

Television Works of Bernard Herrmann
By
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While Bernard Herrmann is generally best known as a feature film composer, he also established a prodigious amount of work for both radio and television. The scope of this paper is Herrmann's television music that ranges from his first ("A Christmas Carol") in December 1954 to his known final one (an episode of *The Virginian* titled "Last Grave At Socorro Creek") in early 1969.

The format of this paper is to elaborate, at least in part, on each of his works for the "small screen" based on as complete a list that can be presently verified. This presentation will not necessarily be based in factual, chronological order since exact dates of completion are rarely given in his television scores (unlike most of his feature film works). A list based on original airdates would be logical, but this would not be applicable to his television "suites" (such as the so-called Western Saga suite or collection of thematic cues). Such suites for the CBS-TV Music Library were composed for the purpose of being later "tracked" when needed as part of a body of "stock" music for episodes of CBS series which had no original score, tracked in by a music editor (usually Gene Feldman).

For purposes of simplicity, the sequence of this paper's presentation of Herrmann's television works will be based according to the two only entertainment entities he did television work for: CBS and Universal-Revue Studios (the latter productions usually aired on the NBC network). Only in one case ("The Richard Boone Show") were the shows produced at MGM Studios for NBC. CBS-produced shows such as *Have Gun Will Travel* generally were filmed at Paramount Studios. CBS came first. Herrmann was associated with CBS since two decades earlier in New York-based radio shows such as the *Columbia Workshop* and *Columbia Presents Corwin*. Herrmann then started to compose for Universal-TV in 1963. Since exact dates of Herrmann's completion of scores is especially uncertain in the latter scores (for Universal), the order of works will be based solely on original airdates.

HERRMANN SCORES FOR CBS-TELEVISION:

(1) *Shower of Stars*: "A Christmas Carol."

List of cues in proper sequence:

"Prelude," "The Street," "The Sign," "The Office," "Fred," "The Money Box," "Supper," "Midnight," "Marley's Lament" [or "Marley"], "The Ledger," "Spirits Lament," "The Hours," "The Past," "The Christmas Dance," "What Shall I Give My Girl For Christmas?" "Polka," "Refusal," "Oh, Days May Come" [also "A Very, Merry Christmas"], "The Crotchits," "And Bless Us Every One," "The Future," "The Grave," "The Bells," "Greetings," "The Holly," "The Doorway," "Dear God of Christmas," "Finale."

This CBS production of *Shower of Stars* was first telecast December 23, 1954, starring Frederic March as Scrooge. *Shower of Stars* was an hour-long musical variety series that ran from September 30, 1954 to April 17, 1958, hosted by William Lundigan, and sponsored by Chrysler Corporation. In fact, Chrysler sponsored the dramatic

anthology series, *Climax*, which *Shower of Stars* pre-empted periodically (roughly once every six weeks) in order to offer viewers light (usually comedic) change of fare.

“A Christmas Carol” proved so popular that it was repeated on 12/15/55 and 12/13/56. The show was a musical adaptation of the Dickens classic, lyrics by Maxwell Anderson. A private issue LP album of this soundtrack was released as Unicorn RHS-850, containing thirteen selections (about half) of the show’s orchestral and singing cues. Apparently it was a bootleg issue of a disc that was part of a nine-record set of music (mostly songs) from the *Shower of Stars* series.

Instrumentation: 2 flutes, 2 oboes (english horn doubling), 2 clarinets, 2 bassoons, 3 horns, celeste, harp, glockenspiel, chimes, small and large carillon, strings and chorus (4 Sops, 4 Altos, 4 tenors, 4 Basses). This was one of the very rare instances in Herrmann’s *oeuvre* that showcased a mixed chorus.

The chorus is *a capella* in the cue titled “Marley” (or “Marley’s Lament”), *lento e mesto* [slow and sad] in C meter; 19 bars, 1:53 in duration. To musically convey the mood of Marley’s despair as a heavily weighed, endlessly wandering ghostly figure, Herrmann emphasizes the use of half-diminished sevenths and minor chords. We first hear the women’s voices (sops/altos) singing “AH” *pp* (pianissimo) the eerie F# half-diminished 7th (F#/A/C/E) half note chord down to the C half-dim 7th first inversion (C/G/Bb/Eb) quarter note chord tied to 8th notes (followed by an 8th rest). Typically, Herrmann employs the use of “hairpin” symbols (< >) for the crescendo-decrescendo effect.

In Bar 2, the sops/altos continue by again singing the F# half-dim 7th half note chord up to the C half-dim 7th third inversion (Bb/C/Eb/Gb) quarter note chord tied to 8th notes (followed by an 8th rest). Bar 3 = Bar 1.

In Bar 4, the men’s voices (tenors/basses) sing “AH” *piannissimo* the F# minor whole note chord (actual voice spacing F#/C#/A/C#) crescendo to (Bar 5) the G minor half note chord (actual spacing G/D/Bb/D) back to the F# minor, decrescendo. Bar 6 = Bar 1. In Bar 7, tenors/basses play the G min whole note chord to (Bar 8) the Eb minor (actual spacing Eb/Bb/Gb/Eb) whole note chord.

In Bar 9, the sops/altos sing the Eb minor 7th first inversion (Gb/Bb/Db/Eb) half note chord to the G minor 7th third inversion (F/G/Bb/D) quarter note chord tied to 8th notes. The rest of the cue is a replay of this pattern. The chorus returns to them once again in the cue, “The Spirits Laments,” *Lamentoso e mesto*, but this time actual lyrics are sung. In Bars 4-5, the men’s voices sing “It will not come a-gain” followed by the women’s voices responding “No more, no more, no more” in Bars 6-8.

In the “Finale” (*maestoso* in C meter, key signature of D major), the music conveys the happy ending to the story with a festive, animated clarity and brilliance. The small carillon (mechanical musical device which strikes a set of tuned bells) plays forte an 8th note figure (notes connected by a cross beam) of D (d’’) up to D (d’’’)-C#-B to next 8th note figure of A-G-F#-E. Repeat next two bars. In Bar 2, the large carillon plays the same figures but an octave register lower with notes Line 1 F# up to Line 2 F# to E-D to next figure of descending 8th notes C#-B-A-G. Repeat next bar. In Bar 3, the chimes join in playing 8th notes A (a’) up to A (a’’) to G-F# to next figure of descending 8ths E-D-C#-B. With these three instruments we hear the components of the D major triad (D/F#/A): small carillon starting on D, large carillon on F#, and chimes on A. In Bar 5, the altri orchestra join in, the flutes/oboes/clarinets/violins playing the cheerful melody

passage (initially playing the carillon/chimes pattern accelerated as 16th notes and in staccato fashion). The cue ends with the tutti chordal, *maestoso* pronouncement and clarity of the D major sonority.

(2) *General Electric Theatre*: “A Child Is Born”

As Herrmann’s second television score, it can arguably be termed a short opera comique (serious plot and musical style) in which there is spoken dialog as well as singing. It was aired December 25, 1955, 6-6:30 pm on the CBS dramatic anthology series, *General Electric Theatre*, hosted by Ronald Reagan. The score was written “Nov 20-Dec/55” (dates notated by Herrmann on the title page). Text was by Stephen Vincent Benet, produced by Mort Abraham, directed by Don Medford, designed by John Robert Lloyd. It was aired at Studio Center, Beverly and Fairfax. The play starred Robert Middleton (who also starred in “A Christmas Carol,” singing the windy song, “A Very Merry Christmas”) and Nadine Conner.

Instrumentation: flute, oboe (english horn doubling), 2 clarinets (bass clarinet doubling), bassoon, 2 horns, harp, voices, 6 violins I, 4 vlms II, 4 violas, 4 celli, 4 basses. There are no cue titles since the music was composed as part of the running narrative (with occasional breaks of dialog). Instead, Herrmann simply inserted section letters. For example, Section A, opening in 6/4 meter, runs for 32 bars, introducing the Innkeeper’s wife. In the grace bar, two horns play forte the B [written F# a perfect fifth higher but transposed here to concert pitch for purposes of analysis] quarter note up to (Bar 1) *rinforzando* E dotted half note to F# half note to E quarter to (Bar 2, now in 9/4 meter) the B *rinforzando* dotted half note tied to two dotted half notes. After a half and quarter rest in Bar 2, strings play forte the F major 2nd inversion (C/F/A) dotted half note chord down to the D minor 2nd inversion (A/D/F) dotted half note chord to (Bar 3) the E major 1st inversion (G#/B/E) chord. The harp is arpeggiando (notated as the vertical wavy line rolled chord) on those chords. Shortly the “wife” sings dolce, “In Beth-Lehem of Ju-De-A...” with the flute and two clarinets playing underscore counterpoint.

Section B commences in Bar 33, “Enter Innkeeper.” Skipping to Section K in page 22, we come to a beautiful “Andante tranquillo” passage when the Innkeeper’s wife sees the pregnant Mary behind Joseph outside their doorstep. As the harp plays *dolce pianissimo* rising and falling triplet 8th note arpeggios, the solo violin plays p (piano) a *dolce e espr* passage with the ten altri violins playing the C major to next bar’s G Dom 7th first inversion (B/D/F/G) whole note chords. The harpist fingers ascending triplet 8th notes F-G-B to descending D-B-G.

A private issue LP was released of this show on Side Two of Temple TLP-2002, along with Alfred Newman’s *David and Bathsheba* on Side One.

(3) *Have Gun Will Travel* : “Three Bells To Perdido”

Instrumentation: 3 trumpets, 4 horns, 3 Pos, tuba piano and a timp.

There is uncertainty as to the third television score Herrmann composed for CBS. It was either the *Have Gun Will Travel* pilot “Three Bells To Perdido” (which of course was picked up as the series premiere) or the *Ethan Allen* pilot (which was not picked up as a series). Most likely the *HGWT* score was composed first due to circumstantial evidence marked on the written score itself. In bold black ink (not written by Herrmann) on each of the cues for both scores, there are identification numbers of four digits each.

The “Main Title” cue (M-10) of *HGWT* had “6122” originally inserted but later altered to “6222.” The third cue, “The Street (M-12), was originally marked as “6124” but later changed to 6224, and so forth for all the cues except for “The Holster” cue which kept the original “6127” bold numbers on the top of the page. Apparently the CBS Music Librarian or recording supervisor forgot to change it over to “6227.”

The significance of this is that the *Ethan Allen* “Main title” cue has the number “6172,” suggesting that the score was either written and/or recorded later than *HGWT*. It is surmised that *HGWT* was written first, although probably only a month or two prior to *Ethan Allen*. Another suggestive evidence is that a cue from *HGWT* was used in a *Gunsmoke* episode, “Man Who Would Be Marshall” (airdate 6/15/57) prior to the airing of the *HGWT* pilot show that following September 19th at 9:30pm, whereas no known *Ethan Allen* cue was used prior to September (new Fall season, or CBS-TV Music Library VIII). As a side note, the first use of the CBS-TV Music Library was VII (generally the Fall ’56-Spring ’57 season). The CBS Music Library I through VI was principally involved with CBS radio since no Log Books exist for CBS-TV prior to Music Library VII.

As I will elaborate when I discuss Herrmann’s “Climax” cues in Section 5, there are no official Music Library cue numbers designated for both the *HGWT* score and the *Ethan Allen* score cues. “Cue number” refers to the numbering system employed by the CBS-TV Music Library of “stock” music meant to identify a specific written cue. The earliest Herrmann-scored cue (under that system) is cue # 215, “Climax Prelude.” For some reason (perhaps because *HGWT* and *Ethan Allen* were scores for pilots), no official cue numbers were designated both on the written cues and in the Log Books. Standard reel locations were utilized, however. For instance, The “Main Title” of *HGWT* was designated at M-10, or reel 1, part 0. “The Fight” cue was designated as M-25 or reel 2, part 5. The next cue was “The Return,” designated as M-31 or reel 3, part 1.

Here is the complete list of cues:

- M-10 “Main Title”
- M-11 “Closing Title”
- M-12 “The Street”
- M-14 “The Newspaper”
- M-15 “The Card”
- M-16 “The Holster”
- M-17 “Travel”
- M-25 “The Fight”
- M-31 “The Return”
- M-32 “The River”
- M-33 “The Rocks”
- M-35 “Capture”
- M-37 “End Tag”
- M-38 “Reunited”

There is no written episode title “Three Bells To Perdido” notated on the score itself, simply “HGWT” in capital letters. The “Main Title I” section (*allo modto* in 2/4 time) is the opening cue of nearly 23 seconds. On the television screen, you see the silhouette (side profile) of Paladin (played by Richard Boone) who then draws his black pistol, cocking it, and making an opening statement (a different statement for each

episode). “Main title II” seques with the quarter note attack chords played *ff* (fortissimo) *pesante*. The CBS-TV Music Library describes this in the “Library VIII” log book, Reel 58-C (Dramatic And Anthology Main Titles): “Heavy staccato brass groups to long suspense tail.” This description is interesting because the quarter note chord punctuations are not marked staccato on the written score, but *pesante* [heavy and forceful] and also *rinforzando*-marked [accented]. So apparently the individual in the Music Library who wrote such descriptions of cues usually based them on aural and subjective impact, not necessarily by reading the actual written score. The first punctuation chord is the Dmin/9th (added 9th) or notes D/F/A/E. You can read a detailed analysis of this score in my *Film Score Rundowns* site (a site initiated, with my deepest gratitude, by the webmaster, Matt Gear).

The CBS-TV Library VIII log book also states that “Cuts 1 through 9 [note: indicating Main Titles, End Titles, Middle Tags and Lead-Ins] —Restricted thematic material for use in *Have Gun Will Travel* only.” Later, Rene Garriguenc (a frequent contributor to the CBS-TV Music Library whose music is often confused with Herrmann’s) would make various arrangements of the *HGWT* Theme incorporating woodwind and string choirs besides the original brass groups (which Herrmann only utilized).

Starting in the second season of this popular series, the End Title credit music of Herrmann’s (used in the first season) was replaced with “The Ballad of Paladin” song by Johnny Western (also sung by him), Richard Boone and Sam Rolfe. “Library IX” Log Book, Reel 58-D-Seven (Have Gun Will Travel) describes many versions and takes of this song, many of which were never heard on the air. For example, version G, take 2 states: “:00-:26 relaxed western melody on accordion over slow guitar chords; :26-1:05 vigorous guitar accompaniment under single line accordion melody line; to fade.”

The entire score is located in Box 187 in the CBS Collection 072 at the UCLA Music Library Special Collections. The contact librarian is Timothy Edwards, (310) 824-1665, or email (tae@library.ucla.edu).

(4)*Ethan Allen* (pilot score for a proposed series)

Instrumentation: 3 trumpets, 4 horns, 3 Pos, timp.

M-11 “Arrest”

M-12 “Ethan Allen Main Title”

M-13 “Call To Duty”

M-14 “The Meeting”

M-15 “To The Rescue (Part A) ”

M-15 “To The Rescue (Part B) The Fight”

M-16 “Ethan Allen Tags A & B”

M-22 “The Tories”

M-22A “Rural Grotesque”

M-23 “Albany”

M-26 “Rule Britannia (arr.) ”

M-31 “Jail”

M-32 “The Escape”

M-33 “Ethan Allen Tag”

M-34 “Ethan Allen End Title”

The *Ethan Allen* score has the distinction of being almost in the category of resembling a sketch score. It is written in pencil (unlike *HGWT* and all of his feature film and concert scores) and rather sloppily or hastily, which is quite unlike Herrmann normally. At some spots, the penciled notes are barely readable, cues written in the range of one to four staves (one staff for a timp solo cue).

The “Ethan Allen Main Title” (M-12, take 3, :16) is only five bars in length, more like a simple fanfare than a Main Title. *Maestoso* in 9/8 meter, the horns play *sfff* (very strong and loud accent) the small octave register Eb 8th [written Bb a perfect 5th higher but transposed here to concert pitch] up to the A quarter tied to dotted half notes. In Bar 2, the horns repeat Bar 1 but now in stopped fashion (the + sign above notes). In Bar 3 (not stopped), we find the Eb 8th to A quarter tied to dotted quarter notes up to the C dotted quarter note down to (Bar 4) the F# (back to the stopped effect) dotted half note tied to dotted quarter and tied to (Bar 5) the dotted half to quarter notes (held fermata). The timp concludes the cue *sff* on the G 8th to G quarter to G 8th beats to the G trill roll. The CBS-TV log book describes this cue as “Slow dramatic brass to timpani roll tail.”

The longest and most distinctive cue is “The Jail,” 74 bars in length, 2:48 in duration. *Lento assai* in C time, we first hear the timp playing “*sempre pp*” a four-note ostinato throughout the entire cue. It comprises of descending quarter notes D-Bb-Gb back to Bb. In Bar 2, three sordini (using cup mutes) Pos play *pp* the G minor (G/Bb/D) whole note triad to (Bar 3) the G minor half note triad to the Eb minor 1st inversion (Gb/Bb/Eb) half note chord back to (Bar 4) the G minor whole note chord, with the *cresc* “hairpins” symbols under Bars 2-4. In Bar 6, sordini horns play octaves (octave apart) D (d, d’) whole notes to (Bar 7) the Bb up to Eb half notes back to (Bar 8) the D whole notes. In Bar 10, trumpets in cup mutes play the three-passage starting with the E minor (E/G/B) whole note triad.

Most of the original tracks were included in the Cerberus Records LP (CST-0209) that featured the original tracks to most of *HGWT* and *The Western Suite*.

(5) *Climax*

Herrmann next composed for CBS-TV a collection of four short cues under the heading of *Climax*. Ostensibly, Herrmann composed the following cues for the 1957/1958 final season of *Climax*, a CBS dramatic anthology series:

#215 “Climax Prelude”

#216 “Middle Close (Climatic Middle Tag) ”

#217 “Middle Lead-In (Climatic Lead-In) ”

#218 “Climax (Climatic) Closing”

It is possible that he did not write them exclusively for that show since there is some confusion as to the dual titles of the cues (“Climax” and “Climatic”). While the “Climax Prelude” and “Climax Closing” were not used in the series that season (the few episodes that this author was able to hear), these cues were nevertheless used several times by the Music Editor as track music for certain episodes of *HGWT* and *Gunsmoke*. Gene Feldman was the Music Editor for CBS whose job was to insert appropriate mood music cues or fragments of cues into scenes of series episodes that did not contain original music commissioned specifically for such episodes. Hence the term “stock” music, referring to previously composed music held in their stock or inventory of music used when necessary to fit the scene of an episode where music is desired.

As given earlier, the CBS Music Library usually assigned official cue numbers in their Log Books, also inserted directly on the written cues themselves. The CBS-TV numbering system of cues began with Library VII (roughly the ‘56/’57 season). The *Climax* cues were the first cues composed by Herrmann that were assigned such official cue numbers.

The *Climax* cues were written in pencil on beige blank score paper. “Climax Prelude” was used in *HGWT* episodes such as “Young Gun ”(11/8/58) and “Treasure Trail” (1/24/59), and in *Gunsmoke*’s “Buffalo Man” (1/11/58). *Largo* in C time, the cue’s instrumentation comprises of three Bb trumpets, 4 horns, 3 Pos, tuba, and a timp. The timp beats sff the Bb down to G 16th notes. Then the brass plays a polychord dissonance with the trumpets on G minor (G/Bb/D), horns on Ab minor (Ab/Cb/Eb) and the trombones (written “Pos”) shortly playing the C minor triad (C/Eb/G) in a frenzied odd triplet 16th rhythmic pattern. Then the music settles down in Bar 4 as the trumpets in cup mutes are sustained on the F# minor triad (F#/A/C#) while the stopped horns play the G min 8th note chord separated by 8th rests. Soon the trombones are sustained on the F# minor while the trumpets play the D minor (D/F/A) 8th note triad punctuations (separated by 8th rests).

(6) *Indian Suite*.

The so-called *Indian Suite* (as labeled in the Cerberus LP album CST-0207, along with the original tracks to *Western Saga* and *The Desert Suite*) was written sometime in the late spring and early summer of 1957, recorded in July as “Foreign Library” material (performed and recorded in Europe or Mexico).

Instrumentation: 3 trumpets, 4 horns, 3 Pos, tuba, timp.

Cues in proper Music Library sequence:

Cue #	Cue title	Library/Reel	UCLA Box
#219	“Echo I”	8-56-C2	Box 11
#220	“Echo II (The Hunt)”	?	Box 11

#221	“Echo III”	8-56-C2	Box 2
#222	“Echo IV (The Chase)”	?	Box 2
#223	“Indian Suspense”	8-56-C3	Box 2
#224	“Indian Ambush”	8-62-C	Box 2
#225	“Indian Fight”	8-62-C	Box 2
#226	“Indian Signal”	8-56-C3	Box 2
#227	“The Journey”	8-56-C3	Box 2
#295	“Indian Romance”	8-57-C	Box 2

Sequentially, the cue numbers pick up where they left off in the *Climax* cues, starting with #219, “Echo I.” The exact same beige oblong score paper was used, written in pencil. It is logical to assume that Herrmann wrote these cues together with *Climax*. Moreover, it is erroneous to assume that the *Indian Suite* cues were written to be completely separate from *Climax* since never once did Herrmann write down “Indian Suite” anywhere on his cues.

However, in practical terms, it is thematically an *Indian* suite or collection of cues since five of the cue titles start with the word “Indian.” The “Echo” cues may actually have no direct reference to the Indian themed cues, and may be part of the *Climax* cues. “Indian Romance” is an “odd-man” cue of the bunch since its official cue # #295) is so far removed from the last *Indian Suite* cue, “The Journey” (#227). For one thing, the cue was not placed in the same folder as the other cues, and it was written on green (not beige) score sheets. Moreover, unlike the other *Indian Suite* cues (which were brass and timp instrumentation only), “Indian Romance” is orchestrated with the oboe, violins, violas, and celli.

Lento amoroso in $\frac{3}{4}$ meter, this 35-bar cue begins with the solo oboe playing “dolce” rising 8th notes Line 1 register D-E-G (with the crescendo “hairpin” symbol underneath) to (Bar 2) the B dotted quarter note. After a quarter rest in Bar 2, sordini strings play the A minor 7th third inversion (G/A/C/E) half note chord tied to quarter notes next bar. The oboe continues with the A-B-G 8th notes down to (Bar 3) the E dotted quarter note. The strings then play the E min7 second inversion (B/D/E/G) half note chord tied to quarter notes in Bar 4, and so forth.

Binder #40 of the CBS Music Library Log Books under the “Romantic Material” classification describes the cue as follows:

“#295, take 6 “Indian Romance” Lyric oboe solo over soft sustained strings.
1:56”

This cue was used as tracked almost in its entirety in a *HGWT* episode “Lady On A Stage Door,” airdate 1/17/59, available at Columbia House Video Library.

An example of the re-use of “Indian Suspense” (which was not on the Cerberus LP) was “The Yuma Treasure” episode of *HGWT*, airdate 12/14/57, in which the first 16 bars were played. The Cerberus LP included only four *Indian Suite* cues: “Indian

Ambush,” “Echo” [“Echo IV], “Indian Signals,” and “Indian Fight.” However, the private issue LP< “The TV Music of Bernard Herrmann” (CSR-301), Side Two’s “Suite for TV Themes” includes “The Journey” cue from *Indian Suite*.

Incidentally, “Echo I” was self-borrowed by Herrmann from cue II of the “Doctor Webster” radio episode (7/13/53) of *Crime Classics*.

(7) *Police Force* Suite

Next Herrmann composed the *Police Force* (actually labeled as such by Herrmann on the written score) collection of cues for the CBS-TV Music Library. The proper sequence of cues are as follows:

Cue #	Roman #	Cue Title	Library/Reel
#359	I	“Openings”	8-43-B, 8-44-B 46-B
#360	II	“Middle Tags”	8-48-A
#361	III	“Lead-Ins”	8-46-A
#362	IV	“Closing Tags”	?
#363	V	“Clues”	?
#364	VI	“Line Up”	8046-B
#365	VII	“Run-Down”	?
#366	VIII	“Suspects”	8-56-A
#367	IX	“Closing In”	?
#368	X	“The City”	8-46-B
#369	XI	“Night”	8-56-A
#370	XII	“The Jail”	8-43-D
#371	XIII	“The Chase”	8-46-A
#372	XIV	“Police Van (Finale) ”	?

All autograph cues are located in Box 5 of the CBS Collection at UCLA.

It is unknown why this title (*Police Force*) was given. Two logical assumptions: (1) The cues were meant for a proposed new series (but never produced); (2) more likely, the cues were written as “mood music” based on the police/detective theme (second in popularity to “Western” shows at that general period, such as *Dragnet*, *M Squad*, *Perry Mason*, and *Naked City*).

Recorded in July of 1957 during the musicians’ strike, it is interesting to note that the complete suite was actually recorded in different countries, hence the term “Foreign

Library” attributed to this score and others that summer (such as the so-called *Western Saga* and *Western Suite* cues).

The first set of cues (#359 A-H) are “Openings,” cues varying from only six to ten bars. They are marked on the score as being recorded “July 1957, Munich, CBS VIII, 43-B, 44-B, 46-B.” “Middle Tags” (#360 A-D) were recorded in Munich as well, but cues E through H were recorded in Rome (as well as “Lead-Ins”). “Closing Tags,” “Clues,” and “Line Up” were recorded in Munich. Several cues were not marked as to recording sites.

Many of these cues were tracked in CBS series such as the detective/lawyer show *Perry Mason*, but also quite often in *HGWT* and *Gunsmoke*. “Openings” and “Lead-Ins” were especially used frequently. The full-length cue, “Rundown,” was used nearly intact, for instance, in a *HGWT* episode “The Singer” (airdate 2/8/58), and “Night” was used in the episode “O’Hare Story” (airdate 3/1/58), and about half of “Clues” was tracked in the *Perry Mason* episode, “Case of the Nervous Accomplice” (airdate 10/5/57). Several *Police Force* cues were apparently never or rarely used, such as “Line Up,” “Closing In,” “The City,” and “Police Van (Finale).”

The instrumentation of all the cues are, once again, 3 trumpets, 4 horns, 3 Pos, tuba, and a timp. Cue VII “Rundown” (#365) is described in Library VIII, 51-D-Two as “Staccato, persistent brass, for chase or fight.” *Allegro* in C time, it is a frenzied motion piece utilizing quickly alternating dissonant triadic chords to convey stress and agitated action. In Bar 1, Pos sound sff the F# minor (F#/A/C#) rinforzando 16th chord (followed by a 16th and an 8th rest) played four times that bar. After a 16th rest, horns I, II, III play three G minor (G/Bb/D) 16th note chords, played 4X in Bar 1. In Bar 2, the Pos play the F minor (F/Ab/C) 16th chord played 4X. The horns again sound the response figures in Ab minor (Ab/Cb/Eb). Bar 3 = Bar 1. Then, in Bars 4-6, the tuba and timp take over the Pos line with the bb 16th played 4X, while the sordini trumpets play the horns’ line (three 16th note chords played 4X followed by a 16th rest) starting on the Ab minor triad, then the F# minor.

“Night” is one of the few slow full-length cues. The CBS Log Book VIII, 56-A (under the “Suspense Bridges and Backgrounds” designation) describes the cue as “Soft, suspenseful brass and tym. Middle section crescendos with light agitato brass. Returns to quiet brass suspense, 3:16.” Sordini Pos and horns play pp the D whole note crescendo to (Bar 2) the C# half note (Pos) and Eb half note (horns) back to unison D half note. Then the tuba and Pos play that pattern for two bars, followed by the horns and sordini trumpets.

“Clues” is described in the CBS Log Book as “Continuing high then low brass figure over heavy and dark moving brass with somewhat plodding feeling; tense suspenseful includes foghorn effects, 3:14.” *Modto* in C time, sordini trumpets and sordini Pos play an ostinato pattern. Trumpets play pp two G minor (G/Bb/D) 8th note triads (each followed by an 8th rest) then followed by a half rest. After a half rest in Bar 1, Pos respond with two Ab minor (Ab/Cb/Eb) 8th note triads (each separated by an 8th rest). Repeat this pattern of the trumpets and Pos through Bar 8, and then reverse the chord placements in Bars 9-19 so that the trumpets first play the Ab minor and the Pos follow with the G minor 8th note chords. In Bars 3-7, the sordini horns and tuba play pp a rising to falling pattern of half notes, E-F to (Bar 4) F#-G to (Bar 5) Ab-G to (Bar 6) F#-F to (Bar 7) the E whole notes. The timp beats two E up to two Bb 8th notes in Bars 7 and 8.

(8) *Western Saga*

#373	I	“Prelude”	8-51-D1	Box 5
#374	II	“Street Music”	8-51-D1	Box 150
#375	III	“Open Spaces”	8-51-D1	Box 5
#376	IV	“The Hunt”	8-51-D1	Box 5
#377	V	“Watching”	8-51-D1	Box 5
#378	VI	“Comedy Curtains”	8-54-D	Box 5&11
#379	VII	“Heavy Curtains”	8-37D, 8-47-D	Box 5
#380	VIII	“Short Curtains”	?	Box 11
#381	IX	“Lead-Ins”	?	Box 11
#382	X	“The Canyons”	8-51-D1	Box 5
#383	XI	“The Mesa”	9-44	Box 5
#384	XII	“Gunsmoke”	8-51-D1	Box 5
#385	XIII	“Gunfight”	8-51-D1	Box 5
#386	XIV	“Victory”	8-51-D1	Box 5

Herrmann next composed the so-called *Western Saga* collection of cues, although he never once notated that title on the cues. Recorded in July 1957, a foreign orchestra was used to perform this suite. The “Prelude” and other cues were recorded in London (so marked on the title pages). Some cues did not indicate recording locations, but one can assume that all of *Western Saga* was performed and recorded there.

The Cerberus LP *Bernard Herrmann’s Western Saga* (CST-0207) contains all of the full-length cues except #383, “The Mesa.” It also excluded the short series of “Comedy Curtain” cues, “Heavy Curtain,” “Short Curtains,” and “Lead-Ins.” Once again, instrumentation comprises of brass and timp. “Prelude” was self-borrowed in part from the *Crime Classics* episode, “Billy Bonny Bloodletter,” cue I (10/21/53). Trumpets and horns play *sfp* crescendo the unison Eb minor (Eb/Gb/Bb) whole note triad to (Bar 2) *sff* and *rinforzando* the F# minor (F#/A/C#) 16th note chord to the F minor (F/Ab/C) dotted 8th note chord tied to dotted half notes. Repeat next two bars. Back in Bar 1, Pos III and tuba, after a quarter rest, play *sff rinforzando* 8th notes D-A-F (f), each note separated by an 8th rest. Repeat through Bar 5. The timp beats (“hard hammers”) 8th notes D down to A up to F (repeat through Bar 5).

“Open Spaces” was actually self-borrowed in part from cue I of the “Death of the Picture Hanger” episode of *Crime Classis* (7/20/53). *Andante e cantabile* in C meter,

four horns play mf crescendo the G [written D a perfect 5th higher] quarter note up to (Bar 2) the C dotted half note. After a quarter rest in Bar 2, the tuba and Pos I and II play a response dyad figure of F/A quarter notes to E/G half notes (tuba plays F to A as Pos II). Horns then play the D quarter up to (Bar 3) the E dotted half note. Pos/tuba respond (after a quarter rest) with the F/A quarter note dyad to the G/B half note dyad.

“The Canyons” is another cue which was self-borrowed from “Billy Bonny Bloodletter” (cue IX). *Modto* in C time, open trumpets play ff the C (c') /G/C (c'') quarter note chord to E/A/E half note. Repeat next bar. After a half rest, the timp beats forte the F quarter note (repeated next bar).

“The Watching” was tracked to great length in the *Gunsmoke* episode, “Blood Money ”(airdate 9/14/57), and the *HGWT* episode “Young Gun” (11/8/58). *Largo* in C meter, the timp beats pp a repeated F# quarter note (4X per bar through nearly the end of the cue). In Bar 2, horns play p crescendo lowest (Great Octave register) Bb whole note to (Bar 3) the C# whole note (in stopped fashion, the + symbol above the note). In Bar 4, sordini Pos play the Bb augmented (Bb/D/F#) whole note triad tied to whole notes next bar, decrescendo. The tuba joins in Bar 5 playing the D whole note to (Bar 6) the C# whole note Great Octave register (or two octaves below middle C). In Bar 7, sordini trumpets play pp crescendo the G minor (G/Bb/D) whole note triad crescendo to (Bar 8) the F# minor (F#/A/C#) whole note triad, decrescendo.

(9) *Western Suite*

#453	I	“Night Suspense”	8-56	Box 6
#454	II	“Bad Man”	8-56	Box 6
#455	III	“The Ambush”	8-56	Box 6
#456	IV	“Tranquil Landscape (Travel I) ”	8-56	Box 6
#457	V	“Dark Valleys (Travel III) ”	8-56	Box 6
#458	VI	“The Meadows (Travel III) ”	8-56	Box 6
#459	VII	“Shadows”	8-56	Box 6
#460	VIII	“The Waiting”	8-56-1	Box 6
#461	IX	“Sun Clouds”	8-56-1	Box 7
#462	X	“Rain Clouds”	8-56-1	Box 7
#463	XI	“Dramatic I” (aka Prelude”)	8-56-1	Box 7
#464	XII	“Dramatic II” (aka “Gunfight”)	8-56-1	Box 7

Next, in this very busy year of 1957, Herrmann wrote the so-called *Western Suite* collection of cues themed according to the Old West, although he never wrote that title anywhere on the written score. It was also recorded in July 1957, performed in Europe.

Cue I (“Night Suspense”) was recorded in Paris (as notated directly on the cue), as was cue II (“Bad Man”) and probably all of the cues (only a few cues had no indication). Part of the score was written in pencil (for example, “Rain Clouds”) and others in ink (for example, “Dramatic I”). The cue “Dramatic I” (as written by Herrmann) was also labeled as “Prelude” in the *Have Gun Will Travel* Cerberus LP CST-0209. The LP included all of the cues from the suite except three: “Night Suspense,” “Shadows,” and “The Waiting.”

A definite distinction between this suite and the other suites discussed so far (such as *Police Force* and *Western Saga*) is the new instrumentation: woodwind, timp, susp cymbal, and harp. Woodwind includes 3 flutes, 3 oboes, 3 clarinets, 1 bass clarinet, 2 bassoons (designated as “Fags” by Herrmann, as customary), and contra bassoon (“C.F.”).

The music from this suite was tracked quite extensively in the late Fifties to mid-Sixties for various CBS series. “Night Suspense,” for example, offered moody suspense music (especially night scenes, as can be expected) in the *Gunsmoke* episode “Jokes On Us” (airdate 3/15/58), and in a *Twilight Zone* episode “One For The Angels,” starring Ed Wynn out-witting “Mr. Death.” The CBS-TV Music Library VIII Log Book on Reel 56 (under the “Suspense Bridges and Backgrounds” section) describes the cue as follows: “Soft largo neutral—suspense; soft woodwind over tympanum and harp, 4:35.”

Largo in $\frac{3}{4}$ meter, clarinets and bass clarinet play pp the Eb major 1st inversion (G/Bb/Eb) quarter note chord to the F# major 1st inversion (F#/A/D) half note chord to (Bar 2) the Db maj 1st inversion (F/Ab/Db) quarter note chord to the C dom 7th third inversion (Bb/E/G/C) half note chord (clarinets playing the C major; the bass clarinet adding the Bb note). In Bar 3, the timp softly beats pp the Bb dotted 8th to Bb 16th to the Bb half note trill roll. After a half note rest, the harp plucks mf the Contra Great octave register Bb acciaccatura (grace note) up to the Great Octave Bb quarter note (Let vibrate).

“The Waiting” was tracked many times as well. In *HGWT*, it was used in “Young Gun” (airdate 11/8/58) and “The Long Hunt” (3/7/59), and in *Perry Mason* in “The Case of the Silent Partner.” *Largo* in C time, the flutes play pp the F# minor (F#/A/C#) to A minor (A/C/E) half note chords to (Bar 2) the Ab minor (Ab/Cb/Eb) note chord, cresc-desc. The bass clarinet plays the F whole note, establishing the total F half-diminished 7th (F/Ab/Cb/Eb) chordal tonality. The susp cymbal is rolled a whole note pp, and the harp plays descending quarter notes both Lines 2 and 3 Eb-Cb-Ab-F.

The outstandingly atmospheric “Dark Valleys” cue was self-borrowed from the *Crime Classics* episode, “Good Ship Jane,” cue II (2/24/54). *Lento* in Cut time, the susp cymbal is rolled pp throughout the length of the cue. The flutes play pp the G minor (G/Bb/D) whole note chord tied to whole notes next two bars. In Bar 2, the harp plays a descending arpeggio of 8th notes Line 2 register Bb-Gb-Eb-D (d’), Bb-Gb-Eb-D (d’) to (Bar 3) Bb-Db Eb-D (d) to Bb-Gb-Eb-D (D). In Bar 4, the clarinets in the richly warm *chalmereau* register play the Ab minor (Ab/Cb/Eb) whole note triad tied to next two bars. Then the harp in Bar 5 starts its descent of Line 3 C-A-F-E notes. In Bar 7, the flutes return with the A minor (A/C/E) whole note chord through Bar 9, and the harp in Bar 8 starts its descent of 8th notes Db-Bb-Gb-Eb.

(10) *Desert Suite*

#554-1	I	“Prelude (The Desert) ”	8-56-D5	Box 8
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#554-2	II	“Mirages”	8-56-D5	Box 8
#554-3	III	“North Horizon”	8-56-D5	Box 7
#554-4	IV	“South Horizon”	8-51-D3	Box 8
#554-5	V	“East Horizon”	8-51-D3	Box 8
#554-6	VI	“West Horizon”	8-51-D3	Box 8
#554-7	VII	“Ghost Town”	8-51-D3	Box 8
#554-8	VIII	“Sandstorm”	9-51	Box 8
#554-9	IX	“The Mountains”	9-51-D3	Box 8
#554-10	X	“Noonday”	9-51	Box 8
#554-11	XI	“The Trail”	8-51-D3	Box 8
#554-12	XII	“Midnight”	9-51	Box 8
#554-13	XIII	“Dry Lakes”	9-51	Box 8
#554-14	XIV	“Cloudless Skies”	9-51	Box 8
#554-15	XV	“Red Rocks”	9-51	Box 8
#554-16	XVI	“Bad Water”	9-51	Box 8

The *Desert Suite* was next in Herrmann’s television output for CBS. This could legitimately be called “Desert” Suite since cue I is titled “Prelude (The Desert)” by Herrmann’s own handwriting, and all subsequent cues are desert-related titles. Sixteen cues were composed but nowhere on the cues were recording locations indicated. The *Western Saga* Cerberus LP included seven of these cues on Side Two.

Once again, this suite returns to the brass and timp instrumentation.

The *Desert Suite* is relatively unrepresentative in its use in the CBS-TV Music Library except for a few cues which were indeed used frequently, such as “Sandstorm,” “Mirage,” “Cloudless Skies,” and “Noonday.” “Prelude (The Desert)” was also tracked fairly frequently in *Gunsmoke* and *HGWT* particularly. *Maestoso* in C meter, horns and Pos play fortissimo the B minor (B/D/F#) to Eb major 2nd inversion (Bb/Eb/G) half note chords back to (Bar 2) the B min whole note chord. After a quarter rest, the Pos and tuba play descending rinforzando quarter notes D-Bb-G to (Bar 3) the F# whole note (timp is also trill rolled on F#).

“Mirages” has the timp playing a repeated F# quarter note (4X per bar through the entire cue except for the F# whole note roll on the final bar). Sordini Pos in Bar 2 play “pp sempre” the Bb augmented 1st inversion chord (D/F#/Bb). In Bar 3, sordini trumpets play the C major 2nd inversion (G/C/E) whole note chord, and in Bar 4 the sordini horns

play the F# major (F#/A#/C#/F#) whole note chord. Most of this cue was used to great effect in the *Gunsmoke* episode “The Cabin” (2/22/58).

As given earlier, “Sandstorm” was tracked frequently within many CBS western series such as in the excellent *HGWT* episodes “Treasure Trail” (1/24/59) and “The Fifth Man” (5/30/59). The CBS Library IX, Reel 51 under the classification “Western Bridges and Backgrounds and Western Curtains” describes the cue in four parts:

“Part 1, soft ominous brass grow to full chord, 1:07. Part 2, slow heavy brass, :30. Part 3, brass punct. To dark brassy motion, :15. Part 4, dark heavy dramatic brass, :53.”

Modto in C time, the timp is trill rolled pp on whole note F tied through Bar 3, gradual crescendo to mp. Pos in cup mutes play the Bb augmented (Bb/D/F#) whole note chord tied to Bar 3, pp < mp. The tuba plays Bb as does Pos III. In Bar 2, the sordini horns join in with the F half-diminished 7th (F/Ab/Cb/Eb) whole note chord tied to Bar 4. In Bar 3, the trumpets in cup mutes play pp < mp the B minor (B/D/F#) whole note chord tied to Bar 5. Bars 6-10 repeat the first five bars but the volume dynamics is increased (p < mf). In Bars 11-15, once again Bars 1-5 are repeated but further increased in crescendo (mf < f). In Bars 16-20, we find f < ff.

(11) *Outer Space Suite*

#1007	I	“Prelude (Outer Space)”	8-60	Box 11
#1008	II	“Time Passage”	8-66	Box 11
#1009	III	“Signals”	8-66	Box 11
#1010	IV	“Space Drift”	8-66	Box 11
#1011	V	“Space Stations”	8-66-1	Box 11
#1012	VI	“Time Suspense”	8-66-1	Box 11
#1013	VII	“Starlight”	8-66-1	Box 11
#1014	VIII	“Danger”	8-66-1	Box 11
#1015	IX	“Moonscape”	8-66-1	Box 11
#1016	X	“The Airlock”	8-66-2	Box 11
#1017	XI	“Tycho”	8-66-2	Box 11
#1018	XII	“The Earth”	8-66-2	Box 11

The next work Herrmann composed for CBS-TV was probably the *Outer Space Suite* since it was apparently recorded in December 1957 (notated in the Log Book). *Studio One* was composed in early December, 1957, but it is likely the *Outer Space Suite* was done first since it is a larger score, and apparently it was commissioned right after the *Sputnik* launch by the USSR on October 4, 1957. Historically that was big news back then (the commencement of the so-called “Space Race”). Indeed, reference is made in

the ASCAP search site (<http://www.ascap.com/ace/search.cfm?requesttimeout=300>) of Herrmann's credits of a show he worked on titled *Race For The Moon* for CBS. It is possible that Herrmann was commissioned to write a series of cues for a special show on the space race. Several other composers were also involved: Elmer Bernstein, Jerry Goldsmith, David Raksin, and Arthur Morton. At any rate, Herrmann wrote the *Outer Space Suite*, even if it had no direct connection with the *Race For The Moon* special.

However, he cannot take sole credit for the thematic nor instrumental source of the *Outer Space* series of cues. That is, at least a few of the six cues prior to his involvement (starting with cue #1007) is thematically Outer Space related. Cue #1001 is titled "Spoutnik No. 1 by Guy Luypaertz, also recorded in December, 1957. He also composed cue #1002, "Spoutnik No. 2." These cues set the standard of instrumentation since Herrmann used the exact same instrumentation: 3 flutes (3 piccolos doubling), 3 oboes (2 english horns doubling), 3 clarinets (bass clarinet doubling), 3 bassoons (contra-bassoon doubling), harp, and celeste. Evidently Herrmann felt the need to conform to the previously set orchestral guideline for his own contribution.

Cue # 1003 by R. Challon is titled "Au Crespuscule" (roughly translated as "Twilight") and cue # 1004 "Songe" (translated as "Dream"). They were recorded on Reel 66 (designated under the classification of "Space Music and Fantasy") as were all of the cues from #1001 through #1018. Maurius Constant wrote cue # 1005 "Light Rain" and # 1006 "Brouillard" (translated as "Fog"). The CBS Log Book for Reel 66 describes the latter as "fragmentary flutter-tongue duets between various woodwinds. Celeste joins in. 1:20." A faster version was recorded at 1:05 duration. "Light Rain" was described as "agitated harp pedal continues 2:06 under fragmentary woodwind phrase; pyramiding dissonant chords. In his cues, Herrmann also employs the use of flutter-tonguing, as well as several harp effects (glissandi, arpeggios, arpeggiandos, but no pedal gliss).

Herrmann's written score is another candidate (as in his *Ethan Allen* score) for appearing as a sketch score. It was written in pencil, and rather sloppily or quickly. For example, bar lines are made without a ruler or any straight edge; note stems are clumsily written, especially in 8th note arpeggio figures of the harp and Celeste, and so forth.

Herrmann did not autograph his score. Instead, someone else wrote a misspelled "B. Hermann" on the top right end of the title page of each cue.

A full cue rundown of this score is available at the Film Score Rundowns site.

(12) *Studio One*

Herrmann wrote the following ten cues for the last half of the last season ('57/'58) of the CBS series, *Studio One*: "A pt I," "A pt IA (Stars Billing)," "A pt II," "A pt III," "B pt I," "B pt IA," "B pt II," "B pt III," "C pt I," and "C pt IA."

The Part "A" cues were written "Dec 5 1957," dated by Herrmann on the top right of the title page. Part "B" cues were written "Dec 7," and Part "C" cues on "Dec 8." All cues were neatly written in ink, signing his name "B. Herrmann" three times on the score. It was written on *Passantino Brands* blank score paper, "Number 25, 16 stave oblong" (as also the *Outer Space Suite* score).

Instrumentation: three trumpets, 3 horns, 3 Pos, tuba, 2 harps, celeste, vibe, glockenspiel, and cymbals.

Given the lateness of when Herrmann composed this score (mid-season), it is quite likely he wrote it for a specific episode to be aired sometime that winter.

Unfortunately, no cue titles are given to help indicate which episode. Only the title “Stars Billing” was attached to the second cue, “A pt IA.” That cue is only six bars in length, and basically each bar was meant to highlight an actor on the screen so that you hear a progression of chords (played dramatically *sfp* crescendo to *ff*) first on E minor, then G major, A minor, C major, D major, and finally the higher octave E minor.

Cues “A pt II” and “A pt III” foreshadow some of the later *Twilight Zone* scores, especially “Eye of the Beholder” with the use of the brass and arpeggiated contrary motion of the harps. In Bar 1 of the latter cue (*allegro mod* in C time), harp I plays the C half-diminished 7th (C-Eb-Gb-Bb) descending 16th note arpeggios starting Line 3 register notes Bb-Gb-Eb-C, Bb-Gb-Eb-C, down two more octave ranges, then ascending in Bar 2. Harp II plays ascending C half-diminished 7th arpeggios starting on the Great Octave register notes Gb-Bb-C-Eb to small octave register Gb-Bb-C-Eb, up two more octave ranges, then descending in Bar 2. This is repeated 3X through Bar 8. The vibre strikes softly *pp* descending quarter notes Line 2 register Bb-Gb-Eb-C, then back up to (Bar 2) Gb-Eb-C-Bb. In Bar 3, the Pos and tuba play *molto legato* and *pp* (pianissimo) Bb to C half notes to (Bar 4) Eb half note to triplet value F half to Gb quarter notes to (Bar 5) the Bb whole note. The phrase concludes starting in Bar 6 as the Pos and tuba play the C (c’ for Pos; c for tuba) to Bb half notes to (Bar 7) the Gb half note to triplet value F half to Eb quarter notes to (Bar 8) the C (c, C) whole notes. Then harp I is arpeggio on F#-B-C#-D while harp II is arpeggio on B-F#-D-C#. The horns take over the six-bar phrase previously played by the Pos and tuba. Then in Bars 15-20, the solo trumpet (with mega mute) picks up the phrase while the harps are back to the half-diminished 7th arpeggios.

(13) *Landmark*

Next Herrmann composed two cues titled “Landmark Opening” (cue # 1281) and “Landmark Finale” (cue # 1282). The last track of the Cerberus LP CST-0210 (“Bernard Herrmann: Music For Radio and Television”) features this cue (1:38 in duration). Richard Jones wrote liner notes as follows: “To close, we feature Herrmann’s version of a main title for a proposed documentary series entitled *Landmark*. It’s a driving, militaristic piece for brass, snare and tympany, and makes a rousing finale for this album.”

The Library IX Reel 58-D-One Log Book pages describes the “Landmark Opening” as: “Military drums to crash chord.” The “Landmark Finale” is described: “Vigorous, intense military end title for percussion and brass to big tail.” The music was tracked several times, including the *Playhouse 90* episode, “The Plot To Kill Stalin”(9/25/58) starring Melvyn Douglas, E.G. Marshall, and Eli Wallach.

The written score has unfortunately not been located as yet in the CBS Collection.

Collector’s Item: “The Left Fist of David”

#1283	“House of Prentiss”	9-56-1	?
#1284	“The Cane”	9-44	?
#1285	“Main Title”	9-44, 9-58	?
#1286	“The Arrow”	9-43	?

#1287	“The Cellar”	9-56-1	?
#1288	“The Shadow”	9-43	?
#1289	“The Cats”	9-56-1	?
#1290	“The Glass”	9-44	Box 424
#1291	“The Claw”	9-44	?
#1292	“The Hand”	9-46	?
#1293	“The Discovery”	9-56-1	Box 424
#1294	“Hagar’s Rage”	9-46	?
#1295	“The Fight”	9-46	?
#1296	“The Gold Hand”	9-44, 9-48	?
#1297	“Finale”	9-47	?

Collector’s Item was a pilot show for a proposed series starring Vincent Price and Peter Lorre that went unsold. Herrmann wrote fifteen cues, as listed in the Library IX Log Book (roughly the ‘58/’59 season). This pilot is apparently the second pilot because reference is made in Library VIII of a *Collector’s Item # 1*, music by Paul Baron. However, it is possible that reference meant Baron’s Opening and End titles. Library VIII, Reel 58-C-One (the “58” series or reels were under the classification of “Dramatic & Anthology Main titles”) describes Baron’s “Collector’s Item Opening” as follows :’:00-:16 Piano theme with orch puncts to :10-:19 lyric strings over percussion on Beguine tempo; :19-:41 bright city motion to tail.” The “Collector’s Item Closing”(long vers, take 2) is described as follows: “Lush strings over beguine rhythm to tag, 1:25.”

So instead of a first pilot production that did not meet expectation, perhaps the Log Book reference merely indicated the Opening and Closing titles of the proposed series composed by someone other than Herrmann, and that the score for Herrmann’s “C.I. # 2” was meant as a specific episode score. The only problem is that there is no Opening and Closing theme by Paul Baron when I viewed a video recording of the Herrmann-scored episode, “The Left Fist of David.” The music is completely by Herrmann.

So far I have not found the autograph score of *Collector’s Item*, but I was lucky to find at least faint reproductions of two cues within Box 424 of the CBS Collection: # 1290 “The Glass,” and # 1293 “The Discovery.” The cues were found amongst other cues by other composers in a *Gunsmoke* ‘64/’65 season folder. A file note stated: “To Morton Stevens, From Joel Davis: Re: cues to be re-recorded for *Gunsmoke*.” Then a collection of cues were listed, such as:

- CBS VIII, 43-D, # 1042-2B “Utility Cue” (Bruce Campbell) :56
- CBS VIII, 44-C, # 54-54E “Knife Chord” (J. Goldsmith) 6 @ :08

CBS VIII, 56, # 455 “The Ambush” (B. Herrmann) 2:55

CBS VIII 56, # 456 “Travel I” (B. Herrmann) 3:30

CBS IX, 46-A, #1210 “Shock Therapy” # 1 (Rene Garriguenc) 2:50

CBS XI, 78-E9, # 2149 “Carlton Hotel” (F. Steiner-L. Moraweck) :26

Herrmann’s two *Collector’s Item* cues (“The Glass” and “The Discovery”) were also used in that episode of *Gunsmoke* (prod # 1615), although the specific episode title was not listed. Reference was also made that on 2/15/65, Herschel Burke Gilbert was the conductor who re-recorded those various cues, starting at 4:46 pm. However, another reference states on the score itself that a re-recording was made on 12/23/64.

In the Cerberus Records LP (“Bernard Herrmann: Music for Radio and Television”), nine of the fifteen cues are presented, including “The Glass” and “The Discovery.”

Instrumentation: Flute, oboe, 2 clarinets (bass clarinet doubling), bassoon (“Fag”), 3 horns, 3 tpts, tuba, timp, vibe, and harp. “The Discovery” (18 bars, :47) was originally within “Reel 3 Pt I” of the *Collector’s Item*, but this reproduction page had the date 12/23/64 inserted on the top of the page. *Modto* in $\frac{3}{4}$ time, the flute and oboe play forte the Line 2 register D (d’’) dotted half note, decrescendo (repeated next bar). The bassoon plays Line 1 D (d’). Two clarinets play in the *chalmereau* register the Gb/Bb quarter note dyad to the Ab/Cb half note dyad. In Bar 2, the vibe strikes forte on the D(d’’)dotted half note. In Bar 4, it returns with the E dotted half note. The cue steadily rises in both half and whole tone progressions in this pattern until Bar 15 when the stopped horns sound sff Line 1 register Eb minor (Eb/Gb/Bb) grace note chord to the dotted half note chord. The trumpets in cup mutes respond in Bar 16 with the F# minor (F#/A/C#) quarter note chord to the Eb minor half note chord. Horns return an octave lower in Bar 17 playing forte the F# quarter note chord to the Eb minor half note chord. The trumpets conclude with the F# minor dotted half note chord held fermata, crescendo-decrescendo.

(15) *Pursuit*

In late August of 1958, Herrmann next composed two *Pursuit* cues (both listed as # 1473), “Pursuit Opening Theme” and “Pursuit Closing Theme,” CBS IX 58-E, located in Box 16 in the CBS Collection. Curiously, the cues were first titled *Perry Mason Theme (Opening)* but “Perry Mason” was crossed out with one horizontal line, substituted with “Pursuit.” The same occurred with the Closing Theme.

Pursuit was another dramatic anthology show for CBS which lasted only half a season, 10/22/58 – 1/14/59, Wednesdays 8:00 – 9:00 pm.

Written in pencil on beige score paper, the *Pursuit* Opening Theme was written “8-25-58,” yet the Closing Theme was written in pencil on green score paper on “8-15-58.” This is rather strange since the first sixteen bars of the Closing Theme are *coma sopra* the Opening theme. Incidentally, Herrmann penned his signature on the Closing theme in red ink.

The Library IX, Reel 58-D-3 Log Book, item 13 states: “1473, pt 1, t. 3 ‘Pursuit Theme’ B.H. :09, stately staccato brass figure to dark unison tail.” Curiously, item 19 states: “1473(part 3)(take 1), intense lyric dramatic main title for full orchestra; strong sense of motion, to muted horn tail, :31.”

Actually, the “full orchestra” comprises of the full use of the following instrumentation: 3 trumpets, 4 horns, 3 Pos, tuba, and timp. There are various takes and various speeds, ranging from :31 to :44 in duration. The Opening title is 21 bars in length; the Closing title is 31 bars.

Allegro con brio (molto marcato) in C time, the brass play sff two rinforzando B minor (B/D/F#) quarter note chords (followed by an 8th rest) to the B min 8th note chord to 8th note triplet chords to (Bar 2) in the same pattern except that on the last (4th) beat are two 8th note chords rather than the triplet chords. The cue ends with the sff > pppp (*Lunga*) horn tail mentioned earlier on the B whole note held fermata.

(16) *Twilight Zone*: “Where Is Everybody”

#1561		“Twilight Zone Theme”	10-58-D3	Box 95
#1561-A		“Twilight Zone Credits”	10-58-D3	Box 95
#1562		“Twilight Zone Finale”	10-58-D3	Box 17
#1563	M-11	“The Man”	10-56-D	Box 17
#1564	M-12	“The Door”	10-56-D	Box 17
#1565	M-13	“The Truck”	10-56-D	Box 17
#1566	M-14	“The Telephone”	10-56-D	Box 17
#1567		“The Phone Book”	10-56-D	Box 17
#1568	M-22	“The Station”	10-56-D	Box 17
#1569	M-23	“The Call”	10-47-D	Box 17
#1570	M-24	“The Sun”	10-56-D1	Box 17
#1571	M-25	“The Mirror”	10-56-D1	Box 17
#1572	M-26	“The Book Rack”	10-56-D1	Box 17
#1573	M-27	“The Lights”	10-56-D1	Box 17
#1574	M-28/31	“The Film”	10-46-D	Box 17
#1575	M-32	“The Bicycle”	10-46-D	Box 17
#1576	M-33	“The Breakdown”	10-56-D1	Box 17
#1577	M-34	“The Button”	10-56-D1	Box 17

Herrmann next worked on the pilot episode for an unusual dramatic anthology series created by Rod Serling, *The Twilight Zone*. Eighteen cues were written, including the series' Theme cues. Neither the autograph score nor a fully orchestrated reproduction was ever found in the CBS Collection to date. Only an inadequate handwritten (not by Herrmann) piano reduction type of score was available in Box 17. However, the "Twilight Zone Theme" and "T.Z. Credits" (#1561- and #1561-A respectively) fully autograph cues were found in Box 95. Instrumentation: Flute, oboe, English horn, 2 clarinets, bass clarinet, 4 horns, 2 harps, vibe, 6 vlms, 2 violas, 2 celli, 2 basses.

The "Twilight Zone Theme" is 14 bars in length, :40 in duration. The CBS Library X Log Book, Reel 58-D-Three (under the classification "Dramatic & Anthology Main Titles: Restricted Thematic Material") describes this cue as follows:

"(1) Twilight Zone Theme, Bernard Herrmann; soft strange unworldly Bg; builds to dark chord to tail, :34

"(2)1561 (take 3) Ditto. :34

"(3) 1561 (take 1, long vers) Ditto-extended, :51

"(4) 1561 (take 2, long vers) Ditto-further extended, 1:09."

Lento in C meter, the theme is basically a steady two-chord repeated transition of the Eb minor (Eb/Gb/Bb) to the E minor (E/G/G) quarter note chords for some players; a reverse shift simultaneously by other players of the E minor to the Eb minor chords. For instance, the flute alternates between Line 1 register Bb to B, Bb to B in Bar 1. Clarinets play the Eb/Gb quarter note dyad to E/G, repeated same bar. However, harp I plays the E minor arpeggiando [actual treble clef quarter notes Line 1 E/G/B, Line 2 E/G/B/E (e'')] creating a dissonant effect or polychord against the Eb minor sound of the woodwind. After a quarter rest, harp II plays the Eb minor quarter note chord, again establishing a close polychord dissonance against the woodwinds' E minor sound.

In Bar 2, vibe I plays Line 1 register B to Bb half notes up to (Bar 3) Line 2 E to Eb half notes. In Bar 3, sordini horns I & II play *pp* crescendo the Eb/Gb quarter note dyad to the E/G dyad (repeated same bar) while horns III & IV play decrescendo the G/B to Gb/Bb dyads. Also in Bar 3, the bass clarinet plays *forte* the F whole note crescendo up to (Bar 4) the Db dotted half note. After a half rest in Bar 3, the oboe plays B (b'') half note tied to next bar, then the Bb half note. Strings join in starting in Bar 5.

Cue # 1563, "The Man" (sometimes titled "The Men" in the Log Books due to a typo error) is described in Library X, Reel 56-D: "Sketch, 1563 (take 1): soft static suspense, sense of loneliness." *Largo* in 3/2 meter, six bars in length. It ends with the bowed tremolo "pont" (ponticello) of the strings.

Cue # 1564 ("The Door") is described as: "Dark lonely static Bg; elements of suspense and fantasy."

Cue # 1566 ("The Telephone") is described as: "Dark lonely Bg; dark heavy chord at end; fantasy elements." *Lento* in 3/2 time. Actually there is no "dark chord" at the end of the seven-bar cue, simply the vibe and basses *sff* on the F dotted whole note.

Cue # 1575 ("The Bicycle") has a suspenseful motion figure played out in the form of a delayed triplet ostinato. *Allegro pesante* in 3/8 time, the strings play *sff* Line 1 register C# dotted 8th note to E 16th down to Bb 8th (delayed triplet) played through Bar 4. The English horn plays the G quarter to E 8th notes; the bass clarinet plays the B quarter to Bb 8th notes through Bar 2, then B quarter to Bb 8th notes in Bars 3 and 4. In Bar 5,

strings play the delayed triplet on notes D-F-B through Bar 8. The Log Book describes the cue as “Soft intense chase.”

(17) *House On K Street*

# 1596	M-11	“Fade-In”	10-11-D	Box 153
# 1597	M-12	“Murder”	10-11-D	Box 153
# 1598	M-13	“Theme I” “Theme II”	10-11-D	Box 153
# 1599	M-14	“The House”	10-11-D	Box 153
# 1600	M-15	“Microscope”	10-11-D	Box 153
# 1601	M-16	“The Findings”	10-11-D	Box 153
# 1602	M-21	“The Pencil”	10-11-D	Box 153
# 1603	M-22	“The Victim”	10-11-D	Box 153
#1604	M-23	“Stone’s House”	10-11-D	Box 153
# 1605	M-31	“The Newspaper”	10-11-D	Box 153
# 1606	M-32	“The Shack”	10-11-D	Box 153
# 1607	M-33	“The Chase”	10-11-D	Box 153
# 1608	M-34	“The Jacket”	10-11-D	Box 153
# 1609	M-35	“The Fight”	10-11-D	Box 153
# 1610	M-36	“Finale”	10-11-D	Box 153
# 1611	M-37	“Closing Theme”	10-11-D	Box 153

In April 1959 Herrmann composed 15 cues for another pilot show, *The House On K Street*, a Sam Gallu production. “K” street may refer to the well-known K Street in Washington, D.C. known for lobbying and political intrigue. However, it is possible it was a mixture of politics and mystery since the cue titles indicate crime-related topics (“Murder,” “The Victim,” “The Chase”).

I discovered the score (CPN 5798, apparently a Columbia Production Number identification) in Box 153 in the CBS collection (it, among others, was not listed in the inventory sheets supplied by UCLA). Curiously, in Box 49, is another *House On K Street* score (CPN 5841) with an actual episode title, “Last Bomber Story.” This score, however, was composed by Leith Stevens (noted for his *War Of The Worlds* feature film score) on November 17, 1958. Several cue tiles are given as follows:

M-11 “Last Bomber Intro” 6 bars.

M-12 "Parkhurst Leaves" 8 bars.
M-13 "Someone Aboard" 13 bars.
M-14 "The Lab" 3 bars.
M-15 "The Flower Shop" 8 bars.
M-21 "Jarrett Slugged" 14 bars.

It is speculated that "Jarrett" is the name of the main character (series' star). Reference books do not mention the unsold pilot show *House On K Street*, but there is reference to a *Jarrett of K Street* starring (I believe) Dean Jagger. Moreover, is it possible that Sam Gallu produced two pilots of the same show? This is not unheard of. A famous example of this is Gene Roddenberry's two pilot productions of his popular *Star Trek* series. NBC executives did not totally approve of the first pilot show (starring Jeffrey Hunter) but had faith enough in the qualities of the show and the producer to sanction a second pilot (now starring William Shatner as the Captain of the *Enterprise*). Apparently the Herrmann-scored first pilot show of *House On K Street* was not approved, and Sam Gallu produced the second pilot composed by Leith Stevens. Unfortunately, that second pilot did not succeed in attracting a network to pick it up as a series. No known 16mm or 35 mm copy of either pilot has surfaced.

However, there were a few instances in which the CBS Music Library tracked portions of the score into later shows, most notably *Twilight Zone*. This is interesting since no part of the 11 page score (written in ink) was officially included in the Log Books. No mention of the 15 cues were listed, especially Library X (the year/season when the score was composed). However, apparently the music editor (Gene Feldman) knew about the score and liked it enough to take advantage of the recorded tracks and insert them in at least three known instances. That fall of 1959, the first cue ("Fade-In") was used twice in the same episode of the *Twilight Zone* titled "One For The Angels" starring Ed Wynn (playing an old street sales pitchman trying to outwit "Mr. Death). The "Fade-In" cue was specifically used to musically represent "Mr. Death."

The cue is only four bars in length, eleven seconds in duration. Instrumentation: 8 horns, 3 Pos, 2 tubas, 2 timp, cymbals, and bass drum. The orchestra performs tutti the first two bars, horns V through VIII through Bar 3, finally horns I-IV soli in Bar 4. The bass drum beats sff a quarter note, and cymbals crash ff a whole note. Timp I is trill roll on the B whole note $f > pp$; timp II rolls on F# below. Tuba I plays the F# whole note tied to half note next bar; tuba II sounds the B in the Contra-Octave register. Pos play sff $> pp$ the D/Gb/Bb whole notes tied to whole notes next bar. Horns V through VIII are stopped on whole notes B/D/Gb/Bb through Bar 3 sff $> pp$. Horns I through IV are sordini also playing that chord but being the last to "fade-out" (extending soli into the fourth bar whole notes, held fermata). Herrmann's choice of chord construction is unusual. It has the sound of the B min Maj 7th (B/D/F#/A#) but it is curiously written enharmonically (for the higher two notes) as B/D/Gb/Bb.

There was only one episode of *Have Gun Will Travel* that tracked portions of several cues from *House On K Street* titled "Ransom," airdated 6/4/60 (available in VHS format from the Columbia House Video Library). It used portions of "The House" (the horns soli section), "Stone's House," and "Finale." The "Finale" cue was also used in a

Rawhide episode titled “Incident of the Devil and His Due,” airdated 1/22/60. It was used twice in that episode, listed in the “Performance Analysis” cue sheets as cue 27 and cue 38.

Lento in C meter, the “Finale” cue has Timp I rolled on the Bb whole note tied to whole note next bar, while the tubas play the Bb whole notes (Contra-Octave register for tuba II; Great Octave register for tuba I) tied to half notes next bar. In a steadily rising half note triadic progression, the Pos play *pp* crescendo *p* the Db augmented (Db/F/A) to Eb minor (Eb/Gb/Bb) half note chords to (Bar 2) F minor (F/Ab/C) to F# minor (F#/A/C#). In Bar 3, timp II plays the F trill roll whole note tied to next bar’s whole note. Tubas play the F whole notes tied to half notes next bar. Meanwhile, the Pos continue the half note chord progression of Eb minor to F minor to (Bar 4) F# minor to A minor (A/C/E). Horns V and VI join in also in Bar 3 with half note dyads Gb/Bb to Ab/C to (Bar 4) A/C# to C/E.

In Bar 5, Timp I rolls the Bb whole note *pp* crescendo *fore* to the half note in Bar 6. Tubas play the Bb whole notes tied to half notes next bar. Pos continue the progression with the Ab minor (Ab/Cb/Eb) to A min (A/C/E) to (Bar 6) the Bb minor (Bb/Db/F), followed by a half rest. Horns I & II join in (with horns V & VI) in Bar 5, and together they play the Pos line of chords, except that the horns continue on with the progression at the end of Bar 6 with the D minor (D/F/A) half note chord *rinforzando* tied to whole notes in the final bar (Bar 7). The vib strikes *sff* on the D minor triad at the end of Bar 6 (let ring into Bar 7), and the cymbals also crash a half note there. In Bar 7, timp II is rolled on D whole note while tubas sound the D whole notes. Pos play *sff* the unison small octave register D (d) whole notes.

(18) *Twilight Zone*: “The Lonely”

# 2059	I	“Twilight Zone Theme”	11-78-D	Box 89
# 2060	II	“Intro”	11-78-D	Box 89
# 2061	III	“The Waiting”	11-78-D	Box 89
# 2062	IV	“The Box”	11-78-D	Box 89
# 2063	V	“Alicia”	11-78-D	Box 89
# 2064	VI	“Mockery”	11-78-D	Box 89
# 2065	VII	“Eleven Months”	11-78-D	Box 89
# 2066	VIII	“The Stars”	11-78-D	Box 89
# 2067	IX	“Fear”	11-78-D	Box 89

# 2068	X	“Farewell”	11-78-D	Box 89
# 2069	XI	“Finale (Twilight Zone)”	11-78-D	Box 89
	XII	Twilight Zone Closing Theme	11-78-D	Box 89

Herrmann next composed for CBS in July 1957 the sci-fi episode of *Twilight Zone* titled “The Lonely,” airdate 11/13/59. It starred Jack Warden as James Corry, a likeable man sentenced to a most unusual form of solitary confinement: being stranded alone on an asteroid millions of miles from Earth.

The first cue is # 2058, “Twilight Zone Theme,” 8 bars in length, 40 seconds in duration. The difference between this version and the first (cue # 1561) is the instrumentation. There are now two vibes instead of one, the addition of three “C” trumpets and 3 Pos and Hammond organ, and the absence of horns, woodwind and strings (conforming to the instrumentation for this specific episode). Curiously, however, this theme version was not used for the episode. Instead, the music editor resorted to the original *Twilight Zone* theme (and instrumentation). If you listen closely to the video (vhs or dvd), you will notice the bad-editing job since the first bar was deleted rather clumsily. You hear the woodwind and strings in the opening theme but not again during the episode (again, because the “older” version was used instead of the newly composed version utilizing new instrumentation). So, for some reason, the newly composed *Twilight Zone* main title version for this episode was rejected in favor of the original (probably in order to keep the continuity of the same-sounding music for every episode that season).

You can, however, hear this rejected rendition in track #29, Disc One, of the newly recorded “The Twilight Zone” cd set conducted by Joel McNeely. Also *Lento* in C time, vibe I strikes very softly ppp on the E minor 1st inversion (G/B/E) half note triad. After a quarter rest, vibe II strikes softly the Eb minor 1st inversion (Gb/B/Eb) half note chord. Vibe I plays another E minor half note triad, then repeat Bar 1 next three bars. Vibe II plays the Eb minor quarter note chord tied to quarter notes next bar (half note value), and continues the pattern given. Harps I and II alternate arpeggiando quarter note chords on E minor and Eb minor. In Bar 2, the trumpets in cup mutes play quarter note triads in those chords pp crescendo. In Bar 3, the Pos in cup mutes join in. The H.O. begins to sound mid-bar on the B (b’) half note tied to half note next bar, to Bb half note.

The “Twilight Zone Closing Theme” (cue XII) does not have, as expected, the cue number of # 2070, following # 2069, cue XI, “Finale (Twilight Zone).” Instead, cue # 2070 is given to the first cue of the next score for *Twilight Zone*, “Walking Distance.”

The glockenspiel doubles for vibe I in “The Stars.” A full rundown analysis of this score is given in the *Film Score Rundowns* site.

Herrmann wrote the cues on *Belwin* No. 19-24 line (staves) blank score paper, “Parchment Brand.”

(19) *Twilight Zone*: “Walking Distance”

# 2070	I	“”Intro”	11-78-D3	Box 89
# 2071	II	“The Drugstore”	11-78-D3	Box 89
# 2072	III	“Memories”	11-78-D3	Box 89
# 2073	IV	“The Park”	11-78-D3	Box 89
# 2074	V	“The House”	11-78-D3	Box 89
# 2075	VI	“Curtain”	11-78-D3	Box 89
# 2076	VII	“The Parents”	11-78-D3	Box 89
# 2077	VIII	“The Merry-Go-Round”	11-78-D3	Box 89
# 2078	IX	“Martin’s Summer”	11078-D3	Box 89
# 2079	X	“Elegy”	11-78-D3	Box 89
# 2080	XI	“Finale”	11-78-D3	Box 89

Herrmann dated his next television score, *Twilight Zone*’s “Walking Distance” as “Aug 15/59.” This date refers to the start date since he notated it on the first cue as well as the prior title page. The airdate was 10/30/59 for this episode which starred Gig Young whose intense yearning to revisit his youth and family propels him into the *Twilight Zone*.

Instrumentation, as handwritten by Herrmann on the title page: “6 vls I, 4 vlms II, 3 violas, 3 celli, 2 basses, 1 harp/19 players.” There are fourteen pages of manuscript, written in ink on *Edidizioni De Santis*-Roma, Via del Corso 133 blank score paper.

This exceptionally poignant, rich score is discussed at length in the *Film Score Rundowns* site.

(20) *Twilight Zone*: “The Eye of the Beholder”

# 3055		“CBS Fanfares”	11-61-D	Box 111
# 3056		“New Twilight Zone Theme (Opening) ”	11-58-D	Box 111
# 3056-A		“Twilight Zone Theme (2 nd Revision) ”	11-58-D	Box 111

# 3056-B		“Twilight Zone Closing Theme”	11-58-D	Box 111
# 3057-1	I	“Patience”	?	Box 111
# 3057-2	II	“The Nurse”	?	Box 111
# 3057-3	III	“The Hospital”	11-66-D	Box 111
# 3057-4	IV	“The Doctor”	11-66-D	Box 111
# 3057-5	V	“The Plea”	?	Box 111
# 3057-6	VI	“Lead-In”	?	Box 111
# 3057-7	VII	“Declaration”	?	Box 111
# 3057-8	VIII	“The Bandage”	?	Box 111
# 3057-9	IX	“The Last Bandage”	?	Box 111
# 3057-10	X	“Hysteria”	?	Box 111
# 3057-11	XI	“The Revelation”	?	Box 111

“The Eyes of the Beholder” is the next CBS project by Herrmann, dated on cue I at “Aug 1960.” Herrmann actually wrote “Eyes (not “Eye”)...of the Beholder” on the written score. These twenty pages of manuscript were written in ink on 24 stave blank score paper from *Casa Musicale G. RICORDI-S.P.A.-Roma*.

Written for the second season of the series, and as part of the sequence of the total work, Herrmann first composed cue # 3055, “CBS Fanfares,” a series of six-bar cues with six alternate last two bar endings. *Allegro brillante* in 2/4 meter, the CBS logo fanfare is played *ff* by the trumpets and horns. Instrumentation is the same as the “New Twilight Zone Theme” and the “Eye of the Beholder” score: 3 “C” trumpets, 4 horns, 3 Pos, 2 tubas, timp, cymbal, 2 harps (vibes and chimes were not used in this cue). While the timp is trill rolled on C, the trumpets and horns play the theme on the C major (C/E/G) dotted 8th note chord to the C major 16th chord to the A minor (A/C/E) quarter note chord. Repeat next bar. In Bar 3, they play 8th note chords C major/A minor/C major/D major (D/F#/A). Bar 4 was deleted in the version aired repeatedly on CBS. Then we see the Version I ending that was used on CBS of *rinforzando* C major to *rinforzando* D major quarter note chords to (final bar) the E major (E/G#/B) half note chord *sff*, held *fermata*.

Next, Herrmann composed the “New Twilight Zone Theme (Opening), 20 bars, :25. This new opening theme was one of two openings he wrote for the second season but it was rejected in favor of the now instantly recognizable *Twilight Zone* theme composed by Maurius Constant. You can hear the Herrmann cue in the four-cd set of Silva Treasury’s “40th Anniversary Twilight Zone” disc One, track # 16 (listed as

“Alternate Main Title # 2”). You can also hear a re-recorded version on track # 1, Disc Two of “The Twilight Zone” two-cd set conducted by Joel McNeeley.

There is an interesting story regarding these new themes. According to Constant’s own account, published in *High Fidelity* (April, 1985, page 64, he was visited in Paris by Lud Gluskin, the CBS-TV musical director. Apparently Gluskin stated that there was an “international competition” for a catchy new signature theme of the *Twilight Zone* series. Constant was fascinated by the challenge, entered, won, and received a check for \$500.

In Herrmann’s piece, *Allegro maestoso* in Cut time, the sordini trumpets play ff *pesante* the D (d’’) dotted half note to D quarter note to (Bar 2) D half to Eb half notes to (Bar 3) D whole note tied to whole notes next bar. In Bar 2, sordini Pos sound the Ab major 2nd inversion (Eb/Ab/C) whole note chord to (Bar 3) the D major (D/F#/A) whole note chord tied to next bar. Vibes also play those triads an octave apart.

Next Herrmann wrote the “Twilight Zone Theme (2nd Revision).” This cue was of course also rejected in favor of Constant’s rather jazzy, contemporary theme. You can hear it in the aforementioned Anniversary four-cd set in Disc One, track # 20. Although not used as the new official opening title, the CBS Music Library nevertheless used it occasionally. A notable example was in “The Howling Man” episode of *Twilight Zone* which, interestingly enough, aired the week before “The Eye of the Beholder.” You hear the music as a gullible stranger releases the prisoner from his cell unwittingly. Once released from the holy staff holding back the cell door, he quickly transforms into the devil as he strides down the corridor of the monks’ castle. This cue is much like the original theme of the first season utilizing the same chordal shift of E minor to Eb minor. We find cup-muted trumpets playing *sfp* < *ff* the E minor quarter note triad to the Eb minor 8th note chord (followed by an 8th rest). Repeat same bar. The Pos, however, play the Eb minor to E minor, again establishing a dissonant effect of a polychord clash.

Next Herrmann composed the “New Twilight Zone Theme (Closing)” which is an expanded version of the Opening theme. You can hear this cue in the McNeeley re-recording, track # 41. Once again, an analysis of this score is provided in the *Film Score Rundowns* site.

(21) *Gunsmoke*: “Kitty Shot”

# 3754	I	“Kitty Shot”	?	Box 112
# 3755	II	“Search For Bad Man”	?	Box 112
# 3756	III	“Duck For Cover”	?	Box 112
# 3757	IV	“Slow Travel”	?	Box 112
# 3758	V	“Shot A Woman”	?	Box 112

# 3759	VI	“Fight By Fire”	?	Box 112
# 3760	VII	“Wake Up”	?	Box 112
# 3761	VIII	“Riding & Looking”	?	Box 112
# 3762	IX	“Danger Lurks”	?	Box 112
#3763	X	“Bad Man Shoots”	?	Box 112
# 3764	XI	“Death and Kitty”	?	Box 112
# 3765	XII	“Just Ends (Finale)”	?	Box 112

Herrmann next composed the first of three original scores for the popular western series *Gunsmoke* starring James Arness. The score is “Kitty Shot” (airdate 2/11/61) composed “Oct 3/60” as the starting date notated on the cue I title page. The episode starred George Kennedy as fugitive Jake Bayloe who shot Kitty at the Long Branch with a stray bullet. Much of the story depicts Marshall Dillon’s trek after the bank robber. Very little dialog is present, affording Herrmann a marvelous opportunity to score suspenseful “travel” music. It is considered by many as the best of the three *Gunsmoke* scores, available in vhs video from the Columbia House Video Library, cassette # 14153 (four episodes starting with “No Chip”).

Instrumentation: 6 “C” trumpets, 6 Pos, 2 tubas. The score is fifteen pages in length written on oblong ten-stave manuscript paper.

The “CBS-TV Music Editorial” sheets dated 9/23/60 describe the first cue (right after Kitty is accidentally shot) as M-1512. At 0 FT (zero feet), 0:00, “Music starts—As he grabs the money on the bar and runs out to the left.” At 1-15 FT (0:01 1/3 sec), “Exit to left. CAM moves in on bartender and Chester who is just sitting up.” At 4-0 FT (0:03 1/3 sec), “He sees Kitty unconscious just behind them.”

The next cue (“Search for Bad Man”) is described as M-1513: Matt leaves Doc’s office, leaving Chester to help out. Door closes behind Matt.” At 0 FT (0:00 sec), “Music Starts-On Center of Dissolve from above scene to-Ext. Day-Ext. Long shot of matt rising (quick walk) at top of ridge...”

The cues were never used later as part of the CBS-TV Library of “stock” music. Indeed no mention of this score exists in the Log Books, and even the location of the Reel (s) of this score were unmarked on the written score itself.

A full analysis of this score is given in *Film Score Rundowns*.

(22) *Gunsmoke*: “Harriet”

# 3766	I	“Two Riders”	12-78-E6	Box 77 & 112
# 3767	II	“Gone At last”	12-78-E6	Box 77 & 112
# 3768	III	“Harriet I”	12-78-E6	Box 77 & 112
# 3769	IV	“Harriet II”	12-78-E6	Box 77 & 112
# 3770	V	“Not Talking”	12-78-E6	Box 77 & 112
# 3771	VI	“You’re Tired”	12-78-E6	Box 77 & 112
# 3772	VII	“The Faro Game”	12-78-E6	Box 77 & 112
# 3773	VIII	“The Plan’s Working”	12-78-E	Box 77 & 112
# 3774	IX	“I’ll Be Their Hangman”	12-15-E6	Box 77 & 112
# 3775	X	“Afternoon Ride”	12-78-E6	Box 77 & 112
# 3776	XI	“Something’s Wrong”	12-78-E6	Box 77 & 112
# 3777	XII	“Don’t Shoot”	12-78-E6	Box 77 & 112
# 3778	XIII	“Finale”	12-78-E6	Box 77 & 112

“Harriet” (starring Suzanne Lloyd) is the story of revenge for the death of a father killed by a gunman out in the prairie. Harriet escapes and walks to Dodge, befriendng Chester. The final cue is dated by Herrmann as “Oct 23/60.” The score is fourteen pages in length, written on 24-stave manuscript paper by *Casa Musicale G. RICORDI*. Instrumentation: Flute, oboe (english horn doubling), 2 clarinets (bass clarinets doubling), 1 horn, harp, 4 violins I, 4 violins II.

The CBS Log Books (Binder # 48), Library XII, describes cue I “Two Riders” as follows: “Take 4, 78-E-6, Ominous plodding motion, :58.” *Moderato assi* in C meter, the harp plays sff on B (BB) acciaccatura (grace note) up to B (B or Great Octave register) whole note (L.V). Repeat next three bars. Bass clarinet I plays cres-desc descending quarter notes F#-D-B back to D, repeated through Bar 5, while bass clarinet II plays B-G-E-G. At the end of Bar 1, the English horn plays sff the B 8th note up to (Bar 2) the F# dotted half note. At the end of Bar 2, the stopped horn plays the B 8th note up to (Bar 3) the F# dotted half note. Then sordini violins play Line 2 and 3 register D/F#/D/F# half notes to E/G#/E/G# half notes to (Bar 5) D/F#/D/F# whole notes.

Much of the score, however, is described as “soft idyllic underscore” (cue # 3774), “soft romantic sustained lyric underscore” (# 3776), “romantic string surge to tag” (# 3771), and so forth, describing the many scenes between Chester and Harriet.

(23) *Gunsmoke*: “Tall Trapper”

# 3806 thru # 3819	I thru XV	13-18-E & 13-78-E	Box 113
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Herrmann next composed the third *Gunsmoke* episode, “Tall Trapper” (sometimes referred to simply as “The Trapper”), dated “Nov 20/60” on the title page of the thirteen-page score. Its airdate was 1/21/61 and it starred Tom Reese (he also starred in “Harriet”) and Strother Martin.

Instrumentation: 2 horns, 2 bassoons, 4 violas, 4 celli, 2 contra-basses.

Unusual for Herrmann up to this point (but becoming more common in the following years), the cues were not given cue titles but instead just Roman numerals I through XV.

The cues were rarely tracked in later CBS shows.

(24) *The Americans*: Main & End Titles

Although the time-line cannot be verified at the present, it is likely Herrmann next composed the Main Title and End Title for the short-lived CBS series, *The Americans*. The first episode, “Harpers Ferry:1861” aired 1/23/61; the 17th (and final) episode, “The Inquisitions” aired 5/15/61. The series regulars included Darryl Hickman and Ben Canfield, and the series context was the opposing sides of the American Civil War. One episode is currently known to be in circulation among collectors, “The Gun” (episode # 11, airdate 4/3/61), starring Susan Oliver and Jack Elam. Jeff Alexander composed the music. All 17 episodes are available on 16mm prints at the Library Of Congress. It is unlikely that Herrmann composed an original score for any of the episodes, but this has not been verified as yet.

The written score to Herrmann’s Main and End Titles have not been located at the present, nor do the Log Books mention them. Upon hearing the music, it is interesting to note that part of the theme was self-borrowed from his *Walt Whitman* cue, “Suspense Processional No. 4.”

(25) *Twilight Zone*: “Little Girl Lost”

# 3988	I	“Where Are You?”	Box 121
# 3989	II	“Gone”	Box 121
# 3990	III	“Emptiness”	Box 121

# 3991	IV	“Dog Gone”	Box 121
# 3992	V	“Hole In The Wall”	Box 121
# 3993	VI	“Third Dimension”	Box 121
# 3994	VII	“Coin Disappears”	Box 121
# 3995	VIII	“Move Around”	Box 121
# 3996	IX	“Look For Her”	Box 121
# 3997	X	“Fourth Dimension”	Box 121
# 3998	XI	“Half In Zone”	Box 121

Herrmann next composed the “Little Girl Lost” episode of the *Twilight Zone*, dated “Feb/62” on the title page. Airdate was 3/16/62. Instrumentation includes the following:

4 harps

4 flutes: I & II = Fl-alto fl-piccolo

III = Fl-alto fl-bass fl-piccolo

IV = fl-bass fl-piccolo

Viola d’amour

Batt = 2 Tam Tams (large-medium), tambourine, vibraphone.

According to a Log Book sheet, the music was recorded in Paris on Tuesday, March 6, 1962 starting at 9:30 am. The violist was at the near right of the conductor; the harps on the near left; flutes in front; vibes located on the far left. Another document stated as follows: “Flute and harp mikes a bit farther away from instruments than normal. Lights on the music stands.”

A reference is notated on the title page: “V. Majewski.” Apparently this was the noted violist who had performed for various classical LP recordings at the time.

An analysis of this score is given in the *Film Score Rundowns* site.

(26) *Twilight Zone*: “Living Doll”

M-2111	I	“Tina Arrives”	Box 137
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M-2112	II	“Tina Talks”	Box 137
M-2113	III	“Eric Throws The Doll”	Box 137
M-2114	IV	“Supper”	Box 137
M-2115	V	“Tina Talks Again”	Box 137
M-2116/21	VI	“Tina Threatens”	Box 137
M-2122	VII	“In The Cellar”	Box 137
M-2123	VIII	“I’m Going To Kill You”	Box 137
M-2124	IX	“Talking Doll Lead-In”	Box 137
M-2125	X	“Tina Disappears”	Box 137
M-2126	XI	“Eric Finds Time”	Box 137
M-2127/31	XII	“Destroy Tina”	Box 137
M-2132	XIII	“Indestructible Tina”	Box 137
M-2133	XIV	“Eric Returns Tina”	Box 137
M-2134	XV	“Finale”	Box 137

Dated 9/20/63, Herrmann next composed for CBS the “Living Doll” episode of *Twilight Zone* (airdate 11/1/63 in the 5th season) starring Telly Savalas with a decided dislike for talking dolls! Herrmann did not write a *Twilight Zone* score in the 4th season when it became an hour-long series for that season only.

The manuscript is 19 pages in length, written on 14 stave *Pacific Music Paper* 329 brand, each page divided into two blocks of seven staves. This was indeed the sparsest score Herrmann ever wrote since the *Crime Classics* radio shows in terms of instrumentation: 2 harps, celeste, and bass clarinet. Also it appears that someone else inserted the cue titles on the score since the handwriting is definitely not Herrmann’s. The same may have occurred in the “Eye of the Beholder” score.

It should be noted that Herrmann started to compose television scores for Universal (and MGM-filmed/NBC-aired *The Richard Boone Show*) that summer, including at least one or two episodes of the *Alfred Hitchcock Hour*. More on this later in this paper’s discussion on Herrmann’s contributions to Universal Television.

An analysis of “Living Doll” is presented in the *Film Score Rundowns* site.

(27) *Twilight Zone*: “90 Years Without Slumbering”

M-1512 thru M-1534	I thru XII	(untitled)	Box 139
M-1535	XIII	“Finale”	Box 139

Herrmann next composed his final original score for *Twilight Zone* titled “90 Years Without Slumbering” (airdate 12/20/63) starring Ed Wynn. Herrmann based this score in part inspired by the subject matter: the old man’s obsession with his grandfather's clock needing to be wound up every other day (or he will die if the clock stops). The Ed Wynn character even sings the lyrics to the popular song “Grandfather’s Clock” (composed 1876) , words and music by Henry Clay Work (1832-1884). Herrmann based a few of the cues on this song; especially cue XII (just before the “Finale”).

The score (dated 10/29/63) is twelve pages in length, written in ink on 14 stave (two 7 stave blocks per page) manuscript paper # 329 *Pacific Music Papers*. Instrumentation: flute, oboe, 2 clarinets, bass clarinet, harp, and vibe.

(28) *Great Adventure*: “Nathan Hale (Moment of Crisis)”

M-1011 thru M-1063	I thru XX	(untitled)	Box 190
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That same month in October 1963, Herrmann composed an original score for the hour-long dramatic anthology series, *The Great Adventure*, which aired 26 episodes from 9/27/63 to 5/1/64. John Houseman was the producer of this American history narrative series. Van Heflin was the narrator for the first 13 episodes. The stirring Main Title was composed by Richard Rodgers. Various composers contributed original scores, including Fred Steiner, Nathan Scott, and David Buttolph. Several episodes (for example, “The Night Raiders,” airdate 2/21/63) were tracked with Library music in lieu of original music.

The only known episode of the series to be aired in recent years was “Go Down, Moses” (episode # 6, original airdate 11/1/63) starring Ruby Lee, Brock Peters, and Ossie Davis, a story about the “Freedom Train” of the slaves escaping to the North. It was aired twice by *TV-Land* on cable television during Black History week in January.

The episode Herrmann composed for was aired a week prior (10/25/63) titled “The Story of Nathan Hale”, starring Torin Thatcher and John Anderson. However, the title given on the written score is “Nathan Hale (Moment of Crisis),” production 1510. Moreover, it is curious to note that a cue sheet of Prod # 1510 (also dated 10/25/63) gives the title of the episode as “The Secret.” This is

quite odd considering that the first five cues of “The Secret” are tracked CBS Music Library cues, as follows:

“The Bicycle”	:24	Bernard Herrmann	10-46D
“Shock Chord”	:03	Lucien Moraweck	8-44C
“Action Background”	:33	Rene Garriguenc	8-46D
“Confession”	:09	Rene Garriguenc	8023D
“Elegy-Walking Distance”	:14	Bernard Herrmann	11-78D-4

The sixth cue is the “Great Adventure Theme, Main Title” 1:00 by Richard Rodgers. Then cues # 7 through # 25 are “Nathan Hale” cues # 2 through 20. The cue sheet’s cue # 26 is the “Great Adventure Theme, End Title” :40 by Richard Rodgers.

So there is presently some confusion as to why Production # 1510 (with the same first telecast of 10/25/63) is titled “The Secret” when the official title was “The Story of Nathan Hale.” It is also unusual that a portion of the film was tracked (not a completely original score). Also, Herrmann’s written cue # 1 was not used, according to this cue sheet No. 631024-5. However, ASCAP records indicate “Secret cues” as part of his list of credits (but not “Nathan Hale cues”).

Herrmann’s twenty-page manuscript holds twenty cues written in ink on #329 *Pacific Music Papers* brand. Instrumentation: 2 horns, 6 violins I, 4 violins II, 4 violas, 4 celli, 4 basses. The music is reminiscent of his music for *Williamsburg: A Story of a Patriot* and *The Three Worlds of Gulliver*. The score includes a minuet (cue XIII) in $\frac{3}{4}$ meter, and a march funebre (cue XIX) in the C minor key signature.

(29) *Rawhide*: “Encounter At Boot Hill”

Next for CBS, Herrmann composed the 8th season premiere of *Rawhide* (starring the young Clint Eastwood) titled “Encounter At Boot Hill,” airdate 9/14/65. The episode starred Simon Oakland as a corrupt sheriff, and Jeff Corey. Only twelve episodes of this last season of *Rawhide* were produced, but noteworthy composers such as Herrmann and Hugo Friedhofer contributed original scores.

Herrmann’s written score to this episode has not yet been located in the CBS Collection, but according to Recording Logs held in Binder 57, the music was recorded August 26, 1965 at Studio City. The session started at 1:30 pm., and the players were dismissed at 4:36 pm. Bernard Herrmann was the conductor. The orchestral manager was H. Berardinelli; the mixer was Ted Keep. The session was recorded in mono, Reels 27A, 27 B, 28 A. The episode is available in vhs format from Columbia House Video Library.

Instrumentation: 3 english horns, 3 bass clarinets, 3 bassoons, 3 Pos, timp.
 No cue titles were written, simply Roman numerals next to the inserted” Boot Hill” designation on the Recording Logs:” Boot Hill I” through Boot Hill XXII (Finale)”.

(30) *Cimarron Strip*: “A Knife In The Darkness”

I	“Dancing”	Box 43
II	“Thru The Woods”	Box 43
III	“Hanging Pot”	Box 43
IV	“Crown”	Box 43
V	“Trouble”	Box 43
VI	“Gambler”	Box 43
VII	“Angry Look”	Box 43
VIII	“At The Table”	Box 43
IX	“Bawled Out”	Box 43
X	“Pony Jane”	Box 43
XI	“Crown & Francis”	Box 43
XII	“At The Bar”	Box 43
XIII	“Deserted”	Box 43
XIV	“Against The Wall”	Box 42
XV	“Fog”	Box 42
XVI	“Three Indians”	Box 42
XVII	“The Letter”	Box 42
XVIII	“Word From London”	Box 42
XIX	“Luggage”	Box 42
XX	“Open Ceiling”	Box 42

XXI	“Suitcase”	Box 42
XXII	“Wardrobe”	Box 42

The last known score Herrmann wrote for CBS was the *Cimarron Strip* episode (# 18 of only 23 episodes) titled “A Knife In The Darkness,” airdate 1/25/68. The 90-minute series starred Stuart Whitman as Marshall Jim Crown of the 1880’s Oklahoma Territory. Noted science fiction writer, Harlan Ellison, wrote the screenplay (starring a young Tom Skerritt) about Jack the Ripper set loose, not in London, but in the American Old West!

Interestingly, the manuscript is written on oblong 16 stave pages each marked “Property of Revue Studios 317” Revue Studios is Universal-TV.

There are 22 cues, each given a cue title besides a Roman numeral and also another identifying cue number for the *Cimarron Strip* series. The cues therefore run from “I (CIM 188) ” through “XXII (CIM 208).” There is approximately 39 minutes of music. The most distinctive feature of this score is the unusual instrumentation (even for Herrmann!): 4 bass clarinets, contra-bass clarinet, 4 bassoons (“Fags”), contra-bassoon (C.F.), 2 harps, and 8 “CB” (contra-basses). The autograph score is held in Box 42 (cues XIV to XXII) and Box 43 (cues I to XII, or the first 28 pages) within the CBS Collection 072 at UCLA Music Library Special Collections. The score was completed (dated by Herrmann at the end of the final cue) on “Dec 16/67.”

An analysis of the score is provided in the *Film Score Rundowns* site.

NOTE ON *OBSESSIONS*

Before leaving the CBS-TV section of this paper, mention should be made about an obscure 1969 film, *Obsessions*, directed by a Dutch director named Wim Verstappen, co-written by Martin Scorsese. The CBS Music Library was tracked into the film at Herrmann’s suggestion since he did not wish to contribute an original score (and no doubt the low budget of the film made Herrmann’s direct services unreachable).

The following CBS tracks were in part used:

Indian Suite: cue # 225 “Indian Fight”

Western Suite: cue # 462 X “Rain Clouds”

Outer Space Suite: cue # 1010 IV “Space Drift”

Walt Whitman: VIII “Emotional # 2”

Western Suite: cue # 455 “The Ambush”

Brave New World [1956 CBS radio score]

Outer Space Suite: cue # 1017 XI “Tycho”

Outer Space Suite: cue # 1009 III “Signals” [Oddly mixed with second track of timp beats]

Outer Space Suite: cue # 1015 IX “Moonscape”

Outer Space Suite: cue # 1014 VIII “Danger”

Western Suite: cue # 464 “Dramatic II ” [aka “Gunfight”] Bars 1-6

TELEVISION SERIES TRACKING HERRMANN’S MUSIC

The most frequent use of CBS Music Library tracks composed by Bernard Herrmann were for the most popular CBS-produced series:

Guns smoke (September 10, 1955-September 1, 1975)

Have Gun Will Travel (9/14/57-9/21/63)

Perry Mason (9/21/57-1/27/74)

Rawhide (1/9/59-1/4/66)

Twilight Zone (10/2/59-September 1964)

The Fugitive (9/17/63-8/29/67) was actually aired on the ABC network but utilized the CBS Music Library tracks.

Herrmann/CBS tracks were also used in:

The Americans (1/23/61-9/11/61)

Armstrong Circle Theatre (Herrmann tracks from 1960-1963).

Cara Williams Show (9/23/64-9/10/65) Although BMI statements do not reflect this title, ASCAP lists it as a definite credit.

Cimarron Strip (9/7/67-Sept 68)

General Electric Theatre (2/1/53-9/16/62). Herrmann tracks used starting in 1959/1960 season.

Great Adventure (9/27/63-4/23/65)

Gunslinger (2/9/61-9/14/61) Both BMI statements and ASCAP credits this show in Herrmann's works (tracked music).

Hotel de Pare (10/2/59-9/23/60) Starring Earl Holliman as "Sundance" and Jeanette Nolan as "Annette Deveraux"

Lassie (9/12/54-9/12/71) Although BMI records did not mention Lassie, ASCAP records list "Lassie cues" as part of his credits.

Lineup (Herrmann's music used in the one-hour format 9/30/59-1/20/60)
Note: According to BMI records, Herrmann collected only \$38.34 for the tracks used on this show! The show was also syndicated under the title *San Francisco Beat*.

Pete and Gladys (9/19/60-9/10/62) Starring Harry Morgan as "Pete Porter" and Cara Williams as "Gladys Porter."

Playhouse-90 (10/4/56-9/19/61)

Pursuit (10/22/58-1/14/59)

Suspense (3/25/64-6/24/64) Sebastian Cabot was the host for this short-lived filmed reinstatement of the series since it last aired live in 1954. ASCAP lists at least four episodes containing Herrmann music: "I, Bradford Charles" (starring Victor Jory) ; "I, Buck Larsen" (starring Vic Morrow and James Whitmore) ; "I, Donald Roberts" (starring James Daly), and "I, Lloyd Denson" (starring Ralph Meeker).

Westinghouse Desilu Playhouse (10/13/58-6/10/60). Note: A short document Herrmann wrote ("TV Music") that is placed at UC Santa Barbara is a simple list of shows that Herrmann believed his music was used. He lists "Westinghouse Theme" and it is possible that he may have written a theme to the series, but this has yet to be substantiated, and no written score (if it exists) has been located at the CBS Collection. This author has not been able to locate a collector's video of the series.

Other series (non-CBS) that incorporated Herrmann's music (both feature film and television works) includes:

Adventures of Sir Francis Drake (6/24/62-9/9/62) Although BMI statements do not mention this series, ASCAP records list "Sir Francis Drake cues" as part of his credits. This author has not been able to find a collector's copy of an episode to verify.

Adventures in Paradise (10/5/59-4/1/62) starring Gardner McKay as "Adam Troy." This was an ABC-aired series produced by 20th Century Fox-TV,

so the tracks used were exclusively from 20th Century Fox feature films Herrmann composed. BMI statements held at UCSB state that between 1960-1967, Herrmann collected \$2,958 in royalties; between 1967-1968, he collected \$4,057.

Alfred Hitchcock Hour (9/20/62-9/6/65) Both CBS and NBC-aired, produced at Universal City Studios. According to BMI royalty statements, Herrmann collected \$7,325 for his work in 1964 for the series.

Bob Hope Chrysler Theatre (9/27/63-9/6/67). This was an NBC-aired series produced by Universal, as will be discussed later.

Convoy (9/17/65-12/10/65) War drama series aired on NBC, produced by Universal.

Daniel Boone (9/24/64-8/27/70) starring Fess Parker as the folk hero. The series was aired on NBC, produced by 20th Century Fox (utilizing Fox feature film tracks of Herrmann's such as *Journey To The Center of the Earth*).

Hong Kong (9/28/60-9/20/61) starring Rod Taylor as American journalist "Glenn Evans" in then British Crown Colony of Hong Kong. ABC hour-long series.

Kraft Suspense Theatre (10/10/63-9/9/65). NBC-aired, Universal City Studios-produced.

Lost In Space (9/15/65-9/11/68). CBS-aired but 20th Century Fox-produced. The pilot included a good deal of music including newly arranged from *Day The Earth Stood Still* and also *Beneath The Twelve Mile Reef*.

Time Tunnel (9/9/66-9/1/67) starring James Darren and Robert Colbert. ABC network-aired, produced by 20th Century Fox.

The Virginian (9/19/62-9/8/71) starring James Drury and Doug McClure as the series regulars. Aired on NBC, produced at Universal City Studios.

Voyage To The Bottom Of The Sea (9/14/64-9/15/68) starring Richard Basehart as "Admiral Harriman Nelson." Aired on ABC, produced by 20th Century Fox.

HERRMANN'S ORIGINAL SCORES FOR *THE RICHARD BOONE SHOW*

This special section in the "Television Works of Bernard Herrmann" is devoted to the four scores he did for an MGM-filmed series, *The Richard Boone Show*. All other television scores were composed for shows produced either for CBS or filmed by Universal City Studios (also known as Revue Studios). *The*

Richard Boone Show was a short-lived and unusual dramatic anthology series whose 24 episodes were aired by NBC (September 24, 1963 through March 31, 1964) featuring a repertory cast playing no continuing roles. Filmed at MGM studios, the series was a Mark Goodson-Bill Todman production.

(1) "Statement of Fact" (9/24/63)

The pilot show for the series, "Statement of Fact" was aired twice. At the conclusion of episode # 17, "First Sermon" (1/28/64) Richard Boone introduced his company of actors and then told about next week's televised play (airdate 2/4/64), a repeat of "Statement of Fact" which, Boone stated, participated in the International Television Festival at Monte Carlo. Boone added that the show was invited to participate in the festival at Cannes and he chooses to send "Statement of Fact" as the representative episode. The episode was written by E. Jack Neuman, and directed by Lamont Johnson. Boone played "Chris Dale," Chief Trial Deputy for the District Attorney for Jackson County. Dale's goal was to get a taped statement of fact (confession) from axe murderess Ellen Randall Dudley (played by Bethel Leslie). As the show progresses, Dale painfully becomes more and more aware of how Mrs. Dudley's estrangement towards her husband she murdered is remarkably similar to the estrangement Dale's wife feels towards him.

The written score is presumed lost or even discarded by MGM, but this author is investigating the matter further. Herrmann composed fourteen cues which are played solely by the strings and harp. The private issue LP "The T.V. Music of Bernard Herrmann (CSR-301) includes several original tracks from this episode on Side Two. Side One features the complete tracks to "The Last Grave at Socorro Creek" episode from *The Virginian*. Side Two also contains cues from the "Death Before Dishonor" and "A Tough man To Kill" episodes that Herrmann scored, as well as Henry Mancini's theme to the series.

Cue I is an agitato piece in C time with the low register strings playing dramatic 16th note staccato figures not too dissimilar to "The Pad & Pencil" cue of *North By Northwest*. The music accompanies the opening scene of a sensational headline of a newspaper declaring "Axe Murderess Seen; Arrest Expected Soon."

The next cue could conceivably be titled "The Cigarettes" as Mrs. Dale gives Chris her cigarettes before he leaves to see the axe murderess held in custody. Next is the "Titles" music as Christian Dale and his associate (played by Ford Rainey) ride to the county jail. Then we hear a short "Mrs. Dudley Waiting" cue just before the sponsor's commercial break.

Cue 5 would be the "Lead-In and Introduction" short cue. Cue 6 could be titled "Tonight!" as Dale yells at Mrs. Dudley. After another commercial break, we soon hear "Is that Your Wife's?" cue and then "Are You Married?" After a sponsor's commercial, cue 9 is immediately heard, tentatively titled "Sheriff

Waiting,” played by bowed tremolo strings. The next five cues are heard in rather quick succession as the final act of the episode is now played.

(2) ”Wall To Wall War” (10/8/63)

This was the third episode of the series that has very little music in comparison to the other three Herrmann-scored episodes. Once again, the instrumentation is solely strings and harp.

(3) ”Death Before Dishonor” (2/11/64)

Episode # 18 in the series, it features Guy Stockwell. The score utilizes woodwind (including flutes, oboe/english horn doubling, clarinets), horns, and a harp.

(4) ”A Tough Man TO Kill” (2/18/64)

Episode # 18 in the series, it features once again Richard Boone and Bethel Leslie in an adventure/suspense story ala *North By Northwest* in terms of smart scripting with a light touch between action scenes. Boone plays “Henry Fel Shannon,” a mysterious World War II hero (somewhat like a modern-day Paladin) that a newspaper woman (played by Bethel Leslie) pursues for a story. Teleplay by John Wry and William Gordon; directed by Michael O’Herlihy. Herrmann’s score features the full woodwind, brass, harp and timp., and it is the most colorful and memorable score of the four episodes. Parts of the score are similar in light-hearted style to portions of the “Nothing Ever Happens In Linvale” episode of the *Alfred Hitchcock Hour*. The episode itself is great escapist fun.

Cue I is the scene opener which shows the *New York Chronicle* headline, “Murder Foiled: American Hero Saves Life of French General.” Then the scene cuts to the “Perry White” figure of the *Chronicle* (played by Lloyd Bochner) who shortly instructs the Bethel Leslie character to track down Henry Fel Shannon and do a special feature on this mysterious oddity that people want to know more about. If she can take surreptitious photos, then that’s even better, and it may win her the Pulitzer Prize. The second motive is to try to hire him to save the life of “Joey Wilson” just being released from state prison. Joey has info on “Murder Incorporated” and it is believed that the mobsters may indeed kill him unless Shannon can intervene. The second cue is a short one conveying the reporter’s frustrated resignation to the job that she feels out of place in doing. Then the episode goes to the sponsor’s break,

Cue 3 is the Titles music featuring the theme of the episode, repeated several times later on. The scene is a slow pan of “Caleb’s Gentlemen Club” where the entrance door slowly opens. The gentlemen at the bar are shocked to see the Bethel Leslie character (calling herself “Miss Jones”) entering the men’s-only club. Mr. Caleb (played by Harry Morgan) is greatly displeased. She hands him half of a thousand dollar bill that she wants Caleb to give to Mr. Shannon right away.

Cue 4 could be called “The Elevator” as Caleb descends on a secret elevator to the living quarters of Henry Fel Shannon. The music is a nice *pesante* slow piece in C meter of the timp beating repeated pitch quarter notes as two different woodwind choirs play the motif (dotted half to quarter to next bar’s whole note).

Cue 5 can be called “You Know Nothing” as Shannon brisks her out at the conclusion of a long scene, telling her, “You know nothing about life. You know even less about death.” Cue 6 is a rousing “Grand Central Station I” piece, again not unlike something you might hear in *North By Northwest*, such as “The Airport” cue. Also not unlike that Hitchcock movie, there are long scenes (and cues) involving a train, both at station and enroute. Act IV shows Shannon, Miss Jones, and Joey departing the train out in the high desert. The location is the lower Sierras somewhere along Highway 395 near Lone Pine. This location (including *Alabama Hills*) was used extensively in the Richard Boone series, *Have Gun Will Travel*. Cue 11 (after the commercial break) can be titled “Waiting” as Shannon and Joey wait at a shack near a water tower reservoir before the mobsters (lead mobster played by Warren Stevens) arrive. The longest cue of the score, cue 15 (tentatively “Explosions and Battle”), was featured in that LP mentioned earlier. Cue 16 is the Finale as Shannon and Miss Jones decide to go to Mexico together.

HERRMANN SCORES FOR UNIVERSAL-TELEVISION

As mentioned earlier, Bernard Herrmann began to score for Universal-television for the fall season of 1963. It should be noted that a full rundown of all these Universal-TV scores (including accurate cue titles) is presently unknown. Cue sheets can be obtained from ASCAP in time, but it would be best to refer directly to the written scores. Unfortunately, when I tried a few times to access these scores, I was refused. The Director, Business Affairs, informed me that it is the policy of the Universal Music Library to deny such research requests. So until this long-standing “closed door” policy changes, I will rely on other resources, some cue sheets, and collector’s videos of Herrmann-scored Universal-TV episodes.

As a side note, it should be mentioned that while not qualifying as an original tv score, Herrmann did write a special arrangement of Gounod’s *Funeral March of a Marionette* titled *Hitchcock Hour Theme* with the instrumentation of six bassoons and 2 contra-bassoons. The score is available for study at UCSB Special Collections.

For purposes of simplicity, I will present Herrmann’s works according to the order of original airdates.

(1) *Alfred Hitchcock Hour*: “A Home Away From Home” (9/27/63)

Instrumentation: strings, harp, vibe, xylophone, timp. The episode starred Ray Milland. Cue 3 is an agitato piece not unlike something you would hear in *Fahrenheit 451*. Portions of this score (along with “Water’s Edge”) was used as the underscore for the “All About The Birds” Making-Of featurette in the dvd version of *The Birds*.

(2) *Alfred Hitchcock Hour*: “Terror In Northfield” (10/11/63)

Instrumentation: Bassoons and contra-bassoon. This “creepy” score depicting the off-balanced mental state of the R.G. Armstrong character also starred Dick York and Jacqueline Scott.

(3) *Alfred Hitchcock Hour*: “You’ll Be The Death Of Me” (10/18/63)

Instrumentation: strings and harp. This episode starred Robert Loggia and Kathleen Freeman.

(4) *Bob Hope Chrysler Theatre*: “Seven Miles of Bad Road” (10/18/63)

Instrumentation: Trumpets and Pos in various mutes, timp. Brass effects here are not unlike those used in *The Naked and the Dead*. The episode starred Jeffrey Hunter as an unfortunate drifter passing a hick town on his way to California.

(5) *Alfred Hitchcock Hour*: “Nothing Ever Happens in Linvale” (11/8/63)

Instrumentation: clarinets and bass clarinets, harp. Smartly written and well cast with Fess Parker, Gary Merrill, and Phyllis Thaxter. This is one of the few “comedic suspense” scores composed by Herrmann, rivaling in quality to his score for Hitchcock’s *The Trouble With Harry*. Portions of this score were used in the Making-Of featurette in the dvd version of *Rear Window*.

(6) *Alfred Hitchcock Hour*: “Body In The Barn” (11/22/63)

Instrumentation: oboe, strings, harp. This surprise twist episode stars the delightful Lillian Gish.

(7) *Alfred Hitchcock Hour*: “The Jar” (2/14/64)

Instrumentation: calliope, brass with assorted mutes, vibe.

Homespun written by Ray Bradbury, this Hicksville offbeat tale starred Pat Buttram, playing a character with a darker side than his later comedic character for the series, *Green Acres*. A cue late in the score features the gliss of the Pos, an effect heard only once before in the “Kitty Shot” episode of *Gunsmoke*.

(8) *Alfred Hitchcock Hour*: “Behind the Locked Door” (3/27/64)

Instrumentation: woodwind (such as the English horn/oboe), horns, harp, strings. The episode starred James MacArthur as a scheming suitor of Gloria Swanson's daughter.

(9) *Alfred Hitchcock Hour*: "Change of Address" (10/12/64)

Instrumentation: English horn/oboe, horns, harp, strings. This episode (Herrmann's first score for the third season) stars Arthur Kennedy as a veteran seaman, Phyllis Thaxter again, and Victor Jory.

(10) *Alfred Hitchcock Hour*: "Water's Edge" (10/19/64)

Instrumentation: horns, harp, strings. The episode starred John Cassavetes and Ann Southern. As given earlier, portions of these tracks were used in the recent dvd Making-Of featurette of *The Birds*.

(11) *Kraft Suspense Theatre*: "A Lion Amongst Men" (10/22/64)

Instrumentation: trumpets, Pos, timpani and snare drum. Very martial score with a particularly rousing cue when the middle-aged men awkwardly go through their training maneuvers. The episode starred well-cast James Whitmore.

(12) *Alfred Hitchcock Hour*: "The Life & Work of Juan Diaz" (10/26/64)

Instrumentation: bassoons, horns, timpani, strings. This bizarre tale of a keeper of mummies starred Alejandro Rey as the soon-to-be new mummy recruit for the Frank Silvera character. The score is often likened to the *habanera* portions of *Vertigo*. Although well known, it is not considered to be one of the best of the Herrmann-scored episodes with its drawn-out plotline.

(13) *Alfred Hitchcock Hour*: "The McGregor Affair" (11/23/64)

Instrumentation: woodwind, horns, harp, strings. This episode starred Torin Thatcher and Elsa Lancaster. Also considered one of the lesser episodes scored by Herrmann, it nevertheless features some delightful folk-like motifs and a strong rhythmic character. Its Main Title (among other cues) was self-borrowed from the *Crime Classics* radio episode, "The Alsop Family," cue I.

(14) *Alfred Hitchcock Hour*: "Misadventure" (12/7/64)

Instrumentation: clarinets, bass clarinets, horns, harp. This episode starred Barry Nelson and Lola Albright.

(15) *Alfred Hitchcock Hour*: "Consider Her Ways" (12/28/64)

A well-considered score and episode, it starred Barbara Barrie in this *Twilight Zone*-like tale about a future society without men. The atmospheric

score utilized two harps and vibes for most of the show, erupting at its final act with fully contrasting, blaring brass.

(16) *Alfred Hitchcock Hour*: “Where The Woodbine Twineth” (1/11/65)

Instrumentation: flutes/piccolo, strings and harp. This was a lesser Herrmann-scored episode about a “Bad Seed” little girl turned worse.

(17) *Alfred Hitchcock Hour*: “An Unlocked Window” (2/15/65)

Instrumentation: woodwind, brass, strings (contra-basses prominent). Standard fare episode starring John Kerr and Dana Wynter.

(18) *Alfred Hitchcock Hour*: “Wally The Beard” (3/1/65)

Instrumentation: flute/oboe, strings, harp. Lighter episode reflected by the lighter instrumentation. The episode starred Larry Blyden as an insecure man meeting his comeuppance. There is an *appassionato* cue that resembles romantic/impassioned feature film cues such as in *Joy In The Morning*, *Blue Denim*, and *Marnie*.

(19) *Bob Hope Chrysler Theatre*: “The War and Eric Kurtz” (3/5/65)

Instrumentation: trumpets, Pos, tuba, timp, snare drum. The tuba is particularly emphasized in this ala *Stalag 17* story starring Martin Milner and Lloyd Bochner.

(20) *Alfred Hitchcock Hour*: “Death Scene” (3/8/65)

Instrumentation: horns, strings, harp. Interesting surprise ending story starring Vera Miles as the “daughter” of John Carradine.

(21) *Convoy Theme* (9/17/65)

This hour-long black & white series lasted only 13 episodes between 9/17/65 through 12/10/65 starring John Larch as the captain of a World War II convoy freighter, and John Gavin as Commander “Dan Talbot.” A two-stave reduction of the *Convoy Theme* is held at UCSB Special Collections. The seven-note theme is played by the horns: rising 16th notes B-C-E-G in the grace bar to (Bar 1) the triplet value B quarter down to E 8th notes up to the A dotted half note tied to half note next bar. After a response figure from the altri orchestra, the horns reap this figure of rising 16th notes A-C-E-F to (Bar 4) triplet value A quarter down to C 8th up to the G dotted half note tied to next bar.

The only circulating collector’s episode of this series is episode # 7 titled “Katya” which used tracked music (none of which is Herrmann’s). However, it is rumored that the first four episodes may indeed have original scores by Herrmann (yet to be verified if this author gets a response from Universal):

“Passage To Liverpool” starring Gia Scala.

“Flight From Norway” starring Dana Wynter.

“”Felicia”

“”The Many Colors of Courage” starring Jack Palance and Dennis Hopper.

(22) *The Virginian*: “Nobility of Kings” (11/10/65)

Instrumentation: horns, strings and timp. This episode stars Charles Bronson as an insecure, loner rancher often at odds with his neighbors. The lovely Lois Nettleton plays his wife who appreciates having the Virginian (James Drury) showing up teaching her son to rope and ride. George Kennedy also stars as a neighbor who likes to irritate the Charles Bronson character.

Herrmann composed 32 cues for this episode. His “Cattle” theme that also serves as the credits music is a noble motif played by the horns.

(22).*Virginian*: “Show Me A Hero” (11/17/65)

Instrumentation: horns, strings and timp. This excellent episode features Doug McClure as “Trampas,” and stars Richard Beymer, Sherry Jackson, and Leonard Nimoy. The story revolves around a corrupt enterpriser trying to take over a former ghost town known as Eagle Rock, Wyoming. It was rebuilt through the vision and hard work of Frank Colter (Beymer) and his friends, sure that the railroad will go through this pivotal location. Leland Enterprises realizes this as a fact and sends his hard-hearted but smooth-talking henchman, Mitch Conway, to convince Frank to allow Leland’s gambling enterprise to get a foothold. Frank is tortured because the town needs money but Trampis and the old-timer sheriff informs him that Leland Enterprises will corrupt the growing town. Trampis is unsure of the situation because Mitch is an old friend that he hasn’t seen in many years.

Cue I is a bravado Irish-thematic piece played at the opening night scene at Denver when Mitch rides into town to consult with Philip Leland. Cue II cuts to the open range where you see Trampis riding. The music plays one of the two main themes in the score which then transitions abruptly into “chase” music as a buckboard wagon runs wild, its rider (Frank) not able to control it. Trampis runs after it and eventually stops the horse. Cue III is the credits music introducing the poignantly noble but tortured main motif reflecting the struggling inner state of the protagonist in the story (Frank).

Several cues from this score were later tracked in episodes of *The Virginian*.

(23) *Bob Hope Chrysler Theatre*: “Nightmare” (9/14/66)

Instrumentation: Organ, strings, timp and harp. This episode premiered the fourth season of the series, starring Julie Harris playing a dual role of two sisters. It also starred Farley Granger and Thomas Gomez. Moody, atmospheric score and story about a mentally unbalanced, paranoid sister, the scheming of members within the gothic household, and a murder. Reminiscent in several cues to the music in *Psycho*, this is considered the best of his *Chrysler Theatre* scores.

(24) *Bob Hope Chrysler Theatre*: “The Fatal Mistake” (11/30/66).

Instrumentation : woodwind, horns, harp. The episode starred Roddy McDowal.

(24) *Virginian*: “Reckoning” (9/13/67)

Instrumentation: woodwind, horns, snare drum and timp. The episode again stars Charles Bronson, and the young Charles Grodin. There are no strings in this score of 32 cues.

(25) *Companions in Nightmare* (11/23/68)

This two hour “tv film” (as listed on the cue sheets, titling it “Companions In A Nightmare”) was aired on the “NBC Saturday Night at the Movies” starring Gig Young and Leslie Nielson. The four pages comprising the cue sheets do not list accurate cue titles, if indeed Herrmann notated cue titles. Instead, descriptive titles (sometimes repeated) are offered. For example, in Reel 1, track 2, is “Suspicious Dog” which is the title again for track 12 in Reel III. Track 3 in Reel I is “Soleares Y Bulerias” by Stanley Wilson (who was also the music supervisor for the world premiere film). Reel II starts with track 6 titled “Carlotta” followed by track 7, “Minstrel Boy (Music Box),” which is listed as “Traditional” under the Composer column. Next is track 8 (Reel III) “McKay Questions Carlotta” and so forth until the final track (track 37) is played in Reel XI, “Universal City Emblem” by Stanley Wilson and Juan Esquivel.

(26) *Virginian*: “Last Grave At Socorro Creek” (1/22/69)

Performed by the strings and electric bass, this episode is believed to be the final Universal-Television score he composed. Once again, descriptive titles are given to the 44 tracks in the cue sheets. The following are several examples:

(1) “The Virginian (Theme) (M.T.)	Percy Faith	:43
(2) “Last Grave At Socorro Creek (C.T.)”	B. Herrmann	1:36
(3) “Burden And Virginian”	B. Herrmann	1:00
(4) “Shiloh Barn”	B. Herrmann	:31
(5) “Four Eyes”	B. Herrmann	:45

(6) "Socorro-To Comm. # 1"	B. Herrmann	:11
(7) "Socorro-Out of Comm. # 1"	B. Herrmann	:15
(8) "Burden In Jail"	B. Herrmann	:16
(9) "Virginian Rides Into Town"	B. Herrmann	1:16
(10) "Hanged Burden"	B. Herrmann	1:34
(11) "Kate And Virginian # 1"	B. Herrmann	1:07
(12) "Angry Danny # 1"	B. Herrmann	1:32

All instances in which Herrmann's television and feature film music for Universal-TV was used (tracked) would be far too daunting a task, and beyond the scope of this paper. However, a special case was another "tv film" aired on ABC February 12, 1972. This 90-minute film was *Hound of the Baskervilles* starring Stewart Granger as Sherlock Holmes, co-starring William Shatner. The music was heavily tracked with Herrmann's Universal film music, especially *Cape Fear*.

UNIDENTIFIED UNIVERSAL-TV SCORE

In Box 108, Folder 7, in the Herrmann collection at UCSB is an unidentified autograph score of a Universal-tv production composed by Bernard Herrmann. The cues (written on "Revue Studios" manuscript paper) appear to suggest a mystery-suspense theme, so I would surmise it belongs to as yet an unidentified *Bob Hope Chrysler Theatre* episode. So far this is the only opportunity for researchers to study a fully orchestrated Herrmann score composed for Universal-tv since access to such scores at Universal Studios is presently denied to researchers.

Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, 2 horns, 2 Bb trumpets, 1 trombone ("Pos"), timp, strings. A sample of cues are as follows:

- (1) II (M102), *valse macabre* in $\frac{3}{4}$ meter. 40 bars, :57.
- (2) III (M103), *valse* in $\frac{3}{4}$ meter. 48 bars, 1:04.
- (3) IV (M104), *lento* in $\frac{3}{4}$ time. 11 bars, :27.
- (4) V (M201), *vivo* in C meter. 3 bars, :08.
- (5) VI (M202), *modto* in $\frac{3}{4}$ meter. 15 bars, :24.

(6) VII (M203), *lento* in C meter. 5 bars, :12.

Cue IV is a repeated phrase alternating between the flute and clarinet. In Bar 1, flute I plays *mf* crescendo the B down to F# quarter notes to E-C 8ths. In Bar 2, clarinet I plays that motif cell. The harp is arpeggiando on the D Dom 9th (D/F#/A/C/E) but with the actual dotted half note spacing of D/A/D/F#, A/C (c') /E. Repeat in Bar 2. In Bar 3, the flute returns playing the motif on A to G quarter notes to F#-E, with the clarinet taking over in Bar 4. The harp is again arpeggiando, this time on the E min 7th (E/G/B/D) dotted half note chord (actual spacing G/D/E. G/B/D).

Bars5-6 = Bars 1-2.

In Bar 7, flute I plays A down to F quarter notes to E-D 8th notes, repeated by the clarinet in Bar 8. The harp is arpeggiando on G Dom 7th (B/B/D/F) dotted half note chord, but spaced as G/D/F/B/D (d'). In Bar 9, as the harp is arpeggiando on C Dom 7th (C/E/G/Bb), the horns play *p* crescendo C/E quarter note dyads to Bb/D dotted quarter note dyad to G/Bb 8th to (Bar 10) the C/E quarter note dyad again to Bb/D half note dyad tied to dotted half notes next bar, held fermata.

[Note: As of this revision date of late September 2001 , I have not yet received communication from Universal to substantiate Herrmann-scored shows, especially *Convoy*, nor am I physically allowed to research the scores. Unfortunately, what it *does* substantiate is that Universal policy is not researcher-friendly, but perhaps this will change in time]

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