



Bruce Goodman

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A propos de l'artiste

I have always been a secret composer - too scared to share my creations. Even at university I took Music History rather than Composition lest someone hear my compositions and think they were not up to standard. I am now in my seventies and have little to lose. I shall post compositions mainly for piano, but sometimes for other instruments as well. Perhaps someone somewhere will enjoy one or two of them. I am not sure I will be able to locate a lot of my music - like a lot of Bach its been lost to history - possibly fortunately...
Thanks

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A propos de la pièce



Titre : 5. Thursday
[from "Seven ragged joyful days"]
Compositeur : Goodman, Bruce
Arrangeur : Goodman, Bruce
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Editeur : Goodman, Bruce
Instrumentation : Piano seul
Style : Ragtime

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Thursday

Joyful Days for Piano

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$\text{♩} = 70$

Piano

mf

mf

The first system of the piano score for 'Thursday' consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music starts with a dynamic marking of *mf*. The bass staff begins with a bass clef and the same key signature and time signature. It also starts with a dynamic marking of *mf*. The music is characterized by a steady eighth-note accompaniment in the bass and a more active melody in the treble.

The second system of the piano score continues the piece. It consists of two staves with the same key signature and time signature as the first system. The music maintains the same rhythmic and melodic patterns.

The third system of the piano score continues the piece. It consists of two staves with the same key signature and time signature as the first system. The music maintains the same rhythmic and melodic patterns.

mp

mp

The fourth system of the piano score continues the piece. It consists of two staves with the same key signature and time signature as the first system. The music maintains the same rhythmic and melodic patterns. Dynamic markings of *mp* are present in both staves.

22

Musical score for measures 22-26. The piece is in G minor (one flat) and 3/4 time. The right hand features a complex melodic line with many accidentals, while the left hand provides a steady accompaniment of chords and eighth notes.

27

Musical score for measures 27-32. The right hand continues with a melodic line, incorporating some rests and dynamic markings. The left hand maintains a consistent accompaniment pattern.

33

Musical score for measures 33-37. The piece transitions to G major (two sharps). Dynamic markings *p* (piano) and *mf* (mezzo-forte) are present. The right hand has a more active melodic line, and the left hand accompaniment changes to match the new key.

38

Musical score for measures 38-40. The right hand continues with a melodic line in G major. The left hand accompaniment consists of chords and eighth notes.

41

Musical score for measures 41-45. The right hand continues with a melodic line in G major. The left hand accompaniment consists of chords and eighth notes.

44

Musical notation for measures 44-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving bass lines.

47

Musical notation for measures 47-49. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving bass lines.

50

Musical notation for measures 50-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with chords and moving bass lines.