

# LEVEN FORTY FIVE FROM THE HOTEL

TWO STEP MARCH



IN THE EARLY DAYS OF  
MINSTRELY A LITTLE  
TROUPE TRAVELLED  
IN THE SOUTH AND  
SOUTHWEST,

PLAYING IN A  
DIFFERENT TOWN NIG-  
HTLY. IT WAS CUSTO-  
MARY FOR THEM TO  
GIVE A DRESS PARADE.  
STARTING FROM THE  
HOTEL AT NOON, THAT  
BEING CONSIDERED  
THE BEST TIME TO  
ATTRACT THE ATTEN-  
TION OF EVERYONE.  
THE MANAGER ALW-  
AYS HAD THE BOYS  
AS HE CALLED THEM  
MEET A QUARTER OF  
AN HOUR BEFORE  
THE STARTING TIME  
AND IT WAS A TACT  
UNDERSTANDING TH-  
AT THEY WEARING  
THEIR HIGH SILK  
HATS GET IN LINE AT  
"ELEVEN FORTY FIVE  
FROM THE HOTEL."

AND THIS IS A  
FAIR SPECIMEN  
OF THE MUSIC TH-  
EY PLAYED:

MR MILLS  
WROTE  
"GEORGIA CAMP  
MEETING"  
"WHISTLING  
RUFUS."  
"RASTUS  
ON PARADE."  
ETC. :

## KERRY MILLS

F. A. MILLS . 48 WEST 29<sup>TH</sup> ST. NEW YORK :



# Like A Star That Falls From Heaven.

Words by  
ARTHUR J. LAMB.

Music by  
KERRY MILLS.

## CHORUS. Slow.

Like a star when it falls from Heaven— She is lost to her friends and home,— She has  
turned from the sun-kissed meadows— 'Neath the ci-ty white lights to roam,— Tho' she  
lives in the gay-est splendor— Yet she long while the sad tears start— If a

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# JUST REMEMBER I LOVE YOU.

Words by ANDREW B. STERLING.

Music by KERRY MILLS

## CHORUS.

Just re-mem-ber that some one loves you, do you love her just as  
well?— There is some one at home think-ing of you, when you're hold the  
shot and shell. In the din and the roar of bat-tle, my  
spi-rit fights with you too,— At the close of day I'll kneel and

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# You don't need nothin' for your nerves.

Words by IRVING JONES.

Music by MAXWELL SILVER.

Non-  
you  
You  
don't need noth-in' for your nerves, that is one thing I ob-serve, You  
may need some-thin' for your ap-pe-tite, you may need a bed to make you  
sleep at night, But you don't need noth-in' for your nerves, no che-mi-cals, root-er

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# I THINK OF YOU.

HIGH.

Words by JOHN ERNEST MCCANN.  
Andante con espressione.

Music by KERRY MILLS

PIANO.  
I think of you when day-light dies,  
And shadows steal a-long the lane, I think of you when morn-ing  
skies Look glad-ly on the world a-gain,  
marcato  
cantato

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# "Leven Forty-Five from the Hotel."

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## Two Step-March.

By KERRY MILLS.

Composer of "Georgia Camp Meeting,"  
"Whistling Rufus" "Rastus on Parade."

In the early days of Minstrelsy a little troupe travelled in the South and Southwest, playing in a different town nightly. It was customary for them to give a dress parade, starting from the hotel at noon, that being considered the best time to attract the attention of everyone. The manager always had the boys - as he called them - meet a quarter of an hour before the starting time, and it was a tacit understanding that they, wearing their high silk hats, get in line at "Eleven Forty Five from the Hotel."

And this is a fair specimen of the music they played:

Tempo di Marcia.

The musical score is written for piano in 2/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a piano dynamic (*f*) and the instruction "Rather lively." The second system includes a *mf* dynamic and a "Lively." instruction. The third system continues with a *mf* dynamic. The fourth system features first and second endings, marked with "1." and "2." respectively. The key signature has one sharp (F#), and the tempo is marked "Tempo di Marcia."

The first system of music consists of two staves. The treble staff begins with a series of chords, including a triad with a sharp sign, followed by a melodic line with eighth notes. The bass staff provides a harmonic accompaniment with chords and a steady eighth-note bass line.

The second system continues the musical piece. The treble staff features a melodic line with eighth notes and some rests, while the bass staff maintains a consistent accompaniment pattern.

The third system includes first and second endings. The treble staff has a melodic line that leads into a first ending, which then branches into a second ending. The bass staff continues with its accompaniment.

*Lively.*

The fourth system is marked *Lively.* and *mf*. The treble staff features a more active melodic line with sixteenth-note patterns. The bass staff continues with its accompaniment.

The fifth system continues the lively section. The treble staff has a melodic line with sixteenth-note runs, and the bass staff provides accompaniment.

The sixth system concludes the piece. The treble staff has a melodic line that ends with a final chord, and the bass staff provides accompaniment.

TRIO.

*mf marcato.*

*cresc.*

*Drum effect.*  
To be made with knuckles

on lid of piano.

*f-ff*

1. *Drums.*

2. *ff*



# I Love Only One Girl In This Wide, Wide World.

By COBB & EDWARDS.

## CHORUS.

I love on-ly one girl in this wide, wide world —

She gets all my at-tention, for she's my girl —

She knows that I know and I know that she knows, I

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# PLEASE, MAMMA, BUY ME A BABY.

COBB & EDWARDS.

## CHORUS.

"Please, mamma buy me a ba - by, One that looks just like  
you — Bring me a nice lit - tle la - - dy, With  
beau-ti - ful eyes of blue. I'm tired of my drum and my  
dol - ly, The saw-dust is all com-ing through. — There's John-me

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# "THEN I'D BE SATISFIED WITH LIFE."

By GEO. M. COHAN.

## REFRAIN.

All I want is fif - ty mil - lion dol - lars And  
all I want is part-ridge for my break - fast A  
seal-skins to pro- tect me from the cold If I  
cham-pagne foun-tain sprink-ling at my feet.

on - ly knew how stocks would go in Wall street, And was  
Pier-pont Mor-gan wait - ing on the ta - ble And

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# Stand Up and Let the Lady Sit Down.

Words by  
REN SHIELDS.

Music by  
MAXWELL SILVER.

## CHORUS.

"Stand up and let the la - dy sit down or trou - ble you'll sure - ly  
meet, If you have an - y man - ners, man, to a  
la - dy you'll give your seat Your place is a - hang - in' on to  
one of them straps, You great big home - ly clown. If there's

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# PETITE CAUSERIE.

(A QUIET CHAT.)

KERRY MILLS.

*Allegretto.* *Grazioso*

*f* *rit.* *a tempo* *accel.*

*a tempo* *rit.* *a tempo*

*f* *rit.* *a tempo* *accel.*

*agitato* *f*

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# VALSE HELENE.

By KERRY MILLS.

*Valse Allegro.*

*mf*

*mp*

*f*

*mp*

*f*

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# "ME AND ME BANJO."

KERRY MILLS

*Allegretto.*

*f* *rit.* *a poco rall.*

*a tempo*

*mf a la banjo*

*mf dolce*

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# L'AMOUR AUX BOIS.

(CUPID'S BOWER.)

By KERRY MILLS.

*Allegretto.* *Grazioso*

*mf* *rit. e dim.* *a tempo*

*p* *a tempo*

*mf* *p* *rit.*

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