THE

PILGRIM'S PROGRESS

Narrative
Tone Poem
For Organ

PART TWELVE

ERNEST AUSTIN

Op. 41.

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Price
2/6 net

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

Parts 1 to 7, 2/- each. Parts 8 & 12, 3/- each. Parts 9, 10 & 11, 2/6 each
NET.

J. H. LARWAY,
14, Wells Street, Oxford Street, London, W. 1

Ernest Austin.

First performed by HERBERT F. ELLINGFORD Mus. Bac. Oxon.
(Organist to the Corporation of Liverpool.)
At St George's Hall, Liverpool.

THE PILGRIM'S PROGRESS.

NARRATIVE TONE POEM FOR ORGAN.

Part XII.

The Celestial City.

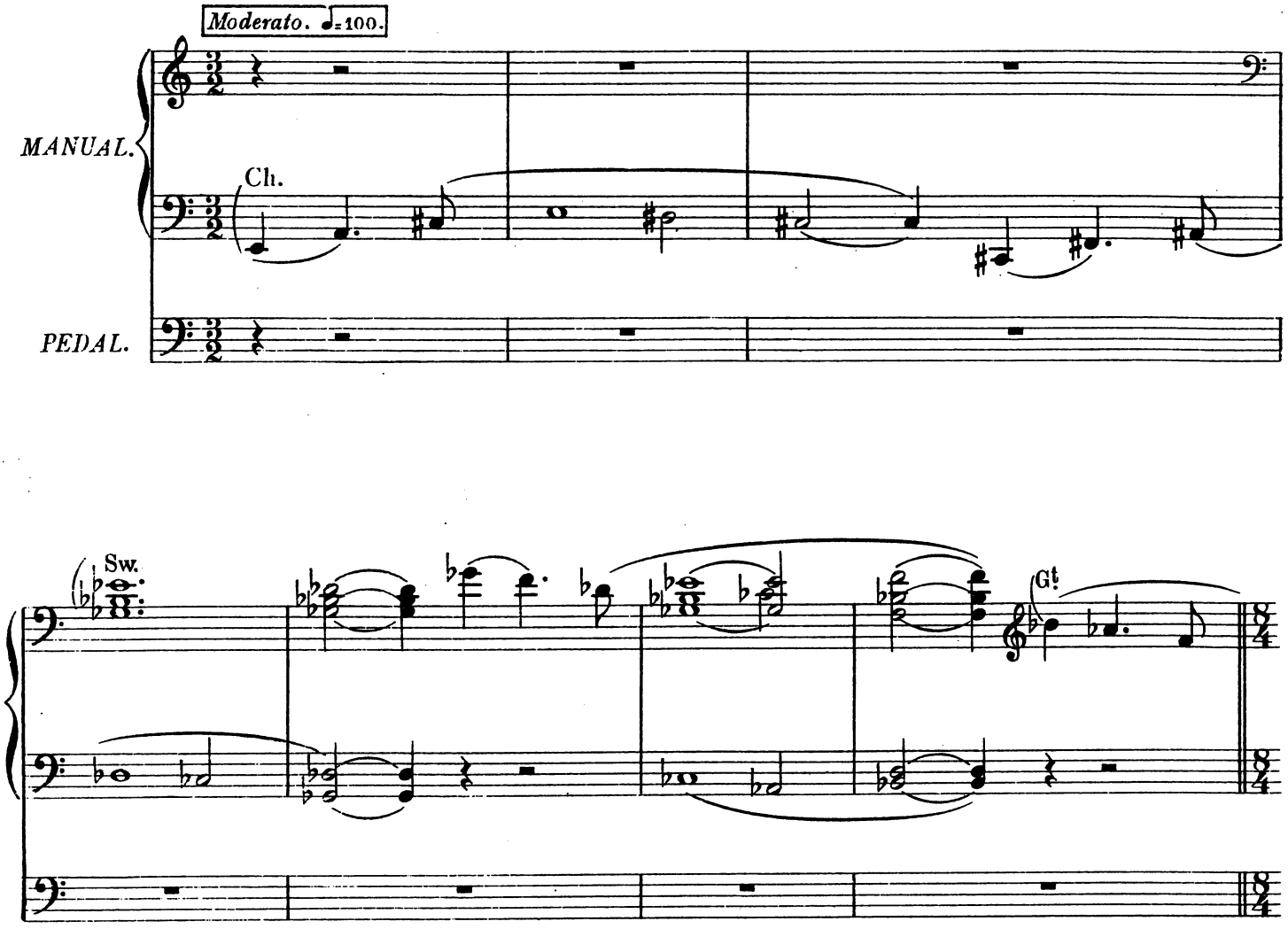
GRATEFULLY INSCRIBED TO MY FRIEND AND PUBLISHER JOSEPH H. LARWAY.

ERNEST AUSTIN.

Op.41.No12.

Prepare.
Sw. Oboe only.
Gt. Soft 8ft.
Ch. Viol d'orch 8.
Gedacht 8.
Ped. Bourdon coupled to Gt.

The Pilgrims now relieved of all danger mount the hill to the Celestial City.



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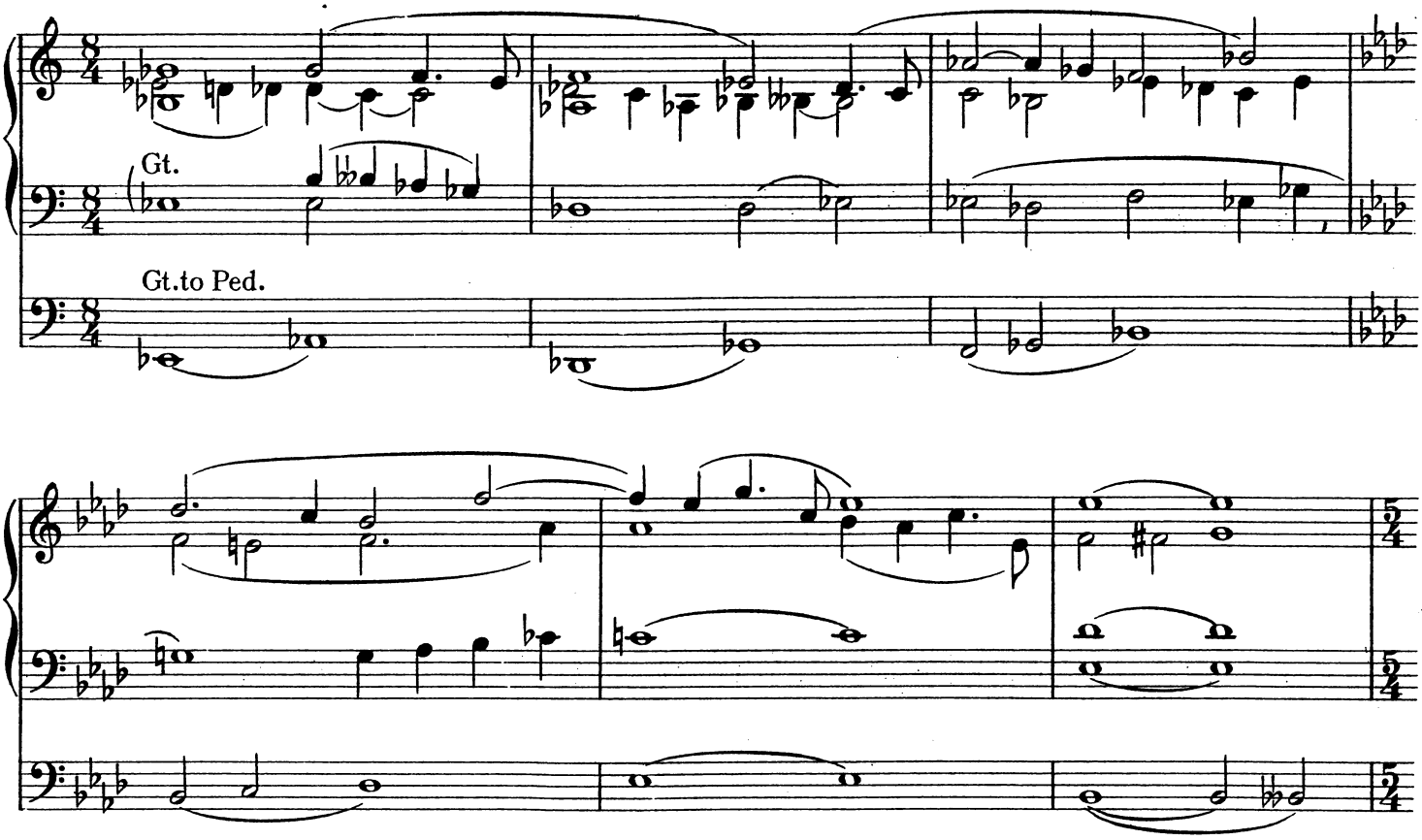
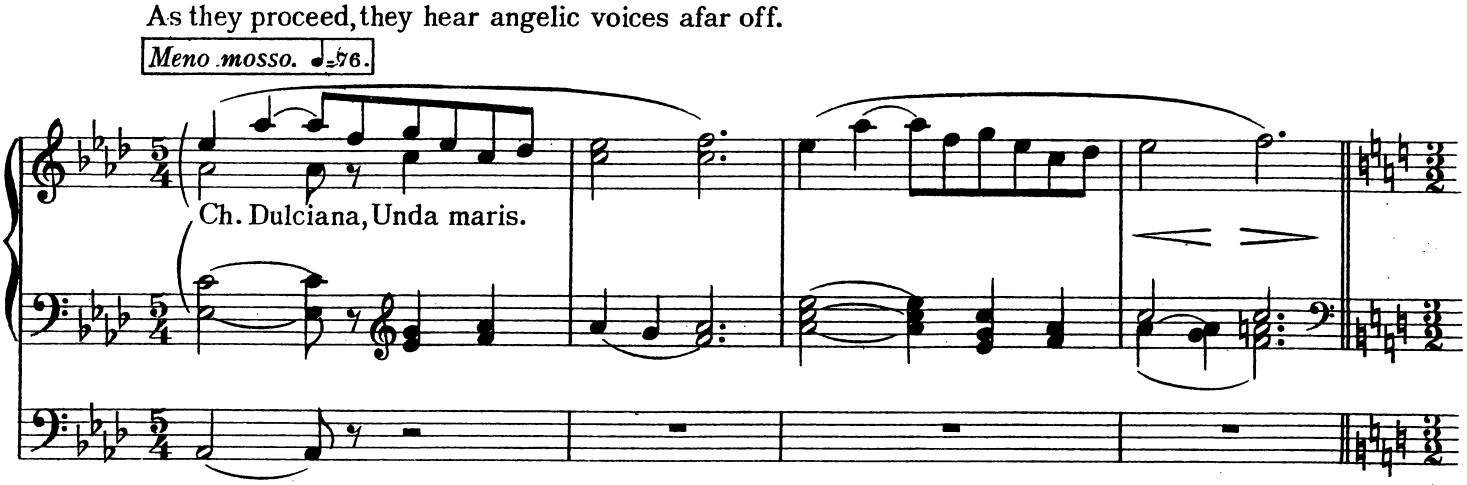
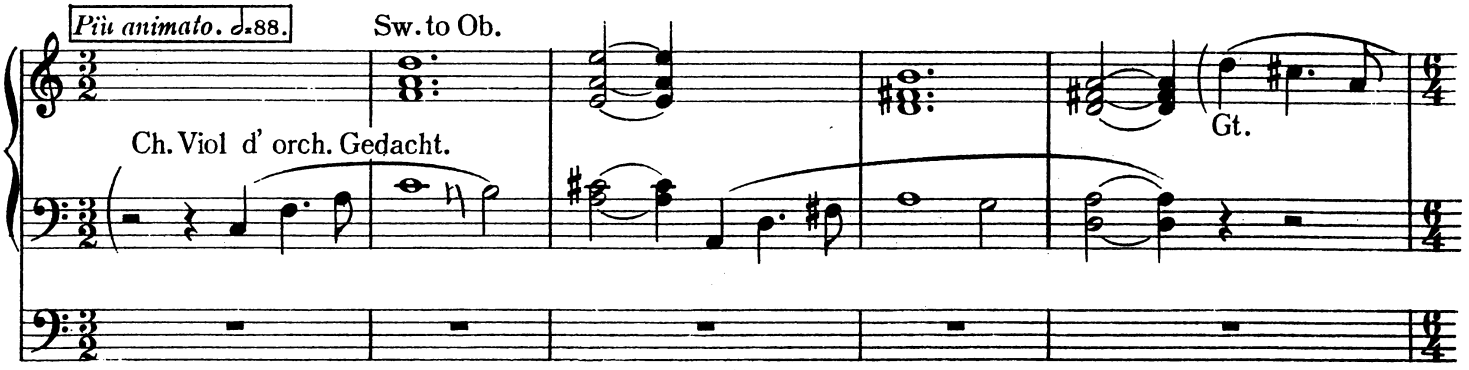
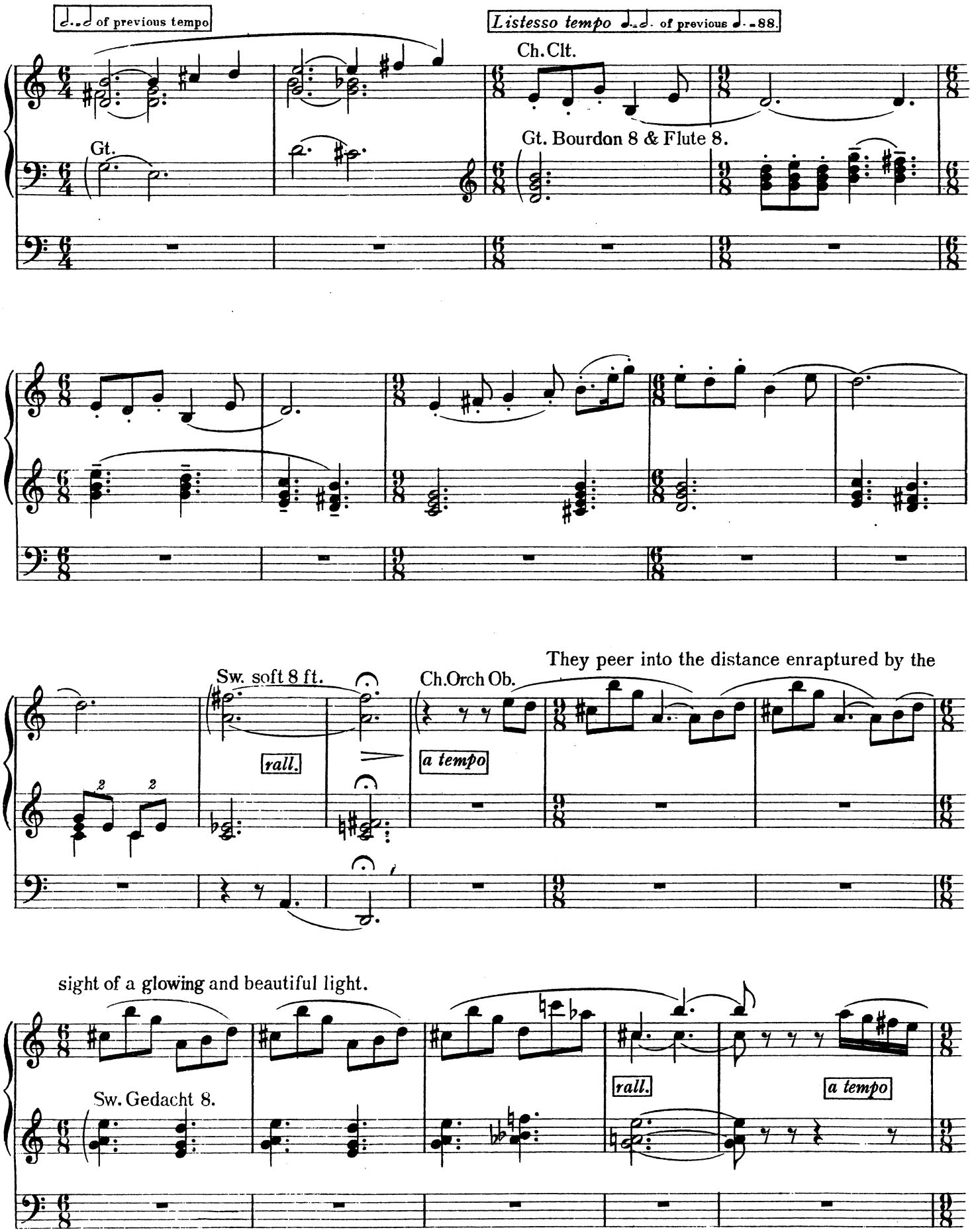
Part XII can be played as a separate movement. Descriptive Thematic Analysis by E. Douglas Tayler, for distribution at Recitals, can be obtained from the Publisher... Although the parts for Voices, Bells and Solo Violin are optional, the Composer hopes they will be included whenever possible; they are issued in combined form.

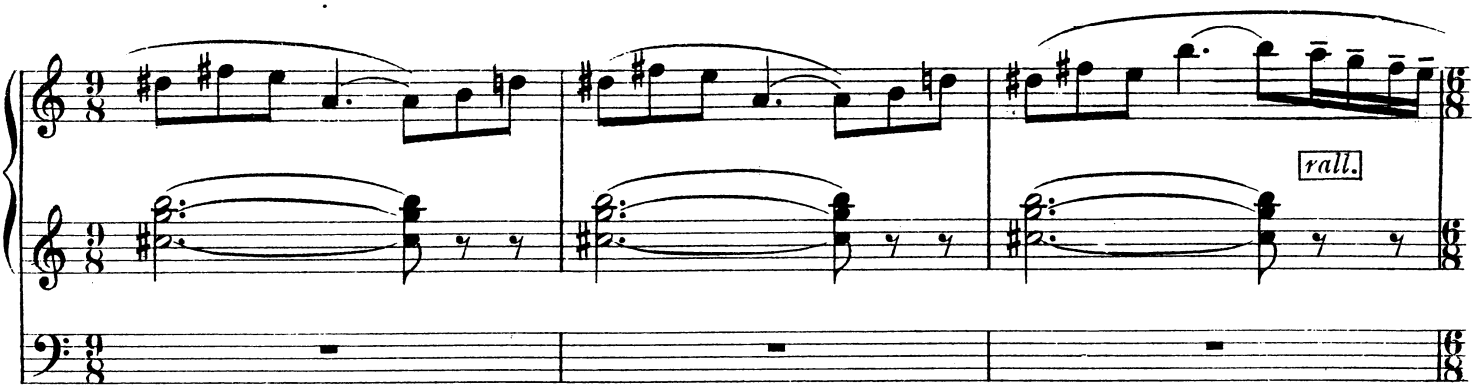


As they proceed, they hear angelic voices afar off.





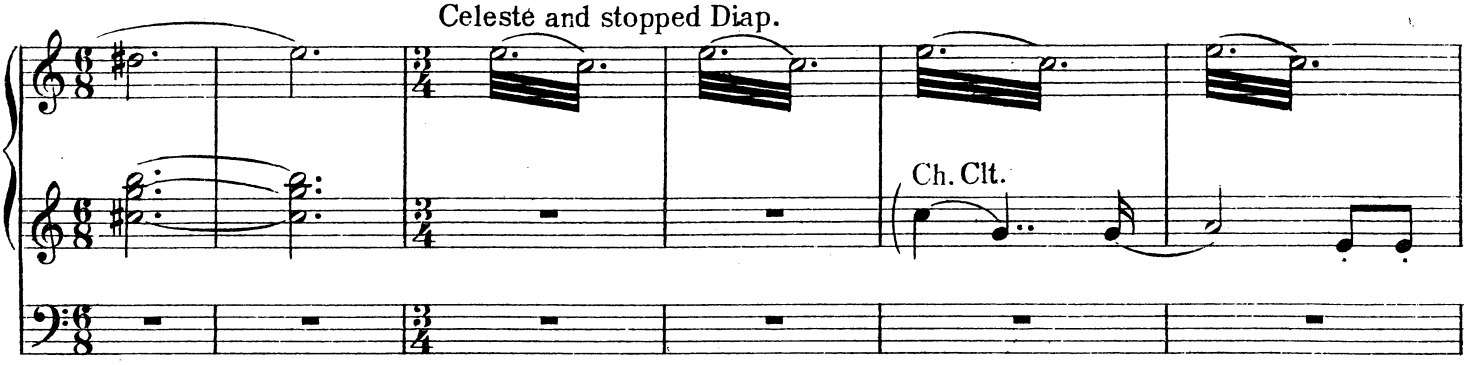

♩..♩ of previous tempo
Listesso tempo ♩..♩. of previous ♩.=88.
Ch. Clt.
Gt.
Gt. Bourdon 8 & Flute 8.
Sw. soft 8 ft.
Ch. Orch Ob.
They peer into the distance enraptured by the
rall.
a tempo
sight of a glowing and beautiful light.
Sw. Gedacht 8.
rall.
a tempo



They see the administering spirits approaching to meet them.

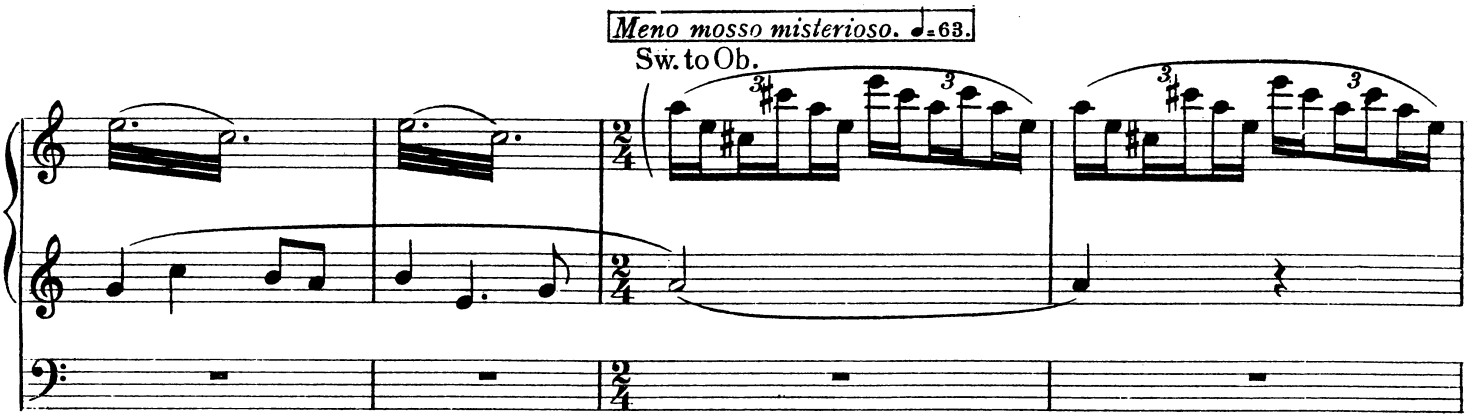
Moderato quasi con moto. ♩=80.

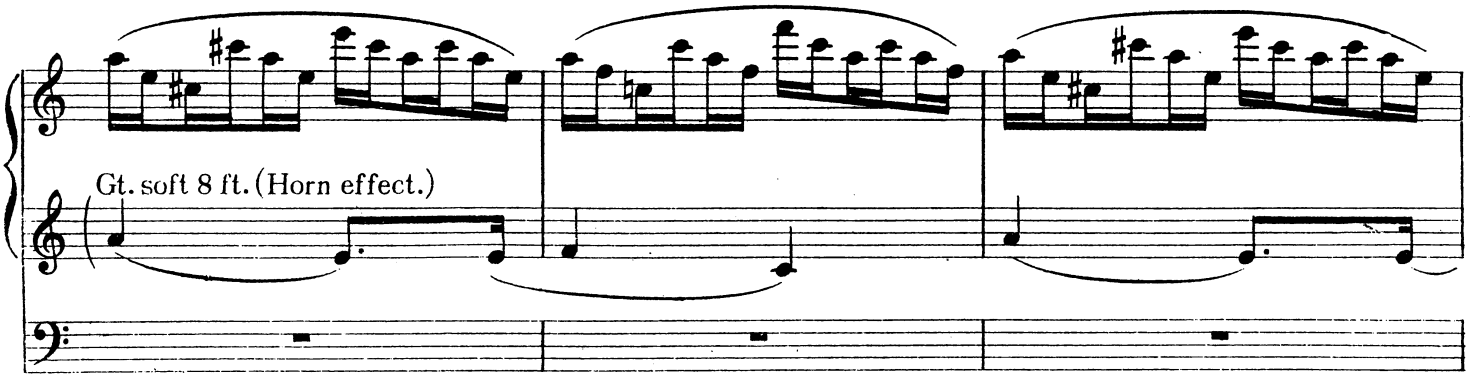
Celeste and stopped Diap.

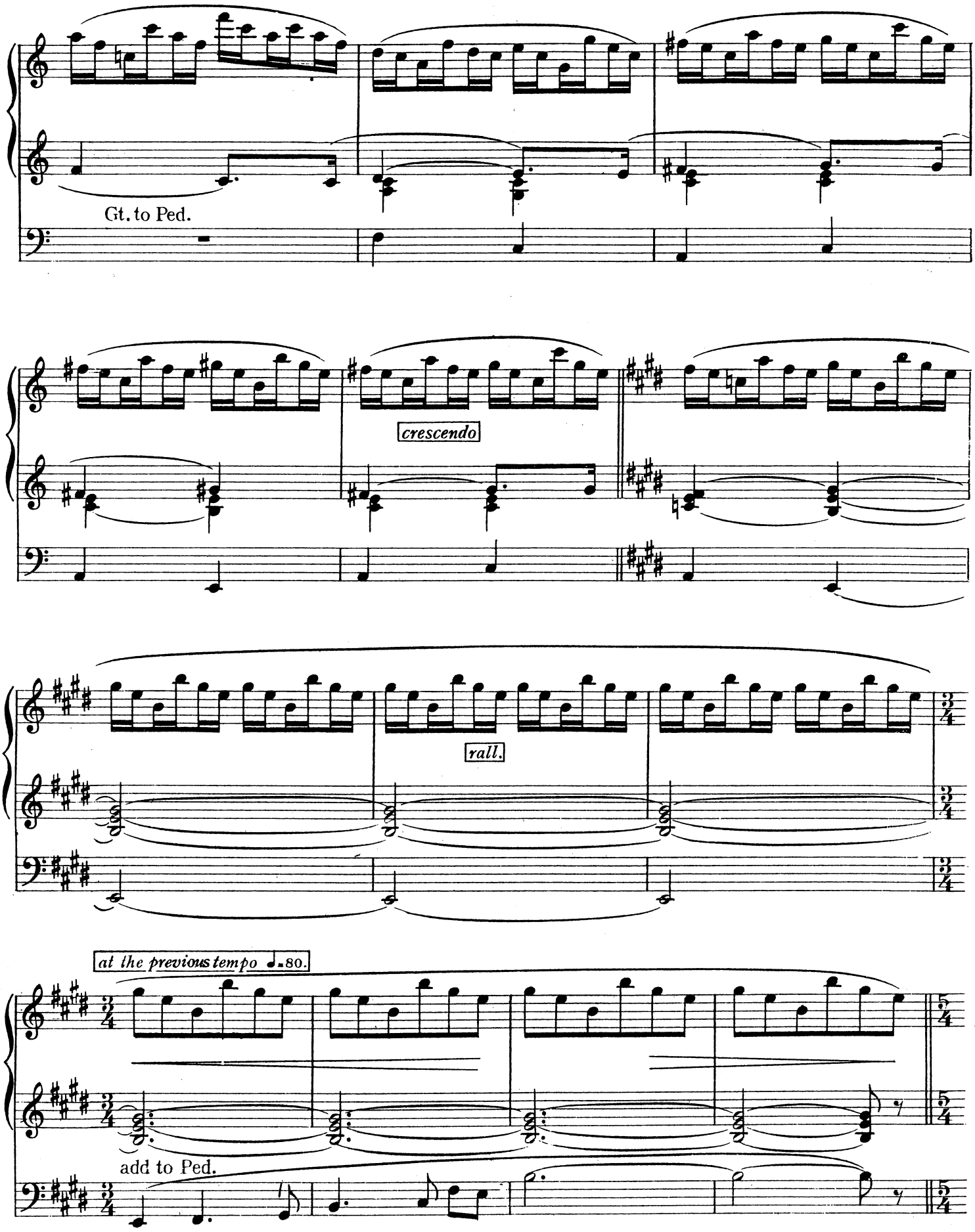


Meno mosso misterioso. ♩=63.

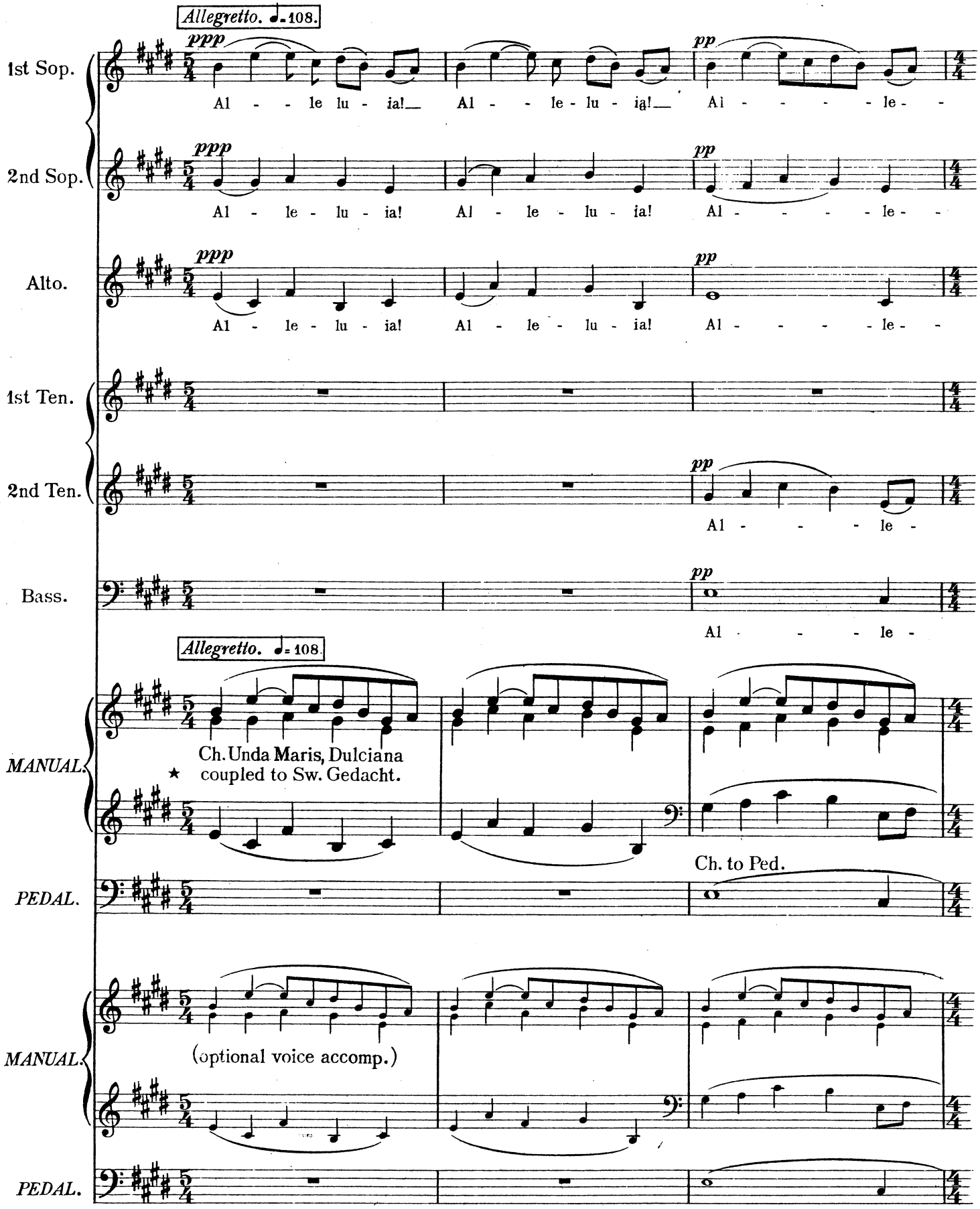
Sw. to Ob.



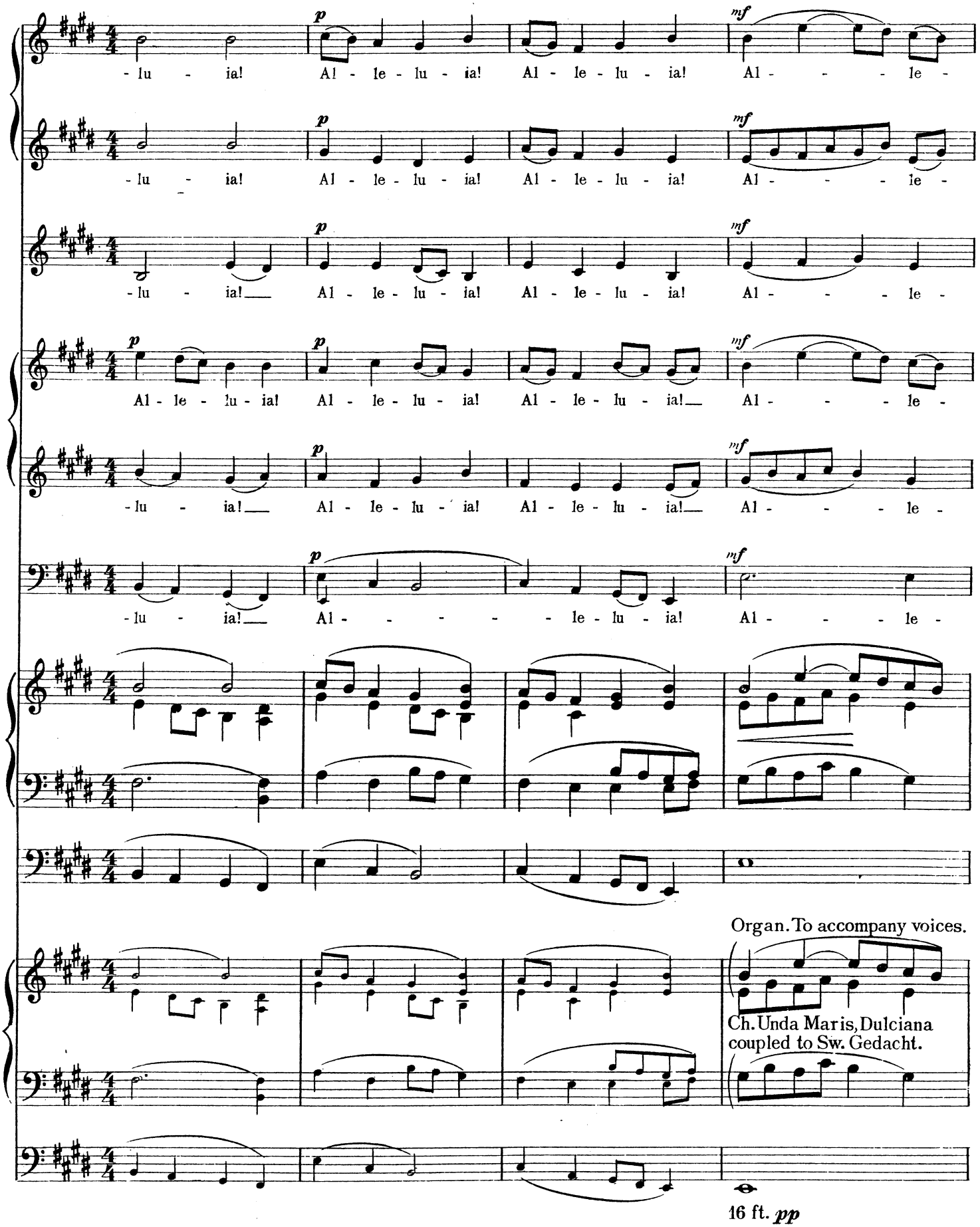


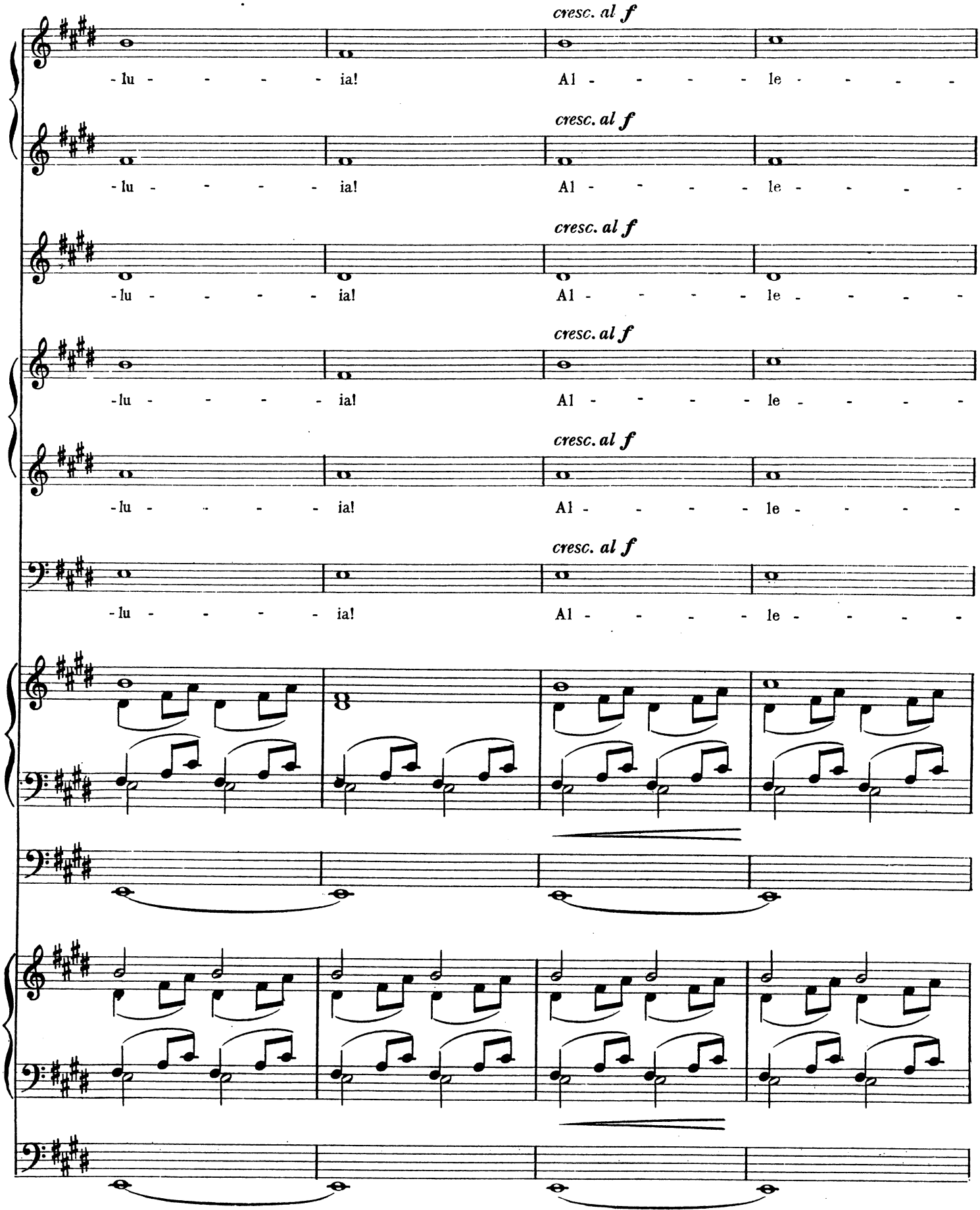

Gt. to Ped.
crescendo
rall.
at the previous tempo ♩=80.
add to Ped.

and hear the celestial choir.

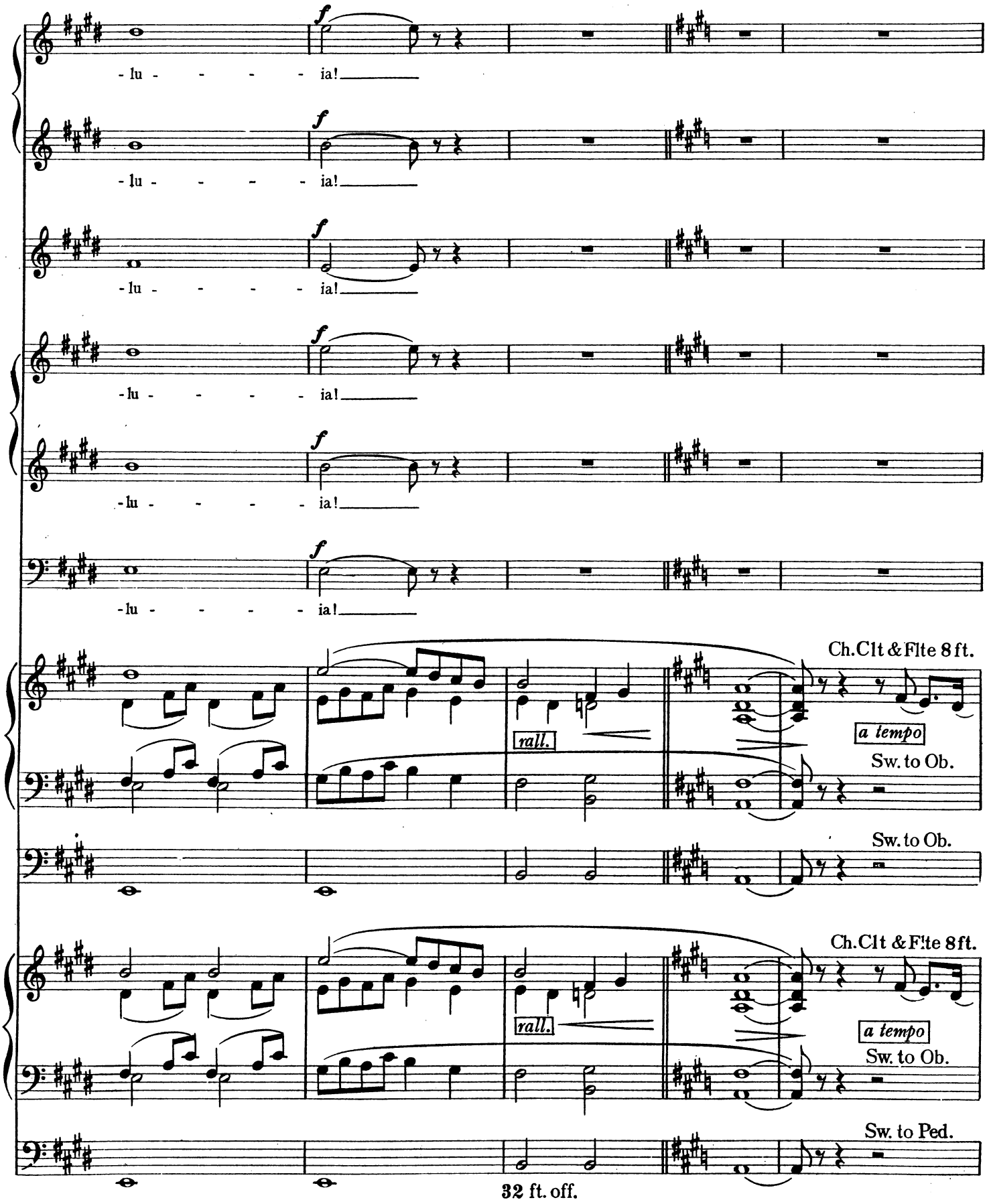


* To be played when vocal parts are omitted.

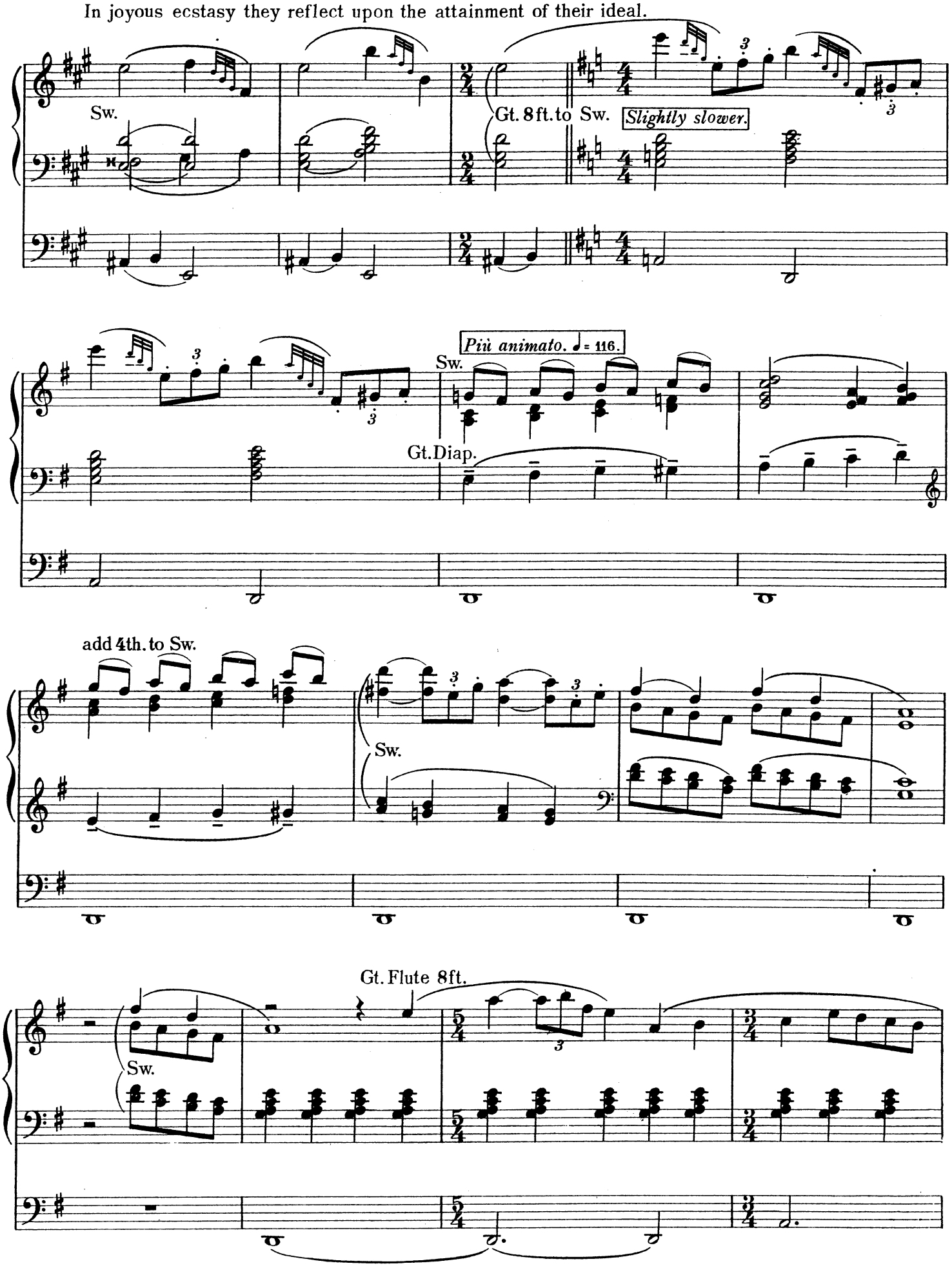

-lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - - - le -
-lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - - - le -
-lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - - - le -
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - - - le -
-lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - - - le -
-lu - ia! Al - - - - - le - lu - ia! Al - - - le -
Organ. To accompany voices.
Ch. Unda Maris, Dulciana coupled to Sw. Gedacht.
16 ft. pp

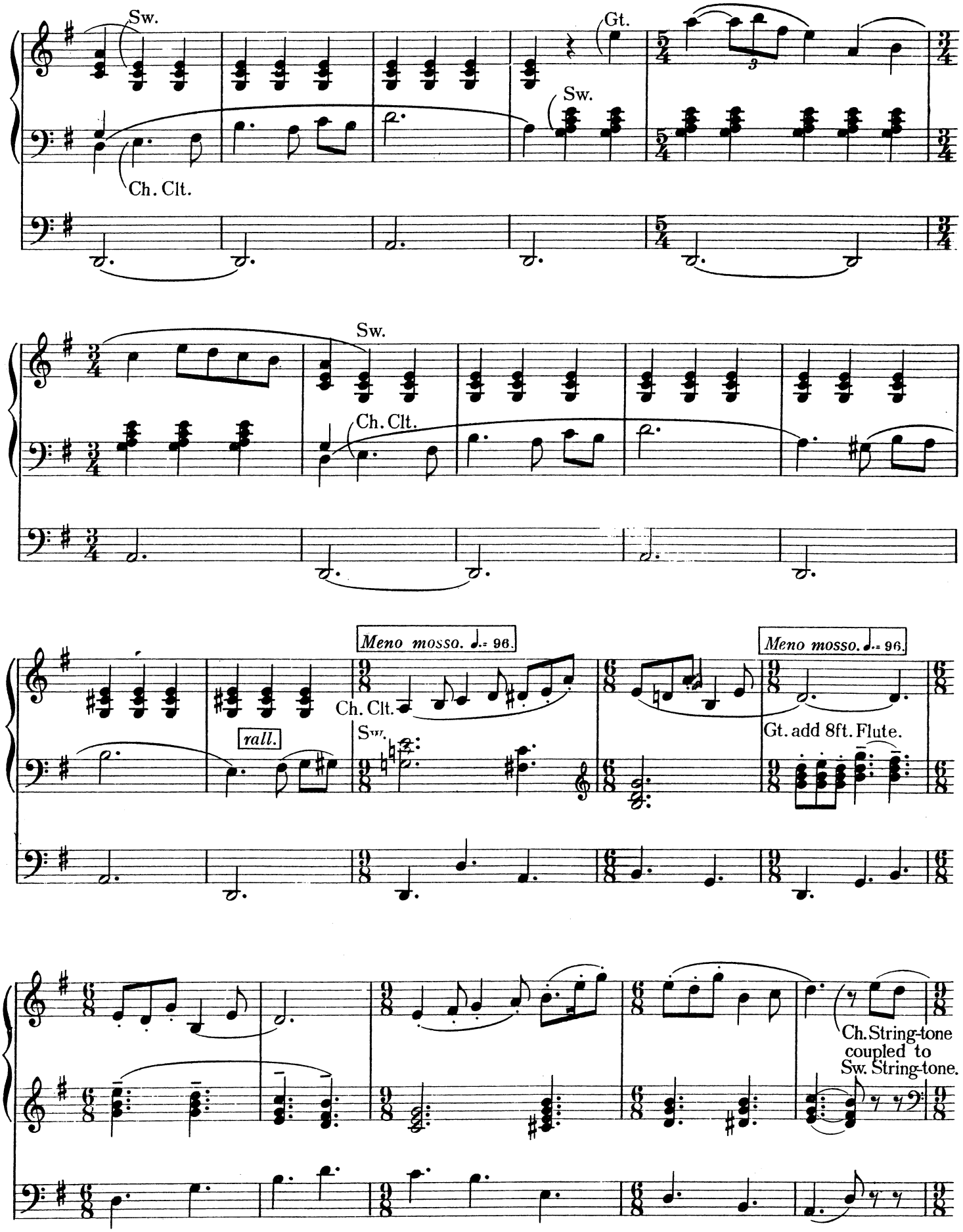

cresc. al f
-lu - - - - - ia! Al - - - - - le - - - - -
cresc. al f
-lu - - - - - ia! Al - - - - - le - - - - -
cresc. al f
-lu - - - - - ia! Al - - - - - le - - - - -
cresc. al f
-lu - - - - - ia! Al - - - - - le - - - - -
cresc. al f
-lu - - - - - ia! Al - - - - - le - - - - -
cresc. al f
-lu - - - - - ia! Al - - - - - le - - - - -

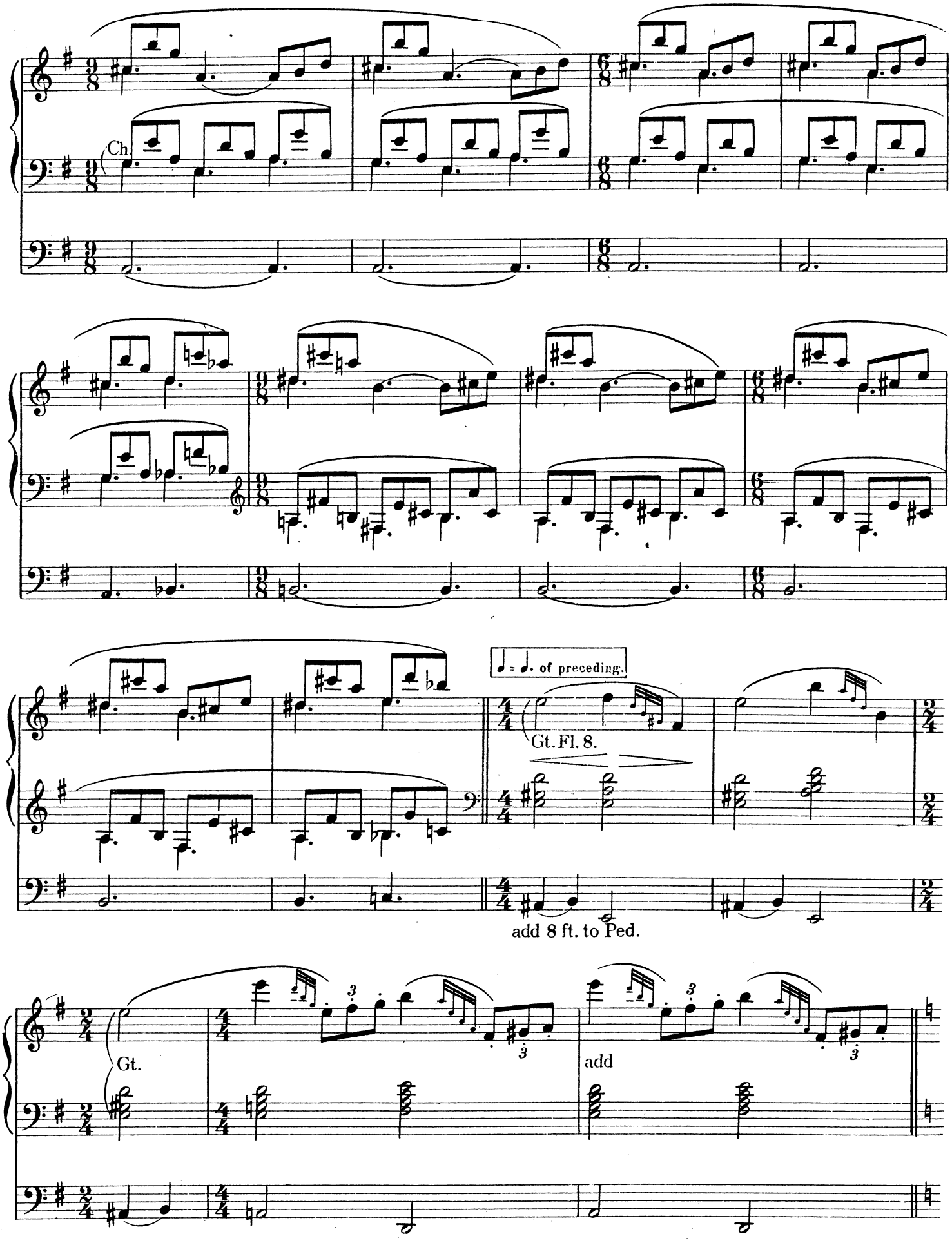
add 32 ft.

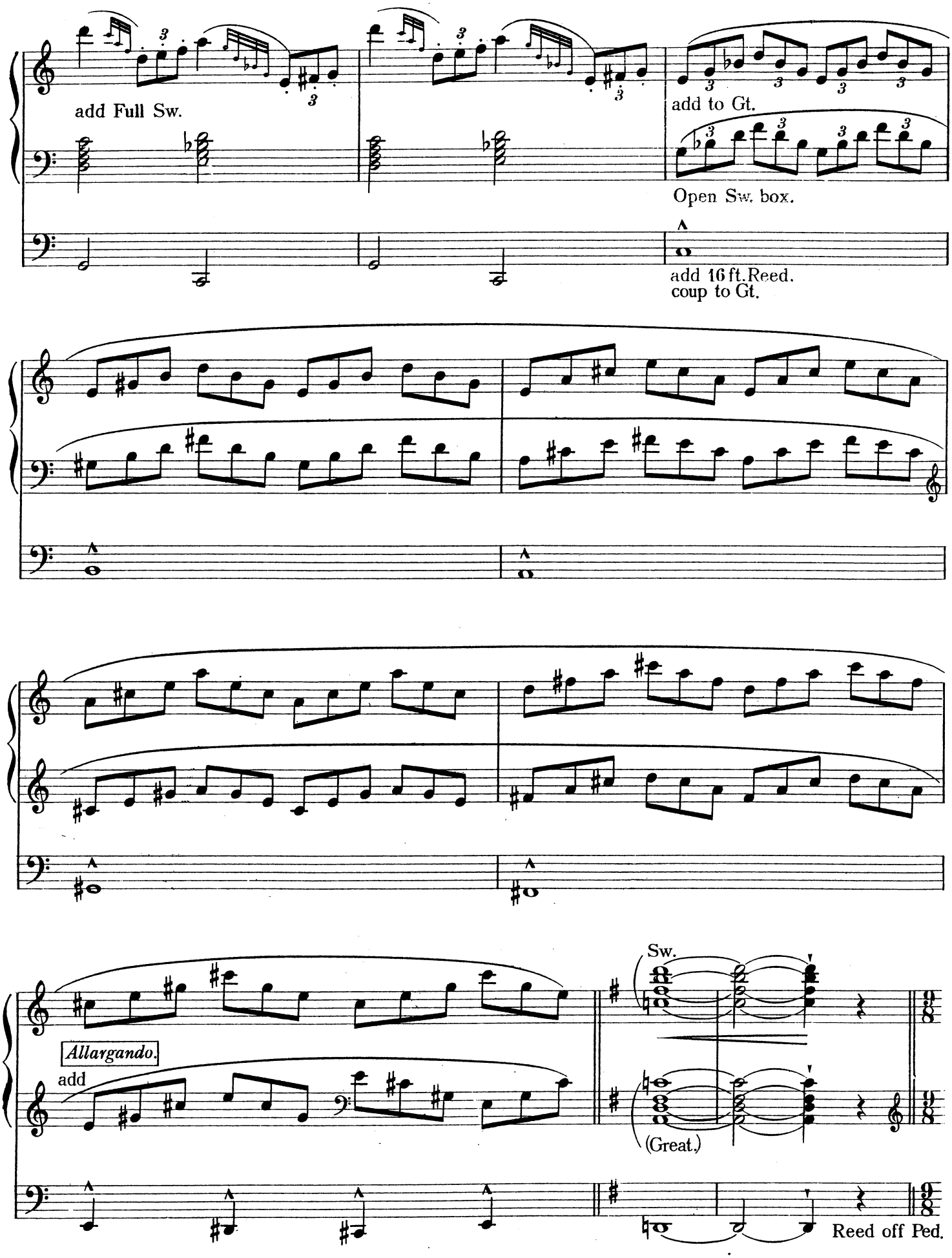

-lu - - - - - ia!
-lu - - - - - ia!
-lu - - - - - ia!
-lu - - - - - ia!
-lu - - - - - ia!
-lu - - - - - ia!
Ch. Clt & Flte 8 ft.
rall.
a tempo
Sw. to Ob.
Sw. to Ob.
Ch. Clt & Flte 8 ft.
rall.
a tempo
Sw. to Ob.
Sw. to Ped.
32 ft. off.

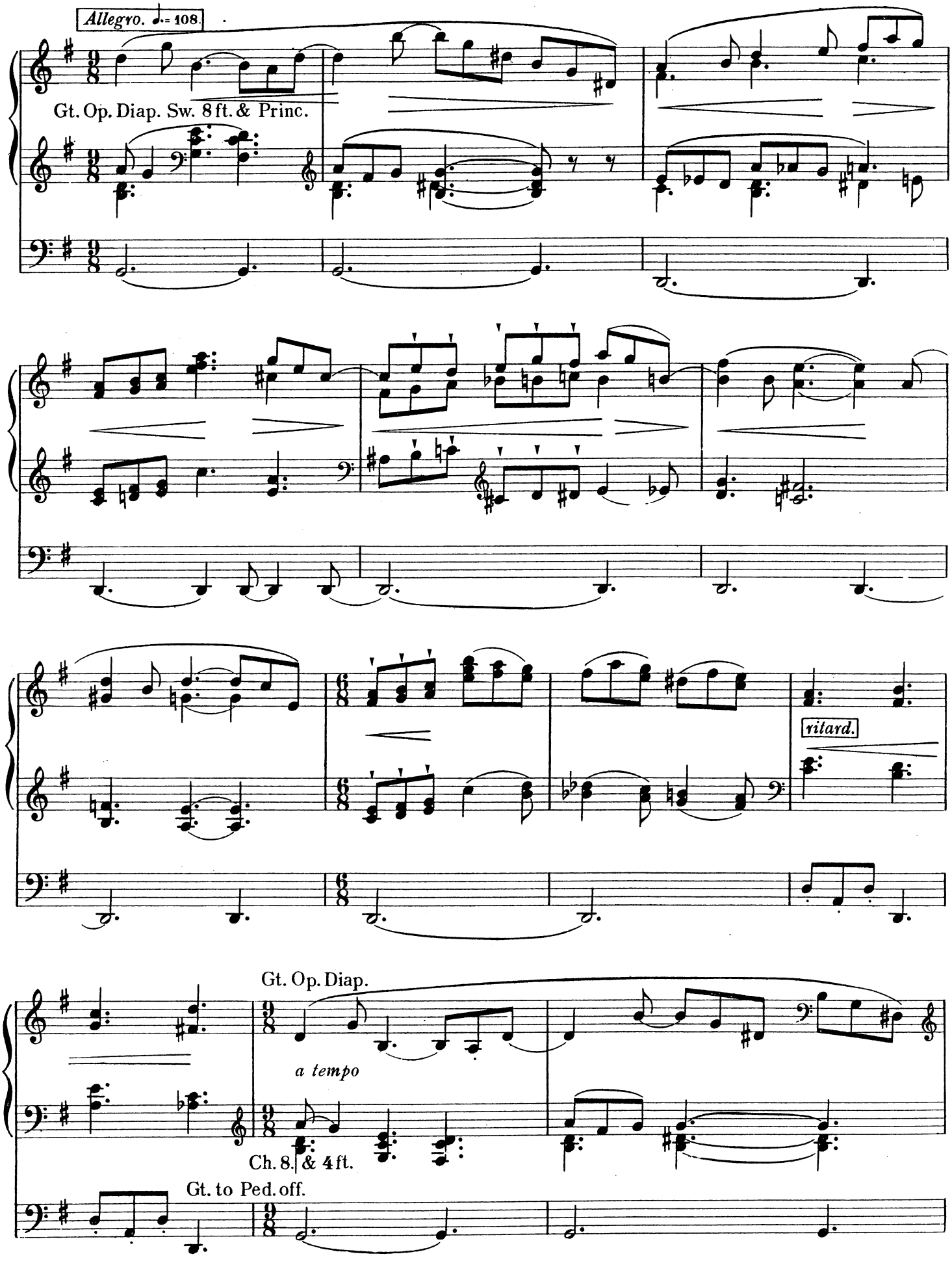
In joyous ecstasy they reflect upon the attainment of their ideal.

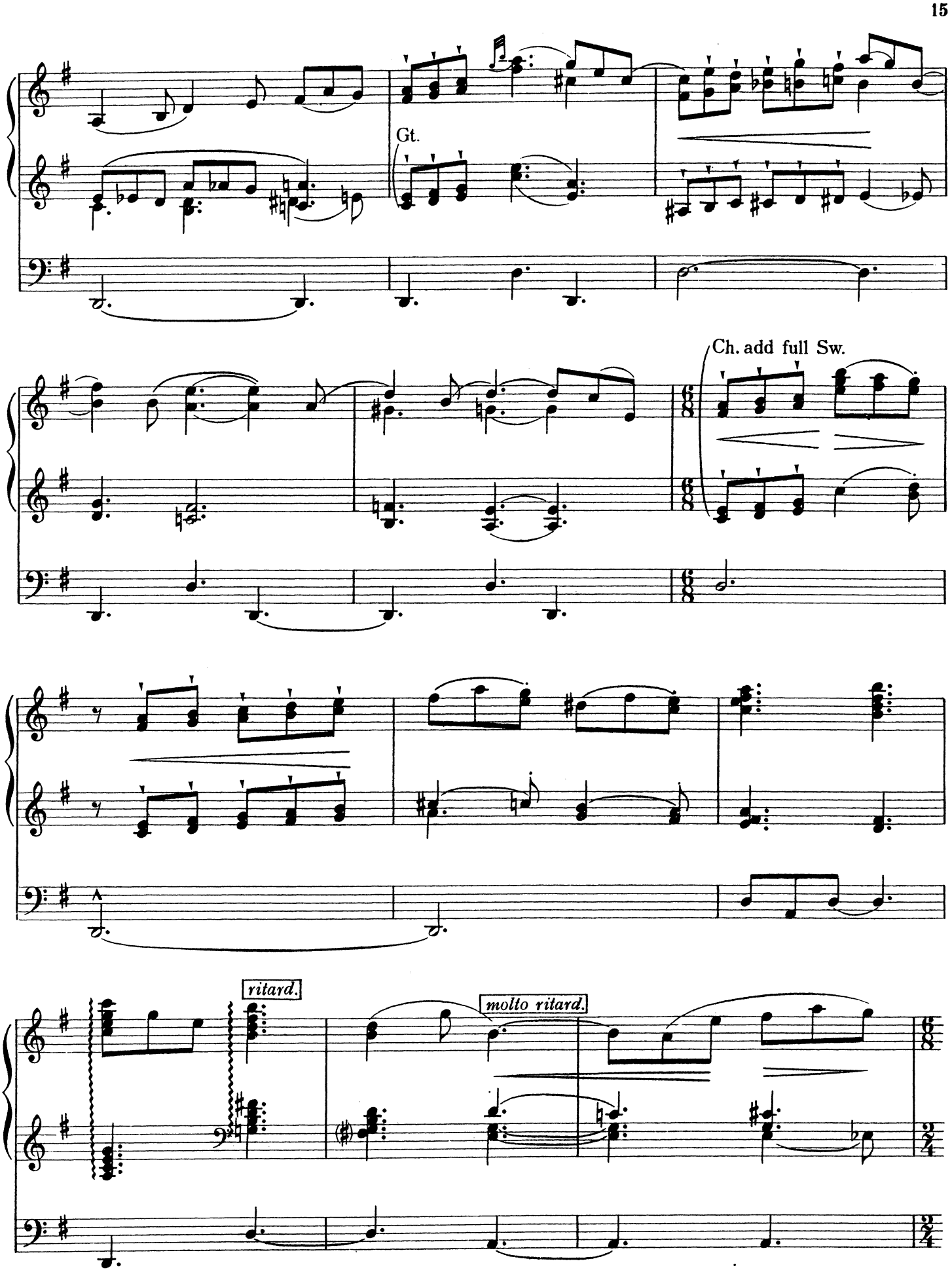


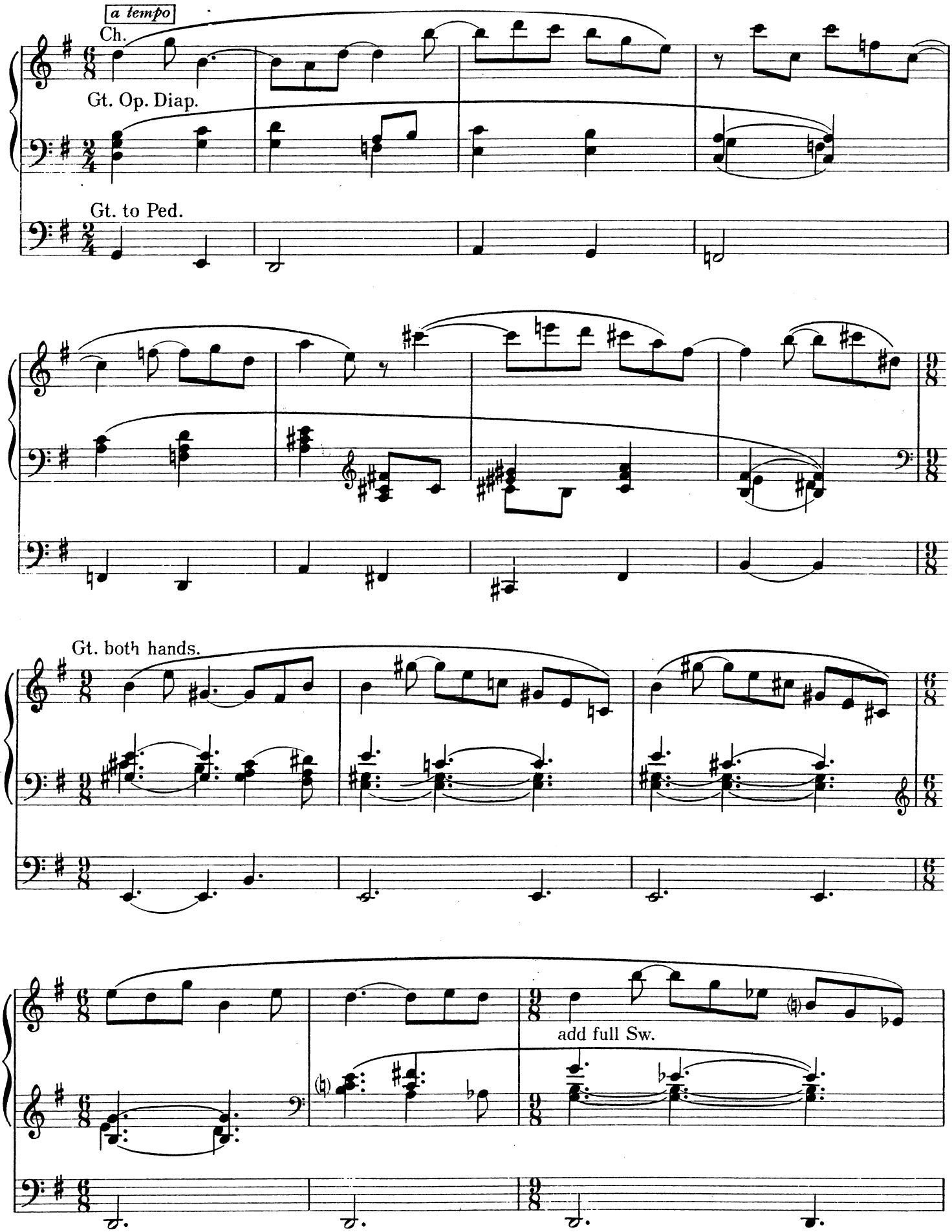

Sw.
Gt.
Sw.
Ch. Clt.
Sw.
Ch. Clt.
Meno mosso. ♩.= 96.
Meno mosso. ♩.= 96.
Ch. Clt.
rall.
Sw.
Gt. add 8ft. Flute.
Ch. String-tone coupled to Sw. String-tone.


Ch.
♩ = ♩. of preceding.
Gt. Fl. 8.
add 8 ft. to Ped.
Gt.
add


add Full Sw.
add to Gt.
Open Sw. box.
add 16 ft. Reed.
coup to Gt.
Allargando.
add
Sw.
(Great.)
Reed off Ped.


Allegro. ♩.= 108.
Gt. Op. Diap. Sw. 8 ft. & Princ.
ritard.
Gt. Op. Diap.
a tempo
Ch. 8. & 4 ft.
Gt. to Ped. off.


Gt.
Ch. add full Sw.
ritard.
molto ritard.


a tempo
Ch.
Gt. Op. Diap.
Gt. to Ped.
Gt. both hands.
add full Sw.

rall.

They are welcomed by the Trumpeters and Singers.

♩= 108. *a tempo*

Tuba 8.

★ Bells.

Swell to mixtures (Box closed.)

1st Sop. *f* Al - le - lu - ia!

2nd Sop. *f* Al - le - lu - ia! Al - le - lu - ia!

Alto. *f* Al - le - lu - ia! Al - le - lu - ia!

Bells.

MANUAL. Tuba.

Sw. Box open.

PEDAL.

★A set of Tubaphone notes on frame, with beaters ready for use, in Low Pitch A 439, and High Pitch A 454, can be hired at small cost from the maker P.G. Beard, 82 Northampton Square, Clearkenwell. E.C.

and participate in the glories of Heaven.

1st Sop. *f*

Al - le-lu - ia!_ Al - le-lu - ia!_ Al - le-lu - ia!__

2nd Sop. *mf*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

Alto. *mf*

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

1st Tenor.

2nd Tenor.

Bass.

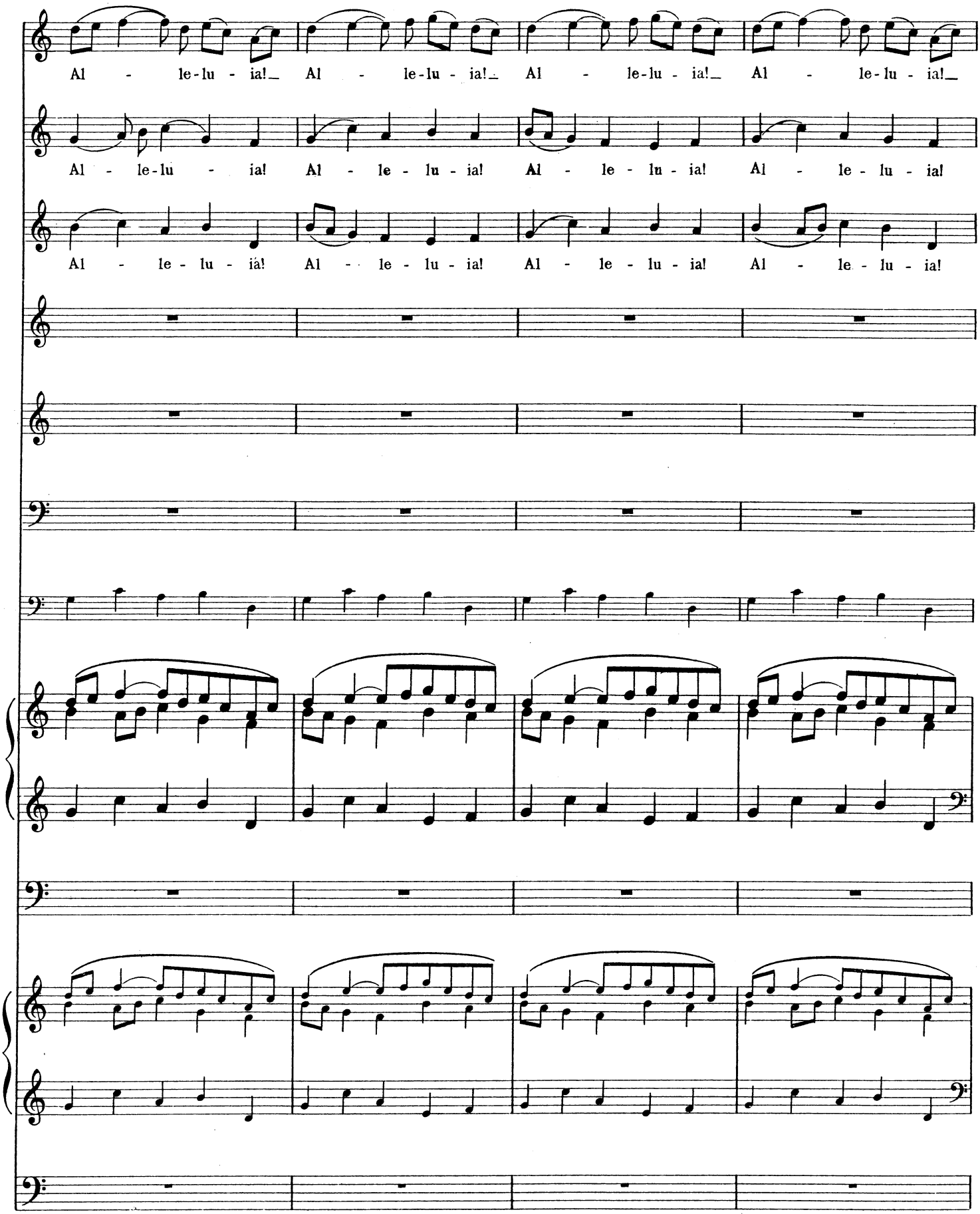
Bells. *mf*

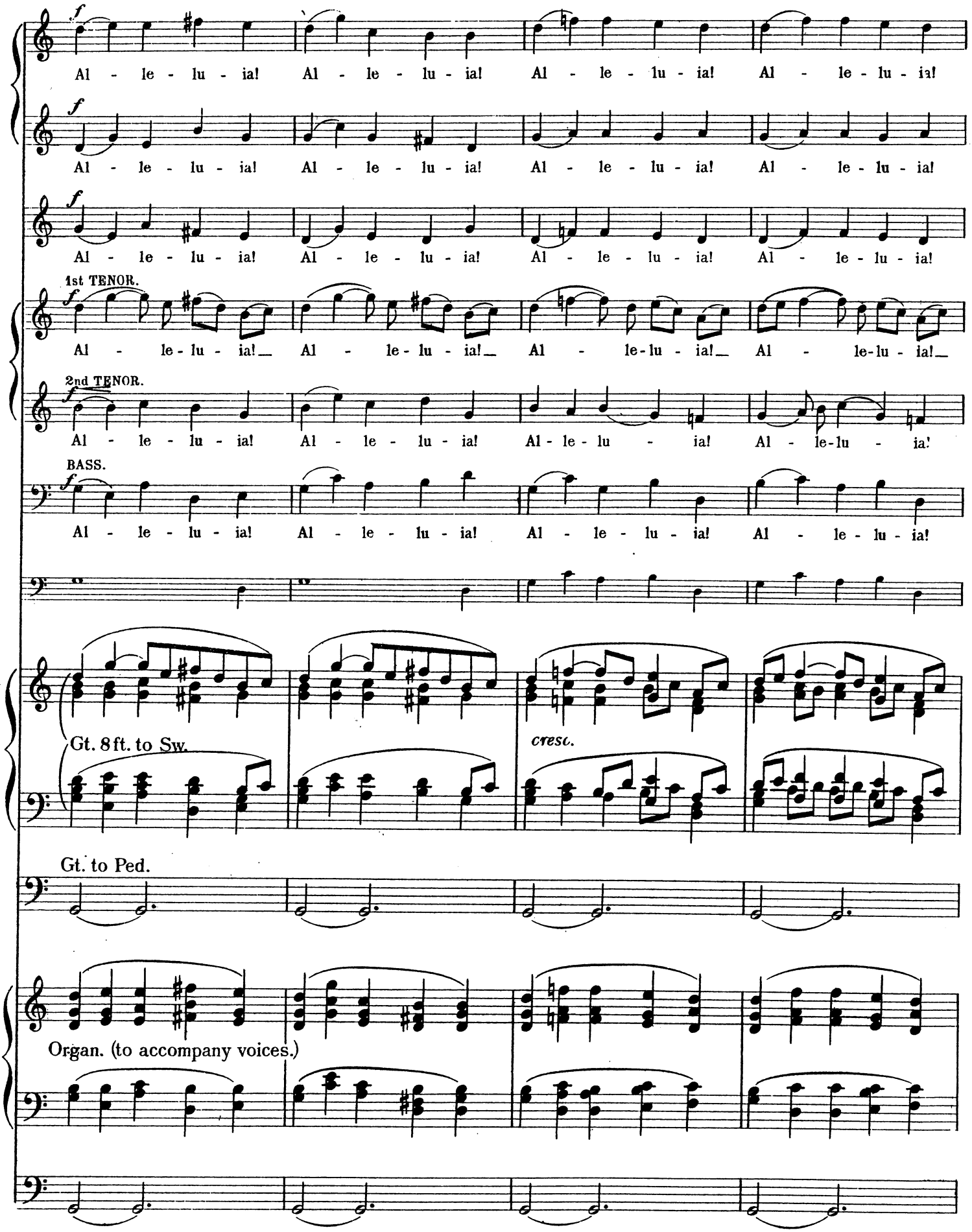
★ Sw. celeste

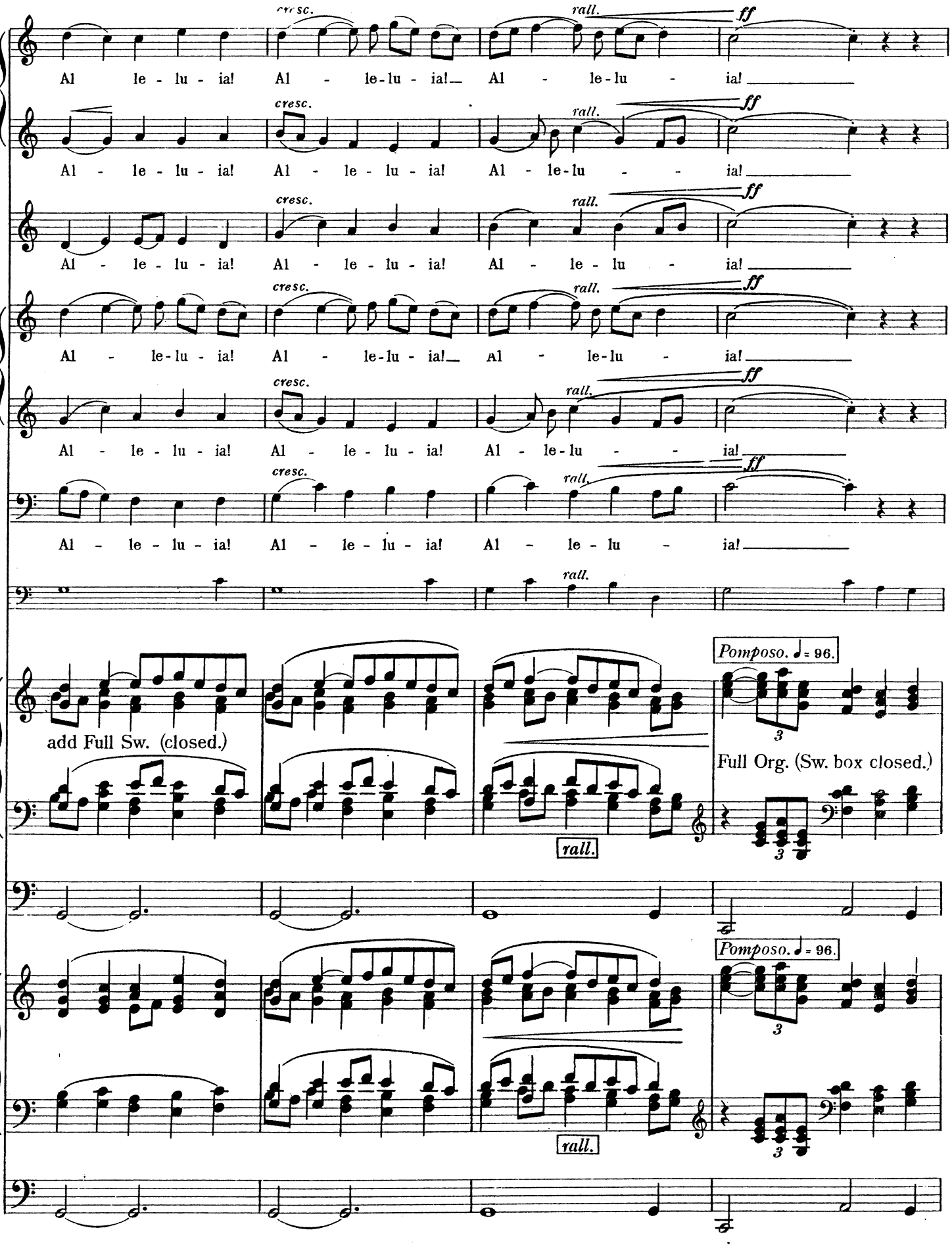
Sw. Celeste.

Optional voice accompaniment.

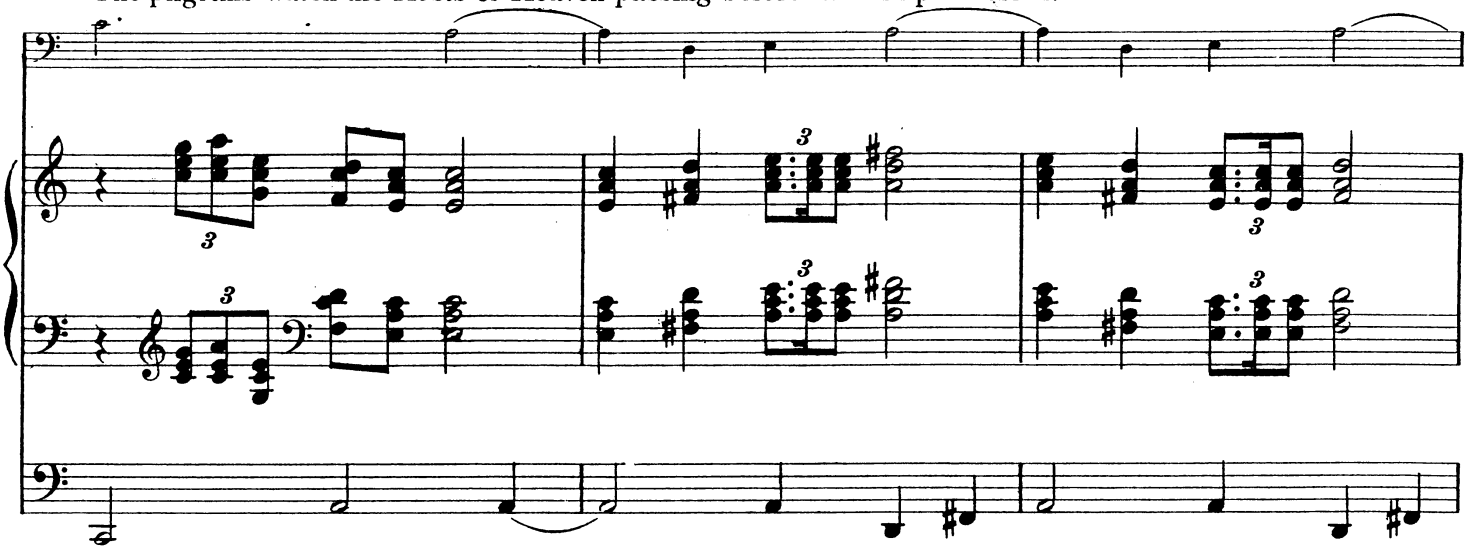
*To be played when vocal parts are omitted.

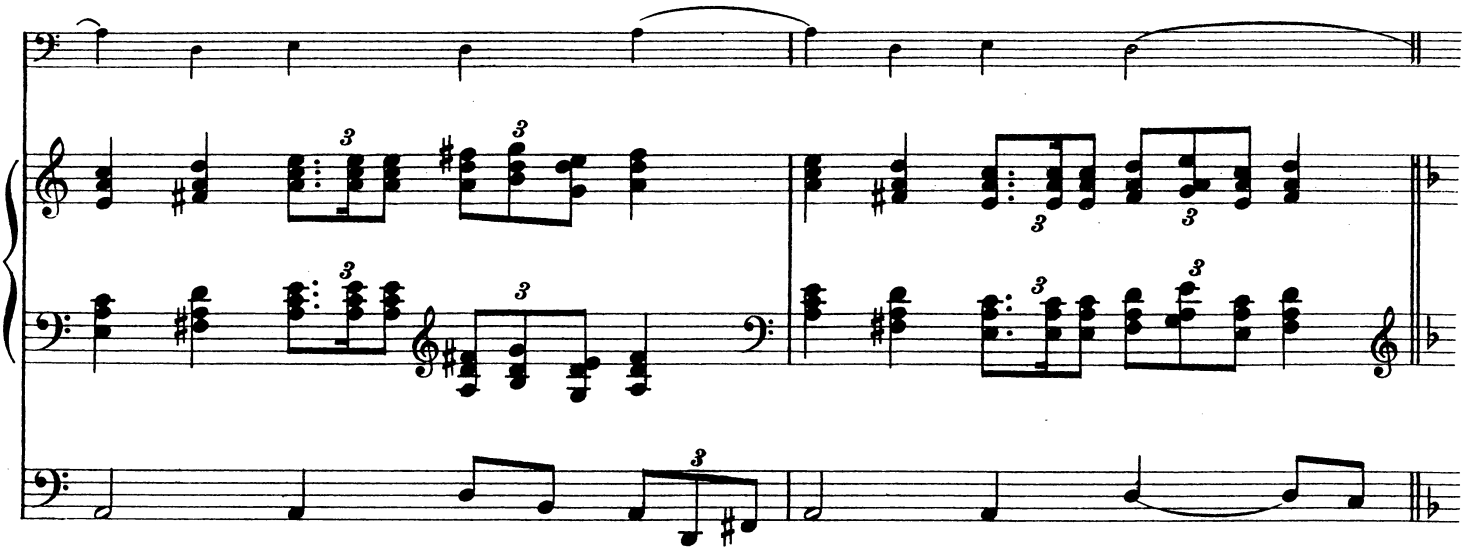

Al - le-lu - ia!_ Al - le-lu - ia!_ Al - le-lu - ia!_ Al - le-lu - ia!_
Al - le-lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!

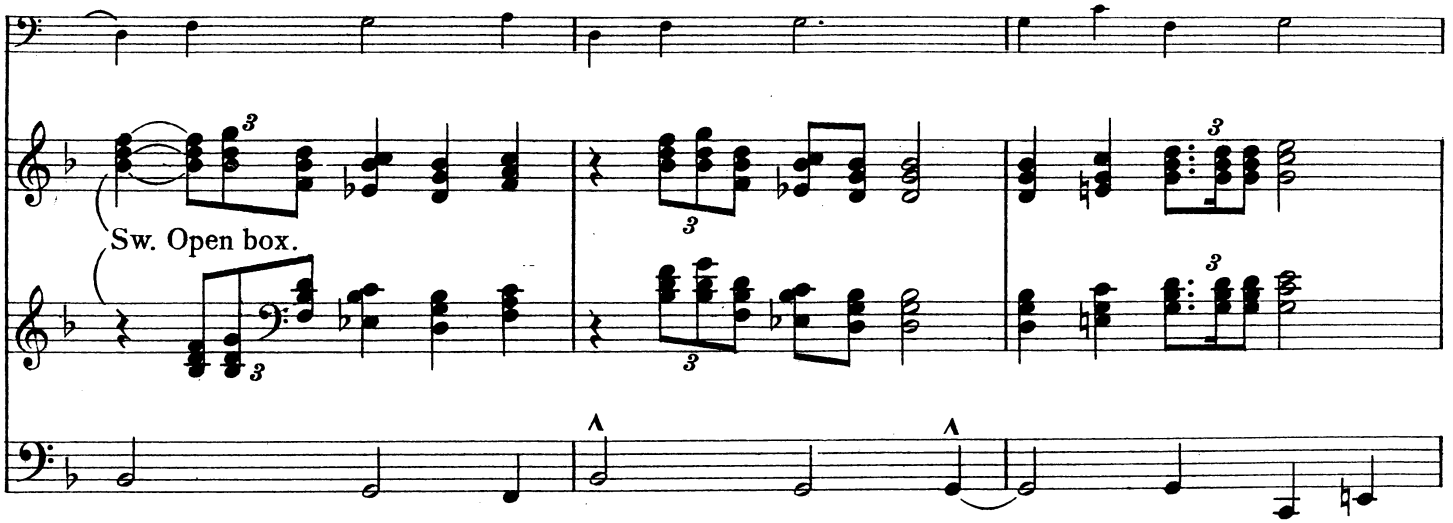

Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
1st TENOR.
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
2nd TENOR.
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
BASS.
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
Gt. 8 ft. to Sw.
cresc.
Gt. to Ped.
Organ. (to accompany voices.)

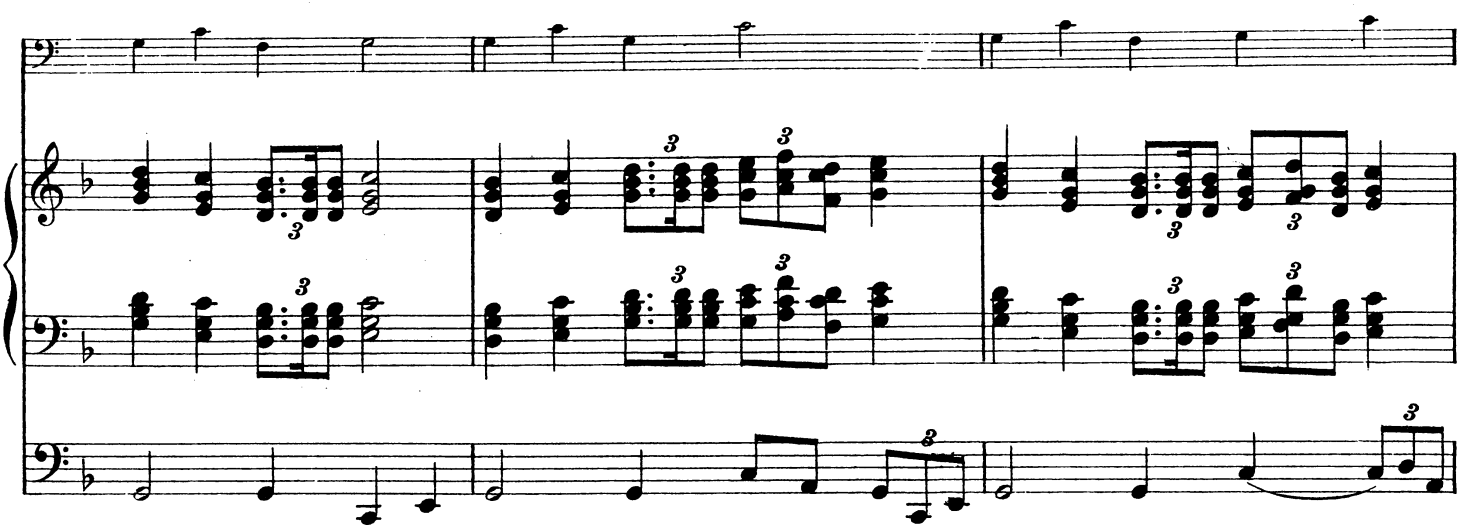

cresc.
rall.
ff
Al le - lu - ia! Al - le-lu - ia! Al - le-lu - ia!
Al - le - lu - ia! Al - le - lu - ia! Al - le-lu - - ia!
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
Al - le-lu - ia! Al - le-lu - ia! Al - le-lu - ia!
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!
add Full Sw. (closed.)
Pomposo. ♩= 96.
Full Org. (Sw. box closed.)
rall.

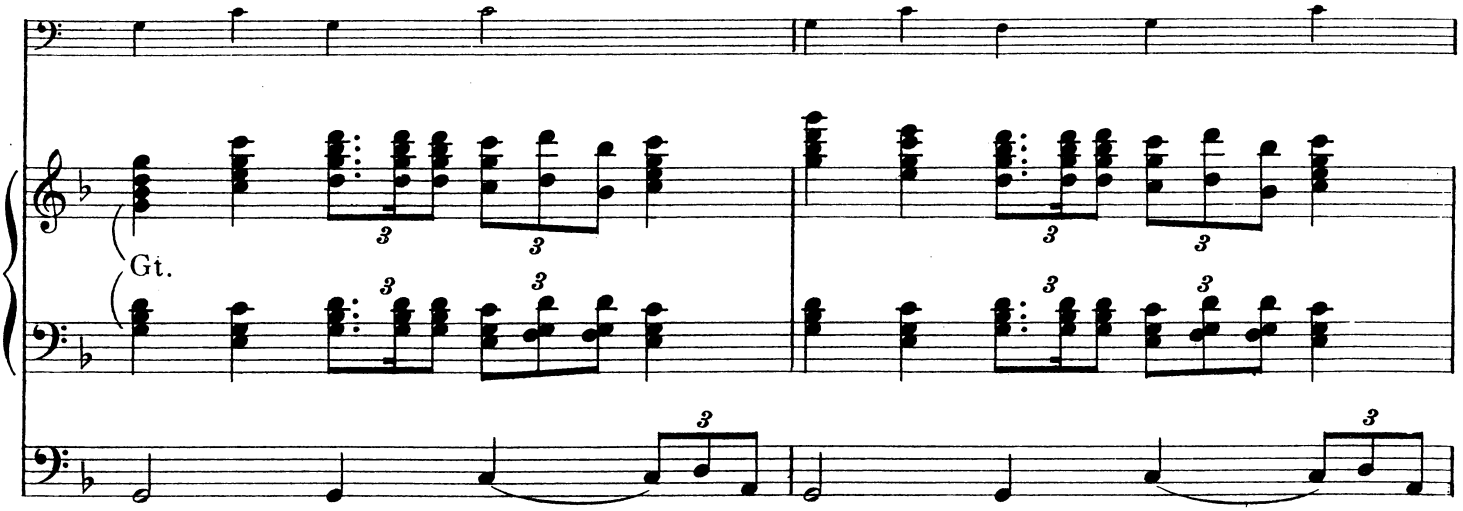
The pilgrims watch the Hosts of Heaven passing before them in procession.

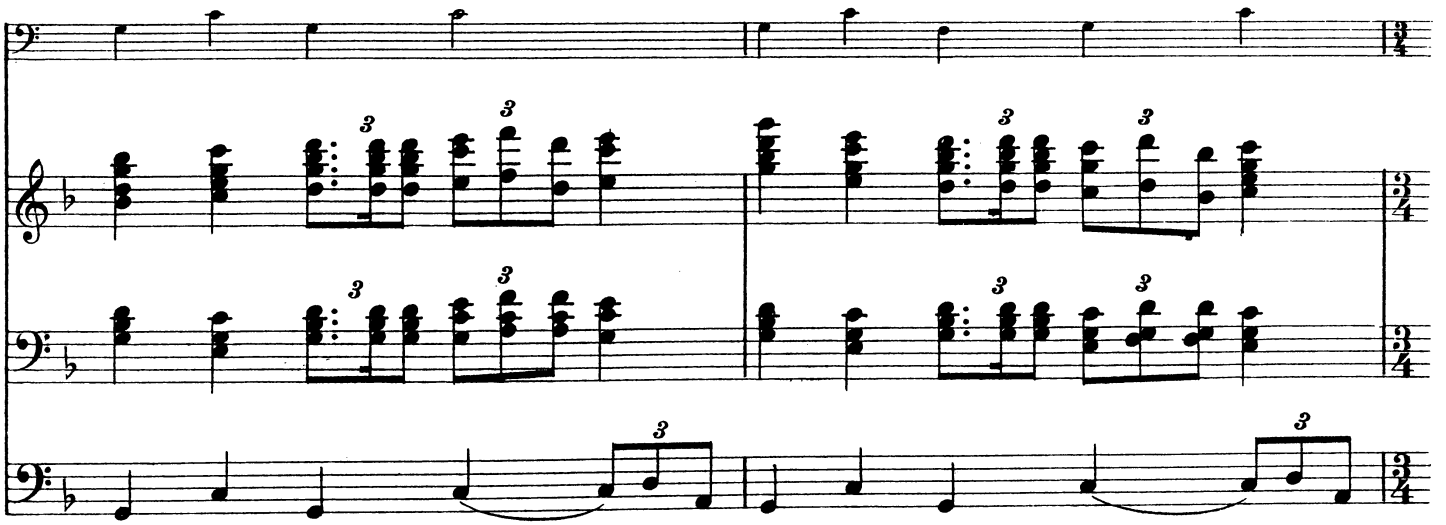


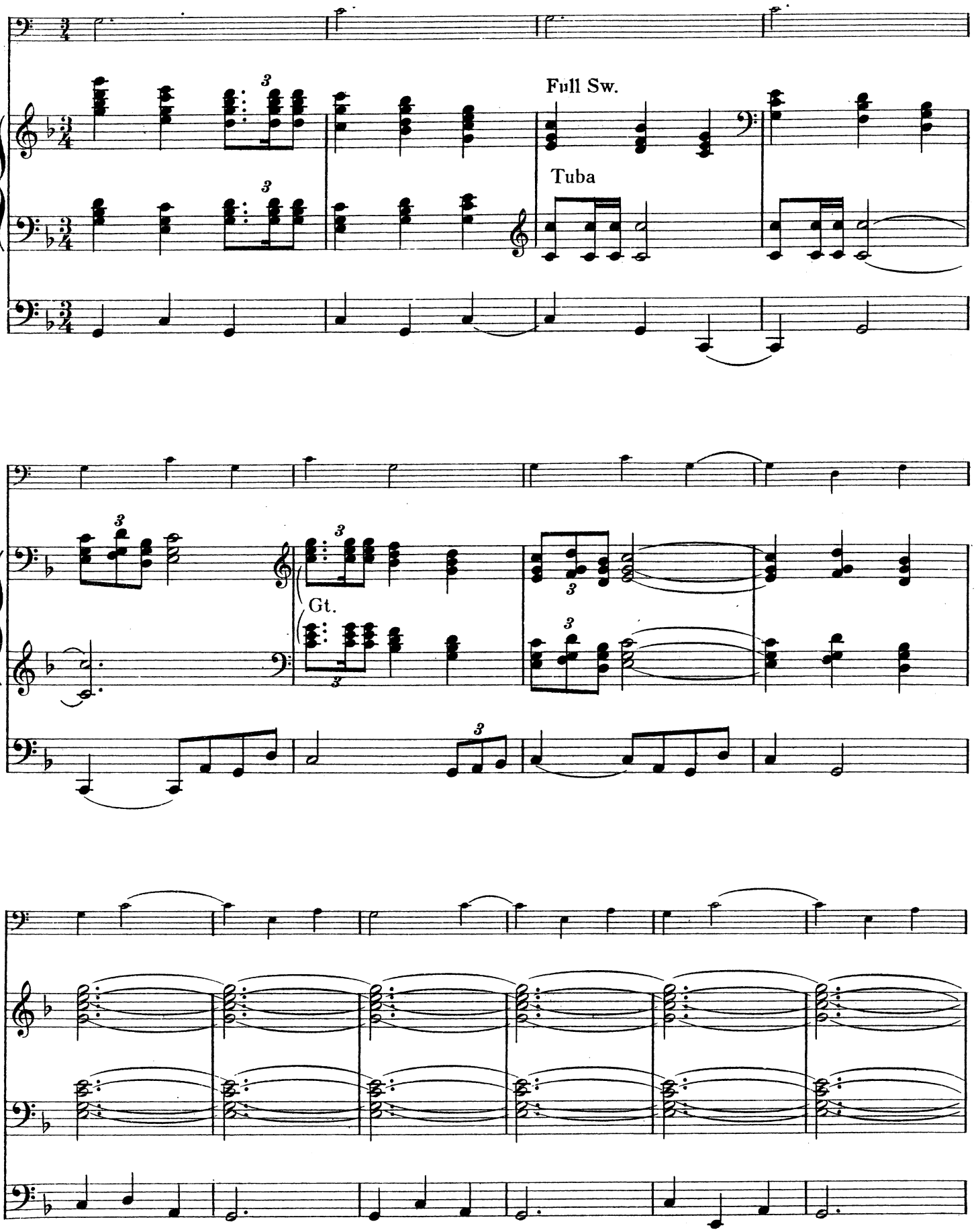







Gt.




Full Sw.
Tuba
Gt.

Andante. ♩=76. The agony of Christ on the Cross, which

Ch. string-tone coupled to Sw. Cel.

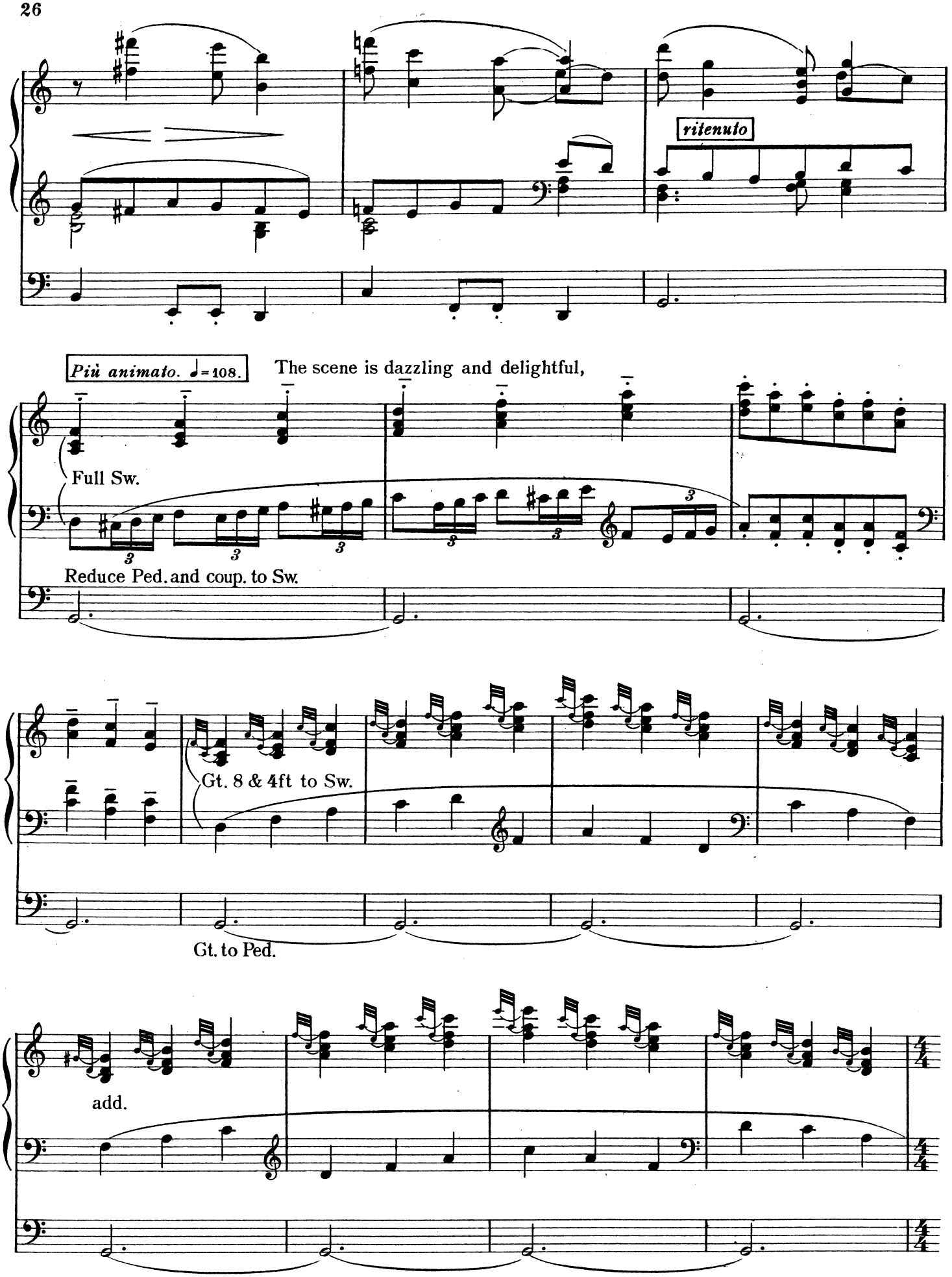
8 & 16 string-tone stops with soft 32.

staccato

made their triumph possible, is brought to memory.

ritenuto

add. *a tempo*


ritenuto
Più animato. ♩=108.
The scene is dazzling and delightful,
Full Sw.
Reduce Ped. and coup. to Sw.
Gt. 8 & 4ft to Sw.
Gt. to Ped.
add.

Il tempo rubato.

Gt. soft 8 & 4 ft.

Sw. 8 and 4 ft.

Sw. to Ped.

Gt. to Princ. coup. to Full Sw. closed.

rall.

Gt. 15th.

held back.

Sw.

Gt. Reeds.

molto ritenuto

add Sw. super.

Ch. 8 & 4ft.

reduce

p

molto rall.

Sw. to Ped.

Lento. ♩.= 54. Their ecstasy gives place to gratitude, for at last they are in the realm of Peace and content.

SOLO VIOLIN.

Ch. Viol d'orch. with trem.

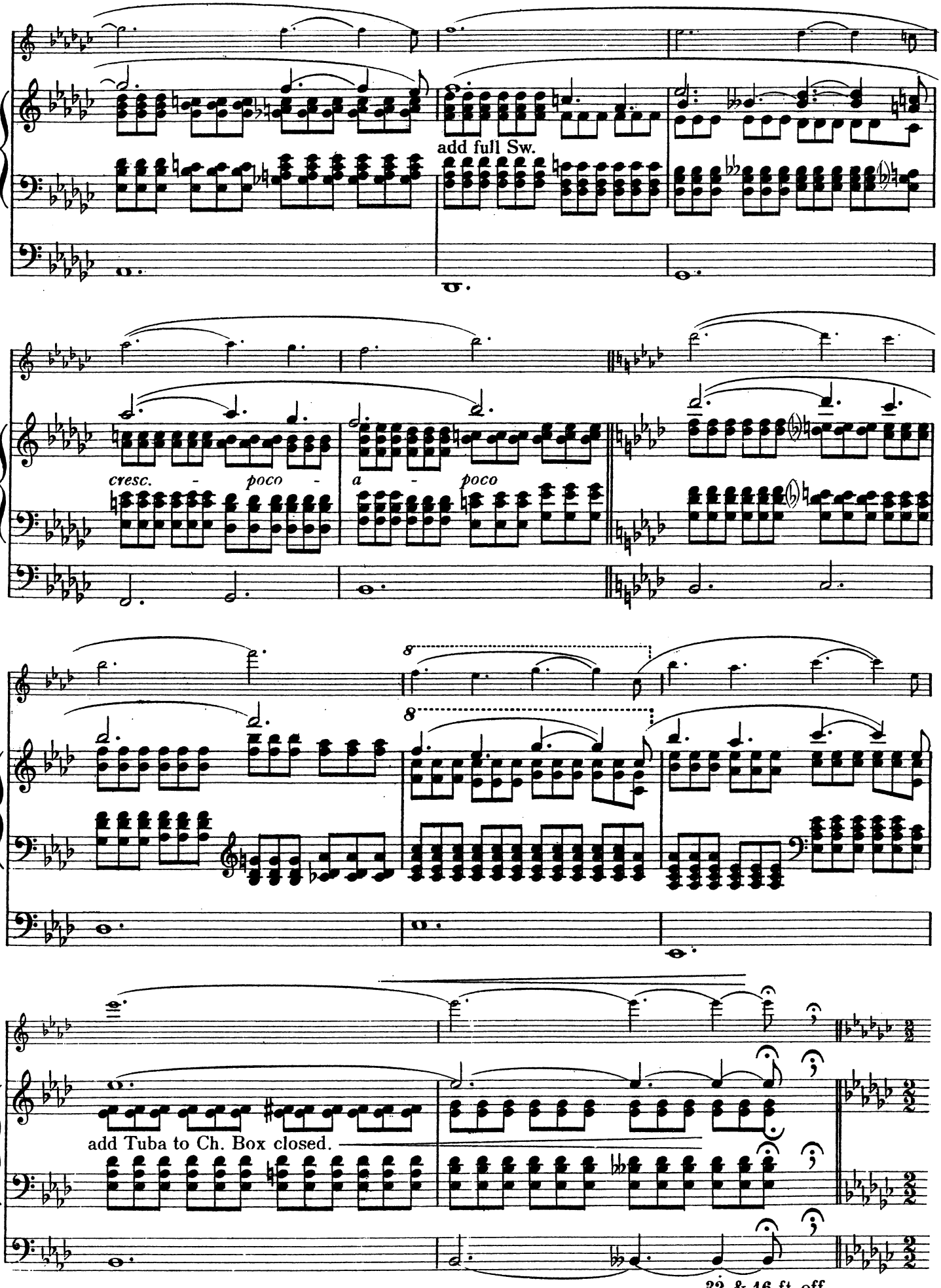
(When violin is used, omit this theme for Organ.)

Sw. Gedacht 8.

Sw. to Ped.

Ch. Unda Maris & Dulciana with oct. & super oct. couplers coupled to Sw. 16.8.4. Flue.

add 32 ft.


add full Sw.
cresc. - poco -
a - poco
8
8
add Tuba to Ch. Box closed.
32 & 16 ft. off.

"Behold! it was a Dream."

Più mosso. ♩=69.

Voix Cel.

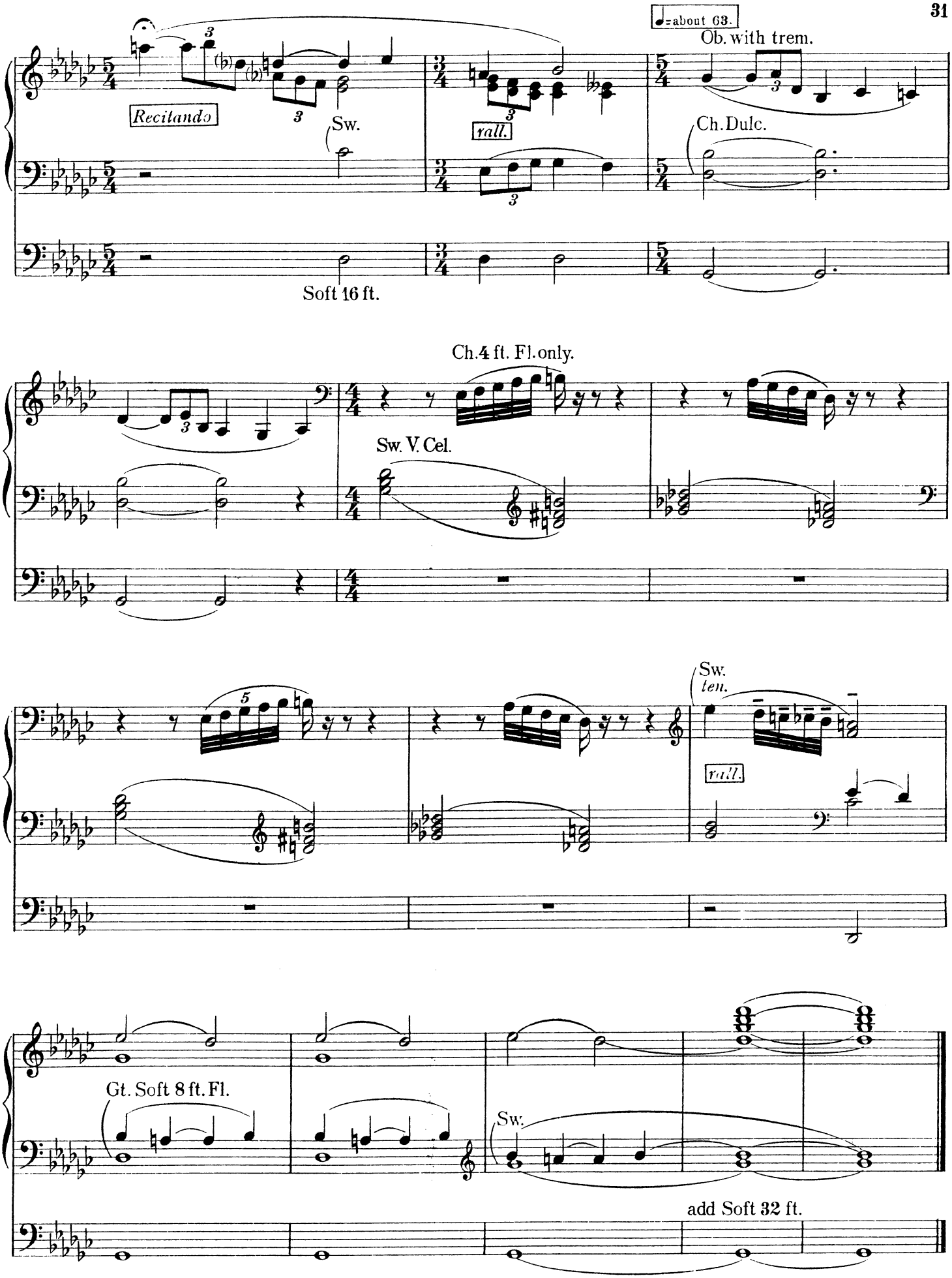
8 ft. String-tone stops only.

Gt. soft 8 ft. Fl.

add 16 ft. coup. to Sw.

Più Lento.

add stopped Diap. with trem.


♩=about 63.
Ob. with trem.
Recitando
Sw.
rall.
Ch. Dulc.
Soft 16 ft.
Ch. 4 ft. Fl. only.
Sw. V. Cel.
Sw.
ten.
rall.
Gt. Soft 8 ft. Fl.
Sw.
add Soft 32 ft.

The Pilgrim's Progress

NARRATIVE TONE-POEM FOR ORGAN

Composed by

ERNEST AUSTIN (Op. 41).

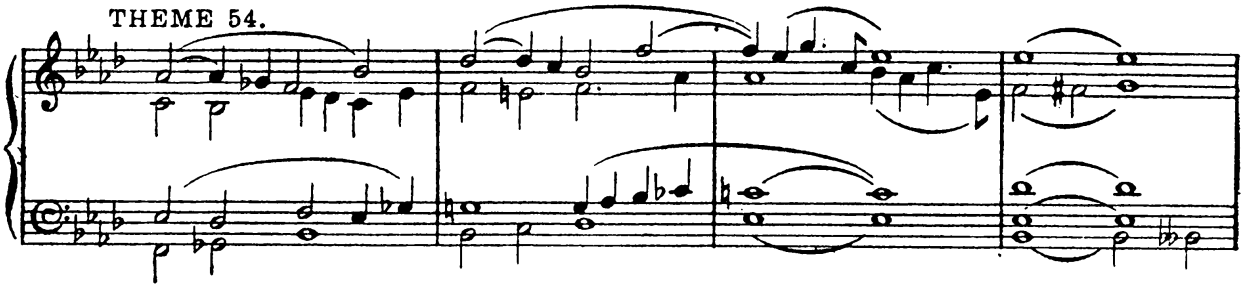
PART XII.

Descriptive Analysis by E. DOUGLAS TAYLER.

The Celestial City.

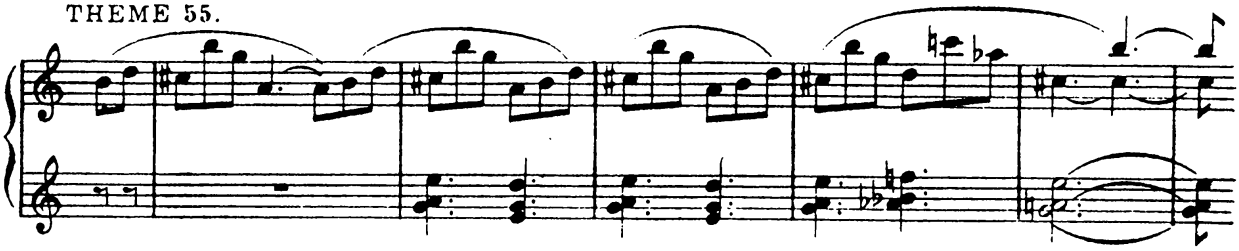
PILGRIM and his companion Hopeful have passed safely through their last ordeal, the passage of the River of Death, and are at the foot of the lofty hill whereon stands the Celestial City in all its radiant beauty. The opening music of this part depicts a mood of strong, quiet content. As the sound expands, rising higher with each new sentence of music, we picture the increasing joy of the travellers as they ascend. We quote bars 10 to 14: it will be noticed that bar 12 contains a reference to the "Inspiration" motive.

THEME 54.



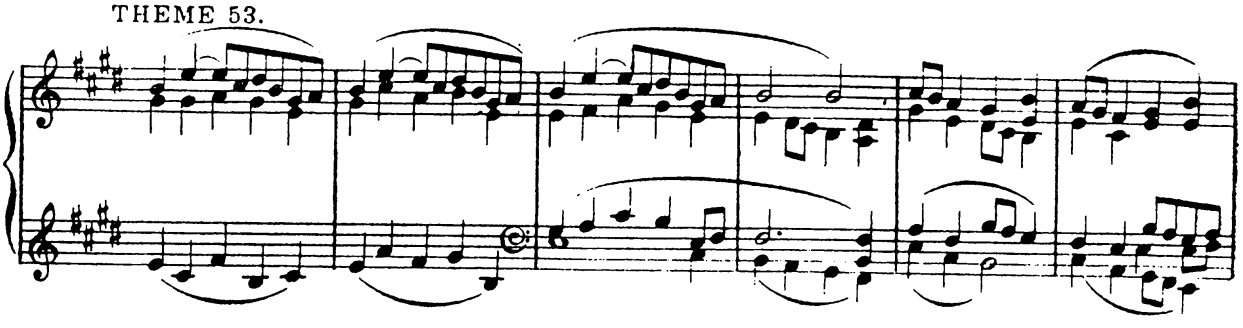
Immediately after bar 14 we hear a strain (first heard at the end of Part XI.) as of angelic voices singing their Alleluias in the distance. (See Theme 53.) This theme plays a most important part in the music that follows. The opening theme of the movement is now repeated, increasing in speed and intensity of feeling for about 12 bars. Next comes a new subject which is developed later on (Theme 55). The Pilgrims are enraptured by the sight of a glowing and beautiful light at which they gaze intently.

THEME 55.



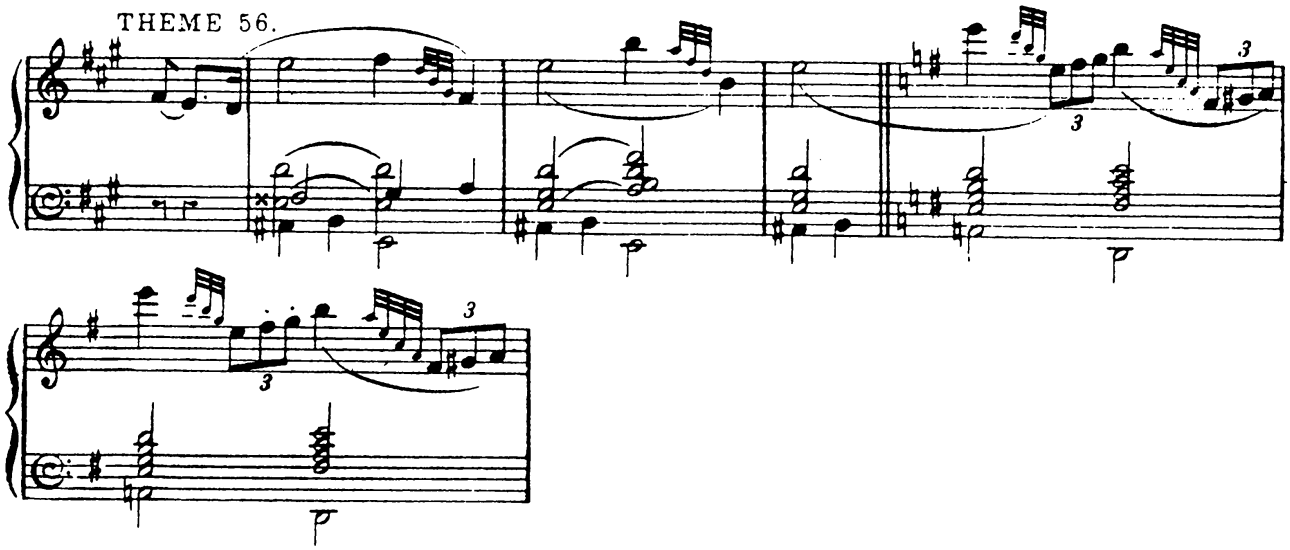
This is extended for a few bars, and leads into music illustrating the approach of ministering spirits—a theme first heard in Part IV. (23.) The Celestial Choir draws nearer to meet them, singing their Alleluias. (Either a choir of voices or appropriate organ tones may here be employed.)

THEME 53.



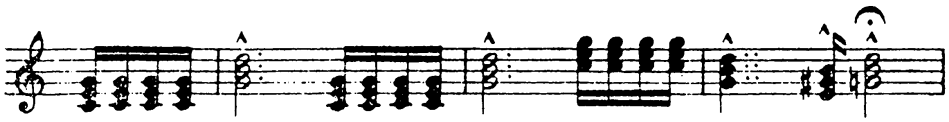
This vocal section lasts for about 15 bars, and then the music portrays the ecstasy of the Pilgrims as they reflect upon the attainment of their ideal (Theme 56).

THEME 56.



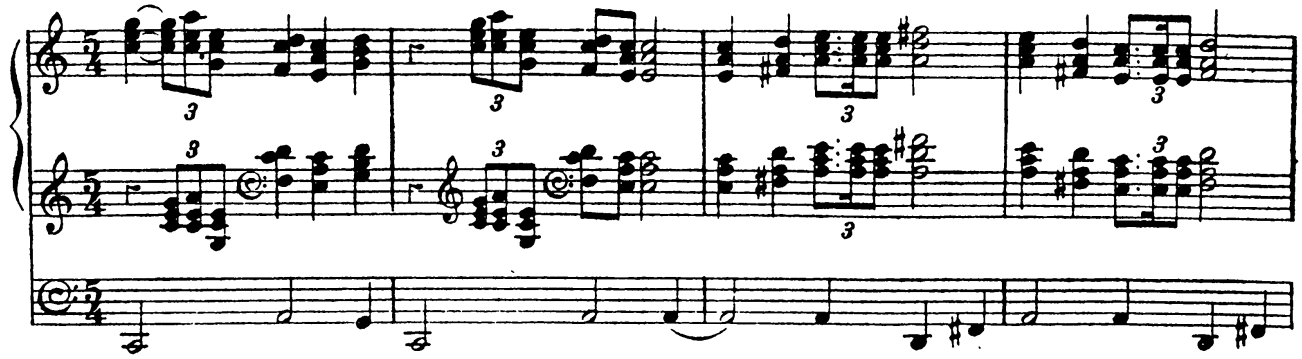
This merges naturally into Theme 45 (found in Parts X. and XI.)—Hopeful's Vision of Christ: and afterwards into four other important subjects used in the work. These are briefly touched upon, and then the development of Theme 55 proceeds (see above), illustrating the joy and rapture of the Pilgrims. We note a series of flowing arpeggios, beneath which the original "Pilgrim" theme sounds in dignity and power from the pedals. This culminates in a sustained chord, after which follows a joyous passage taken from Part IV. expressive of Pilgrim's joy at losing his burden.

The travellers are now welcomed by the Trumpeters and Singers, who (to quote Bunyan's own words) "with melodious noises and loud, made even the heavens echo with their sound."



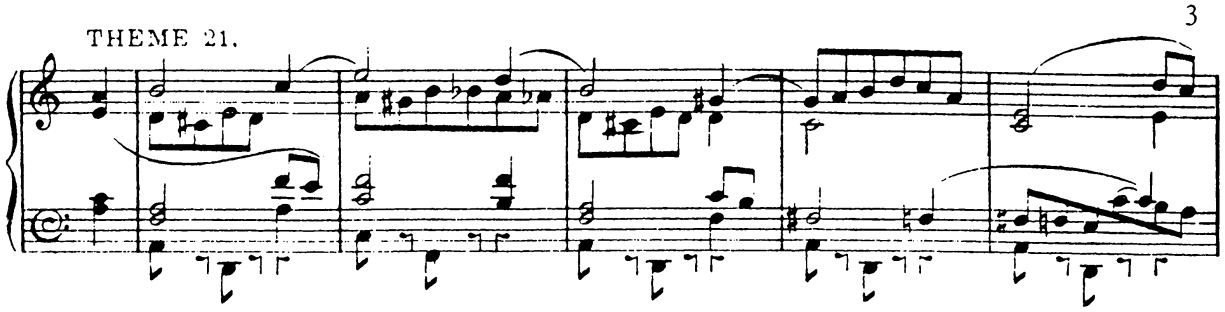
At the end of this fanfare, the composer has introduced an optional part for bells, which continue for some time. With this mingling of voices, trumpets and bells, the pageantry of heaven is expressed. "They compassed them round on every side; some went before, some behind, and some on the right hand, some on the left, continually sounding as they went, with melodious noise, in notes on high; so that the very sight was to them that could behold it as if heaven itself were come down to meet them." After eighteen bars of repeated "Alleluias" the music, gradually increasing in intensity, passes into a broad and massive march-theme in five-four time.

THEME 57.



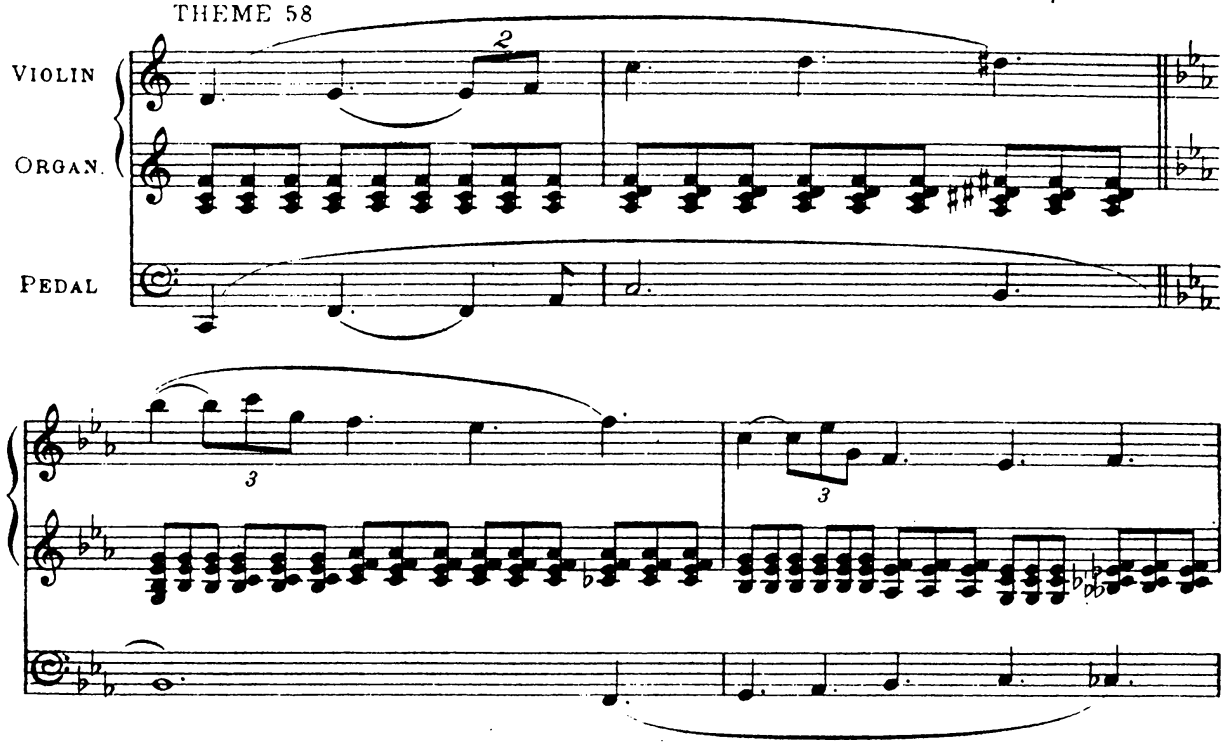
The march dies down, and once more we are in touch with the innermost thoughts of the Pilgrims. It is to the agony of Christ on the Cross that they owe their present triumph. A quotation from Part IV. (Theme 21) with tragic detached

THEME 21.



pedal notes, makes its appearance, only to give place quickly to broadening ecstatic phrases, free from all trace of sorrow, which lead to a protracted extension of Theme 56. Ecstasy is now replaced by gratitude; and a new melody, with optional part for solo violin, is introduced. The opening theme of the movement (54) is here heard on the pedals, and as the melody soars upward, another phrase of 54 is interwoven with it, and also a reference to the "Inspiration."

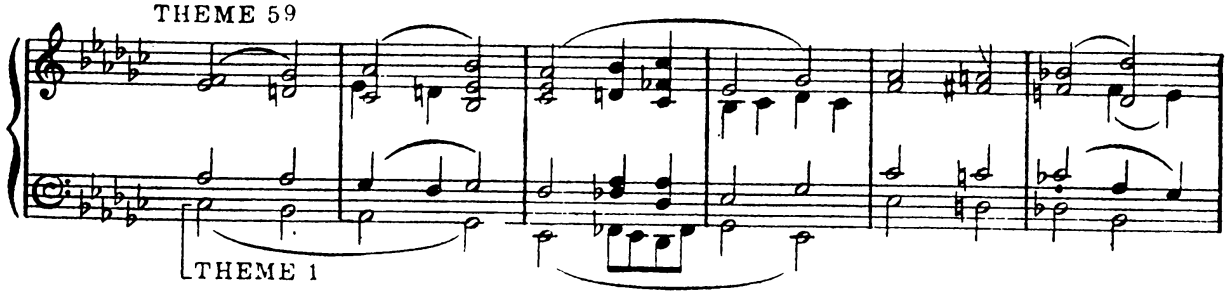
THEME 58



Higher and higher climbs the music, the steady throbbing pulse grows stronger: new vistas of delight unfold until it rests on a lofty pinnacle in prolonged pause, then breaks off into a sudden dramatic hush.

A delicate, mysterious sound issues from the silence, the shadow of the "Pilgrim" theme underlying it. Sweet broken fragments of themes mingle half-uncertainly: round us echoes faintly the solemn music of the Christ-vision—the last strain dies

THEME 59



away, the picture fades. Pilgrim and Hopeful have passed through trial to triumph, and we awake from the spell of the music to a consciousness of familiar things that seem to us almost less real than the story of eternal truths in which we have been living for a brief hour.

"Behold! it was a dream"—yet the dream for which the world came into existence, and for the fulfilment of which it strives to-day, knowing it to be true.

THE

Pilgrim's Progress

ERNEST AUSTIN.

SYNOPSIS

Part I.

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Part II.

PILGRIM AND HIS CRITICS.

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PILGRIM WANDERING IN THE FIELDS, MEETS EVANGELIST AND BEGINS HIS JOURNEY.

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