

COCHRAN

Pegasus' Travels
~ Meros I, II ~

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>Scherzo da Fiaba</i>	Symphony Orchestra	“ ”
Romanian Dances, Nos. 1 – 6	Chamber Orchestra	“ ”
“ ”	Violin and Piano	“ ”
<i>Pegasus' Travels</i> – Beta, Gamma & Delta	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	“ ”
Five 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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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 gallops along the Earth to collect fallen lightning.

c (Meros Gamma) – Pegasus, lured by his will, eventually rises above the stormy clouds and learns from the tranquil stars, descending from the cosmos with newfound strength.

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 a mountain ledge, the moonlight reflecting upon the ocean. As he dreams, Pegasus recalls his past travels, until returning to his birth.

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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[illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano part is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of four measures. The first measure shows the voice entering with a half note 'D' and the piano with a half note 'F#'. The second measure shows the voice with a half note 'E' and the piano with a half note 'G'. The third measure shows the voice with a half note 'F#' and the piano with a half note 'A'. The fourth measure shows the voice with a half note 'G' and the piano with a half note 'B'. The score is written in a simple, clear style with a large font for the notes and a small font for the lyrics.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change from B-flat to A major (one sharp) in the second measure of the first system. The melody consists of eighth and sixteenth notes, while the accompaniment consists of quarter and eighth notes. The score is divided into two systems, each with a repeat sign at the end.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The music is in common time (C). The score consists of two systems, each with two measures. The first system starts with a treble clef and a bass clef. The second system starts with a treble clef and a bass clef. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody features a series of eighth and sixteenth notes, with a final measure containing a whole note chord. The accompaniment consists of a steady eighth-note pattern in the bass staff, with a final measure containing a whole note chord. The score is enclosed in a decorative frame with a wavy top and bottom line.

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44

f

47

f

50

f

rit.

53

dim.

ppp

*poco meno mosso
e molto delicatamente*

57

f

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Μέρος β

Meros II

Allegro agitato

JULIAN COCHRAN, 2017

PIANO

1 *p* *cresc.* *sfz* *p*

4 *cresc.* *sfz* *p*

6 *cresc.* *sfz* *mp*

8 *sfz* *f*

10 *sfz* *f*

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20 *dim.* *rall.* 2 2

22 *mp* 4 4 4 4 4 4

Moderato

25 *mf* 2 2 2 2 2 2

28 2 2 2 2 2 2

31 *dim.* *rit.* 2 2

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49

poco e poco cresc.

52

poco e poco cresc.

poco e poco cresc.

f

55

poco e poco cresc.

poco e poco cresc.

p

58

poco e poco cresc.

poco e poco cresc.

mf

61

poco e poco cresc.

poco e poco cresc.

pp

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Allegro agitato

79

79

81

8

10

81

83

impaziente

sfz

mp

83

84

sfz

sfz

f

84

86

rall..

86

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m.d. non forzato

102

104

molto

107

molto

molto

molto

111

molto

114

mf cresc.

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Vivace

129

Measures 129-130. The right hand features a series of chords and triplets, while the left hand plays a steady eighth-note accompaniment with some doublets.

131

Measures 131-133. Measure 131 has a doublet in the left hand. Measures 132-133 show a rapid sixteenth-note melody in the right hand and a sustained bass line in the left hand, marked with a forte (*ff*) dynamic.

134

Measures 134-136. The right hand continues with rapid sixteenth-note patterns, and the left hand provides a harmonic foundation with sustained notes and some movement.

137

Measures 137-139. The right hand features a triplet of sixteenth-note chords, and the left hand has a simple bass line with some sustained notes.

rit.

140

Measures 140-142. The right hand has a triplet of sixteenth-note chords, and the left hand has a simple bass line. The piece concludes with a final chord in the right hand.

più cresc. *possibile*

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