THE

PILGRIM'S PROGRESS

Narrative
Tone Poem
For Organ

PART TEN

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.

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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Ernest Austin.

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(Organist to the Corporation of Liverpool.)
At St George's Hall, Liverpool.

THE PILGRIM'S PROGRESS.

NARRATIVE TONE POEM FOR ORGAN.

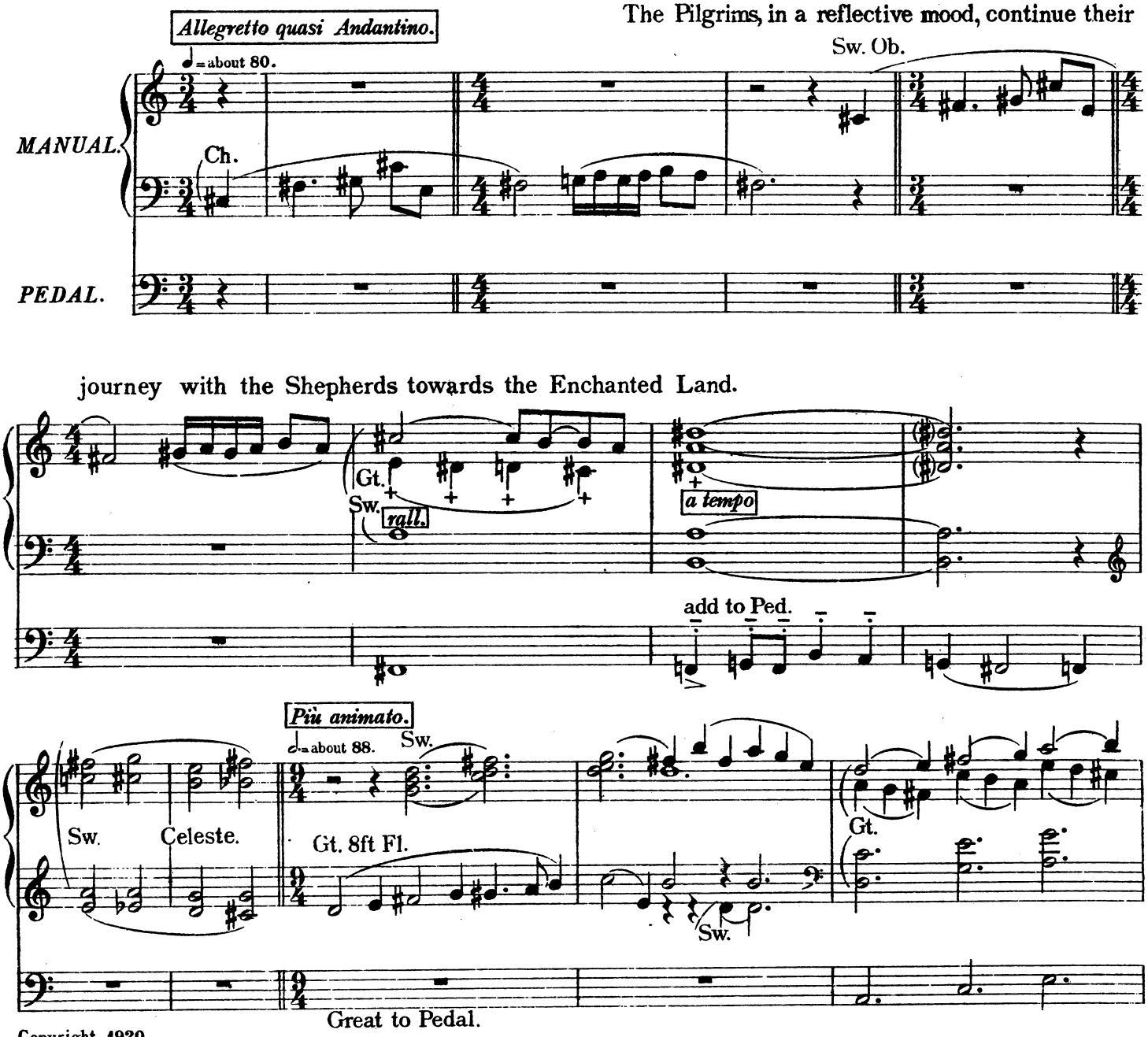
Part X.

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, No 10.



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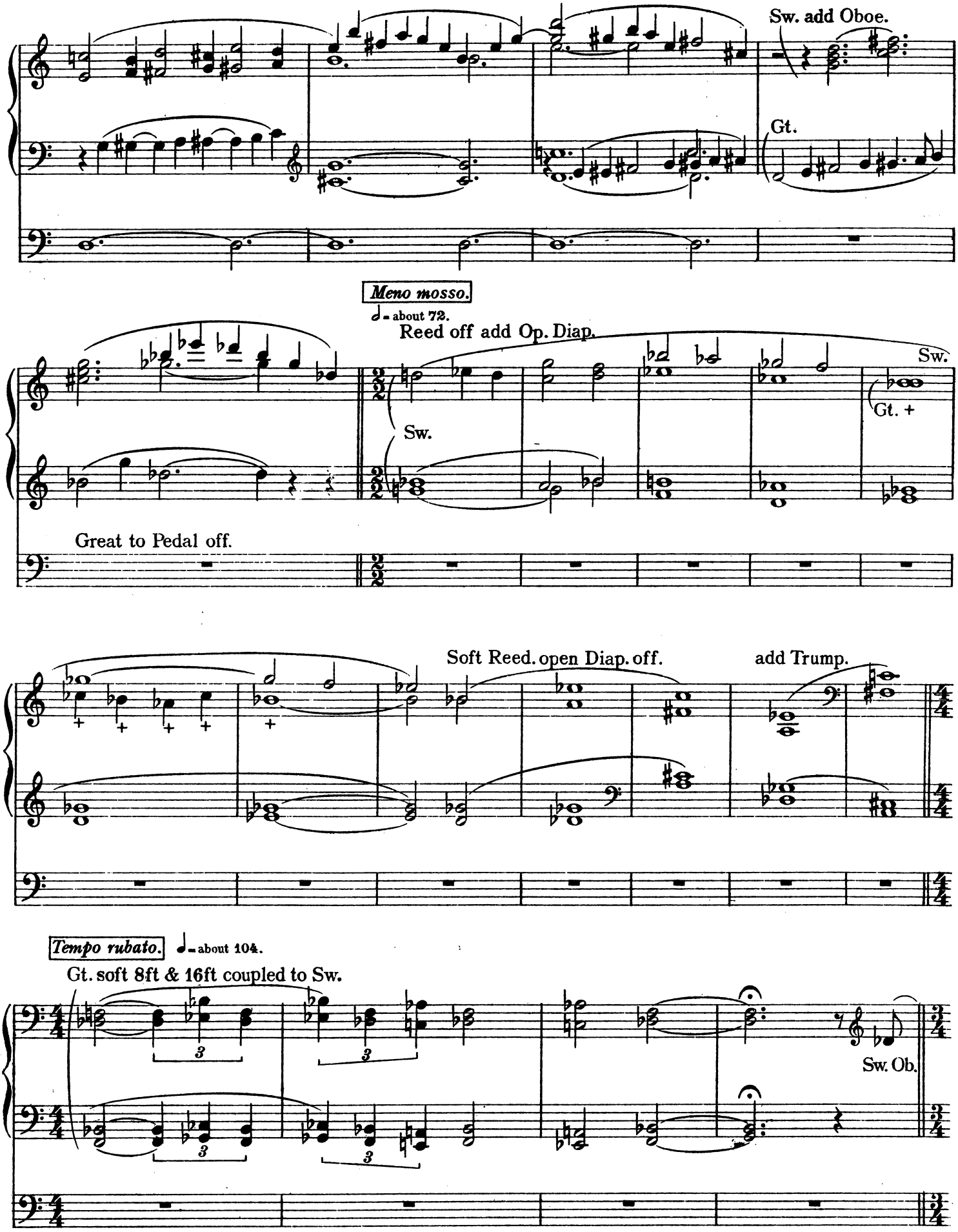
Part X can be played as a separate movement. Descriptive Thematic Analysis by E. Douglas Tayler, for distribution at Recitals, can be obtained from the Publisher.


Sw. add Oboe.
Gt.
Meno mosso.
♩ = about 72.
Reed off add Op. Diap.
Sw.
Gt. +
Sw.
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.

Sw. (or Ch. Cor Anglais.)

rall.

a tempo

Sw. Lieb.

Sw. Gamba

Ch. Lieb.

They are shewn a glimpse of the Celestial City in the distance.....

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

Ch.

But their faith in the future is renewed—

Sw. Lieb.

add Gamba

Sw. Lieb.

Sw. Ob.

Ch.

Gt 16ft off.

Gt. *poco*

Più animato. ♩=96.

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

poco

Sw. 8ft & Ob.

poco

Coup. Ped to Sw.

rall.

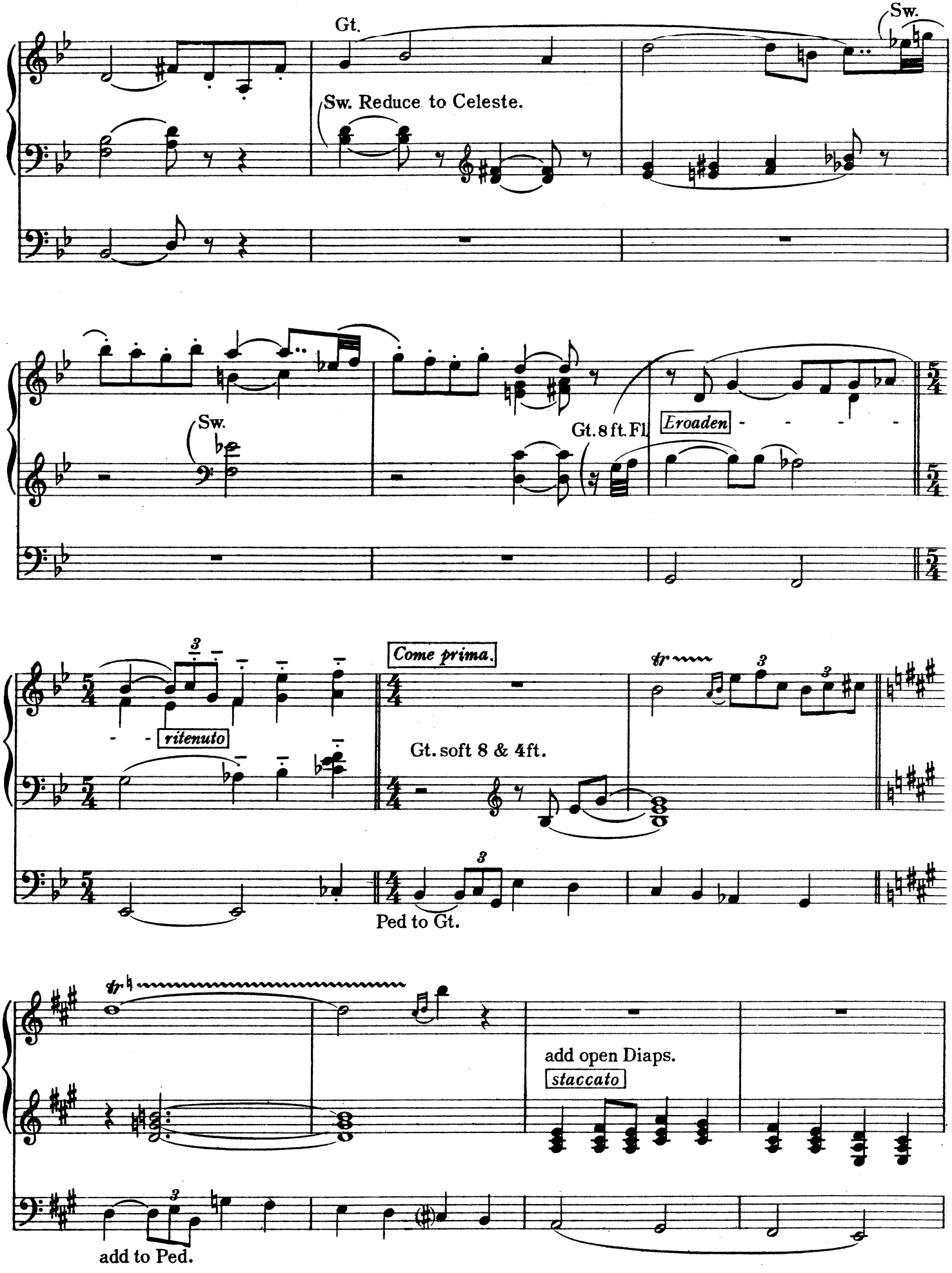
. . . they journey on to the Enchanted Land.

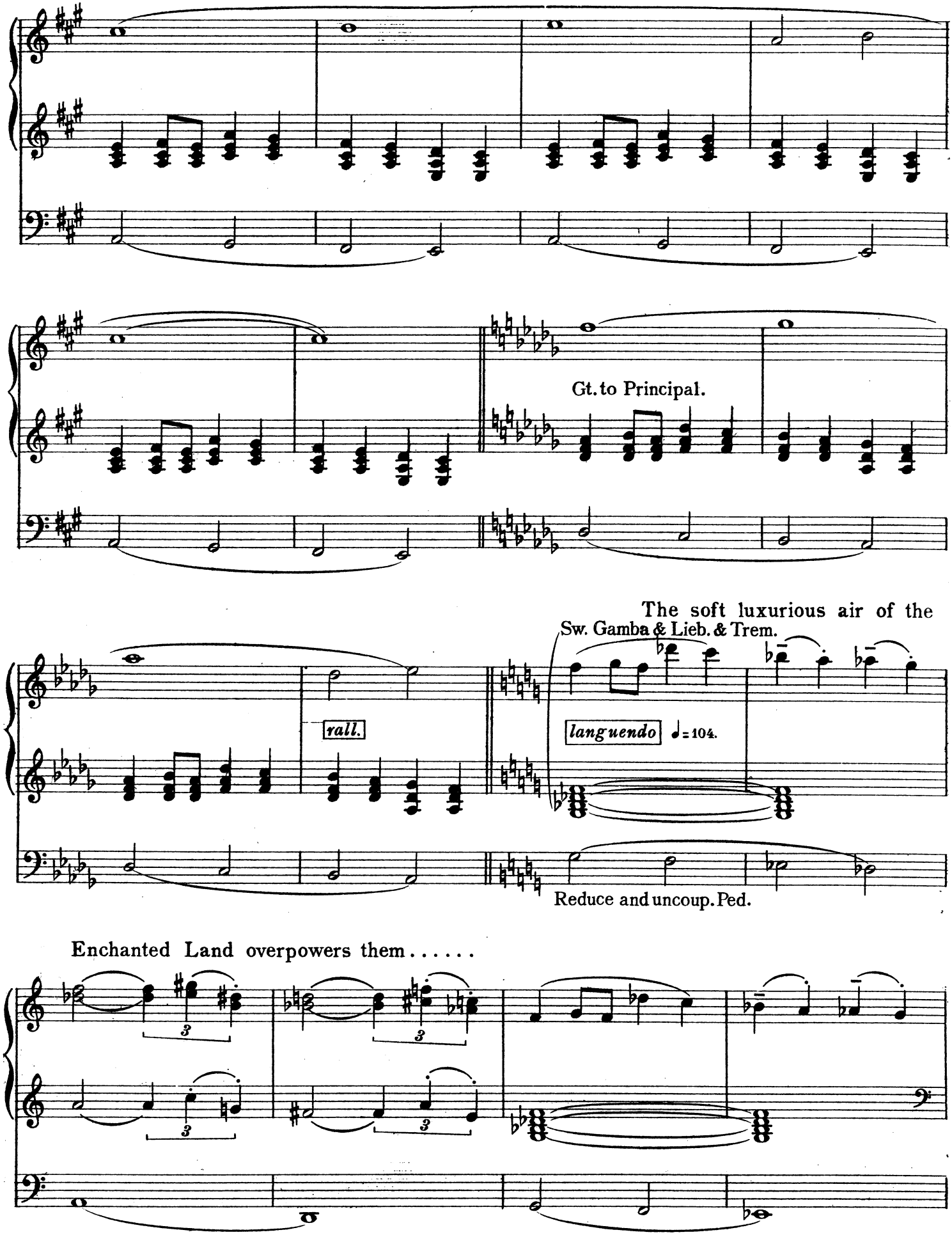
Tempo di marcia. ♩=120.

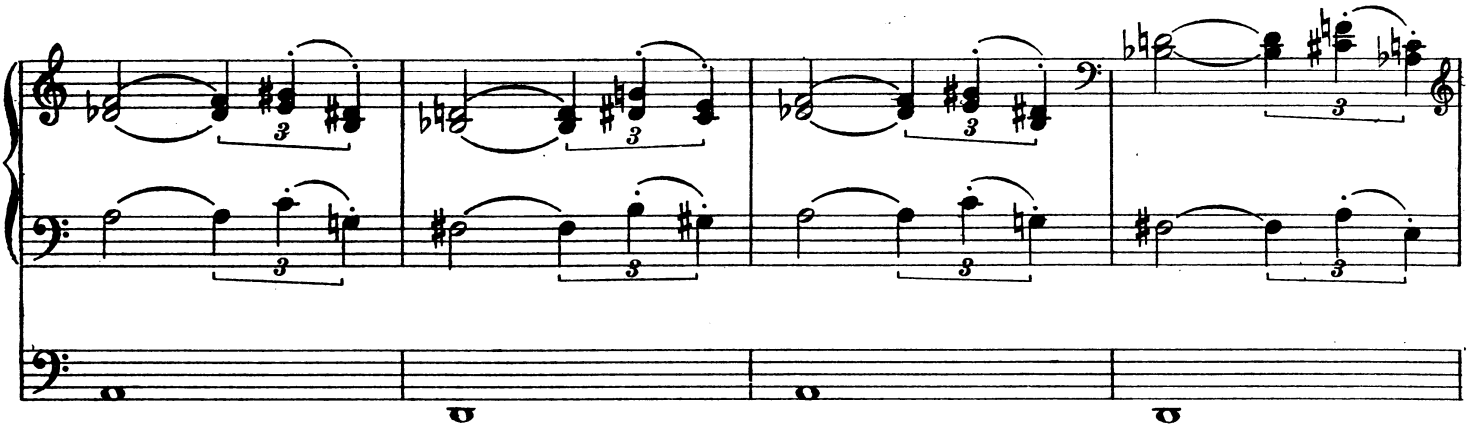
rit.

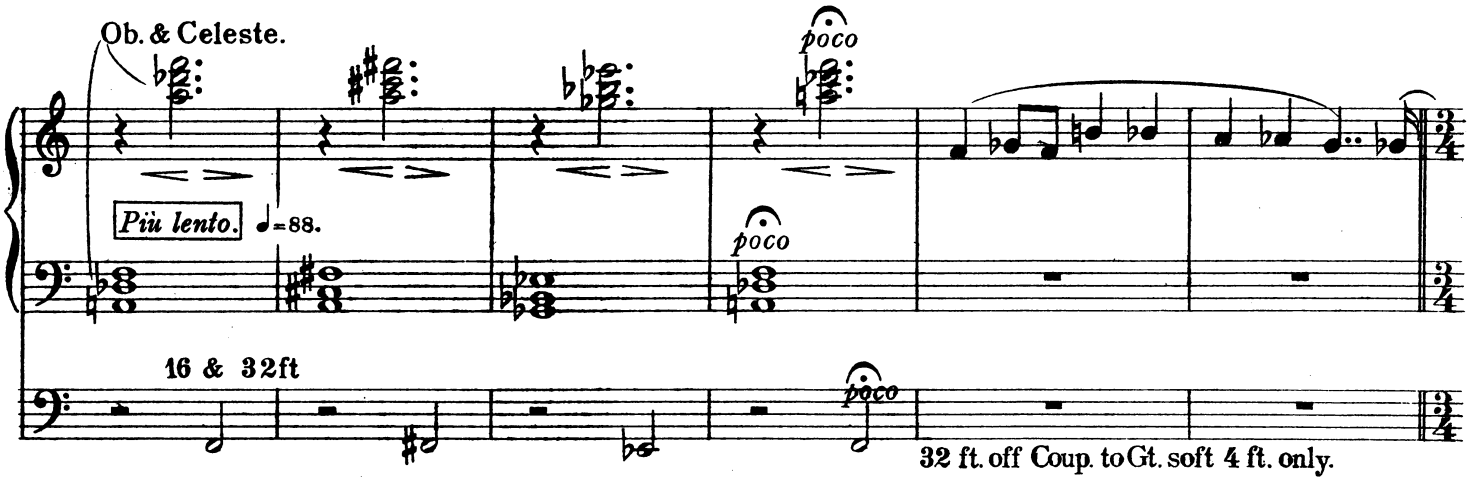
Gt. 8ft. to Sw. with Celeste.

add Ob. to Sw.

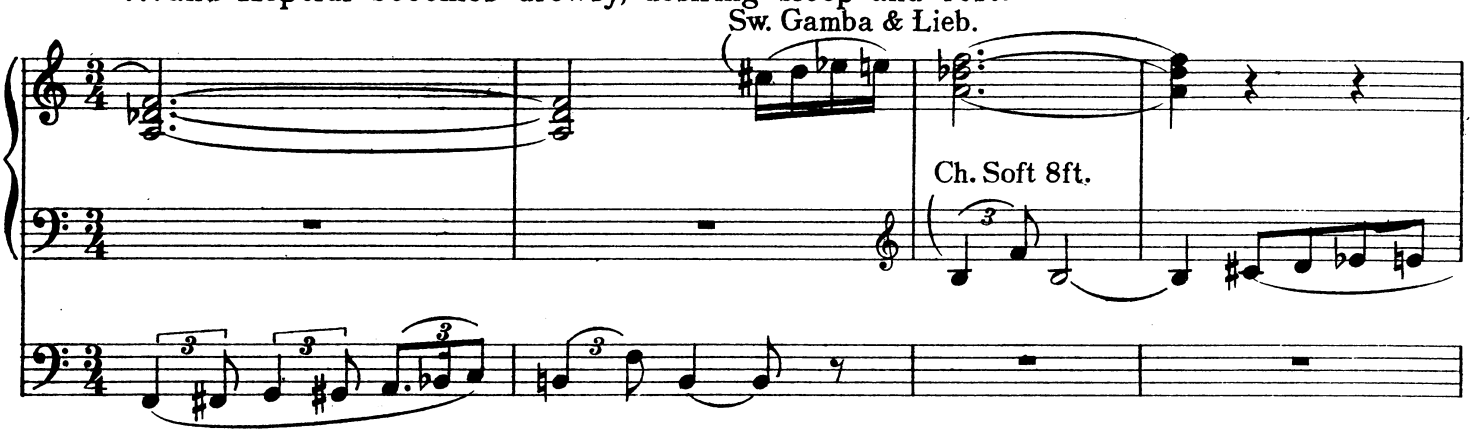

Gt.
Sw.
Sw. Reduce to Celeste.
Sw.
Gt. 8 ft. Fl.
Eroaden
ritenuto
Come prima.
Gt. soft 8 & 4ft.
Ped to Gt.
add open Diaps.
staccato
add to Ped.

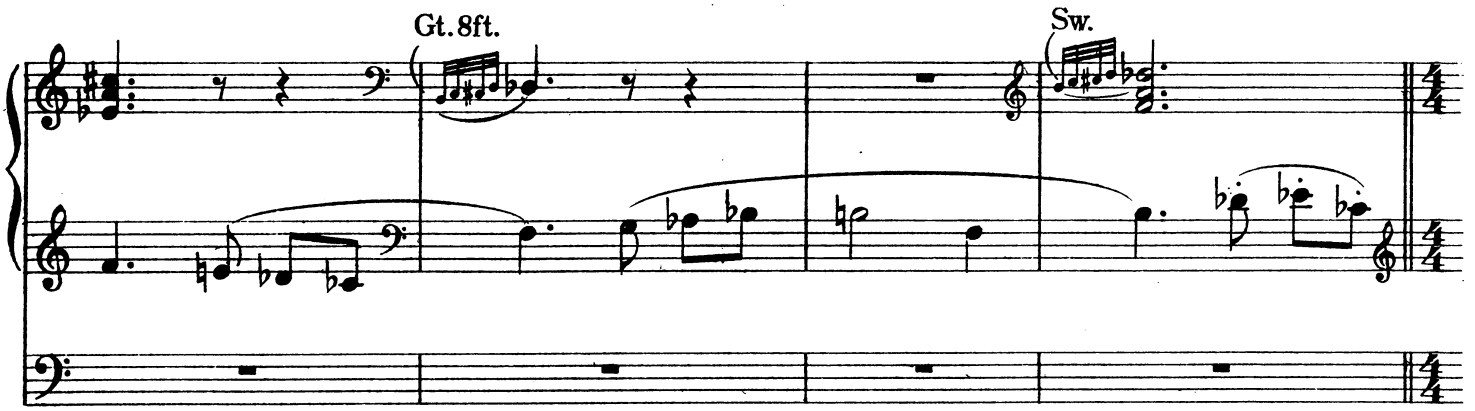

Gt. to Principal.
The soft luxurious air of the
Sw. Gamba & Lieb. & Trem.
rall.
languendo ♩= 104.
Reduce and uncoup. Ped.
Enchanted Land overpowers them.....

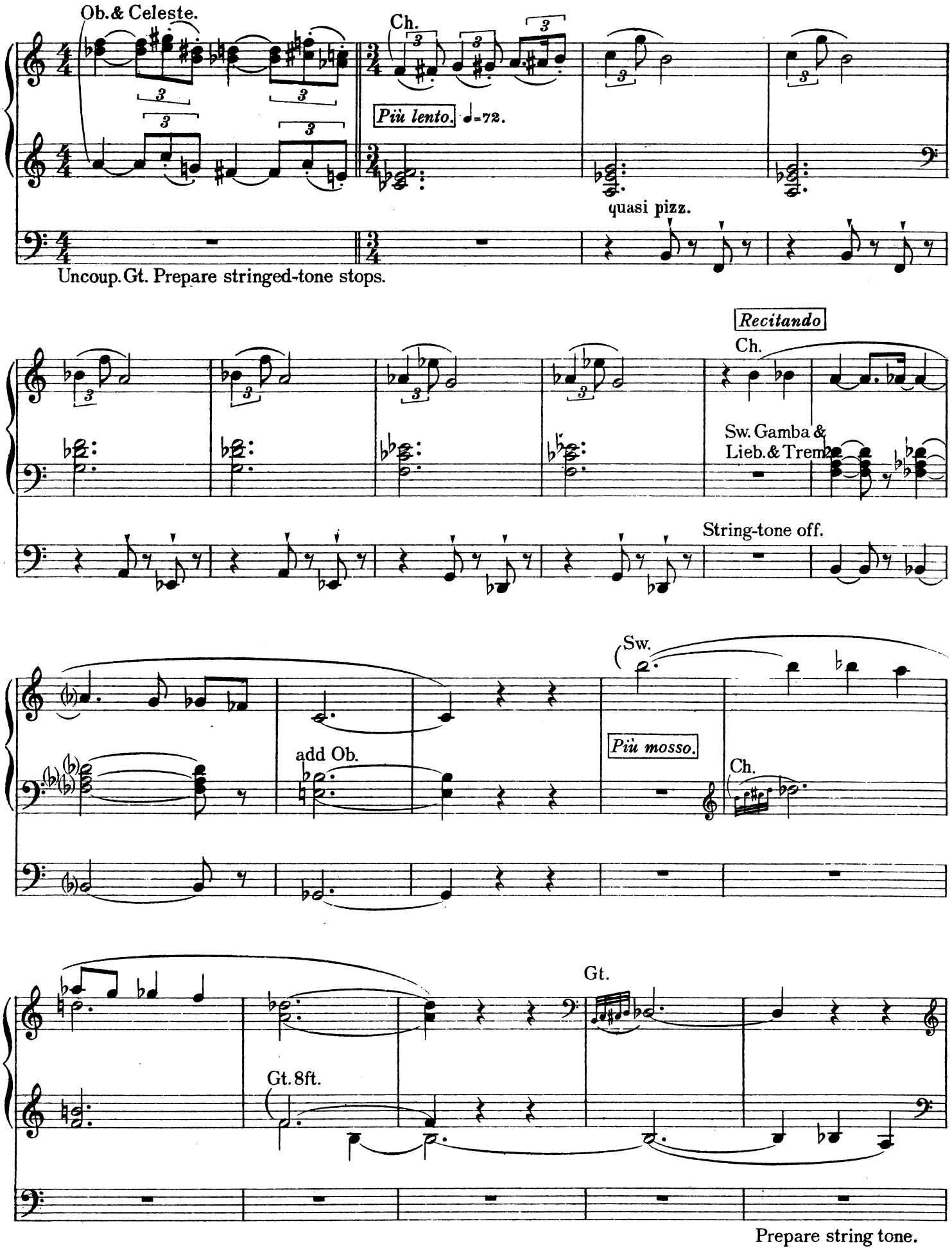


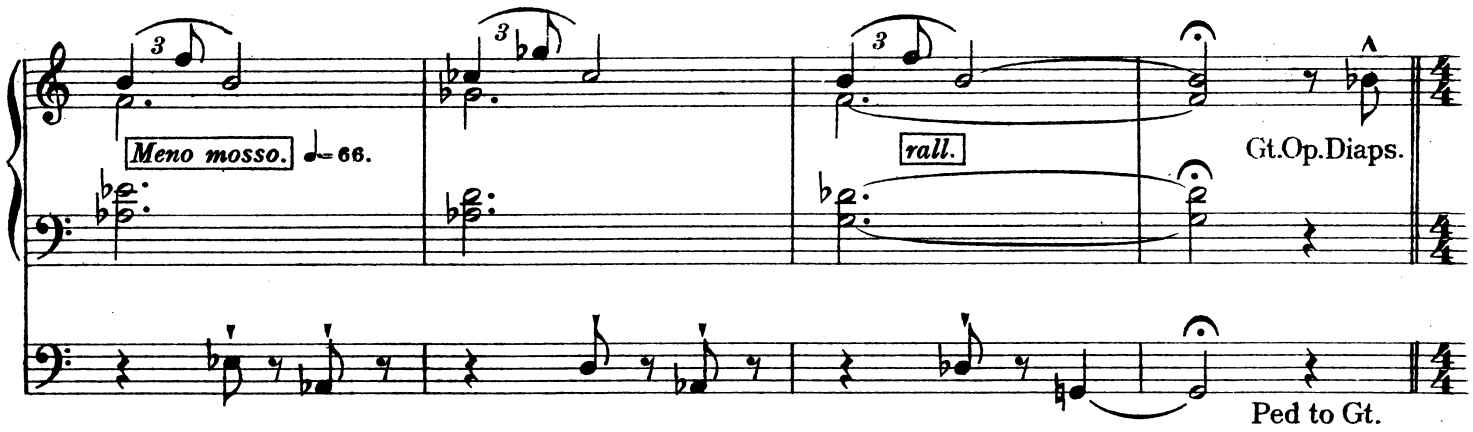


...and Hopeful becomes drowsy, desiring sleep and rest.

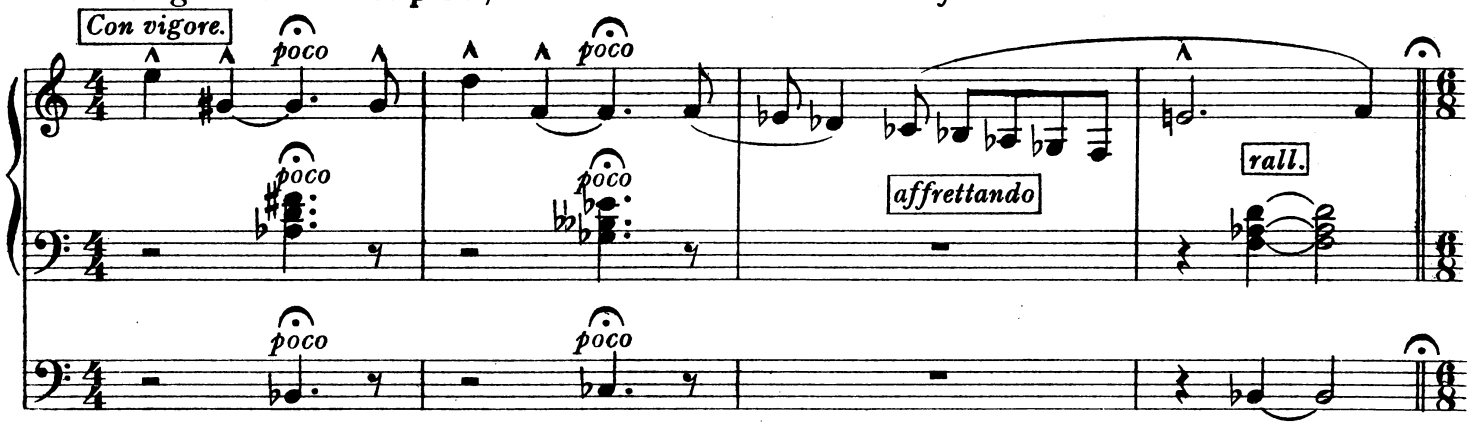




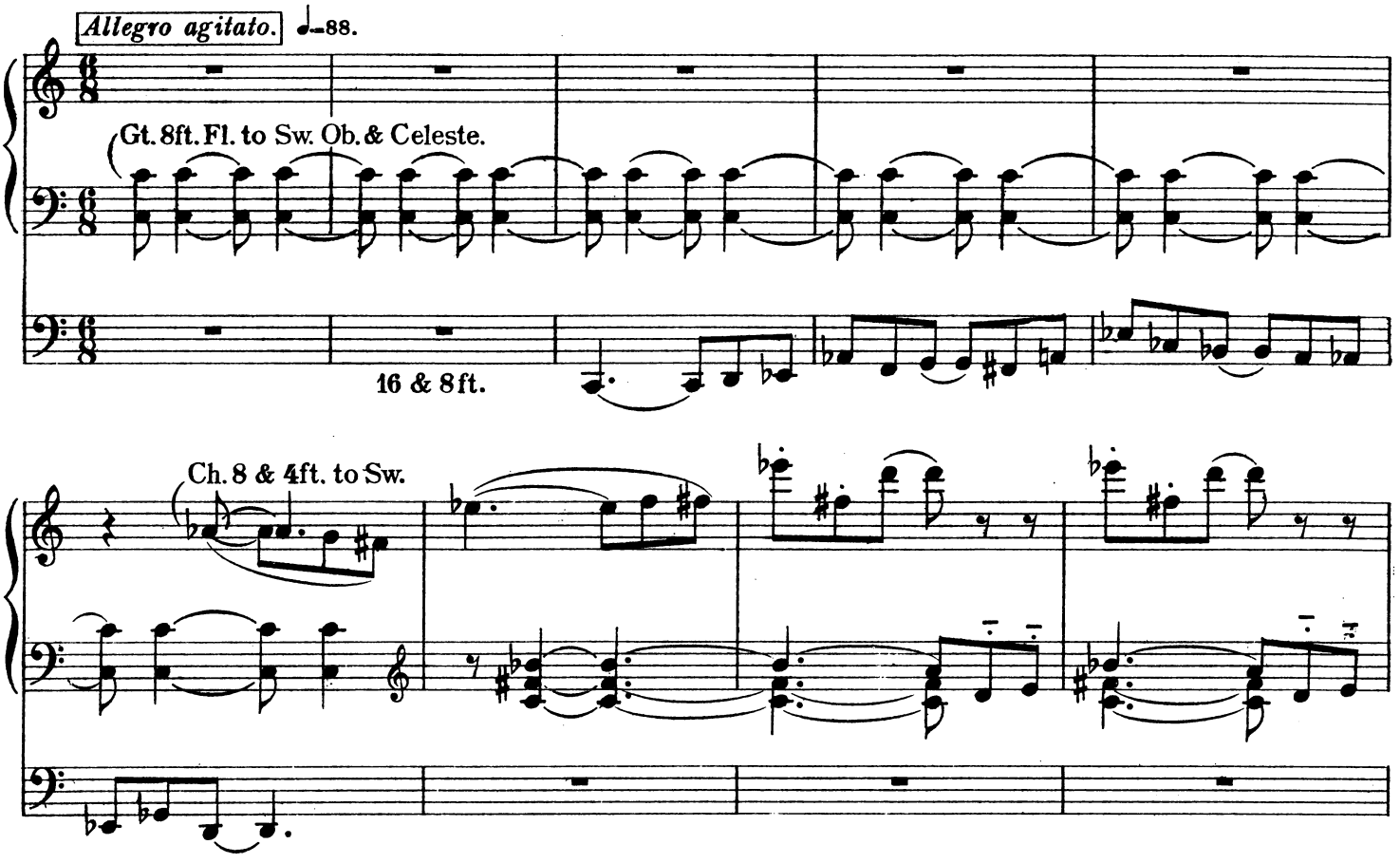

Ob.& Celeste.
Ch.
Più lento. ♩=72.
quasi pizz.
Uncoup. Gt. Prepare stringed-tone stops.
Recitando
Ch.
Sw. Gamba &
Lieb.& Trem.
String-tone off.
Sw.
add Ob.
Più mosso.
Ch.
Gt.
Gt. 8ft.
Prepare string tone.

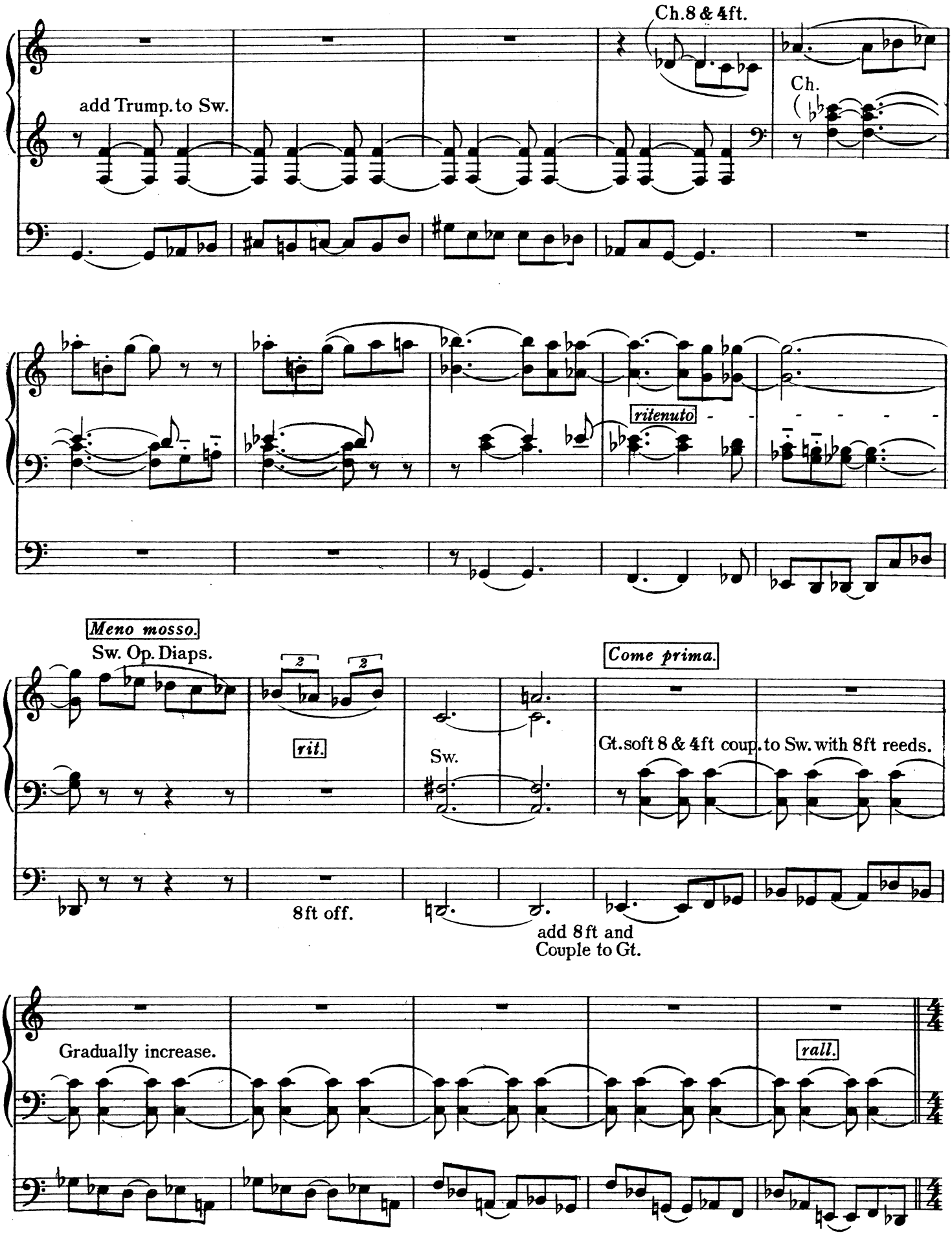


Pilgrim rouses Hopeful, and bids him relate the story of his trials.



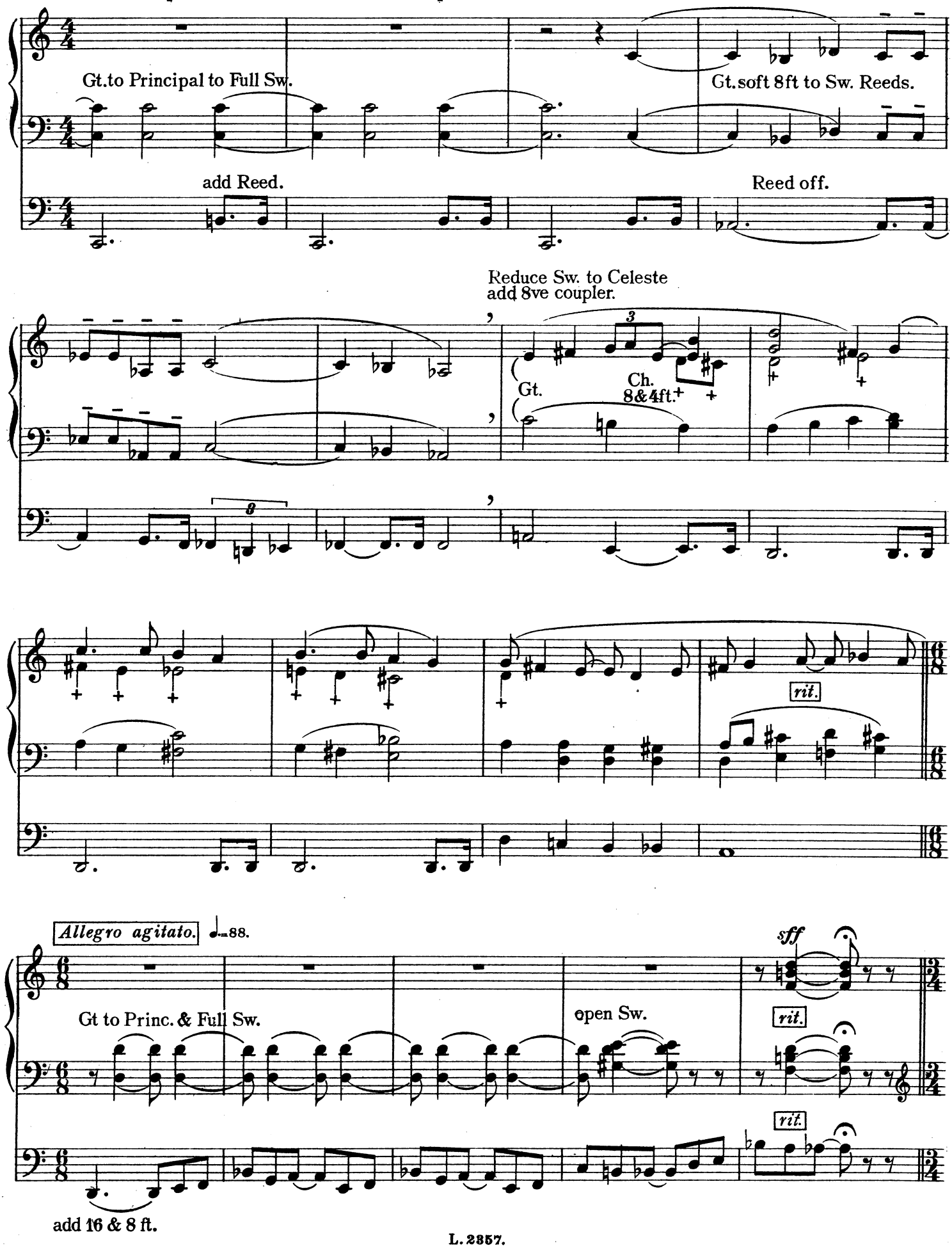
Hopeful relates the story of his adversities.



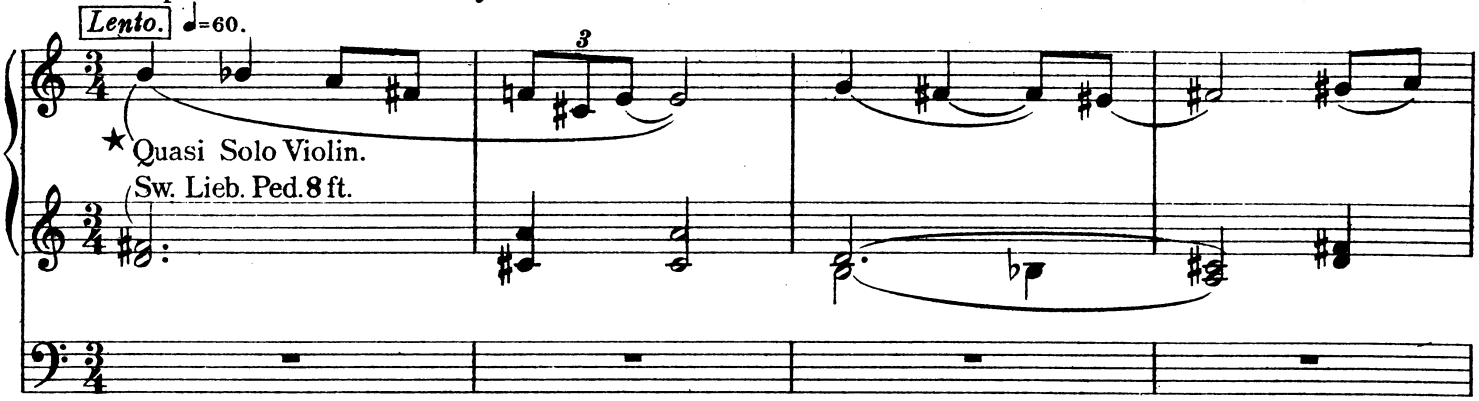

Ch. 8 & 4ft.
add Trump. to Sw.
Ch.
ritenuto
Meno mosso.
Sw. Op. Diaps.
rit.
Sw.
Come prima.
Gt. soft 8 & 4ft coup. to Sw. with 8ft reeds.
8ft off.
add 8ft and
Couple to Gt.
Gradually increase.
rall.

Lento. ♩=66.

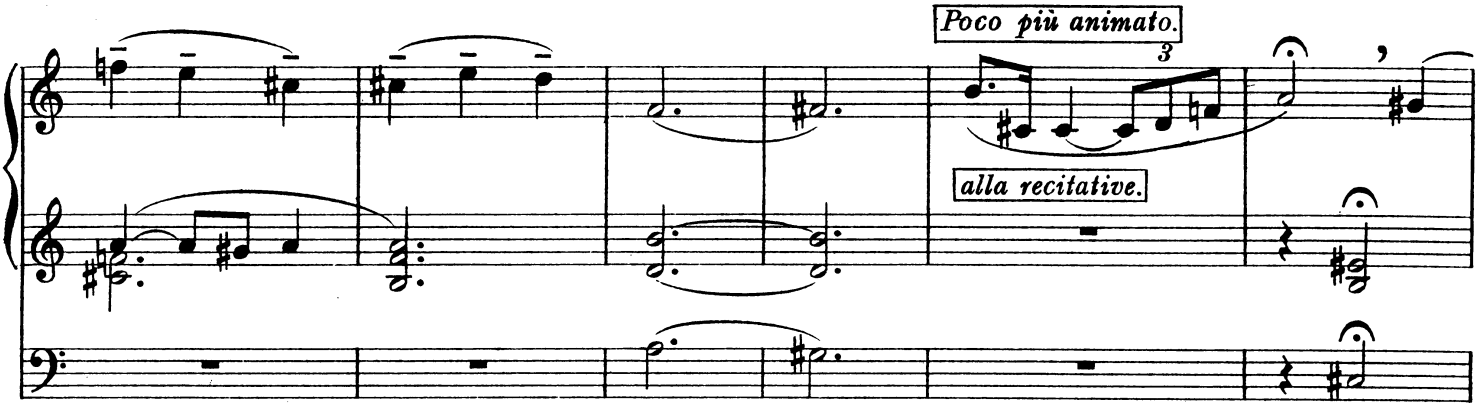
... and speaks of Faithful, who was put to death.



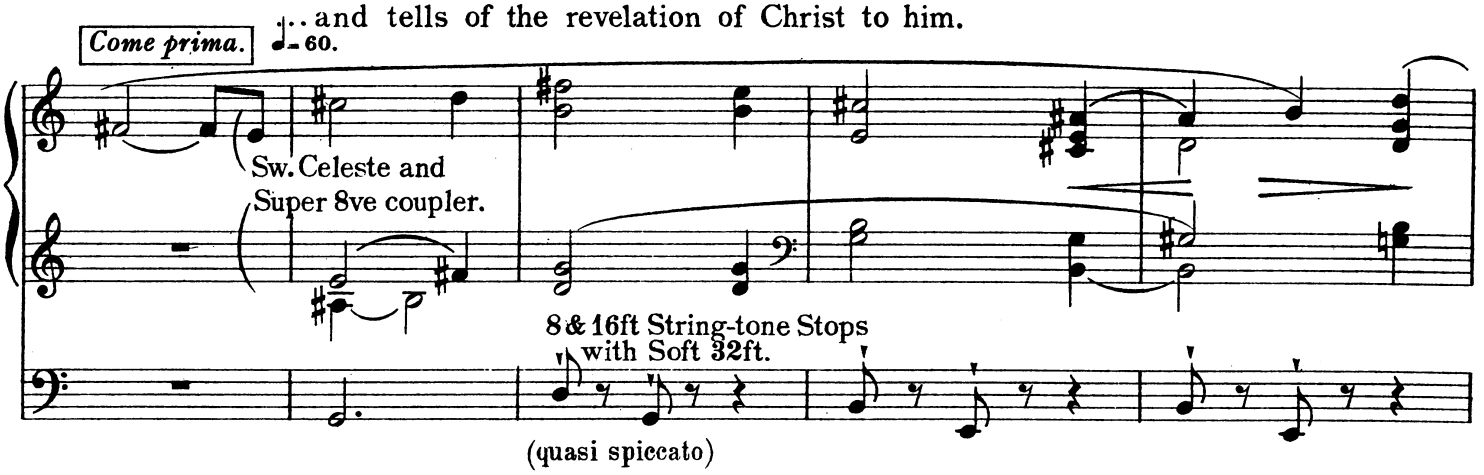
Hopeful describes a day of intense sadness....

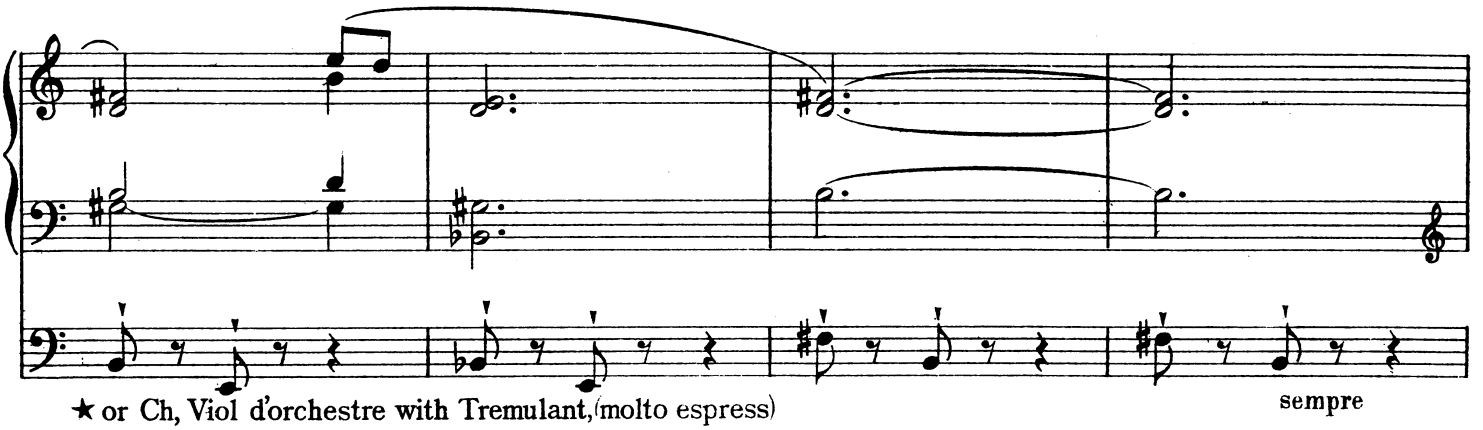


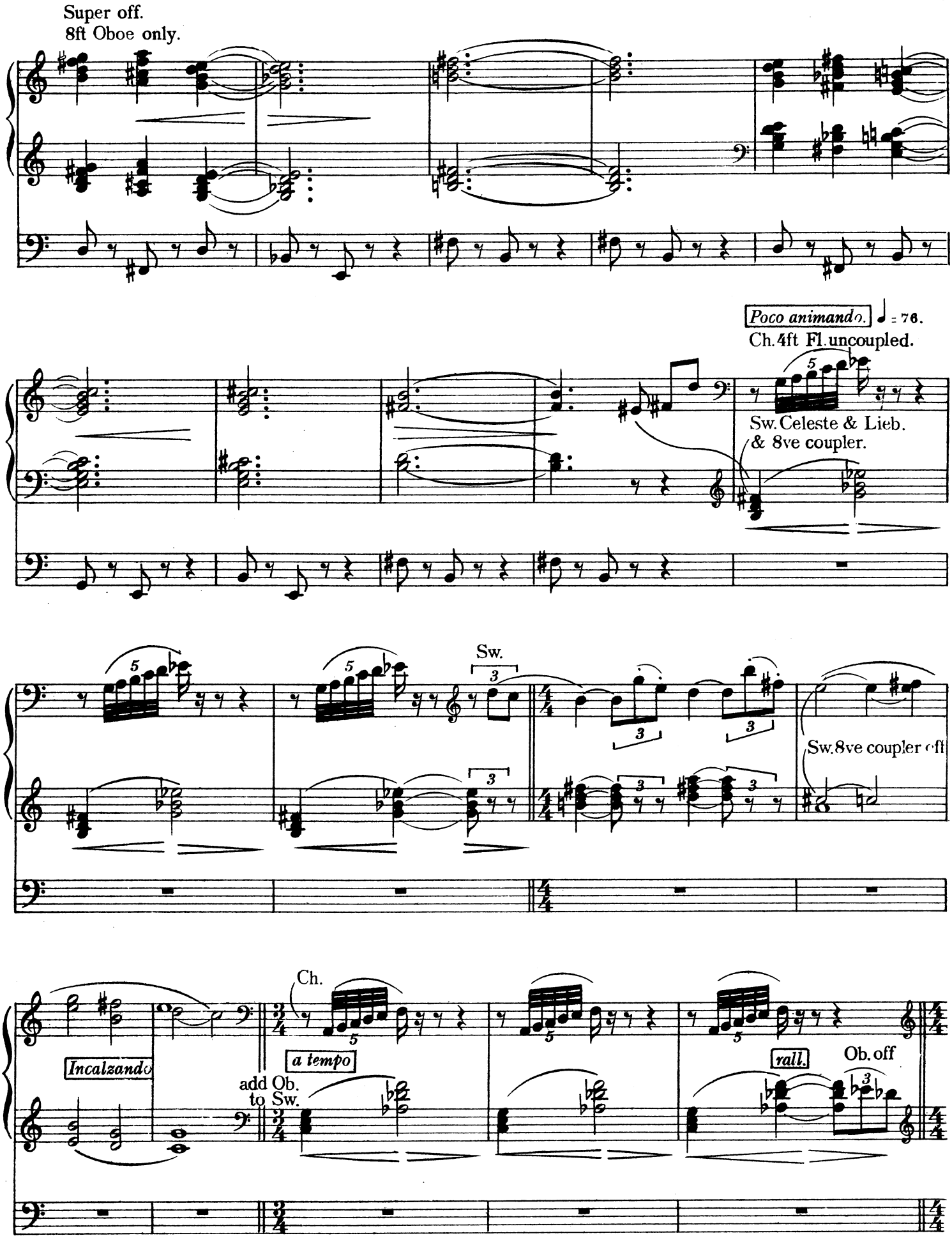
Reduce to soft **16 ft** uncoup.

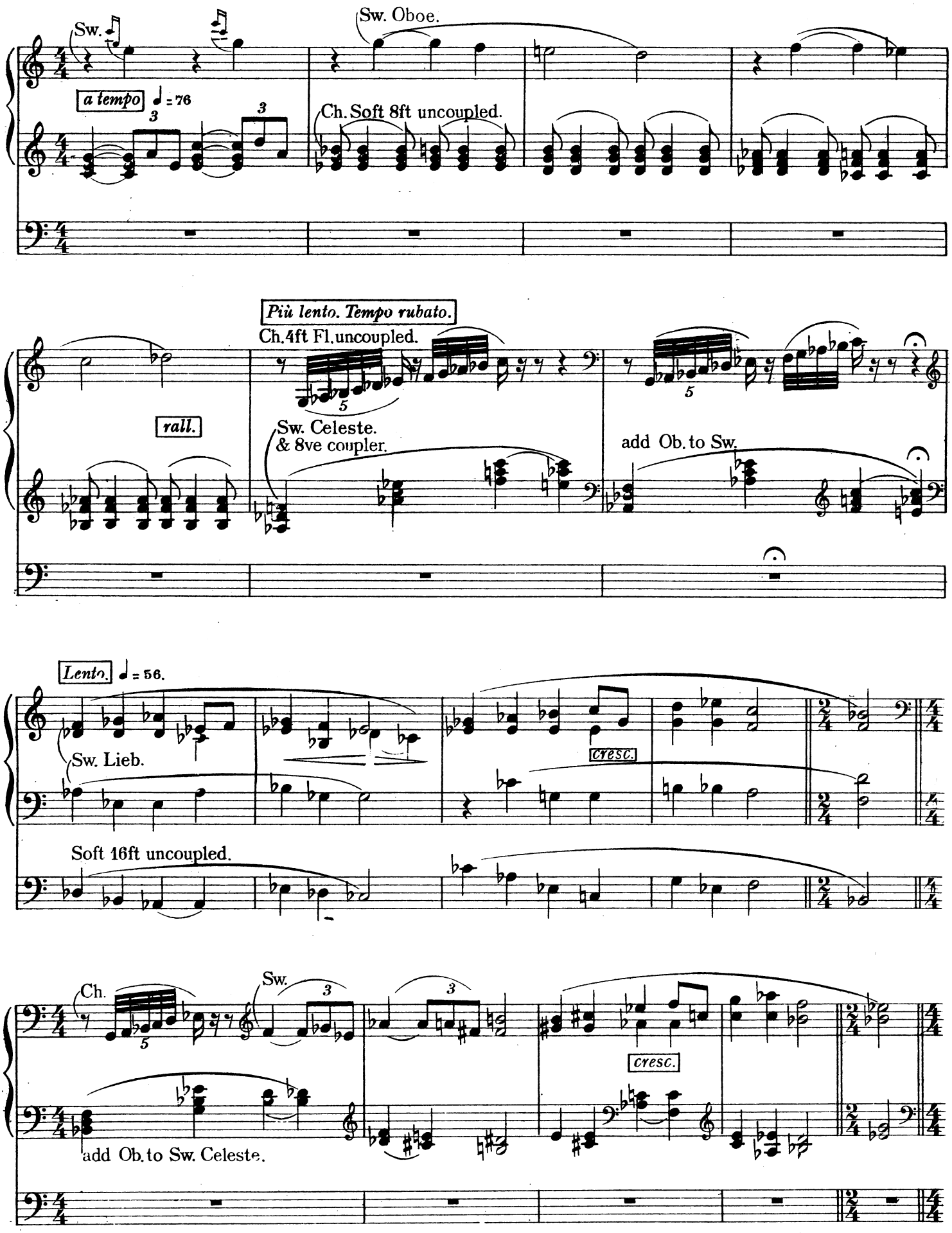


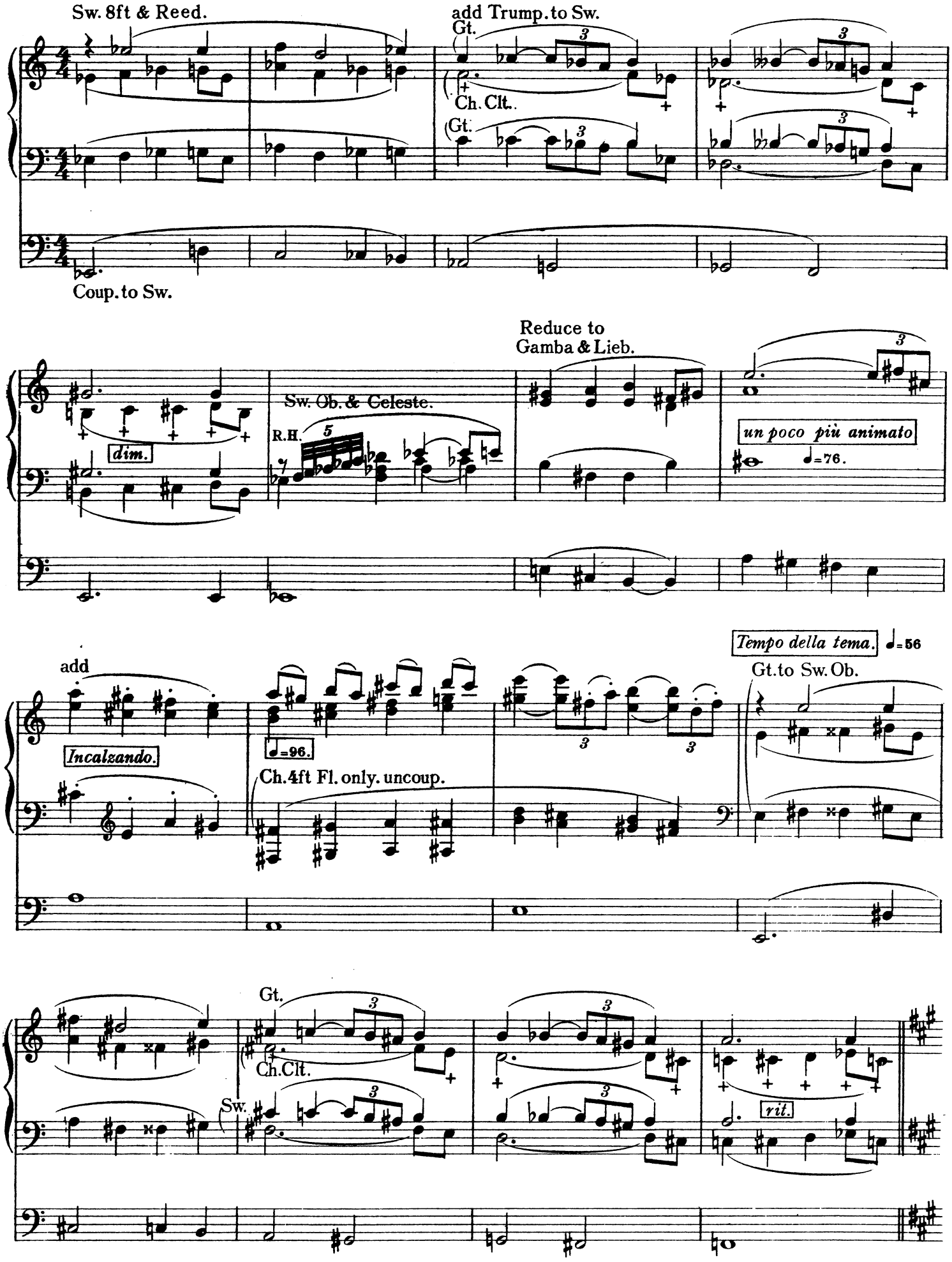
...and tells of the revelation of Christ to him.

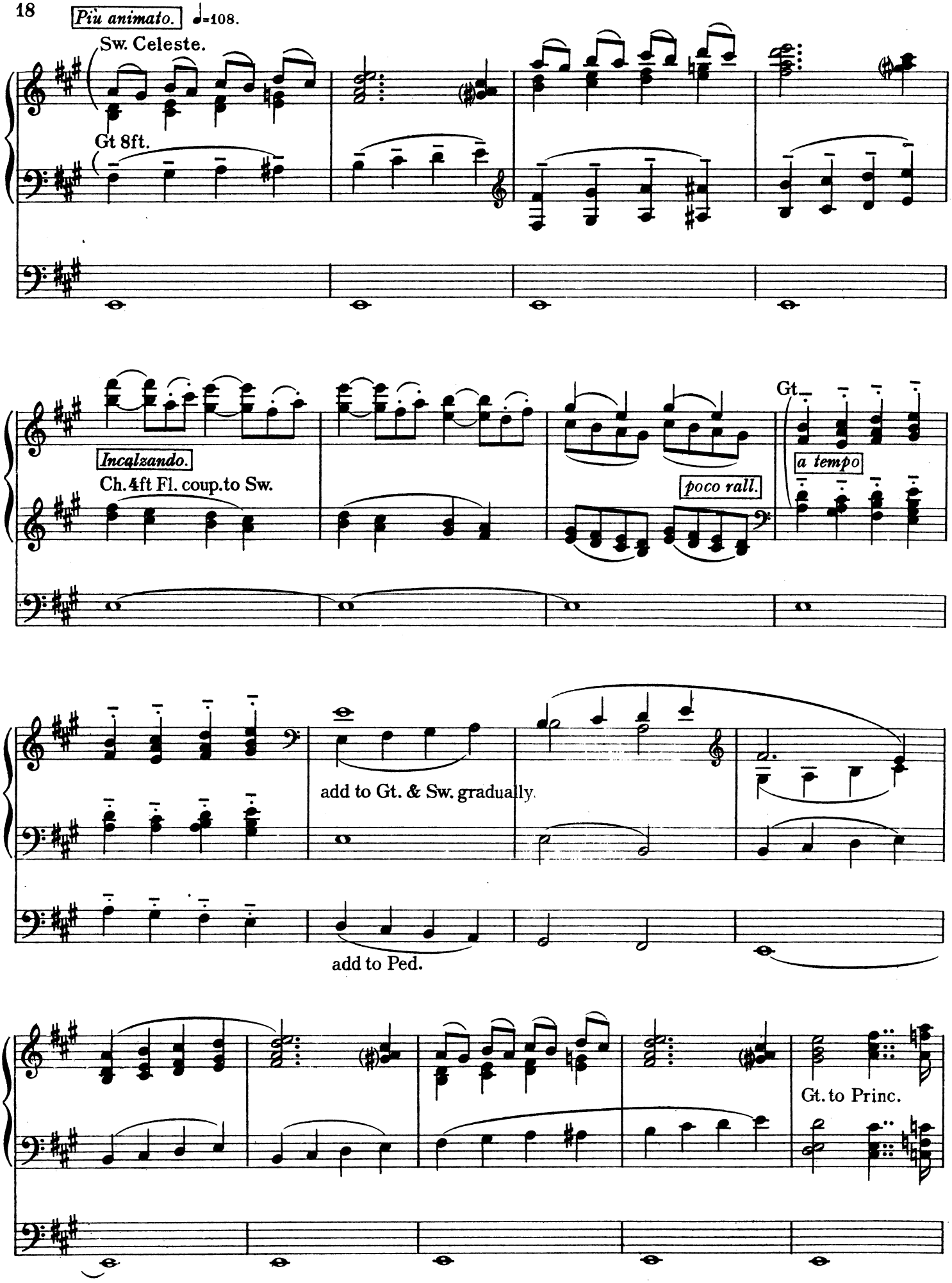


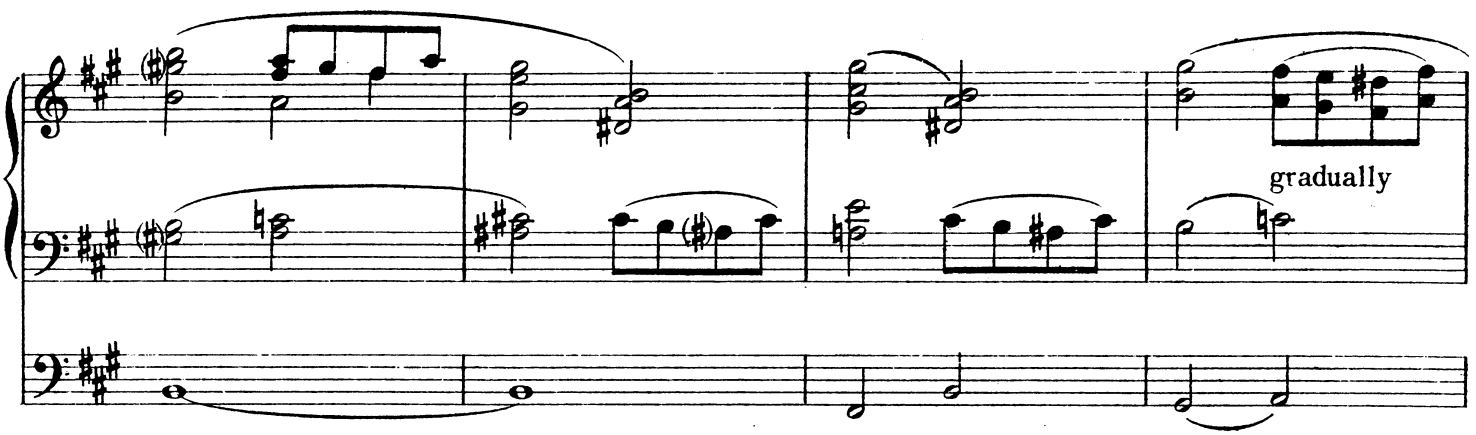


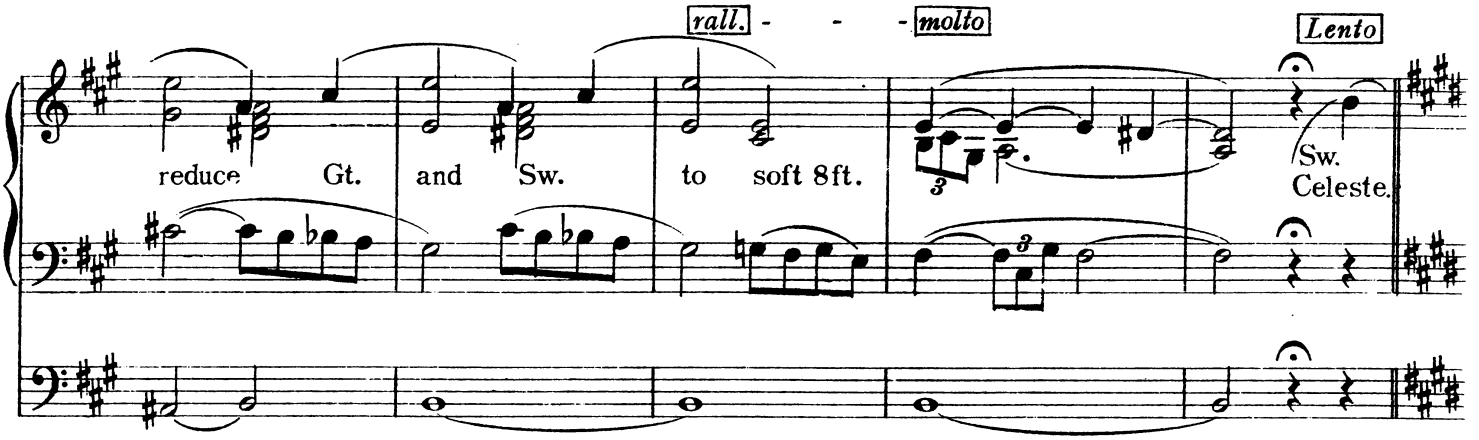

Super off.
8ft Oboe only.
Poco animando. ♩ = 76.
Ch. 4ft Fl. uncoupled.
Sw. Celeste & Lieb.
& 8ve coupler.
Sw.
Sw. 8ve coupler off
Ch.
Incalzando
a tempo
add Ob.
to Sw.
rall.
Ob. off


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.

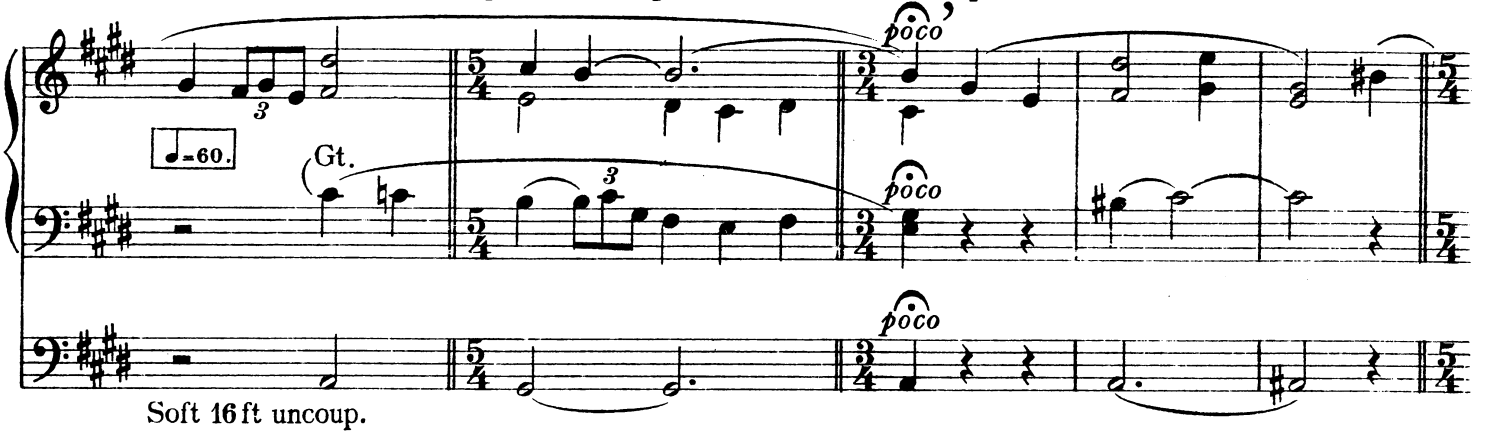

Sw. 8ft & Reed.
add Trump. to Sw.
Gt.
Ch. Clt.
Gt.
Coup. to Sw.
Reduce to
Gamba & Lieb.
Sw. Ob. & Celeste.
R.H.
dim.
un poco più animato
♩=76.
Tempo della tema.
♩=56
Gt. to Sw. Ob.
add
Incalzando.
♩=96.
Ch. 4ft Fl. only. uncoup.
Gt.
Ch. Clt.
Sw.
rit.


Più animato. ♩=108.
Sw. Celeste.
Gt 8ft.
Incalzando.
Ch. 4ft Fl. coup. to Sw.
poco rall.
Gt.
a tempo
add to Gt. & Sw. gradually.
add to Ped.
Gt. to Princ.

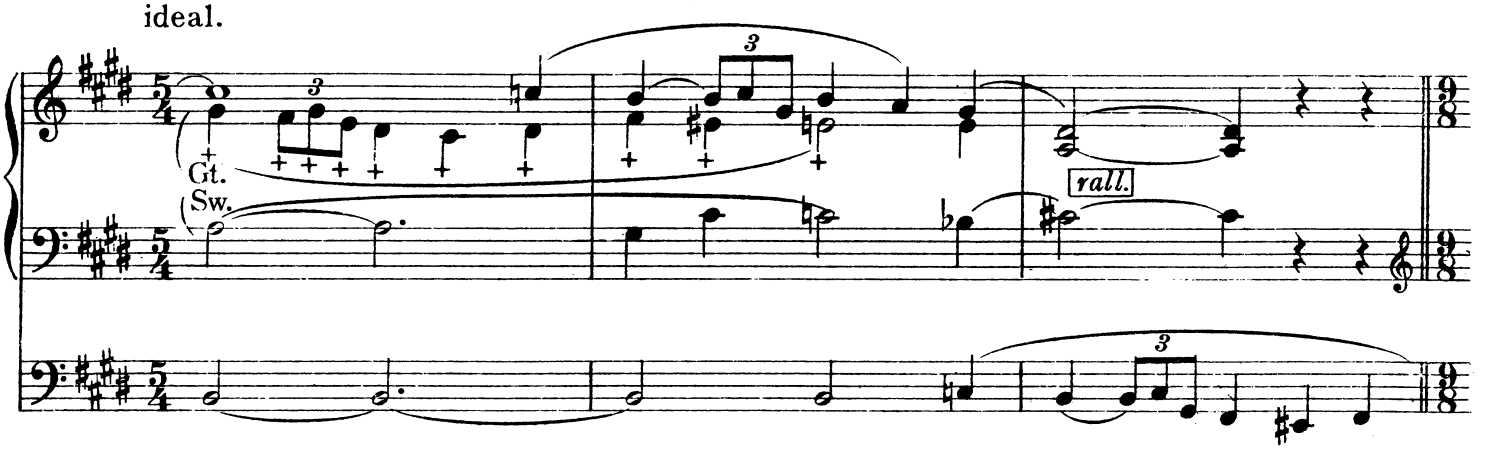


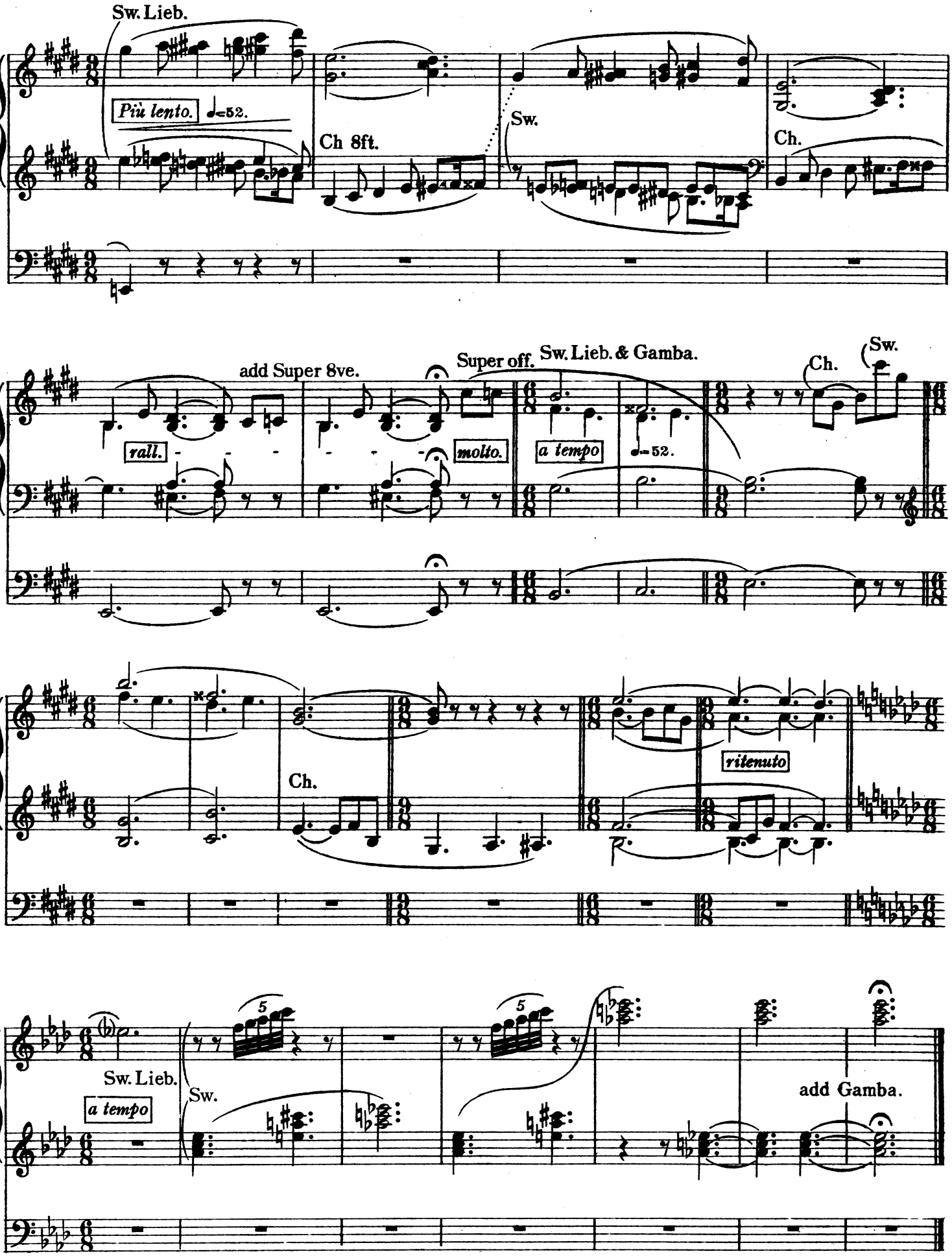


The Pilgrims reflect upon the inspiration of a Friendship that binds them to the same



ideal.




Sw. Lieb.
Più lento. ♩=52.
Ch 8ft.
Sw.
Ch.
add Super 8ve.
Super off.
Sw. Lieb. & Gamba.
Ch.
Sw.
rall.
molto.
a tempo
♩=52.
Ch.
ritenuto
Sw. Lieb.
a tempo
Sw.
add Gamba.

The Pilgrim's Progress

NARRATIVE TONE-POEM FOR ORGAN.

Composed by

ERNEST AUSTIN.

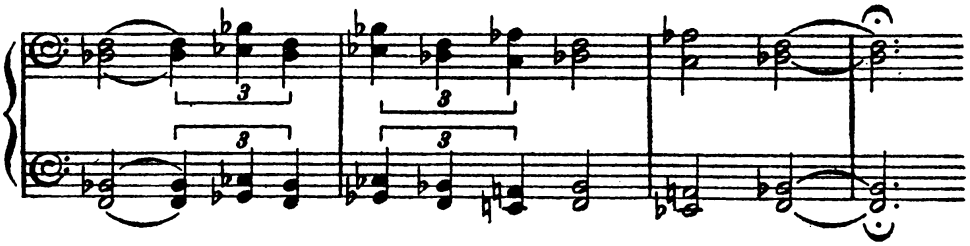
(Op. 41.)

PART X.

Descriptive Analysis by E. DOUGLAS TAYLER.

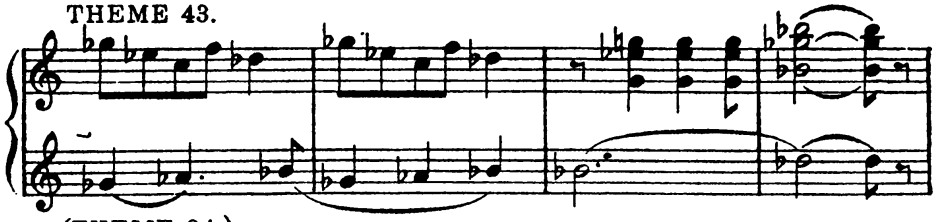
The Descent to the Enchanted Land and Hopeful's Vision of Christ.

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.



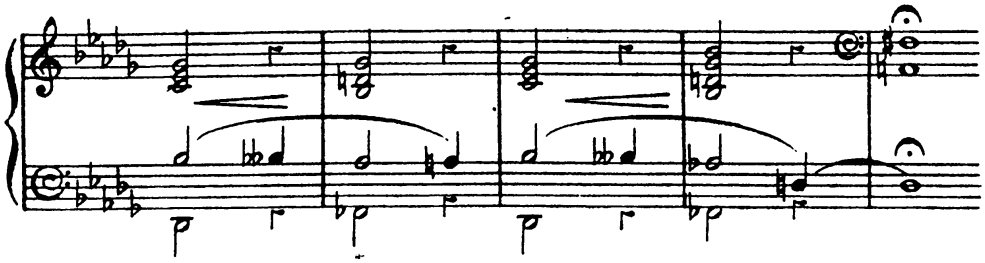
The Shepherd's theme immediately follows, and as it rises in tonality, we seem to see with them a glimpse of the Celestial City in the distance (Theme 43), and almost to hear the sweet chiming of far-off bells.

THEME 43.

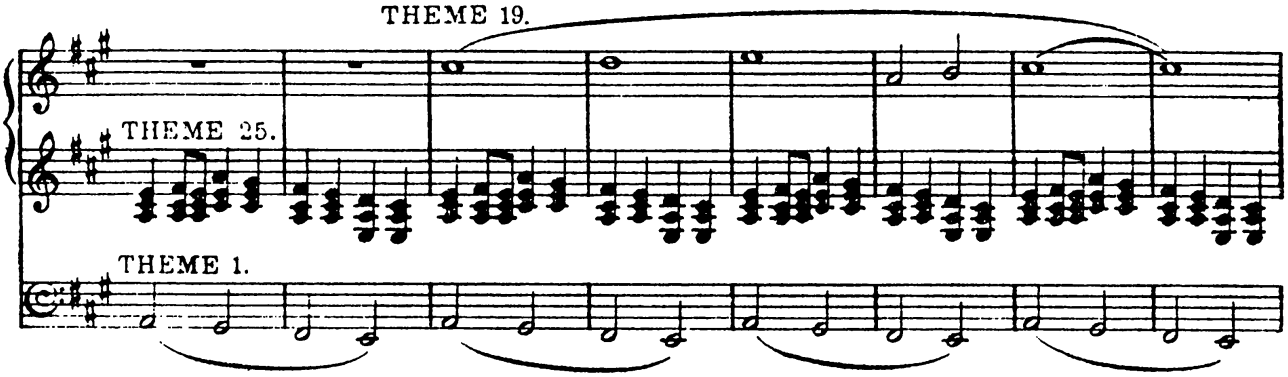


(THEME 24.)

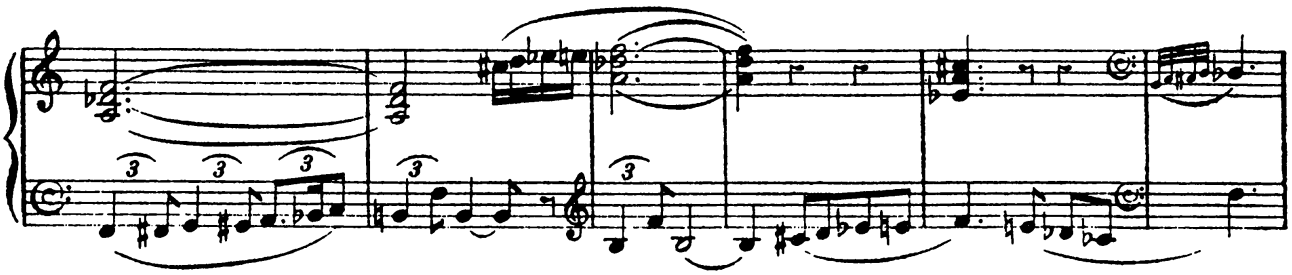
The lower melody is here derived from an earlier theme (Theme 24) associated with a Scroll which Pilgrim is to give up at the gate of the City. In the upward strive of the third and fourth bars, we picture the pilgrims peering into the distance, seeing the dim vision with difficulty. The music soars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



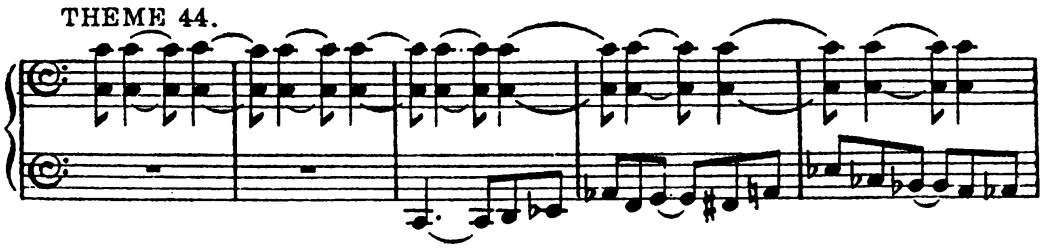
A moment of anxiety follows, as the Pilgrims think of perils still to come. A rapid little semiquaver figure, derived from the original "Running" theme, soon gives place to the "Heroic" theme (25). The Pilgrims are on their way again, and soon follow some striking passages in which three of the principal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



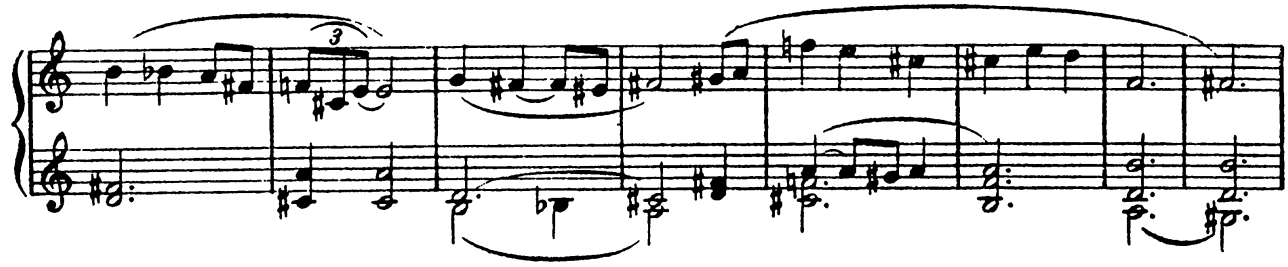
The Pilgrims now approach the Enchanted Land, and soon the soft luxurious air causes their buoyant steps to flag. Theme 25 takes on a languid and chromatic character. Hopeful is overtaken with sleep: his original happy theme (40, part 9) weakens drowsily.



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).

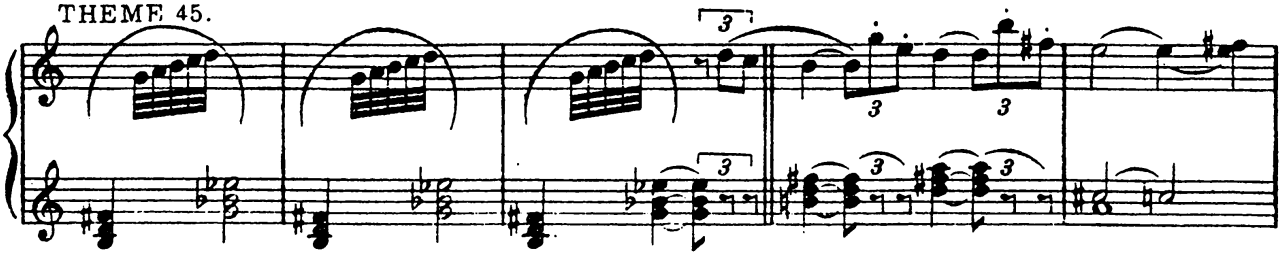


This is developed for 30 bars, after which is a brief reference to the death of Faithful, of which Hopeful had also been a witness. He then tells of a day of intense sadness—



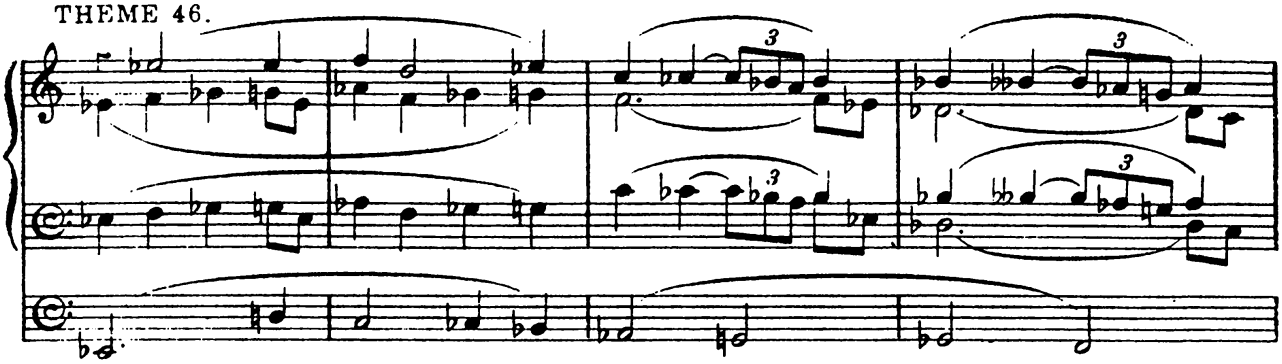
which was followed by a vision of Christ (Theme 45). This theme is preceded by the motive of the Cross (21, part 4) in which the sombre staccato bass will be noted.

THEME 45.

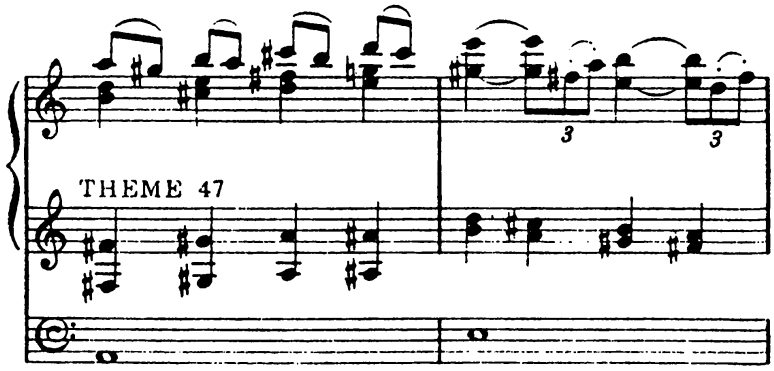


To anyone who is able to study closely the musical development at this point, it will be clear that many previous themes are here used, showing that Hopeful's experiences were similar to Pilgrim's. To quote one example only (Theme 46) we find in bars 3 and 4 a rhythmical similarity to the "Inspiration";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

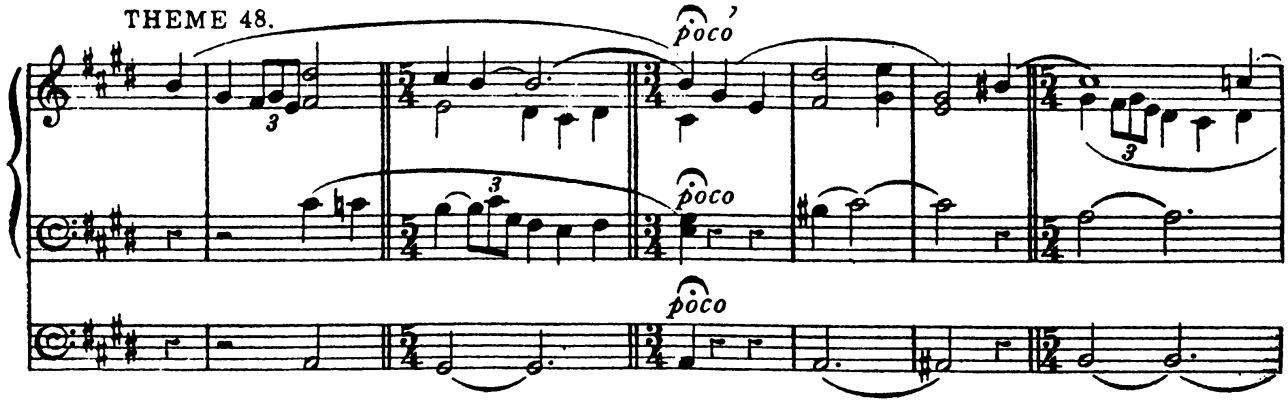


Following on theme 46 comes one of considerable importance (47) which in this and subsequent parts provides material for a good deal of new music. Note especially the first bar of the left-hand. This theme also refers to the vision of Christ, and is developed at some length.



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.

THE

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ERNEST AUSTIN.

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