



Goodnight Saigon - Chorus-LIGHT

Pag.

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01 Chorus-LIGHT Combo C

Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro ♩ = 70

HIGH

MID

LOW

C. Instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

Percussion

No synth:
Start Back-Track: "Intro-version" for Helicopter and Strings.

Strings

Helicopter (GM 126)

ppp

C₅

F/b₇

D^m/g

E^m7/e

Shaker-eggs (alt.hihat)

Shaker-eggs

Goodnight Saigon 3

01 Chorus-LIGHT Combo C

18

H so gung ho to lay down our lives____ *p* we came in spas - tic like tame - less hors - es we left in plas - tic

M we came in spas - tic like tame - less hors - es we left in plas - tic

L so gung ho to lay down our lives____ We came in spas - tic like tame-less hors - es we left in plas - tic as num-bered

C

P.A. *G^m* *G^{m7}/f* C *D^m* C *G^m/b^b* /c *F^{add2}* F F/A *G^m/b^b* /c

Synth

Gtr. *G^m* *G^{m7}/f* C *D^m* C

Bass

D. S.

Perc.

23

H as num - bered corps *mf* we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight____

M as num - bered corps *mf* we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight____

L corp - ses and we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight____

C

P.A. *F^{add2}* F F/A *A^m* *D^m* *A^m* *D^m* *G^m* /f N.C. *mf*

Synth

Gtr.

Bass

D. S.

Perc.

Goodnight Saigon 5

01 Chorus-LIGHT Combo C

38

H — and it was

M — We had no cam - 'ras to shoot the land - scape we passed the hash pipe and played our Doors tapes and it was

L — *mf* and it was

C —

P.A. C/e D^{m7} C G^m/b^b /c G^m/f F F/A G^m/b^b /c G^m/f F F/A

Synth —

Gtr. Light strumming 1 Ac. guitar light strumming - m84 2 El. guitar: overdriven

Bass —

D. S. *mf* Ridecymbal

Perc. *pp* snaredrum

43

H dark so dark at night and we held on to each - oth - er, like broth - er to broth - er, we prom - ised our moth - ers we'd write _

M dark so dark at night and we held on to each - oth - er, like broth - er to broth - er, we prom - ised our moth - ers we'd write _

L dark so dark at night and we held on to each - oth - er, like broth - er to broth - er, we prom - ised our moth - ers we'd write _

C *f* A^m D^m A^m D^m G^m G^m/f E^b B^b/D

P.A. —

Synth fast strings *f* *mf*

Gtr. Overdriven *f*

Bass —

D. S. *f*

Perc. *ff* *pp* *ff*

Goodnight Saigon 7

01 Chorus-LIGHT Combo C

Verse 3

58

H: *f* Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No - vem - ber Os - car Tang - o Whis - key Al - fa Ro - meo and who was wrong? and who was

M: *f* Char - lie re - mem - ber Ba - ker they left their child hood on e - vry ac - re. and who was wrong? and who was

L: *f* Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No - vem - ber Os - car Tang - o Whis - key Al - fa Ro - meo And who was wrong? And who was

C: *f*

P.A: *f* G^m/b^b /c G^m/f F F/A G^m/b^b /c G^m/f F F/A A^m D^m

Synth: *f* fast strings+brass

Gtr: *f* Ac. guitar only Light strumming Overdriven

Bass: *f*

D. S.: *mf* snaredrum *ff*

Perc.: *ff*

63

H: *pp* *f* right right__ right right ? It did - n't mat - ter in the thick of the fight__ We held the

M: *pp* *f* right right__ right right ? It did - n't mat - ter in the thick of the fight__ We held the

L: right? It did - n't mat - ter in the thick of the fight__ We held the

C: *p* Bridge

P.A: A^m D^m G^m /f N.C. D^m C/E *p*

Synth: *mp* *p*

Gtr: *mp*

Bass: *mp* *p*

D. S.: *mp* Shaker-eggs *mp*

Perc.: *mp*

Goodnight Saigon 9

01 Chorus-LIGHT Combo C

78

H high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun- ted the ro - tors and

M high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun- ted the ro - tors and

L high - lands and they were sharp as sharp as knives they heard the hum of the mo - ters they coun- ted the ro - tors and

C

P.A. G^m/f F F/A A^m D^m A^m D^m G^m G^m/f

Synth fast strings f

Gtr. 1 Ac. guitar light strumming - m84 2 El. guitar: overdriven *Overdriven*

Bass

D. S. snaredrum f

Perc. pp ff

Chorus 2

83

H wai - ted for us to ar - rive and we would all go down to - geth - er We said we'd all go down to -

M wai - ted for us to ar - rive and we would all go down to - geth - er We said we'd all go down to -

L wai - ted for us to ar - rive and we would all go down to - geth - er We said we'd all go down to -

C

P.A. E^b B^b/D C^m7 F^7/E^b B^b/D E^b F F/E^b B^b/D E^b C^7/E

Synth 15^{th} *poco a poco crescendo*

Gtr.

Bass

D. S.

Perc.

Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro ♩ = 70

HIGH

MID

LOW

Bb Instr.

No synth:
Start Back-Track: "Intro-version" for Helicopter and Strings.

Piano Adv.

Synthesizer

Strings

Helicopter (GM 126)

ppp

C5

F/b^b

D^m/g

E^{m7}/e

ppp

Guitar

Bass Guitar

Drum Set

Shakereggs (alt.hihat)

Shaker-eggs

Percussion

Goodnight Saigon 3

02 Chorus-LIGHT Combo Bb

18

H so gung ho to lay down our lives____ we came in spas - tic like tame - less hors - es we left in plas - tic

M we came in spas - tic like tame - less hors - es we left in plas - tic

L so gung ho to lay down our lives____ We came in spas - tic like tame - less hors - es we left in plas - tic as num - bered

Bb

P.A. G^m G^m7/f C D^m C G^m/b^b /c F^{add2} F F/A G^m/b^b /c

Synth

Gtr. G^m G^m7/f C D^m C

Bass

D. S.

Perc.

23

H as num - bered corps we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

M as num - bered corps we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

L corp - ses and we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

Bb

P.A. F^{add2} F F/A A^m D^m A^m D^m G^m /f N.C. mf

Synth

Gtr.

Bass

D. S.

Perc.

Goodnight Saigon 5

02 Chorus-LIGHT Combo Bb

38

H — and it was

M — We had no cam - 'ras to shoot the land - scape we passed the hash pipe and played our Doors tapes and it was

L — *mf* and it was

Bb —

P.A. C/e D^{m7} C G^m/b^b /c G^m/f F F/A G^m/b^b /c G^m/f F F/A

Synth —

Gtr. Light strumming

Bass —

D. S. *mf*

Perc. snaredrum *pp*

1 Ac. guitar light strumming - m84
2 El. guitar: overdriven

43

H dark so dark at night and we held on to each - oth - er, like broth - er to broth - er, we prom - ised our moth - ers we'd write —

M dark so dark at night and we held on to each - oth - er, like broth - er to broth - er, we prom - ised our moth - ers we'd write —

L dark so dark at night and we held on to each - oth - er, like broth - er to broth - er, we prom - ised our moth - ers we'd write —

Bb *f* A^m D^m A^m D^m *mf* G^m G^m/f E^b B^b/D

P.A. —

Synth fast strings *f* *mf*

Gtr. Overdriven *f*

Bass —

D. S. *f*

Perc. *ff* *pp* *ff*

Goodnight Saigon 7

02 Chorus-LIGHT Combo Bb

Verse 3

58

H: *f* Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No - vem - ber Os - car Tang - o Whis - key Al - fa Ro - meo and who was wrong? and who was

M: Char - lie re - mem - ber Ba - ker they left their child hood on e - v'ry ac - re. and who was wrong? and who was

L: Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No - vem - ber Os - car Tang - o Whis - key Al - fa Ro - meo And who was wrong? And who was

Bb: *f* G^m/b^b /c G^m/f F F/A G^m/b^b /c G^m/f F F/A *f* A^m D^m

P.A: *f* fast strings+brass

Synth: *f*

Gtr: Ac. guitar only Light strumming *f* Overdriven

Bass: *f*

D. S.: *mf* snaredrum *ff*

Perc.: *ff*

63

H: *pp* *f* right right__ right right ? It did - n't mat - ter in the thick of the fight__ We held the

M: *pp* *f* right right__ right right ? It did - n't mat - ter in the thick of the fight__ We held the

L: right? It did - n't mat - ter in the thick of the fight__ We held the

Bb: A^m D^m G^m /f N.C. D^m C/E

P.A: *mp* *p*

Synth: *mp* *p*

Gtr: *mp*

Bass: *mp* *p*

D. S.: *p* Shaker-eggs *mp*

Perc.: *mp*

decreasing combo----- Bridge

Goodnight Saigon 9

02 Chorus-LIGHT Combo Bb

78

H high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun - ted the ro - tors and

M high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun - ted the ro - tors and

L high - lands and they were sharp as sharp as knives they heard the hum of the mo - ters they coun - ted the ro - tors and

Bb

P.A. G^m/f F F/A f A^m D^m A^m D^m G^m G^m/f

Synth fast strings f

Gtr. 1 Ac. guitar light strumming - m84 2 El. guitar: overdriven f Overdriven

Bass

D. S. snaredrum f

Perc. pp ff

Chorus 2

83

H wai - ted for us to ar - rive and we would all go down to - geth - er We said we'd all go down to -

M wai - ted for us to ar - rive and we would all go down to - geth - er We said we'd all go down to -

L wai - ted for us to ar - rive and we would all go down to - geth - er We said we'd all go down to -

Bb E^b B^b/D C^m7 F^7/E^b mf B^b/D E^b poco a poco crescendo F F^7/E^b B^b/D E^b C^7/E

P.A. 15^{ma}

Synth

Gtr.

Bass

D. S.

Perc.



03 Chorus-LIGHT Combo Eb

Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro ♩ = 70

HIGH

MID

LOW

Eb Instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

Percussion

No synth:
Start Back-Track: "Intro-version" ...for Helicopter and Strings.

Strings

Helicopter
(GM 126)

ppp

C5

F/b

D^m/g

E^{m7}/e

ppp

Shaker-eggs (alt.hihat)

Shaker-eggs

Goodnight Saigon 3

03 Chorus-LIGHT Combo Eb

18

H so gung ho to lay down our lives — we came in spas - tic like tame - less hors - es we left in plas - tic

M we came in spas - tic like tame - less hors - es we left in plas - tic

L so gung ho to lay down our lives — We came in spas - tic like tame-less hors - es we left in plas - tic as num-bered

Eb

P.A. G^m G^{m7}/f C D^m C G^m/b^b /c F^{add2} F F/A G^m/b^b /c

Synth

Gtr. G^m G^{m7}/f C D^m C

Bass

D. S.

Perc.

23

H as num - bered corps we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight —

M as num - bered corps we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight —

L corp - ses and we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight —

Eb

P.A. F^{add2} F F/A A^m D^m A^m D^m G^m /f N.C. mf

Synth

Gtr.

Bass

D. S.

Perc.

Goodnight Saigon 5

03 Chorus-LIGHT Combo Eb

38

H — and it was

M — We had no cam - 'ras to shoot the land - scape we passed the hash pipe and played our Doors tapes and it was

L — *mf* and it was

Eb —

P.A. C/e Dm7 C G^m/b^b /c G^m/f F F/A G^m/b^b /c G^m/f F F/A

Synth —

Gtr. Light strumming

Bass —

D. S. Ridecymbal *mf*

Perc. snaredrum *pp*

1 Ac. guitar light strumming - m84
2 El. guitar: overdriven

43

H — dark so dark at night and we held on to each - oth - er, like broth - er to broth - er, we prom - ised our moth - ers we'd write —

M — dark so dark at night and we held on to each - oth - er, like broth - er to broth - er, we prom - ised our moth - ers we'd write —

L — dark so dark at night and we held on to each - oth - er, like broth - er to broth - er, we prom - ised our moth - ers we'd write —

Eb — *f* A^m D^m A^m D^m *mf* G^m G^m/f E^b B^b/D

P.A. —

Synth — fast strings *f* *mf*

Gtr. Overdriven *f*

Bass —

D. S. *f*

Perc. *ff* *pp* *ff*

Goodnight Saigon 7

03 Chorus-LIGHT Combo Eb

Verse 3

58

H: Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No - vem - ber Os - car Tang - o Whis - key Al - fa Ro - meo and who was wrong? and who was

M: Char - lie re - mem - ber Ba - ker they left their child hood on e - v'ry ac - re. and who was wrong? and who was

L: Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No - vem - ber Os - car Tang - o Whis - key Al - fa Ro - meo And who was wrong? And who was

Eb: G^m/b^b /c G^m/f F F/A G^m/b^b /c G^m/f F F/A f A^m D^m

P.A: f

Synth: fast strings+brass f

Gtr: Ac. guitar only Light strumming Overdriven f

Bass: f

D. S.: mf snaredrum ff

Perc.: ff

63

H: right right___ right right ? It did - n't mat - ter in the thick of the fight___ We held the

M: right right___ right right ? It did - n't mat - ter in the thick of the fight___ We held the

L: right? It did - n't mat - ter in the thick of the fight___ We held the

Eb: A^m D^m G^m /f N.C. D^m C/E

P.A: mp p

Synth: mp p

Gtr: mp

Bass: mp p

D. S.: p Shaker-eggs mp

Perc.: mp

decrecendo combo

Bridge

Goodnight Saigon 9

03 Chorus-LIGHT Combo Eb

78

H high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun- ted the ro - tors and

M high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun- ted the ro - tors and

L high - lands and they were sharp as sharp as knives they heard the hum of the mo - ters they coun- ted the ro - tors and

Eb G^m/f F F/A *f* A^m D^m A^m D^m G^m G^m/f

P.A.

Synth fast strings *f*

Gr. 1 Ac. guitar light strumming - m84 2 El. guitar: overdriven *f* Overdriven

Bass

D. S. snaredrum *f*

Perc. *pp* *ff*

Chorus 2

83

H wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

M wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

L wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

Eb E^b B^b/D C^m7 F⁷/E^b *mf* B^b/D E^b *poco a poco crescendo* F F⁷/E^b B^b/D E^b C⁷/E

P.A.

Synth *15^{ma}*

Gr.

Bass

D. S.

Perc.

The image shows a musical score for the 'Intro' of a track. The tempo is marked as 70. The score is arranged for a multi-track recording, with staves for various instruments and vocals. The instruments include Piano Adv., Synthesizer, Guitar, Bass Guitar, Drum Set, and Percussion. The vocal parts are labeled HIGH, MID, and LOW. The score begins with a 'No synth' section for the Piano Adv. and Synthesizer, followed by a 'Start Beck-Track' section. The Piano Adv. part features a series of chords: C5, F/b, Dm7/g, E, m7/e, and G5. The Synthesizer part features a series of chords: C5, F/b, Dm7/g, E, m7/e, and G5. The Guitar, Bass Guitar, Drum Set, and Percussion parts are all marked with 'ppp' (pianissimo). The vocal parts are marked with 'mf' (mezzo-forte). The score is written in 4/4 time and includes a large watermark 'V.M.S.' across the center.

Goodnight Saigon 3
04 Chorus-LIGHT 4 extra staves

18

H so gung ho to lay down our lives—

M *p* we came in spas - tic like tame - less hors - es we left in plas - tic as num - bered corps

L *p* we came in spas - tic like tame - less hors - es we left in plas - tic as num - bered corps

so gung ho to lay down our lives— We came in spas - tic like tame - less hors - es we left in plas - tic as num - bered corps and we learned

1

2

3

4

p.A. *G^m* *G^{m7}/f* C *D^m* C *G^m/b^b* /C *F^{add2}* F *F/A* *G^m/b^b* /C *F^{add2}* F *F/A*

Synth *G^m* *G^{m7}/f* C *D^m* C

Gtr. 8

Bass

D. S.

Perc.

Verse 2

30 *mf*

H We had no home - front we had no soft soap they sent us Play - boy they gave us Bob Hope. We dug in deep and shot on

M *mf* We had no home - front we had no soft soap they sent us Play - boy they gave us Bob Hope. We dug in deep and shot on

L *p* Al - fa Bra - vo Char - lie Del - ta E - cho Fox - trot Golf and Ho - tel Ki - lo Li - ma Mike No - ven - ber Os - car Pa - pa We dug in deep, and shot on

1

2

3

4

mp *G^m/b^b* /c *F^{add2}* *F* /a *G^m/b^b* /c *F^{add2}* *F* *F/A* *A^m* *D^m*

mp

Light strumming

Cit.

Bass

D. S.

Perc.

Goodnight Saigon 7
04 Chorus-LIGHT 4 extra staves

42

H and it was dark so dark at night and we held on to each-oth - er, like broth-er to broth - er, we prom-ised our moth - ers we'd write—

M Doors tapes and it was dark so dark at night and we held on to each-oth - er, like broth-er to broth - er, we prom-ised our moth - ers we'd write—

L *mf* and it was dark so dark at night and we held on to each-oth - er, like broth-er to broth - er, we prom-ised our moth - ers we'd write—

1

2

3

4

G^m/f *F* *F/A* *A^m* *D^m* *A^m* *D^m* *G^m* *G^m/f* *E^b* *B^b/D*

p.A. fast strings *mf*

Synth

1 Ac. guitar: light strumming - m84
2 El. guitar: overdriven *Overdriven*

Ctr. *f* *mf* *mf*

Bass *f* *mf* *mf*

D. S. *f* *mf* *mf*

Perc. *pp* *ff* *ff*

snare drum

Goodnight Saigon 9
04 Chorus-LIGHT 4 extra staves

Verse 3

decreasingly comb -

54

H. *p* *pp*

M. *p* *mf*

L. *p* *pp*

geth - er ———

geth - er ———

geth - er ———

Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

1

2

3

4

N.C.

R.A. *mp*

Synth *ddd*

Cit. *mp* Clean E1. Guitar (optional)

Bass *mp*

D. S. *mp*

Perc. *p* Shaker-eggs *mf*

Ac. guitar only Light strumming

G^m/b^b /c G^m/f F F/A

04 Chorus-LIGHT 4 extra staves

crescendo all

Goodnight Saigon 13
04 Chorus-LIGHT 4 extra staves

28

H high - lands and they were sharp as sharp as knives knives knives they heard the hum of the mo - ters they coun - ted the ro - tors and wai - ted for us — to ar - rive

M high - lands and they were sharp as sharp as knives knives knives they heard the hum of the mo - ters they coun - ted the ro - tors and wai - ted for us — to ar - rive

L high - lands and they were sharp as sharp as knives they heard the hum of the mo - ters they coun - ted the ro - tors and wai - ted for us — to ar - rive

1

2

3

4

R.A. G^m/f F F/A A^m D^m A^m D^m G^m G^m/f E_b B/D

Synth fast strings

1 Ac. guitar: light strumming - m84
2 El. guitar: overdriven

Ctr. Overdriven

Bass

D. S. snare drum

Perc. *pp* *f*

Coda

90 *decrescendo and fade*

H *geth-er*

M *geth-er*

L *geth-er*

1

2

3

4

N.C.

P.A.

Synth *pppp*

Gtr. *Ac. guitar stop at 1* *Clean El. Guitar (optional)*

Bass

D. S. *mf* *Shaker eggs* *ff*

Perc. *p*



05 Chorus-LIGHT small Combo

Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro

♩ = 70

Musical score for "Goodnight Saigon" (Intro section). The score is arranged for a small combo, featuring three vocal parts (HIGH, MID, LOW) and instrumental parts (Piano Adv., Guitar, Bass Guitar, Drum Set, Percussion). The tempo is marked as ♩ = 70. The key signature is one flat (Bb). The score includes a large "DEMO" watermark.

Vocal Parts:

- HIGH:** Treble clef, 4/4 time. Rests throughout the intro.
- MID:** Treble clef, 4/4 time. Rests throughout the intro.
- LOW:** Treble clef, 4/4 time. Rests throughout the intro.

Instrumental Parts:

- Piano Adv.:** Treble and Bass clefs, 4/4 time. Starts with a rest, then plays a chord progression starting at measure 10. Dynamic marking: *mf*.
- Guitar:** Treble clef, 4/4 time. Rests throughout the intro.
- Bass Guitar:** Bass clef, 4/4 time. Rests throughout the intro.
- Drum Set:** Treble clef, 4/4 time. Starts with a rest, then plays a pattern of eighth notes starting at measure 10. Dynamic marking: *mf*.
- Percussion:** Treble clef, 4/4 time. Starts with a rest, then plays a pattern of eighth notes starting at measure 10. Dynamic marking: *mf*.

Lyrics:

We met as
We met as

Goodnight Saigon 3
05 Chorus-LIGHT small Combo

20 *p*

H we came in spas - tic like tame - less hors - es we left in plas - tic as num - bered corps

M we came in spas - tic like tame - less hors - es we left in plas - tic as num - bered corps

L spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

G^m/b^b /c F^{add2} F F/A G^m/b^b /c F^{add2} F F/A

P.A.

Gr.

Bass

D. S.

Perc.

24 *mf*

H we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

M we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

L fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

A^m D^m A^m D^m G^m /f N.C.

P.A.

Gr.

Bass

D. S.

Perc.

Goodnight Saigon 5

05 Chorus-LIGHT small Combo

36

H sight and prayed to Je - sus Christ with all of our might. ____

M sight and prayed to Je - sus Christ with all of our might. ____ We had no cam - 'ras to shoot the

L sight, and prayed to Je - sus Christ with all of our might. ____

P.A. A^m D^m G^m $/f$ C/e D^{m7} C G^m/b^b $/c$

Gtr. Light strumming

Bass

D. S. mf

Perc.

40

H and it was dark so dark at

M land - scape we passed the hash pipe and played our Doors tapes and it was dark so dark at

L mf and it was dark so dark at

P.A. G^m/f F F/A G^m/b^b $/c$ G^m/f F F/A A^m D^m

Gtr. 1 Ac. guitar light strumming - m84 2 El. guitar: overdriven Overdriven f

Bass

D. S. f

Perc. snaredrum pp ff pp

Goodnight Saigon 7

05 Chorus-LIGHT small Combo

decreasing combo - - - - -

52

H
geth-er _____ Yes we would all go down to - geth-er _____

M
geth-er _____ Yes we would all go down to - geth-er _____

L
geth-er _____ Yes we would all go down to - geth-er _____

P.A.
F F/E^b B^b/D E^b B^b/d N.C.
mp

Gtr.
Ac. guitar stop at 4
Clean El. Guitar (optional)
mp

Bass
mp

D. S.
mp

Perc.
p Shaker-eggs

Verse 3

56

H
pp
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

M
mf
Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

L
pp
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

P.A.
G^m/b^b /c G^m/f F F/A
pp

Gtr.
Ac. guitar only Light strumming
pp

Bass
pp

D. S.
mf

Perc.
mf

Goodnight Saigon 9

05 Chorus-LIGHT small Combo

crescendo all-----

68

H day in the palm of our hand They ruled the

M day in the palm of our hand They ruled the

L day in the palm of our hand They ruled the

P.A. F G A G^m/b^b A D^m C/E

Gtr.

Bass

D. S.

Perc. *mf*

72

H night and the night seemed to last as long as six weeks on Par - ris

M night and the night seemed to last as long as six weeks on Par - ris

L night and the night seemed to last as long as six weeks on Par - ris

P.A. F G A G^m/b^b C₉ G^m/b^b /c

Gtr. Light strumming

Bass *mf*

D. S.

Perc.

Goodnight Saigon 11

05 Chorus-LIGHT small Combo

Chorus 2

83

H wai - ted for us _____ to ar - rive _____ and we would all go down to -

M wai - ted for us _____ to ar - rive _____ and we would all go down to -

L wai - ted for us _____ to ar - rive _____ and we would all go down to -

P.A. E^b B^b/D Cm^7 F^7/E^b B^b/D E^b

Gr.

Bass

D. S.

Perc.

86

H geth-er _____ We said we'd all go down to - geth-er _____ Yes we would all go down to -

M geth-er _____ We said we'd all go down to - geth-er _____ Yes we would all go down to -

L geth-er _____ We said we'd all go down _____ to - geth-er _____ Yes we would all go down _____ to -

P.A. F F/E^b B^b/D E^b C^7/E F F/E^b B^b/D E^b B^b/d

Gr.

Bass

D. S.

Perc.

06 Chorus-LIGHT small Combo extra staves

Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkuijsen
Original Key C

Intro

$\text{♩} = 70$

HIGH

MID

LOW

1

2

Piano Adv.

Guitar

Bass Guitar

Drum Set

Percussion

No synth:
Start Back-Track "Intro-version" ...for Helicopter and Strings.

Shaker/eggs (al.hhaa)

Shaker-eggs

mf

to

Goodnight Saigon 3

06 Chorus-LIGHT small Combo extra staves

17

H *p* knives and we were so gung ho to lay down our lives —

M *p* we came in spas - tic like tame - lesshors - es we left in plas - tic

L *p* knives and we were so gung ho to lay down our lives — We came in spas - tic like tameless hors - es we left in plas - tic as numbered

1

2

P.A. *A^m* *C* *D^m* *G^m* *G^m7/f* *C* *D^m* *C* *G^m/b^b* */C* *F^{add2}* *F* *F/A* *G^m/b^b* */C*

Gtr. *A^m* *C* *D^m* *G^m* *G^m7/f* *C* *D^m* *C* *G^m/b^b* */C* *F^{add2}* *F* *F/A* *G^m/b^b* */C*

Bass *A^m* *C* *D^m* *G^m* *G^m7/f* *C* *D^m* *C* *G^m/b^b* */C* *F^{add2}* *F* *F/A* *G^m/b^b* */C*

D. S.

Perc.

Verse 2

29

mf We had no home - front we had no soft soap they sent us Play - boy they gave us Bob Hope. We dug in

mf We had no home - front we had no soft soap they sent us Play - boy they gave us Bob Hope. We dug in

p Al - fa Bra - vo Char - lie Del - ta E - cho Fox - trot Golf and Ho - tel Ki - lo Li - ma Mike No - vem - ber Os - car Pa - pa We dug in

mf

1

2

mp *G^m/b^b* /C *F^{add2}* *F* /a *G^m/b^b* /C *F^{add2}* *F* *F/A*

Light strumming

Gtr.

Bass

D. S.

Perc.

06 Chorus-LIGHT small Combo extra staves

41

H
and it was dark so dark at night and we held on to each-oth - er, like broth-er to broth - er, we

M
hash pipe and played our Doors tapes and it was dark so dark at night and we held on to each-oth - er, like broth-er to broth - er, we

L
mf and it was dark so dark at night and we held on to each-oth - er, like broth-er to broth - er, we

1

2

P.A.
G^m/b^b /c G^m/f F F/A A^m D^m A^m D^m G^m G^m/f

Gtr.
1 Ac. guitar light strumming - m84
2 El. guitar: overdriven
Overdriven

Bass
f f

D.S.
snare drum

Perc.
pp *ff* *pp* *ff*

Goodnight Saigon 9
06 Chorus-LIGHT small Combo extra staves

Verse 3

decrescendo combo

53

H *p* all go down to - geth-er- *pp*

M *p* all go down to - geth-er- *mf* Re - mem - ber Char - lie re - mem - ber

L *p* all go down to - geth-er- *pp* Mike Al - fa Ki - lo E - cho Li - ma

1
2

P.A. *mp* B $\flat$ /D E $\flat$ B $\flat$ /d N.C. *pp* G $\flat$ /b $\flat$ /c

Ac. guitar stop at 4

Clean E1. Guitar (optional)

Ac. guitar only Light strumming

Gtr. *mp* *pp*

Bass *mp* *pp*

D. S. *p* *mf*

p Shaker-eggs

Perc. *p* *mf*

Bridge
decrescendo combo-----

65

H *p* We held the day in the palm of our hand

M *p* We held the day in the palm of our hand

L *p* We held the day in the palm of our hand

1
2

P.A. N.C. *mp* D^m C/E F G A G^m/b^b A

Gtr. *mp*

Bass *mp* *p*

D. S. *p* *mp*

Perc. *p* *mp* Shaker-eggs

7/8

H high - lands and they were sharp as sharp as knives knivesknivesknives they heard the hum of the mo - ters they coun-ted the ro - tors and

M high - lands and they were sharp as sharp as knives knivesknivesknives they heard the hum of the mo - ters they coun-ted the ro - tors and

L high - lands and they were sharp as sharp as knives they heard the hum of the mo - ters they coun-ted the ro - tors and

1

2

G^m/f F F/A A^m D^m A^m D^m G^m G^m/f

P.A. 1 Ac. guitar light strumming - m84
2 El. guitar: overdriven

Gtr. Overdriven

Bass

D. S. snaredrum

Perc. *pp* *ff*

Coda

89

decrescendo and fade

p

H

all go down to - geth-er —

all go down to - geth-er —

M

all go down to - geth-er —

all go down to - geth-er —

L

all go down to - geth-er —

all go down to - geth-er —

1

2

B^b/D E^b B^b/d N.C.

P.A.

Ac. guitar stop at 1

Clean E^b Guitar (optional)

Gtr.

Bass

D. S.

Perc.

Shaker-eggs

p

mf

dd

Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro ♩ = 70

HIGH

MID

LOW

Piano Adv.

*No synth:
Start Back-Track: "Intro-version" for Helicopter and Strings.*

We met as

We met as

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Goodnight Saigon 3
07 Chorus-LIGHT Piano Advanced

20 *p*

H we came in spas-tic like tame-less hors-es we left in plas-tic as num-bered corps

M we came in spas-tic like tame-less hors-es we left in plas-tic as num-bered corps

L spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

G^m/b^b /c F^{add2} F F/A G^m/b^b /c F^{add2} F F/A

P.A.

24 *mf*

H we learned fast to tra-vel light our arms were heav-y but our bel-lies were tight____

M we learned fast to tra-vel light our arms were heav-y but our bel-lies were tight____

L fast to tra-vel light our arms were heav-y but our bel-lies were tight____

A^m D^m A^m D^m G^m /f N.C.

P.A.

36

H
sight and prayed to Je - sus Christ with all of our might. ____

M
sight and prayed to Je - sus Christ with all of our might. ____ We had no cam - 'ras to shoot the

L
sight, and prayed to Je - sus Christ with all of our might. ____

P.A.
A^m D^m G^m /f C/eD^{m7} C G^m/b^b /c

40

H
and it was dark so dark at

M
land - scape we passed the hash pipe and played our Doors tapes and it was dark so dark at

L
mf
and it was dark so dark at

P.A.
G^m/f F F/A G^m/b^b /c G^m/f F F/A A^m D^m

52

decrecendo combo - - - - -

H
geth-er Yes we would all go down to - geth-er

M
geth-er Yes we would all go down to - geth-er

L
geth-er Yes we would all go down to - geth-er

P.A.
F F/E^b B^b/D E^b B^b/d N.C.
mp

Verse 3

56

H
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

M
Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

L
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

P.A.
G^m/b^b /c G^m/f F F/A
pp

68 *crescendo all* -----

H
day in the palm of our hand They ruled the

M
day in the palm of our hand They ruled the

L
day in the palm of our hand They ruled the

P.A
F G A G^{m/bb} A D^m C/E

72 *mf* *mf*

H
night and the night seemed to last as long as six weeks on Par - ris

M
night and the night seemed to last as long as six weeks on Par - ris

L
night and the night seemed to last as long as six weeks on Par - ris

P.A
F G A G^{m/bb} C₉ G^{m/bb} /c

Chorus 2

83

H
wai-ted for us__ to ar - rive__ and we would all go down to - geth-er__ We said we'd

M
wai-ted for us__ to ar - rive__ and we would all go down to - geth-er__ We said we'd

L
wai-ted for us__ to ar - rive__ and we would all go down to - geth-er__ We said we'd

P.A.
E^b B^b/D C^{m7} F⁷/E^b B^b/D E^b F F/E^b

87

H
all go down to - geth-er__ Yes we would all go down to - geth-er__

M
all go down to - geth-er__ Yes we would all go down to - geth-er__

L
all go down__ to - geth-er__ Yes we would all go down__ to - geth-er__

P.A.
B^b/D E^b C⁷/E F F/E^b B^b/D E^b B^b/d N.C.

Coda
decrescendo and fade - - - - - *p*



Goodnight Saigon

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

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Goodnight Saigon 3
08 Chorus-LIGHT Piano Moderated

20 *p*

H we came in spas-tic like tame-less hors-es we left in plas-tic as num-bered corps

M we came in spas-tic like tame-less hors-es we left in plas-tic as num-bered corps

L spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

P. M *G^m/b^b* */c* *F^{add2}* *F* *F/A* *G^m/b^b* */c* *F^{add2}* *F* *F/A*
Play Always

24 *mf*

H we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

M we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

L fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

P. M *A^m* *D^m* *A^m* *D^m* *G^m* */f*

36

H
sight and prayed to Je - sus Christ with all of our might. ____

M
sight and prayed to Je - sus Christ with all of our might. ____ We had no cam - 'ras to shoot the

L
sight, and prayed to Je - sus Christ with all of our might. ____

P. M
A^m D^m G^m /f C/e D^{m7} C G^m/b^b C
mf

40

H
and it was dark so dark at

M
land - scape we passed the hash pipe and played our Doors tapes and it was dark so dark at

L
and it was dark so dark at
mf

P. M
F F/A G^m/b^b C F F/A A^m D^m

Goodnight Saigon 7
08 Chorus-LIGHT Piano Moderated

52 *decrecendo combo* -----

H
geth-er ____ Yes we would all go down to - geth-er ____ *p*

M
geth-er ____ Yes we would all go down to - geth-er ____ *p*

L
geth-er ____ Yes we would all go down ____ to - geth-er ____ *p*

P. M
F F/E $\flat$ B $\flat$ /D E $\flat$ B $\flat$ /d N.C. *mp*

Verse 3

56 *pp*

H
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

M
mf
Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

L
pp
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

P. M
G $\flat$ /b $\flat$ C F F/A

Bridge

66 *p*

H We held the day in the palm of our hand

M We held the day in the palm of our hand

L We held the day in the palm of our hand

P. M. *p* D^m C/E F G A G^m/b^b A

crescendo all -

71

H They ruled the night and the night seemed to last as long as

M They ruled the night and the night seemed to last as long as

L They ruled the night and the night seemed to last as long as

P. M. D^m C/E F G A G^m/b^b C₉

Goodnight Saigon 11
08 Chorus-LIGHT Piano Moderated

Chorus 2

82

H
coun-ted the ro - tors and wai - ted for us____ to ar - rive____ and we would all go down to -

M
coun-ted the ro - tors and wai - ted for us____ to ar - rive____ and we would all go down to -

L
coun-ted the ro - tors and wai - ted for us____ to ar - rive____ and we would all go down to -

P. M
G^m/f E^b B^b/D C^{m7} F⁷/E^b B^b/D E^b

86

H
geth - er____ We said we'd all go down to - geth - er____ Yes we would all go down to -

M
geth - er____ We said we'd all go down to - geth - er____ Yes we would all go down to -

L
geth - er____ We said we'd all go down____ to - geth - er____ Yes we would all go down____ to -

P. M
F F/E^b B^b/D E^b C⁷/E F F/E^b B^b/D E^b B^b/d

Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

♩ = 70

Intro

Verse 1

HIGH

MID

LOW

10

mf

We met as soul-mates on Par-ris Is - land We left as

We met as soul-mates on Par-ris Is - land We left as

14

H

M

L

And we were sharp as sharp as knives and we were

in-mates from an a - sy - lum

in-mates from an a - sy - lum And we were sharp as sharp as knives and we were

25

H to tra - vel light our arms were heav - y but our bel - lies were tight__

M to tra - vel light our arms were heav - y but our bel - lies were tight__

L light our arms were heav - y but our bel - lies were tight__

8

Verse 2

28

H *mf* 2 We had no home - front we had no

M *mf* 2 We had no home - front we had no

L *p* 2 Al - fa Bra - vo Char - lie Del - ta

8

32

H soft soap they sent us Play - boy they gave us Bob Hope. We dug in

M soft soap they sent us Play - boy they gave us Bob Hope. We dug in

L *mf* E - cho Fox - trot Golf and Ho - tel Ki - lo Li - ma Mike No - vem - ber Os - car Pa - pa We dug in

8

44

H night and we held on to each-oth - er, like broth-er to broth - er, we

M night and we held on to each-oth - er, like broth-er to broth - er, we

L 8 night and we held on to each-oth - er, like broth-er to broth - er, we

Chorus 1

47

H *f* prom-ised our moth - ers we'd write___ and we would all go down to -

M *f* prom-ised our moth - ers we'd write___ and we would all go down to -

L 8 *f* prom - ised our moth - ers we'd write___ and we would all go down to -

50

H geth-er___ We said we'd all go down to - geth-er___ Yes we would

M geth-er___ We said we'd all go down to - geth-er___ Yes we would

L 8 geth-er___ We said we'd all go down__ to - geth-er___ Yes we would

decrecendo combo - - **Bridge**

64 *p*

H mat-ter in the thick of the fight ____ We held the day in the

M mat-ter in the thick of the fight ____ We held the day in the

L mat-ter in the thick of the fight ____ We held the day in the

crescendo all - - - - -

69

H palm of our hand They ruled the night and the night seemed to

M palm of our hand They ruled the night and the night seemed to

L palm of our hand They ruled the night and the night seemed to

Verse 4

74 *mf*

H last as long as six weeks on Par-ris Is - land we held the coast - line they held the

M last as long as six weeks on Par-ris Is - land we held the coast - line they held the

L last as long as six weeks on Par-ris Is - land we held the coast - line they held the

Chorus 2

85

H all go down to - geth - er _____ We said we'd all go down to -

M all go down to - geth - er _____ We said we'd all go down to -

L all go down to - geth - er _____ We said we'd all go down _____ to -

3

3

3

Coda

88

H geth - er _____ Yes we would all go down to - geth - er _____ *> p* 7

M geth - er _____ Yes we would all go down to - geth - er _____ *> p* 7

L geth - er _____ Yes we would all go down to - geth - er _____ *> p* 7

3

3

3



Goodnight Saigon

- Billy Joel -

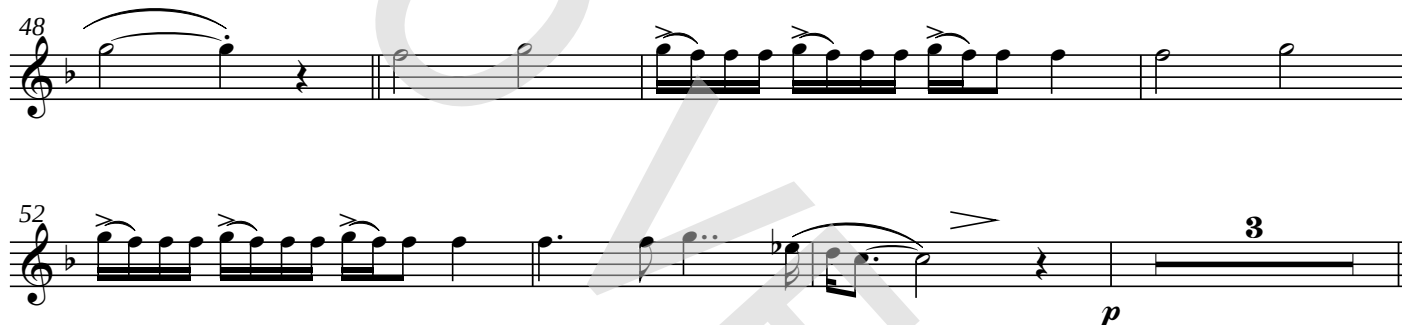
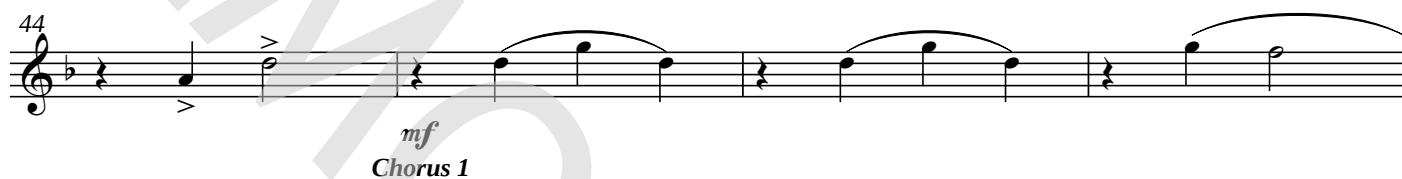
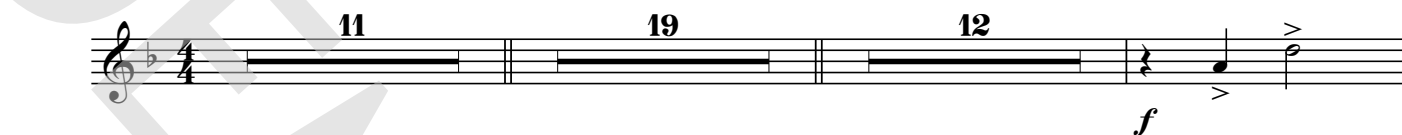
Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

$\text{♩} = 70$

Intro

Verse 1

Verse 2

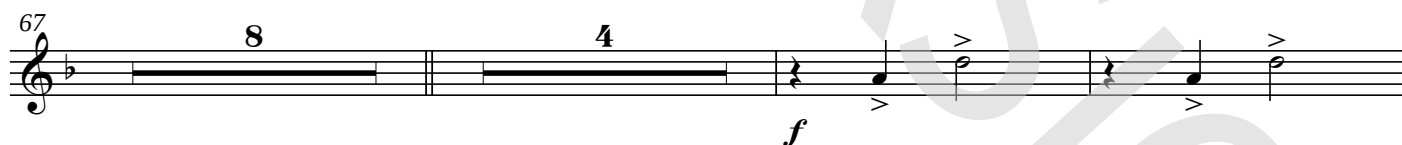


Verse 3



Bridge

Verse 4



Chorus 2



Coda



12 Eb Instrument



Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro $\text{♩} = 70$

Verse 1 **Verse 2**

11 19 12

f

44

mf
Chorus 1

48

52

p

Verse 3

58

4 3

f

Bridge **Verse 4**

67

8 4

f

81

Chorus 2

85

mf *poco a poco crescendo*

Coda

89

8



Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro ♩ = 70

No synth:

Start Back-Track: "Intro-version" for Helicopter and Strings.

Verse 1

12 G^m $G^m C F$ G^m $G^m C F$ $A^m C D^m$

No Guitar: Play small notes

17 $A^m C D^m G^m G^m7/f$ $CD^m C$ G^m/bb $/c F^{add2} F$ F/A

Play Always

22 G^m/bb $/c F^{add2} F$ $F/A A^m D^m$ $A^m D^m$



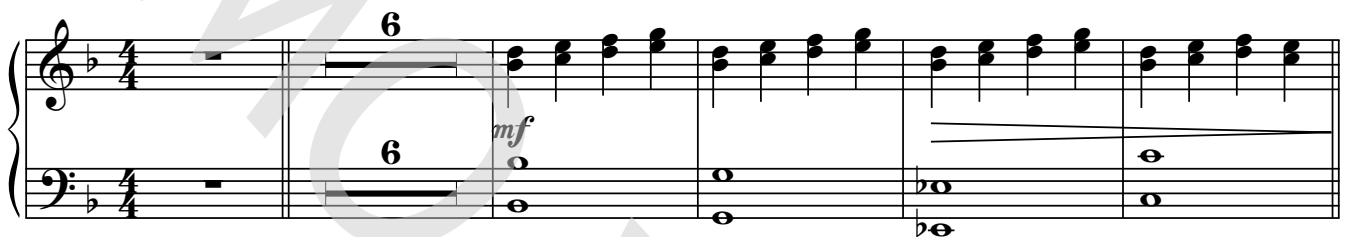
14 Piano Moderated

Goodnight Saigon

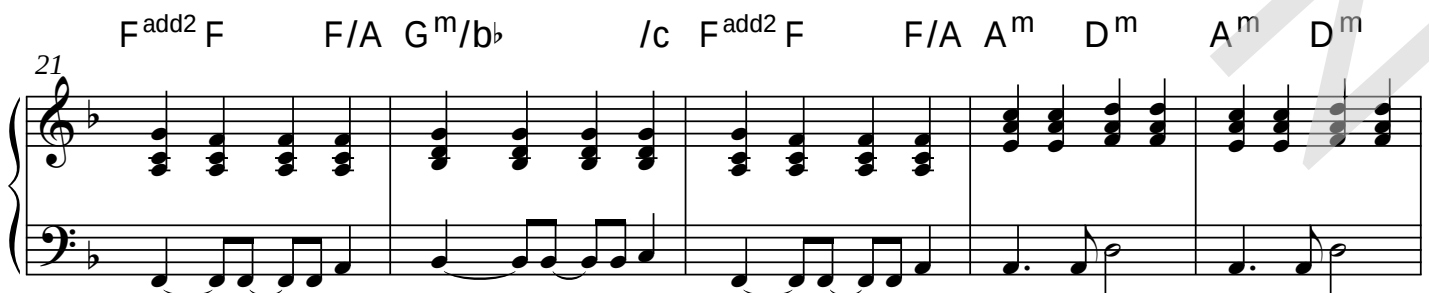
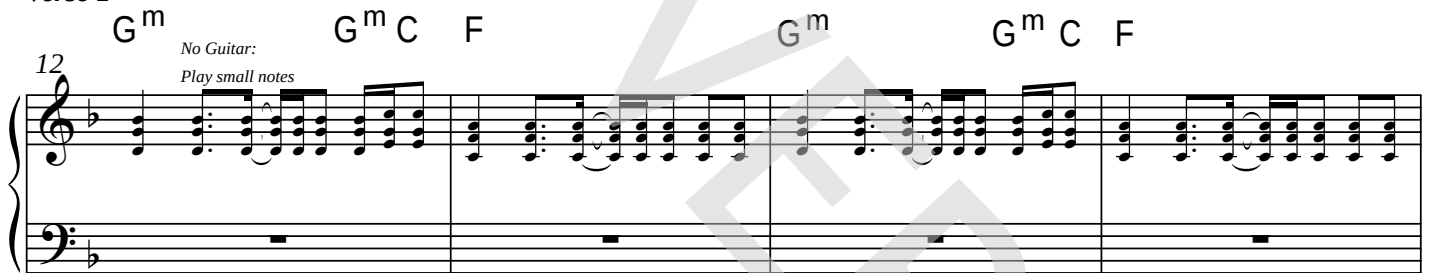
- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro ♩ = 70
No synth:
Start Back-Track: "Intro-version" for Helicopter and Strings.



Verse 1





Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro ♩ = 70

Chords: C₅ F/b_b D^m/g E_b^{m7}/e G₅

Strings *ppp*

Helicopter (GM 126) *ppp*

Verse 1 Verse 2

9 19 8

43 fast strings *mf*

f

Chorus 1

49 *ppp*

Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro

$\text{♩} = 70$

Verse 1

G^m

G^m

C

F

10

Ac. Guitar (nylon)

G^m

G^m

C

F

A^m

C

D^m

A^m

C

D^m

G^m

G^{m7}/f

C

D^m

C

G^m/b^b

/c

F^{add2}

F

F/A

G^m/b^b

/c

F^{add2}

F

F/A

A^m

D^m

A^m

D^m

Verse 2

G^m

/f

N.C.

G^m/b^b

/c

F^{add2}

F

/a

3

Light strumming

G^m/b^b

/c

F^{add2}

F

F/A

A^m

D^m

A^m

D^m

G^m

/f

C/e D^{m7}

C

G^m/b^b

/c

G^m/f

F

F/A

Light strumming



Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro

$\text{♩} = 70$

Verse 1

10 8

G^m/b^b $/c$ F F/A

22 G^m/b^b $/c$ F F/A A^m D^m A^m D^m G^m $/f$

Verse 2

27 N.C. G^m/b^b $/c$

32 F $/a$ G^m/b^b $/c$ F F/A A^m D^m A^m D^m

37 G^m $/f$ C/e D^{m7} C G^m/b^b $/c$ F/A G^m/b^b $/c$

42 F A^m D^m A^m D^m G^m G^m/f

Chorus 1

47 E^b B^b/D C^{m7} F_7/E^b B^b/D E^b F F/E^b B^b/D E^b C_7/E

Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various symbols including eighth notes, quarter notes, and rests, with specific symbols for different instruments. The first staff includes labels for: Hi-Hat closed, Hi-Hat open, Shareclick, Bassdrum (Kick), Snaredrum, Hi-Hat Foot, High Tom, Mid Tom, Low Tom, Floor Tom, Ride Cymbal, Ride Bell/Cup, Crash Cymbal, Splash Cymbal, Tambourine Beating, Triangle mute, and Triangle open. The second staff includes labels for: Shaker(eggs), Claves, High Timbale, Sleigh Bells, Bell Tree, Maracas, Wind Chimes, Handclap, Cowbell, Conga Cabasa, Guiro, Woodblock High, Woodblock Low, Timbale Low, Agogo High, and Agogo Low. A large, diagonal watermark reading 'DEMOS' is overlaid across the center of the page.



Goodnight Saigon

- Billy Joel -

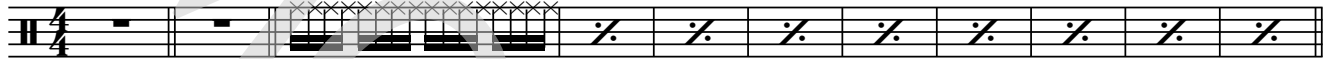
Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

$\bullet = 70$

Intro

Shakereggs (alt.hihat)

> > > > > > > >



12



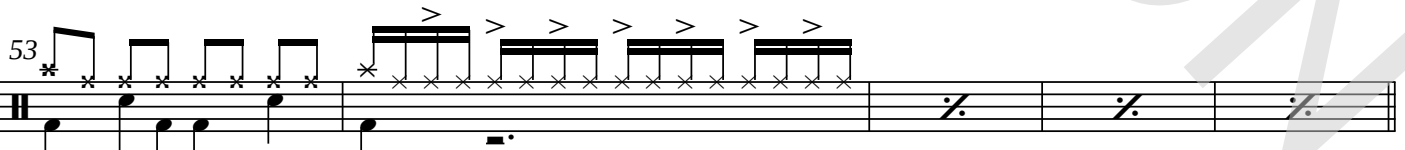
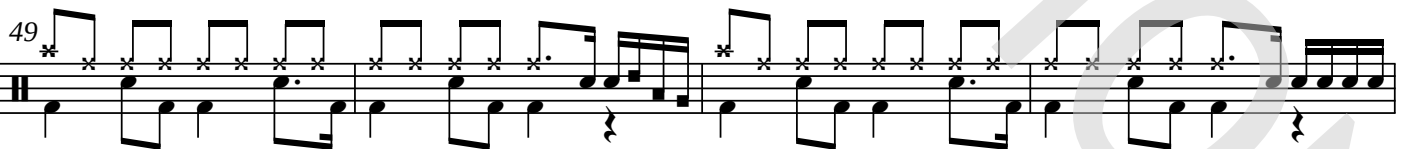
Ridecymbal



mf

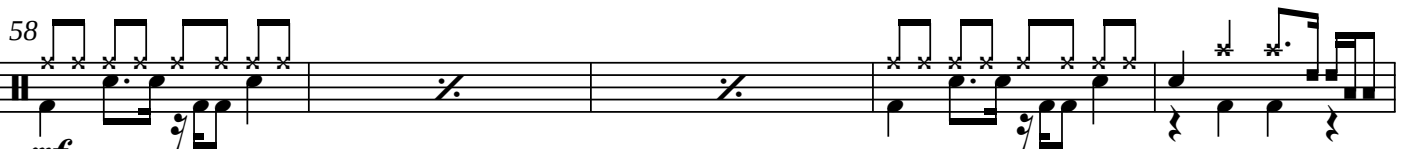


Chorus 1



p

Verse 3



mf

ff

Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various symbols including eighth notes, quarter notes, and rests, with specific symbols for different instruments. The first staff includes labels for: Hi-Hat closed, Hi-Hat open, Shareclick, Bassdrum (Kick), Snaredrum, Hi-Hat Foot, High Tom, Mid Tom, Low Tom, Floor Tom, Ride Cymbal, Ride Bell/Cup, Crash Cymbal, Splash Cymbal, Triangle mute, Tambourine Beating, and Triangle open. The second staff includes labels for: Shaker(eggs), Claves, High Timbale, Sleigh Bells, Bell Tree, Maracas, Wind Chimes, Handclap, Cowbell, Conga Cabasa, Guiro, Woodblock High, Woodblock Low, Timbale Low, Agogo High, and Agogo Low. A large, diagonal watermark reading 'DEMOS' is overlaid across the center of the page.



Goodnight Saigon

- Billy Joel -

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Original Key C

$\bullet = 70$

Intro

Shaker-eggs



10



25



Chorus 1

39



Verse 3

Shaker-eggs

54



Bridge

Verse 4

64



Chorus 2

Coda

80





Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro ♩ = 70

Helicopter C5 Strings Shakers 16th

ppp

Verse 1

8 *Piano* *mf* /b^b /g /e^b /c G^m G^mC

We met as soul - mates on Par - ris

13 F G^m G^mC F A^m C D^m

Is - land We left as in - mates from an a - sy - lum And we were sharp as sharp as

17 A^m C D^m G^m G^{m7}/f C D^m C

knives and we were so gung ho to lay down our lives — We came in

20 G^m/b^b /c F^{add2} F F/A G^m/b^b /c

spas - tic like tame-less hors - es we left in plas - tic as num-bered

23 F^{add2} F F/A A^m D^m A^m D^m

corp - ses and we learned fast to tra-vel light our arms were

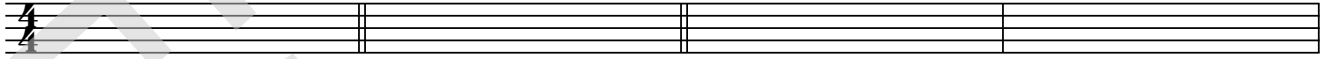
Goodnight Saigon

- Billy Joel -

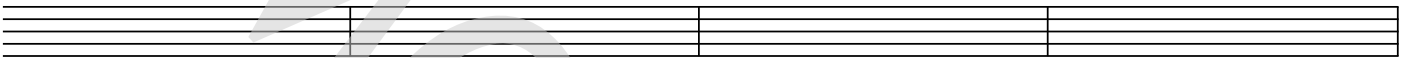
Words and Music by Billy Joel
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Original Key C

Intro

♩ = 70



5



Verse 1

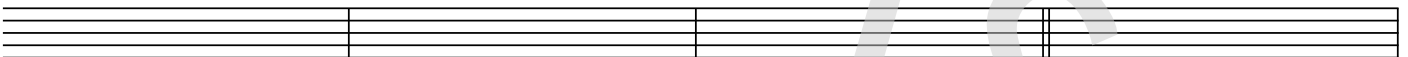
9



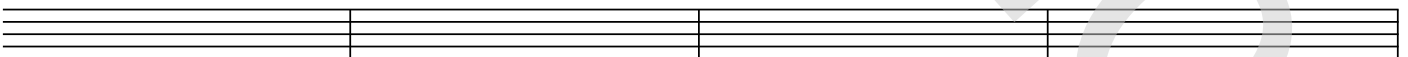
13



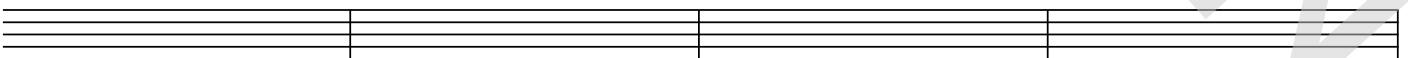
17



21



25



Verse 2

29





22 Lyrics

Goodnight Saigon

- Billy Joel -

*Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C*

Intro

verse 1

We met as soul mates on Parris Island
We left as inmates from an asylum
And we were sharp as sharp as knives
And we were so gung ho to lay down our lives

We came in spastic Like tameless horses
We left in plastic as numbered corpses
And we learned fast to travel light
Our arms were heavy but our bellies were tight

Verse 2

We had no home front we had no soft soap
They sent us Playboy they gave us Bob Hope
We dug in deep and shot on sight
And prayed to Jesus Christ with all of our might

We had no cameras to shoot the landscape
We passed the hash pipe and played our Doors tapes
And it was dark so dark at night
And we held on to each other like brother to brother
We promised our mothers we'd write

Chorus 1

And we would all go down together
We said we'd all go down together
Yes we would all go down together

Verse 3

Remember Charlie remember Baker
They left their childhood on every acre
And who was wrong? and who was right?
It didn't matter in the thick of the fight

Bridge

We held the day in the palm of our hand
They ruled the night and the night seemed to last

Verse 4

as long as six weeks on Parris Island
We held the coastline they held the highlands
And they were sharp as sharp as knives
They heard the hum of the motors they counted the rotors
And waited for us to arrive

Chorus 2

Coda