THE

PILGRIM'S PROGRESS

Narrative
Tone Poem
For Organ

PART SIX

ERNEST AUSTIN

OP. 41

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Price
2/- net cash

J. H. LARWAY,
14, Wells St., Oxford St.,
London, W.

First performed by HUGH WARE. F.R.C.O.
at Beddington Parish Church, Surrey.

THE PILGRIM'S PROGRESS.

NARRATIVE TONE POEM FOR ORGAN.

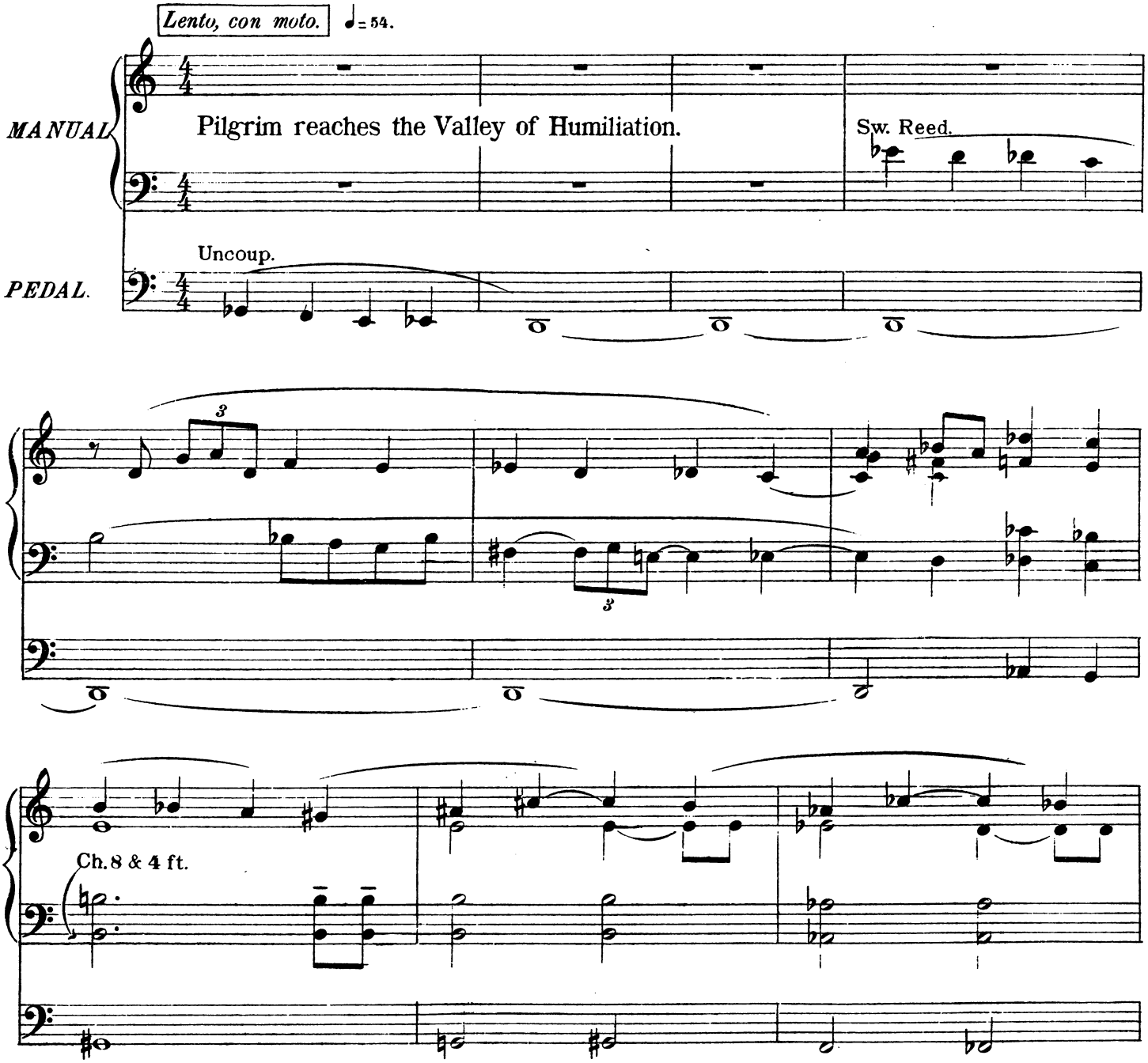
Part VI.

The Valley of Humiliation– Combat between Pilgrim and Apollyon.

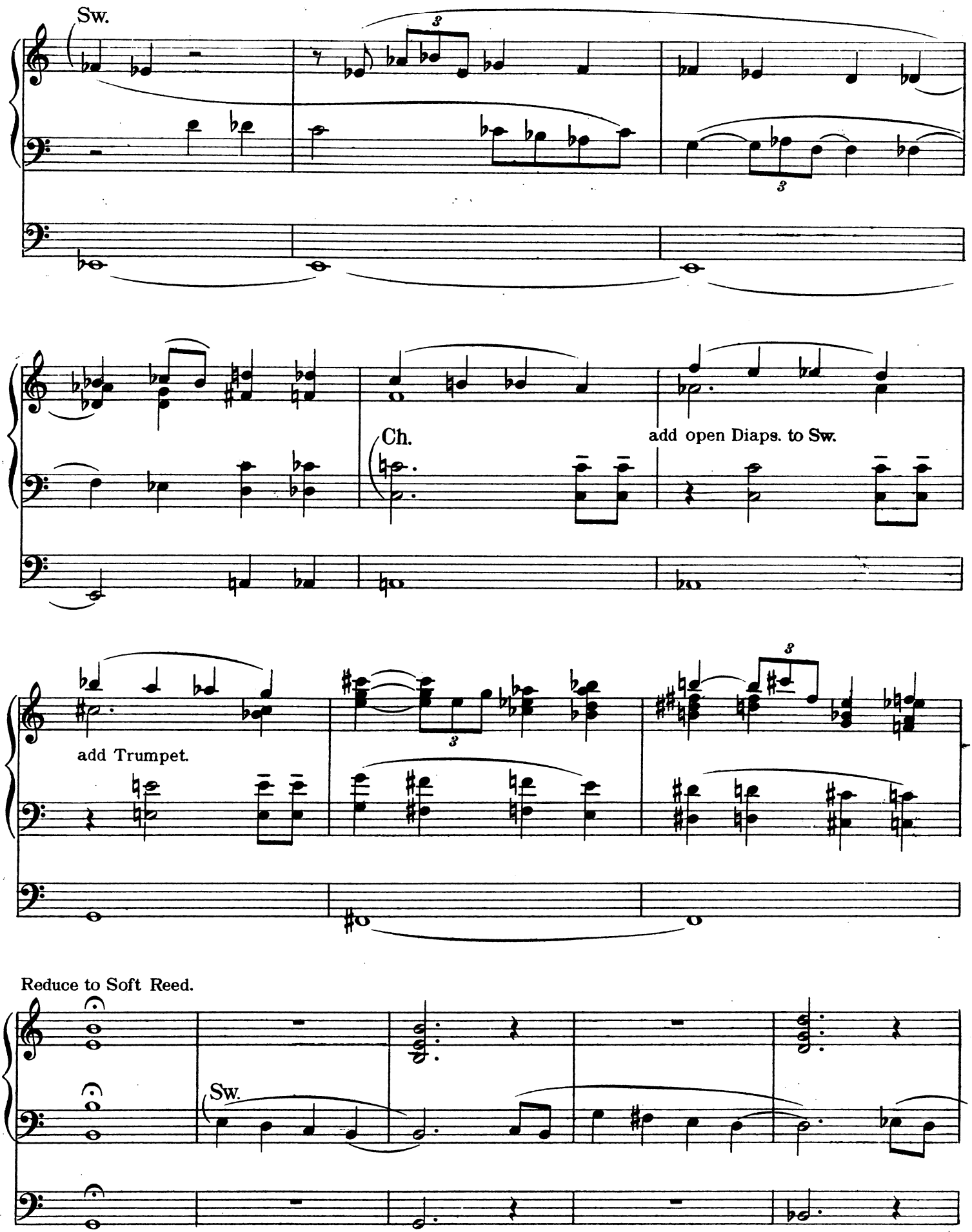
TO BERNARD LANGDALE.

Sw. Soft Reed.
Gt. to open Diaps.
Ch. 8 & 4 ft.
Ped. Soft 16 ft. uncoupled.

ERNEST AUSTIN.
Op. 41. No 6.



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


Sw.
Ch.
add open Diaps. to Sw.
add Trumpet.
Reduce to Soft Reed.
Sw.

Animato. *(tempo della tema)*

♩ = 120.

Gt.

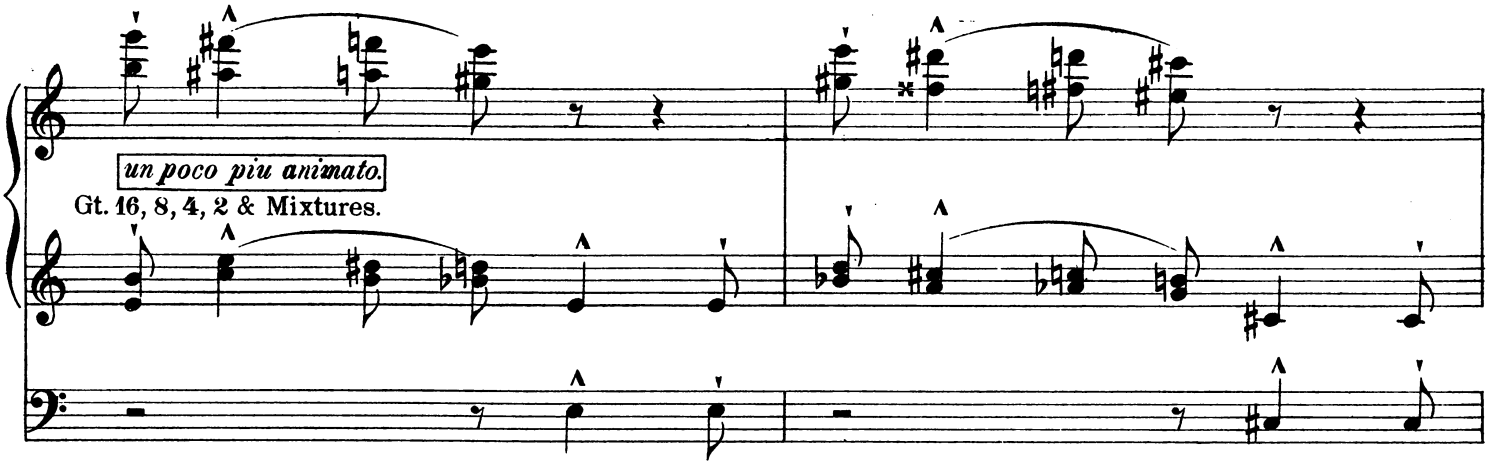
Coup. to Gt.

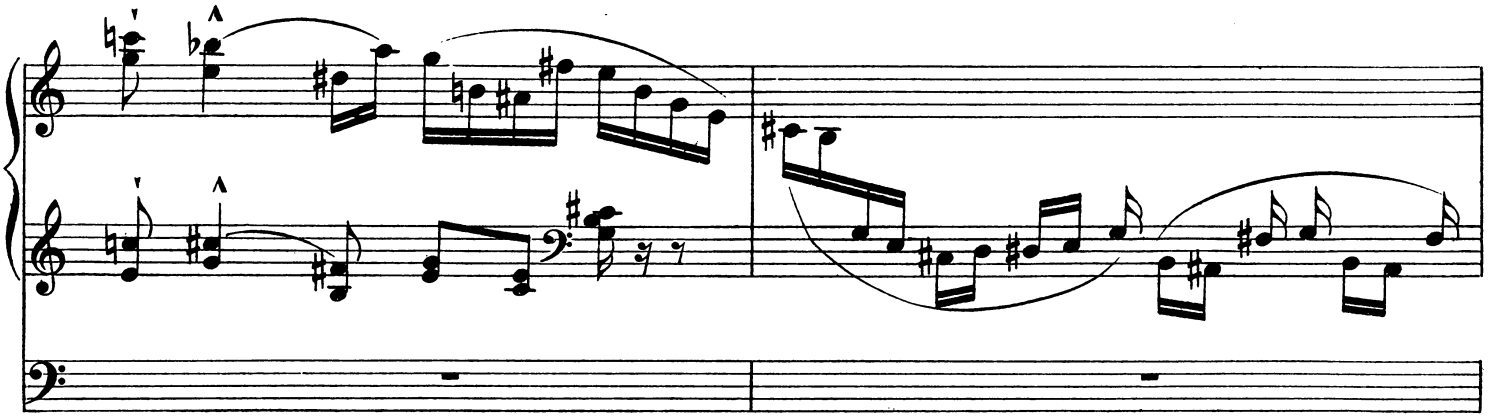
As he proceeds he observes

Gt. soft 8. 4 & 16 ft.
coup. to Full Sw.

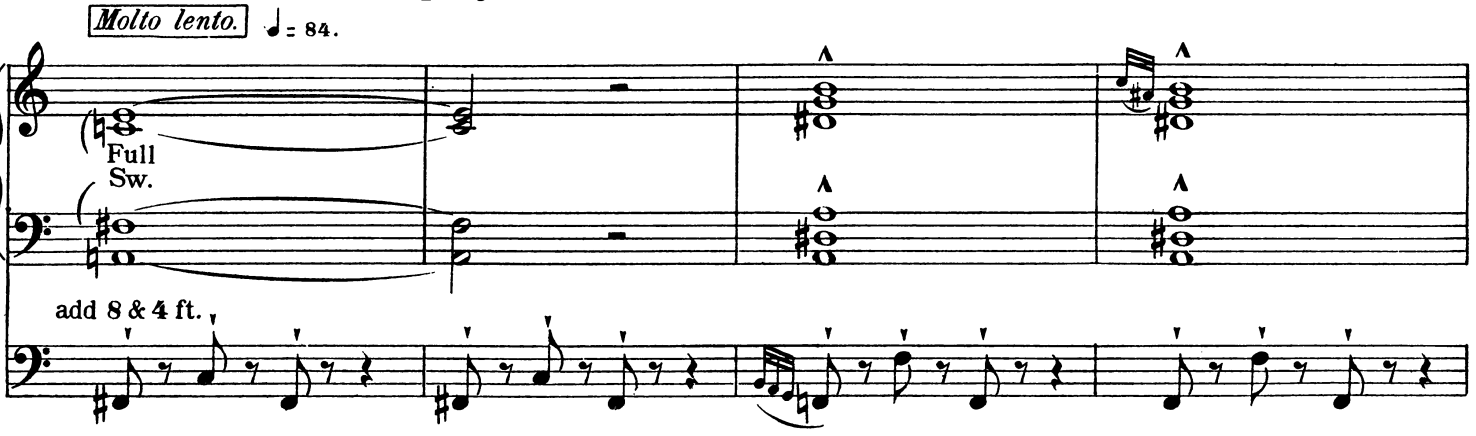
a fiend coming to meet him,

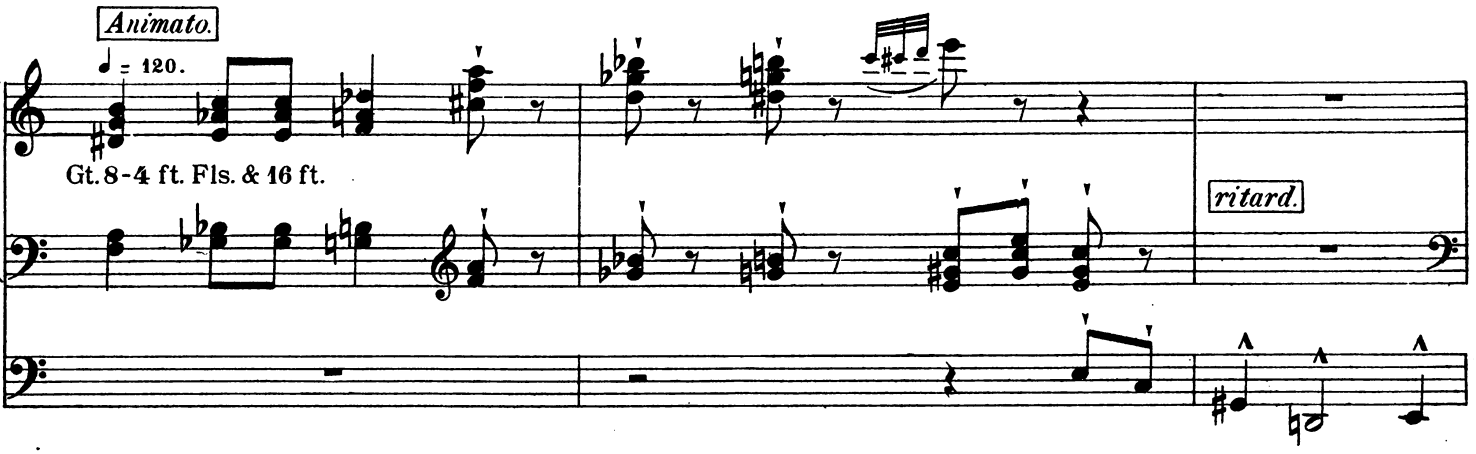
Sw. Reeds.

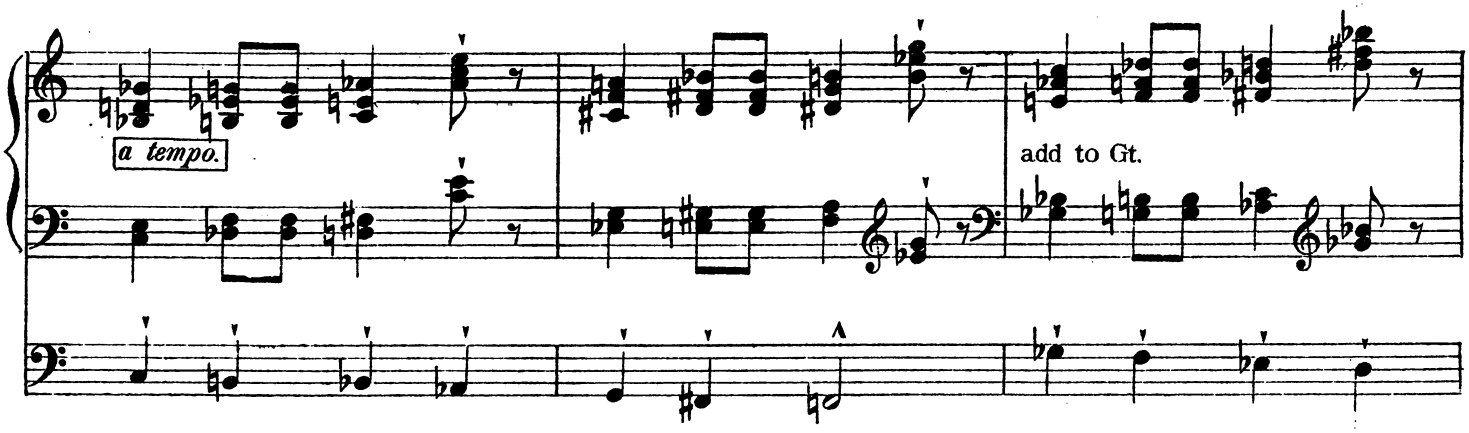




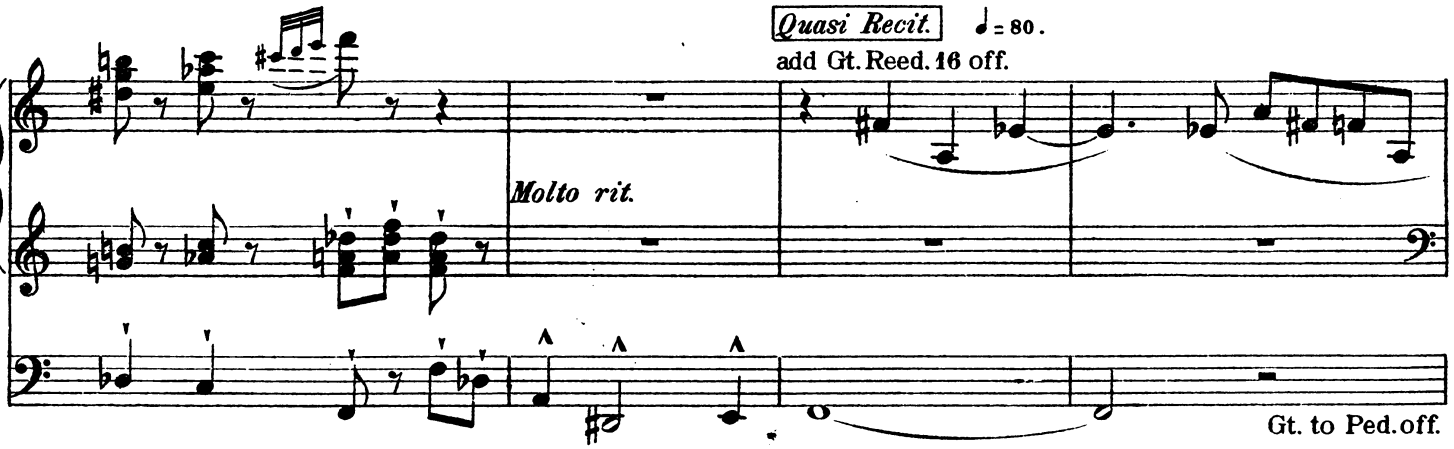
whose name is Apollyon. His appearance is hideous.



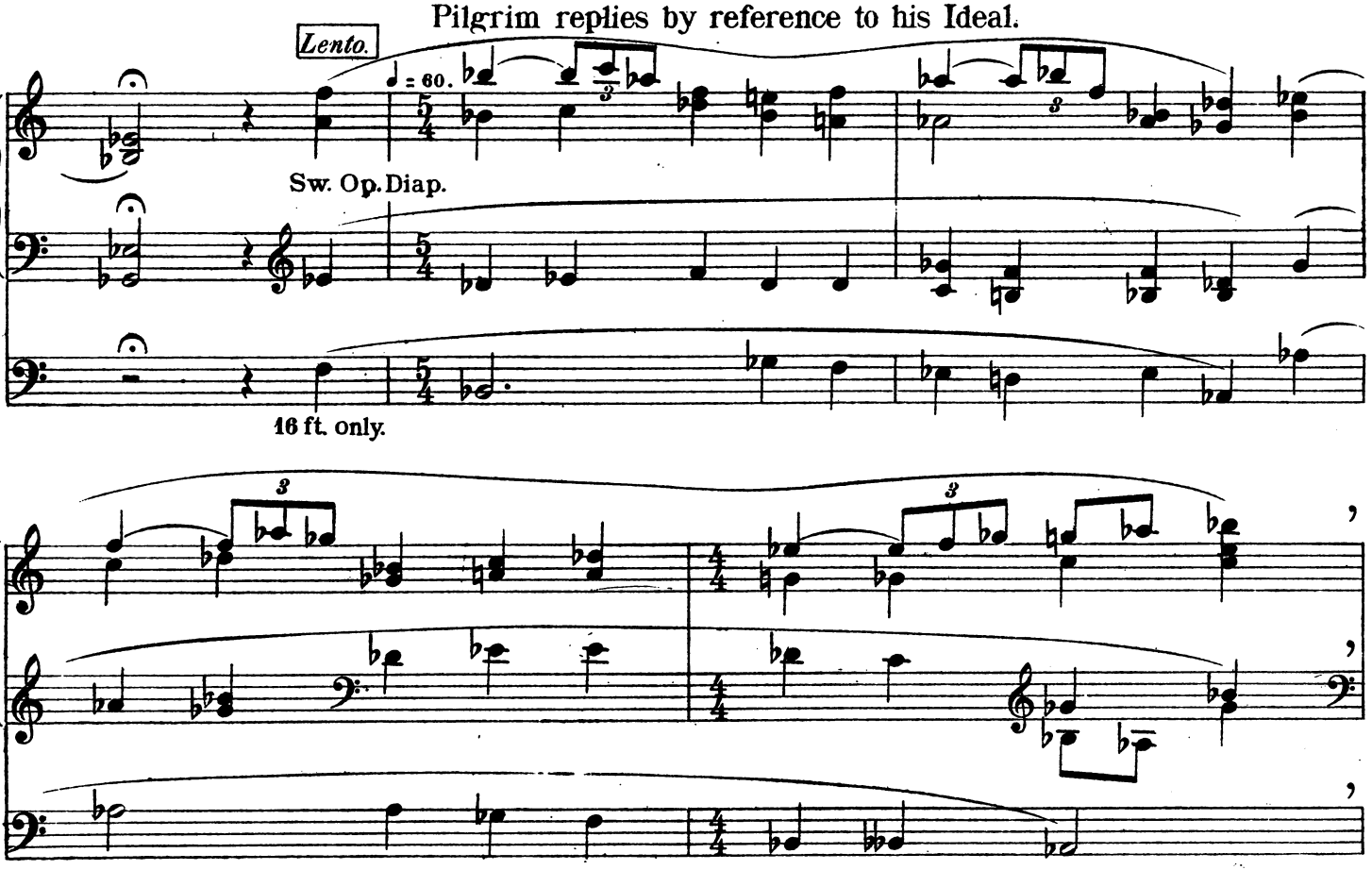




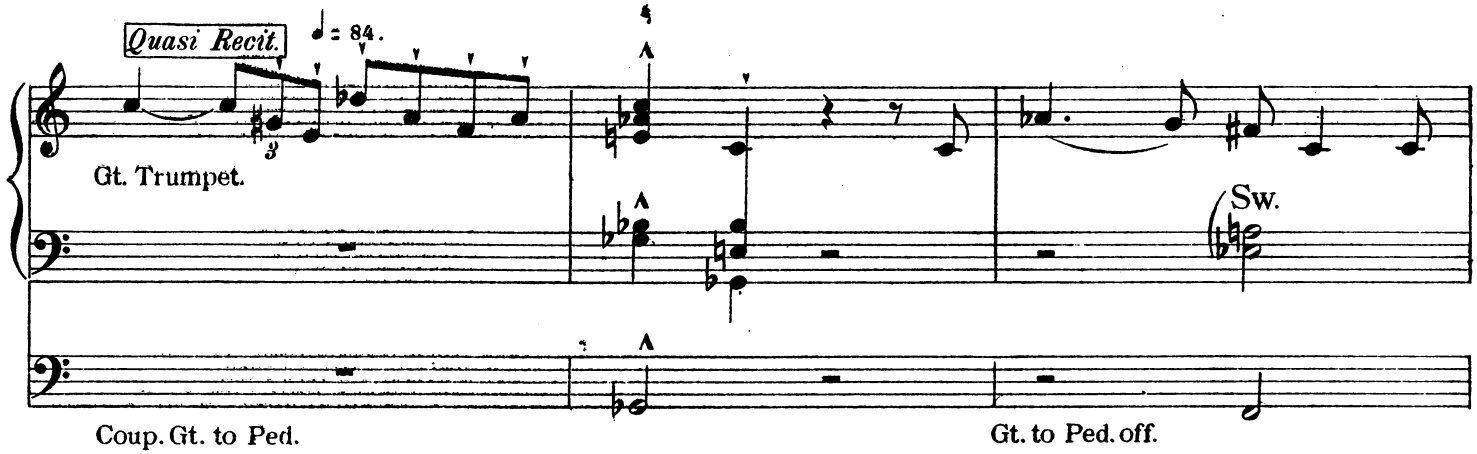
Apollyon asks, "Whence came you, and whither are you bound?"

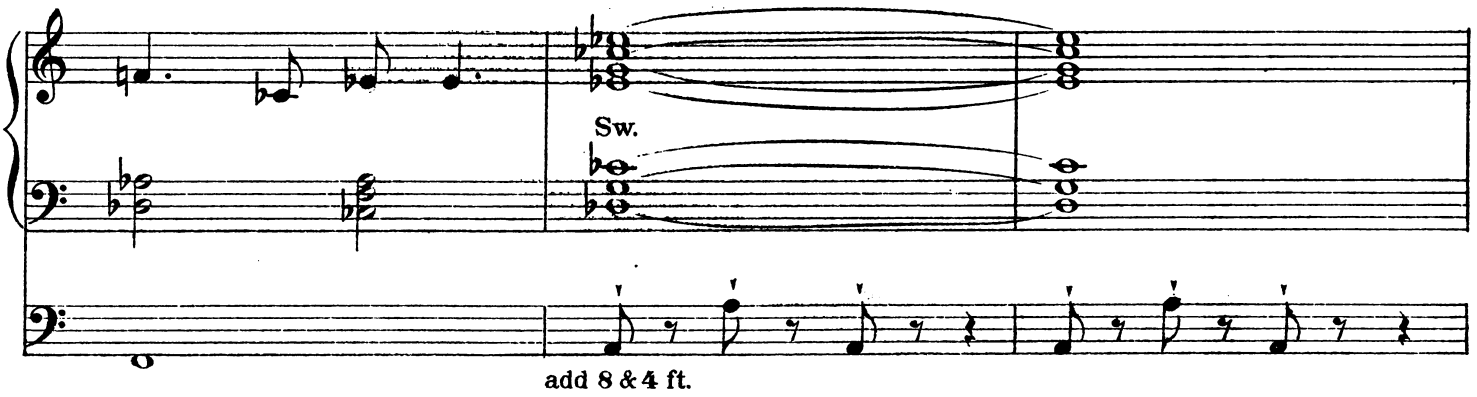


Pilgrim replies by reference to his Ideal.



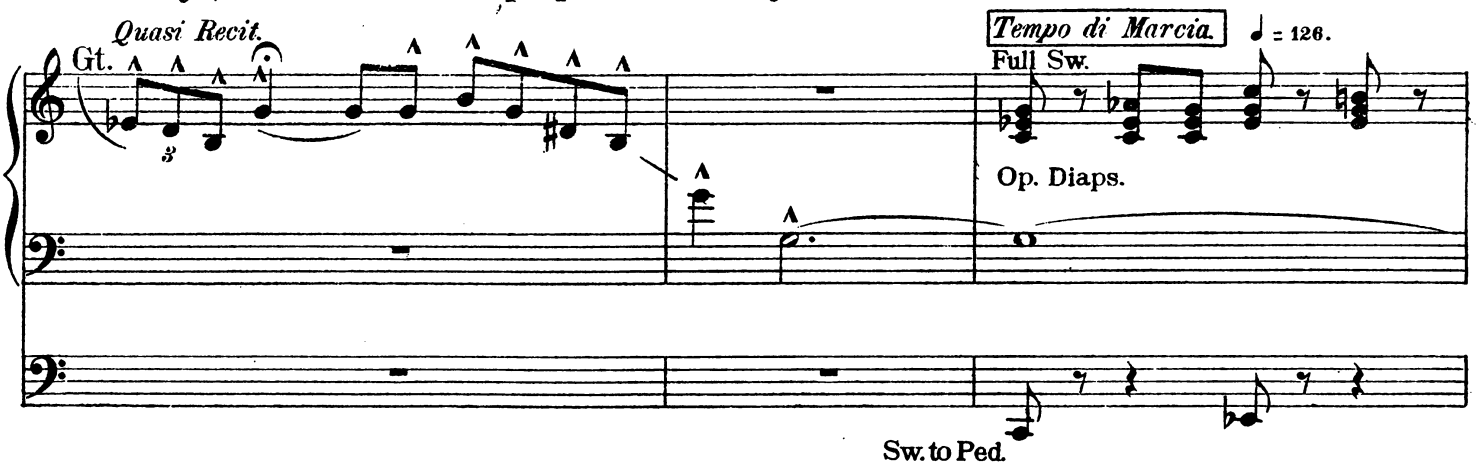
Apollyon, in hatred of Pilgrim's Ideal, threatens him,

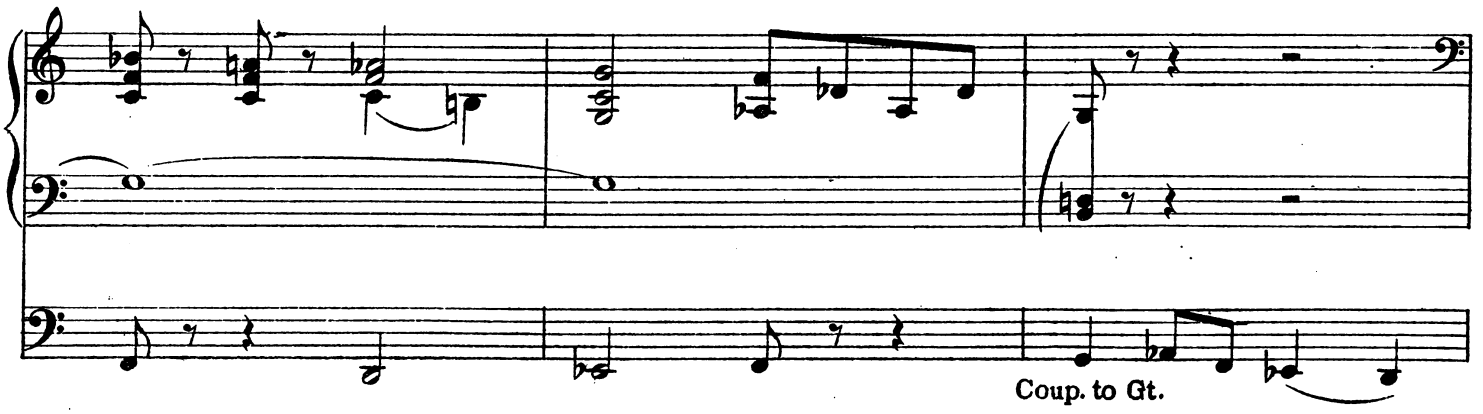


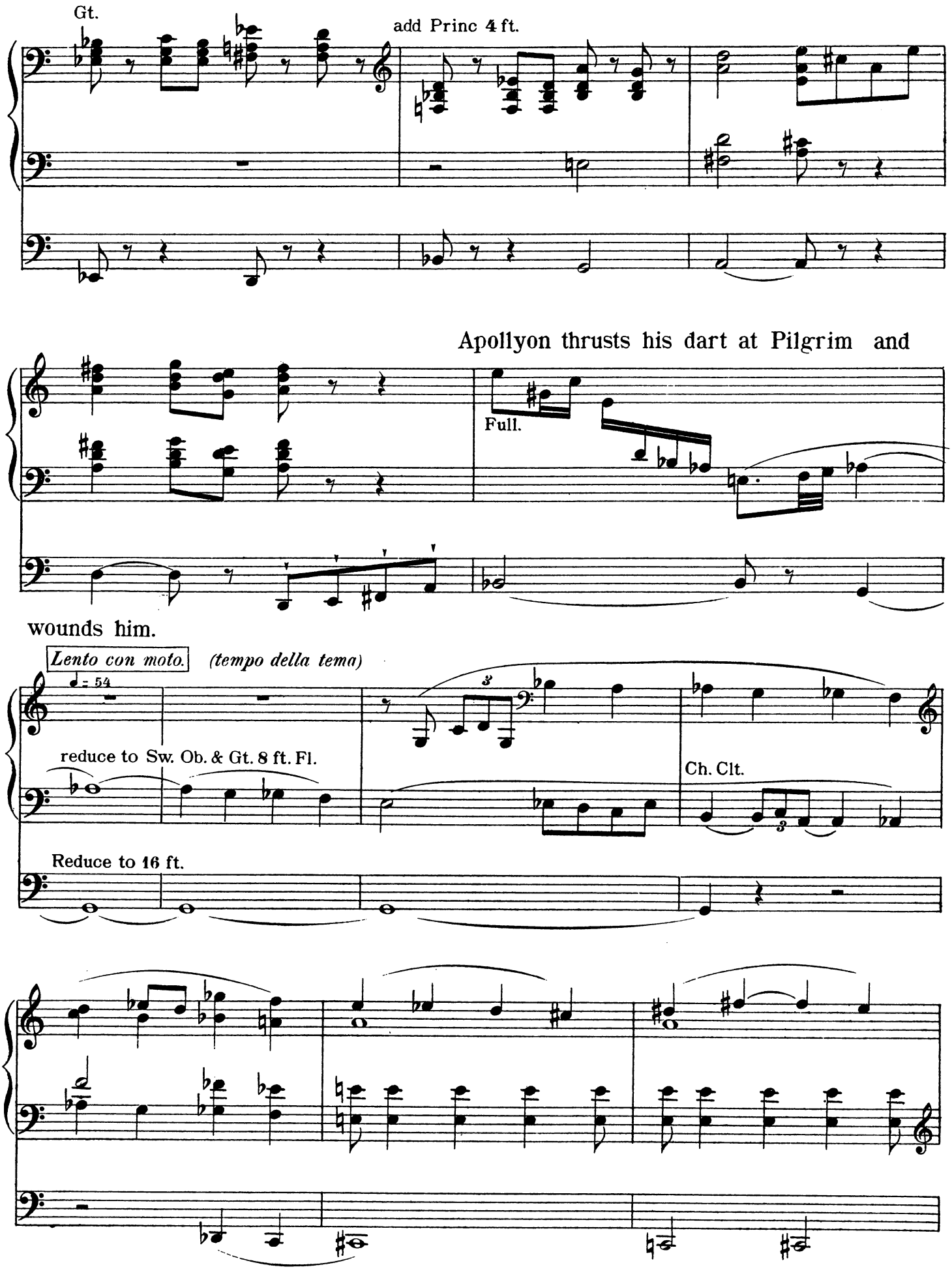


and says, "I am come out on purpose to destroy thee."

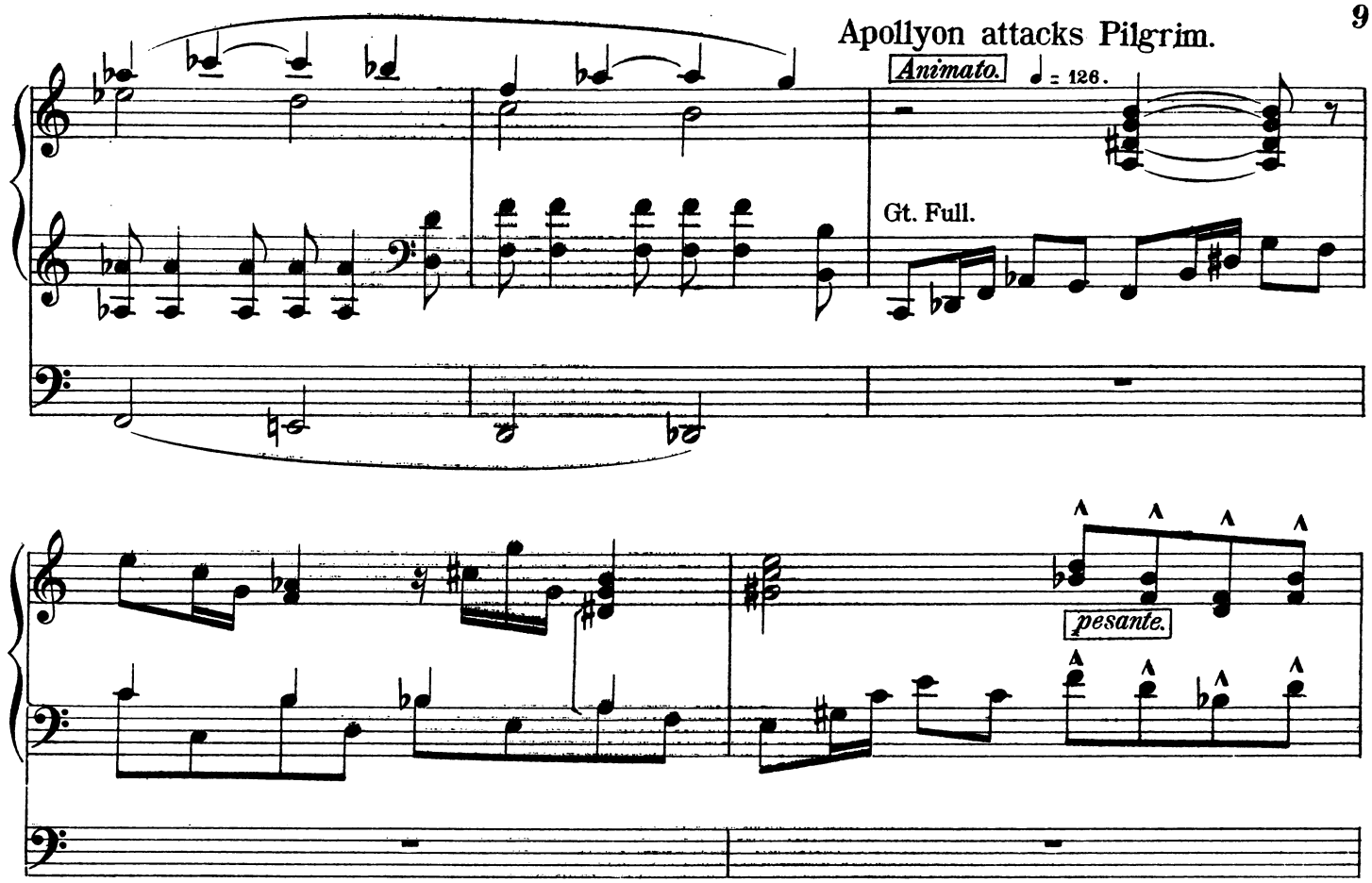
They prepare for combat.



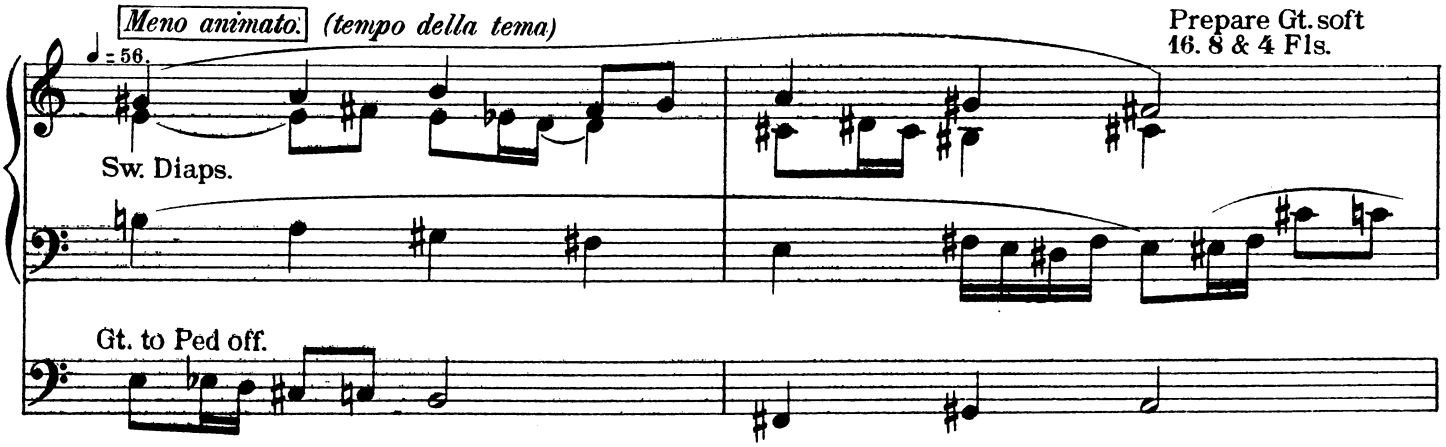



Gt.
add Princ 4 ft.
Apollyon thrusts his dart at Pilgrim and
Full.
wounds him.
Lento con moto.
(tempo della tema)
♩ = 54
reduce to Sw. Ob. & Gt. 8 ft. Fl.
Ch. Clt.
Reduce to 16 ft.

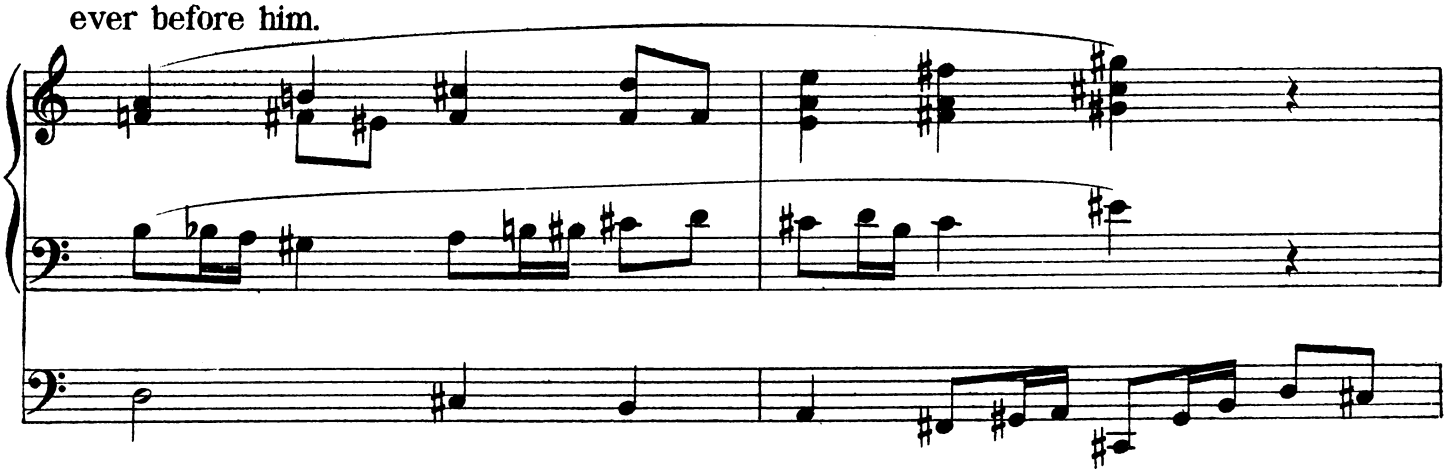
Apollyon attacks Pilgrim.



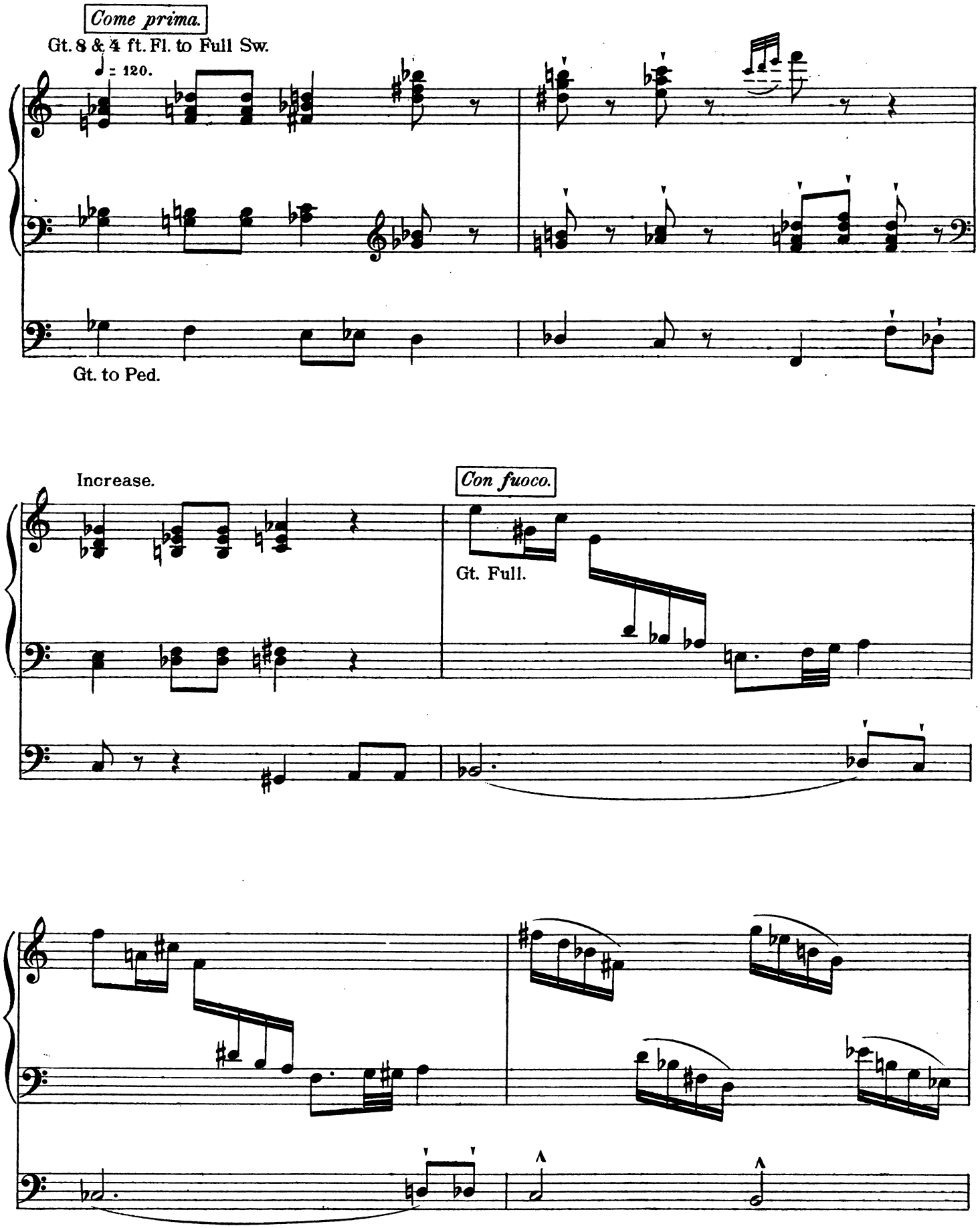
Pilgrim takes courage by recalling the Interpreter's injunction to keep the Spirit of Christ



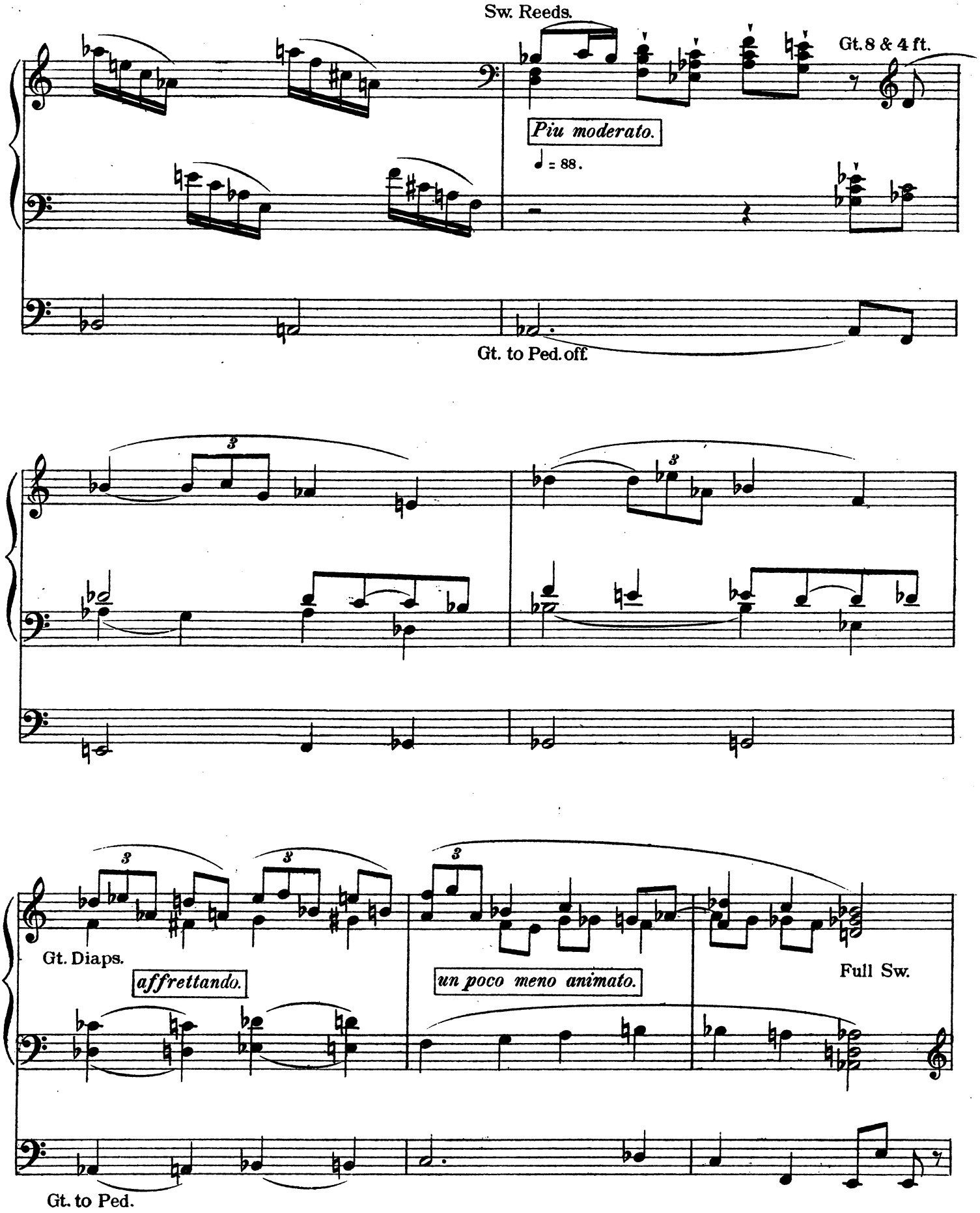
ever before him.

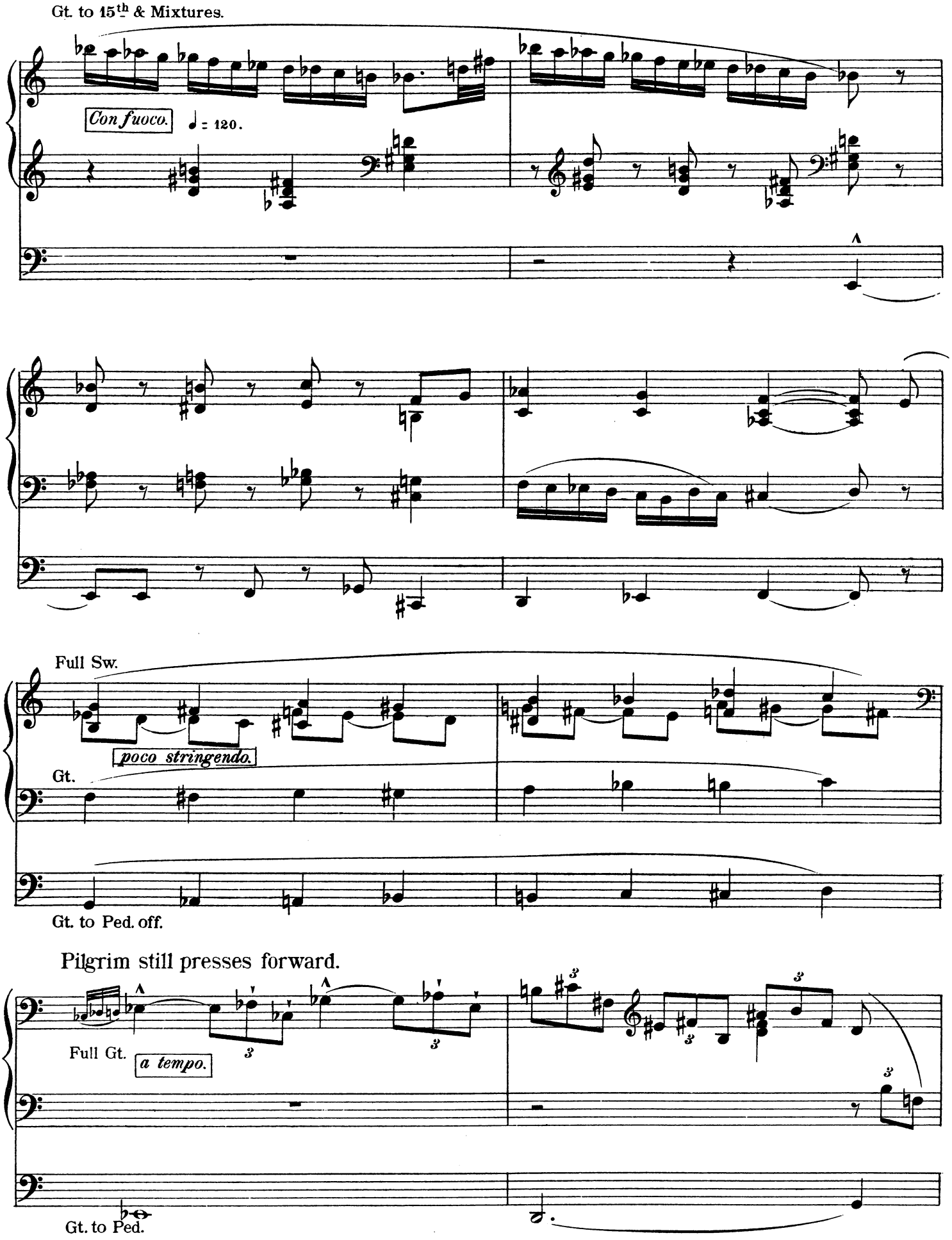


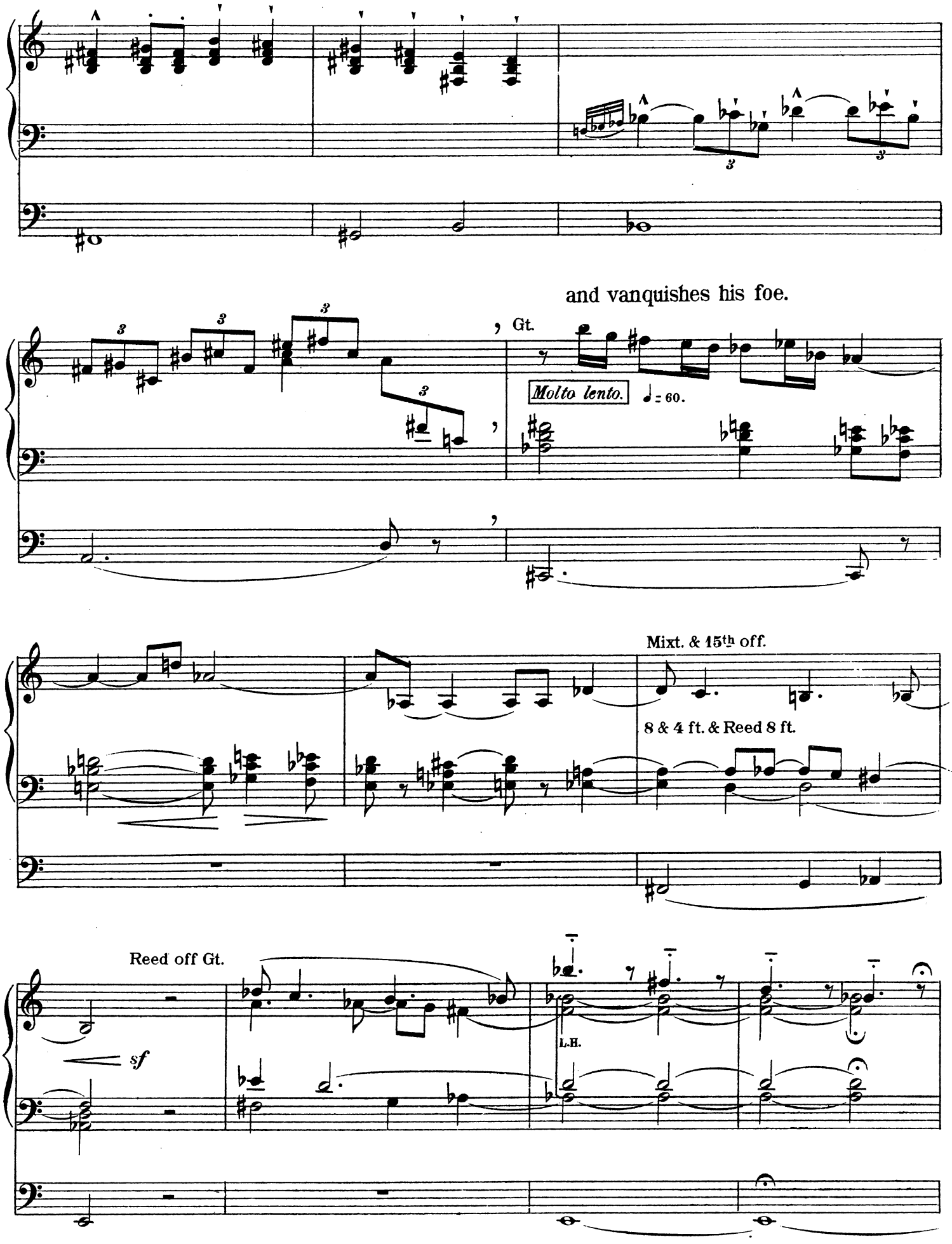
Apollyon, following his advantage, renews the combat.



Pilgrim gathers strength and pursues his enemy.




Gt. to 15th & Mixtures.
Con fuoco.
♩ = 120.
Full Sw.
poco stringendo.
Gt.
Gt. to Ped. off.
Pilgrim still presses forward.
Full Gt.
a tempo.
Gt. to Ped.


and vanquishes his foe.
Gt.
Molto lento.
♩ = 60.
Mixt. & 15th off.
8 & 4 ft. & Reed 8 ft.
Reed off Gt.
sf
L.H.

un poco piu animato. ♩ = 72.

Pilgrim gives thanks for his deliverance.

Ch. 8 ft. to Sw. op. Diaps.

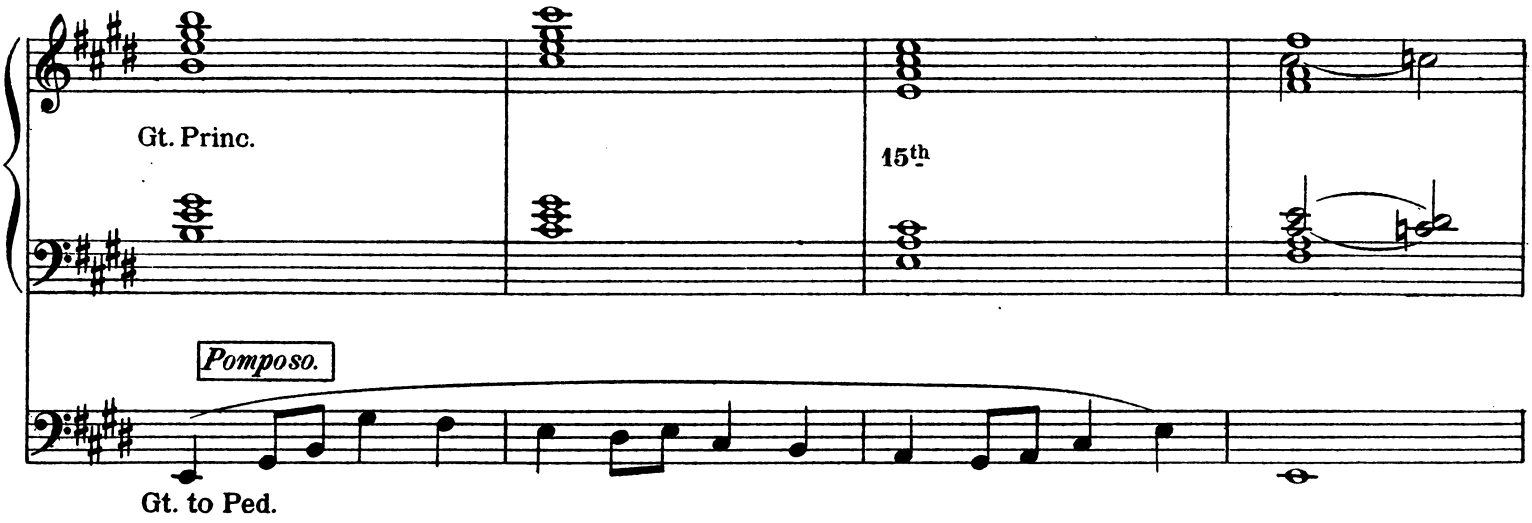
Ch.

Reduce.

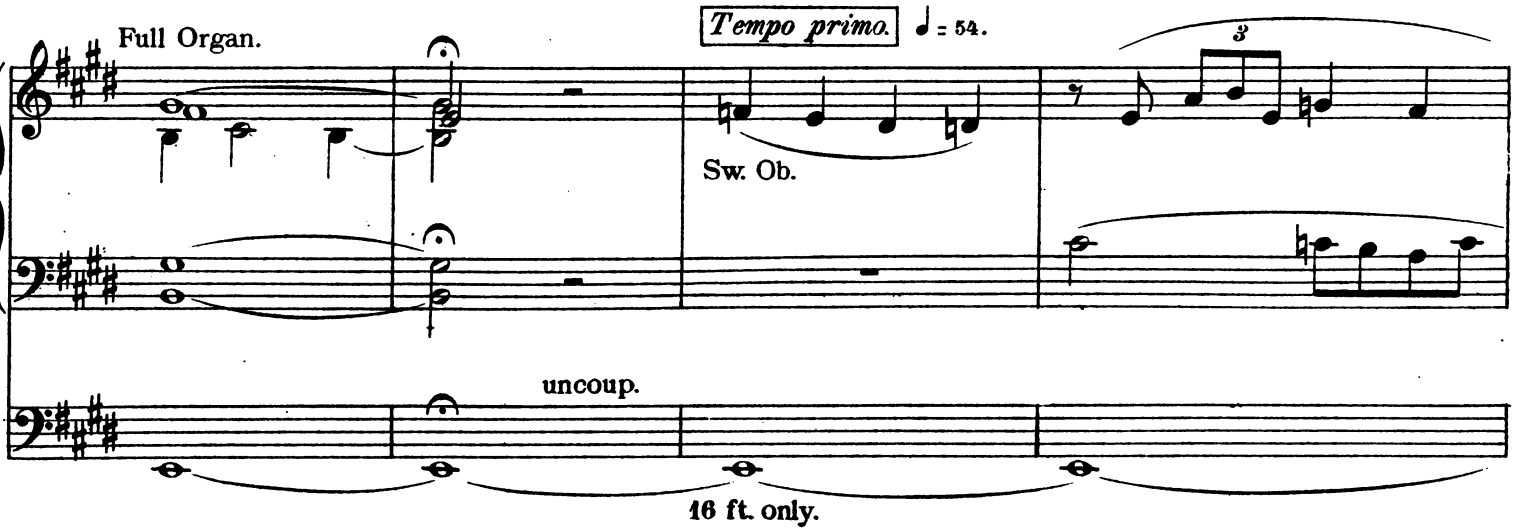
Soft 8 & 16 ft.

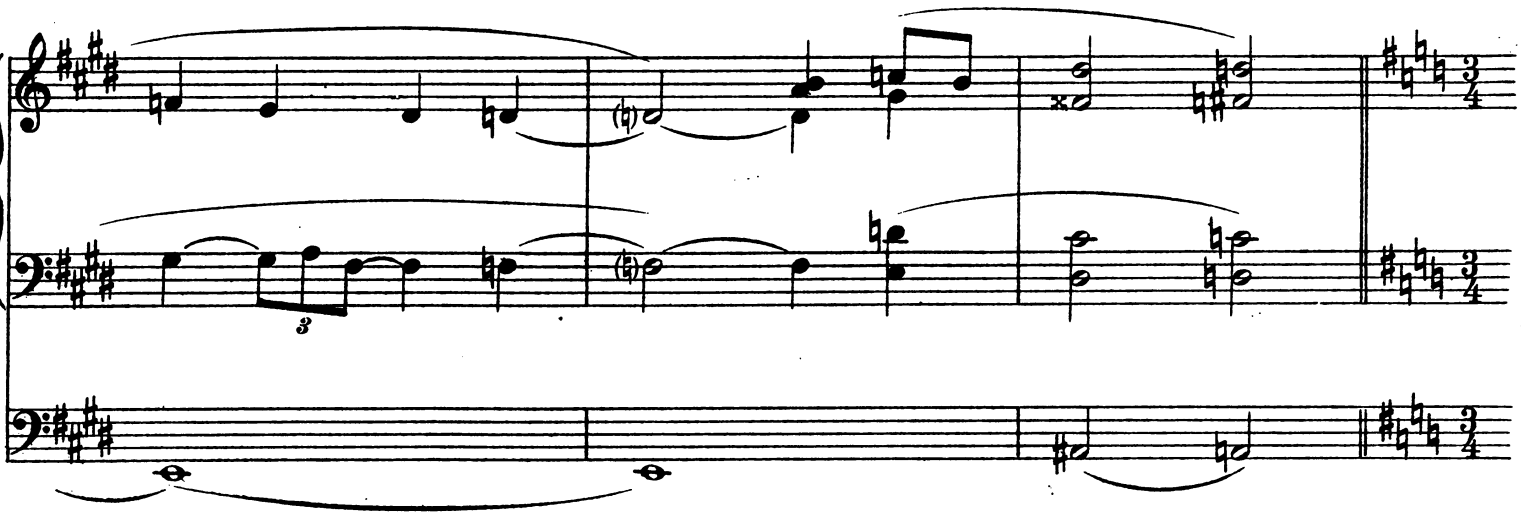
Increase Sw.

Full Sw.



As he leaves the Valley of Humiliation,



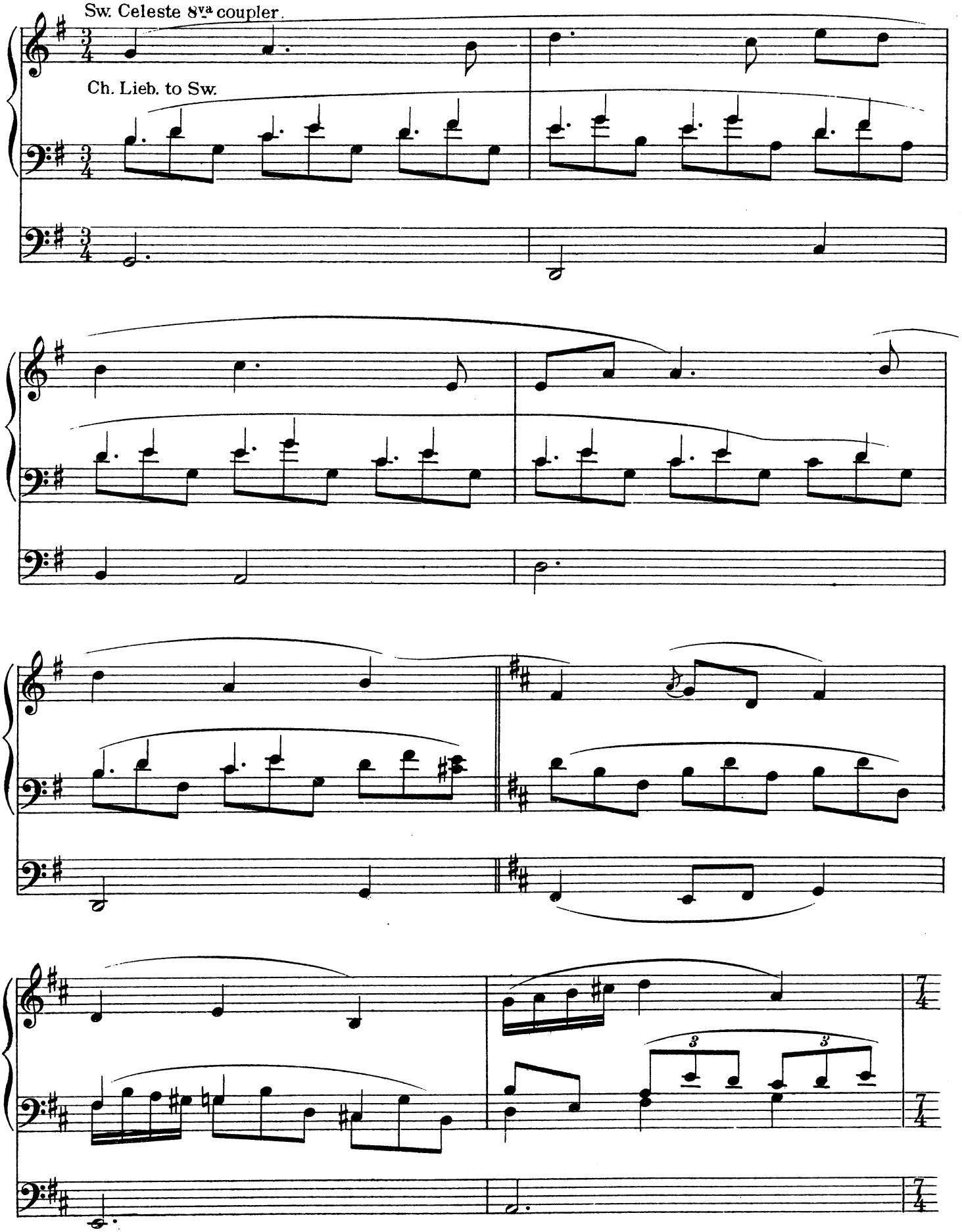


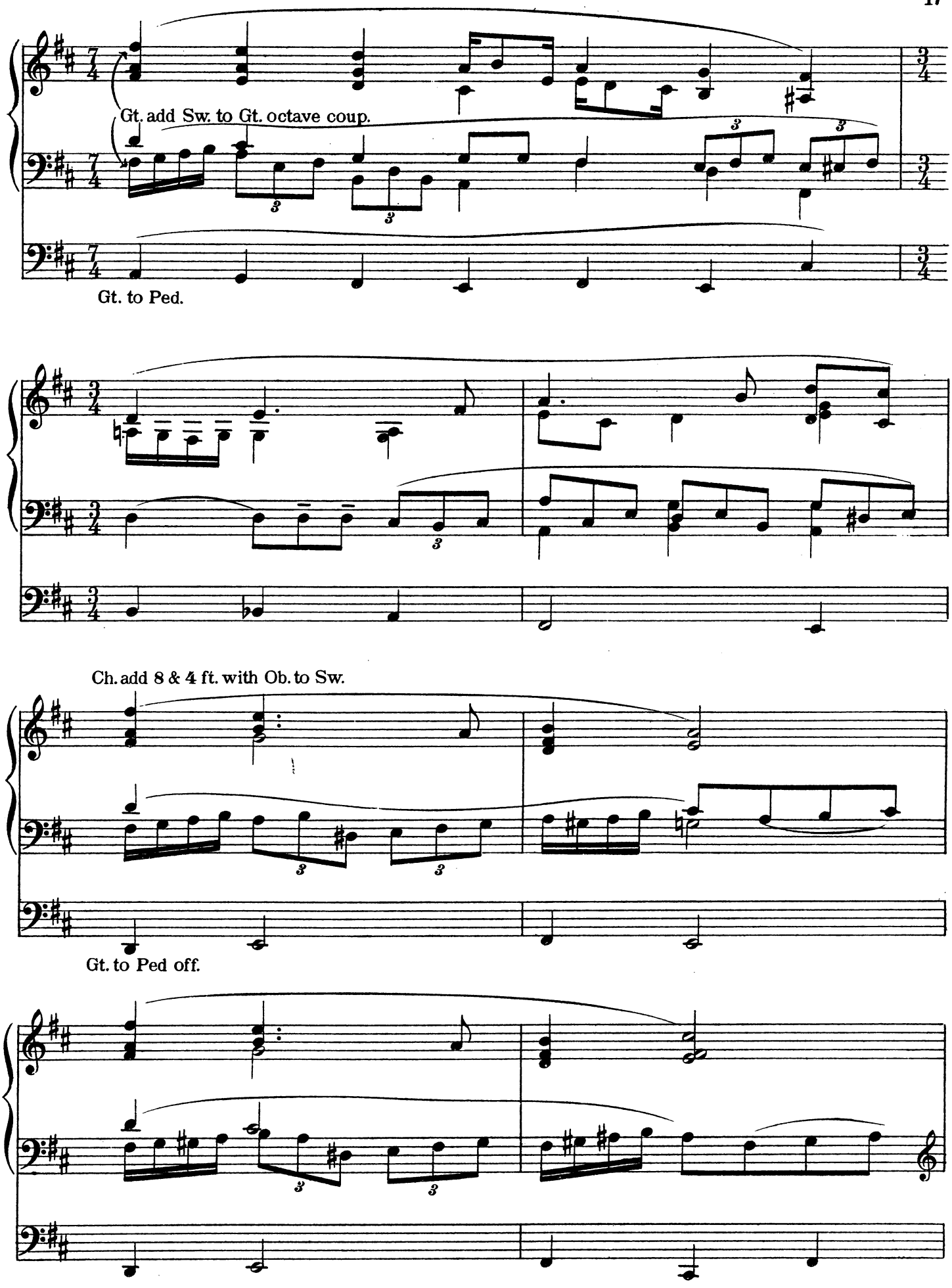
Pilgrim reads again the roll given to him at the Cross.

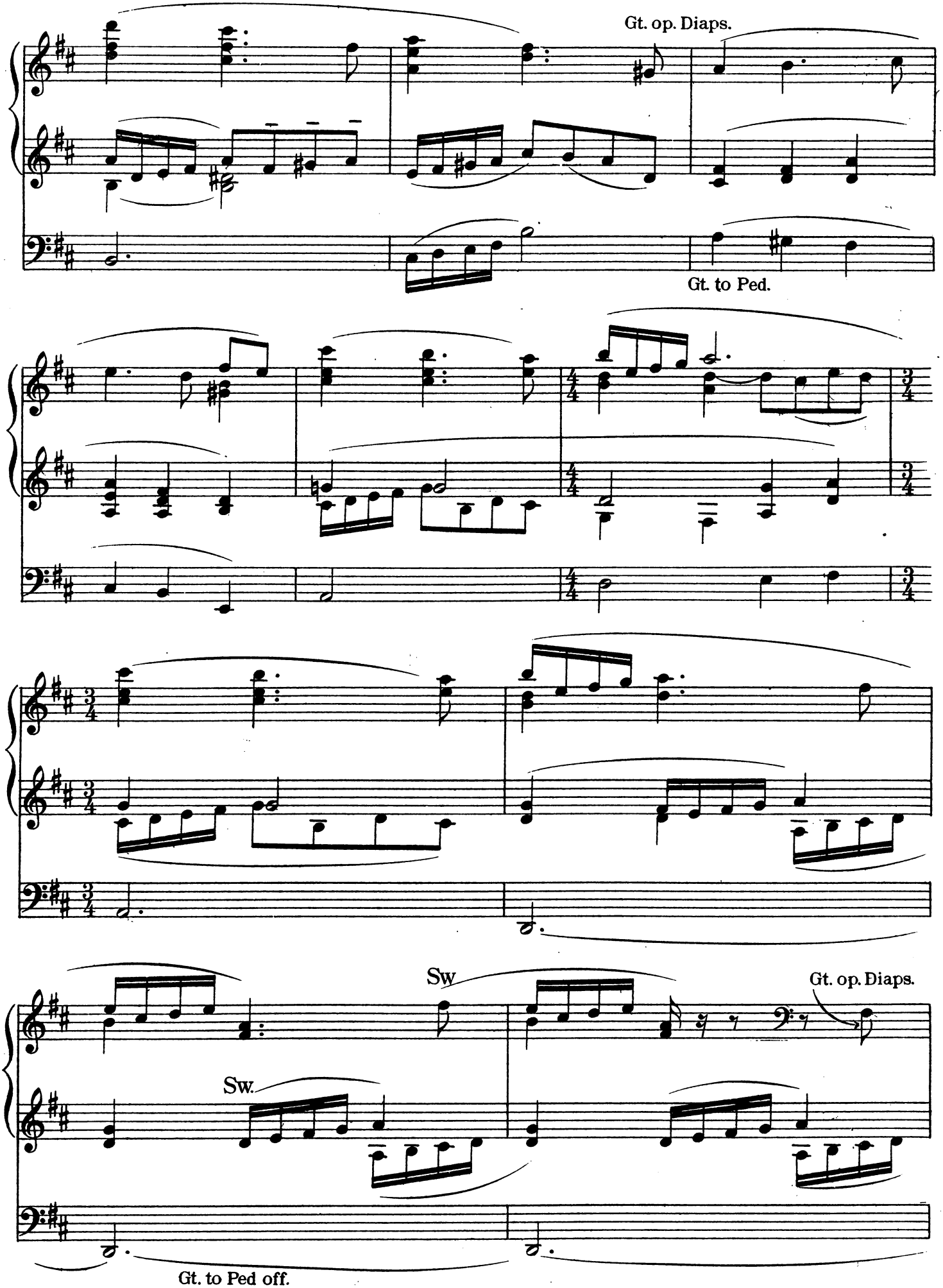
♩= 60. *Andante con moto.* *(tempo della tema)*

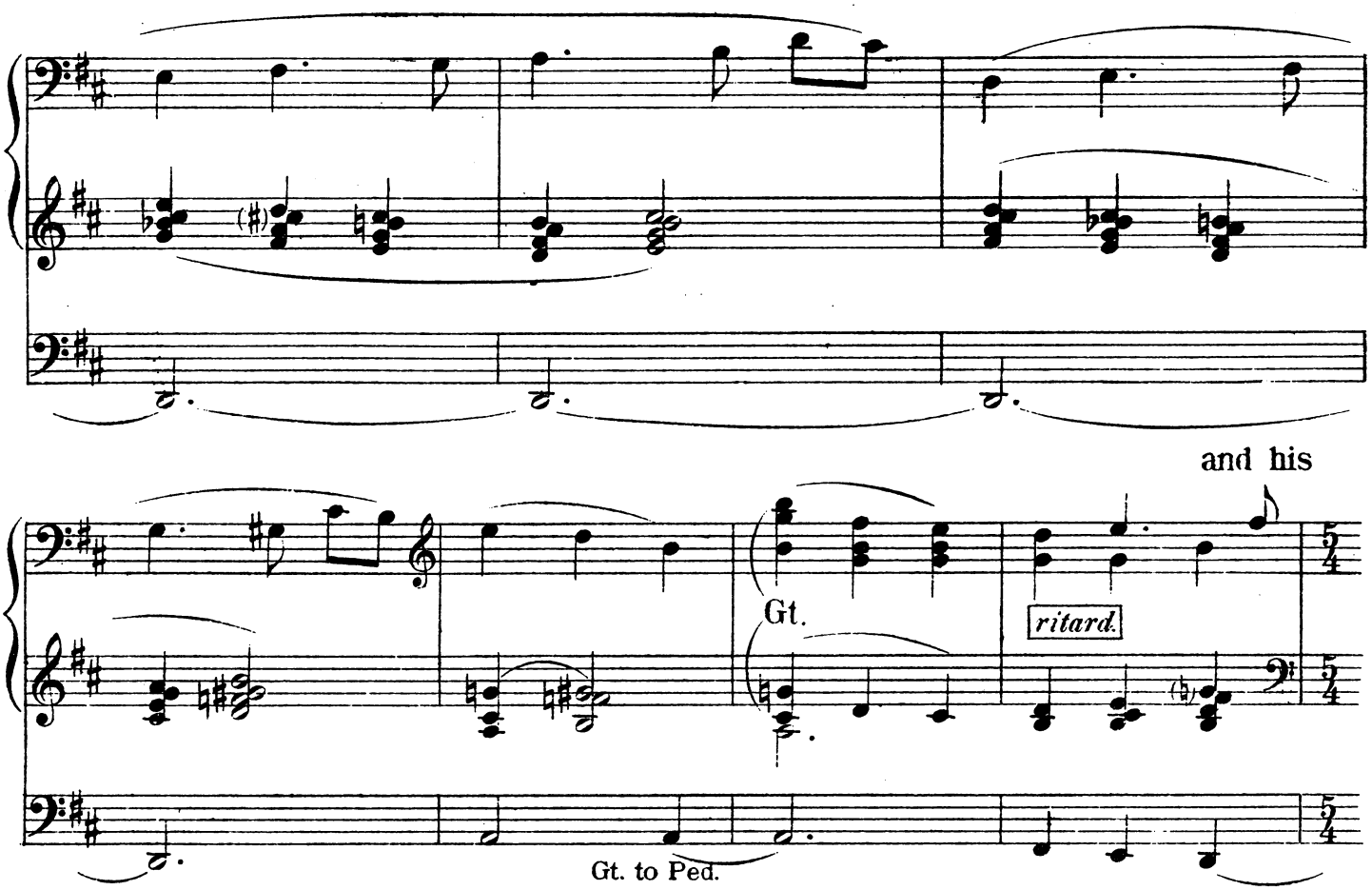
Sw. Celeste 8va coupler.

Ch. Lieb. to Sw.

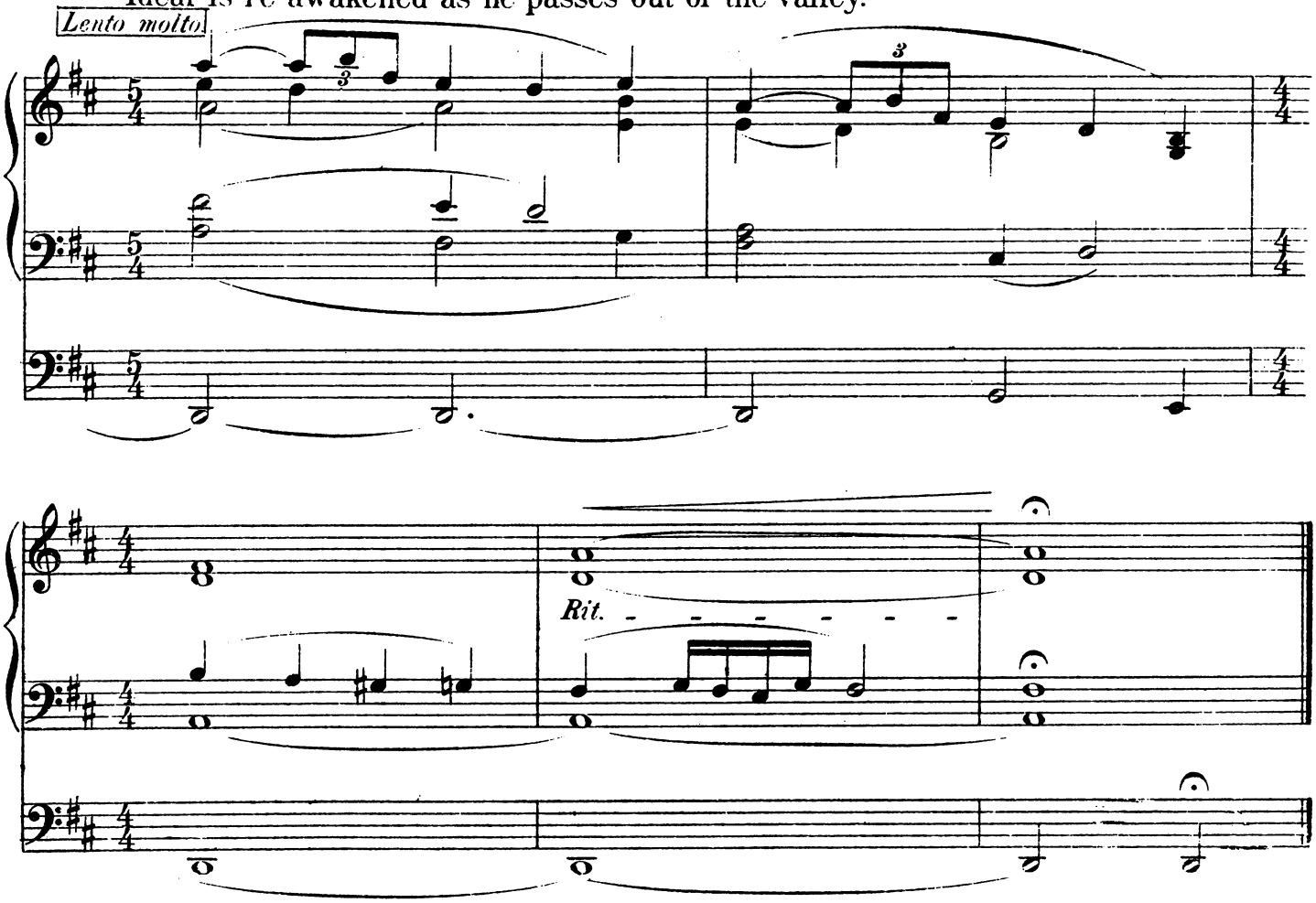



Gt. add Sw. to Gt. octave coup.
Gt. to Ped.
Ch. add 8 & 4 ft. with Ob. to Sw.
Gt. to Ped off.


Gt. op. Diaps.
Gt. to Ped.
Sw
Gt. op. Diaps.
Sw.
Gt. to Ped off.



Ideal is re-awakened as he passes out of the valley.



The Pilgrim's Progress,

NARRATIVE TONE-POEM FOR ORGAN.

Composed by

ERNEST AUSTIN

(Op. 41.)

PART VI.

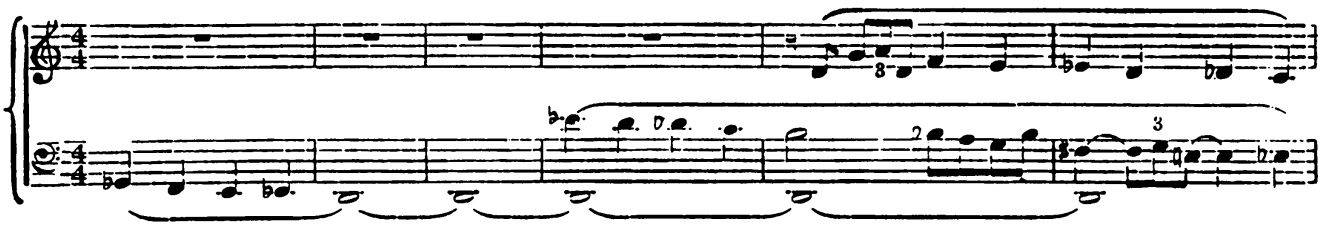
Descriptive Analysis by E. DOUGLAS TAYLER.

The Valley of Humiliation—Combat between Pilgrim and Apollyon.

CLAD in the armour given him at Palace Beautiful, Pilgrim enters the awful Valley of Humiliation. A descending theme on uncoupled Pedal stops is taken up by a soft Swell reed and worked out in sombre chromatic harmonies; while references to the earlier Inspiration motive are heard in the recurrence of the characteristic little triplet figure consisting of an upward step and a short drop, often preceeded by syncopation, found in themes 6 and 7 in Part I (Theme 28)

THEME 28.

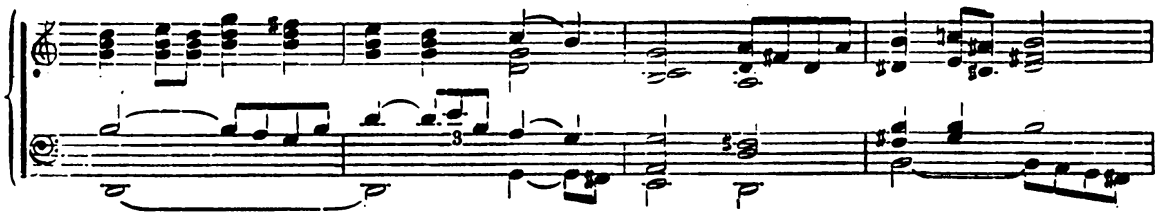
Lento con moto



The music leads at last to the march-like theme 25 (Part V) associated always with Pilgrim's Advance.

THEME 25.

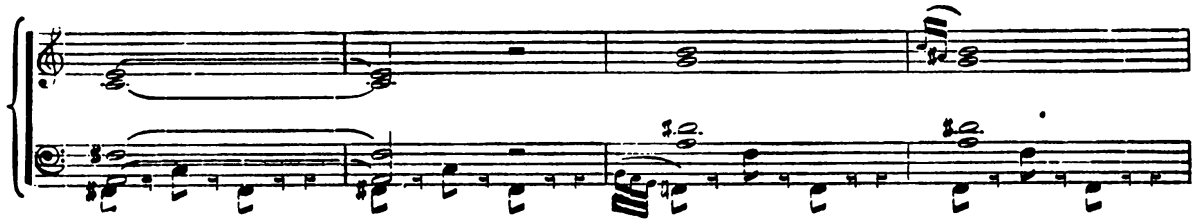
Animato.



but almost immediately the grim figure of the fiend Apollyon bars the way. In this section there is a hesitant suggestion of Pilgrim's "running" theme (No. 17, Part III) and a quick movement of fear and anxiety; then follows a horrid pause of three long discords, with staccato pedal notes which clearly typifies Apollyon (Theme 29).

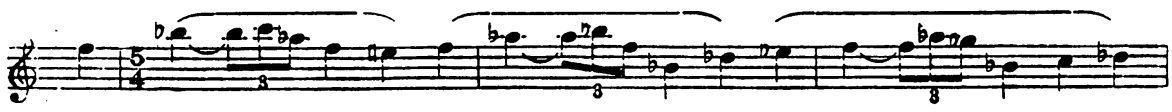
THEME 29.

Molto lento.



A mental picture of the monster is conveyed by this theme and the next succeeding bars. This is followed by two bars of gruesome recitative in which Apollyon approaches Pilgrim with the unmistakable demand "Whence came you, and whither are you bound?" Pilgrim replies quietly by reference to his Ideal (Theme 6).

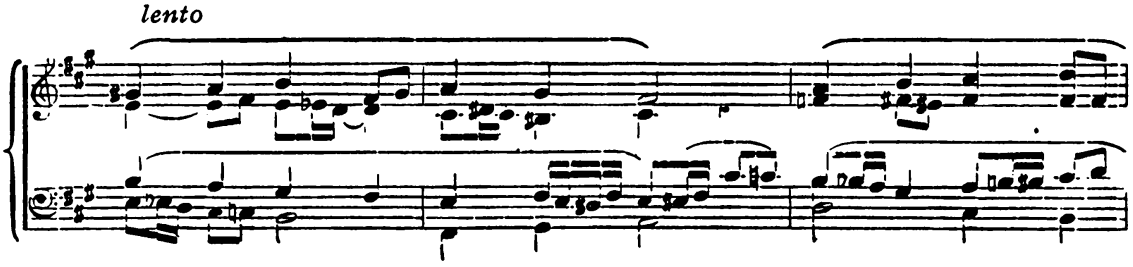
THEME 6.



containing the characteristic triplet figure alluded to previously. Apollyon interrupts him threateningly, concluding by saying "I am come out on purpose to destroy thee." They then prepare for combat. Pilgrim's theme of advance (No. 25) is heard, suddenly checked

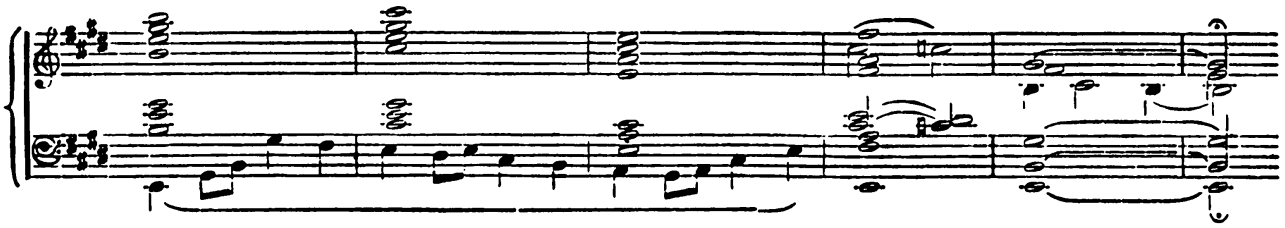
by the hurling of a dart from Apollyon, which wounds him. Apollyon then follows up his advantage, pressing hard upon Pilgrim; but the recollection of Interpreter's injunction to keep the spirit of Christ ever before him, gives Pilgrim new strength (Theme 19).

THEME 19.



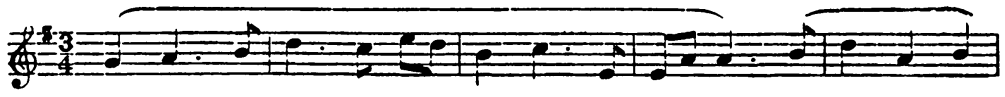
Again he advances, but this time Apollyon meets him by " throwing darts as thick as hail." Pilgrim, however, gathers strength and pursues his enemy, the themes of the Advance (No. 25) and the Ideal (No. 6) being freely used in the music; until at length the foe is vanquished. The sounds of the struggle die away, and theme 19 reappears as Pilgrim gives thanks for his deliverence. Flowing counterpoint beneath the theme gives it great vitality; and the thanksgiving ends with a triumphant statement of the first of the two themes associated with the Cross (Theme 20).

THEME 20.



Pilgrim then leaves the Valley of Humiliation, which is briefly pictured in the same manner as at the commencement of the movement; he reads again the roll given him at the Cross (Theme 24), and so passes on his way, his Ideal (Theme 6) grandly re-awakened.

THEME 24.



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.
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