

Irving Berlin Master Song Series

AT THE DEVIL'S BALL

Alexander's Ragtime Band
Along Came Ruth
Araby
At The Devil's Ball
Call Me Up Some Rainy Afternoon
Cohen Owes Me Ninety-seven Dollars
Dorando
Down In Chattanooga
Everybody's Doin' It Now
From Here To Shanghai
He Played It On His Fid, Fid, Fiddle Dee-Dee
He's A Rag Picker
If You Don't Want Me (Why Do You Hang Around)
I'll Take You Back To Italy
I Love A Piano
I'm Going Back To The Farm
In My Harem
I Want To Be In Dixie
I Want To Go Back To Michigan—Down On The Farm
Keep Away From The Fellow Who Owns An Automobile
Kiss Me, My Honey, Kiss Me
My Bird of Paradise
My Sweetie
My Wife's Gone To The Country—Hurrah! Hurrah!
Next To Your Mother—Who Do You Love?

Oh! How I Hate To Get Up In The Morning
Old Maid's Ball—The
Piano Man
Pullman Porters On Parade
Ragtime Violin
Sadie Salome—Go Home
Snookey Ookums
Somebody's Coming To My House
Sweet Italian Love
Take A Little Tip From Father
That Mesmerizing Mendelssohn Tune
There's A Girl In Havana
They're On Their Way To Mexico
This Is The Life
That International Rag
That Mysterious Rag
We Have Much To Be Thankful For
When I Leave The World Behind
When I Lost You
When I'm Alone I'm Lonesome
When It's Night Time Down In Dixieland
When The Midnight Choo Choo Leaves For Alabam'
When The Black Sheep Returns To The Fold
When You Kiss An Italian Girl
Woodman, Woodman, Spare That Tree
You've Got Your Mother's Big Blue Eyes

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IRVING BERLIN
STANDARD MUSIC CORPORATION
IRVING BERLIN
NEW YORK

SM 2244

AT THE DEVIL'S BALL

By IRVING BERLIN

Allegro Moderato

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with chords and single notes. The music is marked with a forte (*f*) dynamic.

VOICE

The first vocal line is on a single staff. The lyrics are: "I had a The Dev-il's". The piano accompaniment is shown in two staves below. It includes a section marked "Till ready" with a *mf* dynamic, followed by a section marked *p*. The piano part features chords and a rhythmic bass line.

The second vocal line is on a single staff. The lyrics are: "dream, last night, — That filled me full of fright: — I dreamt that Pa and Ma — Were stand - ing at the bar, — Con - vers - ing". The piano accompaniment is shown in two staves below, continuing the rhythmic and harmonic support.

The third vocal line is on a single staff. The lyrics are: "I — was with the Dev - il, be - low, — In his with — the lit - tle fel - low who first — Put the". The piano accompaniment is shown in two staves below, concluding the piece.

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great big fier - y hall, — Where the Dev - il was giv - ing a
 pain in cham - pagne wine, — He was pour - ing it out — in a

Ball. — I checked my coat and hat — And start - ed gaz - ing at — The mer - ry
 stein — I bought a round of ice — For ev' - ry - bod - y twice, It was - n't

crowd — that came to wit - ness the show, — And, I must con - fess to
 long — be - fore I or - dered a fan; — And be - fore the break of

you, — There were ma - ny there I knew —
 dawn, — I put my ov - er - coat in pawn —

CHORUS

At the Dev-il's Ball, _____ At the Dev-il's Ball _____

p-f

I saw the cute Mrs Dev-il, so pret-ty and fat, _____

Dress'd in a beau-ti-ful fire-man's hat; _____ Eph-ra-ham, the Leader man, who

led the band last Fall, _____ He play'd the mu-sic at the

Dev-il's Ball, _____ In the Dev-il's Hall, _____ I saw the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The lyrics are: "Dev-il's Ball, _____ In the Dev-il's Hall, _____ I saw the". The piano accompaniment consists of chords and moving lines in both hands. There are two eighth-note rests (marked with an '8') in the piano part, one in the right hand and one in the left hand, corresponding to the first two measures of the vocal line.

fun-ni-est dev-il that I ev-er saw. _____ Tak-ing the tick-ets from folks at the door;

The second system continues the vocal line and piano accompaniment. The lyrics are: "fun-ni-est dev-il that I ev-er saw. _____ Tak-ing the tick-ets from folks at the door;". The piano accompaniment continues with chords and moving lines. There are eighth-note rests (marked with an '8') in the piano part, one in the right hand and one in the left hand, corresponding to the first two measures of the vocal line.

I caught a glimpse of my moth-er-in-law _____ Danc-ing with the Dev-il,

The third system continues the vocal line and piano accompaniment. The lyrics are: "I caught a glimpse of my moth-er-in-law _____ Danc-ing with the Dev-il,". The piano accompaniment continues with chords and moving lines.

Oh! the lit-tle Dev-il, Danc-ing at the Dev-il's Ball. _____ At the Ball. _____

1. _____ 2. _____

D.S.

The fourth system concludes the piece. The lyrics are: "Oh! the lit-tle Dev-il, Danc-ing at the Dev-il's Ball. _____ At the Ball. _____". The piano accompaniment continues with chords and moving lines. There are two first endings (marked with '1.' and '2.') in the piano part, corresponding to the last two measures of the vocal line. The piece ends with a double bar line and a repeat sign. The marking *D.S.* (Da Capo) is present at the end of the piano part.

IRVING BERLIN'S

MOST BEAUTIFUL BALLAD

TO BE FORGOTTEN

REFRAIN

To have, — to hold, — To live for just a mo-ment in

ec-sta-sy and then to be for-got-ten. — To laugh — at

life — and learn to sing a love song, a mel-o-dy that's soon to be for-

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This Number can also be had for your Phonograph and Player Piano