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1954

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1921

Wellesley Song Book



EIGHTH EDITION

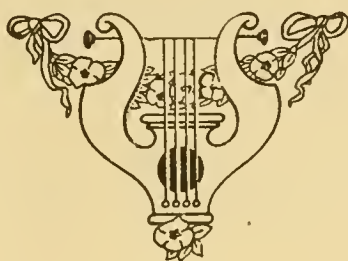
Published at

Wellesley College, Wellesley, Massachusetts

By H. C. Macdougall

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The Wellesley Song Book was originally compiled by Cordelia C. Nevers, '96 and Roberta H. Montgomery, '97 in 1897.

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PREFACE TO THE FIFTH EDITION

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By omitting obsolete and out-of-date songs, room has been found for new material identified through authorship and actual use with Wellesley; thus appearing for the first time are several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 processionalists. 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.

PREFACE TO THE SIXTH EDITION

Added to the present edition are the competition songs for 1915, 1917's Crew Song, 1916's Marching Song, 1918's Class Song, the processional "O day of rest and gladness" and Miss Lucy A. Plympton's charming music to Sophie Jewett's "Nativity Song." Billings Hall, Wellesley College, June, 1915.

PREFACE TO THE SEVENTH EDITION

Songs no longer in use at Wellesley have been omitted from the present edition, but all the newer class and competition songs have been added. For use in community sings it has been thought wise to include many of the national songs of our Allies.

No apology need be made for the publication of a fresh edition of the Song Book at this time, since the net proceeds of its sale are given to the fund for student aid.

H. C. MACDOUGALL

Billings Hall, Wellesley College, August, 1918

PREFACE TO THE EIGHTH EDITION

Since the publication of the seventh edition of the Wellesley Song Book a supplement has been issued, and the present edition contains all the songs from the seventh edition and the supplement to that edition used by the present generation of Wellesley students, together with the latest competition songs and class songs. It is to be regretted that the expense of printing precludes retaining all the old favorites, for if this were done the Song Book would be too expensive for the average purse.

As with previous editions the net proceeds go to the fund for student aid.

H. C. MACDOUGALL

Billings Hall, Wellesley College, May, 1921

To Alma Mater

ANNE BARRETT HUGHES

Mrs. FLORA SMEALLIE WARD

Moderato

mf

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, Blessed fount of truth and love.
 (Our heart's 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.

Competition Song

ALMERIA BAILEY
REBECCA BURT
BLANCHE DAVIS
ELIZABETH HIRSCH

1914

MARION R. MULFORD, 1914

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

ist-ing on-ly in the 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

CHORUS

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

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.

Competition Song

(THIS SONG WON THE PRIZE IN 1912)

EUGENIA CORWIN, 1914
and ELIZABETH HIRSCH, 1914

MARJON R. MULFORD, 1914

1. If mass, co-he-rence, u - ni - ty with bot - a - ny tags were tied, would 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 bad 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

1915 Class Song

JUSTINE De P. ADAMS

MARGARET DICKEY GRIFFIN

Tempo Marcia

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

Our 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

f *molto marcato*

The first system consists of a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo is marked 'molto marcato' and the dynamic is 'f'.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a half note D5, followed by quarter notes E5, F5, and G5, then a half note A5. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

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

The third system continues the vocal line and piano accompaniment. The vocal line has a half note B5, followed by quarter notes C6, D6, and E6, then a half note F6. The piano accompaniment continues with the same rhythmic and harmonic structure.

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

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a half note G6, followed by quarter notes A6, B6, and C7, then a half note D7. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

Competition Song

(THIS SONG WON THE PRIZE IN 1914)

MARGUERITE WHITMARSH, 1915

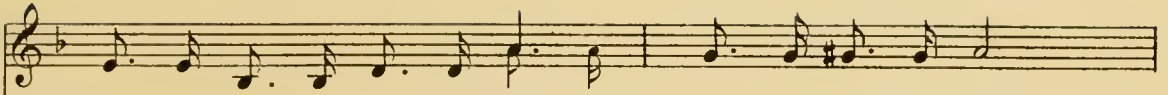
MARGARET D. GRIFFIN, 1915

Mysteriously

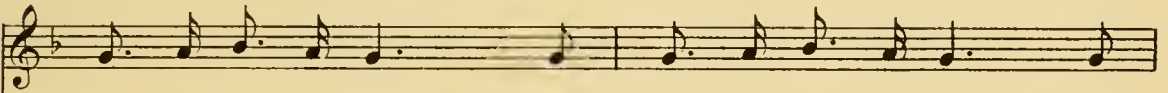
1. Of course you've heard of Caesar's ghosts, but they are tame be-side The
 2. The Sophomore ghosts on the oth-er hand, a-bout the cam-pus roam. They
 3. The Jun-ior ghosts haunt Tu-pe-lo; they guard this sa-cred spot, Per-
 4. The Sen-ior ghosts are ma-ny kinds, they flit in cap and gown. Some

ghosts you'll 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

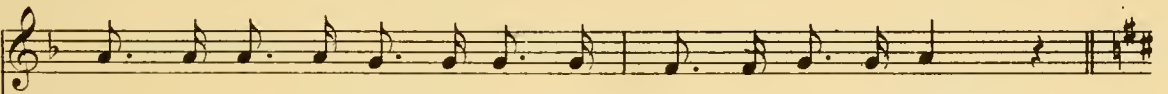
there's the ghost of Fresh-man year, of love-ly green-ish hue
 love to boast, these Sophomore ghosts, they won't let you for-get That
 Jun-ior ghosts are so-cial ghosts and just twixt you and me Per-
 smil-ing vil-lage Sen-ior ghosts, with ghost-lets tag-ging on. A



Weep - ing, wail - ing in the "vill" 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 G major (one sharp) and 4/4 time. The Soprano I part has a melodic line with eighth and quarter notes. The Soprano II part has a more rhythmic accompaniment with chords and eighth notes.

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

Alto

First system of musical notation for the Alto voice part. It features a melodic line with eighth and quarter notes, mirroring the Soprano I part.

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

First system of piano accompaniment. It includes both treble and bass clefs. The right hand plays chords and moving lines, while the left hand provides a steady bass line. A dynamic marking of *mf* (mezzo-forte) is present.

Second system of musical notation for Soprano I and Soprano II. The Soprano I part has a triplet of eighth notes. The Soprano II part continues with its accompaniment.

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. It includes a triplet of eighth notes.

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

Second system of piano accompaniment. The right hand features a triplet of eighth notes in the melody. The left hand continues with the bass line.

Third system of musical notation for Soprano I and Soprano II. The Soprano I part has a melodic line with quarter and eighth notes. The Soprano II part continues with its accompaniment.

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

Third system of musical notation for the Alto voice part. It includes a melodic line with quarter and eighth notes.

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

Third system of piano accompaniment. The right hand features a melodic line with quarter and eighth notes. The left hand continues with the bass line. The system concludes with a double bar line.

The Prairie Flower

Composer Unknown

Vivace

No - bod - y ev - er cul - ti - va - ted me Ha! Ha! I'm wild!
 Welles - ley has cul - ti - va - ted me Ha! Ha! I'm tame!

I've been grow - ing as you see Since I was a child
 I've been learn - ing eve - ry hour Ev - er since I came I

I'm a lit - tle prair - ie flower, Grow - ing wild - er ev' - ry hour, For
 was a lit - tle prair - ie flower, Grow - ing wild - er ev' - ry hour, But

no - bod - y ev - er cul - ti - va - ted me Ha! Ha! I'm wild!
 Welles - ley has cul - ti - va - ted me Ha! Ha! I'm tame!

Marching Song

HELEN GEHRIS, 1916
REBECCA MEAKER, 1916

HAZEL WATTS, 1916

March tempo

We're Nine - teen Six - teen* march-ing on - - ward, Marching

on through Welles - - ley with a rous - ing song.

Fresh - man year when first we came — And first took

up the name — Our love was strong, Our love was strong, O Nine-teen

*Other numerals may be substituted.

Six - teen, We are all re - ly - - - ing on your

jus - ti - fy - - - ing Welles - ley's faith in - you, With a

sin - gle strong en - deav - or We will march a - long for - ev - er, For the

glo - ry of ——— our Nine - teen Six - - - teen.

ff

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 Hobbes and Descartes
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 .

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 one* so they say _____

We're the class - es of Welles-ley And all in glad ar - ray _____

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 _____

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are written below the vocal line, with some words in brackets and an asterisk indicating substitutions.

* "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 - ors stands un - rival - led ——— Our ———

ban - ners gleams be fore ——— It

lights the path and al - ways will from the "quad" to the "vill". We

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

* Other numerals may be substituted

Crew Song

Adapted from a Melody by
MOSZKOWSKI by HAZEL WATTS, 1916

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; _____

Detailed description of the musical score: The score is written for voice and piano. It consists of three systems. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is two sharps (D major) and the time signature is 3/4. The first system begins with a vocal line starting on a whole note 'Lei' and continues with 'Le - hu - a, e - choes our'. The piano accompaniment starts with a 'Waltz rhythm' and features chords and moving lines in both hands. The second system continues the vocal line with 'song from the shore, _____ Dip, rise, pull'. The piano accompaniment continues with similar harmonic support. The third system concludes the vocal line with 'with ryth - mi - cal swing of the oar; _____'. The piano accompaniment ends with a final cadence. Dynamics include a mezzo-forte (*mf*) marking at the beginning.

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.

Step Song

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.*

Like Shadows O'er the Grass

TREE DAY SONG

JAMES MARYFRANK GARDNER, 1914

KATHERINE K. DAVIS, 1914

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

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 - diant in the sun. Up -

mf

p

mf

p

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

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 two flats (B-flat and E-flat). The lyrics are: "in their brief sweet spring — Young wor-ship each did bring To on her moth-like wings — The morn-ing dew still clings To". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two flats. It features a steady accompaniment of chords and moving lines.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the tempo markings *rall.* and *a tempo*. The lyrics are: "Ve - nus, queen of love im - mor - tal one. Psy - che, bright haired child, and mor - tal one." The piano accompaniment also includes the tempo markings *rall.* and *a tempo*, along with a dynamic marking of *f* (forte).

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,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes the dynamic marking *pp* (pianissimo) and the tempo marking *cresc.* (crescendo). The lyrics are: "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,". The piano accompaniment includes dynamic markings of *pp*, *cresc.*, *mf* (mezzo-forte), *p* (piano), and *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 with two lines of lyrics. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. Dynamics include *f* and *p*.

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 continues the vocal melody and piano accompaniment. The piano part includes a *cresc.* marking. Dynamics include *mf* and *cresc.*

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

The third system concludes the page with a vocal line that ends in a long note and a piano accompaniment that builds in intensity. Dynamics include *rall.*, *f*, *cresc.*, and *ff*.

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, followed by a *poco* (a little) and *accel.* (accelerando) section, and ends with 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 in the treble clef.

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 weighed 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.

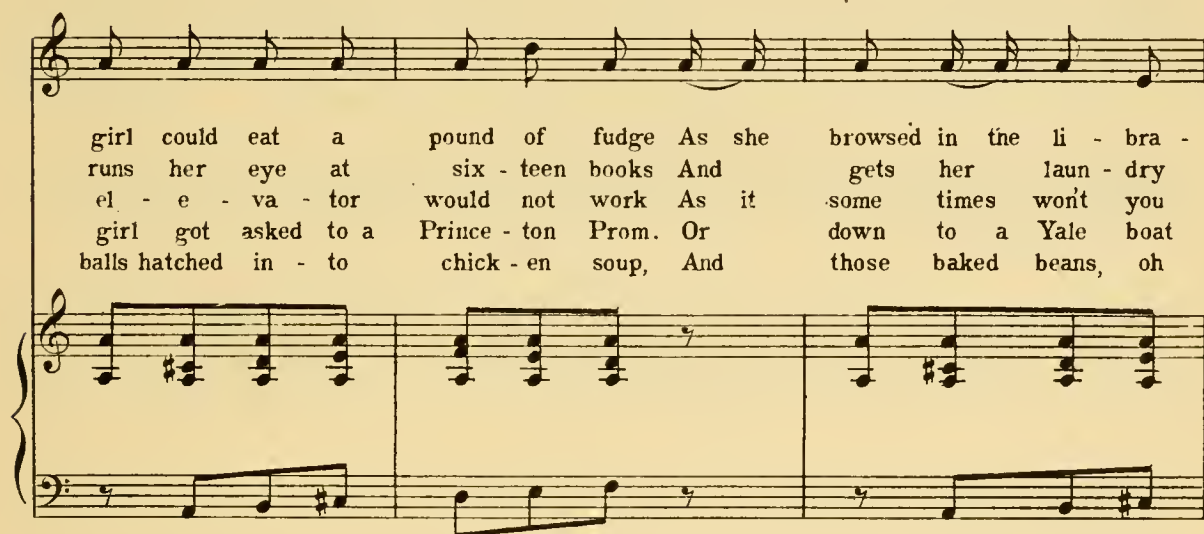
Vocal line for the second part of the song, continuing the melody from the first part.

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 -

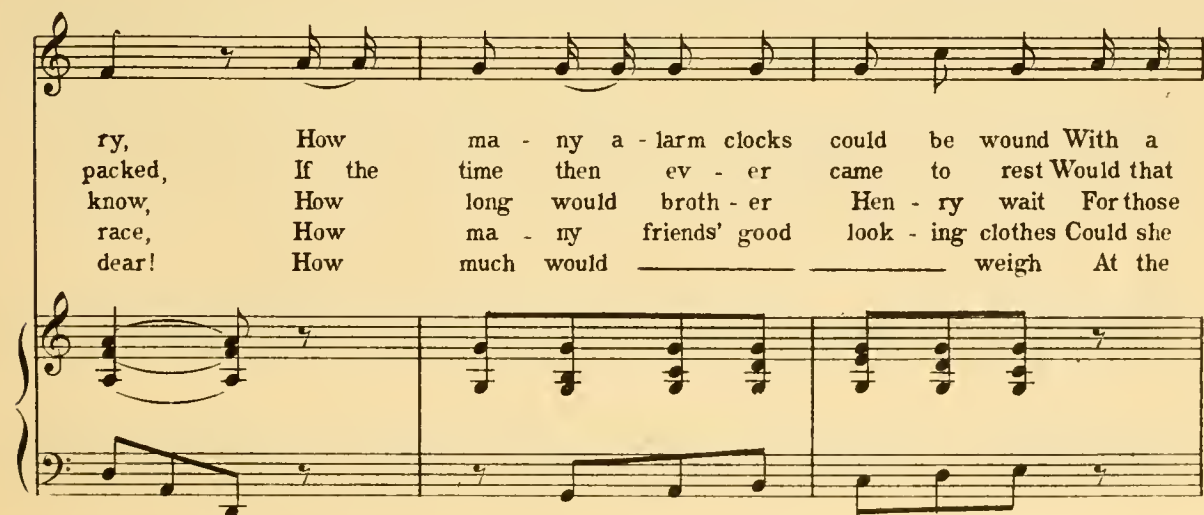
Piano accompaniment for the second part of the song, corresponding to the vocal line above. It continues the simple bass line and chordal accompaniment.



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
 teenth 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 you
 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

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 _____

Oh _____

fz

Prob - lems such as these have we

pp

Welles - ley is no snap you see

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Welles - ley is no snap you see". The piano accompaniment is written in grand staff notation (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a bass line with some eighth-note patterns. There are dynamic markings like *v* and *sfz* in the piano part.

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

The second system continues the musical score. The vocal line has the lyrics "Do not let your work pile up, Do it ev - 'ry". The piano accompaniment continues with similar harmonic and rhythmic patterns. Dynamic markings like *v* and *sfz* are present.

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

The third system continues the musical score. The vocal line has the lyrics "day, Then per - haps when you're grown up". The piano accompaniment continues with similar harmonic and rhythmic patterns. Dynamic markings like *v* and *sfz* are present.

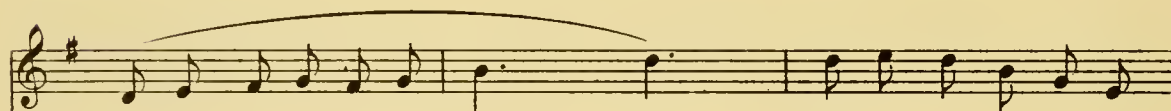
You'll get your B. A. A.

The fourth system concludes the musical score. The vocal line has the lyrics "You'll get your B. A. A.". The piano accompaniment features a first ending (marked "1") and a second ending (marked "2"). Dynamic markings include *p*, *sfz*, and *v*.

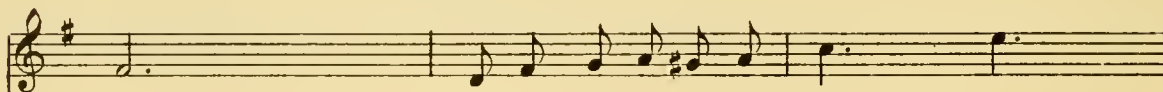
Crew Song

ALICE W. KELLOGG

Allegretto

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

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



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

way; Ra - di - ant moon - beams and
 send, That now with the rhyth - m of
 light, 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.

1918 CLASS SONG

LEOLA J. HARRIS

ESTHER M. PARKS

1. Hark to the leg - end beau - ti - ful of the Phoe - nix loved by
 2. Up from the ash - es of yes - ter - day, like the Phoe - nix wise of
 3. Nine - teen eight - een, Nine - teen eight - een, Class that knows the

seers, loved by seers, — Wis - est bird, most ex - quis - ite, which
 old, wise of old, — Rise thou Col - lege Beau - ti - ful, thy
 best, knows the best, — In sin - cer - i - ty and friend - ship

lived through-out the years, thro'out the years, — Burn - ing
 new - born wings un - fold, wings un - fold, — May thy
 al - ways stand the test, stand the test, — Tho' in

him - self when old, Up from the ash - es he rose
 daugh - ters Eight - een, Bring - ing the ser - vice to you,
 years to come, Far from there we roam

Beau - ty, strength and pow - er that in - creased ten
 Be the link that glad - ly joins the old and
 We will love and rev - 'rence still our col - lege

fold ————— Im - mortal as the Phoe - nix, —
 new ————— One in hopes and pur - pose, —
 home ————— Spir - it of our Eight - een, —

nob - ler for thy trials May thy spir - it,
 one in heart and mind, One in loy - al -
 burn - ing through dim years, Lead us on to

Al - ma Ma - ter, lead us ev - er on to light.
 ty and fel - low - ship with the Welles - ley of days to come.
 fair - er, fu - ture deeds for the glo - ry of our Eight - een.

1919 Class Song

GLADYS M. TAYLOR

DOROTHY WILSON

Welles-ley, Al - ma Ma - ter, Nineteen Nine-teen sings to you, To your
 Welles-ley, Al - ma Ma - ter, Nineteen Nine-teen will be true, With her

lake, your greens, your wood-lands, To the grand old Welles - ley Blue! May
 hopes and as - pi - ra - tions, She will strive for Welles - ley Blue! Her

Nine-teen Nine-teen's yel - low Light the path for us each day, And
 larch tree be the sym-bol Of her strength and con- stan - cy, Her

guide us on to serve Thee In the best and nob - lest way.
 loy - al - ty and ser - vice Prove her love for Wel - les - ley.

1919 Crew Song

GLADYS M. TAYLOR

DOROTHY WILSON

Soft, low rip-ples call us, Call, A-ya to you,
Shad-ows of past glo-ries, Beck-on ev-er on,

Old Chief Wab-an guide us Straight our course and true Oh!
Welles-ley waits and watch-es On, our boat, speed-on! Oh!

Swing and pull to-geth-er Swift-ly glide o'er the shim-ring blue, Push
Swing and pull to-geth-er Swift ly glide o'er the shim-ring blue, Push

on to the goal of vic-to-ry A-ya and Nine-teen's Crew.
on to the goal of vic-to-ry A-ya and Nine-teen's Crew.

ritard

ritard

a tempo

a tempo

1919 Marching Song

MARGARET M. HORTON

ELEANOR D. BLODGETT

Welles - ley, ——— we're march-ing on to cheer you,
 Welles - ley, we're march-ing on to cheer you,

Cheer you with a rous - ing song We're an
 Cheer you with a rous - ing song. We're an

ar - my strong and true, Vol - un - teers to serve for you As 'neath
 ban - ners bright we swing a - long.

* Nine

The musical score is written in 6/8 time with a key signature of one flat (B-flat). It consists of four systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are printed below the vocal line. The first system has two lines of lyrics. The second system has two lines of lyrics. The third system has two lines of lyrics. The fourth system has two lines of lyrics, with an asterisk and the number 'Nine' above the final measure of the vocal line.

* Other numerals may be substituted

teen May her
 Nine - teen Nine - teen May her

This system contains the first two lines of the musical score. The top line is a vocal melody in a single staff with lyrics: "teen May her" and "Nine - teen Nine - teen May her". The bottom two staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

path lie un - der skies se - rene! The
 path lie un - der skies se - rene The

This system contains the second two lines of the musical score. The top line is a vocal melody with lyrics: "path lie un - der skies se - rene! The" and "path lie un - der skies se - rene The". The piano accompaniment continues with chords and a bass line.

fin - est class you've e'er seen pass Is
 fin - est class you've e'er seen pass Is

This system contains the third two lines of the musical score. The top line is a vocal melody with lyrics: "fin - est class you've e'er seen pass Is" and "fin - est class you've e'er seen pass Is". The piano accompaniment continues with chords and a bass line.

march - ing on to bring new glo - ry to Welles - - ley.

This system contains the final two lines of the musical score. The top line is a vocal melody with lyrics: "march - ing on to bring new glo - ry to Welles - - ley." The piano accompaniment concludes with chords and a bass line, ending with a fermata over the final chord.

1920 Class Song

KATHERINE SCOTT
ELIZABETH LUSTIG

RACHEL PRATT

All hail our Wellesley beau - ti - ful Far may thy wood-lands ring: From

hill to hill re - peat the praise Thy loy - al daugh-ters sing All

hail to Thee, our Wellesley Alma Ma - ter Nine - teen Twen - ty

answers to Thy call; With loy - al hearts we bear Thy banner on - ward

For - ward' lead to rise and never fall. O. crim - son blows the

glo - ry of the ro - ses Flash - ing ev - er

up - ward far and free To lead us on in

'purpose all u - nit - ed 'To live, to learn, to strive, to serve our Welles - ley!

1920 Marching Song

EMILY TYLER HOLMES

(8th Ed.)

A. MAUDE STEWART

March tempo-Marcato

We're Nine - teen twen - - - ty march - ing by, _____

Our crim - son ban - - - ner borne on high, _____ We'll bring true

hon - or to our col - lege, _____ As oth - ers have in

years gone by, _____ De - vo - tion strong, _____ Through - a - ges

long, _____ We'll bring to you Welles ley al - way. _____

Loy - al ser - vice true We will ren - der

you As we cheer, Twen-ty for aye, Twen-ty for aye.

1920 Musical Cheer

Adapted by MARIE WILCOXSON

Twen-ty is here to cheer her spir-it sin - cere, Twen-ty a -

gain as one as-sem-bled to - day. Twen-ty and Welles-ley ev - er sec-ond to

none, Twen-ty for - ev - er loy - al, Twen-ty for aye. Twen-ty for

Welles-ley blue Twen-ty for ev - er true, Twen-ty for aye!

Lake Waban

Words by
LOUISE MANNING HODGKINS

Music by
ROSE PHELPS

1. Lake of grey at dawning day In soft sha-dows
2. Lake of blue, a mer-ry crew Cheer of thee would
3. Lake of gold with gems un-told On thy bo-som
4. Lake of white at hó-ly night, In the moon-light

mf *p*

ly-ing; Waters kissed by morn-ing mist, Ear-ly breez-es sigh-ing.
bor-row; Hap-py hours to-day are ours, Weighted by no sor-row.
glow-ing; Pictures fair in am-bient air Thro the sun-set show-ing.
gleam-ing; Soft-ly o'er thy wood-ed shore Sil-ver radiance stream-ing.

Fai-ry vis-ion as thou art, Soon thy fleeting charms de-part;
Oth-er years may bring us tears Oth-er days be full of fears;
When the morning hours are past Mem'ry's gaze is east-ward cast; The
On the wavelets bear a-way Ev-ry care we've known to-day;

f *mf*

Ev-ry grace that wins the heart Like our youth is fly-ing.
On-ly hope the craft now steers, Cares are for to-mor-row.
gold-en time shall then out-last Each gift of thy be-stow-ing.
Bring, on thy re-turning way Peace-ful, hap-py dream-ing.

f *pp*

1921-Class Song

DOROTHY S. CONANT

RUTH CUSHING

1, Spir - it of Welles - ley through the pass - ing years.

Guides us, in - spires us with its strength and power; Up - holds our cour - age,

ban - ish - es our fears, Calls forth our ser - vice in this doubtful hour.

2. War class of our college "attention" we must stand
 To that ideal of service learned from thee,
 To keep ever floating over freedom's land
 Our banner and our motto, "With right, victory!"

3. Our college wondrous, with true loyalty
 We bring you laurels, all that we have won.
 May our Alma Mater ever glorious be,
 Hail to our Wellesley nineteen-twenty-one.

1921 Crew Song

Words by
ELIZABETH K. SAYRE

* Music adapted from
KREISLER'S "Caprice Viennois"
By LAURA B. CHANDLER

La-na-ke-la hope of twen - ty one La-na-ke-la — speed

p *f* *p accelerando.* *pp* *mp*

on! O soft comes the sound of the swing - ing oar Slow-ly the rip - ples

f *mp*

break — Stea - dy and swift ha-na ke - la flies on O - ver the slum-ber-ing

lake — Firm is the hand on each driv - ing blade

* Permission to use this air has been courteously given by Carl Fischer owner of the copyright.

Val - iant the heart of the crew _____ Pull for the glo - ry of

tween - ty one Vic - to - ry calls _____ to you _____

Pull for the glo - ry of tween - ty one Vic - to - ry calls _____ to you.

1921 Musical Cheer

RUTH CUSHING
VIRGINIA FRENCH
LAURA CHANDLER

Twen - ty One sings a sa - lute to you Nine - teen Twenty One _____ Nine - teen Twenty

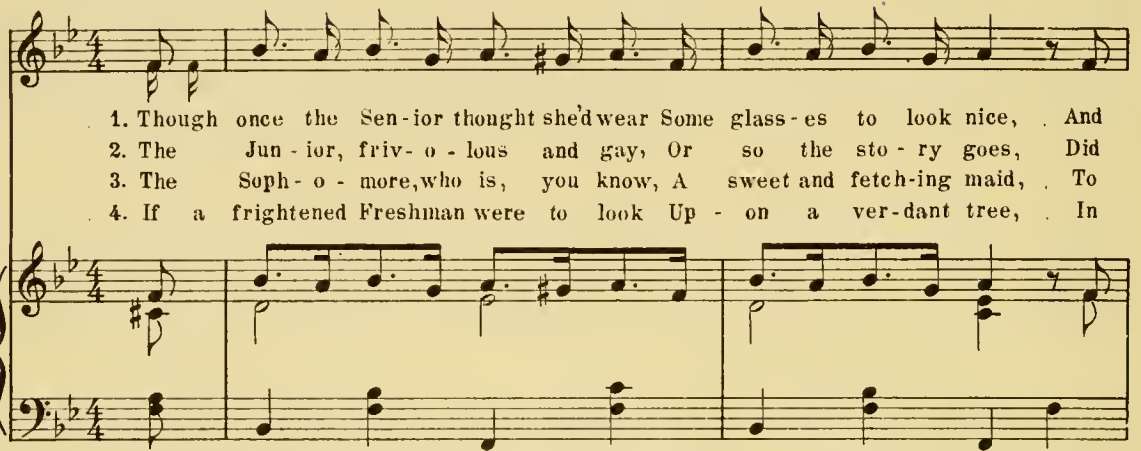
One to you we sing Nine - teen Twenty One _____ Nine - teen Twenty One.

1921 Competition Song

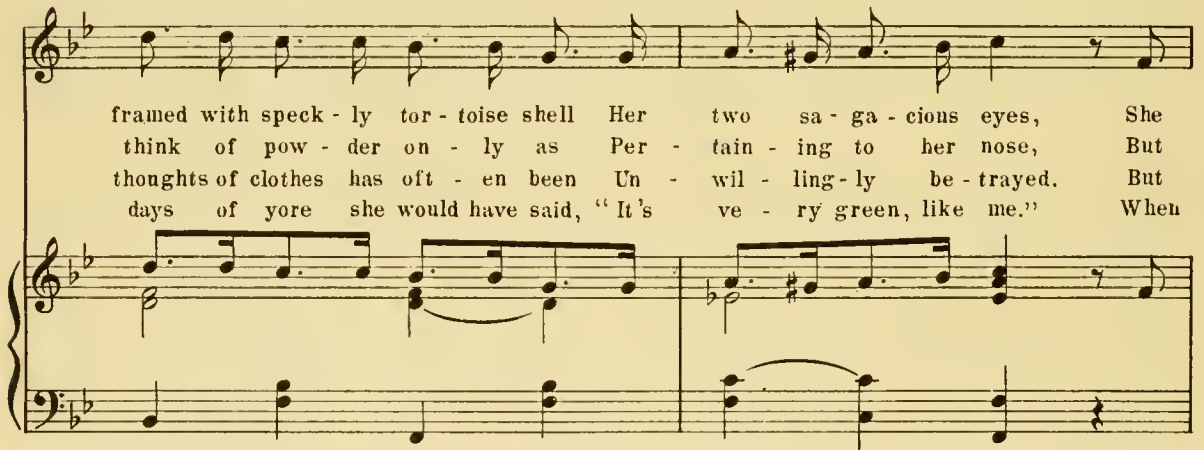
FRESHMAN YEAR

ELIZABETH K. SAYRE

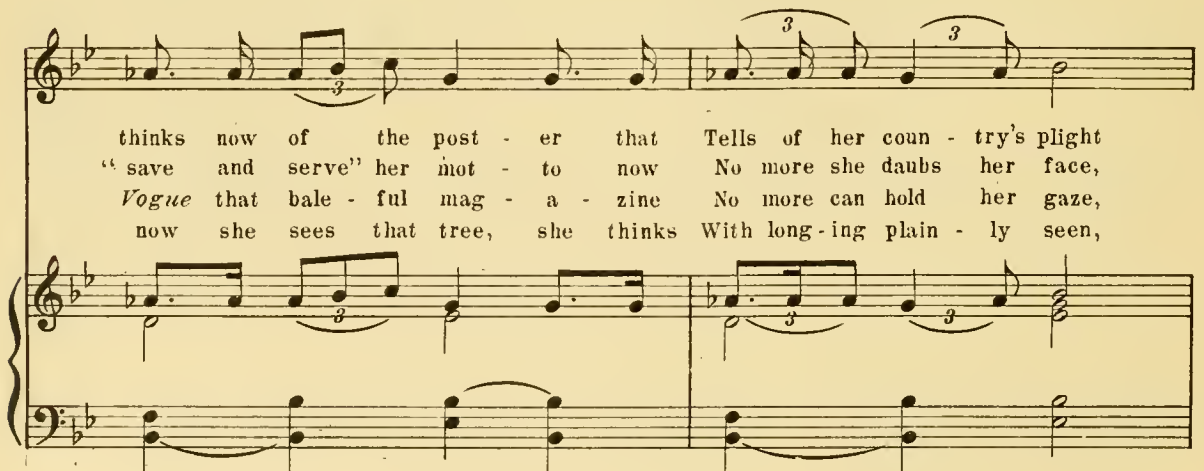
LAURA CHANDLER



1. Though once the Sen-ior thought she'd wear Some glass-es to look nice, . And
 2. The Jun-ior, friv-o-lous and gay, Or so the sto-ry goes, Did
 3. The Soph-o-more, who is, you know, A sweet and fetch-ing maid, . To
 4. If a frightened Freshman were to look Up-on a ver-dant tree, . In



framed with speck-ly tor-toise shell Her two sa-ga-cious eyes, She
 think of pow-der on-ly as Per-tain-ing to her nose, But
 thoughts of clothes has oft-en been Un-wil-ling-ly be-trayed. But
 days of yore she would have said, "It's ve-ry green, like me." When



thinks now of the post-er that Tells of her coun-try's plight
 "save and serve" her mot-to now No more she daubs her face,
Vogue that bale-ful mag-a-zine No more can hold her gaze,
 now she sees that tree, she thinks With long-ing plain-ly seen,

"Eyes for the na - vy" is the cry Bone rims are out of sight.
 Gun - powder must be had, she says, Pow - der has lost its place.
 Dress - es, you know, are pas - sé now, Dress - ings are all the rage.
 "If Kai - ser Bill were on - ly here, And that were Par - is green!"

a tempo *Quicker*
 For once to Welles - ley blue a - lone Al - le-giance we did bring, But we've

a tempo *Quicker*

add - ed two more col - ors now To the Red, White and Blue we sing.

1921 Competition Song

JANET MATTHEWS

Won the Prize in 1919

VIRGINIA FRENCH

LAURA CHANDLER

Allegro

Oh, each Col - lege for young wo - men Of which we know a thing, They
Oh, in Welles - ley each young wo - man Of whom we know a thing, They

say has some one spe - cial - ty, Of which we now shall sing For
say has ev - 'ry spe - cial - ty, Of which we now shall sing For

sosten.
Rad - cliffe lives near Har - vard and Bryn Mawr has her Quak - er way. The
she can play with Har - vard men and get an A from fac - ul - ty, She

sosten.

mf Vas - sar girls make dai - sy chains, while Smith has much so - ci - e - ty - But
dives and swims, and rides on rims, and ev - en makes so - ci - e - ty - For *p*

mf *p*

CHORUS

Wellesley is a cos-mos On that we all a - gree Each a - tom of our

col - lege life shows our su - per - i - or - i - ty With Barn plays, News and

Tree Day, We're like the bu - sy bee We stud - y a bit when

mf *poco rit.*

time will per-mit, And we Love her, Love her, Love her, Love her, Love her, Welles-ley.

accel. *f*

1921 Competition Song

THIS SONG WON THE PRIZE IN 1920

GOOD LUCK SONG

RUTH METZGER

VIRGINIA FRENCH

LAURA CHANDLER

mp

Ad - ver - si - ty's a sneak - y lit - tle

mf *mp*

con *Red.*

hoo - doo, He jumps at you just when you're feel - ing high (so high) He

squeez - es and he teas - es and tor - ments you, Makes fac - es at you till you al - most

cry — There are plac - es where he's al - ways sure - ly lurk - ing, Near the

ritard.
p

of-lice of the Dean or Reg-is - trar; — He snug-gles in - to ev -'ry emp - ty

p ritard.

a tempo

mail box, And al-ways hangs a - round just where you are. — But

a tempo

CHORUS

Per-se-verance is the golden se - cret That chas-es a - way the blues. We

3

nev - er, nev - er, nev - er give up, And always come out on top, Welles - ley!

3

3

1921 Marching Song

RUTH METZGER

VIRGINIA FRENCH

Allegro alla marcia

Twen - ty - one sings a sa - lute to you As we go

swing - ing on through Welles - ley! Gai - ly keep - ing step, we

wend our way, With brave and loy - al hearts we cheer, cheer, cheer, cheer!

High a - bove the lake and woods of Welles - ley, Shines our col - or

in the sky so blue. Our Al - ma Ma - ter,

while we march. Hear the ech - o ring the wide world through.

p Twen - ty - one sings a sa - lute to you! *mf* Nine - teen - twen - ty - one, Nine -
p *mf*

f teen - twen - ty - one, Nine - teen - twen - ty - one!

1922 Class Song

EMMAVAIL LUCE
MARY P. BARRETT
REBECCA STICKNEY

REBECCA STICKNEY

1. Spir - it of Twen - ty Two shine through all the years,
2. Mem - 'ries of Twen - ty Two bind us all to Thee,

Light thou our path - way, free us from our fears.
In love and friend - ship, brave and strong and free;

So that with cour - age, fel - lowship and youth
So that in ab - sence we may stand fast be

We face the fu - ture stead - fast in the truth.
Guid - ed by Welles - ley and by mem - o - ry.

CHORUS

Read - y for ser - vice stands NineteenTwenty Two

All bound to - geth - er 'neath the dear old Wellesley blue _____

Loy - al to her hon - or her trust _____ and mother care,

We will strive for her faith - ful - ly to live, to hope, to dare.

1922's Competition Song

(in 1919)

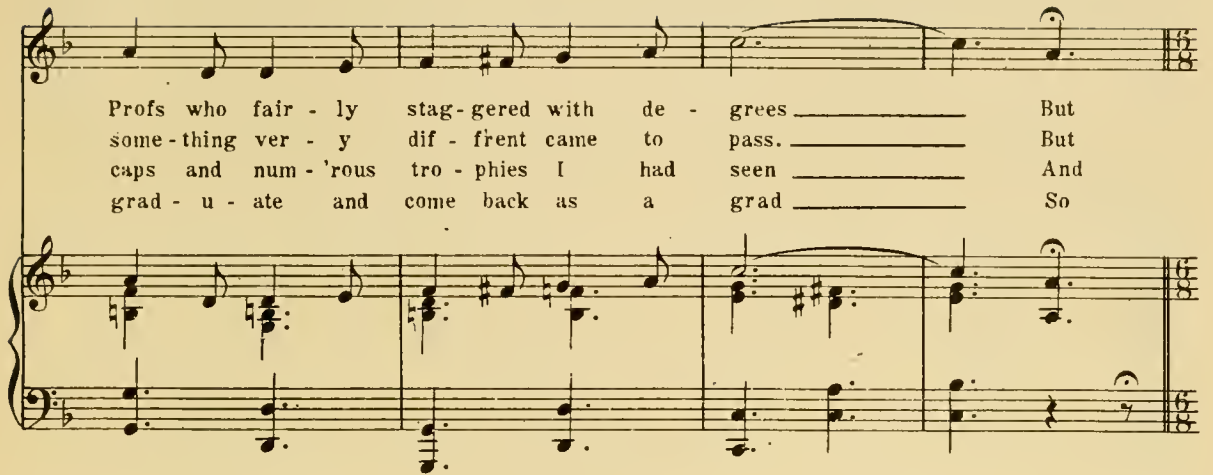
MARY P. BARRETT
EVELYN HALFF

REBECCA STICKNEY

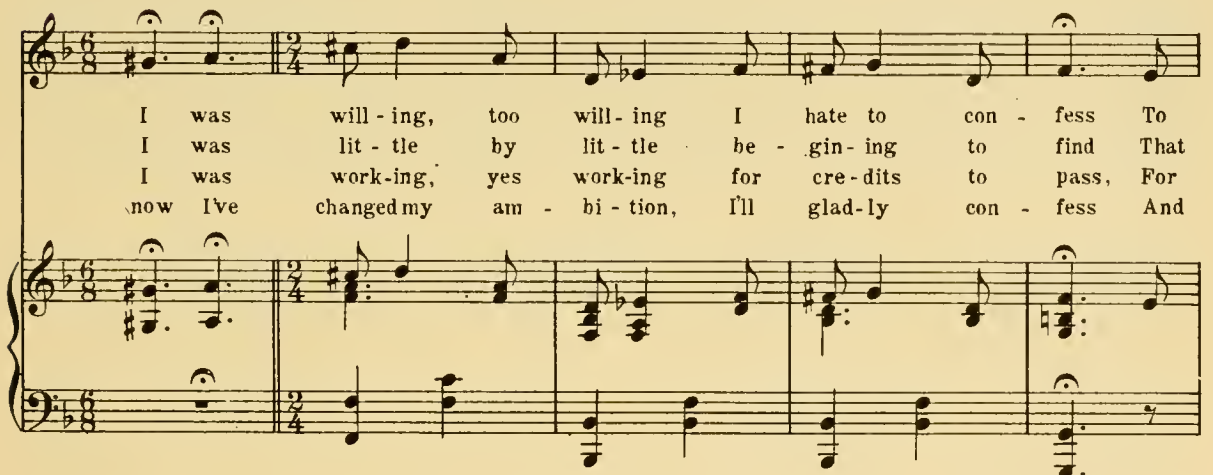
1. Be - fore I ev - er thought I'd come to Col - lege, _____ I
 2. My fam - 'ly firm but gen - tle made me come here; _____ I
 3. I was thrilled I sim - ply 'longed to be a soph - o - more When I
 4. When I saw the sen - iors roll their hoops to chap - el _____ I

heard a lot of talk of P. H. D's, _____ Of
 found my self a - mong the fresh - man class _____ I
 saw them make their nu - merals on the green _____ I
 en - vied them the caps and gowns they had _____ And

high - er ed - u - ca - tion, thor - ough knowl - edge, _____ Of
 thought two weeks would see me trav - 'ling from here, _____ But
 longed to be a - mong the class of jun - iors _____ When their
 straight way wrote my fam - 'ly I'd de - cid - ed _____ To



Profs who fair - ly stag - gered with de - grees _____ But
 some - thing ver - y dif - frent came to pass. _____ But
 caps and num - 'rous tro - phies I had seen _____ And
 grad - u - ate and come back as a grad _____ So



I was will - ing, too will - ing I hate to con - fess To
 I was lit - tle by lit - tle be - gin - ing to find That
 I was work - ing, yes work - ing for cre - dits to pass, For
 now I've changed my am - bi - tion, I'll glad - ly con - fess And



get the kind of _____ de - gree they call _____ M. _____ R. S.
 there was some - thing _____ in col - lege life _____ be - yond the grind.
 I no long - er _____ was sat - is - fied to stay green as grass.
 its a B. A. _____ for mine and not an M. _____ R. S.

1922 Competition Song

Words by
EMELIE WEYL, 1922

Music by
MARY C. ZWEIZIG, 1922

A key to all learning for which you are yearning, is eas-y to find if you
When called on in Bi-ble, you're not ver-y li-able To know what the ques - tion's a -
When called on to lend to a well-meaning friend Who al-ways for-gets what she

look; But nev-er try find - ing this se-cret by grind-ing, Or
bout; But that does-n't mat - ter, you just glib - ly chat - ter, "That
owes. Say you have-n't a cent since your last one was lent, And

look-ing for it in a book; In - stead just be gra- cious, that's
page of my note book is out? A - noth-er ex- cuse, a well-
as- sume a most beggarly pose. But though bluff at a col- lege is

most ef- fi- ca- cious, And look like the Phi Be- ta stuff; Though
known lit- tle ruse, Is to flour- ish a blue slip or two; Sit
bet- ter than knowledge, There's one place where bluff does-n't go; And

you're a be - gin - ner, the method's a win - ner This del - i - cate meth - od called
up all the night so you look wan and white - That's the meth - od I'm tell - ing
that's Wellesley spir - it, come on, girls, let's cheer it - The best of all things that we

CHORUS

Bluff. _____ Bluff_ Bluff_ Bluff_ And you'll
you. _____ Bluff_ Bluff_ Bluff_ And you'll
know! _____ That's real stuff! A thing

nev - er have luck that is tough; Just make a big noise and
nev - er have luck that is tough, And you'll win a gold key just as
that no bluff wants to bluff. But for all oth - er things a

sim - u - late poise 'Cause Bluff's the stuff.
quick as can be - Just Bluff the stuff.
prize bluff - ing brings - 'Cause Bluff's the stuff.

1922 Crew Song

D. PLUMMER

R. STICKNEY

Wai - a - lu - a! Wai - a -

lu - a! O - ver the rip - pling wa - ters glide, Out from the pur - pling

shades. Flash o'er the fret - ting foam - y waves Just as the twi - light

fades. Wai - a - lu - a and Twen - ty - Two! Wai - a - lu - a and

pp *p* *p* *pp* *p*

Smoothly *p* *p* *p*

mf *p* *rit.*

mf *p* *rit.*

a tempo
mf

Twen - ty - Two! Swift in thy flight as the sea - bird Speed thru the surg - ing

mf a tempo

spray, Leap at the dip of light - ning blade

cresc.

mf

Vic - try waits thee to - day! Wai - a - lu - a and

f

pp

Twen - ty - Two! Wai - a - lu - a and Twen - ty - Two!

gva

1923 Class Song

BARBARA ECKSTEIN

CATHERINE BRASH

Welles-ley twen-ty-three sa - lutes you _____ Ev-er proud with you to

The first line of music features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

dwell _____ Strive to hon-or and pro - tect you _____ Throughour

The second line of music continues the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with chords and single notes.

lives to serve you well _____ You who guide us and pro -

The third line of music continues the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with chords and single notes.

tect us _____ To you well be ev - er true _____ More we'll

The fourth line of music continues the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with chords and single notes.

love our Al- ma Ma - tēr, Welles-ley and the Welles-ley blue. _____

The fifth and final line of music concludes the vocal melody and piano accompaniment. The vocal line has a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with chords and single notes.

1923 Crew Song

Words and Music by
K. L. SMALLModerato
(accompaniment voice humming)

Wai - ma - nu, yel - low wa - ter bird, thru si - lent

wa - ter soar Out of the sha-dows by sun - set kist,

leap at the dip of the oar. Come at the call of Twen - ty -

Three Vic - t'ry waits our crew Speed wa - ter

bird in the gen - tle breeze Vic - t'ry for Wai - ma - nu.

1923 Competition Song

FRANCES WARFIELD

RUTH PEDERSEN
JANET Mac DOUGALL

Moderato

means an up-hill

If col - lege means an

path

con-stant shower bath

up hill path and life a con - stant show-er bath; If naps mean Hygiene and

one long af - ter math

a tempo din-ner will mean

life from now means one long — af - ter math If Sun - day din - ner

hash.

stew

cresc.

will mean hash and af - ter that a stew, O stew! Then Pep means us and,

cresc.

Al - ma Ma - ter, Twen-ty-Three, means loy-al-ty to you!

sua

Evolution

(Tune, "Eveline")

O Evolu! O Evolu!

There is nothing in the world you can not do.

You took a monkey and you changed him to a man,

Long since 't is true.

and Now you've brought a greater phenomenon to pass

* You took 1929, *the* that embryonic mass *freshman*

And changed it by a miracle into a senior class,

O Evolu, etc.

*Or: You took our alumnae, an embryonic mass

And made them by a miracle a money-raising class,

O Eva, Iva, Ova, Evolution!

Wellesley 1919 Musical Cheer

Welles - ley, Welles-ley, Welles - ley, Welles-ley now and for-ev-er
'Nine-teen

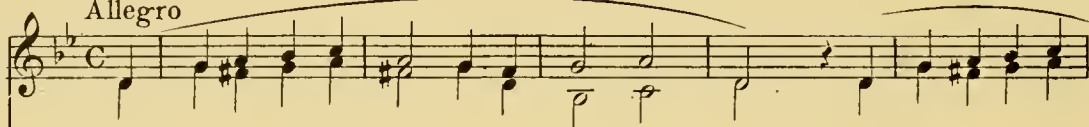
Wellesley now and forever Wellesley now and forever more! Welles - ley, Welles-ley, Welles - ley
'Nine-teen 'Nine-teen

"Once Long Ago A Virgin"

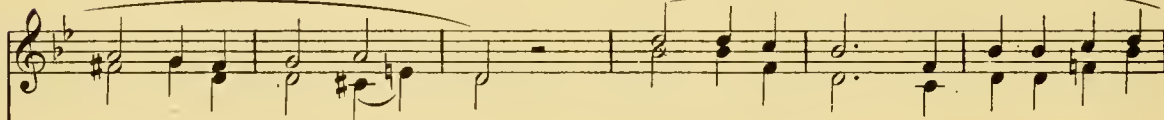
Translation by
BERNICE KENYON

OLD FRENCH CAROL*

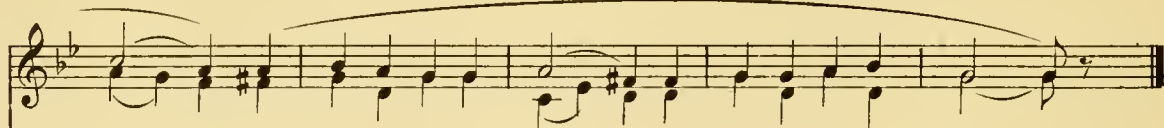
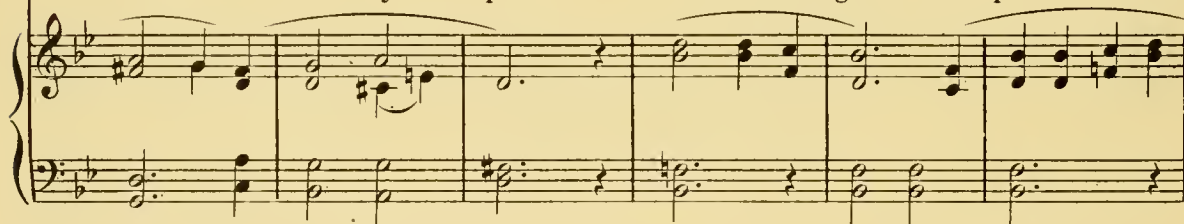
Allegro



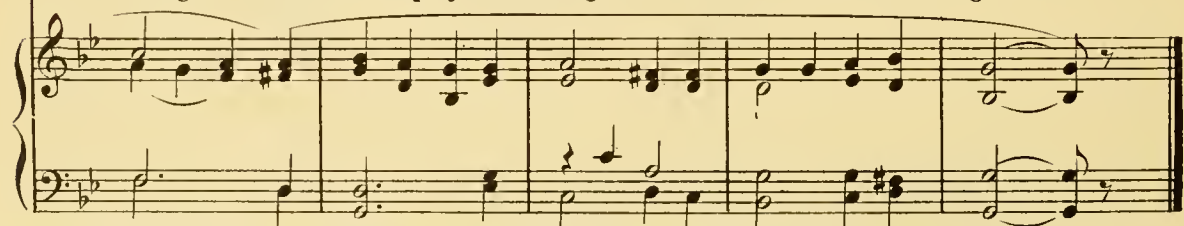
Once long a - go a Vir - gin Of beau - ty rare Was cho - sen of all
This gen - tle low - ly maid - en Had stead - fast eyes Of one who worships
O gracious Queen of heav - en, Yet Vir - gin still, O Moth - er of all
For us, sweet Virgin Ma - ry, O hear and pray Your Son the true Mes -



maid - ens Most worth - i ly, Moth - er to be Of our great Lord of
tru - ly With faith - ful praise . Through all her days She prayed to God a -
moth - ers, Men call you fair, And eve - ry - where For - got - ten is their
si - ah In eve - ry place In our dis - grace Send par - don for our



Light, The Saviour glad and bright Of all hu - man - i - ty. —
bove, To keep her pure with love And true to him al - ways. —
sad - ness Who worship you with glad - ness In eve - ry song and prayer. —
wrongs, And for our pray'rs and songs Send down e - ter - nal grace. —



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 glād, good peo - ple, At this time of the year, And

rall. *a tempo*

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 Miss 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 - o Glo - - - - -

f

- - - - - ri - a

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

ff rit.

1, 2, 3 & 4 5

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 cense 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 sai

an - thems sweet While shep - erds 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 Kings of the East are Riding*

WALLACE

KATHARINE LEE BATES

CHRISTMAS CAROL

CLARENCE G. HAMILTON

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 glaived 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, Glean - 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

Translation by **Ye Shepherds Leave Your Flocks**
CAROLINE HAZARD CHRISTMAS CAROL

Words and Music
OLD FRENCH

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 - lumas 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

Nativity Song

Words adapted from the Latin
by SOPHIE JEWETT

LUCY A. PLYMPTON

Moderato SOLO

1. The beau-ti-ful moth-er is bend - ing, — Low where her ba - by
2. The moth - er smiles and re - joic - es, While the ba - by laughs in the
3. O dear lit - tle Christ in the mang - er, Let me — make mer - ry with

ACCOMP. *p*

CHORUS

lies, — Helpless and frail for her tend - ing, But she knows the glo - ri - ous eyes. —
hay, She listens to heav-en-ly voic - es, The child shall be King one day. — She
thee, O King, in my hour of dan - ger, Wilt thou be strong for me? — C.

mf *rit. poco a poco e dim. p*

Help-less and frail for her tend - ing, But she knows the glo - ri - ous eyes. —
list-ens to heav-en-ly voic - es, The child shall be King one day. —
King, in my hour of dan - ger, Wilt thou be strong for me? —

a tempo *dim.* *p*

Alma Redemptoris Mater

Words - Fifteenth Century

Music by
ROSE PHELPS, 1919

Allegro *non legato*

1. As I lay up - on a night, My
2. To her came Ga - bri - el with light, And
3. At that word that la - dy bright A -
4. Je - su that sit'st in heav - en light, Grant

mf *p*

ten.

thought was on a bird so bright (Al-le - lu - ia!) That men call Ma - ry
said "Hail be thou, bliss-ful wight (Al-le - lu - ia!) To be called now
non con-ceived God full of might (Al-le - lu - ia!) Then men wist well
us to come be - fore Thy sight (Al-le - lu - ia!) With that bird that

mf

legato *poco rit.*

full of · might, Re - demp - to - ris Ma - - - ter.
art thou dight, Re - demp - to - ris Ma - - - ter."
that she hight, Re - demp - to - ris Ma - - - ter.
is so bright, Re - demp - to - ris Ma - - - ter.

p

Noël of the Bressan Waits

English words by
BERNICE L. KENYON

BRESSAN MELODY

Allegretto

No - ël, No - ël, No - ël!

f *mf* *p*

p

1. Who is He that is born to night? Thro' the dark the an-gels' sing-ing. Who is
5. He is call-ed the Prince of Peace, Son of God is our Christ most ho-ly: He is

He that is born to night? Saviour He and Lord of Light. No - ël, No - ël, No -
call-ed the Prince of Peace, From our strife He shall bring re-lease.

f *mf* *p*

2. Soft He lies in a manger of hay, He of whom the heav'ns are ring-ing. Soft He
6. Join we then with a joy-ous voice, Praising God and His goodness sing-ing. Join we

ël. No -

lies in a man-ger of hay, Shep-herds greet Him at break of day.
then with a joy-ous voice, Bid-ding the earth this day re -

el. _____

Last time to Coda

3. Men of the East have come from far, Gold and myrrh as gifts are
bless-ed of heav'n a - bove, Vir-gin Moth-er so meek and

bringing, Men of the East have come from far, Finding their way by a guid-ing star. 4. Ma-ry
low-ly Ma-ry bless-ed of heav'n a - bove, Watches her child with eyes of

1.

love. _____ joyce. No - ël, _____ No - ël, _____ **ff** No - ël!

2. CODA

rit. *a tempo* **ff**

Dal Segno §

The Shadows of the Evening Hours

ADELAIDE ANNE PROCTOR

LOUISE 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 peacè, 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 -
hopes in earth - ly love and joy That one by one de - part. Slow -
mid - night fears and per - ils, Thou Our trem - bling hearts de - fend: Give

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.

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.

Processional. O Day of Rest and Gladness

C. WORDSWORTH

(RUGG)

H. C. MACDOUGALL

mf

1. O day of rest and glad-ness, O day of joy and
 2. On thee at the ere - a - tion, The light first had its
 3. To - day on wear - y na - tions The heav - en - ly man - na

mf

light, — O balm of care and sad-ness, Most beau - ti - ful, most
 birth; — On thee for our sal - va - tion Christ rose from depths of
 falls; — To ho - ly con - vo - ca - tions The sil - ver trum - pet

cresc.

oright; On thee, the high and low - ly, Through ag - es joined in
 earth; On thee our Lord vic - to - rious The Spir - it sent from
 calls; Where Gos - pel - light is glow - ing, With pure and ra - diant

cresc.

ff

tune, Sing ho - ly, ho - ly, ho - ly! To the great God Tri - une.
 heaven; And thus on thee most glo - rious A trip - le light was given.
 beams: And liv - ing wa - ter flow - ing With soul - re - fresh - ing streams.

ff

Hazard

85

A. L. WARING

H. C. MACDOUGALL

Not slowly; about ♩=92

1. In heav'n-ly love a - bid - ing No change my heart shall fear; — And

safe is such con - fid - ing, For noth - ing chang-es here. The

storm may roar with - out me, My heart may low be laid, But

God is round a - bout — me And can I be dis - mayed?

2. Wherever He may guide me
No want shall turn me back;
My Shepherd is beside me,
And nothing can I lack.
His wisdom ever waketh,
His sight is never dim,
He knows the way He taketh,
And I will walk with Him.

3. Green pastures are before me,
Which yet I have not seen;
Bright skies will soon be o'er me,
Where darkest clouds have been.
My hope I cannot measure
My path to life is free,
My Saviour has my treasure,
And He will walk with me.

1922 Marching Song

C. INGHAM
R. STICKNEY
S. LEARY

R. STICKNEY

Marziale

f

Twen-ty-Two is march-ing glad-ly on today, Proudly cheer-ing Al-ma Ma-ter,

mf

Bonds of friend-ship bind us all together, As we serve and hon-or thee for aye. We will

cresc.

strive to be thru all the coming years, Loy-al daughters of the blue, As we

cresc.

march a long our hearts beat to the song Of Welles-ley Nineteen-Twen-ty - Two.

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 he - roes proved In lib - er - a - ting
 4. O beau - ti - ful for pa - triot dream. That sees be - yond the

mf

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, Who more than self their coun - try loved, And mer - cy
 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 -
 more than 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!

Sing of the Rocks and Shore

Sing of the rocks and shore, gay summer days of yore,
 Isles of fabled story,
 Halls that have rung with fame, land of might and main,
 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 enthralled,
 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!

Wellesley Blues

Tune: "Hesitation Blues"

Words by RUTH METZGER

Oh, I'm blue as the sea
 And I'm blue as the sky
 I got a blue tear right in my blue eye
 Oh, I'm so low, so very low
 Deep, dark, damp, doleful Blues
 Those Wellesley Blues.

Thru the long night
 I've been longing for bed
 Instead I do Math
 With a towel round my head
 I've got the Blues the Freshman Blues
 Deep, dark, damp, doleful Blues
 Those Mathematic Blues.

The Hebrews wrote words that mean nothing to me
 The Bible has caused me immense misery
 I got the Blues, the Bible Blues
 Deep, dark, damp, doleful Blues
 Those Sophomore Blues

I've rented my gown
 And it comes to my knees

My cap doesn't stay on my head when I sneeze
 I've got the Blues the Junior Blues
 Those nearly Senior Blues

Bachelor of Arts is an Honor degree
 But turn it around and you get an A. B.
 And what does that mean? Why that means Awful Blues
 I've got those "good-bye" blues
 Those Senior Blues.

I don't want a B. A.

Tune: "I don't want to get well"

1919

I don't want a B. A. I don't want a B. A.
 For I'm having a wonderful time
 Every summer, spring and fall
 We paddle, skate, and dance,
 That work can't worry us at all.
 Oh I like to work and play while I'm getting my B. A.
 But I don't want to graduate at all
 The Gray Book says I've got my education
 But Oh, Oh, Oh, I don't care for the sensation
 I don't want a B. A. I don't want a B. A.
 For I'm having a wonderful time.

Junior Verse

1920

I don't want to be a Senior, I don't want to be a Senior
 For I'm having a wonderful time
 Oh, those caps and gowns
 They will not fit at all
 We will trip and stumble and
 Maybe we will fall
 I don't want to be a Senior, I don't want to be a Senior
 The Junior class is good enuf for me
 Of course I want to get my education
 But Gee, I like my present situation
 I don't want to be a Senior, I don't want to be a Senior
 For I'm having a wonderful time.

Sophomore Verse

ELSA ROEDER, '21

I don't want to grow up, I don't want to grow up,
 Me for the Sophomore Class
 A Senior looks mighty fine to me
 But she is getting far too near to her degree
 I don't want to grow up, I don't want to grow up,
 The Junior steps look mighty hard to me
 I'd rather keep my present situation
 And lend a hand in Freshman education
 I don't want to grow up, I don't want to grow up,
 Me for the Sophomore Class.

Freshman Verse

FRANCIS F. STURGIS, '22

CAROLINE L. INGHAM, '22

O we want to grow up yes, we want to go up
 Though we're awfully attached to the "Vil"
 Seniors, tea-rooms, all things nice
 Add to academic duties pep and spice:
 O, to stay green as grass does not quite suit our class
 Though "Psych" and "Bible" are not far away,
 Through all the Sophomores awful persecution,
 We've passed with one undaunted resolution.
 So we want to grow up yes, we want to go up
 'Cause we want to be JUNIORS some-day!

Alumnae Verse

1919

Well, we've got our B. A. yes, we've got our B. A.
 But we'll still have a wonderful time
 Every winter spring and fall
 Of course we'll all come back to you
 But won't be changed at all.
 Well, we've got our B. A. yes, we've got our B. A.
 Let's frame it up and hang it on the wall
 Our tassels show we've got our education
 Our parchment perhaps will get us a vocation.
 Well, we've got our B. A. yes we've got our B. A.
 But we'll still have a wonderful time.

Freshman Song

Tune: "One Last Long Mile"

MARGARET SHERWIN, '22

It's not the "Lit" that gives us such a fit
 With our mails all getting lower
 Nor the overflow of Dr. "Hygienes's" wit
 That makes us feel our brains are growing slower
 No! it's not the hike from the Vil each day
 That fills our souls with wrath, No!
 It's not the rain that gives us such a pain
 It's that awful Math!

1924 Class Song

ELIZABETH LUCE

MAY DE FOREST

Our eye - - no-sure shines clear
We hold a gift in trust

1. Nineteen Twen - ty-Four of Welles-ley Our cy-no-sure shines clear As
2. From Welles - ly, Al-ma Mat-er We hold a gift in trust That

glo - rious as the oak tree, Growing strong - er year by year. Its
trust — is per-fect knowl-edge Of the beau - ti-ful, the just. Since

no - ble erim-son splen-dor, We'll hon - or ev - er - more — While
knowl - edge fos-ters pow-er We'll strive — as ne'er be - fore — To

eag - - er - ly we ren - der Praise Welles - ley Nine-teen Twen-ty Four.
serve — from hour to hour, Hail! Welles - ley Nine-teen Twen-ty Four.

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line with lyrics and a piano accompaniment. The key signature is one flat (B-flat major). The score includes various musical notations such as slurs, ties, and triplets. Performance directions like 'rit.' (ritardando) and 'a tempo' are present. The lyrics are arranged in two columns per system, with the first column corresponding to the first two lines of the vocal melody and the second column to the next two lines.

Non Ministrari, Sed Ministrare

L. B. QUINBY

K. K. DAVIS

1. Non min - is - tra - ri, sed — min - is - tra - re
 mot - to we say And for
 This is our mot - - - to we say And for
 mot - to we say — And for —
 Welles - ley's dear sake O may we not break this
 mot - to too of - ten, we pray. —

2. Non ministrari, sed ministrare
 Lightly the words glide along
 Yet the lesson they teach
 Is a hard one to preach
 When life is as gay as a song.

3. Non ministrari, sed ministrare
 Illusions that go like abreath
 Must prove in their going
 What seems past our knowing
 The duty to serve until death.

4. Non ministrari, sed ministrare
 Not to be ministered to
 But to minister, though
 The task may be low
 And be hard for the spirit to do.

5. Non ministrari, sed ministrare
 So often the words have been said
 That they sound like a prayer
 To the thousands who care
 For Wellesley and days that are fled.

1922 Competition Song

(THIS SONG WON THE PRIZE IN 1921)

HILDEGARDE E. CHURCHILL

MARY C. ZWEIZIG
REBECCA STICKNEY

Moderato

Oh you've heard how four young women Of four col-leg-es one day Were walk-ing out to-

geth-er When a young man came their way And Vas-sar said, "What is he worth?" Bryn

Mawr, "His fam'ly too?" And Smith, "Just show me where he is," Welles-ley, "What can he do?"

CHORUS

Vivace

Can he set a song by Ein-stein Theo-ry — Or psy-cho-an-al-yse a

cat? Can he parse or-gan-ic com-pounds By Arklight on Ar - a -

mf

rat? Can he tell by signs and co-sines What his score around the course When phil-

pp *p*

os - o - phiz-ing mad - ly With Des-cartes before the horse With Des-cartes before the

cresc. *f* *mp*

horse? Could he save a pret-ty girl from drown-ing If he found her in the

p *a tempo* *p* *a tempo*

swim? Said Wellesley, "If he is no use, I have no earthly use for him!"

marcato *f* *molto cresc.* *ff*

Wellesley Medley

CHARLOTTE HOMER
VIRGINIA FRENCH
H. C. M.

Vigorously, but not too fast

Some think _____ it worth their while to go to

col - lege _____ And so do I _____ And so do I _____ Some

think _____ that on - ly men are fit for knowl - edge _____ But not so I _____

Oh no, not I _____ For no - bod - y ev - er cul - ti - va - ted me Ha!

f *p* *Faster*

Ha! I'm wild! I've been growin' as you see Since I was a child

(Slower, heavier)

Slowly and gracefully

I'm a lit-tle prai-rie flower Grow-ing wild-er ev-'ry hour For breez-es from Waban blow

Brightly, faster

gent - ly Day-light steals out of the Ghosts,ghosts,ghosts, numerous ghastly ghosts,

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

Tempo di Valse languorously

rit.

a tempo

Lei Le - hu - a ech-oes our song from the shore

rit.

Misterioso

Dip, rise, pull, with rhythmic-al swing of the Where, O

Allegro

staccato *Very slowly, ponderously* *accented* we're marching

where are the verdant freshmen Neath the oaks of our old Welles - ley we're march-ing

on to cheer you, Cheer you with a rous - ing song

on to cheer you, Cheer you with a rous - ing song

Slowly - tenderly, legato

Ghost - like o'er the mir - ror lake The twi - light shad - ows creep — Like

Allegro - staccato 1st, 2nd Sopr. Alto

shadows o'er the grass The danc - ing maidens pass — Like shadows swift They

Slower - energico (Unison)

sing of the rocks and shore Gay summer days of yore Filled with

light and beau - ty ————— Yet we all de - clare We're

L istesso tempo (♩ = ♩.)
told of Berkeley and his no - tions Things ex - ist - ing on - ly in the mind And we've

Staccato
wait - ed to hear de - cis - ions ————— Problems such as these have we *(Whistle)*

Welles - ley is no snap, you see, Do not let your work pile up

Slower parlando
Do it ev - ry day Then perhaps when you're grown up You'll get your B. But I don't

Allegro So
want a B. A. I don't want a B. A. I'm hav - ing a won - der - ful time.

while you dig po-ta - toes, sing, Or hoe the young to - ma - toes, sing. Wellesley's

sing, sing, sing, O sing, sing, sing, sing, O sing.

fame will trav-el skyward If we take this as our by-word Just knit a sock and buy a bond And

ff sing, and sing. *ff* To Al - ma Ma - ter Wellesley's daugh-ters all to -
Thro'all her wealth of wood and wa - ters let your

geth-er join and sing In ev-ry chang-ing mood we love her, love her tow'rs and woods and
hap-py voic-es ring.

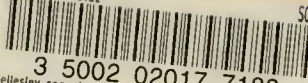
lake, Oh, changeful sky bend blue a - bove her! Wake ye birds, your chorus wake!

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