

For He's An Alpha Sig!

ALPHA SIGMA PHI FRATERNITY

Fight, Zip & Go!

SONG  BOOK

Come, Let's Gather!

175TH ANNIVERSARY EDITION



THE HISTORY OF ALPHA SIGMA PHI'S SONG BOOK



Alpha Sigma Phi has always been a singing fraternity. Songs of the class societies of Yale were a point of pride for many Yale groups and Alpha Sigma Phi was no different. Shortly after her founding, the Fraternity set out to show her musical skills around the Yale campus and build an organization that could be passed down from successive sophomore classes and music was to be part of that inheritance. She published a pamphlet of initiation songs in 1846, just a few months after her founding.

As the Fraternity grew beyond Yale College in the 1850s and 1860s, she needed more than just a common name and esoteric ritual to strengthen the bonds of brotherhood and the shared Alpha Sig experience across chapters and miles. Long before even the earliest radios, vinyl records or Thomas Edison's phonograph, Alpha Sigma Phi men were creating, recording and performing songs. Some of the earliest records of the Alpha chapter meetings include literary performances, parodies, plays, poetry recitations and feats of vocal prowess and melodic creativity.

Alpha Sigma Phi's archives contain the definitive collection of Alpha Sigma Phi historic records, artifacts and writings. Perusing that proud collection, one might quickly notice what is believed to be the oldest written record of fraternity songs, a small bound booklet, its cover lost to time, but the Oak Wreath Seal and the title *Initiation Songs 1860-1861* both quite clear. Published by Alpha Chapter just a few years before her suppression and rebirth as Delta Beta Xi, the publication lists many songs with lyrics created by Alpha Sigs with some original and many borrowed melodies which would have been familiar to the Yale men of that era.

One tune stands out from that songbook and period. "Wake Freshmen Wake" was originated in the 1860s and was used during the Delta Beta Xi years (1864-1875) as the brothers processed across the Yale campus inviting new members to join the fraternity and singing the song. "Wake Freshmen Wake" remains in our contemporary songbook, some 160 years after it might have been penned, in some part thanks to the Yale Glee Club which was still singing the song over 100 years after the Fraternity originated it. Many chapters use the song today to welcome new members to membership. The Fraternity's presence on the Yale campus ended in 1875, and with it went the knowledge of many of the oldest tunes and melodies; lost to time. Surviving from those years are collections of songs of Alpha chapter at Yale, Delta Chapter at Marietta, and Delta Beta Xi.

With the Second Founding of the Fraternity in 1907, there was an almost immediate need to sing “songs of loyalty and praise” and again the talents of Alpha Sig men took center stage. In 1909 the Fraternity published her first comprehensive songbook, Fraternity Songs, The Songs of ΑΣΦ at the direction of the third Grand Chapter of Alpha Sigma Phi, meeting in April of that year at Eta Chapter at the University of Illinois. It featured a cardinal red woven cover and bright golden lettering on the outside and spanned nearly forty pages of Alpha Sig songs, all of them from the period prior to the Fraternity’s recent rebirth. Second Founder, Wayne Montgomery Musgrave, Yale 1907, then serving as Grand Junior President, wrote the foreword and took charge of the publication. His foreword notes that only two songs could be attributed to an author and a few songs were just listed with “words and airs” only as “no publisher consulted could furnish the music from which an adaptation could be made.” The improved organization and recordkeeping that came with the newly re-founded national fraternity would help future publications to more complete and better attributed.

The Grand Chapters of 1919, 1921 and 1923 appointed committees of brothers from all over the country to assemble an updated songbook that would feature new songs, not those from the period prior to the Second Founding. There was great difficulty reported in assembling the publication as many of the chapters (all within fifteen years of their founding) had developed songs and passed them down from year to year, but very few had written them down and even fewer had written out the arrangements with lyrics and music. With the delay in producing a songbook the convention delegates themselves used their shared audience to perform, learn and teach fraternity songs at the conventions. Attendees will find today’s Grand Chapter meetings honor that tradition and continue to showcase the learning, teach and performing of Alpha Sigma Phi songs.

The long wait for a second songbook ended in 1925 and the second edition of the Alpha Sigma Phi songbook was offered in The Tomahawk during the late 1920s for seventy-five cents. Revisions and additions to the songbook took place at the order of the Grand Chapters and were published in 1952 and 1961. By 1961 the price had risen to one dollar for a 56-page book of songs.

The early 1950s also saw the beginning of involvement of Lowell F. Riley, Ohio Wesleyan ’32 who had been a new member alongside Executive Secretary Ralph F. Burns, Ohio Wesleyan ’32. Brother Riley arranged and introduced the updated songbook, now titled Let’s Sing; Songs of Alpha Sigma Phi at the 1952 Grand Chapter to much fanfare – even convincing the Lehigh University chapter’s glee club to unveil the arrangements to convention attendees with live performances. Brother Riley would bring Alpha Sigma Phi songs from the page to vinyl during the 1960s.

In June of 1966 Brother Riley and a 20-voice male chorus recorded 28 tracts for an album of Alpha Sigma Phi music. Issued that Fall, Songs of Alpha Sigma Phi affectionately known for its jacket design as the white album, containing 48 minutes of Alpha Sigma Phi music spanning more than 100 years. It was sold from the Fraternity Headquarters for more than thirty years and continues to be the only published recording of Alpha Sigma Phi songs and the vehicle from which many Alpha Sigs became familiar with the Fraternity’s rich musical heritage.

A feature story on the history of each song in the songbook can be [found here](#)



CONTENTS

Brotherhood

4	Within The Mystic Circle
6	Evening Shadows
7	Our Brotherhood
9	For He's An Alpha Sig
11	Cardinal and Gray
12	Loyalty Song
14	Praise To Thee
16	The Tie
17	Come, Let's Gather
18	Praise Alpha Sigma Phi
20	Du-Da
22	Hurrah!

Toasts

24	A Toast
25	Fond Recollections
26	To The Glory of Alpha Sigma Phi
28	The Table's Set
32	Here's Health to Alpha Sigma Phi
34	Sons of Alpha Sigma Phi
36	A Toast to Alpha Sigma Phi
38	All Hail, Sigma Phi

Sweetheart

40	Sweetheart Song
43	Alpha Sig Sweetheart
45	The Sweetest Girl

Chapter & Class

47	In Sigdom's Name
50	Hail Sigma Phi
52	Delta Chapter Song
54	Freshman Song
56	Wake, Freshman, Wake
57	Sophomore Song



WITHIN THE MYSTIC CIRCLE

WORDS BY MUSIC BY

C.B. Ketcham, Ohio Wesleyan 1913

L.M. Morrison, Ohio Wesleyan 1913

Moderato

Tenor I
 Joy - ous-ly to thee we raise, Al - pha Sig - ma Phi,
 Man - y are the friend - ships dear, Made with-in thy halls,

Tenor II
 Joy - ous-ly to thee we raise, Al - pha Sig - ma Phi,
 Man - y are the friend - ships dear, Made with-in thy halls,

Bass I
 Joy - ous-ly to thee we raise, Al - pha Sig - ma Phi,
 Man - y are the friend - ships dear, Made with-in thy halls,

Bass II
 Joy - ous-ly to thee we raise, Al - pha Sig - ma Phi,
 Man - y are the friend - ships dear, Made with-in thy halls,

Piano

Songs of loy - al - ty and praise Which shall nev - er die.
 Man - y mem - 'ries we re - vere Clust - 'ring round thy walls.

Songs of loy - al - ty and praise Which shall nev - er dies.
 Man - y mem - 'ries we re - vere Clust - 'ring round thy walls.

Songs of loy - al - ty and praise Which shall nev - er die.
 Man - y mem - 'ries we re - vere Clust - 'ring round thy walls.

Songs of loy - al - ty and praise Which shall nev - er die.
 Man - y mem - 'ries we re - vere Clust - 'ring round thy walls.

Piano



Thou our in - spir - a - tion art; Ne'er shall an - y heart
 Which, tho' far from thee we be, Shall in loy - al - ty

Thou our in - spir - a - tion art; Ne'er shall an - y heart
 Which, tho' far from thee we be, Shall in loy - al - ty

Thou our in - spir - a - tion art; Ne'er shall an - y heart
 Which, tho' far from thee we be, Shall in loy - al - ty

Thou our in - spir - a - tion art; Ne'er shall an - y heart
 Which, tho' far from thee we be, Shall in loy - al - ty

accel. From thy Mys - tic Cir - cle part, Al - pha Sig - ma Phi.
 Clos - er bind our hearts to thee, Al - pha Sig - ma Phi.

a tempo

From thy Mys - tic Cir - cle part, Al - pha Sig - ma Phi.
 Clos - er bind our hearts to thee, Al - pha Sig - ma Phi.

From thy Mys - tic Cir - cle part, Al - pha Sig - ma Phi.
 Clos - er bind our hearts to thee, Al - pha Sig - ma Phi.

From thy Mys - tic Cir - cle part, Al - pha Sig - ma Phi.
 Clos - er bind our hearts to thee, Al - pha Sig - ma Phi.

cresc. *dim.*



EVENING SHADOWS

WORDS & MUSIC BY

William Eben Schultz, Yale 1915

Moderato

Tenor I
 Joy - ous-ly to thee we raise, Al - pha Sig - ma Phi,
 Man - y are the friend - ships dear, Made with-in thy halls,

Melody
 Tenor II
 Joy - ous-ly to thee we raise, Al - pha Sig - ma Phi,
 Man - y are the friend - ships dear, Made with-in thy halls,

Bass I
 Joy - ous-ly to thee we raise, Al - pha Sig - ma Phi,
 Man - y are the friend - ships dear, Made with-in thy halls,

Bass II
 Joy - ous-ly to thee we raise, Al - pha Sig - ma Phi,
 Man - y are the friend - ships dear, Made with-in thy halls,

Piano

Songs of loy - al - ty and praise Which shall nev - er die.
 Man - y mem - 'ries we re - vere Clust - 'ring round thy walls.

Songs of loy - al - ty and praise Which shall nev - er dies.
 Man - y mem - 'ries we re - vere Clust - 'ring round thy walls.

Songs of loy - al - ty and praise Which shall nev - er die.
 Man - y mem - 'ries we re - vere Clust - 'ring round thy walls.

Songs of loy - al - ty and praise Which shall nev - er die.
 Man - y mem - 'ries we re - vere Clust - 'ring round thy walls.

Piano



OUR BROTHERHOOD

WORDS & MUSIC BY
George .R. Cowgill, Yale 1919

With Spirit

O broth-ers while to - geth-er let's sing of brother-hood; It ev - er shall

stand for all that's glo-rious! O broth-ers while to - geth-er let's sing of our

broth-er-hood; It ev - er shall stand for Al - pha Sig-ma Phil. So a



rol - lick - ing song for Al - pha Sig - ma Phi, Our hearts with

joy she ev - er shall sup - ply. We're broth - ers un - der the

rit.
mys - tic sign, Of Al - pha Sig - ma Phi; Yeal of

1. Al - pha Sig - ma Phi. So a Phi.
2.



FOR HE'S AN ALPHA SIG

Martial

f For he's an Al-pha Sig, He's a man you ought to know. For he's an Al-pha

Sig He's not too fast and not too slow, He's a gentleman and a scholar with a

heart beneath his vest; He looks like all the others, but he's better than the rest. For he's an Al-pha

Sig He's a man you ought to, a man you want to, a man you're sure to know!



CARDINAL AND GRAY

Freely
Melody in Second Tenor

Oh, the Car-dnal and the Gray, For - ev - er and for aye, Will

pledge a - gain, while life re - mains, Dear Al - pha Sig - ma Phi.



LOYALTY SONG

WORDS BY

Ralph Wienke, Missouri Valley 1950

TUNE BY

Washington and Lee Swing

Fast

Now ev - 'ry - one knows Al - pha Sig - ma Phi,

The first system of musical notation for the song. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Fast'. The lyrics are: 'Now ev - 'ry - one knows Al - pha Sig - ma Phi,'

— That they are best just can - not be de - nied,

The second system of musical notation. The lyrics are: '— That they are best just can - not be de - nied,'

— They have that style, that smile, that friend - ly way,

The third system of musical notation. The lyrics are: '— They have that style, that smile, that friend - ly way,'

— No mat - ter where you'll go, you'll re - cog - nize them

The fourth system of musical notation. The lyrics are: '— No mat - ter where you'll go, you'll re - cog - nize them'

and you'll say Now they're the Greeks I'd like to know, _____

— They've got that Al - pha Sig "fight" "zip" and "go"; _____

— And just to see them smile is quite a treat, can't be beat,

Al - pha Sig - ma Phi!



PRAISE TO THEE

Moderato

f Praise to thee we'll sing for - ev - er *ff* Hail to

Al - pha Sig - ma Phi! Hail to Al - pha Sig - ma Phi! There's no trou - ble that can

sev - er our true friend - ship's last - ing - tie. *f* We will

cher - ish loy - al - ly When in to the world we go Our be -



lov'd fra - ter - ni - ty Whom we love and hon - or so, And of

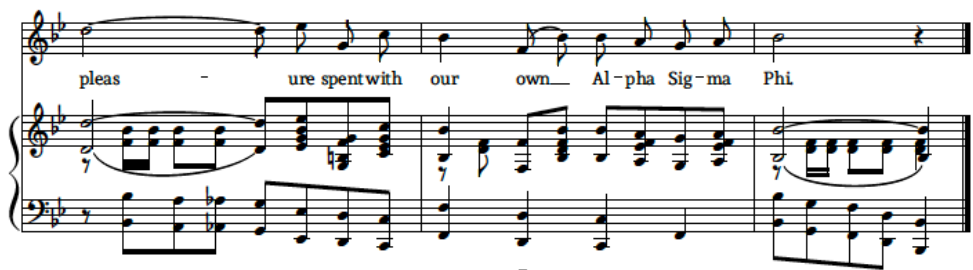


thee we'll ev - er think And for thee we'll ev - er sigh, And re - call the days of

cresc.



pleas - ure spent with our own - Alpha Sig - ma Phi



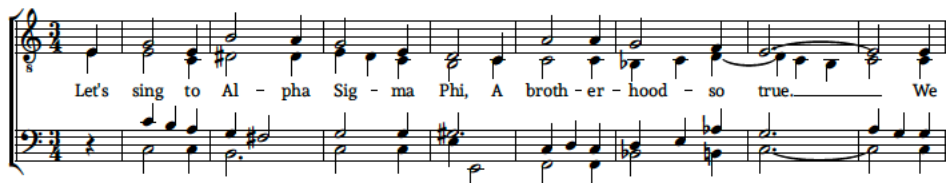
THE TIE

WORDS BY

Wesley H. Hine, Stanford 1921

MUSIC BY

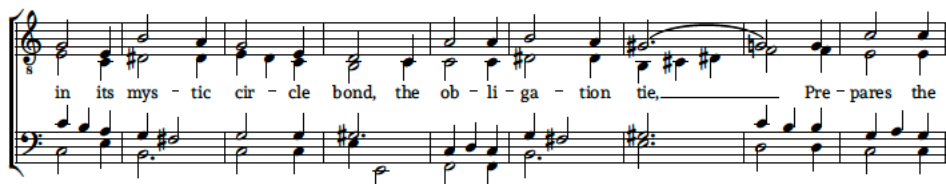
Myron C. Higby, Stanford 1913



Let's sing to Al - pha Sig - ma Phi, A broth - er - hood - so true. We



learned the way to light our day, with truth and wisdom too. With



in its mys - tic cir - cle bond, the ob - li - ga - tion tie, Pre - pares the



heart to nev - er part, from Al - pha Sig - ma Phi!



COME, LET'S GATHER

WORDS BY
C.B. Ketcham, Ohio Wesleyan 1913

MUSIC BY
L.M. Morrison, Ohio Wesleyan 1913

f **With Spirit**
pp

Come, let's gath - er once a - gain and sing a song with spit - its bold and high;

5 From our lips the paris - es proud - ly ring of dear old Al - pha Sig - ma Phi. We'll

9 pledge our hearts, our lives, our love as in the hap - py days gone by;

13 Let the words that ev - er lin - ger near, be the name of dear old Al - pha Sig - ma Phi!



PRAISE ALPHA SIGMA PHI

WORDS BY MUSIC BY

C.E. Perry, Penn 1921

E.R. Tourison, Jr., Penn 1919

f *Moderato*

Thru all our days— well sing the praise— of Of all old Sig

men, ——— Well loud - ly shout her vir - tues out ——— And her grand name de -

fend. ——— The friend - ships form'd with - in her walls. The test of time de -

cresc e rit.

fy: ——— Well proud - ly bear the em - blem fair Of Al - pha Sig - ma Phi.

cresc. e rit.



f *Tempo di Marcia*

This song we raise in joy - ous praise. Of all that she has

done. The friend - ly aid, the men she's made And

mf

bat - tles she has won. We'll ne'er for - get the men we've met

cresc. Un - til the day we die, *cresc.* We'll proud - ly bear the

(cresc.) ff

em - blem fair. Of Al - pha Sig - ma Phi.



DU-DA

Moderato quasi andantino

Come join ye sons of Sig - ma Phi, Du - da,
ev' - ry voice now swell the song, Du - da,

The first system of musical notation for 'DU-DA'. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The tempo is marked 'Moderato quasi andantino'. The lyrics are: 'Come join ye sons of Sig - ma Phi, Du - da, ev' - ry voice now swell the song, Du - da,'.

du - da, And sing her prais - es loud and high,
du - da, And speed the fly - ing notes a - long,

The second system of musical notation. The vocal line continues with the lyrics: 'du - da, And sing her prais - es loud and high, du - da, And speed the fly - ing notes a - long,'. The piano accompaniment continues with chords and moving lines.

O de du - da day. Let
O de du - da day. We're

The third system of musical notation, featuring a first and second ending. The vocal line has two endings: '1. O de du - da day. Let' and '2. O de du - da day. We're'. The piano accompaniment includes repeat signs and first/second ending markings.

Bound to sing all night, We're bound to sing all day, We'll sing of Al-pha

Sig - ma Phi For - ev - er and for aye. We're aye.

1. 2. D.C.

2.	3.
Where has the earth a spot so free	and when the girls on Chapel Street
Du-da, du-da	Du-da, du-da
As here in Sigma Phi we see	A-- Sigma Phi man chance to meet
O de du-da day	O de du-da day
Where has dull care so little power	with upturned lip and downcast eye
Du-da, du-da	Du-da, du-da
And flies so fast the passing hour	On him they smile, for him they sigh
O de du-da day	O de du-da day



HURRAH!

WORDS & MUSIC BY

Kenneth W. Anderson, Middlebury 1925

marcato

f

The first system of music is a piano introduction in 3/4 time. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of a steady eighth-note accompaniment.

In marching rhythm

Hur - rah, Hur - rah, a hap - py bunch are we,

The second system includes the vocal line and piano accompaniment. The vocal line is in 3/4 time and features a marching rhythm. The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

Faith - ful with sin - cer - i - ty to our be-lov'd fra - ter - ni - ty, Hur -

The third system continues the vocal line and piano accompaniment. The vocal line is in 3/4 time and features a marching rhythm. The piano accompaniment consists of a steady eighth-note accompaniment in the left hand and chords in the right hand.

rah, Hur - rah, let's sing as we march a - long, Ex -

The first system of music features a vocal line with lyrics and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

per - ience proves you can't go wrong if you join our hap - py throng. Heave your

The second system continues the vocal line and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

sighs up to the skies. You'll be a big - ger and

The third system continues the vocal line and piano accompaniment. The piano part features some chordal textures in the right hand.

bet - ter man in Al - pha Sig - ma Phi. Heave your Phi.

The fourth system concludes the piece with two endings. The first ending leads back to the beginning of the phrase, and the second ending provides a final resolution. The piano accompaniment includes some sustained chords.



A TOAST

WORDS & MUSIC BY
R. van der Bie, Wisconsin 1916

K. van der Bie, Kappa 1910

Martial

Al - pha Sig - ma Phi to thee we sing, Our songs of love and loy - al praise, A

true fra - ter - ni - ty whose home, we shared in gold - en col - lege days.

Slower *cresc.* May our great - ness ev - er grow, and as the years roll by, Well

drink to her health and wish her well, Dear_ old Al - pha Sig - ma Phi!



FOND RECOLLECTIONS

Slowly
Melody in Second Tenor

Here's to dear old Sig - ma Phi, The mys - tic cir - cle's

bind - ing tie, We lift our glass - es high to you, In the spir - it of

broth - erhood true. Here's to our old Gal, so dear, For her

Slower
we will al - ways cheer, So let us work and boost for Pi of
(let us sing 'til morn - ing's night)

Al - pha Sig - ma Phi. Phi.



TO THE GLORY OF ALPHA SIGMA PHI

WORDS BY

Larry Taylor, Stanford 1944 & Norm Hamilton, Stanford 1950

With Spirit

From the for - ty sev - en states that make the Un - ion, And from

Tex - as and oth - er count - ries too; All the best come here to band to -

geth - er, All the rest look on to see what's new! All the best come

here to band to - geth - er, All the rest look on to see what's new.



— So we Sigs will drink a-gain to - geth - er, As we fill our

steins and raise them high, To the glo ry of the fight - ing Al - pha Sig

men. March - ing for - ward with Al - pha Sig - ma Phi To the glo - ry of the

fight - ing Al - pha Sig men, March - ing for - ward with Al - pha Sig - ma Phi

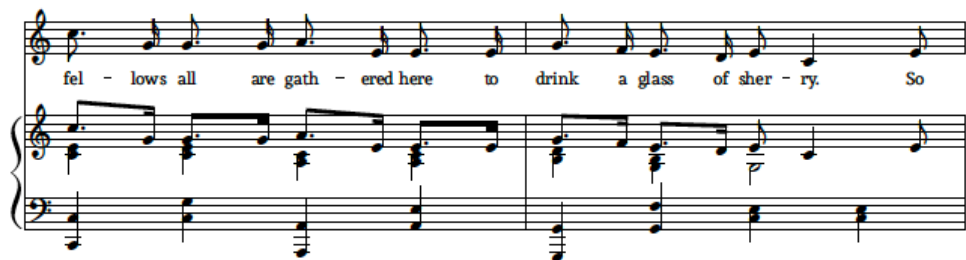
THE TABLE'S SET

Bright

The ta - ble's set, the feast is met, the hall is gay and mer - ry. Good


 The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The melody is bright and rhythmic.

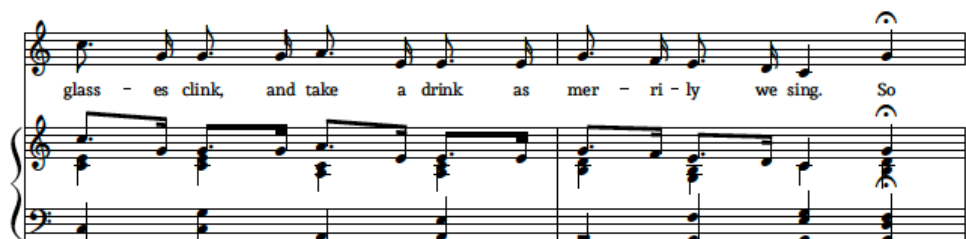
fel - lows all are gath - ered here to drink a glass of sher - ry. So


 The second system continues the melody and accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

grab a stein of beer or wine and join right in the swing; Let


 The third system continues the melody and accompaniment. The piano part maintains the same rhythmic pattern.

glass - es clink, and take a drink as mer - ri - ly we sing. So


 The fourth system concludes the piece. The vocal line ends with a fermata over the final note, and the piano accompaniment also concludes with a fermata.



Chorus

drink, drink, drink to our fra-ter - ni-ty. Drink, drink, drink, for she

The first system of the chorus features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has lyrics: "drink, drink, drink to our fra-ter - ni-ty. Drink, drink, drink, for she". The piano accompaniment consists of chords and moving lines in both hands.

means so much to me. Good fel - lowship is form - ing there, Oh may it nev - er die; So

The second system continues the chorus with lyrics: "means so much to me. Good fel - lowship is form - ing there, Oh may it nev - er die; So". The musical notation follows the same format as the first system.

drink, drink, drink to Al - pha Sig - ma Phi!

The third system concludes the chorus with lyrics: "drink, drink, drink to Al - pha Sig - ma Phi!". The musical notation follows the same format as the previous systems.



HERE'S HEALTH TO ALPHA SIGMA PHI

From the Yale Collection

Moderato

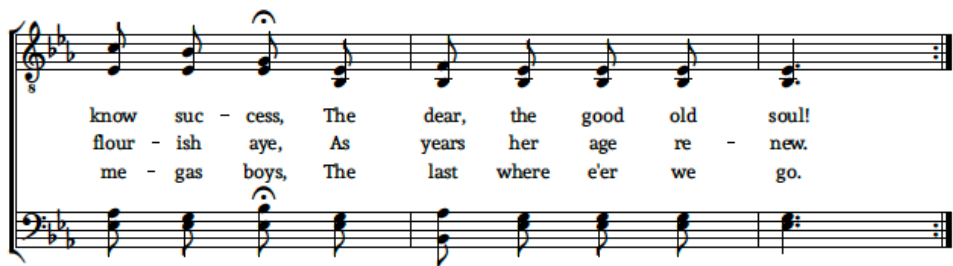
1. Here's health to Al - pha Sig - ma, God bless the dear old
 2. She's as hale and fresh as ev - er, For sor - rows hers are
 3. Now "Al - pha and O - me - ga" are The first and last we

soul, Full bump - ers may she ev - er drink of
 few, And smooth's the brow and green's the strength When
 know, But Sig - ma Phi is Al - pha, boys, The

for - tune from life's bowl, Of for - tune from life's bowl, Of
 hearts are brave and true, When hearts are brave and true, The
 first with friend and foe, The first with friend and foe, The


 The first system of musical notation, featuring a treble and bass clef with a key signature of two flats. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are:

for - tune from life's bowl, And may she al - ways
 hearts are brave and true, And Sig - ma Phi shall
 first with friend and foe, Her ri - vals are O -


 The second system of musical notation, continuing the melody and bass line from the first system. The lyrics are:

know suc - cess, The dear, the good old soul!
 flour - ish aye, As years her age re - new.
 me - gas boys, The last where e'er we go.

4.

Long live our Alma Mater, may
 Her elms wave long and hale!
 God bless the pretty girls that sigh
 For Alpha's sons of Yale!
 We'll cherish e'er the frail,
 The proud coquette assail!
 The fair and good we'll take to wife
 And furnish boys for Yale.

5.

United then a glorious band.
 We stand in Sigma Phi;
 A mystic bond our hearts entwine
 In adamantine tie
 In adamantine tie
 In adamantine tie
 We'll never cease to love and bless
 Our Alpha Sigma Phi.



SONS OF ALPHA SIGMA PHI

Allegro

1. We're a jol - ly bunch of Al - pha Sigs And none of us gives a darn, — We
 2. O a Sig he died and went to heav'n and climb'd the gold - en stair, — And
 3. O a Sig he died and went be - low and climb'd the the fi - 'ry hill, — He

eat and sleep and work and play And fuss when'er we can. — You'll
 all his friends and broth - er Sigs were wait - ing for him there. — But
 perch'd him - self on a red - hot coal and smok'd a lous - y pill. — The

find us on the di - a mond You'll find us on the track, And we
 when he reach'd the pearl - y gates He found he'd lost his cue, "You may
 eyes of sa - tan fill'd with glee "We're glad to see you here, So come

bust right in - to ev - 'ry - thing And at stud - ies take a crack.
 come right in," St. Pet - er said, "We're all good Sigs here too."
 down, you son of a broth - er Sig, And well op - en a keg of beer."



Chorus

1. Oh, A stands for Al - pha, the rest for Sig - ma Phi!
 2 & 3. O, we're sons, we're sons, we're sons, we're sons of Al - pha Sig - ma Phi O, we're

Good old Al - pha Sig boys Of Al - pha Sig - ma Phi When -
 sons, we're sons, we're sons, we're sons of Al - pha Sig - ma Phi. And

e'er you see two jol - ly boys True un - til they die, That's the
 when our col - lege days are o'er, And in the world we hie, O we'll

fund - a - men - tal princ - i - ple of Al - pha Sig - ma Phi.
 still be sons of sons of sons of Al - pha Sig - ma Phi.



A TOAST TO ALPHA SIGMA PHI

WORDS BY

Elwood N. Hart, Ohio State 1914

MUSIC BY

Ralph D. Roehm, Ohio State 1917

f With Spirit

1. Well, here's to dear old Sig - ma Phi, Fond - est
coast to coast our hearts are bound Link'd with

mem - 'ries you re - call. For you we'll fight, we'll
ties which nev - er break. A "Sig" 's a "Sig" where -

live or die. We're for you the first of all. We're
ev - er found. A brothers part he'll al - ways take. We



with you ev - er right or wrong, We're as true as sky - blue
sing of col - lege life and pals, May those friend - ships nev - er

sky. Blood grows warm and hearts beat strong When it's
die; But, boys a toast to our "Old Gal," For we

"Here's to Al - pha Sig - ma Phi." 2. From
love you Al - pha Sig - ma Phi.



ALL HAIL, SIGMA PHI

WORDS & MUSIC BY
George .R. Cowgill, Yale 1919

mf Moderato

Here's to Al - pha Sig - ma Phi, Sig - ma Phi.

This our toast shall be "All hail, Sig - ma Phi" For thy dear

name we raise our voi - ces on high, Prais - ing thy

glor - ies which shall nev - er die. Lift - ing our

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

glass - es thus for aye, Bless'd be our

ff Slow

The second system continues the vocal line with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The piano accompaniment includes a *ff Slow* marking. The key signature changes to two sharps (D major) for the final two measures.

broth - er-hood in Al - pha Sig - ma Phi.

very slow

The third system concludes the vocal line with a half note A4, a quarter note B4, a quarter note C5, and a half note D5. The piano accompaniment features a *very slow* marking and ends with a fermata over the final chord.



SWEETHEART SONG

Moderato

Harmony

p Who says sweet-heart to you, Who calls you all his

Melody

p Who says sweet-heart to you, Who calls you all his

own? Who stands lone - some and blue,

own? Who stands lone - some and blue,

rit. Talk - ing of love to the moon up a - bove? Tell me,

rit. Talk - ing of love to the moon up a - bove? Tell me,

a tempo

whose eyes gaz - ing in yours, Make all your dreams come

a tempo

whose eyes gaz - ing in yours, Make all your dreams come

Slower

true? Who has the right to kiss you good - night? Tell me,

Slower

true? Who has the right to kiss you good - night? Tell me,

Slower

rit.

whose Al - pha Sig Girl are you?

rit.

whose Al - pha Sig Girl are you?

rit.

a tempo

whose eyes gaz - ing in yours, Make all your dreams come

a tempo

whose eyes gaz - ing in yours, Make all your dreams come

Slower

true? Who has the right to kiss you good - night? Tell me,

Slower

true? Who has the right to kiss you good - night? Tell me,

rit.

whose Al - pha Sig Girl are you?

rit.

whose Al - pha Sig Girl are you?



ALPHA SIG SWEETHEART

WORDS & MUSIC BY

David Strckler, Ohio Wesleyan 1930 & George Tod, Ohio Wesleyan 1930

Moderate Waltz

1. The shad - ows of night soft - ly fall, And birds to their
 2. The moon - light is kiss - ing the trees, And soft on the

sleep - y mates call. My thoughts are turn - ing and my heart is
 warm sum - mer breeze. Your voice is sing - ing a mel - o - dy

yearn - ing, For the one who is sweet - est of all
 bring - ing, A vi - sion, a mem - ry of you.



Alpha Sig Sweetheart, p. 2

Chorus

TENORI
Al - pha Sig sweet - heart, so sweet, so di - vine, Al - pha Sig

TENORII *Melody*
Al - pha Sig sweet - heart, so sweet, so di - vine, Al - pha Sig

BARITONE
Al - pha Sig sweet - heart, so sweet, so di - vine, Al - pha Sig

sweet - heart I know that you're mine Al - pha Sig sweet - heart, so

sweet - heart I know that you're mine Al - pha Sig sweet - heart, so

sweet - heart I know that you're mine Al - pha Sig sweet - heart, so

sweet and so dear, Al - pha Sig sweet - heart you'll al - ways be

sweet and so dear, Al - pha Sig sweet - heart you'll al - ways be

sweet and so dear, Al - pha Sig sweet - heart you'll al - ways be



THE SWEETEST GIRL

WORDS BY MUSIC BY

Clinton Brown, Purdue 1940 Robert H. Matthew, Purdue 1947

Slowly

The sweet - est girl of all I know, The girl that I a -

dore, Will al - ways be the one in my heart, The on - ly
I a - dore,

girl for me. She's proud to wear the pin we share, And

though the years pass by, I'll nev - er part, from that
pass by,

dear old sweet - heart, of Al - pha Sig - ma Phi!



IN SIGDOM'S NAME

WORDS BY

MUSIC BY

Wm. F. Connelly, Penn 1915

Ellwod V. Frayne, Penn 1917

Moderato

mf

1. Hark, oh Sig - dom, to our call From the halls of Penn,
 2. When our col - lege days are o'er And life's bat - tle's on,

mf

Fill'd with thoughts of Broth - er-hood For all old Sig-dom's men.
 We'll re - mem - ber friend - ships old Form'd at Om - i - cron.

We all cher - ish shin - ing hopes, Plans of great - er fame,
 Tho' we're in the bus - y world Be - yond each oth - er's ken,

While we strive and strive we must To high up - hold our name.
 We shall all our du - ty do — Rais - ing Sigs for Penn.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment with treble and bass staves. The tempo is marked 'Moderato' and the dynamics include 'mf' (mezzo-forte). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into five systems, each with a vocal line and a piano accompaniment. The lyrics are printed below the vocal line. The piano accompaniment includes chords and melodic lines in both hands.

In Sigdom's Name, p. 2

Refrain

Marcia Melody in Second Tenor

ff Broth - er - hood Im - per - ial, U - nit - ed

all we stand, Bound by man - y mys - tic

links, Through - out this glo - rious land.



Proud we bear our em - blems, Of this might - y tie; And
we'll e'er be loy - al, To Al - pha Sig - ma Phi!
Phil To Al - pha Sig - ma Phil

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score is divided into three systems. The first system contains the first two lines of the lyrics. The second system contains the third and fourth lines. The third system contains the fifth and sixth lines. The piano accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings like 'v' (forte) and 'p' (piano).



HAIL SIGMA PHI

WORDS BY

H.D. Altsius, Yale 1911

MUSIC BY

G.A. Reiman, Yale 1911

Moderato

1. Long live our Sig - ma Phi, in hearts both young and old,
2. Come, drink life's deep - est draughts, with hearts that ne'er will fail,

1. Long live our Sig - ma Phi, in hearts both young and old,
2. Come, drink life's deep - est draughts, with hearts that ne'er will fail,

Long may the mys - tic tie, your broth - ers close en - fold
Come, join in sol - emnoaths, 'neath Sig - ma's se - cret veil.

Long may the mys - tic tie, your broth - ers close en - fold
Come, join in sol - emnoaths, 'neath Sig - ma's se - cret veil.

Life high a might - y cry, ye loy - al Sigs of Yale,
 Come, fire light's gleam - ing, 'mid Al - pha's sac - red walls,

Life high a might - y cry, ye loy - al Sigs of Yale,
 Come, fire light's gleam - ing, 'mid Al - pha's sac - red walls,

Let ech - oes loud re - ply, Hail, Sig - ma Phi!
 Well shoot till rocks shall ring, Hail, Sig - ma Phi!

Let ech - oes loud re - ply, Hail, Sig - ma Phi!
 Well shoot till rocks shall ring, Hail, Sig - ma Phi!



DELTA CHAPTER SONG

TUNE

Wait For The Wagon
R. Bishop Buckley

With good swing

Come all ye sons of
star is ev-er
bound to win the

Del-ta And drown your hearts in song, In strains of joy and gladness Let
shining From it's ex-alt-ed height, 'Fore it the rest are pal-ing Their
bat-tle And keep our stand-ard high, It ne'er shall pale its glor-ies Nor

each the song pro-long; And drown all signs of sor-row And let each heart beat
dull and bor-row'd light; For glor-ious Al-pha's spir-it Has come to us from
in dis-hon-or fly; Then shout we all to-gether For glor-ious Del-ta

free, And on - ly glad notes peal - ing To our fra - ter - nit - ty.
 Yale, Her sons did nev - er falt - er Nor in de - vo - tion fail.
 shout, And cheer - i - ly the chor - us From will - ing hearts ring out.

Shout boys for Del - ta, Shout boys for Del - ta, O shout boys for

Del - ta, Hur - rah, Hurrah, Hur - rah. rah. Our rah.
 We're

1. | 2. D.S. | Fine



FRESHMAN SONG

WORDS & MUSIC BY
G.W. Hartshorn, Penn 1925

Moderato

1. When first we came to town, We just cast oureyes a-round, To—
 2. Oh, Al - pha Sig - ma Phi, Is the Ap - ple of our eyes, It's the
 3. We know that we shall be in this man's fra - ter - ni - ty, 'Til the

see what won - d'rous men and things were nigh; But we
 best fra - ter - ni - ty in all this land. We've
 time when we shall pass out cold and quit. So for

weren't here ver - y long, Be - fore we for Sigs werestrong, And we
 search'd the cam - pus far, And we're glad we'rewhere we are, For we're
 now and ev - er more, We shall nev - er shirk a chore, And we'll

chose and love our Al - pha Sig - ma Phi.
 mem - bers of a strong and loy - al band.
 al - ways try to do a good - ly bit.

Chorus
 And so we'll pledge our health; We'll pledge our wealth; We'll give without a

sigh. Our hearts are true, We Fresh men are with you, In Al - pha Sig - ma Phi.



WAKE, FRESHMAN, WAKE

With Spirit

1. The stars bright - ly glanc - ing, Be - hold us ad - vanc - ing, And
 2. Our an - thems, loudswell - ing, Are truth - ful - ly tell - ing, Our
 3. While some sad - ly pon - der, Still oth - ers will won - der Why

kind - ly smile up - on us from on high; Our sum - mons a - wait - ing, With
 tri - umphs o - ver those who with us vie; Once laid on our al - tar, Your
 we their doors in si - lence dead pass by; But, O for - tu - na - ti! O

hearts loud - ly beat - ing, The Fresh - men trem - bling on their couch - es lie.
 hearts ne'er shall fal - ter, Your watch - word ev - er, Yale and Be - ta Xi
 ter - que be - a - ti! Who hear the mys - tic call of Be - ta Xi

Wake! Wake! Fresh - men, wake! Wake while our song smites the sky, For
 sky, smites the sky, - For -

now, ere we leave you, We heart - i - ly give you, A welcome in - to Del - ta Be - ta Xi.
 (Al - pha Sig - ma Phi.)



SOPHOMORE SONG

WORDS BY

MUSIC BY

Ward N. Madison, Yale 1923

George R. Cowgill, Yale 1919

mf In March Time

Come, Soph - o - mores, to you to-night De - ci - sion grave to
 Now know - ledge is a fear - ful thing, Oh Soph - o - mores, you

make; You must de - cide the ones to slight and the one that you will
 know; Taste not nordrink deep of itspring since you to Yale would

take. Re - mem - ber as you look a - round there's one you'll not pass
 go. Take up the joys out - side of class, to stud - ies say good -

by, It's that ex - alt - ed Brother - hood in Al - pha Sigma Phi.
 bye, For you will nev - er fail to pass in Al - pha Sigma Phi.



