



Good Night

Charles H. Gabriel
(1856-1932)

Good Night

Chas. H. Gabriel

S Good night, the hour of part - ing With all its pain is

A Good night, the hour of part - ing With all its pain is

T Good night, the hour of part - ing With all its pain is

B Good night, the hour of part - ing With all its pain is

4
S here, And tears from eye - lids start - - - ing, Pro -

A here, And tears from eye - lids start - - - ing, Pro -

T here, And tears from eye - lids start - - - ing, Pro -

B here, And tears from eye - lids start - - - ing, Pro -

Good Night

7

S claim these mo - ments dear; And tears from eye - lids start - - - ing, Pro -

A claim these mo - ments dear; And tears from eye - lids start - - - ing, Pro -

T claim — these mo - ments dear; And tears from eye - lids — start - - - ing, Pro -

B claim these mo - ments dear; And tears from eye - lids start - - - ing, Pro -

11

S claim these mo - ments dear. We bid you all — good - night, *rit.*

A claim these mo - ments dear. We bid you all — good - night, *rit.* *f* Good -

T claim — these mo - ments dear. We bid you all good - night, *rit.* *f* Good -

B claim these mo - ments dear. We bid you all good - night, *rit.* *f* Good -

15

S Good - night, — good - night. *dim.*

A night, — good - night, *p* Good - night, — good - night. *dim.*

T night, — good - night, *p* Good - night, good - night. *dim.*

B night, good - night, *p* Good - night, good - night. *dim.*

Good Night

S Good - night, how sweet the mo - ments Of joy we here have

A Good - night, how sweet the mo - ments Of joy we here have

T Good - night, how sweet the mo - ments Of joy we here have

B Good - night, how sweet the mo - ments Of joy we here have

22
S known, And com - ing is the har - vest Of

A known, And com - ing is the har - vest Of

T known, And com - ing is the har - vest Of

B known, And com - ing is the har - vest Of

25
S seed we here have sown; Yes, com - ing is the har - vest Of

A seed we here have sown; Yes, com - ing is the har - vest Of

T seed we here have sown; Yes, com - ing is the har - vest Of

B seed we here have sown; Yes, com - ing is the har - vest Of

Good Night

29

S seed we here have sown. Good - night, *rit.* good - night to all,

A seed we here have sown. Good - night, *rit.* good - night to all, *f* Good -

T seed we here have sown. Good - night, *rit.* good - night to all, *f* Good -

B seed we here have sown. Good - night, *rit.* good - night to all, *f* Good -

33

S *dim.* Good - night, good - night.

A *p* night, good - night, *dim.* Good - night, good - night.

T *p* night, good - night, *dim.* Good - night, good - night.

B *p* night, good - night, *dim.* Good - night, good - night.

S Good - night, oh, joy - ful meas - ure; Oh, house, where bliss - es

A Good - night, oh, joy - ful meas - ure; Oh, house, where bliss - es

T Good - night, oh, joy - ful meas - ure; Oh, house, where bliss - es

B Good - night, oh, joy - ful meas - ure; Oh, house, where bliss - es

Good Night

40

S reign— In new— and— sweet - er pleas - - - ure, Ah,

A reign— In new— and— sweet - er pleas - - - ure, Ah,

T reign— In new and sweet - er— pleas - - - ure, Ah,

B reign— In new and sweet - er pleas - - - ure, Ah,

cresc.

43

S soon we meet a - gain; In new and— sweet - er pleas - - - ures, Ah,

A soon we meet a - gain; In new and— sweet - er pleas - - - ures, Ah,

T soon— we meet a - gain; In new and sweet - er— pleas - - - ures, Ah,

B soon we meet a - gain; In new and sweet - er pleas - - - ures, Ah,

cresc.

47

S soon we meet a - gain. Good - night, fare - well, — dear — friends.

A soon we meet a - gain. Good - night, fare - well, — dear — friends. Good -

T soon— we meet a - gain. Good - night, fare - well, dear friends. Good -

B soon we meet a - gain. Good-night, fare - well, dear friends. Good -

rit.

Good Night

51

S
Good - night, good - night.

A
night, good - night, Good - night, good - night.

T
night, good - night, Good - night, good - night.

B
night, good - night, Good - night, good - night.

E. T. Pound
(1885)

Charles Hutchinson Gabriel (1856-1932) was born in Wilton, Iowa, and raised on a farm. His father led singing schools in their home, he developed an interest in music and taught himself to play the reed organ. At age 17, he began to lead his own singing schools and conventions throughout the Southern, Western and Northern states. He moved to California and served as music director at Grace Methodist Episcopal Church, San Francisco, California for a number of years. He then moved to Chicago, Illinois, and worked with the Rodeheaver Publishing Company. He died in Hollywood, California. He was one of the most prolific writers of hymns and gospel songs and was successful at composing the music and writing texts. He is believed to have written and/or composed between 7,000 and 8,000 songs. His most well known songs are "His Eye is on the Sparrow" and "I Stand All Amazed." He issued over 14 books of anthems, eleven cantatas, many children's cantatas, three secular operettas, music for military band, instruction books for piano and organ, keyboard works, class books, primary song books, and children's concert collections. He used several pseudonyms, including Charlotte G. Homer, H. A. Henry, S. B. Jackson, and Charles H. Marsh.

Good night, the hour of parting
With all its pain is here,
And tears from eyelids starting,
Proclaim these moments dear;
And tears from eyelids starting,
Proclaim these moments dear.
We bid you all goodnight,
Goodnight, goodnight.

Goodnight, how sweet the moments
Of joy we here have known,
And coming is the harvest
Of seed we here have sown;
Yes, coming is the harvest
Of seed we here have sown.
Goodnight, goodnight to all,
Goodnight, goodnight.

Goodnight, oh, joyful measure;
Oh, house, where blisses reign—
In new and sweeter pleasure,
Ah, soon we meet again;
In new and sweeter pleasures,
Ah, soon we meet again.
Goodnight, farewell, dear friends.
Goodnight, goodnight.

TERMS OF USE

These editions are available as a service to the choral community, offering inexpensive access to public domain literature. Choir resources can purchase other literature still under copyright, especially to support those creating and publishing new compositions and arrangements. These editions have been created using public domain sources under U. S. copyright law. Out of respect to the research, time and effort invested:

please print and issue an edition in its entirety, retaining notices, attributions, and logos.
please do not consider this edition a source for creating another edition.

If performed, sending a copy of the concert program would be a valuable affirmation. If recorded, notification and attribution would be appropriate professional courtesies and a copy of the recording would be greatly appreciated!

For a full description of these requests and more scores, visit:
www.shorchor.net

