

ANTONÍN
DVOŘÁK

SYMPHONY NO. 6

in D major

Op. 60

Critical Edition based on the Composer's Manuscript
Edited by František Bartoš

TIMPANI

VI. SYMFONIE

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VIth SYMPHONY

VI^{ème} SYMPHONIE

TIMPANI

ANTONÍN DVOŘÁK, op. 60
(1841 - 1904)

in DA

I.

Allegro non tanto ♩ = 132

2 8

Fl. Ob. b₃ Fg, Vc.

Un poco più animato ♩ = 144

3 11

pp f fz

fz fz fz

A Temp. I. Grandioso

6

Pos. 3, Tba

ff Un poco animato

43

B VI.1.

pp leggiero

8 tranquillo VI.1.

16 pp

C Legni

f cresc. p cresc.

8 VI.1.

ff marc.

Pos. 10 4 VI.1.

cresc. p

Timpani

1. Ob.

1. 2. 3. 4. 5.

pp

6. 7. 8.

2. VI.1. *sempre molto tranquillo*

1. 2. 3. 4. 5. 6. 7. 8.

ppp

9. **D** VI. Col.ova

pp

Pos. 21

Cor. 3,4 E

Cor. 1,2 D

18 **E** *f marc.* VI. *aim.*

f

10 Pos. 1,2

ff

ff fz fz

3 Archi pesante

ff rinforz.

F Più tranquillo

ff

5 Fl. Ob. Fg.

pp p p

Timpani

4.

Fg. **3** **Poco animato**

Trp., Cor. **Pos. 3, Tba** **9** **ff** **fx** **fx** **fx** **fx** **fx** **fx** **G** **11** **13**

VI.1. **cresc.** **f**

13 **H** **Cor. 1, 2, D** **p espress.** **2** **Poco tranquillo** **Cor. 1, D** **dim.** **3** **5**

pp **p** **mf** **f**

VI.1. **5** **I** **f**

2. **3.** **4.** **5.** **6.** **7.** **8.** **1.**

f **cresc.** **acceler.** **5** **ff**

f

Timpani

3

Trp. 2

ff **K** 3 *Archi pesante*

7 *ff*

1 2 3 4 5 6

7 8 9 10 *poco sosten.* 4 *pp* *dim.*

Ob. *pp* *pp*

Cor. 1.D *pp* *f* *VI. in tempo* *f*

II.

in B F

Adagio $\text{♩} = 42$ Cor. 1.F 13

Poco più animato $\text{♩} = 56$ Ob. *sp* *cresc.* 2 **A** Tempo I. 28

Cl. B *f* *dim.* *p*

Timpani

6

Cl. B *dim.* **B** 12

Fl. *p* *f* *fx* *pp* *p* **C**

Ob. *mf* *cresc.* *f* *Tempo I.*

Cor. I. F *ff* *f* *dim.* *p* *ff* **D**

1. 2. 3. 4. 5. 6.

10 **E** Cor. I. F *mf* *poco a poco cresc.*

VI. I. *f* *ff* *pp* **E** VI. col 8va *mf*

4

16 Fl. I. *p* *dim.* *pp* *dim.*

F in tempo *ritard.* 1. 2. 3. 4. 5. 6. 7. 8.

p *pp* *cresc.* *mf* *f*

13 **F** Cor. I. F *pp*

ff

III. Scherzo (Furiant)

in DA

Presto *d.* = 96

4 *f* 2 *tr* 2 *tr*

16 *tr* 33 *p cresc.* *f*

Cor. 1, 2 F *p* 18 *f* 16 Cor. F *pp*

18 Trp. D *f* *sempre cresc.* *grandioso*

f *ff* 2 2

2 2

1. 2. *f* Trio

Poco meno mosso *d.* = 80

poco sost. *p* *dim.* *pp* 5

Fl. picc. *in tempo* Fl. picc. *in tempo* Fl., Cl., Cor., Vl. I. *ppp*

4 6 4 12 12

Timpani

1. *pp*

2. 3. 4. 5. 6. 7. 8.

15 VI.1 *pp* 21 Vcl, Cb. VI.2 *pp*

VI.1 *pp* 2. *p*

3. 4. 5. *mf* *dim.*

6. 12 Fl. *pp* poco a poco string.

pp *cresc.* *f* Tempo I. (Presto)

2 *pp* 2

16

21 Legni 4 Archi 4 *p cresc.* *f*

Legni 4 Cor. 1, 2.F 16 Cor.F *p* *f* *pp*

18 Trp. D *f sempre cresc.*

ff *f* *ff* *grandioso*

Two staves of music with the number 2 written above the second and eighth measures. The text *poco a poco accelerando* is centered below the second and third staves.

IV. Finale

in D A Allegro con spirito
d = 84 Cor. 3, 4 *accelerando poco a poco* Cor. E

8 5 6 *mf* *f*

d = 100

1 2 3 4 5 6 7 8 9 10 11

ff

A Tempo I. Grandioso

ff

5 Trp. D *poco a* *f*

poco accelerando

fz fz fz p cresc.

2 **B**

f p

Timpani

10

B

d=100 16

Cor. E

III *sp cresc.*

Pos.

f fz fz

4

Cor. E

fz fz sp cresc.

Pos.

f

C

3

VI.1

fz fz fz fz fz

f

f

ff

16

Cor. 8

f

Pos.

p ff

pp

D

12

Pos.

f

Timpani

6 **E** 12 Pos. *pp* *ff*

f

4 *dim.* *p*

Cor. 1. E *p* **F** Cor. 3, 4. D *p* Cor. 1. E *p*

3 *f* *f*

6 Pos. 3. *f* *f* *f*

Pos. 3, Tba. *ff*

f *Poco ff* *sostenuto*

ff *ritard.* **G** *in tempo*

ff *dim.* *p*

3 Vcl., Cb. *pp* *pp* *pp* *tranquillo* *d=84* Cor. 8 *accelerando poco o poco* Cor. E

8 3 *f*

Timpani

Cor. E Pos. 3.

sf sf sf f

f

f

5 **H** Cor. 3, D VI. 1. 8

p

Cor. 3, 4, D Cor. 1, 2, E

p cresc. mf

cresc. f

f fz fz fz fz

Cor. 3, 4. Cor. 1, 2, 3, 4.

f f

fz fz fz fz

Pos. 3, Tba Pos. 1, 2.

p cresc. f f

Staff 1: Timpani part, first line. Features triplets of eighth notes, dynamic markings *f* and *ff*, and accents.

Staff 2: Timpani part, second line. Features triplets of eighth notes, dynamic marking *ff*, and a wavy line indicating a roll.

Staff 3: Instrumentation and first line of other instruments. Includes **I** Presto $d=132$, VI.1. 6, Vcl. 6, Vla 6, VI.2. 4, and Cor. 4. D. Dynamic marking *f* is present.

Staff 4: First line of Flute (Fl.) part. Dynamic marking *f* is present.

Staff 5: Second line of Flute (Fl.) part. Dynamic marking *f* is present.

Staff 6: First line of Trombone (Tbn.) part. Includes dynamic marking *f* and a **K** box.

Staff 7: First line of Cor. 1, 2, E part. Includes dynamic markings *ff* and *ff marc*.

Staff 8: First line of Trombone (Tbn.) part, second line. Includes dynamic markings *ff* and *ff*.

Staff 9: Second line of Trombone (Tbn.) part. Dynamic marking *f* is present.

Staff 10: Third line of Trombone (Tbn.) part. Includes dynamic marking *f*.

Timpani

Pos. 3, Tba

First staff of music, bass clef, containing a sequence of eighth notes with accents. A dynamic marking of *f* is present below the staff.

L

Second staff of music, bass clef, containing a sequence of notes with accents. A dynamic marking of *ff* is present below the staff.

Third staff of music, bass clef, containing a sequence of notes with accents.

Pos. 3, Tba pesante

Fourth staff of music, bass clef, containing a sequence of notes with accents.

Fifth staff of music, bass clef, containing a sequence of notes with accents. A dynamic marking of *fff* is present below the staff.

4 rit.

in tempo

Sixth staff of music, bass clef, containing a sequence of notes with accents. A dynamic marking of *ff* is present below the staff.

Seventh staff of music, bass clef, containing a sequence of notes with accents.