

qm

1954

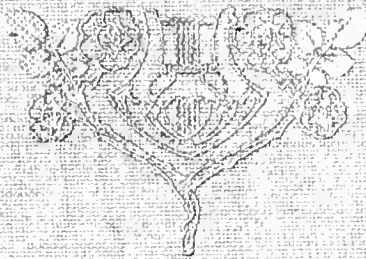
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1914

Hall

1914

Wellesley Song Book




Compiled and Edited by Cordelia C. Meyer, '96
and Robert H. Montgomery, '97. 3 3 3 3

Revised by Hamilton C. Macdonnell

Published, 1914, at Wellesley, Massachusetts.

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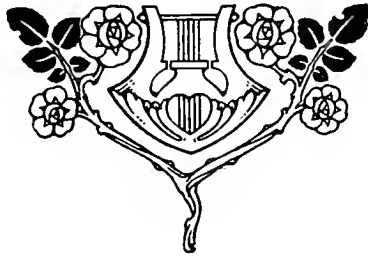
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Wellesley College



PRESENTED BY
Prof. H. C. Macdougall
115238



Wellesley Song Book



Compiled and Edited by Cordelia C. Nevers, '96
and Roberta H. Montgomery, '97. : : : :

Revised by Hamilton C. Macdougall

Published, 1914, at Wellesley, Massachusetts.

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and
MARY CASWELL

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MARY CASWELL

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PREFACE

Under the title "Songs of Wellesley" four editions of the popular songs of the College have been published. The editors associated with the various editions have been: Roberta H. Montgomery and Cordelia C. Nevers (first edition, 1897) Mary Caswell (editions of 1906, 1910, 1912).

The fifth edition has followed the precedent set by the earlier ones in printing only those class-,step- and crew-songs that belong to or are sung by the present college generation. The plates of all the editions, however, are on hand and if copies of any songs not included in the present edition are needed they can be furnished, if at least a month's notice is given, for a small sum.

By omitting obsolete and out-of-date songs room has been found for new material identified through authorship and actual use with Wellesley; thus appearing for the first time are several Christmas Carols from the old French, words translated by Miss Hazard, the carol "As Joseph was a-walking," music by Miss Hazard, the carol "The Kings of the East are riding" words by Miss Katharine Lee Bates, music by Mr C. G. Hamilton and two choir processions. For these many requests have been received. Two original solo songs that have secured for themselves a warm student welcome also find a place.

The Editor wishes to thank Miss Mary Caswell for her helpfulness and cooperation: without these the present Wellesley Songbook would have been impossible.

HAMILTON C. MACDOUGALL

Billings Hall, Wellesley College, September, 1914.

To Alma Mater

ANNE BARRETT HUGHES

Mrs. FLORA SMEALLIE WARD

Moderato

mf

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, Blessed fount of truth and love.
Our hearts de-vo-tion, may it nev-er Faithless or un-wor-thy prove.

mf

f *cresc* *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

f

p *mf* *f*

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

p

'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
 2. On the hills of our old Welles - ley, In the
 3. Col - lege days are from care and sor-row free, And
 4. Then we'll sing to our old Welles - ley, To our

oaks of our dear old Welles - ley, 'Tis with pleas - ure we meet, Our old
 halls of our dear old Welles - ley, There is right mer - ry cheer, There are
 oft will we seek in mem - o - ry The days that are past, Far too
 dear old Alma 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.

1914 Class Song

EUGENIA CORWIN

FLORENCE TRASK

Tempo di Marcia

1. Fair are thy woodlands, O Wellesley, Fair are thy fields and skies.
2. Great is our vis-ion, O Wellesley, Glad are our hearts and free.

Dear Al-ma Ma-ter to praise thee, Now let our song up- rise;
Light on our pathway for - ev-er, Light that we bring from thee.

Firm be our faith as the beech tree, Our love as the vio-let blue,
Col-lege of high in-spi-ra-tion, Col-lege of friendships dear,

Ev-er will Nineteen Fourteen serve thee, Our loy-al vows re-new.
Ev-er will Nineteen Fourteen serve thee, Love thee from year to year.

rit. *a tempo*

1914 Competition Song

(THIS SONG WON THE PRIZE IN 1912)

EUGENIA CORWIN
and ELIZABETH HIRSCH

MARION R. MULFORD

1. If mass co-he-rence u - ni - ty with bot - a - ny tags were tied, could they be
2. If on - ly once we had a chance to tell all the things we know, then here is

found in fresh-man themes? If the co - ef - fi - cient of a cat in a
just what we would say, The ro - mance of our pres - i - dent the

zoo ice box was spied, would the re - port - ers have had dreams? If
Hun - ne-well gar - dens show ar - ranged in math - e - mat - ic way. Miss

Jonah really swallowed the whale would a lunch in a pa - per bag go down in hy - gi - en - ic
Tufts is our E - van - ge - line by Long - fel - low named so well, our teachers are a famous

way? If Berk-ley stumbled on his mind Can you guess what he would say?
 clan, But they turned our dear back woodman out, Since he's not a mar-ried man!

2nd verse p pp ff

CHORUS

For it's at Welles - ley, at Welles - ley, They
 But it's at Welles - ley, at Welles - ley, You

teach you ev - ry-thing you ought to know, If e - ru - di - tion you're
 nev - er dare to tell the things you know, So if tra - di - tion you're

wish - in, It's the on - ly, on - ly place to go.
 wish - in, It's the on - ly, on - ly place to go.

2nd Chorus repeated pp

1914 Competition Song

(SENIOR YEAR)

ALMERIA BAILEY and
MARJORIE PECK

MARION R. MULFORD

Allegretto (and with spirit)

mf

1. We may de-cline with thanks, when giv-en a cut in class It
2. The Freshman's on - ly thought "I'll fol-low in Descartes' path, There's
3. We've a wonderful sci-ence, too, that we take at the end of the week When

mf

may be true our dol-lars go for ink spots on the grass; Though
not much in this un - i - verse ex - cept just me and math" The
mu - si - cal vespers are soft and low, and mis - sion - ar - ies speak. It's

we nev-er give out Welles-ley cheer in el - e-gant La - tin Prose You will
Laundry may shut its doors, ——— we will not be dis-mayed We'll do
o - ver on Tu - pe - lo, ——— on paths we close-ly scan That we

sel - dom find a Welles - ley girl, who out - ward turns her toes.
 up our Welles - ley Blue our - selves, we know it will not fade.
 stu - dy An - thro - pol - o - gy the ways of man.

CHORUS

For we have a sys - tem here at Welles - ley Of a

most ef - fec - tive kind It makes an a - capt - a - ble and

ac - tive, com - po - site mind. (1 & 2) We
 (3) Though the

learn to ex - cell in our Ath - le - tics, To
ways of man may be ec - cen - tric, We will

add up a hea - vy gro - cery bill, To wear a
mas - ter them with - out a do White

cap Welles - ley and gown girls with are per - fect grace And to
Welles - ley girls are in the world We will

run (run what) cheer (we'll cheer) a fire drill.
the Welles - ley Blue.

1914 Competition Song

(JUNIOR YEAR)

ALMERIA BAILEY
REBECCA BURT
BLANCHE DAVIS
ELIZABETH HIRSCH

MARION R. MULFORD

With animation

We're told of Berke-ley and his no - tions Things ex -
Oh, still we burn for in - form - a - tion And we

f *sostenuto*

ist - ing on - ly in our mind And we've wait - ed to hear de -
will pop the ques - tion yet, Was the no - ble Ac - a - dem - ic

cis - ions In the Fac - ul - ty's mind con - find We are
Coun - cil Ev - er put through our Har - ri - et? And

told of a new Student Build - ing When we come back in the
 how did we keep fo-ren-sic burn - ing When the old rule was ta -

fall And we've dreamed of Joint Com - mit-ties That nev - er
 boo? And was the "six days shalt thou la - bor" Ev - er

seem to "joint" at all. CHORUS
 found out side of "Q?" But we'll cheer, cheer, cheer for our

melody sustained

Welles - ley For it sure - ly is the best by far Our fo -

accelerando

ren - sics, bright burn - ing is - sues. Were nev - er thought of

accelerando

dim.

at Vas - sar or Bryn Mawr, Tho' Rad-cliffe girls are so clev - er Next to

dim.

Welles - ley, O what can they do? Though they sing the charms of Smith, They are

noth - ing but a myth, Here's to us and to the Welles - ley blue.

1915 Class Song

JUSTINE De P. ADAMS

MARGARET DICKEY GRIFFIN

Tempo Marcia

Hail to Nine-teen Fif-teen and to the Wellesley blue,

O cherished Al- ma Ma - ter our class is true to you.

Work - ing for strength and power, Know - ledge of the right,

Strive for the high - est, our col - or lead - ing on - ward t'ward the light.

Welles - ley, Al - ma Ma - ter, Nine-teen Fif - teen brings to you.

molto marcato

f

Detailed description: This system contains the first line of the song. The vocal line is in a soprano register, starting on a whole note G4 and moving through a series of eighth and quarter notes. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The tempo marking 'molto marcato' and dynamic 'f' are placed above the piano part.

Pledges of de - vo - tion and loy - al - ty so true

Detailed description: This system contains the second line of the song. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the same harmonic and rhythmic structure as the first system.

May she strive ev - er by word and deed to prove

Detailed description: This system contains the third line of the song. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains the same harmonic and rhythmic structure as the first system.

Wor - thy a daugh - ter of the Welles - ley blue .

Detailed description: This system contains the final line of the song. The vocal line concludes with a final note. The piano accompaniment ends with a final chord. A double bar line is present at the end of the system.

1915 Competition Song

(SOPHOMORE YEAR)

JUSTINE De P. ADAMS

MARGARET D. GRIFFIN

(*With a

p

1. Now once up-on a time there was a fresh-man so they say
 2. Now once up-on a time there was a soph'more so they say,
 3. Some jol-ly jun-iors went for-en-sic burn-ing so they say,
 4. Now once up-on a time there was a sen-ior, do you see,

p

one and a nine and a nineteen sixteen Welles-ley)

Hum _____

Who said she came to col-lege just to
 Who ran up in the Vil' a lot of
 And tried their ve-ry best to keep the
 Who joined the wom-an's Suffrage League and

study a-bit and play
 bills she could-n't pay,
 Soph'mores all a-way,
 scorned so-ci-e-ty,

(*Hum* _____)

(*With a one and a nine and a nineteen-Wellesley*)

Each
 She
 They
 She

W

* At the first performance of this song the Freshman cheer was spoken by the Altos, rhythm printed under the words

day she flunked and on each theme she got an aw - ful crit, And
 sat down at her desk and pon - dered feel - ing ve - ry blue, A
 did the deed, and wrote the dirge, and then in ter - ror lest Their
 worked down in the Set - tle - ments, for Wo - man's Votes she'd pray She

when she got her quiz - zes back she near - ly threw a fit Im -
 girl came in, she greet - ed her and said, "How do you do?" The
 class should be too smother'd in veils to sing with prop - er zest, They
 vowed e - ter - nal spin - ster - hood, said, "With the cause I'll stay!" And

ag - ine her dis - may to find She must on - ly play - a - bit.
 girl she sweet - ly smiled and said, "Mis - sion - a - ry pledg - es due!"
 sent the words to the So - pho - mores and thus their plight con - fessed.
 then pro - duced a dia - mond ring on her Com - mence - ment Day.

1st, 2nd and 3rd stanzas *D.C.* *4th stanza*

(Hum _____) (Hum _____)

* With a one and a nine and a nineteen Wellesley)

D.C.

* As before

1915 Crew Song

RUTH K. BENTON

* Music by TOD B. GALLOWAY
Arranged by M. D. GRIFFIN

Bieno marcato sempre

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat and a 6/8 time signature. The tempo/mood marking 'Bieno marcato sempre' is placed above the vocal staff. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

The second system continues the musical score. The vocal line begins with the lyrics 'Speed on Kos - ho - bi yel - low rose, —'. The piano accompaniment continues with the same rhythmic pattern as the first system, providing harmonic support for the vocal melody.

The third system continues the musical score. The vocal line begins with the lyrics 'Ov - er the bright waves glid - ing, Bear fif - teen's hope's and fif - teen's fame,'. The piano accompaniment continues with the same rhythmic pattern, supporting the vocal melody.

leggiero

Light o'er the wa - ters rid - ing. Like rose pe - tals blown by the

sum - mer breeze Swift as the ea - gle's flight,

Borne by the stroke of gleam - ing blades On - ward to - ward the

light Row - Row. - Row - Row Fif - teen is true to you.

1915 Competition Song

(THIS SONG WON THE PRIZE IN THE JUNIOR YEAR)

MARGUERITE WHITMARSH


MARGARET D. GRIFFIN

Mysteriously

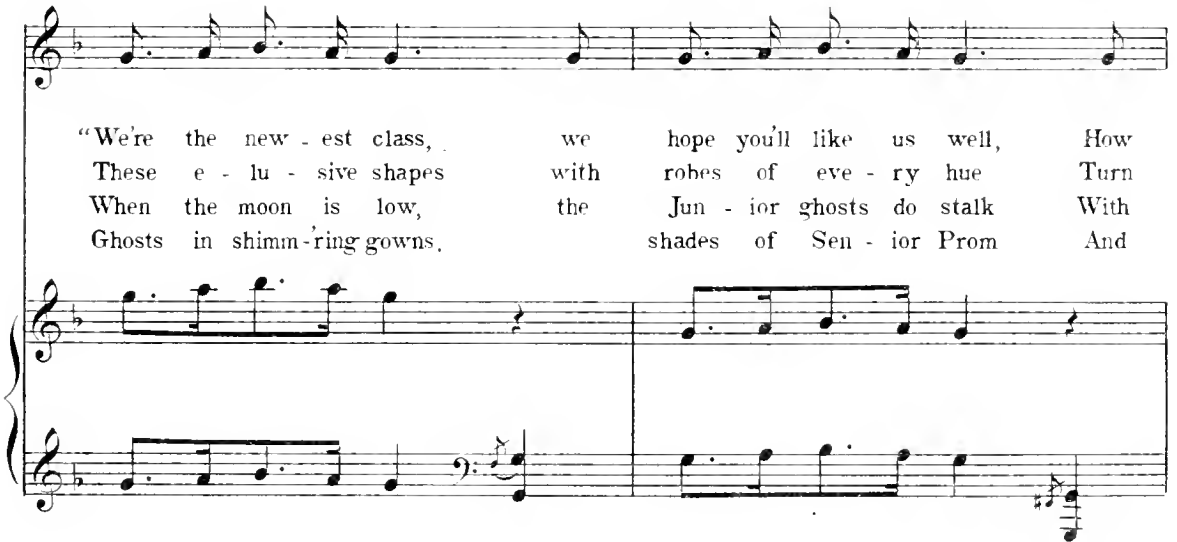
1. Of course you've heard of Caesar's ghosts, but they are tame be - side The
 2. The Sophomore ghosts on the oth - er hand, a - bout the cam - pus roam. They
 3. The Jun - ior ghosts haunt Tu - pe - lo, they guard this sa - cred spot Per -
 4. The Sen - ior ghosts are ma - ny kinds, they flit in cap and gown. Some

ghosts you'd find at Welles - ley, once you've tried; Now
 star - tle you with searchlights bright, West woods must be their home; They
 haps to warn un - for - tu - nates, lest they be caught; But
 ghosts sport a W, or key hung down And

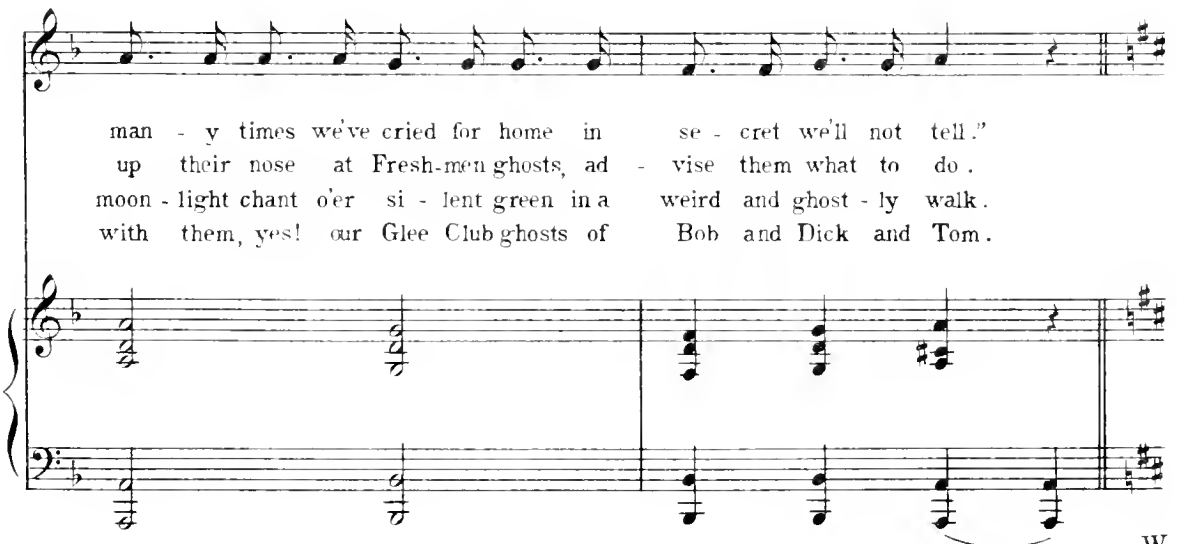
there's the ghost of Fresh - man year, of love - ly green - ish hue
 love to boast, these Sophomore ghosts, they won't let you for - get That
 Jun - ior ghosts are so - cial ghosts, and just twixt you and me Per -
 smil - ing vil - lage Sen - ior ghosts, with ghost - lets tag - ging on. A



Weep - ing, wail - ing in the "vil" 'whis - per - ing to you:
 they've a cheer all their own and will sur - prise you yet.
 haps they look for some - thing else they love "so - ci - e - ty."
 proc - tor ghost who sh - s us we won - der what we've done.



"We're the new - est class, we hope you'll like us well, How
 These e - lu - sive shapes with robes of eve - ry hue Turn
 When the moon is low, the Jun - ior ghosts do stalk With
 Ghosts in shimm - ring gowns, shades of Sen - ior Prom And



man - y times we've cried for home in se - cret we'll not tell."
 up their nose at Fresh - men ghosts, ad - vise them what to do.
 moon - light chant o'er si - lent green in a weird and ghost - ly walk.
 with them, yes! our Glee Club ghosts of Bob and Dick and Tom.

CHORUS

*Tempo Marcia*Soprano I
Soprano II

First system of musical notation for Soprano I and Soprano II. The music is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "Ghosts, ghosts, ghosts, numerous ghastly ghosts, Ghosts, ghosts, ghosts, but".

Ghosts, ghosts, ghosts, numerous ghastly ghosts, Ghosts, ghosts, ghosts, but

Alto

First system of musical notation for the Alto voice part. The music is in treble clef with a key signature of two sharps. The lyrics are: "Ghosts, ghosts, ghosts, numerous ghastly ghosts, Ghosts, ghosts, ghosts, but".

Ghosts, ghosts, ghosts, numerous ghastly ghosts, Ghosts, ghosts, ghosts, but

First system of piano accompaniment. The music is in treble and bass clefs with a key signature of two sharps. The dynamic marking is *mf*. The accompaniment consists of chords and moving lines in both hands.

Second system of musical notation for Soprano I and Soprano II. The lyrics are: "look and you will see The most pop-u-lar ghost and the best of all Is the". There is a handwritten annotation "pizz. acc" above the final note of the Soprano I line.

look and you will see The most pop-u-lar ghost and the best of all Is the

Second system of musical notation for the Alto voice part. The lyrics are: "look and you will see The most pop-u-lar ghost and the best of all Is the".

look and you will see The most pop-u-lar ghost and the best of all Is the

Second system of piano accompaniment. The music continues with chords and moving lines in both hands.

Third system of musical notation for Soprano I and Soprano II. The lyrics are: "ghost which is the spir - it of our Welles - ley.".

ghost which is the spir - it of our Welles - ley.

Third system of musical notation for the Alto voice part. The lyrics are: "ghost which is the spir - it of our Welles - ley.".

ghost which is the spir - it of our Welles - ley.

Third system of piano accompaniment. The music concludes with chords and moving lines in both hands.

1916 Class Song

MIRIAM VEDDER

ELEANOR C. TYLER

Moderato

1. To Welles-ley, our Wellesley, fair prais-es we sing, To her, ev-er
2. To Welles-ley, our Wellesley, for ev-er we'll sing, To her, through the

wor-thy our lov-al-ty bring, Our rose and our ma-ple the bril-lant red wear, Bright
years all our best tri-bute bring, Red ros-es may with-er and ma-ple leaves fall, But de-

CHORUS

pledge of the love and de-vo-tion we bear. Here to-gether, to-gether, we
vo-tion and love are un-chang-ing through all. So to-gether, for-ev-er, we'll

Marching time *f*

stand firm-ly true To nine-teen six-teen and, dear Welles-ley, to you.
stand firm-ly true To nine-teen six-teen and, dear Welles-ley, to you.

1916 Competition Song

(FRESHMAN YEAR)

MARGARET WARNER (THIS SONG WON THE PRIZE IN 1913)

ELEANOR TYLER
and HAZEL WATTS

Somewhat slowly, with sentiment.

Metody in the Alto; small notes to be sung softly.

Mem - o - ries of Welles - ley, What will they be?

We can on - ly fan - cy Vague - ly for - see

Mem - o - ries of Welles - ley, Who can ev - er tell

What the surg - ing thoughts bring back At the name we love so well.

poco ritard *Fine*

The musical score is written in G major and 4/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a steady accompaniment of chords and moving lines in both hands. The vocal line is marked with a piano (*p*) dynamic and includes performance instructions such as *poco ritard* and *Fine*. The lyrics are: "Mem - o - ries of Welles - ley, What will they be? We can on - ly fan - cy Vague - ly for - see Mem - o - ries of Welles - ley, Who can ev - er tell What the surg - ing thoughts bring back At the name we love so well." The score ends with a double bar line and a repeat sign.

* If sung without accompaniment this "g" must not be omitted

Somewhat faster

mf

1. Ves - pers in the chap - el dim With mu - sic soft and low, The
2. May time rev - els on the green, With child - ish fro - lic's gay, The

mf

shad - 'wy lake on a moon - light night, Pad - dlers pad - dling slow;
floats a - light with lan - terns bright, In Summer twi - light gray.

Class - es sing - ing on the steps Where the deep - 'ning shad - ows lie;
Plays down in the hol - low Where the rho - do - den - drons grow,

by. — D.C.
go.
ritard

f

Pag - eants gay of Tree Days, View'd in all the years gone by.
Hap - py scenes come crowd - ing fast, As back o'er the days we go.

f

ritard D.C.

1916 Step Song

(FRESHMAN YEAR)

THE WEARING OF THE GREEN

EDITH JONES

ELEANOR TYLER

Moderato

1. If a - ny-one should ask us, From Bos-ton to Da - mas - cus, Why we are
 2. At ev - ry oth - er col - lege, Of which we've an - y knowledge, Fresh - men are

wear - ing a col - or so gla - ring, We would answer him in tones of pride, With
 slight - ed, their wrongs are not right - ed, But at Wellesley quite the oth - er way, As

fa - ces all sé - rene, We're Freshmen at Wellesley, So we al - ways wear the green.
 this year we have seen, And we count it privilege, To wear the Freshman green.

CHORUS

Fresh - men we, of jol - ly sweet six - teen,
Sen - iors fine, who ask us up to dine,

Fresh men we, whose like was nev - er seen,
Jun - iors dear who sing for us and cheer,

We're a ver - dant crew, But we put it up to you,
Soph - o - mores so bright, Who give au - to rides at night,

Would - n't you just love to be a - wear - in' of 'the green?
Would - n't you just love to be a - wear - in' of the green?

1916 Competition Song

(SOPHOMORE YEAR)

ANGELA LOVELAND and
EDITH JONES

HAZEL WATTS

In swinging rhythm

mf

1. Lord Welles-ley was an I-rish-man lived man-y years a-go, As
2. Yes, Welles-ley town it's name de-rived or so the sto-ry tells From

brave and fine a gen-tle-man as I-rish soil could grow. Per-
one ac-complished daughter of that famed ex-pressman Wells. The

haps you think we're named for him In that e-vent you're wrong, His
town re-mained ob-sure for years Un-til the col-lege came And

grace is not the sub-ject of our song, For
short-ly im-mor-tal-ized the name, Oh!

REFRAIN

1. Welles - ley not from Er - in, comes the hon-or of the name we
 2. Welles - ley ours for - ev - er, be the hon-or of the name so

bear, we bear, From a ti - ny town spreads thy far re-nown to
 free, so free, From the har - bor state, to the Gol - den Gate we

all men eve - ry - where And to the col - lege so dear to us we
 live our loy - al - ty. And to the col - lege so dear to us we

pledge fi - del - i - ty. We strive ev - er to hon - or Welles - ley.
 pledge fi - del - i - ty. We strive ev - er to hon - or Welles - ley.

1916 Crew Song

Adapted from a Melody by
MOSZKOWSKY by HAZEL WATTS

mf

Lei Le - hu - a, e - choes our

Waltz rhythm

song from the shore, Dip, rise, pull

with ryth - mi - cal swing of the oar:

Ev - er on - ward, on to the goal six -

teen, With a dash and a flash of the crim - son Lei Le -

hu - a speed true, With a cheer ring - ing

clear for the crim - son Lei Le - hu - a and, six - teen's crew.

1917 Class Song

MARION P. SHIELDS
ALICE Y. WIEBER

HERMIONE BARKER

Moderato

1. O Wellesley, Al - ma Ma - ter, Nineteen Seventeen will strive to be
2. To thee we bring, dear Wellesley, these pledges staunch and true,

Ev - er as strong and up right as the Spruce our chosen tree, our tree. O
Loy - al - ty, de - vo - tion, love and faith - ful ser - vice ser - vice, too. O

may we to our col - lege be as loy - al and as true As the
may we, Al - ma Ma - ter, prove as class - es have be - fore Full

col - or of the corn flower and the Welles - ley blue.
wor - thy of the name both now and ev - er - more.

1917 Competition Song

(FRESHMAN YEAR)

ALICE WIEBER
MARION SHIELDS

MILDRED CONRAD

Allegro Moderato

1. When first we came to col-lege we were green as green could be With -
2. We walked in - to the chap-el and right up the cen-ter aisle And

out a notion what was meant by C. H. or Stu. G. We'd wan-der off the old brick wall and
wondered why the girls quite o-pen - ly be-gan to smile, Then fin - al-ly we realized that we

on the grass we'd stray Then we'd ask to meet Miss Har-ri - et and Ma - ry Hem-en - way.
were as green as grass, For there we sat right in the midst of all the Sen - ior class.

CHORUS (*faster*)

Oh, its fresh - men now and fresh-men all the day Oh! its

true of fresh-men now and ev - er - more That by

pain - ful blun - ders in the fresh - men way they

make the up - per class - men roar.

The Wellesley Cheer

Mrs. MAY SLEEPER RUGGLES



Tra la la la, tra la la la



tra la la la la la la W - E - L -



L - E - S - L - E - Y, Welles - - - ley.

To be sung briskly, no slower than metronome $\text{♩} = 84$; there ought to be no pause before the eighth measure.

Problems

OLIVE NEVIN, AMY L. GURLITZ
RACHEL W. PFLAUM, 1905

VICTOR HERBERT

Piano introduction in 2/4 time. The music starts with a piano (*p*) dynamic, then gradually increases through *poco* and *accel.* to a forte (*f*) dynamic. The melody is in the right hand, and the bass line is in the left hand.

Rather slowly

Vocal line for the first part of the song, starting with the tempo marking *Rather slowly*. The melody is written on a single staff.

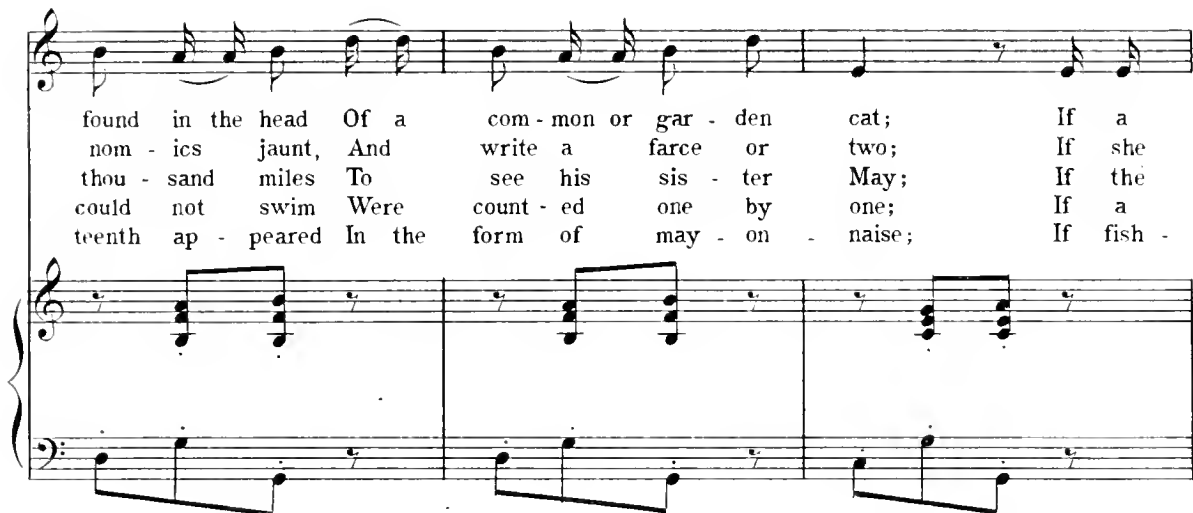
1. If the sides of a square are 8 by 2 And tri -
2. If a stu - dent has her Mon - day free With
3. If the el - e - va - tor took a trip Of
4. If a fire drill be - gan at eight By
5. If yel - low squash weighted six - teen pounds And were

Piano accompaniment for the first part of the song, corresponding to the vocal line above. It features a simple bass line in the left hand and chords in the right hand.

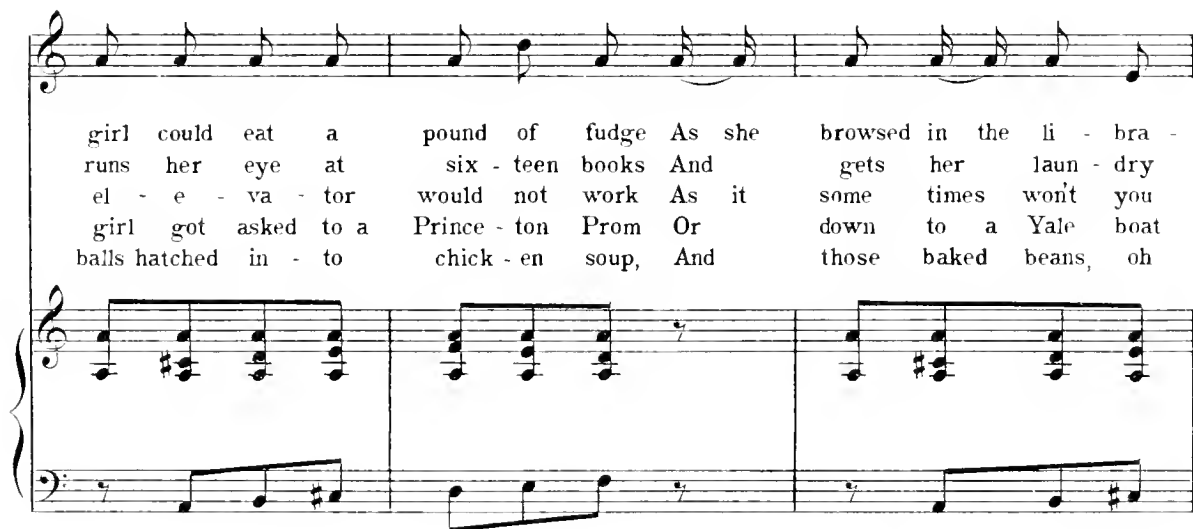
Vocal line for the second part of the song, continuing the melody from the first part.

ang - u - lar at that, And eight - y bones are
not a thing to do, But go on an ec - o -
sev - ral feet one day, And a broth - er came one
nine were al - most done If all the girls who
served in six - teen days, And on the sev - en -

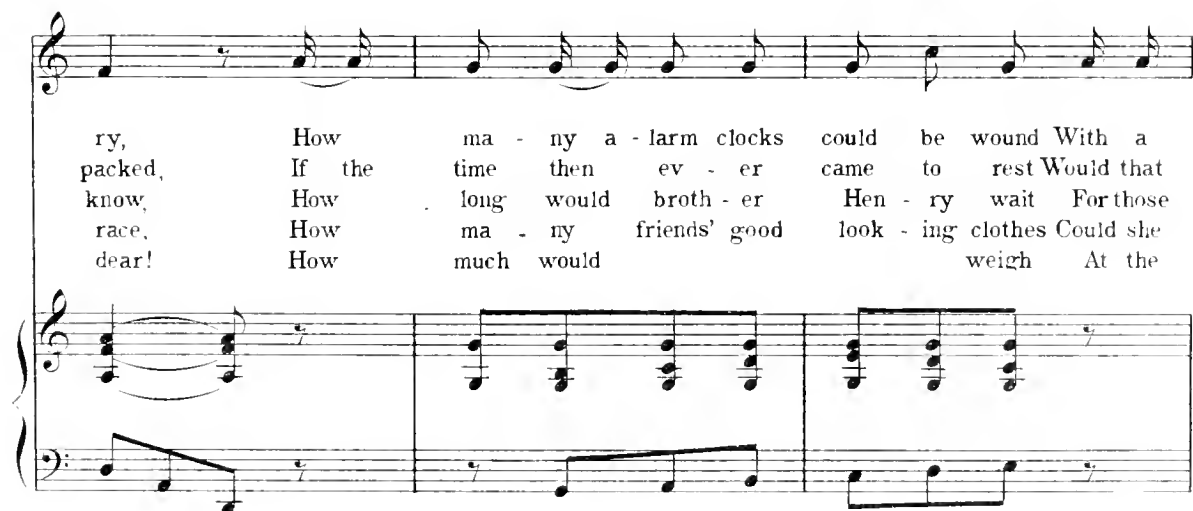
Piano accompaniment for the second part of the song, corresponding to the vocal line above. It continues the simple bass line and chordal accompaniment.



found in the head Of a com - mon or gar - den cat; If a
 nom - ics jaunt, And write a farce or two; If she
 thou - sand miles To see his sis - ter May; If the
 could not swim Were count - ed one by one; If a
 tenth ap - peared In the form of may - on - naise; If fish -



girl could eat a pound of fudge As she browsed in the li - bra -
 runs her eye at six - teen books And gets her laun - dry
 el - e - va - tor would not work As it some times won't dry
 girl got asked to a Prince - ton Prom Or down to a Yale boat
 balls hatched in - to chick - en soup, And those baked beans, oh



ry, How ma - ny a - larm clocks could be wound With a
 packed, If the time then ev - er came to rest Would that
 know, How long would broth - er Hen - ry wait For those
 race, How ma - ny friends' good look - ing clothes Could she
 dear! How much would weigh At the

Musical notation for the first system, featuring a vocal line with a melodic phrase and a piano accompaniment. A box highlights a specific chord in the piano part.

Phi Be - ta Kap - pa Key? Oh _____ Oh ____
girl know how to act? Oh _____ Oh ____
Eng - lish wheels to go? Oh _____ Oh ____
get in her suit case? Oh _____ Oh ____
end of sen - ior year? Oh _____ Oh ____

Piano accompaniment for the first system, showing the left and right hand parts.

Musical notation for the second system, including a vocal line with "Oh" and piano dynamics like "fz".

Musical notation for the third system, featuring a vocal line with the text "Prob-lems such as these have we" and piano accompaniment.

Welles - ley is no snap you see

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "Welles - ley is no snap you see". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Do not let your work pile up, Do it ev - 'ry

The second system continues the vocal line and piano accompaniment. The lyrics are "Do not let your work pile up, Do it ev - 'ry". The piano accompaniment maintains the same rhythmic pattern as the first system.

day . Then per - haps when you're grown up

The third system continues the vocal line and piano accompaniment. The lyrics are "day . Then per - haps when you're grown up". The piano accompaniment continues with the same rhythmic pattern.

You'll get your B. A. A.

The fourth system concludes the piece with a first and second ending. The lyrics are "You'll get your B. A. A.". The piano accompaniment includes dynamic markings: *p* (piano) at the beginning, *sfz* (sforzando) in the middle, and *sfz* at the end. The first ending leads back to the beginning of the system, while the second ending concludes the piece.

Marching Song

(1913's Competition Song in their Senior Year)

MARIE COLLINS 1913

BERENICE K. van SLYKE 1913

Lively: with vigorous rhythm

Per - haps you'd like to know _____ What makes our col - lege go _____ As
to know to know col - lege go

smooth as a ma - chine _____ And where we get our steam Just

how we rule the mass - es, What makes us go to class - es Just
rule the mass - es go, go to class - es

lis - ten and you'll hear it, _____ Its the Welles - ley, the

Welles - ley spir - it. The Welles - ley spir - it

we cheer it; Its fel - low - ship and swing

Thrill us as we sing re - vere it! Get near it and

cheer it! Cheer the Welles - ley, cheer the Welles - ley spir - it!

Lake Waban

LOUISE MANNING HODGKINS

GERMAN MELODY

1. Lake of gray at dawn - ing day,
 2. Lake of blue, a mer - ry crew
 3. Lake of gold with gems un - told,
 4. Lake of white at ho - ly night,

In soft shad - ows ly - ing; Wat - ers kissed by
 Cheer of thee would bor - row; Hap - py hours to
 On thy bos - som glow - ing; Pic - tures fair in
 In the moon - light gleam - ing; Soft - ly o'er thy

morn - ing mist, Ear - ly breez - es sigh - ing.
 day are ours, Weight - ed by no sor - row.
 am - bient air, Through the sun - set show - ing.
 wood - ed shore Sil - ver ra - diance stream - ing.

f

Fair - y vis - ion as thou art Soon thy fleet - ing
 Oth - er years may bring us tears Oth - er days be
 When the morn - ing hours are past Mem - ry's gaze is
 On the wave - lets bear a - way Ev - ry care we've

charms de - part: Ev - ry grace that
 full of fears; On - ly hope the
 east - ward cast, The gol - den time shall
 known to - day Bring, on thy re -

p

wins the heart, Like our youth is fly - ing.
 craft now steers, Cares are for the mor - row.
 then out last Each gift of thy be - stow - ing.
 turn - ing way Peace - ful, hap - py dream - ing.

p

The Wellesley Composite

Words adapted by LOTTIE EVELYN BATES

L. DENZA

Allegretto brillante

f

f

1. Some think _____ it worth their
2. Some think _____ the world was
3. Some think _____ it fun to

pp *p*

while to go to col - lege, _____ And so do I! _____
 made for grinds and drudg - es _____ To groan and sigh, _____
 take ex - a - m - i - na - tions, _____ But not so I! _____

— And so do I! ————— Some think —————
 — But not so I! ————— Some jeer —————
 — Oh! dear, not I! ————— A fact —————

— that on - ly men are fit for knowl - edge, ————— But not so
 — at bun - ny, scorn sardines and fudg - es, ————— And chocolate
 — that's proved with - out a dem - on - stra - tion, ————— I'll not de -

I! ————— Oh, no, not I! ————— I
 pie, ————— But not so I! ————— In
 ny, ————— No use to try! ————— But

love ————— to spend my days and nights dis - sect - ing —————
 math ————— e - mat - ics I may be de - fec - tive, —————
 to ————— the barge my feet are of - ten fly - ing, —————

The sli - my frog From marsh - y bog;
 I ween 'tis true, Of not a few!
 My woes to drown In Bos - ton town.

And see the sine and
 But sports and pas - times
 Non - cred it shall not

co - sine in - ter - sect - ing, With mon - strous
 are my chief e - lec - tive; I'm on the
 keep me al - ways sigh - ing, Nor teach - er's

log, Near mos - sy log.
 crew, And golf - club too!
 frown Crush light heart down.

CHORUS

Welles - ley, Welles - ley, on - ly to be there ———

Drives a - way each mel - an - cho - ly care; She charms my

p cresc.

p cresc.

cres - *cen* - *do ten.*

eye, My mus - cle trains, And gives me in - for - ma - tion rare. Al - ma Ma - ter

cres - *cen* - *do col canto*

f

1 2

fair, since thou art mine, My heart is thine. thine.

p

A Model College Girl

SCOTCH MELODY

Moderato

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

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.

Marching Song

DOROTHY HUGGINS 1915

ETHYLENE MATHER 1915

March tempo

mf

We are march-ing on - ward O'er the green to - day ———

mf

We're a class from Welles - ley An odd class so they say ———

March - ing on to give a cheer ——— For a splen - did col - lege year
Sen - ior *

All the cam - pus e - choes far and near ———

* "Even" may be substituted

* Other class names may be substituted

CHORUS

f

We're a class of jol - ly Jun - iors* Who are

gai - ly march - ing by We are

stars in ath - a - let - ics and our

ac - a - dem - ic's high Our

* Other class names may be substituted

col - or stands un - rival - led ———— Our ————

ban - ner gleams be - fore ———— It ————

lights the path and al - ways will from the wind to the vill We

cheer for Nine - teen Fif - teen * ev - er more ————

*Other numerals may be substituted

Crew Song

ALICE W. KELLOGG

Allegretto

p

The piano introduction consists of two measures. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady accompaniment of quarter notes. The key signature is one sharp (F#).

The vocal line begins with a melodic phrase of eighth notes, followed by a half note, and then a quarter note. A slur covers the first two lines of lyrics.

1. Breez-es from Wa-ban blow	gent - ly,	Day-light steals out of the
2. Swift-ly we move thro' the	wa - ters,	Sil-ver foam leaps from the
3. Home a-gain float we in	si - lence,	Si-lence un-brok-en by

The piano accompaniment continues with the same rhythmic pattern as the introduction, supporting the vocal line.

The vocal line continues with a melodic phrase of eighth notes, followed by a half note, and then a quarter note.

sky,	Birds their sweet songs all are	hush - ing,
oar,	Farth-er and farther be - hind	us,
song,	For with each splash of the	oar - dip,

The piano accompaniment continues with the same rhythmic pattern as the introduction, supporting the vocal line.

Shad - ows of eve - ning draw nigh. Now in our bark fair and
 Leave we the shad - ow - y shore; Leave it but back thro' the
 Mem - o - ries man - i - fold throng. Fare - well — now to the

state still ly, Float we a - way and a -
 ness, Mes - sage of mu - sic we
 breeze, es, And moon of the silv - ery

way;
 send,
 light, Ra - di - ant moon - beams and
 That now with the rhy - m of
 Beau - ti - ful wa - ters of

star - light, Guid - ing our path with their ray.
 rip - ples, And now with the breez - es doth blend.
 Wa - ban, Sad - ly we bid you good - night.

Where, O Where?

1. Where, O where are the ver-dant freshmen Where, O where, are the ver - dant
They've gone out from the math - e - mat - ics, They've gone out from their math - e -

Freshmen, Where, O where are the ver-dant Freshman, Safe now in the Soph'more Class.
mat - ics, They've gone out from their mat - e - 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 Alumnae ?
Lost, lost in the wide, wide world .
They've gone out from their dreams and theories,
Atoms lost in the wide, wide world .

Like Shadows O'er the Grass

TREE DAY SONG 1914

JAMES MARYFRANK GARDNER

KATHERINE K. DAVIS

Allegro *p*

Sop. I

1. Like shad - ows o'er the grass ——— The
2. Like shad - ows o'er the grass ——— The

Sop. II
Alto

p

cresc.

danc - ing maid - ens pass, ——— Like shadows swift of
danc - ing maid - ens pass, ——— To seek a won - drous

string *a tempo*

cresc. string *a tempo* *mf*

bird - wings, spread a moment in the sun. And
vis - ion, change - ful, ra - dant in the sun. Up -

mf *p*

mf *p*

The musical score is written for Soprano I, Soprano II/Alto, and Piano. It features two vocal parts with lyrics and a piano accompaniment. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro' and the dynamics range from piano (p) to mezzo-forte (mf). The score includes various musical notations such as slurs, crescendos, and dynamic markings.

in their brief sweet spring — Young wor-ship each did bring To
 on her moth-like wings — The morn-ing dew still clings To

rall. *a tempo*
 Ve - nus, queen of love im - mor - tal one.
 Psy - che, bright haired child, and mor - tal one.

f

rall. *f* *a tempo*

cresc.
 As the pae - an upward float - ed Like the thrush - es song at ev - en,
 And a pae - an upward float - ed Like the thrush - es song at ev - en,

pp *mf'* *p* *mf'*

pp *cresc.* *mf'* *p* *mf'*

All the notes fell gold - en throat - ed from the throng.
 All the notes fell gold - en throat - ed from the throng.

The first system of music features a vocal line and 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. It contains two lines of lyrics. The piano accompaniment is in a grand staff (treble and bass clefs) and features a melody in the right hand and a bass line in the left hand. Dynamics include a forte (*f*) marking at the beginning of the piano part.

Ve - nus list' - ning heard them of - fer praise to love, to
 Psy - che list' - ning heard them of - fer praise to youth to

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics and dynamic markings of *mf* and *cresc.*. The piano accompaniment also includes a *cresc.* marking. The musical notation includes various note values and rests.

love e - ter - nal In their song. _____
 youth e - ter - nal In their song. _____

The third system of music concludes the vocal line and piano accompaniment. The vocal line includes the lyrics and dynamic markings of *f*, *cresc.*, and *ff*. The piano accompaniment includes a *rall. cresc.* marking and a *ff* marking. The system ends with a double bar line.

Critics

GERTRUDE SOUTHER 1913

H. C. M.

In strict time

If you think that math's the
 If you wish the Kings of
 If you think the doubts of
 If you make a se - rious

lim - it If your an - ger boils at gym If you real - ly think your
 Is - rael Had - n't fal - len to you lot, If you can't see why those
 Descartes Would shock your dear Ma - ma If you don't think high - er
 er - ror Thro' a no - tice you've not read, If your best be - loved in -

eye - sight From themes is grow - ing dim. If you
 dail - ies Must go in on the dot, If you
 crit - ics A - gree with your Pa - pa, If the
 struct - or Just sim - ply cuts you dead, If for

can't see why in - struct - ors Want you to be so
 wish all forms of log - ic Were waft - ed to the
 stern non ac - a - dem - ic Your longed for right de -
 some un - heard of rea - son Your stand - ing fails to

wise skies Don't in your an - ger rage and burn, But
 nies rise

tell folks how you would re - form, For an - y one, how -

ev - er wrong can crit, crit, crit, crit, crit - i - cise.

Stepsong

OLIVE A. NEVIN

OLIVE A. NEVIN 1905

Con moto espressivo

1. Ghost - like o'er the mir - ror lake The twi - light shad - ows
 2. Si - lent lest we break the charm, We watch the fad - ing
 3. Slow - ly now we go our way With eyes that dim - ly

creep; _____ The wind that lull'd the waves to rest Is
 light; _____ How dark the chap - el walls! how still The
 see; _____ And leave the steps a - lone at last To

cresc.

fast a - sleep, is fast _____ a - sleep.
 steps to - night! the steps _____ to - night!
 mem - o - ry, to mem o - ry.

dim. *poco rit.*

As Joseph Was a Walking

CHRISTMAS CAROL

OLD ENGLISH

*CAROLINE HAZARD

1. As Joseph was a walk - ing He heard an an - gel sing "This
 2. "He neith - er shall be wash - en With white wine nor with red, But
 3. As Joseph was a walk - ing This did the an - gel sing, And

night shall be the birth - night Of Christ our heaven - ly king. His
 with the fair spring wa - ter That on you shall be shed. He
 Mar - y's son at mid - night Was born to be our King. Then

birth - bed shall be neith - er In house - en nor in hall, Nor
 neith - er shall be cloth - ed In pur - ple nor in pall, But
 be ye glad, good peo - ple, At this time of the year, And

in the place of Par - a - dise But in the ox - en's stall.
 in the fair white lin - en That u - sen ba - bies all."
 light you up your can - dles For His star shin - eth clear.

* By kind permission of Mrs. Hazard

The Angels

CHRISTMAS CAROL

Words translated by
CAROLINE HAZARD

(From the French)

Music Arr'd by
H. C. MACDOUGALL

Commodo

1. An - gels o'er the coun - try side Are
 2. Shepherds tell me why this song,
 3. They an - nounce a ho - ly birth, A
 4. Shepherds leave your low - ly cares,
 5. Seek that qui - et vil - lage street

sing - ing a ce - lest - ial hymn Moun - tain ech - oes
 Where - fore is this joy - ous strain? What vic - tor comes in
 Sav - iour born in Is - ra - el Peace has come to
 Join the joy - ful an - gel band; Bring your grate - ful
 Where the prince of peace is born; Join with an - gel

far and wide Re - peat the chant of ser - a - phim.
 val - or strong? Who re - ceives his glad ac - claim?
 reign on earth, Joy de - scends with man to dwell.
 psalms and prayers, Wake the hap - py sleep - ing land.
 voic - es sweet, Wel - com - ing the hap - py morn .

Glo - ri - a

mf

in ex - cel - sis De - lo Glo - ri - a

f

in ex - cel - sis De - lo. De - o.

ff rit.

What Child is This?

CHRISTMAS CAROL

Music Arr'd by
H. C. MACDOUGALL

Not too fast

p

1. What child is this who laid to rest On
2. Why lies He in such mean es - tate Where
3. So bring Him in - cence gold and myrrh Come

p

Mar - y's lap is sleep - ing, Whom an - gels greet with
ox and ass are feed - ing? Good Christ - ian fear, for
peas - ant, king to own Him. The King of Kings sal -

an - thems sweet While shep - herds watch are keep - ing?
sin - ners here The sil - ent Word is plead - ing.
va - tion brings Let lov - ing hearts en - throne Him.

f

This, this is Christ the king, Whom shep - herds guard and
 Nails, spear shall pierce Him through, The cross be borne for
 Raise, raise the song on high The vir - gin sings her

f

an - gels sing. Haste, haste to
 me, for you. Hail, hail the
 lul - la - by. Joy, joy for

bring Him laud, The babe the son of Mar - y.
 Word made flesh, The babe the son of Mar - y.
 Christ is born, The babe the son of Mar - y.

The Cherry Tree Carol

Arr'd by
H. C. MACDOUGALL

(From the Old English)

Words and Music
TRADITIONAL

1. * Jo - seph was an old man, An old man was he: He
2. As they went a walk - ing In the gar - den so gay Maid

mar - ried sweet Mar - y, The queen of Gal - li - lee.
Mar - y spied cher - ries Hang - ing ov - er yon tree.

3. Mary said to Joseph,
With her sweet lips so mild,
"Pluck those cherries, Joseph,
For to give to my child."

4. "O then," replied Joseph,
With words so unkind,
"I will pluck no cherries
For to give to thy child."

5. Mary said to cherry tree,
"Bow down to my knee,
That I may pluck cherries
By one, two and three."

6. The uppermost sprig then
Bow'd down to her knee;
"Thus you may see, Joseph,
These cherries are for me."

7. "O eat your cherries, Mary,
O eat your cherries now,
O eat your cherries, Mary,
That grow upon the bow."

8. As Joseph was a-walking
He heard the angels sing,
"This night shall be born
Our heavenly king."

9. He neither shall be born
In house nor in hall,
Nor in the place of paradise,
But in an ox stall.

10. He shall not be clothed
In purple nor in pall,
But all in fair linen,
As wear babies all.

11. He shall not be rocked
In silver nor in gold,
But in a wooden cradle
That rocks on the mold."

12. Mary took her baby,
She dressed him so sweet,
She laid him in a manger,
All there for to sleep.

13. As she stood over him
She heard angels sing,
"O bless our dear Saviour,
Our heavenly king."

* These small notes are for the first syllable of the 4th, 6th, 7th, 8th and 9th stanzas

The Kings of the East are Riding*

WALLACE

CHRISTMAS CAROL

CLARENCE G. HAMILTON

KATHARINE LEE BATES

1. The Kings of the East are rid - ing To - night to Beth - le - hem; The
 2. To a strange sweet song of Zi - on The star - ry host troops forth. The
 3. There beams a - bove a man - ger The child face of a star; A -

sun - set glows di - vid - ing, The Kings of the East are rid - ing, A
 gold - en - gilded O - ri - on To a strange sweet song of Zi - on The
 mid the stars a stran - ger, It beams a - bove a man - ger, What

star their journey guid - ing, Gleam - ing with gold and gem, The
 Arch - er and the Li - on The watch - ers of the North; To a
 means this e - ther rang - er To pause where poor folk are? There

Kings of the East are rid - ing To - night to Beth - le - hem.
 strange sweet song of Zi - on The star - ry host troops forth.
 beams a - bove a man - ger The child face of a star.

* By kind permission of Miss Bates and Mr. Hamilton

Ye Shepherds Leave Your Flocks

Translation by CAROLINE HAZARD CHRISTMAS CAROL

Words and Music
OLD FENCH

Briskly

p

1. Ye shep-herds leave The care of flocks so flee-cy, Your
 2. Ye will find Him Lie cra-dled in a sta-ble, A
 3. Kings of the East The star il-lumes your path-way To
 4. Spir-it di-vine, To whom all things are possi-ble, Pierce

shep-herd crook And soft-ly run-ning brook, And change your
 ten-der child In dark-est mid-night cold, O love most
 this great king An hom-age pure you bring The rad-iant
 our heart's night With thine own liv-ing light; Move us to

tears To joy pro-found and sing-ing. O come in ad-o-ra-tion, To
 great We own thy might-y pow'r: The love that comes to keep; He
 star Leads ye to the full day-light Of this sun far from hence O
 praise, We praise thee for Thy mer-cy, For God Him-self hath given New

Him, to Him who brings you con-so-la-tion.
 is, he is, he is the shep-herd of His sheep.
 bring, O bring, O bring gold myrrh and frank-in-cense.
 life, new life, new life to make our earth a heaven.

ff

The Shadows of the Evening Hours

ADELAIDE ANNE PROCTOR

LOUSIE CRAWFORD 1914

1. The shad-ows of the evening hours, Fall from the dark'ning sky. Up -

2. Slow - ly the rays of day-light fade, So fade with - in the heart The

3. Let peace, O Lord, Thy peace, O God, Up - on our souls de - scend. From

on the fra-grance of the flow'rs The dews of eve-ning lie: Be - Slow -
hopes in earth - ly love and joy That one by one de - part. Give
mid - night fears and per - ils Thou Our trem - bling hearts de - fend:

fore Thy throne, O Lord of heav'n, We kneel at close of day; Look
ly the bright stars, one by one, With - in the heav - ens shine; Give
us a res - pite from our toil, Calm and sub - due our woes; Through

on Thy child - ren from on high, And hear us while we pray.
us, O Lord, fresh hopes in heaven And trust in things di - vine.
the long day we suf - fer, Lord, O give us now re - pose.

America the Beautiful

KATHARINE LEE BATES

CLARENCE G. HAMILTON

Con moto
mf

1. O beau - ti - ful for spa - cious skies, For am - ber waves of
 2. O beau - ti - ful for pil - grim feet, Whose stern, im - pas - sioned
 3. O beau - ti - ful for glo - rious tale Of lib - er - a - ting
 4. O beau - ti - ful for pa - triot dream That sees be - yond the

grain; For pur - ple moun - tain ma - jes - ties A - bove the
 stress A thor - ough fare for free - dom - beat A - cross the
 strife, When val - iant - ly, for man's a - vail, Men lav - ished
 years Thine al - a - bas - ter cit - ies gleam Un - dimmed by

fruit - ed plain! A - mer - i - ca! A -
 wil - der - ness! A - mer - i - ca! A -
 pre - cious life! A - mer - i - ca! A -
 hu - man tears! A - mer - i - ca! A -

mer - i - ca! God shed His grace on thee, And crown thy
 mer - i - ca! God mend thine ev - 'ry flaw, Con - firm thy
 mer - i - ca! May God thy gold re - fine, Till all suc -
 mer - i - ca! God shed His grace on thee, And crown thy

good with broth - er - hood, From sea to shin - ing sea, And crown thy
 soul in self - con - trol, Thy lib - er - ty in law, Con - firm thy
 cess be no - ble - ness, and ev - 'ry gain di - vine, Till all suc -
 good with broth - er - hood, From sea to shin - ing sea, And crown thy

good with broth - er - hood From sea to shin - ing sea!
 soul in self - con - trol, Thy lib - er - ty in law!
 cess be no - ble - ness, And ev - 'ry gain di - vine!
 good with broth - er - hood, From sea to shin - ing sea!

Gertrude

Latin, 5th cent.

Tr. JOHN ELLERTON, 1865

H. C. MACDOUGALL

1. Sing Al - le - lu - ia forth in du-teous praise, Ye cit - i -
 2. Ye powers who stand be - fore the e - ter - nal Light, In hymn - ing
 3. The ho - ly cit - y shall take up your strain And with glad

zens of heaven, oh, sweet - ly raise An end - less, end - less Al - le -
 choirs re - ch - o to the height An end - less, end - less Al - le -
 sounds re - sound - ing wake a - gain An end - less, end - less Al - le -

lu - ia. Al - le - lu - ia, Al - le - lu - ia.
 lu - ia. Al - le - lu - ia, Al - le - lu - ia.
 lu - ia. Al - le - lu - ia, Al - le - lu - ia.

The Look

SARA TEASDALE*

ELIZABETH van L. LIMONT

Moderato

Piano introduction in 4/8 time, marked *Moderato*. The music is in a minor key and features a delicate, flowing melody in the right hand and a simple harmonic accompaniment in the left hand. The piece begins with a *p* (piano) dynamic.

1. Strep- on kissed me in the spring And Rob - in in the fall;
 2. Strep- on's kiss was lost in jest And Rob - in's lost in play,

Vocal line and piano accompaniment for the first two lines of lyrics. The piano accompaniment continues with a steady accompaniment, marked *p*.

Co - lin on - ly looked at me And nev - er kissed at all.
 But the kiss in Co - lin's eyes Haunts me night and day.

Vocal line and piano accompaniment for the third and fourth lines of lyrics. The piano accompaniment continues with a steady accompaniment.

Co - lin on - ly looked at me And nev - er kissed at all.
 But the kiss in Co - lin's eyes Haunts me night and day.

Vocal line and piano accompaniment for the final lines of lyrics. The piano accompaniment includes the instruction *Tempo molto espressivo* and *colla voce*. The piece concludes with a *pp* (pianissimo) dynamic.

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Three Fishers

Rev. CHARLES KINGSLEY

MIRIAM GROVER, 1914

p *mf*

mp

1. Three fish - ers went sail - ing out in - to the west, Out
 2. Three wives sat up in the light - house tow - er, And
 3. Three corp - ses lay out on the shin - ing sands In the

in - to the west as the sun went down, Each
 they trim'd the lamps as the sun went down, They
 morn - ing gleam as the tide went down, And the

thought on the wo - man who loved him the best And the
 looked at the squall and they looked at the shower And the
 wo - men are weep - ing and wring - ing their hands For

child-ren stood watching them out of the town; For men must work and
 nightwrack came roll-ing up rag-ged and brown; For men must work and
 those who will nev-er come back to the town; For men must work and

wo-men must weep And there's lit-tle to earn and
 wo-men must weep Though storms be sud-den and
 wo-men must weep And the soon-er its o'er the

man-y to keep Tho' the har-bor bar be
 wa-ters deep And the har-bor bar be
 soon-er to sleep And good-bye to the bar and its

moan ing.
 moan ing.
 moan ing.

1913 Class Song

GERTRUDE SOUTHER and RUTH HYPES

Music: Arrangement from "Caractacus" by Sir Edward Elgar (Copyright)

- 1 O Wellesley, Alma Mater, we sing our praise to thee,
For happy days we're spending in dear old Wellesley.
To thee we owe our friendships which us together bind,
And lasting inspiration both of heart and mind.

- 2 Our class of nineteen thirteen brings loyalty to thee,
With firm determination to ever faithful be.
The blue flag is our standard, to every flower preferred;
With this may we strive on, "By work and not by word."

Our Wellesley

EMILIE H. CALLAWAY

Music: "One That He Loves Best." by Edward W. Corliss (Copyright)

Sing of the rocks and shore,
Gay summer days of yore,
Isles of fabled story;
Halls that have rung with fame,
Land of a mighty name,
Name of splendid glory.
Many a place is dear,
Memory holds it near,
Filled with light and beauty;
Yet we all declare that there's a place that is best of all.
Yes, there is one that is always best of all,
Yes, there is one that holds our hearts in thrall.
One that we love alone,
One that we call our own,
One that we love best.
For we love our Wellesley, fair and free,
Our college beautiful;
For we love each flower and path and tree,
Our college beautiful.
Then we'll sing with friends we've known and loved,
The friends so staunch and true,
To the college that is best of all,
All hail to the Wellesley blue.

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