



## Gallina.

Pittsburgh: Wamelink & Barr, 1865

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A LAS SEÑORITAS DE GALARRAGA

(de la Habana)

# La Gallina

(THE HEN)

DANSE CUBAINE

A QUATRE MAINS

COMPOSÉ PAR

# L. M. GOTTSCHALK.

NEW YORK

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## LA GALLINA.

(THE HEN.)

## NOTE DE L'AUTEUR.

Je recommande pour ce petit morceau la plus scrupuleuse observation de ce qui est marqué. La caractère d'ardeur à la fois mélancolique et inquiète que j'ai cherché à lui imprimer disparaîtrait entièrement, si l'exécutant ne s'attachait à donner aux rythmes qu'il renferme leur valeur exacte. La mélodie devra se détacher sur le fond tourmenté mais symétrique de la basse avec une sonorité "cantante" et une "morbidezza" qui sont les traits caractéristiques de la musique créole. Se mouvoir avec toute la désinvolture de l'Ad Libitum et du tempo rubato dans l'intérieur de la mesure, et ne point cependant en franchir les limites extrêmes, tel est le secret du charme que produit la musique des Antilles, et de la difficulté que présente ce morceau dont les mélodies et leur arrangement, bons ou mauvais, m'appartiennent entièrement.

(Metronome 112. ♩)

L. M. GOTTSCHALK.

*Allegro moderato.**SECONDO.*

The musical score consists of three staves of piano music. The top staff is labeled "Allegro moderato." and the middle staff is labeled "SECONDO.". Both staves are in 2/4 time and common key signature. The bottom staff continues the musical line. The notation includes various note values (eighth and sixteenth notes) and rests, with dynamic markings like *f* (fortissimo) and *p* (pianissimo). Measure numbers 5992 are visible at the bottom left of the third staff.

Ent'd according to Act of Congress AD 1865 by Wm. HALL, in the Clerk's Office of the Dis't Court of the South'n Dis't of N.Y.

## LA GALLINA.

(THE HEN.)

## NOTE BY THE AUTHOR.

I must suggest this little piece should be played exactly as it is written, as the license occasionally indulged in by pupils, of substituting their own thoughts for those of the composer, must inevitably interfere with the general effect. The characteristics of mingled sadness and restless passion which distinguish the piece would be utterly lost were not the accuracy of each changing rythm fully sustained. The melody should stand out in bold relief from the agitated but symetrical back-ground of the bass with the singing sonorousness and passionate languor which are the peculiar traits of Creole music. To give entire scope to the "Ad Libitum" and "Tempo Rubato" and at the same time not to transcend the extreme limits of the time, is the principal difficulty as well as the great charm of the music of the Antilles, from which I have borrowed the outline of this Composition, the Theme and Arrangement being exclusively my own. I intend hereafter, as a prelude to my pieces, to make a few observations on the proper method of playing them, hoping that those who like my music, may accept the fervent desire to facilitate its execution, as an acknowledgement of their kindly appreciation.

(Metronome 112. ♩)

L. M. GOTTSCHALK.

*Allegro moderato.**PRIMO.*

The musical score consists of three staves of piano notation. The top staff is labeled "Allegro moderato." and "PRIMO." It features dynamic markings such as *f* (fortissimo) and *Brillante.* (brillante). The middle staff has a dynamic marking of *8va* (octave up). The bottom staff also has a dynamic marking of *8va*. The notation includes various rhythmic patterns, such as sixteenth-note chords and eighth-note chords, with some notes having grace marks. There are also some handwritten markings, including a circled "3" over a measure and a circled "2" over another.

## SECONDO.

A handwritten musical score for piano, consisting of five staves. The music is in common time and uses a key signature of one flat. The first four staves are in G major (no sharps or flats), while the fifth staff is in F major (one sharp). The score begins with a dynamic marking of *p*. The music features various note values including eighth and sixteenth notes, and rests. Measures 1-4 show a repeating pattern of chords and eighth-note patterns. Measure 5 introduces a new section with a dynamic of *f*. Measures 6-8 show a continuation of the rhythmic pattern. The final measure, 9, concludes the section with a return to the original key signature.

## PRIMO.

5

*8va*

*p*

*8va*

*3*

*8va*

*8va*

*f*

*8va*

*8va*

*5992*

## SECONDO.

The image shows five staves of handwritten musical notation for piano, arranged in two columns. The notation uses a treble clef for the top staff and a bass clef for the bottom staff. The music consists primarily of eighth-note patterns. The first four staves are in common time, while the fifth staff begins with a measure in common time and then changes to 6/8 time. The notation includes various dynamics such as 'Leggiere.' (leggiero) and 'cres - - cen - do.' (crescendo). The manuscript is written in black ink on aged, yellowish paper.

**PRIMO.**  
gva

7

The image shows a single page from a classical piano score. It features five staves of music, each with a treble clef and a bass clef. The music is written in common time. Various dynamics are indicated throughout the piece, including '8va' (octave up) markings above the first, second, and fifth staves; '8va' (octave down) markings above the second and third staves; 'crescen-do.' markings below the fourth staff; and 'f' (fortissimo) markings below the fifth staff. The musical content is composed of dense, repetitive harmonic patterns, likely a basso continuo or harmonic foundation for a larger work.

## SECONDO.



*PRIMO.*

8vo

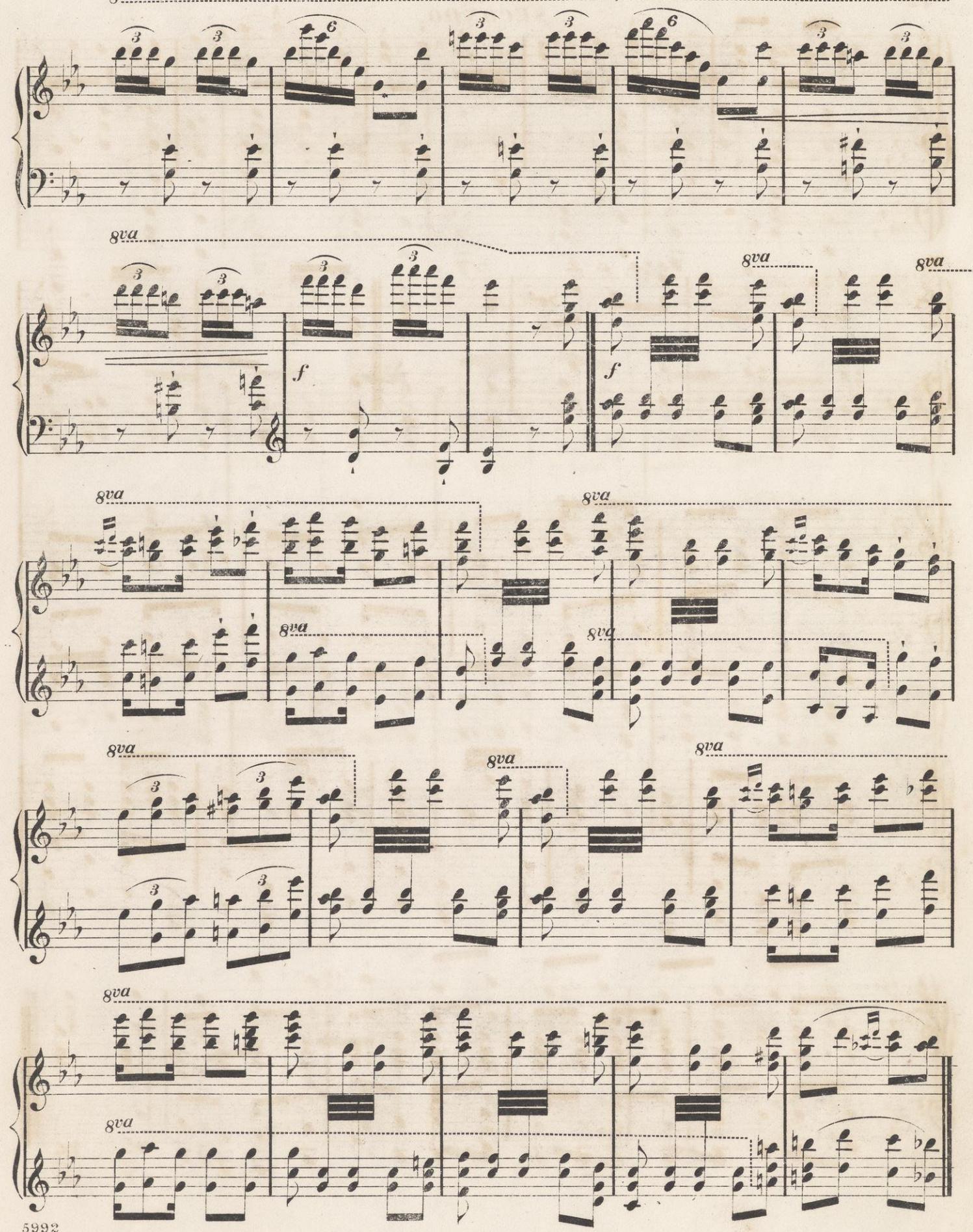
9

*SECONDO.*

A handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The time signature is mostly common time. The score consists of five systems of music. The first system begins with a dynamic instruction "cres - cen -". The second system contains the word "do.". The third system begins with a dynamic instruction "do.". The fourth system begins with a dynamic instruction "do.". The fifth system concludes the page. The score is written on aged, yellowed paper.

## *PRIMO.*

11



## SECONDO.

*Animato.*

*Animato.*  
*8va*

*PRIMO.*

13

