



FOR CONCERT BAND

2023

# Marie A. Douglas

Marie A. Douglas, BMI

marieadouglas.com

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# I am Enough Beef'd Up

for Concert Band

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## Instrumentation

Ist & 2nd Flutes  
Oboe

Ist & 2nd Bb Clarinets  
Bass Clarinet  
Bassoon

Eb Alto Saxophone  
Bb Tenor Saxophone  
Eb Baritone Saxophone

Ist and 2nd Bb Trumpets  
Ist and 2nd F French Horns  
Ist and 2nd Trombones  
Euphonium  
Tuba

Timpani  
3 Percussion

Percussion 1 - Chimes, Glockenspiel, Maracas, and Xylophone  
Percussion 2 - Castanets, Crash Cymbals, and Jazz Hi-hat  
Percussion 3 (2 players) - Bass Drum, Snare Drum, and Triangle

SCORE IN TRANSPOSED PITCH

*Duration: ca. 7 minutes*

## PROGRAM NOTES

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**I am Enough-Beef'd Up!** is unlimitedly what I would call the remix of **I am Enough** and **Big Mad**. While composing **I am Enough** and **Big Mad**, two commissions geared towards two young bands, I was met with many challenges and found myself making a lot of edits to fit those groups. I was in a constant struggle with still wanting my music to be worth playing and worth listening to by all parties. However, with my fixation with music production, I knew right away that I couldn't let this cool content go to waste. So therefore, I was going to remix the two works and build a suite that will aim more at advanced players.

While **I am Enough** and **Big Mad** sounds demanding, **I am Enough-Beef'd Up!** elaborates upon the two works with brighter tempo markings, extended ranges in various instruments, but more importantly with advanced rhythmic notation. Hence, the word in the title... "beef'd up"! There is a heavy use of broken eighth note and quarter note triplet figures. Despite these and many more differences between the two works, both are cut from the same cloth, using the same source of inspiration, and ultimately composed simultaneously.

**I am Enough** was commissioned by the California Band Directors Association 2023 Social Impact Consortium. While **Big Mad** was commissioned by Jennifer Theisen and the Colmer Middle School Band in Pascagoula, Mississippi. Combining the two works comes the life of **I am Enough-Beef'd Up!** a three-movement work for wind band that 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, and Anger, respectively. **I am Enough-Beef'd Up!** 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** 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!!!"..."I'm 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 began 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.

In the **second movement** 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 **third and final movement**, 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 movement 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 - Anger

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: [mussempr@gmail.com](mailto:mussempr@gmail.com)*





## ABOUT THE COMPOSER

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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 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.



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## NOTES TO CONDUCTOR

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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.

# I am Enough Beef'd Up

for Concert Band

Marie A. Douglas  
(2022)

## I. Anxiety / Fear

♩ = 80

4/4

Flute 1

Flute 2

Oboe

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Trumpet in Bb 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

8va

Triangle

*mf*

I 2 3 4 5

9

Allegro

[illegible]

6

7

8

9

10

II

12

♩ = 132 WAKE UP!

[illegible]

17



Fl. 1

Fl. 2

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

F. Hn in F 1

F. Hn in F 2

Tbn. 1

Tbn. 2

Euph.

Tba

Timp.

P. 1

P. 2

P. 3

18

19

20

21

[illegible]

29

30

31

32

33

34

35

38

**PREVIEW ONLY**

36

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

(Snare + Bass Drum)

Xylophone

*f*, *mf*, *p*, *ff*, *pp*, *fff*

This musical score page, numbered 36, contains staves for various instruments. The woodwinds section includes Flute I & II, Oboe, Clarinet in B-flat I & II, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpet in B-flat I & II, French Horn in F I & II, Trombone I & II, Euphonium, and Tuba. The percussion section features Timpani, three types of Percussion (I, II, III), and a Xylophone. A large diagonal watermark reading "PREVIEW ONLY" is overlaid across the center of the page.

36

37

38

39

40

41

42

43

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The staves are arranged in a traditional orchestral layout, with woodwinds at the top, brass in the middle, and percussion at the bottom. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score includes various musical notations, such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *mp*). A large, diagonal watermark reading "Personal Score" is overlaid across the page, indicating that this is a personal copy of the score.





Fl. 1

Fl. 2

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

F. Hn in F 1

F. Hn in F 2

Tbn. 1

Tbn. 2

Euph.

Tba

Timp.

P. 1 (Xylophone)

P. 2 (Crash Cymbal)

P. 3 (Snare + Bass Drum)

*Preview Only*

FL. 1

FL. 2

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

F. Hn in F 1

F. Hn in F 2

Tbn. 1

Tbn. 2

Euph.

Tba

Timp.

P. 1

P. 2

P. 3

(1) (7) gliss.

(3) (6) gliss.

(Xylophone)

**ff**

66 67 68 69 70 71

2. ADHD / Sadness

♩ = 115 The Warm Up

9

3  
4

Flute 1  
*f*

Flute 2  
*f*

Oboe  
*f*

Clarinet in B♭ 1  
*f*

Clarinet in B♭ 2  
*f*

Bass Clarinet  
*f*

Bassoon  
*f*

Alto Saxophone

Tenor Saxophone

Baritone Saxophone  
*mf*

Trumpet in B♭ 1

Trumpet in B♭ 2

French Horn in F 1  
*f*

French Horn in F 2  
*f*

Trombone 1  
*f*

Trombone 2

Euphonium

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

1

2

3

4

5

6

7

8

9

10

11

12

17

FL. 1

FL. 2

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

F. Hn in F 1

F. Hn in F 2

Tbn. 1

Tbn. 2

Euph.

Tba

Timp.

P. 1

P. 2

P. 3

13 14 15 16 17 18 19 20 21 22 23



25
33

Fl. 1

Fl. 2

Ob.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt in B $\flat$  1

Tpt in B $\flat$  2

F. Hn in F 1

F. Hn in F 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

P. 1

P. 2

P. 3

Maracas

Castanets

Bass Drum

24

25

26

27

28

29

30

31

32

33

Fl. 1

Fl. 2

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

F. Hn in F 1

F. Hn in F 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

P. 1 (Maracas)

P. 2 (Castanets)

P. 3 (Bass Drum)

Snare + Bass Drum

34 35 36 37 38 39 40 41

FL. 1

FL. 2

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

F. Hn in F 1

F. Hn in F 2

Tbn. 1

Tbn. 2

Euph.

Tba

Timp.

P. 1  
(Maracas)

P. 2  
(Castanets)

P. 3  
(Snare + Bass Drum)

42

43

44

45

46

47

48

49

*ff*

*ff*

*ff*

*ff*

*sfz*

*sfz*

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  
(Maracas)

P. 2  
(Castanets)

(Snare +  
Bass Drum)

P. 3

50

51

52

53

*sfz*

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)*

*p*

*ff*

*f*



3. Anger

♩ = 120 Mysteriously

II

4/4

Flute I

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

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

♩ = 132 It's Lit! (Trap Bounce)

FL. 1

FL. 2

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

F. Hn in F 1

F. Hn in F 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

P. 1

P. 2

P. 3

*p*

*mp*

*pp*

*mf*

open

Closed Jazz Hi-hat

Snare Drum

13

I4

15

16

17

18

19

20

21

27

Fl. 1

*p*

3

Fl. 2

*p*

3

Ob.

*p*

3

Cl. in Bb 1

*p*

3

Cl. in Bb 2

*p*

3

B. Cl.

*p*

Bsn

*p*

A. Sax.

*p*

T. Sax.

*p*

Bar. Sax.

*p*

Tpt in Bb 1

*p*

Tpt in Bb 2

*p*

F. Hn in F 1

*p*

F. Hn in F 2

*p*

Tbn. 1

*p*

Tbn. 2

*p*

Euph.

*p*

Tba

*p*

Timp.

*p*

P. 1

P. 2

(Closed Jazz Hi-hat)

*p*

P. 3

27

28

29

30

31

[illegible]

Fl. 1

Fl. 2

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

F. Hn in F 1

F. Hn in F 2

Tbn. 1

Tbn. 2

Euph.

Tba

Timp.

P. 1 (Chimes)

P. 2 (Closed Jazz Hi-hat)

P. 3 (Snare + Bass Drum)

$\text{♩} = 132$  It's Lit! (Trap Bounce) rall. 45  $\text{♩} = 120$  Mysteriously

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

Cl. in B♭ 1 *p*

Cl. in B♭ 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *p* *f*

T. Sax. *p*

Bar. Sax. *p*

Tpt in B♭ 1 *p*

Tpt in B♭ 2 *p*

F. Hn in F 1 *p* *f*

F. Hn in F 2 *p*

Tbn. 1 *p* *ff* *p*

Tbn. 2 *p* *ff* *p*

Euph. *p* *ff* *p*

Tba. *p*

Timp. *p*

P. 1 (Chimes) *p* 3

P. 2 (Closed Jazz Hi-hat) *p* *pp*

P. 3 *p* *pp*

42 43 44 45 46 47

FL. 1

FL. 2

Ob.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

Bsn

A. Sax.

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

F. Hn in F 1

F. Hn in F 2

Tbn. 1

Tbn. 2

Euph.

Tba

Timp.

P. 1

P. 2

P. 3

48

49

50

51

52

53

54

55

Personal Score



57 ♩ = 132 It's Lit! (Trap Bounce)

[illegible]

56

57

58

59

60