

# And So It Goes

For SATB a cappella

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

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

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

Piano  
(For rehearsal only) *p*

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* 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-

9  
*mp*

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.*

*Solo* And ev - 'ry-time I've held a rose it seems I on - ly felt the thorn

fense. Oo

17

*poco cresc.*

*poco rit.*

oo

*poco rit.*

oo

*poco rit.*

oo

*poco rit.*

oo

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

*poco rit.*

*p a tempo* 25

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*

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 -

*p a tempo* 25

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

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

*poco cresc.* 33

break. Oo

*poco cresc.*

break. Oo

*poco cresc.*

break. Oo *U*

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

*Solo*

break. Oo *poco cresc.*

*poco cresc.* 33

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

*p* ah *oo poco rit.*

*p* ah *oo poco rit.*

*p* ah *oo U*

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*

So I would choose \_ to be with you. That's if the choice were mine to

(tutti)

41

*pp a tempo*

Slower

*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*  
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. -

Slower

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

A tempo  
*pp legato* **49**

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: "Doo doo doo doo doo doo doo doo doo doo doo doo doo doo doo". The music is in 4/4 time, with a tempo change to 3/4 at measure 49. Dynamics are marked *pp legato*.

A tempo **49**

Piano accompaniment for the first system, with dynamics *pp* and tempo change to 3/4 at measure 49.

Vocal staves with lyrics: "doo And so it goes and so it goes, and you're the on - ly one who knows." Dynamics include *pp*, *rit.*, *Slower*, and *(long)*.

Piano accompaniment for the second system, with dynamics *pp*, *rit.*, and *Slower*.