

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]

ETUDE

Chopin. Op. 10, N° 12

Allegro con fuoco ♩ = 160

PIANO

The musical score is written for piano and consists of five systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro con fuoco' with a quarter note equal to 160 beats per minute. The score includes various performance instructions and technical markings:

- System 1:** Starts with a forte (*f*) dynamic. The right hand has a whole note chord, while the left hand plays a continuous eighth-note pattern. The instruction *legatissimo* is written below the left hand. Fingerings are indicated with numbers 1-5.
- System 2:** Continues the eighth-note pattern. A *f* dynamic is marked above the right hand. The instruction *con fuoco* appears above the right hand. A double bar line with repeat dots is present.
- System 3:** Features a *poco dim.* (slightly decrescendo) instruction above the right hand, followed by a *cresc.* (crescendo) instruction. The right hand plays a melodic line with slurs, while the left hand continues with eighth notes.
- System 4:** The right hand has a *p* (piano) dynamic marking. The instruction *sempre f ed agitato* (always forte and agitated) is written above the left hand. The left hand continues with eighth notes.
- System 5:** The right hand has a *ten.* (tension) marking. The left hand continues with eighth notes. The piece concludes with a final chord in the right hand.

Throughout the score, there are numerous fingerings (1-5) and slurs. Asterisks (*) are placed below the left hand in several measures, likely indicating specific fingering or articulation points. The score is densely notated with many accidentals and dynamic markings.

First system of musical notation. Treble clef staff contains chords and melodic fragments. Bass clef staff features a complex rhythmic pattern with fingerings (1, 4, 2, 1, 4, 2, 5, 4, 1, 4, 1) and dynamic markings *f* and *cresc.*. Fingerings for the right hand include 5, 4, 5, 4, 5, 4.

Second system of musical notation. Treble clef staff has sustained chords. Bass clef staff continues the rhythmic pattern with fingerings (1, 3, 4, 2, 1, 4, 2, 1, 3, 1, 4, 2, 3, 1, 4, 2, 3, 1, 4, 1, 3) and dynamic markings *f*, *p*, and *mf*. Fingerings for the right hand include 5, 5.

Third system of musical notation. Treble clef staff features chords with dynamic markings *p* and *cresc.*. Bass clef staff has a rhythmic pattern with fingerings (3, 1, 2, 1, 2, 1, 3) and dynamic markings *f*, *p*, and *mf*.

Fourth system of musical notation. Treble clef staff includes a *ten.* (tension) marking and chords. Bass clef staff has a rhythmic pattern with fingerings (3, 1, 2, 1, 2, 1, 3, 5, 3, 1, 2, 1, 2, 1, 4) and dynamic markings *f*, *mf*, and *cresc.*. Fingerings for the right hand include 5, 3, 5, 4, 3, 1.

Fifth system of musical notation. Treble clef staff has chords. Bass clef staff features a *string. ff* marking and a rhythmic pattern with fingerings (1, 2, 1, 3, 2, 1, 4, 1, 2, 3, 1, 3, 4, 1, 4, 1, 4, 2, 3, 1). Fingerings for the right hand include 5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). Bass clef. Dynamics include *f*, *dim.*, and *ten.*. Fingerings are indicated with numbers 1-5. A double bar line is present. Asterisks are placed below the bass staff.

Second system of musical notation. Treble clef, key signature of two flats. Bass clef. Dynamics include *f*, *dim.*, and *ten.*. Fingerings are indicated with numbers 1-5. A double bar line is present. Asterisks are placed below the bass staff.

Third system of musical notation. Treble clef, key signature of two flats. Bass clef. Dynamics include *f*, *sf*, and *cresc.*. Fingerings are indicated with numbers 1-5. A double bar line is present. Asterisks are placed below the bass staff.

Fourth system of musical notation. Treble clef, key signature of two flats. Bass clef. Dynamics include *sf* and *cresc.*. Fingerings are indicated with numbers 1-5. A double bar line is present. Asterisks are placed below the bass staff.

Fifth system of musical notation. Treble clef, key signature of two flats. Bass clef. Dynamics include *ff* and *f*. Fingerings are indicated with numbers 1-5. A double bar line is present. Asterisks are placed below the bass staff.

Sixth system of musical notation. Treble clef, key signature of two flats. Bass clef. Dynamics include *ff* and *sf*. Fingerings are indicated with numbers 1-5. A double bar line is present. Asterisks are placed below the bass staff.

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a complex rhythmic pattern with many sixteenth notes. There are dynamic markings including *f* and *sfz*. Fingering numbers (1, 2, 3, 4, 5) are present throughout. A double bar line is present in the middle of the system.

Second system of the musical score. It continues the grand staff notation. The upper staff has a melodic line with slurs and accents. The lower staff has a more rhythmic accompaniment. Dynamic markings include *sfz con fuoco*, *poco dim.*, and *cresc.*. Fingering numbers are clearly visible. A double bar line is present in the middle of the system.

Third system of the musical score. The notation continues with various rhythmic values and slurs. Dynamic markings include *f* and *p*. Fingering numbers are used to indicate fingerings for the notes. A double bar line is present in the middle of the system.

Fourth system of the musical score. This system shows a variety of musical textures. The upper staff has some rests and chords, while the lower staff continues with rhythmic patterns. Dynamic markings include *p*, *cresc.*, and *f*. Fingering numbers are present. A double bar line is present in the middle of the system.

Fifth system of the musical score. The music becomes more intricate with many sixteenth-note passages. Dynamic markings include *cresc.* and *f*. Fingering numbers are used extensively. A double bar line is present in the middle of the system.

Sixth system of the musical score. The final system on the page. It features a grand staff with treble and bass clefs. The music concludes with a series of notes and rests. Dynamic markings include *sfz* and *cresc.*. Fingering numbers are present. A double bar line is present in the middle of the system.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a grand staff (treble and bass clefs) and a single bass clef staff. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Performance markings include *f* (forte), *con passione*, *sempre f*, *ff* (fortissimo), and *cresc.* (crescendo). Fingerings are indicated by numbers 1-5. Trills are marked with a 'V' and a vertical line. Trills in the right hand of the first system are marked with a circled '3' and fingerings 5, 4, 3, 5, 4. Trills in the right hand of the second system are marked with a circled '3' and fingerings 4, 5, 4. Trills in the right hand of the third system are marked with a circled '3' and fingerings 1, 3, 1. Trills in the right hand of the fourth system are marked with a circled '3' and fingerings 1, 3, 2. Trills in the right hand of the fifth system are marked with a circled '3' and fingerings 1, 3, 2. Trills in the left hand of the fifth system are marked with a circled '3' and fingerings 5, 4, 1. Asterisks (*) are placed below the bass clef staves in each system. The score is divided into two measures per system, with a double bar line separating them.

cantabile

fp *mf* *poco a poco dim.*

dolce *p*

smorzando *sotto voce*

p *poco rallent.* *cresc.*

ff appassionato *ff* *sfz* *fz*