

# 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

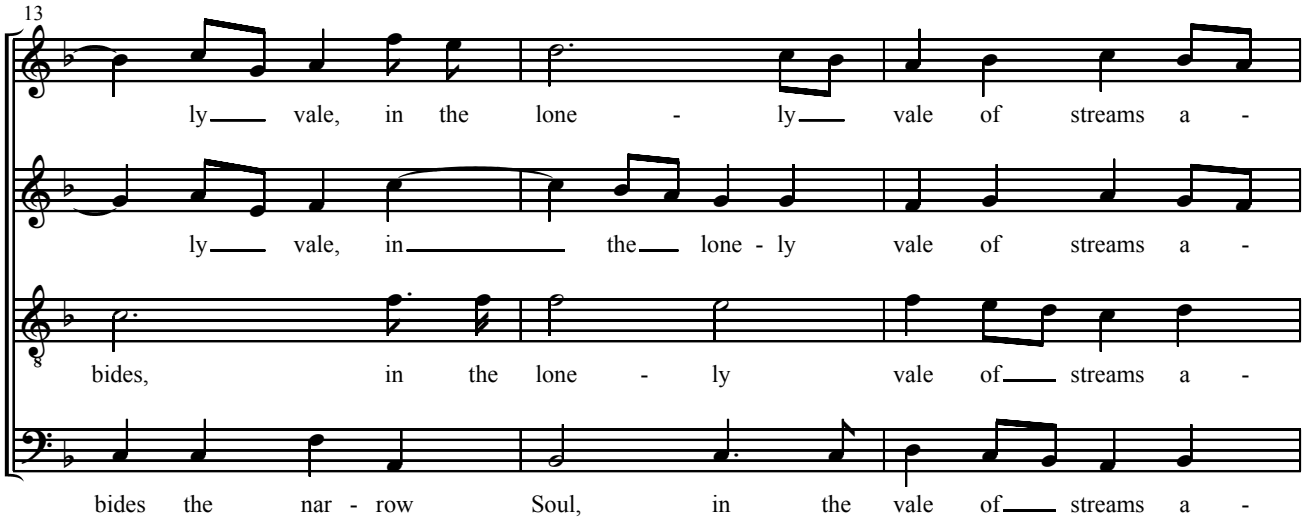
soul. In the lone - ly vale of streams, — in the lone -

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

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

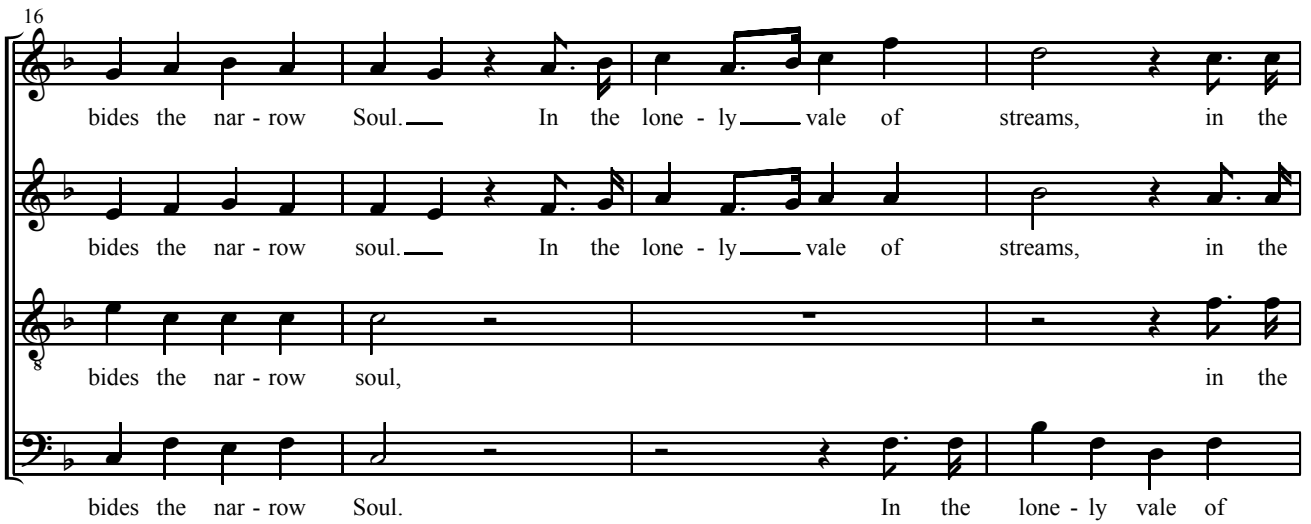
lone - ly vale of streams, in the lone - ly vale of streams a -

13



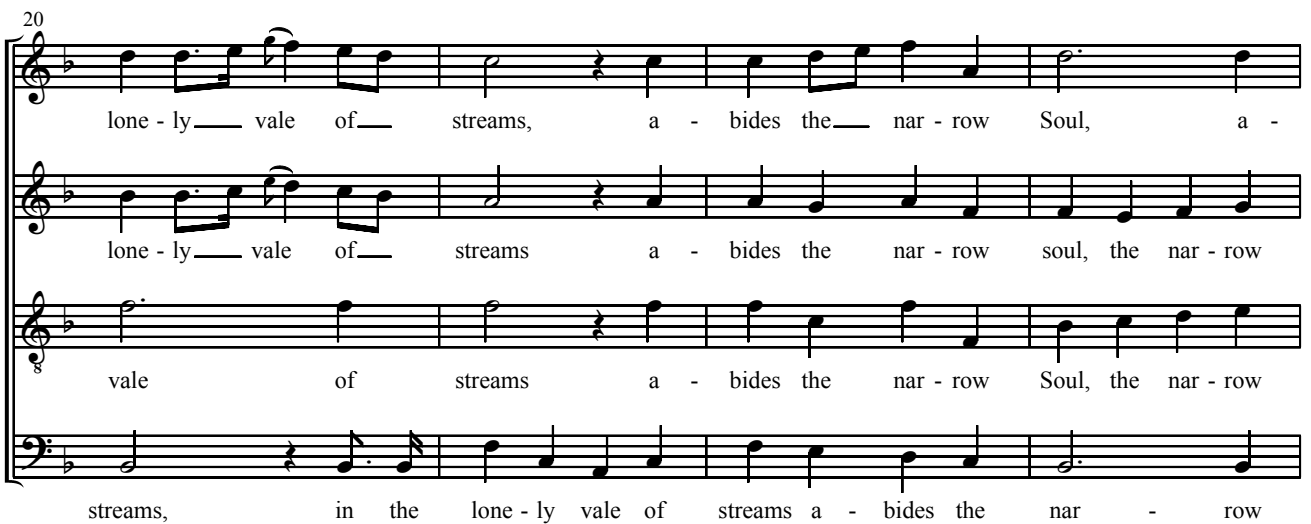
ly — vale, in the lone - ly — vale of streams a -  
ly — vale, in — the — lone - ly vale of streams a -  
bides, in the lone - ly vale of — streams a -  
bides the nar - row Soul, in the vale of — streams a -

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 lyrics are distributed across the staves: Soprano and Alto have the first line, Tenor has the second line, and the Bass staff has the third 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 from the previous system. The lyrics are: 'fen - - - - - ny —' (measures 52-53) and 'in the fen - ny field, in the' (measure 54). The lyrics are distributed across the staves: Soprano and Alto have the first line, Tenor has the second line, and the Bass staff has the third 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 from the previous system. The lyrics are: 'field, in the fen - ny — field;' (measures 55-56) and 'field; Its course is ne - ver on' (measure 57). The lyrics are distributed across the staves: Soprano and Alto have the first line, Tenor has the second line, and the Bass staff has the third line.



71

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

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

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

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.