



FOR CONCERT BAND

2023

Marie A. Douglas

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INSTRUMENTATION

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1 in Bb

Clarinet 2 in Bb

B Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in Bb

Trumpet 2 in Bb

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium

Tuba

Timpani (hard/dry mallets)

Percussion 1: Chimes

Percussion 2: Hi-Hat

Percussion 3 (2 players): Snare Drum + Bass Drum

DURATION: ca. 2 minutes

PROGRAM NOTES

Big Mad was commissioned by Jennifer Theisen and the Colmer Middle School Band in Pascagoula, Mississippi. The piece is a short, fanfare-like selection for wind band that can be used as a concert opener or closer. The piece is 2.5, and thus easily accessible to a variety of ensembles.

Written in 2022, **Big Mad** tells the story of Dominique, a fictional teen overcoming his struggles with anger. **Big Mad** sonically travels through genres and regions of the African diaspora, mixing in the sound of spirituals and Southern Hip-Hop vibes.

In **Big Mad**, we observe Dominique as he wrestles anger and frustration issues on a day where it finally seemed like everything was going well for him. The piece begins in a style that resembles a spiritual, and then morphs into a hip – hop influenced “trap bounce”. The audience listens as Dominique sonically faces his emotions through the thwarting opinions of disapproving teachers and the actions of goofy friends. Throughout the scoring, we hear sinister dissonances and unstable tempos producing sounds which display the burn of correction from Dominique’s teachers, who often misunderstand him. We hear Dominique struggle to balance his initial optimism with anger, stemming from the agony of rejection. Dominique emerges victorious against his anger, and gently avoids further anguish when put to the ultimate test.

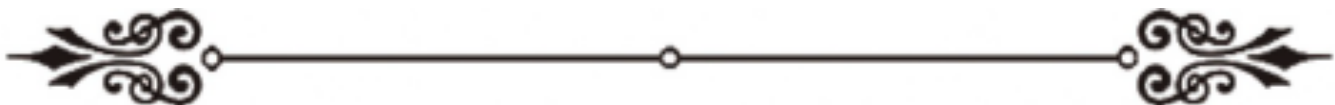
Dominique’s Story

Today was cool till I saw the red. I woke up and was actually happy to get out of bed. My mom made my favorite, bacon, and eggs! My teacher smiled at me in first period. She was proud of the answer I gave. Second period was a breeze. Me and Tay finished our work early and spit freestyles for the rest of class. But as the day went on my joy wore off. Third period math was a major loss. I forgot my homework on the

kitchen counter at home. My teacher didn't believe me. She gave me a zero. Lunch time rolls around, and I wanted to sit by this girl I like, but she told me she was sitting with another guy. That's weird because last week we hung out at lunch every day. I thought she was mine! Whatever. I head over to my usual spot. The boys are waiting. Laughing, telling jokes. You know, the usual. Thing is, I'm not in the mood. But I don't have a choice. Gotta eat lunch with someone. Can't be a loner. I'm about to sit down and SMACK! Danny, one of my best buds, slaps me with his bologna. It's the last sound I heard before the red.... I picked up my lunch tray to swing at Danny's face, but before I did it, Dr. Williams, my therapist, voice swirled around inside my head. "When you start seeing red, Dominique, try to gently avoid whatever has triggered you". I sat my tray down gently on the table, and even though all of my food from the tray was spilled all over me, I calmly walked out of the cafeteria to the restroom, listened to my playlist, and cleaned myself up. It took all of my power not to take my frustrations out on Danny. I can't wait to tell Dr. Williams. Thanks to my playlist I avoided getting suspended again. Today was cool till I saw the red, then it got even better!

My goal in composing this work, via the textures and orchestration, in addition to the stylistic choices, and literary aspects, was to cover a variety of musical phenomena displaying some of the prevailing cultures of the young people walking the hallways of America's schools and telling their stories. We see you! Keep striving!

For more information about this piece or any others written by Marie A. Douglas, please visit: marieadouglas.com or contact the composer at: mussempre@gmail.com

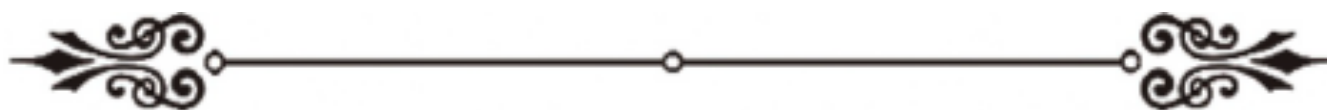


ABOUT THE COMPOSER

Marie A. Douglas (b. 1987) is a Grammy nominated arranger, multi-genre composer, and conductor who has been noted for the arrangement and orchestration choices within her works for various ensembles. Her music focuses 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, transcribing, and orchestrating the music of others, in addition to her own compositions.

Due to her arranging background, she often chooses to infuse attributes of her favorite genres of music into her creations, and aspects of wind band and orchestral literature in her electronic music productions. Most recently, her compositions have included spirituals, body percussion, spoken word, sound design, samples, and tons of other elements many of which find their origins in the African Diaspora.

Presently Marie is fixated on fusing hip-hop, specifically, the sub-genre “trap music” with instrumental ensemble elements. Marie enjoys mixing and layering genres and textures as a means to inject excitement into pieces intended for concert performance. Marie is currently a doctoral student at the University of Memphis where she studies composition and conducting with Kamran Ince, Mahir Cetiz, and Albert Nguyen, respectively.



NOTES TO CONDUCTOR

Here are a few things to consider as you prepare this piece:

This piece intentionally consists of contrasting moments of emotional turmoil, endurance, and overcoming throughout. With the previous in mind, DO lean into the dissonances, tempo changes, rhythms, dynamics, and textures on display. This approach will aid in creating an artistic and emotionally gripping portrayal of the dirty and gritty sounds as well as the soulful and delicate aesthetics that occur.

Additionally, to further aid in the interpretation of the piece, reading and discussing the vignette provided is encouraged.

Big Mad

Score

$\bullet = 110$ Mysteriously

Flutes

Oboe

Bassoon

B \flat Clarinets

B \flat Bass Clarinet

E \flat Alto
Saxophone

B \flat Tenor
Saxophone

E \flat Baritone
Saxophone

B \flat Trumpets

Horn in F

Trombones

Euphonium

Tuba

Timpani

Percussion 1
Chimes

Percussion 2
Closed Hi-hat

Percussion 3
Snare Drum
Bass Drum

The score is divided into three systems. The first system includes Flutes, Oboe, Bassoon, B \flat Clarinets, B \flat Bass Clarinet, E \flat Alto Saxophone, B \flat Tenor Saxophone, and E \flat Baritone Saxophone. The second system includes B \flat Trumpets, Horn in F, Trombones, Euphonium, and Tuba. The third system includes Timpani, Percussion 1 (Chimes), Percussion 2 (Closed Hi-hat), and Percussion 3 (Snare Drum, Bass Drum). The E \flat Alto Saxophone and Horn in F parts have a melodic line starting in measure 3 with a forte (*f*) dynamic. The Trombone and Euphonium parts have a sustained chord starting in measure 3 with a fortissimo (*ff*) dynamic, which softens to piano (*p*) in measure 4.

1

2

3

4

5

6

Big Mad, Score, p. 2

11

Fls.
1
2
Ob.
Bsn.

Cls.
1
2
B. Cl.

A. Sax.
T. Sax.
B. Sax.

11

Tpts.
1
2

Hn in F
1
2

Tbns.
1
2

Euph.
Tuba

Timp.
P. 1
Chimes

P. 2
Closed Hi-hat

P. 3
Snare Drum
Bass Drum

7

8

9

10

11

12

Big Mad, Score, p. 3

♩ = 120 It's Lit! (trap bounce)

1 Fls. *p* *mp*

2 Fls. *p* *mp*

Ob. *p* *mp*

Bsn. *p* *pp*

1 Cls. *p* *mp*

2 Cls. *p* *pp*

B. Cl. *p* *pp*

A. Sax. *pp*

T. Sax. *p* *pp*

B. Sax. *pp*

1 Tpts. *p* open *mp*

2 Tpts. *pp*

1 Hn in F *p* *pp*

2 Hn in F *p* *pp*

1 Tbns. *p* *pp*

2 Tbns. *p* *pp*

Euph. *p* *pp*

Tuba *pp*

Timp. *pp*

P. 1 Chimes *mf*

P. 2 Closed Hi-hat

P. 3 Snare Only *mp*

Big Mad, Score, p. 4

1 Fls. *ff*

2 Fls. *ff*

Ob. *ff*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

1 Tpts. *ff*

2 Tpts. *ff*

1 Hn in F *ff*

2 Hn in F *ff*

1 Tbns. *ff*

2 Tbns. *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

P. 1 Chimes

P. 2 Closed Hi-hat *pp* *ff*

P. 3 Snare Drum Bass Drum *ff*

19

20

21

22

23

24

Big Mad, Score, p. 5

27

Fls. 1 *p* *ff* *p*

Fls. 2 *p* *ff* *p*

Ob. *p* *ff* *p*

Bsn. *p*

Cls. 1 *p* *ff* *p*

Cls. 2 *p* *ff* *p*

B. Cl. *ff* *p* *f*

A. Sax. *p* *ff* *p*

T. Sax. *ff* *p*

B. Sax. *p* *f*

27

Tpts. 1 *ff* *p*

Tpts. 2 *ff* *p*

Hn in F 1 *p* *ff* *p*

Hn in F 2 *p* *ff* *p*

Tbns. 1 *p* *ff* *p*

Tbns. 2 *p* *ff* *p*

Euph. *p* *ff* *p*

Tuba *p* *ff* *p* *f*

Timp. *solo* *ff* *p* *f*

P. 1 Chimes *ff*

P. 2 Closed Hi-hat *p* *f*

P. 3 Snare Drum Bass Drum

25

26

27

28

29

30

Big Mad, Score, p. 6

35

circa 110

Fls. 1 *ff* *f*

Fls. 2 *ff* *f*

Ob. *ff* *f*

Bsn. *f* *f*

Cls. 1 *ff* *f*

Cls. 2 *ff* *f*

B. Cl. *f*

A. Sax. *f* *ff* *f*

T. Sax. *f* *f*

B. Sax. *f*

Tpts. 1 *f* *f*

Tpts. 2 *f* *ff* *f*

Hn in F 1 *f* *ff* *f*

Hn in F 2 *f* *ff* *f*

Tbns. 1 *f* *f*

Tbns. 2 *f* *f*

Euph. *f* *ff* *f*

Tuba *ff* *f*

Timp. *ff*

P. 1 Chimes *ff*

P. 2 Closed Hi-hat

P. 3 Snare+BD *ff*

31 32 33 34 35 36

Big Mad, Score, p. 7

c. 100 *c. 80* *accel.*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

c. 100 *c. 80* *accel.*

Tpts. 1 2

Hn in F 1 2

Tbns. 1 2

Euph.

Tuba

Timp.

P. 1
Chimes

P. 2
Closed Hi-hat

P. 3
Snare Drum
Bass Drum

37 38 39 40 41

$\text{♩} = 120$ It's Lit! (trap bounce)

rall.

45 $\text{♩} = 110$ Mysteriously

Fls. 1 *p*

Fls. 2 *p*

Ob. *p*

Bsn. *p*

Cls. 1 *p*

Cls. 2 *p*

B. Cl. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

$\text{♩} = 120$ It's Lit! (trap bounce)

rall.

45 $\text{♩} = 110$ Mysteriously

Tpts. 1 *p*

Tpts. 2 *p*

Hn in F 1 *p*

Hn in F 2 *p*

Tbns. 1 *p* *ff*

Tbns. 2 *p* *ff*

Euph. *p* *ff*

Tuba *p*

Timp. *p*

P. 1 Chimes *p*

P. 2 Closed Hi-hat *p* *pp*

P. 3 Snare Drum Bass Drum *p* *pp*

Big Mad, Score, p. 9

Fls. 1 *f*

Fls. 2 *f*

Ob. *f*

Bsn.

Cls. 1 *f*

Cls. 2 *f*

B. Cl.

A. Sax. *f*

T. Sax.

B. Sax.

Tpts. 1 straight mute (opt.)

Tpts. 2 straight mute (opt.)

Hn in F 1 *f*

Hn in F 2

Tbns. 1 *p* *f*

Tbns. 2 *p*

Euph. *p* *f*

Tuba

Timp.

P. 1 Chimes

P. 2 Closed Hi-hat

P. 3 Snare Drum Bass Drum

Big Mad, Score, p. 10

1 Fls. *p*

2 Fls. *p*

Ob. *p*

Bsn. *f*

1 Cls. *p*

2 Cls. *p*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax.

1 Tpts. *f* *p* open

2 Tpts. *f* open

1 Hn in F *p*

2 Hn in F *f*

1 Tbps. *p*

2 Tbps. *f* *p*

Euph. *p*

Tuba

Timp.

P. 1 Chimes

P. 2 Closed Hi-hat

P. 3 Snare Drum Bass Drum

57

♩ = 120 It's Lit! (trap bounce)

Fls.
2
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.

57

♩ = 120 It's Lit! (trap bounce)

Tpts.
2
Hn in F
1
2
Tbns.
1
2
Euph.
Tuba
Timp.
P. 1
Chimes
P. 2
Closed Hi-hat
P. 3
Snare Drum
Bass Drum

57

58

59

60