

# COCHRAN

*Fantasia No. 2*  
*~ Sarmatian Dances ~*

PIANOFORTE

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URTEXT

**rb**

ROBERT BREMNER



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ROBERT BREMNER  
104 Tynte St, North Adelaide, SA 5006, Australia

2022 Edition

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# CLASSICAL MUSIC FOR KEYBOARD

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<i>Animation Suite</i> (Pt. I – IV)	“ ”	“ ”
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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>Circo Maestoso</i>	“ ”	“ ”
Sonata di Fantasia No. 7, <i>Sul Settimo</i> (Pt. I – III)	“ ”	“ ”
<i>Four Pieces for a Musical Box</i>	“ ”	“ ”
Mazurkas, Nos. 1 – 3	“ ”	“ ”
Mazurkas, Nos. 4 – 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>Circo Maestoso</i>	Symphony Orchestra	“ ”
Romanian Dances, Nos. 1 – 6	Chamber Orchestra	“ ”
“ ”	Violin and Piano	“ ”
<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	“ ”
Valses Nos. 1 – 2	Symphony Orchestra	“ ”
<i>Zorya Vechernyaya</i>	Chamber Orchestra	“ ”
“ ”	String Quartet, Oboe and Bassoon	“ ”

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*Manufactured in St. Petersburg, Russia*

# FANTASIA NO. 2

## ~ SARMATIAN DANCES ~

JULIAN COCHRAN, 2006

I.

PIANO

1

*p*

*f*

4

*più staccato*

*f*

7

10

*sfz*

*sfz*

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

17 *p cresc.*

20

23 *f* *sfz*

26

mf p

Detailed description: This system contains measures 26 through 30. The right hand features a complex, rhythmic pattern of chords and single notes, often with accents (>) and slurs. The left hand provides a steady accompaniment with eighth notes. Dynamic markings include *mf* (measures 26-28) and *p* (measures 29-30).

31

mf

Detailed description: This system contains measures 31 through 35. The right hand continues with complex chordal textures, while the left hand plays a consistent eighth-note accompaniment. A *mf* dynamic marking is present in measure 33.

36

mf

Detailed description: This system contains measures 36 through 38. The right hand has a dense, chordal texture with many notes per measure. The left hand continues with eighth-note accompaniment. A *mf* dynamic marking is present in measure 37.

39

sfz pp con ped.

Detailed description: This system contains measures 39 through 42. Measures 39-41 feature a very dense, chordal texture in the right hand, marked *sfz*. The left hand continues with eighth-note accompaniment. In measure 42, the right hand has a few notes, and the left hand continues with eighth notes, marked *pp* and *con ped.*

43

ppp

Detailed description: This system contains measures 43 through 47. The right hand has a few notes in measure 43, then rests. The left hand continues with eighth-note accompaniment. A *ppp* dynamic marking is present in measure 44.



48 *mp*

51 *p*

54 *mf* *f*

57 *mp* *f* *p*

60 *ff*

II.  
*poco più lento*

64

*p*

*ppp*

68

73

77

81

85 *8va-*  
*pp*

89 *(8va)-*  
*mf*

93 *(8va)-*

98 *rit.*  
*pp*

101

106

*mp*

This system contains measures 106 through 109. The right hand features a complex melodic line with many sixteenth notes and slurs. The left hand provides a steady accompaniment with eighth notes. A dynamic marking of *mp* is present at the beginning. A fermata is placed over the final measure of this system.

110

*pp* *rall.* *mf*

This system contains measures 110 through 114. The right hand continues with intricate sixteenth-note patterns. The left hand has a more sparse accompaniment. Dynamic markings include *pp* at the start, *rall.* (ritardando) in the middle, and *mf* (mezzo-forte) towards the end.

115

*p* *bell-like*

This system contains measures 115 through 118. The right hand has a series of slurred sixteenth-note figures. The left hand accompaniment is marked *p* (piano). The instruction *bell-like* is written below the right hand in the final measure.

119

*bell-like*

This system contains measures 119 through 122. The right hand continues with slurred sixteenth-note patterns. The left hand accompaniment is marked *bell-like* in the final measure.

123

This system contains measures 123 through 126. The right hand features slurred sixteenth-note figures. The left hand accompaniment consists of chords and moving lines. A dynamic marking of *p* is visible at the beginning.

127

131

135

140

143