

And So It Goes

For SATB a cappella

Words and Music by
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Arranged by
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Hymn-like, but with rubato ($\text{♩} = \text{ca. } 60$) ($\text{♩.♩} = \text{♩} \text{ } \overset{r}{\underset{3}{\text{♩}}}$)

Soprano *p* In ev-'ry heart there is a room, a sanc - tu - ar - y safe and

Alto *p* In ev-'ry heart there is a room, a sanc - tu - ar - y safe and

Tenor *p* In ev-'ry heart there is a room, — a sanc - tu - ar - y safe and

Bass *p* In ev-'ry heart there is a room, a sanc - tu - ar - y safe and

Piano (For rehearsal only) *p*

Hymn-like, but with rubato ($\text{♩} = \text{ca. } 60$) ($\text{♩.♩} = \text{♩} \text{ } \overset{r}{\underset{3}{\text{♩}}}$)

strong. To heal the wounds from lov - ers past, un - til a new one comes a -

strong. To heal the wounds from lov - ers past, un - til a new one comes a -

strong. To heal the wounds from lov - ers past, — un - til a new one comes a -

strong. To heal the wounds from lov - ers past, un - til a new one comes a -

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mp 9

long. I spoke to you in cau-tious tones; _ you an-swered me with no pre-

mp

long. I spoke to you _ in cau-tious tones; _ you an-swered me with no pre-

mp

long. I spoke to you in cau-tious tones; _ you an-swered me with no pre-

mp

long. I spoke to you in cau-tious tones; _ you an-swered me with no pre-

tense. And still I feel I said too much. _ My si-lence is my self - de -

tense. And still I feel _ I said too much. _ My si-lence is my self - de -

tense. And still I feel I said too much. _ My si-lence is my self - de -

tense. And still I feel I said too much. _ My si-lence is my self - de -

17 *poco cresc.*

fense. Oo

poco cresc.

fense. Oo

poco cresc.

fense. Oo

poco cresc.

Solo And ev - 'ry-time I've held a rose — it seems I on - ly felt the thorns.

fense. Oo

17 *poco cresc.*

poco rit.

oo

poco rit.

oo

poco rit.

oo

And so it goes — and so it goes, — and so will you — soon I sup -

oo

poco rit.

25 *p a tempo*

But if my si-lence made you leave, — then that would be my worst mis-

p a tempo

But if my si-lence made you leave, — then that would be my worst mis-

p a tempo

pose. But if my si-lence made you leave, — then that would be my worst mis-

(tutti) *p a tempo*

But if my si-lence made you leave, — then that would be my worst mis-

25 *p a tempo*

take. — So I will share this room with you. And you can have this heart to

take. — So I will share — this room with you. And you can have this heart to

take. — So I will share this room with you. — And you can have this heart to

take. — So I will share this room with you. And you can have this heart to

33 *poco cresc.*

break. Oo

break. Oo

break. Oo

break. Oo

And this is why my eyes are closed, — it's just as well — for all I've seen. —

Solo break. Oo *poco cresc.* 33

poco cresc. 3

And so it goes — and so it goes — *poco rit. (tutti)*

Solo *p* ah

p ah

p ah

ah

And so it goes — and so it goes — and you're the on - ly one who *poco rit.*

p ah

oo

poco rit.

[41]
pp a tempo
 So I would choose _ to be with you. That's if the choice were mine to
pp a tempo
 So I would choose _ to be with you. That's if the choice were mine to
pp a tempo
 So I would choose _ to be with you. — That's if the choice were mine to
 knows.
pp a tempo (tutti)
 So I would choose _ to be with you. That's if the choice were mine to
[41]
pp a tempo

mf *molto rit.* *f* *Slower*
p
 make. But you can make de - ci - sions too. And you can have this heart to break. _
mf *molto rit.* *f* *Slower*
p
 make. But you can make _ de - ci - sions too. And you can have this _ heart to break. _
mf *molto rit.* *f* *Slower*
p
 make. But you can make de - ci - sions too. And you can have this heart to break. _
mf *molto rit.* *f* *Slower*
p
 make. But you can make de - ci - sions too. And you can have this heart to break. _

A tempo
pp legato [49]

Doo doo doo doo doo doo doo doo doo doo _ doo doo doo

Doo doo doo doo doo doo doo doo doo doo _ doo doo doo

Doo doo doo doo doo doo doo doo doo doo _ doo doo doo

Doo doo doo doo doo doo doo doo doo doo _ doo doo doo

A tempo

49

pp

pp *rit.* *Slower* *pp* (long)

doo And so it goes — and so it goes, — and you're the on - ly — one who knows.

pp *rit.* *pp*

doo And so it goes — and so it goes, — and you're the on - ly one who knows.

pp *rit.* *pp*

doo And so it goes — and so it goes, — and you're the on - ly one who knows.

pp *rit.* *pp*

doo And so it goes — and so it goes, — and you're the on - ly one who knows.

pp *rit.* *pp* *Slower*