

# Big City Lights

*for Wind Ensemble*

2021



## Marie A. Douglas

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[marieadouglas.com](http://marieadouglas.com)

# Biography

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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

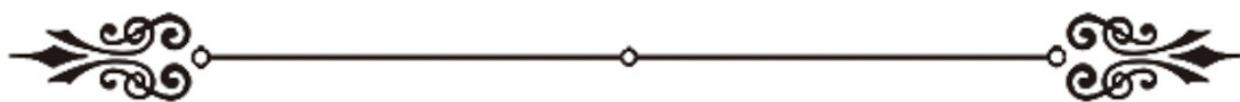
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Big City Lights is a piece for wind band, inspired by the Hip-Hop sub-genre “Trap Music” which finds its roots in the composer’s hometown, Atlanta, Georgia. The atonal piece has an electronic accompaniment aspect as well. There are musical elements 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 $\flat$

Clarinet 2 in B $\flat$

Clarinet 3 in B $\flat$

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in B $\flat$

Trumpet 2 in B $\flat$

Trumpet 3 in B $\flat$

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

Marie A. Douglas  
(305) 741-9727

mussempre@gmail.com  
marieadouglas.com

# Big City Lights

for Wind Ensemble

Marie A. Douglas (BMI)  
2021

It's Lit! ♩ = 140

2 3 4 5 6 7

Piccolo *ff*

Flute *ff*

Oboe *ff*

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 *ff*

Euphonium *ff*

Tuba *ff*

Timpani (Toms) *ff*  
hard mallets

Xylophone *ff*  
xylophone

Marimba *ff*

Snare Drum *ff*

Bass Drum *ff*

Cymbals (jazz hi-hat and jazz ride) *ff*  
dome of ride hi-hat

10

8 11 12 13 14 15

Picc. *mp*

Fl. *mp*

Ob.

Bsn.

Bb Cl. in Bb 1 *p* *mf*

Bb Cl. in Bb 2 *p* *mf*

Bb Cl. in Bb 3 *p* *mf*

B. Cl. in Bb

A. Sax. in Eb *p* *mf*

T. Sax. in Bb *p* *mf*

B. Sax. in Eb

Bb Tpt. in Bb 1 *p* *mf* *mute*

Bb Tpt. in Bb 2 *p* *mf* *mute*

Bb Tpt. in Bb 3 *p* *mf* *mute*

Hn. in F 1 *mf* *p* *mf*

Hn. in F 2 *mf* *p* *mf*

Tbn. 1-2 *mf* *p* *mf*

Tbn. 3 *mf* *p* *mf*

Euph. *mf* *p* *mf*

Tuba

Timp. *p* *to toms*

Xyl. *mf*

Mrb. *mf*

S. Dr.

B. Dr.

Cym. *mp*

Big City Lights

16 17 18 19 20 21 22

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

Bb Cl. in Bb 1 *f*

Bb Cl. in Bb 2 *f*

Bb Cl. in Bb 3 *f*

B. Cl. in Bb *f*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

B. Sax. in Eb *f*

Bb Tpt. in Bb 1 *f* open

Bb Tpt. in Bb 2 *f* open

Bb Tpt. in Bb 3 *f* open

Hn. in F 1 *f*

Hn. in F 2 *f*

Tbn. 1-2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Timp. *sfz* *ff* to ride cym.

Xyl. *f*

Mrb. *f*

S.Dr. *ff*

B. Dr. *ff*

Cym.

25

rall.

23 24 26 27 28 29 30 31 32 33

Picc.

Fl.

Ob.

Bsn.

Bb Cl. in Bb 1

Bb Cl. in Bb 2

Bb Cl. in Bb 3

B. Cl. in Bb

A. Sax. in Eb

T. Sax. in Bb

B. Sax. 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.

*mp*

*mf*



35 Issa vibe ♩ = 120

34 36 37 flute 38 39 40 41 42 43 44 45

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *p*

Bb Cl. in Bb 1 *p* *f* *p*

Bb Cl. in Bb 2 *p* *f* *p*

Bb Cl. in Bb 3 *f* *p*

B. Cl. in Bb *p*

A. Sax. in Eb *f* *p*

T. Sax. in Bb *f* *p*

B. Sax. in Eb

Bb Tpt. in Bb 1 *f*

Bb Tpt. in Bb 2 *f*

Bb Tpt. in Bb 3 *f*

Hn. in F 1 *f*

Hn. in F 2 *f*

Tbn. 1-2 *f* *p* *pp* *pp*

Tbn. 3 *f* *p* *pp*

Euph. *f* *f* *solo*

Tuba

Timp.

Xyl. *mf* *xylo*

Mrb. *mf*

S. Dr. *mf* Rimshots to measure 80

B. Dr. *mf*

Cym.

47

46 48 49 50 51 52 53

Picc. *p* *mf*

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *mf*

Bb Cl. in Bb 1 *mf*

Bb Cl. in Bb 2

Bb Cl. in Bb 3

B. Cl. in Bb *mf*

A. Sx. in Eb *p* *mf*

T. Sx. in Bb *p* *mf*

B. Sx. in Eb *mf*

Bb Tpt. in Bb 1

Bb Tpt. in Bb 2

Bb Tpt. in Bb 3

Hn. in F 1 *p* *mf*

Hn. in F 2 *p* *mf*

Tbn. 1-2

Tbn. 3

Euph. *p*

Tuba

Timp.

Xyl. *mf*

Mrb.

S.Dr.

B. Dr.

Cym.

Big City Lights

55

54 56 57 58 59 60 61

Picc. *f* *mf* *fp*

Fl. *f* *mf* *fp*

Ob. *f* *mf* *fp*

Bsn. *f* *mf* *fp*

Bb Cl. in Bb 1 *f* *mf* *fp*

Bb Cl. in Bb 2 *f* *mf* *fp*

Bb Cl. in Bb 3 *f* *fp*

B. Cl. in Bb *f* *mf* *fp*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

B. Sax. in Eb *f* *mf* *fp*

Bb Tpt. in Bb 1 *f*

Bb Tpt. in Bb 2 *f*

Bb Tpt. in Bb 3 *f*

Hn. in F 1 *f* *mf*

Hn. in F 2 *f* *mf*

Tbn. 1-2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Timp.

Xyl. *f* *mf*

Mrb. *f* *mf*

S. Dr. *f*

B. Dr. *f*

Cym. *f* *mf*

63

62 63 64 65 66 67 68 69 70

Picc. *f* *mf*

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f*

Bb Cl. in Bb 1 *f* *tr*

Bb Cl. in Bb 2 *f* *tr*

Bb Cl. in Bb 3 *f*

B. Cl. in Bb *f*

A. Sax. in Eb *f*

T. Sax. in Bb *f*

B. Sax. in Eb *f*

Bb Tpt. in Bb 1 *fp* *f* *mf*

Bb Tpt. in Bb 2 *fp* *f* *mf*

Bb Tpt. in Bb 3 *mf*

Hn. in F 1 *f*

Hn. in F 2 *f*

Tbn. 1-2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Timp.

Xyl. *f*

Mrb. *f*

S.Dr.

B. Dr.

Cym. *f*

71

72 73 74 75 76 77 78 79

Picc. *tutti*

Fl. *tutti*

Ob. *tutti*

Bsn.

Bb Cl. in Eb 1

Bb Cl. in Eb 2

Bb Cl. in Eb 3

B. Cl. in Bb

A. Sx. in Eb

T. Sx. in Bb

B. Sx. in Eb

Bb Tpt. in Bb 1 *soli* *tutti* *mf*

Bb Tpt. in Bb 2 *soli* *tutti* *mf*

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.



accel. 83 It's Lit! ♩ = 140

80 81 82 84 85 86 87

Picc. *mp*

Fl. *mp*

Ob.

Bsn. *mp*

Bb Cl. in Bb 1 *mp*

Bb Cl. in Bb 2

Bb Cl. in Bb 3

B. Cl. in Bb *mp*

A. Sx. in Eb

T. Sx. in Bb

B. Sx. in Eb *mp*

Bb Tpt. in Bb 1

Bb Tpt. in Bb 2

Bb Tpt. in Bb 3

Hn. in F 1 *mf* *mp*

Hn. in F 2 *mf* *mp*

Tbn. 1-2 *mf* *mp*

Tbn. 3 *mf* *mp*

Euph. *mf* *f*

Tuba *mp*

Timp. *mf* solo

Xyl.

Mrb.

S. Dr.

B. Dr.

Cym.

92

88 89 90 91 92 93 94 95

Picc. *p* *mf*

Fl. *p* *mf*

Ob.

Bsn. *p* *mf*

Bb Cl. in Bb 1 *p* *mf* *p*

Bb Cl. in Bb 2 *p* *mf* *p*

Bb Cl. in Bb 3 *p* *mf* *p*

B. Cl. in Bb

A. Sax. in Eb *p* *mf* *p*

T. Sax. in Bb *p* *mf* *p*

B. Sax. in Eb

Bb Tpt. in Bb 1 *p* *mf* *p*

Bb Tpt. in Bb 2 *p* *mf* *p*

Bb Tpt. in Bb 3 *p* *mf* *p*

Hn. in F 1 con sord.

Hn. in F 2 con sord.

Tbn. 1-2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba

Timp. *p* to toms

Xyl. *p*

Mrb. *p*

S. Dr.

B. Dr.

Cym.

This page of the musical score for "Big City Lights" (page 99) features a variety of instruments. The woodwinds include Piccolo, Flute, Oboe, Bassoon, Bb Clarinet in Bb 1, Bb Clarinet in Bb 2, Bb Clarinet in Bb 3, B. Clarinet in Bb, A. Saxophone in Eb, T. Saxophone in Bb, and B. Saxophone in Eb. The brass section consists of Bb Trumpet in Bb 1, Bb Trumpet in Bb 2, Bb Trumpet in Bb 3, Horn in F 1, Horn in F 2, Trombone 1-2, Trombone 3, Euphonium, and Tuba. The percussion includes Timpani, Xylophone, Maracas, Snare Drum, and Bass Drum. The score is written in a key signature of two flats and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamic markings such as *mf*, *f*, and *ff*. Performance instructions like "open" and "to ride cym." are also present. The page number "99" is enclosed in a box at the top center.

Musical score for Big City Lights, page 13, measures 102-106. The score includes parts for Piccolo, Flute, Oboe, Bassoon, Bb Clarinet in Bb 1, 2, and 3, B Clarinet in Bb, Alto Saxophone in Eb, Tenor Saxophone in Bb, Baritone Saxophone in Eb, Bb Trumpet in Bb 1, 2, and 3, Horn in F 1 and 2, Trombone 1-2, Trombone 3, Euphonium, Tuba, Timpani, Xylophone, Maracas, Snare Drum, Bass Drum, and Cymbals. The score is written in a key signature of two flats and a common time signature. The page number 107 is highlighted in a box at the top right.

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.



113 Chopped and screwed (♩ = 70)

This page contains the musical score for measures 113 through 118 of the piece "Chopped and screwed". The tempo is marked as ♩ = 70. The score is arranged for a large ensemble of instruments, including woodwinds, brass, and percussion. The woodwind section includes Piccolo, Flute, Oboe, Bassoon, B♭ Clarinet (three parts), B♭ Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes B♭ Trumpet (three parts), Horns in F (two parts), Trombones (three parts), Euphonium, and Tuba. The percussion section includes Timpani, Xylophone, Maracas, Snare Drum, Bass Drum, and Cymbals. The score features a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns. Many parts are marked with a forte (ff) dynamic. Measure 113 is the starting point of the section, and measures 114, 115, 116, 117, and 118 follow. The score includes various musical notations such as slurs, ties, and dynamic markings.

121 It's Lit! ♩ = 140

119 120 122 123 124

Picc. *ff*

Fl. *mf* *ff*

Ob. *ff*

Bsn. *ff*

Bb Cl. in Bb 1 *mf* *ff*

Bb Cl. in Bb 2 *mf* *ff*

Bb Cl. in Bb 3 *ff*

B. Cl. in Bb *ff*

A. Sax. in Eb *mf* *ff*

T. Sax. in Bb *ff*

B. Sax. in Eb *ff*

Bb Tpt. in Bb 1 *mf* *ff*

Bb Tpt. in Bb 2 *mf* *ff*

Bb Tpt. in Bb 3 *mf* *ff*

Hn. in F 1 *mf* *ff*

Hn. in F 2 *mf* *ff*

Tbn. 1-2 *mf* *ff*

Tbn. 3 *mf* *ff*

Euph. *mf* *ff*

Tuba *ff*

Timp. *ff*

Xyl. *xylo* *mf* *ff*

Mrb. *ff*

S.Dr. *ff*

B. Dr. *ff*

Cym. *ff*