



CHI & songs of lambda chi alpha

Special thanks to Dr. Charles **Peyser**  
University of the South

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**Songbook** were taken from the  
original **Songbook** Supplement which  
appeared in the Purple, Green, and  
Gold of March, 1916, by Bruce H.  
**McIntosh**.

## PREFACE

"The present edition of Lambda Chi Alpha Songs has been designed to meet a practical need. Original melodies **only** are included, and these such as **actually** appeal to the average musical taste of the present generation ... By publishing the best of our songs, it is thought that a song tradition can **most effectively** be founded. "

John E. Mason, **Pennsylvania**  
Epsilon Zeta • Grand High Epsilon  
Songs of Lambda Chi Alpha  
**1925**

We who are citizens of North America find ourselves in a unique situation unparalleled in history; our society is highly mobile. We think nothing of commuting 50 **miles** to and from work, we jet **all** over the world on our vacations, and, in our day to day lives, we drive. ... and drive ... and drive. **While** we're doing **all** that driving, what else are we doing? I'm sure that most of you (like I) **listen to music**. It's one of the first things we do when we get in our cars; turn on the radio, tape deck.

You must admit that you hear music daily and it is a part of your **life**. As fraternity men, we can say that Lambda Chi **Alpha** is a part of our **lives** also. Along with that goes the understanding and rationalization that Music is a part of our Fraternity. It makes perfect sense.

There is a time and a place for everything and in public, around women and around families, are times for clean songs. As we approach our 75th year anniversary as a fraternity, we hear more and more about traditions. Lambda Chi Alpha **calls** its members back to the "old" traditions of chapter excellence ... of high standards. Dare to improve, dare to be different.

This is the latest edition of the Lambda Chi **Alpha** Songbook, the **last** book appearing in 1940. As you can imagine, 43 years is a long time without a change. even for music. The elaborate arrangements and rare **literary** masterpieces which comprised the **lyrics** are not quite in style today. For a fraternity claiming to be adaptable, we felt it was appropriate to adapt our music.

Somehow, somewhere, for some reason, most of us have lost touch with the music composed by our founders. I'm sure the loss wasn't intentional, nobody wants to lose anything of importance, *and* these songs are important. Are we afraid to sing? Are we afraid to show the rich spirit of our Fraternity? These answers should be "No", Remember, these fraternity songs were written to express a deep commitment to the ideals and purposes of our Fraternity. More than that, these songs put thoughts in words and melodies that can be **felt** in the heart of every brother. If music is the universal language, then songs are universal thoughts. Do **you** share in the bond of Lambda Chi Alpha? Do you share in that valued commodity we call fraternity? These songs hold the essence of our heritage. These songs were inspired by heartfelt emotions, developed in fellowship and nurtured in brotherhood. And now you, almost 75 years from our founding, **can actually feel** the pride shared by our founders.

Singing is a great opportunity for your chapter to do something together, where everybody is afforded the chance to contribute. Singing builds **camraderie** and promotes fellowship among brothers. Let's face it, singing is just plain fun. This **songbook** is offered as a way to get back to those basics and have fun doing it. That's why it was written in the style of a manual. Almost a "How-to-Sing-Without-Really-Trying" book. It doesn't matter if you think you are tone deaf. As long as you want to sing, you can!

Take pride in continuing one of the great traditions and heritage of our fraternity. Take up the challenge brothers, **and** let's share a song. Let's **lift** our standards, our spirits, and our voice and sing of the praises of Lambda Chi Alpha.

David D. Leathers  
**Cal State/Fresno '82**  
Iota-Gamma Zeta  
Song Book Editor  
6th Edition

"We cannot have too many songs. It is the duty of every member who has musical or poetic ability to contribute the most he can toward upbuilding the quantity and quality of the song collection of the fraternity. All the existing fraternity songs should be tried out and every chapter as a group and a goodly portion of the brothers as individuals should devote some effort to the problem of making Lambda Chi Alpha a singing Fraternity, with plenty of singable songs."

Lewis F. Robbins, Brown  
Iota Zeta • Grand High Phi  
Purple, Green, and Gold  
March, 1916

### FRATERNITY SONGS AND SONG WRITING

Fraternity songs, as distinct from other college songs, had their beginning in the ritualistic song. Songs for conventions, banquets and other gatherings followed until we now have fraternity songs of many distinct varieties.

There are hundreds of fraternity songs. The best rank high in quality of their verses, but it is not often that one can be said to be a good musical composition. In fact, the large majority of them are made up of original words fitted to tunes already in existence. Everything from ragtime to grand opera has been used as music for fraternity songs, and the reflection has been in turn, on the poetry and the music.

### HYMNS AND SONGS OF PRAISE

Every fraternity has its general songs of praise and brotherly devotion. The following are types of songs to be sung at all times and on all occasions: "Gather All Ye Merry Men" of Kappa Sigma, "Shrine of Our College Days," "New Lang Syne," "Good-Fellowship" of Sigma Nu, "DU Will Shine Tonight," "Where You Find A Delta U" of Delta Epsilon, "Delta Shelter" of Delta Tau Delta, "Unfurl the Beta Banner," "The Beta Dragon", "In the Old Porch Chair" of Beta Theta Pi, "Show Me the Scotchman," "Fiji Land Is the Land for Me" of Phi Gamma Delta, "Even the Stars Spell S A E," "Gathering of the Clans," "Sigma Echoes" of Sigma Alpha Epsilon, and "We're All Good Brothers", of Lambda Chi Alpha.

Hymns and ritualistic songs are sung by nearly all fraternities. Thus, we find such songs as these: "Beta Doxology" of Beta Theta Pi, "Funeral Hymn" of Delta Epsilon, "The Cross Song" of Sigma Chi, "A Hymn to S A E", "Sigma Nu Hymn" and "A Hymn to Lambda Chi Alpha" as well as "Blessing of Lambda Chi Alpha."

### BANQUET AND ALUMNI SONGS

Then there are banquet songs, elements of the festive gathering which should never be lacking. Kappa Sigma has a "Drinking Song." Every fraternity has its "Toast." "The Loving-cup" of Beta Theta Pi and "All Hail" of Sigma Nu are other good examples. Rush songs are used during the proper season. "Rush, Rush, That's the Cue" of Delta Upsilon, "Spiking Songs" of Kappa Sigma, "William Goes to Delta Tau" and "An Intelligent Lad" of Phi Kappa Psi are typical of this sort of song.

The fraternity is fortunate that has a good alumni song to be sung when the "old boys" return or during their absence, to remind the "actives" of some of the things that have been done for them. Good alumni songs are: "Alumni Song" of Sigma Alpha Epsilon, "Alumni Association Song" of Phi Kappa Psi, "The Alumnus" of Beta Theta Pi. As important is the song of welcome which is used as a greeting to the visiting brother or the newly initiated man. "A Greeting of Sigma Nu," "Greeting Song" of Sigma Alpha Epsilon, "How D'y Do. Brother. . ." of Phi Kappa Psi, "A Beta Welcome" of Beta Theta Pi and "All Hail" of Lambda Chi Alpha. Too, some of the fraternities sing good-by songs when a brother is leaving or when the seniors take their leave at commencement. How such a farewell must make ever-enduring the memory of the last happy days with college friends. Sigma Alpha Epsilon has a "Parting Song" and a "Goodnight Song." Beta Theta Pi sings "The Parting Pledge." Sigma Nu also has a "Parting Song." Not to mention our own "Good Night."

## OTHER TYPES

Cheering songs are used **especially** when men are associated or when some victory is won by the fraternity. Good cheering songs incorporate the fraternity yell. Examples are: "Cheering Song" and "Hurrah Song" of Sigma Alpha Epsilon, "**Rah** for Beta Theta Pi," "**Antiphonal** Cheer" of Phi Kappa Psi, and "Let's Give a Hip, Hip Hurrah" of Lambda Chi Alpha. For all sorts of gatherings of social nature, marches are appropriate. Delta Upsilon, Sigma Chi, Phi Delta Theta and Lambda Chi Alpha are among the fraternities having marching songs. Marches and waltzes without words, although not common in fraternity music, surely have their merit. Sweetheart and sister songs are almost universally sung by fraternity men in college. "Sweetheart of Sigma Chi," "The Phi Psi Girl," "My Lady Delta U," "My Fiji Honeymoon" of Phi Gamma Delta, "My Girl is a Delta" of Delta Tau Delta, "She Wears My Beta Pin" of Beta Theta Pi, "Pinning Song," "There She Stands" and "My Crescent Girl" of Lambda Chi Alpha are **all** popular songs of the fraternities which thus pay their respects to feminine friends.

A large group of songs can be placed under the general head, humorous. "We Dreamed Our Alumni Were Dead," "Billy Goat Song," "Hot Greek Sports" of Sigma Alpha Epsilon, "Ramble," as sung by Kappa Sigma, and "When Father Went to College," a Sigma Chi favorite, are some of the fraternity songs that picture the funny side of chapter life.

But, there are many fraternity songs that cannot be classified at all, chiefly because of their exclusive individuality. **In** this miscellaneous group are found some of the best song ideas. Such songs as "The Beta Grip" of Beta Theta Pi, "Chorus" of Phi Gamma Delta, "Chapter Night" of Phi Kappa Psi, and many other new, idea songs are an inspiration to the discouraged lover of originality. Of types not overworked, there are convention and reunion songs, state banquet and special chapter songs, songs of founders, birthday or anniversary songs, serenade songs, evening songs, and even supper and smoking songs. Very popular with some fraternities are medleys of college and fraternity and sorority songs.

## FUNCTION OF THE FRATERNITY SONG

The Fraternity has placed a priority on music almost from the beginning. In fact, the first published fraternity songs were seen in the March, 1916 issue of the Purple, Green, and Gold. Considering the fact that our fraternity will be celebrating its **75th anniversary** in 1984, we have made great progress in the development of our music.

The General Fraternity offered a number of contests for "Best Song" and awarded the winner's choice of a diamond badge or \$190.00. The first of these contests was held at the General Assembly of 1920. At one point, there was even a proposal made to the Grand High Zeta that would require each zeta to enter one song before being able to vote on General Assembly legislation. This program would last for no less than ten years. Luckily, for most of our zetas, this proposal was ruled as unconstitutional. Otherwise, our voting members would be greatly diminished.

Roughly speaking, the fraternity song serves at least two major purposes. To those not "of the bond," it is representative of the organization. To those who appreciate its **fullest** significance, it is an inspiration and a unifier. The man who knows the hearty good cheer that goes with a fraternity song sung with zest around the banquet table or in the homey glimmer of a winter fire, needs no one to tell him of its worth. Of all the memories of college days, perhaps few are more persistent than those that are associated with these happy days of college life and fun.

**As** the song of a nation is accepted as "an ultimate test of the popular spirit, whether the utterance of the feelings common to all, or the fine and daring speculation of the noblest minds," so may the song of any movement or organization be taken as a gauge of all its activities and aims, a crystallization of its power and its ideals. From the infancy of her existence, Lambda Chi Alpha has had songs of her own, real expressions of "the voice of human Brotherhood." But, they have not been as numerous as they should have been. The Fraternity needs more songs and better songs.

## MUSIC IN YOUR CHAPTER

**Serenade/ser-a-nad** - la: a complimentary vocal or instrumental performance; esp: one given outdoors at night for a woman.

The fine art of serenading undoubtedly began hundreds of years ago outside of some young lady's window. A love struck, young man took it upon himself to express his undying devotion. **Well**, add the music, moonlight and the admirations of that special someone, and it **all** spells success. That's right, this guy was a hit. Soon, his friends caught on and serenading became a trend. A month later, it was a "tradition." So that's where we are today. The tradition of serenading (give or take a few hundred years).

Now to relate serenading to college terms. Chances are if your grandfather was in a fraternity, he serenaded. Dad probably serenaded, too, for that matter. On many campuses, it has still remained a positive tradition. It **is** more appropriate to serenade on some occasions than others. The best times to serenade are when a brother announces his engagement or pinning; when the fraternity selects a Sweetheart or Crescent Girl, or when you want to recognize a certain group (sorority or women's dorm). Usually an upcoming party or other social event will prompt the latter form of serenading.

Serenades are easy, fun, and a great way to meet girls and show class at the same time.

**Relax.** You don't have to be a professional musician to sing, perform, or enjoy music; particularly fraternity music. **In** fact, music is one of the easiest, most natural gifts available to mankind. If you can **talk**, you can sing. It is that easy. **Nobody** said **you** could sell records, but you can sing. The quality depends on you. Just as any weightlifter could not expect to pick up 300 **lbs.** without training, your chapter should not expect to sound **like** the Mormon Tabernacle Choir without practice. Singing involves muscles in the throat that must be developed. That development comes from practice. Plain everyday, run-of-the-mill practice.

## HOW TO START A PROGRAM

Most athletic sports, in addition to practices, have a coach. This is a good place to begin in the chapter music program. Appoint or elect a Song Chairman, someone who likes to sing and is a good leader. It helps if he knows a little about music, although it is not a requirement.

The next step is to select the songs for the chapter to learn. Start with an easy one, like "We're All Good Brothers." Copy the words to the song on a separate piece of paper and give every member a copy;

## LEARNING THE MUSIC

Play or sing through the entire song once with everybody listening. Then take it a line at a time. Repeat until the members have the basic idea (or until it sounds like it's supposed to) and then go on to the next line. Repeat the same process until the entire song is learned.

Now that everybody knows the song, sing it together. Have the members stand close together or in a circle and have them sing loud. This **will** give your members confidence, and it might make your singing sound better.

**Try to** learn a new song after every meeting. The whole process will take about **15-20** minutes for each song. After one month (or four chapter meetings), you now have a new music program and you're ready for your first performance.

## SELECT THE OCCASION

There are a **number** of specific occasions that offer a terrific excuse to serenade. Whenever a brother becomes engaged, pinned, or lavaliered to a sorority girl, or if your chapter is paired with a group for Homecoming, Greek Week, AH-Sings, etc. Serenading is also a great way to meet the new sorority pledges after rush, or if your chapter has a party planned- with a sorority, a serenade can “psyche” the girls up.

## THE SERENADE

Now that you have the occasion in mind, you need to select the proper music. The following are suggested songs for a particular serenade :

### Pinning/Engagement/Sweetheart

Pinning Song

There She Stands

With Dear Old Lambda Chi

She's Our Little Crescent Girl

### Spirit /“Psyche-up”

**All Hail**

We're AU Good Brothers

Hip, Hip, **Hurray**

Loyalty **Song**

Your chapter also might want to **learn** the Blessing Song • for banquets, or meals at the chapter-house, and the Goodnight Song to end your serenades. These songs are designed to be relatively easy, so don't be intimidated by the arrangements.

Take the initiative and write your own songs • that's half the fun of singing. Remember, when **you are** singing in front of non-members or in public, show class, not crass.

**SONGBOOK**  
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Lyrics by

John E. Mason

Pennsylvania

David D. Leathers

Cal State/Fresno

Joe R. Hammer

Ball State

# A Sweetheart of Lambda Chi

## (Pinning Song)

TTBB

Music by  
Wilbur J. Perry  
Michigan

The musical score is written for TTBB voices and piano accompaniment. It features a key signature of one sharp (F#) and a time signature of 6/8. The score is divided into two systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line, and guitar chord diagrams are provided for the piano accompaniment.

**System 1:**

Vocal line:  
No more the Lamb-da badge is mine that e'er to my heart was near; —  
Hear Lamb-da's song on this clear night a cres-cent a - bove shines high; —

Piano accompaniment:  
G Bm G C C Maj<sup>7</sup> Am<sup>7</sup> G D<sup>7</sup>sus D<sup>7</sup> G

**System 2:**

Vocal line:  
em - blem of vows that faith - ful hold true, bro - thers year on year. — But  
bathes in a dream of pure white light, a sweet-heart of Lamb - da Chi. — To

Piano accompaniment:  
G Bm G C C Maj<sup>7</sup> Am<sup>7</sup> G D<sup>7</sup>sus D<sup>7</sup> G

tho' it's pearls I did re - sign I still shall have no fear. —  
pledge a heart that is so true t'will stand the test of time. —

tho' it's pearls I did re - sign I still shall have no fear. —  
pledge a heart that is so true t'will stand the test of time. —

C D Bm<sup>7</sup> G C G

They safe re - pose o'er heart of gold, for - ev - er to me most dear. —  
Safe - ly to her I give my heart, for she will be ev - er mine. —

They safe re - pose o'er heart of gold, for - ev - er to me most dear. —  
Safe - ly to her I give my heart, for she will be ev - er mine. —

G Bm G C C Maj<sup>7</sup> Am<sup>7</sup> G D<sup>7</sup> sus D<sup>7</sup> G

Arrangement by  
Wilbur J. Perry  
*Michigan*

# All Hail

By Howard Loney  
Knox

March Tempo - Very Bright

Capo 1st Fret

**Verse 1:**

All hail, all hail to Lamb-da Chi our fair Fra-ter-ni-ty We'll  
Oh cres-cent set with stones of white, shine out and light our way; Oh

**Verse 2:**

laud her prais-es to the sky where - ev - er we may be. In  
cross and crown of pow'r and might lead us a - right for aye. With

**Guitar Chords:**

Verse 1: E, B<sup>7</sup>, E, B<sup>7</sup>, E, F<sup>#</sup>m<sup>7</sup>, E, B<sup>7</sup>, E

Verse 2: E, A, B<sup>7</sup>, E, B<sup>7</sup>, E, Em<sup>6</sup>, B, F<sup>#</sup>m<sup>7</sup>, B

East, in West, in North, in South, is found our faith - ful band; To  
swords of strength we'll fight for right, till mid the bat - tle's din, The

East, in West, in North, in South, is found our faith - ful band; To  
swords of strength we'll fight for right, till mid the bat - tle's din, The

B<sup>7</sup> E B<sup>7</sup> E B<sup>7</sup> E F<sup>#</sup>m<sup>7</sup> E <sup>7</sup> A<sup>b</sup> B

Guitar chords: B<sup>7</sup>, E, B<sup>7</sup>, E, B<sup>7</sup>, E, F<sup>#</sup>m<sup>7</sup>, E, <sup>7</sup>, A<sup>b</sup>, B.

col - ors, pur - ple, green and gold we pledge both heart and hand.  
truth of our fair Lamb - da Chi o'er ev - 'ry foe shall win.

col - ors, pur - ple, green and gold we pledge both heart and hand.  
truth of our fair Lamb - da Chi o'er ev - 'ry foe shall win.

E B<sup>7</sup> E B<sup>7</sup> F<sup>#</sup>m<sup>7</sup> E B<sup>7</sup> E

Guitar chords: E, B<sup>7</sup>, E, B<sup>7</sup>, F<sup>#</sup>m<sup>7</sup>, E, B<sup>7</sup>, E.

# Blessing Song

Lyrics by  
John H. Conkey  
Boston

Music by  
Wilbur J. Pen-y  
Michigan

Oh, Lord bless this food to our bod - ies \_\_\_\_\_ and Lamb - da Chi

Oh, Lord bless this food to our bod - ies \_\_\_\_\_ and Lamb - da Chi

Al - pha to thy serv - ice \_\_\_\_\_ for ev - er more. \_\_\_\_\_ A - men.

Al - pha to thy serv - ice \_\_\_\_\_ for ev - er more. \_\_\_\_\_ A - men.

The musical score is written for voice and piano. It consists of three systems. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The second system also has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 2/4.

Arranged by  
Wilbur J. Perry  
*Michigan*  
Revised by  
Joe R. Hammer  
*Bail State*

# Goodnight

Music by  
Fred T. Wessel Jr.  
*DePauw*

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The lyrics are written below the vocal staves.

**System 1:**

Vocal: Our song is o'er, we sing no more the Lamb-da Chi's say — good - night. — So

Piano: Accompaniment for the first system.

**System 2:**

Vocal: Our song is o'er, we sing no more the Lamb-da Chi's say good - night. — so

Piano: Accompaniment for the second system.

**System 3:**

Vocal: off — we go we'll be back you know, good - night, good -night, good - night. —

Piano: Accompaniment for the third system.

# HEY, HO

Traditional

Arranged by  
David D. Leathers  
*Cal. State/Fresno*

Capo  
1st fret:

The musical score is written on two staves in 2/4 time. The first staff contains the first line of music with the lyrics 'Hey, Ho, an - y - bod - y home? We are the men from'. The second staff contains the second line of music with the lyrics 'Lamb - da Chi. We have come to ser - e - nade you.' Above each staff are six guitar chord diagrams: Em, B7, Em, B7, Em, B7 for the first staff, and Em, B7, Em, B7, Em, B7 for the second staff. The lyrics are aligned with the notes on the staff.

Hey, Ho, an - y - bod - y home? We are the men from

Lamb - da Chi. We have come to ser - e - nade you.

This song is a good opener to let the girls know who you are and that you are outside ready to sing. You may have to repeat the song a few times until whomever you're singing to comes out, but **that's all** right.

For added emphasis, you can substitute with yelling "Lamb-da Chi", instead of singing it. Another good opening song is "Please Come Out".

Arrangement by  
Wilbur J. Perry,  
Michigan

# Hip, Hip, Hooray

By William B. Scott, Jr.  
Georgia

**Allegro**

Let's give a Hip, Hip, Hur - ray for dear Ol'

Let's give a Hip, Hip, Hur - ray for dear Ol'

G<sup>7</sup> C


Lamb - da Chi. — Let's give a Hip, Hip, Hur - ray and shout it to the sky. — We'll make the

Lamb - da Chi. — Let's give a Hip, Hip, Hur - ray and shout it to the sky. — We'll make the

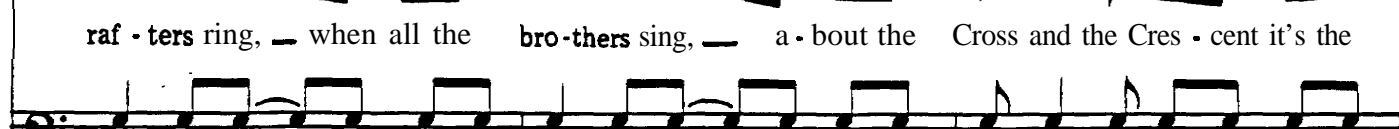
G<sup>7</sup>

The musical score is written for voice and piano. The tempo is marked 'Allegro'. The key signature has one sharp (F#), and the time signature is common time (C). The score consists of two systems. The first system contains the first two lines of music, with lyrics 'Let's give a Hip, Hip, Hur - ray for dear Ol'' written under both the vocal and piano staves. Between the systems, there are two guitar chord diagrams: G<sup>7</sup> and C. The second system contains the next two lines of music, with lyrics 'Lamb - da Chi. — Let's give a Hip, Hip, Hur - ray and shout it to the sky. — We'll make the' written under both staves. A third guitar chord diagram, G<sup>7</sup>, is placed below the second system.






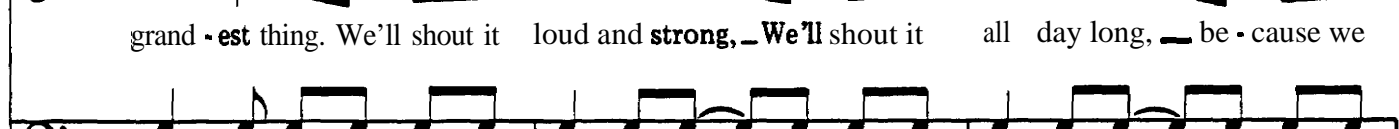
raf - ters ring, — when all the bro - thers sing, — a - bout the Cross and the Cres - cent it's the



raf - ters ring, — when all the bro - thers sing, — a - bout the Cross and the Cres - cent it's the

G<sup>7</sup>

grand - est thing. We'll shout it loud and strong, — We'll shout it all day long, — be - cause we



grand - est thing. We'll shout it loud and strong, — We'll shout it all day long, — be - cause we

C



want the world to know, — We stand to - geth - er now, — We stand to

want the world to know, — geth - er now, — We stand to

C F

win, and how, — for dear old Lamb - da Chi.

win, and how, — for dear old Lamb - da Chi.

C D<sup>7</sup> G<sup>7</sup> C

The musical score is written for voice and piano/guitar. The vocal part consists of two systems of music. The first system has two staves (treble and bass clef) with the lyrics 'want the world to know, — We stand to - geth - er now, — We stand to'. The second system also has two staves with the lyrics 'win, and how, — for dear old Lamb - da Chi.'. The piano accompaniment is written in grand staff notation (treble and bass clef). The guitar part is indicated by chord diagrams for C, F, C, D<sup>7</sup>, G<sup>7</sup>, and C.

# LOYALTY SONG

By John H. Conkey  
Boston *University*

To the stan - dards high of with the Lamb - da Chi, Ev - er  
Have a faith to do with the pur - ple hue, As your

true and faith - ful be with a stead - fast loy - al - ty, Let her  
guard - ian and your friend who'll be with you to the end, And the

ban - ners fly to the lof - ty sky, there to  
no - ble green, let it ev - er mean, that your

float through - out e - ter - ni - ty, And when e - vils of as -  
 cour - age will all else tran - scend Spread the gold of de -

Em B7 E G7 Dm G7

sail her, don't fail her, but ral - ly to her call. Take your  
 vo - tion, from 0 - cean to 0 - cean great and small. Take your

C G7 C



stand and die for Lamb - da Chi, For we are best of all.  
 stand and die for Lamb - da Chi, For we are best of all.

C F C D G7 D7 G7 C


Traditional

# PLEASE COME OUT





Arranged by  
David D. Leathers  
Cal. State/Fresno


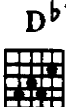
Lamb- da Chis be - neath your win - dow pane in the night you 'll




hear our sweet      re - frain. Please don't let our ef - forts be      in vain





\* \* please come out      \* \* please come out.     

Lamb- da Chis be - neath your win - dow pane in the night you'll



hear our sweet      re - frain. Please don't let our ef - forts be      in vain

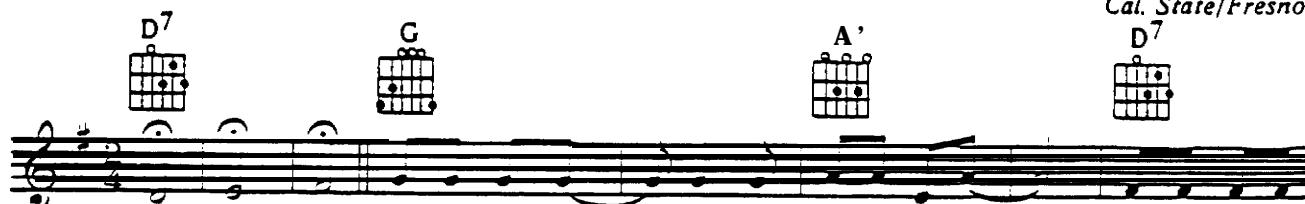
\* \* please come out      \* \* please come out.     

This song can be used as an opener, along with "Hey Ho". After singing through the song once, modulate a half-step and repeat. In other words, sing it a little higher on the second time. Each time you sing it, you should raise it a little. You should probably plan on starting on a low note. That way, if whomever you're singing to is late, you won't hurt yourself. Keep singing this song until whomever you are singing to comes out.

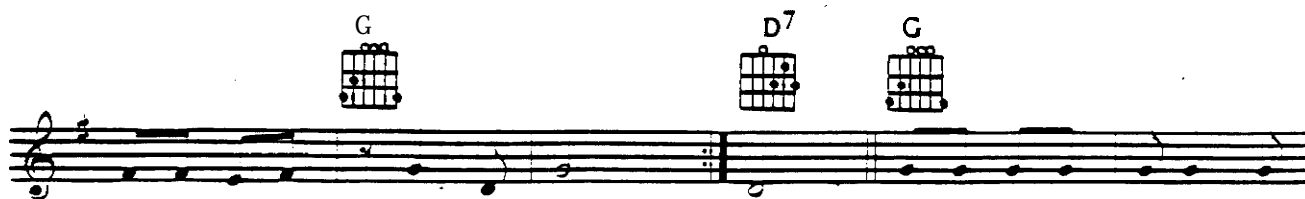
\* The girl's name, or name of the Sorority can be inserted into the blank spaces. This should be kept to two syllable names (i.e. Dee Gee's, Theta's, Pi-Phi's).

# She's Our Little Crescent Girl

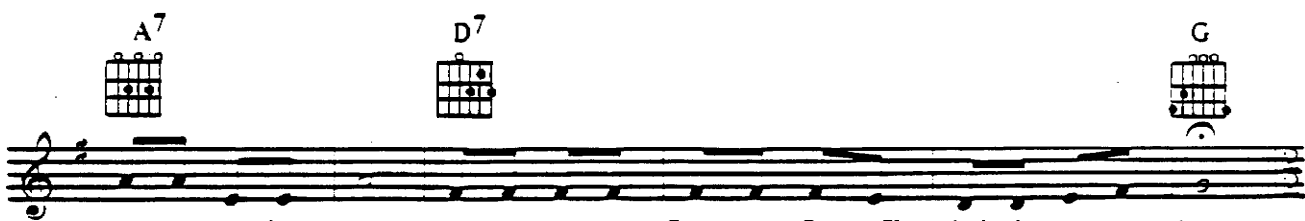
Lyrics and Arrangement  
David D. Leathers  
Cal. State/Fresno



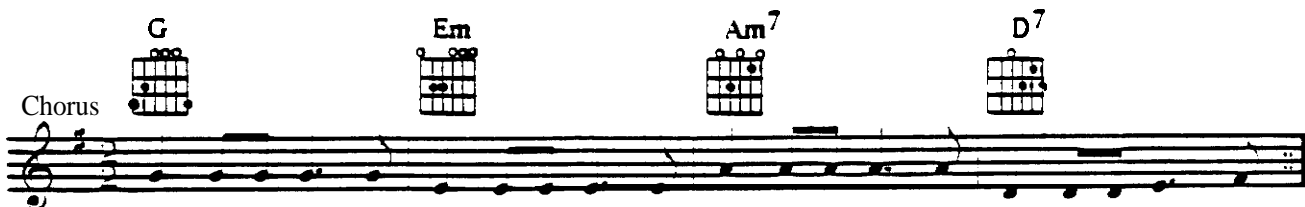
1. Well there's a girl you should meet she's so dain-ty and sweet; She's our lit-de  
2. Well all the frat men will drool but she's no-bod-y's fool; She's our lit-tle



Cres-cent Girl from Lamb-da Chi. 3. So come on all you bro-then and  
Cres-cent Girl from Lamb-da Chi.

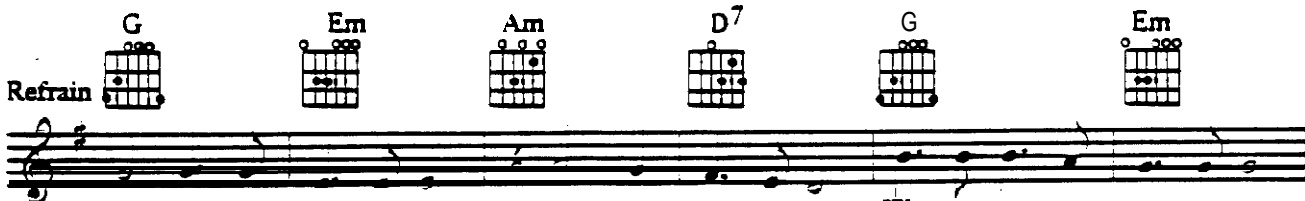


join me in this song; With our lit-de Cres-cent Girl we'll glad-ly sing a-long.



Chorus

Lamb-da Chi Al-pha Lamb-da Chi Al-pha Lamb-da Chi Al-pha Lamb-da Chi Al-pha



Refrain

I love the cres-cent moon shin-ing in the sky, I'll love pur-pie green and gold



'til the day I die, true and loy-al bro-thers, true to Lamb-da Chi.

Begin with the chapter divided into two groups (A & B). Both groups sing verses 1, 2, and 3 together. On the last note of verse 3, group A holds the note, while group B sums in with the Chorus. Let group B sing the Chorus once while group A is still holding on, then everybody sing the Chorus the second time.

On the third round of the Chorus, group A sings the Refrain, while group B continues with the Chorus. Keep in the same tempo (don't go too fast) and when group A is done with the Refrain, then everybody sings the Chorus together one more time. For a big finish, have everybody sing *Him* — after the last note.

So the song goes like this:

A: Verse 1, 2, 3A: holds note, Refrain, Chorus, *Him* —  
B: Verse 1, 2, 3B: Chorus ———, *Him* —

Believe it or not, this song is really easy and looks and sounds impressive.

Lyrics by  
Arvin L. Workman  
*Indiana State*

# There She Stands

Music by  
Malcolm L. Huff  
*Indiana State*

Arrangement by  
Wilbur J. Perry  
*Michigan*

Hm There she stands with a

Hm There she stands with a

G C G A<sup>7</sup> D<sup>7</sup> C G G

rose in her hands, and star - light beams from her eyes. — She's as

rose in her hands, and star - light beams from her eyes. — She's as

C G G Bm<sup>7</sup> G B<sup>7</sup>

fair in sight as our rose is white, she's the sweet - heart of all Lamb-da

fair. in sight as OUT rose is white she's the sweet - heart of all Lamb - da


E s u s Em - G Gm A<sup>7</sup>

Chi's. — Be - yond corn - pare as she's stand - ing there, one

Chi's. — Be - yond com - pare as she's stand - ing there, one

D<sup>7</sup> C G G C G





look and we start to sigh. — She's cute and she's fun, she's the

look and we start to sigh. — She's cute and she's fun, she's the

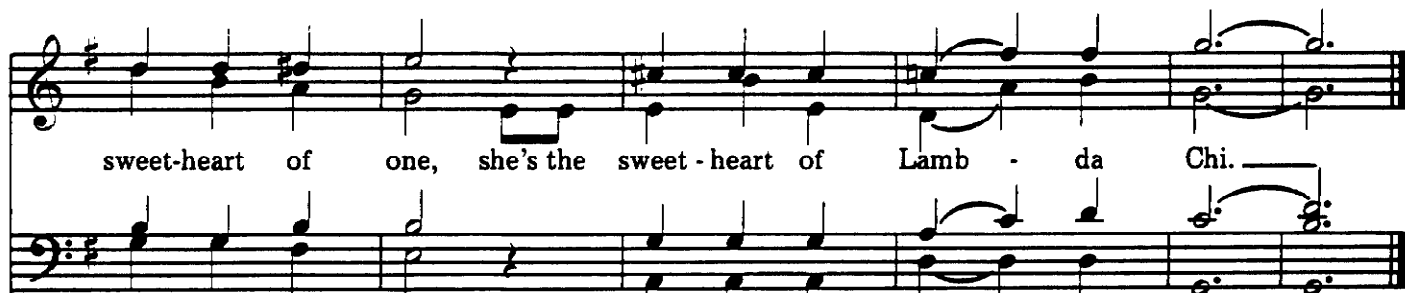
G

G<sup>7</sup>

C

N.C.





sweet-heart of one, she's the sweet-heart of Lamb - da Chi. —

sweet-heart of one, sweet-heart of Lamb - da Chi. —

G

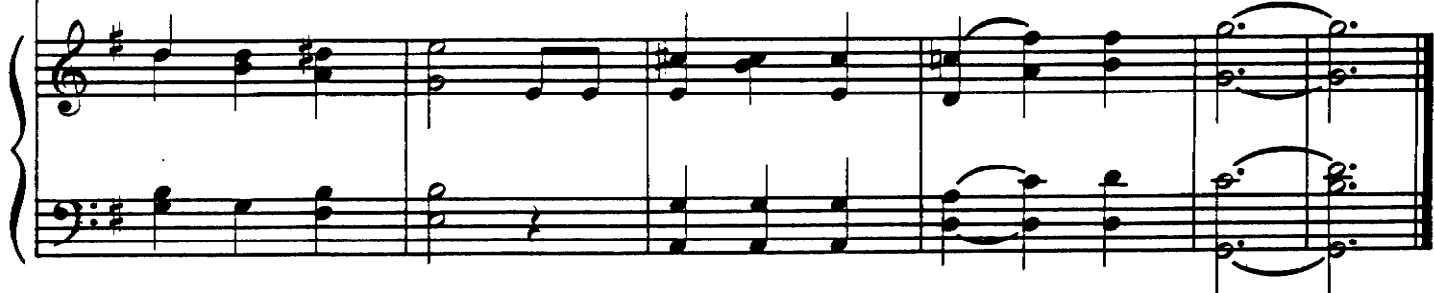
B<sup>7</sup>

Em

A<sup>7</sup>D<sup>7</sup>

G sus

G

# WE'RE ALL GOOD BROTHERS

Arrangement by  
Wilbur J. Perry  
Michigan

By Lawrence D. Lloyd  
Illinois

March Tempo

Capo 1st fret:

**E<sup>7</sup>** **A** **Bm<sup>7</sup>** **A** **Bm<sup>7</sup>** **E<sup>7</sup>**

friend. We'll be good bro - thers un - til this world shall

**A** **D** **F<sup>#</sup>7** **B<sup>7</sup>** **E<sup>7</sup>** **D<sup>o</sup>7**

The musical score is written for a guitar and piano. It features a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked 'March Tempo'. The score is divided into two systems. The first system contains the first two lines of the song, and the second system contains the next two lines. Each system includes a vocal line (treble and bass clef), a guitar line with chords and fingerings, and a piano accompaniment (treble and bass clef). The lyrics are: 'We're all good bro - thers each one the oth - er's' and 'friend. We'll be good bro - thers un - til this world shall'. The guitar chords are: E<sup>7</sup>, A, Bm<sup>7</sup>, A, Bm<sup>7</sup>, E<sup>7</sup> for the first system, and A, D, F<sup>#</sup>7, B<sup>7</sup>, E<sup>7</sup>, D<sup>o</sup>7 for the second system. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand.

end. So while we're to - geth - er let's give a rous - ing

end. So while we're to - geth - er let's give a rous - ing

E<sup>7</sup>

N.C.



cheer, for Lamb - da Chi Al - pha, the bond we hold so dear.

cheer, for Lamb - da Chi Al - pha, the bond we hold so dear.

C

F<sup>#</sup>m

A

E<sup>7</sup>

A

E<sup>7</sup>

A



cheer, for Lamb - da Chi Al - pha, the bond we hold so dear.

cheer, for Lamb - da Chi Al - pha, the bond we hold so dear.

Words by  
Paul A. Lay  
Cincinnati

# With Dear Old Lambda Chi

Music by  
Nelson Gampfer  
Cincinnati

Andante

*p*

As I was walk - ing out one night, the

G<sup>+</sup> C G<sup>7</sup> C C<sup>7</sup> F A<sup>7</sup> D

stars were shin - ing clear, \_\_\_\_\_ when in the sky a .

G<sup>7</sup> C Am<sup>7</sup>

bove my head a cres - cent did — ap - pear; \_\_\_\_\_ It

G D Bm Dm G<sup>7</sup>

was so far a - bove all eise, so bright and pure- and

C F C<sup>7</sup> F A<sup>7</sup> Dm G<sup>7</sup>

high, that I did know that I should go with

E F B<sup>7</sup> C G<sup>7</sup> A<sup>7</sup> N.C.

*ritard.*

*Lento*

1 2

dear old Lamb - da Chi. As Chi.

D G<sup>7</sup> C G<sup>7</sup> C G+ C

# Hymn To Lambda Chi Alpha

Arrangement by  
Wilbur J. Perry  
Michigan

By O. B. Kirk  
*Denison*

Andante

*melody*

Here we pledge our hearts to - geth - er, to Lamb - da Chi,  
I will guard thy hon - or ev - er, fair Lamb - da Chi,

naught from thee our love shall sev - er, our Lamb - da Chi.  
fail - ing in thy pre - cepts nev - er, my Lamb - da Chi.

*melody*

All our lives and works shall praise thee, as a - loft our songs we raise thee,  
 And when - e'er I'm call'd to serve thee, Oh, my mas - ter, wilt thou nerve me,

All our lives and works shall praise thee, as a - loft our songs we raise thee,  
 And when - e'er I'm call'd to serve thee, Oh, my mas - ter, wilt thou nerve me,

*melody*

while his trib - ute each man pays thee, dear L a m b - da Chi.  
 and for - bid that aught should swerve me, from Lamb - da Chi.

while his trib - ute each man pays thee, dear Lamb-da Chi.  
 and for - bid that aught should swerve me, from Lamb-da Chi.

# We Believe In Lambda Chi

Music and lyrics by  
David D. Leathers  
Cal. State/Fresno  
Joe R. Hammer  
Ball State

Chord diagrams: Dm, B $\flat$ , Dm

Ah Ah Ah

*melody*

If bad times seem a - gainst you, life seems out of place, and you have been feel-ing you  
When the tide's a - gainst you and you're drift-ing free, there's an an - chor wait-ing for

Ah Ah Ah

Ah Ah Ah

Chord diagrams: G $^7$ , A $^7$ , Dm, B $\flat$


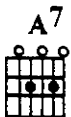
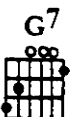
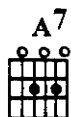
Ah Ah Ah

just can't keep pace. You know you've start-ed fall - ing, a - lone you just can't stand; Just  
you and for me. Friend, you're broth-er's wait-ing to an - swer to your call; For

Ah Ah Ah

Ah Ah Ah




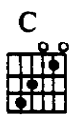

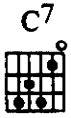






Ah Ah Ah

look a - round you broth - er, you'll find a help - ing hand.  
 help in time of trou - ble, a ha - ven for us all.

Ah Ah Ah

Ah Ah Ah

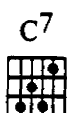






We be-lieve in Lamb-da Chi, col - ors bold and true. We be-lieve A - mer - i - ca,

*melody*  
 We be - lieve in Lamb-da Chi, our col - ors bold and true. We be-lieve A - mer - i - ca,

We be - lieve in Lamb-da Chi, col - ors bold and true. We be - lieve in Lamb-da Chi, we be-

Ah our col - ors bold and true. We be - lieve,



lieve red, white, and blue. We be - lieve in Can - a - da,

lieve red, white, and blue. We be - lieve in Can - a - da,

lieve red, white, and blue. We be - lieve in Can - a - da,

lieve red, white, and blue. We be - lieve in Can - a - da,



true North, strong and free. That's Lamb - da Chi,

true North, strong and free. That's Lamb - da Chi,

true North, strong and free. That's Lamb - da Chi,

true North, strong and free. That's Lamb - da Chi,

1 N/C B<sup>b</sup> F 2 C

my fra - ter - ni - ty. That's Lamb-da Chi,  
 my fra - ter - ni - ty. That's Lamb-da Chi,  
 my fra - ter - ni - ty. That's Lamb-da Chi,  
 my fra - ter - ni - ty. Lamb - da Chi,  
 that's Lamb-da Chi, that's Lamb-da Chi, myfra- ter- ni - ty!  
 that's Lamb-da Chi, that's Lamb-da Chi, my fra - ter - ni - ty!  
 that's Lamb-da Chi, that's Lamb-da Chi, my fra - ter - ni - ty!  
 that's Lamb-da Chi, that's Lamb-da Chi, my fra - ter - ni - ty!  
 Lamb - da Chi, Lamb - da Chi, my [redacted] ni - ty!