



**Peter,  
Pumpkin Eater**

**John B. Herbert  
(1852-1927)**

# Peter, Pumpkin Eater

J. B. Herbert

S *p* *cresc.* *f*  
Pe - ter, Pe - ter, Pump - kin Eat - er, Had a wife and could - n't keep her, —

A *p* *cresc.* *f*  
Pe - ter, Pe - ter, Pump - kin Eat - er, Had a wife and could - n't keep her,

T *p* *cresc.* *f*  
Pe - ter, Pe - ter, Pump - kin Eat - er, Had a wife and could - n't keep her,

B *p* *cresc.* *f*  
Pe - ter, Pe - ter, Pump - kin Eat - er, Had a wife and could - n't keep her,

5 S *dim.* *p* *f* *p*  
Had a wife he could - n't keep, Oh, my! He

A *dim.* *p* *f* *p*  
Had a wife he could - n't keep, Oh, my! He

T *dim.* *p* *f* *p*  
Had a wife he could - n't keep, Oh, my! He

B *dim.* *p* *f* *p*  
Had a wife he could - n't keep, Oh, my! He

9 S  
put her in a pump - kin shell, And there he kept her ver - y well, And

A  
put her in a pump - kin shell, And there he kept her ver - y well, And

T  
put her in a pump - kin shell, And there he kept her ver - y well, And

B  
put her in a pump - kin shell, And there he kept her ver - y well, And

# Peter, Pumpkin Eater

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S there he kept her, there he kept, her,

A there he kept her, there he kept, her,

T there he kept her, there he kept, her,

B there he kept her, there he kept, her,

The first system of the musical score consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). Each staff begins with a treble clef (except for the bass staff which has a bass clef). The music is in 4/4 time. The lyrics are: "there he kept her, there he kept, her,". The first ending bracket covers the final two measures of the system, marked with a first ending bracket and a "1." above it. There are dynamic markings like accents (>) and hairpins (crescendo) throughout the system.

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S kept her, he kept her, he kept her, he kept her ver - y

A kept her, he kept her, he kept her, he kept her ver - y

T kept her, he kept her, he kept her, he kept her ver - y

B kept her, he kept her, he kept her, he kept her ver - y

The second system of the musical score continues from the first system. It consists of four staves labeled S, A, T, and B. The lyrics are: "kept her, he kept her, he kept her, he kept her ver - y". The system includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). A second ending bracket is present at the beginning of the system, marked with a "2." above it.

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S well, He kept her, he kept her, he kept her ver - y well.

A well, He kept her, he kept her, he kept her ver - y well.

T well, He kept her, he kept her, he kept her ver - y well.

B well, He kept her, he kept her, he kept her ver - y well.

The third system of the musical score consists of four staves labeled S, A, T, and B. The lyrics are: "well, He kept her, he kept her, he kept her ver - y well.". The system includes dynamic markings such as *f* (forte) and *rit. e dim.* (ritardando e diminuendo). The system concludes with a final cadence.

**John Bunyan Herbert** (1852-1927) was born in Cambridge, Ohio. A year later, his family moved to Monmouth, Illinois, where he received his early education. He bought a book on harmony at age 14 and spent his spare time mastering the subject. He attended Monmouth College, and was its first graduate. At his father's insistence, he attended the Hahnemann-Medical College of Chicago and set up practice in Monmouth. He continued to study music, sang in a church choir, and organized a male quartet that appeared at several of the national Prohibition Conventions and many Chautauquas. George Root visited Monmouth and they became good friends. After studying with George Root and Philip Bliss, he closed his medical practice to work with music full time. At one time, Herbert taught at the Southern Development Normal music school in Waco, Texas. There he taught many future composers of Gospel hymns. He died in Monmouth, Illinois. He composed many hymns, glees and part-songs. He also wrote political songs, a harmony method text, a book on how to write accompaniments for songs, and a collection of settings of songs from the plays of Shakespeare. His most popular composition was his 1891 setting of "Away in a manger."

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