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

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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.

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Solo Piano

for Ian Pace

Pacemaker

Jenny Jackson

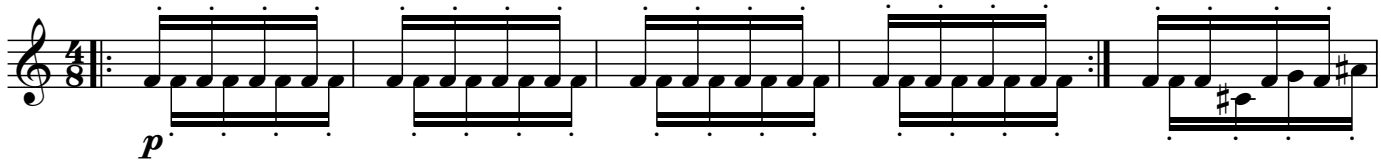
Before the performance:

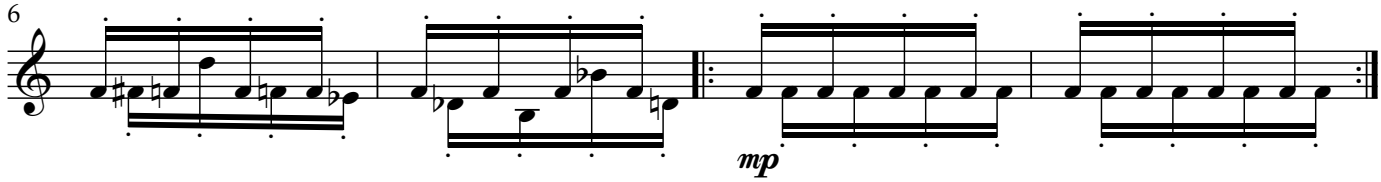
Set an alarm to go off at your target time (no greater than 10 minutes - see instructions).

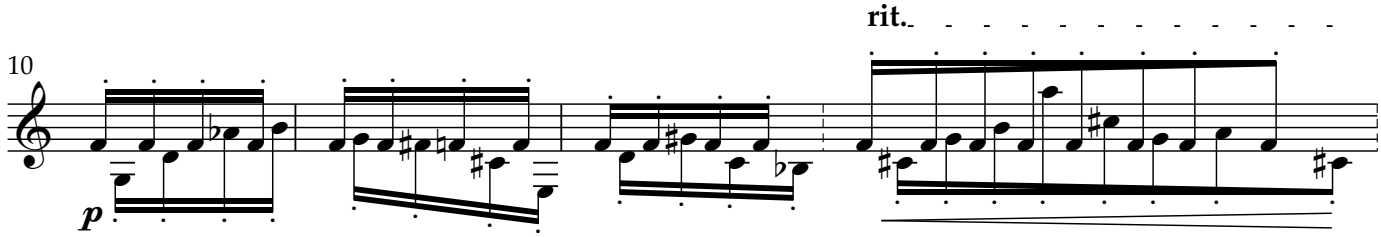
Make this action obvious to the audience.

As fast as humanly possible: under pressure throughout

Even ♪ pulse [no hierarchy]

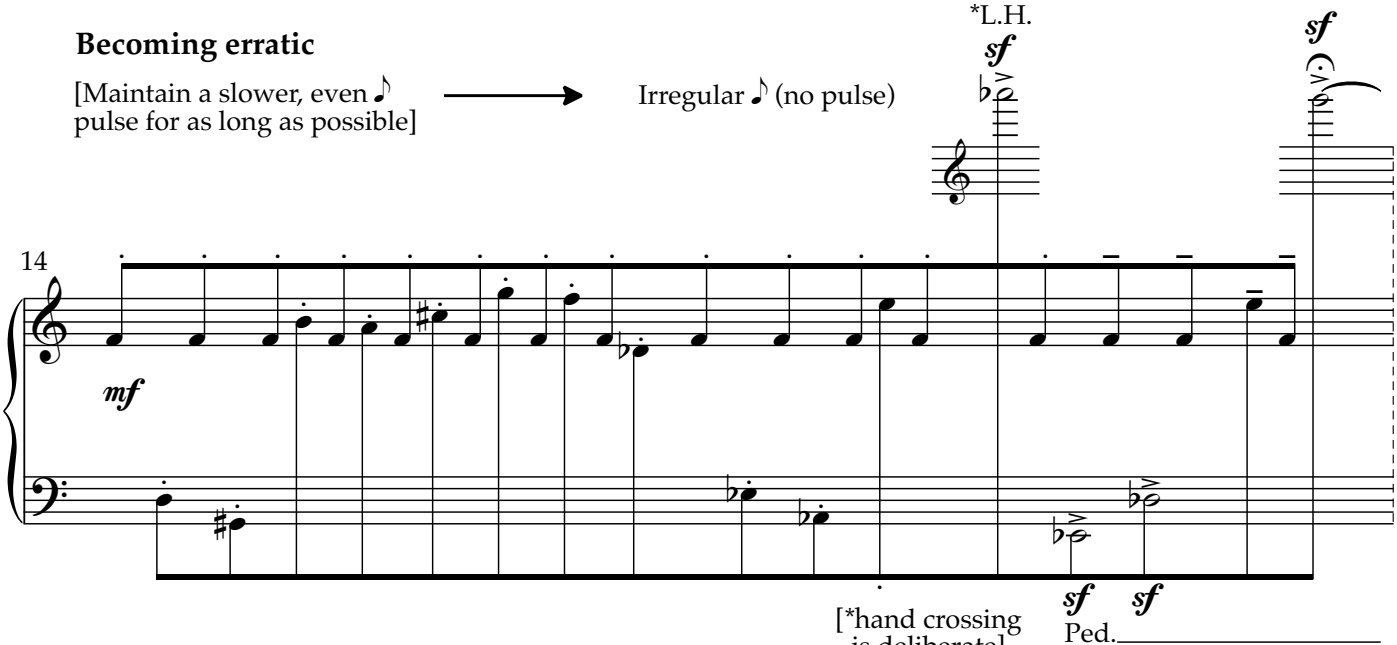






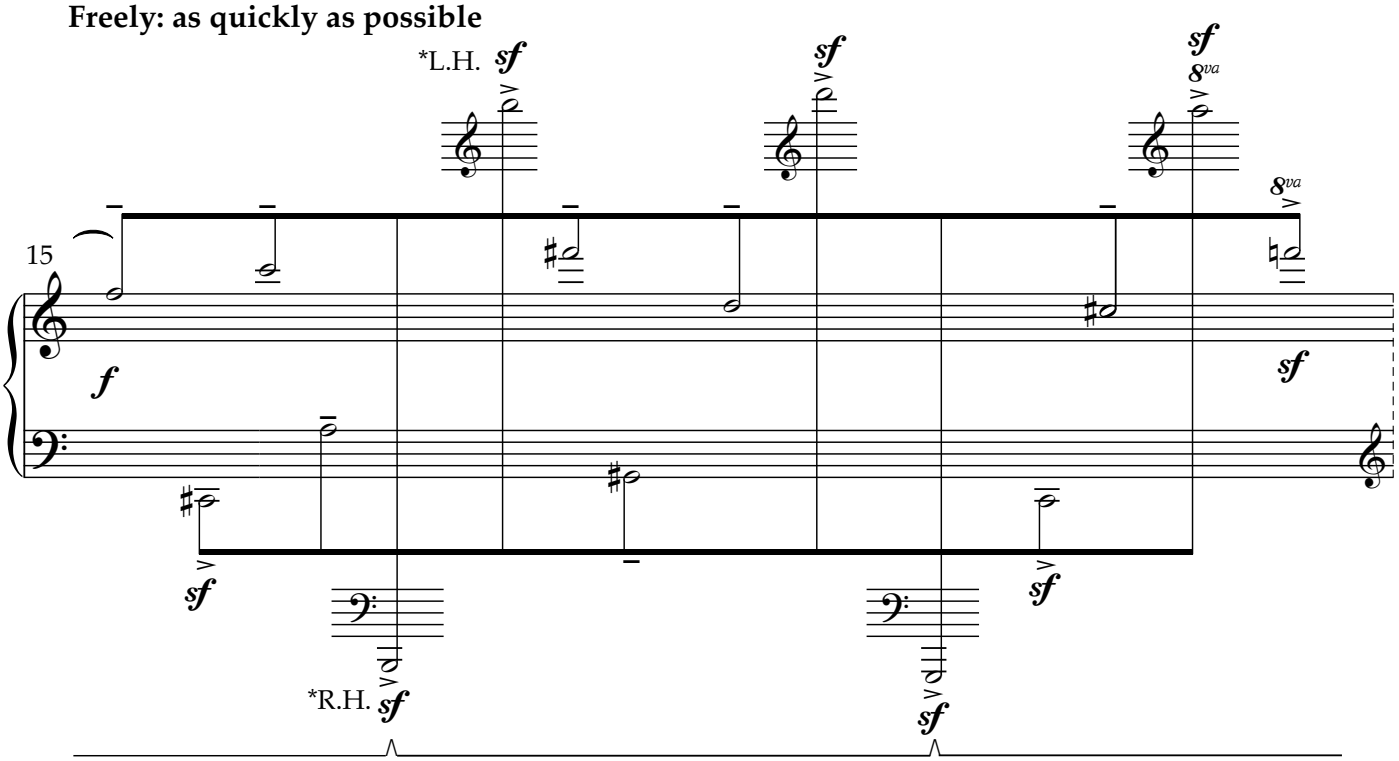
Becoming erratic

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

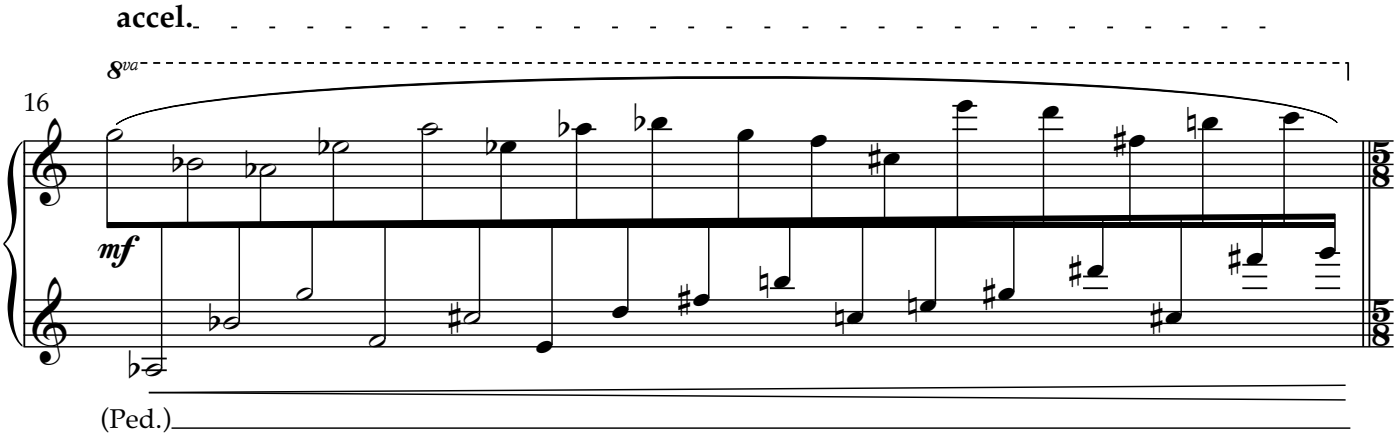


© Jenny Jackson 2021

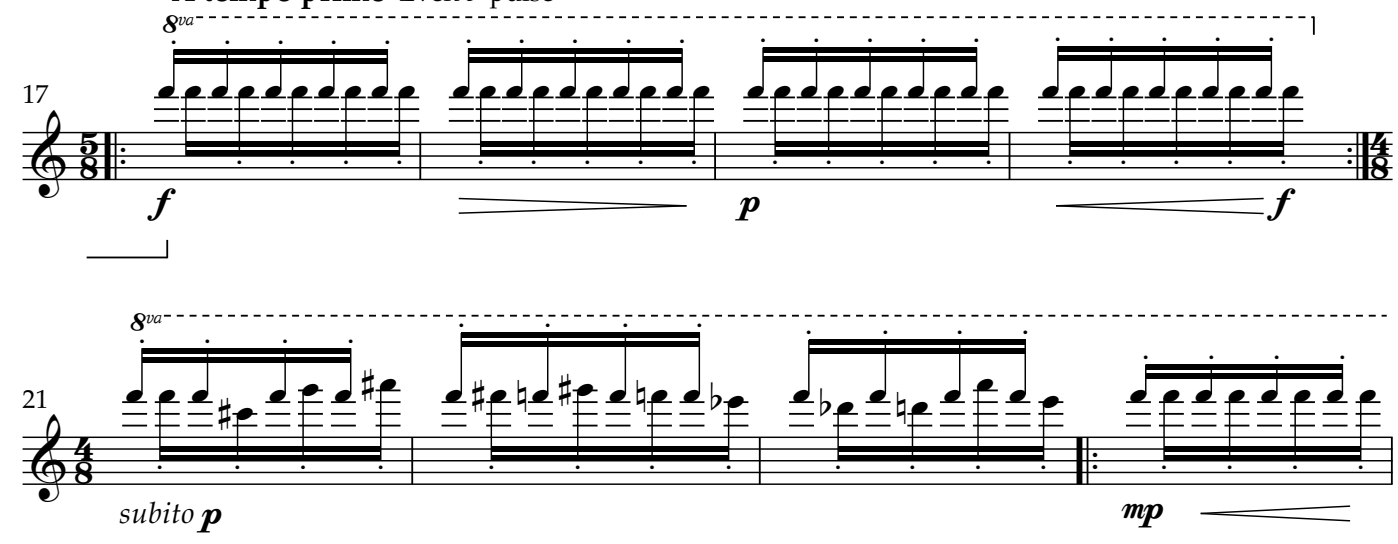
Freely: as quickly as possible

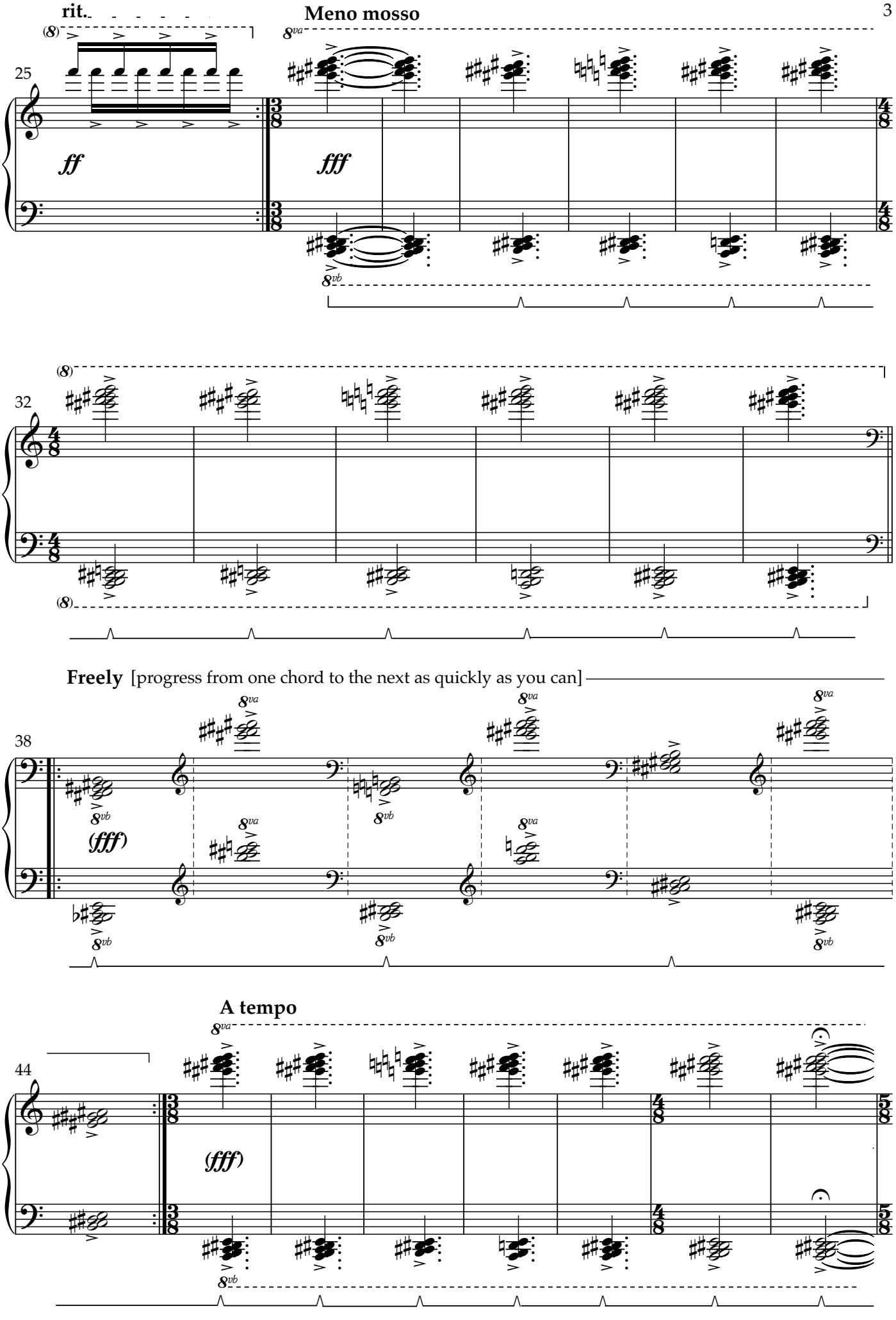


[*exaggerate your movements to show the audience that hand crossing is physically awkward & demanding]



A tempo primo Even ♪ pulse




rit.
Meno mosso
25
ff
fff
32
Freely [progress from one chord to the next as quickly as you can]
38
(fff)
A tempo
44
(fff)

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)

L.H. *sf*

66

f

sf

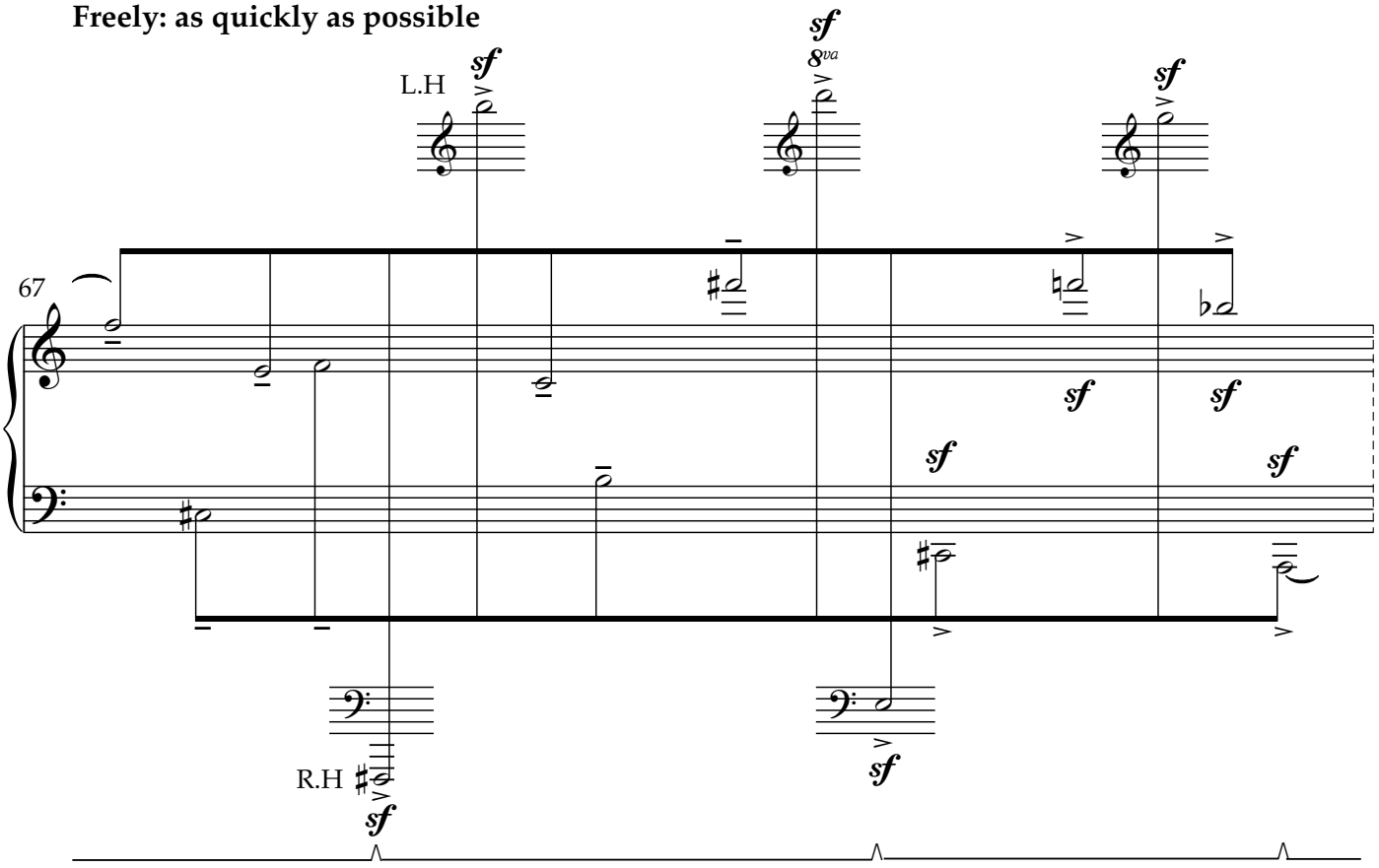
sf

sf

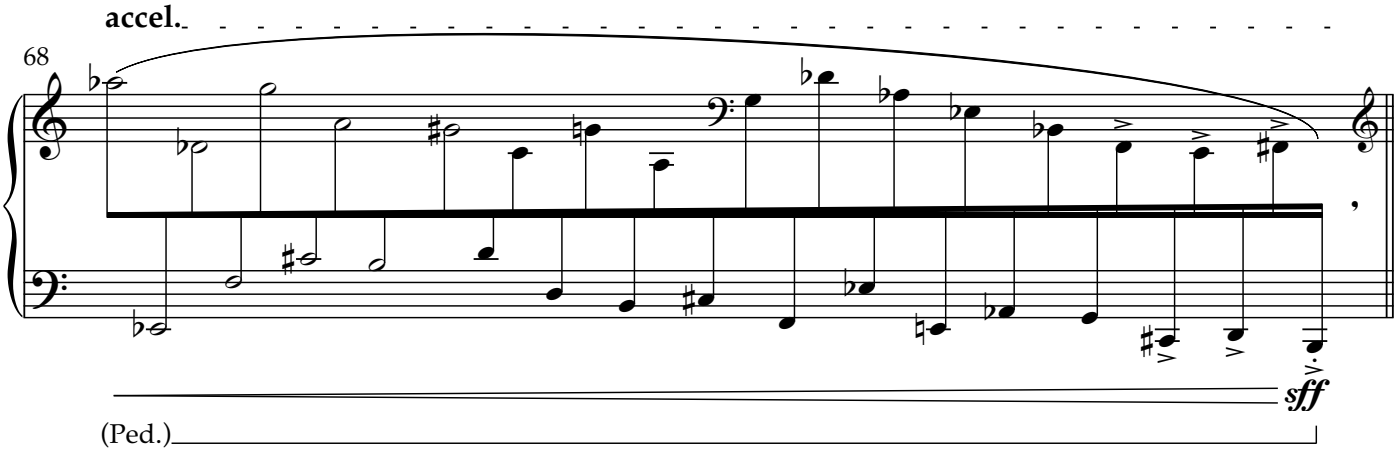
sf

R.H. *sf*

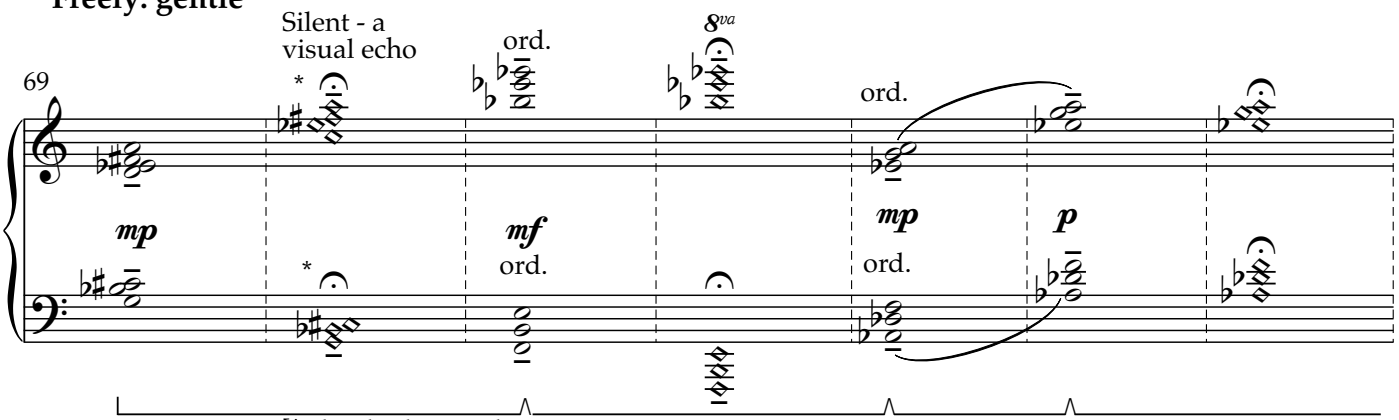
Freely: as quickly as possible

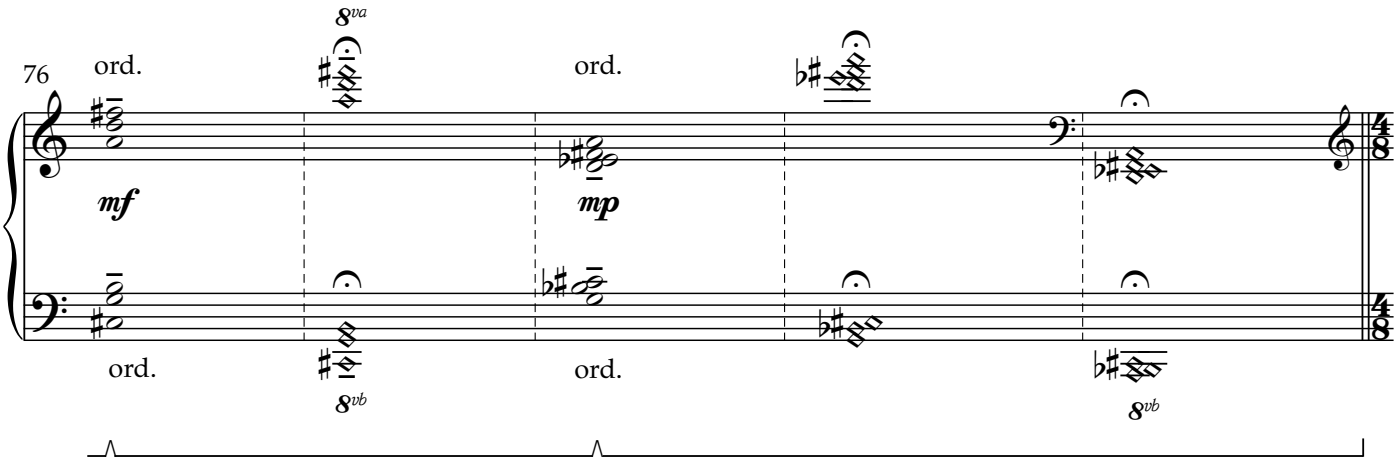


accel.

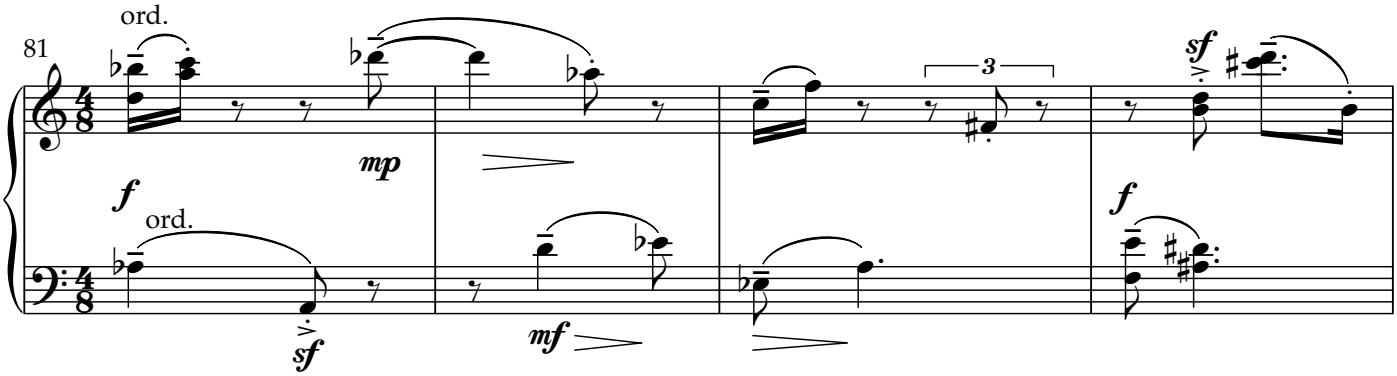


Freely: gentle

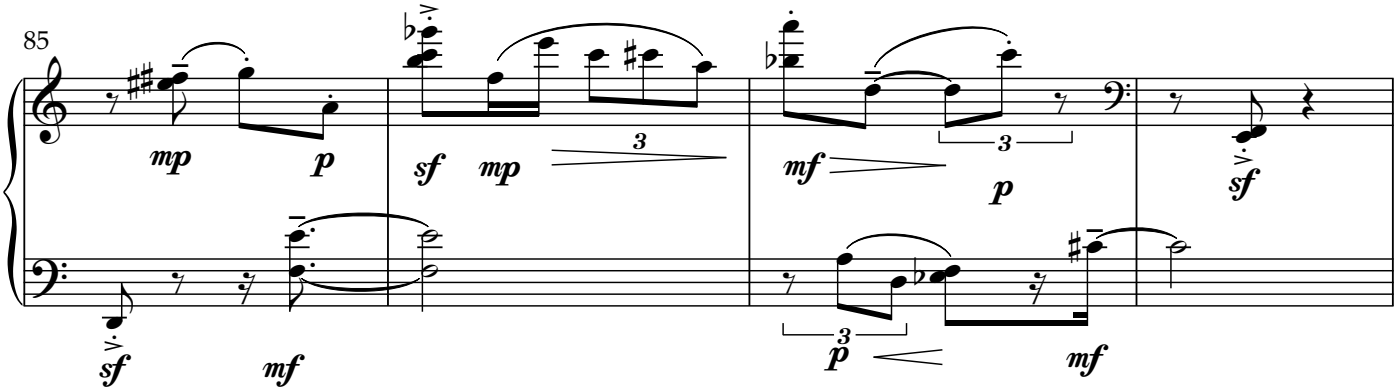


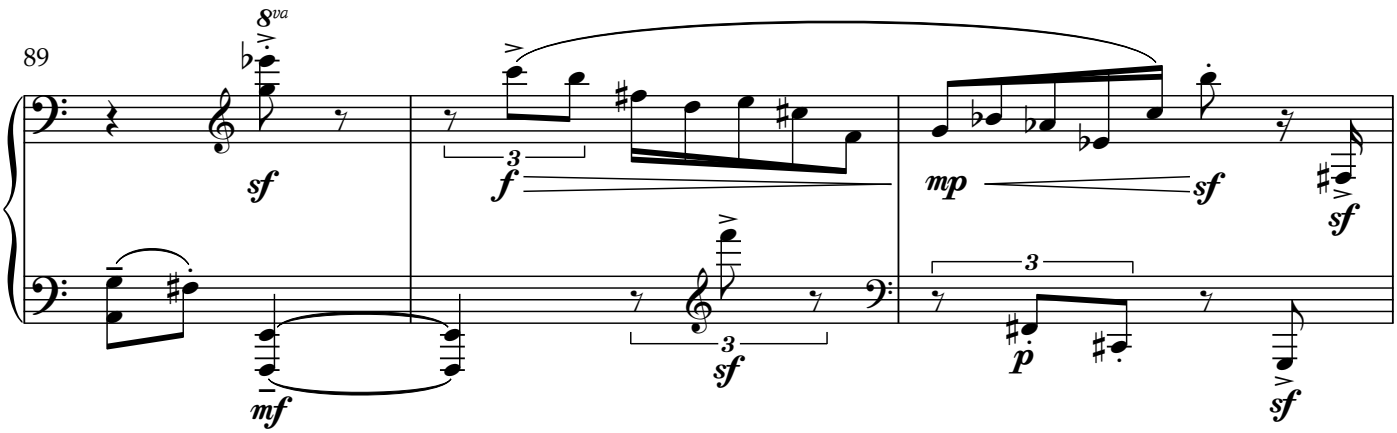


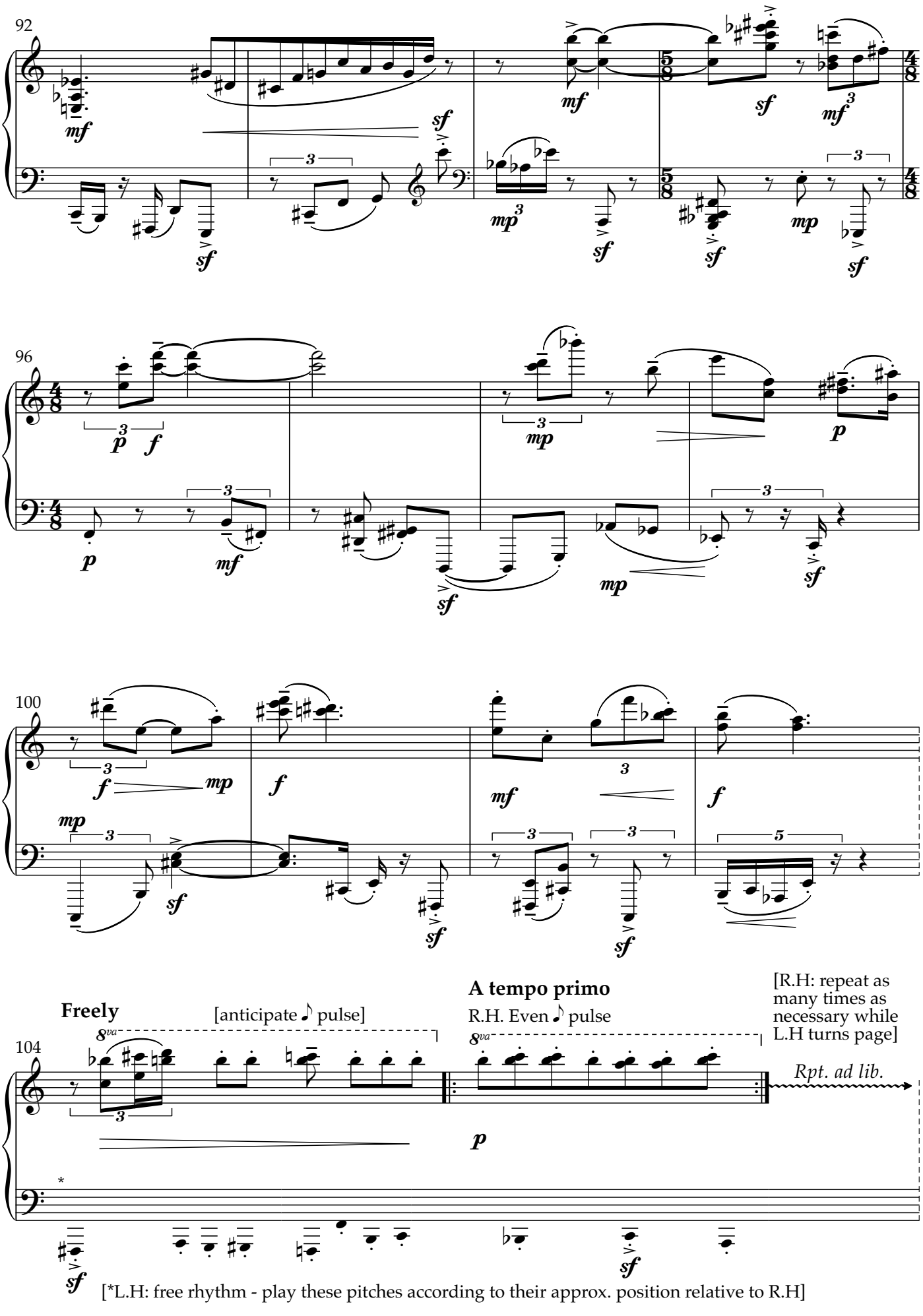
Flexible tempo - as quickly as possible *



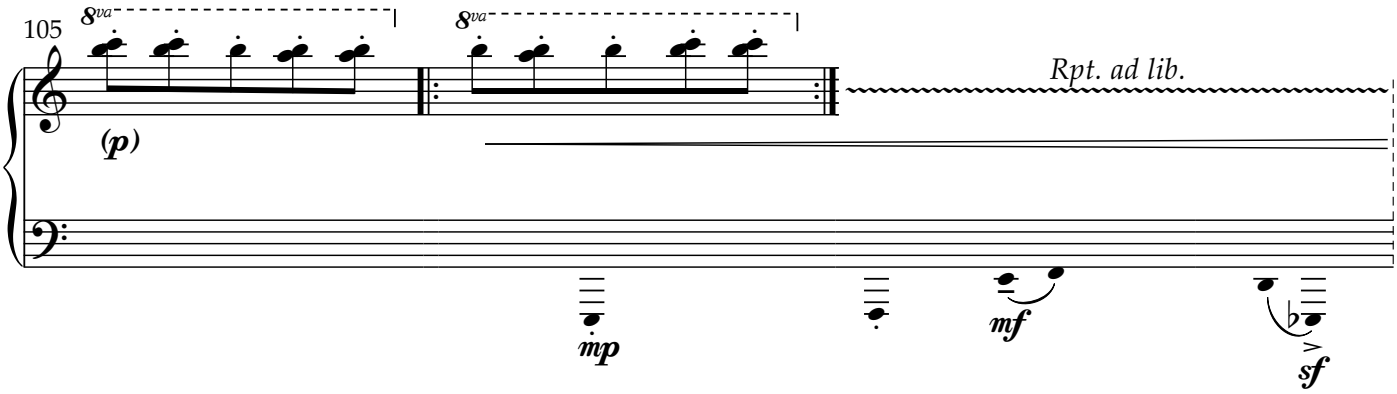
[*use *Rubato* freely]

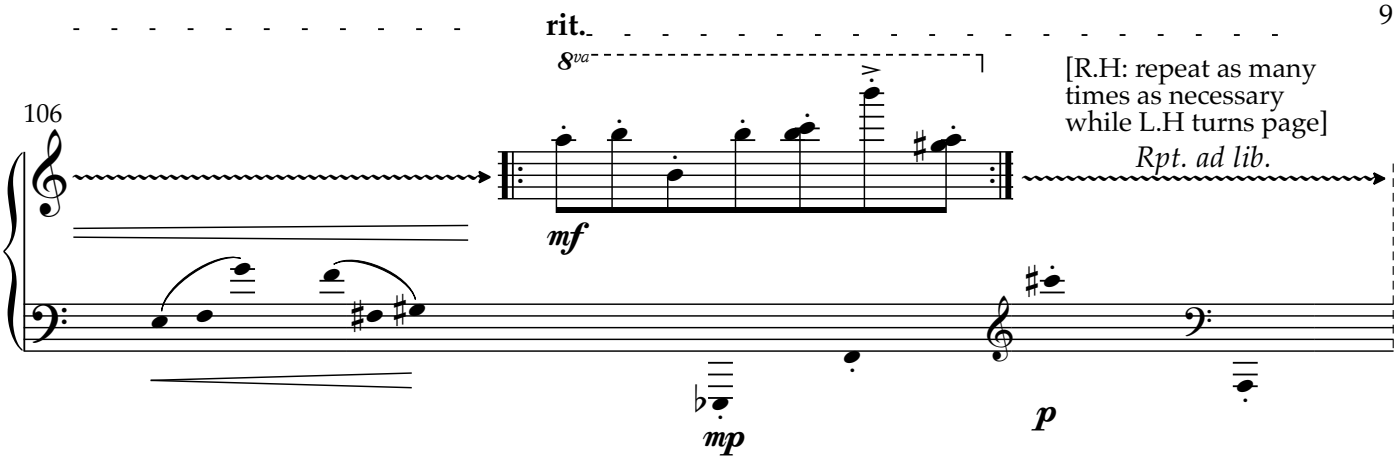





92
96
100
104
Freely
[anticipate ♪ pulse]
A tempo primo
R.H. Even ♪ pulse
[R.H: repeat as many times as necessary while L.H turns page]
Rpt. ad lib.
[*L.H: free rhythm - play these pitches according to their approx. position relative to R.H]

accel.




rit.
8va
106
[R.H: repeat as many
times as necessary
while L.H turns page]
Rpt. ad lib.
mf
mp
p

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

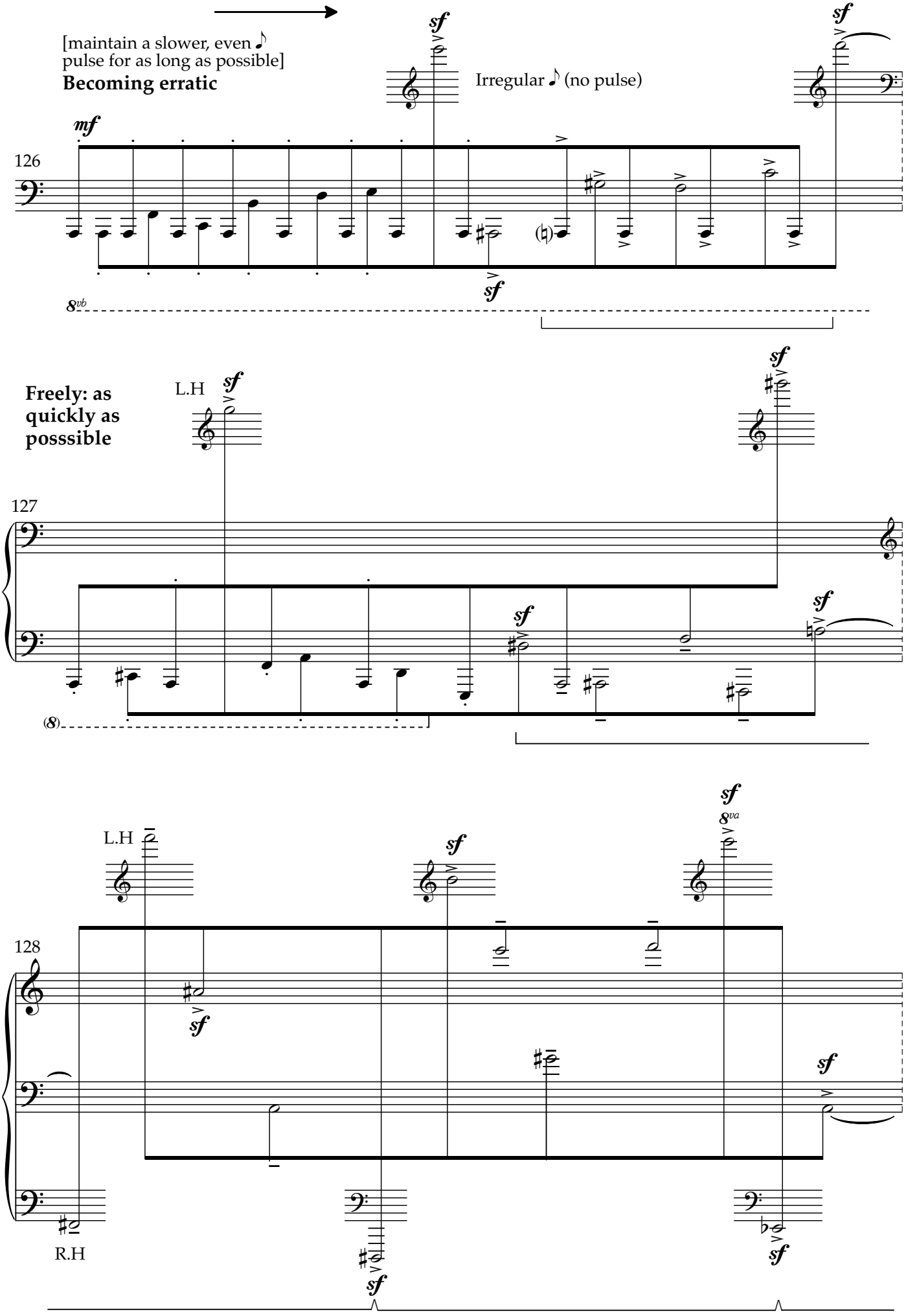
f

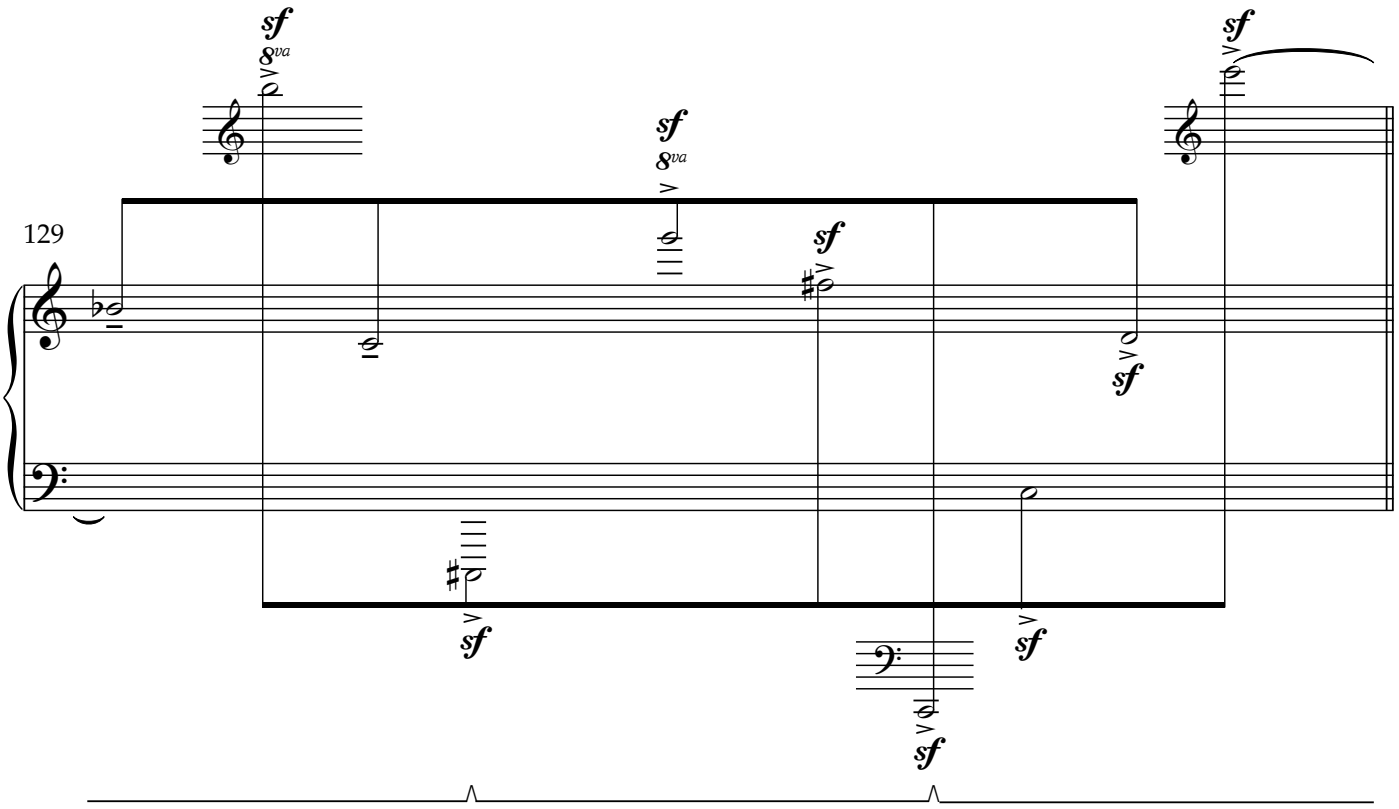
(8)

rit.

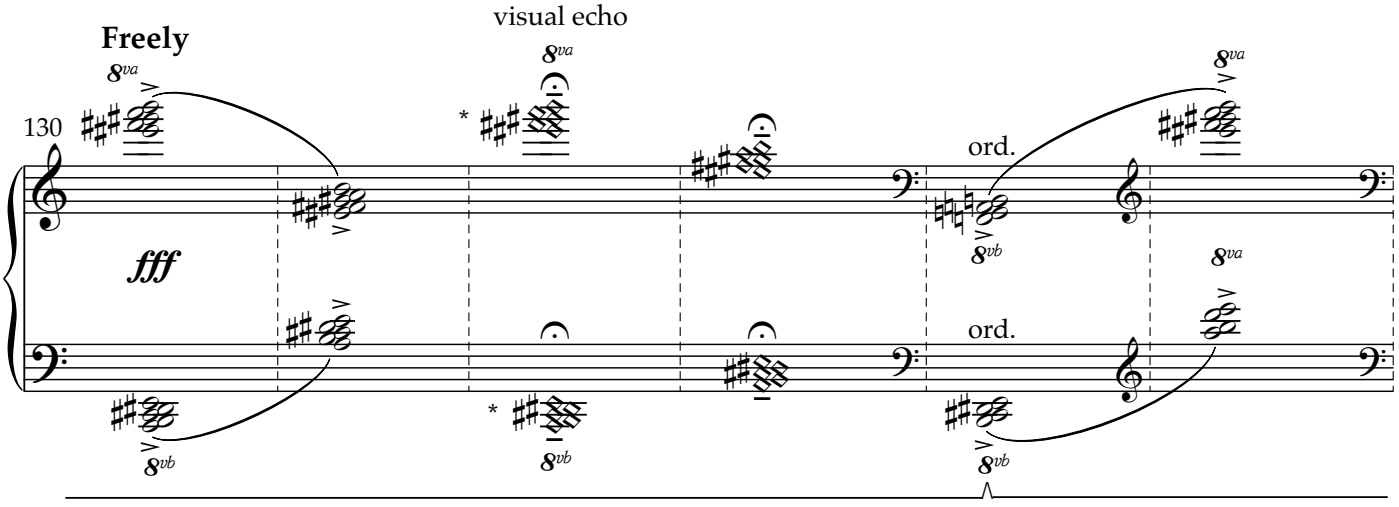
124

(8)

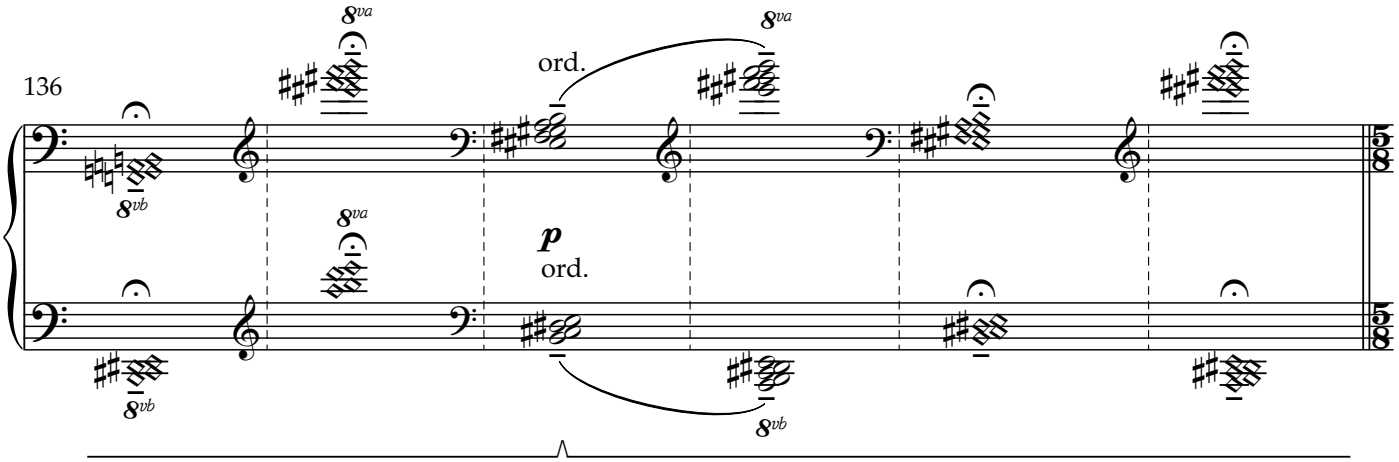

[maintain a slower, even ♪
pulse for as long as possible]
Becoming erratic
Irregular ♪ (no pulse)
126
mf
sf
8vb
Freely: as
quickly as
posssible
L.H
127
(8)
L.H
8va
128
R.H



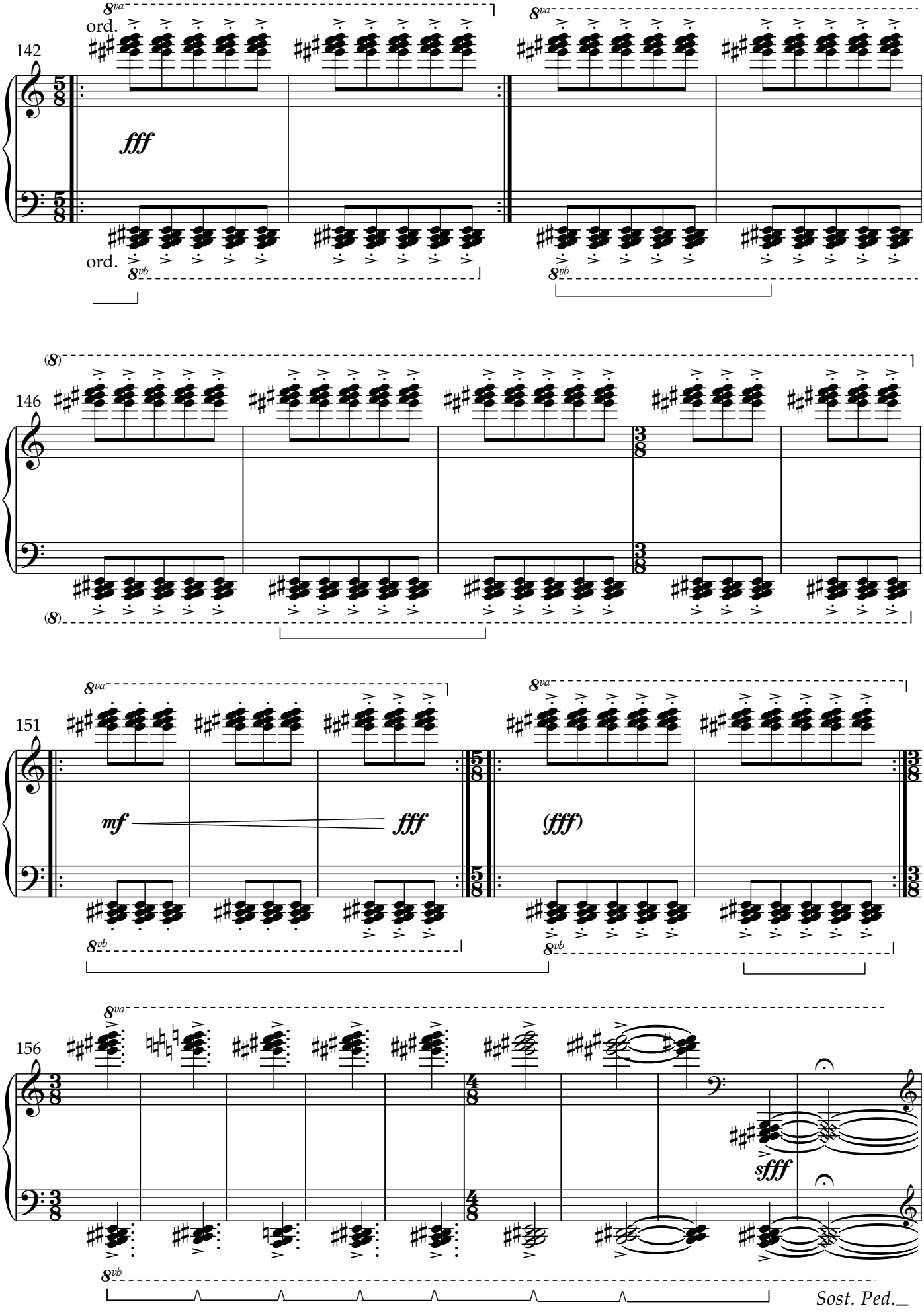
Silent - a
visual echo

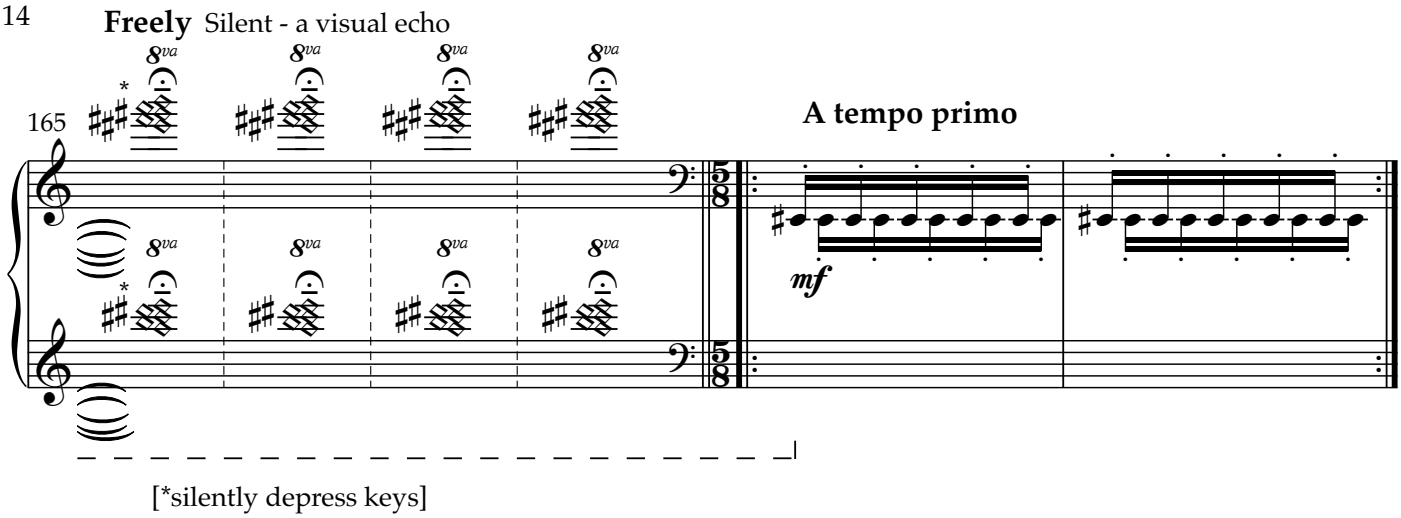


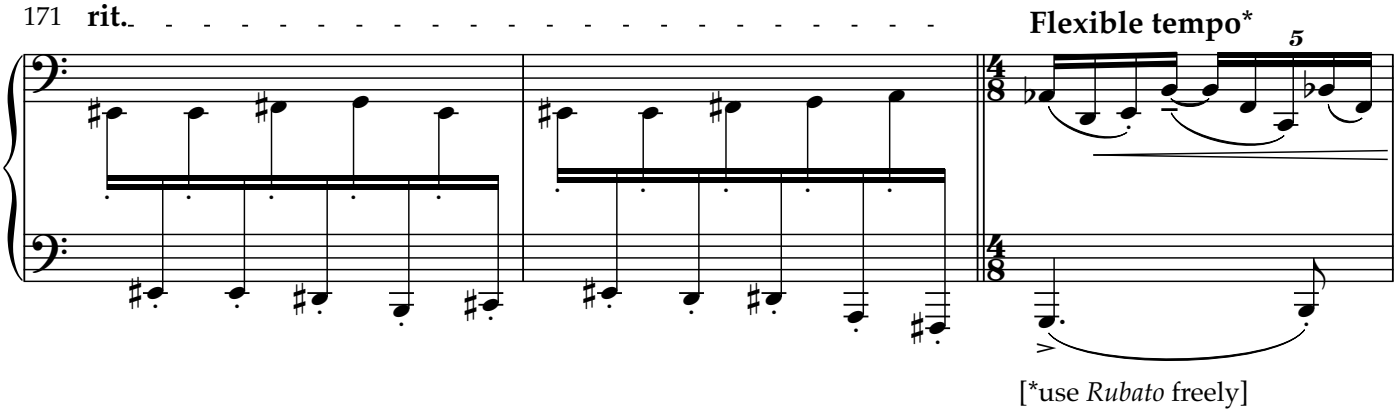
[*silently depress keys]

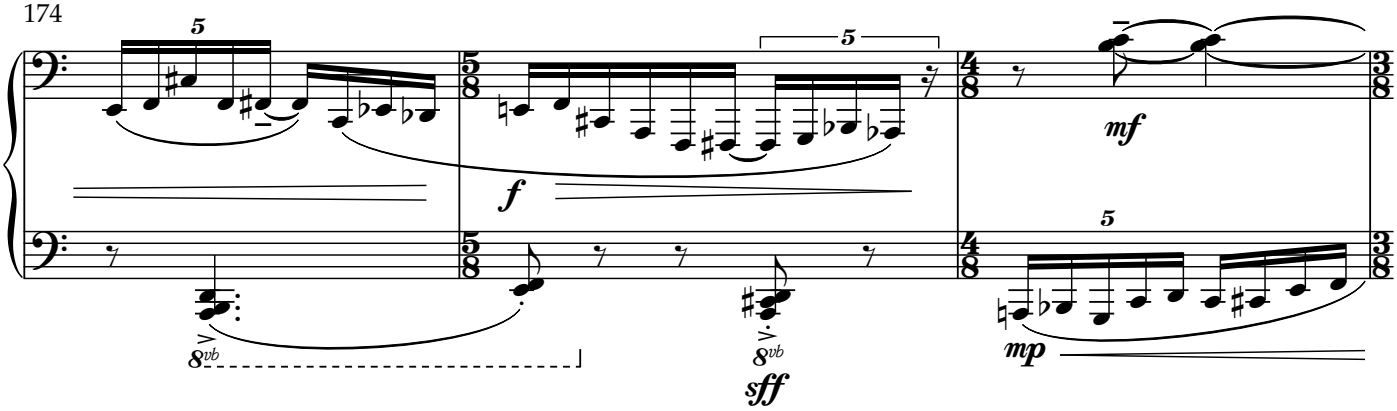


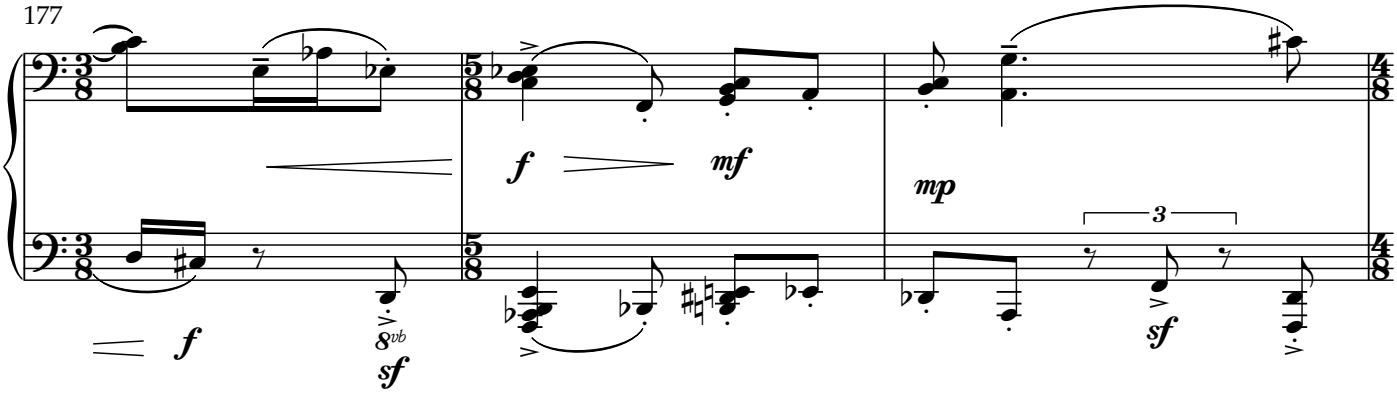
A tempo primo: robotic & deadpan - an onslaught

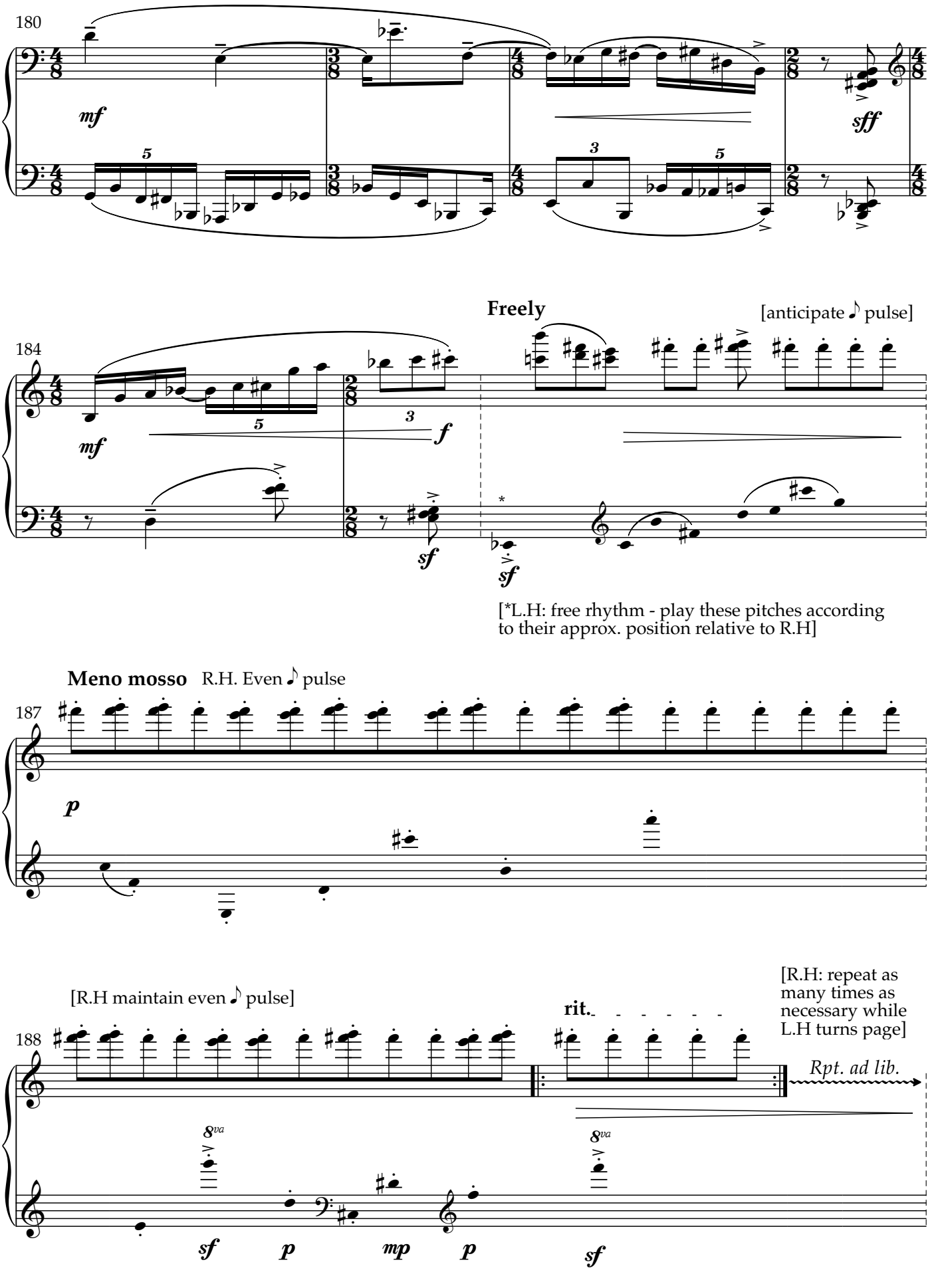


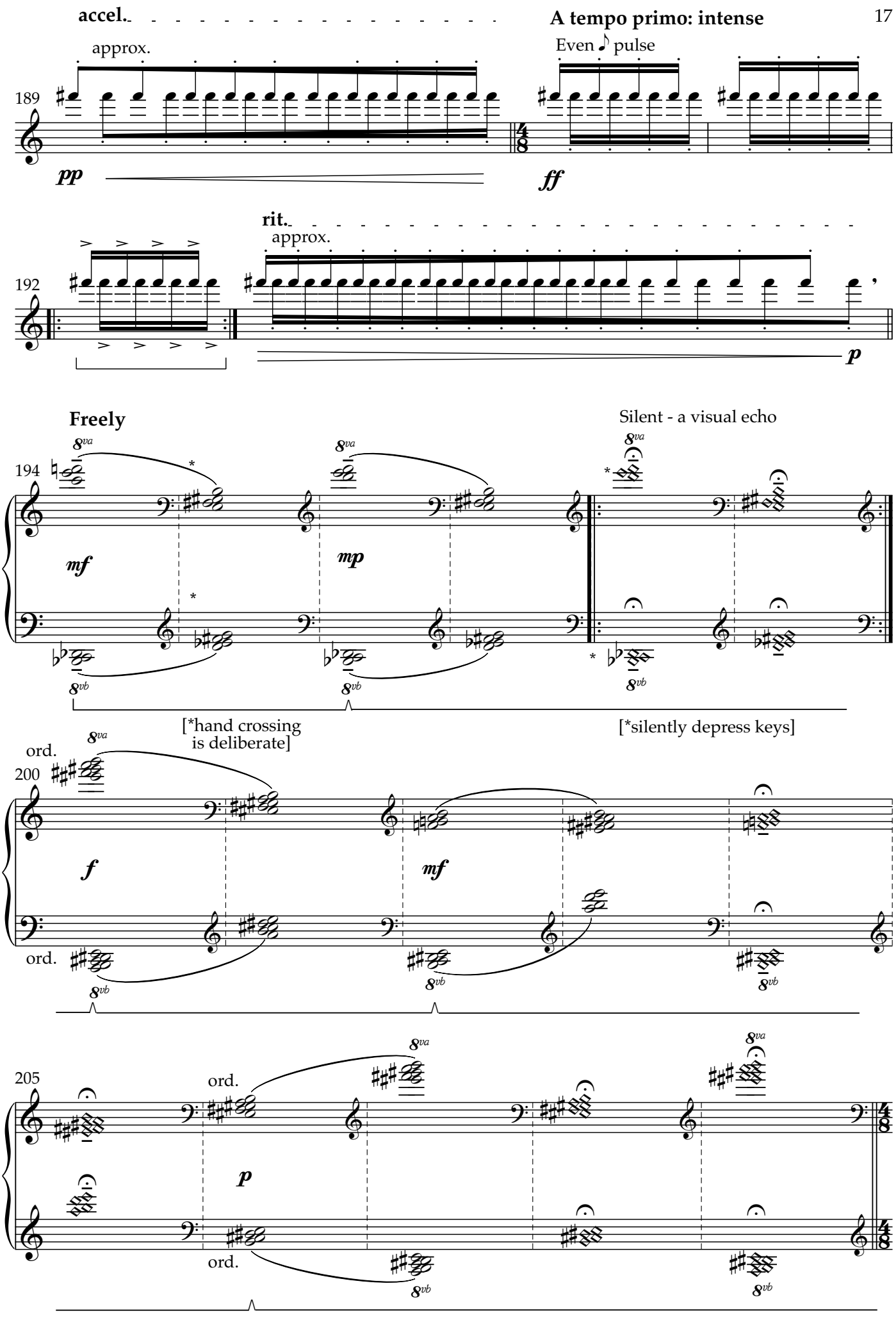

Freely Silent - a visual echo
165
8va
A tempo primo
mf
[*silently depress keys]


171
rit.
Flexible tempo*
5
[*use Rubato freely]

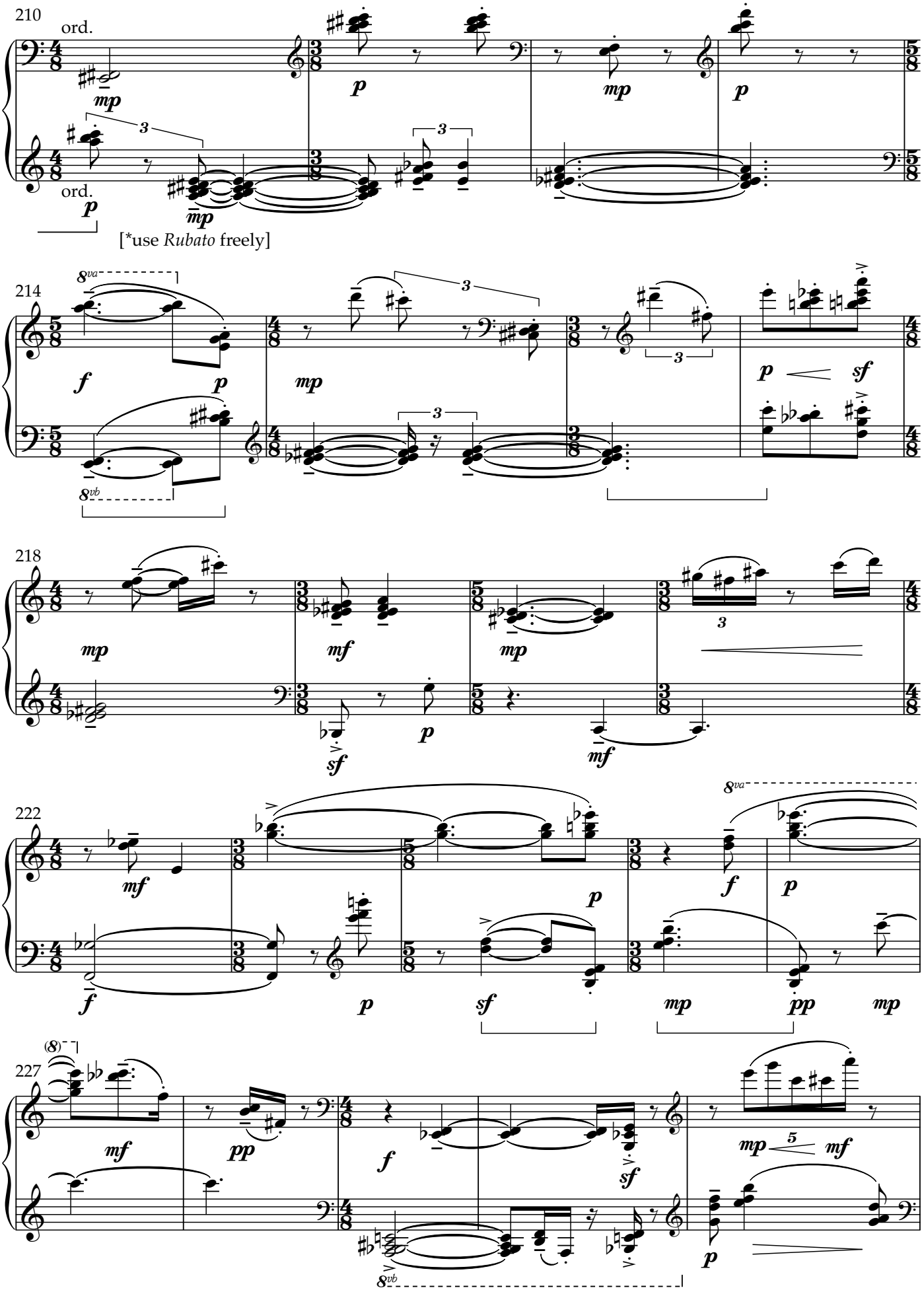

174
5
f
mf
mp
8vb
sff

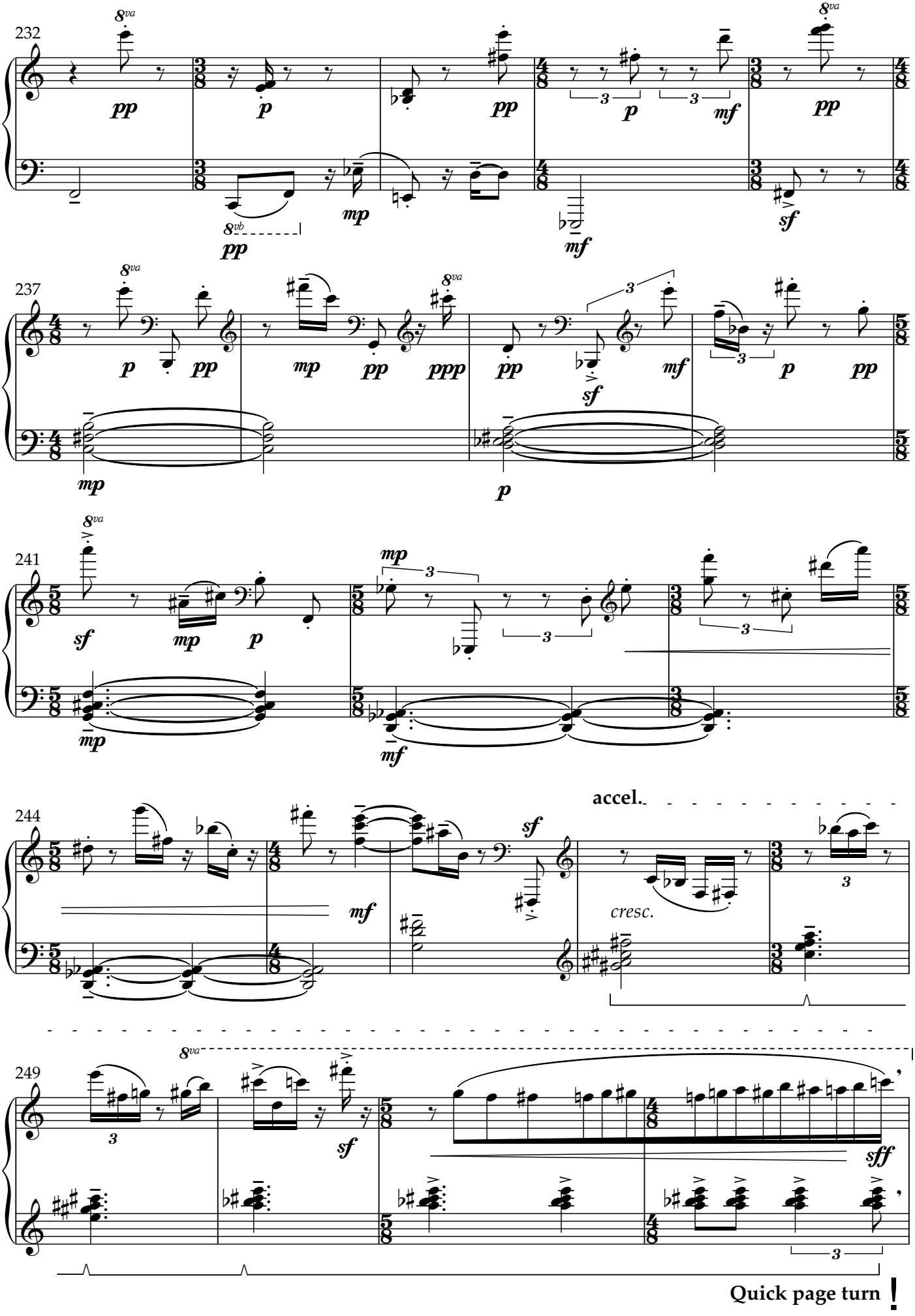

177
f
mf
mp
3
sf
8vb


180
mf
sff
184
mf
f
sf
Freely
[anticipate ♪ pulse]
sf
[*L.H: free rhythm - play these pitches according to their approx. position relative to R.H]
Meno mosso R.H. Even ♪ pulse
187
p
[R.H maintain even ♪ pulse]
188
rit.
[R.H: repeat as many times as necessary while L.H turns page]
Rpt. ad lib.
8va
sf
p
mp
p
8va
sf

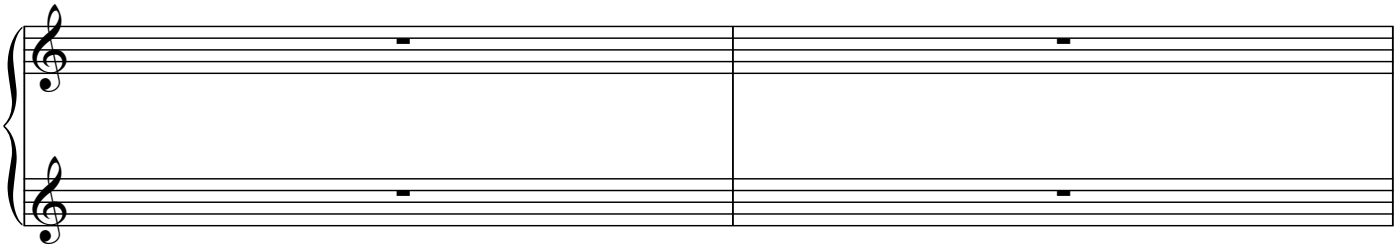

accel.
A tempo primo: intense
approx.
Even ♪ pulse
189
pp
ff
rit.
approx.
192
p
Freely
Silent - a visual echo
194
mf
mp
[*hand crossing is deliberate]
[*silently depress keys]
ord.
200
f
mf
ord.
205
p
ord.

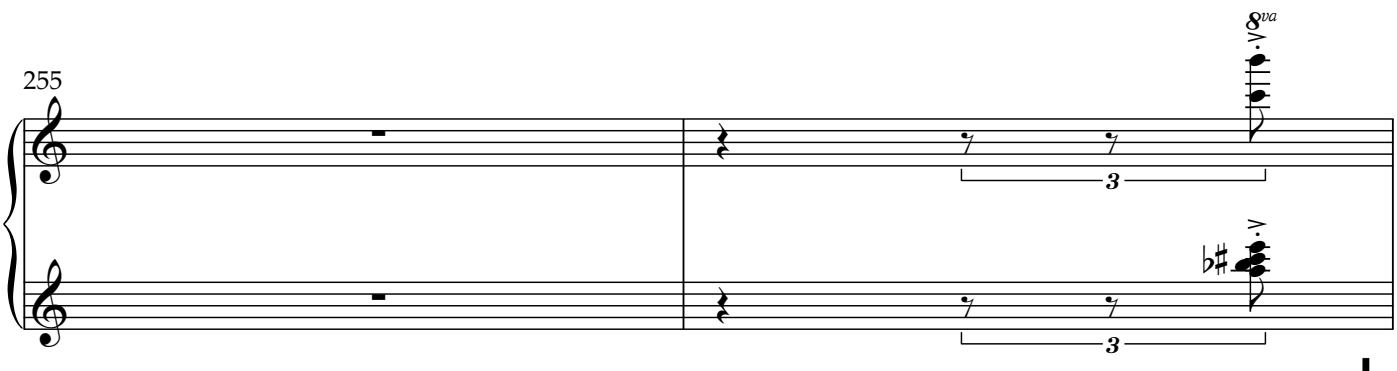
Flexible tempo - as quickly as possible *



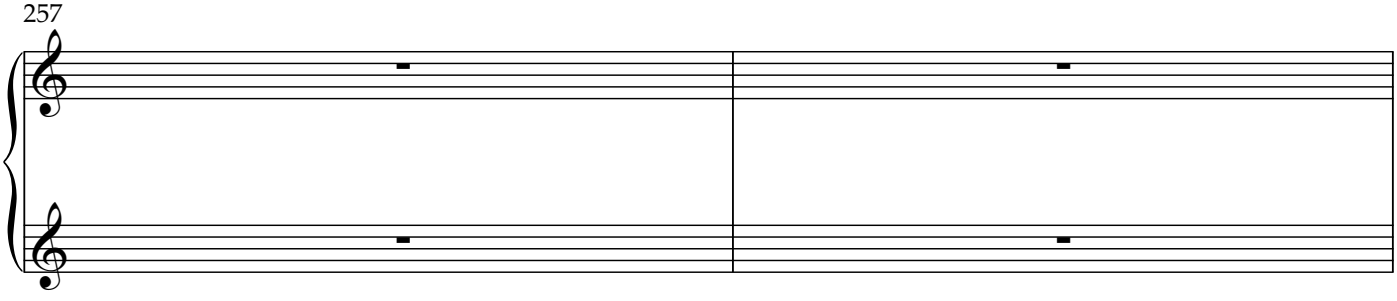

232
8va
pp
p
pp
3
p
3
mf
8va
pp
8vb
pp
mp
mf
sf
237
8va
p
pp
mp
pp
8va
ppp
pp
3
sf
mf
3
p
pp
mp
p
241
8va
sf
mp
p
mp
3
3
3
mp
mf
accel.
244
sf
mf
cresc.
3
249
8va
3
sf
sff
3
Quick page turn !

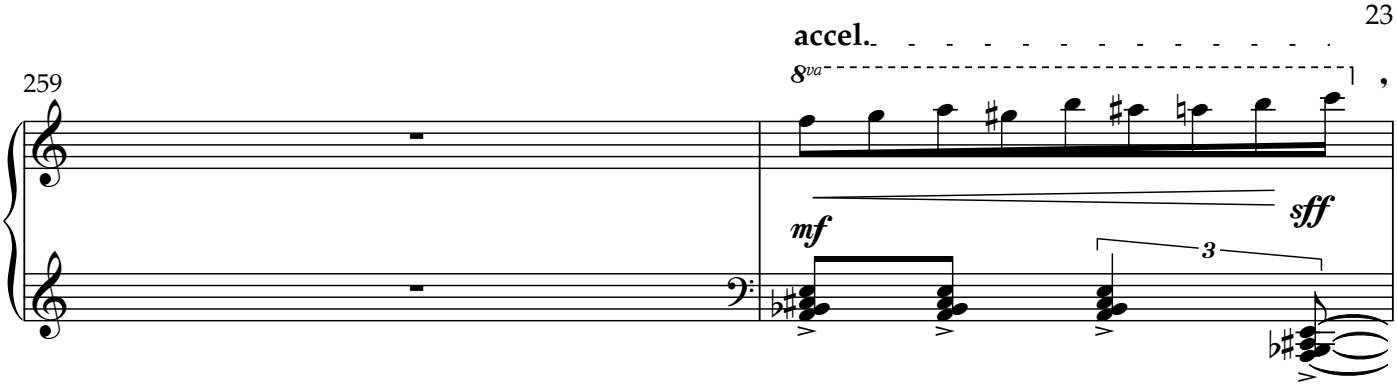
253 **As quickly as possible**





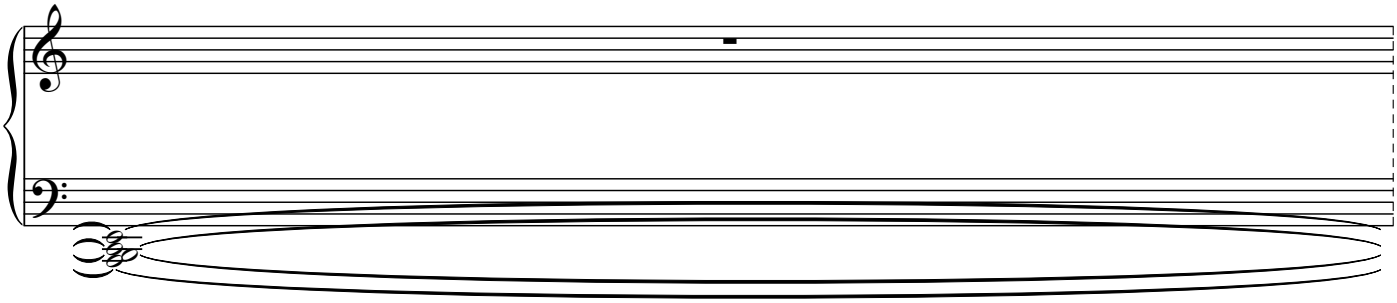
Quick page turn !

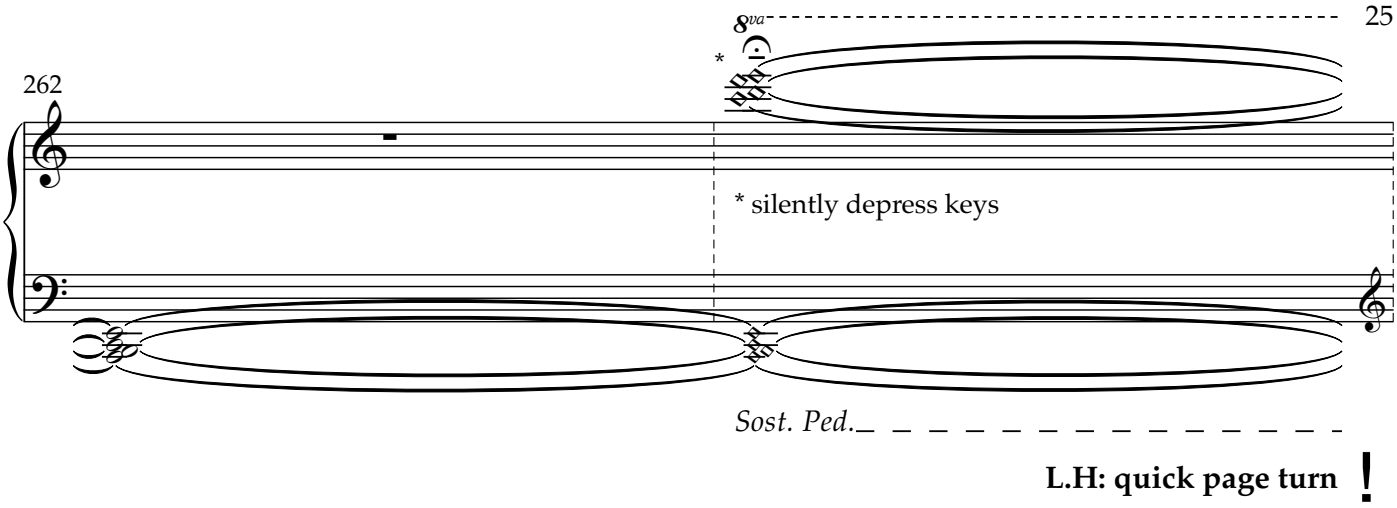

257



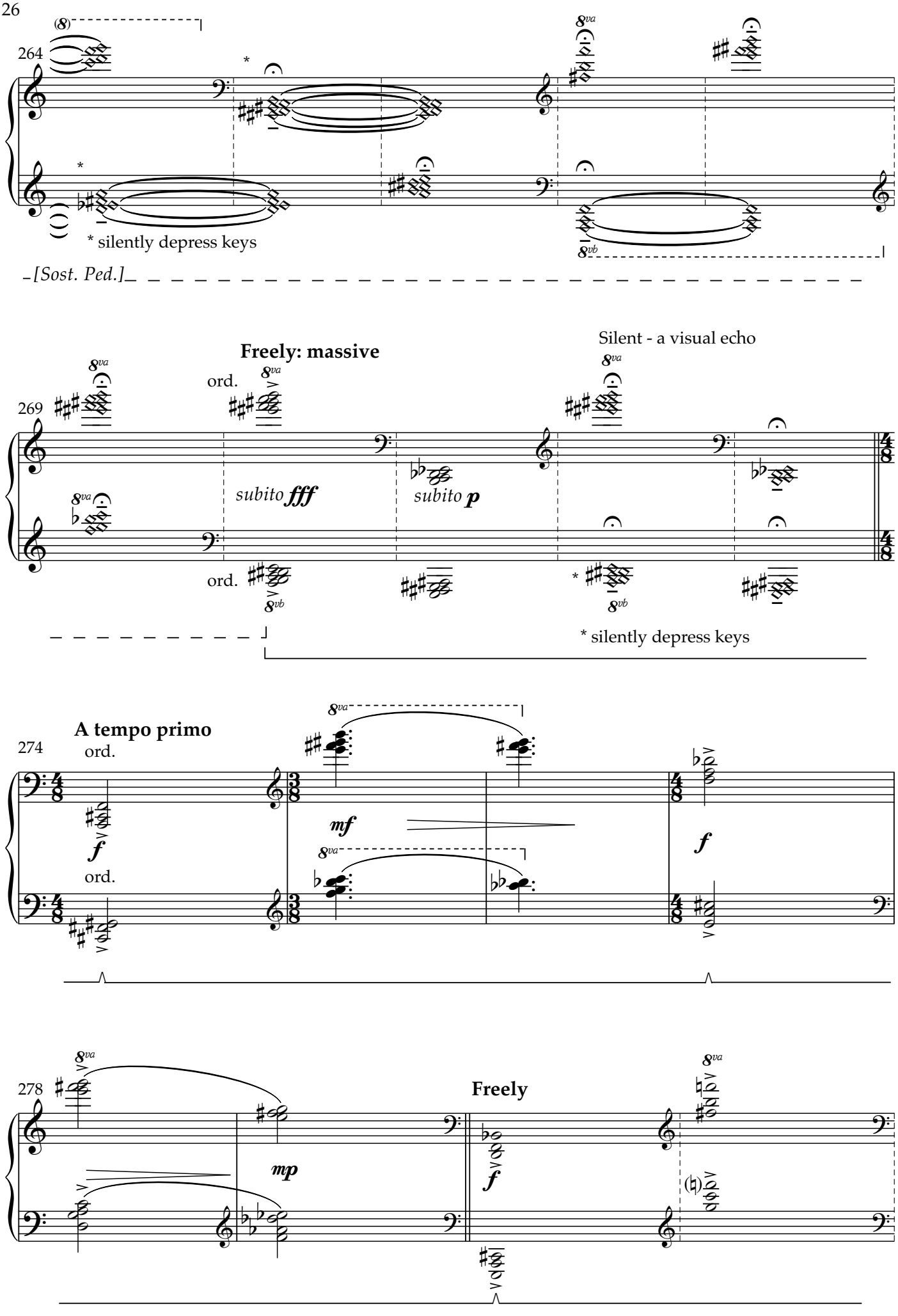
R.H: quick page turn !

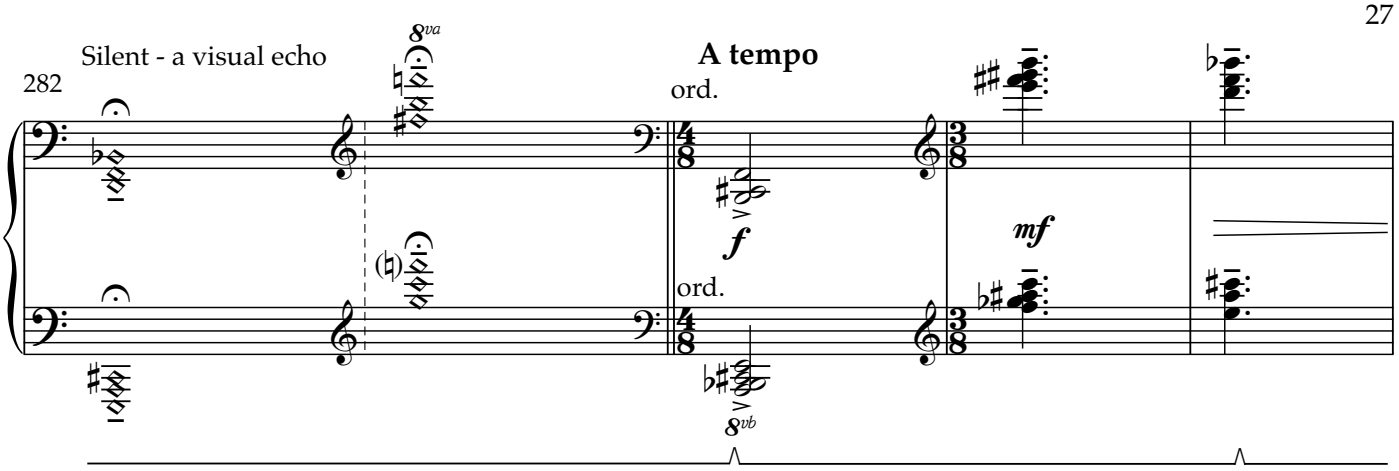
261 **As quickly as possible**

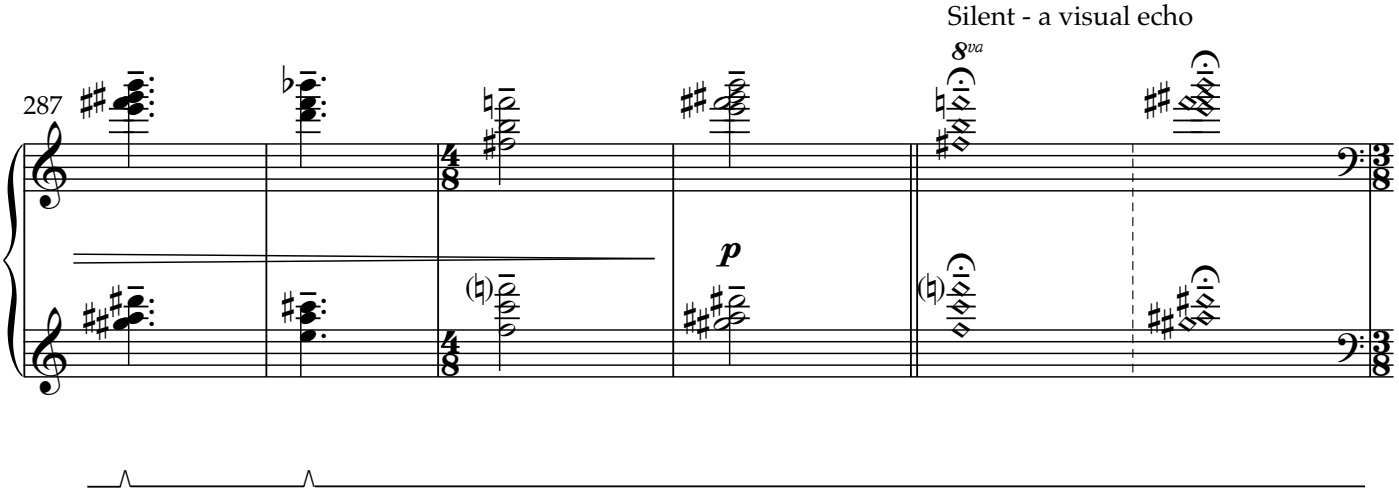


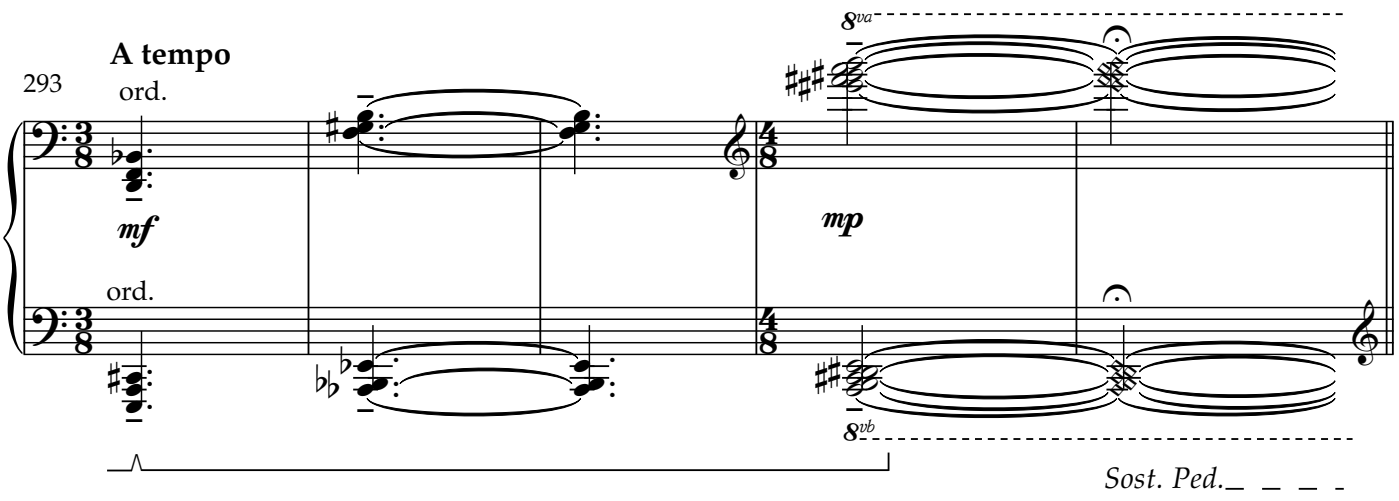


L.H: quick page turn !

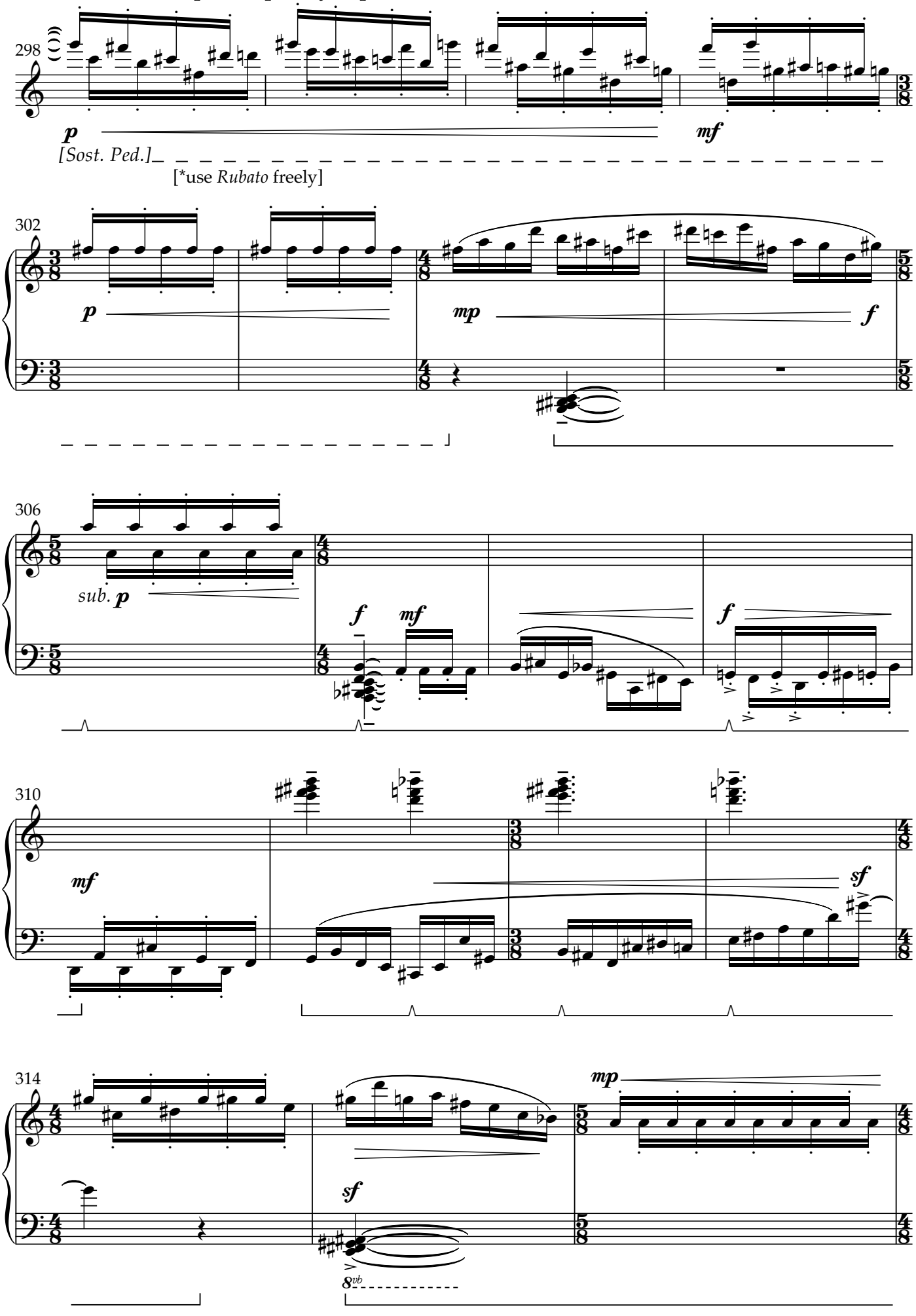

264
* silently depress keys
[Sost. Ped.]
Freely: massive
Silent - a visual echo
269
ord.
subito fff
subito p
ord.
* silently depress keys
A tempo primo
274
ord.
f
mf
f
ord.
278
mp
Freely
f

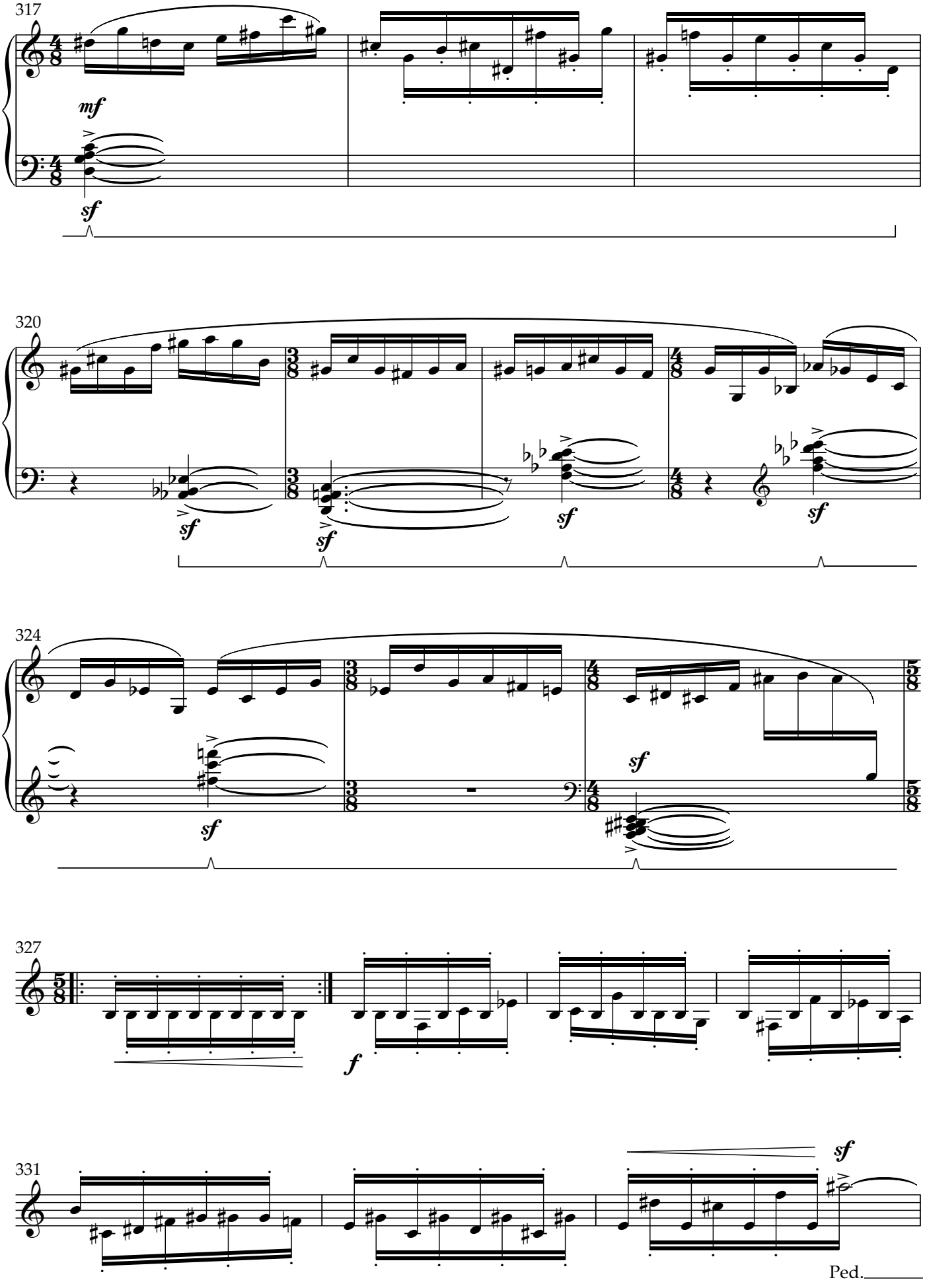

282
Silent - a visual echo
8va
A tempo
ord.
f
mf
ord.
8vb


Silent - a visual echo
287
8va
p


293
A tempo
ord.
mf
ord.
8va
mp
8vb
Sost. Ped.

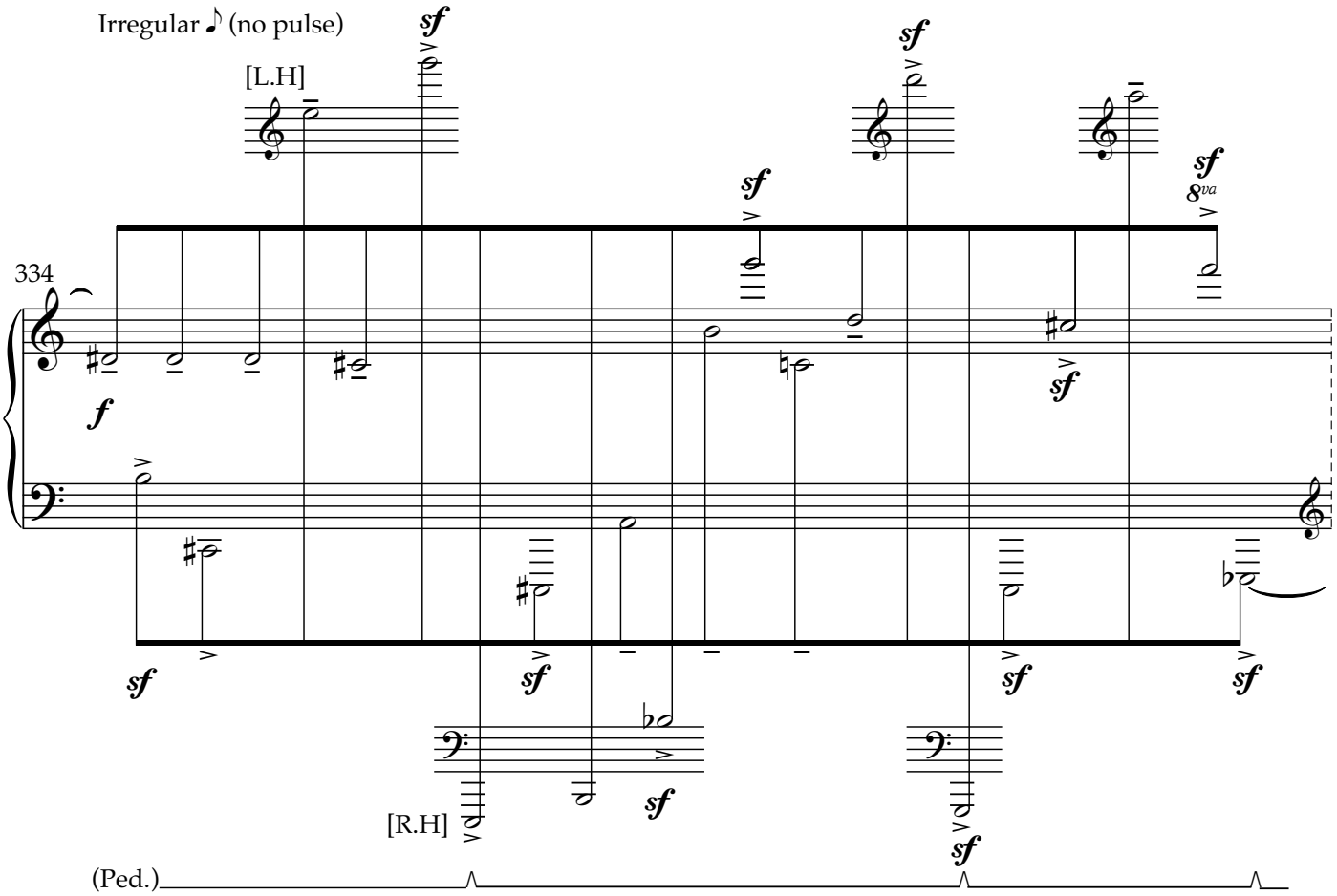
Flexible tempo - as quickly as possible *



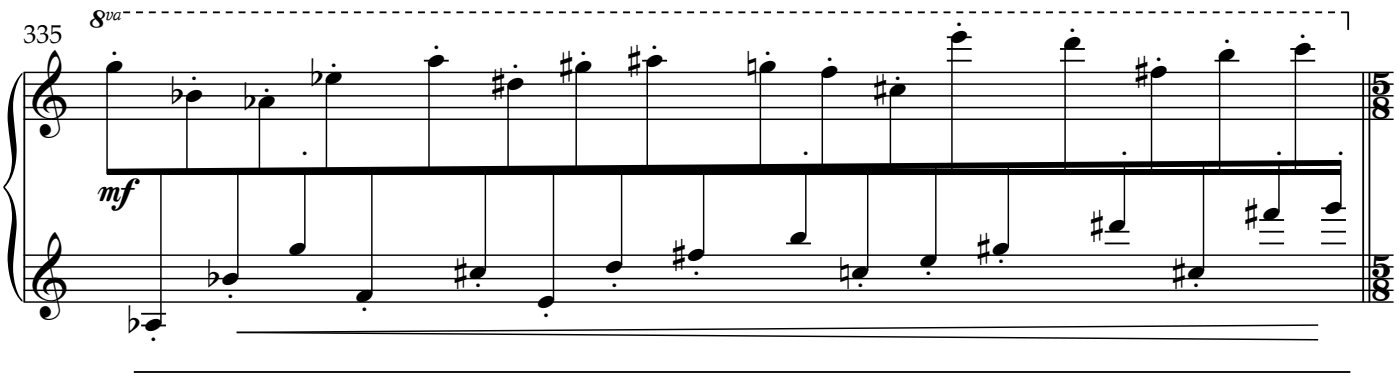

317
mf
sf
320
sf
sf
sf
sf
324
sf
sf
327
f
331
sf
Ped.

Freely: as quickly as possible

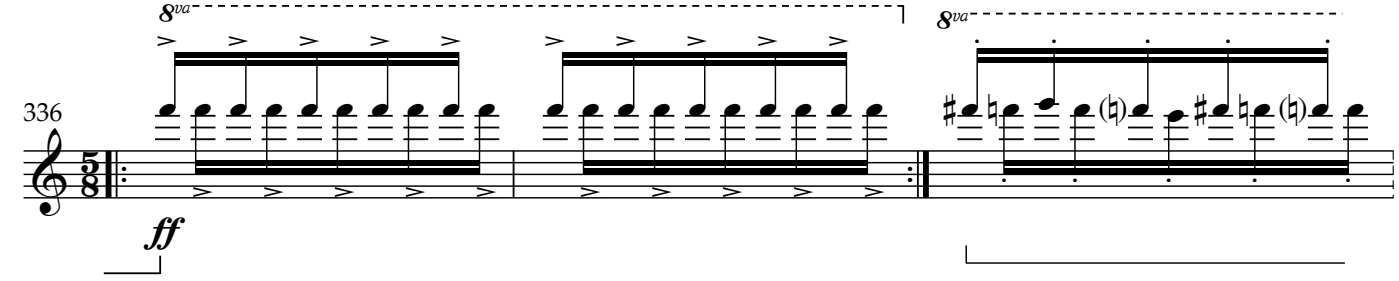
Irregular ♪ (no pulse)

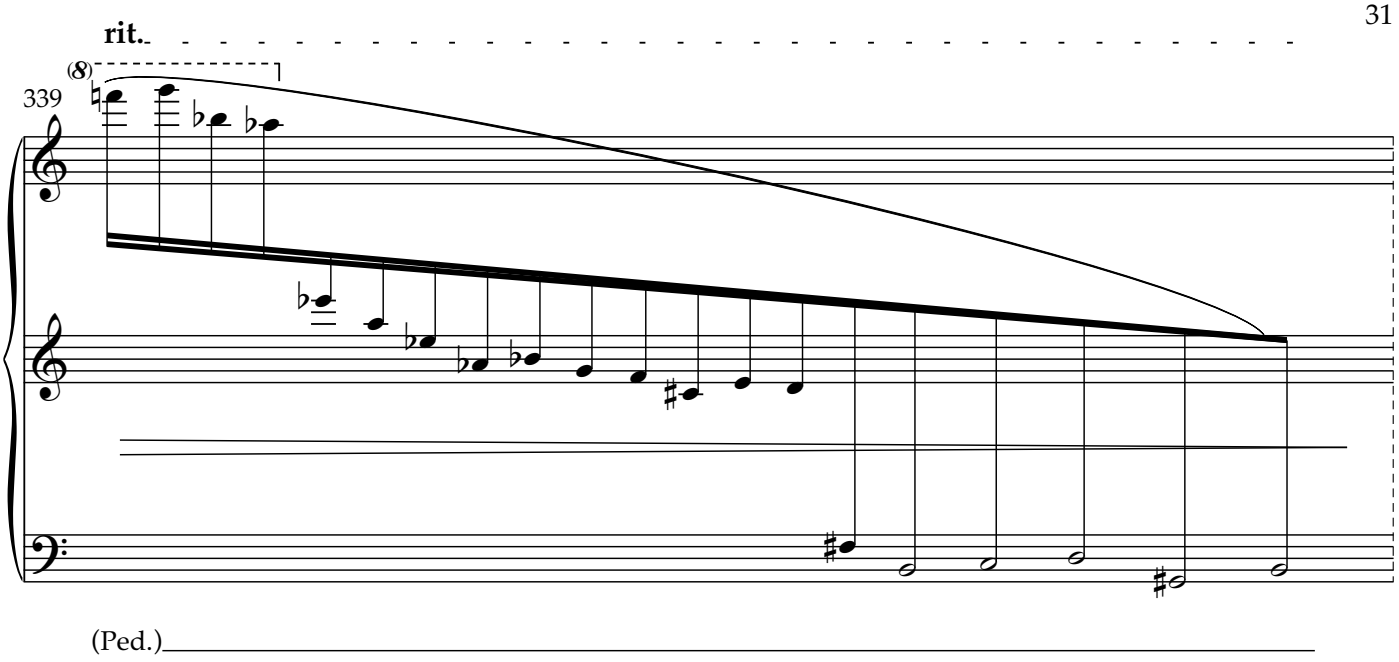


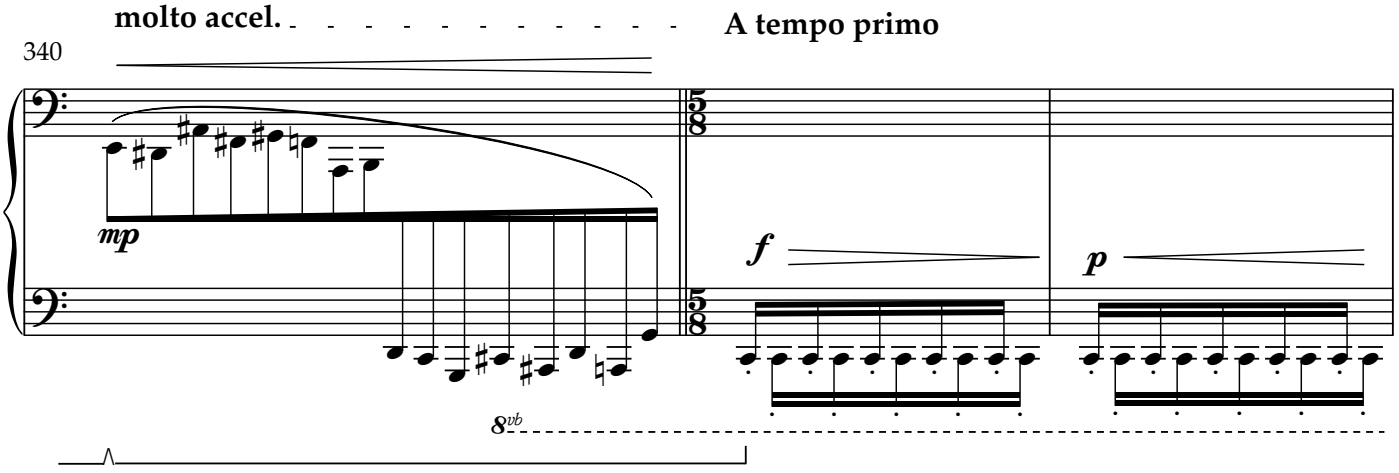
accel.

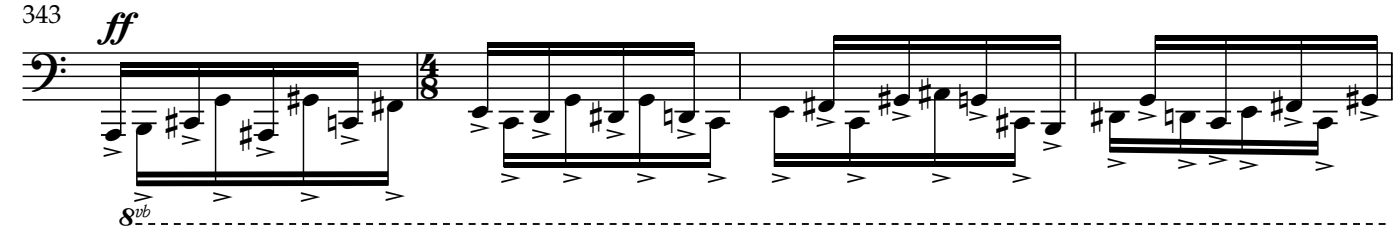


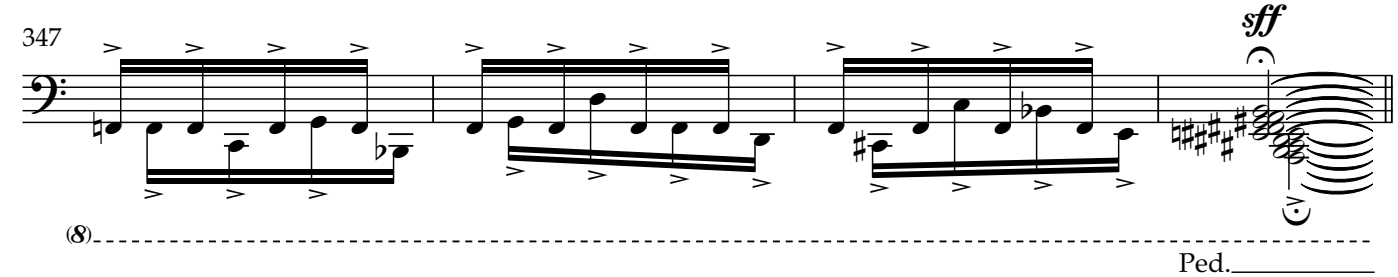
A tempo primo: intense

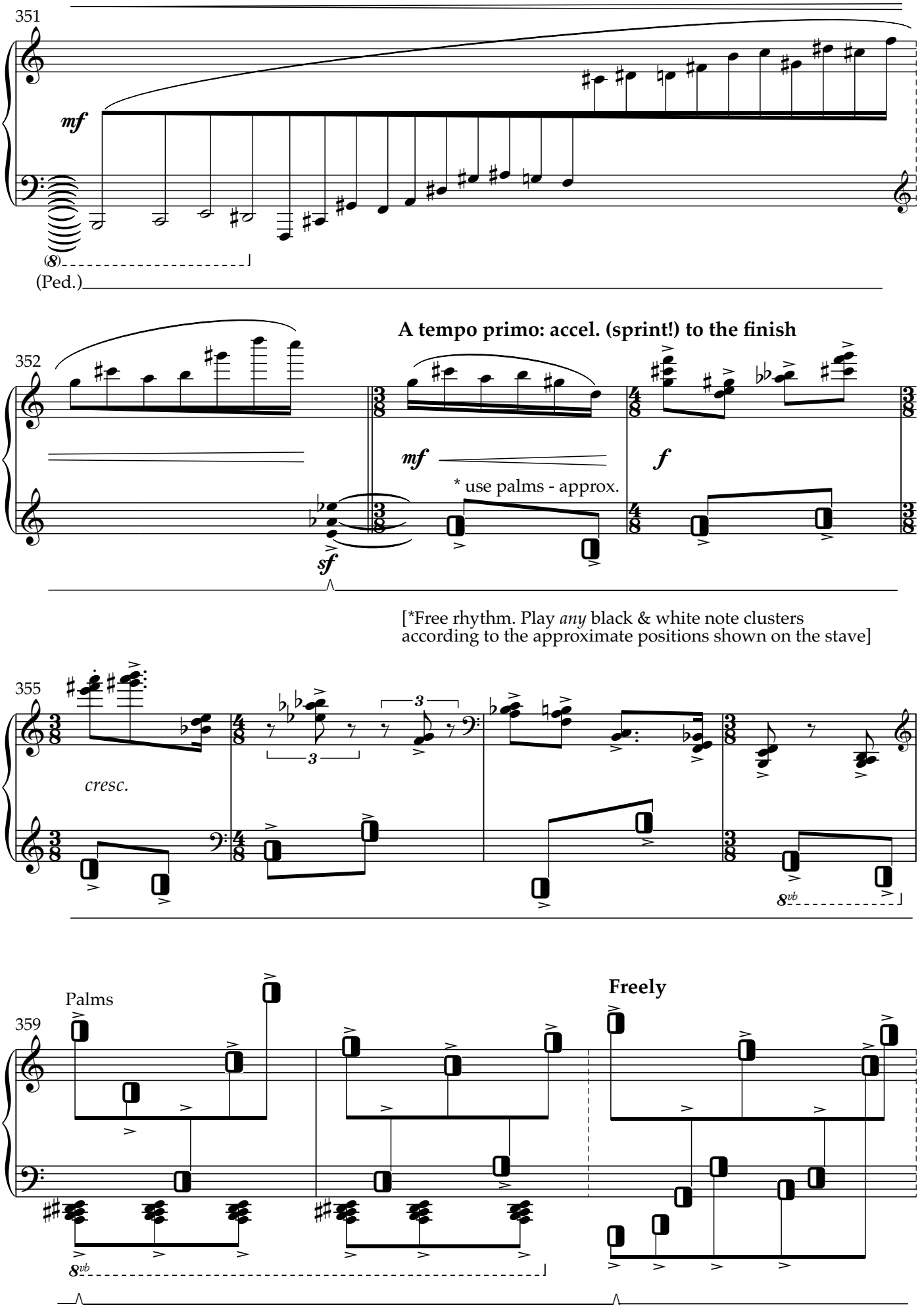


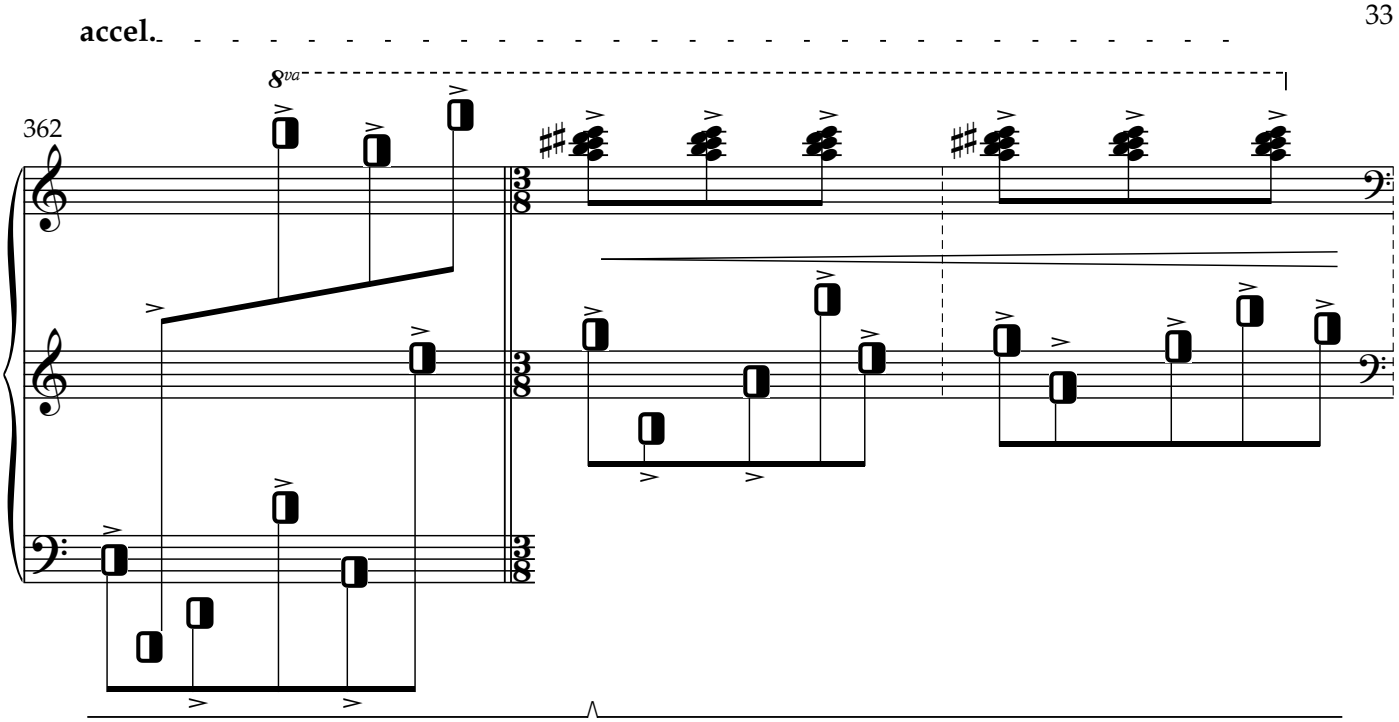

rit.
(8)
339
(Ped.)

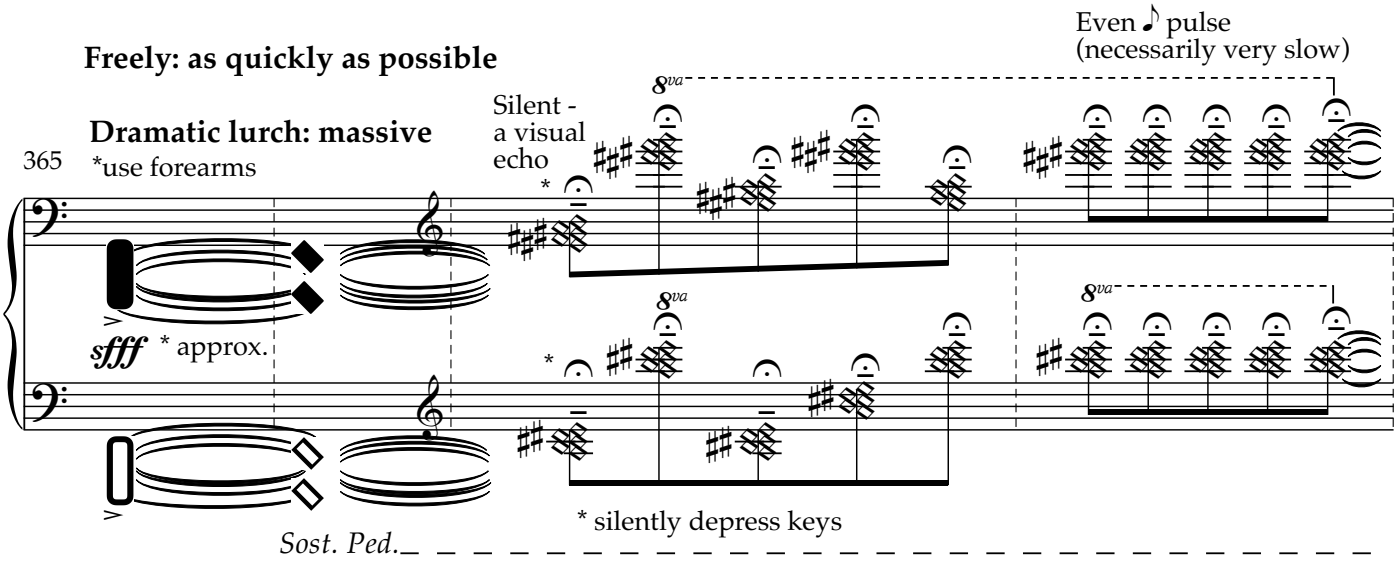

molto accel.
A tempo primo
340
mp
f
p
8vb


343
ff
8vb

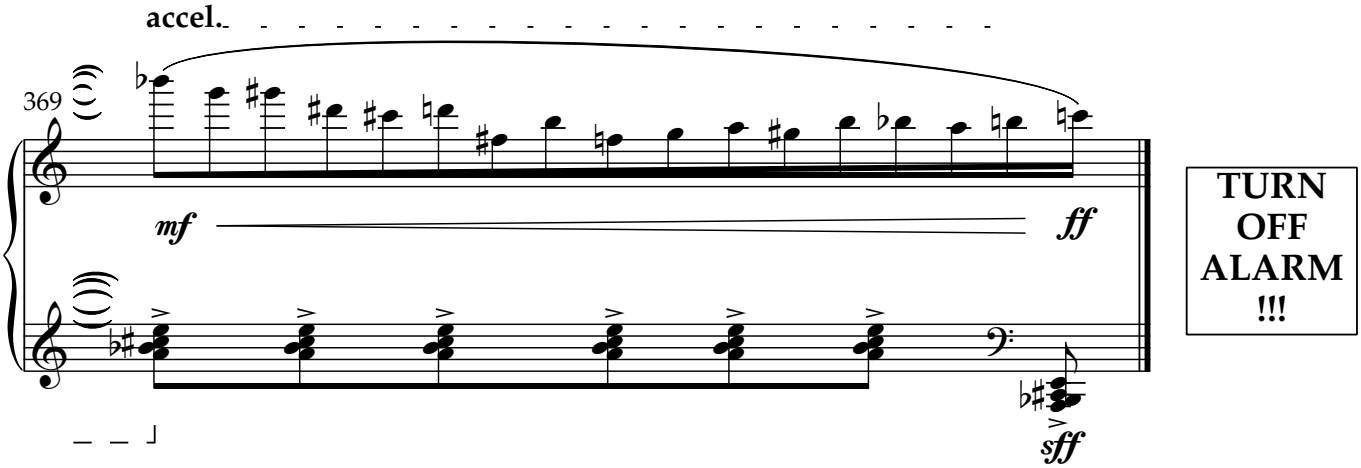

347
sff
(8)
Ped.


351
mf
(8)
(Ped.)
A tempo primo: accel. (sprint!) to the finish
352
mf
f
sf
* use palms - approx.
[*Free rhythm. Play any black & white note clusters according to the approximate positions shown on the stave]
355
cresc.
8vb
Palms
359
Freely
8vb





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



TURN OFF ALARM !!!