

IN THE LONELY VALE OF STREAMS

John Callcott (1766-1821)

The poetry from *Ossian*
(see note on p.8)

Moderately ♩ = 66

S1 *mezza voce*
In the lone - ly vale of

S2 (A) *mezza voce*
In the lone - ly vale of

T *mezza voce*
In the lone - ly vale of streams, in the vale of

B

5
streams — a - bides the nar - row soul, — the nar - row

streams — a - bides the nar - row soul, the nar - row soul, — the nar - row

streams, a - bides the nar - row Soul, the nar - row — Soul, the nar - row

(p)

In the

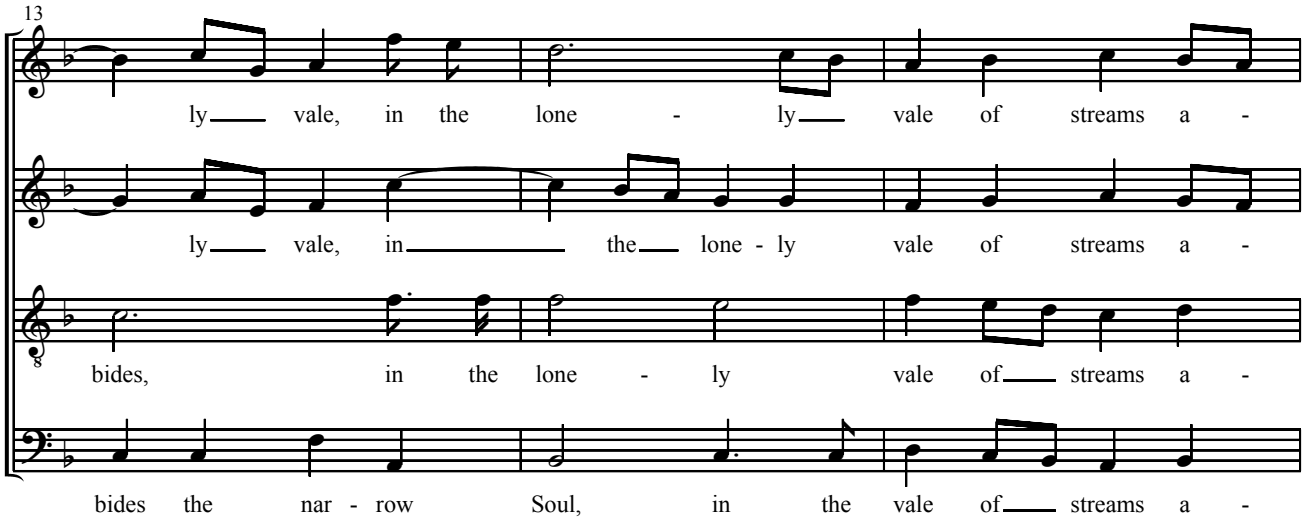
9 *cresc.*
soul. In the lone - ly vale of streams, — in the lone -

cresc.
soul. In the lone - ly vale of streams, — in the lone -

cresc.
Soul; a - bides the nar - row Soul, a -

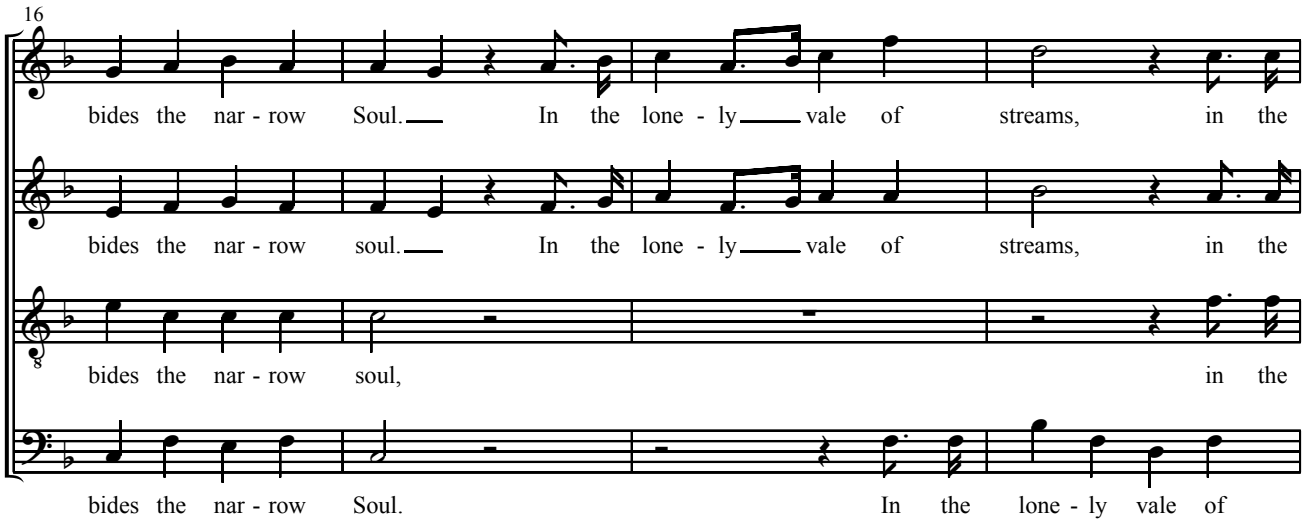
cresc.
lone - ly vale of streams, in the lone - ly vale of streams a -

13



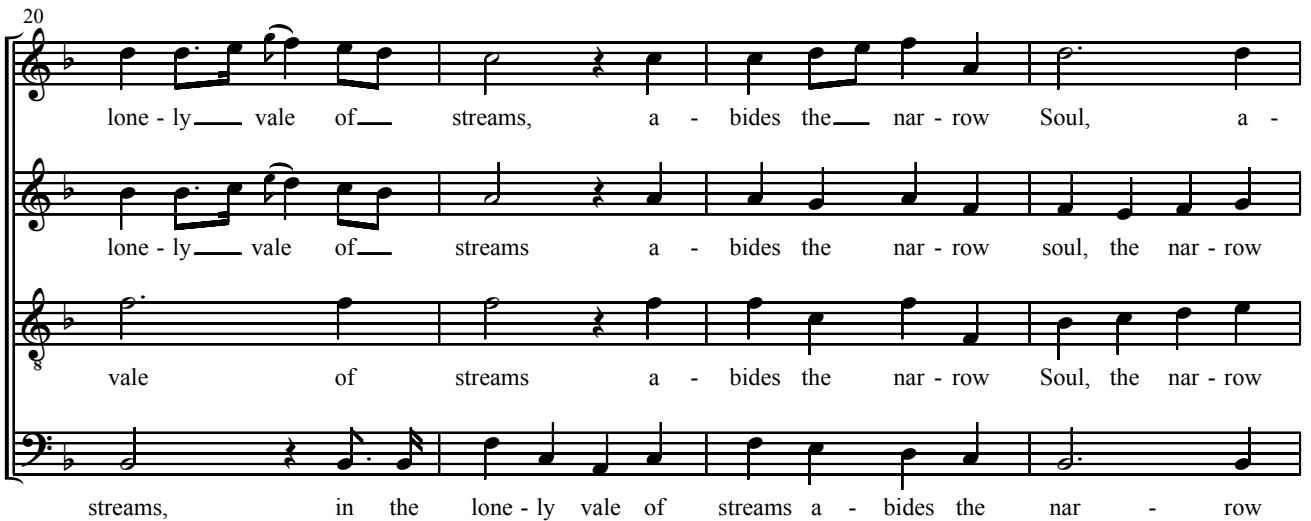
ly — vale, in the lone - ly — vale of streams a -
ly — vale, in — the — lone - ly vale of streams a -
bides, in the lone - ly vale of — streams a -
bides the nar - row Soul, in the vale of — streams a -

16



bides the nar - row Soul. In the lone - ly — vale of streams, in the
bides the nar - row soul. In the lone - ly — vale of streams, in the
bides the nar - row soul, in the
bides the nar - row Soul. In the lone - ly vale of

20



lone - ly — vale of — streams, a - bides the — nar - row Soul, a -
lone - ly — vale of — streams a - bides the nar - row soul, the nar - row
vale of streams a - bides the nar - row Soul, the nar - row
streams, in the lone - ly vale of streams a - bides the nar - row

24

1st time *Adagio (rit.)* (D.C.) 2nd time

bides the nar - row Soul, the nar - row Soul. Soul.

1st time *Adagio (rit.)* (D.C.) 2nd time

soul, the nar - row soul, the nar - row Soul. Soul.

1st time *Adagio (rit.)* (D.C.) 2nd time

Soul, the nar - row Soul, the nar - row Soul. Soul.

1st time *Adagio (rit.)* (D.C.) 2nd time

Soul, the nar - row Soul, the nar - row Soul. Soul.

29

f

Years roll on, Sea - sons re - turn,

f

Years roll on, Sea - sons re - turn,

f

Years roll on, Sea - sons re - turn,

f

Years roll on, Sea - sons re - turn, but he is

34

but he is still un - known.

but he is still, is still un - known.

but he is still un - known.

Solo: slowly ad lib.

still un - known, but he is still un - known. In a

39

blast comes clou - dy Death, and lays his grey head low.

Moderately quick ♩ = 108

43

His Ghost is fol - ded in the va - pour of the fen - - - ny

His Ghost is

46

field, in the va - pour of the fen - ny field, of the fen - - - ny

fol - ded in the va - pour of the fen - ny field, is fol - ded in the fen - ny

His Ghost is fol - ded in the fen - ny

His Ghost is

49

field; His Ghost is fol - ded in the va - pour of the
field; his Ghost is fol - ded in the va - pour of the
field,
fol - ded in the va - pour of the fen - - ny — field, his Ghost is

Detailed description: This system contains measures 49, 50, and 51. It features four staves: three vocal staves (Soprano, Alto, Tenor) and one bass staff. The music is in a minor key with a common time signature. The lyrics are: 'field; His Ghost is fol - ded in the va - pour of the' (measures 49-50) and 'field, his Ghost is' (measure 51). The vocal lines are mostly whole notes and half notes, with some eighth notes in the bass line.

52

fen - - - - - ny —
fen - - - - - ny —
in the fen - ny field, in the
fol - ded in the va - pour of the fen - - - - - ny — field, in the

Detailed description: This system contains measures 52, 53, and 54. It features four staves: three vocal staves and one bass staff. The music continues in the same key and time signature. The lyrics are: 'fen - - - - - ny —' (measures 52-53) and 'in the fen - ny field, in the' (measure 54). The vocal lines feature long horizontal lines indicating sustained notes, with some eighth notes in the bass line.

55

field, in the fen - ny — field;
field, in the fen - ny field;
va - pour of — the — fen - ny field; Its course is ne - ver on
va - pour — of — the — fen - ny field; Its course is ne - ver on

Detailed description: This system contains measures 55, 56, and 57. It features four staves: three vocal staves and one bass staff. The music continues in the same key and time signature. The lyrics are: 'field, in the fen - ny — field;' (measures 55-56) and 'field; Its course is ne - ver on' (measure 57). The vocal lines are mostly whole notes and half notes, with some eighth notes in the bass line.

59

Its course is ne - ver on hills,
Its course is ne - ver on hills,
hills, its course is ne - ver on
hills, its course is ne - ver on

Detailed description: This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and 4/4 time. Measures 59-62 show a vocal line with a melodic phrase that repeats, and a piano accompaniment with a steady bass line.

63

nor mos - sy vales of wind, of
nor mos - sy vales of wind, of
hills, nor mos - sy vales of wind,
hills, nor mos - sy vales of wind,

Detailed description: This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Measures 63-66 show a vocal line with a melodic phrase that repeats, and a piano accompaniment with a steady bass line. The lyrics are split across the staves.

67

wind, nor mos - sy vales of
wind,
-
- nor mos - sy vales of wind, vales of

Detailed description: This system contains four staves of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. Measures 67-70 show a vocal line with a melodic phrase that repeats, and a piano accompaniment with a steady bass line. The lyrics are split across the staves.

71

wind, nor mos - - - sy — vales of wind.
nor mos - - - sy — vales of wind.
nor mos - - - sy vales of wind. Its
wind, nor mos - - - sy vales of wind. Its

p

p

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: 'wind, nor mos - - - sy — vales of wind.' and 'nor mos - - - sy — vales of wind.' in the first two staves. The third staff has 'nor mos - - - sy vales of wind. Its' and the fourth staff has 'wind, nor mos - - - sy vales of wind. Its'. There are two dynamic markings: *p* above the third staff and *p* above the fourth staff.

75

Its course is ne - ver on hills,
Its course is ne - ver on hills,
course is ne - ver on hills, its
course is ne - ver on hills, its

p

p

p

p

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: 'Its course is ne - ver on hills,' and 'Its course is ne - ver on hills,' in the first two staves. The third staff has 'course is ne - ver on hills, its' and the fourth staff has 'course is ne - ver on hills, its'. There are four dynamic markings: *p* above the first staff, *p* above the second staff, *p* above the third staff, and *p* above the fourth staff.

79

nor mos - sy vales, nor — mos - sy — vales, — nor —
nor mos - sy vales, nor — mos - sy — vales, — nor —
course is ne - ver on hills, nor mos - sy vales of
course is ne - ver on hills, nor mos - sy vales of

p

cresc.

p

cresc.

cresc.

cresc.

This system contains four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: 'nor mos - sy vales, nor — mos - sy — vales, — nor —' and 'nor mos - sy vales, nor — mos - sy — vales, — nor —' in the first two staves. The third staff has 'course is ne - ver on hills, nor mos - sy vales of' and the fourth staff has 'course is ne - ver on hills, nor mos - sy vales of'. There are four dynamic markings: *p* above the first staff, *cresc.* above the first staff, *p* above the second staff, and *cresc.* above the second staff.

83

mos - sy vales of wind, nor

mos - sy vales of wind, nor

wind, of wind, nor

wind, of wind, nor mos - sy vales of wind, nor

87

mos - sy vales of wind, nor mos - sy vales of wind. *(f)* *Adagio (rit.)*

vales of wind, nor mos - sy vales of wind. *(f)* *Adagio (rit.)*

vales of wind, nor mos - sy vales of wind. *(f)* *Adagio (rit.)*

vales of wind, nor mos - sy vales of wind. *(f)* *Adagio (rit.)*

Note: In 1760 James Macpherson (1736-96) published *Fragments of Ancient Poetry Collected in the Highlands of Scotland*, supposedly his own translations of ancient Gaelic poems. This was followed by *Fingal* (1761), *Temora* (1763) and *The Works of Ossian* (1765), which he represented as being the work of a 3rd C. Irish bard named Ossian. Samuel Johnson and others challenged the authenticity of the poems and after Macpherson's death a committee of scholars agreed that he had used some ancient Gaelic poems and traditions, but composed most of the supposedly ancient poetry himself. His work had a powerful influence on the rising romantic movement in literature, especially in Germany. The gist of Callcott's extract, which is perhaps rather obscure as it stands, is to compare unfavourably those who live a 'narrow' (unheroic) life and whose memory is lost in the mists of time, with the active, heroic person who achieves lasting fame.