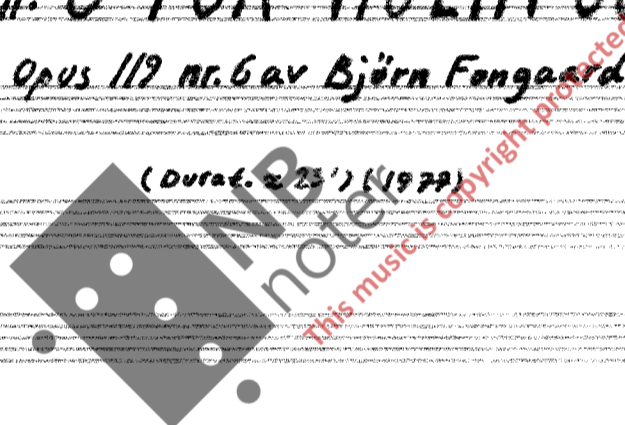


# KONSERT nr. 6 FOR VIOLIN OG ORKESTER

Opus 119 nr. 6 av Björn Fergaard

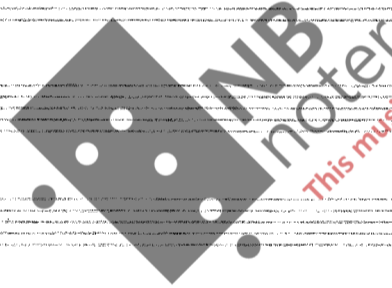
(Durat.  $\approx$  23') (1977)



# Orchestra

Flg., Oboe, 2 Cor. in F, Percussion,  
Vi. Solo, VI. I, II, III, IV, V, & Cb.

(♯, ♭, ♮ means a quarter-tone higher,  
lower, and quarter-neutral.  
♯, ♭, ♮, means a three-quarter-  
tone higher, lower and neutral.)



# KONSERT nr. 6 FOR VIOLIN OG ORKESTER

opus 119 nr. 6 av Bjørn Fongaard

## I

Ad lib.

Temp. *mf* *p* *Temp. cresc. gliss.* *p* *mp* *p* *mf*

VI. I & II Div. 2 & 3 vi. 1. 2. & 3. 4. Corde  
pp trem. transpont.

VI. A Div. 2 & 3 vi. 1. 2. & 3. 4. Corde  
pp trem. transpont.

VI. Cb. Div. 2 & 3 vi. 1. 2. & 3. 4. Corde  
pp trem. transpont.

VI. I & II *mp* *mf* *mp* *p*

Cadenza

Solo *mf* *p*

*Poco a poco cresc.* *f* *p* *mp*



(8)

(9)

(10)

*Meno mosso*

Fl. Ob. 2 Cor. *Cor. 2*

Perc. *Crab.* *Tam.* *Temp. bom. (moving periodically in 5" from center to edge)*

Solo *Solo ad lib.*

VI. I & II *(non 1/4-tones)*

VI. A *(non 1/4-tones)*

VI. C. *(non 1/4-tones)*

*pp Erum. VI. I & II Div. 2 2*

*pp Erum. VI. A Div. 2 2*

*pp Erum. VI. C. Div. 2 2*

Fl. Ob. 2 Cor.

Perc.

Solo

VI. I & II

VI. A

VI. C.

Fl. Ob. 2 Cor.

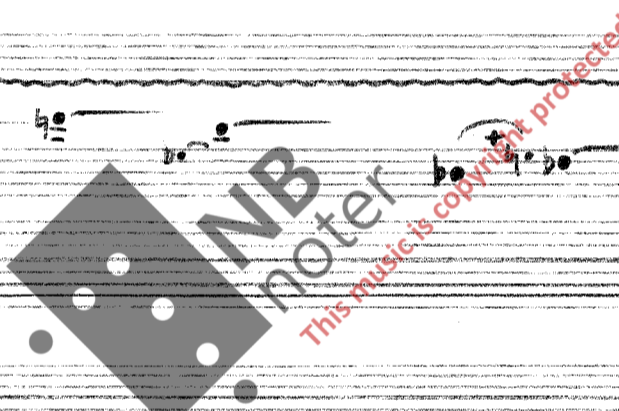
Perc.

Solo

VI. I & II

VI. A

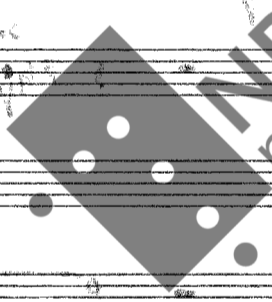
VI. C.



(11)  
(12)  
(13)

Sturkorn JA

The image displays a handwritten musical score consisting of ten systems of staves. Each system typically contains two staves, with some systems having three. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is somewhat faint and appears to be a working draft. The score is organized into measures by vertical bar lines. The overall layout is a standard musical manuscript format.



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(14)  
(15)  
(16)

Fl. Ob. 2 Cor.  
Perc.  
Solo  
VI. I  
VI. II  
Vla.  
Vcl. Cb.

Scherzando

Fl. Ob. 2 Cor.  
Perc.  
Solo  
VI. I  
VI. II  
Vla.  
Vcl. Cb.

Tam. trem. (Solo 2 Clabs) PP

Solo

mp

Viol. I, II

pp

Vcl. Cb.

pp

Viol. I, II

ppizz.

Vcl. Cb.

ppizz.

Viol. I, II

ppizz.

Vcl. Cb.

ppizz.

Fl. Ob. 2 Cor.  
Perc.  
Solo  
VI. I  
VI. II  
Vla.  
Vcl. Cb.

Fl. Ob. 2 Cor.

Cor. I, II

mp cresc.

Viol. I, II

mp cresc.

Vcl. Cb.

mp cresc.

Viol. I, II

mp cresc.

Vcl. Cb.

mp cresc.





(20) (23)  
(21) (24)  
(22)

Fl. ob. 2 cor. I  
Perc.  
Solo  
Vi. I  
Vi. II  
Vla.  
Vcl. Cb.

Fl. ob.  
Cor. I  
Cor. II  
Tam.  
Solo  
Vi. I  
Vi. II  
Vla.  
Vcl. Cb.

non trem.  
mf  
Solo  
poco a poco cresc.

Cadenza

Solo  
Vi. I  
Vi. II  
Vla.  
Vcl. Cb.

poco a poco cresc.

All. pesante

Fl. ob. 2 cor. I  
Perc.  
Solo  
Vi. I  
Vi. II  
Vla.  
Vcl. Cb.

Fl. ob.  
Cor. I  
Cor. II  
Tam.  
Solo  
Vi. I  
Vi. II  
Vla.  
Vcl. Cb.

Timp. cresc.  
Sp. trem.

(25)  
(26)

Musical score for measures 25-26. The score includes parts for Fl. Ob. 2 Cor., Perc., Solo, VI.I, VI.II, VI.A, and Vc. Cb. The Fl. Ob. 2 Cor. part features dynamic markings *f* and *ff*, and articulation marks. The Perc. part includes *Timp.* and *Tam. Trom.* with *p* and *cross.* markings. The Solo part is marked *Solo*. The VI.I and VI.II parts have *VI.I* and *VI.II* markings. The VI.A part has *VI.A* markings. The Vc. Cb. part has *Vc. Cb.* markings. The score is written in a staff with a treble clef and a key signature of one flat.

Musical score for measures 27-28. The score includes parts for Fl. Ob. 2 Cor., Perc., Solo, VI.I, VI.II, VI.A, and Vc. Cb. The Fl. Ob. 2 Cor. part features dynamic markings *f* and *ff*, and articulation marks. The Perc. part includes *Pesante Timp.* and *Trom.* markings. The Solo part is marked *Solo*. The VI.I and VI.II parts have *VI.I* and *VI.II* markings. The VI.A part has *VI.A* markings. The Vc. Cb. part has *Vc. Cb.* markings. The score is written in a staff with a treble clef and a key signature of one flat.

NB  
noter  
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(27)  
(28)  
(29)  
(30)

# II

## Tranquilla e misteriosa

Perce. *Tam.* *Crot.*  $\frac{4}{2}$

*in ritmo approssimativo*

Viol. Cb. *cb. div. 2*  
*pp trem.*

Perce. *Cy.* *Crot.*  $\frac{4}{2}$  *Tam.*

*pp with soft clubs varying from center to edge of the instr. periodically in 25"*

Solo *Solo and lib.*

Viol. I *pp*  
*div. 2 2*

Viol. II *pp*  
*div. 2 2*

Viol. Cb. *pp non trem.*

Perce. *Tam. stem.*

(31)  
(32)  
(33)  
(37)

Perce.  
Solo  
VI. I  
VI. II  
VI. III  
VI. Cb.

*Un piu intensivo*

Perce.  
Solo  
VI. I  
VI. II  
VI. III  
VI. Cb.

*Tam. non trem.*  
*mp*  
*Solo*  
*VI. I & II dir. a 2.*  
*pp trem.*  
*non dir.*  
*pp trem.*  
*VI. non dir.*  
*pp trem.*

*Crot.*

Perce.  
Solo  
VI. I  
VI. II  
VI. III  
VI. Cb.

*Tranquillo e misterioso*

Perce.  
VI. I & II  
VI. Cb.

*Tam.*  
*Crot.*  
*pp trem.*  
*P in ritmo approssimativo*



(38)  
(37)  
(10)

# III

## All. marziale

Per. *Tam. trem.*  $\text{z}15^{\text{m}}$   $\text{z}10^{\text{m}}$   
*pp*  $\text{mp}$  5

Solo

Vi. I  
Vi. II *pp trem.*  $\text{z}10^{\text{m}}$   
*stacc. mp*

Vi. A *pp trem.*  $\text{z}10^{\text{m}}$   
*stacc. mp*

Vi. Cb.  $\text{z}10^{\text{m}}$   
*stacc. mp*  
*pizz* *mp pizz.*

Fl. I  
Ob.  
2 Cor. *Cor. II* *Do.*

Per. *Tam.*  $\text{mf}$  *Tam.*

Solo

Vi. I  
Vi. II *mf*

Vi. A *mf*

Vi. Cb. *mf*

Fl. I  
Ob.  
2 Cor. *Cor. II* *Do.*

Per. *Timp.*  $\text{mf}$

Solo

Vi. I  
Vi. II *mf*

Vi. A *mf*

Vi. Cb. *mf arco*

(41)  
(72)  
(43)

Fl. Ob. 2 Cor. 1  
Cor. II

Temp.

Perc.

Solo

VI. I  
VI. II

VI. A

VI. Cb.

Fl. Ob. 2 Cor. 1  
Cor. II

Perc.

Solo

VI. I  
VI. II

VI. A

VI. Cb.

Fl. Ob. 2 Cor. 1  
Cor. II

Perc.

Solo

VI. I  
VI. II

VI. A

VI. Cb.







(50)  
(51)  
(52)

Fl. 2 Cor. 2  
Perc.  
Solo  
W. 2  
W. 3  
Vla.  
Vcl. Cb.

Fl. 2 Cor. 2  
Perc.  
Solo  
W. 2  
W. 3  
Vla.  
Vcl. Cb.

Fl. 2 Cor. 2  
Perc.  
Solo  
W. 2  
W. 3  
Vla.  
Vcl. Cb.

Mozzoso



