

For the Longest Time

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$\text{♩} = 85$

whoa - - - for the longest time whoa -

whoa - - - for time whoa -

8 whoa - - - for the longest time whoa -

whoa - - for the longest oh time whoa -

whoa - - - for time whoa -

snaps

Detailed description: This block contains the first system of a musical score. It features six staves. The first five staves are vocal parts in treble and bass clefs, with lyrics written below them. The sixth staff is a percussion line for 'snaps' in common time. The tempo is marked as quarter note = 85. The key signature has two flats. The lyrics for the first system are: 'whoa - - - for the longest time whoa -', 'whoa - - - for time whoa -', '8 whoa - - - for the longest time whoa -', 'whoa - - for the longest oh time whoa -', and 'whoa - - - for time whoa -'.

7

- - for the longest if you said good bye to me tonight there would

- - for ooh - - - ooh -

8 - - for the longest if you said good bye to me to ooh ooh ooh ooh

- for the longest oh if you said good bye to me tonight there would

- - for ooh - - - ooh -

Detailed description: This block contains the second system of the musical score, starting at measure 7. It features six staves. The first five staves are vocal parts in treble and bass clefs, with lyrics written below them. The sixth staff is a percussion line for 'snaps' in common time. The lyrics for the second system are: '- - for the longest if you said good bye to me tonight there would', '- - for ooh - - - ooh -', '8 - - for the longest if you said good bye to me to ooh ooh ooh ooh', '- for the longest oh if you said good bye to me tonight there would', and '- - for ooh - - - ooh -'.

2
14

still be music left to write ah - ah ah - ah ah-

still be music left to write but what could I do? I'm so in-spired by you

still be music left to write ah - ah ah - ah ah -

ah - ah ah ah

ah - ah - ah -

21

ah - lon - gest time once I thought my innocence was

ah - lon - gest time ooh -

that hasn't happened for the lon - gest time once I thought my innocence was

ah - lon - gest time once I thought my innocence was

long time ooh -

28

gone Now I know that ha-pi-ness goes on ah - - -

- - - ooh - - - ah - - -

ooh ooh ooh ooh know that ha-pi-ness goes on that's where you

gone Now I know that ha-pi-ness goes on ah - - -

- - - ooh - - - ah - - -

34

ah ah - - - ah ah - ah - - lon - gest

ah ah ah ah - - lon - gest

found me when you put your arms around me I haven't been there for the lon - gest

ah ah - - ah ah - ah - - lon - gest

- - - ah - - - long

4
40

time whoa - - - for the lon-gest time

time whoa - - - for time

time whoa - - - for the lon-gest time

time whoa - - - for the lon-gest oh time

time whoa - - - for time

H

46

whoa - - - for the lon-gest I'm that voice you're hear-ing in the

whoa - - - for ooh - - -

whoa - - - for the lon-gest I'm that voice you're hear-ing in the

whoa - for the lon-gest oh I'm that voice you're hear-ing in the

whoa - - - for ooh - - -

H

52

hall and the grea-test mi-racle of all ah - ah ah -

- ooh - ah - ah

ooh ooh ooh ooh grea-test mi-racle of all is how I need you

hall and the grea-test mi-racle of all ah - ah ah -

- ooh - ah -

59

- ah ah - lon - gest lon - gest

ah ah ah - lon - gest lon - gest

and how you needed me too that ha-sn't happened for the lon - gest lon - gest

- ah ah - lon - gest lon - gest

- ah - lon - gest lon - gest

lon - gest lon - gest lon lon lon lon lon lon lon lon lon lon lon lon lon lon lon lon

lon - gest lon - gest lon lon lon lon lon lon lon lon lon lon lon lon lon lon lon lon

lon - gest lon - gest lon lon lon lon lon lon lon lon lon lon lon lon lon lon lon lon

lon - gest lon - gest lon lon lon lon lon lon lon lon lon lon lon lon lon lon lon lon

lon - gest lon - gest lon lon lon lon lon lon lon lon lon lon lon lon lon lon lon lon

be doo doo be doo be doo doo be be doo doo be

ba mwa mwa mwa mwa doo ba da mwa mwa mwa mwa mwa

be doo be doo be doo

ba mwa mwa mwa mwa doo ba da mwa mwa mwa mwa mwa

ba mwa mwa ba

lip trills

75

doo be doo doo be be doo doo be doo be doo doo be
 mwa mwa mwa mwa mwa mwa ba mwa mwa mwa mwa doo ba da
 be doo be doo be doo
 mwa mwa mwa mwa mwa mwa ba mwa mwa mwa mwa doo ba da
 mwa mwa ba mwa mwa
 H
 - - - - -

[illegible]

81

this won't last ve - ry long But

doo ba da mwa mwa mwa mwa mwa mwa mwa mwa mwa mwa mwa

this won't last ve - ry long But

doo ba da mwa mwa mwa mwa mwa mwa mwa mwa mwa mwa mwa

mwa mwa ba mwa mwa

84

you feel so right And I could be

ba mwa mwa mwa mwa doo ba da mwa mwa mwa mwa mwa

you feel so right And I could be

ba mwa mwa mwa mwa doo ba da mwa mwa mwa mwa mwa

ba mwa mwa ba

90

[illegible]

far And it's more than I hoped for Who knows how much
doo ba da mwa mwa mwa mwa mwa oh ooh - -
far And it's more than I hoped for Who knows how much
doo ba da mwa mwa mwa mwa mwa oh Who knows how much
mwa mwa ba oh ooh - -

fur-ther we'll go on May-be I'll be so-rry when you're gone ah -
ooh - - ah -
fur-ther we'll go ooh ooh o-oh ooh I'll be so-rry when you're gone
fur-ther we'll go on May-be I'll be so-rry when you're gone ah -
ooh - - ah -

104

ah ah ah ah ah

ah ah ah ah

I'll take my chances I forgot how nice romance is I haven't been there for the

ah ah ah ah ah

ah

110

lon-gest ti ti ti ti ti ti ti ti

lon-gest ti ti ti ti ti ti ti ti

lon-gest ti ti ti ti ti ti ti ti

lon-gest ti ti ti ti ti ti ti ti

long ti ti ti ti ti ti ti ti mwa

throat bass solo

12

116

116 117 118 119 120 121

122

122 123 124 125 126

127

127 128 129 130 131

132

Musical score for measures 132-137. The score is written for five staves in a key signature of two flats (B-flat and E-flat). The first staff (treble clef) contains a melody with eighth and quarter notes. The second staff (treble clef) contains a rhythmic accompaniment of eighth notes. The third staff (treble clef) contains a melody with eighth and quarter notes. The fourth staff (bass clef) contains a rhythmic accompaniment of eighth notes. The fifth staff (bass clef) contains a bass line with quarter and eighth notes. The music concludes with a whole note chord in the final measure.

138

Musical score for measures 138-145. The score is written for five staves in a key signature of two flats (B-flat and E-flat). The first staff (treble clef) contains a melody with quarter and eighth notes. The second staff (treble clef) contains a melody with quarter and eighth notes. The third staff (treble clef) contains a melody with quarter and eighth notes. The fourth staff (bass clef) contains a melody with quarter and eighth notes. The fifth staff (bass clef) contains a bass line with quarter and eighth notes. The music concludes with a whole note chord in the final measure.

146

Musical score for measures 146-151. The score is written for five staves in a key signature of two flats (B-flat and E-flat). The first staff (treble clef) contains a melody with quarter and eighth notes. The second staff (treble clef) contains a melody with quarter and eighth notes. The third staff (treble clef) contains a melody with quarter and eighth notes. The fourth staff (bass clef) contains a melody with quarter and eighth notes. The fifth staff (bass clef) contains a bass line with quarter and eighth notes. The music concludes with a whole note chord in the final measure.



Musical score for measures 154-159. The score is written for five staves in a system. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and phrasing slurs. A dynamic marking of 8 is present on the third staff. The system concludes with a double bar line.



Musical score for measures 161-166. The score is written for five staves in a system. The key signature is B-flat major (two flats). The time signature is 4/4. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and phrasing slurs. A dynamic marking of 8 is present on the third staff. The system concludes with a double bar line.