

Clavier-Übung: Praeludium et fuga I

Praeludium I

MICHAEL WOLFGANG DREWES

Moderato ♩ = 100

Harpisichord

f *tr* *p* *f*

tr *p* *p* *f*

tr *p* *p* *f*

tr *p* *p* *f*

f *tr* *f* *p*

26

trill

31

trill

36

trill

41

trill

45

trill

50

trill

8

55

trm

60

trm

65

trm

69

trm

74

trm

79

trm

musicalion

[click for more](#)

84



89



94



97



musicalion
click for more

Fuga I

1 Allegro ♩ = 120



8





musicalion

[click for more](#)



6

51 1. *trm*

55 *trm*

5'27,0"



Tipo: Partituras digitales para descargar

Título: [Piano Exercise: Praeludium et fuga I](#)

Compositor: [Michael Drewes](#)

Época: Siglo XX

Tema: .Misceláneas

Categoría: Piano Etudes

Dificultad: Mittel bis schwer

Instrumentación Grupo: Teclado solo

Instrumentación: Cémbalo

Instrumentación: Cémbalo = Cem(1)

The history of music is also that of loudness, as can be proven by two instruments, namely, the harpsichord as the precursor of the piano, and the viola da gamba as that of the violoncello. During the time of the Baroque, a change took place in the sense that music began to be heard in broader concert hall settings instead of the more intimate and private atmosphere of chamber music. So, the louder instruments replaced their precursors which fell into disuse. But during the twentieth century, a revival took place due to the wish of playing older music the original way, with instruments of their time. Here I present some of the sins of my youth, when I tried to emulate my friends Johann Sebastian Bach, Antonio Vivaldi and others, by composing in the style of their time, with the intent of capturing, above all, the "spirit" of it and not so much attempting to imitate the authors.