

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 are vocal staves in treble and bass clefs, and the sixth is a percussion staff for 'snaps'. The music is in 4/4 time with a tempo of 85 beats per minute. The key signature has two flats. The lyrics 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 -'. The percussion staff shows a pattern of eighth and sixteenth notes.

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 the same six-staff structure as the first system. The lyrics continue: '- - 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 -'. The percussion staff continues with the same rhythmic pattern.

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 -

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

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 - - -

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 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 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 mwa

you feel so right And I could be

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

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

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 - -

II

Musical score for measures 93-97. The score is in 4/4 time with a key signature of two flats (Bb, Eb). It features a vocal melody in the first staff and a bass line in the third staff. The lyrics are: "far And it's more than I hoped for Who knows how much". The melody includes a triplet of eighth notes in measures 94 and 95. The bass line includes a triplet of eighth notes in measure 94. The score ends with a double bar line in measure 97.

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 -

II

Musical score for measures 98-102. The score is in 4/4 time with a key signature of two flats (Bb, Eb). It features a vocal melody in the first staff and a bass line in the third staff. The lyrics are: "fur-ther we'll go on May-be I'll be so-rry when you're gone ah -". The melody includes a long note in measure 98 and a triplet of eighth notes in measure 99. The bass line includes a long note in measure 98 and a triplet of eighth notes in measure 99. The score ends with a double bar line in measure 102.

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

Musical score for measures 116-120. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features five staves: three treble staves, one bass staff, and one percussion staff. The first three treble staves and the bass staff contain melodic lines with various note values and triplets. The percussion staff is empty. The bottom-most staff contains a continuous eighth-note accompaniment pattern.

121

Musical score for measures 121-125. The score continues with the same five-staff arrangement. Measures 121-125 show more complex melodic development in the upper staves, including slurs and ties. The eighth-note accompaniment in the bottom staff continues.

126

Musical score for measures 126-130. The score continues with the same five-staff arrangement. Measures 126-130 show further melodic progression and rhythmic consistency across the staves.

131

A musical score for five staves, likely for a piano and voice ensemble, in the key of B-flat major (three flats). The score consists of six measures. The first staff (treble clef) features a vocal melody with eighth and sixteenth notes, including a grace note in the first measure. The second staff (treble clef) provides a rhythmic accompaniment with eighth-note patterns. The third staff (treble clef) mirrors the vocal melody. The fourth staff (bass clef) continues the rhythmic accompaniment. The fifth staff (bass clef) features a simple harmonic accompaniment with quarter notes and rests. The piece concludes with a whole note chord in the final measure.