



IN YOUNGSTERLAND

Fourteen little songs for little singers

by

MANA-ZUCCA

In Youngsterland

Fourteen jolly rhymes, set to pretty tunes

By

MANA-ZUCCA

With illustrations by

Caroline Thurber

Price \$1.50, net

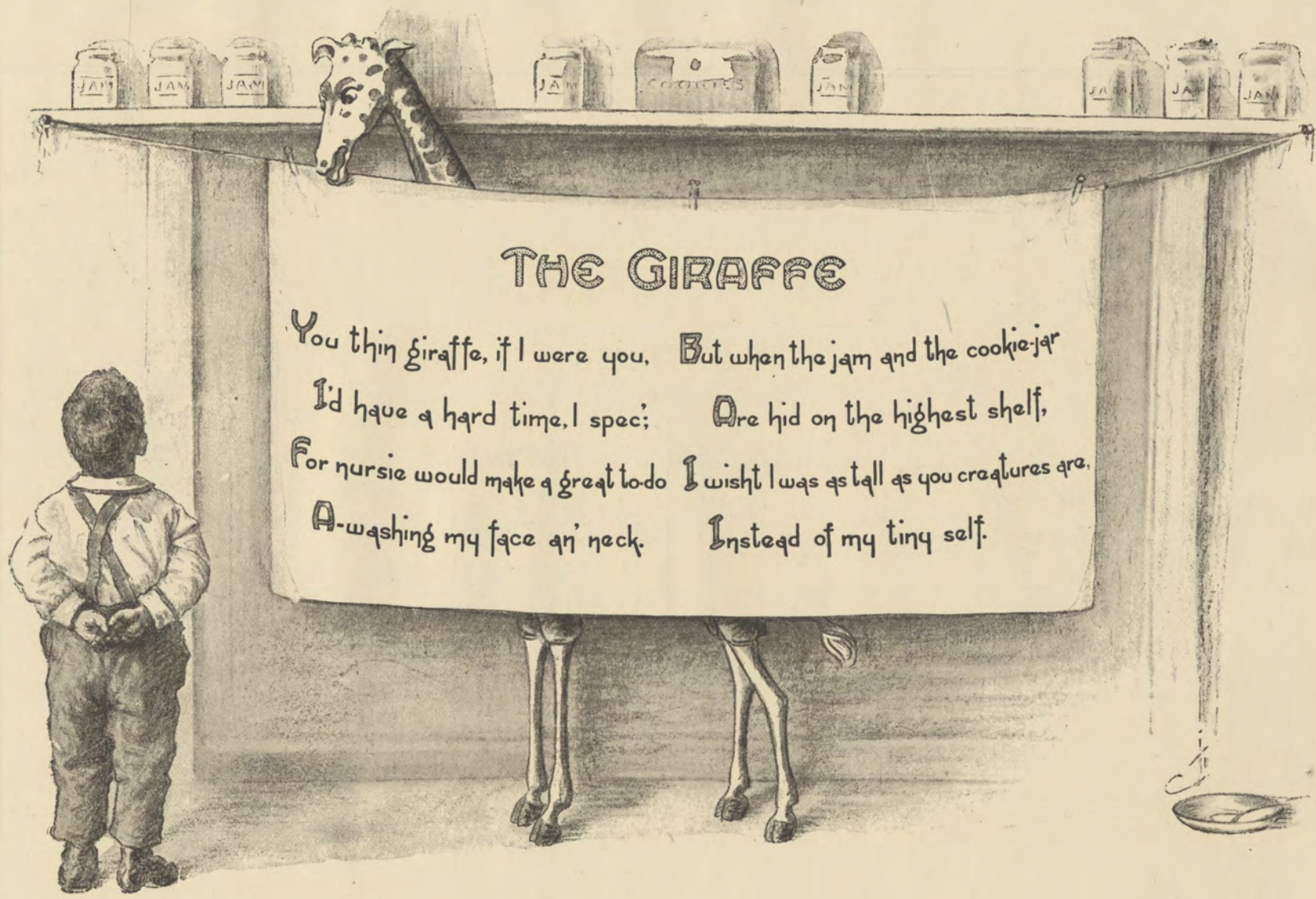
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CONTENTS

	Page		Page
1. The Giraffe	5	8. The Porcupine	24
2. The Polly-wog	7	9. Gossip	27
3. The Mystery	11	10. The Disappointment	28
4. A Fable	13	11. Goodness Gracious	31
5. My Sore Thumb	17	12. It All Depends	32
6. The Nicest Fruit	19	13. Little Polly Paul	35
7. Sleep, my Darling	21	14. Daddy's Little Boy	36



THE GIRAFFE

You thin giraffe, if I were you. But when the jam and the cookie-jar
I'd have a hard time, I spec; Are hid on the highest shelf,
For nursie would make a great to-do I wish I was as tall as you creatures are,
A-washing my face an' neck. Instead of my tiny self.

I
To Mme Marie Rappold
The Giraffe

BURGESS JOHNSON

MANA - ZUGCA
Op. 39

Allegretto

Voice

Piano

p

col Pedale

You thin gi-raffe, if I were you

Detailed description: This system contains the first musical notation. It features a vocal line on a single staff and a piano accompaniment on two staves. The tempo is marked 'Allegretto'. The key signature has one flat (B-flat) and the time signature is 6/8. The piano part begins with a piano (*p*) dynamic and includes the instruction 'col Pedale'.

I'd have a hard time, I 'spec; For nursie would make a great to - do A-wash-in' my face and neck. But

Detailed description: This system contains the second musical notation. It continues the vocal line and piano accompaniment from the first system. The lyrics are: 'I'd have a hard time, I 'spec; For nursie would make a great to - do A-wash-in' my face and neck. But'. The piano accompaniment continues with various chords and melodic lines.

when the jam and the cook - ie - jar, Are hid on the high - est shelf, I wisht I was as

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The lyrics are: "when the jam and the cook - ie - jar, Are hid on the high - est shelf, I wisht I was as". The piano accompaniment is written in grand staff notation (treble and bass clefs). It features a melody in the right hand and a bass line in the left hand. The music is in a simple, folk-like style with a steady rhythm.

tall as you crea - tures are, In - stead_ of, in - stead_ of my ti - ny self.

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "tall as you crea - tures are, In - stead_ of, in - stead_ of my ti - ny self." The piano accompaniment includes dynamic markings: *p* (piano) and *mf* (mezzo-forte). There are also markings for *Red.* (Reduction) under the piano part. The music concludes with a final chord in the piano part.

II To Harold The Polly-wog

JOHN HARWOOD BACON

MANA - ZUCCA

Moderato *mf*

Voice 0 Pol - ly - wog, Pol - ly - wog,

Piano *p*

col Pedale

why have you got, — A head that's so long, good-ness sakes! — I can't help but won-der-ing which is the spot, — That

poco rall. *a tempo*

hurts when your tum-my-tum aches, Oh, oh, That hurts when your tum-my-tum aches. Your

poco rall. *a tempo*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of one flat. It features a melodic line with eighth and quarter notes, and a fermata over the final note of the first phrase. The lyrics are "hurts when your tum-my-tum aches, Oh, oh, That hurts when your tum-my-tum aches. Your". The bottom two staves are a piano accompaniment in bass and treble clefs. The piano part includes chords and moving lines in both hands, with a fermata over the final chord of the first phrase.

head reach-es al-most clear down to your tail, An' gets most as sharp as a knifel _____ I

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef. The lyrics are "head reach-es al-most clear down to your tail, An' gets most as sharp as a knifel _____ I". The bottom two staves are a piano accompaniment in bass and treble clefs, continuing the accompaniment from the first system with chords and moving lines.

wish I could wig - gle a - round in a pail! — It must be a beau - ti - ful life, oh, dear, It

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "wish I could wig - gle a - round in a pail! — It must be a beau - ti - ful life, oh, dear, It". The piano accompaniment is written on two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes in the left hand, and a more melodic line in the right hand. The system concludes with a double bar line and repeat signs.

poco rall. must be a beau - ti - ful life! *a tempo* *rall.* Ah! _____

poco rall. *a tempo* *rall.* *pp*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the tempo marking *poco rall.* and the lyrics "must be a beau - ti - ful life!". It then transitions to *a tempo* and ends with "Ah!" followed by a long horizontal line indicating a sustained note. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and repeat signs. A dynamic marking of *pp* (pianissimo) is present in the piano part.



THE MYSTERY

I took our little kitty-cat
And put him in a cage
Along with our canary
Who is jus' about his age.
An' when I came back later,
Why, the kitty-cat he lay
Asleepin' jus' so peaceful,
And the bird had flew'd away!

III

To Constance Muriel Hope

The Mystery

JOHN HARWOOD BACON

MANA-ZUCCA

Moderato

Voice *mf*

I took our lit - tle kit - ty - cat And put - him in a

Piano *mf* *p*

cage ——— A - long with our — ca - na - ry, Who's just a - bout his age. ——— An'

when I came back la - ter, Why, the kit - ty - cat — he lay ——— A - sleep - in' jus' — so

The first system of the musical score features a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The vocal line begins with the lyrics "when I came back la - ter, Why, the kit - ty - cat — he lay ——— A - sleep - in' jus' — so". The piano accompaniment consists of rhythmic patterns in both hands, with some triplets and slurs.

peace - ful, And the bird — had flew'd — a - way! ———

The second system continues the musical score. The vocal line has the lyrics "peace - ful, And the bird — had flew'd — a - way! ———". The piano accompaniment includes dynamic markings such as *mf* and *p*, and features more complex rhythmic figures, including triplets and slurs. There are also some markings like "8" and "3" above the piano part, possibly indicating fingerings or specific rhythmic values.

IV
 To Geraldine Farrar
 A Fable

BURGESS JOHNSON

MANA-ZUCCA

Voice *Allegretto* *mf*

Said a Lit-tle Boy to a Hon-ey - Bee: "You'd not be hap - py if you were me, 'Cause

Piano *mf* *rit.* *a tempo*

I dont get e-nough time to play. I cant do half what I want all day. You stay where it's sunny, all chock full of hon-ey. It

must be-fun-ny to live that way, You have a lot bet-ter time than me," Said the Lit-tle Boy to the Hon-ey-Bee.

rit. *a tempo*

rit. *a tempo*

Said the Hon-ey-Bee to the Lit-tle Boy: "Yes, life is jol-ly and full of joy I hum and bum-ble and

mf

rit. *a tempo*

buzz a - way, But it's most - ly work and it's sel - dom play, And rain - y or sunny, I toil'd for the honey, Which you (how funny) ate

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff and contains the lyrics: "buzz a - way, But it's most - ly work and it's sel - dom play, And rain - y or sunny, I toil'd for the honey, Which you (how funny) ate". The piano accompaniment is written on a grand staff (treble and bass clefs) and features a melodic line in the right hand with slurs and accents, and a harmonic line in the left hand with chords and single notes.

up to - day, Dont know why, but I buzz with joy!" Said the Hon - ey - Bee to the Lit - tle Boy.

rit. *a tempo*

rit. *a tempo*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "up to - day, Dont know why, but I buzz with joy!" Said the Hon - ey - Bee to the Lit - tle Boy." Above the vocal line, the tempo markings *rit.* and *a tempo* are placed. The piano accompaniment continues with similar melodic and harmonic patterns, ending with a double bar line.

MY SORE THUMB

I jabb'd a jack-knife in my thumb -
The blood just spurted when it come!
The cook got faint, an' nurse she yell'd
An' show'd me how it should be held,
An' Gran'ma went to get a rag,
An' couldn't find one in the bag;
An' all the rest was just struck dumb
To see my thumb!

Since I went an' jabb'd my thumb
I go around a-lookin' glum,
An' Aunt, she pats me on the head
An' gives me extra ginger-bread;
But brother's mad, an' says he'll go
An' take an axe, an' chop his toe:
An' then he guesses I'll keep mum
About my thumb!

At school they ast to see my thumb,
But I just show'd it to my chum,
An' any else that wants to see,
Must divvy up their cake with me!
It's gettin' well so fast, I think
I'll fix it up with crimson ink,
An' that will keep up int'rest some
In my poor thumb!



V
 To John Charles Thomas
 My Sore Thumb

BURGESS JOHNSON

MANA-ZUCCA

Moderato *mf*

Voice

1. I jabbd a jack-knife in my thumb, Th'
 2. Since I went an' jabbd my thumb, I
 (3) school they as't to see my thumb, But

Piano *mf* *p*

blood just spurt-ed when it come! The cook got faint, an' nurse she yell'd An' show'd me how it should be held_ An'
 go a - round a - look - in' glum, An' Aunt she pats me on the head An' gives me ex - tra gin - ger - bread - But
 I just show'd it to my chum, An' an - y - else that wants to see Must div - vy up their cake with me! It's

Gran' - ma went to get a rag An' could - n't find one in the bag, An'
 broth - er's mad, an' says he'll go An' take an axe, an' chop his toe; An'
 get - tin' well so fast, I think, I'll fix it up with crim - son ink, An'

all the rest was just struck dumb To see my thumb! In my poor thumb!
 then he guess - es I'll keep mum A - bout my thumb! 3. At
 that will keep up in - t'rest some

1st and 2nd ending *last ending*

VI
To Rosa Ponselle
 The Nicest Fruit

JOHN HARWOOD BACON

MANA-ZUCCA

Andante *mf*

Voice

Grand-ma-ma likes or-an-ges, She eats them with a spoon; Grand-pa-pa likes grapes, I dont, You

Piano *mf* *p*

fin-ish them so soon; I like red ba-na-nas - Best of all of these, But Dad-dy says the ni-cest fruit, Is ap-ple pie and cheese.

SLEEP, MY DARLING



Sleep, darling, go to sleep,
Golden stars at you now peep -
See, each twinkling little light
Comes to bid my babe good-night,
Peaceful be your slumbers deep,
Sleep, my darling, go to sleep.

Sleep, darling, go to sleep,
Mother loving watch will keep,
Baby mine in peace may rest,
Angels guard your little nest,
Faithful watch they ever keep,
Sleep, my darling, go to sleep.

May God protect you, angel sweet,
Nestle close to mother's heart,
Then for slumberland we'll start.

VII
 To Mme Galli-Curci
 Sleep, my darling

ELSIE JEAN

MANA-ZUCCA

Andantino e sognando *p dolce*

Voice

Sleep, dar-ling, go to sleep,- Gold-en stars at

Piano

p dolce

pp

p

col Pedale

you now peep- See, each twinkling lit-tle light Comes to bid my babe good night, Peaceful be your slum-bers deep,

rall. Sleep, my dar - ling, go to sleep. — *a tempo* Sleep, — dar - ling, *p*

rall. go to sleep, — *a tempo* Moth - er lov - ing watch will keep, *p* Ba - by mine in peace may rest, *pp* Angels guard your lit - tle nest, *p*

Faith - ful watch they ev - er keep, *rall.* sleep, my dar - ling, — Ah, *a tempo* sleep, — *a tempo*

p Ah, go to sleep; May God pro-tect you, an-gel sweet, *espressivo* Sleep, my dar-ling, go to sleep,

poco rit. Ah, go to sleep, nes-tle close to moth-er's heart, *rit.* Then for slum-ber - land we'll start.

poco rit. *rit.*

più rit. (Go to sleep.) *Lento* (humming)

più rit. (tempo) *p* *pp morendo*

VIII
To Peter de Bruyn
 The Porcupine

BURGESS JOHNSON

MANA-ZUCCA

Voice *Allegretto* *mf*

It must be hard — for — you, — Por-cu-pine, To

Piano *mp*

dress when the day — be - gins, I'm glad there are n't a - ny clothes of mine, A - need - in' so ma - ny

pins; But when I've been saucy and horrid, — too, Or up to some naughty —

prank, If I could only wear clothes like you, I'd be awfully hard to spank.

poco rall.

GOSSIP



See the great big wart I've got!
Don't you think it's cute!
I do - mamma says it's not;
Papa says "A beaut!"
Papa laughs when mamma says
Things I say aren't nice.
Mamma's right, but anyways
She's laughed once or twice.

IX
To Florence Easton
Gossip

JOHN HARWOOD BACON

MANA-ZUCCA

Andante *p*

Voice

See the great big wart I've got! Don't you think it's cute? I do—Mama says it's not; Pa-pa says "It's a Beaut!"

Piano

poco rall. *animato*

Pa-pa al-ways laughs at things, Ma-ma says aren't nice. Ma-ma's right, but an-y-ways She's laugh'd once or twice!

poco rall. *animato*

X

To Rosa Raisa

The Disappointment

JOHN HARWOOD BACON

MANA-ZUCCA

Andante *mf*

Voice

Piano

mf

I've a lit - tle chick - en, Gran' - pa

bought for me, _____ I fix'd up— a nest so it could raise a fam - i - ly; _____

rit. a tempo

— Tho' I coax and coax it so, Beg and beg and beg, ——— It just says

espress.

rit. a tempo

Red.

rall.

cock - a - doo - dle - do, and nev - er lays — an egg. ———

rall.

f

(like crowing of rooster)

GOODNESS GRACIOUS



It isn't 'cause I'm tired,
I'm twistin' round this way.
It isn't 'cause I'm hungry,
Or 'cause I'm sick of play.
I know it makes you nervous,
An' makes my mamma frown;
But I *fink* I've lost a button,
An' sumpin's comin' down!

XI To Fanny Hurst Goodness Gracious

JOHN HARWOOD BACON

MANA - ZUCCA

Andante *mp*

Voice

It is n't 'cause I'm tir - ed I'm twist-in' round this way. It is n't 'cause I'm hun - gry, Or 'cause I'm sick of play. I

Piano *p*

know it makes you ner - vous, An' makes my Ma - ma frown, But I *fink* I've lost a but - ton, An' sum - pin's com - in' down!

rit.

XII

To Mme. Margaret Matzenauer

It all depends

JOHN HARWOOD BACON

MANA-ZUCCA

Andantino *mf*

Voice

The house is full of sun - shine, on

Piano *p*

dark and rain - y days, If on - ly you have lots to do and moth - er sings and

plays; And when the sun-beams dance a-gain, a-cross the win-dow panes, — If

poco rall.

you've been bad and moth-er's sad, It's dark as when it rains!

poco rall.



LITTLE POLLY PAUL

Little Polly Paul
Had a pink silk parasol,
To shade her from the sun-shine, I suppose;
But some sun-beams fell, kerflopp!
From a tiny hole on top,
And scattered yellow freckles on her nose.

XIII
To Mme. Hulda Lashanska
 Little Polly Paul

MABEL LIVINGSTON FRANK

MANA - ZUCCA

Moderato

Voice

mf

Lit-tle Pol-ly Paul Had a pink silk par-a - sol — To shade her from the sun-shine, I sup-

Piano

mf

p

pose; But some sunbeams fell ker-flopp! From a tin-y hole on top - And scat-ter'd yel-low freckles on her nose.

8

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into two systems. The first system shows the voice line starting with a rest, followed by the lyrics 'Lit-tle Pol-ly Paul Had a pink silk par-a - sol — To shade her from the sun-shine, I sup-'. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The second system continues the voice line with the lyrics 'pose; But some sunbeams fell ker-flopp! From a tin-y hole on top - And scat-ter'd yel-low freckles on her nose.' The piano accompaniment continues with a similar texture. A fermata is placed over the final note of the piano part in the second system, with the number '8' written above it, indicating an eight-measure repeat.

XIV

Dedicated to Mr. Andres de Seguroola

Daddy's Little Boy

ARTHUR TROOSTWYK

MANA-ZUCCA

Moderato

Voice *mf*

Piano *p*

col Pedale

Cur-ly-head-ed bunch of joy, Sweet as su-gar, too!

poco cresc.

Ev'-ry-bo-dy's pet are you, Dad-dy's Lit-tle Boy! Don't know why the big blue skies,

poco cresc.

Hang - ing up a - bove, Took its col - or from the eyes Of his Dad - dy's love, ——— Dad - dy's Lit - tle

rit.

a tempo Boy. *a tempo* Tin - y cheeks like ros - es fair, Lips of won - drous hue,

p

poco rit. *a tempo*

Ev - er will they bloom for you, With your Dad-dy's care: No one's going to steal your heart, Lit - tle pre - cious toy,

poco rit. *a tempo*

espressivo

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with a key signature of two sharps (F# and C#). It begins with a 'poco rit.' marking and transitions to 'a tempo'. The lyrics are: 'Ev - er will they bloom for you, With your Dad-dy's care: No one's going to steal your heart, Lit - tle pre - cious toy,'. The piano accompaniment is in grand staff (treble and bass clefs). It features chords and moving lines in both hands. A 'poco rit.' marking is placed above the piano part, and 'espressivo' is written below it. The piano part includes various articulations like slurs and accents.

rit.

'Cause we're nev - er going to part, Dad - dy's Lit - tle Boy, Dad - dy's Lit - tle Boy.

rit.

8va...
*bassa **

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef, continuing from the first system. It features a 'rit.' (ritardando) marking. The lyrics are: ''Cause we're nev - er going to part, Dad - dy's Lit - tle Boy, Dad - dy's Lit - tle Boy.'. The piano accompaniment is in grand staff. It includes a 'rit.' marking and a dynamic marking of 'p' (piano). At the end of the system, there is a marking '8va...' above a note and 'bassa *' below it, indicating an octave change and a bass clef. The piano part continues with chords and moving lines, ending with a fermata over a final chord.



THE
END

