

Big City Lights

for Wind Ensemble

2021



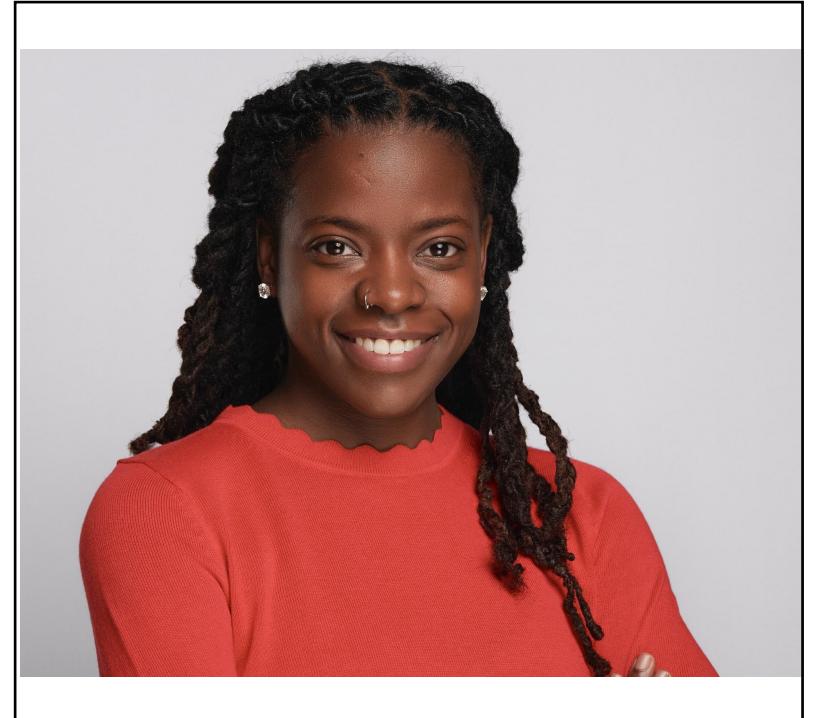
Marie A. Douglas

Biography

Marie A. Douglas (b. 1987) has been noted for the arrangement and orchestration choices within her works for various ensembles. Her arrangements focus on affording quality voice leading, memorable rhythms and unique and interesting textures for musicians at all levels of music performance. Marie is inspired by the music of modern African American and minority music composers such as R. Nathaniel Dett, Quincy Jones, Duke Ellington, Florence Price, Margaret Bonds, Lili and Nadia Boulanger and many others. Marie enjoys arranging and transcribing pieces in addition to her own compositions.

Due to her arranging background, she often chooses to infuse aspects of her favorite genres of music into her wind band/orchestral creations, and aspects of wind band and orchestral literature in her electronic music productions. Most recently, her compositions have included negro spirituals, African drumming idioms, spoken word, sound design, samples, and tons of other elements of Hip-Hop, specifically, the sub-genre "Trap Music."

Marie enjoys mixing and layering genres and textures to inject excitement into pieces intended for concert performance. Marie is an active conductor, composer, and arranger. She is presently a composition and music theory doctoral student at the University of Memphis where she studies with Kamran Ince and Mahir Cetiz.



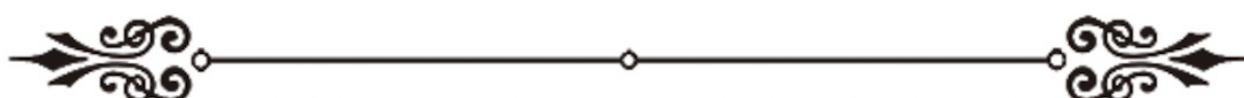
Program Notes

Big City Lights is a piece for wind band, inspired by the Hip-Hop sub-genre "Trap Music" which finds its roots in the composer's hometown, Atlanta, Georgia. The atonal piece has an electronic accompaniment aspect as well. There are musical elements that are meant to imitate techniques which are commonly utilized during the production of music within the genre. For example, in general the timpani performs what are intended to be "808's", while the tuba is often performing lines that would be reserved for synthesized bass; the combination creates an often utilized distortion technique.

Other production tactics travel through the ensemble as well. Certain aspects of the orchestration are imitating automation, which places the sound exclusively in different spots of the ensemble (specifically on the left or right of the conductor). Sudden and gradual ensemble crescendos and dovetailing of melodies imitate low and high pass filters and volume knobs. Additionally, the piece aims to give the performers and audience a peek into a day in the life of an Atlanta resident.

The piece begins with the high-paced "It's Lit!!" section which includes fortissimo exclamations occurring throughout the ensemble. Demonstrating the hustle and bustle of the famed Atlanta traffic. The traffic sounds perform a trio with the clarinets and marimba, who depict a sense of "hurry and wait", as they endure the Atlanta traffic scene. The "Issa Vibe" section is much slower and intends to depict a night out on the town with friends, enjoying the city lights and the slightly slower paced environment.

For a short period, we return to "It's Lit!!" followed by "Chopped and Screwed," which is a halftime recapitulation of the main themes. "Chopped and Screwed" is a famous DJ style where a song is slowed down tremendously. The piece closes out with one final return to the original marking of "It's Lit". Enjoy a day in the life of an "AtLien" with "Big City Lights"!



Instrumentation

Piccolo (Flute)

Flute

Oboe

Bassoon

Clarinet 1 in B♭

Clarinet 2 in B♭

Clarinet 3 in B♭

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Horn in F 1

Horn in F 2

Trombone 1 & 2

Trombone 3 (Bass)

Euphonium

Tuba

Timpani (hi and low toms)

Xylophone/Ride Cymbal

Marimba

Snare Drum

Bass Drum

Cymbals (light jazz hi-hat and jazz ride)

Performance Notes

Big City Lights is a piece for Wind Ensemble and includes an electronic accompaniment. The piece requires the employment of an accompanying sound file, which is meant to depict the hustle, bustle, and commotion of traffic on the highways of Atlanta, Georgia.

*The sound file is **NOT OPTIONAL**, and should be utilized for best results.

The sound file can be activated by an off-stage individual. (perhaps stationed in the sound booth) The individual may simply download and playback the traffic sounds through the house sound system. The sound file can also be activated via an on-stage musician performing with a MIDI Controller, hooked up to a computer and amplification system.

For best results, please note that the electronic accompaniment should be activated for the first time, at beat one of measure 25 and stopped after beat four of measure 34. The second time the same file should be activated beginning at beat one of measure 107 and stopped after beat four at 111.

The performer of the electronic accompaniment should be most concerned with starting and stopping the sound at the correct measures.

Contact

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Big City Lights

for Wind Ensemble

Marie A. Douglas (BMI)
2021

It's Lit! $\text{♩} = 140$

2 3 4 5 6 7

Piccolo
Flute
Oboe
Bassoon
ff

Clarinet in Bb in Bb 1
ff

Clarinet in Bb in Bb 2
ff

Clarinet in Bb in Bb 3
ff

Bass Clarinet in Bb
ff

Alto Sax in Eb
ff

Tenor Sax in Bb
ff

Baritone Sax in Eb
ff

Trumpet in Bb in Bb 1
ff

Trumpet in Bb in Bb 2
ff

Trumpet in Bb in Bb 3
ff

Horn in F in F 1
ff

Horn in F in F 2
ff

Trombone 1-2
ff

Trombone 3

Euphonium
ff

Tuba
ff hard mallets

Timpani (Toms)
ff xylophone

Xylophone
ff

Marimba
ff

Snare Drum
ff

Bass Drum
ff dome of ride

Cymbals (jazz hi-hat and jazz ride)
ff hi-hat

Big City Lights

10

Picc. *mp*

Fl. *mp*

Ob.

Bsn.

Bb Cl. in B \flat 1

Bb Cl. in B \flat 2

Bb Cl. in B \flat 3

B. Cl. in B \flat

A. Sx. in E \flat

T. Sx. in B \flat

B. Sx. in E \flat

Bb Tpt. in B \flat 1

Bb Tpt. in B \flat 2

Bb Tpt. in B \flat 3

Hn. in F 1

Hn. in F 2

Tbn. 1-2

Tbn. 3

Euph.

Tuba

Timp. *to toms*

Xyl.

Mrb. *mf*

S.Dr.

B. Dr.

Cym. *mp*

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3

Big City Lights

25

rall

Pizz.

Fl.

Ob.

Bsn.

Bb Cl. in B_b 1

Bb Cl. in B_b 2

Bb Cl. in B_b 3

B. Cl. in B_b

A. Sx. in E_b

T. Sx. in B_b

B. Sx. in E_b

Bb Tpt. in B_b 1

Bb Tpt. in B_b 2

Bb Tpt. in B_b 3

Hn. in F 1

Hn. in F 2

Tbn. 1-2

Tbn. 3

Euph.

Tuba

Tim.

Xyl.

Mrb.

S.Dr.

B. Dr.

Cym.

Ferm.

35 Issa vibe ♩ = 120

Picc. 34 - 35 *f*

Fl. 36 - 37 *f*

Ob. 38 *f*

Bsn. 39 - 40 *p*

Bb Cl. in B♭ 1 - 45

Bb Cl. in B♭ 2 - 45

Bb Cl. in B♭ 3 - 45

B. Cl. in B♭ 45

A. Sx. in E♭ 45

T. Sx. in B♭ 45

B. Sx. in E♭ 45

Bb Tpt. in B♭ 1 - 45

Bb Tpt. in B♭ 2 - 45

Bb Tpt. in B♭ 3 - 45

Hn. in F 1 - 45

Hn. in F 2 - 45

Tbn. 1-2 45

Tbn. 3 45

Euph. 45

Tuba 45

Tim. 45

Xyl. 45

Mrb. 45

S.Dr. 45

B. Dr. 45

Cym. 45

Rimshots to measure 80

xylo

mf

solo

mute

p

pp

3

mf

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47

Picc. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *p* *mf*

Bb Cl. in B_b 1

Bb Cl. in B_b 2

Bb Cl. in B_b 3

B. Cl. in B_b *p* *mf*

A. Sx. in E_b *p* *mf*

T. Sx. in B_b *p* *mf*

B. Sx. in E_b *p* *mf*

Bb Tpt. in B_b 1

Bb Tpt. in B_b 2

Bb Tpt. in B_b 3

Hn. in F 1 *p* *mf*

Hn. in F 2 *p* *mf*

Tbn. 1-2

Tbn. 3

Euph.

Tuba

Timpani

Xyl.

Mrb.

S.Dr.

B. Dr.

Cym.

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7

55

54 Picc. *f* 56 Fl. *f* 57 Ob. *f* 58 Bsn. *f* 59 Bb Cl. in B_b 1 *f* 60 Bb Cl. in B_b 2 *f* 61 Bb Cl. in B_b 3 *f*

Bb Cl. in B_b 1 *f* 62 Bb Cl. in B_b 2 *f* 63 Bb Cl. in B_b 3 *f*

B. Cl. in B_b *f* 64 A. Sx. in E_b *f* 65 T. Sx. in B_b *f* 66 B. Sx. in E_b *f*

Bb Tpt. in B_b 1 *f* 67 Bb Tpt. in B_b 2 *f* 68 Bb Tpt. in B_b 3 *f*

Hn. in F 1 *f* 69 Hn. in F 2 *f* 70 Tbn. 1-2 *f* open 71 Tbn. 3 *f* open

Euph. *f* 72 Tuba *f* mute 73 Timp.

Xyl. *f* 74 Mrb. *f* 75 S.Dr. *f*

B. Dr. *f* 76 Cym. *f*

Big City Lights

63

Picc. *soli* 64 65 66 67 68 69 70

Fl. *f* *soli* 64 65 66 67 68 69 70

Ob. *b*^{bb} 64 65 66 67 68 69 70

Bsn. *f*

Bb Cl. in Bb 1 64 65 66 67 68 69 70

Bb Cl. in Bb 2 64 65 66 67 68 69 70

Bb Cl. in Bb 3 64 65 66 67 68 69 70

B. Cl. in Bb 64 65 66 67 68 69 70

A. Sx. in Eb 64 65 66 67 68 69 70

T. Sx. in Bb 64 65 66 67 68 69 70

B. Sx. in Eb 64 65 66 67 68 69 70

Bb Tpt. in Bb 1 *soli* 64 65 66 67 68 69 70

Bb Tpt. in Bb 2 *soli* 64 65 66 67 68 69 70

Bb Tpt. in Bb 3 64 65 66 67 68 69 70

Hn. in F 1 64 65 66 67 68 69 70

Hn. in F 2 64 65 66 67 68 69 70

Tbn. 1-2 64 65 66 67 68 69 70

Tbn. 3 64 65 66 67 68 69 70

Euph. 64 65 66 67 68 69 70

Tuba 64 65 66 67 68 69 70

Tim. 64 65 66 67 68 69 70

Xyl. 64 65 66 67 68 69 70

Mrb. 64 65 66 67 68 69 70

S.Dr. 64 65 66 67 68 69 70

B. Dr. 64 65 66 67 68 69 70

Cym. 64 65 66 67 68 69 70

Big City Lights

9

71

Picc. 72 73 74 75 76 77 78 tutti 79

Fl. 72 73 74 75 76 77 78 tutti 79

Ob. 72 73 74 75 76 77 78 tutti 79

Bsn. 72 73 74 75 76 77 78 tutti 79

Bb Cl. in B♭ 1 72 73 74 75 76 77 78 tutti 79

Bb Cl. in B♭ 2 72 73 74 75 76 77 78 tutti 79

Bb Cl. in B♭ 3 72 73 74 75 76 77 78 tutti 79

B. Cl. in B♭ 72 73 74 75 76 77 78 tutti 79

A. Sx. in E♭ 72 73 74 75 76 77 78 tutti 79

T. Sx. in B♭ 72 73 74 75 76 77 78 tutti 79

B. Sx. in E♭ 72 73 74 75 76 77 78 tutti 79

Bb Tpt. in B♭ 1 soli 72 73 74 75 76 tutti mf 77 78 tutti 79

Bb Tpt. in B♭ 2 soli 72 73 74 75 76 tutti mf 77 78 tutti 79

Bb Tpt. in B♭ 3 soli 72 73 74 75 76 tutti mf 77 78 tutti 79

Hn. in F 1 72 73 74 75 76 77 78 tutti 79

Hn. in F 2 72 73 74 75 76 77 78 tutti 79

Tbn. 1-2 72 73 74 75 76 77 78 tutti 79

Tbn. 3 72 73 74 75 76 77 78 tutti 79

Euph. 72 73 74 75 76 77 78 tutti 79

Tuba 72 73 74 75 76 77 78 tutti 79

Tim. 72 73 74 75 76 77 78 tutti 79

Xyl. 72 73 74 75 76 77 78 tutti 79

Mrb. 72 73 74 75 76 77 78 tutti 79

S.Dr. 72 73 74 75 76 77 78 tutti 79

B. Dr. 72 73 74 75 76 77 78 tutti 79

Cym. 72 73 74 75 76 77 78 tutti 79

Big City Lights

accel. **83** It's Lit! $\text{♩} = 140$

Picc. 80 81 82 picc. 84 85 86 87

Fl. 80 81 82 picc. 84 85 86 87

Ob.

Bsn. 80 81 82 picc. 84 85 86 87

Bb Cl. in B \flat 1 80 81 82 picc. 84 85 86 87

Bb Cl. in B \flat 2 80 81 82 picc. 84 85 86 87

Bb Cl. in B \flat 3 80 81 82 picc. 84 85 86 87

B. Cl. in B \flat 80 81 82 picc. 84 85 86 87

A. Sx. in E \flat 80 81 82 picc. 84 85 86 87

T. Sx. in B \flat 80 81 82 picc. 84 85 86 87

B. Sx. in E \flat 80 81 82 picc. 84 85 86 87

Bb Tpt. in B \flat 1 80 81 82 picc. 84 85 86 87

Bb Tpt. in B \flat 2 80 81 82 picc. 84 85 86 87

Bb Tpt. in B \flat 3 80 81 82 picc. 84 85 86 87

Hn. in F 1 80 81 82 picc. 84 85 86 87

Hn. in F 2 80 81 82 picc. 84 85 86 87

Tbn. 1-2 80 81 82 picc. 84 85 86 87

Tbn. 3 80 81 82 picc. 84 85 86 87

Euph. 80 81 82 picc. 84 85 86 87

Tuba 80 81 82 picc. 84 85 86 87

Tim. 80 81 82 picc. 84 85 86 87

Xyl. 80 81 82 picc. 84 85 86 87

Mrb. 80 81 82 picc. 84 85 86 87

S.Dr. 80 81 82 picc. 84 85 86 87

B. Dr. 80 81 82 picc. 84 85 86 87

Cym. 80 81 82 picc. 84 85 86 87

92

88

Picc.

89

Fl.

90

Ob.

91

Bsn.

92

Cl. in B_b 1

Cl. in B_b 2

Cl. in B_b 3

B. Cl. in B_b

A. Sx. in E_b

T. Sx. in B_b

B. Sx. in E_b

Tpt. in B_b 1

Tpt. in B_b 2

Tpt. in B_b 3

Hn. in F 1

Hn. in F 2

Tbn. 1-2

Tbn. 3

Euph.

Tuba

Tim.

Xyl.

Mrb.

S.Dr.

B. Dr.

Cym.

Big City Lights

99

Picc. 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

Fl. 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

Ob. 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

Bsn. 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ mf f 100 101

Bb Cl. in B \flat 1 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

Bb Cl. in B \flat 2 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

Bb Cl. in B \flat 3 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

B. Cl. in B \flat 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

A. Sx. in E \flat 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

T. Sx. in B \flat 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

B. Sx. in E \flat 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

Bb Tpt. in B \flat 1 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

Bb Tpt. in B \flat 2 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

Bb Tpt. in B \flat 3 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

Hn. in F 1 open 100 101

Hn. in F 2 open 100 101

Tbn. 1-2 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ 100 101

Tbn. 3 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ 100 101

Euph. 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ ff 100 101

Tuba 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ ff 100 101

Tim. 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ sfz f 100 101

Xyl. 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ mfp 100 101 to ride cym.

Mrb. 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ f 100 101

S.Dr. 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ ff 100 101

B. Dr. 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ ff 100 101

Cym. 96 $\begin{array}{c} \text{96} \\ \text{97} \\ \text{98} \end{array}$ ff 100 101

107

102 Picc. 103 Fl. 104 Ob. 105 Bsn. 106

Bb Cl. in B \flat 1 Bb Cl. in B \flat 2 Bb Cl. in B \flat 3

B. Cl. in B \flat A. Sx. in E \flat T. Sx. in B \flat B. Sx. in E \flat

Bb Tpt. in B \flat 1 Bb Tpt. in B \flat 2 Bb Tpt. in B \flat 3

Hn. in F 1 Hn. in F 2

Tbn. 1-2 Tbn. 3

Euph. Tuba Timp.

Xyl. Mrb. S.Dr. B. Dr. Cym.

Big City Lights

113 Chopped and screwed ($\text{d} = 70$)

114 115 116 117 118

Picc.

Fl.

Ob.

Bsn.

Bb Cl. in Bb 1

Bb Cl. in Bb 2

Bb Cl. in Bb 3

B. Cl. in Bb

A. Sx. in Eb

T. Sx. in Bb

B. Sx. in Eb

Bb Tpt. in Bb 1

Bb Tpt. in Bb 2

Bb Tpt. in Bb 3

Hn. in F 1

Hn. in F 2

Thbn. 1-2

Tbn. 3

Euph.

Tuba

Timp.

Xyl.

Mrb.

S.Dr.

B. Dr.

Cym.

Big City Lights

121 It's Lit! $\text{♩} = 140$

119 120 122 123 124

Picc. 120: $\text{♩} = 140$

Fl. 122: $\text{♩} = 140$

Ob. 123: $\text{♩} = 140$

Bsn. 124: $\text{♩} = 140$

Bb Cl. in B \flat 1 122: $\text{♩} = 140$

Bb Cl. in B \flat 2 123: $\text{♩} = 140$

Bb Cl. in B \flat 3 124: $\text{♩} = 140$

B. Cl. in B \flat 123: $\text{♩} = 140$

A. Sx. in E \flat 124: $\text{♩} = 140$

T. Sx. in B \flat 124: $\text{♩} = 140$

B. Sx. in E \flat 124: $\text{♩} = 140$

Bb Tpt. in B \flat 1 122: $\text{♩} = 140$

Bb Tpt. in B \flat 2 123: $\text{♩} = 140$

Bb Tpt. in B \flat 3 124: $\text{♩} = 140$

Hn. in F 1 123: $\text{♩} = 140$

Hn. in F 2 124: $\text{♩} = 140$

Tbn. 1-2 124: $\text{♩} = 140$

Tbn. 3 124: $\text{♩} = 140$

Euph. 124: $\text{♩} = 140$

Tuba 124: $\text{♩} = 140$

Tim. 124: $\text{♩} = 140$

Xyl. xylo 124: $\text{♩} = 140$

Mrb. ff 124: $\text{♩} = 140$

S.Dr. ff 124: $\text{♩} = 140$

B. Dr. ff 124: $\text{♩} = 140$

Cym. ff 124: $\text{♩} = 140$