



## Goodnight Saigon - SSAATB

Pag.

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# Goodnight Saigon 3

01 SSAATB Combo C

18

*p*

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

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

T 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

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

C

P.A. *G<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

*mf*

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

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

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

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

C

P.A. *F<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

01 SSAATB Combo C

38

S — and it was

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

T — and it was

B — We had no cam - 'ras to shoot the land - scape we passed the hash pipe and played our Doors tapes 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  
1 Ac. guitar light strumming - m84  
2 El. guitar: overdriven

Bass

D.S. Ridecymbal *mf*

Perc. snaredrum *pp*

43

S 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 \_

A 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

T 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 \_

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

C *f* A<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.

Synth fast strings *f*

Gr. Overdriven *f*

Bass

D.S. *f*

Perc. *ff* *pp* *ff*

# Goodnight Saigon 7

01 SSAATB Combo C

Verse 3

58

S: 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

A: 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

T: 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

B: 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: *f*

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 A<sup>m</sup> D<sup>m</sup>

Synth: *f* fast strings+brass

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

Bass: *f*

D.S.: *mf* *f*

Perc.: snaredrum *ff*

63

S: right right\_\_ right right ? It did - n't mat - ter in the thick of the fight. We held the

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

T: right right\_\_ right right ? It did - n't mat - ter in the thick of the fight. We held the

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

C: *pp f* *p*

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

Synth: *mp* *p*

Gr. *mp*

Bass: *mp* *p*

D.S.: *mp* *mp*

Perc.: *mp* Shaker-eggs *mp*

Bridge

decescendo combo - - - - -

# Goodnight Saigon 9

01 SSAATB Combo C

78

S 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

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

T 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

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

C

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

Synth fast strings  $f$

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

Bass

D.S. snaredrum  $f$

Perc.  $pp$   $ff$

Chorus 2

83

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

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

T wai - ted for us to ar - rive and we would all go down to - geth - er we said we'd all go down to

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

C

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

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

Gr.

Bass

D.S.

Perc.



02 SSAATB Combo Bb

# Goodnight Saigon

- Billy Joel -

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

DEMO

VERSION 4

Intro  $\text{♩} = 70$

Soprano

Alto

Tenor

Bass

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 $^b$ m $^7$ /e

Shaker-eggs (alt. hihat)

Shaker-eggs

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# Goodnight Saigon 3

02 SSAATB Combo Bb

18

*P*

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

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

T 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

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

Bb

P.A. *G<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

*mf*

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

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

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

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

Bb

P.A. *F<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>* *D<sup>m</sup>* /f *N.C.*

Synth

Gr.

Bass

D. S.

Perc.

# Goodnight Saigon 5

02 SSAATB Combo Bb

38

S — and it was

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

T — and it was

B — 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/bb</sup> /c G<sup>m/f</sup> F F/A G<sup>m/bb</sup> /c G<sup>m/f</sup> 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

S 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

A 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

T 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

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

P.A.

Synth fast strings *f*

Gr. Overdriven *f*

Bass

D. S. *f*

Perc. *ff* *pp* *ff*

# Goodnight Saigon 7

02 SSAATB Combo Bb

Verse 3

58

S 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

A 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

T Char - lie re - mem - ber Ba - ker they left their child hood on e - vry ac - re. And who was wrong? And who was

B Char - lie re - mem - ber Ba - ker they left their child - hood on e - vry ac - re. And who was wrong? And who was

Bb

P.A. 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 fast strings+brass *f*

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

Bass *f*

D.S. *mf*

Perc. snaredrum *ff*

63

S right right\_\_ right right ? It did - n't mat - ter in the thick of the fight. We held the

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

T right right\_\_ right right ? It did - n't mat - ter in the thick of the fight. We held the

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

Bb

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

Synth *mp*

Gr. *mp*

Bass *mp*

D.S. *p* *mp*

Perc. *mp* Shaker-eggs *mp*

decrecendo combo ----- Bridge

# Goodnight Saigon 9

02 SSAATB Combo Bb

78

S 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

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

T 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

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

Bb

P.A. G<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

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

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

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

T wai - ted for us to ar - rive and we would all go down to - geth - er we said we'd all go down to

B 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<sup>b</sup> B<sup>b</sup>/D Cm7 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

Synth 15<sup>ma</sup>

Gr.

Bass

D. S.

Perc.



03 SSAATB Combo Eb

# Goodnight Saigon

- Billy Joel -

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

DEMO

**Intro** ♩ = 70

Soprano

Alto

Tenor

Bass

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)

Shakereggs (alt. hihat)

Shaker-eggs

C<sub>5</sub> F/b<sup>b</sup> D<sup>m</sup>/g E<sub>5</sub><sup>m7</sup>/e

ppp

ppp

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# Goodnight Saigon 3

03 SSAATB Combo Eb

18

*p*

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

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

T 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

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

Eb

P.A. *G<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

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

Bass

D. S.

Perc.

23

*mf*

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

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

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

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

Eb

P.A. *F<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

Gtr.

Bass

D. S.

Perc.

# Goodnight Saigon 5

03 SSAATB Combo Eb

38

S — and it was

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

T — and it was

B — 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

S 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...

A 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...

T 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...

B 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> 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 SSAATB Combo Eb

Verse 3

58

S 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

A 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

T Char - lie re - mem - ber Ba - ker they left their child hood on e - vry ac - re. And who was wrong? And who was

B Char - lie re - mem - ber Ba - ker they left their child - hood on e - vry ac - re. And who was wrong? And who was

Eb

P.A. 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 fast strings+brass *f*

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

Bass *f*

D.S. *mf*

Perc. snaredrum *ff*

63

S right right \_\_\_ right right ? It did - n't mat - ter in the thick of the fight \_\_\_ We held the

A right? It did - n't mat - ter in the thick of the fight. \_\_\_ We held the

T right right \_\_\_ right right ? It did - n't mat - ter in the thick of the fight. \_\_\_ We held the

B right? It did - n't mat - ter in the thick of the fight. \_\_\_ We held the

Eb

P.A. 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*

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

Perc. *mp*

decreasing combo ----- Bridge

# Goodnight Saigon 9

03 SSAATB Combo Eb

78

S 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

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

T 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

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

Eb

P.A. 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

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

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

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

T wai - ted for us to ar - rive and we would all go down to - geth - er we said we'd all go down to

B 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. 15<sup>ma</sup>

Synth

Gr.

Bass

D. S.

Perc.

04 SSAATB 4 extra staves

# Goodnight Saigon

- Billy Joel -

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

*Intro*  $\text{♩} = 70$

Soprano  
Alto  
Tenor  
Bass

1  
2  
3  
4

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

Piano Adv.  
Synthesizer  
Guitar  
Bass Guitar  
Drum Set  
Percussion

Helicopter (GM 126) *pppp*  
Strings *pppp*  
C5  
F/b $\flat$   
D $^{\flat}$ /g  
E $^{\flat}$ /m $^{\flat}$ /e  
G $^{\flat}$  *mf*  
We met as  
We met as

Goodnight Saigon 3  
04 SSAATB 4 extra staves

1/8

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

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

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

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

1

2

3

4

Chords:  $G^m$ ,  $G^m/f$ , C,  $D^m$ , C,  $G^m/b^b$ , /C,  $F^{add2}$ , F,  $F/A$ ,  $G^m/b^b$ , /C,  $F^{add2}$ , F,  $F/A$

Part Labels: Perc., D. S., Bass, Gtr., Synth, PA

Verse 2

30 *mf*

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

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

T *p* Al - fa Bra - vo Char - le Del - ta *p* E - cho Fox - trot Golf and Ho - tel *mf* Ki - lo Li - ma Mike No - van - ber *mf* Os - car Pa - pal We dug in deep, so deep and shot on

B *p* Al - fa Bra - vo Char - le Del - ta *p* E - cho Fox - trot Golf and Ho - tel *mf* Ki - lo Li - ma Mike No - van - ber *mf* Os - car Pa - pal We dug in deep, so deep and shot on

1

2

3

4

P.A. *mp* *Gm/Bb* /C Fadd2 F /a *Gm/Bb* /C Fadd2 F F/A Am Dm

Synth

Gtr. *Light strumming*

Bass

D. S.

Perc.

4/2

S  
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 -

A  
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 -

T  
8 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 -

B  
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

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 E<sup>7</sup> B<sup>7</sup>/D

Synth  
fast strings

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

Bass  
f

D. S.  
pp mf

Perc.  
snare drum pp mf



# Goodnight Saigon 11

04 SSAATB 4 extra staves

*Bridge*

*p*

S We held the day in the palm of our hand They ruled the

A *p* We held the day in the palm of our hand They ruled the

T *p* We held the day in the palm of our hand They ruled the

B *p* We held the day in the palm of our hand They ruled the

1

2

3

4

PA *p* D<sup>m</sup> C/E F G A G<sup>m</sup>/b<sup>5</sup> A D<sup>m</sup> C/E

Synth *p*

Strings *ppp*

Chr. 8

Bass *mp*

D. S. *mp*

Perc. *mp*

*crescendo all.*







05 SSAATB small Combo

# Goodnight Saigon

- Billy Joel -

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

DEMO

VERSION

**Intro** ♩ = 70

Soprano

Alto

Tenor

Bass

Piano Adv.

Guitar

Bass Guitar

Drum Set

Percussion

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

*mf*

We met as

*mf*

We met as

Shakereggs (alt.hihat)

Shaker-eggs

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Goodnight Saigon 3  
05 SSAATB small Combo

20 *p*

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

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

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

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

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

P.A.

Gtr.

Bass

D. S.

Perc.

24 *mf*

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

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

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

B 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.

# Goodnight Saigon 5

05 SSAATB small Combo

36

S  
sight and prayed to Je - sus Christ with all of our might. —

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

T  
sight, on sight and prayed to Je - sus Christ with all of our might. —

B  
sight, on sight and prayed to Je - sus Christ with all of our might. — 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/bb</sup> /c

Gtr.  
Light strumming

Bass

D. S.  
mf

Perc.

40

S  
and it was dark so dark at

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

T  
and it was dark so dark at

B  
land - scape we passed the hash pipe and played our Doors tapes 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  
Overdriven  
f

Bass

D. S.  
f

Perc.  
snaredrum  
pp ff pp

52

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

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

T  
geth-er — yes we would all go down to - geth-er — *p*

B  
geth-er — yes we would all go down to - geth-er — *p*

P.A.  
F F/E<sub>b</sub> B<sub>b</sub>/D E<sub>b</sub> B<sub>b</sub>/d N.C. *mp*

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

Bass *mp*

D. S. *mp*

Perc. *p* Shaker-eggs

56

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

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

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

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

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

Gr. *Ac. guitar only Light strumming* *pp*

Bass *pp*

D. S. *mf*

Perc. *mf*

# Goodnight Saigon 9

05 SSAATB small Combo

*crescendo all* -----

68

S day in the palm of our hand They ruled the

A day in the palm of our hand They ruled the

T day in the palm of our hand They ruled the

B 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

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

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

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

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

P.A. F G A G<sup>m</sup>/b<sup>b</sup> C<sup>9</sup> G<sup>m</sup>/b<sup>b</sup> /C

Gtr. Light strumming

Bass *mf*

D. S. *mf*

Perc.

Verse 4

*mf*

*mf*

*mf*

*mf*

# Goodnight Saigon 11

05 SSAATB small Combo

## Chorus 2

83

S wai - ted for us \_\_\_\_\_ to ar - rive \_\_\_\_\_ and we would all go down to -

A wai - ted for us \_\_\_\_\_ to ar - rive \_\_\_\_\_ and we would all go down to -

T wai - ted for us \_\_\_\_\_ to ar - rive \_\_\_\_\_ and we would all go down to -

B wai - ted for us \_\_\_\_\_ to ar - rive \_\_\_\_\_ and we would all go down to -

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

P.A.

Gtr.

Bass

D. S.

Perc.

86

S geth - er \_\_\_\_\_ We said we'd all go down to - geth - er \_\_\_\_\_ Yes we would all go down to -

A geth - er \_\_\_\_\_ We said we'd all go down \_\_\_\_\_ to - geth - er \_\_\_\_\_ Yes we would all go down to -

T geth - er \_\_\_\_\_ we said we'd all go down to geth - er \_\_\_\_\_ yes we would all go down to -

B geth - er \_\_\_\_\_ we said we'd all go down to geth - er \_\_\_\_\_ yes we would all go down to -

F F/E $\flat$  B $\flat$ /D E $\flat$  C $7$ /E F F/E $\flat$  B $\flat$ /D E $\flat$  B $\flat$ /d

P.A.

Gtr.

Bass

D. S.

Perc.

06 SSAATB small Combo extra staves

# Goodnight Saigon

- Billy Joel -

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

*Intro*  
♩ = 70

Soprano  
Alto  
Tenor  
Bass

1  
2

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

Piano Adv.

Guitar  
Bass Guitar

Drum Set  
Shaker-eggs (al/hhat)

Percussion  
Shaker-eggs

Goodnight Saigon 3  
06 SSAATB small Combo extra staves

17

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

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

T 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 num - bered

B 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 num - bered

1

2

PA

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.

Bass

D. S.

Perc.

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

Verse 2

29

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

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

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

*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

1

2

*mp* *Gm/bb* /C *Fadd2* F /a *Gm/bb* /C *Fadd2* F *F/A*

Light strumming

Gtr.

Bass

D. S.

Perc.

41

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

A  
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

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

B  
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

2

PA  
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

Gtr.  
8

Bass  
f

D. S.  
f

Perc.  
snaredrum  
ad<sup>tt</sup> ff

Goodnight Saigon 9  
06 SSAATB small Combo extra staves

Verse 3

53

S all go down to - geth - er *d*

A all go down to - geth - er *d*

T all go down to - geth - er *d*

B all go down to - geth - er *d*

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13

65 *decreasingly combo-* ----- *Bridge*

65

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

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

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

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

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

2

Gtr. *mp*

Bass *mp* *dnu*

D. S. *mp*

Perc. *p* Shaker-eggs

7/8

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

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

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

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

1

2

G<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

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

Gtr. 8 Overdriven

Bass f

D. S. snaredrum

Perc. *pp* *ff*

Coda

*decrescendo and fade*

89

89

S all go down to - geth - er

A all go down to - geth - er

T all go down to - geth - er

B all go down to - geth - er

1

2

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

Ac. guitar stop at 1

Clean E1 Guitar (optional)

Bass *mf*

D. S. *mf*

Perc. *p* Shaker-eggs

*ff*



20 *p*

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

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

T 8 spas - tic like tame-less hors - es we left in plas - tic as num-bered corp - ses and we learned

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

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 *mf*

S we learned fast to tra-vel light our arms were heav-y but our bel-lies were tight \_\_\_\_\_

A we learned fast to tra-vel light our arms were heav-y but our bel-lies were tight \_\_\_\_\_

T 8 fast to tra-vel light our arms were heav-y but our bel-lies were tight \_\_\_\_\_

B 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

S  
sight and prayed to Je - sus Christ with all of our might. \_\_\_\_

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

T  
8  
sight, on sight and prayed to Je - sus Christ with all of our might. \_\_\_\_

B  
sight, on sight and prayed to Je - sus Christ with all of our might. \_\_\_\_ We had no cam - 'ras to shoot the

P.A  
A<sup>m</sup> D<sup>m</sup> G<sup>m</sup> /f D C/e D<sup>m7</sup> C G<sup>m</sup>/b<sup>b</sup> /c

40

S  
and it was dark so dark at

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

T  
8  
and it was dark so dark at

B  
land - scape we passed the hash pipe and played our Doors tapes 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>

52

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

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

T  
8  
geth-er yes we would all go down to - geth-er *p*

B  
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*

Verse 3

56

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

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

T *mf*  
8  
Re - mem - ber Char - lie re - mem - ber Ba - ker they left their

B *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

S  
day in the palm of our hand They ruled the

A  
day in the palm of our hand They ruled the

T  
8  
day in the palm of our hand They ruled the

B  
day in the palm of our hand They ruled the

P.A  
F G A G<sup>m/bb</sup> A D<sup>m</sup> C/E

Verse 4

72

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

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

T  
8  
night and the night seemed to last as long as six weeks on Par - ris

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

P.A  
F G A G<sup>m/bb</sup> C<sub>9</sub> G<sup>m/bb</sup> /C

Chorus 2

83 *f*

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

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

T wai-ted for us \_\_\_ to ar - rive \_\_\_ and we would all go down to - geth-er \_\_\_ we said we'd

B 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

S all go down to - geth-er \_\_\_ Yes we would all go down to - geth-er \_\_\_

A all go down \_\_\_ to - geth-er \_\_\_ Yes we would all go down to - geth-er \_\_\_

T all go down to geth-er \_\_\_ yes we would all go down to - geth-er \_\_\_

B all go down to geth-er \_\_\_ yes we would all go down to - geth-er \_\_\_

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

P.A.



08 SSAATB Piano Moderated

# Goodnight Saigon

- Billy Joel -

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

DEMO

VERSION

**Intro**      ♩ = 70

Soprano

Alto

Tenor

Bass

Piano Mod.

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

*mf* We met as

*mf* We met as

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Goodnight Saigon 3  
08 SSAATB Piano Moderated

20 *p*

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

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

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

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

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

P.M

24 *mf*

S we learned fast to tra-vel light our arms were heav-y but our bel-lies were tight \_\_\_\_

A we learned fast to tra-vel light our arms were heav-y but our bel-lies were tight \_\_\_\_

T fast to tra-vel light our arms were heav-y but our bel-lies were tight \_\_\_\_

B 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

P.M

36

S  
sight and prayed to Je - sus Christ with all of our might. \_\_\_\_

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

T  
sight, on sight and prayed to Je - sus Christ with all of our might. \_\_\_\_

B  
sight, on sight and prayed to Je - sus Christ with all of our might. \_\_\_\_ 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

40

S  
and it was dark so dark at

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

T  
and it was dark so dark at

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

P. M  
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>

52

S  
A  
T  
B

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.

P.M.

*p*

Verse 3

56

S  
A  
T  
B

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

G $^m$ /b $\flat$  /c G $^m$ /f F F/A

P.M.

*pp*  
*pp*  
*mf*  
*mf*

Bridge

66 *p*

S We held the day in the palm of our hand

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

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

B *p*  
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

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

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

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

B 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

S  
coun-ted the ro - tors and wai-ted for us \_\_\_ to ar - rive \_\_\_ and we would all go down to-

A  
coun-ted the ro - tors and wai-ted for us \_\_\_ to ar - rive \_\_\_ and we would all go down to-

T  
coun-ted the ro - tors and wai-ted for us \_\_\_ to ar - rive \_\_\_ and we would all go down to-

B  
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

S  
geth-er \_\_\_ We said we'd all go down to - geth-er \_\_\_ Yes we would all go down to-

A  
geth-er \_\_\_ We said we'd all go down \_\_\_ to - geth-er \_\_\_ Yes we would all go down to-

T  
geth-er \_\_\_ we said we'd all go down to geth-er \_\_\_ yes we would all go down to-

B  
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



09 SSAATB

# Goodnight Saigon

- Billy Joel -

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

DEMO

♩ = 70

*Intro*

*Verse 1*

Soprano

Alto

Tenor

Bass

10

10

10 *mf*

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

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in 4/4 time with a tempo of 70 beats per minute. The key signature has one flat (B-flat). The score is divided into an 'Intro' and 'Verse 1'. The 'Intro' consists of a ten-measure rest for all parts. 'Verse 1' begins with the lyrics 'We met as soul-mates on Par-ris Is - land We left as'. The Tenor and Bass parts have a dynamic marking of *mf* (mezzo-forte). The Soprano and Alto parts have a ten-measure rest at the beginning of the verse.

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21

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

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

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

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

23

S as num - bered corps we learned fast

A as num - bered corps we learned fast

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

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

*mf*

32

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

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

T  
8  
E - cho Fox - trot Golf and Ho - tel Ki - lo Li - ma Mike No - vem - ber Os - car Pa - pa We dug in *mf*

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

35

S  
deep and shot on sight and prayed to Je - sus Christ with all of our might.

A  
deep and shot on sight and prayed to Je - sus Christ with all of our might.

T  
8  
deep, so deep and shot on sight, on sight and prayed to Je - sus Christ with all of our might.

B  
deep, so deep and shot on sight, on sight and prayed to Je - sus Christ with all of our might.

44

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

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

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

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

*Chorus 1*

47

S  
prom - ised our moth - ers we'd write \_\_\_ and we would all go down to -

A  
prom-ised our moth - ers we'd write \_\_\_ and we would all go down to -

T  
8  
prom-ised our moth - ers we'd write \_\_\_ and we would all go down to -

B  
prom - ised our moth - ers we'd write \_\_\_ and we would all go down to -

Verse 3

58

S Al-fa Ki-lo E-cho Li - ma Os-car Vic-tor E-cho No - vem-ber Os-car Tang-o Whis-key

A Al-fa Ki-lo E-cho Li - ma Os-car Vic-tor E-cho No - vem-ber Os-car Tang-o Whis-key

T Char - lie re-mem-ber Ba - ker they left their child hood on e - v'ry

B Char - lie re-mem-ber Ba - ker they left their child - hood on e - v'ry

61

S *f* Al-fa Ro-meo and who was wrong? and who was right right right right ? It did-n't *pp f*

A *f* Al-fa Ro-meo And who was wrong? And who was right? It did-n't

T *f* ac - re. And who was wrong? And who was right right right right ? It did-n't *pp f*

B *f* ac - re. And who was wrong? And who was right? It did-n't

Verse 4

73 *mf*

S night seemed to last as long as six weeks on Par-ris Is - land we held the

A night seemed to last as long as six weeks on Par-ris Is - land we held the

T night seemed to last as long as six weeks on Par-ris Is - land we held the

B night seemed to last as long as six weeks on Par-ris Is - land we held the

77

S coast - line they held the high - lands and they were sharp as sharp as

A coast - line they held the high - lands and they were sharp as sharp as

T coast - line they held the high - lands and they were sharp as sharp as

B coast - line they held the high - lands and they were sharp as sharp as

Chorus 2

85 *f*

S all go down to - geth - er \_\_\_\_\_ We said we'd all go down to -

A all go down to - geth - er \_\_\_\_\_ We said we'd all go down \_\_\_\_\_ to -

T all go down to - geth - er \_\_\_\_\_ we said we'd all go down to

B all go down to - geth - er \_\_\_\_\_ we said we'd all go down to



Coda

*decrescendo and fade* - - - - -

88

S geth - er \_\_\_\_\_ Yes we would all go down to - geth - er \_\_\_\_\_

A geth - er \_\_\_\_\_ Yes we would all go down to - geth - er \_\_\_\_\_

T geth - er \_\_\_\_\_ yes we would all go down to - geth - er \_\_\_\_\_

B 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

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 Lonkhuijsen  
Original Key C

$\text{♩} = 70$

Intro

Verse 1

Verse 2

11 19 12

*mf*  
Chorus 1

Verse 3

58 4 3

Bridge

Verse 4

67 8 4

Chorus 2

85

Coda

89 8

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12 Eb 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

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**

*No Guitar:* G<sup>m</sup> C F G<sup>m</sup> G<sup>m</sup> C F A<sup>m</sup> C D<sup>m</sup>  
 Play small notes

A<sup>m</sup> C D<sup>m</sup> G<sup>m</sup> G<sup>m7</sup>/f CD<sup>m</sup> C G<sup>m</sup>/b<sup>b</sup> /c F<sup>add2</sup>F F/A  
 Play Always

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>

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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

12  $G^m$   $G^m C$   $F$   $G^m$   $G^m C$   $F$

No Guitar:  
Play small notes

16  $A^m$   $C D^m$   $A^m$   $C D^m$   $G^m$   $G^m7/f$   $CD^m$   $C$   $G^m/bb$   $/c$

Play Always

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



# Goodnight Saigon

- Billy Joel -

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

Intro  $\text{♩} = 70$

C<sub>5</sub> F/b<sub>b</sub> D<sup>m</sup>/g E<sub>b</sub><sup>m7</sup>/e G<sub>5</sub>

Strings *ppp*

Helicopter (GM 126) *ppp*

Verse 1 Verse 2

9 19 8

43 fast strings *mf*

*f*

## Chorus 1

49 *ppp*



16 Guitar

# 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

8 **10** *Ac. Guitar (nylon)*

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

14

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

18

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

22

Verse 2

$G^m$  /f N.C.  $G^m/b^b$  /c  $F^{add2}$  F /a

26 **3** *Light strumming*

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

33

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

37 *Light strumming*



# Goodnight Saigon

- Billy Joel -

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

Intro  $\bullet = 70$

Verse 1

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

10 8

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

22

Verse 2

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

27

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>

32

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

37

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

42

Chorus 1

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

47

# Drumkit/Percussion

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

- Shaker (eggs)
- Claves
- High Timbale
- Sleigh Bells
- Bell Tree
- Maracas
- Wind Chimes

Cowbell  
Handclap  
Conga Cabasa  
Guro  
Woodblock High  
Woodblock Low  
Timbale Low  
Agogo High  
Agogo Low



# Goodnight Saigon

- Billy Joel -

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

♩ = 70

### Intro

Shakereggs (alt.hihat)

> > > > > > > >

12

Ridecymbal

39

45

### Chorus 1

49

53

### Verse 3

58

# Drumkit/Percussion

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

- Shaker (eggs)
- Claves
- High Timbale
- Sleigh Bells
- Bell Tree
- Maracas
- Wind Chimes

Handclap  
Guro  
Woodblock High  
Timbale Low  
Agogo High  
Cowbell  
Conga Cabasa  
Woodblock Low  
Agogo Low



19 Percussion

# Goodnight Saigon

- Billy Joel -

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

♩ = 70

### Intro

Shaker-eggs

10

25

### Chorus 1

### Verse 3

### Bridge

### Verse 4

### Chorus 2

### Coda

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# Goodnight Saigon

- Billy Joel -

Words and Music by Billy Joel  
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Original Key C

**Intro** ♩ = 70

Helicopter C5 Strings Shakers 16th F/b $\flat$  D $^m$ /g E $\flat$ m $^7$ /e

*ppp*

8 /b $\flat$  /g /e $\flat$  /c **Verse 1** G $^m$  G $^m$  C

*Piano* *mf*

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 $^m$ 7/f C D $^m$  C

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

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

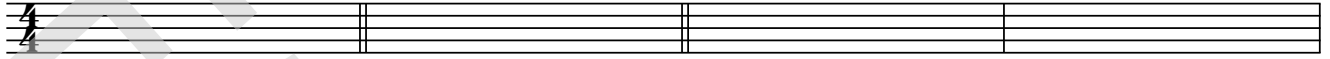
# Goodnight Saigon

- Billy Joel -

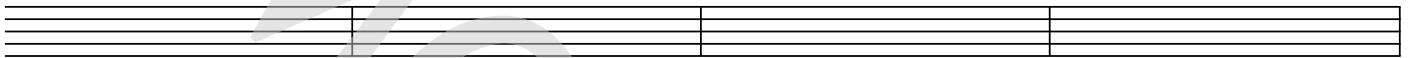
Words and Music by Billy Joel  
Arranged by P. van Lonkhuijsen  
Original Key C

*Intro*

♩ = 70



5



*Verse 1*

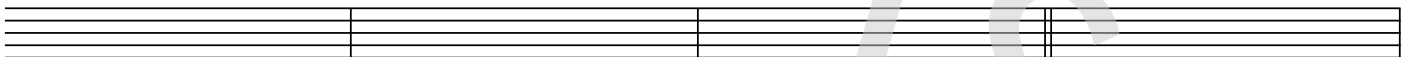
9



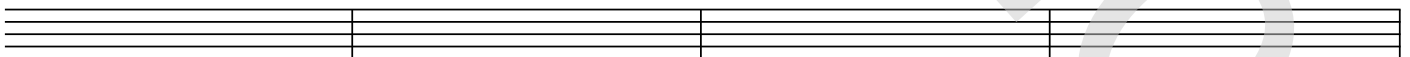
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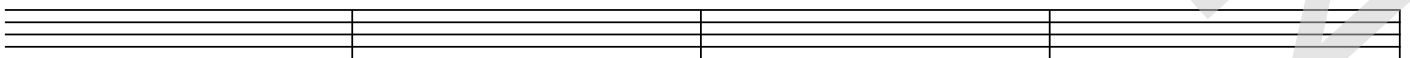
17



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