Royal Irish Academy of Music

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One Hundred and Fifty Exercises.

for Acquiring

A Facility of Performance

upon the

Spanish Guitar.

Composed and Extracted from the Works of the best Writers for that Instrument,

and Dedicated to

Mrs. Felix Moretzky,

and

Miss Elizabeth Mounsey.

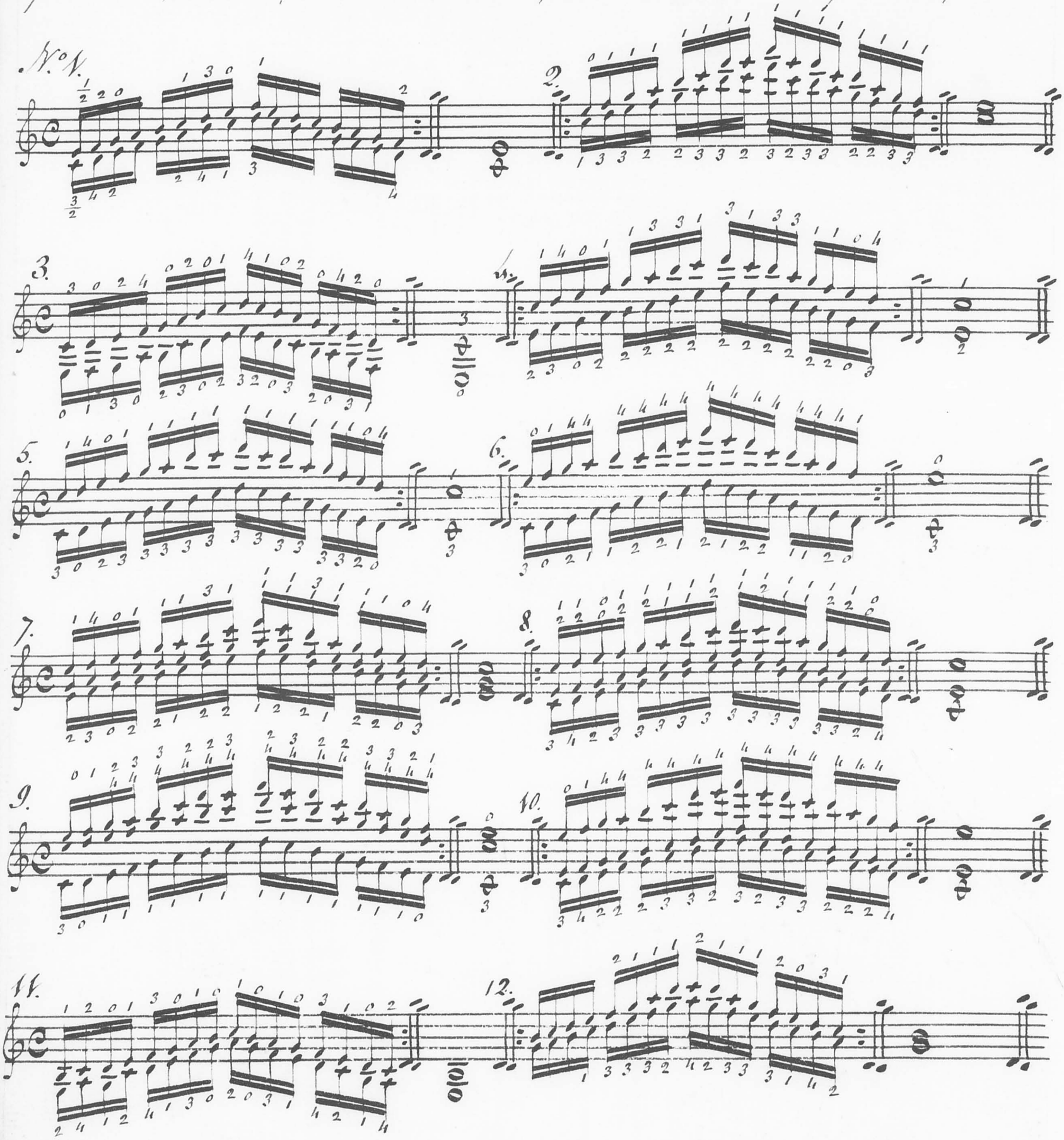
By.

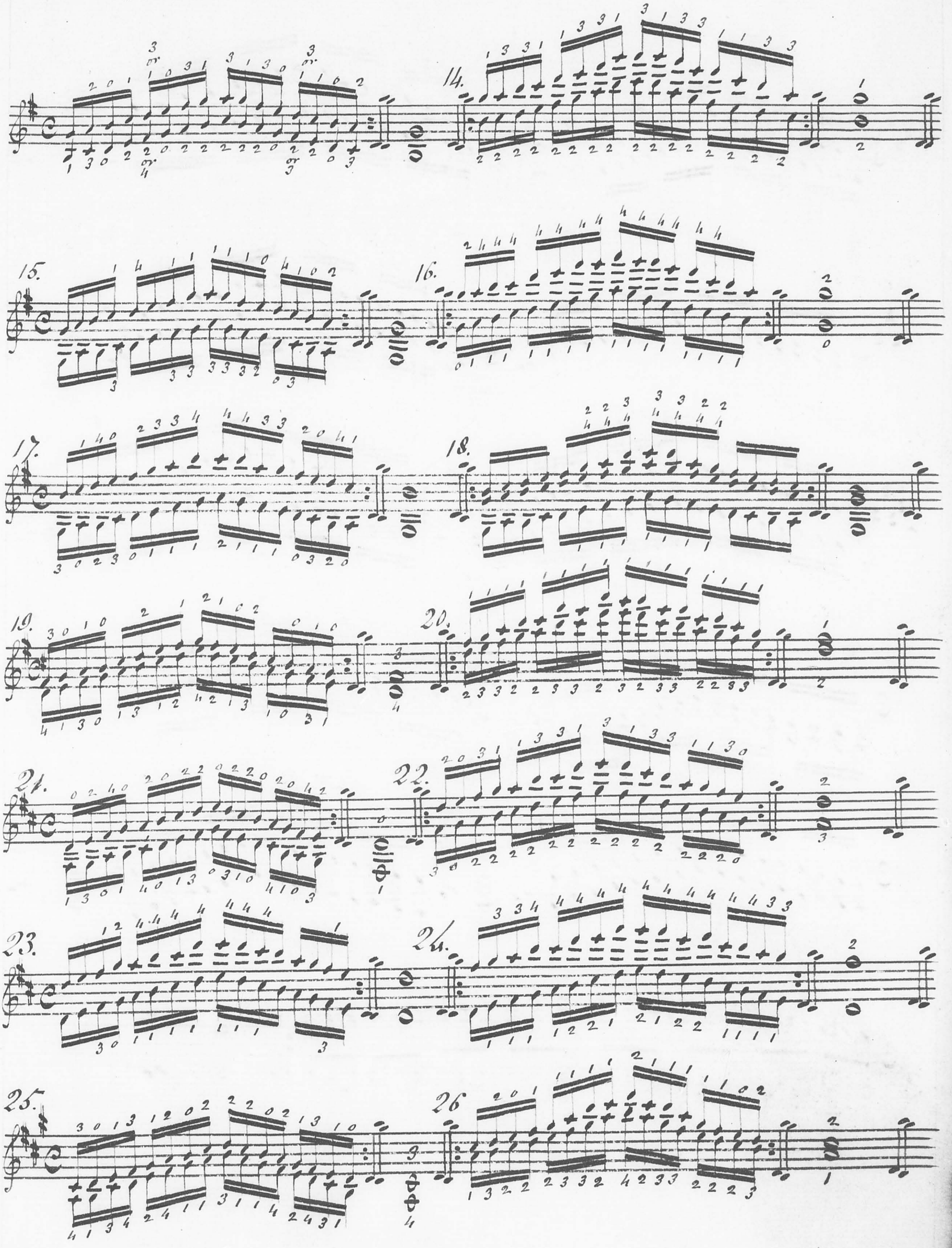
Ferdinand Pelzer.

Professor and Teacher of the Guitar.

Exercises for the left hand.

Each Exercise to be repeated Twenty times without intermission;
first as Crotches, next as Quavers, and then as Semiquavers,




14.
15.
16.
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30.

31.

32.

33

34.

35.

36.

37.

V - - - - IX - - - - - - - - V - - - -

Exercises for the Right & Left hand.

No 38. Staccato

No 39. legato

No 40.

No 41.

No 42. staccato

No 43. legato

No 44.

No 45.

No 46.

No 47.

nº 48.

nº 49.

legato

nº 50.

nº 51.

nº 52.

№53.

№54.

№55.

№56.

№57.

№56.

№58.

№59.

№60.

№61.

nº 62.

nº 63.

64.

65.

66.

67.

68.

nº 69.

No 70.

barre

IV.

enharmonic

barre

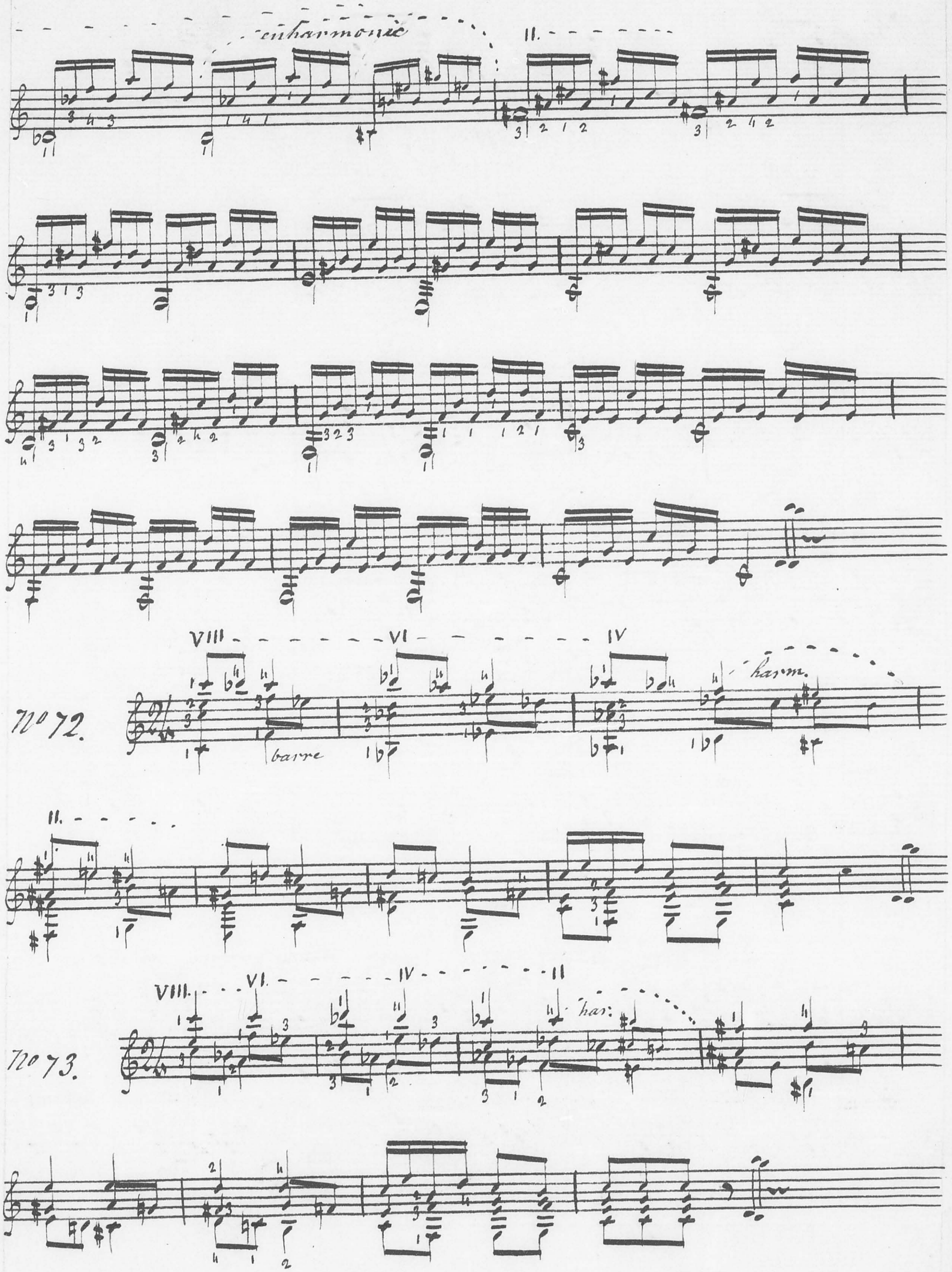
II.

No 71.

VIII.

VI.

IV


enharmonic
II.
VIII
VI
IV
No 72.
barre
harm.
II.
VIII.
VI.
IV
II
No 73.
har:

XIV XII X

No 14.

A. D. G. C.

VIII VI

F. Bb. Eb. Ab.

IV II

harm.

Db. Gb F#. B.

I

E. A D. G. C.

F. Bb. Eb Ab. Db

harm.

Gb F#. B. E. A.

N° 75.

1♭ 2♭ 3♭

C. major A. minor. F. major D. minor. B♭ major G. minor. E♭ major C. minor

4♭ 5♭ enharmonic 7♯

A♭ major F. minor D♭ major B♭ minor C♯ major A♯ minor.

F♯ major. D♯ minor. B. major. G♯ minor. E. major. C♯ minor.

A. major. F♯ minor. D. major. B. minor. G. major. C. major.

N° 76.

C. F. C. B♭. C. E♭ C. A♭.

C. D♭ C. G♭ C. B. C. E.

C A. C D. C G. C C

N° 77.

IV VII

7.8

C D E. F# Gb harm. Ab Bb

harm.

no 79.

XIII XI IX

VII V III

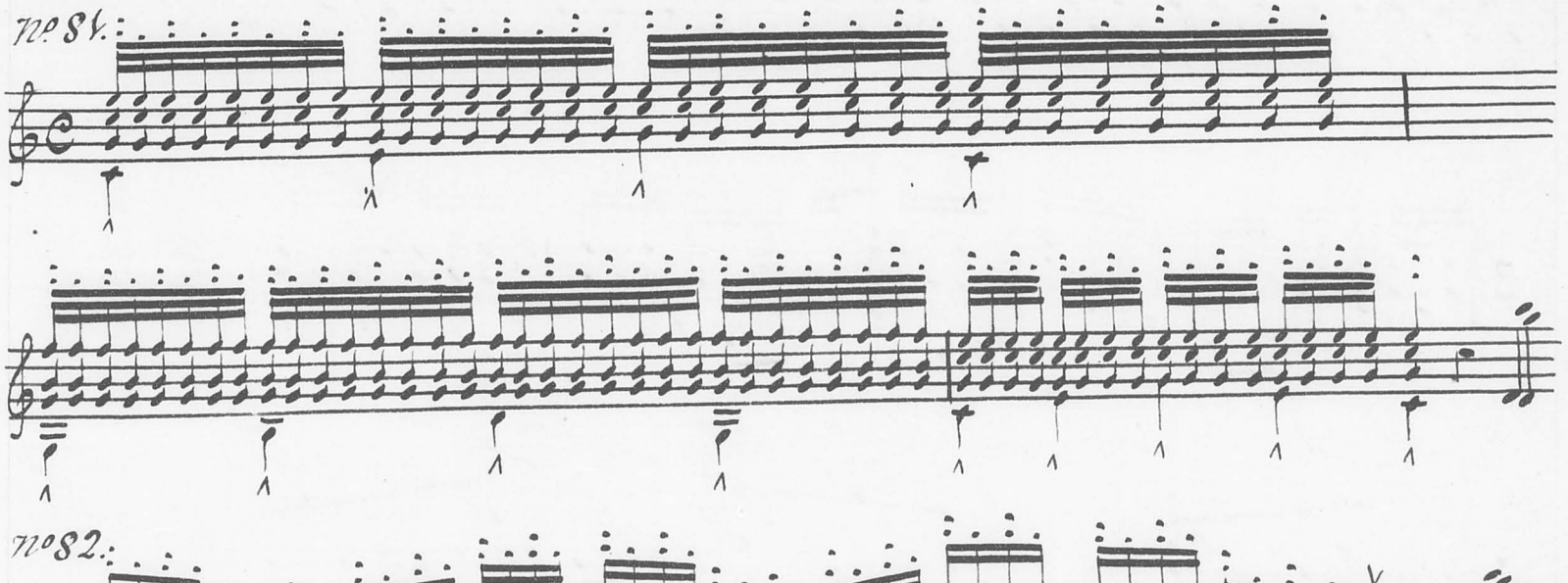
no 80.

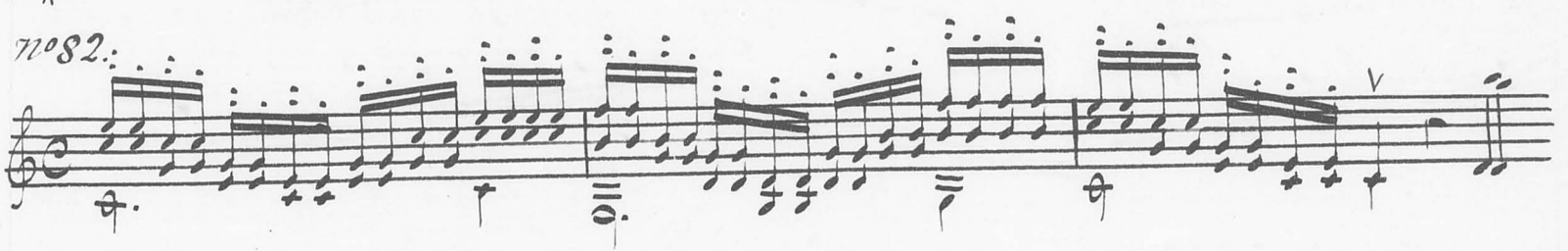
VI VII IV V II III I II

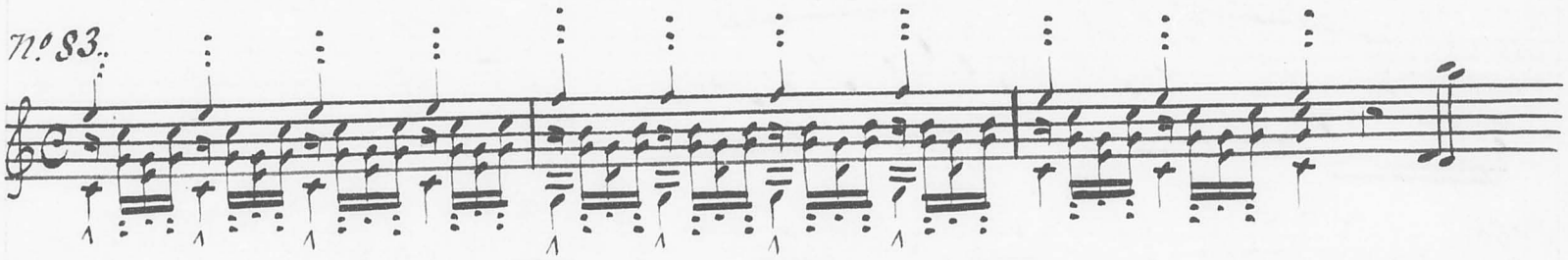
IV V II III

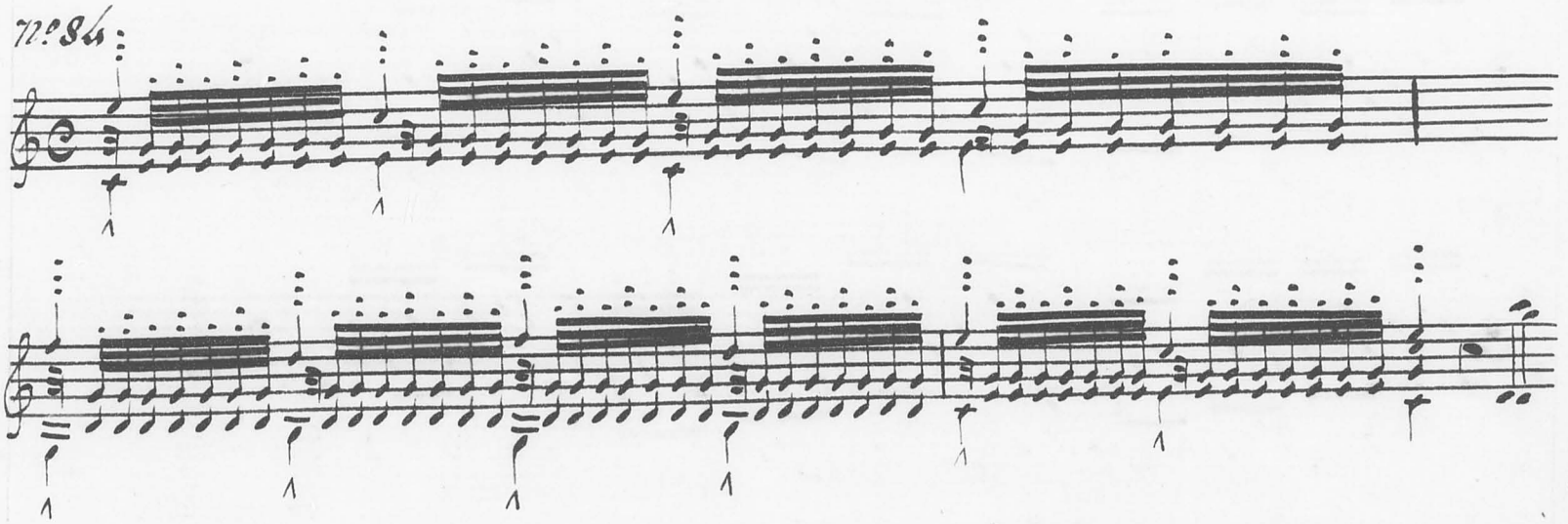
The Chords in the following Exercises for the Right Hand must be performed by sliding one finger over the Strings as per Example.

Ex:









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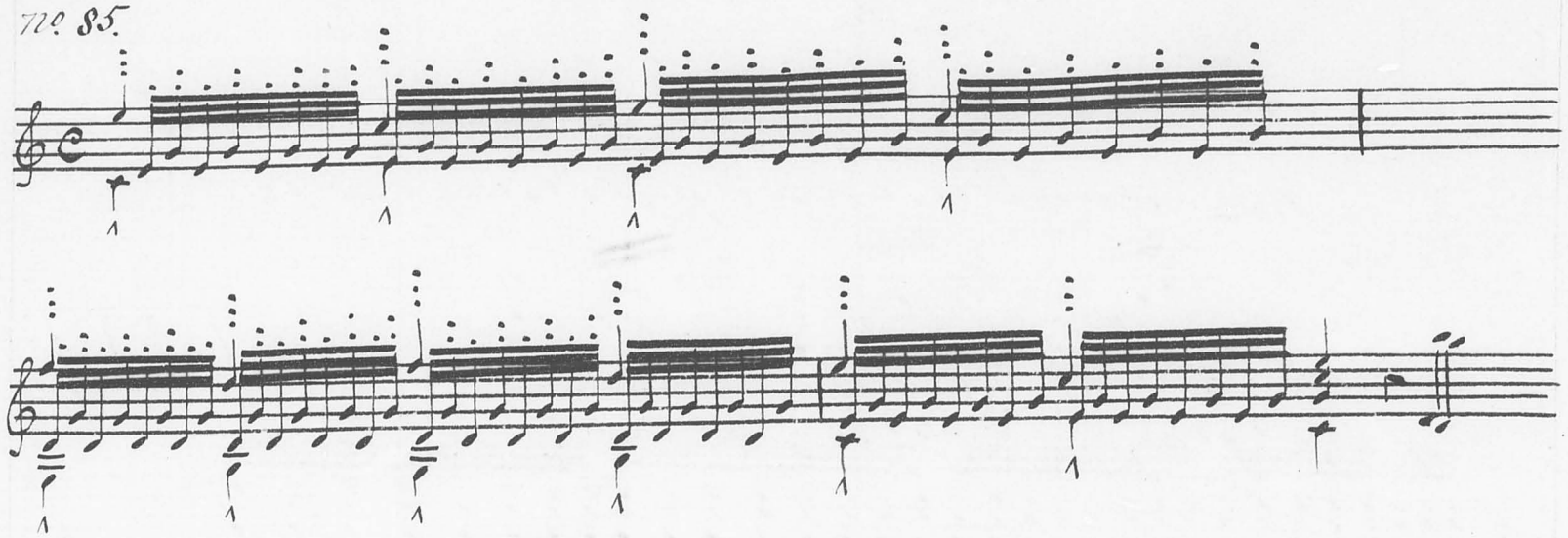

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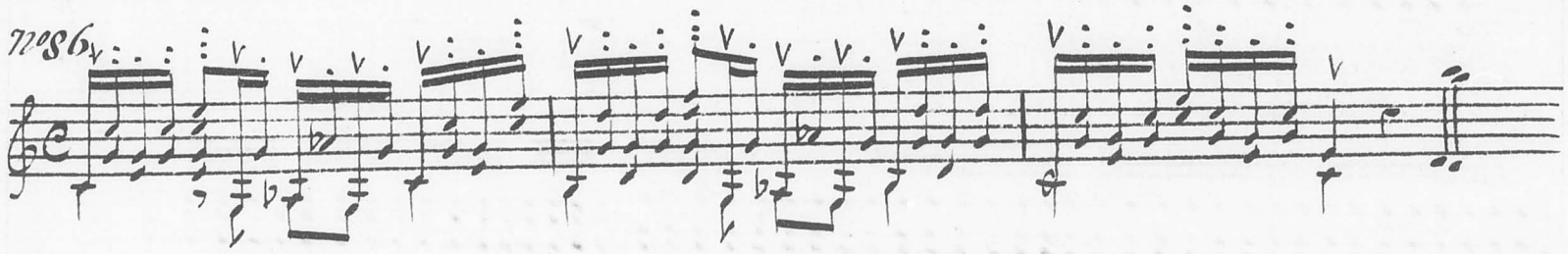

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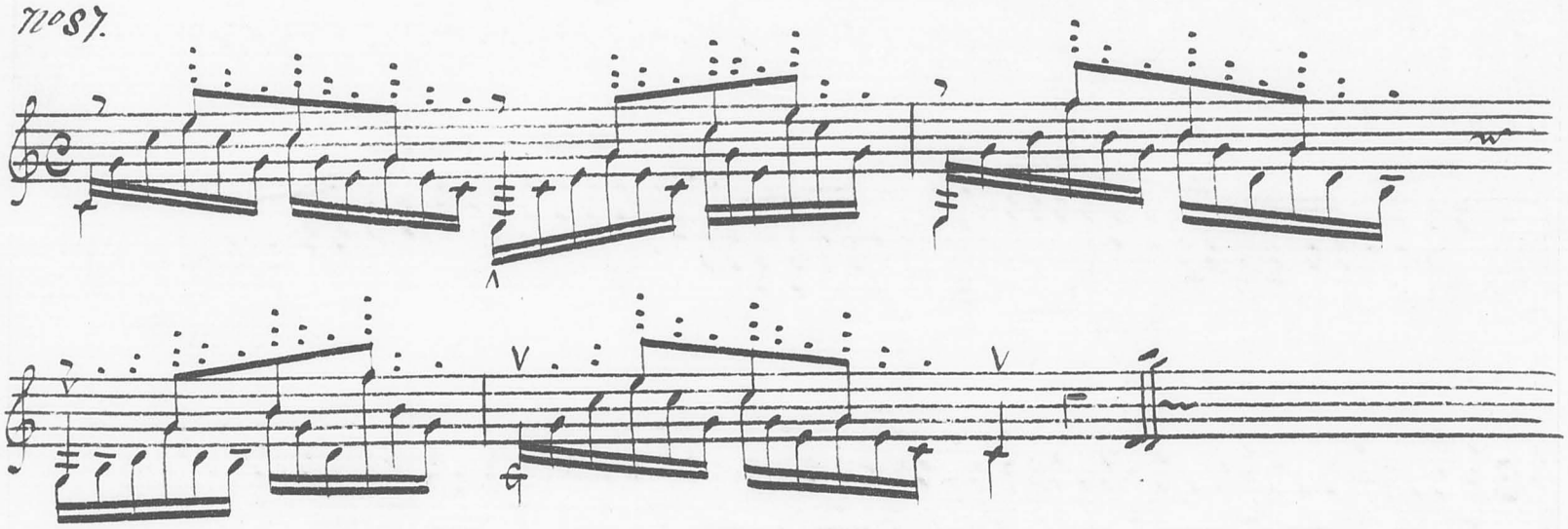

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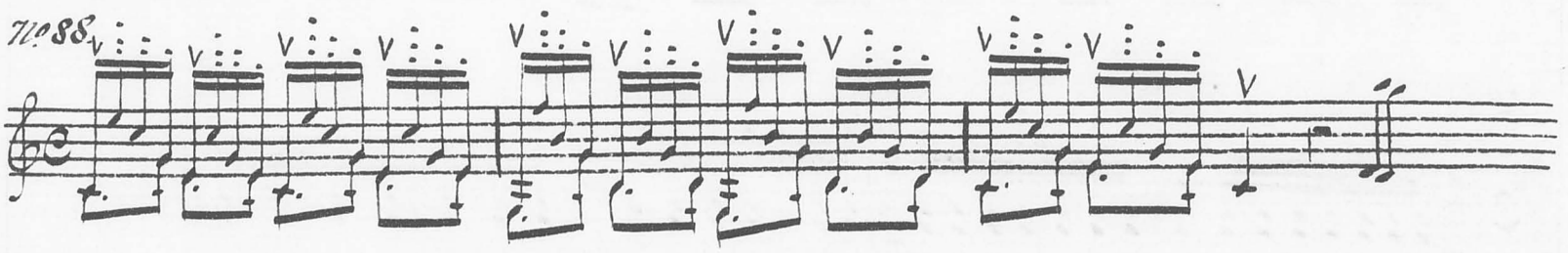

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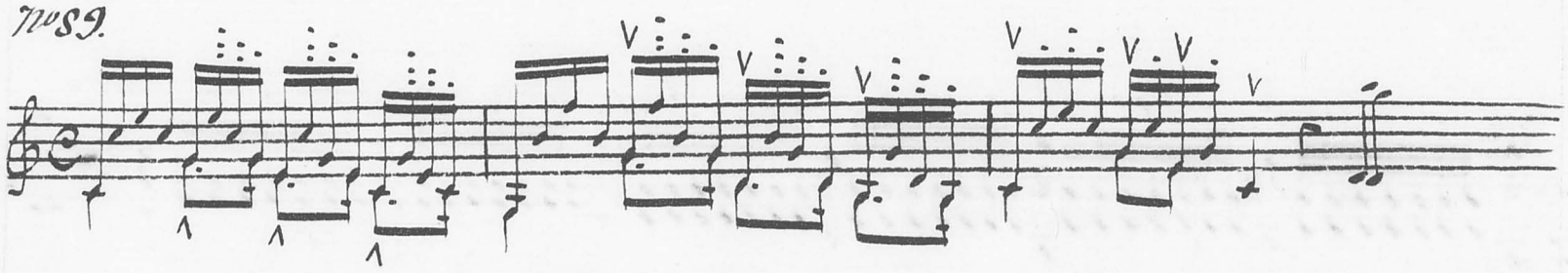


Exercises on the Shake.

as written as played

№ 90. Andante

or

or

№ 91.

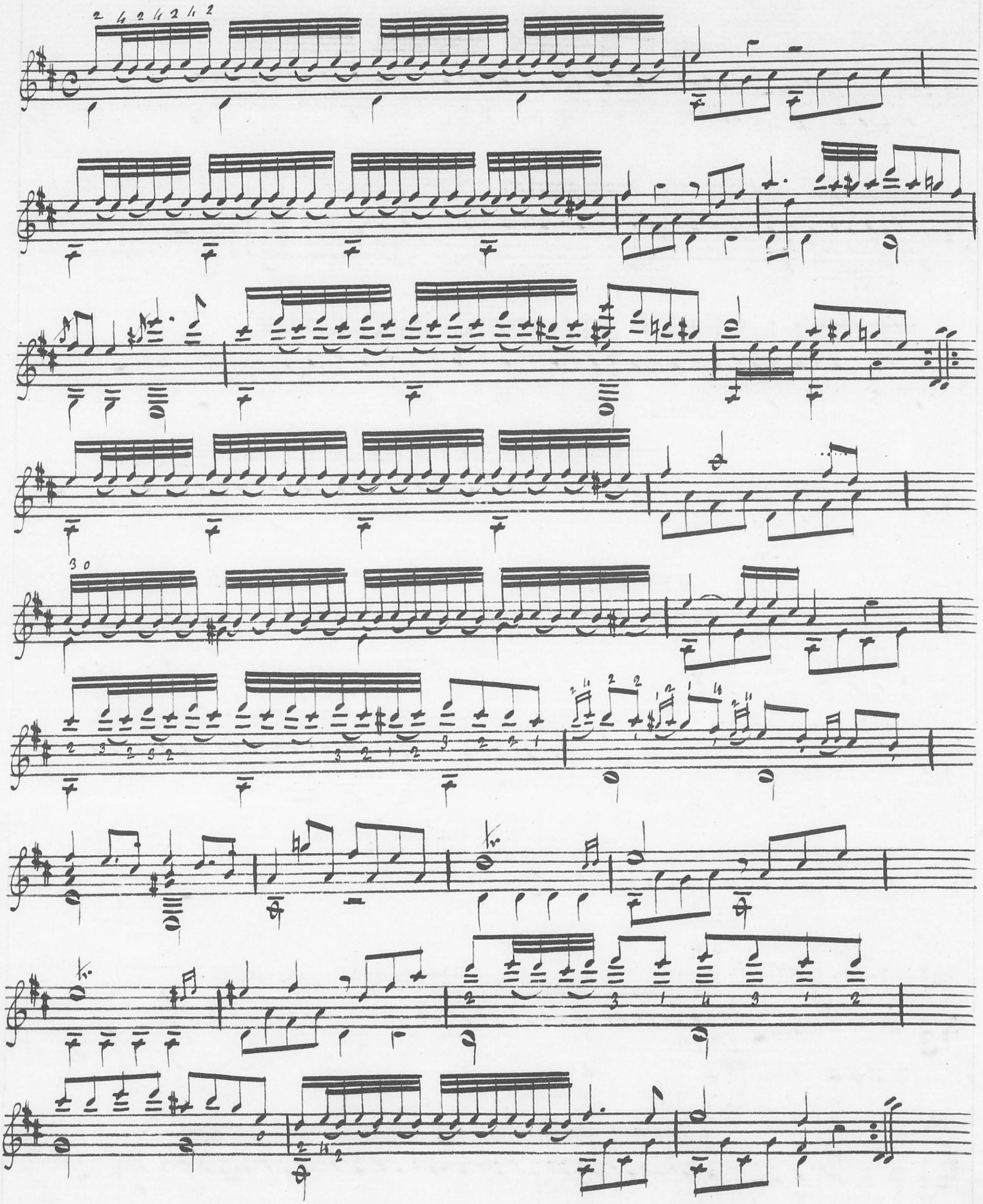
№ 92.

№ 93.

№ 94

№ 95.

Nº 96. Andante.



No 97.

98.

No 99.

No 100.

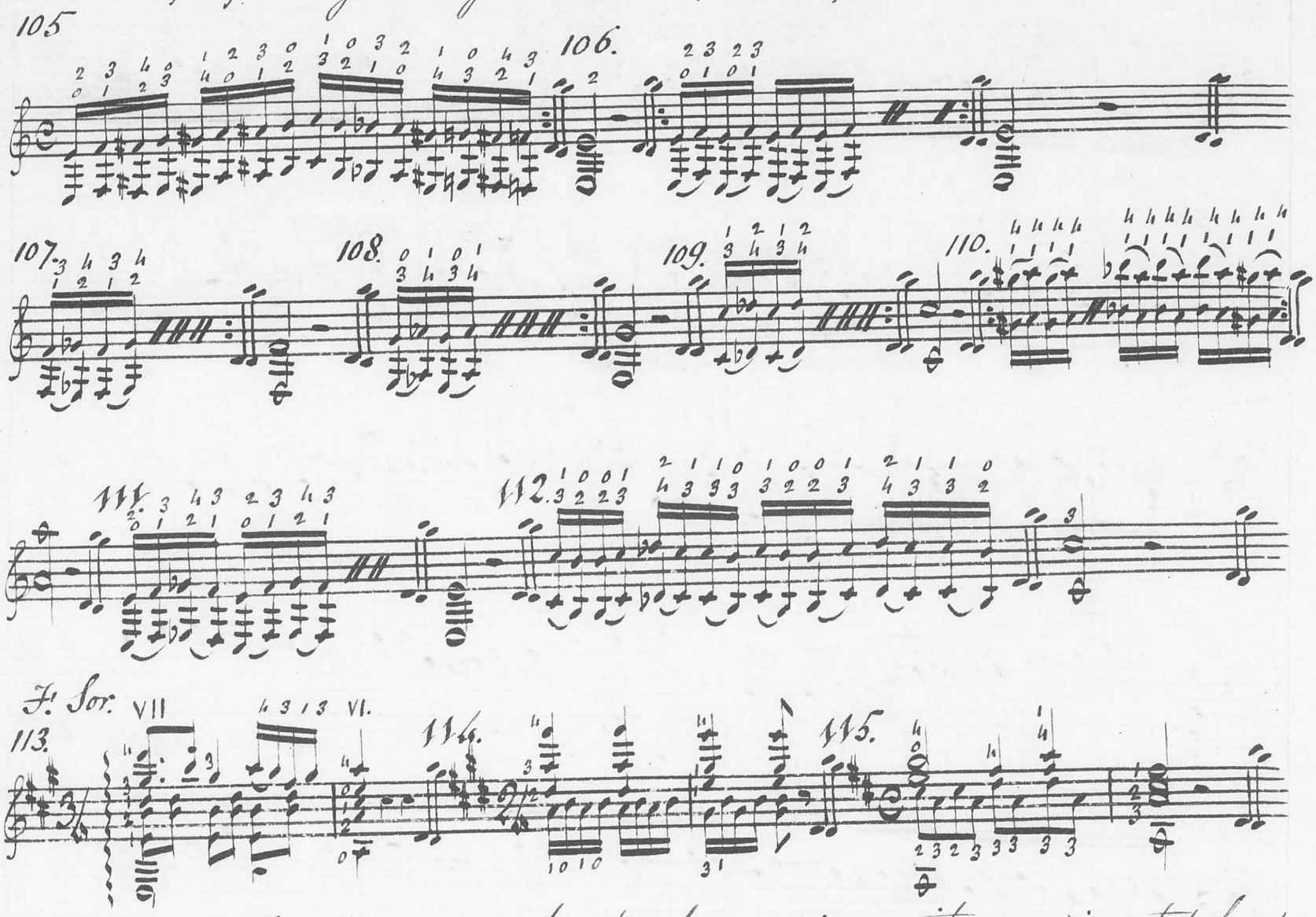
101.

No 102.

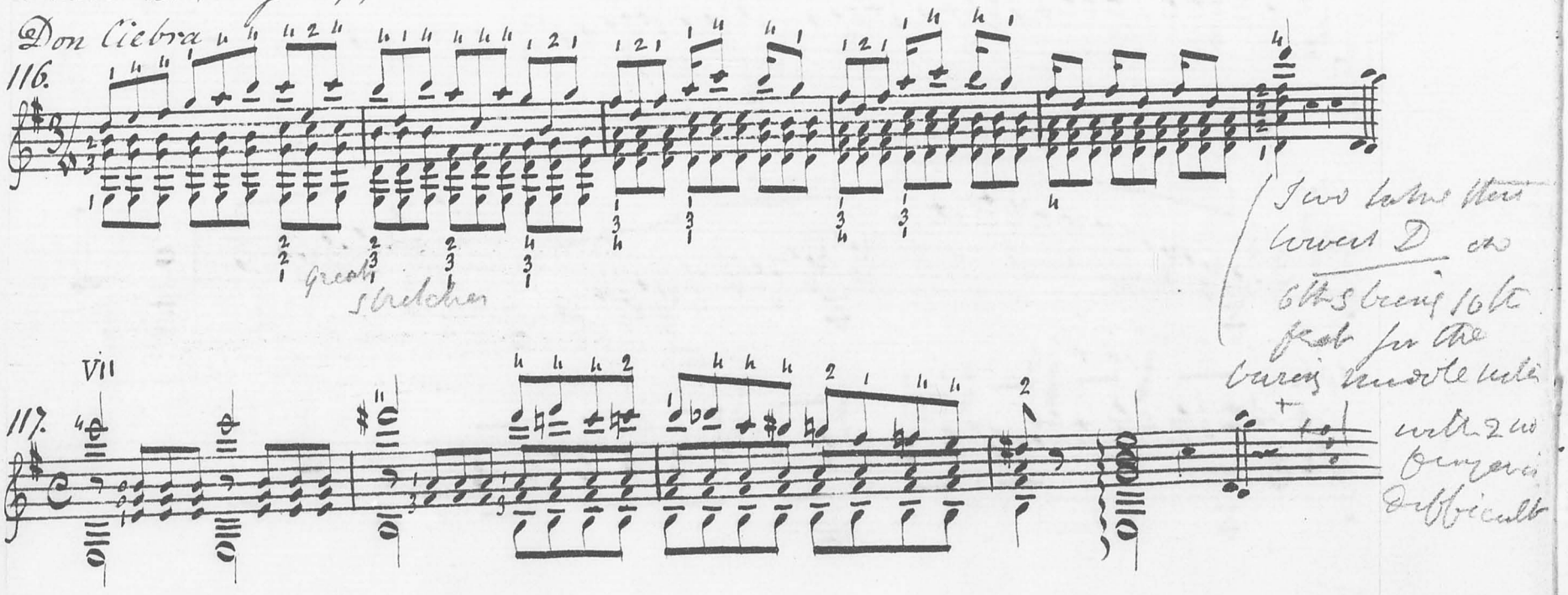
103.

104.

Exercises for forming an elegant and easy position for the left hand.

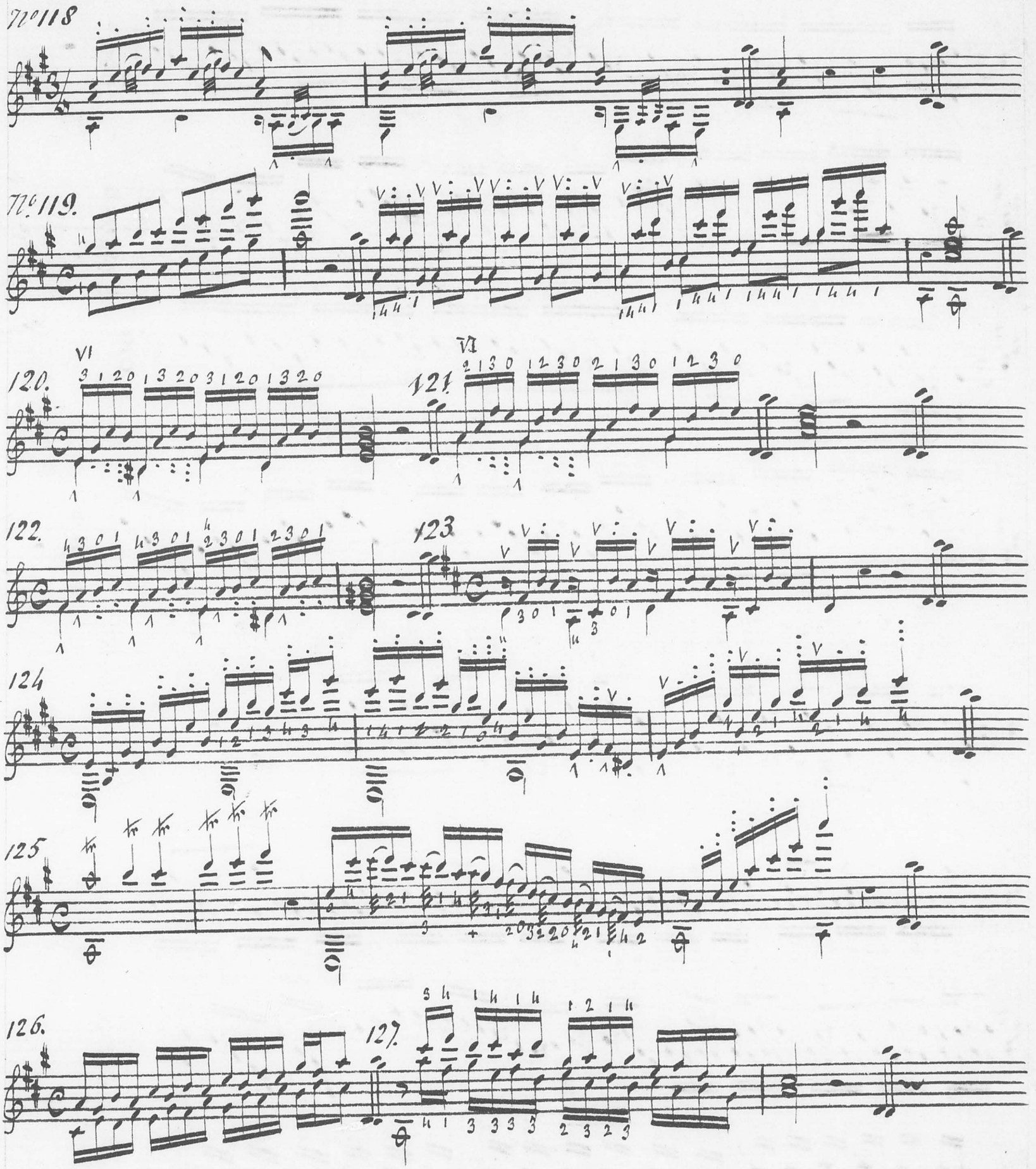


The following difficult passages, extracted from various writers, are inserted here as Exercises, in order that the Student may be able to perform them with facility, when he may happen to meet with them in their Works.



Two tables that lowest D on 6th & being 16th feet for the varying middle note with 2nd finger is difficult

From Giuliani's 3rd Concerto. Op: 70.



From Giuliani's 1st Concerto. Op: 30.

128

129.

130.

131.

From Giuliani's 2nd Concerto. Op: 36.

132

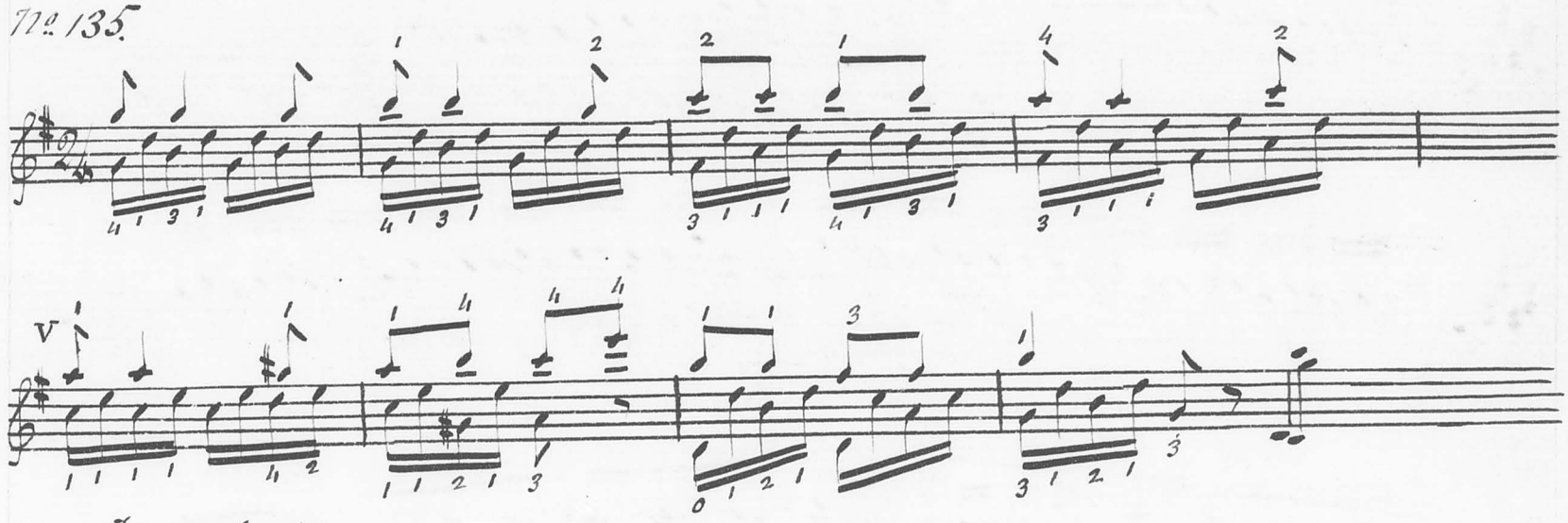
From Giuliani. Op: 65.

133

134.

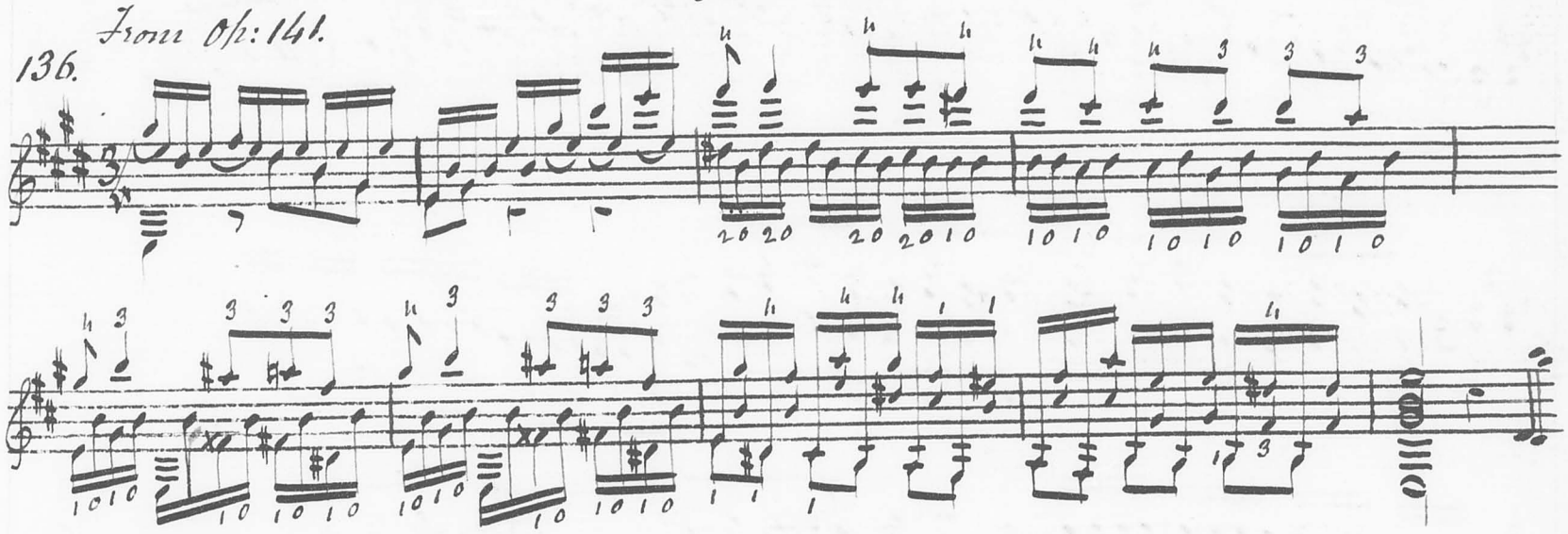
From F. Carulli. Op: 76.

№ 135.



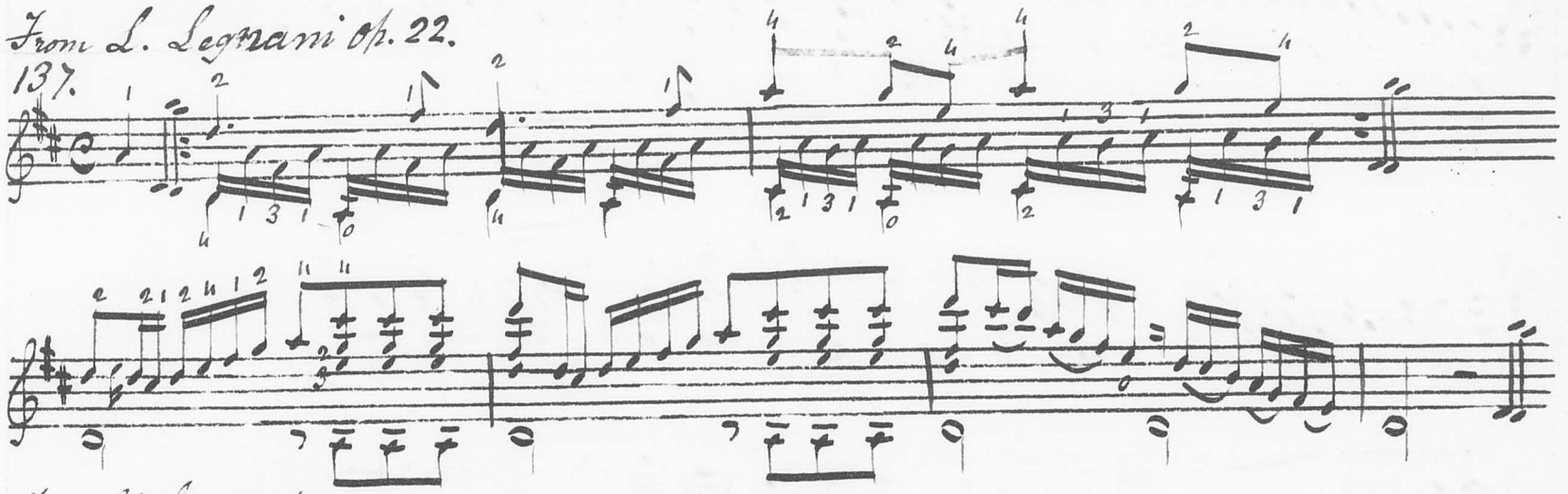
From Op: 141.

136.



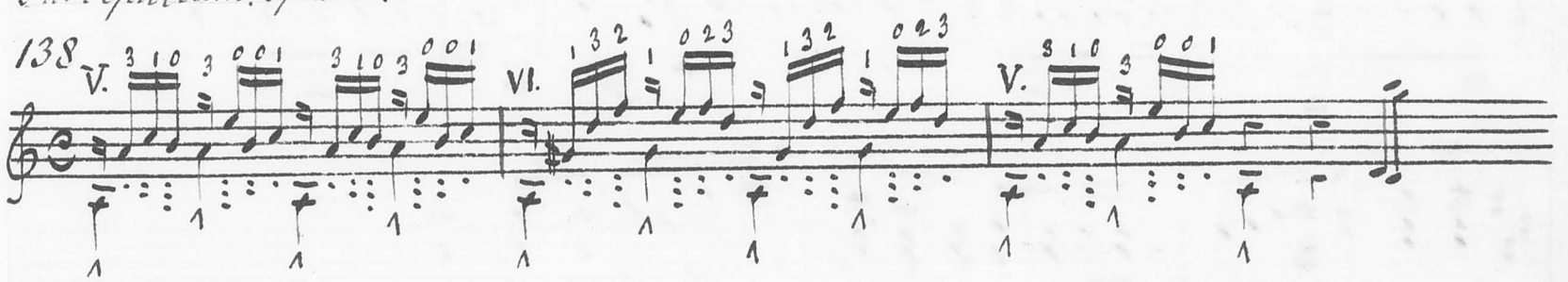
From L. Legnani Op. 22.

137.



From Giuliani. Op: 122.

138.



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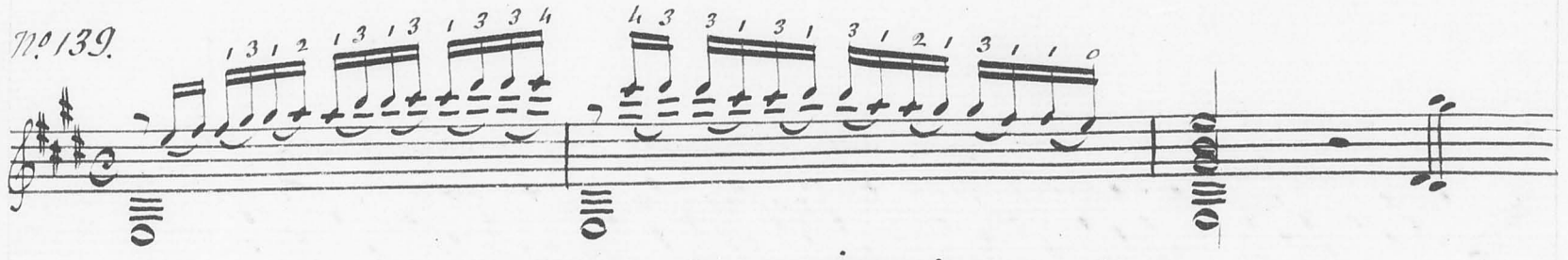

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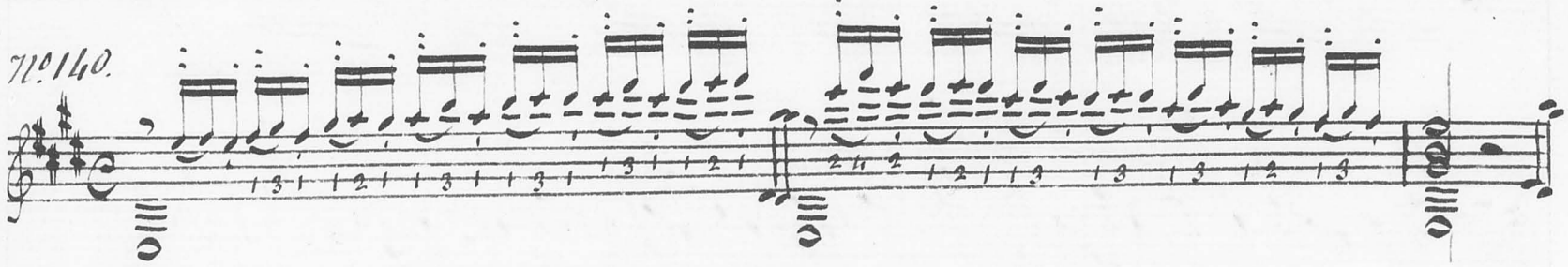
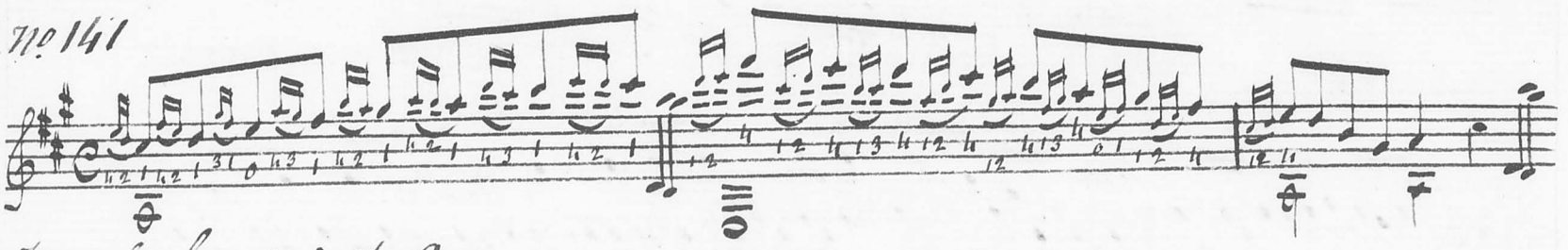
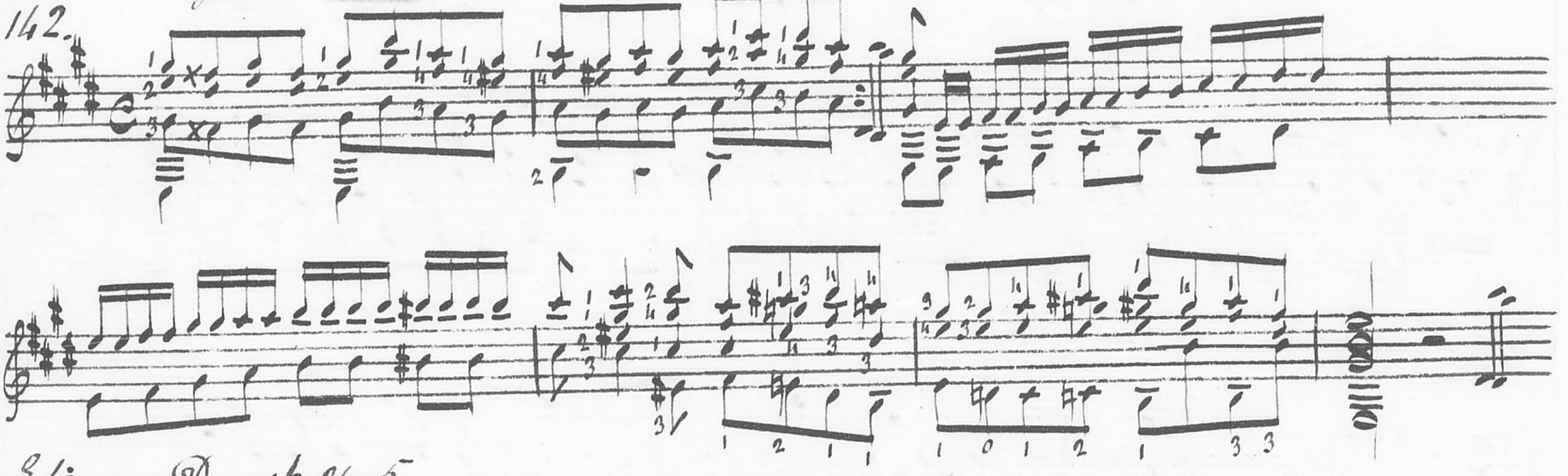


№141



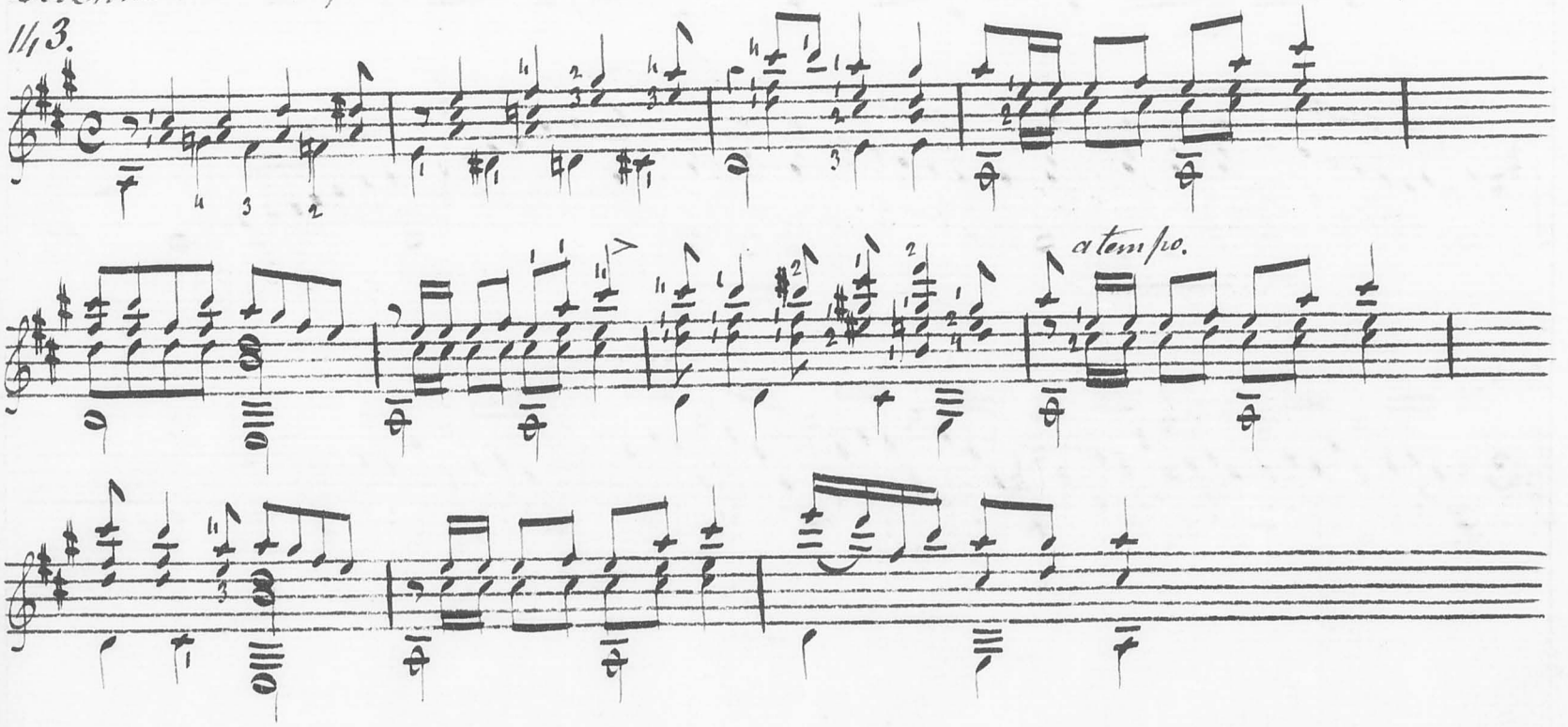
From L. Sagrini. Op: 9.

142.



Etienne Dunst. Op: 5.

113.



From F. Moretzky. Op: 40.

144.

VII

VII

VII

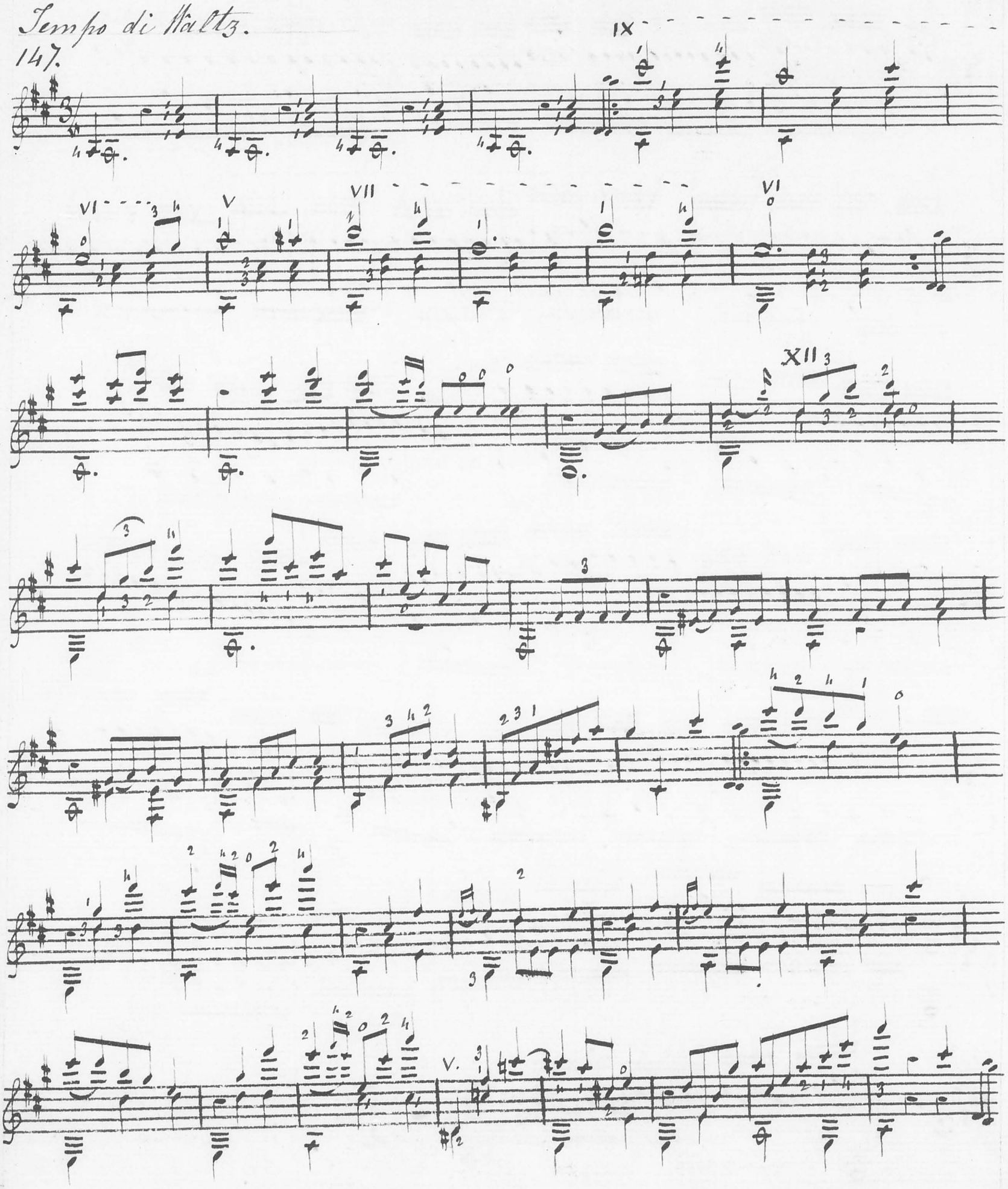
145.

146.

From L. Schulz's Fantasia "dedicated to Mrs. Moretzky.

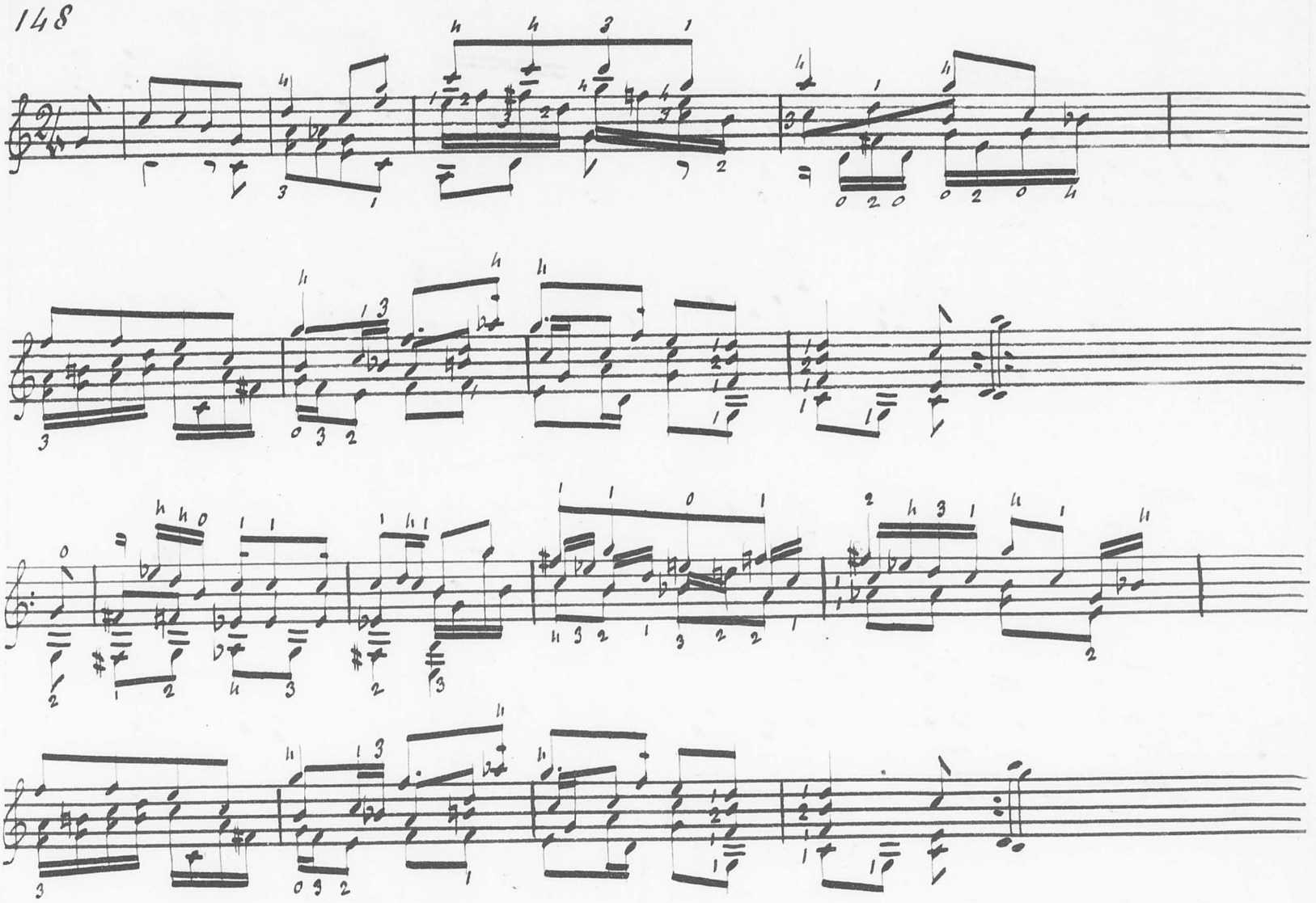
Tempo di Waltz.

147.



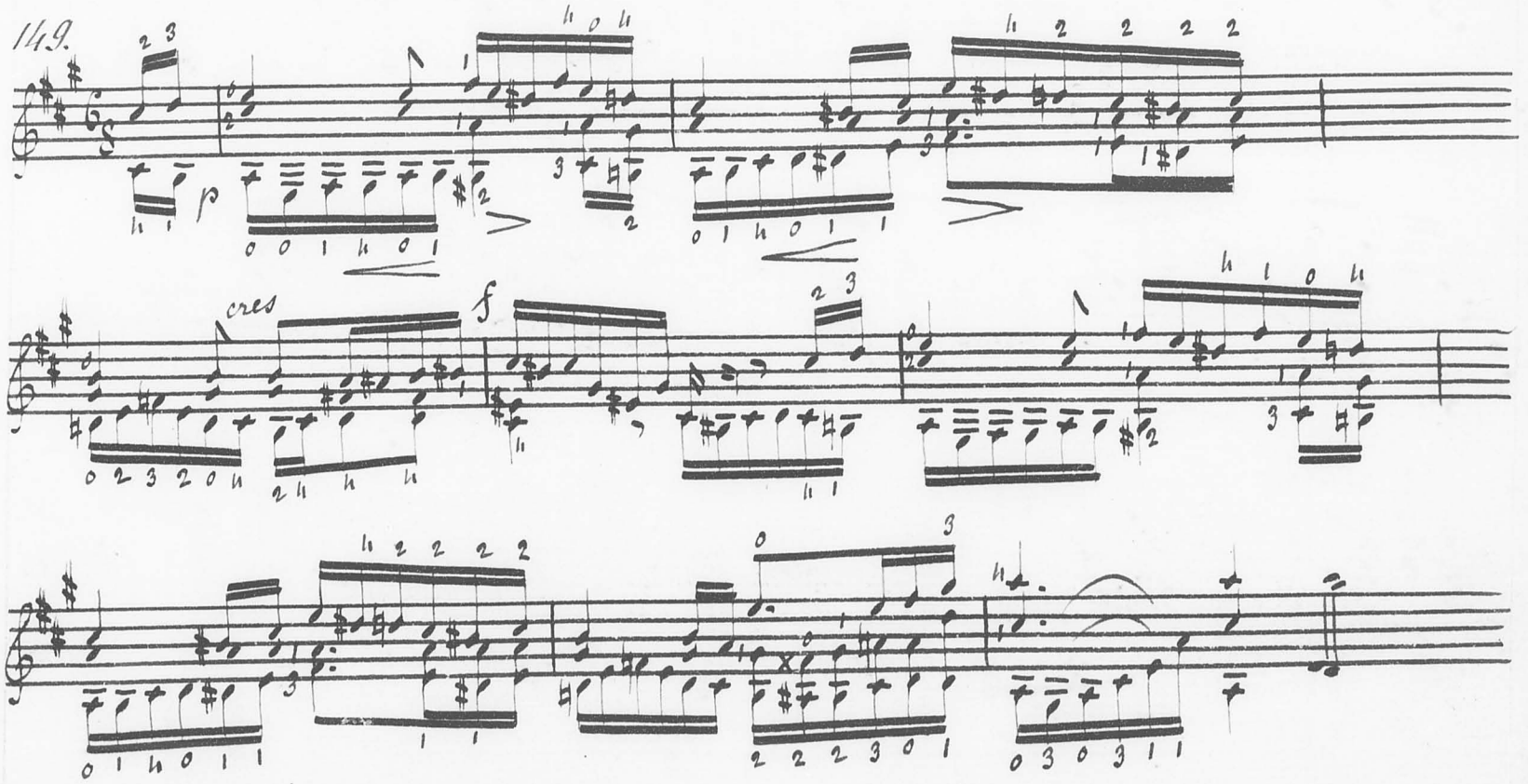
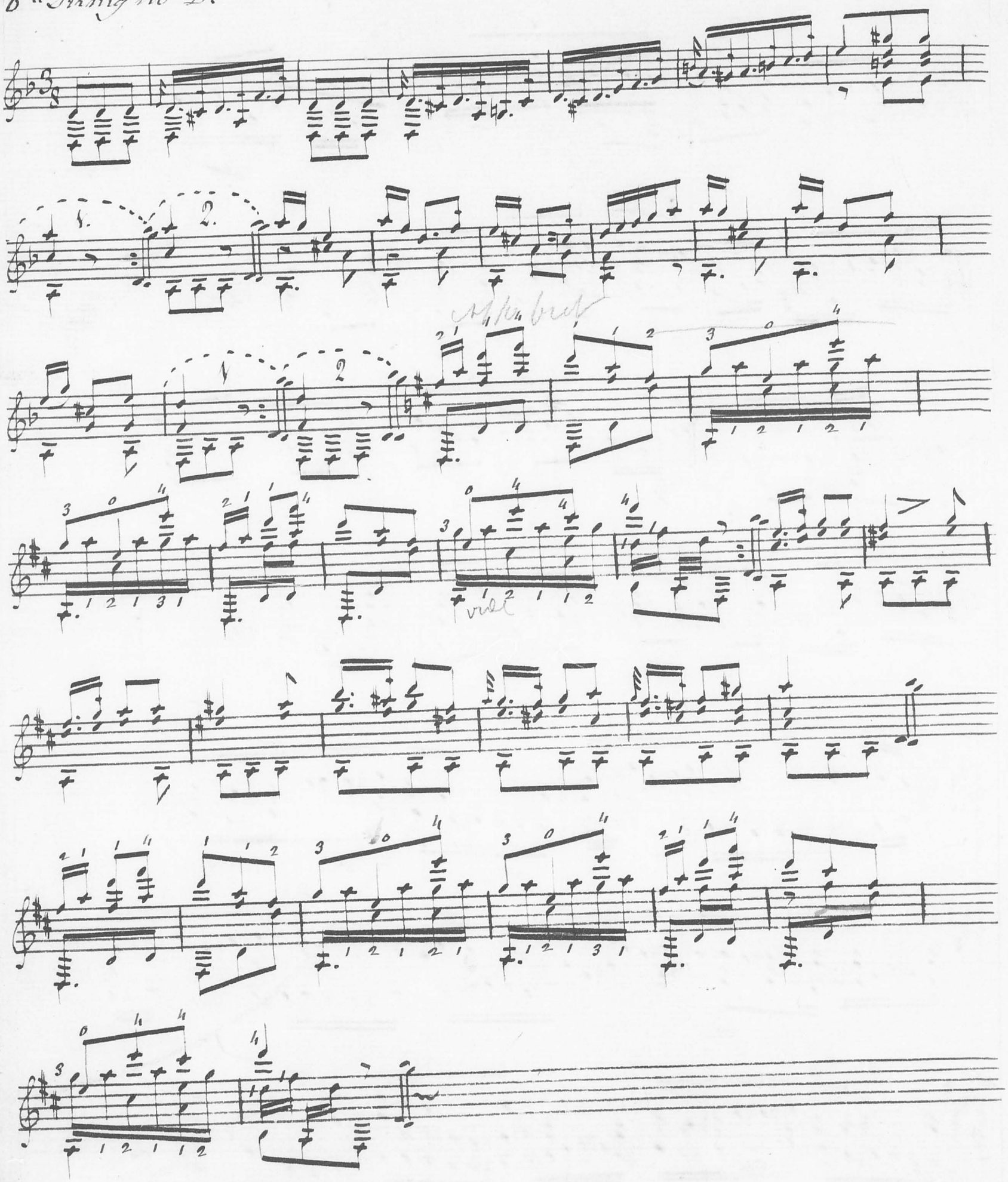
From J. A. Niiske. Op:

148



From W. Nieland Op: 5.

149.



From Sor's Op: 17.
6th String in D.