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Strike Up The Band : \b Here Comes A Sailor

Chas. B. Ward
Composer

Andrew B. Sterling
Lyricist

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THE TERRIFIC HIT THAT THE SOLDIERS SANG AFTER THE SPANISH AMERICAN WAR

STRIKE UP THE BAND HERE COMES A SAILOR

WORDS BY ANDREW B. STERLING

MUSIC BY CHAS. B. WARD



Vp.005200
1900
STRI

Strike Up The Band

(Here Comes A Sailor.)

Words by
ANDREW B. STERLING.

Music by
CHAS. B. WARD.

Allegro.

Piano.

The piano introduction consists of two staves of music in 6/8 time, featuring a melody in the right hand and a rhythmic accompaniment in the left hand. The key signature has two flats (B-flat and E-flat).

Till Ready.

1. Jack is the King of the dark blue sea,
2. Jack on his ship o'er the sea has skimmed,

The first vocal line is written on a single staff with lyrics. The piano accompaniment continues below it.

Jack is as brave as the brave can be,
Jack on the sea has the sails well trimmed,
He's the boy the girls adore,
But when Jack is on the

The second vocal line continues the melody with lyrics. The piano accompaniment is shown below.

dore,
land, Oh, what fun when Jack's a-shore,
He gets trimmed to beat the band,
For he is the fellow can
has a sweet-heart in

The third vocal line continues the melody with lyrics. The piano accompaniment is shown below.

make things hum,
ev-'ry port,
Oh how they sigh when they see him come,
Love to a sail-or is rare old sport,
Load-ed
When he's

The fourth vocal line concludes the piece with lyrics. The piano accompaniment is shown below.

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down with gold so bright, Wel-come home Jack, you're all right!
 broke its Jack good - bye, When he's flush you'll hear them cry.

Chorus.

Strike up the band here comes a sail - or, Cash in his hand

just off a wha - ler, Stand in a row, don't let him go, Jack's a cinch, but

ev - ry inch a sail - or. sail - or.

D.S.
 Bagged
 tend
 Blue Hill
 Donor: 755

The National Anthem.
The Star-Spangled Banner.

FRANCIS SCOTT KEY.
(1780-1843)

JOHN STAFFORD SMITH.
(1750-1836)

Con spirito

1. Oh! say, can you see by the dawn's earl-y light, What so proud-ly we hail'd at the
2. On the shore, dim-ly seen thro' the mists of the deep, Where the foe's haught-y host in dread
3. Oh! thus be it ev-er when free men shall stand, Be - tween their loved homes and the

twi-ght's last gleam-ing? Whose broad stripes and bright stars, thro' the per-il-ous fight, O'er the
si-lence re-po-ses, What is that which the breeze, o'er the tow-er-ing steep, As it
war's des-o-la-tion; Blest with vic-try and peace, may the heavn res-cued land Praise the

ram-parts we watch'd, were so gal-lant-ly stream-ing? And the rock-ets red glare, the bombs
fit-ful-ly blows, half con-ceals, half dis-clos-es? Now it catch-es the gleam of the
Pow'r that hath made and pre-served us a na-tion! Then con-quer we must, when our

Chorus

burst-ing in air, Gave proof thro' the night that our flag was still there. Oh, say, does that
morn-ing's first beam, In full glo-ry re-flect-ed now shines on the stream; 'Tis the star-span-gled
cause it is just, And this be our mot-to, "In God is our trust." And the star-span-gled

poco rit. star-span-gled ban-ner yet wave O'er the land of the free, and the home of the brave?
a tempo. ban-ner, Oh, long may it wave O'er the land of the free, and the home of the brave!
poco rit. ban-ner in tri-umph shall wave O'er the land of the free, and the home of the brave!

The music to which Key wrote his words, was long attributed to the London organist and composer, Dr. Samuel Arnold (1740-1802). Late researches credit the music beyond dispute to John Stafford Smith (Gloucester, 1750; London, 1836), an organist of rank and a prolific composer. The music, in $\frac{6}{4}$ time, with the words beginning "To Anacreon in heaven, where he sat in full glee," is to be found in *Collections of Popular Songs, Catches, etc.*, composed by John Stafford Smith, Vol. V, page 33. A copy of this volume is in the British Museum. The melody was well known in this country during revolutionary days, and various texts were sung to it. Francis Scott Key was evidently familiar with the popular melody, and wrote his immortal verses on the morning after the bombardment of Fort McHenry by the British fleet, September 14, 1814. This version of the melody (with the exception of the shortening the last note in measures 2 and 10), is the one adopted by the Music Supervisor's National Convention.