

# STEAMBOAT BILL

*Raymond*



WORDS BY  
REN SHIELDS  
MUSIC BY  
LEIGHTON BROS.

**F.A. MILLS**  
100 WEST 30th ST  
NEW YORK





# 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 —

*p. mf*

# "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 harmonic 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

*Till ready*

*p* *L.H.* *p*

The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment features a melody in the right hand and chords in the left hand, marked *p*. A bracket labeled *Till ready* spans the first two measures of the piano accompaniment. The left hand is specifically labeled *L.H.*

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 vocal line continues with the lyrics. The piano accompaniment continues with a melody in the right hand and chords in the left hand.



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 dont 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, "Ill 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 Ill do, - I will bet an - oth - er thou - sand Ill 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."  
plosion of the boi - ler got him up in the air.  
pi - lot on a fer - ry in that Pro - mised Land.



# Maybe You Were Made For Me

This is the little thing that is being sung in all the Music Halls  
and Vaudeville Houses in New York and Chicago.

## "Maybe You Were Made For Me."

Words by  
AL BRYAN.

Music by  
MAXWELL SILVER

### CHORUS

May - be \_\_\_\_\_ you can call when I'm at home, dear, \_\_\_\_\_

*p-f*

— May - be I will be a - lone, dear, 'phone, dear;

May - be you'll find — me in, may - be you'll find — me out.

May - be, \_\_\_\_\_ may - be you can call me "ba - by?"

The musical score consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal line. The piano part includes dynamic markings such as *p-f* and *f*.

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