

VOCAL & INSTRUMENTAL NUMBERS
FROM THE NEW MUSICAL COMEDY

THE

ROGERS BROS

“ IN PANAMA ”



Book by
**SYLVESTER
MAGUIRE**
AND
**AARON
HOFFMAN**

I could learn to love you when you
Smile! Smile! Smile!

Music by
**MAX
HOFFMANN**
Lyrics by
**EDWARD
MADDEN**

THE ROGERS BROS MUSIC PUB. CO.
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SIXNER

TRY THIS ON YOUR PIANO.

Way down in Colon Town.

Words by
EDW. MADDEN.

Music by
MAX HOFFMANN.

Allegretto Moderato.

Piano.



p *L. H.*

The piano introduction consists of two staves in 2/4 time with a key signature of two flats. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a simple bass line.



Far a - way in the long a - go where the
Ah but she was a sad co-quette when I

till ready

p

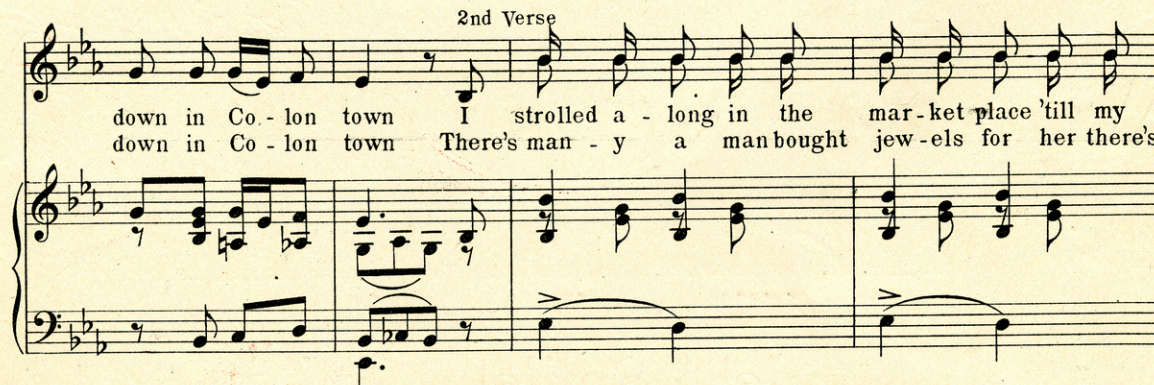
The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The piano part includes a section marked 'till ready' and a piano dynamic marking 'p'.



tro - pic Sun sets all a glow one sum-mer's eve I chanced to go way
stole a kiss and called her pet she boxed my ears with a ca - sta-net way

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a steady bass line and chordal accompaniment.

2nd Verse



down in Co - lon town I strolled a - long in the mar - ket place 'till my
down in Co - lon town There's man - y a man bought jew - els for her there's

The second verse begins with a new vocal melody and piano accompaniment. The piano part continues with a consistent rhythmic and harmonic pattern.

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SM 882

I could learn to love you when you Smile! Smile! Smile!

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Lyric by
EDWARD MADDEN.

Music by
MAX HOFFMANN.

Moderato.

Piano.

The piano introduction consists of two staves. The right hand features a series of chords in the treble clef, while the left hand plays a simple bass line in the bass clef. Dynamics include *mf* and *fs*.

1. Boys. We have al - ways loved those sim - ple maids. — With gold - en
2. Girls. Just be - ware of maids with eyes of brown. — Who wear a

The first system of the song features a vocal line in the treble clef and piano accompaniment in the bass clef. The piano part is marked *p*.

braids, — and eyes of blue dear Girls. We have met a lot of hall - room
frown, — they'll throw you down dear Boys. If we stick to maids with eyes of

The second system continues the vocal line and piano accompaniment. The piano part includes some chords with a fermata over the first measure.

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POWERS
MUSIC
DEPT.

boys, — Who make a noise — the same as you dear.
blue, — The same as you, — what would you do dear.

Boys. We could make a sound like mon - ey too. — To win from
Girls. Mar - ry you then we could dress in style. — Just spend your

you a smile or two dear Girls. We can't keep from smil - ing ev - 'ry
pile, per - haps we'd smile dear Boys. Go and get a Pitts-burg mil - lio -

time — we take a look at you. —
naire, — then you could laugh out - - loud. —

Chorus.

Both. I could learn to love you, dear-ie When I see you smile. There's a

p - f

look so bash-ful in your eyes. That con-vinc-es me you're not too wise.

Cud - die up be - side me dear - ie Hold my hand a while. For

I could learn to love you when you smile, smile, smile. smile.

1. 2.

f *D. C.*

TRY THESE OVER ON YOUR PIANO

BY THE SYCAMORE TREE.

CHORUS.
Soft and Slow.

Words by GEO. V. HOBART.
Music by MAX HOFFMANN

"Woo Sue!" By the sy-ca-more tree, The owl said
"woo do!" And I know he meant me,
You're a wise old fowl Close yo' eyes old owl, Don't you

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SIMPLE SUE.

Chorus.

Words by ED GARDENIER
Music by MAX HOFFMANN

lit-tle Sue with eyes of ba-by
blue There's no mis-tak-ing you've a tak-ing lit-tle
way with you And such a win-ning

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In Gay New York.

Words by ED GARDENIER.
Music by MAX HOFFMANN.

CHORUS: Valse tempo.

good old New York Ci - ty. Oth-er towns can fade a -
way. No thor-ough fare, found an - y where, can
touch Broad - way. Let them rave of dear old

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When I Rode on the Choo Choo Cars.

Lyric by GEO. V. HOBART.
Music by MAX HOFFMANN

(Imitation of Railroad whistle.)

CHORUS: Rather Slow and staccato.

Oohl oohl oohl With a chuck chuck a chuck chuck a
chuck chuck a chuck! Then a - way went the cars on the track, With a
chuck, chuck a chuck, chuck a chuck, chuck a chuck, sure we thought that we'd nev-er get

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