



THE MESSAGE

ALFRED JAMES CALDICOTT
(1842-1897)

THE MESSAGE

Alfred J. Caldicott

Andante

S I had a Mes - sage to send her, To her whom my soul loved

A I had a Mes - sage to send her, To her whom my soul loved

T I had a Mes - sage to send her, To her whom my soul loved

B I had a Mes - sage to send her, To her whom my soul loved

5
S best; But I had my task to fin - ish, And

A best; But I had my task to fin - ish, And

T best; But I had my task to fin - ish, And

B best; But I had my task to fin - ish, And

THE MESSAGE

8

S she was gone home to rest. To rest in the far bright

A she was gone home to rest. To rest in the far bright

T she was gone home to rest. To rest in the

B — And she was gone home to rest in the

11

S Heav - en; Oh, so far a - way from here, It was

A Heav - en; Oh, so far from here, It was

T far bright — Heav'n; So far a - way from here, It was vain,

B Heav - en; So far from here, It was

14

S vain to speak to my dar - ling, For I knew she could not

A vain to speak to my dar - ling, For I knew she could not

T vain to speak to my dar - ling, For I knew she could not

B vain to speak to my dar - ling, For I knew she could not

THE MESSAGE

17

S hear! I had a mes - sage to send her So

A hear! I had a mes - sage to send her So

T hear! I had a mes - sage to send her So

B hear! I had a mes - sage to send her

20

S ten - der, and true, and sweet, I long'd for an An - gel to

A ten - der, and true, and sweet, I long'd for an An - gel to

T ten - der, and true, and sweet, I long'd for an

B So sweet, I long'd for an

22

S bear it, And lay it, lay it down at her feet.

A bear it, And lay it down, down at her feet.

T An - gel to lay it down at her feet.

B An - gel to lay it down at her feet.

THE MESSAGE

S *mf accel.*
I placed it, one Sum - mer eve - ning, On a Cloud - let's fleec - y

A *mf accel.*
I placed it, one Sum - mer eve - ning, On a Cloud - let's fleec - y

T *mf accel.*
I placed it, one Sum - mer eve - ning, On a Cloud - let's fleec - y

B *mf accel.*
I placed it, one Sum - mer eve - ning, On a Cloud - let's fleec - y

28 S *f dim.*
breast; But it fad - ed in gold - en splen - dour, And

A *f dim.*
breast; But it fad - ed in splen - dour, And

T *f dim.*
breast; But it fad - ed in splen - dour, And

B *f dim.*
breast; But it fad - ed in splen - dour, And

31 S *rit. cresc.*
died in the crim - son west. I gave it the Lark next

A *rit. cresc.*
died in the crim - son west. I gave it the Lark next

T *rit. cresc.*
died in the crim - son west. I gave it the Lark next

B *rit. cresc.*
died in the crim - son west. I gave it the Lark next

THE MESSAGE

34 *accel.* *f*

S
morn - ing, And I watch'd it _____ soar and soar; _____ But its

A
morn - ing, And I watch'd it _____ soar and soar; _____ But its

T
morn - ing, And I watch'd it _____ soar and soar; _____ But its

B
morn - ing, And I watch'd it _____ soar and _____ soar; _____ But its

37 *dim.* *rit.*

S
pin - ions grew faint and _____ wear - y, And it flut - ter'd to Earth once _____

A
pin - ions grew faint and _____ wear - y, And it flut - ter'd to Earth once _____

T
pin - ions grew faint and _____ wear - y, And it flut - ter'd to Earth once _____

B
pin - ions grew faint and _____ wear - y, And it flut - ter'd _____ to

40 *accel.* *f*

S
more. _____ Then I cried, in my pas - sion - ate long - ing:— "Has the

A
more. _____ Then I cried, in my pas - sion - ate long - ing:— "Has the

T
more. _____ Then I cried, in my pas - sion - ate long - ing:— "Has the

B
Earth once more. Then I cried, I cried,

THE MESSAGE

43

S Earth, the Earth no — An - gel - friend Who will car - ry my love the

A Earth, the Earth no An - gel - friend Who will car - ry my love the

T Earth, the Earth no An - gel - friend Who will car - ry my love the

B *f* "Has the Earth no An - gel - friend Who will car - ry my love the

46

S mes - sage My heart de - sires to send?" Then, a strain of

A mes - sage My heart de - sires to send?" Then, a strain of

T mes - sage My heart de - sires to send?" Then, a strain of

B mes - sage My heart de - sires to send?" Then I heard, I

50

S *cresc.* mu - sic, So might - y, so pure, so — clear, — That my

A *cresc.* mu - sic, So might - y, pure, so clear, That my

T *cresc.* mu - sic, So might - y, pure, so clear, That my

B *cresc.* heard a strain So might - y, pure, so — clear, That my

THE MESSAGE

53

S ver - y sor - row was si - lenc'd, And my heart stood still to___

A ver - y sor - row was si - lenc'd, And my heart stood still to

T ver - y sor - row was si - lenc'd, And my heart stood still to___

B ver - y sor - row was si - lenc'd, And my heart stood still to

56

S hear. ___ It rose in har - mo - nious rush - ing Of

A hear. ___ It rose a rush - ing Of

T hear. ___ It rose in har - mo - nious rush - ing Of

B hear. ___ It rose a rush - ing Of

59

S min - gled voic - es and strings, ___ And I ten - der - ly laid ___ my ___

A min - gled voic - es and strings, ___ And I laid my

T min - gled voic - es and strings, ___ And I ten - der - ly laid ___ my

B min - gled voic - es and strings, ___ And I laid my ___

THE MESSAGE

62 *a tempo* *dim.* *p*

S mes - sage On the Mu - sic's out - spread wings. I

A mes - sage On the Mu - sic's out - spread wings. I

T mes - sage On the Mu - sic's out - spread wings. I

B mes - sage On the Mu - sic's out - spread wings. I

63 *accel.* *cresc.*

S heard it float far - ther and far - ther, In sound more_ per - fect than

A heard it float far - ther and far - ther, In sound more_ per - fect than

T heard it float far - ther and far - ther, In per - fect_

B heard it float far - ther, In per - fect

68 *p* *cresc.* *f rit.* *dim.*

S speech;_ Far - ther than sight can fol - low, Far - ther than soul can_

A speech;_ Far - ther than sight can fol - low, Far - ther than soul can

T speech;_ Far - ther than sight or sound_ can

B speech; Far - ther than sight or sound can

THE MESSAGE

72 *a tempo*

S reach. — I know that my mes - sage Has

A reach. *p a tempo* And I know that at last my mes - sage Has

T reach. *p a tempo* And I know that at last my mes - sage Has pass'd the

B reach. *p a tempo* And I know my mes - sage Has

75 *cresc. rit. a tempo*

S pass'd through the gold - en, gold - en gate: So my heart is no lon - ger

A pass'd through the gold - en, gold - en gate: So my heart is no lon - ger

T gold - en, gold - en gate: So my heart is no lon - ger

B pass'd the gate: So I am con -

78 *dim. cresc. dim. cresc. dim. cresc.*

S rest - less, And I am con - tent to wait, My heart is no lon - ger

A rest - less, And I am con - tent to wait, My heart is no lon - ger

T rest - less, And I am con - tent to wait, My heart is no lon - ger

B tent to wait, My heart is no lon - ger

82

S
rest - less, And I am con - tent _____ to wait. _____

A
rest - less, And I am con - tent _____ to wait. _____

T
rest - less, And I am con - tent _____ to wait. _____

B
rest - less, And I am con - tent _____ to wait. _____

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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."

I had a Message to send her,
To her whom my soul loved best;
But I had my task to finish,
And she was gone home to rest.

To rest in the far bright Heaven;
Oh, so far away from here,
It was vain to speak to my darling,
For I knew she could not hear!

I had a message to send her
So tender, and true, and sweet,
I longed for an Angel to bear it,
And lay it down at her feet.

I placed it, one Summer evening,
On a Cloudlet's fleecy breast;
But it faded in golden splendour,
And died in the crimson west.

I gave it the Lark next morning,
And I watched it soar and soar;
But its pinions grew faint and weary,
And it fluttered to Earth once more.

Then I cried, in my passionate longing:—
“Has the Earth no Angel-friend
Who will carry my love the message
My heart desires to send?”

Then I heard a strain of music,
So mighty, so pure, so clear,
That my very sorrow was silenc'd,
And my heart stood still to hear.

It rose in harmonious rushing
Of mingled voices and strings,
And I tenderly laid my message
On the Music's outspread wings.

I heard it float farther and farther,
In sound more perfect than speech;
Farther than sight can follow,
Farther than soul can reach.

And I know that at last my message
Has passed through the golden gate:
So my heart is no longer restless,
And I am content to wait.

Legends and Lyrics

I. Sent to Heaven

Adelaide Anne Procter (1825–1864)

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