

**LINDENWOOD  
COLLEGE  
SONGS**



**LINDENWOOD COLLEGE St. Charles, Missouri**

This book compiled and edited  
by  
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**Lindenwood College, St. Charles, Mo.**  
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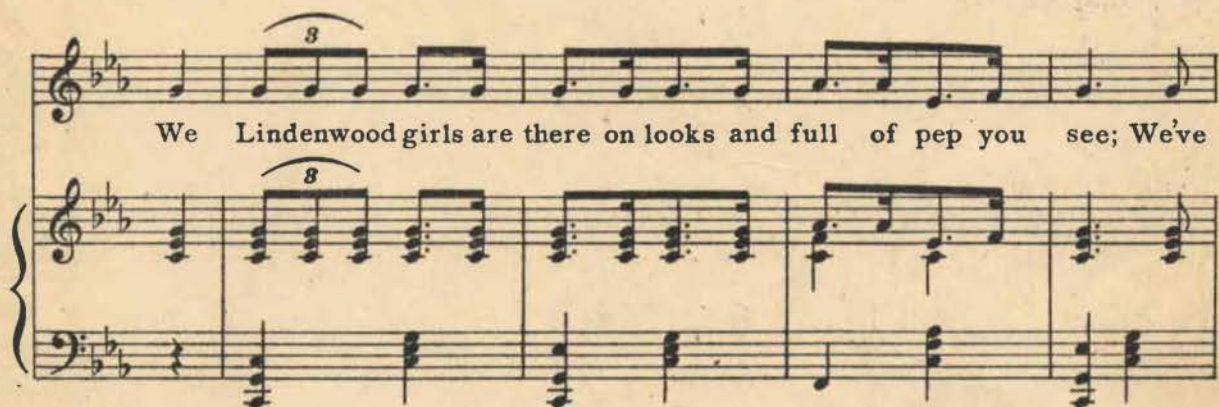


# We Lindenwood Girls Are There on Looks

HELEN ASHER (1915-16)




Piano introduction in B-flat major, 2/4 time. The right hand features a triplet of eighth notes in the first measure, followed by chords. The left hand provides a simple harmonic accompaniment.



We Lindenwood girls are there on looks and full of pep you see; We've

Accompanying piano part with triplet eighth notes in the right hand.



said e-nough a - bout our selves, so we'll mem-tion the fac - ul - ty. They

Accompanying piano part with triplet eighth notes in the right hand.



are a ve - ry bril-liant set and or - der they pre - serve. But

Accompanying piano part with triplet eighth notes in the right hand.



some-times we are forced to go be-fore the stu-dent board.

But firm we stand for you Lin-den-wood \_\_\_\_\_ our hearts and

hands for you Lin-den-wood \_\_\_\_\_ Our col-ors we un-

furl to wave for ev-'ry girl, we stand for the best that's in the



land — We sing our praise to you, we love the best —

— For you're the lead - er of the West — And our

hearts will all be true as we wave "fare - well" to

you, for we're white and yel - low, Lin - den - wood. —



# Prize Song

1917-18

Words and Music by  
MARIAN HAIRE

*Allegro moderato*

Oh the girls all come to Lin - den - wood, From

North, South, East and West, For ed - u - ca - tion And 'sso - ci -

a - tion In ev - 'ry-thing we lead the rest; We



al - ways come out best. Co - op - er - a - tion! Our rep - u -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are "al - ways come out best. Co - op - er - a - tion! Our rep - u -". There are two triplets marked with a '3' above the notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

ta - tion! Fan - cy an - y - bo - dy going a - way They

The second system continues the vocal line and piano accompaniment. The lyrics are "ta - tion! Fan - cy an - y - bo - dy going a - way They". A triplet marked with an '8' is present in the piano accompaniment. The piano accompaniment continues with chords and a bass line.

al - ways stay if they come here a day; So here's three cheers for the

The third system continues the vocal line and piano accompaniment. The lyrics are "al - ways stay if they come here a day; So here's three cheers for the". The piano accompaniment continues with chords and a bass line.

dear old school Where the hon - or sys - tem is the rule. Oh!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "dear old school Where the hon - or sys - tem is the rule. Oh!". The piano accompaniment continues with chords and a bass line.



Lin - den-wood in all the years to be Our hearts with love will ov-er-

flow for thee; You are dear - est to our heart, And with

tears from you we'll part; There's no place like

*Allargando*  
home, you see, But Lin-den-wood spells home to me. *gva*



# Lindenwood Song

1917-1918

(Honorable Mention)

Words by  
MARGERY WHITE  
LOUISE CHILD

Music by  
ANN NICCOLLS

Andante

It's the things that you stand for, the things that you do, That  
We'll hon - or you al - ways and strive with our might, To

keep us, dear Lin - den - wood, loy - al to you. It's your  
keep you the fore - most in batt - ling for right. Your

glo - ri - ous spir - it, your stand - ards so high, That  
stand - ard we'll bear as with "On - ward" our cry, In the

REFRAIN

give us the cour - age to do or to die. Lin - den - wood, Lin - den -  
thick of the con - flict we'll do or we'll die.



wood — we'll be true to you, Lin-den-wood.

## Lindenwood Prize Song

1918-19

Words and Music by  
MYRTLE SMITH

*Allegro moderato*

You have heard of Smith and Vassar, you have heard of Wellesley too, But

Lin-den-wood's the col-lege where the girls are all true blue. Oh

Lindenwood we're strong for you, to white and yellow we are al-ways true. In



mus - ic, sports and in all col - lege work we know that Lin - den - wood will

nev - er shirk; And when it comes to our fac - ul - ty, why

*see in class  
young class  
L.P. more*

we've the ve - ry best Sure - ly you are dear to us, Oh

*gva* *gva cresc.*

Lin - den - wood the lead - er in the great South - west.

*all can see life*

*gva*



# Prize Song

1919-20

Words and Music by  
VELMA PIERCE

Moderato

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Moderato'. The piano part begins with a series of chords and moving lines in both hands, with a 'p' (piano) dynamic marking. The vocal line starts with a whole note rest followed by a half note G4.

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "Lin-den-wood, dear Lin-den-wood Our prais-es rise to thee, — And". The piano accompaniment continues with chords and moving lines, maintaining the 'p' dynamic.

The third system continues the vocal line and piano accompaniment. The vocal line has the lyrics: "when we leave this love-ly spot, Thy splen-dor n'er shall be for-got! Thy". The piano accompaniment continues with chords and moving lines, maintaining the 'p' dynamic.



mem - o - ry to us shall cling \_\_\_\_\_ Years

af - - ter this to thee we'll sing. \_\_\_\_\_ Thy

truth and beau-ty give us cheer, Our loy - al - ty, you n'er need fear O

love - ly home, dear Lin - den-wood, To thee we sing! \_\_\_\_\_



# Prize Song

1920-21

Words by  
JULIA HORNER

Music by  
AILEE NORRIS

Moderato

The piano introduction consists of two staves. The right hand starts with a series of chords, including a half-note chord, followed by eighth-note chords. The left hand provides a bass line with quarter and eighth notes, including some chords.

Oh Lin-den-wood we're true, And al-ways we'll love

The first line of lyrics is set to a melody of quarter notes in the right hand. The piano accompaniment continues with chords and a bass line.

you. For in the years to be, Mem'ries sweet will

The second line of lyrics continues the melody. The piano accompaniment features a more active bass line with eighth notes and chords.

ling - er. Our fac - ul - ty we're sure, is the

The third line of lyrics concludes the phrase on this page. The piano accompaniment ends with a final chord and a few notes in the bass line.



best one can pro - cure. We stud - ents all will

fight, for the yel - low and the white. Our voic - es

*rit.* *8va*

raise to you Lin - den - wood. In tru - est praise to you Lin - den -

wood. For you are of the best of col - leg - es and



loy - al e'er we'll be. In your de - feat or sweet vic - to -

ry. Long life to you we'll sing

Al - ways hon - or to you bring. Lin - den - wood.

### Prize Song 1921-22

Words and Music by  
JULIA M. HORNER

Not too fast

*mf*



'Tis for our col-lege we do work and al-ways are a - lert — We'll

try our best out - do the rest In sports and col-lege life — 'Twill

be our aim to win all fame For one we hold most high — And

tho we cross the o - cean wide, Our loy - al - ty is tied. *8va*



CHORUS

O Lin-den-wood to you we sing, Our Al - ma Ma - ter dear, — For

in the years you'll hear our cheers, For - get - ful - ness ne'er fear, — And

when we go out in this world, Our love for you will be un-furled, O

Lin - den-wood we are so true, For al - ways we'll love you. —



# Lindenwood College

## Prize Song

1922 - 23

Words by  
MARGARET TAGGART

Music by  
RUTH MARGARET ALEXANDER

*Allegro moderato*

Love like  
As we

ours can need no test - ing All the years that  
pass from 'neath thy Lin - dens Dear - est Moth - er,

pass our way, Death a - lone can ev - er  
keep us true To the best our short life



al - ter Loy - al - ty we feel to - day.  
touch - es To our pur - pose and to you.

High id - e - als strong con - vic - tions Thou hast giv'n us for the fight  
Near the stars of true am - bi - tion May thy daugh - ters find de - light

*ritard.* - - - - - *Tempo*

Lin - den - wood, dear Al - ma Ma - ter, No - bly stand for truth and right.  
Close to thee, dear Al - ma Ma - ter Stand - ing strong for truth and right.



# Prize Song

1923-1924

Words by  
JESSIE SCHAPER  
Allegretto

Music by  
ALBERTA SHELL

The piano introduction for the first system consists of two staves. The right hand plays a series of chords and arpeggiated figures, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat) and the time signature is 4/4.

'Neath the shade of mas-sive lin - dens,

The first system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a whole rest followed by a series of notes: B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment includes a *gva* (grave) marking over the first few chords.

At the gate - way of the West,

The second system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line continues with notes: B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment continues with chords and arpeggiated figures.

Stands our dear old Al - ma Ma - - ter,

The third system of the song features a vocal line on a single staff and piano accompaniment on two staves. The vocal line continues with notes: B-flat, A, G, F, E, D, C, B-flat. The piano accompaniment continues with chords and arpeggiated figures.



Loved in a - ges for the best.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, and ends with a quarter rest. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, both spanning the four-measure phrase.

Truth and hon - or held the high - est,

The second system continues the melody with a half note D5, followed by quarter notes E5, F#5, and G5, and ends with a quarter rest. The piano accompaniment provides harmonic support with chords and a bass line.

By our mo - thers loved and true,

The third system features a half note G4, followed by quarter notes A4, B4, and C5, and ends with a quarter rest. The piano accompaniment continues with chords and a bass line.

Are the stand - ards that sur - viv - - eth,

The fourth system begins with a half note G4, followed by quarter notes A4, B4, and C5, and ends with a quarter rest. The piano accompaniment concludes the phrase with chords and a bass line.



Girls of Lin - den - wood for you.

For your i - deals and tra - di - tions,

For your col - ors firm we stand. Lin - den - wood our Al - ma

Ma - ter, Best in a - ges of the land.



# In the Heart of Our Great Country

1923-24

Words by  
VIRGINIA SYMMS

Music by  
ELIZABETH BATES

The first system of the piano accompaniment consists of two staves, treble and bass. It features a series of chords and arpeggiated figures, primarily in the right hand, with a more rhythmic bass line. The key signature has one sharp (F#) and the time signature is 4/4.

In the heart of our great coun-try Un-der Wes-tern skies of

The second system includes a vocal line on a single staff and piano accompaniment on two staves. The vocal line contains the lyrics "In the heart of our great coun-try Un-der Wes-tern skies of". The piano accompaniment continues with similar chordal textures.

blue As a bea-con light of know-ledge Stands our

The third system includes a vocal line and piano accompaniment. The vocal line contains the lyrics "blue As a bea-con light of know-ledge Stands our". The piano accompaniment continues with similar chordal textures.

Al - ma Ma - ter true With her flag of gold and

The fourth system includes a vocal line and piano accompaniment. The vocal line contains the lyrics "Al - ma Ma - ter true With her flag of gold and". The piano accompaniment continues with similar chordal textures.



snow - drift    Bow her    lea - fy    shel - t'ring    trees    Stretch - ing



arms of love and ser - vice    To in - spire to    no - bler deeds    Let us



tru - ly be the chil - dren    Of this mo - ther grand and good    Hail to



thee our Al - ma Ma - ter    Hail to thee our Lin - den - wood.





# For Her We'll Fight

For her we'll fight, for her we'll stand, for her we will en-deav-or. For

her we'll strive to do our best. It's Lin-den-wood for - ev - er. It

is - n't Welles-ley or Bryn Mawr. It is - n't Smith, no nev - er, Of

all the col-leg - es in the land, It's Lin-den-wood for - ev - er.

## Faculty Song ✓

O, they're here to teach us rhet-o-ric, they're here to teach us Math. We

can-not slight our chem-is - try and that is not the half. We must



know our scales and har-mon-y to pass the fin - al test. For our

Al - ma Mat - er fac - ul - ty will nev - er let us rest.

Hail to the fac - ul - ty Hail to the Profs. They have a - bil - i - ty to

scare ev - en the Sophs. They ev - en make the Sen - iors hop a - round the lot.

O, the fac - ul - ty of Lin - den - wood is John - ny on the spot. O, the

fac - ul - ty of Lin - den - wood is John - ny on the spot.



✓

## \* Hello Song

Allegro moderato

*mf*

The piano introduction consists of three measures. The right hand features a melodic line starting on G4, moving up stepwise to C5, then down to B4, A4, and G4. The left hand provides a harmonic accompaniment with chords in the right hand and single notes in the left hand, primarily on G, B, and C.

Lin - den - wood girls are a friend - ly lot, Hel -

The first line of the song features a vocal melody and piano accompaniment. The vocal line begins on G4, moves up to A4, then down to G4, F4, E4, and D4. The piano accompaniment continues with a similar harmonic structure.

lo Hel - lo Hel - lo Hel - lo. Are we down heart - ed I'll

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts on D4, moves up to E4, F4, G4, and then has a repeat sign. The piano accompaniment follows the same pattern.

\* Music used by permission of Publishers, J. S. Fearis & Bro.



say we're not. Hel - lo Hel - lo Hel - lo Hel - lo.

REFRAIN

Hel - lo Hel - lo Hel - lo Hel - lo That's what we all want to

say. — We're pep - py were jol - ly we

*poco rall.*

have lots of fun, for these are our col - lege days. —

*a tempo*



# Dearest of All, Lindenwood

Prize Song 1927-28

Words by  
KATHRYN WALKER

Music by  
HELEN ROPER

Lin - den-wood we're loy - al un - til the last  
Lin - den-wood our Al - ma Ma - ter so dear

I - deals you in - still for - ev - er No school can e - qual your  
In our mem'-ries you shant per - ish Not one can fail in the

glor - i - ous past Deeds of to - day do your  
way you made clear Du - ty will guide us tho'

The musical score consists of three systems. Each system includes a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are printed below the vocal line. The piano accompaniment features block chords and moving bass lines.



fu - ture fore - cast      Each girl must ev - er re - mem - ber  
 we're far from here      Ev - er our col - lege we'll cher - ish

CHORUS

Nour - ished and loved till this cen - tu - ry new

Wor - thy of the one whose dear vi - sion came true Ours just to take, not scar it

Ours just to make, not mar it      Dear - est of all, Lin - den - wood.

*ritard.*



# Lindenwood Song

1927-28

(Honorable Mention)

Words and Music by  
RUTH LINDSAY HUGHES

Briskly

Lin - den - wood we all wear your shield, All oth - ers

The first system of the song features a vocal line in 4/4 time with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The lyrics are: "Lin - den - wood we all wear your shield, All oth - ers".

yield, In ev - 'ry field. Our mot-to Loy-al - ty, E'er to thee,

The second system continues the vocal line and piano accompaniment. The lyrics are: "yield, In ev - 'ry field. Our mot-to Loy-al - ty, E'er to thee,". The piano accompaniment includes a change in the right-hand part's chord structure.

That's for all the world to see, Where we go, Peo - ple know

The third system concludes the vocal line and piano accompaniment. The lyrics are: "That's for all the world to see, Where we go, Peo - ple know". The piano accompaniment features a final chord in the right hand.



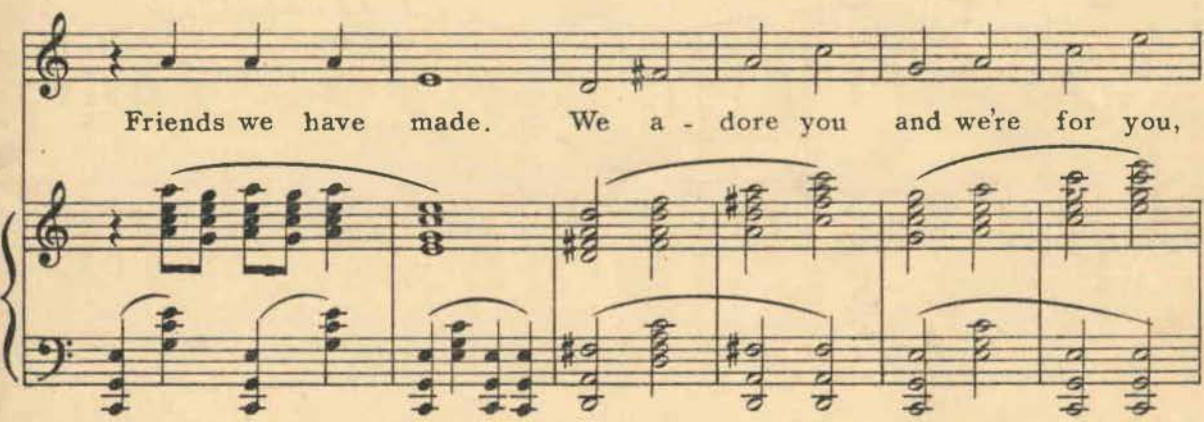
Why it is we love you so. Lin - den - wood though



some mem - 'ries fade, Yours all have stayed,



Friends we have made. We a - dore you and we're for you,



Lin - den - wood the ve - ry best school, Neath hea - ven's blue.





# Hymn of Praise

1927-28

(Honorable Memtion)

Words and Music by  
MARGUERITE BRUERE

With dignity

Piano introduction in G minor, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter and eighth notes.

We sing of thee, our Lin - den - wood. In praise our voic-es  
And when these walls in dust are laid With rev - er - ence so

First line of the hymn, including vocal melody and piano accompaniment. The lyrics are: "We sing of thee, our Lin - den - wood. In praise our voic-es And when these walls in dust are laid With rev - er - ence so".

rise A - bove thy ev - er shel - t'ring arms Ex -  
good, An - oth - er throng shall breathe our song In

Second line of the hymn, including vocal melody and piano accompaniment. The lyrics are: "rise A - bove thy ev - er shel - t'ring arms Ex - good, An - oth - er throng shall breathe our song In".

alt - ing to the skies. May thy col - ors old of  
praise of Lin - den - wood. 'Til then with joy our

Third line of the hymn, including vocal melody and piano accompaniment. The lyrics are: "alt - ing to the skies. May thy col - ors old of praise of Lin - den - wood. 'Til then with joy our".



white and gold. En - fold us ev - er - more And  
 songs we'll sing And ev - 'ry daugh - ter true Will

make us loy - al to the one Who dreamed in days of yore;  
 all u - nite to shout and bring Long life to you to you.

CHORUS

Oh, Lin - den - wood, Oh, Lin - den - wood, Our Al - ma Ma - ter dear. Hail to

thee to thee, thou fair - est school! Hail to thee, our Lin - den - wood!



Respectfully Dedicated to  
Dr. John L. Roemer  
President Lindenwood College St. Charles, Mo.

# \* Lindenwood College Centennial.

MARCH

D. G. LABANCA

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The music begins with a forte (*ff*) dynamic. The upper staff features a melody with eighth notes and triplets, while the lower staff provides a rhythmic accompaniment with chords and eighth notes. There are accents (^) and slurs over various notes.

The second system continues the piece. The upper staff has a melody with eighth notes and some chromatic movement. The lower staff has a bass line with chords and eighth notes. The dynamics and articulation (accents and slurs) continue from the previous system.

The third system begins with a mezzo-forte (*mf*) dynamic. The upper staff features a melody with sustained notes and slurs. The lower staff has a steady bass line with chords. The key signature remains two flats.

The fourth system continues the piece. The upper staff has a melody with eighth notes and slurs. The lower staff has a bass line with chords and eighth notes. The dynamics and articulation continue.

The fifth system concludes the piece. The upper staff has a melody with eighth notes and slurs. The lower staff has a bass line with chords and eighth notes. The dynamics and articulation continue.

\* Used by permission of the composer



1 2

First system of a piano score. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The system is divided into two measures by a double bar line. The first measure is marked with a first ending bracket and contains complex chords and melodic lines in both hands. The second measure is marked with a second ending bracket and contains similar complex figures. Dynamic markings include accents and slurs.

*ff*

Second system of the piano score. It consists of two staves. The key signature remains two flats. The first measure is marked with a fortissimo (*ff*) dynamic. The music features a steady bass line with chords and a more active treble line with slurs and accents.

*mp*

Third system of the piano score. It consists of two staves. The key signature remains two flats. The first measure is marked with a mezzo-piano (*mp*) dynamic. The music continues with a consistent bass line and a treble line featuring slurs and accents.

*ff*

Fourth system of the piano score. It consists of two staves. The key signature remains two flats. The first measure is marked with a fortissimo (*ff*) dynamic. The music features a steady bass line with chords and a more active treble line with slurs and accents.

1 2

Fifth system of the piano score. It consists of two staves. The key signature has two flats. The system is divided into two measures by a double bar line. The first measure is marked with a first ending bracket and contains complex chords and melodic lines in both hands. The second measure is marked with a second ending bracket and contains similar complex figures. Dynamic markings include accents and slurs.



TRIO

Musical notation for the first system of the Trio section, measures 1-4. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand (treble clef) features a melodic line with accents and slurs, while the left hand (bass clef) provides harmonic support with chords and triplets. Measure 1 includes a dynamic marking of *ff* and an accent. Measure 4 includes a dynamic marking of *pp* and a triplet in the right hand.

Musical notation for the second system of the Trio section, measures 5-8. The right hand continues with a melodic line, and the left hand features a triplet in measure 5. Measure 8 includes a dynamic marking of *f* and a triplet in the right hand.

Musical notation for the third system of the Trio section, measures 9-12. The right hand has a melodic line with slurs, and the left hand has a triplet in measure 9. Measure 12 includes a dynamic marking of *f* and a triplet in the right hand.

Musical notation for the fourth system of the Trio section, measures 13-16. The right hand has a melodic line with slurs, and the left hand has a triplet in measure 13. Measure 16 includes a dynamic marking of *f* and a triplet in the right hand.

Musical notation for the fifth system of the Trio section, measures 17-20. The right hand has a melodic line with slurs, and the left hand has a triplet in measure 17. Measure 20 includes a dynamic marking of *f* and a triplet in the right hand.



First system of musical notation. The treble clef staff contains a series of chords and eighth notes, with a dynamic marking of *ff* (fortissimo) and a breath mark (>) above the first measure. The bass clef staff contains a steady eighth-note accompaniment.

Second system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *pp* (pianissimo) and a breath mark (>) above the second measure. The bass clef staff continues with the eighth-note accompaniment.

Third system of musical notation. The treble clef staff has a dynamic marking of *ff* and a breath mark (>) above the second measure. The bass clef staff continues with the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff includes a dynamic marking of *ff* and a breath mark (>) above the second measure. The bass clef staff continues with the eighth-note accompaniment.

Fifth system of musical notation, featuring a first ending (1) and a second ending (2). The treble clef staff has a dynamic marking of *ff* and a breath mark (>) above the first measure of the first ending. The bass clef staff continues with the eighth-note accompaniment.



## LINDENWOOD HYMN

School of our mothers, in days of yore,  
Goal of their fond ambitions long.  
Within the portals of thy door,  
Ideals were formed and will made strong.  
Thy honored rule was ever good,  
Old Lindenwood, Old Lindenwood.

The tumult and the shouting dies,  
The Seniors year by year depart;  
Still stands thy ancient edifice,  
A stately and a noble pile,  
With arched limbs of sacred wood,  
'Round Lindenwood, Old Lindenwood.

Far called, old teachers pass away,  
But new ones rise to take their place;  
And all the pomp of yesterday  
Goes on with but a change of face.  
Few hearts but throb with kindly good,  
Toward Lindenwood, Old Lindenwood.

On girls that come, and girls that go,  
On all that walk beneath thy shade,  
A heaven-sent gift wilt thou bestow;  
A graceful and a gracious maid,  
With brain for power and heart for good.  
Old Lindenwood, Dear Lindenwood.  
Amen.

—Louise Crandall.

## DEAR OLD LINDENWOOD

Dear Old Lindenwood,  
You're the world to me.  
Dear Old Lindenwood,  
You will always be.  
For you bring the sunshine  
Everywhere I go.  
I'm always thinking of you  
When the shadows 'round me creep.  
I'm always praying for you  
When I lay me down to sleep.  
Dear Old Lindenwood,  
I'm in love with you.

## MELODY, "ILLINOIS LOYALTY."

We're loyal to you, Lindenwood;  
We're yellow and white, Lindenwood.  
We know you can stand  
'Gainst the best in the land,  
For your standard is grand, Lindenwood,  
Rah! Rah!

Then on with your work, Lindenwood;  
Not one girl will shirk, Lindenwood.  
Our school is our greatest pleasure;  
On girls, with great endeavor;  
Three cheers for New Lindenwood!  
Chal he! Chal how!—Chal he! haw! haw!  
Lindenwood, Lindenwood, Rah! Rah! Rah!

## HOW'D YOU LIKE TO GO TO LINDENWOOD?

How'd you like to go to Lindenwood?  
To be a girl from dear Old Lindenwood?  
Where the spirit is the very best.  
The school that leads the rest  
In all the beautiful, golden West.  
My dearie,—come and join our jolly company  
And you'll see how happy we can be,  
Wear our colors, Yellow and the White.  
Belong to Lindenwood.



