# THE

# PILGRIM'S PROGRESS

## Narrative
## Tone Poem
## For Organ

**PART NINE**

ERNEST AUSTIN

Op. 41.

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J. H. LARWAY,
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THE

# Pilgrim's Progress

ERNEST AUSTIN.

## SYNOPSIS

***Part I.***

PILGRIM'S UNHAPPINESS.

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PILGRIM AND HIS CRITICS.

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(Organist to the Corporation of Liverpool) at St. Georges Hall Liverpool.

# THE PILGRIM'S PROGRESS.

## NARRATIVE TONE POEM FOR ORGAN.

### Part IX.

## The Delectable Mountains.

TO THE REV. J. R. COURTENAY GALE.

Prepare:
Sw. Oboe only.
Gt. Soft 8ft. Fl. to Sw.
Ch. 8ft. & 4ft. Fl.
Ped. Soft 16ft, coupled to Sw.

ERNEST AUSTIN.
Op. 41. No 9.

Christian and Hopeful reach the Delectable Mountains where they behold the gardens

*Moderato.* ♩ = about 92.

Sw. Ob.

add soft 8ft.

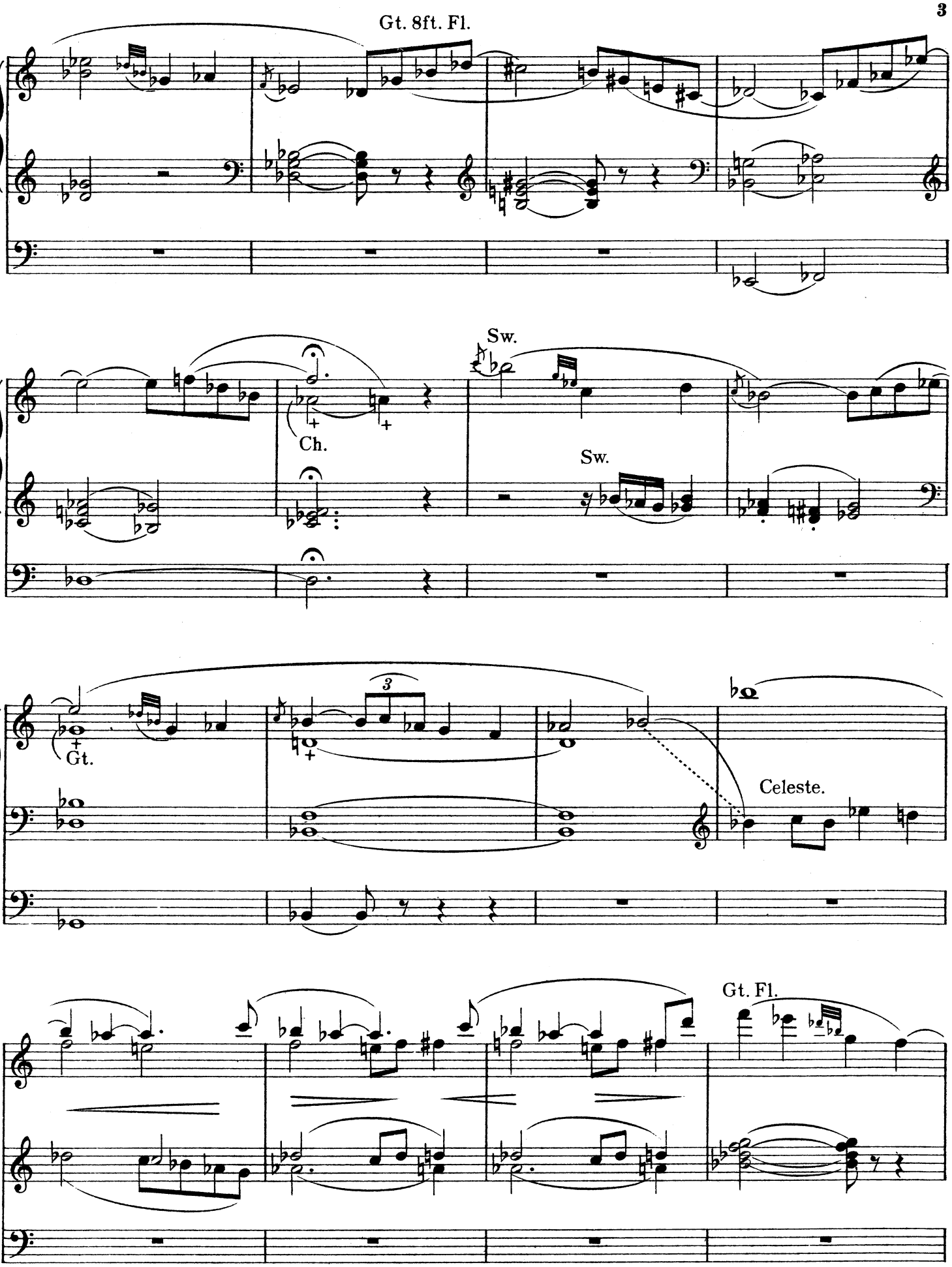
*MANUAL.*

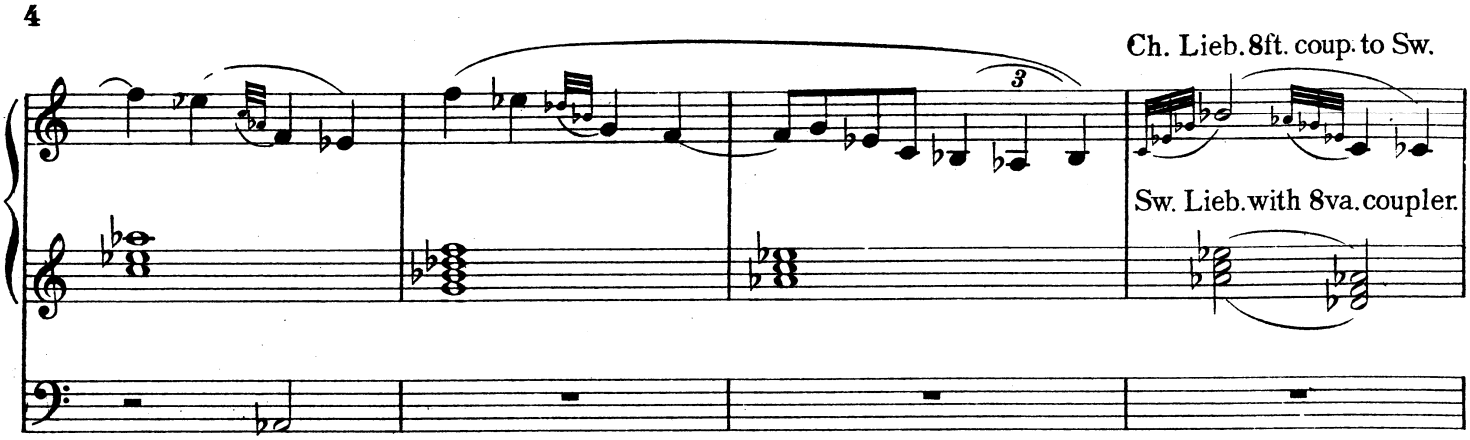
*PEDAL.*

and orchards, the vineyards and fountains of water.

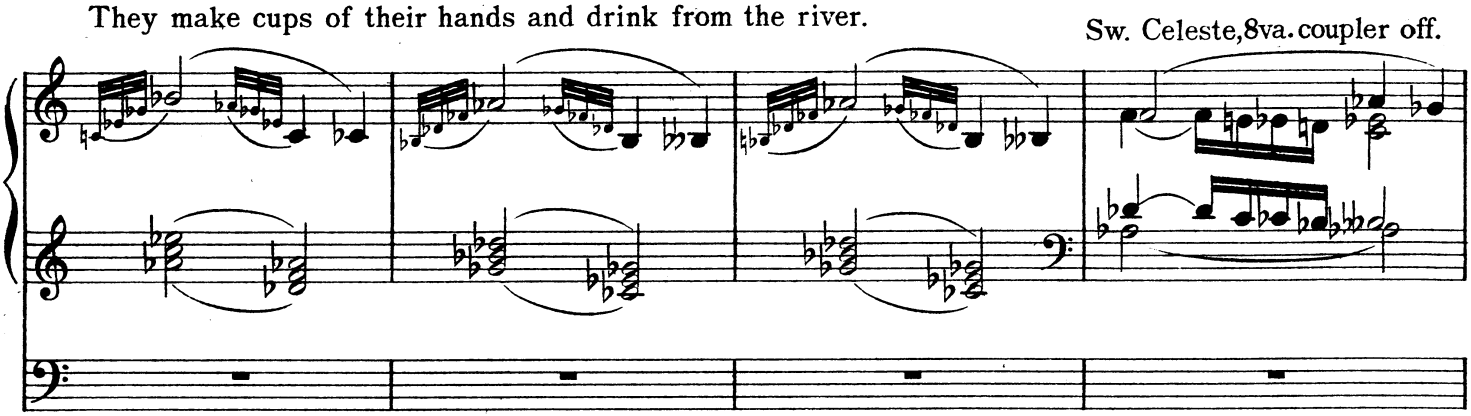
Copyright 1920.

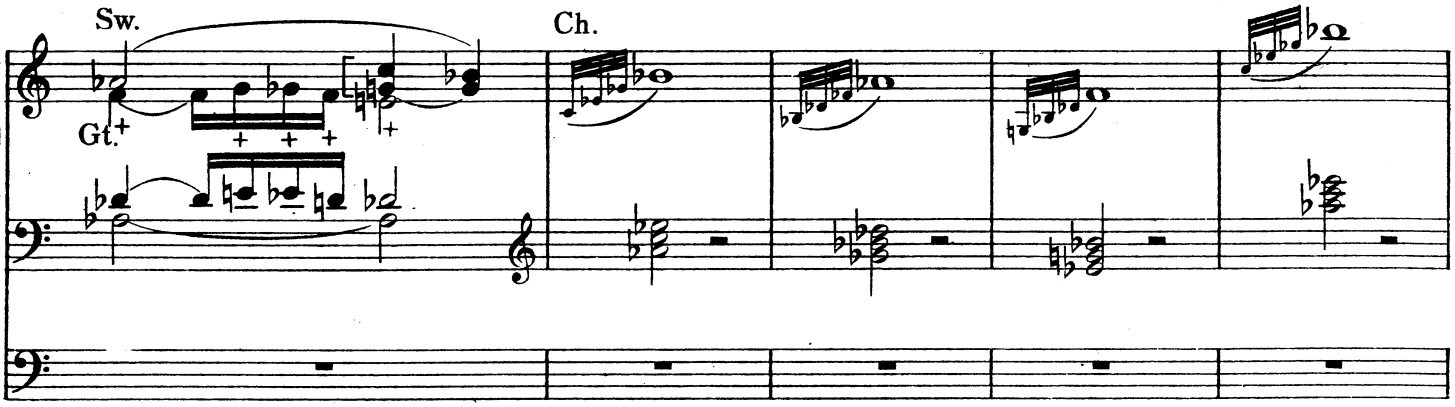
Part IX. can be played as a separate movement. Descriptive Thematic Analysis by E. Douglas Tayler, for distribution at Recitals, can be obtained from the Publisher.

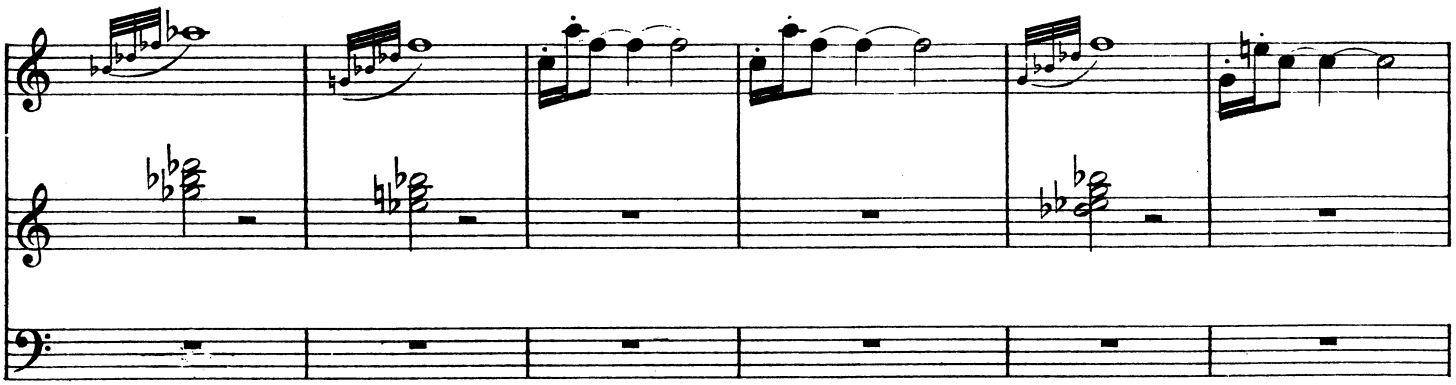

Gt. 8ft. Fl.
Sw.
Ch.
Sw.
Gt.
3
Celeste.
Gt. Fl.

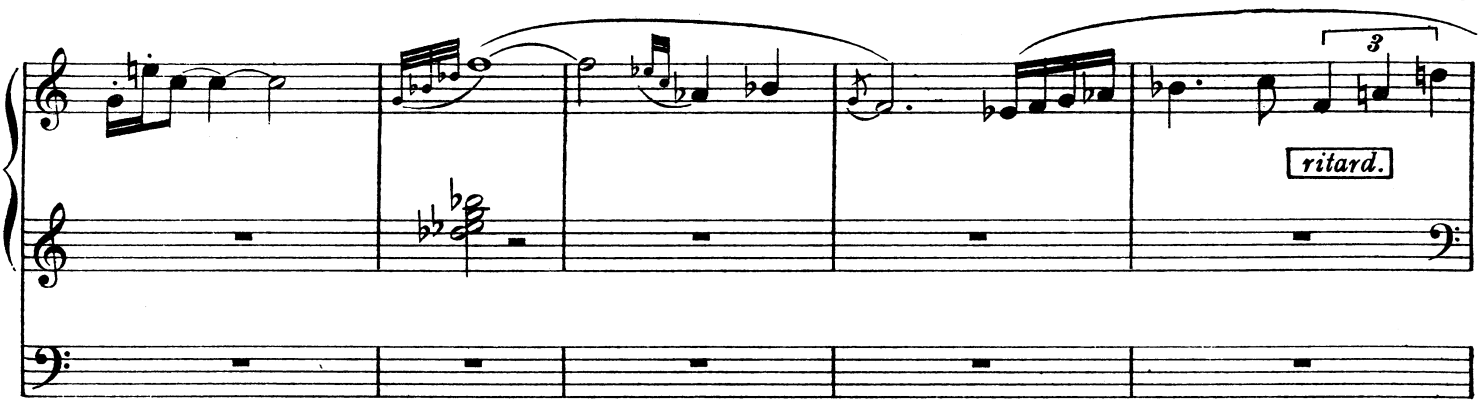


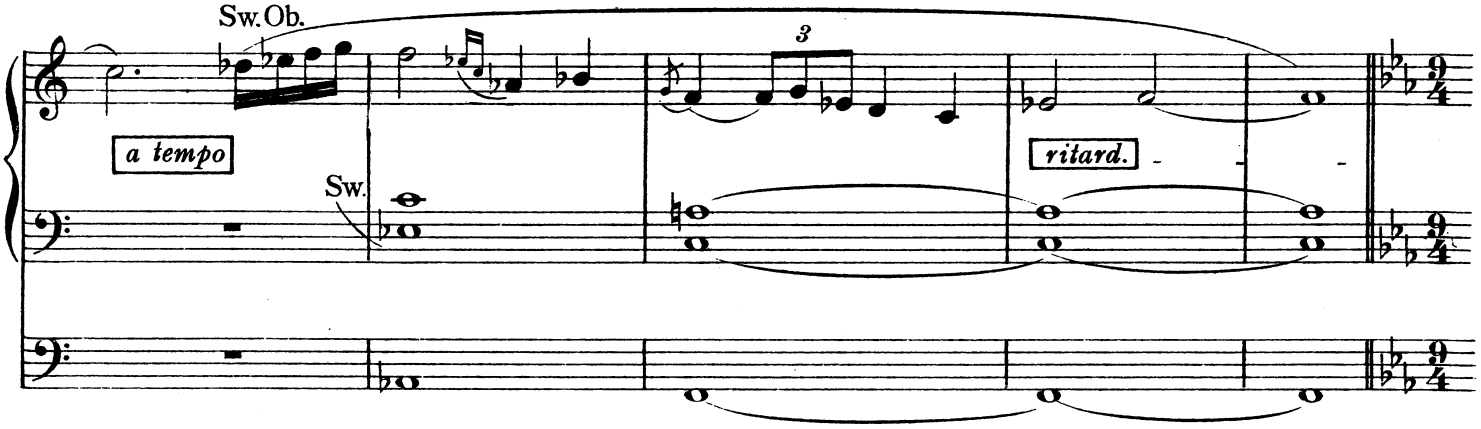

They make cups of their hands and drink from the river.



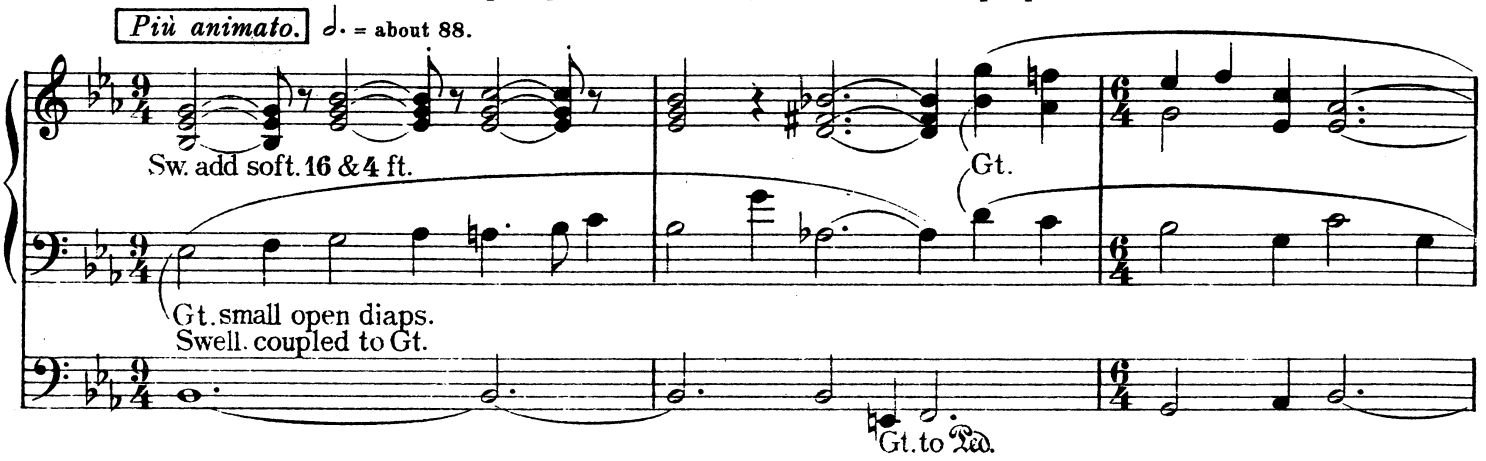



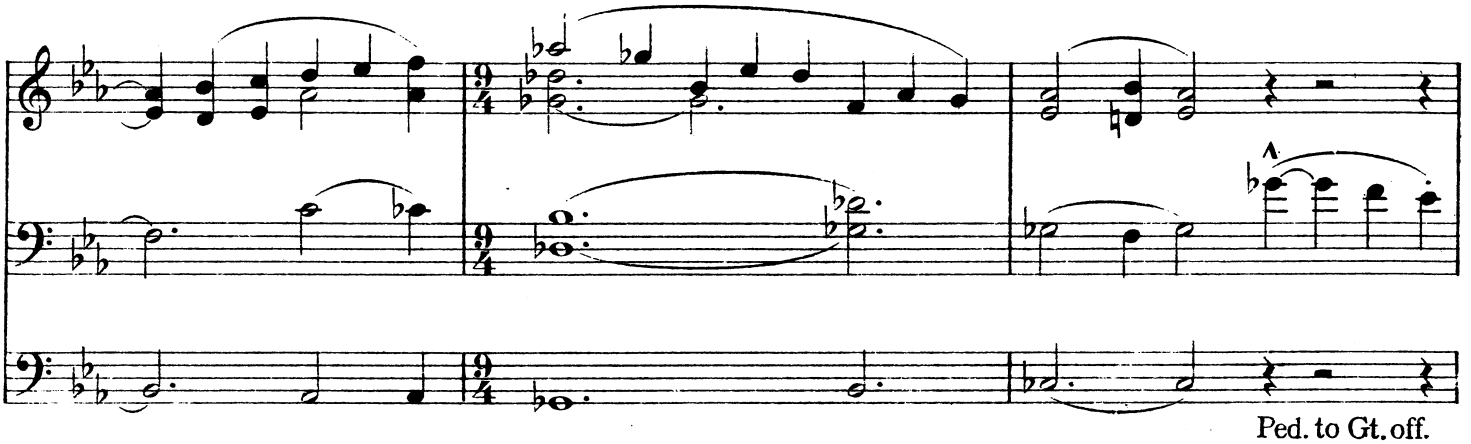



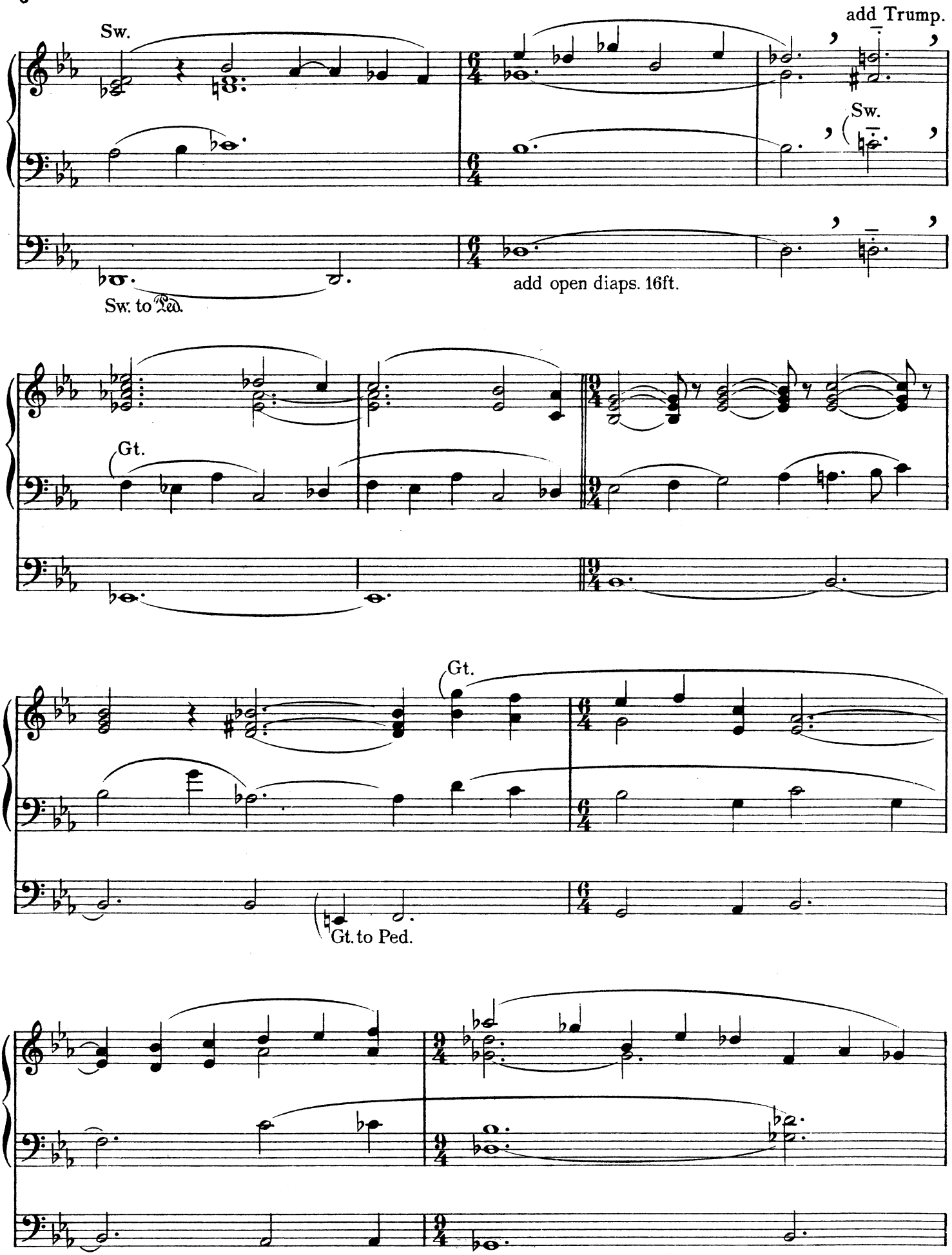


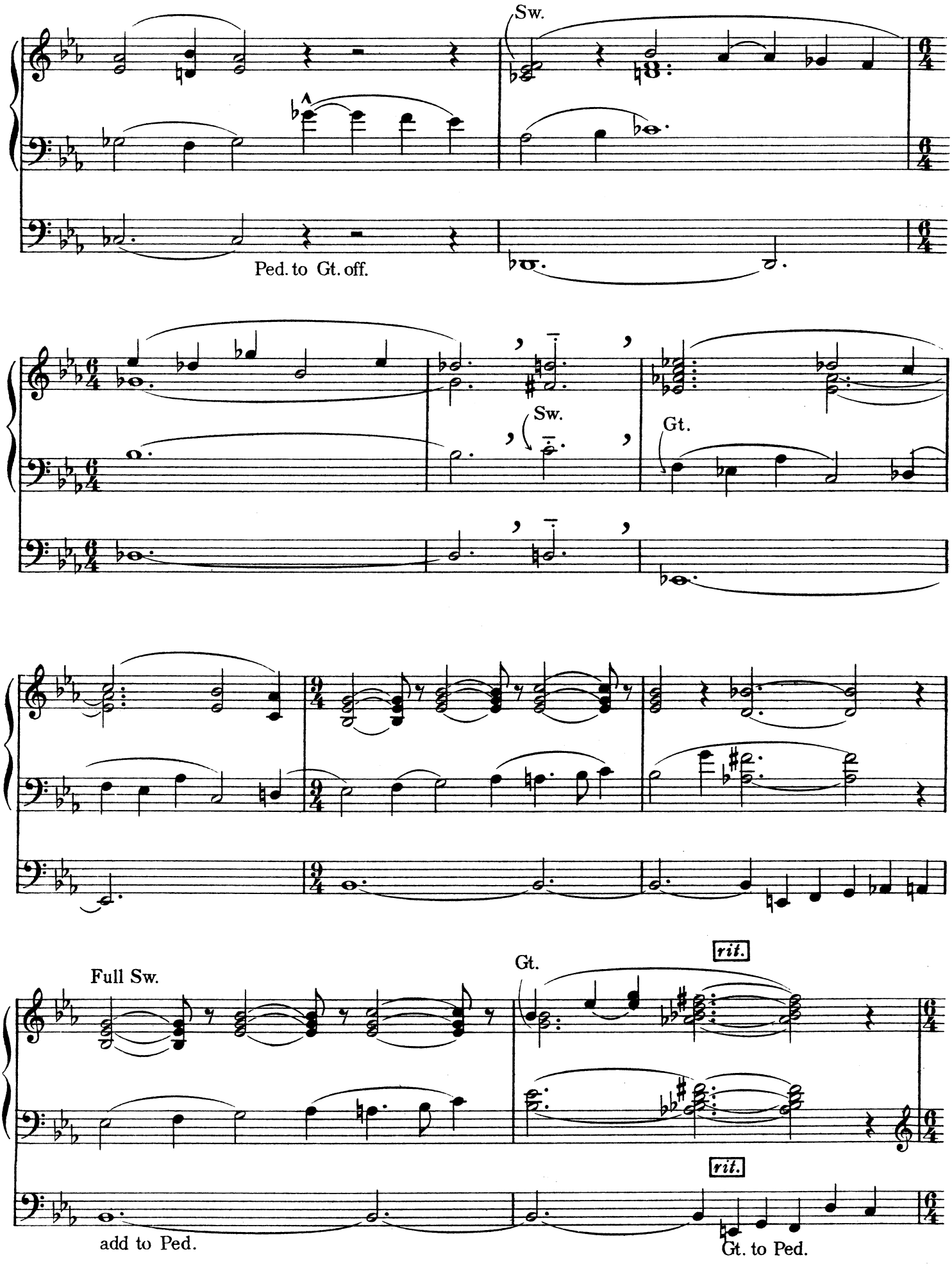




Hopeful pictures a bright prospect and the fulfilment of their purpose.



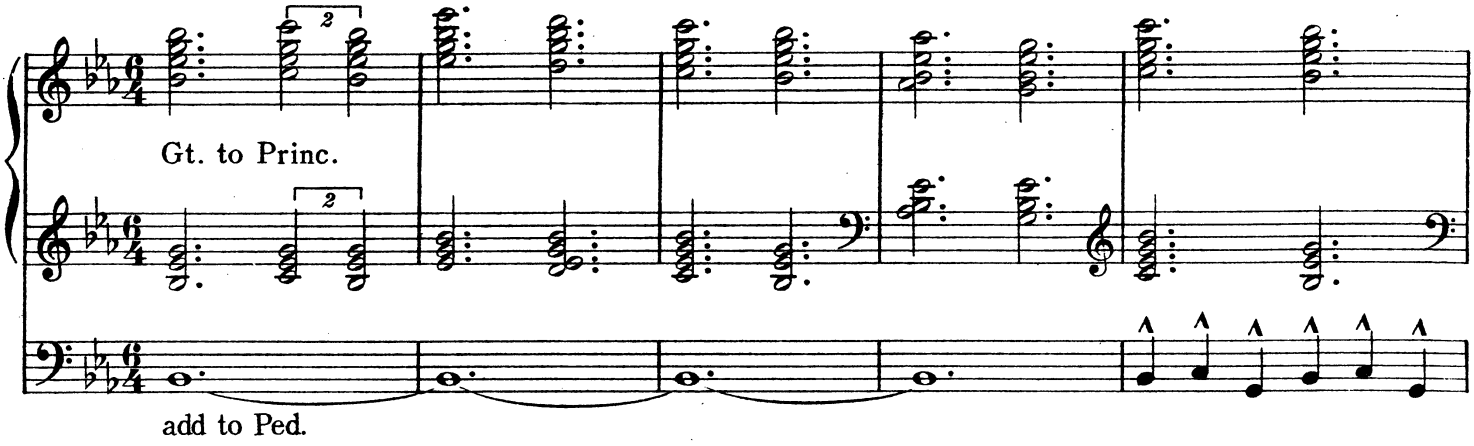



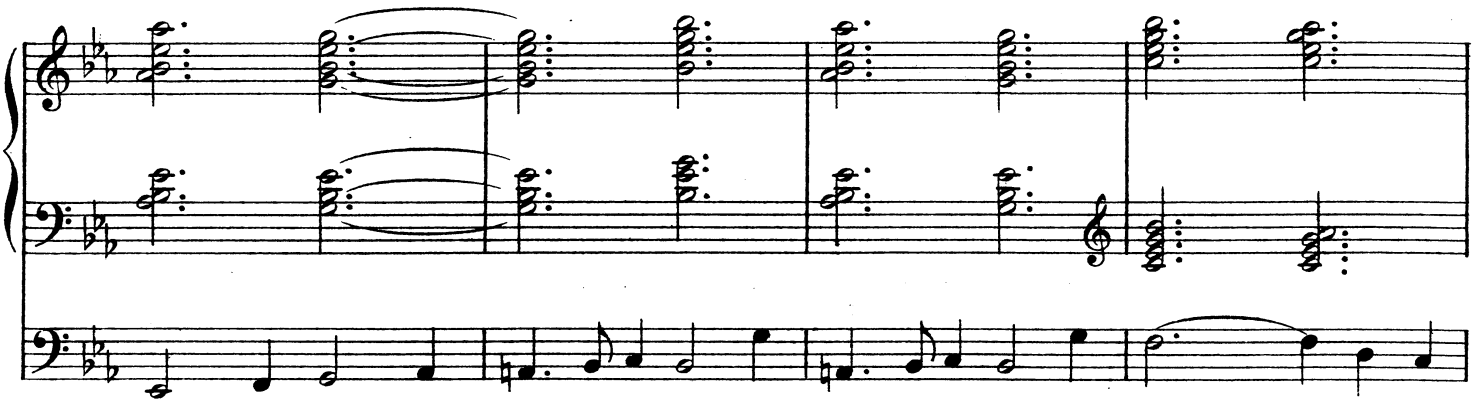

add Trump.
Sw.
Sw.
Sw. to Ped.
add open diaps. 16ft.
Gt.
Gt.
Gt. to Ped.

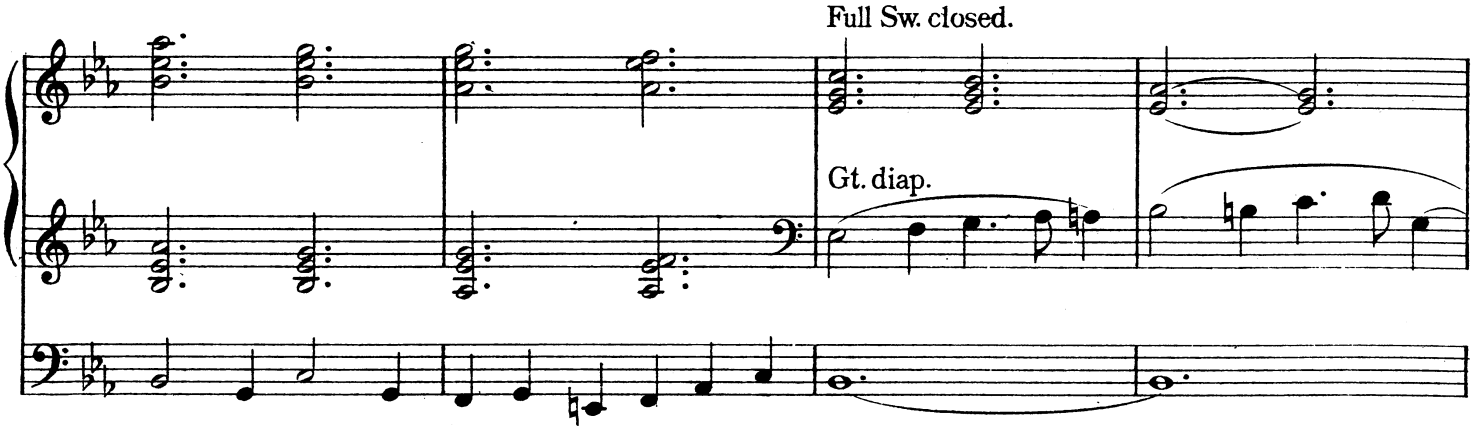

Sw.
Ped. to Gt. off.
Sw.
Gt.
Full Sw.
Gt.
rit.
rit.
add to Ped.
Gt. to Ped.

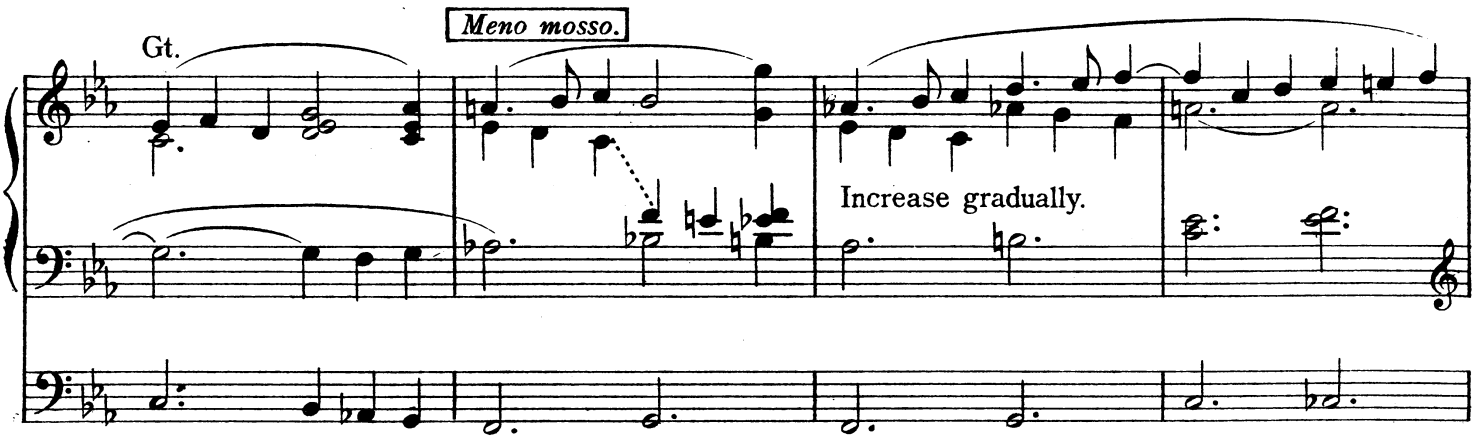
They enjoy a brief heroic happiness in meditating upon the future.

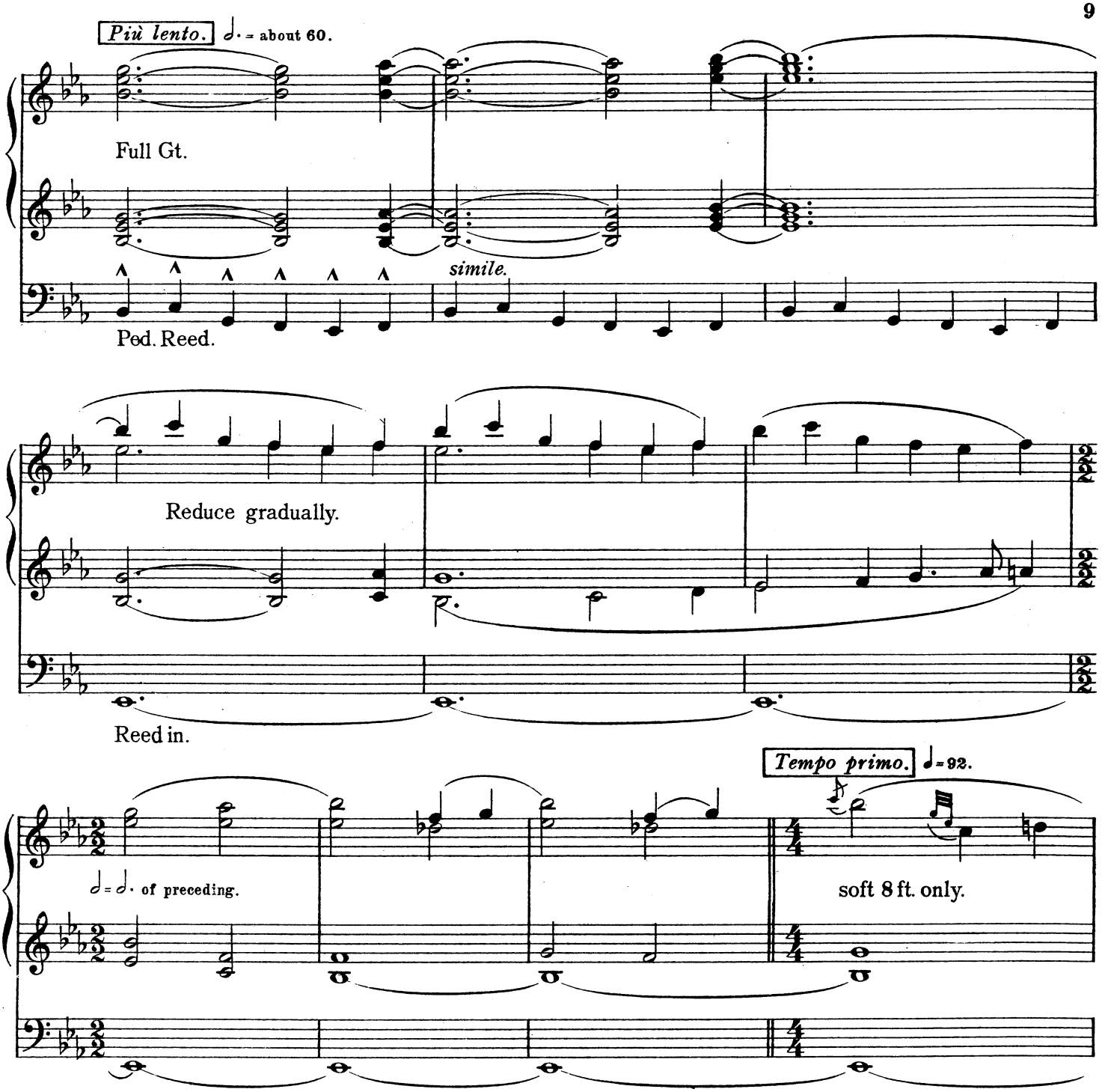
*Meno mosso.* ♩. = about 72.



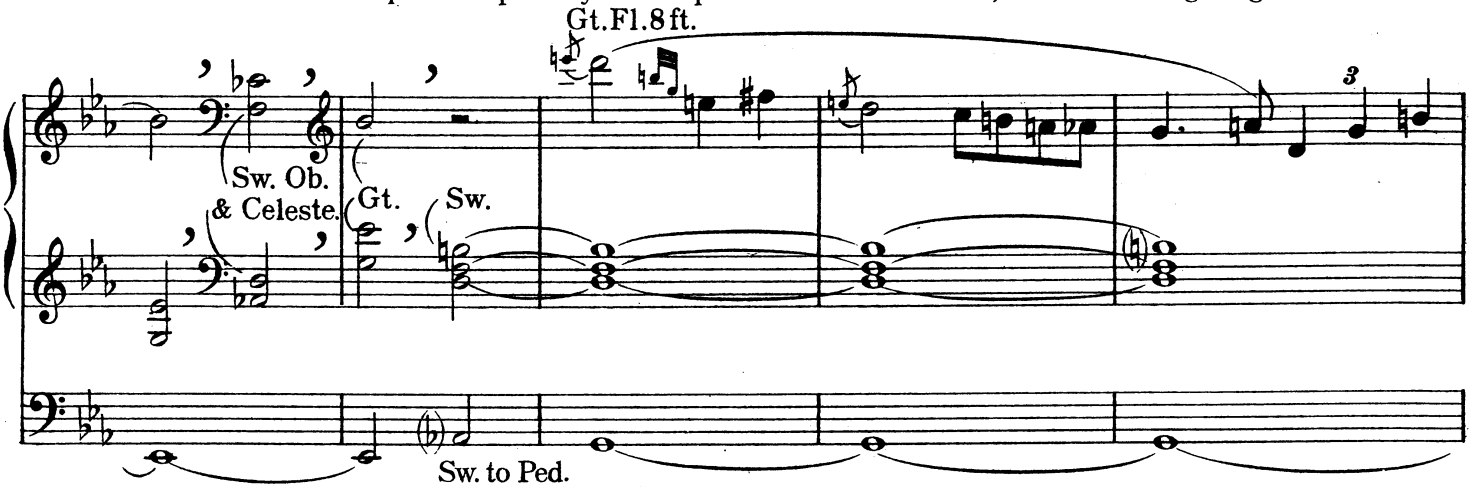



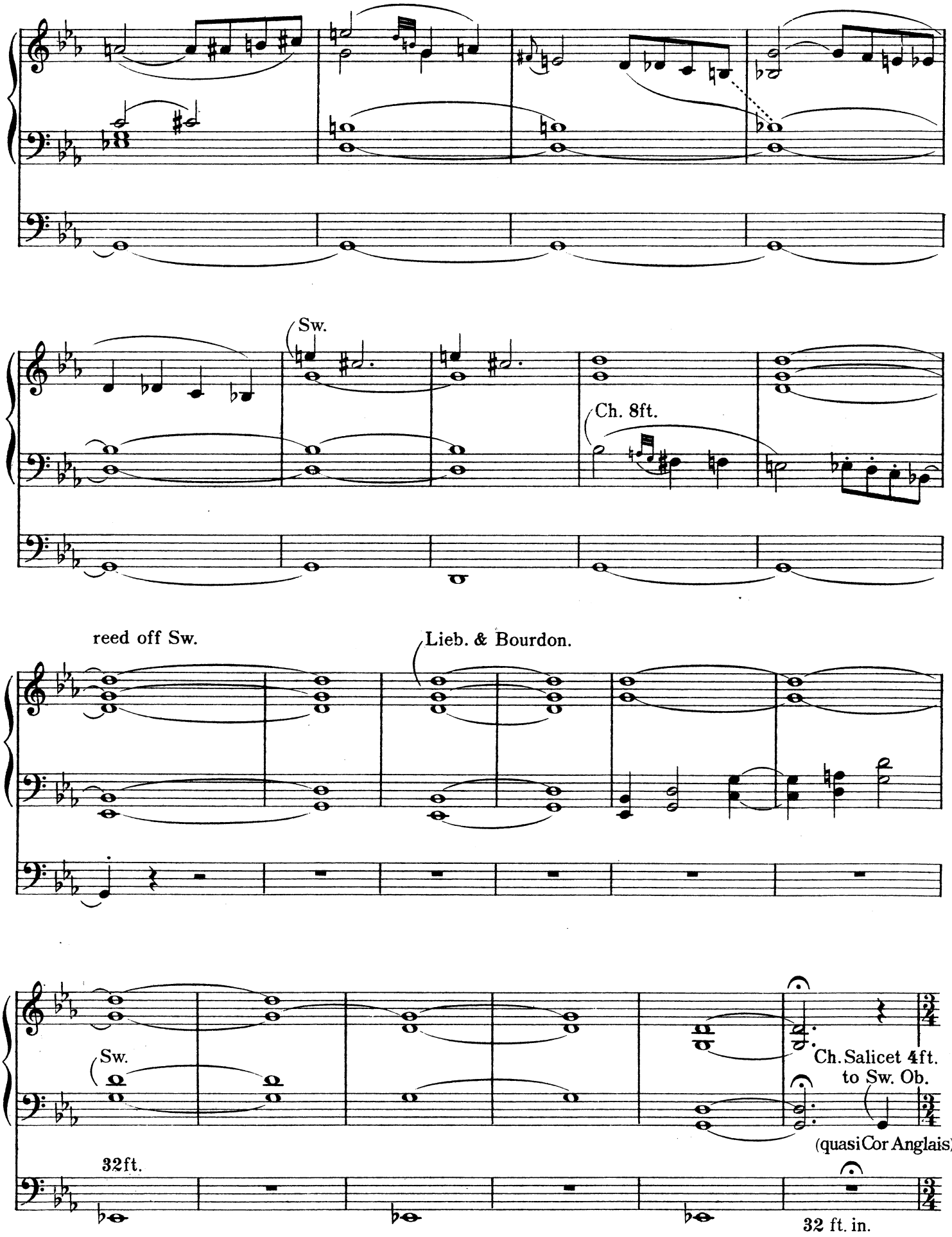





The Landscape is temporarily enveloped in mist and cloud, foreshadowing Night.




Sw.
Ch. 8ft.
reed off Sw.
Lieb. & Bourdon.
Sw.
Ch. Salicet 4ft.
to Sw. Ob.
(quasi Cor Anglais)
32ft.
32 ft. in.

They meet the Shepherds,

*Allegretto, quasi Andantino.* ♩ = about 80.

Reduce Ped to soft. 16 ft. coupled to Sw.

Sw.

Sw.

*Tranquillo.* 𝅗𝅥 = about 60.

Ch. 8ft. Salicional.

Gt. 8ft. Fl.

—who walk with them on the mountain-tops.

Gt.

Sw.

Gt.

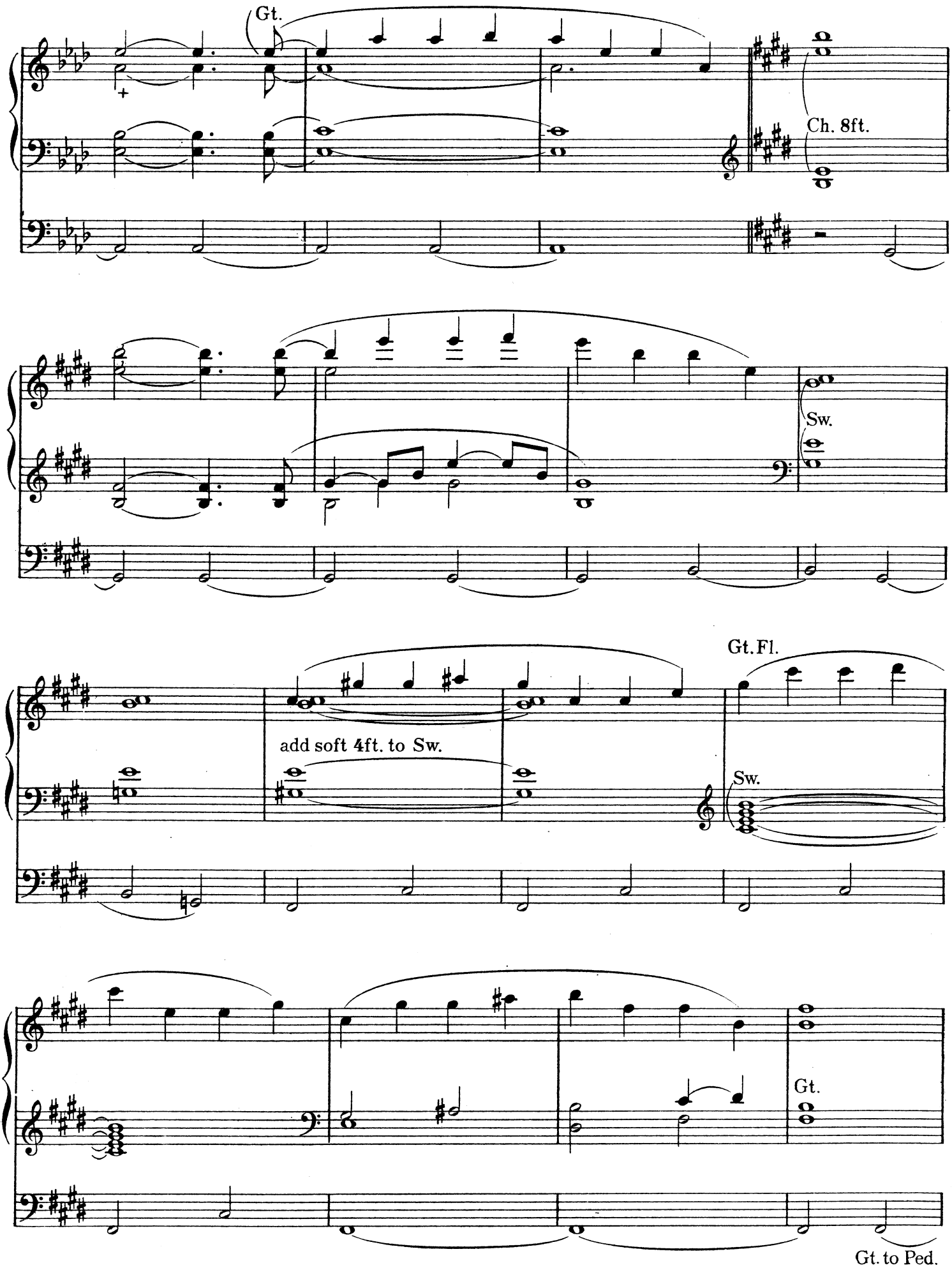
Gt. Fl. to Sw. Celeste.

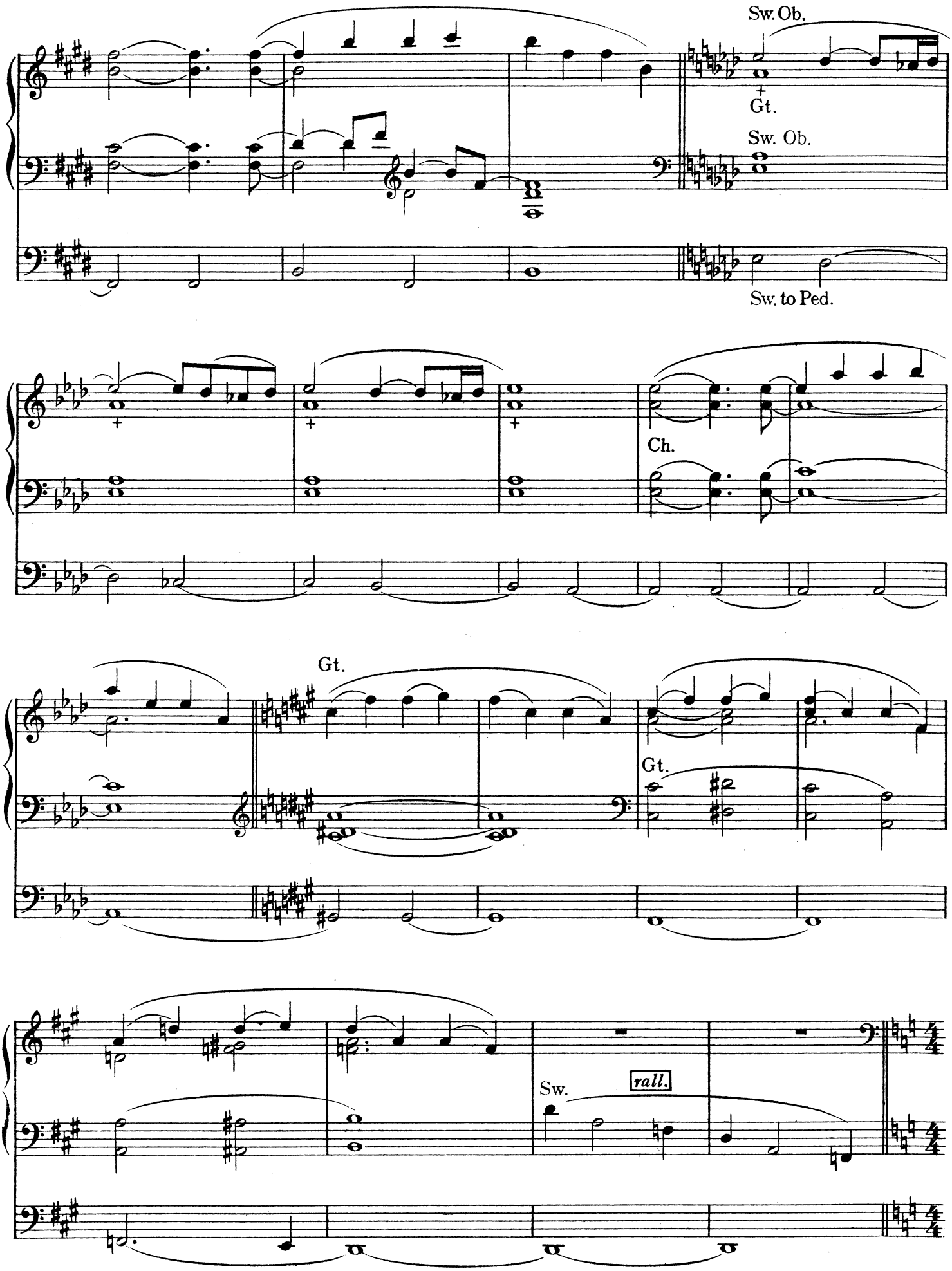
Ch. 4ft. only coup. to Sw.

Sw. Ob.

Gt.

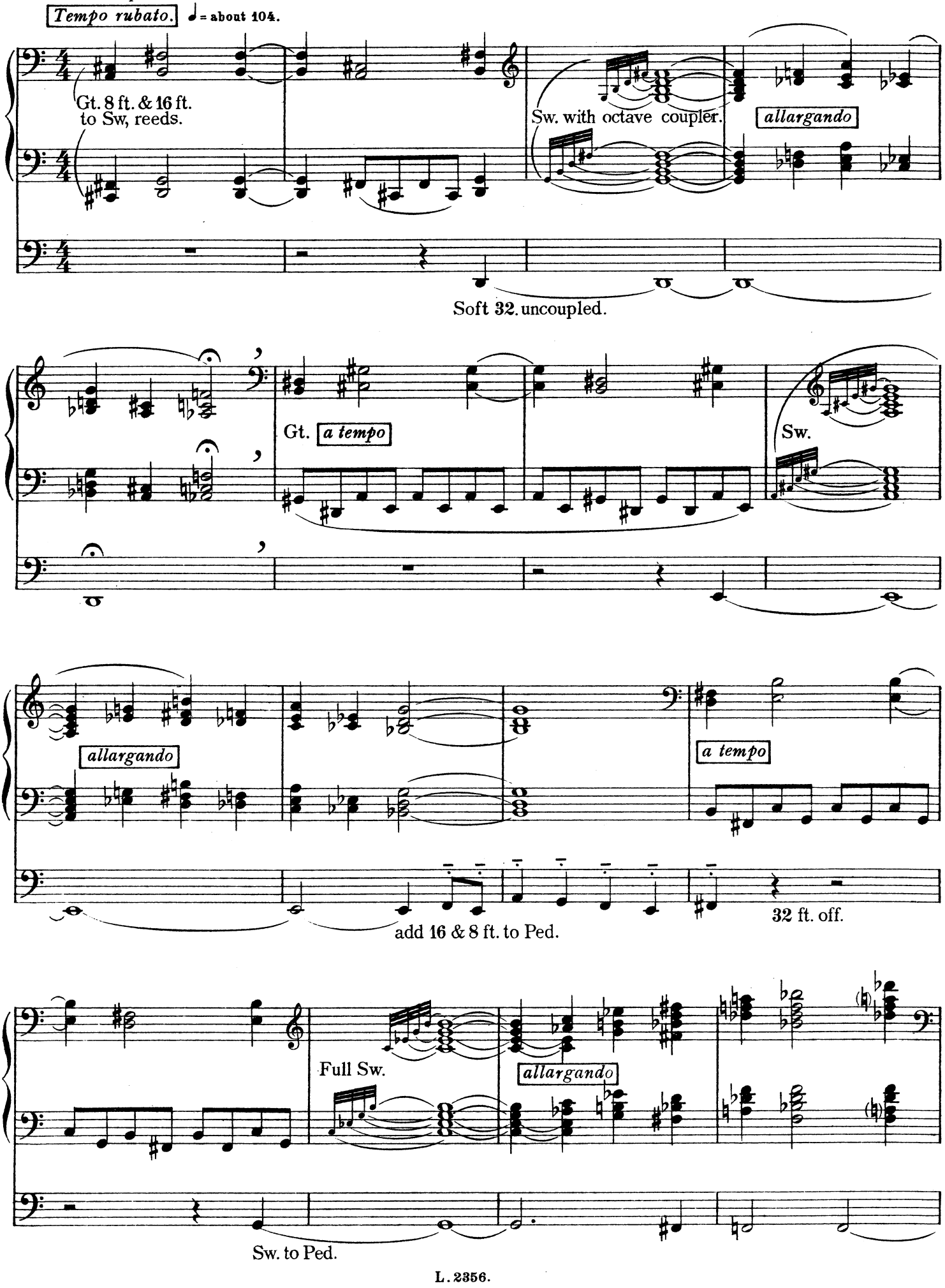
Sw. Ob.


Gt.
Ch. 8ft.
Sw.
Gt. Fl.
add soft 4ft. to Sw.
Sw.
Gt.
Gt. to Ped.


Sw. Ob.
Gt.
Sw. Ob.
Sw. to Ped.
Ch.
Gt.
Gt.
Sw.
rall.

The Shepherds lead them to a view of Doubting Castle.

*Tempo rubato.* ♩ = about 104.



and point out the victims of Giant Despair blindly groping among the tombs.

*a tempo*

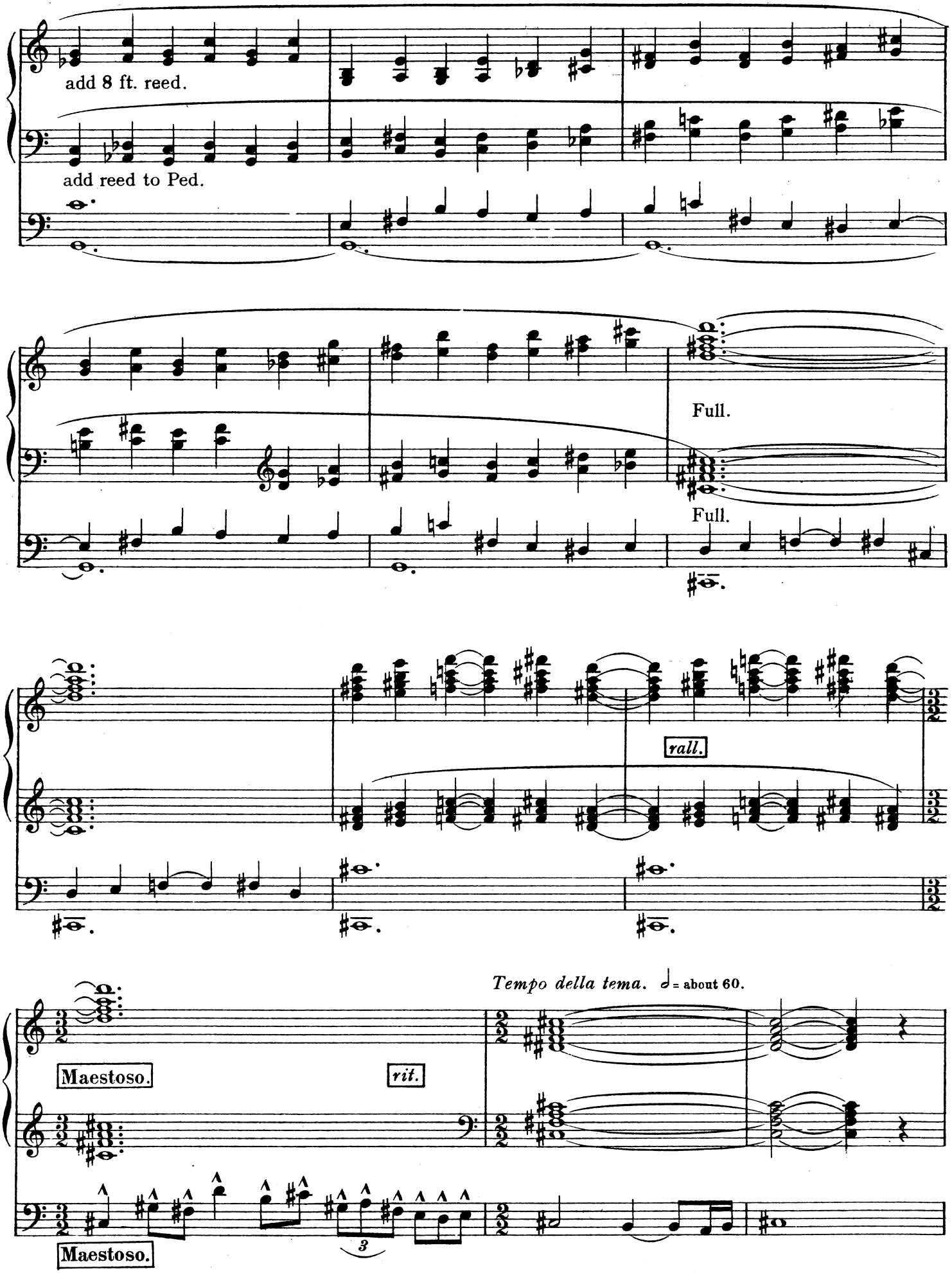
add soft 4ft to Gt.

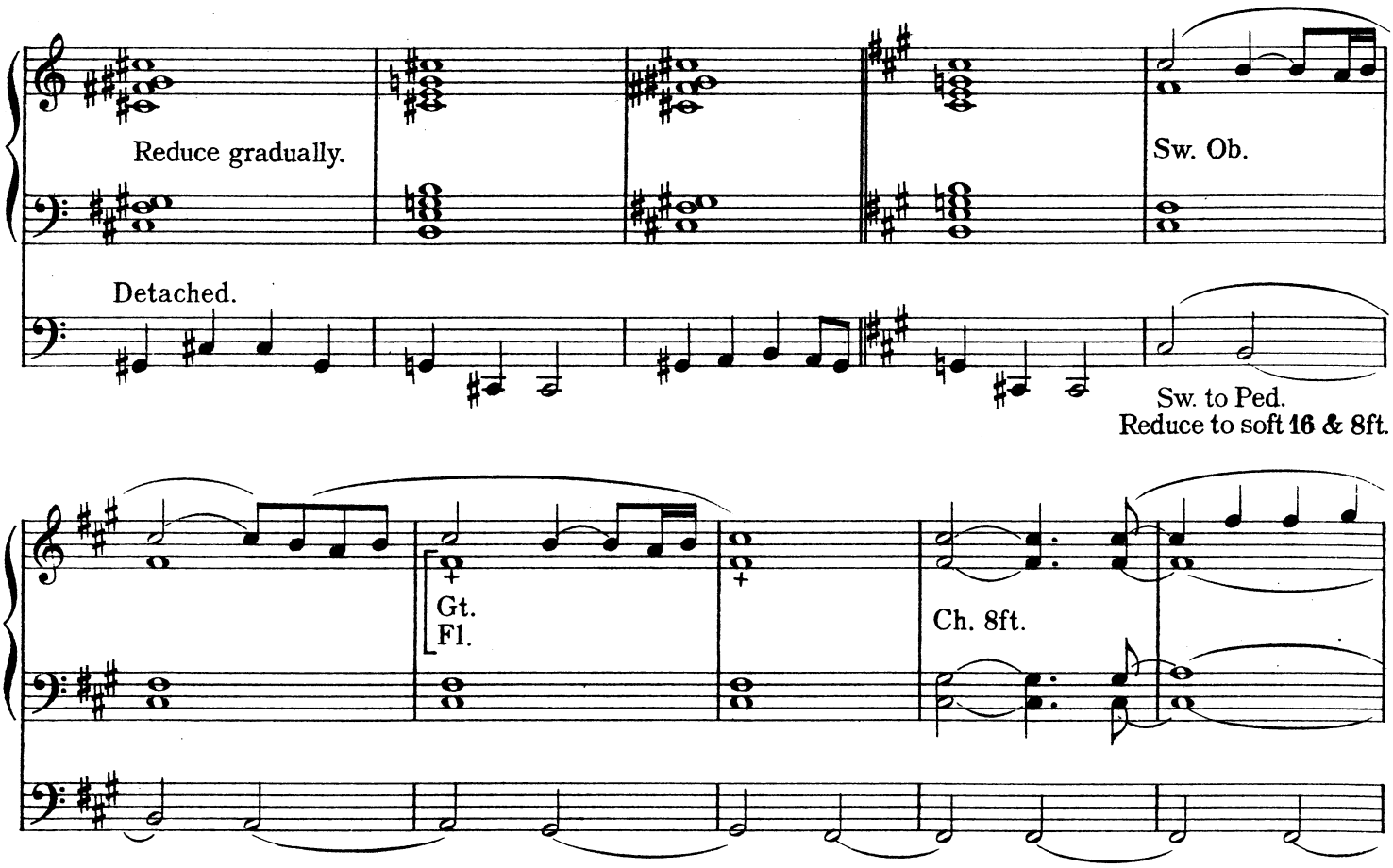
*Più animato.* ♩.= about 72.

add open diaps.

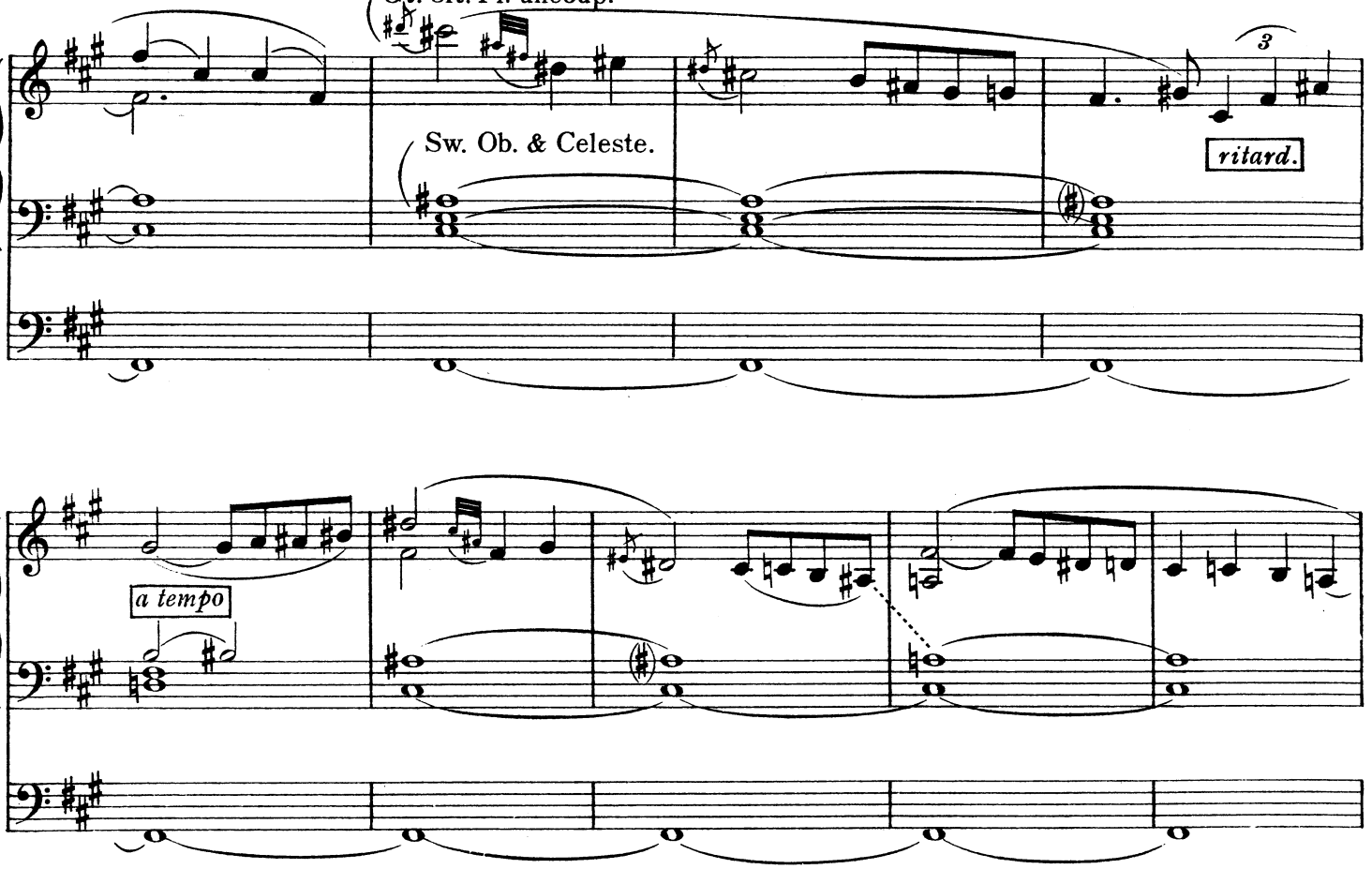
16 & 8 ft. Gt. to Ped.

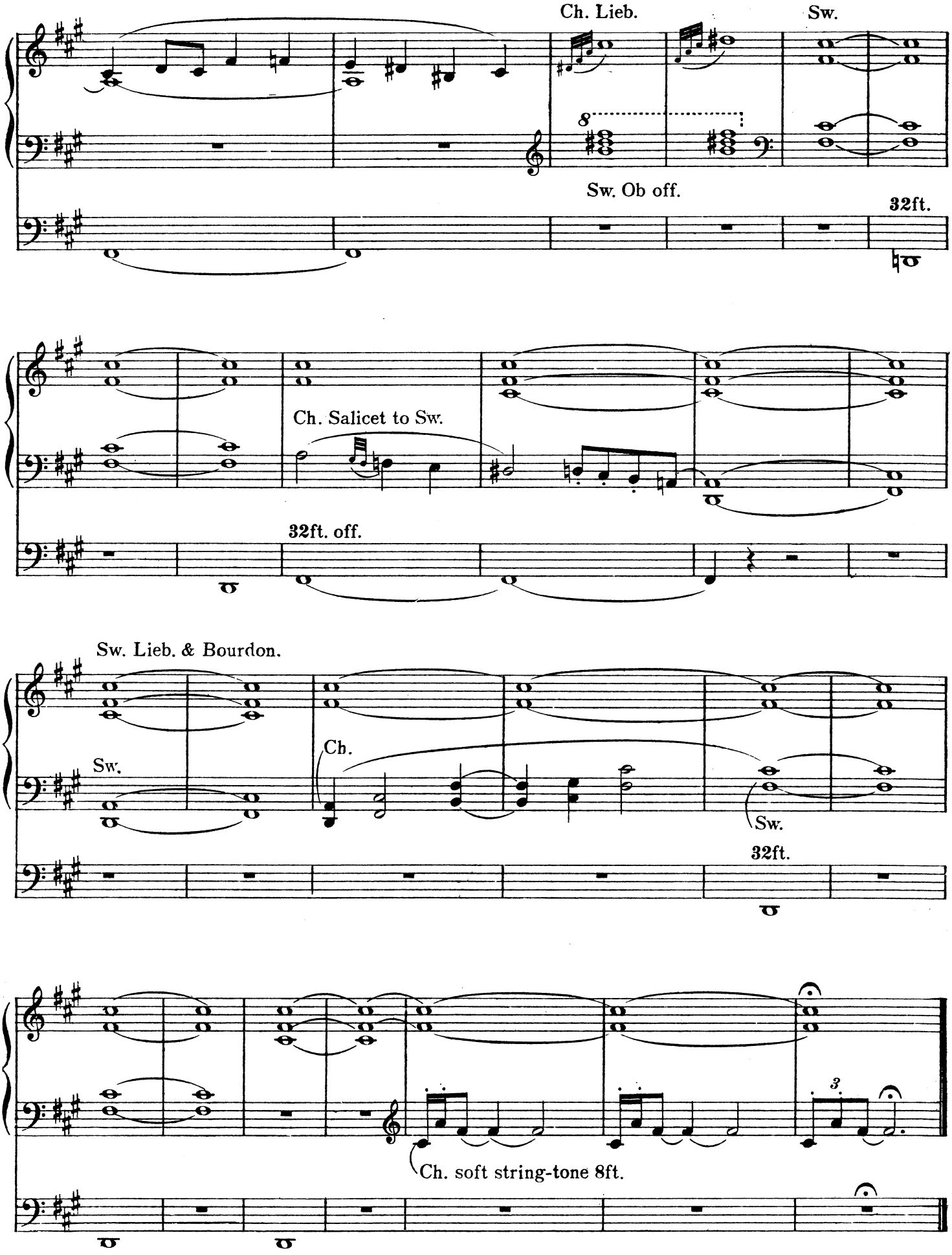
Increase.


add 8 ft. reed.
add reed to Ped.
Full.
Full.
rall.
Tempo della tema. ♩ = about 60.
Maestoso.
rit.
Maestoso.
3




Night falls, and the Pilgrims take rest.




Ch. Lieb.
Sw.
8
Sw. Ob off.
32ft.
Ch. Salicet to Sw.
32ft. off.
Sw. Lieb. & Bourdon.
Sw.
Ch.
Sw.
32ft.
3
Ch. soft string-tone 8ft.

# The Pilgrim's Progress

## NARRATIVE TONE-POEM FOR ORGAN.

Composed by

**ERNEST AUSTIN**

**(Op. 41.)**

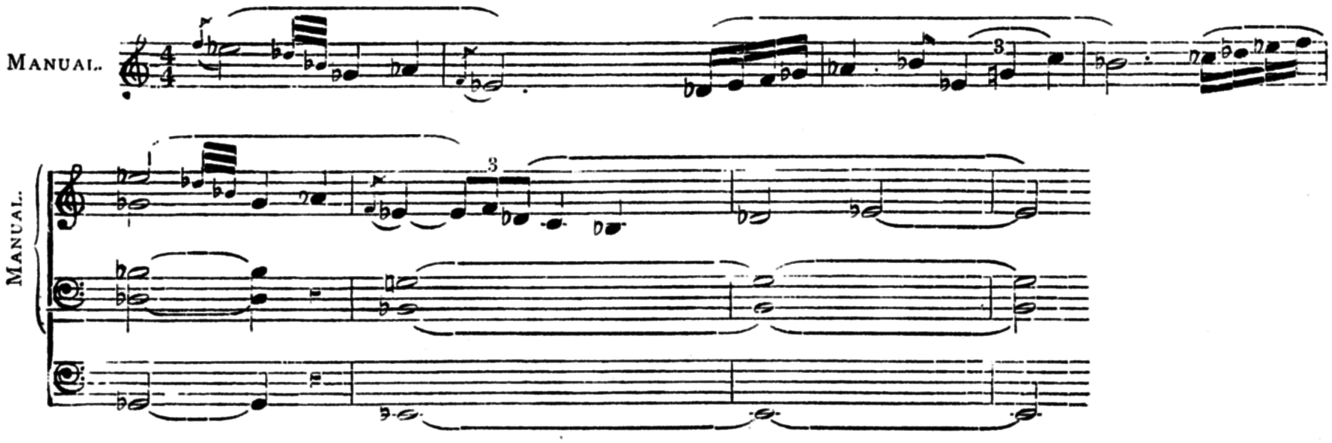
## PART IX.

Descriptive Analysis by E. DOUGLAS TAYLER.

*The Delectable Mountains.*

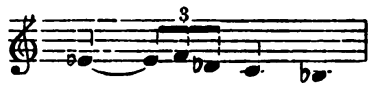
THE trials of Pilgrim are now all but at an end: the Valley of Humiliation and the Valley of the Shadow of Death are passed: the combat with Apollyon over: Vanity Fair only a dreadful recollection: and now in company with Hopeful, who has also escaped from the entanglements of the Fair, Pilgrim comes in sight of the Delectable Mountains, from which the view of the Celestial City is to be seen. On these Mountains are gardens and orchards, vineyards and fountains of water. A delicate and beautiful theme on the Oboe (Theme 39) seems at first to sketch for us the

THEME 39.

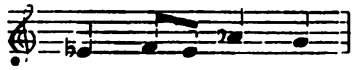


fairy-like outlines of the distant hill-tops, which gradually grow firmer and fuller. In the sixth and ninth bars are heard also fragments of the "Inspiration" and "Progress" (themes 16 and 25) which recur again at intervals as the music proceeds.

THEME 16.

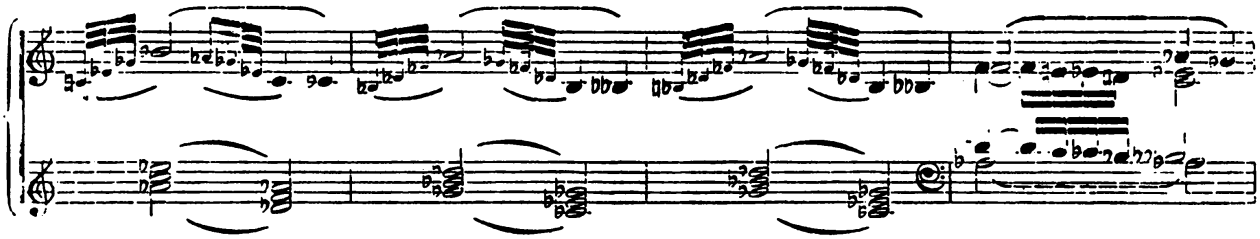


THEME 25.



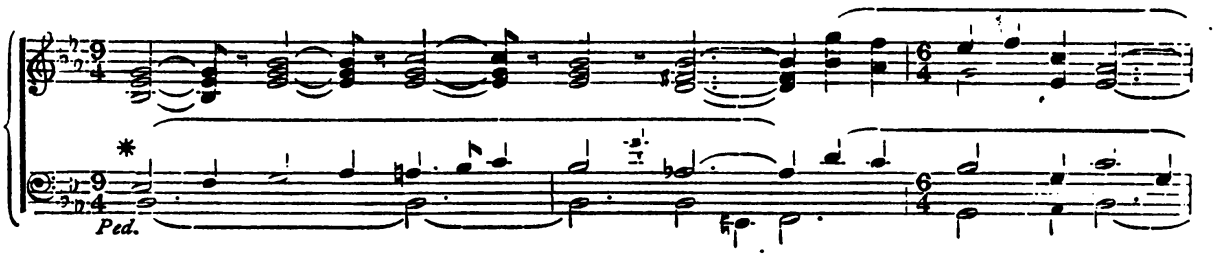
From the interweaving of these themes a picture is created of peaceful pastoral charm. The pilgrims drink from the water of the river of Life,

THEME 39B.



making cups of their hands: strains of bird-song are heard. Presently a new theme (Theme 40) makes its appearance* (Small Open Diapason, left hand). Here, and in the subsequent parts of the work, it is associated with Hopeful, and well reflects his cheering personality.

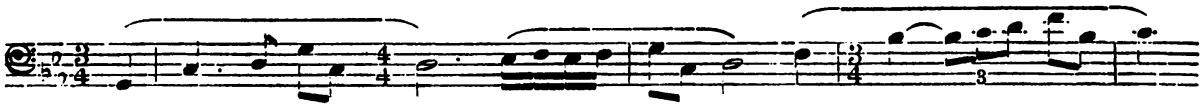
THEME 40.




The melody soars upward as Hopeful pictures a bright prospect and the fulfilment of their purpose, and presently swells out into an heroic statement of the "Progress" theme (25), with Hopeful's theme (40) rolling out grandly on the pedals below it. Gradually this dies away and again we hear theme 39 drawing us back to contemplation of the landscape. Now, however, a mist temporarily envelopes the scene,

foreshadowing night. The music subsides on to mysterious long-drawn chords of the major seventh and strange empty-sounding fifths. Then through the mist comes the sound of a shepherd's reed-pipe. (Theme 41A.).

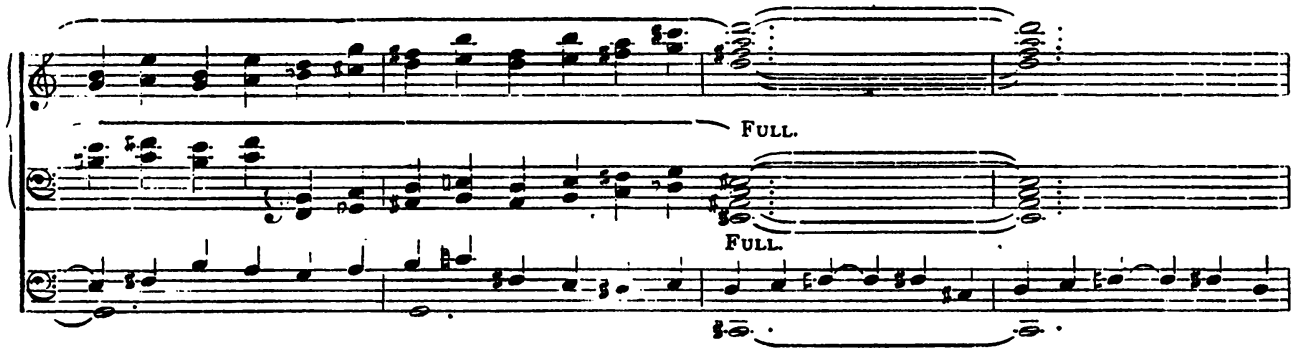
THEME 41A.



This leads to a little questioning figure (41B) which plays a considerable part in the music following. The Pilgrims meet and talk with the Shepherds, and together, they walk upon the mountain-tops, the music portraying this in flowing melody marked by the use of little two-note figures and also theme 41B. A curious atmosphere of height and distance is conveyed by the music of this section. At length the shepherds lead them to a point from which a view of Doubting Castle can be seen, and show them the victims of Giant Despair blindly groping among the tombs. The music here is very dramatic and reaches a harsh and dreadful climax:—

THEME 41B

THEME 42.




Then the questioning theme 41B appears on the pedals, answered by the shepherd's two-note figure. They turn from the gloomy sight and walk slowly on. The music quiets down and once more we see the landscape with shadows of night falling over the scene (theme 39). The darkness increases, and with the last sweet call of a bird, silence closes down, and the Pilgrims take rest.

THE

# Pilgrim's Progress

ERNEST AUSTIN.

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