

Discovery

by M. J. Roth (ASCAP)

Grade 1+

Complete Band Instrumentation

1 Conductor Score	2 E♭ Baritone Saxophone	2 Mallet Percussion
8 Flute	5 B♭ Trumpet 1	<i>Bells</i>
4 Oboe, Flute 2 (opt.)	5 B♭ Trumpet 2	2 Percussion 1
6 B♭ Clarinet 1	4 Horn in F	<i>Snare Drum, Bass Drum</i>
6 B♭ Clarinet 2	8 Trombone/Bassoon	2 Percussion 2
2 B♭ Bass Clarinet	2 Euphonium B.C.	<i>Vibraslap,</i>
2 E♭ Alto Saxophone 1	(Optional Trombone 2)	<i>Suspended Cymbal</i>
2 E♭ Alto Saxophone 2	2 B♭ Euphonium T.C.	
2 B♭ Tenor Saxophone	4 Tuba	

Catalog #GMM492

Complete Set \$50.00

Extra Score GMM492SC \$8.00, Parts \$3.00 each



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sample from www.GrandMesaMusic.com

To the Audience

Discovery offers auditory imagery for processes usually described visually and enlightens performers and listeners alike to the different phases of discovery, scientific and otherwise. Along the road there are realizations, revelations, and conclusions, typically resultant of experimentation and analysis. It means different things to different people, as does each individual discovery in a person's life. Listen for how the sections of the ensemble exchange and develop ideas, adding their own thoughts, expanding and contracting the theme. That's where the magic happens, in this interpretation of discovery and beyond.

To the Director

- Ensure that the right percussionist for the job discovers the vibraslap and can play it with grace, but also with panache.
- Please help your trombonists develop a fundamental understanding of exponential functions by guiding them to save more glissando for the end.
 - The same may apply for the whole group in terms of crescendos and diminuendos.
- Spend some time differentiating tenuto from slur and long accent from marcato.
- Offer the sudden tempo changes in measures 34 and 43 in ways where the students will not view them as frightening.

Thank you for your interest in this work, I hope you and your ensemble enjoy it!

About the Composer

MJ Roth (b. 2005, he/they) is a composer, percussionist, and student from Metro Detroit, Michigan. He writes innovative instrumental music for musicians of all levels, in addition to digital music and film scores. An experienced timpanist, they also perform on low brass with school and community ensembles. They are also exploring ensemble conducting and vocal music. He graduates from high school in June 2024 and continues to Wayne State University the following August.

The composer has worked with many esteemed directors to bring his music to life for a variety of audiences and push the boundaries of educational band & orchestra music. In addition to concert music from the beginner to advanced levels, MJ also has experience in composing for the marching arts.

Discovery

for Concert Band

M. J. Roth (ASCAP)

With drive ♩ = 132

[illegible]

The image shows a musical score for the song 'The Rose Tree'. It is a three-part setting for voices and piano. The score is written on ten staves, organized into three systems of three staves each. The first system is for the Soprano, Alto, and Tenor parts. The second system is for the Bass, Piano, and a second Soprano part. The third system is for the Bass, Piano, and a second Alto part. The music is in 4/4 time and features a variety of note values, rests, and dynamic markings such as *f* (forte) and *a2* (second ending). The score is watermarked with 'GRAND MUSIC PUBLISHERS' and 'MESA'.

Discovery

3

11 12 13 14 15 16

Fl. *p* *f* (*f*)

Ob. (Fl. 2) *p* *f* (*f*)

Cls. 1 2 *p* *f* (*f*)

B. Cl. *p* *f*

A. Saxes. 1 2 *p* *f* (*f*)

T. Sax. *p* *f*

Bar. Sax. *p* *f*

Tpts. 1 2 *p* *f* (*f*)

Hn. *p* *f*

Tbn. Bsn. Euph. *p* *f*

Tuba *p* *f*

Mlt. Perc. *p* *f* (*f*)

Perc. 1 *f*

Perc. 2 *p* *mf* *p*

Suspended Cymbal (mallets)

*When this part divides into two notes, the Trombone and Bassoon play the upper note, and the Euphonium plays the lower.

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19

17 18 19 20 21

Fl. *p* *f* *mf*

Ob. (Fl. 2) *p* *f* *mf*

Cls. 1 2 *p* *mf* *p* *f* *a2* *mf*

B. Cl. *p* *mf* *f* *p*

A. Saxes. 1 2 *p* *mf* *p* *f* *a2* *mf*

T. Sax. *p* *mf* *f* *mf*

Bar. Sax. *p* *mf* *f* *p*

Tpts. 1 2 *p* *mf* *p* *f* *a2* *mf*

Hn. *p* *mf* *a3* *mf*

Tbn. Bsn. Euph. *p* *mf* *f* *p*

Tuba *p* *mf* *f* *p*

Mlt. Perc. *f* (mute stacc. notes) *mf*

Perc. 1 *f*

Perc. 2 *mf* *f* **Vibraslap**

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28 29 30 31 32

Fl. *stomp stomp*

Ob. (Fl. 2) *stomp stomp*

Cls. 1 2 *stomp stomp* a2

B. Cl. *stomp stomp*

A. Saxes. 1 2 *stomp stomp*

T. Sax. *stomp stomp*

Bar. Sax. *stomp stomp*

Tpts. 1 2 *stomp stomp* a2

Hn. *stomp stomp*

Tbn. Bsn. Euph. *stomp stomp*

Tuba *stomp stomp*

Mlt. Perc. *stomp stomp*

Perc. 1 *mf*
Susp. Cym. (w/ snare stick)

Perc. 2 *mf*

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With song ♩ = 80 [35]

33 34 36 37 38

Fl. *stomp* *mf*

Ob. (Fl. 2) *stomp* *mf*

Cls. 1 2 *stomp* *mf*

B. Cl. *stomp* *mf*

A. Saxes. 1 2 *stomp* *mf*

T. Sax. *stomp* *mf*

Bar. Sax. *stomp* *mf*

Tpts. 1 2 *stomp* *mf* a2

Hn. *stomp* *mf*

Tbn. Bsn. Euph. *stomp* *mf*

Tuba *stomp* *mf*

Mlt. Perc. *stomp* *mf*

Perc. 1

Perc. 2 *Susp. Cym (mlts.)* *p* *mf*

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43 With (more) drive ♩ = 144-152

39 40 41 42 44

Fl. *f* *p* *mf*

Ob. (Fl. 2) *f* *p* *mf*

Cls. 1 2 *f* *p* *mf*

B. Cl. *f* *p* *mf*

A. Saxes. 1 2 *f* *p* *mf*

T. Sax. *f* *p* *mf*

Bar. Sax. *f* *p* *mf*

Tpts. 1 2 *f* *p* *mf*

Hn. *f* *p* *mf*

Tbn. Bsn. Euph. *f* *p* *mf* (Tbn. gliss.)

Tuba *f* *p* *mf*

Mlt. Perc. *f* *p* *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf* *mf* *Vibraslap*

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51 52 53 54 div. 55 56

Fl. (f) p f

Ob. (Fl. 2) (f) p f

Cls. 1 2 (f) p mf p f

B. Cl. p mf f

A. Saxes. 1 2 p mf p f a2

T. Sax. p mf f

Bar. Sax. p mf f

Tpts. 1 2 (f) p mf p f a2

Hn. p mf f

Tbn. Bsn. Euph. p mf f a3

Tuba p mf f

Mlt. Perc. (f) f

Perc. 1 (f)

Perc. 2 Susp. Cym (mlts.) p mf Vibraslap f