

Goodnight, Sweetheart, Goodnight

(Goodnight, It's Time to Go)

For TTBB a cappella*

Duration: ca. 3:05

Arrangement by
MEL KNIGHT

Words and Music by CALVIN CARTER
and JAMES HUDSON

Intro

♩ = 88

Tenor Lead

Bari Bass

Doot doo doot doo doo doot doo doot doo

Doot doo doo doo doo doot doo doot doo doo doot

doot doo doot doo doo doot doo doot doo

doot doo doot doo doo doot doo doot doo

doot doo doot doo doo doot doo doot doo

doot doo doot doo doo doot doo doot doo

6 Chorus

Good-night, sweet-heart, well, it's time to go.

doo. doot doo doo doot

Good-night, sweet-heart, well, it's time to go.

doo doot doo doo doot

* Available separately:
TTBB, VoiceTrax CD

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DO NOT
PHOTOCOPY



8
I hate to leave you, but I real-ly must say, — good-night, sweet-heart, good-night..

10
doo

14
Good-night, sweet-heart, well, it's

13
Doot doot doo doo doot doo doo doot doo doo doot doo

15
time to go. — Good-night, sweet-heart, well, it's

doot doo doo doot doo

17
time to go. — I hate to leave you, but I

doot doo doo doot doo

GOODNIGHT, SWEETHEART, GOODNIGHT – TTBB

8
real - ly must say, — good-night, sweet - heart, good - night. — Well it's good - night. — good - night. —
19

22
three o' - clock_ in the morn - ing, and ba - by, I just can't treat you you, you,
25

8
treat you right. — Well, I hate to leave you ba - by, don't say may-be, be -
25
right. —
treat you right. —

8
cause I love — you so. — Oh, oh,
28
3 3 3 3
Doot doot doo doo doot doo doo doot doo doo doot

GOODNIGHT, SWEETHEART, GOODNIGHT – TTBB

30

8

good - night, sweet-heart, well, it's time to go.

30

doo

doot doot doot doot

8

Good-night, sweet-heart, well, it's time to go.

32

doo

doot doot doot doot

8

I hate to leave you, but I real-ly must say, good-night, sweet - heart, good-night.

34

doo

good-night, good-night,

38

8

good - night... Doot doot doot doot doot doot doot doot

Now your moth - er and your fa - ther

37

good - night... Doot doot doot doot doot doot doot doot

GOODNIGHT, SWEETHEART, GOODNIGHT - TTBB

doot doot doot doot doot too long.

might hear if I stay here too long. One

doot doot doot doot doot doot too long.

doo doot doot

doot doot doot doot ah

kiss and we'll part and I'll be go-ing. You know how I hate to

doot doot doot doot ah

oh

46

go. oh Good-night, sweet-heart, well, it's

oh doo doot doo doo doot doo doo doot doo doot doo doo doot doo

time to go. Good-night, sweet-heart, well, it's

oot doo doo doot doo

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time to go. I hate to leave you, but I

49 3 3 7

doot doo doo doot doo

real - ly must say, — good - night, sweet - heart, good - night, _

51

sweet - heart, good - night. Good - night, good -

53

Good -

night, good - night, — sweet - heart. Good - night, — sweet - heart, sweet - heart, good - night. — night, —

55

GOODNIGHT, SWEETHEART, GOODNIGHT – TTBB



Close Harmony for Men Choral Series

Historical and Performance Notes

"Goodnight, Sweetheart, Goodnight" is a great example of a 50's-style "doo-wop" song adapted for the barbershop style. Written in 1953, the song was recorded by numerous groups, including *The Spaniels* in 1954, and a best-selling version later that year by *The McGuire Sisters*. James "Pookie" Hudson came up with the original version of the song after leaving his girlfriend's house one evening. It was getting late, and her parents had to ask him to go. As he walked home, he found the inspiration to write the song. Be sure to sing the bass line in a steady yet relaxed tempo, and the melody should always be easy to hear above the harmony parts. Consider adding simple movements to enhance the performance, such as 50's-style touch-and-sway choreography. Be sure to have fun and to communicate the story told through the lyrics.

What is "Close Harmony?"

Close harmony is defined as a harmonic compositional technique where the voices are closely arranged, often within a single octave. Barbershop harmony is a uniquely-American style of close harmony that can be traced back to the early 1900's. Barbershops were gathering places where men would amuse themselves by harmonizing melodies to popular songs. Historical evidence suggests that African-American communities, with their rich traditions of a cappella singing, were the first to improvise songs in this style. Singers would create harmonies "by ear" to a sung melody, with a preference for major chords with a minor (dominant) seventh note added. Barbershop harmony is still evolving today, and its characteristic sound is performed and enjoyed by men and women of all ages in quartets and choruses all over the world.

What is "Barbershop Style?"

Barbershop harmony is a style of unaccompanied close-harmony vocal music characterized by consonant four-part chords for every melody note in a predominantly homophonic texture. The melody is consistently sung by the lead (tenor II), with the tenor (tenor I) harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. Barbershop music features songs with understandable lyrics and easily singable melodies, whose tones clearly define a tonal center and imply major and minor chords and dominant and secondary dominant seventh chords that resolve primarily around the circle of fifths, while making frequent use of other resolutions. It is customary for quartets and choruses to perform barbershop songs from memory, and to use gestures and body language that help communicate the meaning and message of the song to the audience.

Find out more about barbershop style and history at www.barbershop.org

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