



Goodnight Saigon - SSAAA

Pag.

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74	Full score vocals (SSAAA) piano advanced
86	Full score vocals (SSAAA) piano moderated
98	Vocals (SSAAA)
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Goodnight Saigon

- Billy Joel -

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

Intro ♩ = 70

Soprano 1

Soprano 2

Alto 1

Alto 2

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/b⁺

D^m/g

E^{m7}/e_b

Shakereggs (alt.hihat)

Shaker-eggs

Goodnight Saigon 3

01 SSAAA Combo C

18

S1 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

S2 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

A1 *p* we came in spas - tic like tame - less hors - es we left in plas - tic

A2 *p* we came in spas - tic like tame - less hors - es we left in plas - tic

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

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

Bass

D. S.

Perc.

23

S1 corp - ses and we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight____

S2 corp - ses and we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight____

A1 *mf* as num - bered corps we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight____

A2 *mf* as num - bered corps 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

Gr.

Bass

D. S.

Perc.

Goodnight Saigon 5

01 SSAAA Combo C

38

S1 *f* and it was

S2 *f* and it was

A1 *mf* We had no cam - 'ras to shoot the land - scape we passed the hash pipe and played our Doors tapes *f* and it was

A2 *mf* We had no cam - 'ras to shoot the land - scape we passed the hash pipe and played our Doors tapes *f* 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

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

Bass

D. S. *mf* Ridecymbal

Perc. snaredrum *pp*

43

S1 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

S2 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

A1 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

A2 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* *mf*

P.A. A^m D^m A^m D^m G^m G^m/f E^b B^b/D

Synth fast strings *f* *mf* Overdriven

Gr. *f*

Bass

D. S. *f*

Perc. *ff* *pp* *ff*

Goodnight Saigon 7

01 SSAAA Combo C

Verse 3

58

S1: 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

S2: 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

A1: 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

A2: 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

C: - - - - -

P.A: 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: - - - - - fast strings+brass

Gtr: Ac. guitar only Light strumming Overdriven

Bass: - - - - -

D. S.: mf - - - - - snaredrum ff

Perc.: - - - - -

63

S1: right right ___ right right ? It did - n't mat - ter in the thick of the fight ___ We held the

S2: right right ___ right right ? It did - n't mat - ter in the thick of the fight ___ We held the

A1: right? It did - n't mat - ter in the thick of the fight. ___ We held the

A2: right? It did - n't mat - ter in the thick of the fight. ___ We held the

C: - - - - -

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

Synth: - - - - -

Gtr: - - - - -

Bass: - - - - -

D. S.: mp Shaker-eggs mp

Perc.: - - - - -

decreasing combo - - - - - Bridge

78

S1 high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun-tered the ro - tors and

S2 high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun-tered the ro - tors and

A1 high - lands and they were sharp as sharp as knives knives knives they heard the hum of the mo - ters they coun-tered the ro - tors and

A2 high - lands and they were sharp as sharp as knives they heard the hum of the mo - ters they coun-tered 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

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

Bass

D. S. snaredrum

Perc. *pp* *ff*

Chorus 2

83

S1 wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

S2 wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

A1 wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

A2 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} F⁷/E^b B^b/D E^b F F/E^b B^b/D E^b C⁷/E

Synth *mf* *poco a poco crescendo* *15^{ma}*

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

Soprano 1

Soprano 2

Alto 1

Alto 2

Bb 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 $\flat$

D ^{m} /g

E $^m7$ /e

Shakereggs (alt. hihat)

Shaker-eggs

Goodnight Saigon 3

02 SSAAA Combo Bb

18

S1 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

S2 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

A1 *p* we came in spas - tic like tame - less hors - es we left in plas - tic

A2 *p* we came in spas - tic like tame - less hors - es we left in plas - tic

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

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

Bass

D. S.

Perc.

23

S1 corp - ses and we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

S2 corp - ses and we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

A1 *mf* as num - bered corps we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

A2 *mf* as num - bered corps 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

Gr.

Bass

D. S.

Perc.

Goodnight Saigon 5

02 SSAAA Combo Bb

38

S1 *f* and it was

S2 *f* and it was

A1 *mf* We had no cam - 'ras to shoot the land - scape we passed the hash pipe and played our Doors tapes and it was

A2 *mf* We had no cam - 'ras to shoot the land - scape we passed the hash pipe and played our Doors tapes 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

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

Bass

D. S. Ridecymbal *mf*

Perc. snaredrum *pp*

43

S1 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

S2 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

A1 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

A2 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* Overdriven *f*

Gr. *f*

Bass

D. S. *f*

Perc. *ff* *pp* *ff*

Goodnight Saigon 7

02 SSAAA Combo Bb

Verse 3

58

S1: 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

S2: 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

A1: 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

A2: 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

Bb: 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*

Gr. Ac. guitar only Light strumming *f* Overdriven

Bass: *f*

D. S. *mf* snaredrum *ff*

Perc. *ff*

63

S1: right right__ right right ? It did - n't mat - ter in the thick of the fight__ We held the

S2: right right__ right right ? It did - n't mat - ter in the thick of the fight__ We held the

A1: right? It did - n't mat - ter in the thick of the fight. __ We held the

A2: 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*

Gr. *mp*

Bass: *mp* *p*

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

Perc. *mp*

decreasing combo

Bridge

78

S1 high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun-tered the ro - tors and

S2 high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun-tered the ro - tors and

A1 high - lands and they were sharp as sharp as knives knives knives they heard the hum of the mo - ters they coun-tered the ro - tors and

A2 high - lands and they were sharp as sharp as knives they heard the hum of the mo - ters they coun-tered 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

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

Bass

D. S. snaredrum f

Perc. pp ff

Chorus 2

83

S1 wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

S2 wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

A1 wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

A2 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

P.A. E^b B^b/D $Cm7$ F^7/E^b mf B^b/D E^b poco a poco crescendo F F/E^b B^b/D E^b C^7/E

Synth 15^{ma}

Gr.

Bass

D. S.

Perc.

Goodnight Saigon

- Billy Joel -

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

Intro ♩ = 70

Soprano 1

Soprano 2

Alto 1

Alto 2

E♭ 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)

C₅

F/b[♭]

D^m/g

E^{m7}/e

ppp

ppp

Shakereggs (alt.hihat)

Shaker-eggs

Goodnight Saigon 3

03 SSAAA Combo Eb

18

S1 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

S2 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

A1 *p* we came in spas - tic like tame - less hors - es we left in plas - tic

A2 *p* we came in spas - tic like tame - less hors - es we left in plas - tic

Eb

P.A. *G^m* *G^{m7}/f* *C* *D^m* *C* *G^m/b⁹* */c* *F^{add2}* *F* *F/A* *G^m/b⁹* */c*

Synth

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

Bass

D. S.

Perc.

23

S1 corp - ses and we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

S2 corp - ses and we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

A1 *mf* as num - bered corps we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight ____

A2 *mf* as num - bered corps 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.*

Synth

Gr.

Bass

D. S.

Perc.

Goodnight Saigon 5

03 SSAAA Combo Eb

38

S1 *f* and it was

S2 *f* and it was

A1 *mf* We had no cam - 'ras to shoot the land - scape we passed the hash pipe and played our Doors tapes and it was

A2 *mf* We had no cam - 'ras to shoot the land - scape we passed the hash pipe and played our Doors tapes 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

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

Bass

D. S. Ridecymbal

Perc. *mf* snaredrum *pp*

43

S1 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

S2 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

A1 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

A2 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*

Gr. Overdriven *f*

Bass

D. S. *f*

Perc. *ff* *pp* *ff*

Goodnight Saigon 7

03 SSAAA Combo Eb

Verse 3

58

S1 *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

S2 *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

A1 *f* 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

A2 *f* 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

Eb

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

Synth *f* fast strings+brass

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

Bass *f*

D. S. *mf* snaredrum

Perc. *ff*

63

S1 *pp* *f* right right — right right ? It did - n't mat - ter in the thick of the fight — We held the

S2 *pp* *f* right right — right right ? It did - n't mat - ter in the thick of the fight — We held the

A1 *p* right? It did - n't mat - ter in the thick of the fight. — We held the

A2 *p* right? It did - n't mat - ter in the thick of the fight. — We held the

Eb

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

Synth *mp*

Gtr. *mp*

Bass *mp* *p*

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

Perc. *mp*

decrecendo combo. Bridge

78

S1 high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun-tered the ro - tors and

S2 high - lands and they were sharp as sharp as knives knives knives knives they heard the hum of the mo - ters they coun-tered the ro - tors and

A1 high - lands and they were sharp as sharp as knives knives knives they heard the hum of the mo - ters they coun-tered the ro - tors and

A2 high - lands and they were sharp as sharp as knives they heard the hum of the mo - ters they coun-tered the ro - tors and

Eb

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*

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

Bass

D. S. snaredrum *f*

Perc. *pp* *ff*

Chorus 2

83

S1 wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

S2 wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

A1 wai - ted for us to ar - rive and we would all go down to - geth-er We said we'd all go down to -

A2 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

P.A. E^b B^b/D C^{m7} F⁷/E^b *mf* B^b/D E^b *poco a poco crescendo* F F/E^b B^b/D E^b C⁷/E

Synth 15^{ma}

Gr.

Bass

D. S.

Perc.

04 SSAAA 4 extra staves

Goodnight Saigon

- Billy Joel -

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

Intro $\text{♩} = 70$

Soprano 1 *mf* We met as

Soprano 2 *mf* We met as

Alto 1

Alto 2

1

2

3

4

Piano Adv. No words:
Short Back-track: "Intro-verse" ... for Helicopter and Strings.

Strings *ppp* C₅ F[#]/D^b D^{m7}/G E^{m7}/E_♭ G₅

Synthesizer Helicopter (GM 128) *ppp*

Guitar *ppp*

Bass Guitar

Drum Set Shaker-eggs (alt.hihat)

Percussion Shaker-eggs

18

S1 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 corp - ses and we learned

S2 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 corp - ses and we learned

A1 *p* we came in spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

A2 *p* we came in spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

1

2

3

4

P.A. *Gm* *Gm7/f* *C* *Dm* *C* *Gm/bb* */C* *Fadd2* *F* *F/A* *Gm/bb* */C* *Fadd2* *F* *F/A*

Synth *Gm* *Gm7/f* *C* *Dm* *C*

Gtr. *8*

Bass

D. S.

Perc.

Verse 2

30

S1 *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

S2 *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

A1 *mf* We had no home - front we had no soft soap they sent us Play - boy they gave us Bob Hope. dug in deep

A2 *mf* We had no home - front we had no soft soap they sent us Play - boy they gave us Bob Hope. dug in deep

1

2

3

4

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

Synth

Gtr. *Light strumming*

Bass

D. S.

Perc.

04 SSAAA 4 extra staves

42

S1 *f* 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 -

S2 *f* 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 -

A1 *f* 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 -

A2 *f* 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 -

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 -

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

Synth

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

fast strings

mf

Overdriven

Bass

D. S.

Perc.

snare drum

pp

mf

pp

mf

Verses 3

decreasingly comb -

54

S1 *p* *pp* Mike Al - fa Ki - lo E - cho Li - na Os - car Vic - tor E - cho No -

S2 *p* *pp* Mike Al - fa Ki - lo E - cho Li - na Os - car Vic - tor E - cho No -

A1 *p* *mf* Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

A2 *p* *mf* Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

1

2

3

4

N.C.

G^m/b^b

/c

G^m/f

F

F/A

P.A.

mp

pp

pp

pp

pp

Synth

pppp

pp

Clean E1 Guitar (optional)

A.C. guitar only Light strumming

Gtr.

mp

pp

pp

pp

pp

pp

Bass

mp

pp

pp

pp

pp

pp

D. S.

p

pp

mf

mf

mf

mf

Perc.

p

pp

mf

mf

mf

mf

04 SSAAA 4 extra staves

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78

S1 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 - five

S2 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 - five

A1 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 - five

A2 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 - five

1

2

3

4

P.A. G^m/f F F/A A^m D^m A^m D^m G^m G^m/f E^+ B/ D

Synth fast strings f pp f

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

Bass f pp f

D. S. snaredrum f pp f

Perc. pp f

decrecendo and fade

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Goodnight Saigon

- Billy Joel -

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

Intro

$\text{♩} = 70$

Soprano 1 *mf* We met as

Soprano 2 *mf* We met as

Alto 1

Alto 2

Piano Adv. *mf*

Guitar

Bass Guitar

Drum Set Shaker eggs (alt. hihat)

Percussion Shaker-eggs

20

S1 spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

S2 spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

A1 *p* we came in spas - tic like tame - less hors - es we left in plas - tic as num - bered corps

A2 *p* we came in spas - tic like tame - less hors - es we left in plas - tic as num - bered corps

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

Gtr.

Bass

D. S.

Perc.

24

S1 fast to tra - vel light our arms were heav - y but our bel - lies were tight

S2 fast to tra - vel light our arms were heav - y but our bel - lies were tight

A1 *mf* we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight

A2 *mf* we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight

P.A. A^m D^m A^m D^m G^m /f N.C. *mf*

Gtr.

Bass

D. S.

Perc.

36

S1 sight and prayed to Je - sus Christ with all of our might. ____

S2 sight and prayed to Je - sus Christ with all of our might. ____

A1 and shot on sight and prayed to Je - sus Christ with all of our might. ____ *mf* We had no cam - 'ras to shoot the

A2 and shot on sight and prayed to Je - sus Christ with all of our might. ____ *mf* We had no cam - 'ras to shoot the

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

S1 *f* and it was dark so dark at

S2 *f* and it was dark so dark at

A1 land - scape we passed the hash pipe and played our Doors tapes and it was dark so dark at *f*

A2 land - scape we passed the hash pipe and played our Doors tapes and it was dark so dark at *f*

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 *f* Overdriven

Bass

D. S. *f*

Perc. *pp* *ff* *pp*

decreasingly combo

52

S1
geth-er Yes we would all go down to - geth-er *p*

S2
geth-er Yes we would all go down to - geth-er *p*

A1
geth-er Yes we would all go down to - geth-er *p*

A2
geth-er Yes we would all go down to - geth-er *p*

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

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

Bass
mp

D. S.
mp

Perc.
p Shaker-eggs

Verse 3

56

S1
pp
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

S2
pp
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

A1
mf
Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

A2
mf
Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

P.A.
G $\flat$ /b $\flat$ /c G $\flat$ /f F F/A *pp*

Gtr.
Ac. guitar only Light strumming *pp*

Bass
pp

D. S.
mf

Perc.
mf

Goodnight Saigon 9

05 SSAAA small Combo

crescendo all - - - - -

68

S1 day in the palm of our hand They ruled the

S2 day in the palm of our hand They ruled the

A1 day in the palm of our hand They ruled the

A2 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. *mf*

Perc.

72

S1 night and the night seemed to last as long as six weeks on Par - ris *mf*

S2 night and the night seemed to last as long as six weeks on Par - ris *mf*

A1 night and the night seemed to last as long as six weeks on Par - ris *mf*

A2 night and the night seemed to last as long as six weeks on Par - ris *mf*

P.A. F G A G^m/b^b C₉ G^m/b^b /c

Gtr. Light strumming

Bass *mf*

D. S. *mf*

Perc.

Chorus 2

83

S1 wai - ted for us _____ to ar - rive _____ and we would all go down to -

S2 wai - ted for us _____ to ar - rive _____ and we would all go down to -

A1 wai - ted for us _____ to ar - rive _____ and we would all go down to -

A2 wai - ted for us _____ to ar - rive _____ and we would all go down to -

P.A. E $\flat$ B $\flat$ /D C $^m7$ F 7 /E $\flat$ B $\flat$ /D E $\flat$

Gtr.

Bass

D. S.

Perc.

86

S1 geth-er _____ We said we'd all go down to - geth-er _____ Yes we would all go down to -

S2 geth-er _____ We said we'd all go down to - geth-er _____ Yes we would all go down to -

A1 geth-er _____ We said we'd all go down _____ to - geth-er _____ Yes we would all go down _____ to -

A2 geth-er _____ We said we'd all go down _____ to - geth-er _____ Yes we would all go down _____ to -

P.A. F F/E $\flat$ B $\flat$ /D E $\flat$ C 7 /E F F/E $\flat$ B $\flat$ /D E $\flat$ B $\flat$ /d

Gtr.

Bass

D. S.

Perc.

06 SSAAA small Combo extra staves

Goodnight Saigon

- Billy Joel -

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

Intro
♩ = 70

Soprano 1

Soprano 2

Alto 1

Alto 2

1

2

Piano Adv.
No synth:
Start Back-track "Intro-version" ...for Helicopter and Strings.

Guitar

Bass Guitar

Drum Set

Percussion

Shaker-eggs (al/hna)

Shaker-eggs

17

S1
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

S2
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

A1
p we came in spas - tic like tameless hors - es we left in plas - tic

A2
p we came in spas - tic like tameless hors - es we left in plas - tic

1
2

A^m C D^m G^m G^m7/*f* C D^m C G^m/b^b /C F^{add}2 F F/A G^m/b^b /C

P.A.
A^m C D^m G^m G^m7/*f* C D^m C G^m/b^b /C F^{add}2 F F/A G^m/b^b /C

Gtr.
8

Bass
8

D. S.

Perc.

Verse 2

29

S1 *p* Al - ta 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

S2 *p* Al - ta 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

A1 *mf* We had no home - front we had no soft soap they sent us Play - boy they gave us Bob Hope.

A2 *mf* We had no home - front we had no soft soap they sent us Play - boy they gave us Bob Hope.

1

2

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

Gtr. 8 *Light strumming*

Bass *d.*

D. S.

Perc.

41

S1 *f* and it was dark so dark at night and we held on to each-oth - er, like broth-er to broth - er, we

S2 *f* and it was dark so dark at night and we held on to each-oth - er, like broth-er to broth - er, we

A1 *f* 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

A2 *f* 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

1
2

PA *f* G^m/b^b $/c$ G^m/f F F/A A^m D^m A^m D^m G^m G^m/f

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

Gtr. *f* Overdriven

Bass *f*

D. S. *f*

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

Goodnight Saigon 9
06 SSAAA small Combo extra staves

decrescendo combo-----

Verse 3

53

S1 *p* all go down to - geth-er *pp* Mike Al - fa Ki - lo E - cho Li - ma

S2 *p* all go down to - geth-er *pp* Mike Al - fa Ki - lo E - cho Li - ma

A1 *p* all go down to - geth-er *mf* Re - mem - ber Char - lie re - mem - ber

A2 *p* all go down to - geth-er *mf* Re - mem - ber Char - lie re - mem - ber

1

2

B $\flat$ /D E $\flat$ B $\flat$ /d N.C. G $\flat$ /b $\flat$ /c

P.A. *mp* *pp*

Gtr. *mp* *pp* Ac. guitar stop at 4 Clean E1, Guitar (optional) Ac. guitar only Light strumming

Bass *mp* *pp*

D. S. *pp* *mf*

Perc. *p* Shaker-eggs *mf*

06 SSAAA small Combo extra staves

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7/8

S1 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

S2 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

A1 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

A2 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

1

2

PA

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

1 Ac. guitar light strumming - m84

2 El. guitar: overdriven

Gtr.

8

f

Overdriven

Bass

f

D. S.

snaredrum

f

Perc.

pp

ff

Coda

89 *decrescendo and fade -*

89

S1 all go down to - geth-er — *p*

S2 all go down to - geth-er — *p*

A1 all go down — to - geth-er — *p*

A2 all go down — to - geth-er — *p*

1

2

B $\flat$ /D E $\flat$ B $\flat$ /d N.C.

P.A.

Ac. guitar stop at 1

Clean E $\flat$ Guitar (optional)

Gtr. 8

Bass

D. S.

Perc. *p*

mf

mf

dd

mf

p

Goodnight Saigon

- Billy Joel -

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

Intro ♩ = 70

Soprano 1 **Soprano 2** **Alto 1** **Alto 2**

Piano Adv.

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

6 **mf** **We met as**

6 **mf** **We met as**

6 **6** **mf**

20

S1 spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

S2 spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

A1 *p* we came in spas-tic like tame-less hors-es we left in plas-tic as num-bered corps

A2 *p* we came in spas-tic like tame-less hors-es we left in plas-tic as num-bered corps

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

P.A.

24

S1 fast to tra-vel light our arms were heav-y but our bel-lies were tight____

S2 fast to tra-vel light our arms were heav-y but our bel-lies were tight____

A1 *mf* we learned fast to tra-vel light our arms were heav-y but our bel-lies were tight____

A2 *mf* we learned 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

S1 sight and prayed to Je-sus Christ with all of our might. ____

S2 sight and prayed to Je-sus Christ with all of our might. ____

A1 and shot on sight and prayed to Je-sus Christ with all of our might. ____ *mf* We had no cam - 'ras to shoot the

A2 and shot on sight and prayed to Je-sus Christ with all of our might. ____ *mf* We had no cam - 'ras to shoot the

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

40

S1 *f* and it was dark so dark at

S2 *f* and it was dark so dark at

A1 land - scape we passed the hash pipe and played our Doors tapes and it was dark so dark at *f*

A2 land - scape we passed the hash pipe and played our Doors tapes and it was dark so dark at *f*

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

decrescendo combo -----

52

S1 *3* *p*
geth-er Yes we would all go down to - geth-er

S2 *3* *p*
geth-er Yes we would all go down to - geth-er

A1 *3* *p*
geth-er Yes we would all go down to - geth-er

A2 *3* *p*
geth-er Yes we would all go down to - geth-er

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

P.A. *mp*

Verse 3

56

S1 *pp*
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

S2 *pp*
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

A1 *mf*
Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

A2 *mf*
Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

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

P.A. *pp*

crescendo all - - - - -

68

S1 day in the palm of our hand They ruled the

S2 day in the palm of our hand They ruled the

A1 day in the palm of our hand They ruled the

A2 day in the palm of our hand They ruled the

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

P.A.

Verse 4

72

S1 night and the night seemed to last as long as six weeks on Par - ris

S2 night and the night seemed to last as long as six weeks on Par - ris

A1 night and the night seemed to last as long as six weeks on Par - ris

A2 night and the night seemed to last as long as six weeks on Par - ris

F G A G^{m/bb} C₉ G^{m/bb} /C

P.A.

Chorus 2

83

S1 wai-ted for us__ to ar-rive__ and we would all go down to-geth-er__ We said we'd

S2 wai-ted for us__ to ar-rive__ and we would all go down to-geth-er__ We said we'd

A1 wai-ted for us__ to ar-rive__ and we would all go down to-geth-er__ We said we'd

A2 wai-ted for us__ to ar-rive__ and we would all go down to-geth-er__ We said we'd

E $\flat$ B $\flat$ /D C $^m7$ F7/E $\flat$ B $\flat$ /D E $\flat$ F F/E $\flat$

P.A.

Coda

decrescendo and fade - - - - -

87

S1 all go down to-geth-er__ Yes we would all go down to-geth-er__ *p*

S2 all go down to-geth-er__ Yes we would all go down to-geth-er__ *p*

A1 all go down__ to-geth-er__ Yes we would all go down__ to-geth-er__ *p*

A2 all go down__ to-geth-er__ Yes we would all go down__ to-geth-er__ *p*

B $\flat$ /D E $\flat$ C7/E F F/E $\flat$ B $\flat$ /D E $\flat$ B $\flat$ /d N.C.

P.A.

Goodnight Saigon

- Billy Joel -

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

Intro ♩ = 70

Soprano 1 *mf* We met as

Soprano 2 *mf* We met as

Alto 1

Alto 2

Piano Mod. *mf*

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

20

S1 spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

S2 spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

A1 *p* we came in spas-tic like tame-less hors-es we left in plas-tic as num-bered corps

A2 *p* we came in spas-tic like tame-less hors-es we left in plas-tic as num-bered corps

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

S1 fast to tra - vel light our arms were heav - y but our bel - lies were tight__

S2 fast to tra - vel light our arms were heav - y but our bel - lies were tight__

A1 *mf* we learned fast to tra - vel light our arms were heav - y but our bel - lies were tight__

A2 *mf* we learned 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

S1
sight and prayed to Je - sus Christ with all of our might. ____

S2
sight and prayed to Je - sus Christ with all of our might. ____

A1
and shot on sight and prayed to Je - sus Christ with all of our might. ____ *mf* We had no cam - 'ras to shoot the

A2
and shot on sight and prayed to Je - sus Christ with all of our might. ____ *mf* We had no cam - 'ras to shoot the

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

40

S1
and it was dark so dark at

S2
and it was dark so dark at

A1
land - scape we passed the hash pipe and played our Doors tapes and it was dark so dark at

A2
land - scape we passed the hash pipe and played our Doors tapes and it was dark so dark at

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

52 *decrescendo combo* -----

S1 *p*
geth-er Yes we would all go down to - geth-er

S2 *p*
geth-er Yes we would all go down to - geth-er

A1 *p*
geth-er Yes we would all go down to - geth-er

A2 *p*
geth-er Yes we would all go down to - geth-er

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

P. M. *mp*

Verse 3

56 *pp*

S1 *pp*
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

S2 *pp*
Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

A1 *mf*
Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

A2 *mf*
Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

G^m/b^b C F F/A

P. M.

Bridge

66 *p*

S1 We held the day in the palm of our hand

S2 *p* We held the day in the palm of our hand

A1 *p* We held the day in the palm of our hand

A2 *p* 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

S1 They ruled the night and the night seemed to last as long as

S2 They ruled the night and the night seemed to last as long as

A1 They ruled the night and the night seemed to last as long as

A2 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

Chorus 2

82

S1
coun-ted the ro - tors and wai - ted for us ___ to ar - rive ___ and we would all go down to -

S2
coun-ted the ro - tors and wai - ted for us ___ to ar - rive ___ and we would all go down to -

A1
coun-ted the ro - tors and wai - ted for us ___ to ar - rive ___ and we would all go down to -

A2
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

S1
geth-er ___ We said we'd all go down to - geth-er ___ Yes we would all go down to -

S2
geth-er ___ We said we'd all go down to - geth-er ___ Yes we would all go down to -

A1
geth-er ___ We said we'd all go down ___ to - geth-er ___ Yes we would all go down ___ to -

A2
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

$\text{♩} = 70$

Intro

Verse 1

10 *mf*

Soprano 1

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

Soprano 2

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

Alto 1

Alto 2

21

S1
hors - es we left in plas - tic as num - bered

S2
hors - es we left in plas - tic as num - bered

A1
like tame - less hors - es we left in plas - tic

A2
like tame - less hors - es we left in plas - tic

23

S1
corp - ses and we learned fast to tra - vel

S2
corp - ses and we learned fast to tra - vel

A1
as num - bered corps we learned fast

A2
as num - bered corps we learned fast

mf

mf

32

S1
E-cho Fox-trot Golf and Ho - tel Ki-lo Li-ma Mike No - vem-ber Os-car Pa-pa We dug in

S2
E-cho Fox-trot Golf and Ho - tel Ki-lo Li-ma Mike No - vem-ber Os-car Pa-pa We dug in

A1
soft soap they sent us Play - boy they gave us Bob Hope.

A2
soft soap they sent us Play - boy they gave us Bob Hope.

35

S1
deep and shot on sight and prayed to

S2
deep and shot on sight and prayed to

A1
mf
dug in deep and shot on sight and prayed to

A2
mf
dug in deep and shot on sight and prayed to

43

S1
dark so dark at night and we held on to each-oth - er, like

S2
dark so dark at night and we held on to each-oth - er, like

A1
dark so dark at night and we held on to each-oth - er, like

A2
dark so dark at night and we held on to each-oth - er, like

46

S1
broth-er to broth - er, we prom - ised our moth - ers we'd write___ and we would

S2
broth-er to broth - er, we prom-ised our moth - ers we'd write___ and we would

A1
broth-er to broth - er, we prom-ised our moth - ers we'd write___ and we would

A2
broth-er to broth - er, we prom-ised our moth - ers we'd write___ and we would

Verse 3

57 *pp*

S1 Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

S2 *pp* Mike Al - fa Ki - lo E - cho Li - ma Os - car Vic - tor E - cho No -

A1 *mf* Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

A2 *mf* Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

60 *f*

S1 vem - ber Os - car Tang - o Whis - key Al - fa Ro - meo and who was wrong? and who was

S2 *f* vem - ber Os - car Tang - o Whis - key Al - fa Ro - meo and who was wrong? and who was

A1 *f* child hood on e - v'ry ac - re. and who was wrong? and who was

A2 *f* child - hood on e - v'ry ac - re. And who was wrong? And who was

Verse 4

72 *mf*

S1 night and the night seemed to last as long as six weeks on Par-ris

S2 night and the night seemed to last as long as six weeks on Par-ris *mf*

A1 night and the night seemed to last as long as six weeks on Par-ris *mf*

A2 night and the night seemed to last as long as six weeks on Par-ris *mf*

76

S1 Is - land we held the coast - line they held the high - lands and they were

S2 Is - land we held the coast - line they held the high - lands and they were

A1 Is - land we held the coast - line they held the high - lands and they were

A2 Is - land we held the coast - line they held the high - lands and they were

Chorus 2

84

S1

and we would all go down to - geth-er ____ We said we'd

S2

and we would all go down to - geth-er ____ We said we'd

A1

and we would all go down to - geth-er ____ We said we'd

A2

and we would all go down to - geth-er ____ We said we'd

Coda

87

S1

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

S2

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

A1

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

A2

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

10 C 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

11 Bb Instrument



Goodnight Saigon

- Billy Joel -

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

Intro $\text{♩} = 70$

Verse 1 11 **Verse 2** 12 **f**

44 **mf** **Chorus 1**

48

52 **p** 3

Verse 3 58 4 **f** 3

Bridge 67 8 4 **f**

Verse 4

81

Chorus 2 85 **mf** *poco a poco crescendo*

Coda 89 8

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

G^m

No Guitar:

Play small notes

G^m C F

G^m

G^m C F

A^m

C D^m

A^m

C D^m

G^m G^{m7}/f

CD^m C

G^m/b^b

Play Always

/c F^{add2}F

F/A

G^m/b^b

/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 note heads, stems, and rests to represent different sounds. Labels with leader lines point to specific notes or rests on the staves, identifying the corresponding instrument.

Staff 1 Labels:

- Hi-Hat closed
- Hi-Hat open
- High Tom
- Mid Tom
- Low Tom
- Floor Tom
- Ride Cymbal
- Ride Bell/Cup
- Crash Cymbal
- Splash Cymbal
- Triangle mute
- Triangle open
- Tambourine Beating
- Hi-Hat Foot
- Shareclick
- Snaredrum
- Bassdrum (Kick)

Staff 2 Labels:

- 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
- Agogo Low



Goodnight Saigon

- Billy Joel -

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

$\bullet = 70$

Intro

Shakereggs (alt.hihat)

> > > > > > > >



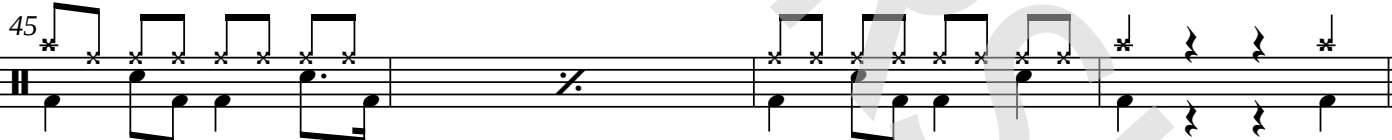
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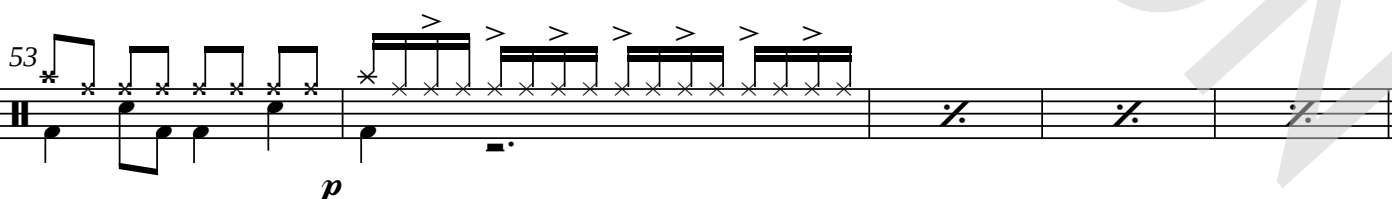
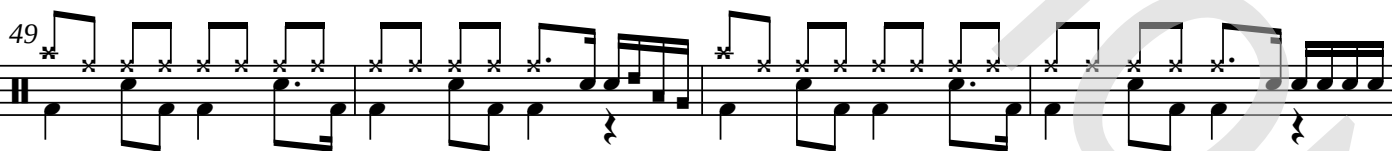
Ridecymbal



mf

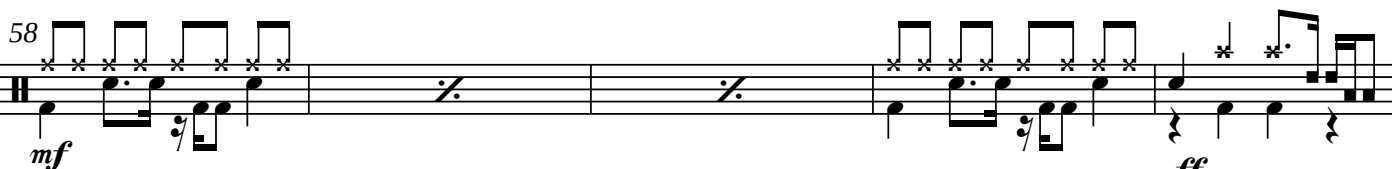


Chorus 1



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 note heads, stems, and rests to represent different sounds. Labels with leader lines point to specific notes or rests on the staves, identifying the corresponding instrument.

Staff 1 (Top):

- Hi-Hat closed (Note with 'x' on stem)
- Hi-Hat open (Note with 'o' on stem)
- High Tom (Note)
- Mid Tom (Note)
- Low Tom (Note)
- Floor Tom (Note)
- Ride Cymbal (Note with 'x' on stem)
- Ride Bell/Cup (Note with 'x' on stem)
- Crash Cymbal (Note with 'x' on stem)
- Splash Cymbal (Note with 'x' on stem)
- Triangle mute (Note with 'o' on stem)
- Triangle open (Note with 'o' on stem)
- Tambourine Beating (Note with 'x' on stem)
- Hi-Hat Foot (Note)
- Snaredrum (Note)
- Bassdrum (Kick) (Note)
- Shareclick (Note)

Staff 2 (Bottom):

- Shaker(eggs) (Note)
- Claves (Note)
- High Timbale (Note)
- Sleigh Bells (Note)
- Bell Tree (Note)
- Maracas (Note)
- Wind Chimes (Note)
- Handclap (Note)
- Cowbell (Note)
- Conga Cabasa (Note)
- Guiro (Note)
- Woodblock High (Note)
- Woodblock Low (Note)
- Timbale Low (Note)
- Agogo High (Note)
- Agogo Low (Note)



Goodnight Saigon

- Billy Joel -

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

$\bullet = 70$
Intro

Shaker-eggs



10



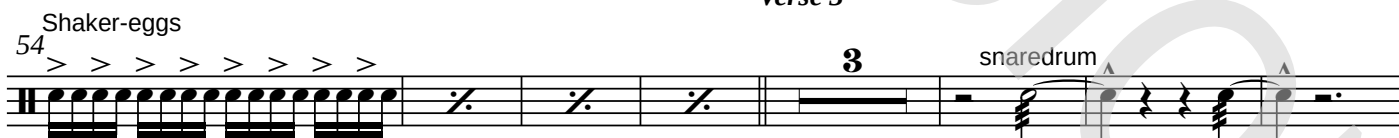
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Chorus 1



Verse 3



Bridge

Verse 4



Chorus 2

Coda





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^m C*

We met as soul - mates on Par - ris

13 *F* *G^m* *G^m C* *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



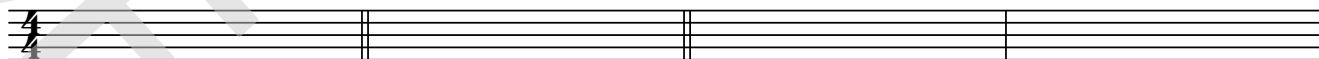
Goodnight Saigon

- Billy Joel -

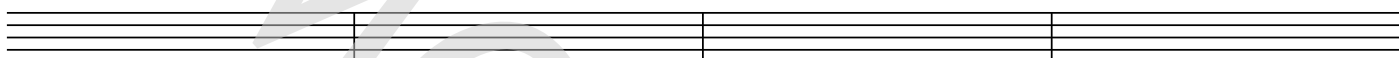
Words and Music by Billy Joel
Arranged by P. van Lonkhuijsen
Original Key C

Intro

= 70



5



Verse 1

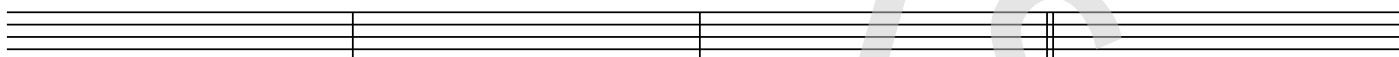
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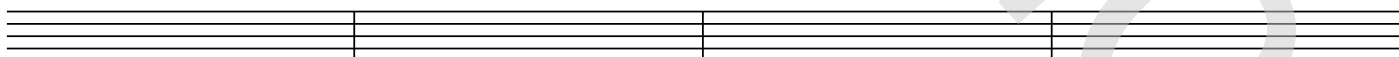
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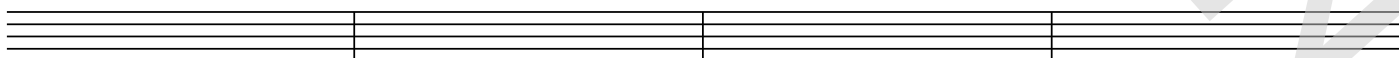
17



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