

Friedrich Zehm

1923 – 2017

6 Inventionen

für Klavier

for Piano

pour Piano

ED 20645

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Vorwort

Die Lust am Komponieren schien Friedrich Zehm, nachdem er schon ein wenig mehr komponiert hatte, wieder mit Macht zu packen. Durch eine gewisse Ambiente inspiriert, schrieb er „Sechs Inventionen“ für „sein Instrument“. Der Zyklus wurde seine letzte Komposition. Friedrich Zehm starb am 1. März 1900.

Der Werktitel mahnt an Johann Sebastian Bachs „Inventionen“, und tatsächlich ist Friedrich Zehms erste Invention in der zweistimmig-polyphon gestaltet; auch das Thema könnte vom Anfang des 18. Jahrhunderts stammen. Dahingegen stellen die weiteren Sätze, die mit Tempo- und Charakterangaben wie *Vivo* oder *Allegretto capriccioso* überschrieben sind, eher klare Etiketten für die „Invention“ dar. Das *Vivo* ist eine klavieristische Toccatenform, die ein melodioses Thema, das im Verlauf umspielt, mit einem zentralen Allegretto capriccioso wiederum ist rein zweistimmig gehalten, das sich durch feine Nuancen im Rahmen einer pulsierenden Melodie. Das *Adagio* beginnt mit einem vierstimmigen Choral, der an Schumanns „Der Dichter“ erinnert. Der Schlussatz klingt wieder nach Bach: der zweistimmige Schlussatz ist zweistimmig, teils tänzerische Passagen unterbrochen, die jeweils in verschiedenen Themen variieren.

Hat Friedrich Zehm die Inventionen (wie er die Inventionen im Spaß selbst nannte) eher als „Spaß“ komponiert? Im Gegenteil. Sie sind ein Bekenntnis zu seinem eigenen Musikverständnis, das er bis ins hohe Alter treu geblieben ist. Dazu gehören zum Beispiel die Liebe zu den traditionellen Formen, prägnante Themen, die in klaren, wiederholbaren Rahmen, Motorik, lebendige Rhythmen oder tänzerische Elemente. Zehm schrieb Musik, die Spaß macht, zu spielen, die verständlich ist und die man gerne hören. Aus den sechs Inventionen spricht er aus jedem einzelnen Takt. Sie sind mit zauberhaftem Charme und ein wenig Schalk – ein echter Zehm.

Preface

Friedrich Zehm had composed hardly anything for about fifteen years before he was, apparently seized by a powerful urge to write music again. Inspired by a spirit of mischief, he wrote *Six Inventions* for 'his' instrument, the piano. This cycle was published in 2007, the year that Friedrich Zehm died on 4 December 2007.

The title of the work recalls Johann Sebastian Bach's *Six Little Inventions* – and Friedrich Zehm's first Invention does indeed use the same key signature like his predecessor, with a theme that might have come from the first of these. The other movements, however, headed with indications of tempo or mood, are little inventions in the literal sense of the word. The first is like a *Allegretto capriccioso*, the *Molto sostenuto* introduces a melodic line that is gradually overlaid with decoration and then restated; the *Allargando* has two parts, the first a four-part chorale reminiscent of Schumann's *Der Dichter* and the second a special polyphonic, sometimes dance-like passages that vary thematically with the first.

Did Friedrich Zehm have a special path to this 'music of his old age' (as he himself jokingly referred to the *Inventionen*)? The answer is yes: his compositions are an affirmation of his own highly individual style, and his *Inventionen* include composing works in several movements drawn from the *Inventionen*, using memorable themes and expanded tonality with a strong pulse, and including dance-like elements. Friedrich Zehm wrote music that is fun to play, easy to learn and fun to listen to; his voice is heard in every single bar of these six *Inventionen*. They are enchanting works with a touch of mischief about them – genuine Zehms.

Heidrun Miller
Translation Julia Rushworth

Sechs Inventionen

Friedrich Zehm
1923–2007

Invention I

Con moto

The image displays the first system of a musical score for 'Invention I' by Friedrich Zehm. The score is written for piano in 4/4 time, marked 'Con moto' and starting with a forte (*f*) dynamic. The notation includes a treble and bass clef, a key signature of one flat (B-flat), and a common time signature. The score is divided into measures, with measure numbers 4, 7, and 11 indicated. A large, semi-transparent watermark reading 'PREVIEW Low Resolution' is overlaid diagonally across the entire page. The watermark is in a bold, sans-serif font. The musical notation consists of eighth and sixteenth notes, rests, and dynamic markings such as *f* and *mf*. The score ends with a double bar line and repeat dots.

19

23

27

30

p

f

mf

mf

f

Fine

D.S. al Fine

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Invention II

Vivo

The musical score for Invention II, measures 1 through 14, is presented in a two-staff format (treble and bass clefs). The piece is in 3/4 time and marked 'Vivo'. The notation includes various dynamic markings: *f* (forte) at the beginning, *mf* (mezzo-forte) in measure 3, *dim.* (diminuendo) in measure 4, *sf* (sforzando) in measure 10, and *f* (forte) in measure 14. The score features several triplet figures, indicated by a '3' above the notes. A large, semi-transparent watermark reading 'PREVIEW LOW Resolution' is overlaid diagonally across the entire page.

14

p 3 3 3 3

17

mf

20

3 3 3 3 3 3 3 3 3 3

22

cresc.

24

3 3 3 3 3 3

più f *f*

Invention III

Molto sostenuto

Musical notation for measures 1-4 of Invention III. The piece is in 3/4 time and D major. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady accompaniment of eighth notes.

Musical notation for measures 5-8 of Invention III. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment.

Musical notation for measures 9-10 of Invention III. Measure 10 includes the marking *rit.* (ritardando).

Musical notation for measures 11-14 of Invention III. Measure 11 includes the marking *poco più mosso* (poco più mosso). The right hand begins a more active melodic pattern.

Musical notation for measures 15-18 of Invention III. The right hand continues with a rhythmic pattern of eighth notes, and the left hand provides a simple harmonic accompaniment.