

ONE HUNDRED AND FIFTY
EXERCISES,

FOR
ACQUIRING A FACILITY OF PERFORMANCE
ON THE
SPANISH GUITAR.

COMPOSED AND EXTRACTED FROM THE
WORKS OF THE BEST WRITERS FOR THAT INSTRUMENT,

AND DEDICATED TO
MRS. FELIX HORETZKY,
AND
MISS ELIZABETH MOUNSEY,

BY
FERDINAND PELZER,
PROFESSOR AND TEACHER OF THE GUITAR.

ENT. STA. HALL.

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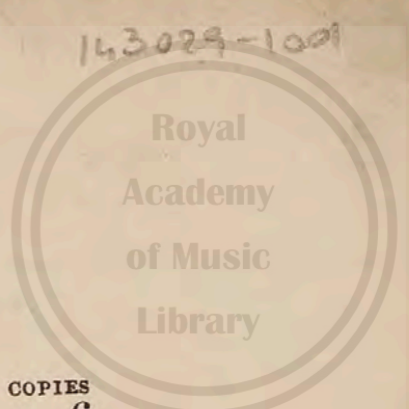
1840



H.-L.-E. GUERMONPREZ.
'PRATTEN LEGACY.' 1889.

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ONE HUNDRED & FIFTY
Exercises
FOR ACQUIRING
A Facility of Performance
upon the
SPANISH GUITAR.

Composed & Extracted from the

Works of the best Writers for that Instrument,

and Dedicated to

M^{rs} Felix Horetzky,

and

Miss Elizabeth Mounsey,

By

FERDINAND PELZER.

Professor & Teacher of the Guitar.

Ent. Sta. Hall.

Pr. 7/6

LONDON,

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and Sold by all Music Sellers.*

1840.

[Faint, illegible text, likely bleed-through from the reverse side of the page]

[Partial view of musical notation on the adjacent page, including staves and treble clefs]

EXERCISES FOR THE LEFT HAND.

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

N^o I. $\frac{1}{2}$ 2 0

1. $\frac{3}{2}$ 4 2

2. 1 3 0 1

3. 2 4 1 3

4. 1 3 3 2 2 3 3 2 3 2 3 3 2 2 3 3

5. 3 0 2 4 0 2 0 1

6. 1 4 0 1 1 3 3 1 3 1 3 3 1 1 0 4

7. 0 1 3 0 2 3 0 2 3 2 0 3 2 0 3 1

8. 0 1 4 4 4 4 4 4 4 4 4 4 4 4 4 1

9. 1 4 0 1 1 1 1 1 1 1 1 1 1 1 0 4

10. 1 1 0 1 1 1 1 2 1 1 1 1 1 1 0

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

3 0 2 3 3 3 3 3 3 3 3 3 3 2 0

2 3 0 2 2 2 2 2 2 2 2 2 2 2 0 3

3 0 2 3 3 3 3 3 3 3 3 3 2 0

3 4 2 3 3 3 3 3 3 3 3 3 3 2 4

3 0 1 1 1 1 1 1 1 1 1 1 1 1 0

3 4 2 2 2 3 3 2 3 2 3 3 2 2 2 4

2 4 1 2 4 1 3 0 2 0 3 1 4 2 1 4

1 3 3 3 2 4 2 3 3 3 1 4 2

13. 2 0 1 1 0 3 1 3 1 3 0 1 1 0 2
1 3 0 2 2 0 2 2 2 2 2 0 2 2 0 3
3 or 4 3 or 3

14. 1 3 3 1 1 3 3 1 3 1 3 3 1 1 3 3
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

15. 1 4 1 1 1 1 1 0 4 1 0 2
3 3 3 3 3 2 0 3

16. 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
0 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

17. 1 4 0 2 3 3 4 4 4 3 3 2 0 4 1
3 0 2 3 0 1 1 1 2 1 1 1 0 3 2 0

18. 2 2 3 2 3 2 2 4 4 4 4 4 4 4 4
1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

19. 3 0 1 0 2 1 2 1 0 2 0 1 0
4 1 3 0 1 3 1 2 4 2 1 3 1 0 3 1

20. 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
2 3 3 2 2 3 3 2 3 2 3 3 2 2 3 3

21. 0 2 4 0 2 0 2 2 0 2 2 0 2 0 4 2
1 3 0 1 4 0 1 3 0 3 1 0 4 1 0 3

22. 2 0 3 1 1 3 3 1 3 1 3 3 1 1 3 0
3 0 2 2 2 2 2 2 2 2 2 2 2 2 2 0

23. 1 2 4 4 4 4 4 4 4 4 4 4 4 4 4 4
3 0 1 1 1 1 1 1 1 1 1 1 1 1 1 1

24. 3 3 4 4 4 4 4 4 4 4 4 4 4 4 3 3
1 1 1 1 2 2 1 2 1 2 2 1 1 1 1

25. 3 0 1 3 1 2 0 2 2 2 0 2 1 3 1 0
4 1 3 4 2 4 1 1 3 1 1 4 2 4 3 1

26. 2 0 1 1 1 1 1 2 1 1 1 1 1 0 2
1 3 2 2 2 3 3 2 4 2 3 3 2 2 2 3

27. 2 0 2 2 0 3 3 1 3 1 3 3 0 2 2
4 0 1 3 1 2 2 2 2 2 2 1 3 1

28. 4 4 4
1 1 1 1 1 1 1 1 1

29. 1 2 4 1 1 1 1 1 4 2
1 3 3 2 3 2 3 3 1

30. 3 3 1 1 3 3 1 3 3 1 1 3 3
1 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

31. 4 4
1 1

32. 4 4 4 4 4 4 4 4 4 4 4 4 4 4
1 2 2 1 1 2 2 1 2 1 2 2 1 1 2 2

33. 0 1 2 0 2 2 0 2 2 2 0 2 2 0
1 3 4 1 3 4 2 3 4 3 2 4 3 1 4 3

34. 1 2 1 4 0 1 1 1 2 1 1 1 0 4 1 2
2 4 2 3 1 3 3 2 4 2 3 3 1 3 2 4

35. 2 4 1 4 0 1 4 1 0 4 1 4 2 0
1 3 0 2 0 2 3 2 0 3 2 0 3 1

36. 4 0 2 4 1 4 0 1 4 1 4 1 4 2 0
1 3 0 1 3 0 2 3 0 3 2 0 3 1 0 3

V.....IX.....V.....

37. 0 1 2 3 4 1 2 3 4 1 2 3 4 3 2 1
4 3 2 1 4 3 2 1 4 3 2 1



EXERCISES FOR THE RIGHT & LEFT HAND.

N^o 38. Staccato N^o 39. Legato.

N^o 40.

N^o 41.

N^o 42 Staccato N^o 43. Legato

N^o 44. *p*

N^o 45.

N^o 46. N^o 47.

The Exercises N^o 42, 46 & 47. may also be Written and Practised in all the other Positions.
Pelzer's Daily Exercises.

Nº 48.

Nº 49.

Legato. :
Nº 50.

Nº 51.

Nº 52.

8

Nº 53. VIII. XII. VIII. or I. III. VIII. XII. VIII. III. I.

Nº 54. VIII. XII. VIII. V. III. VII.

Nº 55. V X XIV V II

Nº 56. II V IX V

Nº 57. IV VII XII IV VII IX II

Nº 58. VIII. XII. VIII.

Nº 59. III. VII.

Nº 60.

Nº 61. IV. VII. XII.

Nº 62.

V . V . V . V . V .
2 1 4 2 2 1 4 3 1 0 3 1 3 1 2 1 2 1 3 1 3 1 4 1 3 1 3 1 2 1 2 1 3 1 3 0 1 3 4 1 2

Nº 63.

2 0 3 2 0 3 2 0 0 2 1 0 3 1 0 3 1 0 3 1 3 1 3 1 2 1 4 2 4 2 2 4 1 2 1 3 1 3 1 3

Nº 64.

II 1 4 IV 1 3 1 4 V 1 3 1 4 VII 1 4 2 VIII 3 1 4 IX 3 1 4 VIII 3 4 1 3 4 1 3 4 V 4 1 3 4 II 1 1 3 4 IV 4 1 2 4 I 4 1 2 4

Nº 65.

IX 4 3 1 4 2 1 3 0 2 4 2 0 4 2 0 3 1 2 4 1 3 4 66. 4 3 1 4 2 1 3 0 2 4 2 0 4 2 0 2 1 4 2 1 2 4 2 1 4 2 0 3 4 1 3

Nº 67.

2 1 4 2 1 4 2 1 4 2 3 1 4 3 1 0 3 1 2 1 4 2 3 1 3 1 2 1 4 2 1 2 1 3 1 3 1 3 1 2 1 3 0 1 3 4 1 3

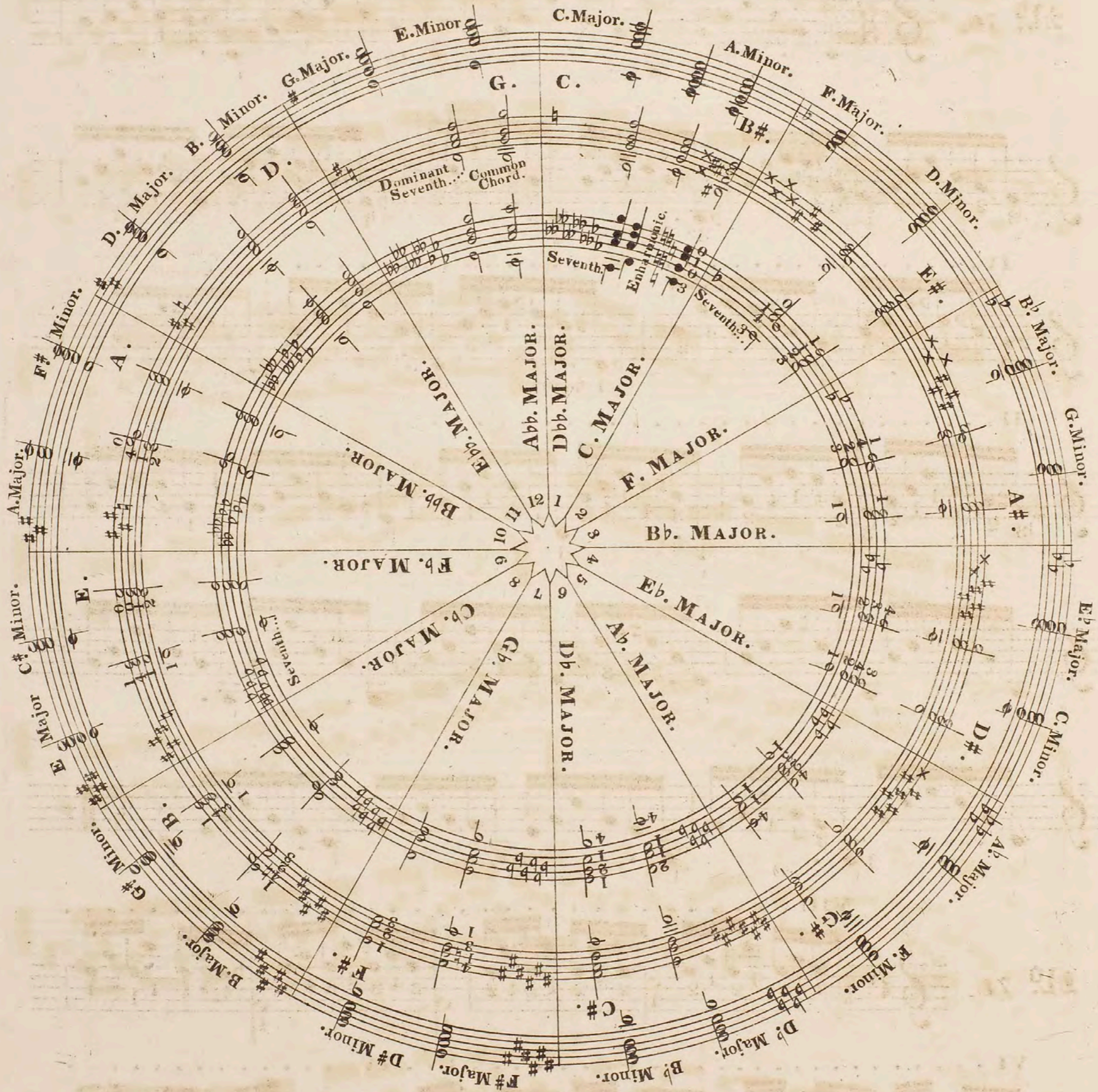
Nº 68.

III 1 4 3 1 VI 1 4 3 1 IX 1 4 3 1 XII 1 4 3 1 IX 4 1 3 4 VI 4 1 3 4 III 4 1 3 4 II 2 0 1 2 4 1 2 4 1 3

Nº 69.

III 1 4 2 1 I 1 4 3 1 IV 1 4 3 1 VII 3 4 1 3 4 1 3 4 IV 4 1 3 4 I 1 4 0 1 3 0 1 3

CIRCULAR MODE OF MODULATING
through all the Keys by the Dominant Seventh.



No. 70.

Exercise No. 70 consists of six staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The second staff includes a 'barre.' marking. The third staff is labeled 'IV.' and includes an 'Enharmonic' section. The fourth staff is labeled 'II.'. The fifth and sixth staves continue the melodic and rhythmic patterns. Fingerings are indicated by numbers 1-4 below the notes.

No. 71.

Exercise No. 71 consists of two staves of music in common time (C). The first staff is labeled 'VIII.' and the second staff is labeled 'VI.' and 'IV.'. The music features complex rhythmic patterns with many triplets and sixteenth notes. Fingerings are indicated by numbers 1-4 below the notes.

12

Enharmonic

No. 72.

VIII. VI. IV

Enharmonic

No. 73.

VIII. VI. IV II

Enharmonic.

XIV. XII. X.

N^o 75. A. D. G. C.

VIII. VI.

F. B \flat . E \flat . A \flat .

IV. II.

D \flat . G \flat . F \sharp . B.

I.

E. A. D. G. C.

F. B \flat . E \flat . A \flat . D \flat .

II.

Enharmonic. G \flat . F \sharp . B. E. A.

Persons requiring more than the foregoing Exercises on Modulation are referred to Mr. Horetzky's "Thirty-six Progressive Modulations."



14

No. 75

C. major. A minor. F major. D minor. B \flat major. G minor. E \flat major. C minor.

Ab major. F minor. D \flat major. B \flat minor. C \sharp major. A \sharp minor.

F \sharp major. D \sharp minor. B major. G \sharp minor. E major. C \sharp minor.

A major. F \sharp minor. D major. B minor. G major. C major.

No. 76 C F C B \flat C E \flat C A \flat

C D \flat C G \flat C B C E

C A C D C G C C

No. 77. C F B \flat E \flat C G C C

N^o 78. C D E F# Gb Ab

Enharm.

Enharm.

N^o 79.

VII V III I

N^o 80 VI VII IV V II III I II

IV V II III

16 The Chords in the following EXERCISES FOR THE RIGHT HAND must be performed by sliding one finger over the Strings as per Example.

Ex:

Nº 81

Nº 82

Nº 83

Nº 84

Nº 85

Nº 86

Nº 87

Nº 88

Nº 89

Nº 85.

The first system of exercise Nº 85 consists of a single staff in treble clef with a common time signature (C). It features a series of eighth-note patterns with slurs and accents. The notes are primarily eighth notes and sixteenth notes, with some beamed sixteenth notes. There are four distinct groups of notes, each starting with an accent (^) and a slur. The exercise ends with a double bar line.

The second system of exercise Nº 85 continues the eighth-note patterns from the first system. It features similar slurs and accents, with four groups of notes. The exercise concludes with a double bar line.

Nº 86.

Exercise Nº 86 is written on a single staff in treble clef with a common time signature (C). It features a series of eighth-note patterns with slurs and accents. The notes are primarily eighth notes and sixteenth notes, with some beamed sixteenth notes. There are four distinct groups of notes, each starting with an accent (^) and a slur. The exercise ends with a double bar line.

Nº 87.

The first system of exercise Nº 87 consists of a single staff in treble clef with a common time signature (C). It features a series of eighth-note patterns with slurs and accents. The notes are primarily eighth notes and sixteenth notes, with some beamed sixteenth notes. There are four distinct groups of notes, each starting with an accent (^) and a slur. The exercise ends with a double bar line.

The second system of exercise Nº 87 continues the eighth-note patterns from the first system. It features similar slurs and accents, with four groups of notes. The exercise concludes with a double bar line.

Nº 88.

Exercise Nº 88 is written on a single staff in treble clef with a common time signature (C). It features a series of eighth-note patterns with slurs and accents. The notes are primarily eighth notes and sixteenth notes, with some beamed sixteenth notes. There are four distinct groups of notes, each starting with an accent (^) and a slur. The exercise ends with a double bar line.

Nº 89.

Exercise Nº 89 is written on a single staff in treble clef with a common time signature (C). It features a series of eighth-note patterns with slurs and accents. The notes are primarily eighth notes and sixteenth notes, with some beamed sixteenth notes. There are four distinct groups of notes, each starting with an accent (^) and a slur. The exercise ends with a double bar line.

18

As Written.

EXERCISES ON THE SHAKE.

As Played.

Nº 90. Andante.

0 2 0 2 0 2

2 4 2 4 2 4 2

4 2 1 2

Nº 91.

2 4 2 4

Nº 92.

4 1 4 1

Nº 93.

2 4 2 4 2 4 2

4 2 1 2 0 2 0 2 0

Nº 94.

4 1 4 1

Nº 95.

3 4 1 4

Andante.

Nº 96.

2 4 2 4 2 4 2

The musical score consists of ten systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is characterized by dense sixteenth-note passages in the upper voice and simpler accompaniment in the lower voice. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *hr* (hairpins) and *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots.



N^o 97. 98.

N^o 99.

N^o 100. 101.

N^o 102.

N^o 103.

N^o 104.

Exercises for forming an elegant and easy position for the Left Hand.

N^o 105. $\begin{matrix} 2 & 3 & 4 & 0 & 1 & 2 & 3 & 0 & 1 & 0 & 3 & 2 & 1 & 0 & 4 & 3 \\ 0 & 1 & 2 & 3 & 4 & 0 & 1 & 2 & 3 & 2 & 1 & 0 & 4 & 3 & 2 & 1 \end{matrix}$ 106. $\begin{matrix} 2 & 3 & 2 & 3 \\ 0 & 1 & 0 & 1 \end{matrix}$

107. $\begin{matrix} 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 \\ 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 \end{matrix}$ 108. $\begin{matrix} 0 & 1 & 0 & 1 & 0 & 1 & 0 & 1 & 0 & 1 & 0 & 1 & 0 & 1 & 0 & 1 \\ 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 \end{matrix}$

109. $\begin{matrix} 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 \\ 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 & 3 & 4 \end{matrix}$ 110. $\begin{matrix} 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 \\ 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 \end{matrix}$

111. $\begin{matrix} 2 & 3 & 4 & 3 & 2 & 3 & 4 & 3 & 2 & 3 & 4 & 3 & 2 & 3 & 4 & 3 \\ 0 & 1 & 2 & 1 & 0 & 1 & 2 & 1 & 0 & 1 & 2 & 1 & 0 & 1 & 2 & 1 \end{matrix}$ 112. $\begin{matrix} 1 & 0 & 0 & 1 & 2 & 1 & 1 & 0 & 1 & 0 & 0 & 1 & 2 & 1 & 1 & 0 \\ 3 & 2 & 2 & 3 & 4 & 3 & 3 & 2 & 3 & 2 & 2 & 3 & 4 & 3 & 3 & 2 \end{matrix}$

F. SOR. VII. 113. $\begin{matrix} 4 & 3 & 1 & 3 \\ 4 & 3 & 1 & 3 \end{matrix}$ VI. 114. $\begin{matrix} 4 & 3 & 1 & 3 \\ 4 & 3 & 1 & 3 \end{matrix}$ 115. $\begin{matrix} 4 & 3 & 1 & 3 \\ 4 & 3 & 1 & 3 \end{matrix}$

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 CIEBRA. 116. $\begin{matrix} 1 & 4 & 4 & 1 & 4 & 4 & 2 & 4 & 4 & 1 & 2 & 1 & 1 & 2 & 1 & 1 & 4 & 4 & 1 & 1 & 2 & 1 & 1 & 4 & 4 & 1 \end{matrix}$ 117. VII. $\begin{matrix} 4 & 3 & 1 & 3 \\ 4 & 3 & 1 & 3 \end{matrix}$



From GIULIANI's 3^d Concerto. Op: 70.

N^o 118.

N^o 119.

N^o 120.

N^o 122.

N^o 123.

N^o 124.

N^o 125.

N^o 126.

N^o 127.



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

N^o 128. I II IV III IV VI VII VI VII IX X IX VII VI IV
 210 310 310 310 310 210 310 310 310 310 320 310 310 210 0

N^o 129.

N^o 130. 210310 310 310 310 210. 310310 310310 320310 310210

N^o 131. IX VII VI
 3 2 4 2 1 3 2 3 1 3 2 3 1 4 1 4 3 1 4 2 3 1 3 1 4 4

From GIULIANI's 2^d Concerto. Op: 36.

N^o 132. 41 41 21 1 41 41 2 1 1 41 4 1 2 1 0 4 0 4 0 4 0 4 0 4

133. From GIULIANI. Op: 65.

VI IV
 3131 3131 3131 32 31 31 31 31 31 2 4 4 4
 2+ 20 4 2 1 2 1 1 1 2 3 4

N^o 134. 2414 34 14 14 34 24 14 34 24 14 34 24 14 34 24 14 14



24

From F. CARULLI. Op: 76.

N^o 135. VII

4 1 3 1 4 1 3 1 3 1 1 1 4 1 3 1 3 1 1 1

1 1 1 1 4 2 1 1 2 1 3 0 1 2 1 3 1 2 1 3

From Op. 141. N^o 136.

2 0 2 0 2 0 2 0 1 0 1 0 1 0 1 0 1 0 1 0

4 3 3 3 3 4 3 3 3 3 4 4 1 1 4 4 3 3 3

From L. LEGNANI. Op: 22.

N^o 137.

4 1 3 1 0 4 2 1 3 1 0 2 4 4 1 3 1 2 4

2 2 1 2 4 1 2 4 4 3 2 1 2 4 1 2 4 4 3 2 1 2 4 4

From GIULIANI. Op: 122.

N^o 138. V. VI. V.

3 1 0 3 0 0 1 3 1 0 3 0 0 1 1 3 2 1 0 2 3 1 3 2 1 0 2 3 3 1 0 3 0 0 1

Nº 139.

Nº 140.

Nº 141.

From L. SAGRINI. Op: 9.
Nº 142.

ETIENNE DUNST. Op: 5.
Nº 143.

ritard.

a tempo.



26 From F. HORETZKY. Op: 40.

Nº 144.

Nº 145.

Nº 146.

From L. SCHULZ's Fantasia" dedicated to MRS. HORETZKY.

TEMPO DI WALTZ.

Nº 147.

IX

VI V VII VI

XII

V XII

V XII

V XII

V XII

V XII

V XII



From I. A. NÜSKE. Op:

Nº 148.

Musical score for N° 148 by I. A. Nüske. It consists of four systems of music in 2/4 time. The notation includes treble clef, notes, rests, and fingerings. The first system has fingerings 4 4 3 1 4 4. The second system has 4 1 3 4 4. The third system has 0 3 2 1 1 0 1 2 4 3 1 4 1 4. The fourth system has 3 0 3 2 1 1 1 3 2 2 1 2.

From W. NEULAND. Op: 5.

Nº 149.

Musical score for N° 149 by W. Neuland. It consists of three systems of music in 6/8 time with a key signature of two sharps (F# and C#). The notation includes treble clef, notes, rests, and fingerings. The first system has fingerings 2 3 4 1 0 4 4 2 2 2 2. The second system has 0 2 3 2 0 4 2 4 4 4 4 2 3 4 1. The third system has 0 1 4 0 1 1 4 1 0 4 0 1 1 3 4 1 0 4. Dynamics include *p*, *Cres.*, and *f*.

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

The musical score consists of ten staves of music. The first two staves are in the key of D major (one sharp) and 3/8 time. The first staff begins with a treble clef and a 3/8 time signature. The music is written for the 6th string, with notes on the staff representing fret positions. The second staff includes first and second endings, labeled '1st' and '2d'. The third staff continues the melodic line. The fourth and fifth staves show more complex passages with fingerings (1, 2, 3, 4, 0) and first/second endings. The sixth and seventh staves are in the key of D minor (two sharps) and feature intricate fingering patterns. The eighth and ninth staves continue the piece with various rhythmic and melodic motifs. The tenth staff concludes the piece with a final cadence. The notation includes treble clefs, time signatures, accidentals (sharps and naturals), and various musical symbols such as slurs, ties, and repeat signs.

0/1-



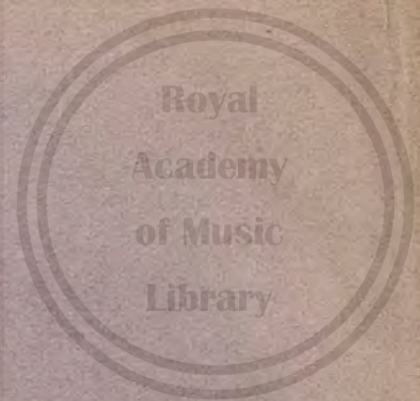
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