

COCHRAN

Toccata, Maelstrom & Fire Dance

PIANOFORTE

URTEXT

rb

ROBERT BREMNER

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104 Tynte St, North Adelaide, SA 5006, Australia

2022 Edition

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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>Skazaniye i Pesnya</i> (Pt. I – II)	“ ”	“ ”
Fantasia No. 5, <i>The Wind Sylph and the Dryad</i>	“ ”	“ ”
Fantasia No. 6, <i>Scherzo da Fiaba</i>	“ ”	“ ”
Sonata di Fantasia No. 7, <i>Sul Settimo</i> (Pt. I – III)	“ ”	“ ”
<i>Dances of Noble Spirit</i>	“ ”	“ ”
Mazurkas, Nos. 1 – 3	“ ”	“ ”
Mazurkas, Nos. 4 – 5	“ ”	“ ”
<i>Night Scenes</i> (Pt. I – IV)	“ ”	“ ”
<i>Pegasus' Travels</i> (Meros Alpha & Beta – Vol. 1)	“ ”	“ ”
<i>Pegasus' Travels</i> (Meros Gamma & Delta – Vol. 2)	“ ”	“ ”
<i>Pegasus' Travels</i> (Meros Epsilon – Vol. 3)	“ ”	“ ”
Preludes, Nos. 1 – 3 (Vol. 1)	“ ”	“ ”
Preludes, Nos. 4 – 6 (Vol. 2)	“ ”	“ ”
Preludes, Nos. 7 – 8 (Vol. 3)	“ ”	“ ”
Preludes, Nos. 9 – 12 (Vol. 4)	“ ”	“ ”
Preludes, Nos. 13 – 16 (Vol. 5)	“ ”	“ ”
Preludes, Nos. 17 – 20 (Vol. 6)	“ ”	“ ”
Romanian Dances, Nos. 1 – 6	“ ”	“ ”
Scherzi, Nos. 1 – 2	“ ”	“ ”
<i>Three Impressions</i> (<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>Hedense</i> (5 Preludes)	String quartet	“ ”
“ ”	String orchestra	“ ”
Romanian Dances, Nos. 1 – 6	Chamber orchestra	“ ”
“ ”	Violin and piano	“ ”
<i>Pegasus' Travels</i> – Beta, Gamma & Delta	Piano trio (piano, violin & cello)	“ ”
<i>Scherzo da Fiaba</i>	Symphony orchestra	“ ”
<i>Skazaniye i Pesnya</i> (Part 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> (Part I - II)	Chamber orchestra	“ ”
“ ”	String quartet, oboe and bassoon	“ ”

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26 *rit.* *sfz* *f* *mf*

31 *sfz* *f*

36 *p* *ff*

40 *mf*

44 *pp* *sfz*

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75 *sfz*

f

Measures 75-79. The right hand plays a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. Dynamics include *sfz* and *f*.

80 *rit.*

dim. *p*

Measures 80-84. The right hand continues with chords and arpeggios, and the left hand with eighth-note accompaniment. Dynamics include *rit.*, *dim.*, and *p*.

85 *meno mosso con rubato*

5

Measures 85-87. The right hand features a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. Dynamics include *meno mosso con rubato*.

88 *accel.*

5

Measures 88-90. The right hand features a series of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment. Dynamics include *accel.*

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MAELSTROM

JULIAN COCHRAN, 1995

1 **Grave** *rit. . . . a tempo* *rit. . .*

PIANO *pp*

5 *a tempo* *p* *cresc.*

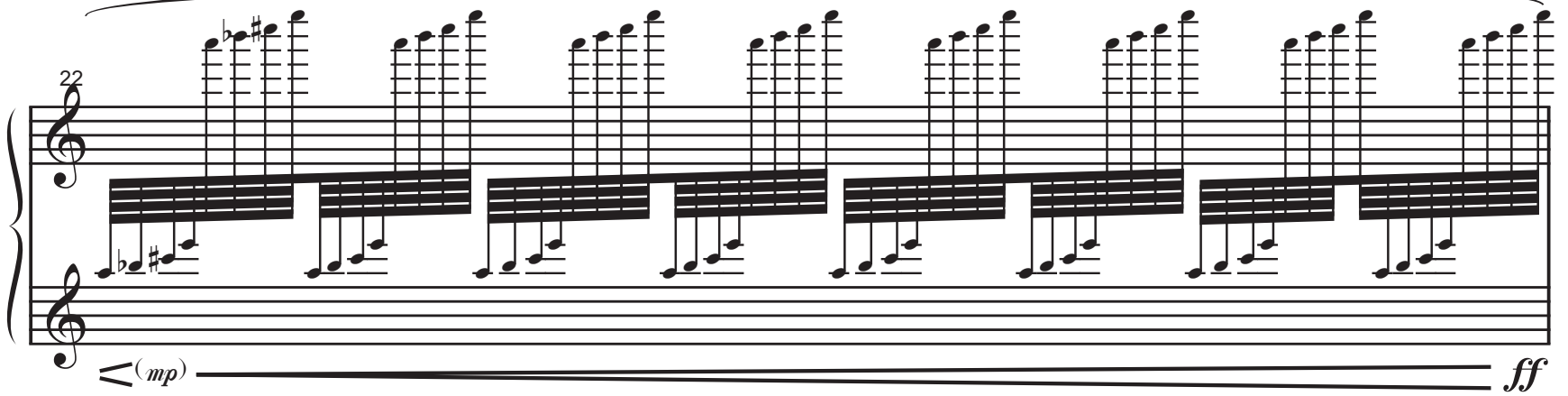
10 *rall. a tempo* *mp* *p*

14

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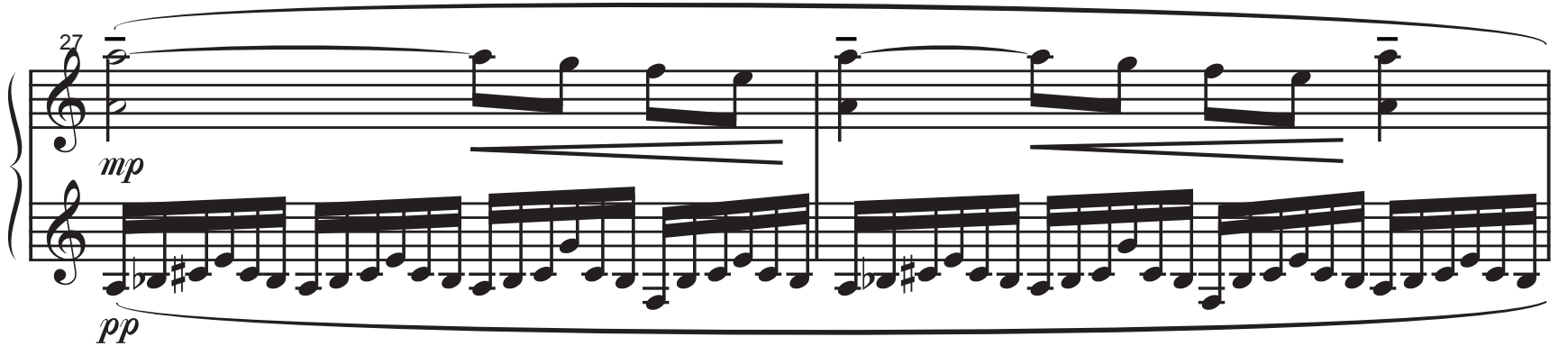
System 1: Measures 22-28. The right hand features a series of chords, each with a sixteenth-note triplet in the upper voice. The left hand plays a steady eighth-note accompaniment. A crescendo hairpin spans the system, starting at *mp* and ending at *ff*.

Moderato

System 2: Measures 23-24. Measure 23 begins with a forte (*ff*) dynamic and an 8va octave marking. The right hand has a whole rest, while the left hand plays a sixteenth-note triplet pattern. A hairpin indicates a decrescendo from *ff* to *pp* over the two measures.



System 3: Measures 25-26. Both hands continue with the sixteenth-note triplet accompaniment pattern.

m.d. molto espr.

System 4: Measures 27-28. The right hand plays a melodic line with a slur and a hairpin indicating a decrescendo. The left hand continues the triplet accompaniment. Dynamics are marked *mp* at the start and *pp* at the end.



System 5: Measures 29-30. The right hand has a melodic phrase with a slur and a hairpin indicating a decrescendo. The left hand continues the triplet accompaniment.

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Measures 41 and 42. Measure 41 features a treble staff with a triplet of eighth notes and a bass staff with a continuous eighth-note pattern. Measure 42 continues the bass staff pattern and introduces a treble staff line with a half note. A dynamic marking *f* is present at the end of the system.

Measures 43 and 44. Measure 43 has a treble staff with a half note and a bass staff with eighth notes. Measure 44 continues the eighth-note pattern in both staves. A slur connects the two measures.

Measures 45 and 46. Measure 45 has a treble staff with a half note and a bass staff with eighth notes. Measure 46 continues the eighth-note pattern in both staves. A dynamic marking *p* is present at the start of measure 45. A slur connects the two measures.

Measures 47 and 48. Measure 47 has a treble staff with a half note and a bass staff with eighth notes. Measure 48 continues the eighth-note pattern in both staves. Dynamic markings *mp* and *m.d.* are present. A slur connects the two measures.

Measures 49 and 50. Measure 49 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 50 continues the eighth-note pattern in both staves. Dynamic markings *m.d. leggermente*, *pp*, and *poco* are present. A slur connects the two measures.

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System 1, measures 61-62. The right hand features a melodic line with a long slur. The left hand plays a complex, fast-moving accompaniment.

System 2, measures 63-64. Measure 63 begins with a *ffz* dynamic and a long slur. Measure 64 starts with a *f* dynamic and the instruction *m.g. enfasi*. The left hand continues with a fast accompaniment.

System 3, measures 65-66. The right hand has a melodic line with a slur. The left hand plays a fast accompaniment.

System 4, measures 66-67. Measure 66 has a *f* dynamic. Measure 67 begins with a *ff dim.* dynamic and a long slur. The left hand continues with a fast accompaniment.

System 5, measures 68-69. The right hand has a melodic line with a slur. The left hand plays a fast accompaniment.

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FIRE DANCE

Presto

JULIAN COCHRAN, 1999

PIANO

1

p

6

mf

p

13

f

mf

espr.

19

p

mp

dim.

8va-

rit.

a tempo

25

ppp

p

pp

mp

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rit. a tempo

59

f *dim.*

a tempo

molto rit.

a tempo

64

p *ppp* *poco*

70

mf *f*

76

calando *pp* *a tempo*

82

mp *pp* *mp* *p* *mf* *mf dim.*

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