

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]

PREMIÈRE BALLADE

A M^r le Baron de Stockhausen

Chopin. Op. 23

Lento

PIANO

f *m.g. pesante* *dim.* *p*

espress. **Moderato** *(cantabile)*

p *p dolce*

(mf) *(poco rinforz.)*

3 5 4 5 4 5 3 4 4 3 5 4 5 5 4 5

tenuto

dim.

*Red. ** *(senza affretare) Red. **

rit.

pp

dim.

*Red. ** *Red. **

a tempo

p

cresc.

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

agitato

f

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

sempre più mosso

f

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

The musical score consists of six systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Performance instructions include *più f*, *poco a poco meno f*, *dim.*, *sempre più p*, and *calando*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Meno mosso
sotto voce
più dim. e ritenuto -
(ben cantabile)
smorzando
pp

This system contains the first two staves of music. The upper staff features a melodic line with a fermata over measures 1-3 and a slur over measures 4-5. The lower staff provides harmonic accompaniment with a steady eighth-note pattern. Performance markings include 'Meno mosso', 'sotto voce', 'più dim. e ritenuto', '(ben cantabile)', and 'smorzando'. Fingerings are indicated with numbers 1-5. A 'pp' dynamic marking is present at the end of the system.

This system continues the musical piece with two staves. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the accompaniment. Performance markings include 'pp' and various fingering numbers.

This system contains two staves of music. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the accompaniment. Performance markings include 'molto espr.' and various fingering numbers.

This system contains two staves of music. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the accompaniment. Performance markings include 'smorzando' and 'sempre pp'. Fingering numbers are also present.

This system contains two staves of music. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the accompaniment. Performance markings include 'f' and various fingering numbers.

p *sempre più p*

32 33 34 35

a tempo (meno mosso) sotto voce

e poco rallent. *m.d.* *p* *mg.*

36 37 38 39 40

(cantando) *sempre pp*

41 42 43 44 45

poco cresc. *pp* *più cresc.* *fz* *sempre cresc.*

46 47 48 49 50

molto cresc. *ff*

51 52 53 54 55

First system of musical notation, featuring a treble and bass clef. The piece is marked *pesante*. The bass line includes fingerings (1, 2, 3, 4, 5) and dynamic markings such as *mf* and *ff*. The treble line contains complex chordal textures with various articulations.

Second system of musical notation. The bass line continues with intricate fingerings and dynamic markings. The treble line features a melodic line with slurs and accents, and a bass line with rhythmic patterns.

Third system of musical notation. The piece is marked *ff*. The bass line includes the instruction *sempre più f*. The treble line features a melodic line with a *ten.* marking. The bass line has dynamic markings *mf* and *ff*.

Fourth system of musical notation. The piece is marked *ten.* and *a tempo*. The bass line includes the instruction *(poco accel.)*. The treble line features a melodic line with a *ten.* marking. The bass line has dynamic markings *mf* and *ff*.

Fifth system of musical notation. The piece is marked *a tempo* and *molto cresc.*. The bass line includes the instruction *accel.*. The treble line features a melodic line with a *ten.* marking. The bass line has dynamic markings *mf* and *ff*.

più animato

dim. *m.g.* *m.g.* *p*

cresc.

dim.

animato *p con grazia*

sempre p

17418

Detailed description of the musical score: The score is for a piano piece in a single system. It consists of seven systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system is marked 'più animato' and includes dynamics 'dim.', 'm.g.', and 'p'. The second system includes 'cresc.'. The third system includes 'dim.'. The fourth system includes 'animato' and 'p con grazia'. The fifth system includes 'sempre p'. The score is heavily annotated with fingerings (numbers 1-5), slurs, accents, and articulation marks like asterisks and 'acc.'. There are also some markings like '1/4', '3/5', and '5' in the bass line. The page number '17418' is at the bottom.

First system of a piano piece. The right hand features a complex melodic line with many slurs and fingerings (e.g., 2 1, 2 3, 1 4, 1 4, 1 3, 2 1, 3 2, 1 3, 2 4, 3 1, 2). The left hand provides harmonic support with chords and single notes. Performance markings include *poco a poco cresc.* and *cresc.*. The system concludes with a fermata over a chord.

Second system of the piano piece. The right hand continues with intricate melodic patterns and slurs. The left hand features chords and moving lines. Performance markings include *cresc.* and *cresc.*. The system ends with a fermata over a chord.

Third system of the piano piece. The right hand has a melodic line with slurs and fingerings. The left hand consists of chords and single notes. Performance markings include *sempre più cresc.* and *cresc.*. The system ends with a fermata over a chord.

Fourth system of the piano piece. The right hand features a melodic line with slurs and fingerings. The left hand has chords and single notes. Performance markings include *ff* and *cresc.*. The system ends with a fermata over a chord.

Fifth system of the piano piece. The right hand has a melodic line with slurs and fingerings. The left hand features chords and single notes. Performance markings include *leggiere*, *sf*, and *p*. The system ends with a fermata over a chord.

Sixth system of the piano piece. The right hand has a melodic line with slurs and fingerings. The left hand features chords and single notes. Performance markings include *cresc.*, *più f*, and *fz*. The system ends with a fermata over a chord.

8 1 3 2 1 3 2 1 2 1 3 4

poco allarg.

fz

ff

fz

(sfz)

fz

(sfz)

ff

fz

ff

fz

Meno mosso *sotto voce* (cantando)

1 3 5 4 2 1 3 2 2 4 3

m.g. *pp* *m.g.*

sempre pp *cresc.*

sempre pp *cresc.*

p *cresc.* *sf* *sempre cresc.*

p *cresc.* *sf* *sempre cresc.*

molto cresc. *(poco allarg)*

molto cresc. *(poco allarg)*

appassionato *il più forte possibile* *poco ritenuto* *(marcato)*

appassionato *il più forte possibile* *poco ritenuto* *(marcato)*

Presto con fuoco

5 4 2 1

ffz ff

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

f f

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

f mf

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

f mf

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

mg sf rinforz.

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

(poco marcato)

cresc.

(poco allarg.)

ff a tempo

ff (strepitoso)

m.g.

m.d.

sempre ff

molto cresc.

Ped. *

8

ffz

Red. * *Red.* *

con forza

m.g. 35

rit. *poco accel.*

fz *(pesante) mf ma p* *fz*

rit - e - nu - to

fz *p* *f* *fff (poco allarg.)* *accel*

e - ran - do

Red. * *Red.* *