



HANDEL'S  
CHILDHOOD

ALFRED JAMES CALDICOTT  
(1842-1897)

# HANDEL'S CHILDHOOD

Alfred J. Caldicott

Maestoso ♩ = 66

S *p* Bare and cold the gar - ret cham - ber, Gloom - y

A *p* Bare and cold the gar - ret cham - ber, Gloom - y

T *p* Bare and cold the gar - ret cham - ber, Gloom - y

B *p* Bare and cold the cham - ber,

4  
S with its shad - ows dim, Hung with dust - y droop - ing

A with its shad - ows dim, Hung with dust - y droop - ing

T with its shad - ows dim, Hung with dust - y droop - ing

B Gloom - y with its shad - ows dim, Hung with dust - y droop - ing

# HANDEL'S CHILDHOOD

7

S cob - webs And dra - per - y so weird and grim.

A cob - webs And dra - per - y so weird and grim.

T cob - webs And dra - per - y so weird and grim.

B cob - webs And dra - per - y so weird and grim, so weird and grim.

10 *mf* >

S Sud - den - ly from out the shad - ows Of the cold de - sert - ed

A *mf* >

T *mf* >

B *mf* >

Sud - den - ly from out the shad - ows Of the cold de - sert - ed

**Tempo di menuetto**

13 *cresc.*

S room Came a strain of sweet - est mu - sic, a

A *cresc.*

T *cresc.*

B *cresc.*

room Came a strain of mu - sic, a

## HANDEL'S CHILDHOOD

16

S strain of sweet - est mu - sic, came a strain of sweet - est

A strain of mu - sic, came a strain of

T strain of mu - sic, came a strain of

B strain of mu - sic, a strain of

19

S *rit.* mu - sic Through the *dim.* dim and ghost - ly gloom.

A *rit.* mu - sic Through the *dim.* dim and ghost - ly gloom.

T *rit.* mu - sic Through the *dim.* dim and ghost - ly gloom.

B *rit.* mu - sic Through the *dim.* dim and ghost - ly gloom.

## Tempo primo

S *p* While the night stood still to lis - ten, Soft and low the mu - sic

A *p* While the night stood still to lis - ten, Soft and low the mu - sic

T *p* While the night stood still to lis - ten, Soft and low the mu - sic

B *p* While the night did lis - ten, Soft and low the mu - sic

# HANDEL'S CHILDHOOD

25

S  
sighed, And in melt - ing, min - or meas - ures In - to

A  
sighed, And in melt - ing, min - or meas - ures In - to

T  
sighed, And in melt - ing, min - or meas - ures In - to

B  
sighed, And in melt - - - ing meas - ures In - to

28

S  
sol - emn si - lence died, in si - lence died. *pp*

A  
sol - emn si - lence died, in si - lence died. *pp*

T  
sol - emn si - lence died, in si - lence died. *pp*

B  
sol - emn si - lence died, in si - lence died. *pp*

31

S  
Say, what skil - ful, wrapt Mu - si - cian In the lone - ly room a - *f*

A  
Say, what skil - ful, wrapt Mu - si - cian In the lone - ly room a - *f*

T  
Say, what skil - ful, wrapt Mu - si - cian In the lone - ly room a - *f*

B  
Say, what skil - ful, wrapt Mu - si - cian In the lone - ly room a - *f*

## HANDEL'S CHILDHOOD

Tempo di menuetto

34

S part, \_\_\_\_\_ Thus made glad the som - bre mid - night, made

A part, \_\_\_\_\_ Thus made glad \_\_\_\_\_ the mid - night, made \_\_\_\_\_

T part, \_\_\_\_\_ Thus made glad the mid - night, made

B part, \_\_\_\_\_ Thus made glad \_\_\_\_\_ the mid - night, made

37

S glad the som - bre mid - night, made glad the som - bre

A glad \_\_\_\_\_ the mid - night, made \_\_\_\_\_ glad \_\_\_\_\_ the

T glad the mid - night, made glad \_\_\_\_\_ the \_\_\_\_\_

B glad \_\_\_\_\_ the mid - night, made glad \_\_\_\_\_ the

40

S *rit.* mid - night \_\_\_\_\_ *ff* With his won - - - drous art.

A *rit.* mid - night \_\_\_\_\_ *ff* With his won - - - drous art.

T *rit.* mid - night \_\_\_\_\_ *ff* With his won - - - drous art.

B *rit.* mid - night \_\_\_\_\_ *ff* With his won - - - drous art.

# HANDEL'S CHILDHOOD

*mf* ♩ = 98

S From the moon now bright, now hid - den In the clouds that crossed her

A From the moon now bright, now hid - den In the clouds that crossed her

T From the moon now bright, now hid - den In the clouds that crossed her

B From the moon now hid - den In the clouds, the

46

S way, Through the mist - y gar - ret win - dow, Shot a

A way, Through the mist - y gar - ret win - dow, Shot a

T way, Through the mist - y gar - ret win - dow, Shot a

B clouds, Through the gar - ret win - dow, Shot a

*p*

49

S slen - der sil - ver ray. Glanced up - on an an - cient

A sil - - - ver ray. Glanced up - on an an - cient

T sil - - - ver ray. Glanced up - on an an - cient

B sil - - - ver ray. Up - on an an - cient

*cresc.*

## HANDEL'S CHILDHOOD

52

S spin - et, O'er whose keys, with dust de - filed, \_\_\_\_\_ Ran the *accel.*

A spin - et, O'er whose keys, with dust de - filed, \_\_\_\_\_ Ran the *accel.*

T spin - et, O'er whose keys, with dust de - filed, \_\_\_\_\_ Ran the *accel.*

B spin - et, O'er whose keys, with dust de - filed, \_\_\_\_\_ Ran the *accel.*

55

S ea - ger dain - ty fin - gers Of a lit - tle child. *rit.* *dim.* *p*

A ea - ger dain - ty fin - gers Of a lit - tle child. *rit.* *dim.* *p*

T ea - ger dain - ty fin - gers Of a lit - tle child. *rit.* *dim.* *p*

B ea - ger dain - ty fin - gers Of a lit - tle child. *rit.* *dim.* *p*

**Maestoso** ♩ = 66

59

S Boy, Boy, In af - ter years the *ff*

A Boy, Boy, In af - ter years the *ff*

T Boy, Boy, In af - ter years the *ff*

B Boy, Boy, In af - ter years the *ff*

62

S mas - ter Of all might - y har - mo - nies, With a

A mas - ter Of all might - y har - mo - nies, With a

T mas - ter Of all might - y har - mo - nies, With a

B mas - ter Of all might - y har - mo - nies, With a

63

S more than child - ish rap - ture In thy lift - - - ed

A more than child - ish rap - ture In thy lift - - - ed

T more than child - ish rap - ture In thy lift - - - ed

B more than child - ish rap - ture In thy lift - - - ed

**Tempo di minuetto**

68

S eyes. Sure - ly in the gar - ret cham - ber

A eyes. Sure - ly in the cham - ber

T eyes. Sure - ly in the cham - ber

B eyes. In the cham - ber

## HANDEL'S CHILDHOOD

71

S Dim with shad - owy mys - ter - y, While the world slept in the

A Dim with shad - owy mys - ter - y, While the world \_\_\_\_\_ slept in the

T Dim with mys - ter - y, While the world \_\_\_\_\_ slept in the

B Dim \_\_\_\_\_ with mys - ter - y, While \_\_\_\_\_ the

74

S mid - night, An - gels talked with thee, \_\_\_\_\_

A mid - night, \_\_\_\_\_ An - gels talked with thee, \_\_\_\_\_

T mid - night, \_\_\_\_\_ An - gels, an - gels talked with thee,

B world slept, An - gels talked with thee, \_\_\_\_\_

77

S While the world slept in the mid - night, *mf*

A While the world slept in the mid - night, *mf*

T Sure - ly in the gar - ret cham - ber Dim with shad - owy mys - ter - y, *f*

B While the world slept in the mid - night, An - gels, *mf*

81

S An - gels talked with thee, An - gels talked with thee,

A An - gels talked with thee, An - gels talked with thee,

T While the world slept, An - gels talked with thee, with thee,

B An - gels talked with thee, with thee,

85

S While the world slept, An - gels talked with thee.

A While the world slept, An - gels talked with thee.

T While the world slept, An - gels talked with thee.

B While the world slept, An - gels talked with thee.

J. Curwen & Sons  
(1889)

Bare and cold the garret chamber,  
Gloomy with its shadows dim,  
Hung with dusty drooping cobwebs  
And drapery so weird and grim.

Suddenly from out the shadows  
Of the cold deserted room  
Came a strain of sweetest music  
Through the dim and ghostly gloom.

While the night stood still to listen,  
Soft and low the music sighed,  
And in melting, minor measures  
Into solemn silence died.

Say, what skilful, wrapt Musician  
In the lonely room apart,  
Thus made glad the sombre midnight  
With his wondrous art.

From the moon now bright, now hidden  
In the clouds that crossed her way,  
Through the misty garret window,  
Shot a slender silver ray.

Glanced upon an ancient spinet,  
O'er whose keys, with dust defiled,  
Ran the eager dainty fingers  
Of a little child.

Boy, In after years the master  
Of all mighty harmonies,  
With a more than childish rapture  
In thy lifted eyes.

Surely in the garret chamber  
Dim with shadowy mystery,  
While the world slept in the midnight,  
Angels talked with thee.

Margaret Johnson (19th Century)

**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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