FOR CONCERT BAND

2022

Marie A. Douglas

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Marie A. Douglas, BMI
marieadouglas.com

Perusal Score

I AM ENOUGH

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The Commission

I am Enough was commissioned by the California Band Directors Association, Social Impact Consortium and the CBDA All-State Small Schools Band:

Commission Consortium Members:

Name	Institution
AJ Gonzales	Prospect High School
Andrew M. Goldie & Bradley Crowe	Wiesbaden Middle and High School (DoDEA - Wiesbaden, Germany)
Anna Scott	Arizona State University Wind Band Conducting Alumni
Ashley Shine	Weaver Middle School
Brad Hart	Johansen High School
Brian Gallagher	Ramona High School
Carroll Gotcher	Jackson County Band
Cathy Ettle	Lincoln High School (Stockton, CA)
Charles Weise	Minnesota Junior Winds
Chavonta Edington	Diablo Vista Middle School
Chris Barnum	Prospect High School
Christina Latham	Santa Cruz High School Symphonic Band
Corinne Smith	Curtis Junior High Band
Daniel Upton	Harrisonburg High School Bands
Danielle Cavazos	
Darlayne Coughlin	Kromrey Middle School Band
David Kerr	Chicopee Comprehensive High School
Derrik Junker	North Crawford High School (Soldiers Grove, WI)
Dr. Gary P. Gilroy & Steven McKeithen	Fresno State Bands (Fresno, CA)
Dr. Gary P. Gilroy	Wind Symphony of Clovis
Dr. Kaitlin Bove, Diane Maltester & John Meehan	Diablo Wind Symphony (Blue Devils Performing Arts)
Dr. Phil Vallejo	Oklahoma State University, Greenwood School of Music
Dr. Randall Cornelison	University High School Fresno
Grant Knox	
Grayson A. Martin	
Greg Hoyt	East Hartford High School
Jacqueline R. Hairston	
Jeff Detlefsen	Sierra Pacific High School
Jeffrey Edom & Joshua Luedtke	Laguna Creek High School Bands
Jim Kull	St. Charles East High School Bands
John Burn	Homestead High School
Johnathan Hsu	Capuchino High School
Katie Gilchrist	Peterson Middle School
Katye Clogg	East Stroudsburg High School South Bands
Lauren Gibson	Acalanes High School Band
Lily Lanaconi	Franklin Academy Wind Ensemble
Mark Dungan	Ellen Fletcher Middle School
Matt Dehnel & Ian McKnight	Roseville Area High School
Michael Windham	Westlake Middle School
Murray Lefebvre	
Patrick Dandrea	Harvest Park Middle School
Ross Jones	Shanghai American School-Pudong Campus
Samantha Franciosa	Chicopee High School Band
Stephanie Sheppard	Giaudrone Middle School
Timothy M. Smith	CBDA David Goedecke Lifetime Achievement Award Recipient
Tristan Weitkamp	Portland State University School of Music & Theater
Vinny LaMonica	Babcock Cornet Band (Ashford, CT)
Dr. Vu Nguyen	University of the Pacific

Perusal Score

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: Maracas, Glockenspiel + Xylophone

Percussion 2: Crash Cymbals + Castanets

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

DURATION: ca. 5 minutes

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Program Notes

I am Enough was commissioned by the California Band Directors Association 2023 Social Impact Consortium. The piece is a two-movement piece for wind band on the topic of mental health. The piece is 2.5, which makes the work easily accessible to a variety of ensembles.

Written in 2022, the piece is centered around teen mental health and wellness with each movement telling the story of a fictional teen overcoming their struggles with Anxiety/Fear, ADHD/Sadness, respectively. I Am Enough travels through genres and regions of the African diaspora and Latin America, mixing in R&B, Southern Hip-Hop, and Mexican Folkloric vibes.

In **movement one** we meet Elena, a ballerina whose family immigrated from Mexico. We join her in ballet class, where she often drifts off into the depths of her imagination during the warmup session. Causing what starts out as a waltz feel to morph into a Mexican influenced folkloric dance adventure, where Elena feels at home. Beginning firmly in B flat major the movement then teeter-totters between a B flat altered harmonic minor scale and the original key. Accompanied by percussion often found in the music of Latin America, this movement takes the listener and performer on a journey into the mind of a young lady longing to learn more about herself, and her culture.

Elena ~ ADHD ~ sadness, grief

Soooo, my ballet instructor told mama that she has to reel me back in from time to time. She says I'm talented but sometimes I don't pay attention, I "drift off". I mean, I really like ballet class, especially when we have recitals, I love to perform, and I love to see my friends. I love my teachers. I guess I just want to learn different dances too. Sometimes I watch YouTube and listen to the songs my aunties play at our cookouts, from when they were kids in Mexico. It sounds like so much fun and it seems more natural for me. I am not going to lie, during our ballet warm up sessions I often get carried away dreaming of a class that teaches dances from Mexico.

In the **second movement** you are introduced to Jace, a non- gender conforming teen who struggles with anxiety. We first sonically observe Jace in the midst of an amazing slumber, depicted by the soprano woodwinds. As their angelic sleep begins to deteriorate due to sobering interruptions occurring via the percussion and brass, Jace realizes that they were snoozing their alarm this entire time, panic sinks in and attempts to have Jace conform to its plan. An internal battle is demonstrated via an epic ballad section. Jace arises victoriously after reading affirmations from their great - aunt, the way their therapist advised.

Jace x Anxiety ~ fear

My alarm clock woke me out of an angelic sleep. Who knows how many times I 'd hit snooze? "Oh no!…"Am I late?"…"I can NOT be late again!!"…"I was doing so good being on time last month!"…"Principal Evans is going to be so disappointed!!!"…"Iiiiiii'm

Perusal Score

just going to stay home. No walk of shame for me!" ..." OMG, it's so hot suddenly...."...."Okay I have to calm down". I closed my eyes and sank with my back to the wall, down to my plushy carpet and remembered the affirmations my great aunt taught me. I begin to say them aloud, "I Can Only Do So Much, It's Okay to Cut Myself Some Slack. I Can Take Life At My Own Pace, I Don't Have To Rush. My Mistakes Don't Define Me, Everyone Makes Mistakes. I Am In Charge Of How I Feel And I Feel To Choose Happiness. I AM ENOUGH!" Calm washed over me eventually, like it always does. A few minutes passed and I realized I felt much better. I went to school late. The day wasn't so bad. I showed up anyway. Did the opposite of what anxiety wanted. I won this time.

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! The premiere will be given by the new California Small Schools All-State Honor Band and conductor Dr. Peter Boonshaft at CASMEC February 2023.

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

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About the Composer

Marie A. Douglas (b. 1987) 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, velvety, and delicate aesthetics that occur.

Additionally, to further aid in the interpretation of the piece, reading and discussing the vignettes provided for each teen representing a movement is encouraged.

Perusal score

I am Enough

for Concert Band

Marie A. Douglas
(2022)

I. ADHD / Sadness

♩= 115 The Warm Up

9

Flute 1
Flute 2
Oboe
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭ 1
Trumpet in B♭ 2
French Horn in F 1
French Horn in F 2
Trombone 1
Trombone 2
Euphonium
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3

Perusal Score

1 2 3 4 5 6 7 8 9 10 11 12

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17

Fl. 1
Fl. 2
Ob.
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ 1
Tpt in B♭ 2
F. Hn in F 1
F. Hn in F 2
Tbn. 1
Tbn. 2
Euph.
Tba
Timp.
P. 1
P. 2
P. 3

mp
solo (or 2 max)
mf

Perusal Score

13 14 15 16 17 18 19 20 21 22 23

25 33

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
a2
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

f *pp*

Maracas
Castanets
Bass Drum

Perusal Score

24 25 26 27 28 29 30 31 32 33

41

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

(Maracas)
(Castanets)
(Bass Drum)
Snare + Bass Drum

ff *mf*

Perusal Score

34 35 36 37 38 39 40 41 42

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

(Maracas)
(Castanets)
(Snare + Bass Drum)

p *ff* *f* *sfz*

Perusal Score

43 44 45 46 47 48 49 50

55

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

ff

(Maracas)

(Castanets)

(Snare + Bass Drum)

sfz

Perusal Score

51 52 53 54 55

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

(Castanets)
(Snare + Bass Drum)
(Maracas)

56 57 58 59 60 61 62

Perusal Score

2. Anxiety / Fear

♩ = 80

Flute 1
Flute 2
Oboe
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet
Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet in B♭ 1
Trumpet in B♭ 2
French Horn in F 1
French Horn in F 2
Trombone 1
Trombone 2
Euphonium
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3

Glockenspiel

Triangle

mf

1 2 3 4 5

Perusal Score

accel. ——— 9 ♩= 120 WAKE UP!

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

(Glockenspiel) (8va)
(Triangle)
straight mute (opt.)
straight mute (opt.)
gliss.

6 7 8 9 10 11 12

Perusal Score

13 ♩= 132

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

stopped
stopped
(Glockenspiel)
(8va)
Crash cymbal
(Triangle)

13 14 15 16 17

Perusal Score

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

p
open
(4)
gliss.
(7)
ff
(3)
(6)

Perusal Score

18 19 20 21

rall.

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

(Triangle)

22 23 24 25 26 27 28

Perusal Score

29 ♩= 108 OMG I'M LATE!

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

stopped
straight mute (opt.)
Snare +
Bass Drum

Personal score

29 30 31 32 33 34 35

38

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

open
Xylophone
(Snare + Bass Drum)

Perusal Score

36 37 38 39 40 41 42 43

rall. 49 ♩ = 80

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

solo
a2
open
(Xylophone)
Crash Cymbal
(Snare + Bass Drum)

44 45 46 47 48 49 50

Personal Score

57

Fl. 1
Fl. 2
Ob.
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ 1
Tpt in B♭ 2
F. Hn in F 1
F. Hn in F 2
Tbn. 1
Tbn. 2
Euph.
Tba
Timp.
P. 1
P. 2
P. 3

(Xylophone)
(Crash Cymbal)
(Snare + Bass Drum)
soli

Perusal Score

51 52 53 54 55 56 57 58

65

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

(Xylophone)
(Crash Cymbal)
(Snare + Bass Drum)

59 60 61 62 63 64 65

Perusal Score

Fl. I
Fl. 2
Ob.
Cl. in B♭ I
Cl. in B♭ 2
B. Cl.
Bsn
A. Sax.
T. Sax.
Bar. Sax.
Tpt in B♭ I
Tpt in B♭ 2
F. Hn in F I
F. Hn in F 2
Tbn. I
Tbn. 2
Euph.
Tba
Timp.
P. I
P. 2
P. 3

(7)
(6)
(1)
(3)
gliss.
(Xylophone)
ff

66 67 68 69 70

Perusal Score

Perusal Score