

# The Pilgrim

Sample Score Extract

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*Composed by Josiah Walters*

*Commissioned by The Scottish Brass Band Association for the  
2014 European Brass Band Championships – Challenge Section*

**Brass Band**

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Josiah describes his composition 'The Pilgrim' as a journey of development and emotion, encompassing three key stages of emotional state: from the opening sounds which are full of anticipation and uncertainty, through to a passage of disillusionment and frustration, then moving on to a concluding stage which reintroduces the positive elements of the opening optimism, yet closing quietly, symbolizing an inner peace and contentment at the end of the musical journey.

The composer's emotive approach to the creation of the work embraces a wealth of passion, anguish and enlightenment. Through his use of imaginative melody, themes and harmonic texture, Josiah has represented a collection of powerful emotions. Essentially non-programmatic, the piece opens in a contemplative manner, building with enthusiasm, and first introducing the use of bells and bell effects as a musical metaphor which is used throughout the piece to signify the journey's destination. As the sentiment continues, the music evolves in to an *Allegro Furioso* section, opening up a strong sense of frustration. At this section's climax, the symbolic use of the bells is reintroduced to create an over-tone of hope and purpose, although this does not last long as they fade into the *Misterioso Molto Rubato* section.

As the melodies and harmonies develop onwards, 'The Pilgrim' evolves into a more reflective phase, reintroducing the sounds and motifs of the more strident opening. This closing section symbolizes the realisation that everything needed was already available to The Pilgrim, but travelling the journey, confronting and overcoming all of the challenges was the only route of discovery – peacefulness prevails, bringing the work to a close with a sense of contentment and enlightenment.

'The Pilgrim', highly emotive in its creation, offers a wealth of musical imagery. Even to the uninformed listener, this fascinating, powerful and beautiful work stirs and stimulates a variety of emotional reactions – offering each listener an opportunity to apply the music to their own journey, their own personal pilgrimage.

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## Josiah Walters

### Composer Biography

Josiah comes from Carnoustie and started his musical career at the young age of just nine when he started to learn the trombone under the guidance of his tutor Michael Robertson. In a very short time, he joined the Arbroath Instrumental Band aged 12 and enjoyed many varied playing opportunities through his school.

Josiah's playing talent continued to develop and by 2007 he joined the European Youth Brass Band on 2nd trombone. Just two years later he joined the NYBBS (National Youth Brass Band of Scotland) on bass trombone, and later took the principal bass trombone chair in 2010. He was also the bass trombone player and founder member of the award-winning Carnoustie and District Youth Brass Band.

Josiah currently studies at the Royal Conservatoire of Scotland on the BMus degree programme, which he started in September 2011. During his time at the Conservatoire, he has studied under Christopher Stearn of Scottish Opera, and also received tuition from players such as Alan Mathison, Simon Johnson, Lance Green, John Kenny and Ian Bousfield. Since starting his studies, Josiah was awarded the BBC Radio 2 Young Brass Award 2013, after a performance of his own arrangement of Chris Brubeck's '*James Brown in the Twilight Zone*'. As part of this, he has performed live on Radio 2 with the BBC Concert Orchestra, the Cory Band and the RNCM Brass Band. He has also had the chance to perform with ensembles such as the orchestra of Scottish Opera, the BBC Scottish Symphony Orchestra and the Dunedin Consort.

As a composer, Josiah is a self-proclaimed enthusiast of brass band music. In contrast, he enjoys listening to the work of various rock and pop artists, and he is also very enthusiastic about the music composed for films and video games, which has a great impact on his style of writing. His inaugural published composition entitled "Carpe Diem" was met with high acclaim and premiered by The National Youth Brass Band of Scotland. Later works have included a commission performed at the Scottish Parliament and an award-winning performance of his own arrangement of the last movement from Brubeck's Concerto for Bass Trombone. He is recognised as a talent ahead of his years with creative maturity mixed with a freshness of musical perception.

# The Pilgrim

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Lento - molto espressivo  $\text{♩} = c.72$

A

The score is written for a large ensemble. The instrumentation includes:

- Soprano Cornet
- Solo Cornets 1 & 2
- Repiano Cornet
- 2nd & 3rd Cornet
- Flugel
- Solo Horn
- 1st & 2nd Horn
- 1st & 2nd Baritone
- 1st, 2nd, & Bass Trombone
- Euphonium
- E $\flat$  Bass
- B $\flat$  Bass
- Timpani
- Tuned Percussion (Glockenspiel)
- Percussion 1
- Percussion 2 (Tam tam)

The score features dynamic markings such as *pp*, *p*, *mp*, and *p*. It also includes performance instructions like "Div." for the Solo Cornets and "Glockenspiel" for the Tuned Percussion. A section marker "A" is placed above the first staff.

**B**

This musical score is for a full orchestra and a vocal soloist. The score is written in 3/4 time and includes the following parts:

- Sop. Cor.**: Soprano Cor Anglais, dynamic markings *mf* and *pp*, includes a *Tight cup mute* instruction.
- Solo Cor 1**: Solo Cornet 1, dynamic markings *mf* and *pp*, includes a *Tight cup mute* instruction.
- Solo Cor 2**: Solo Cornet 2, dynamic markings *mf* and *pp*, includes a *Tight cup mute* instruction.
- Rep. Cor.**: Repetitive Cornet, dynamic markings *mf* and *pp*, includes a *Tight cup mute* instruction.
- 2nd Cor.**: Second Cornet, dynamic markings *mf* and *pp*, includes a *Tight cup mute* instruction.
- 3rd Cor.**: Third Cornet, dynamic markings *mf* and *pp*, includes a *Tight cup mute* instruction.
- Flug.**: Flugelhorn, dynamic markings *mf* and *pp*, includes a *Muted Tremolo* instruction.
- Solo Hn.**: Solo Horn, dynamic markings *mf* and *pp*, includes a *Muted Tremolo* instruction.
- 1st Hn.**: First Horn, dynamic markings *mf* and *pp*.
- 2nd Hn.**: Second Horn, dynamic markings *mf* and *pp*.
- 1st Bar.**: First Baritone, dynamic marking *mf*, includes a *Solo* instruction.
- 2nd Bar.**: Second Baritone, dynamic marking *mf*.
- 1st Tbn.**: First Trombone, dynamic marking *pp*.
- 2nd Tbn.**: Second Trombone, dynamic marking *pp*.
- B. Tbn.**: Bass Trombone, dynamic marking *pp*.
- Euph.**: Euphonium, dynamic marking *pp*.
- E♭ Bass**: E-flat Bass, dynamic marking *pp*, includes a *Div.* instruction.
- B♭ Bass**: B-flat Bass, dynamic marking *pp*, includes a *Div.* instruction.
- Timp.**: Timpani, dynamic marking *pp*.
- Tuned**: Tuned Percussion (Tubular Bells), dynamic marking *mf*.
- Perc. 1**: Percussion 1, dynamic markings *p* and *mp*, includes *Sus Cym* and *Soft sticks* instructions.
- Perc. 2**: Percussion 2, dynamic marking *p*, includes a *Tam tam* instruction.

The score features a large diagonal watermark: "SAMPLE SCORE EXTRACT For pre-purchase assessment only".

Poco rall C Poco piu mosso

16

Sop. Cor. *mf* *subito p*

Solo Cor 1 *mf*

Solo Cor 2 *mf*

Rep. Cor. *mf* *subito p*  
1 only  
(share between 2 players)

2nd Cor. *mf* *subito p*  
1 only  
(share between 2 players)

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *pp* Muted

2nd Hn. *pp* Muted

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *p* *mf*

2nd Tbn. *p* *mf*

B. Tbn. *p* *mf*

Euph. *p* Solo

E♭ Bass *mf* Both

B♭ Bass *mf* Both

16

Timp. *pp* *mf*

Tuned *p* Glockenspiel

16

Perc. 1 *mp* Sus cym. Scrape with triangle beater

16

Perc. 2 *mp* Bass drum

*p* < >







35

Open

rit.

Sop. Cor.

Solo Cor 1

Solo Cor 2

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

35

Timp.

Glockenspiel

Perc. 1

Perc. 2

Bass drum

pp

mp

f

Both

Div.

Normal

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**E** **Maestoso - tempo primo** ♩ = c.72

This musical score is for a symphony orchestra and choir. It includes the following parts and instruments:

- Sop. Cor.** (Soprano Cor): *ff*
- Solo Cor 1** (Solo Cor 1): *ff*, *Div.*
- Solo Cor 2** (Solo Cor 2): *ff*, *Div.*
- Rep. Cor.** (Repetitive Cor): *ff*
- 2nd Cor.** (2nd Cor): *ff*
- 3rd Cor.** (3rd Cor): *ff*
- Flug.** (Flugelhorn): *ff*, *mf*
- Solo Hn.** (Solo Horn): *ff*, *mf*
- 1st Hn.** (1st Horn): *ff*, *mf*
- 2nd Hn.** (2nd Horn): *ff*, *mf*
- 1st Bar.** (1st Baritone): *ff*, *mf*
- 2nd Bar.** (2nd Baritone): *ff*
- 1st Tbn.** (1st Trombone): *ff*, *mf*
- 2nd Tbn.** (2nd Trombone): *ff*, *mf*
- B. Tbn.** (Bass Trombone): *ff*, *mf*
- Euph.** (Euphonium): *ff*, *sfz*, *ff*, *sfz*, *ff*, *sfz*, *ff*, *sfz*, *mf*
- E♭ Bass** (E-flat Bass): *ff*, *iv.*, *mf*
- B♭ Bass** (B-flat Bass): *ff*, *mf*
- Timp.** (Timpani): *ff*
- Tuned** (Tuned Percussion): *ff*, *Tubular Bells*, *Tubular Bells*
- Perc. 1** (Percussion 1): *ff*, *Cymbal a. 2.*, *Sus Cym*, *Soft sticks*, *p*
- Perc. 2** (Percussion 2): *ff*, *p*, *ff*, *p*, *ff*

Allegro furioso ♩ = c.160

F

44

Sop. Cor. *fp*

Solo Cor 1

Solo Cor 2

Rep. Cor. *fp*

2nd Cor. *fp* 1 only

3rd Cor. *fp* 1 only

Flug. *ff* *p*

Solo Hn. *ff* *p* *mp*

1st Hn. *ff* *p* *mp*

2nd Hn. *ff* *p* *mp*

1st Bar. *ff* *p*

2nd Bar. *ff* *p*

1st Tbn. *ff* *p*

2nd Tbn. *ff* *p*

B. Tbn. *ff* *p*

Euph. *ff* *p*

Es Bass *ff* *p*

Bs Bass *ff* *p*

44

Timp. *ff* *p*

Tuned

44

Perc. 1 *ff*

44

Perc. 2 *mp* Tenor Drum

Sop. Cor. *pp* *mf* *p* *ff*

Solo Cor 1 *mf* *ff*

Solo Cor 2 *mf* *p* *ff*

Rep. Cor. *pp* *p* *Both* *ff*

2nd Cor. *pp* *p* *Both* *ff*

3rd Cor. *pp* *p* *ff*

Flug. *p* *ff* *p* *ff*

Solo Hn. *ff* *mp* *ff*

1st Hn. *ff* *mp* *ff*

2nd Hn. *ff* *mp* *ff*

1st Bar. *p* *ff* *p* *ff*

2nd Bar. *p* *ff* *p* *ff*

1st Tbn. *p* *ff* *p* *ff* *p*

2nd Tbn. *p* *ff* *p* *ff* *p*

B. Tbn. *p* *ff* *mf* *ff*

Euph. *p* *ff* *p* *mf* *ff*

E♭ Bass *p* *ff* *p* *ff* *p*

B♭ Bass *ff*

Timp. *p* *ff* *p* *ff* *p*

Tuned *p* *sfz* *ff* *ff* *p*

Perc. 1 *f* *mp*

Perc. 2 *sfz* *mp*

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This musical score is for a brass and woodwind ensemble, covering measures 56 through 59. The score is written for the following instruments: Soprano Cor (Sop. Cor.), Solo Cor 1, Solo Cor 2, Repetitive Cor (Rep. Cor.), 2nd Cor., 3rd Cor., Flugelhorn (Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), E♭ Bass, B♭ Bass, Timpani (Timp.), Tuned Percussion (Tuned), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature is G major (one sharp) and the time signature is 4/4. The score features a variety of dynamics, including *ff*, *f*, *sfz*, *p*, and *mp*. A large watermark reading "SAMPLE SCORE EXTRACT Not for copying assessment only" is overlaid diagonally across the page. The score includes detailed notation for notes, rests, slurs, and dynamic markings.



64

Sop. Cor. *mf*

Solo Cor 1 *f*

Solo Cor 2 *f*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *f*

1st Hn.

2nd Hn.

1st Bar. *f*

2nd Bar.

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

B. Tbn. *p* *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

64

Timp. *p* *f*

Tuned

64

Perc. 1 *f*

64

Perc. 2 *f*

**H**

69

Sop. Cor. *p* *mf*

Solo Cor 1 *ff*

Solo Cor 2 *ff*

Rep. Cor. *p* *mf*

2nd Cor. *p* *mf*

3rd Cor. *p* *mf*

Flug. *p* *mf*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff* *p*

E♭ Bass *ff* *p*

B♭ Bass *fp*

69

Timp. *ff*

Tuned *p* *f* *choke*

69

Perc. 1 *p*

69

Perc. 2 *p*





Sop. Cor. *mf* Both

Solo Cor 1 *mf* Both

Solo Cor 2 *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf* *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E $\flat$  Bass *f*

B $\flat$  Bass *f*

Timp. *f*

Tuned *f* choke *p* choke *f*

Perc. 1 *p* *f*

Perc. 2 *f* Bass drum *p* *f*

J

L'istesso tempo

83

Sop. Cor. *f* *mf* *f* *mf* *f*

Solo Cor 1 *f* *mf* *f* *mf* *f* Div.

Solo Cor 2 *f* *mf* *f* *mf* *f*

Rep. Cor. *f* *mf* *f* *mf* *f*

2nd Cor. *f*

3rd Cor. *f*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. Both *mp* 2nd

E♭ Bass

B♭ Bass *p*

83

Timp.

Tuned

83

Perc. 1

83

Perc. 2 Tam tam *pp* *mp* L.V.

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Cup mute

Sop. Cor.

Solo Cor 1

Solo Cor 2

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Tuned

Perc. 1

Perc. 2

Both  
Cup mute

Cup mute

Cup mute

Cup mute

Cup mute

*p* *mf* *subito p*

*mp*

*mp*

*mp*

*p* *mf*

*p*

*p* *mf*

*p*

*p* *mf*

Solo, espress.

*mf*

Both

Solo, espress.

*mf*

*p*

Both

*mf*

*mf*

*mf*

*p*

Mark tree

*mp*



173

Sop. Cor. *mp* Open

Solo Cor 1 *p* *mp* Both Open

Solo Cor 2 *p* *mp* Open

Rep. Cor. *p* *mp* Open

2nd Cor. *p* *mp* Open

3rd Cor. *p* *mp* Open

Flug. *mp*

Solo Hn. *pp* *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *pp* *mp*

2nd Tbn. *mp*

B. Tbn. *pp* *mp*

Euph. *pp* *mp*

E♭ Bass *p* *pp* *mp*

B♭ Bass *p* *pp* *mp*

173

Timp.

Tuned *mp*

173

Perc. 1

173

Perc. 2

U

Rall

177

Sop. Cor. *mf*

Solo Cor 1 *mf*

Solo Cor 2 *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

177

Timp. *mp*

Tuned *mf*

177

Perc. 1

177

Perc. 2

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186 Cup mute *mp* *rit.* *pp* *ppp* subito

Sop. Cor.

Solo Cor 1

Solo Cor 2

Rep. Cor. Cup mute *mp* *pp* *ppp* subito

2nd Cor. Cup mute *mp* *pp* *ppp* subito

3rd Cor. Cup mute *mp* *pp* *ppp* subito

Flug. *pp* *pp* *ppp* subito

Solo Hn. *p* Solo *pp* *ppp* subito

1st Hn. *pp* *ppp* subito

2nd Hn. *p* *pp* *ppp* subito

1st Bar. *p* *pp* *ppp* subito

2nd Bar. *p* *pp* *ppp* subito

1st Tbn. *p* *pp* *ppp* subito

2nd Tbn. *p* *pp* *ppp* subito

B. Tbn. *p* *pp* *ppp* subito

Euph. *pp* *pp* *ppp* subito

E $\flat$  Bass Both Div. *p* *pp* *ppp* subito

B $\flat$  Bass *p* *pp* *ppp* subito

186 *pp* *pp*

Timp.

Tuned

186

Perc. 1

186

Perc. 2

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