

NOTE

THOSE who have heard Vladimir de Pachmann play will remember how even in public he used with innocent pride to speak of his fingering, and the solutions of difficult problems which it represented.

All pianists, of course, attach great importance to fingering, but with Pachmann it was the essence of his method—that method which he described as his life's work.

He never wearied in his search for the fingering that would enable the hands always to retain the position which he, like Chopin, considered so desirable—the position in which they appear to glide over the keyboard and are, at the same time, capable of articulating perfectly the individual notes, rendering each one as clear as crystal, or, in quick passages, showering them like pearls.

Pachmann's choice of fingering depended often upon the quality of the tone he desired to produce. This should be remembered if, at times, his fingering appears difficult and even awkward. No one has ever been able to dispute the beauty of Pachmann's touch.

His fingering once mastered, the most intricate passages will be exempt from any blur or unevenness, and the hands will retain the position in which they seem to move effortlessly, with never a jerk or twist. In this way a perfect legato is attained.

Let us remember how highly Chopin prized an easy position and smooth motion of the hands.

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This Edition is published to give the public, at last, Pachmann's fingering and phrasing of Chopin's works. During his lifetime he guarded jealously for himself what was the result of years of experiment and ingenious art. As he wrote in a letter dated August 11th, 1931, he had "communicated it to one person, and one only."* But in that same letter he expressed satisfaction at the idea that eventually others should benefit by his method.

I possess all the music Pachmann left, fingered and annotated by himself; and also my own copies, likewise fingered and annotated by him at the time when I was his pupil. The present edition reproduces the fingering and phrasing of those copies. Sometimes he would leave no note unfingered, and would insert every comma or breath-mark punctuating the phrases.

MARGUERITE DE PACHMANN-LABORI.

* [The writer of these lines]

CEUX qui ont entendu jouer Vladimir de Pachmann se rappelleront comment il avait l'habitude, même en public, de parler avec une naïve fierté de son doigté et de l'heureuse solution que celui-ci apportait aux plus grandes difficultés.

Tous les pianistes, bien entendu, attachent une grande importance au doigté, mais chez Pachmann celui-ci était, pour ainsi dire, l'essence de sa méthode,—méthode qu'il disait avoir été "l'œuvre de sa vie."

Il ne se lassait jamais dans sa recherche d'un doigté. De même que Chopin, il trouvait éminemment désirable que les mains aient l'air de *glisser* sur le clavier, en même temps qu'elles assurent une articulation parfaite de chaque note, celles-ci sonnait comme du cristal ou, dans les passages rapides, tombant comme des perles. Le doigté que Pachmann choisissait était souvent déterminé par la qualité du son qu'il désirait produire; on devra se souvenir de cela, si, par endroits, son doigté paraît difficile et même incommode. Personne n'a jamais songé à discuter la beauté du toucher de Pachmann.

Les passages les plus malaisés, lorsque son doigté aura été bien étudié, seront exempts de toute "bavure," de toute inégalité, et les mains conserveront cette position dans laquelle elles paraissent se mouvoir sans effort, ne produisant jamais ni une saccade, ni une contorsion, et assurant toutefois un parfait legato.

Rappelons-nous le prix que Chopin attachait à la position calme et aisée des mains.

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Cette édition est publiée pour donner, enfin, au public le doigté et le phrasé de Pachmann dans les œuvres de Chopin. Pendant sa vie il garda jalousement pour lui-même ce qui fut le résultat d'un art ingénieux et de longues années de recherches. Ainsi qu'il écrivit dans une lettre datée du 11 Août 1931 il..... "a communiqué (sa méthode) à une personne et à une personne seulement"*..... Mais, dans cette même lettre, il exprima sa satisfaction à l'idée qu'éventuellement d'autres profiteraient de cette méthode.

Je possède la musique qu'il a laissée, doigtée et annotée par lui-même, ainsi que mes propres exemplaires des mêmes œuvres, également doigtés et annotés par lui, quand j'étais son élève.

L'édition que je présente aujourd'hui reproduit le doigté et le phrasé de ces morceaux. Parfois il ne laissait pas une seule note sans la doigter et souvent il marquait par une virgule chaque "respiration" par laquelle il désirait ponctuer les phrases.

MARGUERITE DE PACHMANN-LABORI.

* [La signataire de ces lignes]

BERCEUSE

Chopin. Op. 57

Andante

PIANO

p

dolce

dolcissimo

poco cresc.

dim.

leggiero

First system of a piano score. The right hand features a melodic line with eighth-note patterns, marked with a *poco rit.* (poco ritardando) hairpin. A *segue* instruction is placed below the right hand staff. The left hand provides a simple accompaniment of quarter notes. Below the left hand staff, there are five asterisks marking specific measures.

Second system of the piano score. The right hand contains a more complex melodic line with slurs and fingering numbers (2, 4, 5, 3, 5, 5, 5, 4). It is marked with *mf* (mezzo-forte) and *dim.* (diminuendo). The left hand accompaniment remains simple. Below the left hand staff, there are five asterisks marking specific measures.

Third system of the piano score. The right hand features a highly technical passage with many slurs and fingering numbers (1, 2, 1, 3, 2, 4, 1, 3, 1, 3, 2, 4, 1, 3, 2, 4, 1, 3, 2, 4, 5, 3, 4, 4, 4, 5, 4, 3). The left hand accompaniment is simple. Below the left hand staff, there are five asterisks marking specific measures.

Fourth system of the piano score. The right hand contains a melodic line with slurs and fingering numbers (2, 4, 3, 3, 6, 3, 3, 3, 5, 3, 3, 5, 3, 4, 2). It is marked with *poco f* (poco fortissimo). The left hand accompaniment is simple. Below the left hand staff, there are five asterisks marking specific measures.

The image shows a piano score for a piece consisting of five systems of music. Each system includes a right-hand (treble) and left-hand (bass) staff. The right-hand staff contains complex melodic lines with numerous fingerings indicated by numbers 1-5 above notes. The left-hand staff features a more rhythmic accompaniment with chords and single notes. The score is marked with various dynamics and performance instructions:

- System 1:** Starts with *p* (piano) and includes the instruction *poco cresc.* (poco crescendo).
- System 2:** Starts with *pp e leggerissimo* (pianissimo e leggerissimo).
- System 3:** Includes the instruction *poco cresc.* (poco crescendo).
- System 4:** Starts with *dim.* (diminuendo).
- System 5:** Ends with *poco rit.* (poco ritardando).

The music is written in a key signature of three flats (E-flat major/C minor) and a 3/8 time signature. The notation includes slurs, accents, and various articulation marks. There are also asterisks and other symbols in the bass staff, possibly indicating fingerings or performance techniques.

The first system features a treble clef staff with a series of chords and melodic lines, heavily annotated with fingerings (e.g., 4 2 1, 5 3 1, 4 2 1, 5 3 1, 5 2 1, 4 1, 5 1, 4 3, 4 2 1, 3 2 1, 5 4 1, 4 2 1, 5 3 1, 4 2 1, 5 3 1, 4 2 1, 5 3 1, 4 2 1, 5 3 1, 4 2 1, 3 1). The bass clef staff contains a simple harmonic accompaniment. The tempo marking *dolce e tranquillo* is placed below the treble staff.

The second system continues the piece with a treble clef staff showing a more active melodic line with fingerings (e.g., 5 2 1 2, 3 1 2, 3 2 1, 3 2 1, 3 2 1, 3 2 1, 3 1, 3 1, 1 1, 1 b, 1 b, 1 b, 1 b, 1 b, 1 b, 3 1). The bass clef staff maintains its accompaniment. Dynamic markings *p* and *cresc.* are present.

The third system features a treble clef staff with a melodic line using fingerings (e.g., 1 5, 2 1, 2 1, 2 1, 2 1, 4, 5, 4, 5, 4, 4). The bass clef staff continues with accompaniment. The dynamic marking *poco f* is used.

The fourth system shows a treble clef staff with a melodic line using fingerings (e.g., 5 4, 5 2, 5 1, 4). The bass clef staff continues with accompaniment.

The fifth and final system on the page features a treble clef staff with a melodic line using fingerings (e.g., 5 2 1 #, 1 2 b, 5 2 1 b, 1 2 b, 2 1, 1 2, 2 #, 2 #, 1 2 b, 1 2 b, 1 b). The bass clef staff continues with accompaniment. The dynamic marking *dim.* is used.

8

pp e leggerissimo

dim.

dolce

poco rf

dim.

rit.

sostenuto

più dim.

p

17649

12 3 1 2 5 1 2 4 3 1 3 2 3 4 1 4 1

p *pp*

Handwritten musical notation for the first system, including treble and bass staves with various notes, rests, and dynamic markings.

3 4 5 3 1 3 3 1 2 4 1 2 3 4 1 4 2

sempre pp

Handwritten musical notation for the second system, including treble and bass staves with various notes, rests, and dynamic markings.

1 2 4 4 1 4 1 5 3 1 4 2 4 3 2 1 2 3 1 2 1 2 3 4 1 3 4 5 2 1 2

dolcissimo

Handwritten musical notation for the third system, including treble and bass staves with various notes, rests, and dynamic markings.

4 1 1 4 1 5 3 1 4 1 3 4 1 3 4 2 1 4 2

dim.

Handwritten musical notation for the fourth system, including treble and bass staves with various notes, rests, and dynamic markings.

4 3 2 3 2 3

perdendosi

Handwritten musical notation for the fifth system, including treble and bass staves with various notes, rests, and dynamic markings.