THE

PILGRIM'S PROGRESS

Narrative
Tone Poem
For Organ

PART THREE

ERNEST AUSTIN

OP. 41

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Price
2/- net cash

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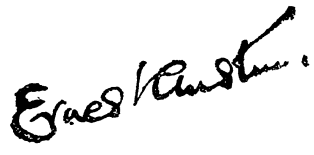


THE PILGRIM'S PROGRESS.

Narrative Tone-Poem for Organ.

PART III.

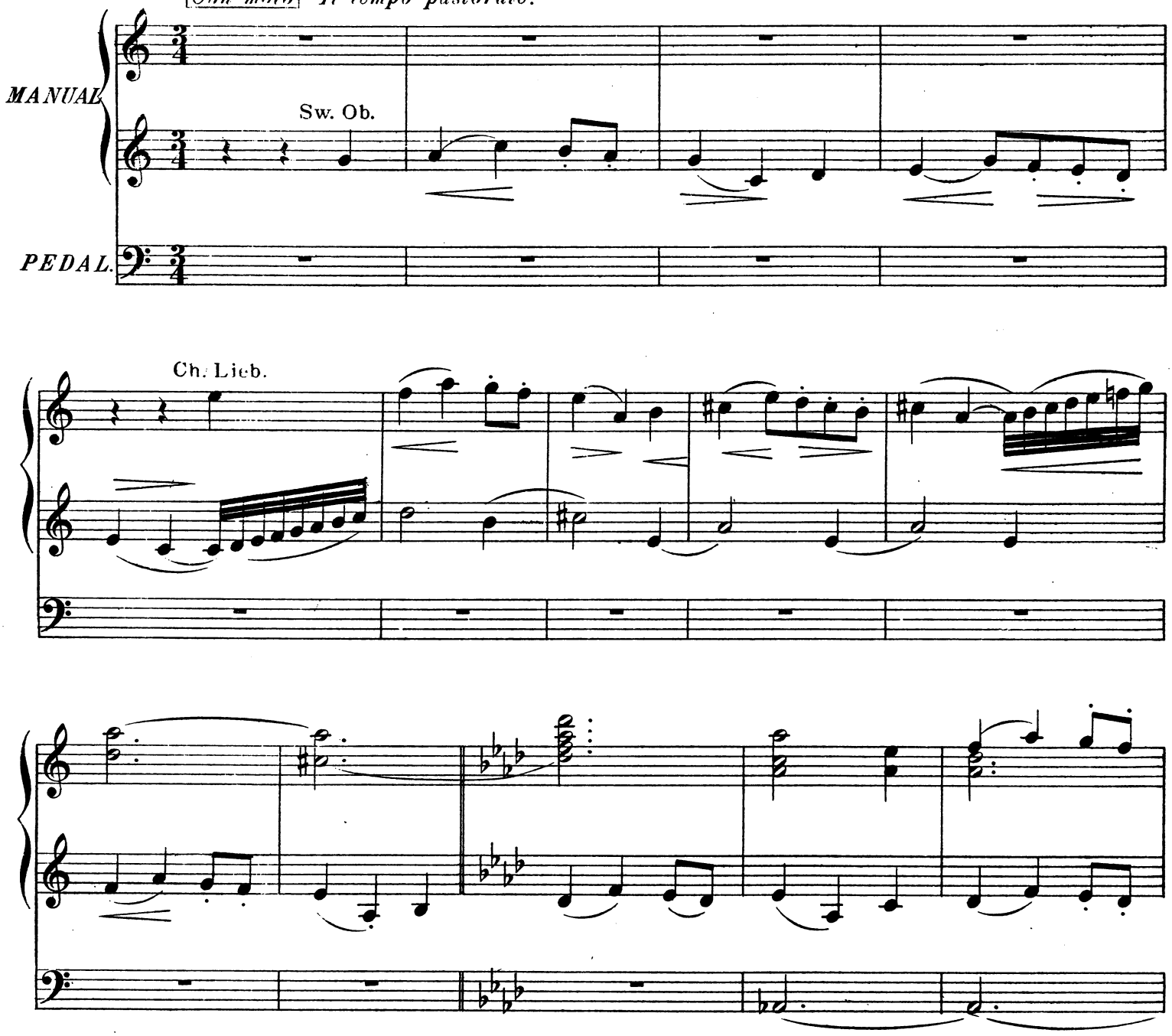
Prepare
Gt. 8 ft.
Sw. Ob.
Ch. Lieb.
Ped. Soft 16 ft.
Manuals & Pedal uncoupled.

To JOHN DAVISON.

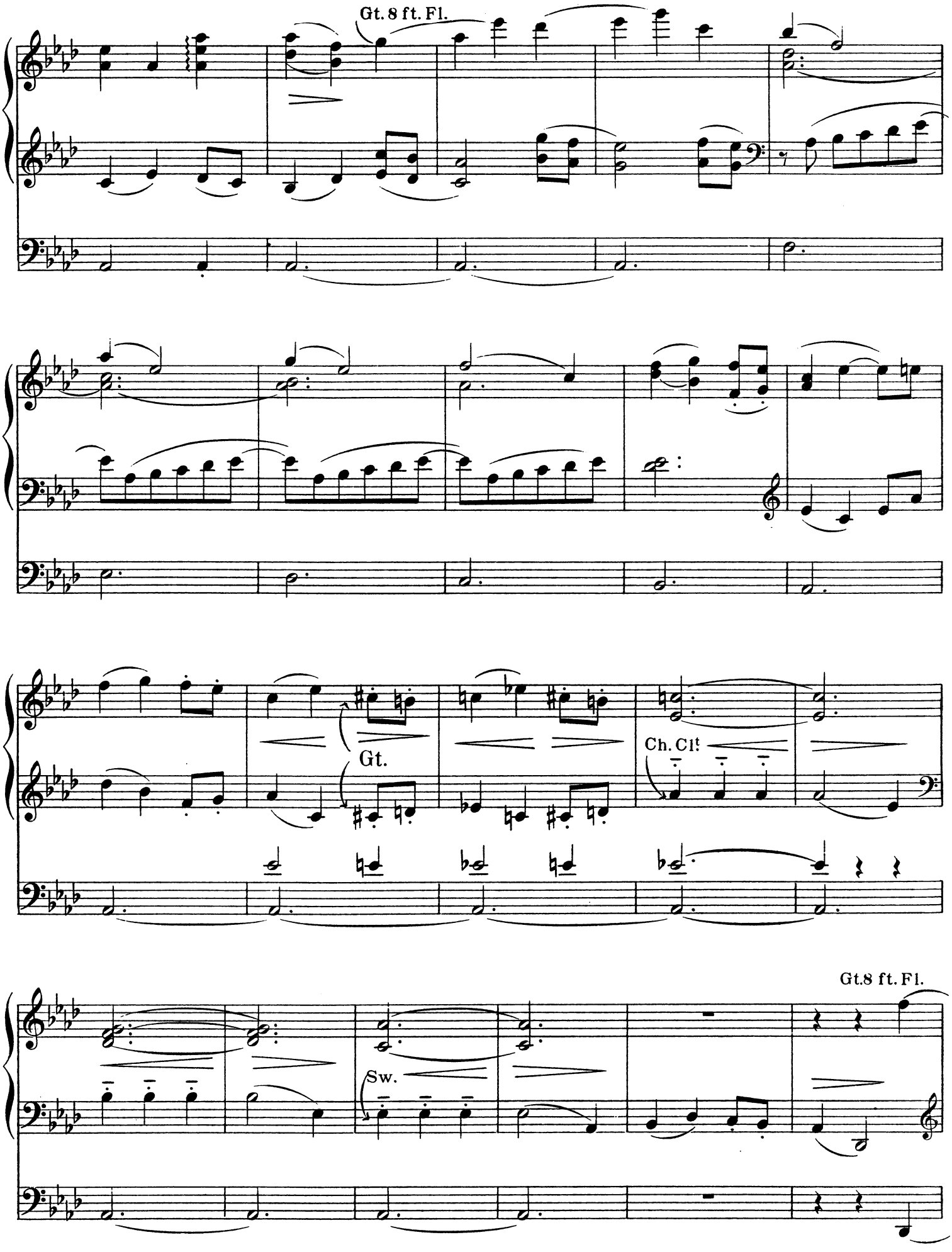
ERNEST AUSTIN.
Op. 41. No. 3.

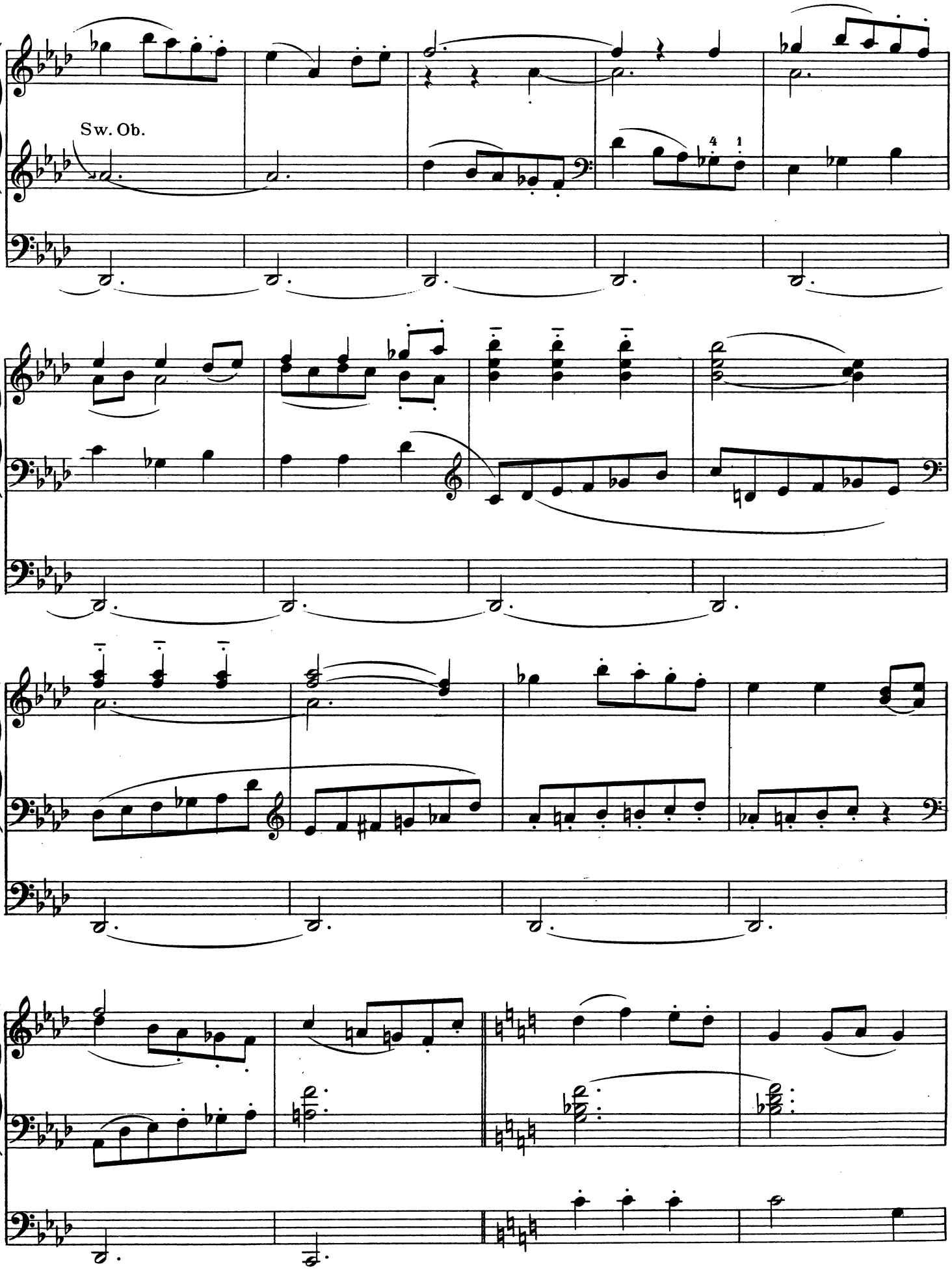
"Pilgrim seeks relief wandering in the fields."

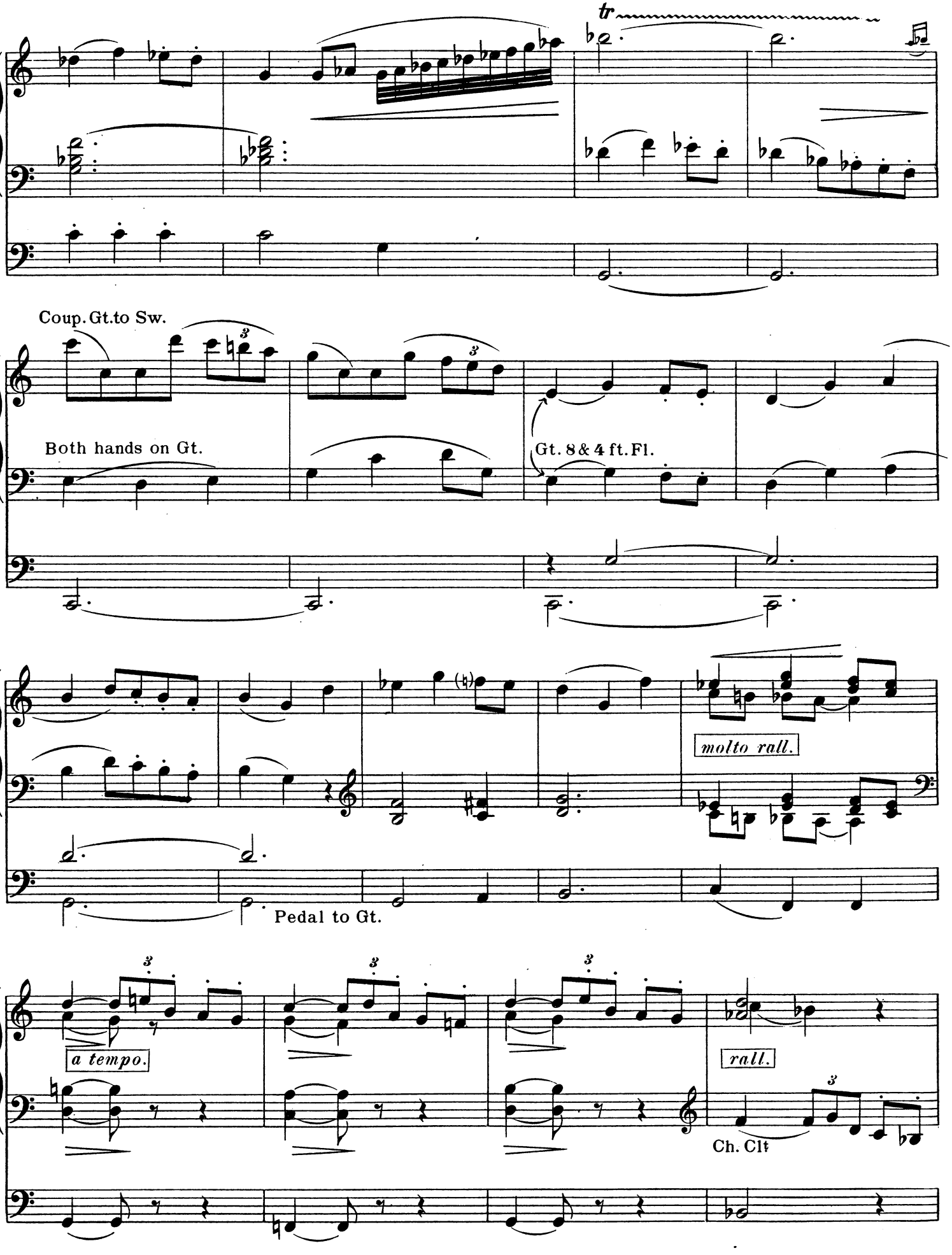
Con moto *Il tempo pastorale.*

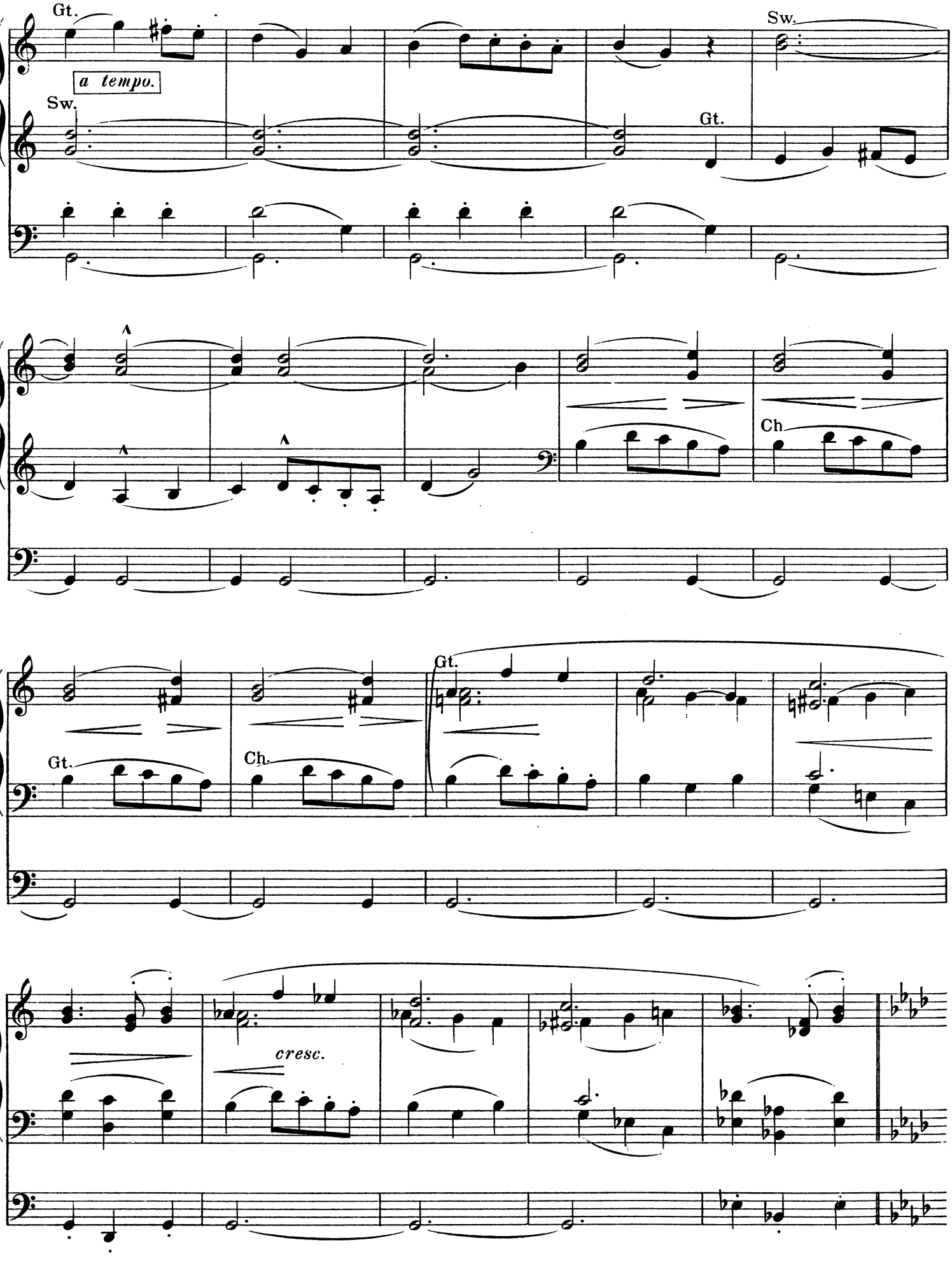


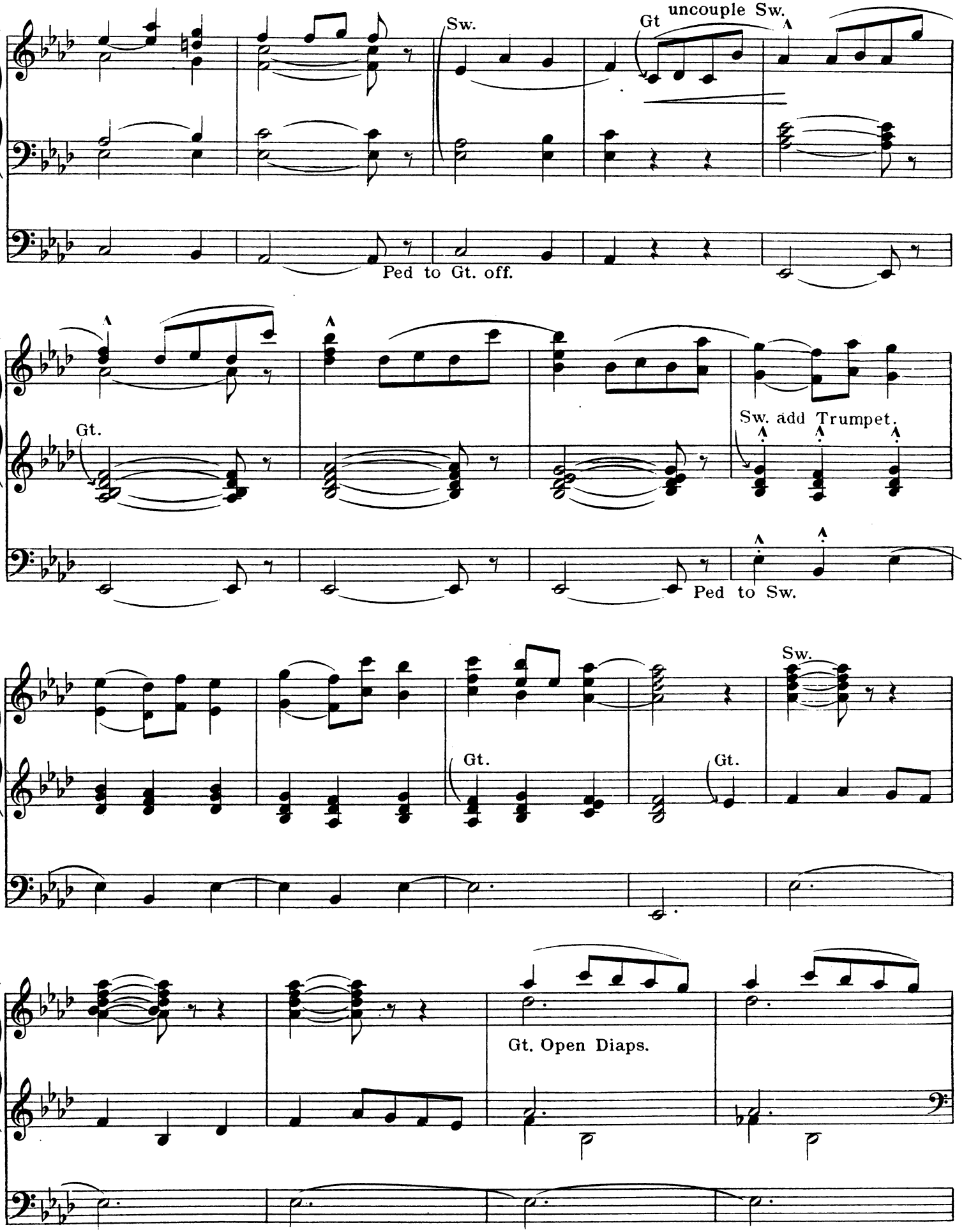
Part III can be played as a separate Movement. Descriptive Thematic Analysis by E. Douglas Tayler, for distribution at Recitals, can be obtained from the Publisher.


Gt. 8 ft. Fl.
Gt.
Ch. Clt
Sw.
Gt.8 ft. Fl.

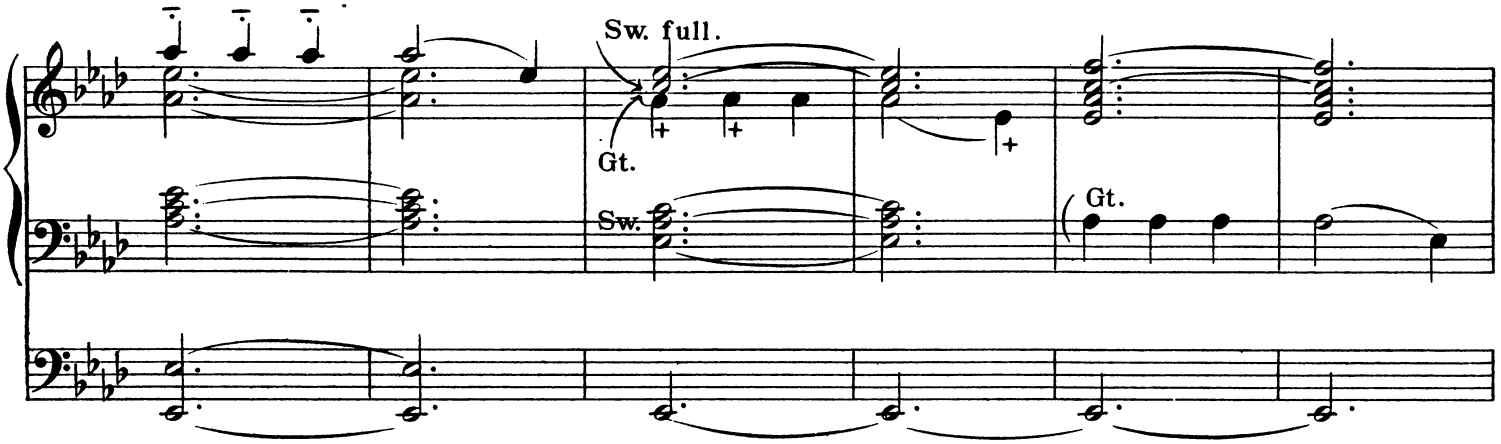

Sw. Ob.

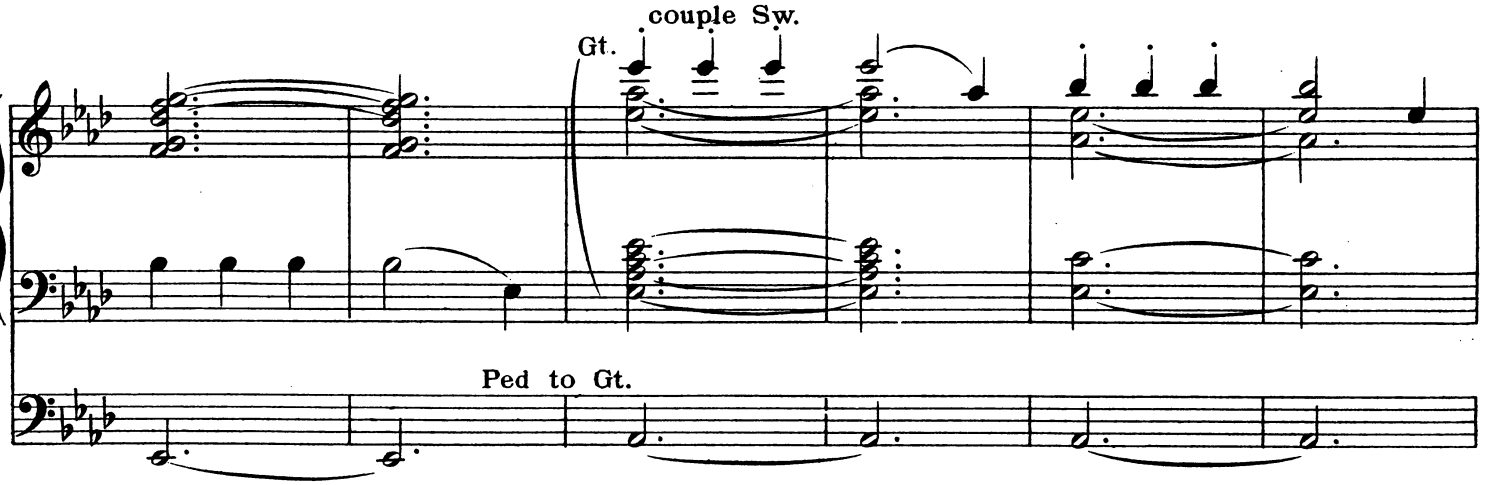

tr
Coup. Gt. to Sw.
Both hands on Gt.
Gt. 8 & 4 ft. Fl.
molto rall.
Pedal to Gt.
a tempo.
rall.
Ch. Clt

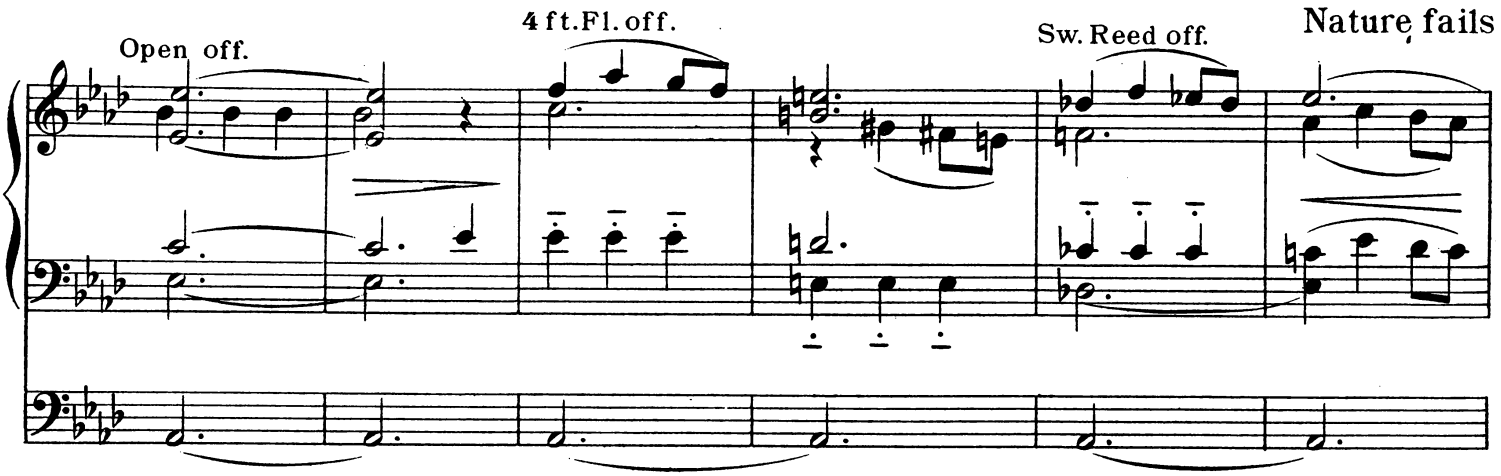

Gt.
a tempo.
Sw.
Sw.
Gt.
Ch
Gt.
Ch.
Gt.
cresc.


Sw.
Gt
uncouple Sw.
Ped to Gt. off.
Gt.
Sw. add Trumpet.
Ped to Sw.
Sw.
Gt.
Gt.
Gt. Open Diaps.

Pilgrim seems to detect a warning to remain true to his purpose.

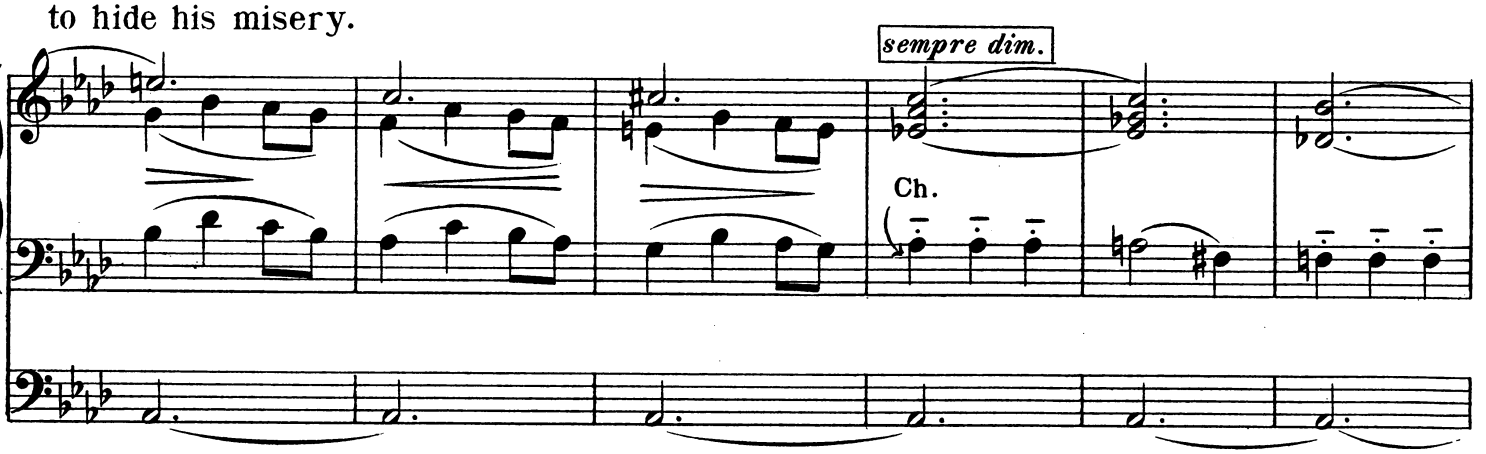


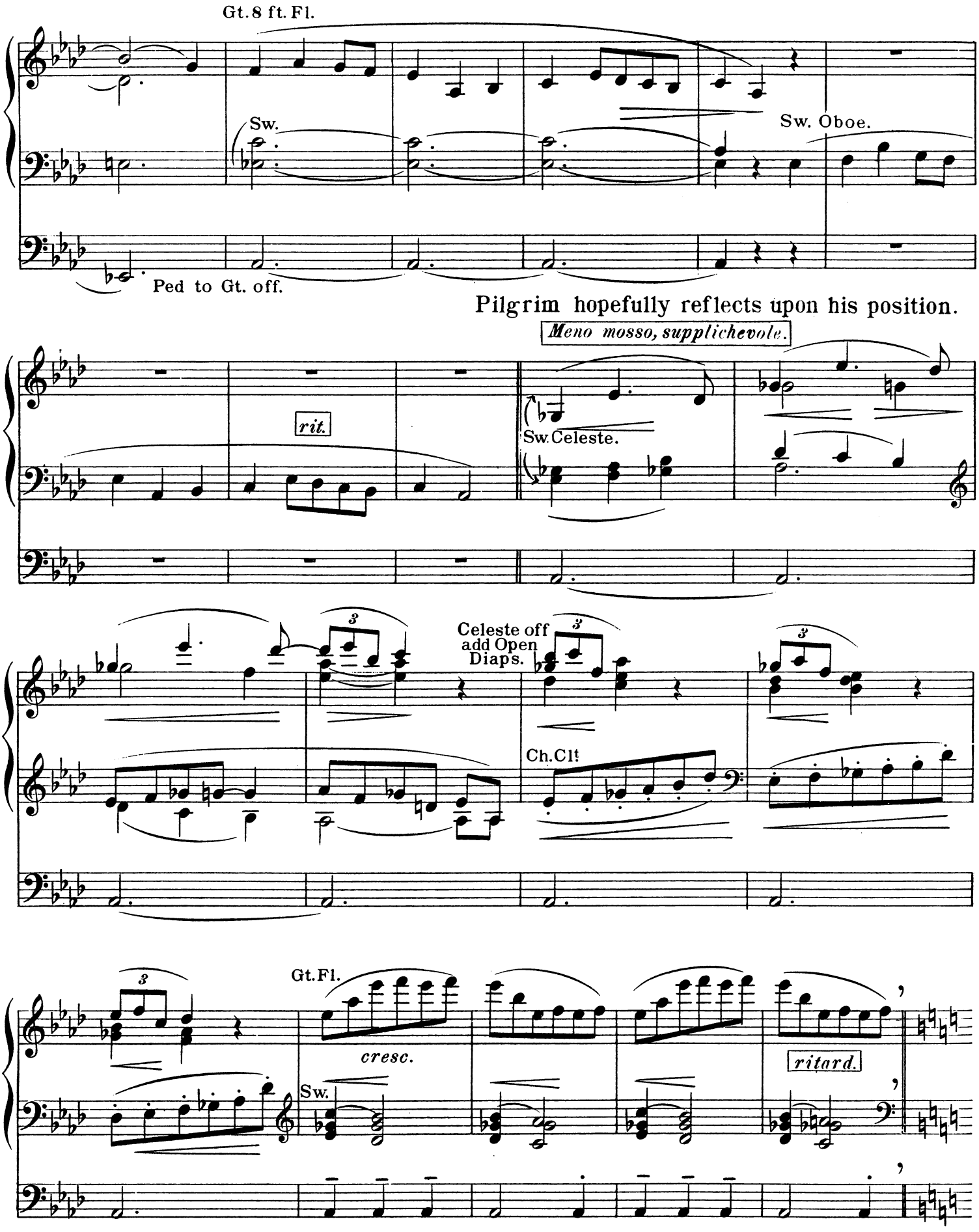


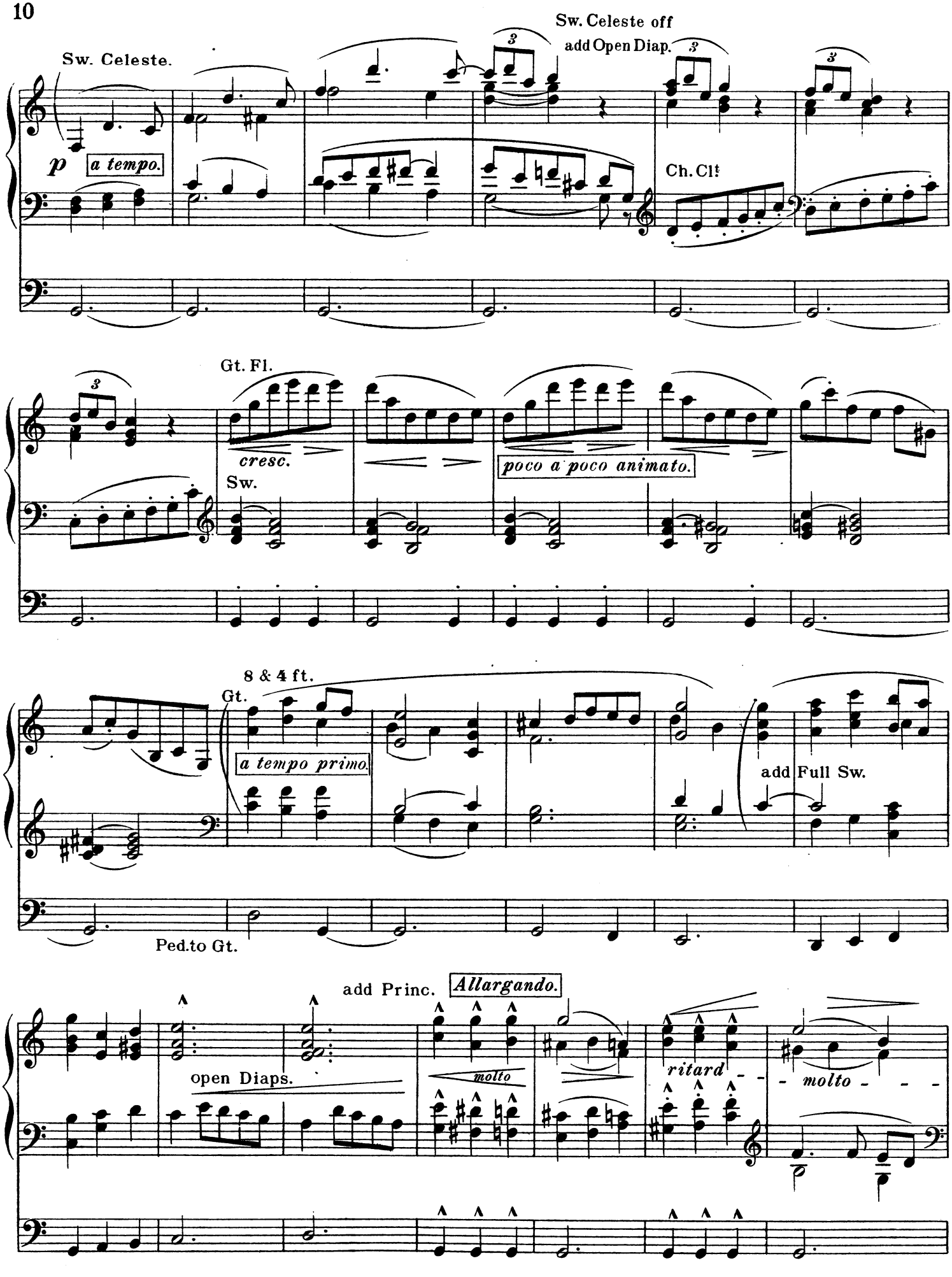


Nature fails

to hide his misery.




Gt. 8 ft. Fl.
Sw.
Sw. Oboe.
Ped to Gt. off.
Pilgrim hopefully reflects upon his position.
Meno mosso, supplichevole.
rit.
Sw. Celeste.
Celeste off
add Open
Diaps.
Ch. Clt
Gt. Fl.
cresc.
Sw.
ritard.


Sw. Celeste.
Sw. Celeste off
add Open Diap.
p
a tempo.
Ch. Cl!
Gt. Fl.
cresc.
Sw.
poco a poco animato.
8 & 4 ft.
Gt.
a tempo primo.
add Full Sw.
Ped.to Gt.
add Princ.
Allargando.
open Diaps.
molto
ritard
molto

Sw. to Princ.

The derision of his friends still haunts him,

a tempo.

Sw. 8 ft. Oboe
Cornopean.

Ch.

Ch.

Sw.

Ped to
Gt. off.

and their laughter mocks the quietness and peace of the meadows

Ch.

cresc.

Sw.

mf

Sw.

add to Ped.

Ch. Lieb.

ritard.

dim.

a tempo.

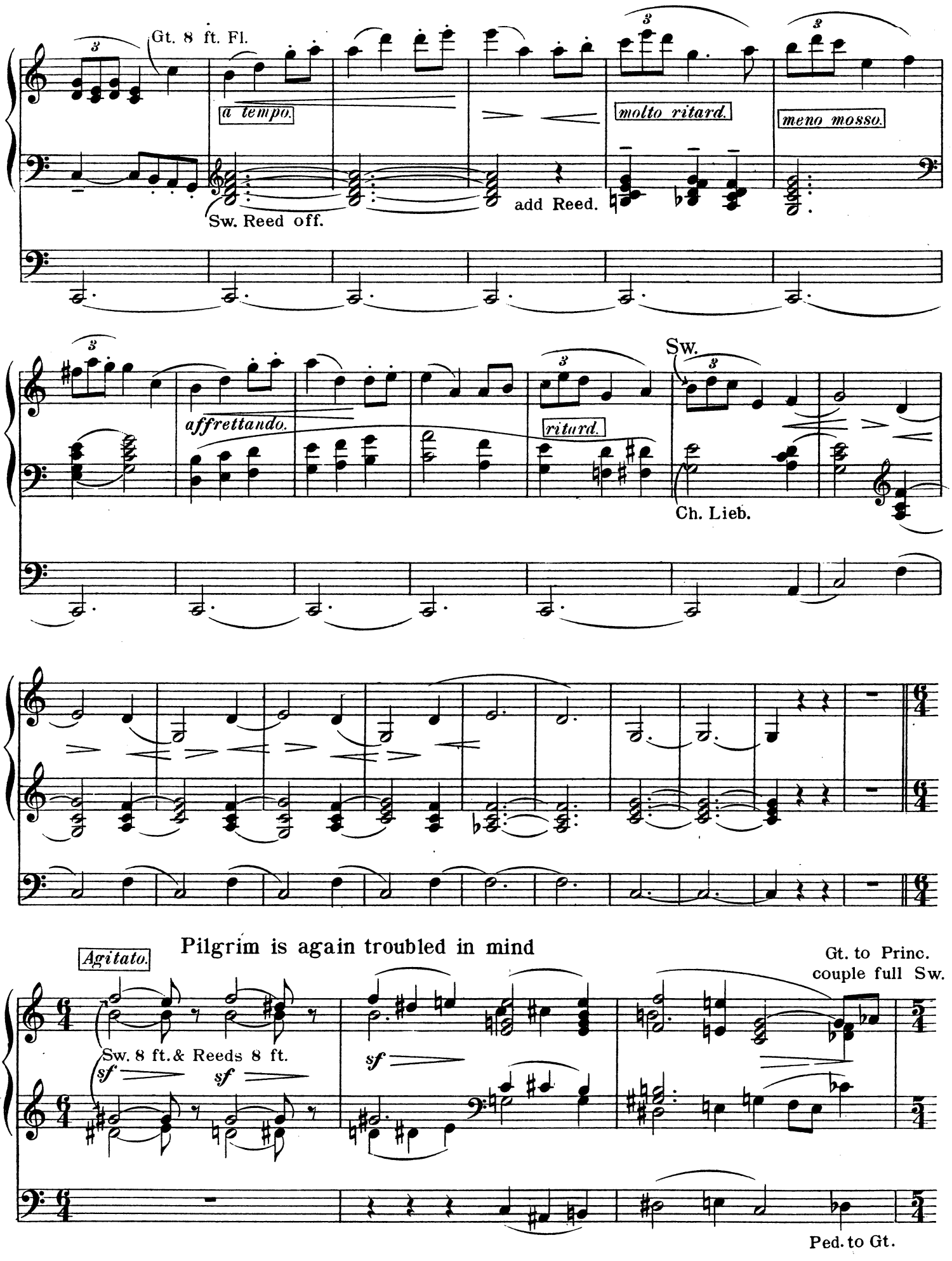
Sw. Oboe.

uncouple Ped.

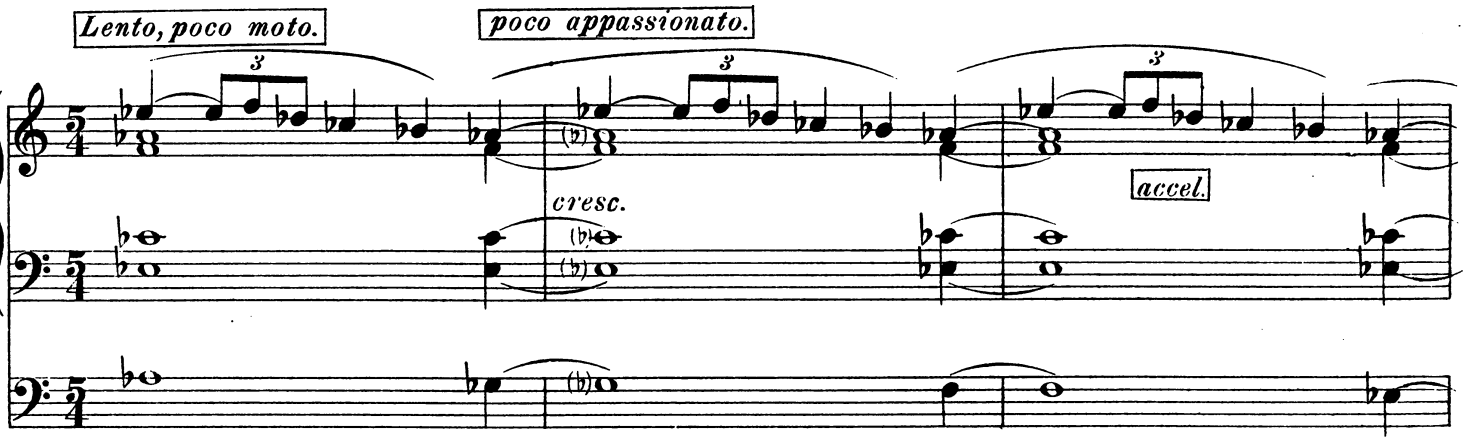
uncouple Gt.& 4 ft. Fl. off.

rit.

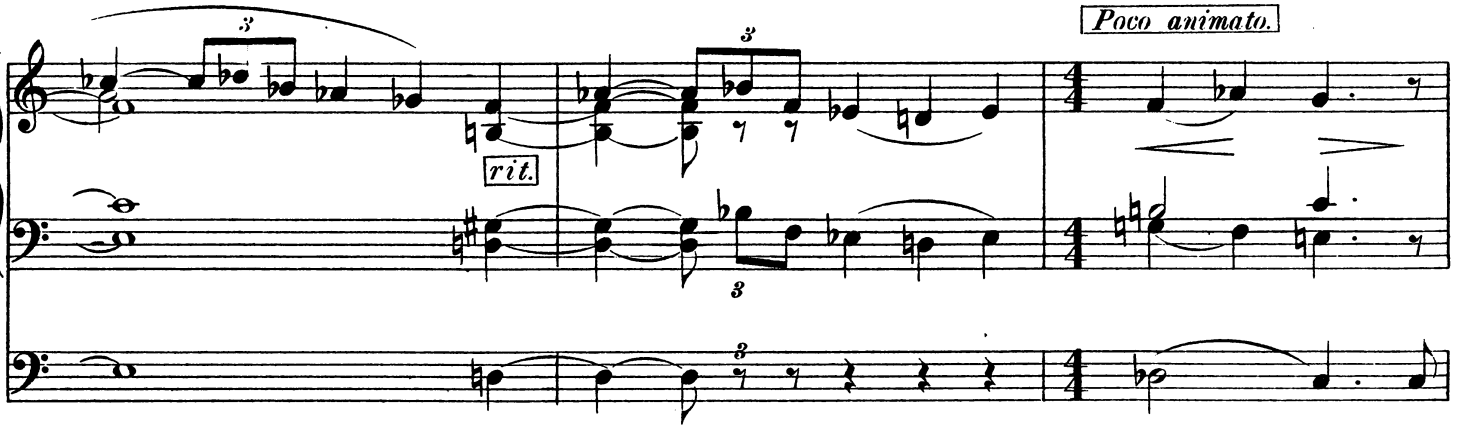
pp

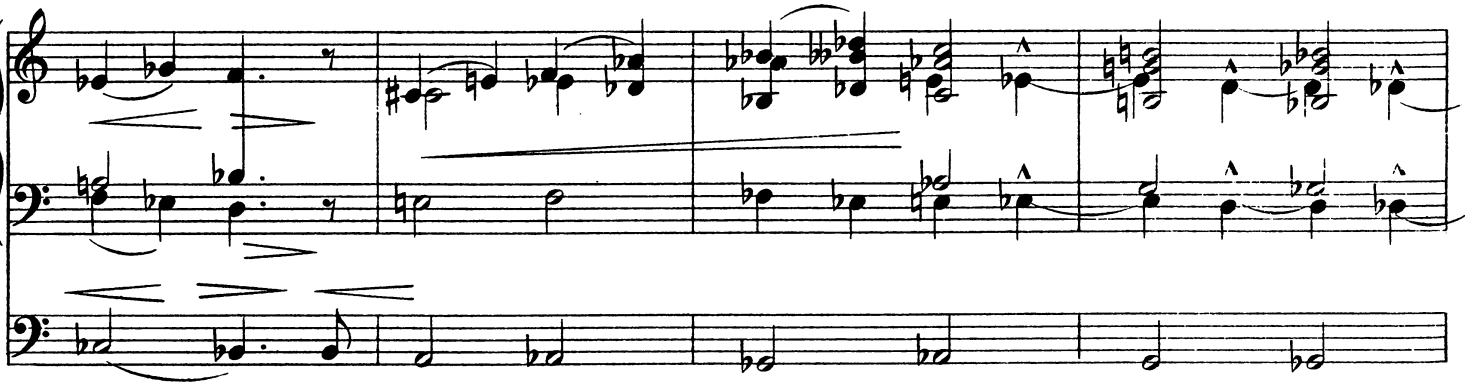

Gt. 8 ft. Fl.
a tempo.
Sw. Reed off.
add Reed.
molto ritard.
meno mosso.
affrettando.
ritard.
Sw.
Ch. Lieb.
Agitato.
Pilgrim is again troubled in mind
Gt. to Princ.
couple full Sw.
Sw. 8 ft. & Reeds 8 ft.
sf
sf
sf
Ped. to Gt.

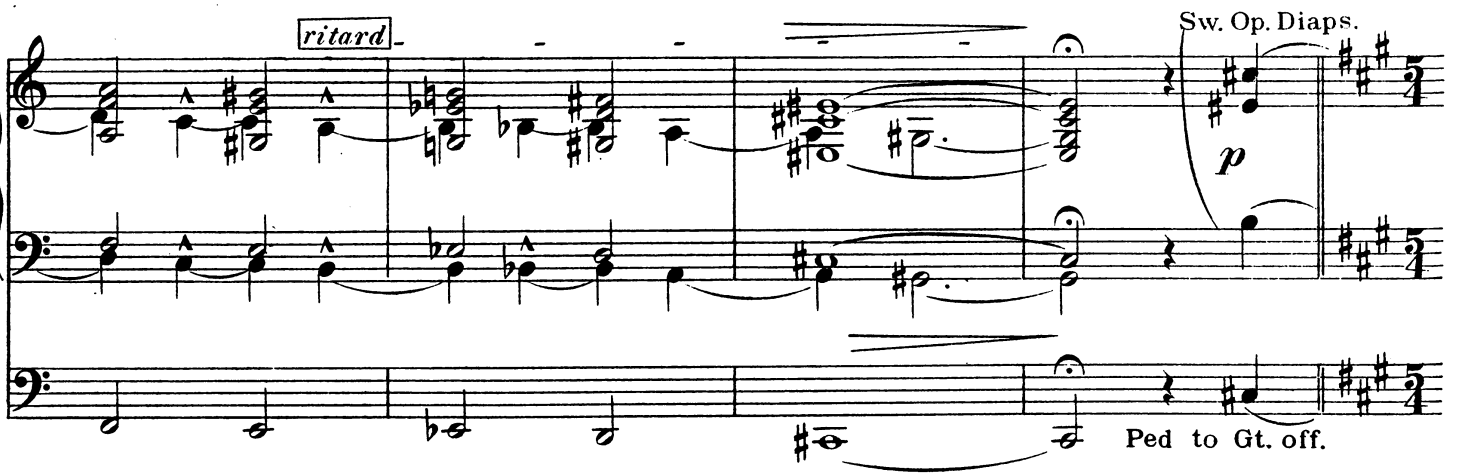
and he doubts his inspiration,



only to be warned of his burden.

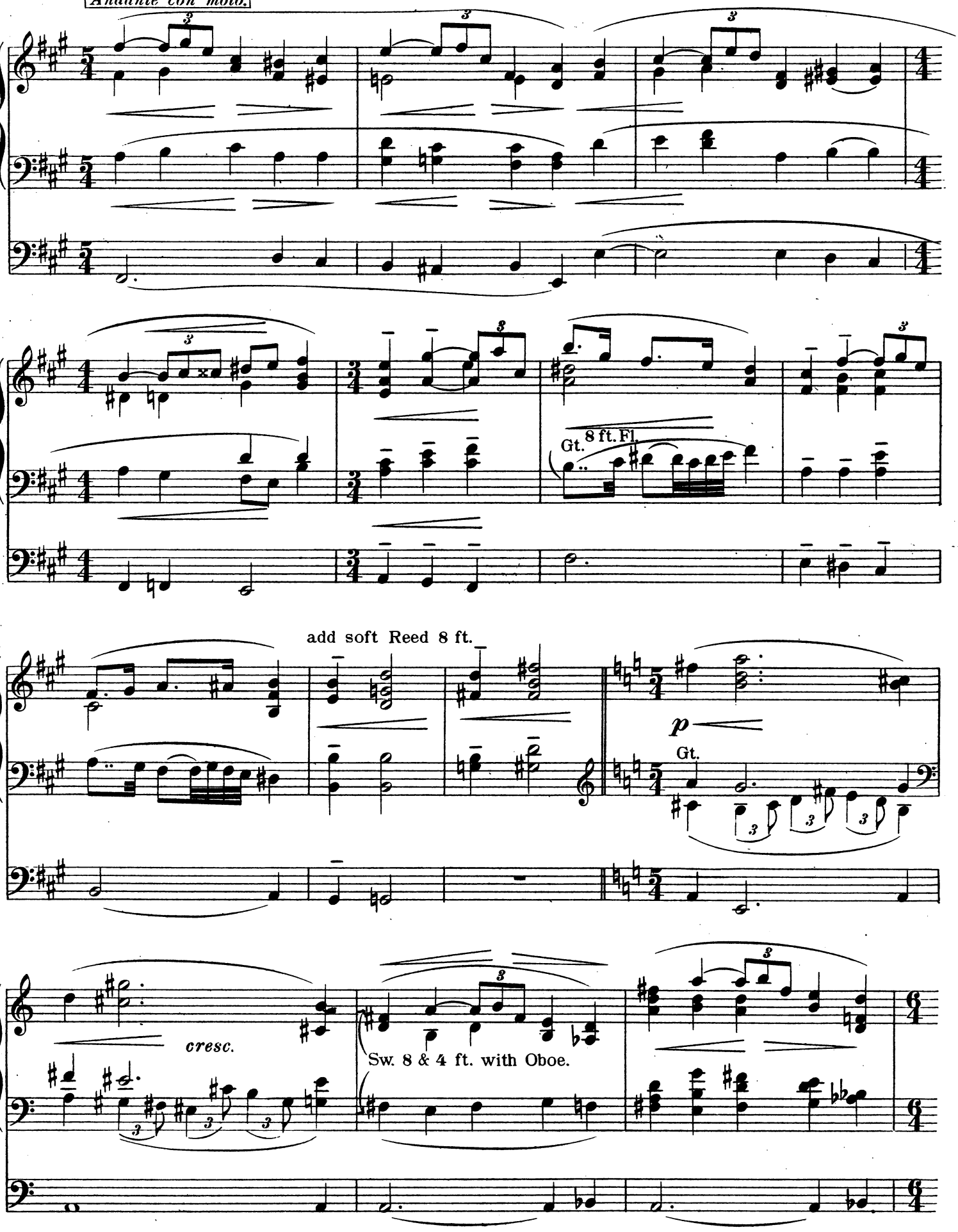


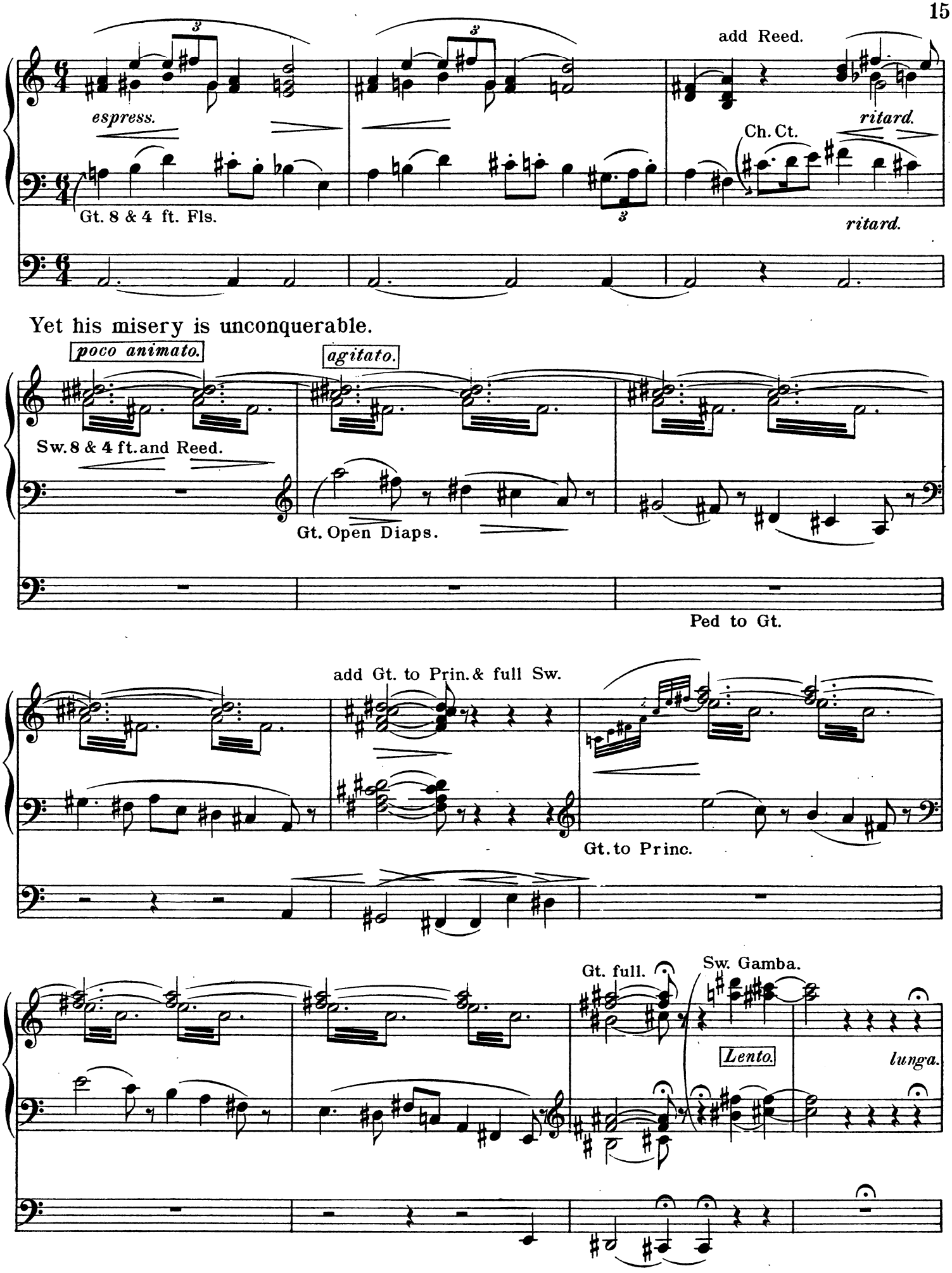




Once more the inspiration fills his being.

Andante con moto.




espress.
Gt. 8 & 4 ft. Fls.
add Reed.
Ch. Ct.
ritard.
ritard.
Yet his misery is unconquerable.
poco animato.
agitato.
Sw. 8 & 4 ft. and Reed.
Gt. Open Diaps.
Ped to Gt.
add Gt. to Prin. & full Sw.
Gt. to Princ.
Gt. full.
Sw. Gamba.
Lento.
lunga.

Pilgrim meets the Evangelist, who greets him:- "Wherefore dost thou cry."

Molto meno mosso, il tempo marcia.

Sw. Lieb. 16 & 8 ft.

p

un poco meno mosso.

add Gamba 16 ft. off.

Gamba in, add 16 ft.

a tempo.

add Gamba & 16 ft. in.

un poco meno mosso.

Pilgrim tells of his burden

Maestoso.

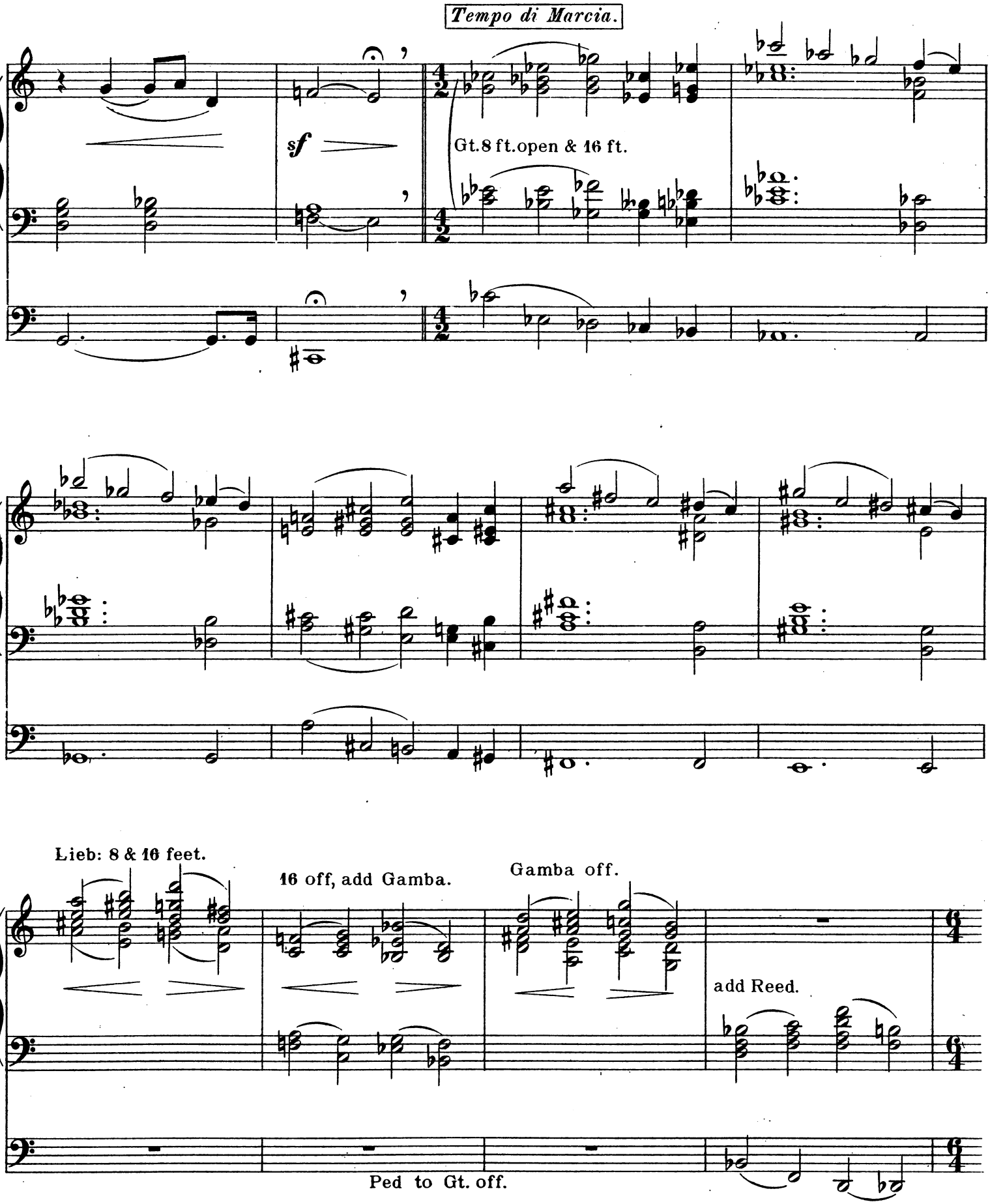
sf

Gt. to 15th and Full Sw.

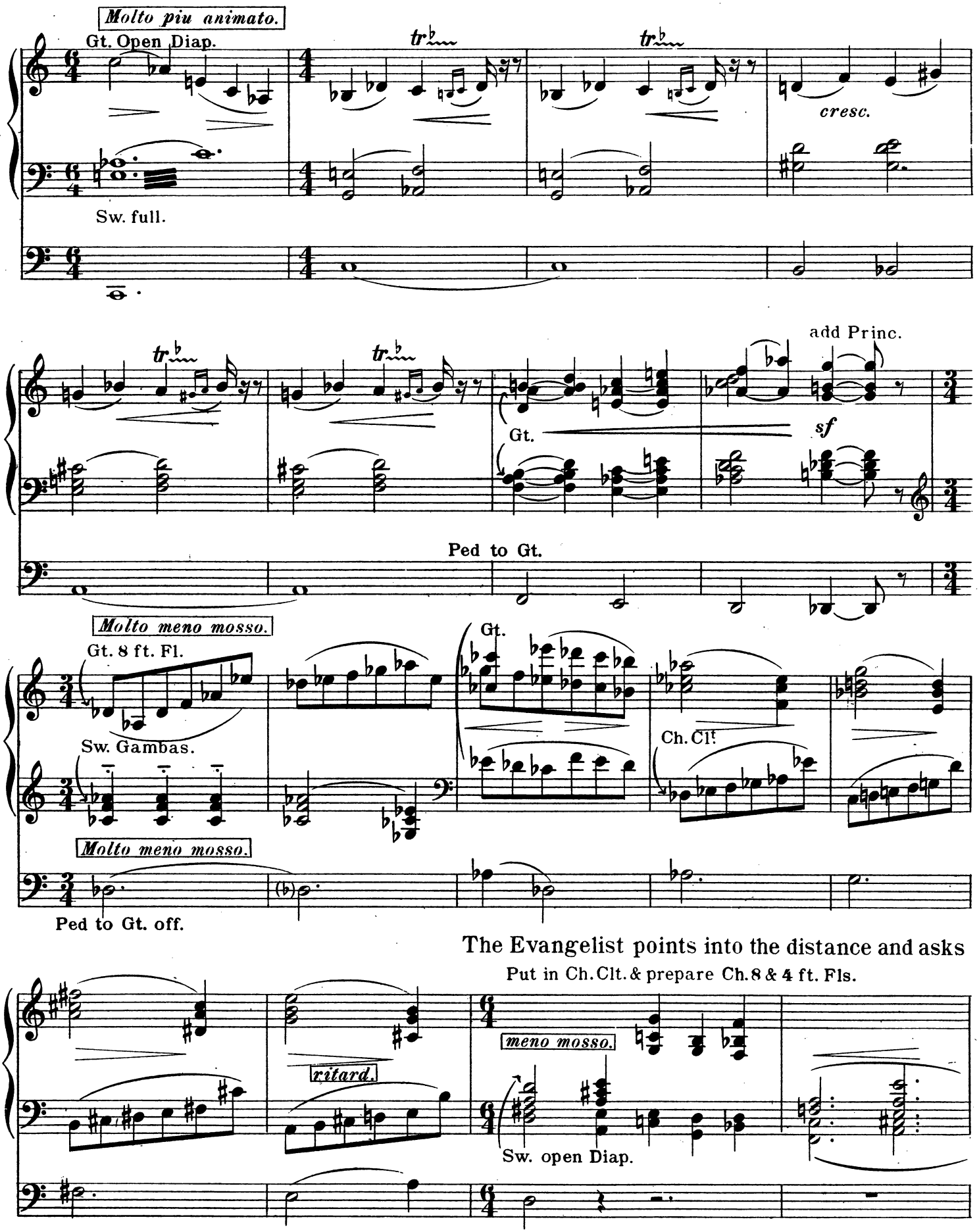
sf

16 & 8 ft.

The Evangelist advises him to pursue his ideal.

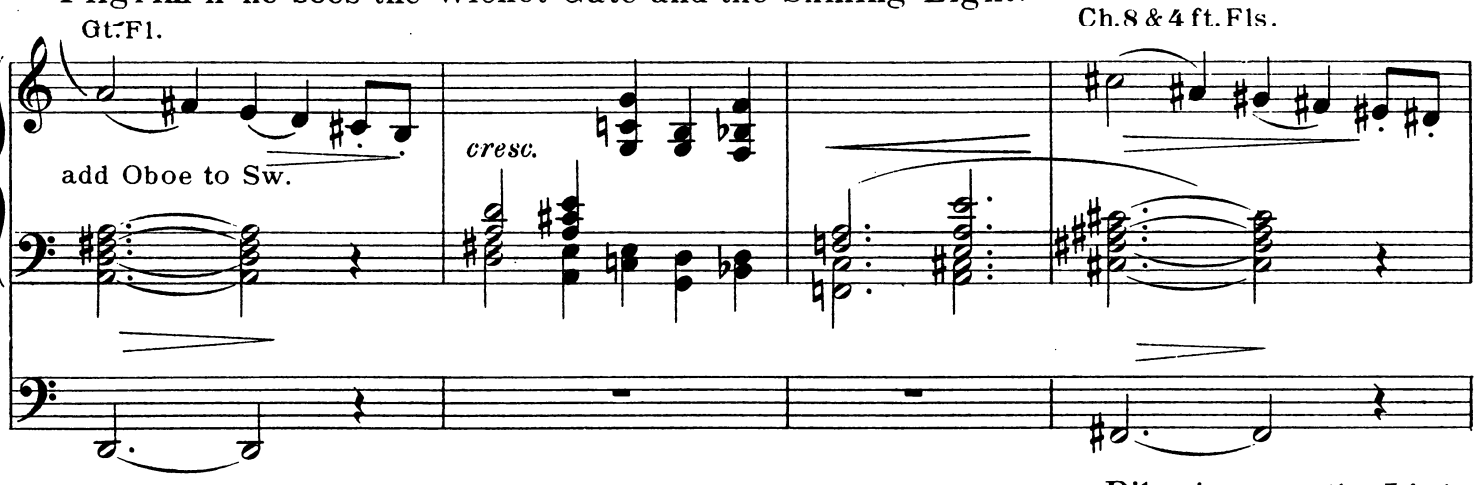


Pilgrim tells of his anguish and appeals for help.

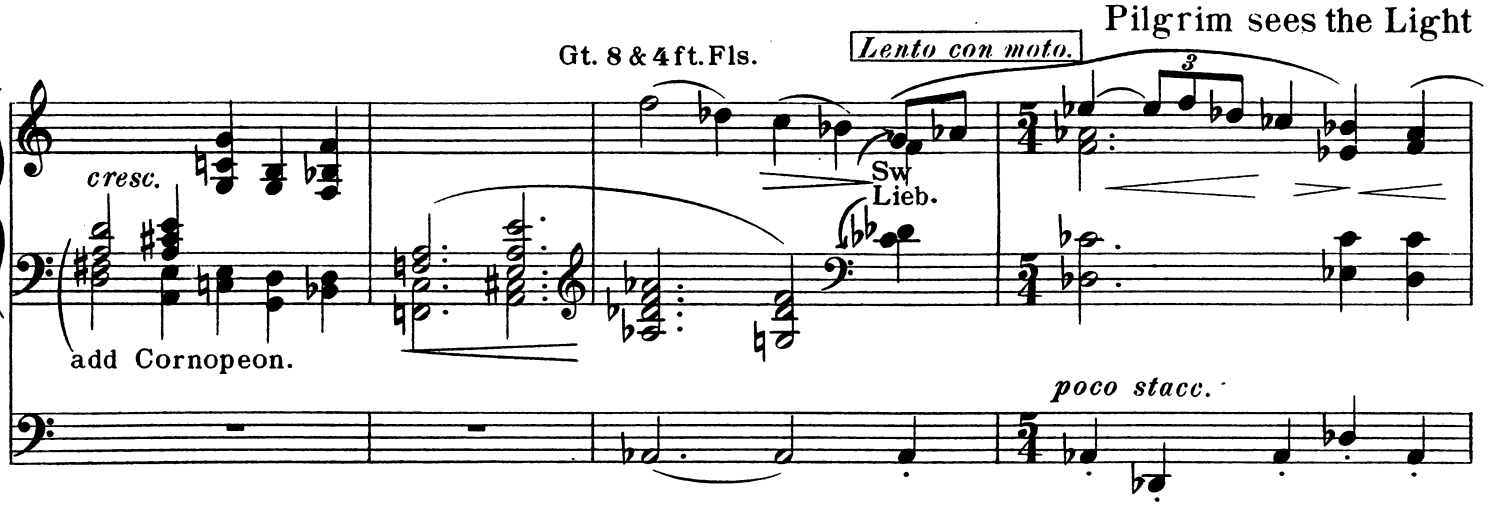


The Evangelist points into the distance and asks

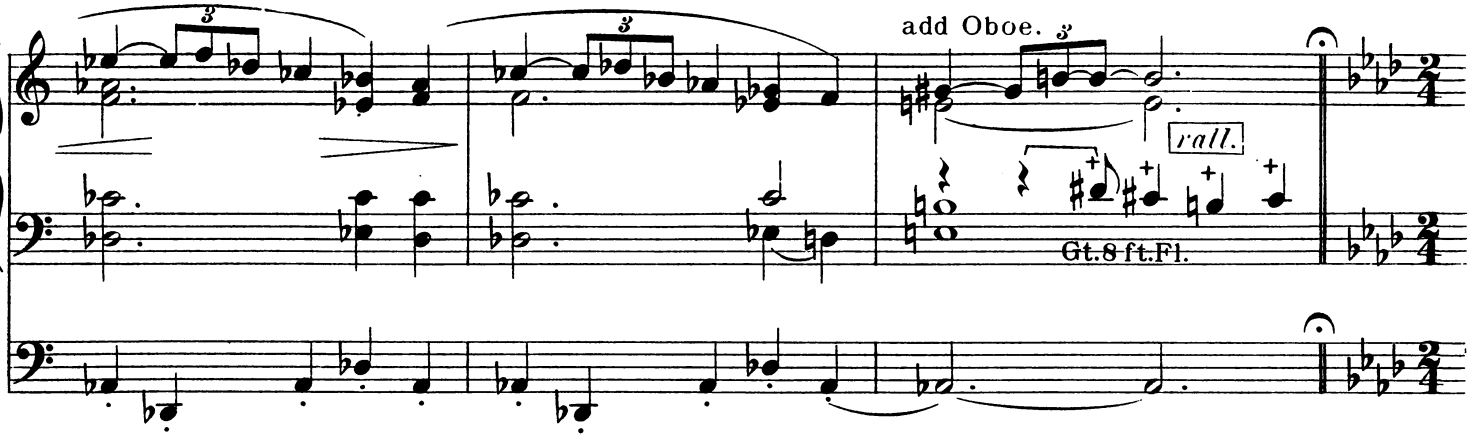
Pilgrim if he sees the Wicket Gate and the Shining Light.



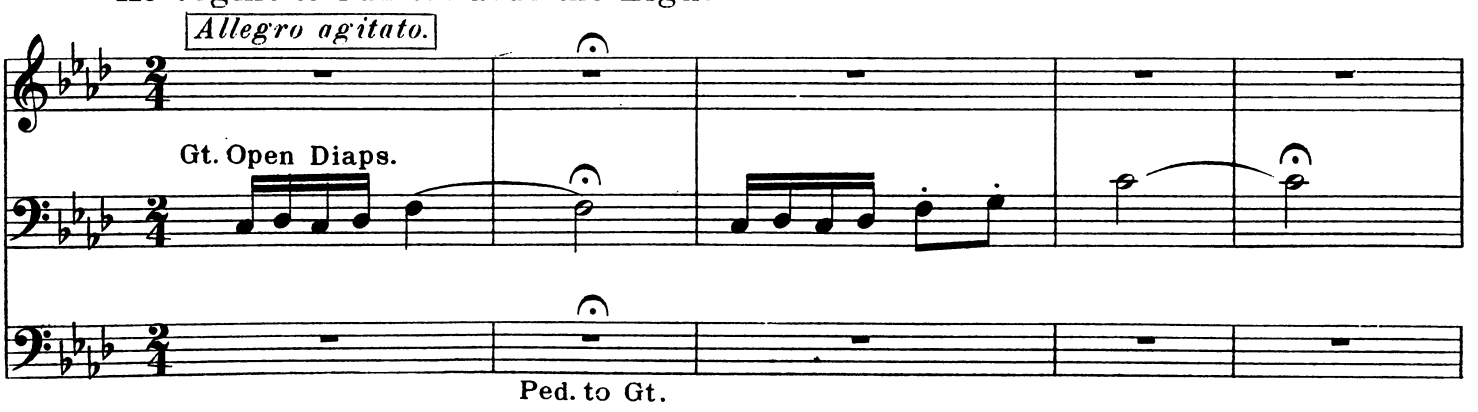
Pilgrim sees the Light

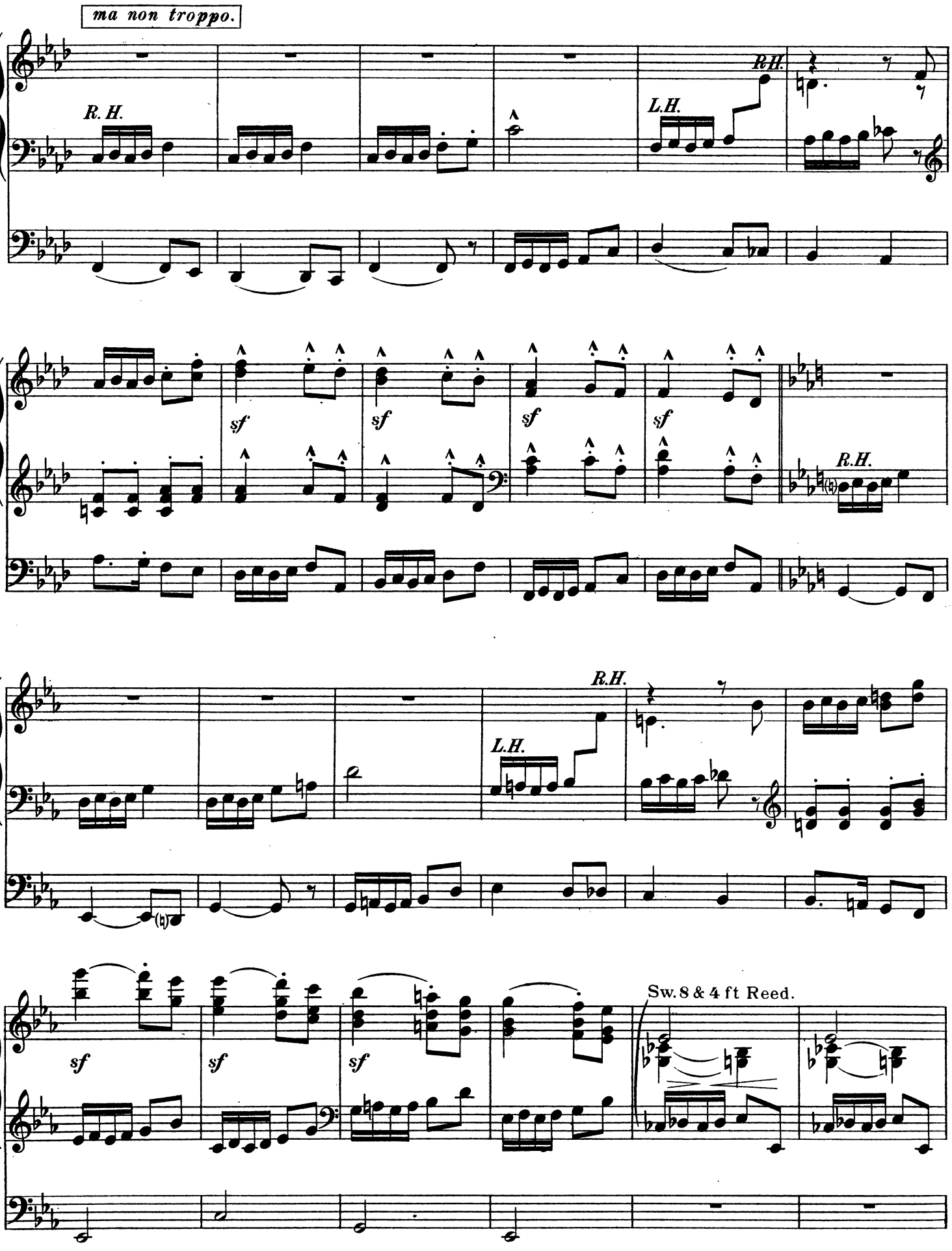


and his ideal is re-awakened.



He begins to run towards the Light.




ma non troppo.
R. H.
L.H.
R.H.
sf
sf
sf
sf
R.H.
L.H.
R.H.
sf
sf
sf
Sw. 8 & 4 ft Reed.

Full Sw.

Gt. Dp.

Gt.

add Prin. 4 ft.

Allargando.

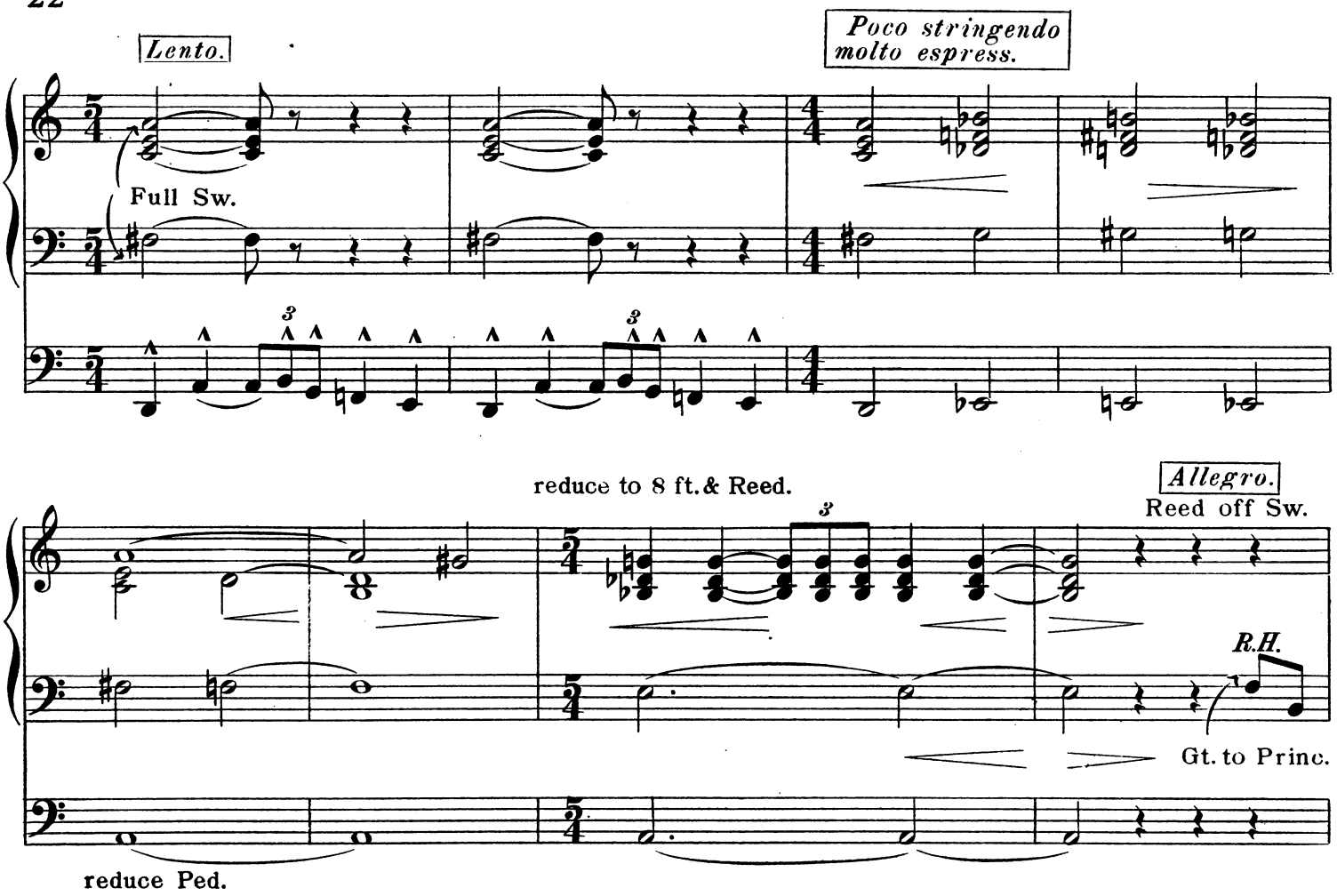
Pilgrim hears his neighbours mock and threaten him.

Meno mosso.

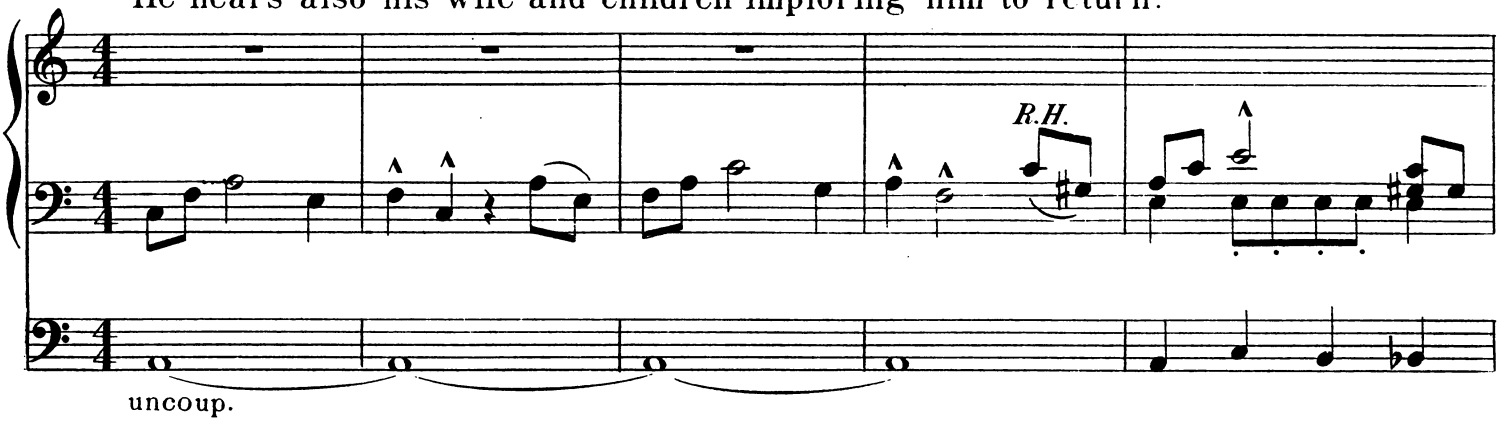
Full Org.

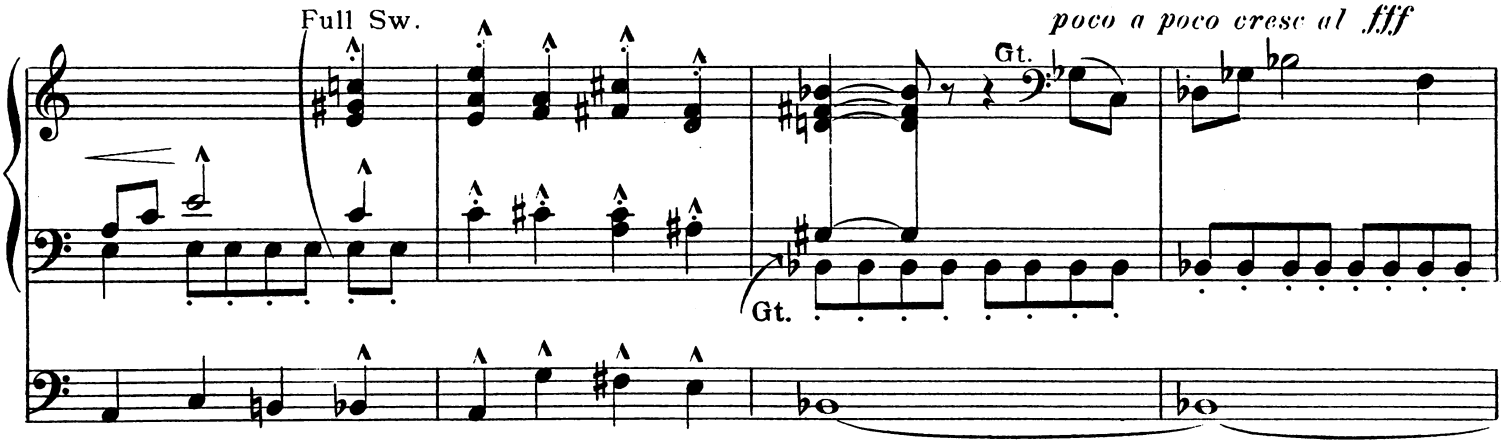
sfz

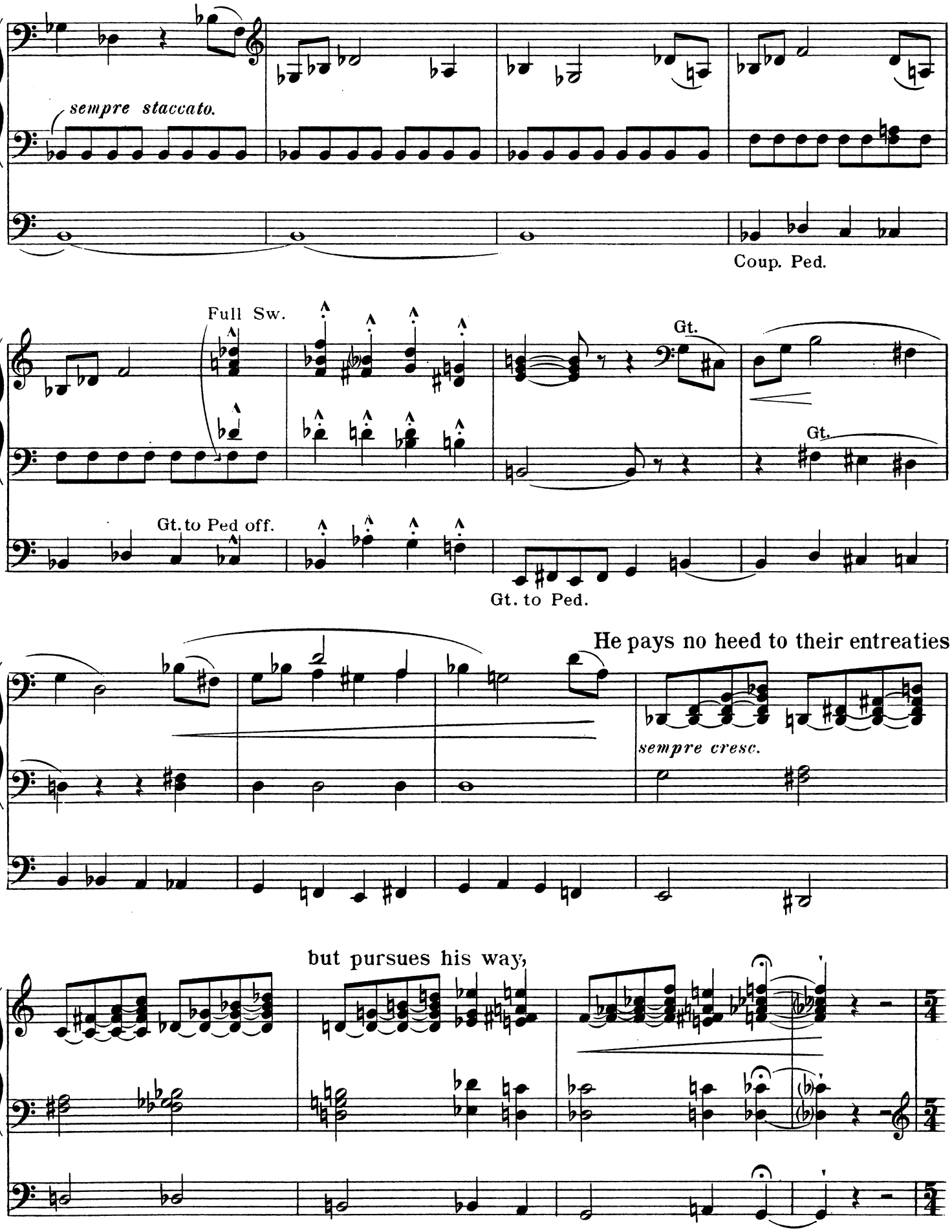
uncouple.



He hears also his wife and children imploring him to return.






sempre staccato.
Coup. Ped.
Full Sw.
Gt.
Gt.
Gt. to Ped off.
Gt. to Ped.
He pays no heed to their entreaties
sempre cresc.
but pursues his way,

filled with his ideal

Maestoso marcato.

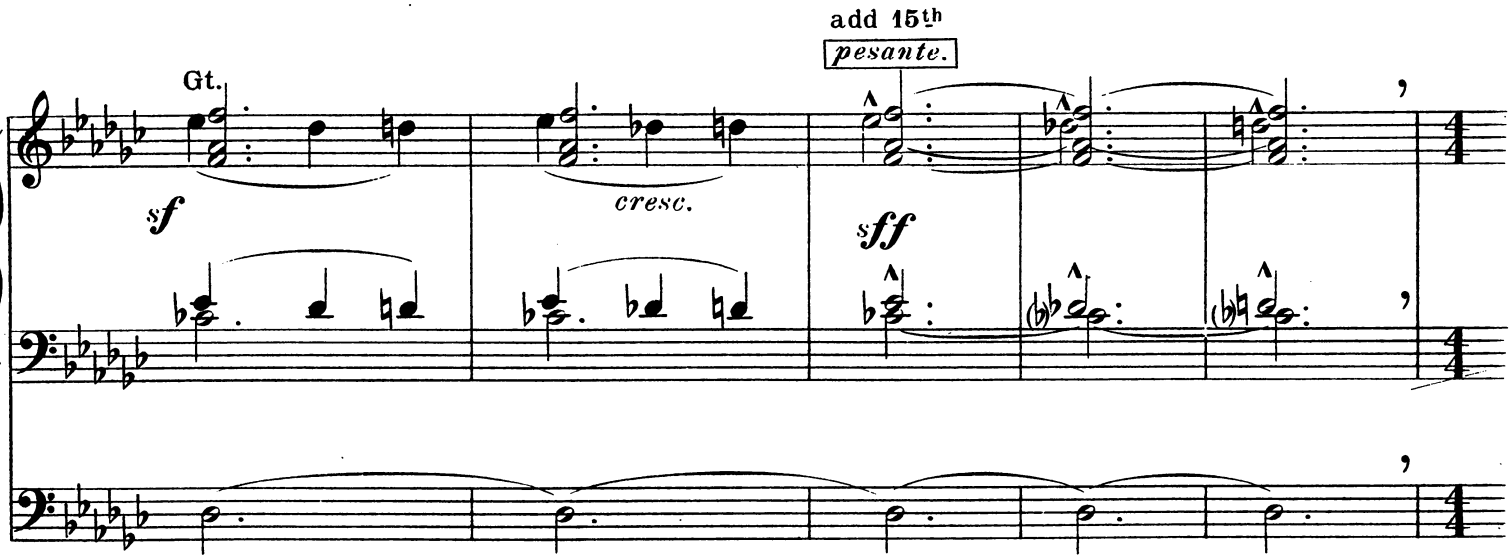
Full Organ.

Gradually open Swell.

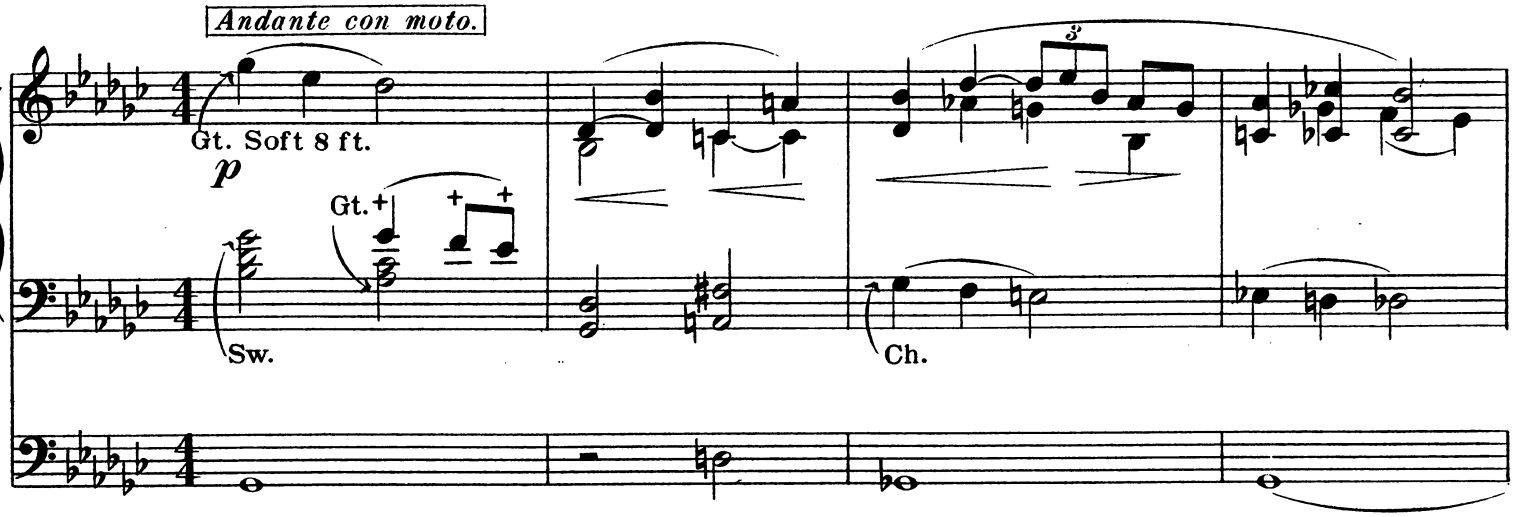
Full Sw. Yet he cannot rid his mind of his family's pleading.

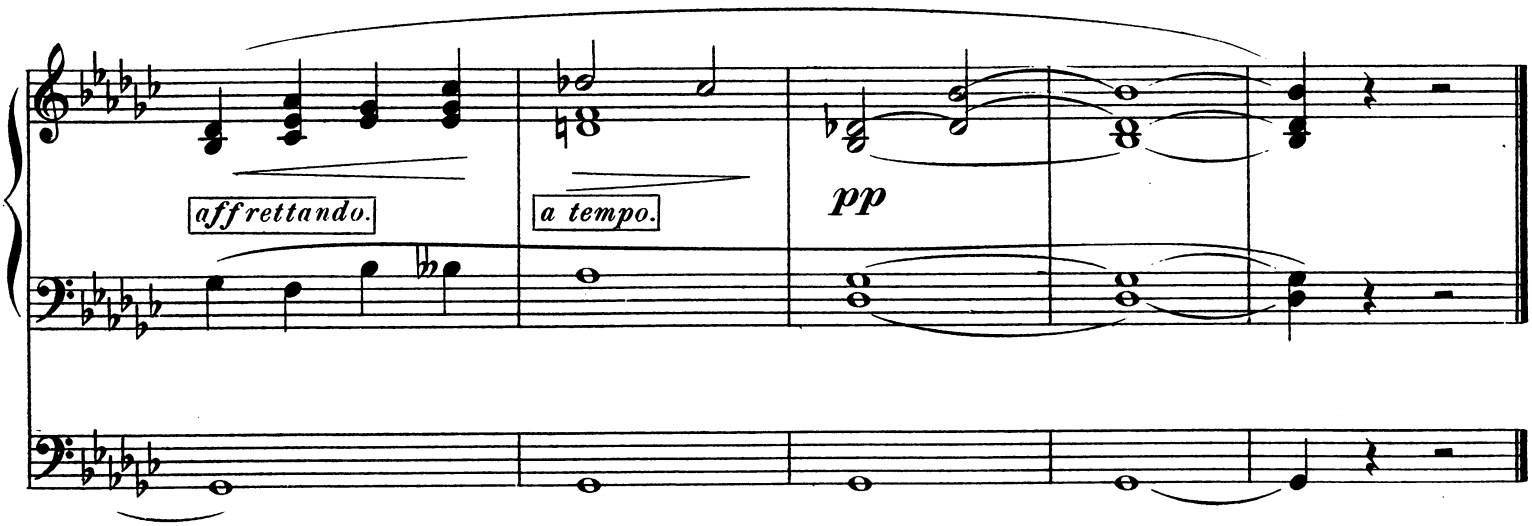
poco animato. - - - - *piu* - - - - -

Reduce Gt. to Princ.



He remembers with sorrow that they rejected his appeal to them.





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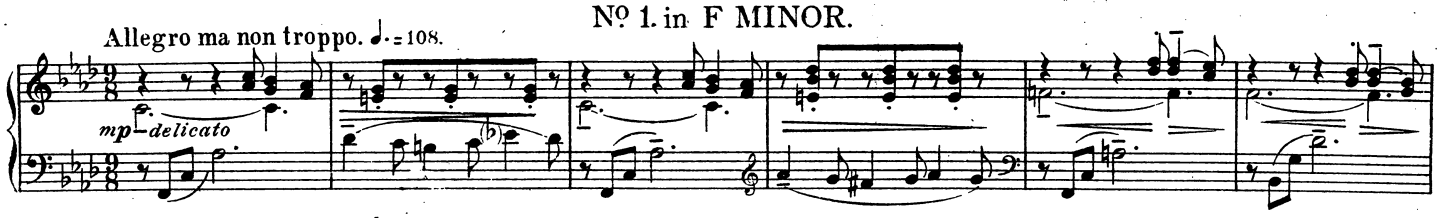
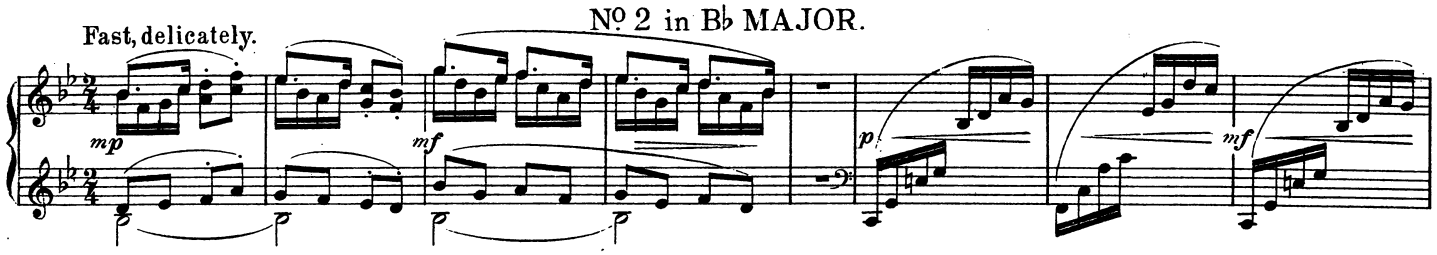
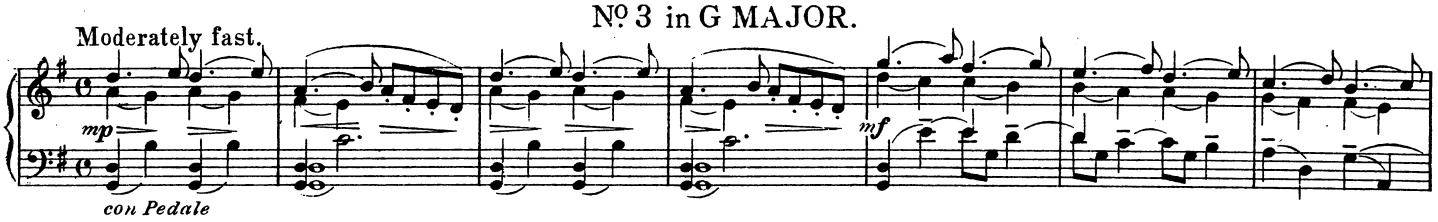
Nº 1. in F MINOR.



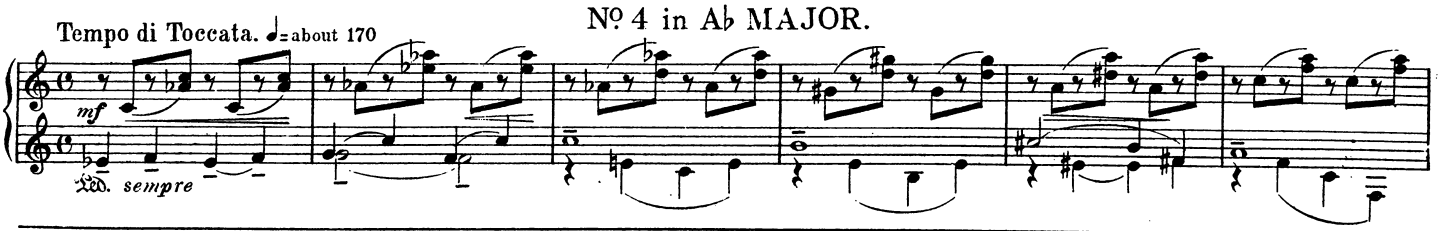
Nº 2 in B♭ MAJOR.



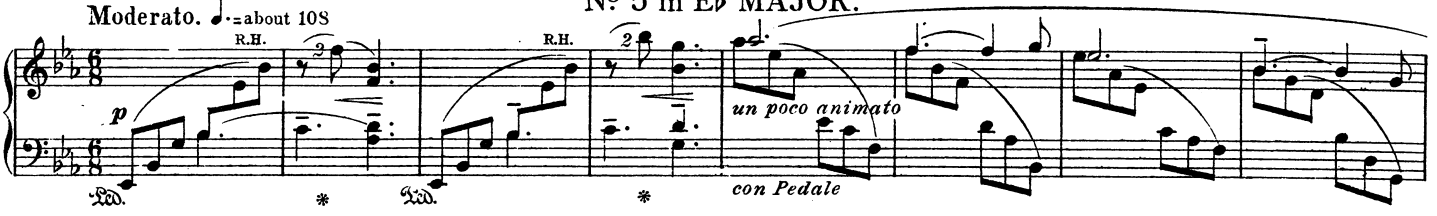
Nº 3 in G MAJOR.



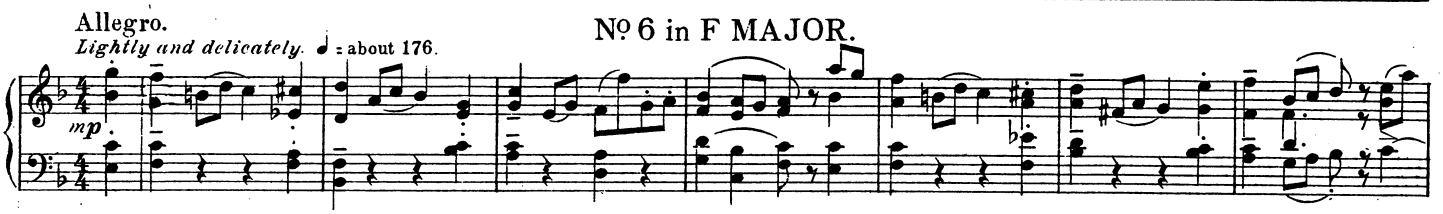
Nº 4 in A♭ MAJOR.



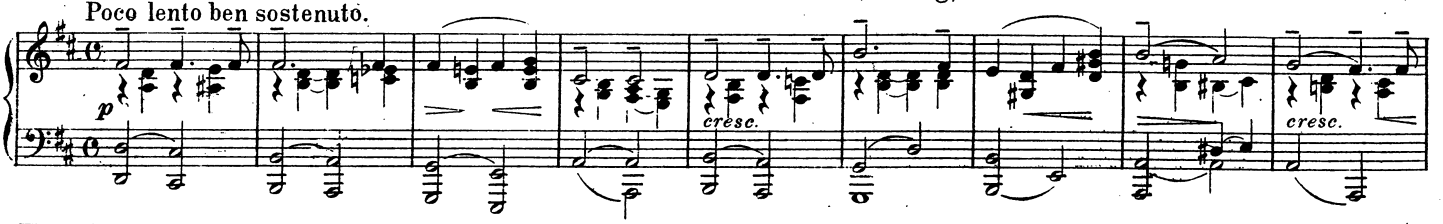
Nº 5 in E♭ MAJOR.



Nº 6 in F MAJOR.



Nº 7 in D MAJOR. (Even-Song)



J. H. LARWAY, 14, WELLS STREET, OXFORD STREET, LONDON. W.

The Pilgrim's Progress,

NARRATIVE TONE-POEM FOR ORGAN.

Composed by

ERNEST AUSTIN

(Op. 41.)

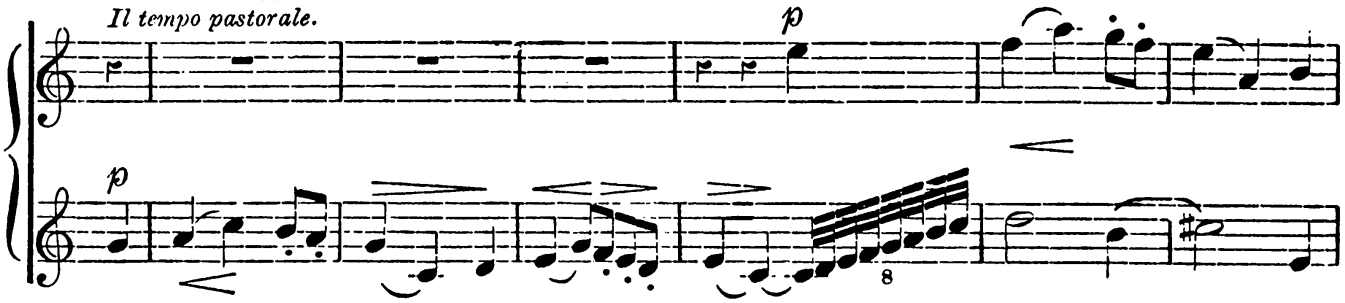
Descriptive Analysis by E. DOUGLAS TAYLER.

PART III.

Pilgrim wandering in the fields, meets Evangelist, and begins his journey

PILGRIM seeks relief, wandering in the fields. The music, hitherto subjective and strongly emotional, here takes on the unruffled tranquillity of pastoral scenes, and from one or two characteristic themes a movement of considerable length is developed. The five notes (Theme 8) before alluded to, extended and in

THEME 13.
Il tempo pastorale.



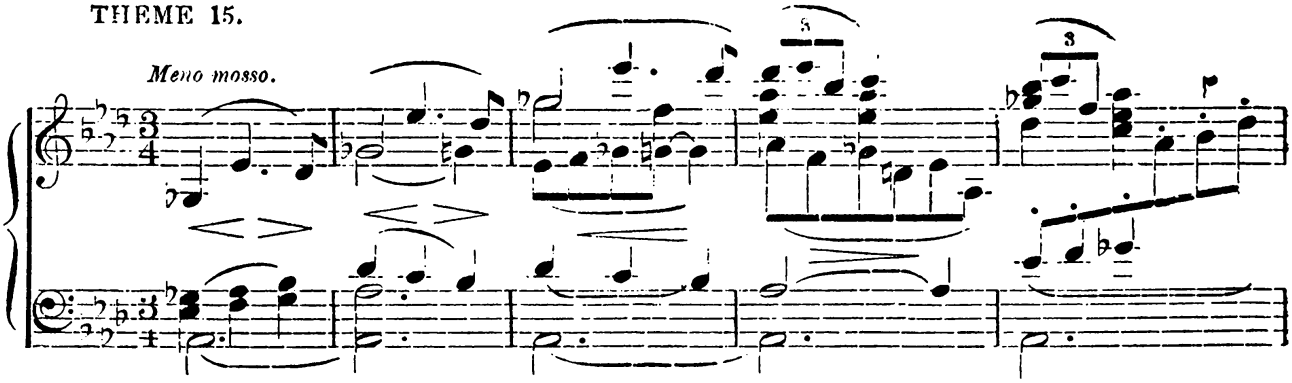
slightly altered rhythm form the principal subject, treated contrapuntally for 27 bars. At this point a new theme of two bars, makes its appearance which may be called the Warning Motive. The three insistent notes of this suggest a

THEME 14.

solemn injunction not to lose faith in his inspiration, (the characteristic triplet figure of which motive appears shortly after) and again and again these make themselves heard through the busy monotony of Nature's tireless voice, till at last they occupy the whole attention for a time.

Pilgrim, however, finds no comfort in Nature, and a diminuendo and rallentando leads to a reflective section, opening with an expressive three-note figure.

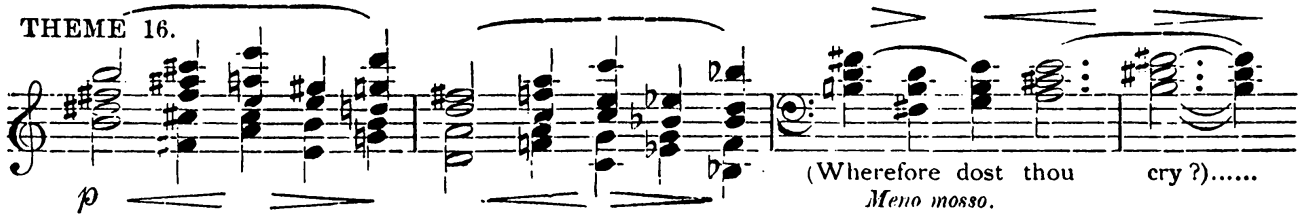
THEME 15.



The recollection of his friend's derision haunts him, and their laughter mocks the quietness and peace of the meadows. Again grief masters him; he cannot be rid of his burden; he doubts his inspiration, and one by one the themes are heard poignantly harmonized, culminating, after a renewed period of temporary hopelessness in a tragic outburst of despair.

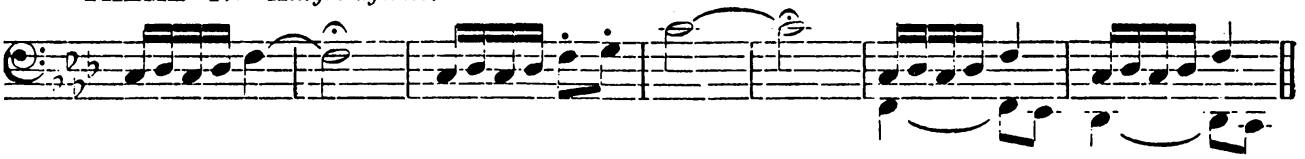
Suddenly into the melancholy silence which follows his grief, creeps a curiously ecclesiastical theme of mysterious and elusive chords—common chords, yet strangely modulating.

THEME 16.



It is the calm figure of Evangelist, who asks him unmistakably "Wherefore dost thou cry?" Pilgrim tells briefly of his burden. Evangelist advises him to pursue his ideal, but Pilgrim pours out the admission of his helplessness and anguish, together with the story of his Warning. Then Evangelist points into the distance and asks Pilgrim if he sees the Wicket Gate and the Shining Light. Pilgrim looks up, and there in the distance is the Light; in a moment his Ideal is strangely re-awakened, and after a wondering pause he begins running eagerly towards the Light, labouring under his burden.

THEME 17. *Allegro agitato.*



Pilgrim's family see him running; neighbours come out to watch, and mock and threaten him; he hears also his wife and children imploring him to return. He pays no heed to their entreaties, however; an unshakable resolve has taken him, and he pursues his way filled with his Ideal, which breaks out in grand and inspiring chords. Yet these die away, and with a last sound of his family's pleading ringing in his ears, he remembers sorrowfully that they have rejected his appeal to them; and so passes on his way out, away from the doomed city to where the Light beckons from afar.

At bars 6 and 7 of Theme 17 will be observed a rhythmic variation of Pilgrim's motive (Theme 1) which conveys a sense of anxiety and agitation. Throughout the work the composer re-invests his principal themes with the varying emotions of his characters, thus imparting to the music true poetic homogenity.

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