

# Unmeasured Prelude in C

Coleman Rowlett  
(2013)

For Perusal Only

**Note from the Composer:**

This prelude was written to take full advantage of the organ's ability to sustain notes indefinitely. The dissonances and their resolutions are what give this piece its character. Without any structure rhythm, the listener is given the opportunity to meditate solely on the sound.

**Note to the Performer:**

This prelude is meant to be an exploration of one's patience as well as a portrait of dissonance and resolution. Each time a notehead appears, it indicates that the performer should, when he/she sees fit, compress that key. The horizontal line after the note is there simply to show the performer that he/she should sustain the note until the next note in that voice appears after the arrowhead. The hands have two voices each, and one voice should not surrender its sustained pitch while the other changes. The vertical dashed lines indicate when pitches in two separate voices are to move at the same time. When voices end their line it is indicated with a short vertical line after the arrowhead accompanied by "(end note)." When the performer reaches one of these points in the piece, the sustained pitch in that voice should be released. The performer should allow each note to settle before proceeding to the next. This prelude should take at least two minutes to be performed.

**Stops:**

The piece was conceived with a full sound from the organ in mind. It was premiered in Vesper Chapel at Susquehanna University in Selinsgrove, PA on the internal Möller organ. The stops used for that performance are as follows:

Great:

Quintaton	16
Prinzipal	8
Rohrflöte	8
Oktav	4
Super Oktav	4
Mixture	III-IV

Swell:

Holy Gedackt	8
Prinzipal	4,2
Kappelflöte	4
Blockflöte	2
Klein Quinte	1 1/3
Sifflöte	1

Pedal:

Prinzipal Bass	16
Subbass	16
Quintaton	16
Oktav	8
Gedackt	8
Choral Bass	4
Mixture	IV

Great to Pedal

Swell to Great

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The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music is written in a single melodic line across the staves, with notes connected by horizontal lines and arrows indicating the direction of the line. Vertical dashed lines connect notes across the staves, indicating specific points of interest or structural divisions.

2

The second system of musical notation consists of three staves. The music continues from the first system, with notes connected by horizontal lines and arrows. A large red watermark "For Perusal Only" is overlaid diagonally across the system.

3

The third system of musical notation consists of three staves. The music continues, with the final note of the top staff labeled "(end note)". A large red watermark "For Perusal Only" is overlaid diagonally across the system.

4

The fourth system of musical notation consists of three staves. The music concludes with a final double bar line. The final note of the top staff is labeled "(end note)", and the final note of the bottom staff is also labeled "(end note)". Vertical dashed lines connect notes across the staves. A large red watermark "For Perusal Only" is overlaid diagonally across the system.