

# 12 Etudes by Gallay

from the

—★—

## Grand Method

—FOR THE—

### FRENCH HORN

—BY—

## MEIFRED, GALLAY AND DAUPRAT.

*Ent. Sta. Hall.*

—★—

Compiled by John Ericson

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These PDF, public domain etudes are extracted from the *Grand Method for the French Horn* by Meifred, Gallay and Dauprat.

While the title makes it sound like the great horn teachers Joseph Emile Meifred, Louis François Dauprat, and Jacques François Gallay all sat down together and worked out a big book of exercises and such, in reality this was put together by a publisher in London around 1880. If they had proper permission or if they just stole the materials from the method books of the three I don't know. Copyright laws back then were not quite what they are today.

The best of the materials, in terms of use on the modern horn, are the duets and etudes by Gallay. These originated in the Gallay *Méthode pour le Cor*, Op.54, which was published in 1843. The duets and etudes show the melodic gift of this prolific composer of horn music well. It was all intended for the natural horn, but the etudes in particular will still be a challenge for the modern horn player.

The only negative I would note with these materials are the French style rests. You will get the hang of reading them pretty quickly, though, the musical context is always clear.

The 12 etudes I would note also are actually two groups of six; first up are six melodies followed by six characteristic studies.

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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# SIX MELODIES.

81

The F crook will be used for the following melodies as well as for the exercises on the articulation.

*Andante.*

## 1<sup>st</sup> MELODY.

*mezzo forte e con espressione.*

*con grazia.*

*cres*

*p*

*f*

*p*

*f*

*p*

Horn tutor.



Maestoso.

2<sup>nd</sup> MELODY

*fieramente.*

*tr*

*f*

*p*

*tr*

*f*

*tr*

*f*

*cres ed animando.*

*ff*

*pp in tempo.*

*forte.*

*tr*

*tr*

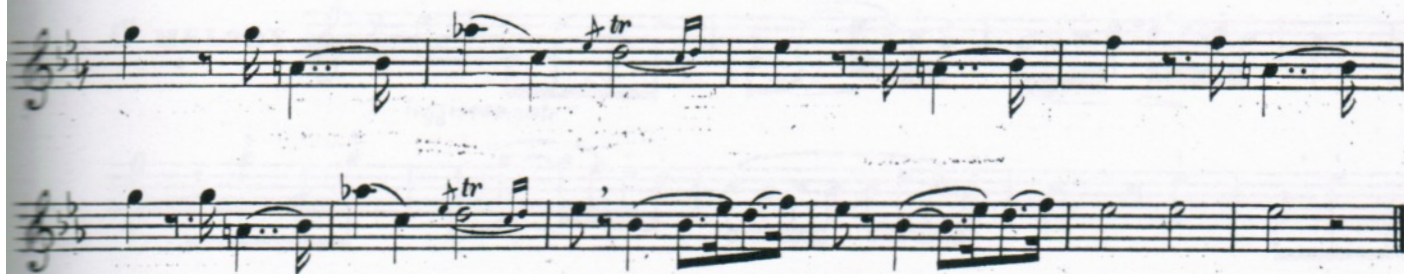
*p*

*f*

*dolce.*

Horn tutor.





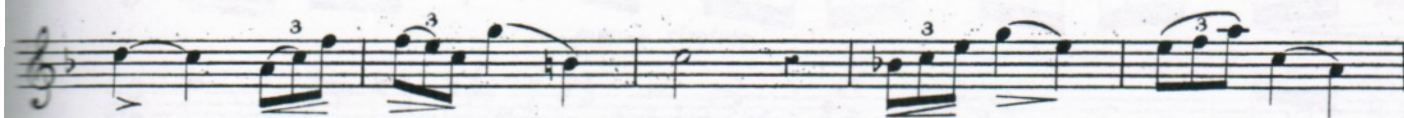
*con grazia e diminuendo.*

*And<sup>te</sup> non troppo lento.*

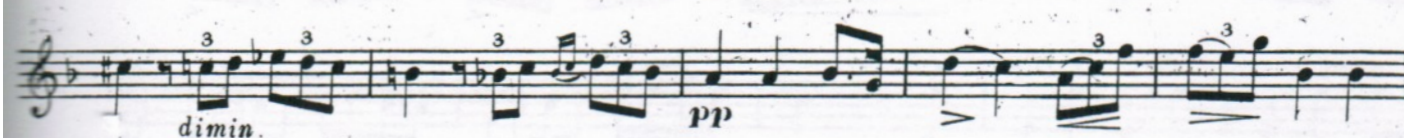
**3<sup>rd</sup> MELODY**



*con grazia e espressione.*

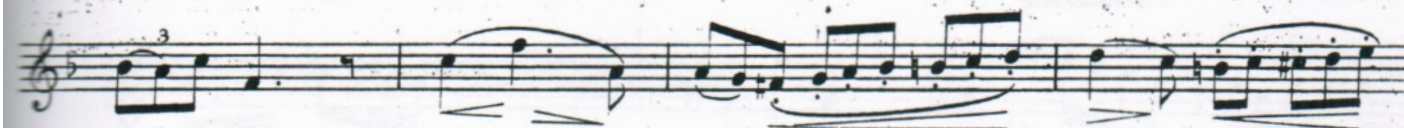


*con forte.*



*dimin.*

**pp**



*con calore e un poco più animato.*



**p**



*cres.*

**f**

*dim*

*dolce*



*e diminuendo.*

**pp**



## Allegretto.

4<sup>th</sup> MELODY.

*leggieramente.*

*forte e risoluto.*

*p*

*f*

*cres* *ff* *pp* *e* *cres*

*f* *p* *dimin*

*p* *e* *cres*

*f*

Horn tutor.



## Allegro moderato.

5<sup>th</sup> MELODY

*forte e marcato.* *p* *con*

*grazia.* *f* *p*

*cres*

*ritardando.* *1º tempo.* *f* *p*

*sf*

*diminuendo.* *p*

3 5 0  $\frac{1}{4}$

Horn, tutor.



For the execution of these triplets see the Exceptions page 77.

**Allegro moderato**

6<sup>th</sup> MELODY

*forte e leggieramente.*

*p*

*f*

*cres*

*f*

*dimin*

*p len leggiero.*

*p*

*cres*

*f*

*dimin.*

*p*

*poco riten*

*f*

*forte*

Horn; tutor.



## 6 CHARACTERISTIC STUDIES.

99

The gruppetti of this study are of the 2<sup>nd</sup> sort see table page (73)

### 1<sup>st</sup> STUDY.

*con grazia.*

*cres*

*p*

*largamento e con espressione*

*animando*

*f*

*dimin ed in tempo*

*poco ritard.*

*cres*

*p*

Horn tutor.



Attack neatly all the syncopated notes.

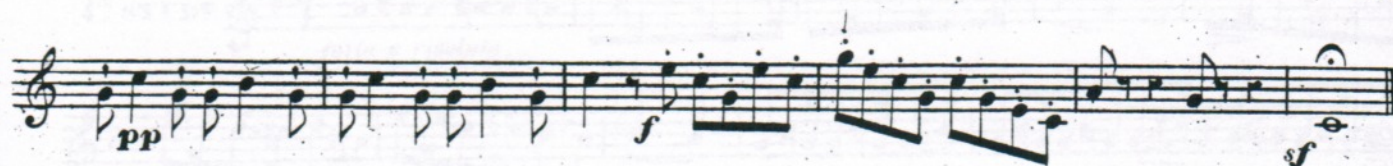
*Allegro Agitato.*

2<sup>nd</sup> STUDY.

The musical score for the 2nd study consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music is characterized by syncopated rhythms and slurs. Dynamics include *p* (piano), *e* (accent), *cres* (crescendo), *f* (forte), *dimin* (diminuendo), and *pp* (pianissimo). The tempo is marked *Allegro Agitato.* The score includes various articulations such as slurs, accents, and slurs over groups of notes. The music transitions through different key signatures and time signatures, including a section with a 3/4 time signature and a key signature of one flat (F major/C minor). The final staff is marked *In tempo.* and *poco riten.* (poco ritenuto), followed by a section marked *diminuendo*.

Horn tutor





Adagio.

3<sup>rd</sup> STUDY

dolce



Horn tutor



Allegro vivo.

4<sup>th</sup> STUDY.*forte e risoluto.*

The first section of the 4th study is written in 7/8 time and B-flat major. It consists of 11 staves of music. The tempo is 'Allegro vivo'. The first staff is marked 'forte e risoluto.' and begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte) and *p* (piano). The section concludes with a *dolce.* (dolce) marking and a *ritard.* (ritardando) instruction.

1<sup>o</sup> Tempo.

The second section of the 4th study is marked '1<sup>o</sup> Tempo.' and consists of 3 staves of music. It continues in the same key and time signature. The music is characterized by rapid sixteenth-note passages. Dynamic markings include *f* (forte) and *p* (piano). The section ends with a *cres* (crescendo) marking.

Horn tutor.

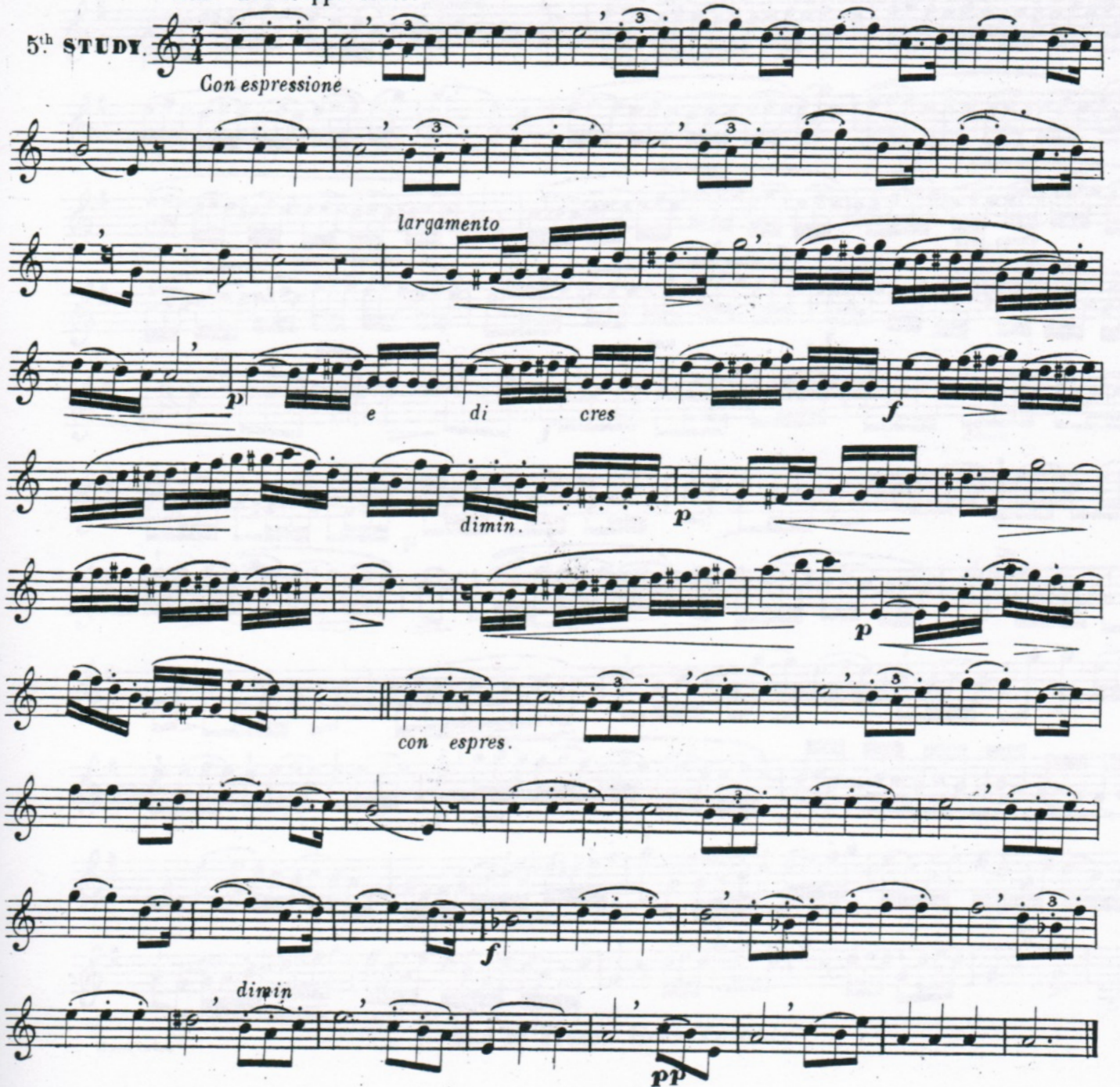




*And<sup>te</sup> non troppo. lento.*

**5<sup>th</sup> STUDY.**

*Con espressione.*



Horn tutor.



The triplets to be executed according to the rules of exceptions page (77)

All<sup>o</sup> moderato.

6<sup>th</sup> STUDY.

The musical score for the 6th study consists of 14 staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The piece begins with a tempo marking of 'All<sup>o</sup> moderato.' and a dynamic marking of 'leggieramente.' (pizzicato). The first staff contains several triplet markings (3). The second staff has a 'dolce e ben legato.' marking. The third staff has a 'p' (piano) marking. The fourth staff has a 'cres. cendo' (crescendo) marking. The fifth staff has a 'poco a poco' (poco a poco) marking. The sixth staff has a 'f' (forte) marking. The seventh staff has a 'dimin' (diminuendo) marking. The eighth staff has a 'p' (piano) marking. The ninth staff has a 'p' (piano) marking. The tenth staff has a 'p' (piano) marking. The eleventh staff has a 'p' (piano) marking. The twelfth staff has a 'p' (piano) marking. The thirteenth staff has a 'p' (piano) marking. The fourteenth staff has a 'p' (piano) marking. The piece ends with a double bar line.

Horn tutor

End of French Horn TUTOR.