

Jenny Jackson

Pacemaker

for solo piano

(2021)

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Description:

Pacemaker is a musical race against time.

Pacemaker should be played; 'As fast as humanly possible: under pressure, throughout'. The quaver tempo is fixed by the performer in the first bar and should be maintained wherever **A tempo primo** is marked.

In sections marked **Freely** the music is not metered and pitches are not assigned any durational value. Instead, the distance (in time) between one action and the next is entirely dependent on the performer's ability to get there as quickly as they are physically capable. There are numerous 'trip hazards' to look out for which are intended to make every performance challenging and to add an element of jeopardy, as everything must be performed under pressure and against the clock.

To perform this piece you will need:

- a paper copy of the score
- an alarm clock (or device with a timer and alarm)

Performance Instructions:

There should be a theatrical (even melodramatic!) approach to the performance so that the 'effort' of attempting to perform all aspects of the piece as quickly as possible (and with extreme care, at times) is made obvious to the audience. This may occur incidentally!

1. Before playing: set an alarm to go off at your target time (no greater than 10 minutes)*. **Make this action obvious and share your target time with the audience.** The alarm should be loud enough for both performer and audience to hear over the piano, if necessary. Ideally, the audience will be able to see the clock counting down, to heighten the suspense as the target time approaches.

**Performers can attempt to beat their own personal best time, or another performer's fastest time: see *The Official Pacemaker Rankings*.*

2. Start the alarm / timer device: begin playing immediately.
3. You should aim to reach the end of the piece before the alarm goes off but, if you do not manage to do so, you must stop playing abruptly as soon as it sounds, regardless of your progress in the piece. An arrested performance is equally legitimate as a piece of performance art, and is encouraged. However; there must always be an intention to beat the clock when performing this piece so you must choose a target time that has a sense of jeopardy attached to it to ensure that any interruption is effective and entertaining.
4. If you finish playing the piece *before* the alarm sounds, turn it off as soon as you have finished playing. **Make this action, and the outcome, obvious to the audience.**

Duration: 10 minutes maximum (see instructions)

Pacemaker was commissioned by Late Music, York
for performance by Ian Pace at the Unitarian Chapel, St. Saviourgate, York

The Official *Pacemaker* Rankings:

Submissions to The Official *Pacemaker* Rankings can be made by sending an audio-visual recording of a complete performance of *Pacemaker* to Jenny Jackson via her website at www.jennyjacksoncomposer.com for scrutiny and consideration. The Rankings will be listed on the website and updated whenever accomplished attempts are received. The fastest performance will take Top Rank position.

Ian Pace was the original 'Pacemaker', setting the target to beat on 4th December 2021 at York Unitarian Chapel.

Rules:

These Rules must be observed strictly in order for any performance to qualify in The Official *Pacemaker* Rankings. **You must:**

1. Reach the end of the piece *before* the alarm goes off.
2. Use a paper copy of the manuscript (available from Jenny Jackson).
3. Turn pages yourself. Any problems encountered due to inconvenient, frequent or physically awkward page turns are intentional and designed to contribute to the theatricality of the performance and to force a deliberate and calculated forfeit of time.
4. Ensure all pitches are correct, where pitches are specified.
5. Observe the number of repeats, exactly.
6. Adhere to all specific instructions written within the piece.

Pacemaker

Jenny Jackson

Before the performance:
 Set an alarm to go off at your target time (no greater than 10 minutes - see instructions).
 Make this action obvious to the audience.

As fast as humanly possible: under pressure throughout
 Even ♩ pulse [no hierarchy]

1
 6
 10

p *mp* *rit.* *p*

Becoming erratic

[Maintain a slower, even ♩ pulse for as long as possible] → Irregular ♩ (no pulse)

*L.H. *sf* *sf* *mf* *mf* *Ped.*

14

[*hand crossing is deliberate]

Freely: as quickly as possible

*L.H. *sf*

f

sf

*R.H. *sf*

sf

[*exaggerate your movements to show the audience that hand crossing is physically awkward & demanding]

accel.

8va

mf

(Ped.)

A tempo primo Even pulse

8va

f

p

f

8va

subito *p*

mp

rit. **Meno mosso**

325

ff fff

8 8va 8vb

32

8 8

Freely [progress from one chord to the next as quickly as you can]

38

8va 8vb (fff) 8va 8vb 8va 8vb 8va 8vb

A tempo

44

8va (fff) 8vb

A tempo primo

Even ♩ pulse

52

mp

56

59

mf

63

rit.

Becoming erratic

[maintain a slower, even ♩ pulse for as long as possible]

Irregular ♩ (no pulse)

66

f

L.H. *sf*

R.H. *sf*

Freely: as quickly as possible

L.H. *sf*

sf

sf

R.H. *sf*

sf

68 *accel.*

sff

(Ped.)

[release pedal abruptly]

Freely: gentle

69

Silent - a visual echo

* *ord.*

mp

mf *ord.*

ord.

mp *ord.*

p

ord.

[*silently depress keys - exaggerate your movements to show the audience that this takes a lot of care and effort]

76 ord. 8^{va} ord. 8^{vb}

mf ord. mp ord. ord. 8^{vb}

Flexible tempo - as quickly as possible *

81 ord.

f ord. mp sf mf f

[*use Rubato freely]

85

mp p sf mp mf p sf

89 8^{va}

sf mf sf mp sf p sf

92

96

100

104

Freely [anticipate pulse] **A tempo primo** [R.H. Even pulse]

8va *8va*

Rpt. ad lib.

p *sf* *sf*

* *sf*

[*L.H: free rhythm - play these pitches according to their approx. position relative to R.H.]

accel.

105 *8va* *(p)*

8va

Rpt. ad lib.

mp *mf* *sf*

106

rit.

8^{va}

[R.H: repeat as many times as necessary while L.H turns page]
Rpt. ad lib.

mf

mp

p

The image shows a musical score for piano, measures 106 and 107. Measure 106 consists of a treble clef with a wavy line and a bass clef with a melodic line. Measure 107 features a right-hand part with a 'rit.' and '8va' marking, and a left-hand part with 'mp' and 'p' dynamics. A bracketed instruction for the right hand is present.

10 **Meno mosso** [R.H. maintain even pulse]

107 *8va* *rit.*

p

[L.H.: free rhythm]

108 **A tempo primo: intense**

subito ff

8vb

112 **f** **ff**

8vb

116 **f**

(8)

120 **ff** **f**

(8)

rit.

124

(8)

[maintain a slower, even pulse for as long as possible]
Becoming erratic

sf

Irregular pulse (no pulse)

126

mf

sf

8^{vb}

Freely: as quickly as possible

L.H. *sf*

127

sf

8

L.H. *sf*

sf

sf
8^{va}

128

R.H. *sf*

sf

sf

Musical score for measures 129-132. The score is written for piano with a grand staff (treble and bass clefs). Measure 129 starts with a treble clef and a dynamic marking of *sf* (sforzando). The piano part has a bass clef and a dynamic marking of *sf*. The score is divided into four measures. The first measure has a treble clef and a dynamic marking of *sf*. The second measure has a bass clef and a dynamic marking of *sf*. The third measure has a treble clef and a dynamic marking of *sf*. The fourth measure has a bass clef and a dynamic marking of *sf*. The score is enclosed in a large rectangular box.

Freely

Silent - a visual echo

Musical score for measures 130-135. The score is written for piano with a grand staff. Measure 130 starts with a treble clef and a dynamic marking of *fff* (fortississimo). The piano part has a bass clef and a dynamic marking of *fff*. The score is divided into six measures. The first measure has a treble clef and a dynamic marking of *fff*. The second measure has a treble clef and a dynamic marking of *fff*. The third measure has a bass clef and a dynamic marking of *fff*. The fourth measure has a bass clef and a dynamic marking of *fff*. The fifth measure has a treble clef and a dynamic marking of *fff*. The sixth measure has a bass clef and a dynamic marking of *fff*. The score is enclosed in a large rectangular box.

[*silently depress keys]

Musical score for measures 136-140. The score is written for piano with a grand staff. Measure 136 starts with a bass clef and a dynamic marking of *p* (piano). The piano part has a bass clef and a dynamic marking of *p*. The score is divided into five measures. The first measure has a bass clef and a dynamic marking of *p*. The second measure has a treble clef and a dynamic marking of *p*. The third measure has a bass clef and a dynamic marking of *p*. The fourth measure has a treble clef and a dynamic marking of *p*. The fifth measure has a bass clef and a dynamic marking of *p*. The score is enclosed in a large rectangular box.

A tempo primo: robotic & deadpan - an onslaught

142

8va
ord. *fff*
8vb
ord.

146

8va
ord.
8vb
ord.

151

8va
mf *fff* (*fff*)
8vb
mf *fff* (*fff*)

156

8va
sfff
8vb
sfff
Sost. Ped.

14 Freely Silent - a visual echo

165 *8va* *8va* *8va* *8va* **A tempo primo**

[*silently depress keys]

171 rit.

Flexible tempo*

[*use Rubato freely]

174

8vb *8vb* *sff* *mf*

177

f *sf* *f* *mf* *mp* *sf*

180

184

Freely [anticipate pulse]

[*L.H: free rhythm - play these pitches according to their approx. position relative to R.H]

Meno mosso R.H. Even pulse

187

[R.H maintain even pulse]

188

rit.

[R.H: repeat as many times as necessary while L.H turns page]

Rpt. ad lib.

accel.

A tempo primo: intense

approx.

Even pulse

189

pp *ff*

rit. approx.

192

p

Freely

Silent - a visual echo

194

mf *mp*

[*hand crossing is deliberate]

[*silently depress keys]

200

f *mf*

205

p

Flexible tempo - as quickly as possible *

210 ord. *mp* *p* *mp* *p*

ord. *p* *mp*

[*use Rubato freely]

214 *f* *p* *mp* *p* *sf*

218 *mp* *mf* *mp* *sf* *p* *mf*

222 *mf* *p* *sf* *mp* *f* *p* *pp* *mp*

227 *mf* *pp* *f* *sf* *mp* *mf* *p*

8^{va} 8^{vb}

232

8va

pp p pp p mf pp

8vb

pp mp mf sf

3 3

Detailed description: This system contains measures 232-236. The right hand (RH) starts with a piano (pp) dynamic, moving to p, then pp, and ending with pp. It features several octaves (8va) and triplets. The left hand (LH) starts with pp, moving to mp, then mf, and ending with sf. It includes an octave (8vb) and triplets.

237

8va

p pp mp pp ppp pp sf mf p pp

mp p

3

Detailed description: This system contains measures 237-240. The RH has dynamics p, pp, mp, pp, ppp, pp, sf, mf, p, pp. It includes octaves (8va) and a triplet. The LH has dynamics mp and p, with long sustained chords.

241

8va

sf mp p

mp mf

3 3

Detailed description: This system contains measures 241-243. The RH has dynamics sf, mp, p. It includes octaves (8va) and triplets. The LH has dynamics mp and mf, with long sustained chords.

244

mf sf

accel. cresc.

3

Detailed description: This system contains measures 244-248. The RH has dynamics mf and sf. It includes triplets. The LH has dynamics mf and sf, with long sustained chords. Performance markings include 'accel.' and 'cresc.'.

249

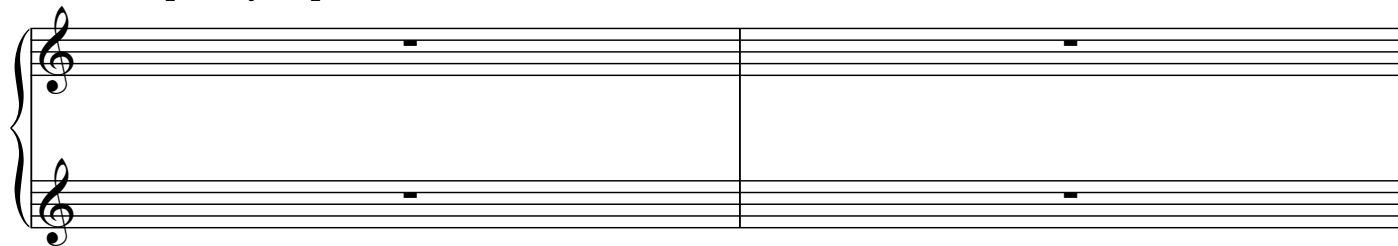
8va

3 sf sff

3

Detailed description: This system contains measures 249-253. The RH has dynamics sf and sff. It includes octaves (8va) and triplets. The LH has dynamics sf and sff, with long sustained chords and triplets.

Quick page turn !

253 **As quickly as possible**

255

The musical score consists of two staves. The first staff (treble clef) has a whole rest in measure 255 and a triplet of eighth notes in measure 256. The second staff (bass clef) has a whole rest in measure 255 and a triplet of eighth notes in measure 256. The final notes of the triplets are marked with a fermata and a 'v' (accents) above them. The bass staff's final note is also marked with a sharp sign (b#).

Quick page turn !

257

The image shows a musical score for two staves, likely piano. The first staff is a treble clef and the second is a bass clef. The score consists of two measures, 257 and 258. In measure 257, there is a whole rest on the treble staff and a whole note on the bass staff. In measure 258, there is a whole rest on the treble staff and a whole note on the bass staff. The notes are positioned on the second line of the bass staff, which corresponds to the note G2.

259

accel.

8va

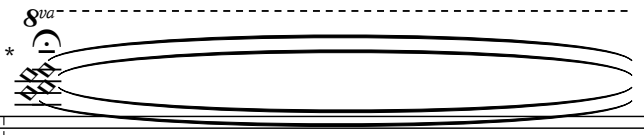
Musical score for piano, measures 259-260. The right hand has a melodic line starting at measure 260, marked '8va' and 'accel.'. The left hand has a bass line starting at measure 260, marked 'mf' and 'ff', with a triplet of eighth notes. The piece ends with a fermata on a chord with a sharp sign.

R.H: quick page turn !


261 **As quickly as possible**

The image shows musical notation for measures 261 and 262. Measure 261 consists of two staves: a treble clef staff with a whole note on the middle C (C4) and a bass clef staff with a whole note on the G2. Measure 262 is a whole rest for both staves. The notation is enclosed in a large, horizontal oval shape.

262

8va 

* silently depress keys

Sost. Ped. 

L.H: quick page turn !

264

* silently depress keys

-[Sost. Ped.]

269

Freely: massive

Silent - a visual echo

ord. *8va*

subito fff

subito p

ord. *8va*

* silently depress keys

274

A tempo primo

ord. *8va*

f

ord. *8va*

mf

8va

f

8va

f

278

Freely

8va

mp

f

8va

8va

282 Silent - a visual echo

A tempo

ord.

f

mf

ord.

8^{va}

8^{vb}

287

Silent - a visual echo

p

8^{va}

293

A tempo

ord.

mf

mp

ord.

8^{va}

8^{vb}

Sost. Ped. _ _ _ _

Flexible tempo - as quickly as possible *

Musical notation for measures 298-301. The music is written on a single treble clef staff. It consists of four measures of music, each containing a series of eighth notes with various accidentals. The first measure starts with a dynamic marking of *p* and a *Sost. Ped.* instruction. The fourth measure ends with a dynamic marking of *mf*.

p
[Sost. Ped.]

mf

[*use Rubato freely]

Musical notation for measures 302-305. The music is written on a grand staff (treble and bass clefs). Measures 302-303 are in 3/8 time, and measures 304-305 are in 4/8 time. The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *p*, *mp*, and *f*. A fermata is present over the final notes of measure 305.

p

mp

f

Musical notation for measures 306-309. The music is written on a grand staff. Measures 306-307 are in 5/8 time, and measures 308-309 are in 4/8 time. The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *sub. p*, *f*, and *mf*. There are several slurs and accents throughout the passage.

sub. p

f

mf

f

Musical notation for measures 310-313. The music is written on a grand staff. Measures 310-311 are in 3/8 time, and measures 312-313 are in 4/8 time. The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *mf* and *sf*. There are several slurs and accents throughout the passage.

mf

sf

Musical notation for measures 314-317. The music is written on a grand staff. Measures 314-315 are in 4/8 time, and measures 316-317 are in 3/8 time. The music features a melodic line in the treble clef and a bass line in the bass clef. Dynamics include *sf* and *mp*. There are several slurs and accents throughout the passage.

sf

mp

8^{va}

317

mf

sf

320

sf

sf

sf

sf

324

sf

sf

327

f

331

sf

Ped. _____

Freely: as quickly as possible

Irregular ♪ (no pulse)

Musical score for measures 334-338. The score is written for piano with a grand staff (treble and bass clefs). Measure 334 starts with a forte (*f*) dynamic. The right hand (R.H.) plays a series of notes, while the left hand (L.H.) plays a series of chords. The dynamics are marked as *sf* (sforzando) for several notes. A pedal point is indicated by a line with a triangle at the bottom. The score includes markings for [L.H] and [R.H].

Musical score for measure 335. The score is written for piano with a grand staff. The measure is marked with an acceleration (*accel.*) and an 8va (octave) marking. The dynamics are marked as *mf* (mezzo-forte). The right hand plays a series of notes, while the left hand plays a series of chords.

Musical score for measures 336-338. The score is written for piano with a grand staff. The measure is marked with *A tempo primo: intense* and an 8va (octave) marking. The dynamics are marked as *ff* (fortissimo). The right hand plays a series of notes, while the left hand plays a series of chords. The score includes markings for [L.H] and [R.H].

rit. ⑧

339

(Ped.) _____

molto accel. A tempo primo

340

mp *f* *p*

8^{vb}

343

ff

8^{vb}

347

ff

⑧

Ped. _____

351

mf

(8)-----
(Ped.)

352

A tempo primo: accel. (sprint!) to the finish

mf *f*

* use palms - approx.

[*Free rhythm. Play *any* black & white note clusters according to the approximate positions shown on the staff]

355

cresc.

8^{vb}-----

359

Palms

Freely

8^{vb}-----

accel.

362

Freely: as quickly as possible

Dramatic lurch: massive

*use forearms

Even pulse (necessarily very slow)

365

Silent - a visual echo

* silently depress keys

Sost. Ped.

[*Forearm clusters. R.H plays any black notes / L.H plays any white notes: as low as possible.

accel.

369

TURN OFF ALARM !!!