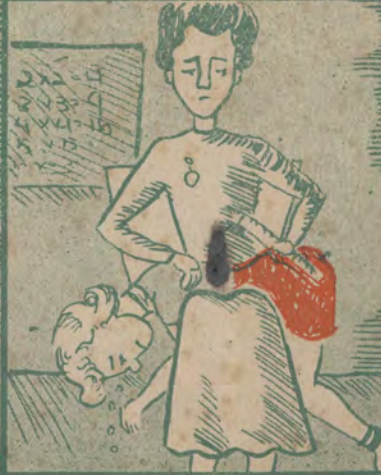
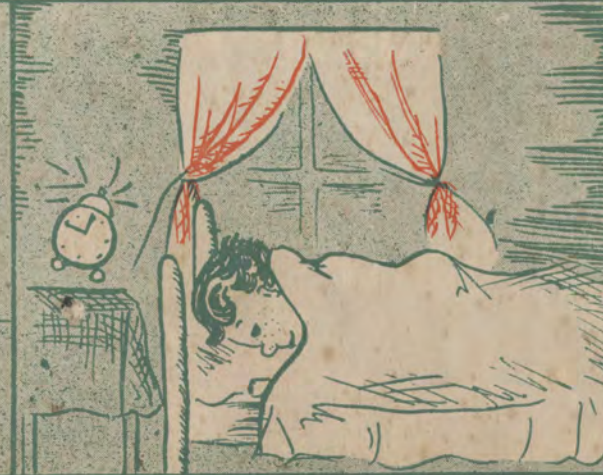
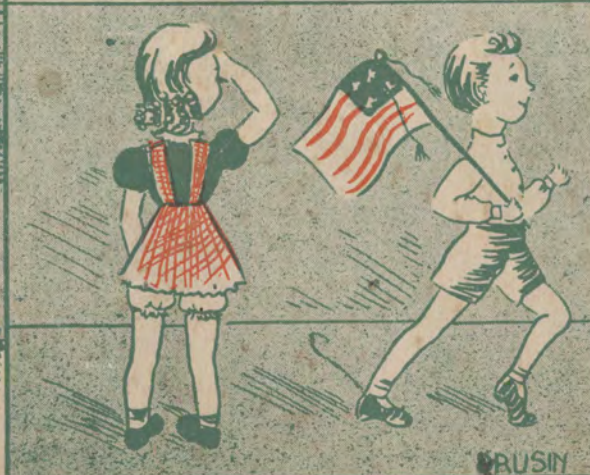


SPINACH

AND
SEVEN OTHER SONGS



MUSIC BY
MANA-ZUCCA
LYRICS BY
SYLVIA GOLDEN



Property of **MUSETTE PUBLISHERS** *MZ*

SPINACH

and

'Leven Other Songs

Music and Recordings

by

Mana-Zucca

Words by Sylvia Golden



30 Rockefeller Plaza

New York

Copyright MCMXL by MUSETTE PUBLISHERS, 30 Rockefeller Plaza, New York City
International Copyright Secured

m
1620
m255
567
1940
c.1

Meet Mana-Zucca

You of course have met Mana-Zucca before. You've sung her compositions in school. You've heard them on the radio and on the concert stage. You've encountered her 1000 earlier compositions in every country on the face of the earth. But Mana-Zucca is the nearest thing to perpetual motion, and it's going to be very pleasant to renew an old and treasured friendship with her through "Spinach and 'Leven Other Songs." The folio, devoted primarily to children, but holding a compelling fascination for Americans of all ages, represents Mana-Zucca's 1001st to 1012th song, inclusive.

Song writing is not the only forte of Mana-Zucca, as charming a bundle of energy as ever contributed to the joy of music lovers, young and old. She sings ever so well, as you shall presently discover for yourself when you play the recordings in which she lends her voice to the songs in the delightful "Spinach" folio. And, of course, Mana-Zucca's chief fame, an abiding source of delight to music audiences in both hemispheres, is as a concert pianist. She has been an outstanding figure at the piano since she made her debut as a child prodigy at the age of eight, under the sponsorship of Walter Damrosch, in Carnegie Hall. She still brings magic to the keys.

As a matter of fact this amazing woman, who has found time to master the latest dances, rear a fine, tall All-American son,

to write music for children, baritones, concerts and musical comedies, appears to give the touch of magic to anything she undertakes.

Love your work is the simple secret of this magic, says Mana-Zucca eagerly. She advocates working at what you love incessantly and with a frenzy. That's her formula for longevity and mounting charm in her composition.

"I always think the last thing I have done is my best," is Mana-Zucca's creed.

Her favorite piece in the album is "I'm Proud to Be An American." It expresses a sentiment she holds particularly dear in these trying days. It is the climactic melody in "Spinach and 'Leven Other Songs." While the eleven previous songs are written in playful vein, conceived in gayety, the last, "I'm Proud to Be An American" provides sober pause for reflection.

In Mana-Zucca's own words: "I thought that in this album of fun, we had a duty—today more than ever—to recognize that the United States is the one remaining country in which children, as well as their elders, may still have fun; and America is the one enduring country where the young folks sing out of freedom, not out of fear. 'I'm Proud to Be An American' was not idly conceived. I don't believe it will be idly sung."

Meet Sylvia Golden

SYLVIA GOLDEN wrote the charming and penetrating words of the twelve poems to which Mana-Zucca set her music. A lyricist of note, Miss Golden is not unknown in the field of letters. She has drawn rich experience and considerable inspiration from her eight years as associate editor of *Theatre Magazine*.

"I had close contact with the world of drama and music, and with the greatest artists in those fields," says Miss Golden, "but I have always felt that children give the most spontaneous expression to living experiences, which, after all, are only mirrored in the arts." Hence the depth of feeling in her "Spinach" lyrics. But let her continue her own story:

"During my daughter's baby days, I would rush home from the office to feed her the spinach and baked potato, and other foods on her daily menu. One day, with the magazine going to press, I tried to hurry her luncheon, and urged her to eat her spinach fast. 'It is so awfully good,' I said. 'What's so awfully good about spinach?' she asked, unconvinced. In that instant I recognized the universal rebellion against the things which are good for us, but which are not our voluntary choice, and I have presented this moment in the poem, 'Spinach.'

"Day by day and month by month I have watched the child's growth and development from the purely passive through the questioning stage and now, the investigation of the world around her. Each of these poems has caught a dramatic moment in the life of a child. 'School's Over' expresses childhood's joyous release from restrictions imposed by adults; 'Squitch in the Mud' takes us back to the time when we could walk in the rain without an umbrella; 'Curiosity' answers the question: Where do a doll's eyes go when she goes to sleep; 'I Don't Wanna Get a Hair Cut' gives a sidelight on the boy of 6 to 60; 'Willie, Willie, Go Wash Your Hands' is the mothers' chorus; 'My Dad's A Swell Guy' is childhood's tribute to dad—until he starts to sing, etc., and the finale of the book is 'I'm Proud to Be An American' which includes the salute to the flag and incidentally separates the thrilling words which usually merge as a string of unintelligible sounds."

Words and music in "Spinach and 'Leven Other Songs'" are so perfectly wedded that one cannot escape the impression that they seem to have been simultaneously conceived by a single mind. The union of both reflects that deep within the authors is rare love of children and country. We are indeed fortunate to have had their sentiments so charmingly articulated in print and sound.

Wot's So Awful Good About Spinach?

Lyric by
SYLVIA GOLDEN

Music by
MANA-ZUCCA
Op.164, No.1

Moderato

WOT'S SO AW-FUL GOOD A-BOUT SPIN-ACH?

That's a ques-tion mak - in' my head itch I kin un - der-stand why, I ought - er eat pie An'

dough-nuts, an' taf - fy, an' ween-ies, But the oth - er's a waste An' think uv the taste! (oo)

WOT'S SO AW-FUL GOOD A-BOUT SPIN-ACH?

Copyright MCMXL by MUsETTE PUBLISHERS, 30 Rockefeller Plaza, New York City
International Copyright Secured

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal line and piano accompaniment for the first line of the song. The second system continues the vocal line and piano accompaniment. The third system includes a spoken section for the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment for the second line of the song. The tempo is marked 'Moderato'. Dynamics include 'mf' (mezzo-forte) and 'p' (piano). The key signature has one sharp (F#) and the time signature is common time (C).

WOT'S SO AW - FUL GOOD A - BOUT SPIN - ACH? Just to see the thing makes my

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a fermata over the first note. The lyrics are: "WOT'S SO AW - FUL GOOD A - BOUT SPIN - ACH? Just to see the thing makes my". The piano accompaniment consists of chords and moving lines in both hands.

tooth twitch, But I do want some i - ron, be - cause I am try - in' Tuh

The second system continues the vocal line and piano accompaniment. The lyrics are: "tooth twitch, But I do want some i - ron, be - cause I am try - in' Tuh". The piano accompaniment continues with similar harmonic support.

build brid - ges, hous - es an' tow - ers, - But chopped with sand and with cream - The

The third system continues the vocal line and piano accompaniment. The lyrics are: "build brid - ges, hous - es an' tow - ers, - But chopped with sand and with cream - The". The piano accompaniment continues with similar harmonic support.

(spoken)
 "gritch" makes me scream. (oo) WOT'S SO AW - FUL GOOD A - BOUT SPIN - ACH?

The fourth system begins with a vocal line marked *(spoken)*. The lyrics are: "gritch" makes me scream. (oo) WOT'S SO AW - FUL GOOD A - BOUT SPIN - ACH?". The piano accompaniment continues with similar harmonic support.

School's Over

Lyric by
SYLVIA GOLDEN

Music by
MANA-ZUCCA
Op. 164, No. 2

Very lively

Oo Gee! This is va-ca-tion time!

When yuh roll in the soot an' yuh
When yuh fish with a reel, an' yuh

play in the grime an' yuh don't wear stock-ings an' shoes at all An' yuh proud of ev'-ry bump an'
slip in the slime an' yuh roll down the hill an' yuh jump in the lake, An' yuh aint ev-en skeered uv a

scratch an' fall; Oo Gee! This is va-ca-tion time!
big rat-tle snake. Oo Gee! This is va-ca-tion time!

Copyright MCMXL by MUSETTE PUBLISHERS, 30 Rockefeller Plaza, New York City
International Copyright Secured

When yuh run on an er-rand an' yuh make a dime— An' yuh ma can't say—"Did juh
I kin say "aint" "wuz-n't" "da-sent" an' it aint a crime Now's my chance when nuth - in's a -

stu - dy to - day?" 'Cause yuv no oth - er busi - ness but just tuh play!
gainst the rule. 'Cause om a free man I aint got no school!

Hurray!

Oo Gee! This is va - ca - tion time!
Oo Gee! This is va - ca - tion time!

Lyric by
SYLVIA GOLDEN

Get-up Lazy Dear

Music by
MANA-ZUCCA
Op.164, No:3.

Dreamily

The sand-man was leav - ing Dick-ie's blue eyes, With
his bags of sleep, so the boy could a-rise As fa - ther came in - to the room to see if his
lit-tle lad still - slept qui - et - ly, Then a bird on the tree - chirped sweet-ly and clear, Which Dad
told Dick-ie meant, - Get - up, get-up, get - up la-zy dear, Get - up.

p *espress.*

Sweetly *espress.*

Faster and brighter.

I Learned My Lesson

Lyric by
SYLVIA GOLDEN

Music by
MANA-ZUCCA
Op. 167, No. 1.

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The lyrics are: "Pat - sy is my first name, I'm just a lit - tle girl With the big - gest of ex - cus - es for ev - 'ry - thing in the worl' Frin - stance, heres an in - stance (con - fi - den - tial - ly to you)". The score includes dynamic markings such as *p* (piano), *rit.* (ritardando), and *a tempo*. The first system starts with a piano introduction. The second system begins with the lyrics "name, I'm just a lit - tle girl". The third system continues with "With the big - gest of ex - cus - es for ev - 'ry - thing in the worl'". The fourth system concludes with "Frin - stance, heres an in - stance (con - fi - den - tial - ly to you)".

Pat - sy is my first
name, I'm just a lit - tle girl With the big - gest
of ex - cus - es for ev - 'ry - thing in the worl'
Frin - stance, heres an in - stance (con - fi - den - tial - ly to you)

I just would - nt wear my rub - bers when moth - er

asked - me to _____ When moth - er asked - me to.

p poco rit.

Guess what real - ly hap - pened when the rain

a tempo

tick - led my toes _____ It ran right up through - my pipe - line An'

A little slower (With clogged nose.)

stuck back here in my nose _____ Dow I leard by les -

rit. Slower

sud, I'b here at hobe id bed _____ 'Cause I wood - ed wear by

rub - bers, I'b god - a code id by head _____ Yes I'b

rit. Slower

rit. Slower

god a code id by head. _____

pp

Squitch In The Mud With Me

Lyric by
SYLVIA GOLDEN

Music by
MANA-ZUCCA
Op. 165, No. 1

In Waltz time

1 I like to put on my rain coat and
2 I like to pick out the squitch-i - est

hat No um - brel - la I don't care for that A
mud No No ruf - fined kind that does - n't squid The

pair of old shoes just a lit - tle bit torn, And just squitch in the
ick - i - est stuff, cling - ing sweet - ly to you, Hold - ing on tight to

mud un - til "dorn"
 one l' - il shoe

3 Have you ev - er gone sjud, sjud, in

mud Heels go first — and then the soles blub That's

dif - f'rent from squitch It's slow - er you see, Would you squitch squitch thru

poco rit.

mud with me?

a tempo

rit.

Curiosity

Lyric by
SYLVIA GOLDEN

Music by
MANA-ZUCCA
Op. 165, No. 2

Not too fast

Did juh hear my sis - ter howl - in' in there?

mf
espres.

Its all fer nuth-in' I do de - clare! A - no - ther fel - ler in my place 'ud do

rit. *a tempo*

Jus' what I did I'll leave it to you. Sis has a doll with big, black eyes, That

rit. *a tempo*

op - en when she sits An' close when she lies Now ain't that fun - ny? It

'noyed me so I had to find out jus' where they did go. So to-day, when

rit. *a tempo*

rit. *a tempo*

Sis went off to school I took my ham - mer an' a great, big rule An' I

banged off the head of the doll So! Now I know where those black eyes go!

f_z (bang bang) *f_z* *f_z* *f_z*

rall. *rall.*

I Don' Wanna Get A Hair-Cut

Lyric by
SYLVIA GOLDEN

Music by
MANA-ZUCCA
Op. 165, No. 3

Moderato

The musical score is written in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Moderato'. The score consists of three systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments. The lyrics are: 'I DON' WAN-NA GET A HAIR-CUT I don' wan' it to look nice Wot do I care if it's sum-mer long as I am cool as ice. I don' like the sound of scis-sors'. The piano part includes dynamic markings such as 'mf' and 'f'.

I DON' WAN-NA GET A HAIR-CUT

I don' wan' it to look nice Wot do I care if it's sum-mer

long as I am cool as ice. I don' like the sound of scis-sors

Copyright MCMXL by MUSETTE PUBLISHERS, 30 Rockefeller Plaza, New York City
International Copyright Secured

Snap-ping, snip-ping in my eyes Let the bar-ber give a

hair - cut To a fel-ler that's his size. I DON' WAN-NA GET A

HAIR-CUT Drop-ping stick-ers down my spine In a chair that jumps and

jig - gles Whose hair is it, his or mine?

Willie, Willie, Go Wash Your Hands

Lyric by
SYLVIA GOLDEN

Music by
MANA-ZUCCA
Op. 166, No. 1

Tempo di Valse *p*

Oh! my! but I'm hun-gry, an' can't hard-ly wait, Fer the
lunch to be read-y; It's al-ways so late. I'm the first at the ta-ble, all read-y to
eat, Some bis-cuits, or muf-fins or nice roast-y meat, When Ma spies my fin-gers an'
loud-ly de-mands: Wil-lie, Wil-lie, go wash your hand.

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and includes various musical notations like slurs, accents, and ties. The lyrics are placed below the vocal line.

When I eat, when I sleep, when I laugh, when I sing, It is just that I can-not do

one sin-gle thing, But my Ma, or my Pa, or my whole fa-mi - ly Jus' nag me, an'

drag me, an' keep af-ter me So Im go-ing a - way where no one com-mands:

Wil - lie, Wil - lie, Go wash your hands.

Lyric by
SYLVIA GOLDEN

Sympathy

Music by
MANA-ZUCCA
Op. 166, No. 2

In moderate time

rit. *a tempo*

p *rit.* *a tempo*

A

lit - tle boy in ou r class was aw - ful bad to - day, He

blew some put - ty in teach - er's face and there it seemed to stay, When

teach - er pulled it off her cheek, the boy be - gan to run. But

when she caught him what he got, was an - y - thing but fun. "And

slower

slower

Detailed description: This system contains the first two lines of music. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "when she caught him what he got, was an - y - thing but fun. 'And". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of two flats. It features a melodic line in the right hand and a supporting bass line in the left hand. There are double bar lines and a *slower* marking at the end of the system.

did you laugh" his moth - er asked, of her well man - nered son? "Oh

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "did you laugh" his moth - er asked, of her well man - nered son? 'Oh". The piano accompaniment continues with similar harmonic support. The system ends with a double bar line.

no," the lit - tle boy re - plied, "Be - cause I was the

rit.

rit.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "no," the lit - tle boy re - plied, "Be - cause I was the". The piano accompaniment features a *rit.* (ritardando) marking above the vocal line and below the piano part. The system ends with a double bar line.

one."

a tempo

cresc.

f

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "one." followed by a double bar line. The piano accompaniment includes markings for *a tempo*, *cresc.* (crescendo), and *f* (forte). The system ends with a double bar line.

Lyric by
SYLVIA GOLDEN

My Dad's a Swell Guy!

Music by
MANA-ZUCCA
Op. 166, No. 3.

Allegretto

My Dad's a swell guy! He knows all the what's an' the
who's an' the why He throws a swift ball — an' catch-es a fly, He's
strong as a giant, An' that ain' a lie. My Dad's a swell guy! Yuh
laugh at his stor-ies, an' some make yuh cry, He knows lots a tricks — Kin

jug- gle a pie N' lift me with one hand way up to the sky.

poco rit.

poco rit.

a tempo

My Dad's a swell guy! On-ly one thing is wrong not be-cause he don't try! The

a tempo

fac-es he makes An' the sounds that they bring Just give me the jit - ters When

rit.

he starts to sing.

a tempo f

My Dad's a swell guy!

rit.

a tempo f

Say! Ain't It A Funny Feelin'?

Lyric by
SYLVIA GOLDEN

Music by
MANA-ZUCCA
Op. 167 No. 2

Wuz you ev - er in a gar - den When

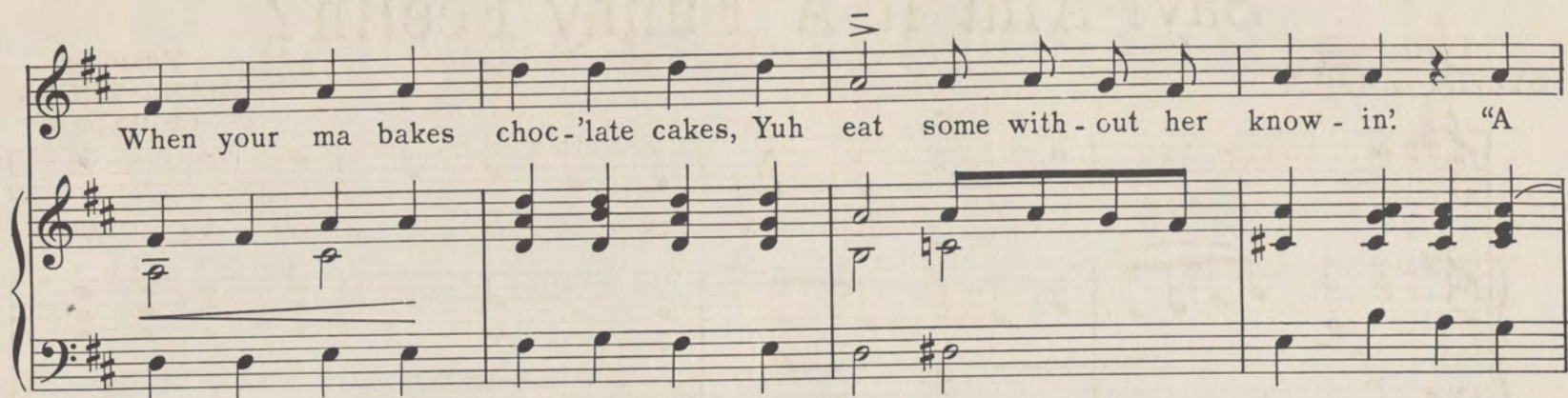
some - one had a hose, An' splish! you walked right through it, an' you

wet most uv your clothes? You look at your dad - dy, With eyes most ap -

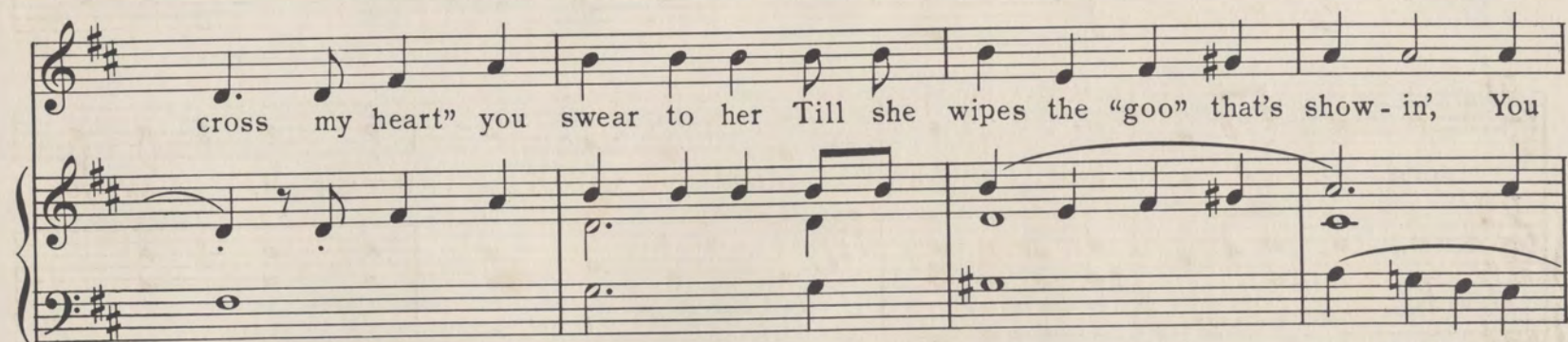
peal - in' SAY! AIN'T IT A FUN - NY FEEL - IN'?

The musical score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *f* (forte) and *p* (piano). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are placed below the vocal line. The piece concludes with a double bar line and repeat signs.

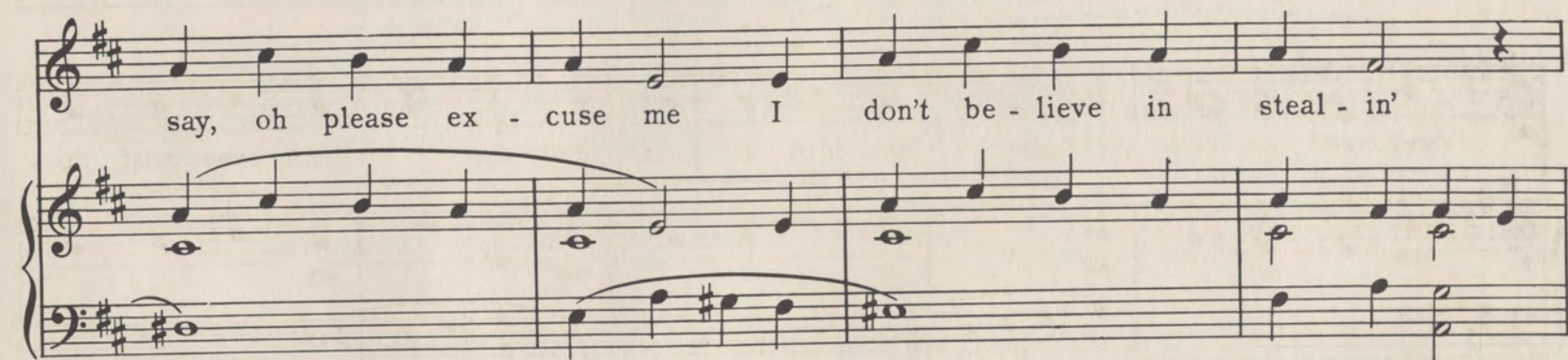
When your ma bakes choc-'late cakes, Yuh eat some with - out her know - in? "A



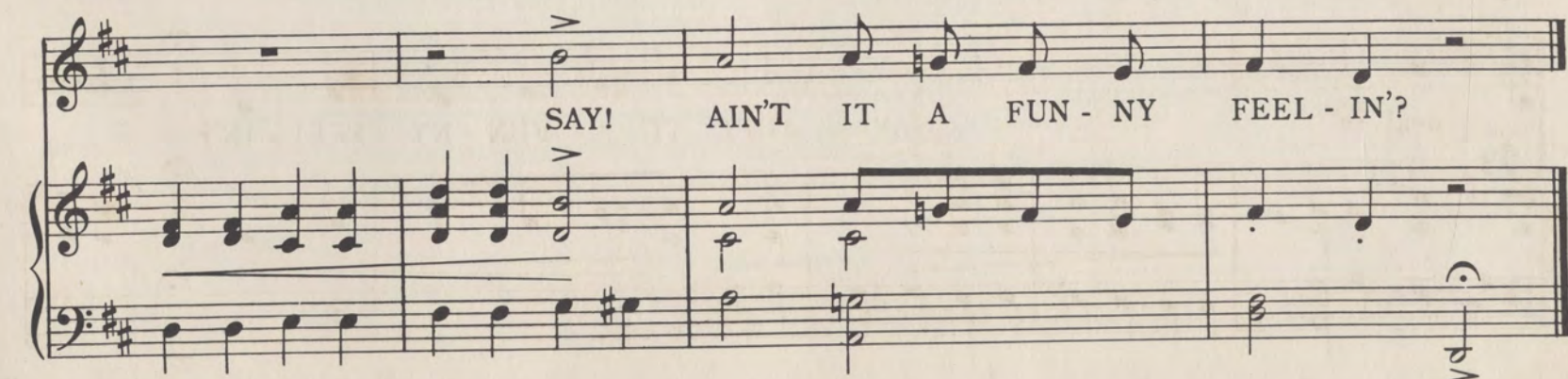
cross my heart" you swear to her Till she wipes the "goo" that's show - in', You



say, oh please ex - cuse me I don't be - lieve in steal - in'



SAY! AIN'T IT A FUN - NY FEEL - IN'?



I'm Proud To Be An American

Lyric by
SYLVIA GOLDEN

Music by
MANA-ZUCCA
Op. 168

In march tempo

The musical score is written in G major (one flat) and common time. It consists of three systems. The first system shows the beginning of the piece with a vocal line and piano accompaniment. The piano part features a triplet in the right hand and a triplet in the left hand. The second system contains the first line of lyrics: "proud to be an A - mer-i - can, To live in a land that is free Where". The piano accompaniment continues with chords and a steady bass line. The third system contains the second line of lyrics: "e - qual rights for ev'ry man, Means 'you,' and 'him' and 'me'! With". The piano part concludes with a final chord and a fermata over the bass line.

Im

f *mf*

proud to be an A - mer-i - can, To live in a land that is free Where

e - qual rights for ev'ry man, Means "you," and "him" and "me"! With

right hand on my heart I stand sa - lut - ing my flag ev' - ry

day. And thank-ing God for our land, while fer - vent - ly I

say.

Spoken
 "I pledge allegiance to the Flag of the United States of America and to the Republic for which it stands, one nation indivisible, with liberty and justice for all."

with liberty and

BOOKS THAT LIVE! THEY TALK! THEY SING!

Also by
MUSETTE PUBLISHERS

Already acclaimed by the press! Favorite fairy tales spring to life through the magic pen of Madge Tucker, The Lady Next Door of the National Broadcasting Company, and the golden voices of children who perform on her radio programs. Each book, beautifully illustrated in color and black and white, contains the full text of an actual radio play, a complete glossary of radio terms, original songs with words by Miss Tucker and music by Molly Donaldson; and a ten-inch recording in which the story is enacted and sung by talented children who star on the radio. Milton J. Cross, the famous radio announcer, does the narration.

The series includes:

Cinderella

Sleeping Beauty

Little Red Riding Hood

The Gingerbread Boy

Molly Pitcher

Little Black Sambo

What the Press Says About Them!!!

"Fathers — as story tellers — sometimes are pretty good. But they can't compete with this idea. And they shouldn't try." —PM

"The Newest Rage" —N. Y. Journal-American

"Quite simple, yet entirely practical" —Leonard Carlton, N. Y. Post

"My compliments. Children will go for these in a big way." —Jo Ranson, Brooklyn Daily Eagle

"Equipment for children who want to play radio studio at home." —Alton Cook, N. Y. World-Telegram

"An excellent idea, and if I'm not rushing the season, something to keep in mind for Christmas." —Richard Yaffee, N. Y. Sunday Journal-American

"Should have wide sales among juvenile educational circles." —Radio Daily

"Parents who have to keep telling and retelling Junior a favorite fairy tale owe Madge Tucker a debt of gratitude for a new type of book that will solve the tired parent's problems." —Long Island Star-Journal

30 Rockefeller Plaza



New York, New York.