

11 Etudes by  
Gallay  
from the

*Schantl-Bernhoff*

*Horn-Schule, Band IV<sup>b</sup>*

*45 Etuden*

*School for the Horn, Volume IV<sup>b</sup>*

*45 Etudes*

Edited  
with suggestions for transpositions  
by

Josef Schantl

Compiled by John Ericson

These PDF, public domain etudes are extracted from Volume IV the *Große theoretisch-praktische Horn-Schule* of Josef Schantl (1842-1902). Originally published in 1903, the best known portion today is Volume III, which was reprinted in 1941 in abridged form as *Preparatory Melodies to Solo Work*, edited by Max P. Pottag. The primary focus of Volume IV is transposition, and included for purposes of that study is a rather heavily edited edition of 51 of the Op. 6 etudes and 13 of the Op. 5 etudes of Kopprasch.

With them are found these 11 etudes by Gallay, which are also rather heavily edited but perhaps better suited to the needs of valved horn players than are the original versions, with the suggestions for transpositions and many alterations of dynamic and nuance.

In the following edition I have rearranged the order slightly to fit the page layout but otherwise they are unmodified. The numbers are those given by Schantl. Also there are a few blank areas due to the layout and focusing only on the Gallay etudes from the *Horn-Schule*.

Josef Schantl is not that well known today, but was a major teacher and player of the late nineteenth century. He was a Principal Horn of the Imperial and Royal Court Opera and the Vienna Philharmonic, and has been credited with founding the Vienna Waldhornverein. Among many significant performances he performed on the premieres of Brahms second and third Symphonies and also the third and eighth Symphonies of Anton Bruckner.

For more on Gallay I offer this brief introductory biographical info:

One of the most recognized nineteenth-century horn teachers is Jacques-François Gallay (1795-1864). Gallay studied with Louis-François Dauprat (1787-1868) at the Paris Conservatory, entering his studio at the relatively late age of 25. In addition to performing as an operatic and chamber musician, Gallay succeeded Dauprat at the Conservatory, serving on the faculty from 1842 until his death in 1864.

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*in E, H, B und A. (basso)*

Nr. 68. Moderato

Gallay

*p f mf p p mp f p p pp*

C.F.S. 2981<sup>b</sup>

*in F, E, Es, D, H.*

Nr. 52. Moderato

Gallay

*mf staccato p*

C.F.S. 2981<sup>b</sup>

*f* *pp*

*p*

*mf* *f*

*p* *p* *f*

*p*

*f* *p*

*ff* *decrescendo* *f*

*p* *mf*

*f*

*p* *p* *f*

*p* *f*

in *F, E, E, Es, D, Des, H.*Nr. 53. *Allegro vivace*

Gallay

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



*Nr. 72. Allegro*

*Gallay*

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

*C.F.S. 2981<sup>b</sup>*

*Nr. 61 Allegro risoluto.*

*in F, E, Es, D u. C.*

*Gallay*

*f* *p*

*C.F.S. 2981<sup>b</sup>*

*f* *p* *f* *p* *mf*

*mf* *p* *f* *p*

*pp* *f* *p* *f*

*p* *pp*

*p* *mf* *f* *p* *f*

*f* *p* *f*

*p* *f* *p*

*f* *p* *f* *f* *f* *f* *f*

*p* *f* *ritard.* *a tempo* *mf*

*p* *f*

*p* *pp* *f* *p* *f*

*p* *f* *f* *ff*

in *F, E, Es, Du. C.*Nr. 62. *Cantabile*

Gallay

*p* *p* *pp* *mf* *f* *dim.* *mf* *f* *ff* *rit.* *a piacere* *pp* *f* *ff* *rit.* *a tempo* *p* *f* *mf*





*in E, Es, Des u. C.*

Nr. 65. Allegro

Gallay



C.F.S. 2981<sup>b</sup>

This page of musical notation consists of eleven staves of music, likely for a piano. The notation includes various dynamics such as *p* (piano), *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and *pp dolce*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 2/4. The notation is written in a standard musical staff with a treble clef. The dynamics are indicated by letters below the notes, and the *pp dolce* marking is written in a cursive script. The music is characterized by frequent use of slurs and accents, suggesting a flowing and expressive performance style.

*in Es, D, Des, C, H u. B. (basso)*

*Nr. 66. Allegro maestoso*

*Gallay*

The musical score is written for a single melodic line in bass clef with a common time signature. It consists of 11 staves. The dynamics and markings are as follows:

- Staff 1: *f*, *f*, *p*
- Staff 2: *p*
- Staff 3: *f*, *f*
- Staff 4: *f*, *f*, *f*, *p dolce*
- Staff 5: *mf*, *f*, *p*
- Staff 6: *f*, *f*, *mf*
- Staff 7: *f*, *f*, *mf*
- Staff 8: *f*, *p*, *ff*, *f*
- Staff 9: *p*, *ff*, *ff*, *p*
- Staff 10: *f*, *f*, *f*, *f* (triplets)
- Staff 11: *p*, *f*, *ff*

*in Es, Des, F.*

*Nr. 73. Allegro*

*Gallay*

*mf*

*f*

*p*

*pp*

*f*

*mf*





*in E, D, C.*

*Nr. 74. Allegro vivace*

*Gallay*





Musical score for a piano piece, measures 1-14. The score is written on seven staves in treble clef. It features a complex melodic line with many slurs and ties, and a rhythmic accompaniment. Dynamics include *f*, *p*, *pp*, and *ff*. The key signature has one sharp (F#).

*in G, F, E, D.*

Nr. 75. Allegro

Musical score for a piano piece, measures 15-22. The score is written on four staves in treble clef. It continues the melodic and rhythmic themes from the previous section. Dynamics include *mf*, *sfz*, and *p*. The key signature changes to one flat (F).

The musical score consists of ten staves of music. The notation includes various notes, rests, and dynamic markings such as *pp*, *mf*, *f*, *p*, and *ff*. The music is written in a single melodic line on a grand staff.