

Sketches from "The Pilgrim's Progress"

John Bunyan
(1628-1688)

Kenneth Riggs

♩ = 56

Baritone solo

As I walk'd through the wil - der - ness of this world, I light - ed on a

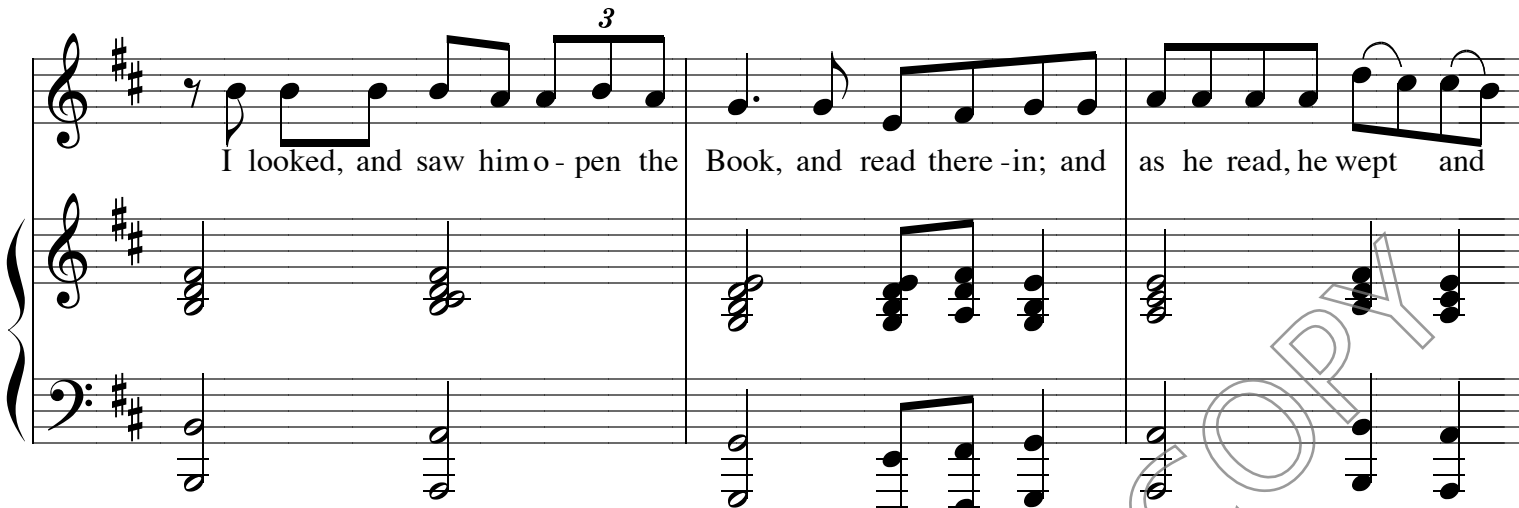
cer - tain place where was a Den, and laid me down in that place to sleep; and

as I slept, I dreamed a dream. I dreamed, and behold I

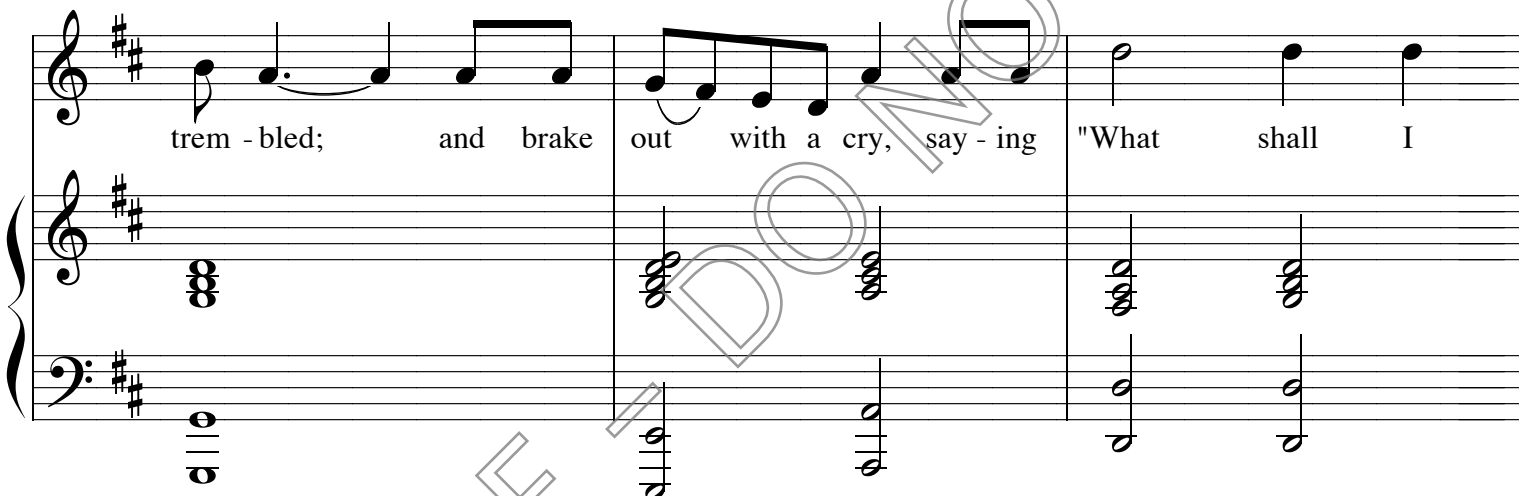
saw a Man cloathed with Rags, stand-ing in a cer-tain place, with his face from his own

house, a Book in his hand, and a great Bur - den up - on his back.

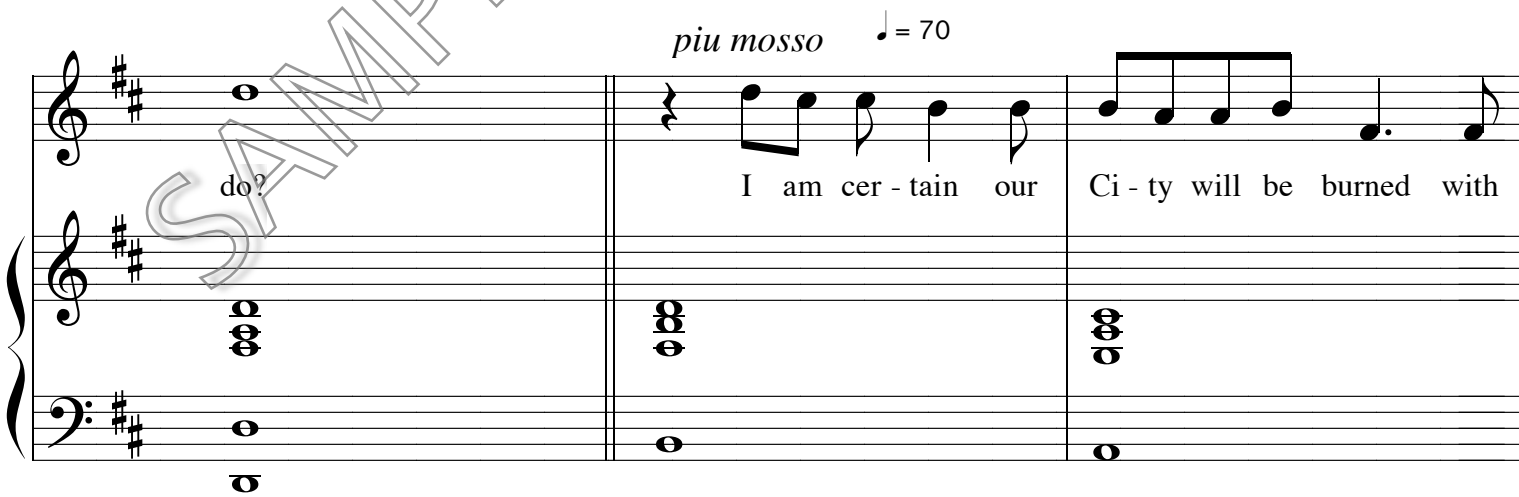
I looked, and saw him o - pen the ³ Book, and read there - in; and as he read, he wept and



trem - bled; and brake out with a cry, say - ing "What shall I



piu mosso ♩ = 70
do? I am cer - tain our Ci - ty will be burned with



fire from Hea - ven." But none would lis - ten.

The first system of the musical score consists of three measures. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps. The piano part includes chords and single notes in both hands.

So he would pray and walk ³ in the fields read - ³ ing and pray - ing;

The second system of the musical score consists of three measures. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment continues with chords and single notes in both hands.

thus he spent his time.

The third system of the musical score consists of two measures. The vocal line begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment concludes with chords and single notes in both hands.

World of Wonders

John Bunyan
(1628-1688)

Kenneth Riggs

♩ = 70

Soprano

Alto

Tenor

Bass

O world of wonders! (I can say no less)

O world of wonders! (I can say no less)

O world of wonders! (I can say no less)

O world of wonders!

pre-served in that dis-tress that I have met with

pre-served in that dis-tress that I have met with

That I should be pre-served in that dis-tress that I have met with

That I should be pre-served in that dis-tress that I have met with

here! Blessed be that hand that from it hath de - li - vered

here! Bles - sed be that hand that from it hath de - li - vered

here! Bles - sed be that hand that from it hath de - li - vered

here! O bles - sed be that hand that from it hath de - li - vered

me! Dev - ils, Hell, Sin, did com - pass me while

me! Dev - ils, Hell, Sin, did com - pass me while

me! Dan - gers in dark - ness, Dev - ils, Hell, Sin, did com - pass me while

me! Dan - gers in dark - ness, Dev - ils, Hell, Sin, did com - pass me while

I this Vale was in: Yea, Snares, and Pits, and Traps, and Nets did
 I this Vale was in: Yea, Snares, and Pits, and Traps, and Nets did
 I this Vale was in: Yea, Snares, and Pits, and Traps, and Nets did
 I this Vale was in: Yea, Snares, and Pits, and Traps, and Nets did

lie my path a - bout, that worth - less sil - ly I
 lie my path a - bout, that worth - less sil - ly I
 lie my path a - bout that worth - less sil - ly I
 lie my path a - bout that worth - less sil - ly I

might have been catch'd, in - tan - gled and cast down; But since I

might have been catch'd, in - tan - gled and cast down; But since I

might have been catch'd, in - tan - gled and cast down; But since I

might have been catch'd, in - tan - gled and cast down; But since I

live, let Je - sus wear the Crown.

live, let Je - sus wear the Crown.

live, let Je - sus wear the Crown.

live, let Je - sus wear the Crown.

♩ = 60

Baritone solo

Chris - tian wan - dered on, for that was his name, a -

The first system of music features a baritone solo line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 60. The lyrics are "Chris - tian wan - dered on, for that was his name, a -". The piano accompaniment consists of chords in the right hand and single notes in the left hand.

way from the Ci - ty of Des - truc - tion un - til he came to a

The second system continues the baritone solo and piano accompaniment. The lyrics are "way from the Ci - ty of Des - truc - tion un - til he came to a". The piano accompaniment continues with chords and single notes.

Mea - dow of sur - pas - sing beau - ty, and there lay down.

The third system concludes the baritone solo and piano accompaniment. The lyrics are "Mea - dow of sur - pas - sing beau - ty, and there lay down.". The piano accompaniment continues with chords and single notes.

The Field

John Bunyan
(1628-1688)

Kenneth Riggs

♩ = 70

Soprano I
Oo
Be-hold ye

Soprano II
Oo
Be-hold ye

Alto I
Oo

Alto II
Oo
Be-hold ye

how these Cris-tal streams do glide, (to com-fort Pil-grims)

how these Cris-tal streams do glide, (to com-fort Pil-grims)

Cris-tal streams do glide (to com-fort Pil-grims)

how these Cris-tal streams do glide, (to com-fort Pil-grims)

by the High - way side; Oo

by the High - way side; Oo

by the High - way side; Oo

by the High - way side; Oo

The Mea - dows green, be - side their fra - grant

The Mea - dows green, be - side their fra - grant

The Mea - dows green, be - side their fra - grant

The Mea - dows green, be - side their fra - grant

smell, yield dain - ties for them: And he that can

smell, yield dain - ties for them: And he that can

smell, yield dain - ties for them: And he that can

smell, yield dain - ties for them: And he that can

tell what plea-sant fruit, what plea-sant fruit; Yea Leaves, these Trees do

tell what plea-sant fruit, what plea-sant fruit; Yea Leaves, these Trees do

tell what plea-sant fruit, what plea-sant fruit; Yea Leaves, these Trees do

tell what plea-sant fruit, what plea-sant fruit; Yea Leaves, these Trees do

yield, will soon sell all, that he may buy this

yield, will soon sell all, that he may buy this

yield, will soon sell all, that he may buy this

yield, will soon sell all, that he may buy this

field. Oo

field. Oo

field. Oo

field. Oo

♩ = 120

Baritone solo

Come hith-er, you that walk a-long the way,

see how the Pil-grims fare that

go a-stray; they catch-ed

are in an in - tang - ling Net,

The first system of the musical score consists of three measures. The vocal line (treble clef) has a key signature of two sharps (F# and C#). The lyrics are "are in an in - tang - ling Net,". The piano accompaniment (grand staff) features a steady bass line in the left hand and chords in the right hand.

'cause they good Coun - sel light - ly did for -

The second system continues the musical score with three measures. The vocal line lyrics are "'cause they good Coun - sel light - ly did for -". The piano accompaniment continues with similar harmonic support.

get; 'tis true they res - cued

The third system concludes the musical score with three measures. The vocal line lyrics are "get; 'tis true they res - cued". The piano accompaniment provides the final harmonic context.

were, but yet you see they scourg'd to boot:

The first system of music consists of three measures. The vocal line (treble clef) has a key signature of two sharps (F# and C#). The lyrics are: "were, but yet you see" in the first two measures, and "they scourg'd to boot:" in the third measure. The piano accompaniment (grand staff) features a right hand with a descending eighth-note pattern and a left hand with a simple bass line.

Let this your cau - tion be.

The second system of music also consists of three measures. The vocal line continues with the lyrics: "Let this your cau - tion be." The piano accompaniment continues with the same descending eighth-note pattern in the right hand and a simple bass line in the left hand.

SAMPLE

The Pilgrim

John Bunyan
(1628-1688)

Kenneth Riggs

♩ = 120 *with purpose*

Tenor I

Tenor II

Bass I

Bass II

Be a Pil - grim, be a Pil - grim,

Be a Pil - grim, be a Pil - grim,

Who would true va - lor see, let him come hi - ther!

be a Pil - grim, be a Pil - grim,

be a Pil - grim, be a Pil - grim,

One here will con - stant be, come wind, come wea - ther;
 be a Pil - grim, wind and wea - ther,

there's no dis - cou - rage - ment shall make him once re - lent
 none shall make him once re - lent
 none shall make him once re - lent

his first a - vowed in - tent to be a Pil - grim.
 Pil - grim.
 his in - tent, Pil - grim.
 his in - tent, Pil - grim.

Who - so be - set him round with dis - mal sto - ries,
 Who - so be - set him round with dis - mal sto - ries,
 Be a Pil - grim, be a Pil - grim,
 Be a Pil - grim, be a Pil - grim,

do but them - selves con - found; his strength the more is. No
 do but them - selves con - found; his strength the more is. No
 be a Pil - grim, strength is more, none
 be a Pil - grim, strength is more, none

li - on can him fright; he'll with a gi - ant fight;
 li - on can him fright; he'll with a gi - ant fight;
 can him fright; gi - ant fight;
 can him fright; gi - ant fight;

but he will have a right to be a Pil - grim.
 but he will have a right, Pil - grim.
 have a right, Pil - grim.
 have a right, Pil - grim.

Hob - gob - lin, nor foul fiend, can daunt his spi
 Hob - gob - lin, nor foul fiend, can daunt his spi
 Hob - gob - lin, nor foul fiend, can daunt his spi
 Hob - gob - lin, nor foul fiend, can daunt his spi

- rit; he knows he at the end shall Life in -
 - rit; he knows he at the end shall Life in -
 - rit; he knows he at the end shall Life in -
 - rit; he knows he at the end shall Life in -

her - it: Then, fan-cies, fly a - way;
 her - it: Then, fan-ceis, fly a - way;
 her - it: Fly a - way;
 her - it: Fly a - way;

he'll not fear what men say; he'll la- bor, night and
 he'll not fear what men say; he'll la- bor, night and
 what men say; night and
 what men say; night and

day, to be a Pil - grim.
 day, Pil - grim.
 day, Pil - grim.
 day, Pil - grim.

♩ = 100

Baritone solo

He ran thus till he came to a place some - what a -

The first system of the musical score is in 4/4 time with a key signature of two sharps (F# and C#). It features a baritone solo line and a piano accompaniment. The lyrics are: "He ran thus till he came to a place some - what a -". The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

scend - ing, and up - on that place stood a

The second system continues the musical score. The lyrics are: "scend - ing, and up - on that place stood a". The piano accompaniment continues with block chords and single notes.

Cross, and a lit - tle bit be -

The third system concludes the musical score. The lyrics are: "Cross, and a lit - tle bit be -". The piano accompaniment continues with block chords and single notes.

low in the bot-tom a Se - pul - chre. So I saw in my

Dream, that just as Chris - tian came up with the

Cross, his Bur - den loosed from off his

shoul - ders, till it came to the mouth of the

This system contains the first three measures of the piece. The vocal line starts with a half note 'shoul - ders,' followed by a quarter note 'till', a quarter note 'it', a quarter note 'came', a quarter note 'to', a quarter note 'the', a half note 'mouth', and a quarter note 'of the'. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef with a key signature of two sharps. The time signature is common time (C). The piano part consists of chords in the right hand and single notes in the left hand.

Se - pul - chre, where it fell in and I

This system contains the next three measures. The vocal line continues with a half note 'Se - pul - chre,', followed by a quarter note 'where', a quarter note 'it', a quarter note 'fell', a quarter note 'in', a quarter note 'and', and a quarter note 'I'. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

saw it no more.

This system contains the final two measures. The vocal line has a half note 'saw', a quarter note 'it', a quarter note 'no', and a half note 'more.'. The piano accompaniment concludes with chords in the right hand and single notes in the left hand.

Thus Far Did I Come

John Bunyan
(1628-1688)

Kenneth Riggs

♩ = 100

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "Loo loo loo loo" followed by "loo loo loo loo". The second staff is a treble clef accompaniment line with lyrics "doo doo doo doo doo doo doo doo". The third staff is an alto clef accompaniment line with lyrics "Doo doo doo doo doo doo doo doo". The bottom staff is a bass clef accompaniment line with lyrics "Doo doo doo doo doo doo doo doo".

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "Thus far" followed by "did I come". The second staff is a treble clef accompaniment line with lyrics "Doo doo (simile)". The third staff is an alto clef accompaniment line with lyrics "Doo doo (simile)". The bottom staff is a bass clef accompaniment line with lyrics "Doo doo doo doo (simile)".

la-den with my sin; Nor could aught ease the grief

This system contains the first two measures of the piece. The vocal line begins with the lyrics "la-den with my sin;" and continues with "Nor could aught ease the grief" in the second measure. The piano accompaniment consists of a steady eighth-note bass line and a treble line with quarter and eighth notes.

that I was in till I came

This system contains the next two measures. The vocal line continues with "that I was in" and "till I came". The piano accompaniment maintains the same rhythmic pattern as the first system.

hith-er: What a place is this

This system contains the final two measures. The vocal line concludes with "hith-er:" and "What a place is this". The piano accompaniment continues with the same rhythmic pattern.

Must here be the be - gin - ning of my bliss?

Must here the Bur - den fall from off my back?

Must here the strings that bound it to me

crack? Blest Cross! blest

crack? Blest Cross! blest

crack? Doo doo doo doo (*simile*)

crack? Doo doo doo doo (*simile*)

Se - pul - chre! blest ra - ther

Se - pul - chre! blest ra - ther

be the Man that there was

be the Man that there was

put to shame for me.

put to shame for me.

The musical score consists of four staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The lyrics 'put to shame for me.' are written below the notes. The third staff is a piano accompaniment in treble clef, and the fourth staff is a piano accompaniment in bass clef. A large watermark 'SAMPLE - DO NOT COPY' is overlaid diagonally across the page.

Be - hold how green is this Val - ley, the

Val - ley of Hu - mi - li - a - tion (for God re -

sist - eth the Proud, but gives Grace to the Hum - ble)

Hark to what the Shep - herd Boy sings:

The musical score is written for voice and piano. The voice part is on a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are: "Hark to what the Shep - herd Boy sings:". The piano accompaniment consists of two staves, a treble and a bass clef, with a brace on the left. The piano part features chords and single notes in both hands.

SAMPLE - DO NOT COPY

The Shepherd's Song

John Bunyan
(1628-1688)

Kenneth Riggs

♩ = 60

He that is down needs fear no fall, He that is low, no
He that is down needs fear no fall, He that is low, no
He that is down needs fear no fall, He that is low, no
He that is down needs fear no fall, He that is low, no

pride; pride; pride; He that is hum-ble ev- er shall have God to be his
pride; He that is hum-ble ev- er shall have God to be his

I am con- tent with what I have, lit- tle be it or
 with what I have, lit- tle or
 guide.
 guide.

much: And, Lord, con- tent- ment still I crave be-
 müch: Lord, con- tent- ment still I crave be-
 Lord, con- tent- ment still I crave be-
 Lord, con- tent- ment still I crave be-

cause Thou sav- est such Full- ness to such a bur- den
 cause Thou sav- est such Full- ness to such a bur- den
 cause Thou sav- est such Full- ness to such a bur- den
 cause Thou sav- est such Full- ness to such a bur- den

is that go on pil- grim- age: Here lit- tle, and here-af- ter

is that go on pil- grim- age: Here lit- tle, and here-af- ter

is that go on pil- grim- age: Here lit- tle, and here-af- ter

is that go on pil- grim- age: Here lit- tle, and here-af- ter

bliss, is best from age to age.

bliss, is best from age to age.

bliss, is best from age to age.

bliss, is best from age to age.

SAMPLE

NOT

To order,

contact Kenneth Riggs

at

www.kennethriggs.com

or

KennethRiggs@me.com