

SCORE

# Innovation 216

**For Brass Band**

With optional Training Band(s) and Choir



**Liz Lane**

# Programme notes

*Innovation 216* is a celebration of the beauty of flight through aspects of Bristol's aerospace history, from the earliest Bristol Boxkite Biplane to the Blenheim Light Bomber, the Brabazon and Britannia, and Concorde.

Sounds of the aeroplanes as a timeline are represented within the brass and percussion, in particular wood of the early planes, progressing to metal, the rumble and anticipation of engines preparing for take-off, followed by a perspective of Concorde flying high, floating as though a bird (and a nod to the sound of the 'sonic boom').

Other aspects of flight can be heard throughout the piece such as the Doppler effect, particularly in the percussion. Musical motifs are based around the notes B, A, and C (Bristol Aeroplane Company, Bristol Aero Collection and Aerospace Bristol), heard at the beginning and the end, where the numbers '216' are also incorporated.

The title, *Innovation 216*, celebrates the innovation of Bristol's aerospace industry and also relates to Concorde 216, the last Concorde built, the final one assembled and flown at Filton, and the last ever to fly, returning to Filton from Heathrow Airport on 26 November 2003. In addition, the music marks the 150<sup>th</sup> anniversary of the Royal Aeronautical Society in 2016.

I am hugely grateful for the expertise of members past and present from Bristol's aerospace industry who gave up their time to help with historical and contextual research, and also provided quotes reflecting on the future of aviation, some of which are sung by the choir in the final section.

Liz Lane, 2016  
[www.lizlane.co.uk](http://www.lizlane.co.uk)

---

## *Texts:*

Blenheim Light Bomber, Beaufort, Beaufighter:  
*Swept on the airflow  
leaving the land below.*

Brabazon:  
*Shuddering, juddering to the skies:  
murmuring, purring the metal giant flies.*

Britannia:  
*Rise and away on mounting wing,  
whispering giant her song to sing.*

Concorde:  
*Bird that sailed above the cloud  
and boomed a song aloud.*

Words: Jennifer Henderson

*'air to air refuelling'.... 'automation'....  
'3D printed aerostructures'.... 'drones....  
'safer, greener, faster, cleaner, quieter, cleverer,  
lighter, smarter'.... 'quieter and quieter'....  
'space'....  
'supersonic in the future - Concorde legacy'....*

Words: past and present members of Bristol's  
aerospace industry

=

# **INSTRUMENTATION:**

## **Band:**

Eb Soprano Cornet

Bb Solo Cornets

Bb Repiano Cornet

Bb Cornet 2

Bb Cornet 3

Bb Flugelhorn

Eb Solo Tenor Horn

Eb Tenor Horn 1

Eb Tenor Horn 2

Bb Baritone 1

Bb Baritone 2

Trombone 1

Trombone 2

Bass Trombone

Bb Euphonium

Eb Bass

Bb Bass

Percussion 1: Timpani; Sizzle Cymbal

Percussion 2: Bass Drum (including rute); Medium Triangle; Glockenspiel; Bell Tree; Tubular Bell and bucket of water; Vibraphone; Cymbals

Percussion 3: Snare Drum; Suspended Cymbals (3); Tam-tam; Tom-toms (3); Glockenspiel; Tambourine; Small Triangle

## **Training Band:**

Part 1: Bb Solo Cornet

Part 2: Bb 2<sup>nd</sup> Cornet

Part 3: Bb 3<sup>rd</sup> Cornet

Part 4: Tenor Horn

Part 5: Baritone 1 / Trombone 1

Part 6: Baritone 2 / Trombone 2

Part 7: Euphonium

Part 8: Eb Bass

Part 9: Bass Drum

Part 10: Glockenspiel

Part 11: Suspended Cymbal / Cabasa

Part 12: Cowbell / Triangle

## **Choir:**

Soprano

Alto

Tenor

Bass

Duration: 10 minutes

Score is transposed

Note for performance with training bands and choir:

The **training bands** should be arranged behind the main band in antiphonal effect with Parts 1-4 on the left of the conductor and Parts 5-8 on the right. Parts 9-12 (percussion) can be placed where convenient and can be doubled as necessary (although not glockenspiel).

The **choir** should ideally be split into two, so that an antiphonal effect can be achieved at figures D and F by using 'stage left' and 'stage right'.

*Innovation 216* was commissioned by Bristol800, part of 'The Art of Flight' series at St George's Bristol. It was first performed on Sunday 27 November 2016 at St George's Bristol by Lydbrook Band, City of Bristol Training Band, Lydbrook Training Band, Lydney Training Band, Gurt Lush Choir and UWE Singers, conducted by Ian Holmes

**Bristol800**



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

**Bristol & Bath**  
Cultural Destinations



University of  
**BRISTOL**

**UWE  
Bristol**  
University  
of the  
West of  
England

**Bristol Festival  
of Ideas**

271 Q

Sop. Cnt. *mp*

S. Cor. *mp* 1. *mp*

Rep. Cor.

Cor. 2

Cor. 3

Flug. *mp*

S. T. Hn. *mp* 7

T. Hn. 1 *mp* 7

T. Hn. 2 *mp* 7

Bar. 1 *p*

Bar. 2 *p*

Tbn. 1 *mp* *mp*

Tbn. 2 *mp* *mp*

B. Tbn. *mp* *mp* senza sord

Euph.

E♭ Bass *p* *mp*

B♭ Bass *mp* *mp* a2

Perc. 1 Timpani tuned as low as possible to sound like a Bass Drum - play with two sticks (sonic boom)

Perc. 2 Bass Drum (sonic boom)

Perc. 3 [Sus. Cym.] *p* *p*

Part 1 (S. Cor.) *mp* Q

Part 2 (Cor. 2) *mp*

Part 3 (Cor. 3) *mp*

Part 4 (Hn.) *mp*

Part 5 (Bar. / Tbn. 1) *mp*

Part 6 (Bar. / Tbn. 2) *mp*

Part 7 (Euph.) *mp*

Part 8 (E♭ Bass) *mp*

Part 9 (B.D.)

Part 10 (Glock)

Part 11 (Sus. Cym / Cabasa)

Part 12 (Cowbell / Triangle)

S. boomed a song a - loud

A. boomed a song a - loud

T. boomed a song a - loud

B. boomed a song a - loud

280

Sop. Cat. *mp* *mf*

S. Cor. *tutti mp* *mf* *mp* *mf* *mp*

Rep. Cor. *mp* *mf* *mp* *mf*

Cor. 2

Cor. 3

Flug.

S. T. Hn. *mf* *mp* *mf*

T. Hn. 1 *mp* *mf*

T. Hn. 2 *mp* *mf*

Bar. 1 *mp* *p* *mp*

Bar. 2 *mp* *p* *mp*

Tbn. 1 *(mp)*

Tbn. 2 *(mp)*

B. Tbn. *(mp)*

Euph. *mp* *mf*

E♭ Bass *mp* *mf*

B♭ Bass

Perc. 1 [Timpani] (let ring) *mf*

Perc. 2 [B.D.]

Perc. 3 [Sus. Cyms.] *mp*

Part 1 (S. Cor.)

Part 2 (Cor. 2)

Part 3 (Cor. 3)

Part 4 (Hn.)

Part 5 (Bar. / Tbn. 1)

Part 6 (Bar. / Tbn. 2)

Part 7 (Euph.)

Part 8 (E♭ Bass)

Part 9 (B.D.)

Part 10 (Glock)

Part 11 (Sus. Cym / Cabasa)

Part 12 (Cowbell / Triangle)

S.

A.

T.

B.

287 **R**

Sop. Cat. *f* *mf*  
 S. Cor. *f* *mf* *f* *mf* *f*  
 Rep. Cor. *f* *mf* *f* *f* *mf* *f*  
 Cor. 2 *mf*  
 Cor. 3 *mf*  
 Flug. *f* *mf* *f* *mf* *f*  
 S. T. Hn. *f* *mf* *f* *mf* *f* *mf*  
 T. Hn. 1 *f* *mf* *f* *mf* *f* *mf*  
 T. Hn. 2 *f* *mf* *f* *mf* *f* *mf*  
 Bar. 1 *mf* *f*  
 Bar. 2 *mf* *f*  
 Tbn. 1 *mf* *f* *mf* *f* *mf*  
 Tbn. 2 *mf* *f* *mf* *f* *mf*  
 B. Tbn. *mf* *f* *mf* *f* *mf*  
 Euph. *f* *mf* *f* *mf* *f* *mf* *f*  
 Eb Bass *mf* *f*  
 Bb Bass *f*  
 Perc. 1 [Timpani] *f*  
 Perc. 2 [B.D.] *mf* [Cymbals] *f*  
 Perc. 3 [Sus. Cyms.] *mf* *f* *mf* *f* *mf* *f*  
 Part 1 (S. Cor.) *mf* *f*  
 Part 2 (Cor. 2) *mf* *f*  
 Part 3 (Cor. 3) *mf* *f*  
 Part 4 (Hn.) *mf* *f*  
 Part 5 (Bar. / Tbn. 1) *mf* *f*  
 Part 6 (Bar. / Tbn. 2) *mf* *f*  
 Part 7 (Euph.) *mf* *f*  
 Part 8 (Eb Bass) *mf* *f*  
 Part 9 (B.D.) *mf* *f* *mf*  
 Part 10 (Glock) *mf*  
 Part 11 (Sus. Cym / Cabasa) *mf* *f* *mf* *f* *mf*  
 Part 12 (Cowbell / Triangle) *f* *mf*  
 S. *mf* (stagger breathing) Ah  
 A. *mf* (stagger breathing) Ah  
 T. *mf* (stagger breathing) Ah  
 B. *mf* (stagger breathing) Ah

301

S

Sop. Cnt. *mp*

S. Cor. *mp* 1. solo *p*

Rep. Cor. *mp*

Cor. 2 *mp*

Cor. 3 *p*

Flug. *mp* solo *p*

S. T. Hn. *p*

T. Hn. 1 *p*

T. Hn. 2 *p*

Bar. 1 *mf* *p* *mp*

Bar. 2 *mf* *p* *mp*

Tbn. 1 *mp* *mf* *p*

Tbn. 2 *mp* *mf* *p*

B. Tbn. *mp* *mf* *p*

Euph. *p*

E♭ Bass *p* 1.

B♭ Bass *p* 1.

Perc. 1 [Timpani] *p*

Perc. 2 [Medium Triangle] *mp* *p*

Perc. 3 [Tambourine] *p* Thumb roll if possible - otherwise no roll

S

Part 1 (S. Cor.) *p*

Part 2 (Cor. 2) *p*

Part 3 (Cor. 3) *p*

Part 4 (Hn.) *p*

Part 5 (Bar. / Tbn. 1) *p*

Part 6 (Bar. / Tbn. 2) *p*

Part 7 (Euph.) *p*

Part 8 (E♭ Bass) *p*

Part 9 (B.D.)

Part 10 (Glock)

Part 11 (Sus. Cym / Cabasa) *f*

Part 12 (Cowbell / Triangle) *(mf)*

S

S. *mp*

A. *mp*

T. *p*

B. *p*



311

Sop. Cnt.

S. Cor. *mp*

Rep. Cor.

Cor. 2

Cor. 3

Flug. *mp*

S. T. Hn. *mp*

T. Hn. 1

T. Hn. 2

Bar. 1 *mp*

Bar. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *p*

E♭ Bass

B♭ Bass *(p)*

Perc. 1

Perc. 2

Perc. 3 [Tamb.] *p*

Part 1 (S. Cor.)

Part 2 (Cor. 2)

Part 3 (Cor. 3)

Part 4 (Hn.)

Part 5 (Bar. / Tbn. 1)

Part 6 (Bar. / Tbn. 2)

Part 7 (Euph.)

Part 8 (E♭ Bass)

Part 9 (B.D.)

Part 10 (Glock.)

Part 11 (Sus. Cym / Cabasa)

Part 12 (Cowbell / Triangle)

S.

A.

T.

B.

Suspended Cymbals (brushes) *p*