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The American Music Research Center houses more than 50 separate archival collections with over 90,000 pieces of rare music sheets, popular songs, composer manuscripts, and commercial arrangements, dating from the eighteenth century to the present. The center regularly hosts visitors, gives tours, runs symposia, and provides information about a range of American music types in its annual journal. The AMRC is housed in the Macky Auditorium building on the University of Colorado campus. The Howard B. Waltz Music Library, in the Warner Imig Music Building, contains over 150,000 books, scores, periodicals, and recordings and provides excellent reference support for the more specialized collections of the AMRC.

For more information visit the AMRC website at [uclibraries.colorado.edu/amrc](http://ucibraries.colorado.edu/amrc) or call Eric Harbeson at 303-735-1367. The AMRC is currently engaged in the process of providing electronic versions of their sheet-music holdings. Some of these titles are available at the AMRC website.

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Yankee Doodle Melodies

**An Illustrated History of American Patriotic
and Presidential Sheet Music from the
American Music Research Center**

By Brent Dockter, Thomas Riis, and Esther Terpenning

**American Music
Research Center Journal**

Volume 17

Special Pictorial Edition



University of Colorado at Boulder, College of Music
American Music Research Center

From the earliest Pilgrim psalms sung on the Massachusetts coast to even earlier chants echoing through California's string of Spanish missions back to the most ancient Native American ceremonial songs and dances, music has been central to the American experience. Our patriotic odes, popular songs, and military signals come from a variety of sources. Many distinctive brands of concert and folk music arrived with each successive group of immigrants. An undeterminable amount of cross-fertilization has taken place over centuries.

By 1900, at least three new kinds of homegrown American music had sprung up, traveled the world, and begun a continuing cycle of influence and counterinfluence. The parlor and minstrel songs of Stephen Foster, the Negro spirituals from the plantation South, and John Philip Sousa's marches all said, "This is American music," to the peoples of Europe, Asia, Africa, and Oceania.

This booklet, the second pictorial volume of the *American Music Research Center Journal*, contains a sampling of patriotic and presidential songs in our collections. Although songs were often created to focus on pre-election campaigns, thousands of songs were generated for ceremonial purposes, inauguration balls, and in memory of slain leaders. Many addressed specific topics and fashions of the day.

Song lyrics and illustrated covers packaged along with the tunes throw light on many aspects of American culture and industry. Sheet music publishers and music sellers often partnered to boost, exploit, or otherwise trade on national issues, events, and popular images. Often they reveal underlying assumptions about commonly shared ideals and the most desirable traits sought in a presidential leader.



FOSTER'S MELODIES

1. Why have my loved ones gone.
3. A Penny for your thoughts.
5. Jenny's coming o'er the green.
7. A dream of my Mother.
9. Merry little birds are we,
11. Slumber my Darling:
13. There's no such girl as mine.
15. When this dreadful war is ended.
17. For the dear old Flag I die,
19. My wife is a most knowing woman.
21. Mr. & Mrs. Brown. (Comic Duett.)
23. Wilt thou be true?
2. Little Jennie Dow.
4. Lizzie dies to-night.
6. I will be true to thee.
8. Better times are coming.
10. Was my brother in the battle?
12. The love I bear to thee.
14. There's plenty offish in the sea.
16. Oh, why am I so Happy?
18. If you've only got a moustache.
20. Bury me in the morning, Mother.
22. Leave me with my Mother,
24. When old friends were here.

NEW-YORK:

Published by **HORACE WATERS, No. 481 Broadway.**

Boston: **O. DITSON & Co., 277 Washington St.**

Entered according to Act of Congress in the year 1862, by E. A. DORSETT, in the Clerk's Office of the Dist. Court for the Southern Dist. of New York.

Warren,

Music Storekeeper,

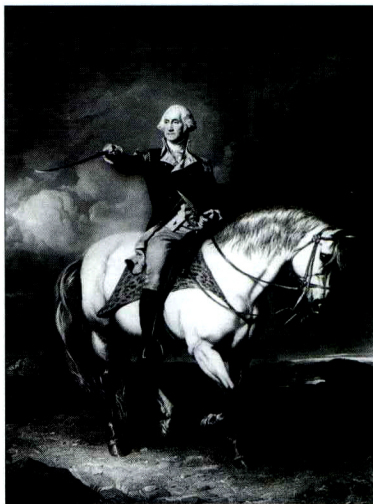
43 Centre.

Music in the Lives of U.S. Presidents

Music has figured often in the lives of American presidents and their families. George Washington famously was fond of dancing, and he is known to have purchased a piano for his talented stepdaughter, Nelly Parke Custis, shortly before he took office. (According to Danny Crew's comprehensive listing *Presidential Sheet Music* (2001), Washington wins the prize as the U.S. president most celebrated in song, with over 600 separate song sheets referring to his name, fame, and exploits.)

Thomas Jefferson and Harry Truman were avid performers on the violin and piano respectively. Woodrow Wilson was reputed to have been a competent singer. Florence (Mrs. Warren G.) Harding and Caroline Scott Harrison, wife of Benjamin Harrison, were the earliest first ladies to have been professional musicians. Both were pianists. The piano was the preferred instrument for well-bred young women in the nineteenth century, and many presidential children were also taught to play as well. The very musical Millard Fillmore family kept a piano tuner busy working on at least three instruments in the White House during the 1850s.

Steinway and Sons began making deliveries of that firm's powerful keyboards in 1886 when Grover Cleveland took possession of an instrument from William Steinway himself. A nine-foot grand was



added to the White House collection during Franklin Roosevelt's administration fifty years later. With instruments like these available for demonstration and display, even those presidents and spouses who claimed no special musical talents for themselves delighted in serving as patrons of the arts. Elise Kirk, in her book *Musical Highlights from the White House* (1992) tells a detailed story of the shifts in taste and entertainment style over more than forty presidential terms.

CHORO DEI ZINGARI.

E caduta nella mano dello stesso capitano che fuggì.
Ei fu il reo che la ghermì.

Reg. (A Florestin.) Voi l'avrete, Signor.

Flo. (Tremolando.) Oh! eccelsa donna!

Reg. (Ai Zingari.) Tutti con me, sì, con me venite.

Coro. Regina ti seguiamo, dipendiamo dal tuo volere.

[La Regina parte con Florestin, i Zingari, il seguono
s'apre la tenda, il cui interno è illuminato da una
lucerna pendente. Arline durante giacendo sopra una
pelle di tigre. Thaddeus la regala darsicchio, guar-
dandola tutto melanconico. Arline si desta e si slancia
nelle braccia di Thaddeus.

Arl. Oh, mio Thaddeus, m'abbraccia un dolce sogno
ascolto.

CHORUS OF GIPSIES.

On our chieftain's share we ne'er encroach,
And he fled with that prize, at your approach.

Que. (To Florestin.) Be your safety my care—

Flo. (Trembling.) • I'm in previous hands—

Que. (To Gipsies.) Follow, and list to your Queen's com-
mands.

Cho. Yes, we will list to our Queen's commands.

[Exeunt Queen, holding Florestin, all of a tremble, by
one hand, and beckoning the Gipsies to follow with the
other. As soon as they have gone off, Arline, who
has been awake by the noise, comes from the tent
followed by Thaddeus.

Arl. Ah, Thaddeus, would you not like to know my dream?
well, I will tell it you.

IN UNA REGGIA SPLENDIDA—I DREAM'T THAT I DWELT. ARLINE.

In u - na reg - gi - a spien - di - da mi par - ve d'at - ber - gar, E gemme o
I dream't that I dwelt in mar - ble halls, With tassels and torcs at my side, And of all who as -
- drap - pi so - ri - ci Io vi - di a me re - car. L'imper di quel - la reg - gia
- sembled with - in those walls, That I was the hope and the pride, I had rich - es too great to
S'a - ve - a do - na - to a me, Ma in mez - zo al - le de - liz - zie, Ma in mez - zo
count, could boast Off a high an - ces - tral name, And I also dreamt, which charm'd me most, That you loved me
ai - le de - li - zie Pen - sa - va, Pen - sa - va, Pen - sa - va. Pen - sa - va so - lo - - - a te.
still the same, that you loved me, you loved me still the same.

Di vaghi conte e principi,
Io possedevo il cor,
A sposa mi chiedeano
Giurando eterno amor.
E tra la folla supplice
Splendea persino un re,
Ma in mezzo alle delizie,
Pensavo solo a te.

Arl. Ebben, m'ami tu ancora?

Tha. Più di me stesso.

Arl. Però m'ascondi un tenebroso arcano. . . lo svela alfin.

Deh parla, o mio Thaddeus parla

Duetto.

Tha. Oh! qual funesto evento,
Al mio pensier chiamò,
Del cielo, fu portentoso
Thaddeus, se ti salvo

I dream't that suitors besought my hand,
That knights upon bended knee
And with vows no maiden heart could withstand,
That they pledged their faith to me,
And I dream't that one of this noble host
Came forth my hand to claim;
Yet I also dream't, which charm'd me most,
That you lov'd me still the same.

[At the end of the ballad Thaddeus presses Arline to
his heart.

Arl. And you do love me still?

Tha. More than life itself.

Arl. Yet is there a mystery between our affections and
their happiness, that I would fain unravel. By the
love you say you bear me, solve it.

Duet.

Tha. (Taking her hand and pointing to the mark.)
That wound upon thine arm.
Whose mark through life will be,
In saving thee from greater harm
Was there transfixed by me.

Perhaps the second greatest English opera song hit of the 19th century (after "Home, Sweet Home") was "I Dream't That I Dwelt in Marble Halls," from Michael Balfe's opera *The Bohemian Girl*, first heard in the United States in 1844, which remained popular for the rest of the century. Programs containing both dialogue and notes for songs were often provided to theater patrons.

The United States Marine Band, first formed to play in 1801, has been a permanent presence for over two hundred years, on hand for innumerable White House functions. "The President's Own," as it was later dubbed, sought to hire the best musicians who could be depended upon to deliver a large and varied repertory, from dance music to popular ballads. Part of the fare regularly included operatic melodies, which were introduced to North Americans (living north of New Orleans) by traveling companies in the 1820s. Excerpts from Mozart and Rossini's works, among others, arranged for every conceivable combination of instruments and voices, remained popular for decades. They frequently appeared on White House programs.

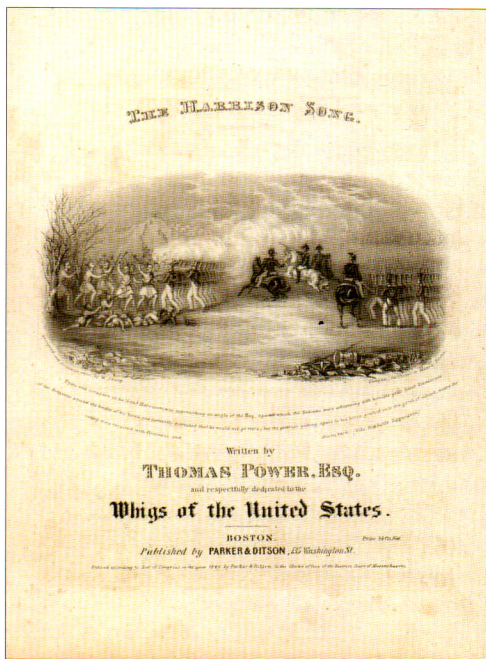
Music in Presidential Campaigns

While elaborate pictorial music covers began to appear only in the middle of the nineteenth century, political song sheets, known as broadsides, date back to the earliest days of the Republic. A famous early version of the melody we now know as "The Star Spangled Banner" was set to a text boosting the candidacy of John Adams, "Adams and Liberty." In an era when musical literacy was not widespread but popular songs were often passed on by word of mouth, political parodies abounded. The posting of a new verse in the village square or on a tavern door "to be sung to a familiar air" was a common

occurrence. Sometimes landmark events, such as Thomas Jefferson's acquisition of the Louisiana Territory in 1803, stimulated a musical response as well.

The election of 1840 represents the advent of the modern political campaign, and it was during this election that music was first employed as a major campaign tool. Rallies and political meetings were rarely staged without a brass band or a round of politically charged songs. Martin Van Buren's Democratic Party advocates hoped to ridicule their opponents by singing new words to the famous lullabye "Rock-a-bye, Baby/Daddy's a Whig" in that year. The Whig candidate, William Henry Harrison and his running mate John Tyler adopted the well-known slogan "Tippecanoe and Tyler Too," alluding to Harrison's victory at the Battle of Tippecanoe in Indiana Territory, 1811, over the Shawnee chief Tecumseh. "Tip and Ty: A New Comic Whig Glee" (in three parts) picked up on an old British pub song tradition by creating a vigorous round. The Whigs made the most of their slogan and won the election handily.

Henry Russell's famous song on the subject also helped to publicize the pair and was widely used. In this instance the Whig Party hoped to emphasize Harrison's working-class credentials—despite his college education and aristocratic roots in the colonial Virginia—in what was known as the "log cabin and hard cider" campaign.



The cover illustration of Power's "The Harrison Song" bears a contemporary writer's description of William Henry Harrison's maneuvers at the Battle of Tippecanoe, "Upon one occasion as he (Genl. Harrison) was approaching an angle of the line, against which the Indians were advancing with horrible yells, Lieut. Emmerson of the dragoons seized the bridle of his horse, and earnestly entreated that he would not go there; but the governor putting spurs to his horse pushed on to the point of attack, where the enemy were received with firmness and driven back."

The song "The Farmer of North Bend" refers to Harrison's allegedly humble upbringing, with the cover depicting the log cabin where he was born. "The Harrison Song," by Thomas Power also includes a cover illustration of the Battle of Tippecanoe.

Rising from humble beginnings and achieving a creditable military record were both potent as campaign topics. Andrew Jackson, boosted as the "hero of New Orleans," eventually won election in 1828. Abe Lincoln was famously touted as an honest laborer in the "Rail Splitter's Polka." Thirty-five years later Theodore Roosevelt's pairing on the 1900 Republican ticket as William McKinley's vice-presidential running mate sought to capitalize on his masculine image and his exploits as a Spanish American War hero—he led a cavalry charge up San Juan Hill in Cuba. A number called "Hooray for Bill McKinley and That Brave Rough Rider Ted" picked up on the biggest new music fad of the decade—ragtime. Roosevelt, as a vigorous outdoorsman and international explorer with a young and attractive family, was a boon to songwriters for years. Songs like "Moving Day in Jungle Town," by Nat D. Ayer, depict "Teddy" Roosevelt as the conqueror of nature and the personification of America's strength. "Roosevelt the Peace Victor," on the other hand, implicitly celebrates Roosevelt's later work with the international tribunal at the Hague and his mediation of the treaty which concluded

THE FARMER OF NORTH BEND.



A VERY POPULAR WHIG SONG
Respectfully Dedicated to the
LOG CABIN ASSOCIATION OF THE

United States.

BY THE PUBLISHER.

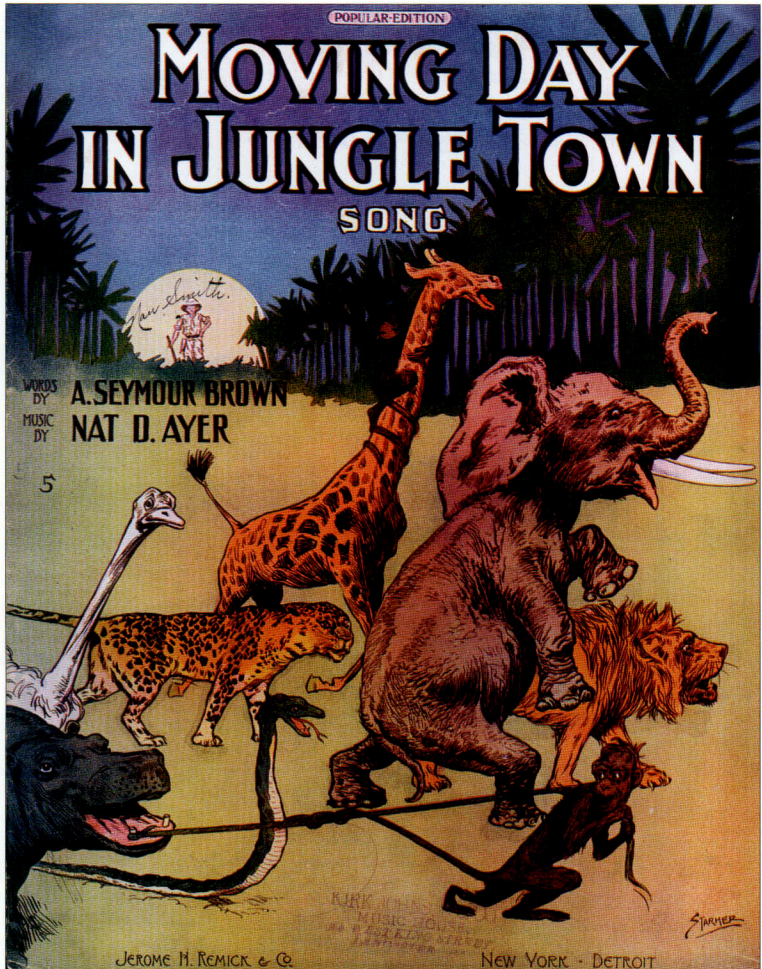
Pr. 50 Cts

NEW YORK,

Published by CHARLES T. CESLAIN, 357 Broadway.

Entered according to Act of Congress in the year 1840 by Charles T. Ceslain in the Clerk's Office of the District Court of the Southern District of N. Y.

"The Farmer of North Bend," by Henry Russell, was used during William Henry Harrison and John Tyler's "log cabin and hard cider" campaign of 1840. The cover emphasizes Harrison's frontier roots depicting the log cabin where he was born.



A miniature bespectacled Theodore Roosevelt, in pith helmet, with gun at his side, appears in the upper left corner of this cover, backlit by moonlight. Although barely identifiable here, "Teddy with his gun" is explicitly named in the song's chorus. Remick's talented cover illustrators, the brothers William and Frederick Starmer, devoted their skills to drawing a diverse crowd of jungle animals in the foreground rather than concentrating on the president.

ROOSEVELT

THE PEACE VICTOR

THE PRESIDENT'S SONG



THIS SONG IS PREEMINENTLY
THE FIRST NATIONAL SONG
COMPOSED UPON THIS SUBJECT
BEING WRITTEN UPON THE
INSPIRATION OF THE TROPIC AND
COMPLETED BY 9 O'CLOCK ON THE DAY OF
THE VERY FIRST MORNING "PEACE" WAS
PUBLICLY DECLARED:- AUG 30, 1905

ON SALE AT
DEPARTMENT AND MUSIC STORES
All Principal Cities
OR DIRECT ORDER TO IRVIN J. MORGAN
308 N. 41 ST. PHILADELPHIA PENNA.
Upon receipt of 25 cents.

Words and Music by IRVIN J. MORGAN

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American Music Research Center

the Russo-Japanese War. This song may have been used in Roosevelt's unsuccessful Bull Moose Party run in 1912. Confirming Roosevelt's taste for Western lore and the great outdoors is his congratulatory letter reprinted in the flyleaf of John Lomax's compilation of *Cowboy Songs and Other Frontier Ballads*, published in 1910. The letter begins, "Dear Mr. Lomax, You have done a work emphatically worth doing and one which should appeal to the people of all our country, but particularly to the people of the west and southwest. . . . There is something very curious in the reproduction of ballad-growth which obtained in medieval England; including by the way

sympathy for the outlaw, Jesse James taking the place of Robin Hood. . . ."

As the country emerged from Reconstruction and sought to heal the wounds of the Civil War, the most iconic past American presidents began to be pictured in groups, as if watching over the growth of the American nation entering the new century.

Even more overtly than Paul Dresser, William Jerome and J.F. Mahoney made their agenda explicit in a Woodrow Wilson campaign song of 1912, "We'll Link His Name with Lincoln." Other music dating from Woodrow Wilson's election in the

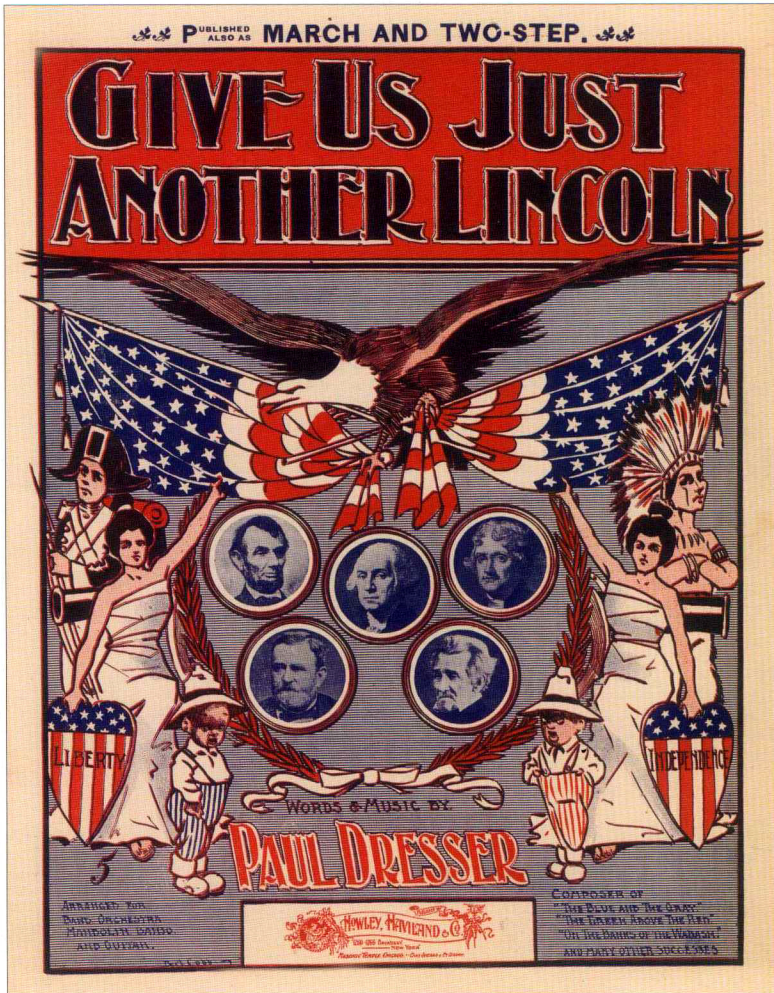
Cheyenne
Aug. 25th 1910

Dear Mr. Lomax,

You have done a work emphatically worth doing and one which should appeal to the people of all our country, but particularly to the people of the west and southwest. Your subject is not only exceedingly interesting to the student of literature, but also to the student of the general history of the west. There is something very curious in the reproduction here on this western continent of essentially the conditions of ballad-growth which obtained in medieval England; including, by the way, sympathy for the outlaw, Jesse James taking the place of Robin Hood. Under modern conditions, however, the entire ballad is greatly killed by competition with the minstrel songs; the cowboy becoming ashamed to sing the crude cowboy ballads in view of what Owen Wister calls the "ill-smelling saloon

classiness" of the far less interesting compositions of the minstrel singers. It is therefore a work of real importance to preserve permanently this unmitigated ballad literature of the back country and the frontier.

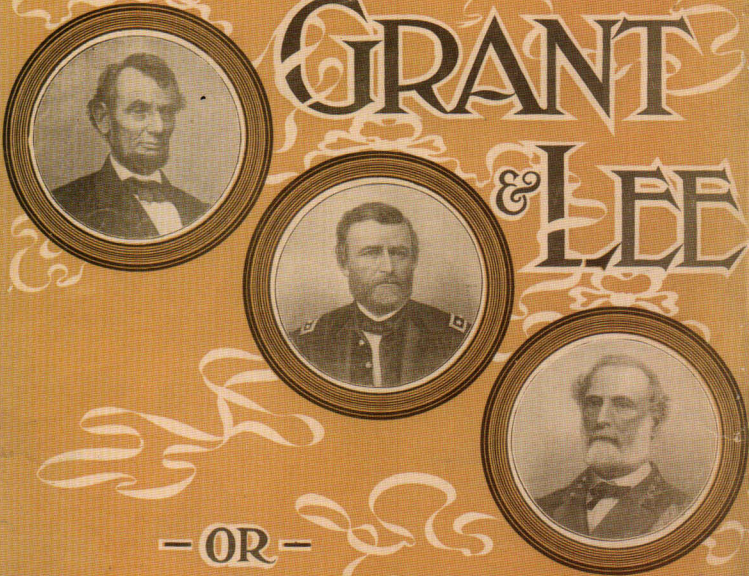
With all good wishes,
I am
very truly yours
Theodore Roosevelt



Composer Paul Dresser, brother of the author Theodore Dreiser, was a prolific composer of popular songs around 1900, including two here with presidential motifs. The cover illustrator for "Give Us Just Another Lincoln" surrounds the central cameos of Lincoln, Grant, Washington, Jackson, and Jefferson with a variety of familiar patriotic icons and allegorical figures.

PAUL DRESSER'S

LINCOLN, GRANT & LEE



— OR —

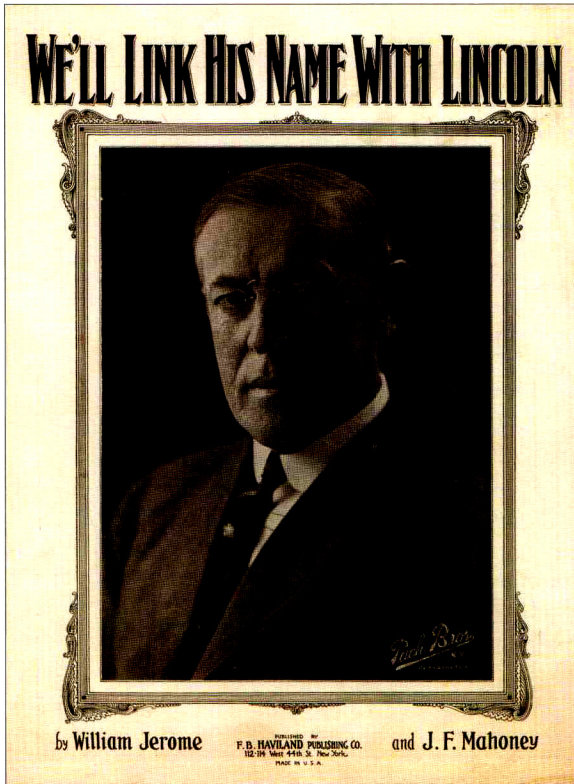
THE WAR IS OVER MANY YEARS

5

THE
HOWLEY,
HOWLAND
DRESSER

Long	.....	gpc.
Mandolin and Guitar	.....	gpc.
Mandolin and Piano	.....	gpc.
Banjo and Guitar	.....	gpc.
Banjo and Piano	.....	gpc.
2 Mandolins and Guitar	.....	gpc.
Orchestra, 12 parts and Piano	.....	gpc.
Orchestra, 12 parts and Piano	.....	gpc.
2 Mandolins, Guitar and Piano	.....	gpc.
Mixed Quartette	.....	gpc.
Male Quartette	.....	gpc.
Mandolin Solo	.....	gpc.
Banjo Solo	.....	gpc.

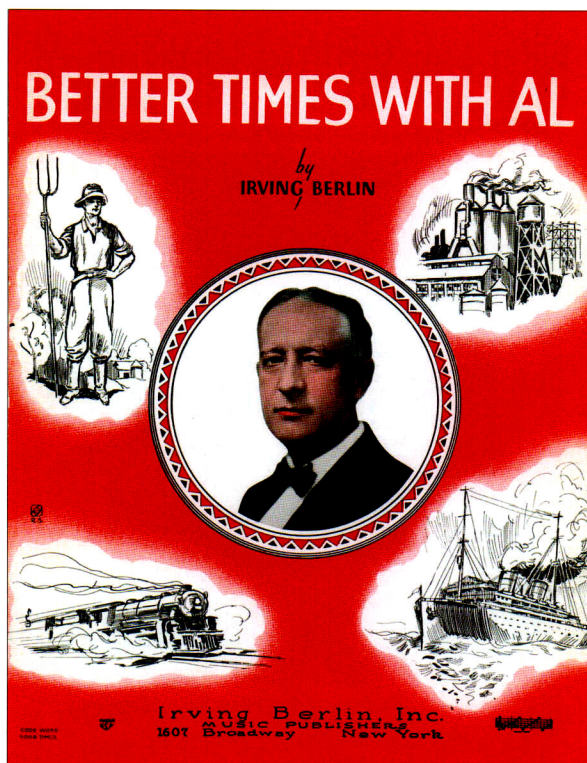
The illustrator's statement for "Lincoln, Grant & Lee" is less busy and allows the subtitle's pitch for North/South reconciliation—40 years after the Civil War—to speak for itself. The cover's elegance reminds us that sheet music played an important decorative role on piano racks in the genteel parlors of private homes.



The cover art for "We'll Link His Name With Lincoln" depends almost entirely on the then novel technique of photolithography, excluding all drawn decorative elements except those which suggest a dignified frame for the candidate's portrait.

same year offers a smattering of official campaign songs and with lyrics that outline the political positions of the candidate. In 1916 his supporters produced "We Stand for Peace while Others War," by W.R. Williams, which refers to Wilson's neutrality pledge during the first years of World War One.

Of course losing candidates also had their share of campaign songs. William Jennings Bryan, though defeated by McKinley in 1896, remained a national celebrity until his death in 1925 and had dozens of works composed in his honor. Irving Berlin supported Al Smith by



Known as "The Happy Warrior," New York Governor Alfred E. Smith was the first Roman Catholic to win a major party's nomination for U.S. president, although he lost the election to Herbert Hoover in 1928.

writing "Better Times with Al" during Smith's unsuccessful bid against Herbert Hoover in 1928.

The four campaigns of Franklin D. Roosevelt (not counting his 1920 run for vice-president with James Cox at the top of

the ticket) generated over 400 pieces of music. Most were ephemeral items, of course, but the most famous song later associated with the New Deal was not written as a campaign song and made no reference to Roosevelt at all, although it was later adopted by him. "Happy Days



"Happy Days Are Here Again" was one of three songs by Ager and Yellen used in the film *Chasing Rainbows* (1929), but it was far and away the most popular, sung by the movie's stars Bessie Love and Charles King. The melody was brought back again and again in no fewer than 30 other motion pictures during the 1930s (and at least as many since). Ironically, although lyricist Jack Yellen was a Republican, the song is forever linked with Democrat Franklin Roosevelt's four successful presidential campaigns.

Are Here Again," by Milton Ager and Jack Yellen in 1929, has enjoyed unusual longevity and been used in almost all Democratic Party conventions since FDR's day.

General Dwight D. Eisenhower, a bona fide war hero, inspired upbeat campaign songs written in the popular styles of Broadway and Tin Pan Alley. These songs were often accompanied by



colorful cover illustrations featuring a large photograph of the man festooned with red, white and blue decorations. Irving Berlin, an avid supporter, wrote “I Like Ike” for his musical *Call Me Madam* to help out in the 1952 campaign.

As modern media have assumed an increasingly large place in the campaign soundscape, broadsides, parodies, and song sheets have decreased in their usefulness as election weapons. Still, music in some form continues to be ubiquitous in presidential

campaigns. Partisans connect with each other and their candidate through the power of a sweet melody, a catchy rhythm, and a clever set of words—which may or may not have anything to do with the candidate’s qualifications.

The Allure of Elaborate Covers

One hundred and fifty years ago song covers began to show real potential as advertising objects—perhaps comparable to the modern yard sign—as printing and lithography developed to higher levels of sophistication. Concentrating first on ornate lettering, publishers focused on mixing up a variety of typefaces, often using a different font for every line on a page. For example, the cover of J. W. Turner’s “Little Tad” (Abraham Lincoln’s young son) uses ten different fonts. An ornate border and flourishes around the larger words also decorate the page, published in 1865.

Sheet music provided opportunities to display the work of many talented figural artists as well. The 1856 election, for instance, inspired several songs about the Republican nominee John C. Fremont, including “There Is the White House Yonder (or, The Fremont Campaign Song).” Fremont was known as a western explorer, and so the cover appropriately depicts a portrait of him set against a rugged mountain landscape. None other than the great American artist Winslow Homer, then just beginning his career, drew

LITTLE
TAD
BALLAD
Words & Music by
J. W. TURNER.

"TAD" the pet name of President Lincoln's youngest son. He was a great favorite with his father, as may be inferred from the fact that Mrs. Lincoln while at the bedside of her dying husband, exclaimed, 'Oh bring our "TAD" here! for he loves "TAD" so well that I know he will speak to him!'

BOSTON.
Published by Oliver Ditson & Co. 277 Washington St.

<i>Clos.</i>	<i>N. York.</i>	<i>Chicago.</i>	<i>Boston.</i>	<i>Phil^a</i>
<i>J. Church Jr.</i>	<i>W. A. Pond & Co.</i>	<i>Lyon & Healy.</i>	<i>J. E. Haynes & Co.</i>	<i>C. W. A. Trumpler.</i>

Entered, according to act of Congress in 1862, by O. Ditson & Co. in the Clerk's office of the Dist. Court of Mass.



John C. Fremont, known as "The Great Pathfinder," became famous as an intrepid explorer of the American West and one of the earliest successful forty-niners. He served as California's first senator and was the Republican Party's first nominee for president in 1856. His fine cover portrait, executed by the young Winslow Homer, is surrounded by a richly detailed background, including boulders, foliage, trees, mountains, and California's state animal, the bear, next to Fremont's hoped-for future home, the White House.

the detailed illustration. (Fremont lost the election to James Buchanan, however.) In more recent times, a flattering portrait drawn by Norman Rockwell of Lady Bird Johnson, wife of President Lyndon Johnson, graces the cover of the "Lady Bird Cha Cha Cha," a dance for piano published in 1964 (not included here).

Before colored music covers were common, publishers also included black and white drawings on the front pages of their music. Public figures, actors, entertainers, and other celebrities were displayed

in striking, though not always flattering, poses. The cover of "Jeff's Race For the Last Ditch," for example, is dominated by a large and detailed lithograph featuring Confederate president Jefferson Davis in disguise as a woman fleeing Union soldiers in 1865.


Painted or sketched portraits, and later photographs, are used especially often in music concerning the presidency. Usually the image of the candidate's head is large and prominent so as to convey a mien of strength and steadfast dependability, yet



THE MAN OF THE HOUR

(WILSON IS HIS NAME.)

OFFICIAL CAMPAIGN SONG
ADOPTED BY THE NATIONAL DEMOCRATIC COMMITTEE



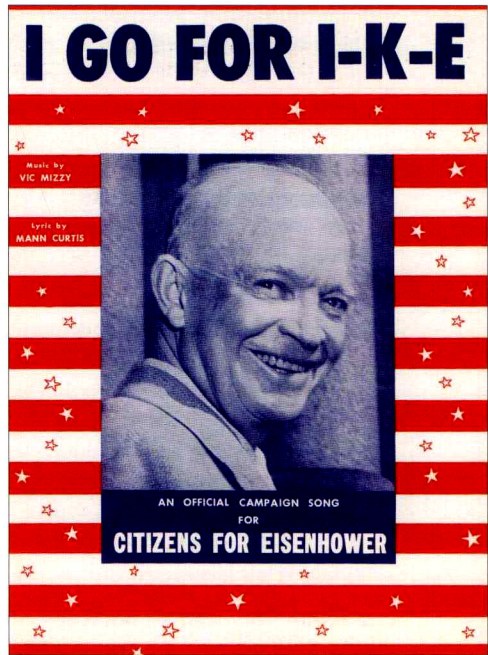
"I am willing, no matter what my personal fortunes
may be, to play for the verdict of mankind."

THE NATIONAL MUSIC PUBLISHING COMPANY
NEW YORK

also plain enough to avoid any suggestion of aristocratic snobbery or comic parody. A large photograph of Woodrow Wilson on the cover of "The Man of the Hour (Wilson Is His Name)" dominates the space and is placed within an ornate border, a drawing featuring laurel wreaths, a patriotic eagle, and flag bunting. It is captioned with a statement of noble principle from his regular campaign speech. "We Take Our Hats Off to You, Mr. Wilson" was made in the same vein. Similar drawn or etched portraits had been used in the nineteenth century to boost Rutherford B. Hayes in his close contest with Samuel Tilden in 1876, "We'll Blow Our Horns for Hayes," by Charles E. Pryor and Samuel N. Mitchell.

Even as the use of polychrome covers declined in the sheet music industry overall, colored covers added an important dimension to the campaign song's symbolic value. The national colors—red, white and blue—could be employed for any president or candidate's benefit. For example, "I Go for I-K-E," by Vic Mizzy and Mann Curtis, features a large blue-tinted photograph of Eisenhower, surrounded by stars and red and white stripe. The cover, meant to suggest the American flag, is a not-so-subtle reinforcement of General Eisenhower's unquestionable patriotism.

When television rose as a force in presidential politics, beginning in 1952, full-fledged songs almost disappeared, to be



replaced by short, snappy advertising jingles, which were not generally published.

Music in the White House

The White House is one of America's oldest and most important musical venues. Presidents and their families since John Adams's administration have welcomed some of the world's finest musicians to the President's Home. The tradition of musical performances at the residence has a long history. The Rutherford B. Hayes

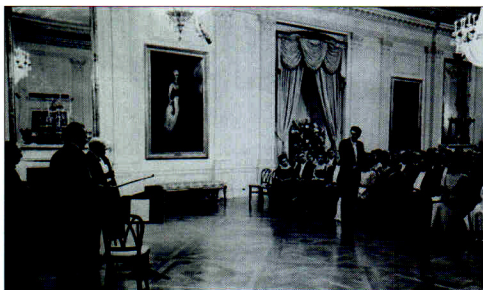
administration firmly established the White House as a center for the performing arts in 1877. The Hayes family held "musicales"—a European term meant to imply social events including private concerts—nearly fifty times during his single term. That level of involvement in the arts would not be seen again until the Kennedys came to the White House nearly one hundred years later.

Musical events of various kinds rose in importance in the White House during the administration of Theodore Roosevelt. The first lady, Edith Kermit Roosevelt, was particularly committed to the musical entertainment and to her role as a hostess. Thus, as in many administrations, the first lady generally took charge of the musical life of the White House.

Most 20th-century presidents and their families continued to enjoy musical

events that were organized along established protocols. The White House was especially active during the Taft, Coolidge and Hoover administrations. From 1961 to 1963, the Kennedys became known for their lavish concerts and accompanying parties. The most important, perhaps, was the famous concert in 1961 including the well-known cellist Pablo Casals, which gathered the nation's most accomplished concert composers together. Among the distinguished guests were Samuel Barber, Aaron Copland, Henry Cowell, Norman Dello Joio, Howard Hanson, William Schuman, Virgil Thomson, and conductors Leonard Bernstein, Eugene Ormandy, and Leopold Stokowski. The program was also broadcast nationally on the radio. Public interest in White House soires during the Kennedy term was also stoked by the media's insatiable curiosity about the new young president, his fashionable wife and their small children, a domestic scene that had not existed in the White House since the first Roosevelt.

In addition to formal concerts and private musicales, music has been used at the White House to mark important public occasions. Inaugural Balls, for example, have often included new and special music. The only president ever to marry in the White House was Grover Cleveland, and of course a musical reception formed part of the festivities. Pieces especially composed for Cleveland and his bride, Frances



The performance of celebrated cellist Pablo Casals (left) at the Kennedy White House in 1961 bolstered the president's reputation as a patron of the fine arts as well as a supporter of human rights, since Casals refused to return to his Spanish homeland during Franco's dictatorship.

Folsom, included several wedding marches, one titled "The Lady of the White House Grand March" and another published as "Cleveland's Luck & Love Grand March," by a composer identified only as Miss Ida. Popular music of the day was also used at the ceremony, notably the operetta songs of Gilbert and Sullivan, which President Cleveland famously admired. As the guests arrived, the Marine Band played "And He's Going to Marry Yum Yum" from the Savoyards' greatest hit, *The Mikado*. The classic wedding marches of Mendelssohn and Wagner were also played during the ceremony, underlining the bride's taste for the new Germanic style.

Presidential Ceremonial Music

Perhaps the pieces of music that Americans most strongly associate with the Presidency are the ceremonial works used on state occasions, during patriotic holidays, and before important speeches. Dating from the Federal Period, the instrumental work "The President's March" by Philip Phile is still sometimes heard under the title "Hail! Columbia," with words by Joseph Hopkinson. Another famous old tune with new words is "The Star Spangled Banner," words by Francis Scott Key inspired by his experience of viewing the embattled Fort MCHenry during The War of 1812. The original melody was actually a drinking song dating to the mid-eighteenth century!

Surely the single piece of music most inseparable from the American Presidency

is "Hail to the Chief." James Sanderson wrote the tune circa 1810, with words, about a Highlands clan leader, taken from Sir Walter Scott's poem, *The Lady of the Lake*.

Hail to the chief, who in triumph advances,
Honour'd and bless'd be the ever green
pine!

Long may the tree in his banner that
glances,
Flourish, the shelter and grace of our line!

New, more appropriate words were added later, but they are rarely if ever sung. It has been played at the White House for almost two hundred years but was only officially declared the President's Anthem in 1954. The march was first used to honor a president on 22 February 1815 when it was played for George Washington's birthday and in celebration of the peace treaty with Great Britain. The Marine Band performed the tune for the first time in 1828, and in 1829 Andrew Jackson became the first living president to hear the tune played in his honor. "Hail to the Chief" was used primarily for social occasions until the administration of John Tyler, whose wife, Julia Gardner Tyler, must be credited with raising its status when she ordered the Marine Band to play it whenever the president entered an official function. Thus, "Hail to the Chief" remains one of our nation's oldest and most recognizable ceremonial pieces.



Music for Mourning

The assassination of Abraham Lincoln shocked a nation whose pain was already raw from years of war. Naturally, the event inspired many people to write songs that captured the country's mood, Lincoln's character, and a longing to heal the nation.

"The Nation in Tears" by Konrad Treuer features a somber portrait of Lincoln, framed in black, on the cover.

More than 100 songs memorialize James Garfield, assassinated in 1881. But perhaps owing to his relatively short time

Chorus

HAIL TO THE CHIEF

(Song of the Lake)

Written by S^r Walter Scott

Composed by

SANDERSON.

New York, Published by Firth & Hall, 4 Franklin Sq.

2^d VOICES. Hail! Hail! Hail to the Chief who in triumph advances,

1st VOICES. Hail! Hail! Hail to the Chief who in triumph advances,

PIANO. Hail! Hail! Hail to the Chief who in triumph advances,

BASS VOICES. Hail! Hail! Hail to the Chief who in triumph advances,

Honour'd and blest be the ever green pine! Long may the tree in his banner that glances,

Honour'd and blest be the ever green pine! Long may the tree in his banner that glances,

Honour'd and blest be the ever green pine! Long may the tree in his banner that glances,

Flourish, the shelter and grace of our line!

Flourish, the shelter and grace of our line!

Flourish, the shelter and grace of our line!


The famous melody of "Hail to the Chief" appears in the middle staff labeled "1st Voices." The song is widely attributed to the prolific English theater composer, James Sanderson, although all extant printings including his name are of American origin.

in office—only six months—they seem somewhat less emotional than those devoted to Lincoln.

"God Reigns, Our Country's Safe" (not included here) appeared immediately following his election. "Memorial March & Memorial Song. Slowly & Sadly," by Miss

Arabella Root, is a tribute to the family and friends of President Garfield after his death. The cover decorations include not only portraits of Garfield's mother and wife, but also a portrait of the composer, only slightly smaller than that of the president.

THE NATION IN MEMORIAL TEARS



ABRAHAM LINCOLN.
MAY BE SUNG AS A SOLO, TRIO, DUETT OR FULL CHORUS.
ARRANGED
FOR THE
PIANO OR ORGAN

WORDS BY R.C. MUSIC BY KONRAD TREDER.

Published by WM. JENNINGS DEMOREST, No. 39 Beekman St., N. Y.,

T. B. GORDON, WM. A. FORD & CO., WM. HALL & SON, HORACE WATERBURY, FIFTH, SON & CO., AMERICAN NEWS CO., New-York.
O. DITSON & CO., Boston. LEE & WALKER, Philadelphia. C. Y. FONDA, Cincinnati. ROOT & CARY, Chicago.

McKinley's death in 1901 also elicited dozens of dirges. One piece performed at his funeral, though lacking explicit reference to any person or political circumstance, stands as an emotional tribute. A performance of "The Beautiful Island of Somewhere" was clearly intended to bathe the mourners in comforting sounds. Its front cover is extremely detailed in the fashion of the time.

The most recent presidential assassination in the United States, of John F. Kennedy, threw the nation into deep sadness, anger, and disillusionment. David Lee's "In the Summer of His Years" laments Kennedy's young age and ponders the unrealized possibilities of a great career cut short. The lyrics recount the day of his death, and tell how the "shot rang out like a sudden shout." The words also recognize Kennedy's vibrant image as an international phenomenon in terms that evoked martyrdom for a larger cause using phrases like, "the dreams of a multitude of men rode with him to his death."

Presidential Events Remembered in Music

Just as the nation collectively mourned the untimely death of Presidents, the United States has shared many happier occasions through national and presidential music. The birth of the Clevelands' daughter Ruth, although she was born in between his two non-consecutive presidential terms, was cause for national celebration. She



This tribute to James Garfield features portraits of the President's mother, widow, and the composer of the piece, Arabella Root.

became the subject of many songs, such as "The Coming Woman" by Monroe Rosenfeld, and "Baby Ruth" by T.L. Weaver. Tragically, she died at the young age of 12. (She is immortalized in the "Baby Ruth" candy bar to this day.) Many rather unremarkable songs were written to celebrate occasions that appear in retrospect to be hardly worth singing about. President Truman's 1947 good will airplane trip to Latin America (before the days of Air Force

ASSUNG AT THE FUNERAL OF OUR MARTYRED PRESIDENT
WILLIAM McKINLEY
BY THE EUTERPEAN QUARTETTE

BEAUTIFUL ISLE OF SOMEWHERE

A SOPRANO SOLO
WITH ORGAN OR PIANO
ACCOMPANIMENT

A QUARTETTE FOR
MEN'S VOICES

A QUARTETTE FOR
WOMEN'S VOICES

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Printed by Rapier, Stephens & Co., Chicago

Portraits of performers appeared often as cover endorsements. "Beautiful Island of Somewhere," performed at the funeral of William McKinley, features the Euterpean Quartette. Its mood and lyrics were intended to evoke a gentle and benign hereafter, an appropriately reserved sentiment for the time and occasion.

One), was boosted in a ditty called "Truman Flew to Mexico On The Sacred Cow." Neither music nor text appear to have made any impression. Jerry Herman rearranged his own hit Broadway song, "Hello, Dolly!" for a White House surprise for President Lyndon Johnson as "Hello, Lyndon!" in 1964, but no revivals have been called for.

Even presidents with relatively brief terms and undistinguished records still merited at least a handful of songs, such has been the public interest in musical expression related to its leaders. The first president subjected to an impeachment trial, the hapless Andrew Johnson, had several songs written about him, including the usual fanfares and marches, but also oddities titled "The Impeachment Polka" and "The Veto Galop."

"First in war, first in peace, and first in the hearts of his countrymen" was the memorable eulogy delivered by "Light Horse Harry" [Henry] Lee for his friend and fellow Virginian George Washington. Apparently Washington was also first in the minds of his country's songwriters at least during his presidency, although Washington has been so lionized that he is frequently invoked on generally celebratory occasions of all kinds. The anniversary of Washington's birthday, 22 February 1732, has grown into a day remembering not only a great man, but also the values that he is believed to have imparted. Of course, his



presence is inseparable from the founding of the republic and so his symbolic importance supersedes all other presidents for that reason alone. On both the centennial and bicentennial anniversaries of his birth, Americans wrote songs especially for the occasion. "Washington's Birthday March (and Quickstep)" by Edward L. White, and "Washington's Grand Centennial March" by Oliver Shaw are early notable examples from the 1832 centennial celebration. The bicentenary in 1932 inspired songs by two especially prominent



Perhaps the most famous patriotic song to come from the American musical comedy stage was "The Yankee Doodle Boy" ("I'm a Yankee Doodle Dandy"), written and performed by the effervescent George M. Cohan in 1904 show *Little Johnny Jones*.

composers: "George Washington's Bicentennial March" by John Philip Sousa, and "Father of the Land We Love" by George M. Cohan.

The American music publishing business and the larger popular song industry have attracted both loyal citizens and skeptical critics, men and women who

have produced mountains of ephemera as well as the occasional hit. But whereas presidential and patriotic songs only rarely become best-sellers, the thousands of presidential songs generated over the years testify to the persistence of songwriters determined to celebrate, criticize, toast, or roast our national leaders through melody.

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To read more about American Presidential and Patriotic Songs, see the following books:

Crew, Danny. *Presidential Sheet Music*. Jefferson, NC: McFarland, 2001.

Kirk, Elise. "Hail to the Chief": The Origins and Legacies of an American Ceremonial Tune." *American Music* 15:2 (Summer 1997): 123-136.

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