

THE WIZARD VIOLINIST

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

COMPILED BY
ROLAND DE BERTON



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CARL FISCHER
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CHICAGO.

The WIZARD VIOLINIST

*A Collection of Effective
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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 pleasantries 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

List of Contents

- Nº 1. Imitation of the Hurdy-Gurdy (English and Italian Style)
- ” 2. A Lover’s Serenade
- ” 3. Imitation of Highland Bagpipes
- ” 4. A Hunting Scene
- ” 5. The Blacksmith’s Forge
- ” 6. Imitation of the Braying of an Ass
- ” 7. Cantabile from Dancla’s 5th Air Varié
- ” 8. Air as played by Paganini (*Duet for one Violin*)
- ” 9. Imitation of a Country Fiddler
- ” 10. Tricky Variations on “**My Country ’tis of Thee**”
- ” 11. The Austrian National Hymn in Harmonics and a tricky Variation
- ” 12. Imitation of an Echo
- ” 13. The Ploughboy’s Dream (Imitations of animals and birds)
- ” 14. Imitation of Cathedral Chimes
- ” 15. ” ” ” a Windmill
- ” 16. The Approach, Passing By and Gradual Disappearance of a Stage Coach
- ” 17. Venetian Gondola Song (With Imitation Guitar Accompaniment)
- ” 18. The Mocking Bird (With a tricky Variation)
- ” 19. The Bird in the Tree (**A Famous Number in Harmonics**)
- ” 20. Duet for One Violin from Leonard’s “**Souvenir de Haydn**”
- ” 21. Duet ” ” ” ” ” ” ” **Souvenir de Bade**”
- ” 22. See the Conquering Hero Comes (in Chords and Double Stops)
- ” 23. Old Black Joe (in Chords and Double Stops)
- ” 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

No 1. Imitation of the Hurdy-Gurdy.

English Style (Original Tune)

□ Down Bow
▼ Up Bow

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

Remain in 3^d Pos.

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.

N^o 3. Imitation of Highland Bagpipes.

5

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

Moderato.

N^o 4. A Hunting Scene

Introducing the quacking of ducks and crowing of cocks.

(Cock Crowing)

Allegro (Ducks Quacking)

Play all three notes with the first finger by sliding it rapidly up the G string, and press the bow heavily on the string.

Chimes

Slow (Old Church clock striking the

(Ducks Quacking)

f dim.

f dim.

f dim.

f dim.

| 6 | 8 |

6 The Huntsman's Horn

Allegro

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 *

"**L. 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.

Cantabile

pizz.
m.g.

harmonics
cantabile

cresc.

m.g.

harmonics

f

Facilité

* 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.

Allegro molto

Air to be played with the bow.

Pizzicato Accompaniment for the left hand.

* 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.



Nº 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.

Allegro vivace

f

accel.

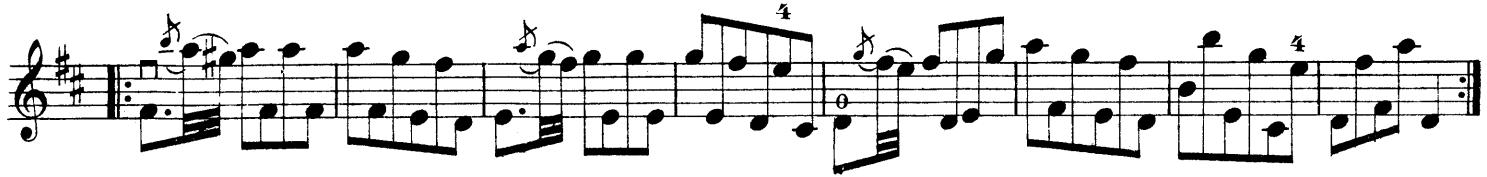
Nº 10. My Country, tis of Thee
National Anthem with Variations

Majestic.

Air. 

with very firm bowing.

Var. 1. 



Continue with same bowing as in first bar.

Var. 2. 



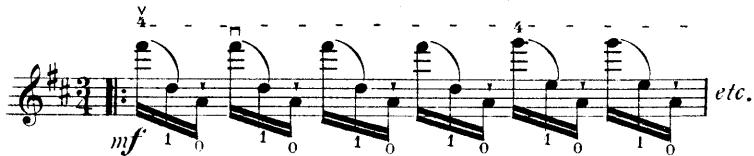
simile (with same bowing)







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.)

Maestoso

Musical score for the Maestoso section, featuring three staves of music. The first two staves are in common time (C) and the third is in 2/4 time. The music consists of eighth and sixteenth note patterns with various harmonic fingerings (e.g., 3, 4, 3-4, 1-2) and rests. The strings are muted throughout.

Allegro assai

segue

Var.*)

Musical score for the Allegro assai variation. It starts with a sixteenth-note pattern labeled "arco pizz. ar. p. arco pizz. arco pizz." followed by a sustained note. The tempo changes to *segue*, indicated by a bracket over the next sixteenth-note patterns. The dynamics are marked with + and 0 above the notes. The section ends with "pizz. pizz. pizz. pizz. Segue" and "arco arco arco arco".

pizz. pizz. pizz. pizz. Segue

Continuation of the Allegro assai variation, showing a series of sixteenth-note patterns alternating between pizzicato and arco strokes. The section concludes with "arco arco arco arco".

arco

Final section of the Allegro assai variation, starting with a sixteenth-note pattern. The dynamic is marked *rall.* The section ends with "ff" and "har." followed by a sixteenth-note pattern.

Final section of the Allegro assai variation, continuing from the previous page. It features a series of sixteenth-note patterns with dynamic markings and harmonic fingerings.

*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^{*}

13

Andante mosso

The sheet music for 'Nº 12. Imitation of an Echo' is composed of ten staves of musical notation for violin. The first staff begins with 'Andante mosso' and includes dynamic markings 'ff' and 'harm.'. Subsequent staves feature various echo patterns, some labeled 'echo' and 'harm. echo'. Staff 2 contains markings '1.' and '2.'. Staff 3 is labeled 'Scherzando al tallone'. Staff 4 contains markings 'echo' and 'echo'. Staff 5 contains markings '1.' and '2.'. Staff 6 is labeled 'Meno mosso' and 'sostenuto'. Staff 7 contains markings '1.', '2.', and '3.'. Staff 8 contains markings '8', 'ff', 'dolce', 'ff', 'dolce', and 'al tallone'. Staff 9 contains markings 'echo', 'velate', 'velate', 'pizz.', 'arco', 'pizz.', 'pizz.', 'pizz.', 'pizz.', and 'pizz.'. Staff 10 contains markings 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', 'pizz.', and 'pizz.'

^{*} 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.

Nº 13. The Ploughboy's Dream

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

Introd.



Musical score continuing from the introduction. The key signature remains G major. The first staff shows a continuation of the melody. The second staff begins with 'rall.' (rallentando). The lyrics 'Loud-ly snores the dream - ing plough-boy.' are written below the notes, with fingerings 0, 0, 3 above them. The dynamic 'pizz.' (pizzicato) is indicated above the first staff, and 'arco' (bowing) is indicated above the second staff.

Musical score showing the imitation of a cuckoo and a ploughboy's snoring. The key signature remains G major. The first staff shows the imitation of a cuckoo with the dynamic 'pizz.'. The second staff shows the imitation of a ploughboy's snoring with the dynamic 'f' (fortissimo) and a instruction: 'Press heavily with the bow and hang a bunch of keys, or anything that will make a jarring sound, against the bridge.' The lyrics 'Loud-ly snores the dream - ing plough-boy.' are written below the notes, with fingerings 0, 0, 3 above them.

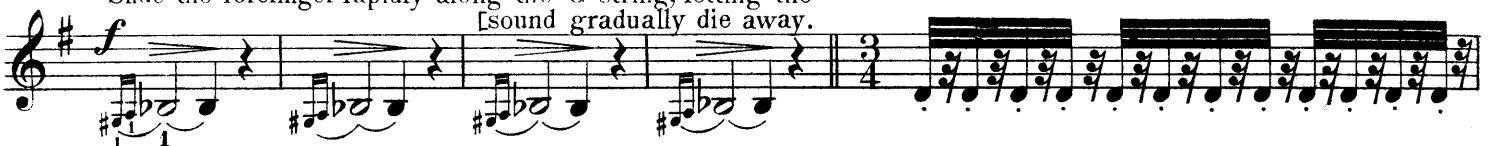
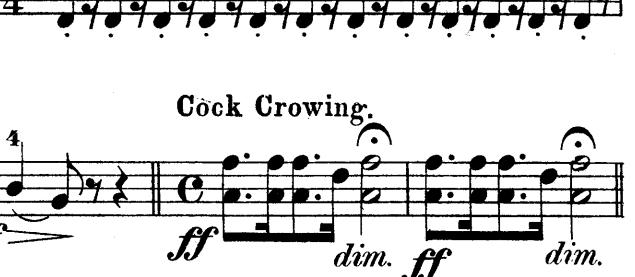
Musical score showing the imitation of a cuckoo and birds singing in the trees. The key signature remains G major. The first staff shows the imitation of a cuckoo with the dynamic 'pizz.'. The second staff shows the imitation of birds singing in the trees with the dynamic 'mp' (mezzo-forte). The lyrics 'Play each note lightly, like a Harmonic' are written below the notes. The dynamic '8va.....' (octave up) is indicated above the first staff, and 'Birds Singing in the Trees. (Played on A-string)' is written above the second staff.

Musical score showing the imitation of a cock crowing and a hen clucking over an egg. The key signature remains G major. The first staff shows the imitation of a cock crowing with the dynamic 'ff' (fortissimo). The second staff shows the imitation of a hen clucking over an egg with the dynamic 'dim.' (diminuendo). The lyrics 'Cock crowing' and 'Hen clucking over an egg.' are written below the notes.

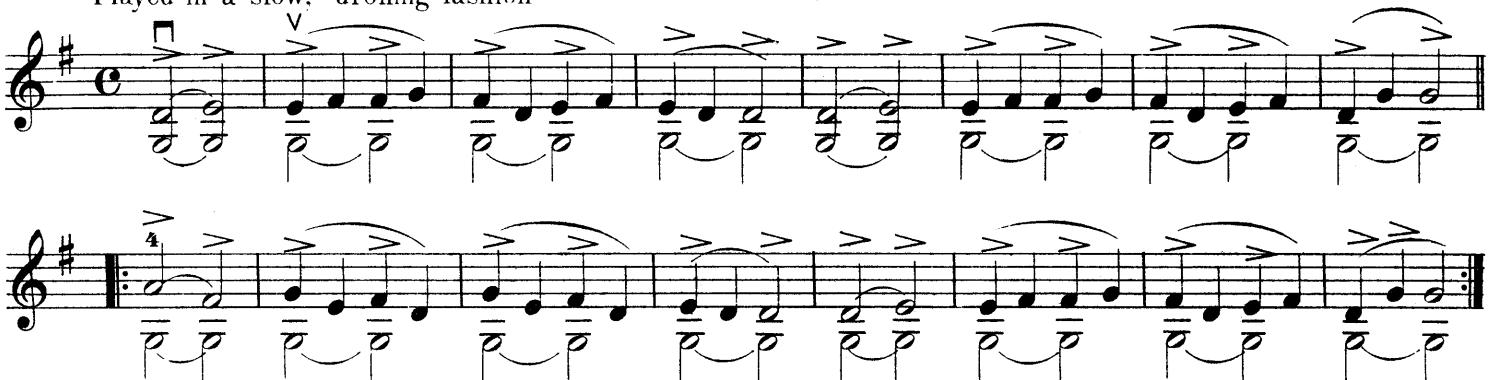
Musical score showing the imitation of a dog barking. The key signature remains G major. The first staff shows a series of eighth notes with the dynamic 'p' (pianissimo). The second staff shows the imitation of a dog barking with the dynamic 'ff' (fortissimo). The lyrics 'Dog barking. Press the bow heavily.' are written below the notes.

Cow Bleating over its Calf.

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

**Hen Clucking over another Egg.****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.

**Clash of Bells.**

Cat Mewing.

Slide finger on the A string

Slow

Cat Mewing.
Slide finger on the A string
Slow

Cuckoo.

Play each note lightly like a harmonic

Cuckoo.
Play each note lightly like a harmonic
mf slow *f*

Cuckoo in the distance.

With mute.

Cuckoo in the distance.
With mute.
ppp

Dog Barking.

Press heavily with the bow.

Allegro

Dog Barking.
Press heavily with the bow.
Allegro

Blackbirds in the trees.

8

Blackbirds in the trees.
8

Horse Neighing.

Played wholly on D string, by sliding with one finger

Moderato

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.

Neighing of a Horse.
Played as before.

ff *ff* **End of Dream**

No 14. Imitation of Cathedral Chimes.

17

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



Take off mute.



Approach of Stage Coach.



Post Horn.



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

19

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.

Lento

Nº 18. The Mocking Bird.*

Moderato espressivo
(With a tricky Variation)

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

Moderato



Continuation of the musical score from page 20, third system. Treble clef, key signature of one sharp, common time. Dynamics: tr (trill), v, mf. Measures show eighth-note patterns with trills. A bracketed section labeled "1." and "2." indicates two different melodic options, each with an "Ossia" instruction and a "pizz." instruction below it.

Continuation of the musical score from page 20, fourth system. Treble clef, key signature of one sharp, common time. Dynamics: spiccato e scherzando. Measures show sixteenth-note patterns.

Continuation of the musical score from page 20, fifth system. Treble clef, key signature of one sharp, common time. Dynamics: a tempo. Measures show sixteenth-note patterns.

Continuation of the musical score from page 20, sixth system. Treble clef, key signature of one sharp, common time. Measures show sixteenth-note patterns.

Continuation of the musical score from page 20, seventh system. Treble clef, key signature of one sharp, common time. Dynamics: tr (trill). Measures show eighth-note patterns with trills. A bracketed section labeled "1." and "2." indicates two different melodic options, each with an "Ossia" instruction and a "pizz." instruction below it.

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

Allegro maestoso.

24

Pfte.

effect

Cadenza ad lib.

The music is arranged for piano (Pfte.) and includes parts for flute (fl.) and harmonica (harm.). The tempo is Allegro maestoso. The key signature is A major (three sharps). Measure 24 starts with a forte dynamic (f). The flute part features grace notes and slurs. The harmonica part uses harmonics, indicated by vertical lines and numbers (e.g., 0, 1, 2, 3, 4) above the notes. Articulations include 'p flautato', 'f', 'p', 'tr', 'rit.', 'dim.', and 'a tempo'. The score includes a cadenza section labeled 'Cadenza ad lib.'. The final section is marked 'Quasi Allegretto sempre flautato' and ends with a forte dynamic (f).

*) 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))

22

Nº 19(b). Cadenza and Ending from "The Bird in the Tree"
 (See Foot Note to Nº 19(a))

Tutti

Cadenza.Solo.

ff

16

flautato ad lib.

poco rit.

p

Oh! Susanna

p

Yankee Doodle

sva

(on G String)
4ta Corda

Presto

f

3

by H. Leonard.*)

Andante

The music is a single-line violin part. The first staff begins with a forte dynamic (f), followed by a dynamic marking 'dim.', and then a pianississimo dynamic (pp). The subsequent staves feature various dynamics including crescendo (cresc.), dolce (sweetly), rallentando (rall.), and diminuendo (dim.). The notation includes sixteenth-note patterns, grace notes, and expressive slurs. The piece concludes with a dynamic marking 'dim.' and a final piano dynamic (pp).

* 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.*)

Andante con moto

espress.

sostenuto

cresc.

rall.

Pressez.

L.H. pizz.

animato

cresc.

sostenuto

ff

poco rall.

pizz.

L.H.

* 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

The sheet music consists of four staves of musical notation for a guitar. The first staff starts with a dynamic *f*. The second staff begins with a dynamic *mf*. The third staff ends with a dynamic *f*. The fourth staff ends with a dynamic *pp*.

Nº 23. My Old Kentucky Home.*)

Andante espressivo

The sheet music consists of five staves of musical notation for a guitar. The first staff is marked *dolce*. The fifth staff ends with a dynamic *pp*.

* 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

Allegro moderato

2nd Violin

by Mestrino.

No 24. A Curious Duet for Two Violins

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.

segue

On 2 Strings

A brilliant Variation for tricky bowing, mingled with pizzicato for the left hand, by Dancla. 29

Vivo e leggiero

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 String - - - G String

scherzando e rubato

scherzando e rubato

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.

arco segue

pizz. segue

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

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

arco

8.....

f

8.....

f

Coda

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