



Goodnight Saigon - SSAATB

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 (SSAATB) piano advanced
86	Full score vocals (SSAATB) piano moderated
98	Vocals (SSAATB)
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

Alto

Tenor

Bass

C Instr.

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

Percussion

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

Strings

Helicopter (GM 126)

ppp

C₅

F/b^b

D^m/g

E^{m7}/e

Shakereggs (alt.hihat)

Shaker-eggs

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

Synth

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

Bass

D. S.

Perc.

23

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

Synth

Gr.

Bass

D. S.

Perc.

Goodnight Saigon 5

01 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^{m7} C G^m/b^b /c G^m/f F F/A G^m/b^b /c G^m/f F F/A

Synth —

Gr. Light strumming

Bass —

D. S. Ridecymbal

Perc. snaredrum

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

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 —

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

Synth fast strings

Gr. Overdriven

Bass —

D. S. —

Perc. —

ff pp ff

Goodnight Saigon 7

01 SSAATB Combo C

Verse 3

58

S *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

A *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

T *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

B *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

C

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

Synth *f* fast strings+brass

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

Bass *f*

D. S. *mf* snaredrum *ff*

Perc.

63

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

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

T *pp f* right right__ right right ? It did - n't mat - ter in the thick of the fight. *p* We held the

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

C

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

Synth *mp*

Gr. *mp*

Bass *mp* *p*

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

Perc. *mp*

decrecendo combo

Bridge

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-tered 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-tered 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-tered 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-tered the ro - tors and

C

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

Synth fast strings 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

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.

Goodnight Saigon

- Billy Joel -

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

Intro ♩ = 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^b

D^m/g

E^{m7}/e

Shaker-eggs (alt.hihat)

Shaker-eggs

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

Synth

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

Bass

D. S.

Perc.

23

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

Synth

Gr.

Bass

D. S.

Perc.

Goodnight Saigon 5

02 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^{m7} C G^m/b^b /c G^m/f F F/A G^m/b^b /c G^m/f F F/A

Synth —

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

Bass —

D. S. Ridecymbal mf

Perc. — snaredrum pp

43

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

P.A. —

Synth fast strings *f* *mf*

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 - 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

Bb

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

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

P.A. *pp* *f* *p*

Synth *mp* *p*

Gr. *mp*

Bass *mp* *p*

D. S. *p* *mp*

Perc. *mp* Shaker-eggs *mp*

decreasing 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^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

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^b B^b/D C^m7 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

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)

ppp

C₅

F/b^b

D^m/g

E^{m7}/e

Shakeregs (alt. hihat)

Shaker-eggs

Goodnight Saigon 3

03 SSAATB Combo Eb

18

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

Synth

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

Bass

D. S.

Perc.

23

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

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

Synth

Gr.

Bass

D. S.

Perc.

Goodnight Saigon 5

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

Synth

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

Bass

D. S. Ridecymbal

Perc. *mf* snaredrum *pp*

43

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

P.A.

Synth fast strings *f* *mf*

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

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

Eb

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

Synth *mp*

Gr. *mp*

Bass *mp*

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

Perc. *mp*

Bridge

decrecendo combo

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

Synth fast strings *f*

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

Bass

D. S. snaredrum *f*

Perc. *pp* *ff*

Chorus 2

83

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

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

Synth 15^{ma}

Gr.

Bass

D. S.

Perc.

04 SSAATB 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

Alto

Tenor

Bass

1

2

3

4

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

Piano Adv.

Synthesizer

Guitar

Bass Guitar

Drum Set

Percussion

Helicopter (GM 126)

Shaker-eggs (sh-hiss)

Shaker-eggs

Strings

C₅

F₇/B₇

D^m/G

E₇^m/E

G₅

mf

mf

We met as

We met as

18

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 and we learned

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 corps and we learned

1

2

3

4

P.A. *Gm/b^b* /C F add2 F F/A *Gm/b^b* /C F add2 F F/A

Synth *Gm* *Gm⁷/f* C D^m C

Gtr. *8*

Bass *8*

D. S.

Perc.

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

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

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

1

2

3

4

P.A. *mp* *G^m/D^b* /C Fadd2 F /a *G^m/D^b* /C Fadd2 F F/A Am D^m

Synth

Gtr. *Light strumming*

Bass

D. S.

Perc.

42

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 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

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

pA fast strings

Synth

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

Gtr. 8 Overdriven

Bass

D. S.

Perc. snaredrum

pp mf pp mf

04 SSAATB 4 extra staves

Verse 3

54

S
geth-er —————
p

A
geth-er —————
p

T
geth-er —————
p

B
geth-er —————
p

1
Re - mem - ber Chair - lie re - mem - ber Ba - ker they left their

2
Mike Al - fa Kl - lo E - cho Li - ma Os - car Vic - tor E - cho No -

3
Mike Al - fa Kl - lo E - cho Li - ma Os - car Vic - tor E - cho No -

4
Mike Al - fa Kl - lo E - cho Li - ma Os - car Vic - tor E - cho No -

N.C.

G^{m/bb} /c G^{m/f} F F/A

Clean El. Guitar (optional)

d

mp

dd

Staker eggs

mf

perc.

Bridge

crescendo all

66

S *p* 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

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

Synth *p* Strings *pp*

Gtr. 8

Bass *mp* *p*

D. S. *mp* *mf*

Perc.

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 wai - ted for us — to ar - five

A 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 wai - ted for us — to ar - five

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 wai - ted for us — to ar - five

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 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 B^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 pp ff

Perc. pp ff

04 SSAATB 4 extra staves

Coda

decrecendo and fade-

90 *decrescendo and fade*

S
geth-er

A
geth-er

T
geth-er

B
geth-er

1
N.C.

2

3

4

Synth
ppp

PA
ppp

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

Gtr.
ppp

Bass
ppp

D. S.
ppp

Perc.
ppp

Goodnight Saigon

- Billy Joel -

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

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

mf

We met as

We met as

Shakereggs (alt.hihat)

Shaker-eggs

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

P.A.

Gtr.

Bass

D. S.

Perc.

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

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

P.A.

Gtr. Light strumming

Bass

D. S. Ridecymbal

Perc. *mf*

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

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

P.A.

Gtr. 1 Ac. guitar light strumming - m84 Overdriven
2 El. guitar: 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 $\flat$ B $\flat$ /D E $\flat$ B $\flat$ /d N.C. *mp*

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

Bass
mp

D. S.
p Shaker-eggs

Perc.
p Shaker-eggs

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 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*

Gtr.
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

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

P.A.

Gtr.

Bass

D. S.

Perc.

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 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

F G A G^m/b^b C⁹ G^m/b^b /C

P.A.

Gtr. Light strumming

Bass

D. S.

Perc.

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 Lonkuijsen
Original Key C

Intro

$\text{♩} = 70$

Soprano

Alto

Tenor

Bass

1

2

Piano Adv.

Guitar

Bass Guitar

Drum Set

Percussion

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

Shaker-eggs (al/hna)

Shaker-eggs

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 tameless hors - es we left in plas - tic

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

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 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

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

Gtr. *8*

Bass *8*

D. S.

Perc.

Verse 2

29

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

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

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

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

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

mp Light strumming

Gtr. 8

Bass 8

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

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

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

Gtr. *f* *Overdriven*

Bass *f*

D. S. *f*

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

Goodnight Saigon 9
06 SSAATB small Combo extra staves

Verse 3

53

S all go down to - geth-er ——— *p*

A all go down ——— to - geth-er ——— *p*

T all go down to - geth-er ——— *p*

B all go down to - geth-er ——— *p*

1

2

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

G m /b $\flat$ /c *pp*

Ac. guitar stop at 4

Clean E1. Guitar (optional)

Ac. guitar only Light strumming

Gtr. *mp*

Bass *pp*

D. S. *pp*

Perc. *mf*

p Shaker-eggs

Mike Al - fa Ki - lo E - cho Li - ma

Mike Al - fa Ki - lo E - cho Li - ma

Char - lie re - mem - ber

Char - lie re - mem - ber

Bridge
decrecendo combo-----

65

Score for Goodnight Saigon 11, 06 SSAATB small Combo extra staves. The score includes parts for Soprano (S), Alto (A), Tenor (T), Bass (B), Piano (P), and Percussion (Perc.). The key signature is one flat (B-flat major/D minor). The score is divided into two systems, 1 and 2.

System 1:

- Soprano (S):** *p* We held the day in the palm of our hand
- Alto (A):** *p* We held the day in the palm of our hand
- Tenor (T):** *p* We held the day in the palm of our hand
- Bass (B):** *p* We held the day in the palm of our hand
- Piano (P):** *p* We held the day in the palm of our hand
- Percussion (Perc.):** *p* Shaker-eggs

System 2:

- Soprano (S):** *p* We held the day in the palm of our hand
- Alto (A):** *p* We held the day in the palm of our hand
- Tenor (T):** *p* We held the day in the palm of our hand
- Bass (B):** *p* We held the day in the palm of our hand
- Piano (P):** *p* We held the day in the palm of our hand
- Percussion (Perc.):** *p* Shaker-eggs

Chords: N.C., D^m, C/E, F, G, A, G^m/b^b, A

Dynamic markings: *p*, *mp*, *mf*, *f*

Performance instructions: *decrecendo combo*

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

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

Gtr. 8 *f* Overdriven

Bass *f*

D. S. *f*

Perc. snaredrum *pp* *ff*

Coda

89

decrescendo and fade

89

decrescendo and fade

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.

P.A.

Ac. guitar stop at 1

Clean E1. Guitar (optional)

Gtr. 8

Bass *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 ♩ = 70

Soprano

Alto

Tenor

Bass

Piano Adv.

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

mf

mf

We met as

We met as

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

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

P.A.

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

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

P.A.

52

S
A
T
B

3

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

P.A.

mp

Verse 3

56

S
A
T
B

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

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

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

P.A.

pp

68 *crescendo all* -----

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

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

P.A.

72 *Verse 4*

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

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

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

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

F G A G^{m/bb} C₉ G^{m/bb} /c

P.A.

Chorus 2

83

f

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

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

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

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

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

P.A.

Coda

decrescendo and fade - - - -

87

S all go down to-gether Yes we would all go down to-gether

A all go down to-gether Yes we would all go down to-gether

T all go down to-gether yes we would all go down to-gether

B all go down to-gether yes we would all go down to-gether

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

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

mf

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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

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

24 *mf*

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

A *mf* 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 ____

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

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^m D^m G^m /f C/e D^{m7} C G^m/b^b /c

mf

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

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

P. M.

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

P. M.

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^m C/E F G A G^m/b[♭] 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^m C/E F G A G^m/b[♭] C₉

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^m/f E^b B^b/D C^{m7} F7/E^b B^b/D E^b

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^b B^b/D E^b C7/E F F/E^b B^b/D E^b B^b/d

Goodnight Saigon

- Billy Joel -

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

$\text{♩} = 70$

Intro

Verse 1

Soprano

Alto

Tenor

Bass

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

21

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

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

T 8 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 *mf*

A as num - bered corps we learned fast *mf*

T 8 corp - ses and we learned fast to tra - vel

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

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

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

A *f* prom - ised our moth - ers we'd write ____ and we would all go down to -

T 8 *f* prom - ised our moth - ers we'd write ____ and we would all go down to -

B *f* 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 8 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 8 *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 *mf*

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

T *mf*

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

B *mf*

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

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

T

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

B

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 _____



- Billy Joel -

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

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11 Bb Instrument

chorus[®]
online

Goodnight Saigon

- Billy Joel -

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

Intro $\text{♩} = 70$

Verse 1 **Verse 2**

11 19 12

f

44

mf
Chorus 1

48

52

p

Verse 3

58

4 3

f

Bridge **Verse 4**

67

8 4

f

81

Chorus 2

85

mf *poco a poco crescendo*

Coda

89

8

12 Eb Instrument



Goodnight Saigon

- Billy Joel -

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Intro $\text{♩} = 70$

Verse 1 **Verse 2**

11 19 12

f

44

mf
Chorus 1

48

52

p

Verse 3

58

4 3

f

Bridge **Verse 4**

67

8 4

f

81

Chorus 2

85

mf *poco a poco crescendo*

Coda

89

8



Goodnight Saigon

- Billy Joel -

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Original Key C

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

Verse 1

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

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

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



14 Piano Moderated

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

Verse 1



Goodnight Saigon

- Billy Joel -

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Intro ♩ = 70

Chords: C₅ F/b_b D^m/g E_b^{m7}/e G₅

Strings *ppp*

Helicopter (GM 126) *ppp*

Verse 1 Verse 2

9 19 8

43 fast strings *mf*

f

Chorus 1

49 *ppp*

Goodnight Saigon

- Billy Joel -

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

Intro

$\text{♩} = 70$

Verse 1

G^m

G^m

C

F

10

Ac. Guitar (nylon)

G^m

G^m

C

F

A^m

C

D^m

A^m

C

D^m

G^m

G^{m7}/f

C

D^m

C

G^m/b^b

/c

F^{add2}

F

F/A

G^m/b^b

/c

F^{add2}

F

F/A

A^m

D^m

A^m

D^m

Verse 2

G^m

/f

N.C.

G^m/b^b

/c

F^{add2}

F

/a

3

Light strumming

G^m/b^b

/c

F^{add2}

F

F/A

A^m

D^m

A^m

D^m

G^m

/f

C/e D^{m7}

C

G^m/b^b

/c

G^m/f

F

F/A

Light strumming



Goodnight Saigon

- Billy Joel -

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Original Key C

Intro

$\text{♩} = 70$

Verse 1

10 8

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

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

Verse 2

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

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

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

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

Chorus 1

47 E^b B ^{b} /D C ^{m7} F 7 /E ^{b} B ^{b} /D E^b F F/E ^{b} B ^{b} /D E^b C 7 /E

Drumkit/Percussion

The image displays two staves of musical notation for a drumkit and percussion ensemble. The notation uses various note heads, stems, and rests to represent different sounds. Labels with leader lines point to specific notes or rests on the staves, identifying the corresponding instrument.

Staff 1 (Top):

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

Staff 2 (Bottom):

- 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



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- Billy Joel -

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Original Key C

$\bullet = 70$

Intro

Shakereggs (alt.hihat)

> > > > > > > >



12

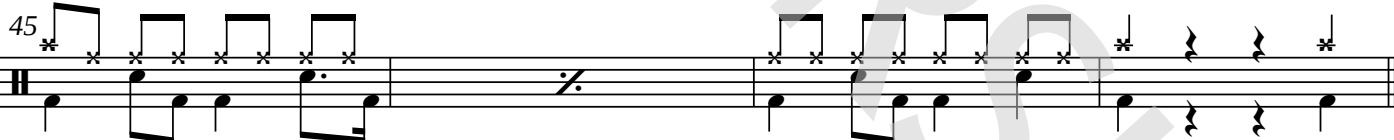


Ridecymbal

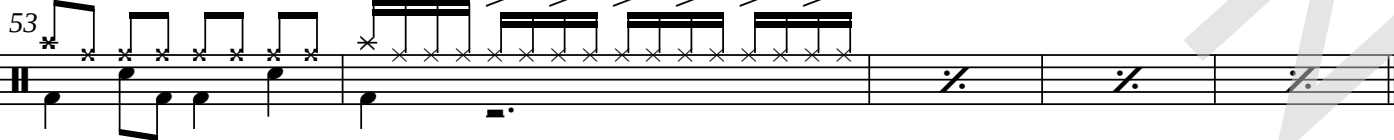
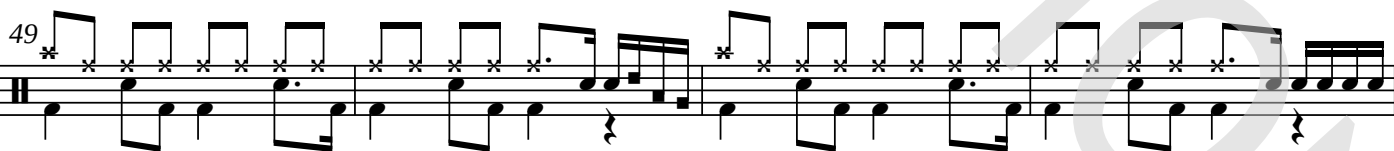


mf

f



Chorus 1



p

Verse 3



mf

ff

Drumkit/Percussion

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



Goodnight Saigon

- Billy Joel -

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

$\bullet = 70$
Intro

Shaker-eggs



10



25



Chorus 1

39



Verse 3

Shaker-eggs



Bridge

Verse 4

64



Chorus 2

Coda

80





Goodnight Saigon

- Billy Joel -

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Arranged by P. van Lonkhuijsen
Original Key C

Intro ♩ = 70

Helicopter C5 Strings Shakers 16th

ppp

Verse 1

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

We met as soul - mates on Par - ris

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

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

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

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

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

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

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

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

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- Billy Joel -

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Original Key C

Intro

♩ = 70

4
4

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