

BLURRED VISION

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ORCHESTRA

Flute, Oboe, Clarinet, Bassoon

4 Horns, Trumpet, Trombone, Tuba

Percussion

(Triangle, Tambourine)

Piano

Harp

Violins I, Violins II, Violas, Violoncellos, Basses

Blurred Vision

Cue Sheets

CUE ONE:

TIMECODE (Minutes/Seconds/Frames)	Description
00:48:14	Frame freeze on Brian. Interview dialogue begins.
00:53:26	<i>(Dialogue Continued)</i> Cut to sofa interview
00:57:17	<i>(D.C)</i> Cut to Brian walking outside
00:59:18	<i>(D.C)</i> Brian gets hit by water bottle
01:03:09	<i>(D.C)</i> Cut to Brian walking past bench
01:09:13	<i>(D.C)</i> Cut to Brian walking to bus stop
01:12:20	<i>(D.C)</i> Woman walks away
01:15:02	<i>(D.C)</i> Cut to sofa interview
01:19:03	Cut to title card
01:24:29	Cut to Brian arriving at house
01:28:00	Cut to Brian's mother at sink

BPM - 125

FPB = 14.4

CUE ONE

00:53:22

clarinet or violin

[Sofa]

Cue begins at 00:49:27

7

7 Repeat

14

14 Repeat

01:03:10 Bench

22

22

01:11:29 woman walks away

01:03:10 Bench

30

30

01:18:21 Title Card

Piano

37

37

01:24:14 cut to Brian arriving at house

Piano

45

45

Piano

125 bpm

14.4 FP6

CUE ONE

00:53:22 (Sofa)

Handwritten musical score for CUE ONE, featuring seven staves for different instruments. The score is written in a common time signature (C) and a key signature of three sharps (F#, C#, G#). The tempo is 125 bpm and the performance level is 14.4 FP6. The time signature is 2/4. The score is divided into measures by vertical bar lines. The Flute, Oboe, and Bassoon parts have a melodic line starting in the fifth measure. The Clarinet part has a melodic line starting in the second measure. The Trumpet, Trombone, and Tuba parts have a melodic line starting in the first measure. The Harp part is empty.

Flute (Key signature: F#, C#, G#; Time signature: 2/4)

Oboe (Key signature: F#, C#, G#; Time signature: 2/4)

Bassoon (Key signature: F#, C#, G#; Time signature: 2/4)

Clarinet (Key signature: Bb, Eb; Time signature: 2/4)

Trumpet (Key signature: Bb, Eb; Time signature: 2/4)

Trombone (Key signature: F#, C#, G#; Time signature: 2/4)

Tuba (Key signature: F#, C#, G#; Time signature: 2/4)

Harp

Handwritten musical score for a woodwind and brass ensemble. The score is written on seven staves, each labeled with an instrument: Fl (Flute), Ob (Oboe), Bsn (Bassoon), Cl (Clarinet), Tpt (Trumpet), Tbn (Trombone), and Tba (Tuba). The music is in 4/4 time, as indicated by the '7' above the first staff. The key signature is one flat (B-flat major or D minor). The score consists of six measures. The Flute part begins with a rest, followed by a melodic line with eighth notes and a triplet. The Oboe part has a rest in the first measure, followed by eighth notes and a triplet. The Bassoon part has a rest, followed by a triplet of eighth notes and a triplet of quarter notes. The Clarinet part has rests in all measures except the third, where it plays two eighth notes. The Trumpet part has rests in the first three measures, followed by a triplet of eighth notes and a quarter note. The Trombone part has rests in all measures except the third, where it plays two eighth notes. The Tuba part has rests in all measures except the third, where it plays two eighth notes. The score is written in a clear, legible hand.

01:03:10 (Berch)

13

Handwritten musical score for a woodwind ensemble, featuring parts for Flute (FL), Oboe (Ob), Bassoon (BSn), Clarinet (Cl), Trumpet (Tre), Trombone (Tbn), and Tuba (Tba). The score is written in 3/4 time and includes various musical notations such as notes, rests, slurs, and triplets.

The score is organized into two systems of staves. The first system includes parts for Flute (FL), Oboe (Ob), and Bassoon (BSn). The second system includes parts for Clarinet (Cl), Trumpet (Tre), Trombone (Tbn), and Tuba (Tba). The Flute part features a melodic line with slurs and triplets, while the Oboe and Bassoon parts have rests in the first three measures. The Clarinet part has rests in the first three measures and then plays a triplet in the fourth and fifth measures. The Trumpet, Trombone, and Tuba parts have rests in the first three measures and then play a triplet in the fourth and fifth measures.

19

Handwritten musical score for seven instruments: Flute (Fl), Oboe (Ob), Bassoon (Bsn), Clarinet (Cl), Trumpet (Tpt), Trombone (Tbn), and Tuba (Tba). The score is written on seven staves. The Flute part begins with a measure marked '19' and contains a melodic line with slurs and triplets. The Oboe, Bassoon, and Clarinet parts also feature melodic lines with slurs and triplets. The Trumpet part has a few notes in the first two measures followed by rests. The Trombone part consists of rests throughout. The Tuba part has a few notes in the first two measures followed by rests and some scribbles. The score is written in a single system with a common time signature.

Fl

Ob

B♭

Cl

Handwritten musical notation for the first four staves. The Flute staff begins with a treble clef and a key signature of one sharp (F#). The Oboe, Bassoon, and Clarinet staves begin with a bass clef. The music consists of six measures. The Flute and Oboe parts have melodic lines with slurs and accents. The Bassoon and Clarinet parts are mostly rests, with some notes appearing in the final two measures.

Trp

Tbn

Tba

Handwritten musical notation for the next three staves. The Trumpet staff begins with a treble clef and a key signature of one sharp. The Trombone and Tuba staves begin with a bass clef. The music consists of six measures. The Trumpet part has a melodic line with slurs and accents. The Trombone and Tuba parts are mostly rests, with some notes appearing in the final two measures.

Harp

Handwritten musical notation for the Harp staves. The music consists of six measures. The Harp part features a melodic line with slurs and accents, and some triplets in the final two measures.

FL

Ob

Bsn

Cl

Handwritten musical notation for Flute (FL), Oboe (Ob), Bassoon (Bsn), and Clarinet (Cl). Each instrument has a staff with a whole note chord in the first measure and a whole rest in the following three measures.

Hr

Handwritten musical notation for Horns (Hr). Two staves are shown. The first staff has a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure. The second staff has a triplet of eighth notes in the first measure and a triplet of eighth notes in the second measure.

Pno

Handwritten musical notation for Piano (Pno). Two staves are shown. The first staff has a key signature of three sharps (F#, C#, G#) and a whole rest in the first two measures. The second staff has a triplet of eighth notes in the first measure, a triplet of eighth notes in the second measure, a triplet of eighth notes in the third measure, and a triplet of eighth notes in the fourth measure. The piece ends with a double bar line and repeat signs.

$\text{♩} = 125$ 14.4 FPB

CUE ONE

Blurred Vision

James Murray

00:49:27

The score is written for a full orchestra and includes the following parts:

- Flute:** 2 staves, 2/4 time, key signature of two sharps (F# and C#). Dynamic markings: *mf*, *mf*.
- Oboe:** 2 staves, 2/4 time, key signature of two sharps. Dynamic markings: *mf*, *mp*.
- Clarinet in Bb:** 2 staves, 2/4 time, key signature of two flats (Bb and Eb). Dynamic markings: *mp*, *mf*.
- Bassoon:** 2 staves, 2/4 time, key signature of two sharps. Dynamic markings: *mf*.
- Horns in F:** 4 staves, 2/4 time, key signature of two flats (F and C). Dynamic markings: *mp*.
- Trumpet in Bb:** 2 staves, 2/4 time, key signature of two flats.
- Trombone:** 2 staves, 2/4 time, key signature of two sharps. Dynamic markings: *mp*, *mf*.
- Tuba:** 2 staves, 2/4 time, key signature of two sharps.
- Triangle:** 2 staves, 2/4 time. Dynamic markings: *mp*, *mf*.
- Tambourine:** 2 staves, 2/4 time.
- Piano:** 4 staves, 2/4 time, key signature of two sharps.
- Harp:** 2 staves, 2/4 time, key signature of two sharps. Dynamic marking: *p*.
- Violins I:** 2 staves, 2/4 time, key signature of two sharps. Dynamic markings: *mf*, *Pizz.*.
- Violins II:** 2 staves, 2/4 time, key signature of two sharps. Dynamic markings: *mf*.
- Violas:** 2 staves, 2/4 time, key signature of two sharps. Dynamic markings: *Pizz.*, *mf*.
- Cellos:** 2 staves, 2/4 time, key signature of two sharps. Dynamic markings: *mf*, *Pizz.*.
- Basses:** 2 staves, 2/4 time, key signature of two sharps. Dynamic markings: *mp*, *Pizz.*.

Handwritten musical score for a symphony orchestra, page 8. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (Bb Cl.), Bassoon (Bsn.), French Horn (F Hn.), Euphonium (Eup.), Trombone (Tbn.), Trombone (Tba.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of two sharps (D major) and a common time signature. It features various musical notations including dynamics (f, mf), articulation (accents), and performance instructions (arco). The Flute and Oboe parts have prominent triplet figures. The Bass Clarinet and Bassoon parts consist of rhythmic patterns. The French Horn and Euphonium parts have sustained notes. The Trombone and Trombone parts have rhythmic patterns. The Violin I and Violin II parts have triplet figures. The Viola, Violoncello, and Contrabass parts have rhythmic patterns.

Key markings include *f* (forte) and *mf* (mezzo-forte). Performance instructions include *arco* (arco) and *mf* (mezzo-forte). The score is divided into measures by vertical bar lines.

Handwritten musical score for a symphony orchestra, page 15. The score includes parts for Flute (Fl), Oboe (Ob), Bassoon (B♭ Cl), Bassoon (Bsn), French Horn (F. Hn.), Trombone (Tbn.), Trumpet (Tba.), Trombone (Tbn.), Trumpet (Tbn.), Percussion (Tamb.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features various musical notations including dynamics (p, mf, f, mp, arco), articulation (accents), and performance instructions (trills, triplets, slurs). The percussion part includes a complex rhythmic pattern with dynamic markings (p, mf, f, mp).

Violin I and II parts are mostly rests, with some notes in the final measure. The Viola, Violoncello, and Contrabass parts provide a steady harmonic accompaniment. The woodwinds and brass parts have more active lines, with the Bassoon and Trombone parts featuring triplets and slurs.

Handwritten musical score for a symphony orchestra, page 30. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bbcl.), Bassoon (Bsn.), French Horn (F Hn.), Bb Trumpet (Bb TR.), Trombone (Tbn.), Tuba (Tba.), Triangle (Trgl.), Tambourine (Tamb.), Piano (Pno.), Harp (Hrp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features various dynamics such as *f*, *mf*, *p*, and *mp*. The woodwind and string sections have melodic lines, while the piano and harp play accompaniment. The harp part includes triplets and is marked *mf*. The string parts include *col legno* markings and pizzicato (*pizz.*) passages. The piano part features complex rhythmic patterns with triplets and sixteenth notes.

CUE TWO:

TIMECODE (Minutes/Seconds/Frames)	Description
01:43:20	Mother's narration begins.
01:48:13	<i>(D.C)</i> Cut to table interview
01:54:28	<i>(D.C)</i> Cut to photobook
01:57:09	<i>(D.C)</i> Cut to close-up of mother
02:00:05	<i>(D.C)</i> Cut to photobook
02:04:01	<i>(D.C)</i> Cut to table interview
02:05:00	End of mother's dialogue (awkward silence)
02:08:11	Cut to sofa interview
02:10:19	<i>(D.C)</i> Cut to institute exterior
02:13:27	<i>(D.C)</i> Cut to doctor
02:20:20	Doctor picks up mannequin head
02:23:23	Cut to doctor interview
02:27:11	<i>(D.C)</i> Cut to photo
02:29:22	<i>(D.C)</i> Cut to photo
02:32:16	<i>(D.C)</i> Cut to photo
02:33:17	<i>(D.C)</i> Fade to photo
02:35:13	<i>(D.C)</i> Cut to doctor interview
02:37:28	<i>(D.C)</i> Cut to doctor talking with Brian
02:39:25	<i>(D.C)</i> Cut to close-up of doctor
02:43:03	<i>(D.C)</i> Cut to doctor talking with Brian
02:45:20	<i>(D.C)</i> Cut to support group meeting
02:49:03	End of cue

CUE TWO

Blurred Vision

James Murray

$\text{♩} = 95$

Flute

Oboe

Clarinet

Bassoon

Horns in F

Trumpet

Trombone

Tuba

Cymbals

Triangle

Tambourine

$\text{♩} = 95$

Violins I

Violins II

Violoncellos

Contrabasses

p

mf

4

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Bsn. *mp* *mf*

F Hn. *mp* *mf*

7

10

$\text{♩} = 130$

Cl. *mp*

Bsn. *mp*

15

Musical score for measures 15-17. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), French Horn (F Hn.), Trumpet (Tpt.), and Tambourine (Tamb.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Flute and Oboe parts feature a complex rhythmic pattern of eighth and sixteenth notes, starting with a *mf* dynamic and increasing to *f* by measure 17. The Clarinet and Bassoon parts play a steady eighth-note accompaniment, with the Bassoon starting at *mf* in measure 17. The French Horn and Trumpet parts are silent until measure 17, where they enter with a *mp* dynamic. The Tambourine part provides a consistent rhythmic accompaniment of eighth notes throughout the section.

18

Musical score for measures 18-20. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), French Horn (F Hn.), Trumpet (Tpt.), and Tambourine (Tamb.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Flute and Oboe parts continue their complex rhythmic pattern, starting at *mf* in measure 18. The Clarinet and Bassoon parts continue their eighth-note accompaniment, with the Bassoon starting at *mp* in measure 18. The French Horn and Trumpet parts are silent throughout this section. The Tambourine part continues its consistent rhythmic accompaniment of eighth notes.

21

Fl. *f*

Ob. *f*

Bsn. *mf*

F Hn. *mp*

Tpt. *mp*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Trgl. *mp*

Tamb.

Detailed description: This system of musical notation covers measures 21, 22, and 23. The key signature has two flats (B-flat and E-flat). The Flute and Oboe parts begin with a dynamic of *f* (forte) in measure 21. The Bassoon part begins in measure 23 with a dynamic of *mf* (mezzo-forte). The French Horn, Trumpet, and Trombone parts begin in measure 21 with a dynamic of *mp* (mezzo-piano). The Trombone and Tuba parts have a dynamic change from *mp* to *mf* between measures 22 and 23. The Trigon part has a dynamic of *mp* in measure 23. The Tambourine part has a consistent rhythmic pattern of eighth notes throughout the system.

24

Fl.

Ob. *mf*

Cl. *mf*

Bsn.

Trgl.

Tamb.

Detailed description: This system of musical notation covers measures 24, 25, and 26. The key signature remains two flats. The Flute part has a dynamic of *mf* in measure 24. The Oboe and Clarinet parts begin in measure 25 with a dynamic of *mf*. The Bassoon part continues from the previous system. The Trigon part has a dynamic of *mp* in measure 24. The Tambourine part continues with its rhythmic pattern.

26

Fl. *f*

Ob.

Cl.

Bsn.

Tpt. *mf*

Tbn. *mf*

Tba. *mp*

Cym. *p* *mf*

Trgl. *mf*

Tamb.

Vln. I *mf*

Vln. II *mf* pizz.

Vc. *mf* pizz.

Cb. *mp*

Detailed description: This page of a musical score, numbered 26, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The percussion section includes Cymbal (Cym.), Triangle (Trgl.), and Tambourine (Tamb.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Cello (Cb.). The score is in a key with two flats and a 4/4 time signature. It features dynamic markings such as *f*, *mf*, *mp*, and *p*, along with performance instructions like *pizz.* (pizzicato). The music includes melodic lines with slurs and accents, as well as rhythmic patterns in the percussion and strings.

28

Fl.
Cl.
Bsn.
Tpt.
Tbn.
Tba.
Trgl.
Tamb.
Vln. I
Vln. II
Vc.
Cb.

31

Tamb.
mf *pp*

CUE THREE:

TIMECODE (Minutes/Seconds/Frames)	Description
05:05:24	Mother reading on armchair
05:08:28	Cut to Brian behind door
05:12:00	Opens door
05:16:08	Cut to mother getting out of chair
05:20:24	Mother picks up flowers
05:24:14	Cut to hug
05:25:17	Return to previous shot, break hug
05:28:19	Cut to Brian taking flowers
05:30:27	Brian opens door
05:33:02	Cut to mother waving bye
05:36:06	Cut to behind mother (camera panning around her to side shot)
05:39:23	Cut to Brian outside restaurant
05:41:05	Brings cotton pad up to cheek
05:41:18	Brian dialogue begins
05:44:00	<i>(D.C)</i> Cut to interview
05:49:00	Brian sees date arrive "Hey! Julie!"
05:50:14	Julie enters frame
05:52:02	Brian gives her flowers
05:54:18	Brian looks at camera
05:57:03	Brian moves to door
05:59:00	Brian pulls at door
05:59:20	Brian pushes door open
06:02:09	Cut to Julie interview
06:04:18	<i>(D.C)</i> Cut to Julie talking in restaurant
06:09:29	<i>(D.C)</i> Cut to Julie interview

06:11:11	Cut to Brian interview
06:14:21	<i>(D.C)</i> Cut to Brian talking in restaurant
06:17:19	<i>(D.C)</i> Cut to Brian and Julie at table
06:20:07	<i>(D.C)</i> Cut to same shot angle
06:24:28	<i>(D.C)</i> Fade to black begins
06:27:10	Black
06:28:00	"6 Months Later" Title card begins to fade in
06:29:00	"6 Months Later" Title card

CUE THREE

05:05:24

Violin?

Wieg Pedal

05:25:04

Hug

8

15

22

05:39:10 Brian outside

28

35

42

51

57

62

118 BPM

15.25 1PB

CUE Three

Flute $\text{F}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$

Oboe $\text{F}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$

Clarinet $\text{F}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$

Bassoon $\text{F}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$

Piano $\text{F}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$

Violins 1 $\text{F}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$

Violins 2 $\text{F}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$

Violas $\text{F}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$

Cellos $\text{F}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$

Bass $\text{F}\sharp$ $\text{C}\sharp$ $\frac{3}{4}$

The score is handwritten on ten staves. The top four staves (Flute, Oboe, Clarinet, Bassoon) are empty. The Piano part is written on a grand staff with a treble clef and a bass clef. The treble clef part has a whole rest in the first two measures, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The bass clef part has a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. The Violins 1 and 2 staves are empty. The Viola and Cello staves have a piano (p) dynamic marking, a fermata, and a repeat sign in the third measure. The Bass staff is empty.

Handwritten musical score for a woodwind ensemble. The score is written on ten staves, each with a different instrument label on the left. The time signature is 2/4, indicated by a '2' over a '4' in the first measure of each staff.

- Fl.** (Flute): Starts with a *p* dynamic. The first four measures contain a melodic line of quarter notes with slurs. The rest of the staff is mostly rests.
- Ob.** (Oboe): Starts with a *p* dynamic. The first four measures contain a melodic line of quarter notes with slurs. The rest of the staff is mostly rests.
- Cl.** (Clarinet): Starts with a *pp* dynamic. The first four measures are rests. The rest of the staff is mostly rests, with some notes appearing in the final measure.
- Bsn.** (Bassoon): Starts with a *p* dynamic. The first four measures contain a rhythmic pattern of quarter notes. The rest of the staff is mostly rests, with some notes appearing in the final measure.
- prn.** (Percussion): Starts with a *p* dynamic. The first four measures contain a rhythmic pattern of quarter notes. The rest of the staff is mostly rests.
- Vlns1** (Violin 1): Starts with a *p* dynamic. The first four measures contain a melodic line of quarter notes with slurs. The rest of the staff is mostly rests.
- Vlns2** (Violin 2): Starts with a *p* dynamic. The first four measures are rests. The rest of the staff is mostly rests, with some notes appearing in the final measure.
- Vlas.** (Viola): Starts with a *p* dynamic. The first four measures contain a rhythmic pattern of quarter notes. The rest of the staff is mostly rests, with some notes appearing in the final measure.
- Vcs.** (Violoncello): Starts with a *p* dynamic. The first four measures contain a rhythmic pattern of quarter notes. The rest of the staff is mostly rests.
- Cb.** (Cello): Starts with a *p* dynamic. The first four measures contain a rhythmic pattern of quarter notes. The rest of the staff is mostly rests, with some notes appearing in the final measure. A *Pizz.* (Pizzicato) marking is present above the staff.

FL. - Flute part with rests and melodic lines in the latter half of the page.

Ob. - Oboe part with rests and melodic lines in the latter half of the page.

Cl. - Clarinet part with rests and melodic lines in the latter half of the page.

Bsn. - Bassoon part with rests and melodic lines in the latter half of the page.

Vcl.1 - Violin I part with rests.

Vcl.2 - Violin II part with rests.

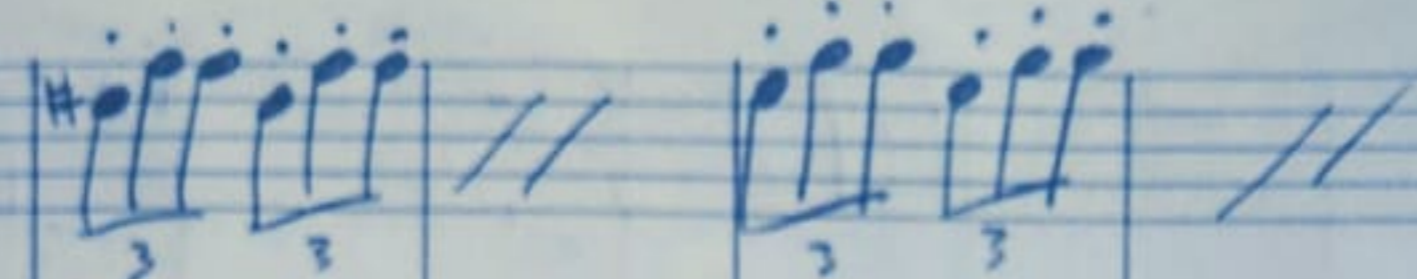
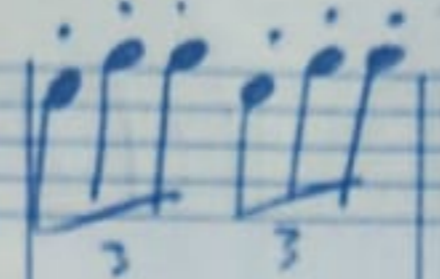
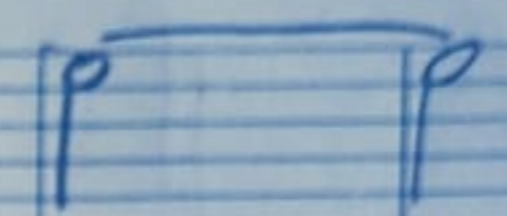
Vcs. - Viola part with rests.

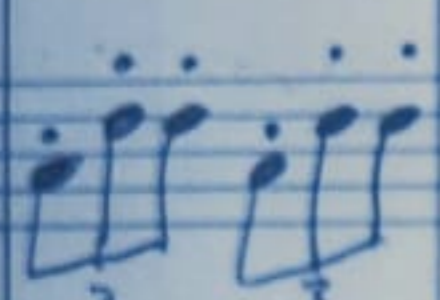
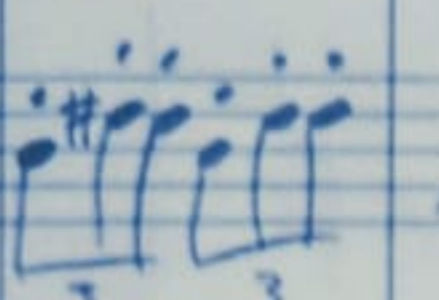
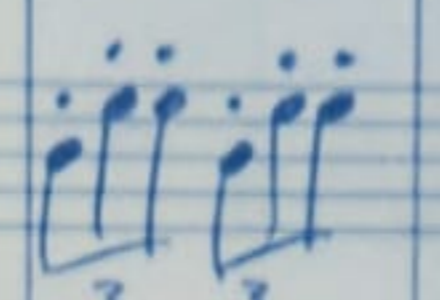
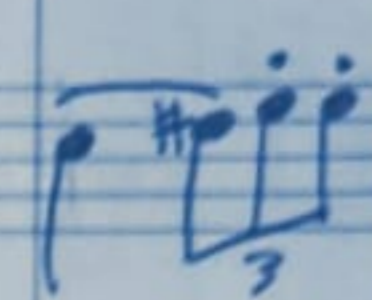
Cb. - Cello part with rests and melodic lines in the latter half of the page.

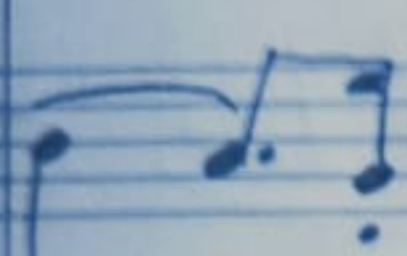
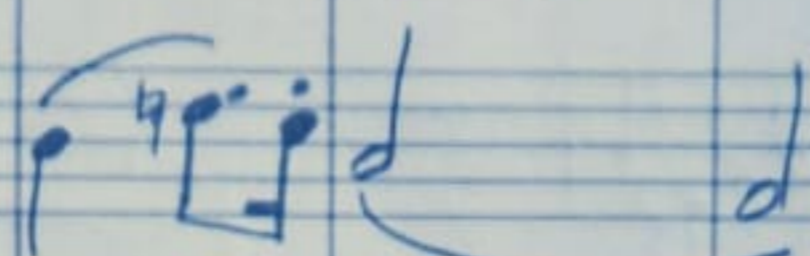
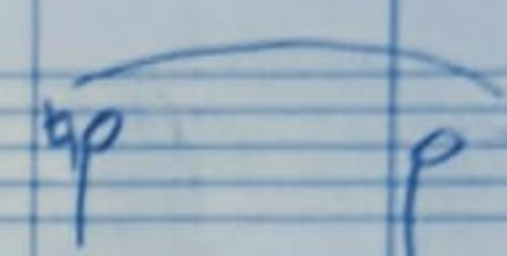
Vcl.3 - Violin III part with rests.

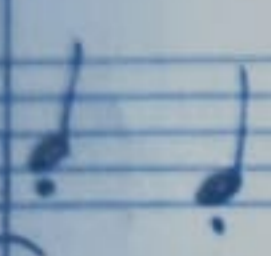
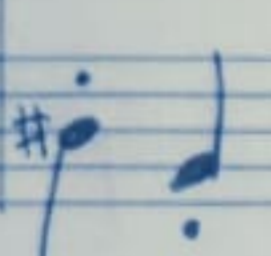
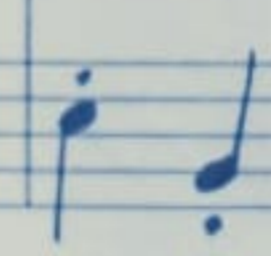
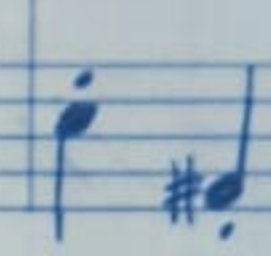
Con. - Contrabass part with rests.


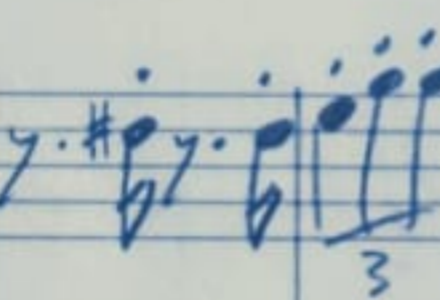
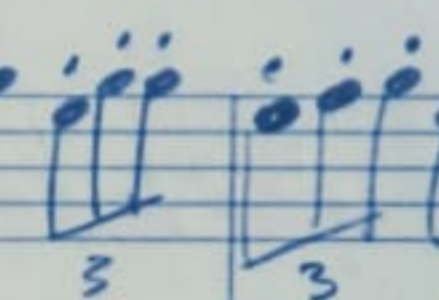
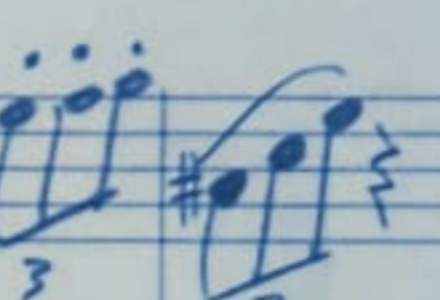
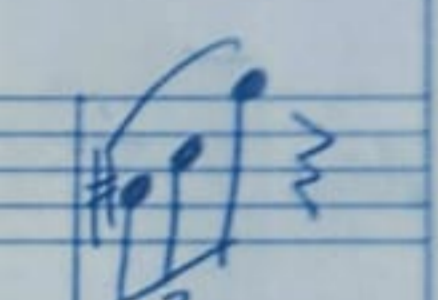
Empty musical staves at the bottom of the page.

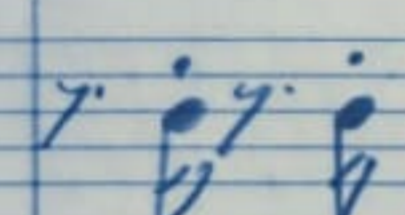
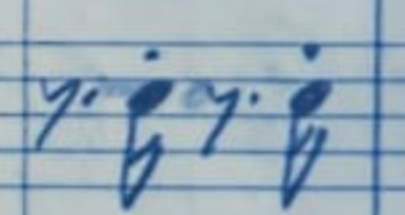
FL. // //  //  // 

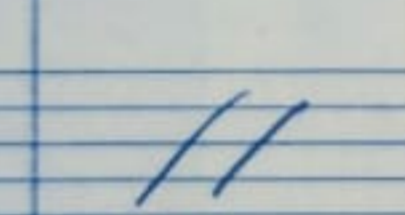
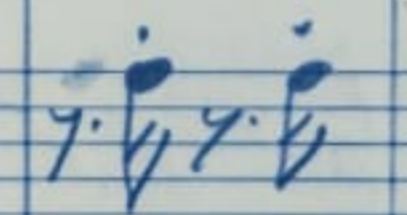
Ob.   //  //  //

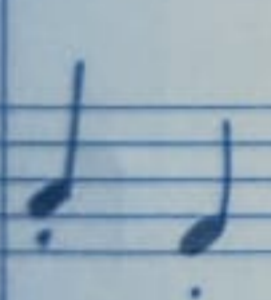
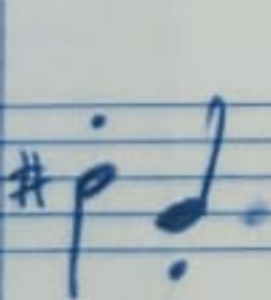

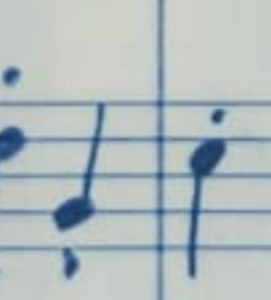
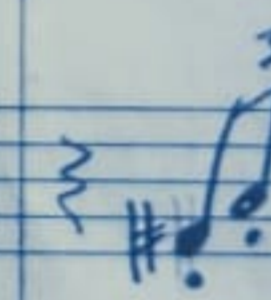

Cl.  //  // 

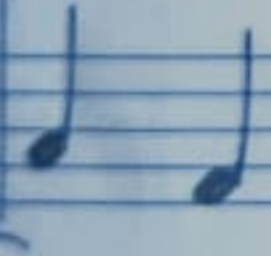
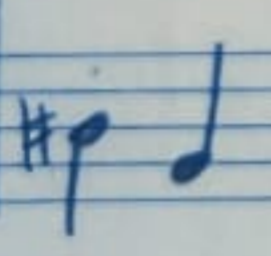
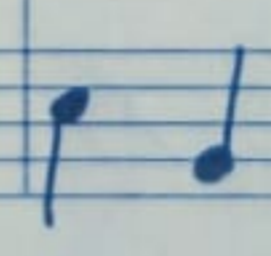
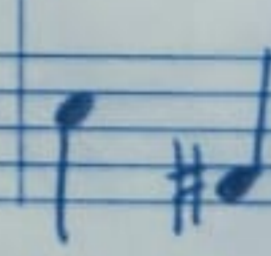
Bsn.  //  //  //  //

Vln. I. //     

Vln. II. //  // // //  //

Vla.  // //  // //

Vcs.     //  

Cb.   //  //  //

Empty musical staves for the lower section of the page.

Handwritten musical score for a woodwind and string ensemble. The score consists of ten staves, each labeled with an instrument: Fl., Ob., Cl., Bsn., Vlns. 1, Vlns. 2, Vla., Vcs., and Cb. The music is written in a common time signature and includes various musical notations such as notes, rests, slurs, and triplets. The Flute part begins with a dynamic marking of *p*. The Clarinet part starts with a tempo marking of *And.* The woodwind parts (Ob., Cl., Bsn., Vlns. 1, Vlns. 2, Vla., Vcs., Cb.) feature complex rhythmic patterns, including triplets and sixteenth notes. The string parts (Vlns. 1, Vlns. 2, Vla., Vcs., Cb.) provide harmonic support with sustained notes and some rhythmic figures. The score is written on a system of ten staves, with the first eight staves containing musical notation and the last two staves being empty.

53

147 BPM ♩ = 147

Handwritten musical score for a symphony orchestra, numbered 53. The tempo is marked as 147 BPM, with a quarter note equal to 147. The score is written in 4/4 time and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.).

The score is divided into two systems. The first system consists of measures 1 through 4. The second system consists of measures 5 through 8. The notation includes various rhythmic figures, such as triplets and sixteenth-note runs, and dynamic markings like *f* and *p*.

Flute (Fl.): Starts with two *f* notes. In measure 2, it plays a triplet of eighth notes. In measure 3, it plays a sixteenth-note triplet. In measure 4, it plays a sixteenth-note run. In measure 5, it plays a quarter-note triplet. In measure 6, it plays a sixteenth-note run. In measure 7, it plays a quarter-note triplet. In measure 8, it plays a quarter-note triplet with a sharp sign.

Oboe (Ob.): Plays a quarter note in measure 1, a half note in measure 2, and a quarter note in measure 3. In measure 5, it plays a quarter-note triplet. In measure 6, it plays a sixteenth-note run. In measure 7, it plays a quarter-note triplet. In measure 8, it plays a quarter-note triplet with a sharp sign.

Clarinet (Cl.): Plays a quarter note in measure 1, a half note in measure 2, and a quarter note in measure 3. In measure 5, it plays a quarter-note triplet. In measure 6, it plays a sixteenth-note run. In measure 7, it plays a quarter-note triplet. In measure 8, it plays a quarter-note triplet.

Bassoon (Bsn.): Rests in measure 1. In measure 2, it plays a quarter note. In measure 3, it plays a quarter note. In measure 4, it plays a quarter note. In measure 5, it plays a quarter-note triplet. In measure 6, it plays a sixteenth-note run. In measure 7, it plays a quarter-note triplet. In measure 8, it plays a quarter-note triplet.

Violin I (Vln. I): Rests in measure 1. In measure 2, it plays a triplet of eighth notes. In measure 3, it plays a triplet of eighth notes. In measure 4, it plays a triplet of eighth notes. In measure 5, it plays a quarter-note triplet. In measure 6, it plays a sixteenth-note run. In measure 7, it plays a quarter-note triplet. In measure 8, it plays a quarter-note triplet.

Violin II (Vln. II): Rests in measure 1 and 2. In measure 3, it plays a quarter note. In measure 4, it plays a quarter note. In measure 5, it plays a quarter-note triplet. In measure 6, it plays a sixteenth-note run. In measure 7, it plays a quarter-note triplet. In measure 8, it plays a quarter-note triplet with a sharp sign.

Viola (Vla.): Rests in measure 1 and 2. In measure 3, it plays a quarter note. In measure 4, it plays a quarter note. In measure 5, it plays a quarter-note triplet. In measure 6, it plays a sixteenth-note run. In measure 7, it plays a quarter-note triplet. In measure 8, it plays a quarter-note triplet.

Violoncello (Vcl.): Rests in measure 1. In measure 2, it plays a quarter note. In measure 3, it plays a quarter note. In measure 4, it plays a quarter note. In measure 5, it plays a quarter-note triplet. In measure 6, it plays a sixteenth-note run. In measure 7, it plays a quarter-note triplet. In measure 8, it plays a quarter-note triplet.

Contrabass (Cb.): Rests in measure 1. In measure 2, it plays a quarter note. In measure 3, it plays a quarter note. In measure 4, it plays a quarter note. In measure 5, it plays a quarter-note triplet. In measure 6, it plays a sixteenth-note run. In measure 7, it plays a quarter-note triplet. In measure 8, it plays a quarter-note triplet with a sharp sign.

Empty musical staves for the lower part of the score, including parts for Double Bass (Cb.), Double Bass II (Cb. II), and Double Bass III (Cb. III).

Handwritten musical score for a woodwind and string ensemble, measures 59-61. The score is written on ten staves, each labeled with an instrument: Fl., Ob., Cl., Bsn., Vlns. 1, Vlns. 2, Vla., Vcs., and Cb. The notation includes various note values, rests, and articulation marks. Measure 59 features complex rhythmic patterns with triplets and slurs. Measure 60 shows a change in dynamics to piano (p) for several instruments. Measure 61 continues with intricate rhythmic figures, including more triplets and slurs. The bottom of the page contains several empty staves.

62

Handwritten musical score for a woodwind and string ensemble, measures 62-64. The score is written on ten staves, each labeled with an instrument:

- FL.** (Flute): Measures 62-64. Measure 62 has four quarter notes. Measures 63-64 feature a complex sixteenth-note pattern with a large slur over the notes.
- Ob.** (Oboe): Measures 62-64. Measure 62 has four quarter notes, including a sharp sign. Measures 63-64 have a whole rest.
- Cl.** (Clarinet): Measures 62-64. Measure 62 has four quarter notes. Measures 63-64 have a whole rest.
- BSA** (Bassoon): Measures 62-64. Measure 62 has four quarter notes. Measures 63-64 have a whole rest.
- Vlns. 1** (Violins 1): Measures 62-64. Measure 62 has four quarter notes. Measures 63-64 feature a sixteenth-note pattern with a slur. Measure 65 has four quarter notes.
- Vlns. 2** (Violins 2): Measures 62-64. Measure 62 has four quarter notes, including a sharp sign. Measures 63-64 feature a sixteenth-note pattern with a slur. Measure 65 has four quarter notes.
- Vlas** (Violas): Measures 62-64. Measure 62 has four quarter notes. Measure 63 has a whole rest. Measure 64 has a sixteenth-note pattern. Measure 65 has four quarter notes.
- VCS** (Violoncello): Measures 62-64. Measure 62 has four triplet eighth notes. Measures 63-64 have four quarter notes. Measure 65 has four quarter notes.
- Cb.** (Cello): Measures 62-64. Measure 62 has four quarter notes. Measures 63-64 have four quarter notes. Measure 65 has four quarter notes.

CUE THREE

Blurred Vision

James Murray

$\text{♩} = 118$ 15.25 FPB

05:05:24

Flute

Oboe

Clarinet in Bb

Bassoon

Horns in F

Trumpet in Bb

Triangle

Piano

Violins I

Violins II

Violas

Cellos

Basses

FL. *p.* *f.* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Ob. *p.* *mf* *p.* *mp.* *p.* *mp.* *p.*

Bcl. *mp* *mp* *p.* *p.* *p.* *p.* *p.* *p.* *p.*

Bsn. *mp* *mp* *mp* *mf* *p.* *p.* *p.* *p.* *p.*

F Hn. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Trgl. *mp*

Pno. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *pizz.*

Cb. *pizz.*

FL
 MF \rightarrow P

Ob.
 mp \rightarrow P

Bb Cl.
 mp

Bsn.
 mf

F. Hn.
 mp \rightarrow pp

3

Pno.
 P

Vln. I
 p

Vln. II
 mp \rightarrow mf

Vla.
 mp \rightarrow mf

Vcl.
 pizz.

Cb.
 mp

FL. *mp* *mf* 3 3 3 3 3 3

Ob. *mp* *mf* *mp* *mf* 3 3 3 3

Bb Cl. *mf*

Bsn. *mp* *mf* 3 3 3 3

F. Hr.

E. Hr.

Pno. *mp* 3 3

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

Fl. *mf* *f* *mp* *mf*

Ob. *mf* *f* *mp* *mf*

B♭ Cl. *mf* *mf*

B♭ Sn. *mf* *mf*

F Hn. *mp* *mp* *mf*

B♭ Trp. *mp* *f*

mp *f*

Pno. *mp* *mf* *mp* *mp*

Vln I *mf* *f* *mf*

Vln II

Vla.

Vc. *mp* *mf*

Cb. *mp* *mf*

48

FL. *f* 3

Ob. *mf* 3

B♭ Cl. *mf* 3

Bsn.

Pno.

Vln. I *mp* 3 *f* *mf* *f* *mf*

Vln. II *mp* 3 *f* *mf* *f* *mf*

Vla.

Vc. *mp*

Cb. *mp*

$\text{♩} = 147$ 12.24 FPB

55

Handwritten musical score for a symphony orchestra, measures 55-60. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B♭ Cl.), Bassoon (B♭ Sn.), French Horn (F Hn.), Bass Trombone (B♭ Tr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 4/4 time with a key signature of one sharp (F#). It features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings such as *mp*, *mf*, *f*, and *p*. The piano part includes a triplet of sixteenth notes in the right hand and a bass line in the left hand.

F mf 40

60

Fl.

Ob.

B♭ Cl.

B♭ Sn.

B♭ Trp.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

B♭ Cl.

B♭ Sn.

B♭ Trp.

Trgl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

CUE FOUR:

TIMECODE (Minutes/Seconds/Frames)	Description
06:30:00	"6 Months Later" Title card
06:30:25	Doctor dialogue begins
06:31:27	<i>(D.C)</i> "6 Months Later" Title card begins to fade out
06:32:20	<i>(D.C)</i> Black
06:32:22	<i>(D.C)</i> Cut to interview with doctor and mother
06:40:21	<i>(D.C)</i> Cut to Brian and Julie at beach
06:44:03	<i>(D.C)</i> Man points at Brian
06:46:05	Julie shouts at man
06:50:00	Julie returns to walk with Brian
06:56:08	Mother dialogue returns
06:57:16	<i>(D.C)</i> Brian and Julie leave frame
06:58:09	<i>(D.C)</i> Cut to interview with doctor and mother
06:59:17	<i>(D.C)</i> Mother places hand on doctor's leg
06:59:20	<i>(D.C)</i> Zoom in on hand
07:02:20	Begin pan up to mother
07:04:00	Land on mother, smiling
07:04:27	Begin pan to doctor
07:06:13	Land on doctor, concerned
07:06:22	Doctor looks at camera
07:08:00	Doctor's eyes widen

CUE FOUR

Blurred Vision

James Murray

$\text{♩} = 140$

Flute

Oboe

Clarinet

Bassoon

Horns in F

Trumpet

Triangle

Piano

Harp

$\text{♩} = 140$

pizz.

mp

Violins I

Violins II

Violas

Violoncellos

pizz.

mp

Contrabasses

4

Vln. I

Vc.

mp *mf* *mp*

mp

Detailed description: This system contains the first two staves of the score. The Violin I staff (top) begins with a measure rest, followed by a series of eighth-note patterns. Dynamic markings *mp*, *mf*, and *mp* are placed below the staff with hairpins. The Violoncello staff (bottom) also begins with a measure rest, followed by a series of eighth-note patterns. A dynamic marking *mp* is placed below the staff with a hairpin.

8

Fl.

Ob.

Bsn.

mp *mf*

mf

mf

Detailed description: This system contains the next three staves. The Flute staff (top) has a measure rest for the first two measures, then enters with eighth-note patterns. Dynamic markings *mp* and *mf* are placed below the staff with a hairpin. The Oboe staff (middle) has a measure rest for the first two measures, then enters with eighth-note patterns. A dynamic marking *mf* is placed below the staff with a hairpin. The Bassoon staff (bottom) has a measure rest for the first two measures, then enters with eighth-note patterns. A dynamic marking *mf* is placed below the staff with a hairpin.

F Hn.

mp *mp*

Detailed description: This system contains two staves for the French Horns. The top staff has a measure rest for the first two measures, then enters with a triplet of notes. Dynamic markings *mp* and *mp* are placed below the staff with hairpins. The bottom staff has a measure rest for the first two measures, then enters with a sustained note. A dynamic marking *mp* is placed below the staff with a hairpin.

Trgl.

mp

Detailed description: This system contains a single staff for the Trombone. It has a measure rest for the first two measures, then enters with a sustained note. A dynamic marking *mp* is placed below the staff with a hairpin.

Vln. I

Vc.

Cb.

mf *mp*

mf *mp* pizz.

mp

Detailed description: This system contains the final three staves. The Violin I staff (top) has a measure rest for the first two measures, then enters with eighth-note patterns. Dynamic markings *mf* and *mp* are placed below the staff with hairpins. The Violoncello staff (middle) has a measure rest for the first two measures, then enters with eighth-note patterns. Dynamic markings *mf*, *mp*, and pizz. are placed below the staff with hairpins. The Contrabass staff (bottom) has a measure rest for the first two measures, then enters with eighth-note patterns. A dynamic marking *mp* is placed below the staff with a hairpin.

12

Fl.

Ob.

Bsn.

F Hn.

Tpt.

Vln. I

Vc.

Cb.

The musical score is written for measures 12, 13, and 14. The key signature is two sharps (F# and C#), and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and French Horns (F Hn.). The brass section includes Trumpet (Tpt.). The string section includes Violin I (Vln. I), Violoncello (Vc.), and Contrabass (Cb.).

Measure 12: Flute, Oboe, and Bassoon play a rhythmic pattern of eighth notes. The French Horns play a triplet of quarter notes. The Trumpet is silent. Violin I plays a steady eighth-note accompaniment. The Violoncello and Contrabass play a simple bass line.

Measure 13: The woodwinds continue their patterns. The French Horns play a triplet of quarter notes, marked *mf*. The Trumpet enters with a triplet of eighth notes, marked *mp*. The strings continue their accompaniment.

Measure 14: The woodwinds continue their patterns. The French Horns play a triplet of quarter notes, marked *mf*. The Trumpet continues with its triplet of eighth notes, marked *mp*. The strings continue their accompaniment.

18

Fl. *mf*

Cl.

Bsn. *mf*

F Hn. *pp*

Tpt. *pp*

Trgl. *mf*

Pno. *mp*

Vln. I

Vla.

Vc.

Cb.

3

3

Detailed description: This page of a musical score covers measures 18, 19, and 20. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The instruments and their parts are: Flute (Fl.) with a melodic line starting in measure 19 marked *mf* and a triplet in measure 20; Clarinet (Cl.) with a rhythmic eighth-note pattern; Bassoon (Bsn.) with a melodic line in measure 19 marked *mf*; French Horns (F Hn.) and Trumpet (Tpt.) playing *pp* chords; Trombone (Trgl.) playing a single note in measure 19 marked *mf*; Piano (Pno.) with a melodic line marked *mp*; Violin I (Vln. I) with a rhythmic eighth-note pattern; Viola (Vla.) with a melodic line and a triplet in measure 20; Violoncello (Vc.) with a rhythmic eighth-note pattern; and Contrabass (Cb.) with a rhythmic eighth-note pattern. Dynamics include *mf*, *pp*, and *mp*. A rehearsal mark '18' is at the top left.

21

Fl.

Ob.

Cl.

Bsn.

F Hn.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

3

3

3

Detailed description: This page of a musical score covers measures 21, 22, and 23. The key signature is two sharps (F# and C#), and the time signature is 3/4. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) plays a long, sustained note across all three measures. The Oboe (Ob.) and Bassoon (Bsn.) play a rhythmic pattern of eighth notes with slurs. The Clarinet (Cl.) plays a more complex melodic line with slurs and accents. The French Horn (F Hn.) plays a sustained note in measure 21, a triplet in measure 22, and another sustained note in measure 23. The Piano (Pno.) plays a rhythmic pattern of eighth notes with slurs. The Violin I (Vln. I) plays a rhythmic pattern of eighth notes with slurs. The Violin II (Vln. II) plays a sustained note in measure 21, a triplet in measure 22, and another sustained note in measure 23. The Viola (Vla.) plays a sustained note in measure 21, a triplet in measure 22, and another sustained note in measure 23. The Violoncello (Vc.) and Contrabass (Cb.) play a rhythmic pattern of eighth notes with slurs.

24

Fl.

Cl. *mp*

Bsn.

F Hn. *mf* *rit.*

Pno.

Vln. I *rit.*

Vln. II

Vla.

Vc.

Cb.