

Discoveries  
SATB a cappella  
TCT-CTS-009.1

Grace Brigham

pdf download - \$1.80  
printed - \$3.00



# DISCOVERIES

SATB a cappella, 2 treble soli

Grace Brigham



## Text:

"The way of progress was never swift nor easy" - *Marie Curie*

"Very little can be done under the spirit of fear. We dream til we no longer have the strength to dream those dreams against which we so struggle, those dreams go at last" - *Florence Nightingale*

"Prejudice is more violent the blinder it is" - *Elizabeth Blackwell*

"Fearfully, cautiously, and distrustingly must we take many of our steps, for we see a little way at best, and we can foresee nothing at all" - *Maria Mitchell*

"But our best and wisest refuge from our troubles is in our science" - *Ada Lovelace*

"We have a hunger of the mind. The more we gain, the more is our desire" - *Maria Mitchell*

"Let each defeat be a source of a new endeavor, and each victory the strengthening of our spirit" - *Euphemia Haynes*

"The breath of a nation's progress" - *Maria Mitchell*

We still need more progress.

## About the Scientists:

**Marie Curie (1867-1934)** was a French/Polish chemist and physicist; she was the first woman to win a Nobel Prize, which she won twice in two different sciences. She studied radioactivity extensively and discovered the elements polonium and radium.

**Florence Nightingale (1820-1910)** is known as the pioneer of modern nursing. She trained nurses and treated wounded soldiers during the Crimean War, and later founded a nursing school in London. She was also a writer and social activist, advocating for (among other things) women's rights and healthcare improvement.

**Elizabeth Blackwell (1821-1910)** was the first female medical doctor in the U.S., and the only medical school that accepted her did so because the male students there voted to let her in. She went on to give lectures advocating for female education, founded a hospital with her sister, and aided in organizing nurses during The Civil War.

**Maria Mitchell (1818-1889)** was the first professional American female astronomer. She discovered a comet in 1847, which she later received a gold medal for. After learning that she was paid significantly less than her male colleagues while working as a professor at Vassar, she demanded a salary increase and her superiors gave it to her.

**Ada Lovelace (1815-1852)**, daughter of Lord and Lady Byron, was a British writer and computer programmer. She created the first algorithm to be carried out by Charles Babbage's Analytical Engine, a proposed mechanical computer. She is recognized as the first to realize the full potential of computers.

**Euphemia Haynes (1890-1980)** was the first African-American woman to earn a PhD in math. She spent 47 years teaching in D.C. public schools and became the first female chair of the D.C. Board of Education. She was also granted the Papal decoration of honor by Pope John XXIII.

**Grace Brigham** is a composer from Washington, D.C. specializing in choral and vocal music. She currently studies with Dr. Timothy Mahr at St. Olaf College in Minnesota, where she also plays violin and sings in various ensembles including the St. Olaf Choir. Grace's love for choral music began when she joined the chorister program at the Washington National Cathedral in 2012, where she had the opportunity to sing at numerous concerts and services of national significance. Her music is gaining increasing attention, with performances so far by Cantus, the Washington National Cathedral Choir, and many ensembles at St. Olaf College. Her piece "Discoveries" was named the winner of the Cantus 2019 Young & Emerging Composer Competition. In addition, "Discoveries" was selected for for the Cathedral Choral Society's composition masterclass with Augusta Read Thomas. Grace works as an assistant for composer Jocelyn Hagen and Graphite Publishing.

**Cantus is widely known** for its trademark warmth and blend, innovative programming and engaging performances of music ranging from the Renaissance to the 21st century. The Washington Post has hailed the Cantus sound as having both "exalting finesse" and "expressive power" and refers to the "spontaneous grace" of its music making. The Philadelphia Inquirer called the group nothing short of "exquisite."

Cantus performs more than 60 concerts each year both in national and international touring, and in its home of Minneapolis/St. Paul, Minnesota. As one of the nation's few full-time vocal ensembles, Cantus has grown in prominence with its distinctive approach to creating music. Working without a conductor, the members of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music and seeks to unearth rarely performed repertoire for men's voices. The ensemble is heard frequently on both classical public radio nationwide and on SiriusXM Satellite Radio. Cantus has released 18 recordings on the group's self-titled label.

Integral to the Cantus mission is its commitment to preserve and deepen music education in the schools. Cantus works with more than 5,000 students each year in master class and workshop settings across the country.

# Discoveries

Assembled quotes by  
pioneering female scientists

for SATB, 2 treble soloists

Grace Brigham

**♩ = 56** *f* *ff*

Soprano  
The way, the way of pro - - -

Alto  
The way, the way of pro - - -

Tenor  
The way, the way of pro - - -

Bass  
The way, the way of pro - - -

for rehearsal only

**3** *f* *ff*

S  
- - - gress was ne-ver swift nor ea - sy. - - -

A  
- - - gress was ne-ver swift nor ea - sy. - - -

T  
- - - gress was ne-ver swift nor ea - sy. - - -

B  
- - - gress was ne-ver swift nor ea - sy. - - -

Performance time: 4:15



© 2020 Timothy C. Takach Publications.  
All Rights Reserved.



For perusal purposes only. Do not use, copy, or distribute.

S  
Ve-ry lit-tle can be done un-der the spi-rit of fear.

A  
Ve-ry lit-tle can be done un-der the spi-rit of fear.

T  
Ve-ry lit-tle can be done un-der the spi-rit of fear.

B  
Ve-ry lit-tle can be done un-der the spi-rit of fear.

We

*mp*

$\text{♩} = 60$

TimothyCTakach.com

For perusal purposes only. Do not use, copy, or distribute.

S  
dream 'til we no lon-ger have the strength to dream those dreams

A  
*p unaccented*  
Oo

T  
*p*  
Oo

B  
*p*  
Oo

*p unaccented*  
Oo

*p*  
Oo

12

Discoveries / Grace Brigham

— a - gainst which we so strug - gle — those dreams go at

S

A

T

B

oo oo

14

Timothy C Takach.com

last

those dreams go at last. *pp*

those dreams go at last. *pp*

those dreams go at last. *pp*

those dreams go at last. *pp*

those dreams go at last. *pp*

last

Discoveries / Grace Brigham

16 *sub. f marcato* *mp*

S  
Prej - u - dice is more vio - lent the blind - er it is. \_\_\_\_\_

A  
Prej - u - dice is more vio - lent the blind - er it is. \_\_\_\_\_

T  
8 *sub. f marcato* *mp*  
Prej - u - dice is more vio - lent the blind - er it is. \_\_\_\_\_ Those \_\_\_\_\_

B  
*sub. f marcato* *mp*  
Prej - u - dice is more vio - lent the blind - er it is. \_\_\_\_\_ Those \_\_\_\_\_

16 *sub. f marcato* *mp*

Timothy C Takach.com

18

S  
\_\_\_\_\_

A  
\_\_\_\_\_

T  
8 \_\_\_\_\_ go at last those dreams \_\_\_\_\_

B  
\_\_\_\_\_ go at last those dreams \_\_\_\_\_

18

21

S those dreams go at

A those dreams go at

T a - gainst which we so strug- gle go at

B which we so strug- gle go at

21

*mp* *mf*

*mp* *mf*

*mp* *mf*

24

S last, they go at last, they go at

A last, they go at last, they go at

T last, they go at last, they go at

B last, they go at last, they go at

24

*f*

*f*

*f*

*f*

Discoveries / Grace Brigham

27 *p*

S last they go at last

A last they go at last

T last.

B last.

27 *p*

30 *pp* Still, nonexpressive  $\text{♩} = 50$

S Fear - ful - ly cau - tious - ly, and dis - trust - ing - ly

A Fear - ful - ly cau - tious - ly, and dis - trust - ing - ly

T Fear - ful - ly cau - tious - ly, and dis - trust - ing - ly

B Fear - ful - ly cau - tious - ly, and dis - trust - ing - ly

30 *pp* Still, nonexpressive  $\text{♩} = 50$

Discoveries / Grace Brigham

32

S must we — take ma - ny of our steps for we see — a lit - tle way at

A must we — take ma - ny of our steps for we see — a lit - tle way at

T must we — take ma - ny of our steps for we see — a lit - tle way at

B must we — take ma - ny of our steps for we see — a lit - tle way at

32

35

S best, and we can fore - see noth - ing — at all. But our

A best, and we can fore - see noth - ing — at all.

T best, and we can fore - see noth - ing — at all.

B best, and we can fore - see noth - ing — at all.

35

*rall.* *a tempo*  
*solo p*

♩. = 60

38

S best and wi - sest re - fuge from all trou- bles is in our

A *p* Oo

T *p* Oo

B

38

♩. = 60

40

S *mp* sci - ence. *tutti* We have a hun - ger of the *mf*

A *mp* oo hun - ger of the *mf*

T *mp* 8 oo hun - ger of the *mf*

B *mp* Oo oo hun - ger of the *mf*

40

*mp* *mf*

42

S mind. The more we gain the more is our de -

A mind. more we gain the more is our de -

T mind gain our de -

B mind gain our de -

42

For perusal purposes only. Do not use, copy, or distribute.

Timothy C Takach.com

The musical score for measures 42-43 features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The lyrics are: "mind. The more we gain the more is our de -". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

44

S sire, Let each de - feat be a source of a new en - deav - or, and each

A sire, each de - feat be a source of a new en - deav - or, and each

T sire, each de - feat be a source of a new en - deav - or

B sire, each de - feat be a source of a new en - deav - or

44

For perusal purposes only. Do not use, copy, or distribute.

Timothy C Takach.com

The musical score for measures 44-45 features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 9/8. The lyrics are: "sire, Let each de - feat be a source of a new en - deav - or, and each". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

47 *f*

S vic - to-ry the strength-en - ing of our

A vic - to-ry the strength-en - ing of our

T and each vic - to-ry the strength-en - ing of our

B and each vic - to-ry the strength-en - ing of our



49 *ff*

S spi - rit. The breath, the breath of a

A spi - rit. The breath, the breath of a

T spi - rit. The breath, the breath of a

B spi - rit. The breath, the breath of a



53

2 soli *mp*

S The breath \_\_\_\_\_ of a na - tion's

A na - tion's pro - gress Oo

T na - tion's pro - gress Oo

B na - tion's pro - gress Oo

*p*

*p*

*p*

*p*

53

2

*p*

57

Timothy C Takach.com

S pro gress the breath \_\_\_\_\_ of a na - tion's

A

T

B

57

59

Discoveries / Grace Brigham

pro - gress The breath of a na - tion's

S (Oo)...

A (Oo)...

T (Oo)...

B (Oo)...

61

Timothy C Takach.com

pro - gress *mf* *decresc. to end*

S (Oo)...

A (Oo)...

T (Oo)...

B (Oo)...

Discoveries / Grace Brigham

*rit.*

*p*

63

pro - gress

(Oo)...

(Oo)...

(Oo)...

(Oo)...

63

65

*solo rubato*

Timothy C Takach.com

We still need more pro - gress.

*pp*

*pp*

*pp*

*pp*

65

Look for more titles from Cantus  
at [GraphitePublishing.com](http://GraphitePublishing.com)

