Nick Collins

Preposterous

For piano
Expected duration around 13-14 minutes

1. Preprelude
2. Preprelude
3. Prelude
4. Postprelude
5. Interlude
6. Interinterlude
7. Interlude
8. Prepostlude
9. Postlude
10. Postpostlude
11. Postpostpostlude

Some suggested feelings and dynamics are indicated, but the performer is free to play with the detail as they wish.

Pedalling may blur harmony a little but only locally within a beat or two, dependent on the context.

If performance is on electric piano as opposed to acoustic piano, a different sound preset may be used for each movement.

Note that \( m \) is used as a central dynamic, giving range

\[ pp \quad p \quad m \quad f \quad ff \]
Preposterous

1. Preprelude

as an unmeasured prelude; performer may
elaborate with appreciation and ornamentation as desired

2. Prelude

una corda

tre corda

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3. Prelude

\[ \text{\textcolor{#808080}{\textit{noble, almost haughty. Crescendo over each rise if desired, dropping back if pitch falls}} \]

\[ \text{\textcolor{#808080}{\textit{J} \textcolor{#808080}{\textit{m}} \textcolor{#808080}{\textit{4}} \textcolor{#808080}{\textit{4}}} \]

\[ \text{\textcolor{#808080}{\textit{34} \textcolor{#808080}{\textit{4}}} \textcolor{#808080}{\textit{60}}} \]
4. Postprelude

\[ \frac{q}{4} = 88 \]
octaves up
F Db
optional: plus
C Ab
three octaves up

optional: plus
F Db
two
octaves up
6. Interlude

disoriented

7. Interlude

aspirational tempo, on rush

exuberant, almost over eager
immediately more introspective, but building throughout in intensity and volume.
Crescendo since start now over

murky, underwater

una corda

tre corda
9. Postlude
11. Postpostpostlude

una corda