



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

ah ah oo

*p* *poco rit.*

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

ah oo

*p* 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*

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

*Slower*

25

*p a tempo*

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody begins with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5. The music continues with a 3/4 time signature change.

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

*p a tempo*

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5.

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

*p a tempo*

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5.

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

pose.

*(tutti) p a tempo*

Musical staff with bass clef, key signature of one sharp (F#), and 4/4 time signature. The bass line begins with a quarter rest followed by a quarter note G3, then eighth notes A3-B3, and a quarter note C4.

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

25

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5.

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

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5.

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

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5.

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

Musical staff with bass clef, key signature of one sharp (F#), and 4/4 time signature. The bass line continues with a quarter rest followed by a quarter note G3, then eighth notes A3-B3, and a quarter note C4.

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

33

*poco cresc.*

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody begins with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5.

break.

Oo

*poco cresc.*

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5.

break.

Oo

*poco cresc.*

Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody continues with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, and a quarter note C5.

break.

Oo

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

*Solo*

Musical staff with bass clef, key signature of one sharp (F#), and 4/4 time signature. The bass line begins with a quarter rest followed by a quarter note G3, then eighth notes A3-B3, and a quarter note C4.

break.

Oo

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 -

76

*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

*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

# And So It Goes

For SATB a cappella

Words and Music by

BILLY JOEL

Arranged by

BOB CHILCOTT

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

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

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 -