9. "Sing Me Not a Ballad"

The dance (mm. 170–217) exists in two versions. One, presented here, includes some tempo modifications in mm. 202–205, surely motivated by the 1945 routine. The other, ultimately used as exit music, is a more generic dance evolution.

Taken together, markings in **Vma**, instructions to the copyist, replacement pages in **Fh**, and paste-overs in **Im** reveal the following sequence of revisions:

I. First stage: vocal score (**Vh/Vm**).

One-bar introduction, verse and first chorus (Duchess), fourteen-bar interlude based on the verse, and second chorus (Duchess and Four Courtiers).

II. Second stage: first layer of **Fh**.

1. Nine-bar introduction based on the interlude from the first stage.

2. Verse and first chorus as in the first stage. These two sections occupy thirteen pages of Weill's orchestration in **Fh**.

3. Second chorus: repetition of the first chorus, indicated by two endings (six measures and two measures, respectively); the endings are on one sheet of **Fh** in Royal's hand.

4. A third, shortened chorus, occupying five pages of **Fh** in Royal's hand. This score matches mm. 106–145 as represented in the edition, and then presents mm. 146–153 and mm. 162–169 in a different orchestration; there is no equivalent of mm. 154–161.

Stages one and two remain in D♭-major throughout.

III. Third stage: revisions reflected in the first layer of **Im**.

1. Introduction, verse, first and second chorus with two endings, as in items 1–3 of the second stage.

2. A third chorus in E♭-major. Royal's orchestration of the third chorus from the second stage is transposed up a whole tone, and the passage corresponding to mm. 146–153 of the present edition is excised.

IV. Fourth stage: the following additions to the third stage:

1. A four-bar transition to G♭-major, corresponding to an otherwise unused holograph sheet from **Fh**.

2. Sixteen measures of orchestration in G♭-major, a shorter version of mm. 170–217. **Im** is the only source for this passage.

V. Fifth stage: paste-overs in the parts.

1. Introduction, verse, and first chorus as in the second through fourth stages, but without the repetition and two endings. Instead, as in the present edition, the ending of the first chorus overlaps with the beginning of a second chorus:

2. Second chorus in D♭-major: mm. 106–145 from the second stage, except that m. 145 is modified, effecting a modulation to G♭-major.

3. Dance in G♭-major, substantially as in this edition. Again, **Im** is the only source for this passage.

VI. Sixth stage: final layer of the parts, corresponding to the present edition.

1. Introduction, verse, and first chorus as in the fifth stage, except for a new orchestration of mm. 26–33. This revision matches a page of Weill's score labeled "new page 4."

2. Second chorus in D♭-major. Mm. 106–145 use Royal's orchestration of the third chorus from stage two; m. 145 is modified to dovetail with mm. 146–167, which duplicate Weill's orchestration from mm. 84–103. Mm. 168–169 use the last two measures of Royal's third chorus from stage two.

3. Dance in G♭-major. **Im** is the only source for this dance, although mm. 202–205 are identical to item (1) of the fourth stage, transposed up a minor third. The dance is substantially the same as the first version of the Entr'acte, for which **Im** is also the only source. After the Prelude replaced the original Overture, the Overture replaced the Entr'acte, and the Entr'acte was incorporated into the Exit Music. The only substantive difference between the dance parts and the Entr'acte parts is the treatment of mm. 202–205, which were evidently recast in the dance to accommodate Catherine Littlefield's choreography. The Entr'acte version likely came first, since dynamics and articulation in the dance parts are sparser, suggesting subsequent, less-than-meticulous copying. In the edition, markings from the Entr'acte have been incorporated into the dance.

67	Ob, Cl 1-2	Represented here from annotations written into **Fh/Im**. In **Fh**, the rhythm of these parts was originally the same as in Vn I, but was later altered as here. Accents appear in **Im** only.
84	ALL	Edition adds *a tempo* in order to cancel the previous *rit*.
90–91	Hp	Notation from paste-over in **Im-Hp**, which alters the arpeggiation considerably.
92	Orchestra	Edition adds *p sub.* on the grounds that the *mf* in m. 90 applies only to the fill. The general increase to *mf* comes only where specified at m. 98. *p* also matches the Hn dynamic given here in the sources.
98	Orchestra	*mf* according to **Im**.
99	Hp	Notation from **Im**. **Fh** has a nonuplet beginning on A♭3.
100	Orchestra	*f* from additions to **Fh**, inconsistently carried over into **Im** by the copyist and individual players.
100–103	Perc	In mm. 100–101, Weill notated Perc in the space he normally reserved for Cym, but he used a filled-in notehead, whereas only one measure earlier, he had used the x-shaped Cym notehead. Then, at mm. 102–103, he continued to use a filled-in notehead, now on the space he normally reserved for SnDr. If m. 99 is unequivocally notated for Cym, and mm. 102–103 for SnDr, then mm. 100–101 remain ambiguous. The notation "modulates," as it were, between the two instruments. The edition opts for Cym, because throughout the score Weill often used that instrument for single strokes, whereas he never did so with SnDr.
106	DUCH	Only **Vma** indicates what the DUCHESS is supposed to sing at m. 106 as a consequence of the overlap between the two choruses. (This overlap came about as part of the complicated development undergone by this number; see general notes above.) According to **Vma**, the DUCHESS should cadence on a whole note B♭4 at m. 106 as the second chorus begins. Apparently, no one actually sings the first phrase of the second chorus: strictly speaking, only the first two measures of the DUCHESS's first phrase ("Sing me not a") are crossed out (in **Vma**), but it seems unlikely that she should enter at m. 108 in the middle of the phrase.
106–137	Orchestra	Dynamics derived from **Im**, although information given therein is contradictory concerning some matters of detail. **Fh** is almost entirely lacking in dynamic markings. In **Fh/Im**, mm. 122–137 are indicated through repeat signs applied to mm. 106–121. **Im** specifies that the repetition is to be played more softly.
106–169	FOUR COURTIERS	Edition provides a humming syllable ("Hmm") for the untexted portions of the male quartet parts. An appropriate aspirate such as "Ah" might alternatively be used. Precedents for both are found in No. 2. Edition adds phrasing slurs consistent with passages where Weill did provide markings. Only sporadically did Weill add phrasing slurs for the untexted passages of the male quartet.
114–121	Vn I	In **Fh**, the Vn I parts are notated on two staves, marked A and B. A has the top part, and B the bottom two. In **Im**, the first two desks have the top part, while the remaining two desks have the bottom two parts divisi. The result is a 4-2-2 distribution of this three-part texture.
118.2	Hn 1-2	Edition adds *p* to effect a return to the prevailing dynamic.
120–121	Cl 1-2, Va	Edition adds tenuto markings to the repeated notes in order to distinguish the slurs above them from ties.
128–137	Ob	Deleted notes restored in cue-size notation. An annotation written into **Im-Ob** indicates that Ob remained *tacet* upon the *p* repetition of mm. 106–121 in mm. 122–137.
130–137	Vn I	See mm. 114–121.
134.2	Hn 1-2	Edition adds *p* to effect a return to the prevailing dynamic.