

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 ($\text{♩} = \text{ca. } 60$) ($\text{♩.♩} = \text{♩}$)

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

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 -

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-

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 -

poco cresc. [17]

fense. Oo —

poco cresc.

fense. Oo —

poco cresc.

fense. Oo —

poco cresc.

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

Solo

fense. Oo — [17]

poco rit.

oo

poco rit.

oo

poco rit.

oo

poco rit.

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

oo

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

p ah

p ah

p ah

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

p ah

oo

oo

oo

oo

[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

mf *molto rit.* *f* *p* *Slower*

make. But you can make de - ci - sions too. And you can have this heart to break...

mf *molto rit.* *f* *p*

make. But you can make — de - ci - sions too. And you can have this heart to break...

mf *molto rit.* *f* *p*

make. But you can make de - ci - sions too. — And you can have this heart to break...

mf *molto rit.* *f* *p* *Slower*

make. But you can make de - ci - sions too. And you can have this heart to break...

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-

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

poco cresc.

break. Oo

poco cresc.

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.*

A tempo

pp legato 49

[illegible]

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.