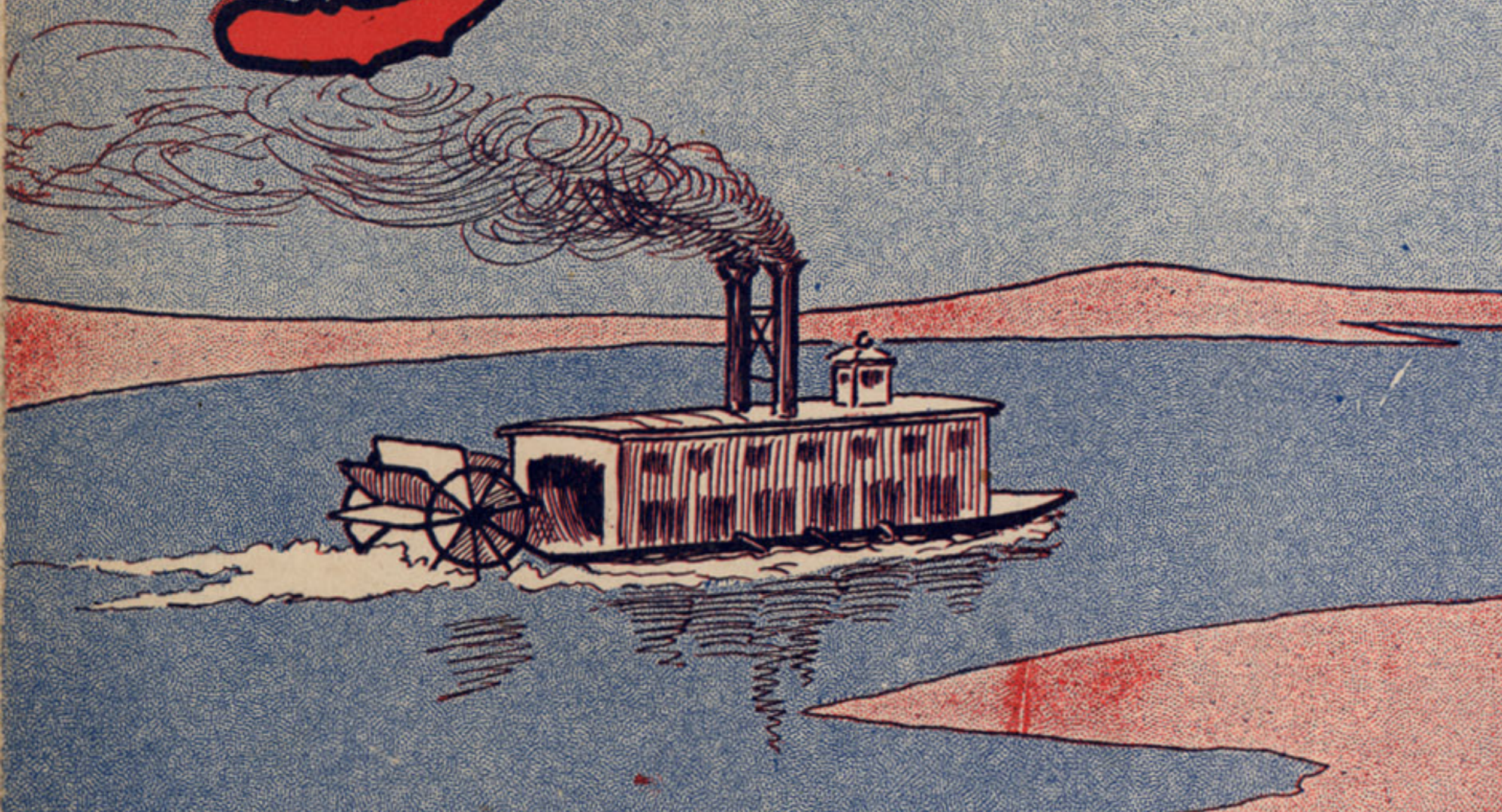


STEAMBOAT BILL

1910



WORDS BY
REN SHIELDS
MUSIC BY
LEIGHTON BROS.

F.A. MILLS
ICE WEST 387
NEW YORK



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When You're Not Here

The man who wrote "The Lovin' Rag," the first and greatest of all the "rag" songs, has written a new one. It's his best; it's the best. It's the rage of the hour.

"When You're Not Here." Words and Music by
BERNIE ADLER.

CHORUS.

When you're not here ——— I'm al-ways think - ing 'bout you —

Don't ev - er fear ——— my dear I'll nev - er doubt you When you're not near —

I feel un - hap - py dar - ling Ev - 'ry time you're leav - ing you —

set my heart a griev - ing ——— I love you dear ———

each day my love grows strong - er I am sin - cere ———

The musical score consists of a vocal line and a piano accompaniment. The piano part includes a *p-mf* dynamic marking. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is arranged in systems, with the vocal line on a single staff and the piano accompaniment on two staves.

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"Steamboat Bill"

Words by
REN SHIELDS.

Music by
LEIGHTON PROS.

Allegro moderato.

The piano introduction consists of two staves. The right hand starts with a melody in G major, marked *mf*. The left hand provides a rhythmic accompaniment with chords. The piece concludes with a final chord marked *fz*.

Down the Mis - sis - sip - pi steamed the
Up then stepped a gam - bling man from
Ri - ver's all in mourn - ing now for

The first vocal line is on a single staff. The piano accompaniment is on two staves. The right hand has a melodic line with a *Till ready* marking. The left hand has a bass line with a *L.H.* marking. Dynamics include *p* and *fz*.

Whip - per - will, com - man - ded by that pi - lot, Mis - ter Steam-boat Bill. The
Lou - is - ville, who tried to get a bet a - gainst the Whip - per - will.
Steam-boat Bill, no more you'll hear the puff - ing of the Whip - per - will. There's

The second vocal line is on a single staff. The piano accompaniment is on two staves. The right hand has a melodic line. The left hand has a bass line. Dynamics include *p* and *fz*.

own-ers gave him or - ders on the strict Q. T.,— to— try and beat the rec-ord of the
 Bil-ly flashed a roll that sure-ly was a bear, the— boi-ler, it ex-plo-ded, blew them
 crape on ev' - ry steam-boat — that plows those streams, from Mem-phus right to Nat-chez down to

"Ro-bert E. Lee." Just feed up your fi - res, let the old smoke roll,
 up in the air. The gam-bler said to Bil - ly as they left the wreck, "I
 New Or - leans. The wife of Mis - ter Will - iam was at home in bed,

Burn up all your car-go if you run out of coal. If we don't beat that rec-ord, Bill-y
 dont know where we're go-ing, but we're neck in neck." Says Bill to the gam-bler, "I'll tell
 When she got the tel-e-gram that Steam - boat's dead. Says she to the children, "Blesseach.

told— the mate, "send my mail in care of Pe - ter to the Gol - den gate?"
 you what I'll do, — I will bet an - oth - er thou - sand I'll go high - er than you?"
 hon - ey lamb, the next pa - pa that you have will be a rail - road man?"

CHORUS

Steam - boat Bill, { steam - ing down the Mis - sis - sip - pi,
 he tore up the Mis - sis - sip - pi,
 miss - ing on the Mis - sis - sip - pi,

Steam - boat Bill, { a migh - ty man was he.
 the tide it made him swear.
 is with an an - gel band,

Steam - boat Bill, { steam - ing down the Mis - sis - sip - pi,
 he tore up the Mis - sis - sip - pi, the ex
 miss - ing on the Mis - sis - sip - pi, he's a

going to beat the re - cord of the "Ro - bert E. Lee."
 plos - ion of the boi - ler got him up in the air.
 pi - lot on a fer - ry in that Pro - mised Land.

Way Back in Tennessee

When Mr. Shields wrote "Waltz Me Around Again, Willie" and "The Good Old Summertime" we said "You'll not write anything better," but he did. Yes, he did when he wrote "Way Back in Tennessee." This is the jingley, quaint melody you hear everywhere.

"To Dave Ferguson."

"Way Back In Tennessee"

Words by
REN SHIELDS

Music by
CHARLES STRAIGHT

CHORUS

Way back in Ten-nes - see, with that gal I'm long-ing to be.

When I go to hug her my heart stops When I go to kiss her you can

hear gum - drops. Way back in Ten - nes - see,

That's the on - ly place for me. ——— Oh what's the use, just

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *p-f* and *f*. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C).