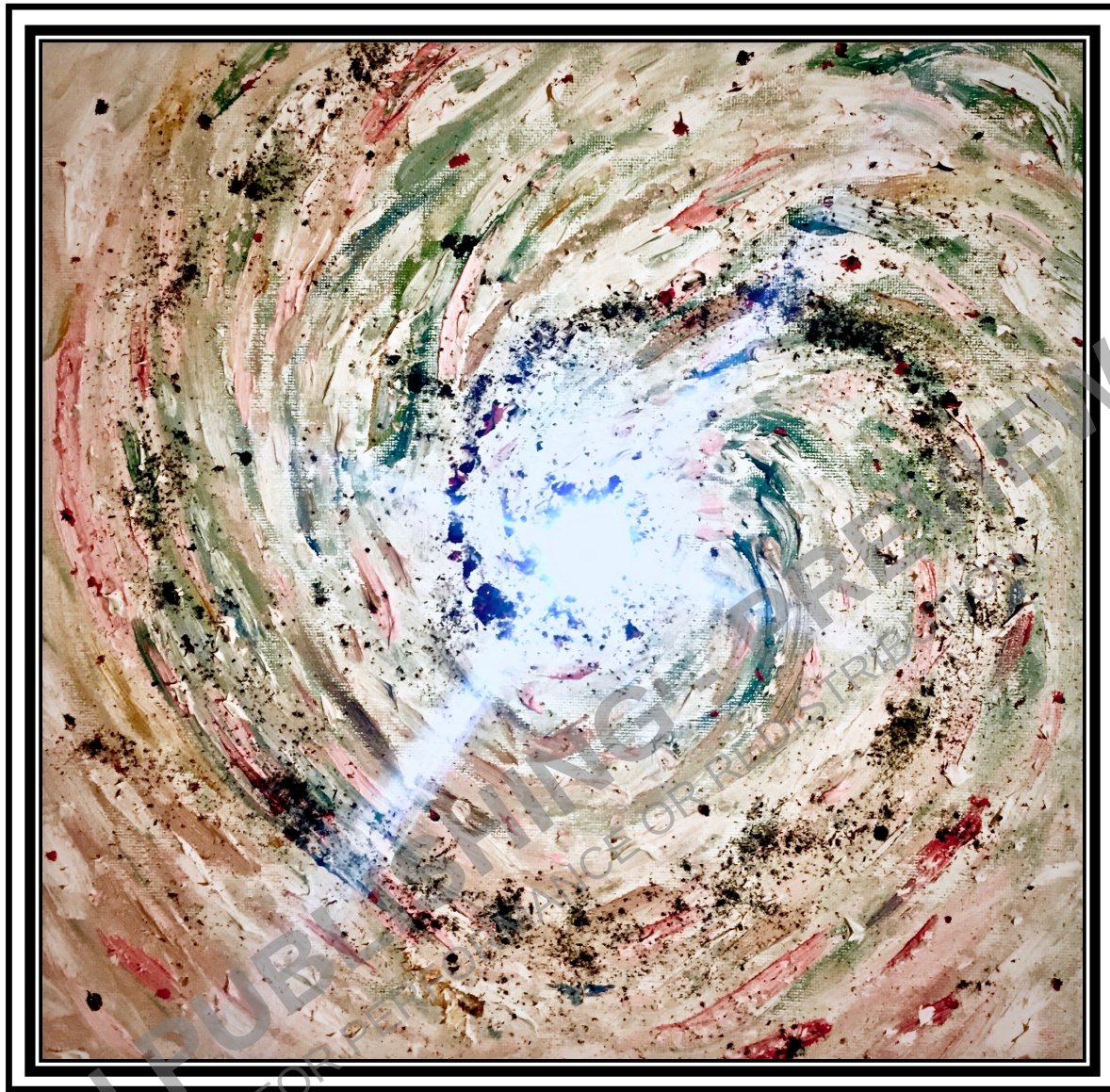


Common Mind

By: Jon D. Nelson



Movement 1:
Blink of an Eye

Movement 2:
Golden Rule

Movement 3:
Song of People

Common Mind

Instrumentation

Tam Tam, Bass Drum	3 Marimba 1
Tablas	3 Marimba 2
Double Bass	Bass Marimba
Piano	Vibraphone 1
14 Piece Brass Ensemble (Mov 1)	Vibraphone 2
Brass Quintet (Mov 2 and 3)	Glockenspiel
SATB Choir	Chimes / Crotals
Alto Sax Soloist	Tri, CC, Wnd Chms, Anvil
Voice Soloist	

Commission by Wisconsin Youth Symphony Orchestras, *Common Mind* generally deals with the notion of respect at varying scopes through three movements beginning with respect for oneself, expanding to respect for others, love and one's relationships, then finally broadening to our respect for humanity altogether and anything that is bigger.

People often remark over the sense that life passes us by faster and faster as we age. To a five-year-old, one year represents 20% of what they know as "life" altogether. To someone who has fifty years, the same amount of time represents just 2% of their larger sense of what "life" has been. Are we actually all experiencing time and consuming "life" on varying scales side by side? Are we actually accelerating toward the point where one lives on as memories within the minds of living people?

Movement one, **"Blink of an Eye"**, more specifically deals with one's respect for the time they have to live, tracing experiences and discoveries along the way portrayed by a single male dancer. It may be interesting to imagine our perception of the passing time in the shape of a Fibonacci spiral, the famous natural shape found in shells, animal horns, even spiral galaxies like the Milky Way, all of which are governed by Da Vinci's "golden ratio", aka Phi. When you trace the Fibonacci sequence mathematically, any value in the sequence is a sum of earlier values; perhaps we might similarly observe that a person's consciousness and identity at any moment stands as a result of their prior experiences and memories. In drawing this connection, "Blink of an Eye" is timed out in phrases that begin very short and very dense, which grow longer and more spacious, precisely measured according to values of the Fibonacci sequence. Interruptive percussive hits mark the onset of each new value in the sequence, and each of these valued sections of the movement are made to symbolize a certain age. As the "big bang" at the downbeat of this movement symbolizes the beginning of a life, the piece develops through these metaphorical years exploring different musical colors associated with the different levels of youthfulness and maturity. As these notions of "Fibonacci-shaped life" may entertain curiosity in theoretical physics, wonderments over the nature of the universe, this movement took shape as something of a tribute to the late Stephen Hawking, one of the most well known theoretical physicists of all time. The movement ends at the Fibonacci value, 55, the number of years that Hawking lived miraculously with ALS.

Movement two, **"Golden Rule"**, employs the well-known phrase: "treat others as you yourself would like to be treated." The phrase shows up in texts associated with virtually every world religion and philosophy, functioning as a humanitarian constitution simply asking for respect. As two dancers navigate the complexities of a romantic relationship, singers are gradually entering the stage while chanting Matthew 7:12 in Latin, which is precisely the golden rule. In unison with this chant on a static G, percussive instruments originating from many different cultures on earth support the singers. All the while, an alto saxophone soloist dances around this static chant presenting musical commentary on the developing relationship portrayed through dance.

"Golden Rule" utilizes an antiphonal ensemble which functionally throughout the movement the compositional technique, inversion, as the static chant on G functions as an axis of symmetry through which musical gestures are projected. It is interesting to note that many musical shapes, chords, and melody lines, when inverted produce sounds of seemingly opposite emotion. When a joyous and bright C major triad is projected through the static G into its inverted form, a sorrowful G minor triad results. Many other, more complex musical shapes are inverted in this fashion to theoretically produce emotionally opposite pairings of sound which are each assigned to just one side of this antiphonal ensemble. The result is an ensemble split into left and right halves of the stage, which jointly communicate *"sacrifices"* and *"gratitudes"* in the portrayed relationship. The entire second movement is symmetrical, note for note.

Throughout "Golden Rule" the static G through which all gestures are projected may symbolize the "judgement" of society and embodies the sometimes-stifling effects of societal expectations on behavior and conduct in a relationship. For one passage of the movement labeled "Intoku" in the score, this static G disappears and for this brief time the rest of the ensemble, while still symmetrical, does not need to remain functional and harmonious with the otherwise unyielding G. Intoku is a Japanese word that means "good done in secret".

Movement three, **"Song of People"** begins with a feature of the entire choir freshly positioned on-stage, presenting an original text collaboratively written with Dr. Jeanne Leep and Megan McCrumb. The text aims to creatively express the urgency of addressing climate change in four stanzas, which recapitulate the broadening notions of respect conveyed by the entire three-movement work. The movement ends with a warm call to action, accompanied by the sounds of many bells collected by Nelson's Grandmother, Mary Proctor. The sampled bells originate from dozens of countries and every livable continent on Earth.

SONG OF PEOPLE

I sing a song of people when
My breath moves out in ocean waves
A time within my beating chest
expanding as the dawning day

I see the heart of people when
Two minds can meet in open skies
Reflecting tones of varied truth
to lift the veil from narrow eyes

I feel the pain of people when
I cannot drink what rivers bear
A shadow hangs above the heads
of those sunk down in dark despair

I hold my faith in people when
The future welcomes all who hear
A crowd of voices rise to sing
I'll do my part while I am here

I'll sing a song while I am here

Common Mind

"Blink of an Eye"

Jon D. Nelson

crash cymbals

ff *f* *mp* *ff* *mp*

Diamond flcads: Strike BD and Tam Tam Together

ff *f* *f*

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7 - "5"

Mrb. 1

Mrb. 2

Bb Mrb.

Vib. 1

Vib. 2

Glk.

Chms
Crtls

Trgl.
C.C.
W.Cms.
Invl.

S. Cym.

Toms
Taiko
T. Gong
Trgl.

T.T.
B. Dr.

Tab

D.B.

Pno.

Bb Tpt. 1

Bb Tpt. 2

Fln.

Fln.

Tbn.

B. Tbn.

Tuba

mp *ff*

mp *ff* *f*

mp *ff* *mp*

mp *ff* *mp*

mp *ff* *mp*

mp *ff* *mp*

mp *ff* *mp*

Common Mind

3

[illegible]

The image shows a preview of a musical score for 'The Rose Tree' by J.D. Peters. The score is for a piano and voice. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is in G major and 4/4 time. The score includes a large diagonal watermark that reads 'JDN PUBLISHING - PREVIEW' and 'NOT FOR PERFORMANCE OR REDISTRIBUTION'.

Common Mind

20 - "13"

Mrb. 1

Mrb. 2

B Mrb.

Vib. 1

Vib. 2

Glk.

Chms
Crtls

Trgl.
C.C.
W.Cms.
Invl.

S. Cym.

Toms
Taiko
T. Gong
Trgl.

T.T.
B. Dr.

Tab

D.B.

pno.

B♭ Tpt. 1

B♭ Tpt. 2

Fln.

Fln.

Tbn.

B. Tbn.

Tuba

mp

mp

mf

p

mf

p

mf

p

mf

p

mf

p

6Common Mind

Portly

Mrb. 1

Mrb. 2

B Mrb.

Vib. 1

Vib. 2

Glk.

Chms
Crtls

Trgl.
C.C.
W.Cms.
Invl.

S. Cym.

Toms
Tails
T. Gong
Trgl.

T.T.
B. Dr.

Tab

D.B.

Pno.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Fln.

Fln.

Tbn.

B. Tbn.

Tuba

mf

pp

mp

p

wind chimes

crystalles

Watermarked preview - PREVIEW

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Common Mind

7

33 - "21" *Voiez Soloist (On "rth"/Expressive Syllables)*

Voiez Soloist

Mrb. 1

Mrb. 2

B. Mrb.

Vib. 1

Vib. 2

Glk.

Chms
Crtls

Trgl.
C.C.
W.Cms.
Tnvl.

S. Cym.

Toms
Taiko
T. Gong.
Trgl.

T.T.
B. Dr.

Tab

D.B.

Pno.

B♭ Tpt. 1

B♭ Tpt. 2

Fln.

Fln.

Tbn.

B. Tbn.

Tuba

Voic Soloist

Mrb. 1

Mrb. 2

Bb Mrb.

Vib. 1

Vib. 2

Glk.

Chms
Crtls

Trgl.
C.C.
W.Cms.
Tnvl.

S. Cym.

Toms
Tlko
T. Gng.
Trgl.

T.T.
B. Dr.

Tab

D.B.

pno.

Bb Tpt. 1

Bb Tpt. 2

fln.

fln.

Tbn.

B. Tbn.

Tuba

mp

mp

mp

mp

Common Mind

9

63 - "34" Stately

Voicz Soloist

Mrb. 1

Mrb. 2

B. Mrb.

Vib. 1

Vib. 2

Glk.

Chms
Crtls

Tryl.
C.C.
W.Cms.
Tnvl.

S. Cym.

Toms
Taiko
T. Gng.
Tryl.

T.T.
B. Dr.

Tab

D.B.

Pno.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hrn.

Hrn.

Tbn.

B. Tbn.

Tuba

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The image shows a preview of a musical score for the song "The Rose Tree". The score is written for a piano and is in 3/4 time. It features a melody in the right hand and a bass line in the left hand. The music is written on a grand staff with a treble and bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like "mp". A large diagonal watermark reading "JDM PUBLISHING - PREVIEW" and "NOT FOR PERFORMANCE OR REDISTRIBUTION" is overlaid on the score.

Common Mind

11

78 Curious

The image displays a page from a musical score, likely for a percussion ensemble. The score is written for various instruments, including Mrb. 1, Mrb. 2, B. Mrb., Vib. 1, Vib. 2, Glk., Chms, Crtls, Trgl. C.C., W. Cms., Trgl., S. Cym., Toms, Taiiko, T. Gong, Trgl., T.T., B. Dr., Tab., D.B., Pno., B. Tpt. 1, B. Tpt. 2, Tln., Tln., Tbn., B. Tbn., and Tuba. The score is written in 4/4 time and features a key signature of one sharp (F#). The music is marked with dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large, diagonal watermark reading "JDN PUBLISHING - PREVIEW" is overlaid across the center of the page, indicating that this is a preview of a published work. The watermark also includes the text "NOT FOR PERFORMANCE OR REDISTRIBUTION".

12

Common Mind

Mrb. 1

89

With humor

Mrb. 2

89

B Mrb.

89

Vib. 1

89

Vib. 2

89

Glk.

89

Chms
Crtls

89

Trgl.
C.C.
W.Cms.
7 Invl.

89

S. Cym.

89

Toms
Taiko
T. Gong.
Trgl.

89

T.T.
B. Dr.

89

Tab

89

Dr.

89

Pno.

89

Bb Tpt. 1

89

Bb Tpt. 2

89

Fln.

89

Fln.

89

Tbn.

89

B. Tbn.

89

Tuba

89

Mrb. 1

Mrb. 2

B Mrb.

Vib. 1

Vib. 2

Glk.

Chms
Crtls

Trgl.
C.C.
W.Cms.
Invl.

S. Cym.

Toms
Tails
T. Gong.
Trgl.

T.T.
B. Dr.

Tab

D.B.

Pno.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Fln.

Fln.

Tbn.

B. Tbn.

Tuba

100

2/4

3/4

mp

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A preview of a musical score for 'The Rose Tree'. The score is written on five systems of staves. The first system consists of two staves with a treble and bass clef, containing a melody and a bass line. The second system is similar. The third system has a treble staff with a melody and a bass staff with a bass line. The fourth system is similar. The fifth system has a treble staff with a melody and a bass staff with a bass line. The score is watermarked with 'JDN PUBLISHING - PREVIEW' and 'NOT FOR PERFORMANCE OR REDISTRIBUTION'.

Movement 2
"Golden Rule"

Pensive ♩ = 108

131

Voice Soloist

Mrb. 1 *129* **diminuendo al niente throughout*
mp

Mrb. 2 *129* **diminuendo al niente throughout*
mp

B Mrb. *129*
mp

Vib. 1 *129* *sustain pedal throughout*
mp

Vib. 2 *sustain pedal throughout*
mp

Glk. *mp*

**Chms
Crtls**

**Trgl.
C.C.
W.Cms.
Tnvl.** *129*

S. Cym.

**Toms
Taiko
T. Gong.
Trgl.** *129* *mp*

**T.T.
B. Dr.**

Tab *129* *mp* *pizz.*

P.B. *129*

pno. *129* *mp*

***Begin Entry**

S *129*
om - ni - a er - go quae - cum - que vul - tis ut fa - ciant vo - bis ho - mi - nes et vos fa - ci - te

Al
om - ni - a er - go quae - cum - que vul - tis ut fa - ciant vo - bis ho - mi - nes et vos fa - ci - te

T
8
om - ni - a er - go quae - cum - que vul - tis ut fa - ciant vo - bis ho - mi - nes et vos fa - ci - te

B
om - ni - a er - go quae - cum - que vul - tis ut fa - ciant vo - bis ho - mi - nes et vos fa - ci - te

B♭ Tpt. 1 *129*

B♭ Tpt. 2

Fln.

Tbn.

Tuba

The image displays a musical score for the song "The Rose Tree". It features a vocal melody line and a piano accompaniment. The score is presented in a preview format, with a large diagonal watermark reading "JDN PUBLISHING - PREVIEW" and "NOT FOR PERFORMANCE OR REDISTRIBUTION". The piano part includes markings for "mf" (mezzo-forte) and "arco" (arco). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal melody is written in a soprano clef, and the piano accompaniment is written in a bass clef. The score includes a variety of musical notations, including eighth notes, quarter notes, and rests, as well as dynamic markings and articulation marks.

ON PUBLISHING - PREVIEW
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eis haec est enim lex et prophetae omnia erant quaecumque

The image shows a page from a musical score for J. S. Bach's 'Agnus Dei' (BWV 1068). The score is for a 4-part setting (Soprano, Alto, Tenor, Bass) and includes a basso continuo line. The lyrics are: 'eis haec est en-im lex et pro-phe-tae om - ni-a er-go quae-cum-que vul - tis'. The music is in G major and 3/4 time. The score is for a 4-part setting (Soprano, Alto, Tenor, Bass) and includes a basso continuo line. The lyrics are: 'eis haec est en-im lex et pro-phe-tae om - ni-a er-go quae-cum-que vul - tis'.

159

Mrb. 1

Mrb. 2

B Mrb.

Vib. 1

Vib. 2

Glk.

Chms
Crtls

159

Trgl.
C.C.
W.Cms.
Tnvl.

S. Cym.

159

Toms
Tulko
T. Gng.
Trgl.

159

T.T.
B. Dr.

Tab

159

D.B.

159

pno.

159

S

et vos fa - ci - te eis haec est en-im lex et pro-phe-tae om - ni-a er - go quae-cum-que vul - tis ut fa - ciant vo-bis ho-mi-nes

159

A

et vos fa - ci - te eis haec est en-im lex et pro-phe-tae om - ni-a er - go quae-cum-que vul - tis ut fa - ciant vo-bis ho-mi-nes

159

T

8 et vos fa - ci - te eis haec est en-im lex et pro-phe-tae om - ni-a er - go quae-cum-que vul - tis ut fa - ciant vo-bis ho-mi-nes

159

B

et vos fa - ci - te eis haec est en-im lex et pro-phe-tae om - ni-a er - go quae-cum-que vul - tis ut fa - ciant vo-bis ho-mi-nes

159

B> Tpt. 1

159

B> Tpt. 2

159

fln.

159

Tbn.

159

Tuba

The image shows a musical score for the song "The Rose Tree". It is a three-part setting for voice and piano. The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music is divided into three systems. The first system contains the first two staves of the score. The second system contains the third and fourth staves. The third system contains the fifth and sixth staves. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "pizz." (pizzicato) and "mf" (mezzo-forte). A large, diagonal watermark reading "JDA PUBLISHING - PREVIEW" is overlaid across the entire page.

174 178

Mrb. 1

Mrb. 2

B Mrb.

Vib. 1

Vib. 2

Glk.

Chms
Crlls

Trgl.
C.C.
W.Cms.
rInvl.

S. Cym.

Toms
Taiko
T. Gong.
Trgl.

T.T.
B. Dr.

Tab

P.B.

Pno.

S

vo-bis ho-mi-nes et vos fa-ci-te eis haec est en-im lex et pro-phe-tae om-ni-a er-go quae-cum-que vul-tis ut fa-ciant

fl

vo-bis ho-mi-nes et vos fa-ci-te eis haec est en-im lex et pro-phe-tae om-ni-a er-go quae-cum-que vul-tis ut fa-ciant

T

8 vo-bis ho-mi-nes et vos fa-ci-te eis haec est en-im lex et pro-phe-tae om-ni-a er-go quae-cum-que vul-tis ut fa-ciant

B

vo-bis ho-mi-nes et vos fa-ci-te eis haec est en-im lex et pro-phe-tae om-ni-a er-go quae-cum-que vul-tis ut fa-ciant

Bb Tpt. 1

Bb Tpt. 2

fln.

Tbn.

Tuba

A preview of a musical score for guitar, showing multiple staves with various musical notations including chords, arpeggios, and dynamics like 'f' and 'pizz.' The score is partially obscured by a large diagonal watermark that reads 'PUBLISHED FOR PERFORMANCE OR REDISTRIBUTION'. The visible notation includes a series of chords and arpeggios in the upper staves, and a more complex melodic and harmonic passage in the lower staves, featuring a 'pizz.' (pizzicato) instruction. The watermark also includes the word 'PREVIEW' in large letters.

Mrb. 1

Mrb. 2

B Mrb.

Vib. 1

Vib. 2

Glk.

Chms
Crlls

Trgl.
C.C.
W.Cms.
Tnvl.

crash cymbals

triangle (l.v.)

S. Cym.

Toms
Taiko
T. Gong.
Trgl.

T.T.
B. Dr.

Tab

arco

mf pizz.

D.B.

pno.

S

vul - tis ut fa - ciant vo - bis ho - mi - nes et vos fa - ci - te eis haec est en - im lex et pro - phe - tae

Al

vul - tis ut fa - ciant vo - bis ho - mi - nes et vos fa - ci - te eis haec est en - im lex et pro - phe - tae

T

vul - tis ut fa - ciant vo - bis ho - mi - nes et vos fa - ci - te eis haec est en - im lex et pro - phe - tae

B

vul - tis ut fa - ciant vo - bis ho - mi - nes et vos fa - ci - te eis haec est en - im lex et pro - phe - tae

Bb Tpt. 1

Bb Tpt. 2

Fln.

Tbn.

Tuba

Mrb. 1

Mrb. 2

B Mrb.

Vib. 1

Vib. 2

Glk.

Chms
Crcls

Trgl.
C.C.
W.Cms.
Tnvl.

S. Cym.

Toms
Taiko
T. Gong.
Trgl.

T.T.
B. Dr.

Tab

arco

P.B.

pno.

S

Al

T

B

B♭ Tpt. 1

B♭ Tpt. 2

Fln.

Tbn.

Tuba

om - ni - a er - go quae-cum - que vul - tis ut fa - ciant vo - bis ho - mi - nes

om - ni - a er - go quae-cum - que vul - tis ut fa - ciant vo - bis ho - mi - nes

om - ni - a er - go quae-cum - que vul - tis ut fa - ciant vo - bis ho - mi - nes

om - ni - a er - go quae-cum - que vul - tis ut fa - ciant vo - bis ho - mi - nes

199

203 Intoku

Mrb. 1

Mrb. 2

B Mrb.

Vib. 1

Vib. 2

Glk.

Chms

Crtls

Trgl.
C.C.
W.Cms.
Invl.

S. Cym.

Toms
Tallo
T. Gong.
Trgl.

T.T.
B. Dr.

Tab

P.B.

Pno.

S

T

B

B♭ Tpt. 1

B♭ Tpt. 2

Fln.

Tbn.

Tuba

f *ff* *subito mp*

f *ff* *subito mp*

f *ff*

f *ff* *subito mp* *pedal each note*

f *ff* *subito mp* *pedal each note*

subito mp

subito mp *crystal* *chimes*

f *ff* *subito mp* *ehokz*

triangle *subito mp*

f *ff* *subito mp*

f *ff* *subito mp*

f *ff* *subito mp*

f *ff* *subito p*

f *ff* *subito p*

f *ff* *subito p*

f *ff* *subito p*

f *ff*

et vos fa - ci - te eis haec est en - im lex et pro - phe - tae eis haec est

et vos fa - ci - te eis haec est en - im lex et pro - phe - tae eis haec est

et vos fa - ci - te eis haec est en - im lex et pro - phe - tae eis haec est

et vos fa - ci - te eis haec est en - im lex et pro - phe - tae eis haec est

The image displays a musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is written for a grand staff (treble and bass clefs) and includes a key signature of one flat (B-flat) and a 3/4 time signature. The vocal melody is written on a single staff with a soprano clef. The score includes a 'mf' (mezzo-forte) dynamic marking. The music is presented in a preview format, with a large diagonal watermark reading 'JDN PUBLISHING - PREVIEW' and 'NOT FOR PERFORMANCE OR REDISTRIBUTION' overlaid across the page.

Watermarked preview | artists.simphoni.ai/jdn | Score orders delivered by email

The image displays a musical score for the song "The Rose Tree". It features a piano introduction, a vocal melody, and a guitar accompaniment. The piano introduction is in 4/4 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The vocal melody is in 4/4 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The guitar accompaniment is in 4/4 time, starting with a half note G4, followed by a half note A4, and then a half note B4. The score is written for a piano, voice, and guitar. The piano introduction is marked with a piano (p) dynamic. The vocal melody is marked with a mezzo-forte (mf) dynamic. The guitar accompaniment is marked with a mezzo-forte (mf) dynamic. The score is written in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked as "Moderato". The score is written for a piano, voice, and guitar. The piano introduction is marked with a piano (p) dynamic. The vocal melody is marked with a mezzo-forte (mf) dynamic. The guitar accompaniment is marked with a mezzo-forte (mf) dynamic. The score is written in G major and 4/4 time. The key signature has one sharp (F#). The tempo is marked as "Moderato".

Common Mind

29

225

Mrb. 1

225

Mrb. 2

225

Bb Mrb.

225

Vib. 1

bow to sustain

Vib. 2

bow to sustain

Glk.

Chms

Crtls

225

Trgl.

C.C.

W.Cms.

Trvl.

S. Cym.

225

Toms

Taiko

T. Cng.

Trgl.

mp

225

T.T.

B. Dr.

Tab.

225

D.B.

225

Pno.

mp

225

S

eis haec est en - im lex et pro - phe - tae

A

eis haec est en - im lex et pro - phe - tae

T

8

eis haec est en - im lex et pro - phe - tae

B

eis haec est en - im lex et pro - phe - tae

225

Bb Tpt. 1

Bb Tpt. 2

Fln.

p

Tbn.

p

Tuba

p

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Mrb. 1

232

3

2

Mrb. 2

232

3

2

B Mrb.

232

3

2

Vib. 1

Vib. 2

232

3

2

3

2

Glk.

3

2

Chms

Crtls

3

2

Trgl.

C.C.

W.Cms.

Trvl.

232

3

2

S. Cym.

3

2

Toms

Taiko

T. Gong.

Trgl.

232

3

2

T.T.

B. Dr.

232

3

2

Tab

3

2

P.B.

232

3

2

Pno.

232

3

2

3

2

S

A

T

B

232

3

2

3

2

B♭ Tpt. 1

B♭ Tpt. 2

Hrn.

Tbn.

Tuba

232

3

2

3

2

[illegible]

32

Common Mind

246

With Great Motion

= 60

252

Warmly

Mrb. 1

f *mf* *mp*

Mrb. 2

f *mf* *mp*

B Mrb.

f

Vib. 1

f *mp* *mp*

Vib. 2

f *mp*

Glk.

f *mf*

Chms

chimes
 f *mp*

Crtls

f *mp*

Trgl.

crash cymbals
 f *anvil* *f* *mp*
wind chimes

W.Cms.

f *p*

Trl.

f *p*

S. Cym.

f *p* *f* *p*

Toms

f *mf*

Taiko

f *mf*

T. Gong

f *mf*

Trgl.

f *mf*

Tam tam

f

T.T.

f

B. Dr.

f

Tab

f

P.B.

f *mp*

Pno.

f *mf* *mp*

S

mp
dawn · ing day I see _____ the heart

Fl

mp
day

T

mp
dawn · ing day I see the

B

mp
day

B♭ Tpt. 1

f *mf*

B♭ Tpt. 2

f *mf*

Fln.

f *mp*

Tbn.

f *mp*

Tuba

f *mp*

Common Mind

33

253

Mrb. 1

mf

mp

p

253

Mrb. 2

mf

mp

p

253

B. Mrb.

mp

mf

mp

p

253

Vib. 1

mf

mp

p

Vib. 2

mf

mp

Glk.

mp

mf

mp

p

Chms
Crtls

mf

p

253

Trgl.
C.C.
W.Cms.
Trnl.

p

S. Cym.

253

Toms
Tpk
T. Gng.
Trgl.

mf

253

T.T.
B. Dr.

Tab

253

D.B.

mf

p

253

Pno.

mf

mf

253

S

— of peo - ple when Two minds can meet in o - pen skies — Re - flect - ing tones — to lift the veil — from nar - row eyes —

mf

V1

meet in o - pen skies — Re - flect - ing tones — to lift the veil — from nar - row eyes —

mf

V2

heart of peo - ple when Two minds can meet in o - pen skies — to lift the veil — from nar - row eyes —

mf

V3

meet in o - pen skies — to lift the veil — from nar - row eyes —

mf

B

253

B. Tpt. 1

mf

mp

B. Tpt. 2

mf

mp

Fln.

mf

mp

Tbn.

mf

mp

Tuba

mf

mp

263 With Concern

Watermarked preview | artists.simphoni.ai/jdn | Score orders delivered by email

Watermarked preview | artists.simphonai.ai/jdn | Score orders delivered by email

Common Mind

37

This is a page from a musical score, likely for a film soundtrack, featuring a variety of instruments and vocal parts. The instruments listed on the left include:

- Mrb. 1
- Mrb. 2
- B Mrb.
- Vib. 1
- Vib. 2
- Glk.
- Chms Cntl.s
- Trgl. C.C. W.Cma. Trvl.
- S. Cym.
- Toms Taiko T. Gng. Trgl.
- T.T. B. Dr.
- Tab.
- D.B.
- Pno.
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- B. Tpt. 1
- B. Tpt. 2
- Fltn.
- Tbn.
- Tuba

The vocal parts (Soprano, Alto, Tenor, Bass) are shown with lyrics in English. The lyrics are:

wel - comes all who hear _____
 A crowd of voic - es _____
 rise to sing _____
 I'll do my part

The music is written in E-flat major (three flats) and common time. The page number 285 is visible in the top right corner.

38

Common Mind

289

With Resolve

Mrb. 1

256

Mrb. 2

256

B Mrb.

256

Vib. 1

256

Vib. 2

256

Glk.

256

Chms
Crtls

256

Trgl.
C.C.
W.Cms.
Tnvl.

256

S. Cgm.

256

Toms
Taiko
T. Gong.
Trgl.

256

T.T.
B. Dr.

256

Tab

256

D.B.

256

pno.

256

S

256

T1

256

T

256

B

256

B> Tpt. 1

256

B> Tpt. 2

256

Fln.

256

Tbn.

256

Tuba

256

Common Mind

39

[illegible]