

Stand, Columbia!

For SATB Chorus and Piano

Gilbert Oakley Ward, Class of 1902

Music by Franz Joseph Haydn

Maestoso

Piano

The piano introduction consists of two staves in a grand staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music is marked with a forte (*f*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass accompaniment.

5 *mf*

Moth - er, stay'd on rock e - ter - nal, Crown'd and set up - on a height,
 Might - y pa - triots, war - riors, sa - ges, Thou hast borne, a shin - ing band;
 Hon - or, love, and ven - er - a - tion, Crown for - ev - er - more thy brow!

5 *mf*

Moth - er, stay'd on rock e - ter - nal, Crown'd and set up - on a height,
 Might - y pa - triots, war - riors, sa - ges, Thou hast borne, a shin - ing band;
 Hon - or, love, and ven - er - a - tion, Crown for - ev - er - more thy brow!

5 *mf*

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown in a grand staff. The key signature remains three flats and the time signature is common time. The music is marked with a mezzo-forte (*mf*) dynamic. The lyrics are printed below the vocal staves. The piano part continues with chords and moving lines, supporting the vocal melody.

9

Glo - ri - fied by Light su - per - nal In thy ra - diance we see__ light.
 Teach thy sons in fu - ture a - ges Still to love their na - tive__ land.
 Man - y/a grate - ful gen - er - a - tion Hail thee as we hail thee__ now!

Glo - ri - fied by Light su - per - nal In thy ra - diance we see light.
 Teach thy sons in fu - ture a - ges Still to love their na - tive land.
 Man - y/a grate - ful gen - er - a - tion Hail thee as we hail thee now!

9

13

Torch, thy chil - dren's lamps to kin - dle, Bea - con - star to cheer and guide,
 Thron'd up - on__ the hill where he - roes Fought for lib - er - ty and died,
 Till the lord - ly Hud - son sea - ward Cease to roll his heav - ing tide,

cresc.

Torch, thy chil - dren's lamps to kin - dle, Bea - con - star to cheer and guide,
 Thron'd up - on__ the hill where he - roes Fought for lib - er - ty and died,
 Till the lord - ly Hud - son sea - ward Cease to roll his heav - ing tide,

cresc.

13

cresc.

17 *ff*

Stand, Co-lum - bia! Al - ma Ma - ter! Through the ___ storms ___ of ___ Time a - bide!

ff

Stand, Co-lum - bia! Al - ma Ma - ter! Through the storms of ___ Time a - bide!

ff

8 Stand, Co-lum - bia! Al - ma Ma - ter! Through the storms ___ of ___ Time a - bide!

ff

Stand, Co-lum - bia! Al - ma Ma - ter! Through the storms of Time a - bide!

17 *ff*

21

Stand, Co-lum - bia! Al - ma Ma - ter! Through the ___ storms ___ of ___ Time a - bide!

Stand, Co-lum - bia! Al - ma Ma - ter! Through the storms of ___ Time a - bide!

8 Stand, Co-lum - bia! Al - ma Ma - ter! Through the storms ___ of ___ Time a - bide!

Stand, Co-lum - bia! Al - ma Ma - ter! Through the storms of Time a - bide!

21

Columbia Drinking Song

For SATB Chorus Unaccompanied

Original arrangement by
R. H. Bagnell, Class of 1908

Arranged for mixed voices by
Warren H. Brown

Sop/Alto

Tenor/Bass

f

Co - lum - bi-a, Co - lum - bi-a, Here's to thy name, Co -

lum - bi-a, Co - lum - bi-a, Here's to thy fame! Drink, drink,

Drink to thy name, Drink, drink, Drink to thy fame. C-O-L-U-M-B-I-A Co

lum - bia, Dear old Co - lum - bia, Dear old Co - lum - bia! C-O-L-

U-M-B-I-A Co - lum - bia, Dear old Co - lum - bia, Dear old Co - lum - bia!

mp *p* *ppp* *f* *meno mosso* *al niente*

Stand Up and Cheer

For SATB Chorus and Piano

Original arrangement by
E. Breitenfeld, Class of 1909

Arranged for mixed voices
by Warren H. Brown

Soprano

Stand up and cheer, _____ Stand up and

Alto

Stand up and cheer, _____ Stand up and

Tenor

Stand up and cheer, Stand up and cheer, Stand up and

Bass

Stand up and cheer, _____ Stand up and

Piano

5

cheer for old Co - lum - bia, For to -

cheer for old Co - lum - bia, For to -

cheer for old Co - lum - bia, For to -

5

cheer for old Co - lum - bia, For to -

11

day we raise _____ the Blue and White a - bove the rest. _____ Our boys are,

day we raise _____ the Blue and White a - bove the rest. _____ Our boys are,

day we raise _____ the Blue and White a - bove the rest, a-bove the rest. Our boys are,

day we raise _____ the Blue and White a - bove the rest. _____ Our boys are,

11

day we raise _____ the Blue and White a - bove the rest. _____ Our boys are,

17

Our boys are fight - ing, _____ For they are bound to win the

Our boys are fight - ing, _____ For they are bound to win the

Our boys are fight-ing, they are fight-ing, they are bound to win the

Our boys are fight - ing, _____ For they are bound to win the

17

Our boys are fight - ing, _____ For they are bound to win the

23

fray; _____ We've got the team, _____ we've got the steam, _____

fray; _____ We've got the team, We've got the team, _____ we've got the

fray; _____ We've got the team, _____ we've got the

fray; _____ We've got the team, _____ we've got the

23

fray; _____ We've got the team, _____ we've got the

Detailed description: This block contains the musical score for measures 23 through 27. It features four vocal staves and a piano accompaniment. The vocal parts are arranged in a four-part setting. The lyrics are: "fray; _____ We've got the team, _____ we've got the steam, _____". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

28

_____ For this is old Co - lum - bia's day. _____

steam, For this is old Co - lum - bia's day. _____

steam, For this is old Co - lum - bia's day. _____

steam, For this is old Co - lum - bia's day. _____

28

steam, For this is old Co - lum - bia's day. _____

Detailed description: This block contains the musical score for measures 28 through 32. It features four vocal staves and a piano accompaniment. The lyrics are: "_____ For this is old Co - lum - bia's day. _____". The piano accompaniment continues with harmonic support for the vocal lines.

Roar, Lion, Roar

For SATB Chorus and Piano

Words by Corey Ford, Class of 1923

Music by Roy Webb, Class of 1910 and

Morris W. Watkins, Class of 1924

Maestrosissimo

f *allarg.*

Soprano
Roar, you Li - on, Roar!

Alto
Roar, you Li - on, Roar!

Tenor
Roar, you Li - on, Roar!

Bass
Roar, you Li - on, Roar!

Piano
f *allarg.*

Detailed description: This block contains the first section of the musical score, marked 'Maestrosissimo'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are 'Roar, you Li - on, Roar!'. The music is in a key with two flats and a 4/4 time signature. The vocal parts are written in treble clef, and the piano part is in grand staff. Dynamics include *f* (forte) and *allarg.* (ritardando). The piano accompaniment consists of chords and single notes.

With vigor

mf unison

5 When the bold teams of old wore the Blue and White, Deeds of fame

mf

10 made their name, Here at old Co - lum - bia! Now - a - days we can praise

Detailed description: This block contains the second section of the musical score, marked 'With vigor'. It features a unison vocal line and piano accompaniment. The lyrics are 'When the bold teams of old wore the Blue and White, Deeds of fame made their name, Here at old Co - lum - bia! Now - a - days we can praise'. The music is in a key with two flats and a 4/4 time signature. Dynamics include *mf* (mezzo-forte). The piano accompaniment consists of chords and single notes.

This song received the prize awarded by the Alumni Federation of Columbia University for the Football Song-Contest of 1923.

15

fight - ing teams a - gain! Hear the Li - on roar his pride while the men of

15

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a measure rest, followed by the lyrics 'fight - ing teams a - gain! Hear the Li - on roar his pride while the men of'. The bottom staff is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

20

Morn - ing - side fol - low the Blue _____ and White to vic - t'ry.

20

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics 'Morn - ing - side fol - low the Blue _____ and White to vic - t'ry.'. There are accent marks (>) above the notes for 'White' and 'vic - t'ry.'. The piano accompaniment continues with similar rhythmic patterns, including some chords with accents.

25

Roar, Li - on, Roar, _____ And wake the ech - oes of the

25

Detailed description: This system contains the next two staves of music. The vocal line begins with a dynamic marking of *f* (forte) and the lyrics 'Roar, Li - on, Roar, _____ And wake the ech - oes of the'. The piano accompaniment also features a dynamic marking of *f* and provides harmonic support for the vocal line.

25

Roar, Li - on, Roar, _____ And wake the ech - oes of the

25

Detailed description: This system contains the final two staves of music on the page. The vocal line continues with the lyrics 'Roar, Li - on, Roar, _____ And wake the ech - oes of the'. The piano accompaniment concludes the piece with a series of chords and a final cadence.

30

Hud - son Val - ley! Fight on to vic - t'ry ev - er -

Hud - son Val - ley! Fight on to vic - t'ry ev - er -

Hud - son Val - ley! Fight on to vic - t'ry ev - er -

Hud - son Val - ley! Fight on to vic - t'ry ev - er -

36

more, While the sons of Knick - er - bock - er ral - ly 'round Co -

more, While the sons of Knick - er - bock - er ral - ly 'round Co -

more, While the sons of Knick - er - bock - er ral - ly 'round Co -

more, While the sons of Knick - er - bock - er ral - ly 'round Co -

36

41

lum - bi - a! _____ Co - lum - bi - a! _____ Shout -

lum - bi - a! _____ Co - lum - bi - a! _____ Shout -

8 lum - bi - a! _____ Co - lum - bi - a! _____ Shout -

lum - bi - a! _____ Co - lum - bi - a! _____ Shout -

41

46

ing her name for - ev - er! Roar, Li - on, Roar! _____

ing her name for - ev - er! Roar, Li - on, Roar! _____

8 ing her name for - ev - er! Roar, Li - on, Roar! _____

ing her name for - ev - er! Roar, Li - on, Roar! _____

46

52

For Al - ma Ma - ter on the Hud - son Shore!

For Al - ma Ma - ter on the Hud - son Shore!

For Al - ma Ma - ter on the Hud - son Shore!

For Al - ma Ma - ter on the Hud - son Shore!

52

Slow

57

ff Roar, you Li - on, Roar!

57

Marching Song

For SATB Chorus and Piano

*Words by John Erskine, Class of 1900

Music by Chas. H Pattberg

arranged for mixed voices by Warren H. Brown

Unison

Men: When you're marching for Co - lum - bi - a, You'd bet - ter march like men, And
Women: thun - der of the cit - y Sets Co - lum - bia's heart a thrill, Our
All: sit - ting down and dream - ing, Are some folks we need - n't name. Of

Piano

5

ev - 'ry mile you march with her You'll wish were eight or ten. When you're
home is on a bat - tle - field The bat - tle's with us still! We
5 their dead and gone fore - fath - ers, Who gave them all their fame; But we've

9

march - ing for Co - lum - bi - a, Your four years won't be long, And
keep the cit - y's hon - or, We build the cit - y's walls, And
9 more and bet - ter fel - lows Than we've ev - er had be - fore, And we're

13

then you'll wish you were back a - gain, To sing her march - ing song.
when she calls for fight - ing folk, It's Co - lum - bia folk she calls.
13 march - ing toward to - mor - row, That will give us plen - ty more.

*The words were awarded the prize offered by the Columbia Alumni of Illinois for a new marching song. 1910

17

Musical score for three vocal parts and piano accompaniment, measures 17-20. The key signature is B-flat major (two flats). The vocal parts are arranged in three staves. The piano accompaniment is in two staves. The lyrics are: "March - ing for Co - lum - bi - a, A roy - al road we tread, The" (repeated for each part).

Musical score for three vocal parts and piano accompaniment, measures 17-20. The key signature is B-flat major (two flats). The vocal parts are arranged in three staves. The piano accompaniment is in two staves. The lyrics are: "March - ing for Co - lum - bi - a, A roy - al road we tread, we tread, The" (repeated for each part).

21

Musical score for three vocal parts and piano accompaniment, measures 21-24. The key signature is B-flat major (two flats). The vocal parts are arranged in three staves. The piano accompaniment is in two staves. The lyrics are: "heart is beat - ing high, And the blood runs red. We're" (repeated for each part).

Musical score for three vocal parts and piano accompaniment, measures 21-24. The key signature is B-flat major (two flats). The vocal parts are arranged in three staves. The piano accompaniment is in two staves. The lyrics are: "heart is beat - ing high, And the blood runs red. We're" (repeated for each part).

Sans Souci

For SATB Chorus Unaccompanied

Percy Fridenberg 1886

Original arrangement by L.M. Bingham 1900

arranged by Warren H. Brown

edited by Gerald Weale 1957 and Bruce Trinkley 1966

Sop/Alto

Tenor/Bass

6

11

16

1, 2

3

What if to - mor - row bring Sor - row or an - y - thing Oth - er than
 Out on life's storm - y sea All of us soon may be, Far, far a -
 One last toast e'er we part! Writ - ten on ev - 'ry heart This mot - to

joy? What if't be win - try chill, Rain, storm, or sum - mer's thrill, To -
 way. Still hold your glass - es high, Here's to youth while it's nigh! _____
 stay: "Long may Co - lum - bia stand Hon - or'd through - out the land, _____

mor - row's the fu - ture still; This is to - day! To - mor - row's the
 Though we to mor - row die, This is to - day! Though we to
 Our Al - ma Ma - ter grand Now and for aye! Our Al - ma

fu - ture still; This is to - day!
 mor - row die, This is to - day!
 Ma - ter grand, Now and for aye!"

Now and for aye!"