

COCHRAN

Pegasus' Travels
~ Meros V ~

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>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 & 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	“ ”

Paperbound. Available at your book dealer, online at www.juliancochran.org, by writing to Robert Bremner Publishing, Le Grande-Bretagne, 30 avenue de Grande-Bretagne, MC 98000, Monaco, or emailing sales@robertbremner.com.

Manufactured in St. Petersburg, Russia

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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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*poco accel. - - - - -
arpeggi per emergere dal completo silenzio*

ppp

21 m.g. 6 6 6 6 6 6 m.d.

23

Andante

p

ppp

25

27

p dim.

29

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System 1, measures 42-43. The right hand features a complex, rapid sixteenth-note passage. The left hand plays a steady eighth-note accompaniment. A fermata is placed over the final measure of the system. The dynamic marking *ppp* is present at the end of the system.

System 2, measures 44-45. The right hand continues with a rapid sixteenth-note passage. The left hand plays a steady eighth-note accompaniment. A fermata is placed over the final measure of the system. The dynamic marking *mp* is present at the end of the system.

System 3, measures 46-47. The right hand continues with a rapid sixteenth-note passage. The left hand plays a steady eighth-note accompaniment. A fermata is placed over the final measure of the system.

System 4, measures 48-49. The right hand continues with a rapid sixteenth-note passage. The left hand plays a steady eighth-note accompaniment. A fermata is placed over the final measure of the system.

System 5, measures 50-51. The right hand continues with a rapid sixteenth-note passage. The left hand plays a steady eighth-note accompaniment. A fermata is placed over the final measure of the system.

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64

mp

68

pp

f *ppp*

m.d.sffz

72

sffz
m.g.

ppp

75

f

mp cresc.

78

sffz

The musical score consists of five systems of two staves each. The first system (measures 64-67) features a complex texture with many beamed sixteenth notes and dynamic markings *mp*. The second system (measures 68-71) includes a crescendo from *pp* to *f* and then a decrescendo to *ppp*, with a performance instruction *m.d.sffz* at the end. The third system (measures 72-74) shows a decrescendo from *sffz* to *m.g.* and a separate *ppp* section. The fourth system (measures 75-77) begins with a *f* dynamic and includes a *mp cresc.* marking. The fifth system (measures 78-80) concludes with a *sffz* dynamic.

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96

sfz

98

rall.

f

cresc.

sfz

Adagio

100

ff

102

mf

(m.g. continua ff)

105

ff

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119

ppp *mp* *pp*

This system contains measures 119 and 120. The right hand features a complex, rapid sixteenth-note pattern with many accidentals. The left hand plays a series of chords, mostly triads, in a descending sequence. Dynamic markings *ppp*, *mp*, and *pp* are indicated across the system.

121

6

3

This system contains measures 121 and 122. The right hand has a sixteenth-note pattern with a slur and a '6' above it. The left hand continues with a descending line of chords. A triplet of eighth notes is marked with a '3' in the left hand at the beginning of measure 121.

122

8va - - -

8va - - -

This system contains measures 123 and 124. The right hand has a sixteenth-note pattern with a slur and an '8va' marking. The left hand continues with a descending line of chords. There are 'x' marks above some notes in measure 124.

123

This system contains measures 125 and 126. The right hand has a sixteenth-note pattern with a slur. The left hand continues with a descending line of chords.

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128

molto

129

continua largo

ppp

6

espr.

132

pp

ppp

m.g. cresc.

mp

135

accel.

cresc.

mp

cresc.

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151

dim.

153

p cresc.

m.g. marc.

155

mf

rit.

mf

3

157

ff

ff

3

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171

System 1 (Measures 171-172): The right hand plays a melodic line starting on a whole note G4, followed by a half note F#4, a half note E4, and a quarter note D4. The left hand plays a complex accompaniment of eighth and sixteenth notes, including some beamed triplets. A long slur covers the entire system.

173

System 2 (Measures 173-174): The right hand continues the melodic line with a half note C4, a half note B3, and a quarter note A3. The left hand continues the intricate accompaniment. A long slur covers the entire system.

175

System 3 (Measures 175-176): The right hand plays a half note G4, a half note F#4, and a quarter note E4. The left hand continues the accompaniment. A long slur covers the entire system. The dynamic marking *mp* is present at the start of the system.

177

System 4 (Measures 177-178): The right hand plays a half note D4, a half note C4, and a quarter note B3. The left hand continues the accompaniment. A long slur covers the entire system.

179

System 5 (Measures 179-180): The right hand plays a half note A3, a half note G3, and a quarter note F#3. The left hand continues the accompaniment. A long slur covers the entire system.

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rall. a tempo

197

200

m.g.

203

206

209

211

rall.

m.d. sfz

sfz

The musical score consists of six systems of piano music. The first system (measures 197-200) begins with a 'rall.' marking, followed by 'a tempo'. The second system (measures 200-203) includes a 'm.g.' (mezzo-forte) marking. The third system (measures 203-206) continues the melodic and rhythmic development. The fourth system (measures 206-209) shows further melodic elaboration. The fifth system (measures 209-211) includes a 'rall.' marking. The sixth system (measures 211-214) features 'm.d.' (mezzo-dolce) and 'sfz' (fortissimo) markings.

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223

pp

226

m.d.
ppp

m.d.
mp

229

m.d.
ppp

rit.

m.d.
mp

sffz

sffz

. . poco meno mosso

231

lento arp

pp

6

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238

239

240

poco, arpa non forte

ff

241