

# THE PILGRIM'S PROGRESS

**Narrative  
Tone Poem  
For Organ**

**PART TEN**

**ERNEST AUSTIN**

**Op. 41.**

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**Price**

**2/6 net**

**J. H. LARWAY,  
14, Wells St., Oxford St.,  
London, W. 1.**



THE  
**Pilgrim's Progress**  
ERNEST AUSTIN.

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- Part XII.*  
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Ernest Austin.

# THE PILGRIM'S PROGRESS.

## NARRATIVE TONE POEM FOR ORGAN.

### Part X.

#### THE DESCENT TO THE ENCHANTED LAND, AND HOPEFUL'S VISION OF CHRIST.

Prepare.  
Sw. Ob.  
Gt. Soft 8ft Fl.  
Ch. Soft Reed.  
Ped. Soft 16 & 8ft. coupled to Sw.

INSCRIBED TO MY FRIEND HUGH WARE.

ERNEST AUSTIN.  
Op: 41, N<sup>o</sup> 10.

*Allegretto quasi Andantino.*

The Pilgrims, in a reflective mood, continue their

Sw. Ob.

*♩ = about 80.*

MANUAL.

Ch.

PEDAL.

journey with the Shepherds towards the Enchanted Land.

Gt. Sw. *rall.* *a tempo*

add to Ped.

*Piu animato.*

*♩ = about 88.*

Sw.

Sw. Celeste. Gt. 8ft Fl. Gt. Sw.

Great to Pedal.

Sw. add Oboe.

Gt.

**Meno mosso.**

*♩* = about 72.

Reed off add Op. Diap.

Sw.

Gt. +

Great to Pedal off.

Soft Reed. open Diap. off.

add Trump.

**Tempo rubato.** *♩* = about 104.

Gt. soft 8ft & 16ft coupled to Sw.

Sw. Ob.

Tempo primo. ♩=80.

Prepare Ch. Lieb. 8ft coup. to Sw.

Gt.

This system contains the first system of music. It features a piano part in the upper staves and a guitar part in the lower staves. The piano part begins with a 3/4 time signature and a key signature of one flat. The guitar part enters in the second measure with a 4/4 time signature and a key signature of one flat. The music includes various rhythmic patterns and melodic lines.

Sw. (or Ch. Cor Anglais)

rall.

This system continues the musical score. The piano part is marked with a 'rall.' (rallentando) instruction. The guitar part continues with its melodic and harmonic accompaniment. The system concludes with a fermata over the final notes.

a tempo

Sw. Lieb.

Sw. Gamba

Ch. Lieb.

They are shewn a

This system is marked 'a tempo'. It features multiple melodic lines for the piano and guitar. The piano part has several staves with different melodic lines. The guitar part also has multiple staves. The system concludes with the text 'They are shewn a'.

glimpse of the Celestial City in the distance.....

This system continues the musical score. The piano part has several staves with different melodic lines. The guitar part also has multiple staves. The system concludes with the text 'glimpse of the Celestial City in the distance.....'.

...which they see with difficulty. *Più lento.* ♩ = 72.

Musical score for the first system, featuring piano accompaniment with treble and bass staves. The music is in a key with three flats and a 3/4 time signature. The upper staff contains a melodic line with slurs and ties, while the lower staff provides harmonic support. A 'Ch.' (Chorus) marking is present in the second measure of the upper staff.

But their faith in the future is renewed...

Musical score for the second system. It includes piano accompaniment and a section marked 'Sw. Lieb.' (Swiss Love). The tempo is *Più lento.* The score features changes in time signature from 3/4 to 4/4 and back to 3/4. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with chords and a triplet of eighth notes.

Musical score for the third system. It includes piano accompaniment and a section marked 'Sw. Lieb.'. The score features changes in time signature from 3/4 to 5/4 and back to 3/4. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with chords and a triplet of eighth notes. An 'add Gamba' instruction is present in the first measure of the upper staff.

Musical score for the fourth system. It includes piano accompaniment and a section marked 'Sw. Ob.' (Swiss Oboe). The score features changes in time signature from 3/4 to 4/4. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with chords and a triplet of eighth notes. A 'Ch.' (Chorus) marking is present in the first measure of the upper staff.

Gt 16ft off.

**Piu animato.** ♩=96.

With anxious fear of the perils of the way.....

Gt. *poco*

Sw. 8ft & Ob.

*poco*

*poco*

Coup. Ped to Sw.

**rall.**

...they journey on to the Enchanted Land.

**Tempo di marcia.** ♩=120.

Gt. 8ft. to Sw. with Celeste.

**rit.**

add Ob. to Sw.



Gt. Sw. Reduce to Celeste.

Sw. Eroaden Gt. 8 ft. Fl.

ritenuto Come prima. Gt. soft 8 & 4ft. Ped to Gt.

add open Diaps. staccato add to Ped.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The music features a melodic line in the treble clef and a rhythmic accompaniment in the middle and bass clefs.

Second system of musical notation, continuing the piece. It includes a key signature change to two flats (Bb and Eb) in the middle of the system. The text "Gt. to Principal." is written above the treble staff.

Third system of musical notation, featuring a key signature of two flats. It includes performance instructions: "rall." in a box, "The soft luxurious air of the Sw. Gamba & Lieb. & Trem." above the treble staff, "languendo" in a box with a tempo marking of ♩ = 104, and "Reduce and uncoup. Ped." below the bass staff.

Fourth system of musical notation, starting with the text "Enchanted Land overpowers them.....". The music features a key signature of two flats and includes triplets in the treble and middle staves.

Musical score for the first system, featuring piano accompaniment with triplets and a low bass line.

Ob. & Celeste.

*Piu lento.* ♩ = 88.

16 & 32ft

*poco*

32 ft. off Coup. to Gt. soft 4 ft. only.

Musical score for the second system, including woodwind parts and piano accompaniment with dynamic markings.

...and Hopeful becomes drowsy, desiring sleep and rest.

Sw. Gamba & Lieb.

Ch. Soft 8ft.

Musical score for the third system, featuring woodwind and string parts with a soft dynamic.

Gt. 8ft.

Sw.

Musical score for the fourth system, featuring guitar and string parts with a soft dynamic.

Ob. & Celeste.

Ch.

*Più lento.* ♩ = 72.

quasi pizz.

Uncoup. Gt. Prepare stringed-tone stops.

*Recitando*

Ch.

Sw. Gamba & Lieb. & Tremz

String-tone off.

Sw.

add Ob.

*Più mosso.*

Ch.

Gt.

Gt. 8ft.

Prepare string tone.

Meno mosso. ♩ = 66. rall. Gt.Op.Diaps.

Ped to Gt.

Pilgrim rouses Hopeful, and bids him relate the story of his trials.

Con vigore. poco poco rall.

affrettando

Hopeful relates the story of his adversities.

Allegro agitato. ♩ = 88. Gt. 8ft. Fl. to Sw. Ob. & Celeste.

16 & 8ft.

Ch. 8 & 4ft. to Sw.

add Trump. to Sw.

Ch. 8 & 4ft.

Ch. (bb)

The first system of music consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef. The middle staff is a grand staff with a bass clef. The bottom staff is a single bass clef. The music is in a key with one flat (B-flat major or D minor). The first two measures of the top staff are empty. The third measure has a circled annotation 'Ch. 8 & 4ft.' above it. The fourth measure has a circled annotation 'Ch. (bb)' above it. The middle staff contains a series of chords and melodic lines. The bottom staff contains a bass line with eighth and sixteenth notes.

*ritenuto*

The second system of music consists of three staves. The top staff is a grand staff with a treble clef. The middle staff is a grand staff with a bass clef. The bottom staff is a single bass clef. The music continues from the first system. A box containing the word 'ritenuto' is placed above the middle staff in the fourth measure. The bottom staff continues with a bass line.

*Meno mosso.*

Sw. Op. Diaps.

*rit.*

*Come prima.*

Sw.

Gt. soft 8 & 4ft coup. to Sw. with 8ft reeds.

8ft off.

add 8ft and Couple to Gt.

The third system of music consists of three staves. The top staff is a grand staff with a treble clef. The middle staff is a grand staff with a bass clef. The bottom staff is a single bass clef. The music continues. Annotations include 'Meno mosso.' in a box above the top staff, 'Sw. Op. Diaps.' above the middle staff, 'rit.' in a box above the middle staff, 'Come prima.' in a box above the top staff, 'Sw.' above the middle staff, 'Gt. soft 8 & 4ft coup. to Sw. with 8ft reeds.' above the middle staff, '8ft off.' below the bottom staff, and 'add 8ft and Couple to Gt.' below the bottom staff. There are also some circled annotations in the top staff.

Gradually increase.

*rall.*

The fourth system of music consists of three staves. The top staff is a grand staff with a treble clef. The middle staff is a grand staff with a bass clef. The bottom staff is a single bass clef. The music continues. Annotations include 'Gradually increase.' above the top staff and 'rall.' in a box above the middle staff. The system ends with a double bar line and a 4/4 time signature.

**Lento.** ♩-66.

... and speaks of Faithful, who was put to death.

Gt. to Principal to Full Sw.      Gt. soft 8ft to Sw. Reeds.

add Reed.      Reed off.

Reduce Sw. to Celeste  
add 8ve coupler.

Gt.      Ch. 8&4ft. +

*rit.*

**Allegro agitato.** ♩-88.

Gt to Princ. & Full Sw.      open Sw.      *sff*

*rit.*      *rit.*

add 16 & 8 ft.

Hopeful describes a day of intense sadness....

**Lento.** ♩ = 60.

★ Quasi Solo Violin.  
Sw. Lieb. Ped. 8 ft.

Reduce to soft 16ft uncoup.

**Poco più animato.**

**alla recitative.**

**Come prima.** ♩ = 60. ...and tells of the revelation of Christ to him.

Sw. Celeste and Super 8ve coupler.

8 & 16ft String-tone Stops with Soft 32ft.

(quasi spiccato)

★ or Ch, Viol d'orchestre with Tremulant, (molto espress)

sempre



Super off.  
8ft Oboe only.

The first system consists of three staves. The top two staves are for piano accompaniment, and the bottom staff is for the bass line. The music is in a key with one sharp (F#) and a 4/4 time signature. It features complex chordal textures and melodic lines.

*Poco animando.* ♩ = 76.  
Ch. 4ft Fl. uncoupled.

The second system continues the piano accompaniment and bass line. It includes a section with a five-fingered scale (marked '5') in the piano part. The tempo remains *Poco animando*.

Sw. Celeste & Lieb.  
& 8ve coupler.

The third system features piano accompaniment and a bass line. It includes a section with a five-fingered scale (marked '5') in the bass line and a section with triplets (marked '3') in the piano part. The tempo remains *Poco animando*.

Sw. 8ve coupler off

The fourth system features piano accompaniment and a bass line. It includes a section with a five-fingered scale (marked '5') in the piano part. The tempo changes to *Incalzando*, then *a tempo*, and finally *rall.* (rallentando). The oboe part is marked 'Ob. off'.

*Incalzando*

*a tempo*

*rall.*

Ob. off

add Ob.  
to Sw.

Sw. Oboe.

*a tempo* ♩ = 76

Ch. Soft 8ft uncoupled.

*Più lento. Tempo rubato.*

Ch. 4ft Fl. uncoupled.

*rall.*

Sw. Celeste. & 8ve coupler.

add Ob. to Sw.

*Lento.* ♩ = 56.

Sw. Lieb.

*CRESC.*

Soft 16ft uncoupled.

Ch.

Sw.

*CRESC.*

add Ob. to Sw. Celeste.

Sw. 8ft & Reed.

add Trump. to Sw.

Gt.

Ch. Clt.

Gt.

Musical score for the first system, featuring piano and bass staves. The piano part includes triplets and dynamic markings. The bass part has a 'Coup. to Sw.' annotation. The system concludes with a '3' triplet in the piano part.

Coup. to Sw.

Reduce to Gamba & Lieb.

Sw. Ob. & Celeste.

R.H.

5

*un poco più animato*

$\text{♩} = 76.$

Musical score for the second system, including piano and bass staves. The piano part features a 'dim.' marking and a '5' fingering. The system ends with a tempo marking of  $\text{♩} = 76.$

*Tempo della tema.*  $\text{♩} = 56$

Gt. to Sw. Ob.

add

*Incalzando.*

$\text{♩} = 96.$

Ch. 4ft Fl. only. uncoup.

Musical score for the third system, featuring piano and bass staves. The piano part includes 'Incalzando.' and  $\text{♩} = 96.$  markings. The system concludes with a tempo marking of  $\text{♩} = 56$  and the instruction 'Gt. to Sw. Ob.'

Gt.

Ch. Clt.

Sw.

*rit.*

Musical score for the fourth system, including piano and bass staves. The piano part features a 'rit.' marking. The system concludes with a double bar line.

*Più animato.* ♩=108.

Sw. Celeste.

Gt 8ft.

The first system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes, marked 'Sw. Celeste.'. The middle staff is in bass clef and contains a bass line with sustained notes, marked 'Gt 8ft.'. The bottom staff is also in bass clef and contains a simple bass line with sustained notes.

*Incalzando.*

Ch. 4ft Fl. coup.to Sw.

*poco rall.*

*a tempo*

Gt.

The second system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with eighth notes, marked 'Ch. 4ft Fl. coup.to Sw.'. The middle staff is in bass clef and contains a bass line with sustained notes, marked 'Gt.'. The bottom staff is also in bass clef and contains a simple bass line with sustained notes. Dynamic markings include 'Incalzando.', 'poco rall.', and 'a tempo'.

add to Gt. & Sw. gradually.

add to Ped.

The third system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with eighth notes, marked 'add to Gt. & Sw. gradually.'. The middle staff is in bass clef and contains a bass line with sustained notes, marked 'add to Ped.'. The bottom staff is also in bass clef and contains a simple bass line with sustained notes.

Gt. to Princ.

The fourth system of the musical score consists of three staves. The top staff is in treble clef and contains a melodic line with eighth notes, marked 'Gt. to Princ.'. The middle staff is in bass clef and contains a bass line with sustained notes. The bottom staff is also in bass clef and contains a simple bass line with sustained notes.

gradually

rall. - - - molto

Lento

reduce Gt. and Sw. to soft 8ft.

Sw. Celeste.

The Pilgrims reflect upon the inspiration of a Friendship that binds them to the same

poco

poco

poco

Soft 16 ft uncoup.

ideal.

rall.

Gt. Sw.

Sw. Lieb.

*Piu lento.* ♩=52.

Ch 8ft.

Sw.

Ch.

add Super 8ve.

Super off. Sw. Lieb. & Gamba.

*rall.*

*molto.*

*a tempo* ♩=52.

Ch.

Sw.

Ch.

*ritenuto*

Sw. Lieb.

*a tempo*

Sw.

add Gamba.

# The Pilgrim's Progress

NARRATIVE TONE-POEM FOR ORGAN.

Composed by

**ERNEST AUSTIN.**

(Op. 41.)

## PART X.

Descriptive Analysis by E. DOUGLAS TAYLER.

*The Descent to the Enchanted Land and Hopeful's Vision of Christ.*

PILGRIM and Hopeful, having met with the Shepherds who dwell on the Delectable Mountains, are now descending towards the Enchanted Land, against the enervating atmosphere of which they receive warning. The opening theme of part 10 is a repetition of the music of the Shepherd's reed-pipe, already heard in part 9. There follows an interweaving of many previous themes, in conversational style, as the Pilgrims and Shepherds journey along together: quiet, serene, hope is predominant except for a touch of tragedy in the recollection of their sight of the victims of Giant Despair.



The Shepherd's theme immediately follows, and as it rises in tonality, we seem to see with them a glimpse of the Celestial City in the distance (Theme 43), and almost to hear the sweet chiming of far-off bells.



The lower melody is here derived from an earlier theme (Theme 24) associated with a Scroll which Pilgrim is to give up at the gate of the City. In the upward strive of the third and fourth bars, we picture the pilgrims peering into the distance, seeing the dim vision with difficulty. The music soars upward and breaks into Pilgrim's "Inspiration" motive, which culminates in four bars of deep and rich sound—



A moment of anxiety follows, as the Pilgrims think of perils still to come. A rapid little semiquaver figure, derived from the original "Running" theme, soon gives place to the "Heroic" theme (25). The Pilgrims are on their way again, and soon follow some striking passages in which three of the principal themes are combined—Theme 1, specially associated with Pilgrim himself; 19, with Interpreter who showed him "excellent things"; and 25, the "Heroic" theme.

THEME 19.

THEME 25.

THEME 1.

The Pilgrims now approach the Enchanted Land, and soon the soft luxurious air causes their buoyant steps to flag. Theme 25 takes on a languid and chromatic character. Hopeful is overtaken with sleep: his original happy theme (40, part 9) weakens drowsily.

Pilgrim, however, remembers the Shepherd's warning: and two bars of dramatic character show him arousing Hopeful. Pilgrim suggests that to prevent drowsiness they should "fall into good discourse," and asks his companion to speak of his past experiences. The principal motive of this section is a new theme of dramatic character (44).

THEME 44.

This is developed for 30 bars, after which is a brief reference to the death of Faithful, of which Hopeful had also been a witness. He then tells of a day of intense sadness—

which was followed by a vision of Christ (Theme 45). This theme is preceded by the motive of the Cross (21, part 4) in which the sombre staccato bass will be noted.



THEME 45.

To anyone who is able to study closely the musical development at this point, it will be clear that many previous themes are here used, showing that Hopeful's experiences were similar to Pilgrim's. To quote one example only (Theme 46) we find in bars 3 and 4 a rhythmical similarity to the "Inspiration"; in the inner parts of bars 1 and 2 a rhythmical reference to the chorale of Interpreter, and the foundation of the passage is the original theme of the whole work.

THEME 46.

Following on theme 46 comes one of considerable importance (47) which in this and subsequent parts provides material for a good deal of new music. Note especially the first bar of the left-hand. This theme also refers to the vision of Christ, and is developed at some length.

THEME 47

So the Pilgrims pass safely over the Enchanted Land. The music grows in power and sonority, and then subsides into a quiet and beautiful section wherein they meditate upon the inspiration and friendship in which they are bound by their common ideal (48).

THEME 48.

The music concludes with a reminiscence of Theme 45---the little glimpse of a vision of light thrown about the Head of Christ.

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