



# Bruce Goodman

Arrangeur, Compositeur, Editeur, Professeur

Nouvelle-Zélande, Te Popo

## A propos de l'artiste

There are possibly two guiding principles in my music compositions. The first is Stravinsky paraphrased and goes something like this. The possibilities in music composition are infinite. Creativity lies in the ability to limit oneself. The second principal is my own and one I used to tell my High School students. When you are in High School compose whatever you like, then go to university and learn to compose according to the rules, and after university compose whatever you like... I try to avoid being stuck in the university stage.

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## A propos de la pièce



**Titre :** 14. Nine eight  
[from Little Suite 5 for piano]  
**Compositeur :** Goodman, Bruce  
**Droit d'auteur :** Copyright © Bruce Goodman  
**Editeur :** Goodman, Bruce  
**Instrumentation :** Piano seul  
**Style :** Classique moderne

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# 14. Nine Eight

Brisk

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Piano

The musical score is written for piano in 9/8 time, with a key signature of two flats (B-flat and E-flat). It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-3) features a steady bass line and chords in the treble. The second system (measures 4-7) includes a measure with a complex chordal texture in the treble. The third system (measures 8-11) shows a more active treble line with some grace notes. The fourth system (measures 12-15) continues the rhythmic pattern with a consistent bass line and treble accompaniment.

16

Musical notation for measures 16-17. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 16 features a complex treble staff with many beamed notes and a bass staff with a steady eighth-note accompaniment. Measure 17 continues this pattern with similar rhythmic complexity.

18

Musical notation for measures 18-20. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 18 shows a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 19 has a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 20 has a treble staff with a melodic line and a bass staff with a steady accompaniment.

21

Musical notation for measures 21-23. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 21 has a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 22 has a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 23 has a treble staff with a melodic line and a bass staff with a steady accompaniment.

24

Musical notation for measures 24-26. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 24 has a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 25 has a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 26 has a treble staff with a melodic line and a bass staff with a steady accompaniment.

27

Musical notation for measures 27-30. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 27 has a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 28 has a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 29 has a treble staff with a melodic line and a bass staff with a steady accompaniment. Measure 30 has a treble staff with a melodic line and a bass staff with a steady accompaniment.



45

A musical score for piano, consisting of two staves (treble and bass clef) and a grand staff bracket on the left. The music is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The score spans four measures, ending with a double bar line. The first two measures feature a complex melodic line in the treble clef with many beamed notes, while the bass clef provides a steady accompaniment. The final two measures show a continuation of the bass line and a final melodic flourish in the treble clef.