

Peter McKenzie Armstrong

Patterns
from the
Game of Life

Part I: Eighth Notes for Toy Piano

Revised Edition
2018

Edition Ottaviano Petrucci

NOTES

COMPOSITION

In continued fascination with J.H.Conway's cellular automaton, I have collected several hundred patterns from the Game of Life website (ConwayLife.com) and set about to realize some as music with minimal change to their mapped specs.

Of three volumes resulting, this first "for toy piano" evolved from those images with vertical dimensions of 1 to 25 units, translating to keyboard ranges of from 1 pitch to 2 octaves. Its pieces are named for their semitone ranges in order.

Regarding clusters: As default chord content was often unmanageable for both scoring and performance, I have trimmed accordingly and imposed two notational constraints: each chord has a single stem; its intervals are as a rule spelled diatonically, with accidental-types consequently mixed.

The Game of Life dot graphs underlying these pieces (up to eight for each) are listed – by pattern name, discoverer, date – at score's end. For full information on any, access ConwayLife.com/wiki/Category:Patterns and click on its name. For comments as to my treatment, see the NOTES in two earlier compositions, *Thin Rake* and *No!*, at imslp.org/wiki/Category:Armstrong,_Peter_Mckenzie.

Audio files at IMSLP accompanying this score, initially secondary output from the LilyPond processing, have been separately rewritten by the composer in RoseGarden and realized via PianoTeq's "D4 Vintage Bosendorfer" instrument. Individual durations range non-sequentially from 11 to 29 seconds, totaling 8:16.

PERFORMANCE

PROGRAMMING

I imagine this work being played, not in its entirety, but in variously selected handfuls of from three to perhaps seven items at most. Players inspired to take "toy piano" literally will need to access a 30-key model, the shortest offering two full octaves centered on 'D'.

CLUSTERS

As chords will for some hands be occasionally unnavigable, the player is invited to trim them further – discretely – where needed, most specifically to avoid rolling.

ACCIDENTALS

With the exception of natural-signs (all cautionary), accidentals throughout apply each exactly once. LilyPond terms this style "Forget".

ARTICULATION

Non-slurred notes are to be audibly detached, and any slur's end-note is to be similarly detached from the next event. Where, as often occurs, slurs contain immediate note-repetition, their *legato* connection must be effected with the damper pedal (without "smooth-over" between slurs). There are no ties.

DYNAMICS

Marked accents enhance or contradict normal beat stress, which is itself to be exaggerated in compound &/or changing meter.

TEMPO

Metronome settings are intended suggestively.

to Rebecca Raffaelli

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With meter always vivid

1

2

3

4

5

2

7

mf

p

pp

5

$\text{d} = 104$

mf

mp

p

5

f

sfz

dimin.

6

$\text{d.} = 88$

mf

5

pp

cresc.

f

7

$\text{d} = 56$

mf

5

cresc.

sfz

p

dimin.

9

pp

molto cresc.

f

8

$\text{♩} = 80$

p

pp

mp

6

mf

dimin.

p

pp

9

$\text{♩} = 126$

ff

più mosso

5

f sotto il tempo

mf più mosso

4

9

ff molto ----- accel. ----- e ----- cresc.

10

d. = 88

4

cresc.

6

11

d. = 84

4

Musical score for piano, page 8, featuring two staves. The top staff is in treble clef and 6/8 time, with dynamics including *f* and *b*. The bottom staff is in bass clef and 6/8 time, with dynamics including *b*. Measures 1-3 show a melodic line in the treble staff and harmonic support in the bass staff.

Musical score for piano, page 11, measures 11-12. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 11 starts with a dynamic *mf*. The melody is primarily in the treble clef staff, with eighth-note patterns. The bass clef staff provides harmonic support with sustained notes and eighth-note chords. Measure 12 begins with a dynamic *mp*, followed by a measure of *p*. The bass clef staff continues to provide harmonic support throughout both measures.

12

mf

5 $\text{♩} = 58$

6

Musical score for piano, page 5, measures 5-6. The score consists of two staves. The top staff is in treble clef and 6/8 time, starting with a dynamic of *mp*. The bottom staff is in bass clef and 8/8 time. Measure 5 ends with a fermata over the bass note. Measure 6 begins with a grace note followed by eighth-note pairs. The bass staff shows eighth-note pairs with various accidentals. Measure 7 starts with a fermata over the bass note. Measure 8 concludes with a dynamic of *mf*.

Musical score for piano, page 9, measures 1-4. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 1 starts with a dynamic *p*. Measure 2 begins with a dynamic *f* followed by a *ritenuto* instruction. Measure 3 begins with a dynamic *mp* followed by *a tempo*. Measure 4 begins with a dynamic *mf*.

13

cresc.

ff molto riten.

a tempo e molto dimin.

sforz.

13

$\text{d} = 84$

mf

p

4

mf

mp

7

mf

cresc.

10

f

p

sfz

14

$2+2+3$

$\text{d} = 144$

p

3

$2+2+3$

mp

p

6

f

> molto più mosso

9/8

9

mf

meno mosso

mp

3+2+2

11

p a tempo

3+2+2

15

5 $\text{♪} = 54$

f

mp

2+3

4

pp

2+3

8

ff

molto più mosso

8

10

pp

16

d. = 88

f

3

p

f

6

p più mosso

mp

9

cresc.

f

p

v

17

d. = 58

p

pp

mp

pp

5

mf

cresc.

8

pp

f

v

18

d. = 88

mf

f

3

mf

mp

6

p

f

8

p

cresc. e ritard.

mf

pp a tempo

10

11

5 $\text{♪} = 66$

19

5

8

$\text{♩} = 126$

20

5

Musical score for piano, page 10, measures 10-17. The score consists of two staves. The top staff uses a treble clef and a 3/4 time signature, starting with a key signature of one sharp. The bottom staff uses a bass clef and a 3/4 time signature, starting with a key signature of three flats. Measure 10 begins with a sharp in the treble clef staff. Measure 11 starts with a sharp in the bass clef staff. Measures 12-13 show a transition with a dynamic marking *mf* and text "poco più mosso". Measure 14 begins with a sharp in the treble clef staff. Measure 15 begins with a sharp in the bass clef staff. Measure 16 begins with a sharp in the treble clef staff. Measure 17 begins with a sharp in the bass clef staff.

Musical score for piano, page 14, showing measures 14-15. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 14 starts with a half note rest followed by a eighth-note pattern of B-flat, A, B-flat, A. Measure 15 begins with a measure in 3/8 time, starting with a half note rest followed by a eighth-note pattern of G-sharp, F-sharp, G-sharp, F-sharp. Measure 16 begins with a measure in 2/4 time, starting with a half note rest followed by a eighth-note pattern of E, D, E, D. Measure 17 begins with a measure in 3/8 time, starting with a half note rest followed by a eighth-note pattern of C-sharp, B-flat, C-sharp, B-flat.

Musical score for piano, page 19, measures 19-23. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 19 starts with a forte dynamic (f) and a tempo marking 'a tempo'. Measure 20 starts with a piano dynamic (mp). Measure 21 starts with a piano dynamic (p). Measure 22 ends with a fermata over the bass note.

Musical score for piano, page 21, measures 1-2. The score is in common time (indicated by '9' over '8'). The key signature changes between measures. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a dynamic 'p'. It consists of two measures of music. Measure 2 starts with a bass clef, a key signature of one sharp (F#), and a dynamic 'p'. It consists of two measures of music.

3

mp

v v

Musical score for piano, page 6, measures 6-10. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 6 starts with a dynamic *mf*. Measures 7-8 show eighth-note patterns. Measure 9 begins with a bass note followed by eighth-note patterns. Measure 10 concludes with a bass note and a dynamic *cresc.*

12

8

p

dimin.

22

$\text{♩} = 100$

p

5

mf più mosso

mp a tempo

8

f più mosso

12

ff molto più mosso

sfz

23

$5 \text{ ♩} = 60$

mp

p

5

10

cresc.

f

p

14

molto cresc.

17

f molto riten.

mp a tempo

24

$\text{d} = 96$

2

p

14

5

mp

8

f

9

mp

12

p

15

f

25

5 ♩ = 58

mf

mp

5

ff

dimin.

8

p

cresc.

11

ff

14

mp

mf

$\frac{3+2}{8}$

$\frac{3+2}{8}$

18

f

molto cresc.

21

ff

ConwayLife.com Source Graphs

(height = movement number)

| PATTERN NAME | DISCOVERER | YEAR |
|-----------------------------|--------------------|------|
| 1: Unidimensional Tumbler | Paul Callahan | 1998 |
| 2: Tetrominoes | -- | -- |
| 3: Gliders by the Dozen | Roger H. Rosenbaum | -- |
| House | -- | -- |
| Long Hook | -- | -- |
| Long Snake | -- | -- |
| Pentadecathlon | John Conway | 1970 |
| Pre-Pulsar | -- | -- |
| Shillelagh | Charles Corderman | 1971 |
| Thunderbird | -- | -- |
| 4: HighLife | Nathan Thompson | 1994 |
| 5: 25P3H1V0.2 | Dean Hickerson | 1989 |
| Blinker Fuse | -- | -- |
| 6: 2x2 6-Cell Still Lifes | -- | -- |
| Lightweight Emulator | Robert Wainwright | 1980 |
| 7: Fast Forward Force Field | Dieter Leithner | 1994 |
| Heavyweight Emulator | Robert Wainwright | 1980 |
| Middleweight Emulator | Robert Wainwright | 1980 |
| Trans Queen Bee Shuttle | Bill Gosper | 1970 |
| 8: 25P3H1V0.1 | Dean Hickerson | 1989 |
| B29 | Hartmut Holzwart | 2004 |
| Blocked P4-2 | Adam P. Goucher | 2010 |
| Revolver | -- | -- |
| 9: Garden of Eden | Roger Banks | 1971 |
| 10: 36P22 | Jason Summers | 2000 |
| 46P4H1V0 | Tim Coe | 1996 |
| Eve | Andrzej Megier | 2008 |
| 11: 60P5H2V0 | Tim Coe | 1996 |
| Edge-Repair Spaceship 1 | David Bell | 1992 |
| Glasses | -- | -- |
| 12: 101 | Achim Flammenkamp | 1994 |
| Fireship | Simon Ekstroem | 2016 |
| Pentadecathlon on 38P7.2 | -- | -- |
| Pentoad 2 | -- | -- |
| Siesta | David Buckingham | 1973 |
| 13: 48P31 | Mattias Merzenich | 2010 |
| Blocked P4 T-Nose Hybrid | Mattias Merzenich | 2010 |
| Jolson | Robert Wainwright | 1984 |
| Pre-Pulsar Spaceship | David Bell | 1998 |
| 14: 22P36 | Naom Elkies | 1995 |
| Blocked P4-1 | Adam P. Goucher | 2010 |
| Honeybit | Brice Due | 2006 |
| Killer Candle Frobas | Robert Wainwright | 1984 |
| Tritoad | David Buckingham | 1977 |
| 15: 2x2 7-Cell Still Lifes | -- | -- |
| Electric Fence | Dean Hickerson | 1993 |
| Uninteresting P24 | -- | -- |

| | | | |
|-----|---|---|--|
| 16: | HighLife 10–Cell Still Lifes Mold on 36P22 Pre–Pulsar Shuttle 28 Wickstretcher 1 | Nathan Thompson Jason Summers -- Hartmut Holzwart and Dean Hickerson | 1994 -- -- 1992 |
| 17: | Monogram Synth P35 Honey Farm Hassler Twin Bees Shuttle V2 | Mark D. Niemiec Dongook Lee David Bell, Bill Gosper and Heinrich Koenig | -- 2016 1971 |
| 18: | Backrake 1 Boring P24 Ecologist Fumarole on 34P13 Lake 2 Synth Pre–Pular Shuttle 29 V2 | Jason Summers -- -- Nikolay Beluchenko -- David Buckingham | -- -- -- 2009 -- 1980 |
| 19: | 119P4H1V0 69P48 | Dean Hickerson Naom Elkies | 1989 2002 |
| 20: | Ellison P4 HW Emulator Hybrid Eureka V2 Gourmet Pentadecathlon on 38P7.2 Pentadecathlon on Snacker Schick Engine | Scot Ellison David Buckingham David Buckingham -- -- Paul Schick | 2010 1980 1978 -- -- 1972 |
| 21: | 50P35 77P4H1V0.1 B–52 Bomber Figure Eight on 36P22 Fumarole on 34P13 True Period 22 Gun | Jason Summers -- Naom Elkies and David Bell -- Nikolay Beluchenko David Eppstein | 2002 -- 1996 -- 2009 2000 |
| 22: | Blocked P4–2 Edge–Repair Spaceship 2 Pipsquirter 1 as Reflector Queen Bee Shuttle Skewed Traffic Light Trans Queen Bee Shuttle Wasp | Adam P. Goucher Stephen Silver Naom Elkies Bill Gosper Robert Wainwright Bill Gosper David Bell | 2010 2000 1997 1970 1989 1970 1998 |
| 23: | 98P25 Blocked P4–1 Buckaroo Crown P32 Blinker Hassler P60 Hassler Snark | Naom Elkies Adam P. Goucher David Buckingham Naom Elkies Naom Elkies Naom Elkies Mike Playle | 2002 2010 -- 1995 2010 2002 2013 |
| 24: | 48P31 P35 Beehive Hassler Two Pre–L Hasslers | Mattias Merzenich Dean Hickerson Robert Wainwright | 2010 1995 1983 |
| 25: | 144P24 65P13.1 Blinker Puffer 2 Light Speed Oscillator 2 | Naom Elkies David Buckingham David Bell Josh Ball | 1994 1996 1992 2007 |

Graphs listed twice are mutually perpendicular.