THE

PILGRIM'S PROGRESS

Narrative
Tone Poem
For Organ

PART ONE

ERNEST AUSTIN

Op. 41.

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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.

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Ernest Austin

THE PILGRIM'S PROGRESS.

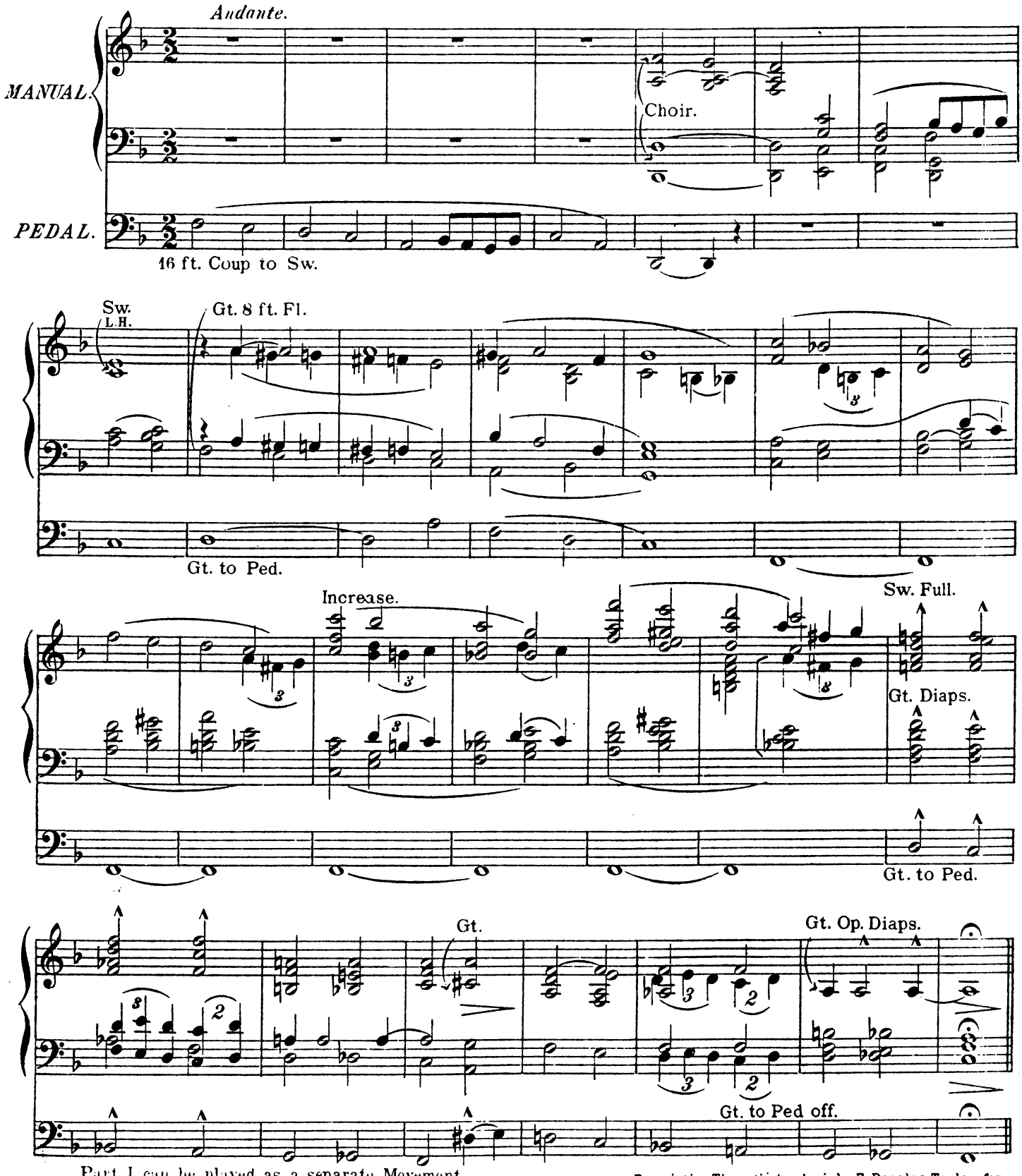
Narrative Tone-Poem for Organ.

PART I.

ERNEST AUSTIN.
Op. 41. No 1.

Sw. Gamba
Gt. 8 ft. Fl. Coupled to Sw.
Ch. Lieblich Coupled to Sw.
Ped. Soft 16 ft. Coupled to Sw.

The desolation and unhappiness of Pilgrim's mind.



Part I can be played as a separate Movement.

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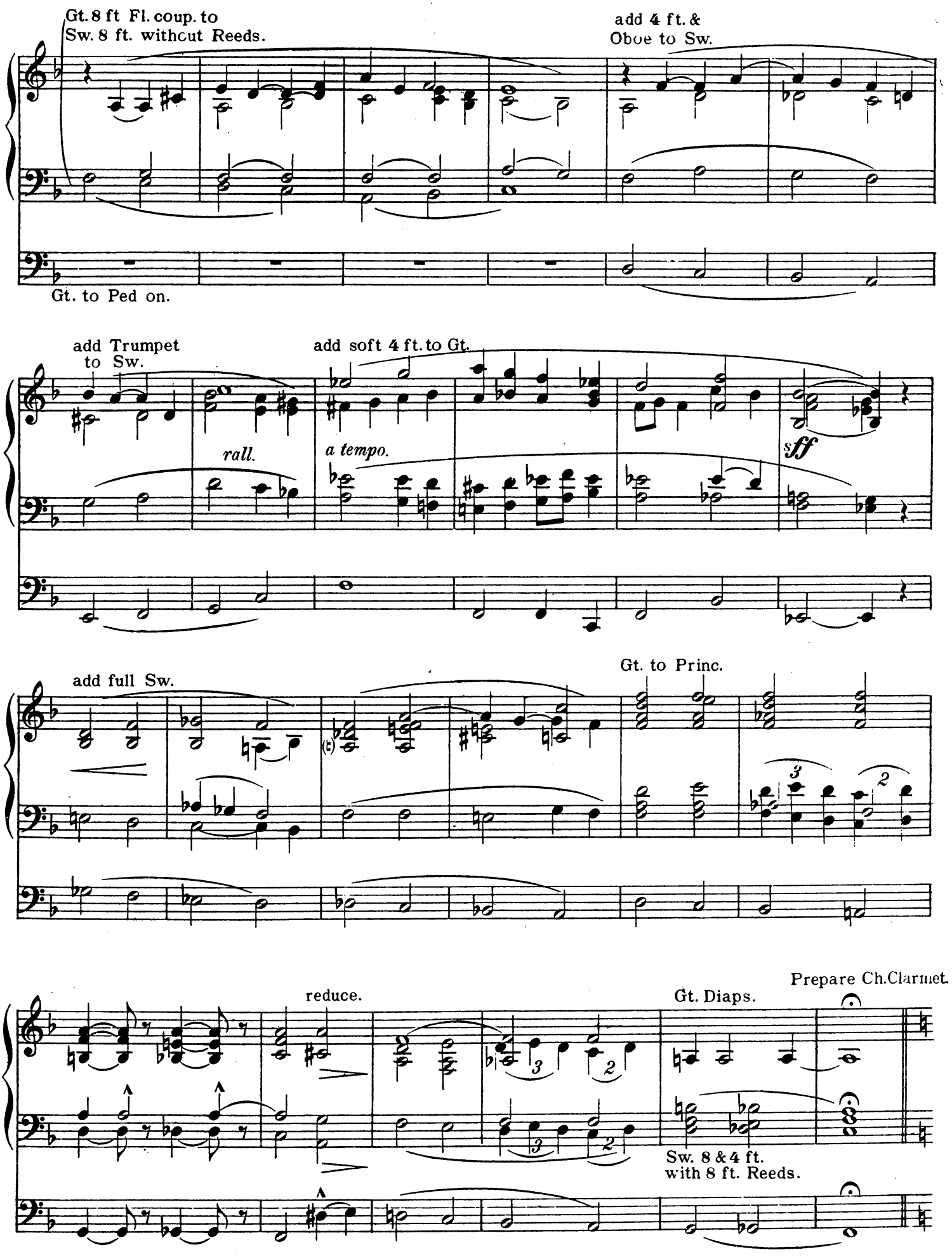
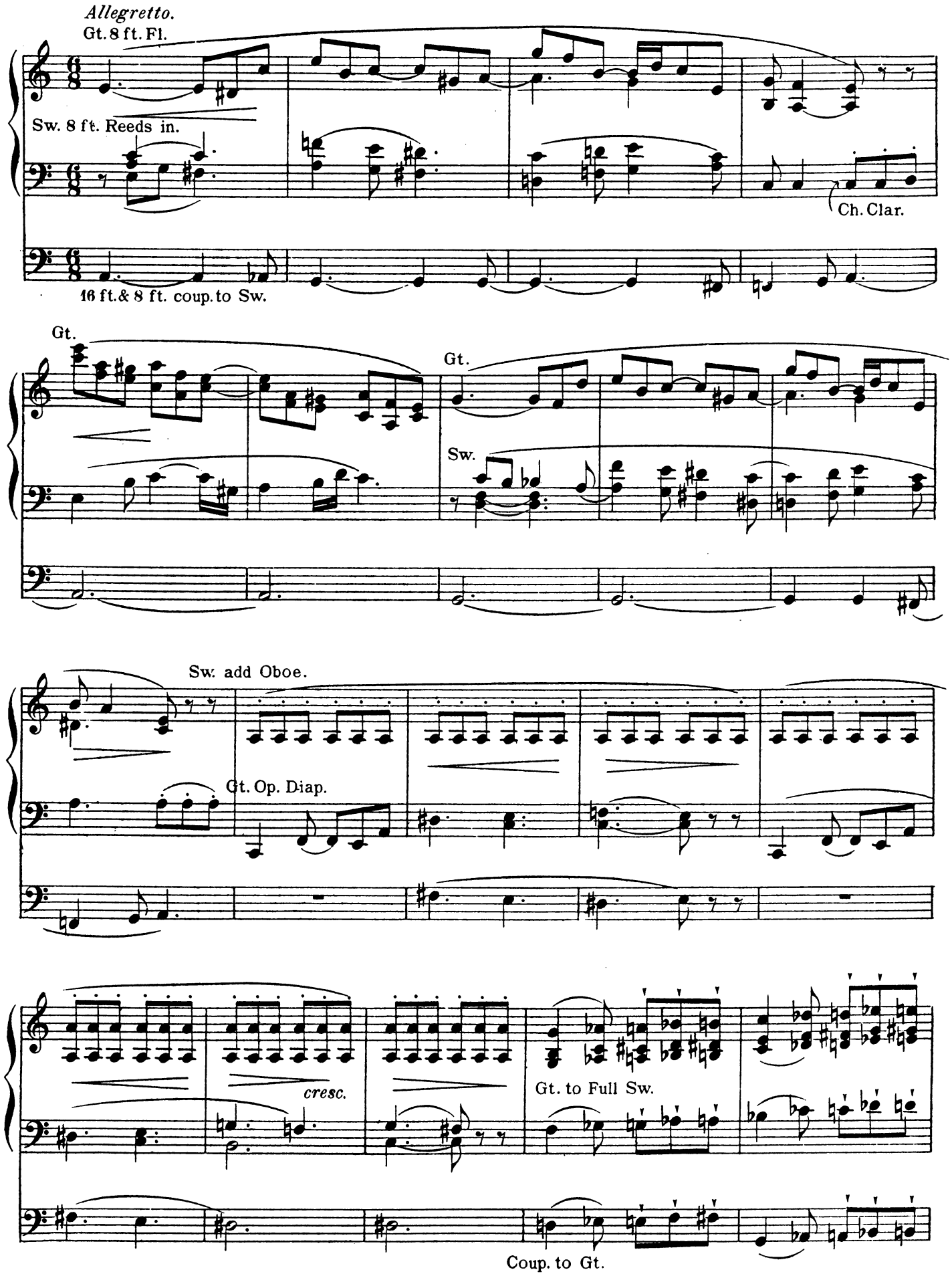
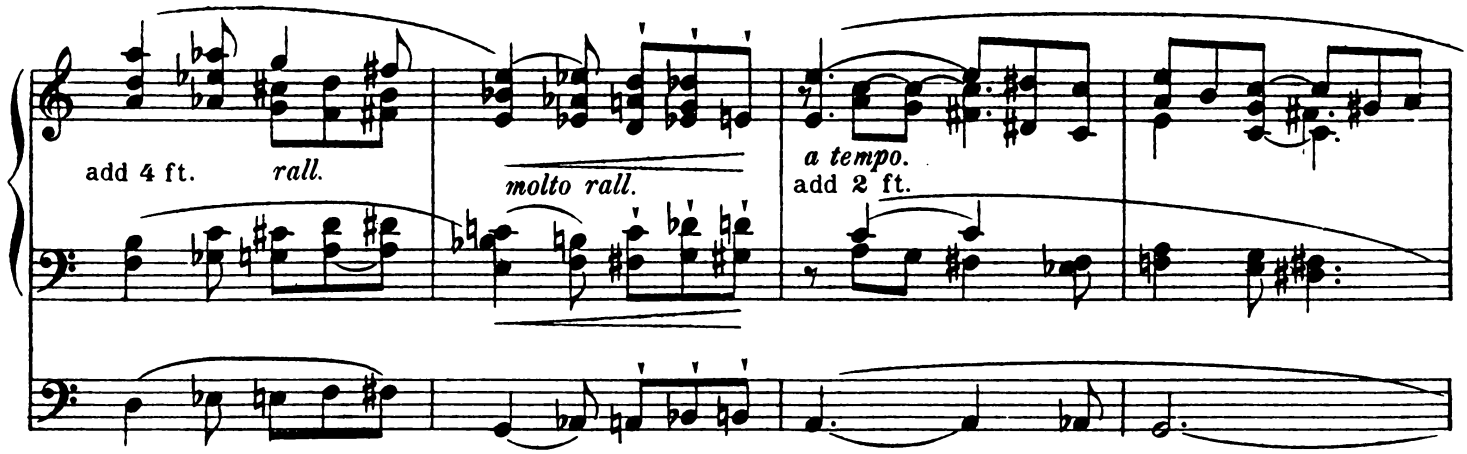
L. 1740

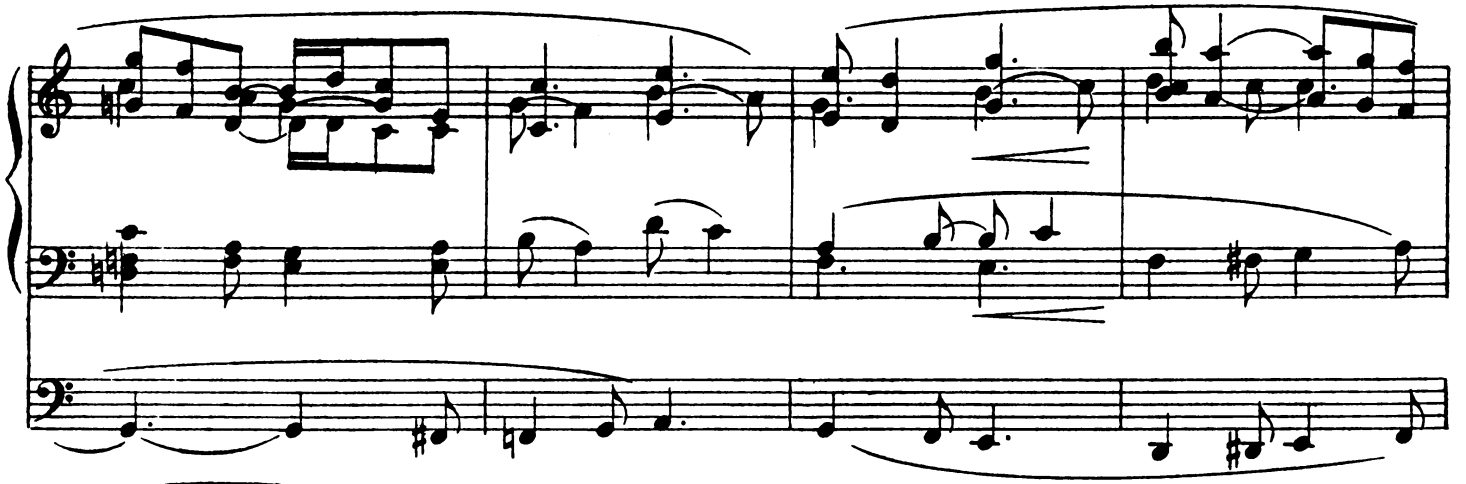
Descriptive Thematic Analysis by E. Douglas Tayler, for distribution at Recitals, can be obtained from the Publisher.

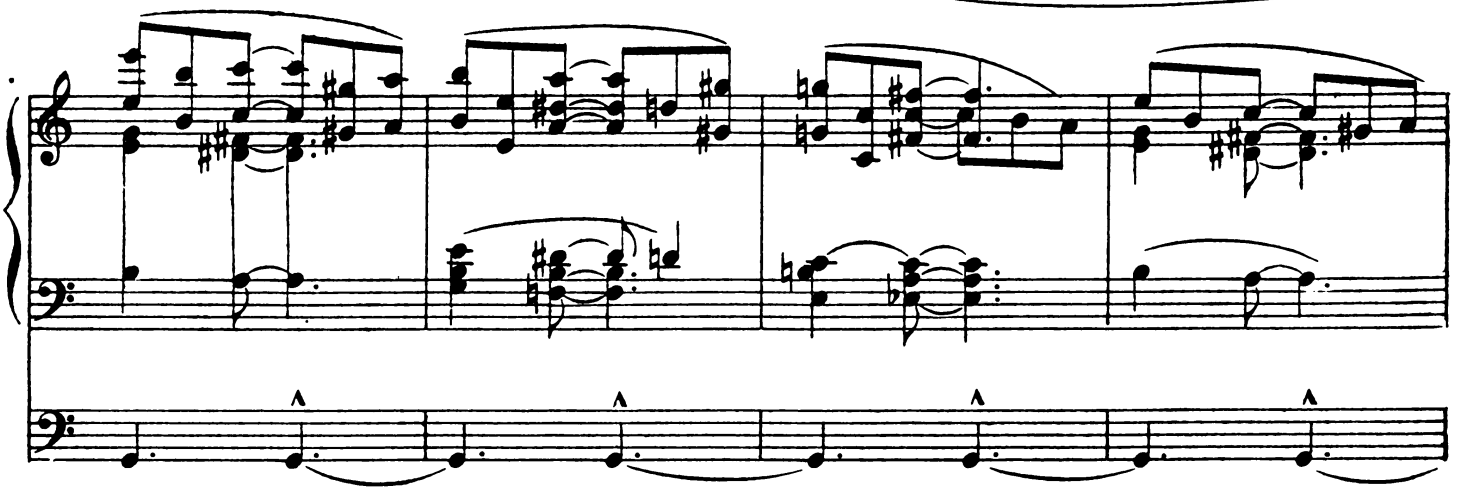

Gt. 8 ft Fl. coup. to
Sw. 8 ft. without Reeds.
add 4 ft. &
Oboe to Sw.
Gt. to Ped on.
add Trumpet
to Sw.
add soft 4 ft. to Gt.
rall.
a tempo.
sff
add full Sw.
Gt. to Princ.
Prepare Ch. Clarinet.
reduce.
Gt. Diaps.
Sw. 8 & 4 ft.
with 8 ft. Reeds.

Pilgrim craves for a new and fuller life.

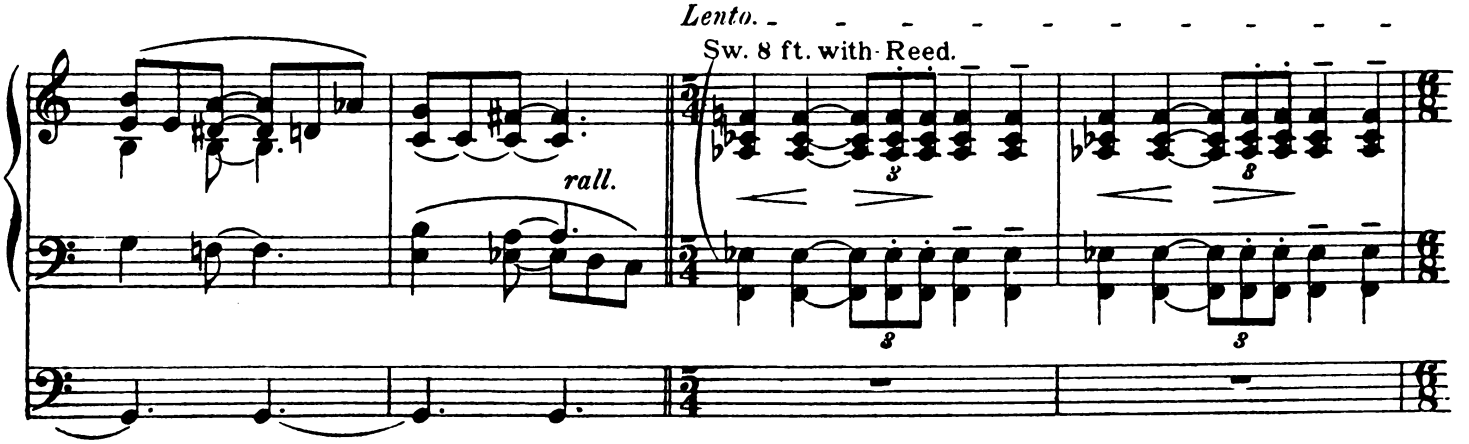








Pilgrim realizes the agony of his position.



Allegretto.

Gt 8 & 4 ft. Flts. with Sw. Reeds.

He feels the weight of his burden.

Maestoso ponderoso.

rall.

Gt. to Prin. with full Sw.

add 15th

Quasi Recit.

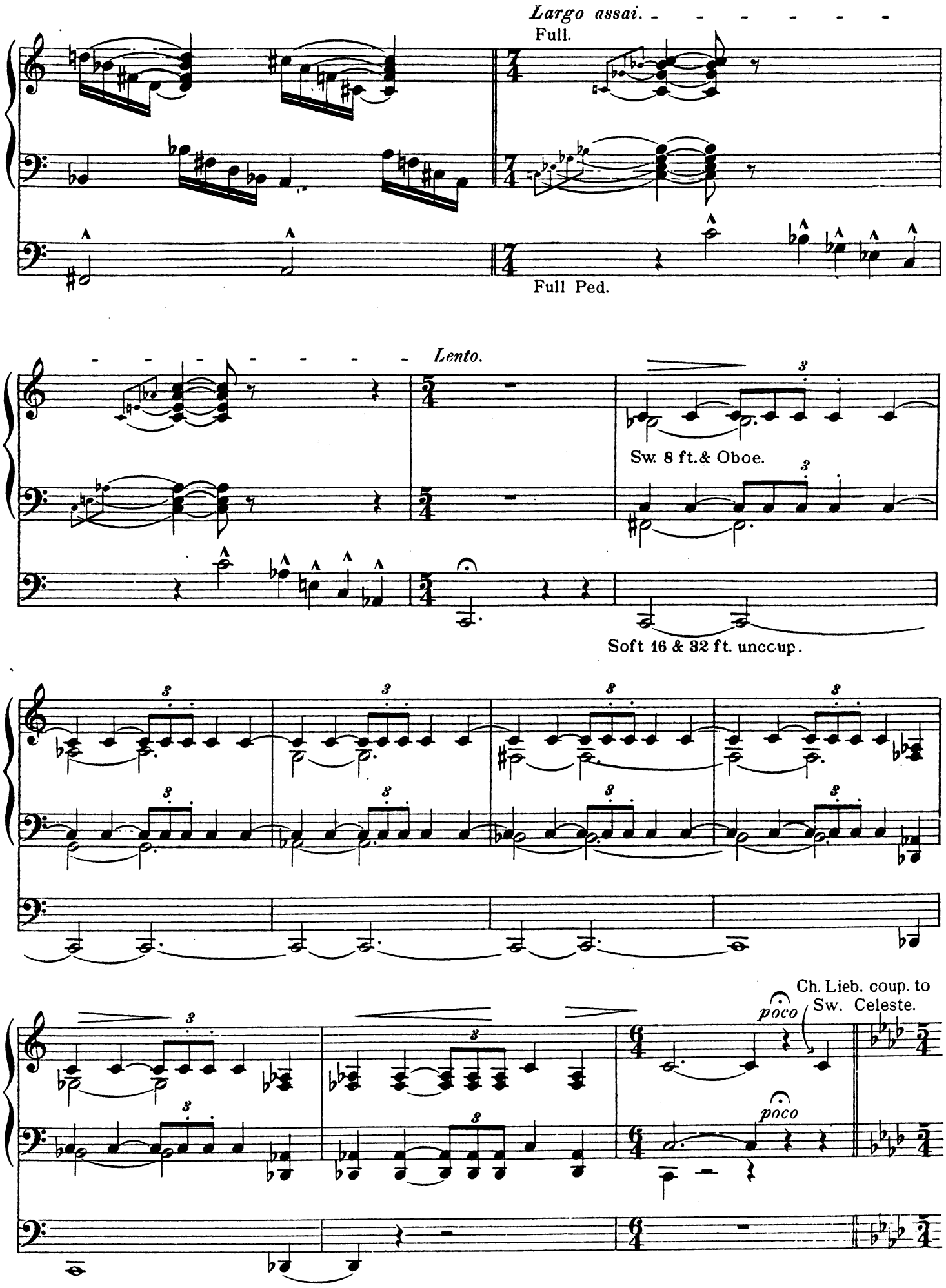
Full Ped.

"He wept and trembled; and not being able longer to contain, he brake out with a lamentable cry, saying, What shall I do?"

Full.

Appassionato.

16 ft. Reeds off.


Largo assai.
Full.
Full Ped.
Lento.
Sw. 8 ft.& Oboe.
Soft 16 & 32 ft. unccup.
poco
Ch. Lieb. coup. to
Sw. Celeste.
poco

Pilgrim ponders over the Divine bidding.

Lento quasi recitative.

rall.

Agitato.

Gt. Diaps.

Prepare Ped 16 & 8 ft. coup. to Gt.

add 4 ft.

Lento, poco moto.

Sw. Gamba & Lieblich.

poco stacc.

Gt. to Ped off.

add Oboe.

rall.

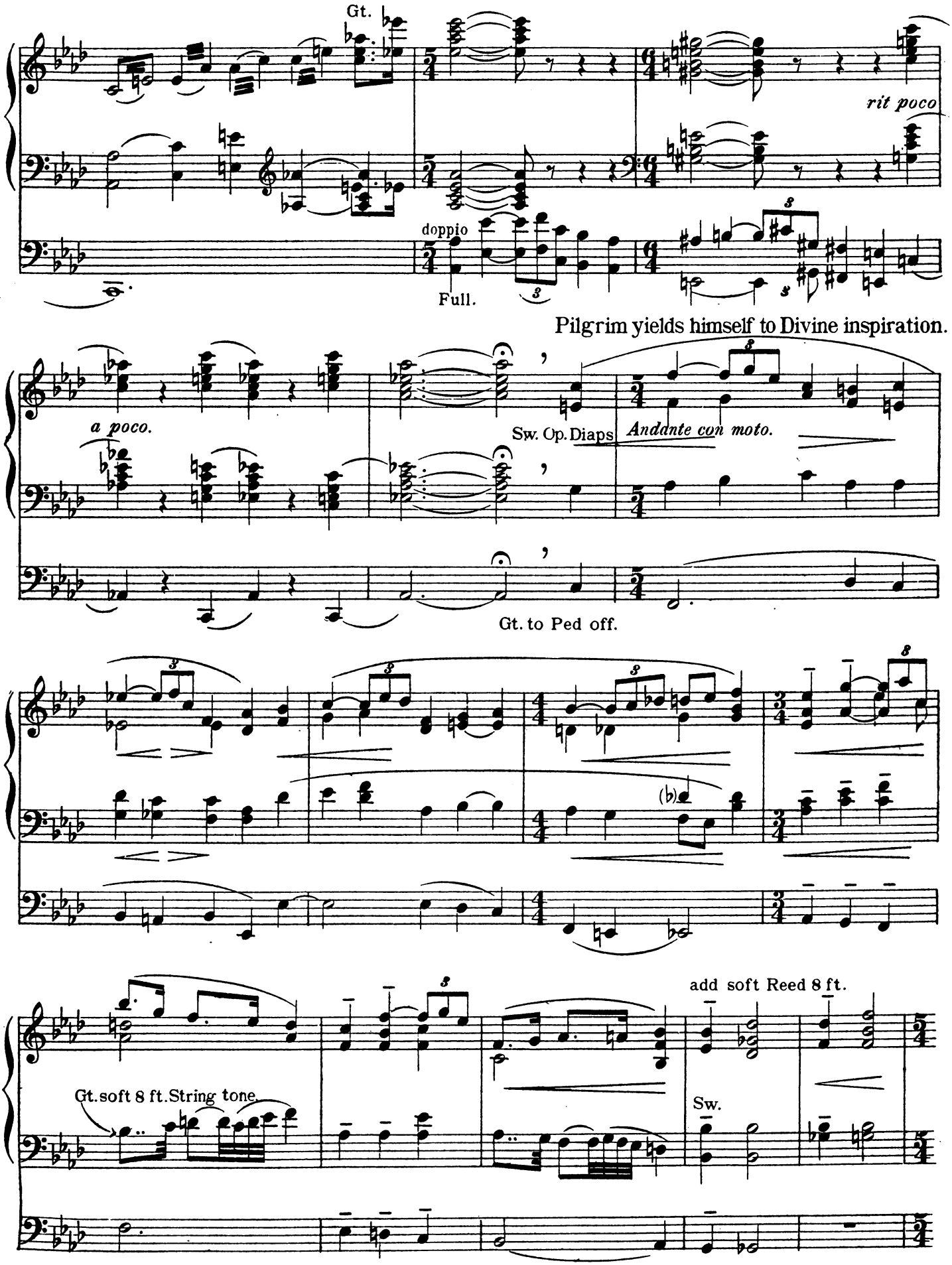
Gt. 8 ft. Fl.

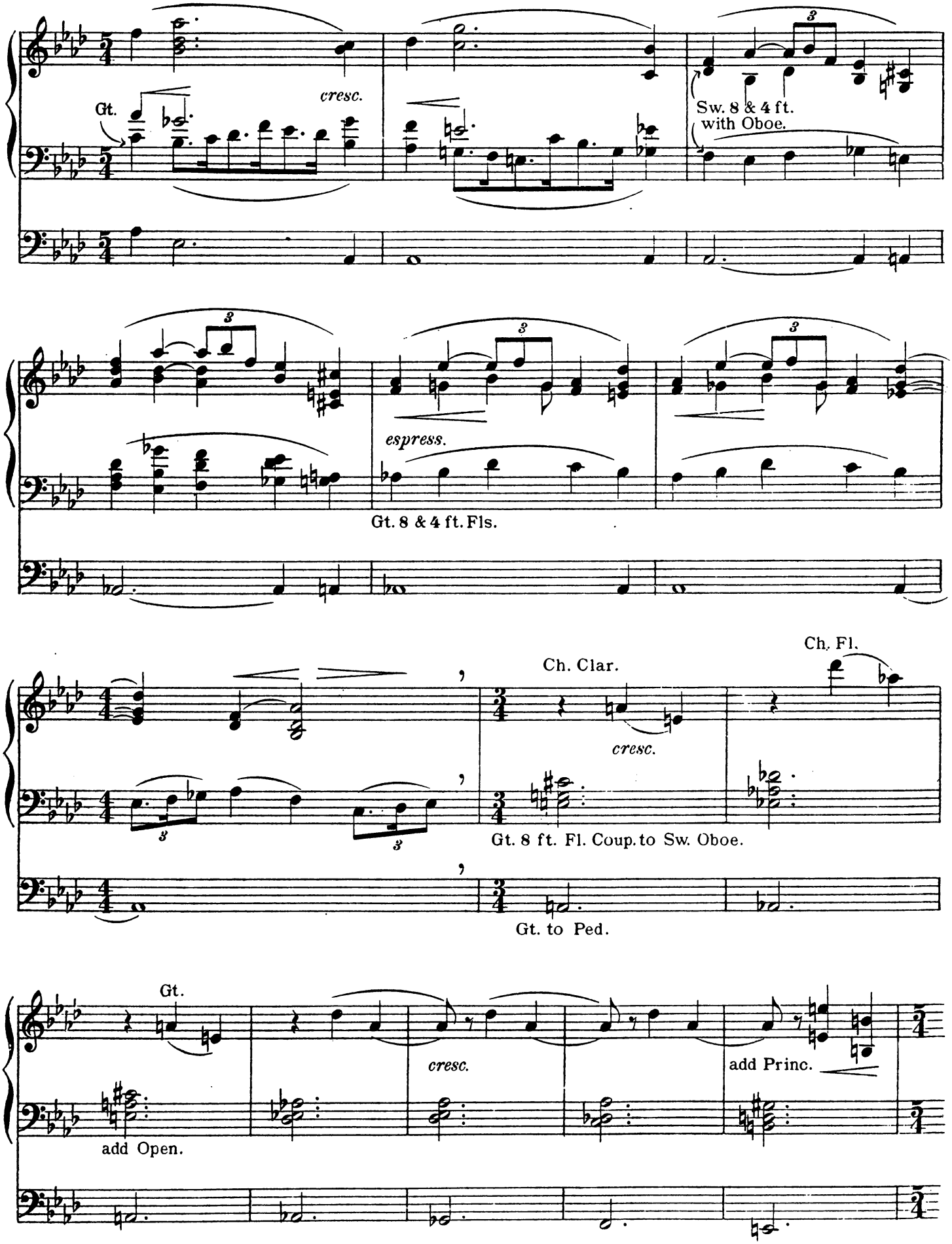
Appassionato.

Sw. Full.

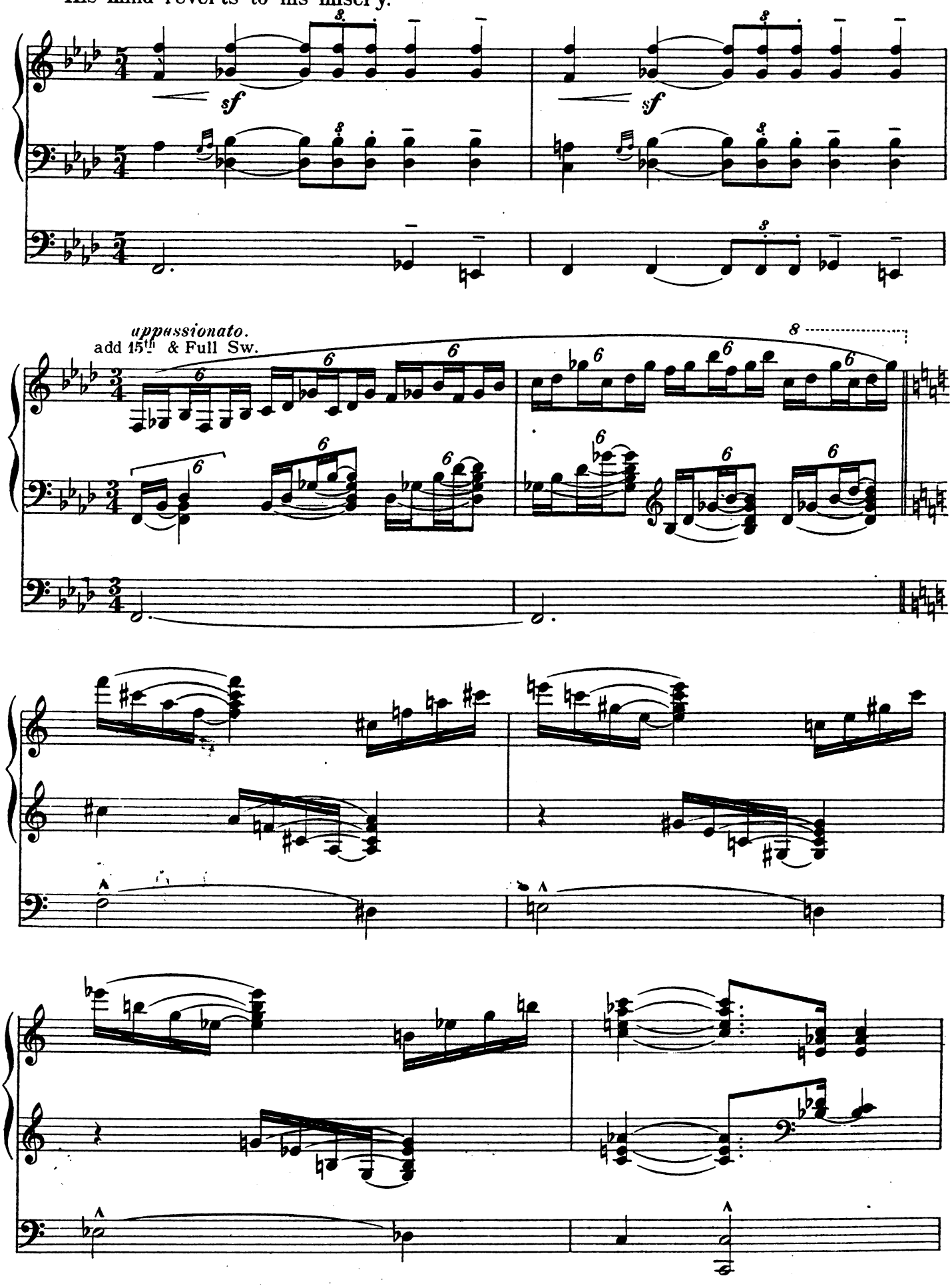
Gt. 8 & 4 ft.

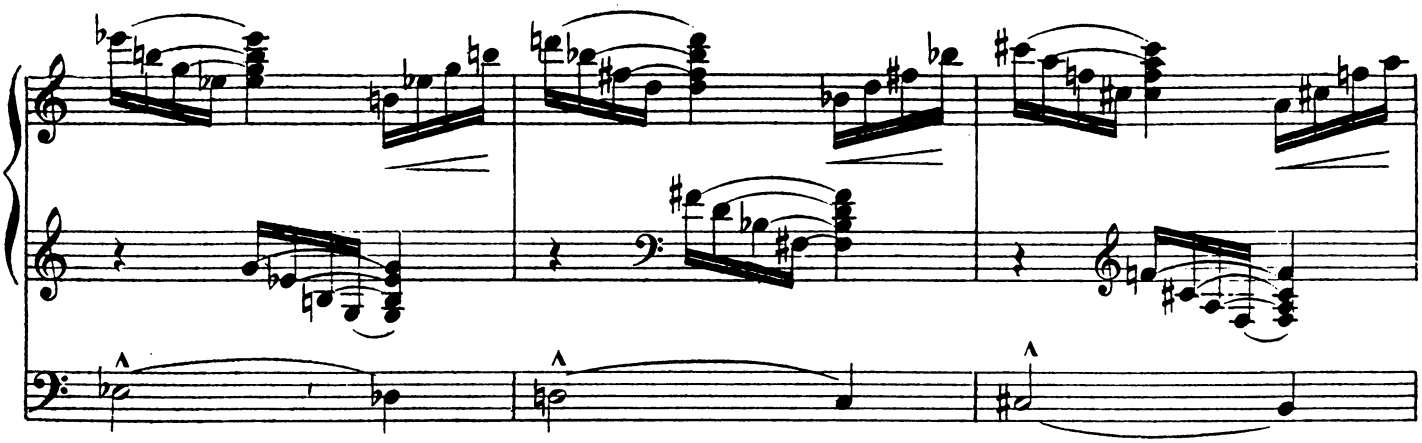
16 ft.

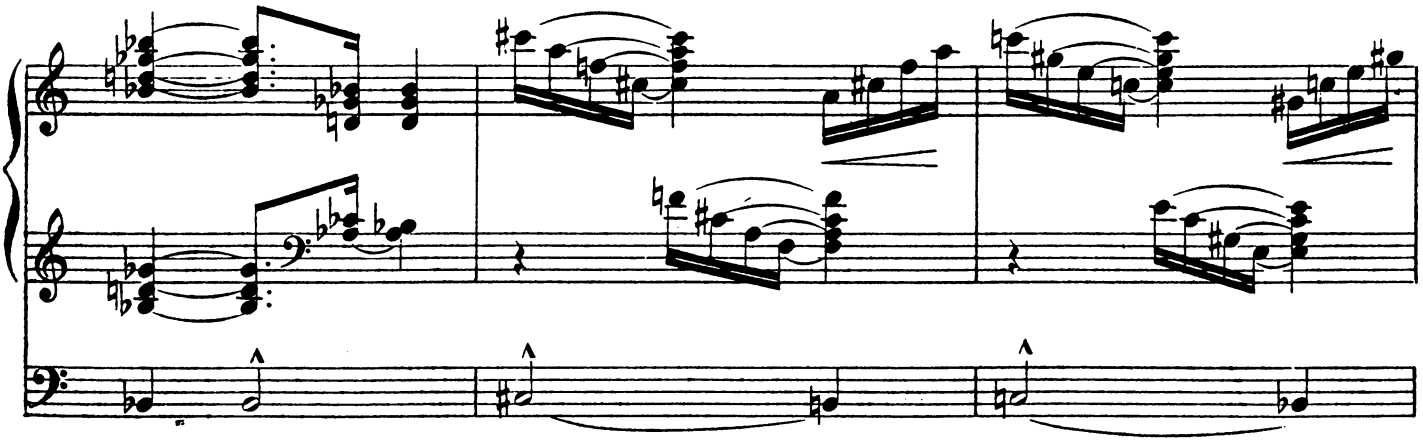

Gt.
rit poco
doppio
Full.
Pilgrim yields himself to Divine inspiration.
a poco.
Sw. Op. Diaps
Andante con moto.
Gt. to Ped off.
add soft Reed 8 ft.
Gt. soft 8 ft. String tone
Sw.


Gt.
cresc.
Sw. 8 & 4 ft.
with Oboe.
espress.
Gt. 8 & 4 ft. Fls.
Ch. Clar.
Ch. Fl.
cresc.
Gt. 8 ft. Fl. Coup. to Sw. Oboe.
Gt. to Ped.
Gt.
cresc.
add Princ.
add Open.

His mind reverts to his misery.

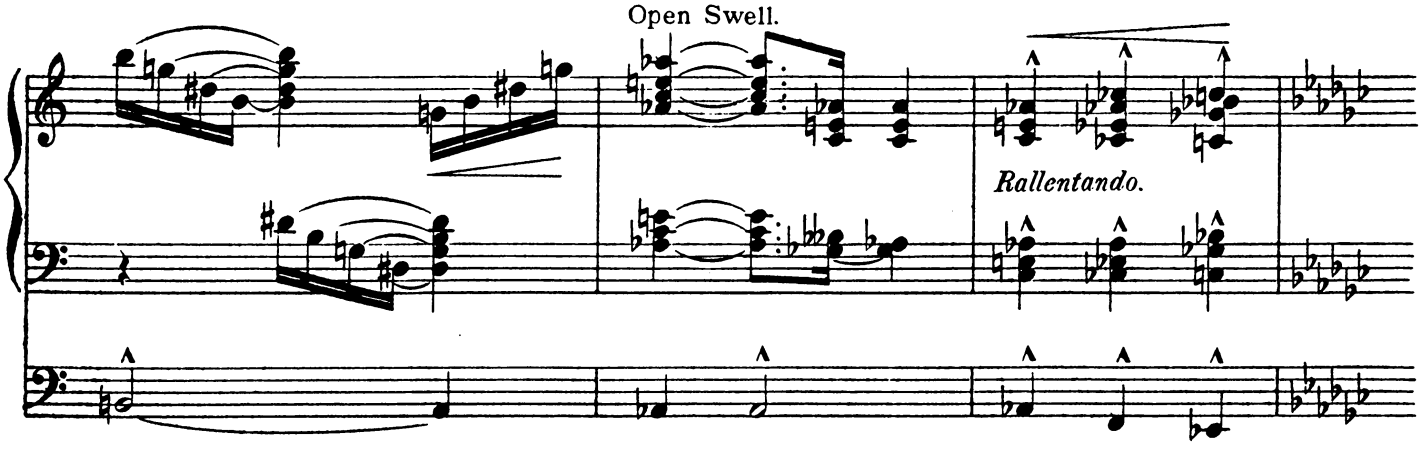






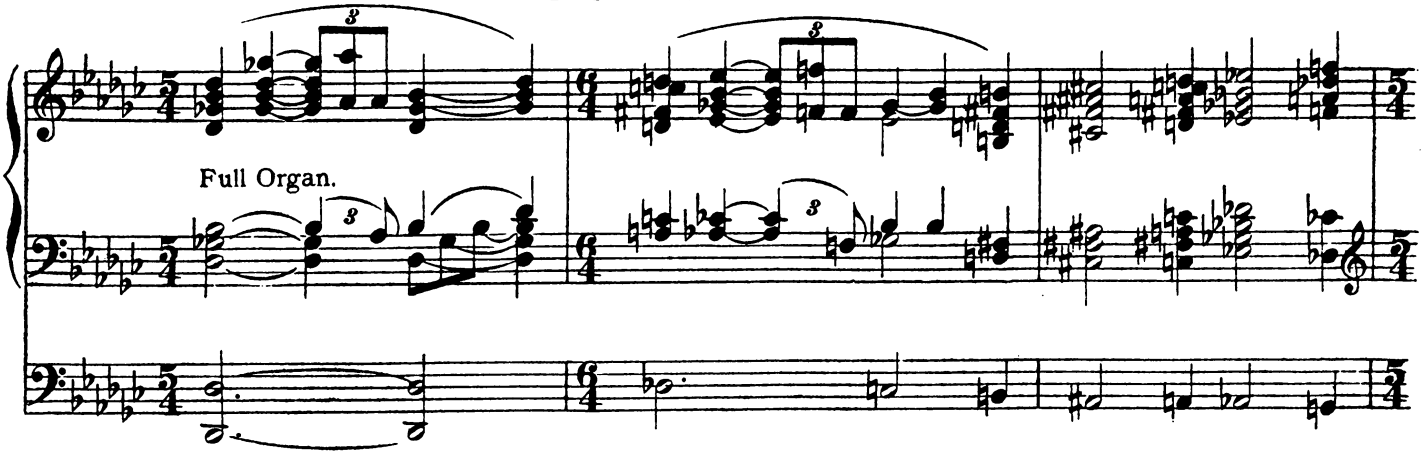
Open Swell.

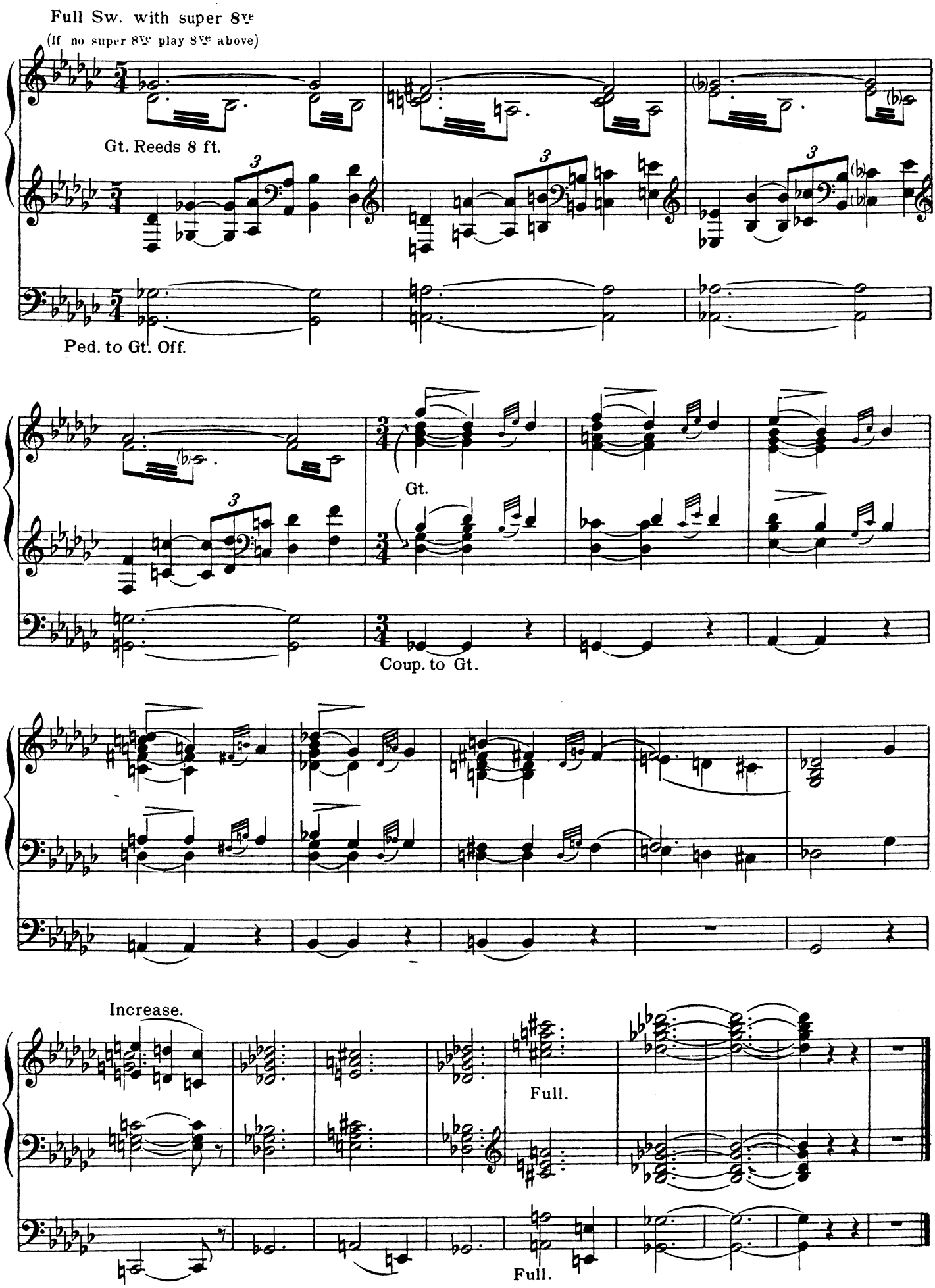
Rallentando.



He determines to undertake the pilgrimage.

Full Organ.





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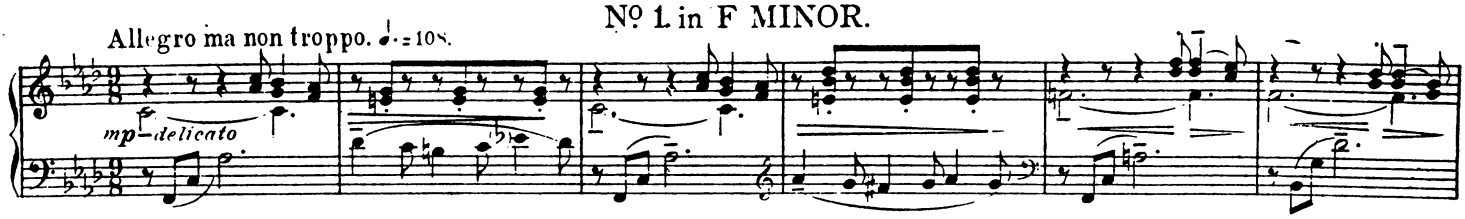
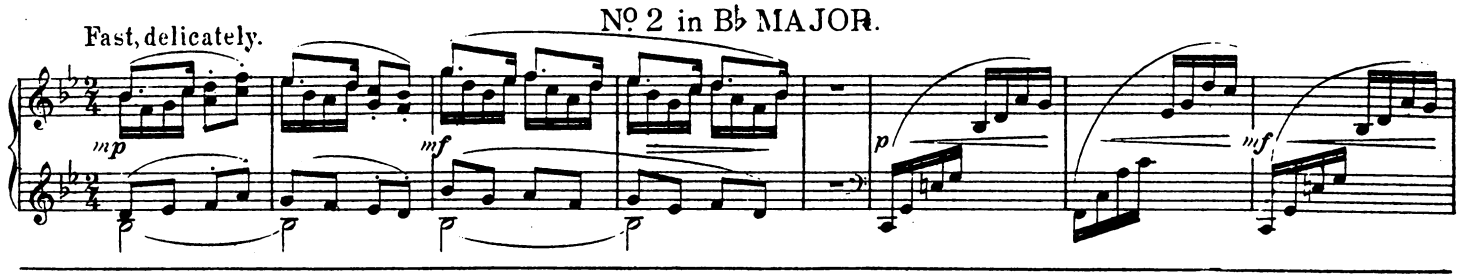


No. 2 in B♭ MAJOR.



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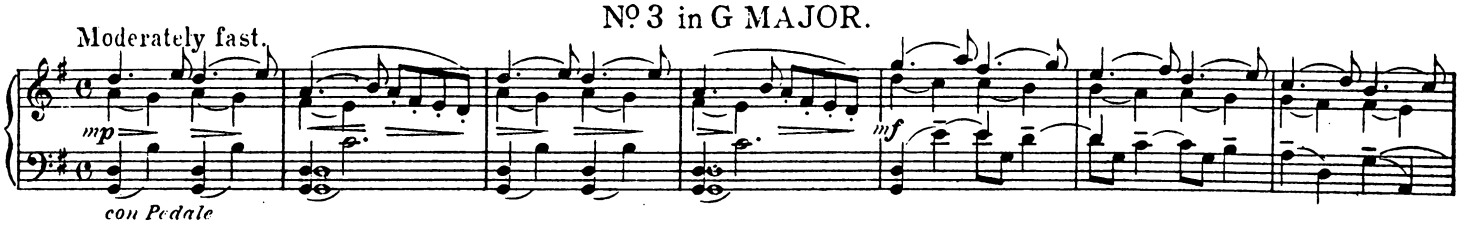

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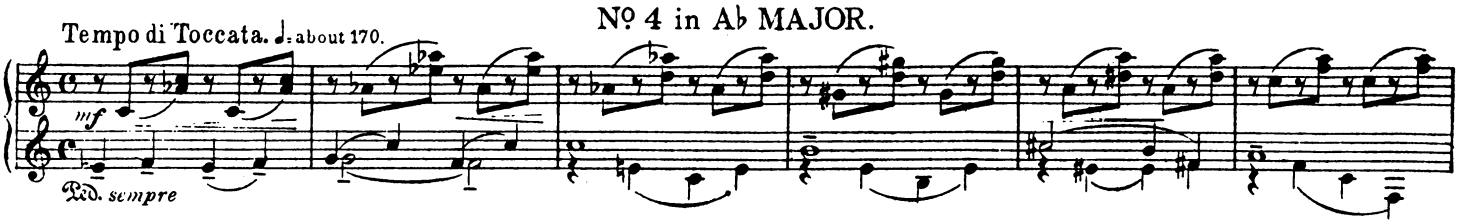
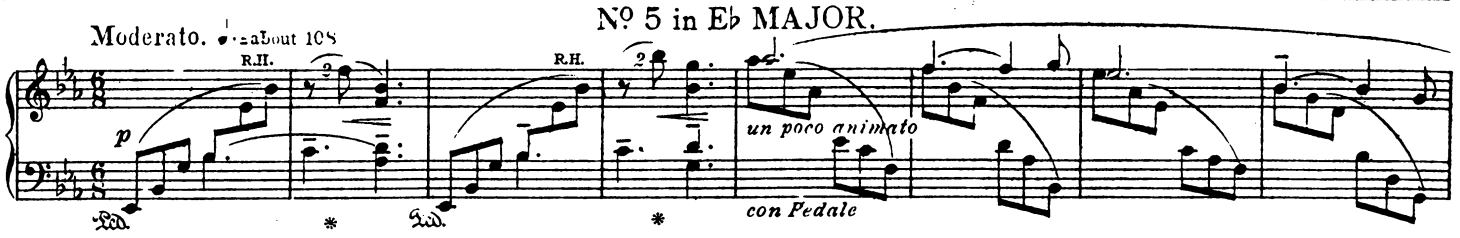
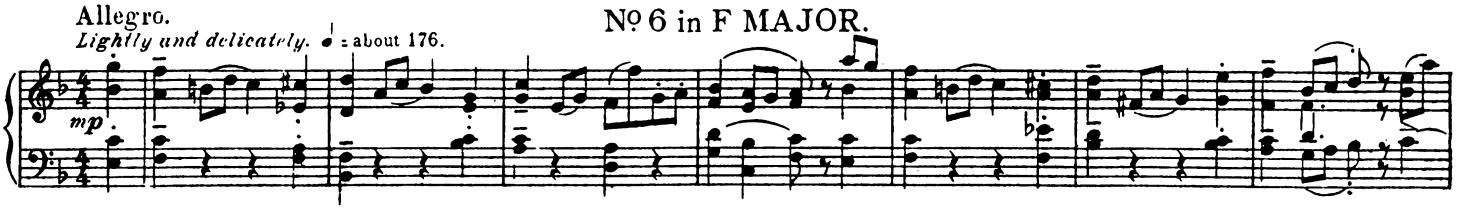


No. 5 in E♭ MAJOR.



No. 6 in F MAJOR.



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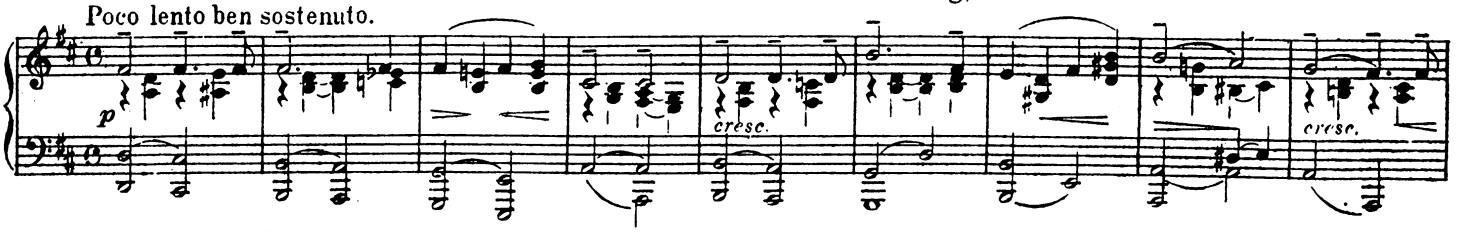

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The Pilgrim's Progress,

NARRATIVE TONE POEM FOR ORGAN.

FIRST PART.

Composed by

ERNEST AUSTIN

(Op. 41.)

Descriptive Analysis by E. DOUGLAS TAYLER.

A striking feature of the musical life of the present age is the rapid and steady growth in prominence of "programme-music," despite the frequent and sometimes almost bitter attacks which have been levelled against this phase of art. Without wishing to repeat long and tedious arguments on either side, it is impossible to approach the subject in hand without first stating briefly the justification of programme-music as exemplified in the present instance.

Music is admittedly an expression of emotions, and not of concrete facts. A prevalent and mistaken view of programme-music, which seems to be at the root of controversy, is evidently the idea that a composer expects to picture these concrete facts, and, recognising the inadequacy of his means, supplements his tone picture with verbal matter to supply the defect. But unquestionably this is a false view. Emotions are inseparable from facts; and while such things as joy, sorrow, exuberance, humour, pensiveness, grief and passion may be beautiful, interesting and enthralling to witness, yet they really are only perfectly intelligible when associated with the facts and events that have given rise to them. "Absolute" emotional music, while it may be satisfying in itself, is doubly interesting when a composer's life is known, and the circumstances under which the music was penned. Even with music written in the "academic" styles and depending for intelligibility so greatly on symmetry of form, this fact remains. With programme-music, surely, the case is similar.

By itself, it is emotion: allied with its written parallel of events and fact, it is poetry. It is the expression of the soul of the words unfettered by their bodily limitations: the spiritual—but made intelligible by knowledge of the natural.

Bunyan's grand old story of the Pilgrim's Progress, so richly poetic, so intensely emotional, is surely an admirable theme for music, while the solemnity and ecclesiastical nature of the matter finds a wholly suitable medium of expression in the organ. Mr. Austin divides the work into a number of sections, each complete in itself, illustrating the different phases of the "Progress," the first of which is occupied entirely with the condition of Pilgrim's unsettled mind, and the various feelings which sway him at the beginning of the story. A pianissimo descending theme in D minor stated on the Pedals (Theme 1.) with a restless curve and a sombre drop at the end, afterwards taken up on the Manuals, and treated with slight variations and chromatic and rhythmic device, pictures for us the desolation and unhappiness of Pilgrim's mind.

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He is weighed down with a great burden, and has learned that his city is doomed to destruction, but knows no way of escape. The music continues for a time with gradually increasing and varying emotion, coming at last to a close on the chord of F.

A new motive in $\frac{6}{8}$ time played by a soft Flute and accompanied on the Swell, with a sudden sentence gently spoken by the Clarinet or similar stop, expresses Pilgrim's yearning for a new and fuller life. (Theme 2.)

A passage of pensive character will be noticed here, with reiterated notes on the Soft Swell Reeds, and the left hand playing on the Great Open Diapason. (Theme 3.)

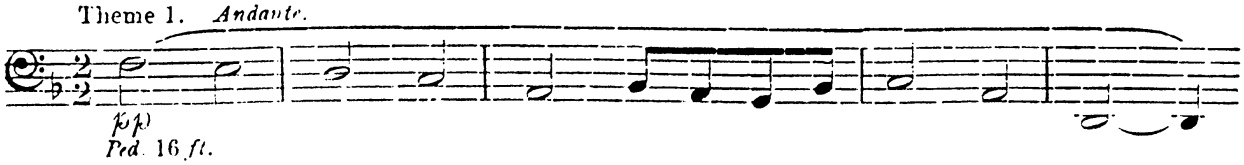
Theme 2 is developed with increasing interest until suddenly Pilgrim realizes the agony of his position. Two slow bars of $\frac{5}{4}$ time, with a single anguished harmony in peculiarly poignant rhythm (Theme 4.) hold up the flow of his aspiration: there comes a moment of brief striving, and then the weight of his burden seems to crush him down. (Theme 5.)

Ascending passages on the Pedals suggest despairing attempts to lift himself, but at length a bitter and unrestrainable cry breaks from him, "What shall I do?" But there comes no answer and he sinks down into the very lowest depths of despair, as Theme 4 is heard again on the deep pedal C, and gradually subsiding.

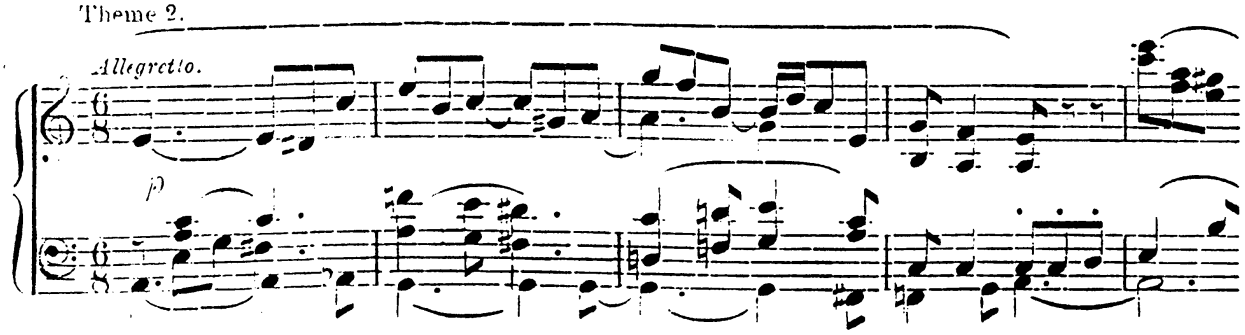
Into this, however, comes a note of hope. Pilgrim ponders over the divine bidding which he has felt in his heart. Two short bars ($\frac{5}{4}$) gives us a glimpse of the "inspiration" motive (Theme 6), all but overweighted by the presence of the "Burden." Still, it reasserts itself again, once more to struggle with the recurrence of despair and anguish, till at last it is heard on the pedals, crowned with a resolute cadence thrice repeated. He then definitely yields himself to divine inspiration, and Theme 6 is heard in beautiful mysterious development, a particularly lovely passage being noticeable in the left hand, played in contrary motion to the right. (Theme 7).

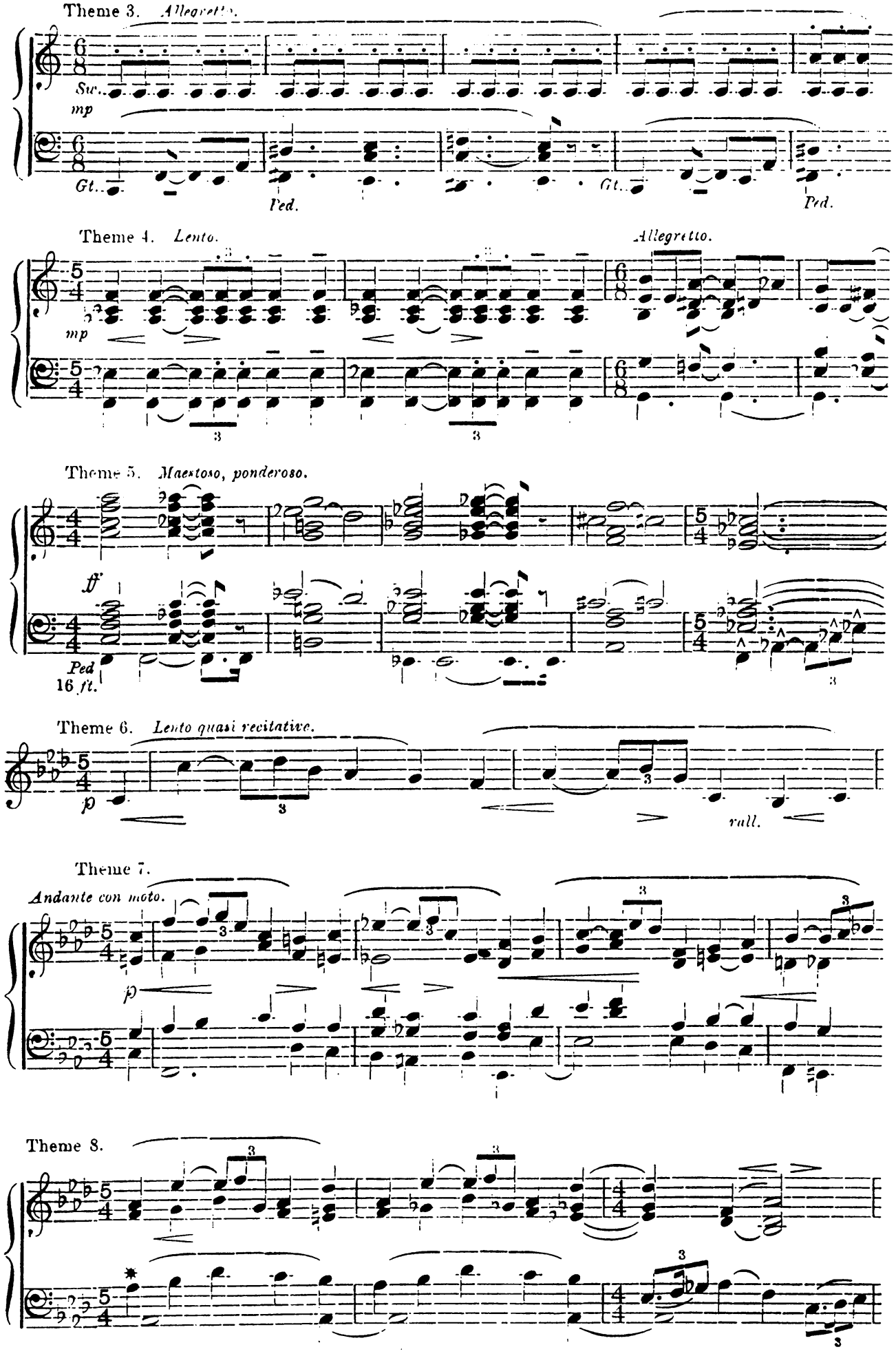
Another figure of interest—the notes of the Pastoral theme, heard later—also appears here on 8 and 4 ft. Flutes (Theme 8*), but again comfort wanes, and Pilgrim's misery overtakes him for a short time. Nevertheless, the Inspiration triumphs, and out of it grows his resolve to undertake the pilgrimage. The development of Theme 7 in strong heroic form brings the first part to its conclusion.

Theme 1. *Andante.*



Theme 2.




Theme 3. Allegretto.
Sw.
mp
Gt.
Ped.
Gt.
Ped.
Theme 4. Lento.
Allegretto.
mp
3
3
Theme 5. Maestoso, ponderoso.
ff
Ped
16 ft.
3
Theme 6. Lento quasi recitative.
p
3
3
rall.
Theme 7.
Andante con moto.
p
3
3
3
Theme 8.
3
3
3
3