



Little Jack Horner

King Hall
(1845-1895)

Lively ♩. = 92

S Lit - tle Jack Hor - ner Sat in a cor - ner Eat - ing a Christ - mas pie, Tho'

A Lit - tle Jack Hor - ner Sat in a cor - ner Eat - ing a Christ - mas pie, Tho'

T Lit - tle Jack Hor - ner Sat in a cor - ner Eat - ing a Christ - mas pie, Tho'

B Lit - tle Jack Hor - ner Sat in a cor - ner Eat - ing a Christ - mas pie, Tho' why_____

S why Mas - ter Hor - ner Should sit in a cor - ner I can - not con-ceive, not I!_____

A why Mas - ter Hor - ner Should sit in a cor - ner I can - not con-ceive, not I! I can -

T why Mas - ter Hor - ner Should sit in a cor - ner I can - not con-ceive, not I!_____ I

B _____ Mas - ter Hor - ner Should sit in a cor - ner I can - not con-ceive, not I!_____

Little Jack Horner

9

S I can - not con - ceive, I can - not con - ceive, not I! It

A - not con - ceive, I can - not con - ceive, not I! It

T can - not con - ceive, not I! I can - not con - ceive, not I! It

B I can - not con - ceive, I can - not con - ceive, not I, not I!

13

S does not ap - pear That he suf - fer'd from fear Of oth - er boys steal - ing his pie, — So

A does not ap - pear That he suf - fer'd from fear Of oth - er boys steal - ing his pie, — So

T does not ap - pear That he suf - fer'd from fear Of oth - er boys steal - ing his pie, — So

B Of oth - er boys steal - ing his pie, — So

17

S why John - ny Hor - ner Should sit in a cor - ner, I

A why John - ny Hor - ner Should sit in a cor - ner, I

T why John - ny Hor - ner Should sit in a cor - ner, I

B why John - ny Hor - ner Should sit in a cor - ner, I

Little Jack Horner

21

S can - not con - ceive, not I! It

A can - not con - ceive, not I! It

T can - not con - ceive, not I! It

B can - not con - ceive, not I! It does not ap - pear That he suf - fer'd from fear Of

25

S does not ap - pear That he suf - fer'd from fear Of

A does not ap - pear That he suf - fer'd from fear Of

T does not ap - pear That he suf - fer'd from fear Of

B oth - er boys steal - ing his pie, It does not ap - pear That he suf - fer'd from fear Of oth - er boys

29

S oth - er boys steal - ing his pie, So

A oth - er boys steal - ing his pie, So

T oth - er boys steal - ing his pie, So

B steal - ing his pie, So why John - ny Hor - ner Should sit in a cor - ner, I can't un - der - stand, not

Little Jack Horner

33

S why ——— John - ny Hor - ner Should sit in a cor - - - ner, I can't un - der -

A why ——— John - ny Hor - ner Should sit in a cor - - - ner,

T why ——— John - ny Hor - ner Should sit in a cor - - - ner,

B I, ——— not I, ——— not I, ——— not I,

cresc. *mf*

37

S stand, ——— I

A can't ——— un - der - stand, I

T I can't un - der - stand, I

B can't un - der - stand, I can't un - der - stand, ———

mf *p*

42

S can't un - der - stand, ——— not I! ——— But

A can't un - der - stand, ——— not I! ——— But

T can't un - der - stand, ——— not I! ——— But

B can't ——— un - der - stand, ——— not I! ——— But

f *mf*

Little Jack Horner

47 *A little slower*

S on with the sto - ry, There all in his glo - ry, Sly - ly he put in his thumb. Some

A on with the sto - ry, There all in his glo - ry, Sly - ly he put in his thumb. Some

T on with the sto - ry, There all in his glo - ry, Sly - ly he put in his thumb. Some

B on with the sto - ry, There all in his glo - ry, Sly - ly he put in his thumb. Some doubt -

Musical score for the first system of 'Little Jack Horner'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo/mood is marked 'A little slower'. The lyrics are: 'on with the sto - ry, There all in his glo - ry, Sly - ly he put in his thumb. Some'. Dynamics include piano (p) and fortissimo (fp). The Soprano, Alto, and Tenor parts end with a fermata over the word 'Some'. The Bass part continues with 'Some doubt -'.

51 *In time*

S doubt - ing will lin - ger, Pray why not his fin - ger? And neat - ly ex - tract - ed a plum, _____

A doubt - ing will lin - ger, Pray why not his fin - ger? And neat - ly ex - tract - ed a plum, ex - tract -

T doubt - ing will lin - ger, Pray why not his fin - ger? And neat - ly ex - tract - ed a plum, _____ ex -

B - ing will lin - ger, Pray why not his fin - ger? And neat - ly ex - tract - ed a plum, _____

Musical score for the second system of 'Little Jack Horner'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The tempo/mood is marked 'In time'. The lyrics are: 'doubt - ing will lin - ger, Pray why not his fin - ger? And neat - ly ex - tract - ed a plum, _____'. Dynamics include fortissimo (f). The Soprano, Alto, and Tenor parts end with a fermata over the word 'plum'. The Bass part continues with '- ing will lin - ger, Pray why not his fin - ger? And neat - ly ex - tract - ed a plum, _____'.

55

S _____ ex - tract - ed a plum, and neat - ly ex - tract - ed a plum! 'Twould have

A - ed a plum, and neat - ly ex - tract - ed a plum! 'Twould have

T tract - ed a plum, a plum, _____ and neat - ly ex - tract - ed a plum! 'Twould have

B ex - tract - ed a plum, and neat - ly ex - tract - ed a plum, a plum!

Musical score for the third system of 'Little Jack Horner'. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: '_____ ex - tract - ed a plum, and neat - ly ex - tract - ed a plum! 'Twould have'. Dynamics include piano (p). The Soprano, Alto, and Tenor parts end with a fermata over the word 'plum'. The Bass part continues with 'ex - tract - ed a plum, and neat - ly ex - tract - ed a plum, a plum!'.

Little Jack Horner

59

S
A
T
B

been a great boon To have lent him a spoon, For the dear lit - tle fel - low could then_____ Have

been a great boon To have lent him a spoon, For the dear lit - tle fel - low could then_____ Have

been a great boon To have lent him a spoon, For the dear lit - tle fel - low could then_____ Have

For the dear lit - tle fel - low could then_____ Have

cresc.

cresc.

cresc.

cresc.

p

63

S
A
T
B

ta - ken up two, As most oth - er boys do, And

ta - ken up two, As most oth - er boys do, And

ta - ken up two, As most oth - er boys do, And

ta - ken up two, As most oth - er boys do, And

fp

fp

fp

fp

67

S
A
T
B

tuck'd in a - gain and a - gain, 'Twould have

tuck'd in a - gain and a - gain, 'Twould have

tuck'd in a - gain and a - gain, 'Twould have

tuck'd in a - gain and a - gain, 'Twould have been a great boon To have lent him a spoon, For the

cresc.

cresc.

cresc.

f

p

f

p

f

p

Little Jack Horner

71

S
A
T
B

been a great boon To have lent him a spoon, For the
been a great boon To have lent him a spoon, For the
been a great boon To have lent him a spoon, For the
dear lit - tle fel - low could then Have ta - ken up two, As most oth - er boys do. And tuck'd in a -

cresc. *mf* *cresc.* *mf* *cresc.* *mf* *cresc.*

75

S
A
T
B

dear lit - tle fel - low could then Have
dear lit - tle fel - low could then Have
dear lit - tle fel - low could then Have
gain and a - gain, Have ta - ken up two, As most oth - er boys do. And tuck'd in a - gain and a -

dim. *mf* *dim.* *mf* *dim.* *mf* *cresc.*

79

S
A
T
B

ta - ken up two, As most oth - er boys do. And tuck'd in a -
ta - ken up two, As most oth - er boys do.
ta - ken up two, As most oth - er boys do.
gain, a - gain, a - gain and a - gain,

cresc. *p* *cresc.* *cresc.* *cresc.*

Little Jack Horner

83

S gain and a - gain,

A tuck'd in a - gain,

T *p* And tuck'd in a - gain,

B and tuck'd in a - gain, tuck'd in a -

87

S tuck'd in a - gain and a - gain! Lit - tle Jack Hor - ner,

A tuck'd in a - gain and a - gain! Lit - tle Jack Hor - ner,

T tuck'd in a - gain and a - gain! Lit - tle Jack Hor - ner,

B gain, a - gain, a - gain and a - gain! Lit - tle Jack Hor - ner,

94

S Still in the cor - ner, Fin - ish'd the Christ - mas pie, And then Mas - ter Hor - ner Ob -

A Still in the cor - ner, Fin - ish'd the Christ - mas pie, And then Mas - ter Hor - ner Ob -

T Still in the cor - ner, Fin - ish'd the Christ - mas pie, And then Mas - ter Hor - ner Ob -

B Still in the cor - ner, Fin - ish'd the Christ - mas pie, And then Mas - ter Hor - ner Ob -

Little Jack Horner

110

S
lor - ner Than poor John-ny Hor-ner? Bah! there's no mor - al at

A
lor - ner Than poor John-ny Hor-ner? Bah! there's no mor - al at

T
lor - ner Than poor John-ny Hor-ner? Bah! there's no mor - al at

B
lor - ner Than poor John-ny Hor-ner? Bah! there's no mor - al at all! The

115

S
all! _____ The mor - al is dark, _____ I would

A
all! _____ The mor - al is dark, _____ I would

T
all! _____ The mor - al is dark, _____ I would

B
mor - al is dark, I would beg to re - mark, Its beau - ty re - mark - a - bly small, The mor - al is

119

S
beg to re - mark, _____ Its beau - ty _____ re - mark - a - bly

A
beg to re - mark, _____ Its beau - ty re - mark - a - bly

T
beg to re - mark, _____ Its beau - ty re - mark - a - bly

B
dark, I would beg to re - mark, Its beau - ty re - mark - a - bly small, For who was for - lor - ner Than

Little Jack Horner

123

S small, For who was for - lor - ner Than poor John - ny

A small, For who was for - lor - ner Than poor John - ny

T small, For who was for - lor - ner Than poor John - ny

B poor John - ny Hor - ner? Bah! there's no mor - al at all! no mor - al, no

mf *cresc.*

127

S Hor - - - ner, than poor John - ny Hor - - - - -

A Hor - - - ner, John - ny Hor - ner?

T Hor - - - ner, than poor John - ny Hor - ner?

B mor - al, no mor - al! there's no mor - al at

p *cresc.*

131

S ner? Bah! there's no mor - al at all!

A Bah! there's no mor - al at all!

T Bah! there's no mor - al at all!

B all, no mor - al at all, no mor - al at all!

f *rall.* *p* *f*

Charles King Hall (1845-1895) was born in St. Pancras, London, England. His father was a theatre orchestra violinist and theatre music director, his mother was from a family of actors. He was organist at St. Paul's, Camden Square; St. Luke's, Kentish Town; and Christ Church, Brondesbury. He was active as a composer; a music teacher; and a music store manager. He specialized in "society music" (light airs and dance tunes) and in piano transcriptions of the work of famous composers, including Arthur Sullivan. During his life, he was well known for operettas for the German Reed Entertainments. He also wrote church anthems, sacred music for organ and a primer for the Estey reed organ of Vermont, U.S.A.

Little Jack Horner
Sat in a corner
Eating a Christmas pie,
Though why Master Horner
Should sit in a corner
I cannot conceive, not I!

It does not appear
That he suffered from fear
Of other boys stealing his pie,
So why Johnny Horner
Should sit in a corner,
I cannot conceive, not I!

But on with the story,
There all in his glory,
Slyly he put in his thumb.
Some doubting will linger,
Pray why not his finger?
And neatly extracted a plum!

'Twould have been a great boon
To have lent him a spoon,
For the dear little fellow could then
Have taken up two,
As most other boys do,
And tucked in again and again!

Little Jack Horner,
Still in the corner,
Finished the Christmas pie,
And then Master Horner
Observed from the corner,
"Oh, what a good boy am I!"

The moral is dark,
I would beg to remark,
Its beauty remarkably small,
For who was forlorn
Than poor Johnny Horner?
Bah! there's no moral at all!

Edward Oxenford (1550-1604)
[Edward de Vere, 17th Earl of Oxford]

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