Big City Lights

for Wind Ensemble

2021

Marie A. Douglas

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marieadouglas.com

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 Saxphone

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 andamplification 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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2021

It's Lit! ♩ = 140

2 3 4 5 6 7

Piccolo
Flute
Oboe
Bassoon
Clarinet in Bb in B♭ 1
Clarinet in Bb in B♭ 2
Clarinet in Bb in B♭ 3
Bass Clarinet in B♭
Alto Sax in E♭
Tenor Sax in B♭
Baritone Sax in E♭
Trumpet in Bb in B♭ 1
Trumpet in Bb in B♭ 2
Trumpet in Bb in B♭ 3
Horn in F in F 1
Horn in F in F 2
Trombone 1- 2
Trombone 3
Euphonium
Tuba
Timpani (Toms)
hard mallets
Xylophone
xylophone
Marimba
Snare Drum
Bass Drum
Cymbals (jazz hi-hat and jazz ride)
dome of ride
hi-hat

ff

10

8 9 11 12 13 14 15

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

mp *p* *mf* *tr* mute to toms

16 17 18 19 20 21 22

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

f open timp *sfz* *ff* to ride cym.

25

rall.

23 24 26 27 28 29 30 31 32 33

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

mp *mf*

35 Issa vibe ♩ = 120

34 36 37 38 39 40 41 42 43 44 45

flute

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

mute
mute
solo
xylo
Rimshots to measure 80

47

46 48 49 50 51 52 53

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

55

54 56 57 58 59 60 61

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

f *mf* *fp*

open

mute

63

62 64 65 66 67 68 69 70

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

soli

71

72 73 74 75 76 77 78 79

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

tutti
soli
mf

accel. **83** It's Lit! ♩ = 140

80 81 82 picc. 84 85 86 87

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

mp *mf* *f* solo

92

88 89 90 91 93 94 95

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
con sord.
con sord.
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
to toms
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

99

96 97 98 100 101

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

mf *f* *ff* *sfz*

open

timp

to ride cym.

107

102 103 104 105 106

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

rall.

108 109 110 111 112

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
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

ff 3

113

Chopped and screwed (♩ = 70)

114 115 116 117 118

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
Mrb.
S.Dr.
B. Dr.
Cym.

ff *f*

121 It's Lit! ♩ = 140

119 120 122 123 124

Picc.
Fl.
Ob.
Bsn.
Bb Cl. in B♭ 1
Bb Cl. in B♭ 2
Bb Cl. in B♭ 3
B. Cl. in B♭
A. Sx. in E♭
T. Sx. in B♭
B. Sx. in E♭
Bb Tpt. in B♭ 1
Bb Tpt. in B♭ 2
Bb Tpt. in B♭ 3
Hn. in F 1
Hn. in F 2
Tbn. 1- 2
Tbn. 3
Euph.
Tuba
Timp.
Xyl.
xylo
Mrb.
S.Dr.
B. Dr.
Cym.