

# 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 ( $\text{♩} = \text{ca. } 60$ ) ( $\text{♩} = \text{♩} \text{ } \overset{3}{\sim}$ )

Soprano  
Alto  
Tenor  
Bass

*p*

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

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

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

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

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

Piano  
(For rehearsal only)

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 -



The piano accompaniment for the first system consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady bass line with some harmonic support.

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 -



The piano accompaniment for the second system continues the musical texture from the first system, with the right hand maintaining the eighth-note rhythmic motif and the left hand providing harmonic accompaniment.

*poco cresc.* 17

fense. Oo

fense. Oo

fense. Oo

*poco cresc.*

*Solo*

fense. Oo

*poco cresc.* 17

*poco rit.*

oo

oo

oo

oo

oo

oo

oo

*poco rit.*

oo

*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-

pose.

*(tutti) p a tempo*

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

*p a tempo* 25

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 \_\_\_\_\_

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

*Solo*

break. Oo \_\_\_\_\_

*poco cresc.* 33

Detailed description: This system contains the first five staves of music. The top three staves are vocal lines for three voices (Soprano, Alto, Tenor). Each vocal line begins with a 'break.' and a long note 'Oo'. The lyrics 'And this is why — my eyes are closed, — it's just as well — for all I've seen. —' are written below the vocal lines. The piano accompaniment is on the bottom two staves, starting with a 'Solo' marking and a triplet of eighth notes. The tempo/mood is marked 'poco cresc.' and there is a rehearsal mark '33' in a box.

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

ah \_\_\_\_\_ oo \_\_\_\_\_

*p* *poco rit.*

ah \_\_\_\_\_ oo \_\_\_\_\_

*p* *poco rit.*

ah \_\_\_\_\_ oo \_\_\_\_\_

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

ah \_\_\_\_\_ oo \_\_\_\_\_

*p* *poco rit.*

*poco rit.*

Detailed description: This system contains the next five staves of music. The top three staves are vocal lines. The lyrics 'And so it goes — and so it goes — and you're the on - ly one who' are written below. The piano accompaniment continues with a 'Solo' marking and a triplet. The tempo/mood is marked 'poco rit. (tutti)'. There are dynamic markings 'p' and 'poco rit.' throughout. The piano accompaniment ends with a triplet of eighth notes.

*pp a tempo* 41

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

*pp a tempo* 41

*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* *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* *Slower*

