

WELLESLEY COLLEGE
SONG BOOK

WELLESLEY
ALUMNAE



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Preface

Cordelia C. Nevers Marriott (class of 1886) and Roberta H. Montgomery McKinney (class of 1897) compiled the first edition of *Songs of Wellesley* in 1896. This expansive book was a collection of class and crew songs, along with advertisements for corsets, shoes, and the late 19th-century candy factories of Boston. It is a wonderful resource for those wishing to take a look back to where Stepsinging originated.

Stepsinging, as it is known today, began at the dedication of the Houghton Memorial Chapel in 1899. Prior to this event, Wellesley students would often gather informally at College Hall to sing as a form of after-dinner entertainment. After the dedication, they continued the tradition, but moved the location to the steps of the chapel. In the 1950s, Stepsinging was modified yet again, and its occurrence was reduced to four times a year. Presently, it is held three times a year—after convocation, the last day of classes, and at reunion. Current Stepsinging utilizes many of the same songs as those of the original performances, though there have been some variations in tempo and lyrics over the years. The songs collected for this Songbook range from 1886 to 1946, and are the most popular songs of the bunch.

We hope you enjoy learning and singing these songs for years to come. We are grateful to Leslie Meyer Holmes '58 for her assistance with this edition and to the Wellesley College Archives and their staff's continuing enthusiasm for Wellesley College traditions.

Wellesley College Alumnae Association

America, the Beautiful

Lyrics by:
Katharine Lee Bates, Class of 1880

Music by:
Samuel Augustus Ward

Con moto mf

O beau - ti - ful for spa - cious skies, for
O beau - ti - ful for pil - grim feet Whose
O beau - ti - ful for he - roes prov'd In
O beau - ti - ful for pa - triot dream That

3

am - ber waves of grain, For pur - ple moun - tain
stern im - pas - sion'd stress, A thor - ough - fare for
lib - er - at - ing strife, Who more than self their
sees be - yond the years, Thine al - a - bas - ter

6

maj - es - ties A - bove the fruit - ed plain. A -
free - dom beat A - cross the wil - der - ness. A -
coun - try loved, And mer - cy more than life. A -
cit - ies gleam Un - dimmed by hu - man tears. A -

9

mer - i - ca! A - mer - i - ca! God
 mer - i - ca! A - mer - i - ca! God
 mer - i - ca! A - mer - i - ca! May
 mer - i - ca! A - mer - i - ca! God

11

shed His grace on thee, And crown thy good with
 mend thine ev - 'ry flaw, Con - firm thy soul in
 God thy gold re - fine Till all suc - cess be
 shed His grace on thee, And crown thy good with

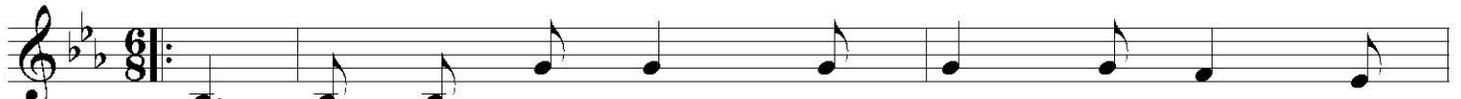
14

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

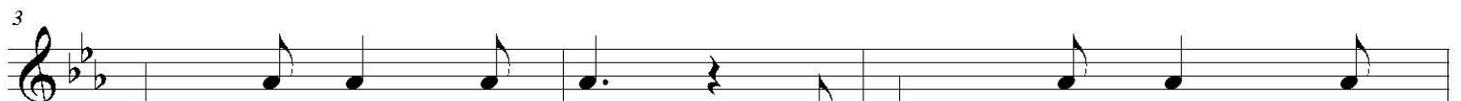
1, 2, 3 || 4

Ballad of a Bold, Bad Man

Music and Lyrics by:
Louise Tibbetts Smith, Class of 1939



O! ma - ny an old A - lum - na will re -
He mur - mured as he took his place at sev -
But as _____ the crown was placed u - pon the
The crowd _____ pur - sued him to the lake, they



3
mem - ber with a thrill, The first of May when
en - twen - ty three, "My lit - tle sis - ter,
wig that had con - cealed, It slipped from off the
flung him in the drink, They laughed and said, "It's



6
thir - ty nine was gath - ered on the Hill, For a -
Ma - ry Smith, has saved this place for me." Not _____
May Queen's brow, the ras - cal stood re - vealed, From _____
up to you, ei - ther to swim or sink," And _____



9
mong the smil - ing mai - dens like a ser - pent in the
hoops nor rho - do - den - drons could check the vil - lain's
ma - ny mouths the cry a - rose, of "Trea - son, she's a
then re - turned tri - um - phant - ly to crown the right - ful

12



grass, Stood a mas - quer - ad - ing
 stride, He — won the race, was
 MAN!" The — pseu - do queen grew
 queen, On the most his - tor - ic

14



Har - vard man who cried, "They shall not pass."
 crowned the class - 's best pro - spec - tive bride.
 death - ly pale, he quick - ly turned and ran.
 May Day that our Al - ma Ma - ter's seen.

Chorus

17



Sing hey the hand - some Har - vard man, who posed as a Welles - ley

21



lass, Sing hey the Sen - ior gown that made him one of the Sen - ior

25



class, Sing hey the Har - vard crim - son flash - ing so tri - um - phant -

29



ly, But tra la la, tra la la, tra la la la! The

32



Welles - ley blue for me! me!

1, 2, 3 || 4

Evolu

Composer unknown

Oh e - vo - lu! Oh e - vo - lu! There is

no - thing in this world you can - not do—

You took a mon - key and you made him to a man long since 'tis

true— And now you've brought a great - er phe - no - menon to pass. You've

ta - ken the fresh - men class an em - bry - o - nic mass, and
the so - phomore class an
the ju - nior class an
the se - nior class an

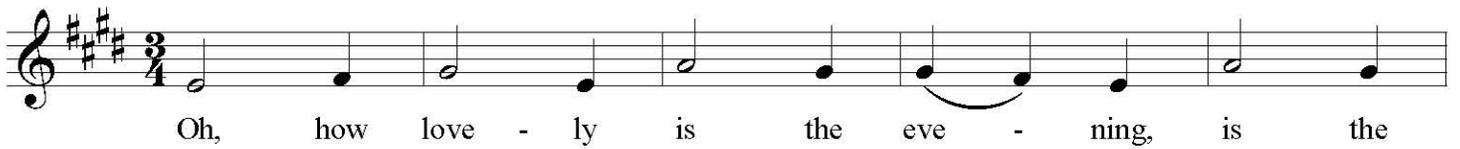
changed him by a mi - ra - cle in - to a so - phomore class!
a ju - nior class!
a se - nior class!
an alum - nae class!

Oh! ee - ry i - vy o - ver e - vo - lu - tion

Oh, How Lovely Is the Evening

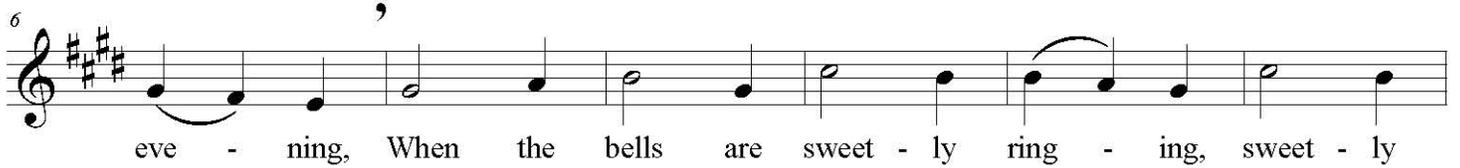
Composer unknown

Sweet and flowing, round



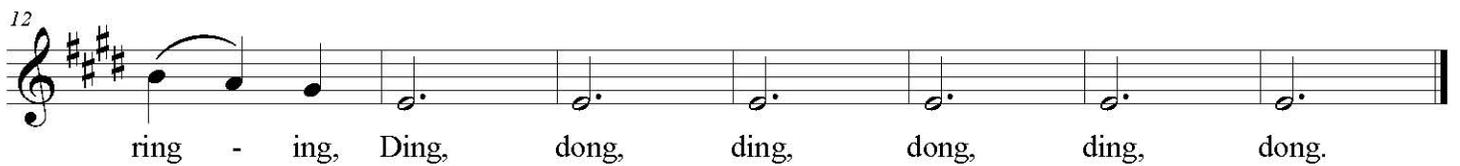
Oh, how love - ly is the eve - ning, is the

The first line of music is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It contains eight measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The lyrics are placed below the notes, with hyphens indicating syllables that span across measures.



eve - ning, When the bells are sweet - ly ring - ing, sweet - ly

The second line of music starts at measure 6 and contains eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The lyrics are placed below the notes, with hyphens indicating syllables that span across measures.



ring - ing, Ding, dong, ding, dong, ding, dong.

The third line of music starts at measure 12 and contains eight measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), and F#4 (quarter). The lyrics are placed below the notes, with hyphens indicating syllables that span across measures.

'Neath the Oaks

Arranged by:
Edith Pingree Sawyer Pettee, School of Music Student 1891-1895
words and music after 'Neath the Elms of Old Trinity

Moderato

1. 'Neath the oaks of our old Welles -
2. On the hills of our old Welles -
3. Col - lege days are from care and sor - row
4. Then we'll sing to our old Welles -

2

ley, 'Neath the oaks of our dear old Welles -
ley, In the halls of our dear old Welles -
free, And oft will we seek in mem - o -
ley, To our dear old Alma Ma - ter, Welles -

4

ley, 'Tis with pleas - ure we meet, Our old
 ley, There is right mer - ry cheer, There are
 ry The — days that are past, Far too
 ley, We're to - ge - ther to - day, And to -

6

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.

O thou Tupelo!

Lyrics arranged by:
Mary Louise Marot, Class of 1894

Music after the air *Nut-Brown Maiden*

1. O thou Tu - pe - lo!* thou hast a cer - tain mag - ic charm,
2. O thou Tu - pe - lo! thou hast the lake, and moon, and stars,
3. O thou Tu - pe - lo! thou hast a ru - stic bench or two,
4. O thou Tu - pe - lo! thou hast a gen - tle, bal - my air,
5. O thou Tu - pe - lo! thou hast all things a - bove, a - round,
6. O thou Tu - pe - lo! thou hast the power to leaf in Spring,

3

O though Tu - pe - lo! thou hast a ma - gic charm, A
O thou Tu - pe - lo! thou hast lake, moon, and stars, The
O thou Tu - pe - lo! thou hast a bench or two. A
O thou Tu - pe - lo! thou hast a bal - my air. The
O thou Tu - pe - lo! thou hast all things a - round. All
O thou Tu - pe - lo! thou hast the power to leaf. To

5

mag - ic charm is thine, Love, The charm - er there is mine, Love.
moon and stars are thine, Love, The son that's there is mine, Love.
ru - stic bench is thine, Love, The rus - tic on it mine, Love.
bal - my air is thine, Love, The weal - thy heir is mine, Love.
things a - round are thine, Love, Ex - cept the arm, that's mine, Love.
leaf in Spring is thine, Love, To leave justnow is mine, Love.

7 *faster*

O thou Tu - pe - lo! thou
 O thou Tu - pe - lo! thou

8

hast a cer - tain mag - ic charm, O thou Tu - pe - lo! thou
 hast the lake, the moon, and stars, O thou Tu - pe - lo! thou
 hast a rus - tic bench or two, O thou Tu - pe - lo! thou
 hast a gen - tle bal - my air, O thou Tu - pe - lo! thou
 hast all things a - bove, a - round, O thou Tu - pe - lo! thou
 hast the power to leaf in Spring, O thou Tu - pe - lo! thou

10

hast a mag - ic charm.
 hast the moon and stars.
 hast a bench or two.
 hast a bal - my air.
 hast all things a - round.
 hast the power to leaf.

**A pretty point on Lake Waban, formerly provided with rustic benches.*

Step Song

Music and Lyrics by:
Olive A. Nevin, Class of 1905

Con moto espressivo

1. Ghost-like o'er the mir - ror lake The twi - light sha-dows creep;— The
2. Si - lent lest we break the charm, We watch the fa - ding light;— How
3. Slow - ly now we go our way With eyes that dim - ly see;— And

5

wind that lull'd the waves to rest Is fast a - sleep, is fast _____ a -
dark the cha - pel walls! how still the steps to - night! the steps _____ to -
leave the steps a - lone at last To me - mo - ry, to me - mo -

cresc. *dim.* *poco rit.*

9

1. 2. 3.

sleep.
night!

ry.

The Way a Wellesley Gal Should

Lyrics by:

Barbara Chapline Waldner, Class of 1946
Mary "Mickey" McCrea Fant, Class of 1946

Music by:

Barbara Chapline Waldner, Class of 1946

Spirited

You'll see her Mon-day at eight— strag-gling to class, The week-end was ter-ri - fic, but

The first system of music features a vocal line in 4/4 time with a key signature of two flats. The lyrics are: "You'll see her Mon-day at eight— strag-gling to class, The week-end was ter-ri - fic, but". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

4

now, a - las, She's got to start to stu - dy— The way a Welles - ley Gal should.

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "now, a - las, She's got to start to stu - dy— The way a Welles - ley Gal should.". A measure rest is present at the beginning of the vocal line.

8

You'll see her Wednes-day at lab, in blue jeans, no doubt, her

The third system of music continues the vocal line and piano accompaniment. The lyrics are: "You'll see her Wednes-day at lab, in blue jeans, no doubt, her". A measure rest is present at the beginning of the vocal line.

Copyright, 1945, by Barbara Chapline

11

sad - dle shoes are gri - my, her shirt - tail's out! She's wor - king like a bea - ver

14

The way a Welles - ley Gal should. You'll see her at the Well* and at the

18

Art Libe Or bur - ning up the mid - night oil. She's just grin - ding a - way the

live-long day, leading a life of toil. But then comes Sa-tur-day night, the

tab-les are turned, She's di-ning at the Stat-ler,** and books are spurned. She's

loo-king like a mil-lion, The way a Welles-ley Gal should.

* A soda fountain once located in Alumnae Hall

** A prominent hotel once located on the site of the Boston Park Plaza Hotel

The Wellesley Composite

Lyrics adapted by:
Lottie Evelyn Bates, Class of 1901

Music by:
Luigi Denza from *Funiculì, Funiculà*

Allegretto brillante

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

while to go to col - lege, _____ And so do I! _____
made for grinds and drud - ges _____ To groan and sign, _____
take ex - a - mi - na - tions, _____ But not so I! _____

12 *f* *p*

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

16

that on - ly men are fit for know - ledge, But not so
 at bun - ny* scorn sar - dines and fud - ges, And choco - late
 that's proved with - out a dem - on - stra - tion, I'll not de -

20 *f* *p*

I! Oh, no, not I! I love
 pie, But not so I! In math -
 ny. No use to try! But to

— to spend my days and nights dis - sec - ting The sli - my
 - e - mat - ics I may be de - fec - tive, I ween 'tis
 — the barge** my feet are of - ten fly - ing, My woes to

frog From marsh - y bog, And
 true, Of not a few! But
 drown In Bos - ton town. Non

see the sine and co - sine in - ter - sec - ting,
 sports and pass - times are my chief e - lec - tive;
 cre - - - dits shall not keep me al - ways sigh - ing,

f

With mon - strous log, Near mos - sy log.
 I'm on the crew, And golf club too!
 Nor teach - er's frown, Crush light heart down.

Chorus

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

p cresc.

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

p cresc.

50

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

55

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

*Welsh Rabbit

**A horse-drawn station wagon

The Wellesley Blue

Lyrics by:
Hélène Kazanjian, Class of 1940

Music by:
Natalie L. Gordon, Class of 1938

1. See, wind - ing through the arch they come, The col - ors of ev - 'ry
2. Fling out the ban - ner of each class, The blue - flies o - ver

5 class. And o'er them all, the tow'r on high, Bright - etched a - gainst the sky.
5 all. Be with us, Al - ma Ma - ter, here Un - chang - ing ev - 'ry year.

10 The cam - pus ech - oes to the song, As proud - ly they march a -
10 To fur - ther fields we fol - low you, Our ha - ven our whole lives

14 long, As - sured that Welles - ley's great tra - di - tions Will live, for - ev - er strong.
14 through, Lead on be - fore us as we're march - ing, O roy - al Welles - ley blue.

To Alma Mater

Lyrics by:
Anne Barrett Hughes, Class of 1886

Arranged by:
Flora Smeallie Ward, Class of 1886
from the German air *The Mountain Maiden*

mf

To Al - ma Ma - ter, Welles-ley's daugh - ters, All to - geth - er join and

4

4
sing Thro' all her wealth of wood and wa - ters, Let your hap - py voic-es

8

f *cresc.*

8
ring In ev-'ry chang - ing mood we love her, Love her tow'rs and woods and

12

mf *f*

12
lake, Oh, change-ful sky, bend blue a - bove her! Wake, ye birds, your cho-rus wake!

We'll sing her prais - es now and ev - er, Bless-ed fount of truth and

love. Our heart's de - vo - tion, may it nev - er Faith-less or un-worth-y

prove. We'll give our lives and hopes to serve her, Hum - blest,

high - est, no - blest all; A stain - less name we will pre -

serve her, An - swer to her ev' - ry call.

The Wellesley Cheer

Composed by:
May Sleeper Ruggles, Class of 1886

*Fast and energetically**

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth notes. The lyrics are: Tra la la la, tra la la la, tra la la la, la la la, W - E - L - L - E - S - L - E - Y, Welles - - - ley.

Tra la la la, tra la la la, tra la la la, la la la, W - E - L -

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

**To be sung briskly, no slower than metronome 84; there ought to be no pause before the eighth measure.*

Where, Oh Where

Composer unknown

Spirited

1. Where, oh where are the ver - dant fresh - men? Where, oh
2. Where, oh where are the gay young soph' - mores? Where, oh
3. Where, oh where are the jol - ly ju - niors? Where, oh
4. Where, oh where are the grand old sen - iors? Where, oh
5. Where, oh where are the staid a - lum - nae? Where, oh

6

where are the ver - dant fresh - men? Where, oh where are the
where are the gay young soph' - mores? Where, oh where are the
where are the jol - ly jun - iors? Where, oh where are the
where are the grand old sen - iors? Where, oh where are the
where are the staid a - lum - nae? Where, oh where are the

11

ver - dant fresh - men? Safe, now, in the soph' - more class.
gay young soph' - mores? Safe, now, in the ju - nior class.
jol - ly jun - iors? Safe, now, in the sen - ior class.
grand old sen - iors? Safe, now, in the wide, wide world.
staid a - lum - nae? Safe, out, in the wide, wide world.

17

They've gone out from their Comp and Hy - giene. They've gone
 They've gone out from the kings of Is - rael. They've gone
 They've gone out from their Hobbes and Des - cartes. They've gone
 They've gone out from their Al - ma Ma - ter. They've gone
 They've gone out from their dreams and the' - ries. They've gone

22

out from their Comp and Hy - giene. They've gone out from their
 out from the kings of Is - rael. They've gone out from the
 out from their Hobbes and Des - cartes. They've gone out from their
 out from their Al - ma Ma - ter. They've gone out from their
 out from their dreams and theo - ries. They've gone out from their

27

| | |
|------------|---|
| 1, 2, 3, 4 | 5 |
|------------|---|

Comp and Hy - giene. Safe, now, in the soph' - more class.
 kings of Is - rael. Safe, now, in the ju - nior class.
 Hobbes and Des - cartes. Safe, now, in the se - nior class.
 Al - ma Ma - ter. Safe, now, in the wide, wide world.
 dreams and theo - ries. Safe, out, in the wide, wide world.