



# CHOPIN

With the authentic fingering and phrasing of  
VLADIMIR de PACHMANN

Transcribed and with notes by  
MARGUERITE de PACHMANN-LABORI

## FANTAISIE - IMPROMPTU

Op. 66

2/- net

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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 sonnantes 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 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.

\* \* \* \* \*

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]

# FANTAISIE - IMPROMPTU

(Oeuvres posthumes N<sup>o</sup> 1.) Vers 1834

Chopin. Op.66

Allegro agitato (♩ = 84)

PIANO

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is F# major (three sharps) and the time signature is 3/4. The tempo is marked 'Allegro agitato' with a metronome marking of quarter note = 84. The score begins with a piano introduction marked 'PIANO'. The first system includes a forte (*f*) dynamic and a *dim.* (diminuendo) marking. The second system is marked *p* (piano). The third system includes a *p* marking and a *cresc.* (crescendo) marking. The fourth system includes a *dim.* marking and a final *f* marking. The score is filled with intricate piano accompaniment, including frequent sixteenth-note patterns, trills, and slurs. Fingering numbers (1-5) are provided for many notes. The piece concludes with a final flourish in the right hand.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff contains a sequence of notes with fingerings 4 and 4. The system concludes with a crescendo (*cresc.*) marking and fingerings 1, 2, 3, 5 in the bass clef staff. Both staves feature a series of notes with accents (>) and slurs.

Second system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The bass clef staff contains a sequence of notes with fingerings 3 and 4. The system concludes with a decrescendo (*dim.*) marking and fingerings 3 and 4 in the bass clef staff. Both staves feature a series of notes with accents (>) and slurs.

Third system of musical notation. The treble clef staff contains a sequence of notes with fingerings 2, 3, 2, 4, 2, 3, 2, 4. The bass clef staff contains a sequence of notes with fingerings 3 and 4. The system concludes with a decrescendo (*dim.*) marking and fingerings 3 and 4 in the bass clef staff. Both staves feature a series of notes with accents (>) and slurs.

Fourth system of musical notation. The treble clef staff begins with a pianissimo (*pp*) dynamic marking. The bass clef staff contains a sequence of notes with fingerings 3 and 4. The system concludes with a ritardando (*riten.*) marking and fingerings 3 and 4 in the bass clef staff. Both staves feature a series of notes with accents (>) and slurs.

Fifth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking and an *a tempo* marking. The bass clef staff contains a sequence of notes with fingerings 3 and 4. The system concludes with a piano (*p*) dynamic marking and fingerings 3 and 4 in the bass clef staff. Both staves feature a series of notes with accents (>) and slurs.

The musical score is organized into six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation is highly detailed, featuring numerous slurs, ornaments, and fingerings. The first system shows a melodic line in the treble and a bass line with triplets. The second system includes a piano (*p*) marking and a crescendo (*cresc.*) instruction. The third system features a 'più cresc.' marking. The fourth system has a '5' marking above the treble staff. The fifth system continues the melodic and bass line development. The sixth system concludes with a forte (*f*) marking and a final flourish in the bass line. Pedal markings ('Ped.') and asterisks (\*) are used throughout to indicate specific performance techniques and structural points.

8

*ff*

*riten.*

*ff* \* *ff* \* *ff* \*

**Largo**

*pesante*

*(poco allarg.)*

*pesante* \* *pesante* \*

*poco accel.*

**Moderato cantabile**

*dim.*

*sotto voce*

*dim.* \* *sotto voce* \* *sotto voce* \*

*f*

*p*

*f* \* *f* \* *f* \* *p* \* *p* \*

*poco cresc.*

*dim. (smorz.)*

*ten.*

*poco rit.*

*poco cresc.* \* *dim. (smorz.)* \* *ten.* \* *poco rit.* \*





dim. (delicatissimo) *mf*

Red. \* Red. \* Red. \* Red. \* Red.

This system shows the first two measures of the piece. The right hand begins with a half note G4, followed by a sixteenth-note triplet (A4, B4, C5) and a quarter note D5. The left hand plays a steady eighth-note accompaniment. The first measure is marked *dim. (delicatissimo)* and the second *mf*. Fingerings are indicated for the right hand.

*f* *dim.* *pp* poco rit. 3

Red. \* Red. \* Red. \* Red. \* Red. \*

This system contains measures 3 and 4. Measure 3 features a dynamic shift to *f* and includes a sixteenth-note triplet with fingerings 1, 3, 4, 2, 1. Measure 4 is marked *dim.* and *pp*. The system concludes with a *poco rit.* marking and a fermata over the final note. The left hand accompaniment continues with eighth notes.

Red. \* Red. \* Red. \* Red. \*

This system covers measures 5 and 6. The right hand plays a half note G4 in measure 5 and a half note A4 in measure 6. The left hand accompaniment remains consistent. The system ends with a fermata over the final note.

*f* Red. \* Red. \* Red. \* Red. \*

This system contains measures 7 and 8. The right hand plays a half note G4 in measure 7 and a half note A4 in measure 8. The left hand accompaniment continues. The system ends with a fermata over the final note.

*p* (smorz.) *rit.* *più p*

Red. \* Red. \* Red. \*

This system covers measures 9 and 10. Measure 9 is marked *p* and *(smorz.)*. Measure 10 is marked *rit.* and *più p*. The right hand plays a half note G4 in measure 9 and a half note A4 in measure 10. The left hand accompaniment continues. The system ends with a fermata over the final note.

Tempo primo

The musical score is arranged in five systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Tempo primo'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p', 'cresc.', 'dim.', and 'f'. Fingerings and pedaling instructions are also present.

System 1: Treble staff starts with a piano (*p*) dynamic. Bass staff has a 'Ped.' marking and asterisks. Fingerings are indicated above notes.

System 2: Treble staff has a piano (*p*) dynamic. Bass staff has a 'Ped.' marking and asterisks.

System 3: Treble staff has a crescendo (*cresc.*) and then a decrescendo (*dim.*) dynamic. Bass staff has a forte (*f*) dynamic. Pedaling instructions are present.

System 4: Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. Pedaling instructions are present.

System 5: Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. Pedaling instructions are present.

dim. - - -

riten. - - - a tempo

pp

p

cresc.

piu cresc.

1 2 3 2 1

2 1 3 2 1

1 3 2

2 1 3 2

17378

This musical score consists of five systems of piano music, each with a treble and bass staff. The notation includes various fingerings (e.g., 1, 2, 3, 2, 1), slurs, and dynamic markings such as *Red.*, *ff*, *molto agitato*, *sempre ff*, *p*, and *cresc.*. The piece features complex rhythmic patterns and expressive dynamics. Asterisks are placed below the bass staff of each system. The score concludes with a final system of six measures.

First system of musical notation. Treble clef contains a melodic line with slurs and accents, marked *f*. Bass clef contains a bass line with slurs and accents, marked *Red.* with asterisks. The system concludes with the instruction *poco a poco dim.*

Second system of musical notation. Treble clef contains a melodic line with slurs and accents, marked *legatissimo*. Bass clef contains a bass line with slurs and accents, marked *più p*. The system concludes with the instruction *poco a poco più tranquillo*.

Third system of musical notation. Treble clef contains a melodic line with slurs and accents, marked *pp*. Bass clef contains a bass line with slurs and accents, marked *mf il canto un poco marcato*. The system concludes with the instruction *poco cresc.*

Fourth system of musical notation. Treble clef contains a melodic line with slurs and accents, marked *dim.*. Bass clef contains a bass line with slurs and accents, marked *Red.* with asterisks. The system concludes with the instruction *rit.*

Fifth system of musical notation. Treble clef contains a melodic line with slurs and accents, marked *rit.*. Bass clef contains a bass line with slurs and accents, marked *ppp*. The system concludes with the instruction *ppp*.

# R. SCHUMANN

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