

THE PILGRIM'S PROGRESS

**Narrative
Tone Poem
For Organ**

PART TEN

ERNEST AUSTIN

Op. 41.

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Price

2/6 net

**J. H. LARWAY,
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THE
Pilgrim's Progress
ERNEST AUSTIN.

SYNOPSIS

- Part I.*
PILGRIM'S UNHAPPINESS.
- Part II.*
PILGRIM AND HIS CRITICS.
- Part III.*
PILGRIM WANDERING IN THE FIELDS, MEETS
EVANGELIST AND BEGINS HIS JOURNEY.
- Part IV.*
PILGRIM AT THE HOUSE OF THE INTERPRETER,
AND BY THE CROSS.
- Part V.*
PILGRIM'S JOURNEY TO PALACE BEAUTIFUL.
- Part VI.*
THE VALLEY OF HUMILIATION AND COMBAT
BETWEEN PILGRIM AND APOLLYON.
- Part VII.*
THE VALLEY OF THE SHADOW OF DEATH.
- Part VIII.*
VANITY FAIR.
- Part IX.*
THE DELECTABLE MOUNTAINS.
- Part X.*
THE DESCENT TO THE ENCHANTED LAND AND
HOPEFUL'S VISION OF CHRIST.
- Part XI.*
THE LAND OF BEULAH AND THE RIVER OF
DEATH.
- Part XII.*
THE CELESTIAL CITY.

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Ernest Austin.

THE PILGRIM'S PROGRESS.

NARRATIVE TONE POEM FOR ORGAN.

Part X.

THE DESCENT TO THE ENCHANTED LAND, AND HOPEFUL'S VISION OF CHRIST.

Prepare.
Sw. Ob.
Gt. Soft 8ft Fl.
Ch. Soft Reed.
Ped. Soft 16 & 8ft. coupled to Sw.

INSCRIBED TO MY FRIEND HUGH WARE.

ERNEST AUSTIN.
Op: 41, N^o 10.

Allegretto quasi Andantino.

The Pilgrims, in a reflective mood, continue their

Sw. Ob.

♩ = about 80.

MANUAL.

Ch.

PEDAL.

journey with the Shepherds towards the Enchanted Land.

Gt. Sw. *rall.* *a tempo*

add to Ped.

Piu animato.

♩ = about 88.

Sw.

Sw. Celeste. Gt. 8ft Fl. Gt. Sw.

Great to Pedal.

Sw. add Oboe.

Gt.

Meno mosso.

♩ = about 72.

Reed off add Op. Diap.

Sw.

Gt. +

Great to Pedal off.

Soft Reed. open Diap. off.

add Trump.

Tempo rubato. *♩* = about 104.

Gt. soft 8ft & 16ft coupled to Sw.

Sw. Ob.

Tempo primo. ♩=80.

Prepare Ch. Lieb. 8ft coup. to Sw.

Gt.

This system contains the first system of music. It features a piano part in the upper staves and a guitar part in the lower staves. The piano part begins with a 3/4 time signature and a key signature of one flat. The guitar part enters in the second measure with a 4/4 time signature and a key signature of one flat. The music includes various rhythmic patterns and melodic lines.

Sw. (or Ch. Cor Anglais)

rall.

This system continues the musical score. The piano part features a melodic line with a 'rall.' (rallentando) marking. The guitar part is present in the lower staves. The time signature changes to 3/4.

a tempo

Sw. Lieb.

Sw. Gamba

Ch. Lieb.

They are shewn a

This system continues the musical score. The piano part features a melodic line with an 'a tempo' marking. The guitar part is present in the lower staves. The time signature changes to 3/4.

glimpse of the Celestial City in the distance.....

This system concludes the musical score. The piano part features a melodic line. The guitar part is present in the lower staves. The time signature changes to 3/4.

...which they see with difficulty.

Più lento. ♩ = 72.

Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in a key with three flats and a 3/4 time signature. The upper staff contains a melodic line with slurs and ties, while the lower staff provides harmonic support. A 'Ch.' (Chorus) marking is present in the second measure of the upper staff.

But their faith in the future is renewed...

Musical score for the second system, including piano accompaniment and a 'Sw. Lieb.' section. The score shows a change in tempo and meter, with a 4/4 time signature and a 3/4 time signature. The 'Sw. Lieb.' section is marked with a 3-measure triplet. The piano accompaniment features complex rhythmic patterns and slurs.

Musical score for the third system, featuring piano accompaniment and a 'Sw. Lieb.' section. The score includes a '3' marking for a triplet. The piano accompaniment is more active, with slurs and ties. A 'Sw. Lieb.' section is indicated with a 3-measure triplet. The tempo and meter remain consistent with the previous system.

Musical score for the fourth system, including piano accompaniment and a 'Sw. Ob.' section. The score shows a change in tempo and meter, with a 3/4 time signature and a 4/4 time signature. The 'Sw. Ob.' section is marked with a 3-measure triplet. The piano accompaniment features complex rhythmic patterns and slurs. A 'Ch.' (Chorus) marking is present in the first measure of the upper staff.

Gt 16ft off.

Piu animato. ♩=96.

With anxious fear of the perils of the way.....

Gt. *poco*

Sw. 8ft & Ob.

poco

poco

Coup. Ped to Sw.

rall.

...they journey on to the Enchanted Land.

Tempo di marcia. ♩=120.

Gt. 8ft. to Sw. with Celeste.

rit.

add Ob. to Sw.

Gt. Sw. Reduce to Celeste.

Sw. Eroaden Gt. 8 ft. Fl.

ritenuto Come prima. Gt. soft 8 & 4ft. Ped to Gt.

add open Diaps. staccato add to Ped.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The music features a melodic line in the treble clef and a rhythmic accompaniment in the middle and bass clefs.

Second system of musical notation, continuing from the first system. It includes the instruction "Gt. to Principal." in the middle staff. The key signature changes to two flats (Bb and Eb) in the second half of the system.

Third system of musical notation, continuing from the second system. It includes the instruction "rall." in a box in the middle staff, followed by "languendo" in a box with a tempo marking of ♩ = 104. Above the treble staff, there is a descriptive text: "The soft luxurious air of the Sw. Gamba & Lieb. & Trem." Below the bass staff, there is the instruction "Reduce and uncoup. Ped."

Fourth system of musical notation, continuing from the third system. It begins with the text "Enchanted Land overpowers them....." above the treble staff. The music features a melodic line in the treble clef and a rhythmic accompaniment in the middle and bass clefs.

First system of piano accompaniment. The treble staff contains a melodic line with triplets and slurs. The bass staff contains a similar melodic line with triplets. A grand staff below shows a low bass line with a few notes.

Ob. & Celeste.

Piu lento. ♩ = 88.

16 & 32ft

poco

32 ft. off Coup. to Gt. soft 4 ft. only.

Second system of piano accompaniment. It includes performance instructions: "Ob. & Celeste.", "Piu lento. ♩ = 88.", "16 & 32ft", and "32 ft. off Coup. to Gt. soft 4 ft. only." Dynamic markings include "poco". The music is in 3/4 time and features a melodic line in the treble staff and a bass line in the bass staff.

...and Hopeful becomes drowsy, desiring sleep and rest.

Sw. Gamba & Lieb.

Ch. Soft 8ft.

Third system of piano accompaniment. It includes performance instructions: "Sw. Gamba & Lieb." and "Ch. Soft 8ft." The music is in 3/4 time and features a melodic line in the treble staff and a bass line in the bass staff.

Gt. 8ft.

Sw.

Fourth system of piano accompaniment. It includes performance instructions: "Gt. 8ft." and "Sw." The music is in 4/4 time and features a melodic line in the treble staff and a bass line in the bass staff.

Ob. & Celeste.

Ch.

Più lento. ♩ = 72.

quasi pizz.

Uncoup. Gt. Prepare stringed-tone stops.

Recitando

Ch.

Sw. Gamba & Lieb. & Trem.

String-tone off.

Sw.

add Ob.

Più mosso.

Ch.

Gt.

Gt. 8ft.

Prepare string tone.

Meno mosso. ♩ = 66.

rall.

Gt.Op.Diaps.

Ped to Gt.

Pilgrim rouses Hopeful, and bids him relate the story of his trials.

Con vigore.

poco

poco

poco

affrettando

rall.

Hopeful relates the story of his adversities.

Allegro agitato. ♩ = 88.

Gt. 8ft. Fl. to Sw. Ob. & Celeste.

16 & 8ft.

Ch. 8 & 4ft. to Sw.

add Trump. to Sw.

Ch. 8 & 4ft.

Ch. (bb)

ritenuto

Meno mosso.

Sw. Op. Diaps.

rit.

Sw.

Come prima.

Gt. soft 8 & 4ft coup. to Sw. with 8ft reeds.

8ft off.

add 8ft and Couple to Gt.

Gradually increase.

rall.

Lento. ♩-66.

... and speaks of Faithful, who was put to death.

Gt. to Principal to Full Sw. Gt. soft 8ft to Sw. Reeds.

add Reed. Reed off.

Reduce Sw. to Celeste
add 8ve coupler.

Gt. Ch. 8&4ft.+ +

rit.

Allegro agitato. ♩-88.

Gt to Princ. & Full Sw. open Sw. rit. sff

rit. rit.

add 16 & 8 ft.

Hopeful describes a day of intense sadness....

Lento. ♩ = 60.

★ Quasi Solo Violin.
Sw. Lieb. Ped. 8 ft.

Reduce to soft 16ft uncoup.

Poco più animato.

alla recitative.

Come prima. ♩ = 60. ...and tells of the revelation of Christ to him.

Sw. Celeste and Super 8ve coupler.

8 & 16ft String-tone Stops with Soft 32ft.

(quasi spiccato)

★ or Ch, Viol d'orchestre with Tremulant, (molto espress)

sempre

Super off.
8ft Oboe only.

The first system consists of three staves. The top two staves are piano accompaniment in treble and bass clefs, featuring chords and arpeggiated figures. The bottom staff is a bass line with eighth-note patterns. The key signature has one sharp (F#).

Poco animando. ♩ = 76.
Ch. 4ft Fl. uncoupled.

The second system continues the piano accompaniment and bass line. It includes a trill marked with a '5' in the piano part. A dynamic marking 'Sw.' is present. The key signature changes to two sharps (F# and C#).

Sw. Celeste & Lieb.
& 8ve coupler.

The third system features piano accompaniment and a bass line. It includes trills marked with a '5' and triplets marked with a '3'. A dynamic marking 'Sw.' is present. The key signature changes to two sharps (F# and C#).

Sw. 8ve coupler off

The fourth system features piano accompaniment and a bass line. It includes a trill marked with a '5' and a dynamic marking 'Incalzando'. A tempo change to 'a tempo' is indicated. The key signature changes to two sharps (F# and C#).

rall. Ob. off

add Ob.
to Sw.

Sw. Oboe.

a tempo ♩ = 76

Ch. Soft 8ft uncoupled.

Più lento. Tempo rubato.

Ch. 4ft Fl. uncoupled.

rall.

Sw. Celeste. & 8ve coupler.

add Ob. to Sw.

Lento. ♩ = 56.

Sw. Lieb.

CRSC.

Soft 16ft uncoupled.

Ch.

Sw.

CRSC.

add Ob. to Sw. Celeste.

Sw. 8ft & Reed.

add Trump. to Sw.

Gt.

Ch. Clt.

Gt.

Musical score for the first system, featuring piano and bass staves. The piano part includes triplets and slurs. The bass part has a 'Coup. to Sw.' annotation. The system concludes with a '3' triplet in the piano part.

Coup. to Sw.

Reduce to Gamba & Lieb.

Sw. Ob. & Celeste.

R.H.

5

un poco più animato

$\text{♩} = 76.$

Musical score for the second system. The piano part features a 'dim.' marking and a right-hand section with a '5' fingering. The system ends with a tempo change to $\text{♩} = 76$ and a '3' triplet.

Tempo della tema. $\text{♩} = 56$

Gt. to Sw. Ob.

add

Incalzando.

$\text{♩} = 96.$

Ch. 4ft Fl. only. uncoup.

Musical score for the third system. The piano part includes a '3' triplet and a '3' triplet in the bass line. The system concludes with a '3' triplet in the piano part.

Gt.

Ch. Clt.

Sw.

rit.

Musical score for the fourth system. The piano part features triplets and slurs. The system concludes with a '3' triplet in the piano part.

Più animato. ♩=108.

Sw. Celeste.

Gt 8ft.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some with slurs and accents. The middle staff is in bass clef and contains a bass line with eighth notes and some chords. The bottom staff is also in bass clef and contains a simple bass line with quarter notes. The tempo marking 'Più animato' and the metronome marking '♩=108' are at the top left. The instruction 'Sw. Celeste.' is written above the first measure of the top staff, and 'Gt 8ft.' is written above the first measure of the middle staff.

Incalzando.

Ch. 4ft Fl. coup.to Sw.

poco rall.

Gt.

a tempo

The second system continues the musical score. The top staff has a more active melodic line with slurs and accents. The middle staff has a bass line with chords and some eighth notes. The bottom staff has a simple bass line. The tempo marking 'Incalzando.' is written above the first measure of the top staff. The instruction 'Ch. 4ft Fl. coup.to Sw.' is written above the first measure of the middle staff. The tempo marking 'poco rall.' is written above the middle of the system, and 'a tempo' is written above the final measure of the system. The instruction 'Gt.' is written above the final measure of the top staff.

add to Gt. & Sw. gradually.

add to Ped.

The third system of the musical score shows a continuation of the melodic and bass lines. The top staff has a melodic line with slurs and accents. The middle staff has a bass line with chords and some eighth notes. The bottom staff has a simple bass line. The instruction 'add to Gt. & Sw. gradually.' is written above the middle of the system. The instruction 'add to Ped.' is written below the bottom staff.

Gt. to Princ.

The fourth system of the musical score concludes the piece. The top staff has a melodic line with slurs and accents. The middle staff has a bass line with chords and some eighth notes. The bottom staff has a simple bass line. The instruction 'Gt. to Princ.' is written above the final measure of the top staff.

gradually

rall. - - - molto

Lento

reduce Gt. and Sw. to soft 8ft.

Sw. Celeste.

The Pilgrims reflect upon the inspiration of a Friendship that binds them to the same

poco

poco

poco

♩ = 60.

Gt.

Soft 16 ft uncoup.

ideal.

rall.

3

Sw. Lieb.

Piu lento. ♩=52.

Ch 8ft.

Sw.

Ch.

add Super 8ve.

Super off. Sw. Lieb. & Gamba.

rall.

molto.

a tempo ♩=52.

Ch.

Sw.

Ch.

ritenuto

Sw. Lieb.

a tempo

Sw.

add Gamba.

The Pilgrim's Progress

NARRATIVE TONE-POEM FOR ORGAN.

Composed by

ERNEST AUSTIN.

(Op. 41.)

PART X.

Descriptive Analysis by E. DOUGLAS TAYLER.

The Descent to the Enchanted Land and Hopeful's Vision of Christ.

PILGRIM and Hopeful, having met with the Shepherds who dwell on the Delectable Mountains, are now descending towards the Enchanted Land, against the enervating atmosphere of which they receive warning. The opening theme of part 10 is a repetition of the music of the Shepherd's reed-pipe, already heard in part 9. There follows an interweaving of many previous themes, in conversational style, as the Pilgrims and Shepherds journey along together: quiet, serene, hope is predominant except for a touch of tragedy in the recollection of their sight of the victims of Giant Despair.



The Shepherd's theme immediately follows, and as it rises in tonality, we seem to see with them a glimpse of the Celestial City in the distance (Theme 43), and almost to hear the sweet chiming of far-off bells.

THEME 43.



(THEME 24.)

The lower melody is here derived from an earlier theme (Theme 24) associated with a Scroll which Pilgrim is to give up at the gate of the City. In the upward strive of the third and fourth bars, we picture the pilgrims peering into the distance, seeing the dim vision with difficulty. The music soars upward and breaks into Pilgrim's "Inspiration" motive, which culminates in four bars of deep and rich sound—



A moment of anxiety follows, as the Pilgrims think of perils still to come. A rapid little semiquaver figure, derived from the original "Running" theme, soon gives place to the "Heroic" theme (25). The Pilgrims are on their way again, and soon follow some striking passages in which three of the principal themes are combined—Theme 1, specially associated with Pilgrim himself; 19, with Interpreter who showed him "excellent things"; and 25, the "Heroic" theme.

THEME 19.

THEME 25.

THEME 1.

The Pilgrims now approach the Enchanted Land, and soon the soft luxurious air causes their buoyant steps to flag. Theme 25 takes on a languid and chromatic character. Hopeful is overtaken with sleep: his original happy theme (40, part 9) weakens drowsily.

Pilgrim, however, remembers the Shepherd's warning: and two bars of dramatic character show him arousing Hopeful. Pilgrim suggests that to prevent drowsiness they should "fall into good discourse," and asks his companion to speak of his past experiences. The principal motive of this section is a new theme of dramatic character (44).

THEME 44.

This is developed for 30 bars, after which is a brief reference to the death of Faithful, of which Hopeful had also been a witness. He then tells of a day of intense sadness—

which was followed by a vision of Christ (Theme 45). This theme is preceded by the motive of the Cross (21, part 4) in which the sombre staccato bass will be noted.

THEME 45.

To anyone who is able to study closely the musical development at this point, it will be clear that many previous themes are here used, showing that Hopeful's experiences were similar to Pilgrim's. To quote one example only (Theme 46) we find in bars 3 and 4 a rhythmical similarity to the "Inspiration"; in the inner parts of bars 1 and 2 a rhythmical reference to the chorale of Interpreter, and the foundation of the passage is the original theme of the whole work.

THEME 46.

Following on theme 46 comes one of considerable importance (47) which in this and subsequent parts provides material for a good deal of new music. Note especially the first bar of the left-hand. This theme also refers to the vision of Christ, and is developed at some length.

THEME 47

So the Pilgrims pass safely over the Enchanted Land. The music grows in power and sonority, and then subsides into a quiet and beautiful section wherein they meditate upon the inspiration and friendship in which they are bound by their common ideal (48).

THEME 48.

The music concludes with a reminiscence of Theme 45---the little glimpse of a vision of light thrown about the Head of Christ.

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ERNEST AUSTIN.

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