# THE

# PILGRIM'S PROGRESS

## Narrative
## Tone Poem
## For Organ

PART ELEVEN

ERNEST AUSTIN

Op. 41.

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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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J. H. LARWAY,
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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 XI.

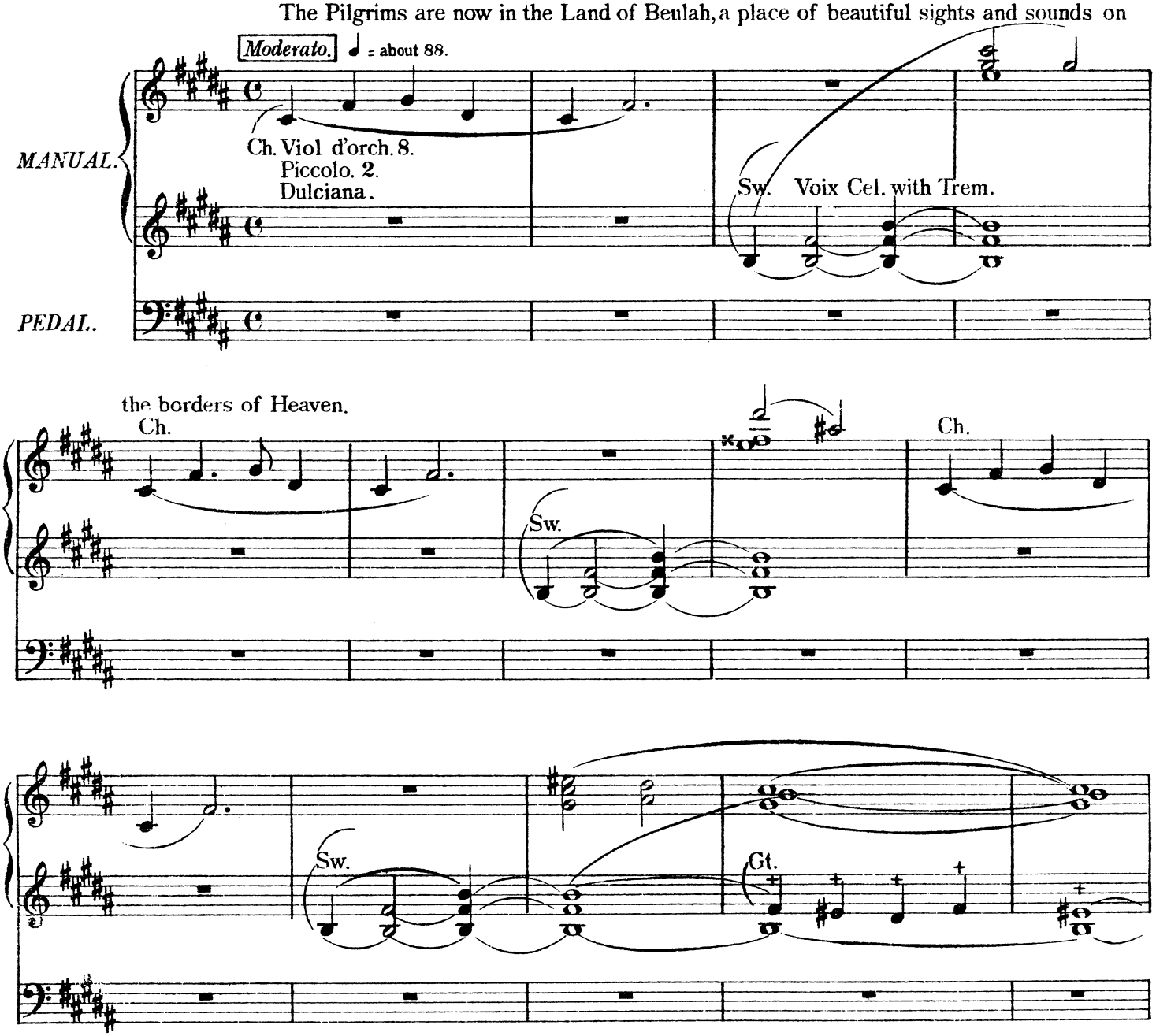
### THE LAND OF BEULAH, AND THE RIVER OF DEATH.

INSCRIBED TO MY FRIEND MRS ANNIE HESELDIN.

ERNEST AUSTIN.
Op. 41. No 11.

Prepare.
Sw. Voix Cel, with Trem.
Gt. No stops to be drawn.
Ch. Viol d'orch 8. Dulciana 8. and Unda Maris.
Piccolo 2. (Box closed.) Couple Choir to Great.
Ped. Bourdon coupled to Swell.

The Pilgrims are now in the Land of Beulah, a place of beautiful sights and sounds on

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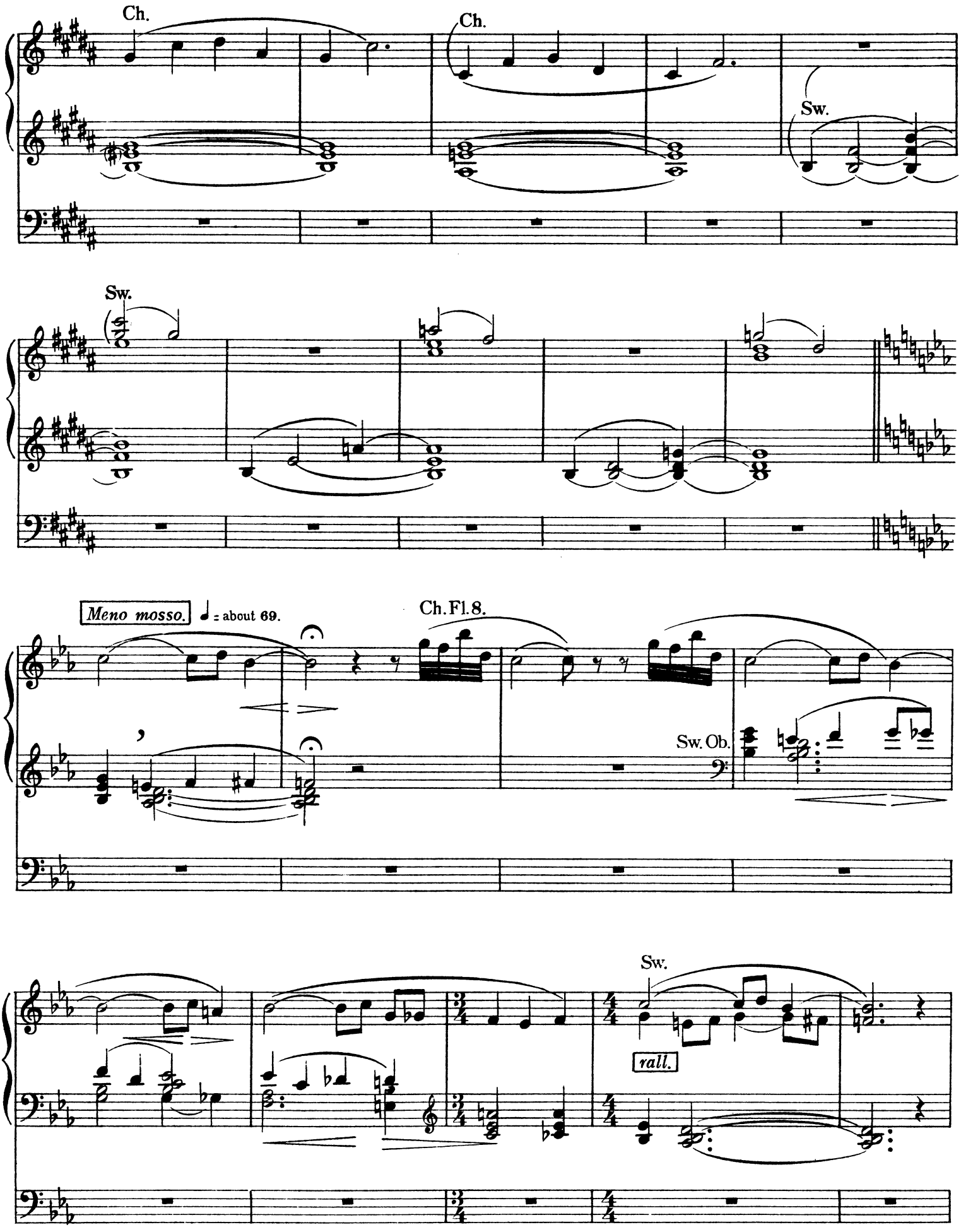
Part XI can be played as a separate movement. Descriptive Thematic Analysis by E. Douglas Tayler, for distribution at Recitals, can be obtained from the Publisher.


Ch.
Ch.
Sw.
Sw.
Meno mosso.
♩ = about 69.
Ch. Fl. 8.
Sw. Ob.
Sw.
rall.

*Più animato.*
about ♩ = 92.
Ch.
Embowered in vineyards and orchards, they indulge in happy reflections upon their pro-
Ch. Orch. Ob. 8.
Sw.
Sw. Gedacht 8.

-ject.
Sw.
*rall.*
Ch. Dul. unda Maris 8.

Ch.
Lieb. Ged. 8.
Sw.
*Moderato.*
♩ = about 108.
*a tempo*
Prepare Organ as at beginning.
Sw. Voix Cel.
Ch.
Sw. Oboe.

Gt.

*L'istesso tempo.*

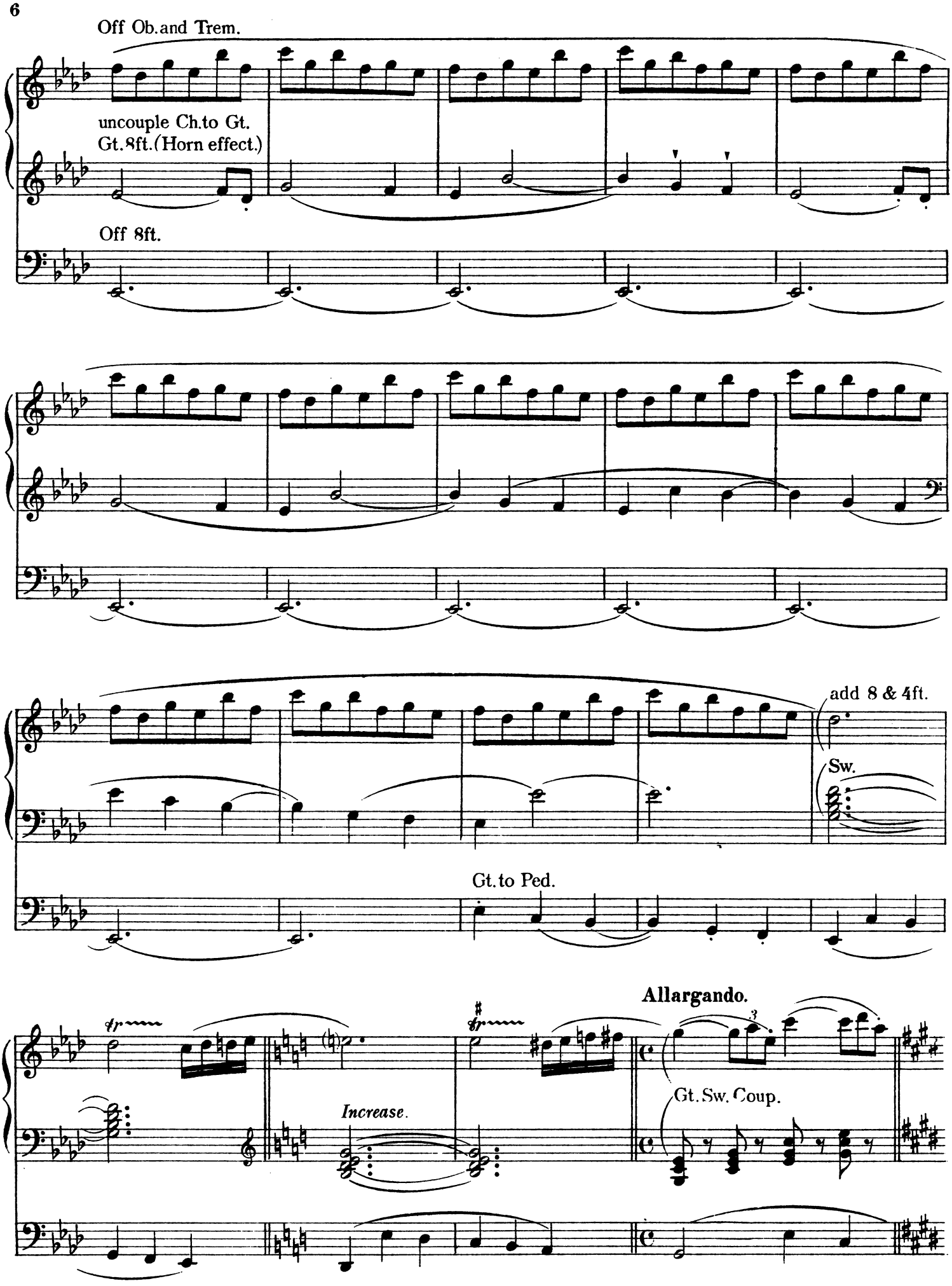
Ch, Viol d'orch.8, Ged.8 with trem.

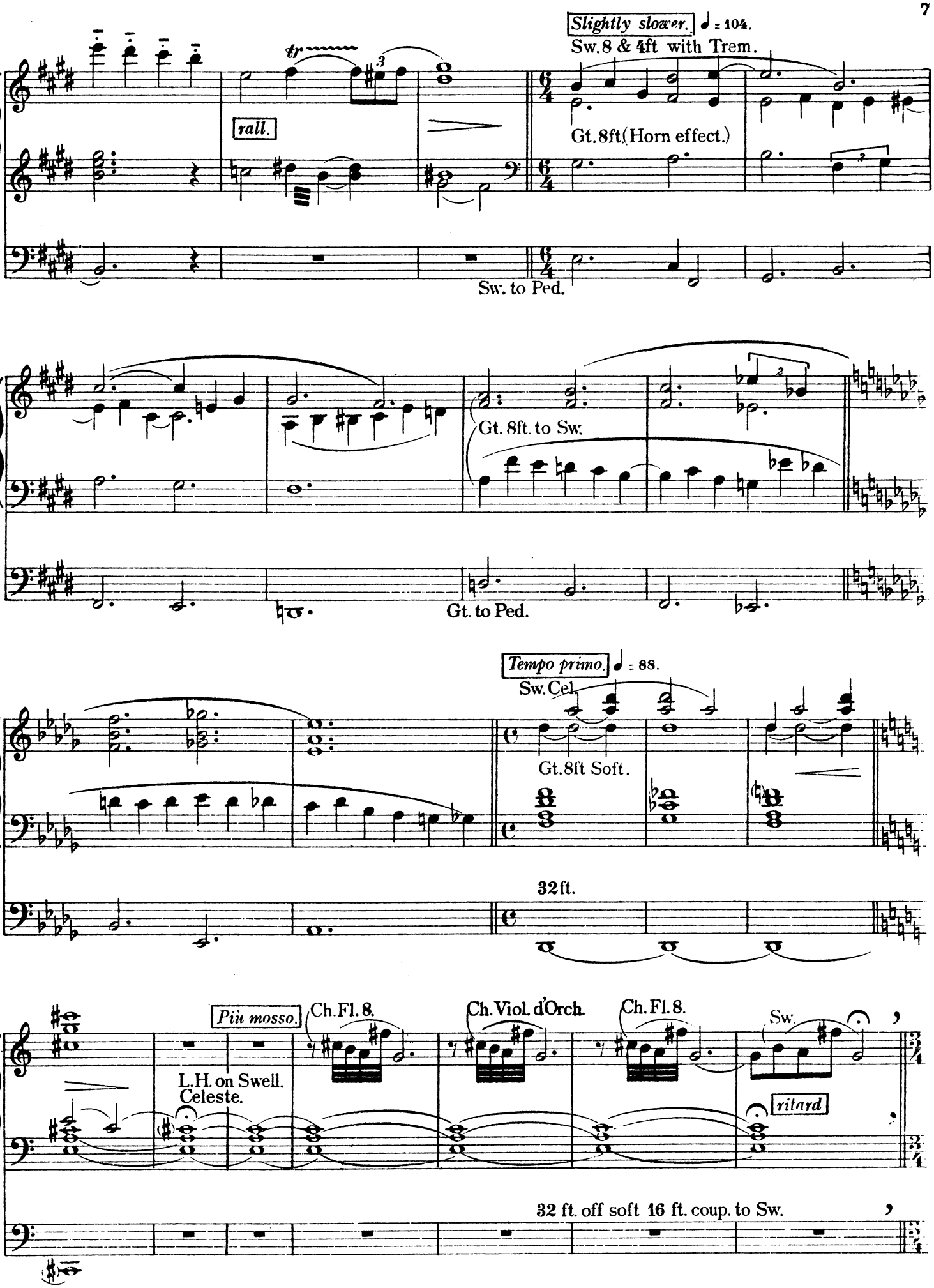
Sw. Ged.8 & Voix Cel.

Soft 8 & 16 ft.

*Più animato.*

*rall.*


Off Ob. and Trem.
uncouple Ch. to Gt.
Gt. 8ft. (Horn effect.)
Off 8ft.
add 8 & 4ft.
Sw.
Gt. to Ped.
Allargando.
Increase.
Gt. Sw. Coup.


Slightly slower. ♩ = 104.
Sw. 8 & 4ft with Trem.
rall.
Gt. 8ft (Horn effect.)
Sw. to Ped.
Gt. 8ft. to Sw.
Gt. to Ped.
Tempo primo. ♩ = 88.
Sw. Cel.
Gt. 8ft Soft.
32 ft.
Più mosso.
Ch. Fl. 8.
Ch. Viol. d'Orch.
Ch. Fl. 8.
Sw.
L. H. on Swell.
Celeste.
ritard
32 ft. off soft 16 ft. coup. to Sw.

*Più mosso.* ♩= 92.

Ch. Clt.

Sw. Gedt 8. Gamba 8.

*rall.*

*Maestoso.* ♩= 69.

Full Sw.

Open Swell gradually.

Ped. Reed 16.

The Vision of Christ is recalled to memory

*Più animato.* ♩= 104.

Sw. Celeste.

*rall.*

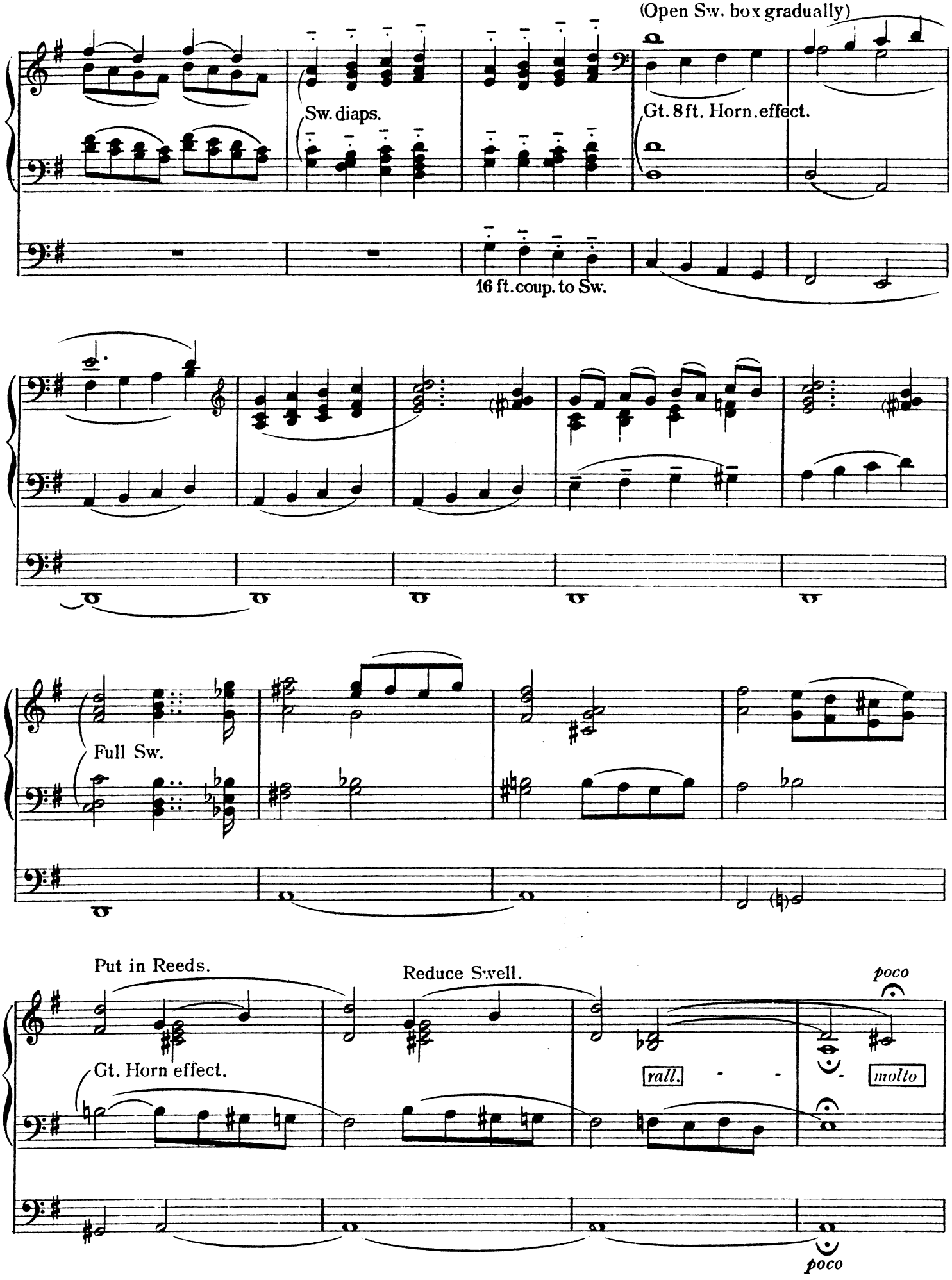
Ch. Lieb. Gedt.

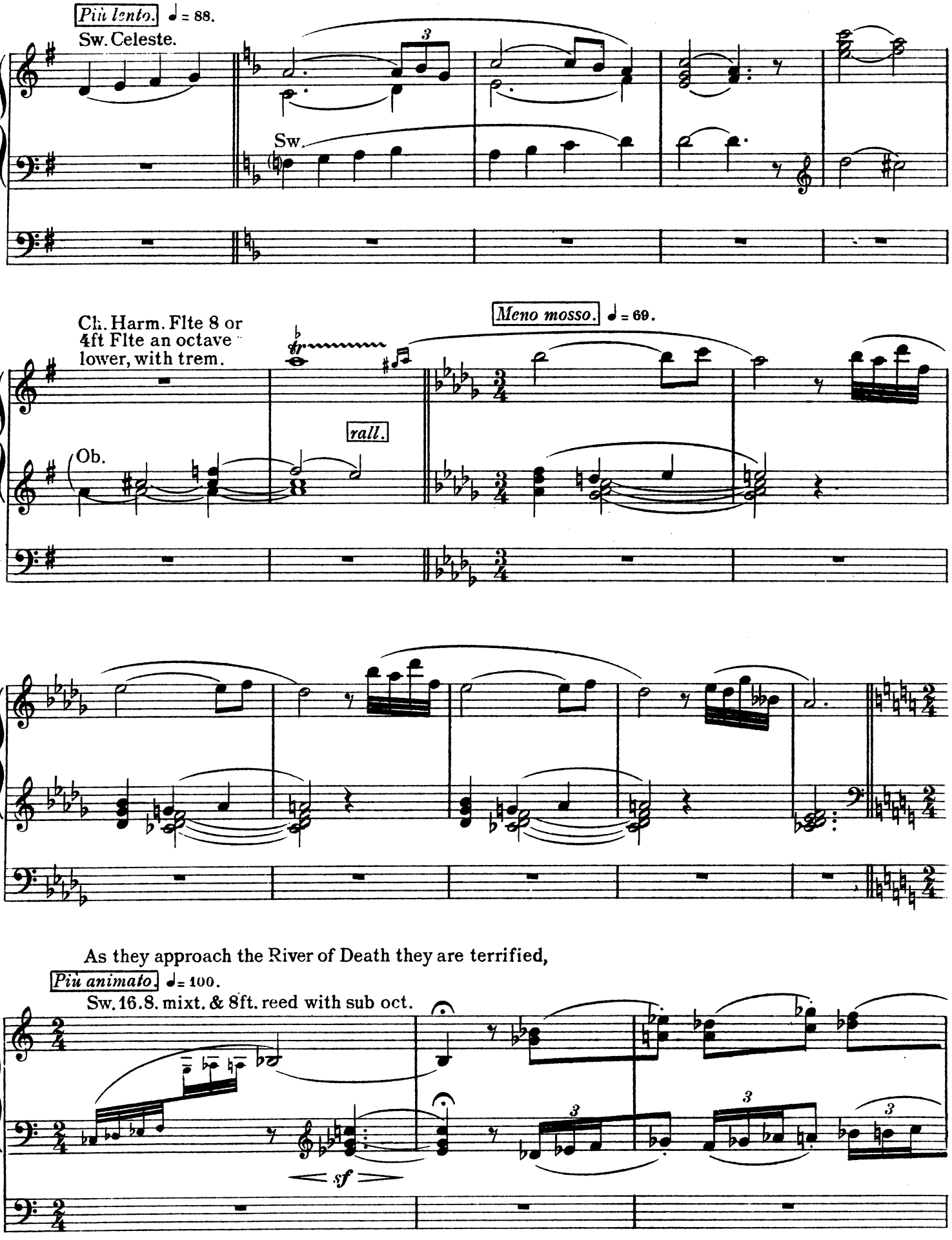
Reed off.

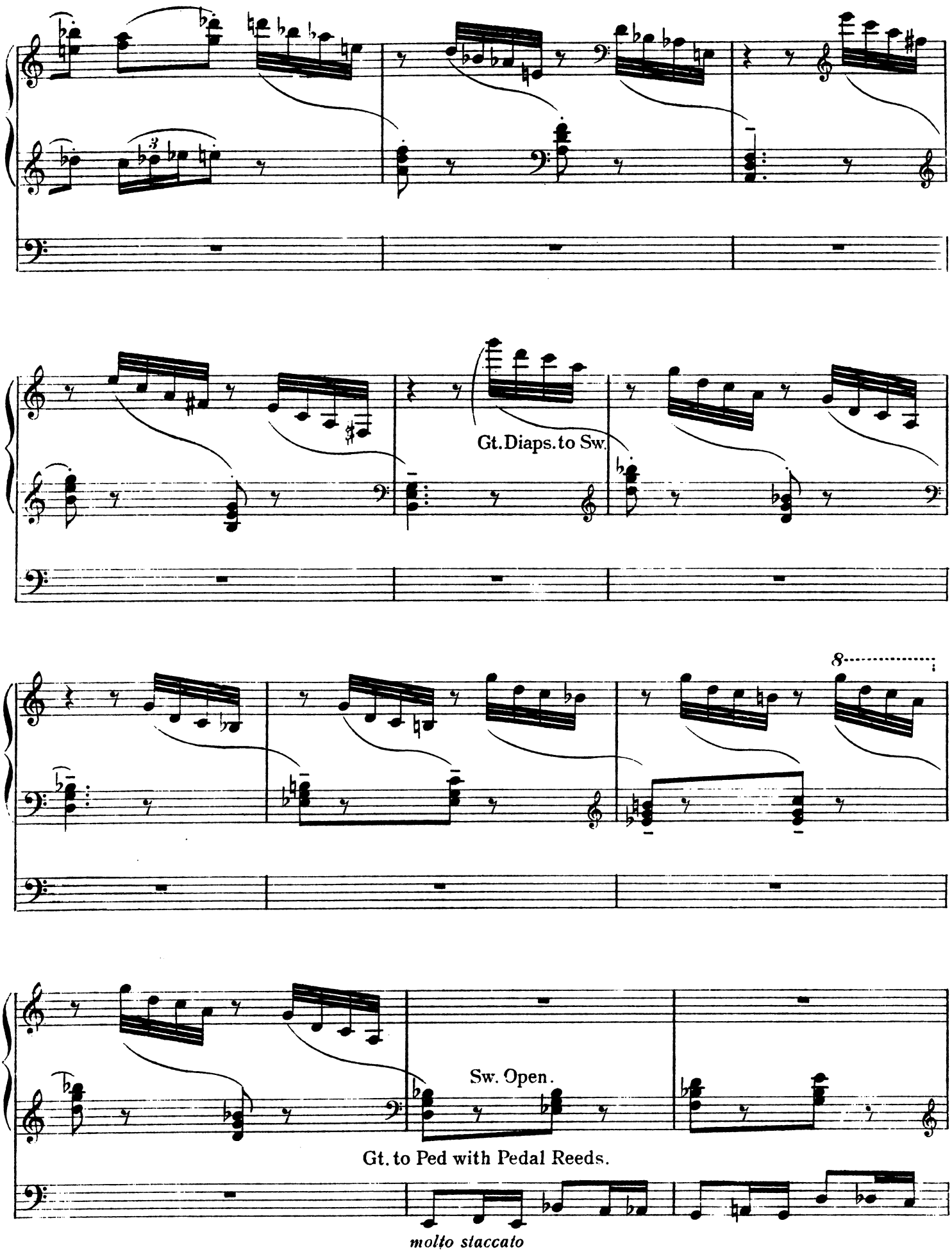
*loco*

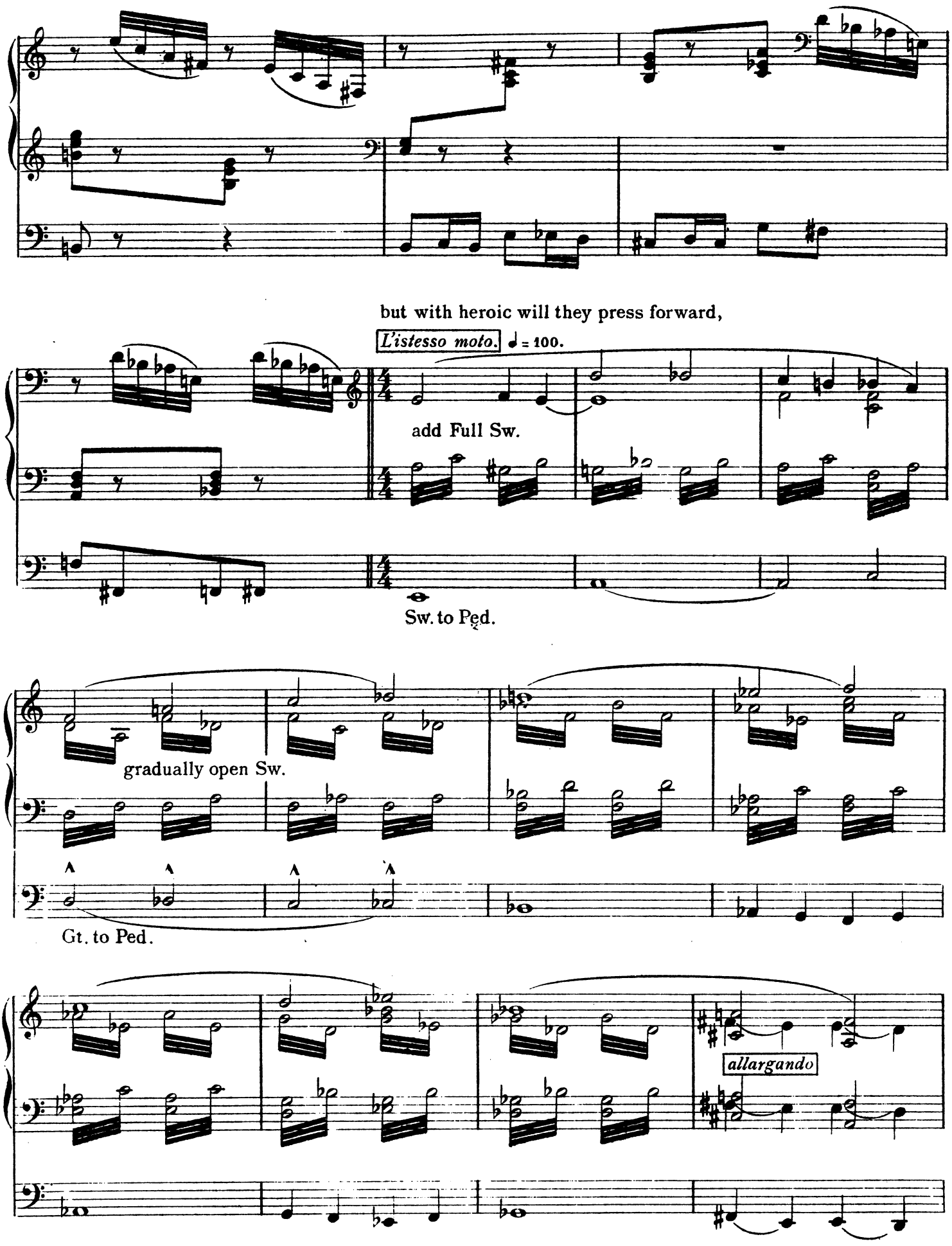
Ch. Lieb.

Ch. 4 ft. Fl. only.


add 4ft. 16 ft. & Mixt.
(Open Sw. box gradually)
Sw. diaps.
Gt. 8 ft. Horn effect.
16 ft. coup. to Sw.
Full Sw.
Put in Reeds.
Reduce Swell.
poco
Gt. Horn effect.
rall.
molto
poco

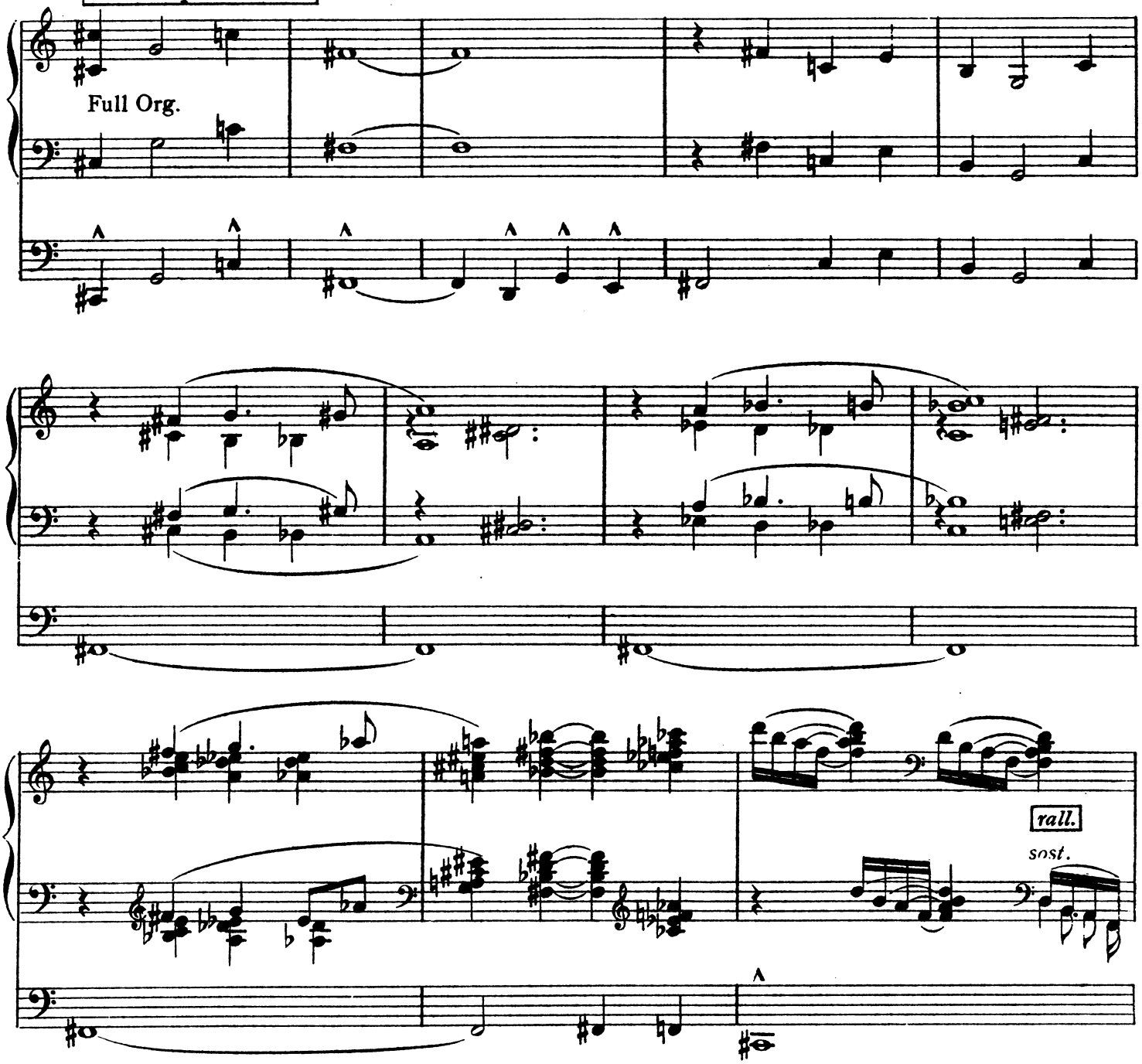

Più lento. ♩ = 88.
Sw. Celeste.
Sw.
Ch. Harm. Flte 8 or 4ft Flte an octave lower, with trem.
rall.
Meno mosso. ♩ = 69.
Ob.
As they approach the River of Death they are terrified,
Più animato. ♩ = 100.
Sw. 16. 8. mixt. & 8ft. reed with sub oct.
sf


Gt. Diaps. to Sw.
8
Sw. Open.
Gt. to Ped with Pedal Reeds.
molto staccato


but with heroic will they press forward,
L'istesso moto. ♩ = 100.
add Full Sw.
Sw. to Ped.
gradually open Sw.
Gt. to Ped.
allargando

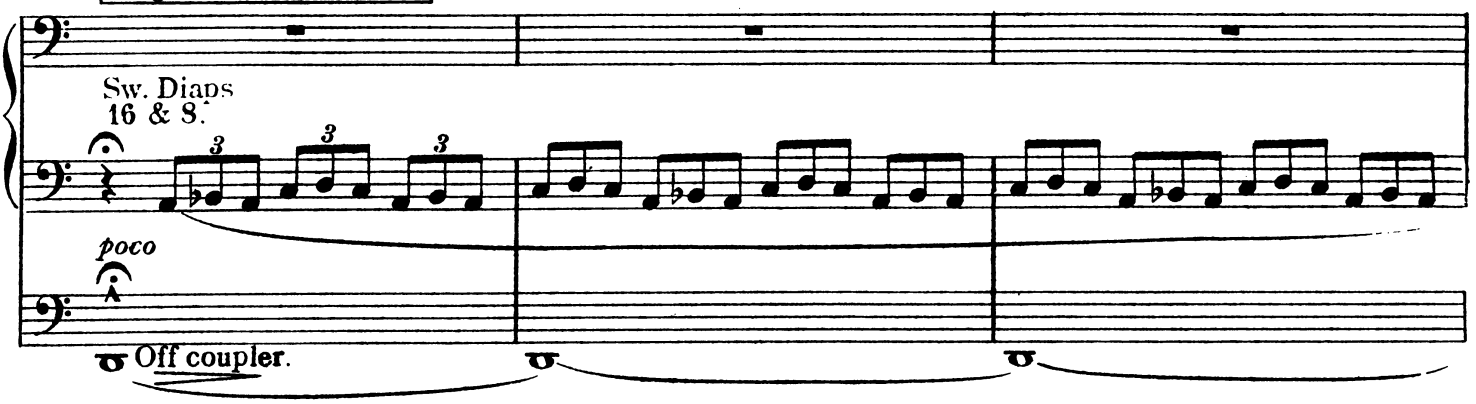
and plunge into the depths.

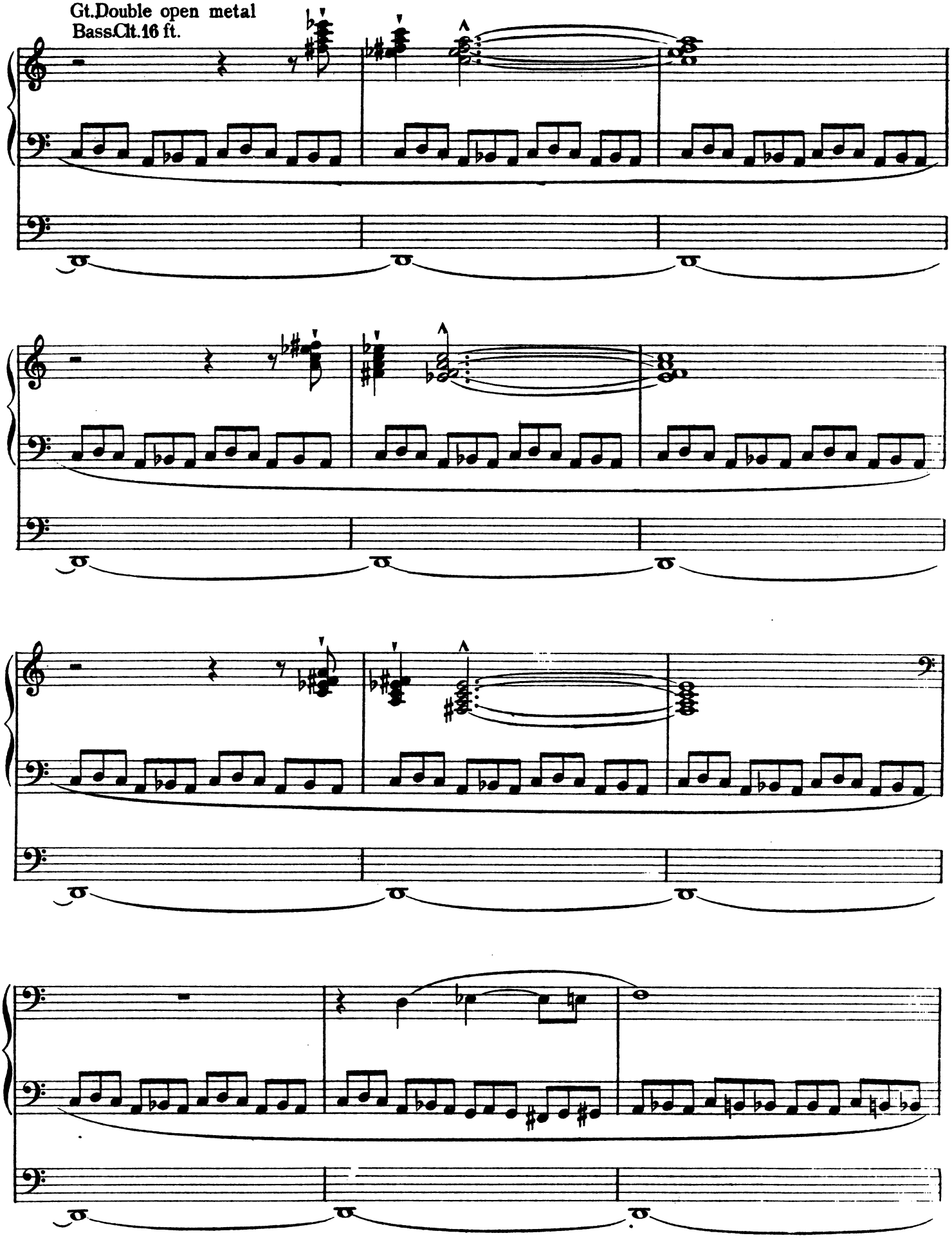
*Lento. tempo della tema.* ♩ = 66.

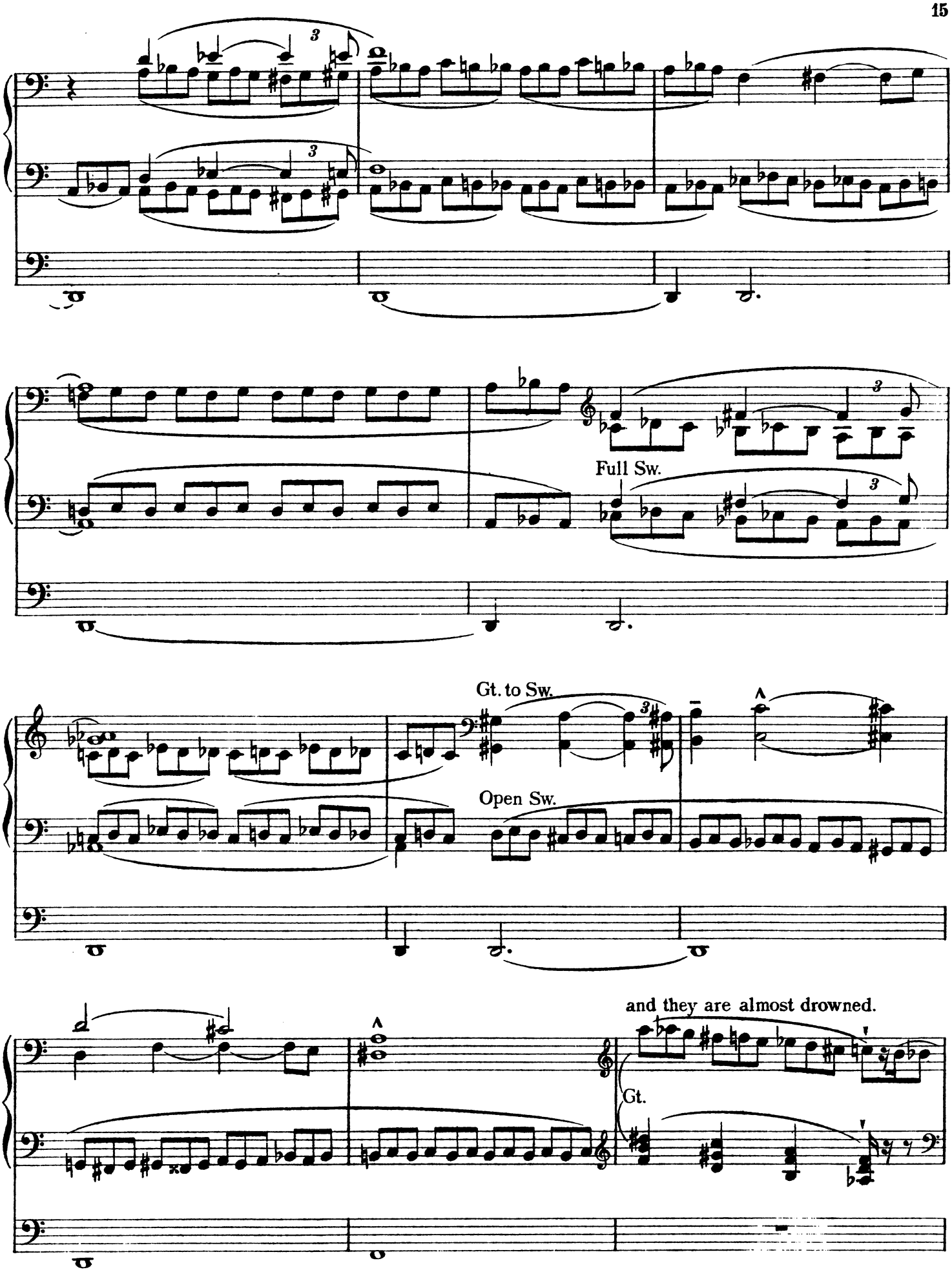


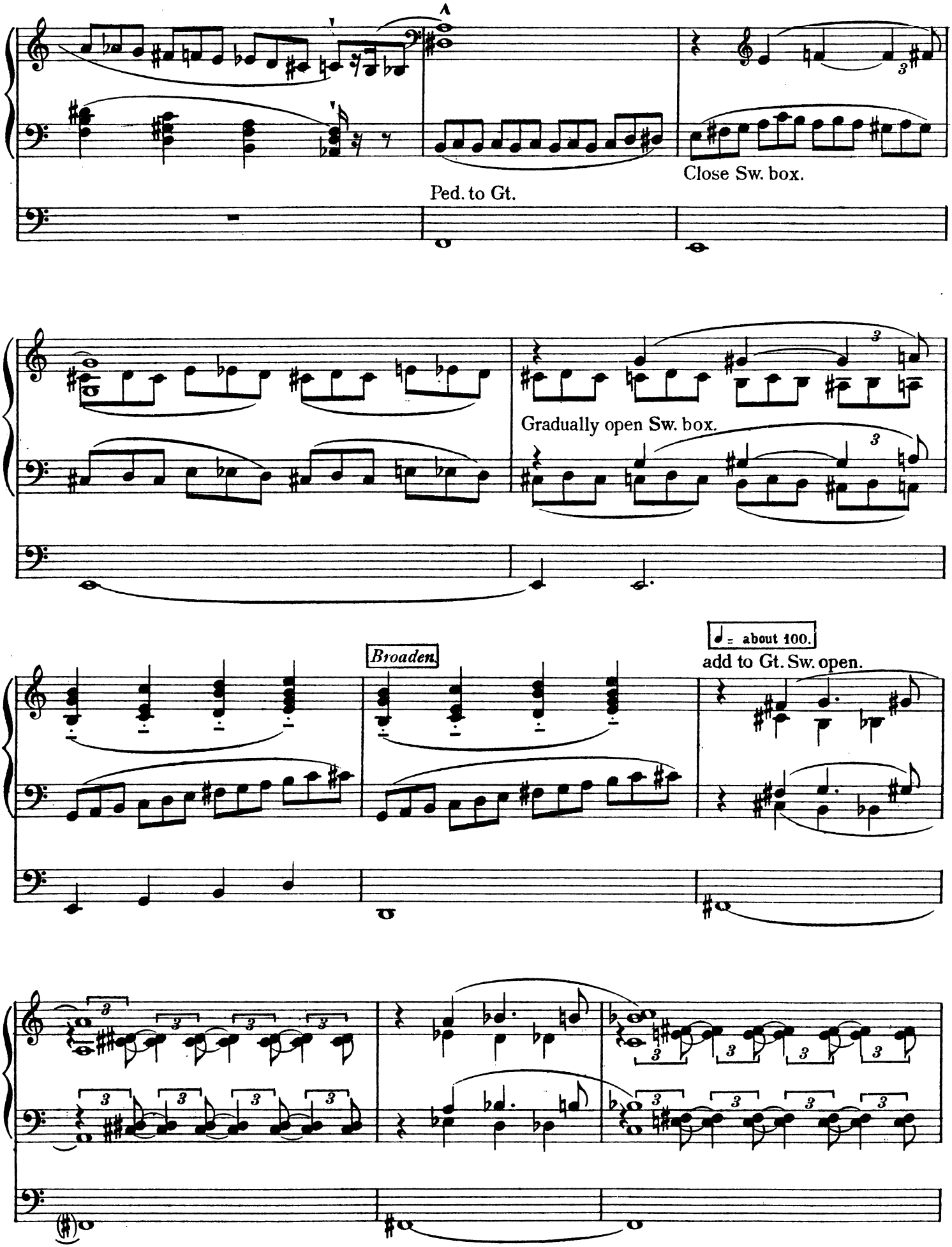

The waters surge round them

*Allegro moderato.* ♩ = 120.




Gt.Double open metal
Bass Clt.16 ft.


Full Sw.
Gt. to Sw.
Open Sw.
and they are almost drowned.
Gt.


A
Close Sw. box.
Ped. to Gt.
Gradually open Sw. box.
Broaden.
♩ = about 100.
add to Gt. Sw. open.

Pilgrim cries out for help,

*Più animato*

Full Organ.

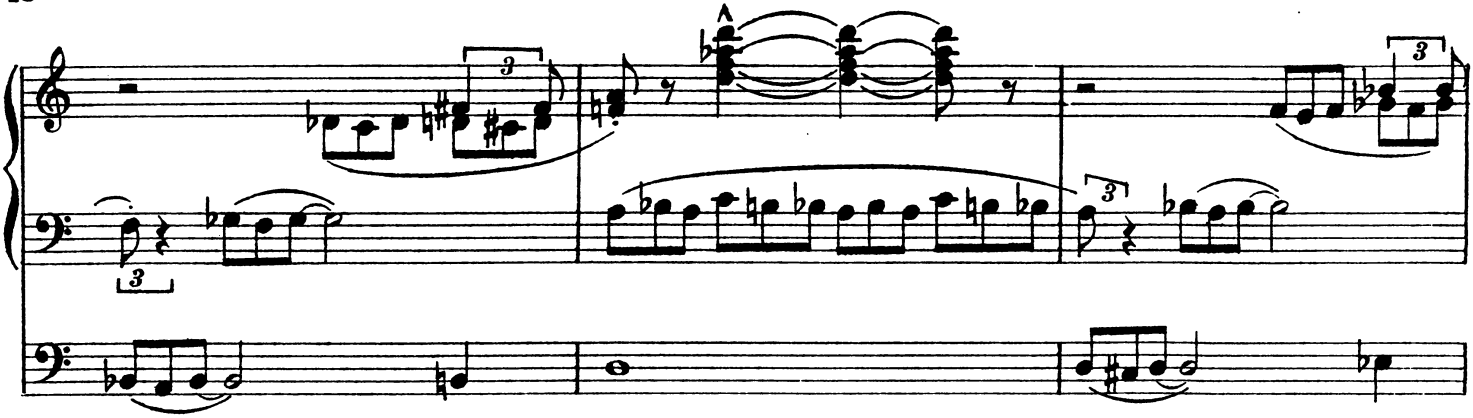
*poco rall.*

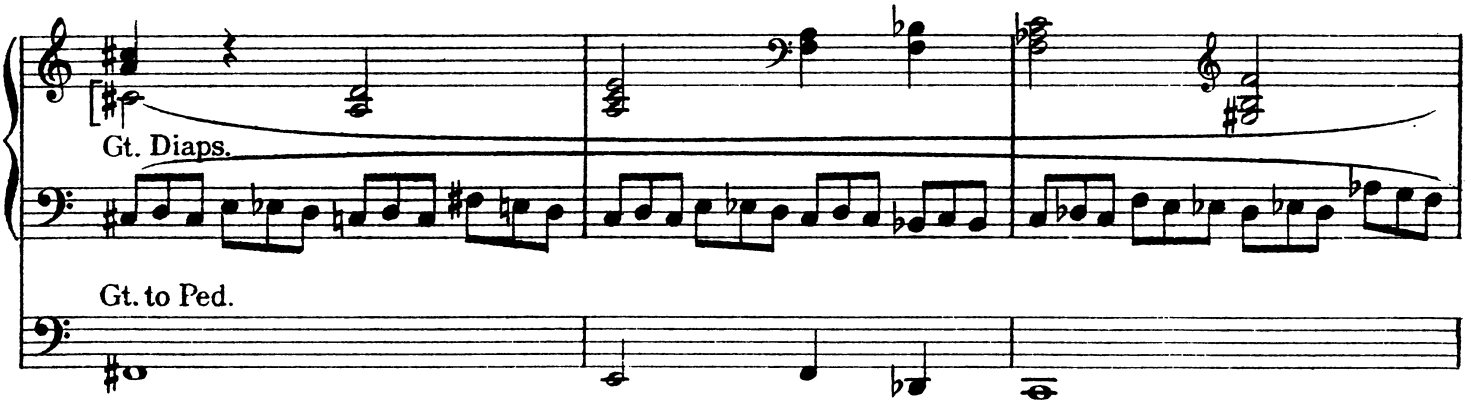
and prays as the waters envelope him.

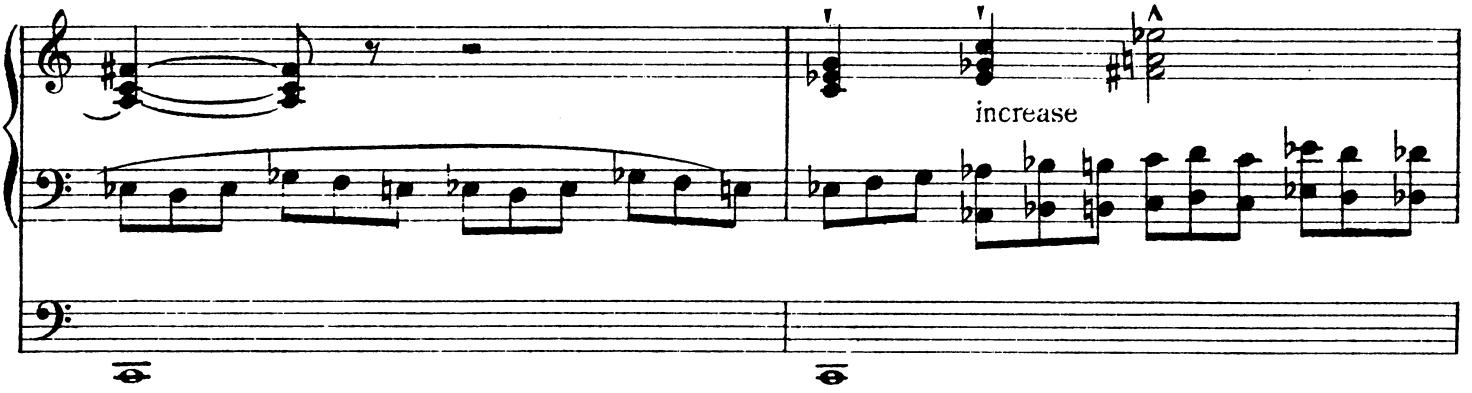
*Previous tempo.* ♩ = 100.

Full Sw. (closed.)

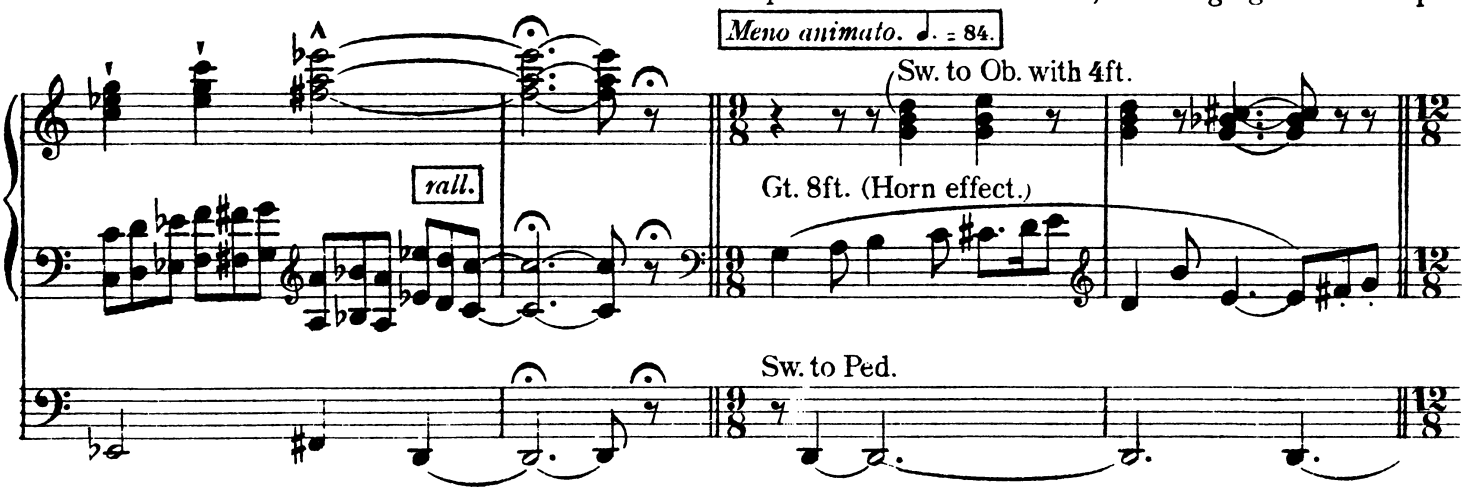
Sw. to Ped.

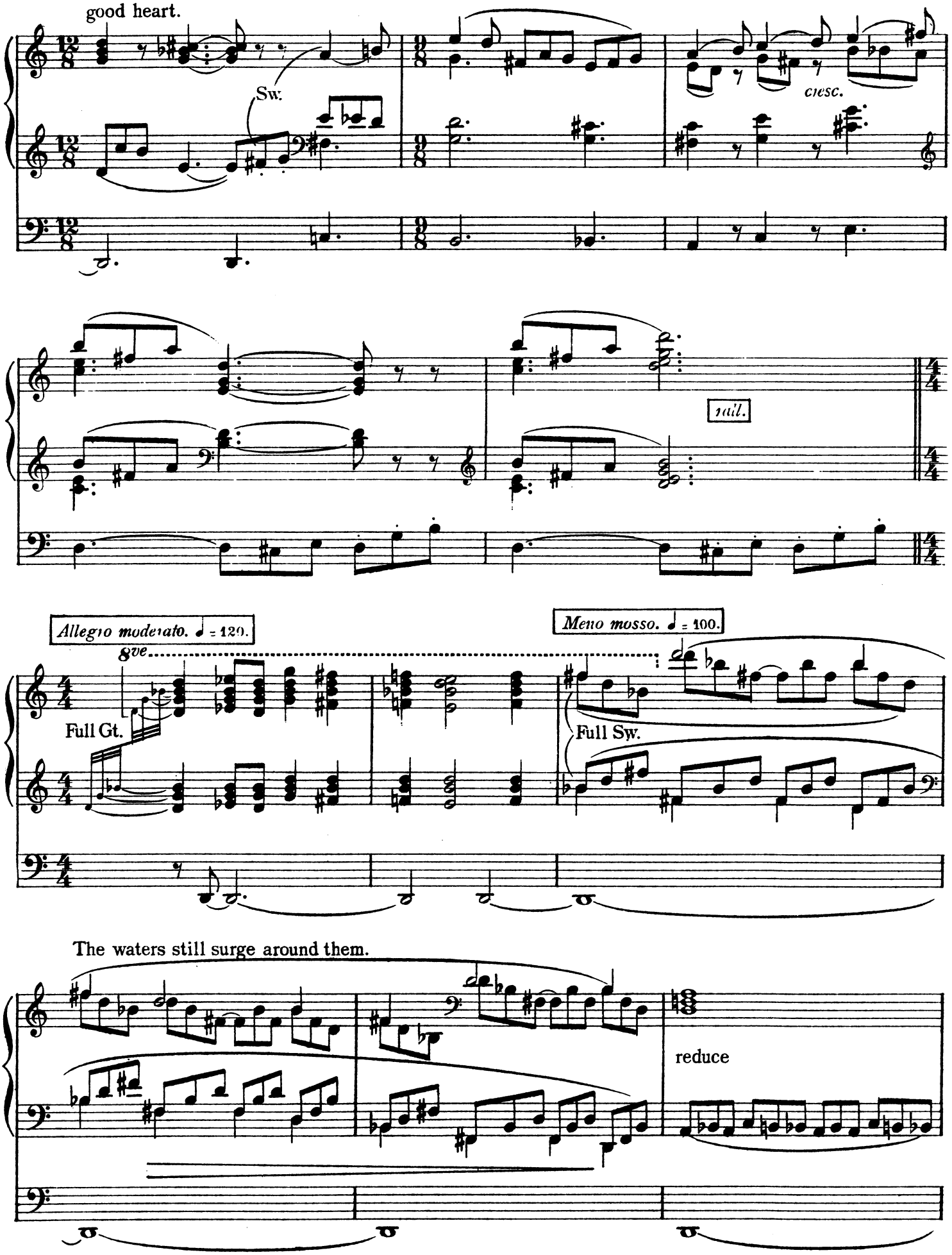


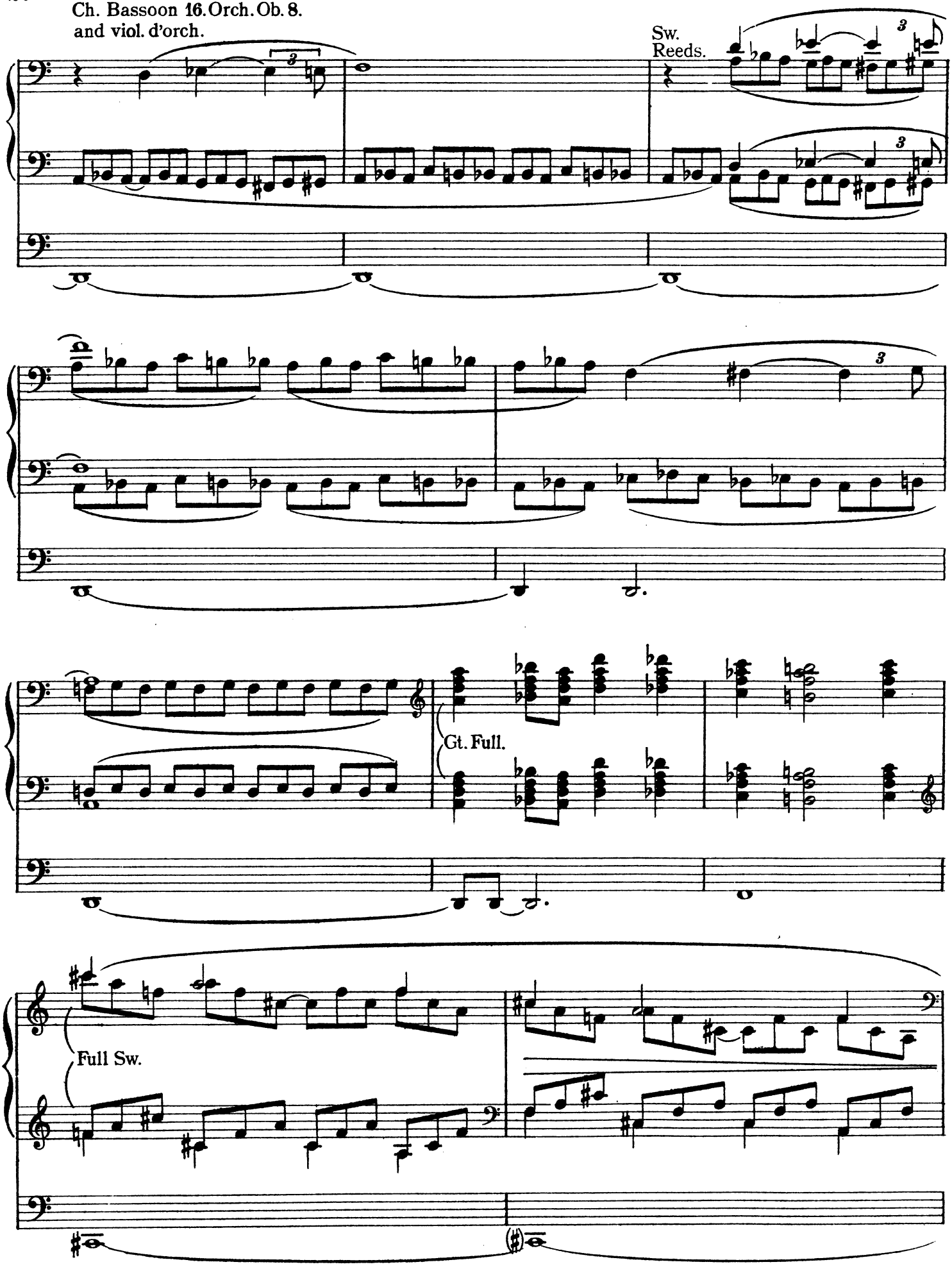


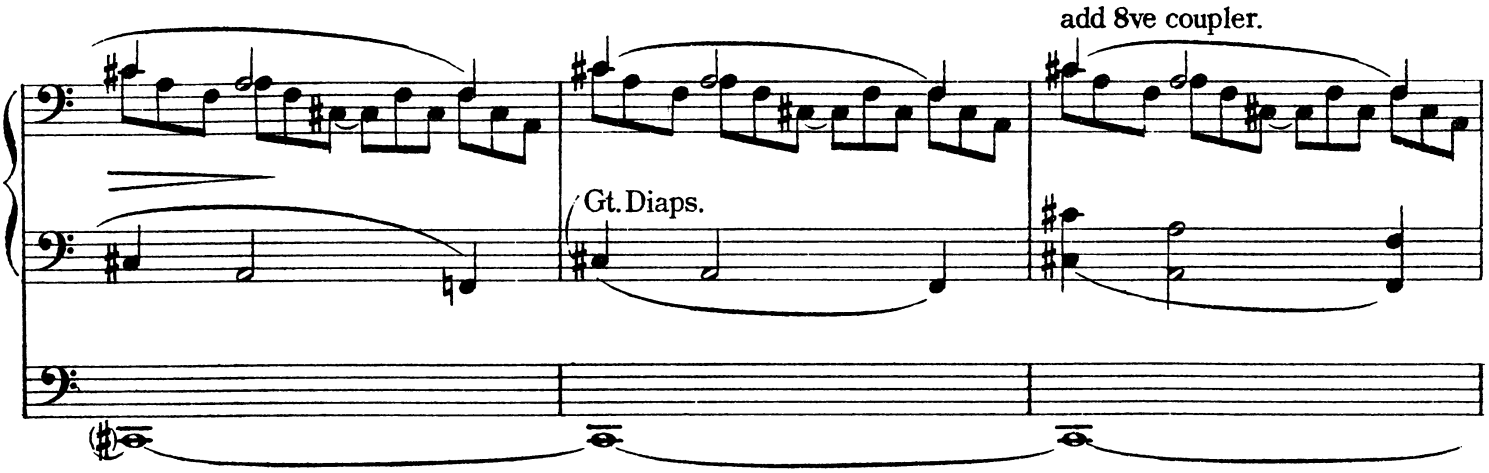



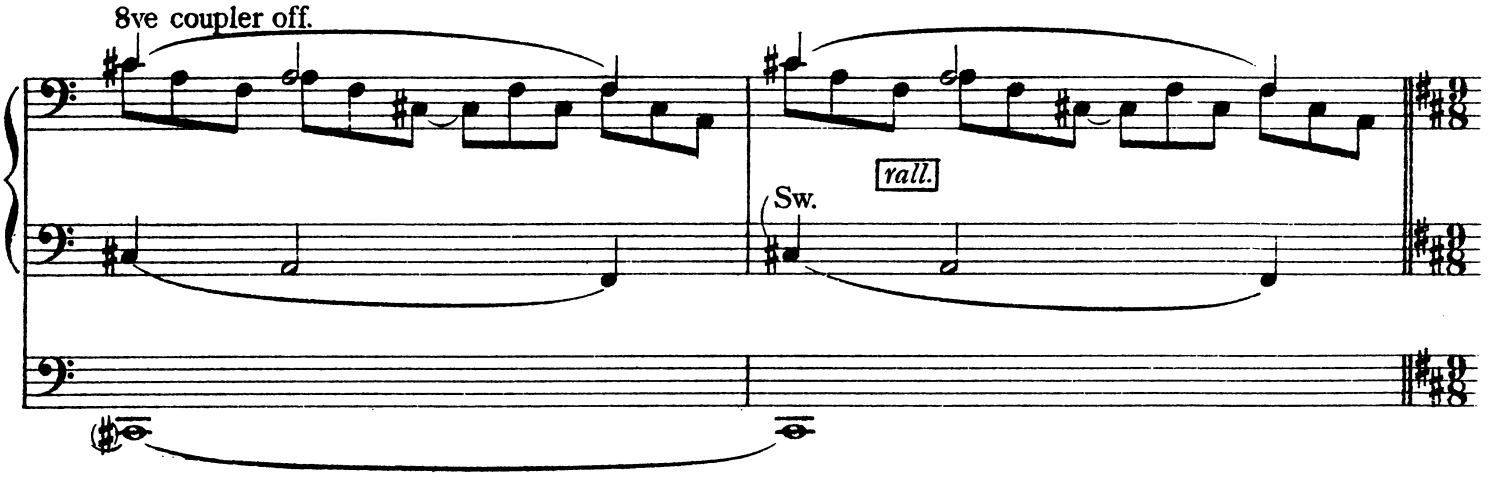

Hopeful comes to his rescue, encouraging him to keep



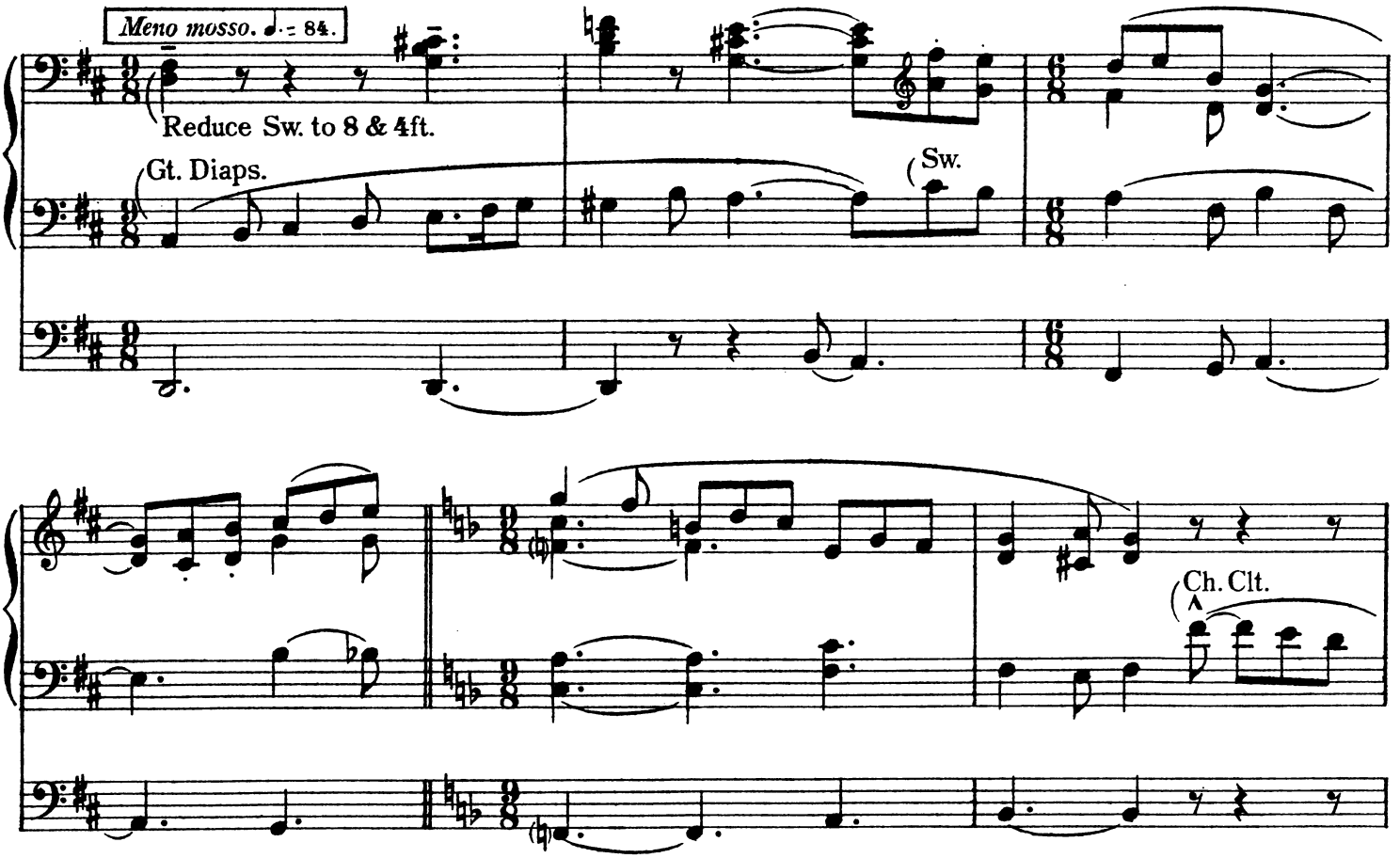

good heart.
Sw.
cresc.
rall.
Allegro moderato. ♩ = 120.
8ve
Full Gt.
Meno mosso. ♩ = 100.
Full Sw.
The waters still surge around them.
reduce

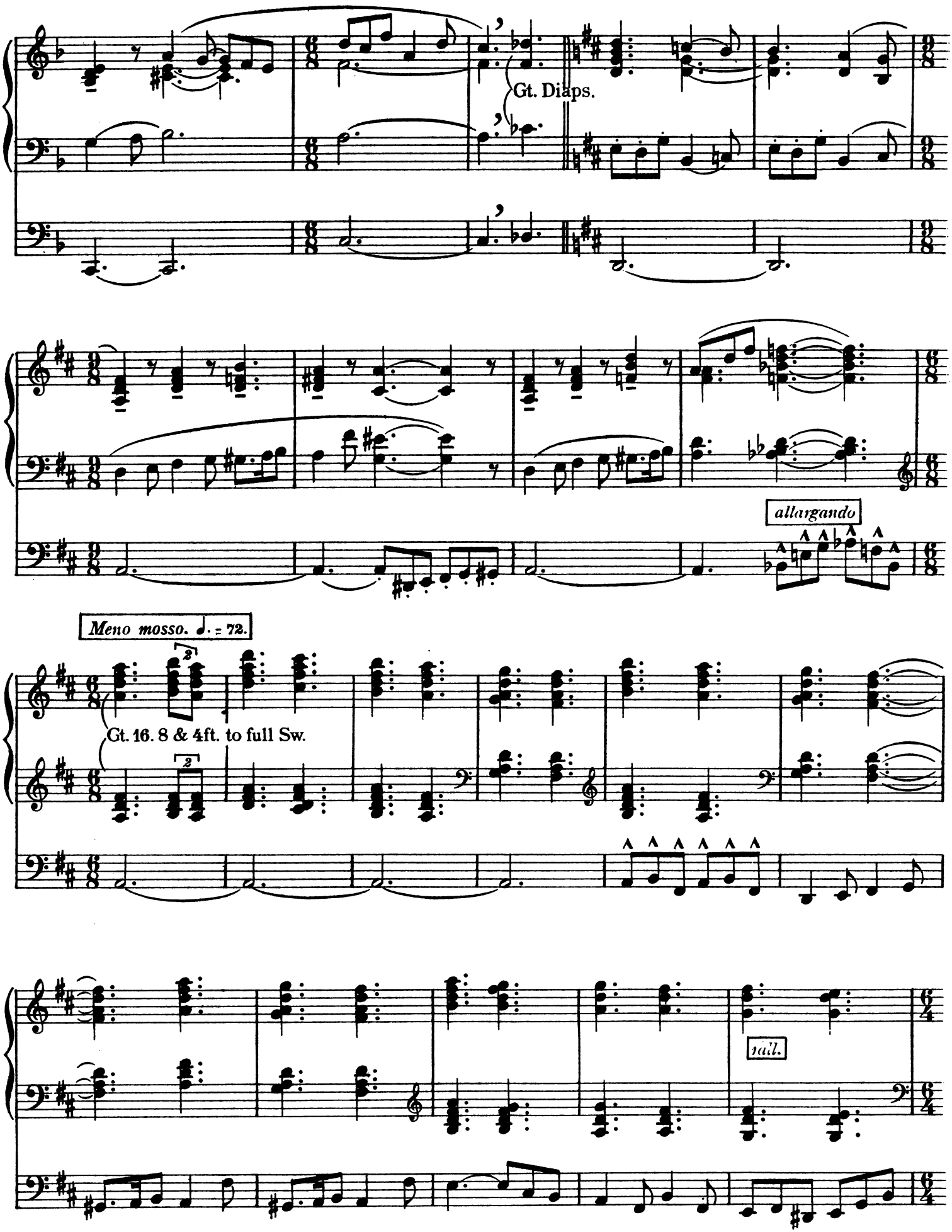

Ch. Bassoon 16. Orch. Ob. 8.
and viol. d'orch.
Sw.
Reeds.
Gt. Full.
Full Sw.

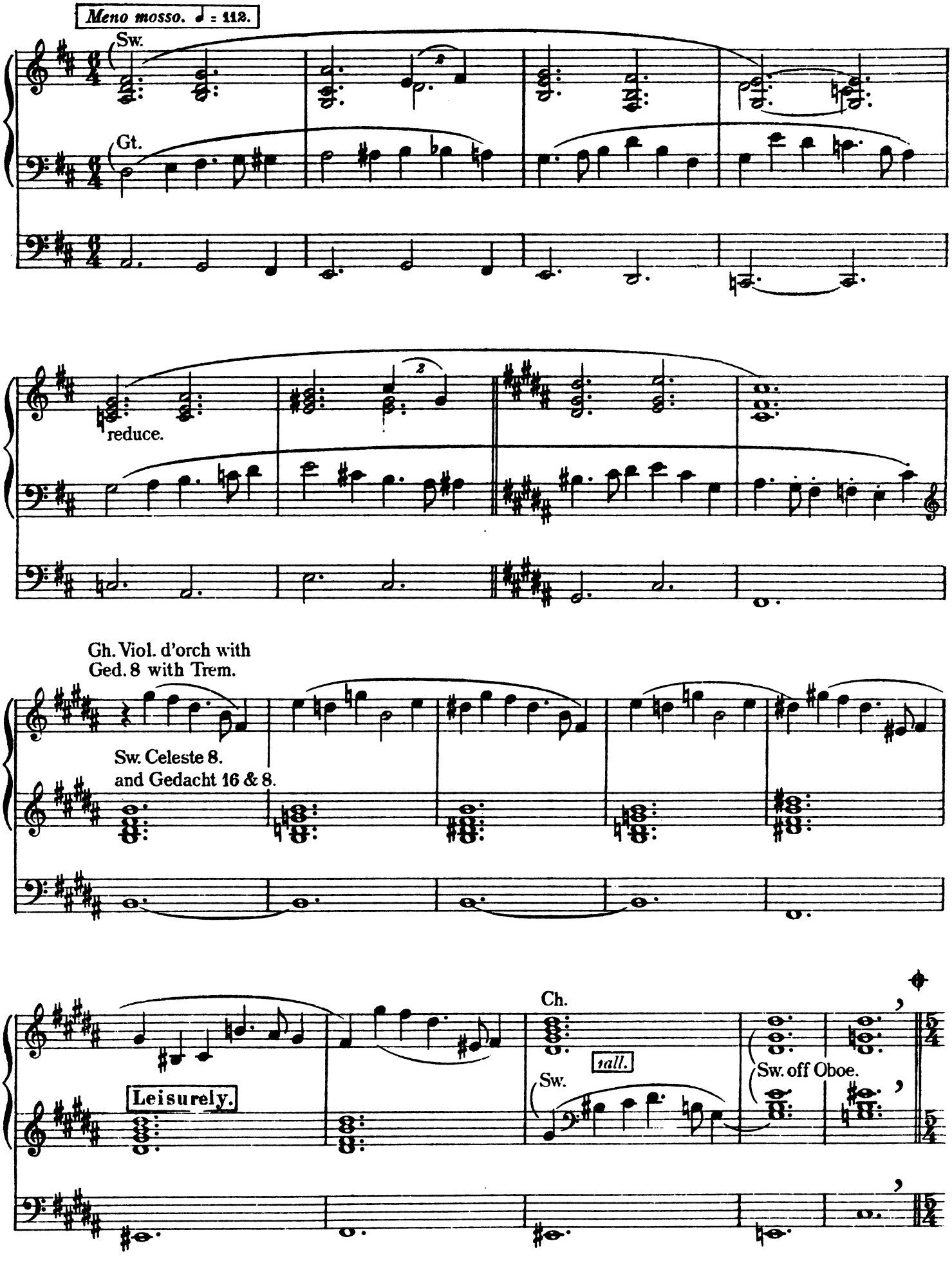



But at last they reach the other side of the river, elated beyond measure.

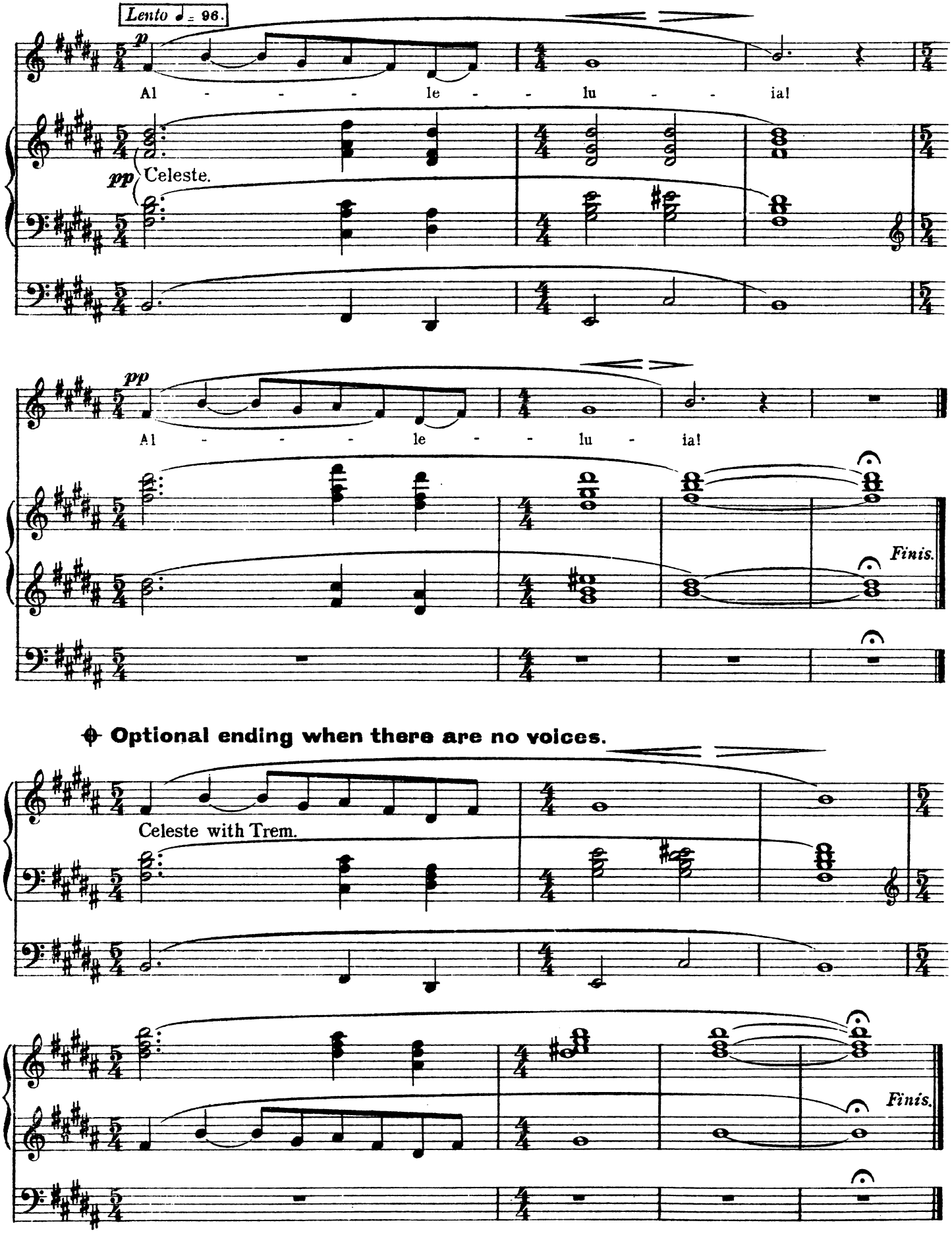



Gt. Diaps.
allargando
Meno mosso. ♩. = 72.
Gt. 16. 8 & 4ft. to full Sw.
rall.


Meno mosso. ♩ = 112.
Sw.
Gt.
reduce.
Gh. Viol. d'orch with
Ged. 8 with Trem.
Sw. Celeste 8.
and Gedacht 16 & 8.
Leisurely.
Ch.
rall.
Sw.
Sw. off Oboe.

In the distance they hear voices from the Celestial City.

★(Distant voices.)




**⊕ Optional ending when there are no voices.**




★ The Optional voice parts in Parts XI and XII are issued under separate cover.



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# The Pilgrim's Progress

NARRATIVE TONE-POEM FOR ORGAN.

Composed by

## ERNEST AUSTIN.

(Op. 41.)

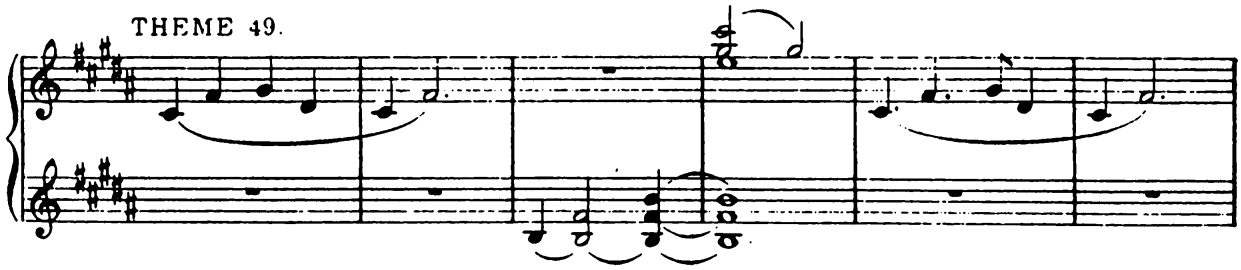
## PART XI.

Descriptive Analysis by E. DOUGLAS TAYLER.

*The Land of Beulah and the River of Death.*

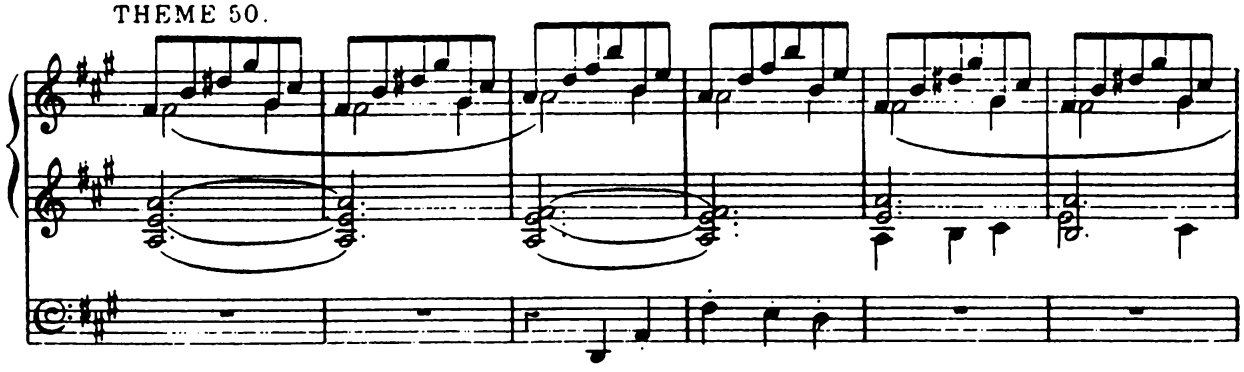
PILGRIM and Hopeful have passed safely over the Enchanted Land and arrived in the Land of Beulah; where, in the words of John Bunyan, "they heard continually the singing of birds, and saw every day the flowers appear in the earth, and heard the voice of the turtle in the land. In this country the sun shineth night and day . . ." The music opens with a pastoral theme (49) of a somewhat bell-like character; in which a resemblance to the earlier "Inspiration" theme suggests the personal element which is always to be found in secret evidence as one gazes upon the sights of nature.

THEME 49.



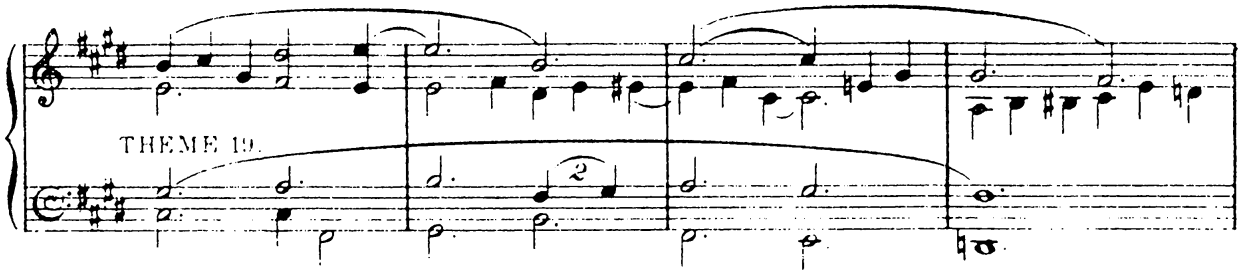
This develops into a picture of peace and beauty: we hear the fitful sound of birds. The Pilgrims reflect happily upon their project. Soon a new theme (50) is heard, which seems to express the soft atmosphere in which the vineyards and orchards are bathed. The detached bass-notes should be observed, as they become more melodic in character after a time, are taken up by the player's left hand, and

THEME 50.

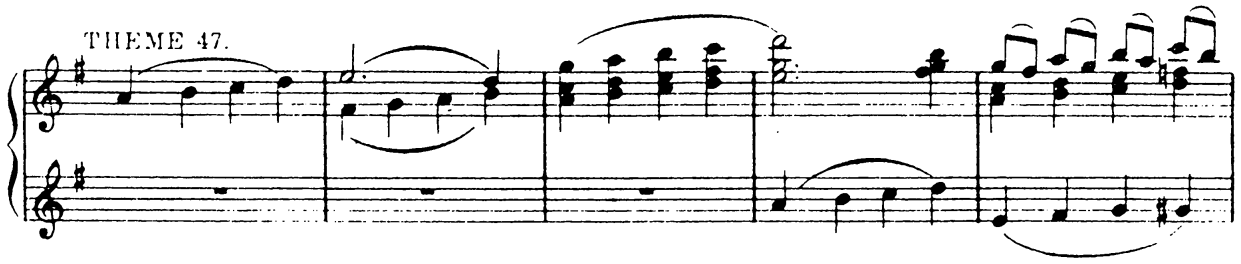


can be heard as a flowing stream of sound beneath a continuously waving right-hand figure, as a river flows beneath trees. The listener will note two trills which with a beautiful modulation lead to four bars of heroic character, speaking of the Pilgrims' Ideal. Immediately after this, theme 19 (used earlier in the house of Interpreter)

appears, first for the left hand, then continued by the right hand, and presently resolving into a full version of the opening theme of the movement (49, 3rd bar).

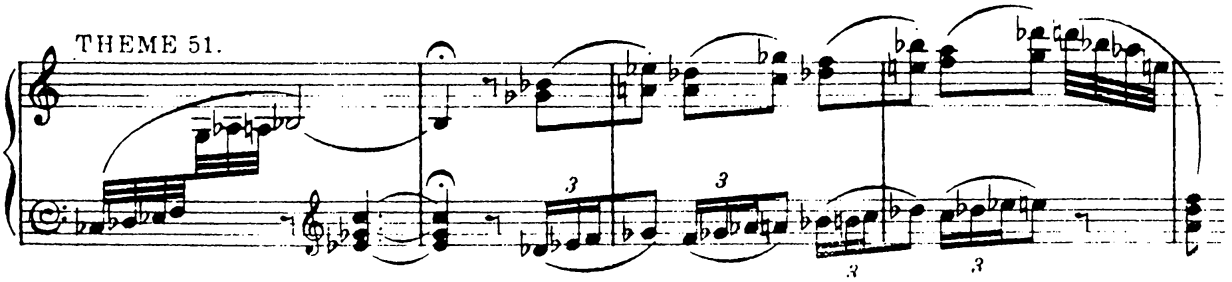



Bird-sounds are heard again: then follows a short reference to two older themes, as the Pilgrims become reflective; and then the working out of theme 47 from part 10—the Vision of Christ, in which four ascending notes play a prominent part.

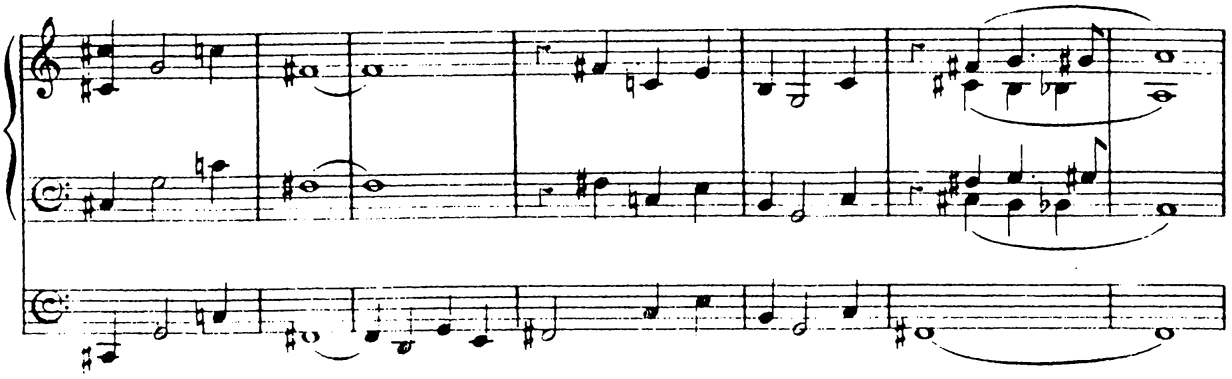



This again dies down and resolves itself into the opening pastoral theme once more: and for the last time bird-sounds are heard.

The Pilgrims now approach the River of Death, and terror suddenly seizes them (Theme 51). From this point onward the music is of the most graphic

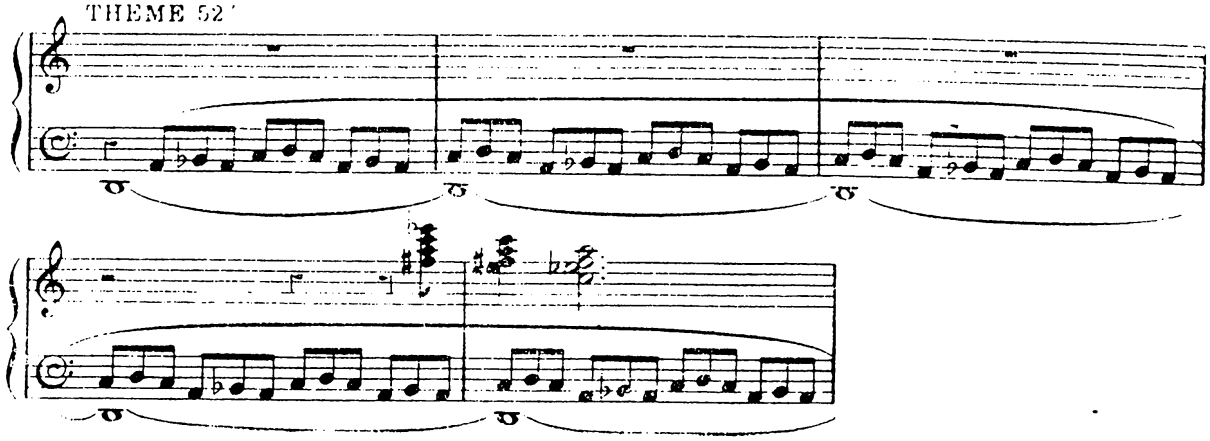



description. After some moments of agitation a somewhat broken form of the "Heroic" theme (25) appears on the pedals, speaking of indomitable courage. This passes to the player's right hand: then comes the "Shadow of Death" theme, first heard in Part VII. In the following form it bursts out overwhelmingly on the Full Organ.



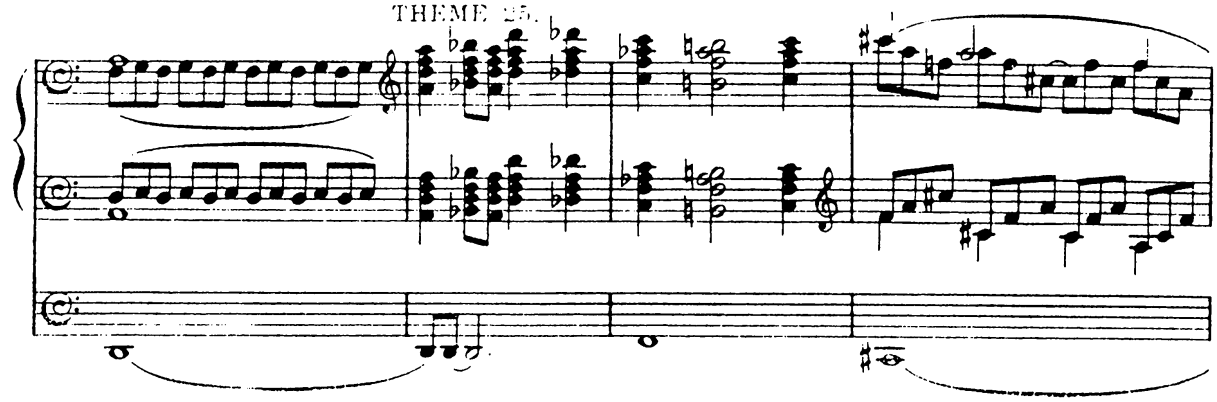
Under this threatening Shadow the Pilgrims plunge into the river, and the waters surge around them. (Theme 52.)

THEME 52.

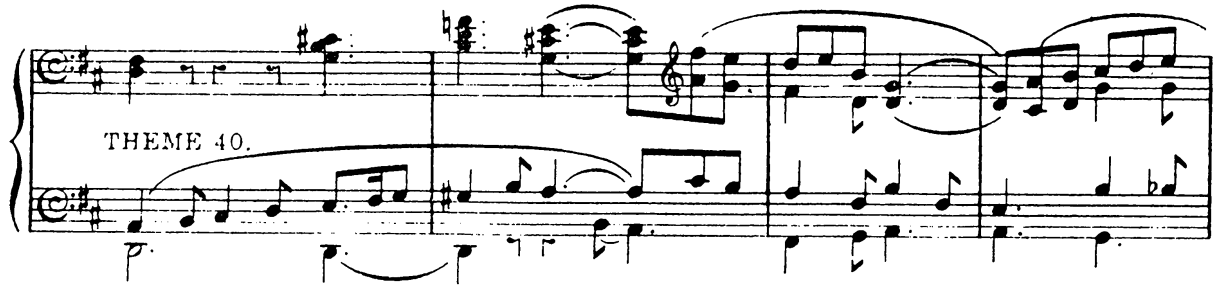


This seething rhythm continues for many bars, and is combined with the "Shadow of Death," the "Heroic" theme (25) and the earlier motive of Prayer. The significance of weaving these three together is obvious. Pilgrim is almost drowned and cries out for help, his heroic theme now taking a most tragic form. As he battles with the waters his companion comes to his aid, and we hear Hopeful's theme (40) breaking into the tumult of sound. Pilgrim is, however, still in danger, and theme 25 recurs again more than once.

THEME 25.



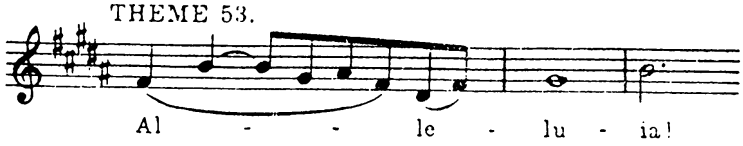
When the C sharp pedal in the above example is reached, the music begins to subside, and the long-expected release comes. The Pilgrims find the waters shallower and presently stand safely upon the further shore. Hopeful's motive (40) breaks out exultantly, followed after 15 bars by Pilgrim's "Heroic" theme (25)




with Hopeful's theme (40) as a bass. Hopeful's theme then passes upward to the player's left hand, while over it there sounds theme 19 (see third example of this part) in which Interpreter encouraged Pilgrim to hold fast to his Ideal. The music becomes slower and tenderly expressive; for the Pilgrims are now approaching the Celestial City, the goal of their hopes and the bourne of their long journey.

As they feast their eyes upon its shimmering beauty, crowning a lofty hill—"for the foundation upon which the City was framed was higher than the clouds,"—there comes wafted towards them the thrilling sound of a heavenly choir singing—

THEME 53.




with which the music closes.

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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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.

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