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Songs
of
Wellesley.



Wellesley College.

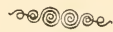
SONGS OF WELLESLEY.

J. FRANK GILES
MUSIC ELECTROTYPYER AND PRINTER
Boston, Mass.

SONGS
OF
WELLESLEY.



A COLLECTION OF SONGS FOR THE USE OF
THE
GLEE CLUB AND STUDENTS
OF
WELLESLEY COLLEGE.



COMPILED AND EDITED BY
CORDELIA C. NEVERS, '96,
AND
ROBERTA H. MONTGOMERY, '97.

PUBLISHED AT
WELLESLEY, MASS.

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~~48228~~

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ROBERTA H. MONTGOMERY

PREFACE.

For a long time there has been felt the lack of some means of becoming familiar with the songs of our College which all of us know about, but do not really know; and it is in the hope of meeting this deficiency, that this collection has been made.

It has been the aim of the editors to include all the Wellesley songs, written from time to time, which are worthy of preservation. In addition to the older and better known songs, the collection includes many of the later and less familiar ones, as well as some that have not appeared before; also a few general favorites, not of Wellesley origin, without which no college song book seems complete.

The editors wish to express their thanks for the cordial assistance they have received from many sources, and especially from leaders of the glee club. They also gratefully acknowledge the courtesy of the editors of '92 *Legenda* in permitting them to use the songs which first appeared in their publication.

ROBERTA H. MONTGOMERY.

CORDELIA C. NEVERS.

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Songs of Wellesley.

ALL HAIL TO THE COLLEGE BEAUTIFUL.

KATHERINE LEE BATES.

C. H. MORSE.

Con moto.

SOPRANOS.

Musical notation for the Soprano part, first system. It consists of a single staff in 6/4 time, starting with a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piece concludes with a final cadence consisting of a half note G4 and a half note F4.

1. All hail to the Col - lege Beau - ti - ful! All hail to the Welles - ley
2. All hail to the Col - lege Beau - ti - ful! All hail to the brave and
3. All hail to the Col - lege Beau - ti - ful! All hail to the sa - cred

ALTOS.

Musical notation for the Alto part, first system. It consists of a single staff in 6/4 time, starting with a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piece concludes with a final cadence consisting of a half note G4 and a half note F4.

blue! All hail to the girls who are gath'ring pearls From the shells that are o -
bright! She has taken her place in the swift-sandaled race, Where the strong man smiles
walls! Where, sinking a - way in the shad - ovy gray, Aye, the sun's last ra -

Musical notation for the Alto part, second system. It consists of a single staff in 6/4 time, starting with a treble clef and a key signature of one flat. The melody continues from the first system, with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piece concludes with a final cadence consisting of a half note G4 and a half note F4.

Musical notation for the Alto part, third system. It consists of a single staff in 6/4 time, starting with a treble clef and a key signature of one flat. The melody continues from the second system, with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piece concludes with a final cadence consisting of a half note G4 and a half note F4.

pen to few! From the shells up - cast by the ebb - ing Past On the
in his might, Oh! shining a - rise the lights in her eyes, And her
di - ance falls! Where first on the lake the day - beams a - wake, And the

Musical notation for the Alto part, fourth system. It consists of a single staff in 6/4 time, starting with a treble clef and a key signature of one flat. The melody continues from the third system, with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piece concludes with a final cadence consisting of a half note G4 and a half note F4.

All Hail to the College Beautiful.

shores where, faith - ful and true, An earn - - est band, with the
hands are hot for the prize. Now fast and far let the
Spring's white man - a - cles break. But flushed in wak - ing or

grop - ing hand, Are seek - ing the jew - els from un - der the sand;
race be tried! She runs in her weak - ness and he in his pride,
pale in rest, With leaves on her hair or with snows on her breast,

Maestoso.

And spreading a - broad thro' the breadth of the land The name of the
But run as they will, they will run side by side, And share in the
For ev - er the fair - est, and nob - lest, and best, All hail to her

Welles - ley blue, And spread - ing a - broad thro' the breadth of the land, The
vic - tor's right, But run as they will, they will run side by side, And
sa - cred walls! For ev - er the fair - est, and nob - lest, and best, All

All Hail to the College Beautiful.

CHORUS. *f* beauti - ful!

name of the Welles-ley blue.
share in the vic-tor's right. All hail to the Col-lege hail! . . . All
hail to her sa-cred walls!

mf

hail to the roy-al throne, Whence her heart with-in her burn-ing, Sil-ver

mf

voic-ed, far-eyed Learn-ing looks up-on her own! Looks up-

1st & 2d verses. *f*

on her own! Looks up - - on her own!

last verse, *ad lib.* *ff*

own! Looks up - on, looks up - on . . . her own!

'NEATH THE OAKS.

Words and Music after 'Neath the Elms of Old Trinity. Arr. by EDITH PINGREE SAWYER.

Moderato.

1. 'Neath the oaks of our old Welles - ley, 'Neath the oaks of our
 2. On the hills of our old Welles - ley, In the halls of our
 3. College days are from care and sorrow free, And oft will we
 4. Then we'll sing to our old Welles - ley, To our dear old Alma

dear old Welles - ley, 'Tis with pleas - ure we meet, Our old
 dear old Welles - ley, There is right mer - ry cheer, There are
 seek in mem - o - ry. The . . . days that are past, Far too
 Ma - ter Welles - ley, We're to - geth - er to - day, And to -

class-mates to greet, 'Neath the oaks of our old Welles - ley.
 friends true and dear, In the halls of our old Welles - ley.
 joy - ous to last, 'Neath the oaks of our old Welles - ley.
 mor - row a - way, Far a - way from our old Welles - ley.

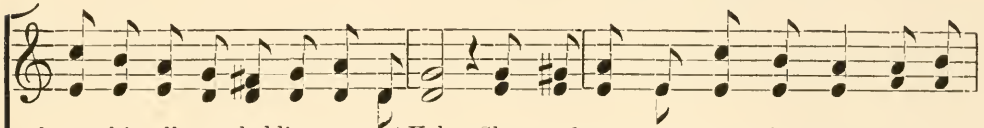
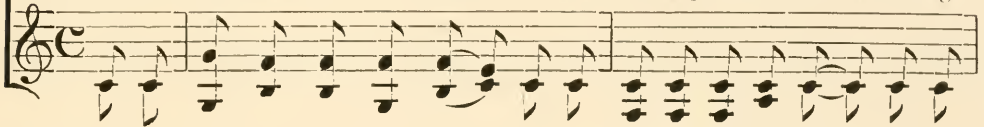
MY COLLEGE GIRL.

ALICE W. KELLOGG.
Lively staccato.

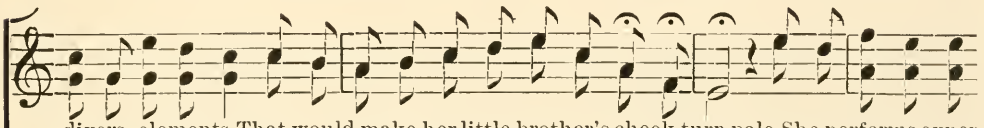
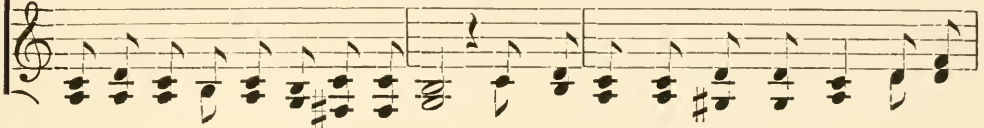
JUNIUS W. HILL.



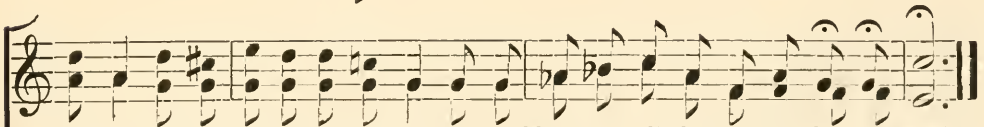
1. She is skilled in math - e - matics, And knows more of hy-dro-stat-ics Than I
2. She can French and Ger - man speak, And can write in an-cient Greek, Getting
3. She, al - tho' 'tis not her habit, Can dis - sect a good sized rabbit, Giving



learned in all my plodding years at Yale. She performs ex - per - i - ments, With the
all the various accents quite cor-rect. Tho' she deals hard blows at Russians In his-
you the name of each and ev'-ry bone. Much she knows of plant and tree, On the



divers elements, That would make her little brother's cheek turn pale. She performs exper-
tor-i-cal discussions, Not a flaw in all her log-ic I detect. Tho' she deals hard blows
land and in the sea, Slighting not meanwhile the all-important stone. Much she knows of plant



iments With the divers el-ements, That would make her little brother's cheek turn pale.
at Russians In historical discussions, Not a flaw in all her log-ic I de-rect.
and tree, On the land and in the sea, Slighting not meanwhile the all-im-port-ant stone.



4 Like a statue she can pose,
And interpret learned prose,
In a way that makes my pulses wildly beat.
She has studied poetry lyric,
Epic also and satiric,
Till her diction and her style are quite complete.

5 More than all, the little sinner,
She can cook as good a dinner
As a hungry man would ever wish to spy;
And I challenge the world over
If two folks they can discover
Quite so happy as my college girl and I.

A FACULTY TEA.

Arr'd. by F. BLUME.

1. The Fac - ul - ty, se - date and grave, A Fac - ul - ty re - cep - tion gave, To
 2. A lone - ly few they are, 'tis true, And so lest they should stay a - way, Tell
 3.

meet the dame from Smith who came, To size us up at Wel - les - ley. Said
 all the five to bring their wives, A - long with them to Wel - les - ley." But
 Which

they, "we'll have sal - tines and tea, What glee! just see! 'twill be a spree, And
 oh, a - las! it came to pass, That when the same to Wellesley came, Each
 brings us to the mor - al true, Don't be too sure—'tis in - se - cure, Be

A Faculty Tea.

then a - gain, we'll ask the men Who courts - es give at Wel - les - ley.
begged to be ex - cused, that he No wife could bring to Wel - les - ley.
quite po - lite, but don't in - vite Hy - po - the - ses to Wel - les - ley.

CHORUS. *With feeling.*

AIR.
fp ^

ALTO.
Oh, the Fac - ul - ty! the Fac - ul - ty! the Fac - ul - ty!

Repeat Chorus. ff

Oh, the Fac - ul - ty! the Fac - ul - ty of Welles - ley.

JUANITA.

mf

1. Soft o'er the fountain, Ling'ring falls the southern moon; Far o'er the mountain
2. When in thy dreaming, Moons like these shall shine again, And day-light beaming,

Breaks the day too soon! In thy dark eye's splendor, Where the warm light loves to dwell,
Prove thy dreams are vain, Wilt thou not, re - lencing, For thine ab - sent lov - er sigh,

Slower. *a tempo.*

p *mf*

Wea - ry looks, yet ten - der, Speak their fond farewell! Ni - ta! Jua - ni - ta!
In thy heart con - senting To a pray'r gone by? Ni - ta! Jua - ni - ta!

Tenderly, rit.

p

Ask thy soul if we should part! Ni - ta! Jua - ni - ta! Lean thou on my heart.
Let me lin - ger by thy side! Ni - ta! Jua - ni - ta! Be my own fair bride!

LOVE SONG.

13

JOSEPHINE PRICE SIMRALL.

SUE M. LUM.

1. Dearest, my heart is full of
2. Dearest, my heart is full of

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The piano accompaniment consists of chords in the left hand and single notes in the right hand.

love, But I can - not speak it to - day, For the light is
pain, But I hide it deep out of sight, For sun-shine is

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with chords and single notes.

gone from the sky a - bove, And the clouds are all dark and gray.
fill - ing the sky a - gain, And the world is a - glow with light.

The third system concludes the vocal line and piano accompaniment. The vocal line has a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with chords and single notes, ending with a double bar line.

Crew Song.

15

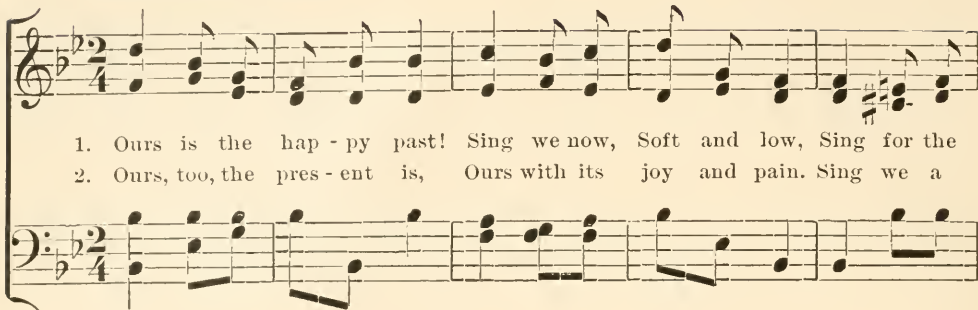
Shadows of evening draw night. Now in our bark fair and
 Leave we the shadow-y shore: Leave it, but back thro' the
 Mem-o-ries man-ifold throng. Farewell now to the

state - - ly. Float we a-way and a-way:
 still - - ness, Mes-sage of mu-sic we send,
 breez - - es, And moon of the silv-ery light,

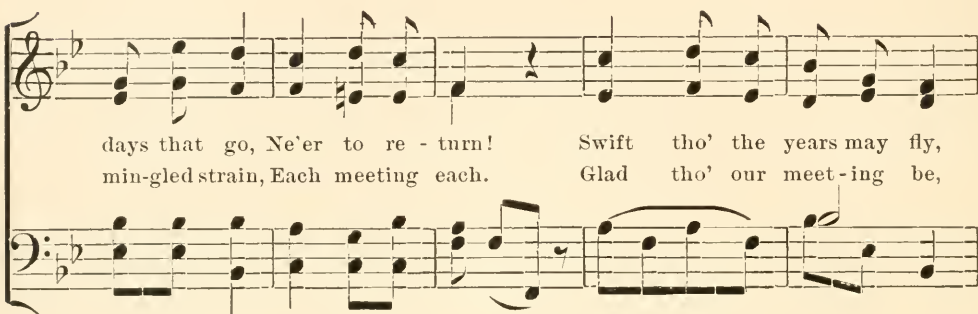
Ra-di-ant moonbeams and star - - light. Guiding our path with their ray.
 That now with the rhythm of rip - - ples. And now with the breezes doth blend.
 Beau-ti-ful wa-ters of Wa - - ban, Sad-ly we bid you good-night.

ALUMNAE SONG.

JOSEPHINE A. CASS.



1. Ours is the hap - py past! Sing we now, Soft and low, Sing for the
2. Ours, too, the pres - ent is, Ours with its joy and pain. Sing we a



days that go, Ne'er to re - turn! Swift tho' the years may fly,
min-gled strain, Each meeting each. Glad tho' our meet - ing be,



Clouds on a stormy blast, Safe as the fair, blue sky, Bid - eth our past.
Some fa - ces dear we miss; Sa - cred their mem - o - ry, In hour like this.

3 Ours are the future days!
Ours for the stronger strife,
Ours for the larger life,
Helping the world!
O'er white fields looking out,
Joyous the song we raise;
Hope overmasters doubt,
Welcome, bright days!

4 Ours is Eternity!
Where Then and Now are one.
All rivers under sun,
Find here their home!
Tho' life seem incomplete,
Not far our dim eyes see;
Fragments ere long shall meet
And perfect be.

MARY ENO RUSSELL.

mf

1. *Directions.* You take a few pieces of zine, And put in your gen-er-a-tor, Add
 2. *Observations.* The ac-tion was not ver-y brisk, When I put in H₂ S O₄, So I
 3. *Conclusions.* As I wiped up the ac-id and zine, And swept up the glass from the floor, I con-

CHORUS.

wa - ter, then plug in the cork, And pour in H₂ S O₄. And
 tried nit - ric ac - id to see If the thing wouldn't bub - ble up more. If the
 clud-ed I'd stick to di-rections, And try my own methods no more. And

f

pour in H₂ S O₄, And pour in H₂ S O₄; Add
 thing wouldn't bub - ble up more, If the thing wouldn't bub - ble up more; So I
 try my own methods no more, And try my own methods no more; I con -

wa - ter, then plug in the cork, And pour in H₂ S O₄.
 tried ni - tric ac id to see If the thing wouldn't bub - ble up more.
 clud-ed I'd stick to di - rections, And try my own methods no more.

LULLABY.

EMILY S. JOHNSON.

FRANCIS E. MASON.

VIOLIN.

Violin musical notation for the first system, marked piano (p). The music is in 6/8 time with a key signature of one sharp (F#). It consists of four measures of music with various note values and rests.

PIANO.
Andante con moto.

Piano musical notation for the first system, marked piano (p). It features a grand staff with treble and bass clefs. The right hand has a more active melody with chords, while the left hand provides a steady bass line with chords.

VIOLIN.

Violin musical notation for the second system, marked piano (p). It continues the melody from the first system with four measures of music.

VOICE.

Voice musical notation for the first system, marked piano (p). It consists of four measures of music with lyrics underneath.

- 1. Dreami-ly, dreami-ly swing-ing, swaying, Blow as the blos-soms blow,—
- 2. Glee-ful-ly, dain-ti-ly swing-ing, swaying, Blossoms blow light in the wind:

Piano musical notation for the second system, marked piano (p). It continues the piano accompaniment from the first system with four measures of music.

Intended for Soprano Solo with Violin Obligato, Alto ad lib.

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Lullaby.

19

Musical score for the first system of 'Lullaby'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line consists of two staves of music. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are: Ba - be - kyn rocks in a fae - - ry era - dle, Now . . . high, now Dawn-tint - ed pet - als fall thickly, till ba - by Is . . . hard to

Musical score for the second system of 'Lullaby'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line consists of two staves of music. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are: low. Ba - be - kyn rocks in a fae - - ry era - dle, find. Wear - i - ly, wear - i - ly rock - - ing, sway - ing,

Lullaby.

p *rit.* *a tempo.*

Hung from the white moon's horn, Pil- loved on cling - ing,
 Ev - en the rob - ins nest; When the sun is dead and

rit. *a tempo.*

p *rit.* *a tempo.*

pizz. *pp*

shimmer - ing fleece - es, From the bright clouds shorn.
 the blos - soms shiv - er, Long dreams are best.

pp

pp

A ROSE.

21

JOSEPHINE P. SIMRALL.

SUE M. LUM.

1. I found it ly - ing on the
2. Its beau - ty gone, its fra - grance

floor,— The rose I gave her yes - ter - day; The lit - tle flow'r she
sweet Spent all in vain up - on the air; I found it ly - ing

prized no more Than just to wear, then throw a - way.
at my feet Where it had ful - len from her hair.

TO PROFESSOR —.

JOSEPH MOSENTHAL.

1. Good morrow,grave pro-fessor, now prythee tell me true; To be as wise as the

1. Good morrow,grave pro-fessor, now prythee tell me true; To be as wise as the

1. Good morrow,grave pro-fessor,now prythee tell me,tell me true; To be as wise as the

Fa-culty,what must a body do? To gain a Faculty cast of mind, a little girl like

Fa-culty,what must a body do? To gain a Faculty cast of mind, a little girl like

Fa-culty,what must a body do? To gain a Faculty cast of mind, a little, lit-tle

The musical score consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The music features a repeating rhythmic pattern of eighth notes and quarter notes. The lyrics are: 'you must grind and grind, and grind and grind, and that's what she must do, Just do.' The score includes first and second endings, indicated by '1.' and '2.' above the final measures.

2 " Now tell me, grave professor,
 And prythee tell me true ;
 To gain a Junior promenade,
 What must a body do ?"
 " To gain a Junior promenade,
 The wisest course would be,
 To send a bunch of daffodils,
 Into the great A. C."

3 " O tell me, grave professor,
 And prythee tell me true ;
 To gain a Senior cap and gown,
 What must a Freshman do ?"
 " A Senior cap and gown to gain,
 A little girl like you,
 Must work with all her might and main,
 And pass *with credit*, too."

4 " Now tell me, grave professor,
 Please tell me just once more.
 What do those words "*with credit*," mean?
 It was not so of yore!"
 " To make a record of C or more,
 The thing to carry you through,
 Is art in bluffing three times in four,
 So that's the game for you."

BOO! HOO!

Music from the "Sphinx," by LEWIS S. THOMPSON.

1. Boo! hoo! mamma, take me home; Ev'-ry bod-y here's so
 2. Boo! hoo! they say I must expand To meet the broader needs of
 3. Boo! hoo! I miss my dolly so; Won't you send her on ma?

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in G major and common time, with a dynamic marking of *p* (piano). The lyrics are arranged in three lines, corresponding to the three verses.

hard on me. Oh! Oh! why did I from you roam, To
 wo - man - kind. Oh! Oh! I think I'm fat e - nough To
 That's a dear. Oh! Oh! 'twould com - fort me I know, And

The second system continues the musical score. The piano accompaniment includes a dynamic marking of *pp* (pianissimo) in the middle section. The lyrics continue across three lines.

take up my a - bode in Wel - les - ley. Boo! hoo! They
 sat - is - fy the most am - bi - tious mind. Boo! hoo! They
 then when I'm a - lone I'll have no fear. Boo! hoo! I

The third system concludes the musical score. The piano accompaniment features a dynamic marking of *f* (forte) at the beginning and *pp* (pianissimo) later. The lyrics conclude across three lines.

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Boo! Hoo!

fill up all my day With En-glish, Greek and Lat-in, Math. and Gym.
make me dust and sweep A great, big, gloom-y room called P. L. R.
most for-got to say, There are some dread-ful girls called Soph-o-mores.

f

This system features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The piano part includes a dynamic marking of *f* (forte) and a fermata over a chord in the right hand.

Oh! oh! and then they kindly say, "Plenty time to *spatziergehen* in."
Oh! oh! they make me go to sleep, No matter how unlearned my lessons are.
Oh! oh! I heard my room-mate say That they were going to haze us. (What's that, Ma?)

pp *dim molto.*

SPOKEN.

This system continues the vocal and piano parts. The piano part has dynamic markings of *pp* (pianissimo) and *dim molto.* (diminuendo molto). A fermata is present over a chord in the right hand. The word "SPOKEN." is written above the final line of lyrics.

Boo! hoo! Boo! hoo! Boo! hoo! hoo!
Boo! hoo! Boo! hoo! Boo! hoo! hoo!
Boo! hoo! Boo! hoo! Boo! hoo! hoo!

pp *pp* *pp* *ppp*

This system is dedicated to the chorus. The vocal line consists of three lines of lyrics: "Boo! hoo! Boo! hoo! Boo! hoo! hoo!", "Boo! hoo! Boo! hoo! Boo! hoo! hoo!", and "Boo! hoo! Boo! hoo! Boo! hoo! hoo!". The piano accompaniment features a rhythmic pattern of chords and includes dynamic markings of *pp* (pianissimo), *ppp* (pianississimo), and *pp*.

BOATING SONG.

KENT DUNLAP HÄGLER.

SUE M. LUM.

Marcato.

1. A - way! a - way! more fleet than thoughts can fol - low, Like a
 2. A - way, a - way! we leave the task en - thrall - ing, Winds are
 3. A - way, a - way! no thought of dull to - mor - row— Now we

swal - low flies our wing ed boat a - long; In
 call - ing, morn is laugh - ing in the sky; Be -
 bor - row mirth and free - dom from the day; Each

meas - ured stroke our strength the lithe oar bend - ing, Voic - es
 fore our boat the blithe waves quick re - treat - ing, Tim - id
 rest - less heart with calm and cour - age fill - ing, Hope in -

Boating Song.

27

blend - ing wake the ech - oes with our song.
greet - ing mur - mur as we hur - ry by.
still - ing, glide the care - less hours a - - way.

REFRAIN.

Voic - es blend - ing with the waves in glad re - frain, . . . Voic - es

blend - ing wake the ech - oes with our strain.

WELLESLEY COLLEGE.

MARIAN PERRIN,
mf Allegretto.

1. { The stu - dents at Vas - sar may be hand - some and
 may have at their par - ties a square dance or

2. { The stu - dents at Smith, may be . . . spark - ling with
 gay Am - herst stu - dents may . . . flock to their

3. { There are stu - dents down South, and in North, East and
 we here at Welles - ley are . . . sure it is

fair, two, They may dress in the la - - test and
 wit, But our cred - - it sys - - tem they'd
 hall, And fem - i - - nine gra - - ces a -
 West, But Har - vard and Wa - - ban they
 true, And each of them thinks her own
 That Welles - ley's the lead - - er, Hur -

1. bang their front hair, They . nev - er live through.
 round them may flit, And the have - n't at all.
 col - lege is best, But - - rah! for the blue!

2.

Wellesley College.

f CHORUS.

Oh, Welles - ley Col - lege, our Welles - ley Col - lege, Chief of all

f

oth - ers we crown thee as queen, Oh, Welles - ley Col - lege,

our Welles - ley College, Thy like'mongst the na - tions nev - er was seen.

A HOBBY.

MABEL W. WHITE.

SUE M. LUM,

Piano introduction in G major, 2/4 time. The right hand features a melody of eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

mf

1. There is a sprightly maiden, We all know ver-y well, Who rides a pranc-
 2. For dress reform she's striving, And more el - oquent is she. Than a - ny Dan -

The first system of the vocal melody and piano accompaniment. The vocal line begins with a half note G4, followed by eighth notes. The piano accompaniment consists of chords and single notes in the right hand and a bass line in the left hand.

ing hob-by Up-on which she loves to dwell. This hob-by is not learning. Tho' in
 iel Webster, Or a Hen - ry Clay could be. If her dress should be constricting To her

The second system of the vocal melody and piano accompaniment. The vocal line continues with eighth notes and a half note. The piano accompaniment follows the same pattern as the first system.

that she does ex - cel, Nor yet the rights of woman. Which she upholds so well.
 superhuman breath, She would cry with Patrick Henry. "Give me lib - er - ty or death."

The third system of the vocal melody and piano accompaniment. The vocal line concludes with a half note G4. The piano accompaniment ends with a final chord in the right hand and a bass note in the left hand.

SWEET AND LOW.

ALFRED TENNYSON.

J. BARNBY.

pp *Larghetto.*

1. Sweet and low, sweet and low, Wind of the west - ern sea; Low, low,
 2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon; Rest, rest on

sf *p* *mf*

breathe and blow, Wind of the west - ern sea; O - ver the roll - ing
 mother's breast, Fa - ther will come to thee soon; O - - - ver the
 Fa - ther will come to his
 Fa - - - ther will

pp *f*

wa - ters go, Come from the dy - ing moon and blow, Blow him a - gain to
 wa - ters go, Come . . . from the moon and blow,
 babe in the nest, Sil - - ver sails all out of the west, Un - der the sil - ver
 come to his babe, Sil - - ver sails out of the west.

p *rall e dim.* *pp*

me, While my lit - tle one, while my pret - ty one sleeps.
 moon: Sleep, my lit - tle one, sleep, my pret - ty one, sleep.

INVITED BY MISTAKE.

SARAH J. McNARY.

ROBERTA H. MONTGOMERY.

1. A cal-low youth received an in-vi-ta-tion to the Prom; He
 2. A smil-ing ush-er brought him to a la-dy young and fair; Though
 3. They wandered thro' the cor-ridors, and out be-neath the sky; He

scarce-ly was ac-quainted with the maid-en it was from; But
 nei-ther e'er had seen the oth-er, what did ei-ther care? An
 seemed a tri-ble spoon-y, and he heaved a pen-sive sigh. He

not the slightest dif-ference did so small a mat-ter make Un-
 in-tro-duc-tion might, thou't he, this rare en-joyment break; But
 grew more sen-ti-men-tal as they neared the rip-pling lake; He

to this luck-less youth who was in-vit-ed by mis-take.
 she full soon di-vined he was in-vit-ed by mis-take.
 said the prop-er thing, al-though in-vit-ed by mis-take.

Invited by Mistake.

CHORUS.

He will nev-er for-get the ic - es, He will nev-er for-get the cake; But he'll

al - ways wish he had - n't been In - vit - ed by mis - take. He will

nev-er for-get the ic - es, He will nev-er for-get the cake; But he'll

al - ways wish he had - n't been In - vit - ed by mis - take.

- 4 Oh! artfully she led him on,—this fresh and verdant youth;
 She took some friends into the plot, and fun they had in sooth.
 He thought she was a freshman, and, accordingly, he spake
 Abundant foolishness, this man invited by mistake.
- 5 Still funnier he grew, and eke, he did facetiously
 Make jokes about our rules, and e'en the sacred faculty;
 But when she said "Good night," her words with horror made him quake:
 "I am Professor Blank; you were invited by mistake."

ETON BOATING SONG.

1. Jol - ly boat - ing weather, And a fresh June breeze;
2. Oh what mer - ry madness In each sparkling eye!

Blade on the feath - er, Shade on the trees.
Earth knows naught of sad - ness, Eve - ry heart beats high.

CHORUS.

Swing, swing to - geth - er, With your bod - y be - tween your knees,
Sing, sing for gladness, Let the hills and woods re - ply,

Swing, swing to - geth - er, With your body be - tween your knees.
Sing, sing for gladness, Let the woods and hills re - ply.

3 Others will soon replace us,
Others will cheer the blue;
But here's to those who love us,
And here's to our jolly crew.
||: May we ever be as happy
When we paddle our own canoe.

4 Twenty years hence this weather
Will bring us back to Float;
From distant lands we'll gather,
Be they ever so remote.
||: Perhaps we'll forget to feather,
But we'll manage to pull the boat.

A LULLABY.

35

JOSEPHINE SIMRALL,
p Dreamily.

SUE M. LUM,

1. Dream - i - ly, Dream - i - ly, to and fro, How - so -
2. The birds are twit - ter - ing low and high, A la - zy

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 6/8 time signature. It features two verses of lyrics. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a piano (*p*) dynamic marking and includes various chordal textures and melodic lines.

ev - er the breez - es blow, Cast - ing soft shades on the
but - ter - fly flit - ting by, Has paused to list to the

The second system continues the vocal and piano parts. The vocal line maintains the same melodic and rhythmic patterns. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

grass be - low, The leaf - la - dened branch - es swing.
mel - o - dy Which the wan - d'ring breez - es sing.

The third system concludes the piece. The vocal line ends with a final note and a double bar line. The piano accompaniment also concludes with a final chord and a double bar line.

'93 CREW SONG.

JOSEPHINE P. SIMRALL.

LEWIS S. THOMPSON.

p $\frac{3}{4}$

All hap - pi - ly rowing, The shades, 'round us growing, Wrap us close in their

Detailed description: This system contains the first six measures of the song. The vocal line begins with a rest, followed by a melody in G major with a key signature of one sharp (F#). The piano accompaniment features a steady bass line with chords in the right hand. A dynamic marking of *p* (piano) is present. The time signature is 3/4. A triplet of eighth notes is marked with a '3' above it in the sixth measure.

man-tle of rest; The night mists surround us, Soft twi - light has

Detailed description: This system contains measures 7 through 12. The vocal line continues the melody, with a long note in measure 8. The piano accompaniment continues with chords and a bass line. The key signature remains G major. The time signature is 3/4.

found us As we float up - on fair Wa - ban's breast. All

Detailed description: This system contains the final three measures (13-15) of the song. The vocal line concludes with a triplet of eighth notes in measure 13. The piano accompaniment ends with a final chord. The key signature remains G major. The time signature is 3/4. A triplet of eighth notes is marked with a '3' above it in measure 13.

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'93 Crew Song.

mer - ri - ly sing - ing, With blithe eeh - oes ring - ing, The hill - sides give

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. A triplet of eighth notes is marked with a '3' above it in the final measure of the system.

back the re - frain; In re - sponse to our voi - ces Sweet Na - ture re -

The second system continues the vocal line and piano accompaniment. The vocal line has a longer note value in the second measure, indicated by a horizontal line above it. The piano accompaniment follows the same pattern as the first system, with a triplet in the final measure.

FINE.

joi - ces, And flings back our mu - sic a - gain. (back a - gain.)

The third system concludes the piece. The vocal line ends with a double bar line. The piano accompaniment also concludes with a double bar line. The key signature changes to two flats in the final measure of the system.

'93 Crew Song.

O - ver the beau - ti - ful wa - ters we go, And backward and

flit

forward we flit to and fro; Sing - ing so blithely we ban - ish all

glad - - ness

sadness, As onward we row in - to Nature's pure glad-ness Soft ev'ning

'93 Crew Song.

shad-ows a-round us lie dreaming, But gold-en the light in our

This system contains the first five measures of the song. The vocal line is in a soprano clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are: "shad-ows a-round us lie dreaming, But gold-en the light in our"

path - - - way,

path-way is gleaming, For gold is the glow of the sun in his

This system contains the next five measures. The vocal line continues with the lyrics: "path - - - way, path-way is gleaming, For gold is the glow of the sun in his". The piano accompaniment continues with similar chordal textures.

D. C.

dy-ing, And golden the hours so swift in their fly-ing. All

This system contains the final five measures of the song. The vocal line concludes with the lyrics: "dy-ing, And golden the hours so swift in their fly-ing. All". The piano accompaniment ends with a final chord. The marking "D. C." (Da Capo) is placed above the first measure of this system.

LAKE WABAN.

LOUISE MANNING HODGKINS.

1. Lake of gray at dawn - ing day, In soft shad - ows ly - ing;
 2. Lake of blue, a mer - ry crew, Cheer of thee would bor - row;
 3. Lake of gold, with gems un - told, On thy bo - som glow - ing;
 4. Lake of white at ho - ly night, In the moon - light gleaming;

cresc.
 Wa - ters kissed by morn - ing mist, Ear - ly breez - es sigh - ing.
 Hap - py hours to - day are ours, Weight - ed by no sor - row.
 Pictures fair, in am - bient air, Through the sun - set show - ing.
 Soft - ly o'er thy wood - ed shore Sil - ver radiance stream - ing.

Fai - ry vi - sion as Thou art, Soon thy fleet - ing charms depart;
 Oth - er years may bring us tears, Oth - er days be full of fears:
 When morn - ing hours are with the past, And memory's gaze is eastward cast,
 On the wave - lets bear a - way, Ev' - ry care we've known to - day,

dim. *pp*
 Ev' - ry grace that wins the heart, Like our youth is fly - ing.
 On - ly hope the craft now steers, Cares are for the mor - row.
 The gold - en time shall then outlast Each gift of thy bestow - ing.
 Bring, on thy re - turn - ing way, Peace - ful, hap - py dream - ing.

By raising the lower clef one octave, this piece may be used as a four-part song for women's voices.

TO ALMA MATER.

41

ANNE BARRETT HUGHES.

FLORA SMEALLIE WARD.

mf *Moderato.*



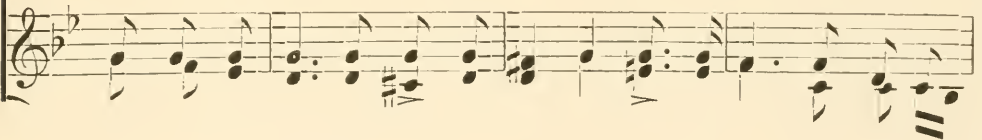
1. { To Al - ma Ma - ter, Wellesley's daughters, All to - geth - er join and sing. }
 { Thro' all her wealth of wood and wa - ters, Let your hap - py voic - es ring. }
2. { We'll sing her prais - es now and ev - er, Bless - ed fount of truth and love. }
 { Our heart's de - vo - tion, may it nev - er Faithless or un - worthy prove. }



f *accel - e - cresc.*



In ev - 'ry changing mood we love her, Love her tow'rs and woods and
 We'll give our lives and hopes to serve her, Humblest, high - est, no - blest—



mf *a tempo.*



lake, Oh. changeful sky, bend blue a - bove her! Wake, ye birds, your chorus wake!
 all, A stainless name we will preserve her. An - swer to her ev' - ry call.



Reharmonized by the author, 1897.

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OTHER ARRANGEMENTS.

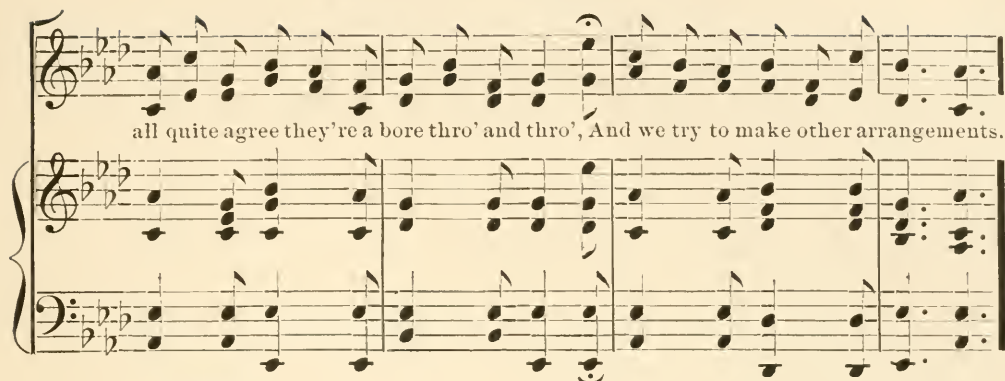
E. T. CARTER.

1. Our life it is jol-ly, and

al-ways so gay; We work and we love in the spir-it of play, And

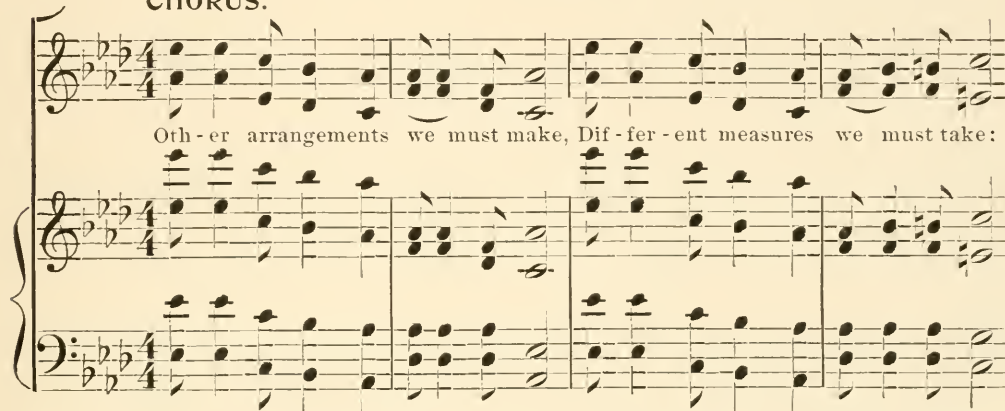
sometimes make other arrangements. We hate credit systems, non-credit notes too, And

Other Arrangements.

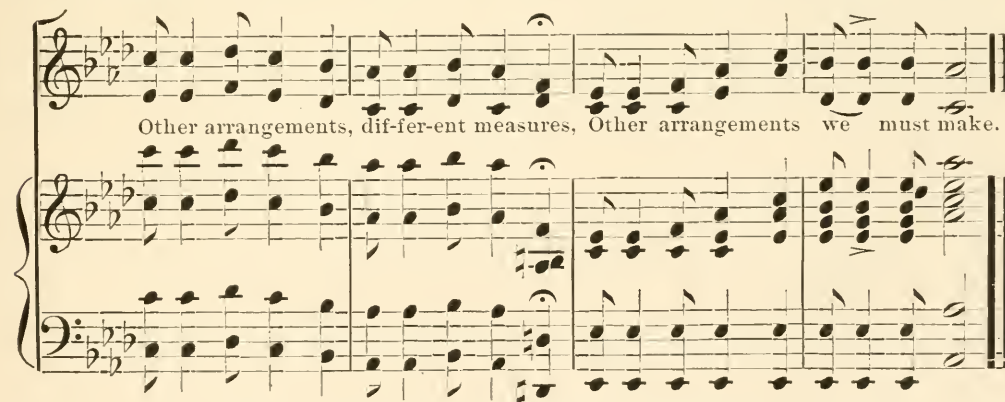


all quite agree they're a bore thro' and thro', And we try to make other arrangements.

CHORUS.



Orth-er arrangements we must make, Dif-fer-ent measures we must take:



Other arrangements, dif-fer-ent measures, Other arrangements we must make.

- 2 If we flunk more than twice when we're Freshmen in College,
 They say we are stupid and lacking in knowledge,
 And we have to make other arrangements.
 As Seniors we quake very much, for you see,
 If we fail or fall short we don't get a degree,
 And then 'tis too late for arrangements. CHORUS.
- 3 Our College is Wellesley, our color is blue,
 Our course it is four years—some stay only two,
 Twoengaged in some other arrangements.
 The foxy invited the goosey to tea,
 The goosey accepted—oh dear, oh dear me,—
 And straightway they made their arrangements. CHORUS.

CRADLE SONG.

CLARA HOVEY RAYMOND.

Andante tenderezza.

1. Rock - a - by, lul - la - by, bees in the clo - ver,
 2. Rock - a - by, lul - la - by, bees in the clo - ver,
 3. Rock - a - by, lul - la - by, dew on the clo - ver,

Croon - ing so drow - si - ly, and cry - ing so low.
 Tears on the eyes that wa - ver and weep.
 Dew on the eyes that will spar - kle at dawn.

Rock - a - by, lul - la - by, dear lit - tle ro - - ver!
 Rock - a - by, lul - la - by, bend - ing it o - - ver!
 Rock - a - by, lul - la - by, dear lit - tle ro - - ver!

Cradle Song.

Down in - to won - der - land, go, . . . oh, go!
 Down to the moth - er world, sleep, . . . oh, sleep!
 In - - to the stil - - ly world gone, . . . oh, gone!

After last verses only.

dim.

e

Down to the un - - der-land go, oh, oh, go!
 Down to the oth - - er world, sleep, . . . oh, sleep!
 In - - to the lil - - y world gone, . . . oh, gone! Down in to *Sra.*

ritard.

wonderland, Down to the un-der-land.

GEORGE BIRTHINGTON'S WASHDAY.

FLORENCE E. HOMER.

1. There was a famous washing day, its ac - tion near the Hub: A Nation's raiment
 2. "The time is come," said Birthington, "when wash we really must, For see our country's
 3. The morning dawn'd, the washers came, the washing was begun: The steam rose high, nor

in the suds, a he - ro at the tub. Then come, ye loy - al pa - tri - ots, and
 garments, how they're tram - pled in the dust; And Lib - er - ty's bright tu - nic is so
 ceased to rise till clean - li - ness was won. And now, tho' good George Birthington is

list - en to my lay! I'll sing of good George Birthington on this, his washing day.
 sad - ly soiled, I ween, That nothing but a washing day will make it bright and clean."
 gone to his re - pose, The grateful country still recalls how well he washed her clothes.

HER SECOND DEGREE.

47

Words and Music by FRANCES C. LANCE.

1. She was a Wellesley Sen - ior; The time, Commencement day; The
 4. A doz - en years have flit - ted; That Sen - ior, as my bride, Has

spot,—nor word nor wa - ter Shall e'er her trust be - tray: For
 found the world less rug - ged Since trav'-ling by my side. Her

there a gracious future Stood forth in glory dress'd, And in the vision promised To
 dearest work do - mestic Is for our children three; A-las, must I disclose it! Man-

Her Second Degree.

answer her behest, That self-same day I rose from earth, And poised in Harvard sky, I
kind means chiefly me! Tho' Wellesley has not called her yet, Nor will that I can see, The

This system contains the first three measures of the vocal line and the piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. The piano accompaniment is in a grand staff with a treble and bass clef.

ritenuto. *After 4th verse only.*

promptly caught each winged tho't That fain would pass me by.
hand-maid still of Love's sweet will, She's won her second degree. M. A.

This system contains the fourth and fifth measures of the vocal line and the piano accompaniment. It includes the tempo marking 'ritenuto.' and the instruction 'After 4th verse only.' The piano accompaniment continues with the same grand staff notation.

2. Exultantly they carolled, These tho'ts that flew so high, "Farewell, O work domestic. I
3. " To this old rugged earth-ball I pledge my service here, Until the world remolded, Rolls

This system contains the sixth and seventh measures of the vocal line and the piano accompaniment. The piano accompaniment continues with the same grand staff notation.

Her Second Degree.

leave thee here to die; I go to sweep the shadows From hu - man na - ture's sky, My
on a per - fect sphere. Then Al - ma Ma - ter proudly Shall call me to her side, And

poco rit.

life, my love, my freedom, No single heart can buy: A - lone I search the world for truth; I
say, " your greatness, daughter, Is as the o - cean wide; In token slight of deep regard, This

kneel at no man's feet; She raiseth none who kneels to one,—My be - ing stands com - plete."
parchment take from me,—Heart, soul, and mind, spent for makind, Shall win my second de - gree."

A MODEL COLLEGE GIRL.

Sva.
Moderato.

1. Nev - er broke a reg - u - la - tion; Nev - er told a lie;
 2. Nev - er want to run or whis - tle, For 'tis not po - lite;
 3. To my brothers once was ten - der, Will not be a - gain;

A Model College Girl.

Nev - er want to have va - ca - tion— When I don't know why.
 Nev - er make a wretch - ed fiz - zle— When I don't re - cite.
 Nev - er name the oth - er gen - der, Save to say, A - men.

Al - ways love to go to sections, Love to go to bed; Nev -
 When I meet a Har - vard student Nev - er stop to talk: Nev -
 You may gath - er from these da - ta Just how good I be; I'm

er nib - ble sweet con - fec - tions— When I am not fed.
 er take a step im - pru - dent— When I do not walk.
 as proud of Al - ma Ma - ter As she is of me.

MENS SANA.

KATHERINE LEE BATES.

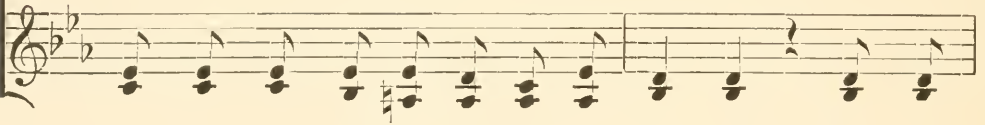
JUNIUS W. HILL.



1. 'Tis a lit - tle out of date, The col - lege girl to rate, As
2. When she roams the flow - ry land, A bot - a - ny in hand, She
3. It may yet be ver - y true She wears the hos - en blue, And is
4. Crick - et, golf, and bas - ket ball, She plays them one and all, And



house - hold brie - a - brae of or - der plas - tic. But we're
 still has val - nes pict - ur - esque and scen - ic; But how -
 great - ly class - i - cal and math - e - mat - ic; And al -
 drives the wheel with mo - tion en - er - get - ic; Cam - pus,



grat - i - fied to state, That her ten - den - cy of late. Is to
 ev - er fair her phiz, Her great - est glo - ry is To be
 though we bode ill luck To the man who calls her duck, She is
 lake, and hill and hall, Ech - o to her breez - y call, Come and



Mens Sana.

be gym - nas - tic, nas - tic, nas - tic, nas - tic, Is to be gym - nas - tic.
 cal - is - then - ic, then - ic, then - ic, then - ic, To be cal - is - then - ic.
 cer - tain - ly a - quat - ie, quat - ie, quat - ie, Cer - tain - ly a - quat - ie.
 be ath - let - ic, let - ic, let - ic, let - ic, Come and be ath - let - ic.

Sing it from Main to Main O! From At - lan - tic to far Pa - cif - ic,

Mens Sa - na in cor - por - e Sa - no, Makes Wellesley be - a - tif - ic,

tif - ic, tif - ic, tif - ic, Makes Wel - les - ley be - - a - tif - ic.

A PARTING SONG.

JOSEPHINE P. SIMRALL.

MENDELSSOHN.

mf *sf* *p*

1. Full swift the years have sped a - way, It comes at last—our
 2. We bless thee for our life's rich gain, For all thy truth-taught
 3. We bless thee for thy se - crets deep, Of lake and sky and

p *pp* *mf*

sad - dest day, Our part - - ing. Oh,
 joy and pain, At part - - ing. For
 wood-land sweep; No part - - ing. Nor

mf

Al - ma Ma - ter, Moth - er true, Our hearts are filled with
 friendship's mes - sage glad and strong; Though life be short, yet
 years, nor miles can steal a - way The glad - ness of our

sf *p* *pp*

love for you At part - ing, At part - - ing.
 love is long At part - ing, At part - - ing.
 mem - o - ry— So part - ing, So part - - ing.

A Parting Song.

f

4. Our life song to thy no - - ble strain

f *p*

p *mf* *cresc.*

Sounds not in vain; Some glad, glad day we

mf *cresc.*

f *p*

come a - gain, So sing we now, Auf - - wie - der - sehen, Auf -

f *p*

pp

wie - der - sehen, Auf - wie - der - sehen!

pp

'96 CLASS SONG.

MARY HEFFERAN.

Andante.

1. O loud and clear on the banks o' Lake Wa - ban, We'll
 2. O firm and strong on the wa - ters o' Wa - ban, We'll
 3. O fair and pure on the banks o' Lake Wa - ban, Our
 4. And may the sunshine and rains o' Lake Wa - ban, Fall

sing you a song that shall ring through the trees: For white and
 pull with a will while the bright clouds a - bove, Look down and
 bon - ny sweet rose turns its face to the light. O pur - est
 kind - ly and gent - ly up - on our ain tree, Till its branch -

crimson our col - ors are fly - ing, And wav - ing and flutt'ring a -
 re - flect, like the face of a lad - die, With - in the deep eyes o' the
 of flow'rs, on our breast we will wear thee, A charm a - gainst e - vil, sae
 es strong, and its fresh leaves that whisper, All mur - mur a promise o'

'96 Class Song.

way in the breeze. O, bravely, O, freely, now sing in your gladness, Un-
las - sie he loves. O, bravely, O, freely, now sing in your gladness, Un-
spot-less and white. O, bravely, O, freely, now sing in your gladness, Un-
what we shall be. O, bravely, O, freely, now sing in your gladness, Un-

mf

til your ain crimson grows dim in the west; Sing, O sing, for your

p

class and your college, And be your ain sel', be your truest and best.

'97 CLASS SONG.

JULIA D. RANDALL.

From Gounod's Faust.

1. Thy dear groves and hills so green. Thy lake of
 2. Like our flow - er, so full of light, Our yel - low

sun - lit. gold, We with lov - ing eyes have seen,
 daf - fo - dil! May our lives be brave and bright,

And in lov - - ing hearts shall hold. So the
 Full of sun - - shine and good will. Not con -

ol - - ive of the moss, The gold of au -
 tent to muse and dream, . . . Swift ac - tion be

'97 Class Song.

turn our groves, And the pines. the rough winds
our law, And our mo - - tive, not to

toss, seem, Loy - - al Nine - - ty - sev - - en loves.
But to act, and let the deed shaw.

CHORUS.

Al - ma Ma - - ter, Al - ma Ma - - ter, We, thy

daugh - ters, praise and love thee! Al - ma Ma - - ter

... A - ma Ma - ter, Our best we bring to thee!

TO ALMA MATER.

ANNE BARRETT HUGHES.

FLORA SMEALLIE WARD.

mf *Moderato.*

1. { To Al-ma Ma-ter, Wellesley's daughters, All to-gether join and sing. }
 { Thro' all her wealth of wood and wa-ters. Let your hap-py voic-es ring. }
 2. { We'll sing her prais-es now and ev-er, Bless-ed fount of truth and love. }
 { Our heart's de-vo-tion, may it nev-er Faithless or un-wor-thy prove. }

f *cres* - - - - - *cen* - *do.*

In ev-ry chang-ing mood we love her, Love her tow'rs and woods and
 We'll give our lives and hopes to serve her, Humblest, high-est, no-blest—

p *mf* *f*

lake, Oh, changeful sky, bend blue a-bove her! Wake, ye birds, your chorus wake!
 all, A stainless name we will preserve her, Answer to her ev'-ry call.

'98 CLASS SONG.

61

AMELIA M. ELY.

PHILLIP J. DÜRINGER.

1. Oh Wellesley, hear our song, So loud it rings and long, For Al - ma
2. Ac - cept our cornflow'r blue, Our beech tree's sil - ver hue; The word of

dolce.
Ma - ter true, For sil - ver and for blue; We sing thy praises ev - er
hope we say To guide us on our way, And keep us each thy faithful

glad - ly. We love thy sa - cred walls, We lin - ger
daugh - ter. May Nine - ty - eight be strong, To serve and

in thy halls, And leave thee sad - ly, And leave thee sad - ly.
wor - ship long, Her Al - ma Ma - ter, Dear Al - ma Ma - ter.

'99 CLASS SONG.

ANNA E. WOLFSON.
CLARA W. BROWN.

Allegretto.

Piano introduction in 2/4 time, marked *f*. The music consists of two staves: a treble staff with a melody and a bass staff with a simple accompaniment. The melody begins with a series of eighth notes, followed by a more complex rhythmic pattern.

SOLO.

Vocal melody for the first line of the solo, consisting of three measures of music in 2/4 time.

1. Come, Ninety-nine, and singing, Set all the echoes ringing In praise of her we love so
2. At dawn or ev - en - tide, Throughout the stillness wide, Or when the wakened day doth

Piano accompaniment for the first line of the solo, consisting of three measures of music in 2/4 time. The bass line is simple, while the treble line provides harmonic support.

Vocal melody for the second line of the solo, consisting of three measures of music in 2/4 time.

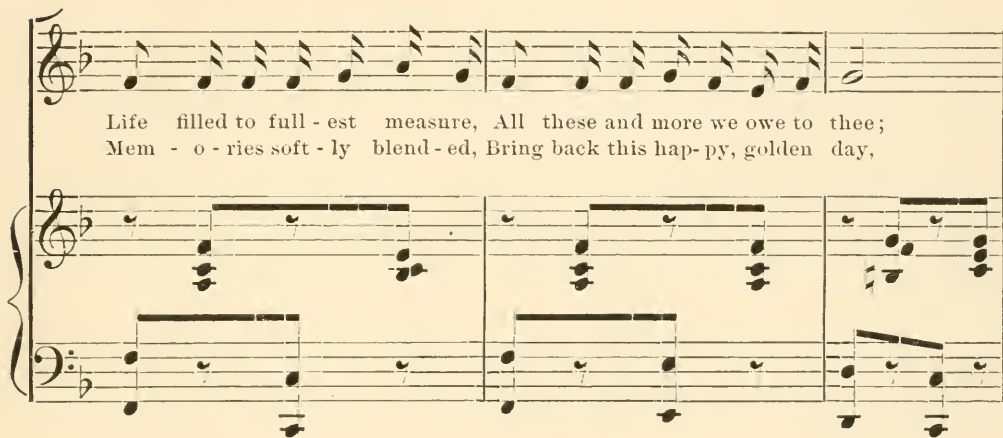
true! Steadfast, our Al - ma Ma - ter, Shall be thy loy - al daughter,
call, Steadfast, our Al - ma Ma - ter, Shall be thy loy - al daughter,

Piano accompaniment for the second line of the solo, consisting of three measures of music in 2/4 time. The bass line is simple, while the treble line provides harmonic support.

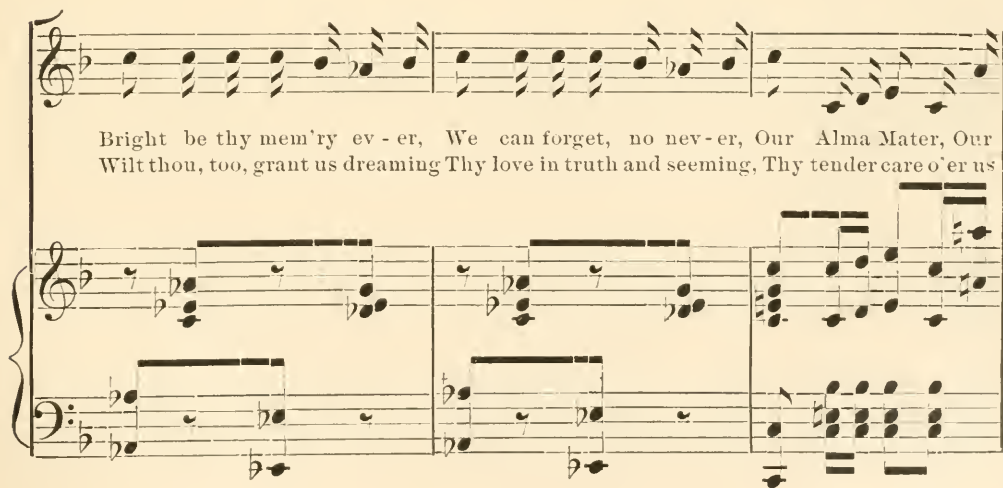
'99 Class Song.



Faith - ful to Wellesley and the blue! . . . Long hours of work and pleasure,
Stead - fast and faith - ful thro' all. When, the dear ser - vice end - ed,



Life filled to full - est measure, All these and more we owe to thee;
Mem - o - ries soft - ly blend - ed, Bring back this hap - py, golden day,



Bright be thy mem'ry ev - er, We can forget, no nev - er, Our Alma Mater, Our
Wilt thou, too, grant us dreaming Thy love in truth and seeming, Thy tender care o'er us

Wellesley.
al - way.

p *poco rit.* *f*

This system contains the first vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of one flat. The piano accompaniment is in a grand staff with treble and bass clefs. Dynamics include piano (*p*), *poco rit.*, and forte (*f*).

CHORUS.

Welles - ley for - ev - er, Long may she

Tempo di marcia.

p

This system contains the chorus vocal line and piano accompaniment. The tempo is marked *Tempo di marcia.* The piano accompaniment features a steady rhythmic pattern in the bass line. Dynamics include piano (*p*).

live! Loy - al de - vo - - tion to her we give.

3

This system contains the second part of the chorus vocal line and piano accompaniment. The piano accompaniment ends with a triplet of eighth notes. Dynamics include piano (*p*).

Thro' summer's green and winter's white, Nine - ty - nine shall be steadfast to

sf

This system contains the first line of the song. The vocal line is in G major with a key signature of one flat (F major) and a common time signature. The piano accompaniment is in the same key and time, starting with a forte dynamic (*sf*). The lyrics are: "Thro' summer's green and winter's white, Nine - ty - nine shall be steadfast to".

dear Welles - ley. . . . Thro' summer's green and winter's white, Nine-ty-nine shall

This system contains the second line of the song. The vocal line continues with the lyrics: "dear Welles - ley. . . . Thro' summer's green and winter's white, Nine-ty-nine shall". The piano accompaniment continues with chords and melodic lines.

be stead - - fast to dear Wellesley ley.

marcato.

1. 2.

This system contains the final line of the song. The vocal line concludes with the lyrics: "be stead - - fast to dear Wellesley ley.". The piano accompaniment features a *marcato.* marking and includes first and second endings. The first ending leads back to the beginning of the piano part, and the second ending concludes the piece. A triplet of eighth notes is marked with a '3' in the piano part.

WELLESLEY MÄDCHEN.

Tune : — "JOHNNY SCHMOKER."

- 1 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun and get to chapel,
||: Run, run, run, das ist get to chapel. :||
- 2 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun mein kleine study.
||: Dig dig, dig, das ist mein study. :||
Mein run, run, run,
Mein dig, dig, dig,
Das ist mein Wellesley.
- 3 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun mein Elocution.
||: Ah A - a - a - ah, das Elocution. :||
Mein run, run, run,
Mein dig, dig, dig,
Mein A - a - a - ah.
Das ist mein Wellesley.
- 4 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun mein Swedish movements.
||: Forward, drop, das Swedish movement. :||
Mein run, run, run,
Mein &c.
Mein forward, drop,
Das ist mein Wellesley.
- 5 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun right in mein half-shell,
||: Row, row, row, das ist mein half-shell. :||
Mein run, run, run,
Mein &c.
Mein row, row, row,
Das ist mein Wellesley.
- 6 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun mein liebes Basket-Ball,
||: Win, win, win, das ist mein Basket-Ball. :||
Mein run, run, run,
Mein &c.
Mein win, win, win,
Das ist mein Wellesley.
- 7 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun mein golfer linken,
||: Walk, walk, walk, das ist mein golfer. :||
Mein run, run, run,
Mein &c.
Mein walk, walk, walk,
Das ist mein Wellesley.
- 8 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun mein class elections,
||: Talk, talk, talk, das class elections. :||
Mein run, run, run,
Mein &c.
Mein talk, talk, talk,
Das ist mein Wellesley.
- 9 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun at mein Barn-swallows,
||: Ha! Ha! Ha! das ist Barn-swallows. :||
Mein run, run, run,
Mein &c.
Mein Ha! Ha! Ha!
Das ist mein Wellesley.
- 10 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun mein serenade.
||: Doodle doodle doo, das serenade. :||
Mein run, run, run,
Mein &c.
Mein doodle, doodle doo,
Das ist mein Wellesley.
- 11 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun mein Senior May-day,
||: Roll, roll, roll, das ist mein May-day. :||
Mein run, run, run,
Mein &c.
Mein roll, roll, roll,
Das ist mein Wellesley.
- 12 Wellesley Mädchen, Wellesley Mädchen,
Ich kann thun, Ich kann thun,
Ich kann thun mein college cheer,
||: Tra la, la, das college cheer. :||
Mein run, run, run,
Mein dig, dig, dig,
Mein A - a - a - ah,
Mein forward, drop,
Mein row, row, row,
Mein win, win, win,
Mein walk, walk, walk,
Mein talk, talk, talk,
Mein Ha! Ha! Ha!
Mein doodle, doodle doo,
Mein roll, roll, roll,
Mein tra la, la,
Das ist mein Wellesley.

TUPELO.

67

1. Oh thou Tu - pe - lo! thou hast a cer - tain mag - ic charm; Oh thou

Tu - pe - lo! thou hast a mag - ic charm, A mag - ic charm is thine, love, The

charm - er there is mine, love, Oh thou Tu - pe - lo! thou hast a cer - tain

mag - ic charm, Oh thou Tu - pe - lo! thou hast a mag - ic charm.

- 2 Oh thou Tupelo! thou hast the lake, and moon and stars,
The moon and stars are thine, love,
The sun that's there is mine, love.
- 3 Oh thou Tupelo! thou hast a rustic bench or two,
A rustic bench is thine, love,
The rustic on it mine, love.
- 4 Oh thou Tupelo! thou hast a gentle, balmy air,
The balmy air is thine, love,
The wealthy heir is mine, love.
- 5 Oh thou Tupelo! thou hast all things above, around,
All things around are thine, love,
Except the arm, that's mine, love.
- 6 Oh thou Tupelo! thou hast the power to leaf in Spring,
To leaf in Spring is thine, love,
To leave just now is mine, love.

* BINGO.

1. Here's to Wellesley College, drink her down! Here's to Wellesley College, drink her

down! Here's to Wellesley College, For 'tis there you get your knowledge, Drink her

down, drink her down, drink her down! down! down! Balm in Gil - e - ad, Gil - e - ad,

Balm in Gil - e - ad, Gil - e - ad, Balm in Gil - e - ad! way

down on the Bin - go farm. We won't go there an - y more, We

* The beverage used on this occasion is *Keybers* Cocoa.

Bingo.

69

won't go there an - y more, We won't go there an - y more! 'Way

down on the Bin - go farm. Bin - go! Bin - go! Bin - go! Bin-go!

FINE. Spoken. D.C. to
Bin - go! Bin - go! 'Way down on the Bin - go farm. B! I! N! G! O!

- 2 Here's to '94, may she live forever more.
- 3 Here's to '95, may she ever live and thrive.
- 4 Here's to '96, they're a set of jolly bricks.
- 5 Here's to '97, for she's sure to go to heaven.
- 6 Here's to '98, for she's always up to date.
- 7 Here's to '99, may she ever live and shine.
- 9 Here's to 1900, let her praises loud be thundered.

AT WELLESLEY.

Tune :—NEVIN'S "IN WINTER."

- | | |
|--|--|
| <ol style="list-style-type: none"> 1 On mornings I get up on time
And wait the early bell's sweet chime;
At night I go to bed so soon
It seems almost like afternoon. | <ol style="list-style-type: none"> 2 I have to go to bed and see
My unlearned lessons waiting me;
And hear the grown up people all
Go stealing past me in the hall. |
|--|--|
-
- 3 And does it not seem hard to you
That when I have so much to do;
And I should like to study—then
I have to go to bed at ten?

70 DRINK TO ME ONLY WITH THINE EYES.

1. Drink to me on - ly with thine eyes, and I will pledge with mine,
 2. I sent thee late a ro - sy wreath, not so much hon - 'ring thee,

Or leave a kiss with - in the cup, and I'll not ask for wine; The
 As giv - ing it a hope that there it could not with - er'd be; But

thirst that from the soul doth rise, doth ask a drink di - vine, . . .
 thou there-on didst on - ly breathe, and send'st it back to me, . . .

Drink to Me Only with Thine Eyes.

But might I of Jove's nec-tar sip, I would not change for thine, for thine.
 Since when it grows and smells, I swear, not of it-self, but thee, but thee.

STARS OF THE SUMMER NIGHT.

SERENADE.

p Dolce.

1. Stars of the summer night, Far in yon a-zure deeps, Hide, hide your
 2. Moon of the summer night, Far in yon west-ern steepes, Sink, sink in

p golden light, She sleeps, my la-dy sleeps, She sleeps, she sleeps, my la-dy sleeps.
 sil-ver light, She sleeps, my la-dy sleeps, She sleeps, she sleeps, my la-dy sleeps.

rall. pp

3 Wind of the summer night,
 Where yonder woodbine creeps,
 Fold, fold thy pinions light,
 She sleeps, my lady sleeps.

4 Dreams of the summer night,
 Tell her, her lover keeps
 Watch, while in slumbers light
 She sleeps, my lady sleeps.

TAINTOR BROS.

By raising the lower clef one octave, this piece may be used as a four-part song for women's voices.

A CAPITAL SHIP.

Arranged for Women's voices by ROBERTA H. MONTGOMERY.

Solo.

1. A capi - tal ship for an o - cean trip Was the walloping Window Blind! No

wind that blew dis - mayed her crew, Or troubled the captain's mind; The

man at the wheel was made to feel Con - tempt for the wildest blow-ow-ow, Tho' it

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A Capital Ship.

73

often appeared, when the gale had cleared, That he'd been in his bunk be - low.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment is in a grand staff with a treble and bass clef, also in two flats and 4/4 time. The piano part features a steady accompaniment of eighth notes in the bass and chords in the treble.

CHORUS.

SOPRANO.

Then blow, ye winds, heigh-ho! A rov - ing I will go! I'll

The soprano part is written on a single treble clef staff. It begins with a half rest, followed by a series of eighth and quarter notes. The lyrics are written below the staff.

1st ALTO.

Then blow, ye winds, heigh-ho! A rov - ing I will go! I'll

The 1st Alto part is written on a single treble clef staff. It begins with a half rest, followed by a series of eighth and quarter notes. The lyrics are written below the staff.

2d ALTO.

Then blow, ye winds, heigh-ho! A rov - ing I will go! I'll

The 2nd Alto part is written on a single treble clef staff. It begins with a half rest, followed by a series of eighth and quarter notes. The lyrics are written below the staff.

Marcato.

The piano accompaniment for the chorus is written in a grand staff (treble and bass clefs). It features a *Marcato* (marked) tempo. The bass line consists of a steady eighth-note accompaniment, while the treble line plays chords. The key signature remains two flats and the time signature is 4/4.

A Capital Ship.

rit. *a tempo.*

stay no more on England's shore, So let the mu - sic play - ay - ay! I'm

stay no more on England's shore, So let the mu - sic play - ay - ay! I'm

stay no more on England's shore, So let the mu - sic play - ay - ay! I'm

rit. *a tempo.*

off for the morning train! I'll cross the rag - ing main! I'm

off for the morning train! I'll cross the rag - ing main! I'm

off for the morning train! I'll cross the rag - ing main! I'm

A Capital Ship.

off to my love with a box - ing glove, Ten thousand miles a - way.

off to my love with a box - ing glove, Ten thousand miles a - way.

off to my love with a box - ing glove, Ten thousand miles a - way.

- 2 The bo'swain's mate was very sedate,
 Yet fond of amusement too;
 He played hop-scotch with the starboard watch,
 While the captain he tickled the crew!
 And the gunner we had was apparently mad,
 For he sat on the after rai-ai-ail,
 And fired salutes with the captain's boots,
 In the teeth of the booming gale!
- 3 The captain sat on the commodore's hat,
 And dined, in a royal way,
 Off toasted pigs and pickles and figs,
 And gunnery bread each day;
 And the cook was Dutch, and behaved as such;
 For the diet he gave the crew-ew-ew
 Was a number of tons of hot cross-buns
 Served up with sugar and glue.
- 4 All nautical pride we laid aside,
 And we ran the vessel ashore
 On the Gulliby Isles, where the Poopoo smiles,
 And the rubbly Ubdugs roar,
 And we sat on the edge of a sandy ledge.
 And shot at the whistling bee-ee-ee,
 And the cinnamon bats wore waterproof hats
 As they dipped in the shiny sea.
- 5 On Rugbug bark, from morn till dark,
 We dined till we all had grown
 Uncommonly shrunk, when a Chinese junk
 Came up from the Torriby Zone.
 She was chubby and square, but we didn't much care,
 So we cheerily put to sea-ee-ee:
 And we left all the crew of the junk to chew
 On the bark of the Rugbug tree.

WHERE, O WHERE.

Spirited.

1. Where, O where are the verdant Freshmen? Where, O where are the verdant Freshmen?

Where, O where are the ver - dant Fresh - men? Safe now in the Soph'more Class.

They've gone out from their Mathematics, They've gone out from their Mathematics,

They've gone out from their Mathe - mat - ics, Safe now in the Soph'more Class.

- 2 ||: Where, O where are the gay young Soph'mores? :||
Safe now in the Junior Class.
||: They've gone out from their Kings of Israel, :||
Safe now in the Junior Class.
- 3 ||: Where, O where are the jolly Juniors? :||
Safe now in the Senior Class.
||: They've gone out from their three forensics, :||
Safe now in the Senior Class.
- 4 ||: Where, O where are the grand old Seniors? :||
Safe now in the wide, wide world.
||: They've gone out from their Alma Mater, :||
Safe now in the wide, wide world.
- 5 ||: Where, O where are the staid Alumnæ? :||
Lost, lost in the wide, wide world.
||: They've gone out from their dreams and theories, :||
Atoms lost in the wide, wide world.

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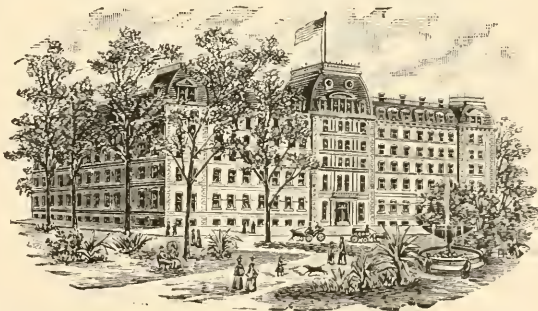
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SHALL I TELL YOU OF MY LOVER?

FRANCIS E. MASON.

Shall I tell you of my lov - er, brave and true? All his

The first system of the musical score consists of three measures. The vocal line is in the treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "Shall I tell you of my lov - er, brave and true? All his".

hidden charms discov - er to your view? Shall I tell you of his sweetness, Of his

The second system of the musical score consists of three measures. The vocal line continues with the lyrics: "hidden charms discov - er to your view? Shall I tell you of his sweetness, Of his".

rich and full completeness? But I can't un - til I meet him: Now could you?

The third system of the musical score consists of three measures, ending with a double bar line. The vocal line concludes with the lyrics: "rich and full completeness? But I can't un - til I meet him: Now could you?".

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CHORUS.

going to leave you now. Mer - ri - ly we roll a - long, roll a - long,

The second system of musical notation continues the chorus. It features a treble and bass staff with the same key signature and time signature. The lyrics are written below the treble staff.

roll a - long, Mer - ri - ly we roll a - long, o'er the dark blue sea.

The third system of musical notation concludes the chorus. It features a treble and bass staff with the same key signature and time signature. The lyrics are written below the treble staff.

2 Farewell, ladies, etc.

3 Sweet dreams, ladies, etc.

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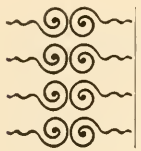
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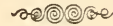
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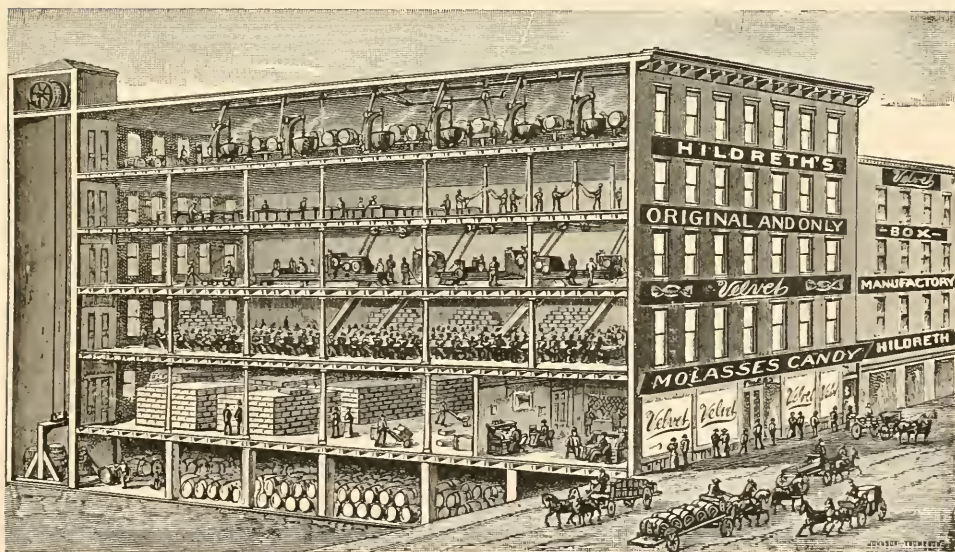
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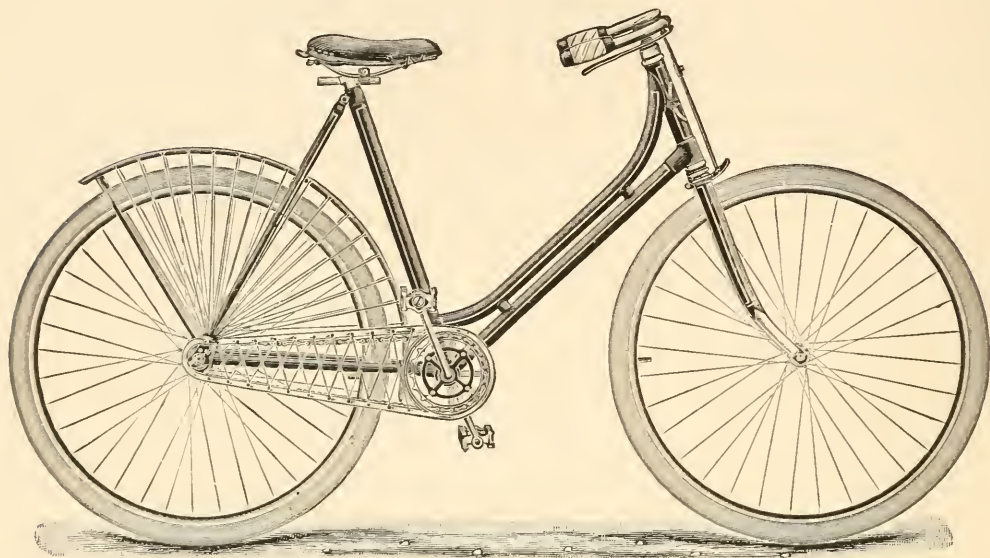
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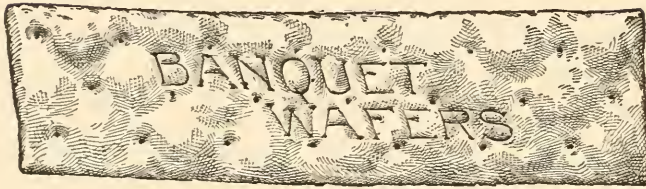
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