

Big City Lights

for Orchestra

Commissioned by the Columbia Basin College, Maryland Music Educators Association &
Maryland Orchestra Directors Association 2025 Maryland All State Senior Orchestra
Conductor - Mr. Bruce Walker



Marie A. Douglas

2022/2024

©2022, 2024 Music Sempre, LLC
marieadouglas.com

Big City Lights

for Orchestra

Instrumentation

- Piccolo
- 2 Flutes
- 2 Oboes
- English Horn
- 2 Bb Clarinets
- 2 Bassoons
- 4 F Horns
- 4 Bb Trumpets
- 2 Trombones
- Bass Trombone
- Tuba
- Timpani (hi and low toms)
- Xylophone/Ride Cymbal
- Snare Drum
- Bass Drum
- Cymbals (light jazz hi-hat and jazz ride)
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

TRANSPOSED SCORE

Duration: ca. 4 minutes

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 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 sub 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 electronic aspect of this piece includes a sound demonstration of the aforementioned Atlanta traffic scene. 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 imitative of the famous Dj-ing style where the track is slowed down tremendously achieving a warped texture. 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”!

This transcription of Big City Lights for orchestra was completed by Marie Douglas and commissioned by Columbia Basin College, Maryland Music Educators Association and Maryland Orchestra Directors Association for their 2025 Maryland All State Senior Orchestra.

Conducted by, Mr. Bruce Walker on Sunday, March 9, 2025
Morgan State University, Baltimore, Maryland

ABOUT THE COMPOSER

Marie A. Douglas, a composer hailing from Atlanta, has garnered widespread acclaim for her exceptional talent in seamlessly blending genres and textures within her captivating concert stage pieces. Her music serves as a profound reflection of her inner-city upbringing and her diverse musical experiences, infusing a genuine and authentic essence into each composition. Douglas draws significant inspiration from the African Diaspora, effectively integrating elements of hip-hop and western art music idioms to create compositions that resonate with a wide range of audiences. With her works captivating concert-goers across the United States and Canada, Marie's artistry extends beyond the stage as she collaborates with various ensembles and lends her creative prowess to the world of film music, as well as hip hop and r&b. Marie earned her Doctor of Musical Arts from the University of Memphis under the guidance of distinguished mentors Kamran Ince and Albert Nguyen, her unwavering dedication to sonic innovation continues to shape the evolving tapestry of her artistic expression.



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, DMA

mussempre@gmail.com

marieadouglas.com

Score

Big City Lights

Marie A. Douglas

It's Lit! (♩ = ca. 140)

for Orchestra

Piccolo

Flute 1&2

Oboe 1&2

English Horn

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1&2

Horn in F 3&4

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Trombone 1

Trombone 2

Bass Trombone

Tuba

Timpani (hi & low toms)

Xylophone

Ride Cymbal

Snare Drum

Bass Drum

Cymbals

Jazz Hi-Hat

Jazz Ride

Violin 1

Violin 2

Viola

Cello

Contrabass

1

2

3

4

5

6

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2

Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Xyl.

S.Dr.

B. Dr.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

14

15

16

17

18

19

Perusal Score

Big City Lights

25

Picc.

Fl. 1&2

Ob.1&2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2

Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

25

Timp.

Cym.

S.Dr.

B. Dr.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

20

21

22

23

24

25

26

rall.

35

Issa Vibe (♩ = ca. 120)

This image shows a page of a musical score, likely a perusal score, for a symphony orchestra. The page contains measures 27 through 38. The key signature is B-flat major (two flats). The score is divided into several systems of staves, each representing a different instrument or section of the orchestra.

The instruments and sections shown are:

- Picc.
- Fl. 1&2
- Ob. 1&2
- E. Hn.
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1&2
- Hn. 3&4
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Tuba
- Timp.
- Xyl.
- S. Dr.
- B. Dr.
- Cym.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as notes, rests, dynamics (e.g., *f*, *mf*, *mp*, *rall.*), and articulation marks (e.g., *pizz.*, *arco*). A large, diagonal watermark reading "Perusal Score" is overlaid across the page.

55

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2

Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Xyl.

S. Dr.

B. Dr.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

49

50

51

52

53

54

55

56

57

Picc.

Fl. 1&2

Ob.1&2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.1&2

Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Xyl.

S.Dr.

B. Dr.

Cym.

Vln. 1

Vln.2

Vla.

Vc.

Cb.

58

59

60

61

62

63

64

65

Perusal Score

Picc.

Fl. 1&2

Ob.1&2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.1&2

Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Xyl.

S.Dr.

B. Dr.

Cym.

Vln. 1

Vln.2

Vla.

Vc.

Cb.

75

Picc.

Fl. 1&2

Ob.1&2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.1&2

Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

75

Timp.

Xyl.

S.Dr.

B. Dr.

Cym.

Vln. 1

Vln.2

Vla.

Vc.

Cb.

mf

c.h.

col legno

mf

74

75

76

77

78

79

80

81

82

83 **It's Lit! (♩ = ca. 140)**

83 It's Lit! (♩ = ca. 140)

Picc. *p*

Fl. 1&2 *p*

Ob. 1&2 *pp*

E. Hn. *pp*

B♭ Cl. 1 *p*

B♭ Cl. 2 *pp*

Bsn. 1 *f* *sol*

Bsn. 2 *f* *sol*

Hn. 1&2 *pp*

Hn. 3&4 *pp*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Tuba

83 **It's Lit!** (♩ = ca. 140)

Timp. *mf*
 Xyl. *p*
 S.Dr.
 B. Dr.
 Cym.

83 **It's Lit!** (♩ = ca. 140)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

pp
sul pont.

pp
sul pont.

pp

83

84

85

86

87

88

89

Big City Lights

99

Picc.

Fl. 1&2

Ob. 1&2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2

Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Xyl.

S. Dr.

B. Dr.

Cym.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

98 99 100 101 102 103

107 *rall.*

Picc.

Fl. 1&2

Ob.1&2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn.1&2

Hn. 3&4

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

rall.

Timp.

Cym.

S.Dr.

B. Dr.

Cym.

Vln. 1

Vln.2

Vla.

Vc.

Cb.

pizz. rall.

mf pizz.

mf pizz.

mf pizz.

mf

104 105 106 107 108 109 110 111 112

Chopped n Screwed (♩ = ca. 70)

Picc. *ff*

Fl. 1&2 *ff*

Ob. 1&2 *ff*

E. Hn. *ff*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1&2

Hn. 3&4 *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*
to ride cym.

Cym. *ff*

S. Dr. *ff*

B. Dr. *ff*
c.h.

Cym.

Vln. 1 *ff*
arco divisi unis.

Vln. 2 *ff*
arco divisi unis.

Vla. *ff*
arco divisi unis.

Vc. *ff*

Cb. *ff*