

As recorded by BILLY JOEL

# Lullabye

(Goodnight, My Angel)

For SATB\* and Piano

Performance Time: Approx. 3:30

Arranged by  
MAC HUFF

Words and Music by  
BILLY JOEL

Gently (♩ = 75)

Piano

*p* *mf* *dim.*

Simply

Soprano *p*

Alto

Good-night, my an-gel time to close your eyes, and save these ques-tions for an-

Tenor *p*

Bass

*p*

oth-er day. I think I know what you've been ask-ing me.

\*Available for SATB, SAB, and SSA



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I think you know what I've been trying to say. I prom-ised I would nev-er

The first system of the musical score is in G major (one sharp). It consists of a vocal line and a piano accompaniment. The vocal line has two phrases: "I think you know what I've been trying to say." and "I prom-ised I would nev-er". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Unis.  
leave — you, — and you should al - ways know

The second system continues the vocal and piano parts. The vocal line begins with a melisma "leave — you, —" followed by the phrase "and you should al - ways know". The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal melody.

Unis.  
where - ev - er you may go, — no mat-ter where you are, — I nev - er will be

The third system concludes the page. The vocal line features another melisma "where - ev - er you may go, —" followed by "no mat-ter where you are, — I nev - er will be". The piano accompaniment maintains the established harmonic and rhythmic framework.

*rit.* *mf* **With movement**

far a - way. Good-night, my an - gel, now it's time to sleep,

*rit.* *mf*

and still so man-y things I want to say. Re-mem-ber all the songs you

sang for me when we went sail-ing on an em - 'rald bay.

The musical score is written for SATB voices and piano. It consists of four systems of staves. Each system has a vocal staff (treble and bass clef) and a piano accompaniment (treble and bass clef). The key signature is one sharp (F#). The tempo/mood markings are 'rit.' (ritardando) and 'mf' (mezzo-forte). The first system includes the instruction 'With movement'. The lyrics are: 'far a - way. Good-night, my an - gel, now it's time to sleep, and still so man-y things I want to say. Re-mem-ber all the songs you sang for me when we went sail-ing on an em - 'rald bay.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

*cresc.* Unis.

And like a boat out on the o - cean, — I'm rock-ing you to sleep. —

*cresc.*

*cresc.*

The wa-ter's dark and deep — in-side this an - cient heart —

*dim.* Unis. *rit.* *a tempo*

— you'll al-ways be a part of me. *a tempo*

*dim.* *rit.* *mp* *a tempo*

*mp*  
Loo loo loo loo loo  
*mp*  
loo

*p*

*rit.*  
loo loo, loo loo loo loo loo loo.  
*rit.*  
loo, loo.

*rit.*

*a tempo*  
*p*  
Good-night, my an-gel, now it's time to dream, and dream how won-der-ful your  
*a tempo*  
*p*

*p a tempo*

life will be. Some-day your child may cry, and if you sing this lull - a - bye,

then in your heart there will al - ways be a part — of me.

*rit.* *Unis. a tempo*

*rit.* *Unis. a tempo*

*rit.* *a tempo*

*mf* *dim*

*Slower*  
*pp*

Some-day we'll all be gone but lull-a-byes \_ go on and on. They nev-er die, that's how

*pp*

*pp*

be. \_\_\_\_\_

*rit.*

you and \_ I \_ will be, that's how you \_ and \_ I \_ will \_ be.

*rit.*

be. \_\_\_\_\_

*rit.*