

Discoveries  
TTBB a cappella  
TCT-CTS-009

Grace Brigham

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# DISCOVERIES

TTBB a cappella, 2 tenor 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.



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6 2 soli *mp*

T1  
Ve-ry lit-tle can be done un-der the spi-rit of fear. We

T2  
Ve-ry lit-tle can be done un-der the spi-rit of fear.

Bar.  
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.

6

*mp*

10 ♩. = 60 Timothy C Takach.com

T1  
dream 'til we no lon-ger have the strength to dream those dreams

T2  
*All tenors p unaccented*  
Oo\*

Bar.  
*p*  
Oo\*

B  
*p*  
Oo\*

10

\* singers may also sing "doo" on each note change.

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12

T1

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

T2

Bar.

B

Oo

Oo

14

T1

last those dreams go at last. *pp*

T2

those dreams go at last. *pp*

Bar.

B

Oo

Oo

14

*pp*

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16 *sub. f marcato* *mp*

T1  
Prej - u - dice is more vio - lent the blind - er it is.

T2  
Prej - u - dice is more vio - lent the blind - er it is.

Bar.  
Prej - u - dice is more vio - lent the blind er it is. Those

B  
Prej - u - dice is more vio - lent the blind - er it is. Those

16 *f* *mp*

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18

T1  
dreams go at last those dreams

T2  
dreams go at last those dreams

Bar.  
dreams go at last those dreams

B  
dreams go at last those dreams

18

21

T1 those dreams go at

T2 those dreams go at

Bar. a - gainst which we so strug - gle go at

B which we so strug - gle go at

*mp* *mf*

24

T1 last they go at last, they go at

T2 last, they go at last, they go at

Bar. last they go at last, they go at

B last, they go at last, they go at

*f*

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27 *p*

T1 last they go at last

T2 last they go at last

Bar. last.

B last.

27 *p*

30 *pp* **Still, nonexpressive** ♩. = 50

T1 Fear - ful - ly cau - tious - ly, and dis - trust - ing - ly

T2 Fear - ful - ly cau - tious - ly, and dis - trust - ing - ly

Bar. 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** ♩. = 50

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32

T1  
must we — take ma - ny of our steps for we see — a lit - tle way at

T2  
must we — take ma - ny of our steps for we see — a lit - tle way at

Bar.  
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

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35

T1  
best, and we can fore - see noth - ing — at all. But our

T2  
best, and we can fore - see noth - ing — at all.

Bar.  
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*



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♩. = 60

38

T1  
8 best and wis - est re - fuge from all trou - bles is in our

T2  
8 *p* Oo

Bar.  
*p* Oo

B

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♩. = 60

38

8

T1  
8 *mp* sci - ence. *tutti* We have a *mf* hun - ger of the

T2  
8 *mp* Oo hun - ger of the *mf*

Bar.  
*mp* Oo Oo hun - ger of the *mf*

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

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40

8 *mp* *mf*

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42

T1  
mind. The more we gain the more is our de -

T2  
mind. The more we gain the more is our de -

Bar.  
mind gain our de -

B  
mind gain our de -

42

This block contains the musical notation for measures 42 and 43. It features four vocal parts: T1 (Tenor 1), T2 (Tenor 2), Baritone (Bar.), and Bass (B.), along with a piano accompaniment. The lyrics are: "mind. The more we gain the more is our de -". The piano part includes a watermark: "For perusal purposes only. Do not use, copy, or distribute." The piano part also includes a watermark: "Timothy C Takach.com".

44

T1  
sire, Let each de - feat be a source of a new en - deav - or, and each

T2  
sire, Let each de - feat be a source of a new en - deav - or, and each

Bar.  
sire, each de - feat be a source of a new en dea or

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

44

This block contains the musical notation for measures 44 and 45. It features four vocal parts: T1 (Tenor 1), T2 (Tenor 2), Baritone (Bar.), and Bass (B.), along with a piano accompaniment. The lyrics are: "sire, Let each de - feat be a source of a new en - deav - or, and each". The piano part includes a watermark: "For perusal purposes only. Do not use, copy, or distribute." The piano part also includes a watermark: "Timothy C Takach.com".

47 *f*

T1 vic - to-ry the strength-en - ing of our

T2 vic - to-ry the strength-en - ing of our

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

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

47

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49 *ff*

T1 spi - rit.

T2 *ff* spi - rit. *mp* The breath, the breath of a

Bar. *ff* spi - rit. *mp* The breath, the breath of a

B *ff* spi - rit. *mp* The breath, the breath of a

49 *ff* *mp*

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2 soli  
*mp*

52

T1  
Oo \_\_\_\_\_ The breath \_\_\_\_\_ of a na - tion's

T2  
na - tion's pro - gress Oo \_\_\_\_\_

Bar.  
na - tion's pro - gress Oo \_\_\_\_\_

B  
na - tion's pro - gress Oo \_\_\_\_\_

52

56

T1  
pro - gress the breath \_\_\_\_\_ of a na - tion's

T2  
Oo \_\_\_\_\_

Bar.  
\_\_\_\_\_

B  
\_\_\_\_\_

56

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58

T1  
pro - gress The breath of a na - tion's

T2  
(Oo)

Bar.  
(Oo)

B  
(Oo)

58

60

T1  
pro - gress *mf* *decresc. to end*

T2  
Oo *decresc. to end*

Bar.  
*decresc. to end*

B  
*decresc. to end*

60

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*rit.*

*p*

62

T1  
8 pro - gress

T2

Bar.  
(Oo)

B  
(Oo)

62

64

T1  
8 We still need more pro - gress.

T2

Bar.  
*pp*

B  
*pp*

64

*solo p rubato*

*pp*

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