

BRAVNIČAR Matija  
K u r e n t.  
Simfonična pesnitev.

23

DSS 23







MATIJA BRAVNIČAR

KURENT

SIMFONIČNA PESNITEV

POÈME SYMPHONIQUE

PARTITURA — PARTITION

SAVEZ KOMPOZITORA JUGOSLAVIJE  
DRUŠTVO SLOVENSКИH SKLADATELJEV

ED. ŠT. 23 — LJUBLJANA 1956.

**Kurent**, stara slovenska podoba pusta, neugnanega pustnega veselja in prebujajoče se pomladne sile, spada med zadnje ostaline demonskih živalskih mask s čarodejno močjo. Več ko je maškar o pustu in bolj ko poskakujejo Kurenti, boljše letino si obeta kmet. Kajti v Kurentu je upodobljena sila rasti, razmnoževanja, rodovitnosti, sila nastopajoče Pomladi proti umikajoči se Zimi. Pustno veselje zaključi sežig ali potop slamnate figure, simbola pusta, kar ima prav tako čarodejni namen — očiščenje bližajočega se pomladanskega ozračja ter pospeševanje rodovitnosti.

Simfonična pesnitev Kurent je odraz razigranega razpoloženja, vedrine in kipečega življenja, ki ga simbolizira ta polbožanska figura v staroslovanskem mitu. Skladba nima za podlago nobene konkretne programske vsebine. Njena glavna misel pa doživi v svojem poteku raznovrstne različke in kontraste, od prešernosti, naivne igrivosti, lahne resignacije, strastne lirike do dramatičnih zapletov in do končne umiritve. Obširna coda zaključi skladbo v kurentškem razpoloženju.

**Kurent**, vieille image slovène du Carnaval, de sa joie exubérante et de la force printannière qui se réveille — c'est un des derniers vestiges des masques animaux démoniaques au pouvoir magique. Plus il y a de masques au Carnaval et mieux bondissent les „Kurenti“, plus grand est l'espoir du Paysan en une récolte abondante. Parce que, le „Kurent“ est l'image de la force de croissance, de la fécondité, de la fertilité, de la force du Printemps qui vient chasser l'hiver. La fête du Carnaval se termine par le sacrifice d'une effigie de paille, symbole du Carnaval, qu'on brûle ou qu'on noie toujours dans des intentions magiques: on veut purifier l'atmosphère printannière et la rendre propice.

La composition symphonique „Kurent“ est le reflet d'une disposition enjouée symbolisée par ce demi-dieu de la mythologie vieux slave: la composition n'est pas basée sur un thème programmatique concret. Son idée principale subit dans son cours divers changements - des contrastes - on passe de la pétulance, l'enjouement naïf, la résignation légère, le lyrisme passionné à des complications dramatiques et à l'apaisement final. Une ample coda termine la composition dans une humeur „kurentiaque“.

MATIJA BRAVNIČAR

# KURENT

SIMFONIČNA PESNITEV

POÈME SYMPHONIQUE

PARTITURA — PARTITION



*MC 1726 / 1956*

SAVEZ KOMPOZITORA JUGOSLAVIJE  
DRUŠTVO SLOVENSКИH SKLADATELJEV

ED. ŠT. 23 — LJUBLJANA 1956.

**Allegro brioso**  $\text{♩} = 132$

Fl. 1. 2. *ff*

Picc. *ff*

Ob. 1. 2. *ff*

Cl. in B 1. 2. *ff*

Fag. 1. 2.

Cor. 1. 2. 3. 4. *ff*

Trbe in C 1. 2. 3. *f*

Trbe Sub 1. 2. 3. *f*

Temp.

Cassa Piana

**Allegro brioso**  $\text{♩} = 132$

Vni I. *ff*

Vni II *ff*

Vla *ff*

Vlc *ff*

CB *ff*

Arpa



Fl. 1. 2.

Picc

Ob 1. 2.

Cl. in B 1. 2.

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3.

Trbna 1. 2. 3.

Tuba 3.

Timp.

Cassa

D-ri 1.

D-ri II.

Vle

Vlc

CB

Arpa

5/4

C

Fl. 1. 2.  
 Picc  
 Ob. 1. 2.  
 Cl. in Bb 1. 2.  
 Fag. 1. 2.  
 Cor 1. 2. 3. 4.  
 Trbe in C 1. 2. 3.  
 Trbna 1. 2. 3.  
 Tuba  
 Timp  
 O-ni I div.  
 O-ni II div.  
 V-le  
 Vlc  
 CB  
 Arpa

**1** *cantabile (poco piu largo)*  
*piu f*  
*piu f*  
*piu f*  
*piu f*  
*piu f*

Fl. 1. 2.

Picc

Ob 1. 2.

Cl. in B 1. 2.

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbg in C 1. 2. 3.

Trbne 1. 2. 3.

Tuba

Timp

V-ni I. div.

V-ni II. div.

Vlc

Cb

Arpa

Fl. 1. 2.  
 Picc  
 Ob. 1. 2.  
 Cl. in B. 1. 2.  
 Fag. 1. 2.  
 Cor. 1. 2. 3. 4.  
 Trbe in C. 1. 2. 3.  
 Trone. 1. 2.  
 Trone Tuba. 5.  
 Smp.  
 V. ni I. div.  
 V. ni II. div.  
 V. le.  
 V. lc.  
 C. B.  
 Arpa.

ff  
 ff  
 ff  
 ff  
 marcato  
 marcato  
 marcato  
 f  
 f  
 marcato  
 ff  
 ff  
 ff  
 ff  
 marcato  
 ff

5/4 2 Tempo I.

Fl 1. 2.

Picc

Ob 1. 2.

Cl in B 1. 2.

Fag 1. 2.

Cor 1. 2. 3. 4. 5.

Trbe in C 1. 2. 3.

Trbne 1. 2.

Trbne Tuba 3.

Timp

V-ni 1.

V-ni 2.

V-la

Vlc

CB

Arpa

Sord.

Sord.

5/4

C

Meno e cantabile  $\text{♩} = 100$

1. 2.

Fl.

Ob. 1. 2.

Cl. 1. 2. in B

Fag. 1. 2.

Cor. 1. 2. 3. 4.

Trbe. 1. 2. 3. in C

Trbne. 1. 2.

Trbne 3. Tuba

Timp.

**3** *Meno e cantabile*  $\text{♩} = 100$

V-ni I.

V-ni II.

V-la.

Vlc.

C.B.

Arpa

Fl 1.  
2.

Picc

Ob 1.  
2.

Cl in B 1.  
2.

Fag 1.  
2.

Cor 1.  
2.  
3.  
4.

Trombe in C 1.  
2.  
3.

Trombe 1.  
2.

Trombe 3  
Tuba

Timp

Vni I.

Vni II.

Vla

Vlc

CB

Arpa

Fl 1. 2.

Picc

Ob 1. 2.

Cl in B 1. 2.

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3.

Trbne 1. 2.

Trbne 3. Tuba

Timp

Vni I.

Vni II.

Vle

Vlo

CB

Arpa

*poco rall.* - - - - - 2/4

*pizz.*



Allegretto (L'istesso tempo, d = 100)

Fl 1. 2. *p* *leggero*

Picc *p* *leggero*

Ob 1. 2.

Cl in B 1. 2. *p*

Fag 1. 2. *p*

Cor 1. 2. 3. 4. *senza sord.*

Frba in C 1. 2. 3.

Frbne 1. 2.

Frbne 3. suba

Timp

Triangel

**4**  $\frac{2}{4}$  Allegretto (L'istesso tempo d = 100)

V-ni I. *pizz.* *mf* *leggero*

V-ni II. *pizz.*

V-la *pizz.* *arco* *leggero*

V-lc *pizz.* *arco*

C.B.

Arpa

Fl 1. 2. *mf*

Picc

Ob 1. 2. *mf*

Cl in B 1. 2.

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3.

Trbne 1. 2.

Trbne 3. Tuba

Timp

Triangel

V-ni I. *arco* *p*

V-ni II. *arco* *mf* *p*

V-la

Vlc *pizz.* *arco* *mp*

CB

Arpa

Fl 1.  
2.

Picc

Cl in B 1.  
2.

Fag 1.  
2.

Cor 1.  
2.  
3.  
4.

Trbe in C 1.  
2.  
3.

Trbne 1.  
2.

Trbne 3.  
Tuba

Temp

V-ni I.

V-ni II.

V-la

Vlc

C.B.

Hrpa

mf

**5**

Più cantabile

Fl 1. 2.

Picc

Ob 1. 2.

Cl 1. 2.  
in B

Fag 1. 2.

Cor 2. 3. 4.

Trbe 1. 2. 3.  
in C

Trbne 1. 2.

Trbne 3.  
Tuba

Snmp

Vni I. *mf sul sol*

Vni II. *mf*

Vle *mf*

Vlc

CB *pizz*

Arpa

Fl 1. 2. *mf* *p*

Clc *mf* *p*

Ob 1. 2. *mf* *p*

Cl in B 1. 2. *p*

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3.

Trone 1. 2.

Trone 3. Tuba

Timp

Triangel

Vni I. *p*

Vni II. *p*

Vle *p*

Vlc *p*

CB

Arpa *mf*

**6** Tempo come prima

Fl 1. 2. *legg. slacc.*

Picc *legg. slacc.*

Ob 1. 2.

Cl in B 1. 2. *p*

Fag 1. 2. *p*

Cor 1. 2. 3. 4. *I. mf p*

Trbe in C 1. 2. 3. *Sord. p slacc.*

Trbne 1. 2.

Trbne 3. tuba

Timp

Triangel

V-ni I. *>*

V-ni II. *>*

V-la *>*

Vlc *pizz. arco*

CB

Arpa

Fl. 1. 2.

Picc

Ob 1. 2.

Cl 1. 2. in B

Fag. 1. 2.

Cor 1. 2. 3. 4.

Trbn in C 1. 2. 3.

Trbn 1. 2.

Trbn 3. Suba

Timp.

Drum

Uni I.

Uni II.

Vln

Vlc

CB

Arpa

7

Meno  $\text{♩} = 96$

Fl 1. 2.

Flacc

Ob 1. 2.

Cl 1. 2. in B

Fag 1. 2.

Cor 1. 2. 3. 4.

Trba in C 1. 2. 3.

Trone 1. 2.

Trone 3. Tuba

Simp

*Solo II.*  
*mf*  
*ritard*

*p*

*ritard.*

**C 8**  
Meno  $\text{♩} = 96$

V-ni I. *p*

V-ni II. *pizz.*  
*mf*

V-la *sole*  
*p*

Vlc *p*

CB

Arpa *mf*



1. 2. *mp* *pp*

Picc

Ob 1. 2.

Cl 1. 2. *mp* *pp*

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbne in C 1. 2. 3. *Sord.* *pp* *Sord.* *pp*

Trbne 3 Tuba

Timp

V-ni I.

V-ni II.

V-la

Vlc

Arpa

Fl 1. 2. *mf*

Picc

Ob 1. 2.

Cl in B 1. 2.

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3.

Trbr 1. 2.

Trbr 3 Tuba

Temp

V-ni I. *p*

V-ni II. *p arco*

V-la

V-lc

CB

Harp

The image shows a page of a musical score, page 20, for an orchestra and strings. The score is written in a key signature of two flats (Bb and Eb) and a 2/4 time signature. The instruments and parts are listed on the left side of the page:

- Fl 1. and 2.
- Picc
- Ob 1. and 2.
- Cl in B<sub>b</sub> 1. and 2.
- Fag 1. and 2.
- Cor 1., 2., 3., and 4.
- Trbe in C 1., 2., and 3.
- Trbne 1., 2., and 3.
- Tuba
- Rmp (Snare Drum)
- Cym (Cymbals)
- V-ni I.
- V-ni II.
- V-la
- V-lc
- C.B.
- Arpa

The score features several musical notations and markings:

- First Ending (I.):** Indicated by a Roman numeral 'I.' above the first ending bracket in the Flute and Clarinet parts.
- Second Ending (II.):** Indicated by a Roman numeral 'II.' above the second ending bracket in the Clarinet part.
- Accents:** Marked with 'a2' above notes in the Clarinet part.
- Dynamic Markings:** 'mf' (mezzo-forte) is present in the Viola part.
- Articulation:** 'v' (accents) are marked above notes in the Viola part.
- Phrasing:** Slurs and ties are used to indicate phrasing across measures.

Poco più  $\text{♩} = 100$

Fl 1. 2. *mf*

Picc

Ob 1. 2. *mf*

Cl 1. in B 2. *mf*

Fag 1. 2. *mf*

Cor 1. 2. 3. 4. *mf*

Frbe 1. in C 2. 3. *mf*

Trbna 1. 2.

Trbna 3. Tuba

Timp

**9** Poco più  $\text{♩} = 120$

V-ni I. *mf* *meta col legno*  
*meta pizz.*

V-ni II. *mf* *meta col legno*  
*meta pizz.*

V-la *mf* *meta col legno*  
*meta pizz.*

V-lc

CB

Arpa *mf*

Fl 1. 2.  
 Picc  
 Ob 1. 2.  
 Cl in B 1. 2.  
 Fag 1. 2.  
 Cor 1. 2. 3. 4.  
 Trbe in C 1. 2. 3.  
 Trbna 1. 2.  
 Trbne 3. Tuba  
 Timp  
 V-ni I. arco  
 V-ni II. arco  
 V-le  
 Vlc  
 C.B.  
 Arpa

Musical score for page 22, featuring various instruments including Flute, Piccolo, Oboe, Clarinet, Bassoon, Cor, Trumpet, Trombone, Tuba, Timpani, Violin, Viola, Cello, and Arpa. The score includes first and second endings for several instruments, and a large 'arco' marking for the Violin I and II parts. The page number '22' is printed vertically on the right side.

Fl 1. 2. *p*

Picc *p*

Ob 1. 2.

Cl in B 1. 2.

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3.

Trbna 3. Tuba

Timp

$\frac{2}{4}$   $\text{♩} = 96$

Vni I. *pizz.* *p*

Vni II. *arco* *p*

Vie *arco*

Vlc

CB *arco* *p*

Arpa

Fl 1. 2.  
 Picc  
 Ob. 1. 2.  
 Cl 1. 2. in B  
 Fag 1. 2.  
 Cor 1. 2. 3. 4.  
 Trbn in C 1. 2. 3.  
 Trbn 3 Tuba  
 Timp  
 V-ni I.  
 V-ni II.  
 V-la  
 Vlc  
 CB  
 Frpa

*poco rall.* - - - **10** *a tempo*  
*arco* *v*

*p* *Sord.* *p*

Fl 1.  
 2.  
 Picc  
 Ob 1.  
 2.  
 Cl 1.  
 in B 2.  
 Fag 1.  
 2.  
 Cor 1.  
 2.  
 3.  
 4.  
 Trp 1.  
 in C 2.  
 3.  
 Trp 3.  
 Tuba  
 Timp  
 Vni 1.  
 Vni 2.  
 Vle  
 Vlc  
 CB  
 Arpa

*fp cuivre*  
*fp*  
 11  
*pizz.*  
*mf*  
*pizz.*  
*mf*  
*mf*



Fl 1.  
2.

Picc

Ob 1.  
2.

Cl 1.  
in B 2.

Fag 1.  
2.

Cor 1.  
2.  
3.  
4.

Trbe 1.  
in C 2.  
3.

Trbne 1.  
2.

Trbne 3.  
Suba

Timp

V-ni 1.

V-ni 2.

V-la

V-lc

C.B

Arpa

*ouvert*

*v*

The musical score is written on 24 staves. The instruments are: Flute (1st and 2nd), Piccolo, Oboe (1st and 2nd), Clarinet in B (1st and 2nd), Bassoon (1st and 2nd), Horns (1st, 2nd, 3rd, and 4th), Trumpets in C (1st, 2nd, and 3rd), Trombones (1st, 2nd, and 3rd/Suba), Timpani (Timp), Violins (1st and 2nd), Viola (V-la), Violoncello (V-lc), Contrabass (C.B), and Arpa (Arpa). The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings like 'ouvert' and 'v'. The key signature has two flats, and the time signature is 2/4.

Più calmo  $\text{♩} = 76$

Fl 1. 2. *mf*

Picc

Ob 1. 2. *mf*

Cl in B 1. 2. *mf*

Fag 1. 2. *mf*

Cor 1. 2. 3. 4. *mf*

Trbn in C 1. 2. 3. *mf*

Trbn in B 1. 2.

Trbn in B 3.

Timp *p*

**12 C** *Più calmo*  $\text{♩} = 76$

Violini I. *mf*

Violini II. *mf*

Vcllo *mf*

Violoncelli

Arpa

**Allegro (Tempo I<sup>mo</sup>  $\text{♩} = 132$ )**

Fl 1. 2. *f*

Picc

Ob 1. 2. *f*

Cl 1. in B 2. *f*

Bassoon 1. 2. *f*

Cor 1. 2. 5. 4. *Soli* *f* *marcato* *sfz*

Trbe in C 1. 2. 3. *f*

Trbne 1. 2. *mf*

Trbne 3 Tuba *mf*

Timp *mf*

**Allegro (Tempo I<sup>mo</sup>  $\text{♩} = 132$ )**

13

Vni I. *f*

Vni II. *f*

V-la *f*

Vlc *f*

CB *arco* *f*

Arpa

Fl 1. 2.  
Picc  
Ob 1. 2.  
Cl in B 1. 2.  
Fag 1. 2.  
Cor 1. 2. 3. 4.  
Trbe in C 1. 2. 3.  
Trbe 1. 2.  
Trbe 3. Tuba  
Timp  
V-ni I. II.  
V-la  
Vlc  
CB  
Arpa

*Sord.*  
*fp*  
*mf*  
*f*  
*fp*  
*ff*

Fl 1. 2.

Picc

Ob 1. 2.

Cl 1. 2. in B

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3.

Trbna 1. 2.

Trbna 3. Tuba

Timp

14

6/4 rubato - - - a tempo

V-ni I. mf

V-ni II. mf

V-la mf

Vlc mf

CB

Arpa

Fl. 1. 2. *br*

Picc

Ob. 1. 2.

Cl. 1. 2. *in B*

Fag. 1. 2.

Cor. 1. 2. 3. 4. *br*

Trbe. 1. 2. 3. *in C*

Trbne. 1. 2. *mf*

Trbne. 3. *Suba*

Imp.

Cassa

V-ni. 1. *sfz* *tr*

V-ni. 2.

V-la. *sfz* *tr*

Vlc.

CB

Arpa *f gliss.*

*poco roll.*

Poco più

Fl 1. 2.

Flac

Ob 1. 2.

Cl 1. 2. in B

Fag 1. 2.

Cor 1. 2. 3. 4.

Trçe 1. 2. 3.

Trbna 1. 2.

Trbna 3. Tuba

Timp

Triangel

15 Poco più

V-ni 1. secco f

V-ni 2. f

V-la f

Vlc

C.B.

Arpa gliss. gliss.

Fl 1. 2.

Picc

Ob 1. 2.

Cl in B 1. 2.

Fag 1. 2.

Cor 1. 2. 3. 4.

Trba in C 1. 2. 3.

Trba 1. 2.

Trba 3. Tuba

Snp

Piahi

Triangel

Vni I.

Vni II.

Vle

Vlc

CB

Arpa

*gliss.*



Fl 1. 2.

Picc

Ob 1. 2.

Cl in B 1. 2.

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3.

Trbne 1. 2.

Trbne 3. Tuba

Timp

Piotti

V-ni I.

V-ni II.

V-la

Vlc

C.B.

Arpa

*ff*

*mf*

*sf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

Tr 1. 2.  
 Dicc  
 Ob 1. 2.  
 Cl 1. 2. in B  
 Fag 1. 2.  
 Cor 1. 2. 3. 4.  
 Tr 1. 2. 3.  
 Trbna 1. 2.  
 Trbna 3. Tuba  
 Timp  
 16  
 V-ni I.  
 V-ni II.  
 V-la  
 Vlc  
 CB  
 Arpa

*senza Sord.*  
**16**  
**23**

Fl 1. 2.

Picc

Ob 1. 2.

Cl 1. in B 2.

Sag 1. 2.

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3. *senza Sord.* *f*

Trbno 1. 2.

Trbno 3. Tuba

Timp

Drum 1.

Drum 2.

V-le

Vlc

CB

Arpa

*poco sosten.* e

Poco meno e pesante

Fl 1. 2.  
Picc  
Ob 1. 2.  
Cl 1. 2. in B  
Fag 1. 2.  
Cor 1. 2. 3. 4.  
Frb in C 1. 2. 3.  
Frbne 1. 2.  
Frbne 3. tuba  
Timp

ritard. - - -

17

Poco meno e pesante

Vni I. sul sol  
Vni II.  
Vla arco  
Vlc arco  
CB  
Arpa

Fl 1.  
2.

Picc

Ob 1.  
2.

Cl in B 1.  
2.

Bog 1.  
2.

Cor 1.  
2.  
3.  
4.

Trbe in C 1.  
2.  
3.

Trbne 1.  
2.

Trbne 3  
Tuba

Snmp

V-ni I.

V-ni II.

V-la

Vlc

CB

Arpa

*sfz*

*sfz*

*sfz*

*p*

*p*

*mf*

*pizz.*

*mf*

Fl 1.  
2.

Picc

Ob 1.  
2.

Cl 1.  
in B 2.

Fag 1.  
2.

Cor 1.  
2.  
3.  
4.

Trbe in C 1.  
2.  
3.

Trbne 1.  
2.

Trbne 3  
Tuba

Timp

Vni I.

Vni II.

V-le

Vlc

CB

Arpa

*sfz*

**3**  
**2** **18**

*Calmo e poco meno*

Musical score for woodwinds and strings. The score includes staves for Flute (Fl), Piccolo (Picc), Oboe (Ob), Clarinet in B-flat (Cl in B), Bassoon (Fag), Cor Anglais (Cor), Trumpets in C (Trba in C), Trumpets 2 (Trba 2), Trumpets 3 (Trba 3), and Timpani (Timp). The woodwinds and strings are playing a melodic line with various dynamics including *mf* and *mf*. The timpani part includes a tremolo effect.

*Calmo e poco meno*

Musical score for strings and piano. The score includes staves for Violin I (V-ni I), Violin II (V-ni II), Viola (V-la), Violoncello (Vlc), Contrabasso (Cb), and Piano (Arpa). The strings are playing a melodic line with various dynamics including *mf* and *arco*. The piano part includes a melodic line with various dynamics including *mf*.

Cantabile

This page of an orchestral score is for page 41, featuring a section marked *Cantabile*. The score includes parts for the following instruments:

- Flute 1 and 2
- Piccoboy
- Oboe 1 and 2
- Clarinet 1 (in B) and 2
- Bassoon 1 and 2
- Cor Anglais (4 parts)
- Trumpet 1 and 2
- Trumpet 3 and Tuba
- Drum (Timp)
- Violin 1 and 2
- Viola
- Violoncello
- Double Bass
- Piano

The score shows musical notation with various dynamics such as *f*, *mf*, and *Sord.* (Sordano). A box with the number '19' is present, and below it, the tempo marking *Cantabile appassionato* is written. The bottom of the page has the publisher's information: SKJ-DSS Ed. II 25.



Fl 1.  
2.

Picc

Ob 1.  
2.

Cl 1.  
in B 2.

Fag 1.  
2.

Cor 1.  
2.  
3.  
4.

Frba 1.  
in C 2.  
3.

Frbna 1.  
2.

Frbna 3.  
Tuba

Imp

V-ni 1.

V-ni 2.

V-la

Vlc

C.B.

Hrpa

Appassionato molto

The score is for a full orchestra and includes the following parts:

- Flutes:** Fl 1. and 2.
- Picc.**
- Oboes:** Ob 1. and 2.
- Clarinets:** Cl 1. in B and 2.
- Fagot:** Fag 1. and 2.
- Coro:** Horns 1-4
- Trumpets:** Trbne in C 1, 2, and 3
- Trumpets:** Trbne 3 Tuba
- Timpani:** Timp
- Percussion:** Piatti
- Violins:** Vni I and II
- Viola:** V-le
- Violoncello:** Vlc
- Double Bass:** CB
- Piano:** Arpa

Performance markings include *ff* (fortissimo), *f* (forte), and *senza Sord.* (without mutes). A box containing the number **20** is present in the string section. The tempo marking *Appassionato molto ma poco più largo* appears at the bottom right of the page.

Fl 1.  
2.

Picc

Ob 1.  
2.

Cl in B 1.  
2.

Fag 1.  
2.

Cor 1.  
2.  
3.  
4.

Trbe in C 1.  
2.  
3.

Trbe 1.  
2.

Trbe 3  
Tuba

Timp

V-ni I.

V-ni II.

V-la

Vlc

CB

Arpa

Fl 1.  
2.

Picc

Ob 1.  
2.

Cl 1.  
in B 2.

Fog 1.  
2.

Cor 1.  
2.  
3.  
4.

Trbe 1.  
in C 2.  
3.

Trbna 1.  
2.

Trbna 3.  
Tuba

Temp

Vni I.

Vni II.

Vla

Vlc

CB

Arpa

*L'istesso tempo*

Fi 1. 2.  
 Picc  
 Ob 1. 2.  
 Cl 1. in B 2.  
 Fag 1. 2.  
 Cor 1. 2. 3. 4.  
 Trbne 1. 2. in C  
 Trbne 3. in C  
 Tuba  
 Timp  
 Vni I.  
 Vni II.  
 Vle  
 Vlc  
 CB  
 Arpa

*tratenutto*  
**2 21**  
*L'istesso tempo*  
*mf*  
*p*  
*p*  
*pp*  
*pp*  
*pp*  
*pp*  
*mf*

Fl 1.  
2.

Picc

Ob 1.  
2.

Cl 1.  
in B 2.

Fag 1.  
2.

I.  
p

Cor 1.  
2.  
3.  
4.

Ftbe in C 1.  
2.  
3.

Ftbrne 1.  
2.

Ftbrne 3.  
Tuba

Timp

**C**  
trattenuto

**2**  
a Tempo

Vni 1.  
p

Vni II.  
p

Vla  
p

Vlc

CB  
p

Arpa

Fl 1.  
2.

Picc

Ob 1.  
2.

Cl 1.  
in B 2.

Fag 1.  
2.

Cor 1.  
2.  
3.  
4.

Trbn 1.  
in C 2.  
3.

Trbn 1.  
2.

Trbn 3.  
Tuba

Timp

22

allargando - - - - -

Meno e

Arpa

*calmo*

Fl 1. 2.

Picc

Ob 1. 2.

Cl 1. 2. in B

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3.

Trbne 1. 2.

Trbne 3 Tuba

Timp

Cym

V-ni I. *calmo*

V-ni II.

V-la

Vlc *pizz.*

C.B.

Arpa

I. *p*

*v* *p*



1. 2.

Picc

Ob 1. 2.

Cl 1. 2. in B

Fag 1. 2. *pp*

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3.

Vibne 1. 2.

Vibne 3 tuba

Timp

23

V-ni I. *pp*

V-ni II.

V-la *p*

Vlc *arco*

CB

Arpa

Fl 1. 2. *mf* *à 2*

Picc

Ob 1. 2.

Cl 1. 2. *p* *à 2* *I.*

Fag 1. 2.

Cor 1. 2. 3. 4. *Sord.* *p*

Trbe in C 1. 2. 3.

Trbne 1. 2.

Trbne 3. Tuba

Timp

Vni I. *poco rall. . . . a tempo* *pp*

Vni II. *pp*

Vle *pp* *Solo Vle*

Vlc

CB

Arpa *p*

1. I. *p* *pp* *pp*

*Fl*

*Picc*

*Ob* 1. 2.

*Cl* 1. 2. *in B* *pp*

*Fag* 1. 2. *pp*

*Cor* 1. 2. 3. 4.

*Trbe* 1. 2. *in C*

*Trbe* 3. *Truba*

*Timp*

*V-ni* 1. 2.

*V-la* *v* *pp*

*Vlc*

*CB*

*Arpa*

**3/4** **3/4** **24**

Fl 1. 2. *mf* *rall.*

Picc

Ob 1. 2. *mf* *rall.*

Cl 1. 2. in B *mf* *rall.*

Fag 1. 2. *mf* *rall.*

Cor 1. 2. 3. 4.

Trbe in C 1. 2. 3.

Trbne 1. 2.

Trbne 3. Tuba

Timp

V-ni I. *poco sfz* *p* *rall.*

V-ni II. *poco sfz* *p* *rall.*

V-la *poco sfz* *p* *rall.*

Vlc *arco* *poco sfz* *p* *rall.*

CB

Arpa

*Allegro brioso*

Fl 1. 2.

ff

Clc

ff

Ob 1. 2.

ff

Cl in B 1. 2.

ff

Fag 1. 2.

ff

Cor 1. 2. 3. 4.

ff

Trbe 1. 2. 3.

f

Trbne 1. 2.

f

Trbne 3. Tuba

f

Simp

Piatti

due Piatti

**C** *Allegro brioso*

V-ni I.

ff

V-ni II

ff

V-la

ff

Vlc

ff

CB

ff

Arpa

Fl 1.  
 2.  
 Picc  
 Ob 1.  
 2.  
 Cl 1.  
 in B 2.  
 Fag 1.  
 2.  
 Cor 1.  
 2.  
 3.  
 4.  
 Trbe in C 1.  
 2.  
 3.  
 Trbe 1.  
 2.  
 Tr 1. 2. 3.  
 tuba  
 Simp  
 V-ni I. div.  
 V-ni II. div.  
 Vla  
 Vlc  
 CB  
 Arpa

*marcato*  
*marcato*  
*marcato*  
*marcato*  
*marcato*  
*piu f*  
*marcato*  
*marcato*  
*marcato*  
**25**  
*marcato*



Fl 1.  
2.

Picc

Ob 1.  
2.

Cl 1.  
in B 2.

Fog 1.  
2.

Cor 1.  
2.  
3.  
4.

Trbe 1.  
2.  
3.

Trbe 1.  
2.

Trbe 3.  
Tuba

Imp.

V-ni 1.  
div.

V-ni 2.  
div.

V-la

Vlc

CB

Arpa

Fl. 1. 2.

Picc.

Ob. 1. 2.

Cl. in B. 1. 2.

Fag. 1. 2.

Cor. 1. 2. 3. 4.

Trbe in C. 1. 2. 3.

Trbna 3. tuba. 1. 2.

Timp.

Vni I. div.

Vni II. div.

V-le

Vlc

CB

Arpa

26





Poco pesante

Subito Tempo

1. 2. *sfz p* *sfz p*

Picc

Ob 1. 2. *sfz p* *sfz p*

Cl 1. 2. *sfz p* *sfz p*  
in B

Fag 1. 2. *ff* *p* *p*

Cor 1. 2. 3. 4. *ff* *sfz* *sfz*

Trbg 1. 2. 3. *sfz* *sfz* *sfz*  
in C

Trbne 1. 2. *sfz* *sfz*

Trbne 3. *sfz*

Tuba *sfz*

Timp *sfz* *sfz p*

27

Poco pesante

Subito Tempo

secco

V-ni I. *ff* *p* *ff* *sfz* *p*

V-ni II. *ff* *p* *ff* *sfz* *p*

V-la *ff* *p* *ff* *sfz* *p*

Vlc *ff* *ff marcato*

Cl *ff* *ff marcato*

Arpa *ff gliss.* *gliss.*

1. 2. *ff*

*Picc* *ff*

1. 2. *ff*

1. 2. *ff*

1. 2. *ff*

1. 2. *sfz* *ff*

3. 4. *sfz* *ff*

1. 2. 3. *sfz*

1. 2. *sfz* *ff*

3. *sfz* *ff*

*Timp* *sfz*

*3* *sempre* *ff* **28**

1. 2. *sfz*

1. 2. *sfz*

1. 2. *sfz*

*Vlc*

*CB*

*Arpa*

Fl 1

Picc

Ob 1  
2

Cl 1  
in B 2

Fag 1  
2

Cor 1  
2  
3  
4

Trbe in C 1  
2  
3

Trbne 1  
2

Trbne 3  
Tuba

Simp

V-ni I

V-ni II

V-la

Vlc

CB

Arpa

Fl 1. 2.

Picc

Ob 1. 2.

Cl 1. 2. in B

Fag 1. 2.

Cor 1. 2. 3. 4.

Trbe 1. 2. in C 3.

Trbne 1. 2.

Trbne 3. Tuba

Smp

29

Vni I.

Vni II.

Vlc

Vlc

CB

Arpa

Fl 1.  
2.

Picc

Ob 1.  
2.

Cl  
in B 1.  
2.

Fag 1.  
2.

Cor 1.  
2.  
3.  
4.

Trbe  
in C 1.  
2.  
3.

Trbne 1.  
2.

Trbne 3  
tuba

Temp

Vni I.

Vni II.

Vle

Vlc

CB

Arpa

Fl 1

Picc

Ob 1

B 2

Clg 1  
2

Cor 1  
2  
3  
4

Trbe in C 1  
2  
3

Trbne 1  
2

Trbne 3  
Tuba

Imp

Piatti

V-ni I

V-ni II

V-le

Vlc

CB

Arpa

*c.m.*

*mf*

*tr*

Poco pesante e rall. - - - - - Vivo

Musical score for orchestra and strings, featuring parts for Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet in B (Cl. in B), Bassoon (Fag.), Cor Anglais (Cor.), Trumpet in C (Trbe in C), Trumpet in B (Trbe in B), Tuba (Tuba), Trombone (Tromb.), Flute (Flauti), Violin I (V-ni I.), Violin II (V-ni II.), Viola (V-la), Violoncello (Vlc.), and Double Bass (Cb.).

The score is divided into two main sections by a double bar line. The first section is marked *Poco pesante e rall.* and the second section is marked *Vivo*. The tempo change is indicated by a box containing the number **30**.

Dynamic markings include *ff* (fortissimo), *f* (forte), *fp* (fortissimo piano), and *fz* (forzando). The score includes various musical notations such as slurs, ties, and triplets.









Matija Bravničar: Kurent, simfonična pesnitev,  
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