

COCHRAN

Pegasus' Travels
~ Meros III, IV ~

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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P R O E M

Pegasus' Travels represents five journeys of Pegasus over vast distances, covering exotic lands, unexpected encounters and colourful circumstances.

Pegasus – the magnificent winged stallion in ancient Greek mythology – originally carried thunder and lightning for Zeus in his palace. In later times, Pegasus symbolised poetry and wisdom.

Yet one may consider in isolation the inherent appearance and capacities of this beautiful creature. Pegasus thus exudes unbounded freedom as it passes across borders, perhaps not even aware of them, at great speed; and overcoming of the herd-loving characteristics of its horse-cousins, Pegasus prefers to be away from crowds and takes pleasure in its isolation and independence. But it shares the caprice and life-long playfulness of its horse-cousins; and combining magnificent elegance, unending strength – the stallion is not light but appears so only from the vast wing-strength – and timeliness grace, classical ballet can only strive to reach what is inherent and natural for this majestic creature.

Conceptually the five musical works of *Pegasus' Travels* can be thought of as “developments upon subjects”. Contrasting traditional “variations upon a theme”, which decorate a fixed musical structure over each movement, *Pegasus' Travel* instead holds a series of musical themes as atomic, and develops them anew over each movement. Themes also merge to give birth to new themes. One may imagine extending the fugue – which

also develops atomic musical themes – to a larger world of varied atmospheres and boundless explorations. Even such a means of development is in the spirit of Pegasus. The musician may represent Pegasus through the music, or further yet, strive to become Pegasus-in-mind.

a (Meros Alpha) – Pegasus is born from Medusa, discovers his capacity to fly, and rises to Olympus with a display of excellence to the delight of the gods.

b (Meros Beta) – Pegasus assists Zeus in his battles and sweeps upon the Earth to collect fallen lightning.

c (Meros Gamma) – Pegasus, lured by his will, rises above the stormy clouds and dances euphorically amongst the tranquil stars.

d (Meros Delta) – The Muses sing upon Mount Helicon, the mountain shaking in joy, and Pegasus descends upon and punishes the mountain, commanding it to retain its natural boldness.

e (Meros Epsilon) – Pegasus nests upon the mountain ledge, the moonlight reflecting upon the ocean. As he dreams, Pegasus recalls his past travels.

As each work within *Pegasus' Travels* has a self-contained structure; the musician thus has no automatic reason to join them together in concert.

– Julian Cochran

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11

m.g. molto fortissimo

Andante [*più mosso seconda volta*]

14

ff *dim.*

rit. *molto* . . Lento [*più mosso seconda volta*]

18

ppp *calando*

22

pp *calando* *ppp*

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18 *mf*

22 *dim..*

26 *p* *pp*

29 *p*

32

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(poco più mosso) poco rall. a tempo

50

ppp

55

58

62

m.g.

ppp

65

ppp

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85

85

89

89

pp

93

93

cresc.

98

98

f

102

102

f dim.

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120 *p* *ff*

Measures 120-125: This system contains measures 120 through 125. Measure 120 begins with a piano (*p*) dynamic. The right hand features a series of triplets, while the left hand plays a descending line. A crescendo hairpin spans from measure 120 to 125, where the dynamic reaches fortissimo (*ff*). The right hand continues with complex triplet patterns, and the left hand provides harmonic support with chords and single notes.

123

Measures 123-125: This system contains measures 123 through 125. The right hand is dominated by dense, rapid triplet patterns. The left hand continues with a steady accompaniment of chords and moving lines. The overall texture is thick and rhythmic.

126 *mp cresc.* *ff*

Measures 126-131: This system contains measures 126 through 131. Measure 126 starts with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*) marking. The right hand features a mix of triplets and other rhythmic figures. The left hand has a fortissimo (*ff*) dynamic. The system concludes with a final triplet in the right hand.

128 *dim.*

Measures 128-131: This system contains measures 128 through 131. Measure 128 begins with a diminuendo (*dim.*) marking. The right hand plays sustained chords, while the left hand features a rhythmic pattern of eighth notes with accents. The system ends with a final triplet in the left hand.

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molto **Allegro agitato**

ppp *cresc.*

f

f

Moderato

mp *ff*

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