



The Entertainer

Billy Joel

♪ Livello 60/100 (Avanzato)

Abbonati a OKTAV Premium oggi stesso!

Basta acquistare questo titolo o sottoscrivere un abbonamento a OKTAV Premium. In questo modo potrai godere dell'accesso illimitato alla nostra intera libreria di spartiti ad un prezzo fisso, in base alle tue competenze.

Scopri di più

THE ENTERTAINER

Words and Music by Billy Joel

In “The Entertainer,” Joel tells of the highs and lows of being in show business. He traces the steps in rising to fame, but leads to the fact that without a hit, you can quickly disappear. No matter what the genre or decade, the sentiments Joel expresses ring true in an increasingly corporate game that often depends on expendable artists and ever-changing trends. The song’s epic feel and complex arrangements seem to defy the corporate music scene.

Figure 8—Intro

“The Entertainer” begins with this bright, syncopated melodic statement played on synth above a sprightly strummed acoustic guitar part. The piano plays a closely related part with simple harmonies in G. The synth is played with a slight portamento or “glide” setting to make each note slide into the next.

Fig. 8

Figure 8 shows the musical score for the Intro of "The Entertainer." The score is in 4/4 time and features two staves: Synth and Piano. The tempo is marked "Fast Rock" with a quarter note equal to 206. The key signature is one sharp (F#). The synth part begins with a melodic line that slides into the next note, while the piano part provides harmonic support with chords and a rhythmic accompaniment. The score includes a large watermark "O" in the center.

11 Full Band
12 Slow Demo: Synth & Piano meas. 1-6

Intro
Fast Rock ♩ = 206
N.C. (G) (D) (G/D) (D) (G♭)

1 Synth

Piano

4 1. (Am) (G/B) 2. (Am) (G/B)

Figure 9—Verse 3 and Interlude

Joel accompanies his voice on piano only in certain verses. The third verse is the first and simplest appearance of piano accompaniment—just full chords hit on the syncopated changes. The verse’s construction begins with three symmetrical four-measure phrases, then a five-measure phrase added at the end, making a total of seventeen measures per verse (instead of the anticipated sixteen). The interlude is a synth/piano riff reminiscent of the intro.