Psycho

A Narrative for String Orchestra

BERNARD HERRMANN

Restored and edited by John Mauceri

PSYCHO: A NARRATIVE FOR STRING ORCHESTRA (1968)

restored and edited in 1999 by John Mauceri
(new edition 2013)

In 1968, eight years after Bernard Herrmann had completed his score to Alfred Hitchcock's film PSYCHO, the composer was living in London where he had gone, hoping to find greater respect for his music and more opportunities to conduct. It was then that he prepared performing editions of a number of his greatest film scores. Before this, the music remained unplayed and unplayable, since they were unpublished and existed only as a series of raw film cues.

The greatest creation of this period was his PSYCHO - A NARRATIVE FOR STRING ORCHESTRA. In this new work, he took multiple cues, re-ordered and recomposed them, changing hundreds of details, making internal cuts and repeats and linking the elements together so as to create a single concert work. It was not a suite, nor was it a sequence of short cues to accompany film clips: It was a concert work that was intended to free the music from the visual elements of the film. In this sense it is not unlike Prokofiev's Alexander Nevsky, and Vaughn Williams' Sinfonia Antarctica. Musical material from a film score had been adapted into a concert work.

Herrmann never performed the work live, though he did record it. In over thirty years the only orchestral material available for performance was the individual cues from which the Narrative was based. For some reason no one seemed to notice that what was being performed and recorded was not the work Herrmann had composed and recorded.

In 1999, in preparing for a Hitchcock Centennial concert in Los Angeles, the discrepancies between the published materials and the Herrmann's recording led me to suggest to John Waxman what I believed had happened: that the cues that had been photocopied for Herrmann for his use in composing the new work were then rented as if they constituted the work itself.

Contacting Mrs. Herrmann in London, we were able to get color photocopies of Herrmann's work on the old cues. By comparing those manuscripts with his recording, it was possible to reconstruct a new score, which is now published and can supplant the unedited cues that have been used all these years.

The world concert premiere of PSYCHO: NARRATIVE FOR STRING ORCHESTRA took place at the Dorothy Chandler Pavilion on February 9, 2000 with the Hollywood Bowl Orchestra. The European premiere took place on January 19, 2001 with the Gewandhaus Orchestra in Leipzig. Both performances were under my direction.

John Mauceri
New York City
March 1, 2001

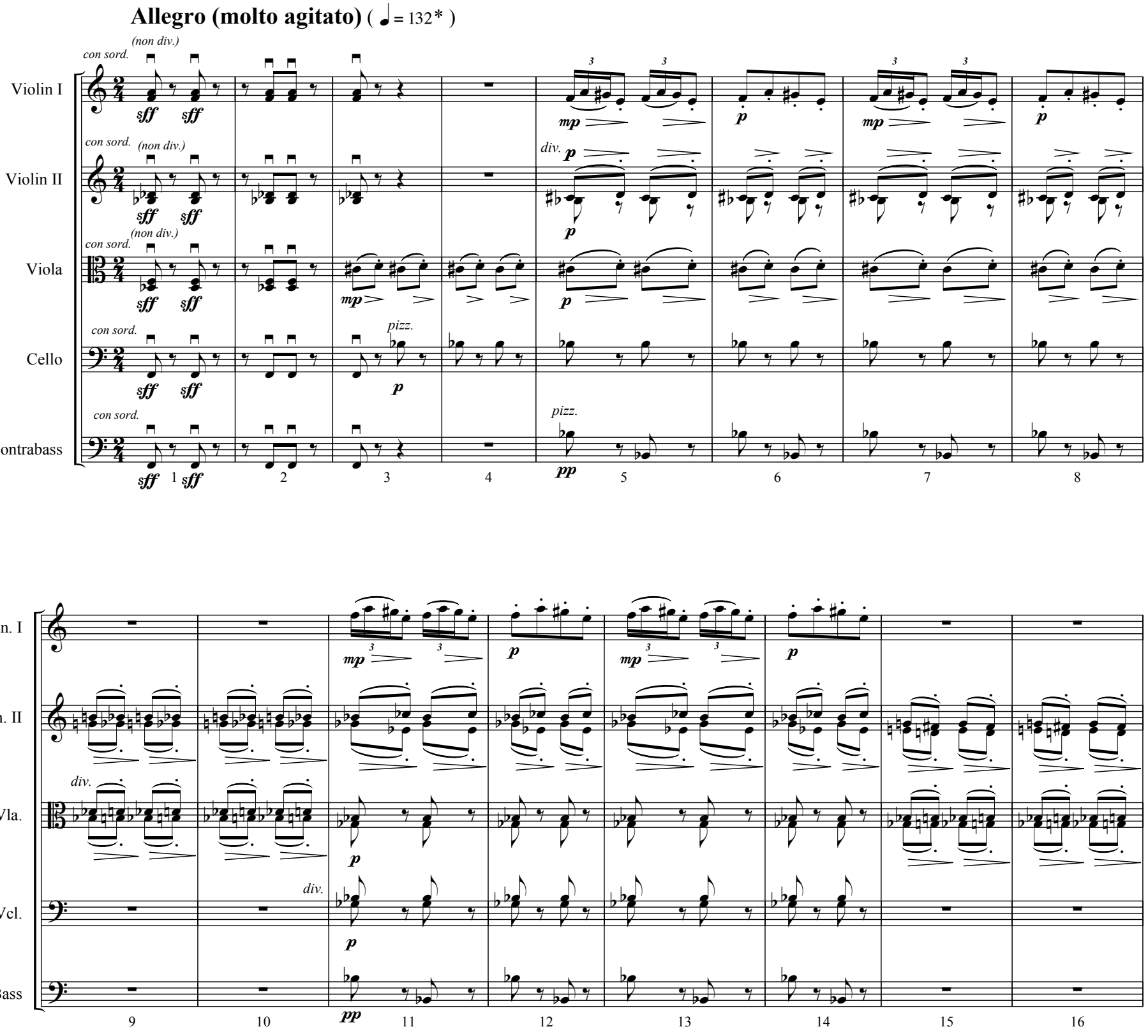
This second edition is based on more than a decade of performances and a further comparision of sources. Herrmann's bowings, many of which were not used in his recording, have been adjusted to better conform with his intentions as heard on that performance.
JM (September, 2013)

Duration: 15:35

Psycho

A Narrative for String Orchestra

Bernard Herrmann
restored and edited by John Mauceri



* Sound track: ♩ = 144 -- All tempos indicated are based on the composer's recording of this work and not the tempos in the film. JM

Vln. I
Vln. II
Vla.
Vcl.
Bass

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40

* *f* in BH's recording, *p* in original score

Vln. I
Vln. II
Vla.
Vcl.
Bass

41 42 43 44 45 46 47 48

49 50 51 52 53 54 55 56

57 58 59 60 61 62 63 64

Vln. I
Vln. II
Vla.
Vcl.
Bass

65 66 67 68 69 70 71 72

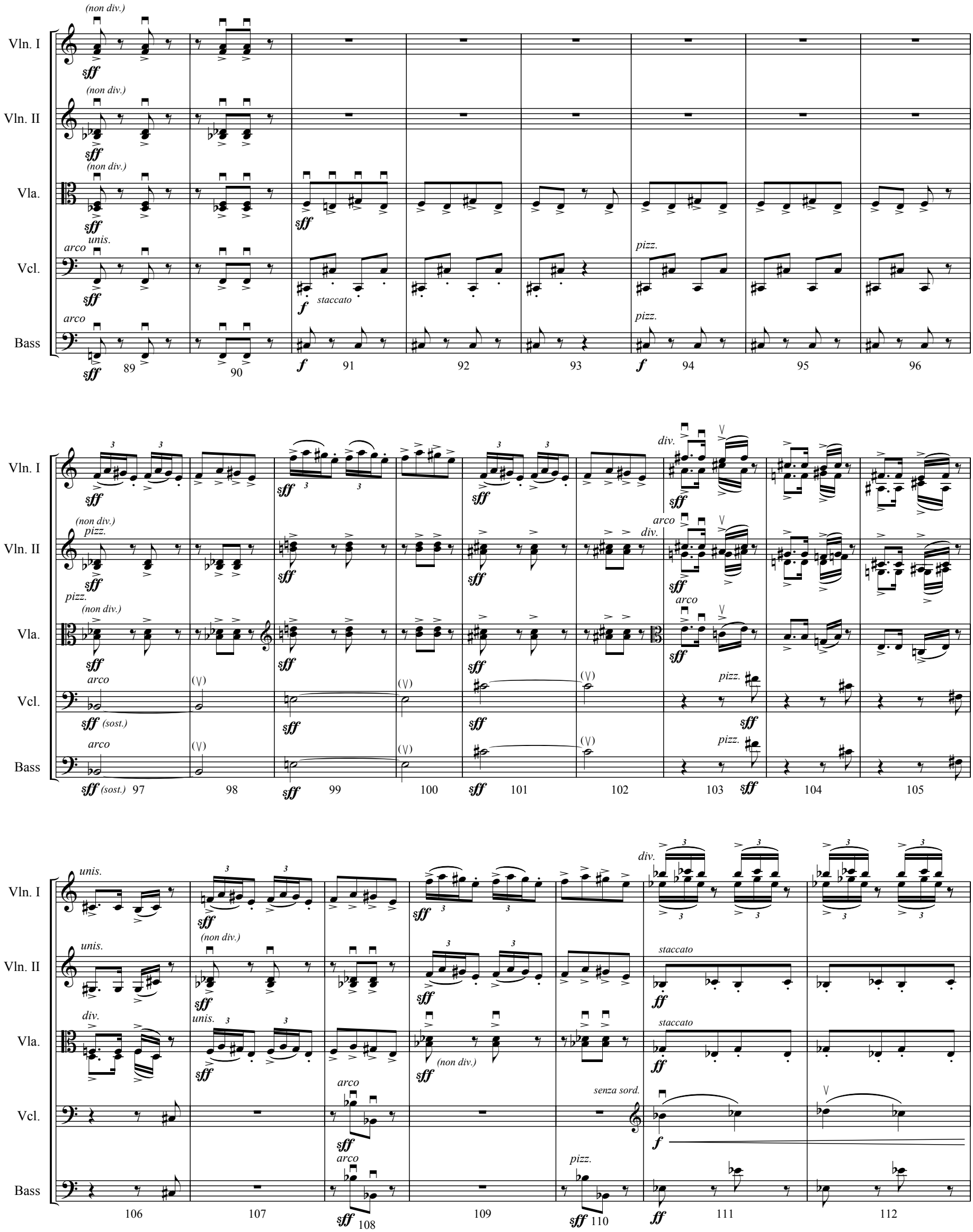
(non div.) unis. sff ff 3 3 pizz. arco

73 74 75 76 77 78 79 80

3 3 f ff div. p staccato V

81 82 83 84 85 86 87 88

unis. div.


Vln. I
Vln. II
Vla.
Vcl.
Bass
(non div.)
unis.
arco
pizz.
staccato
div.
(sost.)
senza sord.
89
90
91
92
93
94
95
96
97
98
99
100
101
102
103
104
105
106
107
108
109
110
111
112

Vln. I
Vln. II
Vla.
Vcl.
Bass

113 114 115 116 117 118

119 120 121 122 123 124 125

126 127 128 129 130 131 132 133

Lento tranquillo (♩ = 𝅗𝅥.)

Vln. I
Vln. II
Vla.
Vcl.
Bass

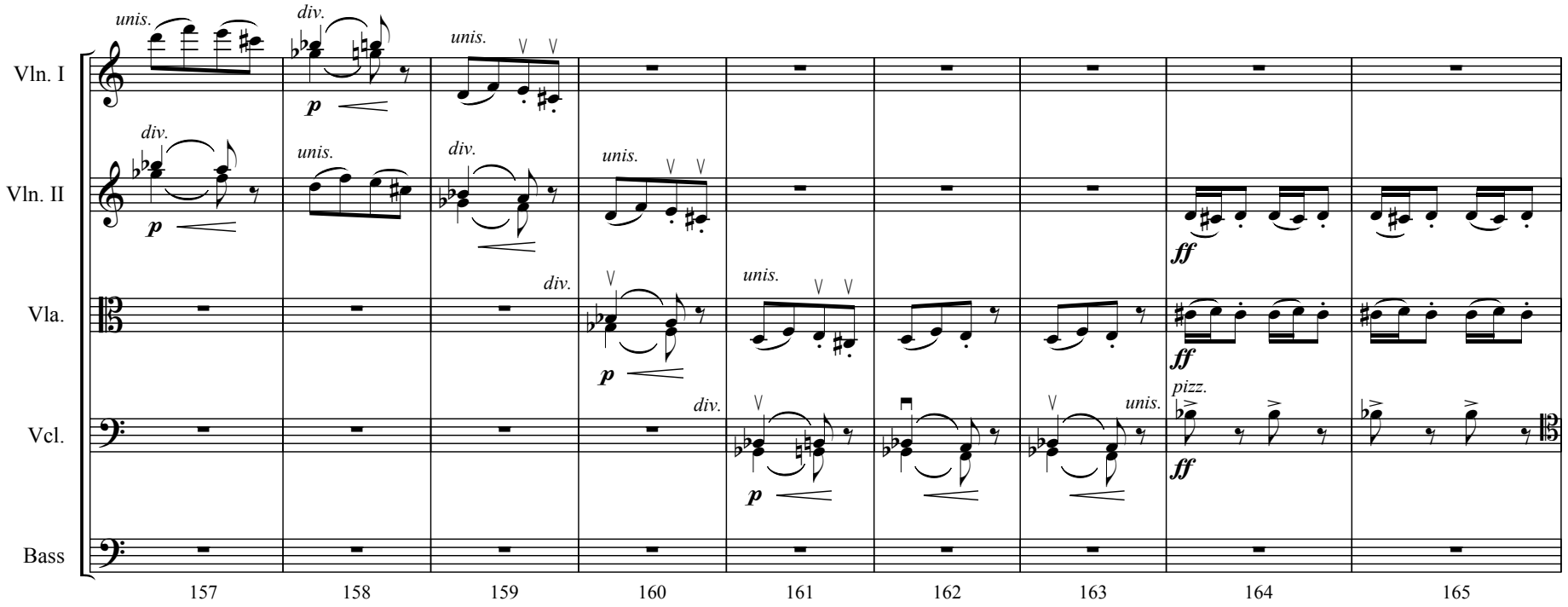
134 135 136 137 138 139

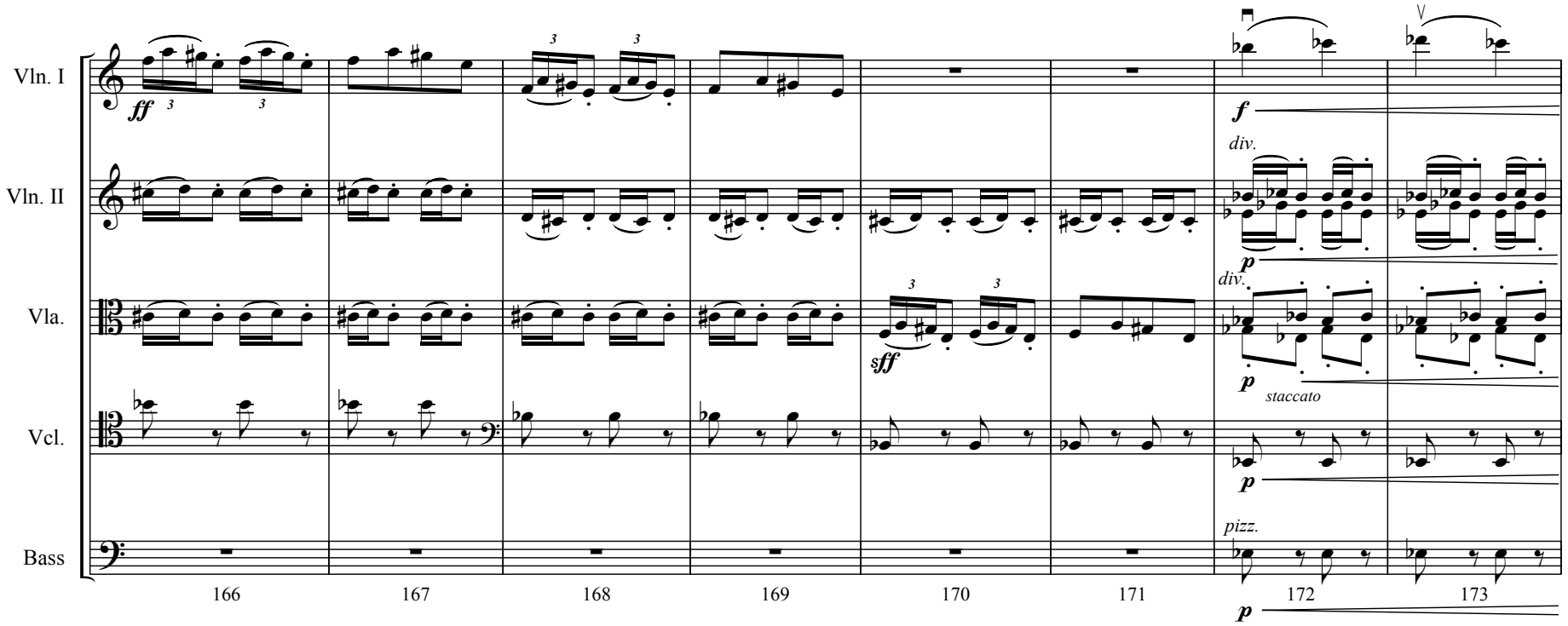
rall.

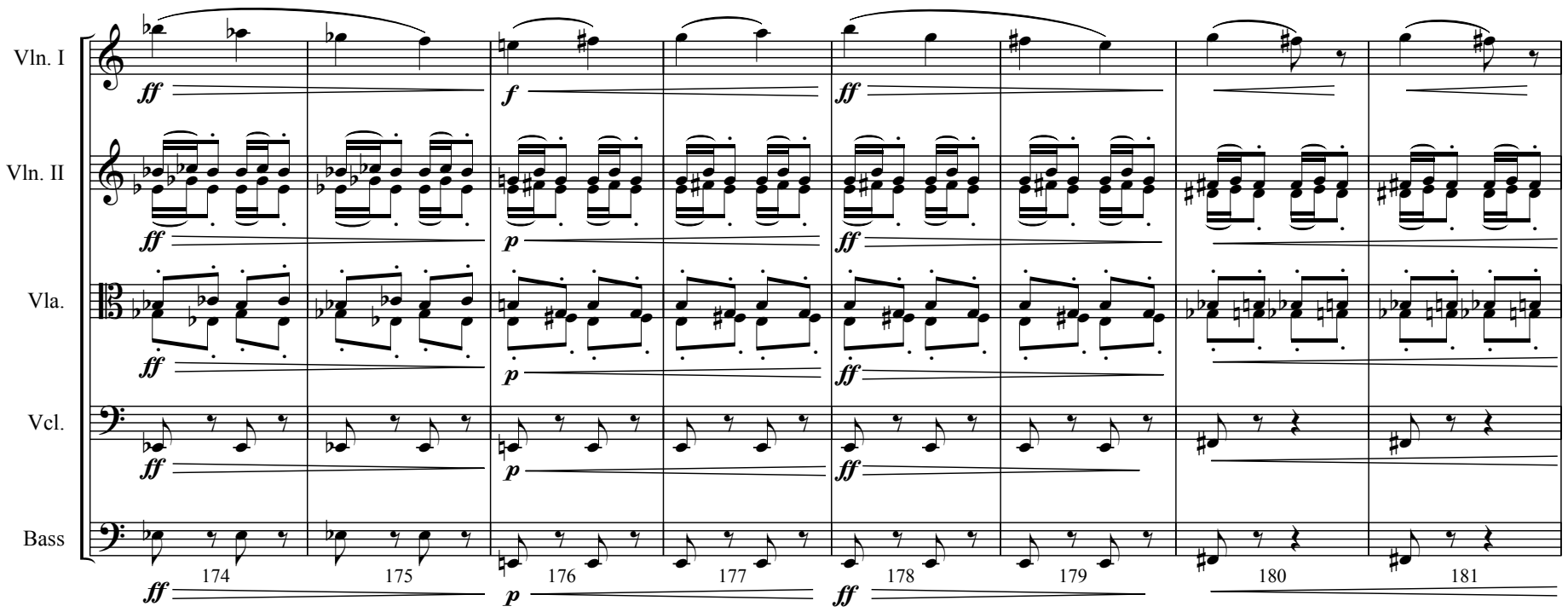
Tempo I°
Allegro (molto agitato)

140 141 142 143 144 145 146 147

148 149 150 151 152 153 154 155 156


Vln. I
Vln. II
Vla.
Vcl.
Bass
unis.
div.
pizz.
p
ff
157
158
159
160
161
162
163
164
165


Vln. I
Vln. II
Vla.
Vcl.
Bass
ff
f
sff
p
div.
staccato
pizz.
166
167
168
169
170
171
172
173


Vln. I
Vln. II
Vla.
Vcl.
Bass
ff
f
p
174
175
176
177
178
179
180
181

Vln. I
Vln. II
Vla.
Vcl.
Bass

182 183 184 185 186 187 188 189 190 191

192 193 194 195 196 197 198 199

200 201 202 203 204 205 206 207 208

Vln. I
Vln. II
Vla.
Vcl.
Bass

ff
f

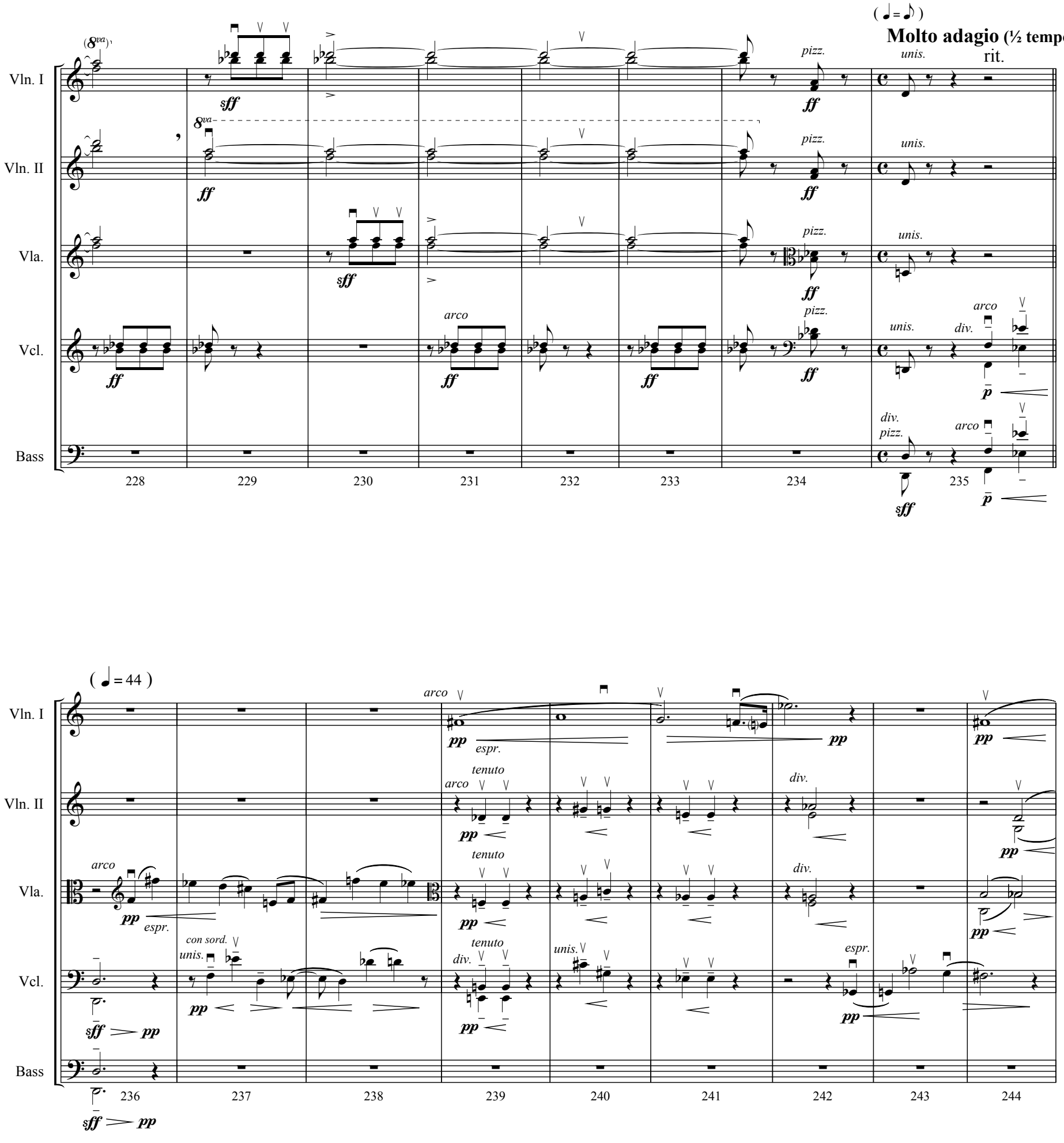
209 210 211 212 213

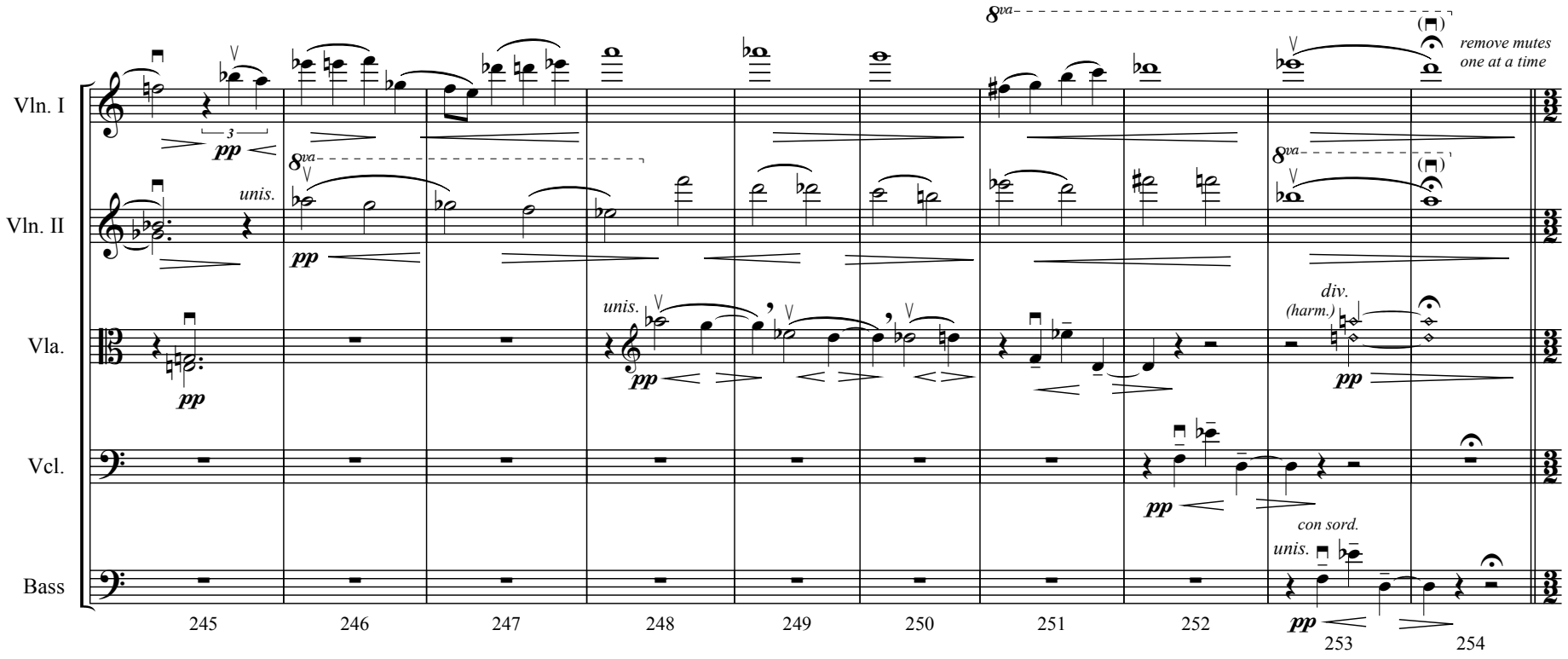
(non div.)
sff
arco

214 215 216 217 218 219

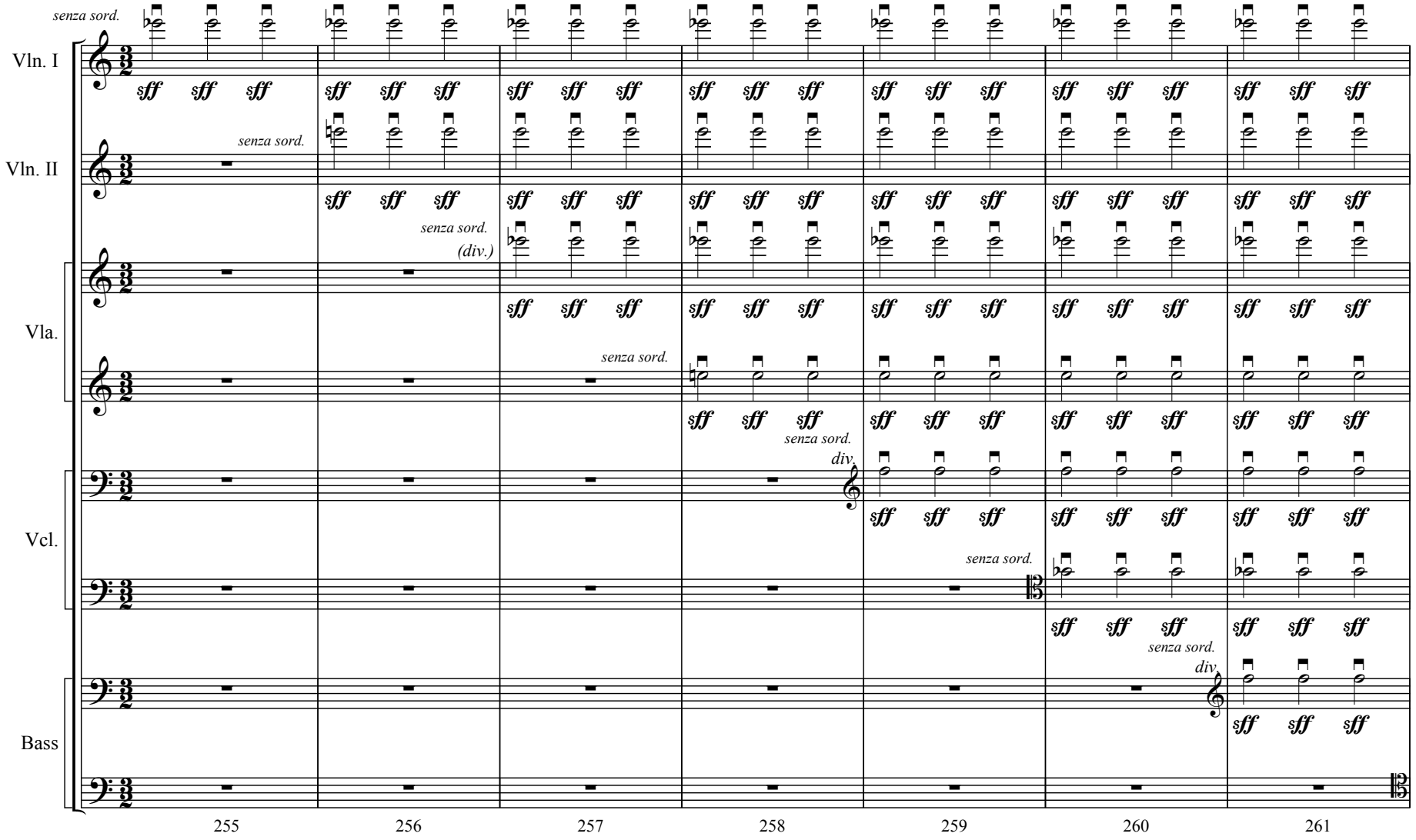
unis.
8va
div.
(arco)
pizz.
(sost.)
ff

220 221 222 223 224 225 226 227


(♩ = ♪)
Molto adagio (½ tempo)
rit.
Vln. I
Vln. II
Vla.
Vcl.
Bass
(8va)
8va
sff
ff
pizz.
unis.
arco
div.
p
228
229
230
231
232
233
234
235
(♩ = 44)
tenuto
espr.
con sord.
pp
236
237
238
239
240
241
242
243
244



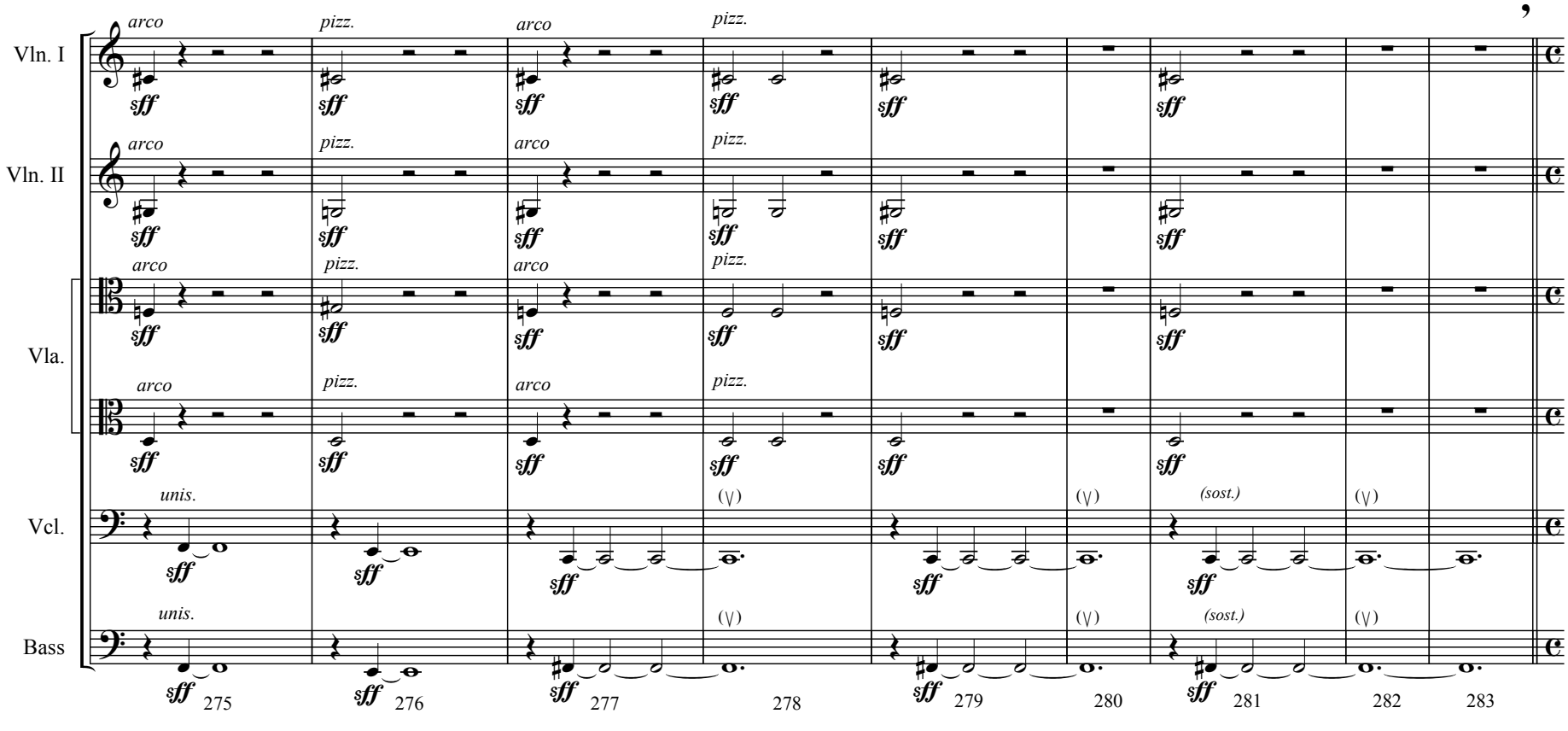
Molto forzando e feroce (♩ = 100)

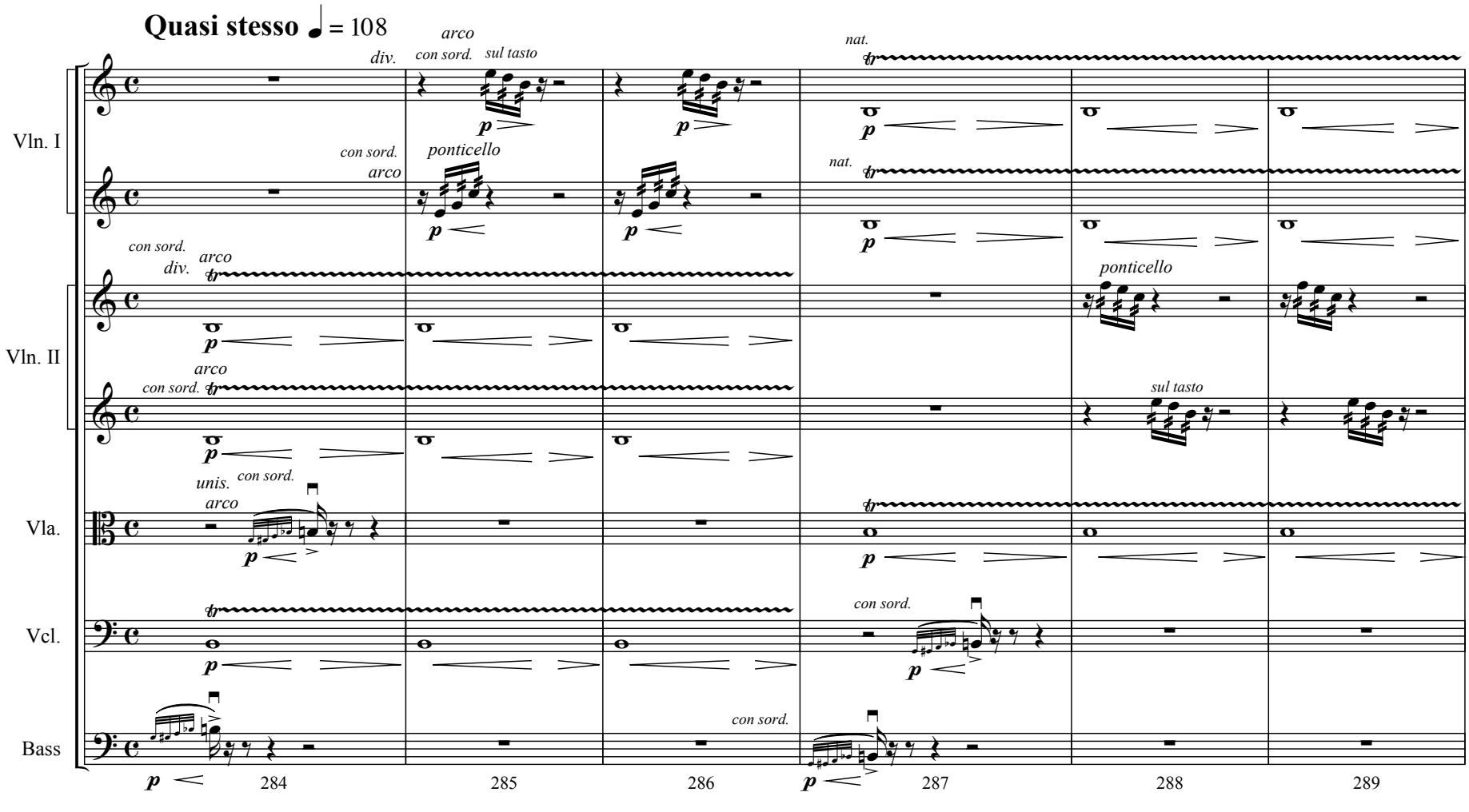


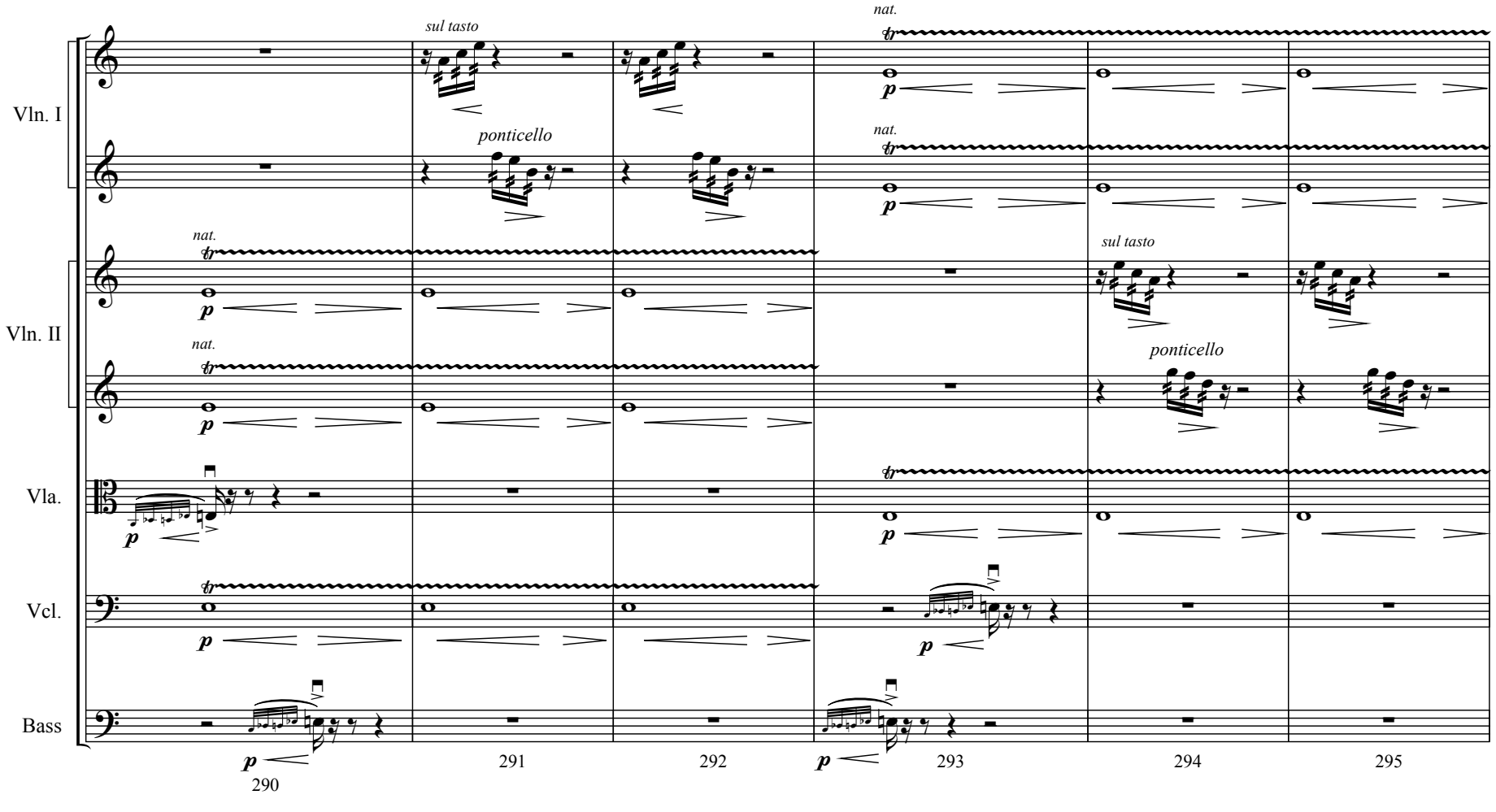
Vln. I
Vln. II
Vla.
Vcl.
Bass

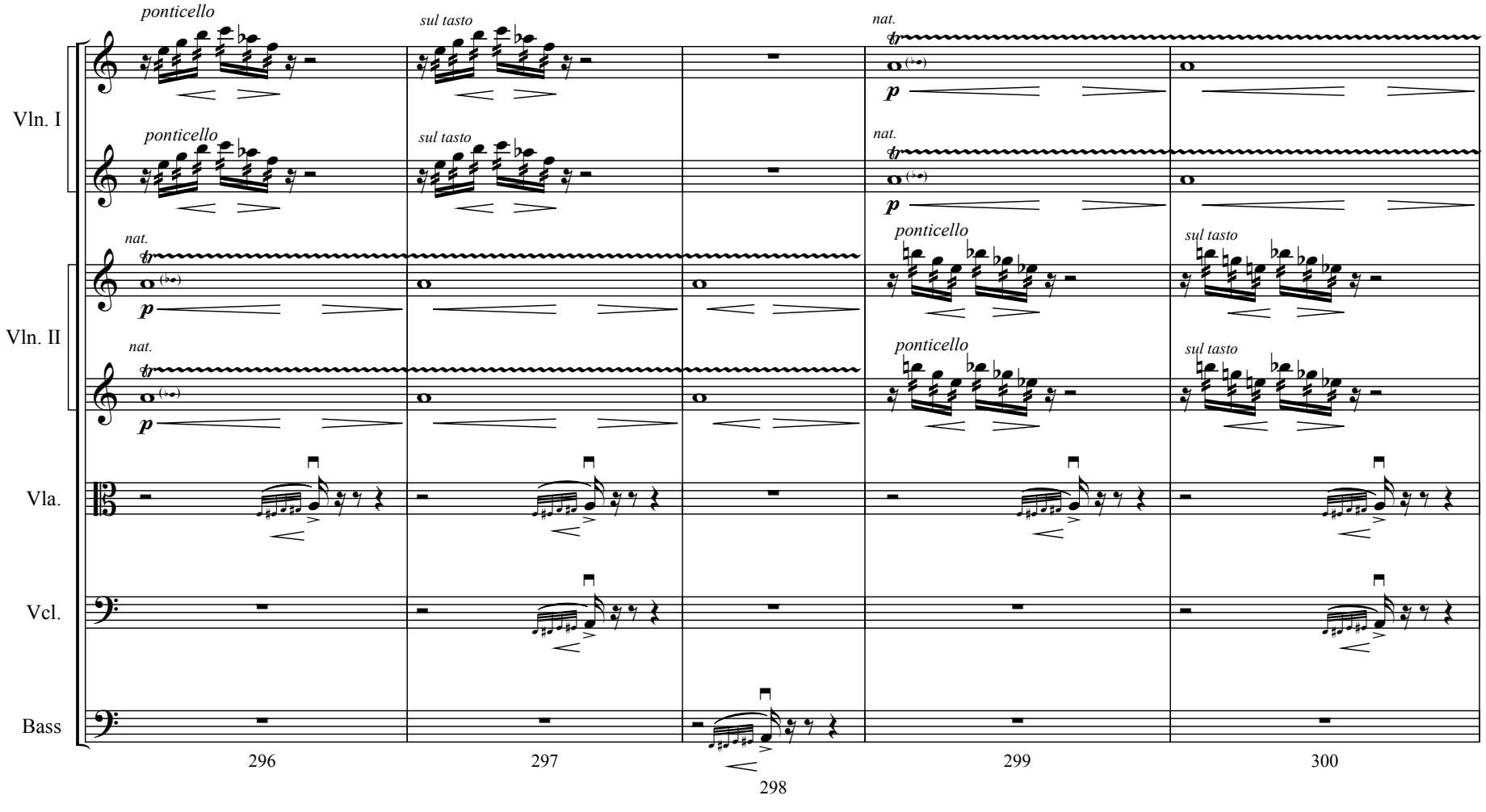
glissando
8va
senza sord.
pizz.
arco
(non vibr.)

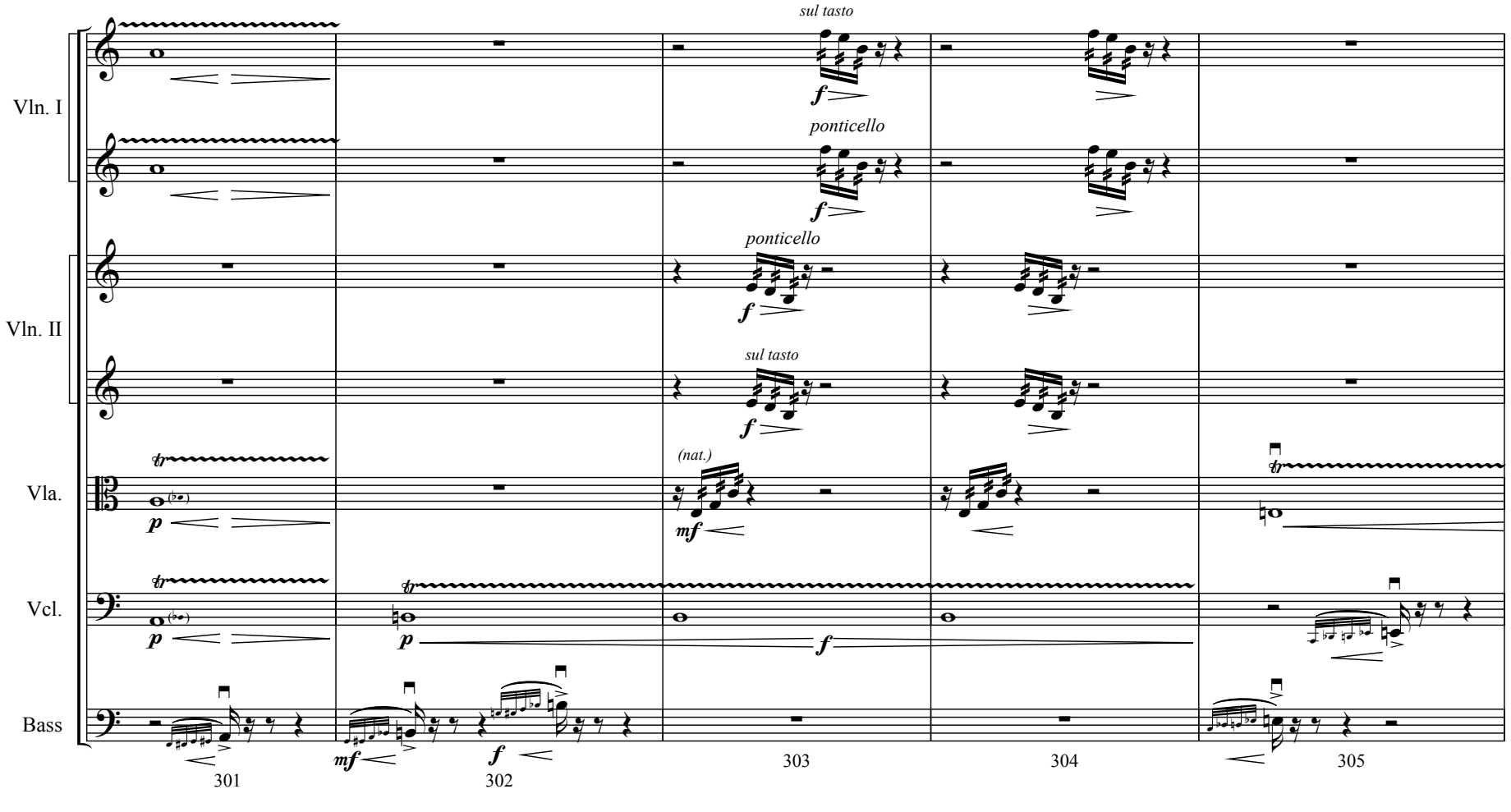
262 263 264 265 266 267 268
269 270 271 272 273 274


Vln. I
Vln. II
Vla.
Vcl.
Bass
arco
pizz.
unis.
(sost.)
275
276
277
278
279
280
281
282
283


Quasi stesso ♩ = 108
Vln. I
Vln. II
Vla.
Vcl.
Bass
arco
con sord.
sul tasto
ponticello
nat.
div.
unis.
284
285
286
287
288
289


Vln. I
Vln. II
Vla.
Vcl.
Bass
sul tasto
ponticello
nat.
tr
p
290
291
292
293
294
295


Vln. I
Vln. II
Vla.
Vcl.
Bass
ponticello
sul tasto
nat.
tr
p
296
297
298
299
300


Vln. I
Vln. II
Vla.
Vcl.
Bass
sul tasto
ponticello
(nat.)
301
302
303
304
305
306
307
308
309
310

Largo

rit.

Vln. I

Vln. II

Vla.

Vcl.

Bass

div. (con sord.) *f* *sff* *p* *mp* *pp* sempre

(con sord.) *f* *sff* *pp* sempre

(con sord.) *f* *sff* *pp*

div. (con sord.) *pp* sempre

(con sord.) *pp* sempre

(con sord.) *pp* sempre

(div.) (con sord.) *pp* sempre

(con sord.) *pp* sempre

311 312 313 314 315 316 317 318

(con sord.)

div. *ff* (molto sost.) *pp* sempre

ff (molto sost.) *pp* sempre

ff (molto sost.) *pp* sempre

div. *ff* (molto sost.) *pp* sempre

ff (molto sost.) *pp* sempre

8va

319 320 321 322 323 324 325 326

poco a poco accel. poco rall.

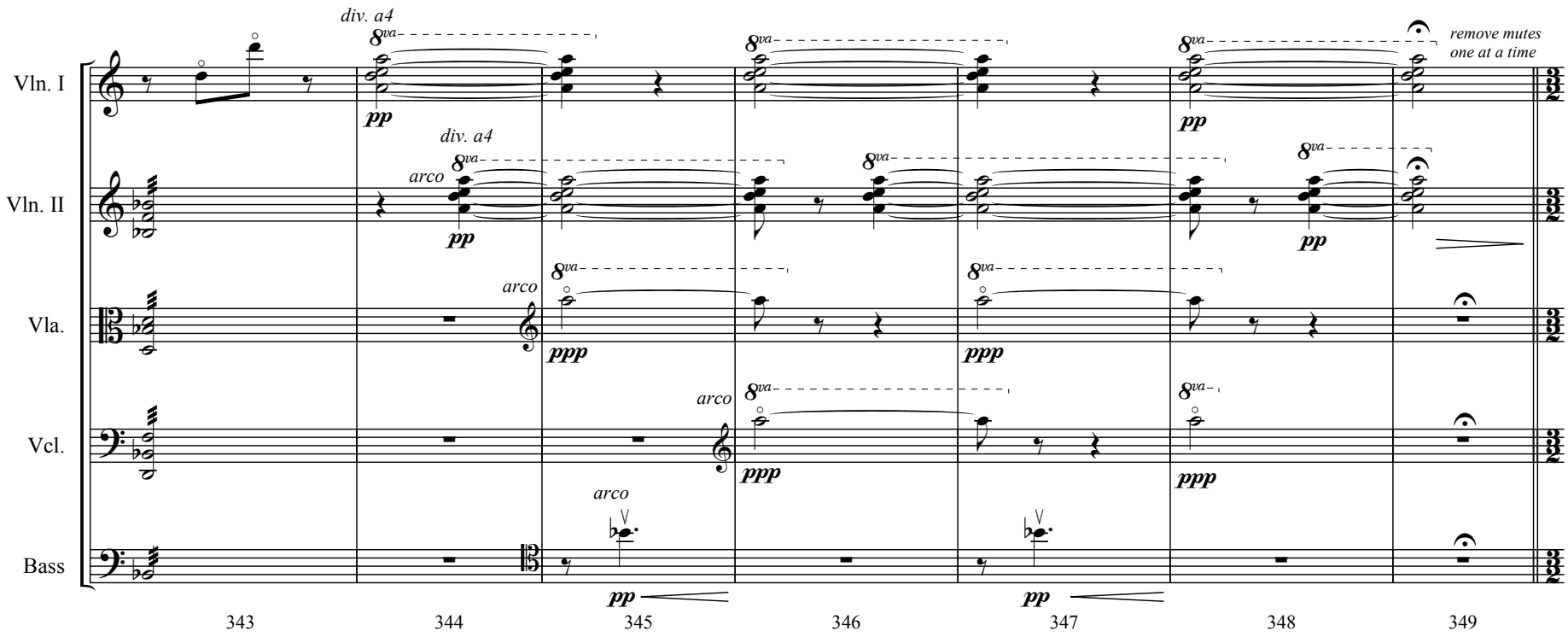
Vln. I
Vln. II
Vla.
Vcl.
Bass

327 328 329 330 331 332 333 334 335

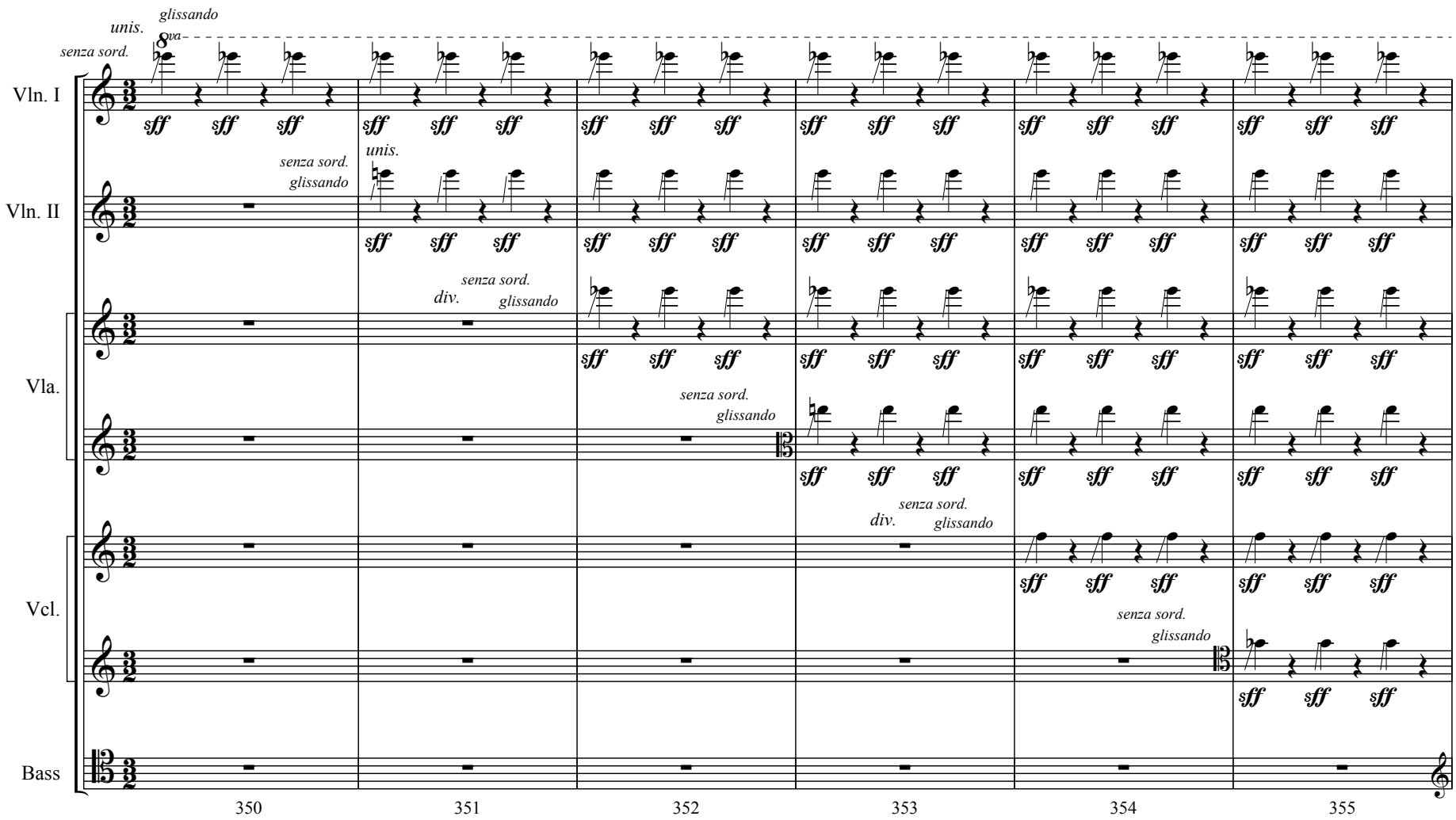
Adagio (In 4)

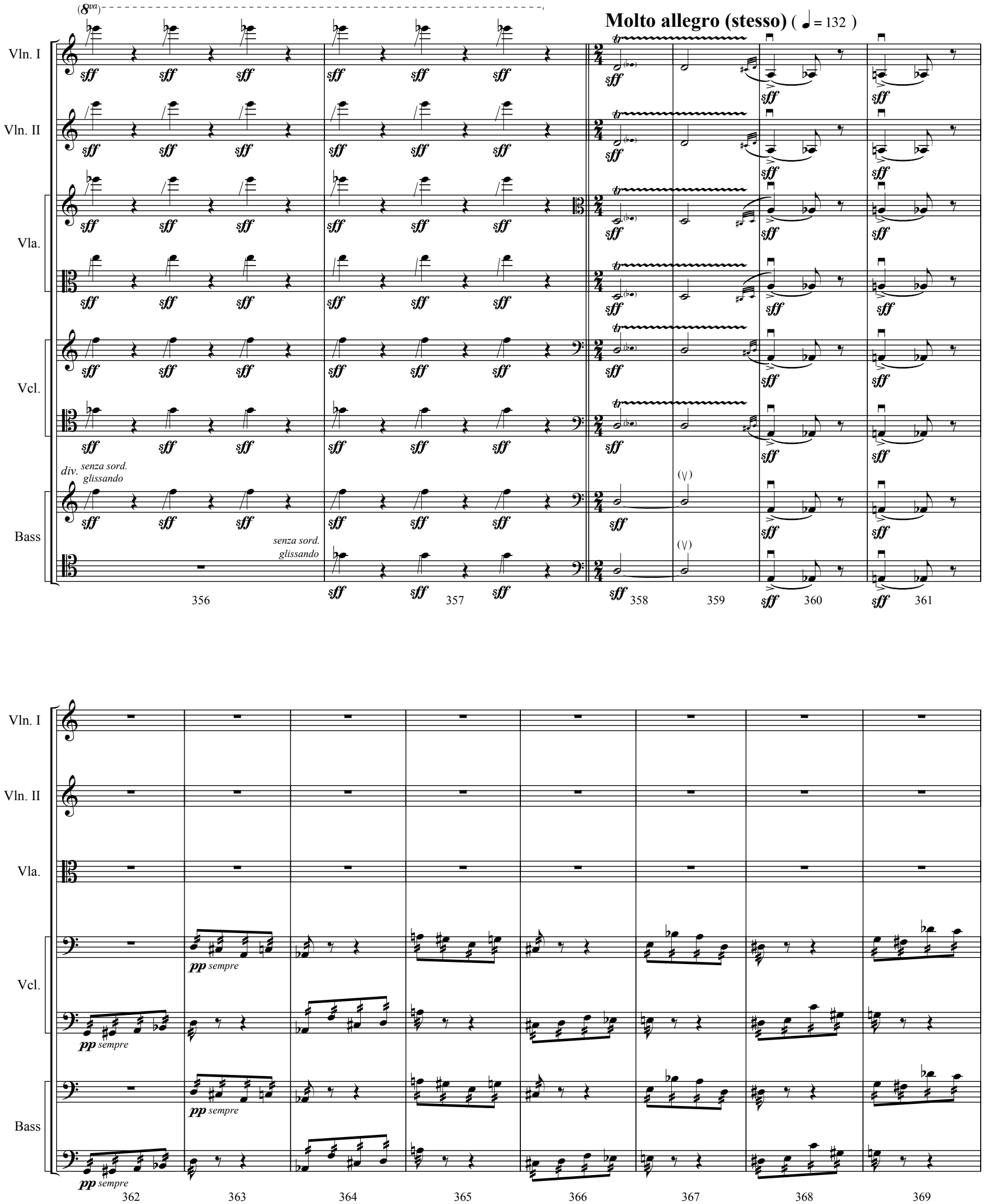
(poco piu mosso ♪ = 60)

336 337 338 339 340 341 342



Allegro (più che primo) (♩ = 132
molto forzando e feroce




(8va)
Molto allegro (stesso) (♩ = 132)
Vln. I
Vln. II
Vla.
Vcl.
Bass
div.
senza sord.
glissando
sff
tr
(V)
356
357
358
359
360
361
pp sempre
362
363
364
365
366
367
368
369

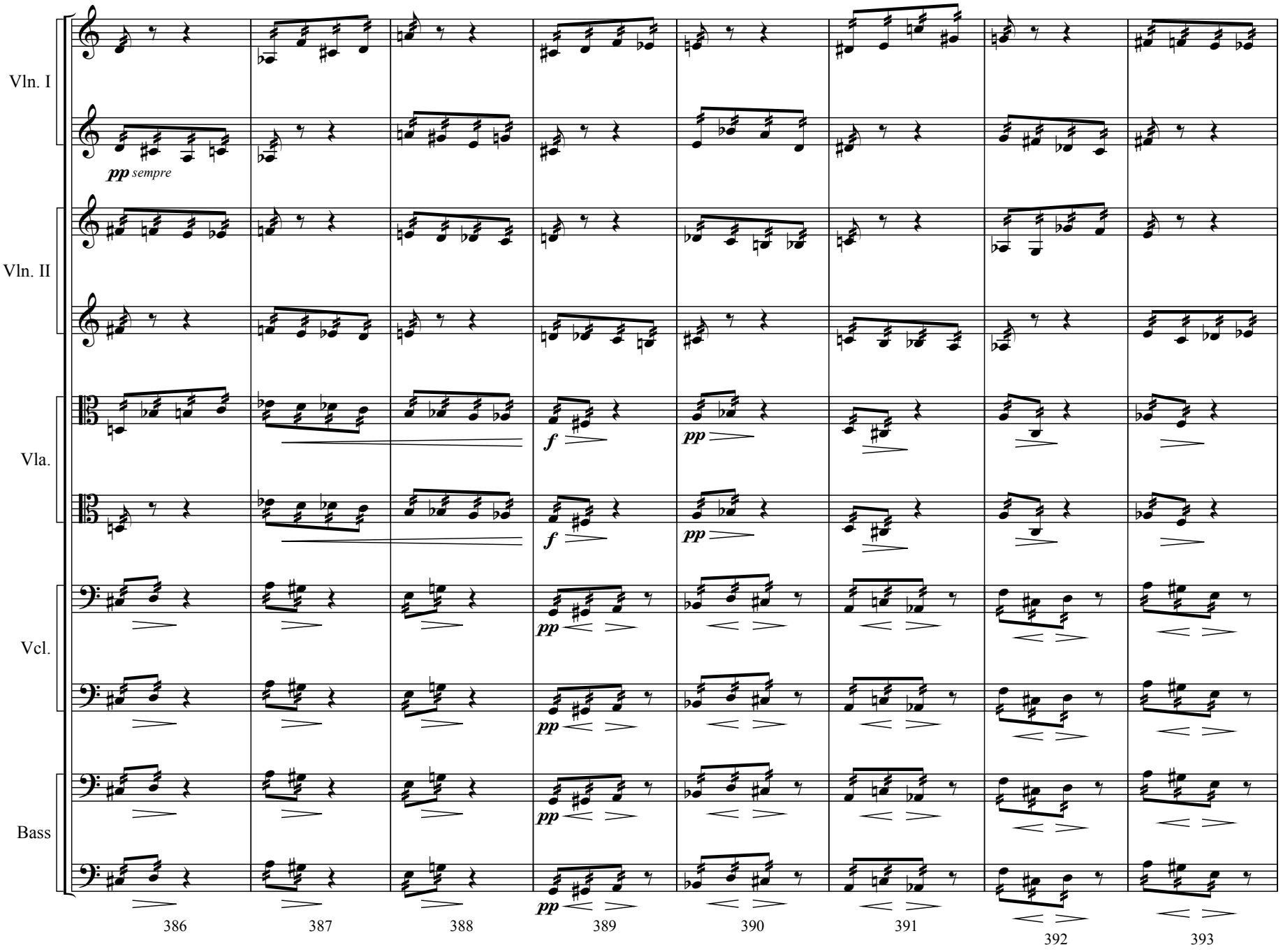
Vln. I
Vln. II
Vla.
Vcl.
Bass

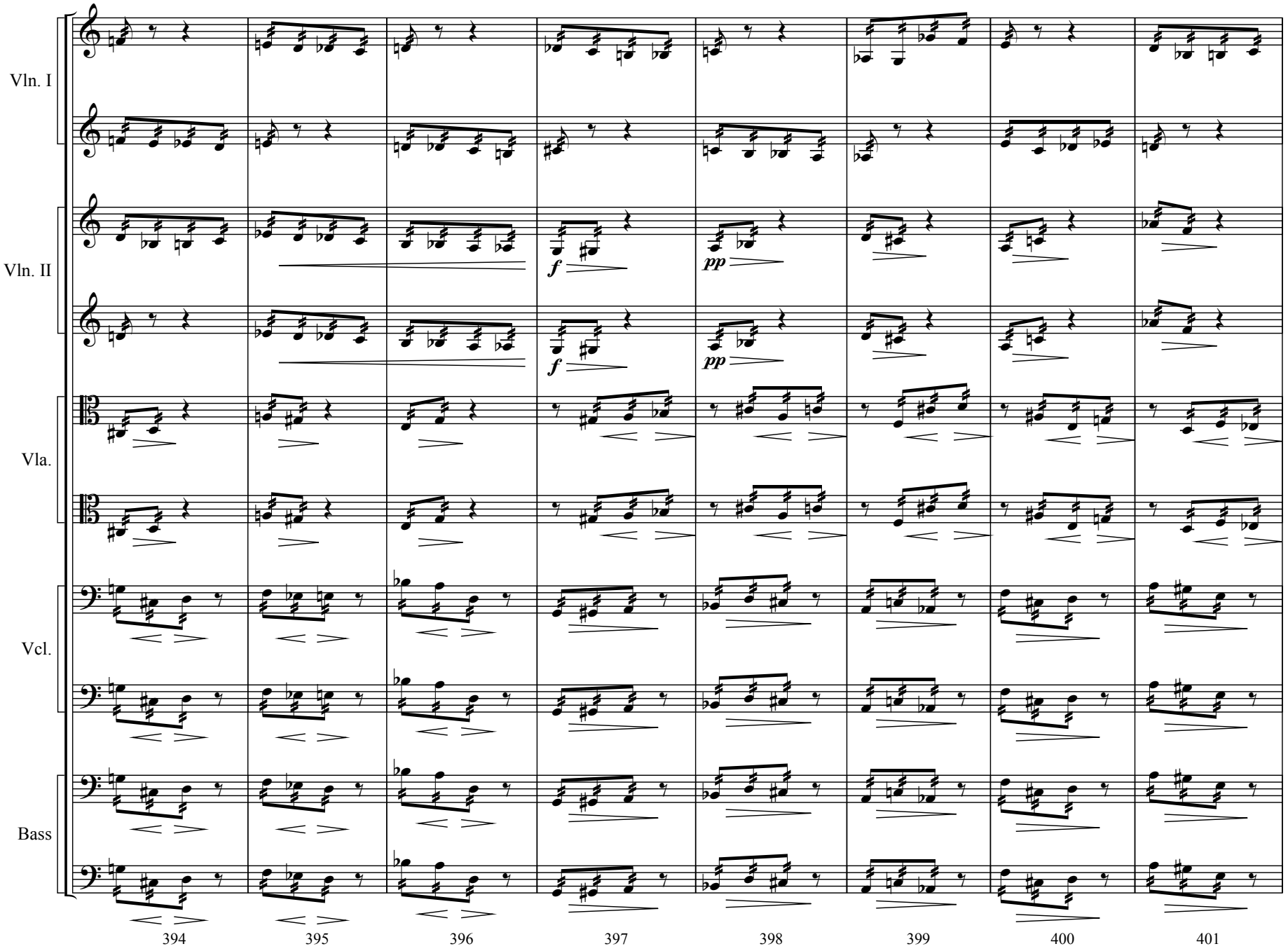
pp sempre
pp sempre

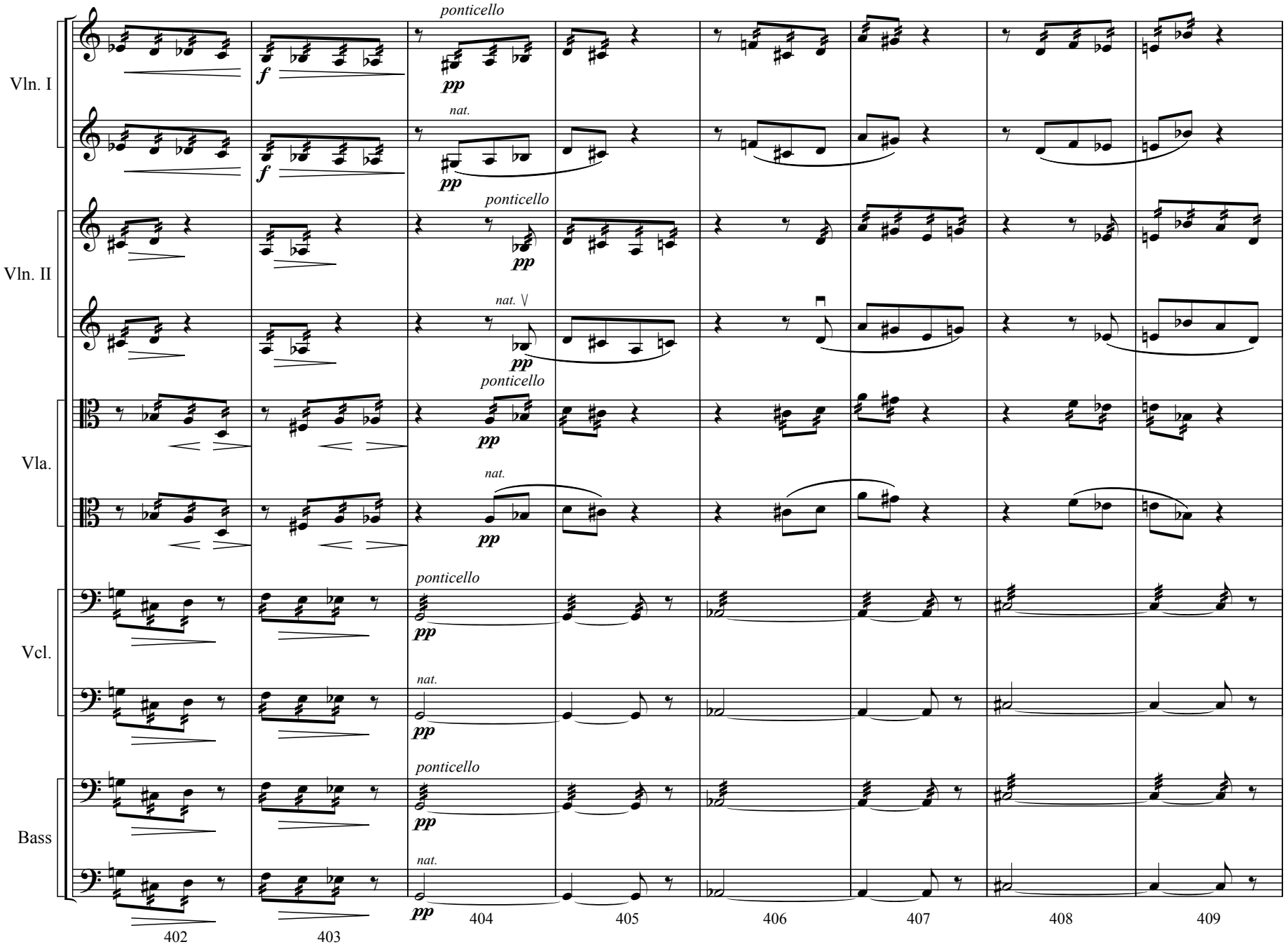
370 371 372 373 374 375 376 377

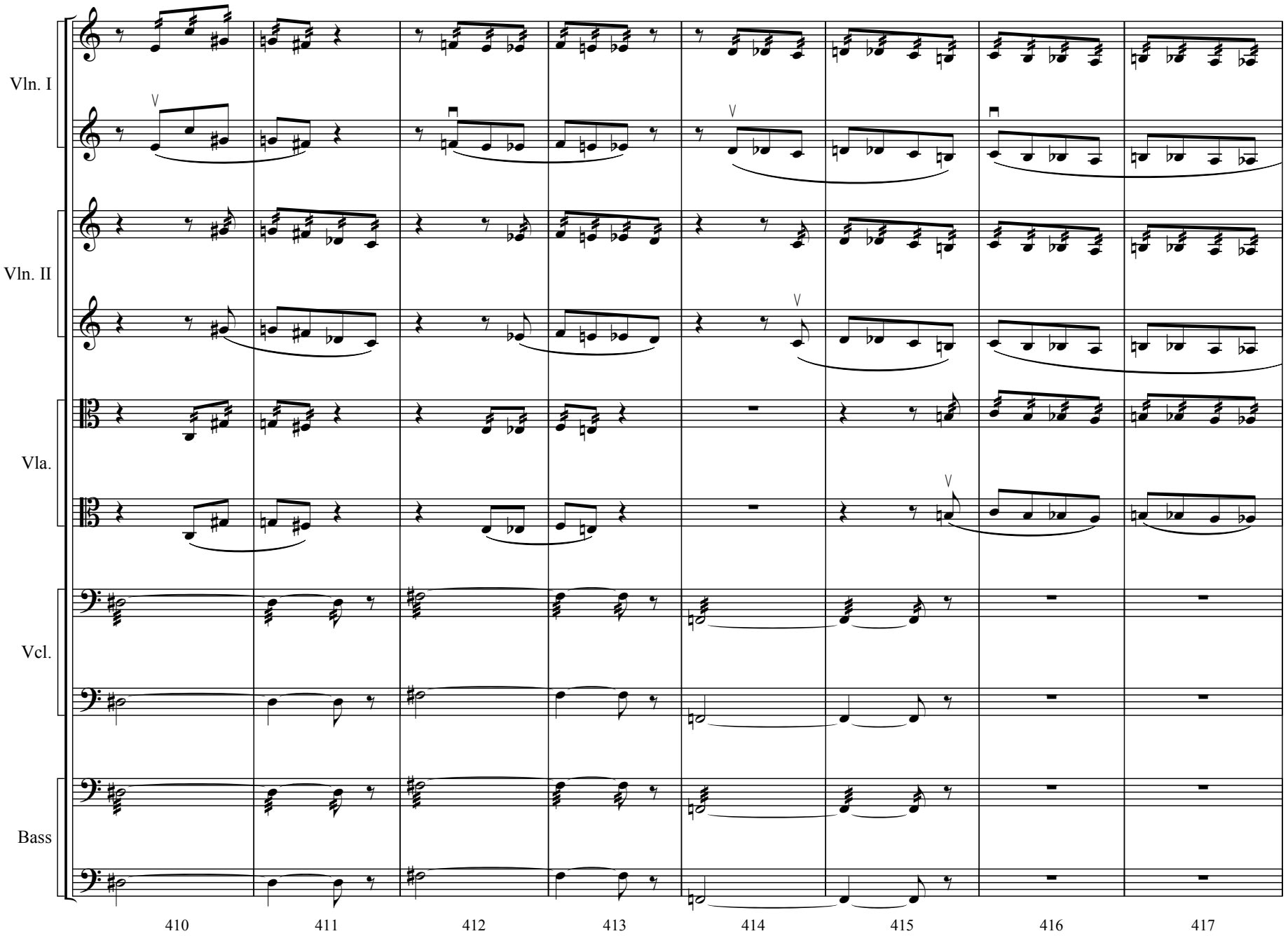
div.
pp sempre
div.
pp sempre
pp sempre
f
pp
f
pp
f
pp

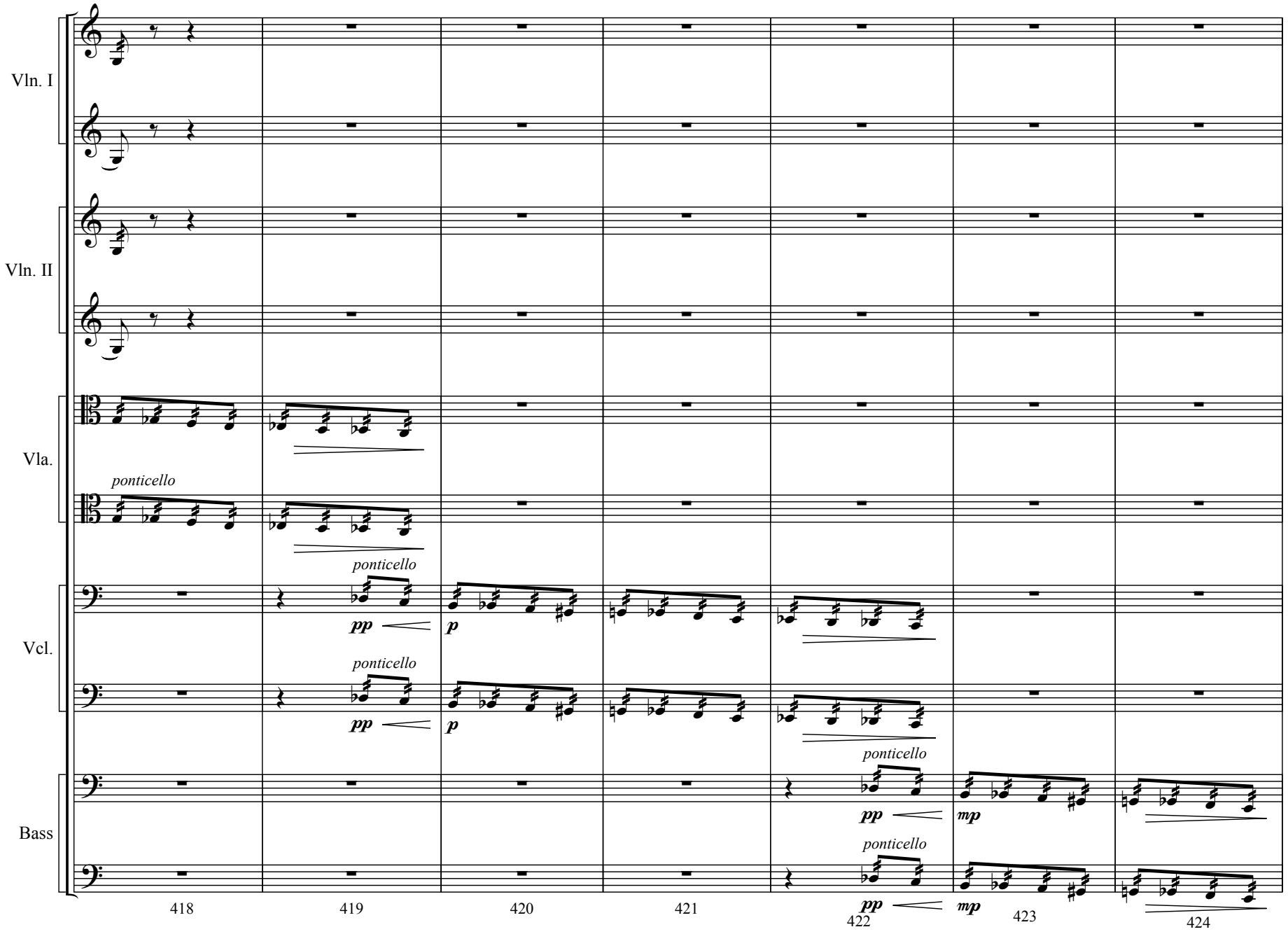
378 379 380 381 382 383 384 385

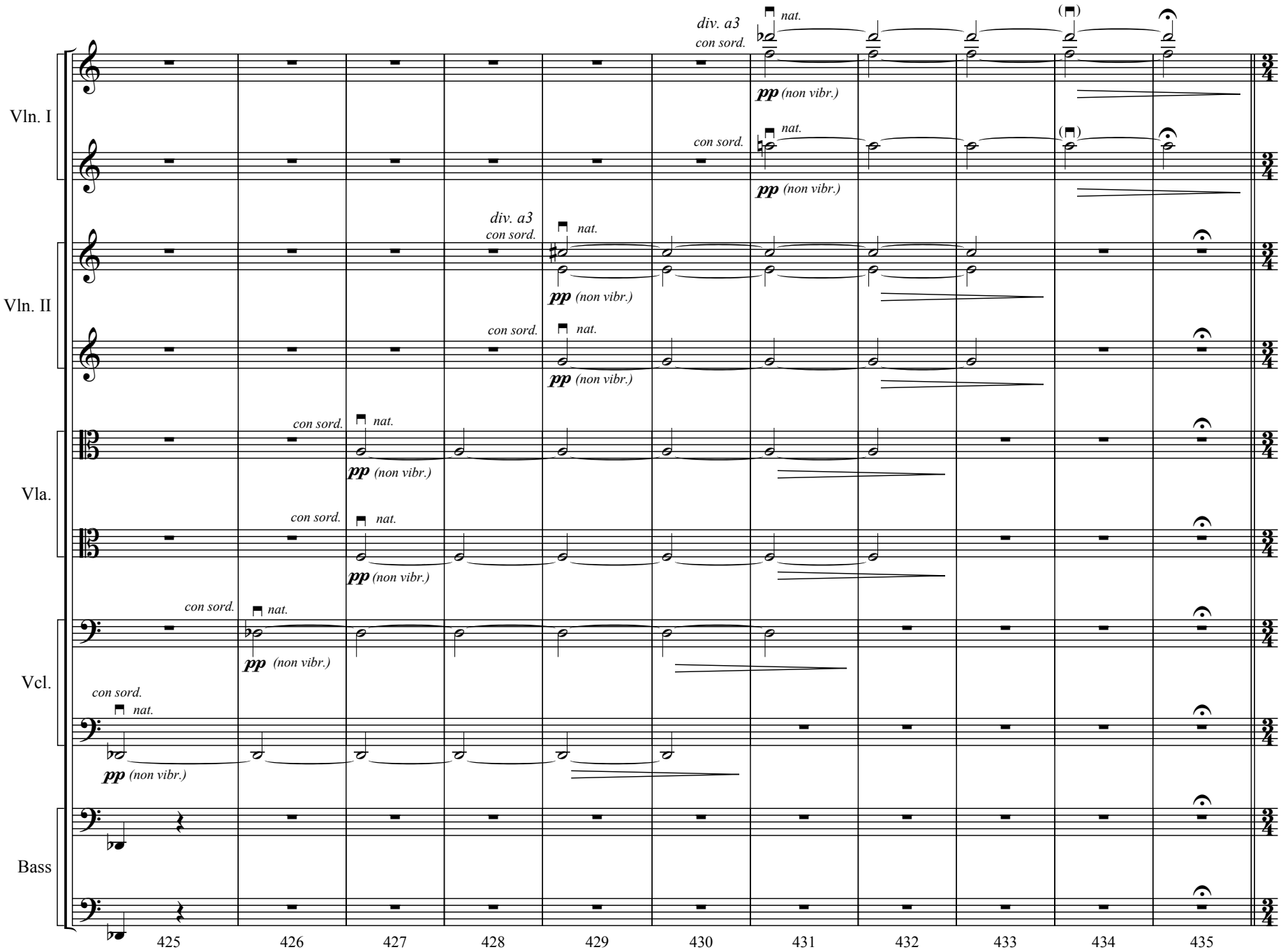

Vln. I
Vln. II
Vla.
Vcl.
Bass
pp sempre
f
pp
386
387
388
389
390
391
392
393

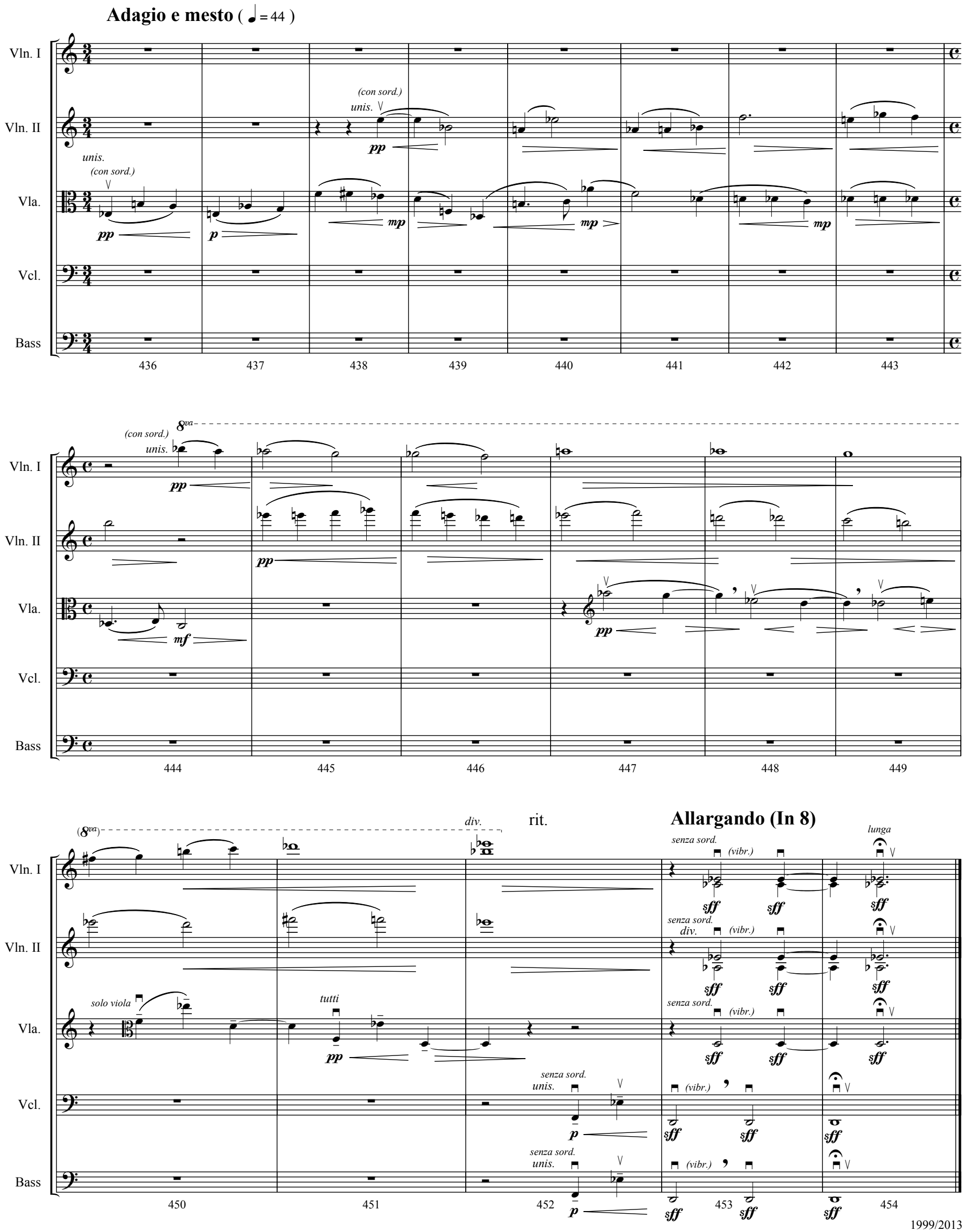

Vln. I
Vln. II
Vla.
Vcl.
Bass
f
pp
f
pp
394
395
396
397
398
399
400
401


Vln. I
Vln. II
Vla.
Vcl.
Bass
ponticello
nat.
f
pp
402
403
404
405
406
407
408
409


Vln. I
Vln. II
Vla.
Vcl.
Bass
410
411
412
413
414
415
416
417


Vln. I
Vln. II
Vla.
ponticello
ponticello
Vcl.
pp
p
ponticello
pp
p
ponticello
pp
mp
Bass
ponticello
pp
mp
418
419
420
421
422
423
424


Vln. I
Vln. II
Vla.
Vcl.
Bass
div. a3
con sord.
nat.
pp (non vibr.)
425
426
427
428
429
430
431
432
433
434
435


Adagio e mesto (♩ = 44)
Vln. I
Vln. II
Vla.
Vcl.
Bass
(con sord.)
unis.
pp
p
mp
mf
8va
(8va)
div.
rit.
Allargando (In 8)
senza sord.
(vibr.)
lunga
solo viola
tutti
sff
436
437
438
439
440
441
442
443
444
445
446
447
448
449
450
451
452
453
454