Unmeasured Preulude in C

Coleman Rowlett
(2013)

For Perusal Only

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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 Weber 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
Octav	4
Super Octav	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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Organ

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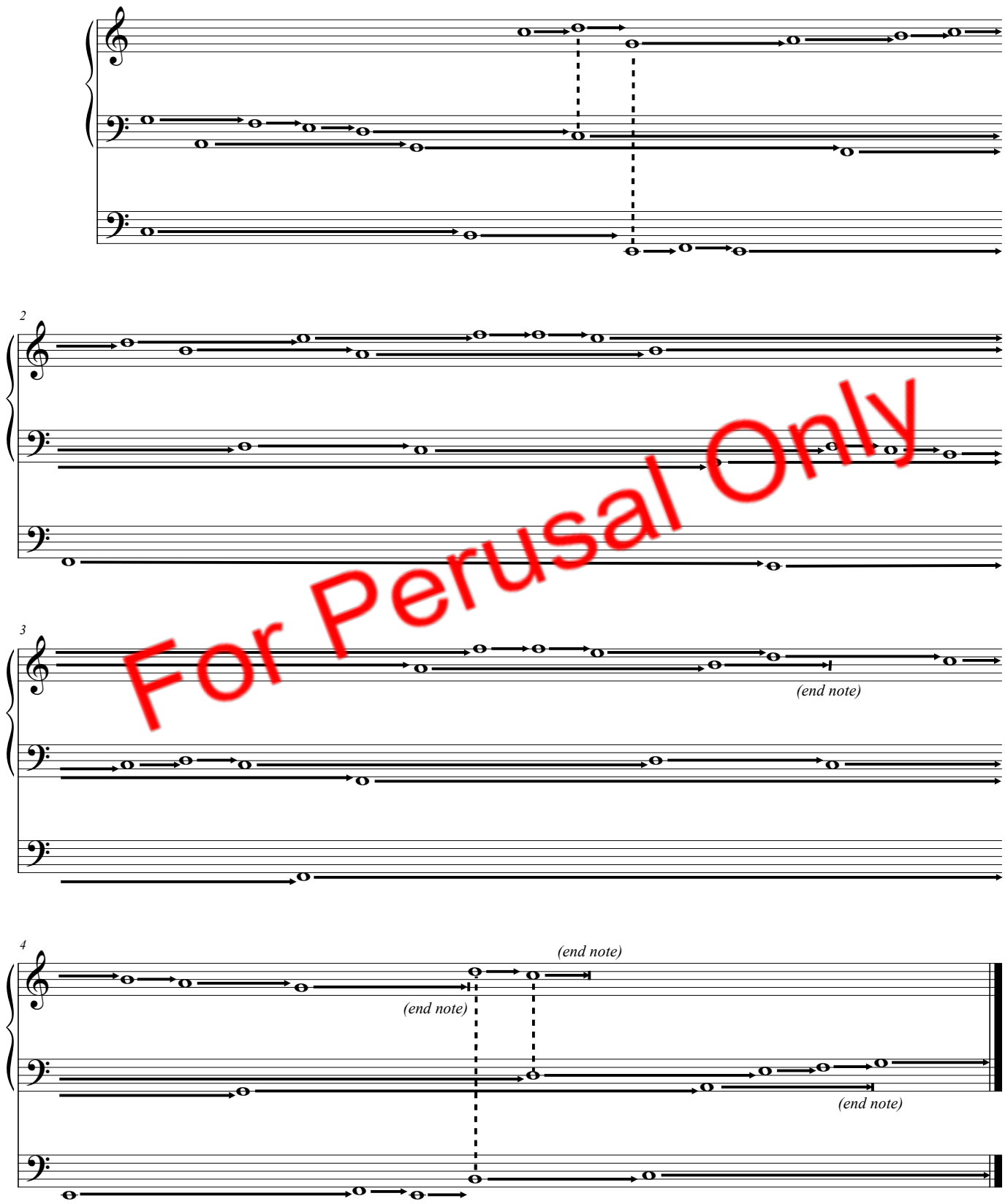

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