

Robert Merry  
(1755-98)

# Go, idle boy

John Wall Callcott  
(1766-1821)

Alto

Tenor I

Tenor II

Bass

Accomp.

*vivace*

Go, i - dle boy, I quit thy bow'r, I quit, I quit thy

Go, i - dle boy, I quit thy bow'r, I quit, I quit thy

Go, i - dle boy, I quit thy bow'r,

Go, i - dle boy, I quit thy

*vivace*

-92

A

T I

T II

B

bow'r,

bow'r, Thy couch of many a thorn and flow'r,

Thy couch of many a thorn and flow'r, thy couch of

bow'r, Thy couch of many a thorn and many a

5

A  
Thy couch of many a thorn and

T I  
8  
many a thorn and flow'r, thy couch of many a thorn and

T II  
8  
many a thorn and flow'r, thy couch \_\_\_\_\_ of many a thorn \_\_\_\_\_

B  
flow'r,

Detailed description: This system contains the first four staves of the musical score. The vocal parts (A, T I, T II, B) are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: 'Thy couch of many a thorn and many a thorn and flow'r, thy couch of many a thorn and many a thorn and flow'r, thy couch \_\_\_\_\_ of many a thorn \_\_\_\_\_'. A fermata is placed over the first measure of the piano accompaniment.

A  
flow'r, thy couch of many a thorn and \_\_\_\_\_

T I  
8  
flow'r, thy \_\_\_\_\_ couch of many a thorn and flow'r, of many a thorn and

T II  
8  
\_\_\_\_\_ and many a flow'r, \_\_\_\_\_ of many a thorn and

B  
thy couch, thy couch of many a thorn and

Detailed description: This system contains the next four staves of the musical score. The vocal parts continue with the lyrics: 'flow'r, thy couch of many a thorn and \_\_\_\_\_', 'flow'r, thy \_\_\_\_\_ couch of many a thorn and flow'r, of many a thorn and', '\_\_\_\_\_ and many a flow'r, \_\_\_\_\_ of many a thorn and', and 'thy couch, thy couch of many a thorn and'. The piano accompaniment continues with the same key signature and clef as the first system.

10

A  
flow - er, I wish thee well for plea - sures

T I  
8  
flow - er, I wish thee well for plea - sures

T II  
8  
flow'r

B  
flow'r, I wish thee well for plea - sures

*andante* 15

A  
past, And bless the hour I'm free at last. Yet still me -

T I  
8  
past, And bless the hour I'm free at last. Yet still me -

T II  
8  
And bless the hour I'm free at last. Yet still me -

B  
past, And bless the hour I'm free at last. Yet still me -

*andante*

-69

20

A  
thinks, the al-ter'd day Scat- ters a - round a mourn-ful ray, And

T I  
8  
thinks, the al-ter'd day, Scat-ters a - round a mourn-ful ray, And

T II  
8  
thinks, the al-ter'd day, Scat-ters a - round a mourn-ful ray, And

B  
thinks, the al - ter'd day, Scat-ters a - round a mourn-ful ray, And

25

A  
chill- ing ev' - ry ze-phyr blows, And ev'-ry stream un-tune-ful

T I  
8  
chill - ing ev' - ry ze-phyr blows, And

T II  
8  
chill - ing ev' - ry ze-phyr blows, And ev' - ry

B  
chill - ing ev'- ry ze-phyr blows, And ev' - ry

A  
flows, un - tune - ful flows, ev'-ry stream un-tune-ful

T I  
8  
ev'-ry stream un-tune-ful flows, un - tune-ful, ev'-ry stream un-tune-ful

T II  
8  
stream, and ev'-ry stream un-tune-ful flows, ev'-ry stream un-tune-ful

B  
stream un - tune - ful flows, ev'-ry stream un-tune-ful

A  
flows. Haste, haste thee back, haste thee — back, then, i - dle

T I  
8  
Haste, haste thee back, haste thee — back, then, i - dle

T II  
8  
flows. Haste, haste thee back, then, i - dle

B  
flows. Haste, haste thee back, then, i - dle

*tempo Imo*

A  
boy, — haste thee — back, then, i - dle boy, — And with thine an - guish

T I  
boy, — haste thee — back, then, i - dle boy, — And with thine an - guish

T II  
boy, then, i - dle boy, And with thine

B  
boy, then, i - dle boy, And with thine

A  
bring thy joy, and with thine an-guish bring thy joy, and with thine an-guish bring, oh bring thy

T I  
bring thy joy, and with thine an-guish bring thy joy, and with thine an-guish bring, oh bring thy

T II  
an - guish bring, oh bring thy

B  
an - guish bring, bring, bring, — oh bring thy

A  
joy, oh bring thy joy, Oh rend my heart \_\_\_\_\_ with ev' - ry

T I  
8  
joy, oh bring thy joy, Oh rend my heart \_\_\_\_\_ with ev' - ry

T II  
8  
joy, oh bring thy joy, Oh rend my heart with ev' - ry

B  
joy, oh bring thy joy, Oh rend my heart with ev' - ry

A  
pain, oh rend my heart \_\_\_\_\_ with ev' - ry pain, rend my

T I  
8  
pain, oh rend my heart \_\_\_\_\_ with ev' - ry pain, rend my

T II  
8  
pain, oh rend my heart with ev' - ry pain,

B  
pain, oh rend my heart with ev' - ry pain, rend my

45

A heart with ev' - ry pain, with ev' - ry pain, But let me, let me

T I heart, oh rend my heart with ev' - ry pain, But let me, let me

T II oh rend my heart with ev' - ry pain, with ev' - ry pain,

B heart with ev' - ry pain, with ev' - ry pain,

50

A love a - gain; but let me, let me love a - gain; but let me \_ love, \_

T I love a - gain; but let me, let me love a - gain; but let me \_ love, \_

T II But let me, let me love a - gain; but let me

B But let me, let me love a - gain, but let me



A  
oh let me love a - gain, oh let me love a -

T I  
oh let me love a - gain, oh let me love a -

T II  
love, oh let me love a - gain, oh let me love a -

B  
love, oh let me love a - gain, oh let me love a -

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano (A), Tenor I (T I), Tenor II (T II), and Bass (B). The bottom two staves are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The lyrics are: 'oh let me love a - gain, oh let me love a - love, oh let me love a - gain, oh let me love a - love, oh let me love a - gain, oh let me love a -'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

55

A  
gain, oh let me love a - gain, let me love a - gain, let me love a - gain.

T I  
gain, oh let me love a - gain, let me love a - gain, let me love a - gain.

T II  
gain, oh let me love a - gain, let me love a - gain, let me love a - gain.

B  
gain, oh let me love a - gain, let me love a - gain, let me love a - gain.

The second system of the musical score continues from the first. It consists of five staves for vocal parts (A, T I, T II, B) and two staves for piano accompaniment. The key signature remains three sharps and the time signature is 8/8. The lyrics are: 'gain, oh let me love a - gain, let me love a - gain, let me love a - gain. gain, oh let me love a - gain, let me love a - gain, let me love a - gain. gain, oh let me love a - gain, let me love a - gain, let me love a - gain. gain, oh let me love a - gain, let me love a - gain, let me love a - gain.'. The piano part continues with its accompaniment, ending with a double bar line and repeat dots.