CHOPIN

With the authentic fingering and phrasing of

VLADIMIR de PACHMANN

Transcribed and with notes by

MARGUERITE de PACHMANN-LABORI

	S.	D.
Première Ballade. Op. 23, in G minor	2	–
Troisième Ballade. Op. 47, in A flat.	2	–
Berceuse. Op. 57, in D flat - - -	1	6
Impromptu Op. 36, in F sharp - -	2	–
Polonaise. Op. 53, in A flat - -	2	–

AUGENER Ltd.
18 GREAT MARLBOROUGH STREET,
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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.

* * * * * * * *

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 sonnant 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.

* * * * * * * *

Cette édition est publiée pour donner, enfin, au public le doigté et le phrasé de Pachmann dans les oeuvres 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'eventuellement 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 oeuvres, 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.

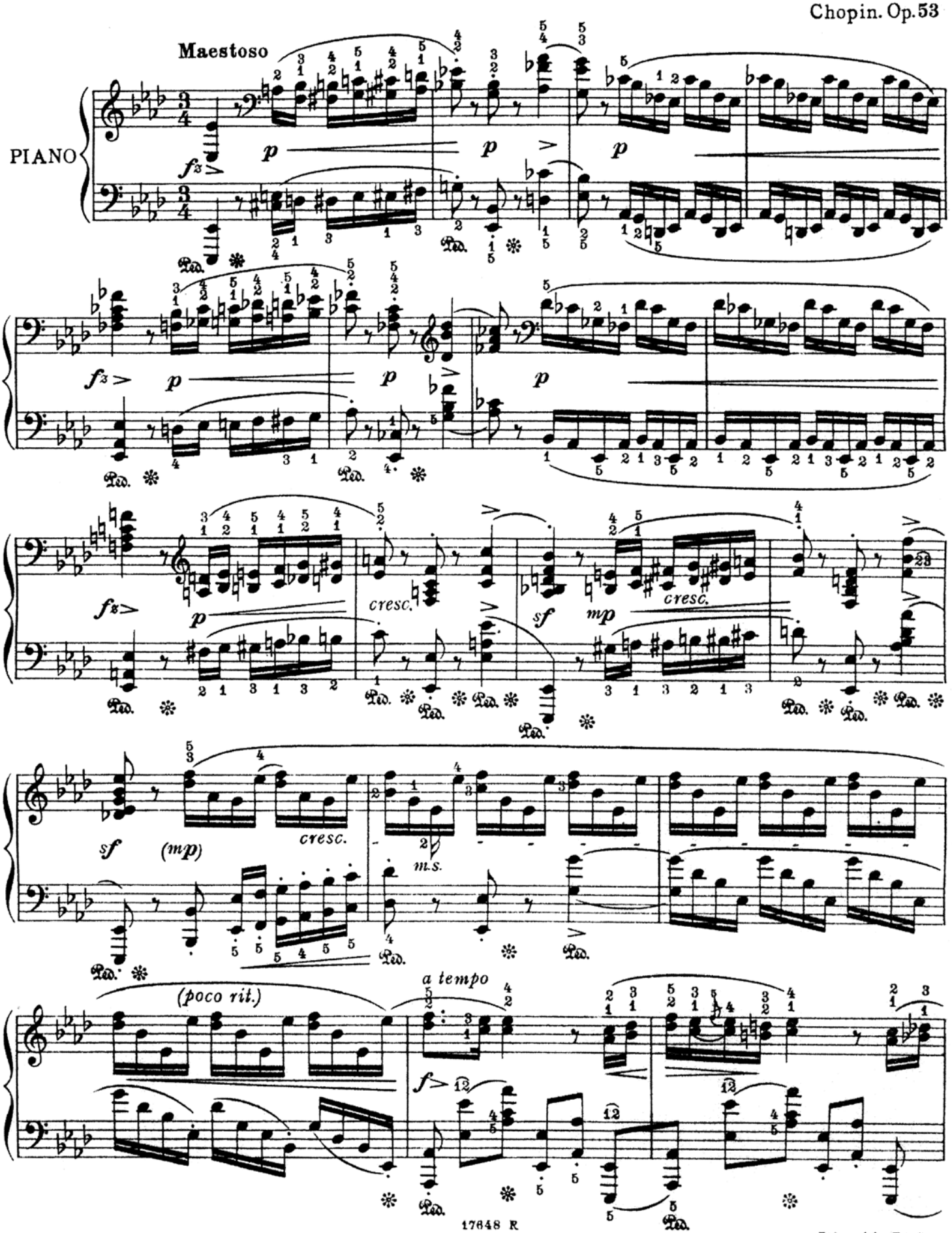
MARGUERITE DE PACHMANN-LABORI.

* [La signataire de ces lignes]

POLONAISE

A Mr Leo

Chopin. Op. 53



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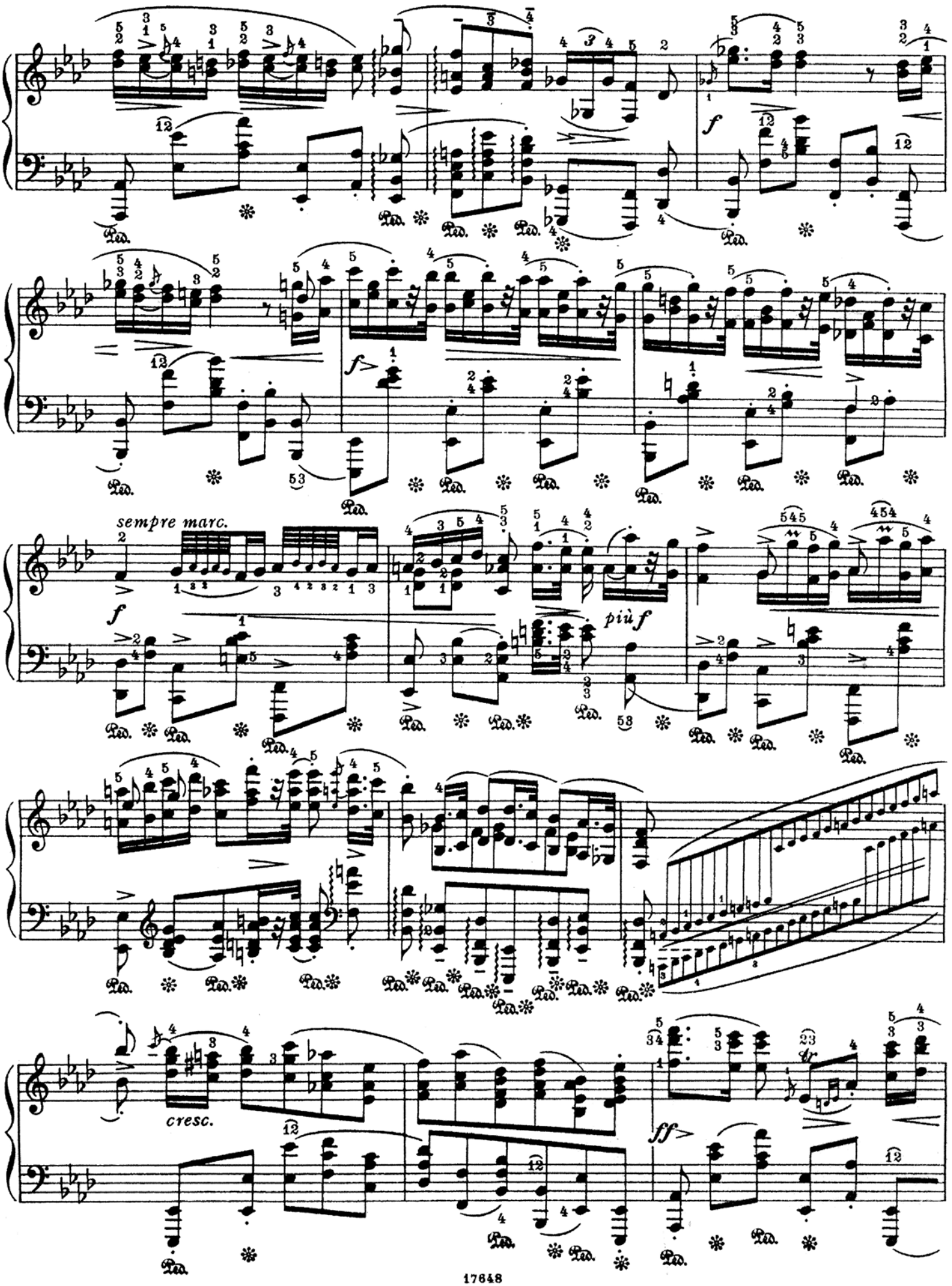
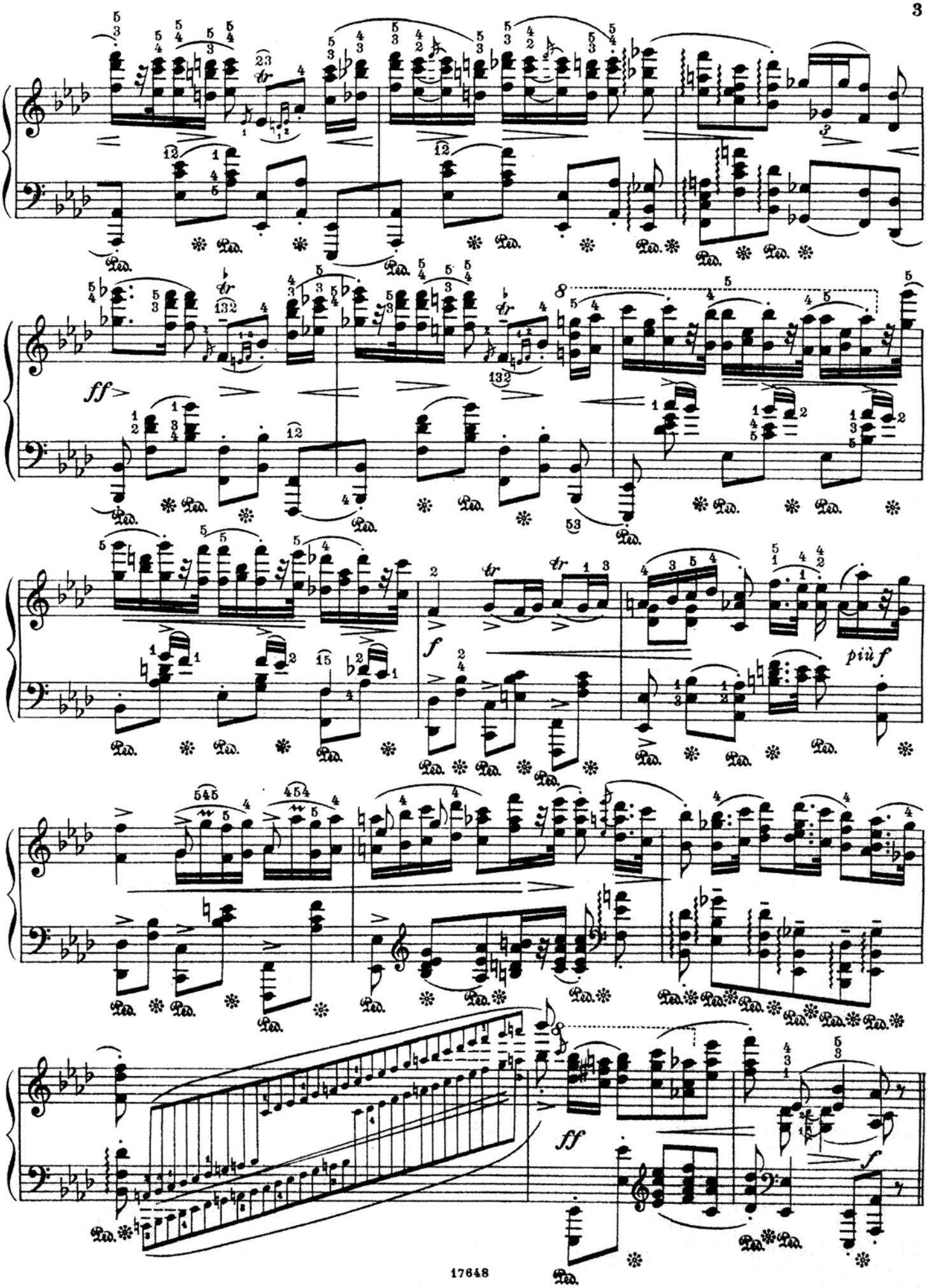
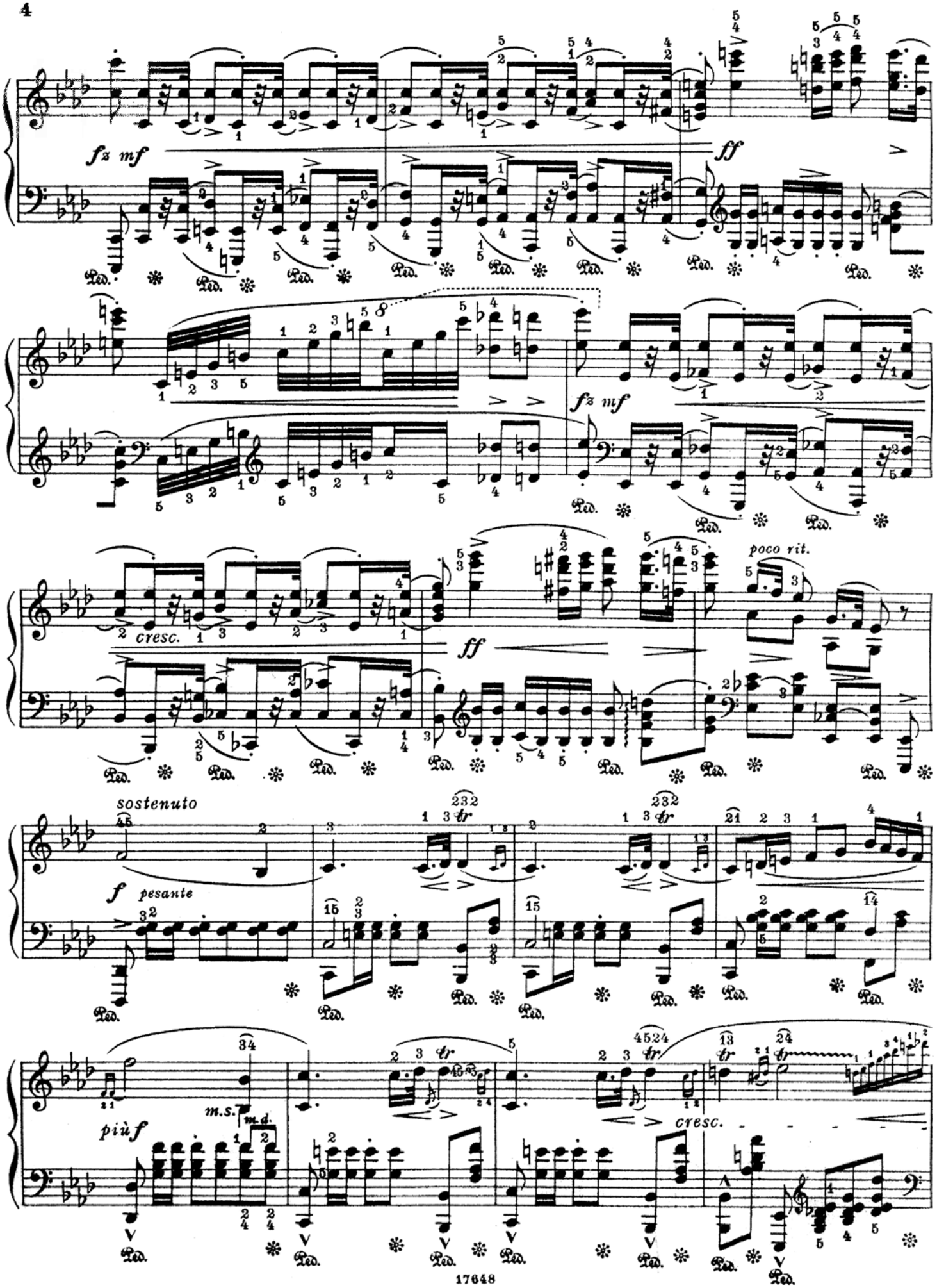
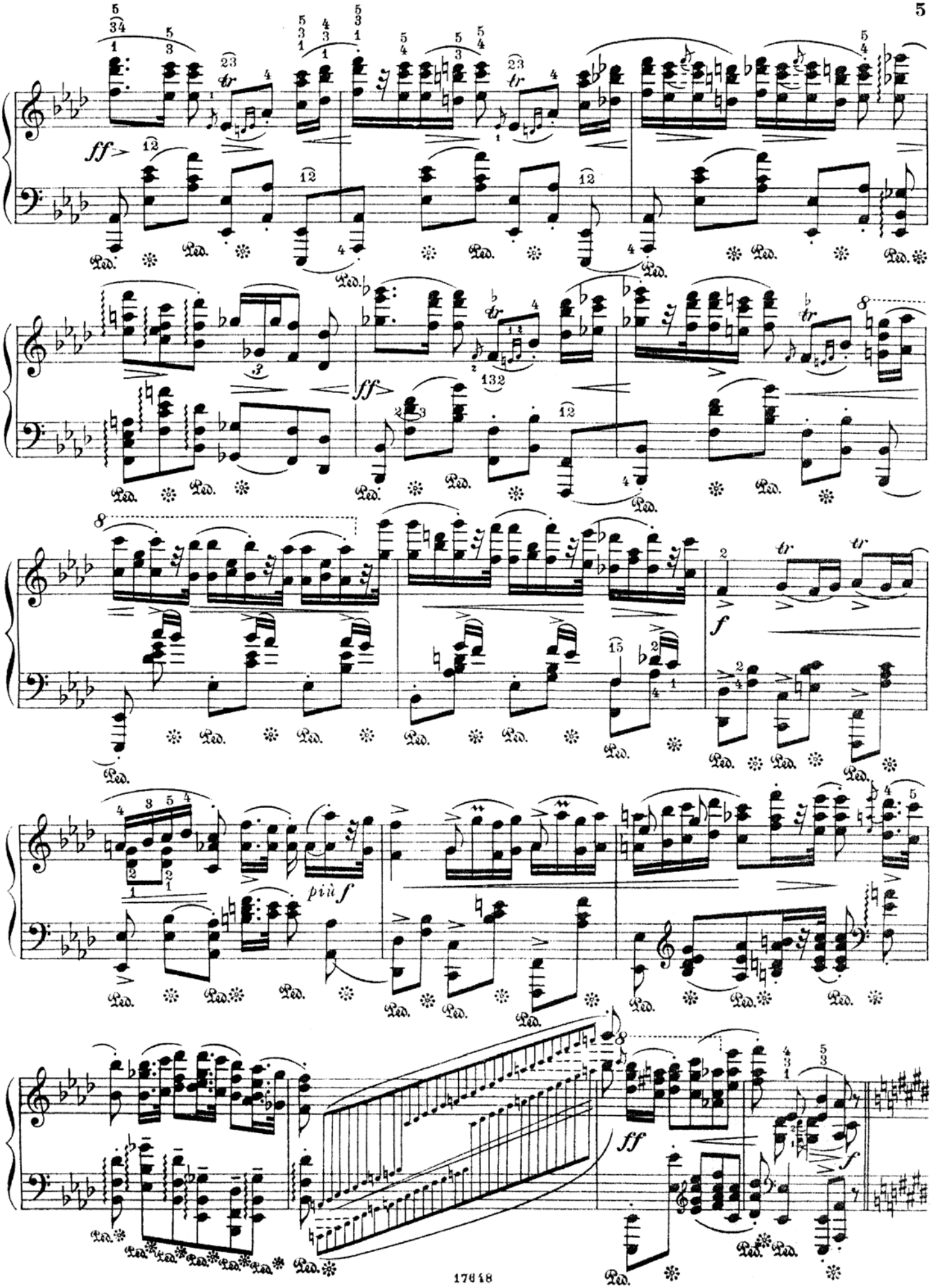
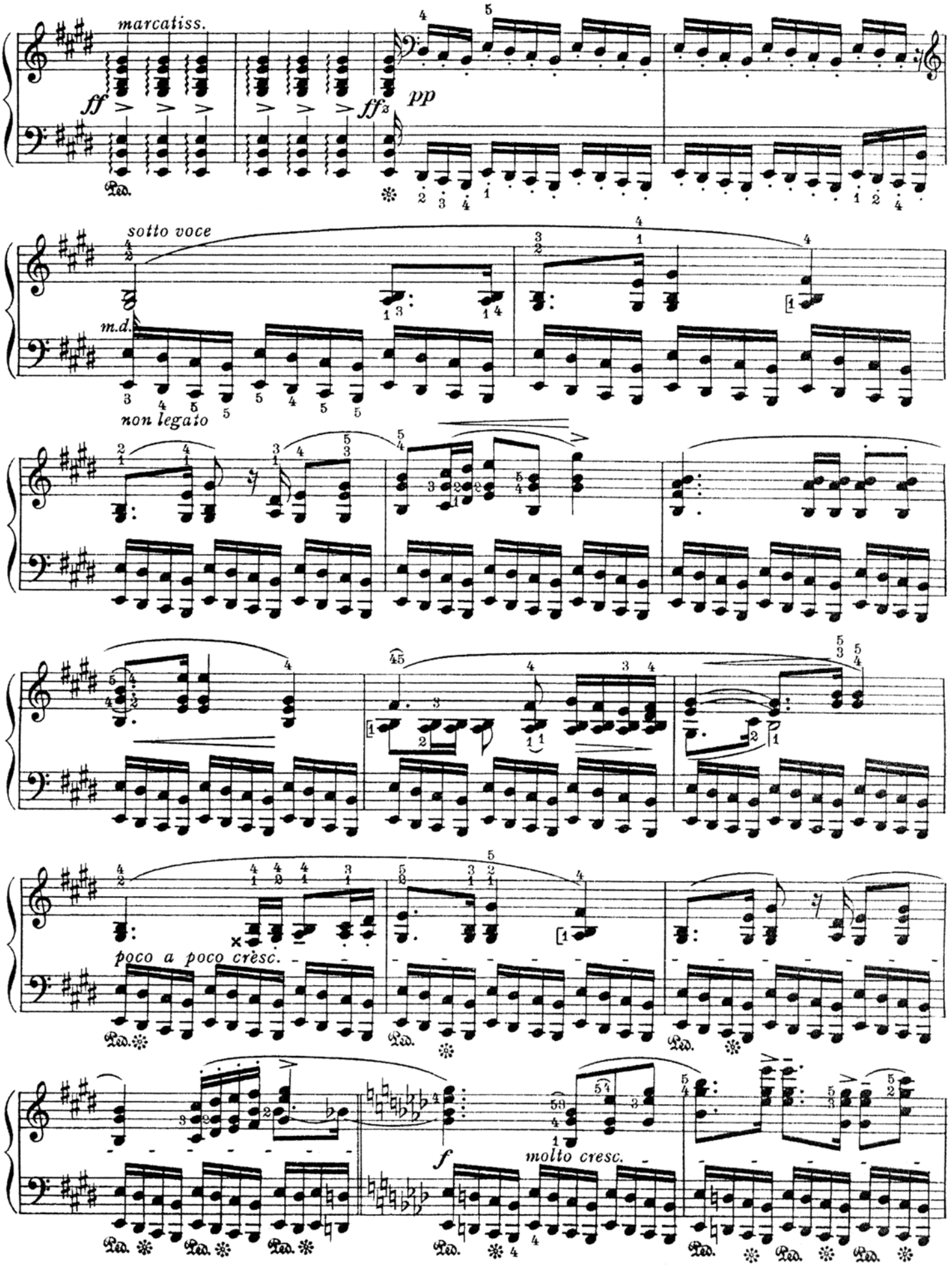
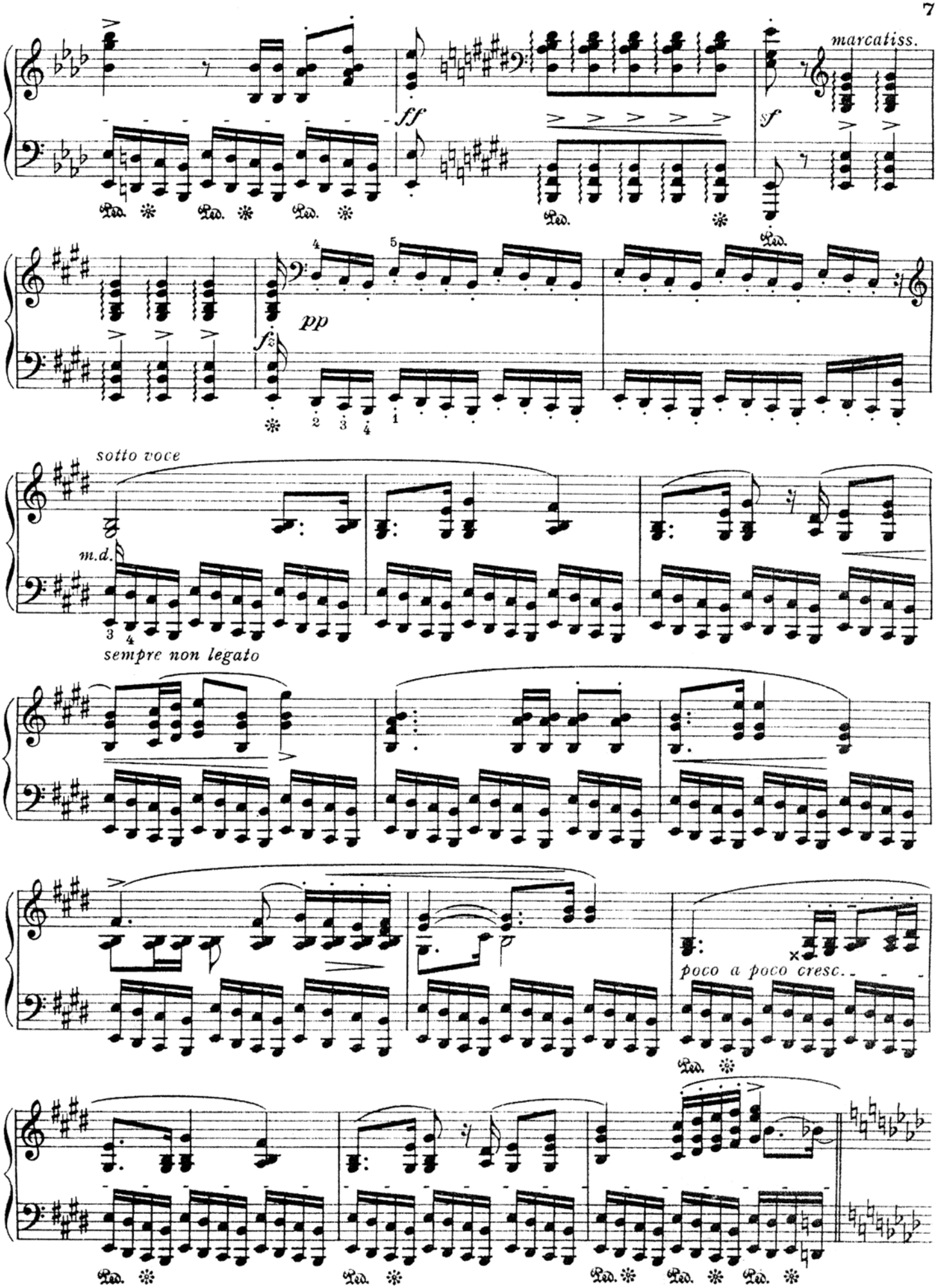

sempre marc.
f
più f
cresc.
ff

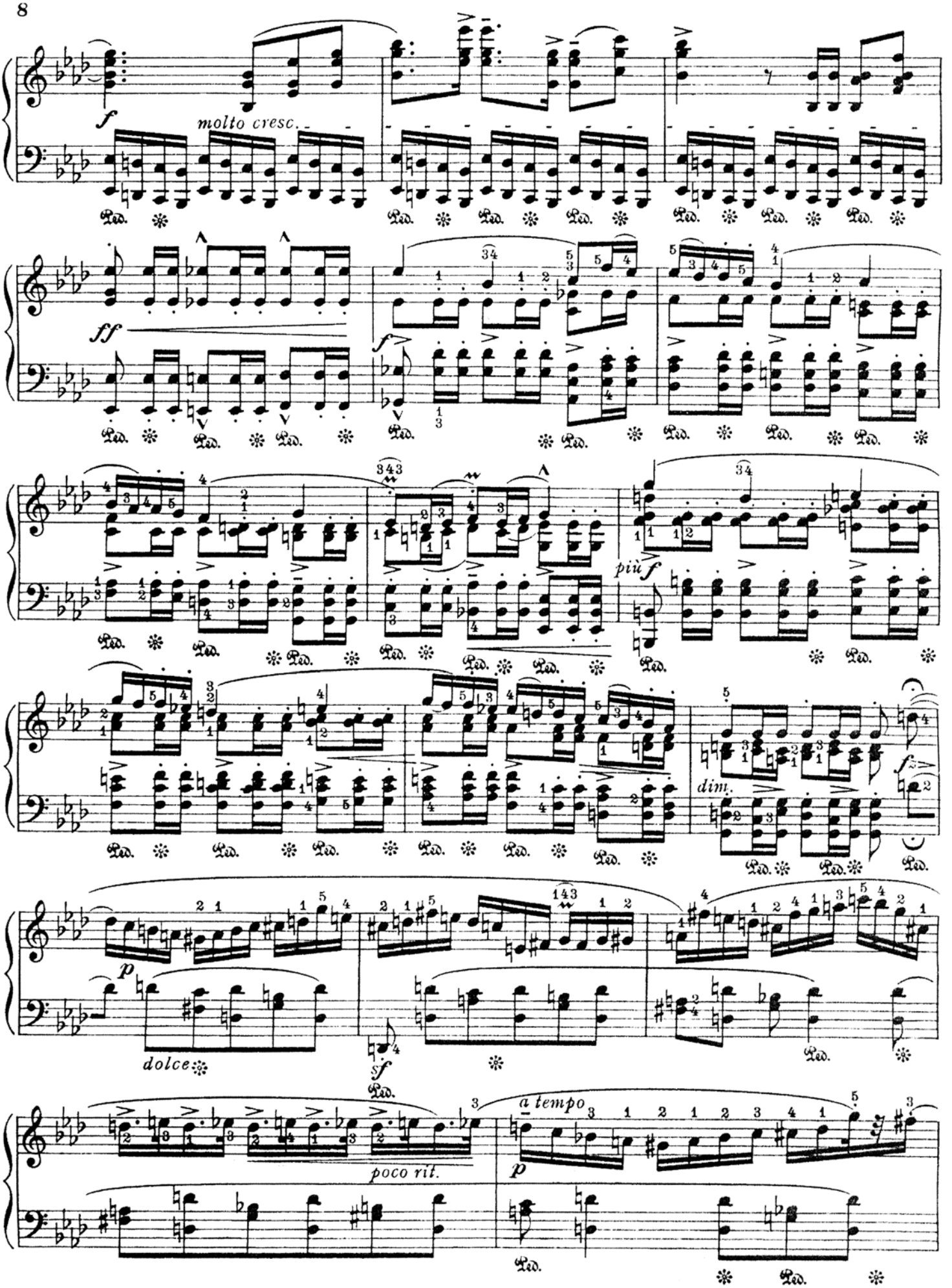

ff
f
più f
ff
f

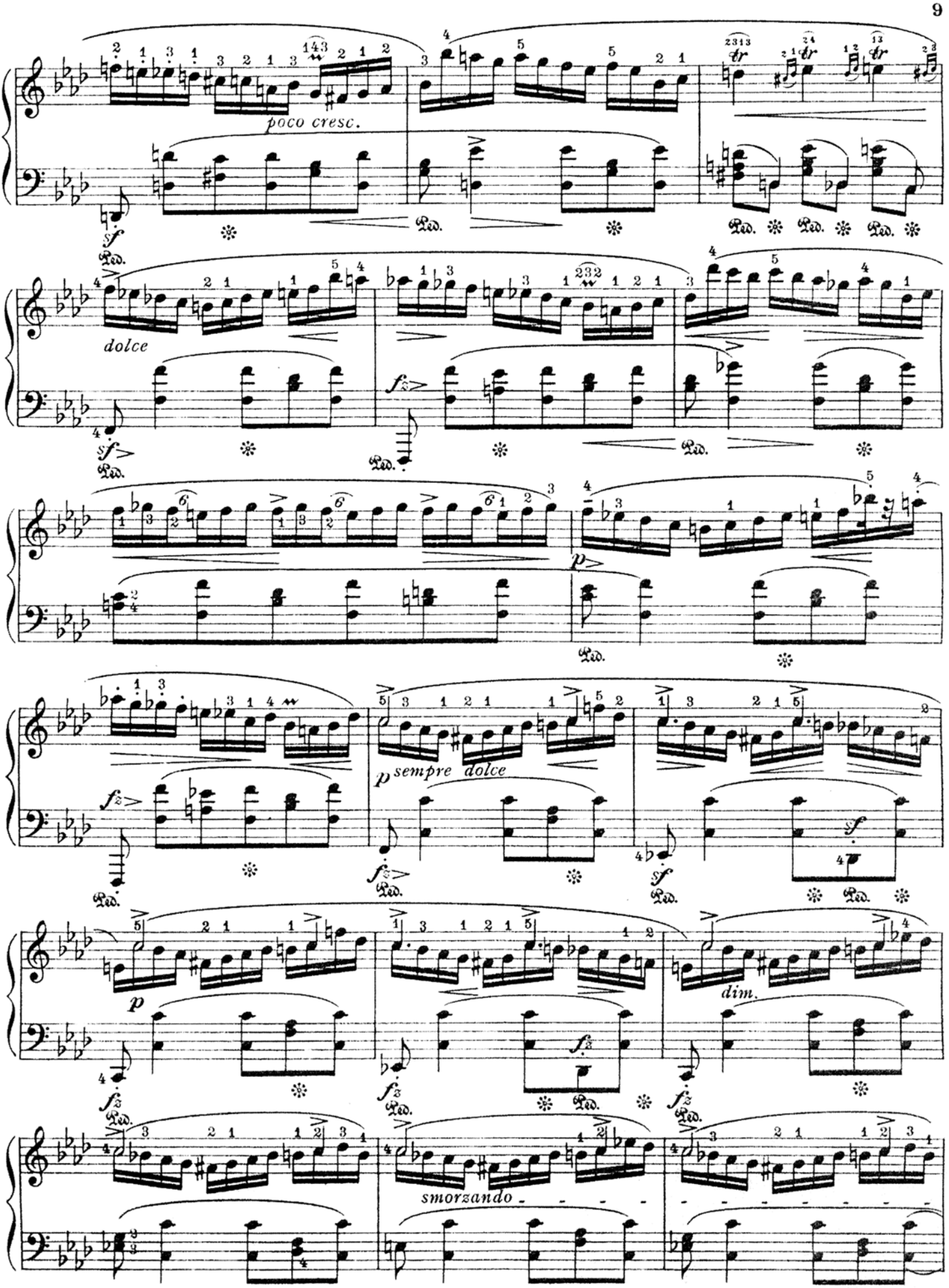

fz mf
ff
fz mf
cresc.
ff
poco rit.
sostenuto
f pesante
più f
m.s.
m.d.
cresc.

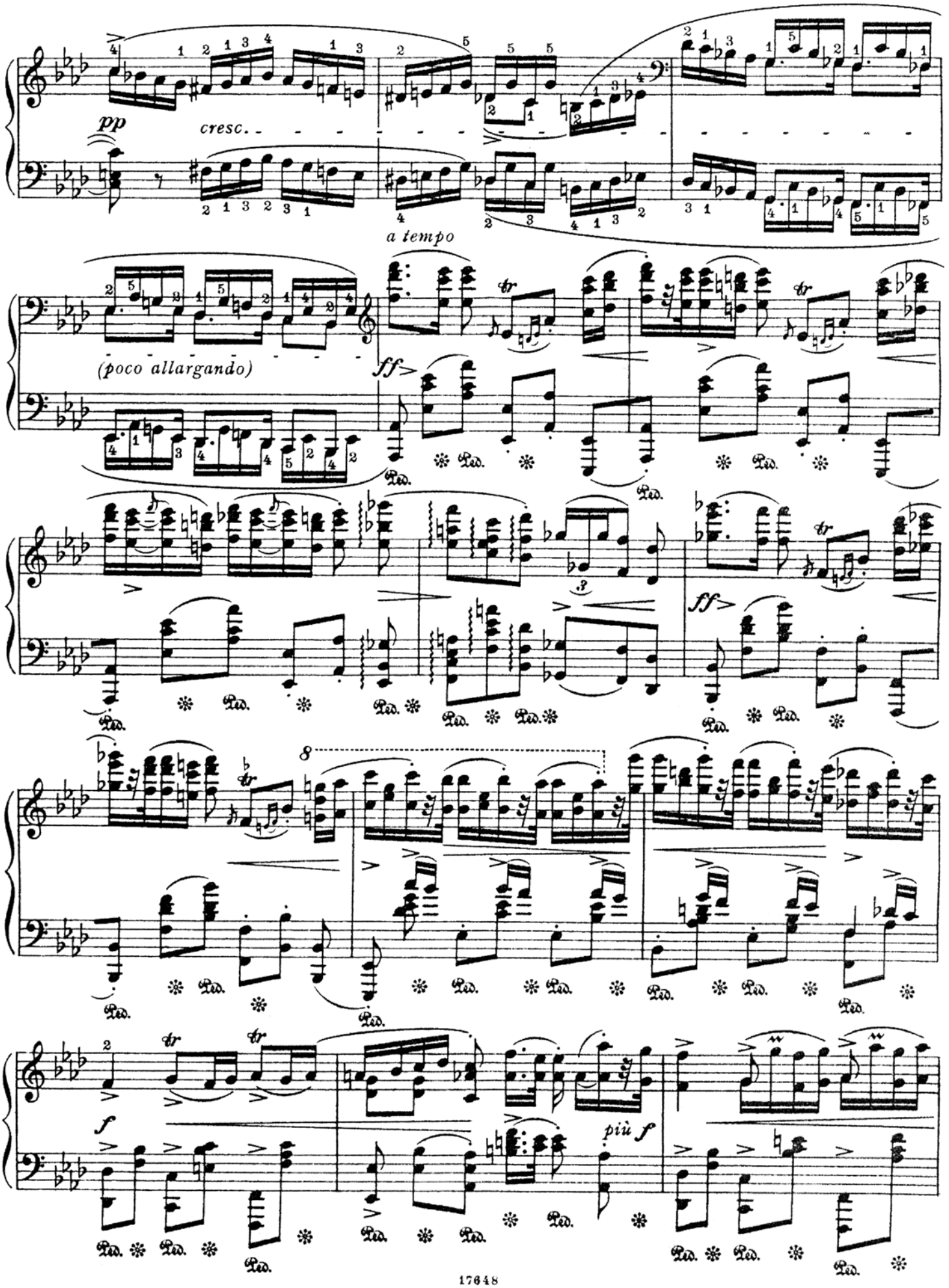

ff
ff
f
più f
ff
f

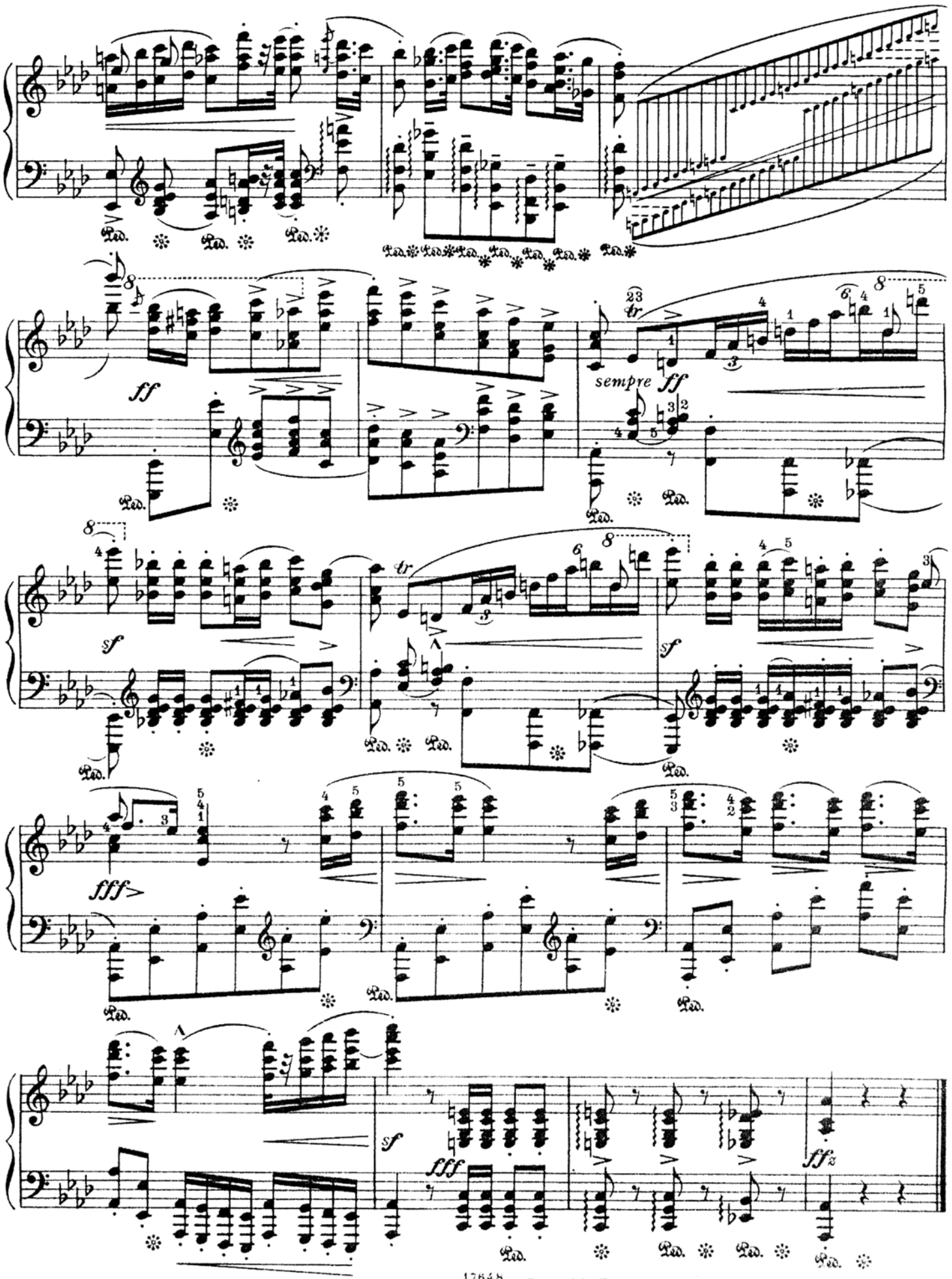

marcatiss.
ff
ff
pp
Ped.
sotto voce
m.d.
non legato
poco a poco crèsc.
f
molto cresc.


marcatiss.
ff
sf
Ped.
pp
f
sotto voce
m.d.
sempre non legato
poco a poco cresc.


f
molto cresc.
ff
f
più f
dim.
f
p
dolce
sf
poco rit.
a tempo
p


poco cresc.
dolce
sempre dolce
dim.
smorzando


pp
cresc.
a tempo
(poco allargando)
ff
ff
f
più f



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CHOPIN

PIANO WORKS

WITH THE AUTHENTIC FINGERING & PHRASING OF

VLADIMIR de PACHMANN

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ETUDES

Op. 10

No. 1	in C	1/6
3	in E	1/6
4	in C sharp minor	1/6
5	in G flat	1/6
9	in F minor	1/6
11	in E flat	1/6
12	in C minor	1/6

Op. 25

No. 1	in A flat	1/6
2	in F minor	1/6
3	in F	1/6
5	in E minor	2/
6	in G sharp minor	1/6
8	in D flat	1/6
9	in G flat	1/6
11	in A minor	2/-

Première Ballade. Op. 23, in G minor	2/-
Troisième Ballade. Op. 47, in A flat	2/-
Berceuse. Op. 57, in D flat	1/6
Fantaisie-Impromptu. Op. 66	2/-
Impromptu. Op. 36. in F sharp	2/-
Nocturne. Op. 27, No. 1, in C sharp minor	1/6
Nocturne. Op. 27, No. 2, in D flat	1/6
Nocturne. Op. 37, No. 1, in G minor	1/6
Nocturne. Op. 55, No. 1. in F minor	1/6
Polonaise. Op. 53, in A flat	2/-
Valse brillante. Op. 34, No. 1 in A flat	1/6
Valse. Op. 64, No. 2 in C sharp minor	1/6

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