# Guide for Volume Editors of the Kurt Weill Edition

*Fourth Edition*
*Spring 2002*

Prepared by

**Edward Harsh**
Managing Editor (1992–2000)
**Jürgen Selk**
Managing Editor (2001–2005)
and

**The Editorial Board**

David Drew
Stephen Hinton
Kim H. Kowalke
Giselher Schubert

with assistance from

**Dave Stein**
Archivist
Kurt Weill Foundation

# CONTENTS

# I. Introduction to the Edition

## MOTIVATION AND GOALS

The Kurt Weill Edition is a collected critical edition of the works of Kurt Weill that upholds scholarly and critical standards without neglecting the practical requirements of performance.

Until now, Weill's legacy has suffered from severely inadequate publication. None of his compositions for the stage was published in full score during his lifetime. Several major theatrical works were never circulated in any form, and only a few of the orchestral and chamber compositions are currently available. What is more, Weill's compositions have been subjected to arrangement and adaptation to an extent matched in the experience of only a few other twentieth-century composers. Some arrangements by other hands now compete on nearly equal terms in the musical world with the composer's own versions. The Weill Edition will present literally the first edition of certain works. In other cases it will be publishing the first alternative to a corrupt performing edition or arrangement.

The practical objective of providing authoritative performance texts is important for the Weill Edition. The availability of Weill's works in full score, with corresponding ancillary materials such as rehearsal scores and orchestral parts, should open a new era of possibilities for performance, production, and recording. A second principal goal of the KWE is to encourage and inspire study of the whole of Weill's œuvre. The editorial work on each piece included in the Edition will naturally break new musicological ground, and the newly granted access to the texts themselves should provide scholars material for many years of rewarding exploration.

## SCOPE

The KWE is projected to comprise all of Weill's completed works without exhaustively publishing every last scrap of music he wrote. Excluded are unfinished and fragmentary works, reconstructions of his work executed by others, and arrangements by others, an exception being made in the last case for those few arrangements approved by Weill as a part of a larger work. Also excluded are sketches and drafts. The Weill Edition is not a historical-critical edition in that the documentation of each work's compositional process is not one of its goals. On the other hand, the Edition emphatically does seek to document fully the developmental process of each included work insofar as that process impacts upon the published form of the edited text. (See Appendix 1 for an overview of works included in the KWE.)

## RELATIONSHIP OF THE KWE TO OTHER EDITIONS

The Kurt Weill Edition is similar to other critical editions in that it seeks to present an authoritative text of a work and to document the establishment of that text in a critical report. However, in terms of ideology, it departs from convention by challenging the traditional model of the *Gesamtausgabe* based upon the notion of an *Urtext*. The ruling objective of *Urtext* editing is to return texts of a supposedly static, unchanging work to their original "authentic" state. The continuing influence of this principle has made it difficult for most critical editions to value practice (i.e., the *use* of texts) in any but a negative way.

Without being rigidly doctrinaire on the issue, the KWE admits the possibility of positive textual development through production and performance. This perspective emphasizes the dynamic nature of musical works, especially those for the theater. Each work has its own unique history which must be taken into account by any critical edition worthy of the name. That so many of the works in Weill's catalogue were initially developed in the theater with the composer actively involved suggests that in many (but not necessarily all) cases the developments that accrued to the text during that involvement may represent important permanent features of the work. (See Chapter II for a further consideration of this topic.)

The Weill Edition's positive valuation of practice may encourage the use of misleading and inaccurate labels— "performing edition" for example—to describe it. The KWE does not attempt to offer comprehensive interpretative or technical solutions to performers. It does, however, aim to be "practical" in the sense that it offers the performer authoritative information, notational and otherwise, that is necessary to fulfill his/her responsibilities as interpreter.

## PRODUCT

The principal product of the Weill Edition is a set of hardbound full scores (hereafter "main volumes") with accompanying critical reports. Edited works are organized into three series based upon genre: Stage, Concert, and Screen. A fourth series comprises Miscellanea, including facsimiles of scores, arrangements, unfinished works, and sketches. Volumes within each of the first three series are of a uniform size and format. As currently projected, the completed Edition will comprise 35-40 distinct publications.

The bulk of each main volume is devoted to the musical text of the included work(s). Editions of stage works present, along with the music, the complete verbal

text. Each volume opens with the general Foreword, written by the Editorial Board and presented in German and English. This is followed by the Volume Editor's Introductory Essay, which presents the historical background of each work, offers a general overview of relevant sources, and addresses issues related to performance practice. Various Appendices may be included at the end of each volume offering performable alternatives to the musical texts presented in the main body of the volume.

A separate critical report accompanies each main volume. The report contains detailed information on the sources and editorial decisions relevant to the genesis of the edited text. (For a complete outline of the structure and contents of the main volume and critical report, see Appendix 2.)

## ANCILLARY PUBLICATIONS

A number of publications derive from work on the Edition without being official Edition products. Among the most important such ancillary publications are piano-vocal scores matching the newly edited versions of the stage works. Editors' contracts make provisions, on a case-by-case basis, for some kind of editorial input to the preparation of these scores. Other ancillary products that may be produced include, among others, orchestral parts, miniature study scores, and performing versions of film scores. What is more, the source material, scholarship, and editorial matter generated by production of the KWE is preserved as much as possible on-line to allow future access and exploitation through emerging electronic media.

# II. Editorial Principles

### CHALLENGES POSED BY WEILL'S ŒUVRE

In many respects, the nature of Weill's legacy seems to undermine the twin pillars of autonomy and unity upon which the traditional *Gesamtausgabe* monument is built. Those two notions are not so inapplicable to Weill's work that they invalidate the goals of a collected edition, but the editorial principles of such an edition must be formulated carefully in order to respond with propriety to the unique qualities of this body of work.

According to traditional thinking, autonomy was a quality considered to be inherent in the great monuments of western art music. Their texts were considered to be fixed at the time of composition and to remain static thereafter, independent and aloof from the circumstances of any future use. This has come to be seen as a problematic paradigm with respect to any genre of music, but to none more than musical works written for the theater.

The path from written score to performance is a long and invasive one for theater works. Not an end but a beginning, the score is subject throughout the production process to alteration and adjustment on the basis of a variety of criteria, many of which are motivated by concerns other than "purely musical" ones. As well, the collaborative nature of theatrical projects allows significant influence to be exerted upon a work's text by a number of individuals other than the work's composer. For Weill, the borders between the processes of creation, production, and reception are especially indistinct since every one of his surviving theater works was staged during his lifetime, usually with his active involvement.

Writings and correspondence throughout the composer's career confirm his deep understanding and (to various extents) acceptance of these facts of theatrical life. This suggests a somewhat unconventional definition of authorial intent. By this definition, it is not the composer's intent simply to write a score and have that score performed, but to write a score that will serve as the basis from which a piece will develop in rehearsal and performance.

The other principal assumption upon which the concept of the *Gesamtausgabe* is predicated, unity of œuvre, is similarly challenged by the Weill legacy. Uniformly bound and sized tomes of collected works editions traditionally have embodied the notion that the natural differences between works by a single composer will not be so great as to disrupt a taxonomy of genre and type outlining the course of a predictable biographical narrative. Fulfillment of the Great Works Project, the creation of masterpieces within a specific tradition, was the story the biography was to tell.

Early in his career, Weill sought to contribute in some way to that narrative. Soon enough, however, his works began more and more to demonstrate his increasingly explicit disavowal of the Great Works Project and its goals. His was to be a career of constant re-beginnings, of enterprising multiplicity rather than conservative unity. In retrospect, one is able to discern in his body of work certain unities, but none serves to place his works into a set of neat, traditional categories. Each new piece was, as Virgil Thomson put it, "a new model, a new shape, a new solution to dramatic problems."

The unifying aspect of this œuvre which provides the key to the collected edition project is deceptively simple: throughout his career, Weill never abandoned the idea that a musical work can adequately be represented by a notated text. In this one crucial respect, he unfailingly remained within the tradition in which he began his career. The Weill Edition is a unitary enterprise, not in the sense that it forces the works contained therein to adhere to some single superimposed model, but in the sense that it documents the career of a single, multi-faceted composer.

### ECLECTICISM

The eclectic nature of Weill's œuvre demands that the KWE adopt a commensurately eclectic attitude toward editorial methodology. Editors apply a consistent approach within each work. Differences of genre, work history, etc., may demand markedly different approaches from one work to another. For example, comparatively conventional editorial means may suffice for many of the concert works of the composer's early career. On the other hand, each of the music theater works, which constitute the bulk of his output, presents its own unique set of challenges, requiring a unique set of editorial solutions.

Eclecticism is a strength, not a weakness. It allows each editor the freedom to prepare the text of a given work according to the demands of its own special qualities and circumstances. It is important to emphasize that this eclectic attitude towards methodology proceeds from a unified set of core principles, as defined throughout this Guide.

### TEXT AND SCRIPT; WORK AND EVENT

The KWE employs a distinction between Script and Text (note capitalization), less as a firm rule than as a heuristic device to aid editorial decision making. In the case of a Script, performance materials (music, dialogue, stage directions, etc.) served to guide specific realizations of a given work. A Text, on the other hand, transmits a representation of the work transcending any specific realization in performance. The work is not synonymous with the event.

The KWE, as a collected edition, publishes Texts. The structure of each individual edition's Text, combining musical and verbal elements in their appropriate sequence,

is divided into two parts: the Main Text and the Appendix. The Main Text presents the version judged by the editor to represent the fullest documentable profile of the complete and self-consistent work; the Appendix presents viable, performable alternatives or supplements to that version. In the case of superseded versions that do not constitute true alternatives, insofar as they merely represent earlier versions of a later representation, they do not qualify for inclusion in the Appendix.

Only in the rarest of cases—and in no case for the theater works—will the Main Text be derivable from a single source. Furthermore, the multiple sources upon which the edition's Text is to be based commonly exhibit features more suggestive of Scripts.

The editor must be careful neither to adhere rigidly to the outline of a single Script nor to assemble arbitrarily a Main Text based upon incompatible or contradictory Scripts. The former approach inclines too far in the direction of documenting a single historical moment or event, the latter too far in the direction of arbitrary synthesis. The dimensions of compatibility and contradiction must be defined anew for the special circumstances of each work; various parameters come into play, prominent among them chronology, consistency, work immanent revisions versus alterations motivated by a specific performance event, and completeness.

The editor's first major task is to evaluate critically the features of each source with sensitivity to its place in the work's development between the beginning of initial rehearsals and the end of the composer's involvement. From this evaluation should emerge a provisional Main Text based as firmly as possible on the source evidence.

In the succeeding stages of the editing process various details of this provisional Main Text may be challenged by competing source evidence. The editor must decide each case on its own special circumstances, while aiming at a consistent conception of the significance of the individual parameters involved. In certain cases, there may be gaps or silences in the source evidence itself. At such points, the editor must resolve problems using highly disciplined judgment informed by his/her immersion in the work and its *Gestalt*. One editor's solutions may differ from another's, both in the critical evaluation and privileging of the frequently multi-faceted source evidence as well as in matters of local detail—a fact that underlines the critical role played by the editor. Because of the differing circumstances surrounding each work, a generalization of the source evaluative process is neither possible nor desirable. In the process of evaluation of relevant source material, a provisional representation of the work will emerge.

## SOURCE VALUATION

The editor will likely begin the process of source valuation by determining to what degree the Main Text of the musical work can be isolated and documented by a single source. This may not be a simple determination. The following axioms are designed to guide the inquiry:

*Axiom 1*: Musical works are not fixed and unchanging but dynamic, to a greater or lesser degree.
*Axiom 2*: The history of a dynamic musical work and the text of that work are not distinct but interrelated.
*Axiom 3*: A text is capable only to an imperfect degree of transmitting the musical work that it signifies.
*Axiom 4*: A complex of sources is capable only to an imperfect degree of documenting the stage of development of a dynamic work at any given moment.

It seems appropriate to add the following caveat, which leads to a conundrum: although the sources transmitting the work may not be entirely trustworthy, they are the only reference we possess for any knowledge of the work at all. No sources, no work. Editors should not evade this point but confront it explicitly.

The (largely hypothetical) situation of a single source transmitting the Text of a musical work would call for the simplest, most conventional source valuation: all readings to be taken from one "primary" source, all readings from other sources to be ignored. This valuation is only conceivable in the KWE in the rare case where a single source alone survives. As long as there are multiple extant sources, the axioms above suggest that it will be unlikely that a single one will entirely supersede the others. Even if one should be vastly superior to the others, the imperfections (see Axioms 3 and 4) of that "primary" source would require the use of supporting sources to provide solutions (as far as possible) to its flawed aspects.

Almost all editions in the KWE will rely on multiple sources, though the number and role of those sources will vary greatly from work to work. Documents are valued according to the extent with which they transmit the Text of the given work. The editor's valuation must make clear how the sources are used to identify and assemble the edition text. The valuation may be relatively simple (identifying one or two leading sources plus supporting ones), or it may be complex (requiring assembly of a Text from multiple sources, variously privileged for different parameters).

The String Quartet in B Minor and *The Firebrand of Florence* exemplify respectively these two possibilities. As different as may be the methodological approach each suggests, the region between these approaches is not disjunctive but a continuum. The source valuation of each work will likely place it somewhere in between these two points, with the majority of stage works tending toward multiple sources and an assembled text on the *Firebrand* side of the continuum and the majority of concert works inclining toward the identification of a text embodied by fewer sources on the side of the Quartet.

In their source evaluations, editors must be aware of the potential problems inherent in using multiple sources. Especially in the case of multiple sources of the same type (holograph full scores, for example), the relationship of work history to text (see Axiom 2) may be such that two or more sources transmit incompatible versions of the work. The editor should combine readings from such sources only with great care so as not to create a radically synthetic version of the Text never authorized by the composer. All KWE Texts will necessarily be synthetic to some degree.

Two other points need be made regarding source valuation. First, because of the manifold possibilities outlined above, the KWE avoids defining source categories such as "primary," "principal," "secondary," etc. The only sanctioned distinction is between "sources" and "other material" (in German, *Quellen* and *Nebenquellen*). The former describes any document from which a reading is taken for the Text of the Edition. The latter refers to all other documents pertaining to the work.

The other point that should be emphasized concerns the potential value of non-holograph markings and documents. Especially in the case of theater works, Weill was usually an active presence during the process of rehearsal and performance. Also, as noted before, he understood and accepted at least some dimensions of the collaborative process by which changes might be made to a work and its text. For these reasons, the editor must allow for the possibility that annotations to documents may carry the authority of the composer without being in his own handwriting. This is by no means to suggest that all non-holograph markings or documents are authoritative, simply that the editor must be open to the possibilities and seek carefully to differentiate between authoritative and non-authoritative readings without depending upon handwriting alone.

## CRITERIA FOR INCLUSION

The primary criterion for a piece to be included in the KWE is that it be completed to the point of performability. The same applies to inclusion of sections of pieces (numbers, movements, passages, etc.) in the edition of a parent musical work. With one exception (noted below), sections that do not meet this completion criterion are excluded from both the Main Text and Appendices. (As stated in Chapter I, however, series four of the KWE may include unedited sketches, drafts, partially completed movements, or the like.)

The standard for judging completion is usually orchestration, since that was the last integral stage of Weill's compositional process. Works for which orchestration is not a part of the compositional process are evaluated using other criteria such as the scribal state of the best existing copy or the evidence of sound recordings.

The single exception to the rule of including only orchestrated numbers is a particular class of songs that, although completed in piano-vocal format and an integral part of a music theater work at some point in its development, were cut from that work before they were orchestrated. (An example is "Arie der Lucy" from *Die Dreigroschenoper*.) At the Volume Editor's discretion, such songs may be included in a special Appendix.

Works are not to be excluded simply for being youthful or unschooled. A piece may be excluded if the editor feels that the surviving sources are unintelligible, illiterate, or otherwise offer an incomplete vision of a piece.

The American musical theater pieces contain numbers and passages not written, arranged, or orchestrated exclusively by Weill. These will be included in the Edition (Main Text or Appendices) if the Volume Editor judges them to be an integral part of the given work. In the published volume, such numbers or passages will be identified with the list of performing forces. Additionally, the first page of each number containing such passages will carry a footnote from the title detailing the extent of the orchestration executed by other hands.

## EDITORS' RESPONSIBILITIES

The goal of the editor is to identify and/or assemble an authoritative Text for his/her subject work and present that Text in an edited form that it is as self-consistent and free from immanent errors as possible. For all the reasons given above, fulfilling this charge may be no simple matter.

What is more, Weill came of age as a composer in a musical culture that reacted against the expressive extremes of previous generations. This reaction is reflected in his notation, which tends to present the minimum amount of information necessary for performance. His natural inclination to under-notate was amplified by the urgency of meeting the deadlines against which he often worked. The deficiency of Weill's published catalog is partly attributable to his eventful biography and partially attributable to failures on the part of a number of his publishers. Whatever the reason, most of his works never received the kind of composer-supervised editorial attention they required. This task now falls to KWE editors who must confront and resolve the difficulties involved without benefit of the composer's assistance.

The KWE places broad responsibilities upon its editors. The decisions they are required to make are difficult ones, often entailing an undeniably subjective dimension. Given the currently disordered and imperfect state of Weill's published and manuscript legacy, editors must confront these decisions boldly if the new editions are to be at all useful. In many cases, a search for solutions based upon conventional notions of editorial objectivity will prove insufficient. The philosophy of the Weill Edition is that if some small, carefully documented degree of subjective insight is necessary under current conditions to prepare Weill's music for publication and use, no one is in a better position to have such insight than the expert editor who has exhaustively studied the works and their sources.

# III. Editorial Products and Practice

The principal goal of the editor is to establish an authoritative, self-consistent, and error-free Text, and then to support that Text with documentation in the form of an essay and critical report. This goal is reflected in the three principal products of each Volume Editor's work: the **edited score** including all verbal text of the work, the **critical report**, and an **introductory essay**. A fourth product is required of editors of large-scale vocal and instrumental works: either a corrected copy of an extant **piano reduction** or a report setting forth a strategy for making such a reduction. There are, additionally, a number of smaller, miscellaneous items that each Volume Editor must submit toward the end of the process (see "Other Volume Editor Products" at the end of this chapter).

The following sections provide technical information in support of these products and goals.

## I.
## THE EDITED SCORE AND VERBAL TEXT

The edited music in each volume is divided into two parts: the Main Text and Appendices. The Main Text presents the complete work in a performable version (see Chapter II). The Appendices present performable alternatives or supplements to the Main Text. In most cases, the Appendices receive the same editorial treatment as the Main Text. When multiple versions of the same number or passage exist, the Volume Editor places into the Main Text the one deemed most appropriate; the others go into the Appendices.

Acknowledging the inseparability of words and music in Weill's various musico-dramatic designs, the KWE includes in each edition of a stage work the entire verbal text, both spoken and sung. The verbal text is integrated with the musical text in proper sequence and with the two laid out on the printed pages in close analogy to their performed relationship.

Other elements of the dramatic complex are largely beyond the scope of the Edition. Wherever such elements are mandated in specific relationship to the music the Volume Editor may note them in the score (stage directions central to the realization of the work are one example). Otherwise, the Volume Editor may consider extra-musical parameters in a general way in the introductory essay to the volume and, under certain circumstances, in the critical report.

The score material prepared by the editor for use by the engraver in setting up the text of the edition is called the printer's copy.

## II.
## THE CRITICAL REPORT

### a) General Structure

The critical report provides to the scholar or interested performer information concerning the preparation of the edition. The report is fundamentally a scholarly document, but it is to be a humane one as well. It does not pedantically record every last action on the part of the editor nor provide the reader with the means to reconstruct the original sources in their entirety. Its aim is simply to show how and why the edition came to be as it is.

No two KWE critical reports will be the same in every detail. The style of each will develop gradually as a result of cooperation between editor, Board representative, and managing editor. Elements common to all will be a basic structure and the quality of humane usability mentioned above.

The two key sections of the critical report, which present most of the important information, are the **Sources** and **Commentary** sections (in German, *Quellen* and *Textkritische Anmerkungen*), which further break down into two sections each, as shown below:

| Sources | Quellen |
|---|---|
| Description | Beschreibung |
| Evaluation | Bewertung |
| **Commentary** | **Textkritische Anmerkungen** |
| General Issues | Allgemeines |
| Critical Notes | Lesarten |

### b) Sources Section

One of the Volume Editor's first tasks is to examine carefully all the sources that provide information about a given work. Based upon the sources' contents, provenance, etc., the editor reconstructs the history of the work's development from conception to performance. This history serves as the basis for the singularly vital decision by which the editor determines the version of the work to be presented as the Main Text (see Chapter II). On that basis, the editor preliminarily separates the "sources" from "other materials" providing merely background information, and assigns each a siglum for ease of identification (see page 7).

The **Description** sub-section consists of a set of tables, one for each source, presenting physical and other data. Holographs require a high standard of comprehensive description, no matter their role in the given edition. Other sources need be described (based upon the format for holographs) only to the extent that the following two conditions are satisfied: 1) the information provided must be sufficient for the edition user to identify the source; 2) the information provided must be sufficient for the edition user to understand the source's use in the

preparation of the given edition. In particular, foliation diagrams and other highly detailed descriptive devices should be included only if they are necessary to understand editorial decisions that affect the edition.

In order to ensure consistency from volume to volume, the KWE archivist provides each editor with raw holograph description data. The editor uses this data and supplements it at his/her discretion with other data collected in the course of his/her work. Concerning provenance, the KWE archivist provides the basic information from current Weill-Lenya Research Center resources. The editor determines in the course of his/her work whether further research is necessary. If so, this research is the responsibility of the editor, with support from the KWE archive staff.

An outline of the tabular format for **Source Descriptions** appears below. It is intended as a basic guide to the categories of information that source descriptions should include. It leaves open the possibility that the contingencies of individual volumes may suggest individual solutions to the presentation of this information.

---

### LIST OF SOURCES AND SIGLA

The Volume Editor assigns each source a siglum consisting of a single letter denoting its format or type and, in most cases, a lower-case letter denoting the medium of its production. Those letters may be followed by various combinations of letters and Arabic numerals. The first numeral after the defined initial letter(s) usually refers to chronology when there is more than one source of a given format and medium combination. Other assignments are at the discretion of the Volume Editor.

The assignment of siglum letters is as follows:

**Music**
FORMAT
  **F** = Full Score
  **S** = Short Score
  **V** = Piano-Vocal Score
  **I** = Instrumental Part
  **C** = Choral or Vocal Part
    MEDIUM
    **h** = Holograph
    **m** = Manuscript
    **e** = engraved or otherwise mechanically produced

**Verbal Text**
FORMAT
  **T** = Text (all types)
    MEDIUM
    **m** = Manuscript
    **t** = Typescript
    **p** = typeset or otherwise mechanically produced

**Other**
TYPE only (no lower-case letter)
  **R** = Recording
  **F** = Film
  **Y** = Criticism, Commentary
  **L** = Correspondence
  **M** = Miscellaneous
  **N** = Program Notes

### Source Description

| Data Element | Instructions |
| --- | --- |
| Type of score / Date | Indicate full score, short score, p/v score, rehearsal score, sketch, draft, instrumental part, etc., utilizing the assigned sigla according to the system outlined above. Indicate probable date of completion. |
| Location / Provenance | Indicate the location of originals, along with any location codes, call numbers, etc. If nature of residence is special, indicate this (for example: "temporary residence"). Give provenance or location history, if this is known. |
| Title Page | Make a diplomatic transcription of the title page. If no title page exists, transcribe the information from the top of the first page of music. Indicate line breaks with a slash. Indicate a non-Weill hand with the word "[manuscript]" (in brackets). If the information has been corrected, transcribe the corrected version and describe cross-outs, corrections, etc. Example: Berlin im Licht Song / Kurt Weill / Spezialarrangement / von Otto Lindemann |

| | |
|---|---|
| | Remarks: "Slow-Fox" in title crossed out with blue pencil. |
| Hands and medium | *For unpublished sources:* |
| | Indicate either holograph (markings by author) or manuscript (markings by someone other than the author), followed by medium for the principal content. Follow with information about other contributors and ancillary markings in other hands. Give names or functions for other identified hands in parentheses; put supplied names in brackets. Indicate surmised names (i.e., if the handwriting has not been verified) with a question mark. |
| | Examples: |
| | Holograph, black ink with corrections in red pencil. Editor's corrections in black pencil; engraver's markings in blue and green pencil. |
| | Holograph, black ink. Additional manuscript orchestration (Ted Royal) in black pencil. Conductor's markings [Maurice Abravanel?] in red pencil. |
| | *For published sources:* |
| | Indicate whether published for sale or hire; engraved or reproduction of manuscript; publisher and edition no.; no. of pages, date of printing and copyright date. (The printing date for UE scores is usually indicated on the bottom of the back cover.) |
| Number of pages | Indicate the total number of pages in each act or movement that contain markings of any type, including title page. Ignore blank pages. (Blank pages may be accounted for in the Structure or Contents sections below). Do NOT use brackets to indicate unnumbered pages. |
| Paper type / Size | List the types of paper used as follows: Brand name, manufacturer's number, number of staves, and size (height x width; span (the distance between the top of the first staff and the bottom of the last staff)). Indicate measurements in centimeters for European brands and in inches for American brands. Put all information supplied by the editor in brackets. |
| | Examples: |
| | K.U.V. Beethoven Papier Nr. 36 (22 Linien), [34 x 26.5 cm.; span 29 cm.] |
| | Schirmer ProMusician 44 [44 staves], [16 x 12.5 in.; span 13.5 in.] |
| Description of Structure, Binding, and Foliation | Write a brief prose description of the binding or gathering structure, if any. Include information about the cover boards, method of binding (glue, string, etc.), and whether the bifolia have been cut or separated. |
| Contents | Inventory the numbers, sections, and/or movements included in the manuscript. |
| Condition | Describe the state of the source, noting generally (not in detail) the presence of torn pages, paper deterioration, etc. Note also evidence of missing or damaged sections. |
| Remarks | Further information and commentary at discretion of Volume Editor. |

Sources are grouped according to type (full scores, instrumental parts, vocal scores, etc.). The order in which these categories are listed is based upon significance for the edition, as determined by the Volume Editor.

Full scores will usually be listed first according to this criterion, but the order thereafter may be more case dependent. Within each category, sources are listed in chronological order.

Additional materials (i.e., other than sources) need to be described only to the extent that they can be identified. They may be described singly or in related groups at the editor's discretion.

The format of the **Evaluation** sub-section is less prescribed, but its content is one of the most vital in the entire edition. In prose, the editor presents a complete and detailed description of how the sources are used in the edition, with this use substantiated and defended by all necessary textual and historical evidence. Further, editors should provide brief comments describing the place of other materials in the constellation of documents surrounding a given work, explaining why they do not play a role as sources for the edition.

### c) Commentary Section

The Commentary section documents the details of editorial decisions. Decisions that are specific to a single note, measure, passage, etc., are recorded in the **Critical Notes**. Decisions that affect a number of locations or situations can be described in the **General Issues**.

Decisions are not synonymous with actions. In many cases, the editor may decide *not* to act. Further, it is not the textual condition of sources upon which the Commentary section reports. Rather than simply record the fact of "F# missing," for example, a critical note should document the editor's evaluation of the significance of this textual condition. In this example, the note should include a remark such as "F# added by analogy with...." Editorial decisions should always be described on the basis of the source evidence.

Notes in the Commentary section can be classified according to two types. (The distinctness of these two types will vary from project to project.) Type 1 notes document editorial decisions, as just described. Type 2 notes offer information that the editor deems important to communicate to users of the edition even though it does not record a decision affecting the edited text. Type 1 notes are mandatory under the conditions outlined below under "Categories of Editorial Decision / Documentation." Every Type 1 note must include a justification for the decision it documents. This justification may comprise a few words (for example: "added by analogy with...") or several sentences, depending upon the complexity of the given issue. Type 2 notes are included at the discretion of the Volume Editor. Although they require no specific justification, the editor should take care to establish general criteria for including such notes.

There is no prescribed format for the **General Issues** section. Each entry may be in the form of one or more paragraphs of prose. The Critical Notes are presented in a tabular format, with three vertical columns labeled as follows:

| | |
|---|---|
| Location | according to measure and/or position. The KWE uses the system: 3.2 = measure 3, note or chord 2; 3/2 = measure 3, beat 2. |
| Part | affected instrument(s) or voice part(s) |
| Remarks | a succinct statement about the decision or information to be communicated. Short entries may be telegraphic sentence fragments; longer entries should be full sentences. Sigla should be used to refer to sources. The degree of detail of a remark should be commensurate with the significance of the issue at hand. |

Following are a few sample critical notes entries:

| Location | Part | Remark |
|---|---|---|
| 17-32 | Vn | **Fh:** articulation marks in composer's hand in 17/1-3 only; **Vp** presents the entire passage with articulation, but different from that of **Fh**. Articulation to this passage added by analogy to **Fh**. |
| 28.2-31 | AUSR | **Fh:** reads "der von allem." Weill erroneously wrote here the underlay of the next verse. Correct reading from **Vm** is upheld. |
| 61 | EMIL | **Vm2**: first beat is changed to Bb, but the change is not present anywhere else, including the annotated Abravanel score, and it would introduce weaker voice leading, eliminating the voice exchange with the bass line (Bn). Thus, the reading of **Fh** is favored here. |

## III.
## CATEGORIES OF EDITORIAL DECISION / DOCUMENTATION

The **Source Evaluation** and **Commentary** sections of the Critical Report together document all editorial decisions relevant to the establishment of the edited text. Because the notation of editorial activity in the musical text itself would result in a dense and confusing tangle of markings, documentation in the score is restricted to information of immediate importance and relevance to performers. In such cases, a footnote presents the salient facts and refers to the more extended consideration offered in the critical report.

The Volume Editor makes all his/her decisions with a view to establishing an authoritative, self-consistent, and

error-free text. The following presentation of the four categories of editorial decision implies a sequence from one stage to the next. The sequence is flexible, depending upon the particular demands of a given editor's project.

### a) Evaluation of Variant Readings

"Variant Readings" refers to discrepancies in the musical text of two or more sources. Note that certain cases of variance (such as the absence from one source of articulation or expression markings present in another) are covered under the heading of "Equalization."

The Volume Editor documents a given decision or set of decisions in (usually) just one of the three sections— Source Evaluation, General Issues, Critical Notes. Documentation in the Source Evaluation is the most general. By privileging a source (or a group of sources, each for a particular parameter or dimension), the editor indicates that it is from this (or these) that he/she most commonly takes readings to incorporate into the edition text. Though philologically based, privileging plays a distinctly practical role. It *does not* mean that the editor rules out or excludes the other sources. Theoretically, all sources can offer useful readings at any given point in the text. Rather, it is a way of avoiding having to report every last divergence between sources.

The two sections of the Commentary clarify the privileging outlined in the Source Evaluation and document exceptions to it. The editor is not required to provide a note in the Commentary when, in evaluating variant readings, he/she decides to uphold the privileging outlined in the Source Valuation. The editor is free in such situations to provide a Type 2 note.

The editor must provide a note whenever he/she decides upon a reading contrary to the stated privileging. A note for each such case is usually presented in the tabular form of the Critical Notes section. Wherever a large number of specific cases derive from a single broader decision, the editor may substitute a general note in the General Issues section. The placement is left to the discretion of the Volume Editor based upon the twin criteria of effective and efficient communication.

### b) Equalization

After the editor has established a basic text by resolving issues of variant readings, he/she must make decisions to assure the self-consistency of that text. Parallel passages, simultaneous or successive, which are essentially the same but which are notated differently should usually be made to conform ("equalized") based on the editor's decision as to which offers the clearest, most logical notation.

One common form of equalization is the provision of articulation, phrasing, or dynamic markings to an otherwise unmarked passage by analogy with a parallel passage. Editorial decisions of this kind do not require a note in the Commentary section.

All other decisions do require a note. As stated earlier, decisions do not always result in actions. An equalization decision might involve replacing one notation with another, or it might involve retaining different notations

based upon instrumental idiom.

### c) Correction of Errors

The text may still contain errors not found in the process of evaluation of variant readings and equalization. The editor must take care to identify and correct these. "Clear" errors—those for which there is only a single sensible solution—are corrected without a note in the Commentary. Any others require a Type 1 note.

### d) Additions and Changes

In isolated cases, the previous steps may not resolve all the problems and imperfections of the text. On a very limited and restricted basis, the editor may propose additions or changes that, although not explicitly offered by any source, can convincingly be demonstrated to communicate musical content implied by the available sources. The editor must consult with the Editorial Board Representative before incorporating into the text such additions and changes. A footnote in the Main Text as well as the required Type 1 note in the Commentary is usually appropriate in such cases.

## IV.
## EDITORIAL ATTENTION TO VERBAL TEXTS

All text is included only in the original language of the piece; translations are beyond the scope of the KWE.

The first stage of the editor's work is, as always, the careful critical evaluation of the available sources. On the basis of this evaluation, the editor privileges a source or sources for the verbal dimensions of the edition. For the purpose of that privileging, there will often be a rough distinction made between *sung* and *spoken* text.

In the case of *sung* text, the musical sources will usually weigh heavily in the privileging process—to the extent that those sources include vocal lines and sung text. The basic guideline is that the verbal text of the given edition should follow Weill's set text in terms of substance (words, inclusion and order of stanzas, etc.). For substantial dimensions of *spoken* text, the editor depends upon the source or sources s/he privileges as corresponding most closely to the musical version presented in the edition's Main Text.

Concerning less significant dimensions (spelling, capitalization, punctuation, layout) of both sung and spoken text, the editor's main goals are self-consistency and freedom from error. The process of achieving those goals may again be guided by privileged sources. The following three points need to be considered:

a) If the editor has access to a suitable non-musical source that is demonstrably the same as one with which Weill worked, the editor privileges it.

b) If the editor has access to a suitable non-musical source that is of some authority but that is not demonstrably the same as that with which Weill worked, the editor privileges that source but includes a prominent note that its features may not correspond exactly to those of the source with which Weill

actually worked.

c) If, however, no suitable non-musical source is available, the editor (in consultation with the Editorial Board Representative and/or Lektor—see below) proceeds according to the most defensible criteria available. A prominent note is again included, this time stating the nature of and criteria for the editorial action involved.

The KWE does not provide exhaustive documentation of the details of the above editorial activities with respect to the verbal text. While source evaluation and comparisons of alternate versions need to be undertaken by the editor, the editor provides only a general discussion of relevant issues in the Commentary and Source Description sections of the Critical Report. The correction of simple errors of transcription, punctuation, spelling, and the like is undertaken without exhaustive documentation.

In the case of more problematic verbal texts, the Board may appoint a Lektor, a literary consultant who advises on textual issues that are beyond the expertise of other KWE personnel. Two of the Lektor's principal duties are to alert the editor to textual problems and issues that may impact upon the edition and to review the submitted work from a literary point of view. The Lektor's role is largely of an advisory rather than collaborative nature.

The editor should follow as much as possible the standards and practices contemporaneous with given works. In rare cases, the editor may decide that modernization of some isolated parameter is desirable. Such action may be undertaken only after consultation with the Editorial Board Representative.

For certain non-substantive dimensions, such as the layout or orthography of a poem, the editor may draw upon materials that are not included among the sources, but only if no other source is available.

The editor may judge it important to note the existence of a published version of the verbal text that is distinct from that presented in the edition. Such versions can be described in the critical report, with the editor's summary of the points of divergence from the edition text.

Volumes that contain pieces in non-theatrical genres of vocal music present the verbal text in two places in the main volume: in the score itself and apart from the score. Layout considerations excepted, the two texts match in every detail.

For plays to which Weill wrote only incidental music, the editor provides a synopsis of the plot to frame the musical text, indicating verbal cues wherever appropriate.

## V.
### INTRODUCTORY ESSAY

The introductory essay provides important background information about the given piece and also presents an overview of the editorial work undertaken in preparing it for publication in the KWE. (In volumes containing multiple pieces, a separate essay is generally provided for each.) For many users, the essay will function as the primary means of orientation, the entry point for study or performance of the included work(s). The importance of an engaging, readable, and informative essay, therefore, cannot be over-emphasized.

The essay is published in English (translation provided for by the KWE if necessary). Volume Editors whose native language is not English may arrange to have the original language version published elsewhere.

It is the Volume Editor's prerogative to determine the precise structure and length of the essay. Most will fall within the range of 10,000 to 25,000 words, although the length is greatly dependent upon the nature and scale of the given work. Musical examples, if essential, should be used very sparingly. All essays should address in some way the following three primary subject areas:

### 1. The Work
This section includes a description of the work and the circumstances of its creation. For many of the stage works, the latter subject will be a complex one, requiring a detailed account of the collaborative and production process. The Volume Editor should make an effort to be complete yet succinct in this summary. Also covered under this heading is an account of the work's premiere and its subsequent performance and reception history.

### 2. The Critical Method of this Volume
An introduction to the principal sources used in preparing the edition is provided here. (Complete source information is reserved for the Critical Report.) This section also presents a description of editorial concerns specific to the given work.

### 3. Performance Practice
The preservation and transmission of performance practice ("performance practice" referring to the manners of interpretation as distinct from the notational information necessary to perform a work) is an important goal of the KWE. This section covers the general issues involved, with example passages cited as the Volume Editor judges necessary.

The editor may request a limited number of facsimile pages to illustrate points made in the essay.

## VI.
### PIANO REDUCTION/REPORT

This editorial product is required only for large-scale instrumental or dramatic works for which piano-vocal or other reductions are planned as ancillary publications. It is submitted by the Volume Editor at the conclusion of his/her work in one of two possible forms. The first is a corrected photocopy of an extant reduction that is emended to conform the continuity of its contents with the form of the work presented in the Main Text of the volume. The second comes into play when no extant reduction is determined to be usable for this endeavor. In this situation, the Volume Editor prepares a written report that assesses the condition of any existing reductions and offers suggestions that might be followed by another individual to prepare a new reduction.

## VII.
## OTHER VOLUME EDITOR PRODUCTS

The Volume Editor submits the following miscellaneous items later in the proofing process.

### a) Acknowledgments

The Volume Editor submits a list of individuals and institutions to which the Editorial Board may add. These are not to exceed a single page in the finished volume.

### b) List of Performing Forces

Set forth are the *dramatis personae*, instruments (including all percussion instruments), choral forces, etc. required by the work. Note the following guidelines:

1) Instrument names are rendered in the language of the holograph.
2) Transpositions are indicated in parentheses following the instrument name or part number.
3) Multiple parts within a single instrument family are listed individually, with all doublings indicated.
4) String parts are provided with a suggested range of number of players.
5) Characters in stage works are listed in order of importance, and, where applicable, are grouped together by relationship. A brief functional description precedes an indication of voice type, followed by pitch range notated on an incipit-like staff. In preparing the list, the editor is urged to consider historical precedent, documentary evidence, and user's needs.

### c) List of Abbreviations and Sigla (Critical Report)

All abbreviations and sigla used in the musical text or the critical report are identified and defined in this list (many of these are standardized in this Guide; see **II. b)** above and Chapter V). The KWE scheme for identifying pitches by letter name and octave number is also presented here.

### d) Supplementary Information (Critical Report)

Any additional text the Volume Editor chooses to place in the critical report, including introductory essays written originally in a language other than English.

## VIII.
## SPECIFIC ISSUES AND PROBLEMS

1. Tempo is an important and fragile parameter for Weill's works. To be considered performable by the KWE, a piece must have a tempo indication (either verbal or metronome). If any form of marking already exists in the source, there is no need for the editor to add one (although he/she may do so as an amplification in some cases, such as with "Foxtrot Tempo" where there is ample evidence as to Weill's specific meaning). If no indication exists in the sources, the editor should add one in the form of a bracketed metronome marking (or range thereof), verbal indication, or both.

2. Consideration of performance practice topics is generally limited to the introductory essay. Only in cases where immediate knowledge of a particular detail of performance practice is absolutely necessary will such be noted in the score itself by means of a footnote. For instance, in some passages—of the American stage works particularly—straight eighth-notes, dotted eighth-sixteenth, and triplet patterns are used interchangeably to indicate the same free, almost swung, rhythmic performance practice. The precise interpretation of such passages is impossible to notate exactly, and is greatly dependent upon the sung text. In all such cases, the Main Text of the KWE preserves the original notation, while an explanation of the appropriate interpretation of the figures is included in the performance practice section of the introductory essay. Isolated passages of this type in the score may be provided with footnotes referring to the discussion in the essay.

3. Many of the holograph full scores for the stage works do not include vocal parts. The transferal of these from a rehearsal or piano-vocal score into the full score must be undertaken with great care. One of the most likely problems to arise is a lack of correspondence between the versions represented by the various sources. Each situation must be evaluated on its own merits so that the preferred source for both text and underlay may be established.

4. For a number of works, original orchestral parts will play an important role as principal sources. In such cases, the editor must take care to distinguish between player-specific indications, such as bowing, and more general features of the work itself, such as phrasing.

5. The specific cuts and repetitions of a given number used as scene change music or the like tend to relate more to a performance event than to a work itself and thus should not necessarily be preserved in their exact form in the KWE. Such a number should be presented at the least in its entire, most continuous form. Annotations may be provided if necessary to clarify the possibilities of its use.

6. Weill's early works exhibit youthful notational eccentricities, but his unconventional markings often make a musical point and should not automatically be "corrected." Each piece should be edited on its own terms from a perspective that balances Weill's notational practice at the time of composition with clarifications offered by KWE conventions.

7. Weill sometimes authorized orchestration changes or reductions during the course of rehearsal and production of stage works. The Volume Editor must evaluate these on a case by case basis to determine where the changes lie on the continuum between work and event. Balance considerations vary greatly from theater to theater and from production to production, so conductors using the Weill Edition should at least have the option of restoring reductions made on this basis. A combination of annotations (on-page and in the Critical Report) and reduced-size noteheads may be used to communicate the possibilities.

8. Weill's music often calls for spoken or semi-spoken text over music, and the composer notates such passages in different ways. The KWE does not dictate a single arbitrary standard method. As a general rule, the original notation should be reproduced in print as faithfully as possible unless it invites realization in a demonstrably incorrect manner.

9. In certain rare circumstances, *ossias* may be used to present alternative passages for different vocal capabilities if these are suggested by the sources.

10. In the rare case of problematically notated passages, or passages not realizable given limitations of instrumental idiom, the editor should discuss with the Editorial Board Representative whether the notation is to be changed or retained with a footnote offering suggestions for realization.

11. Weill's spelling of pitches should be taken seriously and changed only when it presents serious problems.

# IV. Personnel
[last update: January 2006]

## EDITION PERSONNEL AND ROLES

### Core Three-Way Relationship

The keystone of the KWE editorial process is the three-way interaction among the Volume Editor, the Editorial Board Representative, and the Managing Editor. Given the variety of potential work-specific issues and combinations of personalities, the KWE does not attempt to define this relationship precisely, in the abstract. It cannot be overemphasized, however, that for the Edition to be successful these three individuals must communicate frequently and effectively from the very inception of each project. A brief description of each role follows.

### VOLUME EDITOR

The Volume Editor is responsible for the editorial content of his/her volume. Chapter VI of this Guide, "Edition Preparation Process," provides a more detailed description of the role of the Volume Editor.

### MANAGING EDITOR – Elmar Juchem

The Managing Editor is in charge of the day-to-day management and operation of all aspects of the Weill Edition. He also serves as the primary resource person for the Volume Editor and is responsible for addressing any issues or questions aside from those defined as the purview of the Board Representative. Chapter VI of this Guide, "Edition Preparation Process," provides a more detailed description of the role of the Managing Editor.

### EDITORIAL BOARD

David Drew, Joel Galand, Stephen Hinton, Kim H. Kowalke, Giselher Schubert, Edward Harsh.

The Editorial Board as a group is responsible for defining the intellectual and editorial principles of the Weill Edition; it is the final authority for rulings on matters of policy. For each volume of the KWE, the Board appoints one of its members to serve as Board representative, a person to represent the judgment and interests of the Editorial Board as a whole and to ensure the consistent application in a given volume of the basic principles of the Weill Edition. Throughout the course of each project, this person may serve as needed in the roles of resource person, adviser, consultant, etc. The Editorial Board exercises final approval of each volume. Chapter VI of this Guide, "Edition Preparation Process," provides a more detailed description of the role of the Editorial Board Representative.

## ADDITIONAL KWE STAFF

### ARCHIVIST – Dave Stein

Mr. Stein is responsible for the provision of source materials for the Volume Editor's use. He also prepares, for incorporation in critical reports, basic bibliographic descriptions of holograph sources. Volume Editors may call on him as well for advice on general source evaluation.

## KWE ADVISORY BOARD

Members of the Advisory Board provide advice and insight in their respective areas of expertise (i.e., musicology, performance, publishing, etc.).

**Overview of all Personnel Associated with the Weill Edition**

**Editorial Board**
David Drew
Joel Galand
Edward Harsh
Stephen Hinton
Kim H. Kowalke
Giselher Schubert

**Staff**
Elmar Juchem, Managing Editor
Dave Stein, Archivist

**Advisory Board (grouped by discipline)**

**Composers**
John Adams
Alexander Goehr
Steve Reich
Gunther Schuller
Maury Yeston

**Conductors**
Sian Edwards
James Holmes
James Levine
Kurt Masur
John Mauceri
John McGlinn
Joshua Rifkin
Julius Rudel
Markus Stenz
Michael Tilson Thomas

**Cultural Historians**
Leon Botstein
Guy Stern

**Library/Archives**
Wayne Shirley

**Musical Theater/Opera Production**
Dennis Marks
Harold Prince

**Musicologists**
Robert Bailey
Stephen Banfield
Reinhold Brinkmann

Hermann Danuser
Yves Gérard
Bryan Gilliam
Philip Gossett
David Hamilton
Charles Hamm
H. Wiley Hitchcock
Elmar Juchem
Ian Kemp
David Kilroy
Niels Krabbe
Christoph-Hellmut Mahling
bruce mcclung
Donald Mitchell
Robert Morgan
Andrew Porter
Jürgen Schebera
James Zychowicz

**Other Editions**
Regina Busch

**Performers**
Gary Graffman
Teresa Stratas

**Publishers**
Theodore Chapin
Gabriele Dotto
Richard Toeman

**Theater Scholars**
Michael Morley

# V. Terminology and Abbreviations

Below is an outline of the range of source material the Editorial Board has identified as useful specifically in producing a critical edition of a Weill theater work. Many of the types of sources listed are applicable to works in other genres as well.

## I. Music Scores

**A. Manuscript Material** (ordered in terms of compositional genesis)
  **preliminary sketch** – very brief notation of a musical idea
  **sketches** – a more extended fleshing-out of an idea
  **draft** – a continuous realization of a piece or significant passage
    **a) preliminary**
    **b) final** – represents the form eventually scored by Weill
  **rehearsal score** – for voices and piano, used by principals and chorus to learn parts for the first production.
    **a) holograph**
    **b) copyists'**
  **full score**
    **a) holograph**
    **b) copyists'**
  **instrumental parts**

**B. Published Material**
  **proofs** – preliminary forms of published materials (with or without annotations)
    **a) full score**
    **b) piano-vocal score**
    **c) sheet music**
    **d) instrumental part**
  **published edition** – (with or without annotations)
    **a) full score**
    **b) piano-vocal score**
    **c) sheet music**
    **d) instrumental parts**

## II. Verbal Text

**A. Manuscript Material**
  **holographs**
  **copyist's manuscript**
  **typescripts** (with or without annotations)
    **a) lyrics**
    **b) complete libretto**

**B. Published Material**
  **program libretto** (with or without annotations)
  **published edition of libretto or play** (with or without annotations)

## III. Production Material

**A. Manuscript Material**
  **Stage Manager's Prompt Book**
  **Stage Director's Book**
  **Choreographer's Notes**

## IV. Audio-visual Documentation

  **Original cast recording**

## V. Other Documents

  **Reviews** (especially of tryouts and Broadway run)
  **Theater Programs**
  **Correspondence**

**BIBLIOGRAPHIC TERMS**

For the sake of clarity and consistency, the following terms are defined for use in the edition, both in English and German

| | | |
|---|---|---|
| Sheet | Bogen | the name given to a whole, unfolded piece of paper. (It may be separate from others or the term may refer to the step in the printing process where it is run through the press, before being folded for binding.) |
| Bifolium | Bifolium | a single sheet folded in the center, comprising two leaves and four pages. |
| Leaf | Blatt | one half of a bifolium, comprising two pages, recto and verso. (Folio is a synonym, but given its many other meanings "leaf" is preferred.) |
| Side | unpaginierte Seite | recto or verso of a leaf. |
| Page | paginierte Seite | a numbered side. |
| Recto | Recto | the front side of a leaf and the right-hand page of a book when open; usually paginated with an odd number. |
| Verso | Verso | the back side of a leaf and the left-hand page of a book when open; usually paginated with an even number. |
| Folding | Lagen | a group of bifolia folded together. |
| Gathering | Bindung | a group of bifolia stapled, stitched, or otherwise bound together. (The common view of gathering and fascicle as synonymous is incorrect.) |
| Manuscript | Manuskript | a document written or copied by hand. |
| Holograph | Holograph | a document written or copied in the hand of the person from whom it proceeds. (Note: "Autograph" and "holograph" are easily confused. The KWE will use only "holograph" and "manuscript.") |
| Line | Zeile | a single staff of music; for example, 12-line music paper contains 12 staves inscribed on each side. |
| System | System | the staff or set of staves for a solo instrument or a group of instruments playing simultaneously. The staves belonging to a system are joined by a system barline, to which may be added other elements, such as braces for multiple staves performed by a single player (as in harp or piano) or square brackets (to indicate the members of a single family, such as woodwinds or brass). |
| Imprint | Marke | the trademark or colophon for a brand of music paper. |

**PITCH DESIGNATION**

The system represented below, providing letter name and octave number, is used to designate pitch in settings where musical notation is not appropriate.
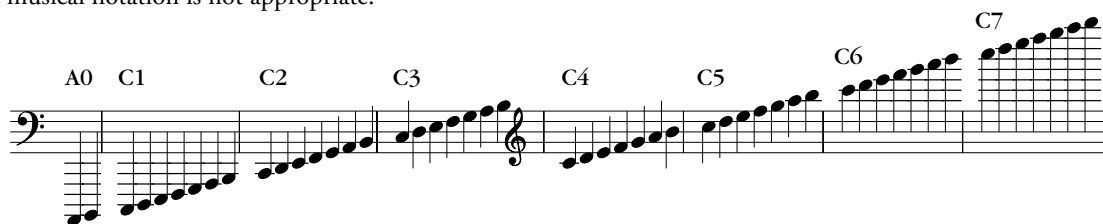


**PAPER TYPES**

Types of manuscript paper are identified by listing the brand name and number of lines, format (upright or oblong), and size (in relevant measurements) e.g. Maestro 115, 12-line paper, upright, 9" x 12". The volume editor should create a table of paper types utilized by the composer in the course of a given work. Such a table may elucidate the relationship between paper type and compositional process.

**PERFORMANCE DIRECTIVES**

For the abbreviations of standard Italian directives in the score, consult the *Harvard Dictionary of Music* or *The New Groves Dictionary*. For other directives and terms, especially uncommon ones or those idiosyncratic to Weill, the KWE will maintain a list that will constantly be renewed and supplemented as work on the Edition progresses.

### INSTITUTIONAL AND PUBLICATION SIGLA

Sigla will be used for identifying sources (see Chapter III above) and institutions in bibliographic citations. Those listed below represent a selected list of institutional sigla for volume editors. For sigla not included here, the Volume Editor—in consultation with the Managing Editor—should develop a two- or three-character acronym for the source, introducing a fourth character only if necessary. Sigla established by the *New Grove* dictionaries may be adopted where possible. It should be noted that KWE sigla use only capital letters and are intended to be more obviously mnemonic than some in Groves.

**Institutions**

| | |
|---|---|
| ADK | Akademie der Künste, Berlin |
| BBA | Bertolt Brecht Archiv, Berlin |
| DSB | Deutsche Staatsbibliothek, Berlin (Ferrucio Busoni Archive) |
| EHA | Engelbert Humperdinck Archiv, University of Frankfurt |
| HRRC | Harry Ransom Research Center, University of Texas at Austin |
| KWF | Kurt Weill Foundation for Music, New York |
| LOC | Library of Congress, Washington D.C. |
| LPA | Library of the Performing Arts, Lincoln Center, New York |
| ONC | Oliver Neighbour Collection |
| PHI | Paul Hindemith Institut, Frankfurt-am-Main |
| PML | Pierpont Morgan Library, New York |
| RWC | Rita Weill Collection |
| UEA | Universal Edition Archiv, Vienna |
| | (distinguish between materials on deposit at the WSB [Wiener Stadt- und Landesbibliothek] and the ÖNB [Österreichische Nationalbibliothek]) |
| UWM | University of Wisconsin, Madison (WI) |
| WLA | Weill-Lenya Archive, Yale University, New Haven (CT) |
| WLRC | Weill-Lenya Research Center, New York |
| YML | Yale University Music Library, New Haven |

**Periodicals**

| | |
|---|---|
| AM | Acta Musicologica |
| AMF | Archiv für Musikforschung |
| AMW | Archiv für Musikwissenschaft |
| CM | Current Musicology |
| FAM | Fontes artis musicae |
| JAMS | Journal of the American Musicological Society |
| JM | Journal of Musicology |
| MF | Die Musikforschung |
| ML | Music and Letters |
| MQ | Musical Quarterly |
| MR | The Music Review |
| MT | The Musical Times |
| NCM | 19th-Century Music |
| NZM | Neue Zeitschrift für Musik |
| OQ | Opera Quarterly |
| PNM | Perspectives of New Music |

**Other Publications**

| | |
|---|---|
| ANY | Nesnow, Adrienne. "Yale University Music Library Archival Collection, MSS 30: The Papers of Kurt Weill and Lotte Lenya." [Catalogue]. (New Haven, CT, 1984). Internet: http://webtext.library.yale.edu/xml2html/music.Weill.nav.html |
| DDH | Drew, David. *Kurt Weill: A Handbook*. (Berkeley, CA: The University of California Press, 1987). |
| EKS | Edler, Horst and Kim Kowalke, eds. *A Stranger Here Myself: Kurt Weill Studien*. (Hildesheim and Zürich: Georg Olms Verlag, 1993). |
| GBA | Bordman, Gerald. *American Musical Theatre: A Chronicle*. (New York: Oxford University Press, 1978). |
| KKE | Kowalke, Kim. *Kurt Weill in Europe*. (Ann Arbor, MI: UMI Research Press, 1979.) |
| KKO | Kowalke, Kim, ed. *A New Orpheus: Essays on Kurt Weill*. (New Haven: Yale University Press, 1986). |
| KWA | Drew, David, ed. *Kurt Weill: Ausgewählte Schriften*. (Frankfurt/Main: Suhrkamp Verlag, 1975). |
| KWG | Hinton, Stephen, and Schebera, Jürgen, eds. *Kurt Weill: Gesammelte Schriften*. (Berlin: Henschelverlag, 1990). |
| MGG | *Musik in Geschichte und Gegenwart* |
| NG | *The New Grove Dictionary of Music and Musicians* |
| NGA | *The New Grove Dictionary of American Music* |
| NGO | *The New Grove Dictionary of Opera* |
| OAT | Bordman, Gerald. *The Oxford Companion to American Theatre*. (New York: Oxford University Press, 1984). |
| OGL | Garland, Henry and Mary. *The Oxford Companion to German Literature*. 2nd ed. (New York: Oxford University Press, 1986). |
| SHC | Hinton, Stephen. *Kurt Weill: The Threepenny Opera*. (Cambridge: Cambridge University Press, 1990). |
| BAF | Symonette, Lys, and Juchem, Elmar, eds. *Kurt Weill. Briefe an die Familie (1914–1950)*. (Stuttgart and Weimar: J. B. Metzler, 2000). |
| SKL | Symonette, Lys, and Kowalke, Kim H., eds. *Speak Low (When You Speak Love). The Letters of Kurt Weill and Lotte Lenya.* (Berkeley and Los Angeles: University of California Press, 1996). |
| SKB | Symonette, Lys, and Kowalke, Kim H., eds. *Sprich leise wenn du Liebe sagst. Der Briefwechsel Kurt Weill — Lotte Lenya.* (Köln: Kiepenheuer & Witsch, 1998). |
| FLL | Farneth, David, ed. *Lenya. The Legend.* (Woodstock and New York: Overlook Press, 1998). |
| FJS | Farneth, David, Juchem, Elmar, and Stein, David. *Kurt Weill. A Life in Pictures and Documents.* (Woodstock and New York: Overlook Press, 2000). |

### INSTRUMENT NAMES AND ABBREVIATIONS

Instrument names appearing on each score page will be presented in standardized form in their original language. The list of performing forces at the beginning of each work will present instrument names in both English and German. Notes discussing Weill's original notation of instrument names may be made on the page or in the critical report. In order to reduce clutter on both score and critical report pages, abbreviated instrument names in the KWE are not punctuated with a period.

**Woodwinds**

| Piccolo | Picc | Kleine Flöte | KlFl |
|---|---|---|---|
| Flute | Fl | Flöte | Fl |
| Oboe | Ob | Oboe | Ob |
| English Horn | EHn | Englisch Horn | EHn |
| Eb Clarinet | EbCl | Eb Klarinette | EsKl |
| Clarinet | Cl | Klarinette | Kl |
| Alto Clarinet | Alcl | Altklarinette | AlKl |
| Bass Clarinet | BsCl | Bassklarinette | BsKl |
| Soprano Saxophone | SSax | Sopransaxophon | SSax |
| Alto Saxophone | ASax | Altsaxophon | ASax |
| Tenor Saxophone | TSax | Tenorsaxophon | TSax |
| Baritone Saxophone | BSax | Baritonsaxophon | BSax |
| Bassoon | Bsn | Fagott | Fg |
| Contrabassoon | Cbsn | Kontrafagott | Kfg |

**Brass**

| Horn | Hn | Horn | Hn |
|---|---|---|---|
| Cornet | Cnt | Kornett | Kntt |
| Trumpet | Tpt | Trompete | Trp |
| Flugelhorn | Flhn | Flügelhorn | Flhn |
| Baritone | Bari | Tenorhorn | Thn |
| Trombone | Tbn | Posaune | Pos |
| Bass Trombone | BTbn | Bassposaune | BPos |
| Tuba | Tba | Tuba, Basstuba | Tb |

**Unpitched Percussion**

| Percussion (order: see below) | Perc | Schlagzeug | Szg |
|---|---|---|---|

**Pitched Percussion**

| Glockenspiel | Glock | Glockenspiel | Glock |
|---|---|---|---|
| Chimes | Chm | Glocken | Gl |
| Cimbalom | Cimb | Cimbalom | Cimb |
| Xylophone | Xyl | Xylophon | Xyl |
| Vibraphone | Vib | Vibraphon | Vib |
| Marimba | Mar | Marimba | Mar |
| Timpani | Timp | Pauken | Pk |

**Other Instruments**

| Banjo | Bjo | Banjo | Bjo |
|---|---|---|---|
| Hawaiian Guitar | HwGt | Hawaii Gitarre | HwGt |
| Mandolin | Mand | Mandoline | Mand |
| Guitar | Gtr | Gitarre | Gtr |
| Harp | Hp | Harfe | Hrf |
| Accordion | Acdn | Akkordeon | Akdn |
| Bandoneon | Band | Bandoneon | Band |
| Celesta | Cels | Celesta | Cels |

| | | | |
|---|---|---|---|
| Piano | Pno | Klavier | Klav |
| Harmonium | Harm | Harmonium | Harm |
| Organ | Org | Orgel | Org |

## Vocal Parts

| | | | |
|---|---|---|---|
| Chorus | Ch | Chor | Chor |
| Soprano | S | Sopran | S |
| Alto | A | Alt | A |
| Tenor | T | Tenor | T |
| Bass | B | Baß | B |

## Strings

| | | | |
|---|---|---|---|
| Violin | Vn | Violine | Vn |
| Viola | Va | Bratsche | Br |
| Violoncello | Vc | Violoncello | Vc |
| Contrabass | Cb | Kontrabaß | Kb |

****************************

## Unpitched Percussion

| | | | |
|---|---|---|---|
| Triangle | Tri | Triangel | Tri |
| Castanets | Cast | Kastagnetten | Kast |
| Wood Block | WdBl | Holztrommel | HzTr |
| Tambourine | Tamb | Tamburin | Tamb |
| Tamtam | Ttam | Tam-tam | Ttam |
| Tomtom | Ttom | Tom-tom | Ttom |
| Whip | Whip | Peitsche | Peitsche |
| Gong | Gng | Gong | Gng |
| Cathedral Bells | CaBls | Orchesterglocken | OrchGl |
| Cymbals | Cym | Becken | Beck |
| Chinese Cymbal | ChCym | Chinesisches Becken | ChBeck |
| Snare Drum | SnDr | Kleine Trommel | KlTr |
| Military Drum | MilDr | Militärtrommel | MilTr |
| Tenor Drum | TnDr | Rührtrommel | RhTr |
| Jazz Drum | JzDr | Jazztrommel | JzTr |
| Bass Drum | BsDr | Grosse Trommel | GrTr |

# VI. Edition Preparation Process

VE     = Volume Editor
EBR     = Editorial Board Representative
ME     = Managing Editor (Elmar Juchem)
EB     = Editorial Board (David Drew, Joel Galand, Edward Harsh, Stephen Hinton, Kim H. Kowalke, Giselher Schubert)
AS     = Archivist (Dave Stein)

## INTRODUCTORY NOTES

The sequence of the KWE preparation process, as outlined hereafter, aims to assure a single flow of materials between all concerned. Errors, omissions, or redundancies will inevitably arise when comments/revisions are collated from multiple sources, made at different times from potentially different stages of the production process. Each individual is therefore highly encouraged to adhere to the sequence of the preparation process.

As a matter of principle, throughout ALL editing stages, **VE** must use a <u>RED PENCIL</u> for marking items, whereas **ME** will use a PURPLE pencil, whether on edited manuscript pages or on various stages of proof. <u>DO NOT</u> use any other color. This is crucial for revision control purposes and in order to ascertain that markings are captured in the Xerographic process. For this process to make sense, therefore, it must also be stated up front that during any progressive stage of marked up, edited manuscript materials or proofs, the originally marked up documents pass back and forth between **VE** and **ME**, who must keep Xerox backup copies of each new developmental stage for themselves.

## PHYSICAL PREPARATION OF THE PRINTER'S COPY

In the majority of cases, the printer's copy consists of an annotated and emended photocopy of a manuscript or pre-published engraved score. There are two basic approaches for indicating editorial changes; both are designed to make the printer's copy conform as much as possible to the page in its engraved form. In the first approach, liquid paper or superimposed pasted-over manuscript paper is used to cover rejected notation on the photocopy, with the desired notation written in. (The avoidance of liquid paper when a proofreader's mark or other annotation can clearly convey the intent is generally preferred, because liquid paper is cumbersome and can result in smudges.) In the second approach, **VE** writes his/her markings using a <u>RED PENCIL</u> (see above comment). Additions of standard musical symbols are merely written in; in other instances, such as the deletion of elements, standard proofreading symbols (see Appendix 2) are used to indicate all changes. All such annotations are usually marked twice, once at the location of the change and once in the margin for ease of reference and increased visibility. **VE** is expected to place his/her markings with care and precision, so as not require the editing of the editor's emendations.

As a general rule, it is better to write in the desired notation, rather than to describe it. Thus, placing an *mf* dynamic indication at the appropriate place in the score is better than describing "place *mf* in Bn at 37, beat 3." All verbal instructions in the printer's copy should be as succinct as possible, without sacrificing intelligibility. Thus, in the just given example, **VE** should merely place the *mf* into the Bassoon part and into the margin, without the verbal reference; such verbal references tend to slow down **PC** considerably, and usually result more errors. If there were two *mf* to be added into the Bassoon part, **VE** should write both *mf* into the score, and place the indication *mf 2 X* into the margin.

Where notes refer to a specific instrument, the note should be placed into the margin next to the staff to which it refers. For instance, a reference to a Double Bass part should not occur at the top of the page. If the editorial changes on a given page are extensive, **VE** should recopy the entire page him/herself, either by hand (in which case a dark pencil, 2 HB hardness, should be used) or by using a computer notation program.

If **VE** prefers to use music notation software (such as *Score*, *Finale* or *Sibelius*) for the preparation of sections, or even all of the printer's copy, the initial set up of the data files should be cleared through **ME**. Currently, the edition is produced with a derivative version of the *Score* music typesetting system, and therefore, use of this software by **VE** for the production of the printer's copy would be ideal.

There is no need for **VE** painstakingly to correct problems on the photocopy that are purely graphic in nature (i.e., a dynamic marking not positioned directly beneath the note to which it applies, or an accent mark positioned too close to a notehead). **PC** will correct these problems without prompting. Likewise, **VE** need not write out repetitions that are not fully notated in the printer's copy; in the majority of cases, such repetitions should not be marked up or annotated in any way, because **PC** will enter them as a matter of routine; the less annotations **PC** has to read, the faster the volume will be produced.

All score pages of the printer's copy should be of uniform dimensions and format, on ledger-size (11x17" or A2) paper with ample margins. Footnotes should be indicated at the bottom of the relevant page of the printer's copy with a circled numeral corresponding to the same at the appropriate point in the musical text.

**VE** will receive a copy of *Music Notation, 2nd edition,* by Gardner Read, as a source for common notational practice. Additionally, **VE** is highly encouraged to direct specific questions on notation to **ME**. A running file of

these questions and answers will be maintained with a view to further developing the *Statement of Stylistic Principles*, which appears in Chapter VII of this guide and which **VE** is expected to study carefully and consult frequently.

**VE** submits verbal text on letter-size (8.5x11" or A4) paper included with the printer's copy, and in electronic format on disc. The text should either be retyped or indicated using annotated photocopies of a pre-existent source. Sung text should be graphically differentiated from spoken text.

For certain vocal works, the KWE may employ a consulting Lektor who advises on the presentation and content of the verbal text. This consultation is not included explicitly in the Production Flow outlined below, but would likely occur at various stages prior to the submission of the printer's copy.

## PRODUCTION FLOW

### I.
### CONSULTATION AND SUPPORT THROUGHOUT THE DURATION OF THE PROJECT

From the beginning of work onwards, **VE** consults with edition personnel as follows:

a) with **EBR** primarily about matters of content and *methodology* (the importance of the **VE** maintaining a steady dialogue with the **EBR** cannot be overstated).

b) with **ME** primarily about matters of **KWE** procedure or organization, layout of elements, and editorial *details*.

c) with **AS** about matters related to the acquisition or description of sources.

If **VE** is uncertain which of the above he should contact in a given case, he should contact **ME** first. The distinction between editorial *methodology* and editorial *details* referred to under a) and b) is necessarily fluid, requiring judgment on a case by case basis. Editorial *methodology* is meant to refer to the decision making process with respect to source privileging and other overriding musical issues by which the overall editorial activity should be guided, whereas editorial *details* is meant to refer to more local details of representation. In any event, at no point will editorial decisions be made of which any of the three parties to this process, **VE**, **EBR**, and **ME** are uninformed.

### II.
### SUBMISSION OF REPORT ON SOURCE VALUATION, METHODOLOGY, AND VERSION OF THE WORK (ALSO KNOWN AS PROJECT PROPOSAL)

a) After examination of the sources, general research, and consultation with **EBR**, **VE** submits report to **ME**.

b) **ME** distributes report to members of the **EB**.

c) **EB** members read report and respond to **ME**, either with their approval or with requests for emendation or revision.

d) **ME** communicates **EB** responses to **VE**, who, as needed, formulates a response to the **EB**'s queries.

e) When **EB** has approved the report, **VE** will begin editing a representative section, the *Test Piece*, from the given work (see **III.** a)).

### III.
### SUBMISSION OF A TEST PIECE OF EDITED MATERIALS

a) **VE** proposes to **ME** and **EBR** a representative section from the given work as a first test of editing methodology. When **VE** has completed editing of this section, the *Test Piece*, he submits the edited manuscript, along with a draft copy of a Critical Report, to **ME**. **VE** does *not* proceed with editing any other section from the given work until this Test Piece and Critical Report is approved.

b) **ME** examines the Test Piece for technique of marking the manuscript, the editorial decision making process, the organization of the Critical Report, and the interaction between score and Critical Report. **ME** compiles list of comments, queries, and suggested changes. Any possible markings by the **ME** onto the Test Piece manuscript will occur in a different color pencil to be able to distinguish between markings by the **VE** and the **ME**.

c) After **ME** has finished his review, he sends a *copy* of the marked up Test Piece, sample Critical Report, and the list of his comments/queries to **EBR** and sends the *original* marked up Test Piece and the other materials to the **VE**. This will enable each individual to refer to a representation of the same document for a discussion of all pertinent issues. *This Test Piece must be closely examined by EBR.*

d) **EBR** discusses with **VE** issues of editorial content and methodology. **VE** summarizes the result of this discussion and submits his/her resolution to **ME**. Conclusion of this sequence **III** occurs when the Test Piece and Critical Report have been approved. *Only then* is **VE** to proceed with editing the remainder of the given work, in light of the conclusions reached under this step.

## IV.
### PREPARATION OF PRINTER'S COPY

*The edited printer's copy and draft Critical Notes may be submitted either for the entire piece at once or (more likely in the case of a large work) in sequence, one section of the piece at a time. VE discusses the proposed submission of materials with ME. At no time should an edited printer's copy be submitted without accompanying Critical Notes (or vice versa). It is crucial that this procedure be followed.*

a) **VE** sends to **ME** the *original* printer's copy (keeps a photocopy for himself), with a draft of the principal sections of the Critical Report.

b) **ME** examines printer's copy closely, with reference to Critical Notes. **ME** compiles list of questions and/or issues for further consideration and enters possible markings onto the printer's copy, always in a different color pencil to enable distinction of provenance.

c) After completing step b), **ME** sends copy of marked up printer's copy, Critical Notes and list of queries to **EBR** and returns *original* of marked up printer's copy and other materials to **VE**.

d) **VE** and **EBR** discuss **ME**'s and **EBR**'s questions and comments. **VE** develops solutions to all problems, consulting as necessary with **EBR**.

e) Based on these solutions, **VE** undertakes further revisions on the printer's copy, as needed, and returns the *original* printer's copy and other materials (keeping a photocopy for himself) to **ME**.

## V.
### PREPARATION OF PROOFS

a) **ME** hands original printer's copy to **PC**.

b) **PC** engraves music according to the printer's copy. It is crucial to understand that the printer's copy at this stage must include the *complete* content and substance of the Edition. The only differences between First Proofs and the printer's copy will result from changes in page layout according to the stylistic principles of the Edition, and as a consequence the relocation of certain indications (such as *a 2* indications being placed into different measures due to different measure distribution).

c) **PC** hands printout of first proof pages to **ME**.

d) **ME** compares first proofs in very close detail with printer's copy; also examines for consistency and coherence. Marks errors and changes onto first proofs. **ME** may send **VE** a list of additional questions/issues to be addressed.

e) **ME** makes copies of the marked up First Proof pages and distributes them to readers in the following order:

- **Outside proofreader(s)**: in certain cases, **ME** may engage outside individuals for additional assistance in proofreading. In such a case, **outside proofreader(s)** will receive a *copy* of marked up First Proofs and a *copy* of the printer's copy and will proofread before proofs are sent to **VE** and **EBR**. **Outside proofreader** returns all materials to **ME**, who will incorporate any warranted corrections into marked up First Proofs.

- **VE** receives *original* marked up First Proofs and also receives *original* printer's copy. Examines First Proofs for content and functionality; also makes detailed comparison of First Proofs with printer's copy, in awareness of the *Statement of Stylistic Principles*. Enters corrections onto First Proofs, as needed. Consults with **EBR** and **ME**, as necessary.

- **EBR** examines generally and consults with **VE**, as needed.

f) **VE** returns printer's copy and marked up First Proofs to **ME**.

g) **ME** examines First Proofs and hands them to **PC**, who enters corrections into computer files. **PC** hands printouts of resultant Second Proofs to **ME**.

h) **ME** confirms that **PC** has accurately entered all required corrections. Any remaining errors are marked up again onto Second Proofs. At this stage, only **VE** and **ME** will examine any potential new generations of proofs. **ME** will always be the first to examine and mark up each new proof stage and will send marked up proofs to **VE**.

i) **VE** responds to **ME** with answers to any remaining questions/issues (in consultation with **EBR**).

j) **ME** requests final computer files from **PC**.

## VI.
### PREPARATION OF INTRODUCTORY ESSAY

a) **VE** submits draft copy of essay (in original language) to **EBR** and **ME**; both make comments.

b) **VE** revises in consultation with **EBR**.

c) After approval by **EBR**, **VE** submits essay to **ME**, who distributes copies to the rest of **EB**.

d) **EB** either approves or suggests further revision.

e) When **EB** approves, **ME** arranges for translation of essay (if necessary) or proceeds with step g).

f) **VE**, **EBR**, and **ME** examine and comment upon draft translation; when they all approve **PC** proceeds with step g).

g) Essay is line edited, typeset, and proofread. **ME**, **VE** and **EBR** receive copies of each proof stage for comment.