

# Heart Of Glass

Words & Music by Debbie Harry & Chris Stein

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$\text{♩} = 120$



First system of piano introduction. Treble clef, key signature of three sharps (F#, C#, G#), common time. The right hand plays a melodic line of eighth notes, and the left hand plays a bass line of eighth notes. An 'E' chord diagram is shown above the first measure.

Second system of piano introduction, continuing the melodic and bass lines from the first system.



First system of vocal and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Once I had a love and it was a gas".



Second system of vocal and piano accompaniment. The vocal line continues with the lyrics: "soon turned out had a heart of glass." and "soon turned out to be a pain in the ass."

C#

Seemed like the real thing on - ly to find  
 Seemed like the real thing on - ly to find

E

*To Coda*


mu - cho mis - trust, love's gone be - hind.  
 mu - cho mis - trust, love's gone be - hind.


C#

Once I had a love and it was di - vine,  
 Once I had a love and it was a gas,

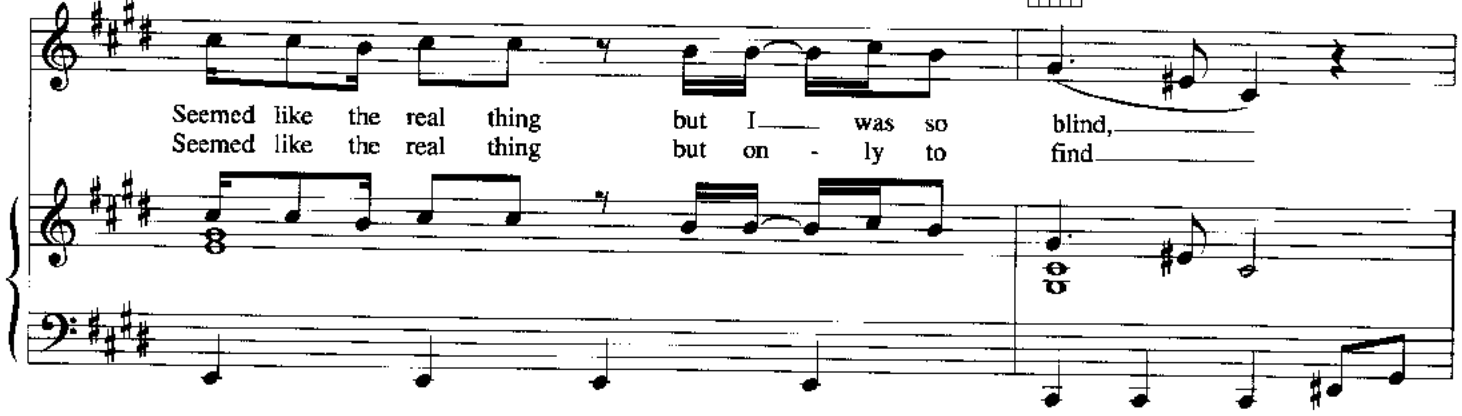
**C<sup>4</sup>m**  **E** 


soon found out I was los - ing my mind.  
 soon turned out had a heart of glass.



**C<sup>#</sup>** 


Seemed like the real thing but I — was so blind,  
 Seemed like the real thing but on - ly to find



**C<sup>#</sup>m**  **E**  **F<sup>#</sup>m7**  **Gdim**  **E7/G<sup>#</sup>** 

mu - cho mis - trust, love's gone be - hind. —  
 mu - cho mis - trust, love's gone be - hind. —



**A**  **E** 

In be - tween — what I find — is pleas - ing and I'm feel - ing fine. —  
 Lost in time, — a - do - ra - ble — il - lu - sion and I can - not hide. —





love is so— con - fus - ing, there's no peace of mind,  
I'm the one— you're us - ing, please don't push me a - side, we

1.



if I fear I'm los - ing you, it's just no good, you teas-ing like— you do.—  
could have made it cruis-ing, yeah.—



2.



First system of musical notation. The top staff is a single treble clef line with a whole rest. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The middle staff contains a whole chord of E major (E-G#-B) and a melodic line of eighth notes: E4, G#4, B4, A4, G#4, E4. The bottom staff contains a bass line of eighth notes: E3, G#3, B3, A3, G#3, E3.



Second system of musical notation. The top staff has a whole rest, a 3/4 time signature change, and another whole rest. The middle and bottom staves continue the piece. The middle staff has a melodic line of eighth notes: E4, G#4, B4, A4, G#4, E4, followed by a whole chord of E major. The bottom staff has a bass line of eighth notes: E3, G#3, B3, A3, G#3, E3, followed by a whole chord of E major.



Third system of musical notation. The top staff has a whole rest, a 3/4 time signature change, and another whole rest. The middle and bottom staves continue the piece. The middle staff has a melodic line of eighth notes: E4, G#4, B4, A4, G#4, E4, followed by a whole chord of E major. The bottom staff has a bass line of eighth notes: E3, G#3, B3, A3, G#3, E3, followed by a whole chord of E major.



Fourth system of musical notation. The top staff has a whole rest, a 3/4 time signature change, and another whole rest. The middle and bottom staves continue the piece. The middle staff has a melodic line of eighth notes: E4, G#4, B4, A4, G#4, E4, followed by a whole chord of E major, then a melodic line of eighth notes: E4, G#4, B4, A4, G#4, E4. The bottom staff has a bass line of eighth notes: E3, G#3, B3, A3, G#3, E3, followed by a whole chord of E major, then a bass line of eighth notes: E3, G#3, B3, A3, G#3, E3.



La la la — la la la la la la — la la la la la la, — la



la la la la la — la la la la la la, — la



la la la la la, — yeah, — rid - ing high on love's - true - blu-ish light. —



Ooh — oh, — ooh — oh, —

*D.%. al Coda*

ooh oh, ooh oh.

⊕ Coda

E

Ooh oh.

ooh oh.

*Repeat to fade*