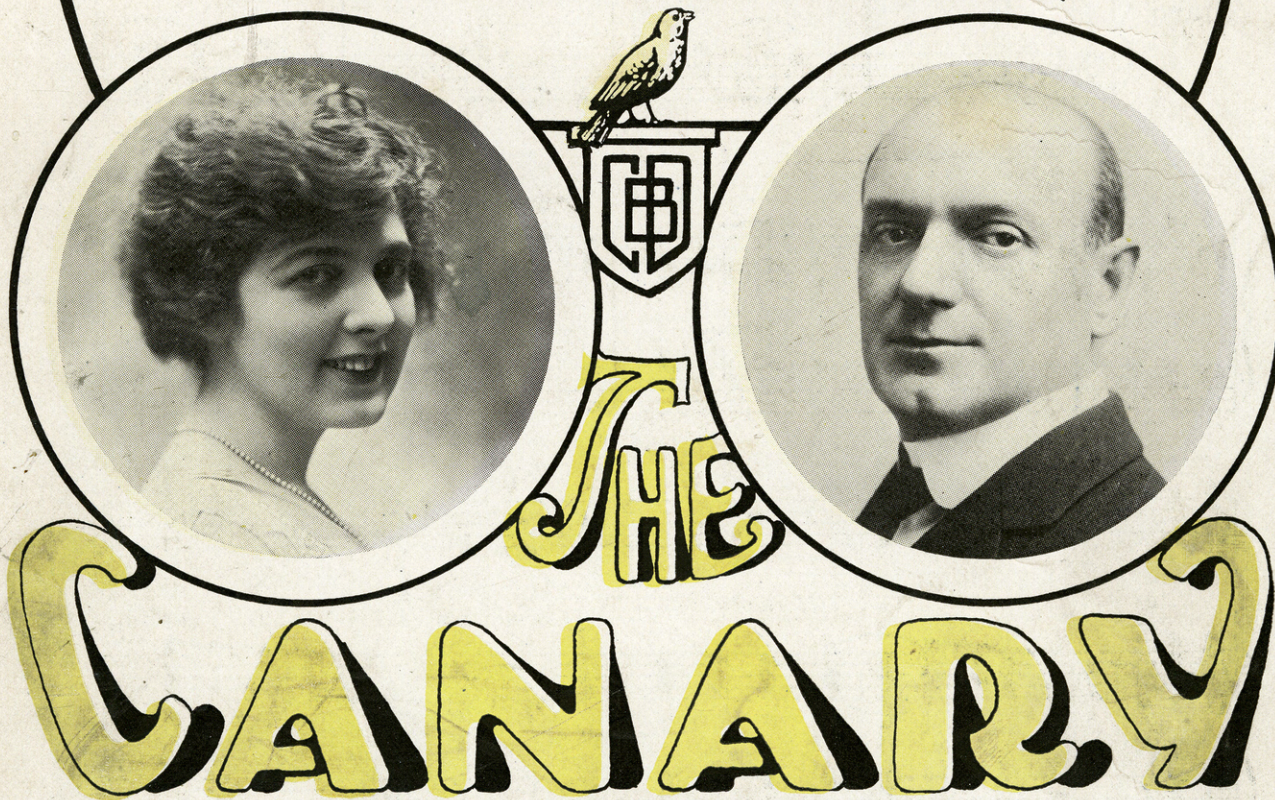


# DING DONG

CHARLES B. DILLINGHAM presents  
**JULIA SANDERSON** AND **JOSEPH CAWTHORN**



By **HARRY B. SMITH**

FROM THE FRENCH OF  
**GEORGE BARR & LOUIS VERMEUIL**

WORDS AND MUSIC BY  
**SERGEANT IRVING BERLIN**

STAGED BY  
**FRED G. LATHAM & EDWARD ROYCE**



SM3772

# Ding Dong.

By IRVING BERLIN.

Moderato.

Piano. *f*

The piano introduction is in 2/4 time with a key signature of one sharp (F#). The right hand features a series of chords and eighth-note patterns, while the left hand has a bass line with triplets. The tempo is marked 'Moderato' and the dynamic is 'f'.

The piano accompaniment for the first vocal line continues with similar chordal textures and rhythmic patterns in the right hand, and a steady bass line in the left hand.

Voice.

*till ready.* I'm so hap - py to - day, —  
Come and fol - low the crowd, —

*p*

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment is marked 'p' and provides harmonic support for the voice.

Things are com - ing my way; —  
Ev - 'ry bod - y's al - lowed; —

The vocal line continues with the lyrics. The piano accompaniment continues with chords and bass notes.

— There's a won - der - ful rea - son, — Why I'm feel - ing so gay. —  
 — Come and look at the rea - son, — Why I'm feel - ing so proud. —

— Now you nev - er will guess, —  
 — She's a pic - ture to see, —

— So I'd bet - ter con - fess; — Why I'm so  
 — Just as nice as could be; — A bunch of

hap - py, — My Me - lin - da said "yes!" —  
 sweet - ness, — Made to or - der for me. —

*ritard poco a poco.*

Chorus.

Ding \_\_\_\_\_ dong, \_\_\_\_\_ ding \_\_\_\_\_ dong, \_\_\_\_\_

*p-f a tempo.*

Hear those joy bells ring? \_\_\_\_\_ Ting - a - ling - a - ling; \_\_\_\_\_

My \_\_\_\_\_ lit - tle 'Lin - dy whis - pered in my ear;

"Set the date, hon - ey, don't you wait," And ev - er since all

I can hear is; Ding ————— dong, ————— ding ————— dong, —————

The first system of music features a vocal line in G major with a treble clef. The lyrics are "I can hear is; Ding ————— dong, ————— ding ————— dong, —————". The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady bass line with some triplet figures.

Lis-ten to those joy - bells chime; ————— I've had my for - tune

The second system continues the vocal line with the lyrics "Lis-ten to those joy - bells chime; ————— I've had my for - tune". The piano accompaniment features more complex chordal textures and rhythmic patterns, including a triplet in the left hand.

read, ————— And here's what the gyp-sy said; ————— "You're gwine — to be

The third system has the lyrics "read, ————— And here's what the gyp-sy said; ————— 'You're gwine — to be". The piano accompaniment includes a triplet in the left hand and various chordal accompaniments.

hap- py for a long, long time!" ————— time!" —————

*8va* —————

*D. S.*

The fourth system concludes the vocal line with the lyrics "hap- py for a long, long time!" ————— time!" —————". It includes first and second endings marked with '1' and '2' and repeat signs. The piano accompaniment features a *8va* marking and ends with *D. S.* (Da Capo). The system concludes with a double bar line and a repeat sign.

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# Oh! How I Wish I Could Sleep

Words by  
SAM M. LEWIS &  
JOE YOUNG.

Until My Daddy Comes Home.

Music by  
PETE WENDLING.

Chorus *a tempo.*

Oh! how I wish I could sleep, un-til my Dad-dy come home; Oh! mam-ma

*p-mf a tempo.*

why must we, al-ways be, All a-lone? I miss him more ev-ry day,

How can you ask me to play; You're al-ways sigh-ing and cry-ing since

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