

Sara

Angel Mislán (1862-1911)

arranged for strings by William Rich

Andante

Violin 1 *mf* 3 3 3 3 3 3 3 3

Violin 2 *fz* *fz* *fz* *fz* *fz*

Viola *fz* *fz* *fz* *fz* *fz*

Cello *mf* 3 3 3 3 3 3 3 3

Contrabass *pizz.* *mf* 3 3 3 3 3 3 3 3

Vln. 1 *mf* 3 3 *cresc.* 3 3 *f* 3 3

Vln. 2 *mp* 3 3 *mf* 3 3 *f* 3 3

Vla. *mp* 3 3 *mf* 3 3 *f* 3 3

Vc. *mp* 3 3 *mf* 3 3 *f* 3 3

Cb. *arco* *mp* 3 3 *mf* 3 3 *f* 3 3

A Allegretto

Vln. 1 *p*

Vln. 2 *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

24

Vln. 1 *mp* *cresc.* *mf*

Vln. 2 *mp* *mf*

Vla. *mp* *mf* *arco*

Vc. *mp* *mf*

Cb. *mp* *cresc.* *mf*

32

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *pizz.* *mf* *arco*

Vc. *arco*

Cb. *mf*

B

39

Vln. 1

Vln. 2

Vla. *V*

Vc.

Cb.

C

46

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts feature melodic lines with accents (V) and dynamics of *mp*. The Viola (Vla.) part includes *pizz.* and *mf* markings. The Violoncello (Vc.) and Contrabasso (Cb.) parts provide a rhythmic and harmonic foundation with *mf* and *arco* markings.

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Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts continue with melodic development, including triplets and accents (V) with *mf* dynamics. The Viola (Vla.) part features *arco* and *pizz.* markings. The Violoncello (Vc.) and Contrabasso (Cb.) parts maintain the harmonic structure.

59

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts feature more complex melodic patterns. The Viola (Vla.) part includes *pizz.* markings. The Violoncello (Vc.) and Contrabasso (Cb.) parts provide a steady accompaniment.