

## 12.

A. von der Hoya.

Anfänglich abgestoßen zu üben;  
später vier Noten binden, dann acht  
und zuletzt sechzehn auf einen  
Strich.

*Travailler cette étude d'abord en dé-  
tachant chaque note; puis en liant 4,  
puis 8 et enfin 16 notes à chaque coup  
d'archet.*

To be practised first with detached  
bowing; later with four, then eight  
and finally sixteen slurred notes  
to a bow.

**Allegro.**

This page contains ten staves of musical notation for guitar. The music is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed above various notes to indicate fingerings. There are also several accidentals (sharps, flats, naturals) throughout the piece. The music appears to be a technical exercise or a short composition. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom.

5.

Amadeo von der Hoya.

Studie in gebrochenen  
Sexten.

Etude pour des sixtes  
brisées.

Study in broken sixths.

Mit dem Handgelenk, und sehr  
gleichmäßig.

*Avec le poignet, et très également.*

With the wrist and with great  
uniformity.

Moderato.

O.B.

## 3.

Amadeo von der Hoya.\*

Finger fest aufsetzen und liegen lassen; Die Etüde ist sehr gleichmäßig zu spielen.

*Poser les doigts fermement en les tenant fixés sur les cordes quand c'est possible. Cette étude doit être jouée très également.*

Put the fingers down firmly, keeping them on the strings whenever possible. This study should be played with great uniformity.

Moderato.

\*Mit Genehmigung des Original-Verlegers  
Herrn F. E. C. Leuckart, Leipzig.  
Aus: Moderne Lagenstudien von A. von  
der Hoya.

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A. von der Hoya.

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Out of: Modern studies of the positions by  
A. von der Hoya.

The image displays a page of musical notation consisting of 13 staves. The first two staves contain highly complex, fast-moving melodic lines with numerous slurs and accidentals. The first staff includes two first endings, labeled '1' and '2'. The remaining staves (3 through 13) feature a more rhythmic and repetitive pattern of notes, likely serving as an accompaniment or a bass line. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be 4/4. The notation is dense and detailed, with many slurs and accidentals throughout.

## Die fünfte Lage.

La 5<sup>e</sup> position. — The 5<sup>th</sup> position.

1\*

Amadeo von der Hoya\*

Erst 4 Noten gebunden mit der oberen Bogenhälfte, dann 8 Noten mit der ganzen Bogenlänge.

In der fünften Lage ohne Wechsel.

*Liant d'abord 4 notes à la moitié supérieure de l'archet, puis 8 notes sur toute la longueur de l'archet.*

*Entièrement à la cinquième position.*

First 4 notes tied, with upper part of bow. Then 8 notes with whole length of bow.

Fifth position throughout.

Tempo ad lib.

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A. J. B. 4744

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## 2.

A. v. d. Hoya\*

Verschiedene Stricharten.

Drittel Bogenlänge.

Tempo ad libitum.

O. B.

*Différents coups d'archet.**Un troisième de la longueur de l'archet.*

Varied bowing.

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This page contains 12 staves of musical notation, likely for a piano or guitar. The music is written in a single melodic line on a treble clef staff. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped with slurs and accents. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 2/4 or 3/4. The music is organized into measures, with some measures containing multiple beams of notes. The overall style is that of a technical exercise or a short piece of music.

H. B.