

# Seven Presidential Pardons

## I'm not a Crook

After quotes of Richard Milhouse Nixon (1913-1994)

Gary Bachlund

1.  $\text{♩} = 100$  *mf*  $\text{♩} = 60$  *ritardando molto*

5 *a tempo*  
I was not ly - ing. I said things that la - ter on seemed to

11  
be un - true. — Not ly - ing.... — Not ly - ing... Un - true. —

17  
Peo - ple have got to know whe - ther or not their

23

Pre - si - dent is a crook. Well, I am not a crook. I am

29

not a crook. I've earned ev - ry - thing I've got.

35

I was not ly - ing.

41

I said things that la - ter on seemed to be un - true.

47

Not ly - ing.... Not ly - ing... Un - true. When a

This system contains measures 47 through 52. It features a vocal line with lyrics and piano accompaniment. The piano part consists of two staves (treble and bass clef) with chords and melodic lines.

53

Pre - si - dent does it, that means that it's not il - le - gal.

This system contains measures 53 through 58. The vocal line continues with the lyrics. The piano accompaniment features a steady bass line and chords in the right hand.

59

Not ly - ing.... Not ly - ing... Not ly - ing....

This system contains measures 59 through 64. The vocal line repeats the phrase "Not lying...". The piano accompaniment continues with similar harmonic support.

65

I am not a crook.

This system contains measures 65 through 70. The vocal line concludes with the lyrics "I am not a crook.". The piano accompaniment provides a final harmonic setting for the phrase.

71

I would have made a good Pope.\_\_\_\_\_

*trill* *simile*

77

I am not a dope.\_\_\_\_\_ I would have made a

83

good Pope.\_\_\_\_\_ Not a ly - ing dope.\_\_\_\_\_

89

*a tempo*

I was not ly - ing. I said things that la - ter on seemed to

95

be un - true. Not ly - ing... Not ly - ing... Un - true.

This system contains measures 95 through 100. The vocal line features a melody with eighth and quarter notes, including slurs and accents. The piano accompaniment consists of chords and moving lines in both the right and left hands.

101

"Hail to the Chief," means that it is not il - le - gal.

This system contains measures 101 through 106. The vocal line has a melodic line with some rests. The piano accompaniment continues with harmonic support.

107

"Hail to the Chief," "Hail to the Chief." Not ly - ing... Not ly -

This system contains measures 107 through 112. The vocal line repeats the phrase "Hail to the Chief" and then continues with "Not ly - ing...".

113

- ing... Not ly - ing... I am not a crook.

This system contains measures 113 through 118. The vocal line concludes with the phrase "I am not a crook." The piano accompaniment provides a final harmonic resolution.

circa 2' 00"

## American Efficiency

After quotes of Gerald Rudolph Ford, Jr. (1913-2006)

*quasi recitativo* *a piacere ten.*  $\text{♩} = 50$

Par-don him. The three - mar - ti - ni

lunch is the e - pi-to-me of A - me - ri-can ef - fi - cien - cy.

The three - mar-ti - ni lunch is the e - pi-to-me of A -

me - ri-can ef - fi - cien - cy. The three - mar-ti - ni

16

lunch is the e - pi-to-me... Oh, par-don me but... Where else can you

20

get an ear-ful, and a bel-ly - ful and a snoot - ful at one time?

24

Where else? The three - mar - ti - ni lunch is the e -

28

pi-to-me of A - me - ri - can ef - fi - cien - cy. Par-don me. *8va*

circa 1' 30"

After quotes of James Earl Carter (b. 1924)

# To drown my troubles

*♩ = 100*

*a piacere*

O! mi - se - ry! mi - se - ry! mi - se - ry! I have

*f* *mf*

3 3 3

6 *a tempo*

of - ten want - ed to drown my trou - bles, to

11

drown my trou - bles, trou - bles, sor - rows, trou - bles,

16

mi - se - ry! I have of - ten want - ed to drown my



21

trou- bles, but I can't get my wife to go swim - ming with

This system contains measures 21 through 25. The vocal line begins with a melodic phrase for 'trou- bles,' followed by a rest and then 'but I can't get my wife to go swim - ming with'. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines.

26

me. To drown my trou - bles.

This system contains measures 26 through 30. The vocal line continues with 'me. To drown my trou - bles.' The piano accompaniment includes a triplet in the bass line and a complex treble line with many beamed notes and chords.

31

Mi - se - ry! Sor - rows. We've un -

This system contains measures 31 through 35. The vocal line has a triplet over 'Mi - se - ry!' and continues with 'Sor - rows. We've un -'. The piano accompaniment features a triplet in the bass line and a treble line with many beamed notes and chords.

36

co-vered some em - bar-ass-ing an - ces - tors, in the not-so-dis -

This system contains measures 36 through 40. The vocal line begins with 'co-vered some em - bar-ass-ing an - ces - tors, in the not-so-dis -'. The piano accompaniment features a triplet in the bass line and a treble line with many beamed notes and chords.

41

tant past, \_\_\_\_\_ Some horse-thieves and some peo - ple

46

killed on Sa-tur-day\_ nights. \_\_\_\_\_ Mi - - se - ry! \_\_\_\_\_

51

\_\_\_\_\_ One of my re - la - tives, \_\_\_\_\_ un - for - tu - nate - ly, was a

55

jour - nal - ist. \_\_\_\_\_ O! mi - se - ry! mi - se - ry! mi - se - ry! \_\_\_\_\_

60 *a piacere* *a tempo*

I have looked on a lot of wo - men with lust in my

65

heart. I've com - mit - ted a - dul - te - ry. in my heart,

70 *a piacere*

...a - dul ter - y ma - ny times. I have

74 *a tempo*

of - ten want - ed to drown my trou - bles, but I

79

can't get my wife to go swim - ming with me. To drown my

84

trou - bles. A - dul - te - ry!

89

Mi - se - ry. Lust in my heart. ...want to

94

drown my trou - bles. Par - don me!

*ff*

circa 3' 05"

27 X 2007  
Berlin

# The Second Oldest Profession

After quotes of Ronald Wilson Reagan (1911-2004)

Well, Ge-rald Ford was a Com-mu-nist... par-don me... a Con-gress man.

4. *mp*

3 *f*

5

7

Po-li-tics Po-li-tics Well, facts are stu-pid

9

things. \_\_\_\_\_ Po - li - tics is sup-posed to be the se - cond

11

old - est pro - fes - sion. \_\_\_\_\_ Po - li - tics, \_\_\_\_\_ Po - li - tics \_\_\_\_\_

13

Well, facts are stu - pid things. \_\_\_\_\_

15

Well... \_\_\_\_\_ Well... I have

17

come to re - a - lize \_\_\_\_\_ that it bears a close re - sem - blance to the

Musical score for measures 17-18. The system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is B-flat major (two flats).

19

first. \_\_\_\_\_ ...the old - est pro - fes - sion. \_\_\_\_\_

Musical score for measures 19-20. The system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is B-flat major (two flats).

21

Po - li - tics.... \_\_\_\_\_ Po - li - tics.... \_\_\_\_\_ ...a

Musical score for measures 21-22. The system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is B-flat major (two flats).

23

close re - sem - blance to the first... \_\_\_\_\_ Po - li - tics. \_\_\_\_\_

Musical score for measures 23-24. The system includes a vocal line with lyrics, a piano accompaniment in the right hand, and a bass line in the left hand. The key signature is B-flat major (two flats).

25

Po - li - tics, \_\_\_\_\_ Po - li - tics \_\_\_\_\_

27

\_\_\_\_\_ is sup - posed to be the se - cond old - est pro - fes - sion. \_\_\_\_\_

29

Po - li - tics... \_\_\_\_\_ Po - li - tics... \_\_\_\_\_ a close re - sem - blance...

31

\_\_\_\_\_ to the first. \_\_\_\_\_ Po - li - tics, \_\_\_\_\_

circa 2' 15"



# No Exaggeration

After quotes of George Herbert Walker Bush (b. 1924)

$\text{♩} = 140$

5. *mp*

I have o - pin - ions of my own, strong o -

6 pin - ions, but I don't al - ways a - gree with them.

11 — Read my lips. Read my lips. No new tax - es. I

16 don't al - ways a - gree with them. Strong o - pin - ions.

21

Strong o - pin - ions. — It's no ex - ag - ger - a - tion to say that the

26

un - de - cid - eds — could go ei - ther way. — Strong o - pin - ions. —

31

I have o - pin - ions of my own, —

36

no new tax - es, — but I don't al - ways a - gree with

41

them. \_\_\_\_\_ Read my lips. Read my lips. Read my lips. \_\_\_\_\_

46

I don't al-ways a - gree with them. \_\_\_\_\_ No new

51

tax - es. \_\_\_\_\_ No new tax - es. \_\_\_\_\_ It's no ex - ag - ger - a - tion to

56

*ritardando al fine* say strong o - pin - ions. \_\_\_\_\_ *molto ritardando* No new tax - es. \_\_\_\_\_

circa 1' 50"

# It depends upon what the meaning of the word 'is' is

After quotes from William Jefferson Clinton

Gary Bachlund

*♩ = 60 with style and evasive charm*

6.

It de - pends up-on what the

5

mean-ing of the word "is" is. The word "is" is, \_\_\_\_\_ is - n't it?\_\_

9

It de - pends up-on what the mean-ing of the word "is" is. You'll

13

par - don me, \_\_\_\_\_ but if 'is' means 'is and ne - ver has been...!' If

17

'is' means 'is and ne-ver has been,' that's one thing. If it

21

means 'there is none,' that was a com- plete- ly true state- ment.

25

The word "is" is, is-n't it? Is it?

29

Is-n't it? It de-

34

pend- up-on what the mean- ing of the word "is" is. The word "is" is, \_\_\_\_\_

38

\_\_\_\_\_ is- n't it?\_\_\_ It is! It is- n't, it is, is- n't it?\_\_\_ Is- n't it?\_\_\_\_\_

41

\_\_\_\_\_ Par- don me?\_\_\_\_\_ Is?\_\_\_ It de - pends up-on what the mean- ing of the word "is"

46

is. The word "is"\_\_\_\_\_ is....\_\_\_\_\_ It de- pends.

circa 1' 50"

After quotes of George Walker Bush (1946-)

# The Strategy

♩. = 70

And there's a lot of blow-hards in the po-

7.

*f*

*p.*

*Red*

Detailed description: This is the first system of the musical score. It 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 3/4. The tempo is marked as quarter note = 70. The lyrics are 'And there's a lot of blow-hards in the po-'. The piano part includes dynamic markings of *f* and *p.*, and some notes are marked with a red 'X'.

7

li-ti-cal pro-cess, you know, and a lot of hot-air

Detailed description: This is the second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'li-ti-cal pro-cess, you know, and a lot of hot-air'. The piano part continues with similar dynamics and includes some notes marked with a red 'X'.

13

ar-tists and peo-ple who have got some-thing

Detailed description: This is the third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are 'ar-tists and peo-ple who have got some-thing'. The piano part continues with similar dynamics and includes some notes marked with a red 'X'.

19

fan-cy to say. Fan-cy that!

Detailed description: This is the fourth system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are 'fan-cy to say. Fan-cy that!'. The piano part continues with similar dynamics and includes some notes marked with a red 'X'.

25

And there's dis-trust in

31

Wash- ing- ton in the peo- ple and pro- cess, you know, and

37

I am sur- prised, frank- ly, at the dis- trust that ex- ists in this

43

town. ...dis- trust in this town.



49

Fan - cy that. Dis - trust. And

This system contains measures 49 through 54. The vocal line begins with a half note 'Fan', followed by a quarter note 'cy', a half note 'that.', a quarter rest, a half note 'Dis', a quarter note 'trust.', and a half note 'And'. The piano accompaniment features a steady eighth-note bass line in the left hand and a more active treble line with eighth and sixteenth notes.

55

I am sor - ry it's the case, and I'll work hard to try to

This system contains measures 55 through 60. The vocal line starts with a quarter rest, followed by a quarter note 'I', a quarter note 'am', a quarter note 'sor - ry', a quarter note 'it's', a quarter note 'the', a quarter note 'case,', a quarter note 'and', a quarter note 'I'll', a quarter note 'work', a quarter note 'hard', a quarter note 'to', a quarter note 'try', and a quarter note 'to'. The piano accompaniment continues with a consistent eighth-note bass line and a treble line with eighth and sixteenth notes.

61

e - le-vate it. And a dan - ger - ous plan is

This system contains measures 61 through 66. The vocal line begins with a quarter note 'e - le-vate', a quarter note 'it.', a quarter rest, a half note 'And', a quarter rest, a half note 'a', a quarter note 'dan -', a quarter note 'ger -', a quarter note 'ous', a quarter note 'plan', and a quarter note 'is'. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth and sixteenth notes.

67

bet - ter than no plan at all.

This system contains measures 67 through 72. The vocal line starts with a quarter note 'bet -', a quarter note 'ter', a quarter note 'than', a quarter note 'no', a quarter note 'plan', a quarter note 'at', a quarter note 'all.', and a quarter rest. The piano accompaniment continues with a steady eighth-note bass line and a treble line with eighth and sixteenth notes.

73

And... And I am sor - ry it's the case, dis -

79

trust in Wash - ing - ton. I will work hard to

85

try to e - le - vate dis - trust in Wash - ing - ton.

91

Af - ter all, I know the

98

hu - man be - ing and fish can co - ex - ist \_\_\_\_\_ peace - ful - ly. \_\_\_\_\_

Musical score for measures 98-103. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "hu - man be - ing and fish can co - ex - ist \_\_\_\_\_ peace - ful - ly. \_\_\_\_\_".

104

\_\_\_\_\_ And \_\_\_\_\_

Musical score for measures 104-109. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "\_\_\_\_\_ And \_\_\_\_\_".

110

\_\_\_\_\_ there's a lot of blow - hards in the po - li - ti - cal pro - cess, you

Musical score for measures 110-115. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "\_\_\_\_\_ there's a lot of blow - hards in the po - li - ti - cal pro - cess, you".

116

see. \_\_\_\_\_ Hon - est - ly! \_\_\_\_\_ Par - don me! \_\_\_\_\_

Musical score for measures 116-121. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are: "see. \_\_\_\_\_ Hon - est - ly! \_\_\_\_\_ Par - don me! \_\_\_\_\_".

circa l' 50"