

FORTY-FIVE MINUTES FROM BROADWAY

Edgar Deardoff



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

5

THEATRE, CLAY & CO.
SAN FRANCISCO

"POPULARITY."

March and Two Step.

By GEO. M. COHAN.

Tempo di Marcia.

The musical score for "POPULARITY." is written for piano in 2/4 time. It consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Tempo di Marcia." and the dynamics start with "mf". The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "mf".

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Another one of those
catchy marches from
the pen of

MR. GEO. M. COHAN.

It is being played at
every performance of
the successful comedy

"POPULARITY"

Try it over, you won't
be satisfied until you
get a copy.

"Old Heidelberg."


Characteristic Two-Step March.

KERRY MILLS.

Composer of Georgia Campmeeting,
Whistling Rufus, etc.

The musical score for "Old Heidelberg." is written for piano in 2/4 time. It consists of three systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The dynamics start with "mf". The score includes various musical notations such as notes, rests, and dynamic markings like "f" and "mf".


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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.**



SM 599

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"Forty-five Minutes from Broadway."

GEO. M. COHAN.

Tempo di Valse.

The piano introduction is in 3/4 time, B-flat major. It begins with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*. The piece features a variety of chords and rhythmic patterns, including triplets and sixteenth notes.

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 first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The piano part consists of simple chords and a steady bass line. Dynamics include *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 second line of the song continues the vocal melody and piano accompaniment. The piano part uses chords and a consistent bass line. Dynamics include *p*.

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 third line of the song concludes the vocal melody and piano accompaniment. The piano part uses chords and a consistent bass line. Dynamics include *p*.

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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

p f

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 -
thrifft; 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. Sylwester Krouse. High and Low keys each 50 cts.

Con espressivo.

Andante con moto.

Here's to the rose in the earth - en cup, Here's to the fad - ed

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 gol - den dawn, When the lone - some night is on, Comes to me a dream of oth - er days. —
Dearest, when the moon is nigh, 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 Low keys.

Allegretto.

When the night winds sigh and the sea - gull cries, 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 Low keys each 60 cts

Vive.

Tempo di Bolero.

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. Petrie.

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

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