



WELLESLEY COLLEGE  
Song Book

# Table of Contents

Preface	p. 3
America the Beautiful	p. 4
Ballad of a Bold, Bad Man	p. 6
Evolu	p. 8
Oh, How Lovely Is the Evening	p. 9
'Neath the Oaks	p. 10
O thou Tupelo!	p. 12
Step Song	p. 14
The Way a Wellesley Gal Should	p. 15
The Wellesley Composite	p. 18
The Wellesley Blue	p. 23
To Alma Mater	p. 24
The Wellesley Cheer	p. 25
Where, Oh Where	p. 26

# 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. Our thanks to the Wellesley College Archives and their staff's continuing enthusiasm for Wellesley College traditions.

*Wellesley College Alumnae Association, 2011*

# America, the Beautiful

Lyrics by:  
Katharine Lee Bates, Class of 1880

Music by:  
Samuel Augustus Ward

*Con moto mf*

1.O beau - ti - ful for spa - cious skies, For  
2.O beau - ti - ful for pil - grim feet Whose  
3.O beau - ti - ful for he - roes prov'd In  
4.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 -

*f*

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 thee, 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. 1. 2. 3. 4.  
 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.

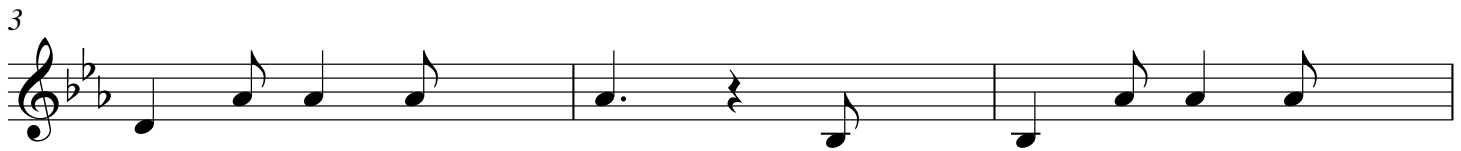
# Ballad of a Bold, Bad Man

Lyrics by:  
Louise Tibbetts Smith, Class of 1939

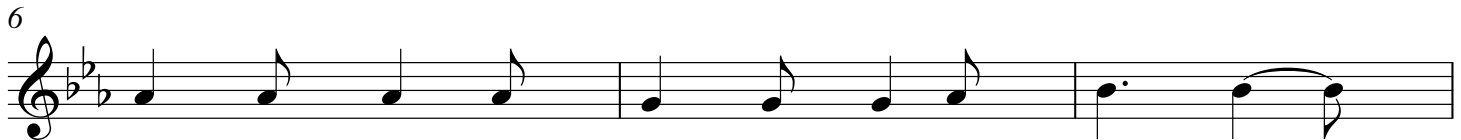
Composer unknown



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



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

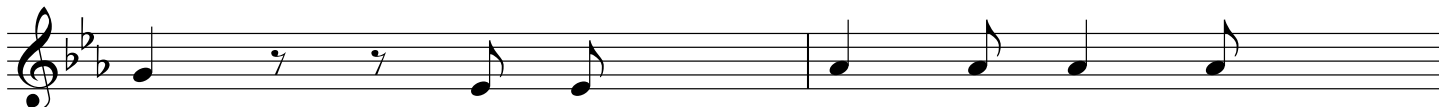


thir - ty nine was gath - ered on the Hill, For a -  
Ma - ry Smith, has saved this place for me." Not\_\_\_\_  
May Queen's brow, the ras - cal stood re - vealed, From\_\_\_\_  
up to you, ei - ther to swim or sink," And\_\_\_\_



mong the smil - ing maid - ens 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 "Treas - on, she's a  
then re - turned tri - um - phant - ly to crown the right - ful

12



grass,  
stride,  
MAN!"  
queen,

Stood a  
He \_\_\_\_\_  
The \_\_\_\_\_  
On the

mas - quer - ad - ing  
won the race, was  
pseu - do queen grew  
most his - tor - ic

14



Har - vard man who  
crowned the class - 's  
death - ly pale, he  
May Day that our

cried, "They shall not pass."  
best pro - spec - tive bride.  
quick - ly turned and ran.  
Al - ma Ma - ter's seen.

17

*Chorus*

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



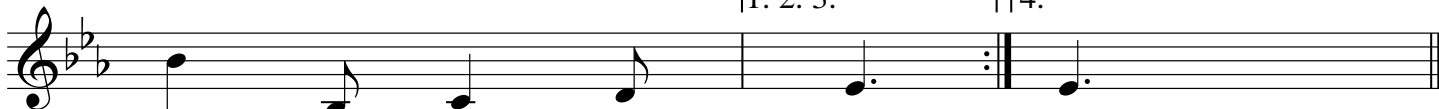
class, Sing hey the Har-vard crim - son flash-ing so tri - um - phant -

29



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

32



Welles - ley blue for me! me!

# 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 - me-non 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

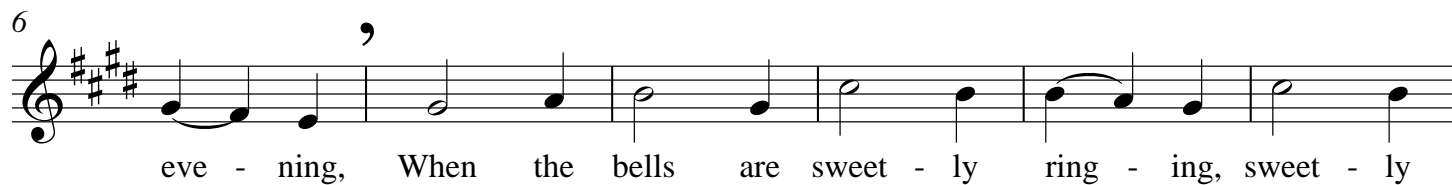
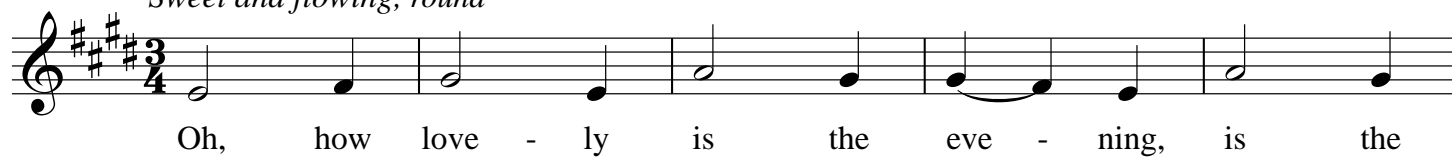
The musical score is written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It consists of seven staves of music. The lyrics are written below the notes, with some words hyphenated across measures. The score ends with a double bar line and repeat dots.



# Oh, How Lovely Is the Evening

Composer unknown

*Sweet and flowing, round*



# '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 -

3

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

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 - geth - er to - day, And to -


7

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!

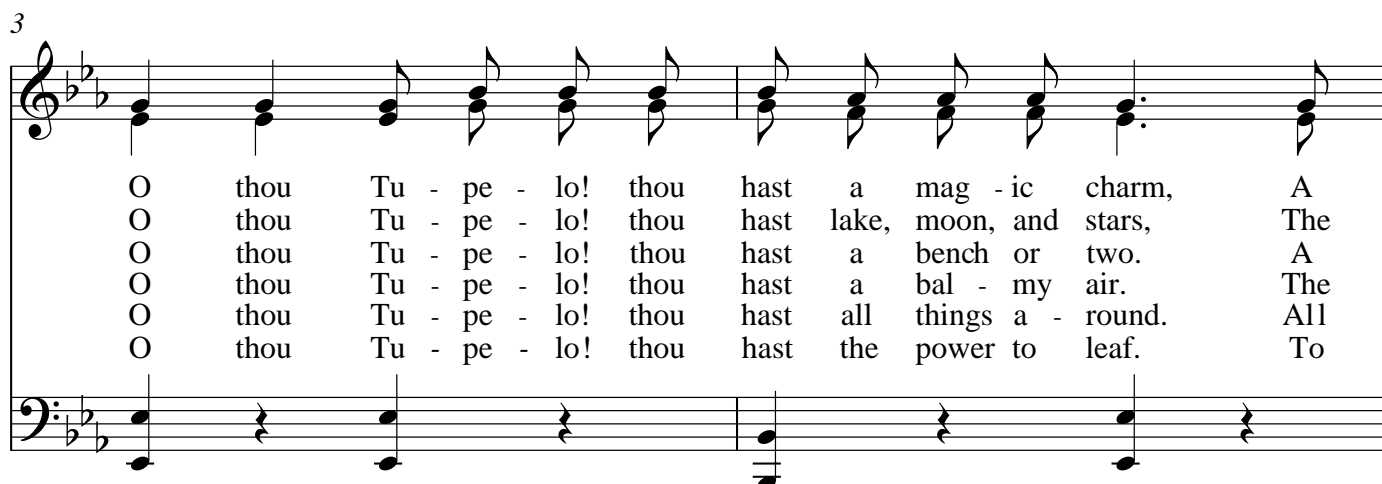
Lyrics arranged by:  
Mary Louise Marot, Class of 1894

Music after the air Nut-Brown Maiden



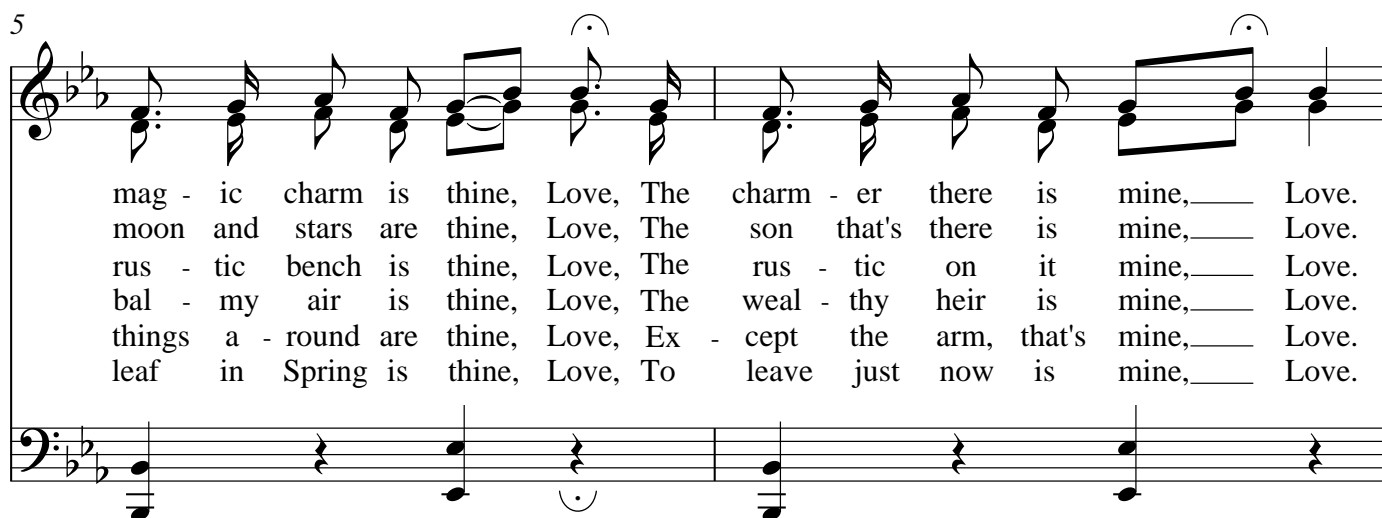
1.O thou Tu - pe - lo!\* thou hast a cer - tain mag - ic charm,  
2.O thou Tu - pe - lo! thou hast the lake, and moon, and stars,  
3.O thou Tu - pe - lo! thou hast a ru - stic bench or two,  
4.O thou Tu - pe - lo! thou hast a gen - tle, bal - my air,  
5.O thou Tu - pe - lo! thou hast all things a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

3



O thou Tu - pe - lo! thou hast a mag - ic 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.  
rus - tic 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 just now is mine,\_\_\_ Love.

7 *faster*

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

8 *slower*

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 1. 2. 3. 4. 5. 6.

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

sleep.  
night!

ry.

1.2. 3.

# 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*

First system of the musical score. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "You'll see her Mon-day at eight\_\_ strag - gling to class, The week - end was ter-ri - fic,\_\_ but".

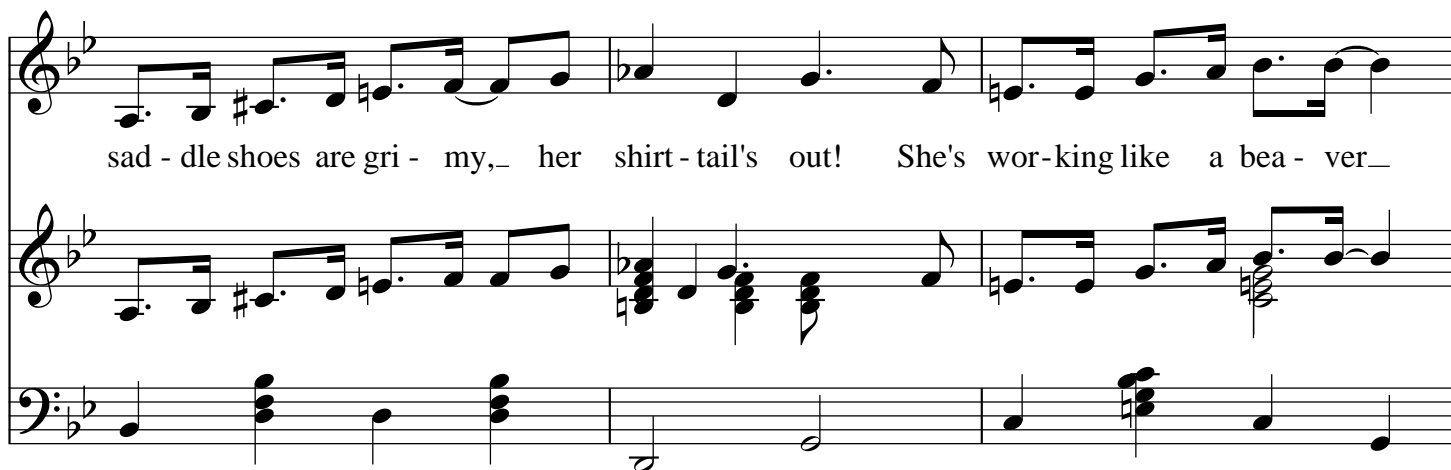
5

Second system of the musical score, starting at measure 5. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The lyrics are: "now, a - las, She's got to start to stu - dy\_\_ The way a Welles-ley Gal should.".

9

Third system of the musical score, starting at measure 9. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The lyrics are: "You'll see her Wednes-day at lab, in blue jeans, no doubt, Her".

Copyright, 1945, by Barbara Chapline



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

15



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

19



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



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

27

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

30

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*

4

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

8

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

12 *f* *f*

— 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 knowledge, \_\_\_\_\_ 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 - sect - 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 - sect - ing, —  
 sports — and pass - times are my chief e - lec - tive; —  
 cre - - dits shall not keep me al - ways sigh - ing, —

37

*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.

41

## Chorus

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

46

*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

*ten. f*

55

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

*p*

\*Welsh Rabbit

\*\*A horse-drawn station wagon

# The Wellesley Blue

Lyrics:

Hélène Kazanjian, Class of 1940

Music:

Natalie L. Gordon, Class of 1938

5 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

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

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

long, As - sured that Welles - ley's great tra - di - tions Will live, for - ev - er strong.  
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*

*Moderato*  
*mf*

The musical score is written for a single melodic line on a treble clef staff in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment is primarily composed of chords and single notes, often using a 'pedal point' technique where a single note (usually the bass note of a chord) is sustained while the other notes change. The lyrics are written below the vocal line. The score includes dynamic markings such as *mf*, *f*, *cresc.*, *p*, *mf*, and *f*. The tempo is marked *Moderato*. The key signature has one sharp (F#). The time signature is 3/4. The score is numbered 1 through 20, with the first system starting at measure 1 and the fifth system ending at measure 20.

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

5  
sing Thro' all her wealth of wood and wa - ters, Let your hap - py voic - es

10  
*f* *cresc.*  
ring In ev - ry chang - ing mood we love her, Love her tow'rs and woods and

15  
*p* *mf* *f*  
lake, Oh, change - ful sky, bend blue a - bove her! Wake, ye birds, your cho - rus wake!

20  
We'll sing her prais - es now and ev - er, Bless - ed fount of truth and



24



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

29



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

33



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

36



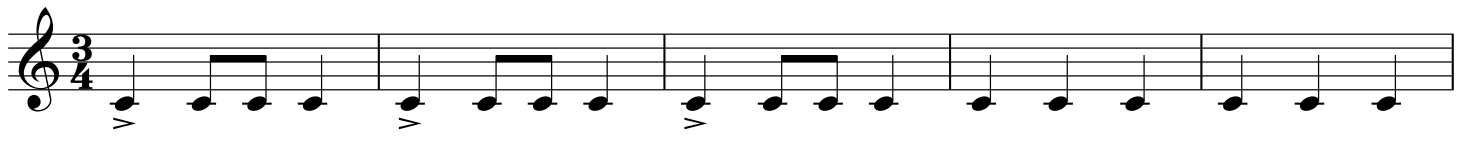
serve her, An - swer to her ev' - ry call.

## The Wellesley Cheer

Composed by:

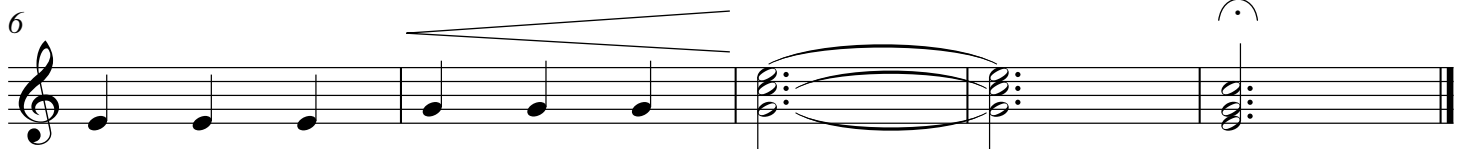
May Sleeper Ruggles, Class of 1886

*Fast and energetically\**



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

6



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.

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

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 sen - ior class.  
 Al - ma Ma - ter. Safe, now, in the wide, wide world.  
 dreams and theo - ries. Safe, out, in the wide, wide world.

1. 2. 3. 4. 5.

**WELLESLEY**  
ALUMNAE ASSOCIATION

