The crowning work of his production for piano is undoubtedly, however, *Pan*, designated "a tone-poem". It arose at the height of the composer's creative powers, in his fortieth year. It comprises five parts and is a passionate eulogy of nature, life, love and fertility.

The third and fourth bars of the *Prologue* present Pan's theme, from which is derived the material embodying the musical thought of the whole cycle. The Prologue introduces the old Greek god Pan, enticing the nymphs with his shepherd's pipe, as the vital force in nature and the personification of fertility. The conclusion contains anticipatory allusions to the subsequent movements: Mountains, The Sea and Woman.

Mountains are calm, magical, majestic and elevated.

The Sea is gay, playful and high-spirited.

The Forest is mysterious, lit by shafts of muted sunlight and breathes yearning desire.

Woman is the part of the cycle with the greatest variety of moods. Twice it sets off with dynamic verve and twice it stops short in face of her magnetism and charm. The third time it leads to a whirling tarantella of inflamed senses. (The part of the tarantella from the point where there is a change for a whole bar to 12/8 time must be counted among the most passionately sensuous in the whole of musical literature.) The tranquillized final section is a hymn of praise to nature, in its eternal round of regeneration and of thanks for the gift of life and all its joys and beauties.

The piano has rarely been faced with such a difficult rôle as here assigned to it: to express the innumerable gradations of expression, to master the immense technical difficulties, to comprehend and give a unified and plastic interpretation of a work whose dimensions fill half an evening's programme and do proper justice to all its aspects, of which the dynamic and polyphonic make quite exceptional demands on the executant's powers.

The first to present *Pan* as a complete work was Dr Václav Štěpán (1911). He has so far been followed by no more than a handful of artists. In Czechoslovakia, Gselhofer, Maxián, Hála, and abroad, Pollak (Palestine) and Orenstein (America). Apart from its first interpreter, the work has been most successfully propagated by Prof. František Maxián, thanks to his frequent and admirable performances. (Piano virtuosi of world fame have so far avoided this composition for their instrument on the grounds that, placed at the beginning of a programme, it exhausts the listener for the rest of the concert, and put at the end, he is too exhausted to take it all in.) Of the individual parts, the most performed is the especially rewarding The Sea.

Not a few places in Pan seem positively to demand orchestration. The author himself realized it and scored it. (Première 1913, Czech Philharmonic conducted by Dr Vilém Zemánek.) He could not, however, do without the piano. Sometimes the work is written so specifically for the instrument that there is no alternative. In listening to the piano version of Pan, we feel as urgent a desire for the orchestra as, when listening to the orchestral version, we feel the need for the piano. The latter, however, has priority, for it was the composer's original conception.

Straight away, in 1911, *Pan* was published in the Vienna Universal-Edition. The edition was soon taken up and old copies had soon collector's value. After an interval of more than fifty years the work is being published for the first time in the composer's native land. In preparing it for the press, many slips and minor errors have been rectified. No important alterations, however, were necessary.

Karel Šrom

Translated by R. F. Samsour

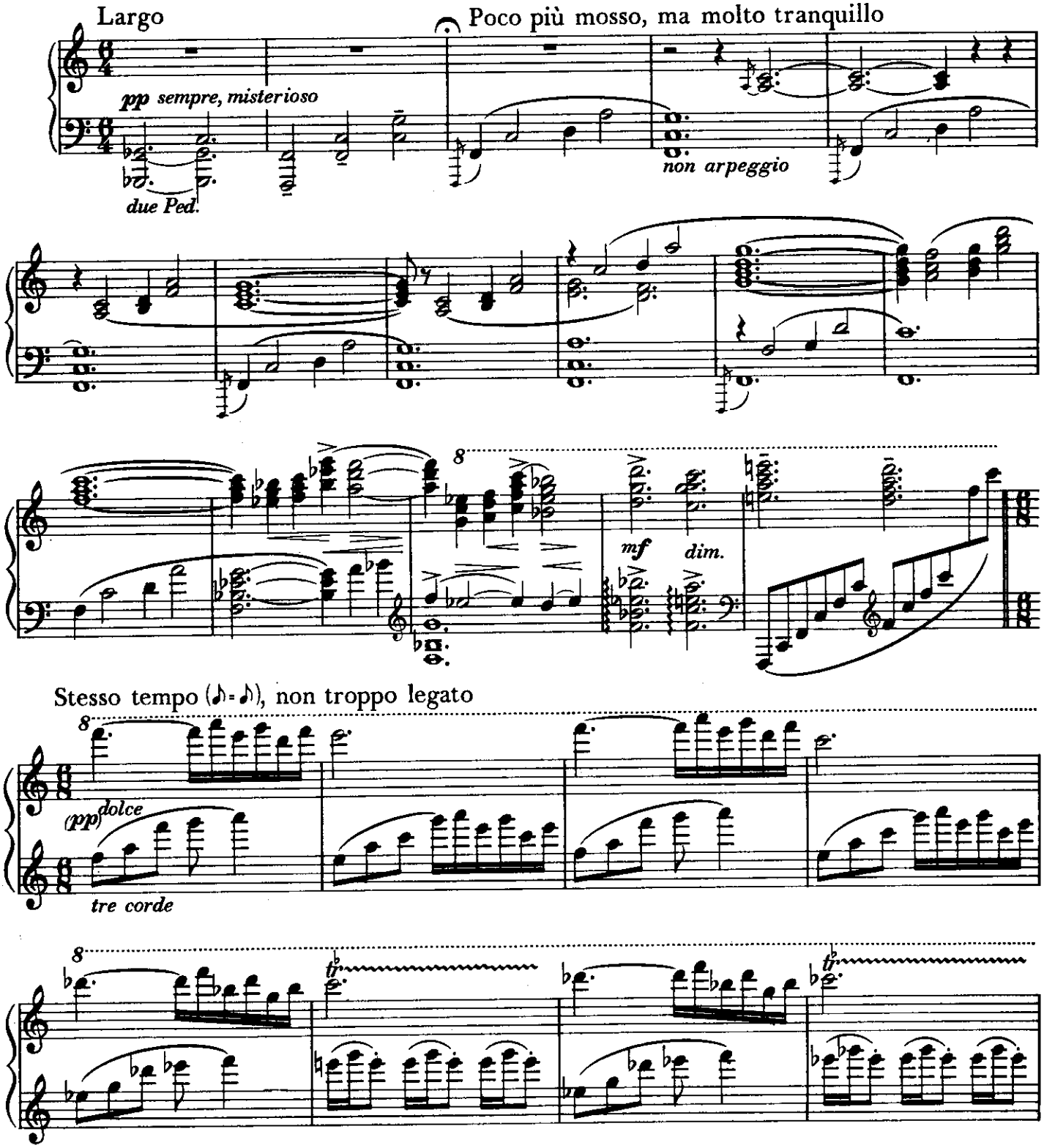
PAN

BÁSEŇ V TÓNECH

МУЗЫКАЛЬНАЯ ПОЭМА — TONDICHTUNG — THE TONE-POEM

PROLOG

VÍTĚZSLAV NOVÁK, op. 43
(1870–1949)



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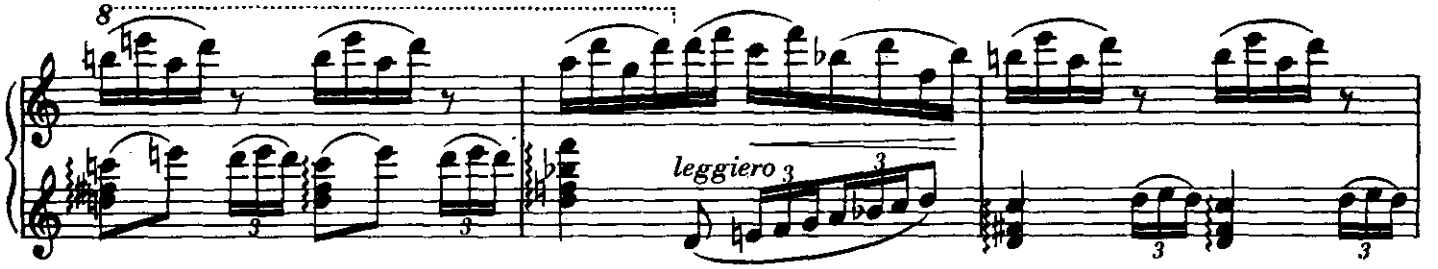
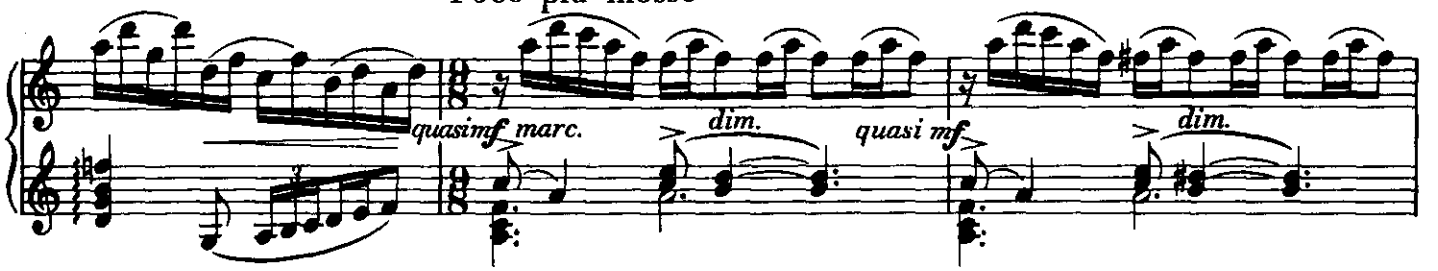
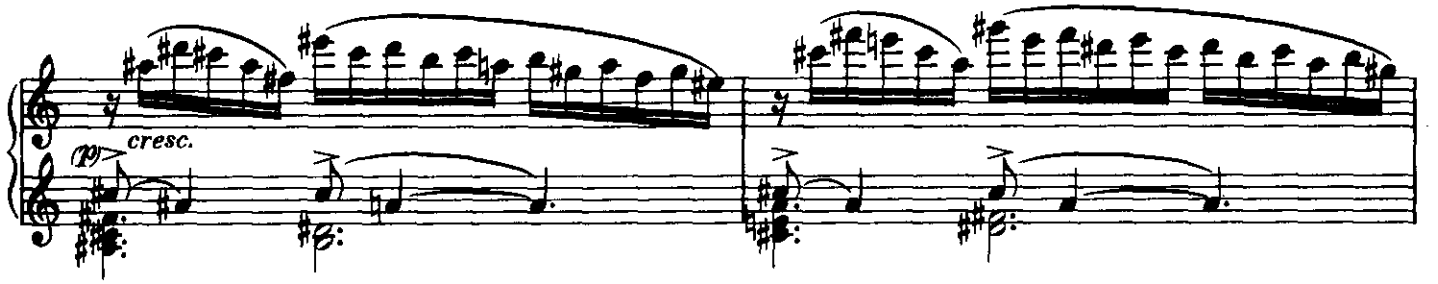
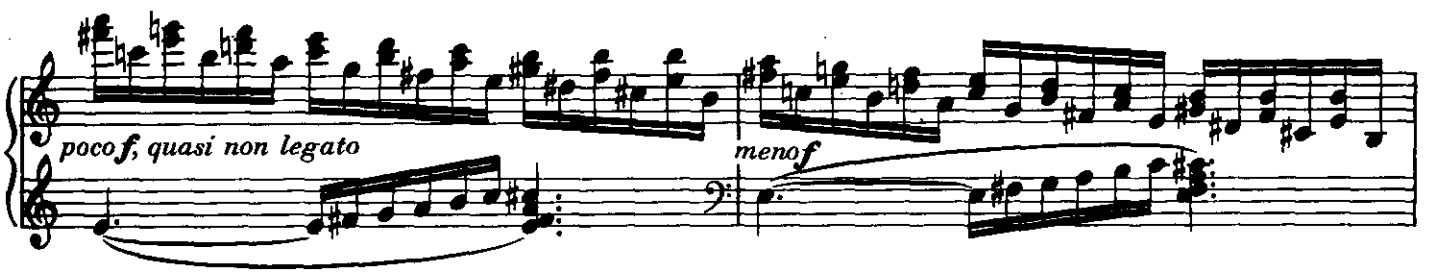
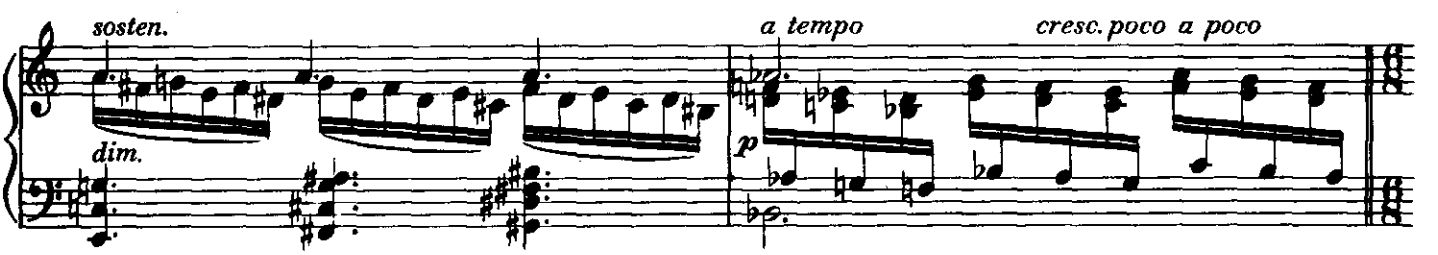


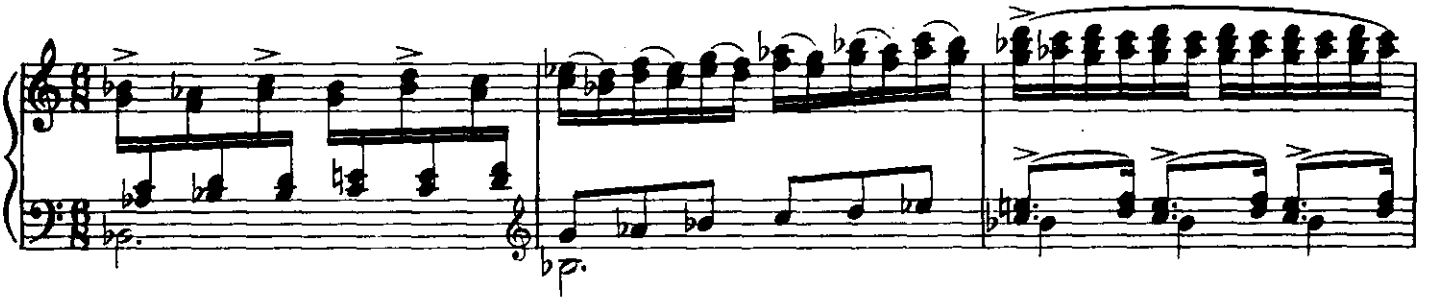
Poco più mosso

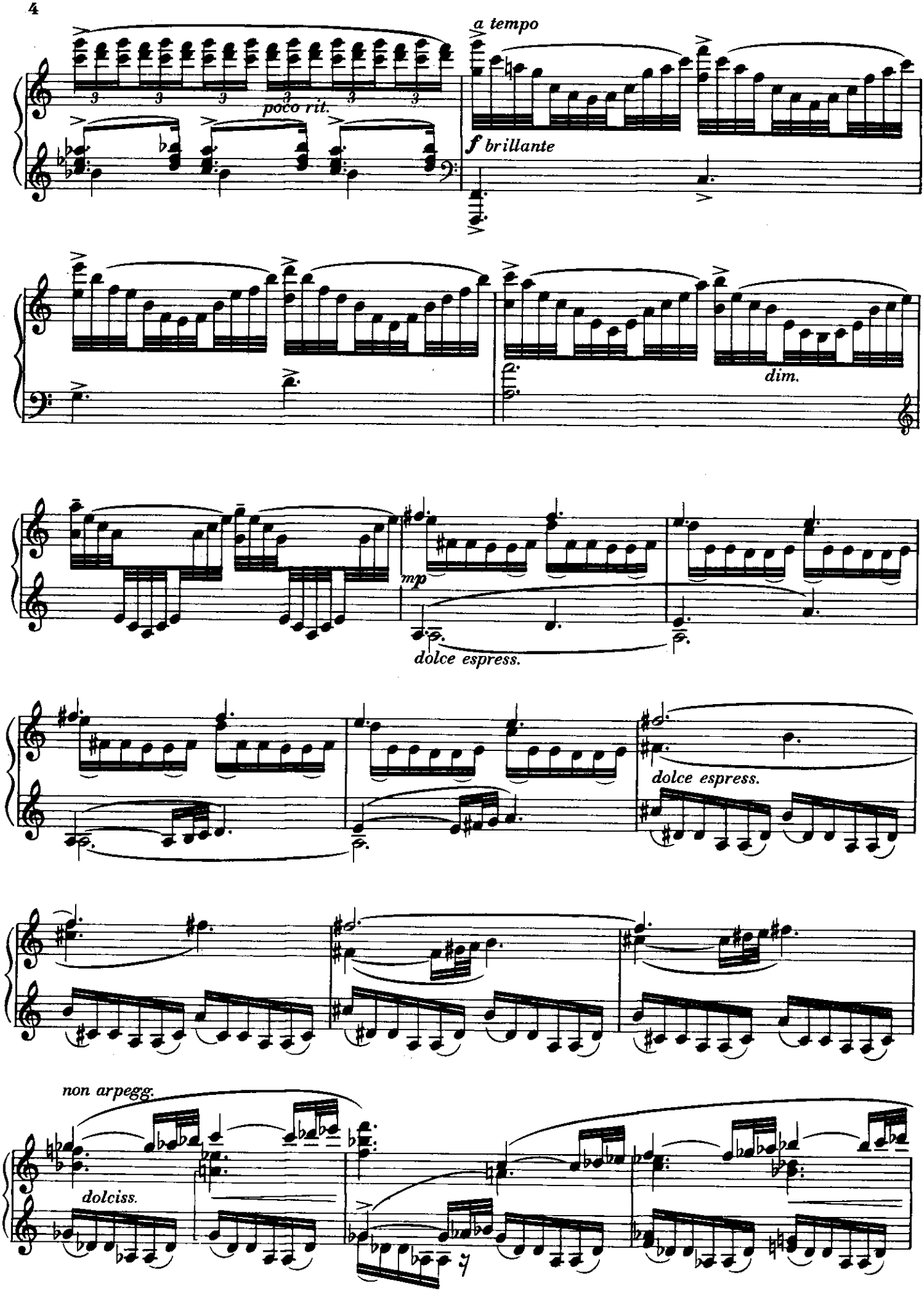


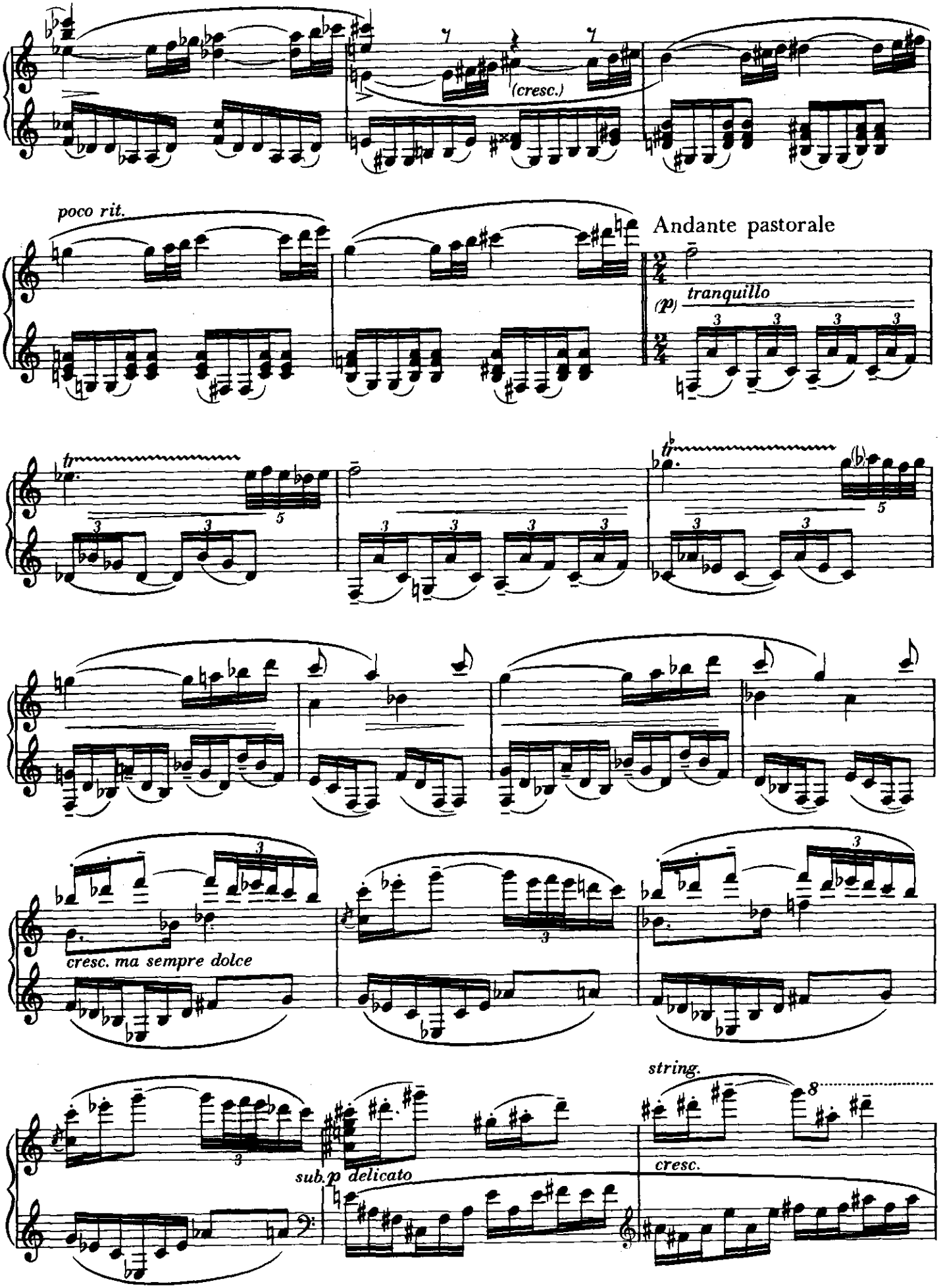


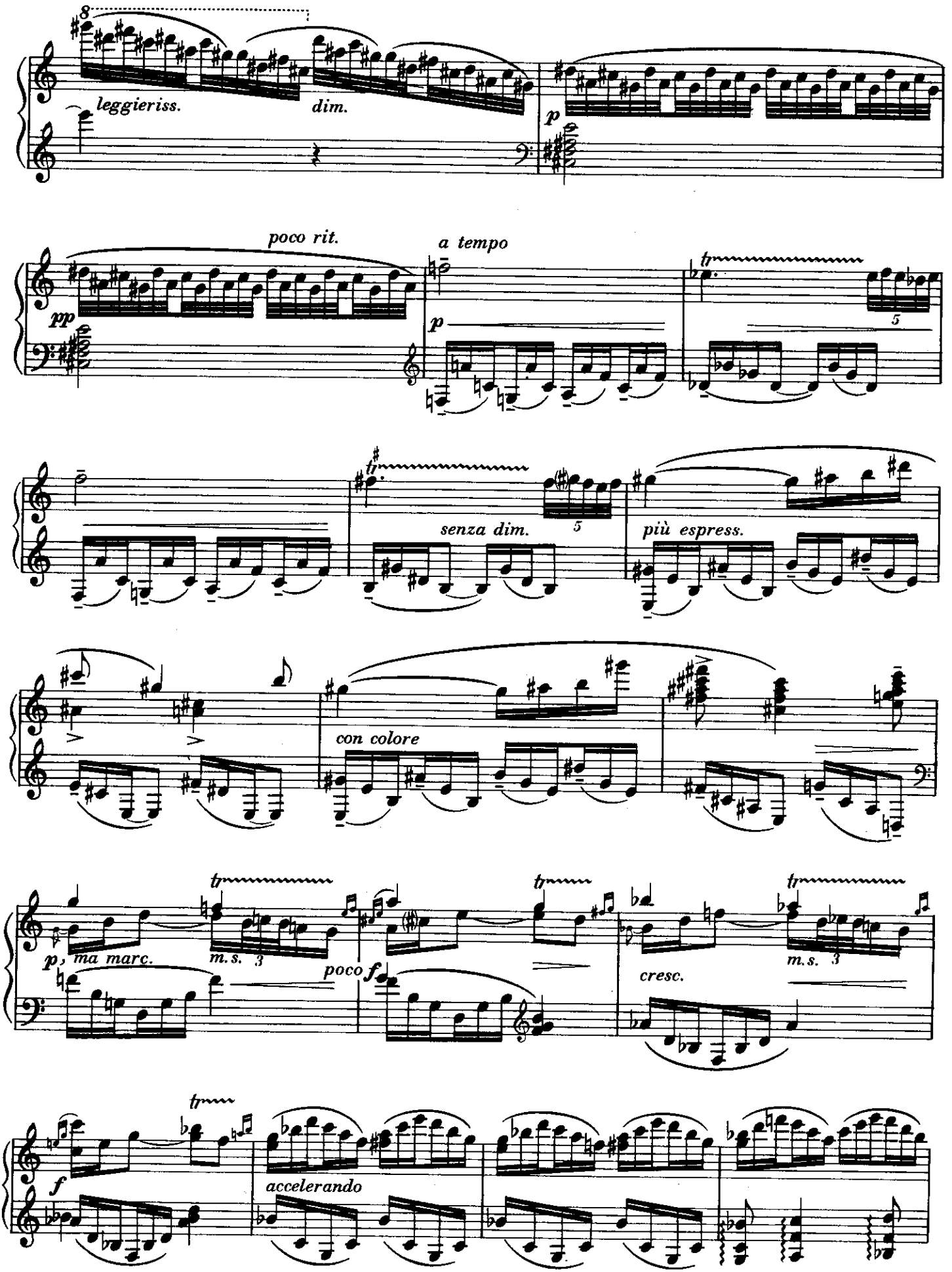


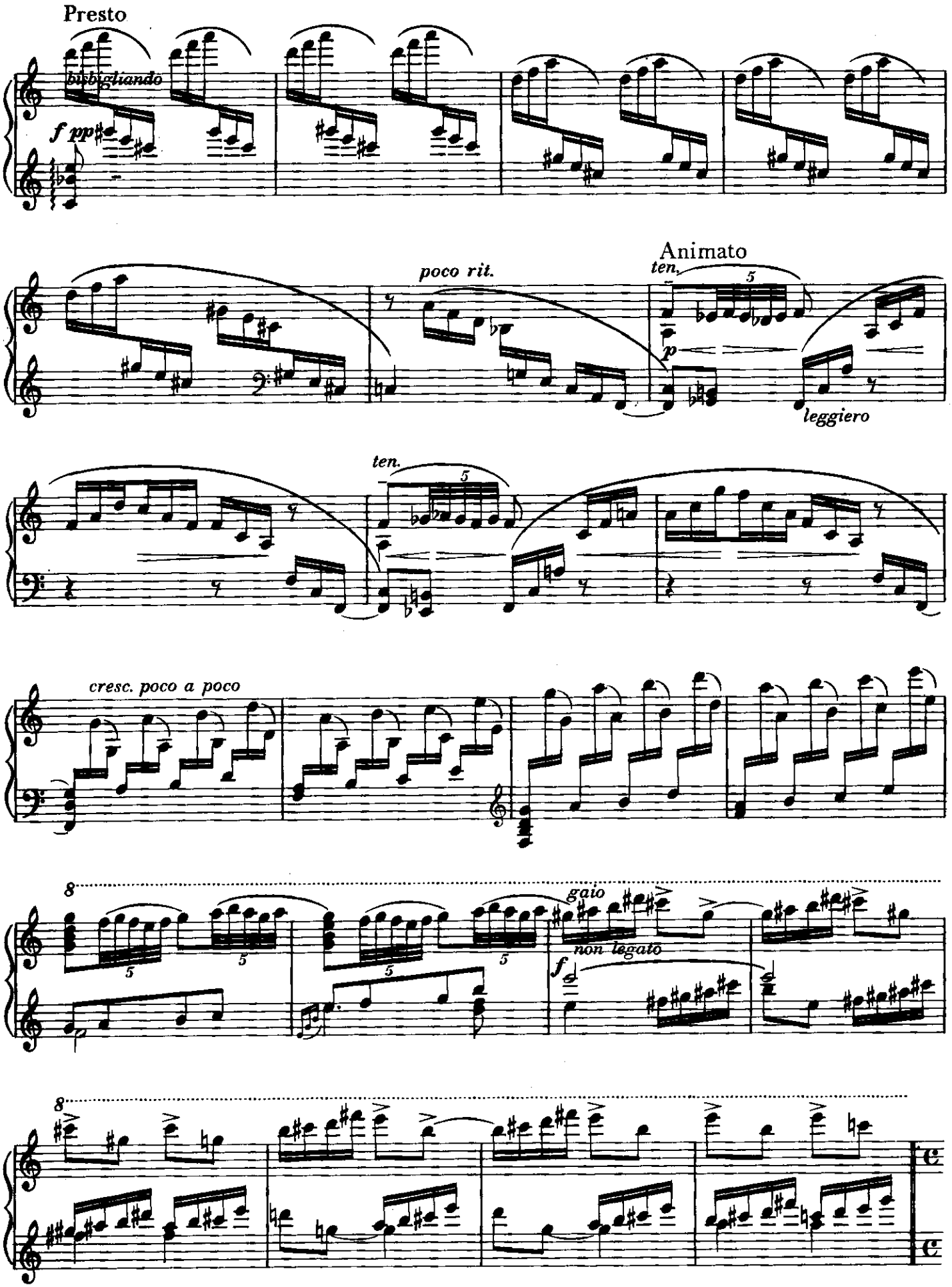


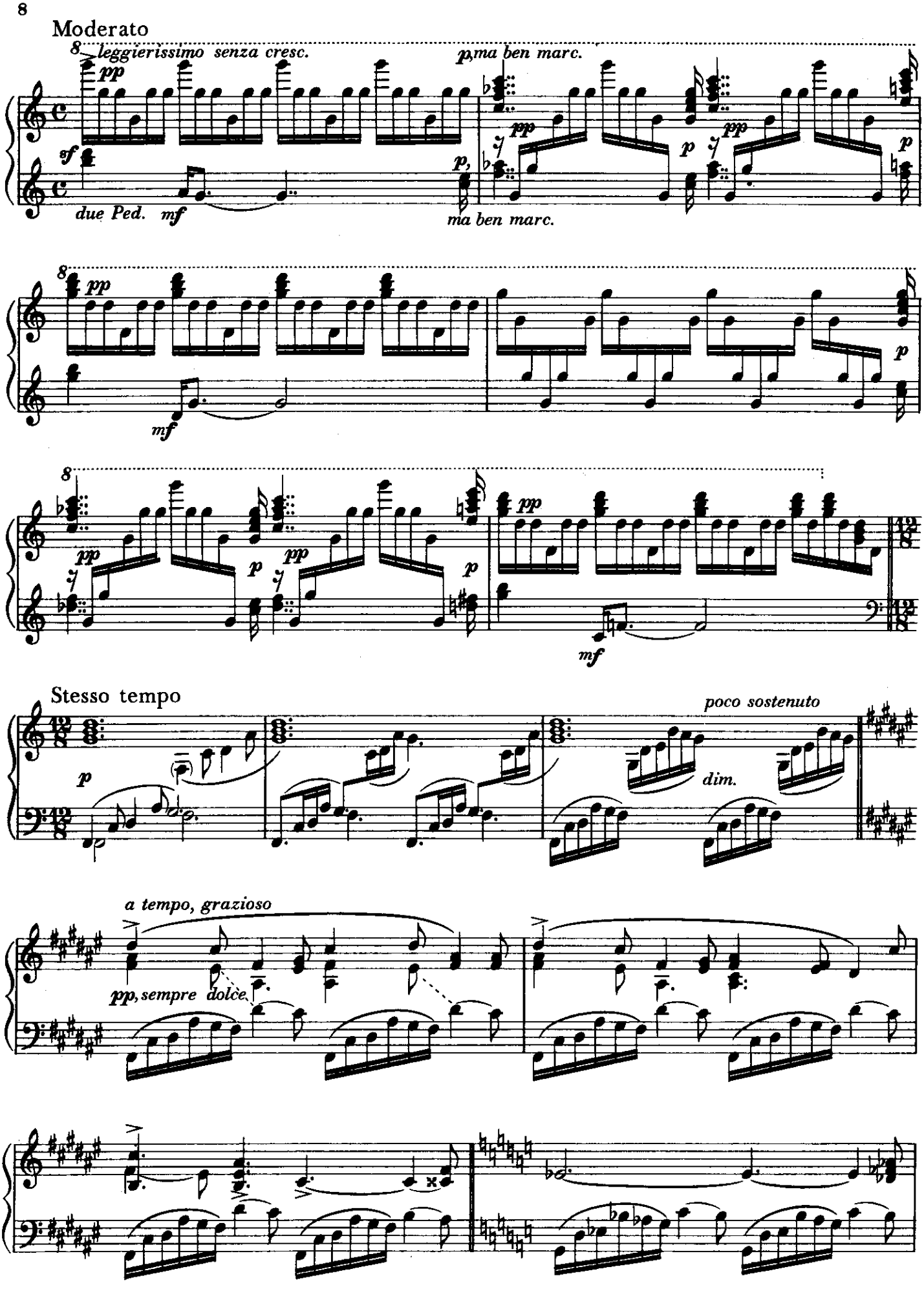


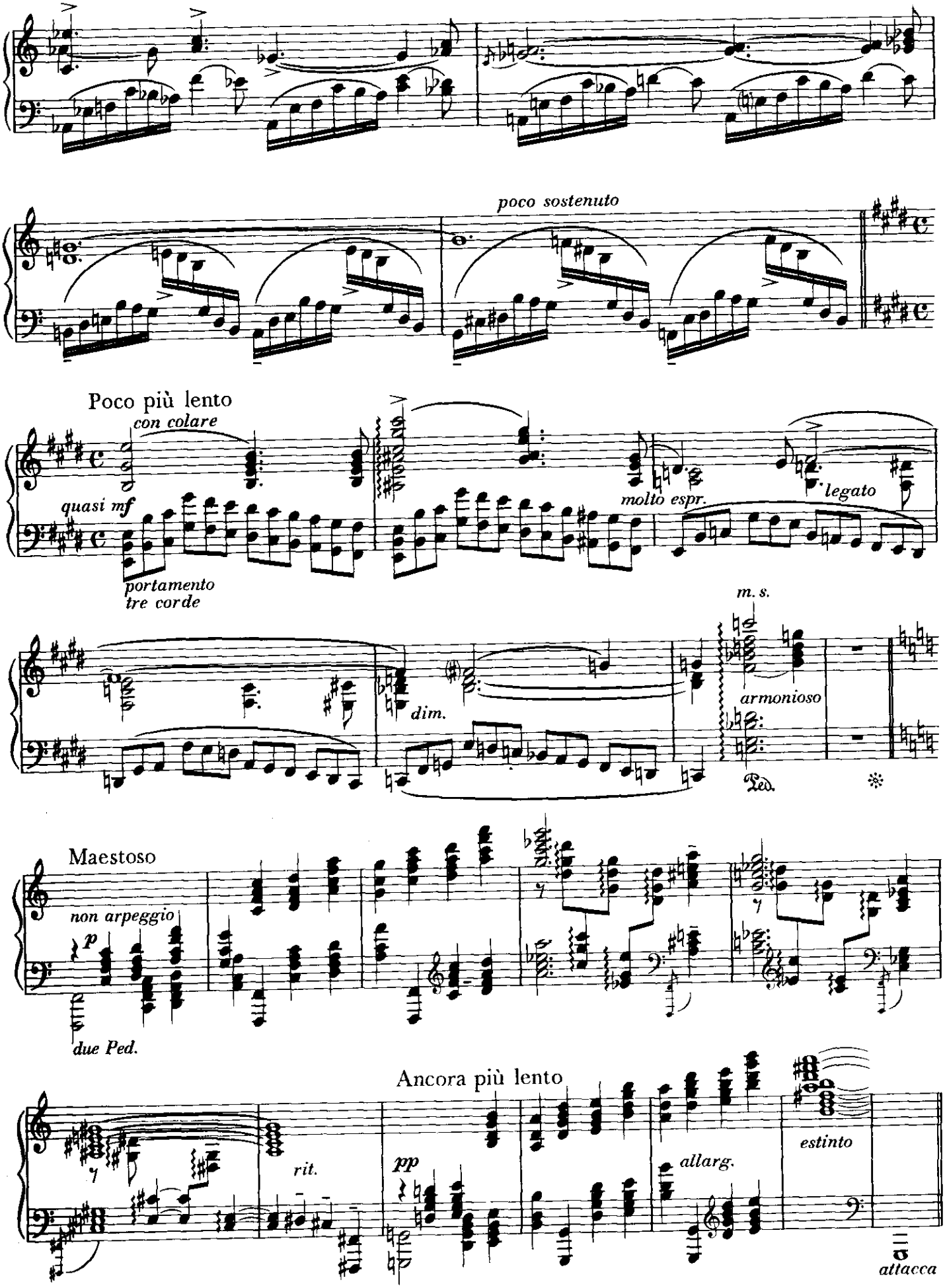

a tempo
poco rit.
f brillante
dim.
mp
dolce espress.
dolce espress.
non arpegg.
dolciss.


(cresc.)
poco rit.
Andante pastorale
(p) tranquillo
tr
cresc. ma sempre dolce
sub.p delicato
string.
cresc.


8
leggieriss.
dim.
p
poco rit.
a tempo
pp
p
tr
5
senza dim.
più espress.
con colore
p, ma marc.
m.s.
poco f
cresc.
f
accelerando

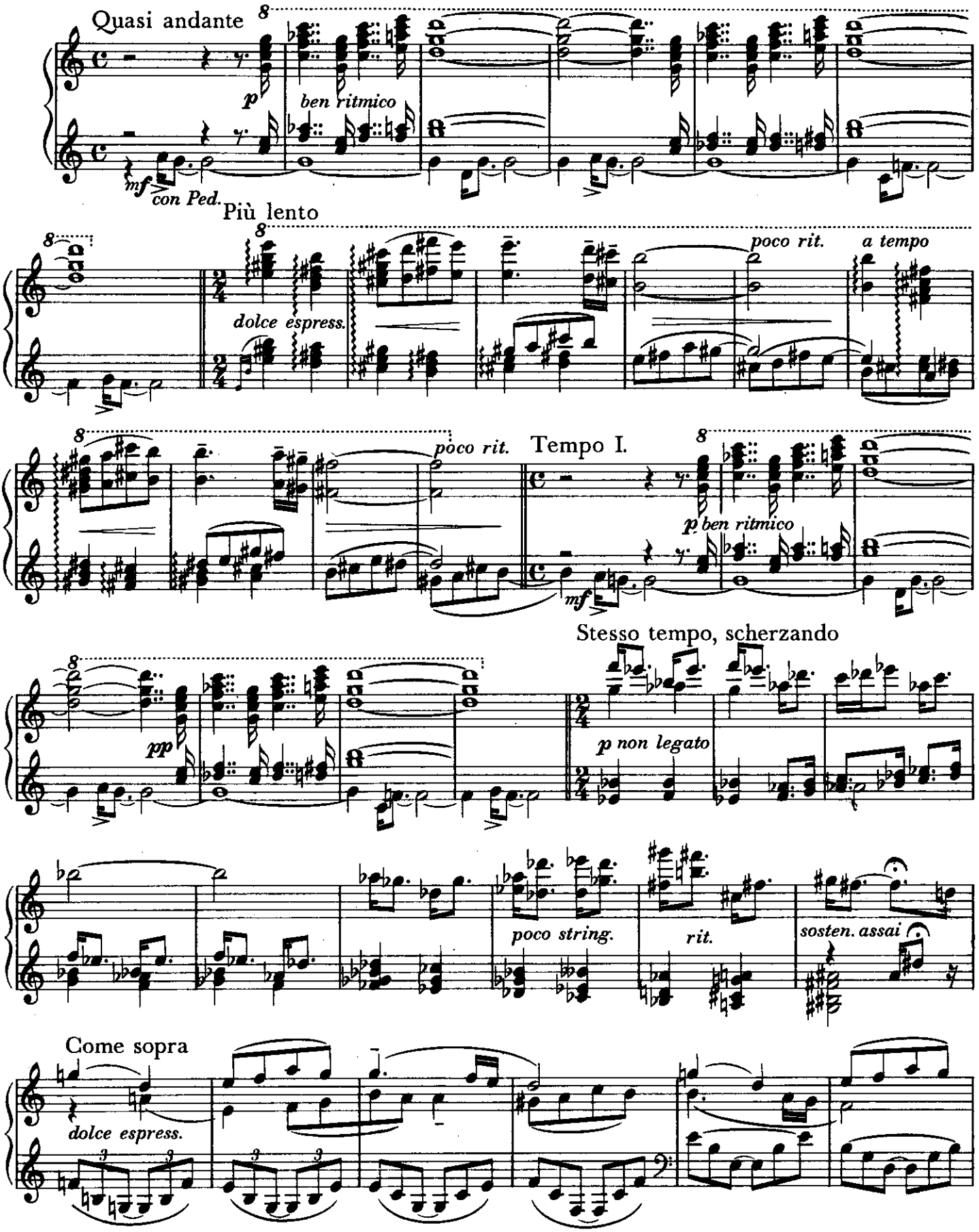

Presto
bisbigliando
f pp
poco rit.
Animato
ten.
p
leggiero
ten.
cresc. poco a poco
gaio
non legato
f

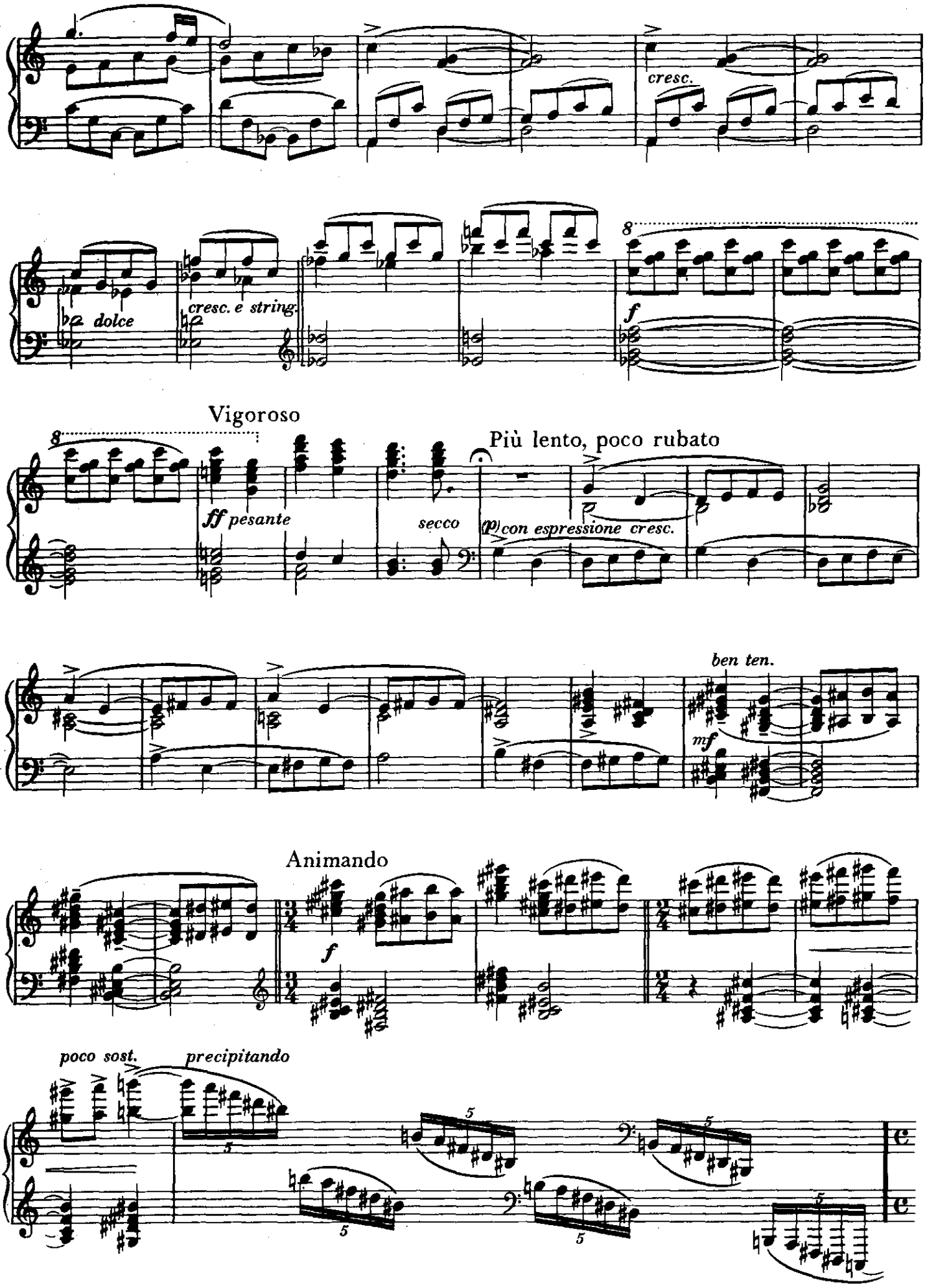

Moderato
leggierissimo senza cresc.
pp
sf
due Ped.
mf
p, ma ben marc.
ma ben marc.
Stesso tempo
poco sostenuto
dim.
a tempo, grazioso
pp, sempre dolce.

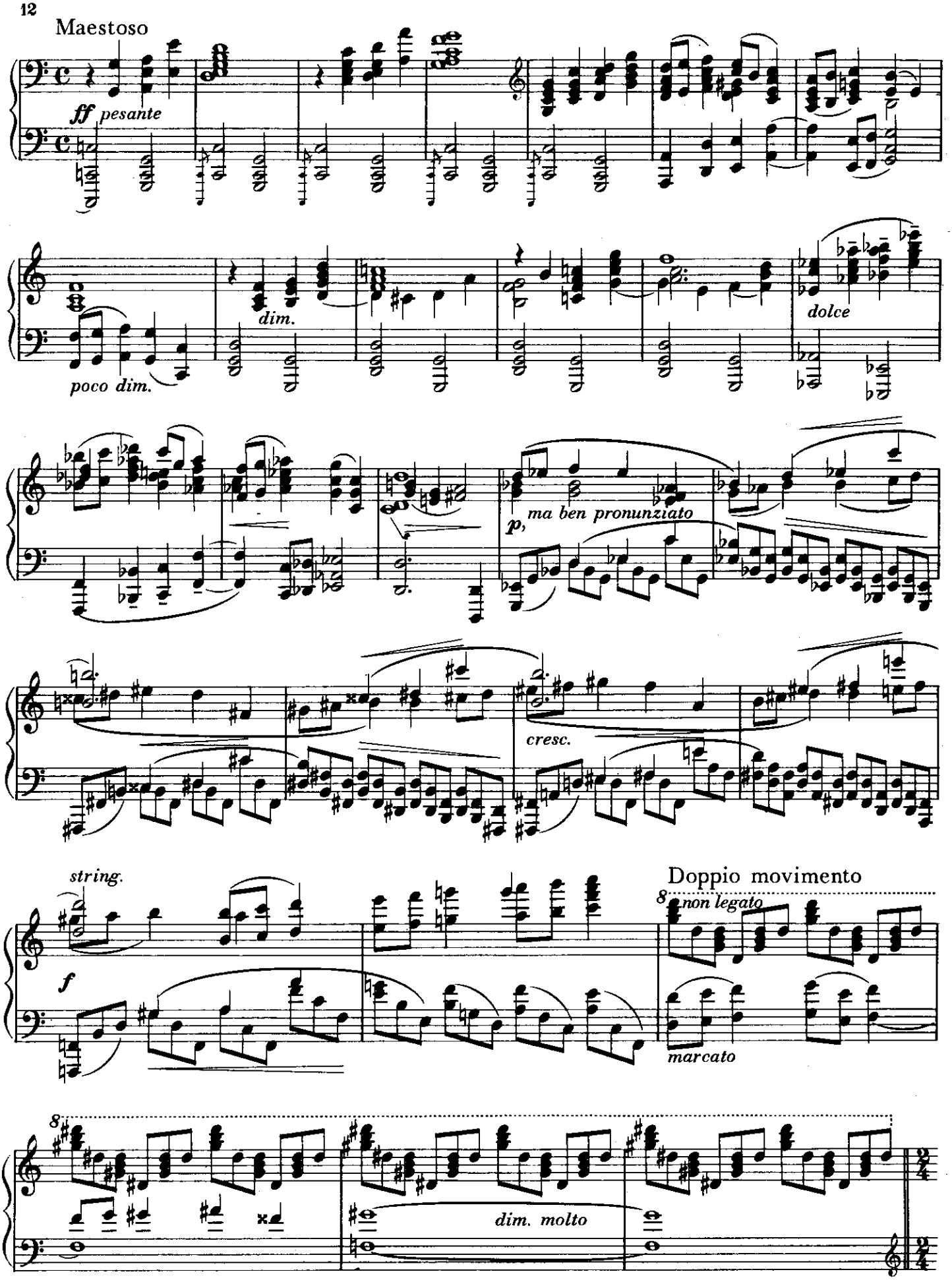

poco sostenuto
Poco più lento
con colare
quasi mf
portamento
tre corde
molto espr.
legato
m. s.
dim.
armonioso
Ped.
Maestoso
non arpeggio
p
due Ped.
Ancora più lento
rit.
pp
allarg.
estinto
attacca

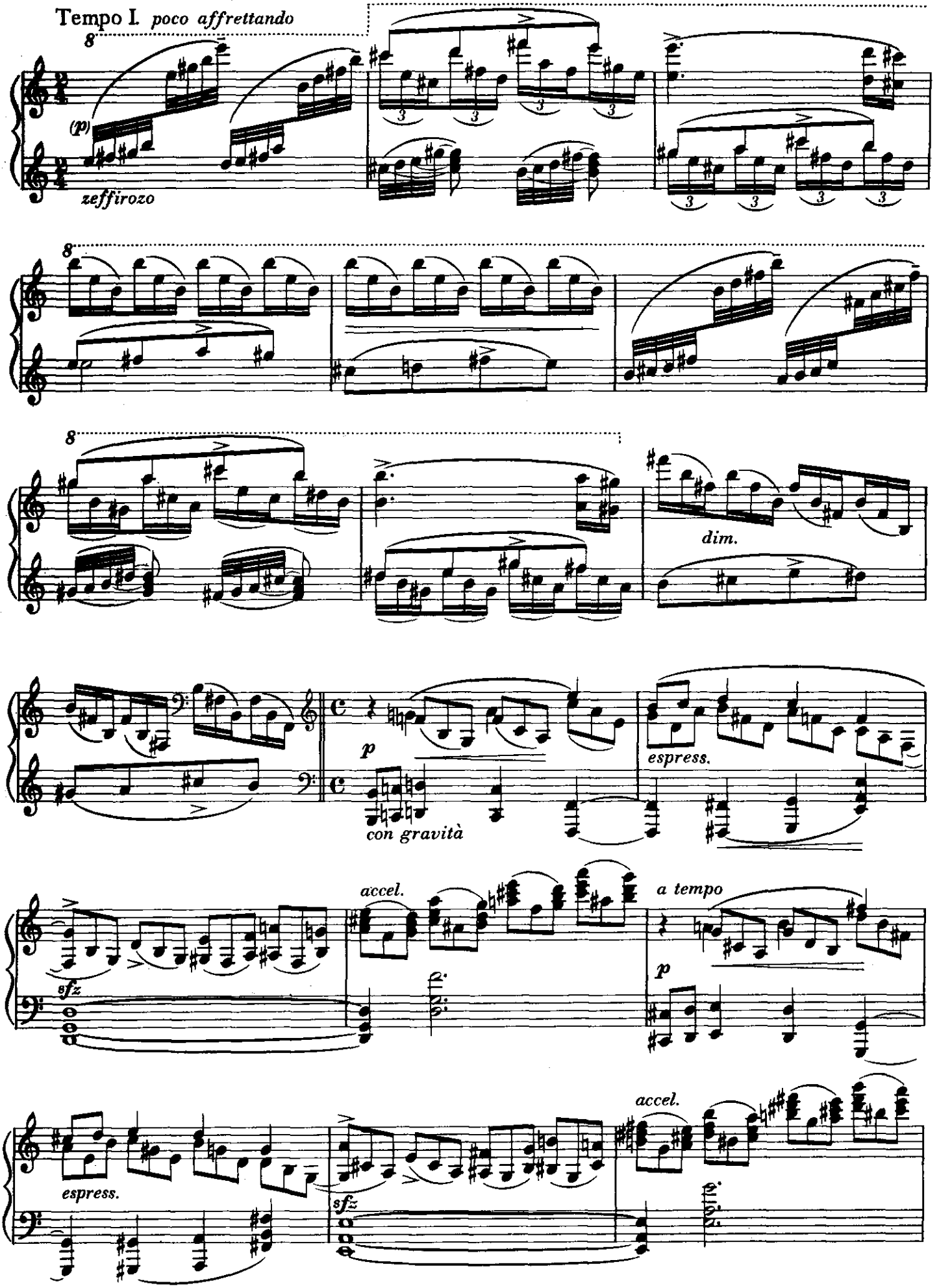
HORY

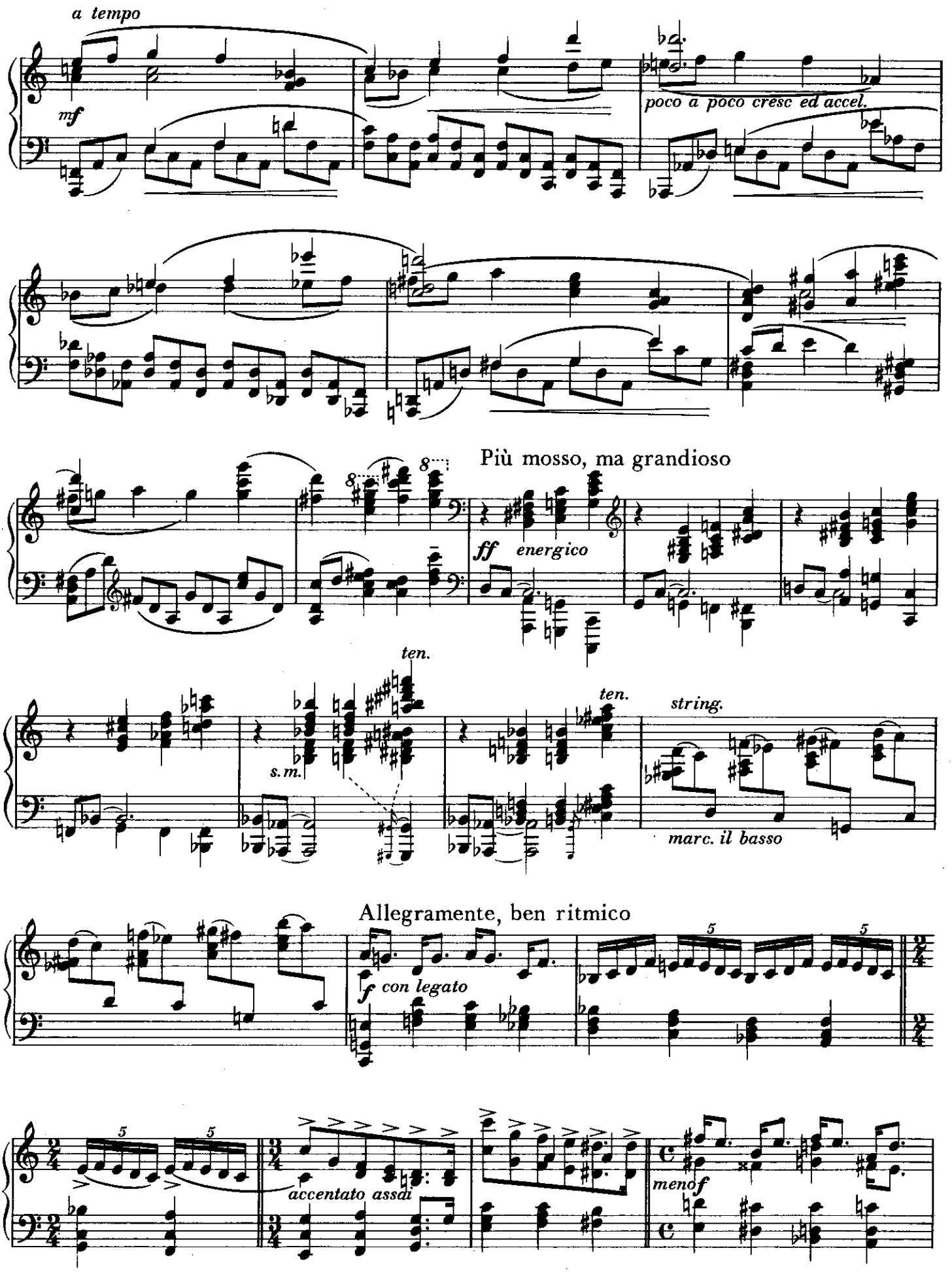
ГОРЫ — BERGE — MOUNTAINS

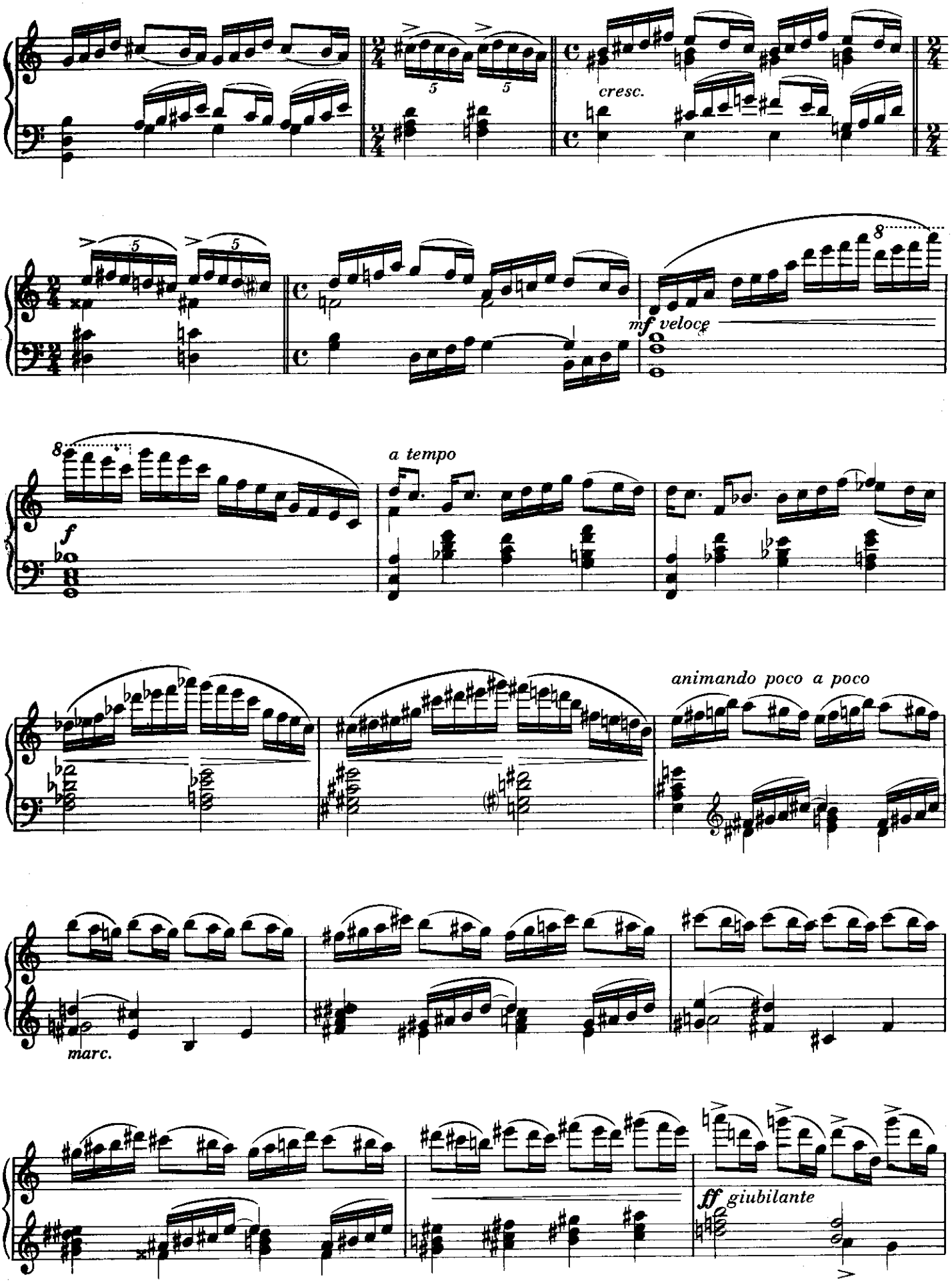


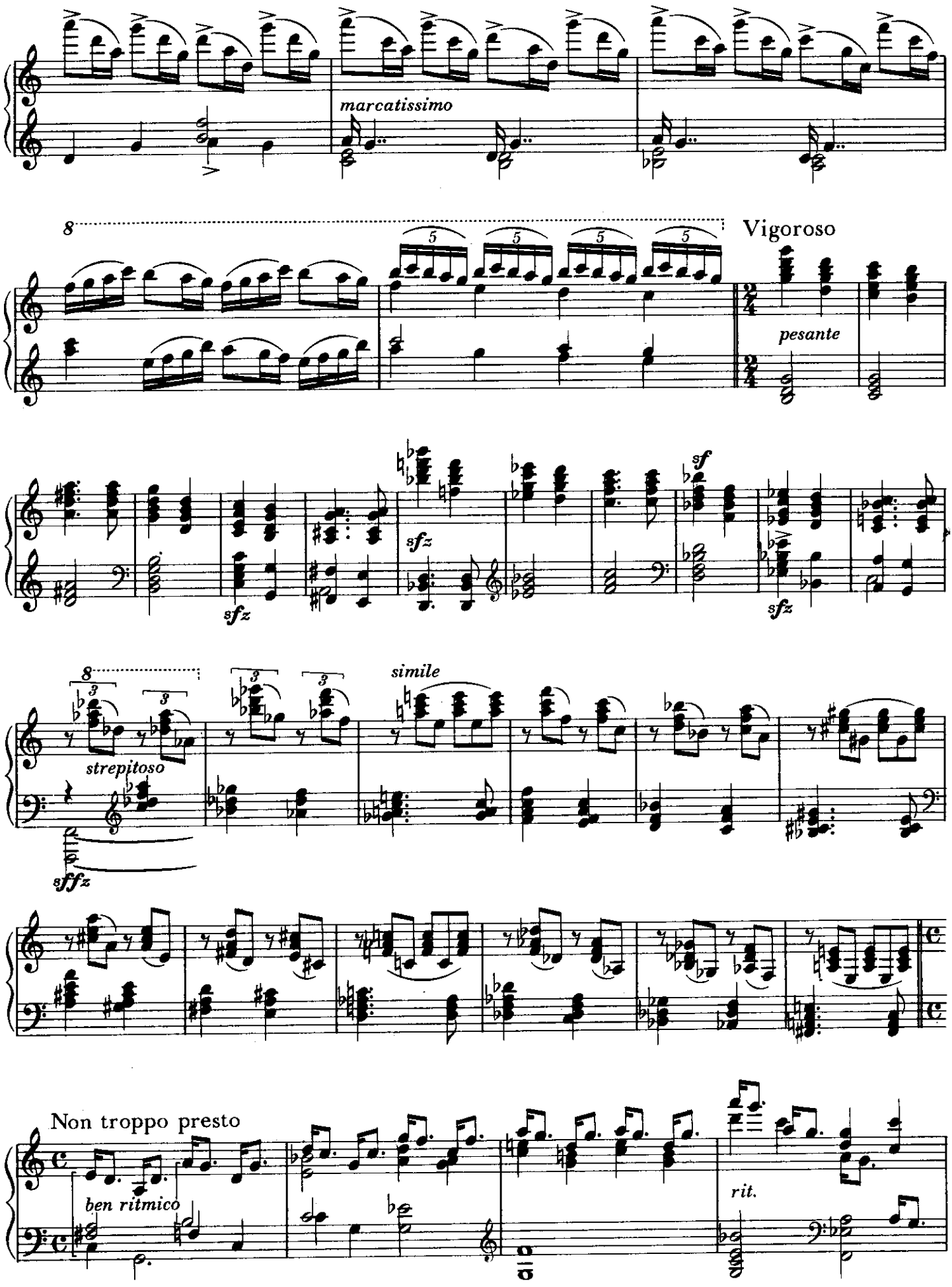

cresc.
dolce
cresc. e string.
8
f
Vigoroso
8
ff pesante
secco
Più lento, poco rubato
(p) con espressione cresc.
ben ten.
mf
Animando
f
poco sost.
precipitando
5
5
5
5
5

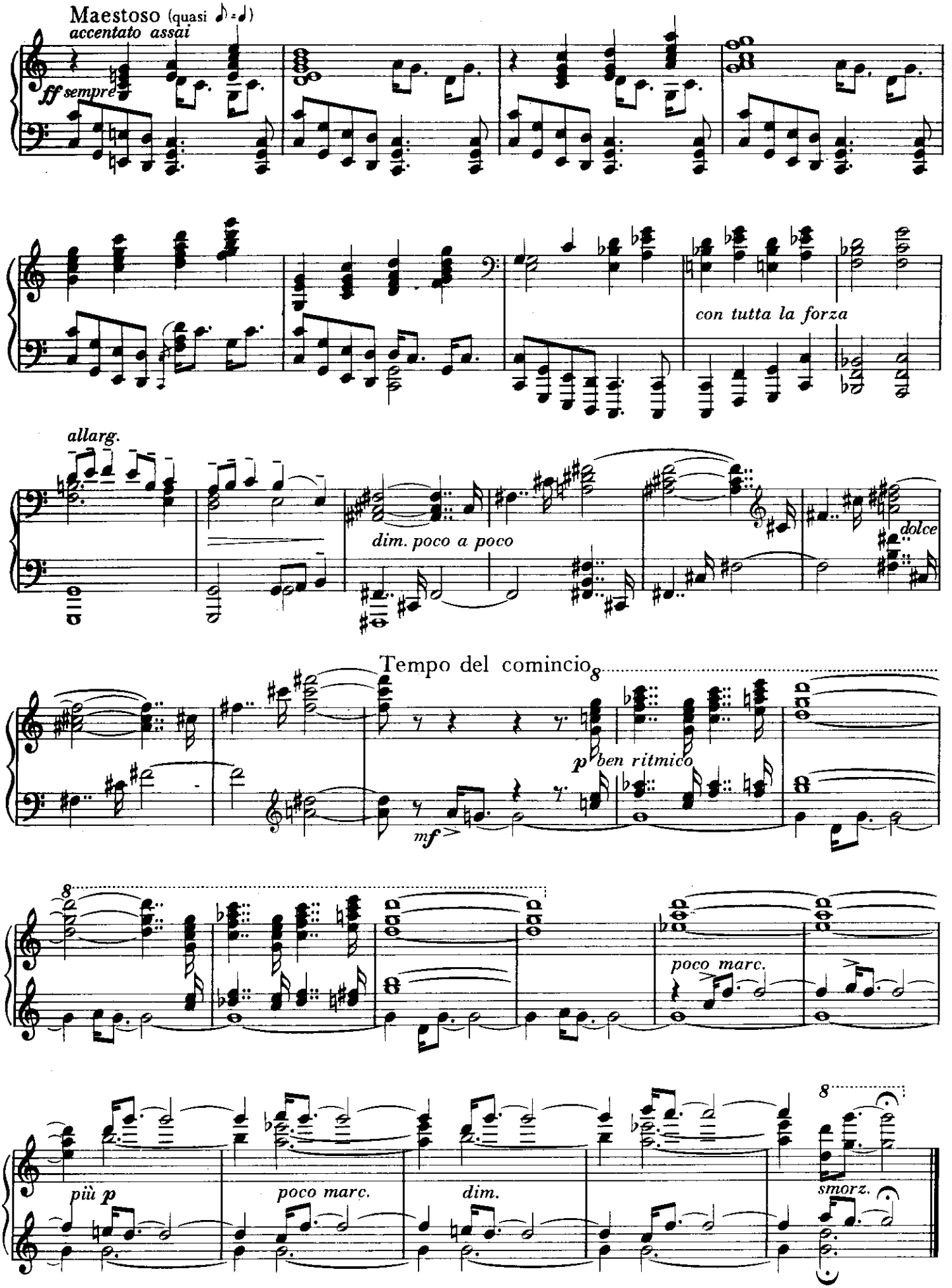

Maestoso
ff pesante
poco dim.
dim.
dolce
p, ma ben pronunziato
cresc.
string.
f
Doppio movimento
8 non legato
marcato
8
dim. molto


Tempo I. poco affrettando
8
(p)
zeffirozo
8
8
dim.
p
con gravità
espress.
accel.
a tempo
sfz
p
espress.
accel.
sfz


a tempo
mf
poco a poco cresc ed accel.
Più mosso, ma grandioso
ff energico
ten.
s.m.
ten.
string.
marc. il basso
Allegramente, ben ritmico
f con legato
5
5
5
5
accentato assai
meno f

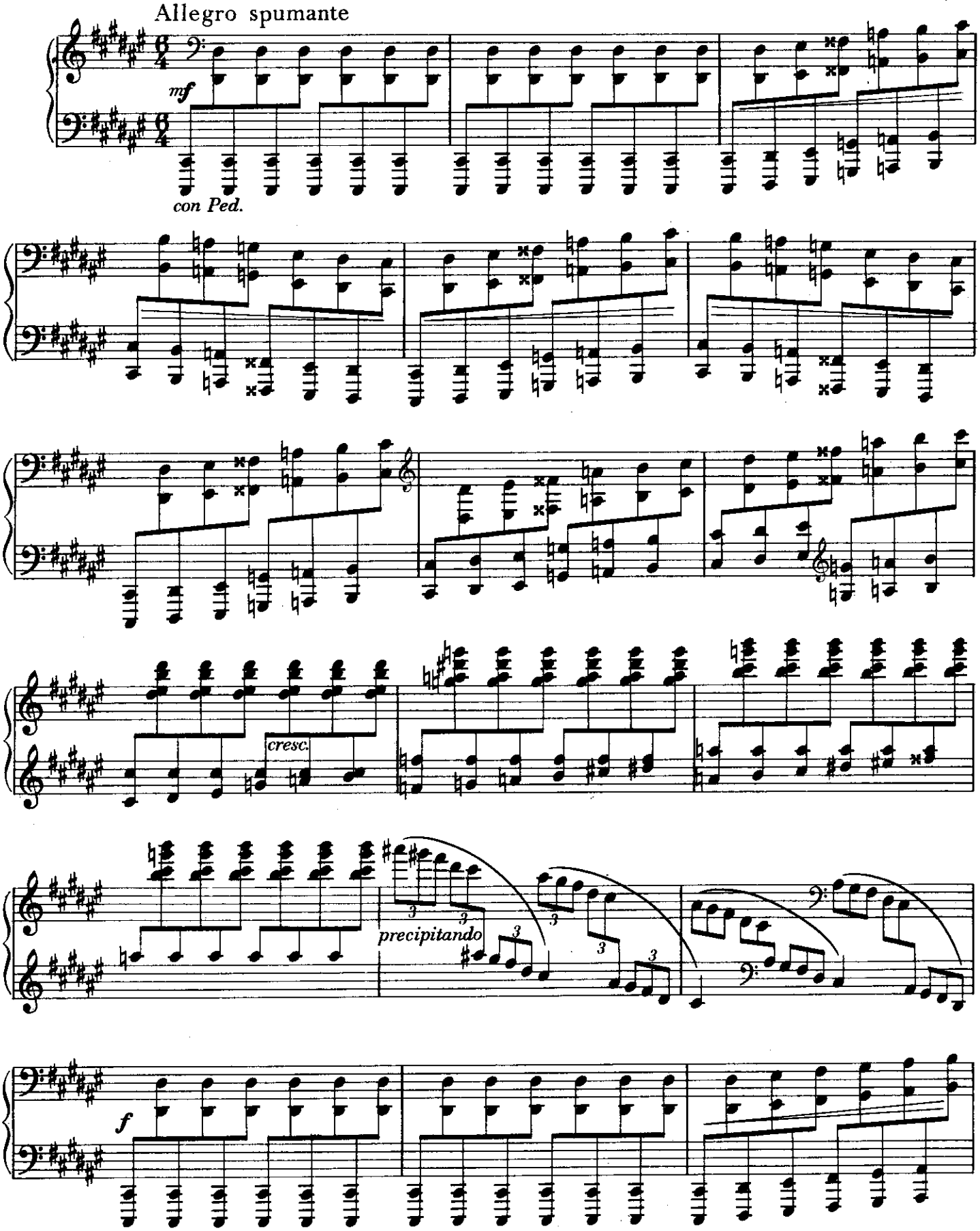

cresc.
mf veloce
a tempo
f
animando poco a poco
marc.
ff giubilante

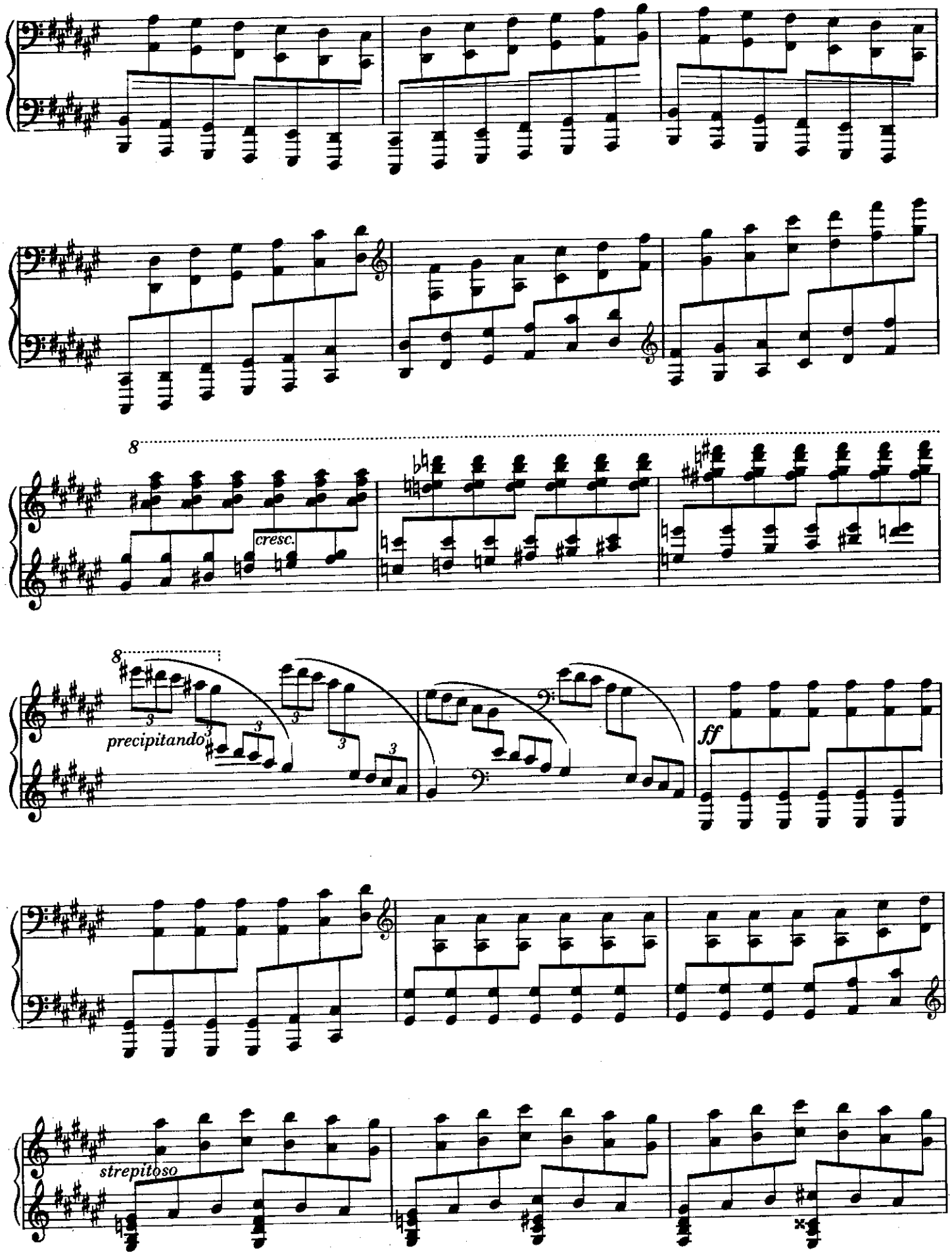

marcatissimo
8
Vigoroso
pesante
sfz
sf
simile
strepitoso
sffz
Non troppo presto
ben ritmico
rit.

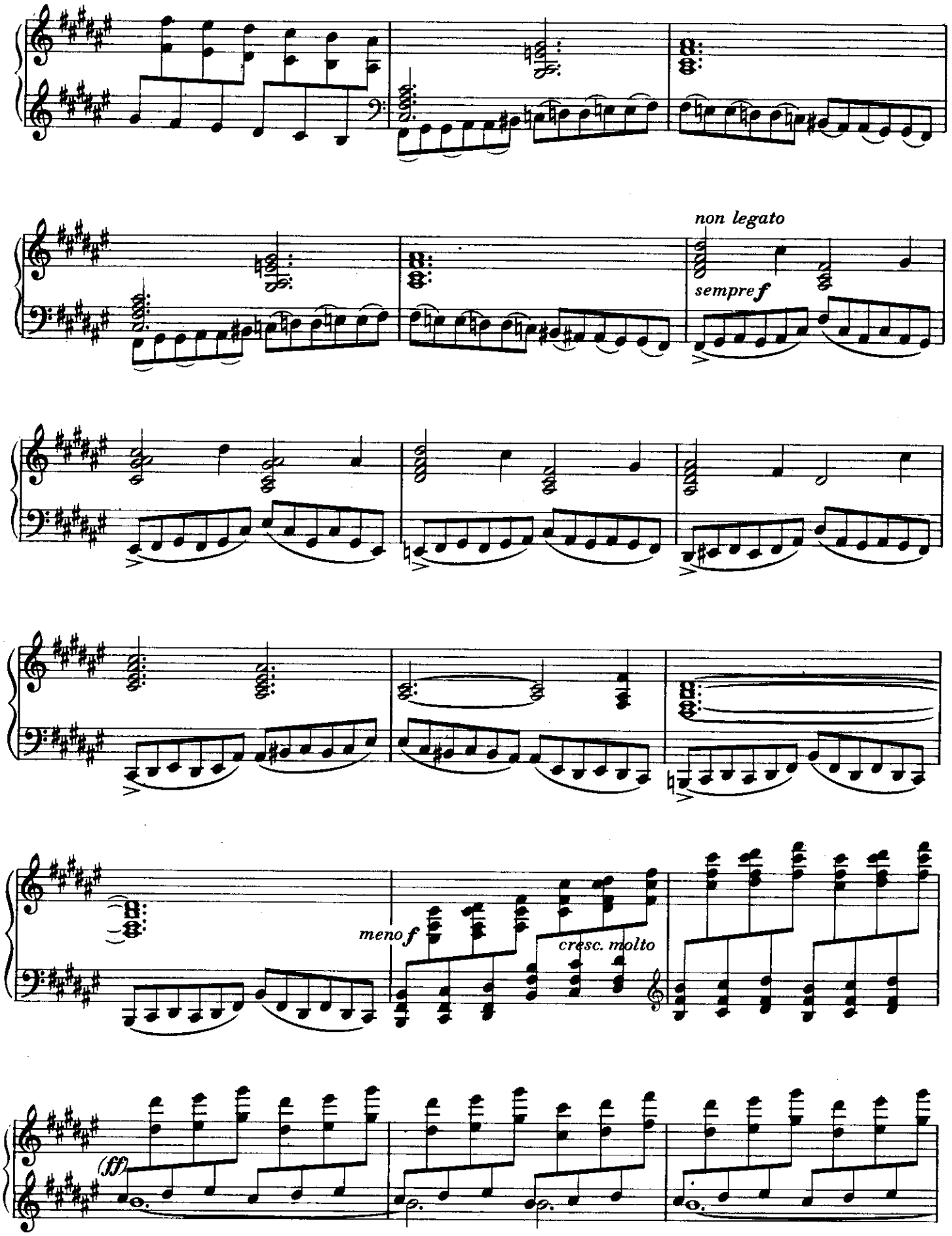

Maestoso (quasi 𝅗𝅥 = 𝅗𝅥)
accentato assai
ff sempre
con tutta la forza
allarg.
dim. poco a poco
dolce
Tempo del comincio
p ben ritmico
mf
poco marc.
più p
poco marc.
dim.
smorz.

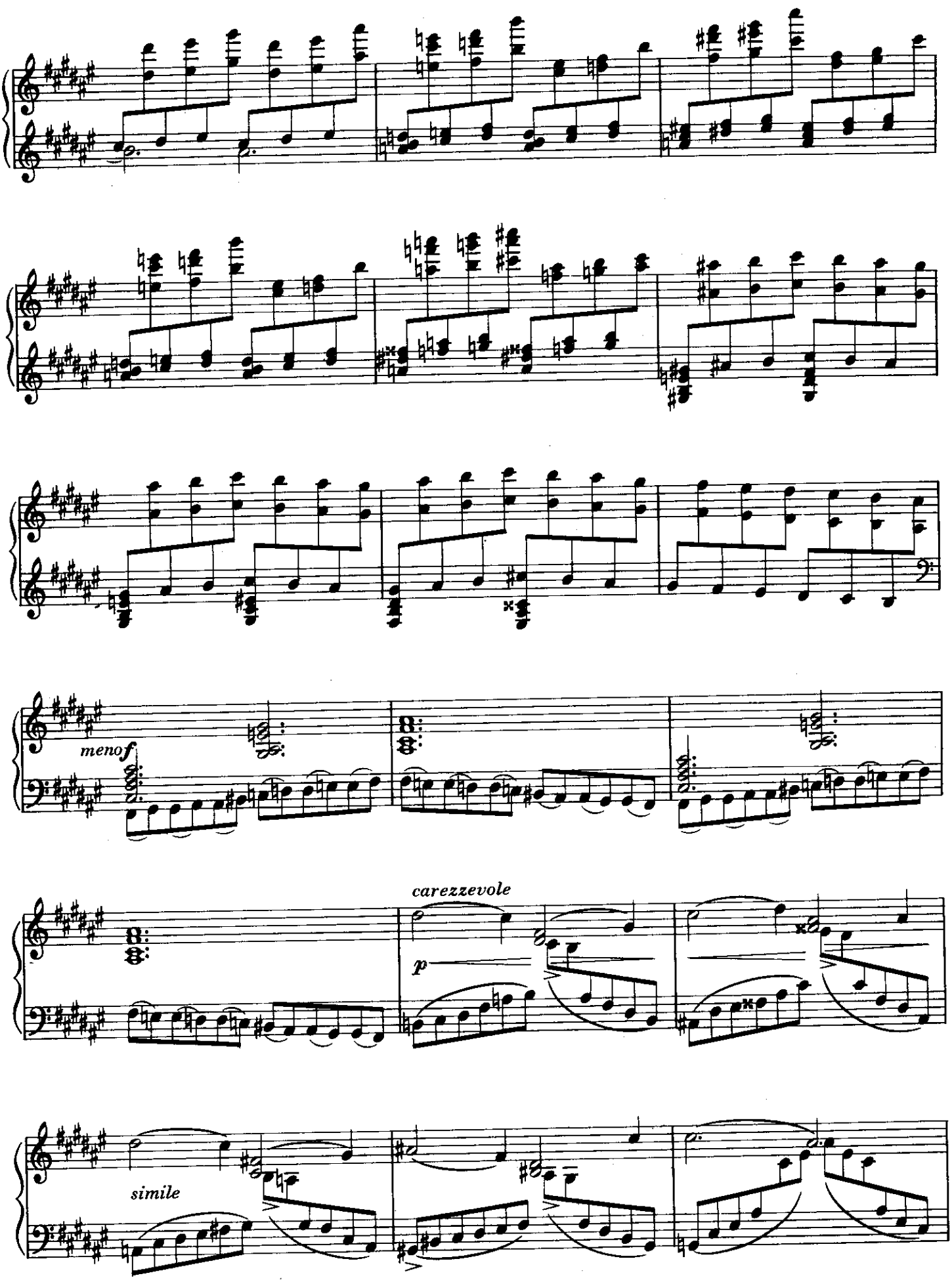
MOŘE

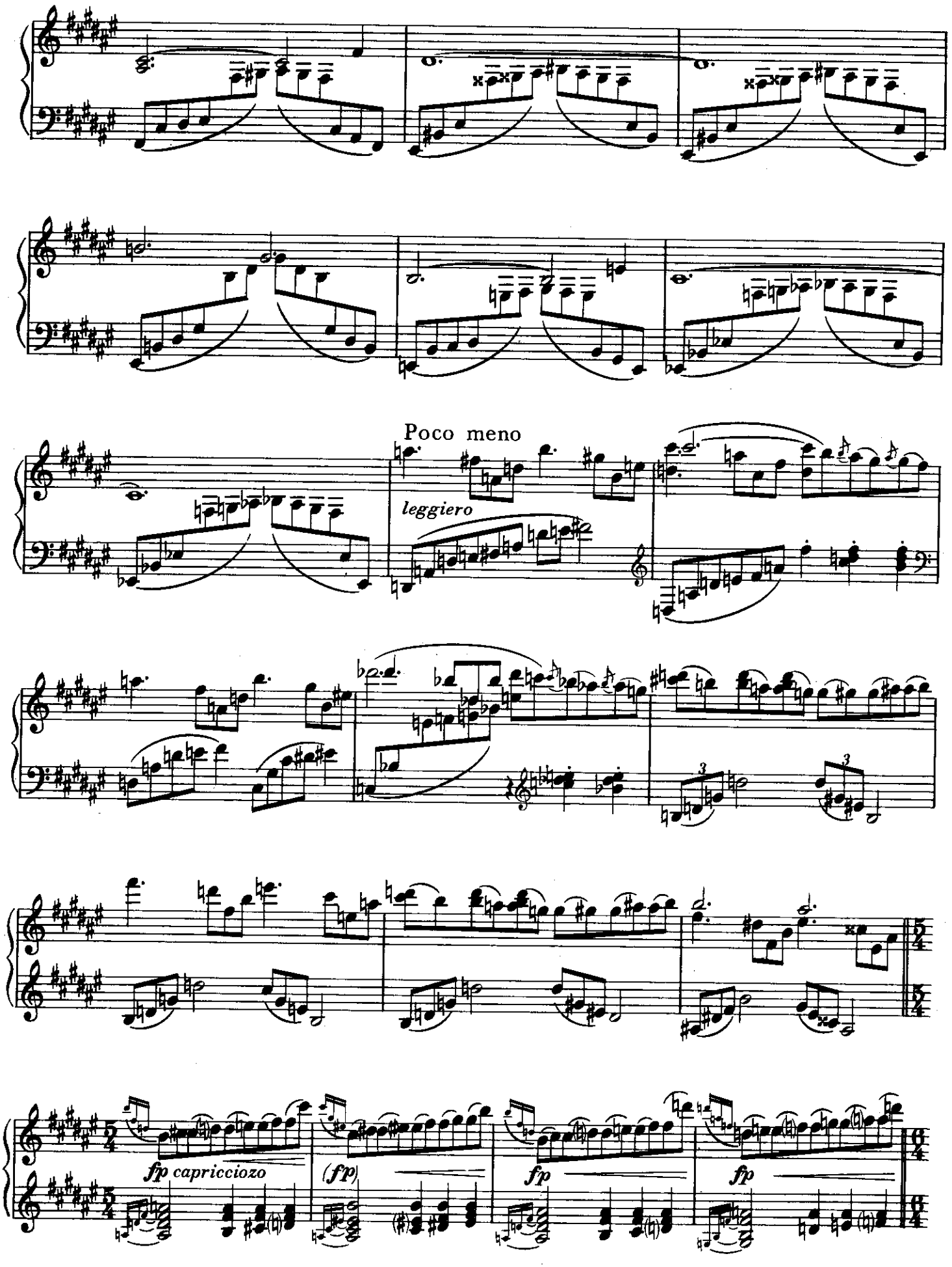
MOPE — DAS MEER — THE SEA

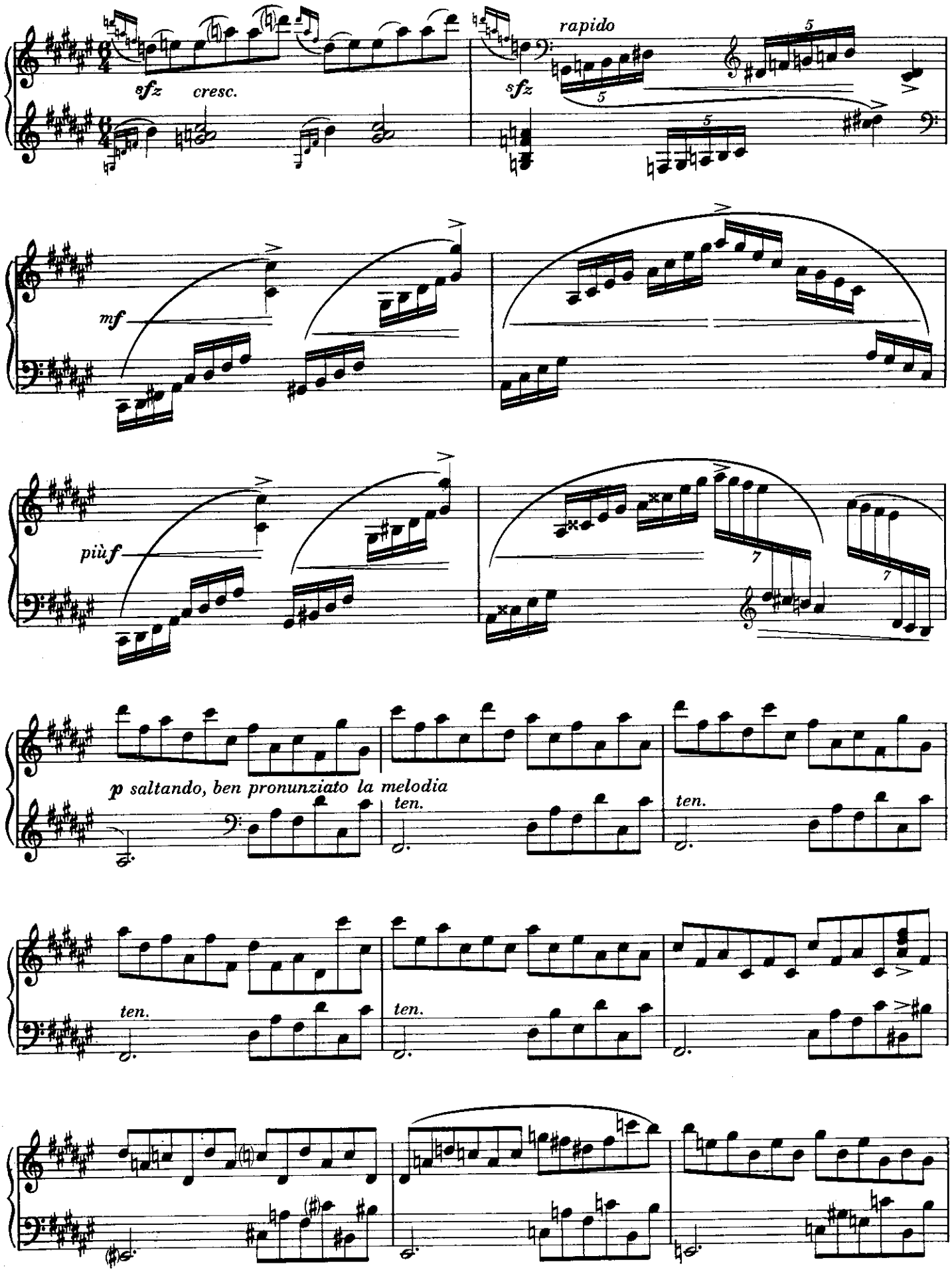


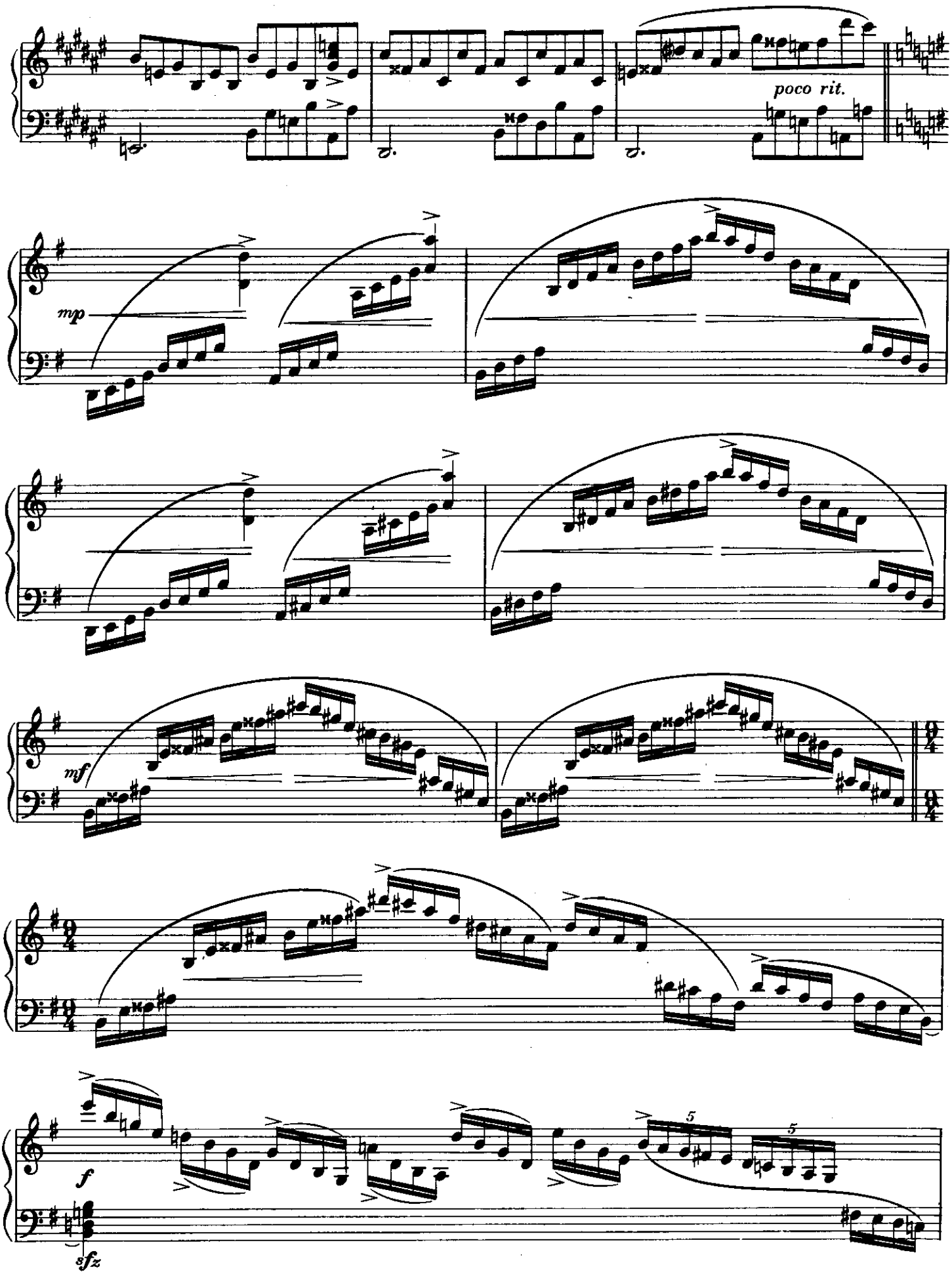

8
cresc.
8
precipitando
ff
strepitoso

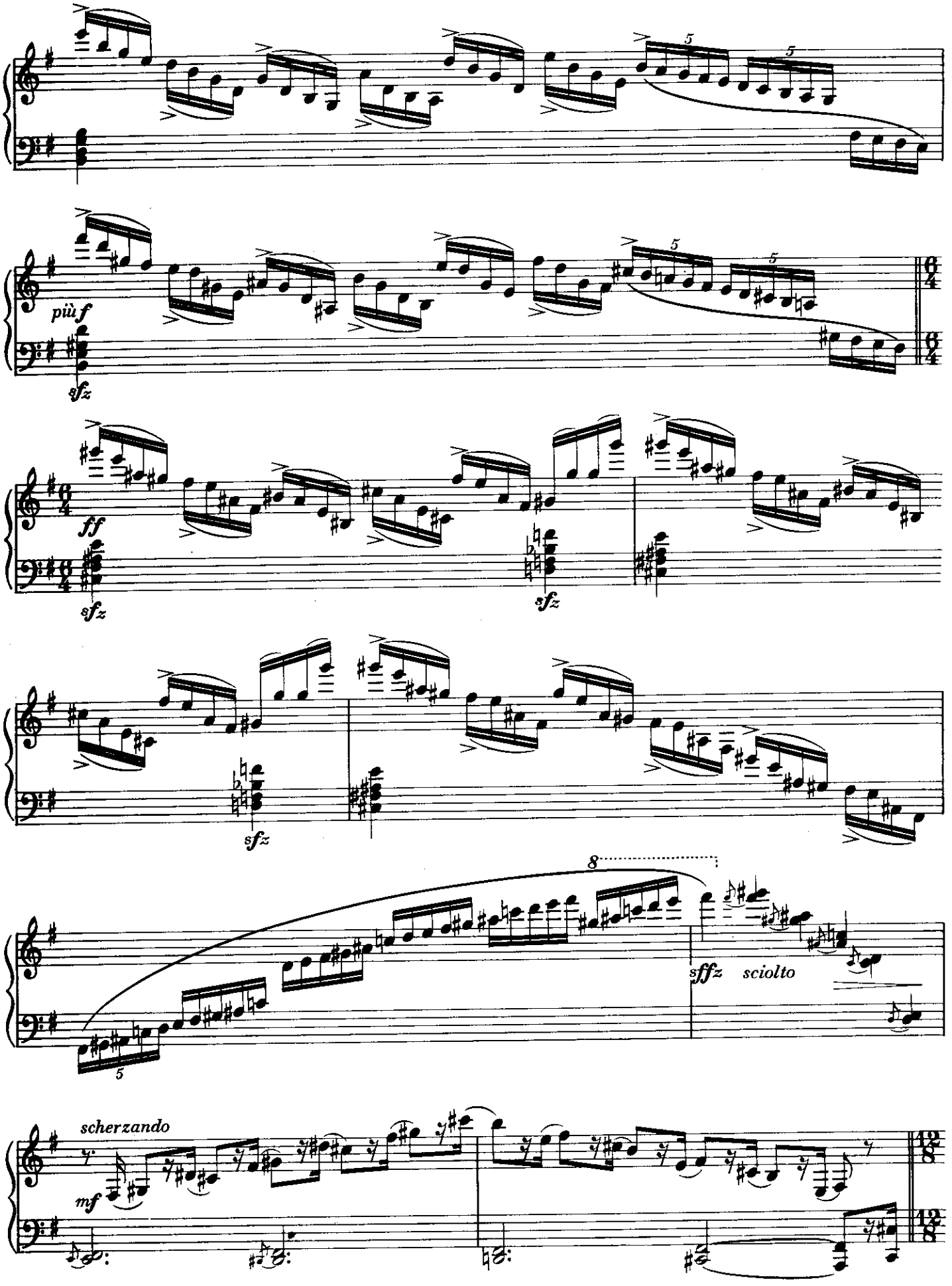

non legato
sempre f
meno f
cresc. molto
(ff)

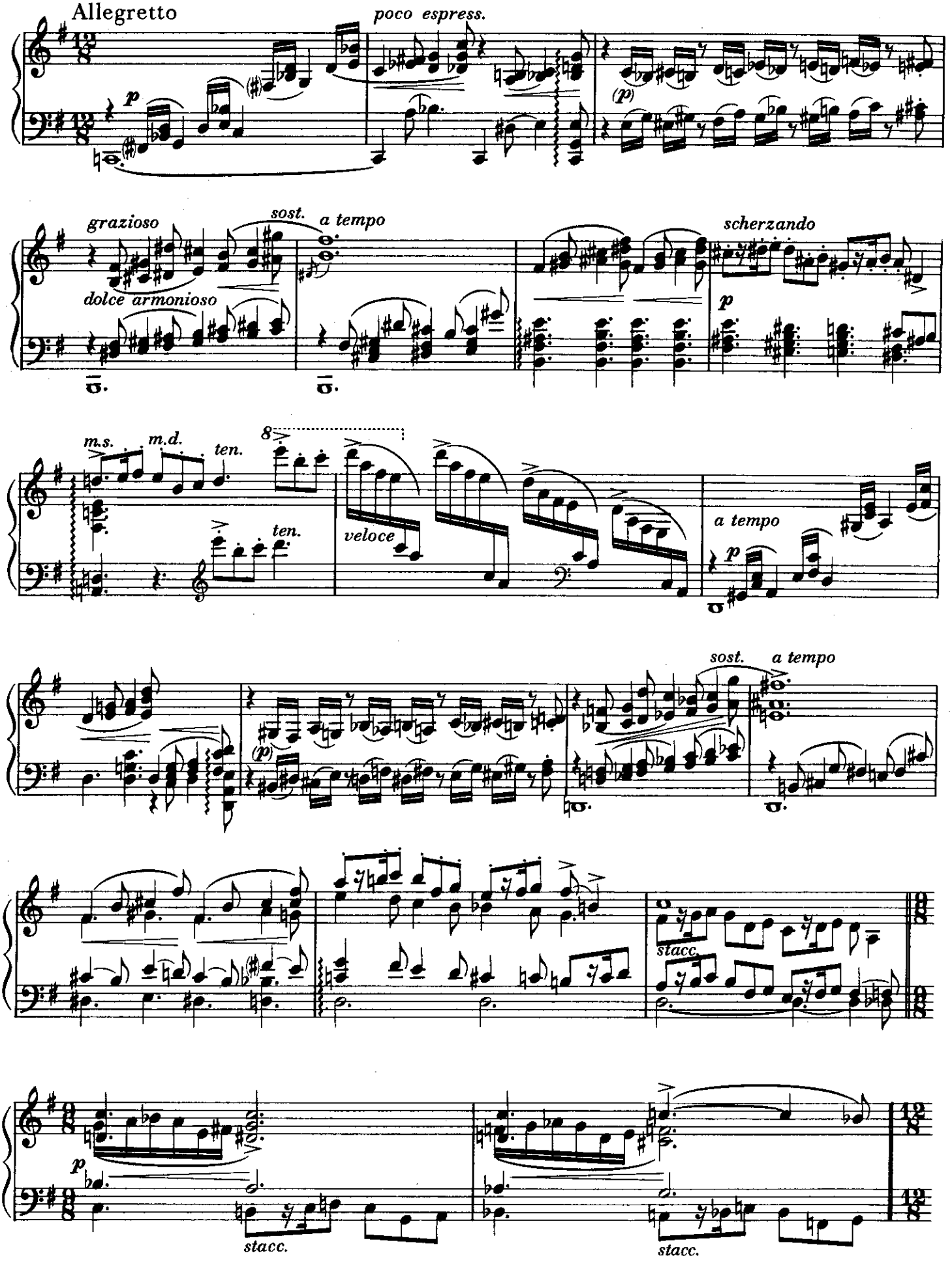

meno f
carezzevole
p
simile

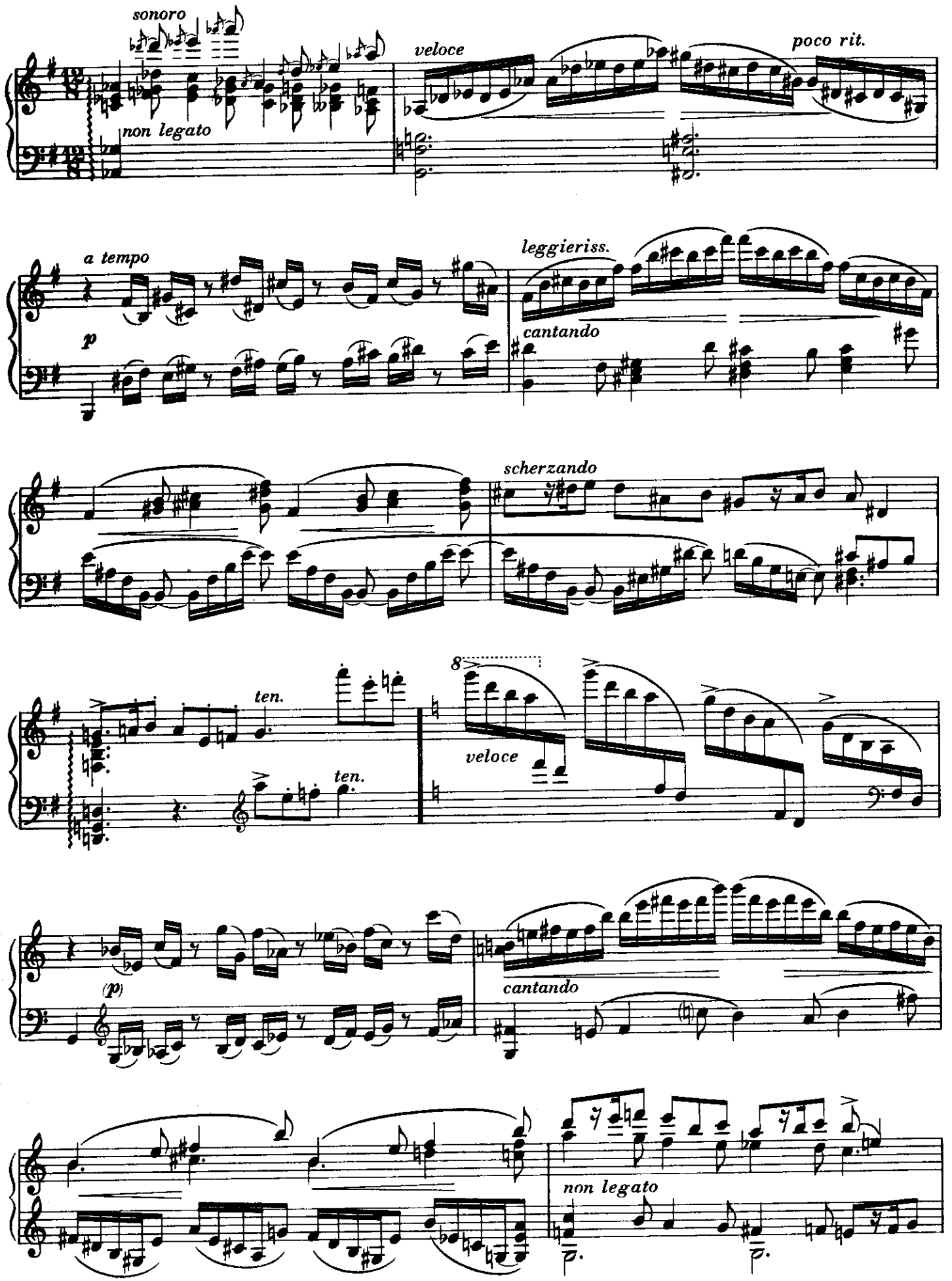

Poco meno
leggiero
fp capricciozo
(fp)
fp
fp

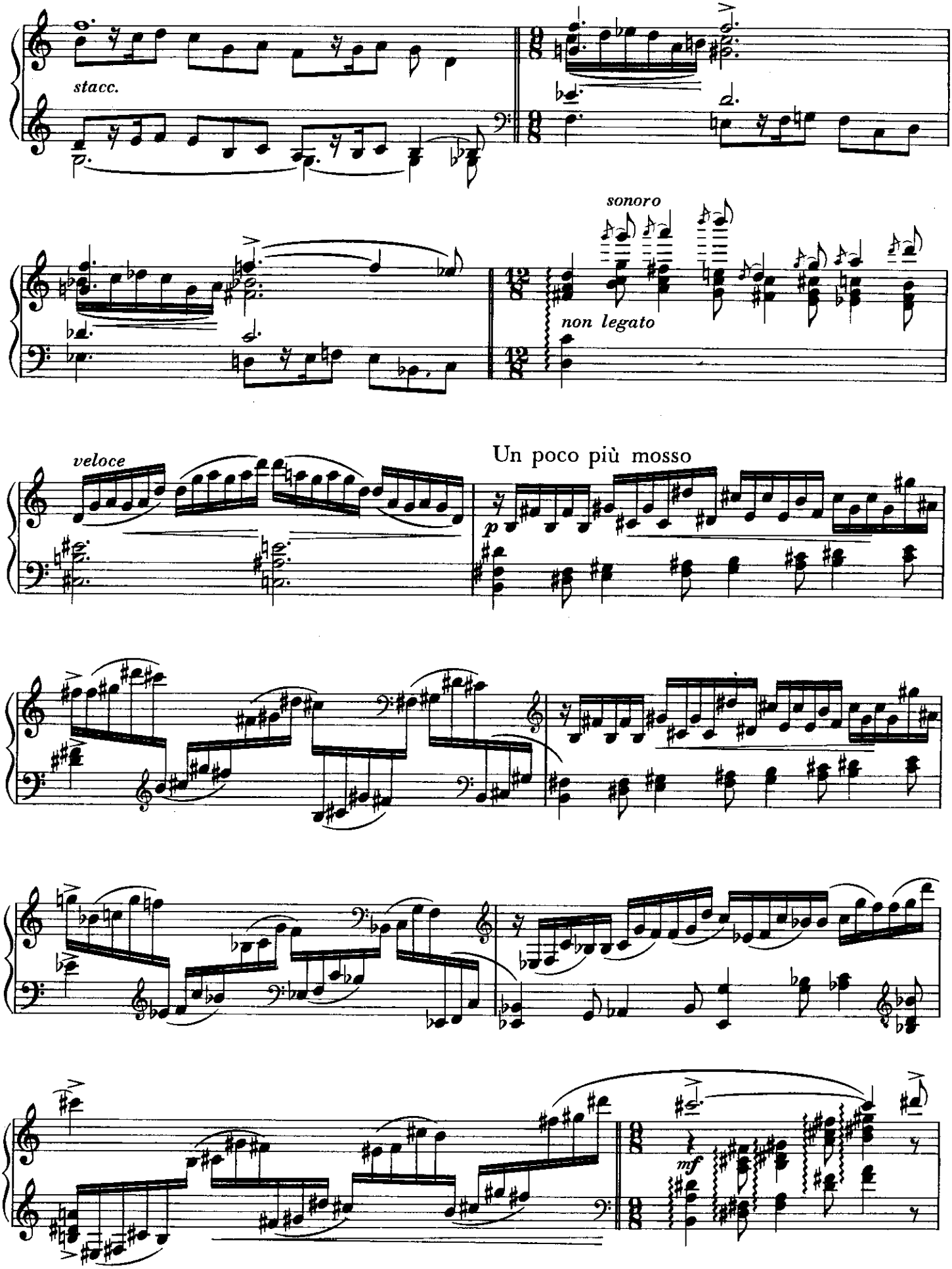

sfz
cresc.
rapido
sfz
mf
più f
p saltando, ben pronunziato la melodia
ten.
ten.
ten.
ten.

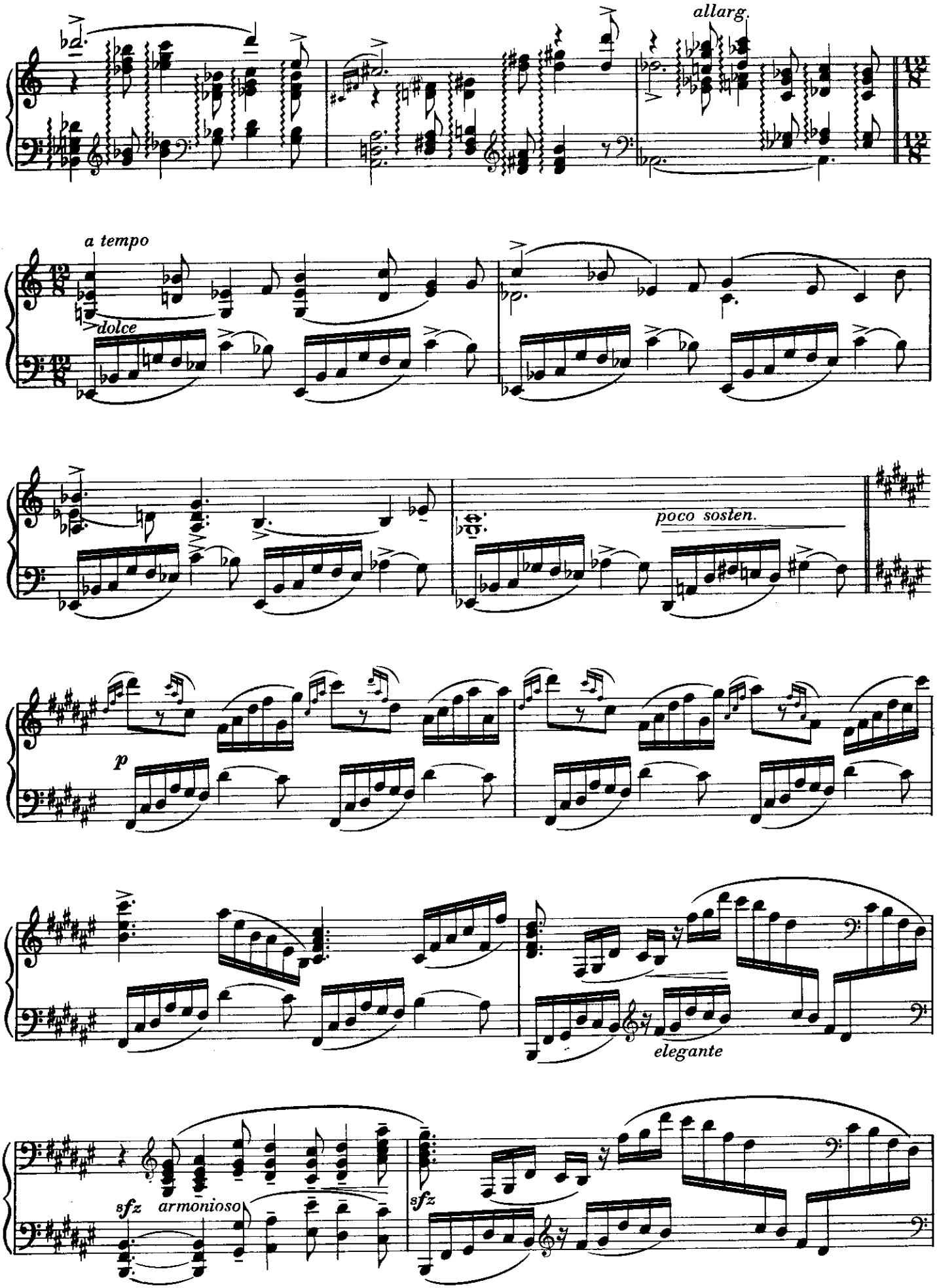

poco rit.
mp
mf
f
sfz

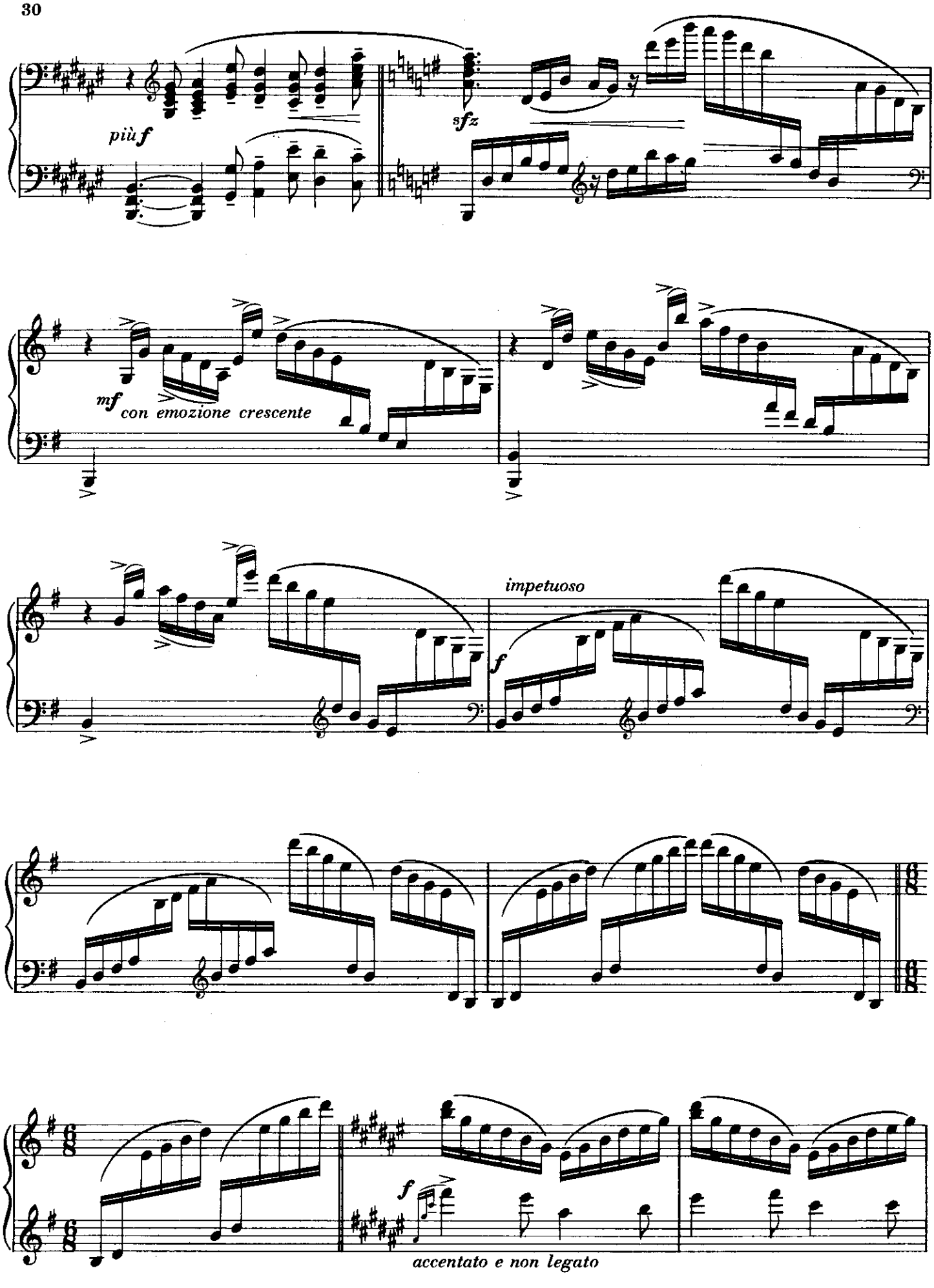

più f
sfz
ff
sfz
sfz
sfz
8
sffz sciolto
scherzando
mf

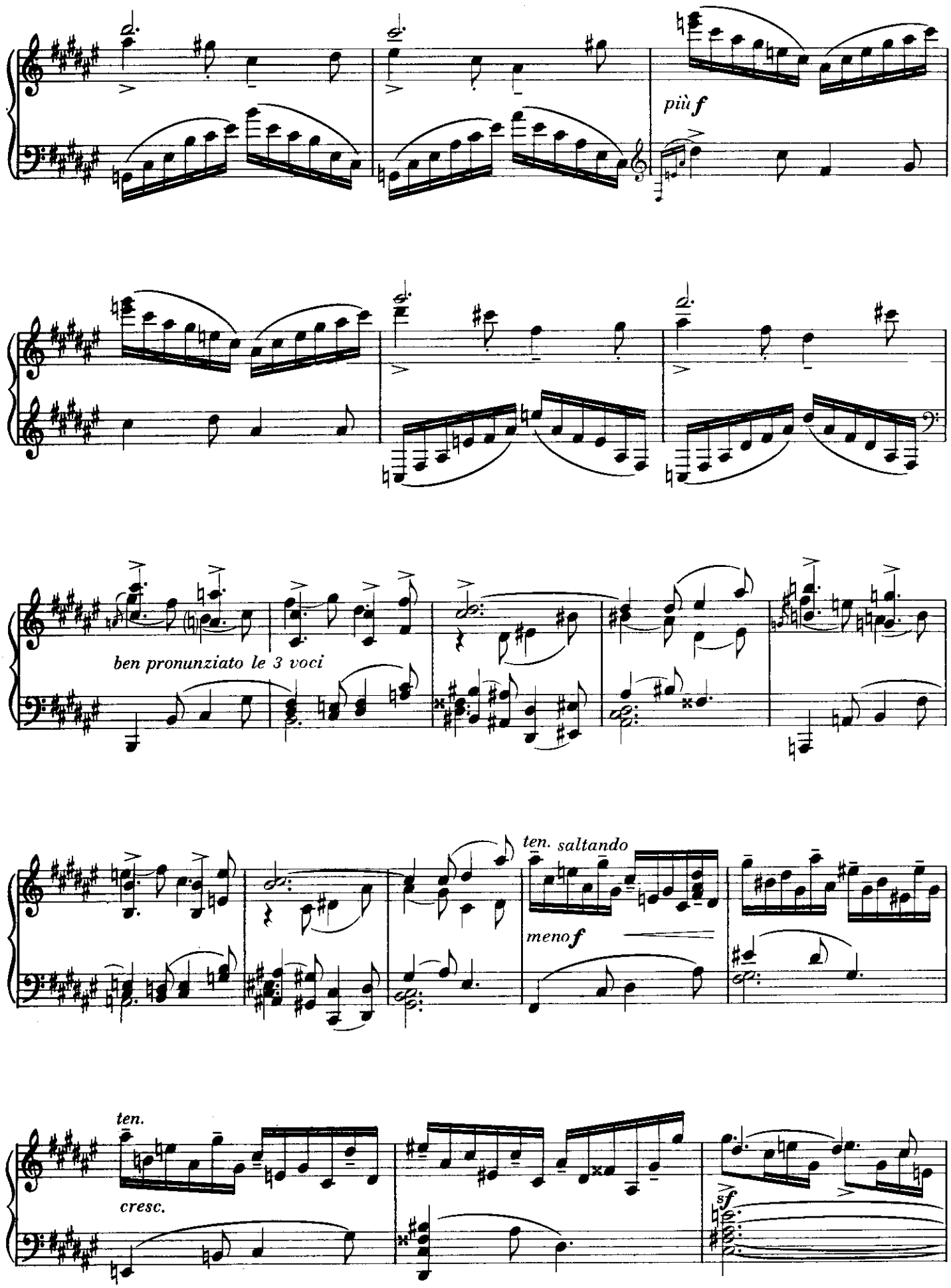

Allegretto
poco espress.
grazioso
dolce armonioso
sost.
a tempo
scherzando
m.s.
m.d.
ten.
ten.
veloce
a tempo
sost.
a tempo
stacc.
stacc.
stacc.

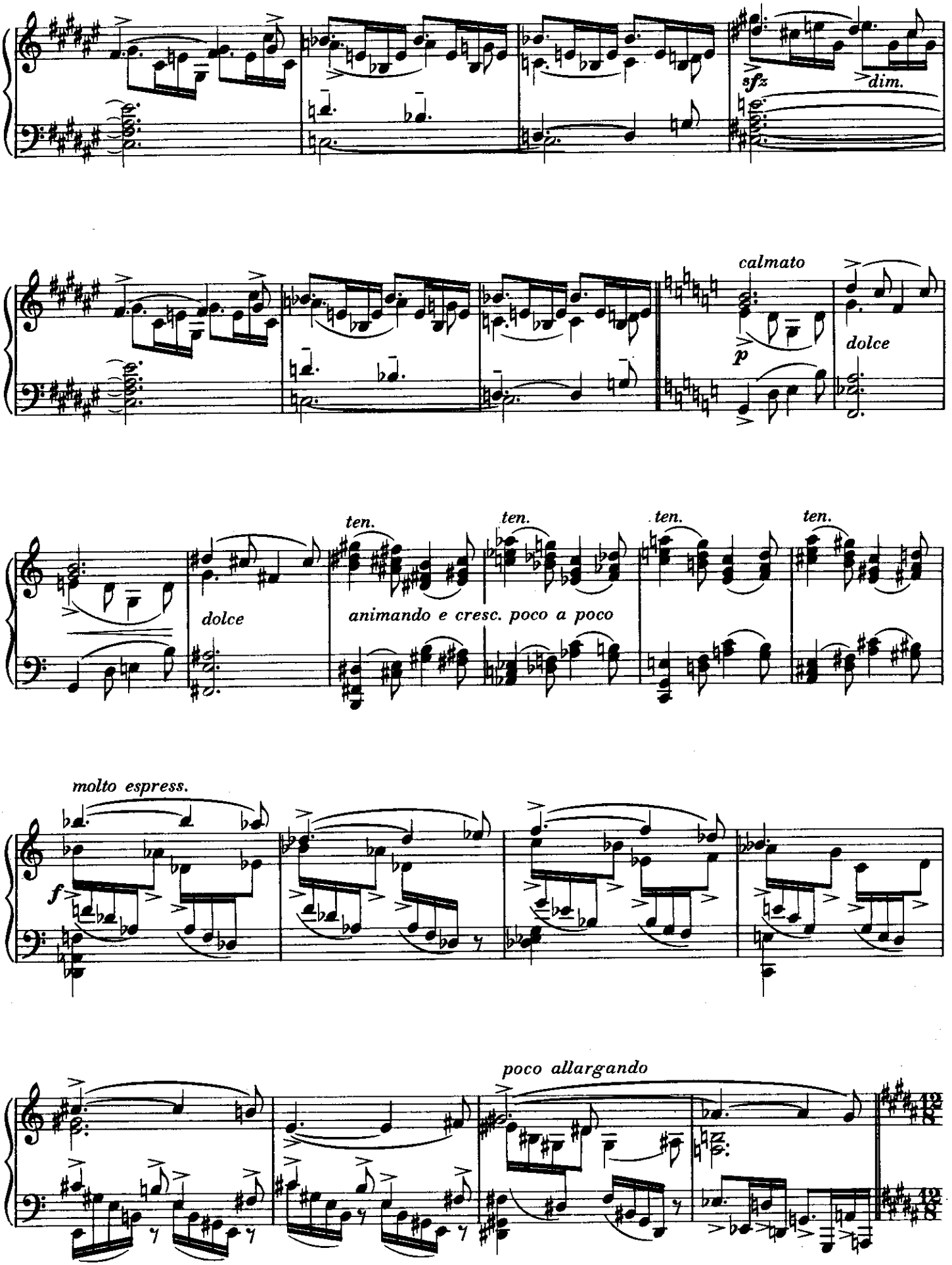

sonoro
non legato
veloce
poco rit.
a tempo
p
leggieriss.
cantando
scherzando
ten.
ten.
8
veloce
(p)
cantando
non legato

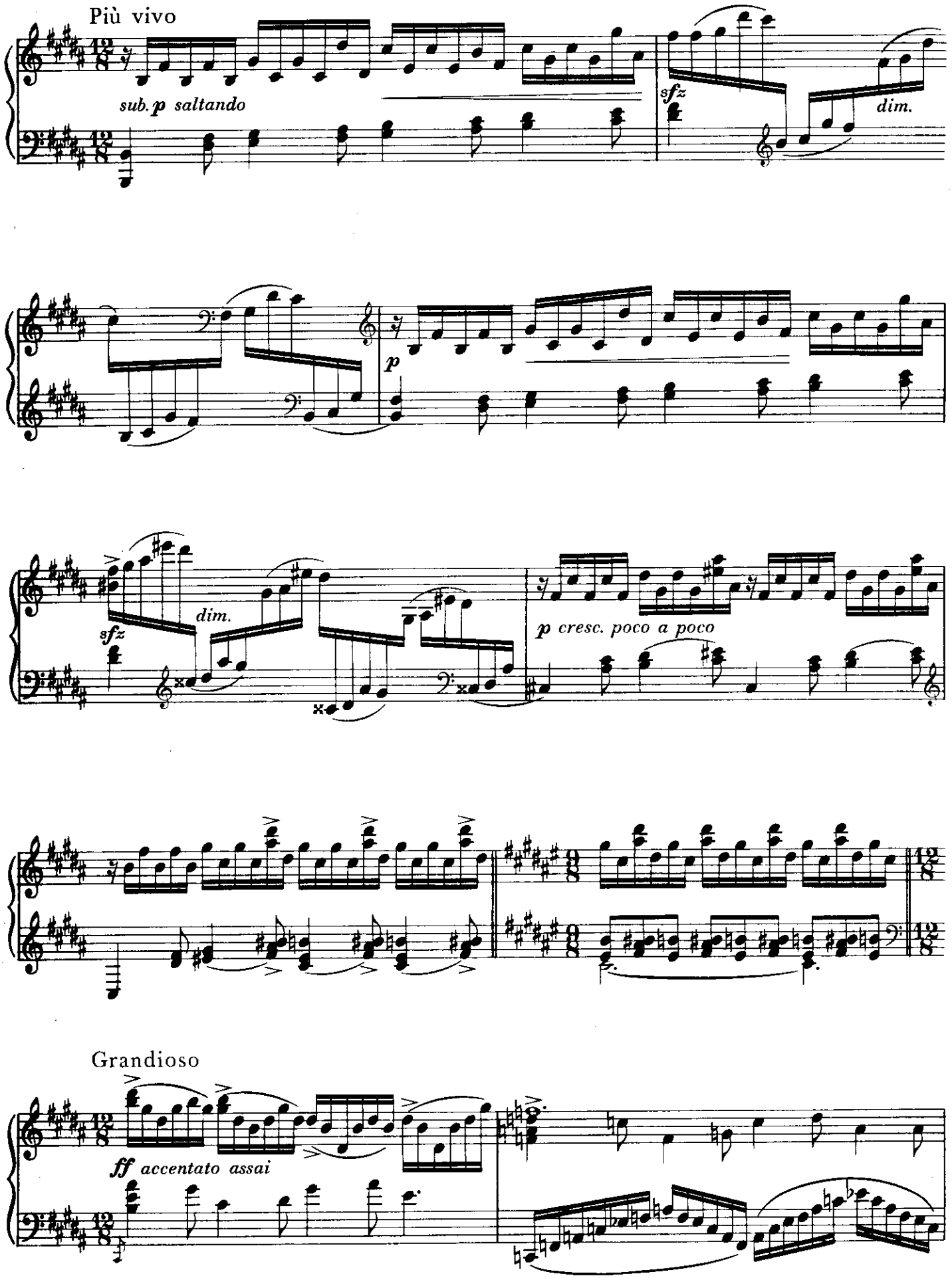

stacc.
sonoro
non legato
veloce
Un poco più mosso
p
mf

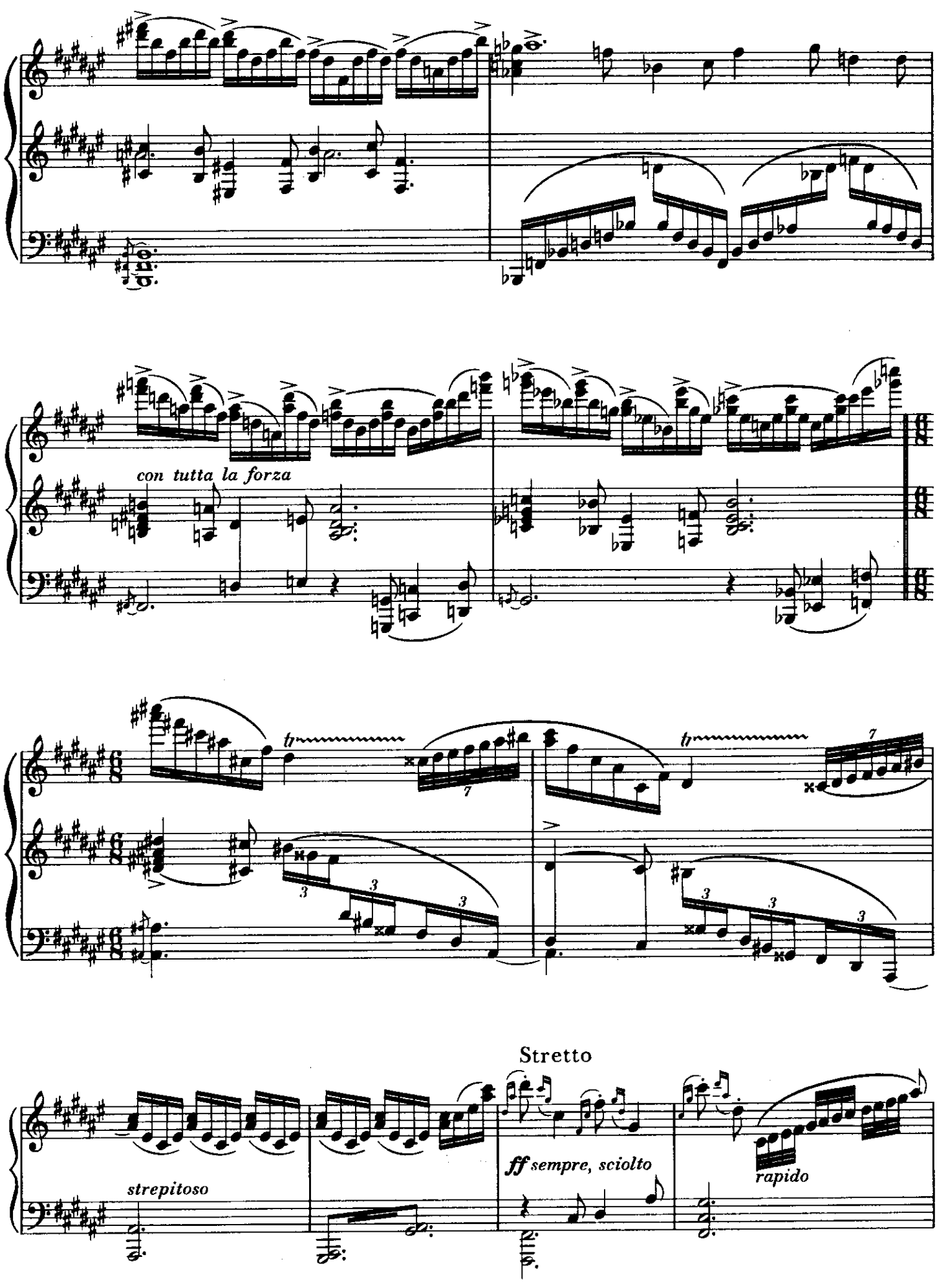

allarg.
a tempo
dolce
poco sosten.
p
elegante
sfz armonioso
sfz

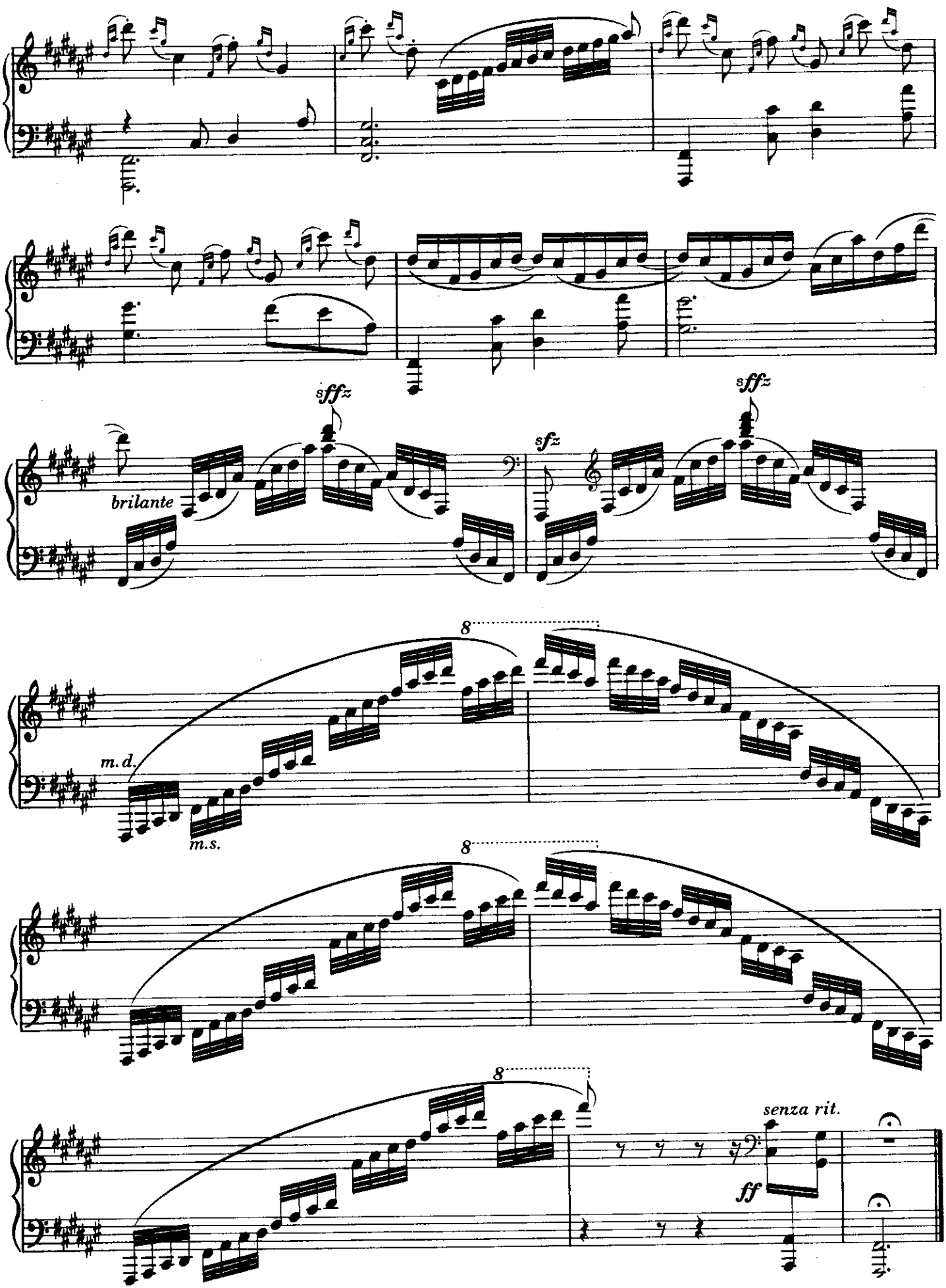

più f
sfz
mf
con emozione crescente
impetuoso
f
f
accentato e non legato


più f
ben pronunziato le 3 voci
ten. saltando
meno f
ten.
cresc.
sf


sfz
dim.
calmato
p
dolce
dolce
ten.
ten.
ten.
ten.
animando e cresc. poco a poco
molto espress.
f
poco allargando

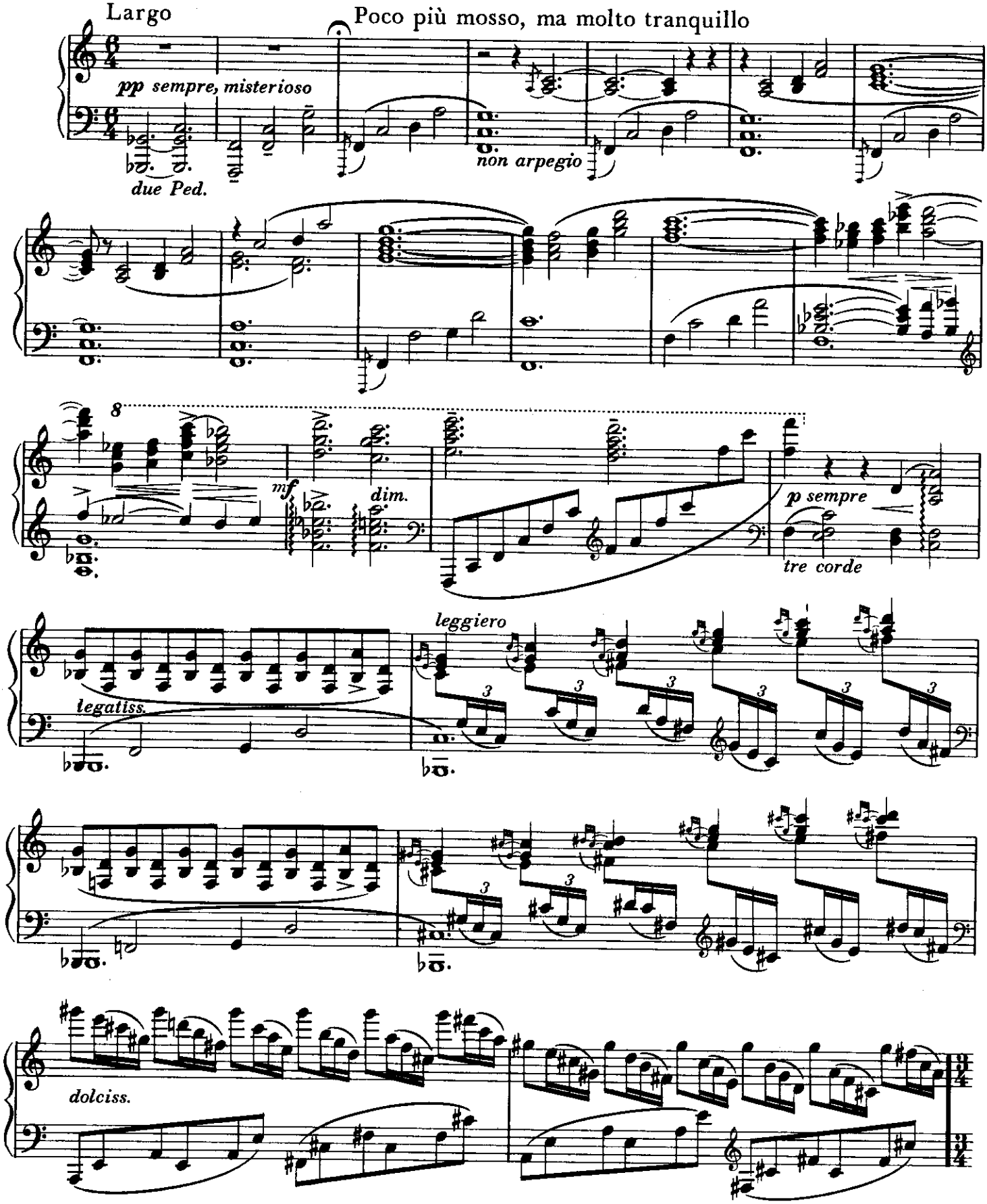

Più vivo
sub. p saltando
sfz
dim.
p
sfz
dim.
p cresc. poco a poco
Grandioso
ff accentato assai

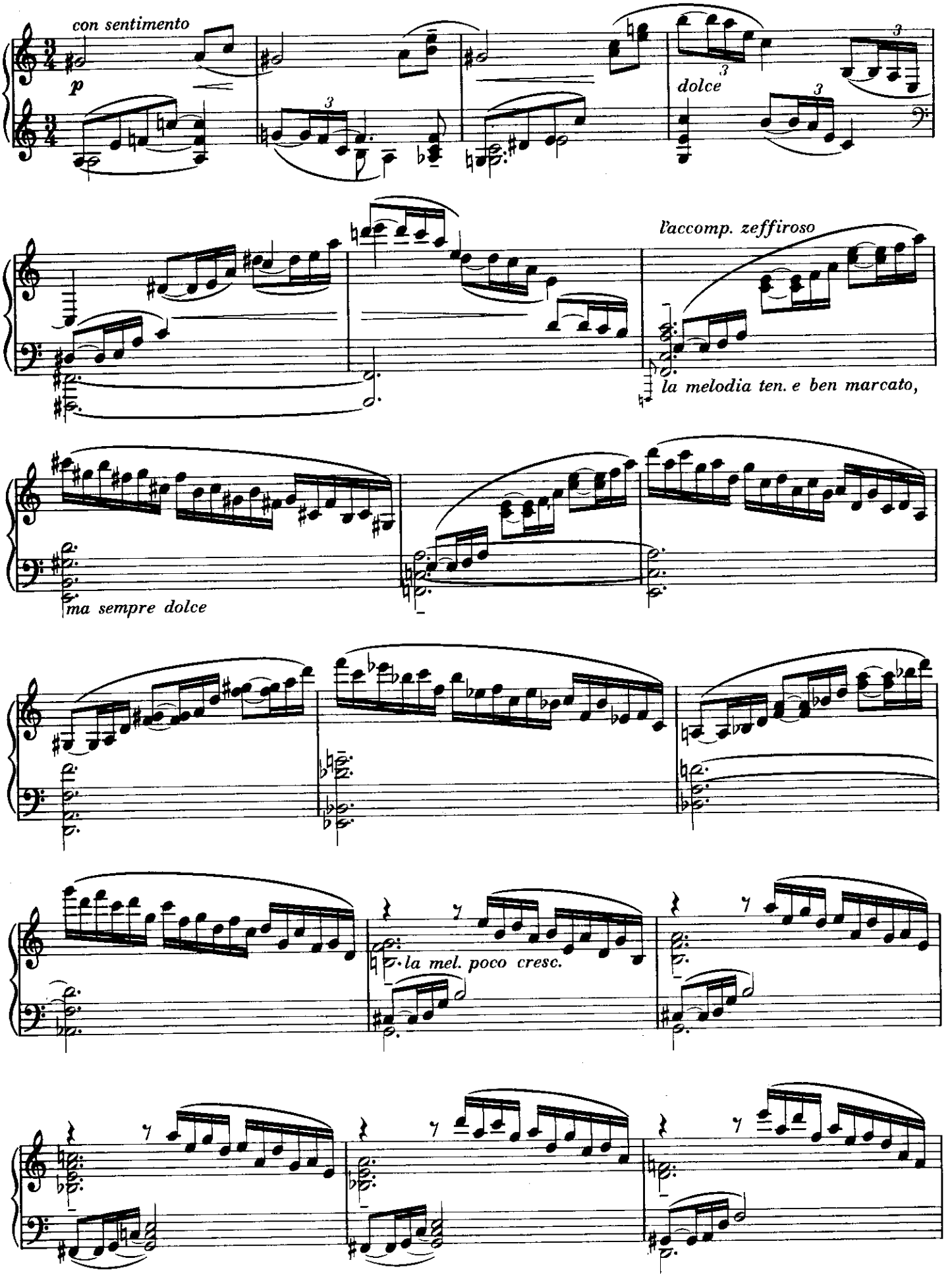

con tutta la forza
Stretto
strepitoso
ff sempre, sciolto
rapido

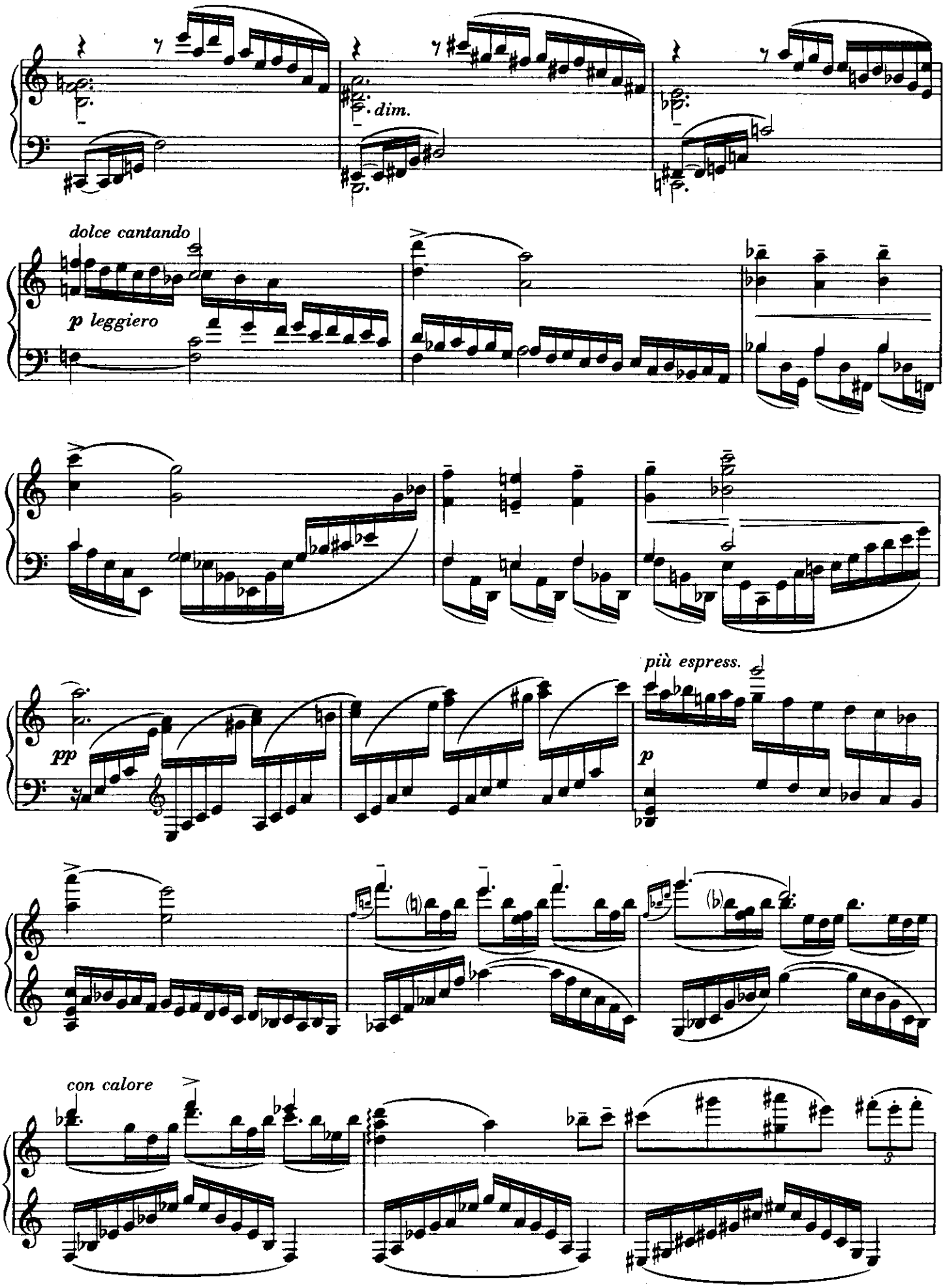

sffz
brilante
sfz
sffz
8
m.d.
m.s.
8
8
senza rit.
ff

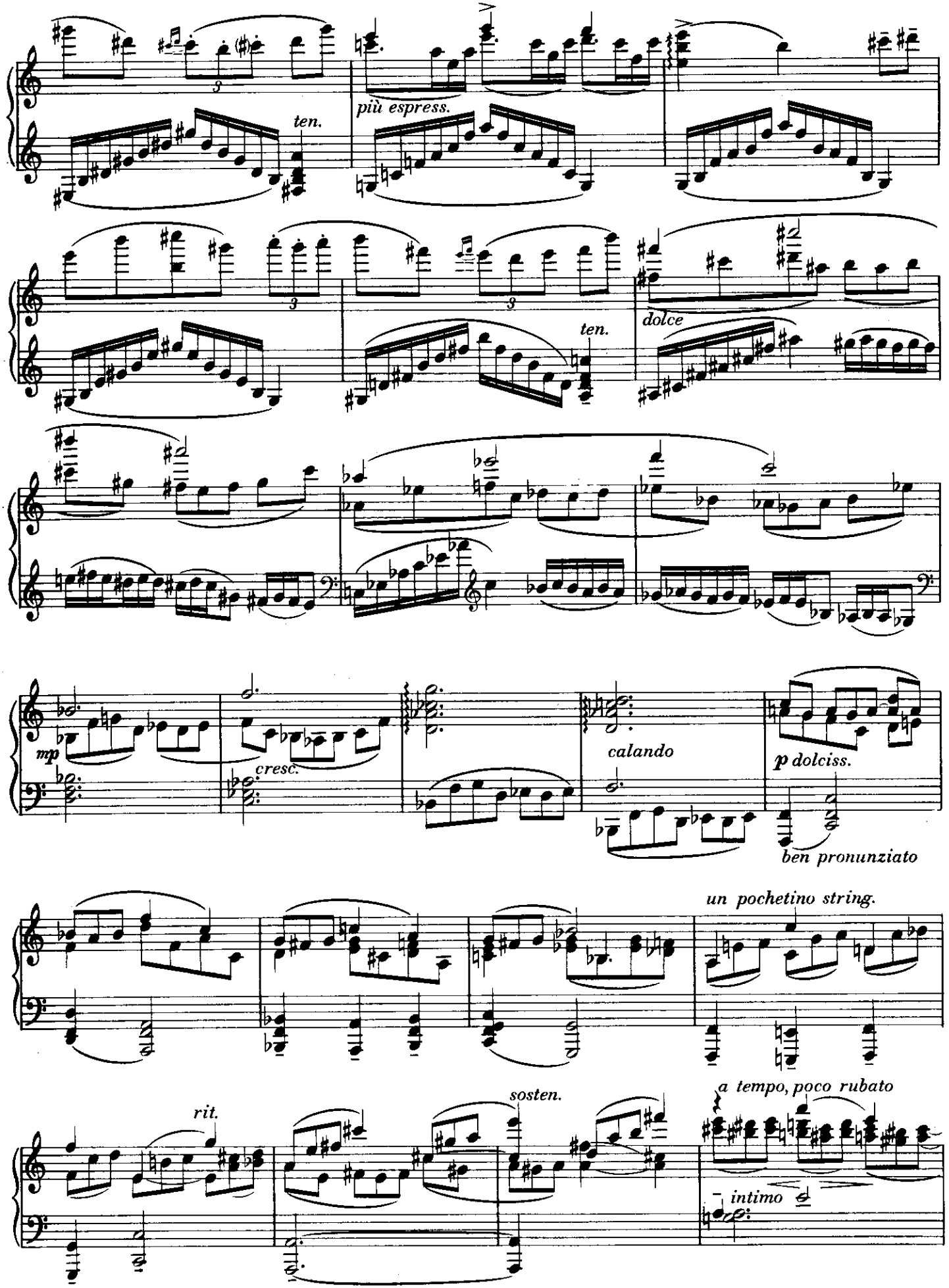
LES

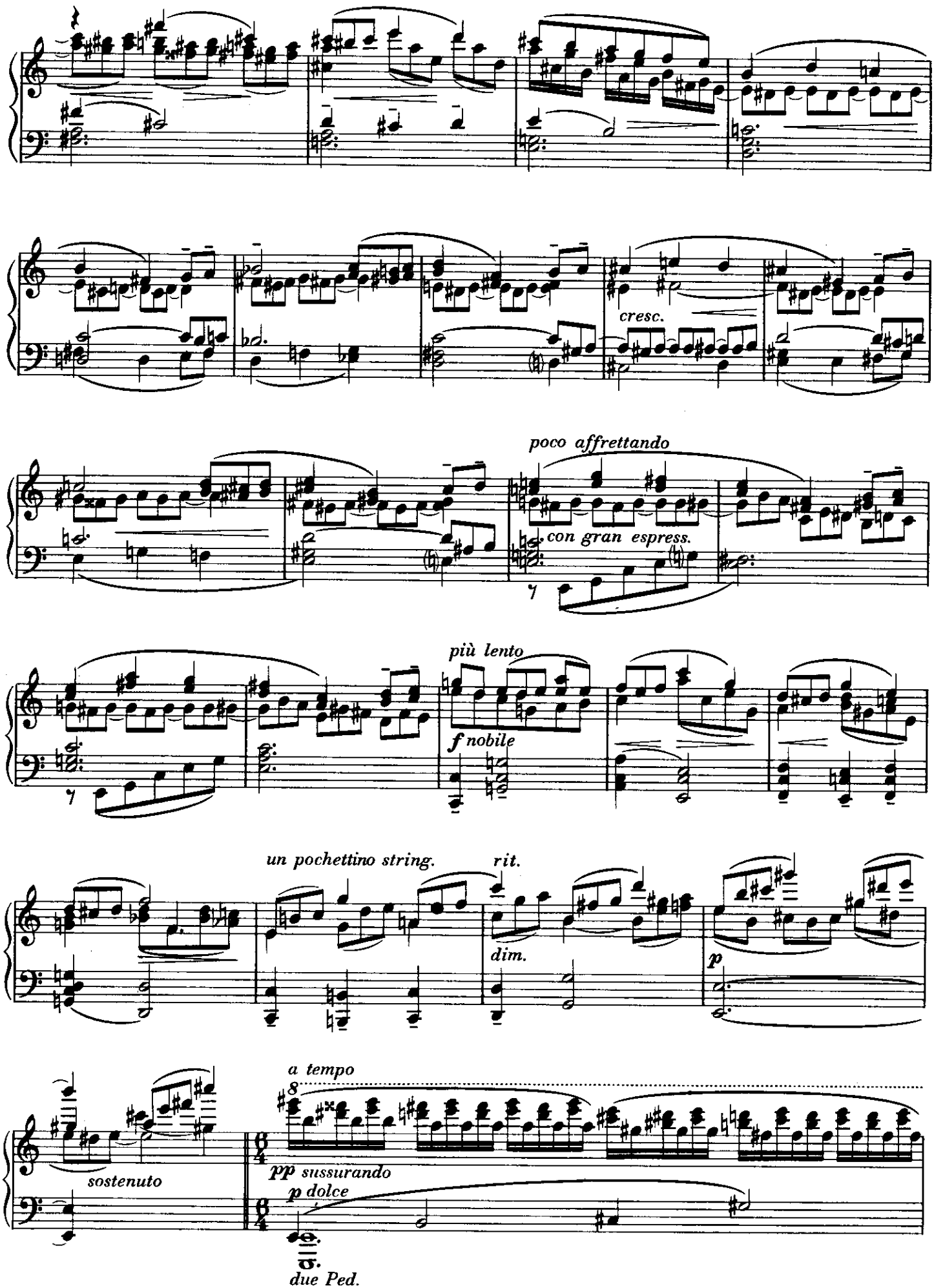
JIEC — DER WALD — THE FOREST

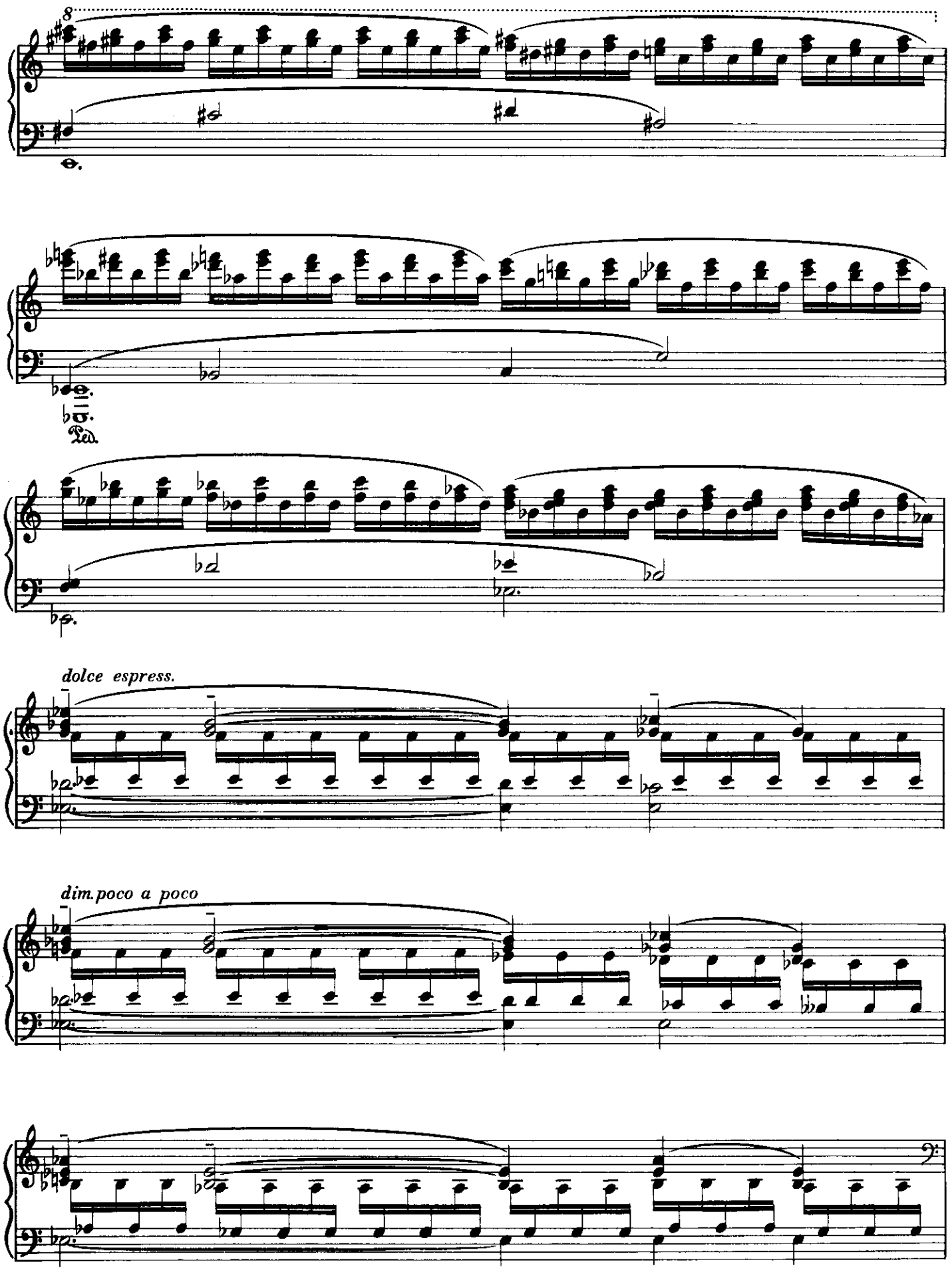


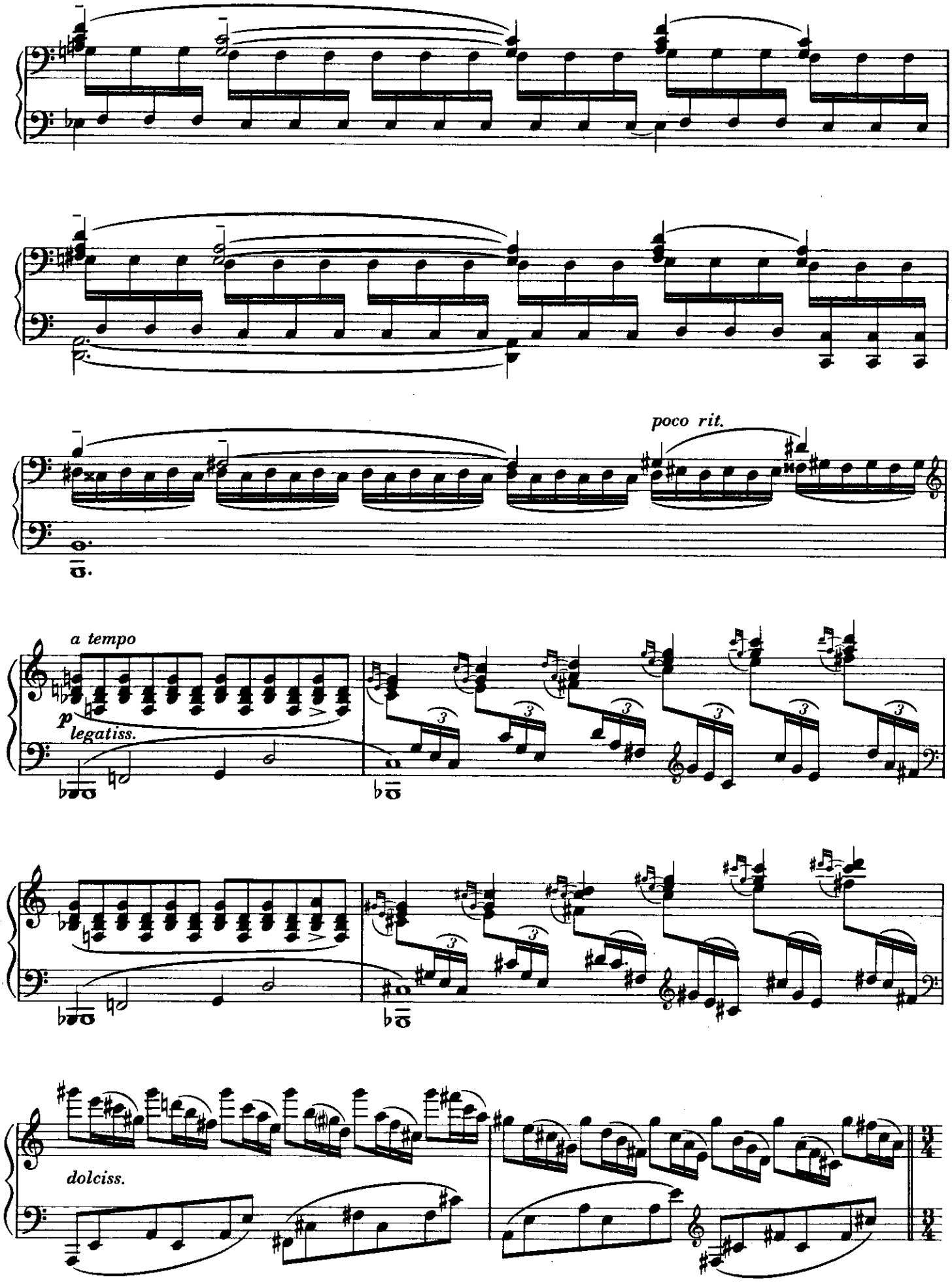

con sentimento
p
dolce
l'accomp. zeffiroso
la melodia ten. e ben marcato,
ma sempre dolce
la mel. poco cresc.

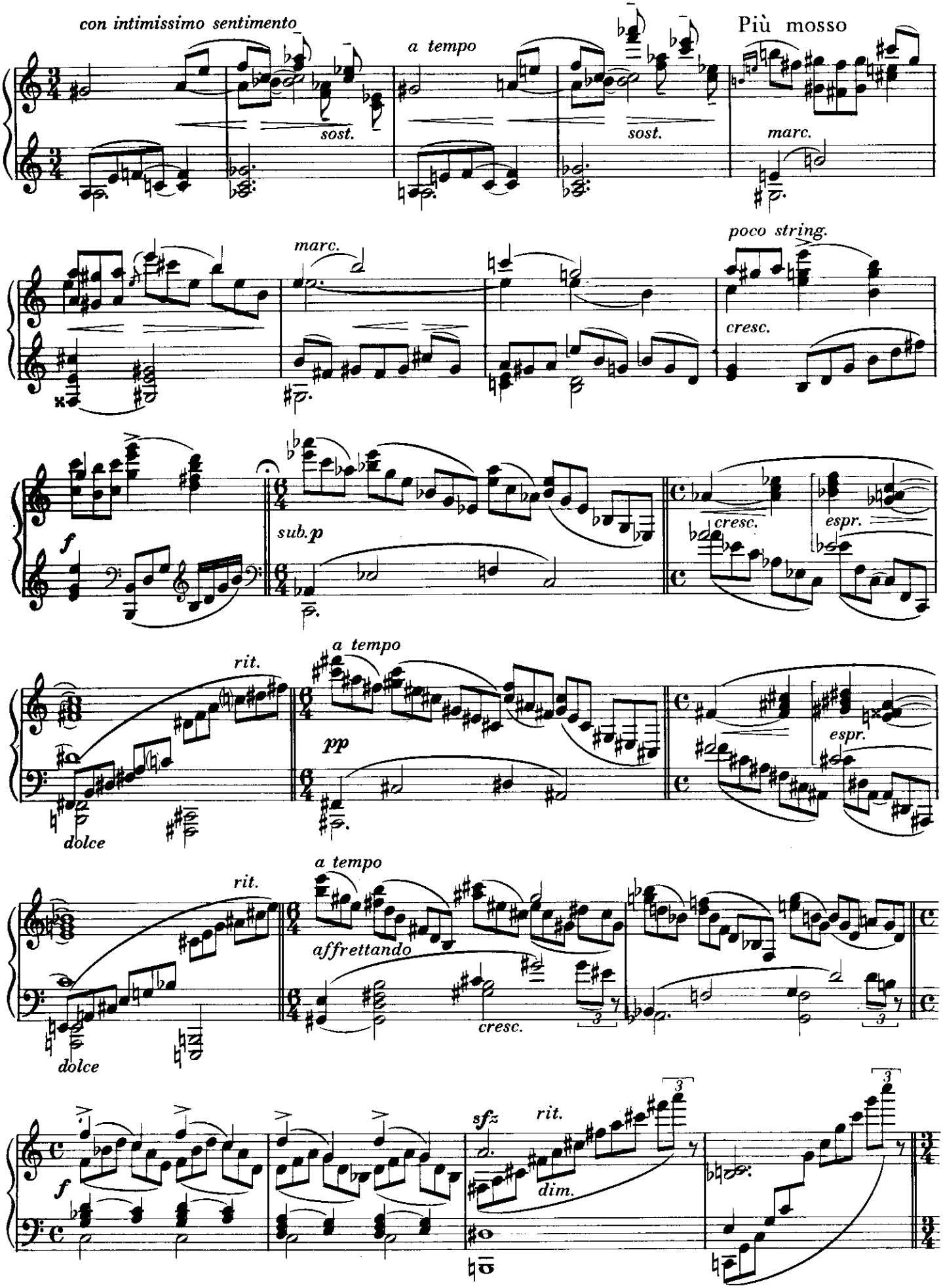

dim.
dolce cantando
p leggiero
più espress.
pp
p
con calore

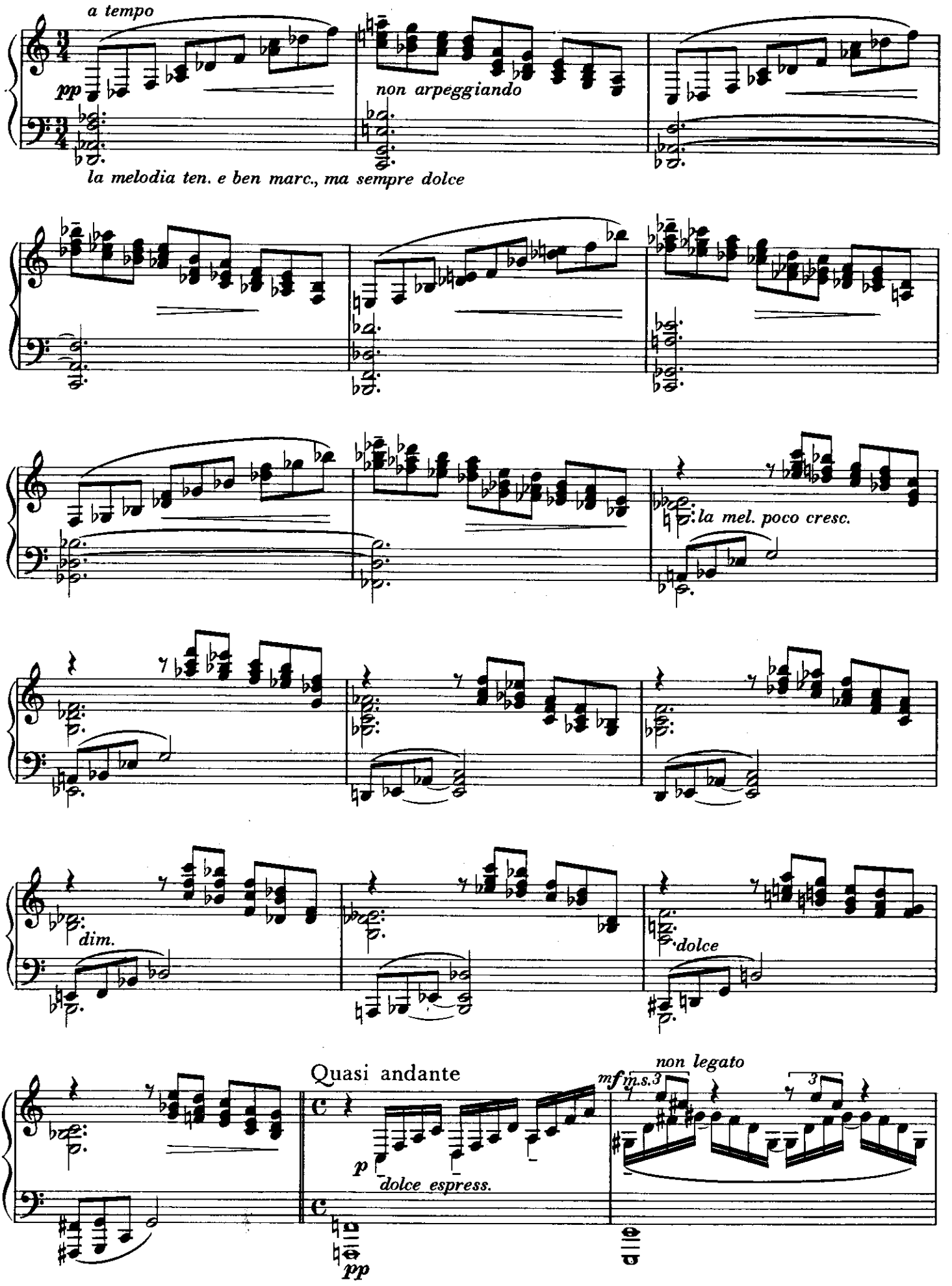

ten.
più espress.
ten.
dolce
mp
cresc.
calando
p dolciss.
ben pronunziato
un pochetino string.
rit.
sosten.
a tempo, poco rubato
intimo

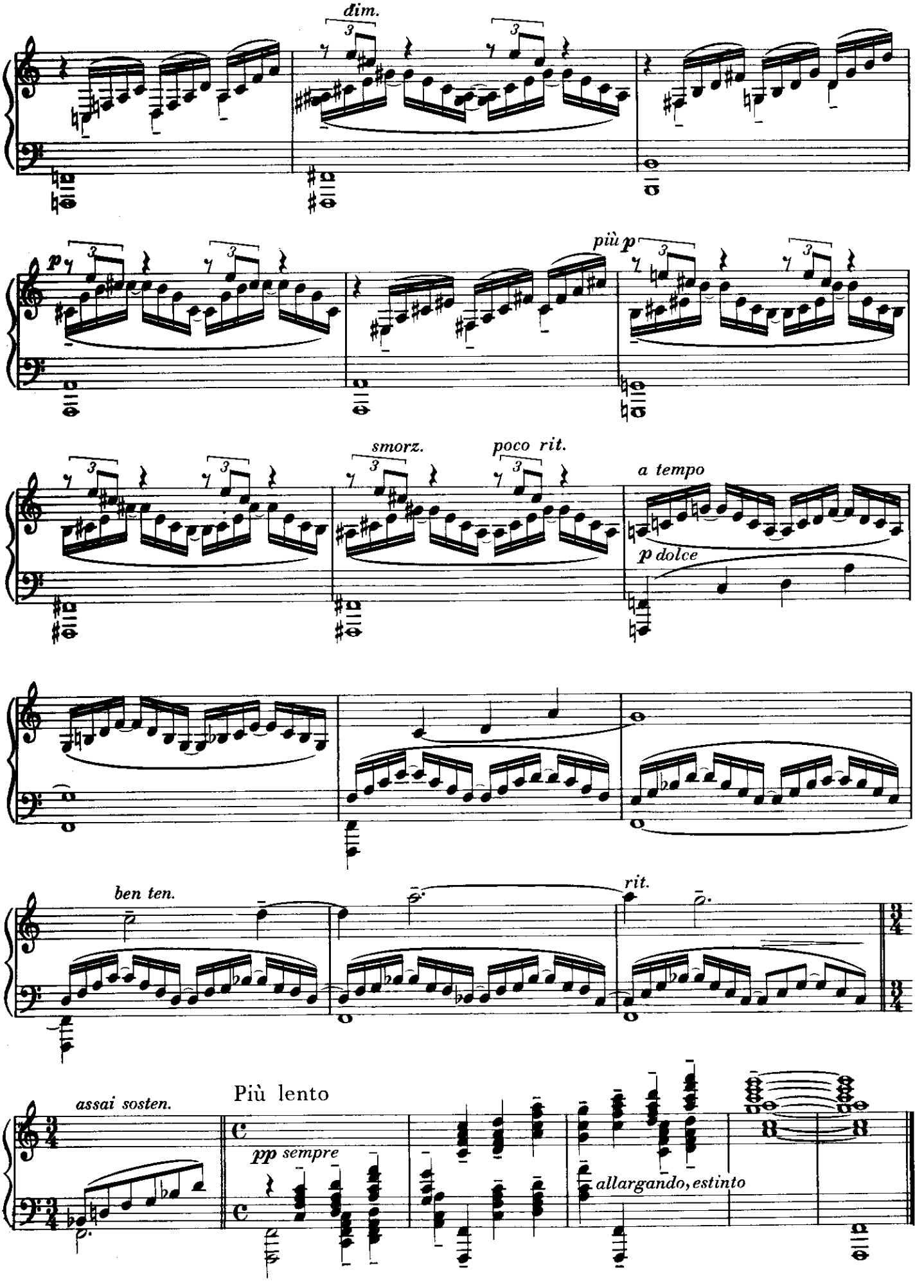

cresc.
poco affrettando
con gran espress.
più lento
f nobile
un pochettino string.
rit.
dim.
p
a tempo
sostenuto
pp sussurando
p dolce
due Ped.


8
Ped.
dolce espress.
dim. poco a poco


poco rit.
a tempo
p
legatiss.
dolciss.

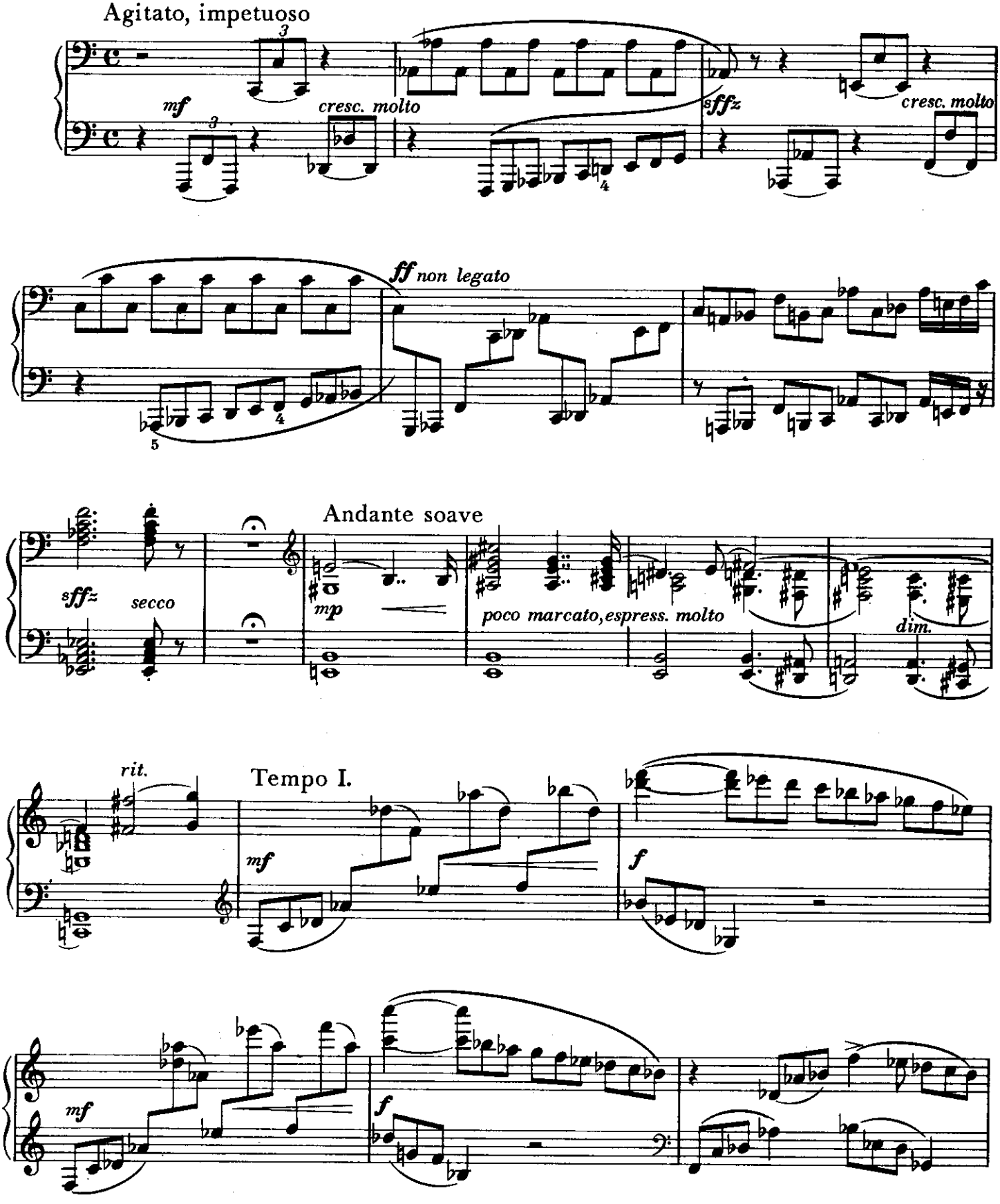

con intimissimo sentimento
sost.
a tempo
sost.
Più mosso
marc.
marc.
poco string.
cresc.
f
sub.p
cresc.
espr.
rit.
a tempo
pp
dolce
espr.
rit.
a tempo
affrettando
cresc.
dolce
f
sfz
rit.
dim.

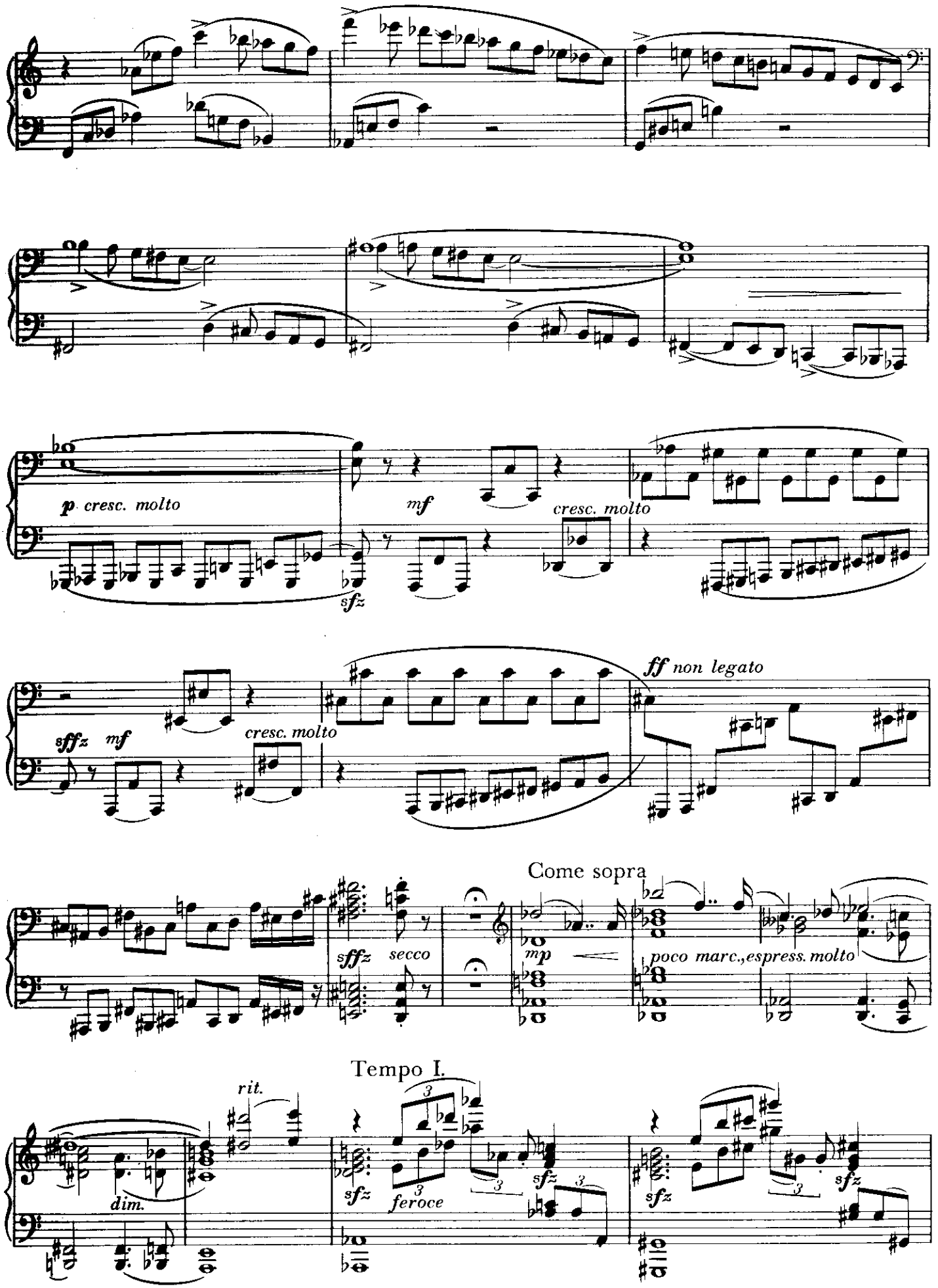

a tempo
pp
non arpeggiando
la melodia ten. e ben marc., ma sempre dolce
la mel. poco cresc.
dim.
dolce
Quasi andante
p
dolce espress.
non legato
mf
m.s.3
3
pp

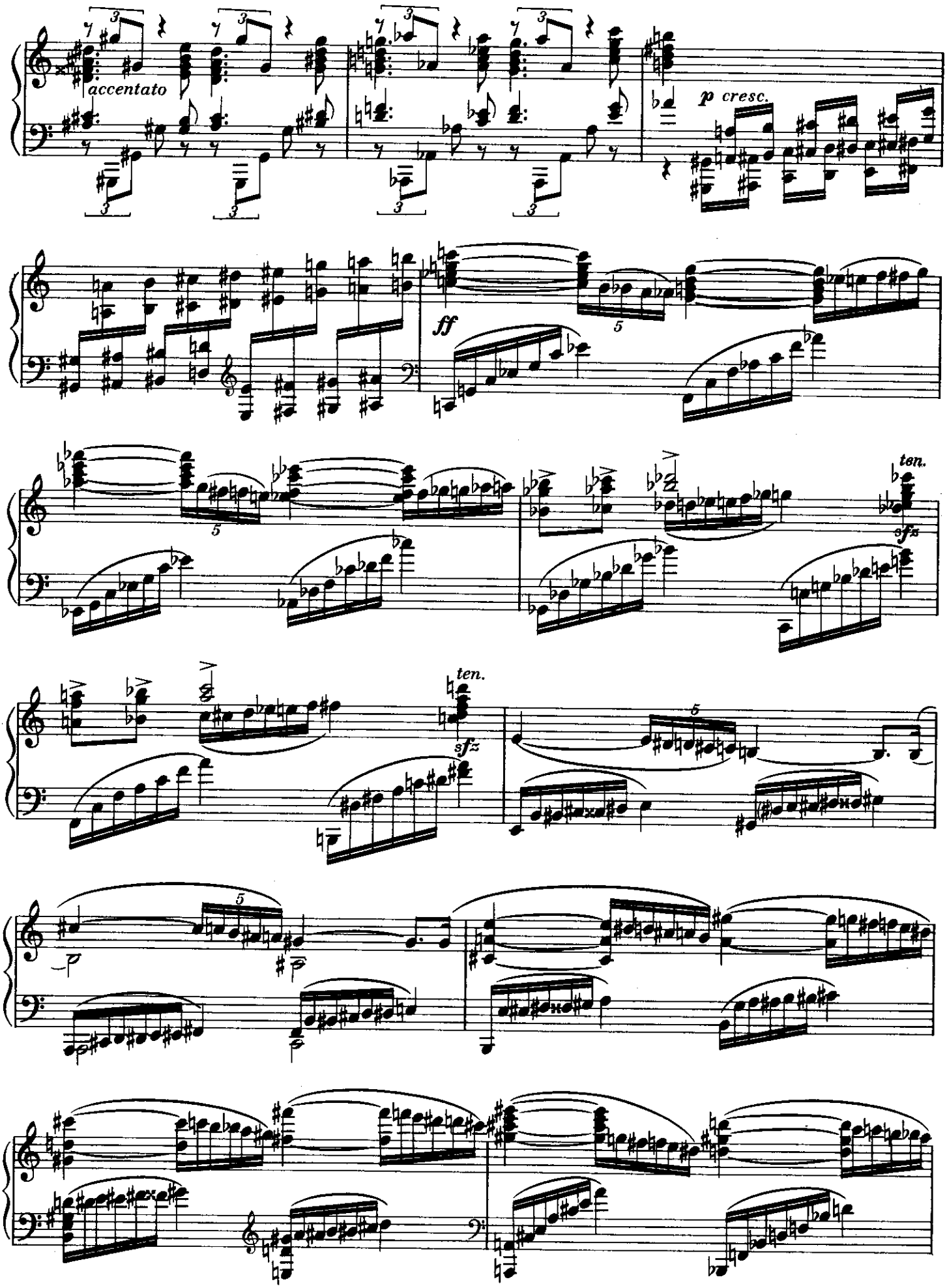

dim.
p
più p
smorz.
poco rit.
a tempo
p dolce
ben ten.
rit.
assai sosten.
Più lento
pp sempre
allargando, estinto

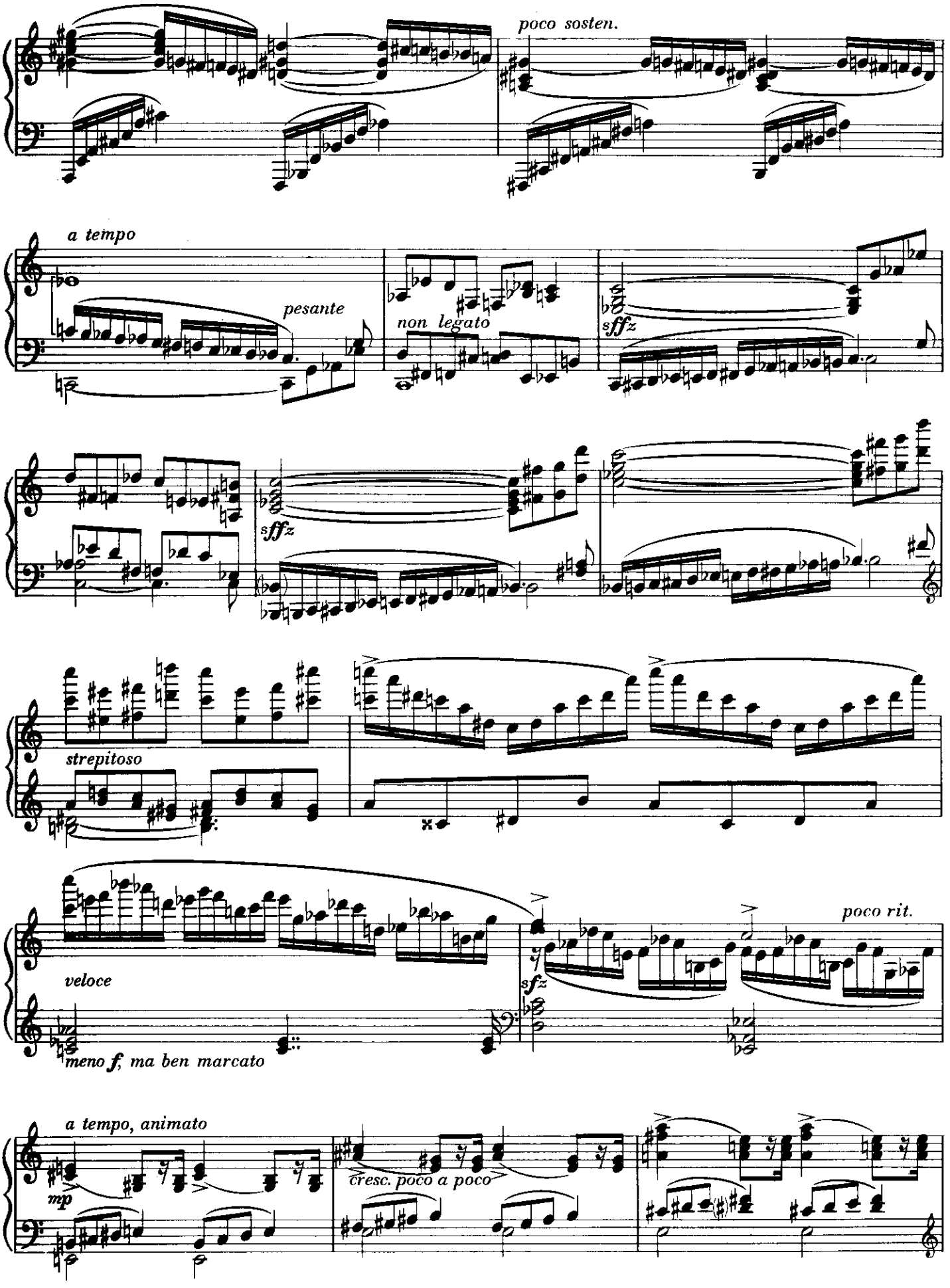
ŽENA

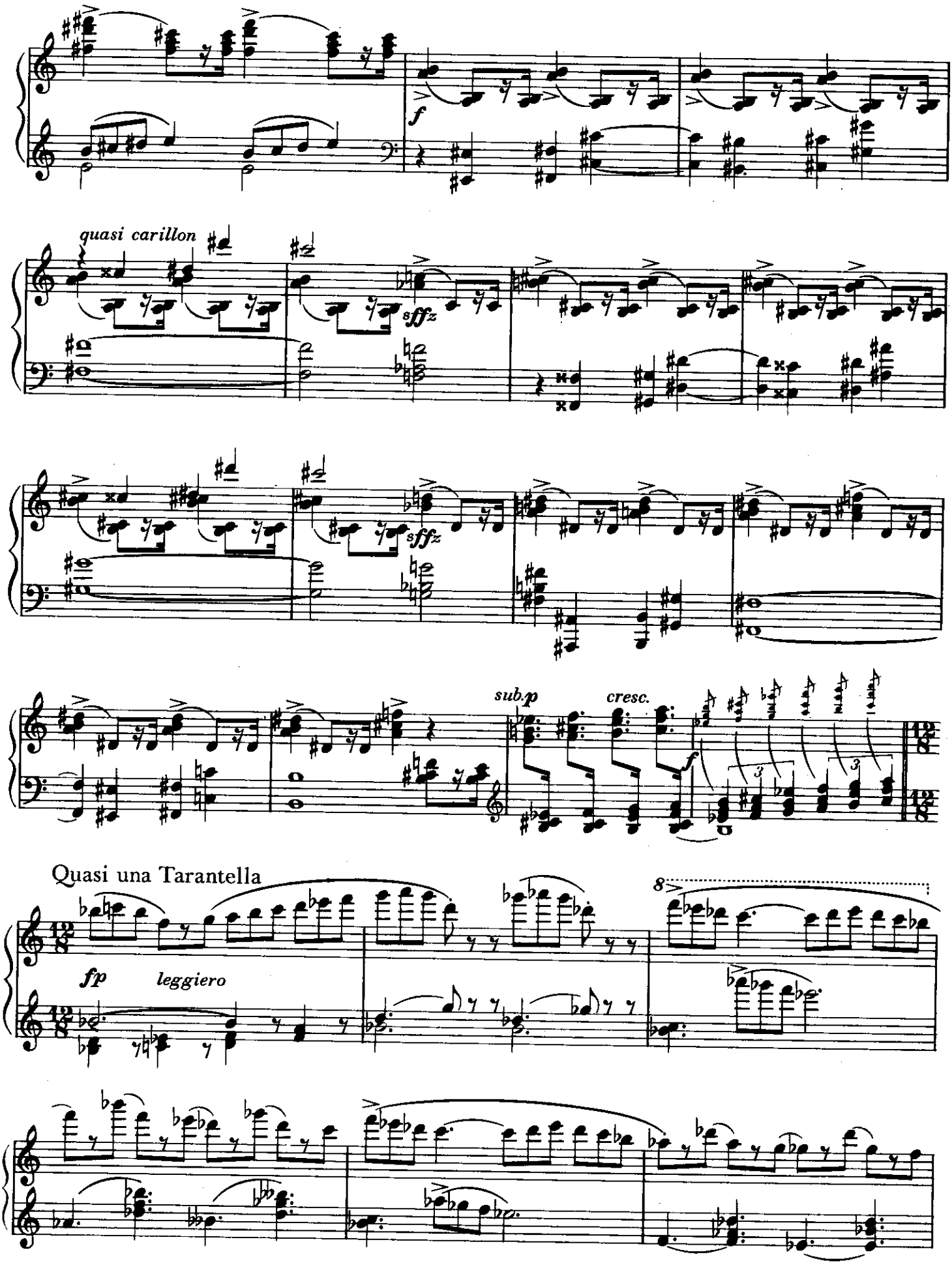
ЖЕНЩИНА — DAS WEIB — WOMAN

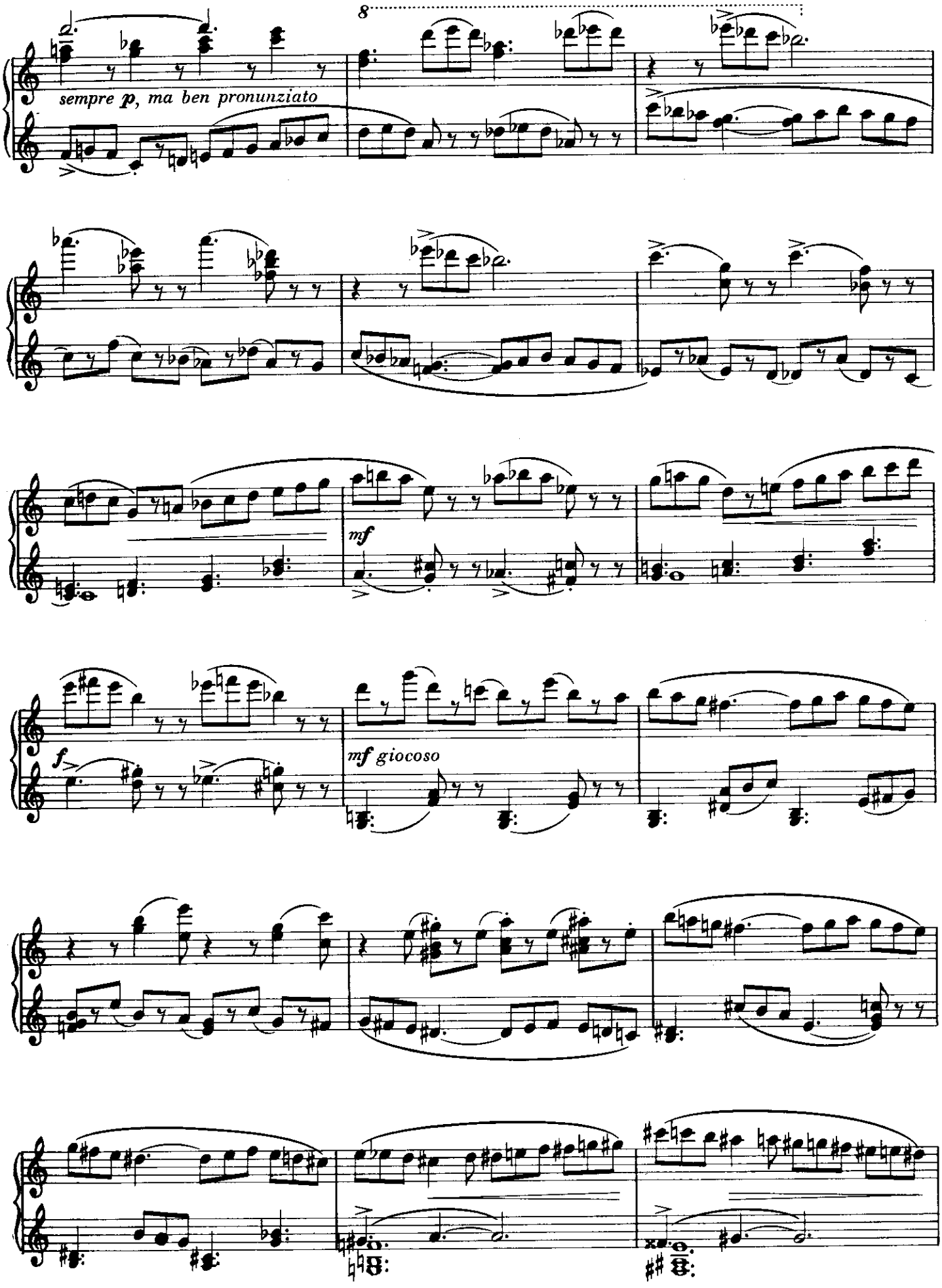


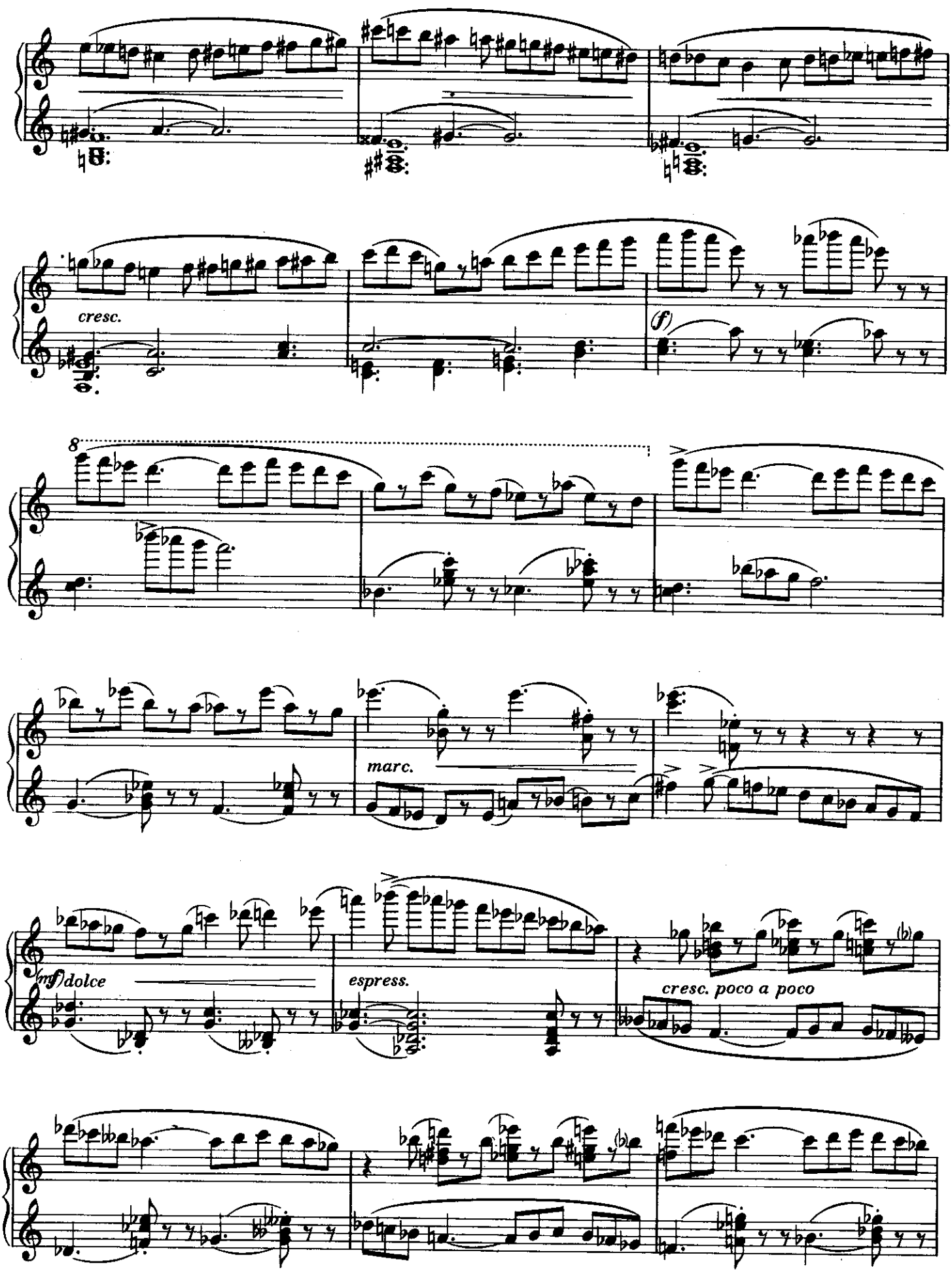

p cresc. molto
mf
cresc. molto
sfz
sffz mf
cresc. molto
ff non legato
Come sopra
sffz secco
mp
poco marc., espress. molto
Tempo I.
rit.
dim.
sfz
feroce
sfz
sfz
sfz

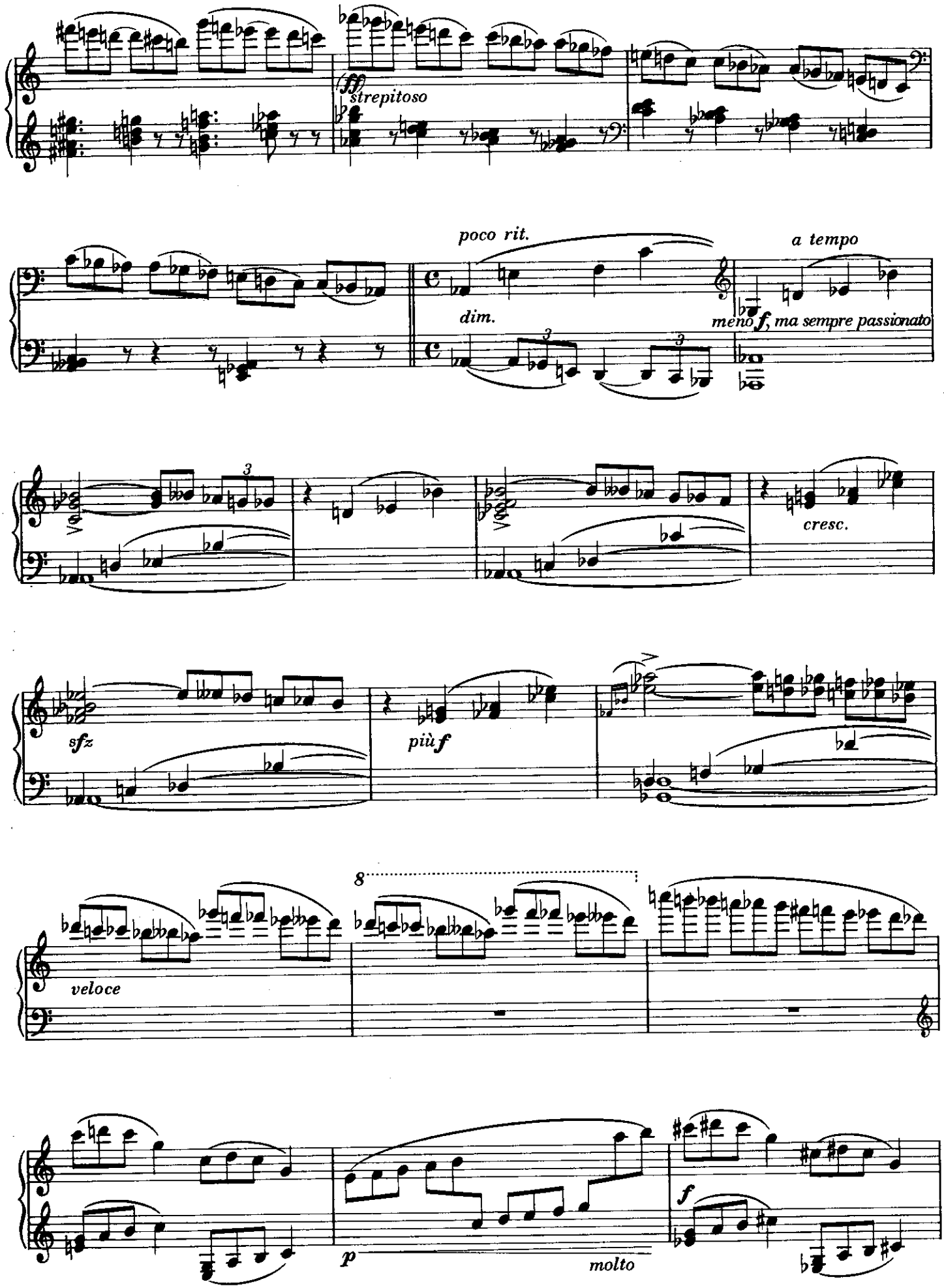

accentato
p cresc.
ff
ten.
sfz
ten.
sfz
p

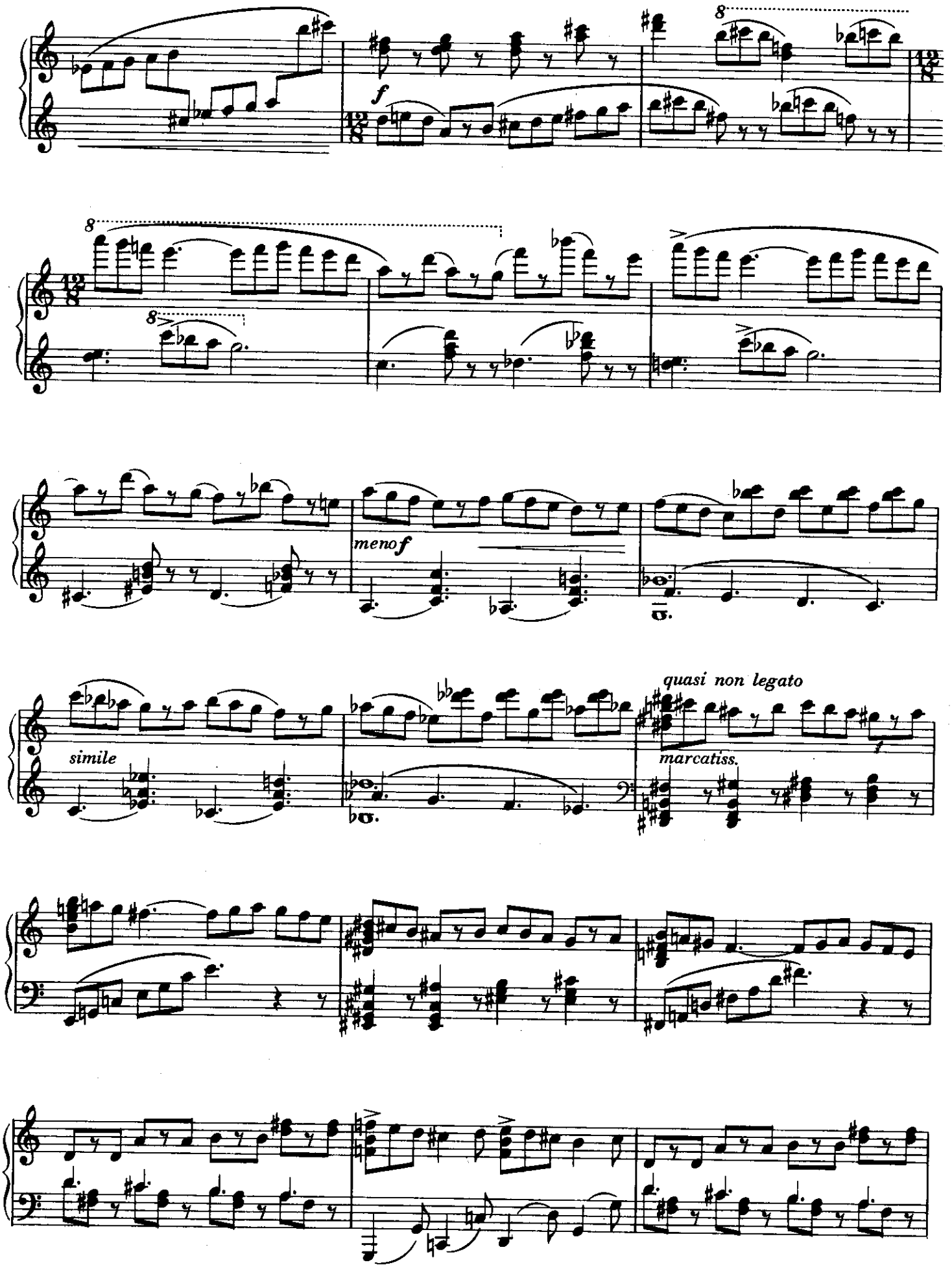

poco sosten.
a tempo
pesante
non legato
sffz
sffz
strepitoso
veloce
meno f, ma ben marcato
sfz
poco rit.
a tempo, animato
mp
cresc. poco a poco

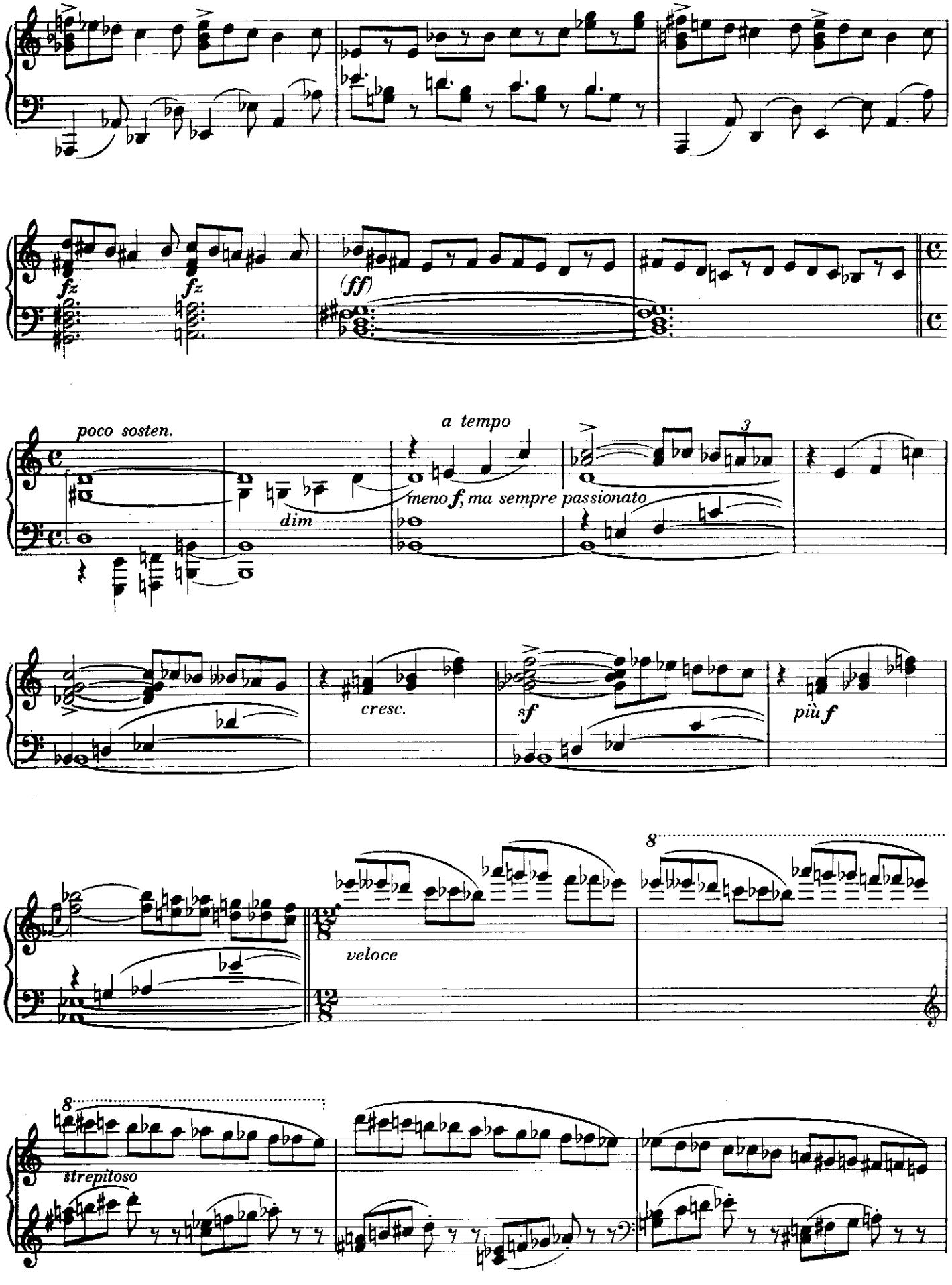

f
quasi carillon
sffz
sffz
sub.p
cresc.
f
Quasi una Tarantella
fp
leggiero
8

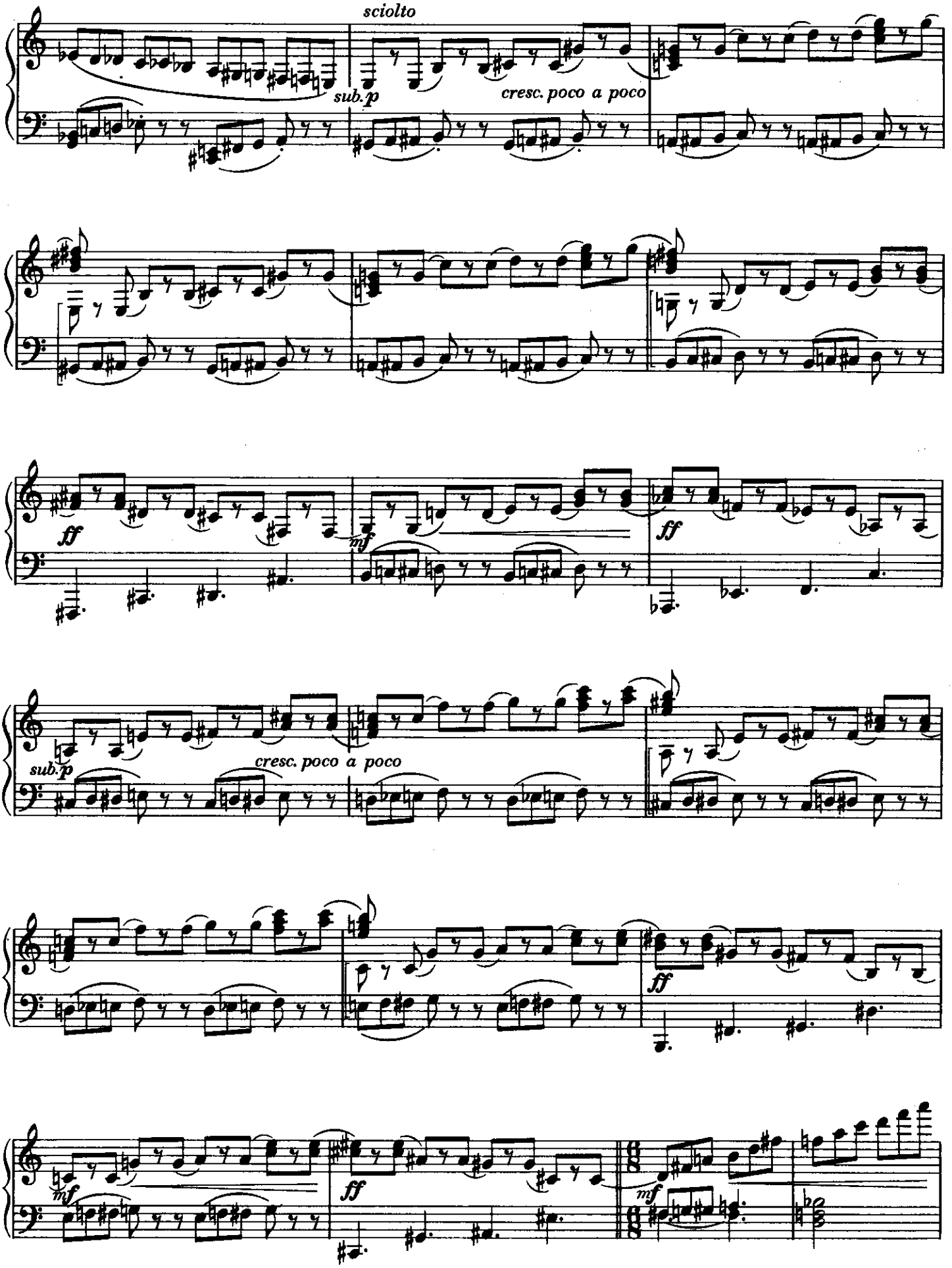

8
sempre p, ma ben pronunziato
mf
f
mf giocoso

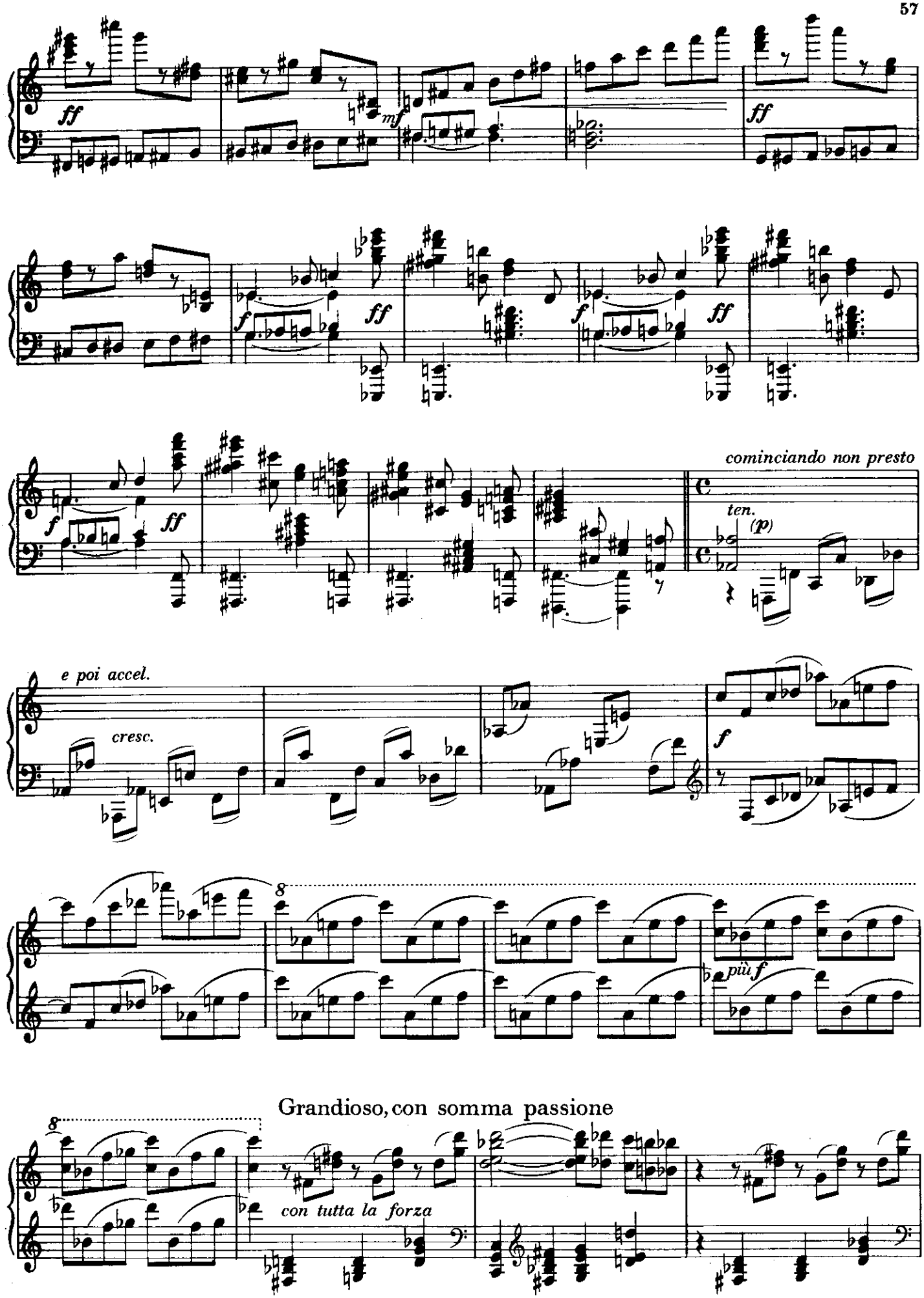

cresc.
(f)
8
marc.
(mf) dolce
espress.
cresc. poco a poco

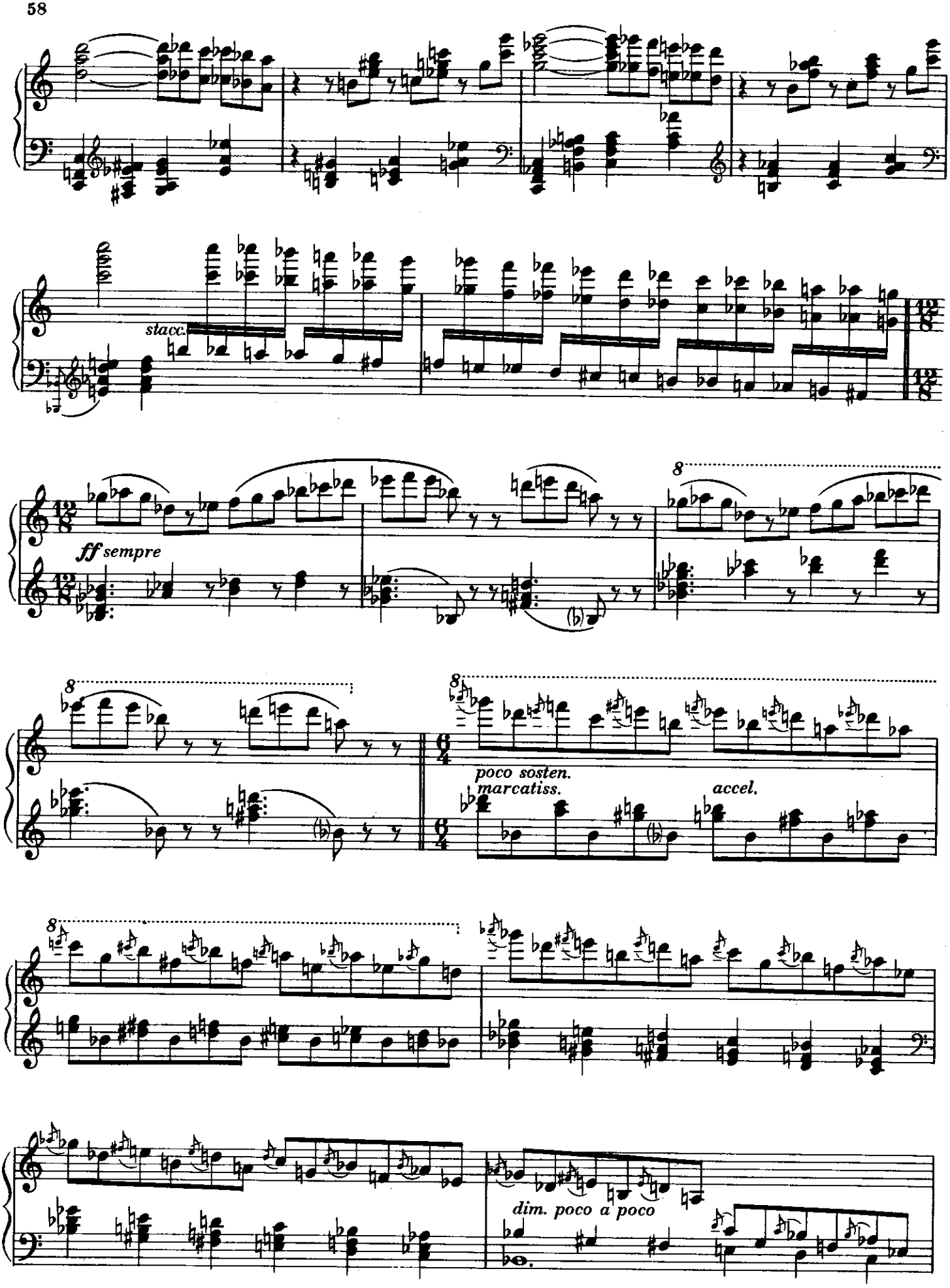

(fff) strepitoso
poco rit.
a tempo
dim.
meno f, ma sempre passionato
cresc.
sfz
più f
8
veloce
p
molto
f

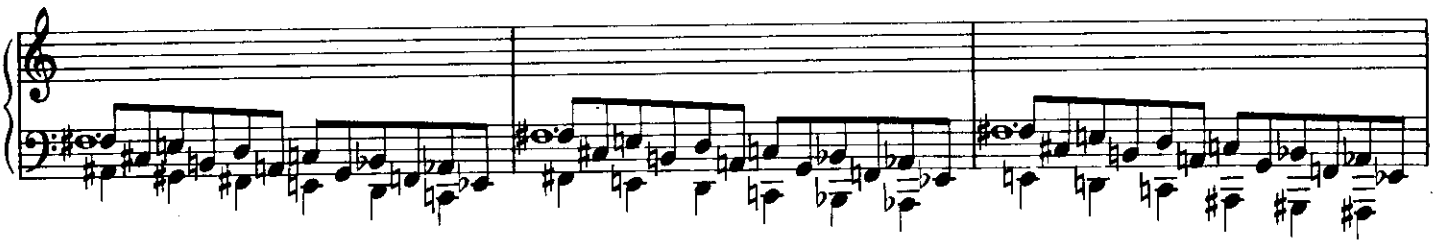

8
f
12/8
8
8
menof
quasi non legato
simile
marcatiss.

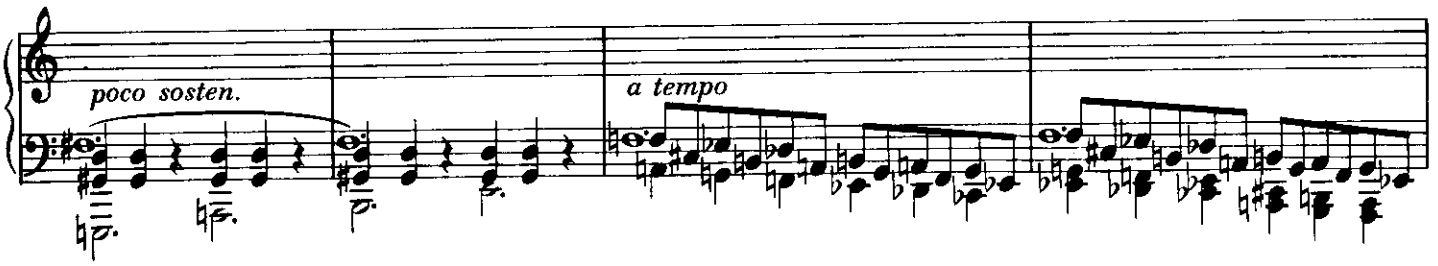

fz
fz
(ff)
poco sosten.
dim
a tempo
meno f, ma sempre passionato
3
cresc.
sf
più f
8
veloce
8
strepitoso

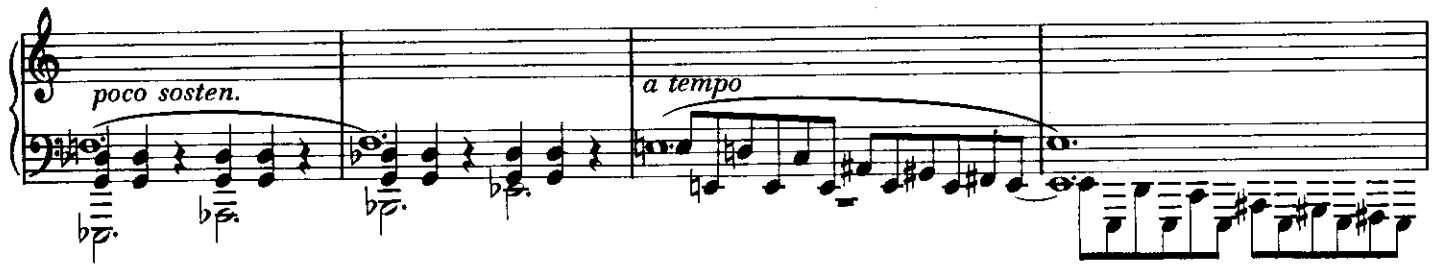

sciolto
sub.p
cresc. poco a poco
ff
mf
ff
sub.p
cresc. poco a poco
ff
mf
ff
mf

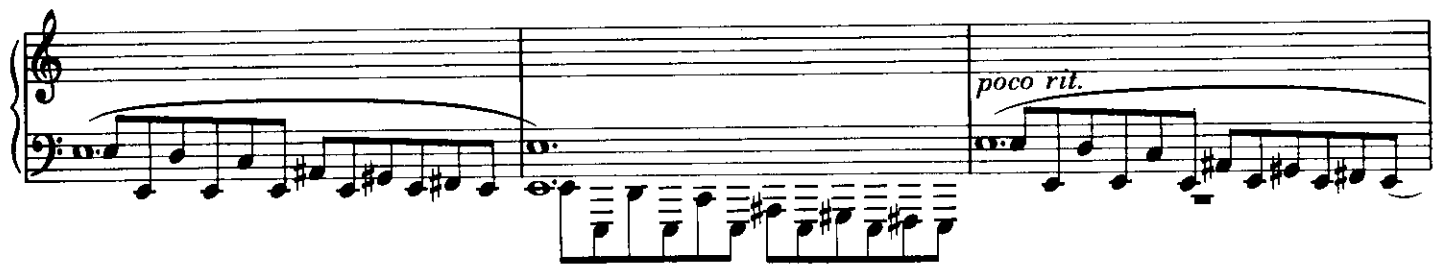

ff
mf
ff
f
ff
f
ff
f
ff
cominciando non presto
ten.
(p)
e poi accel.
cresc.
f
8
più f
Grandioso, con somma passione
8
con tutta la forza

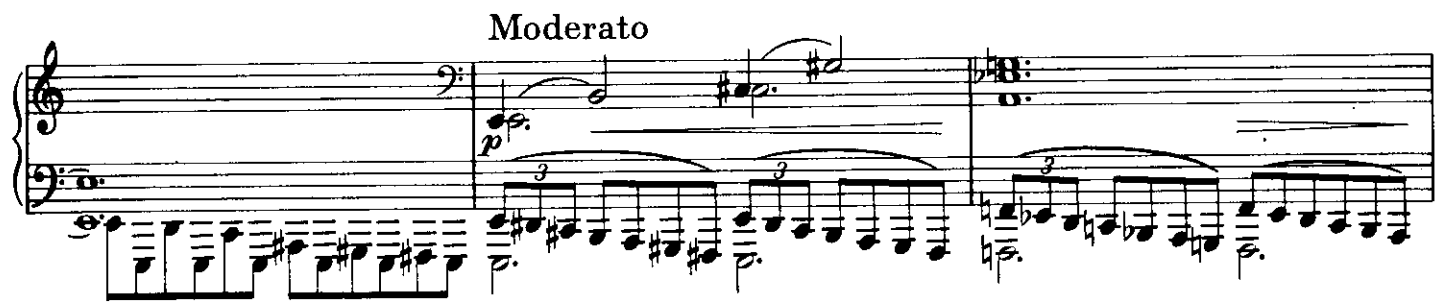

stacc.
ff sempre
8
8
8
8
poco sosten.
marcatiss.
accel.
dim. poco a poco

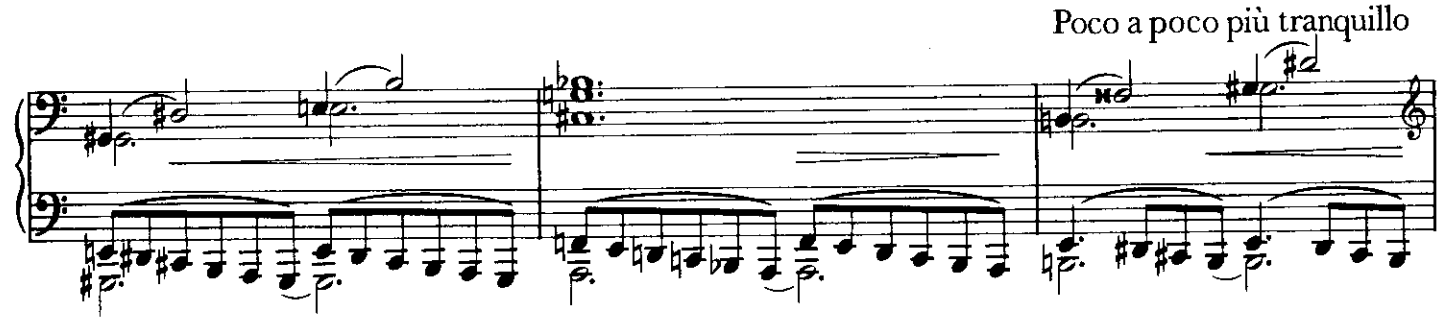


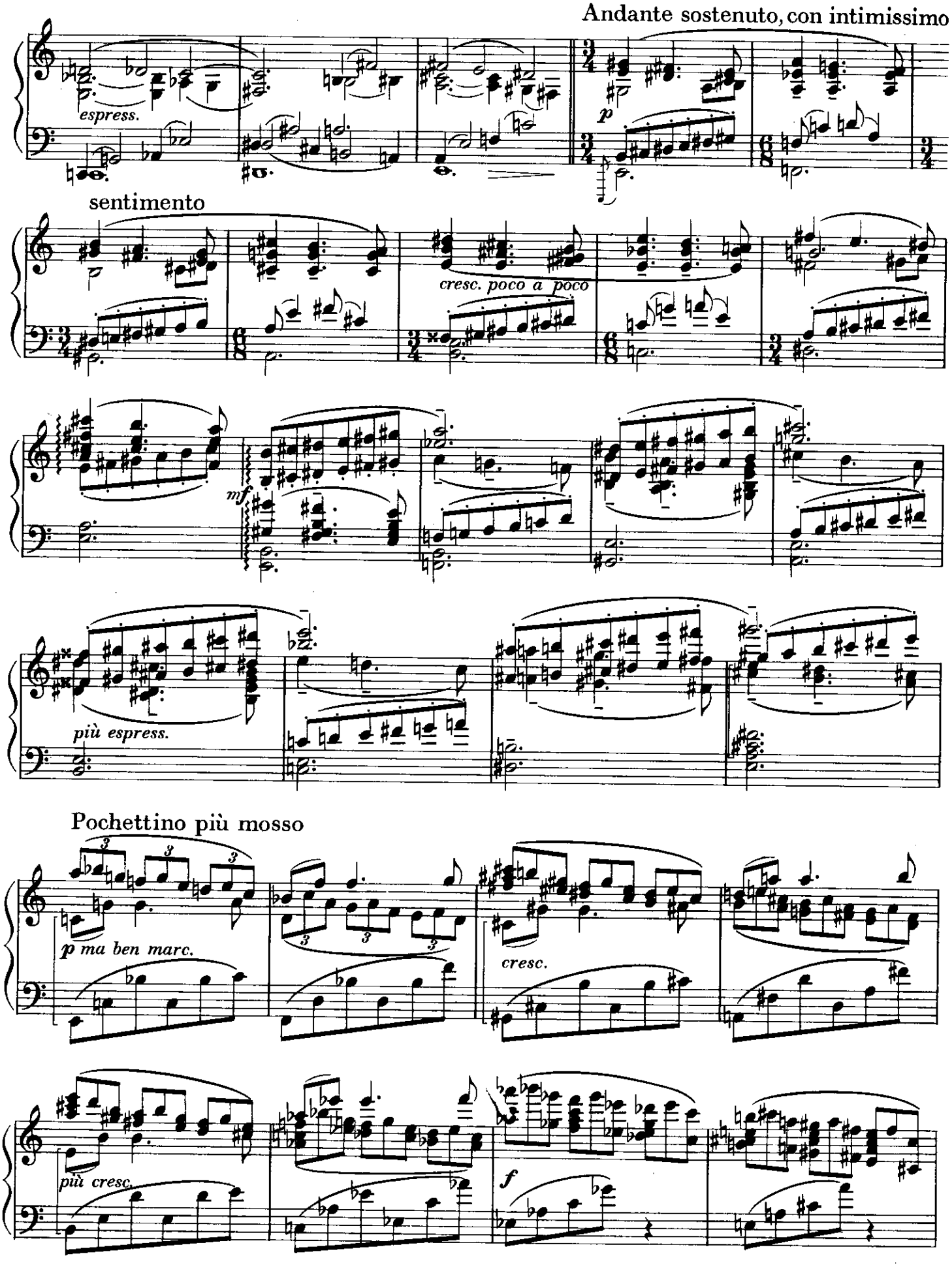

poco sosten.
a tempo

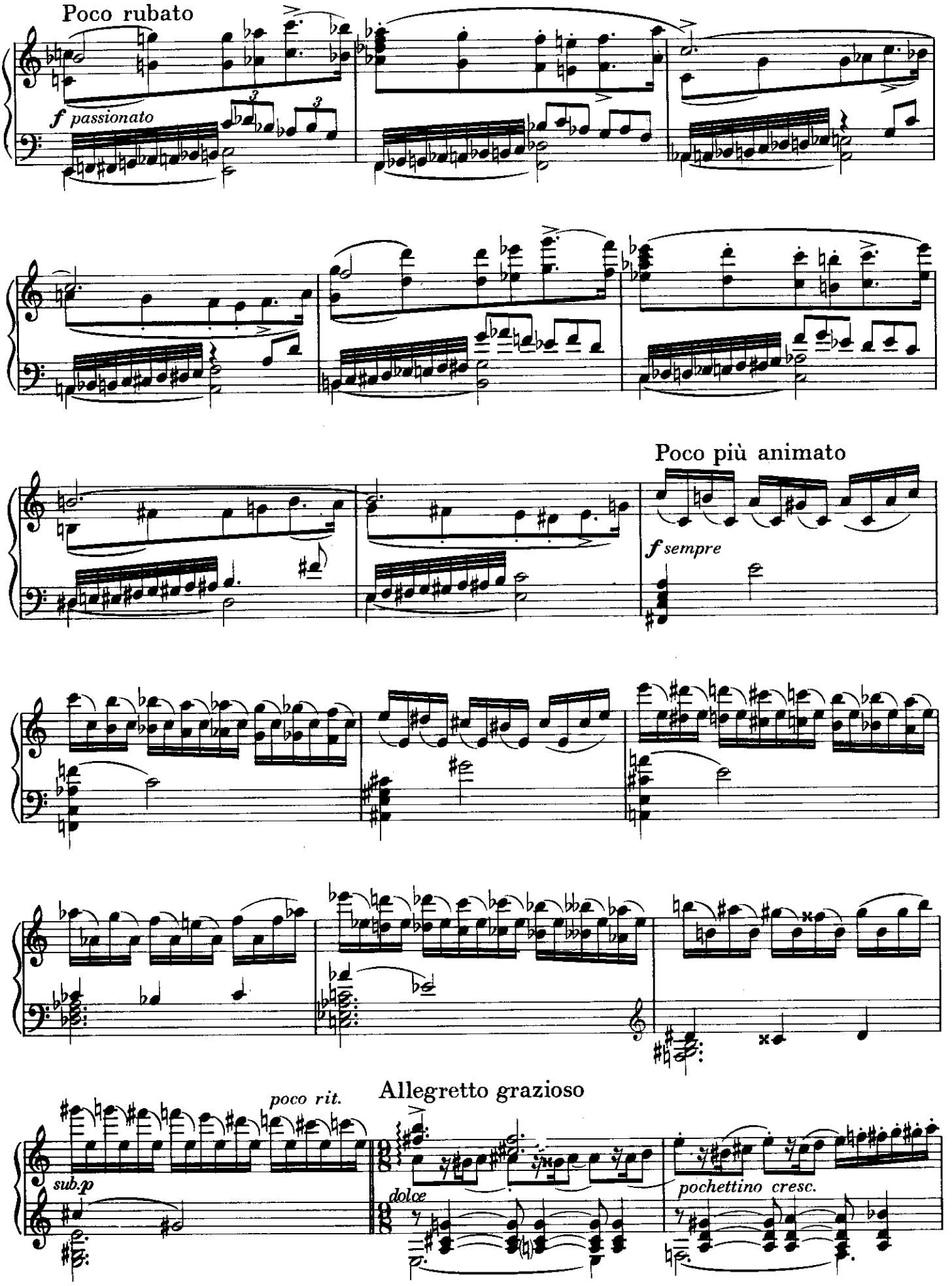

poco sosten.
a tempo

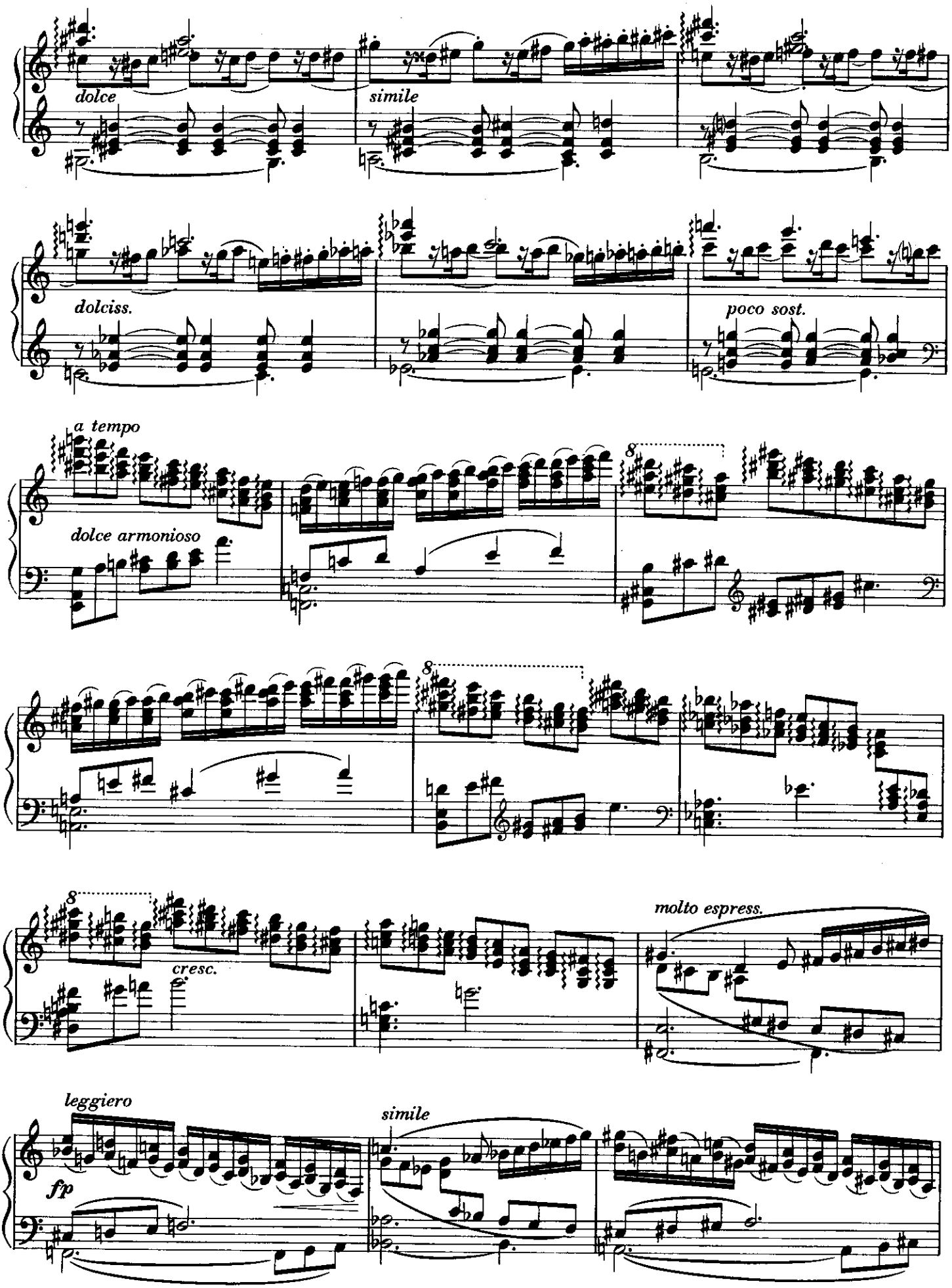

poco rit.

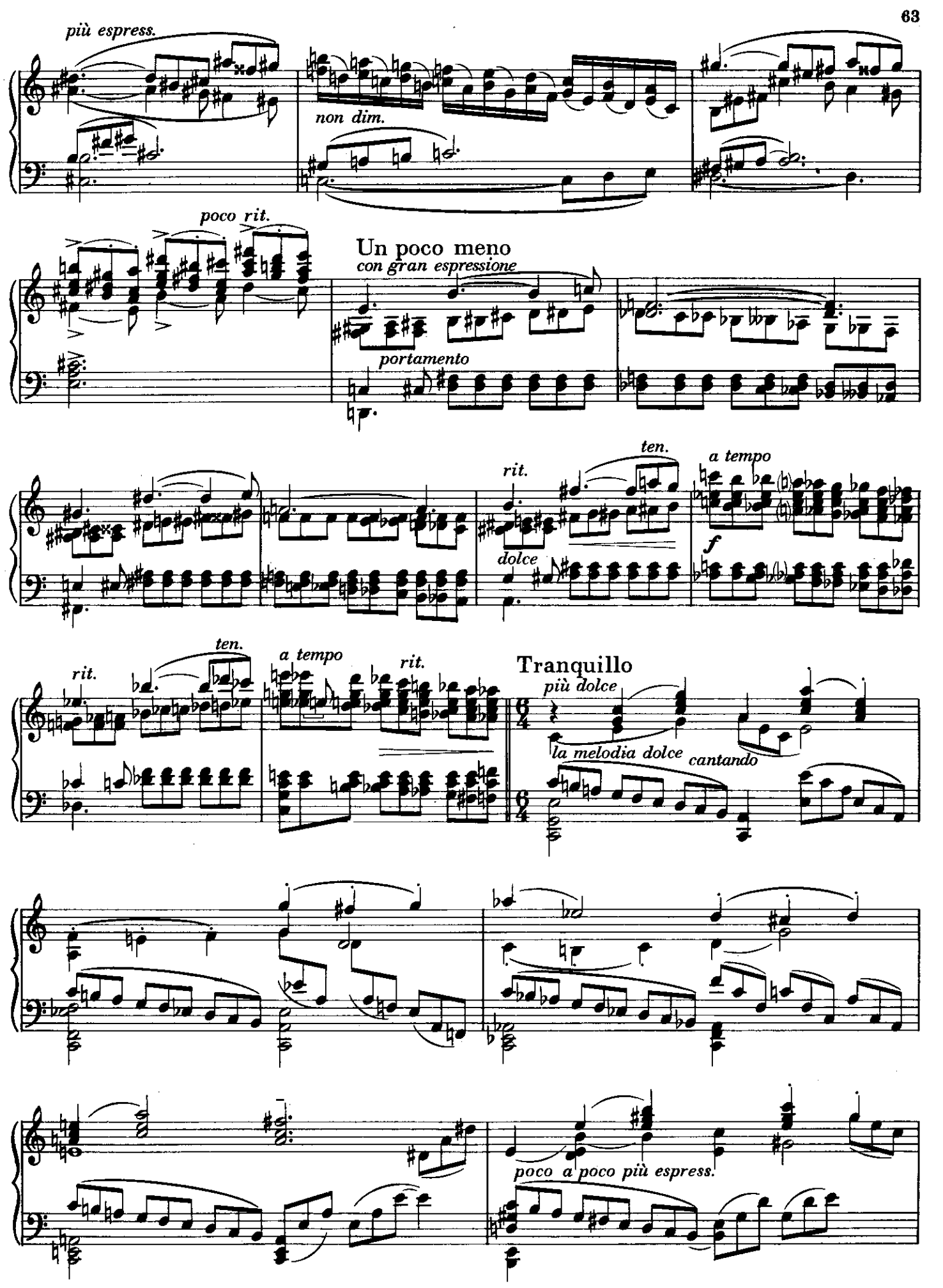

Moderato
p

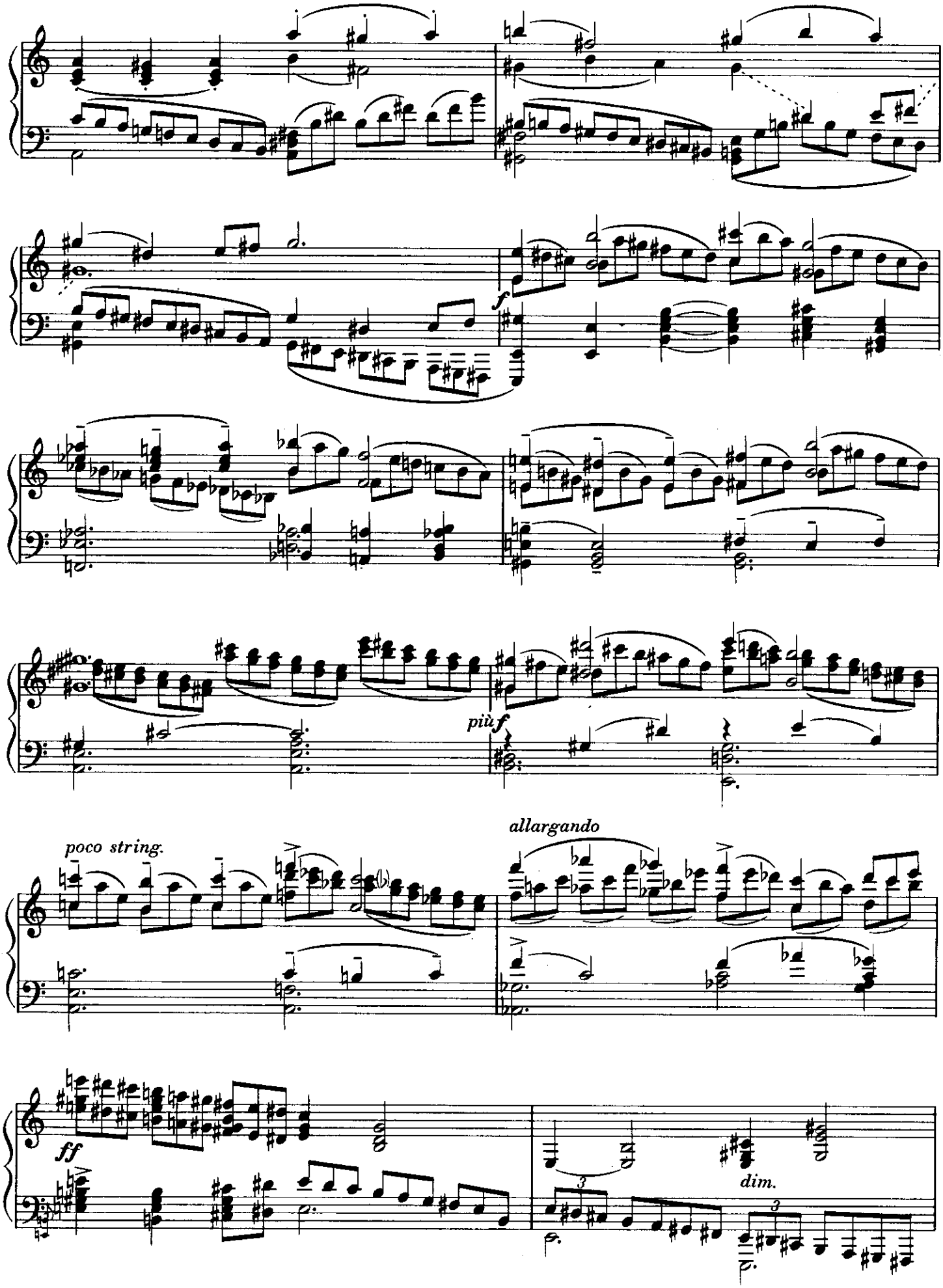

Poco a poco più tranquillo

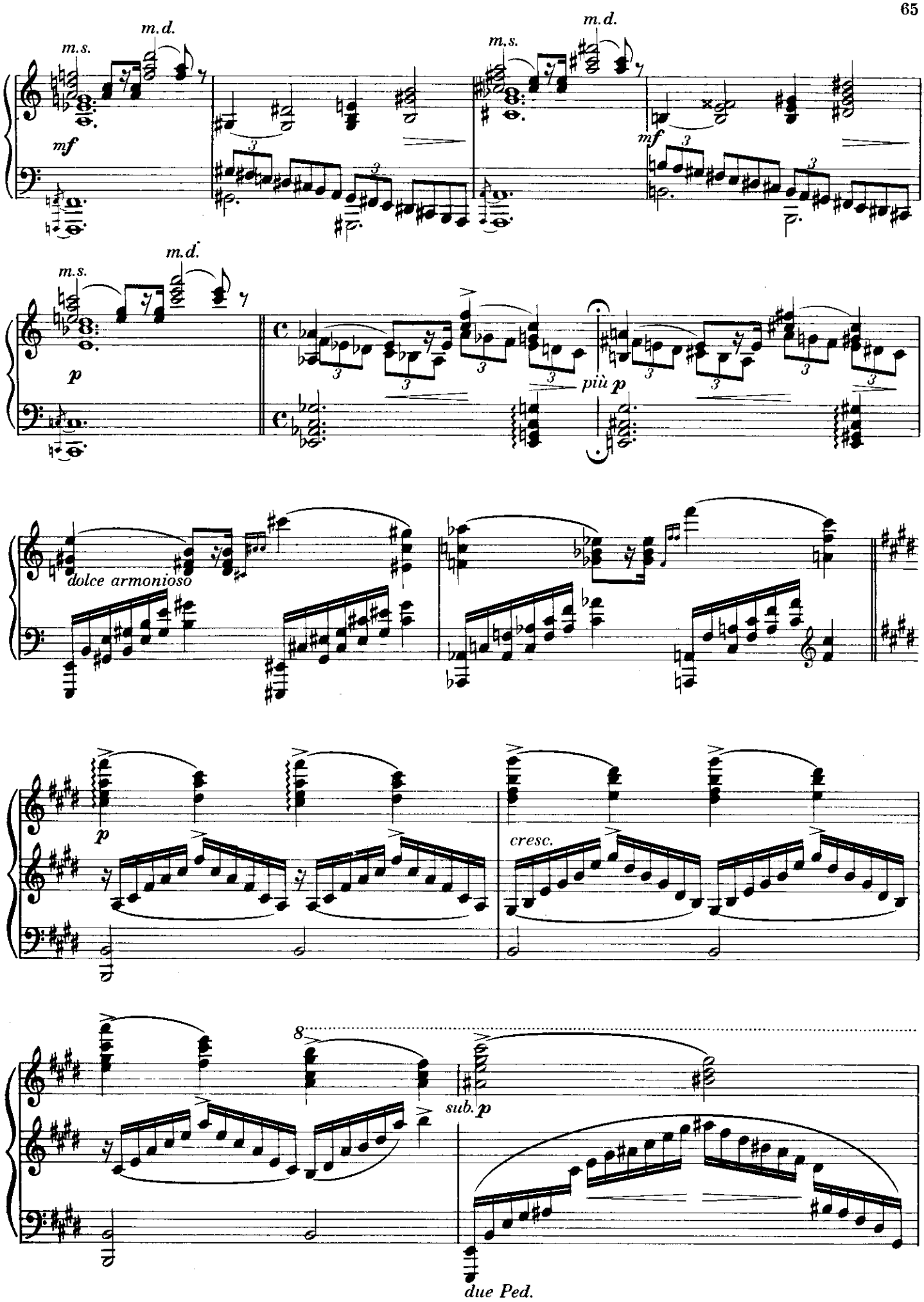

Andante sostenuto, con intimissimo
espress.
p
sentimento
cresc. poco a poco
mf
più espress.
Pochettino più mosso
p ma ben marc.
cresc.
più cresc.
f

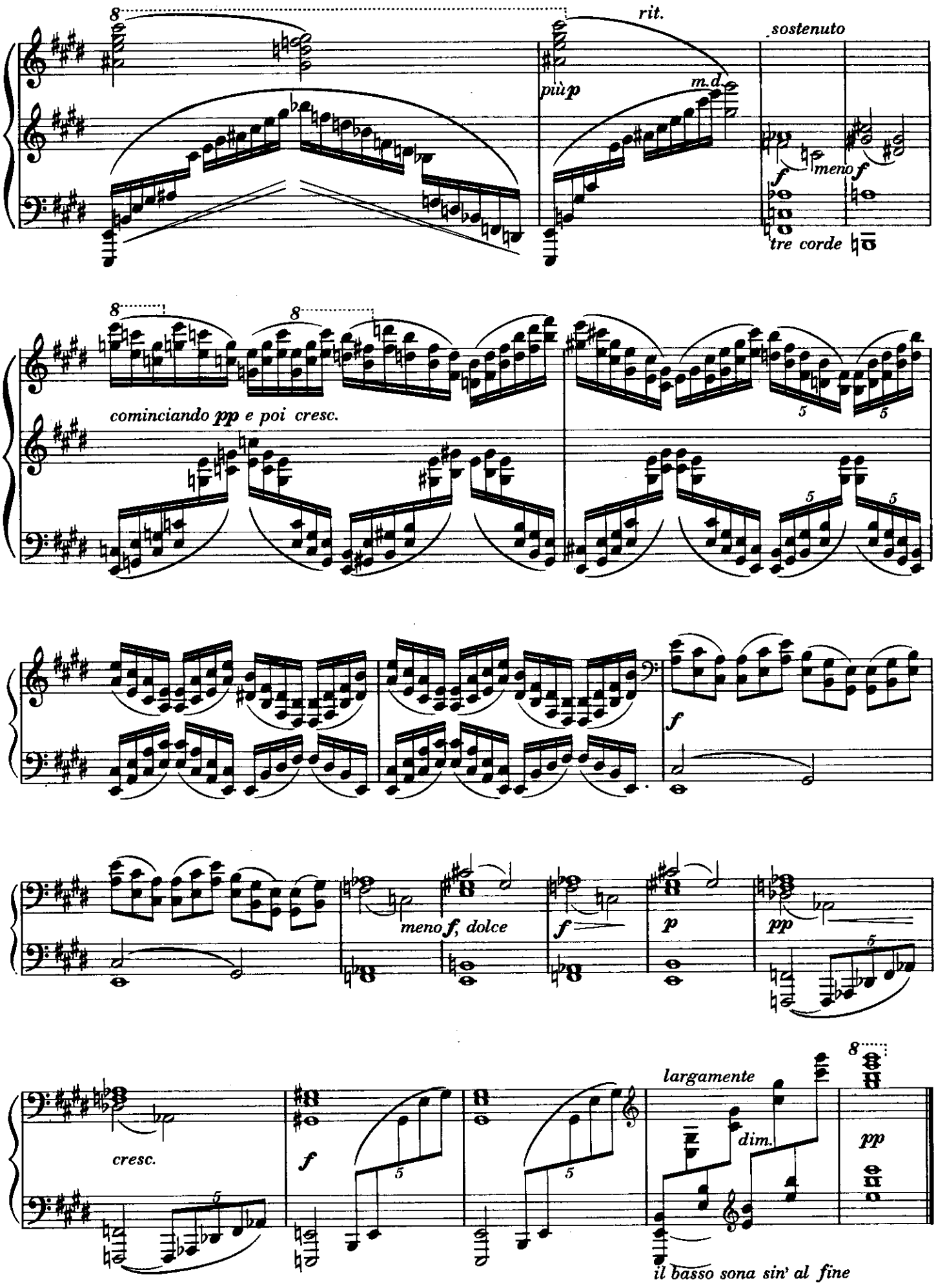

Poco rubato
f passionato
Poco più animato
f sempre
poco rit.
sub.p
Allegretto grazioso
dolce
pochettino cresc.


dolce
simile
dolciss.
poco sost.
a tempo
dolce armonioso
8
cresc.
molto espress.
leggiero
fp
simile


più espress.
non dim.
poco rit.
Un poco meno
con gran espressione
portamento
ten.
rit.
a tempo
dolce
f
ten.
rit.
a tempo
rit.
Tranquillo
più dolce
la melodia dolce cantando
poco a poco più espress.


f
più f
poco string.
allargando
ff
dim.


m.s.
m.d.
mf
m.s.
m.d.
mf
m.s.
m.d.
p
più p
dolce armonioso
p
cresc.
8
sub. p
due Ped.


rit.
sostenuto
più p
m.d.
f
meno f
tre corde
cominciando pp e poi cresc.
f
meno f, dolce
f
p
pp
cresc.
f
largamente
dim.
pp
il basso sona sin' al fine