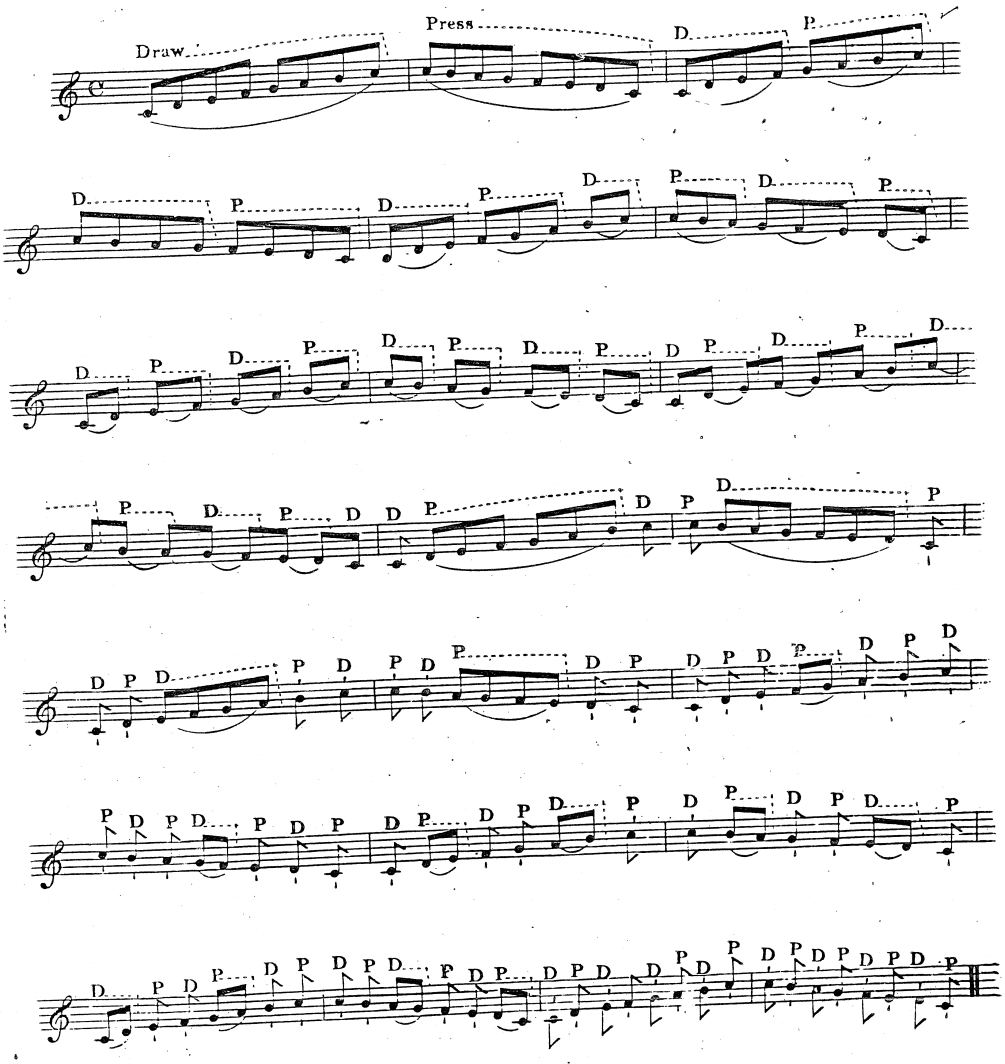
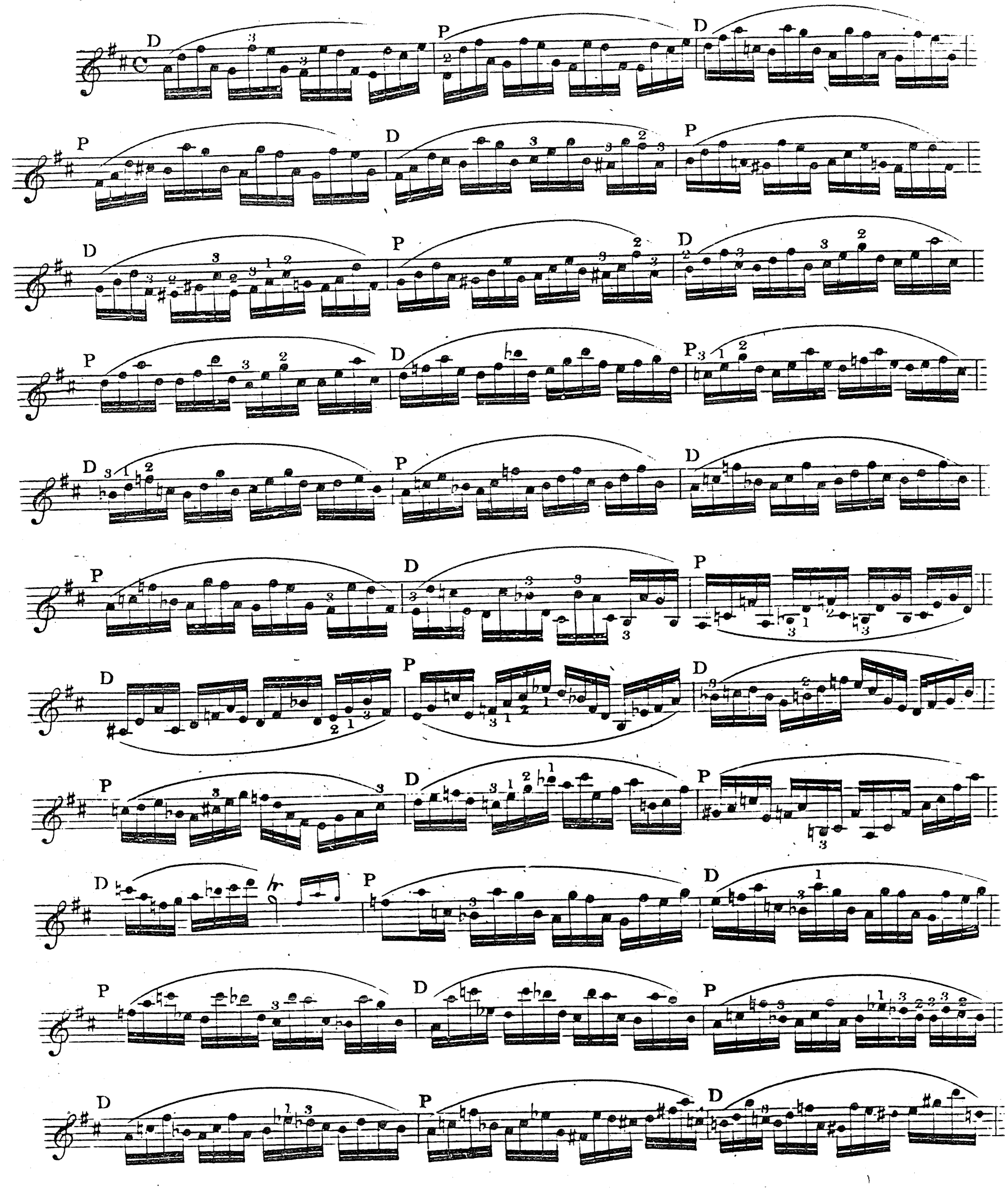
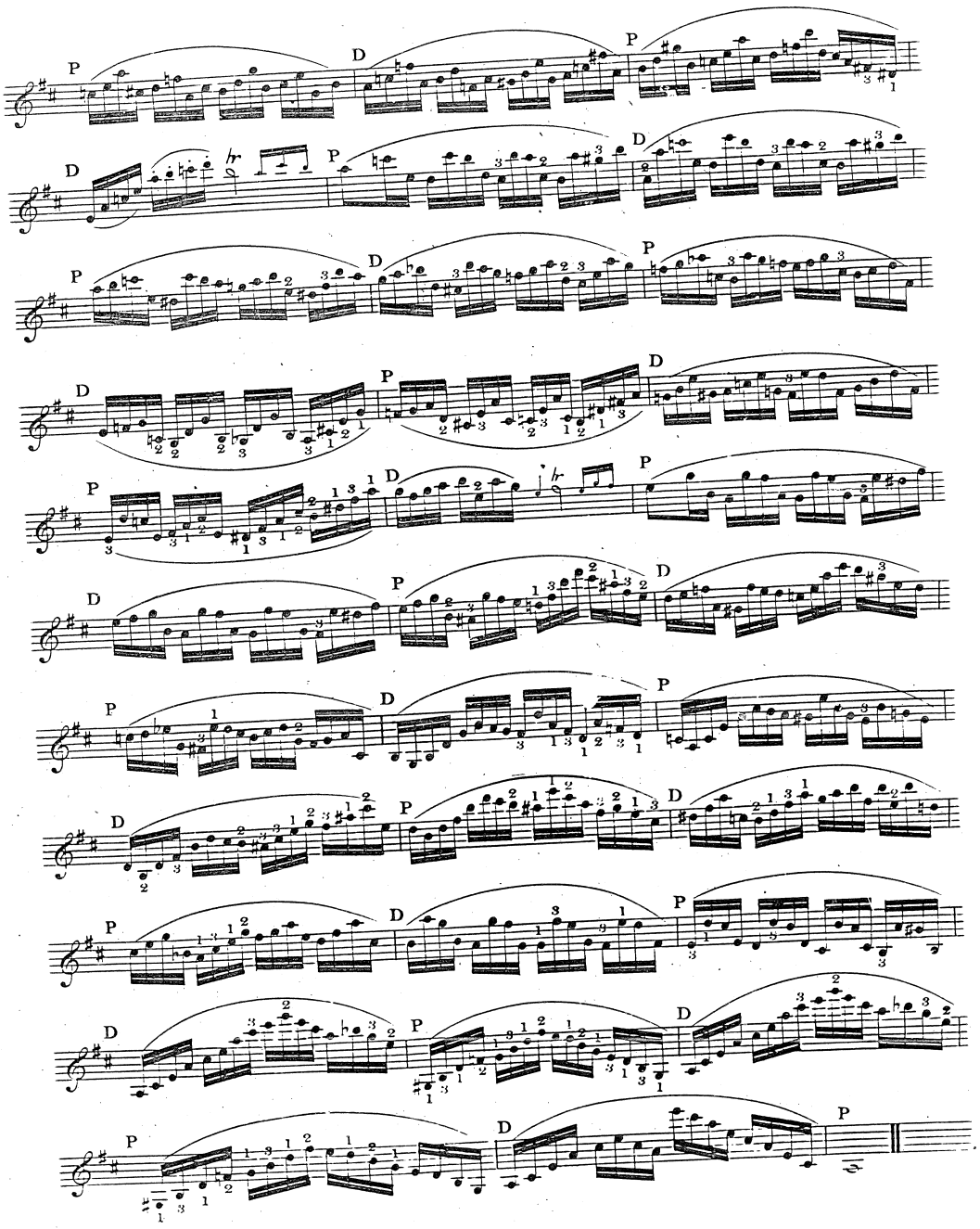
* *EXAMPLES.*— of various modes of accentuating by means of the bellows Drawing and Pressing.



* The bellows should be half opened in beginning any passage similar to the above Examples in order to have sufficient air both in Drawing and Pressing.

Kreitzer's Study for bowing Sixteen Notes in one way, applied to a similar Mood of using the Concertina Bellows; see Page 2.

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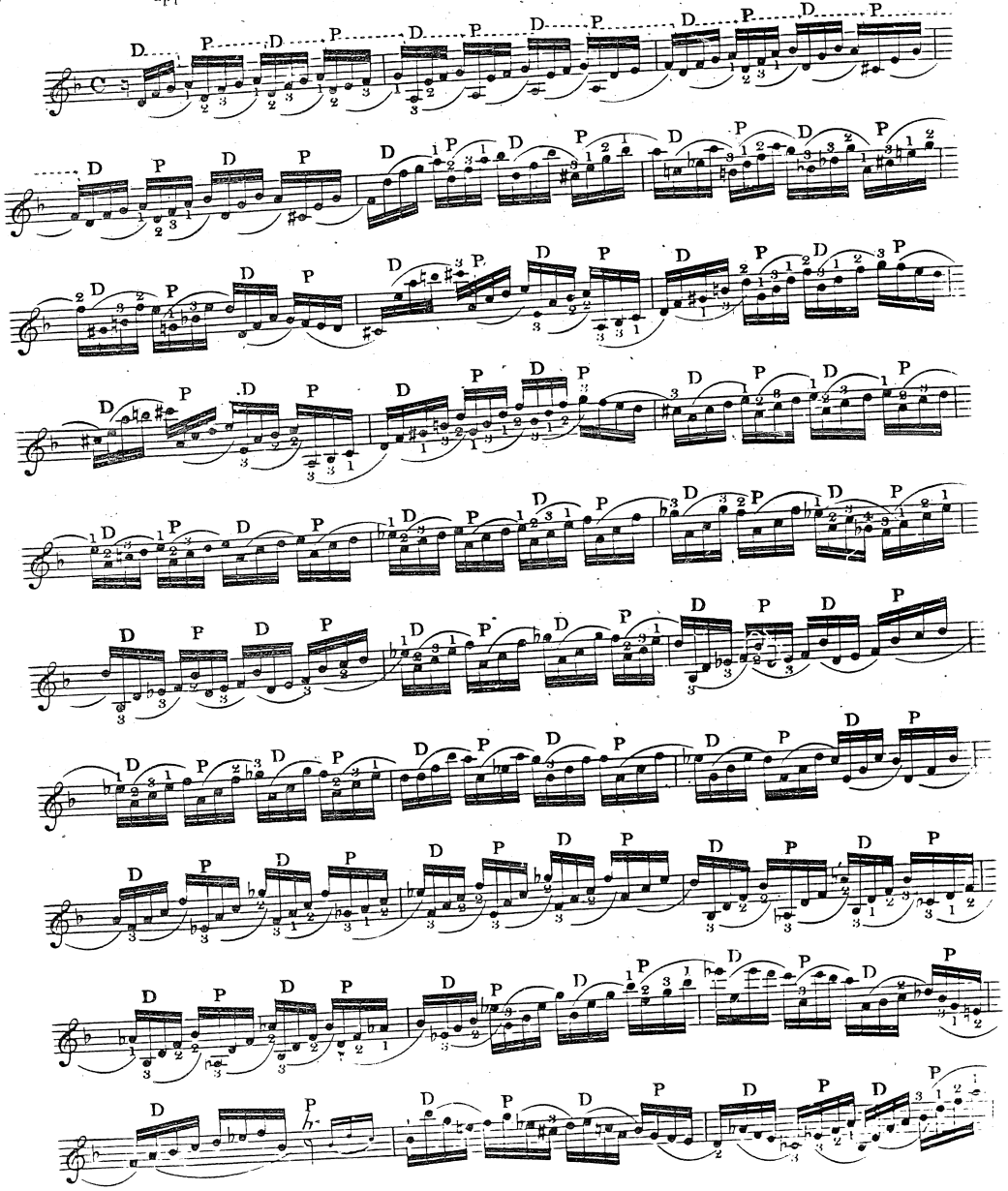
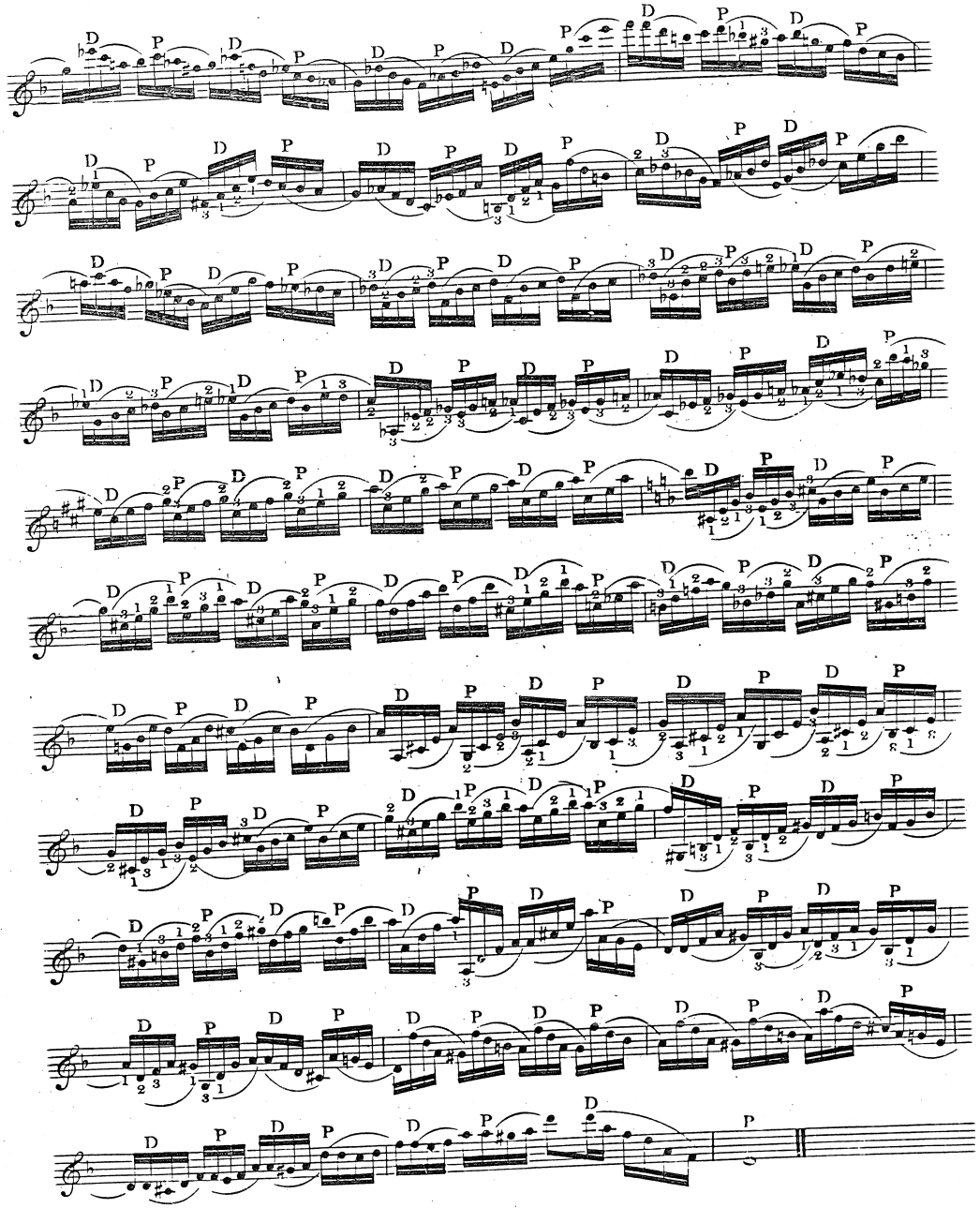
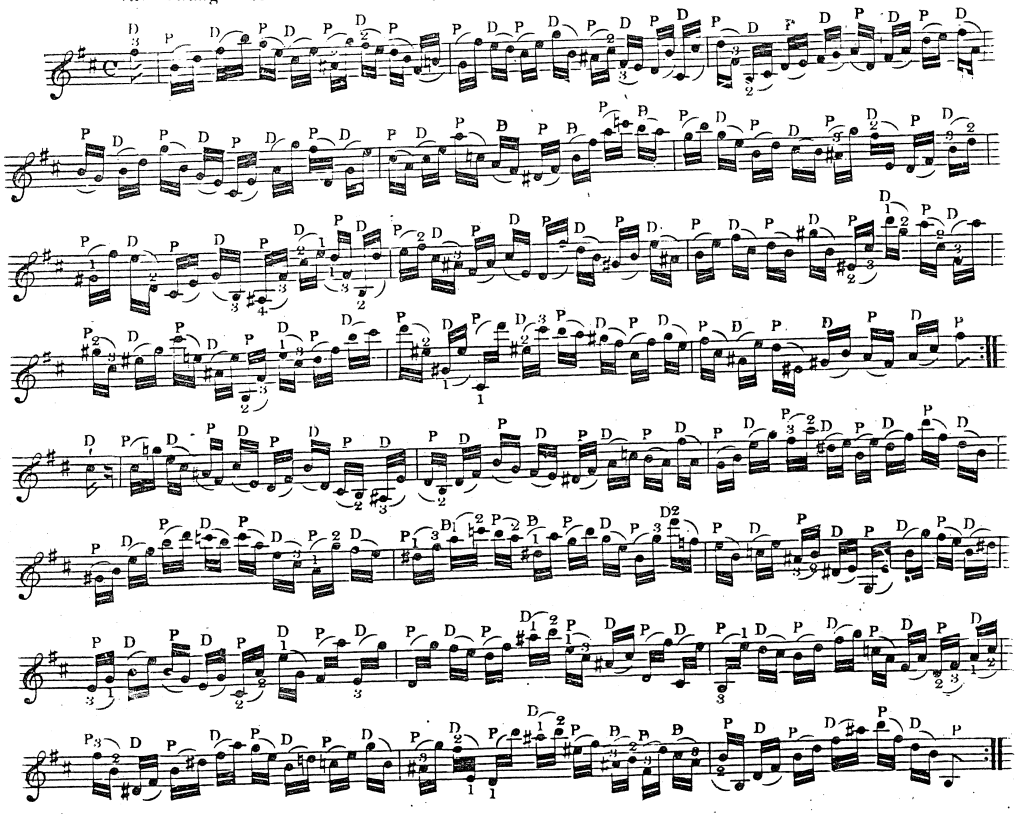
KREITZER'S, Study for bowing *four* notes, applied as before.

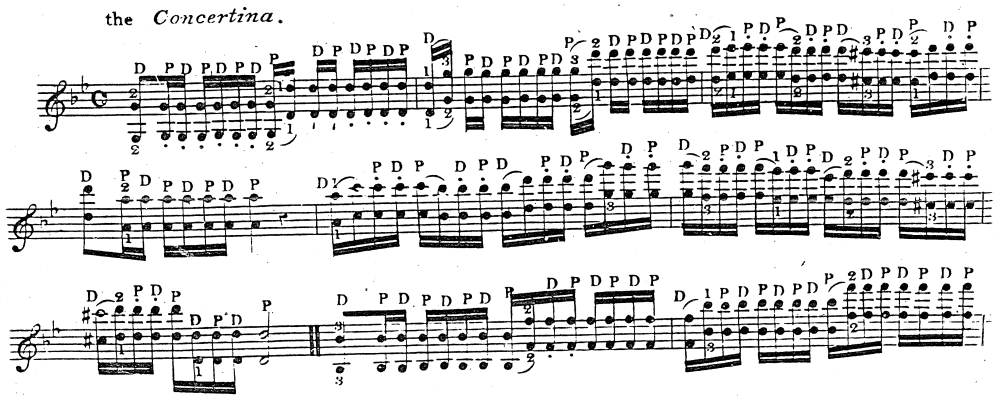


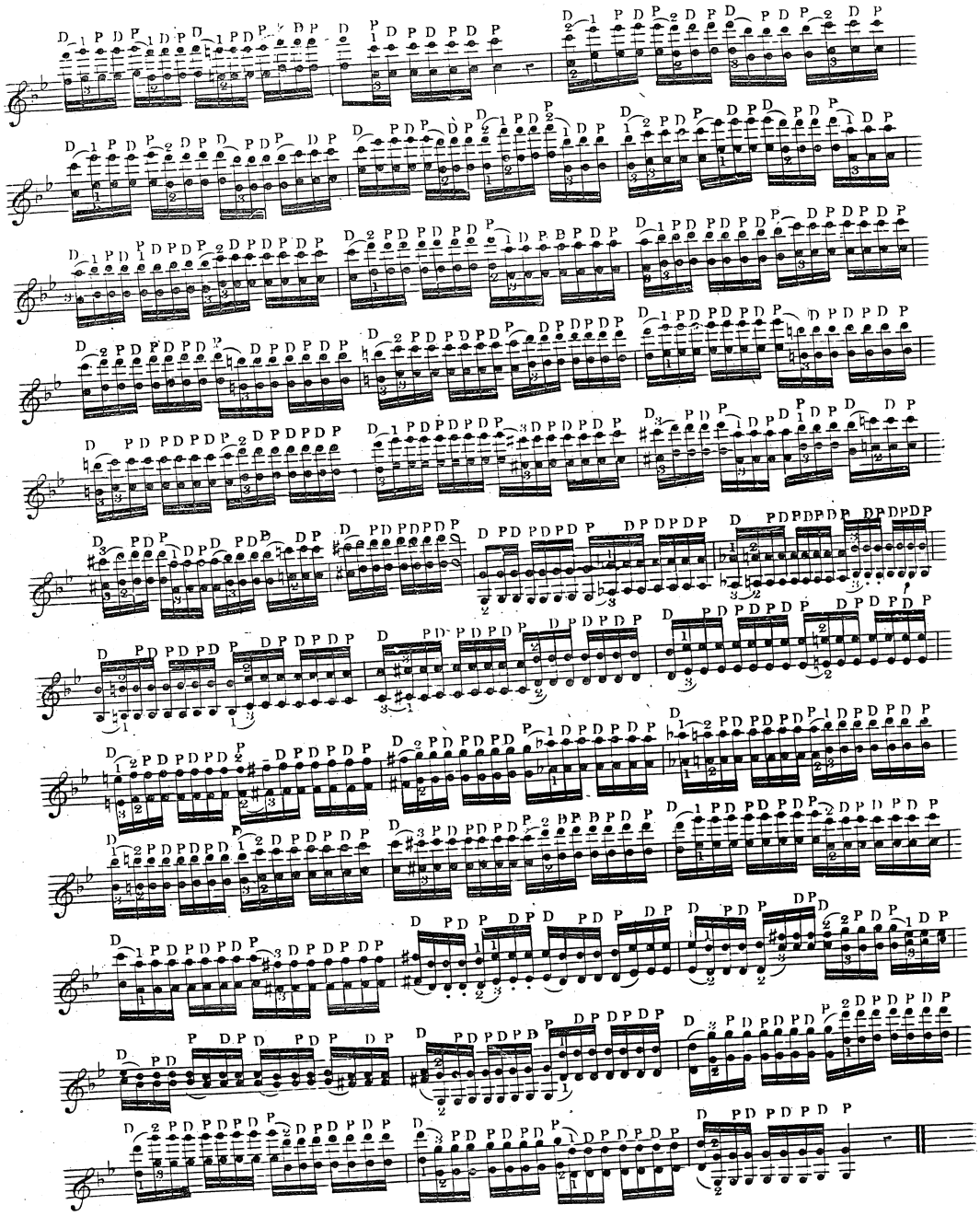


SOLO from *S. BACH'S* 1st Violin Sonata applied as a Study for the change of Action at every *two* notes.

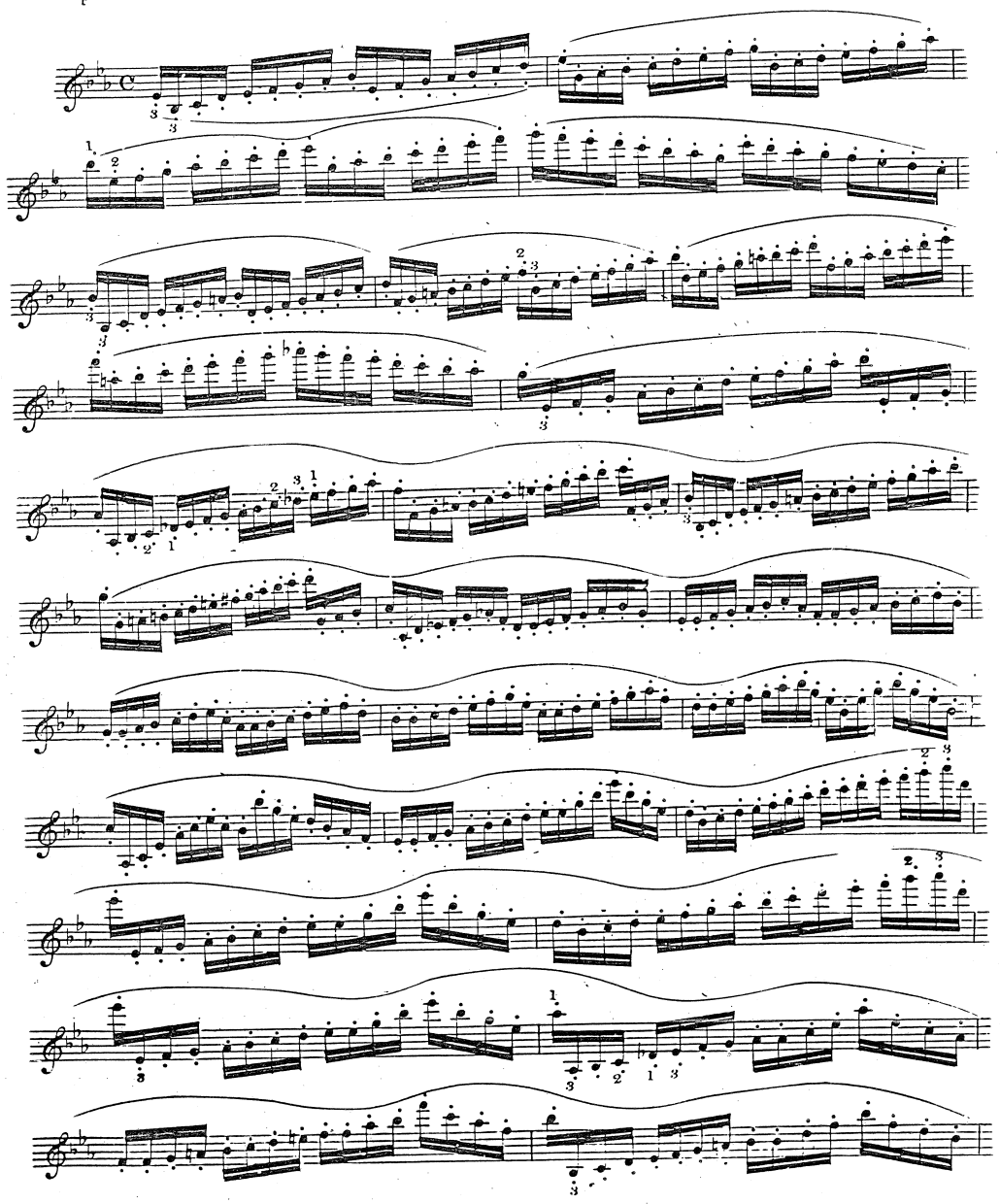


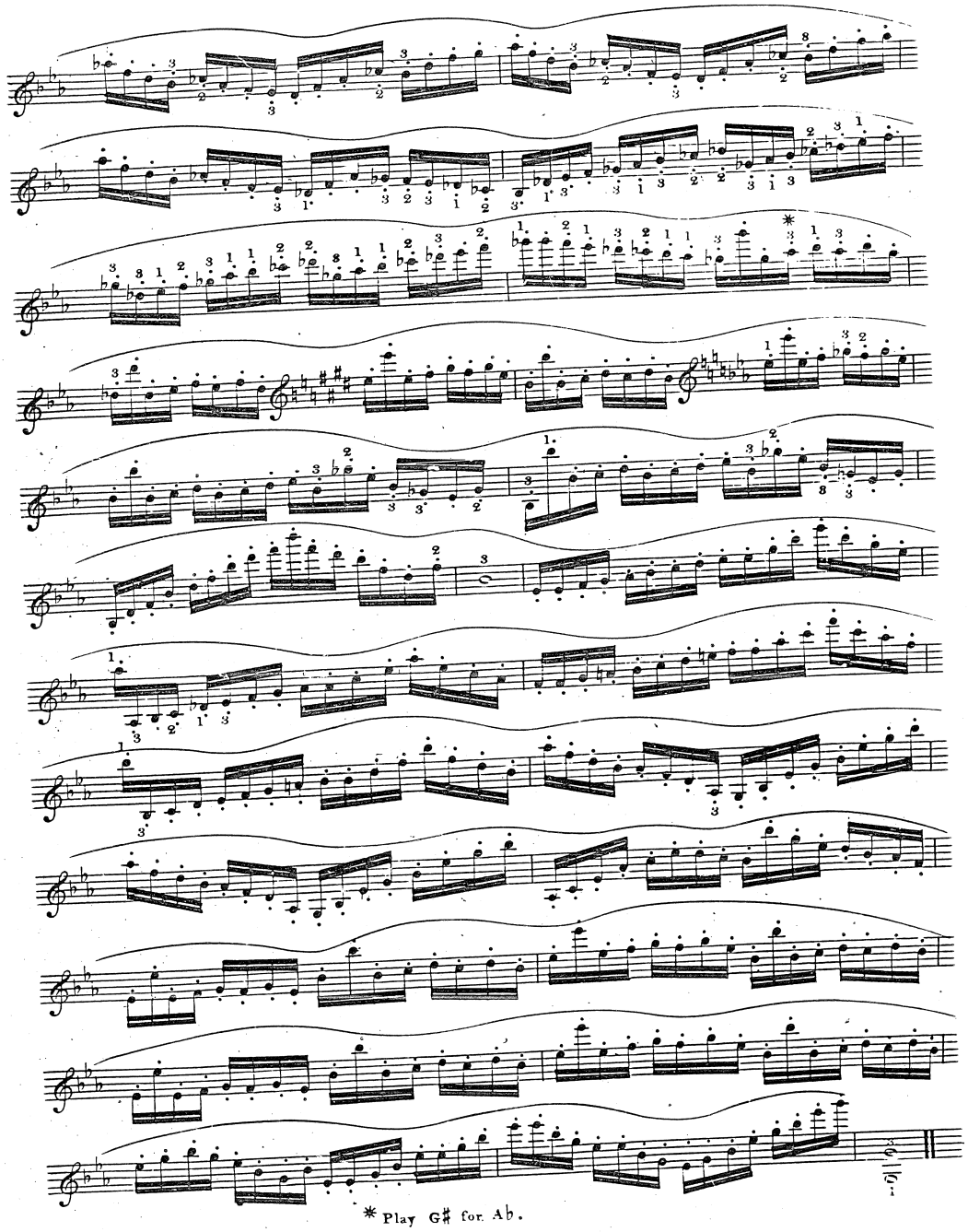
KREITZER'S Study for the *Tremolo* applied to similar purpose for the *Concertina*.





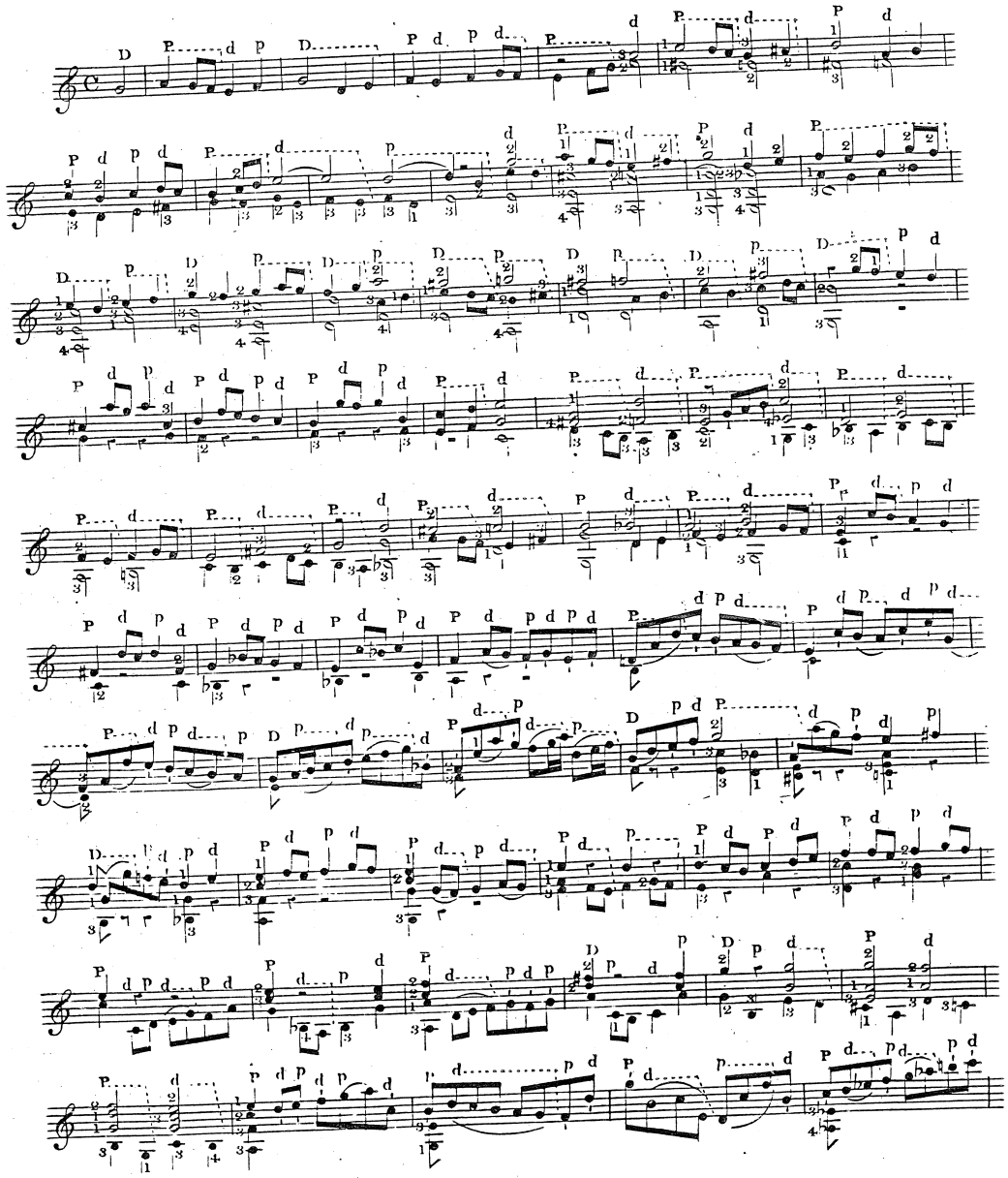
KREITZER'S Twenty Fifth Study adapted to the *Concertina* for the practice of the Martellato, see Page 2, on effects of touch.

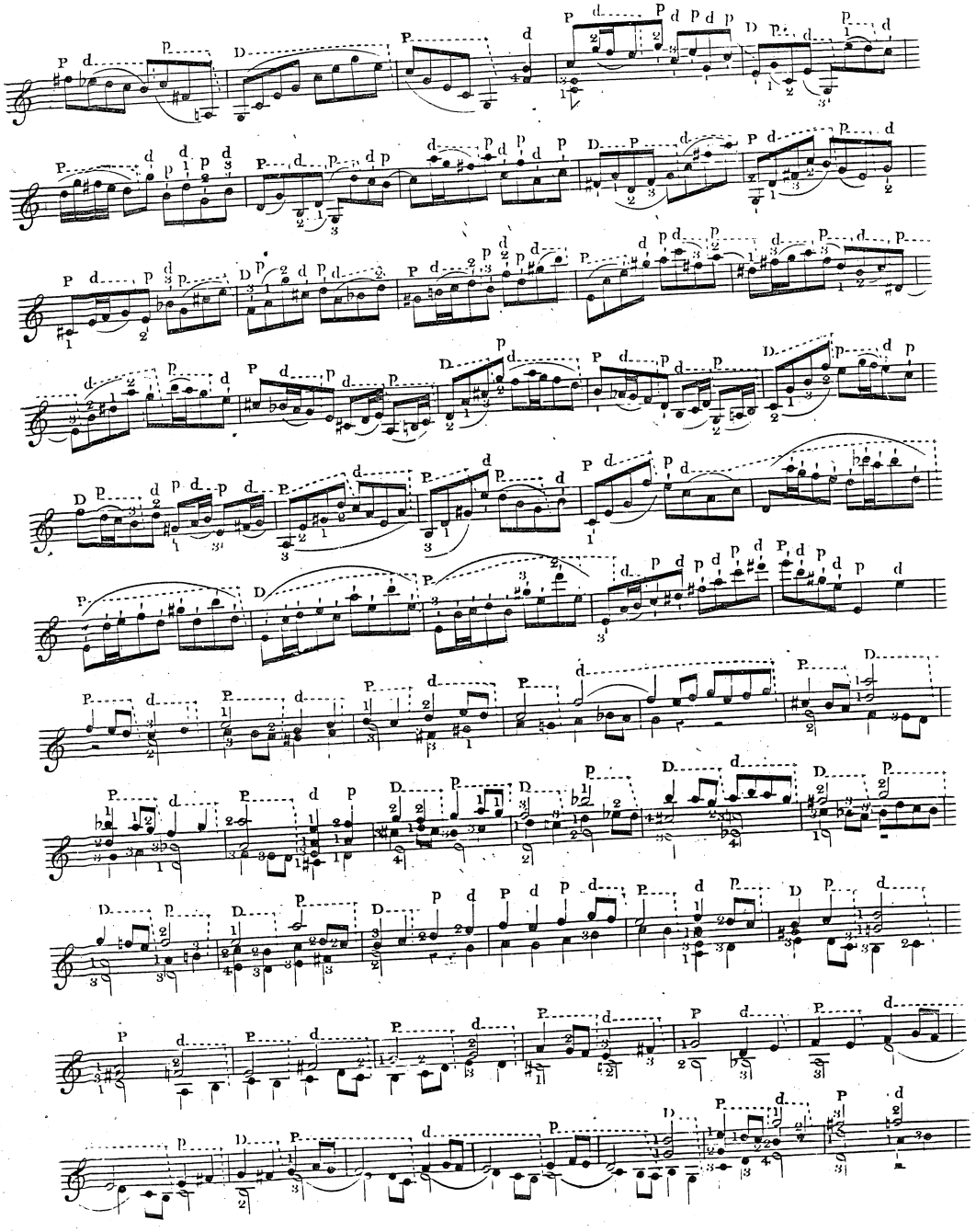


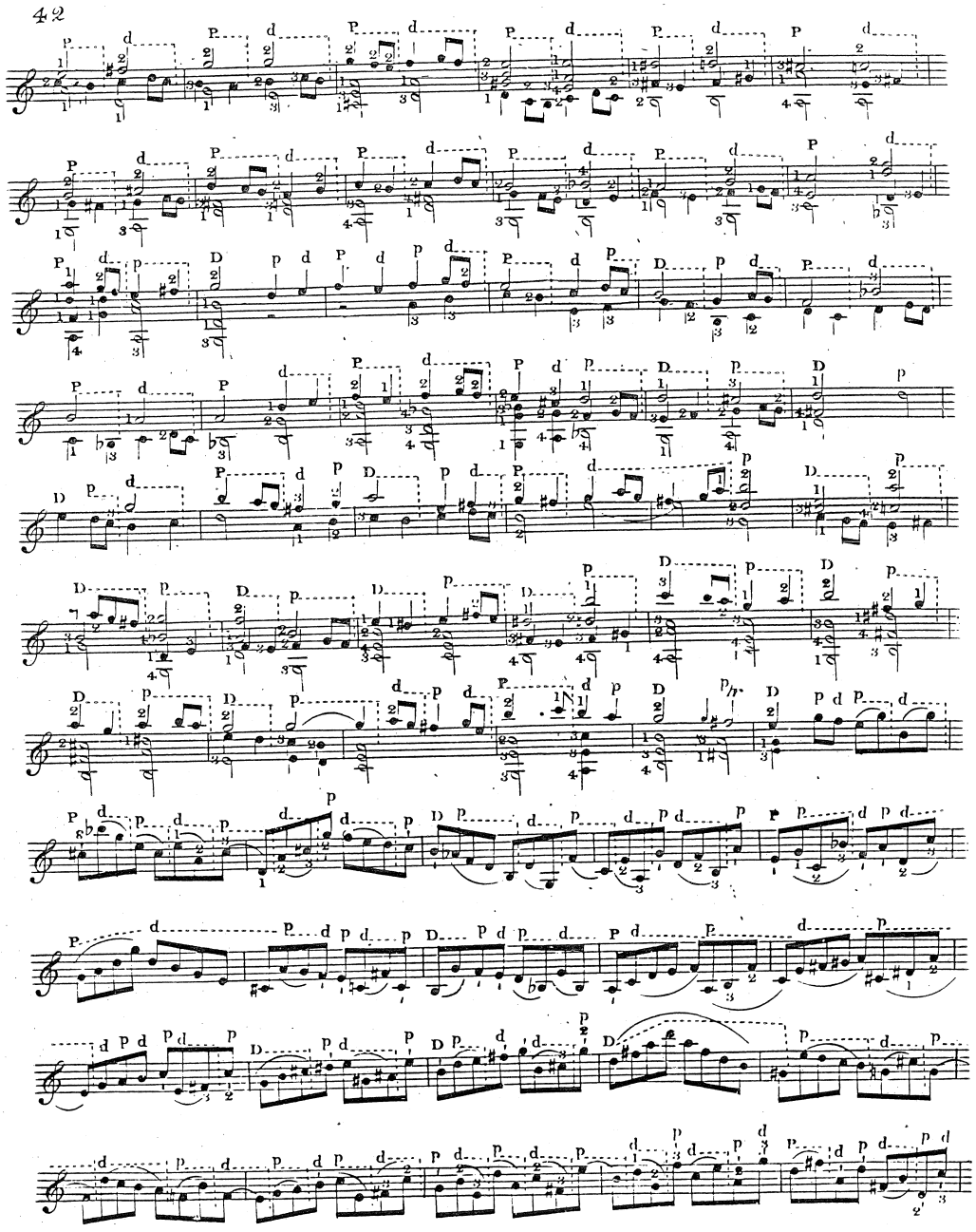


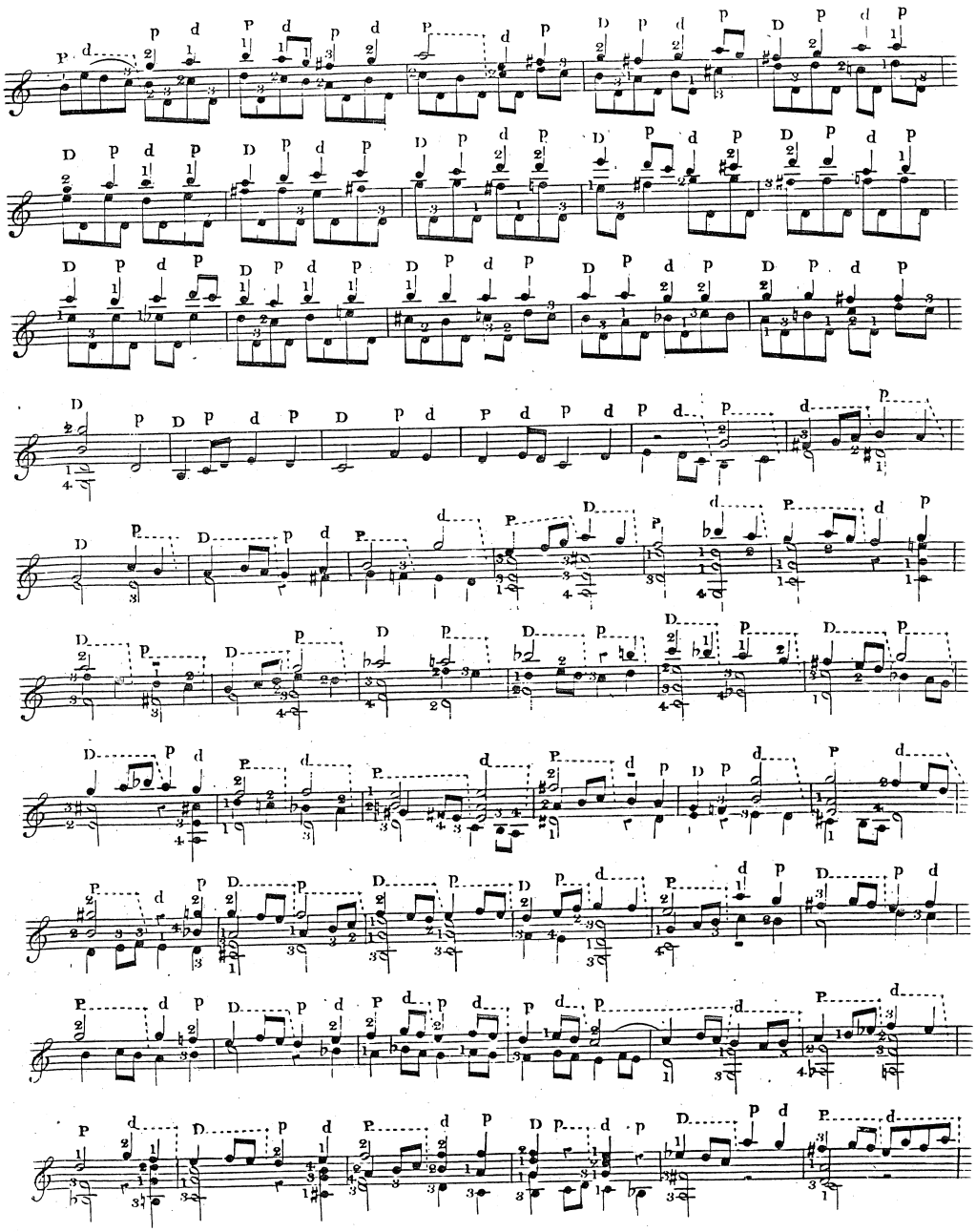
* Play G♯ for A♭.

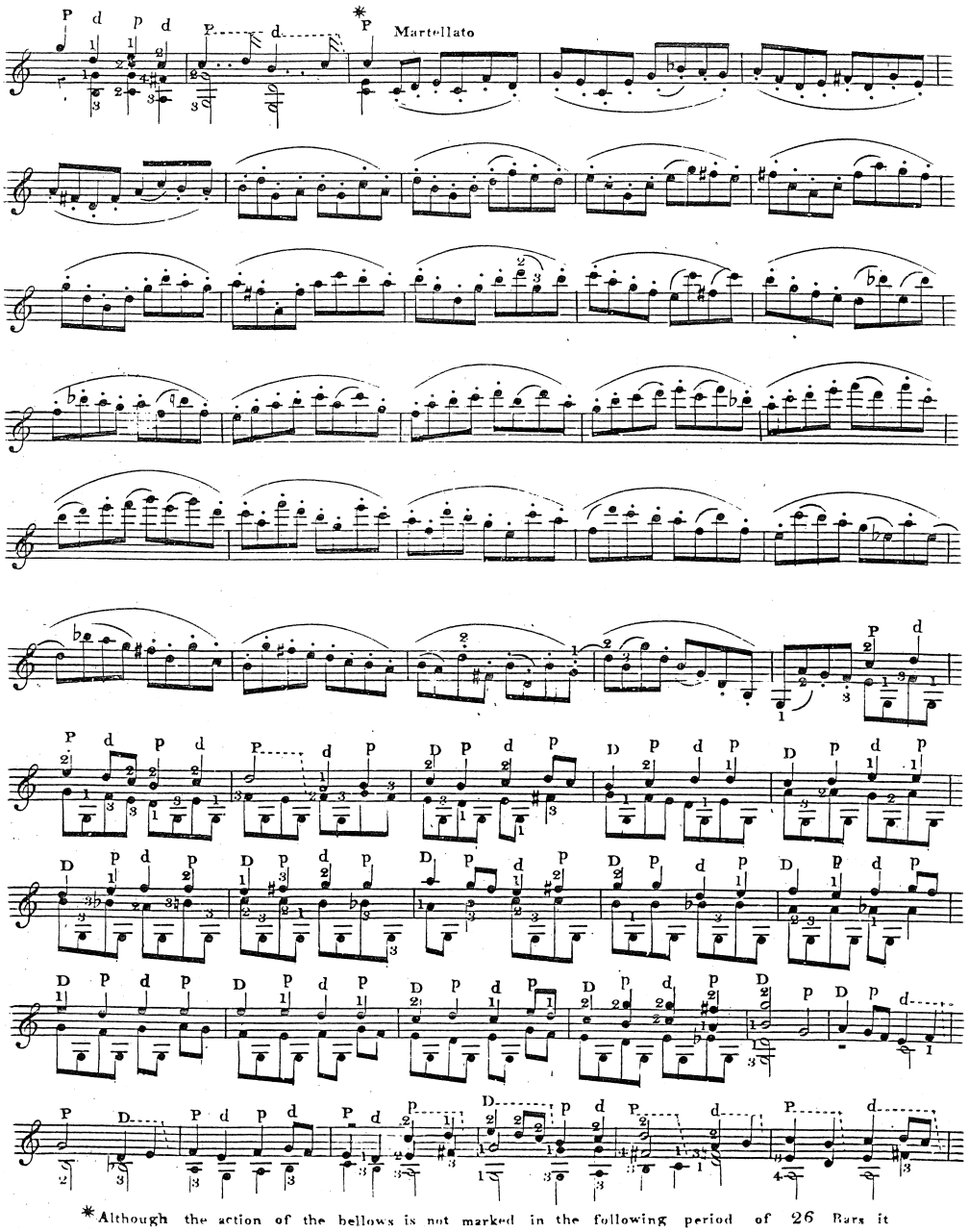
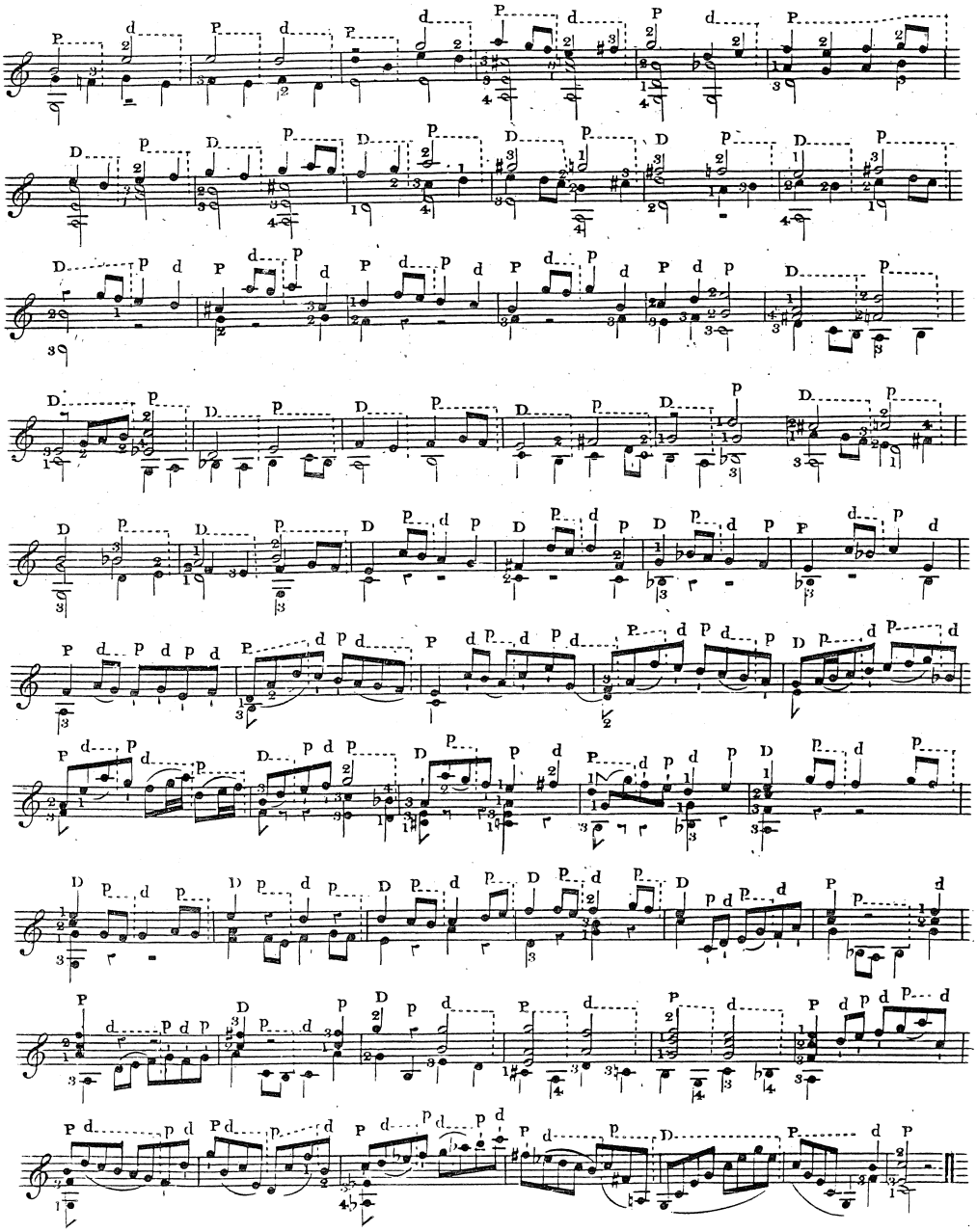
Fuge from *S. BACH'S* third Violin Sonata, fingered and accentuated for the *Concertina*. Great attention should be given to the *Ds* and *Ps* and the fingering, the effect depending solely on their observance.











*Although the action of the bellows is not marked in the following period of 26 Bars it should always be changed either at the beginning or half of a Bar.