



LITTLE
JACK HORNER

ALFRED JAMES CALDICOTT
(1842-1897)

LITTLE JACK HORNER

Alfred J. Caldicott

Andante misterioso ♩ = 100
(The Capital letters to be spelled)

S
A
T
B

L, I, dou - ble T, L, E, J, A, C, K, Y, Hor - ner,

5
S
A
T
B

L, I, dou - ble T, L, E, J, A, C, K, Y, Hor -



9

S L, I, dou - ble T, L, E, *cresc.* J, A, C, K, Y, Hor - ner

A L, I, dou - ble T, L, E, *cresc.* J, A, C, K, Y, Hor - ner

T L, I, dou - ble T, L, E, *cresc.* J, A, C, K, Y, Hor - ner

B ner, *cresc.* J, A, C, K, Y, Hor - ner Is

13

S Is sup - pos - ed to have sat a long time a - go in a cor - ner. *dim.* *rit.*

A Is sup - pos - ed to have sat a long time a - go in a cor - *dim.* *rit.*

T Is sup - pos - ed to have sat a long time a - go in a cor - *dim.* *rit.*

B — sup - pos - ed to have sat a long time a - go in a cor - *dim.* *rit.*

Allegro ♩ = 108

17

S *mf* Lit - tle John - ny Hor - ner Sat in a cor - ner Eat - ing his Christ - mas pie, —

A ner.

T ner. Sat, sat, he sat.

B ner. Sat, sat, he sat.

LITTLE JACK HORNER

21

S Eat - ing his Christ - mas pie, his pie, Sat eat - ing his Christ - mas pie, Sat

A *mf* Lit - tle John - ny Hor - ner Sat in a cor - ner Eat - ing his Christ - mas pie,

T

B

The first system of the musical score for 'Little Jack Horner' spans measures 21 to 24. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part begins with the lyrics 'Eat - ing his Christ - mas pie, his pie, Sat eat - ing his Christ - mas pie, Sat'. The Alto part starts with a mezzo-forte (*mf*) dynamic and the lyrics 'Lit - tle John - ny Hor - ner Sat in a cor - ner Eat - ing his Christ - mas pie,'. The Tenor and Bass parts are currently silent, indicated by a whole rest on a single note in each staff.

25

S *f* eat - ing his Christ - mas pie, his pie,

A *f* Eat - ing his Christ - mas pie, his pie, Sat eat - ing his Christ - mas pie, Sat

T *f* Lit - tle John - ny Hor - ner Sat in a cor - ner Eat - ing his Christ - mas pie,

B

The second system of the musical score spans measures 25 to 28. The Soprano part continues with 'eat - ing his Christ - mas pie, his pie,'. The Alto part sings 'Eat - ing his Christ - mas pie, his pie, Sat eat - ing his Christ - mas pie, Sat'. The Tenor part begins with a forte (*f*) dynamic and the lyrics 'Lit - tle John - ny Hor - ner Sat in a cor - ner Eat - ing his Christ - mas pie,'. The Bass part remains silent with a whole rest.

29

S

A eat - ing his Christ - mas pie, his pie, Lit - tle John - ny Hor - ner sat,

T *f* Eat - ing his Christ - mas pie, his pie, Eat - ing his Christ - mas pie, his

B Lit - tle John - ny Hor - ner Sat in a cor - ner Eat - ing his Christ - mas pie,

The third system of the musical score spans measures 29 to 32. The Soprano part is silent with a whole rest. The Alto part continues with 'eat - ing his Christ - mas pie, his pie, Lit - tle John - ny Hor - ner sat,'. The Tenor part, marked forte (*f*), sings 'Eat - ing his Christ - mas pie, his pie, Eat - ing his Christ - mas pie, his'. The Bass part begins with 'Lit - tle John - ny Hor - ner Sat in a cor - ner Eat - ing his Christ - mas pie,'.

33 *f*

S Lit - tle John - ny Hor - ner Sat in a cor - ner Eat - ing his Christ - mas —

A Lit - tle John - ny Hor - ner Sat in a cor - ner Eat - ing his Christ - mas

T pie, Lit - tle John - ny Hor - ner Sat in a cor - ner

B Eat - ing his Christ - mas pie, Eat - ing his Christ - mas

36

S pie, Lit - tle John - ny Hor - ner Sat in a cor - ner

A pie, his pie, Lit - tle John - ny Hor - ner Sat in a cor - ner

T Eat - ing his Christ - mas pie, Lit - tle John - ny Hor - ner

B pie, his pie, his pie, Sat

39

S Eat - ing his Christ - mas — pie,

A Eat - ing his Christ - mas pie,

T Sat in a cor - ner Eat - ing his pie, Lit - tle John - ny Hor - ner

B Eat - ing his Christ - mas pie, his pie, his pie,

42

S Lit - tle John - ny Hor - ner Sat in a cor - ner, Sat in a cor - ner,

A Lit - tle John - ny Hor - ner Sat, Lit - tle John - ny Hor - ner

T Sat in a cor - ner Eat - ing his Christ - mas pie, his

B Lit - tle John - ny Hor - ner Sat in a cor - ner

45

S Lit - tle John - ny Hor - ner Sat in a cor - ner Eat - ing his Christ - mas

A Sat in a cor - ner, Sat, Lit - tle John - ny Hor - ner

T pie, Lit - tle John - ny Hor - ner Sat in a cor - ner

B Eat - ing his pie, Sat,

48

S pie, his pie, his pie, his pie, his

A Sat eat - ing his pie, his pie, his pie, his

T Eat - ing his Christ - mas pie, his pie, his pie,

B Eat - ing his pie, his pie, his

52

S pie, his pie; He put in his thumb

A pie, his pie; He put in his

T his pie, his pie; He put in his

B pie, his pie;

56

S And pull'd out a plum, And_ said, "Oh,

A thumb And pull'd out a plum, And_ said, "Oh, oh!"

T thumb And pull'd out a plum, And said, "Oh, oh!" And said, "Oh,

B And pull'd out a plum, "Oh, oh, oh,

60

S oh!" And_ said, "Oh, oh, oh, oh! What a brave boy am

A And_ said, "Oh, oh!" And said, "Oh, oh, oh, oh! What a brave boy am

T oh!" And said, "Oh, oh!" And said, "Oh, oh, oh, oh! What a brave boy am

B oh!" And said, "Oh, oh, oh, oh! What a brave boy am

64

S I, Oh, oh! _____ What a brave boy am I, am I, am *dim.*

A I, Oh, oh! _____ What a brave boy am I, am I, am *dim.*

T I, Oh, oh! _____ What a brave boy am I, am I, am *dim.*

B I, _____ am I, am I,

68

S I, _____ am I." He put in his thumb,

A I, am I, _____ am I." He put in his thumb,

T I, _____ am I." He put in his

B _____ am I." He put in his

72

S _____ And pull'd out a plum, _____ He put in his *cresc.*

A _____ And pull'd out a plum, _____

T thumb, _____ And pull'd out a plum,

B thumb, _____ And pull'd out a plum,

75

S thumb, And he pull'd out a plum, one plum, one plum, on - ly one, on - ly

A And he pull'd out a plum, one plum, one plum, on - ly one, on - ly

T And he pull'd out a plum, one plum, one plum, on - ly one, on - ly

B And he pull'd out a plum, one plum, one plum, on - ly one, on - ly

cresc. *f* *>*

78

S one. _____

A one, on - ly one, on - ly one. _____

T one, _____ on - ly one. _____

B one, _____ on - ly one, one plum, one plum.

rit.

83 *a tempo*

S He put in his thumb, thumb, thumb, thumb, thumb,

A _____ And pull'd out a plum, And said, "Oh,

T He put in his thumb, And pull'd out a plum, And said,

B Lit - tle John - ny Hor - ner Sat in a cor - ner _____ Eat - ting his pie, "Oh,

f

87

S And said, "Oh, oh!" And said, "Oh, oh, oh, oh! _____

A oh!" And said, "Oh, oh!" And said, "Oh, oh, oh, oh! _____

T Lit - tle John - ny Hor - ner Sat in a cor - ner Eat - ing his Christ - mas pie; "Oh, oh! _____

B oh, oh, oh! Oh, oh!" And said, "Oh, oh, oh, oh! _____

cresc. *ff* *cresc.* *ff* *cresc.* *ff* *cresc.* *ff*

91

S — What a brave boy am I, how brave _____ am I, _____

A — What a brave boy am I, am I, how brave _____ am I, how

T — What a brave boy am I, am I, how brave _____ am I, how

B — What a brave boy am I. Oh, oh! How brave _____ am I, _____ how

95

S — how brave am I, _____ how brave am I, _____

A brave am I, how brave, _____ how brave am I, _____

T brave am I, how brave, _____ how brave am I, _____ how

B brave, _____ how brave am I, _____ how

ff *ff* *ff* *ff*

99

S how brave am I." Lit - tle John - ny Hor - ner

A how brave am I." Lit - tle John - ny Hor - ner

T brave, how brave am I."

B brave, how brave am I."

103 *accel.*

S Sat in a cor - ner, Hor - ner,

A Sat in a cor - ner, Hor - ner,

T Lit - tle John - ny Hor - ner Sat in a cor - ner Hor - ner,

B Lit - tle John - ny Hor - ner Sat in a cor - ner, Hor - ner,

107

S Hor - ner, in a cor - ner, in a cor - ner.

A Hor - ner, in a cor - ner, in a cor - ner.

T Hor - ner cor - ner, in a cor - ner.

B Hor - ner, cor - ner, in a cor - ner.

Alfred James Caldicott (1842–1897) was born at Worcester, England. At age nine he became a choirboy in the cathedral, eventually becoming the leading treble, then became assistant to the cathedral organist when his voice broke at age fourteen. He spent two years studying at the Leipzig Conservatorium, returning to Worcester and became organist at St. Stephen's as well as teaching and conducting a musical society he established. In 1878 he graduated from Cambridge and experienced his first notable success as a composer. His humorous glee "Humpty Dumpty" was awarded a special prize at a competition by the Manchester Glee Society. In 1879 his serious glee "Winter Days" won the prize offered by the Huddersfield Glee and Madrigal Union. In 1882 Caldicott settled in London and began to compose operettas. He went to the United States in 1890 as conductor to Miss Agnes Huntingdon's light opera company. Returning to England in 1892, he was appointed principal of the London College of Music and became conductor at the Comedy Theatre. Incessant work overtaxed his strength and he died near Gloucester in 1897. His humorous novelty combining a nursery rhyme with clever music in "Humpty Dumpty" was so successful that he composed another in the same year, "Jack and Jill," and later "Little Jack Horner." Other composers imitated him for a time. He set these rhymes in a witty style, with full use of contrast and the opportunities afforded by individual words—for instance, the descent of all voices through the interval of an eleventh at the words "Humpty Dumpty had a great fall."

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