

Bernard Herrmann
An Annotated Index of Materials

Ellen J. Nasto
Copyright © 1999 by Ellen J. Nasto

This version distributed by [The Bernard Herrmann Web Pages.](#)

Bernard Herrmann: An Annotated Index of Materials

Introduction

This index of materials is an effort to compile sources dealing with Bernard Herrmann. A problem that exists when trying to research Herrmann is that most sources are written by film scholars and researchers. Their works focus more on highlighting his career or listing compositions than providing any theoretical analyses of the music itself. The focus of this index is the existence of the musical sources that so many of the authors listed above omit. This work is therefore geared toward the music researcher or scholar. It is meant to streamline the process of finding sources for the musical analysis and interpretation of Herrmann's works.

The index is organized according to the following order: a complete list of Herrmann's musical works, a list of books and articles, catalogs and reference sources, documentaries, Internet resources, a current discography, and scores. Each section contains additional information on its organization or sources.

By request of the author, the list of Herrmann's musical works (27 pages) has been left out of this version of the index.

Books and Articles

Following the bibliographic entry, call numbers for the books have been listed.

Unless otherwise noted, these call numbers can be found at Pattee Library at The Pennsylvania State University's main campus. In some cases, works have been included that cannot be found within the Penn State library system. These sources were originally found using OCLC's "WorldCat," a database that searches holdings from major universities and some public libraries across the United States.

The following entries represent sources dealing with Bernard Herrmann, his life, career, and music. The list also encompasses general film music sources, which discuss other important film music composers as well as Herrmann. Reviews of recordings, films, and books have not been included, but many of the authors noted have opted to include such information in their bibliographies.

1. Adorno, Theodor and Hanns Eisler. *Composing for the Films*. With a new introduction by Graham McCann. London: Athlone, 1994. MT40.E35 1994.

As it is important to study the history and techniques of film music, it is also important to study the question of aesthetics. One of the most well known social critics of music, Theodor Adorno, teams up with Hanns Eisler in this book to study the function and aesthetics of film music, as well as the sociological aspects of movie music. "Citizen Kane" is very briefly mentioned, but Adorno and Eisler do not, for the most part, discuss at any length composers or specific films. The book is useful as a tool to ponder the cultural implications of movie music, but it also pits movie music against the idea of music in general.

2. Atkins, Irene Kahn. *Source Music in Motion Pictures*. Rutherford, NJ: Fairleigh Dickinson University Press, 1983. ML2075.A85 1983.

Irene Kahn Atkins discusses a particular category of film music, which she calls "source music." She defines source music as "music, the origin of which is visually justified on the screen, as for example to see and hear someone playing the piano in a film (13)." Her discussion of source music includes the history of such usage in films, special types of source music, and elements such as a sequence. She discusses Herrmann's scoring of the opera scene film "Citizen Kane" briefly

as an example of music that plays an integral role in both the plot and the overall musical structure of the score. She also includes an annotated bibliography pertaining to a number of different subjects pertaining to the study of film.

3. Bukoff, Ronald Nick. "Charles Ives: A History and Bibliography of Criticism (1920-1939) and Ives's Influence (to 1947) on Bernard Herrmann, Elie Siegmeister, and Robert Palmer." Ph.D. diss., Cornell University, 1988.
4. Bruce, Graham Donald. "Bernard Herrmann: Film Music and Narrative." Ph.D. diss., New York University, 1982. PSU-Abington: ML410.H562B8 1985.

Bruce's dissertation is the most comprehensive study of Herrmann's music. His primary focus is Herrmann's film compositions, and he analyzes in detail selected films. Bruce provides the best theoretical analysis of key themes and sections of the compositions. He supports his discussion with printed music, a rarity since printed manuscripts are hard to find. Bruce discusses how the music supports the action of the film and sets the mood for the scenes, as many of the sources on Herrmann do. The in-depth theoretical analysis of the music sets him apart. Bruce also includes an extensive bibliography, filmography, and discography.

5. Brown, Royal S. *Overtones and Undertones: Reading Film Music*. Berkeley: University of California Press, 1994. ML2075.B76 1994.

Brown begins his discussion of the history of film music with the advent of sound for motion pictures. He discusses aesthetics and the various styles and uses of music in film, accompanied by references to composers and trends. Of particular interest is the chapter entitled "Herrmann, Hitchcock, and the Music of the Irrational" (148-174). Brown discusses at great length the music that Herrmann composed for selected Hitchcock films. He gives an in-depth analysis of the theory behind main themes in the compositions and provides written musical notations of the examples.

6. Darby, William, and Jack Du Bois. *American Film Music: Major Composers, Techniques, Trends, 1915-1990*. Jefferson, NC: McFarland, 1990. ML2075.D33 1990.

Darby and Du Bois's work is a comprehensive history of film music and composers. Their book does exactly as the title suggests. They discuss trends and techniques of composing music for films by citing the most important film composers. They do include a separate chapter on Herrmann that gives general background information and a discussion of some of his major film compositions, such as "Citizen Kane," "Marnie," and "Taxi Driver." Their discussion focuses on how Herrmann's themes interact with various scenes from the movies. They also provide music notations for themes discussed. The authors end each discussion of the composers with a filmography. There is an appendix of

academy awards won by composers in chronological order. The authors also provide an annotated bibliography detailing sources for general studies of film music, the individual composers, and filmographies.

7. Doherty, Jim. *A Discography of the Works of Bernard Herrmann*. Chicago: n.p., 1993.

8. Flinn, Caryl. *Strains of Utopia: Gender, Nostalgia, and Hollywood Film Music*. Princeton, NJ: Princeton University Press, 1992. ML2075.F55 1992.

Caryl Flinn's book encompasses a completely different aspect of the study of film music: the role of gender and other utopia in the music written for movies. She discusses trends in culture and cultural criticism as demonstrated by movie music. Several of Herrmann's films are discussed briefly. A bibliography is included.

9. Gorbman, Claudia. *Unheard Melodies: Narrative Film Music*. Bloomington: Indiana University Press, 1987. ML2075.G67 1987.

Unheard Melodies discusses the history of film music and the aesthetics of the practice of composing music for films. She discusses Max Steiner in some detail and includes an analysis of Herrmann's composition for the film, "Hangover Square." She also discusses and analyzes the work of several French film composers. An interesting aspect of the book is her discussion of Theodor Adorno and Hanns Eisler's work *Composing for the Films* in 1947. This collaboration between a composer and a social philosopher and music critic discusses the aesthetics of film music. Gorbman also provides a select but annotated bibliography for film music.

10. Herrmann, Bernard. *Collection of Music for Film, Television, and Radio Productions*. Mixed materials, 1935-1969. 14 boxes. University of California at Los Angeles.

This interesting source, located at UCLA, is an archival source of Herrmann's manuscripts, ozalid masters and copies, scores and parts of his radio, film, and television music. There are arrangements from the CBS Crime Classics radio show, "North By Northwest," and "Psycho" among others.

11. Johnson, Edward. *Bernard Herrmann, Hollywood's Music Dramatist: Biographical Sketch with a Filmography, Catalogue of Works, Discography, and Bibliography*. Rickmansworth: Triad, 1977.

Johnson's work is not available at Penn State but has been cited by a number of authors as a good source on Herrmann's work. His biographical sketch includes a filmography, catalogue of works, discography, and bibliography.

12. Kalinak, Kathryn. *Settling the Score: Music and the Classical Hollywood Film*. Madison, WI: University of Wisconsin Press, 1992. ML2075.K34 1992.

Kalinak provides a study of film music that is historical and theoretical. She discusses film music theories and aesthetics. She analyzes "Vertigo" and "The Magnificent Ambersons," as well as other aspects of Herrmann's music. The one catch is that the book was very obviously not written for the music scholar. She constantly provides definitions of the simplest musical terms. She also defines terms that are used in film music, which is more useful. She provides a selected bibliography.

Her book demonstrates a typical problem in the study of film music. Most researchers and scholars that study film music are film historians and not necessarily musicologists or people with music backgrounds. For this reason, the majority of the work on film music is not at all theoretical but deals with music theory in a very superficial way or fails to address music theory altogether.

13. Koldys, Mark. "Overview: Film Music." *American Record Guide* 61, no. 2 (March-April 1998): 51-68. ML1.A725.

Mark Koldys's article in *American Record Guide* gives an overview of the most important film music composers with a brief section on each one. His section on Herrmann is largely devoted to his recorded works. Koldys provides information on many recordings of Herrmann's music, as well as some general background information. The article itself functions as a general review of the recordings but the discography and descriptions are useful.

14. Larson, Randall D. *Musique Fantastique: A Survey of Film Music in the Fantastic Cinema*. Metuchen, NJ: Scarecrow, 1985. ML2075.L35 1985.

Larson's book focuses on music written for science fiction films. He covers the trends and styles of music written for these films by discussing the major composers. There is a separate chapter written about Bernard Herrmann that details his life and compositions. Larson briefly analyzes themes from selected films. There is a lengthy filmography and discography included.

15. Manvell, Roger, and John Huntley. *The Technique of Film Music*. Revised and enlarged by Richard Arnell. London: Focal, 1975. ML2075.M23 1975B.

This book discusses music for the silent films and early sound films, the role that music plays in the sound film, and the relationship between the composer and the director. "Citizen Kane" is used as an example of music for a film that creates dramatic tension. Herrmann is then directly quoted at various times in a section detailing film composers' points of view. There is an appendix that gives an outline for the history of film music; it is basically a chronological annotated filmography. Marmorstein also includes a brief section on film music criticism, and a select annotated bibliography.

16. Marmorstein, Gary. *Hollywood Rhapsody: Movie Music and Its Makers, 1900-1975*. New York: Schirmer, 1997. ML2075.M246 1997.

Marmorstein presents a good general overview of the history of film music starting with the silent films and ending with the movement of rock 'n roll in the movie soundtrack. He discusses different studios over the years, Hollywood songwriters, the influence of jazz and other musical trends on movie music, and even includes a chapter on music written for animated films. Herrmann is discussed in a chapter with selected other composers of his time, and it is a short section that generally highlights aspects of his life and career. The book is useful in that it constructs a narrative time line of the composers and the various trends in film music and links them together to show the development of the medium. A bibliography is included that encompasses the entire work, not just separate composers or trends.

17. Palmer, Christopher. *The Composer in Hollywood*. London: Marion Boyars, 1990. ML2075.P28 1990.

Palmer's book highlights many of the great film composers. His chapter on Herrmann provides a more personal account of his experience with Herrmann. He characterizes Herrmann as "difficult" but shows a great amount of reverence for his work and talent. He briefly discusses a number of Herrmann's radio and film compositions and includes a number of vignettes. Palmer's work is more personal recollection than a scholarly study but does provide interesting insight into Herrmann's personality. He also includes a select bibliography pertaining to all of the composers discussed in the book.

18. Prendergast, Roy M. *Film Music, A Neglected Art: A Critical Study of Music in Films*. 2nd edition. New York: W.W. Norton, 1992. ML2075.P73 1992.

This book is divided into four different sections: history, aesthetics, technique, and contemporary techniques and tools. Selected themes from Herrmann's films are mentioned and musical notation of the themes is included. Prendergast does analyze the themes theoretically but does not go into great detail. He includes a selected bibliography.

19. Rieger, Eva. "Aus dem Reich der Toten: Geschlechterrollen in der Filmmusik." *Musik und Bildung: Praxis Musikerziehung* 28 (Jan.-Feb. 1996): 36-40.

Eva Rieger's article is an interesting study of the main characters from the film "Vertigo." She discusses the main characters, their gender roles in the film, and their relationships with the musical motives that Herrmann has given them. She also provides written musical examples to support the discussion. The article is written in German.

20. Smith, Steven C. *A Heart at Fire's Center: The Life and Music of Bernard Herrmann*. California: University of California Press, 1991.
ML410.H562S6 1991.

Steven Smith's book is a biographical account. It is very comprehensive and includes many details about his studies and his work with radio and film. The biography includes many anecdotes and recollections of Herrmann written by those who knew him, giving the reader great insights into Herrmann's genius and changeable personality. For example, Smith tells of a time when Herrmann, then rehearsal conductor of CBS's jazz orchestra, barked at a visiting musician, "Who told you you could play the clarinet?" only to have Benny Goodman snap back, "Who told you you could conduct?" (46) In addition to the narrative, Smith includes many black and white photos of Herrmann and his family, a discography, a filmography, and a selected bibliography.

21. St. John, Susan E. "A Study of the Opera *Wuthering Heights* by Bernard Herrmann." D.M.A. diss., University of Oregon, 1984.

22. Thomas, Tony. *Film Score: The View from the Podium*. Edited and introduced by Tony Thomas. South Brunswick, NJ: A.S. Barnes, 1979. ML2075.F46.

Thomas's book is basically an introduction to the most important film composers. He divides the book into separate chapters dealing with the individual composers. Many of the composers write about themselves in the book, but the chapter on Herrmann is a narrative about his life and major work. Thomas does include an interview with Herrmann that appeared in the *Los Angeles Free Press* that was printed in October 1970. There is also a selected bibliography and a discography at the end of the book that encompasses all the composers.

23. Thomas, Tony. *Music for the Movies*. South Brunswick, NJ: A.S. Barnes, 1979.
ML2075.T54

This book gives a historical overview of the history of film music highlighting various composers and trends throughout the course of the book. There is a brief section on Herrmann that gives details about his life, career, and major compositions. Thomas includes a discography and filmography organized by composer.

Catalogs and Reference Sources

24. Bloom, Ken. *Hollywood Song: The Complete Film and Musical Companion*. New York: Facts on File, 1995. ML128.M7B6 1995. Arts Reference.

Films are listed in alphabetical order in this compilation. It names information such as the director and cast of the film, as well as popular songs from the film. It also lists, where the information is available, if cue sheets exist, as well as a printed score. In the case of the film, *Vertigo*, Bloom lists the score as “written for exploitation only.”

25. Larkin, Colin, ed. *The Guinness Encyclopedia of Popular Music*. Vol. 3. Middlesex: Guinness, 1992. ML102.P66G84 1992. Arts Reference.

This source gives a brief bibliographical sketch on Herrmann. His major film works are mentioned, as well as a few brief recordings. There are also a few suggestions for further reading. This source serves best as a quick reference guide and not a scholarly reference.

26. Limbacher, James L. *Film Music: From Violins to Video*. Metuchen, N.J.: Scarecrow, 1974. ML128.M7L5 1974. Arts Reference.

27. Limbacher, James L. *Keeping Score: Film Music 1980-1988, With Additional Coverage of 1921-1979*. Metuchen, N.J.: Scarecrow, 1991. ML128.M7L5 1991. Arts Reference.

These two works simply list composers alphabetically and provides a list of their works, along with the date. It is also possible to look up the title of a particular film and find information on the conductor. These works serves best as a quick reference guide.

28. Palmer, Christopher. “Bernard Herrmann,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 8:519-20. London: Macmillan, 1980. ML100.N48. Arts Reference.

This article is very brief and contains mostly biographical information. Palmer includes a short list of his works and a few bibliographic citations.

29. Wescott, Steven D. *A Comprehensive Bibliography of Music for Film and Television*. Detroit: Information Coordinators, 1985. ML128.M7W47 1985. Arts Reference.

This bibliography gives a comprehensive list of sources pertaining to Herrmann. The bulk of the sources come from periodicals, and most citations appear to be reviews of some type. It includes some foreign language sources.

Documentaries

30. Crawford, Bruce. *Bernard Herrmann: A Celebration of his Life and Music*. Originally aired on KIOS, Omaha, December 23, 1988. Radio Documentary.

This radio documentary features interviews with Ray Harryhausen, Louis Kaufman (violinist), Paul Hirsh (film editor), David Raskin (composer), Paul Mandell (file historian), Norman Corwin (radio dramatist), Lucille Fletcher (Herrmann's first wife), Norma Shepard (Herrmann's third wife), and Leonard Maltin. The documentary also contains music from *Psycho*, *The Devil and Daniel Webster*, *Taxi Driver*, *The Hitchhiker*, *The Symphony*, *The Ghost and Mrs. Muir*, *North By Northwest*, *The Seventh Voyage of Sinbad*, *Mysterious Island*, *The Day the Earth Stood Still*, *Fahrenheit 451*, and *Obsession*.¹

31. Herrmann, Bernard. *The Film Music of Bernard Herrmann*. Produced and directed by John Musilli. 30 min. Bureau of Mass Communications, New York State Education Dept., ?1980. Videocassette.

32. Herrmann, Bernard. *Music for the Movies: Bernard Herrmann*. Directed by Joshua Waletzky. 58 Minutes. Sony, 1995. Laserdisc or Videocassette.

This documentary film features interviews with Bernard Herrmann, Martin Scorsese, Christopher Palmer, and David Raskin, as well as various other film composers, critics, and musicians. The film contains scenes from many of Herrmann's films, as well as music he composed for the radio. An interesting feature of this documentary is a scene from *Torn Curtain* with the music that Herrmann composed for the film (Herrmann's music for this scene was later edited out.) There is also a scene from *The Bride Wore Black* with different music. In addition, there are 8 mm home movies of Herrmann and his first wife, Lucille Fletcher, and Herrmann at his Hollywood home in the 1960s.²

¹ This citation appears on *The Bernard Herrmann Web Pages* (see #33.) The text was written by an unknown source.

² This citation appears on *The Bernard Herrmann Web Pages* (see #33). The author of the text is unknown, but Jeff Downs, a contributor to the website, provides a review of the documentary.

Internet Resources

33. The Bernard Herrmann Web Pages. Web page; <http://www.uib.no/herrmann>. Accessed 14 November 1998.

This website has the most comprehensive information on Bernard Herrmann and was probably the first site on the Internet to deal with this topic. Some features of the site are sections containing biographical information, a limited bibliography, cue sheets and cue rundowns, a filmography illustrated with posters from the films, and one of the most extensive lists of Herrmann's compositions complete with discography, compiled from reliable sources. Information on new releases of recordings, reviews, and films can be found on the site. The articles are written by various people ranging from published authors like Steven C. Smith to interested fans. The site has an attractive design and is laid out in such a way that the site is easily navigated. Those maintaining the site have a genuine interest and do update the site with new information. They are currently working to convert the existing site into a "Bernard Herrmann Database." Links to this site can also be found on UCLA's Film Archive list of recommended websites.

34. The Twelve Mile Reef. Web page; <http://www.geocities.com/Vienna/8407>. Accessed 14 November 1998.

"The Twelve Mile Reef" is a fairly comprehensive site but most of the information has come from the "Bernard Herrmann Web Pages." The creators of the "Reef" do cite the "Herrmann Web Pages" when such instances occur. In some cases, such as in the bibliography, there are more sources included on the "Reef" than on the "Herrmann Web Pages." In this way the site is fairly useful, although often containing work that is highly opinionated. This site also has links to various other interesting film music and general film interest sites on the Internet. The page is designed in frames that can often be tricky, and because it is part of the Geocities network, advertisements pop up each time you click on a new section or link. The lack of advertisements is a definite advantage that the "Herrmann Web Pages" has over this site.

35. The Internet Movie Database. Web page; <http://imdb.com>. Accessed 14 November 1998.

This database features daily movie news and recent movie openings. It is possible to search the site by the title of a film or name of a composer, director, or actor/actress. A search for Herrmann yields a lengthy filmography given in chronological order starting with the most recent films. Clicking on the films gives additional details on the crew, director, and other miscellaneous information. The site has a nice design and is easily navigable. It is part of "Amazon.com."

36. The Library of Congress. Web page; <http://www.loc.gov>. Accessed 14 November 1998.

A search of the catalogs is possible electronically, but if the sources are not cataloged, then they will not be found. The website has descriptions of many of the library's special collections. Contact information can also be found here. Other sites of interest within the library are the Performing Arts Reading Room (<http://www.locweb.loc.gov/rr/perform/>) and the Motion Picture and Television Reading Room (<http://www.locweb.loc.gov/rr/mopic/>).

37. The UCLA Film and Television Archive. Web page; <http://www.cinema.ucla.edu>. Accessed 14 November 1998.

This site has information on the archive, film preservation, screenings, research, collections, and the degree programs. The site is simple but does give contact information.

38. The UCSB Arts Library. Web page; <http://www.library.ucsb.edu/depts/arts>. Accessed 14 November 1998.

The Bernard Herrmann is listed on this site, but it is not possible to search any of the holdings pertaining to the archive. There is contact information listed. It is possible to search the University of California's university-wide electronic catalog called "Melvyl."

Discography

The following discography is not historical but deals with recordings that are currently available. The following sources were used to locate these recordings.

Sources:

R.E.D. Classical Catalog 1998: Master Edition 1 & 2. London: Retail Entertainment Data, 1998. Music Listening Room.

Schwan Opus. Vol. 9, no. 4. Santa Fe, NM: Stereophile, Inc., Fall 1998. Music Listening Room.

Concert Music

Currier and Ives Suite (1935)	New Zealand Symphony Orchestra, J. Sedares. <i>The Devil and Daniel Webster.</i> Koch 37224-2, r1993. Compact disc.
For the Fallen – orchestra (1943)	NZ SO, J. Sedares. <i>The Devil and Daniel Webster.</i> Koch 37224-2, r1993. Compact disc.
	National PO, B. Herrmann. <i>Moby Dick.</i> Unicorn UKCD2061, r1975. Compact disc.
	NZ SO, J. Sedares. <i>Concerto Macabre.</i> Koch 37609-2, r1993. Compact disc.
Silent Noon - idyll for orchestra (1975) (rev. of 'Aubade' - 1933; ed. C. Husted)	NZ SO, J. Sedares. <i>The Devil and Daniel Webster.</i> Koch 37224-2, r1993. Compact disc.
Sinfonietta - string orchestra (1936, rev. 1975)	Berlin SO, I. Jackson. <i>Concerto Macabre.</i> Koch 37152-2, r1992. Compact disc.
	NZ SO, J. Sedares. <i>Concerto Macabre: The Bernard Herrmann Collection.</i> Koch 37609-2, r1992. Compact disc. *Scherzo only.
Symphony No. 1 (1937-40)	Phoenix SO, J. Sedares. <i>Schumann: New England Triptych.</i> Koch 37135-2, n.d. Compact disc.

	National PO, B. Herrmann. <i>Fantasticks</i> . Unicorn UKCD 2063, r1974. Compact disc. Disc MCD95-164. Music Listening Room.
	Phoenix SO, J. Sedares. <i>Concerto Macabre: The Bernard Herrmann Collection</i> . Koch 37609-2, r1991. Compact disc. *Contains Rondo-Finale of the <i>Symphony</i> only.
Welles Raises Kane - suite (1942) (arr. from film scores 'Citizen Kane' and 'The Magnificent Ambersons')	London PO, B. Herrmann. <i>Herrmann: Film Music Suites</i> . Unicorn UKCD 2065, r1967. Compact disc.
	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc. *Contains Overture only.
Echoes - string quartet (1965) (performed in 1971 as the ballet 'Ante Room')	Amici Quartet. <i>Souvenirs de voyage</i> . Unicorn UKCD2069, r1996. Compact disc.
Four Faces of Jazz – 1973	London Festival Recording Ensemble, B. Herrmann. <i>Four Faces of Jazz</i> . London SPC21077, 1972. LP. Disc M88-998. Music Listening Room.
Souvenirs de voyage - clarinet quintet (1967)	R. Hill, Ariel Quartet. <i>Echoes</i> . Unicorn UKCD2069, r1974. Compact disc.
Prelude - piano (1935) (sketch only exists)	D. Buechner. Unicorn UKCD37225-2, r1995. Compact disc. Also: Unicorn UKCD37609-2, r1995. Compact disc.
Bernard Herrmann on Film Music - talk given by the composer (1970s)	B. Herrmann, <i>Bernard Herrmann: Film Scores</i> . Milan 74321 14081-2, 1994. Compact disc. Also: Milan 74321 14081-4, 1994. Cassette.
The Fantasticks - song cycle (1942) (words by N. Breton)	G. Humphreys, M. Dickinson, J. Amis, M. Rippon, Thames Chamber Choir, National PO, B. Herrmann, <i>Symphony I</i> . Unicorn UKCD2063, r1975. Compact disc. Disc MCD95-164. Music Listening Room.
Moby Dick - cantata (1936-38) (TTBB: male chorus and orchestra) (words by C. Harrington, after H. Melville)	J. Amis, R. Bowman, D. Kelly, M. Rippon, Aeolian Singers, LPO, B. Herrmann, <i>For the Fallen</i> . Unicorn UKCD2061, r1967. Compact disc.

Wuthering Heights – 1971 (libretto adapted by Lucille Fletcher after Emily Brontë)	Pro Arte Orchestra, B. Herrmann. <i>Wuthering Heights</i> . Unicorn UNB400, 1971. LP. *Libretto included in box. Disc M78-221. Music Listening Room.
	Elizabethan Singers, Pro Arte Orchestra, B. Herrmann. Unicorn UKCD2050/2, r1996. Compact disc. *Complete score.

Radio Music

In addition to using the catalogs listed at the beginning of the section, PSU's The CAT (Online library catalog) was consulted to find additional holdings. The recordings in this section were found using this method. They exist as LPs and may no longer be available.

War of the Worlds – October 30, 1938 (radio play by Howard Koch)	H. Koch, <i>Orson Welles' War of the Worlds: the actual broadcast by the Mercury Theatre on the Air as heard over the Columbia Broadcasting System</i> . M.F. Productions MF201/2, 1978. LP. Disc 82-2. Music Listening Room
	<i>War of the Worlds</i> . Collector's Choice Series, v. 2. Metacom 0482202, 1994. Disc CD98-4. Compact disc. Music Listening Room.
	<i>Orson Welles' War of the Worlds</i> . Murray Hill S44217, 197-. LP. Disc 77-8. Music Listening Room

Film Music

Anna and the King of Siam (1946)	Seattle SO, J. McNeely. <i>Herrmann: Fahrenheit 451, etc.</i> Varèse Sarabande VSD5551, r1994. Compact disc.
Battle of Neretva (1970)	Original Soundtrack, B. Herrmann. Southern Cross SCCD1005, r1970. Compact disc. Disc MCD96-337. Music Listening Room.

Beneath the Twelve Mile Reef (1953)	Suite. National PO, C. Gerhardt. <i>Citizen Kane: The Classic Film Scores of Bernard Herrmann</i> . RCA GD80707, n.d. Compact disc.
The Bride Wore Black (1967)	Suite. Royal PO, E. Bernstein. <i>Bernard Herrmann: Film Scores</i> . Milan 74321 14081-2, r1992. Compact disc. Also: Milan 74321 14081-4, r1992. Cassette.
Cape Fear (1967)	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc. *Excerpts.
Citizen Kane (1941)	Suite. Kiri Te Kanawa, National PO, C. Gerhardt. <i>Citizen Kane: Classic Film Scores of Bernard Herrmann</i> . RCA GD80707, n.d. Compact disc.
	Prague City PO, P. Bateman. <i>Cinema Century: A Musical Celebration of 100 Years of Cinema</i> . Silva Screen FILMCD180, n.d. Compact disc. *Prelude only.
	Royal PO, E. Bernstein. <i>Bernard Herrmann: Film Scores</i> . Milan 74321 14081-2, r1992. Compact disc. Also: Milan 74321 14081-4, r1992. Cassette. *Prelude, Chronicle Scherzo, and End Titles only.
	Rosamund Illing, Australian PO, T. Bremner. <i>Citizen Kane</i> . Preamble PRCD1788 (DDD), 1991. Compact disc. Disc MCD96-372. Music Listening Room.
Citizen Kane Suite (1941) (concert suite from film score)	London PO, B. Herrmann. <i>Herrmann: Music from the Great Film Classics</i> . London 448 948-2LPF, r1970. Compact disc.
The Day the Earth Stood Still (1951)	Original Soundtrack Recording, B. Herrmann, L. Newman, Alfred Newman. <i>Alfred Newman: 20th Century Fox Fanfare</i> . Fox 07822 11010-2, n.d. Compact disc.

	Hollywood Bowl Orchestra, J. Mauceri. <i>Journey to the Stars: A Sci-Fi Fantasy Adventure</i> . Philips 446 403-2PH, r1994. Compact disc. * "Outer Space" only.
	National PO, B. Herrmann. <i>Great Film Music</i> . London 443 899-2LPF, r1974. Compact disc. *Excerpts. Disc MCD97-83. Music Listening Room.
	Ambrosian Singers, National PO, F. Steiner. <i>Symphonic suites from the original motion picture scores</i> . Preamble PRCD1777, 1987. Compact disc. Disc MCD96-381. Music Listening Room.
The Devil and Daniel Webster (1941)	Royal PO, E. Bernstein. <i>Bernard Herrmann: Film Scores</i> . Milan, 74321 14081-2, r1992. Compact disc. Also: Milan 74321 14081-4, r1992. Cassette.
	London PO, B. Herrmann. <i>Herrmann: Music from the Great Film Classics</i> . London 448 948-2LPF, r1970. Compact disc. * "Sleigh Ride" and "Swing Your Partners" only.
The Devil and Daniel Webster (1942) (concert suite from film score)	NZ SO, J. Sedares. <i>Bernard Herrmann: The devila and Daniel Webster</i> . Koch 37224-2, r1993. Compact disc.
	London PO, B. Herrmann. Unicorn UKCD22085, r1967. Compact disc.
	NZ SO, J. Sedares. Koch 37608-2, r1993. Compact disc.
	LSO, J.T. Williams. <i>The Hollywood Sound</i> . Sony SK62788, r1996. Compact disc.
The Egyptian (1954) (collaboration with A. Newman)	Original Soundtrack Recording. Varèse Sarabande VSD5258, r1954. Compact disc. Also: Varèse Sarabande VSC5258, r1954. Cassette.

Fahrenheit 451 (1966)	Seattle SO, J. McNeely. <i>Herrmann: Fahrenheit 451, etc.</i> Varèse Sarabande VSD5551, r1994. Compact disc.
	Los Angeles PO, E-P. Salonen. <i>Herrmann Film Music.</i> Sony SK62700, r1996. Compact disc.
	National PO, B. Herrmann. <i>Great Film Music of Bernard Herrmann.</i> London 443 899 2LPF, r1974. Compact disc. *Excerpts. Disc MCD97-83. Music Listening Room.
	Royal PO, E. Bernstein. <i>Bernard Herrmann Film Scores.</i> Milan 74321 14081-2, r1992. Compact disc. Also: Milan 74321 14081-4, r1992. Cassette. * "The Road" only.
The Ghost and Mrs. Muir (1947)	Seattle SO, J. McNeely. <i>Herrmann: Fahrenheit 451, etc.</i> Varèse Sarabande VSD5551, r1994. Compact disc. * "Andante Cantabile" only.
	Prague City PO, P. Batemen. <i>Classic Film Music of Bernard Herrmann.</i> Silva Screen FILMCD162, r1995. Compact disc. *Main Title and Finale only.
Gulliver's Travels (1960) (concert suite from 'Three Worlds of Gulliver')	National PO, B. Herrmann. <i>Great Film Music of Bernard Herrmann.</i> London 443 899 2LPF, r1975. Compact disc. Disc MCD97-83. Music Listening Room.
Hangover Square (1945) ('Concerto Macabre for Piano and Orchestra')	D. Laval and the Monte Carlo PO, P. Verrot. Auvidis K1010, r1995. Compact disc.
	J. Achucarro and the National PO, C. Gerhardt. <i>Citizen Kane: Classic Film Scores of Bernard Herrmann.</i> RCA GD80707, --. Compact disc.
	D. Buechner and the NZ SO, J. Sedares. <i>The Paradine Case: Hollywood Piano Concertos.</i> Koch 37225-2, r1995. Compact disc. Also: Koch 37608-2, r1993. Compact disc.
It's Alive 2 (1978) (posthumously arranged by L. Johnson)	Original Soundtrack. <i>At the Movies 3: Horror & Fantasy.</i> Silva Screen SILVAD3003, --. Compact disc.

	Original Soundtrack, L. Johnson. Silva Screen FILMCD074, r1978. Compact disc.
Jane Eyre (1943)	Suite. London PO, B. Herrmann. <i>Herrmann: Music from the Great Film Classics</i> . London 448 948 2LPF, r1970. Compact disc.
	Original Soundtrack, B. Herrmann. <i>Raksin/Herrmann: Laura/Jane Eyre Original Soundtracks</i> . Fox 07822 1006-2, r1943. Compact disc.
	Bratislava RSO, Adriano. Marco Polo 8-223535, r1994. Compact disc.
Jason and the Argonauts (1963)	Prague City PO, N. Raine. <i>Warriors of the Silver Screen</i> . Silva Screen FILMXCD187, r1996. Compact disc.
	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc.
	Original Soundtrack, B. Herrmann. <i>Herrmann: Classic Fantasy Film Scores</i> . Cloud Nine Records ACN7014, r1963.
	National PO, B. Herrmann. <i>Herrmann: Music from the Great Film Classics</i> . London 448 948 2LPF, r1975. Compact disc.
Journey to the Center of the Earth (1959)	National PO, B. Herrmann. <i>Great Film Music of Bernard Herrmann</i> . London 443 899 2LPF, r1974. Compact disc. Disc MCD97-83. Music Listening Room.
The Kentuckian (1955)	Ambrosian Singers, National PO, F. Steiner. <i>Symphonic Suites from the Original Motion Picture Scores</i> . Preamble PRCD1777, 1987. Compact disc. *Excerpts. Disc MCD96-381. Music Listening Room.
The Magnificent Ambersons (1942)	Australian PO, T. Bremner. Preamble PRCD1783, 1990. Compact disc. Disc MCD96-374. Music Listening Room.
The Man in the Gray Flannel Suit (1956)	Seattle SO, J. McNeely. <i>Herrmann: Fahrenheit 451, etc.</i> Varèse Sarabande VSD5551, r1994. Compact disc. *Main Title only.

The Man Who Knew Too Much (1956)	C. Henry, Ambrosian Singers, Royal PO, E. Bernstein. <i>Bernard Herrmann: Film Scores</i> . Milan 74321 14081-2, r1992. Compact disc. Also: Milan 74321 14081-4, r1992. Cassette. * "The Storm Clouds" (re-orchestration of A. Benjamin's Cantata)
	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc. *Prelude only.
	Los Angeles PO, E.-P. Salonen. <i>Herrmann: Film Music</i> . Sony SK62700, r1996. Compact disc. *Prelude only.
Marnie (1964)	Prague City PO, P. Bateman. <i>Dial M for Murder: A History of Hitchcock</i> . Silva Screen FILMCD137, r1993. Compact disc. *Prelude only.
	London PO, B. Herrmann. <i>Great Film Music of Bernard Herrmann</i> . London 443 895 2LPF, r1968. Compact disc. *Prelude and Hunting Theme. Disc MCD97-381. Music Listening Room.
	Los Angeles PO, E.-P. Salonen. <i>Herrmann: Film Music</i> . Sony SK62700, r1996. Compact disc. *Prelude and Hunting Theme.
	Prague City PO, P. Bateman. <i>Music from the Films of Sean Connery</i> . Silva Screen FILMCD142, --. Compact disc. * "Theme" only.
Mysterious Island (1961)	Original Soundtrack, B. Herrmann. Cloud Nine Records ACN7017, r1961. Compact disc. Stereo recording.
	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc. *Prelude and "Escape to the Clouds."

	Original Soundtrack, B. Herrmann. <i>Herrmann: Classic Fantasy Film Scores</i> . Cloud Nine Records ACN7014, r1961. Compact disc. *Excerpts.
	National PO, B. Herrmann. <i>Herrmann: Music from Great Film Classics</i> . London 448 948-2LPF, r1975. Compact disc. *Excerpts.
North By Northwest (1959)	Original Soundtrack, B. Herrmann. EMI CDODEON6, r1959. Compact disc. *Complete Score.
	Brandenburg PO, M. Rosenberg. <i>Original Motion Picture Scores</i> . Capriccio 10 469, r1993. Compact disc. *Main Titles.
	London PO, B. Herrmann. <i>Great Film Music of Bernard Herrmann</i> . London 443 895-2LPF, r1968. Compact disc. *Main Titles. Disc MCD97-381. Music Listening Room.
	Prague City PO, P. Bateman. <i>Cinema Century: A Musical Celebration of 100 Years of the Cinema</i> . Silva Screen FILMCD180, --. Compact disc. *Main Titles.
	Royal PO, E. Bernstein. <i>Bernard Herrmann: Film Scores</i> . Milan 74321 14081-2, r1992. Compact disc. Also: Milan 74321 14081-4, r1992. Cassette. *Main Titles.
	Prague City PO, P. Bateman. <i>Dial M for Murder: A History of Hitchcock</i> . Silva Screen FILMCD137, r1993. Compact disc. *Main Titles.
	Seattle SO, C. Eidelman. <i>Blood & Thunder: Hollywood's Most Epic Films</i> . Varèse Sarabande VSD5561, r1994. Compact disc. *Main Titles.

	Los Angeles PO, E.-P. Salonen. <i>Herrmann: Film Music</i> . Sony SK62700, r1996. Compact disc. *Main Titles.
	London Studio SO, L. Johnson. Unicorn UKCD2040, r1979. Compact disc. *Excerpts.
	London Studio SO, L. Johnson, <i>Psycho</i> . Milan CH022, --. Compact disc. *Excerpts.
	London Studio SO, L. Johnson, <i>Psycho</i> . Unicorn UKCD2040, r1979. Compact disc. *Excerpts.
	Hollywood Bowl Orchestra, J. Mauceri. <i>Hollywood in Love</i> . Philips 454 647-2PH, r1995. Compact disc. *Excerpts.
Obsession (1975)	Original Soundtrack, National PO, B. Herrmann. <i>Herrmann: Film Music Suites</i> . Unicorn UKCD2065, r1975. Compact disc.
	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc. * "Valse Lente" only.
On Dangerous Ground (1951)	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc.
	National PO, C. Gerhardt. <i>Citizen Kane: Classic Film Scores of Bernard Herrmann</i> . RCA GD80707, n.d. Compact disc. * "The Hunt" only.
Psycho (1960)	National PO, B. Herrmann. Unicorn UKCD2021, r1975. Compact disc.
	SNO, J. McNeely. Varèse Sarabande VSD5765, r1996. Compact disc.
	Prague City PO, P. Bateman. <i>Cinema Century: A Musical Celebration of 100 Years of Cinema</i> . Silva Screen FILMCD180, n.d. Compact disc. *Prelude only.

	Los Angeles PO, E.-P. Salonen. <i>Herrmann: Film Music</i> . Sony SK62700, r1996. Compact disc. *Excerpts.
	Prague City PO, P. Bateman. <i>Dial M for Murder: A History of Hitchcock</i> . Silva Screen FILMCD137, r1993. Compact disc. *Excerpts.
	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc. *Excerpts.
	National PO, B. Herrmann, <i>North By Northwest</i> . Milan CH022, --. Compact disc. *Excerpts.
	Royal PO, E. Bernstein. <i>Bernard Herrmann: Film Scores</i> . Milan 74321 14081-2, r1992. Compact disc. Also: Milan 74321 14081-4, r1992. Cassette. *Excerpts.
	San Diego SO, L. Schifrin. <i>At the Movies 3: Horror & Fantasy</i> . Silva Screen SILVAD3003, n.d. Compact disc. *Excerpts.
	National PO, B. Herrmann, <i>North By Northwest</i> . Unicorn UKCD2080, r1975. Compact disc. *Excerpts.
Psycho: A Narrative for Orchestra (1980) (concert suite from film score)	London PO, B. Herrmann. <i>Music from the Great Hitchcock Movie Thrillers</i> . London 443 895-2LPF, r1968. Compact disc. Disc MCD97-381. Music Listening Room.
The Seventh Voyage of Sinbad (1958)	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc. *Overture only.
	Cincinnati Pops, E. Kunzel. <i>The Great Fantasy Adventure Album</i> . Telarc CD80342, r1993-4. Compact disc. *Overture only.

	Prague City PO, P. Bateman. <i>Swashbucklers: Swordsmen of the Silver Screen</i> . Silva Screen FILMXCD188, r1997. Compact disc. *Overture only.
	Original Soundtrack, B. Herrmann. <i>Herrmann: Classic Fantasy Film Scores</i> . Cloud Nine Records ACN7014, r1958. Compact disc.
	National PO, B. Herrmann. <i>Great Film Music of Bernard Herrmann</i> . London 443 899-2LPF, r1974. Compact disc. *Excerpts. Disc MCD97-83. Music Listening Room.
Sisters (1972)	Original Soundtrack, B. Herrmann. Southern Cross SCCD903, r1972. Compact disc.
The Snows of Kilimanjaro (1952)	Prague City PO, P. Bateman. Silva Screen FILMCD162, r1995. Compact disc. * "Memory Waltz."
	London PO, B. Herrmann. <i>Herrmann: Music from the Great Film Classics</i> . London 448 948-2LPF, r1970. Compact disc. * "Memory Waltz" and "Interlude."
Taxi Driver (1975) (A Night Piece for Saxophone and Orchestra, arr. C. Palmer)	D. Roach and the Royal PO, E. Bernstein. <i>Bernard Herrmann: Film Scores</i> . Milan 74321 14081-2, r1992. Compact disc. Also: Milan 74321 14081-4, r1992. Cassette.
	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc.
	Prague City PO, P. Bateman. <i>Cinema Century: A Musical Celebration of 100 Years of Cinema</i> . Silva Screen FILMCD180, n.d. Compact disc.
	Los Angeles PO, E.-P. Salonen. Sony SK62700, r1996. Compact disc.
Tender is the Night (1962)	Seattle SO, J. McNeely. <i>Herrmann: Fahrenheit 451, etc.</i> Varèse Sarabande VSD5551, r1994. Compact disc. * "The Embrace" only.

The Three Worlds of Gulliver (1960)	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc. *Overture only.
	Original Soundtrack, B. Herrmann. <i>Herrmann: Film Music</i> . Cloud Nine Records ACN7014, r1960. Compact disc.
	Original Soundtrack, B. Herrmann. Cloud Nine Records ACN7018, r1960. Compact disc.
Torn Curtain (1966) (score not used in film)	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc.
	Los Angeles PO, E.-P. Salonen. <i>Herrmann: Film Music</i> . Sony SK62700, r1996. Compact disc.
The Trouble with Harry (1955) (A Portrait of 'Hitch' – concert suite)	London PO, B. Herrmann. <i>Music from the Great Hitchcock Movie Thrillers</i> . London 443 895-2LPF, r1968. Compact disc. Disc MCD97-381. Music Listening Room.
Vertigo (1958)	Original Soundtrack, M. Mathieson. Varèse Sarabande VSD5759, r1958. Compact disc. *Three additional tracks.
	London PO, B. Herrmann. <i>Music from the Great Hitchcock Movie Thrillers</i> . London 443 895-2LPF, r1968. Compact disc. *Excerpts. Disc MDC97-381. Music Listening Room.
	San Diego SO, L. Schifrin. <i>At the Movies 3: Horror & Fantasy</i> . Silva Screen SILVAD3002, --. Compact disc. *Excerpts.
	Prague City PO, P. Bateman. <i>Classic Film Music of Bernard Herrmann</i> . Silva Screen FILMCD162, r1995. Compact disc. *Excerpts.
	Los Angeles PO, E.-P. Salonen. <i>Herrmann: Film Music</i> . Sony SK62700, r1996. Compact disc. *Excerpts.
	Hollywood Bowl SO, J. Mauceri. <i>The Sound of Hollywood</i> . Philips 446 499-2PH, --. Compact disc. *Excerpts.

	Hollywood Bowl SO, J. Mauceri. <i>Hollywood Nightmares</i> . Philips 442 425-2PH, r1993. Compact disc. *Excerpts.
	SNO, J. McNeely. Varèse Sarabande VSD5600, r1995. Compact disc.
	Royal PO, E. Bernstein. <i>Bernard Herrmann: Film Scores</i> . Milan 74321 14081-2, r1992. Compact disc. Also: Milan 74321 14081-4, 1994. Cassette. * "Scene d'Amour" only.
	Prague City PO, P. Bateman. <i>Dial M for Murder: A History of Hitchcock</i> . Silva Screen FILMCD137, r1993. Compact disc. * "Scene d'Amour" only.
White-Witch Doctor (1953)	Suite. National PO, C. Gerhardt. <i>Citizen Kane: Classic Film Scores of Bernard Herrmann</i> . RCA GD80707, --. Compact disc.
The Wrong Man (1957)	Royal PO, E. Bernstein. <i>Bernard Herrmann: Film Scores</i> . Milan 74321 14081-2, r1992. Compact disc. Also: Milan 74321 14081-4, r1992. Cassette. *Prelude only.

Scores

In addition to the scores listed below, it is possible that manuscripts exist at the following sources: The Bernard Herrmann Archives at the University of California-Santa Barbara, The CBS Music Archives at the University of California-Los Angeles, the Shepherd Herrmann Estate, and archives from the respective film studios. The great bulk of the scores, especially any complete scores of Herrmann's work, are unpublished and not generally available. The scores that are listed below are generally rental scores, which can be costly and not easily obtained for scholarly study. The Library of Congress in Washington, D.C. also has many of Herrmann's scores on microfilm. Again, these microfilms do not circulate and can be obtained only with special permission. It must also be noted that, although it is possible to search UCSB, UCLA, and the Library of Congress's catalog electronically, no citations will be found of any of the manuscripts. It is best to contact the respective library for availability.

The following chart lists the available scores in the first column. The second column gives the timing and the cues. Contact information for the publishers and distributors listed in the "availability" column can be found at the end of the section.

Sources:

Farish, Margaret K., ed. *Orchestral Music in Print: Master Index 1994*. Philadelphia: Musicdata, 1994. ML113.M85 v.5x. Arts Reference.

Daugherty, F. Mark and Susan Simon, eds. *Secular Choral Music in Print*, 2nd ed. Philadelphia: Musicdata, 1987. ML113.M85 v.2a; ML113.M85 v.2b. Arts Reference.

The Bernard Herrmann Web Pages (33)

Concert Works		
Score	Notes	Availability
Concerto Macabre for Piano and Orchestra (1975)	(12:00)	Themes and Variations
Currier & Ives (1935)	Suite (13:16) The Whirlwind Skater: Presto; Waltz: Moderato; Gallop-The Whip: Allegro; The Fat Man: Slow; Torchlight Finale: Allegro Molto	Themes and Variations
For the Fallen	Study score \$4.00, score and parts available for rent (6:00)	Broude Brothers
The Happy Prince	Score and parts for rent (5:00)	Broude Brothers
Moby Dick	Score and parts available for rent (46:00)	Novello
Nocturne and Scherzo for Orchestra (1936)	Nocturne 7:30 Scherzo 7:30	Themes and Variations
		MMB Music
A Portrait of Hitch	Score and parts for rent (8:00)	Novello
Silent Noon: An Idyll (1933, rev. 1975)	Commissioned by Norma Shepherd Herrmann	MMB Music
Sinfonietta (1935, rev. 1975)	Dedicated to Lucille Fletcher	MMB Music
	Score and parts for rent (15:00)	Broude Brothers
Souvenirs de voyage (1967)	Available for purchase, \$74.95	MMB Music
Welles Raises Kane	Score and parts available for rent (25:00)	Broude Brothers
	Score and parts available for rent (25:00)	Novello
Wuthering Heights (1951)	Opera in four acts (180 mins.)	G. Schirmer

Film Scores and Suites		
Score	Notes	Availability
Anna and the King of Siam (1946)	Suite (9:44) Prelude; Montage; Elegy; Coronation	Themes and Variations
The Bride Wore Black (1968)	A Musical Scenario (11:27) Prelude; Femme Fatale; The Accident; Love and Death; Funeral & Finale	Themes and Variations
The Day the Earth Stood Still (1951)	Suite (6:40) Outer Space; Radar; Gort; The Robot; Space Control; Terror; Farewell & Finale	Themes and Variations
Fahrenheit 451 (1966)	Suite (8:00) Prelude; Fire Engine; The Bedroom; The Reading; The Garden; The Nightmare; Flowers of Fire; The Flamethrower; The Captain's Death; The Road & Fianle; The Book People	Themes and Variations
The Ghost and Mrs. Muir (1947)	Andante Cantabile (3:33)	Themes and Variations
Hangover Square (1944, rev. 1975)	Concerto macabre for Puano and Orchestra	Themes and Variations
Jane Eyre (1943)	Suite (13:12) Lowood; Thornfield & Rochester; The Tower; Departure & Retreat	Themes and Variations
Jason and the Argonauts (1963)	Suite (10:51) Prelude; Talos; Talos's Death; Triton	Themes and Variations
Journey to the Center of the Earth (1959)	Suite (6:50) Mountain Top & Sunrise; Salt Slides; The Shaft & Finale	Themes and Variations
The Man in the Gray Flannel Suit (1956)	Main Title (2:11)	Themes And Variations
The Man Who Knew Too Much (1956)	Prelude (Herrmann) (9:15) The Storm Clouds (by Arthur Benjamin, arr. Herrmann)	Themes and Variations
Marnie (1964)	Suite (10:15) Prelude; The Hunt; Street; Blood; Finale; Coda	Themes and Variations

Mysterious Island (1961)	Suite (14:22) Prelude; The Balloon; The Giant Crab; The Giant Bee; The Giant Bee	Themes and Variations
Obsession (1975)	Valse Lento (2:50)	Themes and Variations
Psycho (1960)	A Suite for Strings (14:00) Prelude; The City; The Rainstorm; The Madhouse; The Murder; The Water; The Swamp; The Stairs; The Knife; The Cellar; Finale	Themes and Variations
	Prelude Edited by Paul Lavender 1 score, 19 pages and parts (1995), \$35.00	Hal Leonard Corp.
The Seventh Voyage of Sinbad (1958)	Suite (8:31) Overture; The Duel with the Skeleton; Baghdad & Finale	Themes and Variations
The Snows of Kilimanjaro (1952)	The Memory Waltz (4:15)	Themes and Variations
Taxi Driver (1975)	A Night Piece for Orchestra (8:32) Prelude; Blues; Night Prowl; Bloodbath; Finale	Themes and Variations
Tender is the Night (1962)	The Embrace (1:51)	Themes and Variations
The Three Worlds of Gulliver (1960)	Suite (26:57) Overture; Minuetto-Wapping; Hornpipe; Lilliputians; Victory; Escape; The King's March; Trees; The Tightrope; Lovers; The Chess Game; Pursuit	Themes and Variations
Torn Curtain (1965)	Suite (6:04) Edited by Christopher Husted Main Title; Gromek; The Killing	Themes and Variations
The Trouble with Harry (1955)	A Portrait of Hitch (8:16)	Themes and Variations
	A Portrait of Hitch (8:00)	G. Schirmer
Vertigo (1958)	Prelude; The Nightmare; Scene d'Amour (10:29)	Themes and Variations

The Wrong Man (1956)	Prelude (2:05)	Themes and Variations
----------------------	----------------	-----------------------

Publisher/ Renter contact information:

Themes and Variations
Email: tnv@netaxis.com (professionals only)
Web address: <http://www.tnv.net>

Hal Leonard Corp.
777 W. Boulevard Rd.
Milwaukee, WI 53213
(414) 774-3630
Fax: (414) 774-3259
Email: halinfo@halleonard.com
Web address: <http://www.halleonard.com>

G. Schirmer, Inc.
Promotion Dept.
257 Park Ave. South, 20th Floor
New York, New York 10010
(212) 254-2100
Fax: (212) 254-2013
Email: schirmer@schirmer.com
Web address: <http://www.schirmer.com>

MMB Music, Inc.
Contemporary Arts Building
3526 Washington Ave.
Saint Louis, MO 63103
(314) 531-9635
Fax: (314) 531-8384
Email: mmbmusic@mmbmusic.com
Web address: <http://www.mmbmusic.com>

Novello & Co. Ltd.
145 Palisade St.
Dobbs Ferry, NY 10522