

COCHRAN

Fantasia No. 2
~ Sarmatian Dances ~

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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14 *sfz* *sfz* *mf* *decr.* *sfz*

17 *p* *cresc.*

20

23 *f* *sfz*

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48 *mp*

Measures 48-50. Measure 48 features a complex chordal texture in the right hand with many sharps, while the left hand plays a simple eighth-note bass line. Measures 49 and 50 continue the right-hand texture with dynamic markings and accents.

51 *p*

Measures 51-53. Measure 51 has a dense right-hand texture with triplets. Measures 52 and 53 show a shift in the right hand to a more melodic line with triplets, while the left hand remains steady.

54 *mf* *f*

Measures 54-56. Measures 54-55 feature a heavy right-hand texture of triplets. Measures 56 and 57 show a more active right hand with accents and a change in dynamics.

57 *mp* *f* *p*

Measures 57-59. Measures 57-58 have a dense right-hand texture. Measures 59 and 60 show a change in the right hand to a triplet-based melody, with a dynamic shift to piano.

60 *ff*

Measures 60-63. Measure 60 starts with a very loud right-hand texture. Measures 61-63 show a more active right hand with accents and a change in dynamics.

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85 *8va-* *pp*

89 *(8va)-* *mf*

93 *(8va)-*

98 *rit.* *pp*

101

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127

System 127-130: Treble and bass staves. Treble staff features rapid sixteenth-note runs with slurs and ties. Bass staff features chords and sixteenth-note accompaniment. Measure 130 ends with a fermata on a B-flat chord.

131

System 131-134: Treble staff continues with sixteenth-note runs. Bass staff features chords and sixteenth-note accompaniment. Measure 134 ends with a fermata on a B-flat chord.

135

System 135-139: Treble staff features chords and sixteenth-note accompaniment. Bass staff features sixteenth-note runs. Measure 139 ends with a fermata on a B-flat chord.

140

System 140-142: Treble staff features chords and sixteenth-note accompaniment. Bass staff features sixteenth-note runs. Measure 142 ends with a fermata on a B-flat chord. A *mf* dynamic marking is present at the start of measure 143.

143

System 143-146: Treble staff features sixteenth-note runs with slurs and ties. Bass staff features chords and sixteenth-note accompaniment. Measure 146 ends with a fermata on a B-flat chord. A *mf* dynamic marking is present at the start of measure 147.

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157

162

166

p

169

più mosso a tempo $\times 1.5$ ($\text{♩} = \text{♩}$)
bellicoso

174

p

ppp cresc..

con ped.

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198

Measures 198-200. The right hand features complex triplets and sixteenth-note patterns with slurs and accents. The left hand plays a steady eighth-note accompaniment.

201

Measures 201-203. Measure 201 has a crescendo hairpin. Measure 202 has a forte (*ff*) dynamic marking. The right hand has slurs and accents. The left hand continues the eighth-note accompaniment.

204

Measures 204-206. The right hand has slurs and accents. The left hand continues the eighth-note accompaniment.

207

Measures 207-209. The right hand has slurs and accents. The left hand continues the eighth-note accompaniment.

210

Measures 210-213. Measure 210 has a piano (*p*) dynamic marking. Measures 211 and 213 have sforzando (*sfz*) dynamic markings. The right hand has slurs and accents. The left hand continues the eighth-note accompaniment.

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226

mf *p*

231

mf

235

f

238

poco più mosso *mf*

241

mf

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261

mp cresc. più pedal

265

f mp cresc.

269

sfz ff

273

sfz ff

276

sfz ff

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