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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.

Exercise for the left hand).

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

Y. 01.

No. 1

Handwritten musical score for a piece in C major, featuring a treble and bass staff. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values (eighths, sixteens, and triplets) and fingerings (numbers 1-5). The piece concludes with a double bar line and repeat dots.

5. *The Merry Widow*

Handwritten musical score for 'The Merry Widow' (No. 5). The score is written on two staves. The first staff begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with some measures containing triplets. The second staff continues the melody, also featuring eighth and sixteenth notes. The score is marked with a '5.' and the title 'The Merry Widow'.

7.

8.

11. 1 2 0 1 3 0 1 0 1 0 1 0 3 1 0 2

12. 2 1 1 1 2 1 1 1 2 0 3 1

14.

Exercise 14 consists of two staves. The treble staff begins with a treble clef and a common time signature. It contains several measures of eighth and sixteenth notes, with fingerings such as 2, 0, 1, 3, 0, 2, 2, 0, 2, 2, 2, 2, 0, 2, 2, 0, 3. A slur covers a group of notes, and a '3' with a dot above it indicates a triplet. The bass staff continues the melody with similar note values and fingerings, including 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2. The exercise concludes with a double bar line and a final chord.

15.

Exercise 15 consists of two staves. The treble staff begins with a treble clef and a common time signature. It contains several measures of eighth and sixteenth notes, with fingerings such as 1, 4, 1, 1, 1, 1, 0, 4, 1, 0, 2. A slur covers a group of notes, and a '3' with a dot above it indicates a triplet. The bass staff continues the melody with similar note values and fingerings, including 3, 3, 3, 3, 3, 2, 0, 3. The exercise concludes with a double bar line and a final chord.

17.

Exercise 17 consists of two staves. The treble staff begins with a treble clef and a common time signature. It contains several measures of eighth and sixteenth notes, with fingerings such as 1, 4, 0, 2, 3, 3, 4, 4, 4, 3, 3, 2, 0, 4, 1. A slur covers a group of notes, and a '3' with a dot above it indicates a triplet. The bass staff continues the melody with similar note values and fingerings, including 3, 0, 2, 3, 0, 1, 1, 1, 2, 1, 1, 1, 0, 3, 2, 0. The exercise concludes with a double bar line and a final chord.

19.

Exercise 19 consists of two staves. The treble staff begins with a treble clef and a common time signature. It contains several measures of eighth and sixteenth notes, with fingerings such as 3, 0, 1, 0, 2, 1, 2, 1, 0, 2, 0, 1, 0. A slur covers a group of notes, and a '3' with a dot above it indicates a triplet. The bass staff continues the melody with similar note values and fingerings, including 4, 1, 3, 0, 1, 3, 1, 2, 4, 2, 1, 3, 1, 0, 3, 1. The exercise concludes with a double bar line and a final chord.

21.

Exercise 21 consists of two staves. The treble staff begins with a treble clef and a common time signature. It contains several measures of eighth and sixteenth notes, with fingerings such as 0, 2, 4, 0, 2, 0, 2, 2, 0, 2, 0, 4, 2. A slur covers a group of notes, and a '3' with a dot above it indicates a triplet. The bass staff continues the melody with similar note values and fingerings, including 1, 3, 0, 1, 4, 0, 1, 3, 0, 3, 1, 0, 4, 1, 0, 3. The exercise concludes with a double bar line and a final chord.

23.

Exercise 23 consists of two staves. The treble staff begins with a treble clef and a common time signature. It contains several measures of eighth and sixteenth notes, with fingerings such as 1, 2, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 3, 3. A slur covers a group of notes, and a '3' with a dot above it indicates a triplet. The bass staff continues the melody with similar note values and fingerings, including 3, 0, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1. The exercise concludes with a double bar line and a final chord.

25.

Exercise 25 consists of two staves. The treble staff begins with a treble clef and a common time signature. It contains several measures of eighth and sixteenth notes, with fingerings such as 3, 0, 1, 3, 1, 2, 0, 2, 2, 2, 0, 2, 1, 3, 1, 0. A slur covers a group of notes, and a '3' with a dot above it indicates a triplet. The bass staff continues the melody with similar note values and fingerings, including 4, 1, 3, 4, 2, 4, 1, 1, 3, 1, 1, 4, 2, 4, 3, 1. The exercise concludes with a double bar line and a final chord.

27. 28.

29. 30.

31. 32.

33. 34.

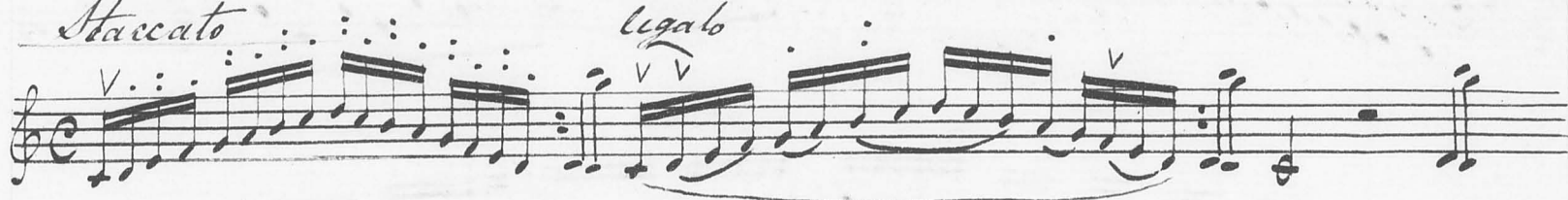
35. 36.

37.

Exercises for the Right & Left Hand.

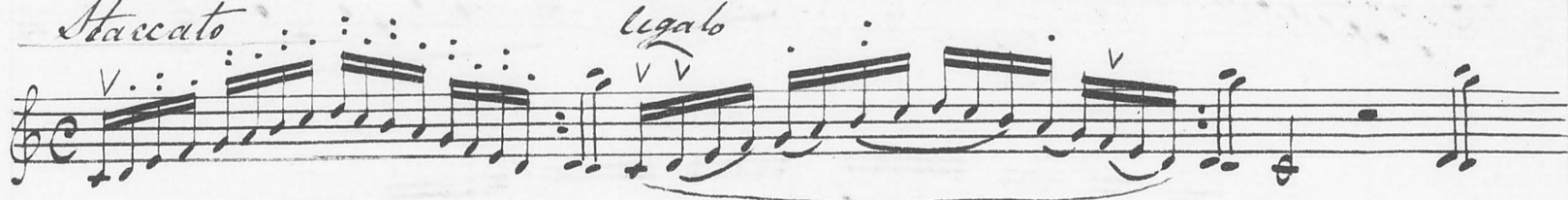
No 38.

Staccato

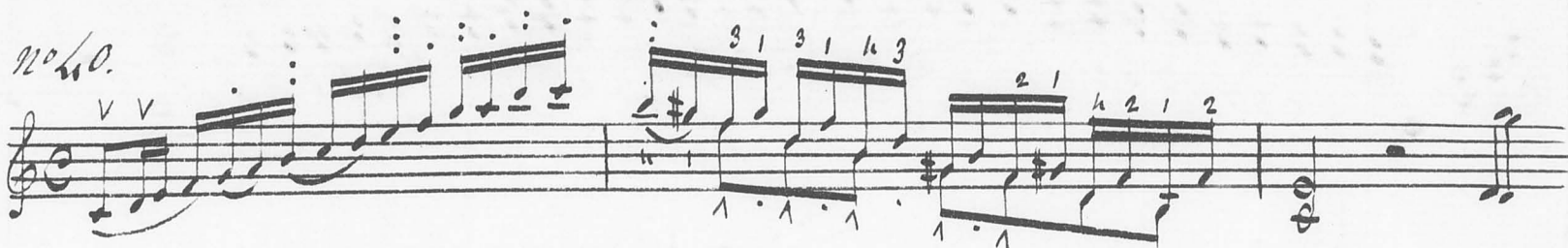


No 39.

legato



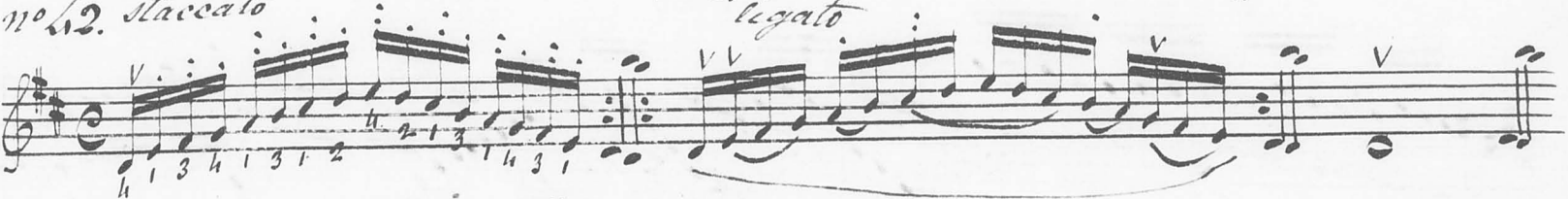
No 40.



No 41.



No 42. Staccato



No 43.

legato



No 44. II



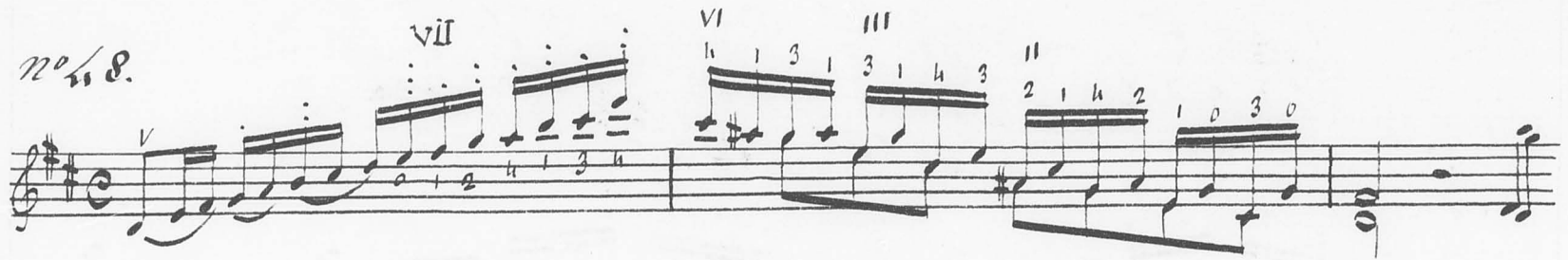
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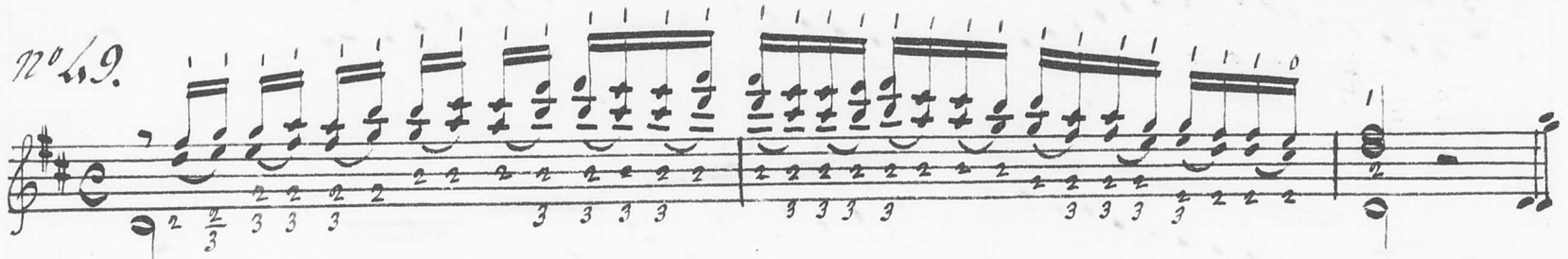
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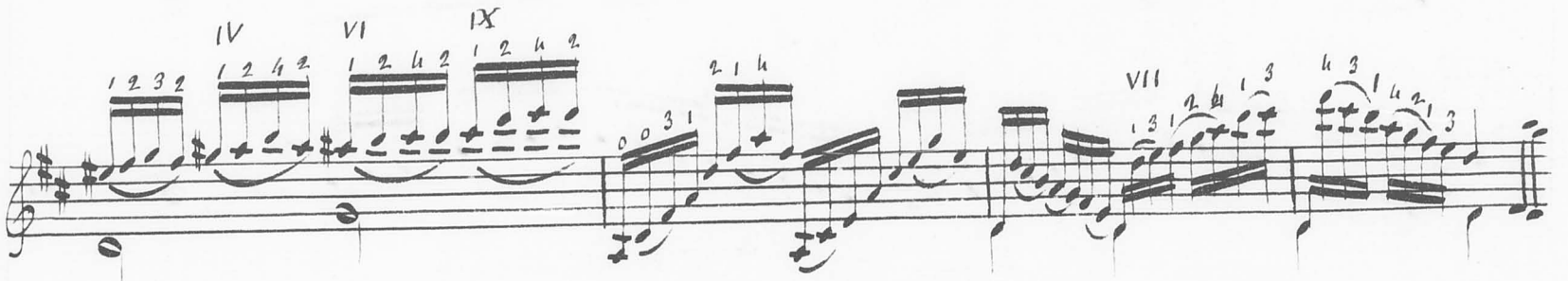
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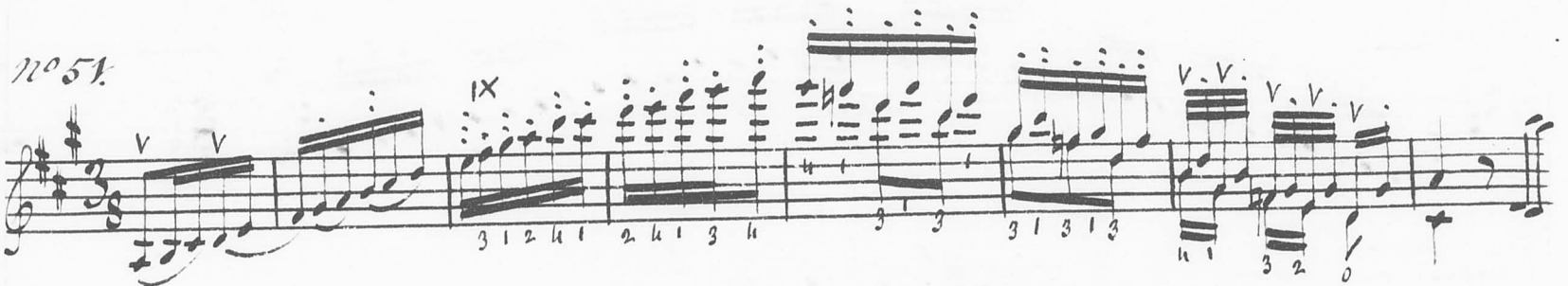
no 9.



legato
no 50.



no 51.



no 52.



N^o 53. VIII. XII. VIII. III. VIII. XII. VIII. III. 4.

N^o 54. VIII. XII. VIII. V. III. VII.

N^o 55. V. X. XIV. X. V. II. N^o 56. V. IX. II.

N^o 57. IV. VII. XII. VII. IV. N^o 58. II. IX. II.

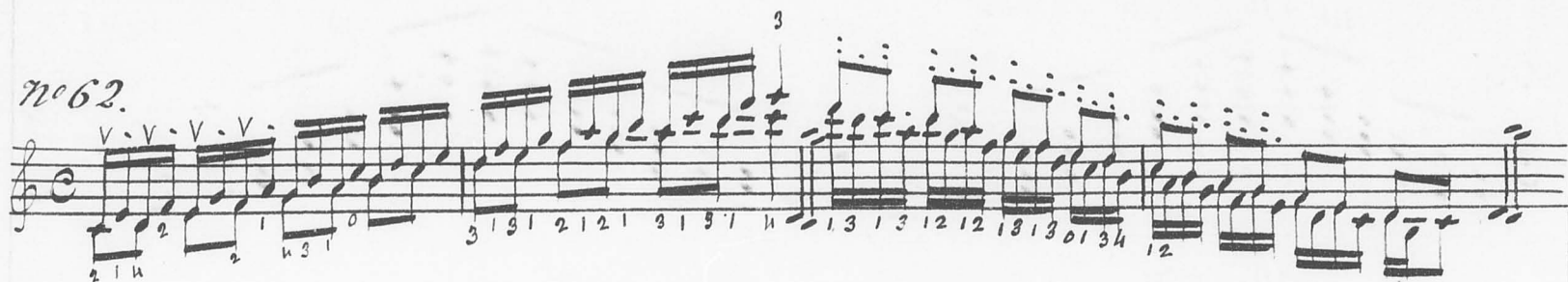
N^o 58. VIII. XII. VIII. VI.

N^o 59. III. VII. XII.

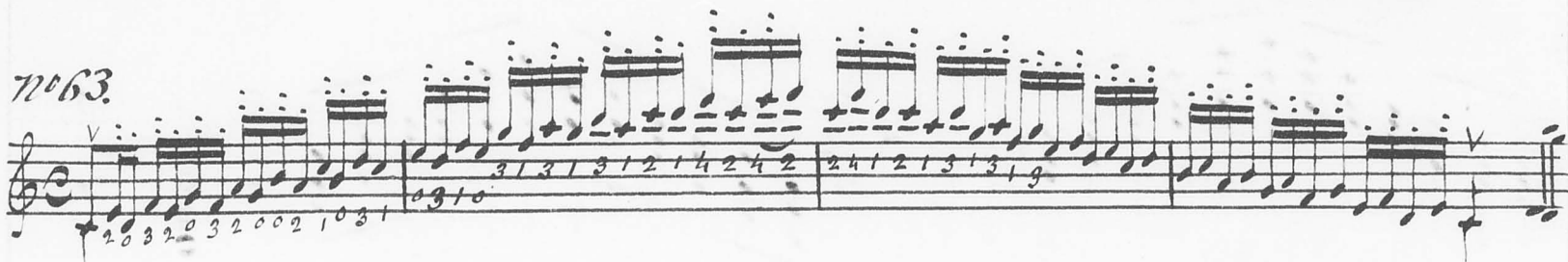
N^o 60. IV. VII. XII.

N^o 61. IV. VII. XII.

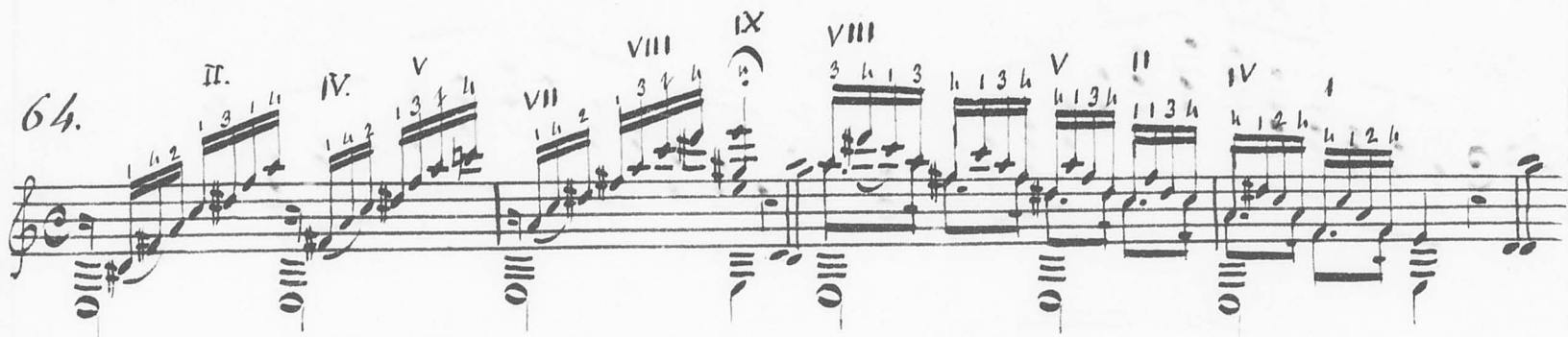
No 62.



No 63.



64.



65.



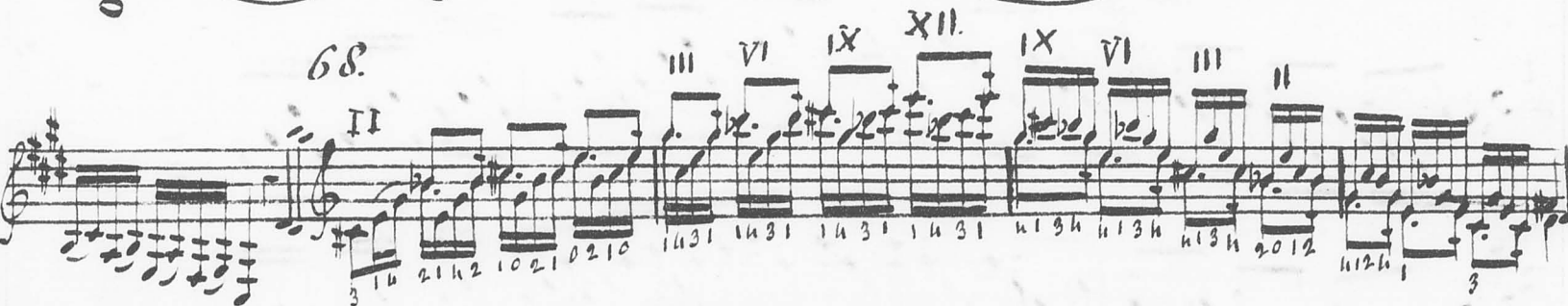
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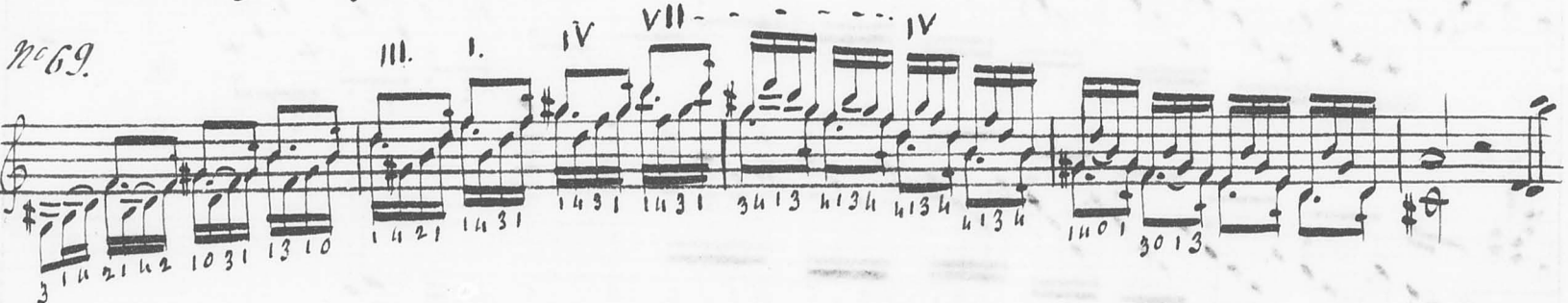
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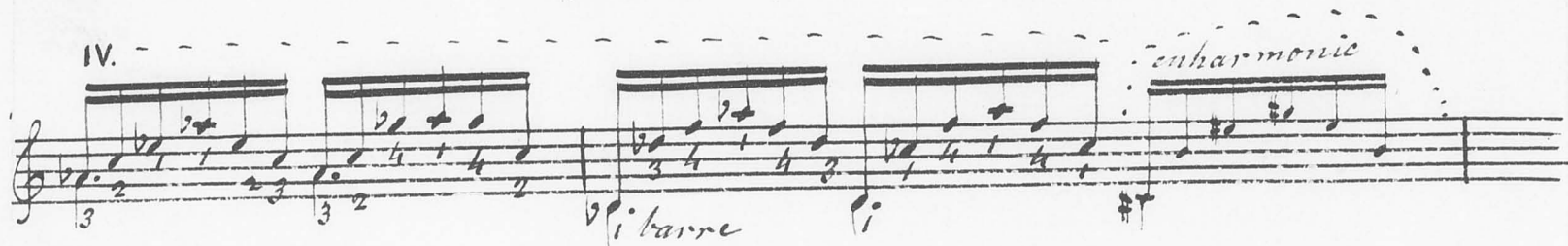
68.



No 69.



No 70.



euharmonie II.

N° 72. VIII VI IV *harm.*

II. VIII VI IV II *har.*

N° 73.

XIV XII X

720/4.

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

No 75.

1^b 2^b 3^b

c. major A. minor. F. major. D. minor. B^b major. G. minor. E^b major. c. minor

4^b 5^b enharmonic 7[#]

A^b major F. minor. D^b major. B^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. A^b.

No 76. C. F. c. B^b c. E^b c. A^b

c. D^b c. G^b c. B. c. E.

c. A. c. D. c. G. c.

No 77. IV VI

78 *C* *D* *E* *F#* *Gb* *Ab* *Bb*
harm.

harm.

79

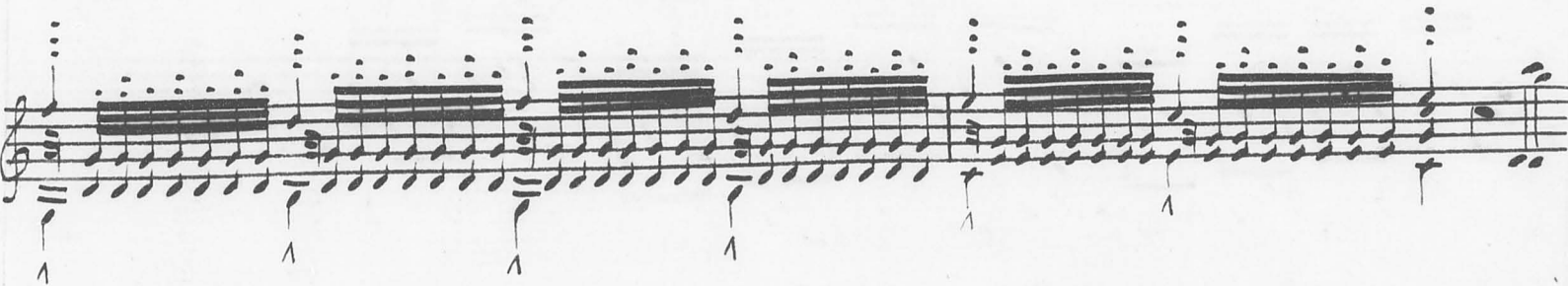
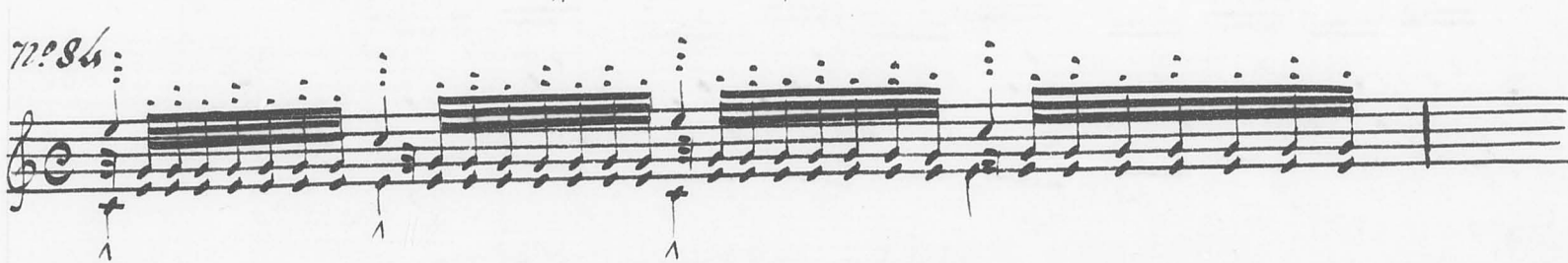
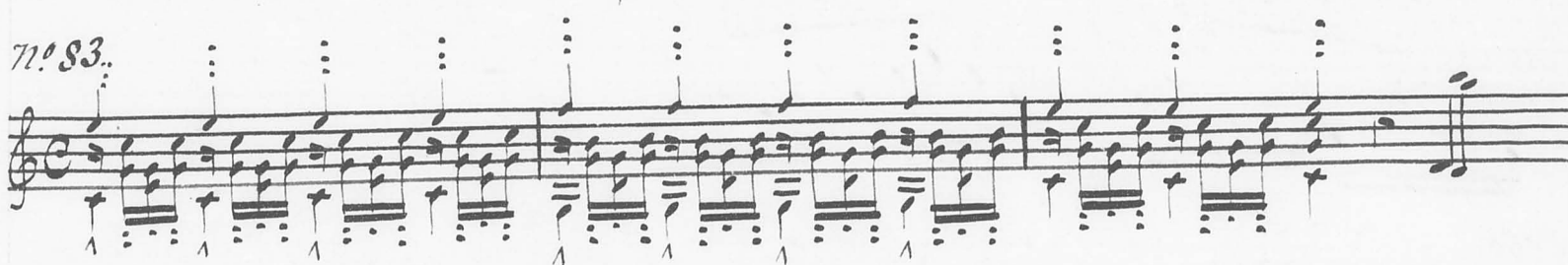
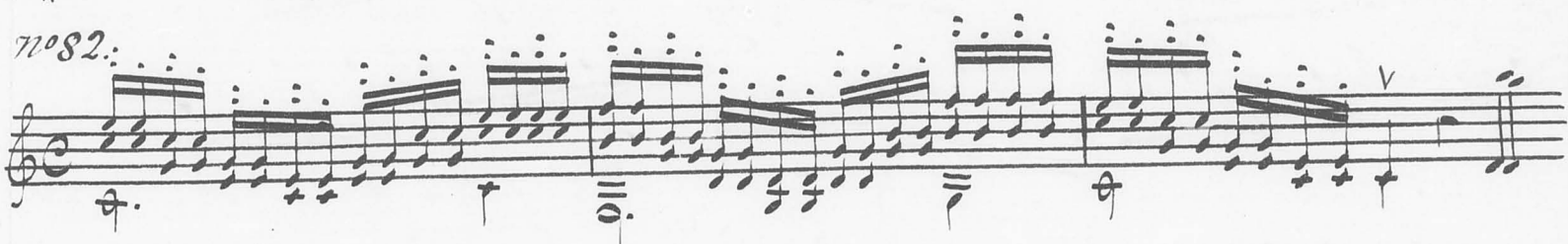
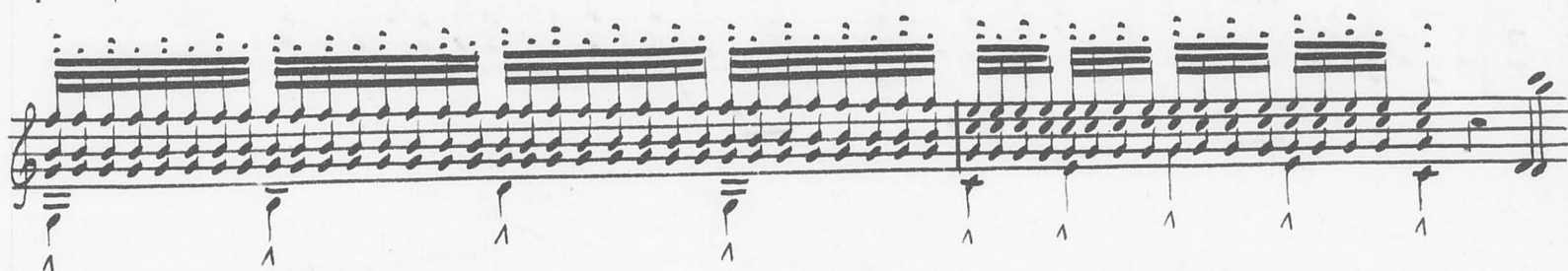
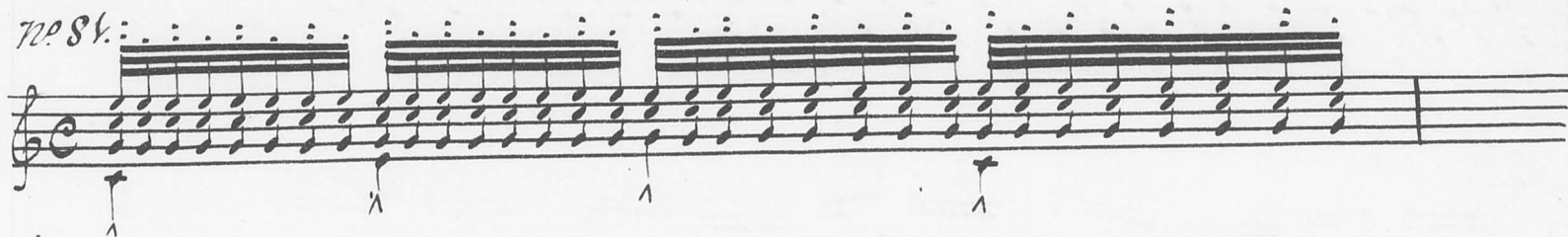
XIII XI IX

VII V III I

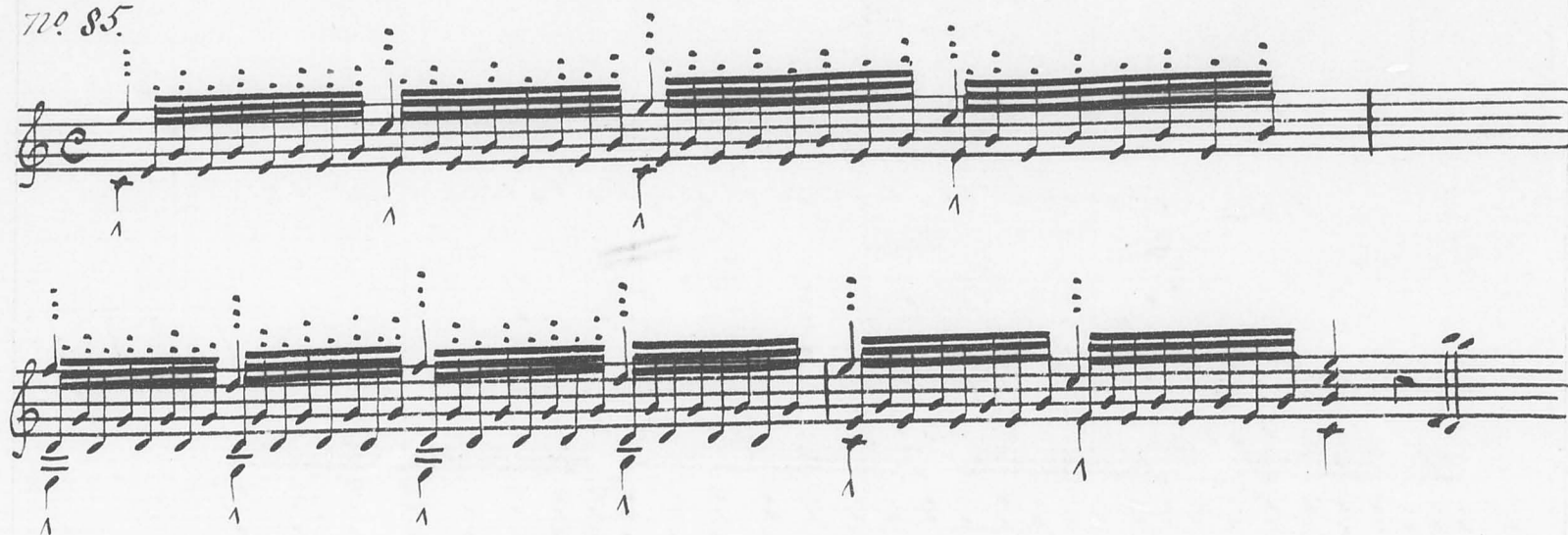
80 VI VII IV V II III

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.



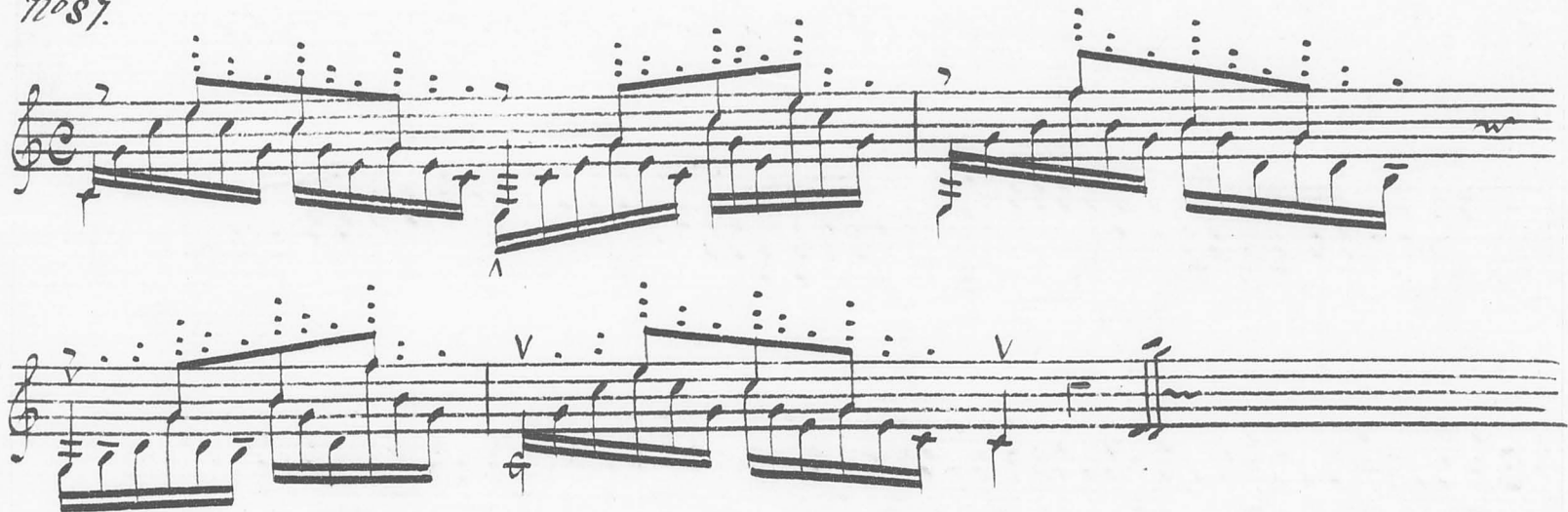
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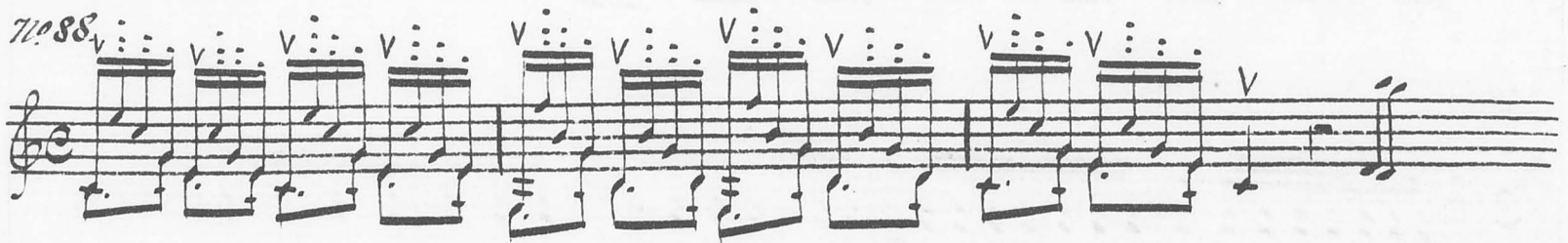
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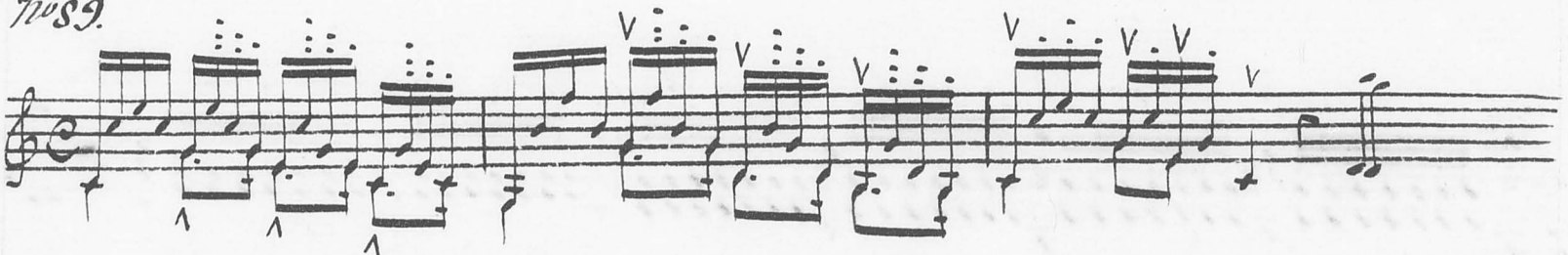
no 87.



no 88.

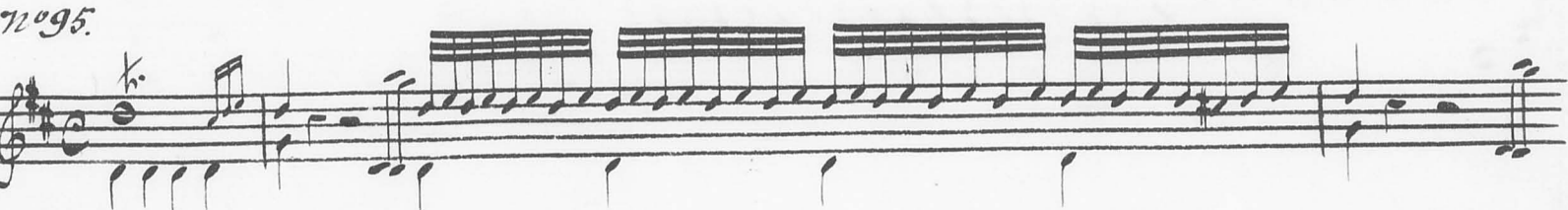
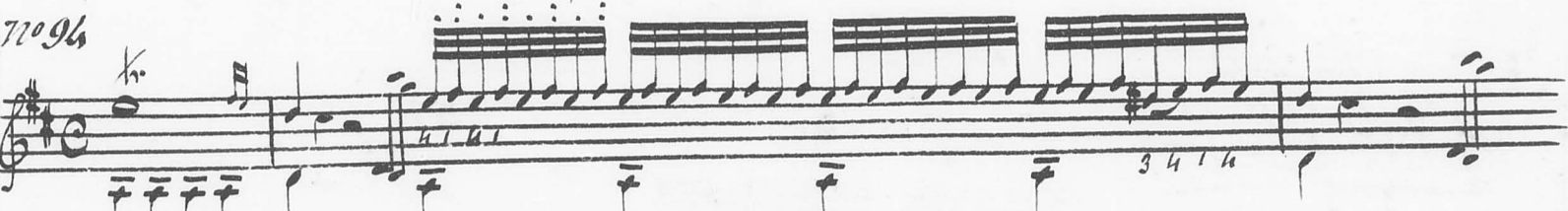
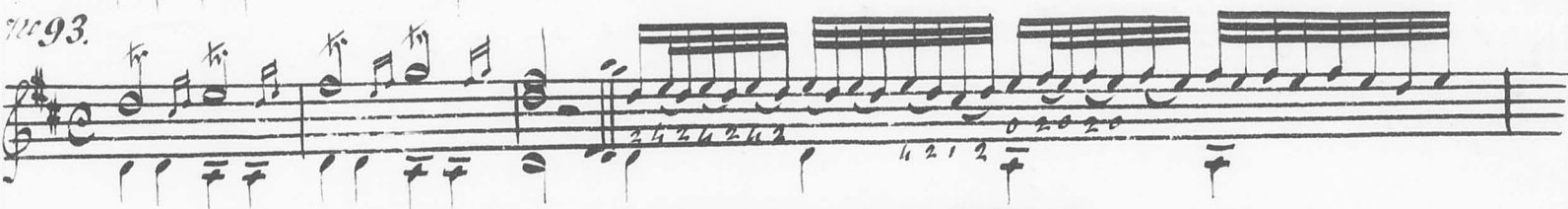
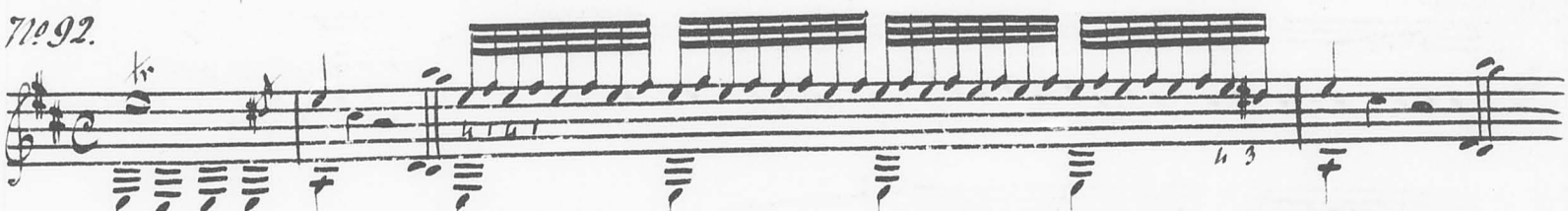
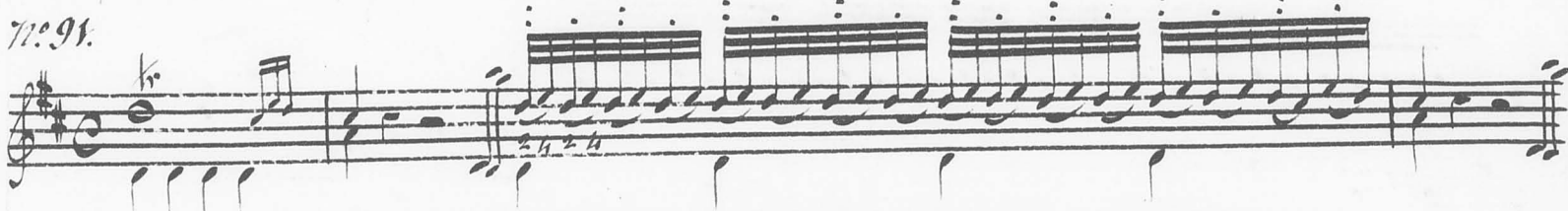
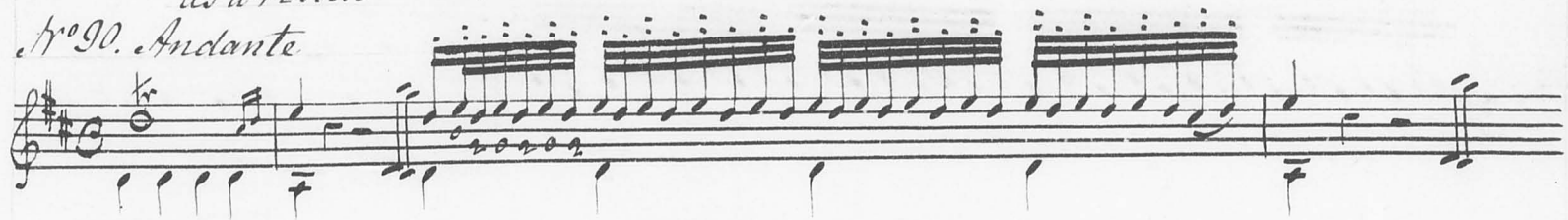


no 89.



Exercises on the Shake.

as written *as played*
N^o 90. Andante



n^o 96. Andante.

Handwritten musical score for piano, numbered 96, in G major and 3/4 time, marked Andante. The 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 music is written in a single system. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat dots.

on the Turn

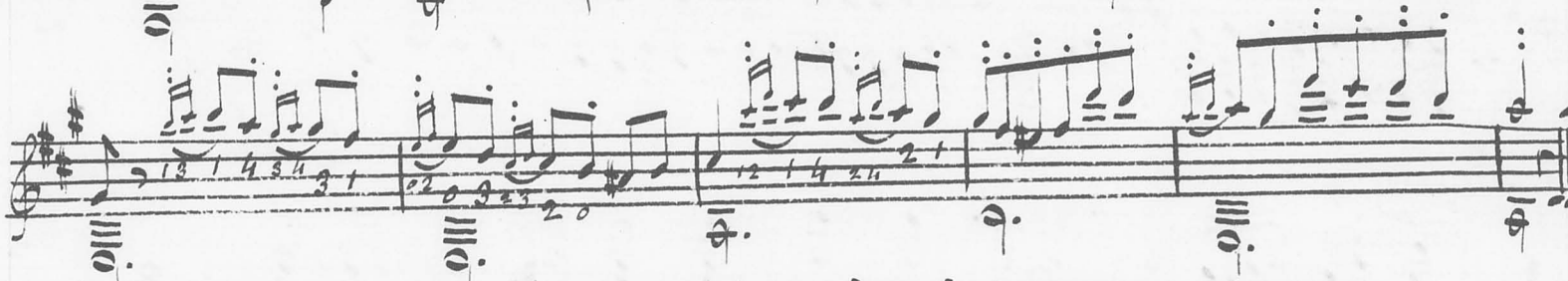
No 97.



No 99.



No 100.



No 102.



103.



104.



105

Handwritten musical score for 'The Merry Widow' (Act II). The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score is divided into four measures, numbered 107, 108, 109, and 110. Measure 107 contains a melodic line with a triplet of eighth notes (G4, A4, B4) and a bass line with a triplet of eighth notes (F3, G3, A3). Measure 108 contains a melodic line with a triplet of eighth notes (G4, A4, B4) and a bass line with a triplet of eighth notes (F3, G3, A3). Measure 109 contains a melodic line with a triplet of eighth notes (G4, A4, B4) and a bass line with a triplet of eighth notes (F3, G3, A3). Measure 110 contains a melodic line with a triplet of eighth notes (G4, A4, B4) and a bass line with a triplet of eighth notes (F3, G3, A3). The score is written in ink on aged paper.

Handwritten musical score for 'F. Sor. VII' and 'VI.' with various musical notations and fingerings. The score includes measures 113, 114, and 115. Measure 113 is in 3/4 time, measure 114 is in 2/4 time, and measure 115 is in 3/4 time. The notation includes treble and bass staves, notes, rests, and various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813,


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.

Don Ciebza

116.

great stretches

Two & lower 6ths

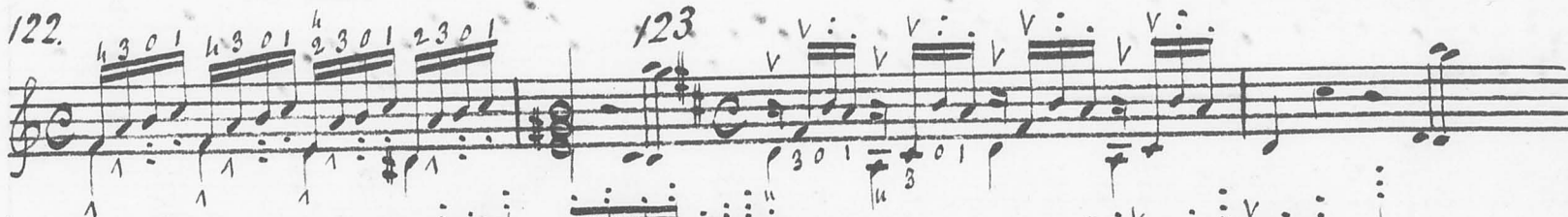
Two bars then
lower D on
6th string 16th
beat for the
curry note with
+  with 2nd
finger
difficult

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

No 118



No 119.



From F. Carulli. op. 76.

135.

135.

From Op. 141.
136.

136.

From L. Legnani op. 22.

137.

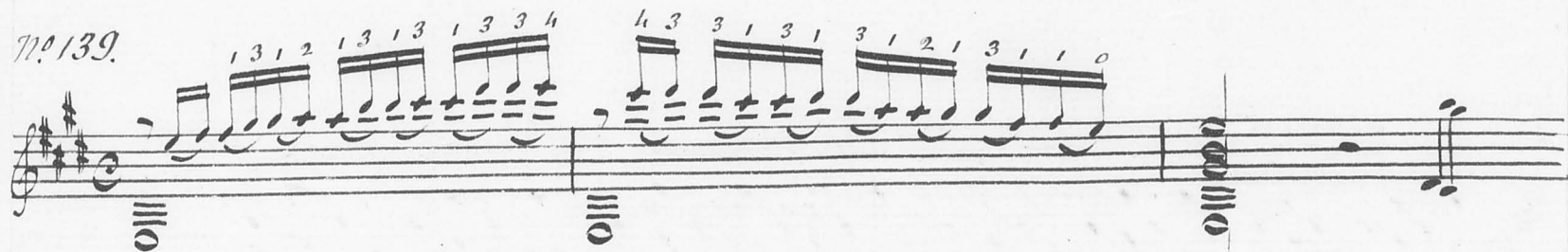
137.

From Giuliani. op. 122.

138.

138.

No 139.



No 140.



No 141



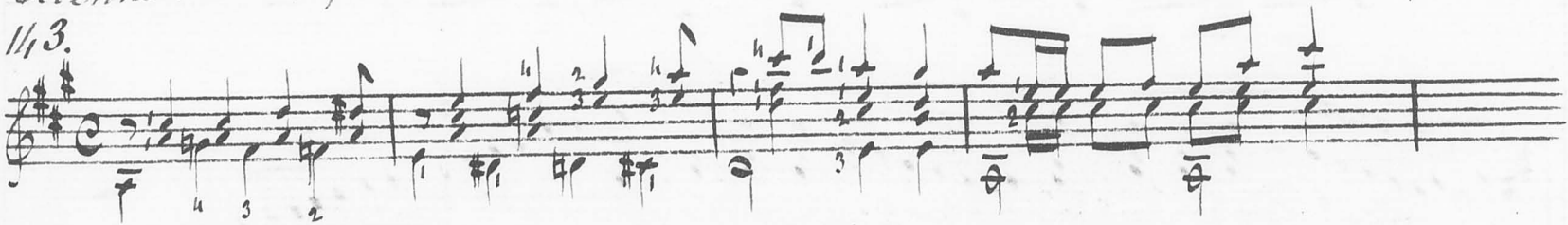
From L. Sagrini. Op: 9.

142.



Etienne Dunst. Op: 5.

143.



From F. Moretzky. Op: 40.

144.

144.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody with many beamed eighth notes and some quarter notes. The bottom staff is in bass clef and contains a bass line with mostly quarter notes and some beamed eighth notes. There are some markings below the staves, including "1 3" and "1 2 1 2". The handwriting is in ink on aged paper.

[illegible]

A handwritten musical score for a guitar piece. The score is written on two staves, a treble staff and a bass staff. The treble staff contains a melody with various notes, rests, and fingerings (1, 2, 3, 0, 3). The bass staff contains a bass line with notes and rests. There are several measures of music, some with repeat signs. The notation is in a style typical of handwritten guitar music, with some notes beamed together and some rests indicated by numbers. The piece is marked with a 'VII' at the beginning and end of the section.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one sharp (F#). The music is written in a simple, handwritten style. The top staff contains a melody with many beamed eighth notes and some rests. The bottom staff contains a bass line with many beamed eighth notes and some rests. There are some markings above the top staff, possibly indicating fingerings or breath marks. The score is divided into measures by vertical bar lines.

Handwritten musical score for a piece titled "1145". The score is written on two staves, treble and bass, in 3/4 time. The key signature has one sharp (F#). The notation includes many beamed eighth and sixteenth notes, often with fingerings (1, 2, 3) written above or below. There are also rests and some accidentals. The piece ends with a double bar line and a fermata over the final note.

146.

From L. Schulz's Fantasia "dedicated to M^{re} Moretzky."

Tempo di Waltz.

147.

This is a handwritten musical score for a waltz, consisting of eight staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by frequent triplets and sixteenth-note patterns. Above the staves, there are measure numbers: IX, VI, VII, VI, and XII. Some measures are marked with 'h' and '2'. The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts. The paper shows signs of age, including some staining and wear at the edges.

From J. A. Niiske. Op:

148

Handwritten musical score for J. A. Niiske, Op. 148. The score consists of five staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The second staff continues the melody with various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The third staff features a more complex passage with many fingerings and slurs. The fourth staff continues the melody with various fingerings and articulations. The fifth staff concludes the piece with a final chord and a double bar line.

From W. Neuland Op: 5.

149.

Handwritten musical score for W. Neuland, Op. 5, No. 149. The score consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The second staff continues the melody with various fingerings (1, 2, 3, 4) and articulations (accents, slurs). The third staff features a more complex passage with many fingerings and slurs. The fourth staff continues the melody with various fingerings and articulations. The fifth staff concludes the piece with a final chord and a double bar line.

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

This handwritten musical score is for the 6th string of Sor's Op. 17, in D major. It consists of eight staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp, F#), and time signatures (3/8 and 2/4). The music is characterized by complex fingering, with many notes marked with numbers 1, 2, 3, 4, and 0 (representing the natural harmonic). There are also slurs, ties, and dynamic markings like 'f' (forte) and 'v' (vibrato). The score is written in a cursive, handwritten style, typical of a composer's or arranger's manuscript. The paper is aged and shows some wear, with the edges slightly discolored.