

# Songs of Williams

SEVENTH EDITION

PUBLISHED BY  
THE SOCIETY OF ALUMNI OF WILLIAMS COLLEGE  
WILLIAMSTOWN, MASSACHUSETTS  
2017



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## PREFACE

I had the honor of serving as president of the Society of Alumni from 2014-2016. Toward the end of the first year of my term, the Executive Committee of the Society met for dinner at The Mill on The Floss. Our two elder statesmen at the time, John Dighton '53 and Dan Rankin '59, quieted the clamor of pre-dinner chatter when they burst into song not with "The Mountains" but several songs about life on campus during their day. It was inspirational to see, and I am sure I was not the only person in the room who felt left out and that we should try to bring some of those old songs back. Over time, John Dighton went on to teach us "Our Mother" and to remind us of the beauty of "Neath the Shadow of the Hills" and the energy of "Yard by Yard." Invariably, our enthusiasm, sometimes encouraged by a glass of wine, expressed itself in a collective and often uproarious rendition of "The Mountains." We stumbled over forgotten lyrics, but our version was no less worthy of celebrating our alma mater.

I asked Brooks Foehl '88, secretary of the Society, about Williams songs and learned that the last edition of the *Williams Songbook* was published in 1959. He mentioned that he had long been thinking that there was an opportunity to bring alumni together over a refreshed edition. When I received an electronic copy of the book I could see why we stopped singing the songs within. Many of the songs don't reflect the community we are today. Indeed, today's singing groups on campus have incorporated modern songs into their repertoires to reflect current sensibilities, and singing is not as central to campus life as it was in the fraternity era. But the fact that groups of Williams students and alumni continue to so eagerly gather around to belt out "The Mountains" was evidence to me that there is room and desire for songs we can sing together to celebrate our common experience.

At the October 2015 campus launch of the Teach It Forward Campaign, as part of the Purple With Purpose initiatives, the Society of Alumni announced a college-wide competition to select the next college song. A committee was convened to create the process that would not only yield finalists for a competition but would surface new songs for inclusion in a new *Williams Songbook*. Part of that process included review of the 1959 edition to bring forward songs with particular significance to Williams.

I, along with my fellow alumni members of the committee (whose names are listed on the inside cover), am proud to present to the Williams family the seventh edition of the *Williams Songbook*. We hope that you will take time to explore both the traditional songs and the recent additions contributed by your fellow alumni; whichever you sing, sing loud and be joyful in celebration of our alma mater.



**Leila Jere '91**

President, Society of Alumni

2014–2016

## THE WILLIAMS SONG COMPETITION

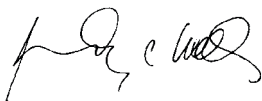
Singing together connects us. When I arrived at Williams in 1999 I was astounded at how much communal singing takes place on campus, how many groups find connection and identity through song: a cappella groups, faith groups, language clubs, athletic teams, and, of course, the entire college on Mountain Day and at Commencement. But few of us today are aware how much more saturated in song was life at Williams just several decades ago. The college songbooks, last published in 1959, tell this story. Here we find songs singing praise to *alma mater* alongside songs that cheer (and mock) college life: sports, romance, parties, the landscape, and the seasons. They offer musical portraits of Williams life as it was lived during the first part of the twentieth century.

So it occurred to us: Could we revive the Williams songbook tradition? Could we create a musical collection that both connects us to Williams' past as well as to Williams today? Could we revive a music resource that could resonate for everyone on campus and, of course, for alumni everywhere?

What better way to bring the songbook back to life than to spur the creation of new Williams songs?

Under the direction of the Alumni Relations Office, a committee was formed that included current students, noted alumni, and me. We put out the call for submissions to our first ever Williams Song Competition and, in short order, received more than twenty submissions — all reflecting the love current and former students feel for the college. After difficult deliberation, ten were selected to be included in the new songbook, three were chosen as finalists for the competition, and one, Kevin Weist's '81 and Bruce Leddy's '83 "Echo of Williams," was chosen as an official college song to stand alongside "The Mountains" in our new college songbook.

The committee is grateful to the brilliant, creative work of all who submitted songs, and we look forward to many years of heartfelt singing of Williams songs, old and new, with the help of our new college songbook.



**Brad Wells**

Lyell B. Clay Artist in Residence and Director of Choral/Vocal Activities  
Williams College

## SINGING AT WILLIAMS

In the early years of Williams College, music was mostly played or sung at religious exercises. An early choral society, the Handelian Society, was established in 1834, but little is known about it today. Records of other organized musical activities until the 1850s are sparse, with the occasional visiting band from Boston or Albany gracing the campus.

The modern-day singing tradition at Williams traces its roots to 1854 with the establishment of the Amateur's Philharmonia, a chorus. The Mendelssohn Society revived the Philharmonia four years later as student interest in secular singing swelled. At the helm of the Mendelssohn Society was Washington Gladden, class of 1859, who often lamented the lack of secular music on campus. "At Williams in my sophomore year, two or three old Latin songs were occasionally sung, and there was a meager collection of nonsense songs," he wrote in his memoirs. In his senior year, Gladden compiled the first edition of *Songs of Williams*, which "featured an array of the Mendelssohn Society's repertoire, including Gladden's own 'The Mountains,'" the oldest student-composed college song in the United States. The following decade witnessed an outburst of class quartets and informal singing and instrumental groups. At the same time, fraternities and secret societies had gained immense traction on campus (the first, Kappa Alpha, arriving at Williams in 1833). For the next one hundred years, their houses served as additional centers of music, as their members often would sing together informally before dinner, to welcome guests, and in inter-fraternity competitions.

The most notable of these new ensembles was the Williams Glee Club, founded in 1869. The Glee Club is the longest-running musical ensemble in Williams history, performing until 1967 with only a one-year hiatus during World War II. The Glee Club became the center of student musical interest and frequently toured around the United States and internationally. The rising prominence of music on campus attracted the attention of the college administration, and in 1905 Williams appointed its first director of music, Sumner Salter, a noted organist, choirmaster, and composer. Salter's responsibilities included directing the Chapel Choir, which provided music at religious services, and overseeing the Glee Club, though the Glee Club's director remained one of its student members.

In 1923, Salter was succeeded by Charles Louis "Tommy" Safford, class of 1892, who continued to promote and encourage music at Williams. Most significantly, in response to student demand, Safford began the first academic course in music in 1927. In 1939, Safford was succeeded by composer and choral director Robert Barrow, who greatly expanded the music faculty and eventually helped to establish the music major.

Barrow additionally transformed the music scene by introducing a cappella to the College, harnessing student interest in singing contemporary numbers and songs from musical comedies. In 1940, Barrow held auditions to expand the College's Glee Club Quartet, which had performed lighter repertoire during breaks in Glee Club concerts, into a more prominent eight-person group. The group, the Williams Octet, is among the oldest few a cappella groups in the nation and was led in its early years by C. L. Safford '41, Warren Hunke '42, and George Lawrence '43. Clad in coat and tails, they sang original arrangements on campus as well as at sister colleges in the state.

During the Second World War, the V-12 Navy College Training Program took root at Williams and commissioned 1,076 naval officers who attended Williams on a fast-tracked two-year



timetable. During this time, morning military exercises (including songs) continued the musical tradition until the program ended in 1945. Meanwhile, the Octet flourished until the mid-1950s, when interest gave way to jazz groups, most notably Phinney's Favorite Five, which evolved into the Williams Reunion Jazz Band, still active today. Two other a cappella groups, however, formed in the immediate aftermath of the Octet's demise. In the fall of 1955, nine first-years, led by Kem Bawden '59, Brad Smith '59, and Jack Hyland '59, started the Ephlats. The group only lasted two years, though its vacancy was quickly filled by the Overweight Eight, another group of nine led by David Paresky '60. The Overweight Eight eventually disappeared when its members graduated, however not before another group of enterprising Ephs (led by John Conner '63 and Richard Mitchell '63) re-started the Ephlats. Today the Ephlats is the longest-running a cappella group at Williams.

Over the next two decades, Williams arguably underwent its greatest change in more than a century, greatly affecting the music scene on campus. The abolition of fraternities effectively ended informal singing around the houses, and song became the preserve of athletic teams and organized musical groups. In 1967, the Music Department merged the Glee Club and Chapel Choir into a new Choral Society. The admission of women to the college a few years later additionally affected the choir by ending the long-running tradition of joint concerts with choral groups from women's colleges. At the same time, the Choral Society also began including community members in its ranks. The Chamber Singers, a group of students chosen from the Choral Society, performed Renaissance-era a cappella music. With the admission of women, singing became a coed activity almost immediately, with the Ephlats accepting their first cohort of female singers. By this time, however, the Ephlats ceased to be an a cappella group, having incorporated guitars and percussion into its arrangements.

Contemporary a cappella returned to campus in 1975 by way of Octet alumni reunion concerts, instigated by Henry "Heinie" Greer '22 and organized by Warren Hunke '42, one of the early Octet members. The first such reunion returned seventeen voices, and their third reunion in 1977 inspired sophomores Mike Battey '80 and Stephen "Chico" Colella '80 to establish a new Williams Octet (with conspicuously more than eight members), which continues to this day. A year later, Euphoria was founded by Kristan Dale Zimmerman '81 and Kyle Doherty Hodgkins '81 as an all-female counterpart to the re-established Octet, performing frequently at the Log (and sometimes with the Octet itself). In the 1980's and 1990's Williams saw the establishment of further contemporary a cappella groups, including the Springstreeters (all-male, established in 1980 by Malcolm Kirk '83), the Accidentals (all-female, 1988 by Lisa Kaestner '91, Louise Price '91, Caitlin Osborne '91, and Brienne Colby '91), and Good Question (coed, 1995 by Erica Kates '98 and Bryan Frederick '98). The Elizabethans, a group specializing in Renaissance sacred and secular a cappella music, was founded in 1994 by Kirsten Rose '94, David Markus '94, and Kate Marquis '96 and ceased performing in 2014. During these decades students also formed singing groups that performed music outside the traditional pop genres. The first of these was Essence, a coed gospel and R&B group active between 1974 and 1991. In 1986, the Gospel Choir, which continues to this day, was established to perform music from African-American religious traditions. In 1999, Plat'num, an all-black R&B a cappella group was founded, performing until 2001, when it disbanded after its members graduated.

Coinciding with the enormous surge in popularity of a cappella singing in the 1990s, the Choral Society ceased to have a permanent director. This led to a decline in student

participation and interest and the ensemble's eventual disbandment in 1998, thereby leaving the Chamber Choir as the only Music Department-sponsored choral group on campus. However, the appointment of Brad Wells as permanent director of choral ensembles led to a resurgence, and in 2000 the Concert Choir, an all-student group, was formed to fill the void left by the Choral Society.

Today, Williams continues its rich tradition in singing, primarily through its choral and a cappella groups and the odd game-time performances on the athletic pitches. If anything, the tradition seems to be growing. The six a cappella groups that have been around for decades (Accidentals, Euphoria, Ephlats, Good Question, Octet, and Springstreeters) have recently been supplemented by the founding of three additional groups: the Aristocows, which perform Disney songs; Far Ephs Movement, performing Asian popular music; and Purple Rain, a hip-hop and R&B a cappella group.







# OFFICIAL SONGS

PHOTO BY JAY COREY

“The Mountains” has a rich history at Williams dating back to its composition by Washington Gladden in the 1850s and is believed to be the oldest alma mater song written by an undergraduate. “Echo of Williams” reflects the present as the winner of the 2015–2016 Song Competition.

# The Mountains

WORDS AND MUSIC BY WASHINGTON GLADDEN, CLASS OF 1859

The alma mater "The Mountains," thought to be the first composed by an undergraduate, was written by Washington Gladden, Williams class of 1859. In his memoirs, he wrote: "I had been wishing that I might write a song which could be sung at some of our exhibitions; and one winter morning, walking down Bee Hill, the lilt of the chorus of 'The Mountains' came to me. I had a little music-paper in my room in the village, and on my arrival I wrote down the notes. Then I cast about for words to fit them, and the refrain 'The Mountains, the Mountains' suggested itself. I wrote the melody of the stanza next and fitted the verses to it. ... That it would ... become the accepted College Song, I could not, of course, have imagined."

**Allegretto** B $\flat$

**SOPRANO  
ALTO**

1. O, proud - ly rise the mon - archs of our mount - ain land, With their  
 2. The snows of win - ter crown them with a crys - tal crown, And the  
 3. O, might - i - ly they bat - tle with the storm - king's power; And the  
 4. Be - neath their peace - ful sha - dows may old Wil - liams stand, Till the

**TENOR  
BASS**

3 F B $\flat$  B $\flat$  E $\flat$

king - ly for - est robes, to the sky, Where Al - ma Ma - ter dwell - eth with her cho - sen band, And the  
 sil - ver clouds of sum - mer round them cling; The Au - tumn's scar - let man - tle flows in rich - ness down; And they  
 con - que - rors shall tri - umph here for aye; Yet qui - et - ly their shad - ows fall at eve - ning hour, While the  
 suns and moun - tains ne - ver more shall be, The glo - ry and the ho - nor of our moun - tain land, And the

7 B $\flat$ /F F B $\flat$  B $\flat$  E $\flat$

peace - ful riv - er flow - eth gen - tly by. The moun - tains! The moun - tains! We greet them with a song, Whose  
 rev - el in the gar - ni - ture of Spring.  
 gen - tle breez - es round them soft - ly play.  
 dwel - ling of the gal - lant and the free.

12 *F*<sup>7</sup>

ech - oes re - bound - ing their wood - land heights a - long, Shall min - gle with an - thems that

15 *E*<sup>b</sup> *B*<sup>b</sup>/*F* *F* *B*<sup>b</sup> *B*<sup>b</sup>

winds and foun - tains sing, Till hill and val - ley gai - ly gai - ly ring.

# Echo of Williams

MUSIC BY KEVIN WEIST, CLASS OF 1981  
WORDS BY BRUCE LEDDY, CLASS OF 1983

We set out to write a song in the tradition of Williams greats like “The Mountains,” “Neath the Shadows,” and “Yard by Yard” — a song simple enough that anyone could sing it after one listen, whether you’re an amateur or professional, undergrad or alum.

“Echo of Williams” tells the story of how, when we’re students at Williams, the echoes of the past and the literal echoes of the mountains surround us and nurture us, and then when we leave that wonderful place they continue to accompany us on our journey. —Kevin Weist and Bruce Leddy

Chorus

**SOPRANO (Melody)** **ALTO** **TENOR** **BASS**

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

There's a clear and qui - et val - ley, Where the flame of know - ledge glows. And to all whom for - tune

Oo\_\_\_\_\_ Oo\_\_\_\_\_

6 G D/A A<sup>7</sup> **A** D A

leads there, E - ver a - do - ra - tion grows. In our youth - ful days of glo - ry, Clim - ing

leads there, E - ver a - do - ra - tion grows. Oo\_\_\_\_\_ Clim - ing

leads there, E - ver a - do - ra - tion grows. In our youth - ful days of glo - ry, Clim - ing

grows. Oo\_\_\_\_\_ Clim - ing



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

high and climb - ing far, We can reach be - yond the moun - tains as we fol - low by your star.

high and climb - ing far, Oo

high and climb - ing far, Oo

high and climb - ing far, Oo Oh

**B**

17 G D G D F<sup>#</sup>7/A<sup>#</sup> Bm E<sup>7</sup>/G<sup>#</sup> E<sup>7</sup>

*fff*

Sing to thee Wil - liams! Sing loud and clear. E - ches of Wil - liams, Car - ry through the

Sing to thee Wil - liams! Sing loud and clear. E - ches of Wil - liams, Car - ry through the

Sing to thee Wil - liams! Sing loud and clear. E - ches of Wil - liams. Car - ry through the

Sing to thee Wil - liams! Sing loud and clear. E - ches of Wil - liams, Car - ry through the

24 C

C *molto rit.* A<sup>7</sup> *a tempo* D/A A A<sup>7</sup> A<sup>7</sup>/C# D D<sup>7</sup>/F#

years. And though dis- tant we may tra- vel, From your snow- capped stee - ple's chime, We will ne- ver be with

mm\_ Oo\_ Oo\_ Oo\_ Oo\_

8 mm\_ And though dis- tant we may tra- vel, From your snow- capped stee - ple's chime, Oo\_

mm\_ Oo\_ Oo\_ Oo\_

30 G D/A F#<sup>7</sup>/A# Bm Gm<sup>6</sup> D/A D/F# G G/B D/A A<sup>7</sup> D *molto rit.*

out you in our hearts and in our minds For the e-choes of dear Wil - liams are with us for all time.

For the e-choes of dear Wil - liams with us for all time.

oo\_ For the e-choes of dear Wil - liams are with us for all time.

For the e-choes of dear Wil - liams with us for all time.



The Williams Choral Society and Mount Holyoke Glee Club perform with the Detroit Symphony in Chapin Hall.

This section includes the two songs that, along with “Echo of Williams,” were finalists in the 2015–2016 Song Competition.

# College in the Corner (We Are Williams)

WORDS BY MARTHA WILLIAMSON, CLASS OF 1977

MUSIC BY MARC LICHTMAN, CLASS OF 1978

$\text{♩} = 75$

A D A D A

There's a col-lege in the cor-ner of a val-ley set a-part, where the

5 A E/G# F#m D E F#m C#m

pur-ple and the gold wrap a-round the seek-ing heart Where tow-ers chime and moun-tains sing and

8 D A Bm A/C# D

time be-gins and ends with days of gold and pur-ple and the com-pa-ny of

11 E A E/G# F#m

friends And we climb high-er, far-ther, stan-ding to-ge-ther, ne-ver a-

friends And we climb high-er, we climb far-ther, stan-ding to-ge-ther, ne-ver a-

friends And we climb high-er, far-ther, stan-ding to-ge-ther, ne-ver a-

friends And we climb high-er, we climb far-ther, stan-ding to-ge-ther, ne-ver a-

15 D A D A



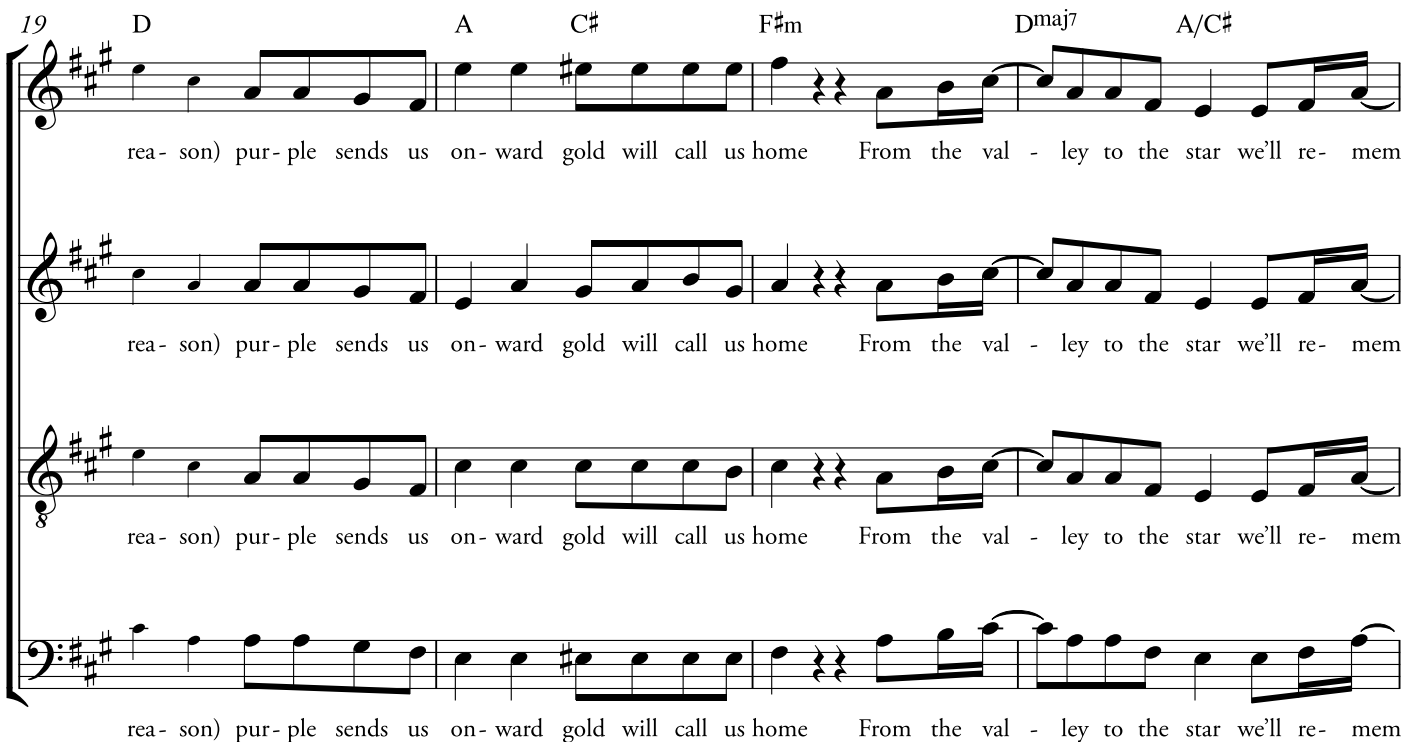
lone Sea-son af-ter sea-son (sea-son af-ter sea-son) rea-son af-ter rea-son (rea-son af-ter

lone Sea-son af-ter sea-son (sea-son af-ter sea-son) rea-son af-ter rea-son (rea-son af-ter

lone Sea-son af-ter sea-son (sea-son af-ter sea-son) rea-son af-ter rea-son (rea-son af-ter

lone Sea-son af-ter sea-son (sea-son af-ter sea-son) rea-son af-ter rea-son (rea-son af-ter

19 D A C# F#m Dmaj7 A/C#



rea-son) pur-ple sends us on-ward gold will call us home From the val-ley to the star we'll re-mem

rea-son) pur-ple sends us on-ward gold will call us home From the val-ley to the star we'll re-mem

rea-son) pur-ple sends us on-ward gold will call us home From the val-ley to the star we'll re-mem

rea-son) pur-ple sends us on-ward gold will call us home From the val-ley to the star we'll re-mem

23 Bm A/C# D E A

- ber who we are:— we are— Wil - liams climb - ing high - er climb - ing far

- ber who we are:— we are— Wil - liams climb - ing high - er climb - ing far

- ber who we are:— we are— Wil - liams climb - ing high - er climb - ing far

- ber who we are:— we are— Wil - liams climb - ing high - er climb - ing far

27 D E A D A

When the fu - ture asks for wis - dom, when to - mor - row— dreams of peace, when to -

30 A E/G# F#m D E F#m C#m

day be - gins with ques - tions and the chal - len - ges— in - crease there's a col - lege— in the cor - ner of my

33 D A Bm A/C# D E

heart and in my head where gold and pur - ple whis per, "Just re - mem ber all we said:" We said, "climb

heart and in my head where gold and pur - ple whis per, "Just re - mem ber all we said:" We said, "climb

heart and in my head where gold and pur - ple whis per, "Just re - mem ber all we said:" We said, "climb

heart and in my head where gold and pur - ple whis per, "Just re - mem ber all we said:" We said, "climb

37 A E/G# F#m D A

high- er, far-ther, stan-ding to - ge- ther\_ ne - ver a - lone Sea - son af - ter sea - son (sea - son af - ter)

high- er, climb far-ther, stan-ding to - ge- ther\_ ne - ver a - lone Sea - son af - ter sea - son (sea - son af - ter)

high- er, far-ther, stan-ding to - ge- ther\_ ne - ver a - lone Sea - son af - ter sea - son (sea - son af - ter)

high- er, climb far-ther, stan-ding to - ge- ther\_ ne - ver a - lone Sea - son af - ter sea - son (sea - son af - ter)

42 D A D A C#

sea - son) rea - son af - ter rea - son (re - son af - ter rea - son) pur - ple sends you on - ward gold will call you

sea - son) rea - son af - ter rea - son (re - son af - ter rea - son) pur - ple sends you on - ward gold will call you

sea - son) rea - son af - ter rea - son (re - son af - ter rea - son) pur - ple sends you on - ward gold will call you

sea - son) rea - son af - ter rea - son (re - son af - ter rea - son) pur - ple sends you on - ward gold will call you

46 F#m Dmaj7 A/C# Bm A/C#

home From the val - ley to the star just re- mem - ber who you are:\_\_\_

home From the val - ley to the star just re- mem - ber who you are:\_\_\_

home From the val - ley to the star just re- mem - ber who you are:\_\_\_

home From the val - ley to the star just re- mem - ber who you are:\_\_\_

49 D E A D A

You are\_\_\_ Wil - liams! Climb - ing high - er, climb - ing far!

You are\_\_\_ Wil - liams! Climb - ing high - er, climb - ing far!

You are\_\_\_ Wil - liams! Climb - ing high - er, climb - ing far!

You are\_\_\_ Wil - liams! Climb - ing high - er, climb - ing far!



# Climb High

WORDS AND MUSIC BY PATRICK MEGLEY, CLASS OF 2014

$\text{♩} = 74$

F B $\flat$  C Verse 1 F C

From the rol - ling of the ridge to the

4 B $\flat$  C F C

steps of Cha - pin Hall, may your heart find its place a - mong these val - ley walls, in the

7 B $\flat$  F C B $\flat$  B $\flat$  F

his - tory of these hills may you write your own, may you har - vest the hopes that you've

10 C Chorus 1 F B $\flat$

sown, and as far as you dare to go and as long

13 Dm C B $\flat$  F C

as you have the faith to try let your cour - age turn the wheels, let your pas -

16 B $\flat$  F Gm B $\flat$  C F B $\flat$  C Verse 2

- sion be your guide, climb long, climb far, climb high. In the

21 F C B $\flat$  C F

long - ing and the doubt, in the stri - ving and the yield, may the pur - pose of your life be

24 C B $\flat$  F Dm B $\flat$  F

forged and sealed, may you find an o - pen road where no one sees the way, may you trust in the steps that you

28 C Chorus 2 F Bb Dm C

take, and as far as you dare to go and as long as you have the faith to try

take, and as far as you dare to go and as long as you have the faith to try

32 Bb F C Bb F

let your cour - age turn the wheels, let your pas - sion be your guide, climb

let your cour - age turn the wheels, let your pas - sion be your guide, climb

35 Gm Bb C F Bb C Verse 3 F C

long, climb far, climb high. From the steps of Hop - kins Gate through the

long, climb far, climb high. From the steps of Hop - kins Gate through the

40 Bb C F C

wind - ing of your years, may the wis - dom that you've earned lift you high a - bove your fears, may the

wind - ing of your years, may the wis - dom that you've earned lift you high a - bove your fears, may the

43 Bb F C Bb Bb F C Chorus 3

friends that you found make you strong and whole, may their love re - sound in your soul, and as far

friends that you found make you strong and whole, may their love re - sound in your soul, and as far

47 F Bb Dm C

— as you dare to go— and as long— as— you— have— the faith— to try—

— as you dare to go— and as long— as— you— have— the faith— to try—

50 Bb F C Bb F

— let your cour - age— turn— the wheels, let your pas - sion be— your— guide, climb

— let your cour - age— turn— the wheels, let your pas - sion be— your— guide, climb

53 Gm Bb C F Gm Bb C F

long, climb far,—— climb high. Climb long, climb far,—— climb high.

long, climb far,—— climb high. Climb long, climb far,—— climb high.

### Performance Notes:

The accompaniment in Verse 3 should be much more spare in order to let the harmonization of the voices come forward. A possible approach would be to land on the first and third beats of each measure; do what feels right. Return to the full accompaniment in measure 46.





PHOTO BY JAY COREY

This section includes honorable mention songs  
from the 2015–2016 Williams Song Competition.

# Climb Far

WORDS AND MUSIC BY STEPHANIE CONNOR, CLASS OF 1982



B $\flat$

E $\flat$

B $\flat$

E $\flat$

B $\flat$

B $\flat$ /E $\flat$

"Climb\_\_ high,

climb\_\_ far, your goal the sky, your



6

Cm

F

Gm F E $\flat$

F

Gm

E $\flat$

F

aim the star." With the pur-ple moun tains\_\_ in your heart,\_ you will climb high\_\_ climb far, You\_\_ will

11

Gm

E $\flat$

F

B $\flat$

1.2.

3.

**Fine**

climb high\_\_ climb far, climb far.

1.2.

3.

**Fine**

16 Eb F Gm F Gm/Eb F

When you think of Wil- liams, what will you re- mem- ber? On - ly you can\_\_ know.  
Find a new per spec - tive, draw you own hor - i - zon, Where e - ver you\_\_ go.

20 Eb F Gm F Gm/Eb F **D.S. al Fine**

Will it be the chan- ging col- ors in Sep - tem - ber? Moonlight on the\_\_ snow... As you  
Tra - vel seek - ing just - ice, car - ry with you friend - ship, Be the best you\_\_ know.

**D.S. al Fine**

# La Vache Mauve

WORDS AND MUSIC BY TAD CAVUOTI, CLASS OF 1977

WITH APOLOGIES TO CAMILLE SAINT-SAËNS

DEDICATED TO SANDY BLACK, CLASS OF 1976

Camille Saint-Saëns composed his 14-movement *Carnival of the Animals* for the sheer fun of it (“... mais c’est si amusant!”) to be performed on Shrove Tuesday in 1886. The 13th movement is his sublime “Le cygne” (“The Swan”), originally scored for solo cello and two pianos. The serene arpeggiated piano accompaniment of “La Vache Mauve” pays playful homage to “Le cygne” while using an augmented version of “The Mountains” as a tongue-in-cheek *cantus firmus* with the modern minimalist text “Moo.”

The musical score for "La Vache Mauve" is presented in three systems. Each system consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp (F#). The time signature is 3/4. The vocal line features a series of "Moo" notes, which are represented by a sequence of eighth and quarter notes. The piano accompaniment features a continuous arpeggiated pattern in the right hand and a simpler bass line in the left hand. The score is divided into three systems, with measures 1-4, 5-8, and 9-12 respectively. The first system starts with a measure of rest for the vocal line, followed by the "Moo" notes. The piano accompaniment begins with a continuous arpeggiated pattern. The second system starts with measure 5, marked with a "5" above the staff. The third system starts with measure 9, marked with a "9" above the staff. The score ends with a final "Moo" note in measure 12.

1  
Moo Moo Moo Moo Moo Moo Moo

5  
Moo Moo Moo Moo Moo Moo Moo Moo Moo Moo Moo

9  
Moo Moo Moo Moo Moo Moo Moo Moo Moo Moo Moo



13

Musical score for measures 13-16. The vocal line (treble clef, key of D major) features a melody of eighth and quarter notes, with the word "Moo" written below each note. The piano accompaniment (grand staff) consists of a continuous eighth-note pattern in the right hand and a descending eighth-note pattern in the left hand.

17

Musical score for measures 17-19. The vocal line (treble clef, key of D major) features a melody of eighth and quarter notes, with the word "Moo" written below each note. The piano accompaniment (grand staff) consists of a continuous eighth-note pattern in the right hand and a descending eighth-note pattern in the left hand.

20

Musical score for measures 20-22. The vocal line (treble clef, key of D major) features a melody of eighth and quarter notes, with the word "Moo" written below each note. The piano accompaniment (grand staff) consists of a continuous eighth-note pattern in the right hand and a descending eighth-note pattern in the left hand.

# New England (O Williams)

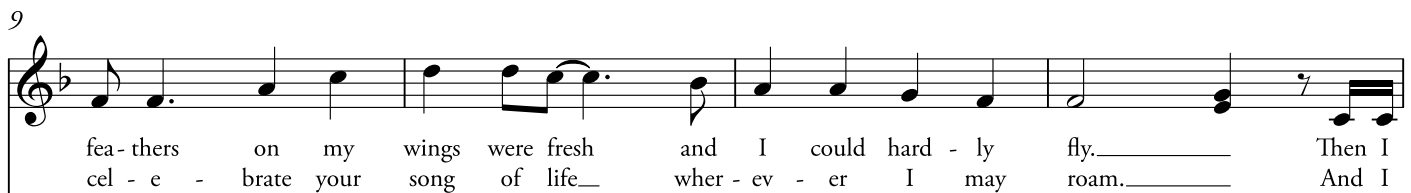
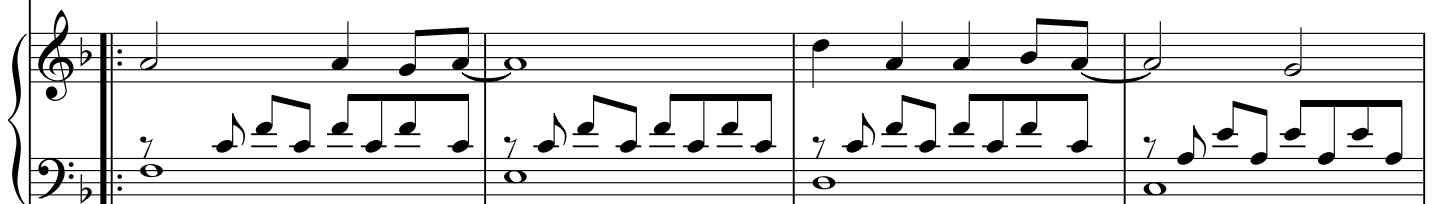
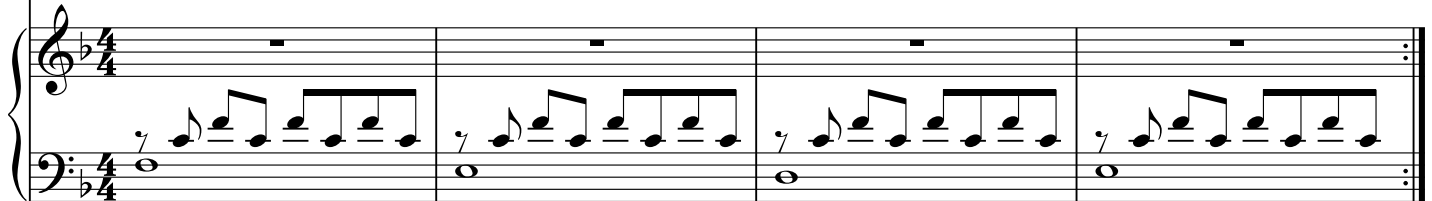
WORDS BY SCOTT SOLOMON, CLASS OF 1981  
MUSIC BY DAVID BARNES, CLASS OF 1980

Gently (♩ = c. 98)



I re-

Gently (♩ = c. 98)



13

grew as young ones grow, and came back to New Eng - land, as  
pro - mised my self, I'll nev - er leave you, Wil - liams. No

17

some - one who had just be - gun to soar a - cross the sky. I  
mat - ter where I go I know this val - ley is my home. I

21

wait for the sun - set for my chance to shine. I

25

look to the moun - tains for what shall be mine. I

29

come to you, Wil - liams, for my soul's re- lease. — O

33

Wil - liams, — set me free. — If I

37

wait for the sun - set for my chance to shine. — I

41

look to the moun - tains for what shall be mine. — I

45

come to you, Wil - liams, for my soul's re- lease. — O

The musical score for measures 45-48 is in G major (one sharp) and 4/4 time. The vocal line (treble clef) features a melody of eighth and quarter notes, with a final half note 'O'. The piano accompaniment (grand staff) consists of a steady eighth-note pattern in the left hand and a melody of eighth and quarter notes in the right hand.

49

Wil - liams, — set me free. —

The musical score for measures 49-52 is in G major (one sharp) and 4/4 time. The vocal line (treble clef) has a melody with a long note in measure 49, a half note in measure 50, and a final half note in measure 52. The piano accompaniment (grand staff) continues with the same eighth-note pattern in the left hand and a melody of eighth and quarter notes in the right hand.

# Marry an Eph!

WORDS AND MUSIC BY GREGORY CROWTHER, CLASS OF 1995

"This song was inspired by the oft-quoted but dubious statistic that something like half of all Williams alums marry other alums. It attempts to both celebrate and poke fun at various aspects of academia in general and Williams in particular." —Gregory Crowther

One Sun - day I did wob - ble on a hike to see Pine Cob - ble, though the  
no one likes a tea - ser, so I fled the an - cient gee - zer, and went

3 night be - fore had ren - dered me half - dead. The trail was fit for run - ning, and the  
home as fast as safe - ty would al - low. His coun - sel had no pur - chase in my

6 o - ver - look was stun - ning, but I could not com - pre - hend the map I read. And  
grand, her - o - ic sear - ches for a part - ner wor - thy of a wed - ding vow, In

9 then, as I re - mem - ber, came a bear - ded sage with ten - ure, so I asked him if he knew the path a -  
lands a - cross the NES - CAC, ev - 'ry pros - pect was a set - back, each one rai - sing not by spir - its but my

12 head. He paused, as if de - light - ing in the theo - rem he'd be ci - ting, and  
brow. And then, es - ca - ping deft - ly from the child - ren of Lord Jeff - 'ry, I

15 when he fin - ally spoke, here's what he said: Mar - ry an Eph! [clap clap] Mar - ry an Eph! [clap clap] Your  
met a ve - ry spe - cial Pur - ple Cow.

19 heart will heave with joie de vivre if you heed this mo - ti! At your work and in you 'hood, al - though your

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

co - horts may be good they'll have na - ry an Eph. [clap clap] So mar - ry an

24 1. C 2. C

Eph! [clap clap] Well, Eph! [clap clap]

# Purple Sky

*Based on the Class Day poem "The Purple Hills" by Henry Rutgers Conger, class of 1899*

WORDS BY MICHAEL COOPER, CLASS OF 2001

MUSIC BY HYEYOUNG KIM

Women

Men

Piano

The first system of the musical score. It features three staves: a vocal staff for Women, a vocal staff for Men, and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Women and Men parts are currently resting, indicated by whole rests. The piano part begins with a right-hand melody of eighth notes and a left-hand accompaniment of quarter notes.

3

The second system of the musical score, starting with a measure rest (3) for the vocal parts. The piano accompaniment continues with the right-hand melody and left-hand accompaniment. The right hand features a triplet of eighth notes in the second measure.

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6

8

In the hush of ear-ly su-mmer

11

'neath the smile of the sky We who lived as one, to-ge-ther Ga-ther now to say good bye

14

In the west, the sun - set's crim-son and the hea-ven's cry Hope-ful tear-drops stain the e-dges

In the west, the sun - set's crim-son and the hea-ven's cry Hope-ful tear-drops stain the e-dges

17

of a pur-ple sky I will ne-ver for-get I'll re-mem-ber you Tra-ve-ling through and

of a pur-ple sky I will ne-ver for-get I'll re-mem-ber you Tra-ve-ling through and

21

mo-ving on I will ne-ver for-get I'll re-mem-ber you Tra-ve-ling through

mo-ving on I will ne-ver for-get I'll re-mem-ber you Tra-ve-ling through

25

yet ne-ver gone Oh my pur - ple sky.

yet ne-ver gone Oh my pur - ple sky.

28

Sha-dows ga-ther, e-ver fas - ter Sun-set dims to grey

Sha-dows ga-ther, e-ver fas - ter Sun-set dims to grey

32

While the ca - lling winds of eve-ning Through the bran-ches play With the stars so pale a - bove them

While the ca - lling winds of eve-ning Through the bran-ches play With the stars so pale a - bove them

35

brea-thing out a sigh Wat-ching us, who know and love them 'neath a pur-ple sky

38

I will ne-ver for-get I'll re-mem-ber you Tra-ve-ling through and mo-ving on

42

I will ne-ver for-get I'll re-mem-ber you Tra-ve ling through yet ne-ver gone Oh my pur-ple

46

sky. Dy-ing e-choes fill the va-lley he-ral-ding the night

sky. Dy-ing e-chos fill the va-lley he-ral-ding the night

49

As we se-re-nade each o-ther in the fa-ding light wher-e-ver we go We will re-turn

As we se-re-nade each o-ther in the fa-ding light wher-e-ver we go We will re-turn

53

home, to pur-ple sky *f* I will ne-ver for-get I'll re-mem-ber you

home, to pur-ple sky *f* I will ne-ver for-get I'll re-mem-ber you

57

Tra - ve - ling through and mo - ving on I will ne - ver for - get

60

I'll re - mem - ber you Tra - ve - ling through yet ne - ver gone Oh my pur - ple

63

I will ne - ver for - get I'll re - mem - ber you Tra - ve ling through and  
sky. Mar - ching on, we're mar - ching on, we're mar - ching on, we're mar - ching on

66 mo-ving on\_\_\_ I will ne-ver for-get

with a look be-hind - us We're mar-ching on, we're mar-ching on,

mo-ving on\_\_\_ I will ne-ver for-get

with a look be-hind - us We're mar-ching on, we're mar-ching on,

68 I'll re-mem-ber you\_ with

we're mar-ching on, we're mar-ching on one fi-nal look be-hind us mar-ching on.

I'll re-mem-ber you\_ with

we're mar-ching on, we're mar-ching on One fi-nal look be-hind us mar-ching on.

71

We're mar-ching on.

We're mar-ching on.

# Climb High, Climb Far

WORDS AND MUSIC BY JOHN BORDEN II, CLASS OF 2012

**Gospel Groove** ♩ = 88

Ma-ny roads\_ have led us\_ here\_ And ma-ny roads\_ will take us where we're

go- ing\_ So we stand\_ strong with no\_ fear\_ Not a- fraid\_ of new and not kno- wing With

count-less op-por-tu-ni - ties\_ And end-less pos-si-bi-li - ties\_ We climb high, climb far\_ Our

goal\_ the sky We climb high, climb far\_ Our aim\_ the star We climb high, climb far\_ Our

goal\_ the sky We climb high, climb far\_ Our aim\_ the star Wil-liams' ban - ner lif - ted\_ high

High as the moun - tains seen from the val - ley\_ A pur-ple gold\_ re - min - der\_ nigh

That e-v'ry dream\_ dreamed can be re - a - li - ty\_ With great am-bi-tion in our\_ hearts\_ And

pur-ple pas-sion in our\_ veins\_ We climb high, climb far\_ Our goal\_ the sky We climb

high, climb far\_ Our aim\_ the star We climb high, climb far\_ Our goal\_ the sky We climb



39 Eb Fm7 Eb(add9)/G Ab Eb/G Ab Eb Bb Cm Eb/G  
 high, climb far\_\_\_ Our aim\_ the star Sons and daugh - ters boys and\_ girls\_\_\_ Men and wo

43 Ab Cm7 F9 Bb Eb/G Ab Eb Bb Cm Eb/G  
 - men of e - v'ry na - tion\_\_\_ Spread the news\_\_\_ a - round the\_\_\_ world\_\_\_ That Wil - liams' door

47 Ab Cm7 F9 Bb Fm7 Gm7 Abmaj7 Fm7 Gm7  
 \_\_\_swings wide no he - si - ta - tion While em - bra - cing our di - ver - si - ty\_\_\_ And em - pow - ered by co - mu - ni - ty

52 Bb9(sus4) Eb Fm7 Eb(add9)/G Abmaj7 Bb Eb Fm7  
 \_\_\_\_\_ We climb high, climb far\_\_\_ Our goal\_ the sky We climb high, climb far\_\_\_ Our

56 Eb(add9)/G Ab Bb Eb Fm7 Eb(add9)/G Abmaj7 Bb Eb Fm7  
 aim\_ the star We climb high, climb far\_\_\_ Our goal\_ the sky We climb high, climb far\_\_\_ Our

60 Eb(add9)/G Ab B E F#m7 E(add9)/G# Amaj7 B E F#m7  
 aim\_ the star We climb high, climb far\_\_\_ Our goal the sky We climb high, climb far\_\_\_ Our

64 E(add9)/G# A B E F#m7 E(add9)/G# Amaj7 B E F#m7  
 aim\_ the star We climb high, climb far\_\_\_ our\_ goal\_ the sky We climb high, climb far\_\_\_ Our

68 E(add9)/G# A B C#m E(add9)/G# A B C#m  
 aim\_ the star\_\_\_\_\_ Our\_ aim\_ the star\_\_\_\_\_ Our\_

72 E(add9)/G# A B C#m E(add9)/G# A B C#m  
 aim\_ the star\_\_\_\_\_ Our\_ aim\_ the star\_\_\_\_\_

# Thirty-Two Sports

WORDS AND MUSIC BY TAD CAVUOTI, CLASS OF 1977

Despite Williams' reputation for the highest level of academic inquiry, it would appear that the College fund-raisers have chosen to rely most on the "athletic tug" to loosen the purse strings of alumni. Hence the hype surrounding the "big game" against Amherst, and, even more-so, the thirty-two varsity sports listed by name on the Williams donation webpage. In the spirit of the classic spoof songs of Harvard alumnus Tom Lehrer, "Thirty-Two Sports" is offered as a tongue-in-cheek inclusion for the new 2016 edition of *Songs of Williams*. —Tad Cavuoti

♩=120

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The tempo is marked as quarter note = 120. The melody is simple and catchy, with lyrics that are a spoof of Tom Lehrer's 'Thirty-Nine Varieties of Captain Jack'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, often mirroring the vocal line. The score is divided into three systems, with measures 5 and 9 marked at the beginning of the second and third systems respectively.

We have thir-ty two sports, both for wo-men and men. We have

5  
thir-ty-two sports, so let's sing it a- gain. We have thir-ty-two sports, oh what joy di- vine! We have

9  
thir-ty-two sports, so con-trib-ute on- line. We have  
We have  
We have  
We have

13

thir - ty - two sports la - beled var - si - ty. We have thir - ty - two sports both for  
 thir - ty - two sports spread - ing Wil - liams' fame. We have thir - ty - two sports and no  
 thir - ty - two sports where you get to sweat. We have thir - ty - two sports, don't ya  
 thir - ty - two sports just to keep you fit. We have thir - ty - two sports, just to

16

you and for me. We have thir - ty - two sports, and we are real proud. We have  
 two are the same. We have thir - ty - two sports, so ya aught - ta know, we have  
 ev - ah for - get. We have thir - ty - two sports, yes, for eith - er sex, we have  
 keep us close - knit. We have thir - ty - two sports, dig deep in your stash. We have

19

thir - ty - two sports, so we'll sing it a - loud. We have  
 thir - ty - two sports, we need lots - a your dough.  
 thir - ty - two sports, so start writ - ing those checks.  
 thir - ty - two sports, give us some of your cash.

23

thir-ty-two sports, both for wo-men and men. We have thir-ty-two sports, so let's sing it a-gain. We have

27

thir-ty-two sports in Di-vi-sion Three... We have thir-ty-two sports, We have

31

thir - ty - two sports, need - ing your mon - ey!

34

# Craven A

*Traditional Williams Rugby Song*

LYRICS UPDATED BY PAUL HOGAN, CLASS OF 1986, ANNE MELVIN, CLASS OF 1985, AND DIANA ROBERTA DONAHOE, CLASS OF 1986

“Craven A” has been a standard of both the men’s and women’s rugby clubs for many years. While the original lyrics are bawdy, the song was revered by both clubs due to its steady cadence and use of wit.

The reinterpreted lyrics were written by Paul Hogan, Anne Melvin, and Diana Roberto and designed to capture both the light-hearted spirit of the clubs and our passion for competition, Williamstown, Williams, and its role in teaching us social justice lessons that carry us through life.



1. Now lis - ten to our sto - ry, lis - ten ve - ry well A -  
2. we came as frosh all was fresh and new Our  
3. first time play - ing Am - herst came as quite a shock Their

3  
6  
9  
13  
Wil-liams- town! Site of se-rious ed - u - ca-tion Wil-liams- town! Home to our fav - orite school HEY!

13  
Wil-liams town! Got a top - notch re - pu - ta - tion No lon - ger could we make the ad - mis - sions pool. 2. When  
3. Our  
4. The

4. The eighties sough divestment of the Williams purse  
Of all the era’s ills, apartheid was the worst  
The college did the right thing: old walls were smashed  
As we gazed from Billsville the chimes of freedom flashed

*Chorus*

5. We take every chance to come to old Billsville  
Returning to the site of our youthful thrills  
We’d like to claim that study was our common spark  
But ’twas really the nights we spent in Mission Park

*Chorus*





# CLASSIC SONGS OF WILLIAMS

The 1887-1888 Williams Glee Club

This section contains songs from previous editions of *Songs of Williams* that the Editorial Committee felt deserved continued inclusion in the current edition. Some of these songs, such as “Neath the Shadow of the Hills,” have endured to the present. Other songs were included because it was felt that they represented the history of communal singing at Williams.

# 'Neath the Shadow of the Hills

WORDS BY TALCOTT M. BANKS, CLASS OF 1890  
MUSIC BY FRANCES SHACKELTON, ARRANGED BY C. L. SAFFORD, CLASS OF 1941

**SOPRANO  
ALTO**

1. No need to sing the prai - ses Of a - ny dus - ty town. Where  
2. col - lege days are end - ed, And we bid these walls fare - well, By  
3. to our Berk - shire val - ley Our feet shall turn a - gain, Then

**TENOR  
BASS**

5

grand old Grey-lock rai - ses Its state - ly wood - ed crown, We list to na - ture's voi - ces, The  
doubts and fears at - ten - ded, Nor dare our fate to tell, Thro' earth's dark and stor - my wea - ther, One  
all of us shall ral - ly, To its beau - ty now as then, When the same blue sky is o'er us, One

11

1.2.

mu - sic of her rills, And each loy - al heart re - joi - ces 'Neath the sha - dow of the hills. When our  
thought our mem - ry thrills, Of the years we passed to - ge - ther 'Neath the sha - dow of the hills. And when  
love our bo - som fills, Then we'll

17

3.

shout some good old cho - rus 'Neath the sha - dow of the hills.



# Come, Fill Your Glasses Up

WORDS BY HENRY S. PATTERSON, CLASS OF 1896  
MUSIC: "CORCORAN CADETS" BY JOHN PHILIP SOUSA

March time ♩ = 120

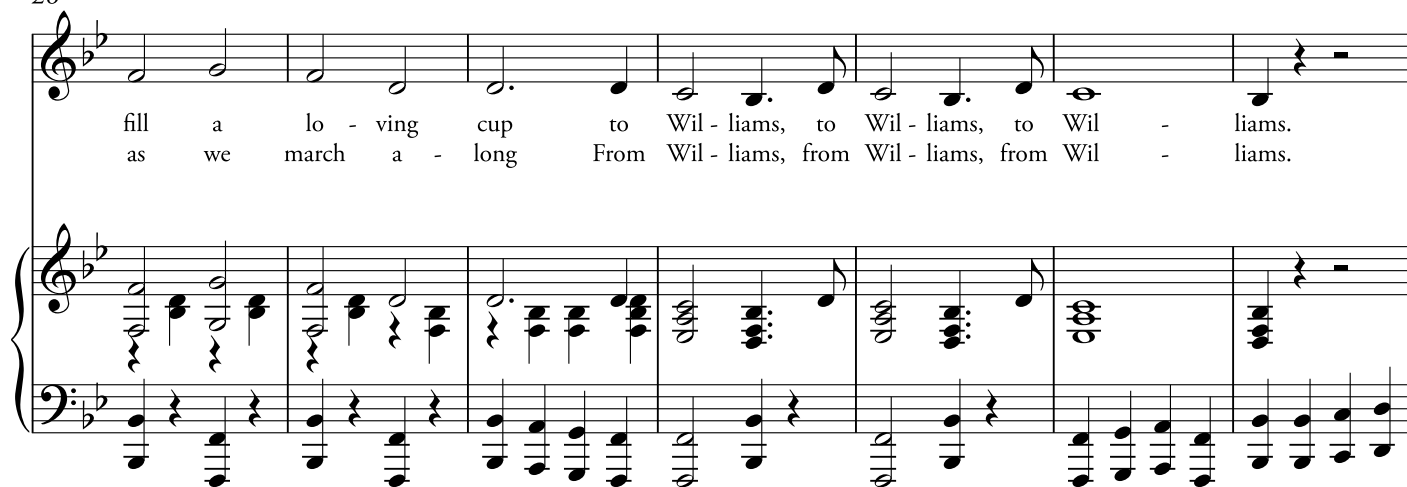
The piano introduction consists of two staves in 4/4 time, key of B-flat major. The melody is in the right hand, starting with a quarter rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. The left hand provides a steady accompaniment with eighth notes.

The piano introduction continues for two staves. The melody in the right hand continues with a quarter note F, a quarter note E, and a quarter note D. The left hand continues with eighth notes.

The vocal entry begins on staff 13. The melody is in the right hand, starting with a quarter rest, followed by a quarter note B-flat, a quarter note A, and a quarter note G. The left hand provides a steady accompaniment with eighth notes. The lyrics are: 1. Come fill your glasses up To Wil - liams, to Wil - liams, to Wil - liams. Come sing a song To Wil - liams, to Wil - liams, to Wil - liams. Sing

The piano accompaniment for the chorus consists of two staves. The melody is in the right hand, starting with a quarter note B-flat, a quarter note A, and a quarter note G. The left hand provides a steady accompaniment with eighth notes.

26



fill a lo - ving cup to Wil - liams, to Wil - liams, to Wil - liams.  
as we march a - long From Wil - liams, from Wil - liams, from Wil - liams.

33



We will drink our wine to - night, Drink the wine that makes hearts  
We will ral - ly on Pratt Field, We will make our ri - vals

40



light. Come fill your glas - ses up To  
yield, Vict' - - ry shall crown the shield Of

Wil - liams, to Wil - liams, to Wil - - liams.  
Wil - liams, of Wil - liams, of Wil - - liams.

The musical score for page 45 consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It contains four measures of music. The first measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The third measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The fourth measure has a quarter note on G4, a quarter note on A4, and a quarter note on B4. The piano accompaniment is written in two staves, treble and bass, with a key signature of one flat. The first measure has a quarter note on G3, a quarter note on A3, and a quarter note on B3. The second measure has a quarter note on G3, a quarter note on A3, and a quarter note on B3. The third measure has a quarter note on G3, a quarter note on A3, and a quarter note on B3. The fourth measure has a quarter note on G3, a quarter note on A3, and a quarter note on B3.

# Our Mother

WORDS AND MUSIC BY CLARENCE F. BROWN, CLASS OF 1909

**Con spirito**

1. 'Twas in the days of long a - go, In a val-ley 'neath the moun-tain wall, Our Al - ma Ma - ter  
2. Long may we dear-ly che - rish her, And e - ver rest be - neath her hand, When e'er she calls with

**Con spirito**

6  
dear was born, The mo-ther of us all. And thro' the count-less years her fame has grown, 'Till  
loy - al hearts To - ge - ther let us stand. May e - ver-more er song of tri - umph Thro'

11  
now in glo - ry— bright,— Im - mor - tal e - ver reign-ing o'er us, She stands in all her might.  
out our moun- tains ring,— May e - ver-more her sons vic - to - rious, Thus to old Wil-liams sing.

17

Hail, Al - ma Ma - ter! Hail to thy name. Ye sons who know her love, Sing to her

24

fame for - e - ver, Long may she glo - rious tri - um - phant be,

29

Bright thro' the fu - ture years, Our mo - ther, here's to thee!

# Alma Mater Song

WORDS AND MUSIC BY DWIGHT MARVIN, CLASS OF 1901

DEDICATED TO THE CLASS OF 1901

In marching time

SOPRANO  
ALTO



1. Come, raise a song to Al - ma Ma - ter As from her tem - ple we re - pair, And
2. Wher - e're the tide of life may bear us, Al - though we wan - der far from home, When
3. Tho' foes should fight and friends should fail us, And all the world de - lu - sive prove, We
4. And if we conquer in the bat - tle, Or For - tune's smile be - come a frown, When

TENOR  
BASS



5



on he al - tar lay our of - f'rings Ere we leave her ten - der care. Hail to Wil - liams! Our Al - ma  
e - ver Al - ma Ma - ter calls us, May we hear her voice and come.  
know that she is e - ver faith - ful, And will ne - ver cease to love.  
e'er we turn our foot-steps home - ward, She will pour her bles-sings down.



10



Ma - ter! To our mo - ther tried and true! May we



13



e - ver stand at her own right hand And do what she bids us to do.



# Sweet and Low

WORDS BY ALFRED, LORD TENNYSON  
MUSIC BY JOSEPH BARNBY, ARRANGED BY C. L. SAFFORD, CLASS OF 1941

**Tenor 1**

Sweet and low, Sweet and low, Wind of the West - ern sea\_\_\_\_ Low, Low breathe and blow,  
Sleep and rest, Sleep and rest, Fa -ther will come to thee soon\_ Rest, Rest on Moth -er's breast,

**Tenor 2**

Sweet and low, Sweet and low, Wind of the West - ern sea\_\_\_\_ Low, Low breathe and blow,  
Sleep and rest, Sleep and rest, Fa -ther will come to thee soon\_ Rest, Rest on Moth -er's breast,

**Bass 1**

Sweet and low, Sweet and low, Wind of the West - ern sea\_\_\_\_ Low, Low breathe and blow,  
Sleep and rest, Sleep and rest, Fa -ther will come to thee soon\_ Rest, Rest on Moth -er's breast,

**Bass 2**

Sweet and low, Sweet and low, Wind of the West - ern sea\_\_\_\_ Low, Low breathe and blow,  
Sleep and rest, Sleep and rest, Fa -ther will come to thee soon\_ Rest, Rest on Moth -er's breast,

7

Wind of the West - ern sea\_\_\_\_ O - ver the roll - ling wa - ters go, Come from the dy - ing  
Fa -ther will come to thee soon\_\_\_\_ Fa -ther will come to his babe in the nest, Sil - ver sails all\_\_ out

Wind of the West - ern sea\_\_\_\_ O - ver the wa - ters go, Come from the  
Fa -ther will come to thee soon\_\_\_\_ Fa - ther will come to you, Sil - ver out

Wind of the West - ern sea\_\_\_\_ O - ver the roll - ling wa - ters go, Come from the dy - ing  
Fa -ther will come to thee soon\_\_\_\_ Fa -ther will come to his babe in the nest, Sil - ver sails all\_\_ out

Wind of the West - ern sea\_\_\_\_ O - ver the wa - ters go, Come from the  
Fa -ther will come to thee soon\_\_\_\_ Fa - ther will come to you, Sil - ver out

moon\_\_ and blow,      blow him a - gain to me\_\_\_\_      While my lit - tle one,  
of\_\_ the west,      Un - der the sil - ver moon\_\_\_\_      Sleep, my lit - tle one,

moon and blow,      blow him a - gain to me\_\_\_\_      While my lit - tle one,  
of the west,      Un - der the sil - ver moon\_\_\_\_      Sleep, my lit - tle one,

moon\_\_ and blow,      blow him a - gain to me\_\_\_\_      While my lit - tle one,  
of\_\_ the west,      Un - der the sil - ver moon\_\_\_\_      Sleep, my lit - tle one,

moon and blow,      blow him a - gain to me\_\_\_\_      While my lit - tle one,  
of the west,      Un - der the sil - ver moon\_\_\_\_      Sleep, my lit - tle one,

While\_\_ my pret - ty one sleeps.\_\_\_\_  
Sleep,\_\_ my pret - ty one, sleep.\_\_\_\_

While\_\_ my pret - ty one sleeps.\_\_\_\_  
Sleep,\_\_ my pret - ty one, sleep.\_\_\_\_

While\_\_ my pret - ty one sleeps.\_\_\_\_  
Sleep,\_\_ my pret - ty one, sleep.\_\_\_\_


While\_\_ my pret - ty one sleeps.\_\_\_\_  
Sleep,\_\_ my pret - ty one, sleep.\_\_\_\_



# The Purple Hills


WORDS BY HENRY RUTGERS CONGER, CLASS OF 1899  
MUSIC: TRADITIONAL — "ANNIE LISLE"

**SOPRANO**  
**ALTO**




1. Dy - ing e - choes fill the val - ley, He - ral - ding the night,  
2. Fast the length - 'ning sha - dows ga - ther, Sun - set dims to grey,  
3. Safe with - in our lit - tle val - ley From the out - er strife,


**TENOR**  
**BASS**




5




As we ga - ther on the cam - pus In the wan - ing light.  
And the cal - ling winds of eve - ning Through the bran - ches play.  
Are in - shrined the hap - py mem - 'ries Of our col - lege life.




9




In the west the sun - set's crim - son All the hea - ven fills,  
With the far stars pale a - bove them While day's tu - mult stills,  
And when dar - ker days have found us, Mid this old world's ills,



13



And it's glo - ry rims the ed - ges Of our pur - ple hills.  
Watch - ing us who know and love them Stand the pur - ple hills.  
Still our hearts will turn with glad - ness To our pur - ple hills.



# Gaudeamus Igitur

TRADITIONAL ACADEMIC SONG

“Gaudeamus Igitur” is one of the oldest “college songs” in the Western Hemisphere and has a long history of association with many colleges and universities. Though the Latin text, the occasions at which it is often performed, and the quality of the melody give the song a formal air, it is in fact a light-hearted take on university life. The Latin text traces its origins to a 1287 manuscript, and the song in its current form first appeared in late-eighteenth-century Germany. “Gaudeamus Igitur” is included here as a nod to the long history of college and university singing.

**Moderato**

**SOPRANO  
ALTO**

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 no - stra bre - vis est, Br - vi fi - ni - e - tur,

**TENOR  
BASS**

The musical score for the first system of 'Gaudeamus Igitur' is written for Soprano/Alto and Tenor/Bass voices. The time signature is 3/4, and the tempo is marked 'Moderato'. The Soprano/Alto part is on a treble clef staff, and the Tenor/Bass part is on a bass clef staff. The lyrics are provided for three different versions of the song.

5

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 no - stra bre - vis est, Bre - vi fi - ni - e - tur,

The second system of the musical score continues the melody for the Soprano/Alto and Tenor/Bass parts. It begins with a measure rest marked '5'. The lyrics continue from the previous system.

9

Post ju - cun - dam ju - ven - tu - tem, Post mol - es - tam se - nec - tu - tem,  
 Tran - se - as ad su - pe - ros, A - be - as ad in - fe - ros,  
 Ve - nit mors ve - lo - ci - ter, Ra - pit nos a - tro - ci - ter,

The third system of the musical score continues the melody for the Soprano/Alto and Tenor/Bass parts. It begins with a measure rest marked '9'. The lyrics continue from the previous system.

13

Nos ha - be - bit hu - mus,  
 Qu - os si vis vi - de - re,  
 Ne - mi - ni par - ce - tur,

Nos ha - be - bit hu - mus,  
 Qu - os si vis vi - de - re,  
 Ne - mi - ni par - ce - tur.

4. ¶ Vivant omnes virgines  
 Faciles, formosae. ¶  
 Vivant et mulieres  
 Tenerae, amabiles,  
 ¶ Bonae, laboriosae. ¶

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

5. ¶ Vivat et res publica  
 et qui illam regit. ¶  
 Vivat nostra civitas,  
 Maecenatum caritas  
 ¶ Quae nos hic protegit. ¶

8. ¶ Vivat nostra societas,  
 Vivant studiosi; ¶  
 Crescat una veritas  
 Floreat fraternitas  
 ¶ Patriae prosperitas. ¶

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

9. ¶ Alma Mater floreat,  
 Quae nos educavit; ¶  
 Caros et commilitones,  
 Dissitas in regiones  
 ¶ Sparsos, congregavit ¶

# I Wear My Silk Pajamas

TRADITIONAL, ARRANGED BY HAMILTON B. WOOD, CLASS OF 1910

“I Wear My Silk Pajamas” is included in this new edition of *Songs of Williams* to represent the history of informal singing at Williams and for its utter comedic value.

**Voice**

I wear my silk pa - ja - mas in the sum - mer when it's hot; \_\_\_\_\_ I wear my flan - nel

**Piano**

6

night - ie in the win - ter when it's not; \_\_\_\_\_ And some - times in the spring - time, - and some - times in the fall, \_\_\_\_\_ I

13

slip right in be - tween the sheets with no - thing on at all. Glo - ry, glo - ry to the spring - time,

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 6/8. The score is divided into three systems. The first system contains the first line of the song. The second system, starting at measure 6, contains the second line. The third system, starting at measure 13, contains the third line. The piano accompaniment features chords and single notes in both hands, with some measures containing rests. The voice part is written on a single staff with lyrics underneath. There are several measures with rests in the voice part, indicated by a line with a fermata.

21

Musical score for measures 21-27. The vocal line (treble clef, key of D major) contains the lyrics: "Glo - ry, glo - ry to the spring - time, Glo - ry, glo - ry to the spring -". The piano accompaniment (grand staff) features chords and moving lines in both hands, with some measures containing rests.

28

Musical score for measures 28-32. The vocal line (treble clef, key of D major) contains the lyrics: "time, When I slip right in be - tween the sheets with no - thing on at all." The piano accompaniment (grand staff) features chords and moving lines in both hands, with some measures containing rests.

# Nineteen Forty-One Class Song

WORDS BY E. THROOP JR., CLASS OF 1941  
MUSIC BY C. L. SAFFORD, CLASS OF 1941

*Andante*

TENOR

BASS

6

BASS

13

*Allegro*

BASS

19

BASS

22

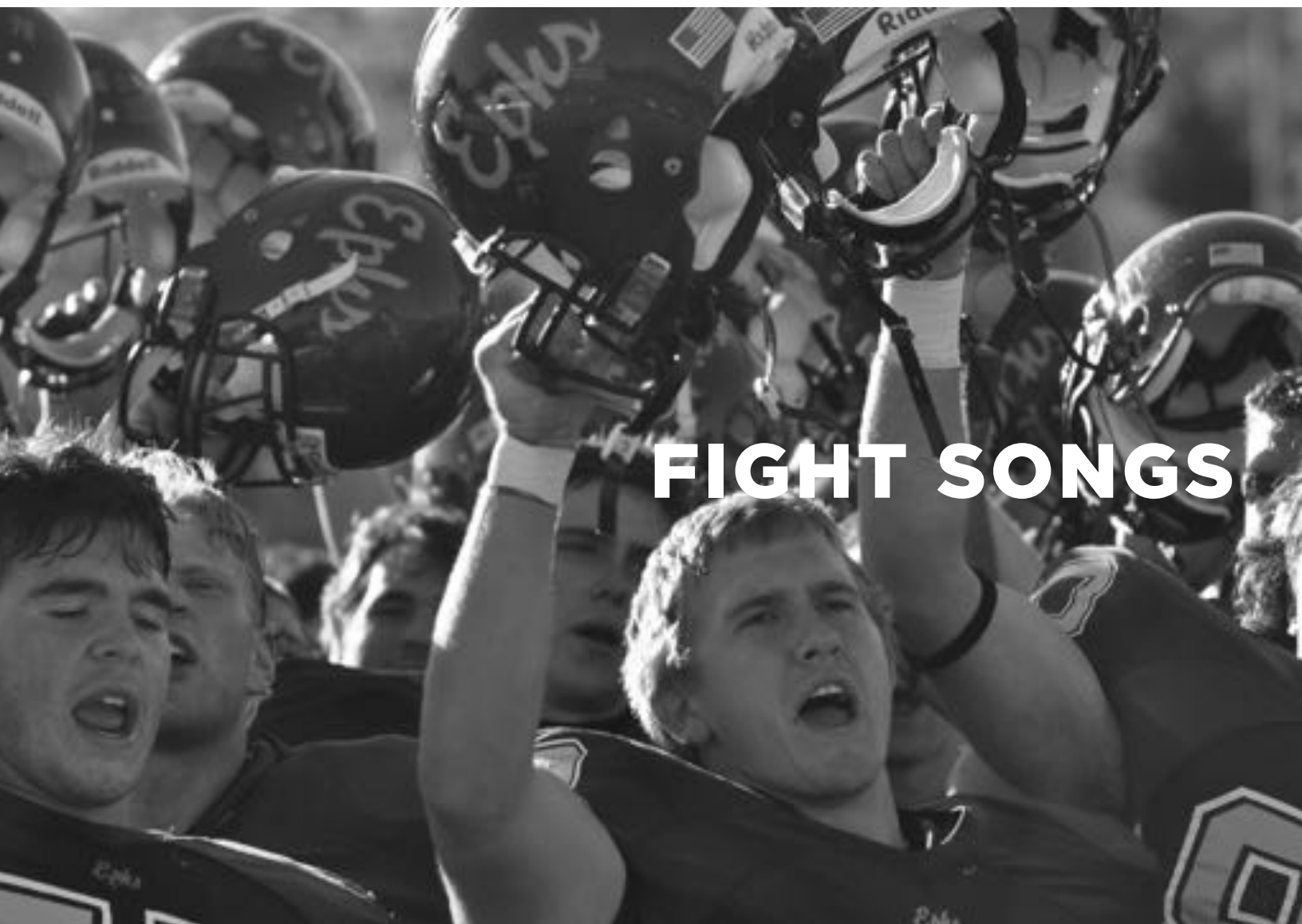
**Andante**

bow its van-quished hed Thy name we love, thy prai-ses sing 'Till mor - tal crown is shed.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with an 8-measure rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lower staff is in bass clef with the same key signature and time signature. It also begins with an 8-measure rest, followed by a series of eighth and sixteenth notes, and ends with a half note. The lyrics are written below the staves, aligned with the musical phrases.







# FIGHT SONGS

PHOTO BY KRIS DUFOUR

These songs, including the classic “Yard by Yard,” represent the tradition of athletic songs at Williams.

# Yard by Yard

WORDS BY CLARENCE F. BROWN, CLASS OF 1909, AND LARS S. POTTER, CLASS OF 1910  
MUSIC BY CLARENCE F. BROWN, CLASS OF 1909, AND HAMILTON B. WOOD, CLASS OF 1910

“Yard by Yard” has long been Williams’ traditional fight song, sung at athletic events, alumni meetings, and other occasions. “Yard by Yard” originated in the spring of 1909 as two different songs, both entered in the that year’s interclass singing contest, where members of each class wrote and performed an original song. After the contest, Brown and Wood decided to combine their compositions into a single song, with Brown’s song used as the verse and Wood’s as the chorus. Contrary to popular belief, neither Brown’s “March to Glory” (as it was called) or Wood and Potter’s “Yard by Yard” won the 1909 contest. “Yard by Yard” first appeared in its current form in the 1910 edition of *Songs of Williams*, of which Wood was one of the editors.

In march time ♩ = 120

Daugh - ters and sons of Wil - liams sing, As we march on the field.

In march time ♩ = 120

Daugh - ters and sons of Wil - liams sing, As we march on the field.

5

Cheer till the hills and val - leys ring, There's nev - er a thought to yield.

Cheer till the hills and val - leys ring, There's nev - er a thought to yield.

9

We'll back the team thro' ev - 'ry game, With them in ev - 'ry play.

We'll back the team thro' ev - 'ry game, With them in ev - 'ry play.

13

Fling out the pur-ple hail, \_\_\_\_\_ for once a-gain comes Wil- liam's day. Yard by yard we'll

18

fight our way, Thro' Am- herst's line, Ev - 'ry one in ev - 'ry play,

23

striv - ing all the time. Cheer on cheer will rend the air, All be- hind our

friends, For we'll fight for dear old Wil- liams And we'll win and win a - gain.

The musical score is for page 28 and is written in G major (one sharp). It consists of a vocal melody and a piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment is on two staves (treble and bass clefs) grouped by a brace. The music is in 4/4 time. The vocal line has lyrics: "friends, For we'll fight for dear old Wil- liams And we'll win and win a - gain." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand. The piece ends with a double bar line.

# The Purple Team

WORDS AND MUSIC BY CLARENCE F. BROWN, CLASS OF 1909

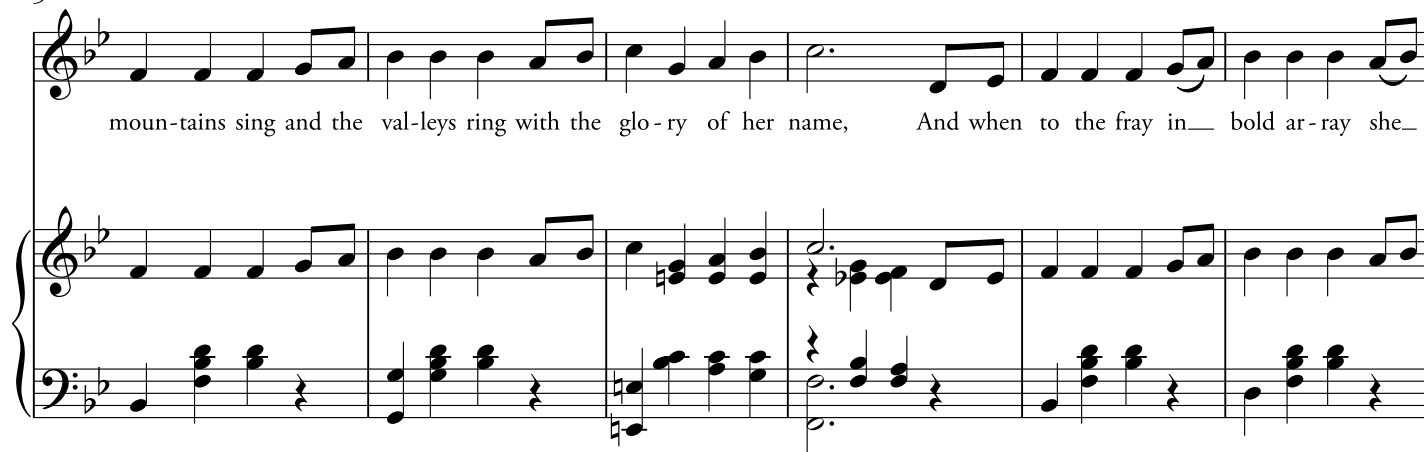
March time ♩ = 120



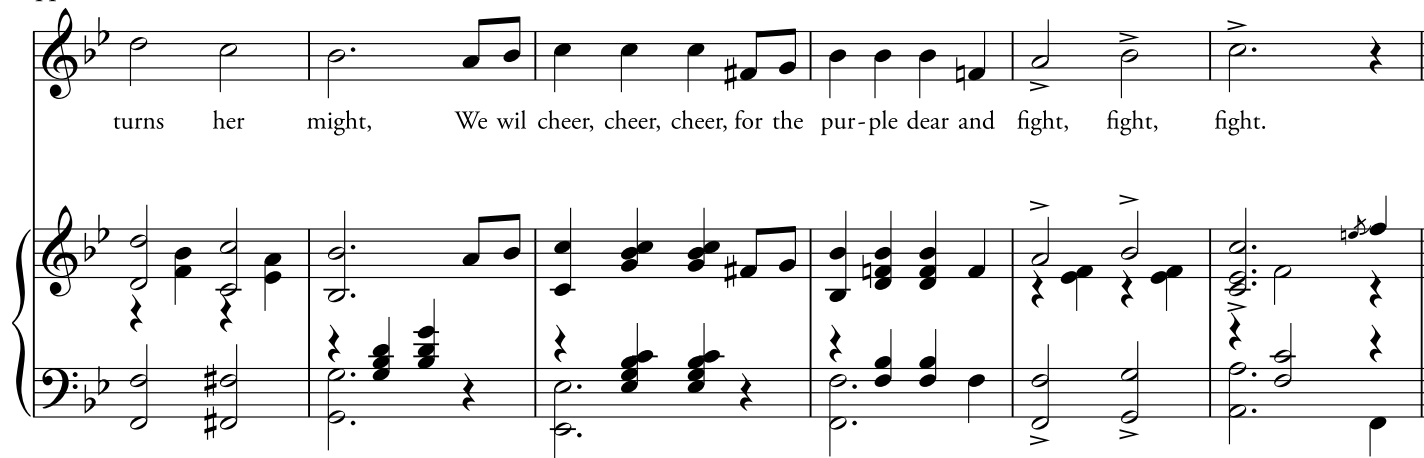
March time ♩ = 120



5



11



17

Cheer for the pur-ple team as we march a - long. Cheer for the pur-ple team with

23

voi - ces strong, Cheer for the vic - to - ry in pur-ple and gold a - gleam, We will

29

ne-ver give in, we will fight 'till we win, all hail! The pur - ple team.\_\_\_\_\_

# The Royal Purple

WORDS BY F. W. MEMMOTT, CLASS OF 1895 AND F. D. GOODWIN, CLASS OF 1895  
MUSIC BY B. T. BARTLETT, CLASS OF 1895

Tempo di marcia ♩ = 120

Piano

The piano introduction is in 4/4 time, marked 'Tempo di marcia' with a tempo of 120 beats per minute. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It begins with a series of chords: two whole notes (F major and C major), followed by a series of eighth notes (F, C, F, C, F, C, F, C). The bass staff begins with a series of eighth notes (F, C, F, C, F, C, F, C) and then continues with a series of eighth notes (F, C, F, C, F, C, F, C).

7

*p*

1. If you ask us why our mo-ther Took the pur - ple for her  
2. They may drive us back by in - ches, We\_\_ strive to get the  
3. They may lead us ev - 'ry in - ning, We\_\_ keep them hard at  
4. While in life's stern game we're stri - ving, Our\_\_ pluck can ne - ver

The first system of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal melody begins with a rest for 7 measures, followed by a series of eighth notes (F, C, F, C, F, C, F, C). The piano accompaniment consists of a series of chords: two whole notes (F major and C major), followed by a series of eighth notes (F, C, F, C, F, C, F, C).

12

choice. And why\_ each loyal\_\_ bro - ther At its beau - ty should re - joice;\_\_ 'Tis be - cause this co - lor  
ball; We hold our\_ own\_ by\_ clinch - es, Their gains are al - ways small. Their\_ rush - es may be  
work; And with lit - tle chance of\_ win - ning, We\_ not a mo - ment shirk. They\_ may be bat - ting  
fail; That firm - ness\_ still\_\_ sur - vi - ving, We're ne - ver known to quail. Then we show a spi - rit

The second system of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal melody begins with a rest for 12 measures, followed by a series of eighth notes (F, C, F, C, F, C, F, C). The piano accompaniment consists of a series of chords: two whole notes (F major and C major), followed by a series of eighth notes (F, C, F, C, F, C, F, C).

choos-ing, Wise mo- narchs wear\_ with pride, And when our\_ boys\_ seem lo - sing The\_\_\_  
 cle - ver, Their in - ter - fer - ence fine; There comes their last\_\_\_ en - dea - vor, We're\_\_\_  
 strong - ly, Their field - ing\_ may\_ be\_ great; You rea - son\_ mat - ters\_ wrong - ly, The\_\_\_  
 roy - al, As in\_\_\_ the\_ ninth our\_ nine, There's still\_ a\_ "Stone\_ Wall" loy - al, When we're\_\_\_

Pur - ple turns the tide. Some vaunt the crim-son, some the blue, And some their hon - est green; We're\_\_\_  
 on our five-yard line. ninth will make all straight. on our five-yard line.



29

to the re-gal co - lor true, Of Berk-shire's peer-less Queen. — Tho' ri - vals fain- would scorn it, And

35

min-gle it with white, — It's our grand old roy - al pur - ple, And we tri-umph in its might.

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Williams