

COCHRAN

*Four Pieces for a Musical Box*

PIANOFORTE

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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 &amp; 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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31

31

38

38

*mp*

45

45

*m.d.* *mf* *f* *dim.*

52

52

*pp*

59

59

*rit.* *ppp*

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15

*m.g. espr.*

*pp poco cresc.*

19

*poco dim.*

22

*pp poco cresc.*

*poco dim.*

25

*p cresc.*

*mf*

28

*mp dim.*

*p cresc.*

31

*mf*

*mp dim.*

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50

*pp poco cresc.* . . . . . *poco dim.* . . . . .

This system contains measures 50 through 53. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and moving lines. Dynamic markings include *pp poco cresc.* and *poco dim.*

54

*pp poco cresc.* . . . . . *poco dim.* . . . . .

This system contains measures 54 through 56. The right hand continues with eighth-note patterns. The left hand has a more active bass line. Dynamic markings include *pp poco cresc.* and *poco dim.*

57

*p cresc.* *mf*

This system contains measures 57 through 60. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamic markings include *p cresc.* and *mf*.

60

*mp dim.* *p cresc.*

This system contains measures 60 through 62. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamic markings include *mp dim.* and *p cresc.*

63

*ppp* *dim.* *molto rit*

This system contains measures 63 through 65. The right hand has a melodic line with slurs. The left hand has a bass line with chords. Dynamic markings include *ppp*, *dim.*, and *molto rit*.

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25

*p* *cresc.*

31

*p* *cresc.*

36

*f*

41

46

*dim.* *pp* *poco più mosso*

51

*cresc.*

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# FORLANA

Andante

JULIAN COCHRAN, 2019

PIANO

1

5

10

16

*p*

*dim.* . . . . . *pp*

*p*

*m.d.*

*mf*

*m.d.*

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47

*mf* *cresc.*

This system contains measures 47 through 50. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* and *cresc.* (crescendo). A large slur encompasses the entire system.

51

*f*

This system contains measures 51 through 54. The treble staff continues the melodic development with more complex rhythmic patterns. The bass staff features a steady accompaniment. A dynamic marking of *f* (forte) is present. A large slur encompasses the entire system.

56

*ff* *mp* *mf*

This system contains measures 56 through 60. The treble staff has a melodic line with some chromaticism. The bass staff has a more active accompaniment. Dynamic markings include *ff* (fortissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). A large slur encompasses the entire system.

61

*>p* *ppp* *cresc.*

This system contains measures 61 through 65. The treble staff features a melodic line with a dynamic marking of *>p* (piano). The bass staff has a steady accompaniment. Dynamic markings include *ppp* (pianissimo) and *cresc.* (crescendo). A large slur encompasses the entire system.

66

*mf* *dim.*

This system contains measures 66 through 70. The treble staff features a melodic line with a dynamic marking of *mf* (mezzo-forte). The bass staff has a steady accompaniment. A dynamic marking of *dim.* (diminuendo) is present. A large slur encompasses the entire system.

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102

*cresc.*

This system contains measures 102 through 106. The music is written for piano in a key with two flats. It features a complex texture with multiple voices in both the treble and bass staves. A *cresc.* (crescendo) marking is present in the right hand starting at measure 104. The piece concludes with a double bar line at the end of measure 106.

107

*mp* *cresc.*

This system contains measures 107 through 111. The music continues with similar complexity. A *mp* (mezzo-piano) marking is in the right hand at measure 108, followed by a *cresc.* marking at measure 110. The system ends with a double bar line at measure 111.

112

*f*

This system contains measures 112 through 116. The music is marked *f* (forte) in the right hand at measure 112. The texture remains dense with many notes. The system ends with a double bar line at measure 116.

117

*dim.* *m.g.* *sost.*

This system contains measures 117 through 120. The music is marked *dim.* (diminuendo) in the right hand at measure 117. A *m.g.* (mezzo-giochiato) marking is in the right hand at measure 119. The system concludes with a *sost.* (sostenuto) marking in the left hand at measure 120, which is followed by a double bar line.

121

*p* *cresc.*

This system contains measures 121 through 125. The music is marked *p* (piano) in the right hand at measure 121. A *cresc.* marking is in the right hand at measure 124. The system ends with a double bar line at measure 125.

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