THE

PILGRIM'S PROGRESS

Narrative
Tone Poem
For Organ

PART FOUR

ERNEST AUSTIN

Op. 41.

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Price
2/- net cash

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14, Wells St., Oxford St.,
London, W. 1.

First performed by HUGH WARE. F.R.C.O.
at Beddington Parish Church, Surrey May 15th 1912.

THE PILGRIM'S PROGRESS.

Narrative Tone-Poem for Organ.

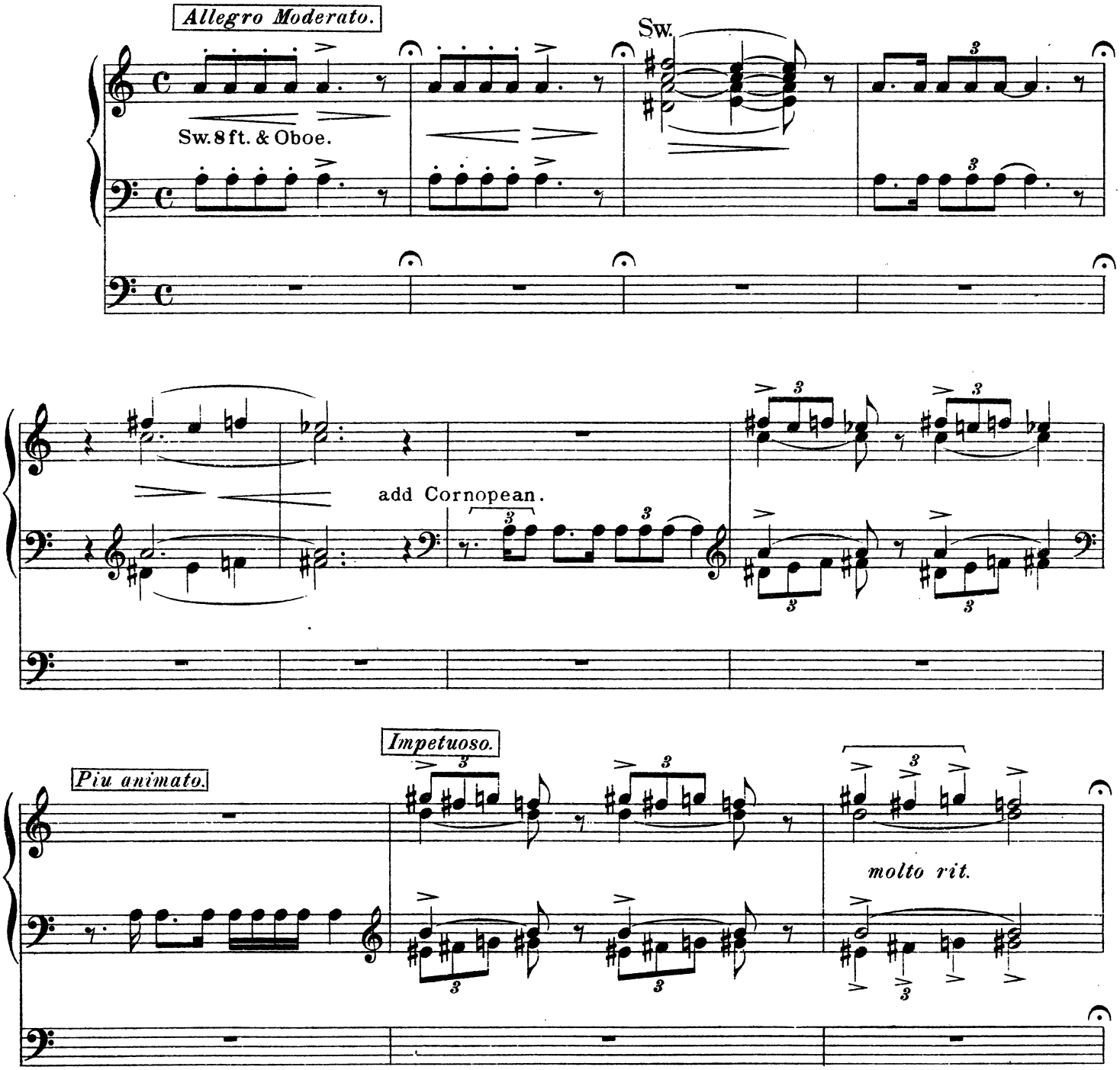
PART IV.

Prepare
Gt. Soft 8 ft. to Sw.
Sw. Soft 8 ft. & Oboe.
Ch. Lieblich uncoupled.
Ped. Soft 16 ft. coupled to Sw.

Dedicated to ARTHUR DUTTON.

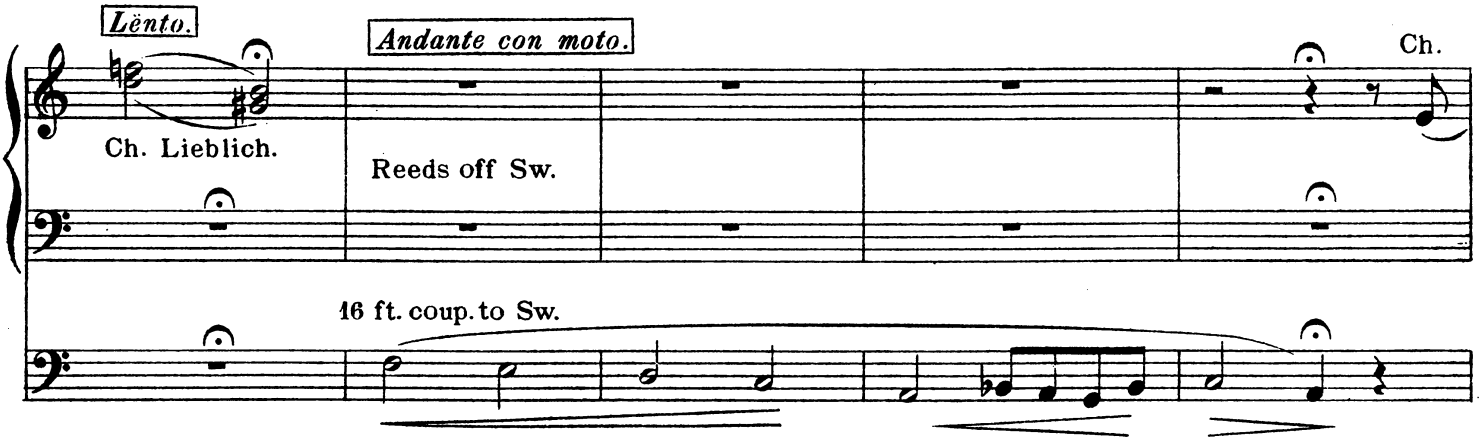
ERNEST AUSTIN.
Op. 41. No 4.

Pilgrim comes to the house of the Interpreter and knocks. He pleads to be let in.

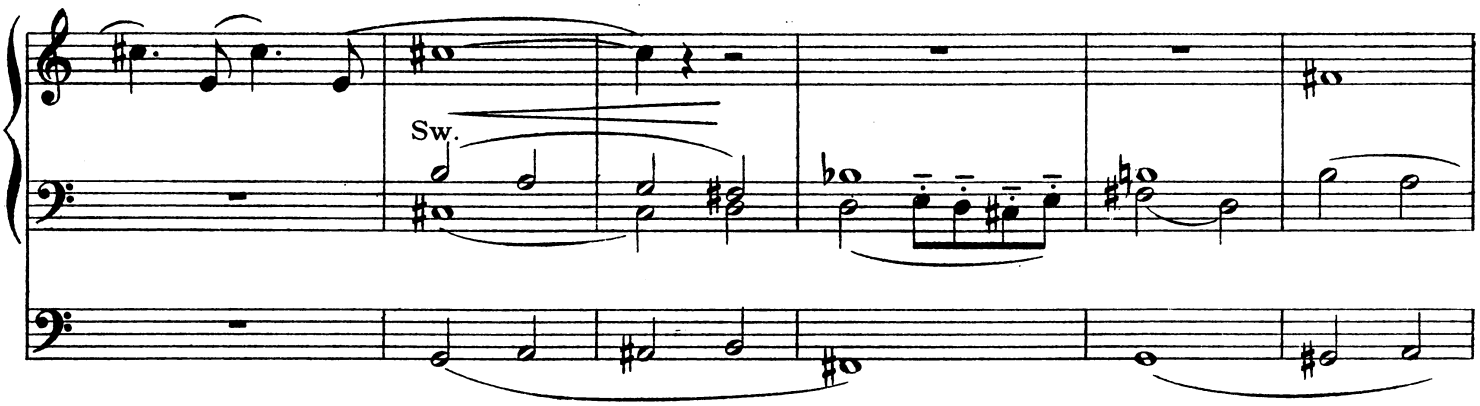


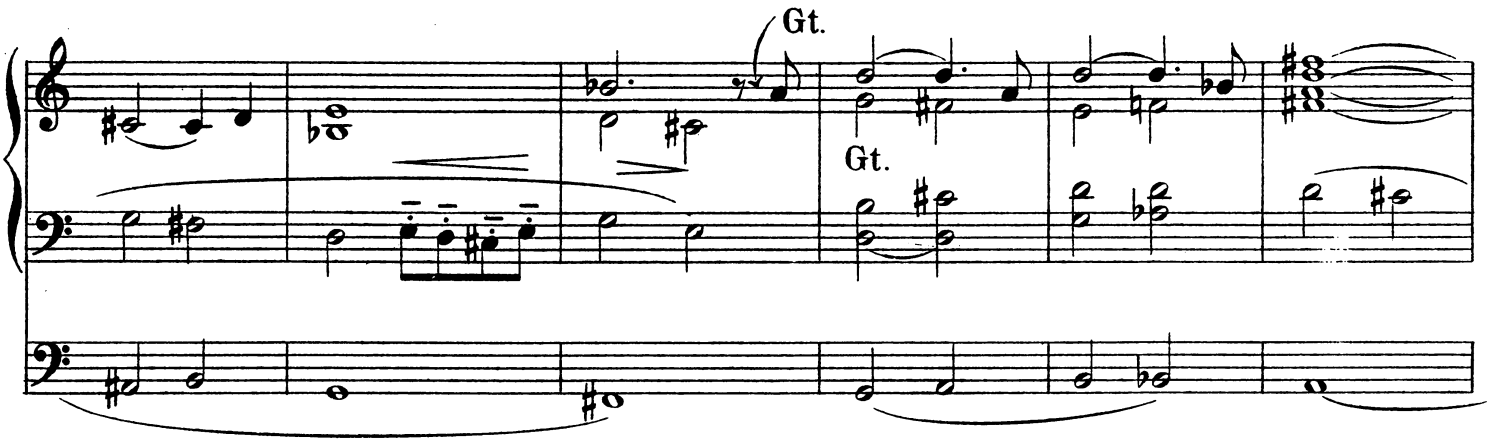
Part IV can be played as a separate Movement. Descriptive Thematic Analysis by E. Douglas Tayler, for distribution at Recitals, can be obtained from the Publisher.

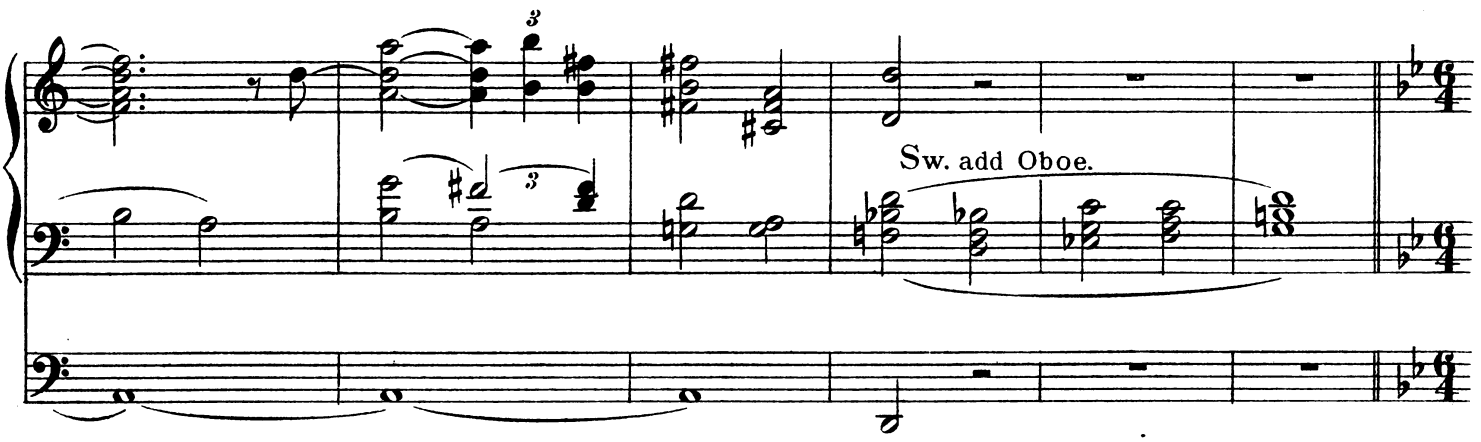
He is asked "Who's there" He says he is Pilgrim.



and is asked to "Come in." He converses and asks to see the Master of the House.







The Interpreter comes to him.

L'istesso tempo.

Gt. 8 ft. Fl. coup. to Sw. 8 ft. no reed.

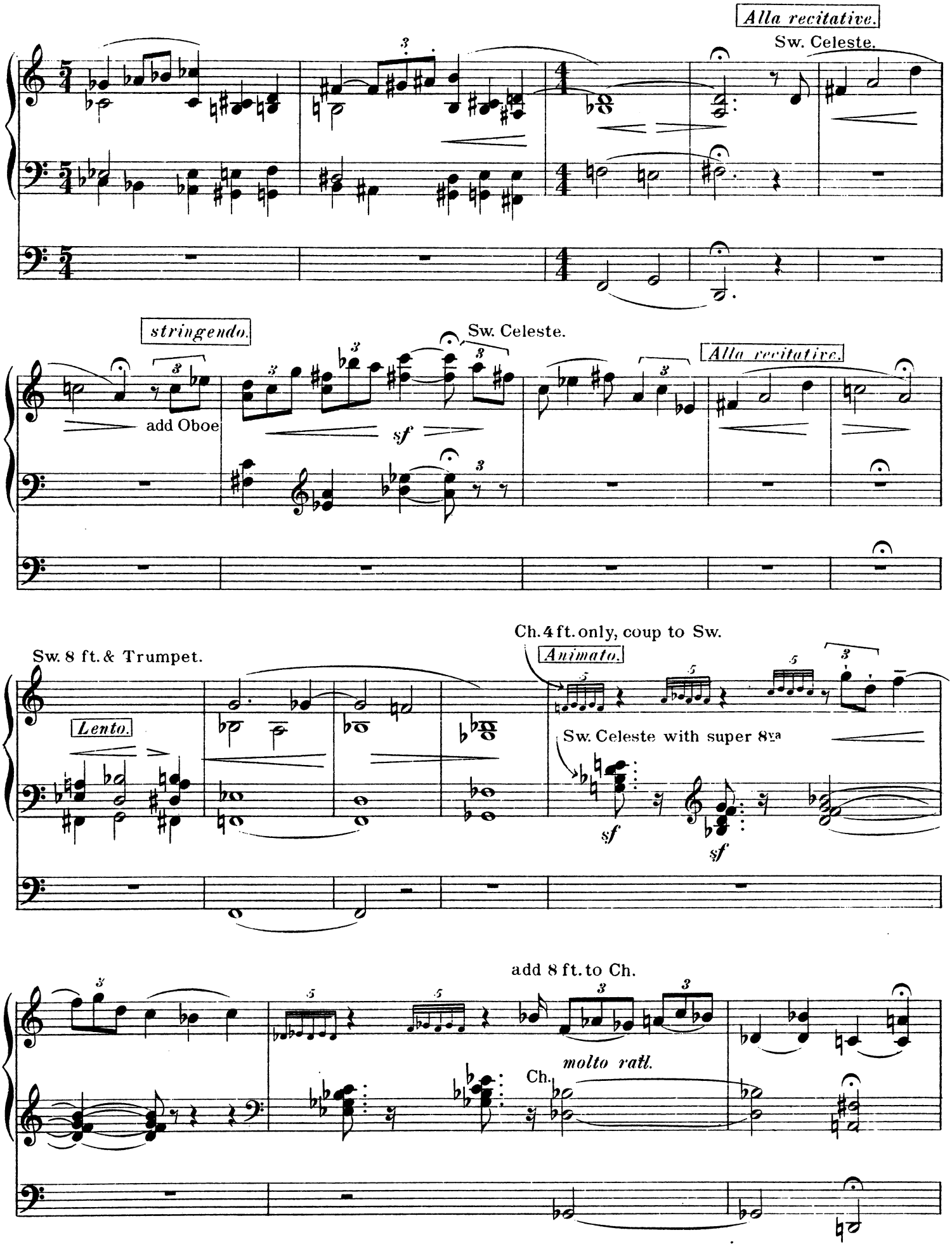
add Princ. to Sw.

add Oboe.

Sw. Oboe.

Alla recitative.

and shows him the Wonders of the House.


Alla recitative.
Sw. Celeste.
stringendo.
Sw. Celeste.
Alla recitative.
add Oboe
sf
Ch. 4 ft. only, coup to Sw.
Animato.
Sw. 8 ft. & Trumpet.
Lento.
Sw. Celeste with super 8va
sf
sf
add 8 ft. to Ch.
molto ratl.
Ch.

Tempo di Chorale.

Sw. open Diap.
with soft 16 ft.
8ve coupler off.

♩ = ♩ *L'istesso Tempo.*

Sw. 8 ft. no reed.

Pilgrim asks many questions which the

Gt. 8 ft. Fl.

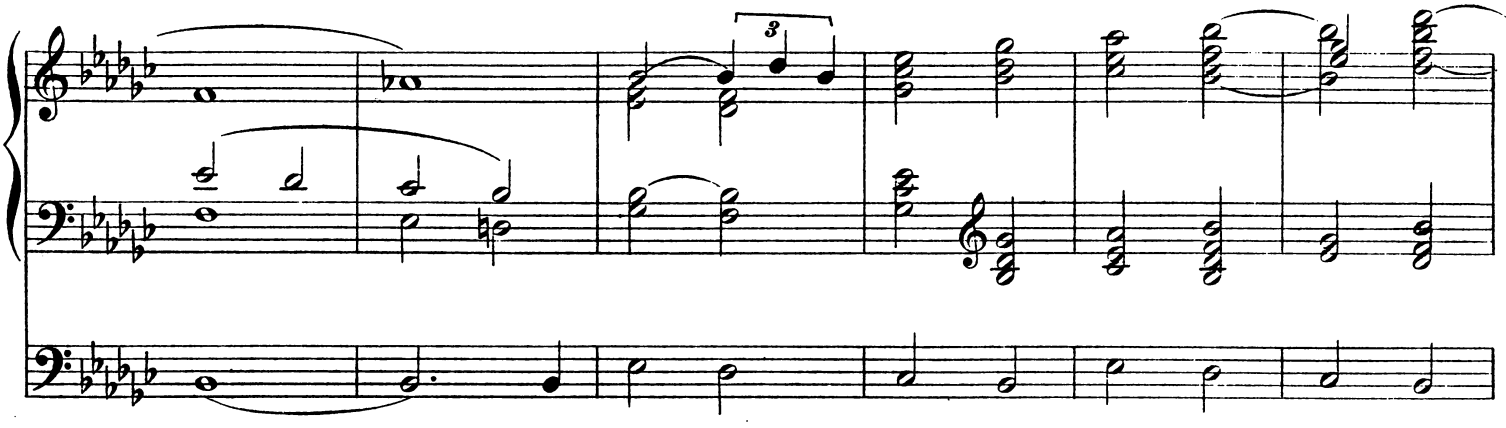
Interpreter answers.

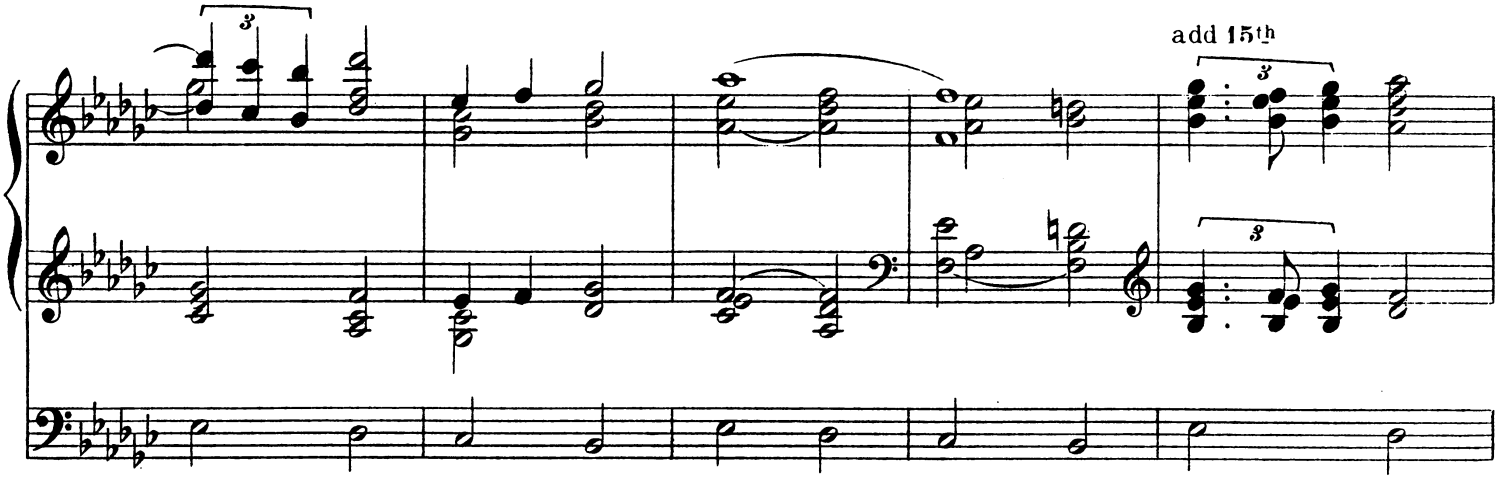
add to Sw.

add to Gt.

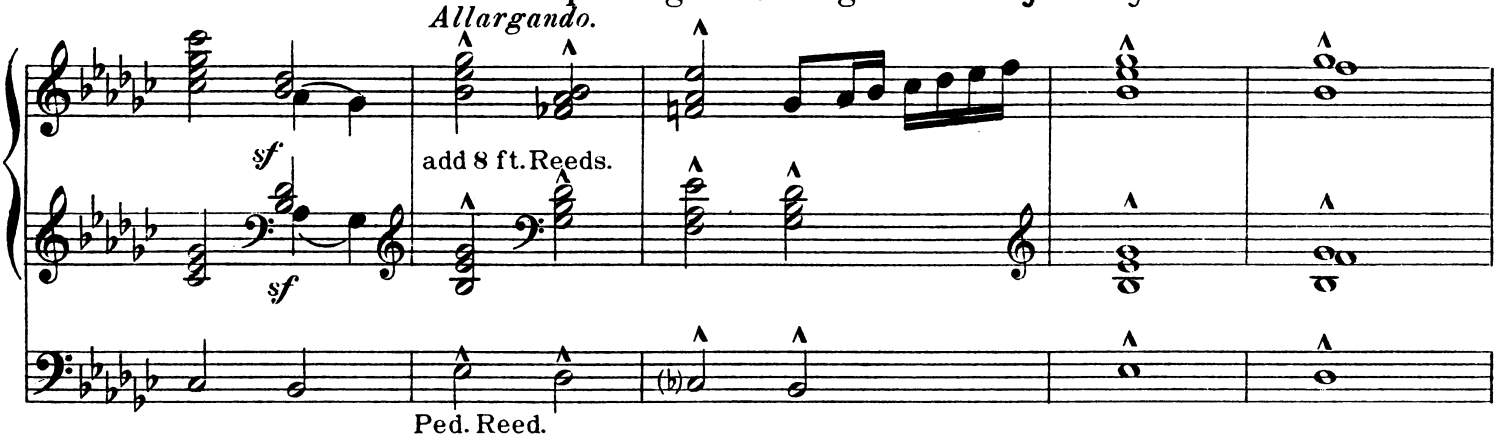
Increase gradually.

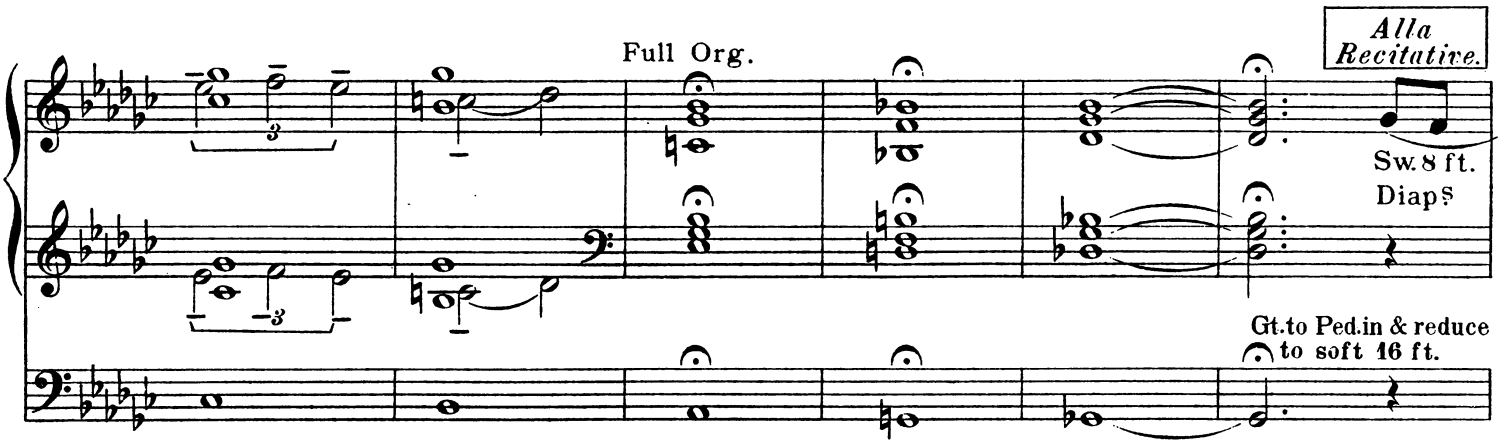
Gt. to Princ.& full Sw.





Filled with hope Pilgrim is eager for his journey.





The Interpreter bids him farewell.

Andante con moto.

Gt. soft. 8 ft. to Sw.

Ch. Cl!

Cl! in
add 4 ft. Fl.

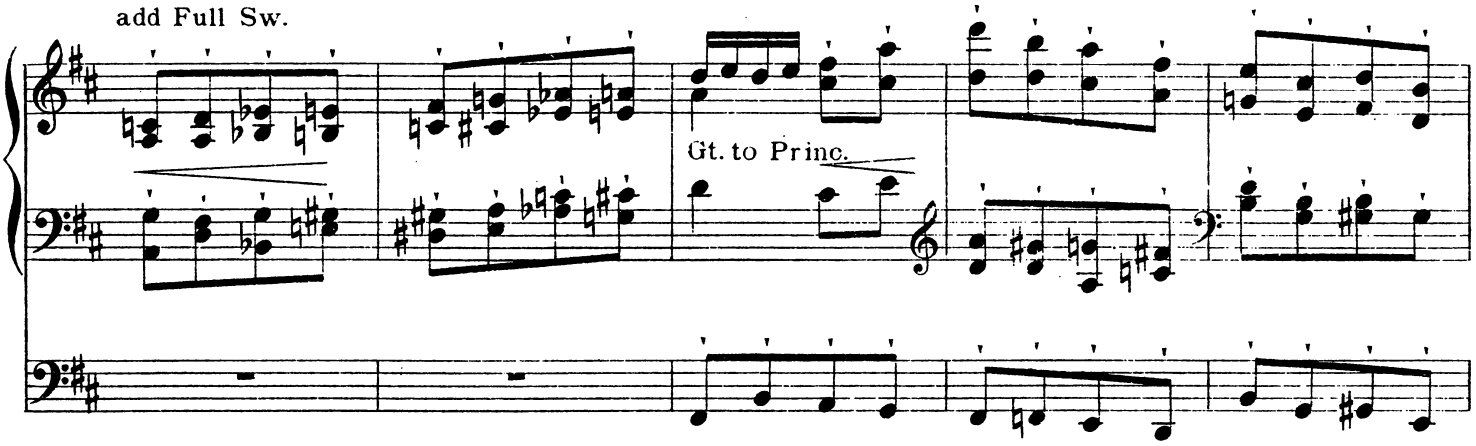
Pilgrim resumes his journey, and runs with a light heart

Sw.

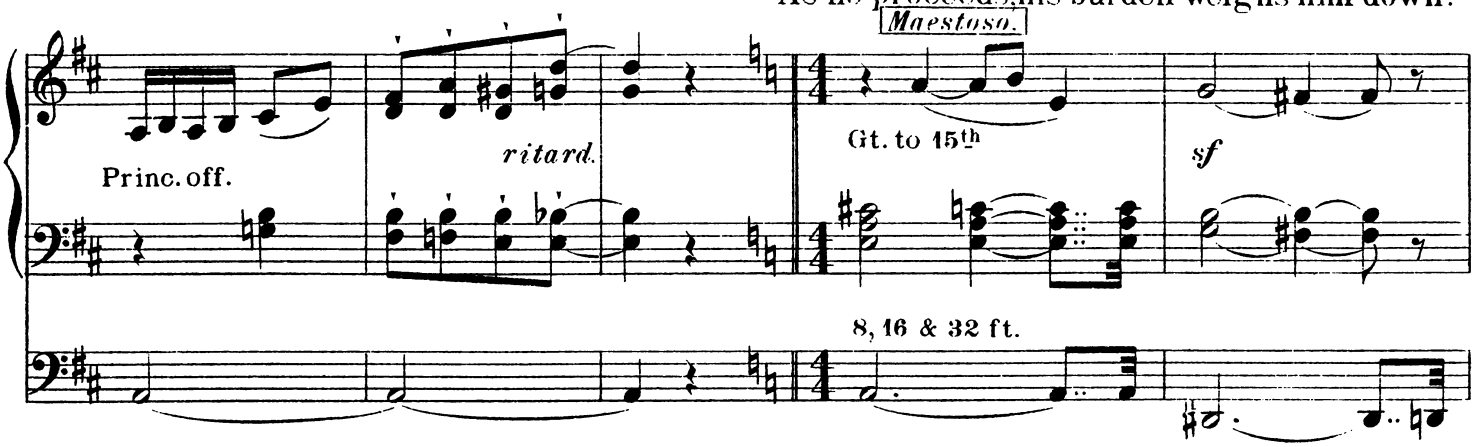
Allegro con spirito.

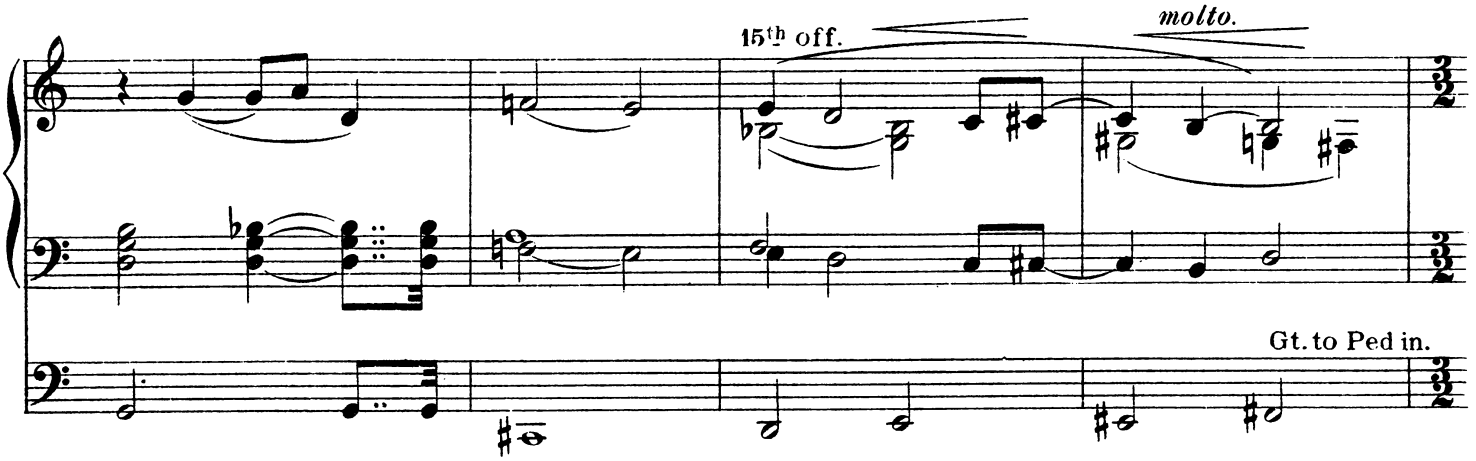
Gt. Diaps &
4 ft. Fl.

Gt. to Ped.

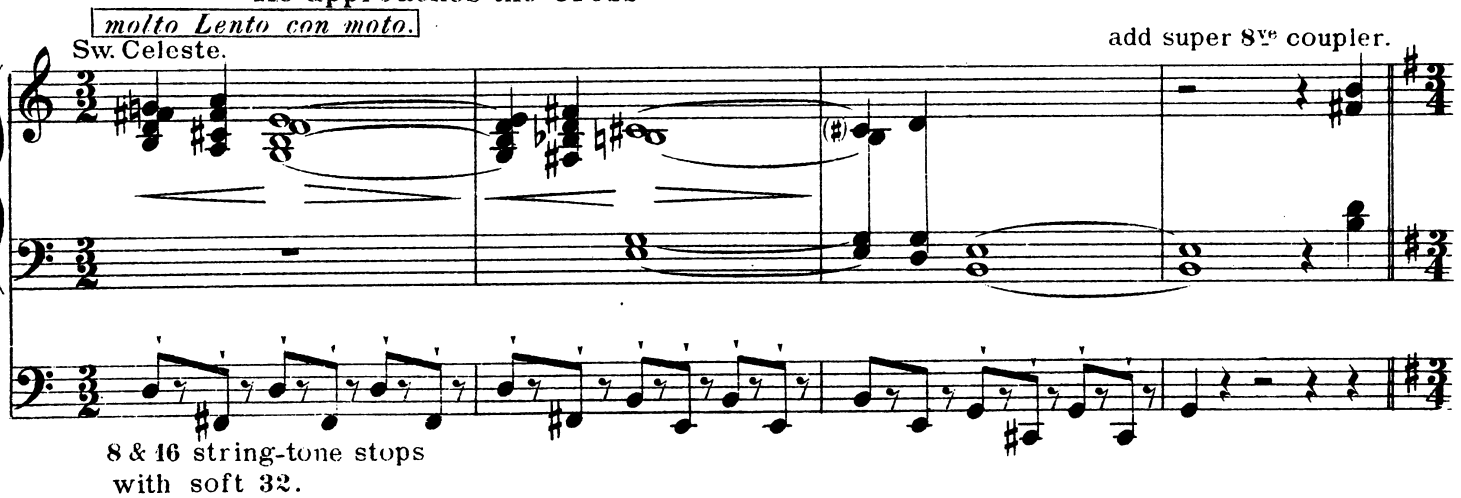


As he proceeds his burden weighs him down.

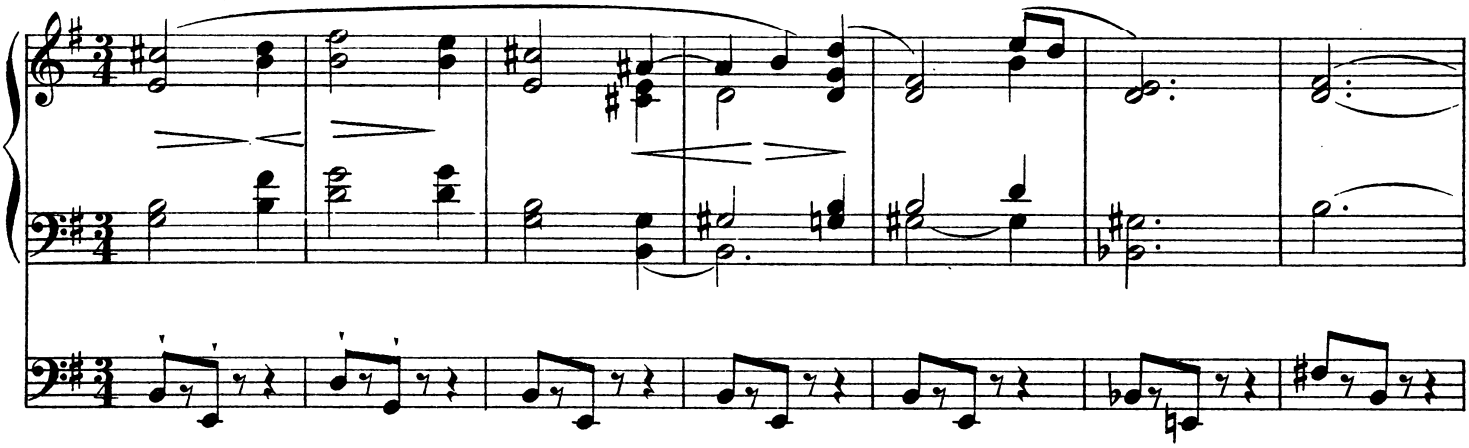




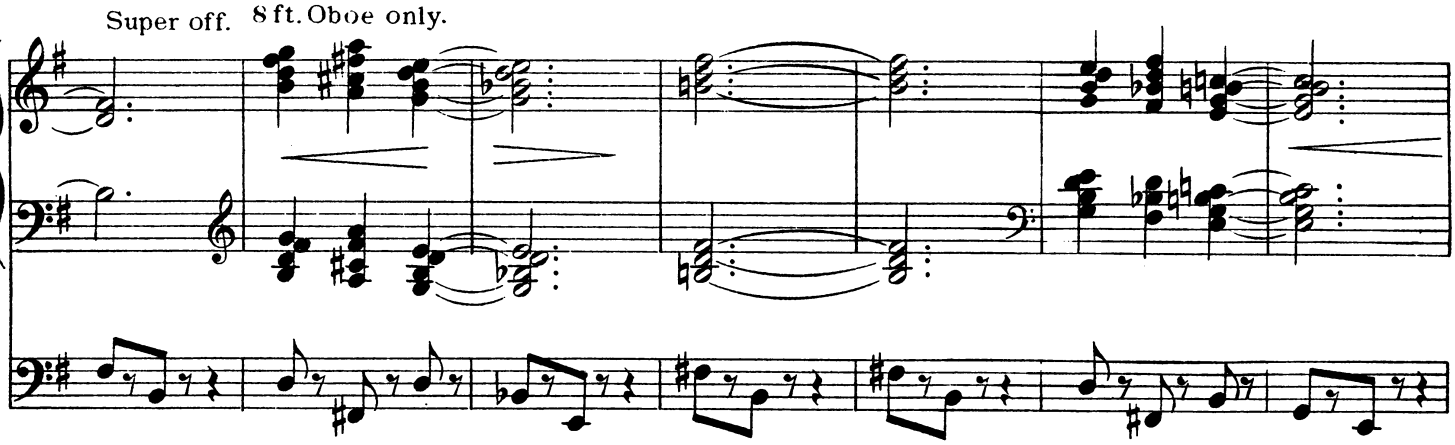
He approaches the Cross



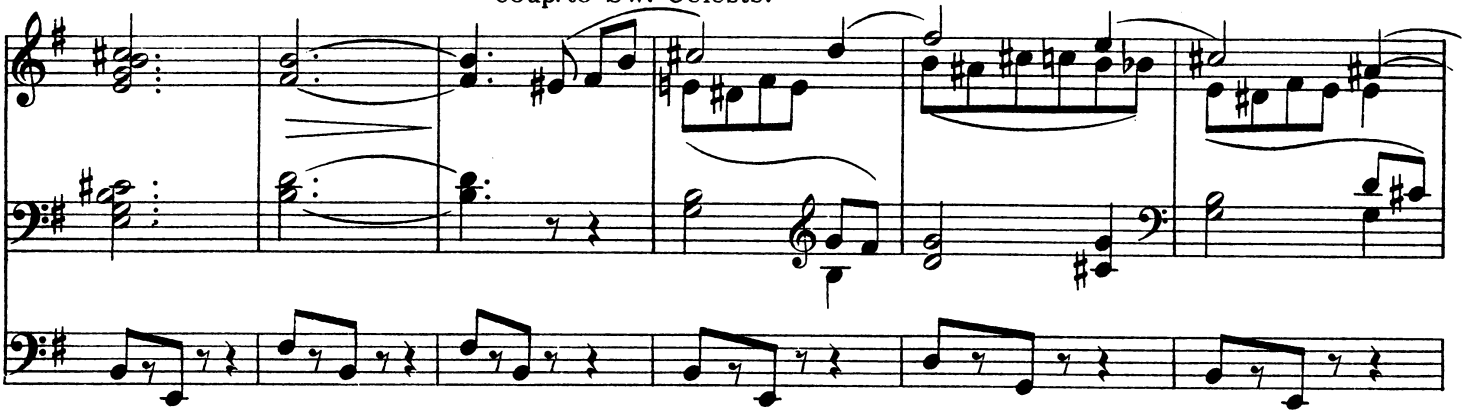
Andante.



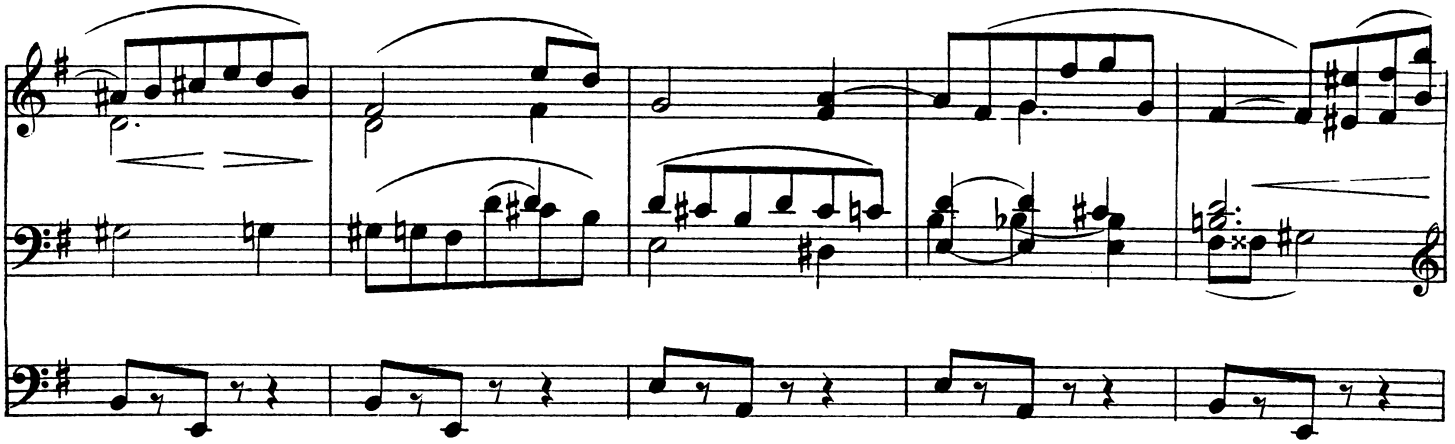
Super off. 8 ft. Oboe only.

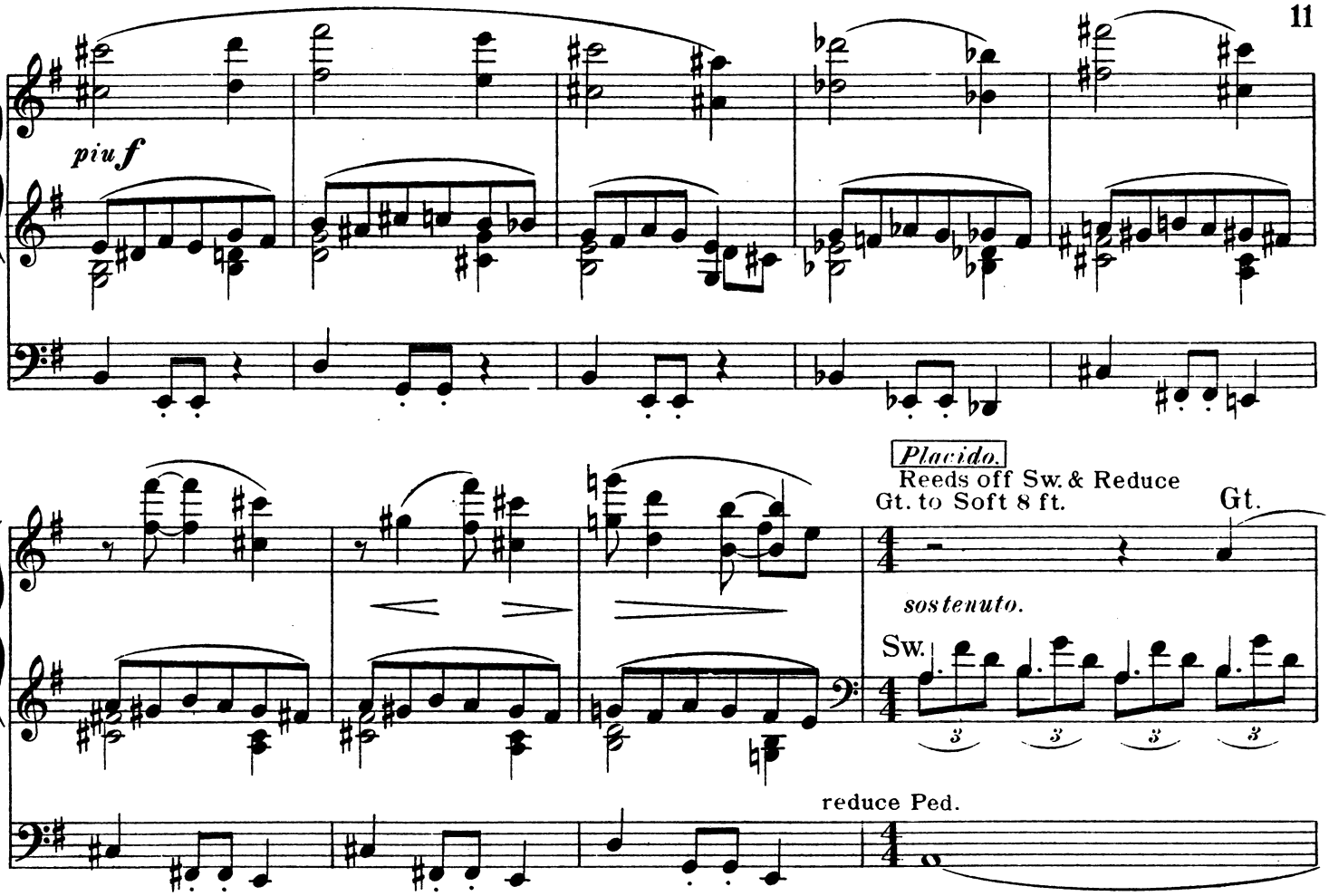


Gt. 8 ft. Fl.
coup. to Sw. Celeste.

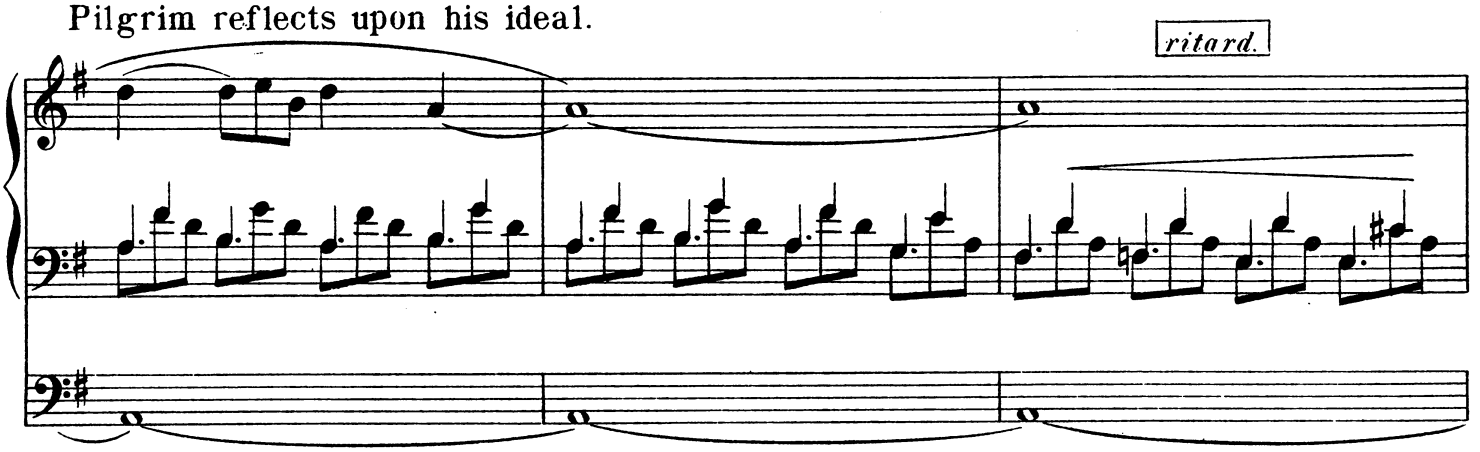


Coup. to Gt.

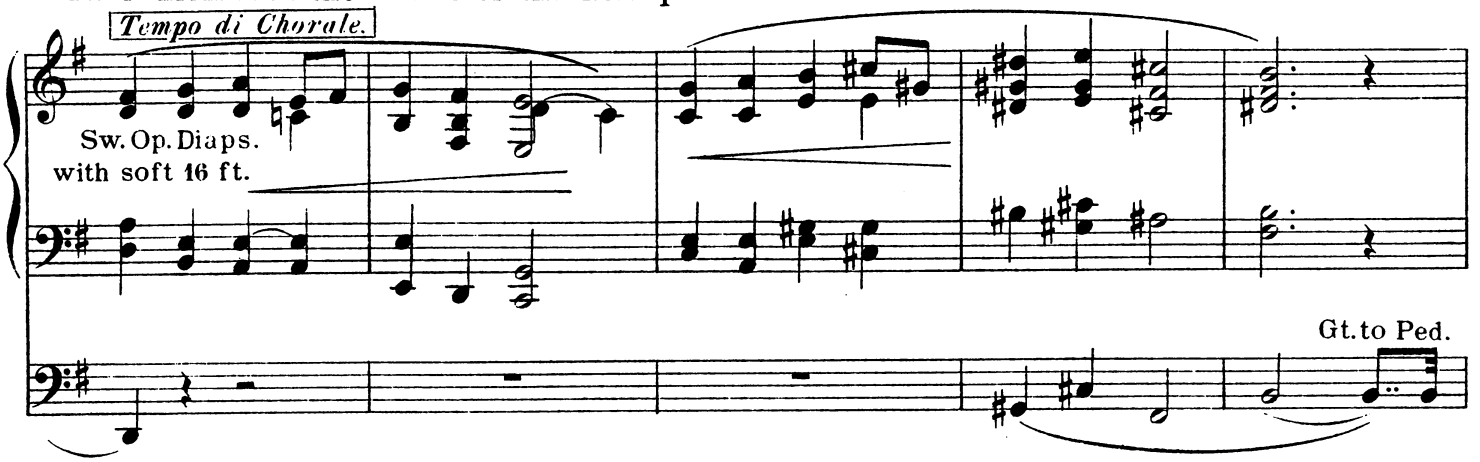


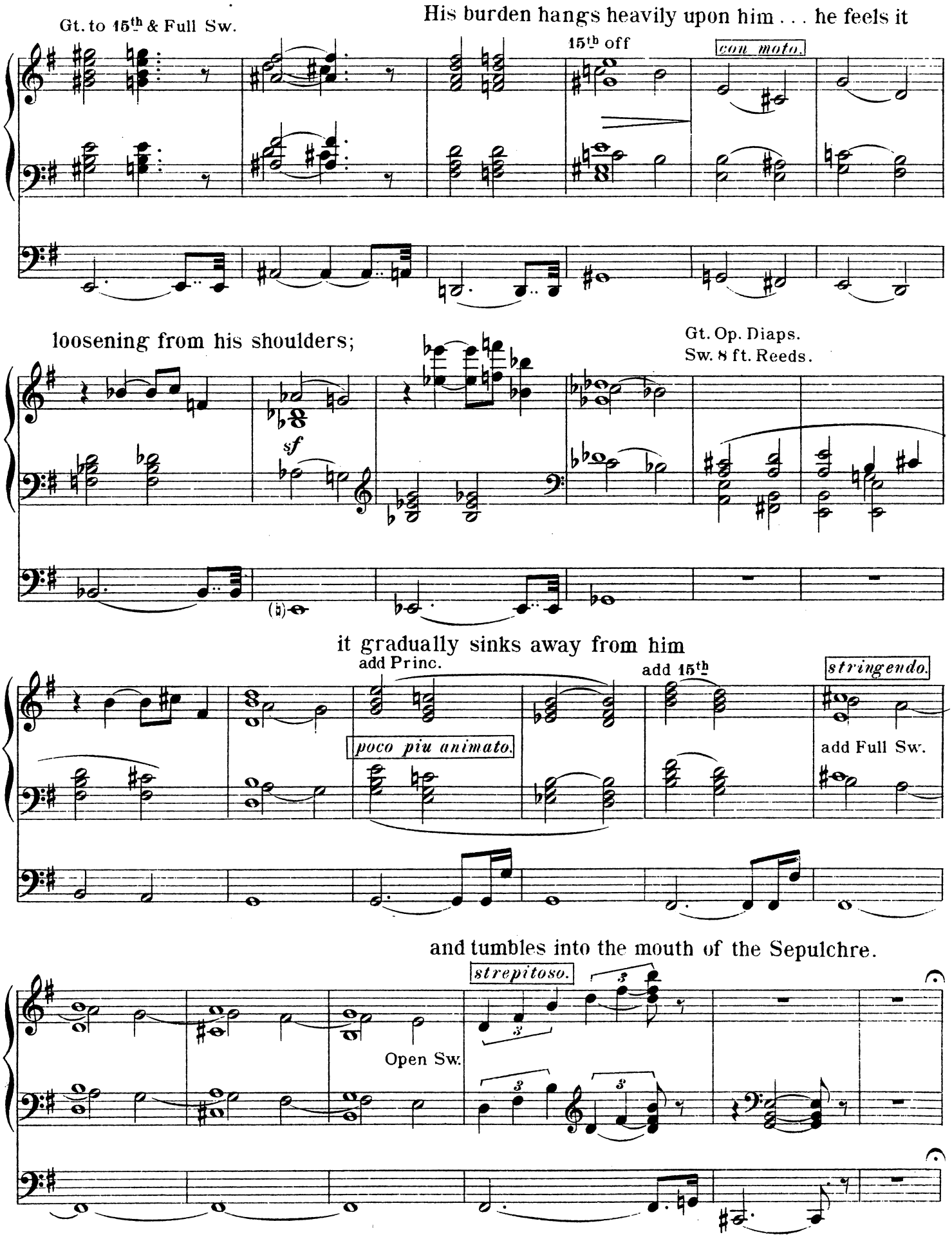


Pilgrim reflects upon his ideal.



He remembers the words of the Interpreter




Gt. to 15th & Full Sw.
His burden hangs heavily upon him . . . he feels it
15th off
con moto.
loosening from his shoulders;
Gt. Op. Diaps.
Sw. 8 ft. Reeds.
sf
it gradually sinks away from him
add Princ.
add 15th
stringendo.
poco piu animato.
add Full Sw.
and tumbles into the mouth of the Sepulchre.
strepitoso.
Open Sw.

Pilgrim is astounded

Full Organ. *Affrett - - - - molto.*

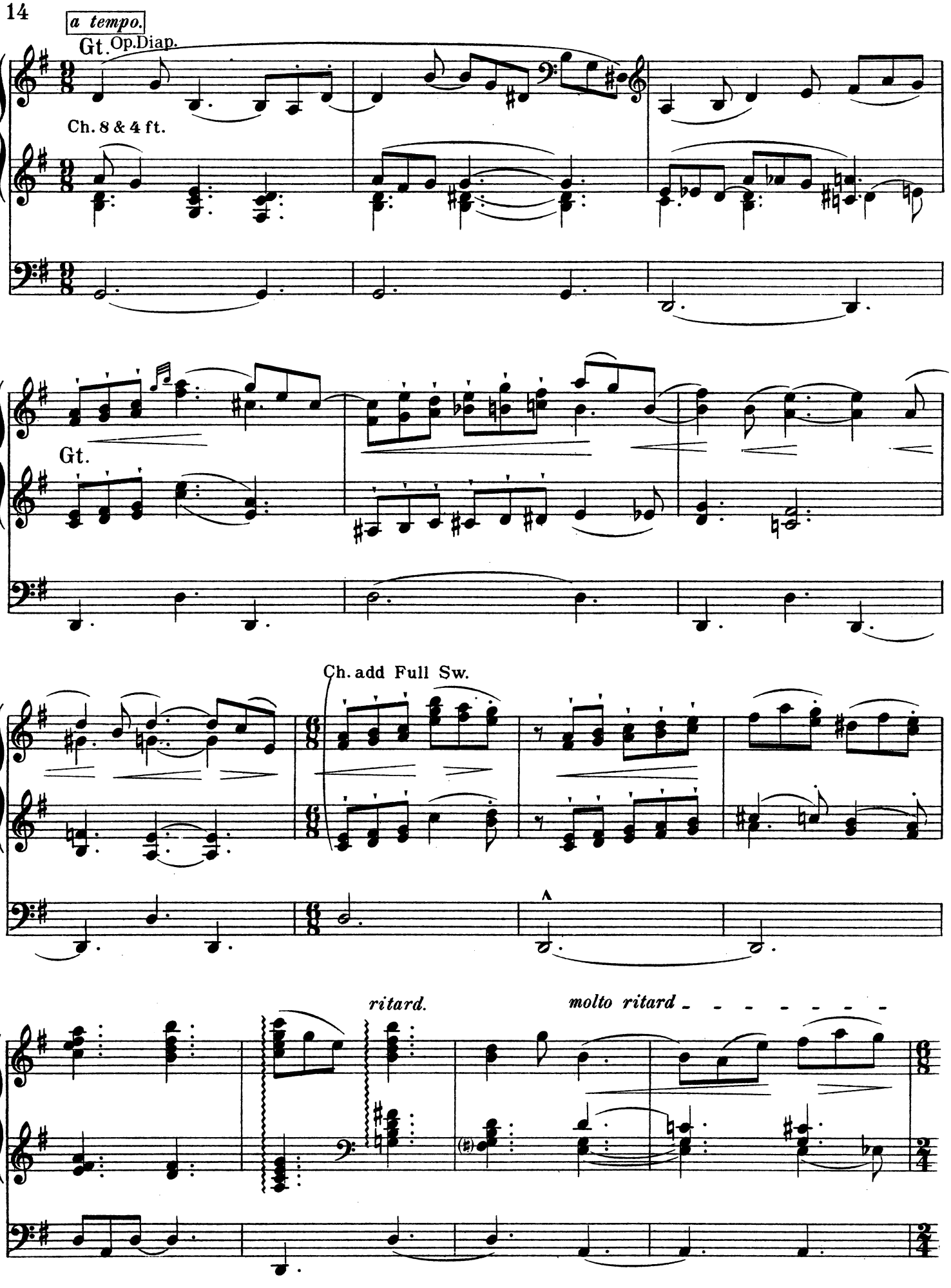
and leaps for joy

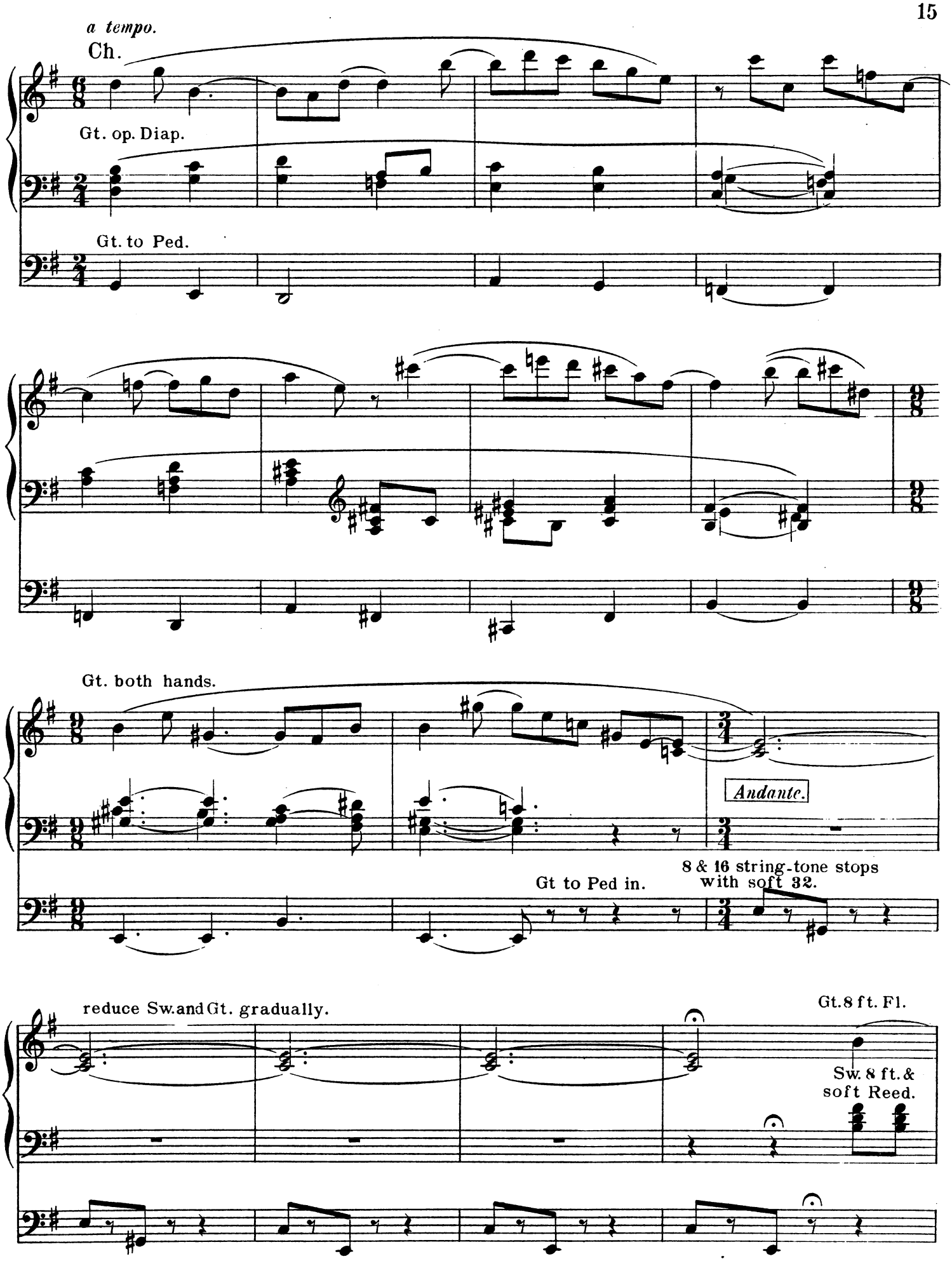
Allegro.

Gt. Op. Diap. Sw. 8 ft. & Princ.

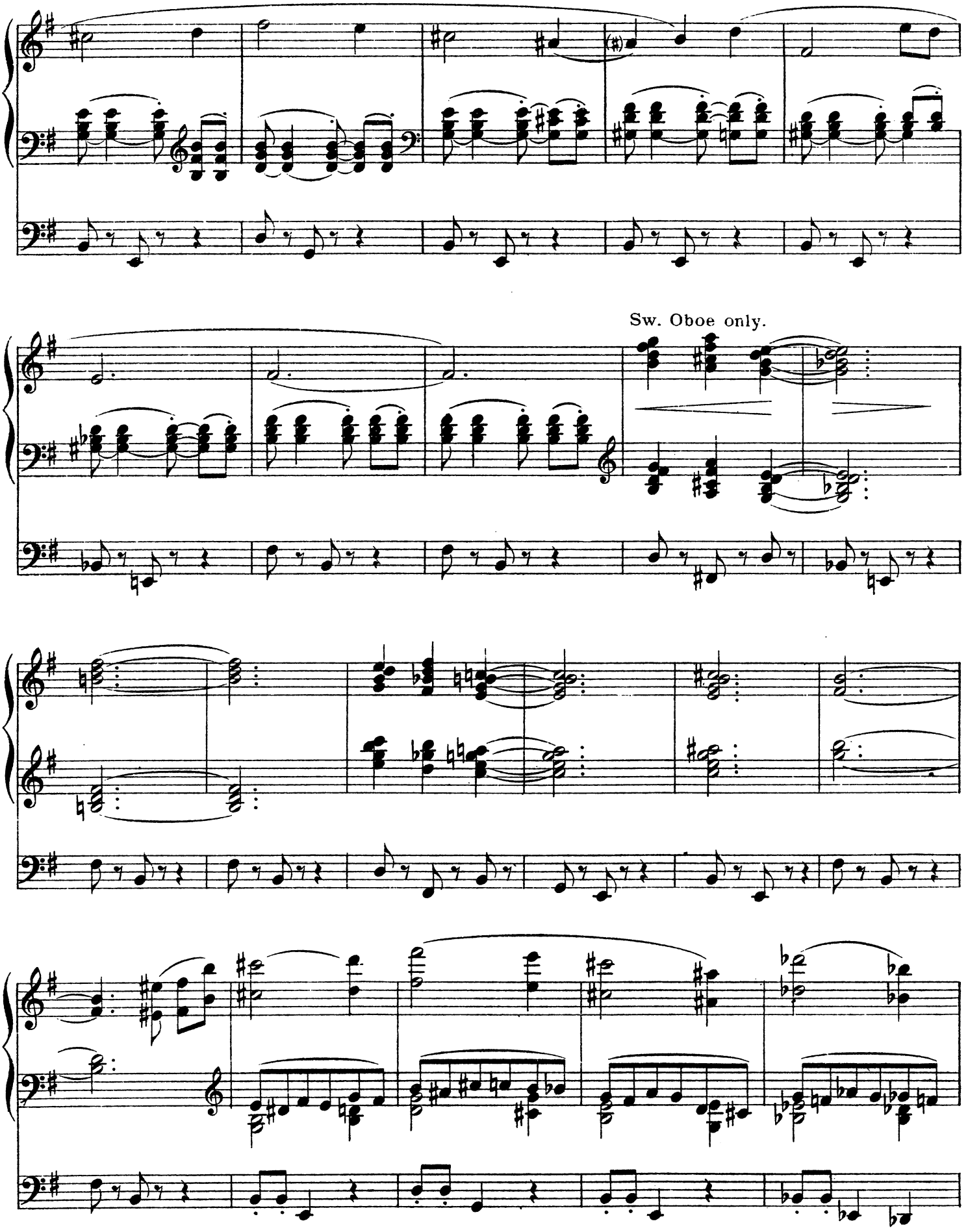
ritard.

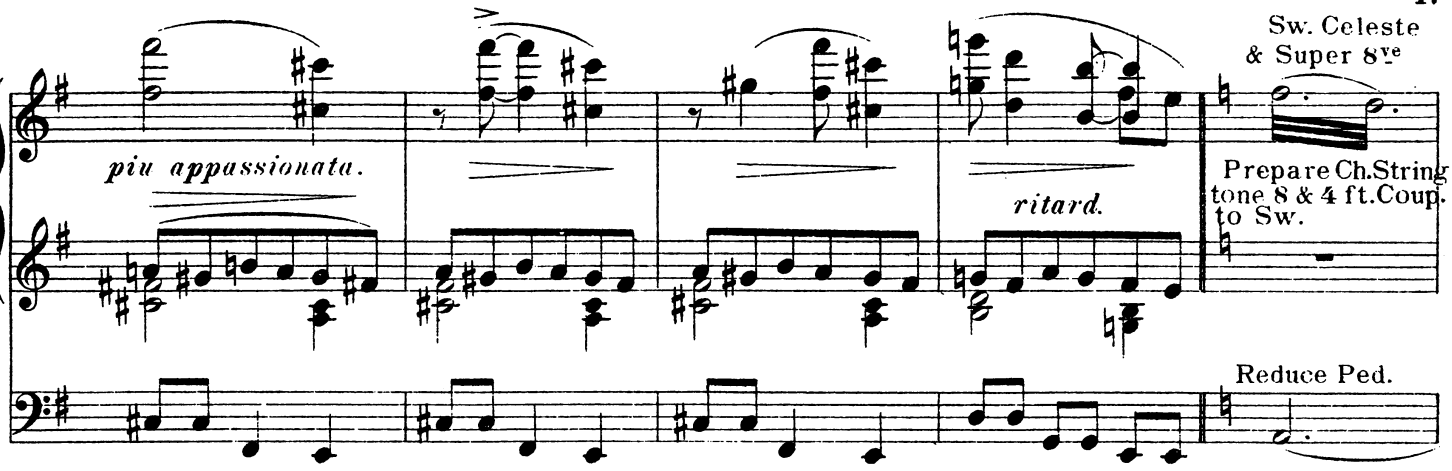
Gt. to Ped off.


a tempo.
Gt. Op. Diap.
Ch. 8 & 4 ft.
Gt.
Ch. add Full Sw.
ritard.
molto ritard

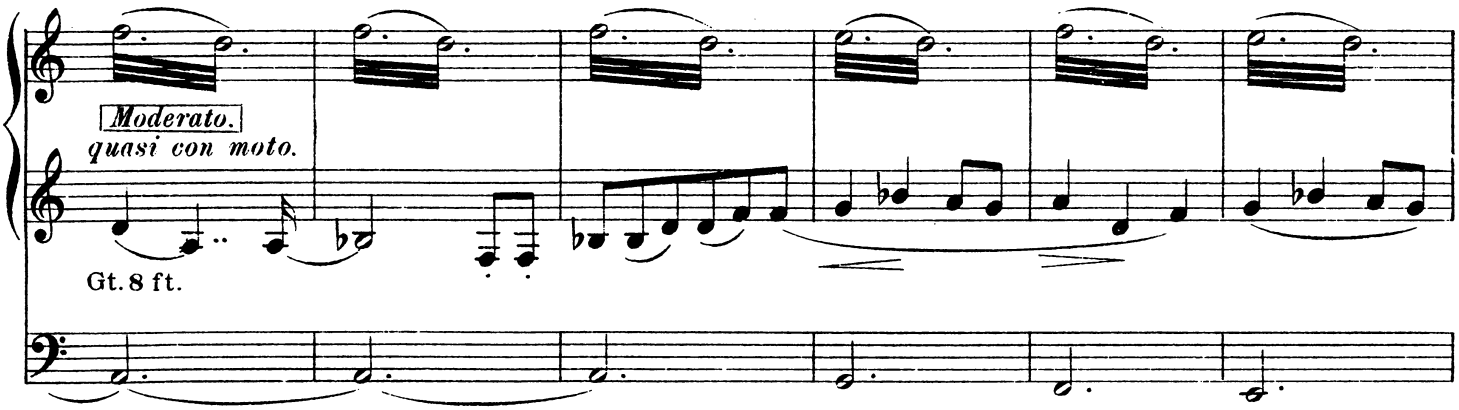

a tempo.
Ch.
Gt. op. Diap.
Gt. to Ped.
Gt. both hands.
Andante.
Gt to Ped in.
8 & 16 string-tone stops with soft 32.
reduce Sw. and Gt. gradually.
Gt. 8 ft. Fl.
Sw. 8 ft. & soft Reed.

Pilgrim gazes at the Cross weeping

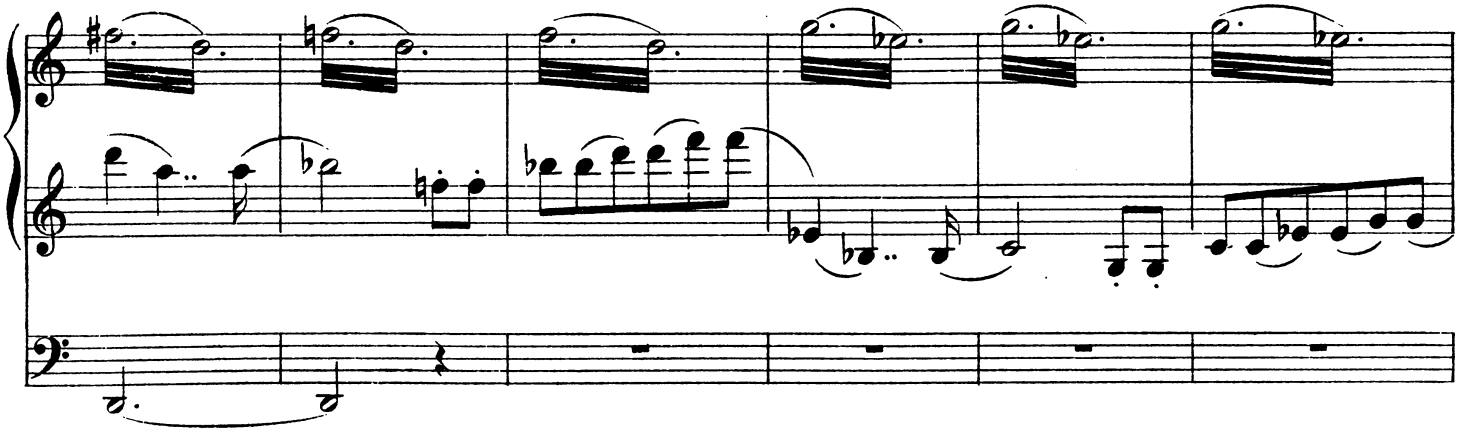


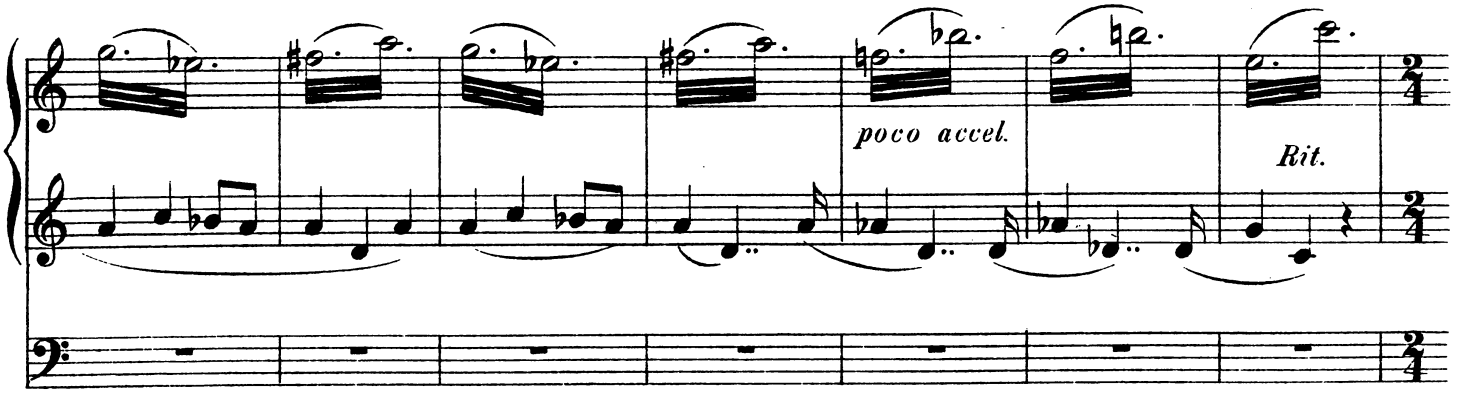


As he watches, three shining ones appear; they greet him with the words "Peace be to thee."



He is stripped of rags and given a change of raiment.





Con moto, misterioso.

Ch. 8 & 4 ft. String. tone coup to Sw.

Gt. add 4 ft. Fl.

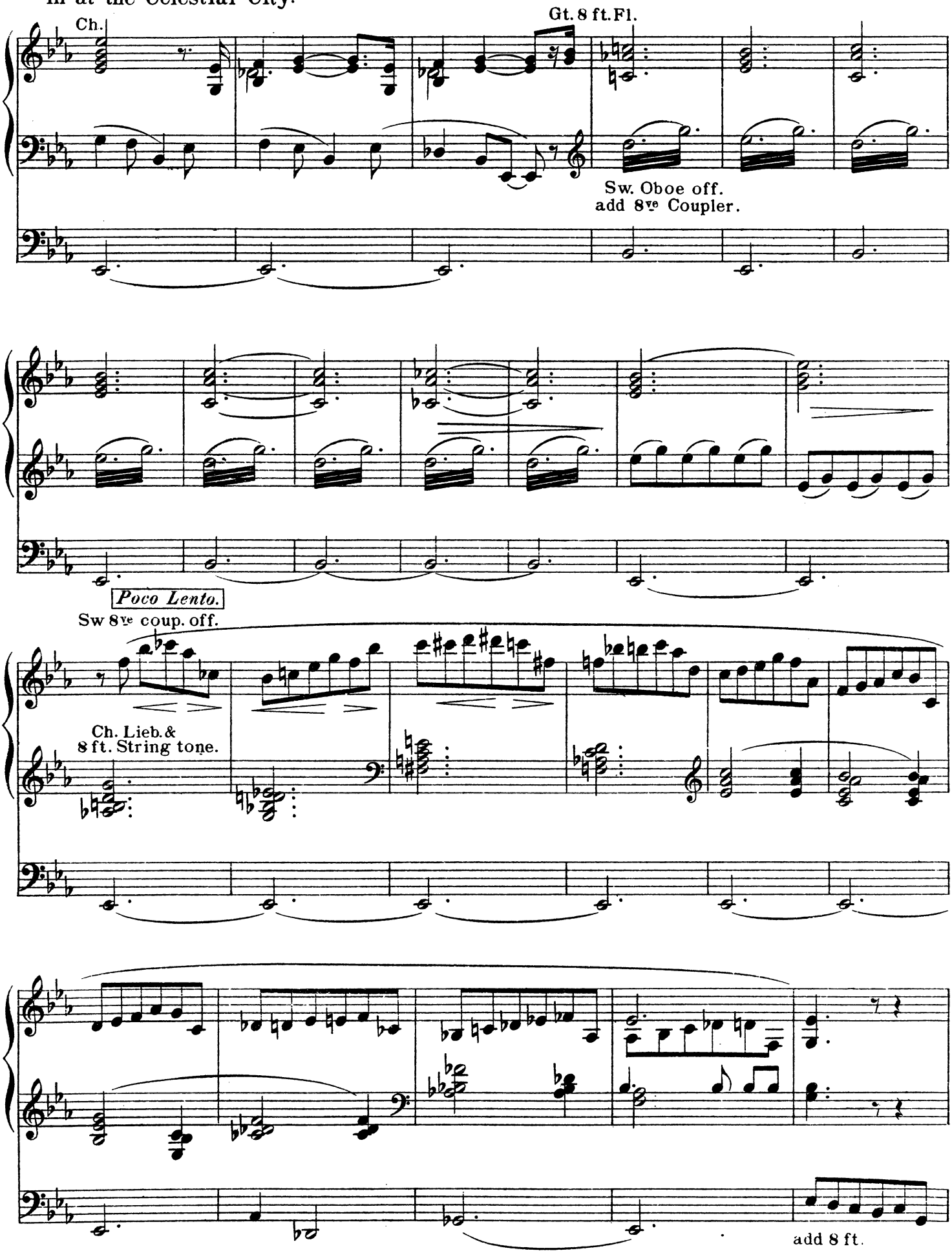
poco a poco piu animato.

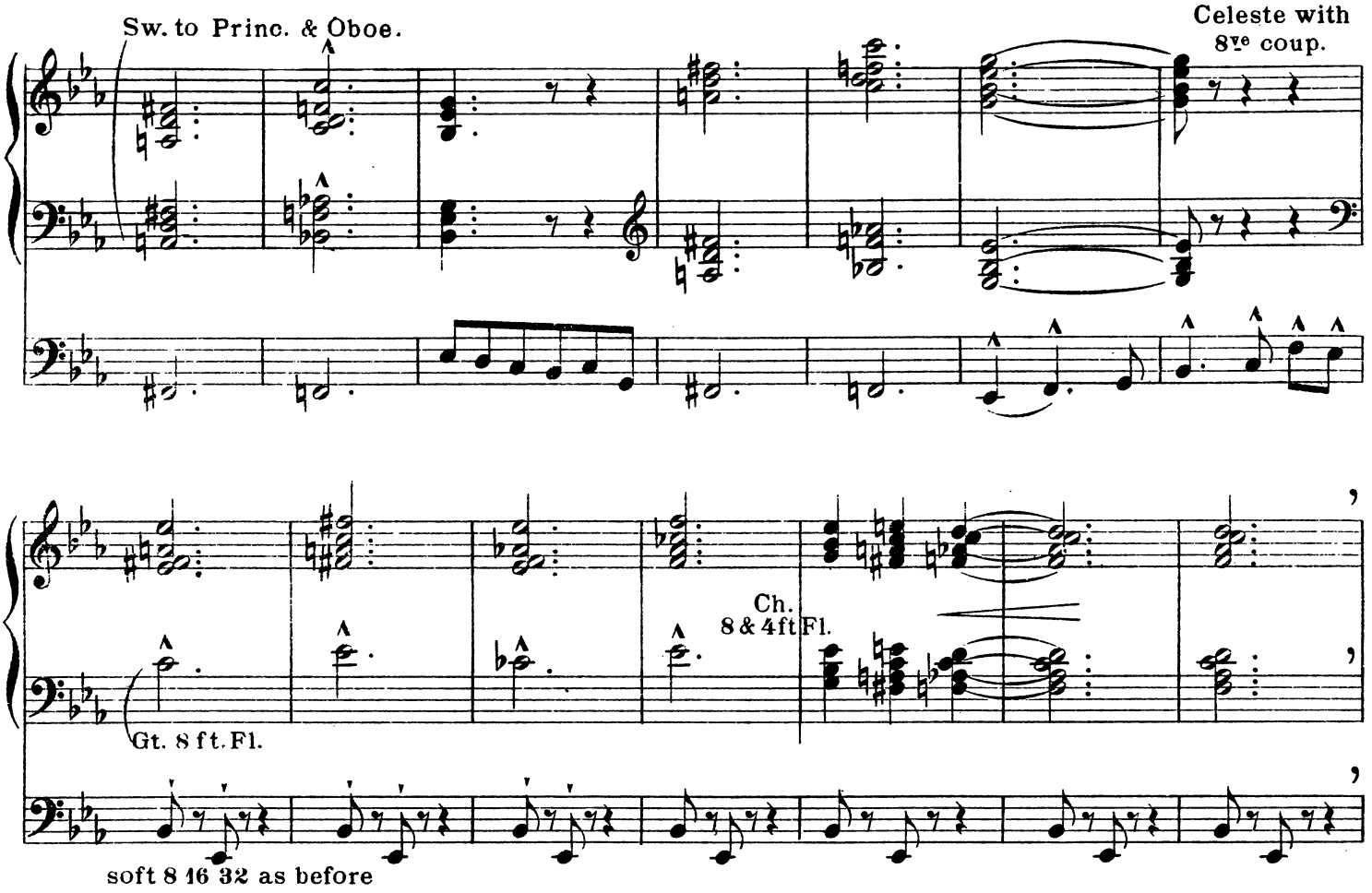
sempre animato e accellerando.

Pilgrim receives a roll with a seal upon it which is to be given

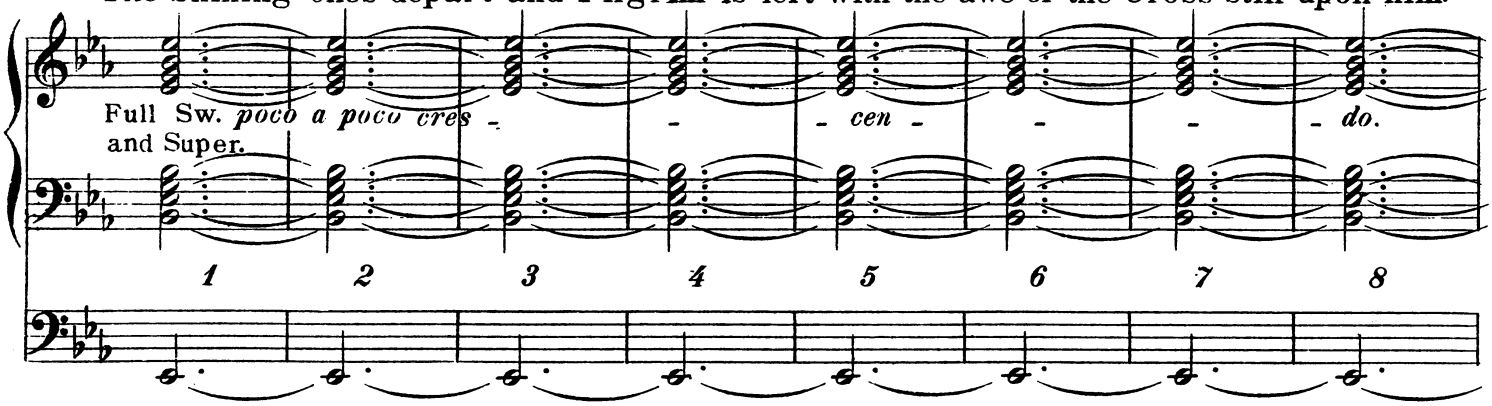
ritard. - - -

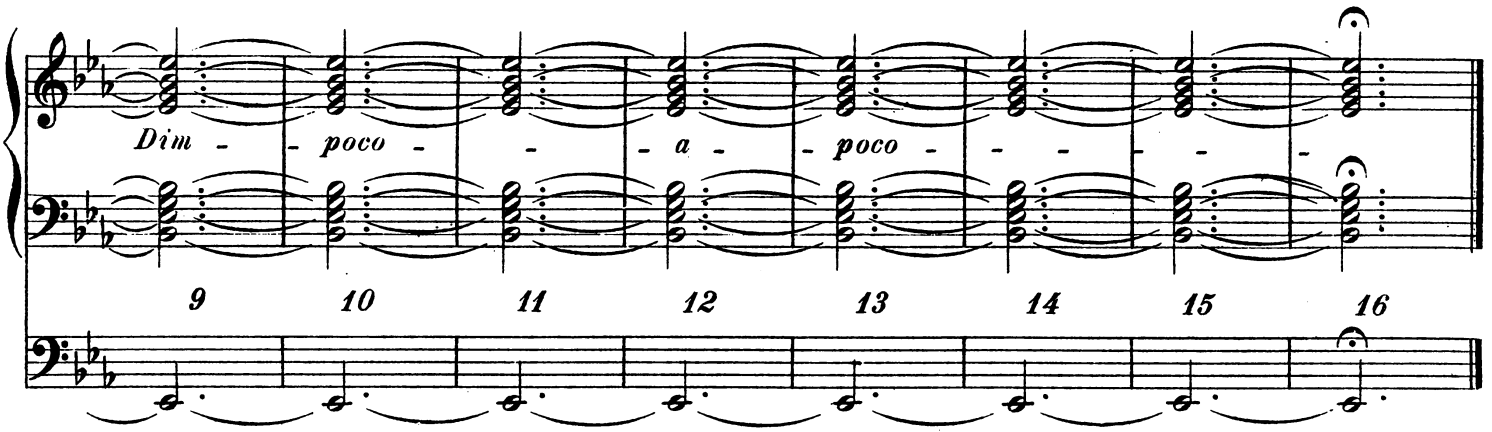
Andante. Uncouple Ch. Gt Op. Diaps.


Ch.
Gt. 8 ft. Fl.
Sw. Oboe off.
add 8ve Coupler.
Poco Lento.
Sw 8ve coup. off.
Ch. Lieb. &
8 ft. String tone.
add 8 ft.



The Shining ones depart and Pilgrim is left with the awe of the Cross still upon him.





The Pilgrim's Progress,

NARRATIVE TONE-POEM FOR ORGAN.

Composed by

ERNEST AUSTIN

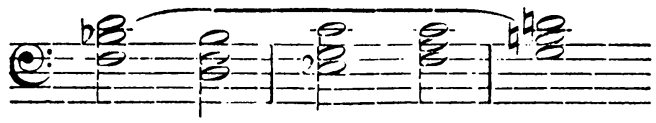
(Op. 41.)

Descriptive Analysis by E. DOUGLAS TAYLER.

PART IV.

Pilgrim at the House of the Interpreter, and by the Cross.

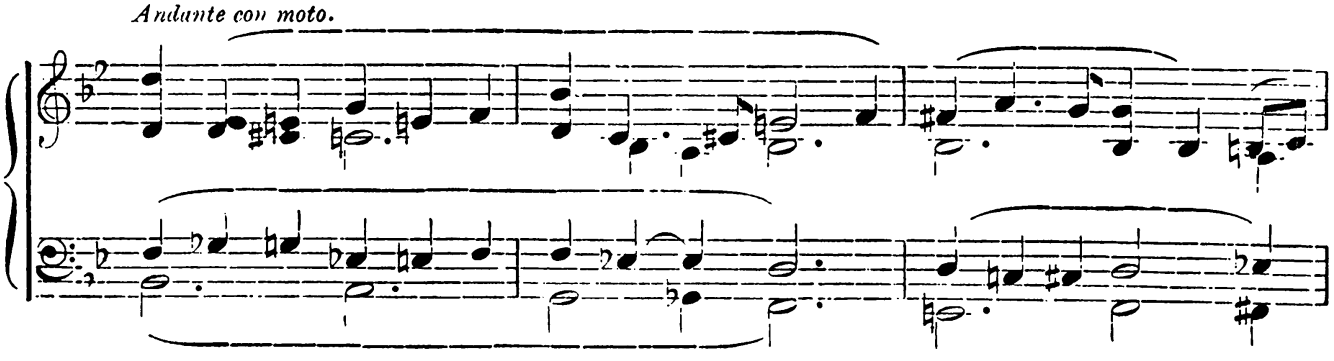
PILGRIM arrives at the House of the Interpreter, where, as the story tells us, he "knocked over and over." Five times in the music he is heard knocking, and in between the reiterated strokes comes a phrase of pleading character. At length one comes to the door and Pilgrim gains admittance. He explains his identity (Theme 1), and gains access to the master of the house. Through a contrapuntal section of conversational character the descending theme associated with Pilgrim is heard continually, though a simultaneous ascending inversion of the same in the bass lends a more hopeful character to the music. One may also hear references to Pilgrim's past story, notably Evangelist's query "Wherefore dost thou cry?" with its curiously striking harmonic ascent.

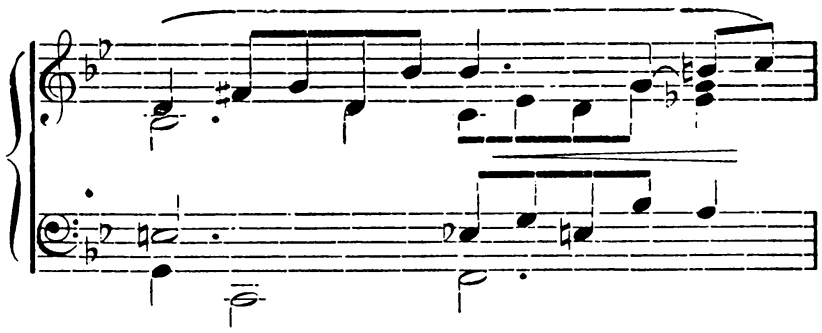


The music associated with Interpreter is particularly beautiful, having a kind of chromatic mystery about it, suave and yet dignified.

THEME 18.

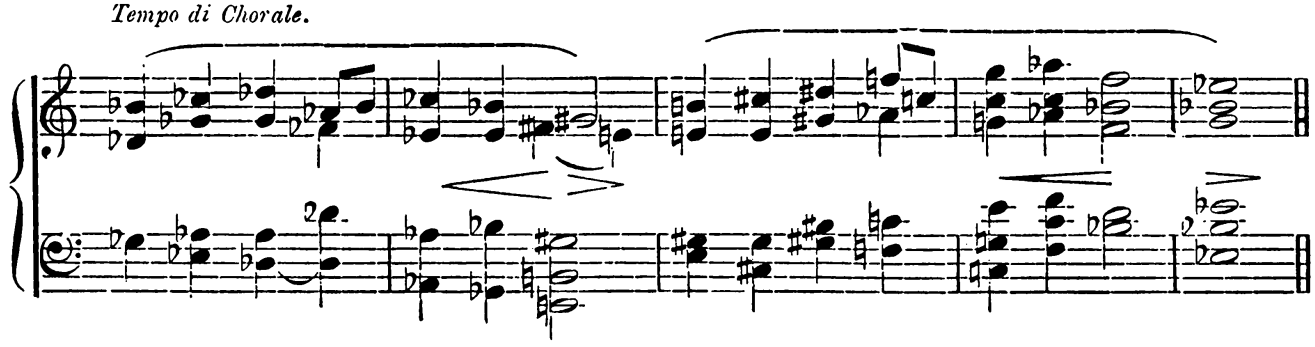
Andante con moto.





Interpreter shows Pilgrim the wonders of the house. Here are themes of various characters, too fleeting for quotation: evanescent pictures of mystic things, as they traverse together the wonderful rooms of the house. A Choral-like passage of five bars is here worthy of note, associated with the words of Interpreter.

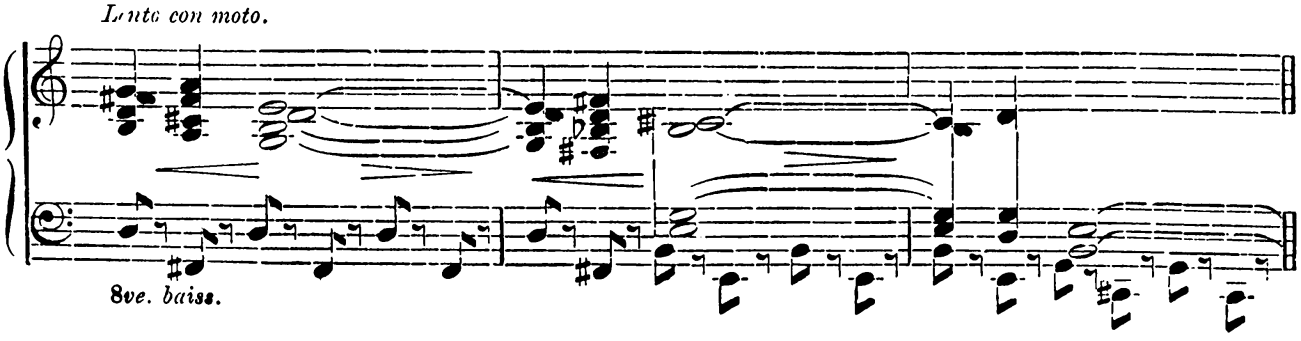
THEME 19.
Tempo di Chorale.



Another section follows wherein Pilgrim asks questions and receives answers, the first four notes of Theme 1 being here used almost incessantly and with much musicianly skill. A climax of magnificent sonority shows us the enthusiasm with which Pilgrim is filled as he prepares to depart on his way. Interpreter bids him farewell, the graceful and flowing Theme 18 being again heard, and closing quietly on the chord of D.

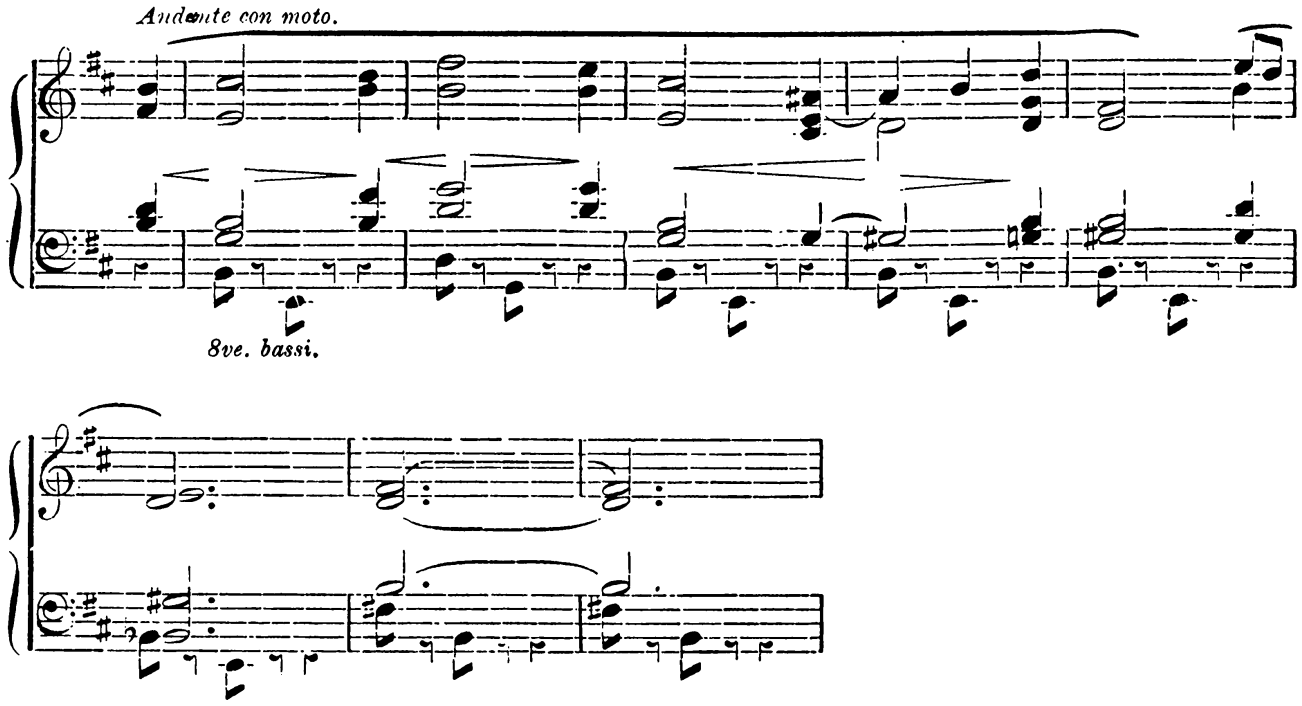
Pilgrim resumes his journey, running with a light heart, Theme 17 is here developed at some length, breaking off suddenly as the ever-present burden begins to make its weight felt again (Theme 5). In the sudden gloom which falls upon Pilgrim, deep, hushed staccato notes are heard creeping through the long drawn-harmonies (Theme 20).

THEME 20.
Lento con moto.



The great dark Cross looms before him on the Hill, the yawning sepulchre below. Sixteen bars of stern, and almost forbidding sound, with the same intermittent staccato bass, picture for us the sacred emblem of the Passion (Theme 21).

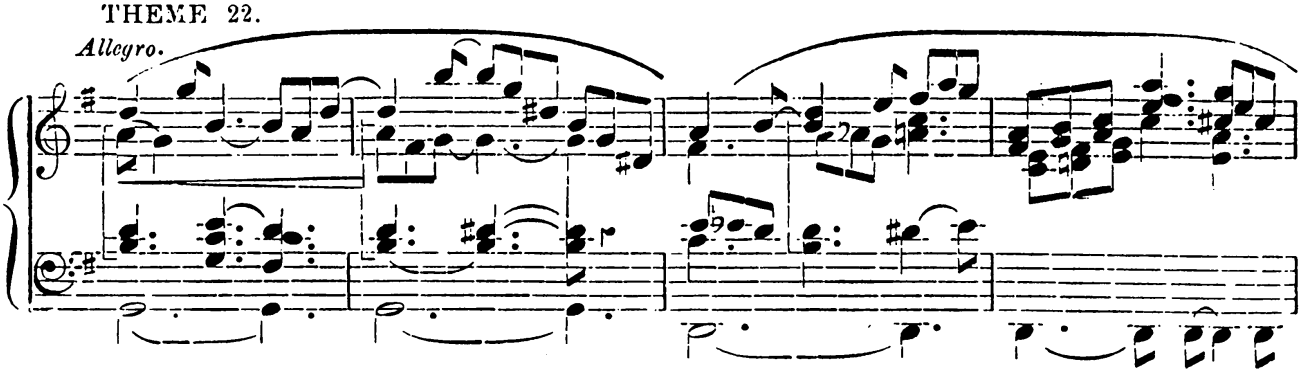
THEME 21.



Then a beautiful flowing counterpoint twines itself about the sombre harmonies with growing fervour, as Pilgrim's heart thrills at the sight, suddenly giving way to four slow bars of a placid, reflective character. The choral-like words of Interpreter (Theme 19) recur to his mind as he contemplates the Cross. All at once he recalls his burden—but only to find with amazement that at last it is loosening from his shoulders; it sinks away from him and finally falls into the open sepulchre never to trouble him again.

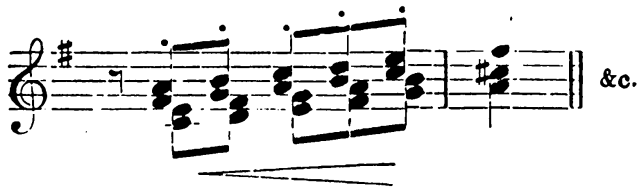
Pilgrim is astounded. Three palpitant bars of syncopation Theme 1, ending with an exultant chord, break off abruptly, and a new theme, full of joy and beauty, pictures his state of happiness as he "leaps for joy." (Theme 22).

THEME 22.



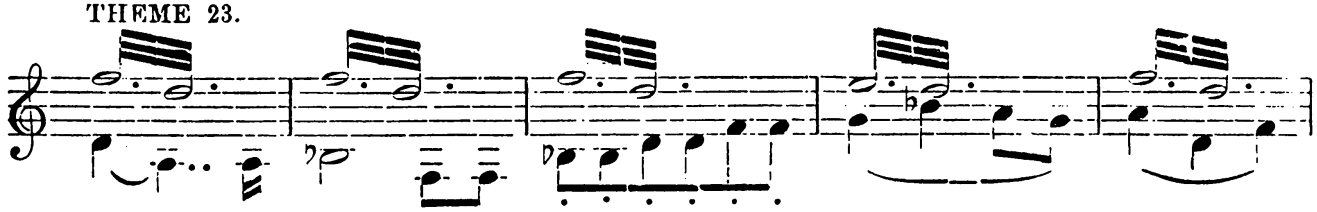
A passage of interest to the musician will be found in the following peculiar harmonies, which however, have no harshness in effect, serving only to lend a

certain earnestness of character to the music After his first outburst of joy, Pilgrim again falls to contemplating the Cross. The whole section is here re-



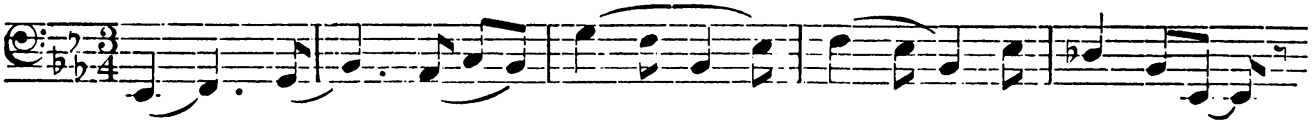
peated in full—first simply, then with the twining counterpoint; but where before the placid section derived from Theme 7, previously occurred, we find a sudden ethereal sound—a kind of string tremolo—which heralds the appearance of three "shining ones."

THEME 23.



Theme 23 is heard three times, slightly varied: then the tremolo is replaced by a waving arpeggio figure; and the single notes of the theme break into chords, supported by soft pedal. Pilgrim receives a roll with a seal upon it which is to be given up at the gates of Celestial City

THEME 24.



and with a short final section, developed from Theme 21 the fourth part of the Progress closes in singular beauty and tranquillity. The final chord is sustained for sixteen bars, beginning softly, it proceeds by a gradual *crescendo* to an intense *forte*, and then becomes softer bar by bar. In the mind's eye one can picture the "Shining Ones" vanishing away, leaving Pilgrim in solitude by the Cross. In the words of Bunyan's story "Then he stood still awhile to look and wonder."