

**GOD SAVE  
GREAT  
WASHINGTON**

**MEDLEY OF PRESIDENTIAL CAMPAIGN SONGS  
FROM GEORGE WASHINGTON TO RICHARD NIXON**

**For TTBB Chorus, Soloists and Piano**

**Arranged by  
BRUCE TRINKLEY**

# GOD SAVE GREAT WASHINGTON

For TTBB Chorus, Soloists, Keyboard and Optional Bass

1. God Save Great Washington (George Washington, 1786) 1  
Tune: "God Save the King" from the *Philadelphia Continental Journal*, April 7, 1786
2. Old Tippecanoe (William Henry Harrison, 1842) 2  
Tune: "Rosin the Beau" from *The Harrison Medal Minstrel*
3. Hard Times (James K. Polk, 1844) 4  
Tune: "The Girl I Left Behind Me" from *The Democratic Songster*
4. Fremont and Freedom (John Charles Fremont, 1856) 6  
Tune: "Few Days" from *Fremont & Dayton Campaign Songster*
5. Just Before Election, Andy (Ulysses S. Grant, 1868) 8  
Tune: "Just Before the Battle, Mother"  
Quoted in "Campaign Songs of a Century" *New York Evening Post*, March 16, 1912
6. Captain Grant of the Black Marines (Horace Greeley, 1872) 10  
Tune: "Captain Jinks of the Horse Marines"  
from "Songs for the Sailors" *Seymour & Blair Song Book*
7. Ma! Ma! Where's My Pa? (Grover Cleveland, 1884) 12  
Words and music: H. R. Monroe  
From the original sheet music, National Music Co., Chicago, 1884
8. Grover's Veto (Benjamin Harrison, 1888) 15  
Tune: "Tit Willow" by Arthur Sullivan from *True Blue Republican Campaign Songs*
9. Oh, Dear, What Can the Matter Be? (Women's suffrage movement, 1880's) 16  
Tune: "Oh, Dear What Can the Matter Be?"  
Words: L. May Wheeler from *Suffrage and Temperance Melodies*
10. Happy Days Are Here Again (Franklin Delano Roosevelt, 1932) 19  
Music by Milton Ager and words by Jack Yellen, published by Warner Bros., 1929
11. Kiss Yourself Goodbye! (Franklin Delano Roosevelt, 1932) 21  
Tune: "Coming Through the Rye" Words: Wallace LeGrande Henderson
12. Here Comes Nixon (Richard Nixon, 1960) 22  
Tune: "Merrily We Roll Along"
13. Click with Dick (Richard Nixon, 1968) 22  
Words and music: Olivia Hoffman, George Stork, and Clarence Fuhrman  
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14. More Than Ever (Richard Nixon, 1972) 23  
Music and lyrics by Ken Sutherland

## ARRANGER'S NOTE

Campaign songs demonstrate not only the rich history of American presidential campaigns, but also the wonderful variety of American folksongs, popular songs and theatre songs. The songs still reflect the passions, vitriole and humor that partisan politics and the candidates inspired. Each of these songs should be sung with the majesty, comedy, parody or satire that they reflect.

Most of the campaign songs in this collection are drawn from *Songs America Voted By*, compiled and edited with historical notes by Irwin Silber and published by Stackpole Books in 1971.

In performing the medley, soloists should be chosen for their ability to project the mood and the text of the various songs. The medley may be performed with string bass and ad lib percussion.

For the Penn State Glee Club

# God Save Great Washington

Medley of Presidential Campaign Songs  
from George Washington to Richard Nixon

For Men's Chorus, Soloists and Piano\*

arr. Bruce Trinkley

**Maestoso politico** ♩ = 100 *rit.*

The piano introduction is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano (*p*) dynamic, followed by a crescendo and acceleration (*cresc. ed accel.*), then a mezzo-forte (*mf*) section, and finally a ritardando (*rit.*) section. The right hand features a melody of quarter and eighth notes, while the left hand provides a bass line with octaves and chords.

(George Washington, 1786)

The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are in 3/4 time with a key signature of three sharps. The lyrics are: "God save great Wash - ing - ton, his worth from ev' - ry tongue de - mands ap - plause; \_\_\_\_\_ Ye tune - ful". The piano part features a strong accompaniment with chords and moving lines in both hands, marked with a fortissimo (*ff*) dynamic. A box containing the number "6" is located at the beginning of the piano part.

\*Optional string bass and drum set parts

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# Robustly

pow'rs com-bine, and each true Whig now join\* Whose heart did ne'er re-sign the glo-rious cause.

pow'rs com-bine, and each true Whig now join\* Whose heart did ne'er re-sign the glo-rious cause.

pow'rs com-bine, and each true Whig now join\* Whose heart did ne'er re-sign the glo-rious cause.

pow'rs com-bine, and each true Whig now join\* Whose heart did ne'er re-sign the glo-rious cause.

13

♩ = 66 *solo mf* (William Henry Harrison, 1842)

*solo mf* A bump - er a - round now, my heart - ies;

20 A bump - er a - round now, my heart - ies;

*dim.* *mp*

26 I'll sing you a song that is new. I'll please to the

26 I'll sing you a song that is new. I'll please to the

*cresc.* *mp*

\*In the 18th Century join was pronounced "jine" to rhyme with combine.

32

but - tons all par - ties, And sing of old Tip - pe - ca - noe.

32

but - tons all par - ties, And sing of old Tip - pe - ca - noe.

*cresc.*

38

*chorus f* And sing of old Tip - pe - ca - noe. *unis.* And sing of old

*chorus f* And sing of old Tip - pe - ca - noe. *div.* And sing of old

38

*f*

44

Tip - pe - ca - noe. I'll please to the but - tons all par - ties,

Tip - pe - ca - noe. I'll please to the but - tons all par - ties,

44

Tip - pe - ca - noe. I'll please to the but - tons all par - ties,

50

And sing of old Tip - pe - ca - noe.

And sing of old Tip - pe - ca - noe.

50

*dim.*

(James K. Polk, 1844)

*unis. mf*

Hard times, hard times is all the cry, the coun - try's in con -

55

*ff feroce*

*mf*

*Sub*

60

fu - sion; The banks have stopped, but still they try to mys - ti - fy de -

60

(8vb)

64 *mf*  
 They\_\_ give us trash and keep their cash to send a - cross the wa - ters, To\_\_

64 lu - sion. To\_\_

(8vb)

69 *f*  
 pay for things they've bought of kings To gull our sons and\_\_ daugh - ters. Then\_\_

69 pay for things they've bought of kings To gull our sons and\_\_ daugh - ters. Then\_\_

(8vb)

73 *unis.*  
 to the polls, ye no - ble souls, the banks now cry for quar - ters; But\_\_ here's their doom, they

*div.* *unis.*

73 to the polls, ye no - ble souls, the banks now cry for quar - ters; But\_\_ here's their doom, they

Andante  $\text{♩} = 60$

(John Charles Fremont, 1856)  
solo *mp*

*rit.*

shall re - sume or for - feit all their char - ters. Fre -

78 shall re - sume or for - feit all their char - ters.

*rit.* *legato*

*f* *decresc. poco a poco*

*con pedale*

mont and free - dom is our word, Few Days, Few Days, We've

*pp*

- Oo -

*pp*

Oo -

*mp*

nailed our flag and drawn our sword for we're go - in' home.

*molto legato unis. mp*

- Oo - we're go - in' home. For

*molto legato unis. mp*

Oo - we're go - in' home. For

*mp*



90

there's the White House yon - der, Few Days, Few Days.

90

94

Fre - mont and Day - ton's bound there, We're go - in' home. We can't be

*mf* 98

94

*mf*

99

kept back long - er, Few Days, Few Days, ev' - ry day we're grow - in' strong - er,

99

(8<sup>va</sup>)

104

We're go - in' home.

We're go - in' home.

104

(8<sup>va</sup>) *allargando*

**Adagio** ♩ = 80 (Ulysses S. Grant, 1868)

*solo mp*

Just be - fore e - lect - ion, An - dy,\* We are think - ing most of you.

Just be - fore e - lect - ion, An - dy,\* We are think - ing most of you.

108

*mp*

*solo mp*

While we get our bal - lots read - y, But be sure they're not for you.

While we get our bal - lots read - y, But be sure they're not for you.

112

*mp*

\* Andy - Andrew Johnson, President 1865-1869

116

No, dear An - dy, you'll not get them, But you'll get what you de - serve, Oh

116

No, dear An - dy, you'll not get them, But you'll get what you de - serve, Oh

*p*

Oo

*opt. div.*

116

120

yes, you'll get your leave of ab - sence, As you "swing a - round the curve."

120

yes, you'll get your leave of ab - sence, As you "swing a - round the curve."

Oo

120

chorus *mf*

tis true.

*div.*

You have "swung a-round the cir-cle", \_\_\_\_\_ That you ought to swing tis true.

You have "swung a-round the cir-cle", \_\_\_\_\_ That you ought to swing tis true.

solo *mp*

*rit.*

solo *f*

Oh, you tried to ve-to Con-gress, \_\_\_\_\_ But I guess we'll ve-to you! \_\_\_\_\_ I am

Oh, you tried to ve-to Con-gress, \_\_\_\_\_ But I guess we'll ve-to you!

Oo \_\_\_\_\_ But I guess we'll ve-to you!

Oo \_\_\_\_\_ But I guess we'll ve-to you!

*mp*

*rit.*

(Horace Greeley - 1872)

**Allegro moderato** ♩ = 100

chorus *f*

solo

Cap - tain Grant of the Horse Ma - rines, the stu - pid - est man that ev - er was seen. I \_\_\_\_\_

*mp secco*

137 *chorus* *solo*

8 make no speech that's what I mean But he cuts a swell in the ar - my. I teach the tax-pay - ers

137

*con pedale*

142 *rit.*

8 how to dance, how to dance, how to dance; I teach the chil - dren how to spell P - O - T - A - T -

142

148 *chorus* *f*

8 O - E! He's Cap - tain Grant of the Horse Ma - rines. He goes it blind for all ex - tremes. He

148

*f*

153 *mf*

8 has no po - li - cy as it seems, But goes with the Rad - i - cal Ar - my. Old

153 *rit.* *mp*

159

(Ulysses S. Grant, 1872)

Gree - ley's dead, that good old man, We ne'er shall see him more. He

Gree - ley's dead, that good old man, We ne'er shall see him more. He

Gree - ley's dead, that good old man, We ne'er shall see him more. He

Gree - ley's dead, that good old man, We ne'er shall see him more. He

*simile*

163

used to wear an old white coat, all but - toned down be - fore. Up -

used to wear an old white coat, all but - toned down be - fore. Up -

used to wear an old white coat, all but - toned down be - fore. Up -

used to wear an old white coat, all but - toned down be - fore. Up -

167

on his head an old white hat, He al - ways used to wear, To

on his head an old white hat, He al - ways used to wear, To

on his head an old white hat, He al - ways used to wear, To

on his head an old white hat, He al - ways used to wear, To

171

cov - er up his shin - ing head, So des - ti - tute of hair.

cov - er up his shin - ing head, So des - ti - tute of hair.

cov - er up his shin - ing head, So des - ti - tute of hair.

cov - er up his shin - ing head, So des - ti - tute of hair.

*non arpeg.*

Speaker: (over music) In the campaign of 1884, a Buffalo newspaper reported that Grover Cleveland had fathered the illegitimate child of a Buffalo widow. Cleveland, a bachelor, conceded he *might* have fathered the child. The Republicans developed this into a major campaign issue with the following song.

**Waltz tempo**  $\text{♩} = 60$

175 *unis. pp*

Hm Hm

175 *mp pp*

184 *rit.*

Hm Hm

184 *rit.*

**Freely**

192 *solo mp*

Lit - tle Tom Tid was a fro - ic - some kid, A cute lit - tle cuss I de - clare, With eyes full of fun, And a

*mp arpeg.*

197 *mf*

nose that be - gun way up in the roots of his hair. Jol - ly and fat was this fro - ic - some brat, As he



202 *p* *rit.* *mf ten.*

played thro' the live - long day, But one eve, to his cost, his pa - pa got lost, And he and his ma sang a lay, Oh,

202 *rit.* *mf ten.*

*non arpeg.*

208 **Waltz tempo**

Ma! Ma! Where is my Pa?

*mf*

208 **Waltz tempo**

Up in the White House, dar -

215

Up in the White House,

ling, mak - ing the laws, work - ing the cause, up in the White House,

215

222 224

8  
 dear \_\_\_\_\_ Ma! Ma! Where is Pa - pa?  
 dear \_\_\_\_\_ Ma! Ma! Where is Pa - pa?

222

228

8  
 Up in the White House dar - ling; mak - ing the laws,  
 Up in the White House dar - ling; mak - ing the laws,

228

234

8  
 work - ing the cause, up in the White House, dear. Oh, a  
 work - ing the cause, up in the White House, dear.

*rit.* *solo mf*

234

*rit.* *mp*

240 **Andante espressivo** ♩ = 69

*chorus*

*solo*

fat man once sat in the Pres - i - dent's chair, sing - ing VE - TO, VE - TO, VE - TO. And his  
 bout next No - vem - ber the peo - ple will come with a VE - TO, VE - TO, VE - TO. And\_\_

244

*chorus*

*solo*

face was un - wrink - led by sor - row or care, sing - ing VE - TO, VE - TO, VE - TO. "I've no  
 say "Sher - iff Gro - ver, you'd bet - ter go home, with your VE - TO, VE - TO, VE - TO. For the

248

use for these pen - sion - ers, Dan - iel," said he. "For nine - tenths of their claims are all fid - dle - dee - dee, And\_\_  
 sons of the thou - sands who suf - fered and died will re - mem - ber the trick\_\_ and take a just pride in\_\_

252

*chorus*

this is the way I will fix them, you see, with a VE - TO, VE - TO, VE - TO." But a  
 stick - ing right through your rhi - noc - e - ros hide, a\_\_ VE - TO, VE - TO, VE - TO.

256

*mf* **Con moto** ♩ = 72

Oh, dear, what can the mat-ter be?

Oh, dear, what can the mat-ter be?

Oh, dear, what can the mat-ter be?

Oh, dear, what can the mat-ter be?

256

*mf* *rit.* *mp* *mf* *sonore*  
*con pedale*

262

Dear, dear, what can the mat-ter be? Oh, dear, what can the mat-ter be? Wom-en are want-ing the vote. \_\_\_\_\_

Dear, dear, what can the mat-ter be? Oh, dear, what can the mat-ter be? Wom-en are want-ing the vote. \_\_\_\_\_

Dear, dear, what can the mat-ter be? Oh, dear, what can the mat-ter be? Wom-en are want-ing the vote. \_\_\_\_\_

Dear, dear, what can the mat-ter be? Oh, dear, what can the mat-ter be? Wom-en are want-ing the vote. \_\_\_\_\_

262

## Espressivo

*mp* *solo 1*

Wom - en have hus - bands, they are pro - tect - ed. *solo 2* Wom - en have sons \_\_\_ by whom they're di - rect - ed.

268

*mp* *colla voce*

272 *solo 3*

Wom - en have fa - thers, they're not ne - glect - ed. *all three soloists* Why are they want - ing to vote?

272

(These three women soloists should be planted in the audience.)

276

*solo woman 1*

Wom - en have reared all the sons of the brave. \_\_\_ *solo woman 2* Wom - en have shared in the bur - dens they gave, \_\_\_

276

280 *solo woman 3*

Wom - en have la - bored your coun - try to save, \_\_\_ *all three soloists* That's why we're want - ing to vote. \_\_\_

280

284 **Con moto**

*f* Oh, dear, what can the mat-ter be? Dear, dear, what can the mat-ter be? Oh, dear,

*f* Oh, dear, what can the mat-ter be? Dear, dear, what can the mat-ter be? Oh, dear,

*f* Oh, dear, what can the mat-ter be? Dear, dear, what can the mat-ter be? Oh, dear,

*f* Oh, dear, what can the mat-ter be? Dear, dear, what can the mat-ter be? Oh, dear,

284 Oh, dear, what can the mat-ter be? Dear, dear, what can the mat-ter be? Oh, dear,

289 *molto rit.* **Allegro**  $\text{♩} = 126$

what can the mat-ter be, when men want ev-e-ry vote? \_\_\_\_\_

what can the mat-ter be, when men want ev-e-ry vote? \_\_\_\_\_

what can the mat-ter be, when men want ev-e-ry vote? \_\_\_\_\_

what can the mat-ter be, when men want ev-e-ry vote? \_\_\_\_\_

289 *molto rit.* **Allegro**  $\text{♩} = 126$

*ff*

295

Musical score for measures 295-300. The score is written for piano with treble and bass clefs. It features a key signature of one sharp (F#) and a common time signature. The music includes dynamic markings such as *mf* and *ff*, and articulation marks like accents and slurs. The melody is primarily in the treble clef, with a supporting bass line in the bass clef.

300

Vocal and piano accompaniment for measures 300-305. The vocal parts are written in treble and bass clefs with lyrics: "Hap - py Days are here a - gain! The skies a - bove are". The piano accompaniment is in treble and bass clefs, featuring a key signature of two sharps (D major) and a common time signature. The piano part includes dynamic markings like *f* and *mf*, and articulation marks like accents and slurs.

300

Piano accompaniment for measures 300-305. The piano part is written in treble and bass clefs, featuring a key signature of two sharps (D major) and a common time signature. It includes dynamic markings like *f* and *mf*, and articulation marks like accents and slurs.

306

Vocal and piano accompaniment for measures 306-311. The vocal parts are written in treble and bass clefs with lyrics: "clear a - gain. Let us sing a song of cheer a - gain. Hap - py". The piano accompaniment is in treble and bass clefs, featuring a key signature of two sharps (D major) and a common time signature. The piano part includes dynamic markings like *f* and *mf*, and articulation marks like accents and slurs.

306

Piano accompaniment for measures 306-311. The piano part is written in treble and bass clefs, featuring a key signature of two sharps (D major) and a common time signature. It includes dynamic markings like *f* and *mf*, and articulation marks like accents and slurs.

312

Days are here a - gain. Your cares and trou - bles are

Days are here a - gain. Your cares and trou - bles are,

Days are here a - gain. Your cares and trou - bles are,

312

318

gone. There'll be no more from now on.

All are gone. There'll be no more from now on, from now on!

All are gone. There'll be no more from now on, from now on!

318



# Calmly (Franklin Roosevelt - 1932)

324 *solo mp*

If a vot-er votes for Hoo-ver, He is vot-ing dry!

gain.

324 *rit.* **Calmly** *mp*

gain.

330 *mf*

If a vot-er is so fool-ish, kiss your-self good-bye! Ev'-ry vot-er has a "noo-dle",

336 *faster* *ten. sub. p* *slower*

use it now, says I. Yes, vote for Frank-lin Roo-se-velt, or kiss your-self good-bye.

336 *faster* *ten. slower* *rit.* *sub. p*

arpeg.

# Allegro (Richard Nixon - 1960)

342 *chorus f*

Here comes Nix - on, our man Nix - on,

(Richard Nixon - 1968)

347 *ff*

We want Nix - on to be our pres - i - dent. Come on and

*ff secco*

352 (Optional semi-chorus of whistlers on piano melody through measure 366.)

click with Dick, the one that none can lick, He's the man to lead the U. S. A.

358

358 In Dick we have the one who tru - ly gets things done.

364 *tutti*

Ev' - ry time he has his say, \_\_\_\_\_ He's a man of peace and

370

rea - son for the job in ev' - ry sea - son. And he knows

376

how to fight, \_\_\_\_\_ when he is in the right! \_\_\_\_\_ So let's all click with

(Richard Nixon - 1972)  
**Medium Rock Tempo** ♩ = 72

382 Dick. 383

388 *mp warmly*

Reach - in' out \_\_\_\_\_ to find the way \_\_\_\_\_ to make to -  
 Reach - in' out \_\_\_\_\_ a - cross the sea \_\_\_\_\_ mak - ing

388 *mp warmly*

Reach - in' out \_\_\_\_\_ to find the way \_\_\_\_\_ to make to -  
 Reach - in' out \_\_\_\_\_ a - cross the sea \_\_\_\_\_ mak - ing

*mp*

393

mor - row \_\_\_\_\_ a bright - er day. \_\_\_\_\_ Mak - in' dreams \_\_\_\_\_ re - al - i - ty  
 friends where \_\_\_\_\_ foes used to be. \_\_\_\_\_ Giv - ing hope \_\_\_\_\_ to hu - man - i - ty. \_\_\_\_\_

393

mor - row \_\_\_\_\_ a bright - er day. \_\_\_\_\_ Mak - in' dreams \_\_\_\_\_ re - al - i - ty  
 friends where \_\_\_\_\_ foes used to be. \_\_\_\_\_ Giv - ing hope \_\_\_\_\_ to hu - man - i - ty. \_\_\_\_\_

398

More than ev - er Nix - on Now \_\_\_\_\_ for you and me. \_\_\_\_\_

398

More than ev - er Nix - on Now \_\_\_\_\_ for you and me. \_\_\_\_\_

*mf*

404

*mf*

(On second verse, one of the back row singers dons a Nixon mask and gives the Nixon "Victory" sign.)

Nix-on Now, \_\_\_\_\_ Nix-on Now, \_\_\_\_\_ He's made the diff - rence, \_\_\_\_\_

Nix-on Now, \_\_\_\_\_ Nix-on Now, \_\_\_\_\_ He's made the diff - rence, \_\_\_\_\_

404

410

He's shown us how, \_\_\_\_\_ Nix-on Now, \_\_\_\_\_ Nix-on Now, \_\_\_\_\_ more than ev - er Nix-on

He's shown us how, \_\_\_\_\_ Nix-on Now, \_\_\_\_\_ Nix-on Now, \_\_\_\_\_ more than ev - er Nix-on

410

415

*f*

Now. Lis - ten, A - mer - i - ca, Nix-on Now, \_\_\_\_\_

Now. Lis - ten, A - mer - i - ca, Nix-on Now, \_\_\_\_\_ Nix-on Now, \_\_\_\_\_

415

420 *ff*

Lis - ten, A - mer - i-ca, Nix-on Now, Nix-on Now, Lis - ten, A -

Lis - ten, A - mer - i-ca, Nix-on Now, Lis - ten, A -

Lis - ten, A - mer - i-ca, Nix-on Now, Lis - ten, A -

Lis - ten, A - mer - i-ca, Nix-on Now, Nix-on Now, Lis - ten, A -

425 **Maestoso politico** *a tempo* (Wave miniature American flags.) *rit.*

mer - i-ca, Nix-on God save great Wash - ing - ton, NOW!

mer - i-ca, Nix-on God save great Wash - ing - ton, NOW!

mer - i-ca, Nix-on God save great Wash - ing - ton, NOW!

mer - i-ca, Nix-on God save great Wash - ing - ton, NOW!

(For optional encore, repeat from measure 383 using verse 2.)