THE

PILGRIM'S PROGRESS

Narrative
Tone Poem
For Organ

PART EIGHT

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.

Part XI.
THE LAND OF BEULAH AND THE RIVER OF DEATH.

Part XII.
THE CELESTIAL CITY.

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NET.

J. H. LARWAY,
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Ernest Austin

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

THE PILGRIM'S PROGRESS.

NARRATIVE TONE POEM FOR ORGAN.

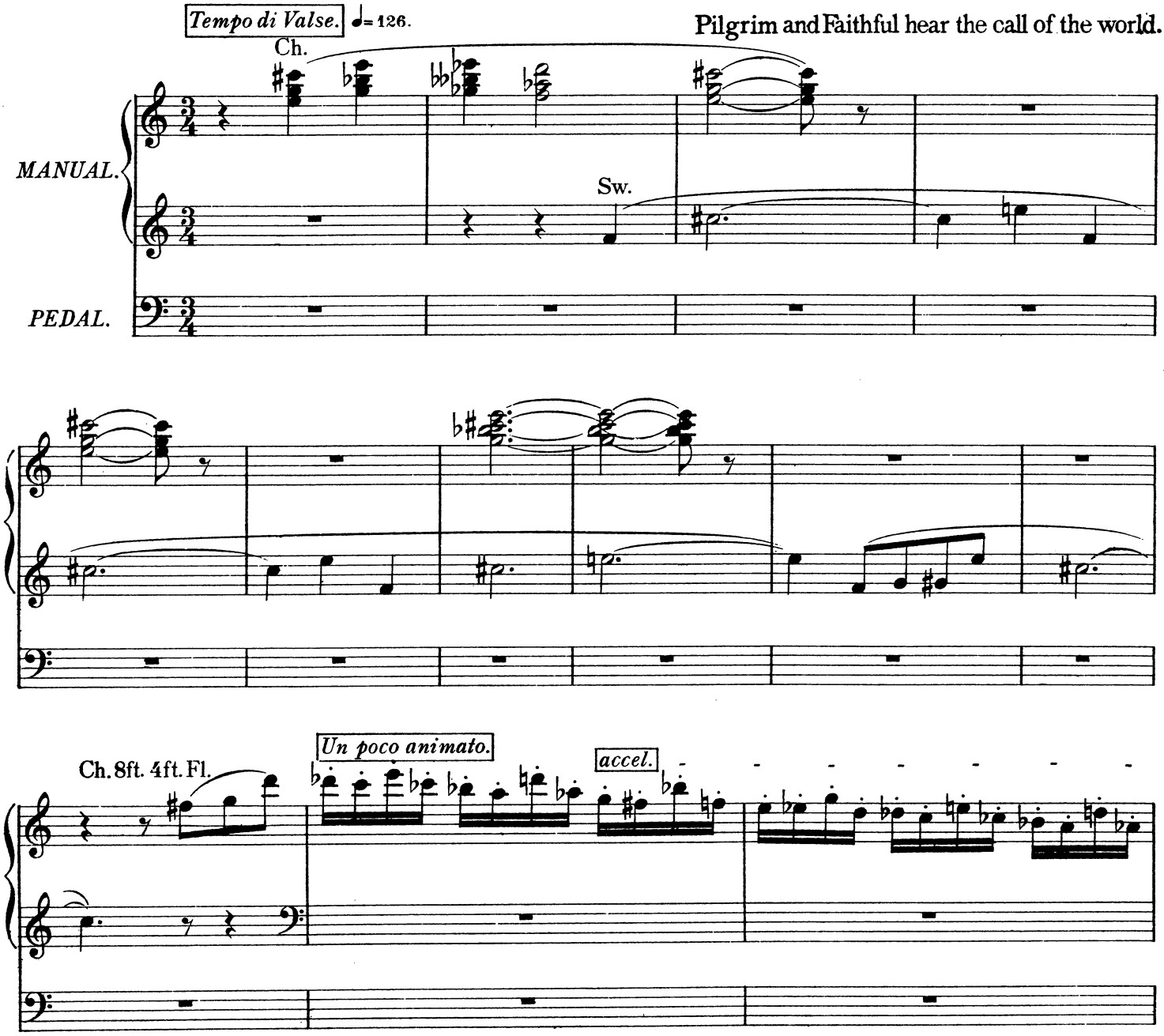
Part VIII.

Vanity Fair.

Prepare.
Sw. Vox humana or Oboe with tremulant.
Gt Soft 8ft. coupled to Sw.
Ch. Lieblich uncoupled or 8ft. Fl.
Ped. Soft 16 ft. uncoupled.

TO CHARLTON SPEER.

ERNEST AUSTIN.
Op. 41. No 8.



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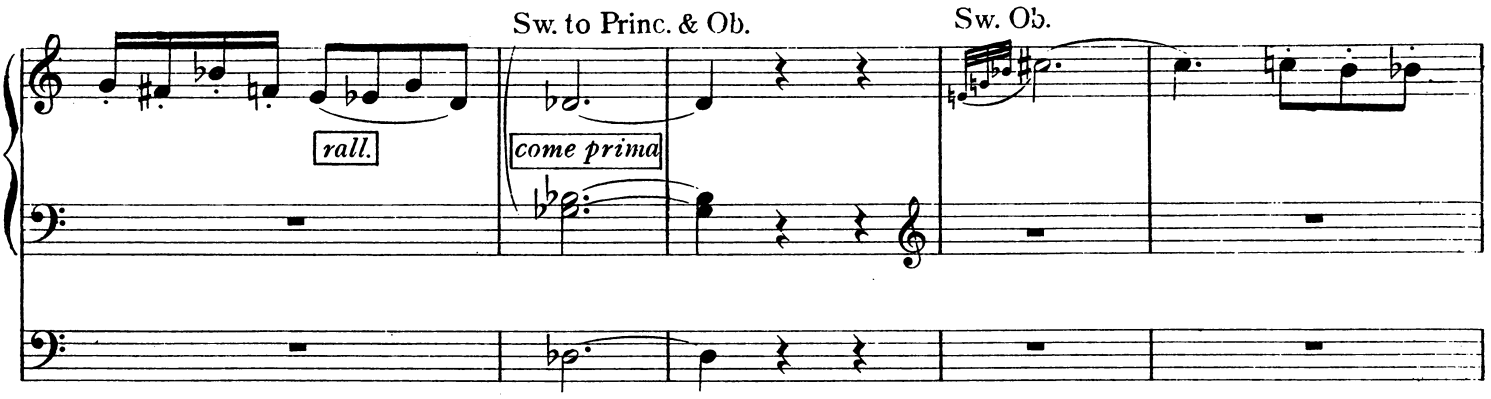
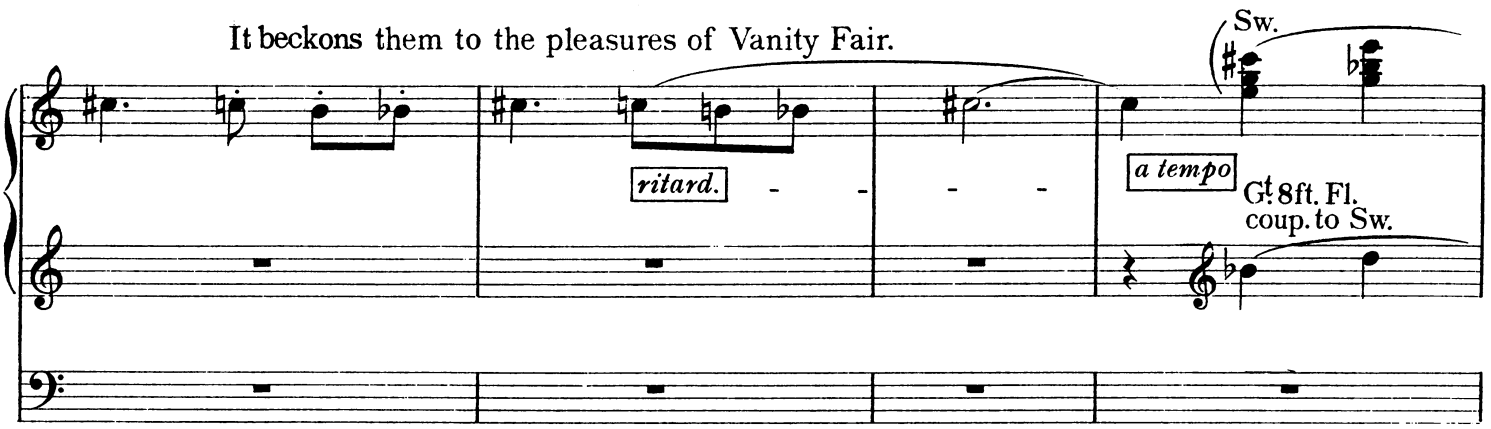
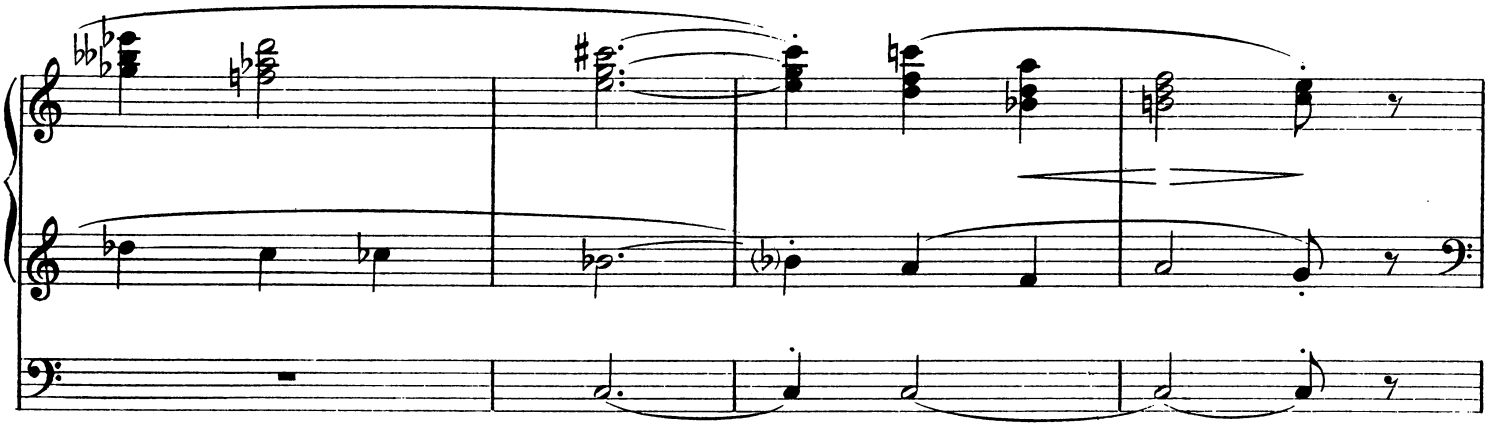
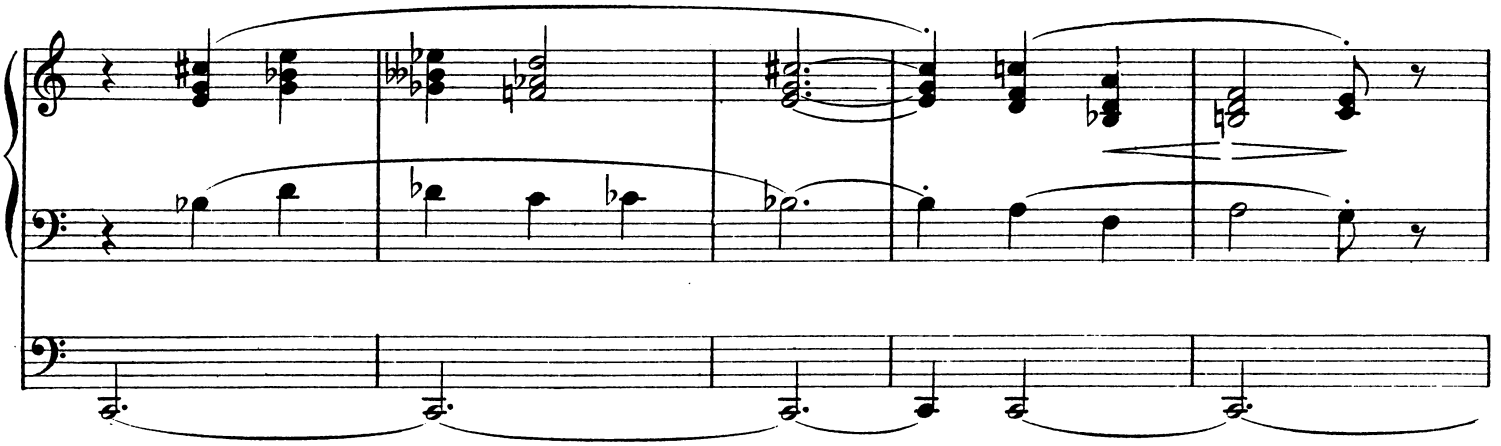
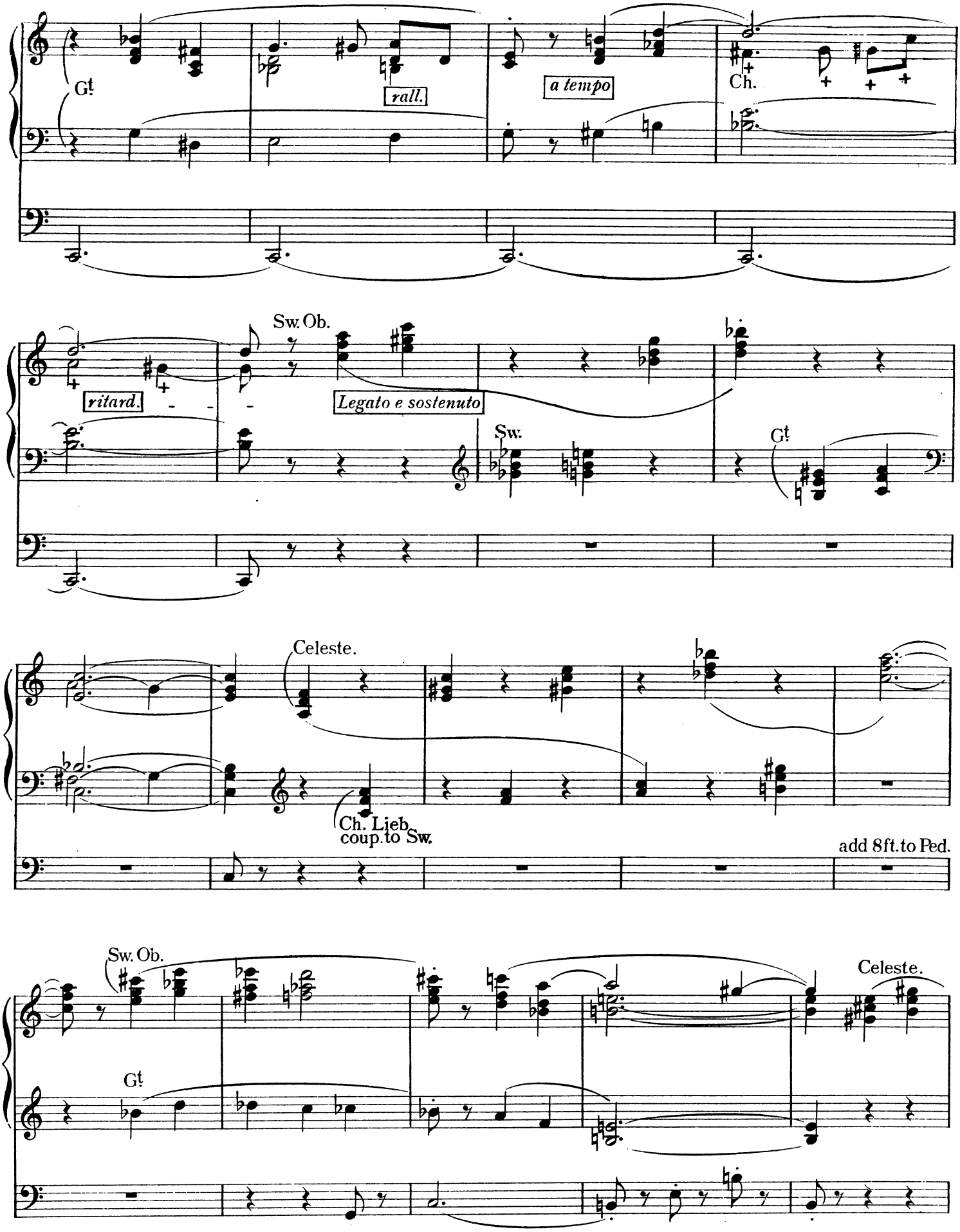
Part VIII. can be played as a separate movement. Descriptive Thematic Analysis by E. Douglas Tayler, for distribution at Recitals, can be obtained from the Publisher.

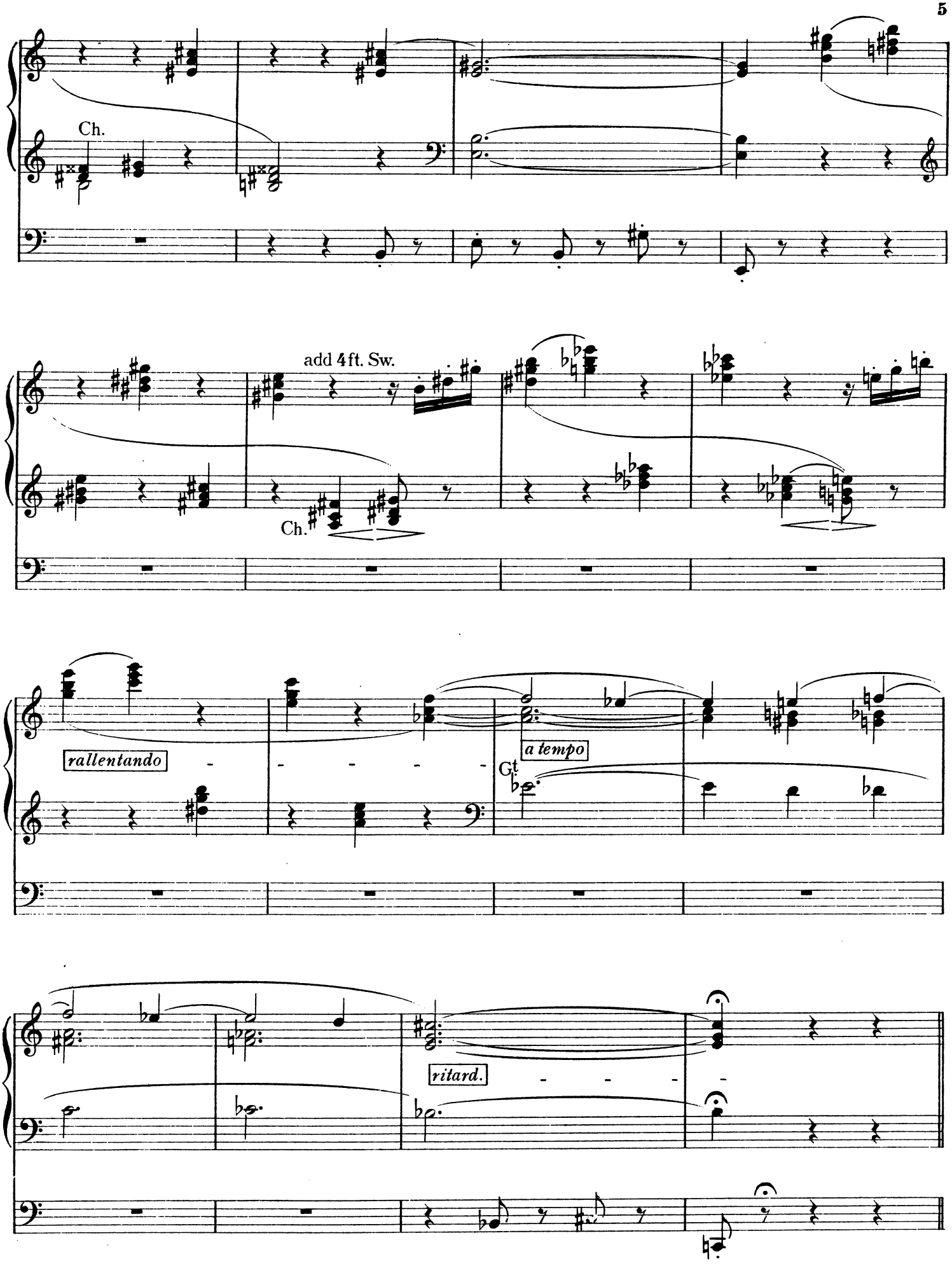

Sw. to Princ. & Ob.
Sw. Ob.
rall.
come prima


It beckons them to the pleasures of Vanity Fair.
Sw.
ritard.
a tempo
Gt. 8ft. Fl.
coup. to Sw.






Gt.
rall.
a tempo
Ch.
ritard.
Sw. Ob.
Legato e sostenuto
Sw.
Gt.
Celeste.
Ch. Lieb coup. to Sw.
add 8ft. to Ped.
Sw. Ob.
Gt.
Celeste.


Ch.
add 4 ft. Sw.
Ch.
rallentando
a tempo
Gt
ritard.

Meno mosso. Il tempo rubato.

Ch. 8ft. & 4ft.

Gt Fl. 8ft.

Gt

Ch.
8ft. & 4ft. Fls.

Sw. Reeds

Trpt. off Sw.
Gt.

tenerezza

rit.

a tempo

tenerezza

rit.

Sw. Reeds

Gt

a tempo

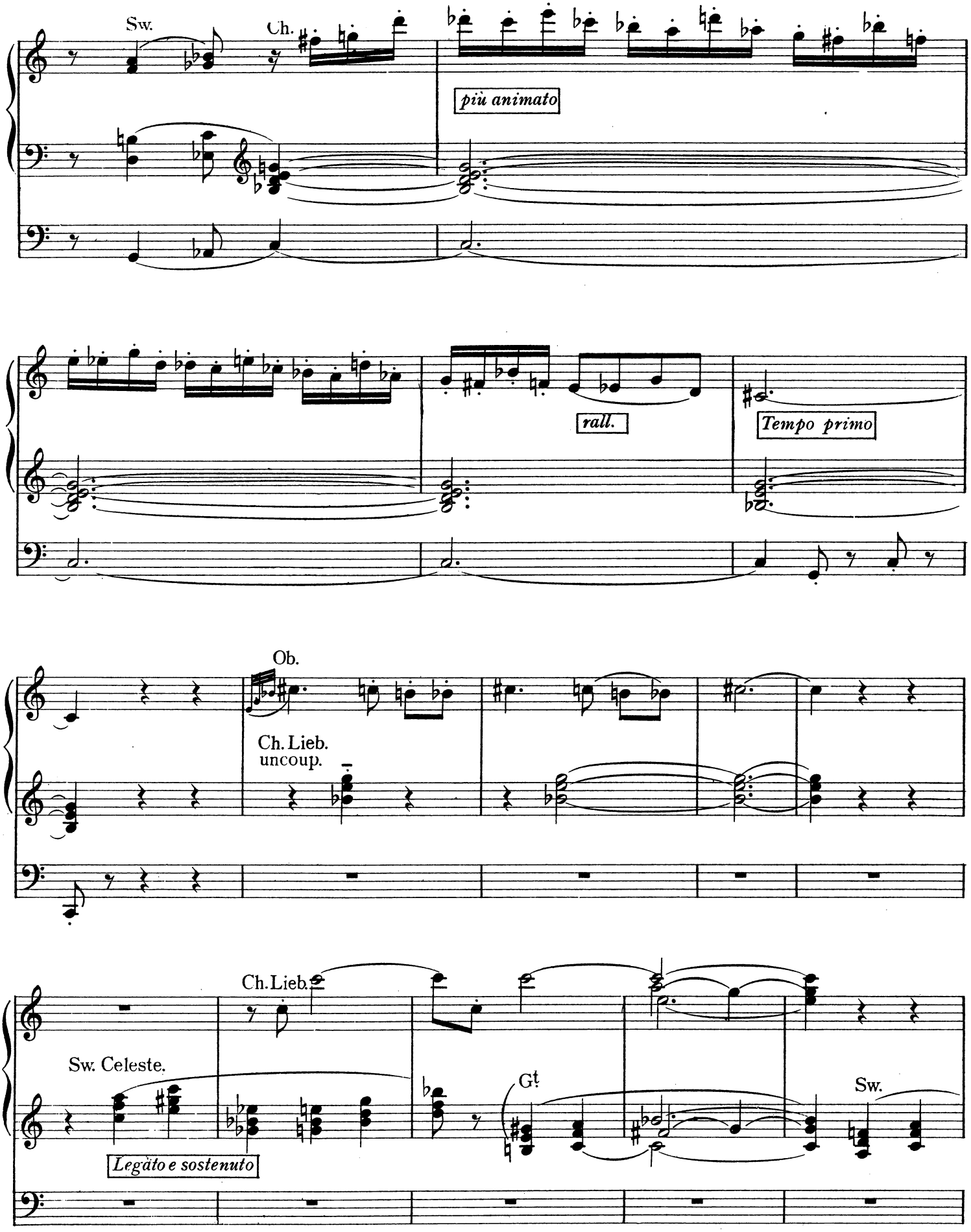
tenerezza

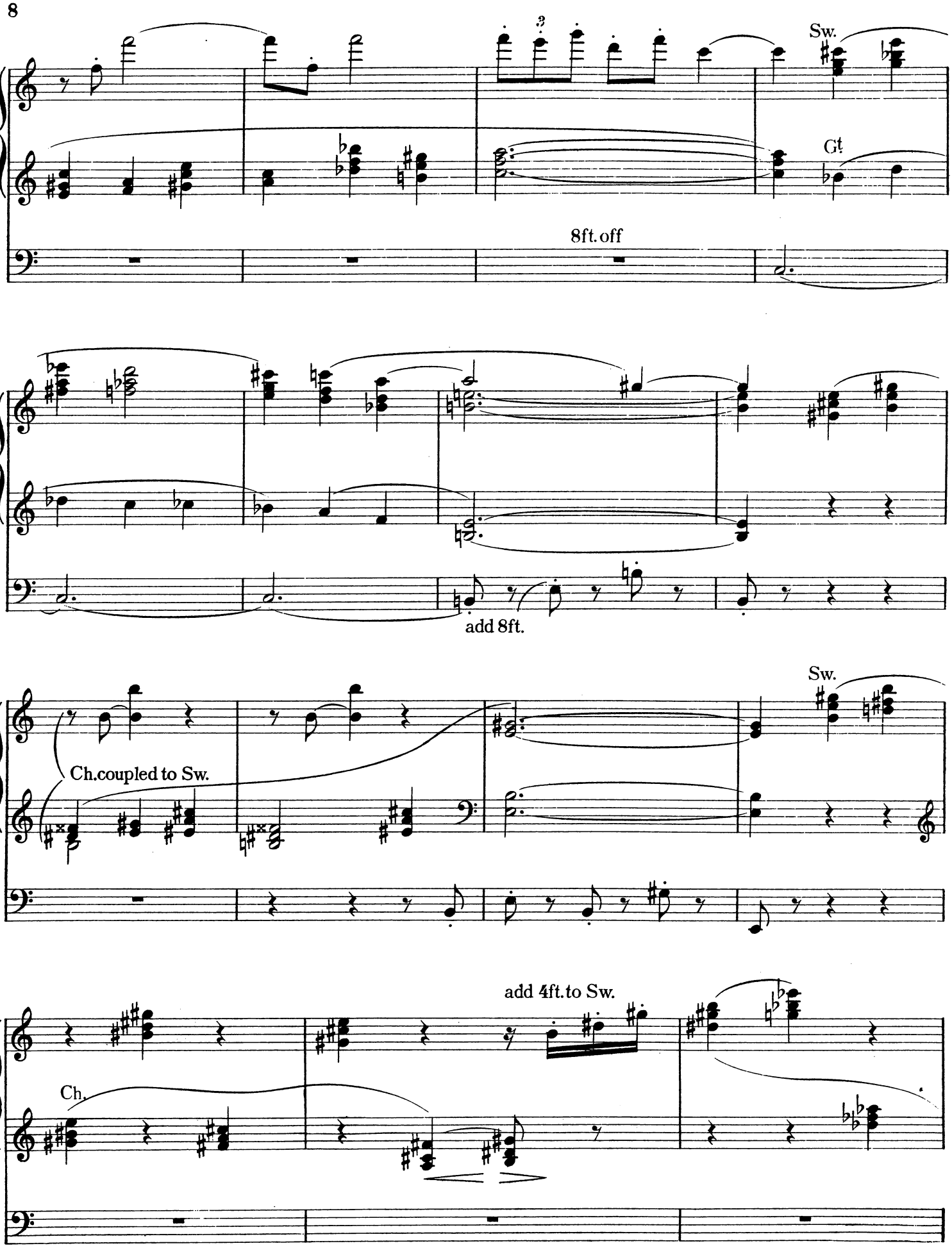
rit.

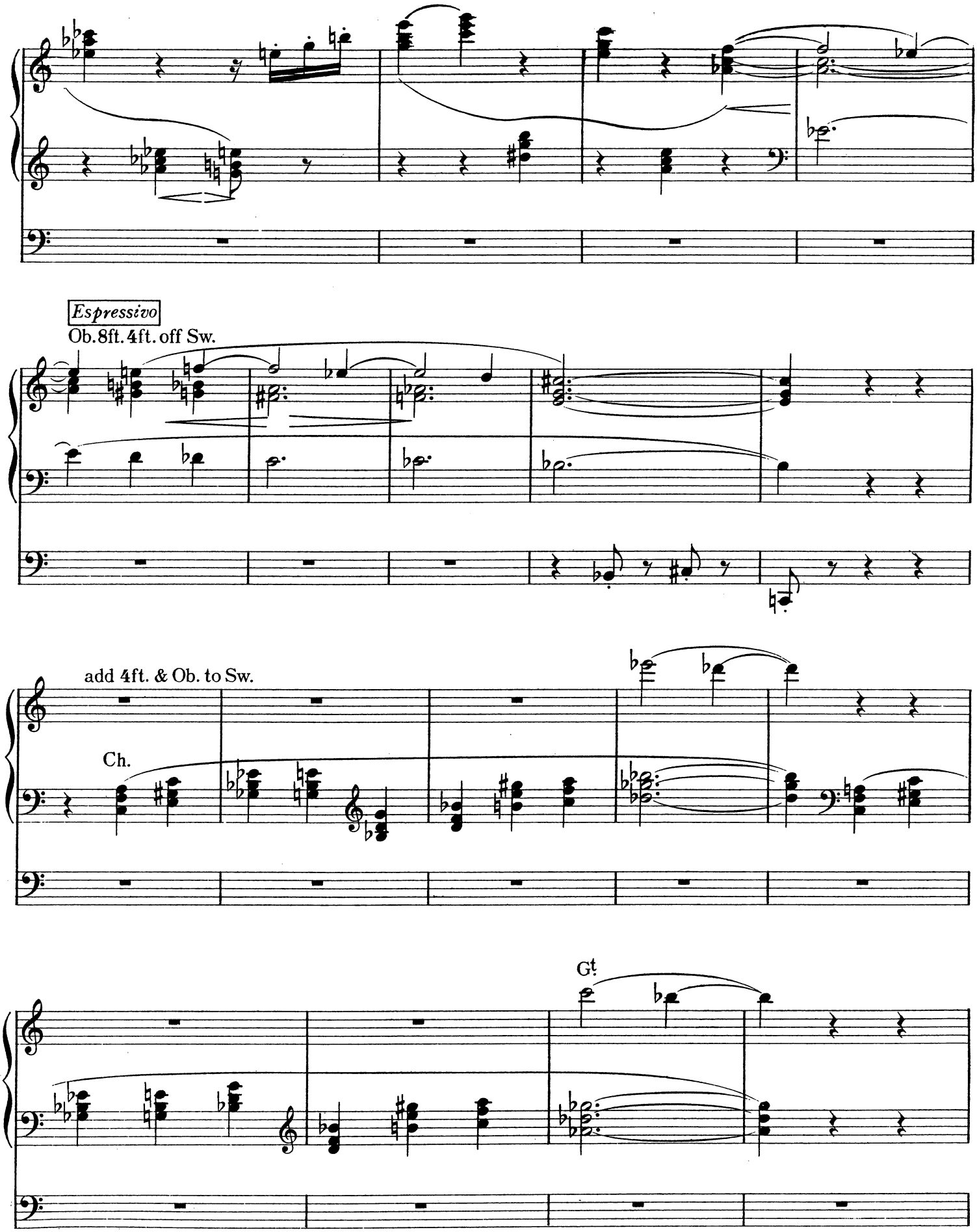
Sw.

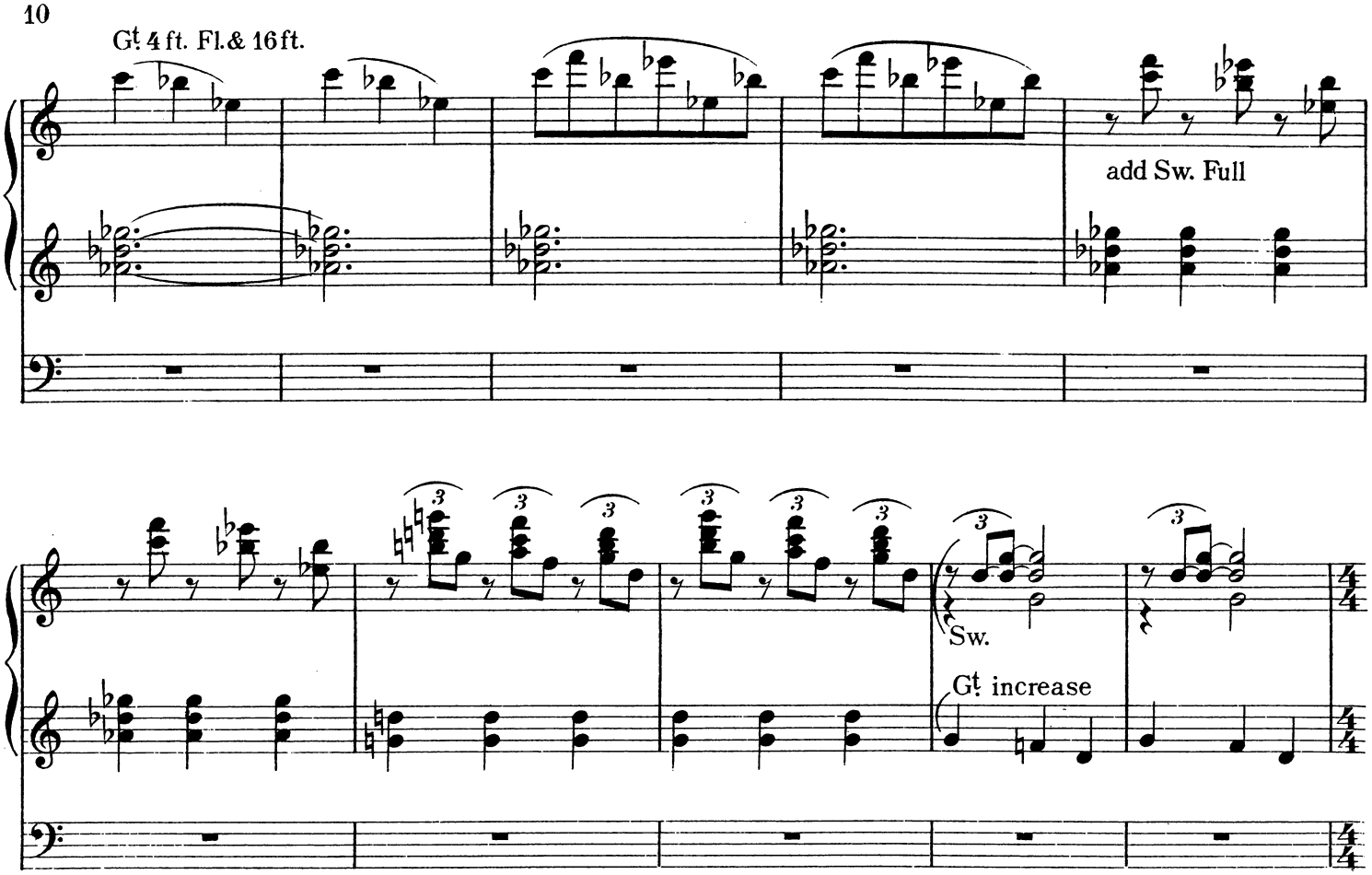
Ch.

a tempo

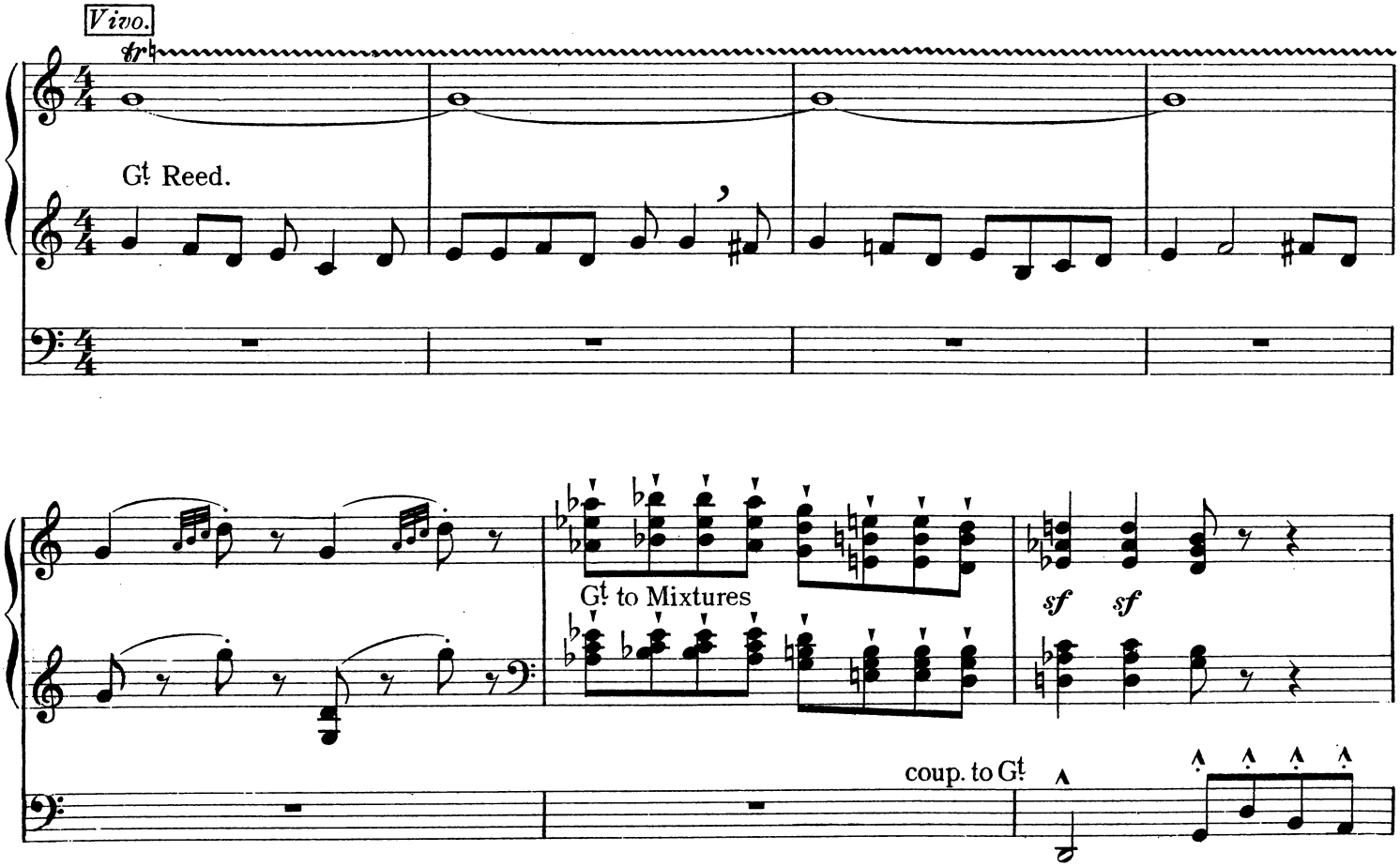

Sw.
Ch.
più animato
rall.
Tempo primo
Ob.
Ch. Lieb.
uncoup.
Ch. Lieb.
Sw. Celeste.
Legato e sostenuto
Gt
Sw.

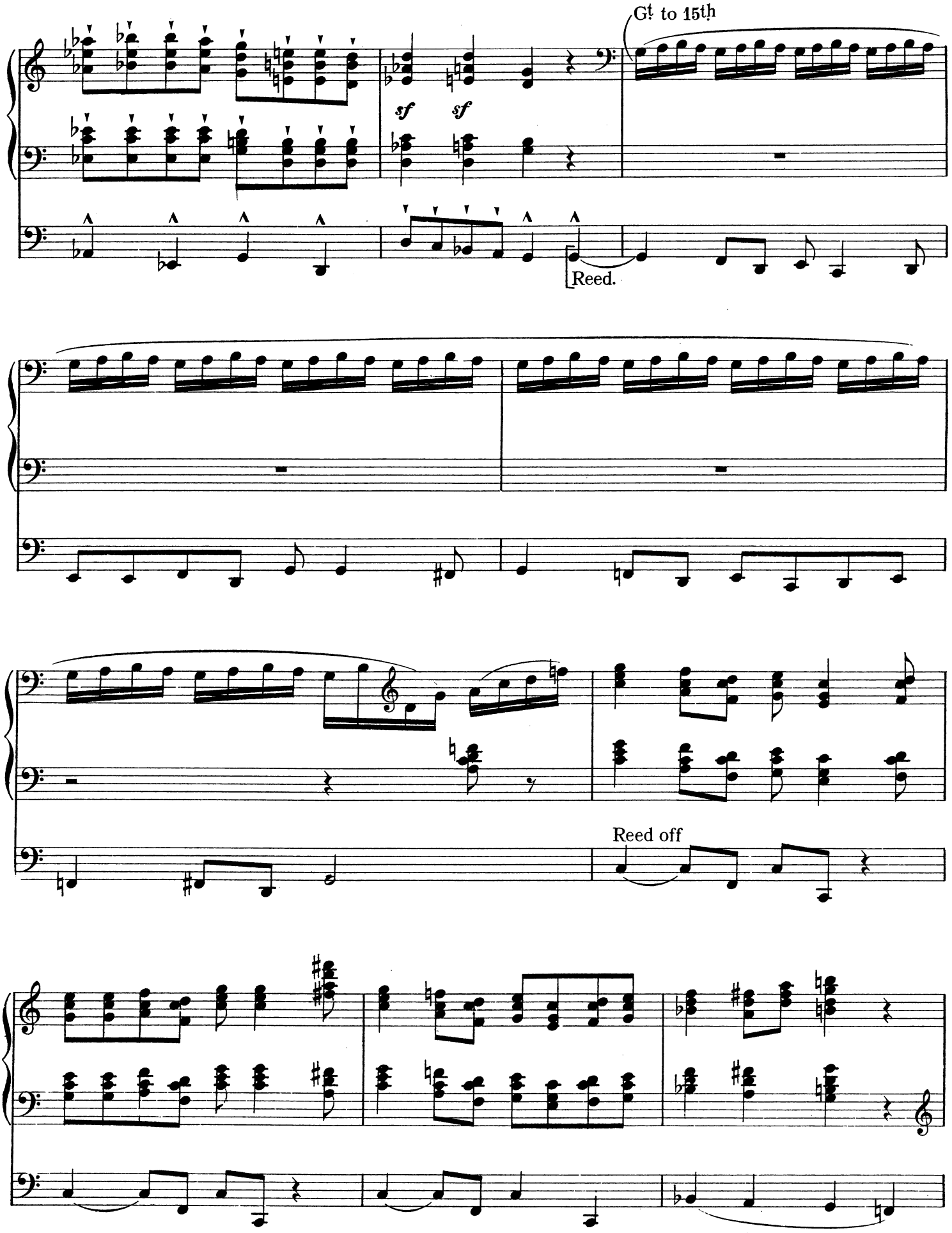

Sw.
Gt
8ft. off
add 8ft.
Sw.
Ch. coupled to Sw.
add 4ft. to Sw.
Ch.

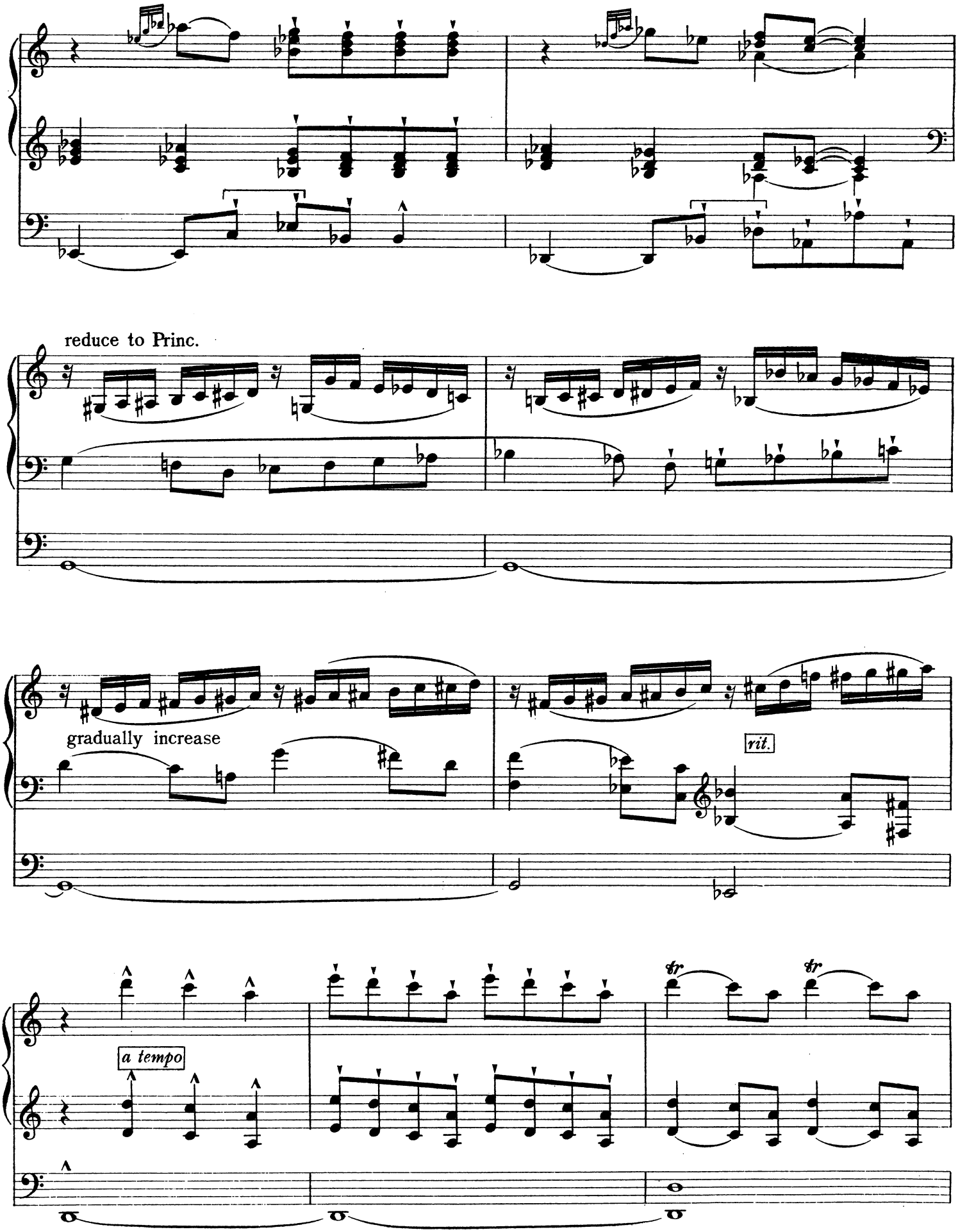

Espressivo
Ob. 8ft. 4ft. off Sw.
add 4ft. & Ob. to Sw.
Ch.
Gt.

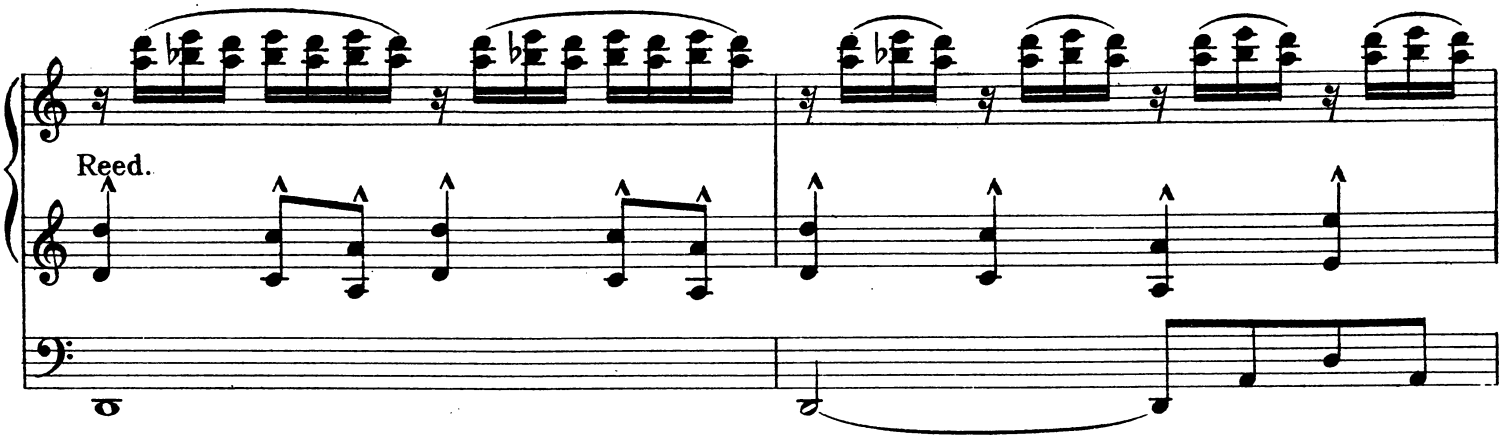


They hear the noise and babel of the revellers.

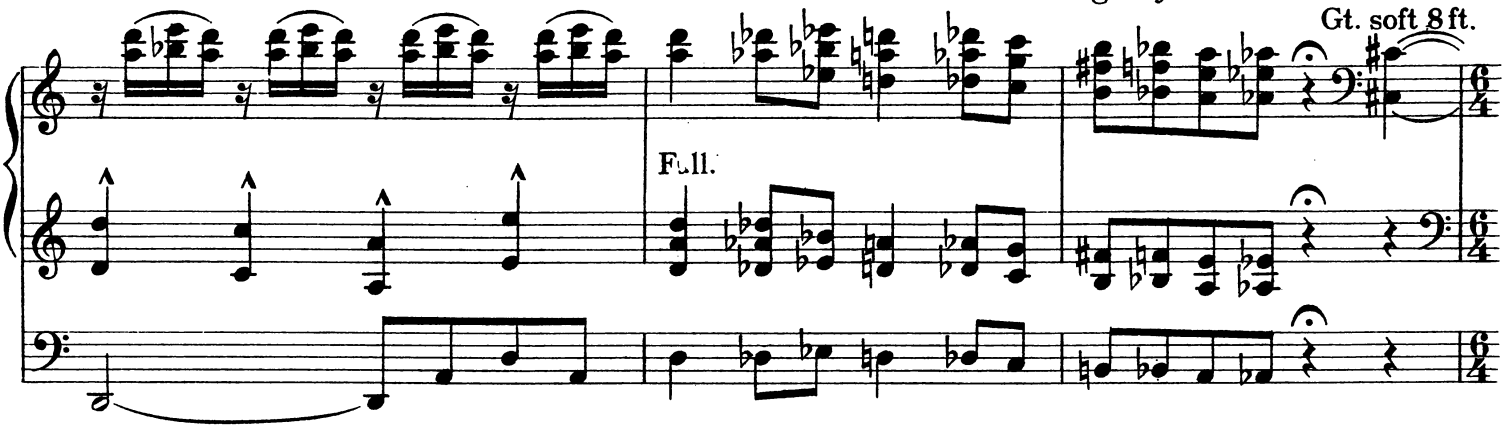



Gt to 15th
sf
sf
Reed.
Reed off

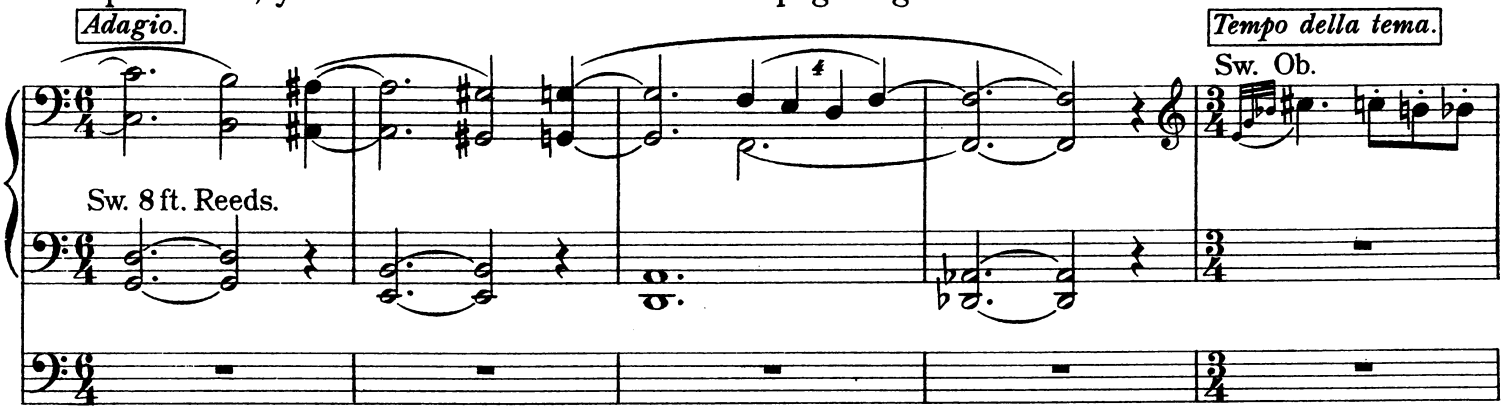

reduce to Princ.
gradually increase
rit.
a tempo
tr
tr

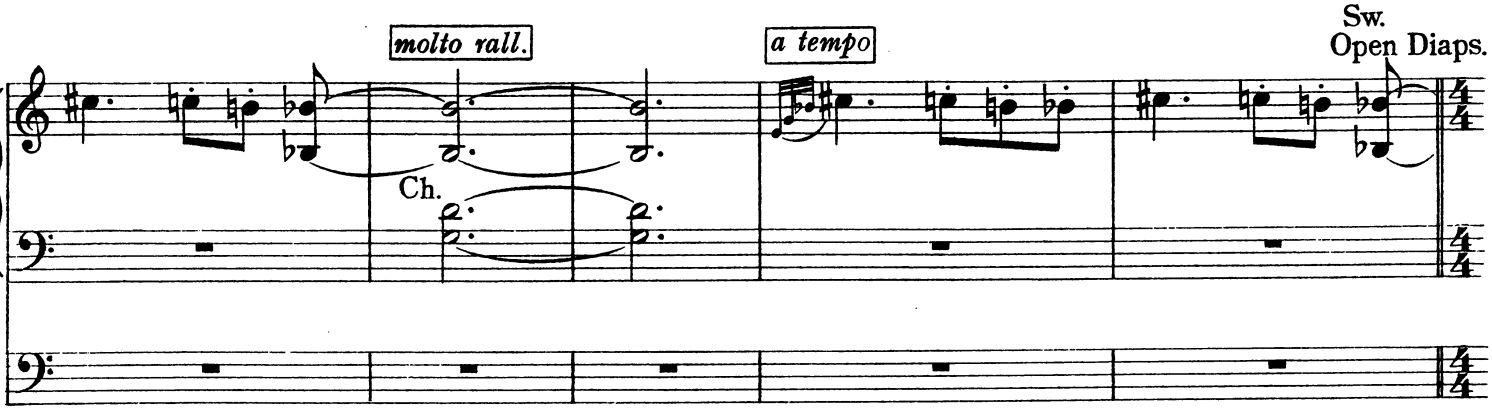


The coarse and gaudy sounds of the Fair

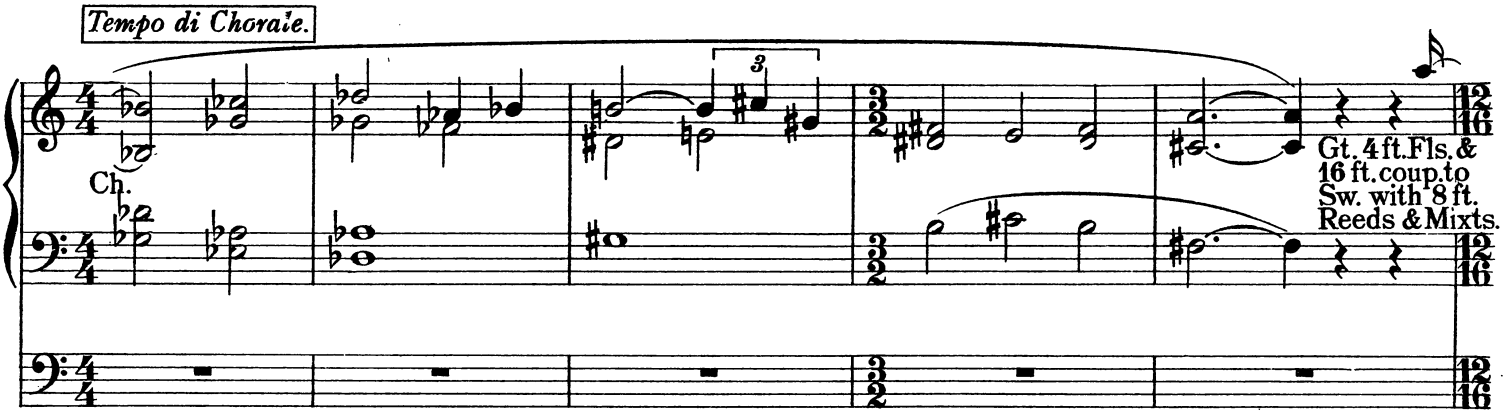


depress them, yet serve to remind them of their pilgrimage.



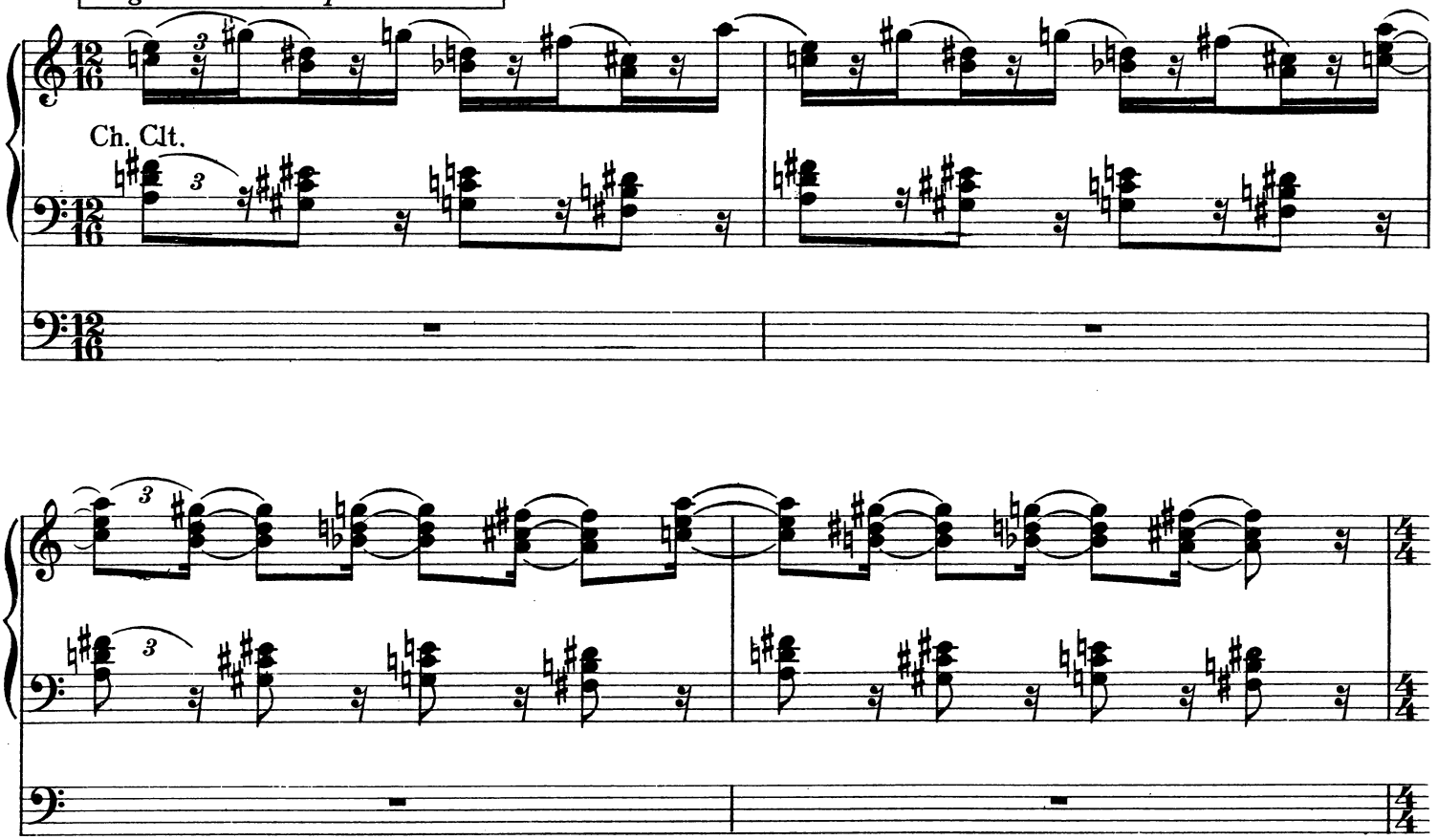


Tempo di Chorale.

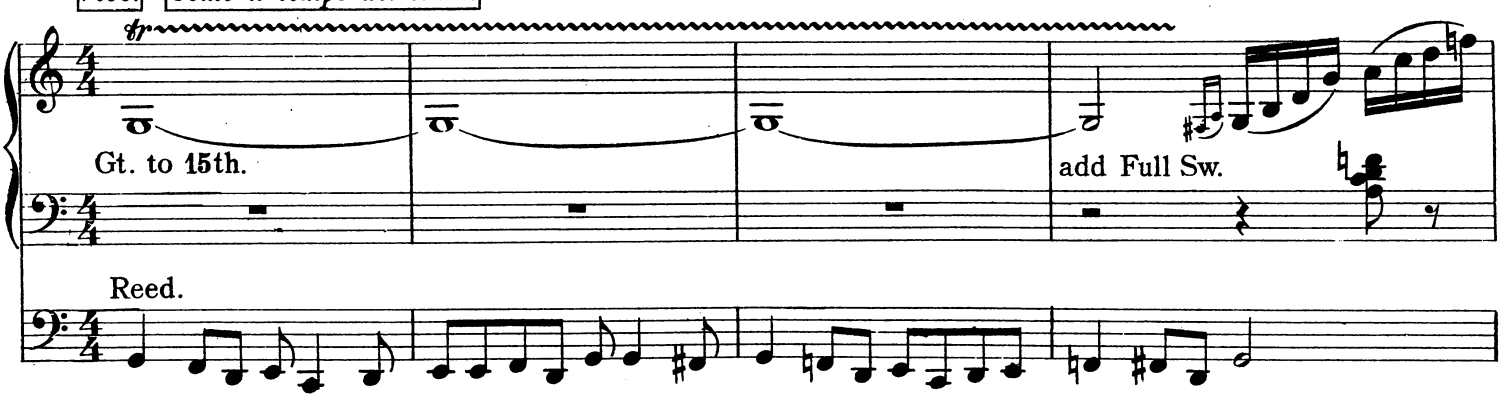


They hear the laughter of the crowd, deriding and jeering at them.

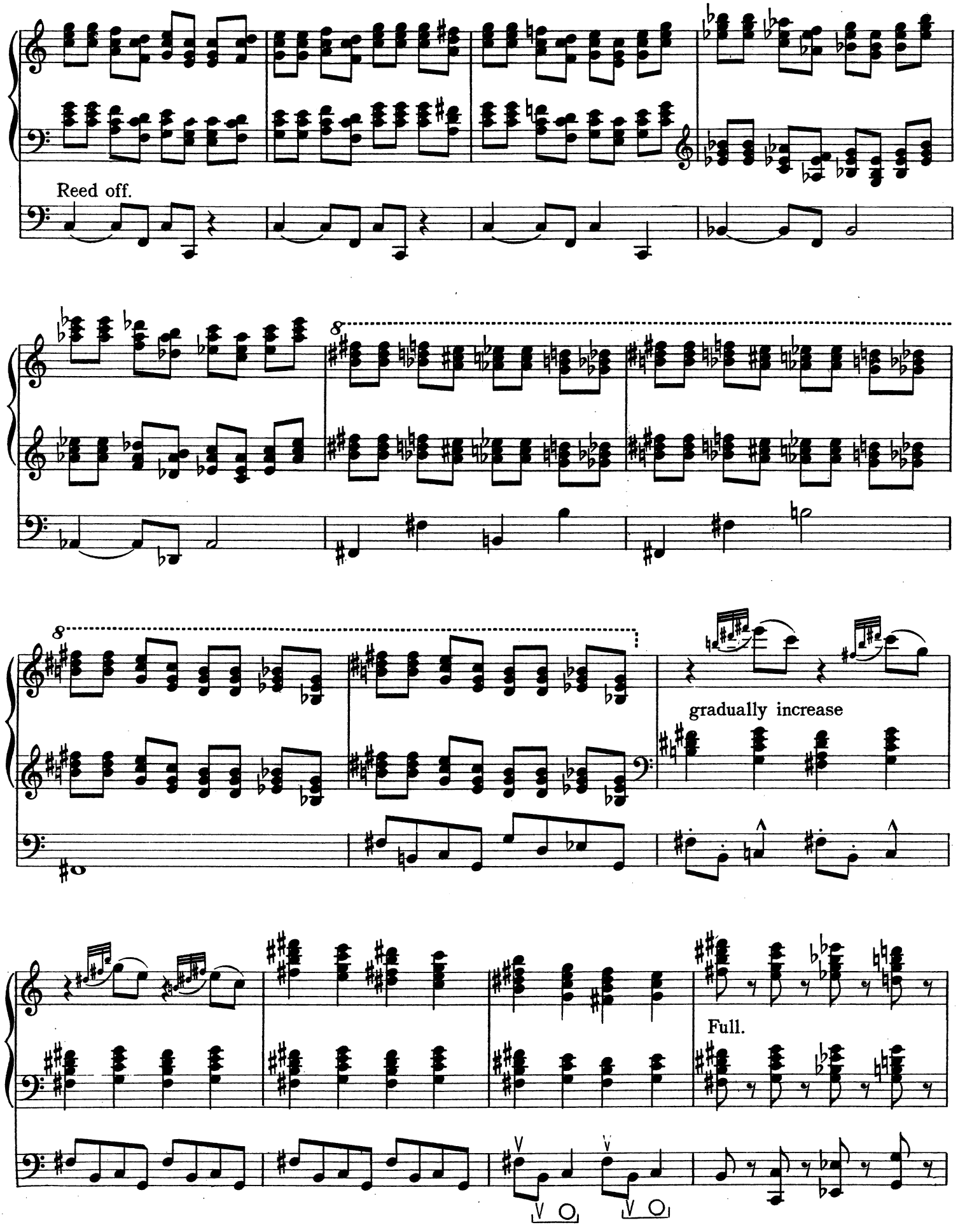
Allegro vivace. Tempo della tema.

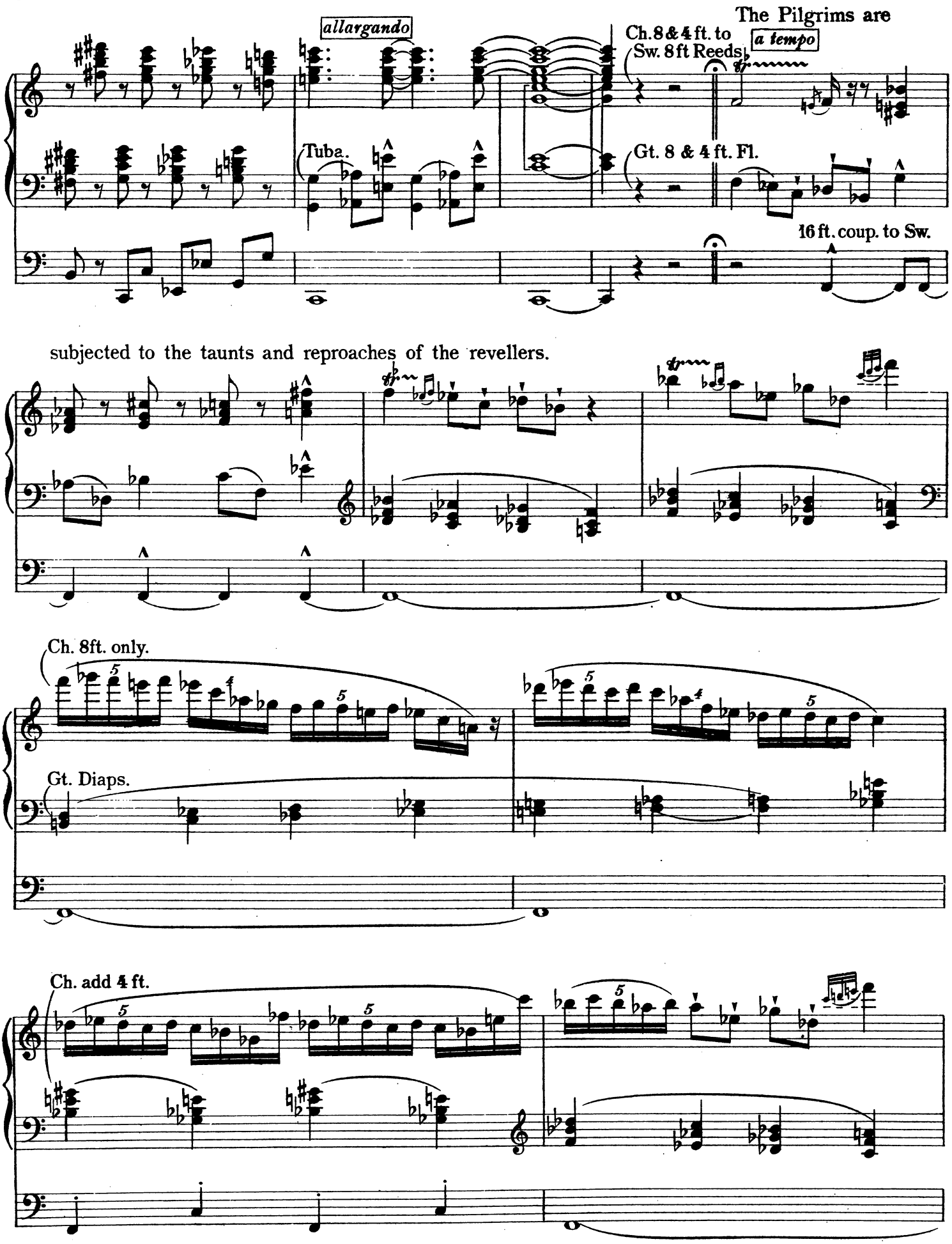


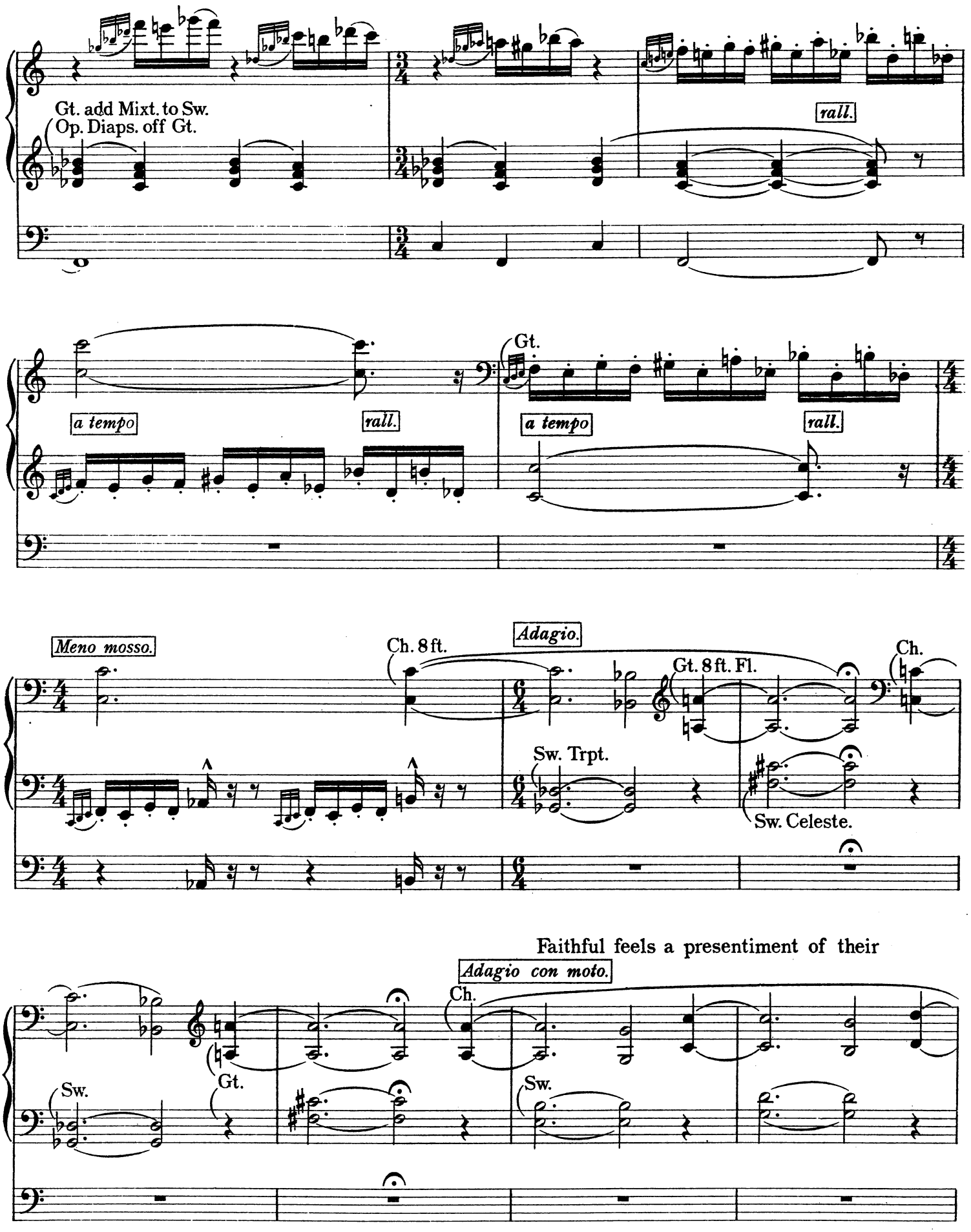
Vivo. *Come il tempo del tema.*

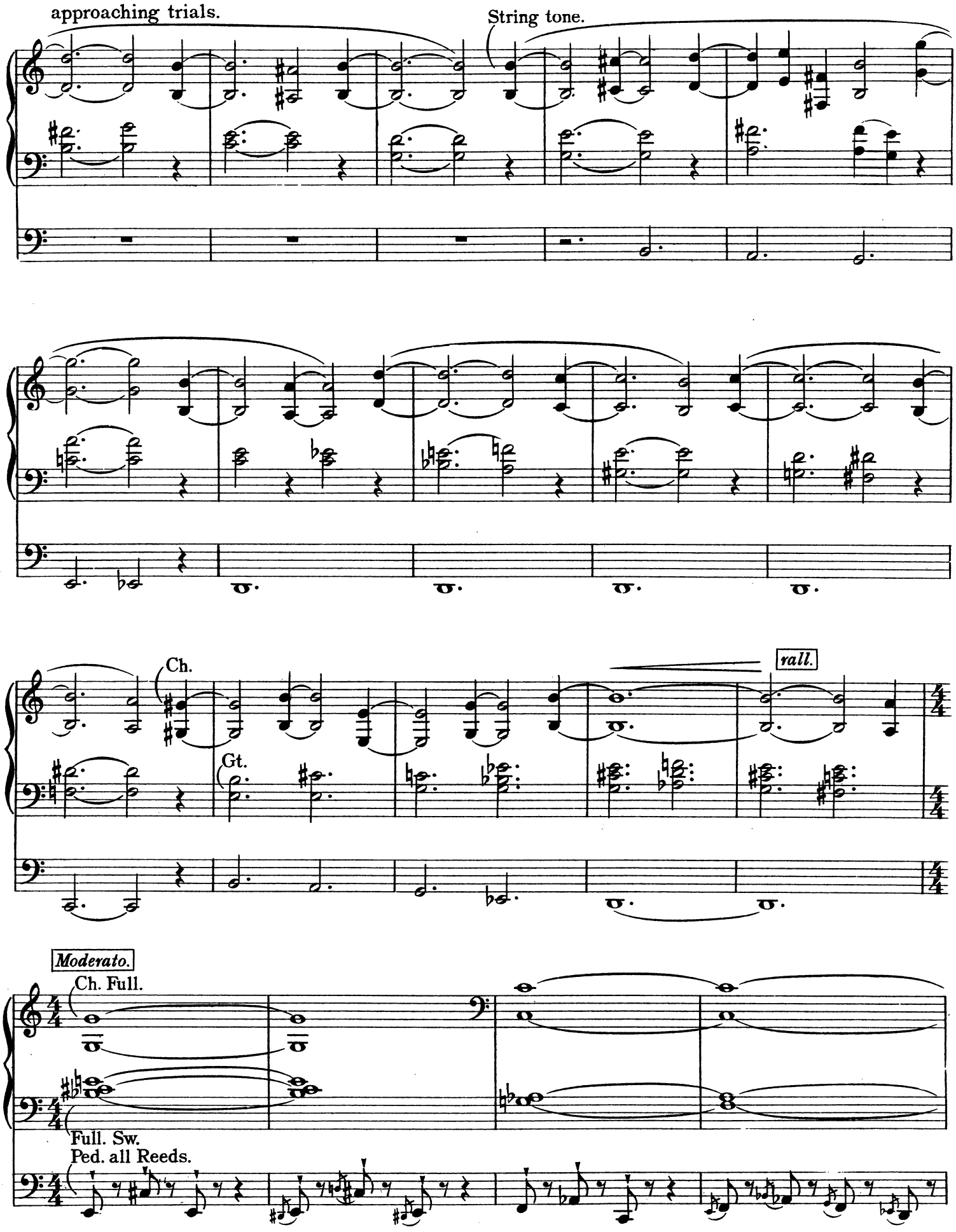


The ribald sounds of the Fair break out with unrestrained noise and ferment.

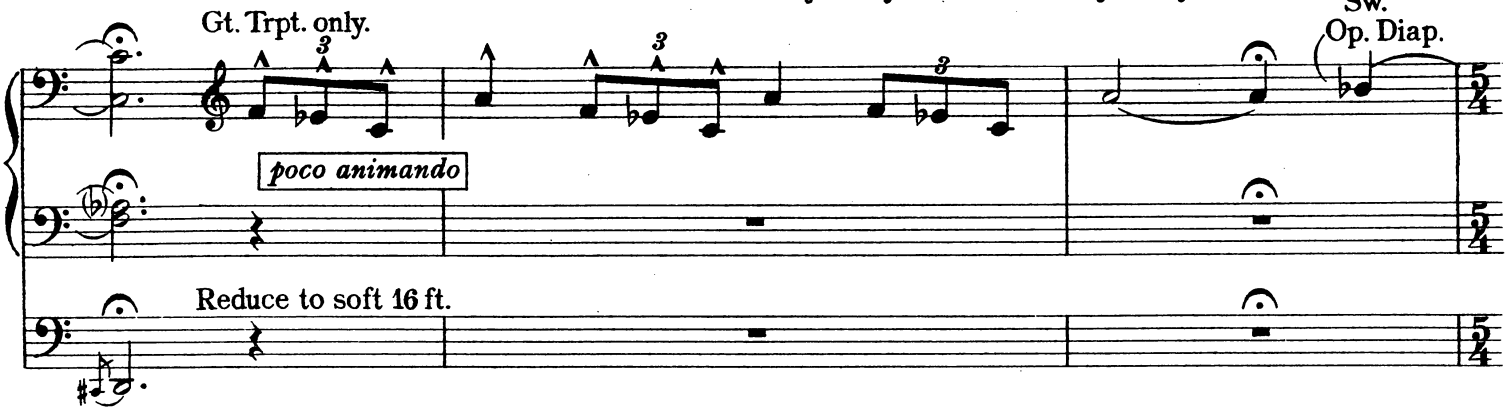



The Pilgrims are
allargando
Ch. 8 & 4 ft. to Sw. 8 ft Reeds
a tempo
Tuba.
Gt. 8 & 4 ft. Fl.
16 ft. coup. to Sw.
subjected to the taunts and reproaches of the revellers.
Ch. 8ft. only.
Gt. Diaps.
Ch. add 4 ft.

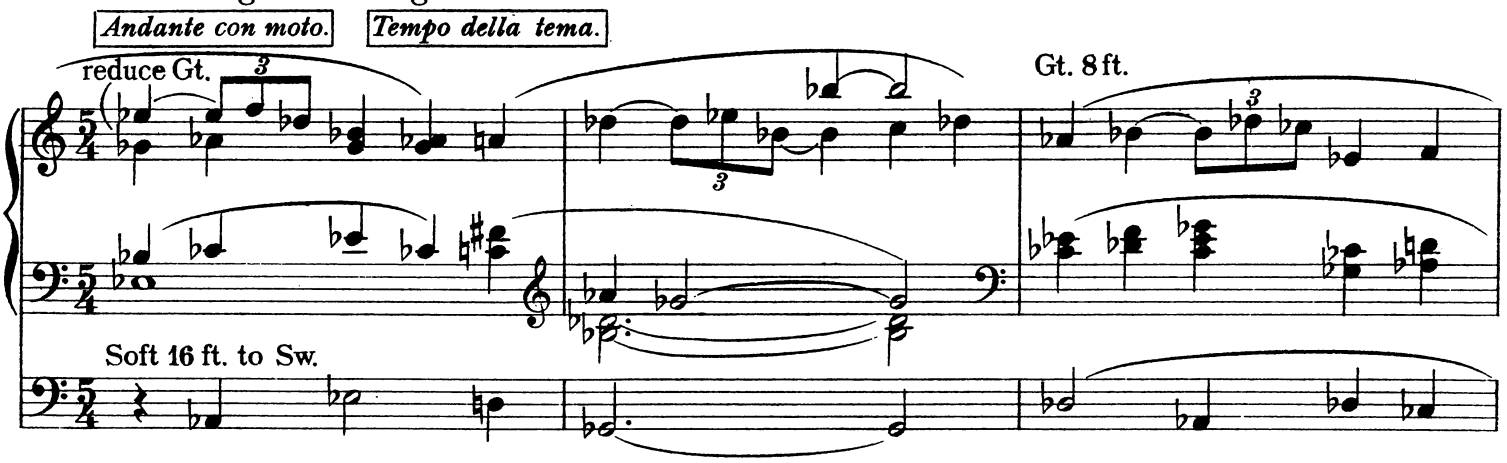

Gt. add Mixt. to Sw.
Op. Diaps. off Gt.
rall.
a tempo
rall.
Gt.
a tempo
rall.
Meno mosso.
Ch. 8 ft.
Adagio.
Gt. 8 ft. Fl.
Ch.
Sw. Trpt.
Sw. Celeste.
Faithful feels a presentiment of their
Adagio con moto.
Ch.
Sw.
Gt.
Sw.


approaching trials.
String tone.
Ch.
Gt.
rall.
Moderato.
Ch. Full.
Full. Sw.
Ped. all Reeds.

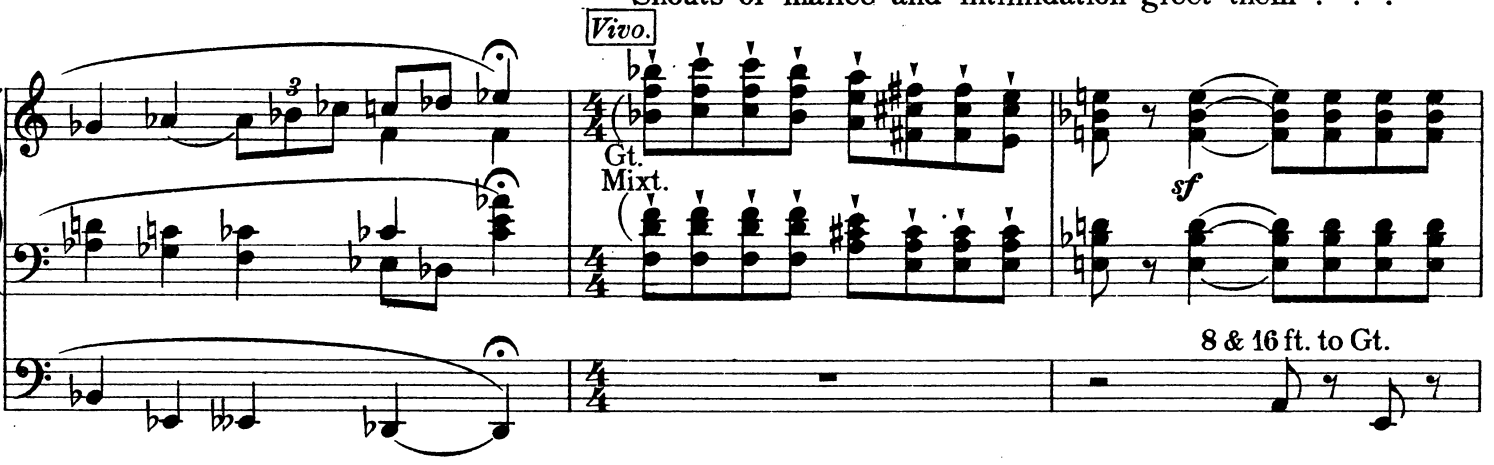
The mob surround them and ask "What will ye buy? What will ye buy?"

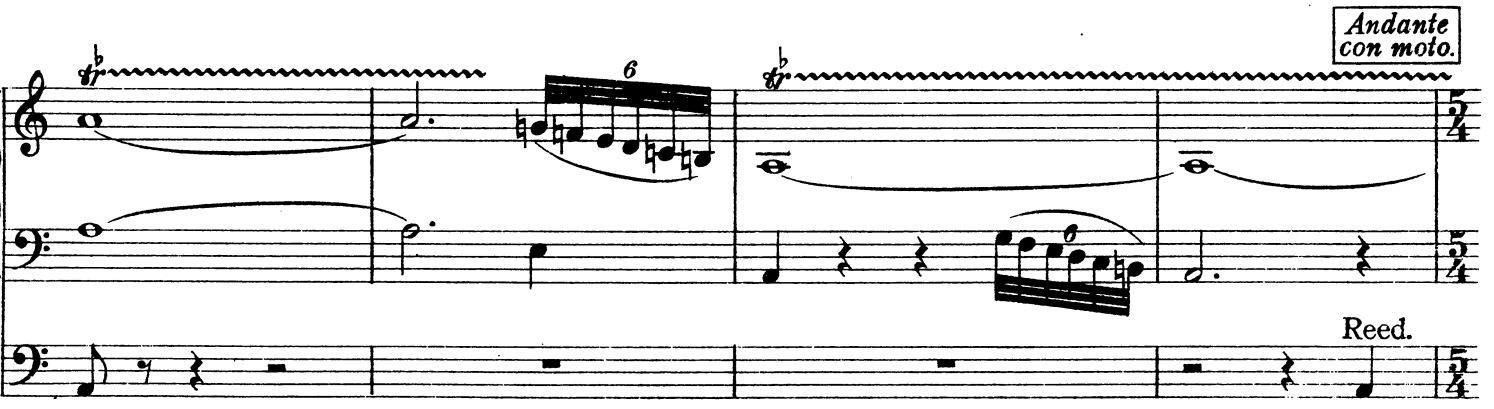


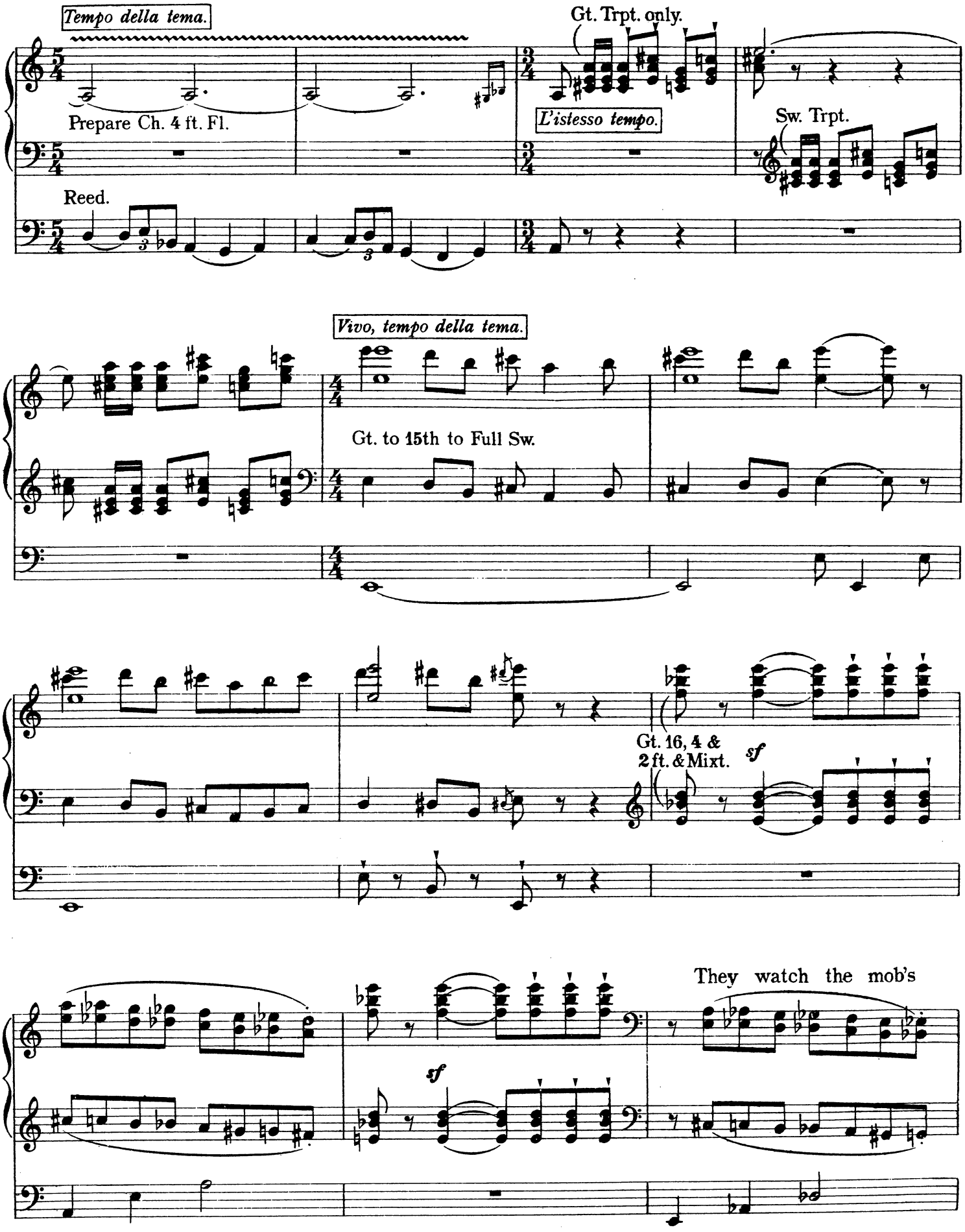
And again the Pilgrims' ideal is re-awakened.

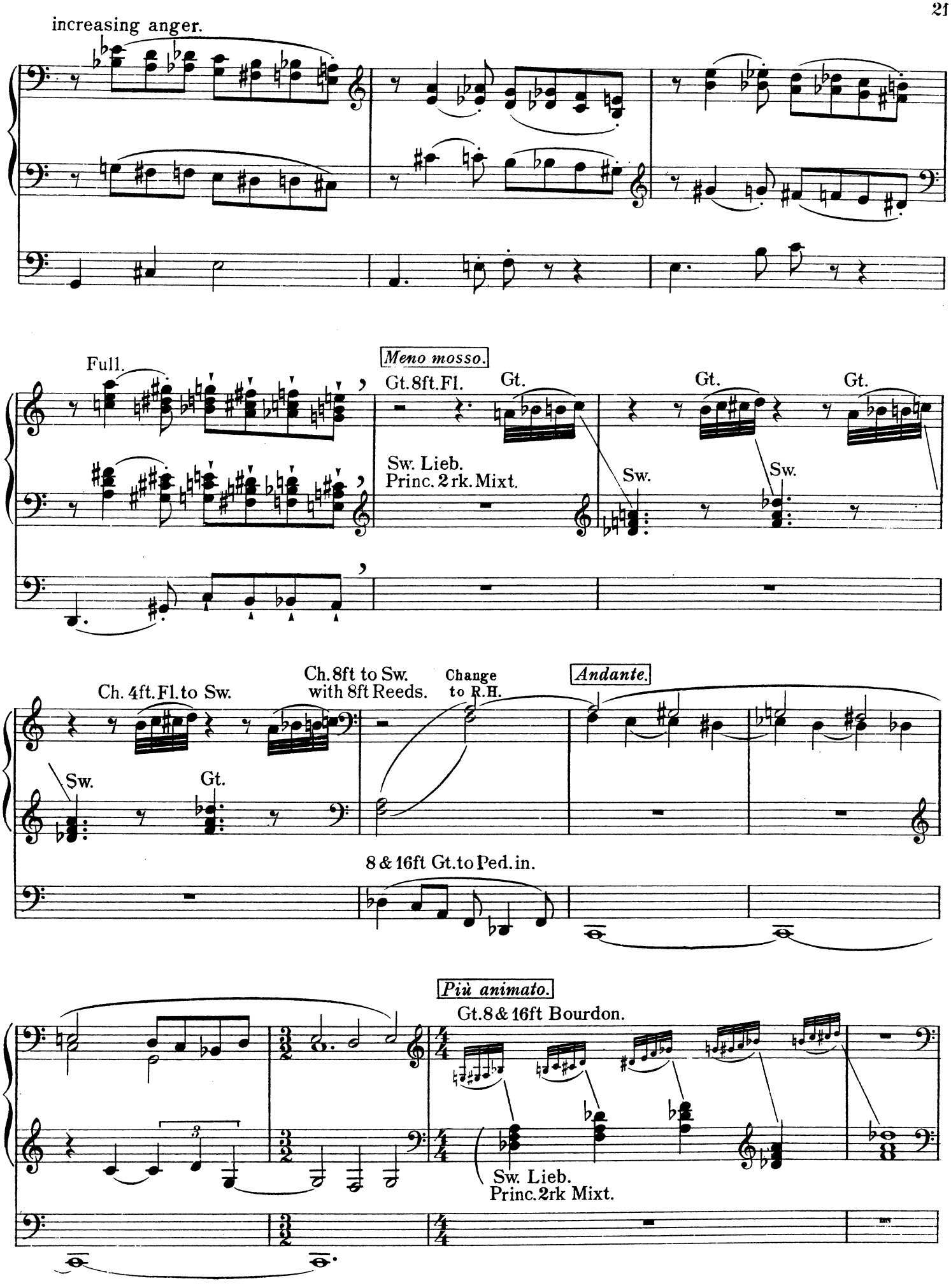


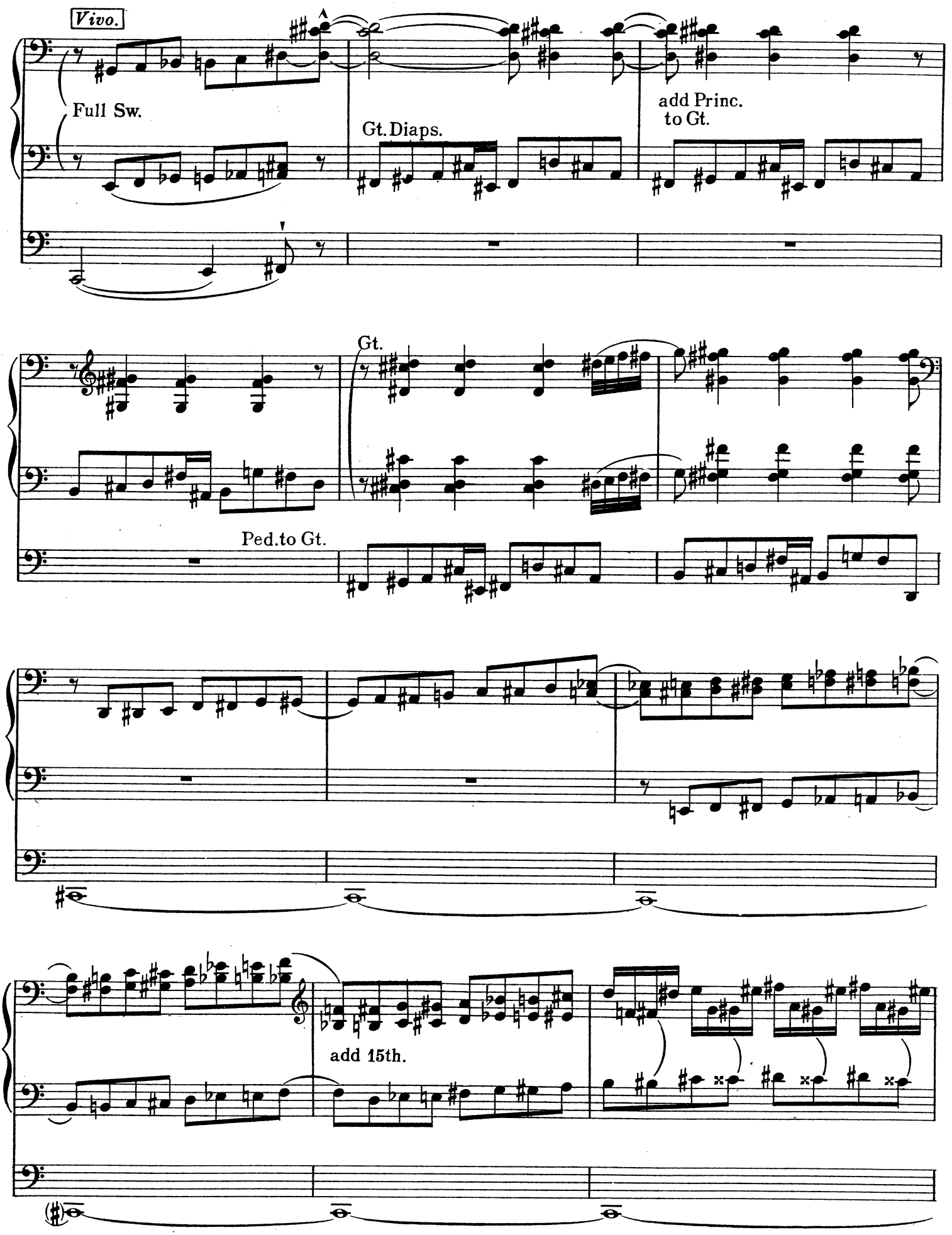
Shouts of malice and intimidation greet them . . .

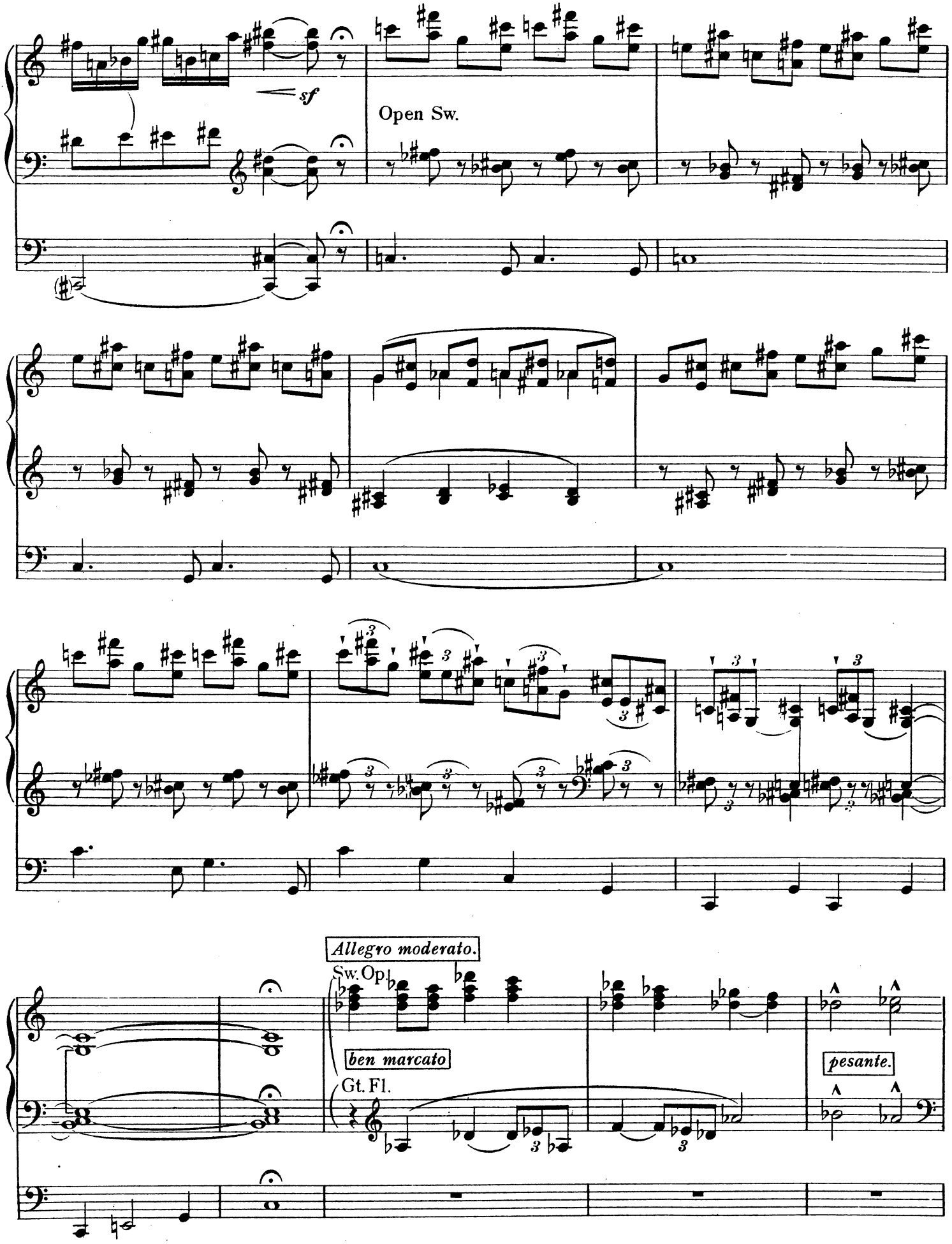





Tempo della tema.
Gt. Trpt. only.
Prepare Ch. 4 ft. Fl.
L'istesso tempo.
Sw. Trpt.
Reed.
Vivo, tempo della tema.
Gt. to 15th to Full Sw.
Gt. 16, 4 & 2 ft. & Mixt.
sf
sf
They watch the mob's


increasing anger.
Full.
Meno mosso.
Gt. 8ft. Fl.
Gt.
Gt.
Gt.
Sw. Lieb.
Princ. 2 rk. Mixt.
Sw.
Sw.
Ch. 4ft. Fl. to Sw.
Ch. 8ft to Sw.
with 8ft Reeds.
Change
to R.H.
Andante.
Sw.
Gt.
8 & 16ft Gt. to Ped. in.
Più animato.
Gt. 8 & 16ft Bourdon.
Sw. Lieb.
Princ. 2 rk Mixt.


Vivo.
Full Sw.
Gt. Diaps.
add Princ.
to Gt.
Gt.
Ped. to Gt.
add 15th.


sf
Open Sw.
Allegro moderato.
Sw. Op.
ben marcato
Gt. Fl.
pesante.

Adagio con moto.
tempo della tema.

add Ob.

add 32ft. uncoup.

add Trpt.

Ch.Clt.

32 ft off.

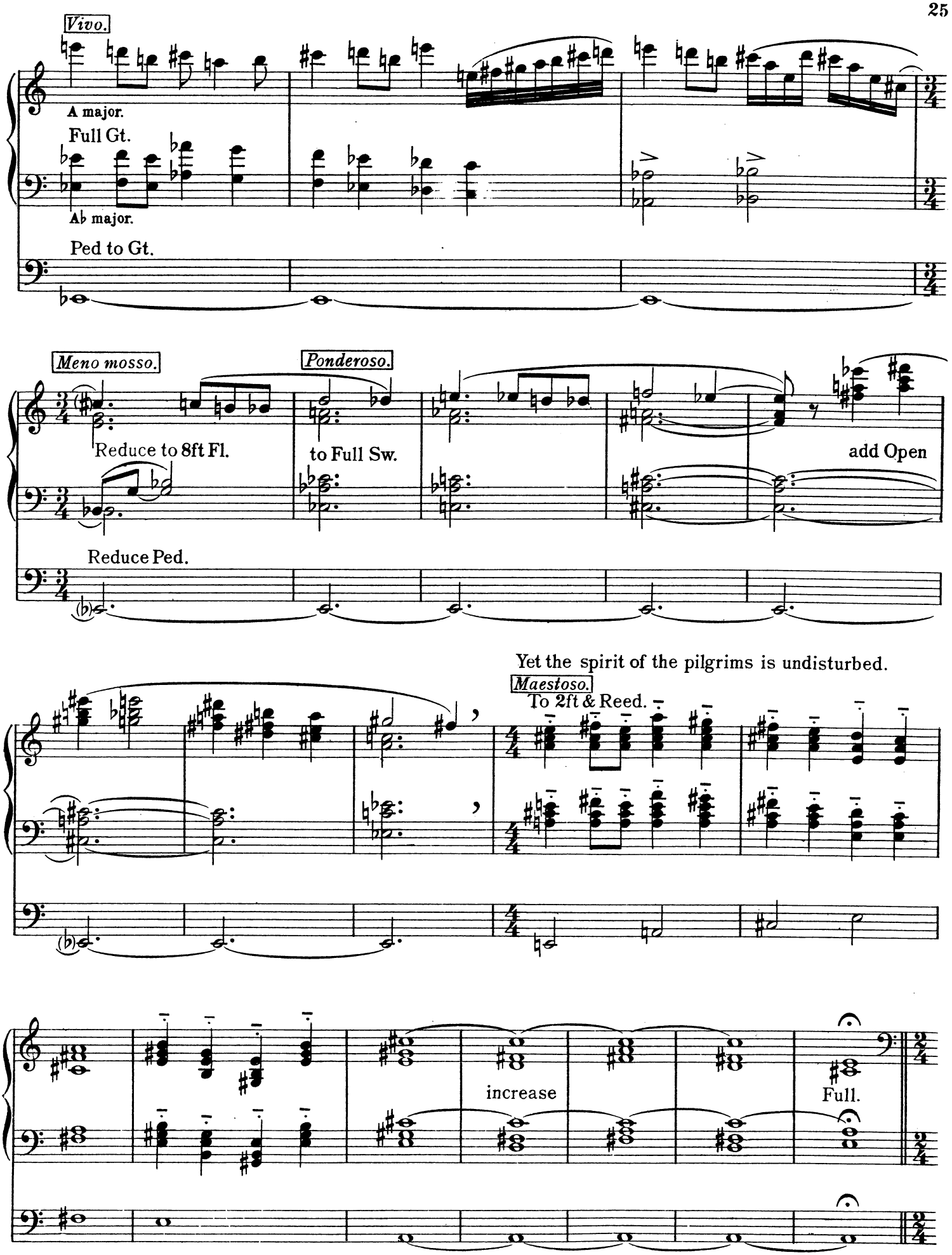
Faithful has a premonition of his approaching

add to Ch.

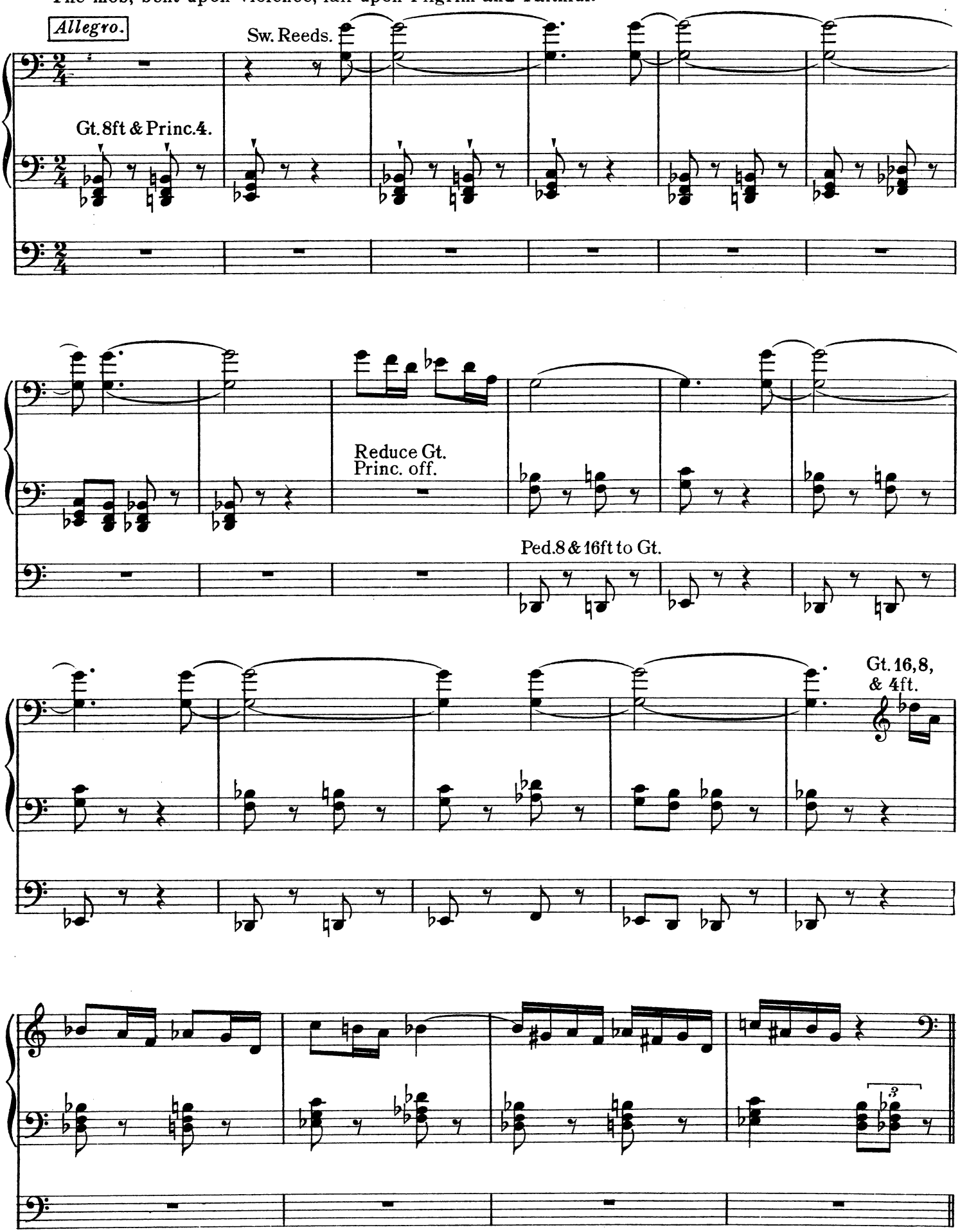
add 8ft.

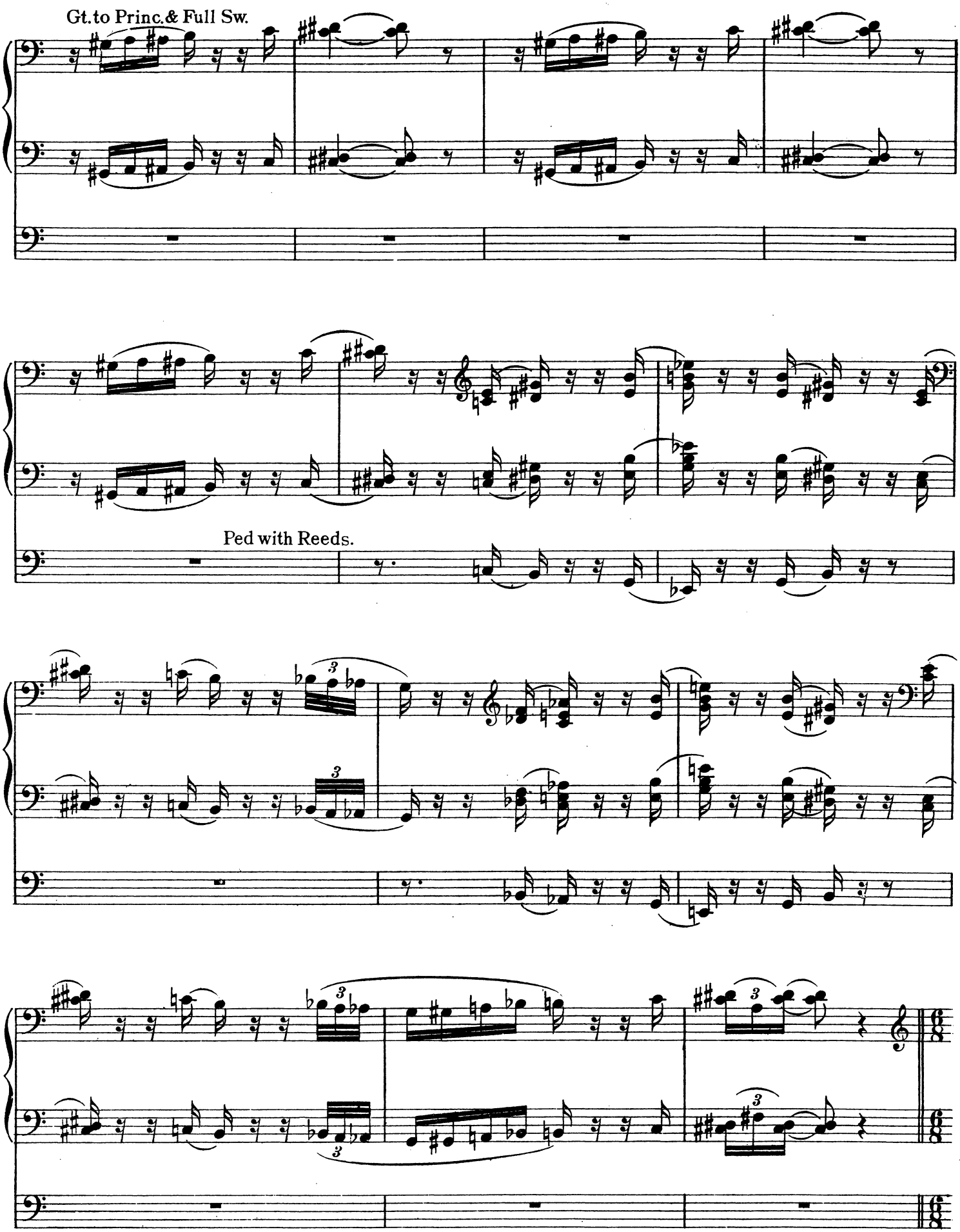
death.

Sw. Full.


Vivo.
A major.
Full Gt.
Ab major.
Ped to Gt.
Meno mosso.
Reduce to 8ft Fl.
Reduce Ped.
Ponderoso.
to Full Sw.
add Open
Yet the spirit of the pilgrims is undisturbed.
Maestoso.
To 2ft & Reed.
increase
Full.

The mob, bent upon violence, fall upon Pilgrim and Faithful.




Gt. to Princ. & Full Sw.
Ped with Reeds.

L'istesso tempo.
(♩. = ♩. of preceding)

non rit.

Open Diaps.

Sw.

Gt. open Diaps.

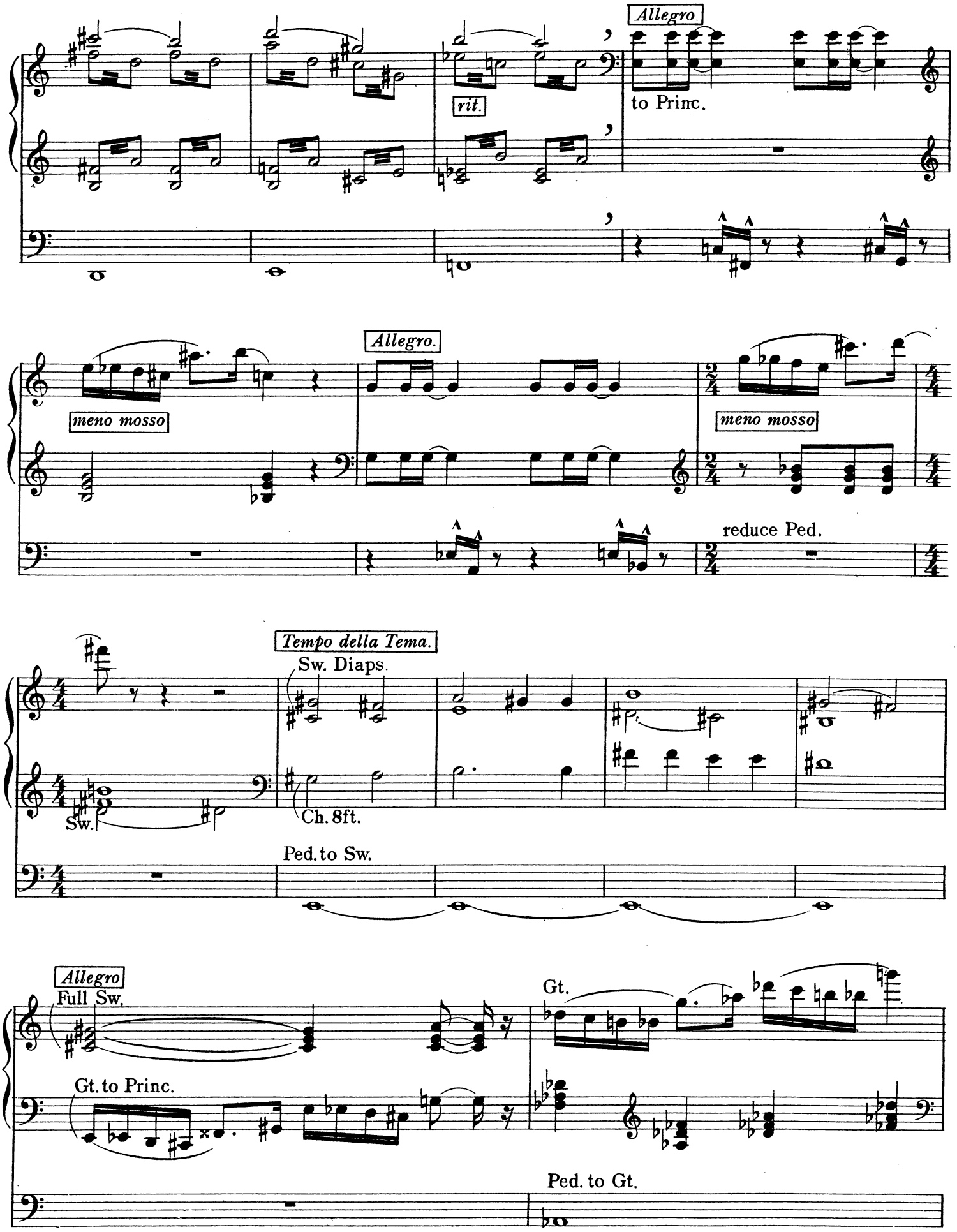
add Princ.

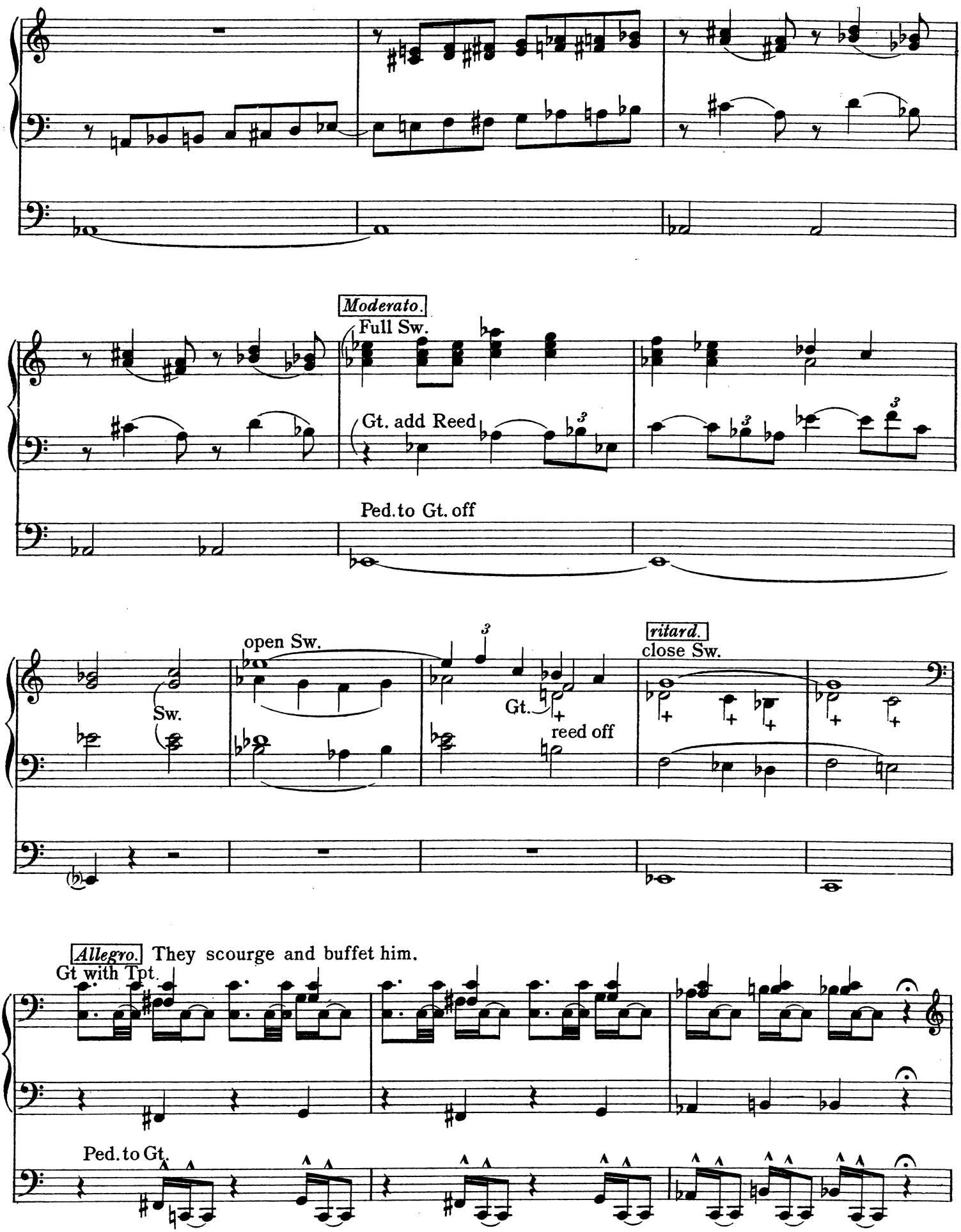
Gt.

Faithful is made the chief victim of the mob's anger.

Molto meno mosso.

add 2ft.


Allegro.
rit.
to Princ.
meno mosso
Allegro.
meno mosso
reduce Ped.
Tempo della Tema.
Sw. Diaps.
Sw.
Ch. 8ft.
Ped. to Sw.
Allegro
Full Sw.
Gt.
Gt. to Princ.
Ped. to Gt.


Moderato.
Full Sw.
Gt. add Reed
Ped. to Gt. off
open Sw.
Sw.
Gt.
reed off
ritard.
close Sw.
Allegro. They scourge and buffet him.
Gt with Tpt.
Ped. to Gt.

Allegro.
Ch. 8 & 4ft.

And "stone him with stones"

Tpt. off

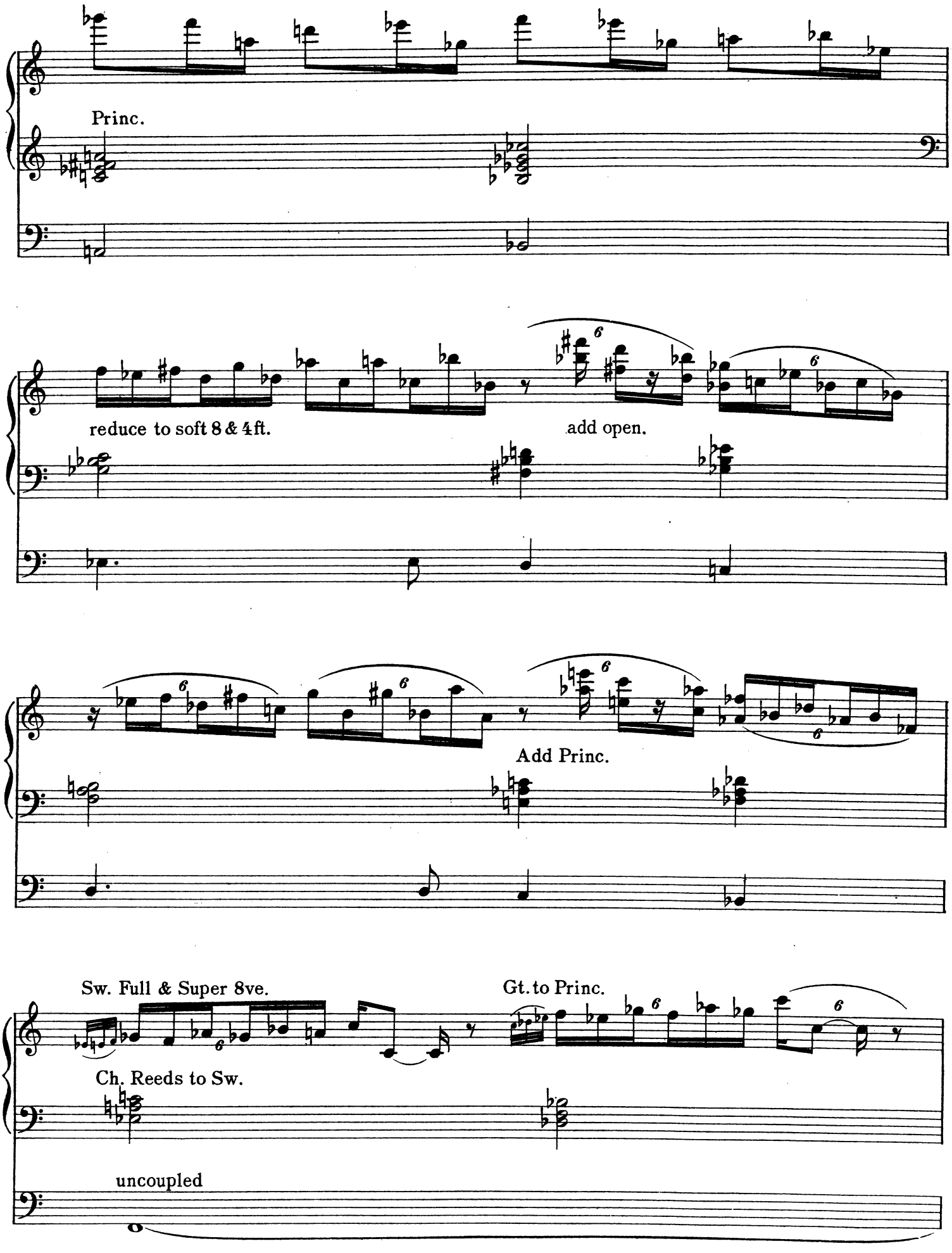
Gt.

Gt. Diaps.

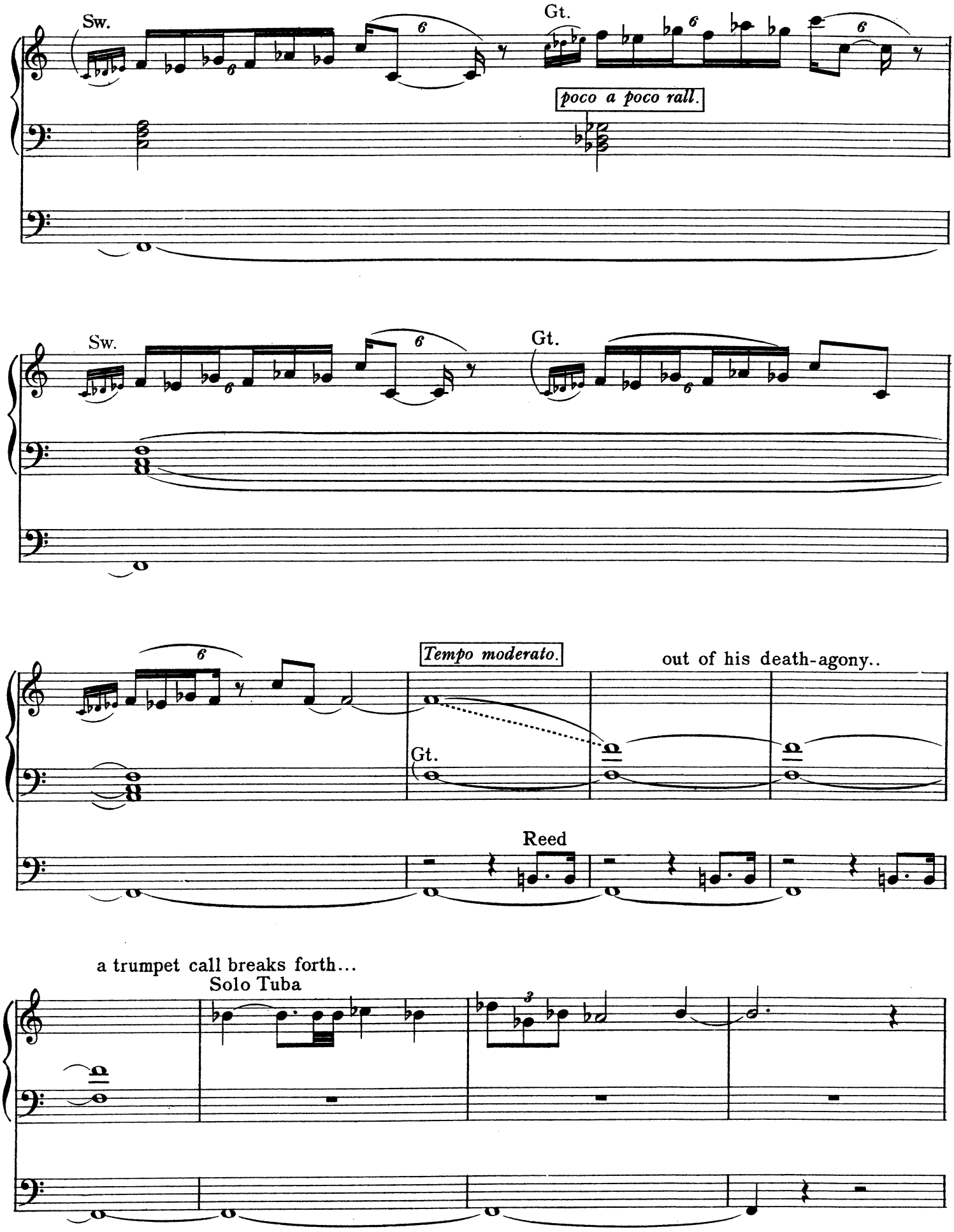
Princ.

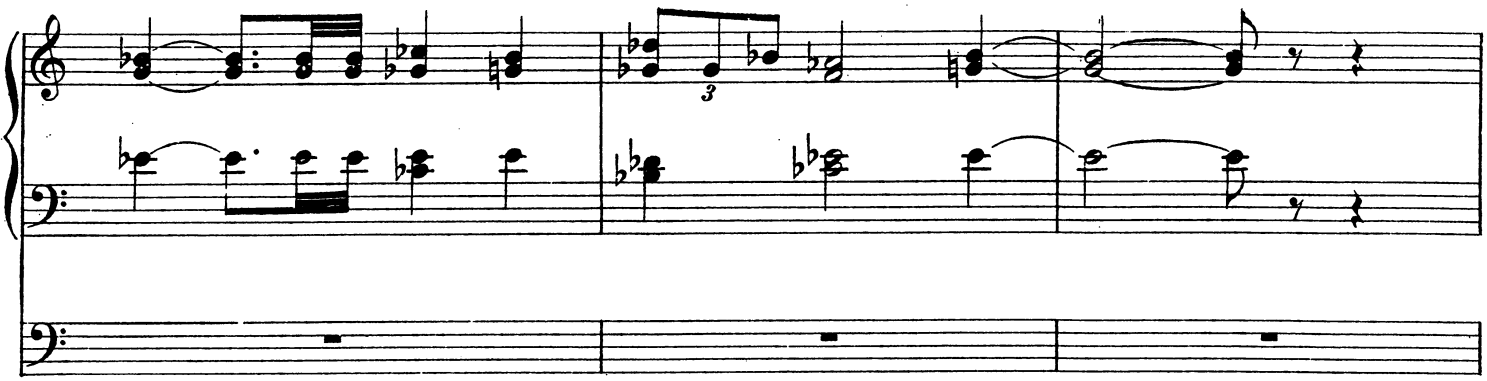
reduce to soft 8 & 4 ft.

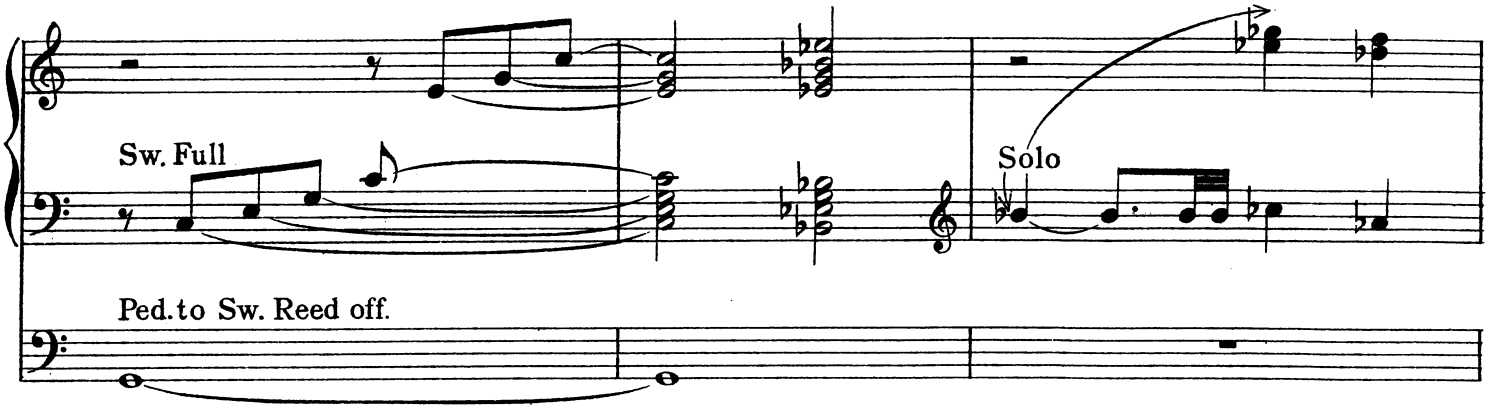
add open

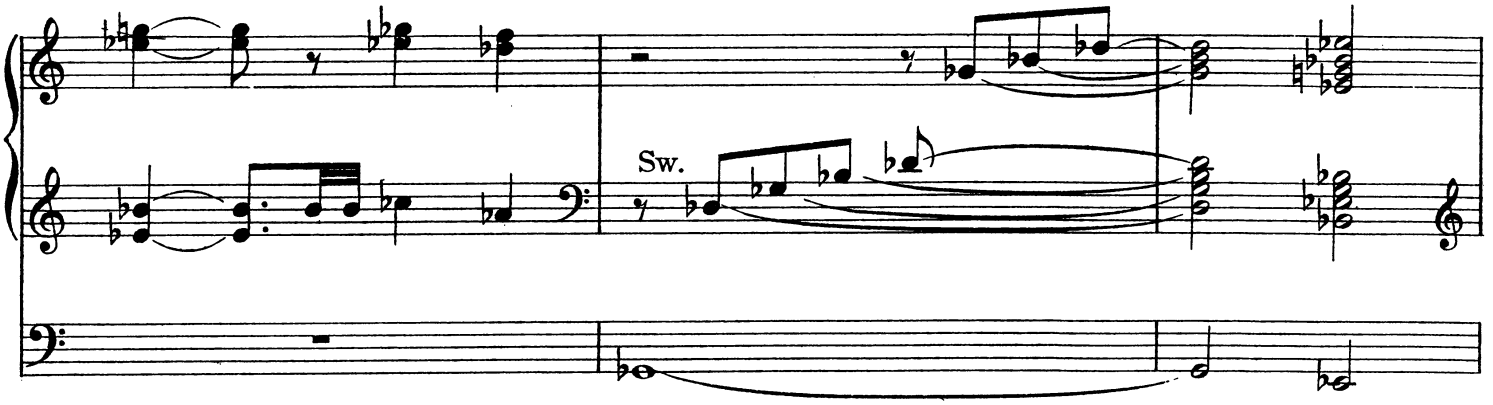

Princ.
reduce to soft 8 & 4ft.
add open.
Add Princ.
Sw. Full & Super 8ve.
Gt. to Princ.
Ch. Reeds to Sw.
uncoupled

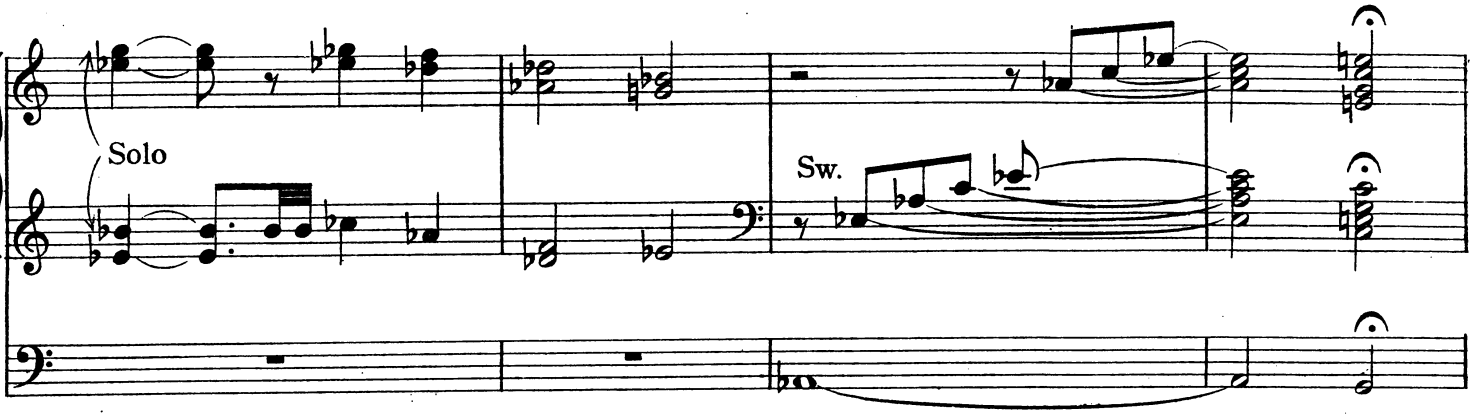
"Thus came Faithful to his end"



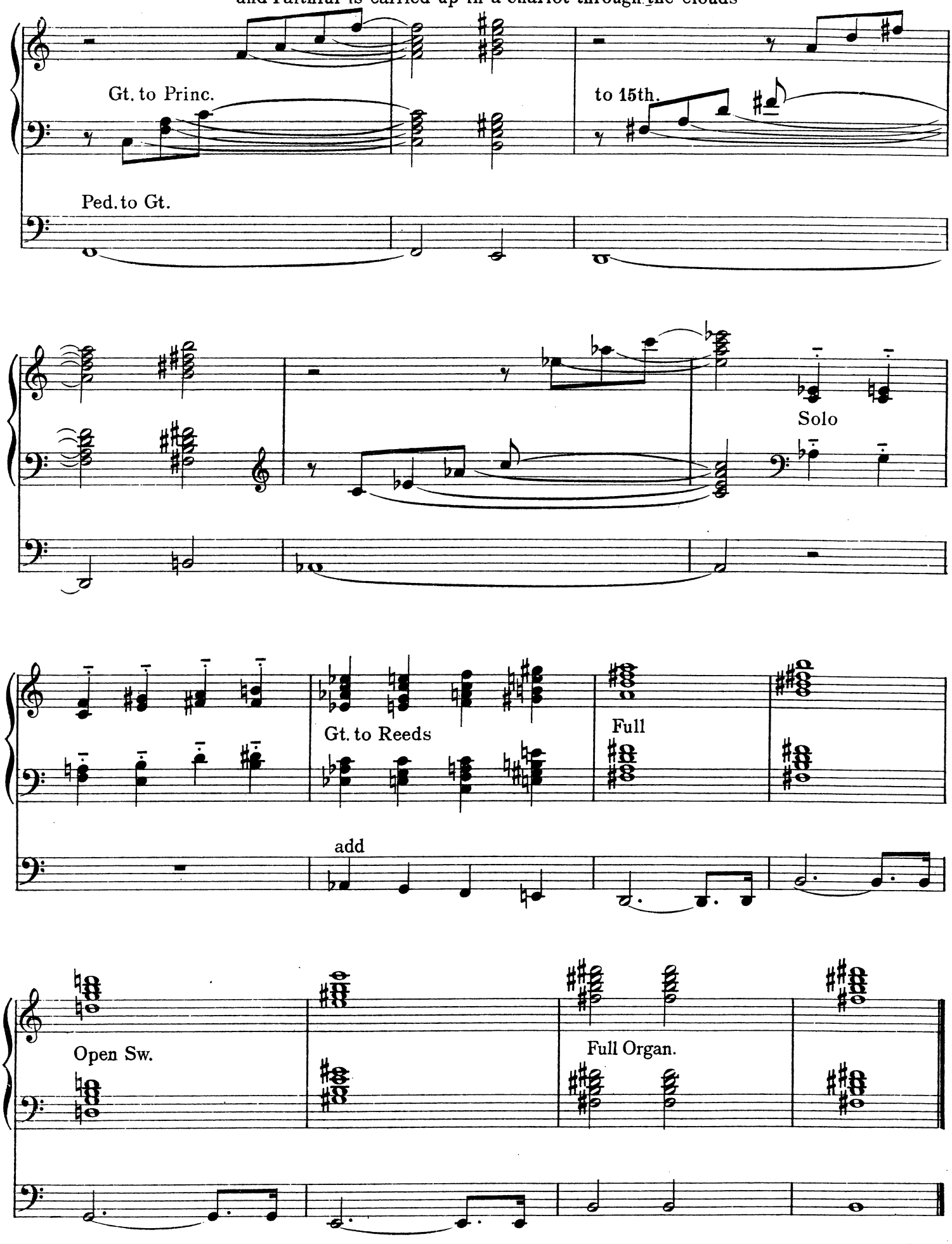



Sw. Full
Solo
Ped. to Sw. Reed off.


Sw.


Solo
Sw.

and Faithful is carried up in a chariot through the clouds



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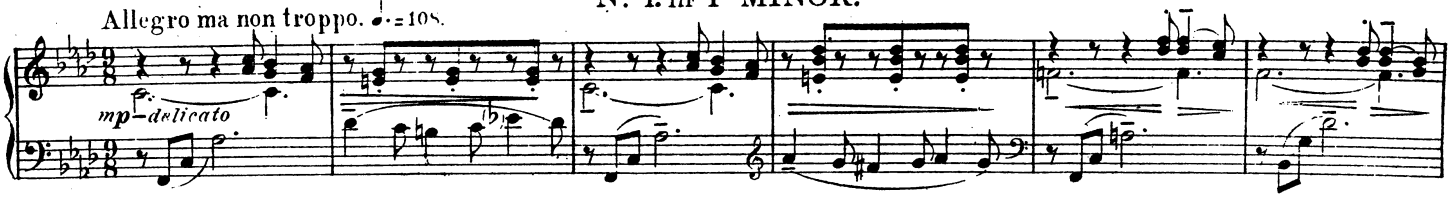
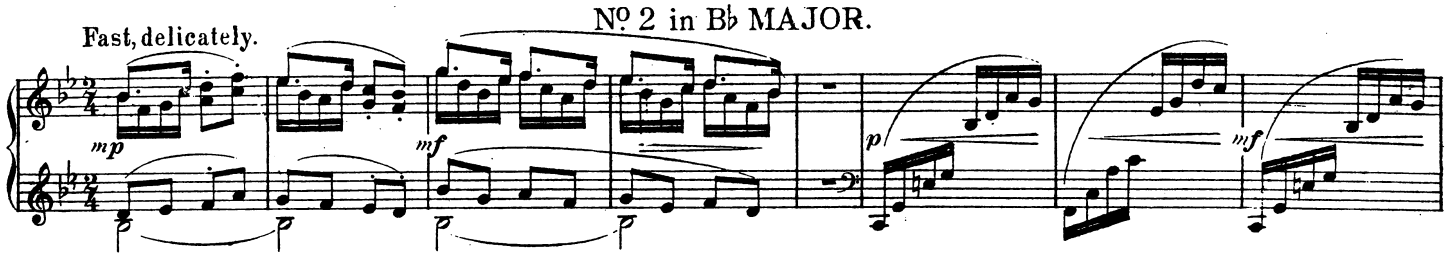
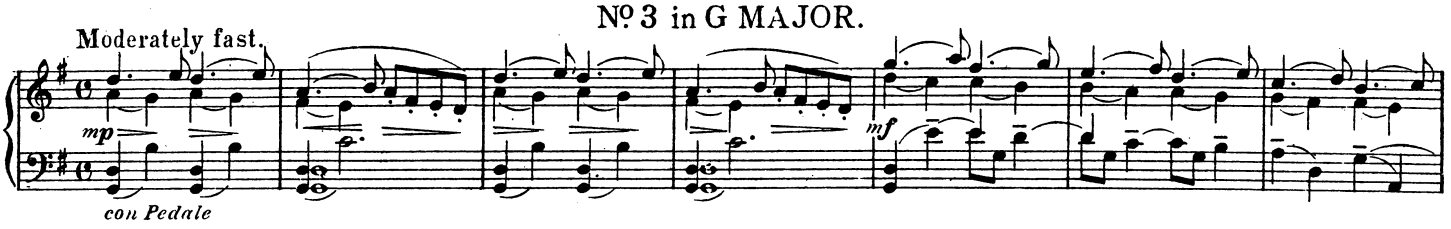


No. 2 in B♭ MAJOR.



No. 3 in G MAJOR.



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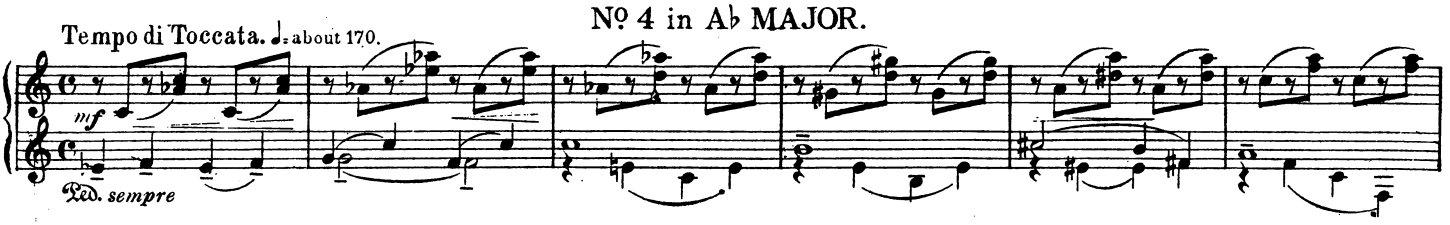
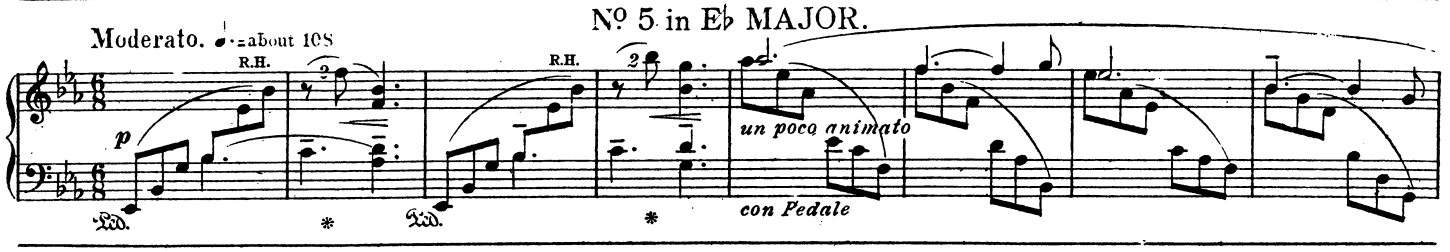
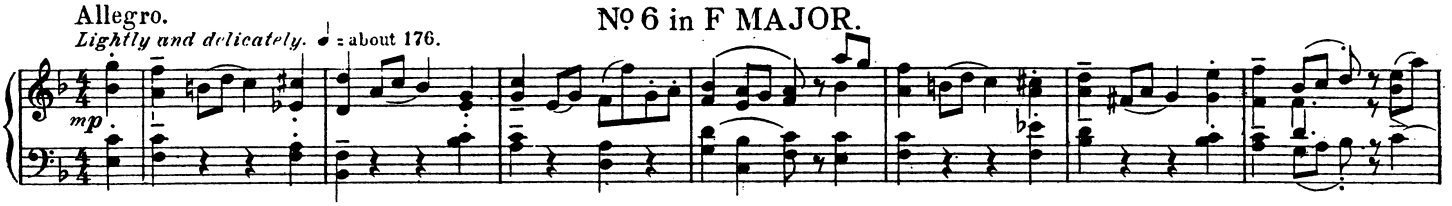


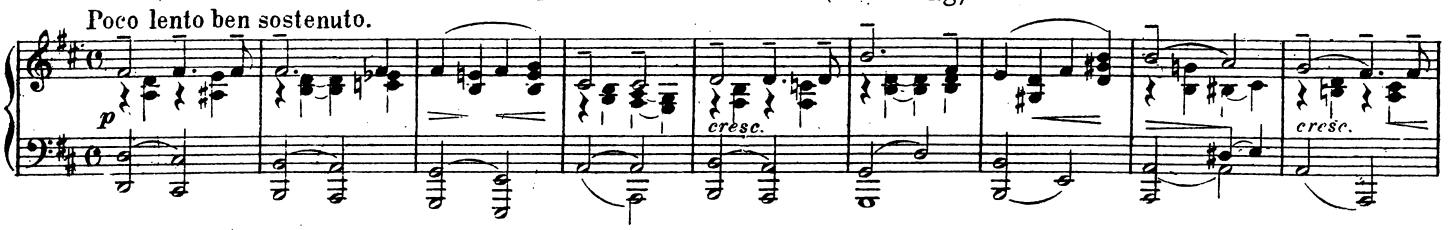
No. 5 in E♭ MAJOR.



No. 6 in F MAJOR.



No. 7 in D MAJOR. (Even-Song)



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The Pilgrim's Progress,

NARRATIVE TONE-POEM FOR ORGAN,

Composed by

ERNEST AUSTIN.

(Op. 41.)

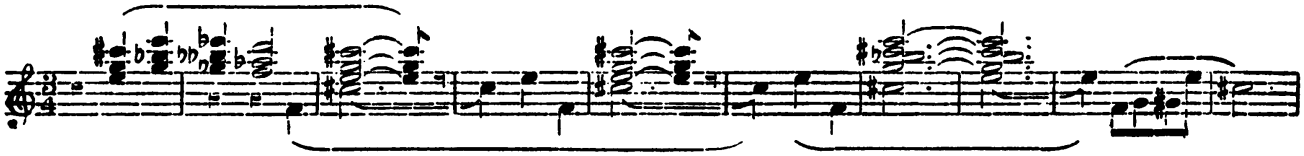
PART VIII.

Descriptive analysis by E. DOUGLAS TAYLER.

Vanity Fair.

PILGRIM, having passed safely through the Valley of the Shadow of Death, and having afterwards been joined by Faithful, the two have come within sound of Vanity Fair, which stands upon the path which all pilgrims must travel to reach the Celestial City. Its seductive call, heard at the conclusion of Part VII, is repeated on solo oboe, under languorous chromatic chords:

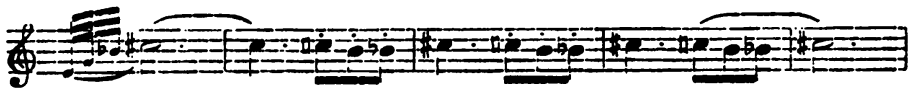
THEME 35



THEME 34.

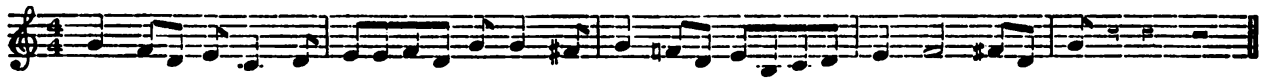
This is followed by a sound like rippling laughter, and a phrase which appears to beckon the pilgrims to the pleasures of the Fair:

THEME 36.



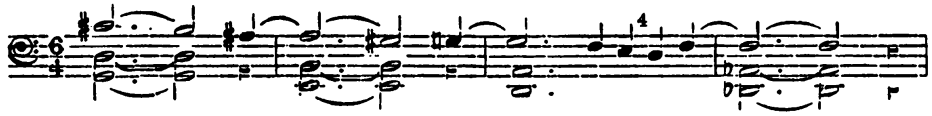
Theme 35 is then developed into a kind of valse showing the more attractive aspect of the Fair, and the frequent use of the chord of the "augmented triad" gives to it a peculiarly insinuating character. Soon a reflective note creeps in—a flowing melody—but interspersed with little fierce-sounding phrases, which suggest the sinister and evil side of the Fair. The laughter and beckoning continues, presently breaking out into a babel of revelry:

THEME 37.



The coarse hubbub grows, and strikes depression into the hearts of Pilgrim and Faithful:

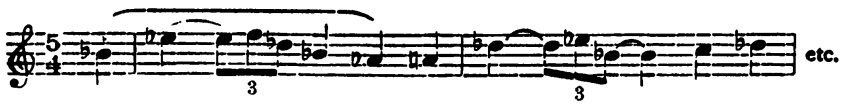
THEME 38 (derived from Theme 1).



The "beckoning" is heard again, the alluring call of the world being sharply contrasted with a short reference to a chorale-like motive previously associated with Interpreter's words of blessing.

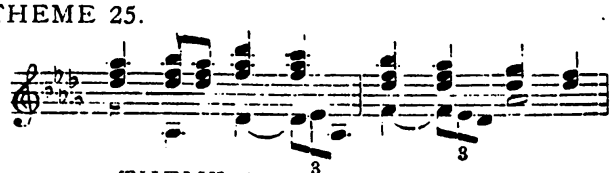
The crowd laughs and jeers at the two pilgrims, for their clothes, their speech, and their disregard of the merchandise offered. Theme 37 is developed, with new mocking phrases, and the depression (Theme 38) deepens. A strident call is presently heard (solo trumpet), "What will ye buy? What will ye buy?" They reply, "We buy the truth," the music expressing this in the theme always associated with Pilgrim's Ideal:

THEME 6.



Shouts of malice and intimidation greet them. Theme 6 is repeated firmly in the bass. A short trumpet figure recommences the hubbub. Theme 37 is heard again. The mob's anger increases, but the theme of onward progress, blended with the Ideal, shows the determination of the pilgrims to persevere.

THEME 25.



THEME 6.

This is followed immediately by "Though I walk through the Valley of the Shadow of Death," a saying associated with Faithful, a premonition of whose approaching end is indicated by a gloomy dropping figure on the pedals. Portions of Themes 37, 36, and 35 are again heard, and then 25 breaks out heroically. The mob, bent upon violence, falls upon the pilgrims. The music here is broken and rough-sounding, but fragments of "Though I walk through the Valley" and of Theme 25 appear. Faithful is the chief victim of the people's anger, and is now put "to the most cruel death that could be invented." In the midst of his death-agony a trumpet-call breaks forth, and he is carried up through the clouds in a chariot to the Celestial Gate. This climax, with the trumpet-sounds and bold expanding cadences, forms the conclusion of Part VIII.

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ERNEST AUSTIN.

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