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The Harvard Song Book



Compiled and Published by
THE HARVARD GLEE CLUB
CAMBRIDGE, MASSACHUSETTS
1922

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Dedicated
by
The Harvard Glee Club
to
Archibald T. Davison, '06

Preface



FOR some time there has been evident at the University the lack of a compact, well-put together, yet inexpensive song book. The Harvard Glee Club has undertaken to fill this need. There has been no attempt to include every song that has borne the name Harvard, nor even all those that may have enjoyed ephemeral vogue. It has been the purpose of the Club to incorporate those of distinctive merit or of outstanding popularity, together with a few new ones and some that have not hitherto been printed. A number of songs which were favourites a score of years ago, but which have been omitted from recent song books, have been brought back; a few folk-songs not generally appearing in college books have been added; while the negro melodies that occur in every collection have been omitted and others substituted in their place.

The songs have been arranged in one of three ways: as a piano arrangement carrying the air; as a quartet for men's voices; or as a quartet for mixed voices. In the last case the alto part has been so rendered that the songs may be sung by men's voices, the baritone carrying the melody, the first tenor the alto part, the second tenor the tenor part, and the bass the bass part.

To Doctor Davison the Club owes its deepest appreciation for his inspiration and unflinching help; to Abbot Low Moffat, '23, for his untiring work in the compilation and management of the undertaking; and to Mr. Henry Clough-Leighter for his energy and kindness in the technical preparation of the material. To the graduates and friends of the University who have so generously given us the use of their songs we are greatly indebted. We wish to thank also the following firms for the courtesies that they have extended to us: The Boston Music Co., The S. Brainard's Sons Co., Leo Feist, Inc., Noble & Noble, G. Schirmer, Inc., The Tremont Publishing Co., White-Smith Publishing Co., and Joseph Williams, Ltd., of London. In particular we are indebted for their generous cooperation to Hinds, Hayden, & Eldredge, Inc., Oliver Ditson Co., and E. C. Schirmer Music Co.

Doctor Davison has taught the Harvard Glee Club to sing, to enjoy and to prefer the best choral music; but he and they believe that all college men should delight in singing good music, and therefore they have compiled and published this book of good, popular songs. Some of them belong to Harvard, others are known throughout the world, and most of them are familiar to every American college man. No force of art is so easily acquired by a large number of men, or can be enjoyed by them, than a chorus. None, if rightly used, can better express the varied sentiments of a throng; yet none has been less developed by our people. It is in the hope of contributing to popularize singing more widely among our youth that this selection has been printed.

A. Lawrence Correll

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Fair Harvard

1

Arranged

SOPRANO
ALTO

mf

1. Fair Har - vard! thy sons to thy
 2. To thy bow'rs we were led in the
 3. When as pil - grims we come to re -
 4. Fare - well! be thy des - ti - nies

TENOR
BASS

mf

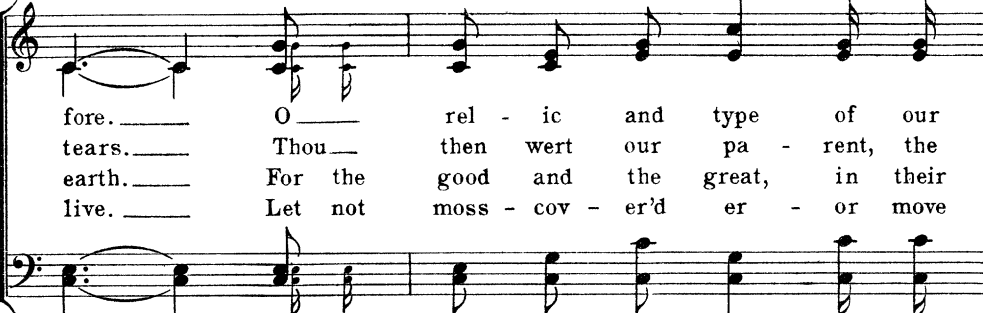
ju - bi - lee throng, And with bless - ings sur - rend - er thee
 bloom of our youth, From the home of our in - fan - tile
 vis - it thy halls, To what kind - lings the sea - son gives
 on - ward and bright! To thy chil - dren the lea - son still

o'er, By these fes - ti - val rites, from the
 years, When our fa - thers had warn'd, and our
 birth! Thy shades are more sooth - ing, thy
 give, With free - dom to think, and with

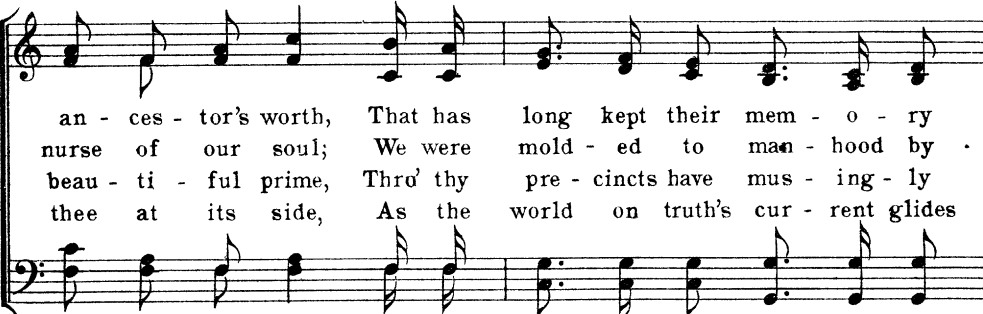
age that is past To the age that is wait - ing be -
 moth - ers had pray'd, And our sis - ters had blest thro' their
 sun - light more dear, Than de - scend on less pri - vi - leged
 pa - tience to bear, And for right ev - er brave - ly to

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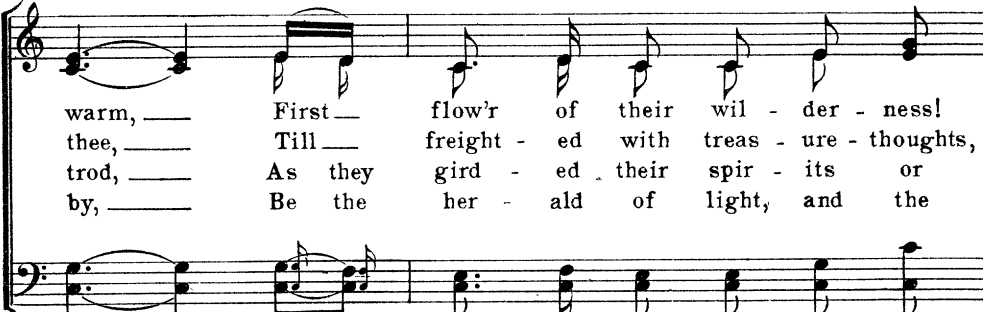
Fair Harvard



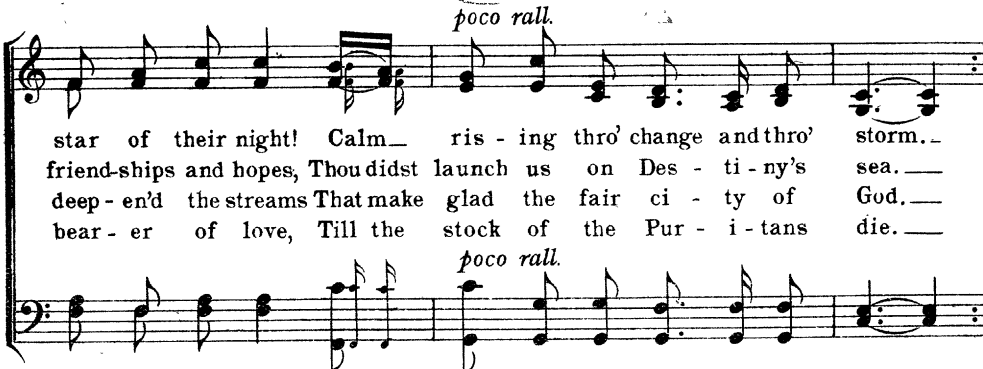
fore. _____ O _____ rel - ic and type of our
 tears. _____ Thou _____ then wert our pa - rent, the
 earth. _____ For the good and the great, in their
 live. _____ Let not moss - cov - er'd er - or move



an - ces - tor's worth, That has long kept their mem - o - ry
 nurse of our soul; We were mold - ed to man - hood by -
 beau - ti - ful prime, Thro' thy pre - cincts have mus - ing - ly
 thee at its side, As the world on truth's cur - rent glides



warm, _____ First _____ flow'r of their wil - der - ness!
 thee, _____ Till _____ freight - ed with treas - ure - thoughts,
 trod, _____ As they gird - ed their spir - its or
 by, _____ Be the her - ald of light, and the



poco rall.
 star of their night! Calm _____ ris - ing thro' change and thro' storm. -
 friend-ships and hopes, Thoudidst launch us on Des - ti - ny's sea. _____
 deep - en'd the streams That make glad the fair ci - ty of God. _____
 bear - er of love, Till the stock of the Pur - i - tans die. _____
poco rall.

Harvard Hymn

JAMES BRADSTREET GREENOUGH, '56

JOHN KNOWLES PAINE, '69

UNISON
mf



1. De - us__ om - ni - um__ cre - a - tor,
 2. Pa - tres__ nos - tri huc__ per - la - ti,
 3. Qua de__ spe fac te__ pre - ca - mur,
 4. Sic dum__ ci - vi - tas__ man - e - bit,

Re-rum mun - di mo - de - ra - tor, Cres - cat cu - ius
 Tu - o mo - ni - tu, per - gra - ti, De - di - ca - runt
 In e - ven - tu ne fal - la - mur Sed ma - io - ra
 Cla - rum lu - men hic lu - ce - bit, Lu - ce an - gu -

es fun - da - tor, Nos - tra U - ni__ ver - si - tas,
 ve - ri - ta - ti Par - vum tum col - le - gi - um,
 dum co - na - mur Fa - ve - as la - bo - ri - bus,
 los re - ple bit, Fu - ge - rit ob - scu - ri - tas,

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Harvard Hymn



In - te - gri sint cu - ra - to - res, E - ru - di - ti
 Id - que tu - o post fa - vo - re Auc - tum sem - per
 Si - mul gra - ti - as ha - be - mus Quod tam di - u
 Er - ror ter - ri - tus la - te - bit, Vir - tus vi - vi -



pro - fes - so - res, Lar - gi - an - tur do - na - to - res
 et a - mo - re Bo - nam spem os - ten - tat fo - re
 iam flo - re - mus Nec au - di - re re - mit - te - mus
 da va - le - bit, Et in - sig - ni - or flo - re - bit



poco rall.
 Be - ne - par - tas co - pi - as.
 Tem - plum qua - si re - gi - um.
 Ve - ri - ta - tis mo - ni - tus.
 Nos - tra U - ni - ver - si - tas. A - men.
poco rall.

Harvardiana^{*}

5

S. B. STEEL, '11

R. G. WILLIAMS, '11

Arranged by R. S. CHILDE, '22

March time *f*

VOICE

PIANO

f

With

crim - son in tri - umph flash - ing, — 'Mid the strains of

vic - to - ry, — Poor E - li's hopes we are dash - ing —

^{*} "Harvardiana," "The Gridiron King," and "Soldiers Field" are so arranged that they may be played and sung as one piece.

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Harvardiana

In - to blue ob - scu - ri - ty. Re -

sist - less our team sweeps goal - ward, — With the fu - ry

of the blast. — We'll fight for the name of

Har - vard — Till the last white line is passed. —

Harvardiana

7

Har - vard! Har - vard!

Har - vard! Har - vard!

Har - vard! Har - vard! HAR - VARD!

HAR - VARD! HAR - VARD! With line is passed.

2. poco rit.

attacca

The Gridiron King^{*}

Words and Music by
RICHMOND K. FLETCHER, '08

March time

VOICE

Then hit the line—— for Har - vard,—— For

PIANO

*) *f*

Har - vard wins—— to - day!—— We will show the sons——

—— of E - li—— That the crim - son still holds

*) "Harvardiana," "The Gridiron King," and "Soldiers Field" are so arranged that they may be played and sung as one piece.

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The Gridiron King

9

sway. Sweep down the
field a - gain, Vic - to - ry or
die! And we'll give the grand old
cheer, boys, When the Har - vard team goes by.

poco rit.
attacca

The musical score is written for voice and piano. The voice part is on a single staff in G major (one sharp). The piano accompaniment consists of two staves, treble and bass, also in G major. The tempo is marked 'poco rit.' (ritardando) and the piece concludes with an 'attacca' marking. The lyrics are: 'sway. Sweep down the field a - gain, Vic - to - ry or die! And we'll give the grand old cheer, boys, When the Har - vard team goes by.' The piano part features a rhythmic accompaniment with many beamed eighth and sixteenth notes, and some chords.

Soldiers Field^{*}

W. W. GALLAGHER, '04

HENRY DAVENPORT, '04

RICHMOND K. FLETCHER, '08

March time *mf*

VOICE

O'er the stands in flam - ing crim - son,

PIANO

mf

Har - vard ban - ners fly, Cheer on cheer like

cresc.

vol - lied thun - der Ech - oes to the sky.

cresc.

**) "Harvardiana," "The Gridiron King," and "Soldiers' Field" are so arranged that they may be played and sung as one piece.*

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Soldiers Field

11

f See the crim-son tide is turn-ing

f Gain-ing more and more! Then fight, fight, fight! For we

cresc.

f *cresc.*

ff *rall.* win, to-night! Old Har-vard for ev-er-more!

rall. *ff*

Our Director

F. E. BIGELOW

Arranged by C. T. LEONARD, '23

March time

VOICE

f

Hard luck, _____, for poor old E - li!

PIANO

Tough on the blue; _____

Now, all to - geth - er, _____

Smash them and break through! _____

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owner of the Copyright

Our Director

13

f

'Gainst the line of Crim - son, —



They can't pre - vail. —



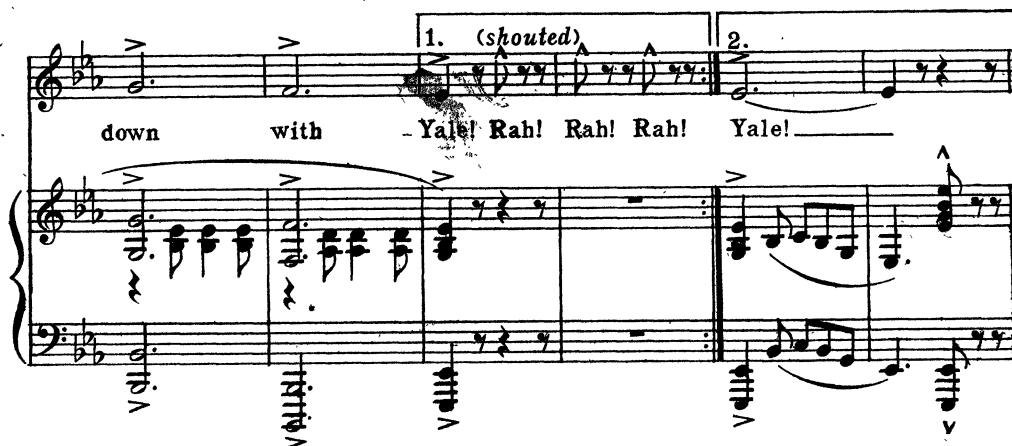
ff

Three cheers for Har - vard! And



1. (shouted) 2.

down with - Yale! Rah! Rah! Rah! Yale! —



Onward to the Goal

Words and Music
by FRANK R. HANCOCK, '12

In March time

VOICE

PIANO

f

%f

March! March! On-ward to the goal, As the

f

cresc.

cresc.

line of the blue gives way; And we'll

cresc.

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Onward to the Goal

15

ff

fight! fight! Yale will know to-night, That the

big Red Team can play: _____ Then

cresc.

ff

shout! shout! Put the Blue to rout, While the

Onward to the Goal

bull - dog be-gins to wail; ——— Let them go! —

The first system of the musical score for 'Onward to the Goal'. It features a vocal line and a piano accompaniment. The vocal line is in a key with three flats (B-flat, E-flat, A-flat) and has a melody that starts with a half note, followed by quarter notes, and ends with a half note. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line. The lyrics are 'bull - dog be-gins to wail; ——— Let them go! —'.

go! — Can they beat us? No! Let them sit on the fence at

The second system of the musical score. The vocal line continues with a half note, followed by quarter notes, and ends with a half note. The piano accompaniment continues with the same pattern. The lyrics are 'go! — Can they beat us? No! Let them sit on the fence at'.

Yale ——— Yale

The third system of the musical score. The vocal line has a first ending marked '1.' and a second ending marked '2.' with a 'D. S.' (Da Capo) instruction. The piano accompaniment continues with the same pattern. The lyrics are 'Yale ——— Yale'. The system ends with a double bar line and a 'ff' (fortissimo) marking.

Up the Street

W. L. W. FIELD, '98

R. G. MORSE, '96

Arranged by R. S. CHILDE, '22

March time

VOICE

mf

Look where the

PIANO

f

mf

crim-son ban-ners fly! Hark, to the sound of tramp-ing feet! There is a

host ap-proach-ing nigh, Har-vard is march-ing up the street, On-ward to

f

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Up the Street

vic-to-ry a - gain, Marching with drum-beat and with song; Hear the re-

frain, _____ as it thun-ders a - long, as it thun-ders a - long. Look where the

long. Be - hold, _____ they come in view, _____ Who

wear _____ the crim - son hue; _____ Whose arms are

1. *mf*

mf

2. *f*

f

Up the Street

19

strong, whose hearts are true ev-er to Har - vard, ev-er to

Har - vard. Be - vard. And Har - vard's glo - ry shall

be our aim, And through the a - ges the sound shall

roll When all to- geth - er we cheer her name, When we

cresc.

cresc.

The musical score is written in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics under the notes. The piano accompaniment features chords and melodic lines in both hands. There are two first and second endings marked with '1.' and '2.'. The piece ends with a crescendo marking.

20

Up the Street

The musical score for "Up the Street" is presented on five systems. The first system includes a vocal line with the lyrics "cheer her with heart and soul." and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a forte (*ff*) dynamic marking. The subsequent four systems show the piano accompaniment continuing, with the right hand playing a melodic line and the left hand providing a rhythmic bass line. The score is written in G major (one sharp) and 2/4 time. The vocal line is in a soprano or alto range, and the piano part is in a standard piano range.

cheer her with heart and soul.

ff

f

Up the Street

And Har - vard's glo - ry shall be our aim, And

through the a - ges the sound shall roll, When

all to - geth - er we cheer her name, When we

cheer her with heart and soul.

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The score includes dynamic markings such as *ff* (fortissimo) and *rit* (ritardando). There are also performance instructions like *8* (octave) and *rit* (ritardando). The lyrics are: "And Har - vard's glo - ry shall be our aim, And through the a - ges the sound shall roll, When all to - geth - er we cheer her name, When we cheer her with heart and soul." The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features complex chordal textures and melodic lines. The vocal line is simple and clear, with lyrics written below the notes. The score ends with a final chord in the piano part.

Ten Thousand Men of Harvard

A. PUTNAM, '18

MURRAY TAYLOR, '18

March time

VOICE

For years past the teams of

PIANO

ff

Crim - son have won tri - umph af - ter tri - umph from her

foe, Her glo - ry has ne'er di -

min - ish'd To de - feat the men of Crim - son can - not

The musical score is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 6/8. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The voice part has lyrics that are split across two systems. The first system of the voice part includes the lyrics 'For years past the teams of' and 'Crim - son have won tri - umph af - ter tri - umph from her'. The second system includes 'foe, Her glo - ry has ne'er di -' and 'min - ish'd To de - feat the men of Crim - son can - not'. The piano part is marked with a forte (ff) dynamic. The score is divided into four systems, each with a voice staff and a piano staff. The piano part includes various musical notations such as beams, slurs, and dynamic markings.

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Ten Thousand Men of Harvard

23

go ————— Then vict - 'ry ————— must now be

cer - tain, ————— For the loy - al sons of Har - vard know no

fear. ————— All rise ————— for Har - vard —————

— And we'll give her cheer on cheer! —————

cresc.

cresc.

The musical score is for a song titled "Ten Thousand Men of Harvard". It is written for a voice and piano. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "go ————— Then vict - 'ry ————— must now be cer - tain, ————— For the loy - al sons of Har - vard know no fear. ————— All rise ————— for Har - vard ————— And we'll give her cheer on cheer! —————". The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines. There are crescendos marked in the piano part at the end of the third and fourth systems.

Ten Thousand Men of Harvard

The musical score is written for a voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. The tempo is marked 'ff' (fortissimo). The lyrics are: 'Ten thou - sand men of Har - vard want vict - 'ry to - day For they know that o'er old El - i Fair Har - vard holds sway; So then we'll'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line is a simple melody with some ties and slurs.

Ten thou - sand men of Har - vard want

vict - 'ry to - day For they

know that o'er old El - i Fair

Har - vard holds sway; So then we'll

Ten Thousand Men of Harvard

25

con - quer old El - is men, And when the

The first system of the musical score for 'Ten Thousand Men of Harvard'. It features a vocal line in G major with lyrics 'con - quer old El - is men, And when the' and a piano accompaniment in G major. The piano part consists of chords and moving lines in both hands.

game ends we'll sing a - gain, Ten

The second system of the musical score. The vocal line continues with 'game ends we'll sing a - gain, Ten'. The piano accompaniment continues with chords and moving lines. A forte (ff) dynamic marking is present at the end of the system.

thou - sand men of Har - vard gain'd

The third system of the musical score. The vocal line continues with 'thou - sand men of Har - vard gain'd'. The piano accompaniment continues with chords and moving lines.

vict - 'ry to day.

The fourth system of the musical score. The vocal line concludes with 'vict - 'ry to day.'. The piano accompaniment concludes with chords and moving lines.

Old Harvard

(The Brabanconne)

DAVID T. W. M^cCORD, '21F. CAMPENHOUT
Arranged

TENOR I, II *mf*

1. Be-fore old E - li had come in - to the world, — Or
2. And like a torch that has burn'd through-out the past, — In

BASS I, II *mf*

Prince-ton's found-a - tion was laid, Har-vard, with ban-ner fair un-
thought and in wis-dom she shone; Loy - al her sons un-to the

furl'd, — The Pil-grim's wil-der-ness sur-vey'd. And her
last, — Each class and gen-er-a - tion on! So that

day shall nev - er, nev - er wane, — Fore-most to-mor-row as of
light shall nev - er, nev - er wane, —

f

Old Harvard

First system of musical notation for 'Old Harvard'. It consists of a treble and bass staff in D major (two sharps). The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: 'yore; Come, sing her prais - es, shout a - gain the loud re - frain: Old'.

Second system of musical notation. The melody continues in the treble staff. The lyrics are: 'Har - vard, Har - vard ev - er - more! Come, sing her prais - es, shout a - gain the'.

Third system of musical notation. The melody continues in the treble staff. The lyrics are: 'loud re - frain: Old Har - vard, Har - vard ev - er - more! Old_'. The system ends with a double bar line. There are dynamic markings: '> cresc.' and 'ff'.

Fourth system of musical notation. The melody continues in the treble staff. The lyrics are: 'Har - vard, Har - vard ev - er - more! Old_ Har - vard, Har - vard ev - er - more!'. The system ends with a double bar line. There are dynamic markings: '> cresc.', 'ff', and 'rall.'.

The Sun of Victory

Words and Music
by FRANK R. HANCOCK, '12

VOICE

PIANO

mf

f *sfz*

The

sun of vic - to - ry is dawn - ing,

Mark the crim - son of the sky;

Bet - ter heed the might - y signs of warn - ing,

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 6/8. The piano accompaniment features complex chordal textures with many accidentals. The voice part consists of three lines of lyrics. Dynamics include *mf*, *f*, and *sfz*. The score is divided into three systems, each with a voice staff and a piano grand staff.

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The Sun of Victory

Har - vard's hopes beat high; Watch the

spir - it of old Har - vard, Driv - ing ev - er t'ward the

goal, Give them a yell, Ho! Down the field they

go - o, While the Crim - son thun - ders roll.

cresc.

ff rit.

rit.

The musical score is written for a vocal soloist and piano accompaniment. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The score consists of four systems of music. The first system begins with a vocal line and piano accompaniment. The piano part includes a *cresc.* marking. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system concludes the piece with a *ff rit.* marking in the vocal line and a *rit.* marking in the piano part. The piano part features various musical notations, including chords, arpeggios, and dynamic markings.

Victory

HELEN E. WILLIAMS

R. G. WILLIAMS, '11

VOICE

mf

Roll up the Crim - son score,

PIANO

mf

Har - vard's ban - ners wav - ing, We'll

win for - ev - er more. Sing a rous - ing

cresc.

cresc.

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Victory

31

Ab

mf

Crim - son song, Near - - ing the

mf

goal a - gain, Once more plunge to

f cresc.

Bb *b7w* *Bb* *Ab*

glo - ry, Up! wave your flags and

Db *Fb* *A1*

cheer For one more vic - to - ry.

v

Poor Old Yale

A. L. MOFFAT, '23

Old English

VOICE

mf

1. Oh, cheer the Crim - son Team to - day, As
2. Old E - li's men may game - ly fight, And

SOPRANO and ALTO

mf

1. Oh, cheer the Crim - son Team to - day, As
2. Old E - li's men may game - ly fight, And

TENOR and BASS

mf

**VOICE PARTS
(ad libitum)
AND
ACCOMP.**

down the field they fight their way, And lick the big blue
strug - gle on with all their might, The bleach - ers blue may

down the field they fight their way, And lick the big blue
strug - gle on with all their might, The bleach - ers blue may

boys once more, And once a - gain roll up the score. Just
vain - ly — cry, To gain a vic - to - ry or die: They

boys once more, And once a - gain roll up the score. Just
vain - ly — cry, To gain a vic - to - ry or die: They

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Poor Old Yale

poco rit

hear the bull - dog howl and wail,
al - ways try, but al ways fail,

poco rit

CHORUS

mf a tempo *f* *ff*

Down a-mong the dead men, Down a-mong the dead men, Down!down!

a tempo

(PIANO) *mf* *f* *ff*

poco rit *D.S.*

down! down! Down a-mong the dead men, Poor old Yale!

poco rit

Score

J. S. REED, '10

J. W. ADAMS, '10

March time.

VOICE

PIANO

ff

f

No hope for E - li,

Here's where we score, _____

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'March time.' The score is divided into three systems. The first system shows the vocal line and piano accompaniment. The piano part begins with a forte fortissimo (*ff*) dynamic. The second system features the vocal line with the lyrics 'No hope for E - li,' and the piano accompaniment. The third system continues the vocal line with 'Here's where we score, _____' and the piano accompaniment. The piano part includes various musical notations such as chords, single notes, and rests, with dynamics like *f* (forte) and *ff* (forte fortissimo) indicated.

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Score

35

cresc.

Come twist the bull-dog's tail, We'll win

once more, For Har-vard's back at New

Hav - en, Hark to their mourn - ful

Score

Wail! _____ It might be worse, boys,

call up a hearse for poor old

1. Yale. D.S. 2. Yale.

sfz

The musical score is written for a vocal soloist and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line consists of three phrases. The first phrase, "Wail!", is followed by a long horizontal line indicating a sustained note. The piano accompaniment features a complex, rhythmic pattern in the right hand, often with triplets and sixteenth notes, while the left hand provides a steady bass line. The second phrase, "call up a hearse for poor old", continues the vocal melody. The piano accompaniment includes a crescendo leading to a fortissimo (*ff*) section. The third phrase, "Yale.", is repeated twice, separated by a double bar line and the instruction "D.S." (Da Capo). The piano accompaniment for the second "Yale." includes a sforzando (*sfz*) dynamic marking.

Crimson Triumph

PAUL LORD, '14

RALPH L. BLAICKIE, '14

March time

PIANO

1. We are sons of dear old Har - vard, we're
 2. When the team is on the field, boys, we'll

here to sing a song to thee.
 cheer them each and ev - 'ry one.

To her and to her teams
 Watch the backs go tear - ing through,

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Crimson Triumph

we'll show our loy - al - ty; So,
smash - ing the line of Blue, For

boys, we'll drink a toast to Har - vard, her
they are fight - ing for the Crim - son, and

men, and mem - o - ries so sweet; We'll
theirs the vic - to - ry to day! Watch,

sing a song to her when e'er
see them swell the score as Yale

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piano part features a steady bass line with chords and some melodic movement in the right hand. The vocal line is written in a single staff with lyrics underneath. The lyrics are: 'we'll smash - ing the line of Blue, For boys, we'll drink a toast to Har - vard, her they are fight - ing for the Crim - son, and men, and mem - o - ries so sweet; We'll theirs the vic - to - ry to day! Watch, sing a song to her when e'er see them swell the score as Yale'.

Crimson Triumph

39

1. *ff*

we meet. One, two three, give a

cheer, Make it loud, make it clear. H - A -

R - V - A - R - D, H - A - R - V - A - R - D, H - A - R - V - A - R -

poco rit. 2. *rit.*

D, For ev - er - more, for Har - vard.. gives way.

Veritas March

Words and Music by
JOHN H. DENSMORE, '04

March time

PIANO *f* (Drums)

mf CHORUS

We say, Hoo - ray! Hoo - ray! Hoo - ray! There's

mf

Cheer - (To be shouted, not sung)

nev - er an - E - li can teach us to play! Har - vard!

molto allargando

cresc. molto

f a tempo

HAR - VARD! HAR - VARD! See the bleach - ers

a tempo

ff

f ben ritmato

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Veritas March

41

blue turn pale with fright, — Send a cheer a -

The first system of the musical score for 'Veritas March'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are 'blue turn pale with fright, — Send a cheer a -'. The piano part consists of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand.

cross to bleach 'em nice and white! Oh, look at the way we

The second system of the musical score. The vocal line continues with the lyrics 'cross to bleach 'em nice and white! Oh, look at the way we'. The piano accompaniment continues with similar eighth-note patterns. A 'cresc.' (crescendo) marking is placed above the vocal line and below the piano part towards the end of the system.

smash and rip 'em through — While the Blue Bull

The third system of the musical score. The vocal line has the lyrics 'smash and rip 'em through — While the Blue Bull'. The piano accompaniment continues. A 'cresc.' marking is placed below the piano part towards the end of the system.

Dog howls — Boo - la! Boo - la! Boo!" Let out your voices

The fourth system of the musical score. The vocal line has the lyrics 'Dog howls — Boo - la! Boo - la! Boo!" Let out your voices'. The piano accompaniment continues. 'mf cresc.' (mezzo-forte crescendo) markings are placed above the vocal line and below the piano part towards the end of the system.

Veritas March

f
now so loud and hale, — 'Tis a fu - n'ral

(Shout)
ode we sing to E - li Yale. Oh, give us a yell - Hi!

(Shout) (Sing)
Hi! for Har - vard, — For the CRIM - SON. — to -

1. day! — We day. — 2.
sfz

On to Victory

(The Marseillaise)

43

Tempo di Marcia

TENOR I, II

BASS I, II

mf

The cheers from the Har-vard hosts ring high, While the Crim-son banners

stream-ing, Lift the Crim-son glo-ry to the sky, Where the sun-set red is

gleam-ing, And our hearts beat fast for old Har-vard, To her

cresc. name shall her sons be ev-er true, Long live— her glo-rious

cresc. name! Long live— her glo-rious fame, Then STAND and

> cresc. RAISE your ban-ners on high. On, on— to vic-to-ry!

ff *poco rit.*

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Row, Yale, row!

VOICE *mf*

1. New Lon - don race-course four miles long, Sing a -
 2. The Har - vard crew got stuck in the grass, Sing a -
 3. But the Har - vard crew it shook it-self loose, Sing a -

PIANO *mf*

doo - dah! Sing a - doo - dah! And the Har - vard crew is
 doo - dah! Sing a - doo - dah! And the E - li crew went
 doo - dah! Sing a - doo - dah! And the E - lis saw it

row - ing strong. Oh, Doo - dah day!
 slow - ly past. Oh, Doo - dah day!
 was - n't an - y use. Oh, Doo - dah day!

Row, Yale, row

45

CHORUS
mf SOPRANO AND ALTO
 G'wine to row all night! G'wine to row all

mf TENOR AND BASS

f
 day! I'll — bet my mon-ey on the Har- vard crew,

1. last time
p SOLO *lento*

Some- bo- dy bet on Yale. Where, oh, where is

pp CHORUS *p* *rit*
 Yale? They're com-ing, They're com-ing, But they're com-ing ve- ry

pp *p* *rit*

mf a tempo
 slow; Oh, can't you hear those E- lis shout-ing "Row, Yale, row!"

mf a tempo

Here come the doggone Elis

VOICE

Here come the dog-gone E - lis;— You ask us how we

PIANO

know?— We can tell them by their fac - es— And the

dog-gone way they row, Splash! Splash! And the dog-gone way they row.

rit.

The musical score is written for voice and piano in 4/4 time. The voice part consists of three lines of lyrics with corresponding notes. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The first system includes a forte (f) dynamic marking. The second system includes a piano (p) dynamic marking. The third system includes a ritardando (rit.) marking. The score concludes with a double bar line.

Johnny Harvard

Allegro

TENOR
I, II

mf

Oh, here's to John-ny Har - vard! fill him up a full glass,

BASS
I, II

mf

Fill him up a glass, to his name and fame, And at the same time

don't for-get his true love; Fill her up a bump-er to the brim. Then

drink, drink, drink, drink, Pass the wine cup free, Drink, drink, drink, drink,

drink, drink, free,

Johnny Harvard

Jol - ly boys are we,— Free from care and des-pair, What care we; 'Tis

Tempo I
wine di-vine, That brings us jol-li-ty. Oh, here's to John-ny Har-vard!

fill him up a full glass, Fill him up a glass to his

name and fame, And at the same time don't for-get his true love;

Fill her up a bum - per to the brim. Then

**) The eight measures usually inserted here, beginning, "We never drink, 'tis very clear," are copyrighted, and permission to include them has been withheld by the owner.*

Johnny Harvard

drink, drink, drink, drink, Pass the wine cup free; Drink, drink, drink, drink,
drink, drink,

Jol - ly boys are we, — Free from care and des - pair, What care we; Here's to

wine di - vine, That brings us jol - li - ly. Drink, drink, drink,

drink, drink, drink, drink, drink, drink, drink, drink, drink, drink, drink, drink,

drink, drink, drink, drink, drink, Yes, drink.
drink, drink, drink, drink, drink,

Harvard Every Day

Words and Music by
MALCOLM LANG, '02

March time

PIANO

f

The piano introduction is in 4/4 time, marked 'March time' and 'PIANO'. It begins with a forte (*f*) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes. The key signature has two flats (B-flat and E-flat).

The piano accompaniment for the first line of the song. The right hand has a melodic line with eighth notes and rests, while the left hand continues the bass line. The dynamic is marked *f*.

f

1. Stand! Stand! by the Crim-son ban-ner stream-ing to the
2. Tramp! Tramp! from the shades of Cam-bridge march the Har-vard

The piano accompaniment for the first two lines of the song. The right hand has a melodic line with eighth notes and rests, while the left hand continues the bass line. The dynamic is marked *f*.

sky;
throng;

Sing! Sing! in a might-y cho-rus,
Tramp! Tramp! down the road of life a

The piano accompaniment for the last two lines of the song. The right hand has a melodic line with eighth notes and rests, while the left hand continues the bass line. The dynamic is marked *f*.

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Harvard Every Day

51

raise the bat - tle cry, Pledge we our -
thous - and, thous - and, strong. Fight! Fight! for the

cresc.

cresc.

selves to keep bright the shield al - way.
one you love; for - ward to the fray.

Shout! Shout! till the world re - sounds with
Strike! Strike! for the truth and dear old

ff

(Shouted) *ff rit.*
HAR - VARD! Har - vard ev - 'ry day.

rit.

ff

Harvard, Sovereign Mother

M. A. DEWOLFE, '87

F. S. CONVERSE, '93

Moderato *mf* SOLO

VOICE

1. Our an - cient bro - thers
 2. For them she plants in
 3. Not in our strength a -

PIANO *mf*

sleep their sleep A - mong the sto - ried dead; Their
 ev - 'ry soul The truth that makes men free; For
 lone we boast, Nor in her an - cient lore, But

treas - ur'd names our an - nals keep Tho' cen - tu - ries be
 them she sets one con - stant goal— The spir - it's lib - er -
 like - wise in that march - ing host Of bro - thers seen no

Harvard, Sovereign Mother

53

sped; — And one great Moth - er of us all Now
 ty. — In days of war, in tran - quil years, She
 more. — In mys - tic un - ion they and she Now

bids her chil - dren rise — And fol - low where the
 arms them for the fight — That men must wage — in
 fire each heart and mind; — The quest un - fin - ish'd

poco rit.
 voice may eall That leads the brave and wise.
 blood and tears, Whose quest is towards the light.
 calls — and we March on, to seek — and find!

poco rit.

54

Risoluto

Harvard, Sovereign Mother

CHORUS

TENOR I, II

Young - er than the young - est, Old - er than the

BASS I, II

Young - er than the young - est, Old - er than the

Risoluto

sires, Priest-ess ev - er guard - ing

Wis-dom's ho - ly fires— Har - vard, Sov-'reign Moth-er,

Harvard, Sovereign Mother

55

Loved, o - bey'd, and bless'd, Sons of thine are

march-ing, march-ing On the end - less quest,

Solo (*ad lib.*)

Sons of thine are march-ing march-ing On the end-less quest.

The score is written for voice and piano. The vocal part is in G major, 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte), *ff* (fortissimo), and *rit.* (ritardando). The piece concludes with a solo section for the voice, marked *ad lib.* (ad libitum).

Institute Song

March time

mf

VOICE

1. Now we'll cel - e - brate the prais - es of the fa - mous In - sti -
 2. O _____ fa - mous are the din - ners of the glo - rious In - sti -

PIANO

mf

tute; What so - ci - e - ty can ven - ture her po - si - tion to dis -
 tute, And the el - o - quence of her de - bates no mor - tal can re -

pute? She's the old - est of them all, and of the wid - est spread re -
 fute; Then, _____ drink her down with three times three, let no - bod - y be

f *cresc.* *poco rit.*

pute, So, 'rah, 'rah, 'rah for the In - sti - tute, In - sti - tute!
 mute, So, 'rah, 'rah, 'rah for the In - sti - tute, In - sti - tute!

f *cresc.* *poco rit.*

It's a way we have at old Harvard

**SOPRANO
ALTO**

mf

1. It's a way we have at old Har - vard, It's a
 2. And_ don't you think_ it odd, sir, That in
 3. For_ now the Vol-stead's in force, sir, _____
 4. And no more do we hold it right, sir, On____
 5. Yet we al - ways lick_ the E - lis, We_

mf

**TENOR
BASS**

way we have at old Har - vard, It's a
 class we nev - er nod, sir? But____
 We are fill'd with re - morse, sir, And are
 Wednes - day and Sat - ur - day night, sir, To____
 al - ways lick the E - lis, Oh, we

cresc.

way we have at old Har - vard,
 al - ways stu - dy so hard, sir,
 real - ly quite at a loss, sir, } To drive dull care a - way.____
 get most glo - ri - ous tight, sir,
 al - ways lick_ the E - lis, }
cresc.

CHORUS

f

To_ drive dull care a - way, To

58

It's a way we have at old Harvard

drive dull care a - way, — It's a way we have at old

Har - vard, It's a way we have at old Har - vard, It's a

cresc. way we have at old Har - vard, To *poco rit.* drive dull care a - way. —

cresc. *poco rit.*

Hail! Hail! The gang's all here

D. A. ESROM

ARTHUR SULLIVAN

SOPRANO
ALTO

TENOR
BASS

Hail! Hail! The gang's all here, What the hell do we care?

What the hell do we care? Hail! Hail! We're

full of cheer, What the hell do we care now?

rit. *rit.*

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59

TENOR I, II *mf*

1. Oh, when you hear the roll — of the big bass drum,
 2. When Greek — meets — Greek, then comes the tug of war, When

BASS I, II *mf*

Then you may know that the Dutch have come; *f* For the
 Dutch meets — Dutch, then comes the lag - er beer; *f*

Dutch com-pa-ny is the best com-pa-ny That ev-er came o-ver from

old Ger-ma-ny. *f* Ho - ra, ho - ra, ho - ra, la la la la,

Ho - ra, ho - ra, ho - ra la la la la, Tra la la la la, —

Tra la la la la, — *poco rit.* He is mine oys-ter raw. *poco rit.*

The musical score is written for Tenor I, II and Bass I, II. It is in the key of D major (two sharps) and common time (C). The tempo/mood is marked *mf* (mezzo-forte) at the beginning and *f* (forte) later. The score consists of six systems of music. The first system contains the first two lines of the song, with two verses. The second system continues the lyrics. The third system has a line of lyrics. The fourth system has a line of lyrics. The fifth system has a line of lyrics. The sixth system has a line of lyrics and ends with a double bar line. The lyrics are: '1. Oh, when you hear the roll — of the big bass drum, 2. When Greek — meets — Greek, then comes the tug of war, When Then you may know that the Dutch have come; For the Dutch meets — Dutch, then comes the lag - er beer; Dutch com-pa-ny is the best com-pa-ny That ev-er came o-ver from old Ger-ma-ny. Ho - ra, ho - ra, ho - ra, la la la la, Ho - ra, ho - ra, ho - ra la la la la, Tra la la la la, — Tra la la la la, — He is mine oys-ter raw.' The musical notation includes various note values, rests, and dynamic markings.

Gin'ral Grant

Arranged by
C. LAWRENCE SMITH, JR. '97.

VOICE *mf*

1. How well I re-mem-ber the days of "for-ty nine," When the
2. How well I re-mem-ber the days of "six-ty one," When the

PIANO *mf*

ol' hoss got stuck in the mire; An' Squire Bill Jones came a-
bul-lets came a-whiz-zin' round us thick; An' 'long came a can-non ball a-

run-nin' down the road, Yel-lin' "By gosh, Si, thar's a fire!" I
kit - in' through the air, An' struck Squire Bill in the neck. Squire

Gin'ral Grant

61

yell'd to my wife fer to fetch My rub-ber boots, And I
Bill— jumps up, says— he: "My neck is tough, They are

The first system of the musical score for 'Gin'ral Grant'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: 'yell'd to my wife fer to fetch My rub-ber boots, And I Bill— jumps up, says— he: "My neck is tough, They are'.

kiss'd my gal, I - rene, An' Squire Bill an' I ran a -
try-in' fer to kill me, but they can't." Those good old— days Be -

The second system of the musical score. The vocal line continues with the lyrics: 'kiss'd my gal, I - rene, An' Squire Bill an' I ran a - try-in' fer to kill me, but they can't." Those good old— days Be -'. The piano accompaniment continues with chords and moving lines.

whiz - zin' down the road, Fer to run with the old ma -
neath the Stars and Stripes, When we fi't for— Gin'-ral—

The third system of the musical score. The vocal line concludes with the lyrics: 'whiz - zin' down the road, Fer to run with the old ma - neath the Stars and Stripes, When we fi't for— Gin'-ral—'. The piano accompaniment ends with a final chord.

Gin'ral Grant

(Shouted)

chine, Fer to run with the old ma - chine, By gosh! Fer to
Grant, When we fit for Gin-'ral Grant, By gosh! When we

run with the old ma - chine; An' Squire Bill and I ran a
fit for Gin-'ral Grant, Those good ol' days Be -

poco rit.

whiz - zin' down the road, Fer to run with the old ma - chine.
neath the Stars and Stripes, When we fit for Gin-'ral Grant.

poco rit.

Here's a health to King Charles

63

Words from "WOODSTOCK"

F. BOOTT, '31

Allegretto

PIANO *mf*

1. Bring the bowl which you boast, Fill it
 2. Tho' he wan-ders 'mong dan-gers, Neg -
 3. Let the hom-age a - bound Which the

poco rit. *f* *mf* *a tempo*

up to the brim: Here's to him we love most, And to all who love
 lec-ted, a - lone, Un - aid-ed 'mid strang-ers, Es - trang'd from his
 times can af - ford; The - knee on the ground, And the hand on the

him! Brave gal-lants stand up, And a - vaunt, ye base carles! Were there
 own; Tho'tis un - der our breath, A - mid for-feits and perils, Yet —
 sword; But the time shall come round, When 'mid lords, dukes, and earls, The loud

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Here's a health to King Charles

cresc. *f rall. sempre*

death in the cup, Were there death in the cup, Here's a
 loy - al to death, Yet loy - al to death, Here's a
 trum - pet shall sound, The loud trum - pet shall sound, Here's a

rall.

health to King Charles! Here's a health to King Charles!
 health to King Charles! Here's a health to King Charles!
 health to King Charles! Here's a health to King Charles!

CHORUS

a tempo

TENOR I, II

f *mf*

Brave gal-lants, stand up, And a - vaunt, ye base carles! Were there

BASS I, II

a tempo *f* *mf*

Here's a health to King Charles

65

death in the cup, Were there death in the cup, Were there death in the

Were there death in the cup,

cup, Here's a health to King Charles! Here's a health to King Charles!

cresc. *f* *cresc.* *f* *cresc.* *f* *ff* *rall.* *a tempo* *poco rit.* *D.S.*

The musical score is written for voice and piano. The voice part consists of two staves (treble and bass clef). The piano accompaniment consists of two staves (treble and bass clef). The key signature is one sharp (F#). The tempo is marked 'a tempo'. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The lyrics are printed below the voice staves. The score is divided into three systems. The first system contains the first two lines of the song. The second system contains the third line of the song. The third system contains the fourth line of the song and the ending. The ending is marked 'D.S.' (Da Capo).

The Little Brown Jug

Arranged by
HENRY SCOTT. '22

VOICE *mf*

1. My wife and I liv'd all a - lone in a
 2. 'Tis you who makes my friends my foes, 'Tis—
 3. When I go toil - ing to my farm, I take
 4. If all the folks in A - dam's race, was—
 5. If I'd a cow that gave such milk, I'd—
 6. The rose is red, my nose is, too, The—

PIANO *mf*

CHORUS

lit - tle log hut we call'd our own;
 you who makes me wear old clothes;
 Lit - tle Brown Jug un - der my arm; I
 gath - er'd to - geth - er in one place; Then
 clothe her in the fin - est silk; I'd
 vi' - lets blue and so are you; And

mf

She loved gin, and I loved rum; I
 Here you are so near my nose, So
 place it un - der a shad - y tree.—
 I'd pre - pare to shed a tear, Be -
 feed her on the choic - est hay, And
 yet I guess be - fore I stop, We'd

mf

tell you what, we'd lots of fun.
 tip her up and down she goes
 "Little Brown Jug" 'tis you and me.
 fore I'd part from you, my dear.
 milk her for - ty times a day.
 bet - ter take a - noth - er drop.

The Little Brown Jug

67

f *poco rit.*

Ha, ha, ha, you and me, "Lit-tle brown jug," don't I love thee;

f *poco rit.*

a tempo *rall.*

Ha, ha, ha, you and me, "Lit-tle brown jug," don't I love thee.

a tempo *rall.*

The Owl and the Pussy Cat

EDWARD LEAR

GEORGE INGRAHAM

Poco allegretto *mf*

VOICE

1. The
2. Pus-sy
3. Dear

mp *l.h.*

PIANO

Owl and the Pus-sy Cat went to sea In a
said to the Owl:— You el-e-gant fowl, How—
Pig, are you will-ing to sell for a shil-ling your

The Owl and the Pussy Cat

beau-ti - ful pea - green boat: They took some hon-ey and
 charming-ly sweet you sing! Oh, let us be mar-ried, too
 ring?— said the Pig-gy: "I will!" So they took it a - way and were

The first system of the musical score for 'The Owl and the Pussy Cat'. It features a vocal melody in G major and piano accompaniment in G major. The piano part includes a 'l.h.' (left hand) section. The lyrics are: 'beau-ti - ful pea - green boat: They took some hon-ey and charming-ly sweet you sing! Oh, let us be mar-ried, too ring?— said the Pig-gy: "I will!" So they took it a - way and were'.

plen-ty of— mon-ey, Wrapp'd up— in a five pound note. They
 long— we have tar-ried; But what shall we do for a ring?" They
 mar-ried next— day— By the Tur-key who— lives on the hill. They

The second system of the musical score. The vocal melody continues with the lyrics: 'plen-ty of— mon-ey, Wrapp'd up— in a five pound note. They long— we have tar-ried; But what shall we do for a ring?" They mar-ried next— day— By the Tur-key who— lives on the hill. They'. The piano accompaniment continues with a 'l.h.' section.

Owl look'd up to the stars a - bove, And— sang to a small gui-
 sail'd a - way for a year and a day, To the land where the bong tree
 dined on mince and sli - ces of quince, Which they ate with a run-ci-ble

The third system of the musical score. The vocal melody concludes with the lyrics: 'Owl look'd up to the stars a - bove, And— sang to a small gui- sail'd a - way for a year and a day, To the land where the bong tree dined on mince and sli - ces of quince, Which they ate with a run-ci-ble'. The piano accompaniment concludes with a 'l.h.' section.

The Owl and the Pussy Cat

69

CHORUS
TENOR I, II

p

tar: grows; spoon; "O love - ly Pus - sy, And there in a wood

O Pus - sy my
a Pig - gy Wig
And hand in hand on the edge of the

BASS I, II

p

rall.

love, What a beau-ti - ful Pus - sy you are!"

stood, With a ring at the end of his nose.
sand, They danc'd by the light of the moon.

rall.

70

Odd Fellows' Hall

J. WENDELL, JR., '91

R.W. ATKINSON, '91

In waltz time

PIANO

f

p

1. I met my friend Pa-trick Mc -
 2. I paid fif - ty cents for the
 3. Mc - Ken - na, he was floor di -

Ken - na, _____ One ev-'ning on Wash - ing - ton Street, _____
 tick - et, _____ Then I call'd on Miss Bridg - et Mc - Cann; _____
 rect - or, _____ He wore a green badge on his chest, _____

_____ He said to me, "Hy, Tim-my Doo-lan, _____ Here's a
 _____ She said she would go to the par - ty, _____ 'Cause I
 _____ A pink neck - tie tuck'd in his shirt - front; _____ Be -

Odd Fellows' Hall

71

tick-et will give you a treat." I took up the
was such an el-e-gant man. So we went down and
gob, he was hand-some-ly dress'd. And when he waltz'd

card that he of-fer'd, 'Twas not ver-y large, 'twas-n't
jump'd in a her-dic;* The driv-er says, "Where shall I
off wid Miss Bridg-et; Sure, I was-n't in it at

small, It said: "Ad-mit a gent and a /a- dy
call?" Says I, in a dig-ni-fied man-ner,
all, But, says I, to me-self, "Whist, Mc-ken-na,

poco rit
To the par-ty in Odd Fel-lows' Hall."
"You can take us to Odd Fel-lows' Hall."
There's more than one man in the Hall."
poco rit

*) Vehicle used in olden times.

CHORUS

Odd Fellows' Hall

a tempo
mf cresc.

Waltz - es, Pol - kas, Lan - cers, Gal - ops,

a tempo
mf cresc.

Glides, Port - land Fan - cy, Qua-

mf cresc.

drilles, and Reels, and Slides, High - lows,

cresc.

ff

Di - dos, how they danc'd 'em all! I'll

ff

Odd Fellows' Hall

73

The musical score is written for voice and piano. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is in the voice part, with lyrics underneath. The piano accompaniment consists of chords and triplets in both the right and left hands. The piece includes a first ending and a second ending, both marked with repeat signs. The tempo/mood is indicated as *poco rit.* (a little slower).

nev - er for - get the time, you can bet, I went down to
 Odd Fel - lows' Hall. Hall.

4

I waited until they had finished,
 Then up to him boldly I goes,
 And says to him, "Patsy McKenna,
 Say, where did ye hire them clothes?"
 "You're a liar!" says Pat in a second;
 Says I, "What's that word that ye call?"
 And the next minute me and McKenna
 Were cleaning up Odd Fellows' Hall.

5

Next morning, before Justice Duffy,
 McKenna and me was brought in.
 "Ten dollars," says he, "or ten days, sir!"
 And me and Pat hadn't the tin;
 So we took a short sail down the harbor,
 Begob, we were feeling quite small,
 And we stayed for ten days on Deer Island,
 For scrapping in Odd Fellows' Hall.

• A Stein Song

RICHARD HOVEY

FREDERIC FIELD BULLARD

Andante con moto

VOICE

PIANO

f marcato

poco rit.

a tempo

1. Give a
2. Oh, —
3. For we
4. When the

rouse, then in the May-time For a life that knows no
we're all frank and twen - ty When the spring is in — the
know the world is glo - rious, And the goal a gold - en
wind comes up from Cu - ba And the birds are on — the

mf

fear! Turn — night-time in - to day-time With the
air; And we've faith and hope a - plen - ty, And we've
thing, And that God is not cen - so - rious When His
wing, And our hearts are pat - ting ju - ba To the

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A Stein Song

sun - light of good cheer! For it's al - ways fair
 life and love to spare; And it's birds of a
 chil - dren have their fling; And — life slips it's
 ban - jo of the spring, Then — life slips it's

f *mf con brio*

weath - er. When good fel - lows get to - geth - er, With a
 feath - er When good fel - lows get to - geth - er, With a
 teth - er. When good fel - lows get to - geth - er, With a
 teth - er When good fel - lows get to - geth - er, With a

stein on the ta - ble And a good song ring - ing clear;
 stein on the ta - ble And a heart with - out a care;
 stein on the ta - ble In the fel - low - ship of spring
 stein on the ta - ble In the fel - low - ship of spring;

rit. e cresc. *f*

rit. *cresc.* *f*

76 CHORUS.

A Stein Song

TENOR I

f *a tempo*

For it's al - ways fair weath - er When good fel - lows get to -
 And it's birds of a feath - er When good fel - lows get to -
 And — life slips its teth - er When good fel - lows get to -
 Then — life slips its teth - er When good fel - lows get to -

TENOR II

f *a tempo*

For it's al - ways fair weath - er When good fel - lows get to -
 And it's birds of a feath - er When good fel - lows get to -
 And — life slips its teth - er When good fel - lows get to -
 Then — life slips its teth - er When good fel - lows get to -

BASS

f *a tempo*

a tempo

ff allargando *rit.*

geth - er, With a stein on the ta - ble, And a good song ring - ing clear.
 geth - er, With a stein on the ta - ble, And a heart with out a care.
 geth - er, With a stein on the ta - ble, In the fel - low - ship of spring.
 geth - er, With a stein on the ta - ble, In the fel - low - ship of spring.

ff allargando *rit.*

geth - er, With a stein on the ta - ble, And a good song ring - ing clear.
 geth - er, With a stein on the ta - ble, And a heart with out a care.
 geth - er, With a stein on the ta - ble, In the fel - low - ship of spring.
 geth - er, With a stein on the ta - ble, In the fel - low - ship of spring.

ff allargando *rit.*

allargando

Mister Moon

77

SMITH AND BOWMAN
Arranged

TENOR I, II

BASS I, II

p

1. O Mis - ter Moon, Moon, sil - - v'ry
2. Moon, Moon, sil - - v'ry

Moon, - won't you come out and shine? 1.
Moon, - show me the way to go 2. O Mis - ter

home. *mf* bold, bad man, known to run
For I'm a was nev - er un-less the
mf bold, bad man, known to run
man be-hind gat - ling gun. *p* O Mis - ter
pro-duced a
man be-hind gat - ling gun. *p*

Moon, Moon, sil - v'ry Moon, - Show me the way to go home!
rall.

By permission of Walter Jacobs, Inc. Boston

Winter Song

RICHARD HOVEY

FREDERIC FIELD BULLARD

Andante con moto

TENOR
I, II

1. Ho, a song by the fire!— Pass the
2. Pile the logs on the fire!— Fill the
3. Oh, a god is the fire!— Pull the

BASS
I, II

Andante con moto

PIANO

pipes, pass the bowl; Ho, a song by the fire!— With a
pipes, pass the bowl; Pile the logs on the fire!— With a
pipes, drain the bowl; Oh, a god is the fire!— With a

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Winter Song

79

cresc.

skoal, with a skoal! Ho, a song by the
 skoal, with a skoal! Pile the logs on the
 skoal, with a skoal! Oh, a god is the

Ho, a song
 Pile the logs
 Oh, a god

cresc.

ff *rit.*

fire! Pass the pipes, with— a skoal!
 fire! Fill the pipes, with— a skoal!
 fire! Pull the pipes, with— a skoal!

cresc. *ff* *rit.*

by the fire! Pass the bowl, with a skoal!
 on the fire! Pass the bowl, with a skoal!
 is the fire! Drain the bowl, with a skoal!

ff *rit.*

The musical score is written for a vocal ensemble and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts (Soprano, Alto, Tenor, Bass) are written in four staves. The piano accompaniment is written in two staves (Grand Staff). The score includes various performance markings such as *cresc.* (crescendo), *ff* (fortissimo), and *rit.* (ritardando). The lyrics are written below the vocal staves, with some lines aligned with specific musical notes or rests. The piano part features chords and moving lines that support the vocal melody.

Winter Song

mf a tempo *cresc.* *f*

For the wolf - wind is wail - ing at the door - ways, And the
 For the fire - gob - lins flick - er on the ceil - ing, And the
 For the room has a spir - it in the em - bers, 'Tis a

mf a tempo *cresc.* *f*

a tempo *mf* *cresc.* *f* *sfz*

mf cresc. *f* *mf*

snow - drifts— deep a - long the road, And the
 wine - witch— glit - ters in the glass, And the
 god, and our fa - thers knew his name, And they

mf cresc. *f* *mf*

mf cresc. *f* *mf*

Winter Song

81

cresc.

ice - gnomes are march - ing from their Nor - ways, And the
smoke - wraiths are drift - ing, curl - ing, reel - ing, And the
wor - ship'd him in long for - got De - cem - bers, And their

cresc.

sfz

rall.

great white cold — walks a - broad.
sleigh - bells jin - gle as they pass.
hearts leap'd high — with the flame.

rall.

f

3

Winter Song

REFRAIN *mf* SOLO

(1) But
(2) For } here— by the fire— We de -
(3) And }

TENOR I, II *f* *p* *pp*

Zum, zum, zum, zum, zum, zum, zum, zum, zum, zum, zum, zum

BASS I, II *f* *p* *pp*

f *p* *pp*

fy frost and storm. Ha, ha! we are warm, And we have our hearts' de-sire. For

zum zum zum zum zum zum zum zum zum zum zum zum

Winter Song

83

cresc. poco a poco

here we're good fel-lows, And the beech-wood and the bel-lows, And the

cresc. poco a poco

zum zum zum zum zum zum zum zum

cresc. poco a poco

cresc. poco a poco

f poco rit.

cup is at the lip In the pledge of fel-low-ship. Oh,

mf poco rit.

zum zum zum zum zum zum zum. Oh,

mf poco rit.

poco rit.

mf *f*

Winter Song

a tempo
mf dolce

here_ by the fire_ We de - fy frost and storm. Ha,

a tempo
p dolce
Here by the fire we

p dolce
zum zum zum zum zum zum zum zum

a tempo
p con grazia

ha! we are warm, And we have our hearts' de-sire.

have our hearts' de - sire.

f
zum zum zum zum zum zum zum. For

f

f
3

Winter Song

85

here we're good fel - lows, And the beech - wood and the

bel - lows, And the cup is at the lip In the pledge of

rit *ff* *f* *Lento (recitativo)*

fel - low - ship, of fel - low - ship.

f *rall.* *rall.* *rall.*

(small notes last verse only)

rit.

Schneider's Band

A. G. MASON, '86

March time

Tromp, tromp, tromp, tromp;

TENOR I, II

BASS I, II

pp

Pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp;

Tromp, tromp, tromp, tromp, tromp, tromp, tromp, tromp,

1. Sol - diers march - ing up the street, _____ To mu - sic
 2. Proud - ly march - ing on be - fore, _____ He looks so

mf-SOLO

pp

Pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp,

tromp, tromp, tromp, tromp, tromp, tromp, tromp, tromp,

grand _____ on ev - 'ry hand. _____
 grand _____ with staff in hand. _____

pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp,

tromp, tromp, tromp, tromp, tromp, tromp, tromp, tromp,

All the peo - ple run to meet _____ And
 See dat ma - jor of the corps, _____ They

pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp,

tromp-e - te tromp, tromp, tromp, tromp, tromp-e - te tromp, tromp.

wel - come Schnei - der's Band. _____
 call _____ it Schnei - der's Band. _____

pom - pe - pom, pomp, pomp, pomp, pomp, pom - pe - pom, pomp, pomp.

Schneider's Band

87

CHORUS

ff
Hear them, — the peo - ple cheer them — as they draw

near them — to mu - sic grand. They play so fine now, — that "Watch on

Rhine," now, — that is sub - lime now, — on Schnei - der's

Band. That was such bul - ly mu - sic fine, that

Rhine." Tromp - e - te, tromp, tromp,
p
Ger - man — "Watch on Rhine."
mf But
Rhine." *p* pomp - e - pom, pomp, pomp,

Schneider's Band

tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te,

when you hear the mu - sic play so sweet,

pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp,

tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te,

see the band a march-ing up the street.

pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp,

tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te,

Why is it the mu - sic plays so grand?

pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp,

tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te,

Who is it, you think, that leads the band? You hear the

mf pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp,

Schneider's Band

89

tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te,

mu - sic play, ——— You hear the peo - ple say, ——— It

pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp,

tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te,

sure - ly must be Schnei - der leads the band. ——— You hear the

pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp,

tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te, tromp te,

mu - sic play, ——— And as they march a - way, ——— You

pomp, pomp, pomp, pomp, pomp, pomp, pomp, pomp,

tromp te, tromp te, tromp te, tromp te, tromp te, tromp.

know it must be Schnei - der leads the band.

pomp, pomp, pomp, pomp, pomp.

Australia

Rather fast

Arranged by FRANK R. HANCOCK, '12

TENOR I, II

Br-r-room, poom, poom, poom, poom, poom, poom, poomp- yi-di, yi-di, yi-di, yi-di,

BASS I, II

yum, poomp, poomp, poomp,

1. Aus - tra - lia is a
2. Aus - tra - lian girls are
3. Aus - tra - lian booze is

poomp, poomp, poomp.

ve - ry fine place, Heave a - way! Heave a - way! To
ve - ry fine girls, Keep a - way! Keep a - way! With
ve - ry fine booze, Keep a - way! Keep a - way! 'Twill

come from there is no dis - grace, Heave a -
cod - fish bones they comb their curls, Keep a -
make you as tight as a new pair of shoes, Keep a -

Australia

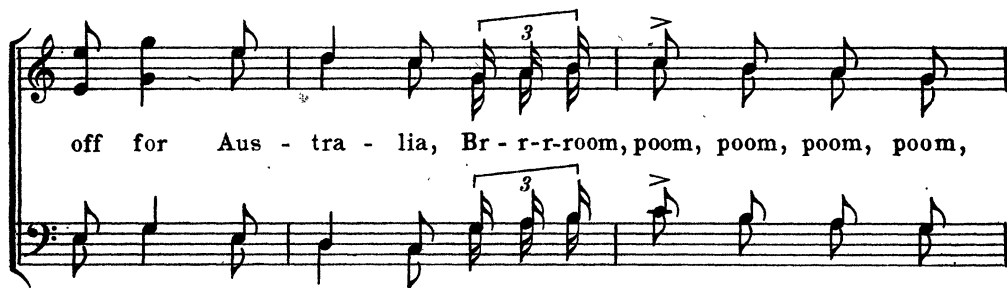
91




way! Heave a - way! Heave a - way! My bon-ny, bon-ny boys, Heave a -
 way! Keep a - way! Keep a - way! My bon-ny, bon-ny boys, Keep a -
 way! Keep a - way! Keep a - way! My bon-ny, bon-ny boys, Keep a -



way! Heave a - way! Heave a - way!
 way! Keep a - way! Keep a - way! My bon-ny, bon-ny boys, We're
 way! Keep a - way! Keep a - way!



off for Aus - tra - lia, Br - r-r-room, poom, poom, poom, poom,



poom, poom, poom, poomp, yi - di, yi - di, yi - di, yi - di, yum! Poomp!

D.S. *last time*

Caisson Song

With spirit Old Army Song

VOICE

PIANO

f *poco rit.*

mf SOLO

1. O-ver hill, o-ver dale, As we hit the dust-y trail, And the
 2. In the storm, in the night, Ac-tion left or ac-tion right, See the

a tempo *mf*

Cais-sons go roll-ing a - long. In and out, hear them shout, "Coun-ter
 Cais-sons go roll-ing a - long. "Lim-ber front, lim-ber rear," Prepare to

march and right a - bout," And the Cais-sons go roll-ing a - long.
 mount your can-non - eer, And the Cais-sons go roll-ing a - long.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part begins with a forte (f) dynamic and a 'poco rit.' (slightly slower) marking. The voice part enters with a 'With spirit' instruction. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are arranged in two systems, with the first system containing two verses. The second system continues the lyrics, including a 'limber' instruction. The score concludes with a final piano chord.

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Caisson Song

93

CHORUS

f Then it's hi! hi! hee! in the field ar-til-ler - y,

cresc. *ff* Shout out your num-bers loud and strong, — Where e'er you go,

cresc. *ff* You will al-ways know, That the Cais-sons are roll-ing a - long Keep them

(shouted)

roll-ing, And those Cais-sons go roll-ing a - long. — Batt'-ry! Halt!

ff *sffz*

Les lauriers vont fleurir

VOICE *mp*

1. Dans les jar-dins de Fran - ce, Les lau-riers vont fleu -
 2. Y'a le van-tour d'au - trich - e Et le Prus-co mau -
 3. Les chas-seurs d'An - gle ter - re De France et de Ser -
 4. Prets à lut - ter fa - rouch - e, Et tous les cinq, u -

PIANO *mp*

rir, — Dans les jar-dins de Fran - ce, Les lau-riers vont fleu -
 dit; — Y'a le van-tour d'au - trich - e Et le Prus-co mau -
 bie, — Les chas-seurs d'An - gle ter - re De France et de Ser -
 nis, — Prets à lut - ter fa - rouch - e, Et tous les cinq, u -

rir; Deux vau-tours qui s'a van cent vou draient y faire leur nid, —
 dit; Mais cinq chas-seurs s'en fich - ent qui-z-ont leurs bons fu - sils, —
 bie, Le p'tit Belge en co - ler - e Et l'co-saque de Rus - sie, —
 nis, Jus - qu'aux der-niers car-touch-es, Jus - qu'an der-nier sou - pir, —

Les lauriers vont fleurir

95

CHORUS

mp

1-3. Pour sau-ver la Fran - ce, Qu'il fait bon, fait bon, fait bon,
 4. Pour ven-ger la Fran - ce, Qu'il fait bon, fait bon, fait bon,

mp

poco rall.

Pour sau-ver la Fran - ce, Qu'il fait bon souf - frir. —
 Pour ven-ger la Fran - ce, Qu'il fait bon mou - rir! —

poco rall.

JOHN WOODCOCK GRAVES

John Peel

Old English
 Arranged by T. LYNES, '10

Commodo

VOICE

1. D'ye — ken — John Peel with his coat so gay, D'ye
 2. Yes, I ken — John Peel, and — Ru - by, too! And
 3. Then — here's to John Peel, from my heart and soul, Let's
 4. D'ye — ken — John Peel with his coat so gay? He

PIANO

p

ken John — Peel at the break o' the day, D' ye ken John Peel when he's
 Ran - ter and Ring-wood, Bell-man and True; From a find to a check, from a
 drink to his health, let's — fin - ish the bowl; We'll — fol - low John Peel through
 liv'd at — Trout-beck — once on a day; But — now he has gone far a -

By permission of the Boston Music Company

John Peel

poco rall.

far, far a-way, With his hounds and his horn in the morn - ing?
 check to a view, From a view to a death in the morn - ing.
 fair and throughfoul, If we want a good hunt in the morn - ing.
 way, far a-way, We shall ne'er hear his voice in the morn - ing.

CHORUS
p a tempo

For the sound of his horn brought me from my bed, And the

cry of the hounds which he oft-times led. Peel's "View hal-loo!" would a -

wa - ken the dead, Or the fox from his lair in the morn - ing.

Nancy Lee

97

STEPHEN ADAMS

Spiritedly

VOICE *mf*

1. Of all the wives as e'er you know,
 2. The har - bor's past, the breez - es blow,
 3. The boa - s'n pipes the watch be - low,

PIANO *mf*

f *mf*

— Yeo - ho! lads, ho! Yeo - ho! Yeo - ho! There's
 — Yeo - ho! lads, ho! Yeo - ho! Yeo - ho! 'Tis
 — Yeo - ho! lads, ho! Yeo - ho! Yeo - ho! Then

f *mf*

f

none like Nan - cy Lee, I trow, Yeo -
 long ere we come back, I know, Yeo -
 here's a health a - fore we go, Yeo -

f

Nancy Lee

mf

ho! — lads, — ho! — Yeo — ho! — See,
 ho! — lads, — ho! — Yeo — ho! — But
 ho! — lads, — ho! — Yeo — ho! — A

mf

there she stands an' waves her hands, up — on — the quay, — An'
 true an' bright from morn till night my home — will be, — An'
 long, long life to my sweet wife, and mates — at sea, — An'

ev — 'ry day when I'm a — way, She'll watch — for — me, — An'
 all so neat, an' snug an' sweet, For Jack — at — sea, — An'
 keep our bones from Da — vy Jones, Where e're — we — be, — An'

f

whis — per low, when tem — pests blow, for Jack — at sea; Yeo —
 Nan — cy's face to bless the place, 'an wel — come me; Yeo —
 may you meet a mate as sweet as Nan — cy Lee; Yeo —

f

Nancy Lee

99

poco rall. **CHORUS** *a tempo f*

ho! — lads, ho! — Yeo - ho! —
 ho! — lads, ho! — Yeo - ho! — The sail - or's
 ho! — lads, ho! — Yeo - ho! —

poco rall. *a tempo*
cresc. *f*

wife the sail-or's star — shall be! Yeo - ho! — we — go a -

cross — the — sea, — The sail - or's wife the sail-or's star — shall

cresc. *rall.*

be, The sail - or's wife his star shall be. —

rall. *cresc.*

There is a tavern in the town

p

SOPRANO
ALTO

1. There is a tav - ern in the town, in the town, And
 2. He left me for a dam - sel dark, dam - sel dark, Each
 3. Oh, dig my grave both wide and deep, wide and deep! Put

TENOR
BASS

p

there my dear love sits him down, sits him down, And
 Fri - day night they used to spark, used to spark, And
 tomb - stones at my head and feet, head and feet, And

mf

drinks his wine 'mid laugh - ter — free, And
 now my love, once true — to — me, Takes
 on my breast carve a tur - tle — dove, To

mf

poco rit

nev - er, nev - er thinks of me.
 that dark dam - sel on his knee.
 sig - ni - fy I died of love.

poco rit

There is a tavern in the town

101

CHORUS

mf a tempo

Fare thee well, for I must leave thee, Do not

mf a tempo

poco rit.

let this part-ing grieve thee, And re - mem - ber that the best of friends must

poco rit.

a tempo

part, must part. A - dieu, a - dieu, kind friends, a - dieu, a - dieu, a - dieu, I

a tempo

can no long-er stay with you, stay with you; I'll hang my harp on a

poco rit.

weep-ing wil-low tree, And may the world go well with thee.

poco rit.

Bonnie Dundee

WALTER SCOTT

Old Scotch Air
Arranged

With spirit
mf SOLO

VOICE

1. To the Lords o' Con-ven-tion'twas Cla-ver-house spoke, "Ere the
2. Dun-dee he is moun-ted, he rides up the street, The—
3. There are hills be-yond Pent-land, and lands be-yond Forth, Be there
4. Then a-wa' to the hills, to the lea, to the rocks, Ere I

PIANO

mf

King's crown go down there are crowns to be broke; Then each
bells they ring back-ward and drums they are beat, But the
lords in the south there are chiefs in the north; There are
own a u-sur-per I'll crouch wi' a fox; And—

Cav-a-lier who loves hon-or and me, Let him
pro-vost (douce man) said, "Just e'en let it be, For the
brave—Duinne-was-sels, three thou-sand times three, Will cry
trem-ble, faus Whigs, in the midst o' your glee, Ye hae

Bonnie Dundee

103

rall.

fol - low the bon - nets o' Bon - nie Dun - dee!"
 town is weel rid o' that de'il o' Dun - dee!"
 "Hie, for the bon - nets o' Bon - nie Dun - dee?"
 no seen the last o' my bon - nets and me!

CHORUS
f a tempo

Come fill up my cup, come fill up my can, Come sad-dle my hors-es and

a tempo

cresc.

call out my men; Un - hook the West - port — and

cresc.

rall.


let us gae free, For its up wi' the bon-nets o' Bon-nie Dun-dee!

rall.

Skye Boat Song


In swinging rhythm

VOICE *mf*




1. "Speed, bon-nie boat, like a bird on the wing,
 2. Tho' the waves leap, _____ soft shall ye sleep,
 3. Man - y's the lad _____ fought on that day,
 4. Burn'd are our homes, _____ ex - ile and death

PIANO *mf*



"On - ward" the sail - ors cry! _____ "Car - ry the lad that's
 O - cean's a roy - al bed; _____ Rock'd in the deep, _____
 Well the clay - more could wield, _____ When the night came, _____
 Scat - ter the loy - al men; _____ Yet, ere the sword _____



poco rit *Fine*

born to be king O - ver the sea to Skye."
 Flo - ra will keep Watch by your wear - y head. _____
 si - lent - ly lay Dead on Cul - lo - den's field. _____
 cool in the sheath, Char - lie will come a - gain. _____

poco rit



Skye Boat Song

CHORUS

f a tempo

Loud the winds howl, loud the waves roar, Thun-der-clouds rend the air;

a tempo

f

D.C. al Fine

rall. (Last time repeat 1st stanza)

Baf-fled, our foes stand on the shore, Fol-low they will not dare...

rall.

The British Grenadiers

Old English

With spirit

VOICE

mf

1. Some talk of Al-ex-an-der, And some of Her-cu-les; Of
 2. Those he-ros of an-ti-qui-ty Ne'er saw a can-non ball, Nor
 3. When-e'er we are com-mand-ed To storm the pal-is-ade, Our

PIANO

mf *f* *mf*

The British Grenadiers

Hec-tor and Ly-san-der, And such great names as these:
knew the force of pow-der To slay their foe with-al;
lead-ers march with fu-sees, And we with hand gre-nades;

CHORUS

But of all the world's brave he-roes, There's none that can com-pare With a
But our brave boys do know it, And ban-ish all their fears; Sing-ing
We throw them from the gla-cis a-bout the en-e-mies' ears; Sing-ing

tow, row, row, row, row, row, To the Brit-ish Gren-a-diers.
tow, row, row, row, row, row, For the Brit-ish Gren-a-diers.
tow, row, row, row, row, row, For the Brit-ish Gren-a-diers.

4

And when the siege is over, we to the town repair;
The townsmen cry, "Hurrah, boys! here comes a Grenadier!"
"Here come the Grenadiers, my boys, who know no doubts or fears!"
Then sing tow, row, row, row, row, row, for the British Grenadiers.

5

Then let us fill a bumper and drink a health to those
Who carry caps and pouches, and wear the loupèd clothes;
May they and their commanders live happy all their years,
With a tow, row, row, row, row, row, for the British Grenadiers.

Drink to me only with thine eyes

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BEN JONSON

Old English Air
Arranged

Slowly
mp

SOPRANO
ALTO

1. Drink to me on - ly with thine eyes, And I will pledge with
2. I sent thee late a ros - y wreath, Not so much hon - 'ring

TENOR
BASS

mp

mine, — Or leave a kiss with - in the cup, And I'll not ask for
thee, — As giv - ing it a hope that there It could not with - er'd

mf

wine; — The thirst that from the soul doth rise Doth
be; — But thou there - on did'st on - ly breathe And

mp

ask a drink di - vine; — But might I of Jove's
send'st it back to me; — Since when it grows and

mp

rall.

nec - tar sip — I would not change for thine. —
smells, I swear, Not of — it - self but thee. —

rall.

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Heart of Oak

DAVID GARRICK (1759)

WILLIAM BOYCE

Majestically

VOICE *mf*

1. Come, cheer up, my lads, 'tis to glo - ry we steer, To
 2. We ne'er see our foes but we wish them to stay, They
 3. We'll still makethemfear, and we'll still make them flee, And

PIANO *mf*

add some - thing new to this won - der - ful year; To—
 nev - er see us but they wish us a - way; If they
 drub 'em on shore as we've drubb'd 'em at sea; Then—

f

hon - or we call you, not press you like slaves— For
 run, why we fol - low, and run them a - shore, And
 cheer up, my lads, with one heart let us sing, Our

Heart of Oak

109

REFRAIN
p a tempo

poco rit.

who are so free as the sons of the waves?
if they won't fight us, we can - not do more. Heart of
sold - iers, our sail - ors, our states - men, our King.

poco rit. *a tempo*

p

cresc. *f*

oak are our ships, Jol - ly tars are our men; We

cresc. *f*

p *f*

al - ways are read - y; Stead - y, boys, stead - y; We'll

p *f*

rit.

fight, — and we'll con - quer a - gain and a - gain!

rit.

The Lass of Richmond Hill

L. MAC NALLEY (1780)

JAMES HOOK, (1746-1827)
Arranged by Henry Scott, '22

Allegretto

VOICE

1. On Rich-mond Hill there lives a - lass, More bright than May - day
 2. Ye Zeph-yrs gray that fan the air, And wan - ton through the
 3. How hap-py will the shep-herd be Who calls this nymph his

PIANO

morn, — Whose charms all oth - er maids sur - pass, A
 grove, — Oh, whis - per to my charm-ing fair, "I
 own! — Oh, may her choice be fix'd on me! Mine's

rose with - out a thorn. This lass, so neat, with
 die for her I love." *p*
 fix'd on her a - lone. *p*

The Lass of Richmond Hill

111

smiles so sweet, Has won my right good will, — I'd

The first system of the musical score for 'The Lass of Richmond Hill'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'smiles so sweet, Has won my right good will, — I'd'. The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a simple bass line.

cresc. *poco rit.* *f* *mf* *p*
crowns re-sign to call thee mine, Sweet lass of Rich-mond Hill. Sweet

The second system of the musical score. The vocal line continues with 'crowns re-sign to call thee mine, Sweet lass of Rich-mond Hill. Sweet'. The piano accompaniment includes dynamic markings: *cresc.*, *poco rit.*, *f*, *mf*, and *p*. The piano part features a more active right hand with chords and moving lines.

a tempo *poco rit.* *a tempo*
lass of Rich-mond Hill, Sweet lass of Rich-mond Hill, I'd

The third system of the musical score. The vocal line continues with 'lass of Rich-mond Hill, Sweet lass of Rich-mond Hill, I'd'. The piano accompaniment includes dynamic markings: *a tempo*, *poco rit.*, and *a tempo*. The piano part continues with a steady accompaniment.

poco rit. *rall.*
crowns re-sign to call thee mine, Sweet lass of Rich-mond Hill.

The fourth system of the musical score. The vocal line concludes with 'crowns re-sign to call thee mine, Sweet lass of Rich-mond Hill.' The piano accompaniment includes dynamic markings: *poco rit.* and *rall.*. The system ends with a double bar line and a final chord marked with an asterisk (*).

March of the Men of Harlech

WILLIAM DUTHIE

OLD WELSH AIR

Harmonized by Joseph Barnby

In martial time

SOPRANO
ALTOTENOR
BASS

mf

1. Men of Har-lech! In the hol-low, Do ye hear, like
2. Rock-y steeps and pass-es nar-row Flash with spear and

mf

f

rush-ing bil-low, Wave on wave that sur-ging fol-low Bat-tle's dis-tant
flight of ar-row; Who would think of death or sor-row? Death is glo-ry

f

sound? 'Tis the tramp of Sax-on foe-men, Sax-on spear-men,
now! Hurl the reel-ing horse-men o-ver, Let the earth dead

f poco rit.

Sax-on bow-men, Be they knights, or hinds, or yeo-men, They shall bite the ground!
foe-men cov-er! Fate of friend, of wife, of lov-er, Trem-bles on a blow!

f poco rit.

March of the Men of Harlech

f a tempo



Loose the folds a - sun - der, Flag we con - quer un - der! The
Strands of life are riv - en! Blow for blow is giv - en, In

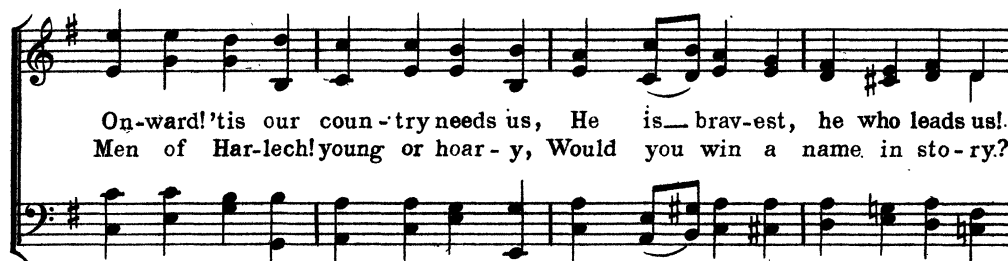
f a tempo

cresc.



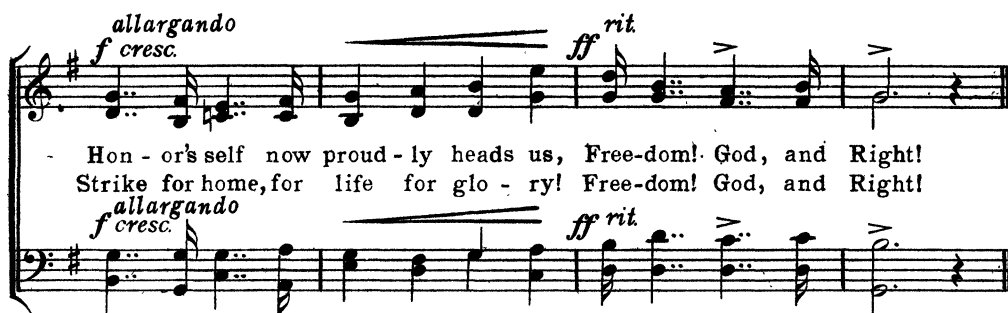
plac - id sky now bright on high Shall launch its bolts in thun - der!
dead - ly lock, or bat - tleshock, And mer - cy shrieks to heav - en!

cresc.



On - ward! 'tis our coun - try needs us, He is brav - est, he who leads us!
Men of Har - lech! young or hoar - y, Would you win a name in sto - ry?

allargando f cresc.



Hon - or's self now proud - ly heads us, Free - dom! God, and Right!
Strike for home, for life for glo - ry! Free - dom! God, and Right!

allargando f cresc.

O no, John!

English Folk-song
Arranged

•With spirit

SOPRANO
ALTO

mf

1. On yon-der hill there stands a crea-ture; Who she is I
2. My fa-ther was a Span-ish Cap-tain; Went to sea a
3. O Ma-dam, in your face is beau-ty On your lips red

TENOR
BASS

mf

do not know. I'll go and court her for her beau-ty She must an-swer
month a-go. First he— kiss'd me, then he left me, Bid me al-ways
ros-es grow. Will you— take me for your lov-er? Ma-dam, an-swer

poco rit. *f a tempo* *rall.*

Yes or No.
an-swer No! "O no, John! No, John! No, John! No!"
Yes or No.
poco rit. *f a tempo* *rall.*

4

O Madam, I will give you jewels;
I will make you rich and free;
I will give you silken dresses.
Madam, will you marry me?
"O no, John! No, John! No, John! No!"

5

O Madam, since you are so cruel,
And that you do scorn me so,
If I may not be your lover,
Madam, will you let me go?
"O no, John! No, John! No, John! No!"

6

Then I will stay with you for ever,
If you will not be unkind.
Madam, I have vowed to love you; .
Would you have me change my mind?
"O no, John! No, John! No, John! No!"

7

O hark! I hear the church bells ringing;
Will you come and be my wife?
Or, dear Madam, have you settled
To live single all your life?
"O no, John! No, John! No, John! No!"

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All through the night

115

H. BOULTON

Welsh Air
Arranged

Slowly

VOICE

1. Sleep, my love, and peace at-tend thee, All through the night;
 2. Though I roam a min-strel lone-ly, All through the night;
 3. Hark! a sol-emn bell is ring-ing, Clear through the night;

PIANO

Guard-ian an-gels God will lend thee, All through the night.
 My true harp shall praise thee on-ly, All through the night.
 Thou, my love, art heav'n-ward wing-ing, Home through the night.

Soft the drow-sy hours are creep-ing, Hill and vale in slum-ber steep-ing,
 Love's young dream, a-las, is o-ver! Yet my strains of love shall hov-er,
 Earth-ly dust from off thee shak-en, Soul im-mor-tal thou shalt wak-en,

Love, a-lone, his watch is kée-p-ing, All through the night.
 Near the pres-ence of my lov-er, All through the night.
 With thy last dim jour-ney tak-en, Home through the night.

p *rall.*

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Prayer of Thanksgiving

English version by
DR. THEO. BAKER

NETHERLANDS FOLK-SONG
Arranged

Slowly *mp*

VOICE

1. We
2. Be-
3. We

PIANO *p* *mp*

gath-er to-geth-er to ask the Lord's bless-ing, He chas-tens and hast-ens His
side us to guide us, our God with us join-ing, Or-dain-ing, main-tain-ing His
all do ex-tol Thee, Thou lead-er in bat-tle, And pray that Thou still our De-

will to make known; The wick-ed op-press - ing cease them from dis-tress-ing, Sing
King-dom di - vine, So from the be-gin-ning the fight we were win-ning; Thou,
fen-der wilt be. Let Thy con-gre-ga-tion es-cape trib-u - la-tion: Thy

Prayer of Thanksgiving

poco rit. *After 1st & 2d verses* *After 3rd verse*

prais - es to His name, — He for - gets not His own.
 Lord, wast at our side, — the glo - ry be Thine.
 name be ev - er prais'd! O — Lord make us

poco rit. *a tempo* free! *a tempo* *l.h.* *Red.*

f TENOR I and II *cresc.*
 Lord, make us

f BASS I and II *cresc.*

f *l.h.* *cresc.* *Red.*

ff free! **ff** *Red.*

ff *Red.* *

118

Song of the Life-boat Men

H. H. HARBOUR

Russian Folk-song
Arranged

Slowly

VOICE *mf*

Row, — men, row! Though the winds blow,

PIANO *mf*

Heed not ice — nor drift — ing snow

f

Look! A ship is strand — ed hard on shore;

f

Hark! A — round her how the surg — es roar!

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Song of the Life-boat Men

119

f
Bend to your oars then, Lads, staunch and brave!

The first system of the musical score for 'Song of the Life-boat Men'. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are 'Bend to your oars then, Lads, staunch and brave!'. The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps and a common time signature. The piano part begins with a forte (*f*) dynamic. The melody is simple and rhythmic, with a strong emphasis on the downbeat.

Stead-fast and stal-wart, Drive thro' the wave!

The second system of the musical score. The vocal line continues with the lyrics 'Stead-fast and stal-wart, Drive thro' the wave!'. The piano accompaniment continues with the same key signature and time signature. The melody is simple and rhythmic, with a strong emphasis on the downbeat.

Row, men, row! Tho' the winds blow,

The third system of the musical score. The vocal line continues with the lyrics 'Row, men, row! Tho' the winds blow,'. The piano accompaniment continues with the same key signature and time signature. The melody is simple and rhythmic, with a strong emphasis on the downbeat.

poco rit.
Heed not ice nor drift-ing snow!

The fourth system of the musical score. The vocal line continues with the lyrics 'Heed not ice nor drift-ing snow!'. The piano accompaniment continues with the same key signature and time signature. The melody is simple and rhythmic, with a strong emphasis on the downbeat. The system concludes with a *poco rit.* (ritardando) marking.

En passant par la Lorraine

With spirit

French Folk-song
Arranged

VOICE

mf

1. En pas - sant par la Lor - rai - ne, A - vec mes sa - bots, —
 2. Ils m'ont ap - pel - lée vil - ai - ne, A - vec mes sa - bots, —
 3. Car le prince de Lor - rai - ne, A - vec mes sa - bots, —
 4. Un bou - quet de mar - jo - lai - ne, A - vec mes sa - bots, —

mf

En pas - sant par la Lor - rai - ne, A - vec mes sa - bots, —
 Ils m'ont ap - pel - lée vil - ai - ne, A - vec mes sa - bots, —
 Car le prince de Lor - rai - ne, A - vec mes sa - bots, —
 Un bou - quet de mar - jo - lai - ne, A - vec mes sa - bots, —

Ren - con - trai trois ca - pi - tai - nes, A - vec mes sa - bots don -
 Je ne suis pas si vi - lai - ne A - vec mes sa - bots don -
 M'a don - né pour mes ét - ren - nes A - vec mes sa - bots don -
 S'il m'é - pous' je ser - ai Rei - ne A - vec mes sa - bots don -

f poco rit.

dai - ne, Oh! oh! oh! — A - vec mes sa - bots. —
 dai - ne, Oh! oh! oh! — A - vec mes sa - bots. —
 dai - ne, Oh! oh! oh! — A - vec mes sa - bots. —
 dai - ne, Oh! oh! oh! — A - vec mes sa - bots. —

poco rit.

Who did

121

SOPRANO
ALTOTENOR
BASS

1. Dan - iel, Dan - iel, Dan - iel, Dan - iel,
 2. Ga - briel, Ga - briel, Ga - briel, Ga - briel,
 3. Pe - ter, Pe - ter, Pe - ter, Pe - ter,

mf

Dan-iel in the li - li - li - li, Dan-iel, Dan-iel, Dan-iel, Dan-iel,
 Ga-briel blow your trump, trump, trump, trump, Ga-briel, Ga-briel, Ga-briel, Ga-briel,
 Pe-ter on the sea, sea, sea, sea, Pe-ter, Pe-ter, Pe-ter, Pe-ter,

mf

Dan-iel in the li - li - li - li, Dan-iel, Dan-iel, Dan-iel, Dan-iel,
 Ga-briel blow your trump, trump, trump, trump, Ga-briel, Ga-briel, Ga-briel, Ga-briel,
 Pe-ter on the sea, sea, sea, sea, Pe-ter, Pe-ter, Pe-ter, Pe-ter,

Dan-iel in the li - li - li - li, Dan-iel in the li - ons!
 Ga-briel blow your trump, trump, trump, trump, Ga-briel blow your trump - et,
 Pe-ter on the sea, sea, sea, sea, Pe-ter. walk-ing on the,

poco rall.

Dan-iel in the li - ons, Dan-iel in the li - ons' den.
 Ga-briel blow your trump - et, Ga-briel blow your trump-et loud.
 Pe-ter walk-ing on the, Pe-ter walk-ing on the sea.

poco rall.

4

Who did, who did, who did, who did,
 Who did swallow Jo, Jo, Jo, Jo,
 Who did swallow Jonah down?

5

Whale did, whale did, whale did, whale did,
 Whale did swallow Jo, Jo, Jo, Jo,
 Whale did swallow Jonah up.

Deep River

Slowly
p

VOICE
Deep — riv - er, my home is o - ver

PIANO
p

Jor - dan. — Deep — riv - er, Lord, I

poco rit. want to cross o - ver in - to camp-ground. *pa tempo* Oh, don't you want to

poco rit. *a tempo*
p

go — to the gos - pel — feast, — That prom - is'd

Deep River

123

poco rit. *a tempo*

land where all is peace? Oh, dont you want to go to that

poco rit. *a tempo*

poco rit.

prom - is'd land, That land where all is peace?

poco rit.

p a tempo

TENOR Deep riv - er, my home is o - ver Jor - dan; Deep

a tempo

BASS *ppp* Humming accompaniment

rall.

riv - er, Lord, I want to cross o - ver in - to camp - ground.

rall.

Red. *

Kingdom Comin'

Arranged by C.T. LEONARD, '23

**SOPRANO
ALTO**

mf

1. Say, dark - ies hab you seen de mas - sa Wid de
 2. He six foot one way, two foot tud - der, An' he
 3. De dark - ies feel so lone - some lib - ing In de
 4. De o - ber - seer he make us trou - ble, An' he

**TENOR
BASS**

mf

muff - stash on his face, Go long de road some
 weigh tree hun - dred pound. His coat's so big he
 log - house on de lawn, Dey move der tings to
 drike us round a spell; We lock him up in de

time dis__ morn - in' Like he gwine to leab de
 couldn't pay de tail - or, An' it wont go half way
 mas - sa's__ par - lor For to keep it while he's
 smoke - house - cel - lar, Wid de key trown down de

place? He seen a smoke way up de rib - ber, Whar de
 round. He drill so much dey call him Cap' - an, An' he
 gone. Dars wine and ci - der in de kit - chen, An' de
 well. De whip is lost, de nan' - cuff brok - en, But de

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Kingdom Comin'

125

Link - um gum - boats lay, He took his hat an'
 get so dref - ful tan'd I spect he try an'
 dark - ies dey'll have some, I s'pose dey'll all be
 mas - sa'll hab to pay; He's ole 'nough, big 'nough,

poco rit
 lef' ber - ry - sud - den, An' I spec he's run a - way.
 fool dem — Yan - kees For to tink he's con - tra - band.
 con - fis - ca - ted When de Lin - kum so - jers come.
 ought to know bet - ter Dan to went and run a - way.
poco rit

REFRAIN
f a tempo

De mas - sa run? Ha, ha! De dark - y stay? ho, ho! It
f a tempo

cresc. *ff poco rit*
 mus' be now de King - dom com - in' An' de year ob Ju - bi - lol
cresc. *ff poco rit*

The Old Cabin Home

Andante
p

VOICE

1. I am go - ing far a - way, far a -
2. When— old age comes on us, and my

PIANO
p

way to leave you now, To the Mis - sis - sip - pi riv - er I am
hair is turn - ing gray, I will hang up de ban - jo all a -

go - ing, — I will take my old ban - jo, and I'll
lone, — I will set down by the fire, and I'll

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The Old Cabin Home

127

poco rall.

sing this lit-tle song A - waydown in my Old Cab-in Home.
pass the time a - way, A - waydown in my Old Cab-in Home.

poco rall.

CHORUS

p

Here is my Old Cab - in Home.

a tempo

p

Here is my sis-ter and my broth-er;- Here lies my wife, the

poco rit. *rall.*

joy of my life, And my child in thegrave with its moth-er-.

poco rit. *rall.*

Tombigbee River

Arranged by T. LYNES, '10

Andante
p

VOICE

1. On — Tom - big - bee Riv - er so bright, I was
 2. All de day in de field de soft cot - ton I
 3. With my hand on de ban - jo and toe on de
 4. One — night de stream bore us off far, far a -

PIANO

born, In a hut made ob husks ob de tall yal - ler
 hoe; I — tink ob my Ju - lia and sing as I
 oar, I — sing to de sound ob de rib - ber's soft
 way, And we could - n't come back, so we thought we'd just

corn; And — dar I fust met wid my Ju - lia so
 go, — Oh, I catch her a bird wid a wing ob true
 roar; While de stars — look down at my Ju - lia so
 stay. Oh, we spied a tall ship wid a flag of true

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Tombigbee River

129

poco rit.

true, An' I row'd her a - roun' in my gum-tree ca - noe.
 blue, An' at night sail her roun' in my gum-tree ca - noe.
 true, An' dance in her eyes in my gum-tree ca - noe.
 blue, An' it took us in tow wid my gum-tree ca - noe.

p a tempo

Sing-ing "Row a - way, row, O'er de wa - ters so

p poco rit.

blue! Like a feath-er we'll float In my gum-tree ca - noe."

Canoeing Song

Words and Music by
LEANDER GAREY BOWERS

Moderato *poco rit.*

PIANO *mf*

1. In the sum-mer twi - light, how faint-ly shines the eve-ning star;
2. O'er the pur-ple hill - tops, the southern moon rolls in to view,
3. Drift - ing ev - er on - ward, 'neath heav-ens star - ry dome of blue,

a tempo l.h. *l.h.* *simile sempre*

p *r.h.*

Whis - pring breez - es bear a - long sweet notes from love's gui - tar. ———
Down the stream 'mid sil - ver sheen floats on the light ca - noe. ———
Wrapt in si - lent mys - ter - y glides on the light ca - noe. ———

poco rit. *poco rit.*

p

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Canoeing Song

131

a tempo

Yon - der on the riv - er, two lov - ers in the light ca - noe,
 Soft - ly thro' the si - lence a voice is ech - oed to the shore,
 Ten - der hands have an - swer'd his course to - ward the o - pen sea,

a tempo

mf cresc. *f* *rall.*

Find - ing there as shad - ows deep - en, Par - a - dize e - nough for two.
 "Love, a - down life's shin - ing riv - er, Glide with me for ev - er - more."
 Where the star of love un - dy - ing, Shines o'er him e - ter - nal - ly.

mf cresc. *f* *rall.*

Red. *

CHORUS

Allegro

p

Come out ca - noe - ing, un - der the stars, Let us float on the

p

cresc.

sil - ver riv - er; Wave - lets a danc - ing, soft - lights a -

cresc.

Canoeing Song

glanc-ing, Mu-sic en-tranc-ing in the moon-light, Rest-ing at
 ease 'neath whis-per-ing trees, With a mes-sage that's new for -
 ev - er, Love ev - er lin - gers, clasp - ing
 fin - gers, Out in the star - ry night.

f *poco rit.* *p a tempo*
f *poco rit.* *a tempo* *p*
rall. *rall.* *p* *pp*

Ad. *

Juanita

133

Andante

SOPRANO
ALTO

mf

1. Soft o'er the foun-tain, Ling'-ring falls the south-ern moon;
2. When in thy dream-ing, Moons like these shall shine a - gain,

TENOR
BASS

mf

Far o'er the moun-tain, Breaks the day too soon! In thy dark eye's
And day-light beam-ing, Prove thy dreams are vain, Wilt thou not, re-

splen-dor, Where the warm light loves to dwell, Wea-ry looks, yet ten-der,
lent-ing, For thine ab-sent lov-er sigh, In thy heart con-sent-ing

p più lento

Speak their fond fare-well! Ni - ta, Jua - ni - ta! Ask thy soul if
To a pray'r gone by? Ni - ta, Jua - ni - ta! Let me lin-ger

p più lento

p rall.

we should part! Ni - ta, Jua - ni - ta! Lean thou on my heart.
by thy side! Ni - ta, Jua - ni - ta! Be my own fair bride!

p rall.

Over the banister

Moderato

VOICE

1. O - ver the ban - is - ter leans a face,
 2. No - bod - y, on - ly those eyes of brown,
 3. Holds — her fin - gers and draws her down,

PIANO

p

Ten - der - ly sweet and be - guil - ing, While be -
 Ten - der and full — of mean - ing, Gaze on the
 Sud - den - ly grow - ing bold - er, Till her love - ly

low her, with ten - der grace, He watch - es the
 lov - li - est face in town, — O - ver the
 hair lets its mass - es down Like a man - tle

Over the banister

135

pic - ture smil - ing. The light burns dim in the
ban - is - ter lean - ing. Tim - id and tired, with
o - ver his shoul - der. A ques - tion ask'd a

hall be - low, No - bod - y sees them
down - cast eyes, I won - der why she
swift ca - res, She has fled like a bird from the

stand - ing. Say - ing good - night a - gain, soft and
lin - gers, Af - ter all the good - nights are
stair - way, But o - ver the ban - is - ter comes a

low, Half - way up to the land - ing.
said? Some - bod - y holds her fin - gers!
"Yes," That bright - ens the world for him al - way.

Ching-a-ling

VOICE *mf*

1. We re - vel in song, in Spain we be - long
2. We charm and en - trance all men in the dance,

VOICE PARTS
(*ad libitum*)
AND
ACCOMP. *mf*

Far o'er the o - cean; where Lu - ci - fer's star Shines
Come they from near us or come they from far; We

clear in the East We re - turn from the feast, To the
dance and we glide, While — loud, far and wide, Sounds the

tune of our light gui - tar, Ha, ha!
tune of our light gui - tar, Ha, ha!

Ching - a - ling

137

CHORUS
mf a tempo

Ching-a-ling-a-ling, ching-a-ling-a-ling, Ha, ha, ha, ha,

a tempo

mf

These were the words which we heard from a - far.

Ching - a - ling - a - ling, ching - a - ling - a - ling,

poco rit.

Ha, ha, ha, ha, To the tune of our light gui - tar Ha, ha!

poco rit.

138

Last Night

Words of 3d verse by ARTHUR NASH

HALFDAN KJERULF

Andante moderato

VOICE

1. Last night the night - in - gale woke me, Last
 2. I think of you in the day - time, I
 3. Near you the mo - ments are gold - en, With

PIANO

p

night, when all was still, — It sang in the
 dream of you by night; — I wake and would
 hope you fill my heart; — When ab - sent, all

gold - en moon - light, From out the wood - land
 you — were here, love, And tears are blind - ing my
 life — seems dark, love, All joys, all pleas - ures de -

poco rit.

Last Night

139

a tempo

hill. I o - pen'd my win - dow so gen -
 sight. I hear a low breath in the lime -
 part. The zeph - yrs that waft you to dream -

a tempo

p

tly, I look'd on the dream - ing dew,
 tree, The wind is float - ing through,
 land, Each ray from the heav'n - ly blue,

mp *poco rit.*

— And, oh, the bird, my dar - ling, Was
 — And, oh, the night, my dar - ling, Was
 — The winds, the stars, my dar - ling, Are

mp *poco rit.*

rall. *pp*

sing - ing, sing - ing of you, of you!
 sigh - ing, sigh - ing for you, for you!
 tell - ing, tell - ing my love for you!

rall. *pp*

The Spanish Cavalier

Arranged by C. T. LEONARD, '23

**SOPRANO
ALTO**

p

1. A Span-ish cav-a-lier stood in his re-treat, And
 2. I am off to the war, to the war I must go, To
 3. And when the war is o'er to you I'll re-turn,

**TENOR
BASS**

p

on his gui-tar play'd a tune, dear, The
 fight for my coun-try and you, dear, But
 Back to my coun-try and you, dear, But

p

mu-sic so sweet they'd oft-times re-peat, The
 if I should fall in vain I would call, The
 if I be slain you may seek me in vain, Up-

poco rit.

bless-ing of my coun-try and you, dear.
 bless-ing of my coun-try and you, dear.
 on the bat-tle field you will find me.

poco rit.

CHORUS
f a tempo

Oh, say, dar-ling, say, when I'm far a-way,

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The Spanish Cavalier

141

Some-times you may think of me, dear, Bright sun - ny days will

soon fade a-way, Re - mem-ber what I say, and be true, dear.

poco rall.

Gaudeamus

CHORUS

TENOR I, II

1. Gau-de-a-mus i - gi-tur, Ju - ve-nes dum su - mus;
 2. U - bi sunt, qui an - te nos In mun-do fu - e - re?
 3. Vi - ta nos-tra brev-is est, Brev-i fin - i - e - tur,

BASS I, II

QUARTET

Gau - de - a - mus i - gi-tur, Ju - ve-nes dum su - mus;
 U - bi sunt, qui an - te nos In mun-do fu - e - re?
 Vi - ta nos - tra brev-is est, Brev-i fin - i - e - tur,

Gaudeamus

CHORUS

Post ju-cun-dam ju-ven-tu - tem, Post mo-les-tam se-nec-tu - tem,
 Trans-e-as ad sup-er-os, — Ab-e-as ad in-fer-os, —
 Ven-it mors vel - o-ci-ter, — Rap-it nos a - troc-i-ter, —

Nos ha-be-bit hu - - mus, Nos ha-be-bit hu - - mus.
 Quos si vis vid - e - - re, Quos si vis vid - e - - re.
 Ne-mi-ni parc - e - - tur, Ne-mi-ni parc - e - - tur.

4

Vivat academia,
 Vivant professores,
 Vivat membrum quodlibet,
 Vivant membra quaelibet,
 Semper sint in flore.

5

Vivant omnes virgines
 Faciles, formosæ,
 Vivant et mulieres,
 Teneræ amabiles,
 Bonæ laboriosæ.

6

Vivat et republica,
 Et qui illam regit,
 Vivat nostra civitas,
 Mæcenatū caritas,
 Quæ nos hic protegit.

7

Pereat tristitia,
 Pereant osores,
 Pereat diabolus,
 Quivis antiburschius,
 Atque irrisores.

8

Quis confluxus hodie
 Academicorum?
 E longinquo convenerunt
 Protinusque successerunt
 In commune forum.

9

Alma Mater floreat
 Quæ nos educavit,
 Caros et commilitones,
 Dissitas in regiones
 Sparsos congregavit.

Forty years on

(Harrow Football Song)

143

EDWARD E. BOWEN

JOHN FARMER

Not too slow
p

VOICE

1. For - ty years on, when a - far and a - sun - der
2. Routs and dis-com-fit-ures, rush - es and ral - lies,
3. Oh, the great days, in the dis - tance en - chant - ed,
4. For - ty years on, grow - ing old - er and old - er,

PIANO
p

Part - ed are those who are sing - ing to - day, When you look back and for -
Ba - ses at - tempt - ed, and res - cued, and won, Strife with - out an - ger, and
Days of fresh air, in the rain and the sun, How we re - joic'd as we
Short - er in wind, as in mem - o - ry long, Fee - ble of foot, and rheu -

get - ful - ly won - der What you were like in your work and your play -
art with - out mal - ice - How will it seem to you, for - ty years on?
strug - gled and pant - ed - Hard - ly be - liev - a - ble, for - ty years on!
mat - ic of shoul - der, What will it help you that once you were strong?

By permission of Joseph Williams, Ltd. London

Forty Years On

p

Then it may be there will oft - en come o'er you,
Then, you will say, not a fe - ver - ish min - ute
How we dis-cours'd of them, one with an - oth - er,
God gives us ba - ses to guard or be - lea - guer,

p

Glimp-ses of notes, like the catch of a song; Vi-sions of boy-hood shall
Strain'd the weak heart and the wa - ver-ing knee, Nev - er the bat-tle raged
Au - gur-ing tri-umph, or bal - an-cing fate, Loved the al-ly with the
Games to play out, wheth-er ear-nest or fun, Fights for the fear-less, and

rall. poco a poco

float them be - fore you, Ech - oes of dream - land shall
hot - est, but in it Nei - ther the last nor the
heart of a broth - er, Ha - ted the foe with a
goals for the ea - ger, Twen - ty, and thir - ty, and

rall. poco a poco

Forty Years On

145

CHORUS

mf faster cresc.

bear them a - long.
faint - est were we!
play - ing at hate!
for - ty years on!

Fol - low up! Fol - low up! Fol - low up! Fol - low up! Fol - low

faster
mf *cresc.*

f

up! - Till the field ring a - gain and a - gain With the

f

poco rit

tramp of the twen - ty - two men - Fol - low up! Fol - low up!

poco rit

SOLO *CHORUS* *ff rit*

rit *ff*

Good-bye, my lover, good-bye!

Words and Music by
T. H. ALLEN
Arranged by C.T. Leonard, '23

SOPRANO
ALTO

p

1. The ship goes sail-ing down the bay, Good-bye, my lov-er, good-
2. I'll miss you on the storm-y deep, Good-bye, my lov-er, good-
3. Then cheer up till we meet a-gain, Good-bye, my lov-er, good-

TENOR
BASS

p

bye!— We may not meet for man - y a day, Good - bye, my lov - er, Good -
bye!— What can I do but ev - er weep, Good - bye, my lov - er, Good -
bye!— I'll try to bear my wear - y pain, Good - bye, my lov - er, Good -

mf *più lento*

bye.— My heart will ev - er - more be true, Tho' now we sad - ly
bye.— My heart is bro - ken with re - gret, But nev - er dream that
bye.— Tho' far I roam a - cross the sea, My ev - 'ry thought shall

mf *più lento*

Good-bye, my lover, good-bye!

147

say a - dieu; Oh, kiss - es sweet I leave with you, Good
 I'll for - get; I loved you once, I love you yet, Good
 be of thee, Oh, say you'll some - times think of me, Good

rall. *CHORUS*
mf a tempo
 bye, — my lov - er, good - bye. —
 bye, — my lov - er, good - bye. — The ship goes sail - ing
 bye, — my lov - er, good - bye. —

down the bay, good - bye, my lov - er, good - bye! — 'Tis

rall.
 sad to tear my heart a - way! Good - bye, my lov - er, good - bye! —
rall.

Gaily the Troubadour

Words and music by
T. H. BAYLEY

Lightly
p

SOPRANO
ALTO

1. Gai - ly the Trou - ba - dour touch'd his gui - tar,
2. She for the Trou - ba - dour hope - less - ly wept;
3. Hark! 'twas the Trou - ba - dour breath - ing her name,

p

TENOR
BASS

When he was has - ten - ing home from the war.
Sad - ly she thought of him when oth - ers slept.
Un - der the bat - tle - ment soft - ly he came;

mf

Sing - ing: "From Pal - es - tine hith - er I come,
Sing - ing: "In search of thee would I might roam,
Sing - ing: "From Pal - es - tine hith - er I come,

mf

allargando *rall.*

La - dy love, la - dy love, wel - come me home!"
Trou - ba - dour, trou - ba - dour, come to thy home!"
La - dy love, la - dy love, wel - come me home!"

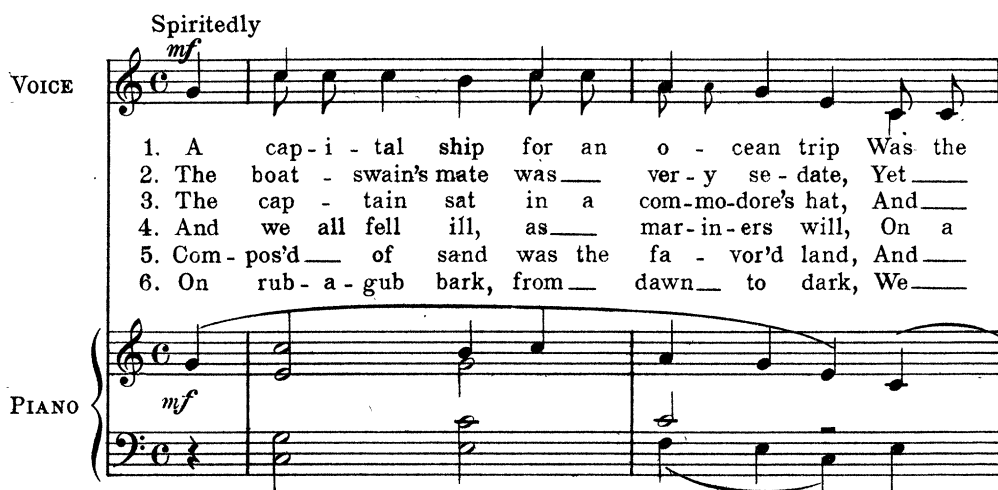
allargando *rall.*

A Capital Ship

149

Spiritedly
mf

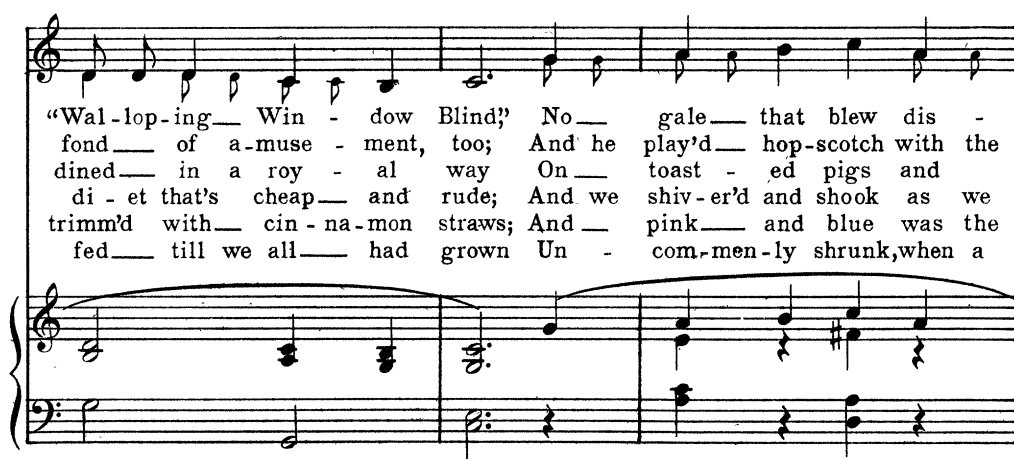
VOICE



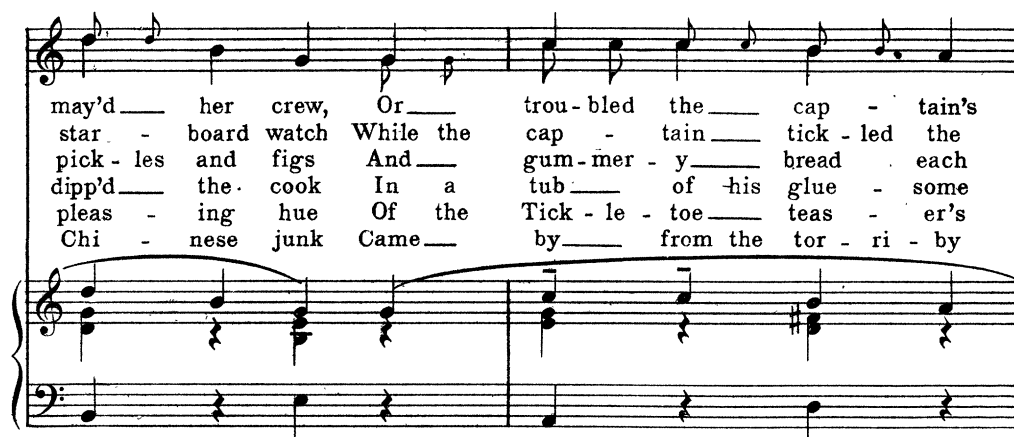
1. A cap-i - tal ship for an o - cean trip Was the
 2. The boat - swain's mate was ver - y se - date, Yet
 3. The cap - tain sat in a com-mo-dore's hat, And
 4. And we all fell ill, as mar-in-ers will, On a
 5. Com - pos'd of sand was the fa - vor'd land, And
 6. On rub - a - gub bark, from dawn to dark, We

PIANO

"Wal - lop - ing Win - dow Blind," No gale that blew dis -
 fond of a - muse - ment, too; And he play'd hop - scotch with the
 dined in a roy - al way On toast - ed pigs and
 di - et that's cheap and rude; And we shiv - er'd and shook as we
 trimm'd with cin - na - mon straws; And pink and blue was the
 fed till we all had grown Un - com - men - ly shrunk, when a



may'd her crew, Or trou - bled the cap - tain's
 star - board watch While the cap - tain tick - led the
 pick - les and figs And gum - mer - y bread each
 dipp'd the cook In a tub of his glue - some
 pleas - ing hue Of the Tick - le - toe teas - er's
 Chi - nese junk Came by from the tor - ri - by



A Capital Ship

mind. The man at the wheel was
crew. And the gun-ner we had was ap-
day. But the cook was Dutch, and be
food. Then nau-ti-cal pride we
claws. And we sat on the edge of a
zone. She was chub-by and square, but we

made to feel, Con-tempt for the wild-est
par-ent-ly mad, For he sat on the af-ter-
hav'd as such; For the food that he gave the
laid a-side, And we cast the ves-sel a-
sand-y ledge And shot at the whist-ling
did-n't much care, And we cheer-i-ly put to

blow-ow-ow, And it oft-en ap-pear'd, when the
rai-ai-ail, And fired sa-lutes with the
crew-ew-ew Was a num-ber of tons of
sho-o-ore On the Gul-li-by Isles, where the
bee-ee-ee; And the Bin-na-cle bats wore
sea-ea-ea; And we left the crew of the

A Capital Ship

151

rit.

weath - er had clear'd, That he'd been in his bunk be - low.
cap - tain's boots, In the teeth of the boom - ing gale.
hot - cross buns Chopp'd up with su - gar and glue.
Pooh - pooh smiles, And the An - a - ga - zan - ders roar.
wa - ter-proof hats As they danc'd in the sound - ing sea.
junk to chew The bark of the rub - a - gub tree.

rit.

TENOR I, II
f a tempo

Then, blow, ye winds, heigh - ho! A - rov - ing I will go! I'll

BASS I, II
f a tempo

stay no more on Eng - land's shore, So let the mu - sic

f a tempo

play - ay - ay! I'm off on the morn - ing train, To cross the ra - ging

f a tempo

cresc.

main! I'm off to my love with a box - ing glove, Ten thou - sand miles a - way!

cresc.

ff rit.

152.

Jingle Bells

Allegro.

VOICE *mf*

1. Dash-ing thro' the snow, In a one-horse o - pen sleigh,
 2. A day or two a - go, I thought I'd take a ride, and
 3. Now the ground is white; — Go it while you're young;

PIANO *mf*

O'er the fields we go, Laugh-ing all the way;
 soon Miss Fan-nie Bright was seat-ed by my side. The
 Take the girls to - night, And sing this sleigh-ing song. Just

Bells on bob-tail ring, Mak-ing spir-its bright; What
 horse was lean and lank; Mis-for-tune seem'd his lot. He
 get a bob-tail'd bay, Two-for-ty for his speed; Then

fun it is to ride and sing a sleigh-ing song to - night!
 got in - to a drift-ed bank, and we, we got up - sot.
 hitch him to an o - pen sligh, and crack! you'll take the lead.

Jingle Bells

153

CHORUS

Jin - gle, bells! jin - gle, bells! Jin - gle all the way!

poco rit.
Oh, what fun it is to ride in a one-horse o - pen sleigh!
poco rit.

a tempo

a tempo
Jin - gle, bells! Jin - gle, bells! Jin - gle all the way!

poco rit.

poco rit.
Oh, what fun it is to ride in a one-horse o - pen sleigh!

Quilting Party

Arranged by C. T. LEONARD, '23

SOPRANO
ALTO

p

1. In the sky the bright stars glit - ter'd, — On the
2. On my arm a soft hand rest - ed, — Rest - ed
3. On my lips a whis - per trem - bled, — Trem - bled
4. On my life new hopes were dawn - ing, — And these

TENOR
BASS

p

bank the pale moon shone, And 'twas from Aunt Di - nah's
light as o - cean foam; And 'twas from Aunt Di - nah's
till it dared to come; And 'twas from Aunt Di - nah's
hopes have lived and grown; And 'twas from Aunt Di - nah's

poco rit.

quilt - ing — par - ty I was see - ing Nel - lie — home.
quilt - ing — par - ty I was see - ing Nel - lie — home.
quilt - ing — par - ty I was see - ing Nel - lie — home.
quilt - ing — par - ty I was see - ing Nel - lie — home.

poco rit.

CHORUS
p a tempo

I was see-ing-Nel-lie_ home, — I was see - ing Nel-lie_ home; And 'twas

p a tempo

from Aunt Di - nah's quilt-ing_ par - ty I was see - ing Nel-lie_ home.

poco rit.

poco rit.

Jolly boating weather

ARTHUR THOMAS

Arranged

SOPRANO
ALTOTENOR
BASS

mf

1. Jol - ly boat-ing weather, — Jol - ly sweet har - vest
 2. O - thers will take our plac - es, — 'Rah - ing our dear old
 3. Flit - ting by the rush - es, — Tang - led in snak - y

breeze, — Oars — dip and feath - er, — Cool —
 yell; — O - thers will row the rac - es, — Ring the old
 weeds, — Brush'd by eld - er bush - es, — Swerv'd — by

'neath the trees. — Swing, — swing — to - geth - er, — With your
 col - lege bell. — Yet ev - er will beam in our fa - ces — Our —
 brake and reeds. — Will tears fill our eyes in the fu - ture — When we

bod - y be - tween your knees, — Swing, — swing to -
 pride in the dear old tune, — 'Rah, for our hard - won —
 think of the dear old stream? — Will our hearts beat as light in the

poco rit.

geth - er, — With your bod - y be - tween your knees. —
 ra - ces, — One — more for our dear old crew! —
 fu - ture — When a - float on life's broad - er stream? —
poco rit.

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My Bonnie

mp

SOPRANO
ALTO

1. My bon - nie lies o - ver the o - cean, —
 2. Last night, as I lay on my pil - low, —
 3. Oh, blow, ye winds, o - ver the o - cean, —
 4. The winds have blown o - ver the o - cean, —

TENOR
BASS

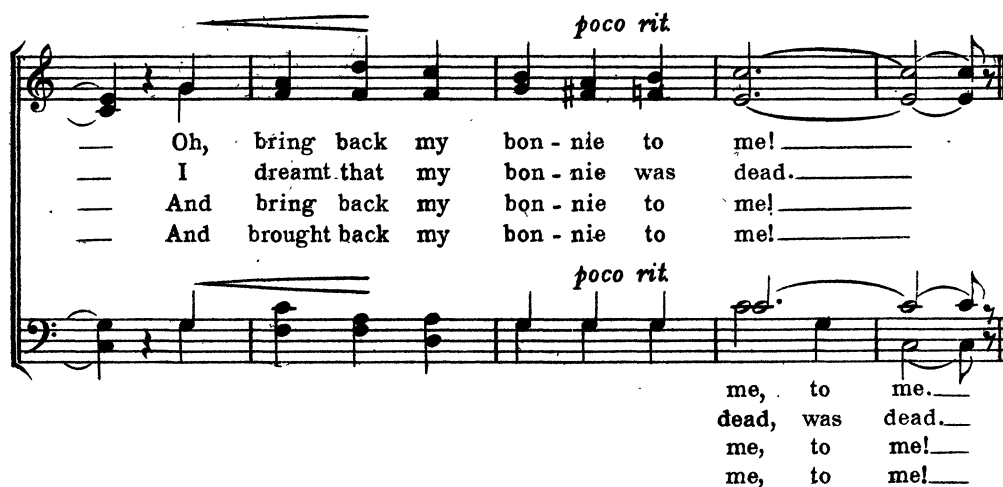
— My bon - nie lies o - ver the sea; —
 — Last night, as I lay on my bed; —
 — Oh, blow, ye winds, o - ver the sea; —
 — The winds have blown o - ver the sea; —

— My bon - nie lies o - ver the o - cean, —
 — Last night, as I lay on my pil - low, —
 — Oh, blow, ye winds, o - ver the o - cean, —
 — The winds have blown o - ver the o - cean, —

My Bonnie

157

poco rit

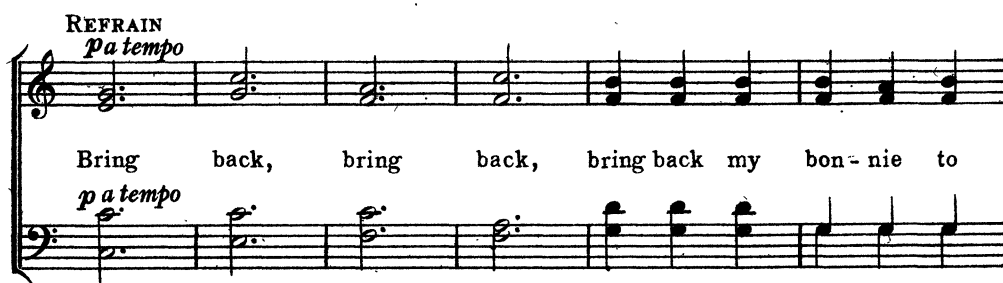


— Oh, bring back my bon - nie to me! _____
 — I dreamt that my bon - nie was dead. _____
 — And bring back my bon - nie to me! _____
 — And brought back my bon - nie to me! _____

poco rit

me, to me. _____
 dead, was dead. _____
 me, to me! _____
 me, to me! _____

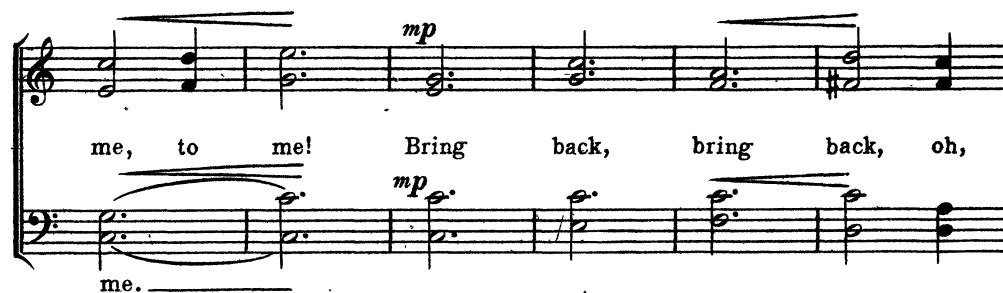
REFRAIN
pa tempo



Bring back, bring back, bring back my bon - nie to

pa tempo

mp



me, to me! Bring back, bring back, oh,

mp

me. _____

poco rall.



bring back my bon - nie to me! _____

poco rall.

me, to me! _____

Levee Song

SOPRANO
ALTO

TENOR
BASS

QUARTET

SOLO

mf I'm wuk-kin' on de

1. I once did know A girl named Grace,

QUARTET

le-vee; O' wuk kin' on de le-vee.

SOLO

She done brung me to dis sad dis grace

CHORUS

mf I been wuk-kin' on de rail-road All de live-long day;

I been wuk-kin' on de rail-road Ter pass de time a-way.

poco rit.

Doan' yuh hyah de whis-tle blow-in? Rise up so uh-ly in de mawn.

poco rit.

a tempo, cresc. *f rit.* *Fine*

Doan' yuh hyah de cap-n' shout-in' "Di-nah, blow yo' hawn?"

a tempo, cresc. *f rit.*

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Levee Song

159

SOLO
mf a tempo

2. Sing a song o' the cit - y; — Roll dat cot-ton bale; —

CHORUS
SOPRANO AND ALTO
p a tempo

(Humming)
TENOR AND BASS

Nig-gah ain' half so hap-py — As when he's out o' jail. —

Nor-folk foh its oy-stah-shells, Bos-ton foh its beans; —

cresc. *f* *poco rit.* *D.S.*

Chal'es-ton foh its 'rice an' cawn, But foh nig-gahs, New Aw-leans. —

cresc. *mf* *poco rit.* *D.S.*

October

EDWARD E. BOWEN

("Harrow School Song")

JOHN FARMER

Allegretto

PIANO

ff *f* *ff* *f*

mf *rit.* *a tempo* *mf*

1. The
2. "I
3. "For
4. Oc-

months are met, with their crown - lets — on, As
vote for March, may it please you," cries A
May! for May!" the — girls — all — say, "How
to - ber brings the — cold — weath - er down, When the

Ju - li - us Cæ - sar crown'd them; With slaves, the gen - tle - men
stu - dent pale and mea - gre; "He gives us theme — and
mild the air that blows is! How nice - ly sweet — the
wind and the rain con - tin - ue, He nerves the limbs that are

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thir - ty - one, And the la - dies thir - ty, round them. "But
les - son and prize, And schol - ar ship, oh, so eag - er!" But
soft spring day, How sweet - ly nice the ro - ses!" But
la - zy grown, And bra - ces the lan - guid sin - ew, So

who shall be mon - arch of all?" you ask; Go —
loud - er now in the dis - tance floats A —
girl and schol - ar may the pray and plead, The —
while we have voi - ces and lungs to cheer, And the

ask of the boys and maid - ens, For that is the lads' and the
choice there is no dis - guis - ing; And you hear from two and
voice of the lads is clear - er, And for - ty and four are the
win - ter frost be - fore us, Come sing to the king of the

lass - es' task, And they choose him a - far in ca - dence.
tween - ty throats The chaunt of the boys up - ris - ing.
feet that tread, In time to the mu - sic, near - er!
mor - tal year, And thun - der him out in cho - rus!

CHORUS

Andante: tempo di Marcia

TENOR I, II

mf cresc.

BASS I, II

mf cresc.

Oc - to - ber, Oc - to - ber! March to the dull and

mf cresc.

so - ber! The suns of May for the school-girl's play, But

mf cresc.

give to the boys Oc - to - ber! Oc - to - ber! Oc - to - ber!

allargando *ff* *rit.* *DS.*

Integer vitæ

HORATII FLACCI

Lib. I, Ode xxii

TENOR I, II *mf*

1. In - te - ger vi - tæ sce - le - ris - que pu - rus,
2. Si - ve per Syr - tes i - ter æst - u - os - as,

BASS I, II *mf*

Non e - get Mau - ri ja - cu - lis, nec ar - cu, Nec ve - ne -
Si - ve fact - ur - us per in - hos - pi - ta - lem, Cau - ca - sum,

na - tis gra - vi - da sa - git - tis, Fus - ce, pha - re - tra.
vel quæ lo - ca fab - u - los - us, Lam - bit Hy - das - pes.

rall.

3.

Namque me silva lupus in Sabina,
Dum meam canto Lalagen, et ultra
Terminum curis vagor expeditus,
Fugit inermem.

4

Quale portentum neque militaris
Daunias latis alit æsculetis,
Nec Jubæ tellus generat, leonum
Arida nutrix.

5

Pone me, pigris ubi nulla campis
Arbor æstiva recreatur aura,
Quod latus mundi nebulæ malusque
Jupiter urget;

6

Pone sub curru nimium propinqui
Solis, in terra domibus negata;
Dulce ridentem Lalagen amabo
Dulce loquentem.

Drink, puppy, drink

Old English

Arranged by T. LYNES '10

VOICE

mf

1. Here's to the fox in his
 2. Here's to the horse, and the
 3. Here's to the gap, and the
 4. Oh, the pack is staunch and true, as they

PIANO

mf

earth be - low the rocks, And here's to the line that we
 ri - der, too, of course, And here's to the ral - ly of the
 tim - ber that we rap, ——— Here's to the white thorn, the
 run from check to view And its worth the risk to life, and limb, and

fol - low, ——— And ——— here's to the hound, with his
 hunt, ——— boys; ——— Here's a health to ev - 'ry friend who can
 back, ——— too, ——— And ——— here's to the pace that puts
 neck, ——— boys, ——— To ——— see them rise and stoop till they

By permission of The Boston Music Company

Drink, puppy, drink

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nose up-on the ground, While mer-i-ly we whoop and we
strug-gle to the end, And here's to the tal-ly-ho in
life in-to the chase, And the fence that gives a mo-ment to the
fin-ish with a whoop, For-ty min-utes on the grass with-out a

CHORUS

hol-lo!
front, boys... Then, drink, pup-py, drink, and let ev-'ry pup-py drink That is
pack, too.
check, boys...

old e-nough to lap and to swal-low, For he'll grow in-to a hound; so we'll

poco rit.

pass the bot-tle round, And mer-i-ly we'll whoop and we'll hol-lo!

poco rit.

The Pope

Allegro

TENOR I, II

BASS I, II

f

1. The Pope he leads a jol - ly life, jol - ly life; He's

He drinks the best of

free from ev-'ry care and strife, care and strife, He drinks the best of Rhen - ish

He drinks the best of

He drinks the best of Rhen - ish

Rhen - ish wine,

wine, — I would the Pope's gay — life were mine! He drinks the

Rhen - ish wine,

wine, — He drinks the

He drinks the best of Rhen-ish wine, *poco rit.*

best of Rhen-ish wine, — I would the Pope's gay life were mine!

He drinks the best of Rhen-ish wine, *poco rit.*

best of Rhen-ish wine, —

2

But he don't lead a jolly life;
He has no maid or blooming wife,
He has no son to raise his hope—
Oh, I would not be the Pope!

4

But still he is a wretched man;
He must obey the Al Koran,
He dare not drink one drop of wine—
I would not change his lot for mine.

3

The Sultan better pleases me;
His life is full of jollity,
His wives are many as he will—
I fain the Sultan's throne would fill.

5

So, when my sweetheart kisses me,
I'll think that I'd the Sultan be;
And when my Rhenish wine I tope,
Oh, then I'll think that I'm the Pope!

Polly-wolly-doodle

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SOLO
mf

SOPRANO
ALTO

1. Oh, I went down South for to see my Sal,
2. Oh, my Sal, she am a maid - en fair,
3. Oh, I came to a riv - er an' I could'n't get a-cross,

TENOR
BASS

CHORUS
mf

Sing Pol - ly - wol - ly - doo - dle all the day;

SOLO

(1.) My Sal - ly am a spunk - y girl,
(2.) With cur - ly eyes and laugh - ing hair,
(3.) An' I jump'd up - on a nig - ger, and I tho't he was a hoss,

CHORUS
mf

Sing Pol-ly-wol-ly-doo-dle all the day.

CHORUS
p Fare thee well, fare thee.
p Fare well,

well,

fare well, Fare thee well, my fair - y fay, For I'm going to Loui-si-a-na, For to

cresc.

f see my Su - sy - an - na, Sing Pol - ly - wol - ly - doo - dle all the day.
poco rit.

4 Oh, a grass-hopper sittin' on a railroad track,
A-pickin' his teef wid a carpet tack.

6 Behind de barn, down on my knees,
I thought I heard that chicken sneeze.

5 Oh, I went to bed, but it wasn't no use,
My feet stuck out for a chicken roost.

7 He sneezed so hard wid de 'hoopin'-cough,
He sneezed his head an' his tail right off.

Upidee

SOPRANO
ALTO

mf

1. The shades of night were fall-ing fast, (Tra la la, tra la la) As
 2. His brow was sad, his eye be-neath (Tra la la, tra la la) Flash'd
 3. "O stay," the maid-en said, "and rest"; (Tra la la, tra la la) "Thy
 4. At break of day, as heav-en-ward (Tra la la, tra la la) The
 5. A trav'l-er, by the faith-ful hound (Tra la la, tra la la) Half-

TENOR
BASS

mf

through an Al - pine vil - lage pass'd, (Tra la la la la!) A
 like a fal - chion from its sheath, (Tra la la la la!) And
 wear - y head up - on my breast." (Tra la la la la!) A
 pi - ous monks of Saint Ber - nard (Tra la la la la!) Ut -
 bur - ied in the snow was found, (Tra la la la la!) Still

poco rit

youth, who bore mid snow and ice A ban-ner with the strange de - vice:
 like a sil-ver clar-ion rung The ac-cents of that un-known tongue:
 tear stood in his bright blue eye, But still he an-swer'd with a sigh:
 ter'd the oft-re-peat-ed pray'r, A voice cried thro' the star-tled air:
 grasp-ing in his hand of ice That ban-ner with the strange de - vice:

poco rit

Son of a Gambolier

TENOR I, II

mf

BASS I, II

mf

Come, join my hum-ble dit-ty, From Tip-pe-ry town I steer_ Like

ev - 'ry hon - est fel - low, I take my la - ger beer, — Like

ev - 'ry hon - est fel-low, I take my whis - key clear, I'm a

ramb-ling rake of pov - er - ty, The son of a Gam - bo - lier, The

Son of a Gambolier

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son of a, son of a, son of a, son of a, son of a Gam-bo-lier, The

son of a, son of a, son of a, son of a, son of a Gam-bo-lier, Like

ev - 'ry hon - est fel - low, I take my whis - key clear, I'm a

cresc. *poco rit.* ram-bling rake of pov - er - ty, The son of a Gam - bo-lier.

Vive l'amour

Allegro molto

SOLO

**SOPRANO
ALTO**

1. Let ev-'ry good fel - low now fill up his glass,
 2. Let ev - 'ry mar-ried man drink to his wife,
 3. Come fill up your glass-es, I'll give you a toast,
 4. Since all with good hu-mor I've toast - ed so free,

**TENOR
BASS**

CHORUS

SOLO

(1) And drink to the health of our glo - ri-ous class,
 Vi-ve la com-pag-nie, (2) The joy of his bo-som and plague of his life,
 (3) Here's a health to our friend, — our kind, wor-thy host,
 (4) I hope it will please you to drink now with me,

CHORUS

f Vi - ve la com - pag - nie. *ff* Vi - ve la, vi - ve la,

f vi - ve l'a-mour, Vi - ve la, vi - ve la, Vi - ve l'a-mour,

poco rit

vi - ve l'a-mour, vi - ve l'a-mour, vi - ve la com-pag - nie! —

poco rit

Good - night, ladies

Lento sostenuto

mf

TENOR I, II

1. Good-night, la - dies!_ good-night, la - dies!_
 2. Fare - well, la - dies!_ fare - well, la - dies!_
 3. Sweet dreams, la - dies!_ sweet dreams, la - dies!_

BASS I, II

mf

The musical score for the first system shows the Tenor I, II and Bass I, II parts. The Tenor part is in treble clef and the Bass part is in bass clef. Both parts are marked with a mezzo-forte (mf) dynamic and a tempo of Lento sostenuto. The lyrics are provided for three different verses.

poco rit.

Good - night, la - dies!_ We're going to leave you now.
 Fare - well, la - dies!_ We're going to leave you now.
 Sweet dreams, la - dies!_ We're going to leave you now.

poco rit.

The second system of the musical score continues the Tenor and Bass parts. The tempo is marked as poco rit. (ritardando). The lyrics are repeated for each part of the previous system.

Allegro

f

Mer - ri - ly we roll a - long, roll a - long, roll a - long,

f

The third system of the musical score shows the Tenor and Bass parts. The tempo is marked as Allegro and the dynamic is marked as forte (f). The lyrics are 'Mer - ri - ly we roll a - long, roll a - long, roll a - long,'.

(Repeat pp)

Mer - ri - ly we roll a - long, O'er the deep blue sea.

The fourth system of the musical score shows the Tenor and Bass parts. The tempo is marked as (Repeat pp) (pianissimo). The lyrics are 'Mer - ri - ly we roll a - long, O'er the deep blue sea.'

Auld Lang Syne

ROBERT BURNS

SOPRANO
ALTO

mf

1. Should auld ac-quaint-ance be for-got, And nev-er brought to
 2. We twa ha'e ran a - boot thebraes, And pu'd the gow-ans
 3. We twa ha'e sport-ed i' the burn. Frae morn-in' sun till
 4. And here's a hand, my trust-y frien', And gie's a hand o'

TENOR
BASS

mf

poco rit.

mind? Should auld ac-quaint-ance be for-got, And days of auld lang syne?
 fine, We've wand-er'd mony a wea-ry foot Sin' auld lang syne.
 dine, But seas be-tween us braid ha'e roar'd Sin' auld lang syne.
 thine; We'll tak' a cup o' kind-ness yet, For auld lang syne.

poco rit.

f a tempo

For auld lang syne, my dear, For auld lang syne, We'll

f

rall.

tak' a cup o' kind-ness yet, For auld lang syne.

rall.

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