THE

PILGRIM'S PROGRESS

Narrative
Tone Poem
For Organ

PART TWO

ERNEST AUSTIN

OP. 41

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Price
2/- net cash

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

First performed by
HUGH WARE. F.R.C.O.
at Beddington Parish Church, Surrey
May 15th 1912.

THE PILGRIM'S PROGRESS.

Narrative Tone-Poem for Organ.

Gt. Fl. 8 ft. Coupled to Sw.
Sw. Diaps.
Ch. 8 & 4 ft. Fls. Coupled to Sw.
Ped. Soft 16 ft.

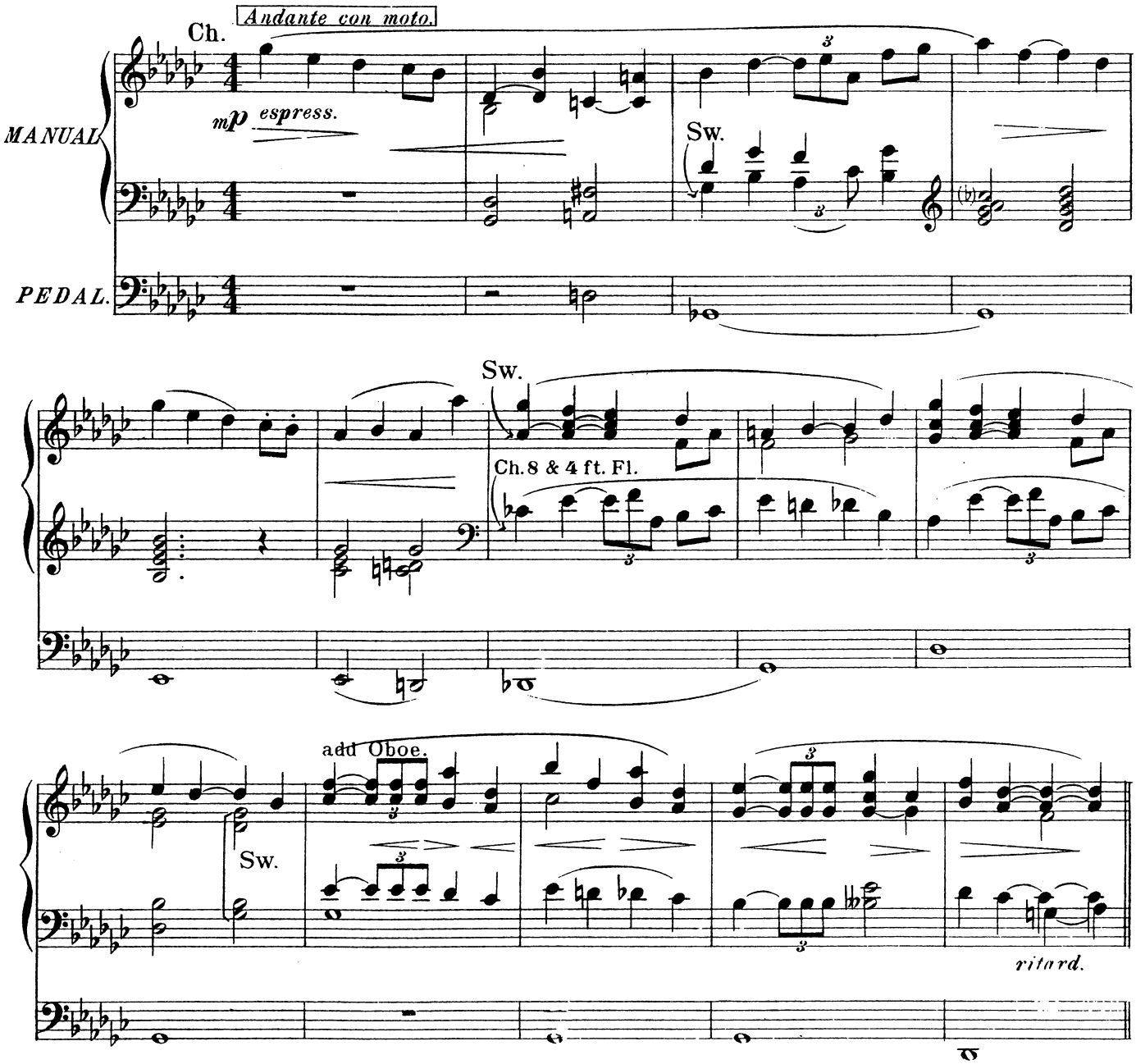
PART II.

To E. Douglas Tayler. F.R.C.O.

ERNEST AUSTIN.

Op. 41. No 2.

Pilgrim tells his family of his intentions.



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

In the construction of this work I received from my Friend Hugh Ware, many valuable technical suggestions which I gratefully desire to acknowledge. In view of the differing quality of stops on various organs, the suggested registrations must be regarded chiefly as indications of tone-colour; the performer will naturally in every case use his discretion. E.A.

and speaks of the burden.

Maestoso ponderoso. *(tempo della tema)*

Gt. to Princ. coup. to Full Sw.

f *sf*

Coup. to Gt.

4 ft. off Gt. reduce Sw. to 8 ft. & Reeds.

Allegretto. *(tempo della tema)*

Gt. 8 ft. Fl.

Prepare Ch. Clt. *p*

p Sw. 8 ft.

Ped. to Sw.

L.H.

ritard. *a tempo.*

p

Ch. Clt.

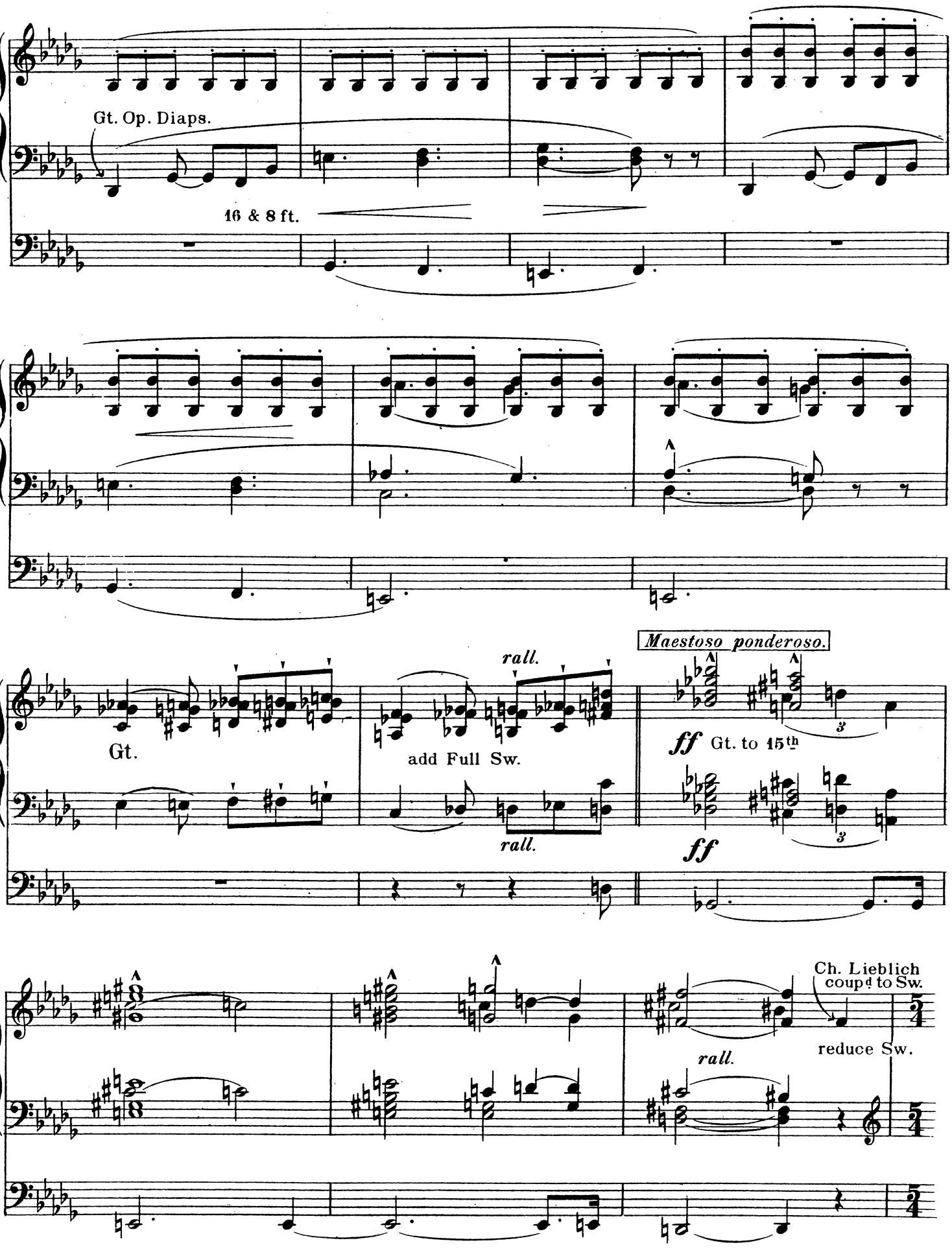
Sw. with Oboe.

Gt.

L.H.

ritard. *a tempo*

Gt. Op. Diaps.


Gt. Op. Diaps.
16 & 8 ft.
Gt.
rall.
add Full Sw.
rall.
Maestoso ponderoso.
ff Gt. to 15th
ff
Ch. Lieblich coupd to Sw.
reduce Sw.
rall.

Lento, quasi recit. *(tempo della tema)*

reduce Gt.

L.H.

Sw.

Sw. add Oboe.

Gt. 8ft. Fl.

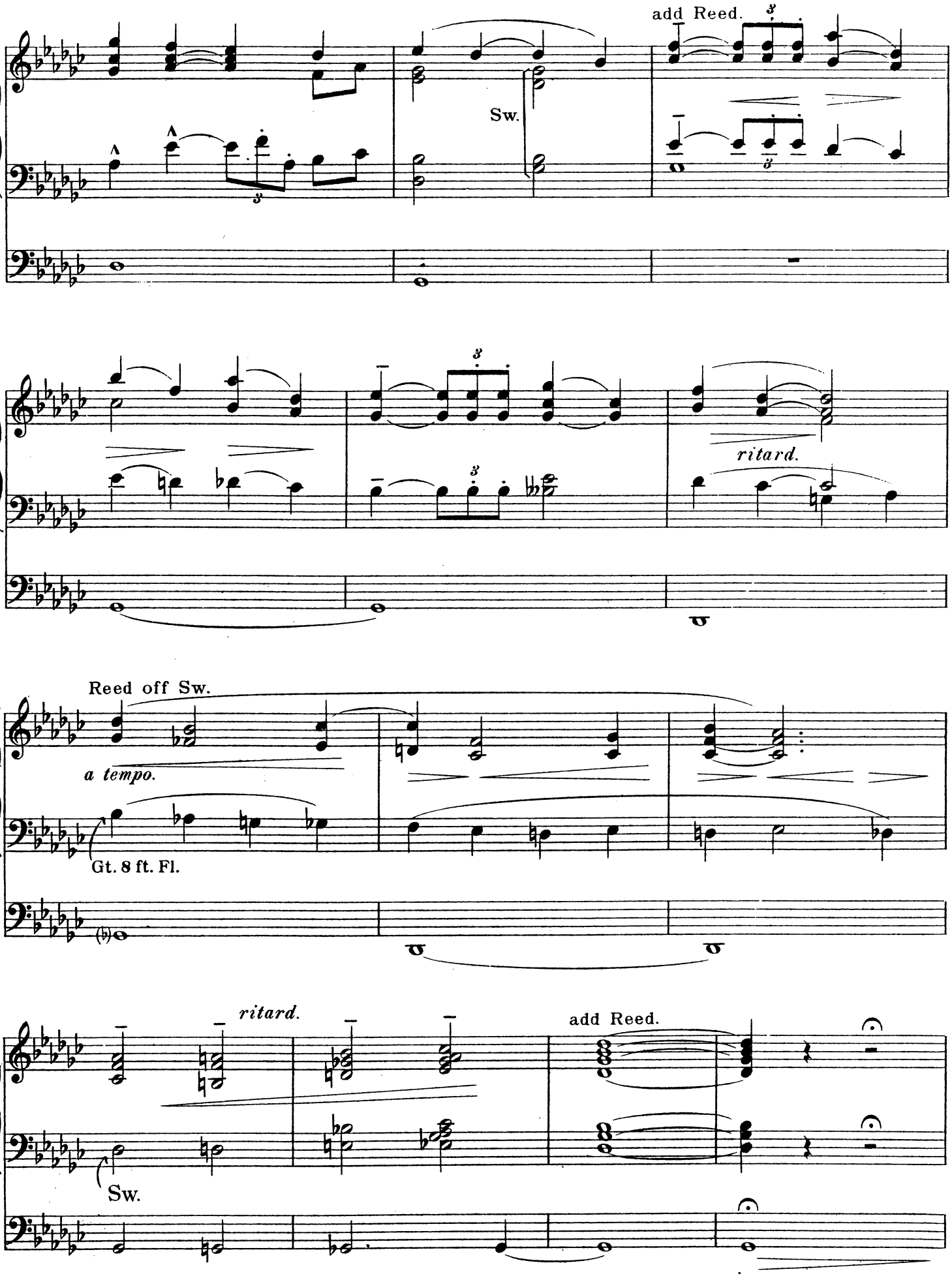
Prepare Ch. 8 & 4 Fls.

Reed off Sw.

Sw.

Sw.

Ch. 8 & 4 ft. Fls.


add Reed.
Sw.
ritard.
Reed off Sw.
a tempo.
Gt. 8 ft. Fl.
ritard.
add Reed.
Sw.

They talk together of the project.

Andante poco piu moto.

Gt. Fl.

poco a poco piu animato.

Sw.

add soft 8 ft.

Gt.

Ch. Clt

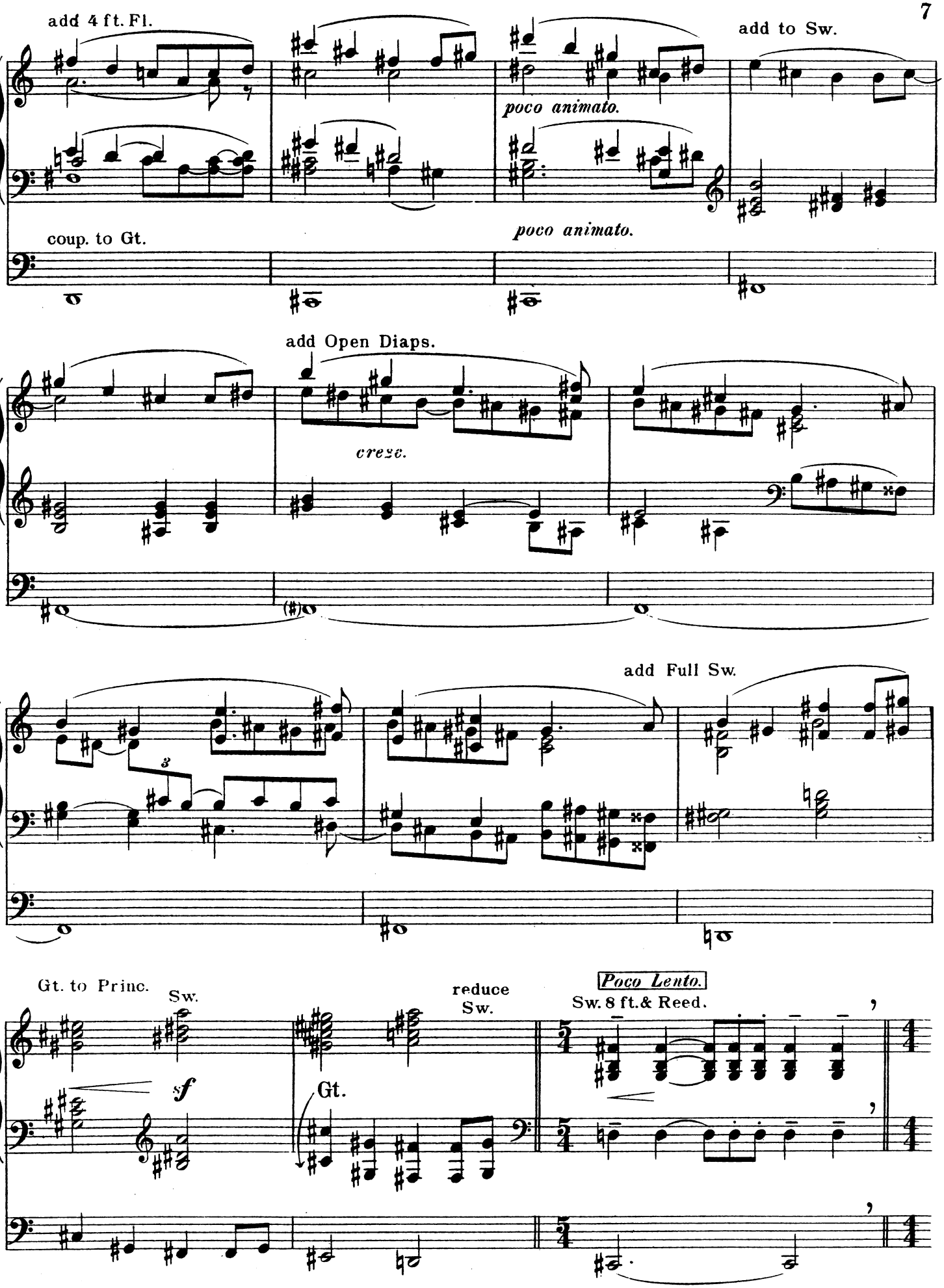
Gt.

Ch.

Gt.

Ch.

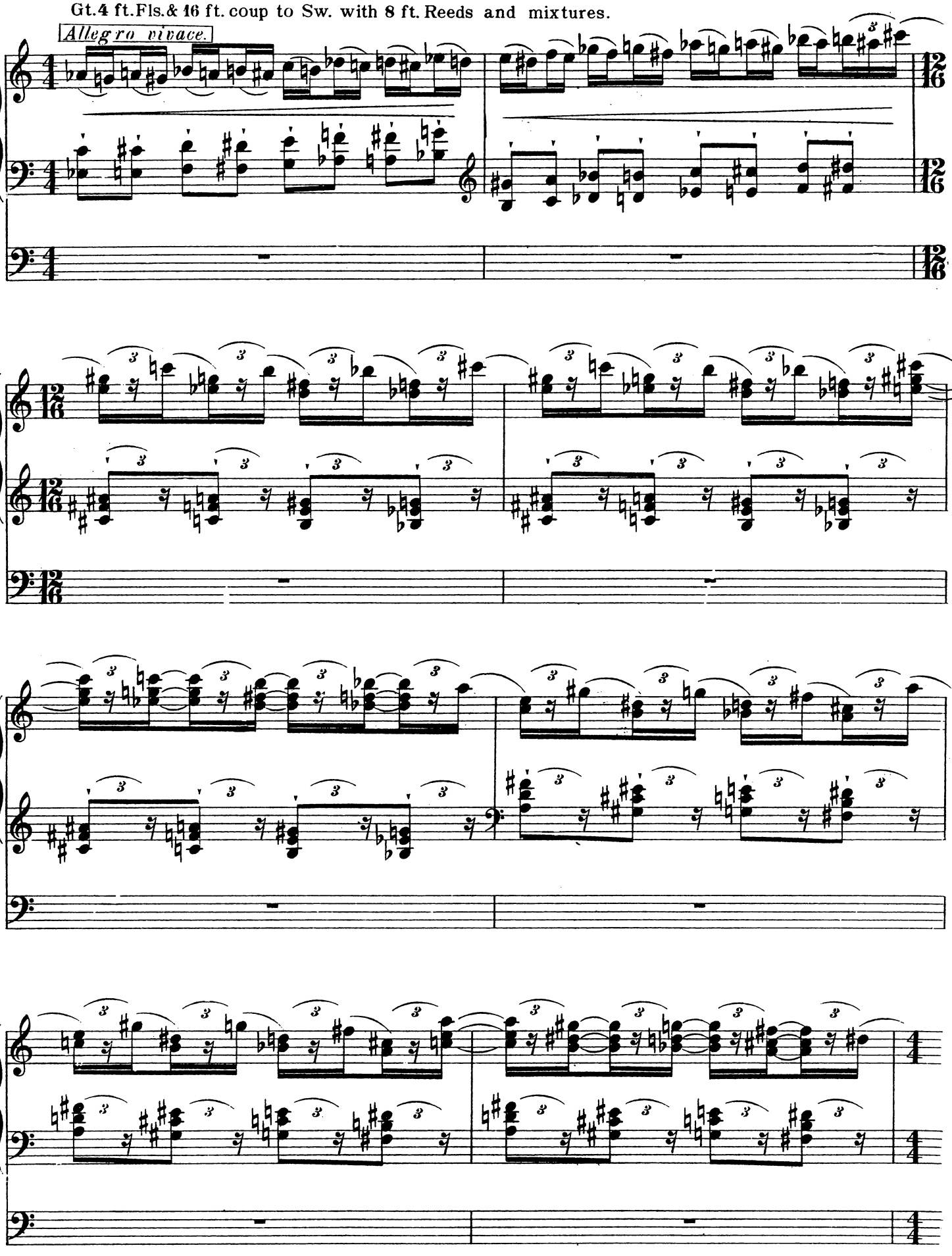
Gt.


add 4 ft. Fl.
add to Sw.
poco animato.
coup. to Gt.
poco animato.
add Open Diaps.
cresc.
add Full Sw.
Gt. to Princ.
Sw.
sf
Gt.
reduce Sw.
Poco Lento.
Sw. 8 ft. & Reed.

His words are received with derision and laughter.

Gt. 4 ft. Fls. & 16 ft. coup to Sw. with 8 ft. Reeds and mixtures.

Allegro vivace.



Pilgrim renews his appeal.

Andante con moto.

Reduce Gt. and Sw.

and is again derided.

Allegro Moderato.

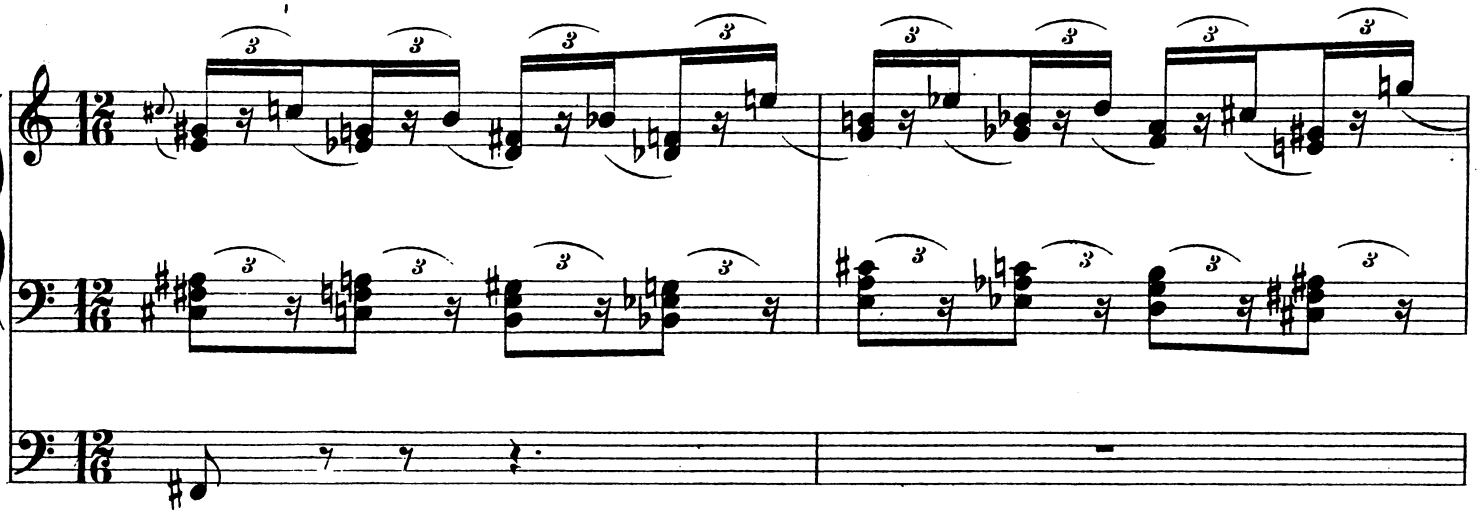
Gt. to 15th and Full Sw.

Lento, maestoso.

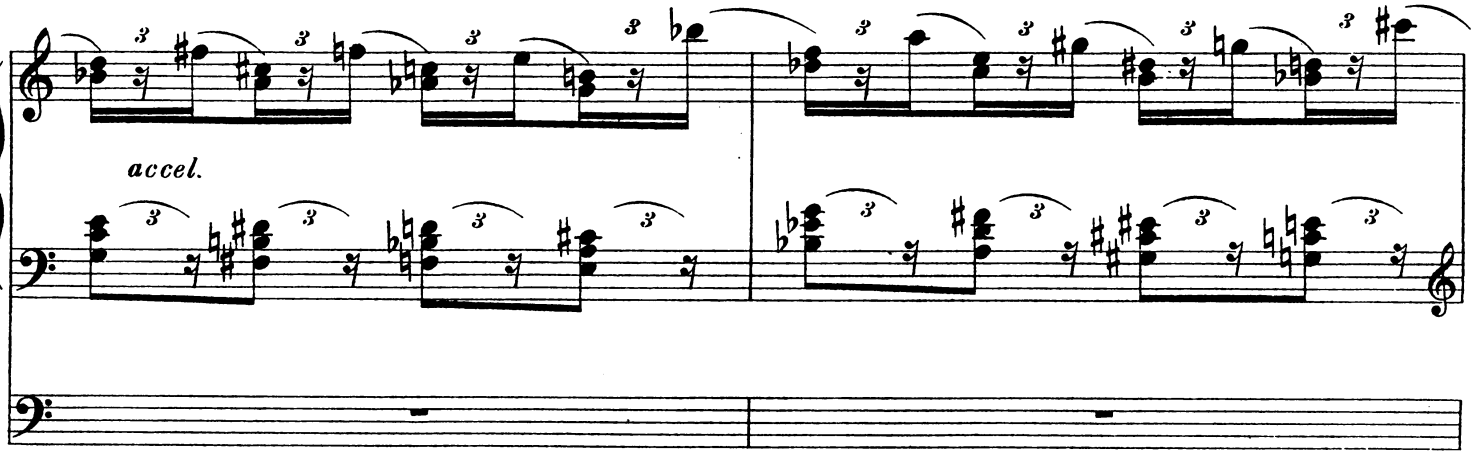
Full Pedal.

Allegro moderato.

Gt. 4 ft. Fl. & 16 ft.

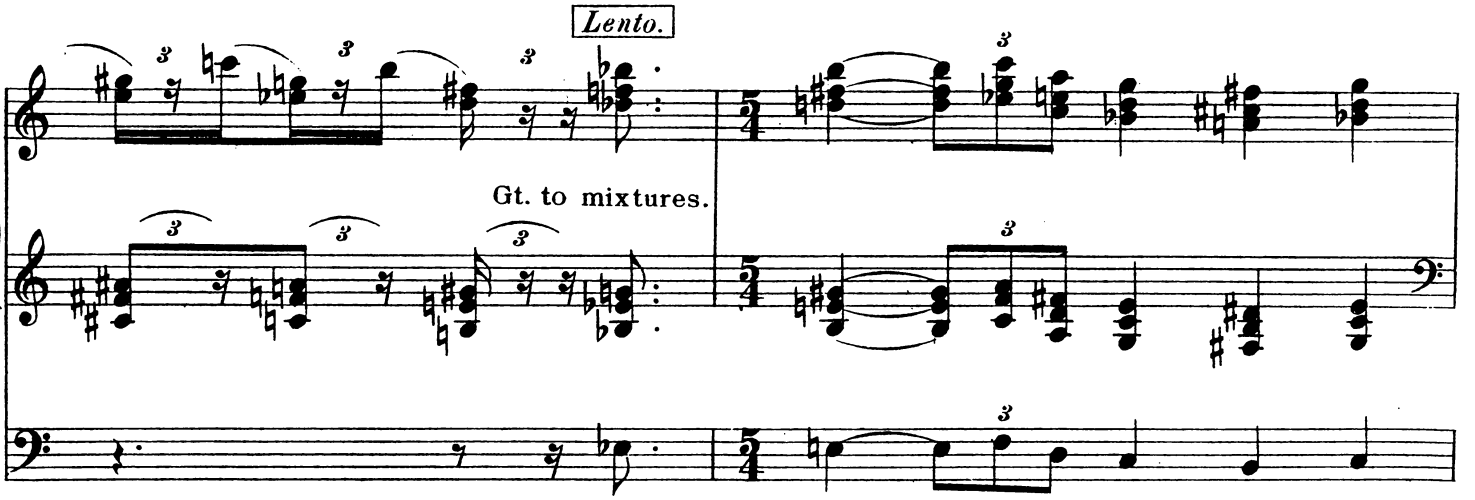


accel.



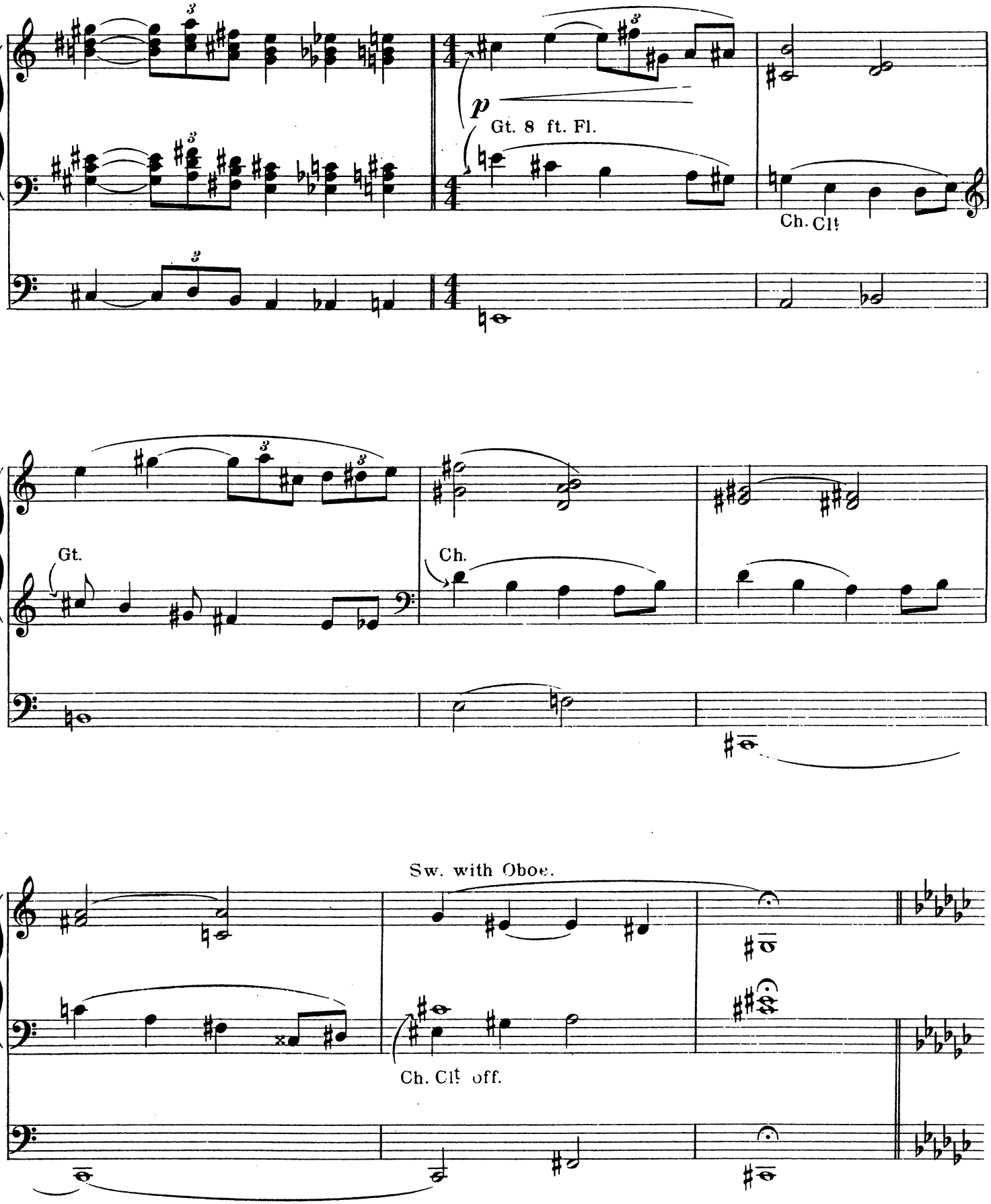
Lento.

Gt. to mixtures.



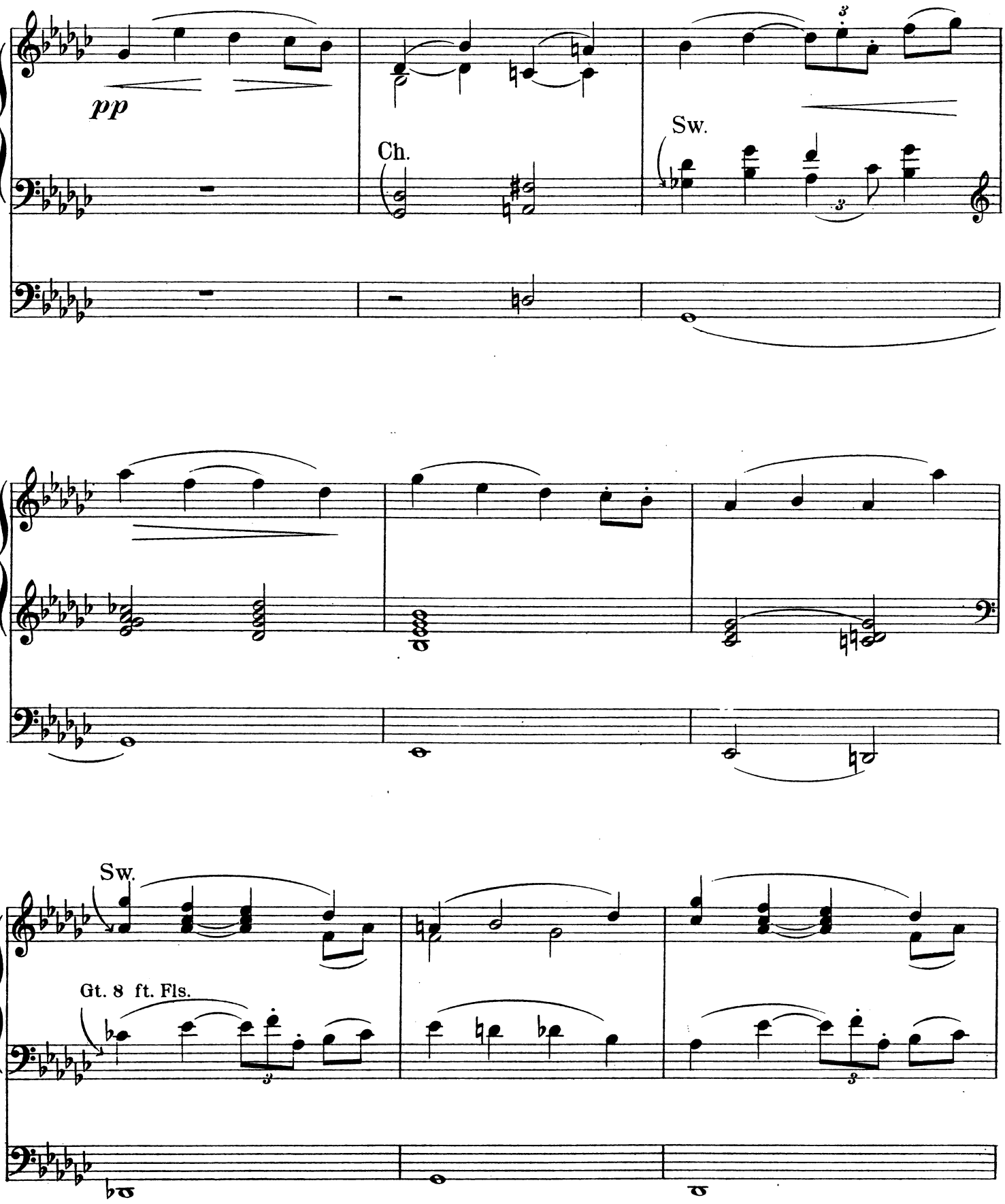
Pilgrim pleads again

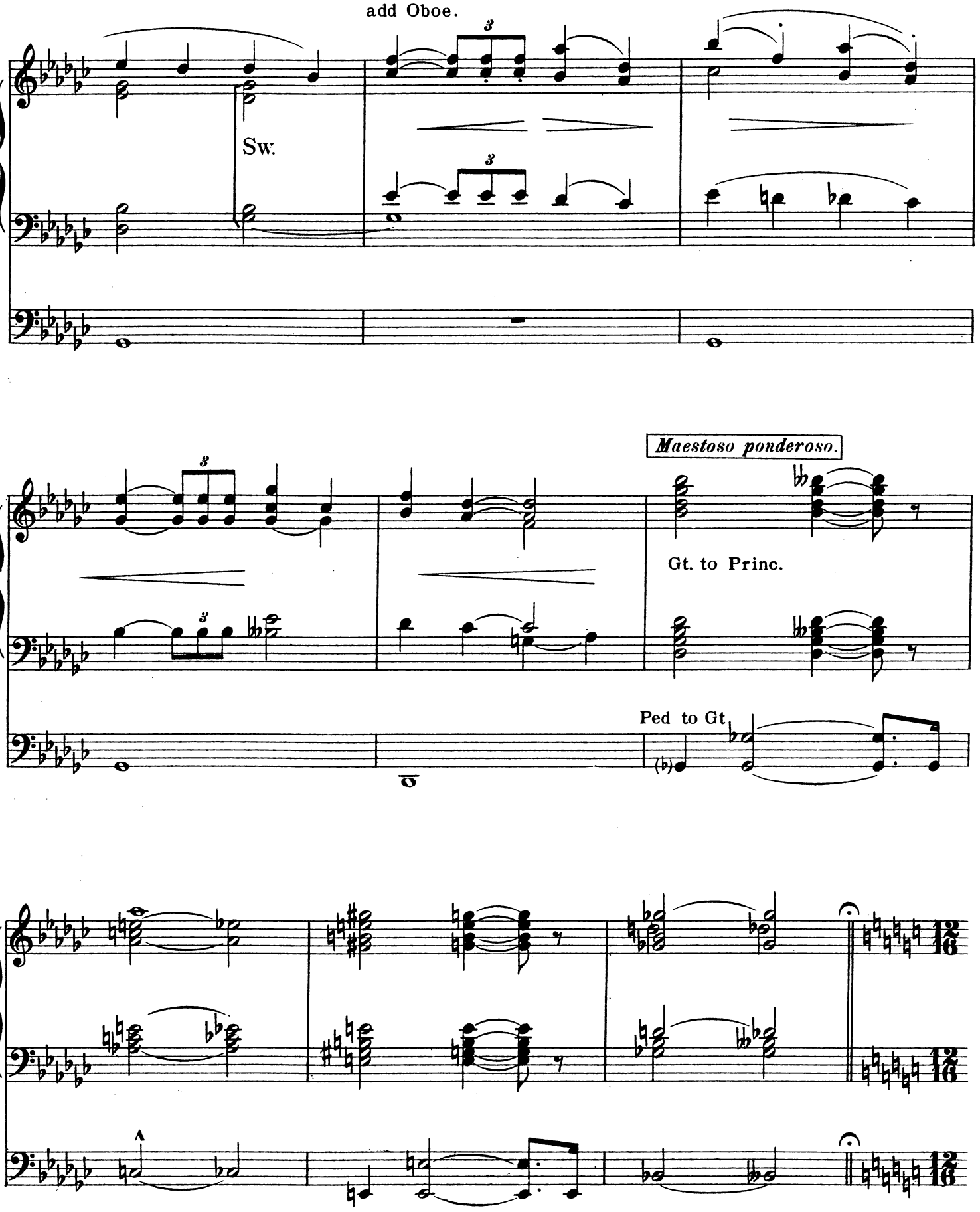
Andante con moto.



Tempo primo.

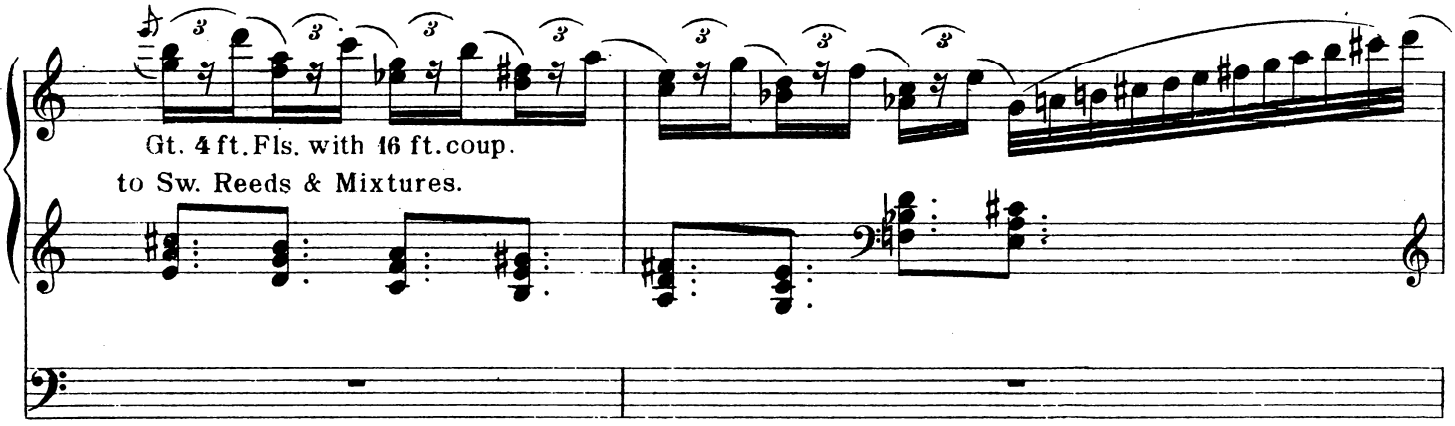
Ch. Lieb. coup to Sw. soft 8 ft.

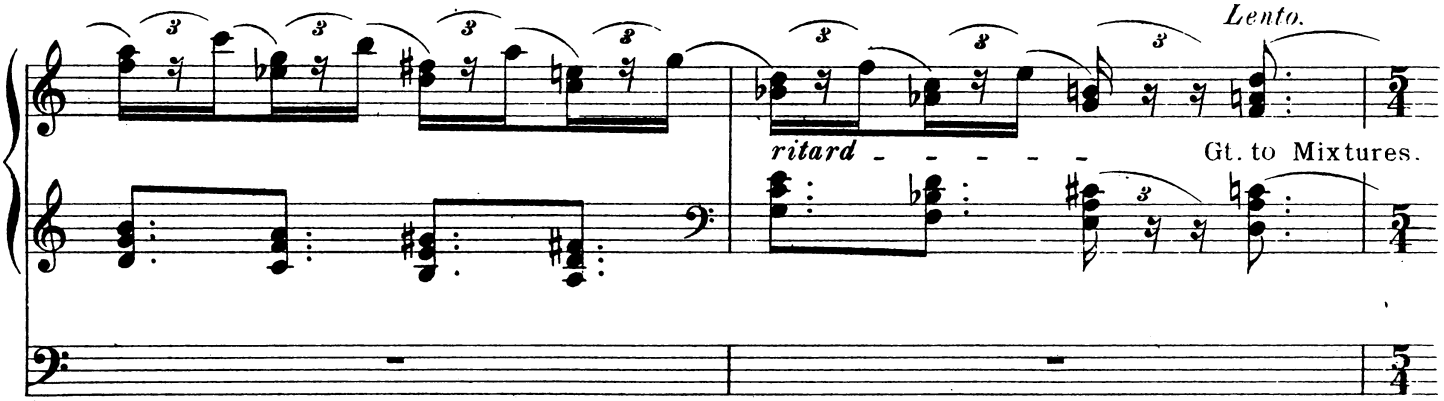



add Oboe.
Sw.
Maestoso ponderoso.
Gt. to Princ.
Ped to Gt
12/16
12/16
12/16

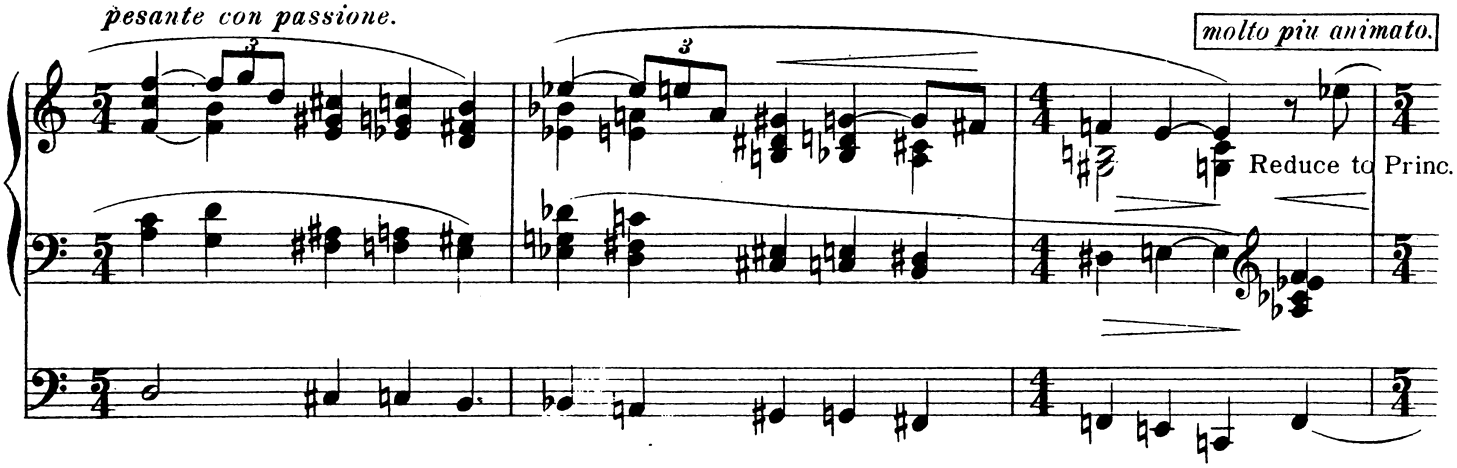
Pilgrim is again ridiculed,

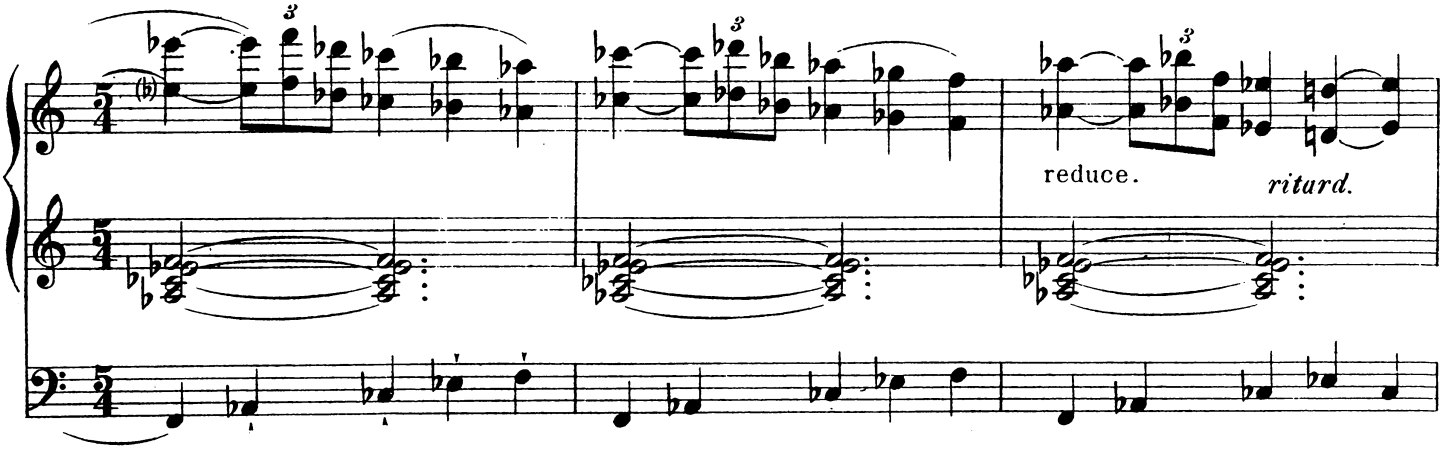
Allegro moderato.

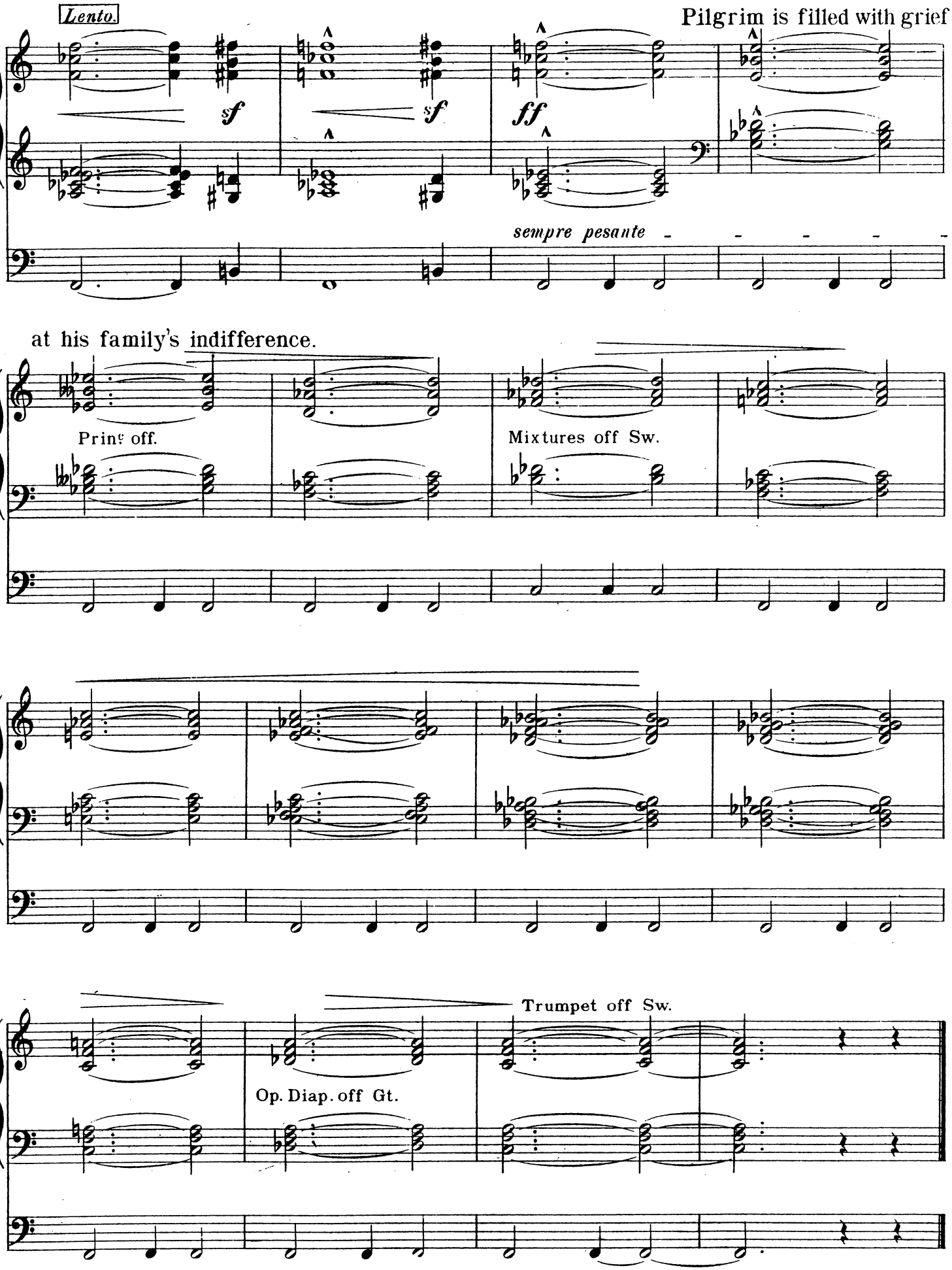




and his ideal derided.






Lento.
Pilgrim is filled with grief
sf
sf
ff
sempre pesante
at his family's indifference.
Princ off.
Mixtures off Sw.
Trumpet off Sw.
Op. Diap. off Gt.

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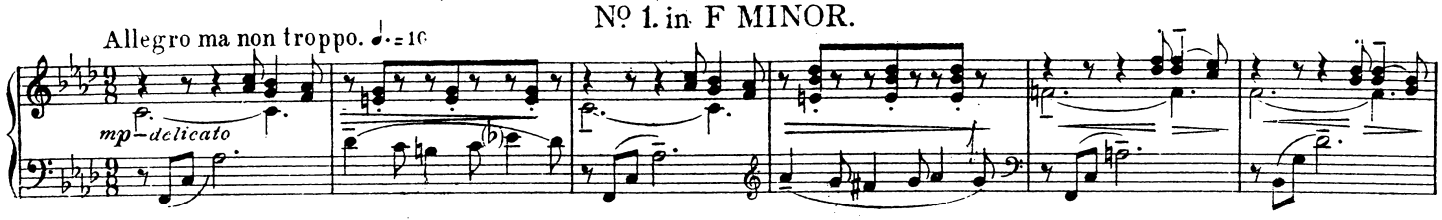
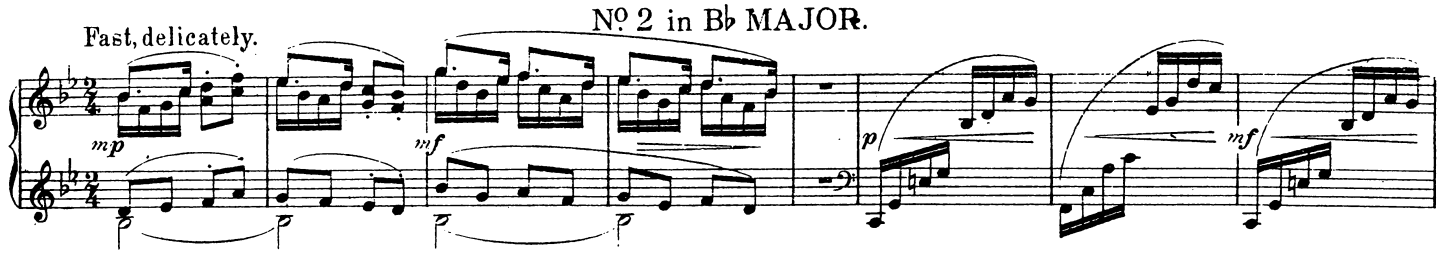
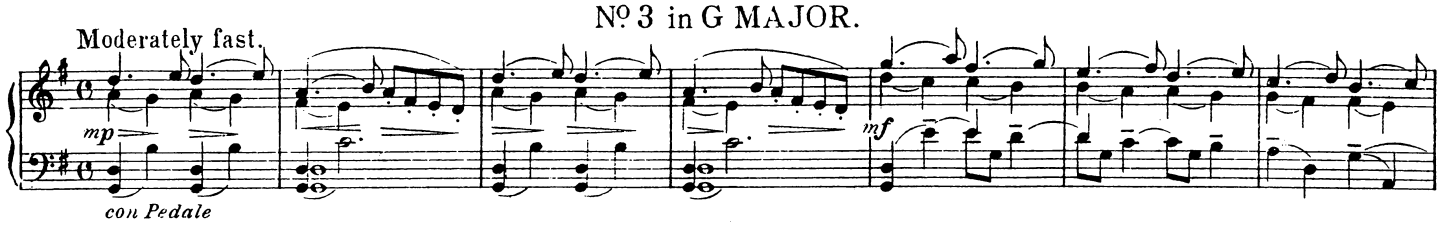
No. 1. in F MINOR.



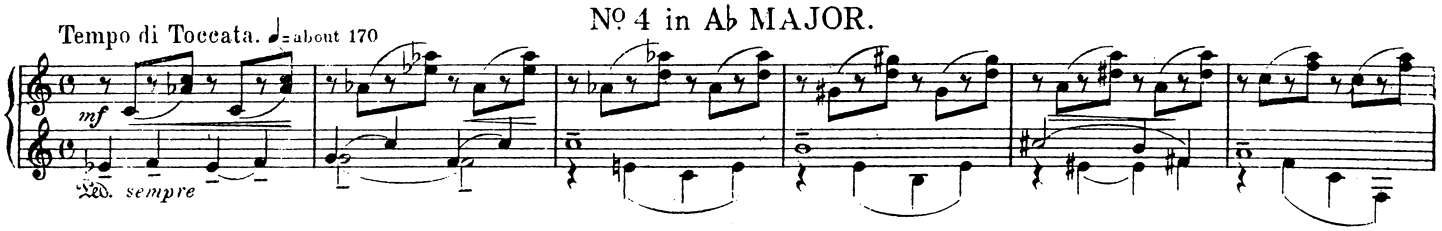
No. 2 in B♭ MAJOR.



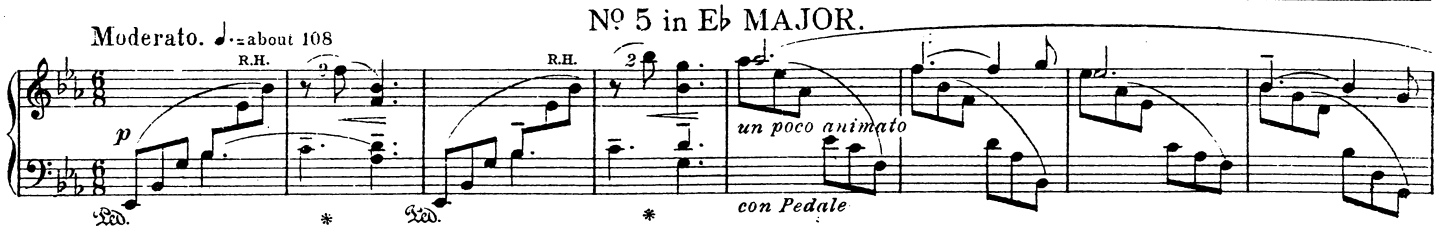
No. 3 in G MAJOR.



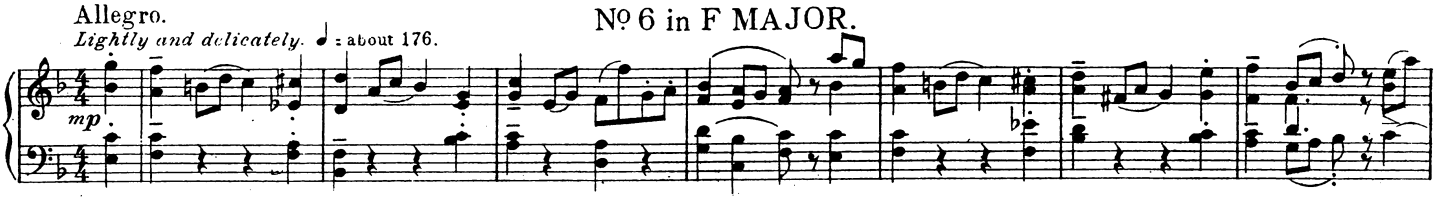
No. 4 in A♭ MAJOR.



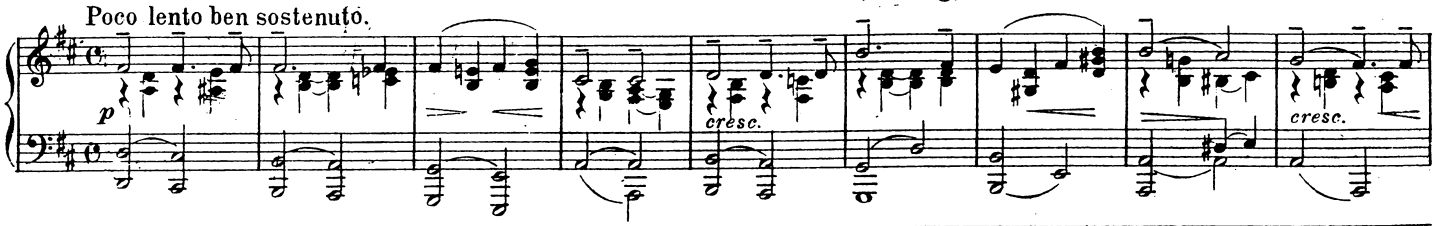
No. 5 in E♭ MAJOR.



No. 6 in F MAJOR.



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



No. 51. J. H. LARWAY, 14, WELLS STREET, OXFORD STREET, LONDON. W.

The Pilgrim's Progress,

NARRATIVE TONE-POEM FOR ORGAN.

Composed by

ERNEST AUSTIN

(Op. 41.)

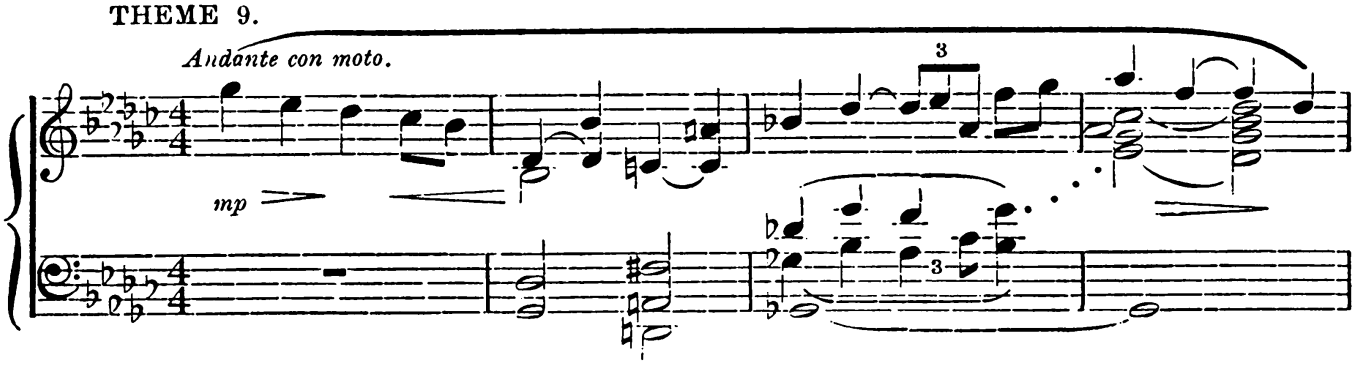
Descriptive Analysis by E. DOUGLAS TAYLER.

PART II.

Pilgrim and his Critics.

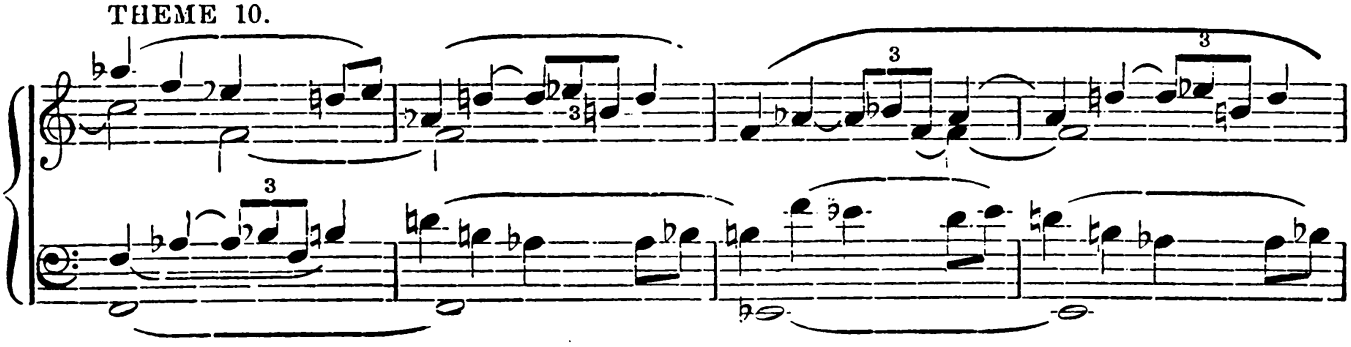
PILGRIM having taken his resolve, returns home to his family to tell them of his intention, the inspired feeling still upon him and a beautiful tranquillity possessing his mind for a time. The two opening bars of Theme 9 will be noted particularly, and in the 3rd bar is heard again the rhythm of the inspiration theme.

THEME 9.



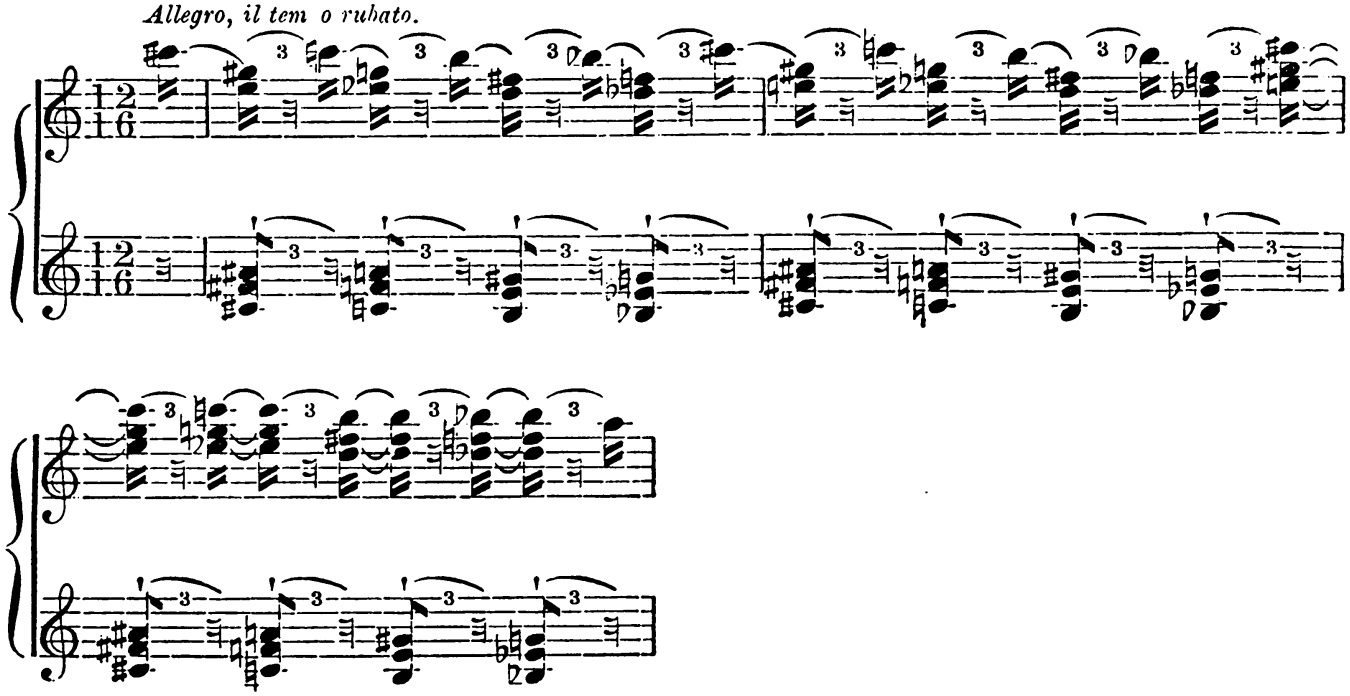
Pilgrim briefly recapitulates the story of his troubles, and the Themes of the Burden, the Yearning, Inspiration, and Anguish are heard in respective order. A development of a contrapuntal character follows—evolved from the first bars of Theme 9 and the Inspiration motive—as of a discussion or conversation.

THEME 10.



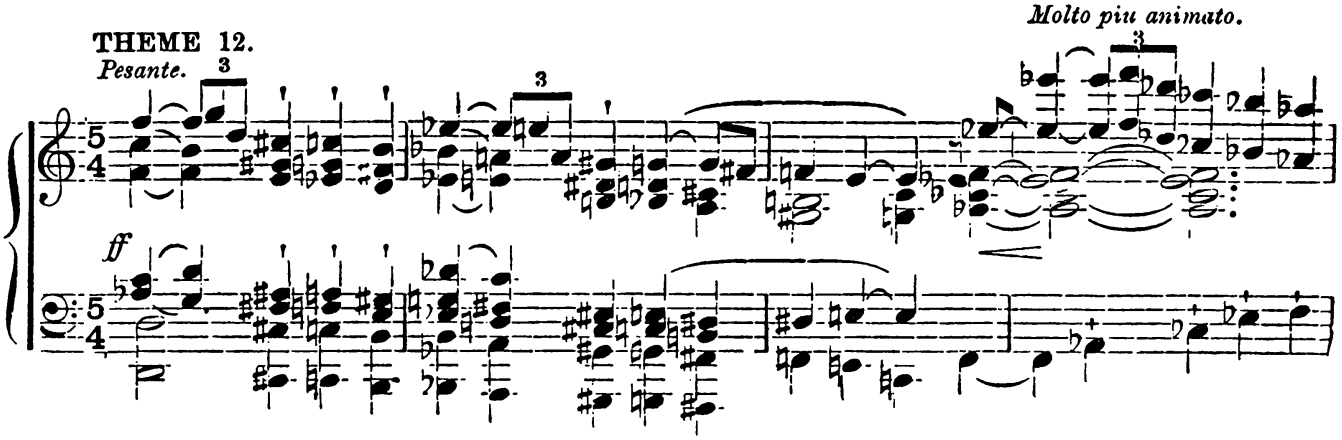
This grows in animation until a renewed statement of his agony of mind gives the signal for a long pent-up outburst of derision and laughter.

THEME 11.



He renews his appeal, and again is derided. A third time he pleads and a third time they laugh at him, more mockingly than ever, burlesqueing his fancied inspiration. With supreme patience he pleads once again, more earnestly than ever, but the idea of the Burden is greeted with derisive contempt, and here the Inspiration motive is tortured almost out of recognition.

THEME 12.



Pilgrim's overwhelming grief is clearly portrayed by the sequence of poignant chords which conclude the 2nd Part.

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