

Vorwort

Das kann kein Zufall sein: Genau 18 Stücke hat das „Klavierbuch für die Jugend“ – wie Robert Schumanns „Erste Abteilung - Für Kleinere“ im „Album für die Jugend“. Auch die Titel klingen im „Klavierbuch“ ähnlich wie im „Album“: „Melodie“, „Wilder Reiter“ oder „Kleine Studie“ heißt es bei Schumann, „Melodie“, „Der Kobold“ oder „Klingensinn“ bei Zehm. Das „Klavierbuch“ ist ein modernes Pendant zu Schumanns Vorbild und auch in der Schwingbreite des Vergleichbar. Einen „Mini-Blues“ hat Schumann allerdings nicht geschrieben.

Friedrich Zehm, der in der Nachkriegszeit in Freiburg bei Harald Genzmer Komposition und Klavier studierte, widmete sich in seinem umfangreichen Schaffen auch immer wieder der Kammermusik für den Unterricht, leichtere Vortragsstücke, Werke für Amateurorchestrieren und wieder entsprechende Werke für Klavier. Dabei ging es ihm primär nicht um das Erlernen von Spieltechniken, sondern darum, den Spieler an eine zeitgenössische Tonsprache heranzuführen. Die meisten seiner Stücke sind spieltechnisch gut zu bewältigen. Ansonsten bleibt Zehm in ihrer stilistischen Vielfalt treu. Dazu gehören zum Beispiel: traditionelle Formen, prägnante Themen, erweiterte Tonarten, einfache Melodien, teils lebendige, moderne Rhythmik oder tänzerische Elemente.

Die kleinen Sätze des Klavierbuchs zeichnen sich durch bewusste, individuelle Ideen mit jeweils ganz unterschiedlichem Charakter aus – so ist es typisch für Zehms mehrerhundert Miniaturen für Klavier geschaffen, nicht nur „für Kleinere“.

Heidrun Müller

Preface

It is surely no coincidence that the „Klavierbuch für die Jugend“ contains eighteen pieces, just like „Part One – for younger children“ in Schumann's „Album für die Jugend“. The titles in this piano book sound similar to those in Schumann's „Album für die Jugend“: „Melody“, „The Wild Rider“ and „Little Study“, Zehm has „Melody“, „The Kobold“ or „Klingensinn“. The „Klavierbuch“ is a modern counterpart to Schumann's original work, and of course, Schumann did not write a piece called „Mini-Blues“, though!

Friedrich Zehm studied composition with Harald Genzmer and piano with Edith Picht-Axenfeld in Freiburg after the Second World War. His considerable creative output frequently included educational repertoire. He wrote chamber music for string quartets, easy concert pieces, works for amateur orchestra and – as a pianist – numerous works of his own for the piano. The primary aim was not to provide technical exercises, but to introduce the player to contemporary musical language, and his educational pieces do not require advanced technical skills. Zehm's own distinctive style is recognizable through, however, including traditional forms, memorable themes, expanded tonality, uncomplicated textures, lively modern rhythms and dance-like elements.

The little movements in this piano album are all different and yet characterized by delightful motifs and melodies typical of Zehm. His enchanting miniatures for the piano will be enjoyed by children and older pianists, too.

Heidrun Müller

Translation Julia Rishworth

Klavierbuch für die Jugend

Piano Album for the Young

Friedrich Zehm
(1923–2007)

I. Musette 1

Andantino ♩ ca. 132

poco f

legato

3

1 2 3

1 1

3

5

3

1 2 1

6

II. Melodie

Moderato ♩ ca. 144

mp

mf

f

mf

1

2

3

4

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III.

Tranquillo ♩ ca. 60

First system of the musical score. The piece is in 4/8 time and marked *p* (piano). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of the musical score, starting at measure 5. The melodic and accompaniment patterns continue from the first system.

Third system of the musical score, starting at measure 11. The piece maintains its tranquil character with consistent phrasing.

Fourth system of the musical score, starting at measure 16. The melodic line continues with grace notes and slurs.

Fifth system of the musical score, starting at measure 21. The piece concludes with a *f* (forte) dynamic followed by a *dim.* (diminuendo) section. The left hand has a fingering of 4, 2, 1 for the final notes.

IV.

Andantino (Ländlertempo) ♩. ca. 52

mf

legato

p

f

poco rit.

D.C.

V.

Moderato ♩ ca. 72

The image shows a musical score for voice and piano, marked 'PREVIEW Low Resolution'. The score is in 3/4 time and consists of six systems of music. The tempo is 'Moderato' with a metronome marking of approximately 72 beats per minute. The key signature has one flat (B-flat). The score is divided into two parts, 1. and 2., with first and second endings. The dynamics range from *mf* (mezzo-forte) to *rit.* (ritardando). The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The voice part is written in a single line with a treble clef. The score includes various musical notations such as slurs, ties, and dynamic markings.

VI. Musette 2

Andantino ♩ ca. 116

The musical score is written for piano and bass. It begins with a tempo marking of 'Andantino' and a metronome marking of 'ca. 116'. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into systems, with measures 1-4, 5-8, 9-11, 12-15, and 16-19. Dynamics include 'espr.' (espressivo), 'mf' (mezzo-forte), 'cresc.' (crescendo), and 'mp' (mezzo-piano). Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the bass staff.

VII. Wie eine Frage

Poco lento ♩ ca. 72*sempre p**legato*

5

legato

13

mf

The image shows a piano score for the piece 'VII. Wie eine Frage'. The score is written in G major and 3/4 time. It consists of five systems of music. The first system starts with a treble clef and a bass clef. The right hand begins with a series of eighth notes, and the left hand plays a steady eighth-note accompaniment. The second system continues the right-hand melody with a slur. The third system shows the right hand playing a more complex melodic line with slurs and ties. The fourth system features a change in dynamics to *mf* and includes fingerings (2 1 2 1) in the right hand. The fifth system concludes the piece with a final cadence in the right hand and a triplet in the left hand.