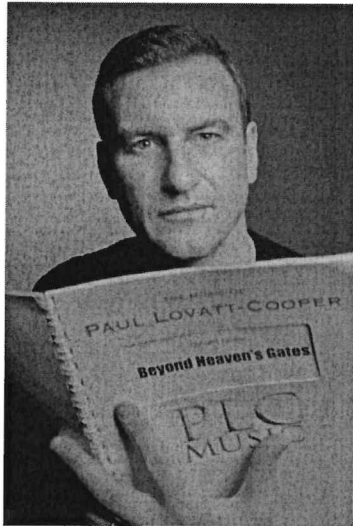


Paul Lovatt-Cooper



Paul Lovatt-Cooper is an accomplished musician and one of the most sought-after composing talents of his generation.

Paul has enjoyed performances of his works worldwide. Performances in some of the world's finest concert halls include Symphony Hall Birmingham, Austria's Brucknerhaus Concert Hall, Norway's Grieg Hall, Holland's De Lawei Concert Hall, London's Royal Albert Hall, New York's Carnegie Hall and Sydney Opera House.

He is regularly in demand to compose for major concerts, events and festivals including the National Festival of Music for Youth, the English National Brass Band Championships, the Tartan Heart Festival, the National Youth Championships of Great Britain, United States, Swiss and Dutch National Championships, the World Brass Band Championships and the BBC Festival of Brass.

Championships, the World Brass Band Championships and the BBC Festival of Brass.

He has composed for international soloists including David Childs, Brett Baker, Perry Hoogendijk, Les Neish and Owen Farr. He has also composed for many ensembles including the Black Dyke Band, the Brighouse and Rastrick Band, the Cory Band, the National Children's Brass Band of Great Britain, the National Youth Brass Band of Scotland and the International Staff Band of the Salvation Army. Paul's music has been featured on many television and radio stations worldwide, including the BBC and ITV and also BBC Radio 2 and Radio 3.

Now working in television, Paul has composed the music soundtrack for the critically acclaimed and award-winning BBC production 'Strange Hill High' gaining two BAFTA nominations. He has also composed the music soundtrack for Disney's production of 'Club Penguin' and the famous BBC production 'Postman Pat'.

He has released three best selling albums "Walking with Heroes", "Only for You" and "Through the Flames" exclusively featuring the music of Paul Lovatt-Cooper recorded by the world famous Black Dyke Band.

You can visit Paul at his website www.plcmusic.com and www.paullovattcooper.com

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Programme Notes

Christmas has to be my absolute favourite time of year. Over the years, I have composed a variety of pieces for my family members as gifts for Christmas. This latest piece celebrates the first Christmas with my second daughter, Evie, who was born earlier this year. For this occasion, I have chosen to compose a 'concert opener' that is perfect to start a 1st or 2nd half Christmas concert.

Christmas is Coming the performance:

To add theatre to the performance, different sections come on stage at different times.

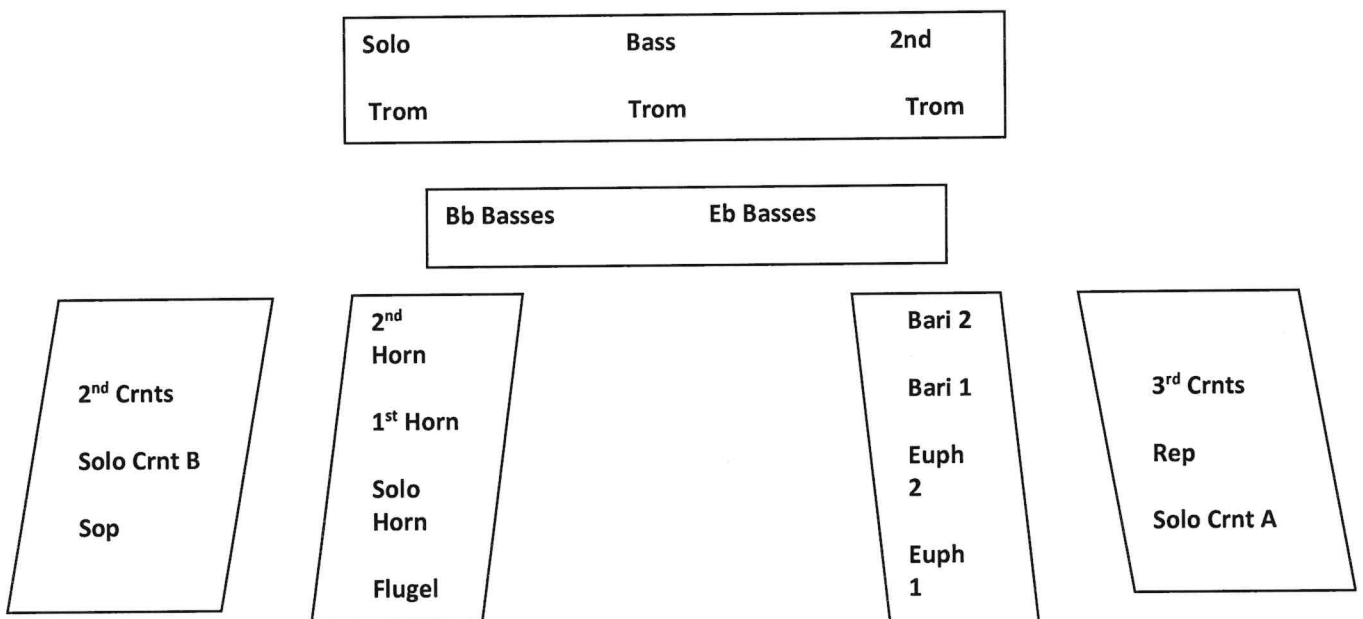
The piece starts with percussion. They repeat the first two bars over and over while the lower brass walk onto the stage and sit down together.

When they are ready to play, the timpani starts playing at figure A (a cue for the players to lift their instruments). They then start playing from B - which is the musical queue for the cornets, trombones and conductor to enter the stage, stand in their positions and perform from figure C.

There are also moments for duets: the Flugel and Euphonium need to stand, and turn out where indicated, and then the Soprano and Solo Cornet turn out to face the audience where they are marked as well. The full stage plan is set below. I really hope you enjoy performing this piece and it brings an exciting start to your festive musical events.

Paul Lovatt-Cooper

December 2022



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For my Daughter Evie and her first Christmas 2022

Christmas is Coming!

Commissioned by Dr Nicholas Childs and the Black Dyke Band

Presto ♩=160

Keep repeating till seated

A

(timp cue)

B

enter stage

Paul Lovatt-Cooper

The musical score is arranged in a standard orchestral format with the following parts and instructions:

- Sopranos Cornet:** (timp cue) enter stage
- Solo Cornet B:** (timp cue) enter stage
- 2nd Cornet:** (timp cue) enter stage
- 1st Trombone:** (timp cue) enter stage
- Bass Trombone:** (timp cue) enter stage
- 2nd Trombone:** (timp cue) enter stage
- Solo Cornet A:** (timp cue) enter stage
- Repiano Cornet:** (timp cue) enter stage
- 3rd Cornet:** (timp cue) enter stage
- Flugel:** enter stage and sit (timp cue) lift instruments *mf*
- Solo Horn:** enter stage and sit (timp cue) lift instruments *mf*
- 1st Horn:** enter stage and sit (timp cue) lift instruments *mf* *fp* *mf*
- 2nd Horn:** enter stage and sit (timp cue) lift instruments *mf* *fp* *mf*
- 1st Baritone:** enter stage and sit (timp cue) lift instruments *mf* *fp* *mf*
- 2nd Baritone:** enter stage and sit (timp cue) lift instruments *mf* *fp* *mf*
- Euphonium:** enter stage and sit (timp cue) lift instruments *mf*
- E♭ Bass:** enter stage and sit (timp cue) lift instruments *mf*
- B♭ Bass:** enter stage and sit (timp cue) lift instruments *mf*
- Timpani:** cue for players *mf*
- Percussion 1:** sleigh bells (cym beakers in hand) *ff* *mfsub*
- Percussion 2:** *ff* glock *fsub*
- Tubular Bells (Optional):** *ff* *fsub*

8

Musical score for a concert band, page 2, starting at measure 8. The score includes parts for Sopranos, Tenors, Flutes, Horns, Baritone/Euphonium, Trombones, Percussion, and Tuba. Dynamics range from *p sub* to *ff*.

Instrument parts shown:

- Sop. Cnt.
- Solo Cnt B.
- 2nd Cnt.
- 1st Tbn.
- B. Tbn.
- 2nd Tbn.
- Solo Cnt A.
- Rep. Cnt.
- 3rd Cnt.
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- Euph.
- E♭ Bass
- B♭ Bass
- Timp.
- Perc 1.
- Perc 2.
- Tub. B.

Dynamic markings include *p sub*, *p*, *cresc*, *fp*, and *ff*.

C

14

Sop. Cnt. *ff*

Solo Cnt. B. *ff*

2nd Cnt. *ff*

1st Tbn. *ff*

B. Tbn. *ff* (optional 8ve lower)

2nd Tbn. *ff*

Solo Cnt. A. *ff*

Rep. Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *ff*

Perc 1. *p* *ff* *ff* *p* *ff*

Perc 2. *ff*

Tub. B. *ff*

D

Musical score for a symphony orchestra and vocal soloists, measures 20-24. The score is in 3/4 time and features a key signature of two flats (B-flat major or D minor). A box labeled 'D' is placed above the first staff. The instruments and parts are listed on the left: Sop. Cnt., Solo Cnt B., 2nd Cnt., 1st Tbn., B. Tbn., 2nd Tbn., Solo Cnt A., Rep. Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Euph., E♭ Bass, B♭ Bass, Timp., Perc 1., Perc 2., and Tub. B. The score includes various musical notations such as dynamics (ffp, ff), articulation (accents, slurs), and performance instructions like '(8ve lower)' and 'sus cym + tam tam'. The vocal soloists have melodic lines with triplets and slurs. The brass and woodwind sections play rhythmic patterns, often with triplets and slurs. The percussion section includes timpani and two different types of cymbals (tam tam).

26

Sop. Cnt.

Solo Cnt B.

2nd Cnt.

1st Tbn.

B. Tbn.

2nd Tbn.

Solo Cnt A.

Rep. Cnt.

3rd Cnt.

Flug. *move to front* *solo at front* *mp*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar. *á2 (á1 move to front)* *á1 solo at front* *mp*

Euph. *mp*

E♭ Bass

B♭ Bass

Timp.

Perc 1. *sus cym* *p* *ff* *p* *sec* *ff*

Perc 2. *ff*

Tub. B. *ff*

E 33 **F**

Sop. Cnt.

Solo Cnt B.

2nd Cnt.

1st Tbn.

B. Tbn.

2nd Tbn.

Solo Cnt A.

Rep. Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Euph.

E♭ Bass

B♭ Bass

Timp.

Perc 1.

Perc 2.

Tub. B.

turn out soli *mp*

turn out player 1 *mp*

p *mp*

p *p*

p *p*

p *p*

pp < *p* *p* *mp*

mp

mp

44

Sop. Cnt. *pp*

Solo Cnt B. *pp* cup mute

2nd Cnt. *pp* cup mute

1st Tbn. *pp* cup mute

B. Tbn. *p* cup mute

2nd Tbn. *pp* cup mute

Solo Cnt A. *pp* cup mute (player 2)

Rep. Cnt. *pp* cup mute

3rd Cnt. *pp* cup mute

Flug.

Solo Hn. return to seat

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

Euph. *f* return to seat

E♭ Bass *f*

B♭ Bass *f*

Timp.

Perc 1. *p* mark tree (use S.D. sticks)

Perc 2. *f* *p*

Tub. B. *p*