



The poetry of
Longfellow

Good night! Good night, beloved!

Ciro Pinsuti
(1829–1888)

Andante cantabile

The musical score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Andante cantabile'. The dynamics are 'pp' (pianissimo) at the beginning and 'cresc.' (crescendo) towards the end. The lyrics are: 'Good night! Good night, be - lov - ed! I come to watch o'er'. The Soprano and Alto parts have a treble clef, the Tenor part has a treble clef with an octave 8 below the staff, and the Bass part has a bass clef. The music features a melodic line with a fermata over the word 'ed!' and a crescendo leading to the final phrase.

S
Good night! Good night, be - lov - ed! I come to watch o'er

A
Good night! Good night, be - lov - ed! I come to watch o'er

T
Good night! Good night, be - lov - ed! I come to watch o'er

B
Good night! Good night, be - lov - ed! I come to watch o'er

Good night! Good night, beloved!

4

S thee! Good night! Good night, be - lov - ed! I

A thee! Good night! Good night, be - lov - ed! I

T thee! Good night! Good night, be - lov - ed! I

B thee! Good night! Good night, be - lov - ed! I

7

S *p* come to watch o'er thee! *sf* > I come to watch o'er thee! *pp* *un poco rit.*

A *p* come to watch o'er thee! *sf* > I come to watch o'er thee! *pp* *un poco rit.*

T *p* come to watch o'er thee! *sf* > I come to watch o'er thee! *pp* *un poco rit.*

B *p* come to watch o'er thee! *sf* > I come to watch o'er thee! *pp* *un poco rit.*

11

S *Risoluto* To be near thee, —to be near thee, *cresc.* A - lone is peace for me! *f* To be *rf*

A *Risoluto* To be near thee, —to be near thee, *cresc.* A - lone is peace for me! *f* To be *rf*

T *cresc.* —to be near thee, *f* A - lone is peace for me!

B *cresc.* —to be near thee, *f* A - lone is peace for me!

Good night! Good night, beloved!

16

S near thee, —to be near thee, *ff* A - lone is peace for me! *p* Good

A near thee, —to be near thee, *ff* A - lone is peace for me! *p* Good

T *rf* —to be near thee, *ff* A - lone is peace for me! *p* Good

B *rf* —to be near thee, *ff* A - lone is peace for me! *p*

20

S night, _____ be - lov - ed! *p* *rall.* I come to watch o'er thee!

A night, _____ be - lov - ed! *p* *rall.* I come to watch o'er thee!

T night, _____ be - lov - ed! *p* *rall.* I come to watch o'er thee!

B *p* Good night! Good night!

Tempo 1mo.

24

S *pp* Good night! Good night, be - lov - ed! *cresc.* I come to watch o'er

A *pp* Good night! Good night, be - lov - ed! *cresc.* I come to watch o'er

T *pp* Good night! Good night, be - lov - ed! *cresc.* I come to watch o'er

B *pp* Good night! Good night, be - lov - ed! *cresc.* I come to watch o'er

Good night! Good night, beloved!

28

S thee, Good night! Good night, be - lov - ed! I

A thee, Good night! Good night, be - lov - ed! I

T thee, Good night! Good night, be - lov - ed! I

B thee, Good night! Good night, be - lov - ed! I

31

S *p* come to watch o'er thee! *sf* I come to watch o'er thee! *pp* *un poco rit.*

A *p* come to watch o'er thee! *sf* I come to watch o'er thee! *pp* *un poco rit.*

T *p* come to watch o'er thee! *sf* I come to watch o'er thee! *pp* *un poco rit.*

B *p* come to watch o'er thee! *sf* I come to watch o'er thee! *pp* *un poco rit.*

35

S *dolce con gracia*
a tempo Thine eyes are stars of morn - ing, Thy lips are crim - son

A *a tempo* Thine eyes are stars of morn - ing, Thy lips are crim - son

T *a tempo* Thine eyes are stars of morn - ing, Thy lips are crim - son

B are crim - son

Good night! Good night, beloved!

39

S flow'rs, Thy lips are crim - son

A flow'rs, Thy lips are crim - son

T flow'rs, Thy lips are crim - son

B flow'rs! Thine eyes are stars of morn - ing, Thy lips are crim - son

pp

43

S flow'rs! Good night, be - lov - ed! the wear - y

A flow'rs! Good night, be - lov - ed! the wear - y

T flow'rs! Good night, be - lov - ed! the wear - y

B flow'rs! While I count the wear - y

rall.

47

S hours, While I count the wear - y hours.

A hours, While I count the wear - y hours.

T hours, While I count the wear - y hours.

B hours, While I count the wear - y hours.

molto ritenuto

Good night! Good night, beloved!

Tempo 1mo.

50 *p*

S Good night! Good night, be - lov - ed! I come to watch o'er thee! Good

A Good night! Good night, be - lov - ed! I come to watch o'er thee! Good

T *p* Good night! Good night, be - lov - ed! I come to watch o'er thee! Good

B *p* Good night! Good night, be - lov - ed! I come to watch o'er thee! Good

55 *animanda poco a poco*

S night! Good night, be - lov - ed! I come to watch o'er thee! I come, I

A night! Good night, be - lov - ed! I come to watch o'er thee! I come, I

T *p* night! Good night, be - lov - ed! I come to watch o'er thee! I come, I come,

B *p* night! Good night, be - lov - ed! I come to watch o'er thee! I come, I

60 *f* *p* *f* *p* *f*

S come, I come to watch, to watch o'er thee, I come,

A come, I come to watch, to watch o'er thee, I

T *cresc.* I come, I come to watch, to watch o'er thee, I

B *f* *p* *p* *f* come, I come to watch, to watch o'er thee, I

Good night! Good night, beloved!

65

S — I — come to — watch, to watch o'er thee. Good night! —

A come, I come to watch o'er thee. Good

T come, I come to watch o'er thee. Good

B come, I come to watch o'er thee.

69

S — Good night! — Good night! —

A night! Good night! Good night! Good night!

T night! Good night! Good night! Good night!

B Good night! Good night!

Novello, Ewer and Co.
(1873)

Ciro Ercole Pinsuti, *il cavaliere*, (1829-1888) was born in Sinalunga, Siena, Italy, and grounded in music and piano studies by his father. His public debut was at age ten and at eleven he was made honorary member of the Accademia Filharmonica. He then studied piano, composition and violin in England for five years. Returning to Italy, he entered the Conservatorio at Bologna and was a private pupil of Rossini. He moved back to England in 1848 and became a teacher of singing. In 1856 he was appointed a professor at the Academy of Music in London. He became well known as a composer with three operas, but was especially recognized for composing over 230 songs, 35 duets, 14 trios and 45 part-songs which were great favorites with the singing societies of England. In 1878, King Humbert created him a knight of the Italian crown. He died in Florence.

Good night! Good night, beloved!
I come to watch o'er thee!
To be near thee,—to be near thee,
Alone is peace for me!
To be near thee,—to be near thee,
Alone is peace for me!
Good night, beloved!

Thine eyes are stars of morning,
Thy lips are crimson flowers!
Good night, beloved!
While I count the weary hours.

Henry Wadsworth Longfellow (1807-1882)
“The Spanish Student”
Act 2, Scene 10

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