

COCHRAN

Fantasia No. 1

~ Cosmos ~

PIANOFORTE

URTEXT

rb

ROBERT BREMNER

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CLASSICAL MUSIC FOR KEYBOARD

<i>Animal Scenes</i> (Pt. I – IV)	Pianoforte	JULIAN COCHRAN
<i>Animation Suite</i> (Pt. I – IV)	“ ”	“ ”
Fantasia No. 1, <i>Cosmos</i> (Pt. I – III)	“ ”	“ ”
Fantasia No. 2, <i>Sarmatian Dances</i>	“ ”	“ ”
Fantasia No. 3, <i>Dagda's Harp</i>	“ ”	“ ”
Fantasia No. 4, <i>Skazka</i> (Pt. I – II)	“ ”	“ ”
Fantasia No. 5, <i>Grande Circo</i>	“ ”	“ ”
Fantasia No. 6, <i>The Wind Sylph and the Dryad</i>	“ ”	“ ”
Sonata di Fantasia No. 7, <i>Sul Settimo</i> (Pt. I – III)	“ ”	“ ”
<i>Four Pieces for a Musical Box</i>	“ ”	“ ”
Mazurkas, Nos. 1 – 5	“ ”	“ ”
<i>Night Scenes</i> (Pt. I – IV)	“ ”	“ ”
<i>Pegasus' Travels</i> (Meros I, II – Vol. 1)	“ ”	“ ”
<i>Pegasus' Travels</i> (Meros III, IV – Vol. 2)	“ ”	“ ”
<i>Pegasus' Travels</i> (Meros V – Vol. 3)	“ ”	“ ”
Preludes, Nos. 1 – 3 (Vol. 1)	“ ”	“ ”
Preludes, Nos. 4 – 6 (Vol. 2)	“ ”	“ ”
Preludes, Nos. 7 – 8 (Vol. 3)	“ ”	“ ”
Preludes, Nos. 9 – 13 (Vol. 4)	“ ”	“ ”
Romanian Dances, Nos. 1 – 6	“ ”	“ ”
Scherzi, Nos. 1 – 2	“ ”	“ ”
<i>Toccata, Maelstrom & Fire Dance</i>	“ ”	“ ”
Valses, Nos. 1 – 3	“ ”	“ ”
<i>Seven Pieces for Harp</i>	Concert Harp	“ ”
<i>Night Scenes</i>	Voice and Piano	“ ”

MUSIC FOR CONDUCTOR AND PARTS

<i>Artemis</i>	Violin, Cor Anglais and Piano	“ ”
“ ”	Violin, Cor Anglais and Harp	“ ”
<i>Dagda's Harp</i>	Symphony Orchestra	“ ”
<i>Grande Circo</i>	Symphony Orchestra	“ ”
Romanian Dances, Nos. 1 – 6	Chamber Orchestra	“ ”
“ ”	Violin and Piano	“ ”
<i>Skazka</i> (Pt. I – II)	Symphony Orchestra	“ ”
<i>Symphonic Tales</i>	Symphony Orchestra	“ ”
<i>The Wind Sylph and the Dryad</i>	Symphony Orchestra	“ ”
Valses Nos. 1 – 2	Symphony Orchestra	“ ”
<i>Zorya Vechernyaya</i>	Chamber Orchestra	“ ”
“ ”	String Quartet, Oboe and Bassoon	“ ”

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9 *poco rit.*

mf *f*

11 *dim*

dim

13 *pp*

pp

15 *marc.* *pp* *mf* *pp* *mf* *pp* *f*

Red. *3* *Red.* *3* *Red.* *3* *Red.* *3*

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34

ppp
cresc.

3

36

pp
cresc.

3

38

mp
cresc.

3

rit.

40

mf
va cresc.

3

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II. Largo

poco accel.

PIANO

Measures 1-5: Treble and bass staves. Measure 1 has a fermata. Dynamics: *ff* (measures 1-2), *p* (measure 3), *mf* (measure 4), *p* (measure 5).
Measures 6-11: Treble and bass staves. Measure 6 has a fermata. Dynamics: *mf* (measures 6-7), *mp* (measures 8-9), *p* (measures 10-11).
Tempo markings above the staff: *rit.* (measures 1-5), *(largo)* (measure 6), *poco accel.* (measures 7-9), *poco rit.* (measure 10), *poco accel.* (measure 11), *rall.* (measure 11).

Measures 12-17: Treble and bass staves. Measure 12 has a fermata. Dynamics: *f* (measures 12-13), *p* (measure 14), *m.g.* (measures 15-16), *f* (measure 17).
Tempo markings: *Largo* (measures 12-17).
Other markings: *poco più mosso* (measure 17), *rall.* (measure 17).
Bass staff: *8vb* (measures 12-17).

Measures 18-23: Treble and bass staves. Measure 18 has a fermata. Dynamics: *p* (measures 18-19), *ff* (measures 20-23).
Tempo markings: *Largo* (measures 18-19), *poco accel.* (measures 20-23).
Tempo marking above the staff: *rit.* (measures 20-23).

Measures 24-29: Treble and bass staves. Measure 24 has a fermata. Dynamics: *f* (measures 24-25), *ff* (measures 26-29).
Tempo markings: *(largo)* (measures 24-25), *poco accel.* (measures 26-29), *Moderato* (measures 26-29).
Tempo marking above the staff: *molto rit.* (measures 26-29).

Measures 30-35: Treble and bass staves. Measure 30 has a fermata. Dynamics: *mf* (measures 30-31), *dim.* (measures 32-33), *pp* (measures 34-35), *ppp* (measures 34-35).
Tempo markings: *Largo* (measures 30-31), *rall.* (measures 32-35).
Bass staff: *8vb* (measures 30-35).

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12

mp *f*

15

fff *p*

17

fff *p*

19

sfz *sfz* *f*

21

sfz *sfz* *ff*

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42 *delicato*

mp

47 *pìù mosso*

f dim.

rit.

8va-

50 *Andante*

Andante

2.

sfz

mp

increase extent of staccato

ppp

53 *rit. . . . a tempo*

rit. . . . a tempo

p

accel. e cresc.

56 *poco*

poco

e

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76

78

80

83

86

89

rit.

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104

pp cresc.

This system contains measures 104 and 105. The music is written for piano in 6/4 time, with a key signature of two flats. The right hand features a series of chords, while the left hand has a descending line of chords. A crescendo hairpin is placed below the first measure, starting from a piano (pp) dynamic.

106

This system contains measures 106 and 107. The musical notation continues with similar chordal textures in the right hand and descending lines in the left hand, maintaining the 6/4 time signature and two-flat key signature.

108

sfz *sfz* *sffz*

This system contains measures 108, 109, and 110. The dynamics increase, with *sfz* (sforzando) markings above the first two measures and *sffz* (sforzando fortissimo) above the third. The musical texture remains dense with chords.

111

sffz *ff* *sffz*

This system contains measures 111, 112, and 113. Measure 111 features a *sffz* marking. Measure 112 has a *ff* (fortissimo) marking. Measure 113 returns to *sffz*. The notation includes some triplets and complex chordal structures.

114

fff *sffz*

This system contains measures 114 and 115, which is the final measure of the page. Measure 114 has a *fff* (fortississimo) marking. Measure 115 has an *sffz* marking. The piece concludes with a final chord in the right hand.