

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]

NOCTURNE

Chopin. Op. 27, No 2

Lento sostenuto $\text{♩} = 50$

dolce

PIANO

p sempre legato

The musical score is presented in two systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 6/8. The tempo is marked 'Lento sostenuto' with a quarter note equal to 50 beats per minute. The first system includes the instruction 'p sempre legato' and 'dolce'. The second system includes 'sempre legatissimo' and 'espressivo'. The score contains various musical notations such as slurs, ties, and dynamic markings like 'pp' and 'ten.'. Fingerings are indicated by numbers 1-5. There are also some editorial markings like asterisks and 'red.' (likely indicating a redaction or correction).

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

poco cresc.

Red. * Red. * Red. * Red. * Red. *

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

Red. * Red. * Red. * Red. * Red. *

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

cresc. *f* *con forza* *p*

Red. * Red. * Red. * Red. * Red. * Red. *

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

f *sf* *pp*

Red. * Red. * Red. * Red. *

3 4 4 3 4 3

poco f *dim.* *p*

sempre legatissimo

Red. * Red. * Red. * Red. *

The musical score is written for piano and voice. It consists of five systems of music. The first system begins with a vocal line marked *riten.* (ritardando) and *a tempo*. The piano accompaniment features a steady eighth-note pattern. The second system continues the vocal line with the instruction *cantando*. The third system shows the vocal line becoming more intricate with the marking *senza rigore* (without strictness) and *leggierissimo* (very light). The piano part includes a *sf* (sforzando) dynamic. The fourth system is marked *dolce* (sweetly) and features a more melodic piano line. The fifth system also includes the *dolce* marking and concludes with a final cadence. The score is filled with various musical notations, including slurs, ties, and fingerings. The piano part includes several measures marked with a double bar line and an asterisk, indicating repeat or first ending signs.

First system of musical notation. Treble clef, bass clef. Includes fingerings (e.g., 5, 4, 3, 2, 1), dynamics (*cresc.*), and articulation marks.

Second system of musical notation. Treble clef, bass clef. Includes fingerings, dynamics (*sempre più cresc.*), and articulation marks.

Third system of musical notation. Treble clef, bass clef. Includes fingerings, dynamics (*pesante*), and articulation marks.

Fourth system of musical notation. Treble clef, bass clef. Includes fingerings, dynamics (*più f (stretto)*, *f*, *dim.*, *poco rit.*), and articulation marks.

Fifth system of musical notation. Treble clef, bass clef. Includes fingerings, dynamics (*a tempo*, *p dolce*, *cresc.*), and articulation marks.

First system of a piano score. The right hand features a melodic line with a *più f* dynamic marking and a *cresc.* instruction. Fingerings are indicated with numbers 1-5. The left hand provides a steady accompaniment. A *Red.* (Reduction) symbol is present below the bass line.

Second system of the piano score. The right hand begins with a *con forza* marking and contains a complex passage with many notes and fingerings. A *din.* (diminuendo) marking is used towards the end of the system. The left hand continues with a simple accompaniment. A *Red.* symbol is located below the bass line.

Third system of the piano score. The right hand is marked *p con anima* and features a triplet of eighth notes. The left hand accompaniment is consistent. A *Red.* symbol is placed below the bass line.

Fourth system of the piano score. The right hand has a *con forza* marking and a *cresc. f* instruction. The system concludes with a *passionato* marking. The left hand accompaniment is shown. A *Red.* symbol is below the bass line.

Fifth system of the piano score. The right hand features a *rit.* (ritardando) marking. The system ends with a *Red.* symbol below the bass line.

a tempo

dim. dolcissimo

pp

pp dolcissimo

dim.

calando

smorzando

più dim.

ppp