

Title: The Beholder

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Abstract: The holistic medicine movement of the 1980s didn't just involve physicians approaching medicine with a broader view, but also involved a musician discovering the connections between music, quantum field theory, and the healing art of medicine.

The Beholder came to life during my time as a music student at the University of Washington. Although focused on programming computer music, I also continued composing and playing the piano and trumpet. At that time, we composed music scores with an old-fashioned ink-fountain pen. It was a fully immersive process. Today, it's fascinating how modern computer composition software programs now produce just as beautiful scores, rivaling the beauty of traditional handwritten notes.

During those college years, I also delved into the sciences, exploring computer programming and the physics of music. Quantum mechanics were fascinating, leading to the realization that waves manifesting as quantum fields were quite possibly the very essence of our reality (1). Music, art, and physics, each dealing with different types of waves, shared the same fundamental beauty. This connection between music and physics was inexorably compelling.

Thus began my journey into holistic music, where beautiful waves were not limited to sound. Medicine seemed a natural progression, which seemed to be caring for the body like music cared for the spirit. It was surprising to then discover that this view of holistic music in the 1980s corresponded with a movement in the medical field towards a growing recognition of holistic care (2).

This approach to holistic music started gradually. First, water-coloring was incorporated into my scores, to create a synergistic harmony between beautiful sound waves and beautiful visual waves. The Beholder was the first score I painted in such a fashion. Then harmony seemed to be present everywhere, and nutritional sciences seemed to be a natural extension of holistic music. Further symmetries were found after a deeper exploration into

biology, chemistry, and medicine. The more music appeared to be intertwined throughout life, the more I was drawn to medicine as a way to create beauty of great power and significance. As a holistic musician, studying medicine and becoming a healer seemed to be a fascinating symmetry, a harmonic convergence. With time, it became obvious that the practice of clinical medicine was my musical path, and so began the integration of music into my medical writings (3). It was my way to do something just as profound for people as traditional musicians do through music. The Beholder marked the beginning of this journey into a deeply gratifying medical career.

Decades later, it came as no surprise to read a research study on the use of music in the ICU. The regular beats of the music improved heart rates, helping patients heal (4). It was nice to see research prove this, but such a finding was obviously true, as I recalled that years ago my heart rate would match the musical tempo when playing the Moonlight Sonata.

As I continue to explore the confluence of music and medicine, there remains a profound sense of awe when encountering individuals that radiate their innate beauty to the world through their chosen paths, be it their careers, personal hobbies, or passionate pursuits. Professional musicians, with their unwavering dedication, commitment, and focus, have consistently been a remarkable source of inspiration. Yet, every person possesses that same ability to radiate their distinctive beauty to the world. And when people come together, they create a symphony of unparalleled magnificence.

Bibliography

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A Symphony of Life

Eternal melodies filled my soul.

Composing a tranquil stream.

Exploring rhythms and harmony.

Spirit and life overflow.

Waves and particles together,

Nature's pulse entwined.

Music fused with medicine.

Body, spirit, and mind.

A rhythmic song

Keeps strong the heart.

In harmony we belong

We all play our part.

Science, music, and medicine align

Coming together in symphonic grace

Finding a synchrony of healing signs.

In wondrous ways, inspiring and emerging

A holistic view of waves

Brings beauty in all we do

From moonlit sonatas to ICU wards

Music gives our souls' rewards

In each person lies within

A talent's impassioned flame

Unified, glorious music we make

Masterpieces for humanity's sake

The Beholder

Thomas F Heston

Allegretto ♩ = 120

The Beholder

21

grandioso

rall.

f

26

sub.mf

sub.f

p

rit.

mp

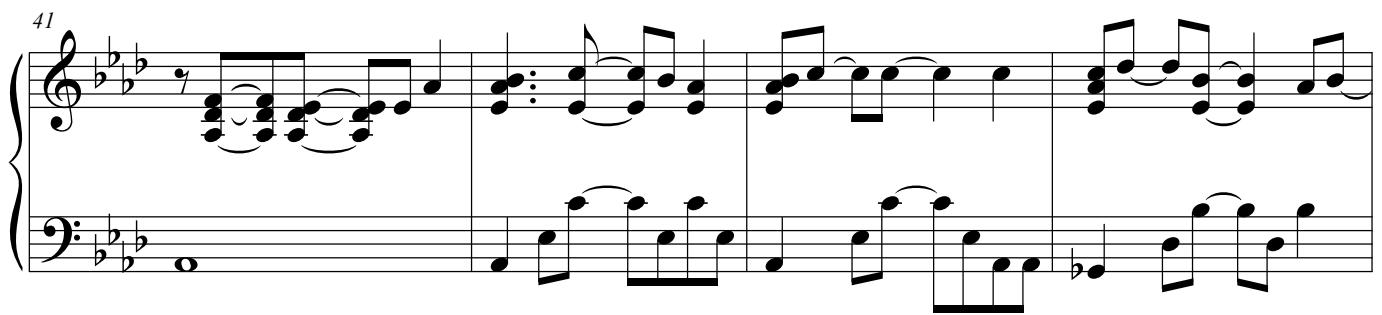
a tempo

30

trannequillo $\text{♩} = 80$

33

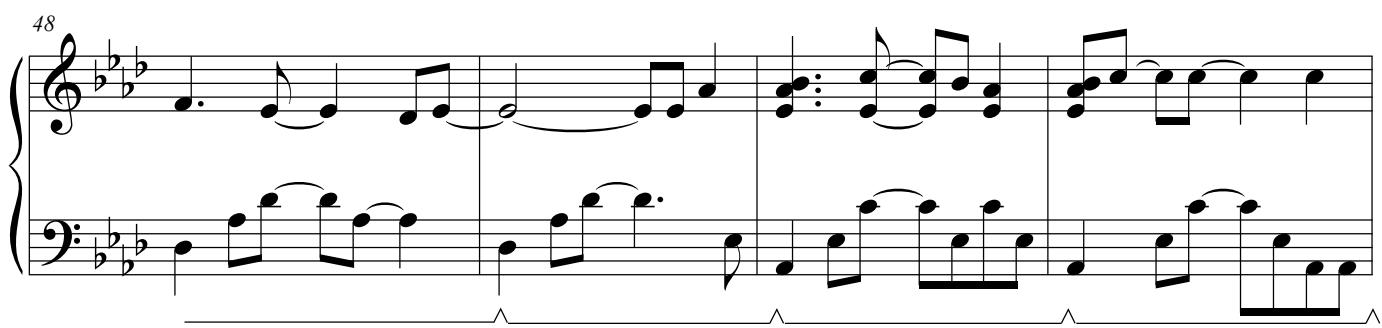
37



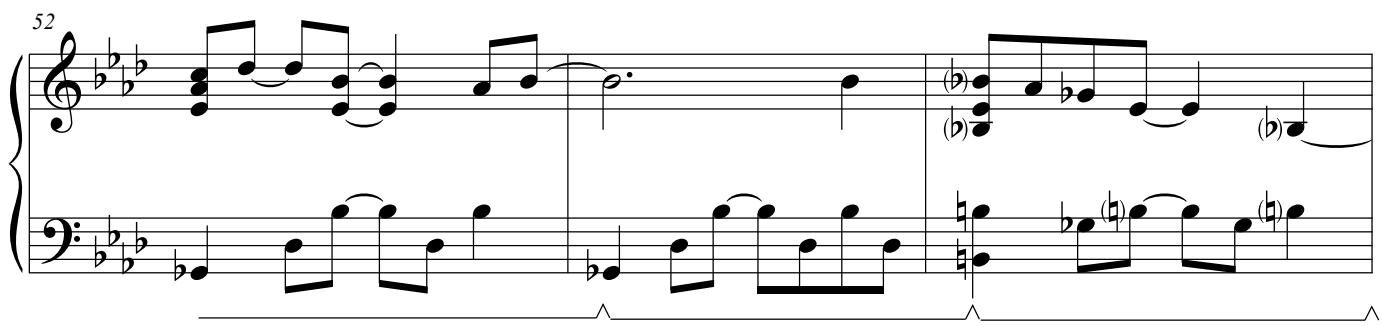
Musical score page 1. The score consists of two staves: treble and bass. The key signature is three flats. Measure 41 starts with a bass note followed by a series of eighth-note chords in the treble staff. The bass staff has eighth-note patterns.



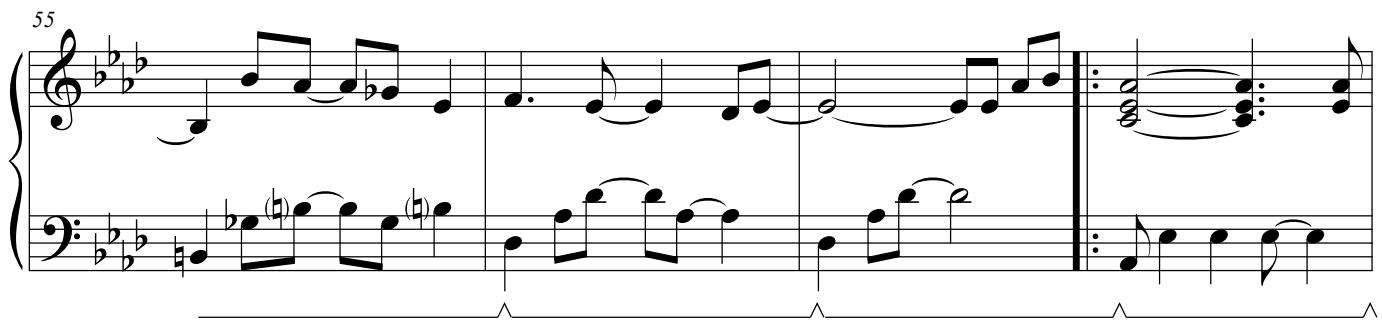
Musical score page 2. The score continues with two staves. Measure 45 begins with a bass note followed by eighth-note chords in the treble staff. The bass staff shows eighth-note patterns with some sharp and flat markings.



Musical score page 3. The score continues with two staves. Measure 48 begins with a bass note followed by eighth-note chords in the treble staff. The bass staff shows eighth-note patterns with some sharp and flat markings.



Musical score page 4. The score continues with two staves. Measure 52 begins with a bass note followed by eighth-note chords in the treble staff. The bass staff shows eighth-note patterns with some sharp and flat markings.



Musical score page 5. The score continues with two staves. Measure 55 begins with a bass note followed by eighth-note chords in the treble staff. The bass staff shows eighth-note patterns with some sharp and flat markings.

The Beholder

 8^{va} - - -

Musical score for 'The Beholder' at measure 59. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves are in a key signature of four flats. The music begins with a series of eighth notes in the treble clef staff, followed by a measure of whole notes in the bass clef staff. A repeat sign is present. The next measure shows a continuation of the bass line with eighth notes. The score concludes with a dynamic instruction '15^{ma}' and a fermata over the final note.