

COCHRAN

Pegasus' Travels
Trio

PIANO, VIOLIN & CELLO

URTEXT

rb

ROBERT BREMNER

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

2024 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. The trio represents the central body; Beta, Gamma and Delta, omitting the introduction (Alpha) and epilogue (Epsilon).

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.

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.

– Julian Cochran

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B 10

Vln.

Vc.

10

sfz

sfz *f*

Vln.

Vc.

12

rall.

f *cresc.*

rall.

12

C 14

Vln.

Vc.

a tempo con larghezza

ff

a tempo con larghezza

a tempo con larghezza

14

ff

4

4

4

4

4

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COCHRAN - PEGASUS' TRAVELS

Violin (Vln.) and Piano (Vc.) score, measures 23-25. The Violin part features a melodic line with slurs and accents, marked *mp* (mezzo-piano). The Piano part provides harmonic support with a steady eighth-note accompaniment in the left hand and chords in the right hand, also marked *mp*. The key signature has one sharp (F#) and the time signature is 4/4.

Violin (Vln.) and Piano (Vc.) score, measures 26-29. The Violin part features a melodic line with many doublets and slurs. The Piano part has a rhythmic accompaniment with eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with 'mf' (mezzo-forte).

Violin (Vln.) and Violoncello (Vc.) score. The Violin part features a melodic line with slurs, ties, and dynamic markings including *dim.* and *p*. The Violoncello part provides a harmonic accompaniment with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score includes a *rall.* (rallentando) marking at the end of the section.

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46 ^(8^{va}) I

rall. a tempo accel.

Vln. *arco*

Vc. *mp* *pp* *mp* *pp* *pp* *mp* *pp* *p* *cresc.*

rall. a tempo accel. *cresc.*

46 *poco e poco cresc.*

50 J

Vln.

Vc.

50

54 *più mosso* *rall.* a tempo accel.

Vln. *più mosso* *rall.* a tempo accel.

Vc. *f* *dim.* *p*

54 *più mosso* *rall.* a tempo accel.

< f *p*

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69 *a tempo* *accel.*

Vln. *a tempo* *accel.* *poco e poco cresc.*

Vc. *a tempo* *accel.* *poco e poco cresc.* *poco*

poco e poco cresc.

[M] 73

Vln.

Vc.

f

e *f*

73

76 [N]

Vln.

Vc.

poco

76

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86

Vln.

Vc.

rall.

mp

rall.

88

Vln.

Vc.

a tempo con larghezza

f

ff

a tempo con larghezza

ff

a tempo con larghezza

ff

91

Vln.

Vc.

mf

2

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103

Vln.

Vc.

IV. *ff*

molto

molto

molto

107

Vln.

Vc.

ff

mp

molto

molto

molto

110

Vln.

Vc.

ff

p

f

ff

molto

molto

R

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122

Vln. *ppp* *ff* *ppp* *ff* *p* *cresc.* *mf*

Vc. *ppp* *ff* *ppp* *ff* *p* *cresc.*

122- *f* *mp* *cresc.*

125- *più accel.*

Vln. *f* *mf* *cresc.*

Vc. *mf* *f* *f* *f* *mf* *cresc.*

125- *più accel.* *f* *mf* *cresc.*

129 - **Vivace**

Vln. **Vivace**

Vc. **Vivace**

129 - **Vivace** *ff*

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141

Vln.

Vc.

possibile

possibile

poco

141

possibile

143

Vln.

Vc.

e

143

W 145

Vln.

Vc.

poco

Lento

Lento

145

ffz

ffz

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162 *poco rit.*

Vln. *dim.*

Vc. *dim.*

162 *poco rit.*

dim.

167 *Y* *continua poco meno mosso poco rall. a tempo senza sord.* *poco rall. a tempo*

Vln. *pp* *ppp* *p* *ppp* *p* *pp*

Vc. *pp* *ppp* *p* *ppp* *p* *pp*

167 *continua poco meno mosso poco rall. a tempo* *poco rall. a tempo*

pp *mp dim.*

173 *Z* *accel.*

Vln. *mf* *p* *ppp* *> pp*

Vc. *mf* *pp* *accel.*

173 *accel.*

pp *ppp* *pp*

ppp *ppp*

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198 *rall. a tempo* [B1] *pp cresc.* *p cresc.*

198 *rall. a tempo*

204 [C1] *molto ppp molto p* *f p f p*

204 *p < f p < f*

209 [D1] *mf* *pizz. p*

209 *molto*

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228 *poco accel.* H1 *poco accel.*

Vln. *p* *poco accel.*

Vc.

232 *poco più mosso* II *poco più mosso*

Vln. *poco più mosso*

Vc.

236 *dolce* II *p*

Vln. *p*

Vc.

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Violin and Viola score, measures 265-270. The Violin part (Vln.) features a melodic line with a crescendo leading to a forte (f) dynamic. The Viola part (Vc.) features a rhythmic accompaniment with a crescendo leading to a mezzo-forte (mp) dynamic. The score includes a rehearsal mark '01' at measure 265.

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283

Vln. *dim.* *pp* *cresc.*

Vc. *mf* *pp* *cresc.*

espress.

283

pp

288

Vln. *pp*

Vc. *pp*

288

S1 292

Vln. *f*

Vc. *f*

292

pp *f* *pp*

legato sim.

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306 *molto legato e sostenuto* T1

Vln. *ff* *molto legato e sostenuto*

Vc. *ff*

ff *p* *f* *mp*

306

306

309

Vln. *p*

Vc. *p*

f *mp* *f* *mp*

309

309

313 U1

Vln. *ff*

Vc. *ff*

ff *mp* *ff* *mp* *ff*

313

313

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W1

328 *cantabile*

Vln. *f*

Vc. *ff*

328 *f*

333 *Moderato*

Vln. *dim poco e poco* *Moderato* *mp* *dim.*

Vc. *poco dim.*

333 *cantabile* *mp*

337 *cantabile* *ppp* *mf* *p* *rall.* *cantabile* *ppp* *mp* *p* *ppp* *dim.* *continuo poco meno mosso*

Vc. *p* *f* *dim.*

337 *p* *cantabile* *pp* *mp* *dim.* *continuo poco meno mosso*

mp *p* *f* *dim.*

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353

B2

C2

Vln.

Vc.

ff

ff

358

Vln.

Vc.

dim.

dim.

358

dim.

3

rall. **Largo**

D2

364

Vln.

mp

rall.

pp

ppp

Largo

Vc.

mp

pp

ppp

364

rall.

Largo

mp

p

dim.

ppp