* You briskly and overtly lift your finger off of the key, convinced that this will stop the sound of the note (somewhat naively since the pedal is depressed). To your surprise, after a brief and coordinated warble in the electronic sound, the sustain continues and the crescendo resumes.

† - In an effort to stop the sound, you silently close the fallboard. As you do so, the electronic sound transforms at the same speed as your motion, creating a high, tinny sound trapped in the space between.

§ - Having had enough, you throw the fallboard open, deciding to play along.
* Staccatissimo are always aggressively short and intense, even at soft dynamics

† Arpeggios are always very fast, almost as a fast a vertically aligned chord. Cold and crisp, never lush or romantic in sound.

§ Rapid slurred passages are always smeared and ghosted, never overly articulate or crisp.
* - All clusters are fully chromatic.
repeated G6 iterations continue

peak times of surging crescendos
* - Continuously and savagely tremolo back and forth between LH and RH. Dynamic surges should sound belaboured, as if heaving and hoeing a massive weight.
\[ \textbf{1} \]

\[ \text{tremolo continues, only amplitude swells are notated} \]

\[ \text{fff non dim.} \]

\[ \text{gradually apply } \text{Eb} \]

\[ \text{bass thrust} \]

\[ \text{gradually apply } \text{Eb} \]

\[ \text{† - Over the duration of the arrows, gradually make more prominent the indicated pitches in the gesture.} \]

\[ \text{An } \text{“-” symbol indicates that all notes are to be played with equal amplitude.} \]
* - Half mute the string such that it is slightly resonant. Over the course of each gesture, move the muting finger gradually from 1.5 inches from the peg to 0.5 inches from the peg, creating an audible difference in the harmonics that are emphasized. Create staccato with additional muting pressure.
(Sos) from m. 215
15 February 2017
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