

Quarante  
**PRÉLUDES**

Pour le Cor  
*mesures et non mesures*

Dédiés à Monsieur

**Charles Courcier**

PAR

**G A L L A Y**

*Premier Cor de la Musique du Roi  
et du Theatre R.<sup>al</sup> Italien*

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*et la Galerie*

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PRÉLUDES  
par GALLAY.

All<sup>o</sup> Moderato.

con grazia.

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'All<sup>o</sup> Moderato.' and the performance instruction 'con grazia.' Below the first staff, there are several slanted lines indicating breaths. The music is written in a single melodic line on a treble clef staff. The key signature has one sharp (F#). The piece concludes with a 'morendo.' instruction and a 'pp' (pianissimo) dynamic marking.

N<sup>d</sup>) Les virgules indiquent les respirations.

All<sup>o</sup> Risoluto.

2<sup>me</sup> Prélude.

Musical score for the 2nd Prelude, consisting of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with a forte dynamic (F). The second staff continues the melodic line. The third staff features a piano dynamic (PP). The fourth staff includes a crescendo marking (cres). The fifth staff is marked with a fortissimo dynamic (PF). The sixth staff concludes the piece with a final cadence.

Allegro.

5<sup>me</sup> Prélude.

Musical score for the 5th Prelude, consisting of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with a tempo of Allegro and a dynamic of Leggermente. The second staff continues the melodic line. The third staff features a forte dynamic (f). The fourth staff continues the melodic line. The fifth staff continues the melodic line. The sixth staff concludes the piece with a final cadence.

Allegretto.

4<sup>me</sup> Prélude.

Musical notation for the first staff of the 4th Prelude. It begins with a treble clef, a key signature of one flat (B-flat), and a 9/4 time signature. The tempo marking "Allegretto." is positioned above the staff. The word "Legato." is written below the first few notes. The staff contains a series of eighth and sixteenth notes, many of which are beamed together and connected by a long slur that spans the entire staff.

Legato.

Musical notation for the second staff of the 4th Prelude. It continues the melodic line from the first staff with similar rhythmic patterns and a long slur.

Musical notation for the third staff of the 4th Prelude. The melodic line continues with eighth and sixteenth notes, maintaining the legato character.

Musical notation for the fourth staff of the 4th Prelude. The melodic line continues with eighth and sixteenth notes, maintaining the legato character.

Musical notation for the fifth staff of the 4th Prelude. The melodic line continues with eighth and sixteenth notes, maintaining the legato character.

Musical notation for the sixth staff of the 4th Prelude. The melodic line continues with eighth and sixteenth notes, maintaining the legato character.

Musical notation for the seventh staff of the 4th Prelude. The melodic line concludes with eighth and sixteenth notes, ending with a double bar line.

Allegro.

5<sup>me</sup> Prélude.

Musical notation for the first staff of the 5th Prelude. It begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo marking "Allegro." is positioned above the staff. The word "con grazia e dolce." is written below the first few notes. The staff contains a series of eighth and sixteenth notes, many of which are beamed together and connected by a long slur that spans the entire staff.

con grazia e dolce.

Musical notation for the second staff of the 5th Prelude. It continues the melodic line from the first staff with similar rhythmic patterns and a long slur.

diminuendo

6<sup>me</sup> Prélude.

Allegro.

Forte *sf* *sf*

*sf* *sf*

*sf* *sf* **Fine**

*sf* *sf*

*sf* *sf*

*sf* *sf* **Da Capo.**

7<sup>me</sup> Prélude. *All<sup>o</sup> vivo.*

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked *All<sup>o</sup> vivo.* The piece starts with a piano (*p*) dynamic. The first staff ends with a *rf* marking. The second staff ends with *rf* and *F*. The third staff ends with *F*. The fourth staff ends with *p*. The fifth staff ends with *rf*. The sixth staff ends with *rf*, *p*, *ritard:*, and *pp*. The seventh staff begins with a *crescendo* marking and ends with *crescendo*. The eighth staff begins with *F* and ends with *pp*. The ninth staff begins with *crescendo* and ends with *F*. The tenth staff ends with *FF* and *rf*.

8<sup>me</sup> Prélude. *Moderato.*  
con eleganza.

The musical score is written on ten staves. The first staff begins with the tempo and performance instructions. The music is in G-flat major (two flats) and 3/4 time. The first staff contains the first measure, marked with a first ending bracket. The second staff continues the melody. The third staff has a first ending bracket and is marked with a forte (F) dynamic. The fourth staff is marked with piano (P) and includes the instruction 'ouvert'. The fifth staff is marked with pianissimo (PP). The sixth and seventh staves continue the melodic line. The eighth staff is marked with a forte (F) dynamic and includes the instruction 'crescendo' with a dotted line. The ninth and tenth staves conclude the piece.

All<sup>o</sup> Maestoso.

9<sup>me</sup> Prélude.

The 9th Prelude consists of six staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a series of chords and trills, with dynamics ranging from *mf* to *f*. The second staff continues the rhythmic pattern with *mf* dynamics. The third and fourth staves show a progression of chords and trills, with dynamics marked *mf* and *f*. The fifth staff features a more complex rhythmic pattern with *f* dynamics. The sixth staff concludes the piece with a *p* dynamic marking.

All<sup>o</sup> Moderato.

10<sup>me</sup> Prélude.

The 10th Prelude consists of four staves of music. It begins with a treble clef, a 19/8 time signature, and a key signature of one sharp (F#). The tempo is marked *All<sup>o</sup> Moderato*. The first staff includes the instruction *con indolenza*. The music is characterized by a steady, flowing eighth-note pattern. The second and third staves continue this pattern with various dynamics, including *p* and *f*. The fourth staff concludes the piece with a *f* dynamic marking.



First system of musical notation, five staves. Dynamic marking: *rF*.

11<sup>me</sup> Prélude.

All<sup>o</sup> Moderato

con grazia.

11<sup>me</sup> Prélude. All<sup>o</sup> Moderato con grazia.  
 Musical score for the 11th Prélude, ten staves. Dynamic markings: *F*, *FF*, *cres...*

Vivace.

12<sup>me</sup> Prélude.

FF p

sf sf sf sf

f

sf sf

sf sf p Dim PP

Dim sf

sf p

ritard: 1<sup>o</sup> tempo. PP f

Two staves of musical notation. The first staff is in treble clef with a key signature of one flat and a common time signature. The second staff is in bass clef with the same key signature and time signature. The music consists of eighth and sixteenth notes, some beamed together.

5.<sup>me</sup> Prélude. *All<sup>o</sup> Moderato.*  
**Forte**

The first staff of the 5th Prélude is in treble clef, key signature of one flat, and common time. It begins with a **Forte** dynamic marking and the tempo instruction *All<sup>o</sup> Moderato.*

The second staff of the 5th Prélude continues the melody in treble clef. It features a *dolce* dynamic marking towards the end of the staff.

The third staff of the 5th Prélude continues the melody in treble clef. It features a *dolce* dynamic marking towards the end of the staff.

The fourth staff of the 5th Prélude continues the melody in treble clef.

*Leggieramente.*

The fifth staff of the 5th Prélude continues the melody in treble clef. It features a *Leggieramente.* tempo instruction and a *p* dynamic marking.

The sixth staff of the 5th Prélude continues the melody in treble clef. It features a *cres* dynamic marking and a *ff* dynamic marking.

The seventh staff of the 5th Prélude continues the melody in treble clef. It features a *P* dynamic marking, a *cres* dynamic marking, and a *F* dynamic marking.

The eighth staff of the 5th Prélude continues the melody in treble clef. It features a *p* dynamic marking and a *f* dynamic marking.

The ninth staff of the 5th Prélude continues the melody in treble clef.

Vivace.

14<sup>me</sup> Prélude.

9

Piano e leggiero.

opus.....

F

Allegro poco agitato.

15<sup>me</sup> Prélude.

The musical score consists of 12 staves of music in 3/4 time, marked 'Allegro poco agitato'. The piece is in G major and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics range from piano (p) to fortissimo (ff), with crescendos and decrescendos indicated by hairpins. The score includes several slurs and accents, and ends with a final cadence.

16<sup>me</sup> Prélude. *Moderato.*

*pp*

*F*

*Forte e piu vivo.*

Allegretto vivo.

17<sup>me</sup> Prélude.

Leggieramente.

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegretto vivo.' and the performance instruction 'Leggieramente.' The music is written in G major and 2/4 time. The score includes various dynamic markings: 'cres.' (crescendo) leading to 'F' (forte) and 'P' (piano), 'dim' (diminuendo), and 'dolce' (softly). There are also numerous accents and slurs throughout the piece. The piece concludes with a final 'F' dynamic marking.

18<sup>me</sup> Prélude. *Allegro.*  
*staccato.*

The musical score consists of ten staves of music. The first staff is marked *Allegro.* and *staccato.*. The key signature is one sharp (F#). The music is written in a single melodic line. Dynamics include *p*, *pp*, *Forte*, and *sf*. There are also accents and hairpins throughout the piece.



Allegretto.

19<sup>me</sup> Prélude.

The musical score 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 3/4 time signature. The tempo is marked 'Allegretto'. The music is a continuous flow of eighth and sixteenth notes, often beamed together. The piece concludes with a final measure on the tenth staff marked with a 'p' (piano) dynamic.

pp

poco forte.

pp

p

All<sup>o</sup> Maestoso.

20<sup>mo</sup> Prélude.

The musical score consists of ten staves of piano notation. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked 'All<sup>o</sup> Maestoso'. The first staff includes the dynamic marking 'Forte.' below the notes. The piece is characterized by a dense, flowing texture of sixteenth and thirty-second notes, often grouped in beams. The dynamics vary throughout, including 'F' (Forte), 'FF' (Fortissimo), and 'P' (Piano). The notation includes numerous slurs, ties, and accents, indicating a highly technical and expressive performance. The piece concludes on the tenth staff with a final cadence.

# Préludes non mesures.

## 21<sup>me</sup> Prélude.

Musical score for the 21st Prelude, consisting of five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features flowing eighth and sixteenth notes, often beamed together. Dynamics include *p* (piano) and *f* (forte). A *Moderato.* tempo marking is present above the third staff. The score concludes with a double bar line.

## 22<sup>me</sup> Prélude.

Musical score for the 22nd Prelude, consisting of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by dense sixteenth-note passages. Dynamics include *pp e...* (pianissimo e...), *cres...* (crescendo), and *Forte*. The score concludes with a double bar line.

23<sup>me</sup> Prélude.

The 23rd Prelude consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by flowing, arched lines. The second staff continues the melodic line. The third staff includes the dynamic marking *cres.* followed by a dotted line and the letter *F*. The fourth staff features the markings *diminuendo.* and *dolce.*. The fifth staff continues the melodic development. The sixth staff shows a more complex texture with multiple voices. The seventh staff concludes the piece with a double bar line.

24<sup>me</sup> Prélude.

The 24th Prelude consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by flowing, arched lines. The second staff continues the melodic line and includes diamond-shaped ornaments (diamonds) under certain notes. The piece concludes with a double bar line.

Moderato.

pp

cres. .... F pp

Moderato.

F pp

pp

cres. .... p

Detailed description: This section consists of four staves of music in a single system. The first staff begins with a piano (pp) dynamic and features a series of eighth-note chords. The second staff continues this texture, marked with a crescendo (cres.) and ending with a forte (F) dynamic. The third staff starts with a forte (F) dynamic, then moves to piano (pp), and is marked with a 'Moderato.' tempo. The fourth staff continues with piano (pp) dynamics and concludes with a piano (p) dynamic.

25<sup>me</sup> Prélude.

P

cres

cres

F

Detailed description: This section consists of five staves of music. The first staff is marked with a piano (P) dynamic. The second and third staves feature a crescendo (cres.) leading to a forte (F) dynamic. The fourth and fifth staves continue the piece, with the fifth staff ending with a forte (F) dynamic.

26<sup>me</sup> Prélude.

Musical score for the 26th Prelude, consisting of a single melodic line on a treble clef staff. The piece begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is characterized by flowing eighth and sixteenth notes, often grouped in pairs or small runs. A dynamic marking of *p* (piano) appears in the third measure. The score includes several slurs and phrasing marks. A dynamic range from *p* to *f* (forte) is indicated at the bottom of the sixth measure. The piece concludes with a double bar line.

27<sup>me</sup> Prélude.

Musical score for the 27th Prelude, consisting of a single melodic line on a treble clef staff. The piece begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The score includes slurs and phrasing marks. The piece concludes with a double bar line.

The first section consists of three staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a melodic line with a long slur over the first four measures. The second and third staves continue the melodic and harmonic development with various rhythmic patterns and slurs.

28<sup>me</sup> Prélude.

The 28th Prelude is a single staff of music in treble clef, one flat key signature, and common time. It starts with a melodic phrase followed by a series of chords and a final cadence.

Moderato.

The Moderato section is a multi-staff piece. It begins with a treble clef, one flat key signature, and common time. The music is characterized by dense, flowing textures with many slurs and ties. The first staff includes the tempo marking "Moderato." The second staff has a dynamic marking of "pp" (pianissimo). The third staff features a "tr" (trill) marking. The fourth staff has a "diminuendo." marking. The piece concludes with a final cadence on the fifth staff.

29<sup>me</sup> Prélude.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a piano (*p*) dynamic and includes trills (*tr*) and a second ending bracket (*2*). The second staff continues with a forte (*f*) dynamic. The third staff is marked *Allegro.* and starts with a forte (*f*) dynamic. The fourth staff includes a trill (*tr*) and a *dolce* marking. The fifth staff continues with a forte (*f*) dynamic. The sixth staff features a trill (*tr*) and a piano (*p*) dynamic. The seventh staff has a forte (*f*) dynamic. The eighth staff includes a fortissimo (*ff*) dynamic. The ninth staff has a fortissimo (*ff*) dynamic. The tenth staff concludes with a fortissimo (*ff*) dynamic.



50<sup>me</sup> Prélude.

*dolce.*

*Andante.*

*Lento.*

*p*

*f*

*p*

*pp*

*tr*

51<sup>me</sup> Prélude.

*Forste.*

*p*

*f*

*cres*

*tr*

32<sup>me</sup> Prélude.

Moderato.

55<sup>me</sup> Prélude.

54.<sup>mo</sup> Prélude.

Moderato.

35<sup>me</sup> Prélude.

The 35th Prelude is written in G-flat major (two flats) and 4/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of two flats. The melody is characterized by a series of eighth and sixteenth notes, often grouped with slurs and ornaments. The second staff continues the melodic line with similar rhythmic patterns. The third staff introduces a series of sixteenth-note runs, with some notes marked with a '6' for fingering. The fourth and fifth staves continue the intricate melodic development. The sixth staff concludes the piece with a final cadence, marked with a '5' for fingering.

56<sup>me</sup> Prélude.

The 56th Prelude is written in G major (one sharp) and 4/4 time. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp. The melody is characterized by a series of eighth and sixteenth notes, often grouped with slurs and ornaments. The second staff continues the melodic line with similar rhythmic patterns, including a measure with a '5' for fingering. The third staff concludes the piece with a final cadence, marked with a '5' for fingering.



57<sup>me</sup> Prélude.



38<sup>me</sup> Prélude. 





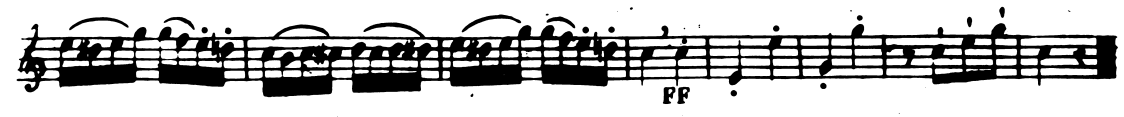
Allegro. 





59<sup>me</sup> Prélude. 





| Nom des Auteurs | Quantité | Description   | Prix               |
|-----------------|----------|---|--------------------|
| GALLAY          | 5        | 1 <sup>er</sup> Solo pour le Cor, avec accomp <sup>t</sup> d'orchestre ou de piano                            | 12 <sup>f</sup> 50 |
| "               | 6        | Rondeau pastoral pour le Cor, avec orchestre  | 7 50               |
| "               | 7        | 2 <sup>e</sup> Solo pour le Cor, avec piano obligé  | 7 50               |
| "               | "        | Le même arrangé avec accomp <sup>t</sup> d'orchestre  | 7 50               |
| "               | 9        | 3 <sup>e</sup> Solo pour le Cor, avec accomp <sup>t</sup> de piano  | 7 50               |
| "               | 11       | 4 <sup>e</sup> Solo avec accomp <sup>t</sup> d'orchestre ou de piano  | 9 "                |
| "               | 12       | 5 <sup>e</sup> Solo, avec accomp <sup>t</sup> de grand orchestre ou de piano                                  | 12 "               |
| "               | 13       | Trente Études pour le Cor, précédées d'une gamme enharmonique   | 12 "               |
| "               | 14       | Douze Duos pour deux Cors d'une exécution facile  | 7 50               |
| "               | 16       | Vingt-quatre Duos faciles pour deux Cors, à l'usage des commençans  | 9 "                |
| "               | 18       | 1 <sup>er</sup> Concerto pour le Cor, avec accomp <sup>t</sup> de grand orchestre                             | 12 "               |
| "               | 19       | 6 <sup>e</sup> Solo pour le Cor, avec accomp <sup>t</sup> de piano, ou 2 violons, alto, basse et contre-basse | 9 "                |
| "               | 20       | Souvenirs d'Otello, Fantaisie pour Cor et Piano   | 7 50               |
| "               | 22       | Trois Récréations pour le Cor, avec accomp <sup>t</sup> de basse  | 7 50               |
| "               | 23       | 7 <sup>e</sup> Solo pour le Cor, avec piano obligé  | 7 50               |
| "               | 24       | Trois grands Trios pour trois Cors en Mi  | 12 "               |
| "               | 25       | 2 <sup>e</sup> Mélodie pour le Cor, avec accomp <sup>t</sup> de piano, sur une cavatine d'Anna Bolena         | 6 "                |
| "               | 26       | Grand Quatuor pour quatre Cors en différents tons   | 9 "                |
| "               | 27       | Quarante Préludes mesurés et non mesurés, pour le Cor   | 12 "               |
| "               | "        | Scène et Cavatine de Mercadente, pour le chant, avec accomp <sup>t</sup> de Cor                               | 6 "                |
| "               | 28       | 3 <sup>e</sup> Mélodie pour le Cor, avec accomp <sup>t</sup> de piano, sur une cavatine de la Soubamboula     | 6 "                |
| "               | 29       | Souvenirs du Pirate de Bellini, Fantaisie pour le Cor, avec accomp <sup>t</sup> de Piano                      | 7 50               |
| "               | 30       | Fantaisie brillante pour Cor et Piano, sur la Straniera, de Bellini   | 7 50               |
| "               | 31       | 8 <sup>e</sup> Solo pour le Cor avec piano obligé   | 7 50               |
| "               | 32       | Douze grands Caprices pour le Cor, faisant suite aux études et préludes                                       | 10 50              |
| "               | 36       | Premier nocturne concertant pour Cor et Piano   | 7 50               |
| JACQUIN         | 20       | Méthode complète de 1 <sup>er</sup> et de 2 <sup>e</sup> Cor  | 21 "               |
| PHÉDOLIN        | "        | Le chant du chasseur, Montanara avec accomp <sup>t</sup> de Cor   | 2 "                |
| de RIOTZ        | "        | Renoncer à toi c'est mourir, Romance avec Cor obligé  | 3 "                |
| CORBET          | "        | Douze Duos pour deux Cors, composés d'Airs, Rondaux, Polonaises, Valses, etc                                  | 6 "                |
| "               | "        | Trois Duos dialogués pour deux Cors   | 7 50               |
| "               | "        | Rondeau sur un air anglais pour Cor et Piano  | 4 50               |
| CASSELLACI      | "        | Fantaisie dialoguée pour Cor, Flûte et Guitare  | 3 "                |
| JACQUIN         | 6        | 2 <sup>e</sup> Fantaisie pour Cor et Piano, sur les airs du Barbier, de Rossini                               | 6 "                |
| "               | 7        | 3 <sup>e</sup> Fantaisie pour Cor et Piano, sur les airs du Turc en Italie                                    | 6 "                |
| "               | 12       | Trois grands Duos pour deux Cors  | 7 50               |
| "               | 13       | Premier Nocturne concertant pour Cor et piano   | 6 "                |
| "               | 14       | Deuxième Nocturne concertant pour Cor et piano  | 6 "                |
| UMIÈRE & CORVEY | "        | Fantaisie pour Cor et harpe, sur les thèmes de Robin des bois   | 6 "                |
| de MERLIN       | "        | Sérénade pour le Cor avec accomp <sup>t</sup> de clarinette, deux violons, alto et basse                      | 6 "                |

\* Les nouveaux marqués d'un Astérisque peuvent se jouer sur le Cornet à Pistons.