



Bruce Goodman

Nouvelle-Zélande, Te Popo

12. Hiccups (from Little Suite 6 for piano)

A propos de l'artiste

I am not trained as a composer having studied Music History at university and furthered my studies by doing a thesis on English Reformation Lute Music. Composition skills developed over the years by being a high school music teacher with not much money for music resources so I created my own resources. I am retired now without capable student instrumentalists to play the pieces, but I enjoy getting lost in the creative process and being part of the Free-scores community.

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A propos de la pièce



Titre : 12. Hiccups
[from Little Suite 6 for piano]
Compositeur : Goodman, Bruce
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Editeur : Goodman, Bruce
Instrumentation : Piano seul
Style : Ragtime

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Little Suite 6
12. Hiccups

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*with thanks - or apologies - to
Scott Joplin for pinching his bass*

Ambling pace

Piano

mf

6

11

16

20

Measures 20-23 of a piano piece. The music is in a minor key with a 3/4 time signature. The right hand features a complex melodic line with many beamed eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords and single notes.

24

Measures 24-27 of a piano piece. The right hand continues with intricate melodic patterns, and the left hand maintains its accompaniment role with various chordal textures.

28

Measures 28-31 of a piano piece. The melodic development in the right hand is prominent, with the left hand providing harmonic support through chords and moving lines.

32

Measures 32-36 of a piano piece. This section shows a change in the key signature to a major key. The right hand has a more active, rhythmic melody, and the left hand features some dynamic markings like accents (>) and hairpins.

37

Measures 37-40 of a piano piece. The music continues in the major key, with the right hand playing a series of beamed notes and the left hand providing a rhythmic accompaniment.

42

46

This musical score consists of two systems of piano music. The first system, starting at measure 42, features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of one sharp (F#). The melody in the treble clef is composed of eighth and sixteenth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines. The second system, starting at measure 46, continues the piece, showing a similar melodic and harmonic structure. The score concludes with a double bar line at the end of measure 49.