

LIFE ABLAZE

D

Mit der Verwendung von drei zeitgenössischen Hymnen identifiziert sich diese Musik mit drei wesentlichen Aspekten des christlichen Lebens. Das Bedürfnis, durch sein Blut gereinigt zu werden – Der grösste Tag der Geschichte, erfüllt mit seinem Geist – Die Hand des Töpfers und gestärkt durch sein Wort – Die Kraft wird wachsen.

E

This music identifies with three essential aspects of the Christian life, with the use of three contemporary hymns. The need to be cleansed by His blood - The greatest day in history, filled with His spirit - The potter's hand and strengthened by His word - Strength will rise.

Steven Ponsford

D

Steven Ponsford wurde 1983 in Plymouth als Sohn einer Familie geboren, die in der Heilsarmee aktiv war. Im Alter von 8 Jahren begann er Cornet zu lernen, später Perkussion. Als er 15 Jahre alt war, schrieb Steven seine ersten Stücke für kleinere Ensembles, Sommercamps und Jugendbands. Während seiner Zeit als Mitglied der Plymouth Congress Hall Band erweiterte er seine Kenntnisse als Komponist und die Band spielte an den Konzerten regelmässig Stücke von ihm. 2003 publizierte der Heilsarmee-Verlag ein erstes Stück von ihm (PRAISE PARTY), seither sind viele weitere Werke erschienen. Erfahrene Leute wie Stephen Cobb, Kenneth Downie und andere Persönlichkeiten unterstützten ihn auf seinem Weg. Während der letzten 10 Jahre wurden seine Werke regelmässig von der International Staff Band und anderen Bands auf der ganzen Welt aufgeführt und auf CD's eingespielt. TURRIS FORTISSIMA, KERYGMA, LIFE ABLAZE und THE DAY OF THE LORD gehören zu seinen bedeutendsten Kompositionen. Steven Ponsford schreibt weiterhin für den Verlag der Heilsarmee, mittlerweile hat er auch einen ausgezeichneten Ruf bei Brass Bands und Vereinen ausserhalb dieser Organisation. Er erhält regelmässig Aufträge aus der ganzen Welt, so u.a. aus Holland, Kanada, Südkorea, Neuseeland und aus der Schweiz.

E

Steven was born in 1983 in Plymouth, UK into a Salvation Army family. He started learning cornet at age 8 and later percussion. By the time he was 15 he was writing and scoring pieces for small ensembles, summer schools and the youth band of which he was a member. During his time in Plymouth Congress Hall Band he developed his writing skills, which the band would feature regularly on their programmes. In 2003 the SA published his first piece (Praise Party!) since when many others have appeared in their journals. He has valued mentoring and good relationships with the likes of Stephen Cobb, Kenneth Downie and others whose advice and encouragement have impacted his progress. His music has featured regularly on ISB programmes and recordings over the past 10 years, significant works include KERYGMA, LIFE ABLAZE, THE DAY OF THE LORD and also TURRIS FORTISSIMA, which was written for Enfield Citadel Band's USA tour in 2007, and subsequently received international acclaim. Steven continues to write for the SA, but his growing reputation as a composer has also in recent years seen him receive commissions from leading bands all over the world, including the Netherlands, Switzerland, Canada, South Korea and New Zealand.

Vollständige Aufnahme/Enregistrement complet/Full recording: CD „Fire in the Blood“ (International Staff Band)

LIFE ABLAZE

Steven Ponsford

Allegro con spiritoso ♩ = 136

The musical score is arranged in 18 staves. The instruments and their parts are as follows:

- Soprano Cornet E♭:** Melodic line starting in the 5th measure with a *mf* dynamic.
- Solo Cornet B♭:** Harmonic accompaniment with chords and a melodic line.
- 1st Cornet B♭:** Melodic line similar to the Soprano Cornet.
- 2nd Cornet B♭:** Melodic line similar to the 1st Cornet.
- Flugel Horn B♭:** Melodic line with a *mf* dynamic.
- Solo Horn E♭:** Harmonic accompaniment.
- 1st Horn E♭:** Harmonic accompaniment.
- 2nd Horn E♭:** Harmonic accompaniment.
- 1st Baritone B♭:** Harmonic accompaniment.
- 2nd Baritone B♭:** Harmonic accompaniment.
- 1st Trombone B♭:** Harmonic accompaniment.
- 2nd Trombone B♭:** Harmonic accompaniment.
- Bass Trombone:** Harmonic accompaniment.
- Euphonium B♭:** Melodic line with triplets and a *mf* dynamic.
- Bass E♭:** Harmonic accompaniment.
- Bass B♭:** Harmonic accompaniment.
- Percussion I:** Empty staff.
- Percussion II:** Tam tam part with a *mf* dynamic.
- Percussion III:** Empty staff.

DEMO SCORE

8

Sop. Cor. *cresc.* *f*

Solo Cor. *cresc.* *f*

1st Cor. *cresc.* *f*

2nd Cor. *cresc.* *f*

Flug. *cresc.* *f*

Solo Hn *cresc.* *f* *mf cresc.*

1st Hn *cresc.* *f* *mf cresc.*

2nd Hn *cresc.* *f*

1st Bar. *cresc.* *f* *mf cresc.*

2nd Bar. *cresc.* *f* *mf cresc.*

1st Tbn. *cresc.* *f* *mp cresc.*

2nd Tbn. *cresc.* *f* *mp cresc.*

Bass Tbn. *cresc.* *f* *mp cresc.*

Euph. *cresc.* *f* *mp cresc.*

Bass E♭ *cresc.* *f* *mp cresc.*

Bass B♭ *cresc.* *f* *mp cresc.*

Timp. *f* Timpani

Glock. B.D.

Dr. S.C. - choke *f*

Detailed description: This is a page of a musical score for a concert band, page 2. It features 18 staves for various instruments: Soprano Cor Anglais, Solo Cor Anglais, 1st and 2nd Cornets, Flugelhorn, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, Bass Baritone, Euphonium, Bass E-flat, Bass B-flat, Timpani, Glockenspiel, and Drums. The score is written in 2/4 time and includes dynamic markings such as *cresc.*, *f*, *mf*, and *mp*. A large red watermark 'DEMO SCORE' is overlaid diagonally across the page. The page number '2' is in the top left, and the measure number '8' is at the top of the first staff.

17

Sop. Cor. *f*

Solo Cor. *f*

1st Cor. *f*

2nd Cor. *f*

Flug. *f*

Solo Hn *f*

1st Hn *f*

2nd Hn *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

Bass Tbn. *f*

Euph. *f*

Bass Eb *f*

Bass Bb *f*

Timp. *f*

Glock. *f*

Dr. *f*

L.C

27 Vivace ♩=156

Sop. Cor. *f*

Solo Cor. *f* *mp* Two

1st Cor. *f* *mp*

2nd Cor. *f* *mp*

Flug. *f* *mf*

Solo Hn *f* *mf*

1st Hn *f* *mf*

2nd Hn *f* *mf*

1st Bar. *f* *mf*

2nd Bar. *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

Bass Tbn. *f* *mf*

Euph. *f* *mf* One

Bass E♭ *f* *mf*

Bass B♭ *f* *mf*

Timp. *f* *mf* L.C (soft sticks)

Glock. *f*

Dr. *f*

DEMO SCORE

38

Sop. Cor.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Glock.

Dr.

mf

mf

mp

mp

cresc.

cresc.

cresc.

cresc.

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

Xylo.

Glock.

S.D.

mf

cresc.

mf

cresc.

This page of a musical score, numbered 67, contains 15 staves for various instruments. The instruments listed on the left are: Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Tbn., Euph., Bass Eb, Bass Bb, Timp., Glock., and Dr. The score begins at measure 64. A large, diagonal red watermark reading "DEMO SCORE" is superimposed over the center of the page. The Solo Horn part includes a dynamic marking of *mp* starting in measure 67. The Euphonium part has a dynamic marking of *mp* and a "One" marking above it in measure 67. The Glockenspiel part has a dynamic marking of *mp* and a "(glock.)" marking above it in measure 67. The Drum part features a rhythmic pattern of eighth notes with accents (>) throughout. The Solo Horn part has a melodic line with a slur and a dynamic marking of *mp* starting in measure 67. The 1st Horn part has a melodic line with a slur and a dynamic marking of *mp* starting in measure 67. The 2nd Horn part has a melodic line with a slur and a dynamic marking of *mp* starting in measure 67. The 1st Baritone part has a melodic line with a slur and a dynamic marking of *mp* starting in measure 67. The 2nd Baritone part has a melodic line with a slur and a dynamic marking of *mp* starting in measure 67. The 1st Trombone part has a melodic line with a slur and a dynamic marking of *mp* starting in measure 67. The 2nd Trombone part has a melodic line with a slur and a dynamic marking of *mp* starting in measure 67. The Bass Trombone part has a melodic line with a slur and a dynamic marking of *mp* starting in measure 67. The Euphonium part has a melodic line with a slur and a dynamic marking of *mp* starting in measure 67. The Bass Eb part has a melodic line with a slur and a dynamic marking of *mp* starting in measure 67. The Bass Bb part has a melodic line with a slur and a dynamic marking of *mp* starting in measure 67. The Glockenspiel part has a rhythmic pattern of eighth notes with a dynamic marking of *mp* starting in measure 67. The Drum part features a rhythmic pattern of eighth notes with accents (>) throughout.

Sop. Cor. *mp* *mf*

Solo Cor. *mp* *mf* *f* All

1st Cor. *mp* *mf*

2nd Cor. *mf*

Flug. *mp* *mf*

Solo Hn *mp* *mf*

1st Hn *mf*

2nd Hn *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mp* *mf*

2nd Tbn. *mp* *mf*

Bass Tbn. *mp* *mf*

Euph. All *mf*

Bass E♭ *mf*

Bass B♭ *mf*

Timp. *mf*

Glock. *mf*

Dr. *mf*

DEMO SCORE

83 **83**

Sop. Cor. *f* *ff*

Solo Cor. *f* *ff*

1st Cor. *f* *ff*

2nd Cor. *f* *ff*

Flug. *f* *ff*

Solo Hn *f* *ff*

1st Hn *f* *ff*

2nd Hn *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

Bass Tbn. *f* *ff*

Euph. *f* *ff* *ff*

Bass Eb *f* *ff*

Bass Bb *f* *ff*

Timp. *f* *ff* L.C. Tam tam

Glock. *ff* Glock.

Dr. *f* *ff*

DEMO SCORE

91 95

Sop. Cor.
Solo Cor.
1st Cor.
2nd Cor.
Flug.
Solo Hn
1st Hn
2nd Hn
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
Bass Tbn.
Euph.
Bass Eb
Bass Bb
Timp.
Glock.
Dr.

B.D.

f

109 **109** Andante con express $\text{♩} = 80$

117

Sop. Cor. *mp*

Solo Cor. *mp*

1st Cor. *mp*

2nd Cor. *mp*

Flug. *mp*

Solo Hn *mp*

1st Hn *mp*

2nd Hn *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp* Op

2nd Tbn. *mp*

Bass Tbn. *mp* Open

Euph. *mp* One All

Bass Eb *mp*

Bass Bb *mp*

Timp.

Glock. *mp* Glock

Dr. *mp* S.C - soft sticks

DEMO SCORE

120

Sop. Cor.

Solo Cor. *mp* One Two

1st Cor.

2nd Cor.

Flug. *mp*

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph. *mp* One All

Bass Eb

Bass Bb

Timp.

Glock. *mp*

Dr.

141 141

Sop. Cor. *pp* *mp*

Solo Cor. *All pp* *mp*

1st Cor. *pp* *mp*

2nd Cor. *pp* *mp*

Flug. *pp* *mp*

Solo Hn *pp* *mp*

1st Hn *pp* *mp*

2nd Hn *pp* *mp*

1st Bar. *pp* *mp*

2nd Bar. *pp* *mp*

1st Tbn. *pp* *mp*

2nd Tbn. *pp* *mp*

Bass Tbn. *pp* *mp*

Euph. *pp* *mp*

Bass Eb *All pp* *mp*

Bass Bb *pp* *mp*

Timp.

Glock. *Glock mp*

Dr. *mp*

DEMO SCORE

154

Sop. Cor. *dim.*

Solo Cor. *dim.* *p* *cresc.* *mf* *All*

1st Cor. *dim.* *mf*

2nd Cor. *dim.* *mf*

Flug. *dim.*

Solo Hn *dim.* *p cresc.*

1st Hn *dim.* *p cresc.*

2nd Hn *dim.* *p cresc.*

1st Bar. *dim.* *p cresc.*

2nd Bar. *dim.* *p cresc.*

1st Tbn. *dim.* *mf*

2nd Tbn. *dim.* *mf*

Bass Tbn. *dim.* *mf*

Euph. *dim.* *p* *One* *mp* *All*

Bass E♭ *dim.* *p* *cresc.* *mf*

Bass B♭ *dim.* *p* *mf*

Timp.

Glock.

Dr.

6

DEMO SCORE

Musical score for a concert band, measures 166-175. The score includes parts for Sopranos, Solo Cornet, 1st and 2nd Cornets, Flugel, Solo and 1st/2nd Horns, 1st and 2nd Baritone, Bass Trombone, Euphonium, Bass Eb, Bass Bb, Snare Drum, and Glockenspiel. Dynamics range from *f* to *ff*. A *rall* marking is present at the end of the piece. A large red watermark "DEMO SCORE" is overlaid diagonally across the score.

178

185 Allegro con fuoco ♩=156

Musical score for various instruments including Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Tbn., Euph., Bass Eb, Bass Bb, Timp., Glock., and Dr.

Dynamic markings include *mp*, *pp*, *f*, *mf*, *dim.*, and *pp*.

Rehearsal marks include "One" above the Solo Cor. staff at measures 178 and 185.

A large red watermark "DEMO SCORE" is overlaid diagonally across the score.

201

Sop. Cor.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Glock.

Dr.

f

ff

trm

mp

DEMO SCORE

Musical score for various instruments including Sopranos, Horns, Flutes, Trombones, and Drums. The score includes dynamic markings such as *mf*, *f*, and *cresc.* across multiple staves.

DEMO SCORE

242 **243** **248**

Sop. Cor.

Solo Cor. *ff* *mp* All - (stagger)

1st Cor.

2nd Cor.

Flug.

Solo Hn *ff* One

1st Hn

2nd Hn

1st Bar. *ff* *mp*

2nd Bar. *ff* *mp*

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph. *ff* One All *mp*

Bass Eb *ff* One

Bass Bb *ff*

Timp.

Glock. *ff* Xylo. *mp*

Dr.

Sop. Cor.

Solo Cor.

1st Cor.

2nd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Glock.

Dr.

mp

mf

f

All

stagger

Toms

260 **260** **Rall.** **266** **Presto** ♩=156

Sop. Cor. *mf* *cresc.* *ff* *f* *f*

Solo Cor. *mf* *cresc.* *ff* *f* *f*

1st Cor. *mf* *cresc.* *ff* *f* *f*

2nd Cor. *mf* *cresc.* *ff* *f* *f*

Flug. *mf* *cresc.* *ff* *f* *f*

Solo Hn. *mf* *cresc.* *ff* *f* *f*

1st Hn. *mf* *cresc.* *ff* *f* *f*

2nd Hn. *mf* *cresc.* *ff* *f* *f*

1st Bar. *mf* *cresc.* *ff* *f* *f*

2nd Bar. *mf* *cresc.* *ff* *f* *f*

1st Tbn. *mf* *cresc.* *ff* *f* *f*

2nd Tbn. *mf* *cresc.* *ff* *f* *f*

Bass Tbn. *mf* *cresc.* *ff* *f* *f*

Euph. *mf* *cresc.* *ff* *f* *f*

Bass E♭ *mf* *cresc.* *ff* *f* *f*

Bass B♭ *mf* *cresc.* *ff* *f* *f*

Timp. *mf* *cresc.* *ff* *f* *f*

Glock. *ff* *ff* *f* *f*

Dr. *ff* *ff* *f* *f*

S.D.

DEMO SCORE

272 **272**

Sop. Cor. *mf* *ff*

Solo Cor. *mf* *ff*

1st Cor. *ff*

2nd Cor. *ff*

Flug. *mf* *ff*

Solo Hn. *mf* *ff*

1st Hn. *mf* *ff*

2nd Hn. *mf* *ff*

1st Bar. *mf* *ff*

2nd Bar. *mf* *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

Bass Tbn. *ff*

Euph. *mf* *ff*

Bass Eb. *mf* *ff*

Bass Bb. *mf* *ff*

Timp. *mf* *ff*

Glock. *ff* Glock.

Dr. *mf* *ff*

DEMO SCORE

280 Più mosso ♩=172

Sop. Cor. *ffp*

Solo Cor. *ffp*

1st Cor. *ffp*

2nd Cor. *ffp*

Flug. *ffp*

Solo Hn *ffp*

1st Hn *ffp*

2nd Hn *ffp*

1st Bar. *ffp*

2nd Bar. *ffp*

1st Tbn. *ffp*

2nd Tbn. *ffp*

Bass Tbn. *ffp*

Euph. *ffp*

Bass Eb *ffp*

Bass Bb *ffp*

Timp. (choke) *mf*

Glock.

Dr. L.C - choke S.D. *mf*

287 // **289** Grandioso ♩=80 rall al fine

Sop. Cor. *ff* // *ff* // *fff*

Solo Cor. *ff* // *ff* // *fff*

1st Cor. *ff* // *ff* // *fff*

2nd Cor. *ff* // *ff* // *fff*

Flug. *ff* // *ff* // *fff*

Solo Hn. *ff* // *ff* // *fff*

1st Hn. *ff* // *ff* // *fff*

2nd Hn. *ff* // *ff* // *fff*

1st Bar. *ff* // *ff* // *fff*

2nd Bar. *ff* // *ff* // *fff*

1st Tbn. *ff* // *ff* // *fff* *gliss.*

2nd Tbn. *ff* // *ff* // *fff* *gliss.*

Bass Tbn. *ff* // *ff* // *fff* *gliss.*

Euph. *ff* // *ff* // *fff*

Bass E♭ *ff* // *ff* // *fff*

Bass B♭ *ff* // *ff* // *fff*

Timp. // *fff*

Glock. // *mf* tam tam // *fff*

Dr. *ff* // *fff*