

THE ARROW  
OF PI BETA PHI

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MARCH · 1943

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## Song Supplement

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For several Conventions past, it has been our custom to have the prize songs submitted for the contest of that year published as a song pamphlet for use at Convention. In consequence we have accumulated a number of song plates, for future use in compiling a new song book. War conditions as to printing and publishing, rising costs, and the fact that there are still a number of unsold copies of the old song book at Central Office, have pushed the issuance of an entire new song book into the future with the rest of the fine things we intend to do After Victory. It occurred to us that a supplement made up of these fine songs would be welcomed. We give it to you here, and hope that it will be welcomed wherever Pi Phis love to sing.

ADELE TAYLOR ALFORD

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# What a Fraternity Girl Thinks

(Continued from page 296, March ARROW)

## Wherever You Go

Did you ever wait in a deserted station for a train? Well, I did this last summer. A station is a lively, bustling place when train time draws near, but in between trains it is as lonely a place as one could imagine. I was sitting on an empty bench, waiting for a late train last summer, when a middle aged woman came in and sat down not far from where I was sitting. At first I didn't know if I should speak, but finally, because she looked quite as lonely as I felt, I asked her if she were waiting for the same train as I was. I learned that she was, and with this opening our conversation drifted on to college, studies, and finally to sororities. To our surprise and delight, we found that we were both Pi Phis. At once we were no longer strangers but women with a bond of common ideals and friendships. We discussed fraternity and what it had come to mean to both of us. When we parted later, we had established a lasting friendship and our wait at the station had become the medium.

In these critical times that are deciding the future of our world and our lives, there will be many Pi Phi women waiting in lonely stations. Others will be living far away from home and friends. Wherever we, as Pi Phis, go by train, bus, and car, through unfamiliar towns and cities, we will have the comfort of knowing that there are Pi Phis in every section of our United States who would be only too happy to meet a sorority sister and help her along on her journey.

Doesn't it make a trip far away from home seem less difficult if we keep in mind that wherever we go we are almost certain to find a friend who holds the same ideals and believes in the same traditions as we do? So as you travel in these war times make Pi Phi friends wherever and whenever you go. You will gain much from their friendship and they from yours.

LOUISE EASTMAN, *Maine* A

## Of the Necessity of the Whole

How secure many of us feel in our own snug little college life while the world proceeds to tear itself apart—half of the world trying to tear out the heart of democracy and part of the other half hugging it to its breast. However, it takes more than a "part"

to retain that dearest of possessions—the "whole" is vitally necessary, beginning with the whole of every individual.

Each fraternity girl knows that for her chapter to succeed, the strength of every member is needed. Therefore, every time we disagree with rationing or war time restrictions, part of "our side" is missing. True, these optimists reassure their neighbors that we will win the war eventually. Little do they realize that optimism must be coupled with hard work to fulfill that belief. This doesn't mean that every girl should join a women's armed force or leave school to work in a defense plant; it does mean that she should fulfill her duty as a maturing young woman and should comprehend the gravity of the country's situation.

As Pi Phis, striving for truer womanhood, we can begin to do our part by keeping alert to the country's emergencies, as well as by doing our bit for the Red Cross, the USO, Defense Committees and maintaining our scholastic standing. If we stop to think twice as often as we did a year ago, perhaps it won't take a Nazi bombshell dropped in our own back yard to awaken us to full realization and cooperation.

MARJORIE ABELL, *Vermont* B

## Of Sabotage

Hitler isn't the only one who can wield the nasty weapon of sabotage. An occurrence doesn't have to be plotted by guttural speaking Teutonics across the Atlantic to come under that heading.

When Marge comes stringing in after three blue books and a hectic hockey practice, and you, who are sitting serene and beautiful on the front steps after nothing more exhausting than the afternoon coke, remark, "Sometimes she's the sloppiest thing." That's not only unfair—that's sabotage!

When Cookie, who isn't good looking, but who pulls down a point average that makes yours look as strong as a report of the number of snowstorms in June rates a date with the top man on campus, and you, green-eyed with envy, whisper, "Gad! How did *she* ever do that." That's not only little—that's sabotage!

When you form cliques, work against each other, run out on your share of the dance decorating, or just don't bother to get acquainted with the new transfer, you're indulg-

ing in sabotage—and you know what that can do for chapter morale.

For chapters—like heroes—are made and not born. Destruction from within is always twice as damaging. Remember it's the little things in life that count. Watch what you say and how you say it. Turn your F.B. eye on yourself—and don't be surprised if you find yourself guilty—of sabotage!

BETTY FREEZEL, *Ohio A*

## A Challenge

College life is undergoing a great upheaval. There is a growing restlessness, a spirit of "what's the use" and "why not." It is understandable from the boy's viewpoint, as his plans have been set aside for the duration but it is this crisis that is the true test of the college girl. Will she give way to the changing times with its crumbling ideals or will she hold fast and stand firm to that which she knows is right?

This is where the fraternity girl can make herself felt. She has been chosen by her fraternity, she has taken its sacred and noble vows and has promised to live up to the high ideals of its ritual. In what better way can she show her devotion to her fraternity than by practicing and upholding these ideals? She must keep her values straight in the midst of confusion; she must be true to herself and hold herself high in the midst of cheapness and laxness; she must encourage and embody all that true womanhood stands for. She holds in her grasp all that the boys are fighting for; homes, ideals, and honor.

Out of this chaos, a new world is promised. What calamity, if during the upheaval, woman has lost her high and sacred place in man's esteem. The moral and spiritual standards of a country can never rise higher than its ideal of womanhood, so with this in mind, we must hold ourselves true to our fraternities' teachings, the homes that we represent and to those gallant ones who are risking and giving their lives to defend our way of living.

ELIZABETH ANN PIERCE, *Texas B*

## What Freedom of Education Means

On November 17, 1939, two hundred Czechoslovakian students were massacred in their own college building because they had attended the funeral of a fellow student killed by the Nazis. International Student Day is to be celebrated on November 17 by students all over the world. What shall their thoughts be in that two-minute period of silence?

What are the Czech students thinking while they work for their Nazi masters in the labor camps of Germany?

What are English students thinking—those many over eighteen who are working on farms, in industries, in the army—those few who have so proved their merit that they are allowed to continue study?

What are Chinese students thinking who have walked hundreds of miles to rejoin their universities in the far interior of China, who have so few comforts that they must carry their chairs with them to lectures, to meals, to living quarters?

What are Russian students thinking, whose proven abilities have enabled them to go on studying for the future, making whatever contributions they can?

What are exiled students in America thinking, Polish, German, Austrian, Spanish, Italian, Czech, students who have been forced to leave their homelands, and who have found here a place where freedom of education is a reality?

To all of these education is something worth fighting for, something worth more than physical comfort.

What are their thoughts when they look towards us, the students of America? Perhaps they look towards us with envy of all our opportunities. Perhaps, instead, they have only pity for those of us who fail to realize the meaning of freedom of education. Let us accept the challenge and resolve that we shall never be deserving of pity!

JEAN MACDONALD, *Massachusetts A*

# PI PHI SYMPHONY

WISCONSIN BETA

Words and Music by  
DOROTHY VALE DURAND  
Wisconsin Beta

*Slowly*

The deep, se - cret plac - es of each Pi Phi's heart Are pierced with

*pp*

This system contains the first line of music. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The time signature is 3/4. The key signature has one sharp (F#). The lyrics are: "The deep, se - cret plac - es of each Pi Phi's heart Are pierced with". The piano part begins with a *pp* dynamic marking.

ar - row gleams; . . . . As the years come and go they may

This system contains the second line of music. The vocal line continues with the lyrics: "ar - row gleams; . . . . As the years come and go they may". The piano accompaniment continues with similar harmonic support.

keep us a - part, Yet the chain binds our hopes and our dreams. . . . The

*mf*

This system contains the third line of music. The vocal line continues with the lyrics: "keep us a - part, Yet the chain binds our hopes and our dreams. . . . The". The piano accompaniment includes a *mf* dynamic marking.

tears of a Pi Phi are pearls in the gold; Soft sym - bols of

This system contains the fourth line of music. The vocal line continues with the lyrics: "tears of a Pi Phi are pearls in the gold; Soft sym - bols of". The piano accompaniment concludes the system.

# Pi Phi Symphony

*crescendo, lightly*

love too great to be told; Hope runs as quick and as

*ritardando*

warm as the wine; Faith steals her blue from the heav-ens di-vine;

*a tempo*

Strong, long en-dur-ing, And the blend-ing of souls in-to

*ritard.*

har-mo-ny, Is a Pi Phi Sym-pho-ny.

# PI PHI SYMPHONY

TRIO ARRANGEMENT FOR WOMEN

D. V. D.

D. V. D.

*Tenor*



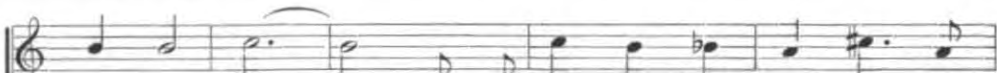
The deep se - cret plac - es of each Pi Phi's heart Are pierced with

*Melody*



The deep se - cret plac - es of each Pi Phi's heart Are pierced with

*Alto*



ar - row gleams; . . As the years come and go they may



ar - row gleams; . . As the years come and go they may



keep us a - part, Yet the chain binds our hopes and our dreams. The



keep us a - part, Yet the chain binds our hopes and our dreams. The



tears of a Pi Phi are pearls in the gold, Soft sym - bols of



tears of a Pi Phi are pearls in the gold, Soft sym - bols of



# Pi Phi Symphony



love too great to be told; Hope runs as quick and as  
love too great to be told; Hope runs as quick and as



warm as the wine; Faith steals her blue from the heav - ens di - vine;  
warm as the wine; Faith steals her blue from the heav - ens di - vine;



Strong, long en - dur - ing, And the blend - ing of  
Strong, long en - dur - ing, And the blend - ing of



souls in - to har - mo - ny, Is a Pi Phi Sym - pho - ny.  
souls in - to har - mo - ny, Is a Pi Phi Sym - pho - ny.



# Pearls of Pi Beta Phi

Words by Alice E. Denio  
Vermont Alpha

Music by Christine Jones  
Vermont Alpha

*Andante*

1. Our own Fra-ter-ni-ty, Pi Be-ta Phi, We love thy  
2. We have a sym-bol of our praise to thee, Dear found-ers

*ritard*

stand-ards high, The Wine, the Blue and the Gold ar-row, too,  
of I C, An hom-age due to thy stand-ards so true,

*ritard*

All point-ing to the sky. Thy bonds of friend-ship and of loy-al-  
To guard thy mem-o-ry. High in the moun-tain of old Ten-nes-

*ritard*

ty see Will keep us true till we die; Stand-ards al-ways fair, Ey-er  
Our col-ors fly bold and free; Thy ac-claim we cry, For thy

*ritard*

shine like jew-els rare, Pearls of Pi Be-ta Phi.  
stand-ards we will try, Pearls of Pi Be-ta Phi.

# PI BETA PHI MEMORIAL HYMN

By  
LOUISE SPALDING MALIN  
Iowa Beta

*Hymnus Largo Andante*

Voice

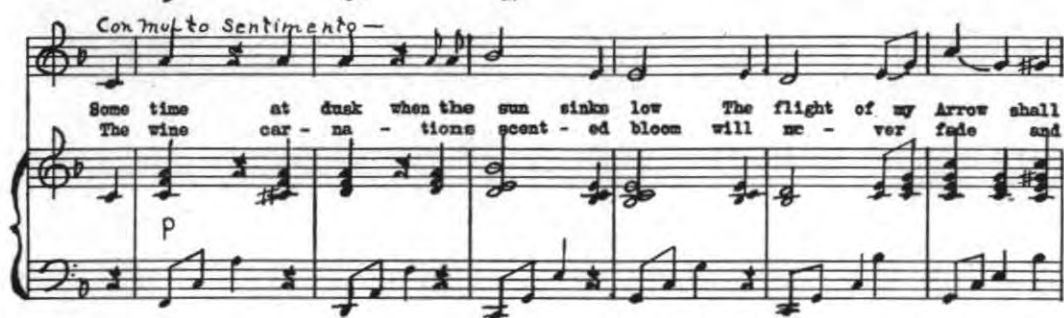
PIANO



*Con molto Sentimento*

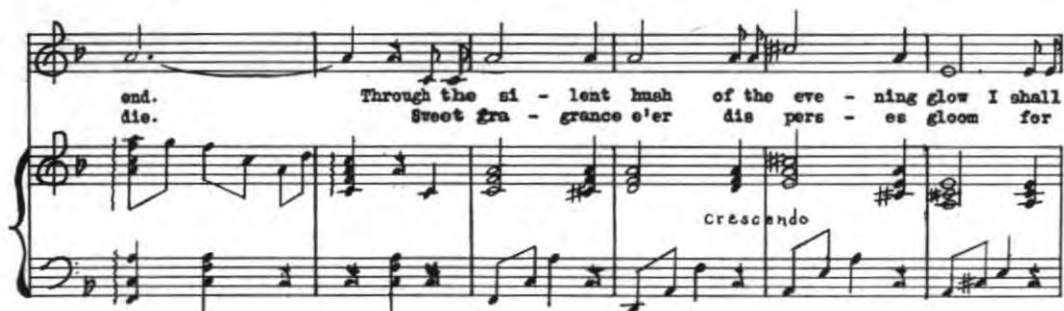
Some time at dusk when the sun sinks low The flight of my Arrow shall  
The wine car - na - tions scent - ed bloom will ne - ver fade and

p



and die. Through the si - lent hush of the eve - ning glow I shall  
Sweet Gra - grance e'er dis pers - es gloom for

*crescendo*



slip a - way my friend. But the silk - en tie of the  
dear Pi Be - ta Phi. Where all is love - ly

*cresc-----dim-----*



Wine and Blue will bind through E - ter - ni - ty.  
 hon - est pure in realms of peace di - vine

-- And friend ship's chain of gold - en hme will  
 When twi - light comes by faith I'll know God

link e - ter - nal - ly.  
 joins your hands with mine.

Rollen - - - - - teh - - - - - do - - - - - Ritard

PP

After Second Verse - Only -

P mp mf Bella f PP PPP

Hymnus largo andante  
 Con molto sentimento



Some time at dusk when the sun sinks low the flight of my  
 The wine car - na - tions scent - ed bloom will nev - er  
 ar row shall end. -- Through the si - lent hush of the  
 fade and die. Sweet fra - grance e'er dis -  
 eve - ning glow I shall slip a - way my friend.  
 pers - es gloom for dear Pi Be - ta Phi.  
 But the silk - en tie of the Wine and Blue will  
 Where all is love - ly hon - est pure in  
 bind thru E - tern - i - ty and friend ship's chain of  
 realms of peace di - vine. When twi - light comes by  
 gold - en hue will link e - tern - al - ly.  
 faith I'll know God joins your hands with mine.

## SWEETHEART OF THE WINE AND BLUE



Sweet - heart of the Wine and Blue I know you'll be  
 al - ways true. True to your I - deals of

SWEETHEART OF THE WINE AND BLUE

all that's fine and true, Sweet-heart of the Wine and Blue.

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "all that's fine and true, Sweet-heart of the Wine and Blue."

And what ev-er you may do

The second system continues the vocal line and piano accompaniment. The lyrics are: "And what ev-er you may do".

This is my one prayer for you:- That you will live and die A

The third system continues the vocal line and piano accompaniment. The lyrics are: "This is my one prayer for you:- That you will live and die A".

true Pi Be- ta Phi, Sweet heart of the Wine- and Blue.

The fourth system concludes the piece with the final vocal line and piano accompaniment. The lyrics are: "true Pi Be- ta Phi, Sweet heart of the Wine- and Blue."

# ARROW OF LOVE

*Idaho Alpha*

A gold Kap-pa key could-n't un-lock my heart, The-ta's kite sailed un-no-ticed by me,

An Al-pha Chi lyre could-n't lure me a-way, Nor the smile of a sweet Al-pha Phi;

I did-n't hitch to a Tri-Del-ta star, Kept my head 'neath the Gam-ma Phi moon, But an

ar-row of love Came to me from a-bove, Now an old Pi Phi love song I'll croon.

## CHORUS

Pi Be-ta Phi, my fra-ter-ni-ty, Pi Be-ta Phi,

## ARROW OF LOVE

you're the one for me; Pi Be-ta Phi, to you I'll be true, .. For an

ar-row of love Came to me from a-bove, Now I pledge love and hon-or to you.

## PI BETA PHI GRACE

By HAROLD JOSEF BACHMANN  
Written for Adèle Taylor Alford, D.C. Alpha

For health, for food, For friend-ships tried and true, We thank Thee, Lord; May

we, through bonds of wine and blue, Spread Thy great love a-broad. A - MEN!

*Optional*

# Follow the Arrow

VERMONT ALPHA  
Middlebury, Vt.

Music by  
MABIE STOCKMAYER  
Vermont Alpha

Fol - low, fol - low the ar - row: Pi Phis, take it to guide you;

The first system of music features a vocal line and a piano accompaniment. The vocal line is in 4/4 time with a key signature of two sharps (D major). It contains the lyrics "Fol - low, fol - low the ar - row: Pi Phis, take it to guide you;". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. There are three triplet markings in the vocal line.

Al - ways cher - ish its mean - ing too.

The second system continues the vocal line with the lyrics "Al - ways cher - ish its mean - ing too." The piano accompaniment remains consistent with the first system. There are three triplet markings in the vocal line.

Sis - ters, hold to the bonds of friend - ship, friend - ships un - fail - ing;

The third system continues the vocal line with the lyrics "Sis - ters, hold to the bonds of friend - ship, friend - ships un - fail - ing;". The piano accompaniment remains consistent. There are three triplet markings in the vocal line.

They will last you your whole life through.

The fourth system concludes the vocal line with the lyrics "They will last you your whole life through." The piano accompaniment remains consistent. There are three triplet markings in the vocal line.



## Follow the Arrow

Aim to the sky with your gold-en darts, Sym-bols of Pi Phi love;

The first system of music features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line contains three triplet markings over the first three measures. The piano accompaniment consists of chords and moving lines in both hands.

Fol-low their path with u - nit - ed hearts, Ev - er on to the blue a - bove.

The second system continues the vocal and piano parts. It also features three triplet markings in the vocal line. The piano accompaniment provides harmonic support with chords and melodic fragments.

Fol - low, fol - low the ar - row, Pi Phi stand-ards be - fore you;

The third system shows the vocal line with a first ending bracket over the final two measures. The piano accompaniment continues with a steady harmonic accompaniment.

Fol - low, fol - low the ar - row true.

The final system concludes the piece. The vocal line has a first ending bracket over the last two measures. The piano accompaniment ends with a final chord and a double bar line.

# PI PHI SWING SONG

TEXAS BETA CHAPTER  
Southern Methodist University  
Dallas, Texas

Words and Music  
by  
SAMUELLA WYNNE

Who makes my heart run rac - es . . . With

The first system of musical notation features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line begins with a whole note G4, followed by a half note F4, and then a quarter note G4. The piano accompaniment consists of chords and single notes in both hands.

one of those sweet sighs? . . . . I don't want to see new

The second system continues the musical notation. The vocal line has a half note G4, a quarter note F4, and a quarter note G4. The piano accompaniment continues with chords and single notes.

fac - es . . . Just want to look in - to her eyes.

The third system concludes the musical notation. The vocal line has a half note G4, a quarter note F4, and a quarter note G4. The piano accompaniment continues with chords and single notes.

# Pi Phi Swing Song

Who'll be the one be - side me, . . .

Through sun - ny days or blue? . . . . . And

when I'm nine - ty - three, Who'll still be lov - ing me? My

Pi Phi girl, my Pi Phi girl, it's you. . . .

# ARROW SO GOLDEN

Words and Music by DORIS MERKER,  
Michigan Beta, '41

Ar - row so gold - en, you know you've sto - len

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Ar - row so gold - en, you know you've sto - len".

All of my heart a - way; . . . . .

The second system continues the vocal line and piano accompaniment. The lyrics are: "All of my heart a - way; . . . . .".

You've made me true To the Wine and the Blue, And I'll

The third system continues the vocal line and piano accompaniment. The lyrics are: "You've made me true To the Wine and the Blue, And I'll".

al - ways re - main that way. . . . . I'm

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "al - ways re - main that way. . . . . I'm".

# Arrow So Golden

proud to pos - sess Your love - li - ness, And

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has two sharps (F# and C#). The lyrics are: "proud to pos - sess Your love - li - ness, And".

all that you sig - ni - fy; . . . . . I'll

The second system continues the melody. The lyrics are: "all that you sig - ni - fy; . . . . . I'll".

hold fast to you And al - ways be true To

The third system continues the melody. The lyrics are: "hold fast to you And al - ways be true To".

PI BE - TA PHI. . . . .

The fourth system concludes the piece. The lyrics are: "PI BE - TA PHI. . . . .".

# A Pi Phi Tribute

Helen Ruth Chodat, '36  
Illinois Eta

*Moderato*

Pi Be - - ta Phi took from the sky A

*Sva* *Sva* *Sva*

This system contains the first line of music. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are "Pi Be - - ta Phi took from the sky A". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes the word *Sva* written below the staff three times.

bit of sil - - ver blue;..... Now

*Sva* *Sva* *Sva*

This system contains the second line of music. The vocal line continues with the lyrics "bit of sil - - ver blue;..... Now". The piano accompaniment continues with the word *Sva* written below the staff three times.

this is mine, With deep - est wine Of

*Sva* *Sva* *Sva*

This system contains the third line of music. The vocal line continues with the lyrics "this is mine, With deep - est wine Of". The piano accompaniment continues with the word *Sva* written below the staff three times.

sweet car - na - tions too.....

*Sva* *Sva*

This system contains the fourth line of music. The vocal line continues with the lyrics "sweet car - na - tions too.....". The piano accompaniment continues with the word *Sva* written below the staff twice.

# A Pi Phi Tribute

Each ray of sun - light and each drop of rain, Seem to

*Sva* *Sva*

me like the gold and the pearls of my ar - row. Un-

*Sva* *rit.*

til I die, Pi Be - ta Phi, My

*Sva* *Sva*

heart be - longs to you.....

*rit.* *Sva*

*Sva* *Sva* *Sva* *Sva*

# THERE ISN'T ANY DOUBT

(Rushing Song)

Words and Music by  
MARIE STOCKMAYER,  
Vermont Alpha

There is - n't an - y doubt— If you stop to fig - ure out, For

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are: "There is - n't an - y doubt— If you stop to fig - ure out, For".

friend - ships new and sis - ters true, You'll take the Wine and Blue. There

The second system continues the melody and accompaniment. The lyrics are: "friend - ships new and sis - ters true, You'll take the Wine and Blue. There".

is - n't an - y doubt— If you want to sing and shout— To

The third system continues the melody and accompaniment. The lyrics are: "is - n't an - y doubt— If you want to sing and shout— To".

do your part with all your heart, You'll take the gold - en dart.

The fourth system concludes the melody and accompaniment. The lyrics are: "do your part with all your heart, You'll take the gold - en dart."



# There Isn't Any Doubt

We have tried to il - lus - trate our in - t'rest in you;

The first system of the musical score features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: "We have tried to il - lus - trate our in - t'rest in you;". The piano accompaniment consists of chords and moving lines in both hands.

We hope you'll re - tal - i - ate by want - ing us too. For, there

The second system continues the vocal line and piano accompaniment. The lyrics are: "We hope you'll re - tal - i - ate by want - ing us too. For, there". The musical notation follows the same format as the first system.

is - n't an - y doubt— If you know what you're a - bout, You

The third system continues the vocal line and piano accompaniment. The lyrics are: "is - n't an - y doubt— If you know what you're a - bout, You". The musical notation follows the same format as the first system.

all know why you'll all re - ply, "We take Pi Be - ta Phi!"

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "all know why you'll all re - ply, "We take Pi Be - ta Phi!". The musical notation follows the same format as the first system.

# Pi Beta Phi

Words and Music by  
Louise Martin, Missouri Gamma

Pi Be - ta Phi Girls, Wine and Sil - ver Blue; . . . .

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat) and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

Gold - en ar - row al - ways points Back to a heart that is true, . . . .

The second system continues the melody. The vocal line has a quarter note G4, quarter notes A4, Bb4, and C5, followed by a half note G4. The piano accompaniment features a more active right hand with chords and moving lines.

Dear gold - en dream days, Pass - ing swift - ly by; . . . . Car -

The third system continues the melody. The vocal line has a quarter note G4, quarter notes A4, Bb4, and C5, followed by a half note G4. The piano accompaniment maintains the harmonic support.

na - tions seal my love to you, Dear Pi Be - ta Phi. . . .

The fourth system concludes the piece. The vocal line has a quarter note G4, quarter notes A4, Bb4, and C5, followed by a half note G4. The piano accompaniment ends with a final chord in the right hand and a sustained bass line.

# The Golden Dart

Words by Elvira Jones  
Oklahoma Alpha

Music by Mildred James  
Kansas Beta

*Moderato*

*p* *f* *rit.* *pp*

The piano introduction is in 4/4 time with a key signature of two flats. It features a melody in the right hand and a harmonic accompaniment in the left hand. Dynamics range from piano (*p*) to fortissimo (*f*), ending with a ritardando (*rit.*) and pianissimo (*pp*) section.

The lit - tle

*pp* *rit.*

The first line of the song features a vocal melody and piano accompaniment. The piano part includes a ritardando (*rit.*) and a pianissimo (*pp*) section.

Gold - en Dart Brings joy in - to my heart, For I love our Pi

*rit.*

The second line of the song continues the vocal melody and piano accompaniment. A ritardando (*rit.*) is indicated in the piano part.

Phi..... And tho' I'm out of school, I'll al-ways

*mf*

The third line of the song concludes the vocal melody and piano accompaniment. The piano part ends with a mezzo-forte (*mf*) dynamic.

# The Golden Dart

keep the rule To love our own Pi Phi.

*rit.*

CHORUS

Tho' the days turn to years, And smiles are dimmed with tears, Lit - tle

*pp* *f* *rit.* *p*

Dart I shall still love you. Tho' the years try in

*rit.*

vain To make my loss a gain, Lit - tle Dart, I shall

*f* *rit.* *p*

# The Golden Dart

still have you. I made a vow to you, That

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are "still have you. I made a vow to you, That". The piano part includes a dynamic marking of *mf* (mezzo-forte).

I would be true; And right now that vow I want to re-new.

The second system continues the vocal line and piano accompaniment. The lyrics are "I would be true; And right now that vow I want to re-new.". The piano accompaniment features various articulations and dynamics, including *f* (forte) and *rit.* (ritardando).

... Here's a pledge from my heart That we shall nev - er part, Lit - tle

The third system continues the vocal line and piano accompaniment. The lyrics are "... Here's a pledge from my heart That we shall nev - er part, Lit - tle". The piano accompaniment includes dynamic markings of *p* (piano), *f* (forte), and *rit.* (ritardando).

Dart, I'll al - ways love you.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "Dart, I'll al - ways love you.". The piano accompaniment features dynamic markings of *pp* (pianissimo) and *ppp* (pianississimo), along with *rit.* (ritardando).

# Hail to Pi Beta Phi

*With spirit*

It hap-pened years a - go in Mon-mouth, Il - li - nois, The

*Play an octave higher*

The first system of musical notation for the song. It consists of a vocal line and a piano accompaniment. The vocal line is in 4/4 time, key of B-flat major, and begins with the lyrics 'It hap-pened years a - go in Mon-mouth, Il - li - nois, The'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A performance instruction '*Play an octave higher*' is written below the piano part.

found-ing of Pi Be - ta Phi; It was the year of

The second system of musical notation. The vocal line continues with 'found-ing of Pi Be - ta Phi; It was the year of'. The piano accompaniment continues with similar rhythmic patterns.

eight-een hun-dred six - ty - sev'n, The i - deal of our lives in-

The third system of musical notation. The vocal line continues with 'eight-een hun-dred six - ty - sev'n, The i - deal of our lives in-'. The piano accompaniment continues with similar rhythmic patterns.

spired. We've heard it told in man - y ways, Of how to live and

The fourth system of musical notation. The vocal line concludes with 'spired. We've heard it told in man - y ways, Of how to live and'. The piano accompaniment concludes with similar rhythmic patterns.

# Hail to Pi Beta Phi

best to serve our own Fra-ter-ni-ty; But now we join in

The first system of the musical score, featuring a vocal line and piano accompaniment. The vocal line begins with the lyrics "best to serve our own Fra-ter-ni-ty; But now we join in". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

praise of song, to-gether sing The glo-ries that for-ev-er ring.

The second system of the musical score, continuing the vocal line and piano accompaniment. The vocal line continues with the lyrics "praise of song, to-gether sing The glo-ries that for-ev-er ring." The piano accompaniment continues with similar harmonic support.

## CHORUS

Pi Be-ta Phi, we sing our prais-es now to thee; Pi Be-ta

The first part of the chorus, starting with the lyrics "Pi Be-ta Phi, we sing our prais-es now to thee; Pi Be-ta". The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand.

Phi, our own, the Wine and Blue; There are oth-er let-ters too, But

The second part of the chorus, continuing with the lyrics "Phi, our own, the Wine and Blue; There are oth-er let-ters too, But". The musical notation continues with the vocal line and piano accompaniment.

## Hail to Pi Beta Phi

we be - long to you, The fin - est and the strong - est an - y - where.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a melodic line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Pi Be - ta Phi, now let our voi - ces glad - ly raise; In hom - age and in

The second system continues the vocal and piano parts. The vocal line has a triplet of eighth notes (G4, A4, B4) followed by a quarter note C5, then a quarter rest, and continues with a melodic line. The piano accompaniment features a triplet of eighth notes in the right hand.

loy - al - ty Wear - ing the shin - ing gold - en Ar - row bright; It

The third system continues the vocal and piano parts. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a melodic line. The piano accompaniment features a triplet of eighth notes in the right hand.

is in ev - er up - ward flight, To hail Pi Be - ta Phi Fra - ter - ni - ty.

The fourth system concludes the vocal and piano parts. The vocal line has a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a melodic line. The piano accompaniment features a triplet of eighth notes in the right hand.