



## Goodnight Saigon - SSAAA

Pag.

|     |                                           |
|-----|-------------------------------------------|
| 02  | Full score combo C instrument             |
| 12  | Full score combo Bb instrument            |
| 22  | Full score combo Eb instrument            |
| 32  | Full score combo 4 extra staves           |
| 47  | Full score small combo                    |
| 59  | Full score small combo 2 extra staves     |
| 74  | Full score vocals (SSAAA) piano advanced  |
| 86  | Full score vocals (SSAAA) piano moderated |
| 98  | Vocals (SSAAA)                            |
| 111 | C instrument                              |
| 112 | Bb instrument                             |
| 113 | Eb instrument                             |
| 114 | Piano advanced                            |
| 118 | Piano moderated                           |
| 122 | Synthesizer                               |
| 124 | Guitar                                    |
| 126 | Bassguitar                                |
| 128 | Drumkit                                   |
| 131 | Percussion                                |
| 133 | Leadsheet (melody, lyrics, chords)        |
| 137 | Empty paper                               |
| 140 | Lyrics                                    |

# 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

C<sub>5</sub>

F/b<sup>+</sup>

D<sup>m</sup>/g

E<sup>m7</sup>/e<sub>b</sub>

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<sup>m</sup> G<sup>m7</sup>/f C D<sup>m</sup> C G<sup>m</sup>/b<sup>b</sup> /c F<sup>add2</sup> F F/A G<sup>m</sup>/b<sup>b</sup> /c*

Synth

Gr. *G<sup>m</sup> G<sup>m7</sup>/f C D<sup>m</sup> 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<sup>add2</sup> F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> /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<sup>m7</sup> C G<sup>m</sup>/b<sup>b</sup> /c G<sup>m</sup>/f F F/A G<sup>m</sup>/b<sup>b</sup> /c G<sup>m</sup>/f F F/A

Synth

Gr. Light strumming

Bass

D. S. *mf* Ridecymbal

Perc. *pp* snaredrum

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

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<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> G<sup>m</sup>/f E<sup>b</sup> B<sup>b</sup>/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<sup>m</sup>/f F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> G<sup>m</sup>/f

Synth fast strings f

Gtr. 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 -

C

P.A. E<sup>b</sup> B<sup>b</sup>/D C<sup>m7</sup> F<sup>7</sup>/E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> F F/E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> C<sup>7</sup>/E

Synth 15<sup>ma</sup> 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

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

C<sub>5</sub>

F/b<sub>7</sub>

D<sup>m</sup>/g

E<sub>7</sub><sup>m7</sup>/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<sup>m</sup> G<sup>m7</sup>/f C D<sup>m</sup> C G<sup>m</sup>/b<sup>b</sup> /c F<sup>add2</sup> F F/A G<sup>m</sup>/b<sup>b</sup> /c

Synth

Gr. G<sup>m</sup> G<sup>m7</sup>/f C D<sup>m</sup> 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<sup>add2</sup> F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> /f N.C.

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<sup>m7</sup> C G<sup>m</sup>/b<sup>b</sup> /c G<sup>m</sup>/f F F/A G<sup>m</sup>/b<sup>b</sup> /c G<sup>m</sup>/f F F/A

Synth

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

Bass

D. S. *mf* Ridecymbal

Perc. *pp* snaredrum

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<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> *mf* G<sup>m</sup> G<sup>m</sup>/f E<sup>b</sup> B<sup>b</sup>/D

P.A.

Synth fast strings *f* *mf* Overdriven

Gr. *f* *mf* *pp* *ff*

Bass

D. S. *f*

Perc. *ff* *pp* *ff*

# Goodnight Saigon 7

02 SSAAA Combo Bb

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

Bb

P.A. *f* G<sup>m</sup>/b<sup>b</sup> /c G<sup>m</sup>/f F F/A G<sup>m</sup>/b<sup>b</sup> /c G<sup>m</sup>/f F F/A *f* A<sup>m</sup> D<sup>m</sup>

Synth *f* fast strings+brass

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

Bass *f*

D. S. *mf*

Perc. *mf* snaredrum *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 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

P.A. *mp* A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> /f N.C. D<sup>m</sup> C/E

Synth *mp*

Gr. *mp*

Bass *mp*

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)

ppp

C<sub>5</sub>

F/b<sup>♭</sup>

D<sup>m</sup>/g

E<sup>b</sup>,m<sup>7</sup>/e

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<sup>m</sup> G<sup>m7</sup>/ff C D<sup>m</sup> C G<sup>m</sup>/b<sup>b</sup> /c F<sup>add2</sup> F F/A G<sup>m</sup>/b<sup>b</sup> /c*

Synth

Gr. *G<sup>m</sup> G<sup>m7</sup>/ff C D<sup>m</sup> 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<sup>add2</sup> F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> /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<sup>m</sup>/b<sup>b</sup> /c G<sup>m</sup>/f F F/A G<sup>m</sup>/b<sup>b</sup> /c G<sup>m</sup>/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

Eb *f* A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> *mf* G<sup>m</sup> G<sup>m</sup>/f E<sup>b</sup> B<sup>b</sup>/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<sup>m/b</sup> /c G<sup>m/f</sup> F F/A G<sup>m/b</sup> /c G<sup>m/f</sup> F F/A *f* A<sup>m</sup> D<sup>m</sup>

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 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

Eb

P.A. *mp* A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> /f N.C. D<sup>m</sup> C/E *p*

Synth *mp*

Gtr. *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

Eb

G<sup>m</sup>/f F F/A *f* A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> G<sup>m</sup>/f

P.A.

Synth fast strings *f*

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

Bass

D. S. *f*

Perc. snaredrum *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

E<sup>b</sup> B<sup>b</sup>/D C<sup>m7</sup> F<sup>7</sup>/E<sup>b</sup> *mf* B<sup>b</sup>/D E<sup>b</sup> *poco a poco crescendo* F F/E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> C<sup>7</sup>/E

P.A.

Synth 15<sup>ma</sup>

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 synth.  
Short Back Track: "Intro version" ... for Helicopter and Strings.

Strings *ppp* C<sub>5</sub> F<sup>#</sup>/D<sub>5</sub> D<sup>m7</sup>/G<sub>5</sub> E<sup>m7</sup>/E<sub>5</sub> G<sub>5</sub>

Synthesizer Helicopter (GM 126) *ppp*

Guitar *ppp*

Bass Guitar

Drum Set Shaker/eggs (alt.hna)

Percussion Shaker/eggs

Goodnight Saigon 3  
04 SSAAA 4 extra slaves

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 corps

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

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 - vem - 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 - vem - 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 *mp* *G<sup>m</sup>/b<sup>b</sup>* /c *F<sup>add2</sup>* *F* /a *G<sup>m</sup>/b<sup>b</sup>* /c *F<sup>add2</sup>* *F* *F/A* *A<sup>m</sup>* *D<sup>m</sup>*

Synth

Gtr. *Light strumming*

Bass

D. S.

Perc.

Goodnight Saigon 7  
04 SSA/AA 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<sup>m</sup>/f F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> G<sup>m</sup>/f E<sup>b</sup> B<sup>b</sup>/D

p.A fast strings

Synth *f* *mf*

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

Gtr. *f* *mf* *pp* *mf*

Bass *f* *mf* *pp* *mf*

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

Perc. *pp* *mf*

snare drum

Goodnight Saigon 9  
04 SSAAA 4 extra staves

Verses 3

descendendo combo -

*p*

*pp*

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

*pp*

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

*mf*

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

*mf*

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

geth - er -

*p*

*p*

1

2

3

4

N.C.

G<sup>m</sup>/b<sup>b</sup>

/c

G<sup>m</sup>/f

F

F/A

P.A.

*mp*

*dd*

*dd*

*dd*

Synth

*pppp*

*dd*

Clean E1 Guitars (optional)

A.C. guitar only Light strumming

Gtr.

*mp*

*pp*

*pp*

Bass

*mp*

*pp*

*pp*

D. S.

*p*

*mf*

*mf*

Perc.

*p*

*mf*

*mf*

## 04 SSAAA 4 extra staves

© www.ChorusOnline.com / 0031 (0) 6 – 41 57 77 56

Goodnight Saigon 13  
04 SSAAA 4 extra slaves

7/8

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.  $pp$   $f$

**Coda**

90 *decrescendo and fade*

S1 *p* geh-er \_\_\_\_\_

S2 *p* geh-er \_\_\_\_\_

A1 *p* geh-er \_\_\_\_\_

A2 *p* geh-er \_\_\_\_\_

1

2

3

4

N.C.

P.A. *ppp*

Synth *ppp*

Gtr. *Ac. guitar stop at 1* *Clean E1. Guitar (optional)*

Bass *mf* *pp* *mf*

D. S. *mf*

Perc. *p* *Shaker-eggs*



# 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

G<sup>m/bb</sup> /c F<sup>add2</sup> F F/A G<sup>m/bb</sup> /c F<sup>add2</sup> F F/A

P.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 \_\_\_\_

A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> /f N.C.

P.A.

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<sup>m</sup>* *D<sup>m</sup>* *G<sup>m</sup>* */f* *C/e* *D<sup>m7</sup>* *C* *G<sup>m</sup>/b<sup>b</sup>* */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 *f* and it was dark so dark at

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

P.A. *G<sup>m</sup>/f* *F* *F/A* *G<sup>m</sup>/b<sup>b</sup>* */c* *G<sup>m</sup>/f* *F* *F/A* *A<sup>m</sup>* *D<sup>m</sup>*

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

Bass

D. S. *f*

Perc. *pp* *ff* *pp*

52 *decrescendo combo*

S1  
S2  
A1  
A2  
P.A.  
Gtr.  
Bass  
D. S.  
Perc.

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

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

Ac. guitar stop at 4

Clean El. Guitar (optional)

*mp*

*p* Shaker-eggs

Verse 3

56

S1  
S2  
A1  
A2  
P.A.  
Gtr.  
Bass  
D. S.  
Perc.

*pp*

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

Ac. guitar only Light strumming

*pp*

*pp*

*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<sup>m</sup>/b<sup>b</sup> A D<sup>m</sup> 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<sup>m</sup>/b<sup>b</sup> C<sub>9</sub> G<sup>m</sup>/b<sup>b</sup> /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 $\flat$ 7 F7/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 $\flat$  C7/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

$\text{♩} = 70$

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<sup>m</sup> C D<sup>m</sup> G<sup>m</sup> G<sup>m7</sup>/*f* C D<sup>m</sup> C G<sup>m</sup>/b<sup>b</sup> /C F<sup>add2</sup> F F/A G<sup>m</sup>/b<sup>b</sup> /C

P.A. A<sup>m</sup> C D<sup>m</sup> G<sup>m</sup> G<sup>m7</sup>/*f* C D<sup>m</sup> C

Gtr. 8

Bass

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 - vem - 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 - vem - 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

Gtr. *Light strumming*

Bass

D. S.

Perc.

*mp*

*G<sup>m</sup>/b<sup>b</sup>* */C* *F add2* *F* */a* *G<sup>m</sup>/b<sup>b</sup>* */C* *F add2* *F* *F/A*

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

G<sup>m</sup>/b<sup>b</sup> /c G<sup>m</sup>/f F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> G<sup>m</sup>/f

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

Overdriven

Gtr. 8

Bass

D. S.

Perc. snaredrum

*pp* *ff* *pp* *ff*

Goodnight Saigon 9  
06 SSAAA small Combo extra staves

53

*decrecendo combo*-----

*Verse 3*

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

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

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

A2 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 $\mathbb{M}$ /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. *pp* *mf*

Perc. *p* Shaker-eggs *mf*

Goodnight Saigon 11  
06 SSAAA small Combo extra staves

Bridge  
decrecendo combo-----

65

S1 *p* 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

1  
2  
We held the day in the palm of our hand

N.C.  
D<sup>m</sup> C/E F G A G<sup>m</sup>/b<sup>b</sup> A

P.A. *mp* We held the day in the palm of our hand

Gtr. *mp* We held the day in the palm of our hand

Bass *mp* We held the day in the palm of our hand

D. S. *p* We held the day in the palm of our hand

Perc. *p* Shaker-eggs We held the day in the palm of our hand

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

G<sup>m</sup>/f F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> G<sup>m</sup>/f

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

Gtr. 8 *f* Overdriven

Bass *f*

D. S. *f*

Perc. snaredrum *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)

Bass *mf*

D. S. *mf*

Perc. *p*

Shaker-eggs

*mf*

*dd*

*p*

# 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 Adv. *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

G<sup>m/b</sup> /c F<sup>add2</sup> F F/A G<sup>m/b</sup> /c F<sup>add2</sup> 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<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> /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<sup>m</sup>* *D<sup>m</sup>* *G<sup>m</sup>* /f *C/e D<sup>m7</sup>* *C* *G<sup>m</sup>/b<sup>b</sup>* /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<sup>m</sup>/f* *F* *F/A* *G<sup>m</sup>/b<sup>b</sup>* /c *G<sup>m</sup>/f* *F* *F/A* *A<sup>m</sup>* *D<sup>m</sup>*

*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 \_\_\_\_

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

P.A. *G $^m$ /b $\flat$*  */c* *G $^m$ /f* *F* *F/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<sup>m/bb</sup> A D<sup>m</sup> 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<sup>m/bb</sup> C<sub>9</sub> G<sup>m/bb</sup> /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<sup>m</sup>* *D<sup>m</sup>* *G<sup>m</sup>* */f* *C/e D<sup>m7</sup>* *C* *G<sup>m</sup>/b<sup>b</sup>* *C* *mf*

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. M. *F* *F/A* *G<sup>m</sup>/b<sup>b</sup>* *C* *F* *F/A* *A<sup>m</sup>* *D<sup>m</sup>*

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

Verse 3

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

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

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

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

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



Bridge

66

*p*

S1 We held the day in the palm of our hand

*p*

S2 We held the day in the palm of our hand

*p*

A1 We held the day in the palm of our hand

*p*

A2 We held the day in the palm of our hand

P. M. *p* D<sup>m</sup> C/E F G A G<sup>m</sup>/b<sup>b</sup> 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<sup>m</sup> C/E F G A G<sup>m</sup>/b<sup>b</sup> C<sub>9</sub>

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<sup>m</sup>/f E<sup>b</sup> B<sup>b</sup>/D C<sup>m7</sup> F<sup>7</sup>/E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup>

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<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> C<sup>7</sup>/E F F/E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> B<sup>b</sup>/d

# Goodnight Saigon

- Billy Joel -

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

♩ = 70

## Intro

## Verse 1

**Soprano 1**

**Soprano 2**

**Alto 1**

**Alto 2**

**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

**10**

**10**

**10**

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

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 -

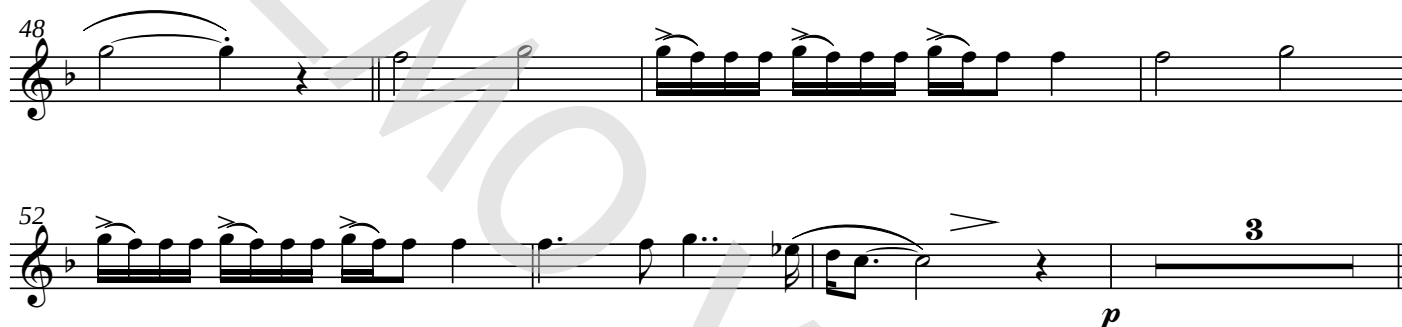
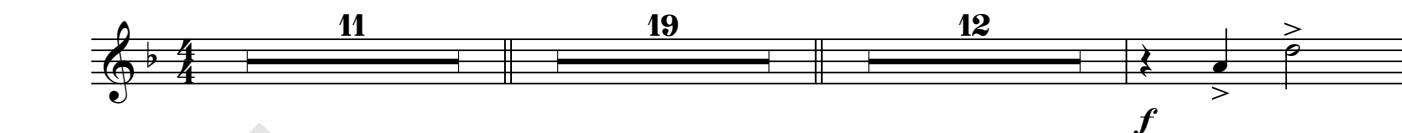
Words and Music by Billy Joel  
Arranged by P. van Lonkhuijsen  
Original Key C

$\text{♩} = 70$

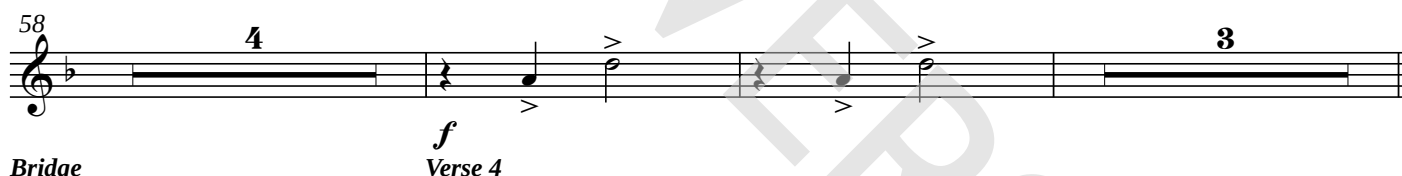
Intro

Verse 1

Verse 2

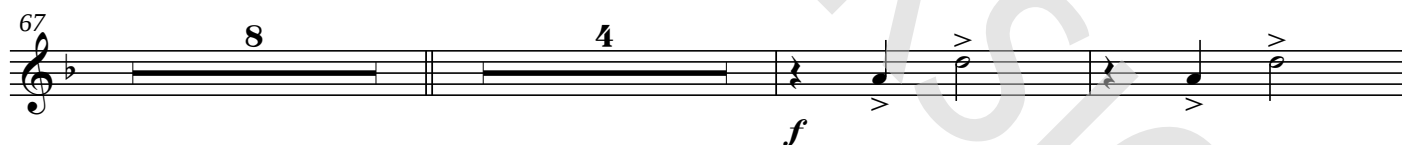


Verse 3



Bridge

Verse 4



Chorus 2



Coda



11 Bb Instrument



# Goodnight Saigon

- Billy Joel -

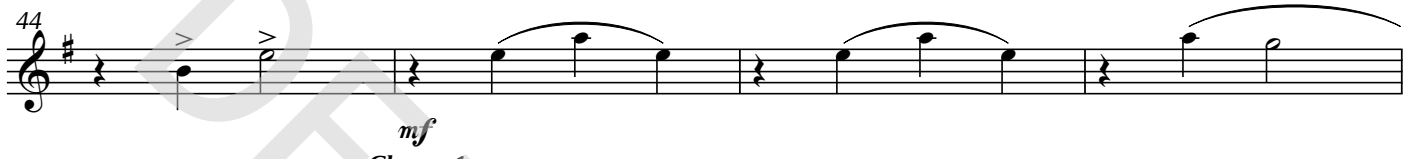
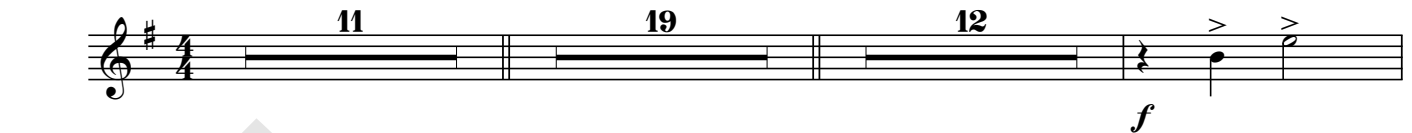
Words and Music by Billy Joel  
Arranged by P. van Lonkhuijsen  
Original Key C

$\text{♩} = 70$

## Intro

## Verse 1

## Verse 2

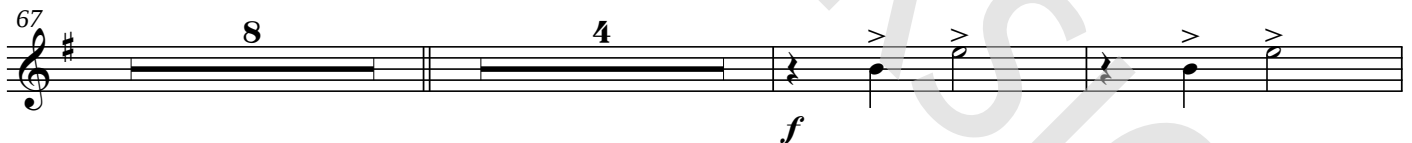


## Verse 3



## Bridge

## Verse 4



## Chorus 2



## Coda



12 Eb Instrument



# Goodnight Saigon

- Billy Joel -

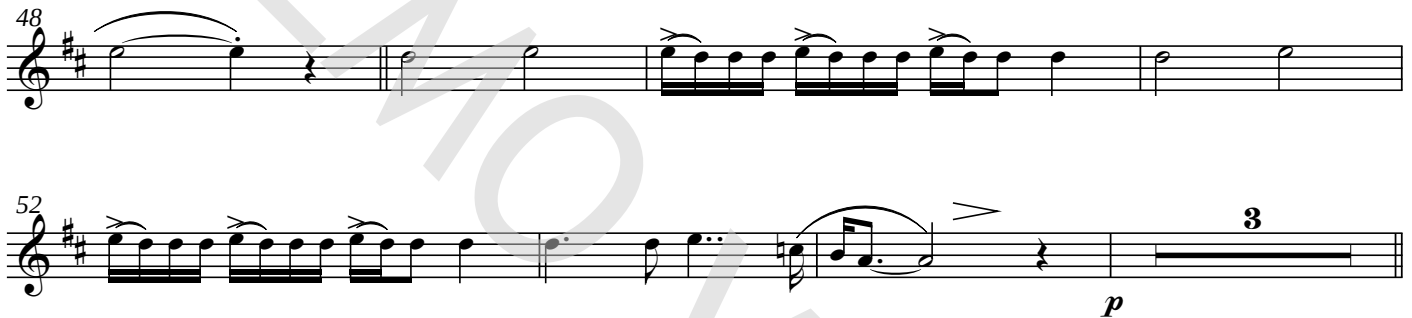
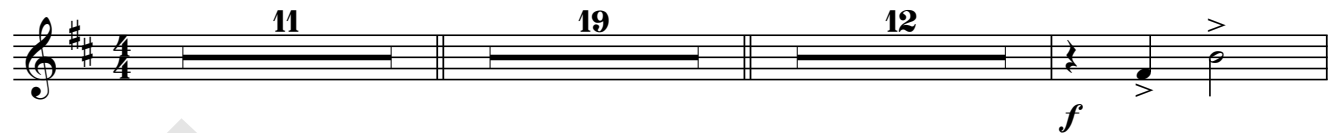
Words and Music by Billy Joel  
Arranged by P. van Lonkhuijsen  
Original Key C

♩ = 70

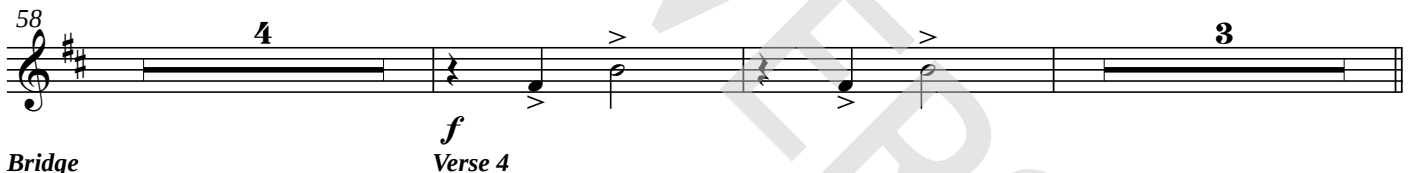
Intro

Verse 1

Verse 2

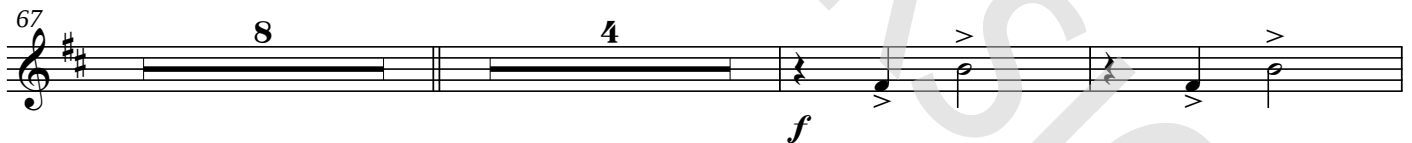


Verse 3



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

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

**Verse 1**

$G^m$   $G^m C$   $F$   $G^m$   $G^m C F$   $A^m$   $C D^m$   
No Guitar: Play small notes

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

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



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**  $\text{♩} = 70$

Chords:  $C_5$   $F/b_b$   $D^m/g$   $E_b^{m7}/e$   $G_5$

Strings *ppp*

Helicopter (GM 126) *ppp*

**Verse 1** **Verse 2**

9 19 8 19 8

43 fast strings *f* *mf*

**Chorus 1**

49 *ppp*

# Goodnight Saigon

- Billy Joel -

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

**Intro** ♩ = 70

**Verse 1**

10 *Ac. Guitar (nylon)*

14

18

22

**Verse 2**

26 **3** *Light strumming*

33

37 *Light strumming*

Chords: G<sup>m</sup>, G<sup>m</sup> C F, A<sup>m</sup> C D<sup>m</sup> A<sup>m</sup> C D<sup>m</sup>, G<sup>m</sup> G<sup>m7</sup>/f C D<sup>m</sup> C G<sup>m</sup>/b<sup>b</sup> /c F<sup>add2</sup> F F/A, G<sup>m</sup>/b<sup>b</sup> /c F<sup>add2</sup> F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup>, G<sup>m</sup> /f N.C. G<sup>m</sup>/b<sup>b</sup> /c F<sup>add2</sup> F /a, G<sup>m</sup>/b<sup>b</sup> /c F<sup>add2</sup> F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup>, G<sup>m</sup> /f C/e D<sup>m7</sup> C G<sup>m</sup>/b<sup>b</sup> /c G<sup>m</sup>/f F F/A





# Goodnight Saigon

- Billy Joel -

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

## Intro

♩ = 70

## Verse 1

10 8

G<sup>m</sup>/b<sup>b</sup> /c F F/A

22 G<sup>m</sup>/b<sup>b</sup> /c F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> /f

## Verse 2

27 N.C. G<sup>m</sup>/b<sup>b</sup> /c

32 F /a G<sup>m</sup>/b<sup>b</sup> /c F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup>

37 G<sup>m</sup> /f C/e D<sup>m7</sup> C G<sup>m</sup>/b<sup>b</sup> /c F/A G<sup>m</sup>/b<sup>b</sup> /c

42 F A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> G<sup>m</sup>/f

## Chorus 1

47 E<sup>b</sup> B<sup>b</sup>/D C<sup>m7</sup> F<sup>7</sup>/E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> F F/E<sup>b</sup> B<sup>b</sup>/D E<sup>b</sup> C<sup>7</sup>/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.

**Top Staff 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
- Bassdrum (Kick)
- Snaredrum

**Bottom Staff Labels:**

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

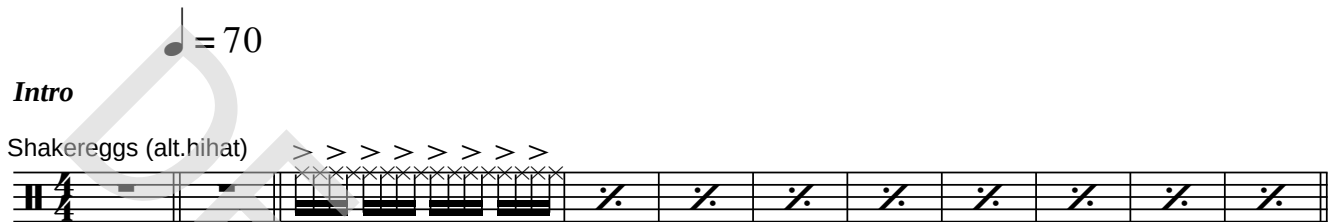


# Goodnight Saigon

- Billy Joel -

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

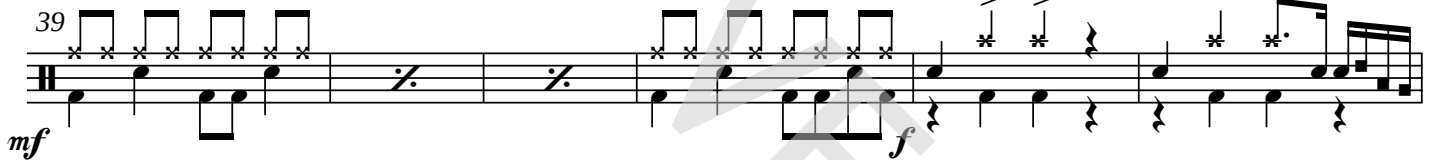
**Intro**  
Shakereggs (alt.hihat)



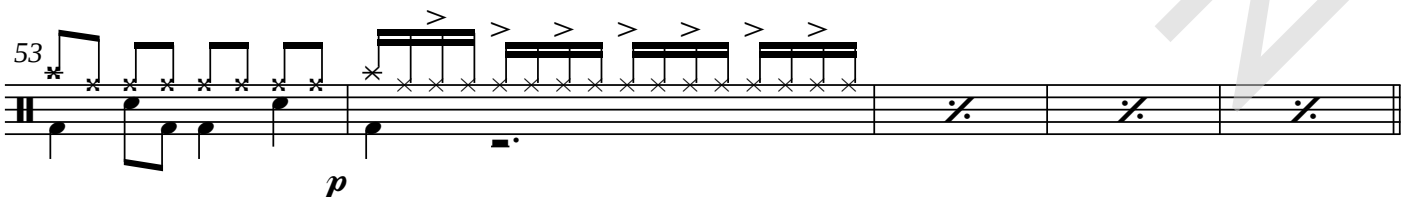
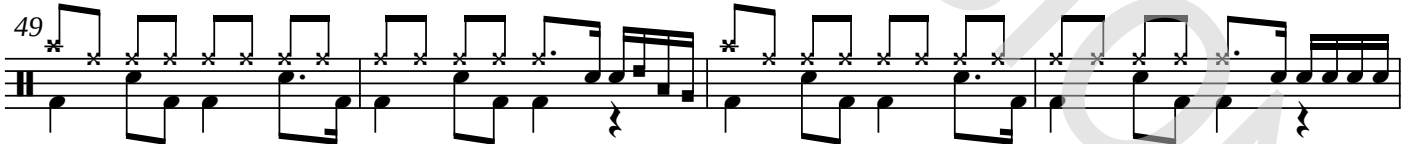
12



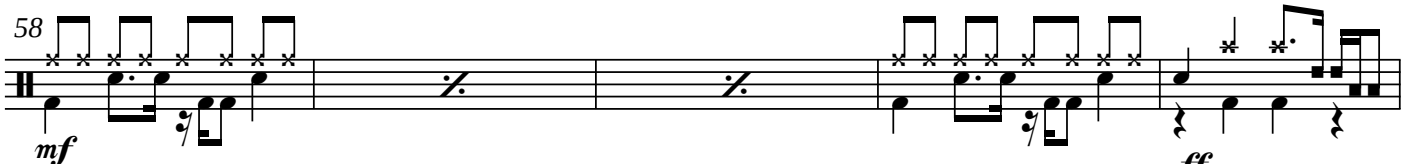
Ridecymbal



**Chorus 1**



**Verse 3**



# Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various note heads and stems to represent different instruments. A large, diagonal watermark reading 'DEMO VERSION' is overlaid across the center of the page.

**Staff 1 (Top):**

- High Tom:** Represented by a quarter note on the top line.
- Hi-Hat closed:** Represented by a quarter note on the first space.
- Hi-Hat open:** Represented by a quarter note on the first space with an 'x' above it.
- Mid Tom:** Represented by a quarter note on the second line.
- Low Tom:** Represented by a quarter note on the second space.
- Floor Tom:** Represented by a quarter note on the third line.
- Ride Cymbal:** Represented by a quarter note on the third space.
- Ride Bell/Cup:** Represented by a quarter note on the fourth line.
- Crash Cymbal:** Represented by a quarter note on the fourth space.
- Splash Cymbal:** Represented by a quarter note on the fifth line.
- Triangle mute:** Represented by a quarter note on the top line with an 'x' above it.
- Triangle open:** Represented by a quarter note on the top line with an 'o' above it.
- Tambourine Beating:** Represented by a quarter note on the first space with an 'x' above it.
- Hi-Hat Foot:** Represented by a quarter note on the first space with an 'x' above it.
- Snare drum:** Represented by a quarter note on the first space.
- Bass drum (Kick):** Represented by a quarter note on the first space.
- Shareclick:** Represented by a quarter note on the first space.

**Staff 2 (Bottom):**

- Shaker (eggs):** Represented by a quarter note on the top line.
- Claves:** Represented by a quarter note on the top line.
- High Timbale:** Represented by a quarter note on the top line.
- Sleigh Bells:** Represented by a quarter note on the top line.
- Bell Tree:** Represented by a quarter note on the top line.
- Maracas:** Represented by a quarter note on the top line.
- Wind Chimes:** Represented by a quarter note on the top line.
- Handclap:** Represented by a quarter note on the top line.
- Guero:** Represented by a quarter note on the top line.
- Woodblock High:** Represented by a quarter note on the top line.
- Woodblock Low:** Represented by a quarter note on the top line.
- Timbale Low:** Represented by a quarter note on the top line.
- Agogo High:** Represented by a quarter note on the top line.
- Agogo Low:** Represented by a quarter note on the top line.
- Cowbell:** Represented by a quarter note on the top line.
- Conga Cabasa:** Represented by a quarter note on the top line.



# Goodnight Saigon

- Billy Joel -

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

**Intro**

♩ = 70

Shaker-eggs

10

25

**Chorus 1**

39

snaredrum

*pp* *ff* *pp* *ff* *mf*

**Verse 3**

54

Shaker-eggs

snaredrum

**Bridge**

64

Shaker-eggs

*mp*

**Verse 4**

snaredrum

*pp* *ff*

**Chorus 2**

**Coda**

80

Shaker-eggs

*p*



# 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<sup>b</sup> /g /e<sup>b</sup> /c G<sup>m</sup> G<sup>m</sup> C

We met as soul - mates on Par - ris

13 F G<sup>m</sup> G<sup>m</sup> C F A<sup>m</sup> C D<sup>m</sup>

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

17 A<sup>m</sup> C D<sup>m</sup> G<sup>m</sup> G<sup>m7</sup>/f C D<sup>m</sup> C

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

20 G<sup>m</sup>/b<sup>b</sup> /c F<sup>add2</sup> F F/A G<sup>m</sup>/b<sup>b</sup> /c

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

23 F<sup>add2</sup> F F/A A<sup>m</sup> D<sup>m</sup> A<sup>m</sup> D<sup>m</sup>

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



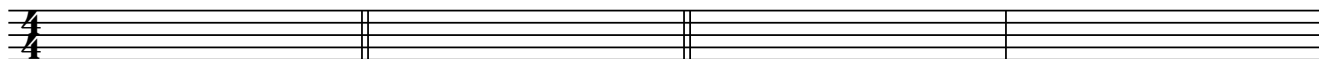
# Goodnight Saigon

- Billy Joel -

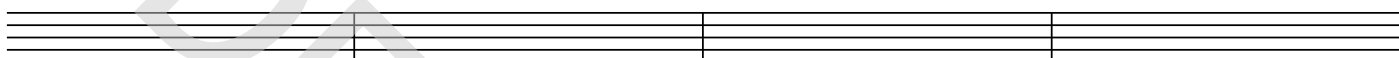
Words and Music by Billy Joel  
Arranged by P. van Lonkhuijsen  
Original Key C

*Intro*

= 70



5



*Verse 1*

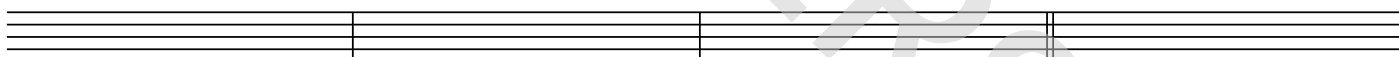
9



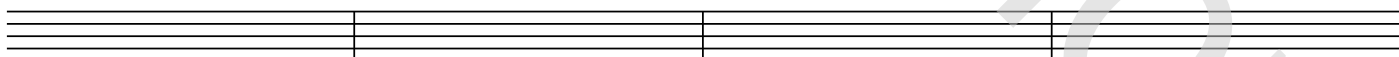
13



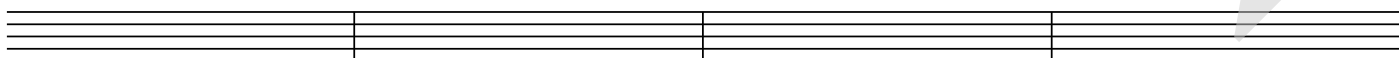
17



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