

JOURNAL OF FILM MUSIC

SNEAK PEEK: “Self-Borrowing in the Music of

BERNARD HERRMANN”

By William Wrobel

[Note: This *Sneak Peek* was started mid-December 2002 for the new FSR update by Christmas 2002 or January 1, 2003. The latest news I received from editor James Wierzbicki is that Issue # 2 of the Journal (the special Herrmann issue) will go thru final editing by the end of January 2003. That is the plan anyway. So the printed Journal should be ready to be sent to subscribers by (I would estimate) mid or late Winter. [Note: I did not receive my print copy until Friday, August 13, 2004] Below is a revised version of the *Sneak Peek* paper from the prior FSR update, now with additional material. Enjoy!]

This paper is a presentation of the first major, detailed documentation of self-borrowing of the composer, Bernard Herrmann. The term *self-borrowing* refers to composers reusing their own musical material—“borrowing” from themselves, so to speak—as distinguished from borrowing musical material from others. The practice of self-borrowing has not been uncommon among Hollywood film composers, including those of international fame such as Max Steiner and Alfred Newman. Unlike Steiner and Newman, however, Herrmann involved himself with four different venues of musical expression: radio, television, feature films, and concert work (abstract and programmatic). If you add to such diversity a forty-year span of time and the hurried demand of deadlines, it is perhaps not surprising a busy composer such as Herrmann might be tempted to newly rework (recycle) previous works. This applies not only within the same venue (such as radio music used in a later radio show), but also to self-borrowing inserted into other venues (such as an original motif composed for an abstract concert work later fitted into a movie score). ...

...Herrmann was the musical director for the Mercury Theatre/Campbell Playhouse radio shows, and he would conduct the weekly shows live. While he would use classical pieces, show tunes, and sound effects for the episodes when needed, generally he would play his own music, much of which had been composed for shows on *Columbia Workshops*....Rarely did he ever compose original music for the Mercury Theatre/Campbell Playhouse shows (The “Dracula Bell” cue, for instance, was such an exception)....The key point to remember is that Herrmann’s use of previously composed music in nearly every episode of these shows helped establish his deep-seated practice or habit of self-borrowing. He self-borrowed, as well, in his later radio series *Crime Classics*, and he continued the practice in his feature film and television works.....

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Some examples of Herrmann’s self-borrowings will now be discussed, based on the author’s examination and study of Herrmann’s manuscripts and recordings of the works...

(1) A fascinating assortment of examples that illustrate both categories of self-borrowing can be found in the film *Jason and the Argonauts* (1963). At least five cues were borrowed or reworked from earlier works: “Scherzo Macabre,” “The Harpies,” “The Triton,” “A & J Fight,” and “The Stolen Fleece.” Occasionally Herrmann would borrow an entire cue or major section of a previously composed work and use it in the new project. Such is the case with “Scherzo Macabre” where he actually used the actual leaves from the manuscript of his *Nocturne and Scherzo* composed in 1935. In spite of that the instrumentation was changed for the version in *Jason*: Eight horns were employed instead of four; six trumpets instead of three; and the brass were augmented. The string parts in the original were not used because there were no strings in the *Jason* orchestration. The slower passages in the corresponding part of the *Nocturne* were thus also omitted. Whereas the original sequence in *Scherzo* (concert version) ran four minutes and 17 seconds (4:17) the version in *Jason* runs only 3:26.

(2) In the same way the cue entitled “The Stolen Fleece” in *Jason* consists of all the leaves of a cue entitled “The Fire” from *Beneath the Twelve Reef* (1953). The piano and string parts had been lightly crossed out in pencil, and instrumentation was augmented. For *Jason*, the first eighteen bars of “The Fire” were not used, the music commencing on Bar 19 of the original cue, highlighting the *sforzando* punctuation of six trombones and four tubas (G *acciaccatura* to octave higher G whole note) and the staccato triplets played by six bassoons (on the dvd, refer to Chapter 26 starting at 4:40). The number of instruments was largely doubled for the *Jason* cue.

Another interesting discovery regarding this cue is that the final six bars of the original version (addition to page 90, Bars 36-41 of “The Fire”) were unused in *Beneath The Twelve Mile Reef*. However, most significantly, these six bars were self-borrowed by Herrmann and actually used as the Golden Fleece theme in *Jason*. Page 90 in *Reef* (or page 129 in the *Jason* score) has Bars 32-37 of “The Fire,” and all 37 bars of the cue were used in the film. However, immediately following Bar 37 Herrmann wrote on the right margin of page 90 “V.S” (or turn the page quickly) and “4/2” to the *Molto Largamente* section in 4/2 time signature (the final six bars mentioned above). Only Bars 19-35 was used in the *Jason* cue that was also heard in the *Reef* cue. Then Herrmann lightly crossed out original Bars 36-37 and proceeded to re-number the final six bars as Bars 36-41. This section of music can be heard on the dvd in Chapter 26, 5:08 thru 5:40. The version heard on the Intrada cd (track # 25) is actually an edited job incorporating all of “The Fire” (except original Bars 36-37) with an immediate segue to Bars 36-40 of the *Molto Largamente* section (skipping Bar 41) and then segue to Bar 6 (skipping Bars 1-5) of “The Teeth” cue Herrmann originally wrote for *Jason*. So, once again, the important point to remember is that Herrmann did not freshly write the Golden Fleece theme when he scored *Jason*. Instead, he borrowed it from the unused *Molto Largamente* section of “The Fire” from *Beneath The Twelve Mile Reef*.

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(7) Earlier we briefly discussed *The Kentuckian*. One of its original cues, “The Rope” (when the Walter Matthau character flexes his whip menacingly against the Burt Lancaster character), was later reused in the *Jason* cue titled “A & J Fight.” Given the Spartan orchestration of the *Jason* score, the string section and piano were deleted in the *Jason* version of “The Rope.” But contrabass clarinet and contra bassoon were added to enhance the menacing atmosphere of the fight between Achastus and Jason on the deck

of the Argo. The brass instruments were augmented to punctuate the clashes of their swords.

(8) The R3/pt 2 cue of *Five Fingers* (“The Film”) was also creatively utilized again in the *Jason* cue entitled “The Harpies.” Herrmann substituted the ponticello strings in *Five Fingers* with more unnerving staccato woodwind figures in “The Harpies.” Though the phrasing is essentially the same, the orchestration was creatively reworked to fit the flying harpies scene perfectly. In fact, Herrmann added new effects; for example, to convey the flying acrobatics of the harpies, hovering up and down, Herrmann employed four harps rising and descending in dissonant glissandi, with four suspended cymbals as accompaniment.

(9) Another interesting example of a direct lift of music again involved *Jason & the Argonauts*. This time it borrowed directly from the previous Harryhausen production, *Mysterious Island*. Cue 50 (R 10/pt G) of *Mysterious Island* was entitled “The Octopus,” which was 1:33 in duration. The first 34 seconds of this cue were used in *Jason*. Indeed, once again, Herrmann simply labeled over the original cue title with a new one, “The Hydra”(glued over “The Octopus” title), and also changed the original reel/part numbering to R11/pt1 for the *Jason* cue.

Moreover, cue 55 of *Mysterious Island* (“The Octopus Fight”) was renamed as “The Hydra Fight” in *Jason*. Again, Herrmann omitted the strings parts (cellos and basses) for the *Jason* cue version, and augmented most of the instruments (six English Horns instead of three, etc.).

(10) While on the topic of *Mysterious Island*, the cue titled “The Island”(played by eight horns) actually had its source seven years earlier from a *Crime Classics* radio episode titled “The Triangle on the Round Table,” cue I. Though notated quite differently, it sounds exactly the same.

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12) It is almost common knowledge among Herrmann devotees that *Ghost & Mrs. Muir* had a heavy influence on the final development of Herrmann’s ambitious opera, *Wuthering Heights*, composed between April 1943 and June 1951. Certainly the main and end title music in *Ghost* have a very strong similarity, though not a note-for-note correspondence, to the romantic “Nocturne” segment of *Wuthering Heights*. Both scores have the same key signature of D- flat major/B-flat minor, the same lilting harp arpeggios, and wave-like effect of the strings, and other similar orchestral devices. However, upon closer scrutiny, the melodic line is different. This is an excellent example, as Herrmann phrased it, that the “style” is similar but the music thematically is rather different.

This is not to say there are not exact correspondences elsewhere. Indeed, the first twelve measures of “The Passing Years” in *Ghost* (R.10/pt3) is virtually identical to Act Two of *Wuthering Heights*, the beginning of Section 45, starting within p. 159 to the first three bars of p. 160 of the Novello p-v score, or starting at the end bar of p.276 to the third bar of p.279 in the autograph full score. Only minor differences are noted between the two scores (for example, the bowed tremolo eight notes descending in the third bar of “The Passing Years,” played by the second violins choir. Moreover, the “Andante

Cantabile” cue (R10/pt 4) of *Ghost* is later seen in Act 4, Section 19 of *Wuthering Heights*, p. 230 Novello piano-vocal score (or pp. 387-389 in the autograph full score).

(13) The “Prelude” of *Jane Eyre* was later used in Act Four, Section 1 of *Wuthering Heights* (see p. 207 in the Novello p-v score, starting with Bar 15, marked *andante*, and *molto sostenuto e espressivo*).¹ In the autograph score, it begins on p. 350. Did *Wuthering Heights* here influence *Jane Eyre*, or did *Jane Eyre* predate *Wuthering Heights*? Probably the latter as far as this section of music is concerned (Act Four) though it is also true that the same thematic material was used (loosely, in a different meter) in Act 1, Scene 1 (p. 40 in the p-v score), Section 12 (“I know not whence I came...”). So it would be difficult in Section 1 to definitively ascertain which is the antecedent of the other since precise dates are not marked in each major section of *Wuthering Heights*. Two speculations are likely: (1) That the “Prelude” theme of *Jane Eyre* was originally composed for *Wuthering Heights* when it was first conceptualized in the Spring of 1943, and then later used in the immediate *Jane Eyre* project since it was a good “fit” musically for that drama, or (2) that the *Wuthering Heights* project was hardly more than an intangible concept, and so in time the *Jane Eyre* “Prelude” was incorporated and expanded upon in the *Wuthering Heights* score.

(14) The “Second Nocturne” cue of the 1942 film *Magnificent Ambersons* definitely predated and influenced its rather exact counterpart in Act Two, Section 33 of *Wuthering Heights* (pp. 145-148 in the Novello piano-vocal score). Both cues are marked as *adagio tranquillo* in common time. The notational devices of the flutes and harps are precisely the same but the solo cello line is notated differently and is more pronounced in “Second Nocturne.”

(15) Since we discussed *Ghost & Mrs Muir* earlier, note that its “London” cue (*tempo di galop/vivo*) was the source for the water skiing music which followed the main title of *Tender Is the Night* entitled “The Beach.” The material is thematically the same, though the instrumental range in “London” was in some instances two octaves higher than in “The Beach.”

(16) *On Dangerous Ground*, released in 1951, was the source for portions of later Herrmann film scores. The cue entitled “Pastorale” (the fifth cue of the movie just before “Hunt Scherzo”) had material used both in *North by Northwest* and *Journey to the Center of the Earth* (the cues “Kidnapped” and “The Canyon” respectively). The triplet figures in 12/8 time used in “Kidnapped”(R 1/pt 2), played by the low strings legato, were borrowed from “Pastorale,” Bars 13-14. The descending triplet figures used in “The Canyon” cue (when Sir Oliver and his party hastily depart the destructive cavern of salt) were taken from Bars 15-18 in “Pastorale.” Bar 10 of the final version of “The Canyon” shows the exact harp I line used in Bars 15-16 of “Pastorale.” Overall the re-workings on “The Canyon” are far more dramatic in effect, dynamic and memorable.

(19) From the *Crime Classics* radio episode, “James Evans, Fireman: How He Extinguished A Human Torch,” we find cue I later used as the pastorale theme in *The Trouble with Harry* (and the suite Herrmann later extracted from it entitled *Portrait of Hitch*). From the *Crime Classics* episode, “Mr. Thrower’s Hammer,” we find a theme played by a French horn also used for the main title of *The Trouble with Harry*.

Another *Crime Classics* episode dated 12/30/53 entitled “Coyle & Richardson: Why They Hung In A Spanking Breeze” was the source material for the “Street Music” cue of Herrmann’s CBS Library suite, ostensibly called *Western Saga*, recorded July 1957 in London. Instead of merely three trombones and a harp for the complete instrumentation of that *Crime Classics* episode, Herrmann utilized three trumpets, four horns, three trombones, a tuba and timpani for the “Street Music” cue. [Refer to the Self-Borrowing List for other Crime Classics source material]

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LIST OF SELF-BORROWINGS [Revised Sept 6, 1995, 8:45 PM]

- | | | | | |
|-------|----------|--|--|-----------------------------|
| 1.0 | 2/21/32 | A SHROPSHIRE LAD | | |
| 1.01 | pp 8-10 | Bars 46-56 | = Well of the Saint Cue IX | 2/19/1938 Columbia Workshop |
| 1.02 | pp 8-10 | Bars 46-56 | = <i>The Kentuckian</i> (“Prelude”) Bars 13-19 | 3/8/1955 |
| 1.03 | page 1 | Bars 1-8 | = <i>The Kentuckian</i> (“Prelude”) Bars 1-8 | |
| 1.04 | Sect M | Bars 128-131 | = <i>The Kentuckian</i> (“Nocturne”) Bars 18-21 | |
| <hr/> | | | | |
| 2.00 | 1934 | WEEP NO MORE SAD FOUNTAIN (Poem Cycle) | | |
| 2.01 | | Bars 1-17 | = Discoverie Cue VI B, Bars 1-17 | 5/30/37 |
| <hr/> | | | | |
| 3.00 | 1934 | SOMETHING TELLS (Poem Cycle) | | |
| 3.01 | | Page 1, Bars 2-3 | = Discoverie Cue II, Bars 1-2 | 5/30/37 CW |
| <hr/> | | | | |
| 4.00 | 1934 | LA BELLE DAME SANS MERCI | | |
| 4.01 | page 14 | Bars 96-103 | = Rime of the Ancient Mariner Cue IV (“Cold Music”) 2/2/1937 CW | |
| 4.02 | page 14 | Bars 96-104 | = Discoverie Cue VI A (“Ice Cue”) 5/30/1937 CW | |
| 4.03 | page 14 | Bars 96-104 | = <i>Hangover Square</i> (“Netta’s Death”) [R6/pt B] July 1944 | |
| <hr/> | | | | |
| 5.00 | 1934 | CYNARA | | |
| 5.01 | | pp. 4-5, Bars 32-41 | = Rime of the Ancient Mariner Cue XI 2/2/37 CW | |
| <hr/> | | | | |
| 6.00 | Dec 1934 | CITY OF BRASS | | |
| 6.01 | | Page 1, Bars 1-6 | = <i>Jason & the Argonauts</i> (Triton) [R8/4] Bars 1-6, 8/31/62 | |
| 6.02 | | pp 6-7, Sect D, Bars 28-31 | = Rime of the Ancient Mariner (Death cue) Cue II, Bars 1-4 2/2/37 | |
| 6.03 | | “ “ “ | = 7 th <i>Voyage of Sinbad</i> (The Return) Bars 1-4, 6/25/58 | |
| 6.04 | | pp 14-15, Sect H, Bars 61-63 | = “ “ “ (The Cyclops) Bars 13-15 6/25/58 | |
| 6.05 | | pp 17-18, Sect J, Bars 77-81 | = “ “ “ (The Vase) Bars 3-8 6/25/58 | |
| 6.06 | | pp 17-18, Sect J, Bars 77-81 | = Rime of the Ancient Mariner, Cue II, Bars 3-7, Sect B | |
| 6.07 | | pp 20-21, Sect L, Bars 92-106 | = 7 th <i>Voyage of Sinbad</i> (The Prophecy) 3/A, Bars 1-15 | |
| 6.08 | | Sect M, Bars 107-110 | = “ “ “ “ “ Bars 16-19 | |
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| 7.00 | 1935 | CURRIER & IVES SUITE | | |

7.01 1st Movement : The Whirlwind Skater = Sweepstakes (The Ice Skater) Cue I, Oct 1937

8.00 1935 SINFONIETTA FOR STRINGS

8.01 p 5 Bars 104-105 = *Psycho* (“Discovery”) [11/4] Bars 26-26 2/12/60
8.02 p 17 Bar 349 = “ (“Discovery”) “ Bar 7
8.03 p 17 Bar 350 = “ (“Discovery”) “ Bar 13
8.04 p 10 Sect II (Scherzo) Bars 215-222 = *Psycho* (“The Office”) [6/2] Bars 9-16
8.05 p 13 Sect IV (Interlude) Bars 264-265 = “ (“The Shadow”) [8/1] Bars 3-4
8.06 p 13 “ “ “ “ = “ (“The Madhouse”) [5/1] Bars 1-2
8.07 pp 13-14 “ “ Bars 275-279 = “ (“The Porch”) [8/3] Bars 3-7
8.08 p 15 (Variation IV) Bars 311-314 = “ (“The Office”) [6/2] Bars 1-4

9.00 9/15/36 SCHERZO & NOCTURNE

9.01 Scherzo = *Jason & the Argonauts* (Scherzo Macabre) R12/6] 8/31/62

10.00 10/17/36 CW DAUBER

10.01 Cue II, Bars 4-7, 12-17 = Rime of the Ancient Mariner, Cue III 2/2/37 CW
10.02 Cue VII, Bars 1-10 = “ “ “ (Good Southwind), Cue VII “
10.03 Cue IV, Bars 6-11 = Matter of Life & Death, Cue IV 7/25/37 CW
10.04 “ “ = “ “ “ Cue VI “

11.00 12/15/36 CW RHYTHM OF THE JUTE MILL

11.01 Cue I Bars 1-8 = Matter of Life & Death Cue I 7/25/37 CW
11.02 Cue I Bars 1-6 = “ “ “ Finale “

12.00 12/19/36 CW GODS OF THE MOUNTAIN

12.01 Intro (Green Goddess) Bars 1-8 = *Anna & the King of Siam* (Prelude) April 1946
12.02 “ “ “ “ = The Green Goddess 2/10/39 CP
12.03 “ “ “ “ = Algiers Cue II, Bars 1-4 10/8/39 CP
12.04 “ “ “ “ = Algiers Cue III “

13.00 2/28/37 CW MACBETH

13.01 Cue I (Ride Music) = R.U.R. 4/18/37 CW
13.02 “ “ “ = Dracula 7/1/38 MT
13.03 “ “ “ = Wedding of the Meteors 3/19/38 CW
13.04 “ “ “ = Around the World in 80 Days 10/23/38 MT
13.05 “ “ “ = Nine Prisoners 2/20/39 CW

14.00 3/14/37 CW SPLIT SECONDS

14.01 Cue I Bars 1-4 = Supply & Demand Bars 1-4 5/4/37 CW
14.02 “ “ = Murder On the Downbeat Bars 1-4 Cue I 6/8/37 CW
14.03 “ “ = Babouk Bars 1-4 Cue III 6/26/37 CW
14.04 “ “ = Tell-Tale Heart Bars 1-4 Cue I 7/11/37 CW

15.00 4/11/37 CW FALL OF THE CITY

15.01 Conclusion Bars 1-4 = Moby Dick Cantata (Opening) Bars 4-7 August 1938

- 16.00 5/15/37 CW PAUL REVERE
16.01 Brandywine Quickstep = *Devil & Daniel Webster* 7/2/41
16.02 “ “ = *Devil & Daniel Webster* 8/6/38 CW
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- 17.00 8/8/37 CW AN INCIDENT OF THE COSMOS
17.01 Cue I (Outer Space) = *Wedding of the Meteors* Cue I 3/19/38 CW
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- 18.00 9/15/38 CW OUTWARD BOUND
18.01 Bars 7-13 = *Jane Eyre* (Mr. Mason) Bars 1-7 8/13/43
18.02 Bars 9-13 = “ (Prelude) Bars 36-40 “
18.03 Bars 15-17 = “ “ Bars 42-44 “
18.04 Bars 64-66 = “ “ Bars 47-49 “
18.05 Bars 68-71 = “ “ Bars 53-56 “
18.06 “ “ = “ (Mr. Mason) Bars 19-20, page 3 8/13/43
18.07 Bars 91-97 = “ (Jane’s Departure) Bars 30-36 [R1/2] “
18.08 Bars 104-110 = “ “ “ Bars 43-49 “ “
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- 19.00 7/2/1939 FALLEN ANGEL (*Ellery Queen*)
19.01 Cue I Bars 1-8 = Peter Ibbetson 9/10/1939 Campbell Playhouse
19.02 Cue I Bars 1-8 = *Savage Encounter* 3/28/1944 Columbia Presents Corwin
19.03 Cue I Bars 1-8 = *Snows of Kilimanjaro* (“1st Barcarole”) Bars 1-8 6.2/1952
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- 20.00 1/28/40 CP IT HAPPENED ONE NIGHT
20.01 [audio verified cue in woodwinds] = HGWT M-12 (The Street) Bars 1-4 [brass] 1957
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- 21.00 Spring 1941 CITIZEN KANE
21.01 Chronicle Scherzo = Welles Raises Kane (Overture) I, pp 1-7, Bars 1-69 1943
21.02 Kane’s Return & Carter’s Exit = “ “ “ “ pp 7-11, Bars 70-111 “
21.03 Kane’s New Office = “ “ “ (Ragtime) III “
21.04 Galop = “ “ “ (Finale) V pp 43-48, Bars 1-63 “
21.05 Bernstein’s Presto = “ “ “ “ pp49-50, Bars 64-85 “
21.06 Kane Marries = “ “ “ “ pp57-62, Bars 136-191 “
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- 22.00 Spring 1942 MAGNIFICENT AMBERSONS
22.01 Second Nocturne Bars 1-7 = *Wuthering Heights* (Act II, Sect 33) page 145 Novello p-v
22.02 Ostinato Bars 1-4 = Cue segment in “Nothing Ever Happens in Linvale” AHH
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- 23.00 8/13/43 JANE EYRE
23.01 Prelude, Bars 1-11, etc. = *Wuthering Heights* (Act 4) Bars 15-25, 207-208 (or pp350-351 F.S.)
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- 24.00 4/18/44 CPC UNTITLED
24.01 Cue IX, Bars 3-10 = *The Kentuckian* (Finale) Bars 16-23 3/8/55
24.02 Cue XVIII, Bars 2-7 = *Jason & the Argonauts* (Prelude) Bars 1-6 8/31/62
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- 25.00 6/20/44 WALT WHITMAN
25.01 Cue I Emotional Suspense # 1, Bars 1-4 = TZ cue (Old Man in the Cave) 1960

25.02 Cue XII Funeral March Bars 1-2 = “ “ “ “
 25.03 Cue II Suspense Processional # 1, Bars 1-5 = Like Everybody Else. Cue I, Bars 1-5, 10/6/50
 25.04 Cue X Indian Gathering = cue in HGWT episode (The Englishman) 12/7/57
 25.05 Cue XIII Suspense Processional # 4, Bars 1-4 = *The Americans* “End Title” January 1961

26.00 4/6/47 GHOST & MRS. MUIR
 26.01 London [R6/5] Bars 1-8 = *Tender Is the Night* (The Beach) Bars 1-8 1961
 26.02 The Passing Years [R10/3], Bars 1-12 = *Wuthering Heights* (Act 2, Sect 45) pp159-160 p-v
 26.03 Andante Cantible [R10/4] = *Wuthering heights* (Act 4, Sect 19) page 230, p-v Novello

27.00 1947 PORTRAIT OF JENNIE
 27.01 Jennie’s Song = *On Dangerous Ground* (The City) Bars 1-5 12/31/50

28.00 2/2/49 MIND IN THE SHADOW
 28.01 Cue I, Bars 1-3 = *Five Fingers* (The Safe) [R5/2] Bars 1-3 12/9/51

29.00 12/31/50 ON DANGEROUS GROUND
 29.01 Pastorale Bars 15-18 = *Journey to the Center of the Earth* (The Canyon) Bars 7-10, Nov 59
 29.02 “ Bars 13-14 = *North by Northwest* (Kidnapped) Bars 17-18 3/2/59
 29.03 Snowstorm Bars 1-9 = HGWT pilot (Main Title) Bars 1-8 1957

30.00 12/9/51 FIVE FINGERS
 30.01 The Film [R3/2] Bars 32-35 = *Jason & the Argonauts* (The Harpies) Bars 1-4 8/31/62
 30.02 Old Street [R3/3] Bars 1-4 = *7th Voyage of Sinbad* (Street Music) [R3/F] 6/25/58

31.00 3/20/53 WHITE WITCH DOCTOR
 31.01 Nocturne [R2/4] Bars 33-38 = *North by Northwest* (Conversation Piece) Bars 63-70 3/2/59

32.00 8/28/53 BENEATH THE 12 MILE REEF
 32.01 “The Fire” [9/2] pp 84-90 = *Jason & the Argonauts* (“Stolen Fleece”)[11/3]
 32.02 “The Fire” *Molto Largamente* (unused page 91) = “ “ “ p.130 (Golden Fleece Theme)

33.00 6/22/53 CC THOMAS EDWIN BARTLETT, GREENGROCER
 33.01 Cue I = Mr. Clark’s Skeleton Cue VII 5/12/54 CC
 33.02 Cue II = “ “ “ Cue I “
 33.03 Cue III & IIIA = “ “ “ Cue II “
 33.04 Cue IV Bars 1-10 = “ “ “ Cue VIII Bars 1-10 “
 33.05 Cue IV Bars 11-36 = “ “ “ Cue III Bars 1-26 “
 33.06 Cue IX Bars 1-7 = “ “ “ Cue IX
 33.07 Cue X = “ “ “ Cue V “
 33.08 Cue XI = “ “ “ Cue IV “

34.00 6/29/53 CC COL JAMES FISKE, JR.
 34.01 Cue II = Death of a Baltimore Birdie Cue I 6/16/54
 34.02 Cue VII & VII A = “ “ “ Cue II “
 34.03 Cue IX = “ “ “ Cue VII “
 34.04 Cue X & XIII = “ “ “ Cue III “
 34.05 Cue XI = “ “ “ Cue V

34.06	Cue XII	=	“	“	“	Cue X
34.07	Cue XIV	=	“	“	“	Cue XI
34.08	Cue XVI	=	“	“	“	Cue IV
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35.00	7/6/53 CC	SHRAPNELLED BOSOM OF CHARLES DREW				
35.01	Cue I	=	The Alsop Family	Cue VII		8/24/53 CC
35.02	Cue I	=	<i>Williamsburg: The Story of a Patriot</i> (Overture)			11/25/56
35.03	Cue I	=	King of Schnorrers	cue		
35.04	Cue I	=	John Hayes	Cue VII		10/28/53 CC
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36.00	7/13/53 CC	DOCTOR WEBSTER				
36.01	Cue I	=	Jonathan Jewett	Cue I		6/2/54 CC
36.02	Cue II	=	“	“	Cue X	
36.03	Cue III	=	“	“	Cue III	“
36.04	Cue IV	=	“	“	Cue IV	“
36.05	Cue VII	=	“	“	Cue V	
36.06	Cue IX	=	“	“	Cue VI	
36.07	Cue X	=	“	“	Cue XIII	
36.08	Cue XII	=	“	“	Cue VII	
36.09	Cue XIV	=	“	“	Cue VIII	
36.10	Cue II, Bars 1-2	=	<i>Trouble With Harry</i> (Overture) Bars 1-2			1/2/55
36.11	“	“	=	Portrait of Hitch Bars 1-2		date unknown
36.12	“	“	=	<i>Trouble With Harry</i> (The Body) [R1/EE] Bars 1-2		1/2/55
36.13	Cue XII Bars 1-16	=	“	“	“	“
36.14	Cue II, Bars 1-16	=	Indian Suite (Echo I) Bars 1-16			July 1957
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37.00	7/20/1953	DEATH OF A PICTURE HANGER (<i>Crime Classics</i>)				
37.01	Cue I	Bars 1-4	=	<i>Western Saga</i> (“Open Spaces”) Cue III	Bars 1-5	July 1957
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38.00	7/27/53 CC	GENERAL KETCHUM				
38.01	Cue VI	Bars 1-17	=	Bunny Baumler	Cue X	5/5/54 CC
38.02	Cue VI	Bars 1-7	=	<i>Trouble With Harry</i> (The Police) [R4/CC] Bars 1-7		
38.03	Cue VI	“	=	Portrait of Hitch	page 59	date unknown
38.04	Cue XIII	Bars 1-24	=	Bunny Baumler	Cue VII	5/5/54 CC
38.05	“	“	=	<i>Trouble With Harry</i> (Waltz Macabre) [R5/D-6/A]		1/12/55
38.06	“	“	=	(Waltz Reprise) [R6/BB]		
38.07	“	“	=	Portrait of Hitch pp 29-30 (Fairfield)		
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39.00	8/3/53 CC	MR. THROWER’S HAMMER				
39.01	Cue V	Bars 1-4	=	<i>Trouble With Harry</i> (The Murder) [R1/C] Bars 9-12		1/12/55
39.02	“	“	“	“	(The Sketch) Bars 42-45	
39.03	“	Bars 9-15	“	“	(Overture) Bars 26-32	
39.04	“	“	“	“	(The Sketch) Bars 16-22	
39.05	“	“	=	Portrait of Hitch	pp 10-11	date unknown
39.06	Cue VIII		=	<i>Williamsburg: Story of a Patriot</i> (Departure) [R1/BB]		1/25/56
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40.00	8/10/53 CC	AXE & THE DROOT FAMILY				
40.01	Cue XII	Bar 1 (harp pedal gliss)	=	“Good Evening...Jack the Ripper		Cue I, Bar 1 6/30/54
40.02	“	“	=	<i>Trouble With Harry</i> (Afterbeats, the Closet)		
40.03	Cue II	Bars 1-3 (flute line)	=	“	“ (The Closet) [R7/DD] Bars 2-4 (clarinet line)	
40.04	“	“	=	“	“ (Harvest Eve) Bars 1-3	1/12/55
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41.00	8/17/53	CC	LAURA D. FAIR			
41.01			Cue I = Bunny Baumler	Cue I	5/5/54	CC
41.02			Cue II = " "	Cue II	"	
41.03			Cue IX = Bunny Baumler	Cue IV		
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42.00	8/24/53	CC	ALSOP FAMILY			
42.01			Cue I = Burke & Hare	Cue II	12/2/53	CC
42.02			" Alfred Hitchcock Hour (MacGregor Affair)	Main Title	1965	
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43.00	10/21/53	CC	BILLY BONNY BLOODLETTER			
43.01			Cue IX Bars 1-5 = Western Saga	Cue X (The Canyons) Bars 1-5	July 1957	
43.02			Cue I Bars 1-2 = " "	Cue I (Prelude) Bars 1-2	"	
43.03			Cue VI Bars 1-3 = " "	Cue VII (Heavy Curtains C) Bars 1-3		
43.04			Cue II Bars 1-3 = <i>The Kentuckian</i> (The Steamboat)	Bars 21-23.		
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44.00	11/4/53		RASCHI: AMONG THE CROCODILES			
44.01			Cue I = Old Six Toes	Cue IX	3/17/54	CC
44.02			Cue II = " "	Cue XII	"	
44.03			Cue III = " "	Cue IV		
44.04			Cue III B = " "	Cue III		
44.05			Cue IV = " "	Cue VI		
44.06			Cue VI = " "	Cue XIV		
44.07			Cue VII = " "	Cue V		
44.08			Cue X = " "	Cue XI		
44.09			Cue IV & XV = " "	Cue XII		
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45.00	11/11/53	CC	BLACKBEARD'S 14 TH WIFE			
45.01			Cue I 12/8 meter Bars 1-4 = Western Saga (The Hunt)	6/8 meter Cue IV Bars 59-77		
45.02			Cue II Bars 1-4 = " "	(Comedy Curtains A) Cue VI, Bars 1-4		
45.03			Cue IV 12/8 meter Bars 1-4 = " "	(The Hunt) 6/8 meter, Bars 57-66		
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46.00	11/18/53		TRIANGLE ON THE ROUND TABLE			
46.01			Cue I Bars 1-2 = <i>Mysterious Island</i> (The Island)	Bars 1-2	2/26/61	
46.02			" " " " (The Cliff)	Bars 3-4	"	
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47.00	11/25/53		KILLING STORY OF WILLIAM CORDER			
47.01			Cue I = Widow Magee...A Vermont Fandango	Cue I	4/28/54	CC
47.02			Cue II = " "	Cue II	"	
47.03			Cue III Bars 1-6 = " "	Cue XIII Bars 4-9		
47.04			Cue IV = " "	Cue IV		
47.05			Cue VI = " "	Cue III		
47.06			Cue IX = " "	Cue V		
47.07			Cue XII = " "	Cue VI		
47.08			Cue XVI = " "	Cue VIII		
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48.00	12/2/53		BURKE & HARE			
48.01			Cue VII = Good Evening, My Name Is Jack The Ripper	Cue XIV	6/30/54	CC
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49.00	12/30/53	COYLE & RICHARDSON (<i>Crime Classics</i>)		
49.01		Cue I Bars 1-8 = <i>Western Suite</i> ("The Waiting") Bars 1-8	July 1957	
49.02		Cue II Bars 1-9 = <i>Western Saga</i> ("Street Music") Bars 1-9		
49.03		Cue III Bars 1-24 = <i>Western Saga</i> ("Street Music") Bars 19-30 (6/8 time)		
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50.00	1/6/54	CC THE YOUNGER BROTHERS		
50.01		Cue II (12/8 meter) Bars 1-3 = <i>Western Saga</i> (The Hunt) Bars 1-6 (6/8 meter)	July 57	
50.02		Cue XII " Bars 1-4 = " " Bars 41-48 "		
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51.00	1/20/54	CC MADELEINE SMITH: MAID OR MURDERESS		
51.01		Cue III = James Evans, Fireman Cue II	4/14/54	CC
51.02		Cue II " " Cue I		
51.03		" = <i>Trouble With Harry</i> (The Captain) [R1/DD]	1/12/55	
51.04		" = " " (Tea Time) [R5/DD]		
51.05		" = " " (Confession) [R10/CC]		
51.06		" = " " (Pastorale) pp 33-36		
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52.00	1/27/54	CC BOORN BROTHERS		
52.01		Cue II Bars 1-4 = <i>Trouble With Harry</i> (The Tramp) [R2/CC] Bars 7-10	1/12/55	
52.02		Cue XVI Bars 1-2 = <i>Naked & the Dead</i> (The Floor) Bars 1-2	4/14/58	
52.03		" " = " " (Dismissed) [R7/1] Bars 1-2	"	
52.04		" " = " " (The Cigarette) [R7/2] Bars 1-2	"	
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53.00	2/24/54	GOOD SHIP JANE (<i>Crime Classics</i>)		
53.01		Cue II Bars 1-16 = <i>Western Suite</i> ("Dark Valleys") Bars 16-31	July 1957	
53.02		Cue III Bars 1-4 = <i>Western Suite</i> ("Dramatic II" aka "Gunfight") Bars 7-10		
53.03		Cue IV Bars 1-6 = " " " " Bars 13-18		
53.04		Cue VI Bars 1-4 = " " " " Bars 19-22		
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54.00	6/9/54	CC ASSASSINATION OF LEON TROTSKY		
54.01		Cue I Bars 1-8 = <i>Western Suite</i> (Night Suspense) Bars 1-11	July 1957	
54.02		Cue II " = " " " " Bars 13-23	"	
54.03		Cue III Bars 1-4 = " " (Bad Man) Bars 1-4	"	
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55.00	4/26/54	GARDEN OF EVIL		
55.01		The High Rocks [R10/6] Bars 3-4 = <i>Naked & the Dead</i> (The Mountain Ledge) R12/3, Bars 27-28		
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56.00	3/8/55	THE KENTUCKIAN		
56.01		The Rope Bars 1-2 = <i>Jason & the Argonauts</i> (A & J Fight) Bars 1-2	8/31/62	
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57.00	December 57	OUTER SPACE SUITE		
57.01		Prelude (Cue I) Bars 1-4 = TZ One For The Angels (Unfinished Business) Cue VI, 10/9/59		
57.02		" Bars 8-12, 1-3 = " (One for the Angels cue) Cue VII		
57.03		" " 8-12 = " (11:40 PM) Cue XI		
57.04		Time Suspense (Cue VI) Bars 1-37 = " " (Lou's Big Pitch) Cue XII		
57.05		" " " Bars 38-39, 41 = " (Midnight) Cue XIII		
57.06		Starlight (Cue VII) Bars 1-14 = " (Time To Go) Finale, Cue XIV		
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58.00	2/26/61	MYSTERIOUS ISLAND		

- 58.01 Octopus Cue 50 [R10/6] = *Jason & the Argonauts* (The Hydra) [R11/2] 8/31/62
58.02 The Octopus Fight Cue 55 [r11/M2A] = “ “ (The Hydra Fight)
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- 59.00 1964 JOY IN THE MORNING
59.01 The Bedroom [R2/5] Bars 10-13 = *Souvenirs de Voyage* (Clarinet Quintet) Bars 121-124 ‘67
59.02 The Rocking Chair [R3/3] Bars 35-38 = “ “ “ “
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- 60.00 1965 ECHOES FOR STRING QUARTET
60.01 Habanera (2/4 meter) page 16, Bars 351-357 = *Night Digger* (Prelude) Bars 45-47 (4/4) Jan ‘71
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- 61.00 March 1966 TORN CURTAIN
61.01 The Hill [R9/2] Bars 23-36 = *Companions In Nightmare* (Sarah’s Apt.) 11/23/68 (audio verified)
61.02 “ “ “ “ “ “ (Julie & Eric)
61.03 The Killing [R7/1] Bars 1-4 = *Twisted Nerve* (Finale, LP version, not in pic) Cue 53,R13/M5 ‘68
61.04 “ “ “ = *Battle of Neretva* (The Tanks) Cue IV Bars 37-40 1970
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- 62.00 6/25/1966 FAHRENHEIT 451
62.01 “The Vase” [R11/pt 1] Bars 1-10 = *The Bride Wore Black* Cue XV Bars 1-10 10/25/1967
62.02 “The Garden” Cue XV = *The Virginian* (“The Reckoning”) Cues 18, 24, 29 9/13/1967
62.03 “ “ = *Battle of Neretva* (“Pastorale”) Cue XIII 1970
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- 63.00 1967 SOUVENIRS DE VOYAGE (Clarinet Quintet)
63.01 Section III Andantino Bars 450-474 = *Battle of Neretva* (From Italy) Cue 16
63.02 Section II Andante (Berceuse) Bars 378-400 = *Endless Night* (Greta) [R5/M1] Bars 1-22 12/1/71
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- 64.00 1968 KING OF SCHNORRERS
64.01 Song # 7 (O Come Beloved) Bars 4-8 = *Endless Night* (Encounter) Cue VIII, Bars 1-75 12/1/71
64.02 “ “ “ “ = “ “ (Duo) [R3/M3] Bars 1-5
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- 65.00 1959 BLUE DENIM
65.01 “The Playroom” [R1/pt 2] = *Alfred Hitchcock Hour* (“Nothing Ever Happens in Linvale”) Cue I

Abbreviations or shorthand notations will be utilized for sake of spacing convenience:

- AHH = *Alfred Hitchcock Hour*
CC = *Crime Classics*
CP = *Campbell Playhouse*
CPC = *Columbia Presents Corwin*
CW = *Columbia Workshop*
HGWT = *Have Gun Will Travel*
MT = *Mercury Theatre*
pv = piano-vocal score
TZ = *The Twilight Zone*

Updated December 14, 2007 by Bill Wrobel.

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