

# And So It Goes

opb. Billy Joel, arr. Benji Goldsmith '14  
for The Duke's Men of Yale

**Freely, Whistfully** *all p* *cresc.* *rit.* *all ff*

da da da da da da da da da wah!

da da da da da da da da da wah!

da da da da da da da da da wah!

Da da da da da da wah! doo doo

Da da da da da da wah!

**7** **A tempo** (♩ = 60ish) *mf*

doo\_ doo\_ doo doo doo In ev-'ry heart there is a room, a

doo doo doo doo

doo doo doo doo

doo doo doo doo

doo doo doo doo doo doo doo doo Mmm...

doo doo doo doo Mmm...

12

sanc-tu-a-ry safe and strong. To heal the wounds from lo-vers past, un - til a new one comes a-

*all pp*

T1 To heal the wounds from lo-vers past, un - til a new one comes a-

T2A To heal the wounds from lo-vers past, un - til a new one comes a-

T2B To heal the wounds from lo-vers past, un - til a new one comes a-

B1 To heal the wounds from lo-vers past, un - til a new one comes a-

B2 To heal the wounds from lo-vers past, un - til a new one comes a-

17

long. I spoke to you in cau-tious tones. You ans-wered me with no pre tense. And still I

*all mp* *all mf* *all f*

T1 long. doo doo tones. doo doo doo doo doo doo Still I

T2A long. doo doo doo doo tones. doo doo doo doo doo Still I

T2B long. doo doo doo doo tones. doo doo doo doo doo Still I

B1 long. doo doo doo tones. doo doo doo doo doo Still I

B2 long. *mp* doo doo tones. doo doo doo doo Still I

feel I've said too much, my si-lence is my self-de fense. And ev-'ry

(one voice) *all pp* *all f*

T0 feel doo doo doo doo doo doo

T1 feel doo doo doo doo doo da da da da da Ev-'ry

T2A feel doo doo doo doo doo da da da da da Ev-'ry

T2B feel doo doo ba da da doo doo doo da-nn-da ba da da da-nn-da Ev-'ry

B1 feel din din din da Ev-'ry

B2 feel da ba ba da ba dan dan da Ev-'ry

time I've held a rose, if seems I'veon - ly felt the thorns. And so it

T1 time doo doo doo doo doo doo doo So it

T2A *super legato* time doo doo doo doo doo doo doo doo doo doo doo So it

T2B time doo doo doo doo doo doo doo doo doo So it

B1 time doo doo doo doo doo doo doo doo doo doo So it

B2 time doo doo doo doo doo doo doo doo doo So it

31

goes, and so it goes, and so will you soon I sup - pose. But if my

*all p*

goes, oo doo doo doo doo doo doo doo doo

goes, oo doo doo doo doo doo doo

goes, oo doo doo doo

goes, doo doo doo

goes, doo doo doo

36

si-lence made you leave, then that would be my worst mis - take, so I would

*all lines: p → f*  
(one voice)

*all mp*

doo wah da da da deev doo doo doo

doo wah da made you leave doo doo doo doo doo I would

doo wah da made you leave doo doo doo I would

doo wah da made you leave doo doo doo I would

doo wah da made you leave doo doo doo I would

doo wah da made you leave doo doo doo I would

doo wah da made you leave doo doo doo I would

*butter plz*

8 choose to be with you, and you can have \_\_\_\_\_

T0 \_\_\_\_\_ (one voice) you can have

T1 *all mf* choo\_\_\_\_\_ doo doo and you can have, you can have, you can have *all f loud*

T2A choo doo\_ doo doo\_\_\_\_\_ and you can have, you can have, you can have *loud*

T2B choo doo you can have, you can have\_\_\_\_\_

B1 choo doo doo doo doo\_\_\_\_\_ you can have, you can have\_\_\_\_\_

B2 choo doo doo doo doo doo doo you can have, you can have\_\_\_\_\_



Slower, whistfully, hymn-like

— this heart to break.

T1 *all pp* doo doo doo doo doo doo doo doo doo doo doo And so it

T2A doo doo doo doo doo doo doo doo doo doo doo doo And so it

T2B doo doo doo doo doo doo doo doo doo doo doo doo And so it

B1 doo doo doo doo doo doo doo doo doo doo doo doo And so it

B2 doo doo doo doo doo doo doo doo doo doo doo doo And so it

**moving now, poco accel.**

51 *all cresc.*

T1 goes, andso it goes, andso it goes, andso it goes,andso it goes,andso it goes,andso it goes,andso it

T2A goes, andso it goes, doo doo doo doo and so it goes,andso it

T2B goes, andso it goes, doo doo doo doo and so it goes, and so it

B1 goes, andso it goes, doo doo doo doo and so it goes, and so it

B2 goes, andso it goes, doo doo doo doo, and so it goes, and so it



56 **rall.** **a tempo**

(one voice) *all f* So I would choose to be with you. That's

T0 goes. \_\_\_\_\_

T1 goes,and so it goes,and so it goes. doo doo doo you. doo

T2A goes,and so it goes,and so it goes,and so it goes. doo doo doo doo you. doo

T2B goes, and so it goes. doo doo doo doo doo you. doo

B1 goes, and so it goes. doo doo doo you. doo

B2 goes. \_\_\_\_\_ doo doo you. doo

61 **rall.** **a tempo**

if the choice were mine to make. But you can make de-ci-sions too, and you can have\_\_\_\_\_

T1 *all cresc.* doo doo doo doo You can make de-ci-sions too, and you can have *all f*

T2A doo doo doo doo You can make de-ci-sions too, and you can have

T2B doo doo doo doo You can make de-ci-sions too, and you can have

B1 doo doo doo doo You can make de-ci-sions too, and you can have\_\_\_\_\_

B2 doo doo doo doo You can make de-ci-sions too, and you can have\_\_\_\_\_



66 *riff or something* **Butter (Slower)**

— this\_heart to break. *descant (opt.) (also opt. down the octave, but that would not be as much fun)*

T0 doo doo doo doo doo doo doo doo doo doo *3* doo doo doo doo

T1 *all pp* keep the d's light doo doo doo doo doo doo doo doo doo

T2A doo doo doo doo doo doo doo doo doo

T2B doo doo doo doo doo doo doo doo doo

B1 doo doo doo doo doo doo doo doo doo

B2 doo doo doo doo doo doo doo doo doo

**molto rit.**

And so it goes, and so it goes, and

doo doo doo doo doo doo doo

doo doo doo doo And so it goes, doo doo

doo doo doo doo doo doo And so it goes, doo doo

doo doo doo doo And so it goes, doo doo

doo doo doo doo And so it goes, doo doo

doo doo doo doo And so it goes, doo doo



**Slow, cued**

you're the on - ly\_ one whoknows. (one voice)

doo doo doo doo

doo doo doo doo doo doo

doo doo doo doo doo doo doo

doo doo doo doo doo doo doo

doo doo doo doo doo doo doo

doo doo doo doo doo doo doo

doo doo doo doo doo doo doo