

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]

WER jemals Vladimir de Pachmann spielen hörte, wird sich erinnern, wie er stets—selbst öffentlich—mit einem gewissen naiven Stolz von seinem Fingersatz, der seine eigene Lösung schwieriger Probleme darstelle, zu sprechen pflegte.

Der Fingersatz ist natürlich für alle Pianisten von grosser Wichtigkeit; bei Pachmann bildete er aber gewissermassen die *Essenz* seiner Methode—einer Methode, welche er als sein "Lebenswerk" bezeichnete.

Niemals ermüdete er in der Suche nach einem Fingersatz, der es möglich mache, die Hände in einer Position zu halten, welche er—sowie auch Chopin— für so wünschenswert erachtete: eine Position, in der die Hände nur über die Tasten zu *gleiten* scheinen, während in Wirklichkeit alle Noten deutlich artikuliert werden, sodass die einzelnen Noten so klar wie Kristall, und schnelle Passagen wie Perlenregen erklingen.

Pachmann's Wahl des betreffenden Fingersatzes hing oft von der *Qualität* des Tones ab, den er hervorzubringen wünschte. Man muss sich dessen erinnern, wenn gelegentlich sein Fingersatz schwierig oder unbequem erscheint, denn die *Schönheit* von Pachmann's Anschlag hat Niemand bestreiten wollen oder können.

Wer einmal Pachmann's Fingersatz bemeistert hat, wird selbst die schwierigsten Passagen ohne Verschwommenheit und Unebenheit wiedergeben können; die Hände werden in der Haltung verharren, in der sie mühelos, und ohne irgend welche Verdrehungen, sich zu bewegen scheinen. Auf diese Weise wird ein vollkommenes Legato erreicht. Man erinnere sich nur, wie hoch Chopin eine ungezwungene Haltung und ruhige Bewegung der Hände schätzte.

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Die vorliegende Ausgabe hat den Zweck, Pachmann's Fingersatz und seine Phrasierung von Chopin's Werken dem Publikum zugänglich zu machen, denn so lange er lebte, bewahrte er eifersüchtig vor Anderen die Ergebnisse seiner sinnreichen Arbeit und jahrelangen Versuche. In einem Briefe vom 11. August, 1931, schrieb er, dass er diese "nur einer einzigen Person"* mitgeteilt habe; in demselben Schreiben gab er aber auch seiner Befriedigung Ausdruck, dass möglicherweise mit der Zeit Andere von seiner Methode Nutzen ziehen würden.

In meinem Besitz befinden sich alle von Pachmann hinterlassenen, und von ihm selbst annotierten und mit Fingersatz versehenen Musikalien, sowie meine eigenen Exemplare, welche er ebenfalls mit Anmerkungen und Fingersatz bezeichnete zu der Zeit als ich seine Schülerin war. Pachmann's Fingersatz und Phrasierung dieser Stücke sind in der vorliegenden Ausgabe wiedergegeben. An manchen Stellen liess er keine einzige Note ohne Fingersatz, und Kommas, oder Atemzeichen, fügte er ein, wenn er Phrasen zu punktieren wünschte.

MARGUERITE DE PACHMANN-LABORI.

* [Schreiber dieser Zeilen]

DEUXIÈME IMPROMPTU

Chopin. Op. 36

Allegretto

PIANO

p *legatissimo* *dimin.*

dim.

p *Red.* * *Red.* * *Red.* * *Red.* *

(delicatissimo) *poco cresc.* *Red.* * *Red.* *

dimin.

53

(ben cantato)

cresc.

sempre legato

espress.

espress.

più p

rit.

p

a tempo

mf

sempre legato

The musical score is written in a grand staff format, consisting of two systems of two staves each (treble and bass clefs). The key signature is one sharp (F#). The piece features a variety of musical textures and dynamics. The first system includes a *cresc.* marking and a *rit.* marking. The second system features a *ff* dynamic. The third system includes a *dim.* marking. The fourth system includes a *rit.* marking. The fifth system includes a *più dimin.* marking and a *rallent.* marking. The score is filled with intricate piano techniques, including arpeggios, chords, and melodic lines, with detailed fingering and articulation markings throughout.

(ben cantando)
a tempo

First system of the musical score. The right hand (treble clef) begins with a melodic line marked *p* (piano) and *più p* (pianissimo). The left hand (bass clef) provides accompaniment with triplets and is marked *pp* (pianissimo) and *legatissimo* (very legato). Fingerings are indicated with numbers 1-5. A first ending bracket labeled "41" spans the final two measures.

Second system of the musical score. The right hand continues the melodic line, marked *più p*. The left hand accompaniment features a steady eighth-note pattern. A first ending bracket labeled "21" spans the final two measures.

Third system of the musical score. The right hand has a melodic line with a triplet. The left hand accompaniment includes a triplet and is marked with *legatissimo* and an asterisk. A first ending bracket labeled "3" spans the final two measures.

Fourth system of the musical score. The right hand features a complex melodic line with many accidentals and is marked *delicatissimo* (delicately). The left hand accompaniment is marked *cresc.* (crescendo) and includes an asterisk. A first ending bracket labeled "4" spans the final two measures.

Fifth system of the musical score. The right hand has a melodic line with a triplet and is marked *f* (forte) and *(meno) cantando* (less singing). The left hand accompaniment is marked *sempre legato* (always legato) and includes an asterisk. A first ending bracket labeled "45" spans the final two measures.

Sixth system of the musical score. The right hand continues the melodic line, marked *sempre cresc.* (always crescendo). The left hand accompaniment is marked with an asterisk. A first ending bracket labeled "46" spans the final two measures.

leggero

(poco slentando)

mf

sostenuto

Handwritten musical notation for the first system, including treble and bass clefs, notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece is in a key with three sharps (F#, C#, G#).

Handwritten musical notation for the second system, continuing the piece with similar notation and fingerings.

Handwritten musical notation for the third system, featuring more complex rhythmic patterns and fingerings.

cresc.

Handwritten musical notation for the fourth system, marked with a crescendo. The notation includes various note values and rests.

dimin.

Handwritten musical notation for the fifth system, marked with a decrescendo. The notation includes various note values and rests.

Handwritten musical notation for the sixth system, concluding the piece with various note values and rests.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a complex melodic line with numerous slurs and fingerings (1-4). The left hand has a bass line with a 7-fingered chord and a 4-fingered chord. Dynamics include *p* (piano).

Second system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with slurs and fingerings (1-5). The left hand has a bass line with a 7-fingered chord and a 4-fingered chord.

Third system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with slurs and fingerings (1-4). The left hand has a bass line with a 4-fingered chord, a 5-fingered chord, and a 3-fingered chord. Dynamics include *ff* (fortissimo) and an asterisk (*).

Fourth system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with slurs and fingerings (1-4). The left hand has a bass line with a 7-fingered chord, a 3-fingered chord, and a 5-fingered chord. Dynamics include *cresc.* (crescendo) and asterisks (*).

Fifth system of musical notation. Treble clef, key signature of three sharps. The right hand continues the melodic line with slurs and fingerings (1-5). The left hand has a bass line with a 7-fingered chord, an X-fingered chord, and a 7-fingered chord. Dynamics include asterisks (*).

First system of musical notation. The treble clef staff contains a complex melodic line with numerous triplets and sixteenth notes. The bass clef staff provides a harmonic accompaniment with sustained notes and some rhythmic patterns. Fingerings are indicated by numbers 1-5. A dynamic marking of *mf* is present. A star symbol is located below the bass staff. Measure numbers 53 and 54 are visible.

Second system of musical notation. The treble clef staff continues the melodic development with more intricate patterns. The bass clef staff features a prominent triplet in the lower register. Fingerings and articulation marks are clearly shown. A dynamic marking of *mf* is present. A star symbol is located below the bass staff. Measure numbers 32 and 33 are visible.

Third system of musical notation. The treble clef staff shows a sequence of eighth and sixteenth notes. The bass clef staff has a more active line with some slurs. Fingerings and articulation marks are clearly shown. A dynamic marking of *mf* is present. A star symbol is located below the bass staff. Measure numbers 4 and 5 are visible.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a triplet in the lower register. A dynamic marking of *p* is present. A star symbol is located below the bass staff. Measure numbers 32 and 33 are visible.

Fifth system of musical notation. The treble clef staff shows a sequence of eighth and sixteenth notes. The bass clef staff has a more active line with some slurs. Fingerings and articulation marks are clearly shown. A dynamic marking of *mf* is present. A star symbol is located below the bass staff. Measure numbers 41 and 42 are visible.

