

ELEGY
Cara, vale

Robert Lowth (1710-1787), epitaph
on his daughter Mary's monument

JOHN CALLCOTT
(1766-1821)

Very slow and with mournful expression $\text{♩} = 52$

1st Treble (S) *dolce*
Ca - ra, va - le, ca - ra va - le, in - ge - nio præ - stans, pi - e - ta - te, pu -

2nd Treble (A) *dolce*
Ca - ra, va - le, ca - ra va - le, in - ge - nio præ - stans, pi - e - ta - te, pu -

Tenor *dolce*
Ca - ra va - le, in - ge - nio præ - stans, pi - e - ta - te, pu -

Bass *dolce*
Ca - ra va - le, in - ge - nio præ - stans, pi - e - ta - te, pu -

6
S do - re, et plus - quam na - tæ no - mi - ne, plus - quam na - tæ

A do - re, et plus - quam plus - quam na - tæ

T do - re, et plus - quam na - tæ no - mi - ne, plus - quam na - tæ

B do - re, et plus - quam plus - quam na - tæ

11
S no - mi - ne, ca - ra. va - le! va - le! va - le! va - le!

A no - mi - ne, ca - ra. va - le! va - le! va - le! va - le!

T no - mi - ne, ca - ra. va - le! va - le! va - le! va - le!

B no - mi - ne, ca - ra. va - le! va - le! va - le! va - le!

16 **espress. ad lib.** **Moderately** ♩ = 116

S Ca - ra Ma - ri - a, - va - le! At ve - ni - et fe - li - cius æ -

A Ca - ra Ma - ri - a, - va - le! fe - li - cius æ -

T

B

23

S - - - vum, fe - li - cius æ - - vum, quan - do i - te - rum

A - - - vum, fe - li - cius æ - - vum, fe - li - cius æ - vum,

T At ve - ni - et fe - li - cius æ - vum, fe - li - cius

B fe - li - cius æ - vum, - - - fe - li - cius

29

S - - te-cum sim mo - do dig-nus e - ro, at ve - nie - et

A fe - li - cius æ - vum, fe - li - cius æ - vum, at ve - ni - et

T æ - vum, - - - fe - li - cius æ - vum, - - - fe - li - cius

B æ - vum, - - - fe - li - cius æ - - - vum, fe - li - cius æ - vum, fe - li - - -

58 **In the first time** $\text{♩} = 52$

S *p* *f*
Ca - ra, re - di, ca - ra, re - di, læ - ta tum di - cam, tum di - cam

A *p* *f*
Ca - ra, re - di, ca - ra, re - di, læ - ta tum di - cam, tum di - cam

T *p* *f*
Ca - ra, re - di, ca - ra, re - di, læ - ta tum di - cam, tum di - cam

B *p* *f*
Ca - ra, re - di, ca - ra, re - di, læ - ta tum di - cam, tum di - cam

64

S
vo - ce.

A
vo - ce.

T *dolce*
vo - ce. Pa - ter - nos e - ja a - ge in am - ple - xus pa - ter - nos, e - ja a - ge in am -

B *dolce*
vo - ce. Pa - ter - nos e - ja a - ge in am - ple - xus pa - ter - nos, e - ja a - ge in am -

70

S *cresc.*
e - ja a - ge pa - ter - - - - nos in am -

A *cresc.*
pa - ter - nos, pa - ter - nos, e - ja a - ge, e - ja a - ge pa - ter - nos in am -

T *cresc.*
ple - xus pa - ter - nos, pa - ter - nos, e - ja a - ge in am -

B *cresc.*
ple - xus pa - ter - nos, e - ja a - ge, e - ja a - ge, e - ja a - ge in am -

76

S
ple - xus. Ca - ra Ma - ri - a, re - di, re - di, re - di, re - di.

A
ple - xus. Ca - ra Ma - ri - a, re - di, re - di, re - di, re - di.

T
ple - xus. Ca - ra Ma - ri - a, re - - - di, re - di, re - di.

B
ple - xus. Ca - ra Ma - ri - a, re - - - di, re - di, re - di.

Latin Text

Cara, vale ! ingenio præstans, pietate, pudore,
Et plusquam natæ nomine cara, vale !
Cara Maria, vale ! At veniet felicius ævum,
Quando iterum tecum, sim modo dignus, ero.
Cara, redi ; læta tum dicam voce, paternos
Eja ! age in amplexus, cara Maria, redi.

English translation

Dear one, farewell! Excelling in intellect, dutifulness and purity
and more dear even than your daughterly name, farewell!
Dear Mary, farewell ! Yet there shall come a more favourable time
When I shall be with you again, if I be be worthy.
Dear one, return; then I shall say, with a joyful voice,
Ah! hasten back, dear Mary, to your father's embrace.

Detailed information about, and analysis of this much-admired poem can be found at
<http://davidareibel.net/wp-content/uploads/2013/11/CARAVALE2512.pdf>
which includes other translations, including one into French.

It is likely that a truly authentic performance would be one in which the voices adopt
the then generally current, Anglicised, pronunciation of Latin. This had, however,
always had its opponents and would-be reformers and was very different from that
generally adopted from the early 20th C. onwards, which mimics modern Italian.

Glees were ideally to be sung by solo voices, but some of Callcott's works specify
two trebles, tenor and bass. If boys' voices were used, there might have been more
than one singer per voice, although the tenor and bass would still have been sung
by soloists. However, as Callcott's style is relatively free of florid ornamentation,
many of his glees can be sung effectively by modern mixed choirs.

The musical text is from Horsley's edition of his father-in-law John Callcott's Glees.
The accompaniment (reduction) has been omitted and it should be noted that
not all markings can be relied upon as being the composer's.