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1905

Forty - five Minutes form Broadway

George M Cohan
Composer

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FORTY-FIVE MINUTES FROM BROADWAY

Dushworth



SONG SUCCESSES FROM

GEO. M. COHAN'S

LATEST MUSICAL PLAY
PLAYED BY

FAY TEMPLETON

UNDER THE DIRECTION OF
KLAW & ERLANGER



**FORTY-FIVE
MINUTES
FROM
BROADWAY**



SONGS of the PLAY

1. RETIRING FROM THE STAGE
2. I WANT TO BE A POPULAR MILLIONAIRE
3. MARY'S A GRAND OLD NAME
4. FORTY-FIVE MINUTES FROM BROADWAY
5. STAND UP AND FIGHT LIKE HELL
6. SO LONG MARY

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V.P. 001398
1905
FORTY

PUBLISHED BY F.A. MILLS. 48 WEST 29TH ST., NEW YORK.

"Waltz Me Around Again Willie."

Words by
WILL D. COBB.

(Round, Round, Round.)

Music by
REN. SHIELDS.



CHORUS.

Waltz me a - round a - gain Wil - lie, a - round, a - round, a - round, — The mu - sic is dream - y, it's
peach - es and cream - y, Oh! don't let my feet touch the ground. — I feel like a ship on an
o - cean of joy, I just want to hol - ler out loud, "Ship A - boy!" Oh! waltz me a - round a - gain

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The song that's in
the air.
The author wrote
Good-Bye, Dolly Gray.

The Composer
wrote
**Good Old
Summer Time.**

It is being sung
and hummed every-
where.



"Old Heidelberg."

Characteristic Two-Step March.

KERRY MILLS.

Composer of Georgia Campmeeting,
Whistling Rufus, etc.



mf
L.A.

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The piece that
all the bands are
playing, you hear
it all the time and
wonder what it is.

The man who
wrote it wrote

**Whistling
Rufus.
Georgia
Campmeeting.**



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"Forty-five Minutes from Broadway."

Tempo di Valse.

GEO. M. COHAN.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line. The music is in 3/4 time and begins with a mezzo-forte (*mf*) dynamic.

The West, so they say, is the home of the jay, And Mis-sou-ri's the
When the bun-co men hear that their game is so near, They'll be swarming here

The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a steady eighth-note bass line. The dynamic is piano (*p*).

state that can grind them. — This may all be, but just
thick-er than bees are; — In Bar-num's best days, why he

The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part continues with the eighth-note bass line.

take it from me, You don't have to go out West to find them. — If
nev-er saw jays, That were eas-ier to get to than these are. — You

The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part continues with the eighth-note bass line.

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you want to see the real jay del - e - ga tion, The place where the
tell them old jokes and they laugh till they sick - en; There's gig - gles and

real ru - bens dwell, Just hop on a train at the
grins here to let. I told them that one a - bout

Grand Cen - tral Sta tion, Get off when they shout "New Ro - chelle."
"Why does a chick - en" The ru - bens are all laugh - ing yet.

CHORUS.

On - ly for - ty - five minutes from Broad - way, think of the changes it
On - ly for - ty - five minutes from Broad - way, not a ca - fé in the

brings; — For the short time it takes, what a difference it makes In the
town; — Oh! the place is a bird, no one here ev - er heard Of Del-

ways of the peo - ple and things. — Oh! what a fine bunch of ru -
mon - i - co, Rec - tor or Browne. — With a ten dol - lar bill you're a spend -

bens, Oh! what a jay at - mos - phere; — They have whiskers like hay, and im -
thrif; if you o - pen a bot - tle of beer — You're a sport so they say, and im -

ag - ine Broadway on - ly for - ty - five minutes from here. — On - ly here. —
ag - ine Broadway on - ly for - ty - five minutes from here. — On - ly here. —

Fortyfive, etc. 3.

STANDARD SONGS BY STANDARD COMPOSERS.

Heres To The Rose. Poem by Wm. Richard Goodall. Music by H Sylvester Krouse. High and Lowkeys each 50 cts.

Con espressivo.
Andante con moto.
 Here's to the rose in the earth-en cup, Here's to the faded

Eternal Love. Words by Ed. Rose. Music by Ted Snyder.

Moderato.
 Oft' times you ask me if the love I bear, Is like a sum-mer's breeze,
 Do you re-call the hours we spent a-lone? Would they could al-ways be

In The Golden Dawn. Words by Alfred Bryan. Music by Al. Johns.

Con molto espressione.
 Dearest, in the golden dawn, When the lone-sonenights is on, Comes to me a dream of oth-er days.
 Dearest, when the moon is high, And the lark sings sweet on high, 'Tis your song that haunts the sleep-y air.

I Know She Waits For Me. Words by Arthur J. Lamb. Music by Kerry Mills. High and Lowkeys.

Allegretto.
 When the night winds sigh and the sea-gulleries, As it skims the foam-ing wave—When the light-house bell tolls its warning knell, Still the
 There's a song of home in the sound-ing foam, And the lights seem fair on shore—For the voy-age past, he is home at last And two

Heidelberg Waltzes. by Kerry Mills.

Tempo di Valse.

The Toreador Am I. Words by Arthur Trevelyan. Music by L'Espoir. High and Lowkeys each 60 cts.

Tempo di Bolero.
Fine.
 The Tor-e-a-dor am I, Who waits to do or

The Sea Is Calling Me. Words by J. T. Branen. Music by H. W. Petric.

Hark ye! list to the sounds that come o'er the sea—Bring-ing mes-sag-essweet-er than song to me—
 What care I for the dan-gers you speak of here?—Let me hie to the o-c-ean, I know not fear—

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F. A. MILLS.
 48 West 29th Street, New York.

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"Nothin' From Nothin' Leaves You."

By ROSE and SNYDER

CHORUS.

You walk like noth - in' and you talk like noth - in',
 Noth - in' seems to be your aim; *Spoken.* Deg-gone. You
 look like noth - in' and you act like noth in',
 Noth - in' and you are the same, you fool. *Spoken.* You *hey*

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"I think I could be awfully good to you."

Words by
 WILL D. COBB.

Made by
 KERRY MILLS

CHORUS.

I think I could be awfully good, be awfully good to you, I
 think that you could learn to love, yes, learn to love me too; There is
 some-thing nice a-bout you. Make me love-some, love-with-out you I
 think I could, I know I could, be awfully good to - you." I *you*.

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"When the Bees are in the Hive."

Words by
 ALFRED BRYAN.

Music by
 KERRY MILLS.

CHORUS.

When the bees are in the hive and the ho-ney's in the comb, When the
 gold-en sun-beams bend to kiss the dew. While the old mill wheel turns round I'll love you
 Ma - ry, When the bees are in the hive I'll come to you.

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"GOOD-BYE, SWEET MARIE."

("I'll break the fighting line like you broke this heart of mine!")

Words by
 WILL D. COBB.

Music by
 KERRY MILLS.

CHORUS. Tempo di Marcia.

Good-bye, sweet Mar - ie, Throw a kiss, love, to
 me, And your boy in blue will sigh for you, Cry for
 you, Die for you, I'll dream, love, of thee. On-ly
 say you'd dream of me, And I'll break the fight-ing line like you

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GEO. M. COHAN'S

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ON THE ROAD

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