

SM 5380

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# Pack Up Your Sins And Go To The Devil

By IRVING BERLIN

Moderato

First system of piano introduction. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *f*. The music features a rhythmic pattern of eighth and sixteenth notes with accents.

Second system of piano introduction. Treble and bass staves. Treble clef, bass clef. Key signature: one flat (B-flat). Time signature: common time (C). Dynamics: *f*. The music continues with the rhythmic pattern, ending with a double bar line.

Vocal line, first system. Treble clef. Key signature: two flats (B-flat, E-flat). Time signature: common time (C). Lyrics: "Oh, I got a mes-sage from be -".

Piano accompaniment, first system. Treble and bass staves. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: common time (C). Dynamics: *mf*. The piano part provides harmonic support for the vocal line.

Vocal line, second system. Treble clef. Key signature: two flats (B-flat, E-flat). Time signature: common time (C). Lyrics: "low 'Twas from a man I used to know A-bout a year or so a -".

Piano accompaniment, second system. Treble and bass staves. Treble clef, bass clef. Key signature: two flats (B-flat, E-flat). Time signature: common time (C). Dynamics: *mf*. The piano part continues with the accompaniment.

go, be-fore\_ he de - part-ed He \_\_\_\_\_ is just as hap-py as can

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat major or D-flat minor). The vocal line begins with a quarter note 'go', followed by a half note 'be-fore\_'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked in the bass line.

be, I'll tell you what he said to me,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by a quarter note 'be,'. The piano accompaniment continues with chords and a bass line, including another triplet of eighth notes in the bass line.

He said, "If ev - er you get heav - y heart - ed?"

The third system shows the vocal line and piano accompaniment. The vocal line starts with a quarter rest followed by the lyrics. The piano accompaniment features chords and a bass line. A 'marcato' marking is present in the piano part, indicating a more pronounced and accented style.

CHORUS

Pack up your sins and go to the dev-il in had - es \_\_\_\_\_ You'll meet the

The chorus section begins with a double bar line and repeat sign. The vocal line and piano accompaniment are shown. The piano part starts with a 'p.f' (piano fortissimo) marking. The key signature changes to two flats (B-flat major or D-flat minor).

fin-est of gen-tle-men and the fin-est of la - dies, They'd rath-er

be down be - low than up a - bove, Had-es is full of thous - ands of

Jones-es and Browns, O'-Hoo - li - hans, Co-hens and Bra - dys, You'll hear a

heav-en - ly tune that went to the dev-il Be - cause the jazz bands

They start-ed pick-in' it, then put a trick in it, a jazz-y kick in it,

They've got a cou - ple of old re - form - - ers in heav - en,

Mak - ing them go to bed at e - lev - en, Pack up your sins and go

to the dev - il, And you'll nev - er have to go to bed at all. all. —

*Fine*

## PATTER

If you care to dwell, where the weath-er is hot, H - E - doub-le - L is a

*p leggiero*

won-der-ful spot If you need a rest and you're all out of sorts

Had-es is the best of the win-ter re-sorts, Par-a-dise does-n't com-pare All the nice

peo-ple are there They come there from ev-'ry-where Just to re-vel with Mis-ter Dev-il

Noth- ing on his mind but a cou- ple of horns, Sa- tan is wait- in' with his jazz band

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Noth- ing on his mind but a cou- ple of horns, Sa- tan is wait- in' with his jazz band". The piano accompaniment includes various articulations such as accents and slurs.

And his band Came from Al- a- bam, with a mel- o- dy hot

The second system continues the piece with the lyrics: "And his band Came from Al- a- bam, with a mel- o- dy hot". The piano accompaniment features a prominent bass line with eighth notes and chords, along with various dynamics like *p* (piano) and *f* (forte).

No one gives a damn if it's mus- ic or, not Sa- tan's mel- o - dy makes you

The third system has the lyrics: "No one gives a damn if it's mus- ic or, not Sa- tan's mel- o - dy makes you". The piano accompaniment continues with a steady bass line and chordal accompaniment.

want to dance for ev - er, And you nev - er have to go to bed at all.

The fourth system concludes the piece with the lyrics: "want to dance for ev - er, And you nev - er have to go to bed at all." The piano accompaniment ends with a final chord and a double bar line. The instruction "D.S. al Fine" is written at the bottom right of the system.