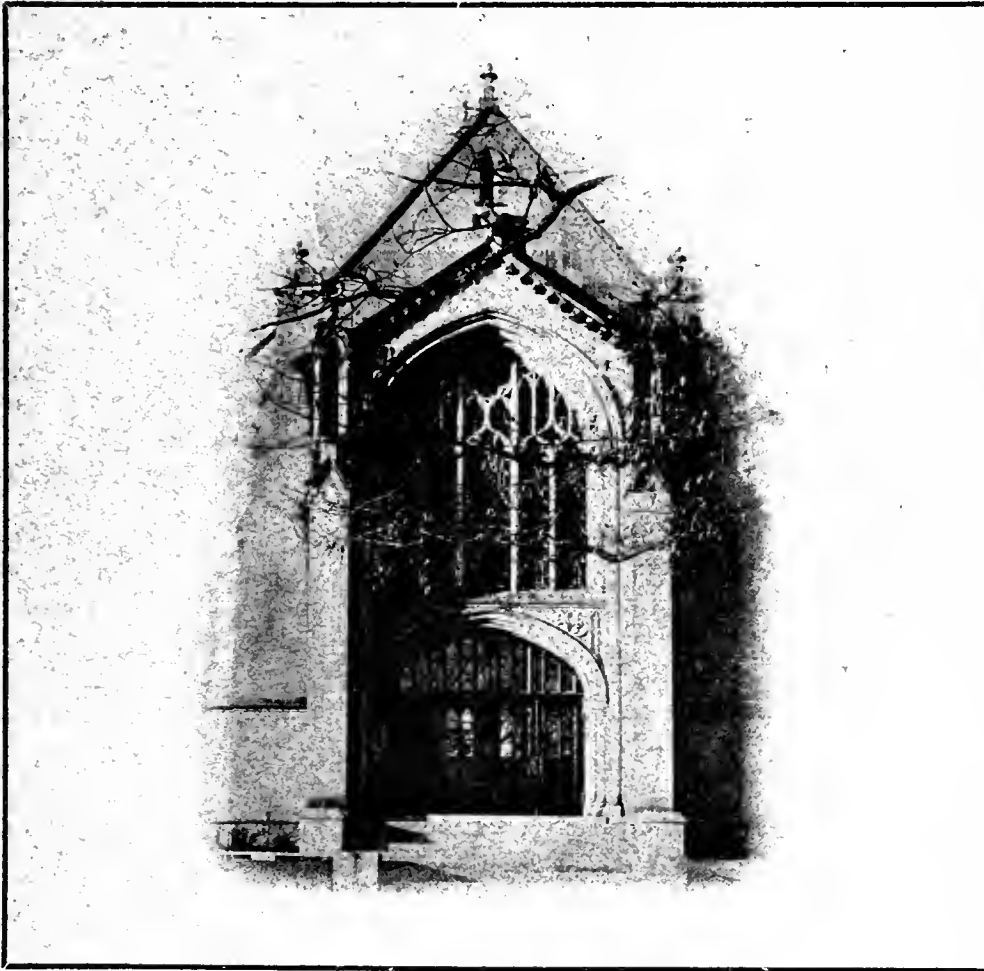


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# Wellesley Song Book



EIGHTH EDITION

Published at

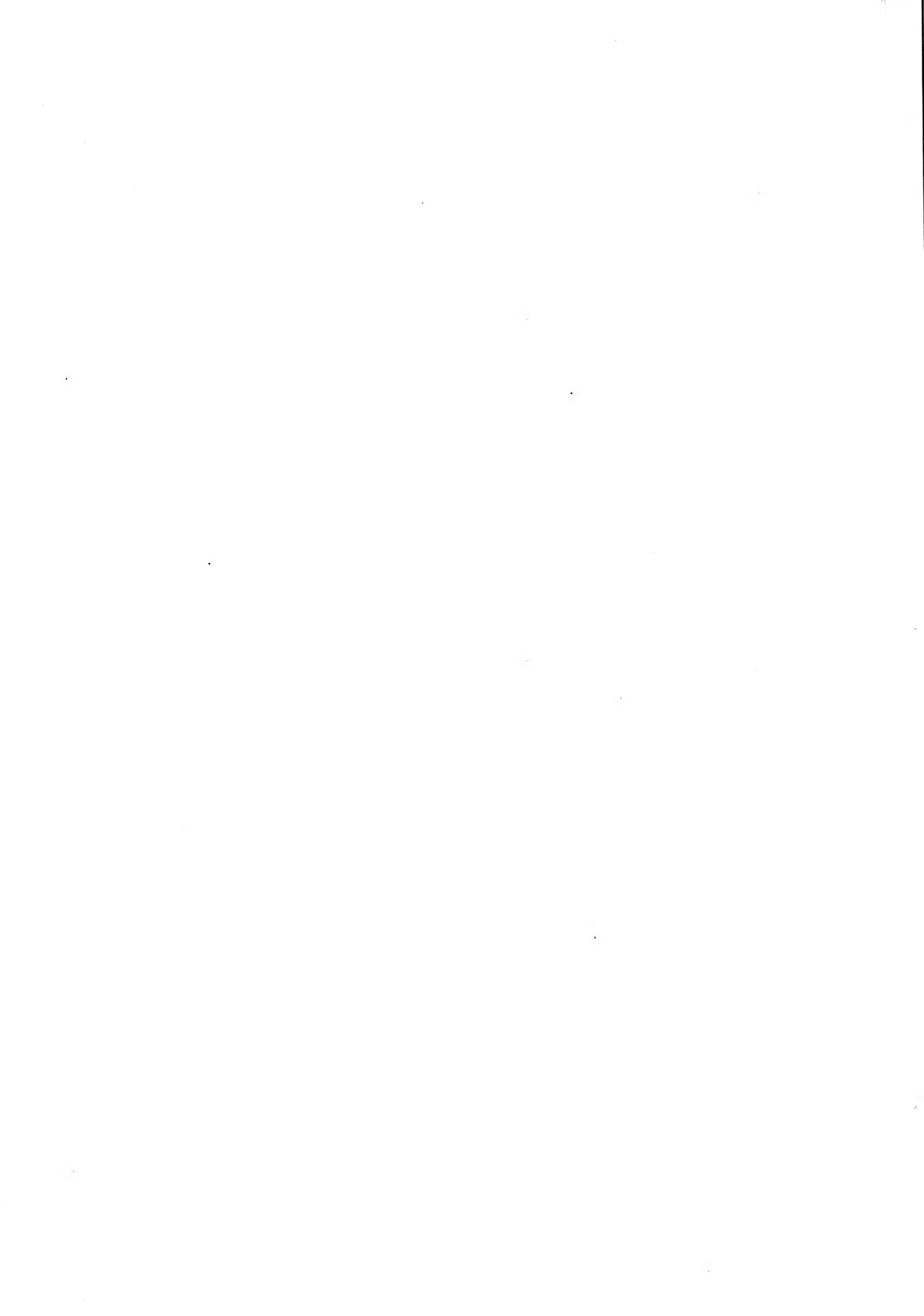
Wellesley College, Wellesley, Massachusetts

By H. C. Macdougall

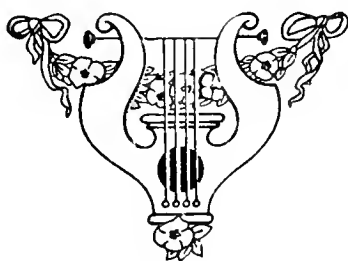
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# Wellesley Song Book



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By omitting obsolete and out-of-date songs, room has been found for new material identified through authorship and actual use with Wellesley; thus appearing for the first time are several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

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.

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

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.

# '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 - fild. 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 clew - 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 stumblted 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.

*mf*



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

*f* *molto marcato*

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of two flats (B-flat major) and a 4/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Welles - ley, Al - ma Ma - ter, Nine - teen Fif - teen brings to you". The piano part features a dynamic marking of *f* and a tempo marking of *molto marcato*. The music is characterized by a steady, rhythmic accompaniment with some harmonic complexity in the right hand.

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

The second system continues the vocal line and piano accompaniment. The lyrics are: "Pledges of de - vo - tion and loy - al - ty so true." The piano accompaniment maintains the same rhythmic and harmonic structure as the first system, with a consistent accompaniment pattern in the bass and a more active line in the treble.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: "May she strive ev - er by word and deed to prove". The piano accompaniment continues with the same accompaniment pattern, providing a steady harmonic and rhythmic foundation for the vocal line.

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

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "Wor - thy a daugh - ter of the Welles - ley blue ." The piano accompaniment ends with a final chord in the right hand and a sustained bass line 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 treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: Soprano I: G4, A4, B4, C5, B4, A4, G4; Soprano II: G4, A4, B4, C5, B4, A4, G4.

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

Alto

First system of musical notation for Alto. The music is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: G4, A4, B4, C5, B4, A4, G4.

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 one sharp (F#) and a time signature of 4/4. The dynamic marking is *mf*. The right hand plays chords and the left hand plays a steady bass line.

Second system of musical notation for Soprano I and Soprano II. The music is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: Soprano I: G4, A4, B4, C5, B4, A4, G4; Soprano II: G4, A4, B4, C5, B4, A4, G4.

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

Second system of musical notation for Alto. The music is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: G4, A4, B4, C5, B4, A4, G4.

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 is in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 4/4. The dynamic marking is *mf*. The right hand plays chords and the left hand plays a steady bass line.

Third system of musical notation for Soprano I and Soprano II. The music is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: Soprano I: G4, A4, B4, C5, B4, A4, G4; Soprano II: G4, A4, B4, C5, B4, A4, G4.

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

Third system of musical notation for Alto. The music is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: G4, A4, B4, C5, B4, A4, G4.

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

Third system of piano accompaniment. The music is in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 4/4. The dynamic marking is *mf*. The right hand plays chords and the left hand plays a steady bass 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

The musical score is written for voice and piano. It consists of four systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The piano part features a steady, rhythmic accompaniment with chords and moving lines in both hands. Dynamics include *mf* (mezzo-forte) and *f* (forte). The lyrics are: "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".

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 for voice and piano. It consists of four systems of music. Each system has a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'March tempo' and the dynamic is 'mf' (mezzo-forte). The lyrics are: 'We are march-ing on - ward O'er the green to - day ———', '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 \*', and 'All the cam - pus e - choes far and near ———'. There are asterisks in the lyrics: one above 'odd' and one after 'Sen - ior'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

\* "Even" may be substituted

\* Other class names may be substituted

## CHORUS

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

The first system of the chorus features a vocal line in G major with a key signature of one flat (F major) and a 4/4 time signature. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a bass line with quarter notes G2, F2, and E2, and a treble line with chords of G4-B4, A4-C5, and B4-G4.

gai - ly march - ing by We are

The second system continues the vocal melody with quarter notes D5, E5, and F5. The piano accompaniment features a treble line with chords of G4-B4, A4-C5, and B4-G4, and a bass line with quarter notes G2, F2, and E2.

stars in "ath - a - let - ics" and our

The third system continues the vocal melody with quarter notes G4, A4, and B4. The piano accompaniment features a treble line with chords of G4-B4, A4-C5, and B4-G4, and a bass line with quarter notes G2, F2, and E2.

ac - a - dem - ic's high Our

The fourth system concludes the chorus with a vocal line ending on a quarter note G4. The piano accompaniment features a treble line with chords of G4-B4, A4-C5, and B4-G4, and a bass line with quarter notes G2, F2, and E2.

\* 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; \_\_\_\_\_

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

*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 - eu throat - ed from the throng.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "All the notes fell gold - en throat - ed from the throng." The piano accompaniment consists of two staves, treble and bass clef, with a dynamic marking of *f* (forte). The music is characterized by a steady, rhythmic accompaniment of chords and single notes.

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 the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "Ve - nus list' - ning heard them of - fer praise to love, to" and "Psy - che list' - ning heard them of - fer praise to youth to". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *cresc.* (crescendo). The music maintains the same key signature and time signature as the first system.

love e - ter - nal In their song: \_\_\_\_\_  
 youth e - ter - nal In their song: \_\_\_\_\_

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are: "love e - ter - nal In their song: \_\_\_\_\_" and "youth e - ter - nal In their song: \_\_\_\_\_". The piano accompaniment includes dynamic markings of *f*, *ff* (fortissimo), and *rall.* (rallentando). The music ends with a final chord in the piano part.

# 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.

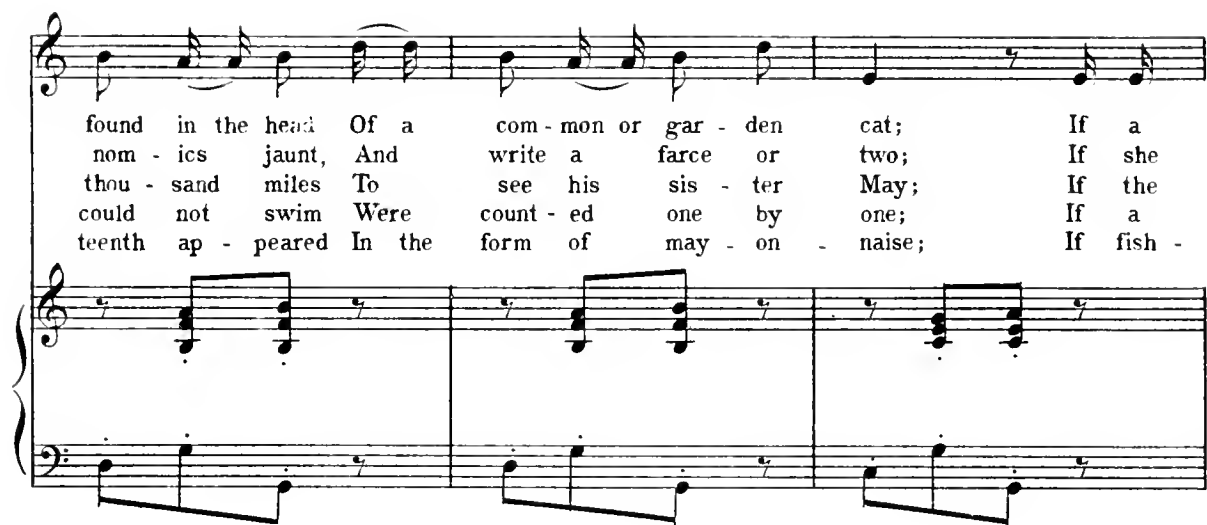
*Rather slowly*

Vocal melody and piano accompaniment for the first part of the song. The tempo is marked *Rather slowly*. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

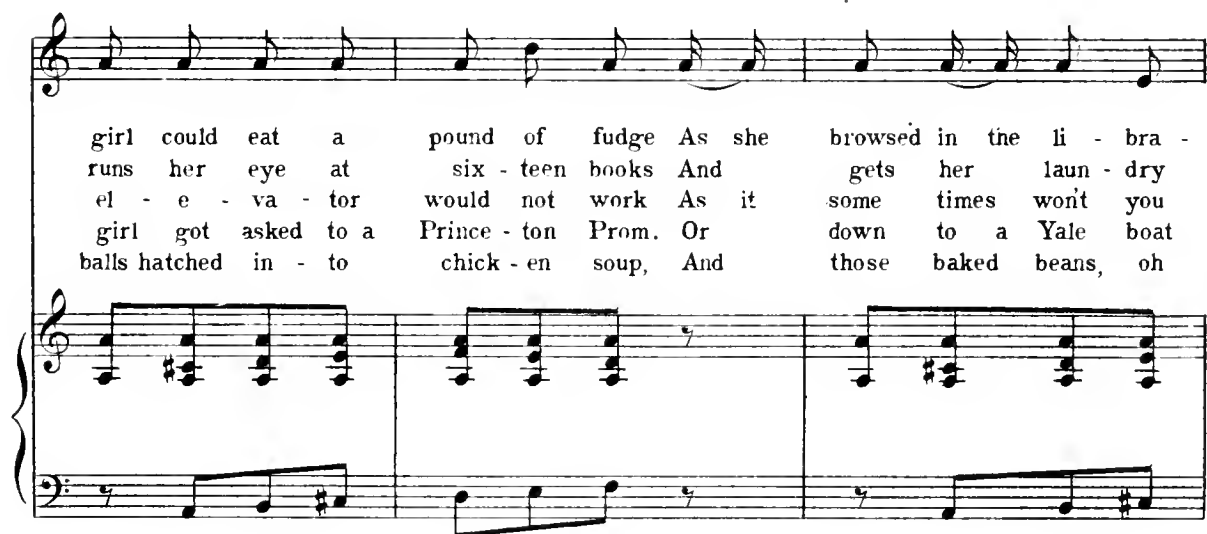
1. If the sides of a square are 8 by 2 And tri -  
 2. If a stu - dent has her Mon - day free With  
 3. If the el - e - va - tor took a trip Of  
 4. If a fire drill be - gan at eight By  
 5. If yel - low squash weighed six - teen pounds And were

Vocal melody and piano accompaniment for the second part of the song. The piano accompaniment continues with chords in the right hand and a simple bass line in the left hand.

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 -



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 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 consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line contains the lyrics "Welles - ley is no snap you see". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

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

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

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

The third system continues the vocal line with the lyrics "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 vocal line with the lyrics "You'll get your B. A. A.". The piano accompaniment includes dynamic markings: *p* (piano) in the first measure, *sfz* (sforzando) in the second measure, and *sfz* in the third measure. The system is divided into two measures by a double bar line, with a first ending bracket over the first measure and a second ending bracket over the second measure.

# 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 - erence 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-stant-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 shimmering blue, Push  
Swing and pull to-geth-er Swift ly glide o'er the shimmering 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 (Bb). 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 printed below the vocal lines.

\* 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 the vocal melody, and the bottom two lines are the piano accompaniment. The lyrics are: "teen May her" on the first line and "Nine - teen Nine - teen May her" on the second line. The music is in a key with one flat and a 4/4 time signature.

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

This system contains the third and fourth lines of the musical score. The lyrics are: "path lie un - der skies se - rene! The" on the third line and "path lie un - der skies se - rene The" on the fourth line. The piano accompaniment continues with chords and moving lines.

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

This system contains the fifth and sixth lines of the musical score. The lyrics are: "fin - est class you've e'er seen pass Is" on the fifth line and "fin - est class you've e'er seen pass Is" on the sixth line. The piano accompaniment features some arpeggiated chords.

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

This system contains the seventh and eighth lines of the musical score. The lyrics are: "march - ing on to bring new glo - ry to Welles - ley." on the seventh line. The piano accompaniment concludes with a final chord and some grace notes.

## 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, \_\_\_\_\_ Throug - 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

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;

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.

## 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

twen - ty one Vic - to - ry calls \_\_\_\_\_ to you \_\_\_\_\_

Pull for the glo - ry of twen - 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

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

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

*sosten.*

*mf* *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 hu - 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

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

*ritard.*  
*p*

*p ritard.*

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

*a tempo*

**CHORUS**

*a tempo*

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

*a tempo*

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

*a tempo*

## 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,

The first system of the musical score. The vocal line (treble clef) begins with a melodic phrase: "in the sky so blue." followed by "Our Al - ma Ma - ter,". The piano accompaniment (grand staff) provides harmonic support with chords and moving lines in both hands.

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

The second system of the musical score. The vocal line continues with "while we march. Hear the ech - o ring the wide world through." The piano accompaniment features more complex rhythmic patterns and chordal textures.

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

The third system of the musical score. The vocal line includes dynamic markings: *p* (piano) for "Twen - ty - one sings a sa - lute to you!" and *mf* (mezzo-forte) for "Nine - teen - twen - ty - one, Nine - one". The piano accompaniment also has dynamic markings: *p* and *mf*.

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

The fourth system of the musical score. The vocal line includes a dynamic marking: *f* (forte) for "teen - twen - ty - one, Nine - teen - twen - ty - one!". The piano accompaniment features a strong, rhythmic accompaniment with a prominent bass line.

## 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.

The musical score is written in 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The key signature changes from one flat (B-flat) to two sharps (D major) in the second system. The lyrics are arranged in two columns per system, with the vocal line above and the piano accompaniment below.

## 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

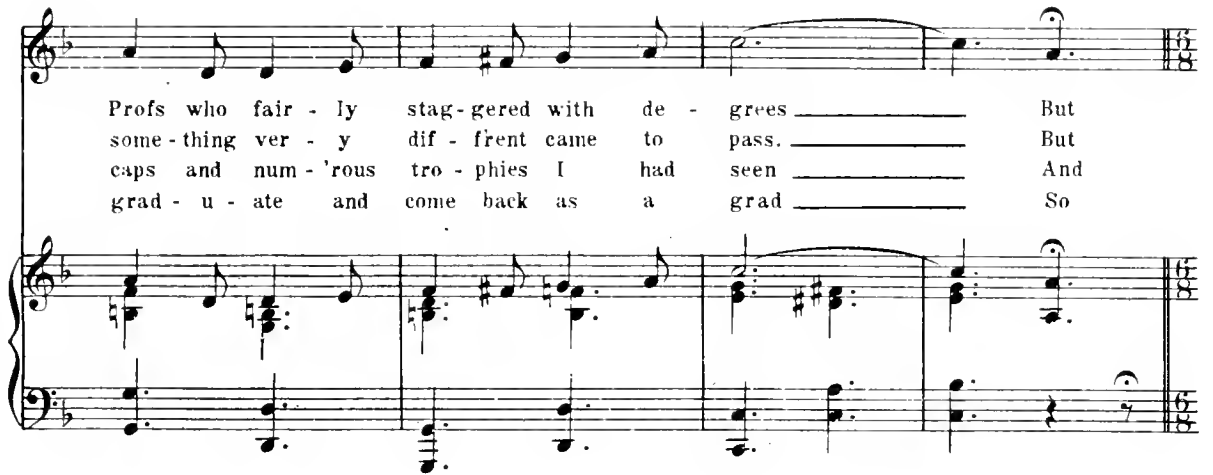
REBECCA STICKNEY

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

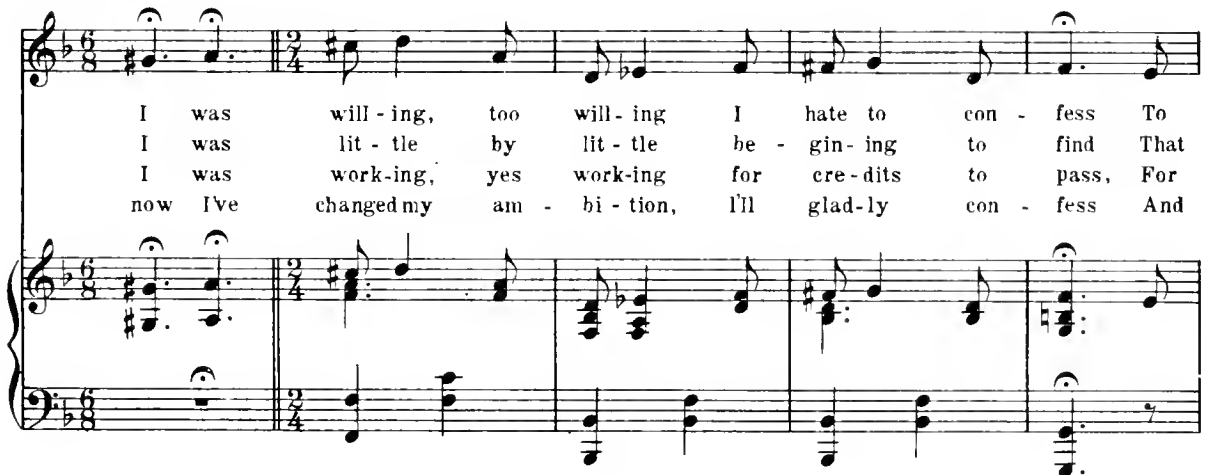
heard a lot of talk of P. H. D's, \_\_\_\_\_ Of  
 found my self a - mong the fresh - man class \_\_\_\_\_ I  
 saw them make their nu - merals on the green \_\_\_\_\_ I  
 en - vied them the caps and gowns they had \_\_\_\_\_ And

high - er ed - a - 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 jnn - 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 easy 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! *Smoothly* 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. *mf* Wai - a - lu - a and Twen - ty - Two! Wai - a - lu - a and *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

*pp*

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

*sva*

## 1923 Class Song

BARBARA ECKSTEIN

CATHERINE BRASH

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

Musical notation for the first line of the song, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 2/2. The key signature has one sharp (F#).

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

Musical notation for the second line of the song, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 2/2. The key signature has one sharp (F#).

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

Musical notation for the third line of the song, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 2/2. The key signature has one sharp (F#).

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

Musical notation for the fourth line of the song, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 2/2. The key signature has one sharp (F#).

love our Al - ma      Ma -      ter,      Welles-ley and the      Welles-ley      blue. ———

Musical notation for the fifth line of the song, featuring a piano accompaniment with treble and bass staves. The melody is in the treble clef, and the accompaniment is in the bass clef. The time signature is 2/2. The key signature has one sharp (F#).

## 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

*p*

If col - lege means an

*p*

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

*rit.*

*a tempo*

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!

*sm*

## 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.

Now you've brought a greater phenomenon to pass

\* You took 1920, <sup>of this</sup> that embryonic mass <sup>free</sup>  
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, lva, 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

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 - o. De - o.

*ff rit.*

1, 2, 3 & 4 5

# What Child is This ?

## CHRISTMAS CAROL

Music arr'd by  
H. C. MACDOUGALL

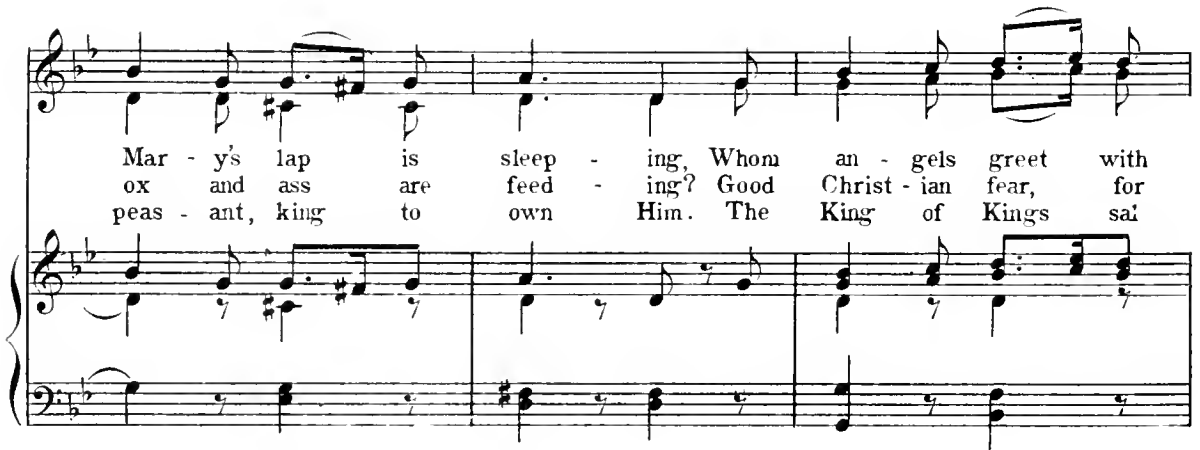
Not too fast

*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.

*f*  
*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 Heshall 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 -

1.

*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 - el, \_\_\_\_\_ No - el, \_\_\_\_\_ No - el!

2. CODA

*rit.* *a tempo* *ff*

*Dal Segno* §

# The Shadows of the Evening Hours

ADELAIDE ANNE PROCTOR

LOUISE CRAWFORD 1914

1. The shadows 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 dew's 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 Au 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 cre - 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.*

right; 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 changes 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

*mf*

*crese.*

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

*crese.*

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 - troit 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, 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 eye-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 crim-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 for voice and piano. It consists of four systems of music. 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 one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'rit.' and 'a tempo'. The lyrics are printed below the vocal line, with some words aligned with specific notes. The piece concludes with a final chord in the piano part.



# 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

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 grow - ing 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 ghostly 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 echoes 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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