

And So It Goes

Billy Joel
Arr McLeish

p

SOPRANO
In ev-ery heart there is a room, A sanc - tu - a - ry safe and strong To heal the
you in cau-tious tones, You ans-wered me with no pre-tence, And still I

ALTO
In ev-ery heart there is a room, A sanc - tu - a - ry safe and strong To heal the
you in cau-tious tones, You ans-wered me with no pre-tence, And still I

TENOR
In ev-ery heart there is a room, A sanc - tu - a - ry safe and strong To heal the
you in cau-tious tones, You ans-wered me with no pre-tence, And still I

BASS
In ev-ery heart there is a room, A sanc - tu - a - ry safe and strong To heal the
you in cau-tious tones, You ans-wered me with no pre-tence, And still I

6

S.
wounds from lov-ers past un - til a new one comes a - long. I spoke to fence. And ev-ery
feel I said too much, My si - lence is my self de

A.
wounds from lo-vers past un - til a new one comes a - long. I spoke to fence. And ev-ery
feel I said too much, My si - lence is my self de

T.
wounds from lo-vers past un - til a new one comes a - long. I spoke to fence. And ev-ery
feel I said too much, My si - lence is my self de

B.
wounds from lo-vers past un - til a new one comes a - long. I spoke to fence. And ev-ery
feel I said too much, My si - lence is my self de

1. 2. *mf*

11

S.
time I've held a rose It seems I on-ly felt the thorns, And so it goes, and so it goes, And

A.
time I've held a rose It seems I on-ly felt the thorns, And so it goes, and so it goes, And

T.
time I've held a rose It seems I on-ly felt the thorns, And so it goes, and so it goes, And

B.
time I've held a rose It seems I on-ly felt the thorns, And so it goes, and so it goes, And

17

S. *pp*
so will you soon I sup pose. But if my si-lence made you leave, Then that would be my worst mis

A. *pp*
so will you soon I sup pose. But if my si-lence made you leave, Then that would be my worst mis

T. *pp*
so will you soon I sup pose. But if my si-lence made you leave, Then that would be my worst mis

B. *pp*
so will you soon I sup pose. But if my si-lence made you leave, Then that would be my worst mis

23

S. 1. 2.
take, So I will share this room with you, And you can have this heart to break. Ooh etc And this is

A. take, So I will share this room with you, And you can have this heart to break. Ooh etc And this is

T. *8* take, So I will share this room with you, And you can have this heart to break. Ooh etc And this is

B. take, So I will share this room with you, And you can have this heart to break. Ooh etc And this is

29

S. why my eyes are closed, It's just as well for all I've seen And so it goes and so it goes, And

A. why my eyes are closed, It's just as well for all I've seen And so it goes and so it goes, And

T. *8* why my eyes are closed, It's just as well for all I've seen And so it goes and so it goes, And

B. why my eyes are closed, It's just as well for all I've seen And so it goes and so it goes, And

35

S. you're the on-ly one who knows. Hmm

A. you're the on-ly one who knows. Hmm

T. ⁸ you're the on-ly one who knows. So I would choose to be with you, Thats if the choice were mine to

B. you're the on-ly one who knows. Hmm

40

S. — but you can make de-ci-sions too, And you can have this heart to break. Ah

A. — but you can make de-ci-sions too, And you can have this heart to break. Ah

T. ⁸ make but you can make de-ci-sions too, And you can have this heart to break. Ah

B. — but you can make de-ci-sions too, And you can have this heart to break. Ah

46

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

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

T. ⁸ — Ah And so it goes and so it goes, And you're the on-ly one whdknows.

B. — Ah And so it goes and so it goes, And you're the on-ly one whdknows.