

PIANO MAN

Billy Joel, Thomas Asanger

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **2-3**

Duration / Tijdsduur / Durée / Dauer / Durata **5:21**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierolff for Band No. 31 "CRAZY TONGUES"

TMPCD130631

Concert Band

Full score	1
Piccolo	1
Flute 1	3
Flute 2	2
Oboe	2
Bassoon	2
Bb Clarinet 1	5
Bb Clarinet 2	5
Bb Clarinet 3	5
Bb Bass Clarinet	1
Eb Alto Saxophone 1	1
Eb Alto Saxophone 2	1
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
Bb Trumpet 1	2
Bb Trumpet 2	2
Bb Trumpet 3	2
F Horn 1	1
F Horn 2	1
F Horn 3	1
C Trombone 1	2
C Trombone 2	2
C Trombone 3	2
C Euphonium	2
Bb Euphonium treble clef	3
C Bases	4
String Bass	1
Drumset	1
Percussion 1	1
Percussion 2 (tambourine)	1
Timpani	1
Glockenspiel	1
Voice - Blues Harp	2

S U P P L E M E N T A R Y P A R T S

Bb Soprano Saxophone	1
Bb Flugelhorn 1	1
Bb Flugelhorn 2	1
Bb Flugelhorn 3	1
Eb Horn 1	1
Eb Horn 2	1
Eb Horn 3	1
Bb Trombone 1 bass clef	1
Bb Trombone 2 bass clef	1
Bb Trombone 3 bass clef	1
Bb Trombone 1 treble clef	1
Bb Trombone 2 treble clef	1
Bb Trombone 3 treble clef	1
Bb Euphonium bass clef	2
Eb Bass bass clef	2
Eb Bass treble clef	2
Bb Bass bass clef	2
Bb Bass treble clef	2

PIANO MAN

English:

"Piano Man" was the first great hit of the American singer and song writer Billy Joel (May 9, 1949). What is special about this song is that it was written from two perspectives. First, that of the piano player, who sings about the lives of the diverse group of people in the bar. The chorus is sung by the bar patrons themselves, who encourage the piano man to sing more. This arrangement can be performed with a singer and a harmonica. The use of a harmonica certainly adds value to the piece as it is one of the two principal musical instruments used in the original version by Billy Joel.

Nederlands:

De eerste hit van de Amerikaanse zanger en tekstschrijver Billy Joel (geboren 9 mei 1949) is deze titel Piano Man. Het bijzondere eraan is dat het lied is geschreven vanuit het perspectief van de piano speler, terwijl in de coupletten juist het publiek in de bar waar de "piano man" speelt hem aanmoedigt "meer" te zingen. De titel is optioneel met zanger en mondharmonica uit te voeren. Het gebruik van een mondharmonica geeft uiteraard een extra meerwaarde aan de titel omdat dit één van de 2 hoofdinstrumenten is in de originele uitvoering van Joel.

Deutsch:

Der erste große und erfolgreiche Hit des amerikanischen Sängers und Songwriters Billy Joel (9. Mai 1949) war "Piano Man". Er erzählt die Geschichte aus der Sicht des lyrischen Ichs eines Barpianisten, der immer wieder vom anwesenden Publikum ermuntert wird, zu singen. Das vorliegende Arrangement kann nach Belieben mit Sänger und Mundharmonika oder als reines Blasorchester-Arrangement dargeboten werden. Die Mundharmonika gibt dem Stück aber einen gewissen Mehrwert, gerade weil auch in der Originalfassung von Billy Joel dieses wunderbare Instrument zur Geltung kommt. Sie bei einer Aufführung zu verwenden, ist daher sehr empfehlenswert.

Français:

Le premier grand succès du chanteur et auteur de textes américain Billy Joel, né le 9 mai 1949, s'intitule *Piano Man*. L'originalité de cette chanson consiste au fait qu'elle ait été écrite dans la perspective du pianiste, tandis que dans les couplets, le public dans le bar où le pianiste joue l'incite plutôt à « chanter ». Le morceau peut également être interprété avec un chanteur et un harmonica. L'utilisation de l'harmonica donne une plus-value au morceau car il est l'un des deux principaux instruments utilisés dans la version originale par Billy Joel.

THOMAS ASANGER

Nederlands:

Thomas Asanger werd in 1988 in Linz (Boven-Oostenrijk) geboren en behoort tot de interessantste Oostenrijkse componisten van de jonge generatie. Zijn eerste muzieklessen kreeg hij op fagot, piano en muziektheorie. Na zijn eindexamen aan het gymnasium van Perg vervulde hij zijn militaire dienstplicht bij de Militaire Muziekkapel van Boven-Oostenrijk. Ondertussen studeerde Thomas Asanger compositie bij Helmut Schmidinger en fagot aan de Universiteit voor Muziek en Uitvoerende Kunsten in Wenen. Momenteel studeert hij er verder in de muziekpedagogiek met directie als hoofdvak. In 2007 won Asanger de 2de prijs in een door de Oostenrijkse componistenvereniging uitgeschreven compositiewedstrijd voor talentvolle Oostenrijkse componisten.



English:

Thomas Asanger was born in 1988 in Linz (Upper Austria) and belongs to the most interesting Austrian composers of the next generation. He had his first music lessons on bassoon, piano and in music theory. After graduating from the Perg grammar school he served his military service at the Military Music Orchestra Upper Austria. Meanwhile Thomas Asanger studied composition at Helmut Schmidinger and bassoon at the University for Music And Performing Arts Vienna. Currently he's studying music pedagogy with conducting as his major instrument. In 2007 Asanger was awarded 2nd price winner in the Austrian Composer Society composition contest for talented Austrian composers.

Deutsch:

Thomas Asanger wurde 1988 in Linz (Oberösterreich) geboren und zählt zu den interessantesten österreichischen Komponisten der jungen Generation. Seine erste musikalische Ausbildung erhielt er zunächst in den Fächern Fagott, Klavier und Musiktheorie. Nach der Matura am Gymnasium in Perg folgte der Präsenzdienst bei der Militärmusik Oberösterreich. Während dieser Zeit studierte Thomas Asanger Komposition bei Helmut Schmidinger und Fagott an der Universität für Musik und darstellende Kunst in Wien. Derzeit setzt er dort seine Ausbildung im Fach Musikpädagogik mit Hauptfach Dirigieren fort. 2007 wurde Thomas Asanger vom österreichischen Komponistenbund mit dem 2. Preis zum besten Nachwuchskomponisten Österreichs ausgezeichnet.

Français:

Thomas Asanger, né en 1988 à Linz (Haute-Autriche), fait partie des plus intéressants compositeurs autrichiens de la jeune génération. Il a étudié la théorie musicale, le basson et le piano. Après avoir terminé ses études au Lycée de Perg, il a fait son service militaire au sein de la Musique Militaire de la Haute-Autriche. Entre-temps, Thomas Asanger a étudié la composition avec Helmut Schmidinger et le basson à l'Université de Musique et d'Arts Appliqués à Vienne. Actuellement, il continue ses études de pédagogie musicale et de direction, comme matière principale, à cette même institution. En 2007 Asanger a obtenu un deuxième prix au concours de composition organisé par l'Association des Compositeurs Autrichiens.

Full Score
(Concert Band)

PIANO MAN

Billy Joel
arr. Thomas Asanger

Moderately $\text{♩} = 60$

Piccolo

Flute 1-2

Oboe

Bassoon

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bb Bass Clarinet

Eb Alto Saxophone 1

Eb Alto Saxophone 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet 1

Bb Trumpet 2-3

F Horn 1

F Horn 2-3

Trombone 1

Trombone 2-3

C Euphonium

String Bass

C Bases

Voice/
Blues Harp in Eb

Timpani

Glockenspiel

Percussion 1

Percussion 2
(Tambourine)

Drumset

1 2 3 4 5 6 7 8 9 10 11

PIANO MAN - Words and Music by Billy Joel

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12 13 14 $\overline{np}$ 15 16 17 18 19 20 21 22

23 §

cue Blues Harp

Pic. *mp*

Fl. 1-2 *mp*

Ob. *mp*

Bsn. *mp*

Clar. 1 *mp*

Clar. 2 *f*

Clar. 3 *f*

Bs. Clar. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2-3 *f*

F Hn. 1 *mf*

F Hn. 2-3 *mf*

Tbn. 1 *mp*

Tbn. 2-3 *mp*

C Euph. *mf*

Bs. *f*

C Bs. *f*

Voice

tin will ic be and gin. life.

Harp

cue Blues Harp

Glock. *f*

Perc. 1 *mf*

Perc. 2

Dr. S. *f*

36 37 38 39 40 41 42 43 44 45 46 47

49

Picc.

Fl. 1-2

Ob.

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

Bs.

C Bs.

Voice

He says, "Son can you play me a mem-o-ry! I'm not real-ly sure how it goes, but it's
And the 'wait - ness is prac - ti - cing pol - i - ties as the bus - ness men slow - ly get stoned. Yes, they're

Timp.

Glock.

Perc. 1

Perc. 2

Dr. S.

48 49 50 51 52 53 54 55 56

57 58 59 60 61 62 63 64 65 66 67

– PIANO MAN –

107

Pic.

Fl. 1-2

Ob.

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

Bs.

C Bs.

Voice

Now John at the bar is a friend of mine. He gets me my drinks for

Temp.

Glock.

Perc. 1

Perc. 2

Dr. S.

101 102 103 104 105 106 107 108 109 110 111 112

Musical score for Piano Man, measures 113-122. The score includes parts for Piccolo, Flutes 1-2, Oboe, Bassoon, Clarinets 1-3, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Bass Saxophone, Trumpets 1 and 2-3, French Horns 1 and 2-3, Trombones 1 and 2-3, C Euphonium, Bass, C Bass, Voice, Timpani, Glockenspiel, Percussion 1 and 2, and Drums. The key signature is B-flat major (two flats). The score features various dynamics including *mf*, *p*, *mp*, and *f*. The vocal line includes the lyrics: "free, and he's quick with a joke or to light up your smoke, but there's some place that he'd rather be." The percussion section includes a drum solo in measure 122.

Pic.

Fl. 1-2

Ob.

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F. Hn. 1

F. Hn. 2-3

Tbn. 1

Tbn. 2-3

C. Euph.

Bs.

C. Bs.

Voice

free, and he's quick with a joke or to light up your smoke, but there's some place that he'd rather be.

Timp.

Glock.

Perc. 1

Perc. 2

Dr. S.

113 114 115 116 117 118 119 120 121 122

Score for measures 153 to 162, featuring various instruments and a Piano Man section.

Instrumentation: Picc., Fl. 1-2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., Bs., C. Bs., Voice, Timp., Glock., Perc. 1, Perc. 2, Dr. S.

Measure 153: Picc., Fl. 1-2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., Bs., C. Bs., Voice, Timp., Glock., Perc. 1, Perc. 2, Dr. S.

Measure 154: Picc., Fl. 1-2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., Bs., C. Bs., Voice, Timp., Glock., Perc. 1, Perc. 2, Dr. S.

Measure 155: Picc., Fl. 1-2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., Bs., C. Bs., Voice, Timp., Glock., Perc. 1, Perc. 2, Dr. S.

Measure 156: Picc., Fl. 1-2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., Bs., C. Bs., Voice, Timp., Glock., Perc. 1, Perc. 2, Dr. S.

Measure 157: Picc., Fl. 1-2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., Bs., C. Bs., Voice, Timp., Glock., Perc. 1, Perc. 2, Dr. S.

Measure 158: Picc., Fl. 1-2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., Bs., C. Bs., Voice, Timp., Glock., Perc. 1, Perc. 2, Dr. S.

Measure 159: Picc., Fl. 1-2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., Bs., C. Bs., Voice, Timp., Glock., Perc. 1, Perc. 2, Dr. S.

Measure 160: Picc., Fl. 1-2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., Bs., C. Bs., Voice, Timp., Glock., Perc. 1, Perc. 2, Dr. S.

Measure 161: Picc., Fl. 1-2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., Bs., C. Bs., Voice, Timp., Glock., Perc. 1, Perc. 2, Dr. S.

Measure 162: Picc., Fl. 1-2, Ob., Bsn., Clar. 1, Clar. 2, Clar. 3, Bs. Clar., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2-3, F. Hn. 1, F. Hn. 2-3, Tbn. 1, Tbn. 2-3, C. Euph., Bs., C. Bs., Voice, Timp., Glock., Perc. 1, Perc. 2, Dr. S.

Annotations:

- mf** (mezzo-forte)
- f** (forte)
- cresc.** (crescendo)
- ad lib. improv.** (ad libitum improvisation)
- cue Blues Harp (Cup Mute)**
- Harp**

Piano Man Section:

153 154 155 156 157 158 159 160 161 162

— PIANO MAN —

165

Pic.

Fl. 1-2

Ob.

Bsn.

Clar. 1

Clar. 2

Clar. 3

Bs. Clar.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2-3

F Hn. 1

F Hn. 2-3

Tbn. 1

Tbn. 2-3

C Euph.

Bs.

C Bs.

Voice

Timp.

Glock.

Perc. 1

Perc. 2

Dr. S.

163 164 165 166 167 168 169 170 171 172 173

Sing us a song, you're the pia-no man. Sing us a song to - night. Well we're all in the

195

Pic.

Fl. 1-2

mf

Ob.

Bsn.

Clar. 1

mp

Clar. 2

mp

Clar. 3

mp

Bs. Clar.

mp

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

mp

Tpt. 1

Tpt. 2-3

F Hn. 1

p

F Hn. 2-3

p

Tbn. 1

Tbn. 2-3

p

dim.

C Euph.

pizz.

Bs.

p

C Bs.

mp

Voice

pret - ty good crowd for a Sat - ur - day, and the man - ag - er gives me a smile 'Cause he knows that it's me they've been com - in' to

Timp.

Glock.

mf

Perc. 1

mp

Perc. 2

Dr. S.

p

195 196 197 198 199 200 201 202 203 204 205

– PIANO MAN –