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A LAS SEÑORITAS DE GALARRAGA

(de la Habana)

La Gallina

(THE HEN)

DANSE CUBAINE

À QUATRE MAINS

COMPOSÈ PAR

L. M. GOTTSCHALK.

NEW YORK

Published by WM. HALL & SON *543 Broadway.*

Rochester. GEORGE H. ELLIS. *Buffalo.* SHEPPARD, COTTIER & CO. *Pittsburgh.* WAMELINK & BARR.

Entered according to Act of Congress A.D. 1865 by Wm Hall in the Clerks Office of the District Court of the South^n Dist of N.Y

12½

LA GALLINA.

(THE HEN.)

NOTE DE L'AUTEUR.

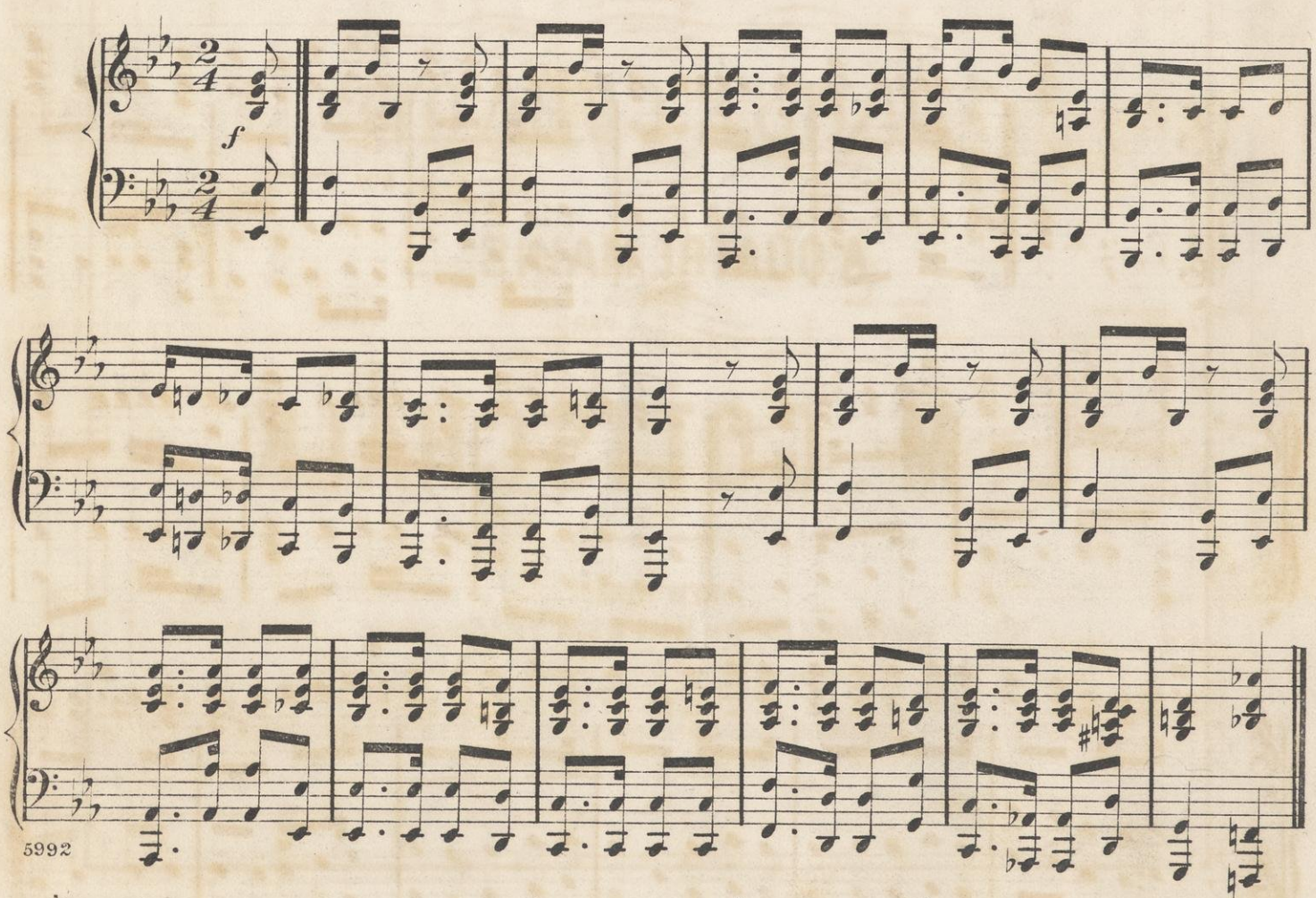
Je recommande pour ce petit morceau la plus scrupuleuse observation de ce qui est marqué. La caractère d'ardeur à la fois mélancolique et inquiète que j'ai cherché à lui imprimer disparaîtrait entièrement, si l'exécutant ne s'attachait à donner aux rythmes qu'il renferme leur valeur exacte. La mélodie devra se détacher sur le fond tourmenté mais symetrique 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 extrèmes, 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'appartienneut entierement.

(Metronome 112. ♩)

L. M. GOTTSCHALK.

Allegro moderato.

SECONDO.



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LA GALLINA.

(THE HEN.)

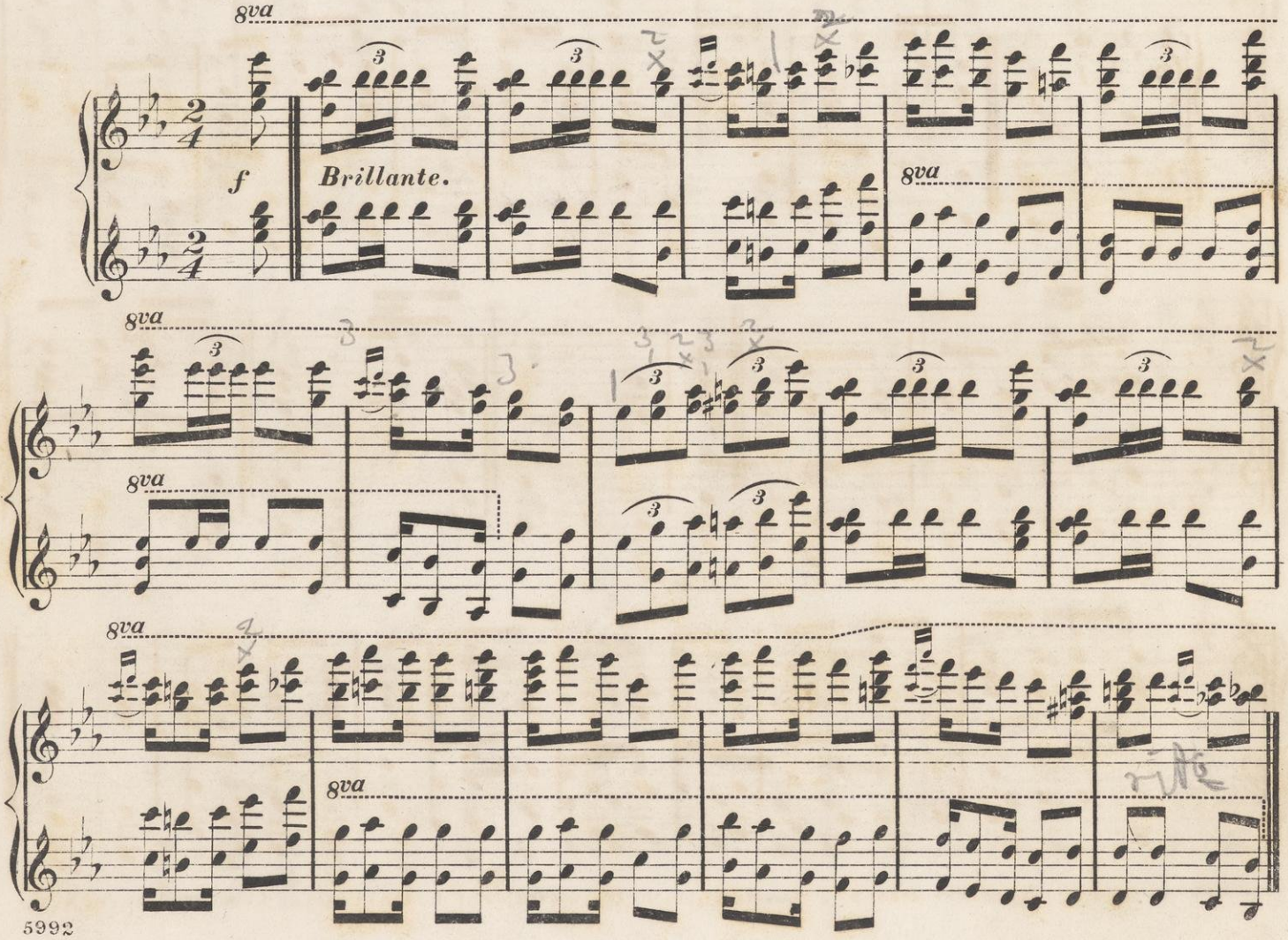
NOTE BY THE AUTHOR.

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.*



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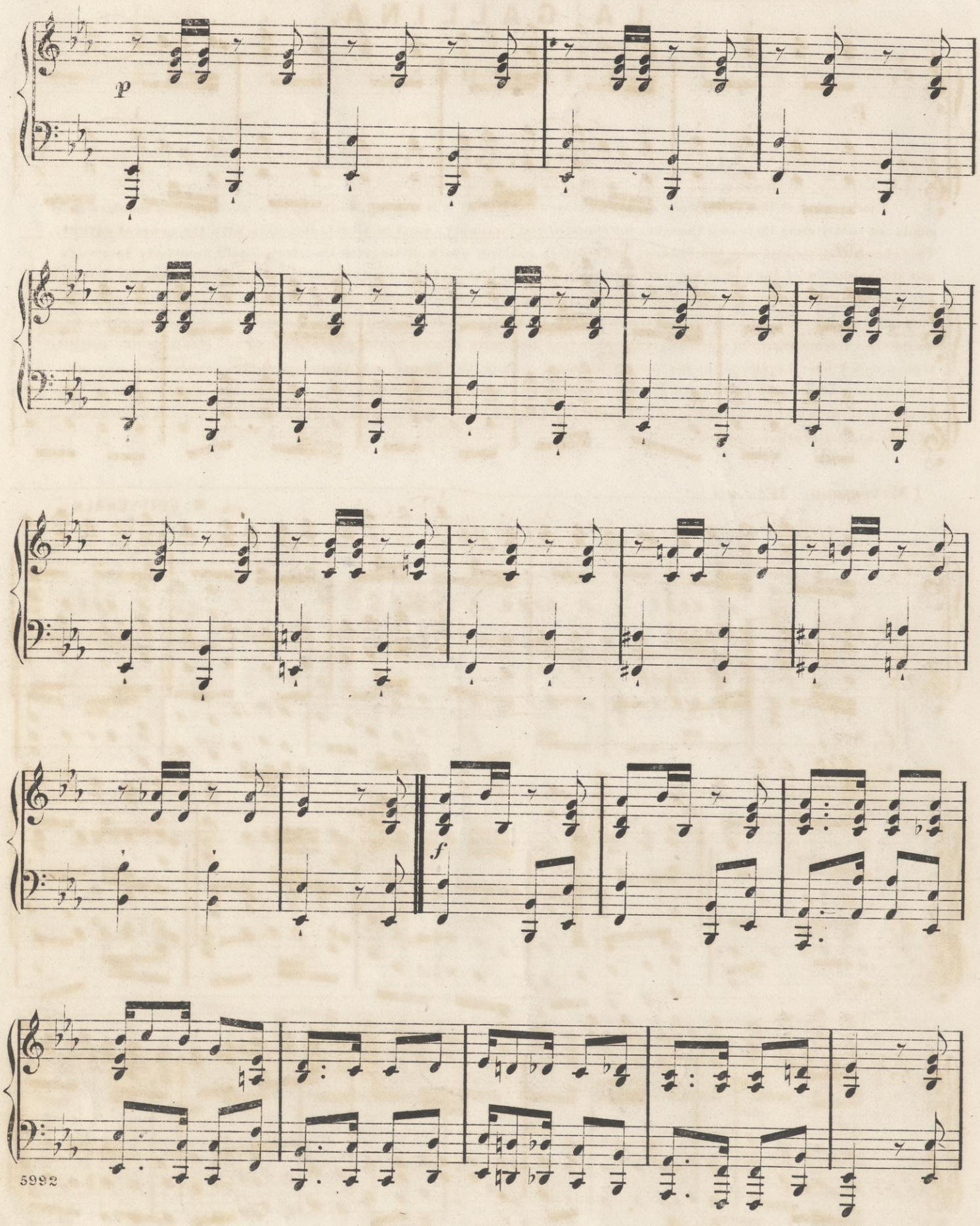


8va

p

8va

8va

8va

f

8va

f

8va

8va

8va

8va

Leggiere.

cres - - cen - - do.

8va 8va 8va

8va 8va

8va

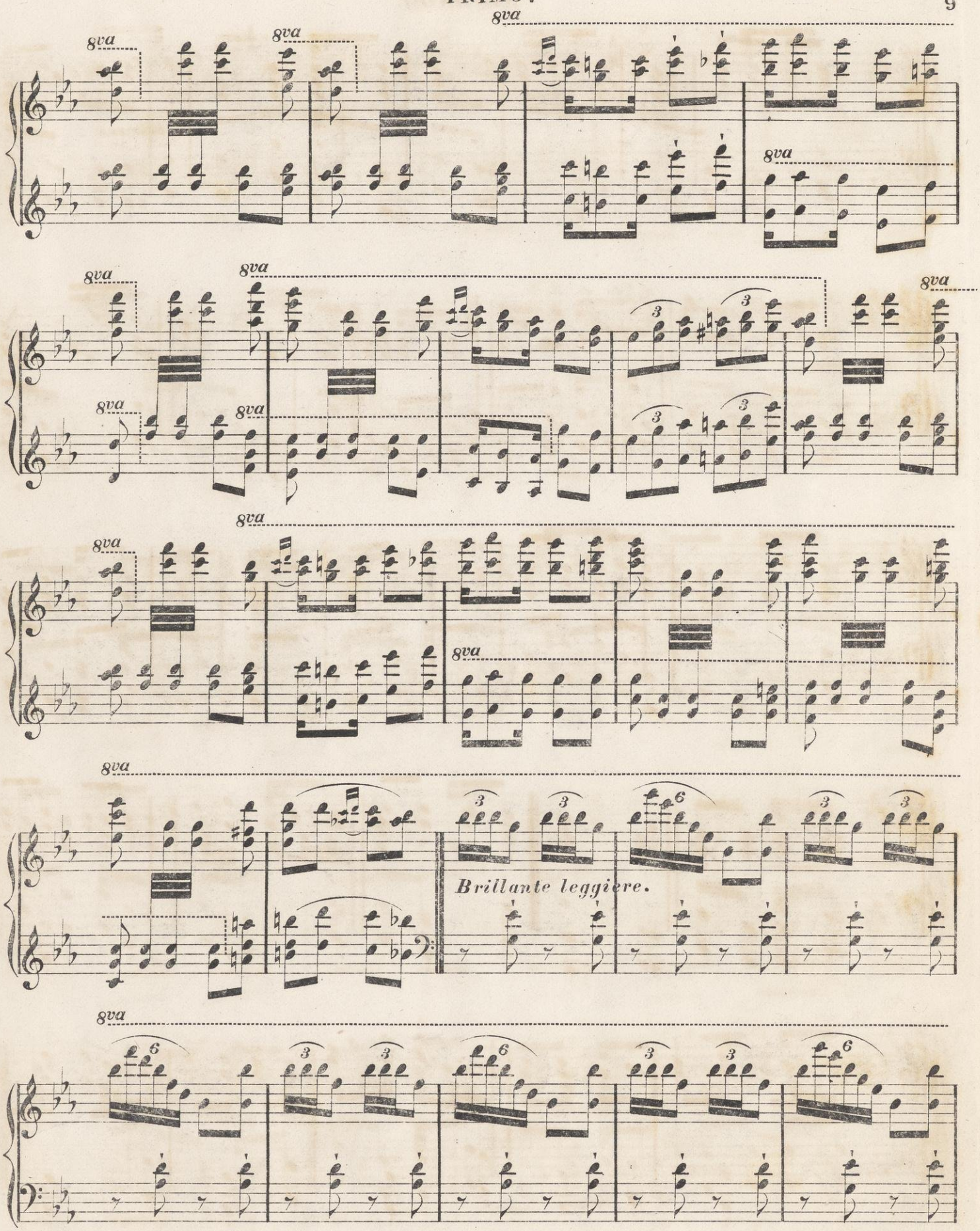
8va

8va

cres _ _ cen _ _ do. f f

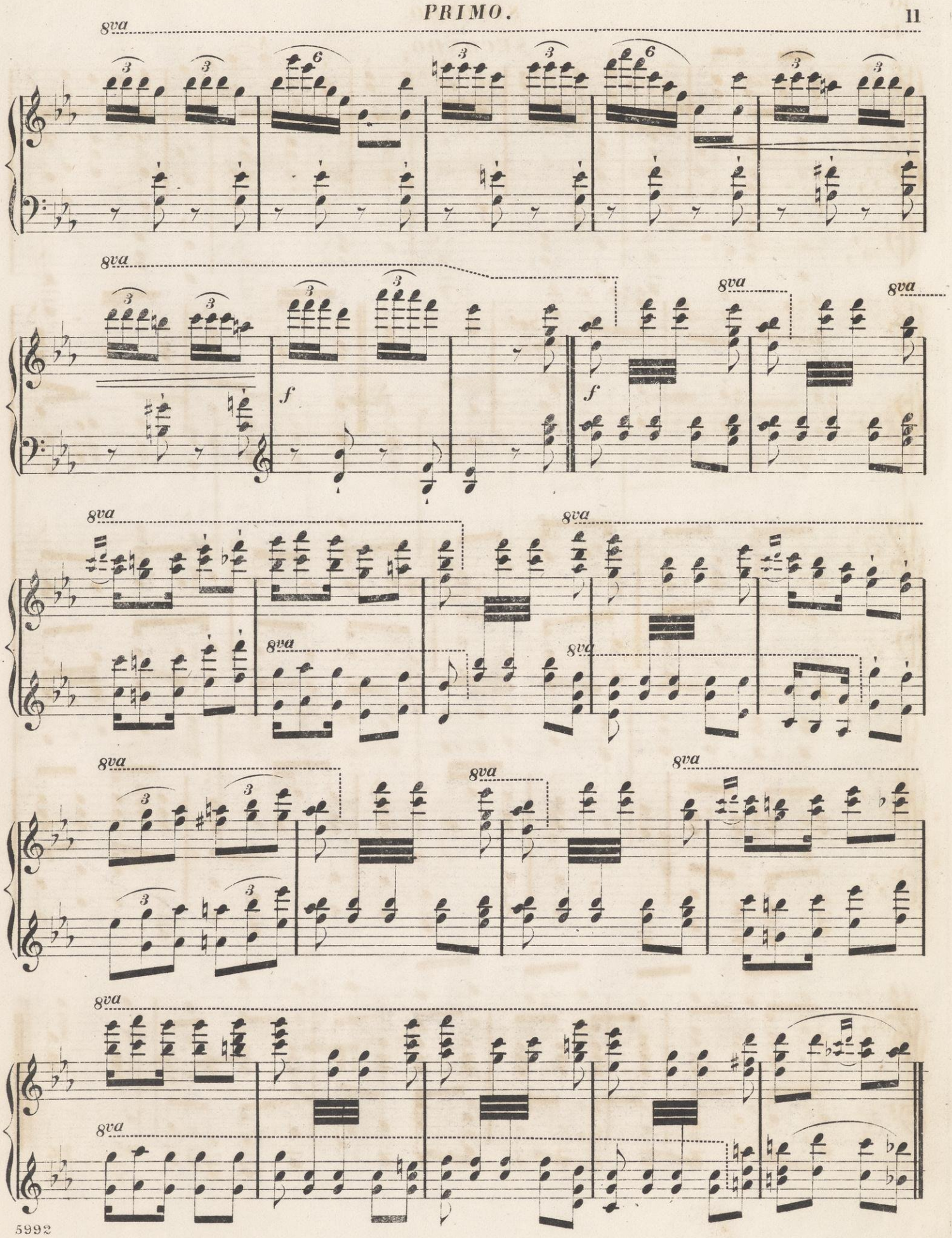
f

Leggiere.


8va
Brillante leggiere.

cres - - cen -

- do.


8va
f
8va
f
8va
8va
8va
8va
8va
8va
8va
8va
8va
8va
8va

SECONDO.

Animato.

crès - - -

- - cen - - - - - do

f

f

8va

8va

8va

8va

8va

8va

8va

f