

CARLOS C. PIMENTEL B.

Para Guitarra Sola.

- Nº1. Desesperación, *Vals lento.*
„ 2. El Conde de Luxemburg, *Vals de Franz Lehár.*

Para Mandolina y Guitarra.

- Nº1. Vivan las Muchachas, *Grand Polka.*

Para Mandolina ó Violon con Guitarra

- Nº1. La Princesa del Dollar, *Vals de Leo Fall.*
„ 2. Inocentes en el Amor, *Serenata Mazurka.*

Para Mandolina o Violon Bandurria y Guitarra.

- Nº1. El Conde de Luxemburg, *Vals de Franz Lehár.*
„ 2. Encantos de un Vals, *de Oscar Strauss.*

Publicado por



Inocentes en el Amor.

(Serenata Mazurka.)

Guitarra.

por C. C. Pimentel B. Op. 67.

Lento.

The first section of the music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*p*) dynamic. The notation consists of four staves of music. The first staff contains the first four measures, with dynamics *p* and *p*. The second staff contains measures 5 through 8, with dynamics *p*, *p*, *p*, and *p*. The third staff contains measures 9 through 12, with dynamics *p*, *p*, *p*, and *p*. The fourth staff contains measures 13 through 16, with dynamics *p*, *p*, *p*, and *p*. The piece concludes with a double bar line, a repeat sign, and a final chord marked *f* and *Fin.*

The Trio section begins with a *mf* dynamic and a key signature change to one flat (Bb). The notation consists of four staves of music. The first staff contains measures 17 through 20, with dynamics *mf* and *mf*. The second staff contains measures 21 through 24, with dynamics *mf* and *p*. The third staff contains measures 25 through 28, with dynamics *p* and *p*. The fourth staff contains measures 29 through 32, with dynamics *p* and *p*. The piece concludes with a double bar line, a repeat sign, and a final chord marked *D.C.*

Inocentes en el Amor.

(Serenata Mazurka)

Mandolin ó Violin.

por C. C. Pimentel B. Op. 67.

Lento.

The musical score is written for Mandolin or Violin in G major, 3/4 time. It consists of five systems of music. The first system begins with a *Lento* tempo marking and a dynamic of *p*. The second system includes dynamics of *ff*, *p*, *rall. pp*, *a tempo*, and *cresc.*. The third system features *poco a poco*, *p*, *Fin.*, *mf*, and *f*. The fourth system includes *ff*, *fff*, *p*, and *D. C.*. The fifth system is marked *Trio.* and includes dynamics of *mf*, *f*, *p*, and *cresc.*. The score concludes with a first ending (1) and a second ending (2) leading to *D. C.*

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Mattensohn y Grimm Suc. de Carlos Brandt

Almacenes de Música

VALPARAISO

Esmeralda 17 Casilla 104.

CONCEPCION

Calle Berros Arano 575.