THE WIZARD VIOLINIST

A COLLECTION OF EFFECTIVE AND EASY TRICKS HUMOROUS IMITATIONS ETC. FOR SOCIAL AND POPULAR ENTERTAINMENTS.

COMPILED BY
ROLAND DE BERTON

380 BOYLSTON ST. BOSTON.
CARL FISCHER
CHICAGO.

108711

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Preface

Since the very earliest times of Violin playing, much pleasure has been derived from using the instrument for all kinds of imitative effects. While the stricter school of violin players has always been averse to using the Queen of instruments for what they consider as degrading purposes, not much harm can be done by indulging in such pleasantry within reason.

The following collection of Imitations, etc., has been compiled merely for popular entertainment purposes, and if played in the spirit in which they have been jotted down much amusement can be derived from them. Let us not forget that some of the greatest violinists at times entertained their audiences with astonishing little tricks, particularly Paganini, who it is said at one time nearly created a riot in one of his concerts by imitating the braying of an ass with astonishing cleverness.

In addition to the many humorous imitations, a number of tricky variations and special extracts from well-known violin solos have been included, all of which are intended as a humorous contribution to every violinist's repertoire.

The Wizard Violinist

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" 20. Duet for One Violin from Leonard's "**Souvenir de Haydn**"
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" 24. A Curious Duet for 2 Violins { In which one violin starts from the beginning and the other from the end
" 25. The Carnival of Venice with tricky Variations by Paganini, Ernst and Dancla.

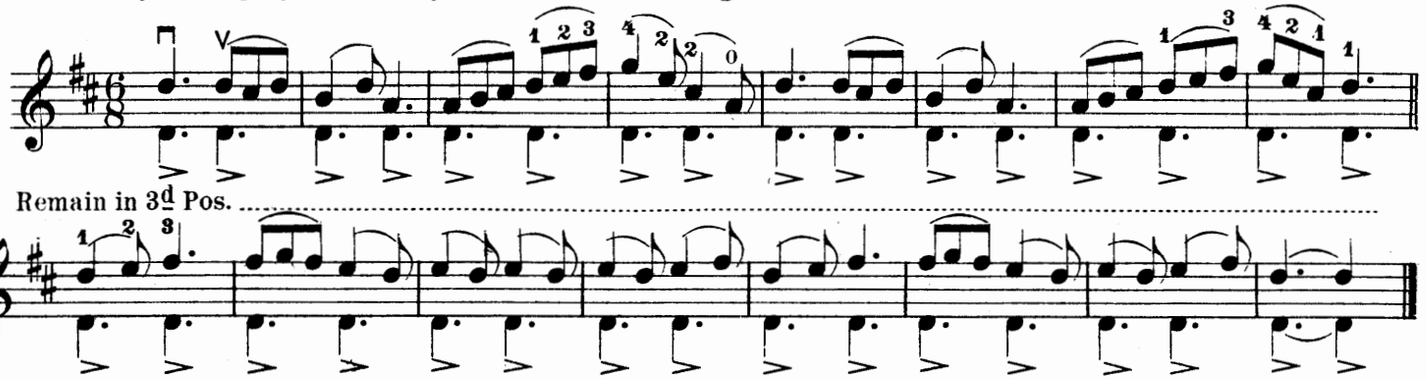
The Wizard Violinist

⊓ Down Bow
∨ Up Bow

Nº 1. Imitation of the Hurdy-Gurdy.

English Style (Original Tune)

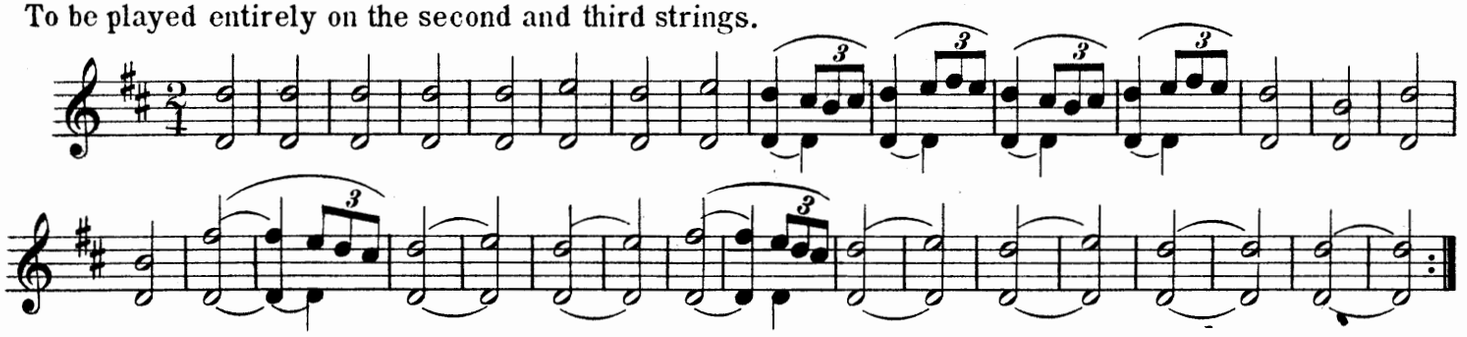
The melody to be played entirely on the second string. Two bows in each bar.



To bring about the characteristic twangy effect, a small bunch of keys may be placed just behind the bridge, on the fourth string side.

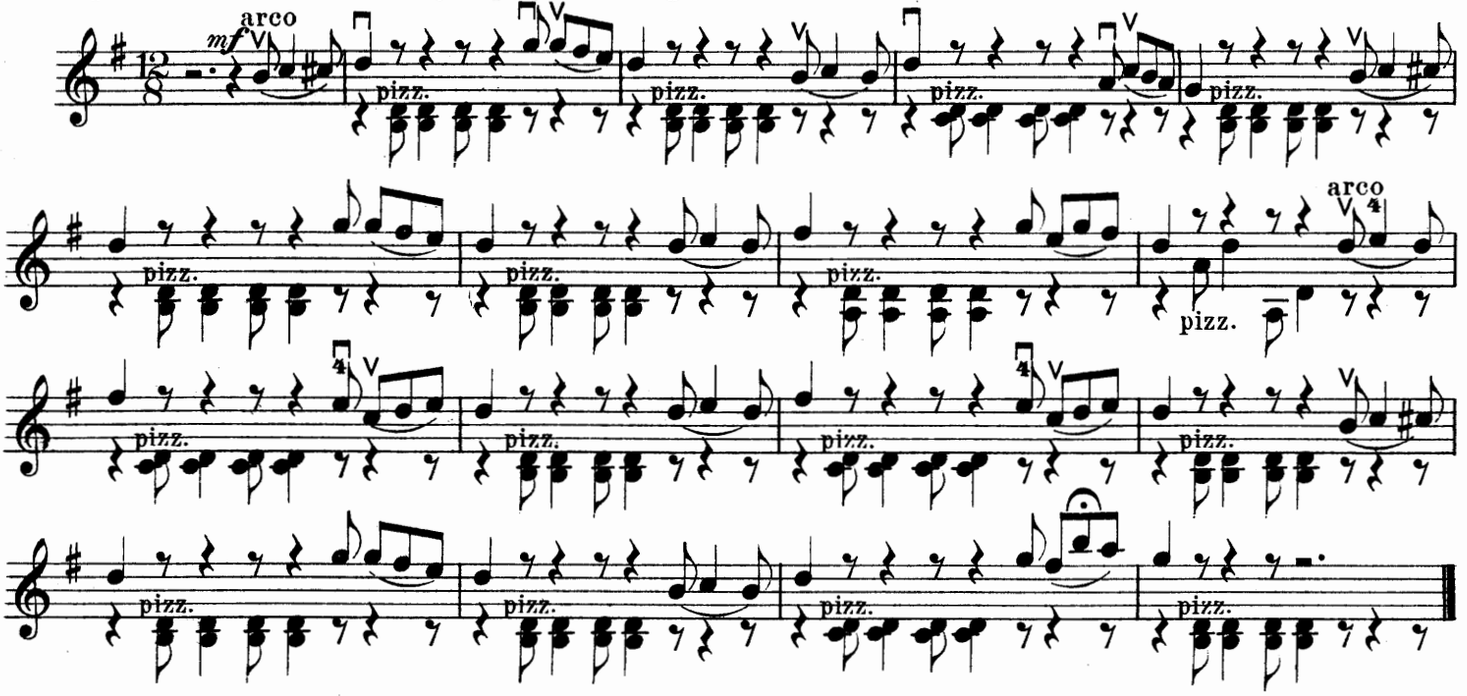
Italian Style.

To be played entirely on the second and third strings.



Nº 2. A Lover's Serenade.

The notes marked **pizz.** should be firmly struck with the fingers of the **right hand** in imitation of a guitar accompaniment, while the melody is played throughout with the bow.



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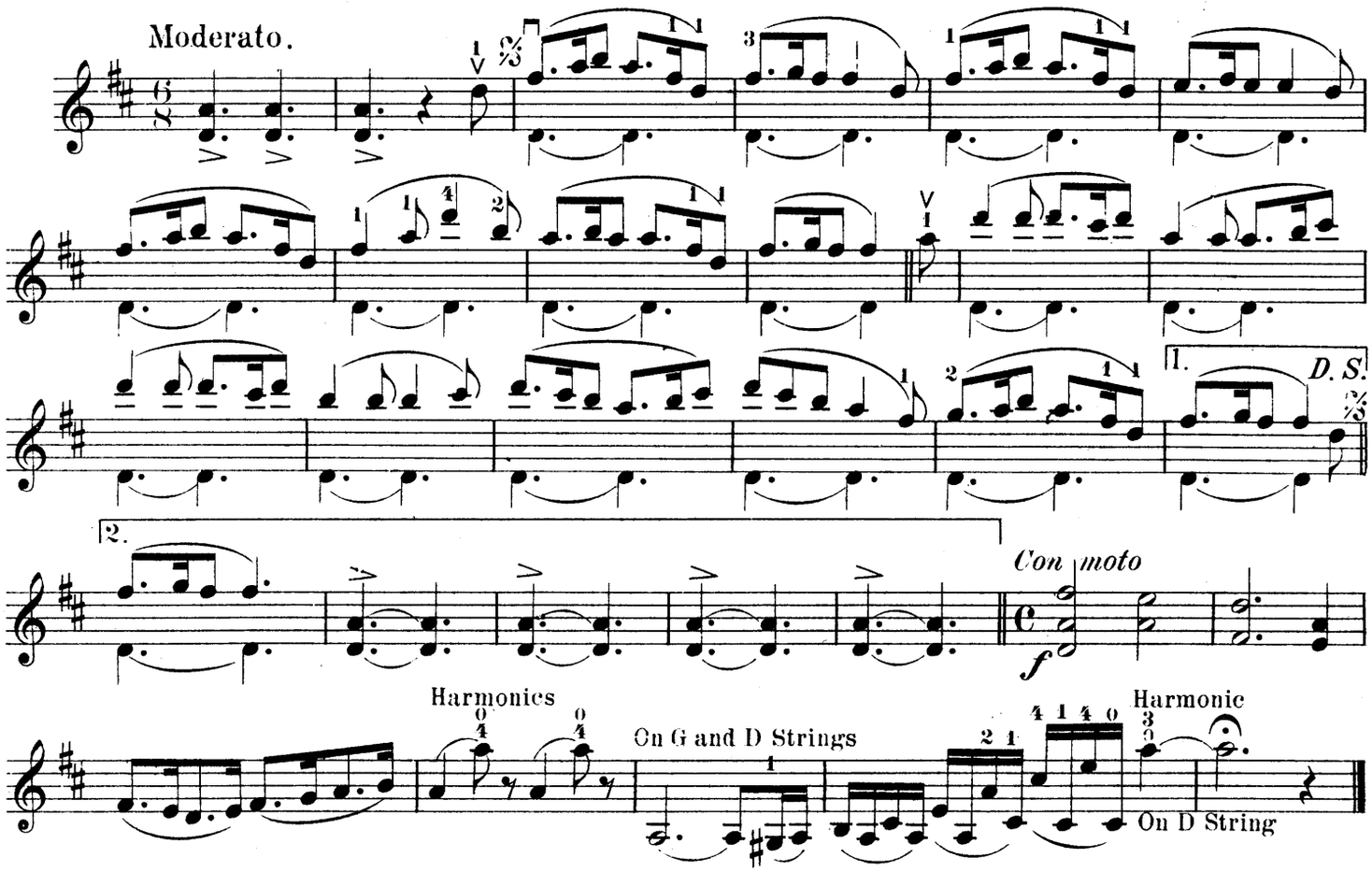
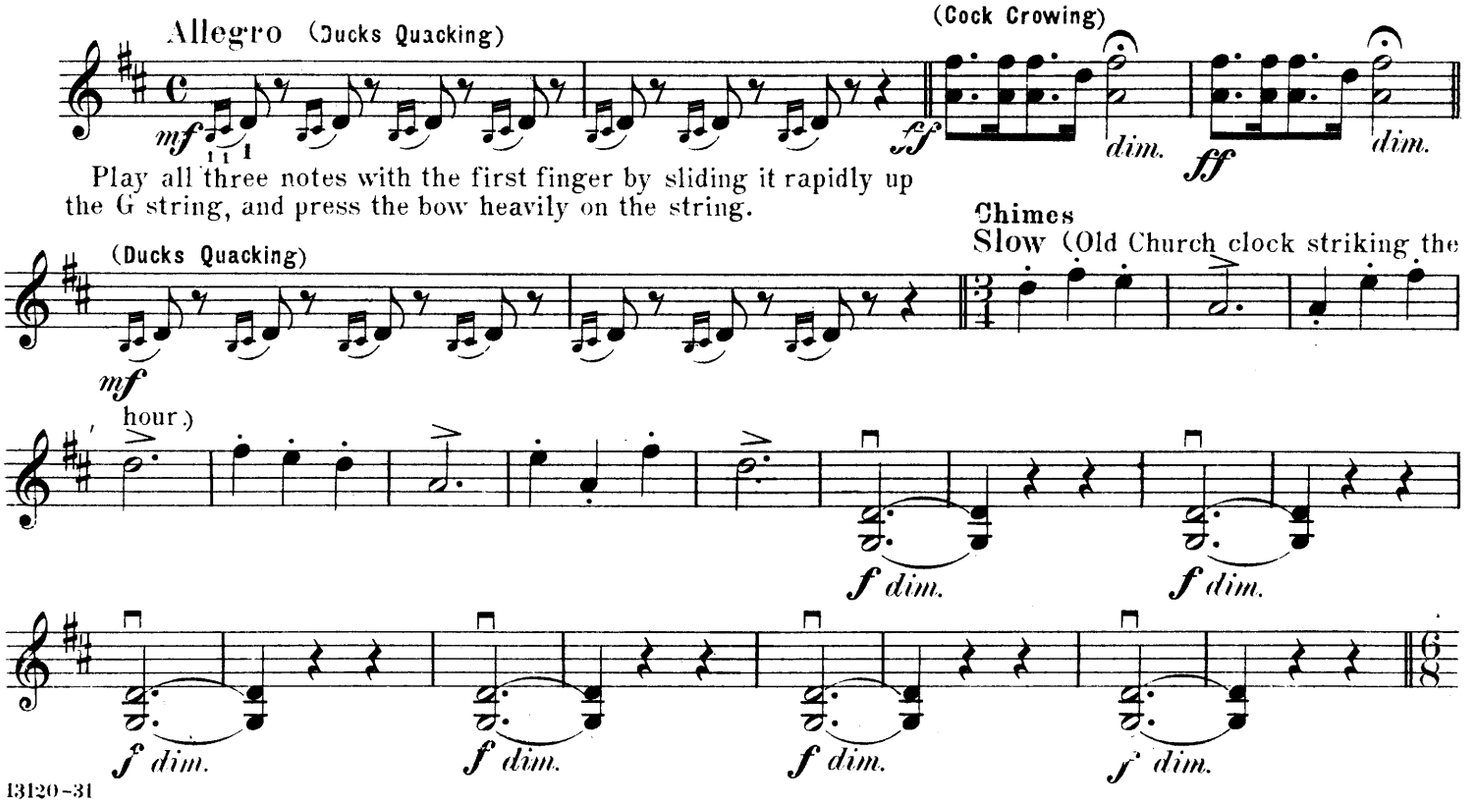
Nº 3. Imitation of Highland Bagpipes.

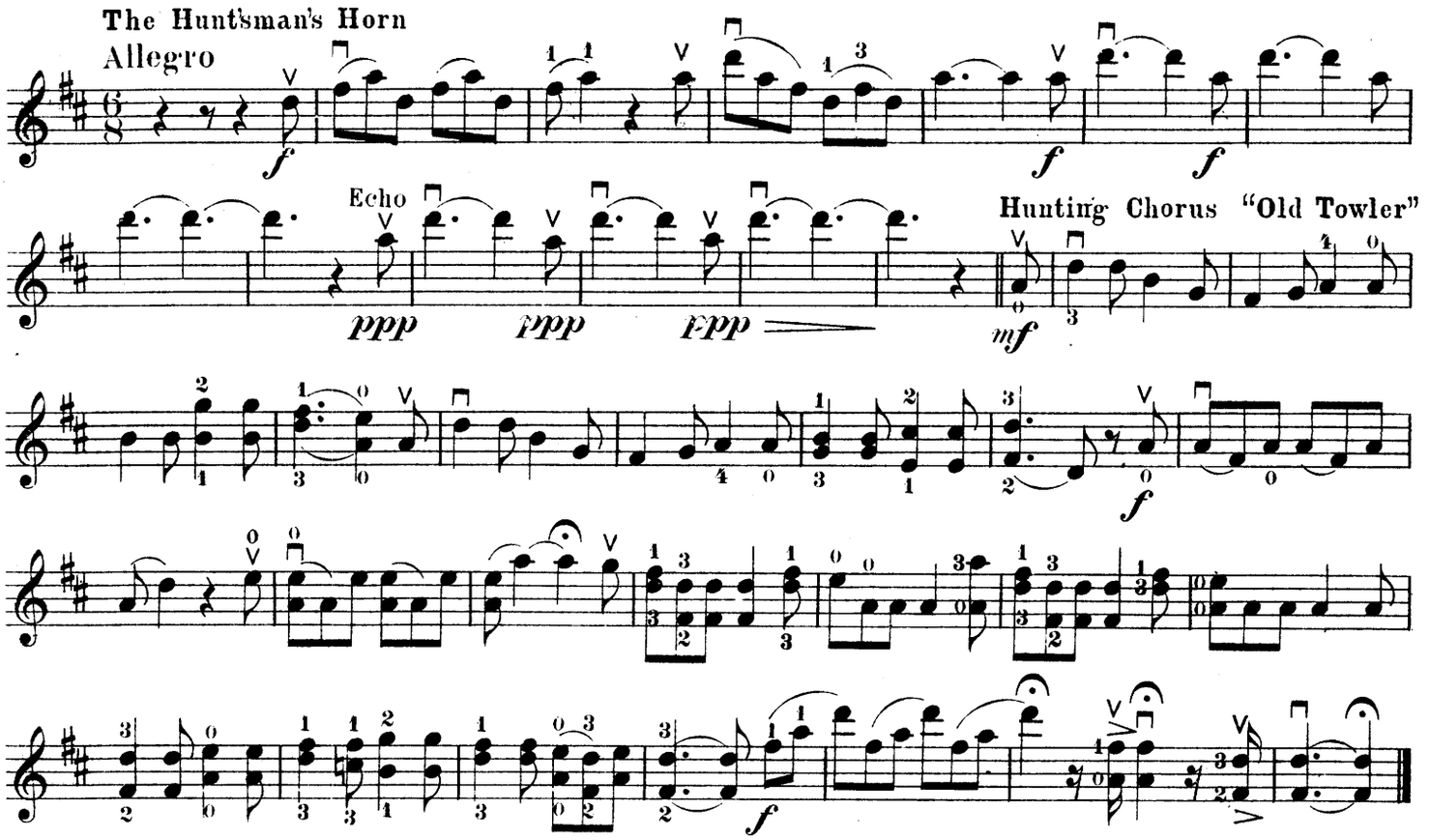
To be played entirely on the second and third strings. The effect can be greatly increased by commencing *pp* and gradually increasing to *ff*.



Nº 4. A Hunting Scene

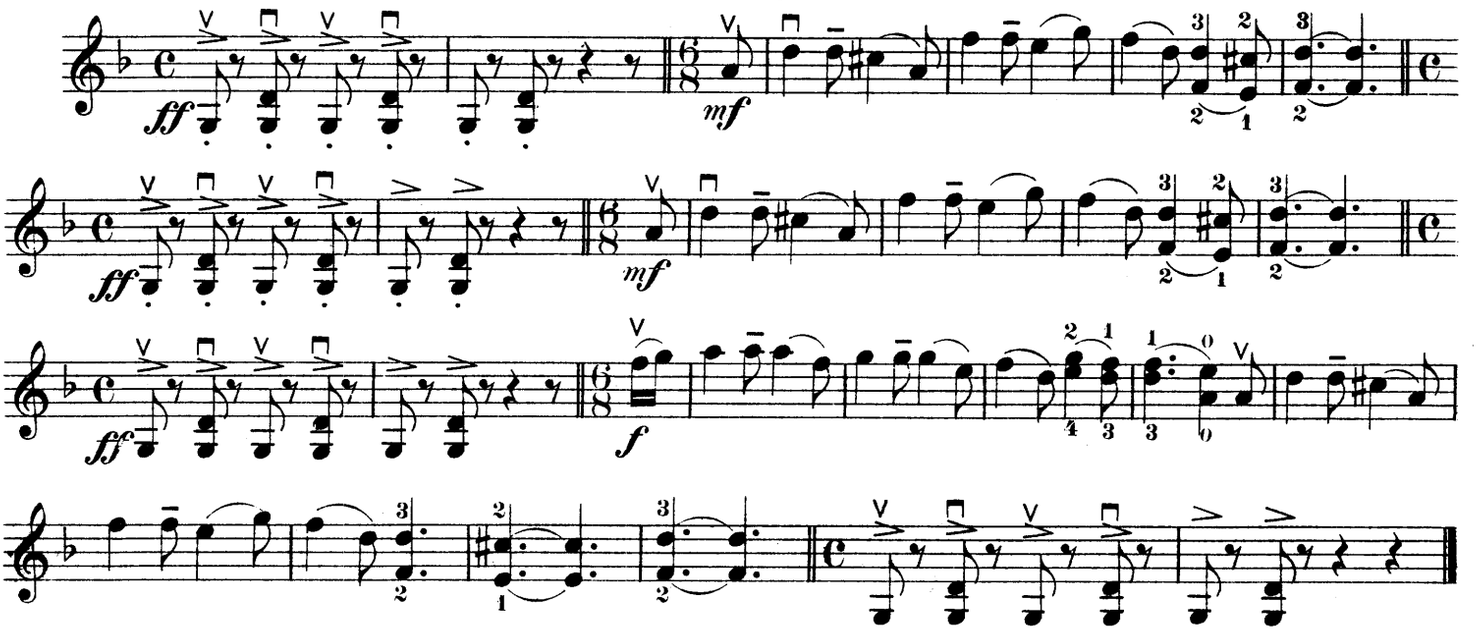
Introducing the quacking of ducks and crowing of cocks.





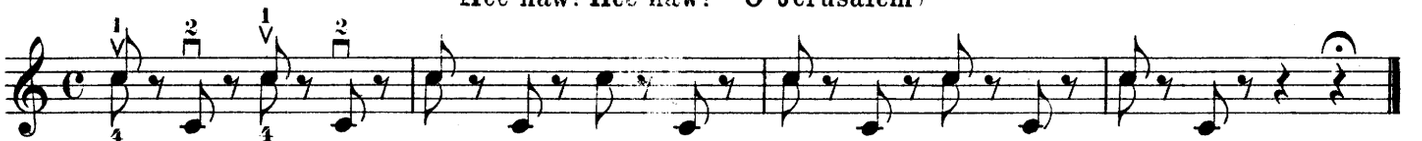
No 5. The Blacksmith's Forge.

Clang of the hammer, while the Blacksmith sings "The Miller of the Dee."



No 6. Imitation of the Braying of an Ass.

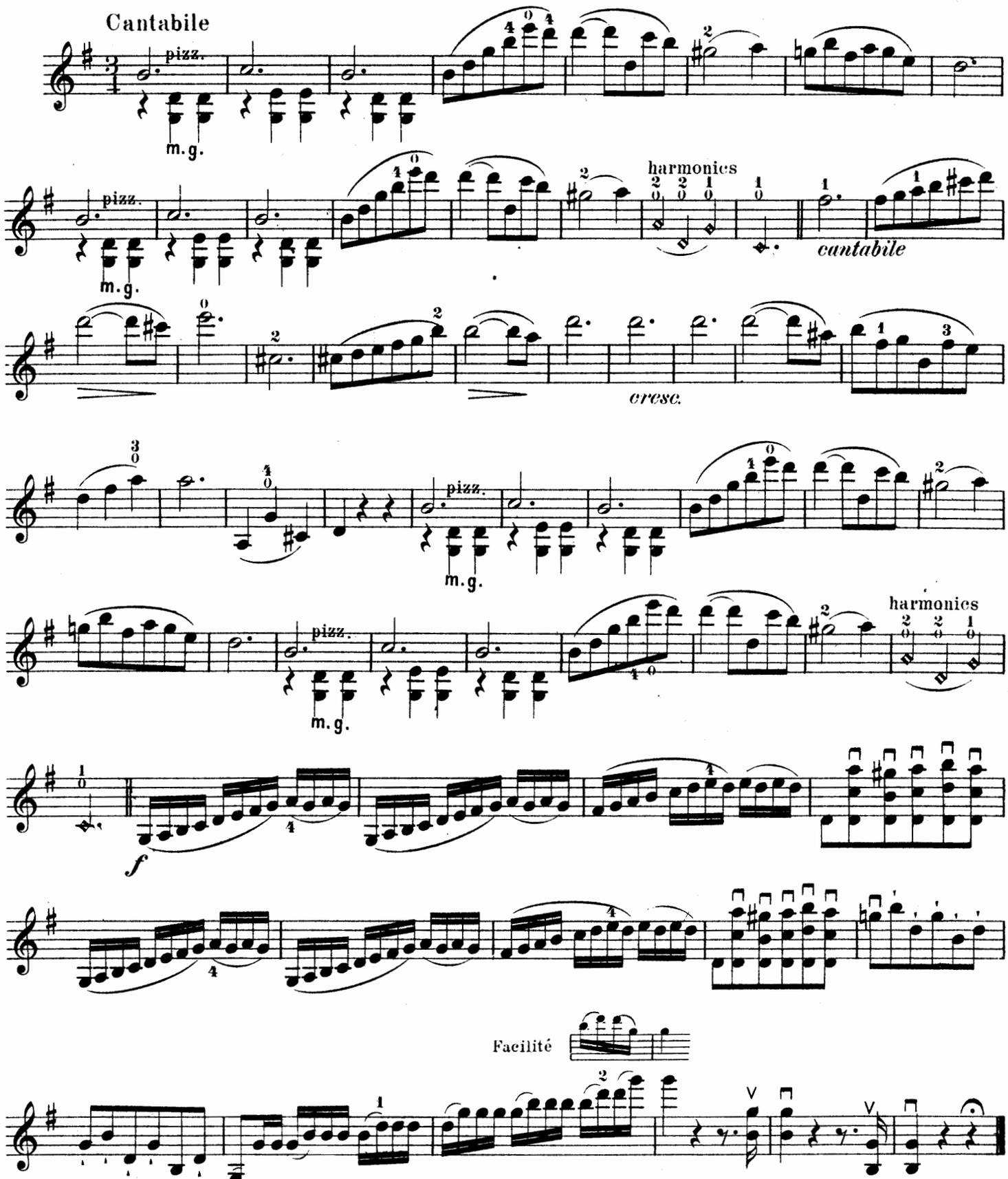
"Hee haw! Hee haw!" O Jerusalem)



The top C's to be played on the 2nd and 3rd strings simultaneously with decided up-bows, near the bridge; the low C's with down-bows on the G string.

Nº 7. Cantabile from Dancla's 5th Air Varié *)

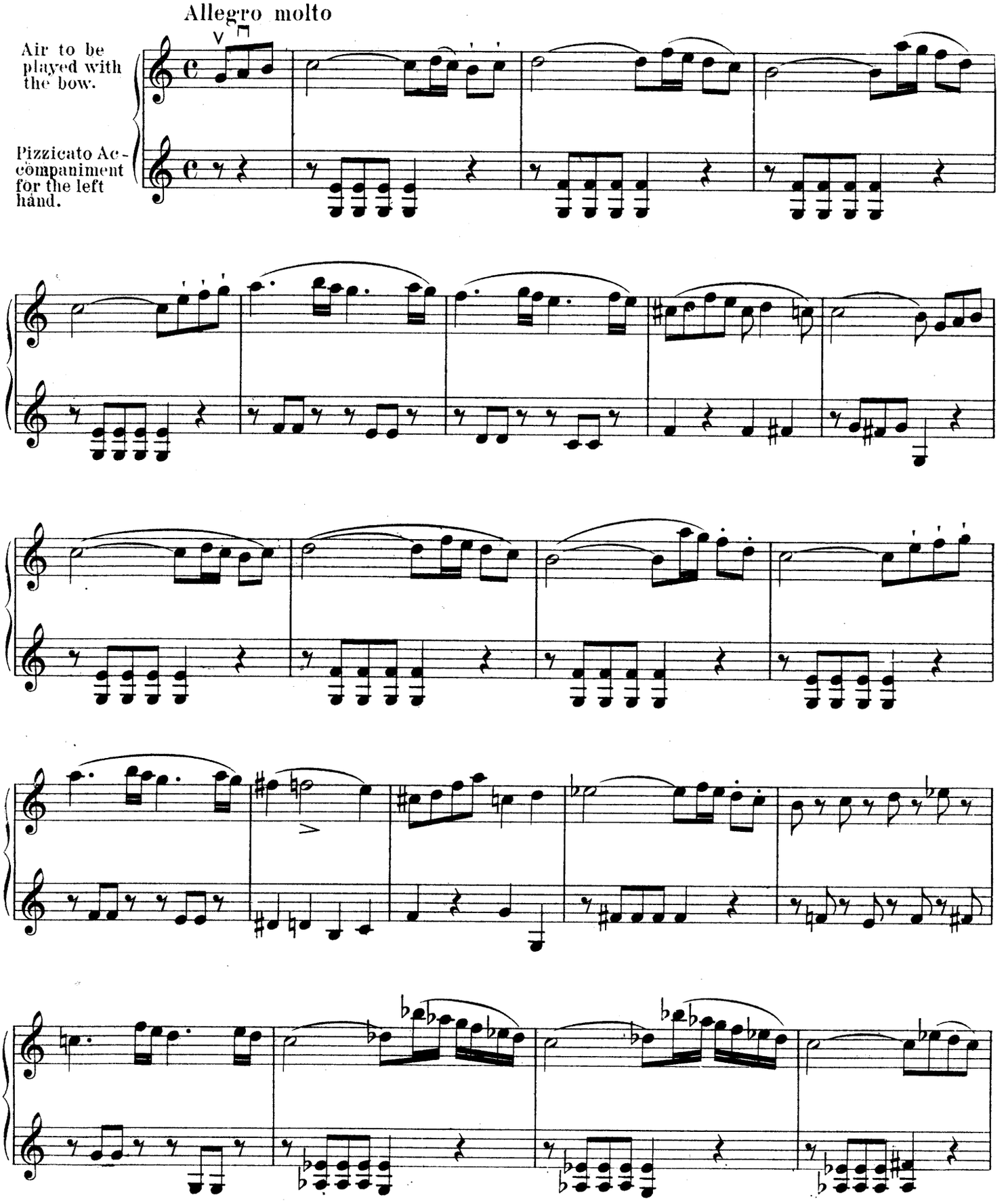
"M. G." in the following movement stands for "Main gauche" the French for "Left Hand" and indicating that the double stop pizzicato notes are to be picked with an unemployed finger of the left hand, while the upper melody is being played with the bow.



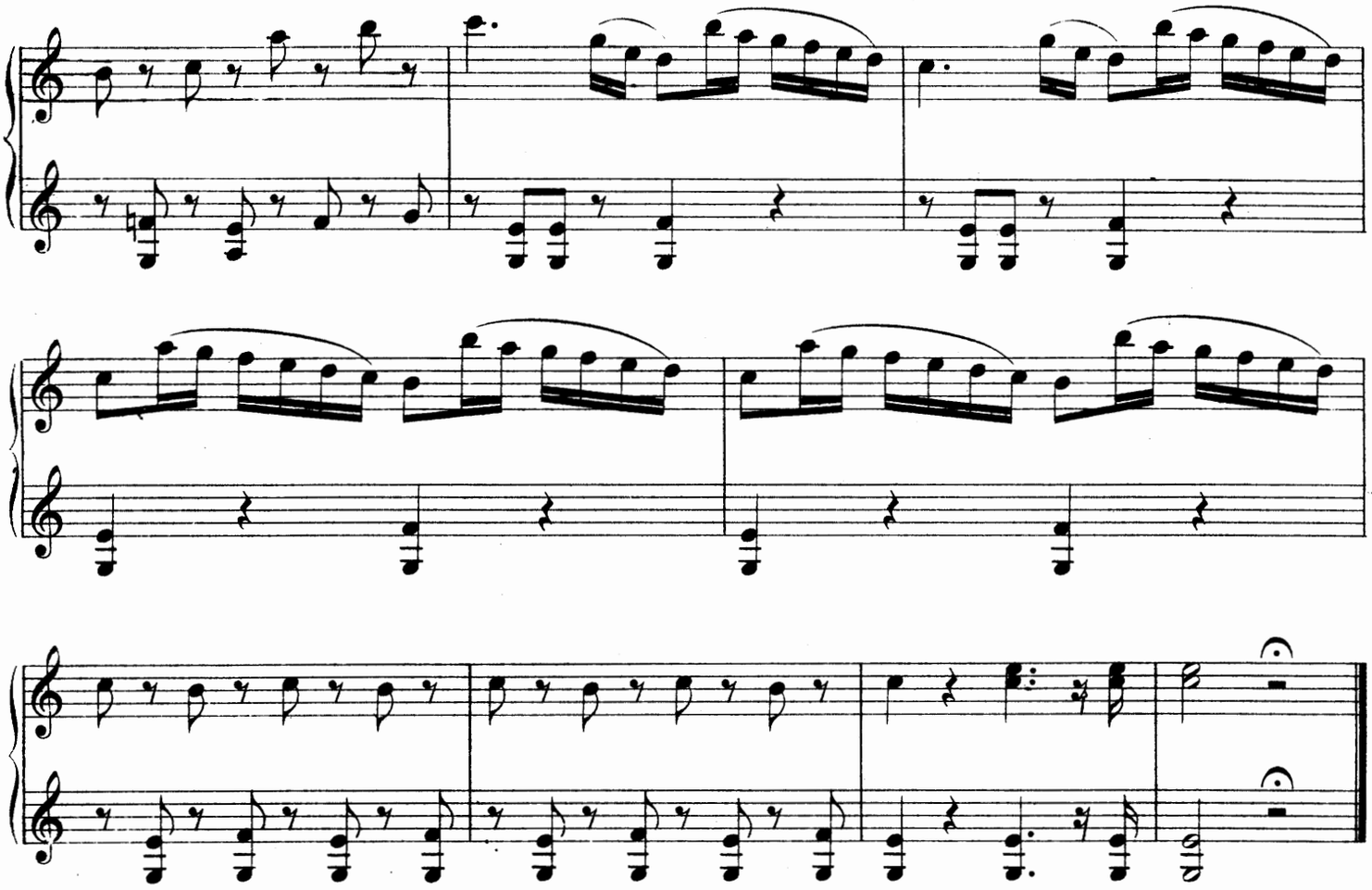
*) For complete edition of this well-known violin-solo see "5th Air Varié on a theme by Weigl" by Charles Dancla, Op. 89. Published by Carl Fischer, Cooper Square, New York City.

Nº 8. Air as played by Paganini.*)

The top line is played with the bow while the notes of the lower line are played **pizzicato** with the unemployed fingers of the left hand, just as in the preceding number by Dancla.

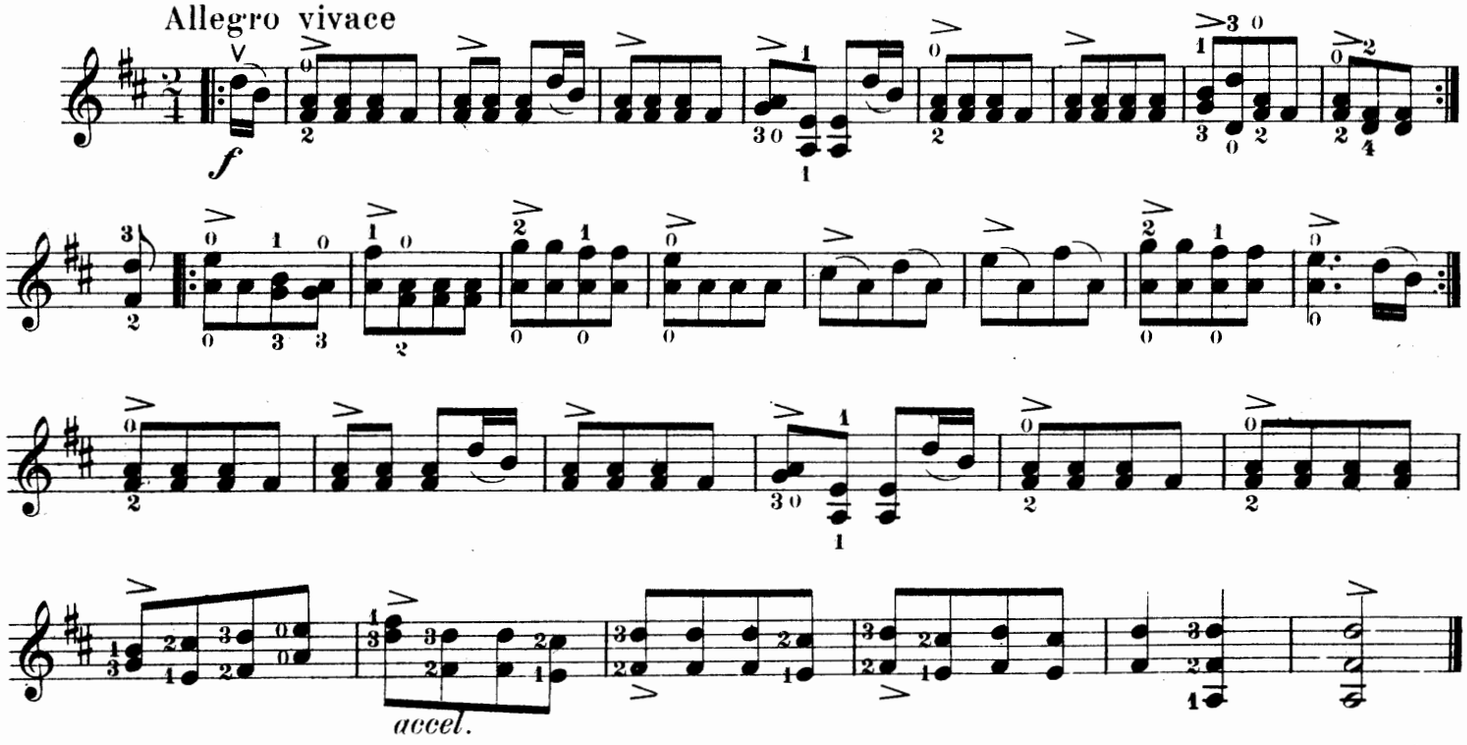


*) For complete edition of this famous violin solo see:-"Merveille." Duo for one Violin, by Paganini. Published by Carl Fischer, Cooper Square, New York City.



№ 9. Imitation of a Country Fiddler playing an old Village Dance.

This number is to be played very quickly, the performer loudly marking time with his right foot at the commencement of each measure.



Nº 10. My Country, tis of Thee

National Anthem with Variations

Majestic.

Air.

mp

with very firm bowing.

Var. 1.

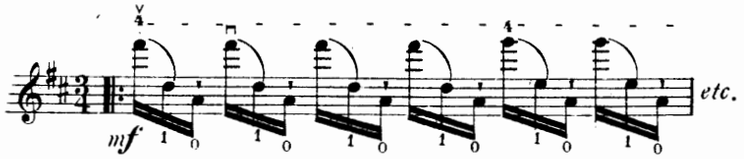
Var. 2.

Continue with same bowing as in first bar.

mf

simile (with same bowing)

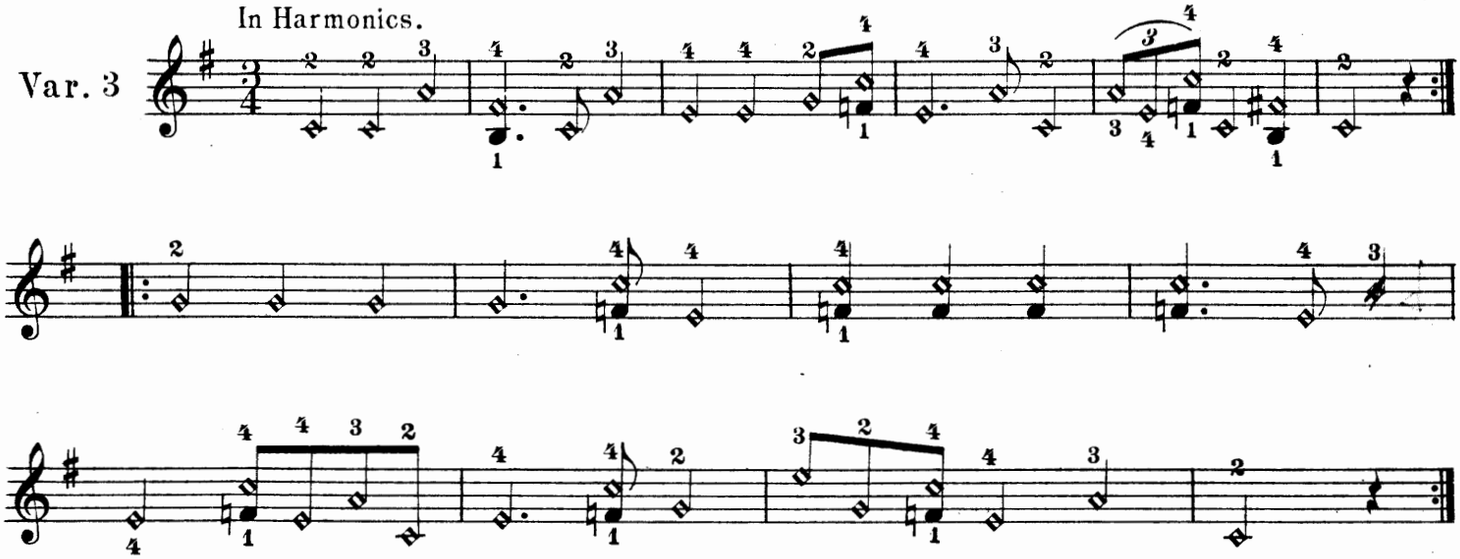
Note: A very brilliant effect can be achieved by playing the first note of each triplet an octave higher; in doing this the first and fourth finger are required to stretch a tenth with every triplet; the fourth finger should not be raised, only the first in order that the open string may be sounded. The first bar as written below will illustrate such a change:



Maestoso.

In Harmonics.

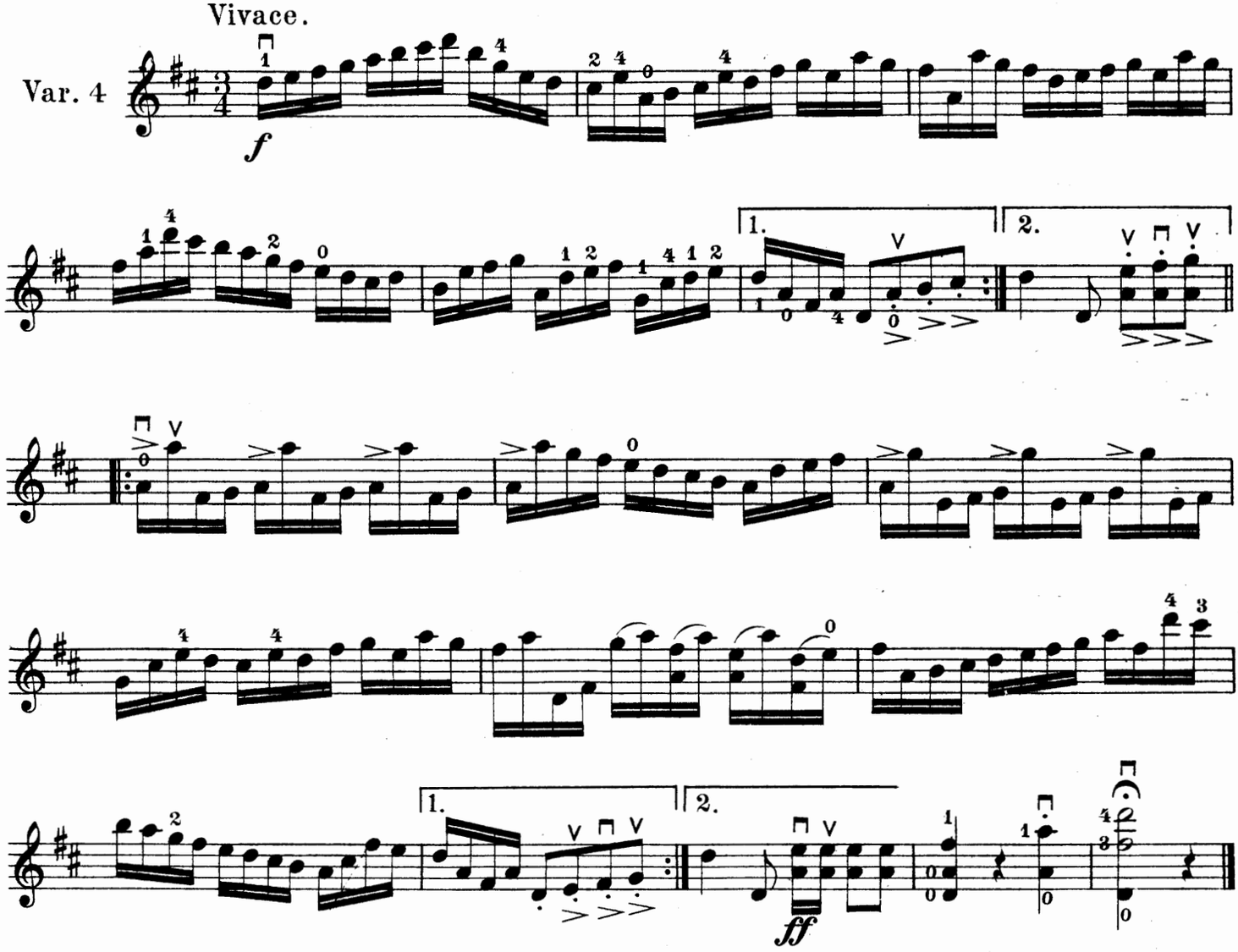
Var. 3



*) By playing this number entirely in the Second Position as marked, the hand need not be moved for any of the intervals.

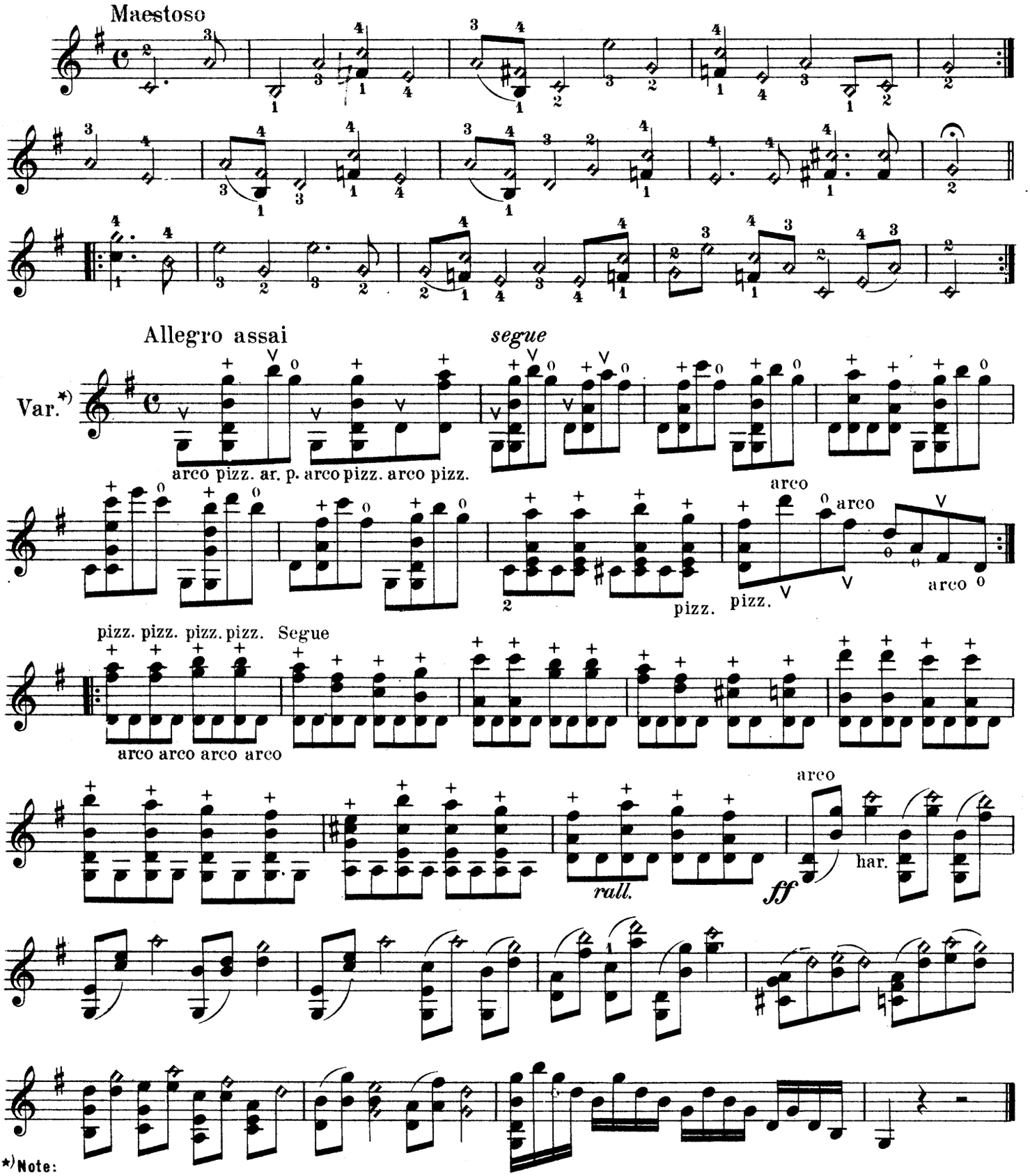
Vivace.

Var. 4



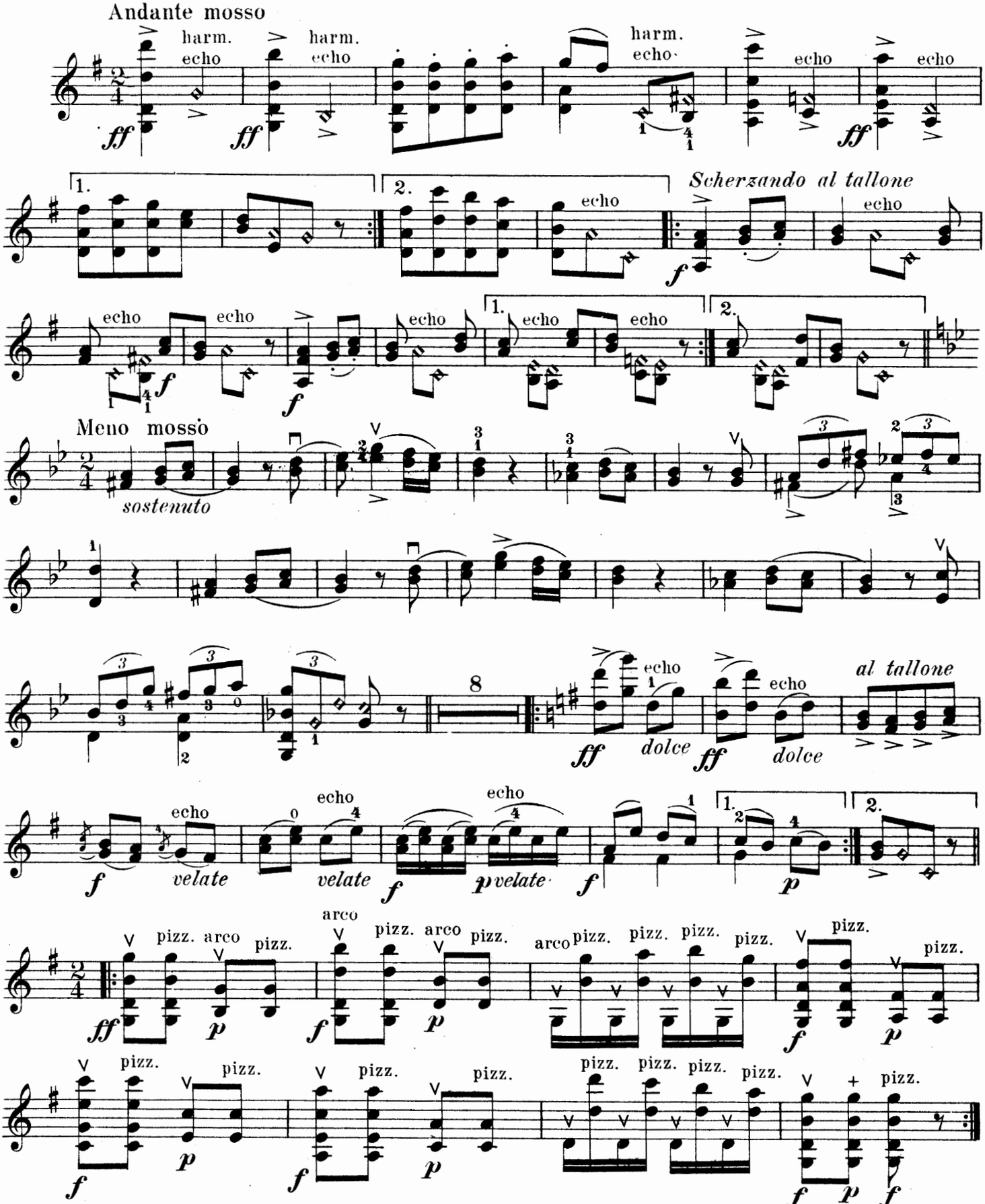
The Austrian National Hymn (In Harmonics)
With a tricky Variation.

Single and Double Harmonics and Pizzicato for both Hands.
(By playing the following entirely in the Second Position as marked, the hand need not be moved for any of the intervals.)



*) Note:
All Chords marked with an + are to be struck pizzicato by the *right* hand. All notes marked with an o are to be played pizzicato by the *left* hand.

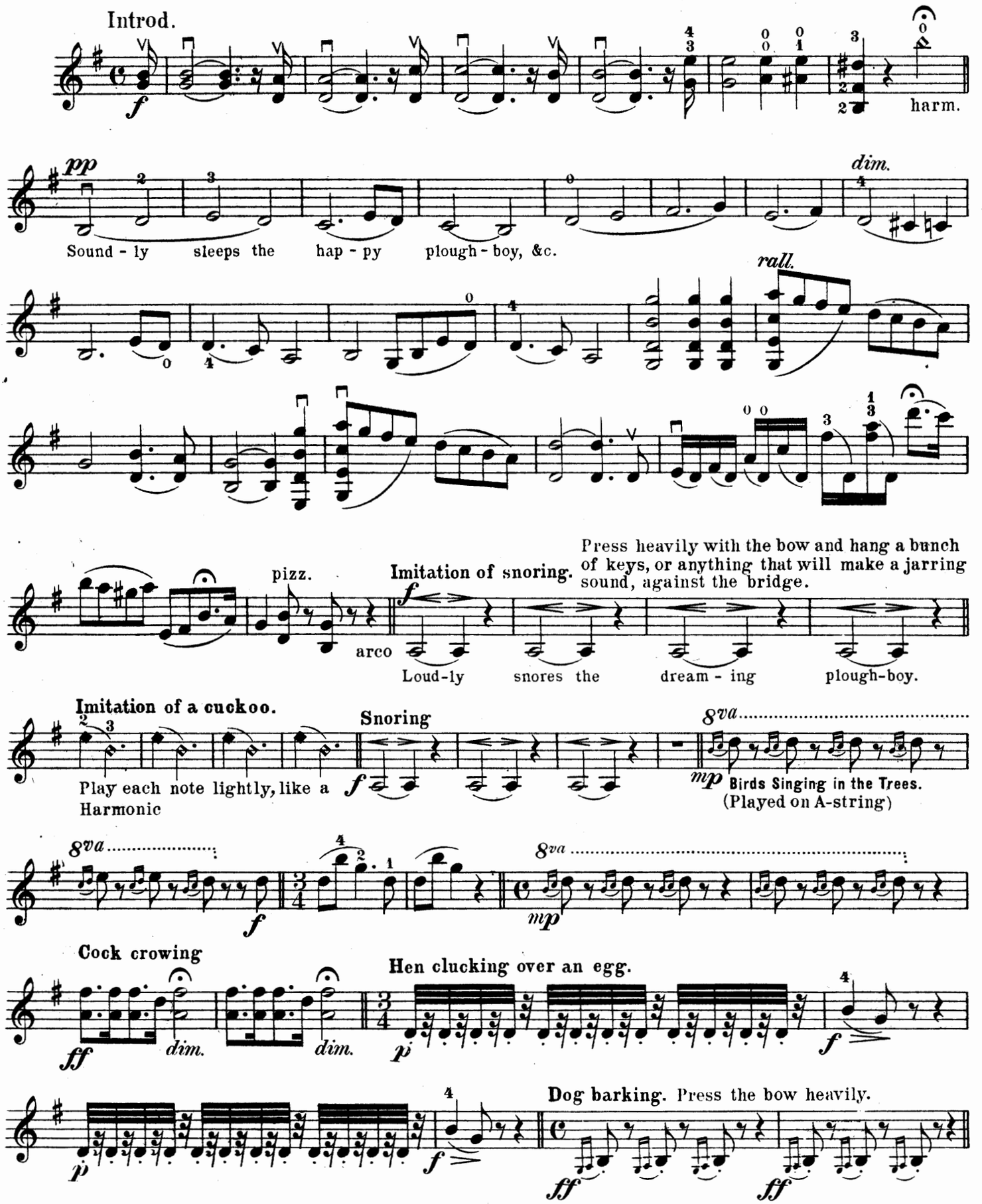
Nº 12. Imitation of an Echo*)



*) For complete edition of this very effective Violin Solo see "The Echo" (L' Eco) Rondo Capriccioso by A.D'Agostino, Op. 33. Published by Carl Fischer, Cooper Square, New York City.

№ 13. The Ploughboy's Dream

Early Morning in the Country,
with Imitation of Birds, Animals, etc.



Cow Bleating over its Calf.

Slide the forefinger rapidly along the G string, letting the sound gradually die away.

Hen Clucking over another Egg.

Cock Crowing.

Recollections of the Fair. A wandering mountebank playing an old English air on a Hurdy-gurdy.
Played in a slow, droning fashion

The Village Bells.
The notes marked arco are played with the bow; those marked pizz are struck with a finger of the left hand.

pizz. arco pizz. arco pizz. arco pizz. arco pizz.

arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco pizz. arco.

pizz. with right hand

arco

pizz.

arco

Clash of Bells.

Echo (put mute on bridge)

(Take off mute)

pizz.

pp remain in position

arco

pizz.

fff Clash of Bells

Harm. Harm. Harm.

Cat Mewing.
Slide finger on the A string
Slow

Dog Barking.
Press heavily with the bow.
Allegro

Cuckoo.
Play each note lightly like a harmonic

Blackbirds in the trees.

Cuckoo in the distance.
With mute.

Horse Neighing.
Played wholly on D string, by sliding with one finger
Moderato

The Ploughboy Awakes.

The Ploughboy going to his work singing an old English air.
Vivace

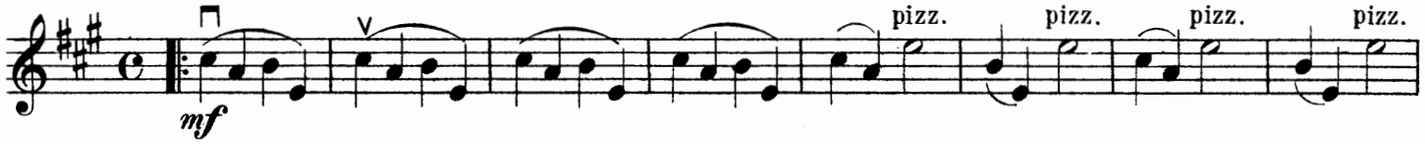
Neighing of a Horse.
Played as before.

End of Dream

Nº 14. Imitation of Cathedral Chimes.

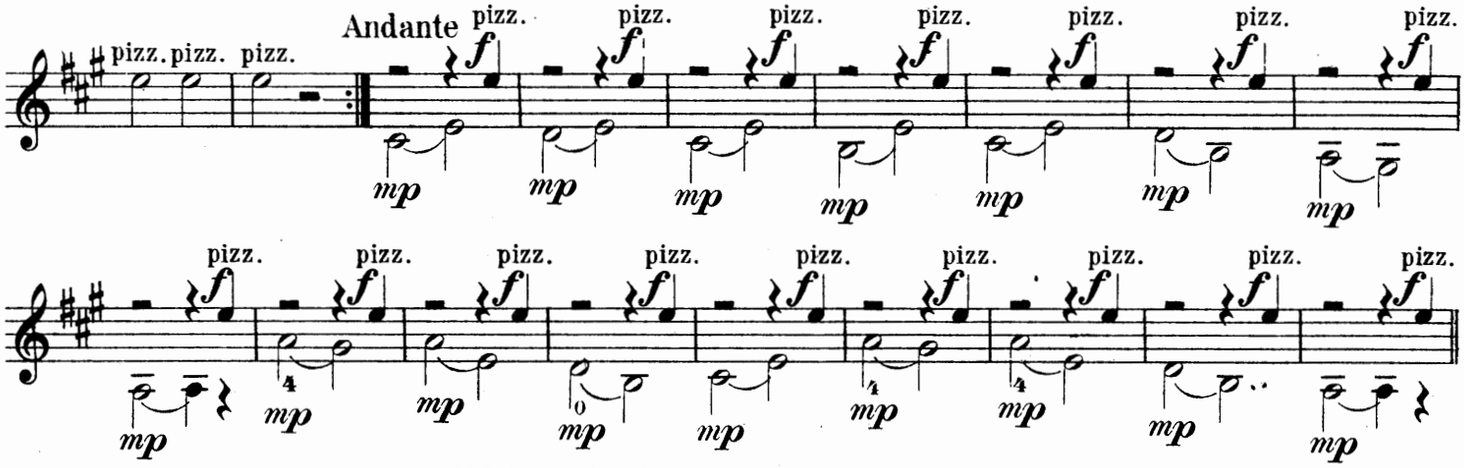
The notes marked pizzicato are played on the open string with the left hand, while the melody is played with the bow.

Moderato



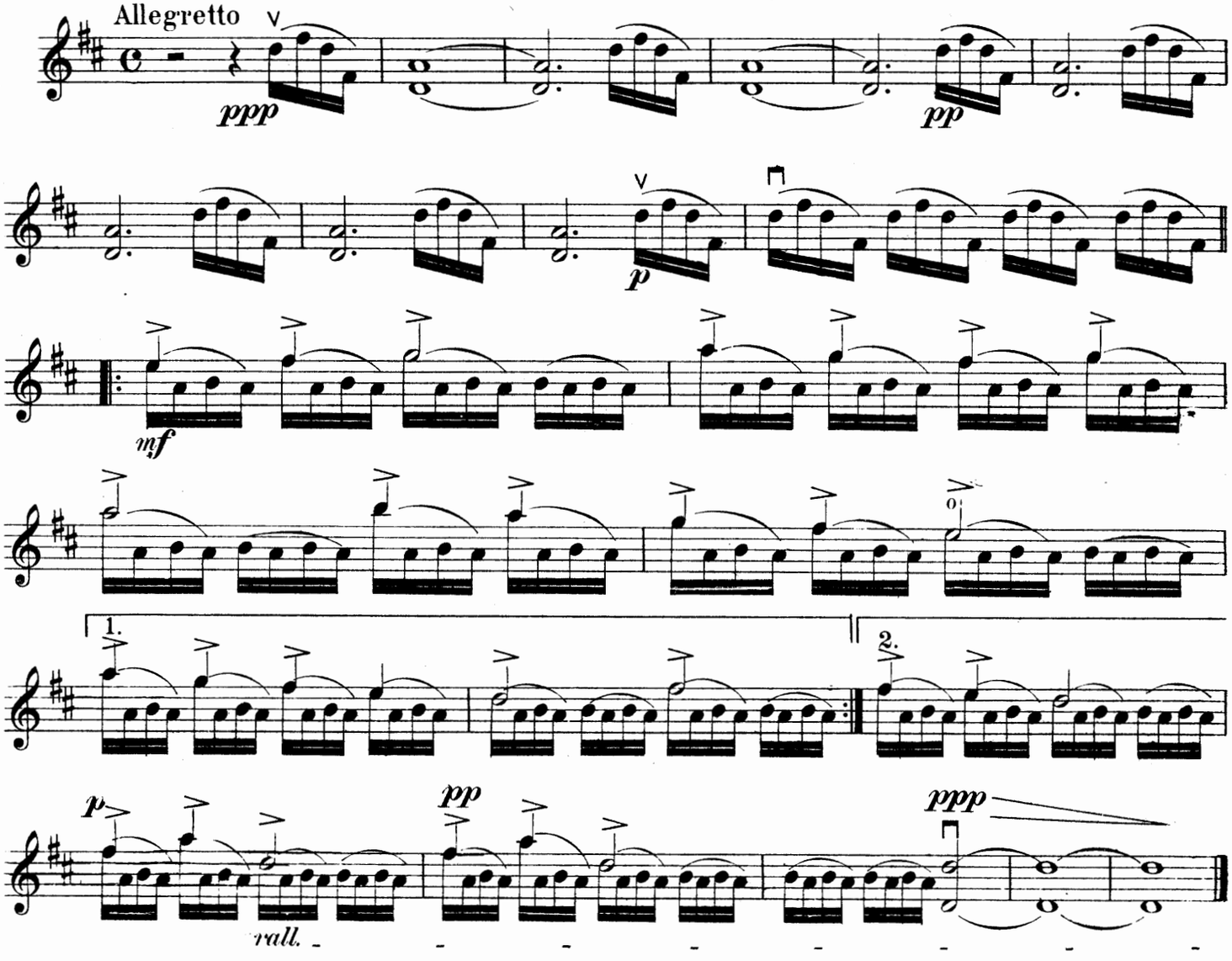
Morning Hymn with bell ringing at intervals.

Andante



Nº 15. Imitation of a Windmill.

Allegretto



Nº 16. The Approach, Passing By and gradual disappearance of a Stage Coach.

Imitation of horses galloping in the distance.

Allegro moderato

Put mute on bridge

ppp *pp*

Take off mute.

p *mf*

Approach of Stage Coach.

f

Post Horn.

1. 2.

ff

mf

2nd time *p*

mp

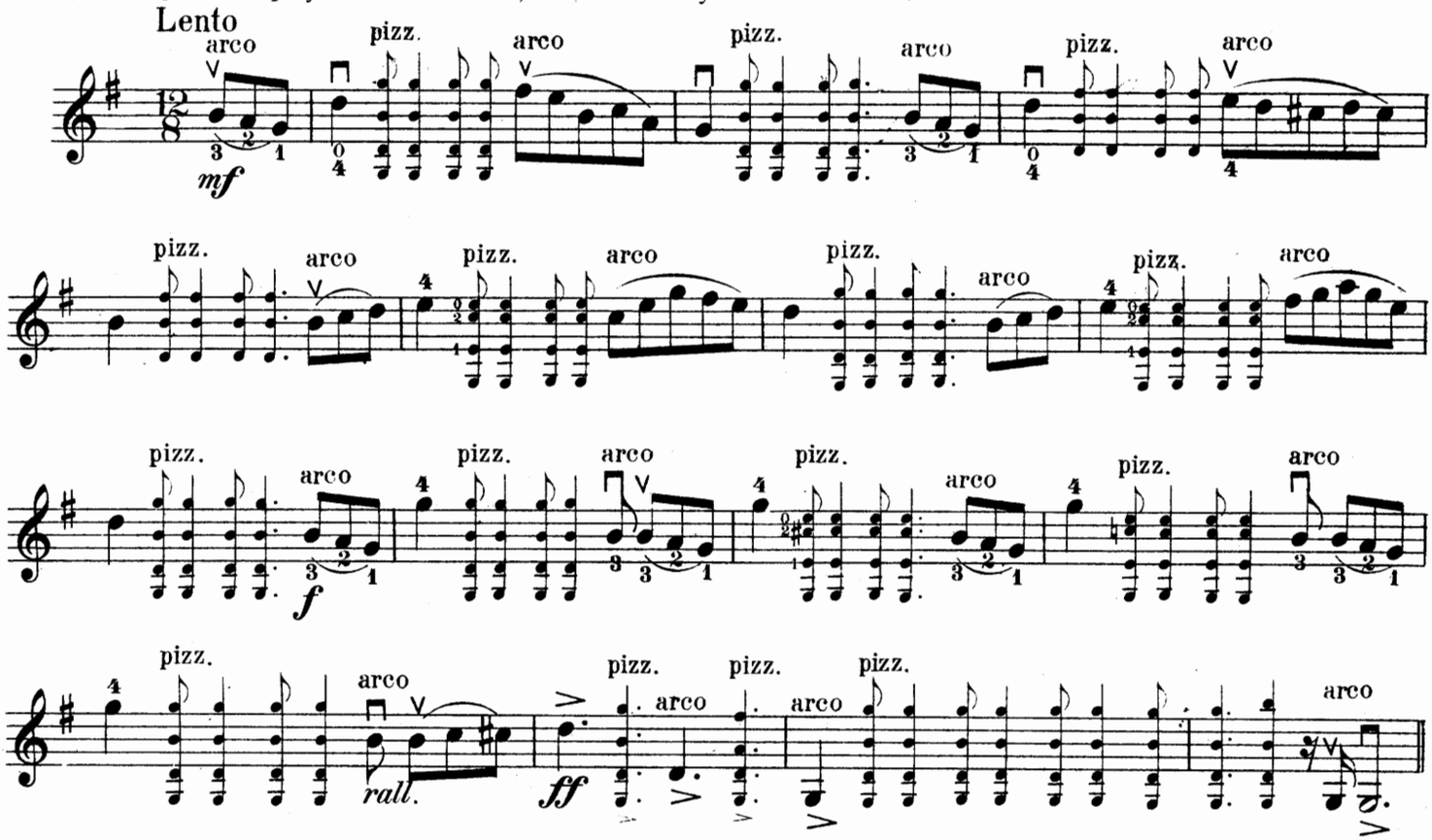
1. 2.

pp *ppp* *dim.*

pppp

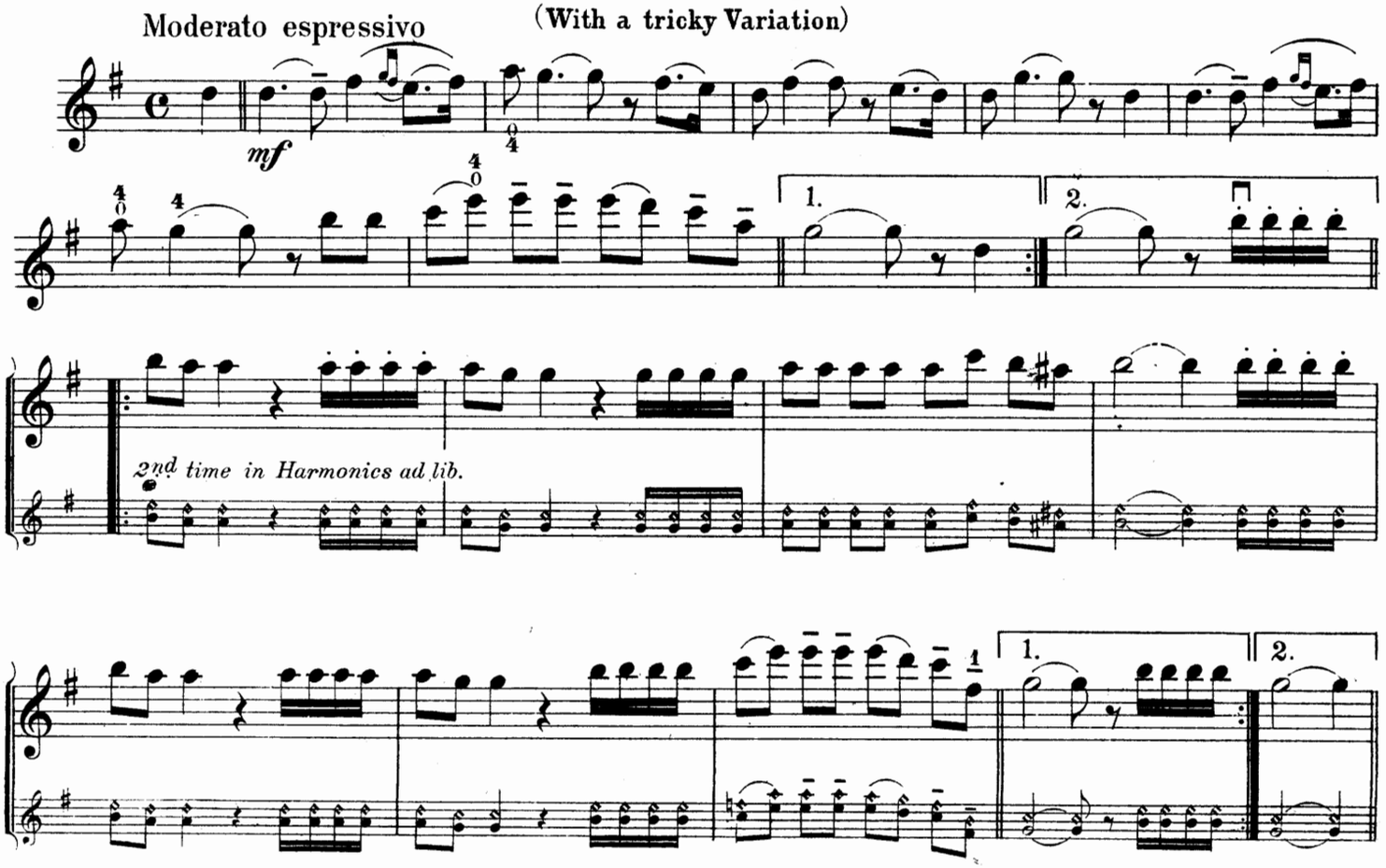
Nº 17. Venetian Gondola Song.
(With imitation Guitar Accompaniment)

The small notes marked pizzicato are struck with the forefinger of the right hand in imitation of a guitar. The melody throughout is played with the bow, as indicated by the word arco.

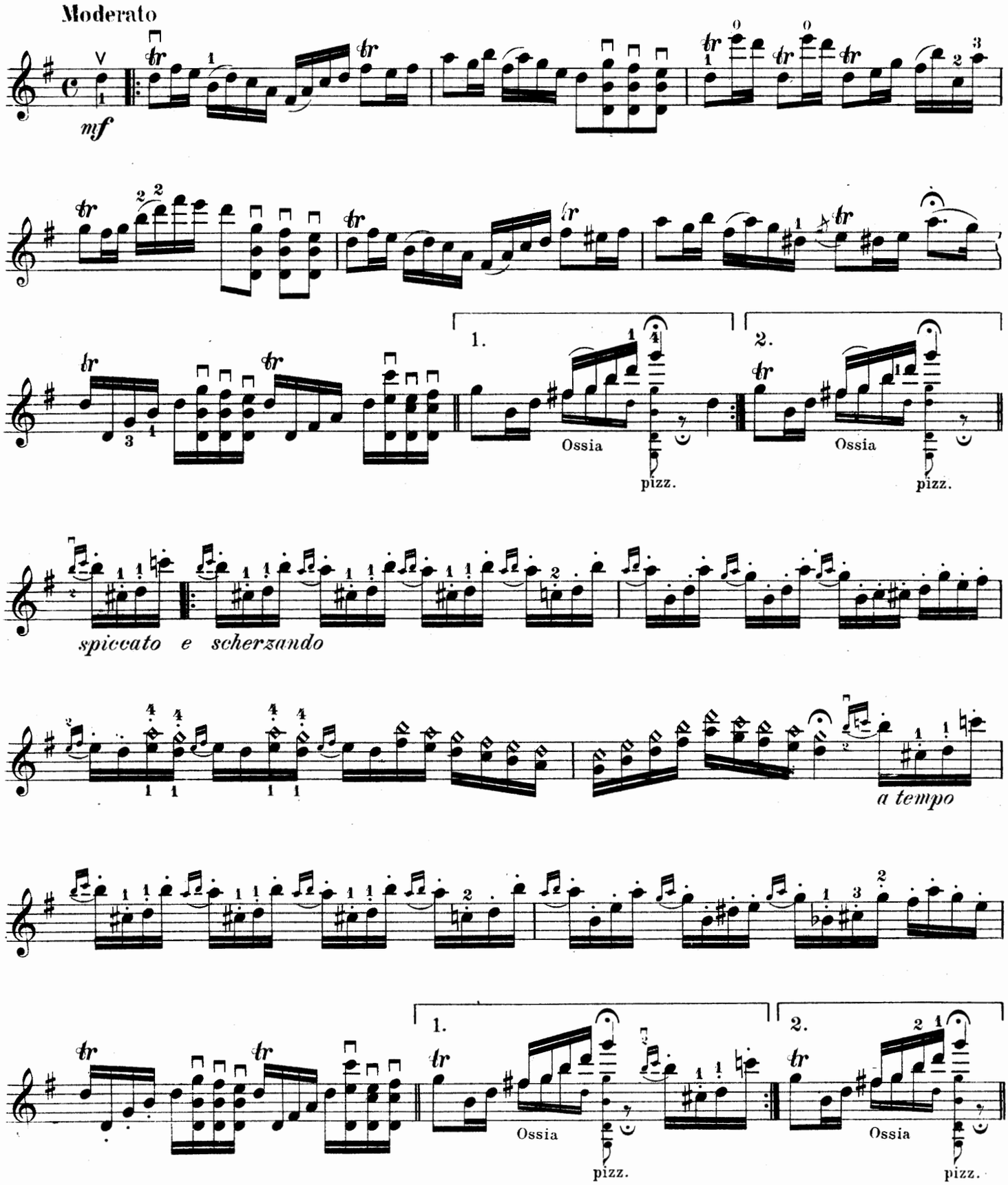


Nº 18. The Mocking Bird.*)
(With a tricky Variation)

Moderato espressivo

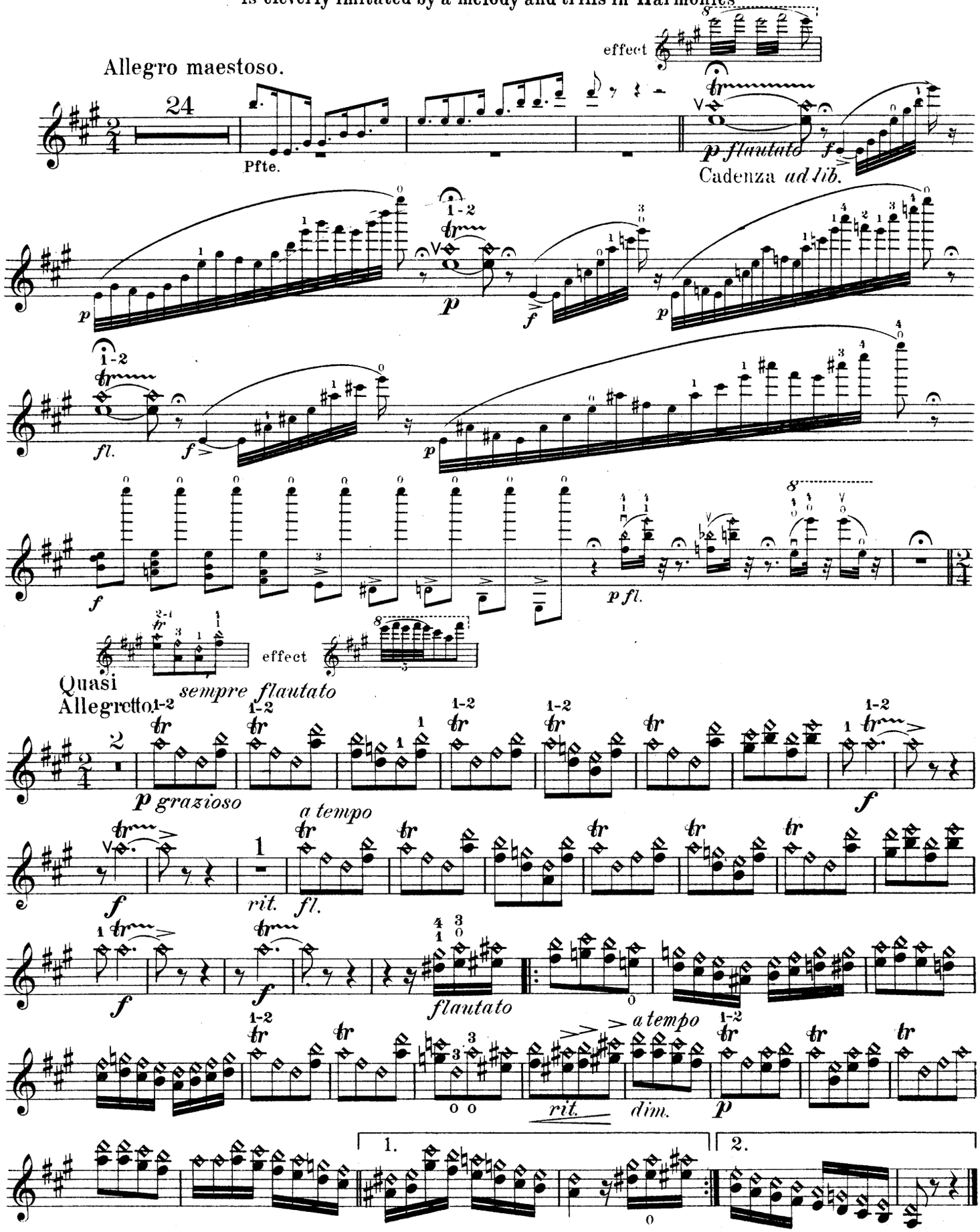


*) For complete edition of this brillant Solo see "**Concert Variations on The Mocking Bird**" by Roland de Berton, Op.35. Published by Carl Fischer, Cooper Square, New York City.


Moderato
mf
1.
2.
Ossia
pizz.
Ossia
pizz.
spiccato e scherzando
a tempo
1.
2.
Ossia
pizz.
Ossia
pizz.

№ 19 (a). The Bird in the Tree *)

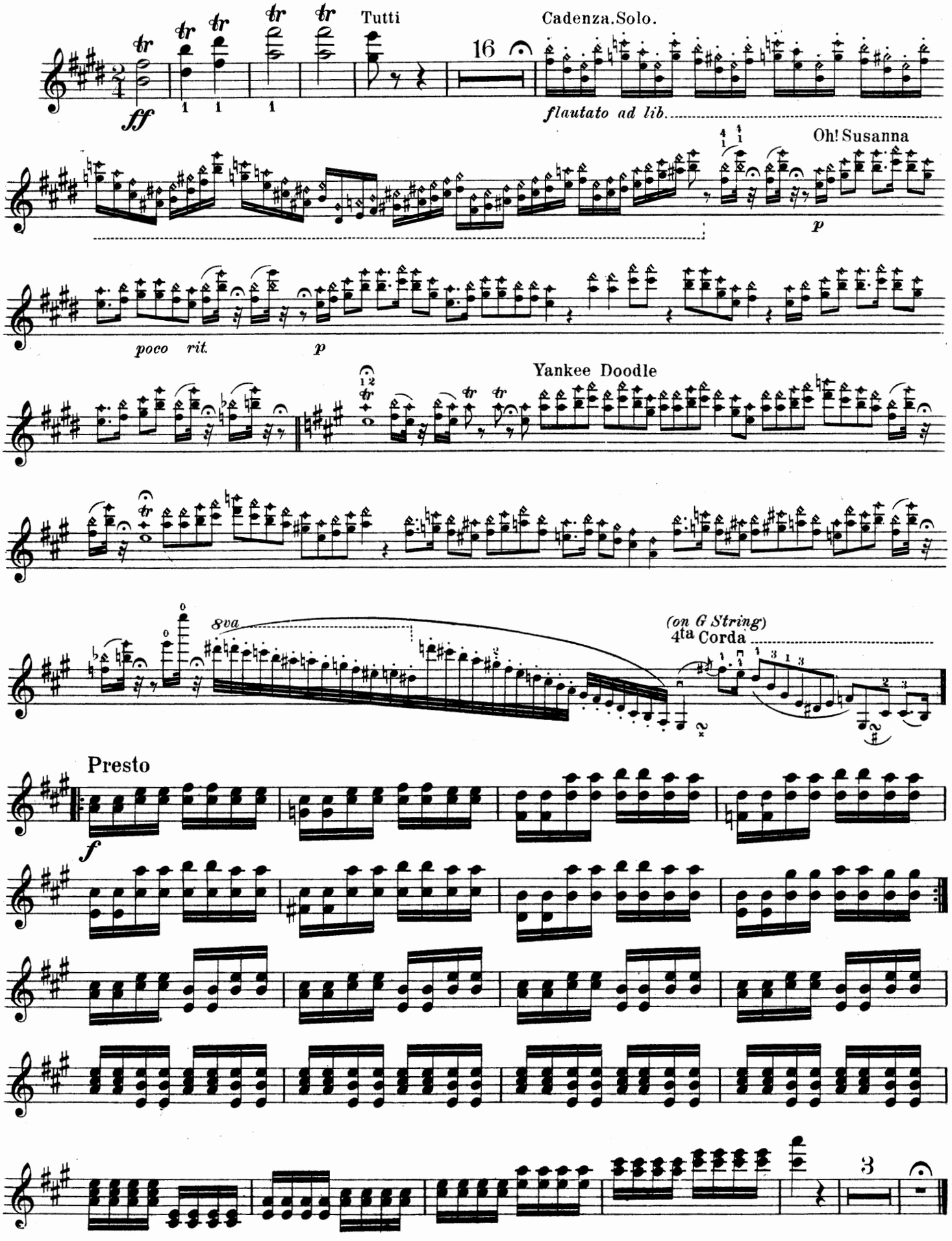
A tricky solo number in which a bird in a tree
is cleverly imitated by a melody and trills in Harmonics



*) For complete edition of this famous solo see "**The Bird in the Tree**," Caprice Burlesque by M. Hauser, Op. 34. Published by Carl Fischer, Cooper Square, New York City.

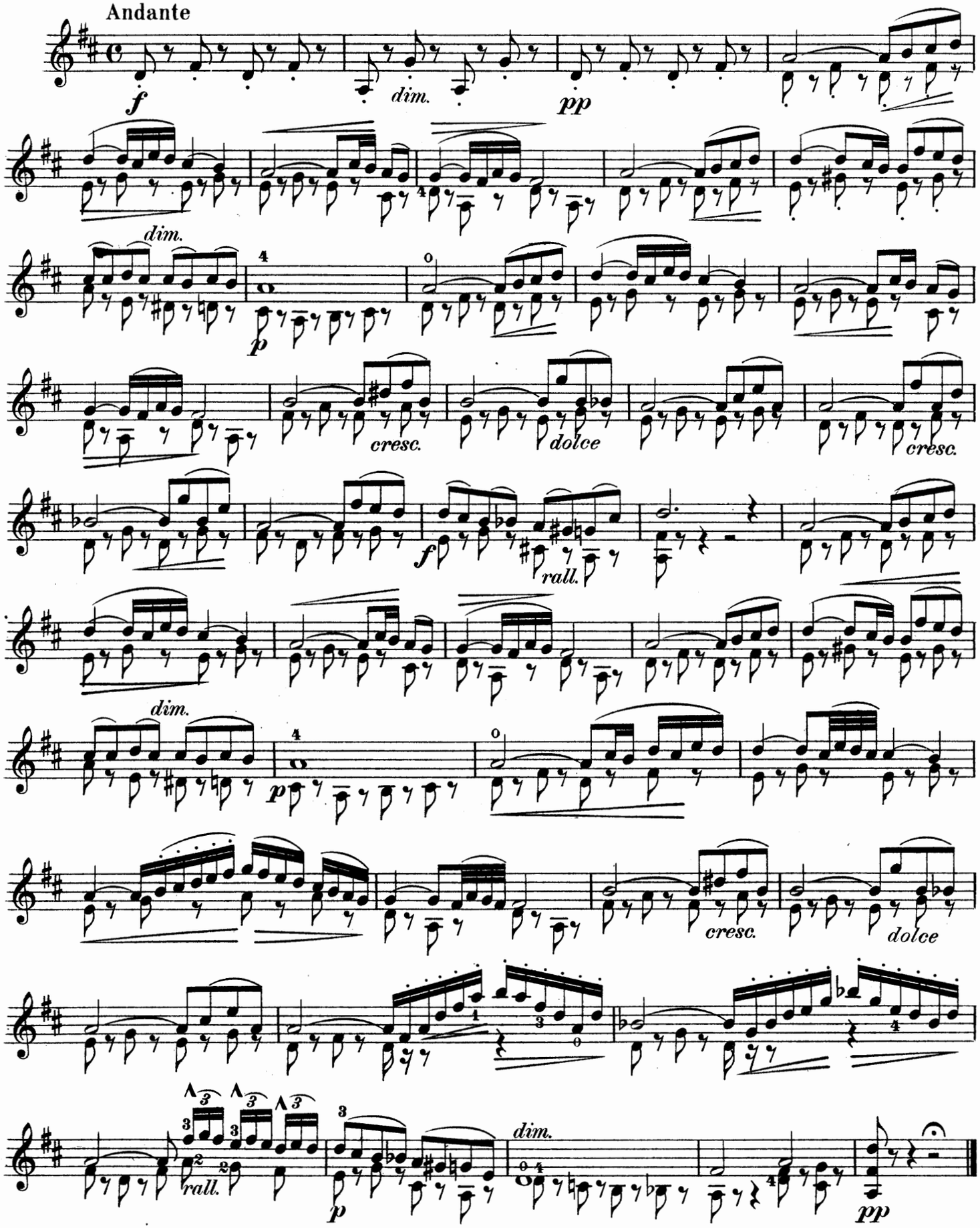
Nº 19(b). Cadenza and Ending from "The Bird in the Tree."

(See Foot Note to Nº 19(a))



№ 20. Duet for One Violin

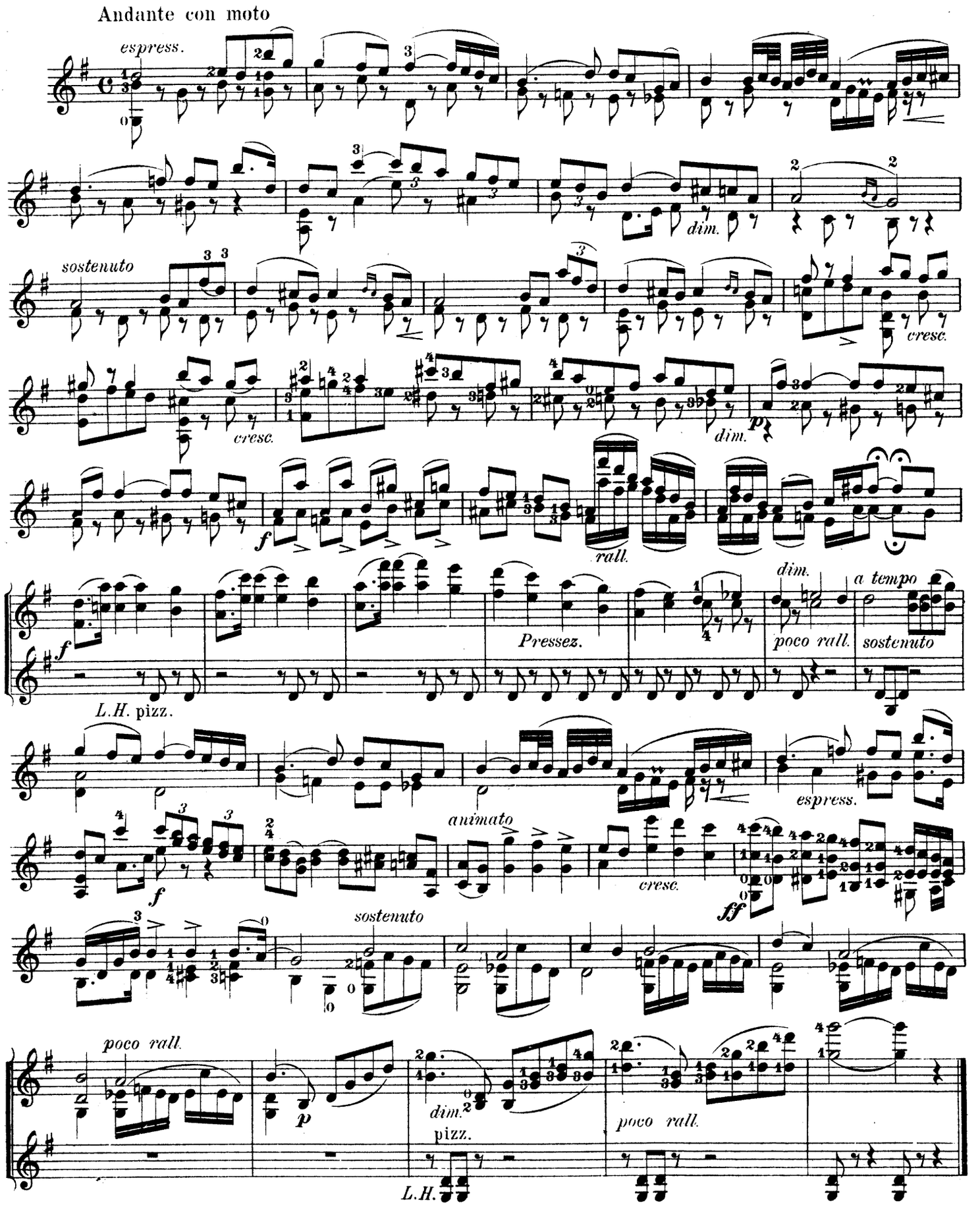
by H. Leonard.*)



*) For complete edition of this famous violin solo see: "**Souvenir de Haydn**" by H. Leonard. Published by Carl Fischer, Cooper Square, New York City

Nº 21. Duet for One Violin

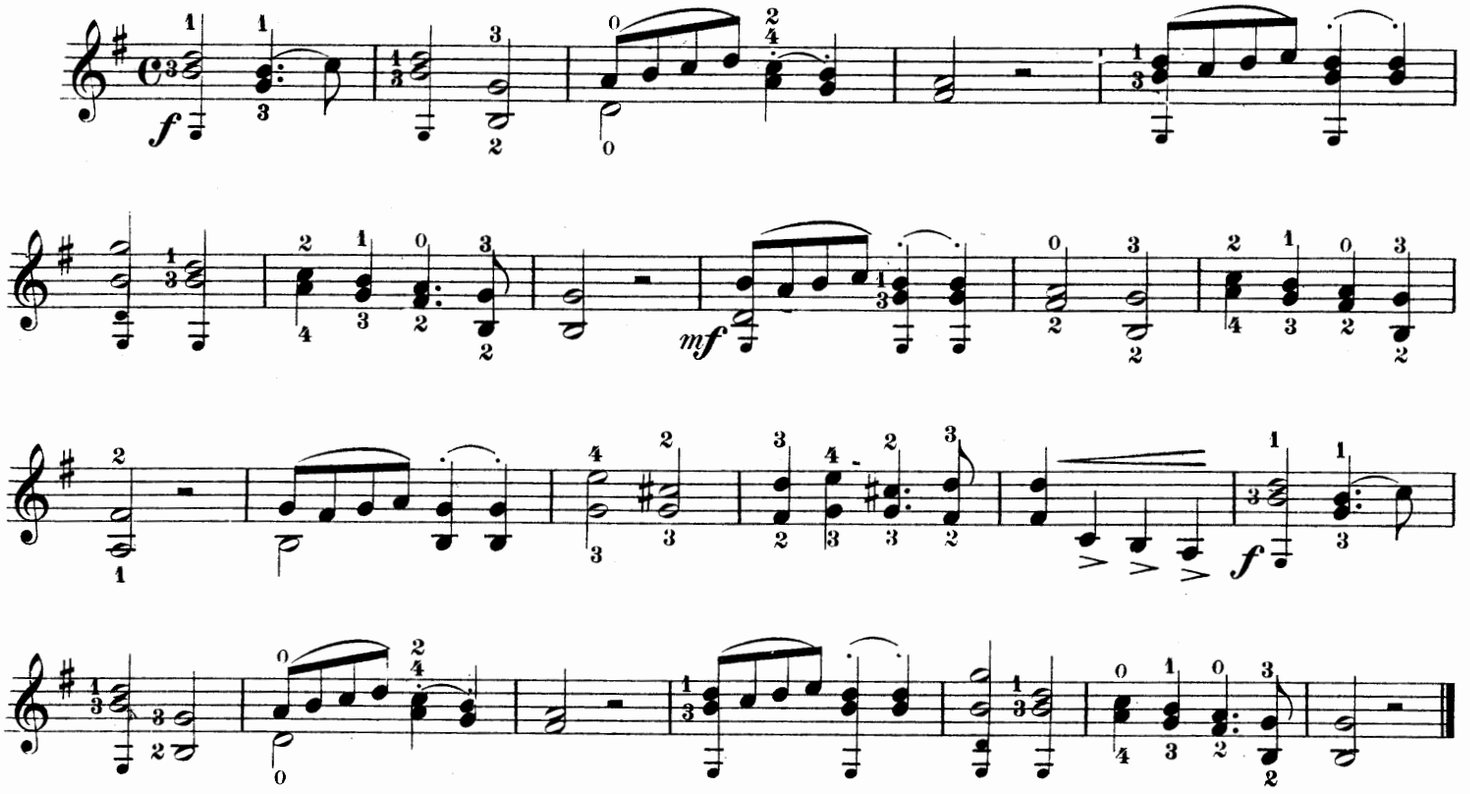
by H. Léonard.*)



*) For complete edition of this well-known solo see: "Souvenir de Bade" by H. Léonard. Published by Carl Fischer, Cooper Square, New York City.

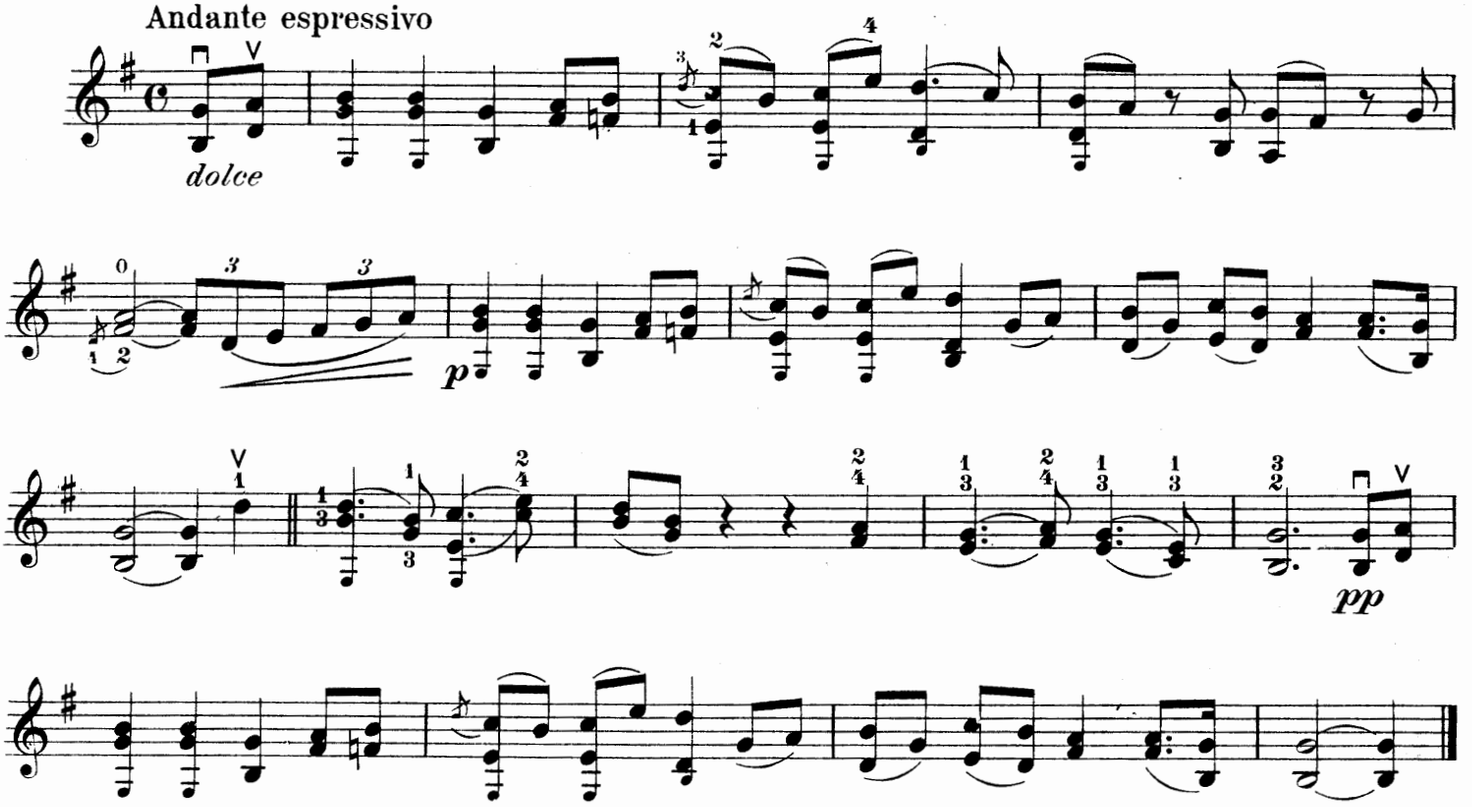
Nº 22. See the Conquering Hero Comes.*)

Maestoso



Nº 23. My Old Kentucky Home.*)

Andante espressivo



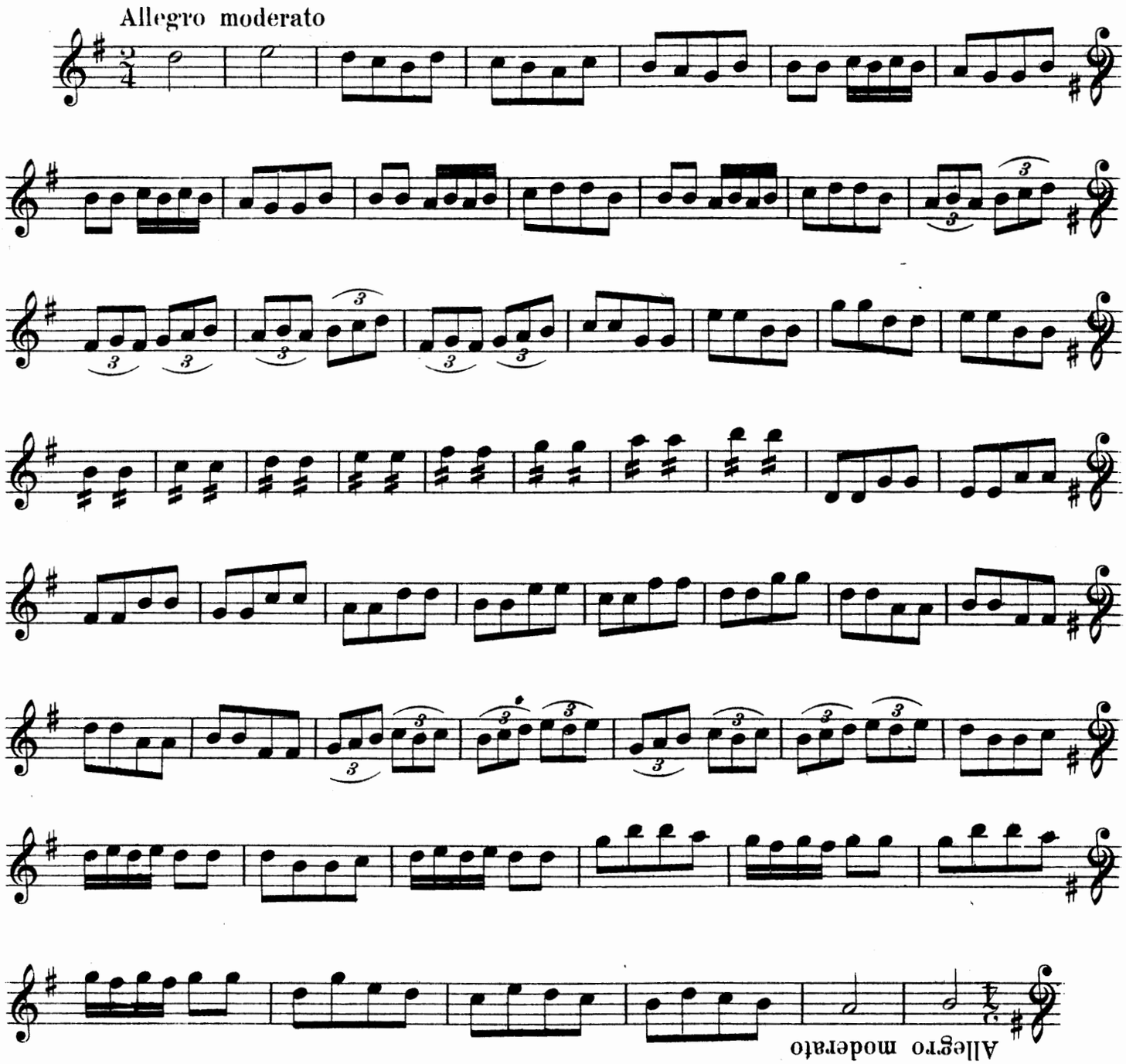
*) For numerous other arrangements of popular, folks and natural songs in this style see **School of Double Stop Playing** by Simon Heilbron, which contains 25 such melodies, all specially arranged in the first position. Published by Carl Fischer, Cooper Square, New York City.

Nº 24. A Curious Duet for Two Violins

by Mestrino.

In this unique little composition the first violin starts at one end, while the second violin starts at the other. The music should be placed on a small table, the players standing opposite to each other.

1st Violin



2nd Violin

Nº 24. A Curious Duet for Two Violins

by Mestrino.

Nº 25. The Carneval of Venice

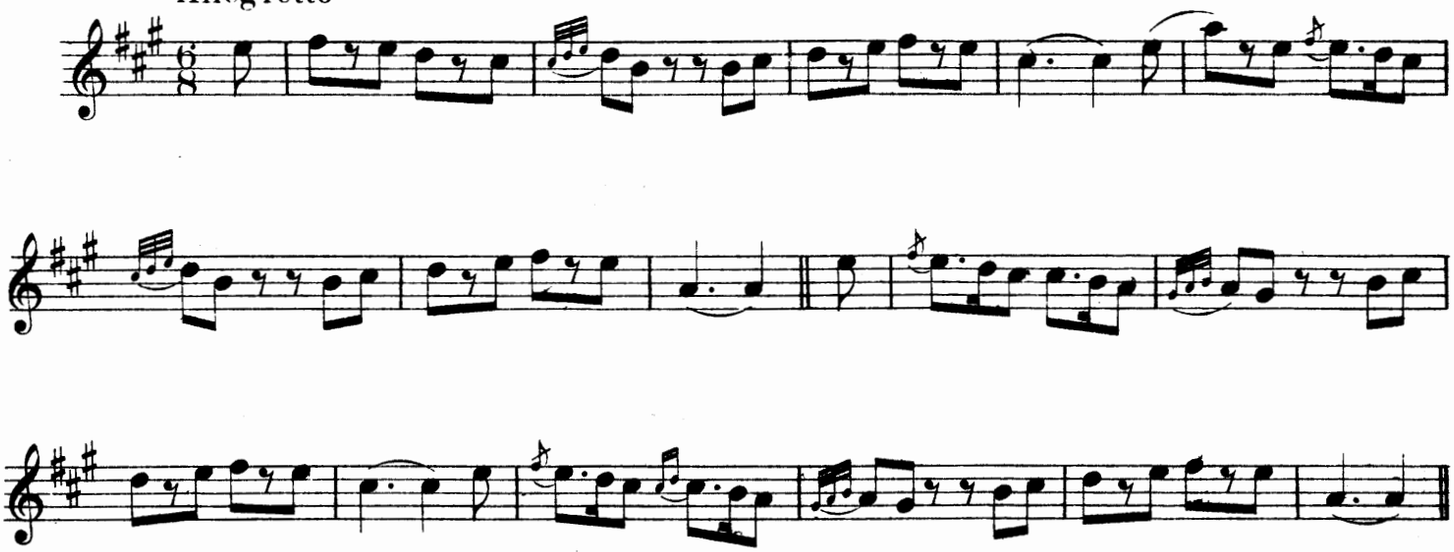
with

Tricky Variations by Paganini, Ernst and Dancla.

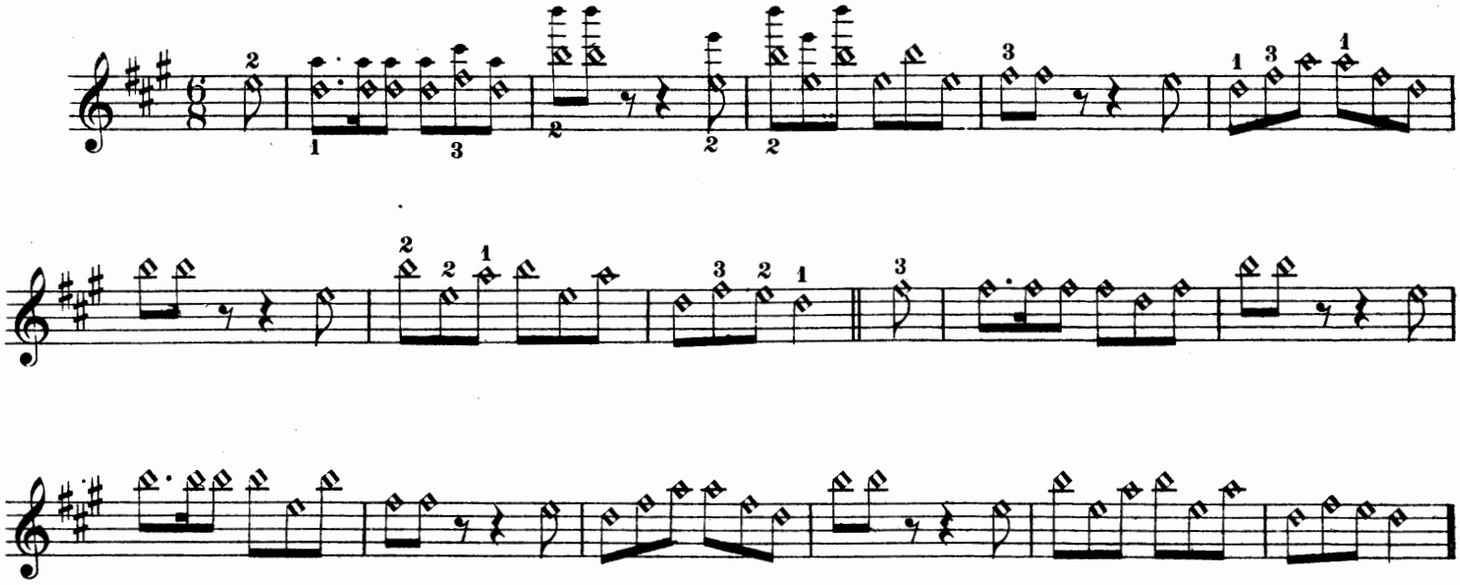
In the following original variations by Paganini the Violin is tuned one-half tone higher as follows:

Thema.

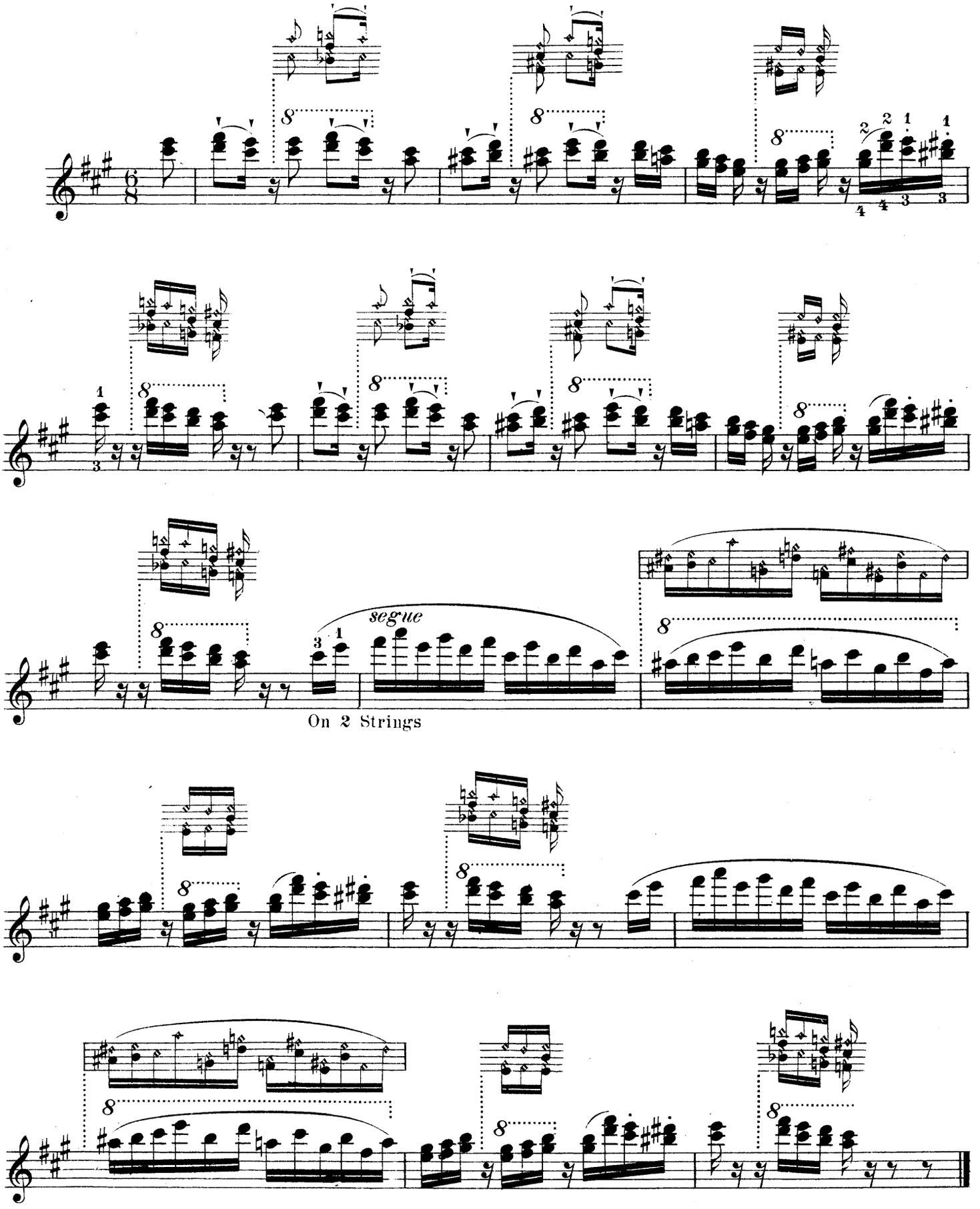
Allegretto



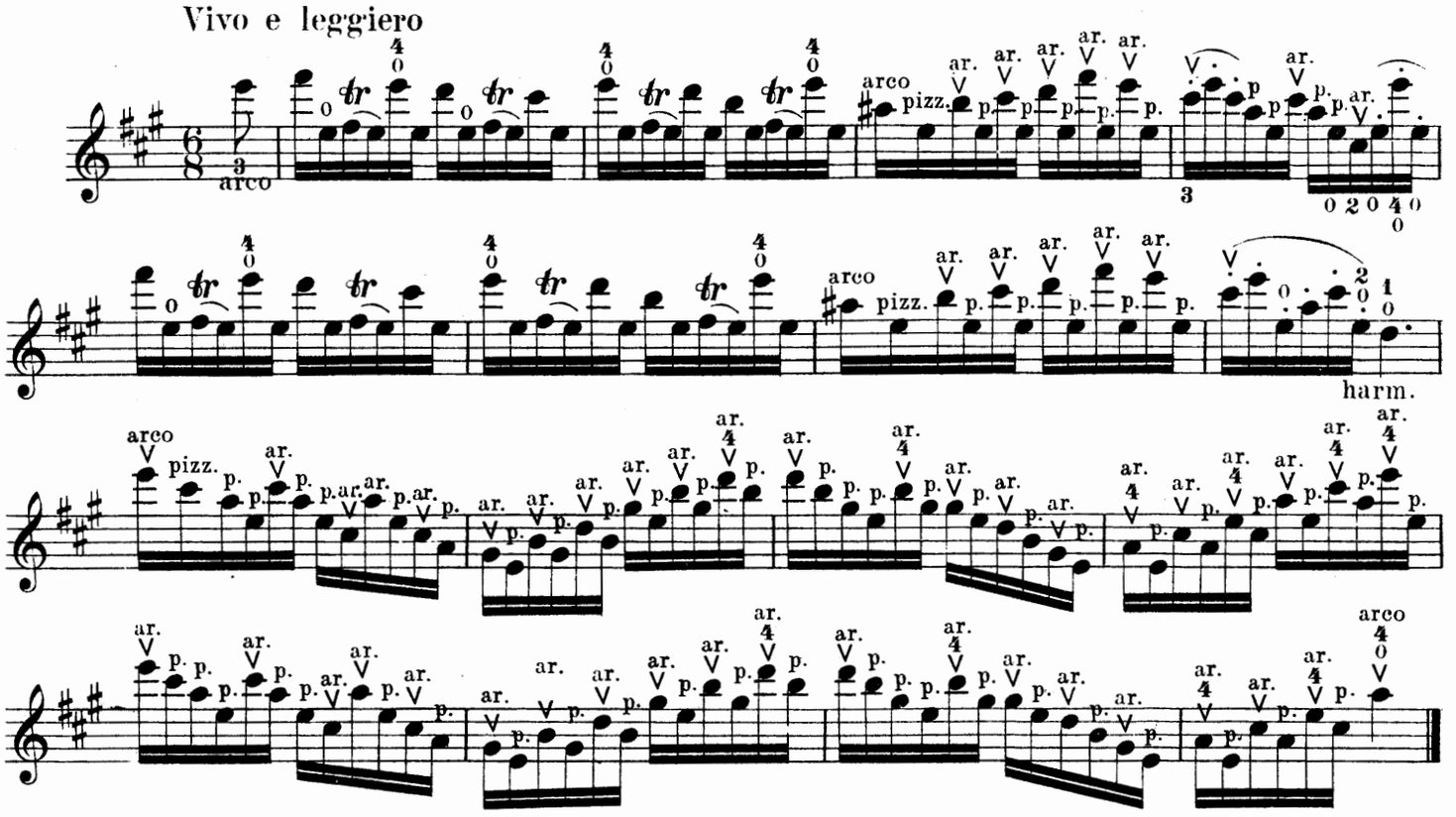
An easy Variation in Natural Harmonics:



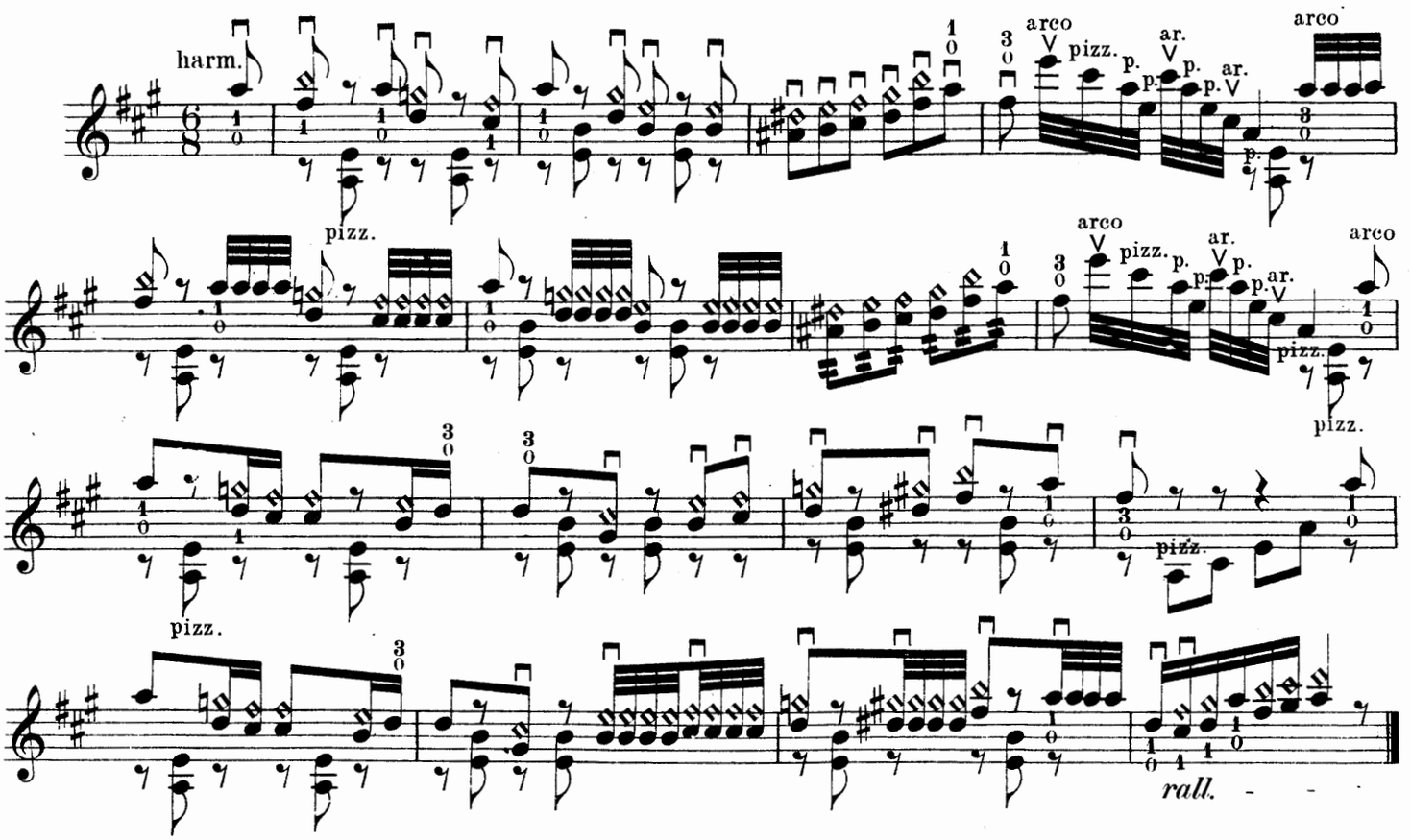
A difficult Variation in which the Echo is imitated by means of Double-Stop Harmonics.



A brilliant Variation for tricky bowing, mingled with pizzicato for the left hand, by Dancla.

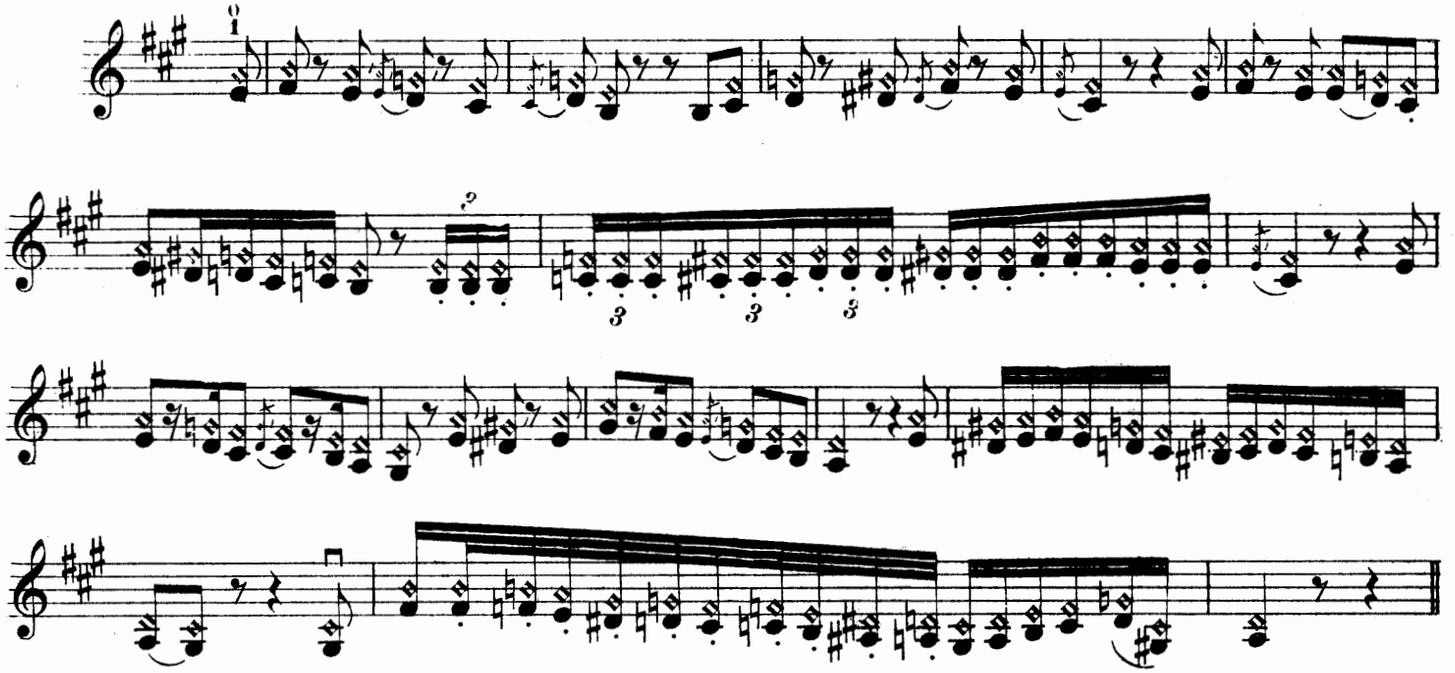


Another Dancla Variation in which the Melody (in harmonics) is accompanied by pizzicato single and double stops for the left hand.

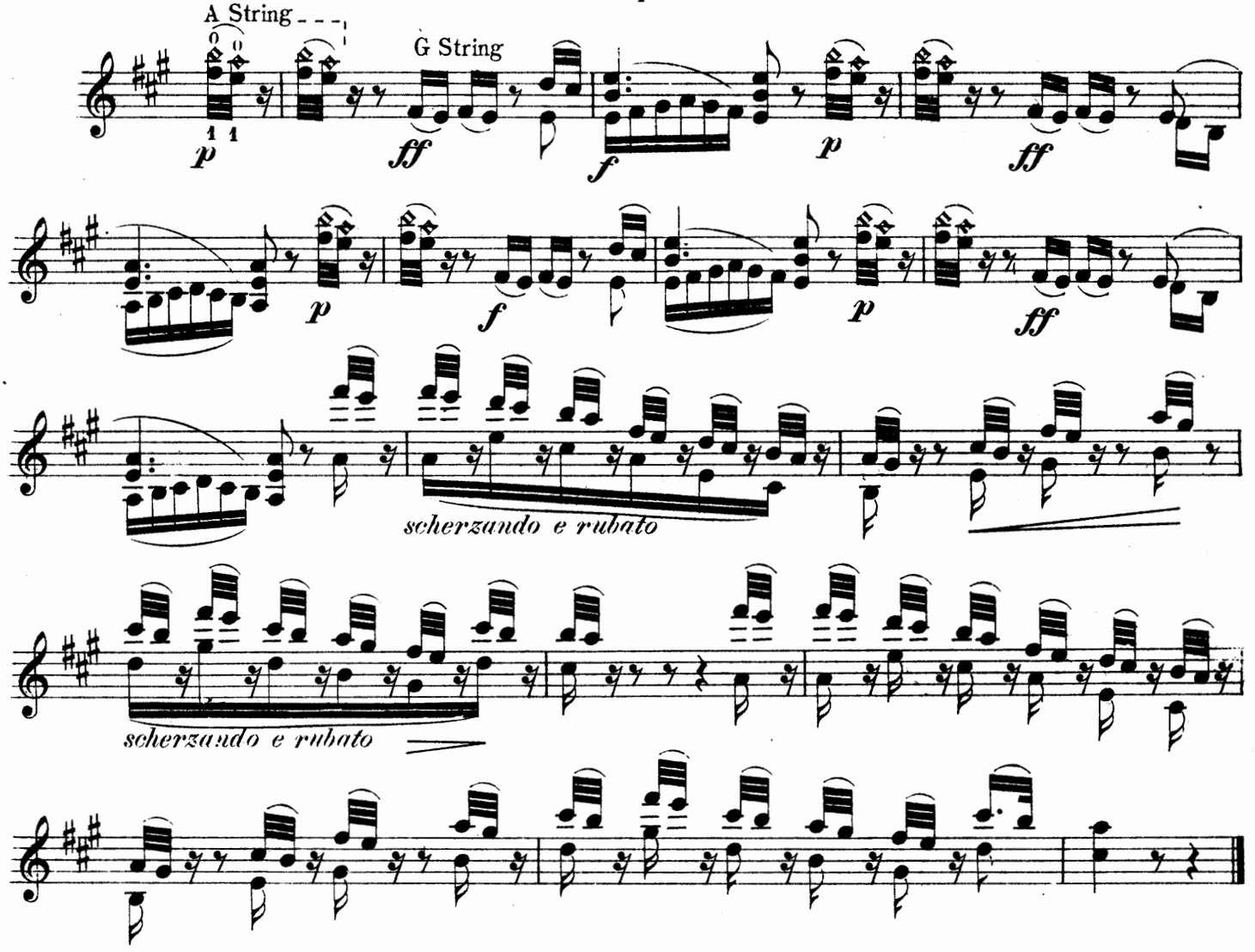


In the following Variations by Ernst the Violin is also to be tuned as in the Paganini Variations. (One half-tone higher.)

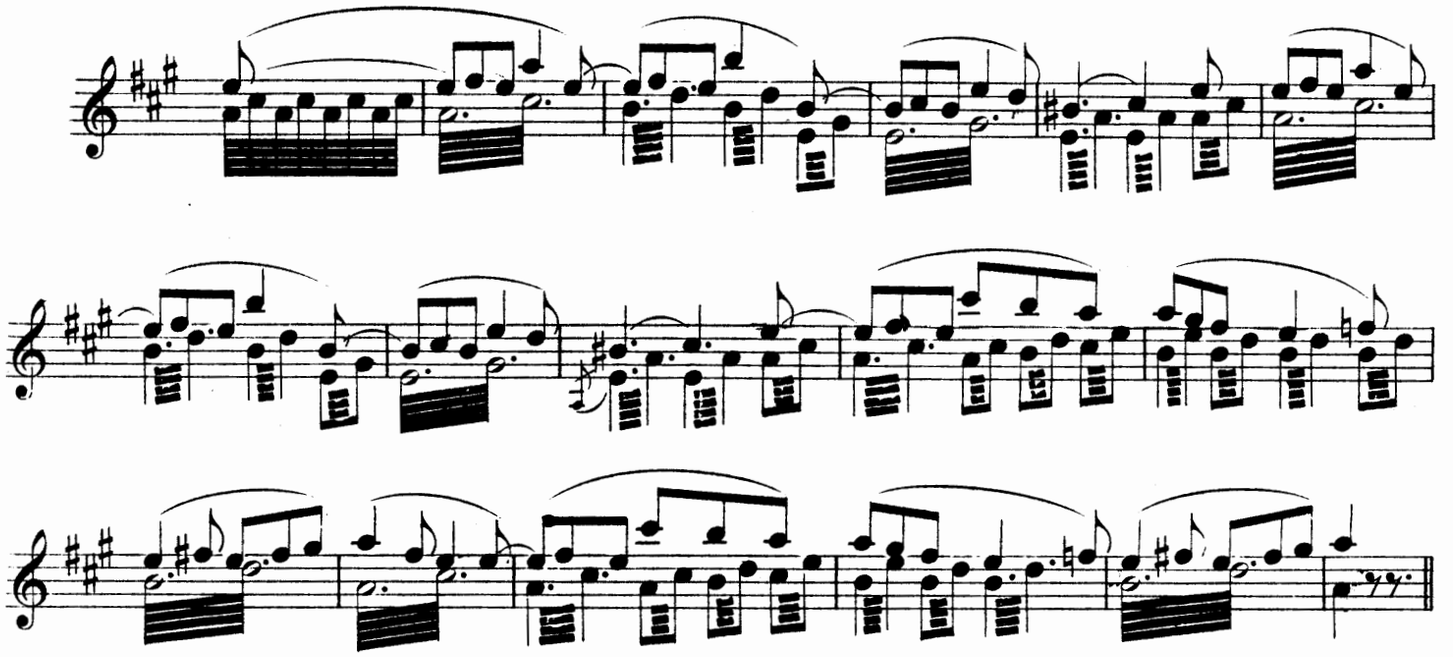
A Difficult Variation in Harmonics on the G String.



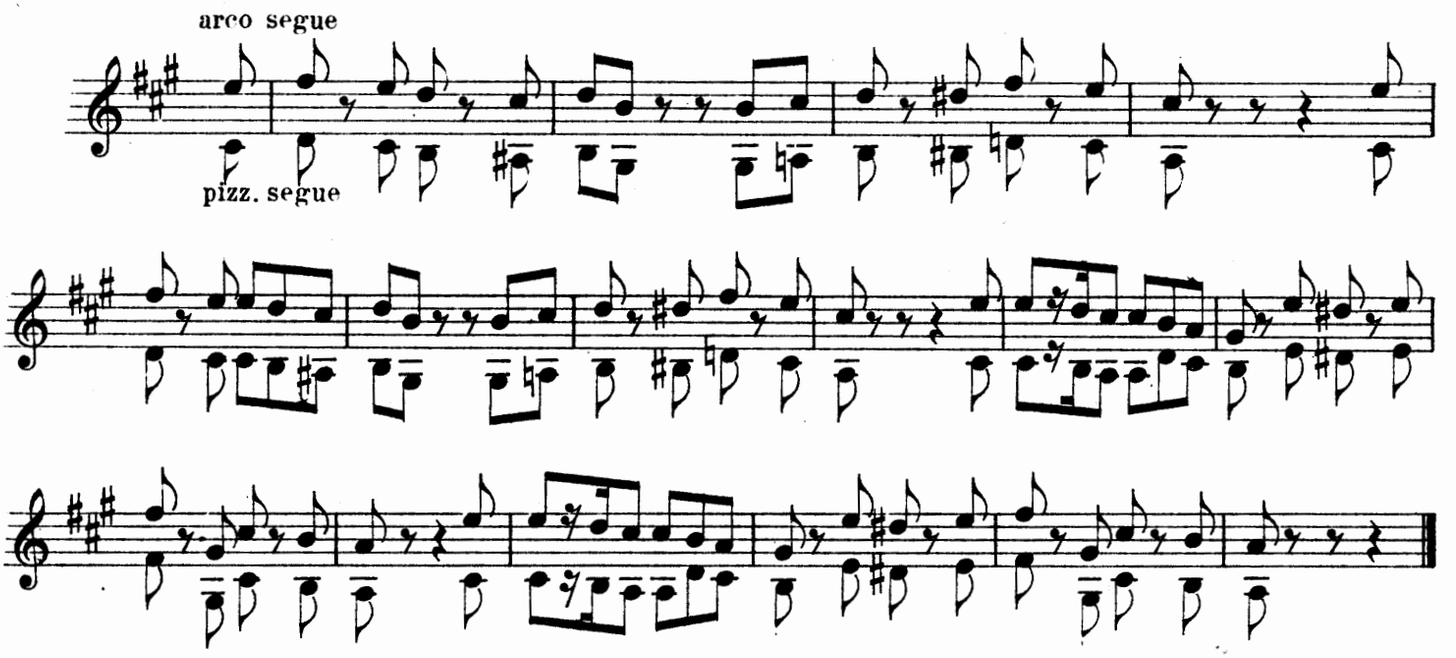
A humorous Variation in Harmonics and Double Stops.



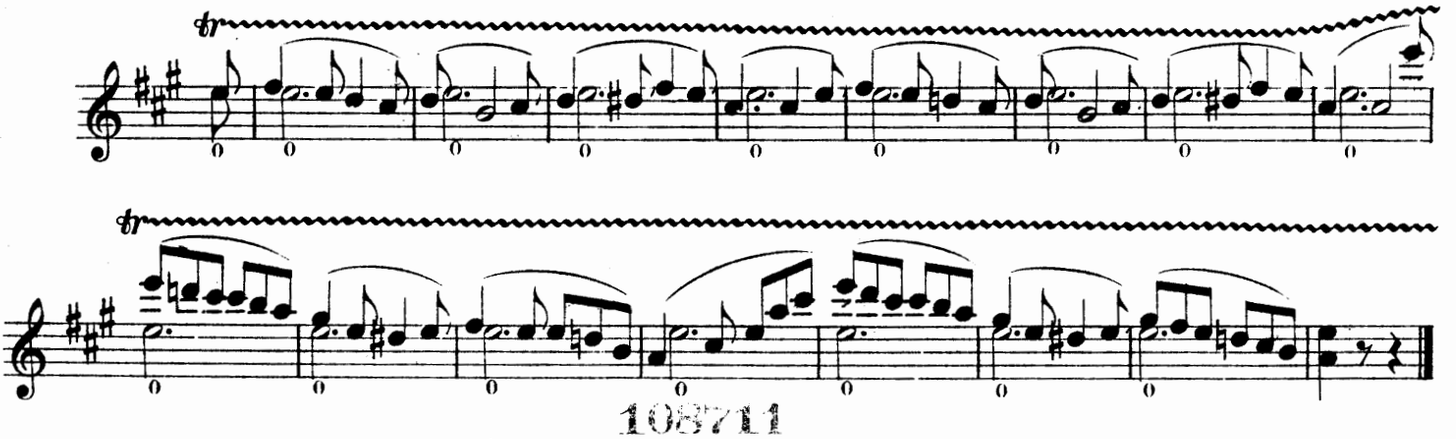
A Variation in which the violinist supplies a tremolo accompaniment to the melody.



A Variation in which a second part in pizzicato notes is played simultaneously with the melody.



A trill Variation in which the open E String must be constantly heard.



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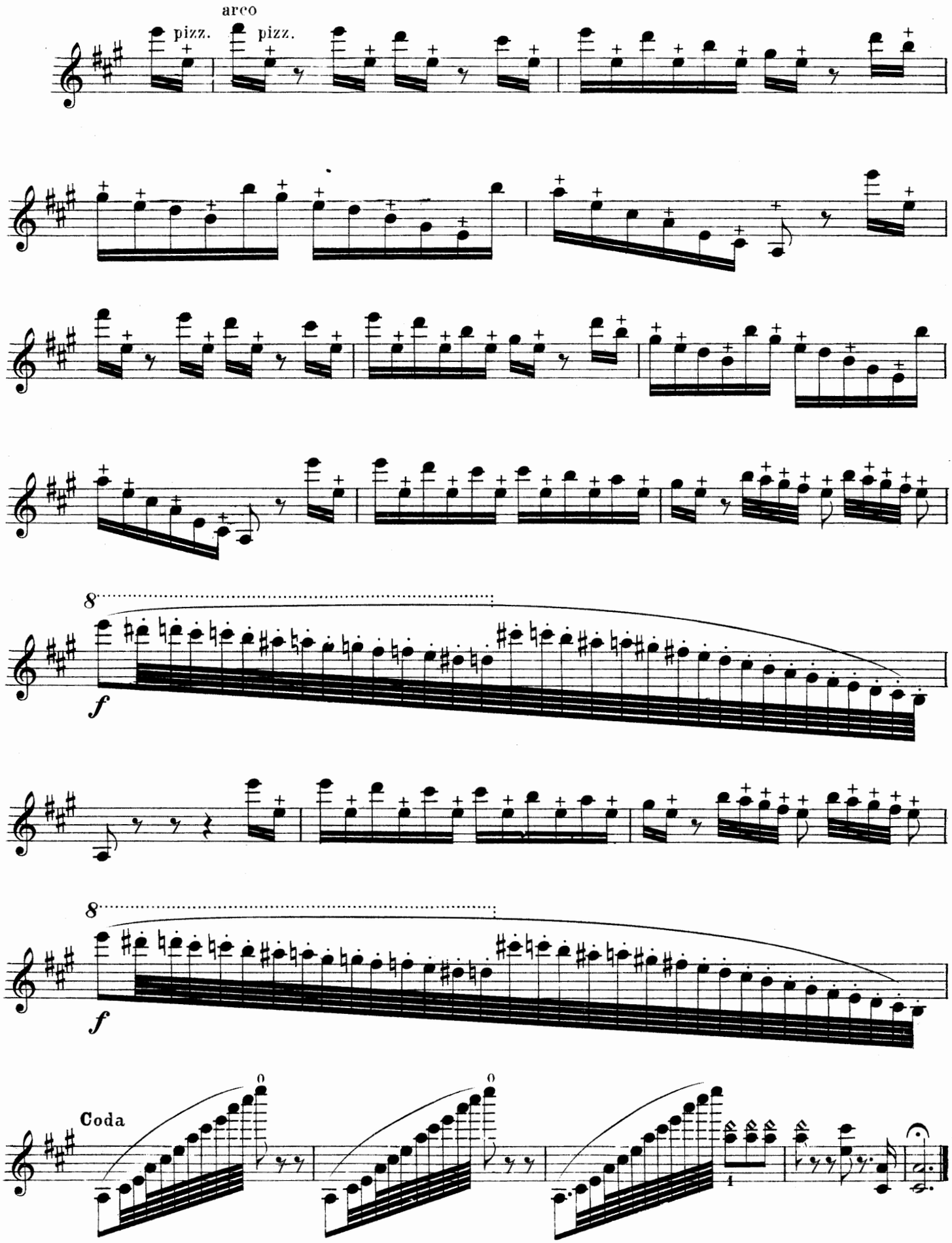
The last of the Ernst Variations, consisting of brilliant pizzicato, arco and staccato passages.



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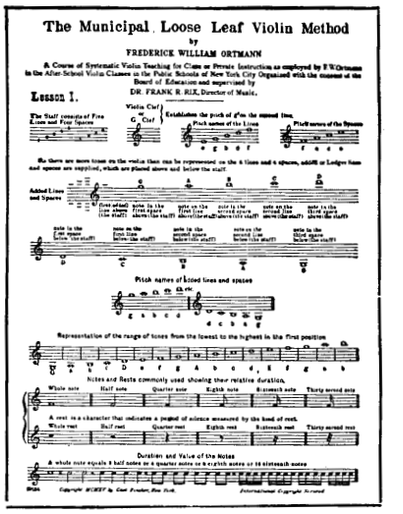
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