

SM 2030

2

# THE GHOST OF THE VIOLIN

Words by  
BERT KALMAR

Music by  
TED SNYDER

First system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *f*. The music consists of chords and moving lines in both hands.

Second system of piano introduction. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *fz* and *p*. The system ends with a repeat sign.

Vocal line and piano accompaniment for the first verse. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *p*.  
Vocal line: In a quaint old an-tique store, For a thou-sand years or more,  
Pretty soon the tale went round That a weird old ghost was found,

Vocal line and piano accompaniment for the second verse. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *p*.  
Vocal line: Laid a must - y, laid a dust - y vi - o - lin; .....  
With a moan - ing, with a groan - ing vi - o - lin; .....

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Sud-den-ly a ghost ap-peared, Played up-on it wild and weird!  
Ev'-ry night when twelve would chime, Peo-ple made it meet-ing time,

And the ghost, and the ghost, owned a vi - o - lin..... He  
And they'd creep, from their sleep, to the vi - o - lin..... They'd

made his vio - lin moan,..... In a weep-y, creep - y, tone!.....  
whis-per soft and low,..... As the ghost would wield his bow.....

## CHORUS

The ghost..... of the vi - o - lin,..... The  
the ghost the ghost

ghost ..... played the vi - o - lin,

the ghost the ghost

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a long note on 'ghost', followed by 'played the vi - o - lin,'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

His bon - ey fin - gers are shiv - er - ing, Each moan just

The second system continues the vocal line with 'His bon - ey fin - gers are shiv - er - ing, Each moan just'. The piano accompaniment maintains the same rhythmic pattern, with some melodic movement in the right hand.

sets me a - quiv - er - ing! Don't! don't! don't! don't!

*cresc*

The third system features the vocal line with 'sets me a - quiv - er - ing! Don't! don't! don't! don't!'. The piano accompaniment includes a *cresc* (crescendo) marking and a long horizontal line above the right hand, indicating a sustained or glissando effect.

make a sound, or He'll know we're a - round, His eyes ..... His eyes his

*fz p*

The fourth system concludes the vocal line with 'make a sound, or He'll know we're a - round, His eyes ..... His eyes his'. The piano accompaniment features a *fz p* (forzando piano) marking and a long horizontal line below the left hand, indicating a sustained or glissando effect.

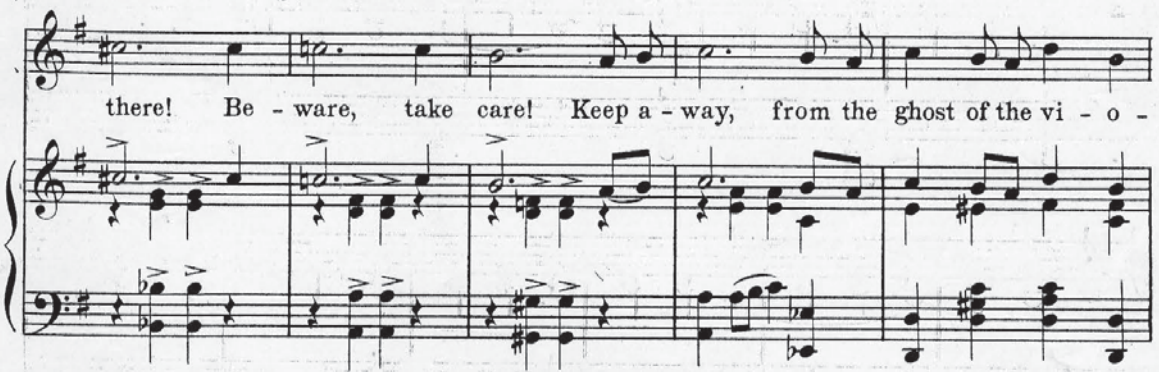
Have a mourn - ful glare, His cries  
eyes. His cries his



haunt me ev' - ry - where; He's here, he's  
cries.



there! Be - ware, take care! Keep a - way, from the ghost of the vi - o -



- lin. - lin.

