

# Quartet "America"

Anton Dvorak op.96/hiro

*Allegro ma non troppo*

The musical score is arranged in four systems, each with five staves. The top staff is for Alto, followed by Tenor I, Tenor II, and Bass. The bottom four staves are for strings, labeled A (Violin I), T.I (Violin II), T.II (Viola), and B (Cello/Double Bass). The music is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegro ma non troppo'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' and 'f'.

21

A.

T. I

T. II

B.

25

A.

T. I

T. II

B.

29

A.

T. I

T. II

B.

33

A.

T. I

T. II

B.

37

A.

T. I

T. II

B.

42 rit. in tempo

A. T. I. T. II. B.

This system contains measures 42 through 48. It features four staves: A (Alto), T. I (Tenor I), T. II (Tenor II), and B (Bass). The tempo markings 'rit.' and 'in tempo' are present. The music includes various rhythmic patterns and melodic lines across the staves.

49

A. T. I. T. II. B.

This system contains measures 49 through 54. It features four staves: A (Alto), T. I (Tenor I), T. II (Tenor II), and B (Bass). The music includes various rhythmic patterns and melodic lines across the staves.

55 molto rit.

A. T. I. T. II. B.

This system contains measures 55 through 60. It features four staves: A (Alto), T. I (Tenor I), T. II (Tenor II), and B (Bass). The tempo marking 'molto rit.' is present. The music includes various rhythmic patterns and melodic lines across the staves.

60 in tempo

A. T. I. T. II. B.

This system contains measures 60 through 63. It features four staves: A (Alto), T. I (Tenor I), T. II (Tenor II), and B (Bass). The tempo marking 'in tempo' is present. The music includes various rhythmic patterns and melodic lines across the staves.

64

A. T. I. T. II. B.

This system contains measures 64 through 67. It features four staves: A (Alto), T. I (Tenor I), T. II (Tenor II), and B (Bass). The music includes various rhythmic patterns and melodic lines across the staves.

68

A.

T. I

T. II

B.

71

A.

T. I

T. II

B.

75

A.

T. I

T. II

B.

80

A.

T. I

T. II

B.

84

A.

T. I

T. II

B.

89

A.

T. I

T. II

B.

92

A.

T. I

T. II

B.

96

A.

T. I

T. II

B.

101

A.

T. I

T. II

B.

104

A.

T. I

T. II

B.

108

A.

T. I

T. II

B.

114

A.

T. I

T. II

B.

118

A.

T. I

T. II

B.

122

A.

T. I

T. II

B.

126

A.

T. I

T. II

B.

130

A. 

T. I 

T. II 

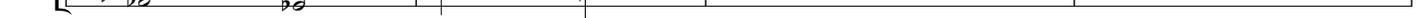
B. 

134

A. 

T. I 

T. II 

B. 

138

A. 

T. I 

T. II 

B. 

142

A. 

T. I 

T. II 

B. 

146

A. 

T. I 

T. II 

B. 

150 rit. in tempo

A. T. I. T. II. B.

This system contains measures 150 through 156. It features four staves: A (Alto), T. I (Tenor I), T. II (Tenor II), and B (Bass). The music is in a key with two flats and a 4/4 time signature. The tempo marking 'rit. in tempo' is placed above the staff. The A part has a melodic line with some rests. The T. I and T. II parts have rhythmic accompaniment. The B part has a steady eighth-note bass line.

157

A. T. I. T. II. B.

This system contains measures 157 through 162. The A part continues its melodic line. The T. I and T. II parts have more complex rhythmic patterns, including sixteenth-note runs. The B part continues with a steady eighth-note bass line.

163

A. T. I. T. II. B.

This system contains measures 163 through 166. The A part has a melodic line with some rests. The T. I and T. II parts have rhythmic accompaniment. The B part continues with a steady eighth-note bass line.

167 molto rit. poco rit. in tempo tr

A. T. I. T. II. B.

This system contains measures 167 through 173. The tempo markings 'molto rit.', 'poco rit.', and 'in tempo' are placed above the staff. The A part has a melodic line with some rests. The T. I and T. II parts have rhythmic accompaniment. The B part continues with a steady eighth-note bass line. There are trills (tr) marked above some notes in the A part.

174 tr

A. T. I. T. II. B.

This system contains measures 174 through 179. The A part has a melodic line with some rests. The T. I and T. II parts have rhythmic accompaniment. The B part continues with a steady eighth-note bass line. There are trills (tr) marked above some notes in the A part.

Lento

Alto Recorder

Tenor Recorder 1

Tenor Recorder 2

Bass

*p*

*p pizz.*

*mp molto espressivo*

A. Rec.

T. Rec. 1

T. Rec. 2

B.

*p*

*fzp*

*fp*

*fzp*

A. Rec.

T. Rec. 1

T. Rec. 2

B.

*mf*

*dim.*

*pp*

*ppp*

*mf*

*dim.*

*pp*

*mf*

*dim.*

*ppp*

A. Rec.

T. Rec. 1

T. Rec. 2

B.

*cresc.*

*fp*

*mf*

*cresc.*

*cresc.*

*fp*

*mf*

*cresc.*

A. Rec.

T. Rec. 1

T. Rec. 2

B.

*p*

*pp*

*espressivo*

*p*

*f*

*p*

*p*

*arco*

*pp*

*pizz.*

A. Rec. 22

T. Rec. 1

T. Rec. 2

B.

*molto cresc.* *f* *p* *cresc.* *mf* *f*

*molto cresc.* *f* *p* *cresc.* *mf*

*molto cresc.* *f* *p* *cresc.* *mf*

A. Rec. 27

T. Rec. 1

T. Rec. 2

B.

*dim.* *p* *dim.* *pp*

*dim.* *p* *dim.* *pp*

*f* *dim.* *p* *dim.* *pp*

*f* *dim.* *p* *dim.* *pp*

A. Rec. 31

T. Rec. 1

T. Rec. 2

B.

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

*p* *cresc.* *cresc.* *cresc.*

*arco* *p* *cresc.* *cresc.*

*p* *3* *cresc.* *cresc.*

A. Rec. 35

T. Rec. 1

T. Rec. 2

B.

*f* *f* *mf cresc.* *f* *f*

*f* *mf cresc.* *f* *f*

*f* *mf cresc.* *f* *f*

A. Rec. 39

T. Rec. 1

T. Rec. 2

B.

*dim.* *p* *pp* *pp*

*dim.* *p* *pp* *pp*

*dim.* *p* *pp* *pp*

*dim.* *p* *pp* *pp*

43

A. Rec. *mp* *f* *p* *fz*

T. Rec. 1 *mf* *piu f*

T. Rec. 2 *pp* *mf* *p* *fz* *p*

B. *mp* *f* *p* *fz*

48

A. Rec. *f* *dim.* *pp* *pp*

T. Rec. 1 *f* *dim.* *pp* *pp* *cresc.* *3*

T. Rec. 2 *f* *dim.* *pp* *pp* *cresc.*

B. *fz* *pp* *pp* *cresc.*

53

A. Rec. *cresc.* *ff* *f* *dim.* *dim.*

T. Rec. 1 *cresc.* *ff* *f* *dim.* *dim.*

T. Rec. 2 *cresc.* *ff* *dim.* *dim.* *dim.*

B. *cresc.* *ff* *dim.* *dim.*

58

A. Rec. *dim.* *p* *dim.* *pp*

T. Rec. 1 *dim.* *p* *dim.* *pp*

T. Rec. 2 *dim.* *p* *dim.* *pp*

B. *dim.* *p* *dim.* *pp*

63

A. Rec. *cresc.* *p* *f* *ff* *p*

T. Rec. 1 *mf* *f* *ff* *p*

T. Rec. 2 *fz* *pp* *cresc.* *ff* *p*

B. *fz* *pp* *cresc.* *ff*

68

A. Rec.

T. Rec. 1

T. Rec. 2

B.

*pp* *pp* *cresc.* *cresc.* *cresc.*

73

A. Rec.

T. Rec. 1

T. Rec. 2

B.

*cresc.* *f* *dim.* *mp* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *mp*

78

A. Rec.

T. Rec. 1

T. Rec. 2

B.

*dim.* *pp* *ritard.* *in tempo* *pizz.* *arco* *pizz.* *dim.* *pp* *pizz.* *arco* *pizz.* *dim.* *pp* *pizz.* *arco* *pizz.* *dim.* *pp* *arco* *p*

84

A. Rec.

T. Rec. 1

T. Rec. 2

B.

*arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *fpoco* *p* *arco* *pizz.* *arco* *pizz.* *fp* *arco* *p* *pp* *f* *p*

90

A. Rec.

T. Rec. 1

T. Rec. 2

B.

*pizz.* *pp* *cresc.* *dim.* *arco* *pp* *cresc.* *dim.* *ppp* *morendo* *morendo* *arco* *arco* *pp* *dim.* *morendo*

Molto vivace

Alto Recorder

Tenor Recorder 1

Tenor Recorder 2

Bass Recorder

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

Poco meno mosso

A. Rec. *ff* *mf*

T. Rec. 1 *ff* *fz*

T. Rec. 2 *ff* *mf*

B. Rec. *ff* *mf*

A. Rec. *p* *pp* *ritard.*

T. Rec. 1 *fz* *p* *pp*

T. Rec. 2 *p* *pp*

B. Rec. *p* *pp* *Fine*

A. Rec. *pp*

T. Rec. 1 *pp dolce*

T. Rec. 2

B. Rec.

*in tempo*

A. Rec. *mf*

T. Rec. 1 *mf*

T. Rec. 2 *fp* *fz*

B. Rec. *mf* *espressivo* *fz*

A. Rec. *dim.* *dim.* *p* *fp* *pp*

T. Rec. 1 *fp* *dim.* *fp* *dim.* *p* *fp* *dim.* *pp*

T. Rec. 2 *fp* *dim.* *fp* *dim.* *p* *fp* *dim.* *pp*

B. Rec. *fp* *dim.* *fp* *dim.* *p* *fp* *dim.* *pp*

*dim.* *dim.* *p* *pp*

72

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

*pp*

81

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

*f molto espressivo*

*ff*

*f*

89

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

*dim.*

*p*

*pp*

97

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

*p*

106

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

*pp*

*p*

3. Molto vivace

114

A. Rec. *mf* *f* *ff* *f*

T. Rec. 1 *mf* *f* *ff* *f*

T. Rec. 2 *mf* *f* *ff* *f* *fz* *fz* *fz* *fz*

B. Rec. *mf* *f* *ff* *f*

122

A. Rec. *f* *mf* *dim.*

T. Rec. 1 *f* *mf* *dim.*

T. Rec. 2 *f* *mf* *dim.*

B. Rec. *f* *mf* *dim.*

128

A. Rec. *p* *p*

T. Rec. 1 *p* *p*

T. Rec. 2 *p* *p*

B. Rec. *p*

134

A. Rec. *ff*

T. Rec. 1 *ff*

T. Rec. 2 *ff*

B. Rec. *ff*

141

A. Rec. *p* *dim.* *molto rit.* *molto rit.* *in tempo* *pp* *pp* *pp* *pp*

T. Rec. 1 *p* *dim.* *molto rit.* *in tempo* *pp legato* *pp* *pp* *pp*

T. Rec. 2 *p* *dim.* *molto rit.* *in tempo* *pp legato* *pp* *pp* *pp*

B. Rec. *p* *dim.* *pp* *pp* *pp* *pp* *pp* *pp*

3. Molto vivace

152

A. Rec. *f*

T. Rec. 1 *f*

T. Rec. 2 *f*

B. Rec. *f* *fz* *fz*

160

A. Rec.

T. Rec. 1 *dim.*

T. Rec. 2 *dim.*

B. Rec. *fz* *fz* *fz* *fz* *fz* *fz* *fz* *dim.*

169

A. Rec. *p* *ppp* *staccato*

T. Rec. 1 *p*

T. Rec. 2 *p* *ppp staccato*

B. Rec. *p* *ppp* *staccato*

175

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

180

A. Rec.

T. Rec. 1 *ff* *staccato*

T. Rec. 2 *ff*

B. Rec. *ff*

186

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

*molto* *dim.*

*molto* *dim.*

*molto* *dim.*

192

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

*p* *pp*

*p* *pp*

*p* *pp*

*p* *pp*

*D.C. al Fine*

Vivace ma non troppo

Alto Recorder  
Tenor Recorder 1  
Tenor Recorder 2  
Bass Recorder

A. Rec.  
T. Rec. 1  
T. Rec. 2  
B. Rec.

A. Rec.  
T. Rec. 1  
T. Rec. 2  
B. Rec.

A. Rec.  
T. Rec. 1  
T. Rec. 2  
B. Rec.

A. Rec.  
T. Rec. 1  
T. Rec. 2  
B. Rec.

44

A. Rec. *fz* *ff* *pp*

T. Rec. 1 *fz* *ff* *dim. p* *pp*

T. Rec. 2 *fz* *ff* *dim. p* *pp*

B. Rec. *fz* *ff* *dim. p* *pp*

52

A. Rec. *fp* *fz* *p*

T. Rec. 1 *fp* *fz* *p*

T. Rec. 2 *fp* *fz* *p*

B. Rec. *fp* *fz* *p*

61

A. Rec. *mf* *cresc.* *ff*

T. Rec. 1 *mf* *cresc.* *ff*

T. Rec. 2 *mf* *cresc.* *ff* *mp*

B. Rec. *mf* *cresc.* *ff* *mp*

69

A. Rec. *pp dolce*

T. Rec. 1 *pp*

T. Rec. 2 *pp*

B. Rec. *pp*

77

A. Rec. *pp*

T. Rec. 1 *pp*

T. Rec. 2 *pp*

B. Rec. *pp*

4. Vivace ma non troppo

85

A. Rec. *pp* *pp*

T. Rec. 1

T. Rec. 2

B. Rec.

93

A. Rec. *mf* *dim.* *pp*

T. Rec. 1 *mf* *dim.* *pp*

T. Rec. 2 *mf* *dim.* *pp*

B. Rec. *mf* *dim.* *pp*

101

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

108

A. Rec.

T. Rec. 1 *cresc.*

T. Rec. 2 *cresc.*

B. Rec. *cresc.*

114

A. Rec. *f*

T. Rec. 1 *f*

T. Rec. 2 *f*

B. Rec. *f* *fz*

4. Vivace ma non troppo

120

A. Rec. *pp*

T. Rec. 1 *pp*

T. Rec. 2 *p* *pp*

B. Rec. *p* *pp*

127

A. Rec. *cresc.* *mf*

T. Rec. 1 *cresc.* *mf*

T. Rec. 2 *cresc.* *mf*

B. Rec. *cresc.* *mf*

134

A. Rec. *f* *cresc.*

T. Rec. 1 *f* *cresc.*

T. Rec. 2 *f* *cresc.*

B. Rec. *f* *cresc.*

141

A. Rec. *ff*

T. Rec. 1 *fz* *tr* *ff*

T. Rec. 2 *ff*

B. Rec. *ff*

149

A. Rec. *pp*

T. Rec. 1 *dim.* *p* *pp*

T. Rec. 2 *dim.* *p*

B. Rec. *dim.* *p*

4. Vivace ma non troppo

158

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

169

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

179

Meno mosso

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

190

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

202

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

211

A. Rec. *pp* arco

T. Rec. 1 *fz* *pp*

T. Rec. 2 *pp*

B. Rec. *dim.* *p* *pp*

Piu mosso  
Tempo I

219

A. Rec. *fp*

T. Rec. 1 *fp*

T. Rec. 2 *fp*

B. Rec. *fp* *fp*

227

A. Rec. *fz* *cresc.* *fz* *f* *f* *f* *f* *molto cresc.*

T. Rec. 1 *fz* *cresc.* *fz* *fz* *cresc.* *fz* *fz* *fz*

T. Rec. 2 *fz* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *ff*

B. Rec. *cresc.* *cresc.* *cresc.* *cresc.* *ff*

234

A. Rec. *ff* *fpp*

T. Rec. 1 *fpp*

T. Rec. 2 *fpp*

B. Rec. *fpp* *pizz.* *fpp*

243

A. Rec. *mf* *fz cresc.* *f*

T. Rec. 1 *mf* *fz cresc.* *f*

T. Rec. 2 *mf* *cresc.* *f*

B. Rec. *arco* *mf* *cresc.* *f*



4. Vivace ma non troppo

A. Rec. *mf* *dim.* *p* *dim.*

T. Rec. 1 *mf* *dim.* *p* *dim.* *p*

T. Rec. 2 *mf* *dim.* *p* *dim.* *p* *fp* *arco*

B. Rec. *fz* *p* *p*

A. Rec. *piu cresc.* *f*

T. Rec. 1 *fp* *piu cresc.* *f*

T. Rec. 2 *fp* *piu cresc.* *f*

B. Rec. *piu cresc.* *f*

A. Rec. *ff* *ffp* *p*

T. Rec. 1 *ff* *ffp* *p*

T. Rec. 2 *ff* *ffp* *f* *fp*

B. Rec. *ff* *ffp* *f* *fp*

A. Rec. *f* *f*

T. Rec. 1 *f* *f*

T. Rec. 2 *fz* *cresc.* *f* *fz*

B. Rec. *cresc.* *f* *fz*

A. Rec. *piuf*

T. Rec. 1 *piuf*

T. Rec. 2 *piuf* *fz* *fz*

B. Rec. *piuf* *fz* *fz*

4. Vivace ma non troppo

343

A. Rec. *ff*

T. Rec. 1 *ff*

T. Rec. 2 *non legato* 3

B. Rec. *ff*<sup>3</sup>

351

A. Rec. *ff*

T. Rec. 1 *non legato* 3

T. Rec. 2 *ff*<sup>3</sup>

B. Rec. *ff*

359

A. Rec.

T. Rec. 1

T. Rec. 2

B. Rec.

366

A. Rec.

T. Rec. 1 *fff*

T. Rec. 2 *fff*

B. Rec. *fff*<sup>3</sup>

374

A. Rec.

T. Rec. 1 *fz*

T. Rec. 2 *fz*

B. Rec. *fz*

Alto

"American"

for Recorder Quartet

Anton Dvorak op.96

I

Allegro ma non troppo

5

9

15

22

29

35

44

55

64

68

72

77

85

rit.

in tempo

molto rit. in tempo



Alto

II

Lento 2

*mp molto espressivo* *p*

7 *fzp* *mf* *dim.* *pp*

12 *cresc.* *fp*

17 *mf* *cresc.* *p* *pp*

21 *molto cresc.* *f* *p* *cresc.*

26 *mf* *f* *dim.* *p* *dim.* *pp* *p*

32 *f* *pp* *cresc.* *cresc.* *f*

38 *f* *dim.* *p* *pp* *mp*

44 *f* *p* *fz* *f* *dim.* *pp*

50 *pp* *3* *cresc.* *ff*

56 *dim.* *p* *dim.* *pp*

62 *cresc.* *p* *f* *ff* *p*

68 *pp* *pp* *cresc.* 3

73 *cresc.* *f* *dim.* *mp*

78 *dim.* *pp* *ritard.* *in tempo* *pizz.*

83 *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

87 *arco* *pizz.* *arco* *pizz.* *fp* *p* *pp* *cresc.*

93 *dim.* *arco*

Alto

III

Molto vivace

4  
*p* *f*  
12  
*pp* *ff*  
21  
*p*  
27  
*p* *mf* *ff*  
35  
*ff*

Poco meno mosso

41  
*mf* *p* *pp* *Fine*  
ritard.

in tempo

49  
*pp*

57  
*mf*

62  
*dim.* *dim.*

67  
*p* *fp* *pp*

72  
*f* *molto espressivo*

89  
*dim.* *dim.* *p* *pp*

97 *p*

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

116 *ff* *f*

123 *f* *mf* *dim.* *p* *p*

132

140 *p* *dim.* *molto rit.* *in tempo* *ff* *pp*

149 *pp* <sup>3</sup>

153 *f*

159

167 *dim.* *p* *staccato* *ppp*

177 *ff*

184 *molto* *dim.*

191 *p* *pp* *D.C. al Fine*

Alto

IV

Vivace ma non troppo

*p*

11 *cresc.* *mf*

20 *fz* *fz* *fz* *fz* *p*

33 *fz* *pp* *fz* *pp* *fz* *pp*

44 *fz* *fz* *fz* *ff* *pp* *fp*

55 *fz* *p* *mf* *cresc.* *ff*

66 *pp dolce*

77 *pp* *pp* *mf* *dim.*

99 *pp*

106 *cresc.*

114 *f*



## 4. Vivace ma non troppo

3

250 *ppp*

261 *non legato*

270 *cresc.* *cresc.* *f* *dim.*

280 *Meno mosso*  
*p espressivo* *pp*

294 *fz* *p* *pp* *mf* *dim.*

307 *p* *dim.* *pp* *piu cresc.*

317 *f* *ff*

325 *ffp* *p* *cresc.* *f* *piu f*

336 *ff*

345 *ff*

357

365 *fff*

373 *fz*

# "American"

Tenor I

for Recorder Quartet

Anton Dvorak op.96

Allegro ma non troppo



6

10

15

22

28

33

38 rit. in tempo

48

53

59 molto rit. in tempo

65

69

76

82

87

93

99

103

108

114

118

122

128

134

140

145

151

161

166

174

rit. in tempo

molto rit.

poco rit. in tempo

Tenor I

II

Lento

*p*

5

*fp* *mf*

10

*dim.* *pp*

14

*cresc.* *fp* *mf* *cresc.*

18

*espressivo*  
*p* *p* *f* *p* *f*

23

*f* *p* *cresc.* *mf* *f* *dim.* *p*

29

*dim.* *pp* *p* *cresc.*

34

*cresc.* *f*

38

*f* *dim.* *p* *pp*

42

*mf* *pi f*

47

*f* *dim.* *pp* *pp* *cresc.*

52

*cresc.* *ff* *f* *dim.*

57 *dim.* *dim.* *p* *dim.* *pp*

63 *mf* *f* *ff* *p*

68 *pp* *pp* *cresc.* *cresc.*

72 *cresc.* *f* *dim.*

77 *p* *dim.* *pp* *ritard.* *in tempo* *pizz.*

83 *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

88 *arco* *fp* *p* *pp* *pizz.* *cresc.*

93 *dim.* *arco*

Tenor I

III

Molto vivace

*f* *p*

8 *f* *pp*

16 *ff* *p*

24 *p* *mf*

32 *ff* *ff*

39 **Poco meno mosso**  
*fz* *fz* *fz* *fz*

45 *p* *pp* **in tempo** *Fine pp dolce*

53 *mf*

60 *fp* *fp dim.* *fp dim.*

68 *p* *fp dim.* *pp* *ff* 8

83

89 *dim.* *dim.* *p*

95 *pp* *p* 4

103 *pp*

112 *p* *mf* *f* *ff* *f*

119 *f*

126 *mf* *dim.* *p* *p*

133 *ff*

140 *p* *dim.* *molto rit.* *in tempo* *pp legato*

146 *pp*

153 *f*

163 *dim.*

171 *p* 8 *staccato* *ff*

185 *molto* *dim.*

191 *p* *pp* *D.C. al Fine*

Tenor II

IV

Vivace ma non troppo

*fp* *fp* *fp* *fp* *fp* *cresc.*

*mf* *fz* *fz* *fz* *fz* *fp* *dim.* *p*

*pp*

*fz* *ff* *dim. p* *pp*

*mf* *cresc.* *ff*

*pp*

*mf*

*dim.* *pp*

*cresc.*

*f* *pp* **3**

*cresc.* *mf*

*f* *cresc.* *fz* *fz* *fz* *fz* *fz* *fz* *tr* *tr*

*ff* *dim.* *p* **2** *pp*

Meno mosso

161 Musical staff 161-180. Treble clef, key signature of two flats. Dynamics: *dim.*, *pp*.

181 Musical staff 181-206. Treble clef, key signature of two flats. Dynamics: *pp*, *p*, *pp*, *dim.*. Includes a fermata and a 7-measure rest.

207 Musical staff 207-220. Treble clef, key signature of two flats. Dynamics: *pp*, *cresc.*, *fz*, *pp*, *fp*. Includes *pizz.* and *arco* markings. Tempo change: **Piu mosso Tempo I**.

221 Musical staff 221-231. Treble clef, key signature of two flats. Dynamics: *fp*, *fp*, *fp*, *fz*, *cresc. fz*, *fz*, *cresc.*, *fz*.

232 Musical staff 232-245. Treble clef, key signature of two flats. Dynamics: *fz*, *fz*, *fpp*, *mf*.

246 Musical staff 246-261. Treble clef, key signature of two flats. Dynamics: *f cresc.*, *f*, *ppp*.

262 Musical staff 262-275. Treble clef, key signature of two flats. Dynamics: *fp*, *non legato*, *cresc.*, *cresc.*. Includes triplets.

276 Musical staff 276-297. Treble clef, key signature of two flats. Dynamics: *f*, *3 dim.*, *p*, *pp*, *fp*, *p*. Tempo change: **Meno mosso**.

298 Musical staff 298-315. Treble clef, key signature of two flats. Dynamics: *pp*, *mf*, *dim.*, *p*, *dim. p*, *fp*, *piu cresc.*. Includes triplets.

316 Musical staff 316-329. Treble clef, key signature of two flats. Dynamics: *f*, *ff*, *ffp*, *cresc.*. Includes triplets.

330 Musical staff 330-342. Treble clef, key signature of two flats. Dynamics: *f*, *piu f*. Includes triplets.

343 Musical staff 343-356. Treble clef, key signature of two flats. Dynamics: *ff*, *ff<sup>3</sup>*, *non legato*. Includes triplets.

357 Musical staff 357-365. Treble clef, key signature of two flats. Dynamics: *ff*. Includes triplets.

369 Musical staff 369-380. Treble clef, key signature of two flats. Dynamics: *fff*, *fz*. Includes triplets.

Tenor II

String Quartet "America"

Anton Dvorak op.96

Allegro ma non troppo

2

7

11

18

23

28

33

39 rit. in tempo

47

55 molto rit. in tempo

61

64

69

73 3

Detailed description: This is a page of a musical score for the Tenor II part of the String Quartet "America" by Anton Dvorak. The score is written in a single system with 14 staves. The key signature is one flat (B-flat major/D minor) and the time signature is common time (C). The tempo is marked "Allegro ma non troppo". The score begins with a two-measure rest, followed by a melodic line. The second staff contains a sixteenth-note accompaniment. The third staff continues the melodic line. The fourth staff features a sixteenth-note accompaniment with slurs. The fifth staff continues the melodic line. The sixth staff features a sixteenth-note accompaniment. The seventh staff continues the melodic line. The eighth staff features a sixteenth-note accompaniment. The ninth staff continues the melodic line. The tenth staff features a sixteenth-note accompaniment. The eleventh staff continues the melodic line. The twelfth staff features a sixteenth-note accompaniment. The thirteenth staff continues the melodic line. The fourteenth staff begins with a three-measure rest, followed by a melodic line. The score includes various musical notations such as slurs, ties, and dynamic markings like "rit." and "molto rit.".

82

88

92

100

105

109

119

125

132

138

144

150 rit. in tempo

160

molto rit.

165

172 poco rit. in tempo

Tenor II

II

Lento

*p*

5 *fp*

9 *mf* *dim.* *pp* *pizz.*

14 *cresc.* *fp* *mf* *cresc.* *p*

19 *arco* *pp* *molto cresc.*

23 *f* *p* *cresc.* *mf*

27 *f* *dim.* *p* *dim.* *pp*

31 *p* *cresc.*

34 *cresc.* *f*

37 *cresc.* *f* *dim.* *p*

41 *pp* *mp* *mf*

45 *p* *fz* *p* *f* *dim.*

49 *pp* *pp*

53 *cresc.* *ff* *dim.*

57 *dim.* *dim.* *p* *dim.* *pp*

61 *fz* *pp*

65 *cresc.* *ff* *p* *pp*

69 *pp* *cresc.* *cresc.*

73 *cresc.* *f* *dim.*

77 *mp* *dim.* *pp*

81 *ritard.* *in tempo* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

86 *arco* *pizz.* *arco* *pizz.* *arco* *fp* *p* *pp*

92 *ppp* *morendo*

Tenor II

III

Molto vivace

4  
*p* *f* *fz* *fz*

13  
*pp* *ff* *mf*

20  
*p*

27  
*p* *mf* *ff*

34  
*ff*

41 Poco meno mosso  
*mf* *p* *pp* *Fine* *ritard.*

49 in tempo  
8  
*fp* *fz* *fp* *fp* *fz* *fz* *fz*

64  
*fp* *fp* *dim.* *fp* *dim.* *p* *fp* *dim.* *pp*

72  
*p*

81  
*ff*

88  
*dim.* *dim.* *p* *pp*

97  
4  
*p*

107 *pp* *p* *mf*

Musical staff 107-114: Treble clef, key signature of two flats. Measures 107-114. Dynamics: *pp*, *p*, *mf*. Includes slurs and accents.

115 *f* *ff* *f* *fz* *fz* *fz* *fz*

Musical staff 115-120: Treble clef, key signature of two flats. Measures 115-120. Dynamics: *f*, *ff*, *f*, *fz*, *fz*, *fz*, *fz*. Includes slurs and accents.

121 *f*

Musical staff 121-125: Treble clef, key signature of two flats. Measures 121-125. Dynamics: *f*. Includes slurs.

126 *mf* *dim.* *p* *p*

Musical staff 126-130: Treble clef, key signature of two flats. Measures 126-130. Dynamics: *mf*, *dim.*, *p*, *p*. Includes slurs.

131

Musical staff 131-135: Treble clef, key signature of two flats. Measures 131-135. Includes slurs.

136 *ff* *p* *dim.*

Musical staff 136-142: Treble clef, key signature of two flats. Measures 136-142. Dynamics: *ff*, *p*, *dim.*. Includes slurs.

143 *molto rit.* *in tempo* *pp* *legato*

Musical staff 143-148: Treble clef, key signature of two flats. Measures 143-148. Dynamics: *pp*. Includes slurs and a fermata.

149 *f*

Musical staff 149-165: Treble clef, key signature of two flats. Measures 149-165. Dynamics: *f*. Includes slurs and accents.

166 *dim.* *p*

Musical staff 166-172: Treble clef, key signature of two flats. Measures 166-172. Dynamics: *dim.*, *p*. Includes slurs.

173 *staccato* *ppp*

Musical staff 173-176: Treble clef, key signature of two flats. Measures 173-176. Dynamics: *ppp*. Includes slurs and triplets.

177

Musical staff 177-180: Treble clef, key signature of two flats. Measures 177-180. Includes slurs and triplets.

181 *ff*

Musical staff 181-188: Treble clef, key signature of two flats. Measures 181-188. Dynamics: *ff*. Includes slurs.

189 *molto* *dim.* *p* *pp* *D.C. al Fine*

Musical staff 189-194: Treble clef, key signature of two flats. Measures 189-194. Dynamics: *molto*, *dim.*, *p*, *pp*. Includes slurs and a double bar line.

Tenor II

IV

Vivace ma non troppo

*p* *cresc.*

15 *mf* *fz* *fz* *fz* *fz* *fp* *dim.*

27 *p* *pp*

40 *fz* *ff* *dim* *pp*

52 *mf* *cresc.*

65 *ff* *mp* *pp*

78

91 *mf* *dim.* *pp*

104 *cresc.* *f*

116 *fz* *p* *pp*

125 *cresc.* *mf*

134 *f* *cresc.*

143 *ff* *dim.* *p*

156 **3**  
*pp* *fp* *dim.*

179 **Meno mosso**  
*pp* *pp* *p* *pp* *p* *fp* *fz* *cresc.*

210 **Piu mosso**  
**Tempo I**  
*pp* *fp* *fp* *fp*

224  
*fp* *fz* *cresc.* *cresc.* *ff*

234  
*fpp* *mf* *cresc.* *f*

252  
*ppp* *fp*

267  
*fp* *fp* *fz* *cresc.* *fz* *fz* *fz* *fz* *f<sup>3</sup>* *dim.*

280 **Meno mosso**  
*p* *pp* *fp* *p* *pp*

304  
*mf* *dim.* *p* *dim.* *p* *fp* *fp* *piu cresc.*

318  
*f* *ff* *f* *fp* *fz* *cresc.*

331  
*f* *piu f* *fz* *fz*

343 **non legato**  
*ff<sup>3</sup>* *ff* *fz*

354  
*fz*

369  
*fff* *fz*

Bass

String Quartet "America"

Anton Dvorak op.96

Allegro ma non troppo

9

14

20

27

33

38 rit. in tempo

45

54 molto rit. in tempo

62

69

73

79 pizz. arco

85

91

96

108

117

124

131

138

144

149

153

162

170

175

Bass

II

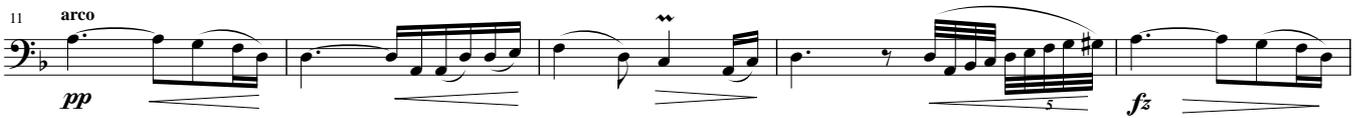
Lento  
pizz.  
*p*



6  
*fz p* *mf* *dim.*



11 arco  
*pp* *fz*



16 *mf* *cresc.* *p* *pp* pizz.



21 *molto cresc.* *p* *cresc.*



26 *mf* *f* *dim.* *p* *dim.* *pp*



31 arco  
*p* *cresc.* *cresc.* *f*



36 *mf* *cresc.* *f* *f* *dim.* *p*



41 *pp* *mp* *f* *p* pizz.



46

*fz* *cresc.* *fz* *pp* *pp*

51

*cresc.* *cresc.* *ff*

56

*dim.* *dim.* *dim.* *p* *dim.* *pp*

61

*fz* *pp* *cresc.*

66

*ff* *pp* *pp* *cresc.*

71

*cresc.* *cresc.* *f*

76

*dim.* *mp* *dim.* *pp*

81

*ritard.* *in tempo* *p* *pp*

86

*f* *p* *pp*

92

*dim.* *morendo*

Bass *Molto vivace*

III

1-8: Bass line starting with *f* and *p* dynamics.

9-17: Bass line with *fz* and *pp* dynamics.

18-24: Bass line with *ff*, *mf*, and *p* dynamics.

25-33: Bass line with *mf* and *ff* dynamics, including a triplet.

34-40: Bass line with *ff* dynamics.

41-48: Bass line with *mf*, *p*, and *pp* dynamics, ending with *Fine*.

49-62: Bass line with *mf* and *espressivo* markings, including an 8-measure rest.

63-74: Bass line with *dim.*, *p*, and *pp* dynamics.

75-83: Bass line with *f* dynamics.

84-90: Bass line with *dim.* dynamics.

91-96: Bass line with *p* and *pp* dynamics.

97-104: Bass line with *p* dynamics.

108

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

119

*f* *mf* *dim.*

128

*p*

137

*ff* *p* *dim.* *pp*

*molto rit.* *in tempo*

149

*pp*

157

*f* *fz* *fz* *fz* *fz* *fz*

163

*fz* *fz* *fz* *fz* *dim.*

170

*p* *ppp*

*3 staccato*

176

181

*ff* *molto*

190

*dim.* *p* *pp* *D.C. al Fine*

Bass

IV

Vivace ma non troppo

1

*p* *p cresc.*

17

*mf* *f* *fp dim.* *p*

30

*pp*

44

*fz* *ff* *dim. p* *pp*

56

*mf* *cresc.* *ff* *mp*

69

*pp*

79

*mf* *dim.* *pp*

91

*mf* *dim.* *pp*

102

*p* *pp* *cresc.*

111

*cresc.* *f* *fz*

121

*p* *pp* *cresc.*

131

*mf* *f* *cresc.*

144

*ff* *dim.* *p*

