

COCHRAN

Mazurkas Nos. 4–5

PIANOFORTE

URTEXT

rb

ROBERT BREMNER

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URTEXT

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ROBERT BREMNER
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 – 18 (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>Scherzo da Fiaba</i>	Symphony Orchestra	“ ”
Romanian Dances, Nos. 1 – 6	Chamber Orchestra	“ ”
“ ”	Violin and Piano	“ ”
<i>Pegasus' Travels Beta to Delta</i>	Piano Trio (piano, violin & cello)	“ ”
<i>Skazaniye i Pesnya</i> (Pt. I – II)	Symphony Orchestra	“ ”
<i>Symphonic Tales</i>	Symphony Orchestra	“ ”
<i>The Wind Sylph and the Dryad</i>	Symphony Orchestra	“ ”
Three Preludes for String Quartet or Orchestra	String Quartet	“ ”
“ ”	String Orchestra	“ ”
Valses Nos. 1 – 2	Symphony Orchestra	“ ”
<i>Zorya Vechernyaya</i>	Chamber Orchestra	“ ”
“ ”	String Quartet, Oboe and Bassoon	“ ”

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31

37

44

51

58

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96

3

101

p

105

109

pp

113

cresc.

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leggeramente

157

pp

164

mp *f*

171

p

179

f dim.

187

p *f*

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235

mp *f*

242

mf

249

pp *mp*

258

rall. **Allegro**

266

p

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rall.

Musical score for measures 306-311. The piece is in D major (two sharps). Measures 306-311 feature a series of triplets in both the treble and bass staves. A trill is marked in measure 307. A crescendo hairpin is placed under the bass line starting in measure 307. The tempo marking *calando* appears in measure 311.

a tempo

Musical score for measures 312-317. The piece is in D major. Measures 312-317 feature a series of chords in the treble staff and eighth notes in the bass staff. The dynamics *ppp* and *p* are marked in measures 312 and 313 respectively.

Musical score for measures 318-323. The piece is in D major. Measures 318-323 feature a series of chords in the treble staff and eighth notes in the bass staff.

Musical score for measures 324-330. The piece is in D major. Measures 324-330 feature a series of chords in the treble staff and eighth notes in the bass staff. A crescendo hairpin is placed under the bass line starting in measure 329. The tempo marking *cresc.* appears in measure 330.

Musical score for measures 331-336. The piece is in D major. Measures 331-336 feature a series of chords in the treble staff and eighth notes in the bass staff. A crescendo hairpin is placed under the bass line starting in measure 331. The dynamics *ff* is marked in measure 336.

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Measures 35-40. Treble and bass staves. Treble staff has a melodic line with a slur over measures 35-36 and a slur over measures 37-40. Bass staff has a melodic line with a slur over measures 35-36 and a slur over measures 37-40. Dynamics: *p* (piano) at measure 39.

Measures 40-47. Treble and bass staves. Treble staff has a melodic line with a slur over measures 40-41 and a slur over measures 42-43. Bass staff has a melodic line with a slur over measures 40-41 and a slur over measures 42-43. Dynamics: *m.g. marc* (mezzo-gioco marcato) at measure 41, *p* (piano) at measure 44.

Measures 47-54. Treble and bass staves. Treble staff has a melodic line with a slur over measures 47-48 and a slur over measures 49-50. Bass staff has a melodic line with a slur over measures 47-48 and a slur over measures 49-50. Dynamics: *mf* (mezzo-forte) at measure 49, *cresc.* (crescendo) at measure 51.

Measures 54-61. Treble and bass staves. Treble staff has a melodic line with a slur over measures 54-55 and a slur over measures 56-57. Bass staff has a melodic line with a slur over measures 54-55 and a slur over measures 56-57. Dynamics: *f* (forte) at measure 56, *dim.* (diminuendo) at measure 58.

Measures 61-68. Treble and bass staves. Treble staff has a melodic line with a slur over measures 61-62 and a slur over measures 63-64. Bass staff has a melodic line with a slur over measures 61-62 and a slur over measures 63-64. Dynamics: *p* (piano) at measure 63.

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System 1, measures 101-107. The right hand features a melodic line with a long slur spanning measures 101 to 107. The left hand provides a harmonic accompaniment with chords and single notes.

System 2, measures 108-114. The right hand continues the melodic line with a slur. The left hand features a complex accompaniment with many beamed sixteenth notes and chords.

System 3, measures 115-121. The right hand has a melodic line with a slur. The left hand features a complex accompaniment with many beamed sixteenth notes and chords. A *p* (piano) dynamic marking is present in measure 116.

System 4, measures 122-128. The right hand features a melodic line with a slur. The left hand features a complex accompaniment with many beamed sixteenth notes and chords. A *mp* (mezzo-piano) dynamic marking is present in measure 123.

System 5, measures 129-135. The right hand features a melodic line with a slur. The left hand features a complex accompaniment with many beamed sixteenth notes and chords. A *cresc.* (crescendo) marking is present in measure 129, and a *mf* (mezzo-forte) marking is present in measure 135.

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169

ff

175

182

pp

190

8va- più mosso

cresc..

197

8va-

ff