The Kurt Weill Edition

Series I — Stage
Series II — Concert
Series III — Screen
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Musik von
Kurt Weill

Szenarium von
Wladimir Boritsch

CRITICAL REPORT

Series I, Volume 0

Edited by Elmar Juchem and Andrew Kuster

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LIST OF SOURCES AND SIGLA

SOURCES

Piano-Vocal Format
Vh  Holograph piano-vocal score
Vm  Manuscript piano-vocal score

Instrumental Parts
Ih  Holograph instrumental parts: single pages of Piano and Bassoon parts
Im  Manuscript instrumental parts

ADDITIONAL MATERIALS

Full Score Format
Fh-Q  Holograph full score of Quodlibet, op. 9 (1923)
Fe-Q  Engraved full score of Quodlibet, op. 9, published by Universal Edition, UE 8348 (1926)

Programs
N1  Handbill for production at Berlin’s Theater am Kurfürstendamm (1922)
N2  Program for production at New York’s Garrick Theatre (1925)

Miscellaneous
M  Russian lyric for farewell song as found in Galkauskas’s setting from 1919; Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University, New Haven, Connecticut

INSTITUTIONS

WLA  Weill-Lenya Archive, Irving S. Gilmore Music Library, Yale University (MSS 30, The Papers of Kurt Weill and Lotte Lenya)
WLRC  Weill-Lenya Research Center, New York, New York
STATEMENT OF SOURCE VALUATION AND USAGE

General
For the purposes of this Edition, a “source” is any document from which a reading is taken or which is used to establish the text of the Edition. The term “additional materials” refers to all other documents pertaining to the work, including the work’s production history and reception.

A “privileged source” provides the initial reference for a certain parameter of the work’s text (e.g., the orchestration). Such a source is the first item consulted for a given parameter, and it is upheld if not contradicted by any other source. In cases where other sources do contradict the privileged source, then the privileged source may be upheld or overruled; in the latter case, the decision, if non-trivial, is justified in the Critical Notes. If the privileged source is upheld, then that decision is not normally documented unless the editor considers the variant reading of sufficient interest for users of the Edition. Such a variant might furnish a viable alternative, for example, or shed light on the work’s genesis. However, it is not the aim of this Edition to enable the user to reconstruct every source. General criteria for choosing privileged sources and for upholding or overruling them, when other sources contradict, are given below.

Source Overview
The sources for Zaubernacht originated between 1922 and 1925. Sometime in the summer of 1922, Weill presumably created a draft (no longer extant), from which he created the holograph piano-vocal score Vh in late August. In September, while Vh was being used for stage rehearsals, Weill created the holograph full score. Five copyists extracted the manuscript instrumental parts Ih from the holograph full score no earlier than mid-September. Sometime after instrumental ensemble rehearsals for the Berlin production had begun in October or November, but before the end of the work’s Berlin run—performances can be documented from 18 November through 30 December—Weill composed a new version of “Lied der Fee.” Weill himself prepared the performance materials for this new song and wrote out single pages of instrumental parts Ih (see Plates 11 and 12), which appear to have been used before the Berlin production closed. When Boritsch arrived in New York on 30 March 1924, he likely had with him Vh and Ih (presumably with the Ih parts attached to Ih). Weill was aware that the parts were in New York; he thought the work would be produced there in 1924, but a New York performance did not actually come to pass until 27 December 1925. Sometime in 1924 or 1925, before rehearsals began, Boritsch engaged a copyist in New York to transcribe Vh, thus creating a new manuscript piano-vocal score on American-manufactured music paper; this score, here identified as Vm, appears to have been used as the conductor’s score in the New York production.

A number of crucial sources for Zaubernacht have been lost, including all holograph drafts, most Ih parts, and—certainly the greatest loss—Weill’s holograph full score. Ih and Vh survive principally because Boritsch took them along for the performance in New York. The holograph full score most likely remained with Weill, who probably left it behind when he fled Germany in 1933. The single-sheet Ih parts with the new “Lied der Fee” were attached to Ih with paper clips. The new holograph parts could have been removed at any time after the Berlin production. They were not used in the New York performances.

Other sources that can be assumed to have existed include holographs with the soprano part of “Lied der Fee” and the closing song, both of which would have been created at the same time as Ih; a holograph with the voice part for the new version of “Lied der Fee,” which would have been created at the same time as Ih; and a holograph draft of the new version of the “Lied der Fee”.

1 For a full account of the circuitous postproduction history of the extant sources Vh, Ih, Vm, and two instrumental parts of Ih, see Introduction.
2 The same group of five copyists (along with Weill) prepared the vocal and instrumental parts for the final movement of Weill’s Divertimento, op. 5, which was performed as a single movement in Berlin on 7 December 1922. The complete Divertimento premiered in Berlin on 10 April 1923.
4 The Edition refers to Vm as a piano-vocal score despite the fact that it does not include any vocal music. Vm was copied from Vh, which has vocal music, but Vm does not begin until after the “Lied der Fee,” which is in Vh. Also, Vm omits the music from the missing leaf of Vh that contained the closing Lied. See “Sources for the Vocal Melody and Text” in this section.
der Fee,” from which Weill would have orchestrated or copied Ih.

Although Weill reused much of the music from Zaubernacht in his orchestral suite Quodlibet, op. 9, which he billed on the title page as “Four Orchestral Pieces from a Children’s Pantomime,” that work’s extant holograph full score Fh-Q and the published full score Fe-Q must be regarded as additional materials rather than sources for a critical edition of Zaubernacht. Weill composed Quodlibet in April 1923, and it premiered on 14 June 1923, a year before he considered reorchestrating Zaubernacht for the New York performance. Weill took all but a few measures of the music of Quodlibet directly from Zaubernacht, even retaining the same keys, but he shuffled the order of the Zaubernacht music and organized the new piece into four movements; he also added short introductory and closing sections, eliminated the scenario, and rescored the music for full orchestra.

Privileging of Sources for the Musical Text
The Edition privileges Im for nearly all aspects of orchestration, performance indications, dynamics, articulation, phrasing, and most matters regarding pitch, rhythm, and the formal structure of the work. However, the Edition privileges Vh in all instances where the information is not available in Im, in particular the vocal part for “Lied der Fee.” The Edition uses the other extant sources Ih and Vm as confirmation for the editorial choices made on the basis of Im or Vh, but the Edition does not incorporate music from Ih or Vm because Ih is incomplete (see “Sources for the Vocal Melody and Text” below) and Vm was created without Weill’s involvement. In a handful of cases, the Edition points out parallels in the additional materials Fh-Q and Fe-Q that confirm editorial decisions, as detailed in critical notes. However, the Edition does not incorporate music from these sources.

In instances where two or more readings in Im conflict, the Edition either incorporates the different readings or, if it was possible to determine a preferable reading according to criteria described below, regularizes the readings and documents the decision in a critical note. The editors regarded as particularly imperative the regularization of tempo indications, as these often differ between Im and Vh, as well as sometimes within Im (see, for example, critical notes for mm. 356, 405/1, and 1144). Depending on which copyist was involved, musical details from Weill’s holograph full score seem to have been transcribed more accurately in some Im parts than others. For instance, copyist C, who transcribed Im-Br and Im-Kb, appears to have copied articulation meticulously, whereas copyist A, who transcribed Im-Klav, introduced many pitch errors and ambiguities in articulation; this may in part be because the piano part (Klav) contains more musical information than do those of the viola (Br) and contrabass (Kb). (For more information about individual copyists, see “Source Descriptions.”) Commonly, the sections in the Im parts that have a greater amount of simultaneous information (articulation, smaller note values, slurs, crescendo and decrescendo hairpins, etc.) also have a greater chance of including notational mistakes and errors of omission. (See, for example, the score and critical notes for mm. 803–818.) When the readings of two or more Im parts conflict in the first layer, and one Im part can be demonstrated to have been more accurately copied, the Edition takes the reading of that Im; decisions of this kind are documented in critical notes.

This Edition does not set out to document all the differences between Im and Vh. However, the Edition includes critical notes for the most substantial differences between these sources in matters of tempo markings, performance indications, and structural dissimilarities involving cut, inserted, or repeated measures.

Source revisions
The Edition presents all of Weill’s orchestrated and performable music contained in the first layer of Im. All of the extant sources contain revisions, some in Weill’s hand and many in other hands. Some of the non-holograph revisions, too, carry the composer’s authority, as Weill actively participated in the Berlin rehearsals and performances, and we know that he embraced the collaborative process that might lead to changes to a work and its text. However, Im, Vh, and Vm also contain revisions made during the 1925 New York production, with which Weill was not involved. This Edition uses the following principles to evaluate whether to adopt revisions to extant sources:

The Edition privileges the structural musical details contained in the first layer of Im. In one case the Edition adopts a structural emendation of a passage in Im where paste-overs carrying music notated in Weill’s hand obscure the original layer underneath (see score and critical note for m. 929 and General Comments, “Structural Emendations”; see also Plate 7). Cuts by later hands—made either in Berlin or New York—are described in the Critical Notes and listed in General Issues but not explicitly indicated in the score.

The Edition privileges those revisions to non-structural musical details in Im that can be demonstrated to have been made for the Berlin performance. The Edition gives highest authority to revisions in Weill’s hand. Certain Im parts, in particular Im-Vc, transmit more revisions in Weill’s hand than others. In many cases the Edition transfers musical details that Weill added to the part for one instrument—including dynamics, articulation, expressive notations, and tempo indications—to the part(s) of instrument(s) with matching music that lack those details. Critical notes explain incorporation of such revisions.

Conversely, revisions to Im written in English or otherwise known to have been made for the New York performance are not incorporated in the Edition and are described in critical
notes only when they may inform readings based on more privileged sources.

Where it has been impossible to determine when a revision to *Im* was made, the Edition makes its decisions on a case-by-case basis. When a revision to *Im* is obvious or trivial, the Edition does not include a critical note. However, in cases where alternative readings are conceivable or the revision introduces some element of ambiguity, the Edition explains the reasons for its decision in the Critical Notes.

Sources for the Vocal Melody and Text
The most significant lacuna in the *Zaubernacht* source material is that involving the two vocal numbers. Though there is no singer’s *Im* part for the opening song, the vocal melody and lyric survive in *Vh*, and the orchestration survives in the *Im* parts. *Im-Fl* also contains a lengthy cue for the vocal melody (with no lyrics), which was presumably copied from the holograph full score. This cue suggests that Weill changed the melody slightly in two places sometime between preparing *Vh* and completing the holograph full score, and that the changes in the full score were not subsequently entered into *Vh*. For reasons that remain unknown, Weill recomposed “Lied der Fee” sometime during the Berlin production, certainly after rehearsals had begun, and possibly before the first performance. The new version of “Lied der Fee” cannot, however, be reconstructed from extant sources. No vocal melody or lyric of this revised version survives; the revised version appears only in two *Ih* parts (see Plates 11 and 12). Both those *Ih* parts had been attached to their respective *Im* parts with paperclips (paperclip stains mark the *Im* where the missing *Ih* had once been attached). The Edition presents only the extant original version of the opening “Lied der Fee” from *Vh*, although with slight modifications incorporating the change of melody shown in the *Im-Fl* cue.

The *Im* parts include the complete accompaniment for a closing “Lied” of forty-two measures, but only fragments of the vocal melody and lyric survive: the first few notes and words are preserved as a four-measure cue (written by a later hand) in *Im-Klav*; and the instrumental suite *Quodlibet*, op. 9, appears to contain twelve measures of the vocal melody, here assigned to the oboe. Intriguingly, *Vh*, which is otherwise complete, lacks the single leaf that would have transmitted the closing song (see “Source Descriptions”). It is possible that Weill gave the missing leaf to Elfriede Marherr-Wagner, the soprano in the Berlin production, for study purposes. Given the lack of sources for both vocal melody and lyrics, the closing song remains unperformable and is thus omitted from the Edition. However, the Critical Report (pp. 56–58) includes a score that has been reconstructed from *Im* and those portions of the vocal melody and lyric preserved in *Im-Klav* and *Ph-Q/Fe-Q*.

Privileging of Sources for the Scenario
This Edition does not provide a critically edited scenario of *Zaubernacht*. The surviving single-sheet handbill for the 1922 Berlin production *N1* (see Plate 9) does not include a scenario. The copy of the scenario that Boritsch took to New York in 1924 is lost. The four-page program for the 1925 New York production *N2* contains an English-language version of the scenario which reflects the substantial changes made in New York. The dramatic events in the *N2* scenario are not associated with particular musical events, as is the case in *Vh*. In creating the “composite scenario” offered here, the Edition privileged *Vh*, and it relied on *N2* to determine character traits for some of the roles and—in conjunction with information from the Berlin reviews—to confirm the editorial readings of *Vh*.

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6 For the changes, see Introduction. The scenario in *N2* is reprinted in Kurt Weill Newsletter 24, no. 2 (Fall 2006), 7.
Editorial Procedure and Edition Organization

Score order and layout
In constructing a full score from the extant sources, the Edition standardizes the presentation of musical and textual information on the page; the instruments appear in customary orchestral order, and the scenario is printed above the strings.

Structural emendations
The Edition privileges the structural details contained in the first layer of Im. The sources of Zaubernacht contain many structural emendations by later hands. Cuts and repeats were added to the sources for several reasons, among them that of adjusting the music to the onstage action and shortening the work’s running time. Later hands made far more cuts than repeats, and as a result the emended work is much shorter than Weill’s fully-orchestrated music in the first layer of Im. A few structural cuts were made in both Im and Vh to resolve inconsistencies; these inconsistencies may indicate changes to or accidental omissions from the holograph full score (see, for example, critical notes for mm. 114, 404–405, 1546–1563, and 1616–1623). Probably many of the structural emendations were added during rehearsals in Berlin and New York, although they may also have been made during the two performance runs and in the period between the two productions.

In one instance the Edition adopts Weill’s reworking of a section notated on paste-overs that he added to Im-Klav and Im-Szp; these holograph paste-overs, glued to the parts, obscure what lies beneath, and in the corresponding passage the other parts show cuts with “vi-de” in ink (see critical note for m. 929). This structural emendation, which involved cutting and rebaring several measures, seems to have occurred earlier than other emendations for the Berlin production, as is evident from markings above the correction by later hands.

It is difficult to determine the chronology or authority of the other cuts and repeats. Often different colored pencils in a number of different hands marked over the same measures in all extant sources. Cut measures are indicated variously by means of diagonal slashes, wavy lines, or dense blackening. Some cuts have “vi-de” or circled X’s marking the beginning and ending of a cut. A few cut measures were later restored (see mm. 1707–1728). Nearly identical cuts appear in the final layers of the three sources that were used for the New York production, Im, Vh, and Vm. Of special interest are measures in Vh and Im that were cut by later hands and omitted from the first layer of Vm (see mm. 229/4–239/3, 261–269, 322–332, 351–363, 379–380, 422–429, 443–448, 508 [no repeat of 493–507], 583–652, 809–818, 1312–1338, and 1473–1476 [no repeat of 1439–1472]). These cuts were probably enacted during the Berlin production, but they certainly predate creation of Vm for the New York performance. Some of these resulting Vm passages evince faulty voice leading and abrupt transitions. The Edition does not explicitly incorporate these cuts in the score.

Cuts by later hands in Vm (which also appear in Im and Vh) were made for the New York performance without Weill’s input; their locations are indicated only in critical notes.

The Edition has included repeat markings that can conclusively be determined to have been added to Im and Vh by later hands associated with the Berlin production if the same markings are also in the first layer of Vm. (See, for example, mm. 1090–1093 and 1113–1116.) The Edition has not included any other repeats added to these sources by later hands but has indicated their existence in critical notes.

Vh, Vm, and some (but not all) of Im notate several repeated sections using dal segno. Weill altered some of these repeated sections in preparation for the Berlin production. The Edition follows the most authoritative revisions and writes these passages out fully for clarity. (See the critical notes for mm. 929, 1045, and 1546–1563.)

Tempo and performance indications
In almost all cases the Edition takes tempo indications from what could be identified as the most authoritative layer of Im, whether that is the first layer or a later addition in Weill’s or an-
other's hand. The tempo indications in Im, which were copied from the holograph full score, often differ from the indications that Weill had made earlier in Vh. In cases where different Im parts conflict, or where the Edition has retained tempo indications from Vh, a critical note explains the decision.

As with tempo markings, the Edition takes most performance indications from the most authoritative layer of Im. In instances where one instrument has an authoritative indication and another instrument has no indication for the same passage, the Edition adds the authoritative indication to the instrument lacking the indication and adds a critical note. In instances where two instruments have inconsistent indications for the same passage, the Edition determines on a case-by-case basis whether to keep the different indications from each Im part or regularize the indications. In either case, a critical note explains the decision.

The Edition removes all “Solo” indications. The term appears in both the first and later layers of Im, written in the hands of Weill and others, but it is applied inconsistently. In most instances foreground melodic passages for single instruments were not marked Solo. Other parts have a Solo indication even though they are doubling a second instrument that lacks the same indication. Moreover, Weill requires soloistic performances from all the players of the chamber ensemble in Zaubernacht, so specific Solo indications provide little useful information in the context of a full score. However, many melodic passages intended to be heard in the foreground of the musical texture are marked espressivo as well as Solo, and the Edition has retained the former indication.

**Pitch**

The first layers of all the Im parts contain numerous errors of pitch transcription. Later hands corrected some obvious errors, and these the Edition adopts without comment. In other instances the Edition corrects pitches in one Im part to match either other Im parts or pitches in Vh; these decisions are explained in critical notes.

**Dynamics**

The Edition silently removes redundant dynamics and adds dynamics where they are missing but contextually required. In the latter case a note describes the source evidence. In places where a dynamic indication is missing from one instrument and present in two or more other instruments with matching music, the Edition adds the missing dynamic indication without note.

The Edition has not automatically regularized dynamics in passages where Weill used different dynamic levels for multiple instruments sounding simultaneously. The Edition applies the following criteria for regularizing dynamics. If one part lacks a dynamic in a section where all other matching parts are playing the same dynamic, the Edition tacitly assigns the prevailing dynamic. If Weill employed different dynamic levels within a passage and one part lacks a dynamic, then the Edition assigns the dynamic prevailing either within the instrumental group or in parts with matching melody or rhythm.

Occasionally, the Edition regularizes the dynamics in instruments whose Im parts had dissimilar dynamics for matching music. In places where a dynamic indication in one instrument differs from that in two or more other instruments with matching music, the Edition changes without comment the dissimilar dynamic indication. In all other instances the Edition decides on a case-by-case basis the method of regularization and describes its solution in a critical note.

The notation of hairpin crescendos and decrescendos in the sources is frequently careless or ambiguous. As precise descriptions of the exact extent of each hairpin cresendo or decrescendo is impractical—and verbose descriptions of such miniatue are not usually justified by their musical significance—the Edition routinely aligns hairpin crescendos and decrescendos without a critical note when the intent seems clear. In cases where different solutions are possible and might communicate a meaningful musical distinction, a critical note describes the source evidence.

**Articulation**

As with tempo and performance indications, the Edition takes articulations from the most authoritative layer of Im. In places where articulation is missing in one part and present in two or more others, the Edition adds the missing articulation. When parts with matching music have ambiguous or conflicting articulation, the Edition regularizes the articulation and describes its reasons in a critical note. Likewise, in places where the Edition removes or changes articulation, a critical note justifies the decision. In the piano part, the Edition tacitly transfers the articulation notated for one hand into matching music in the other hand.

**Slurs**

The Edition regularizes slurs that were inconsistently notated in Im and explains its reasons in the Critical Notes. The slurs in the string parts are particularly problematic, because the slurs in the first layer of Im generally indicate not string bowings but musical phrases. In cases where the Edition adopts string slurs that were revised by later hands to facilitate bowing, an explanation can be found in critical notes. However, the Edition retains some string slurs that in all probability indicate musical phrasing rather than bowing (see, for example, mm. 92–138, 462–465, or 770–773).

**Rehearsal letters**

The first layer of Im contains rehearsal numbers 1–38 and
two short series of rehearsal letters where rehearsal numbers are widely spaced (A at m. 102, B at m. 121; a second A at m. 518, B at m. 559, C at m. 583, and D at m. 615). All of these rehearsal indications were presumably copied into Im from the holograph full score. Later hands added the numbers and letters to Vh/Vm.

The Edition replaces the original numeric and alphabetical rehearsal indications with an alphabetical sequence of rehearsal letters at the original locations and adds eight additional rehearsal letters in new locations to facilitate performance (A, B, C, GG, II, RR, VV, and XX). Therefore, rehearsal letters span A to ZZ.

**Issues of Instrumentation**

**Paste-overs**

Im parts contain paste-overs added by various hands that cover what lies beneath; these paste-overs are either blank or contain new music. Some of this new music is in Weill’s hand, some of it in the hand that copied the first layer from the holograph full score. The Edition adopts the contents of paste-overs that are most authoritative and describes in critical notes what led to the decisions. To make the Im-Szg part more readable, the percussionist for the New York production glued blank paste-overs over many measures in the part to mask sloppily marked cuts; the editors were able to read what lies below these paste-overs by holding the page up to a bright light.

**Percussion**

Later hands added to many measures in Im-Szg two indications that always appear together: red crayon slashes through the length of the measure and purple pencil marks that look like upside-down T’s above the staff (probably symbolizing whole-note rests). These markings seem to have been made during the Berlin production, for they are in a layer below the cuts to Im and Vh that are not found in Vm (see “Structural emendations”), and they indicate measures that the player omitted to permit changing quickly from one instrument to another. The Edition considers these markings performance-specific and, therefore, does not include them.

**Glocke**

The Edition opts to take the instrument name Glocke from Vh for the twelve- and six-o’clock chimes in mm. 32 and 1699. In the first layer of Vh, Weill specifically indicated “Glocke” in m. 20, but before the creation of Im he reworked the opening and removed the Glocke strikes from this location. Vh does not indicate an instrument in m. 32, but in m. 1699 Weill wrote “Glocke 6 Uhr” faintly in red crayon; a subsequent hand in pencil wrote over Weill’s annotation “Glocke 6 Schläge.” Im-Szg does not include “Glocke” anywhere in the first layer, but a later hand in pencil added “12 Gongschläge” in m. 32, and another later hand in ink added “6 Gongschläge” in m. 1699. It is conceivable that in the Berlin production these strikes may have sounded on- or backstage rather than having been played by the percussionist (see Plates 1, 4, and 6).

**Große Trommel**

The Edition opts to use the name Große Trommel for the instrument that Im-Szg calls both “Cassa” and “Große Trommel.” (Im-Szg calls for “Cassa” in mm. 170, 180, 193, 320, and 439, and “Große Trommel” or an abbreviation thereof in all other locations.) Apart from the names given them, these instruments are not notated differently, and they are employed for similar effects of orchestration. It is unclear whether the copyist of Im-Szg introduced these differing instrument names or both names were present in the holograph full score. The latter explanation seems unlikely, however, as Weill never called for “Cassa” in the extant holograph scores of works contemporary with Zaubernacht. The copyist of Im-Szg also frequently (though inconsistently) writes “ohne Becken” or “ohne B.” when Große Trommel (or once, in m. 180, “Cassa”) plays passages that do not also include Becken. Without comment, the Edition removes the words “ohne Becken.”

**Glockenspiel**

The range Weill notated for the Glockenspiel part (A↓4–G6) lies outside the standard notated range of the instrument (written G3–C6 and sounding G5–C8). Weill notated within the standard range in mm. 128–138 and 1700–1706; later, in mm. 1746–1760, he transposed the range he had initially notated to an octave lower (from C5–F6 to C4–F5) so as to remain within the standard Glockenspiel range. However, the music he notated in mm. 1707–1724 remains outside the instrument’s notated range. The Edition opts to transpose the notated Glockenspiel in these measures to an octave lower (from B↓4–G6 to B♭3–G5).

**Strings**

Emendations to the string parts of Im by later hands show many instances where players marked changes or moved performance indications for arco and pizzicato, etc. Some changes from pizzicato to arco seem to have been made to accommodate fast tempos and can be considered performance-specific. The Edition keeps the most authoritative pizzicato and arco designations and describes in critical notes those that it does not.

The Edition translates all indications for the use of the mute in the strings from the Italian “con sordino” and “senza sordino” to the German “mit Dämpfer” and “Dämpfer ab.” Weill used the German expression when he marked the viola part in m. 1391.
Notational Issues

Beams and rhythmic notation

Where beaming patterns appear to reflect a musical intent (such as phrasing), the Edition retains such patterns even if they do not conform to conventional engraving practice. In other cases the Edition tacitly normalizes unconventional beams.

The Edition also regularizes note values used for quintuplets, septuplets, and similar groups containing unequal note values in conformance with standard engraving practice.

Cautionary accidentals

Where appropriate, the Edition tacitly adds cautionary accidentals and removes redundant ones.

Slurs

Where the sources concatenate slurs and ties, the Edition tacitly notates all ties underneath the slur (e.g., if a slur terminates at the beginning of a tie, then the Edition extends the slur to terminate at the end of that tie).

Footnote policy

The Edition adds numbered footnotes to inform the user of ambiguities in the sources that affect the substance of the work. The single footnote marked by an asterisk at m. 1194 indicates an addition Weill made to Vh.

Pitch Designation

The Kurt Weill Edition uses the following alphanumeric system to denote pitch-class and octave where musical notation is inappropriate.
**Commentary: Critical Notes**

Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, beat 3; 11.3 refers to the eleventh measure, third notational event (note, rest, or chord). Consecutive locations are indicated by the use of a hyphen: 11/3–4 refers to beats 3 and 4, and 11.3–4 refers to notational events three and four.

Unless otherwise indicated, all notes refer to Im. In those notes where the “Part” column lists more than one instrument, the sigla Im in the “Remark” refers to all of the listed instrumental parts.

<table>
<thead>
<tr>
<th>Location</th>
<th>Part</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–84</td>
<td>ALL</td>
<td>Vh has “Sostenuto.”</td>
</tr>
<tr>
<td>15.1–17.3</td>
<td>Fl</td>
<td>These measures are missing from Vm.</td>
</tr>
<tr>
<td>16–32</td>
<td>ALL</td>
<td>Edition changes endpoint of slur from 17.4 to 17.3 to match slurs from 13.1–14.3 and 17.4–19.3.</td>
</tr>
<tr>
<td>30–31</td>
<td>ALL</td>
<td>After m. 30, Vh has two additional measures repeating the music of m. 29–30, and after m. 31 has one additional measure repeating the music of m. 31 (see Plate 1). Weill probably removed these extra measures when he was preparing the full score. They do not appear in the first layer of Im.</td>
</tr>
<tr>
<td>32</td>
<td>Szhg</td>
<td>In Im, a later hand in pencil wrote “12 Gongschläge.” For the New York production, which had a different opening scenario than Berlin and with which Weill was not involved, a later hand crossed out the “12” and wrote “8,” and also added “Alarm clock, 8 Bells Low G” (see Plate 6).</td>
</tr>
<tr>
<td>33–82</td>
<td>ALL</td>
<td>Later hands cut these measures in Im/Vh. The Berlin performance replaced these measures with the setting of “Lied der Fee” in Ih. The New York performance replaced these measures with Galkauska’s old setting of Boritsch’s lyric, but newly orchestrated for Weill’s forces. In Im-Szhg, a later hand (probably a performer) glued a piece of blank paper over mm. 33–36, 50–61, 78/2, and 79–82 (see Plate 6).</td>
</tr>
<tr>
<td>33/1</td>
<td>Ttam</td>
<td>Edition adds p to match Strings.</td>
</tr>
<tr>
<td>33.2–36.2</td>
<td>Br, Vc, Kb</td>
<td>Edition changes slurs to match Vn I-II. Im-Br slurs 33.2–34.6, 34.6–35.1, and 35.1–36.2; Im-Vc slurs 33.2–34.6 and 35.1–36.2; and Im-Kb slurs 33.2–36.2.</td>
</tr>
<tr>
<td>37</td>
<td>ALL</td>
<td>Vh has “Etwas bewegt.”</td>
</tr>
<tr>
<td>37–47</td>
<td>Br</td>
<td>In Im, the same hand as the first layer wrote these measures on a paste-over that obscures what lies beneath, probably to correct a copying error.</td>
</tr>
<tr>
<td>39.7</td>
<td>SPZGFE</td>
<td>Edition takes pitch A4 from Im-Fl, which contains cue notes for SPZGFE, most likely copied from the SPZGFE staff in the holograph full score. Vh has E4. When the music returns at 64.7, both Im-Fl and Vh have A4.</td>
</tr>
</tbody>
</table>
41.16 Klav r.h. Edition takes missing \( b \) for B\( \flat \)5 from Vh.

42.9 Klav r.h. Edition takes missing \( A \) for C\( \flat \)5 from Vh. The first layer of Im had an erroneous D\( \flat \)5 at 42.2 followed by a D\( \flat \)5 at 42.3. The subsequent change to C\( \flat \)5 at 42.2 in Im made the \( A \) at 42.3 superfluous but required the \( A \) at 42.9.

45.7 Klav r.h. Edition changes A\#4 to A4 to match Vn I and Br. Vh has A4.

45.11 Klav r.h. Edition adds missing \( \dagger \) for G\( \flat \)5 to match Br. Vh has G\( \flat \)5.

49.6 Klav r.h. Edition takes missing \( \dagger \) for G\( \flat \)3 from Vh.

55/2 Klav, Vn II, Br Edition adds cresc. to match remaining instruments.

55.6–56.2 SPZGFEE Vh has these pitches and, in addition, smaller “cue-size” notes G4, F\#4, and G4.

57/8 SPZGFEE Edition takes durations from Im-Fl, which contains cue notes for SPZGFEE most likely copied from the SPZGFEE line in the holograph full score. Vh has B\( b \)4 at 57/8.

60.2–4 Kb Edition changes endpoint of slur from 60.5 to 60.4 to match Br and Vc.

61/3–62/3 SPZGFEE Edition takes pitches from Im-Fl, which contains cue notes for SPZGFEE, most likely copied from the SPZGFEE staff in the holograph full score. Vh has A4 at 61.4, B\( b \)4 from 62/1–2, and E\( b \)5 at 62/3. Also, Vh has a crescendo hairpin from 62/2–62/3 not in Im-Fl.

1.45 SPZGFEE Edition takes pitch D5 at 65.2 from Im-Fl, which contains cue notes for SPZGFEE, most likely copied from the SPZGFEE staff in the holograph full score. Vh has D\( \flat \)5 for SPZGFEE and in Klav l.h. at 65/1 has octave D\( \flat \)2 and D\( \flat \)3 dotted quarter notes, analogous to m. 40/1. Weill must have changed the accompaniment and SPZGFEE pitch at 65/1 when he was preparing the full score.

68.6 Fl Edition adds \( \dagger \) to C\( \flat \)5 to match Klav, SPZGFEE, Vc, and Kb. Im/Vh do not cancel the \( b \) from the C\( \flat \)5 at 68.1.

68.15 Klav r.h. Edition adds \( \dagger \) to C\#4 to match l.h. at 68.7, SPZGFEE, Vc, and Kb. Im does not cancel the \# from the C\#4 at 68.8. Vh has different music in this measure: 68.1–13 are notated one octave lower, and 68.14–18 has the pitches: D3, E\( a \)3, C4, B\( b \)3, and G3.

72/2 Klav Weill added “poco” to the cresc., but the Edition keeps “cresc.” to match the remaining instruments and to reinforce the regularization of the dynamic at 75/1 from \( f \) to \( mf \) (see note for 75/1–76/1).

74.10 Klav r.h. Edition takes top note E5 from Vh. Im has D5.

75/1 Vc Edition adds “arco” to match Kb.

75/1–76/1 ALL Edition regularizes dynamics at 75/1 to match \( mf \) in Fg. Im-Klav has \( f \), and all other parts have no dynamics. At 76/1, SPZGFEE in Vh has pp, but Im do not indicate a reduction in the dynamic here. Weill probably removed the SPZGFEE dynamic to match the texture of the accompanying instruments when he was preparing the full score.

75.16–76.16 Klav r.h. Edition adds accent marks at 75.16, 76.4, 76.10, and 76.16 to match 75.4 and 75.10. Vh shows these accent marks.

76.2 SPZGFEE Edition changes pp in Vh to \( mf \) to match accompaniment.

76.16 Klav r.h. Edition takes missing \( \dagger \) for D\#5 from Vh.

78/1–3 Fl Edition adds slur to match 76.1–77.2.

78.16 Klav r.h. Edition takes missing \( \dagger \) for D\#5 from Vh.

80.1 Vn I Edition adds missing \( \dagger \) for B\( \flat \)4 to match Vn II, Br, and Klav.

83–86 Pk Edition adds staccato marks at 84.3, 85.3, and 86.6 to match 83.3. The notation of Im-Szg is ambiguous (see Plate 6).
Edition changes E4 and E5 to Eb4 and Eb5 to match Br. Vh has Eb5.

Edition regularizes accent marks to match mm. 83–85. Im have no accent marks despite the continuation of similar music: Fl and Fg have no articulation in mm. 89–90; Vn I-II, Vc, and Kb have no articulation in mm. 88–90; and Klav l.h. has no articulation in mm. 86–89 and 90/3.

Edition adds accent marks to match Klav r.h. The Edition does not continue the articulation for mm. 87–89 for the running sixteenth notes, as neither Klav nor Br have articulation in Im.

Edition adds crescendo hairpins to match Klav. Vh has a crescendo hairpin.

In Im, a later hand in pencil removed all slurs.

Edition adds staccato marks to match Fl at 96.5–6 and 96.11–12 and to Fg at 96.6–7 to match Fl in m. 110.

Edition changes F3 to E3 to match Vc. Vh has E3.

Before 100/2 and 100/4 Im has eighth-note grace notes l.h. Gk3 and Gk4 and r.h. G#5 and G#6. A later hand in ink (Weill?) crossed out these grace notes. The Edition keeps the grace notes before 101/2, which were not crossed out.

Edition regularizes articulation in m. 101 in Vn II and Vc to match Br and adds staccato marks at 102.1 in Br and Vc to match Vn II. In Im-VnII m. 101 has no articulation. Im-Vc has a tenuto mark at 101.3 and a slur from 101.6–102.1 that may have served as a tie because at 102.1 an accidental (now indecipherable) was scratched off and replaced by the current F. Edition removes slur.

Edition removes slur to match Vn II and Br.

Edition adopts “rit.” at 120/3, which later hands in pencil added in Im-Fl, Im-Szg, Im-VnII, Im-Br, Im-Vc, and Im-Kb, and takes “a tempo” at 121/1 from Im-Vc.

Edition adds slurs to match 125.3–7 and surrounding slurs.

A later hand in pencil added the missing # for B#4. Vh has C#5.

Edition regularizes staccato marks to match Klav r.h. and Vc. Im-VnII has no articulation, Im-Br and Im-Kb have staccato marks in m. 120, and Im-Kb has a tenuto mark at 119.4.

Edition opts for Eb5 to match mm. 128–129. In Im, a later hand scratched out the accidentals (b). In Vh, a later hand in pencil added # at 132/3, but not at 133/3.
In \textbf{Im-Szg}, a later hand crossed out the lower voice in mm. 134–135. Edition regularizes staccato marks. \textbf{Im} has a staccato mark only at 140/2, 144/1, and in matching music at 162/2–163/2 and 164/2.

Edition adds \textit{p} to match \textbf{Fg} at 147/1. Edition adds \textit{mf}. In their first layer, \textbf{Im} have no dynamics. In \textbf{Br}, Weill later added in pencil \textit{mf}; in \textbf{Vc} and \textbf{Kb} later hands in pencil added \textit{f}.

Edition adopts “Moderato,” which a later hand added to \textbf{Im-Klav}. This is the target for the “poco accel.” at 149/1.

Edition adopts decrescendo hairpin from 153/2–3 and \textit{p} at 154/1 in \textbf{Vc}, both of which were added by Weill in ink. Weill also added in ink \textit{mf} and “marc.” in \textbf{Im-Klav} at 153.4 to match dynamic of \textbf{Vn I} and \textbf{Br} at 153.5. Edition rejects a change from \textit{mf} to \textit{pp}, which a later hand in pencil made in \textbf{Im-Vn I}. The difference in dynamic levels (the espressivo \textbf{Vc} softer than the marcato \textbf{Klav}, \textbf{Vn I}, and \textbf{Br}) appears to be intentional.

Edition removes slur to match \textbf{Vn I}.

Edition changes \textit{f} to \textit{sf} to match \textbf{Klav}, \textbf{Vn II}, \textbf{Br}, \textbf{Vc}, and \textbf{Kb}.

Edition adds \textit{mf} to match \textbf{Klav}.

Edition regularizes \textit{sfz} to match \textbf{Br}. \textbf{Fg} has \textit{ff} at 184/1, \textbf{Pk} has no indication, \textbf{Vn I} has \textit{ff} at 184/1 and 185/1, \textbf{Vn II} has \textit{sf} at 184/1 and 185/1, \textbf{Vc} has \textit{ff} at 184/1 and \textit{sf} at 185/1, and \textbf{Kb} has \textit{sf} at 184/1.

Edition adopts “accel.” from \textbf{Im-Vn I}, \textbf{Im-Vn II}, \textbf{Im-Br}, and \textbf{Im-Vc}. \textbf{Vh} has “Animato.”

Edition reiterates dynamics to clarify the differences between \textit{p} in \textbf{Vn I-II} and \textbf{Br} (indicated only at 185.3) and \textit{mf} (indicated only at 186.2) or \textit{f} (indicated only at 190.1) in the remaining instruments.

Edition changes \textit{p} to match \textbf{Vn I-II}. \textbf{Vh} has \textit{Bb} in \textbf{Vn I-II} and \textit{Bb} in \textbf{Br}.
Edition regularizes articulation to match Br. \textit{Im-Fl} has tenuto marks at 192.1 and 192.4, and slurs from 192.2–4 and 192.5–7; \textit{Im-Klav}, \textit{Im-VnI}, and \textit{Im-VnII} have slurs from 192.1–3, 192.4–6, and 192.7–9.

Later hands added repeat marks in \textit{Im-Klav} from mm. 193–194 and in \textit{Im-VnI} from mm. 194–195. Subsequent hands erased these repeat marks.

Edition adds staccato mark to match Br.

A later hand in pencil (Weill?) added “rit.” No other part has this indication.

Edition adds staccato mark to match 173.2.

Edition adopts pencil revisions of the articulation in \textit{Im}. \textit{Vh} and the first layer of \textit{Im} have slurs for the rhythmic motive \textit{ʃ ʃ}; a later hand removed the slurs and added staccato marks to the eighth notes and tenuto marks to the quarter notes.

\textit{Vh} has “Ziemlich rasch.”

Edition regularizes staccato marks, which are indicated only at 198.2, 198.5, and 199.2.

Edition adds missing down-stem.

Edition changes articulation to match changes in \textit{Vn I} from 196.4–202.1 (see note).

Edition changes \textit{ʃ ʃ} to \textit{ʃ ʃ} to match remaining instruments.

Edition adds staccato marks in \textit{Klav} and changes accent-staccato marks in \textit{Vc} and \textit{Kb} to match remaining instruments.

Edition adopts “deutlich,” which a later hand in pencil added in \textit{Im-VnII}, and adds it to \textit{Vn I}.

Edition adds \textit{p} to match \textit{Fl} and \textit{Fg} at 217.3.

Edition adds decrescendo hairpin in \textit{Fl} and \textit{Fg} from 223.1–4 to match \textit{Klav}.

\textit{Vh} has “Etwas zögernd.”

Edition adopts Weill’s pencil emendation “\textit{p marcato}.” The first layer of \textit{Im} has \textit{pp}.

Edition changes articulation to match changes in \textit{Vn I} from 196.4–202.1 (see note).

Edition changes \textit{ʃ ʃ} to \textit{ʃ ʃ} to match remaining instruments.

Edition adds \textit{p} to match \textit{Vn I} at 233.3.

Edition adds \textit{a tempo}.”

Edition changes the apparent decrescendo hairpin (beneath glued blank paper) to a crescendo hairpin to match \textit{Vn II}, \textit{Br}, \textit{Vc}, and \textit{Kb}.

Edition adds \textit{p} to match \textit{Vn I} at 233.3.

Edition adopts “grazioso,” which \textit{Weill} added in ink.

Edition takes “rubato” from \textit{Im-Klav}, where \textit{Weill} added it in ink. The other sources do not have this indication.

Edition takes pitches \textit{C₉} and \textit{D₈} from \textit{Vh}. In their first layer, \textit{Im} have \textit{C₉} and \textit{D₈}, but later hands corrected them to \textit{C₉} and \textit{D₈} in \textit{Klav}, \textit{Vn I}, \textit{Br}, and \textit{Kb}.

Edition adds staccato marks to match \textit{Vn I-II} at 241.4–5 and \textit{Vn I} at 244.2–6.

A later hand in pencil (\textit{Weill}?) changed the instrument from \textit{KlTr} to \textit{GrTr} perhaps for the performer to facilitate changing instruments during the
Berlin production, but Edition does not adopt this change.

Edition adds staccato marks to match 246.2–6.

Edition regularizes staccato marks. **Im** has staccato marks only at 247.4 and 248.1.

Edition adds "a tempo."

In **Im-Fl**, a later hand (Weill?) changed **pp** to **sf**.

Later hands cut these measures in **Im/Vh/Vm**. They are omitted from **Vm**.

Edition adds missing **k** for **Ea** to match **Ea** at 275.1.

**Im/Vh** do not cancel the **k** from the **Ek** at 272.1.

Edition regularizes staccato marks. **Im-Fl** has staccato marks from 274.3–276.6, **Im-Fg** from 274.3–274.1; **Im-Klav** has no staccato marks.

Edition adds missing **k** for **Fk** to match **Fk** at 282.3.

**Edition adds staccato marks to match mm. 281–282.**

**Edition adds f** to match prevailing dynamic and **Pk** at 292.3.

Edition regularizes decrescendo hairpins to match mm. 295–296.

**Im-VnI** has decrescendo hairpin from 286.1–7, **Im-VnII** from 285.5–286.3, **Im-Br** from 285.6–286.3, and **Im-Vc** from 285.7–286.7.

Edition regularizes staccato marks to match 290–292.

Edition adds slurs and staccato marks to match mm. 287–289. **Im** has no articulation.

Later hands cut these measures in **Im/Vh/Vm**.

Edition regularizes staccato marks. **Im-Br** has staccato marks at 295.1 and in 296, and **Im-Vc** has only one at 296.1.

After this measure, **Vh** has one additional measure repeating the music of m. 300. Weill probably removed this extra measure when he was preparing the full score. It does not appear in the first layer of **Im**.

Edition removes slur to match Klav r.h. and Vn I-II.

**Edition changes sf to f** to match **Br**.

**Edition changes ff to f** to match Vn II, which doubles at the unison.

Edition removes three horizontal dots over a notated dotted quarter note with measured tremolo. The copyist probably wrote these dots to remind the performer about the shorthand notation to play three eighth notes.

Edition changes **sf** to **f** to match **Br**.

Edition adds missing **#** for **G#3** to match **Fl**, **Klav**, and Vn I.

Edition adds staccato marks to match Fl.
Edition adds “marc.” to match Vc, where Weill added it in ink.

Edition adds / to match Strings.

Edition adds missing accidentals (b) for B♭1 and B♭2 to match r.h. and Kb.

Later hands cut these measures in Im/Vh, they are omitted from Vm. In Im-Szg, a later hand (probably a performer) glued blank paper over these measures.

Edition takes C♯4 and ♯ from Vc, which is doubling Br an octave lower. In Im, a small torn piece of blank paper is attached, obscuring what lies beneath.

A later hand wrote this four-measure rest on a paste-over that obscures what lies beneath (probably to utilize this rest for a page turn).

Edition regularizes tenuto marks to match Vc. Im-VnII and Im-Br have tenuto marks only in m. 330; Im-Kb has no articulation.

Edition adds staccato marks to match mm. 330–331.

Edition adds staccato marks to match Fg and Klav and 305.1.

Edition changes sff, which Weill added in pencil, to sf to match the remaining instruments.

Edition adds missing # for F♯4 to match Klav and Br.

Edition adds mf in KTr at 338.1 and in Fl and Fg at 338.2 to match Strings.

Edition regularizes accent marks to match consistency of articulation in mm. 342–344. Im-Fl has accent marks from 338.2–3 and 340.2, and Im-Fg has accent marks from 338.2–4.

Edition adds ff to match Strings.

Edition removes accent mark at 340.4 and adds staccato marks from 340.4–341.1 to match Vn I.

Edition adds mf to match 337.5.

Edition adds mf in KTr at 342.1 and in Fl and Fg at 342.2 to match 338.1–2.

Edition adds crescendo hairpins to match Szg, Vn I-II, Br, and Vc as well as m. 338.

Edition adds f to match prevailing dynamic level.

Edition removes staccato marks to match Klav and the general articulation of Strings from mm. 341–355.

Edition adopts pencil revisions of the articulation in Im, where a later hand in pencil removed the slurs from 346.5–347.1, 347.2–3, 347.4–348.1, and 348.2–3 This change matches the change in Vn I from 196.4–202.1 (see note).

Edition adds f to match Fl, Klav, and Br. In Im-Vc, Weill added ff, which probably pertained to the specific cello player of the Berlin production.

Edition removes staccato marks to match Vn I-II and the general articulation of Strings from mm. 341–355.

Later hands cut these measures in Im/Vh, they are omitted from Vm. In Vh the repeat of mm. 356–363 is written out (see Plate 2). In Im-Szg, a later hand (probably a performer) glued blank paper over mm. 351–362.

In Im, a later hand erased the notes in this measure and wrote in the notes
(351 cont’d) (Fg) from m. 364. This change occurred in conjunction with the cut from mm. 351–363 (see note). Edition restores the notes from Fl, which Fg is doubling two octaves down.

356 ALL Edition adopts “più mosso,” which a later hand added to Im-Klav. In Im-Vc, Weill added in ink “Vivace,” but the tempo already has been “Molto vivace” since m. 304. Vh has “Presto.” The other Im have no tempo indication. “Più mosso” surely conveys Weill’s intent here.

356.1–6 Klav In Im, the copyist notated both hands as two dotted quarter notes with measured tremolos, each note with three small dots above. Here, the Edition opts to treat these dots as staccato marks (as the Edition also had done from 333.1–6), but this notation could also mean to separate the dotted quarter note measured tremolos into three eighth notes with no articulation. Vh has no articulation.

362 Klav, Br Edition changes fz in Klav and sf in Br to ff to match remaining instruments.

364 ALL Vh has “Sehr zögernd.”

364.2–371 Fg, Klav Edition regularizes staccato marks. Im-Fg has staccato marks from 366.2–3 and in mm. 368–369, and Im-Klav has staccato marks in m. 365.

371.2 Klav, Vn I-II Edition changes dynamic from f to ff to match Br, where Weill added ff in ink.

372 ALL Vh has “Poco a poco stringendo.”

372.2–374.1 Fl, Fg Edition regularizes staccato marks. Im-Fl has one only at 372.2, and Im-Fg has them only in m. 373.

372/2 Klav Edition changes mf to match Fl and Fg.

373/1–2 Fl Edition changes pitches Eb4 and E♭4 to E4 and E♭4 to match Klav and Vh.

378/1 Fl, Fg, Klav, Vn I-II, Br Edition adopts “molto cresc.” in Fl, where Weill added it in pencil, and adds it to remaining instruments.

378.2 Fl, Klav r.h. Edition opts for E♭5. In Im-Fl, a later hand in pencil (Weill?) added a b to the E5. Im-Klav and Vh have E5.

379–380 ALL Later hands cut these measures in Im/Vh, they are omitted from Vm.

379.3 Vc Edition adds mf to match prevailing dynamic.

379.6 Br Edition adds missing b for D♭5 to match Vn I-II and Vc.

381.2 Kb Edition adds f to match prevailing dynamic.

381.3 Vc Edition adds missing b for D♭4 to match Vn I-II and Br.

382.1 Klav, Br Edition changes sf to ff to match Fl, Fg, and remaining Strings.

383.1 Vc Edition changes staccato mark to accent mark to match Fl, Fg, and Vn I.

386–387 Vc, Kb Edition adds decrescendo hairpin to match Vn I-II and Br.

392.1 Klav l.h. Edition changes dynamic from mf to match similar figures in mm. 399–405.

397.5 Fl Edition adds staccato mark to match similar figures in mm. 399–405.

402.4 Klav l.h. Edition takes B♭4 from Vh. Im has C5.

404–405 ALL Later hands added repeat marks to these measures in Im/Vh, and subsequent hands cut the measures in Im. This series of revisions, neither of which the Edition adopts, may have been related to the fact that Vh has two additional measures after m. 405 that are not in Im. The material of these additional measures is almost identical with mm. 404–405 except that three voices in octaves (played by Br, Vc, and Kb in Im) continue to descend by half steps in the same pattern. Presumably, Weill removed the additional measures when he created the full score. If Weill accidentally omitted the measures in the orchestration process, he would have had the opportunity to reinstate them in Im, just as he restored crucial information in a number of instances when the copyists had omitted it in the parts. Specifically, right before and after the measures in question, Weill wrote in Im-Vc “Poco animato” in
(cont'd) (ALL)  m. 396 and sff in m. 407. In Im-Szg, a later hand (probably a performer) glued blank paper over mm. 404–405; Vm omits these measures.

405/1 ALL  Edition opts for "non rit." following Im-Fl, Im-VnII, and Im-Kb. Im-Br has "po[co] rit." and Im-Vc has "molto rit." The remaining Im and Vh have no indication. Perhaps Weill’s writing in the full score was ambiguous, and the copyists interpreted it inconsistently. The clear instruction in Fl, the active instrument, takes precedence.

406–407 ALL  Vm omits these measures (in addition to the purposeful cut from mm. 404–405), probably the result of a copyist’s error, as evinced by the abrupt truncation of the Fl flourish at the end of m. 403.

406.3–4 Fl  Edition adds staccato marks to match similar figures in mm. 399–405.

407.3 Tri, Vn I-II, Kb  Edition changes dynamics in Vn I-II from f to sff and adds sff in Tri and Kb to match Fl, Br, and Vc, where Weill added sff.

408 ALL  Vh has "Allegro non troppo.”

409.3 Vn I  Edition changes p to pp to match remaining Strings. Vh has pp.

412.1 Fg, Klav  Edition adds p to match Fl.

412.1 Klav r.h.  Edition takes G4 from Vh. In Im, a later hand changed the G4 to Gb4.

412.4–413.3 Fl, Klav  Edition adds staccato marks in Fl from 412.4–413.3 and in Klav from 413.1–3 to match 408.4–409.3.

416.1 Vn II, Br, Vc, Kb  Edition adds mf to match Vn I.

417.4 Kb  Edition changes E3 to C3 to match Br and Vc.

418–421 Klav  Edition adds staccato marks to every note, following Weill’s instruction in ink “stacc.” at 418/1.

419.2–5 Fg  Edition adds staccato marks to match Vc at 418.2–5.

421.2–3 Fg  Edition adds staccato marks to match Vc at 420.2–3.

422–429 ALL  Later hands cut these measures in Im/Vh, they are omitted from Vm. In Im-Szg, a later hand (probably a performer) glued blank paper over mm. 424–431.

422.1 Strings  Edition adds p to match Fl, Fg, and Vc in m. 418 and to accommodate the crescendo to f at 424.1.

425.3 Fg  Edition adds missing l for A-2 to match remaining instruments.

426.1 Fl, Klav, Br  Edition adds p to match Fg.

430 Vn I, Br  Edition changes beginning of decrescendo hairpin from m. 431 to m. 430 to match Vn II and Vc. The decrescendo hairpin is only in m. 431.

430.1 Vn I-II, Br  Edition adds mf to match Vc, where Weill added it in ink.

432.1 Vn I-II, Br  Edition adds p to match Vc, where Weill added it in ink.

435 Fl  Edition adds staccato marks at 435.1–2 and an accent mark at 435.3 to match m. 433.

436–437 Szg  In Im, a later hand wrote these measures on a paste-over.

437 Fl, Vn I  Edition adds staccato marks to match 436.4–5 and 438. Vh has staccato marks.

437.2, 4 Klav l.h.  Edition adds missing accidentals (♯) at 437.2 for D♯2 and D♯3 to match Vc and Kb; Vh has D♯3. At 437.4, Edition opts for D octave to match Vc and Kb; Im is ambiguous because measure was squeezed onto the page margin (either B or D♯); Vh has B octave.

437.1–438.8 Vn II  Edition changes single slur to two slurs from 437.1–8 and 438.1–8 to match Klav and Br.

439–440 Fg  Edition regularizes dynamics to match Vc and Kb. Fg has only one dynamic indication: ff at 439.1.

439.1–2, 440.1–2 ALL  Edition regularizes articulation to accent-staccato marks to match Im-Vc, where a later hand (probably Weill) added an accent mark in ink to the ex-
Edition adds staccato marks from 441.1–2 and accent mark at 441.3 to match mm. 442–445.

Edition changes staccato mark to tenuto mark to match Vn II.

Edition adds staccato marks to match mm. 441–442.

Edition adds missing $ for $C5 to match Vn II. Vh has $C#.

Edition adds staccato marks to match 447.2–3 and r.h.

Edition regularizes articulation to match Vn I–II. Im-Vc has no articulation; Im-Kb has no articulation. Vh has $Ck.

Edition adds staccato marks to match 450.1–2 and r.h.

Edition changes single slur from 450.2–5 to two slurs from 450.2–3 and 450.4–5 to match Vn I 452.1–4.

Edition changes single slur from 452.1–5 to two slurs from 452.1–2 and 452.3–4 to match Vn I.

Edition changes single slur from 452.3–6 to two slurs from 452.3–4 and 452.5–6 to match Vn I 452.1–4.

Edition changes slurs from 454.1–4, 454.5–8, 455.1–4, and 455.5–8 to 454.1–2, 3–4, 5–6, and 7–8, and 455.1–2, 3–4, 5–6, and 7–8 to match Vn I 452.1–4.

Edition adds “cresc.” at 454/2 and $f$ at 456/1 to match Vc, where Weill added these indications in ink.

Edition regularizes accent-staccato marks to match Fl, Fg, Vn I–II, Vc, and Kb. Br has staccato marks from 458.1–2 and Klav has staccato marks from 459.2–3.

Edition adds $f$ to match Fl, where Weill added it in pencil.

Edition adds $f$ to match Fl, where Weill added it in pencil.

Edition opts for no fermata on the $\gamma$ after beat 2, following Im-VnII and Vh. Im-Fl, Im-Fg, Im-Szg, Im-VnII, Im-Br, Im-Vc, Im-Kb have a fermata, but a later hand in pencil crossed it out. Contrarily, in Im-Klav a later hand in pencil added a fermata.

Edition adds $f$ to match Fl, where Weill added it in pencil.

Edition adds $pp$ to match Vn I at 465.1 and adds accent mark to match Vc at 462.1 and Fg at 463.1.

Edition has “Ruhig.”

Vh has “Etwas schleppend.”

Edition adds $pp$ to match Vn I at 465.1 and adds accent mark to match Vc at 462.1 and Fg at 463.1.

Edition regularizes slurs in Klav and Vn I–II from mm. 473–476 and in Br in m. 473, following additions to Im-VnII that exhibit idiomatic bowing style. Originally, the slurs are longer: Im-Klav has slurs from 473.3–6, 474.3–6, 475.2–5, 476.1–4, and 476.6–9. Im-VnII has slurs from 474.1–4, 474.5–8, 474.9–12, (none in m. 475), 476.1–4, and 476.6–9. Im-VnII has slurs from 473.1–12, 474.1–8, 474.9–12, 475.2–5, 476.1–4, and 476.6–9, but a later hand in pencil changed the slurs to every two sixteenth notes in mm. 473–475 (e.g. entries 1–2, 3–4, 5–6, 7–8, 9–10, 11–12). Im-
Br has a slur from 473.1–8, but a later hand in pencil changed the articulation to a slur from 473.1–2, tenuto marks over 473.3–4, slur 473.5–6, tenuto marks 473.7–8, slur 473.9–10, tenuto marks 473.11–12.

Edition changes accent-staccato marks to staccato marks to match Br and Kb.

The copyist wrote these measures on a paste-over that obscures what lies beneath, probably to correct a transcription error.

After this measure, Vh has one additional measure continuing the E6 trill in Fl, all other parts resting. Weill probably removed this extra measure when he was preparing the full score. It does not appear in the first layer of Im.

Edition adds mf to match Fl.

Later hands cut this measure and eliminated the repeat in Im/Vh; it is omitted from Vm.

Edition changes ff to f in Vn II at 508.1 and adds f in KTT in 508.1 and 509.1 to match remaining Strings.

Edition regularizes articulation to match Kb. Im-Vn, Im-Br, and Im-Vc have an accent mark at 515.1; Im-VnII has staccato marks from 515.1–4.

Edition adds decrescendo hairpin to Fl and Klav and in Kb changes crescendo hairpin to decrescendo hairpin to match Vn I-II, Br, and Vc.

Edition removes slurs that cross over rests at 518.1.

Edition regularizes staccato marks to match m. 518. Im-Fg has staccato marks from mm. 518–521. Im-VnII, Im-Br, Im-Vc, and Im-Kb have staccato marks only in m. 518.

Edition adds accent mark to Fl to match Vn I, where a later hand in pencil added it.

Edition takes “poco animato” from Im-Vc, where Weill added it in ink. In Vh, a later hand added “trio etwas langsamer.”

Edition opts for the endpoint of slur at 537.2 to facilitate bowing of repeated pitches from 537.2–3. In Im-Vn, the endpoint of slur ends ambiguously between 537.2–3. In Im-VnII, slur ends at 537.3.

Edition removes staccato marks and slur from 538.1–3 to match prevailing notation of this pizzicato passage from mm. 534–540 in Vc and Kb. Usually, Weill does not assign articulation marks to Strings that play pizzicato.

Edition removes “espr.” which probably was mistakenly copied into Im from the Vc part of the holograph full score.

Edition adds accent mark to Fl to match Vn I, where a later hand in pencil added it.

Edition adds p to match Klav.

Edition adds p to match Klav.

In Vh, a later hand incorrectly placed the rehearsal marker here; it should have been in m. 559, where Im have it.

Edition changes the slurs from 563.1–3 to 563.2–563.2 to match 563.2–537.2 (see note).

Edition changes f to f in Vn I and adds f in Beck to match remaining instruments and 570.1.

Edition adds staccato mark to match Klav and Br.

Edition regularizes staccato marks to match Vc and Klav in mm. 571–572. Im-Klav has staccato marks from mm. 571–572 and 581.2–589, Im-VnII from mm. 581–582, Im-Br from mm. 580–586, and Im-Kb from 580.2–589.3.
571.1 Klav Edition adds missing ♯ for G♯3 to match Fg and Br. Vh has G♯3.
572/1 Fg, KlTr, Klav Edition adds "molto" to "cresc." to match remaining instruments.
573.5 Vn I Edition changes D♭5 to D♭5 to match Fl. Vh has D♭5.
582.3 Kb Edition changes F3 to E♭3 to match Vc. Vh has E♭3.
583–652 ALL Later hands cut these measures in Im/Vh, they are omitted from Vm. In Im, later hands in ink or pencil added pause signs with fermatas after m. 582. This pause apparently was added before the cut was made, as evident from later hands that erased the A6 in Fl and A2 in Fg at 583.1 (still visible) and changed the notes to eighth rests.

586.1 Pk Edition adds f to match 590.1.
590, 598 Pk Edition adds staccato marks to match m. 586.
591–595 Klav Edition adds staccato marks to match 595.2 and mm. 596–597.
598 Fl, Fg Edition adds staccato marks in Fl to match Fg, and f in Fg at 598/1 to match Fl.

598.4 Fg Edition changes D♭4 to B♭3 to match Fl and Klav.
602.3 Fg Edition adds missing ♮ for D♭4 to match Fl. Vh has D♭.
603.4 Vn I Edition adopts correction of pitch by later hand in pencil from F5 to E♭5.
607 Strings Edition adds p to match m. 603.
609–610 Vc, Kb Edition adds staccato marks to Vc in m. 610 and to Kb in mm. 609–610 to match mm. 607–608.

613.1 Pk Edition adds mf to match Fl.
614.2–615.6 Vc Edition changes slur from 615.1–6 to 614.2–615.1 to match Vn I.
615/1 ALL Edition adopts "accel." from Im-Vc, where Weill added it in ink.
615.1–618.1 Vn II, Br, Vc, Kb Edition adds crescendo hairpin to match Vn I. In Im-Vc Weill added "cresc." at 616/3.

618.1 Vc Edition changes B♭4 to G♭4 to match Vn I. Vh has G♭.
621.1–622.1 Vn I Edition adds crescendo hairpin to match Br.
626.3 Fl, Fg Edition adds f to match remaining instruments.
627–635 Klav Edition regularizes accent marks. Im has accent marks in mm. 627–628 and 630–631.

627/1 ALL Edition takes "stringendo" from Weill's addition in Im-VnII and Im-Vc. In Im-Fg, he added "molto accel."
630.2 Vn I Edition changes D♭6 to D♭6 to match Fl and Vn II.
634.2–635.1 Br Edition removes accent marks to match Vc and Kb.
640–654 Sgz Edition takes the music in mm. 640 and 653–654 from the first layer of Im and mm. 641–652 from a paste-over that contains music (or rests) for mm. 640–654. Edition opts to keep the first layer in m. 640 to match the continuation of the music in mm. 636–639 in Fg and Klav r.h. (the paste-over has a rest for m. 640). Whereas musical reasons (a more consistent sound) as well as performance practicalities appear to have informed the revisions of mm. 641–652, mm. 653–654 seem to have been replaced with rests only to facilitate switches between mallets as well as a page turn in Im; therefore, Edition upholds the first layer for mm. 653–654.

The paste-over and a paste-over at mm. 911–931 were both trimmed from a larger leaf, the back of which carries fragments of a message in an unknown hand to an unknown recipient: "Ich habe im Theater jetzt Klavierprobe. Habe Partitur | mitgenommen, da Klavierauszug bei Peiser." (I have a piano rehearsal in the theater right now. Have taken full score with me because Peiser has the piano score.)

641.1 Klav r.h. Edition adds missing ♯ for G♯4 to match l.h., Fg, and Br. Vh has G♯.
649–652 Fl, Klav, Strings Edition regularizes staccato marks in Fl, Klav, Vn I-II, and Br from mm.
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(cont’d)  (Fl, Klav, Strings)  649–652. **Im-Fl** and **Im-VnI** have staccato marks in mm. 649–650, **Im-Klav** has them in mm. 650–652, **Im-VnII** in mm. 650–652, and **Im-Br** in m. 650. Also, Edition adds staccato mark in Vc and Kb at 652.1 to match Fg.

652/4 (anacrusis)  ALL  Vh has “Molto Allegro.”

653–658  Vn II  Edition removes wedge marks added by a later hand in ink at 653.1, 654.1, 655.1, 655.5, 656.1, 656.5, 657.1, 657.5, 658.1, and 658.5.

658.1  Fg  Edition changes D4 to F4 to match 654.1.

658.4  Fg  Edition changes f to ff to match Fl and Klav.

658.5–6  Vn I  Edition adds slur to match 654.5–6.

659/4  Vn I  Edition changes f to p to match remaining Strings.

663.2  Vn II  Edition changes p to pp to match remaining Strings.

667–668  Klav  Edition adds staccato marks to match 665.6–666.8.

669/1  Fl, Br, Kb  Edition regularizes “marc.” to match Fg and Vn I-Ii. **Im-Fl** has no indication; **Im-Br** and **Im-Kb** have “rub.[ato]”; and **Im-Vc** has “marc.”, but a later hand in ink changed that indication to “rubato.” Perhaps the copyists transcribed these conflicting indications from ambiguous writing in the holograph full score or the “rub.” indications in **Im-Br** and **Im-Kb** were subsequent additions (as in **Im-Vc**) to accommodate the stage action.

669.1  Klav l.h.  Edition adds missing b for Bb1 to match Br, Vc, and Kb. Vh has Bb.

669–672  Br, Vc  Edition regularizes accent marks. **Im-Vc** has accent marks in mm. 669–670. **Im-Br** has no articulation.

669.2–670/2  Fl, Fg, Vn II  Edition regularizes crescendo hairpins at 669.2–4 to match Vn I I. **Im-Fl** and **Im-VnII** have a crescendo hairpin at 670/1–2; **Im-Fg** has no crescendo hairpin.

669.2–3  Kb  Edition changes starting point of slur from 669.1 to 669.2 to match Kb slurs from 669.4–672.1.

671.1–4  Vn II  Edition regularizes slurs to match Fl by removing slur from 670.2–671.1 and adding slur from 671.1–4.

676–677  Klav, Vn II, Br, Vc  Edition regularizes articulation to match Kb. **Im-Klav** has no articulation; **Im-VnII** has no articulation except an accent mark at 676.4; **Im-Br** has articulation except from 676.5–6 and 677.2–3; **Im-Vc** has no articulation in m. 676.

679–681  KITr  Edition adds a staccato mark to 679.5 to match 679.2; mm. 680–681 have repetition signs for m. 679.

684/4  Pk  Edition changes ff to f to match Strings.

684/4–686.1  Vn II, Br, Vc, Kb  Edition regularizes articulation to match Vn I. **Im-VnII** has a staccato mark at 684.3 and a tenuto mark at 685.1. **Im-Br**, **Im-Vc**, and **Im-Kb** have no articulation.

686/4, 687/1  Klav, GrTr  Edition adds mf in Klav at 686/4 and in GrTr at 687/1 to match Vc and Kb.

689–690  Vn I-II, Br  Edition regularizes staccato marks to match Vn I m. 689. **Im-VnI** has no articulation in m. 690; **Im-VnII** and **Im-Br** have no articulation.

693.9  Vn II  Edition adds staccato mark to match Vn I at 693.1 and Br at 694.1.

696.1  GrTr  Edition adds p to match Vc and Kb.

696.2–697.1  Fg, Br  Edition changes endpoint of slur in Br from 696.13 to 697.1 to match Fg and adds staccato mark in Fg at 697.1 to match Br.

696.16  Kb  Edition changes F2 to G2 to match Fg, Br, and Vc.

697.2  Kb  Edition adds missing $ for E♯2 to match Vc. Vh has E♯.

699  ALL  Vh has “Moderato (Die kranke Puppe).”
699–706  Vn II  Edition keeps “pizz.” at 699.1, which a later hand in pencil crossed out.
699.2–700.1  Vc  Edition changes endpoint of slur from 700.1 to 699.4 to match Br and adds staccato mark at 700.1 to match Vn I and Br.
707–710  Fl  In Im, the same hand as the first layer wrote these measures on a paste-over that obscures what lies beneath, probably to correct a transcription error.
707.1–6  Fg  Edition changes single slur from 707.1–6 to three slurs from 707.1–2, 3–4, and 5–6 to match Fl. Vh slurs 707.1–2 and 707.3–4; Vm has three slurs as in the Edition.
707.3  Fg  Edition opts for Eb4 from Vh; Im has D4.
713–716  Vn II  Edition keeps “pizz.” at 713.1, which a later hand crossed out (see note for mm. 699–706).
713.1  Vn II, Br, Vc, Kb  Edition adds p to match Vn I at 712.2.
714.2–4  Fl  Edition removes a superfluous slur from 714.2–4 and keeps slur from 714.3–4.
723  ALL  Vh has “Andante,” added by a later hand. Im-Fl has “Moderato.”
723.1–3  Klav l.h.  Edition changes endpoint of slur from 723.2 to 723.3 and removes tenuto mark in 723.3 to match mm. 724–725.
724.3  Vn II  Edition adds p to match Br at 723.3.
725  Vc  Edition adds p to match Br at 723.3.
726.3–7  Vn I  Edition adds slur to match Br, where a later hand in pencil added it.
727–730  Klav l.h.  Edition adds slurs to match mm. 724–725 (see note for 723.1–3).
727.3  Vn II, Vc  Edition adds mf to match Vn I and Br at 726.3.
728.3–7  Vn I, Br  Edition adds slurs to match Br at 726.3–7 and Vc at 727.3–7.
729.3–7  Vn II, Vc  Edition adds slurs to match Vc 727.3–7. Edition also adds a decrescendo hairpin in Vc to match Vn II.
730.3–734.1  Fl  Edition removes slurs from 731.3–732.1 and 732.3–733.1, because Weill added “marc.” in pencil at 730.3, where the part was already marked “bestimmt.” Im has no slurs from 730.3–731.1 and 733.3–734.1.
731  ALL  Edition adopts the change of location of the rehearsal marker from 730.3 (in Fl and Szg) to 731/1. Later hands made this change in Im-Klav and Im-VnI.
731–734  Klav  Edition adopts a revision by Weill who marked mm. 731–734.3 tacet and added the anacrusis at 734.4–5. The first layer of Im-Klav doubled Vn I-II from mm. 731–734. A later hand in pencil crossed out these measures, but this marking was subsequently erased (presumably to avoid the notion that these measures were to be cut), and Weill inserted his revisions in ink.
732–734  Vc, Kb  Edition adds up-bow marks at 732.2, 732.4, 733.2, 733.4, 734.2, and 734.4 to match the eighth-note figure in Vn I-II and Br in mm. 731–734, where Im-VnII and Im-Br have up-bow marks in the first layer and a later hand in ink added them to Im-VnI.
734.1–2  KfTr  Edition adds notes to match 731.1–2, 732.1–2, and 733.1–2. The copyist of Im-Szg omitted mm. 734–737, and a later hand in ink added four measures rest squeezed onto the page margin.
737  ALL  In Vh, this measure is written on a paste-over that obscures what lies beneath. Afterwards, Vh has three additional measures with music similar to mm. 735–737. Weill probably removed these extra measures when he was preparing the full score. They do not appear in the first layer of Im.
737.3, 738.1  Fl, Strings  Edition adds f in Strings at 737.3 and in Fl at 738.1 to match Klav r.h. at 734.6.
737.3–737.8  Vn I-II  Edition changes endpoint of slur, which later hands added in ink, from 738.1 to 737.8 to match Br, which has a slur in the first layer.
Edition adds $f$ and “marc.” to match Klav, where Weill added them in ink.

Edition regularizes articulation to match Vc mm. 740–741. In Im-Vc, a later hand in ink (probably Weill) added accent marks from mm. 740–742 over the first layer staccato marks in mm. 740–741. Im-VnI has no articulation; Im-VnII has staccato marks in m. 742 and a later hand added up-bow marks in mm. 740–741; Im-Br and Im-Kb have staccato marks.

Edition regularizes accent marks by adding them to Fg at 740.4, 741.1, 741.4, 742.1, and 742.4 to match Klav, where a later hand in ink (probably Weill) added them. In Klav, the same later hand added an accent mark at 742.5, which the Edition moves to 742.7 (and adds to Fg) to match the other accent marks in Klav on the beat in mm. 740–742.

Edition adds missing $f$ to trill to match Fg.

Edition regularizes articulation to match staccato marks in m. 748. Im-VnI has no articulation. Im-VnII and Im-Br have tenuto marks at 749.1, 750.1 and 751.1. Im-Vc has a tenuto mark at 749.1.

Edition adds accent marks and slurs. Edition adds accent marks to Vn I-II and Vc at 752.1 to match Br. Edition adds accent marks to Vn I-II, Br, and Vc at 752.4 and 752.7 to match Fl. Edition changes the starting point of the slurs in Fl, Klav, Br, and Vc from 752.2 to 752.1 to match Vn I-II. Edition adds a slur in Vc from 752.8–753.1 to match Fl and remaining Strings. To save time, the copyist of Im-Klav only wrote the music for 752.1 (with a slur from 752.1–3) and wrote repeat marks for 752/2–3. The Edition regularizes the Klav slurs to match the remaining instruments.

Edition adds $f$ to match Vc and Kb at 770.2.

Edition changes articulation. Edition adds staccato marks to match Vn I.

Edition changes $p$ to $mf$ to match Fl, where Weill made this change in pencil. The same adjustment was made at 780.3.

Edition changes $p$ to $mf$ to match Kb.

Edition regularizes articulation. In Vh, a later hand in pencil added “etwas langsamer.”

Edition adopts an alteration by a later hand in ink that added repeat marks around mm. 776–777 and wrote “Zweites Mal $p$.” Im omits two of these four measures.
<table>
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<tr>
<th>Measure Range</th>
<th>Instrument(s)</th>
<th>Notes</th>
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<td>Vc</td>
<td>The copyist originally notated m. 777 an octave lower, and mm. 778–784 contain repetition signs for m. 777. A later hand in ink (Weill?) crossed out the pitches in m. 777 and added a repetition sign for m. 776, thereby transposing the original pitches up an octave, which the Edition adopts. To match this change, the Edition also transposes the F2 at 785.1 up an octave to F3.</td>
</tr>
<tr>
<td>780–784</td>
<td>ALL</td>
<td>Later hands cut these measures in Im/Vh/Vm.</td>
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<tr>
<td>780.1</td>
<td>Pk, Kb</td>
<td>Edition adds “dim.” to match Vc, where Weill added it in ink.</td>
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<td>780.3</td>
<td>Fg, Klav</td>
<td>Edition changes pp in Fg and p in Klav to mf to match Fl, where Weill made this change in pencil. The same adjustment was made at 763.2.</td>
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<tr>
<td>782.2</td>
<td>Br</td>
<td>Edition adds “deutlich” to match Vn II, where a later hand in ink (Weill?) added it.</td>
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<tr>
<td>783.4</td>
<td>Br</td>
<td>Edition changes f to sf to match Vn II.</td>
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<tr>
<td>785.1</td>
<td>Kb</td>
<td>Edition adds pp to match Vc, where Weill added it in ink.</td>
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<td>785.1–4</td>
<td>Fg</td>
<td>Edition moves the starting point of the slur from 785.2 to 785.1 to match Vc in m. 786 and Br in m. 787.</td>
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<td>786.1</td>
<td>Vc</td>
<td>Edition adds pp to match Fg at 785.1 and accent mark to match Fg at 785.1 and Br at 787.1.</td>
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<tr>
<td>787.1</td>
<td>Br</td>
<td>Edition adds pp to match Fg at 785.1.</td>
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<tr>
<td>787.8–788.1</td>
<td>Br</td>
<td>Edition adds slur to match Fg at 786.8–786.3 and Vc at 786.8–787.1.</td>
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<td>788</td>
<td>ALL</td>
<td>Vh has “Andantino.”</td>
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<tr>
<td>788–791</td>
<td>ALL</td>
<td>Later hands added repeat marks for these measures in Im/Vh/Vm.</td>
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<td>790.5–7</td>
<td>Klav</td>
<td>Edition changes starting point of slur from 790.4 to 790.5 to match similar articulations in mm. 788–789.</td>
</tr>
<tr>
<td>796.1, 11</td>
<td>Vn II</td>
<td>Vh has G+4 at 796.1 and C+4 at 796.11.</td>
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<td>796.9–12</td>
<td>Vn II</td>
<td>Edition changes endpoint of slur from 797.1 to 796.12 to match Vn I.</td>
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<td>799</td>
<td>Klav r.h.</td>
<td>Edition adds missing accidentals (b) for lower notes G♭3, A♭3, and B♭3 to match upper notes and Fl.</td>
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<td>801/1–3</td>
<td>Klav</td>
<td>Edition adds slurs to match mm. 799–800.</td>
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<tr>
<td>803</td>
<td>ALL</td>
<td>Vh has “Ben sostenuto e marcato.”</td>
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<tr>
<td>803–818</td>
<td>ALL</td>
<td>There appears to have been some discussion about meter indication in Berlin: all Im (except Im-Vc) have 3/2 alternate with 4/4. Later hands in pencil changed many of the 3/2 indications into 6/4 meter, and the copyist of Im-Vc notated the odd-numbered measures in 6/4 meter beginning with m. 805. But subsequent hands crossed out or erased these changes and emphasized in a variety of ways that the odd-numbered measures were indeed to be counted in half notes, three beats per measure. In m. 811 in Im-Vc, Weill himself marked “Halbe!” in ink. Vh indicates both meters for this passage only once and at the same spot: the beginning of m. 803 has 3/2 4/4.</td>
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<tr>
<td>803.1</td>
<td>Vn II</td>
<td>Edition adds “sul G” to match Vn I.</td>
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<tr>
<td>803.2</td>
<td>Fg, Vn I</td>
<td>Edition changes fz in Vn and sfz in Fg to sf to match 803.5 and 803.8.</td>
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<td>Fl, Fg, Vn II, Vc, Kb</td>
<td>Edition adds staccato marks to match Vn I and Br.</td>
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<td>807.2, 5, 8</td>
<td>Fl, Vn I-II, Kb</td>
<td>Edition changes accent marks in Fl, Vn II, and Kb and staccato marks in Vn I to accent-staccato marks to match Fg, Br, and Vc.</td>
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<tr>
<td>807.7–8</td>
<td>Fl</td>
<td>Edition adds slur from 807.7–8 and removes accent mark at 807.7 to match Fg and Strings.</td>
</tr>
<tr>
<td>808.1</td>
<td>Fg, Vc, Kb</td>
<td>Edition changes mf to poco f to match Fl, Klav, Vn I-II, and Br.</td>
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<tr>
<td>809–818</td>
<td>ALL</td>
<td>Later hands cut these measures in Im/Vh, they are omitted from Vm. The cut appears to have been enacted in two steps: first mm. 814–818, then 809–813. In addition, Vh carries four additional measures after m. 817 with</td>
</tr>
</tbody>
</table>
(cont’d) (ALL) music similar to mm. 814–817. Weill probably removed these extra measures when he was preparing the full score; they do not appear in the first layer of Im.

809.2, 5, 8 Fl, Vn II, Br, Vc, Kb Edition changes accent marks in Fl, Vn II, Vc, and Kb and staccato marks in Br to accent-staccato marks to match Fg and Vn I.

811 ALL Vh has “Più animato.”

811/1 Klav, Br, Vc, Kb Edition adds $p$ to match Vn I-II.

811.4–6, Klav Edition adds crescendo hairpins to match Strings.

814 Klav Edition adds staccato marks and slurs in r.h. from 814.2–4 and l.h. from 814.1–3 to match m. 812.

815 Vn I-II, Br, Vc Edition regularizes inconsistent articulation to staccato marks to match Vn II and Br in m. 117.

815.1 Fl, Fg, Szg, Klav Edition adds $f$ in Fl, Fg, and Szg and changes $ff$ to $f$ in Klav to match Strings.

815.2, 5, 8 Fl, Fg, Klav Edition changes accent marks to accent-staccato marks to match Klav in m. 817.

817.1 Fl, Fg, Szg, Klav, Vc Edition adds $ff$ to match Vn I-II, Br, and Kb.

817.2, 5, 8 Fl, Fg, Kb Edition changes accent marks in Fl and Kb, and staccato marks in Fg, to accent-staccato marks to match Klav.

817.8 Klav r.h. Edition adds missing accidentals ($b$) for B$b$3 and B$b$4 to match l.h., Fl, Fg, and Kb.

818.1 Fg Edition removes accent mark to match Fl.

818.1–8 Kb Edition adds slur and staccato marks to match Klav and m. 816.

819 ALL Vh has “Allegro.” In Im-Fl, a later hand in pencil wrote “Moderato.”

822–828 ALL Later hands cut these measures in Im/Vm.

825 Fg Edition adds $mf$ at 825.1 to match Vn I and adds crescendo hairpin from 825.1–6 to match Strings.

826 Fl, Fg Edition adds decrescendo hairpin to match remaining instruments.

829 ALL Vh has “Vivace.”

829–836 ALL In Im-Vc, Weill wrote “Halbe!” in ink, emphasizing again (see note for mm. 803–818) that the 3/2 meter in the odd-numbered measures of this passage had a pattern of three beats (half notes), not six (quarter notes). Im-VnII has similar indications in another hand. Vh indicates both meters for this passage only once and at the same spot (right before m. 829): 3/2 4/4; a later hand in pencil changed 4/4 to 2/2 (see Plate 3). Vn has 3/2 2/2.

829/6 Klav, Br, Kb Edition regularizes staccato mark to match Fg and Vc. Im-Klav and Im-Kb have no articulation; Im-Br has accent-staccato mark.

830.1–2 Klav r.h., Br Edition changes accent marks in Klav r.h. to tenuto marks and adds tenuto marks to Br to match Fg and Vc.

830.1–8 Kb Edition changes tenuto marks to accent marks to match Klav l.h. Vh has no articulation. Here as well as in cases of discrepancies within similar doublings of the lowest sounding line (see mm. 832, 834, and 836), the Edition prefers accent over tenuto marks, as the former create a more distinct audible effect during this “Molto agitato” passage. Given the tempo, an intentional subtle differentiation of articulation seems unlikely.

830.6 Klav l.h. Edition respells D$#1$ and D$#2$ to E$b$1 and E$b$2 to match Kb. Vh has E$b$.

832.1–2 Fg, Klav r.h., Br Edition changes accent marks in Fg and Klav r.h. to tenuto marks and adds tenuto marks in Br to match Vn I-II.

832.1–8 Vc, Kb Edition changes tenuto marks in Vc to accent marks and adds accent marks
(832.1–8 cont’d) (Vc, Kb) to Kb to match Klav l.h. Vh has no articulation. See critical note for Kb from 830.1–8.
833.8 Klav r.h. Edition adds missing $ for C#3 to match l.h. and Vn I–II. Vh has C#.
834.1–8 Fg, Klav l.h. Edition changes tenuto marks in Fg to accent marks and adds accent marks in Klav l.h. to match Br, Vc, and Kb. Unlike the comparable locations in mm. 830, 832, and 836, Vh has a slur from 834.1–8, but the Edition does not adopt it. See critical note for Kb from 830.1–8.
834.1–2 Vn I–II Edition changes accent marks in Vn I to tenuto marks and adds tenuto marks in Vn II to match Klav r.h.
836.1–8 Fg Edition changes staccato marks to accent marks to match Vc and Kb. Vh has no articulation. See critical note for Kb from 830.1–8.
837 ALL Edition changes accent marks to tenuto marks and adds tenuto marks in Vn II to match Klav r.h.
837.4 Fl, Vn II, Br Edition adds staccato marks to match Fl at 841.4. In Im-VnII a later hand in ink added a wedge-staccato mark.
838.4 Fl, Vn II Edition adds staccato mark to match Vc and Fl at 841.4. In Im-VnII a later hand in ink added a wedge-staccato mark.
839 ALL Edition clarifies the tempo changes in this measure by regularizing the rhythmic notation of the instruments with held notes from 839/1–2 by using $ and by opting not to include a fermata at 839/1. All Im have $ from 839/1–2 except for Im-Fl and Im-Br, which have $ and $, which has $ from 839/1–3. Im-Br and Im-Vc have a fermata in the first layer, and a later hand added a fermata to Im-VnII; the remaining Im have no fermata. In Vh, the first layer is obscured by a paste-over containing Weill’s emendations; a later hand added a fermata to the paste-over (see Plate 3).
839 Fg Edition adopts a $ that a later hand added to the trill in Im.
840.1 Kb Edition adds missing dot to $ to make $ to match Fg.
841.2–4 Fl Edition removes crescendo hairpin to match mm. 837, 838, and 842.
841.3 Klav r.h. Edition adds missing $ for E♭4 to match l.h.
841.4 Vn II, Br Edition adds staccato mark to match Fl. In Im-VnII a later hand in ink added a wedge mark.
842 Kb The Edition adds a half rest after 842.1, changing the rhythm of this incompletely notated measure from $ to $ in order to arrive at a full beat count.
842.1 Klav Edition adds accent-staccato marks to match Fg and 838.1.
842.4 Fl, Vn II Edition adds staccato mark to match Vc and Fl at 841.4. In Im-VnII a later hand in ink added a wedge mark.
842/3–844.9 Fl, Fg, Vn I–II Edition regularizes staccato marks to match Vn I from 842.10–843.8 and 844.1–8 and Klav at 843.3 and 844.3.
843.1 Beck Edition adds $ to account for the crescendo hairpin from mm. 843–844.
843.9, 844.9 Fl, Fg, Vn I Edition changes $ in Fl and Fg and $ in Vn I to $ to match Klav and Vn II.
845/1 Klav, Vc, Kb Edition opts for $ to match Br, where Weill added it. Weill added $ to Vc.
847/2–848.1 Fl, Klav Edition regularizes staccato marks to match Fg from 846/3–848.1 and Klav from 846.6–9.
848–852 Fg, Klav, Vn II, Br Edition regularizes staccato marks for eighth-note ostinato to match Fg in m. 848 and at 853.1 and Fl, Vn I, and Br in m. 851. Im-Klav has staccato marks from 849.4–6 and 852.1–4; Im-VnII has no articulation; Im-Br has no articulation in m. 850 and staccato marks in m. 851.
848.1 Vn I–II, Br Edition adds $ to match Fl and Klav.
851 Fl, Beck Edition adds $ to match Vn I and adds a crescendo hairpin to Fl from 851.1–8 to match Beck and Vn I.
852.2     Vn I  Edition adds “deutlich” to match Vn II, where Weill added it in ink.
853.5–854.1  Klav  Edition adds staccato marks to match 853.1–4.
853.12  Klav, Vc  Edition takes pitch E♭ from Vh.  Im-Klav has C♯-1; Im-Vc has E2 without the b.
856  ALL  Vh has “Tranquillo.”
859  Klav r.h.  Edition adds staccato marks to match mm. 860–861.
863  ALL  Vh has “Doppio movimento, rubato.”
866  Klav, Vn I, Vc  Edition adds decrescendo hairpin to match remaining instruments.
872.1  Vc, Kb  Edition changes C3 to C♯3 to match Br. In Im-Vc, a later hand in ink added a ♭ to make C♭3. Vh has C♯3.
872.2  Vn I  Edition adds p to match Vn II at 871.2.
872.4  Br  Edition changes E♯3 to F♯3 to match Vc and Kb.
877  ALL  In Vh, a later hand added “rit.”
879.4  Kb  Edition changes accent mark to staccato mark to match 879.2 and 880.2.
879.8  Vn I  Edition changes F♯5 to G♯5 to match remaining instruments.
880/3  Fl, Fg, Klav, Vn I-II, Vc  Edition changes f in Fg to sf; adds sf in Klav and Vc, and changes fz to sf in Vn I to match remaining instruments, and adds staccato marks to Fl, Klav, Vn II, and Vc to match remaining instruments (except Pk).
881.1  Fl  A later hand in pencil wrote “Langsam.”
881.1  Pk  Edition adds accent mark to match Klav.
882.2–4  Pk  Edition adds accent marks to match Klav.
882.3  Vn I-II  Edition adds “deutlich” to Vn I to match Vn II, where a later hand in ink added it, and adopts the change from p to f made by Weill in Im-VnI and a later hand in Im-VnII.
883–886  Fl  The Edition adopts rests added by a later hand in blue crayon; the copyist mistakenly transcribed the Fg part in Im.
883.2–3,  Fg, Klav, Kb  Edition adds accent marks at 883.2 and 884.2 and staccato marks at 883.3 and 883.3 to match Vc.
884.2–3  Vn I-II, Br  Edition adds f to match Weill’s addition in ink to Br. Later hands added mf here to all three parts, seemingly before Weill’s addition.
887.2  GrTr  Edition changes f to sf to match 888.2.
887/2–3,  Fg, Klav, Vc, Kb  Edition adds accent marks in Fg, Klav, Vc and Kb at 887/2 and 888/2 and staccato marks in Fg, Klav, and Kb at 887/3 and 888/3 to match Vc in mm. 883–884.
889.3  Kb  Edition adds “marc.” to match Vc, where Weill added it in ink.
891.2–3,  GrTr, Strings  Edition at 891.2 adds sf to GrTr and an accent mark to Vn II, Br, Vc and Kb; at 891.3 adds a staccato mark to Vn I-II and Kb and removes an accent mark from Br; at 892.2 adds sf to GrTr and Vc and an accent mark to Strings; and at 892.3 adds staccato marks to Vn I-II and Kb and removes an accent mark from Br to match Vc articulation in mm. 883–884.
895.3, 896.2–3  Strings  Edition at 895.3 adds staccato marks to Vn I and Kb; at 896.2 adds sf to Vn I-II, Br, and Kb; from 896.2–3 adds decrescendo hairpins to Vn II, Br, Vc, and Kb; and at 896.3 adds staccato marks to Vn I and Kb to match Vc articulation in mm. 883–884.
895.3  Br  Edition takes pitch E4 from Vh.  Im has F4.
896.3  Br  Edition takes pitch B4 from Vh.  Im has C5.
897.3–4,  Fl  Edition changes rhythm from  to  to match Fg and Klav.  Vh has .
898.3–4  Fg, Klav, Kb  Edition adds crescendo hairpin to match Vc.
900  Fg, Klav, Kb  Edition adopts a revision in ink that changed Ttam playing  to GrTr
(901–904 cont’d) (Szug) playing $\uparrow \downarrow -$ in each measure.

901–904 Fg, Klav, Vc Edition regularizes $s$f in Fg and Vc at 901.1, 902.1, 903.1 and 904.1 to match Klav. _Im-Fg_ has $s$f at 902.1 and 903.1 and an accent mark at 904.1; _Im-Vc_ has accent marks at 901.1 and 902.1 and _fp_ at 902.1, 903.1, and 904.1. Weill later added _ff_ to Vc at 901.1 in ink, and although he did not revoke the three _fp_ markings, he apparently did not intend the different articulations in the Fg, Klav, and Vc to produce a special coloristic effect. Probably the different articulations were a result of ambiguous notation in the holograph full score or hasty transcription by the copyists of _Im_.

901.2 Vn I-II, Br Edition changes _p_ to _f_ in Br to match Vn I-II, where later hands made this change.

904 ALL After 904/3, Vh has seven additional measures with similar music to mm. 904/4–906/3. Weill probably removed these extra measures when he was preparing the full score. They do not appear in the first layer of _Im_.

905/2, 906/2 Fg, Pk, Klav, Vn II, Br, Vc, Kb Edition adds _sf_ to match the first layer of Fg at 906/2 and to match Vc at 905/2, where Weill added _sf_ in ink.

906/4 Fg, Klav, Br, Vc, Kb Edition adds _ff_ in Klav, Vc, and Kb to match Fg and Br. Also, Edition adds “molto marc.” in Fg, Klav, Br, and Kb to match Vc, where Weill added it in ink.

907.4 Klav r.h. Edition changes C5 to D5 to match l.h., Fg, Br, Vc, and Kb.

910/1 Klav, Vn I, Vc Edition removes accent marks in Klav and Vc and staccato mark in Vn I to match remaining instruments.

910/2 Fl, Fg, Klav, Vn I, Vc, Kb Edition adds _ff_ in Fl, Fg, Klav, Vc, and Kb and changes _sf_ in Vn I to _ff_ to match Vn II and Br.

910/4 ALL Edition opts to follow _Im_ for the spelling of this chord. The spelling differs from Vh only in _Im-Klav_ r.h., which contains _D_5 but not C5. In Vh, Weill wrote C5, but reiterated the # after he already had written it at 911/3, which supports the possibility that Weill may have intended _D_5, but accidently wrote C5. It also is possible that Weill added _D_5 to the chord as he was preparing the full score after he had written Vh. If so, the copyist of _Im-Klav_ would have correctly transcribed the _D_5 from the full score. Otherwise, it is conceivable that the copyist of _Im-Klav_ may have introduced erroneously _D_5 instead of C5.

911 Fl, Fg Edition adds “dieser Takt tacet bei Wdh.” (see note for m. 926).

911–935 Szug In _Im_, Weill wrote mm. 911–931 and a later hand wrote mm. 932–935 on paste-overs. The back of the first paste-over, trimmed from a larger leaf, carries fragments of a handwritten note (see note for Szug, mm. 640–654).

912.6–7 Vn I Edition changes rhythm from $\updownarrow$ to $\updownarrow$ to match Klav and Vh.

914.3–4 Fl, Fg, Br, Kb Edition adds “marcatissimo” to match Vc, where Weill added it in ink.

914.3–4 Klav r.h. Edition takes pitches G3, C4, D4 at 914.3 and C3, C4, E4 at 914.4 from Vh. _Im_ has G3, C4, and D4 at 914.3 (which were called into question by a pencil mark, probably inserted by a performer) and G3 C4, E4 at 914.4.

916.1 Kb Edition changes B2 to A2 to match Vc and Klav. Vh has A2.

924 Vn II, Vc, Kb Edition adds accent marks to match Klav, Vn I, and Br.

925.1–2 Vn I Edition changes accent marks to staccato marks to match Klav, Vn II, and Br.

926 ALL This measure was added by later hands to _Im_ subsequent to Weill’s change to m. 929 (see note). Vh/Vm have this measure. In _Im-Klav_ a later hand in ink (possibly Weill) wrote this measure on a small loose leaf attached with a paperclip to the top of the page.

926.1 Klav r.h. Edition takes pitches F#3, A3, and D4 from Vh. _Im_ has F3, D4, and appar-
(cont’d) (Klav r.h.) Edition adds missing $ for F#3 to match Br. Vh has F#3.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Instrument</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>927.1</td>
<td>Klav</td>
<td>Edition adds a later hand in pencil added cue notes for the Pk with wedge marks. Another later hand in red crayon highlighted these cues.</td>
</tr>
<tr>
<td>928–929</td>
<td>Klav</td>
<td>In Im, a later hand in pencil added cue notes for the Pk with wedge marks. Another later hand in red crayon highlighted these cues.</td>
</tr>
<tr>
<td>929</td>
<td>ALL</td>
<td>Edition adopts a structural change in Weill’s hand. After m. 929, the first layers of each Im have dal segno to repeat mm. 883–900, then play nine and one-half additional measures of music (the first four measures of which are similar to mm. 901–904), and then continue at m. 930. Weill reworked this section after all parts for Im were copied from the holograph full score, as evinced by the paste-overs with holograph music in both Im-Klav (mm. 930–935) and Im-Szg (mm. 911–931), neither of which has dal segno (see Plate 7). In the remaining Im, later hands crossed out the dal segno, cut the nine and one-half measures of music (most cuts were indicated with “vi-de” in ink, which is unique in Im), and rebarred mm. 932–935 (see note for m. 931).</td>
</tr>
<tr>
<td>929.2–4</td>
<td>Pk</td>
<td>Edition adds accent marks to match 928.2–4.</td>
</tr>
<tr>
<td>929/4</td>
<td>Vn I-II</td>
<td>Edition adopts a change from $ to f. In Im-VnI Weill entered the change in ink.</td>
</tr>
<tr>
<td>930–931</td>
<td>Klav l.h.</td>
<td>Edition adds “8va” to match mm. 883–884.</td>
</tr>
<tr>
<td>930–935</td>
<td>Fl, Klav</td>
<td>In Im-Klav, Weill wrote these measures on a paste-over that obscures what lies beneath (see Plate 7). In Im-Fl, a later hand in ink wrote these measures on a paste-over that obscures what lies beneath.</td>
</tr>
<tr>
<td>930.2, 931.2</td>
<td>Vc, Kb</td>
<td>Edition changes sfz in Vc and ff in Kb to $f to match Fg and Klav.</td>
</tr>
<tr>
<td>930.3</td>
<td>Kb</td>
<td>Edition adds missing $ for A#2 to match remaining instruments.</td>
</tr>
<tr>
<td>931</td>
<td>ALL</td>
<td>After this measure, Vh has twenty-six and one-half additional measures (with music similar to mm. 932–939). Weill probably removed these measures when he was preparing the full score. Cutting a passage that included a partial measure forced Weill to rebar the music that followed the cut (beat one of the Edition’s m. 932 fell originally on beat three in Vh). Weill returned to the regular barring of his music by changing a quarter to an eighth note (now 935/3), inserting an eighth rest with a fermata, and omitting two quarter rests in Vh (right before the anacrusis to m. 936).</td>
</tr>
<tr>
<td>931.3</td>
<td>Br</td>
<td>Edition adds f to match prevailing dynamic.</td>
</tr>
<tr>
<td>932.1</td>
<td>Fg, Pk</td>
<td>Edition adds f to match prevailing dynamic.</td>
</tr>
<tr>
<td>935.4</td>
<td>ALL</td>
<td>Later hands in pencil crossed out the fermata.</td>
</tr>
<tr>
<td>936.3</td>
<td>Klav r.h.</td>
<td>Edition changes G#2 to G2 to match l.h. and Fg. Also, the continuation of the scale shows G#, not G#. Vh has G2.</td>
</tr>
<tr>
<td>938/2–939/2</td>
<td>Fl, Pk, Vn I-II, Br, Kb</td>
<td>Edition adds decrescendo hairpin to match Klav and Vc.</td>
</tr>
<tr>
<td>938.5–8</td>
<td>Kb</td>
<td>Edition adds slur from 938.5–6 and staccato marks from 938.7–8 to match 938.1–4.</td>
</tr>
<tr>
<td>939/4, 940/1</td>
<td>Fl, Pk, Klav</td>
<td>Edition adds staccato marks in Fl and Klav at 939/4 and in Fl, Klav, and Pk at 940/1 to match staccato marks in mm. 936–939/2.</td>
</tr>
<tr>
<td>940</td>
<td>ALL</td>
<td>Vh has “Etwas ruhiger.”</td>
</tr>
<tr>
<td>940.1</td>
<td>Br, Kb</td>
<td>Edition removes staccato mark to match remaining Strings.</td>
</tr>
<tr>
<td>941.4, 8</td>
<td>Vn I-II</td>
<td>Edition removes staccato mark from Vn I at 941.4 and from Vn II at 941.8 to match remaining Strings.</td>
</tr>
<tr>
<td>942.1–3</td>
<td>Vn I-II, Br, Vc</td>
<td>Edition adds slurs here and from 944.1–3 to match all other instances of this musical figure in mm. 388, 392, 696, 698, 1372, 1376, 1385, and 1393.</td>
</tr>
<tr>
<td>942.3</td>
<td>Vn I</td>
<td>Edition changes accent-staccato mark to staccato mark to match Vn II, Br, and Vc.</td>
</tr>
</tbody>
</table>
Edition removes staccato mark in Vn I at 943.8 and in Vn II at 942.7 and adds staccato marks in Vn II at 944.1 and 944.3 to match String articulation in mm. 940–942.

Edition adds slurs here and from 942.1–3 to match all other instances of this musical figure in mm. 388, 392, 696, 698, 1372, 1376, 1385, and 1393.

Edition removes accent mark to match Vn I.

A later hand in pencil wrote “Spitze” in Im.

In Vh, between the staves at 950/3 Weill wrote “Mädchen klopft” and \( \begin{array}{c} 7 \text{ } \end{array} \), and at 951/3 \( \begin{array}{c} \uparrow \text{ } \end{array} \). A later hand in pencil added these rhythms and the word “Klopfen” in Im-Klav.

Edition takes barring from Vh, with the exception of the further division of these measures with dotted-bar lines after Fl 952.4, 953.6, 953.14, and 954.11. Im have solid bar lines where Vh has dotted bar lines. In Im, later hands amended these measures by crossing several out in order to delineate the chord changes in the strings, which the Edition's notation clarifies. Fh-Q/Fe-Q support the editorial decision, they have barring identical to the Edition for the corresponding music (see Quodlibet III, mm. 39–41).

Edition adopts an addition to Im, where a later hand in pencil wrote “schnell.”

Edition opts for A\#5. Im has a bar line after 952.6 (see note for mm. 952–954) that would cancel the F from the A\#5 at 952.4. Vh has a dotted bar line after 952.6 and A5 with no accidental at 952.14. Notably, Fh-Q has no bar line dividing the music corresponding to m. 952 and the first layer has no accidental at 952.14, thus maintaining the A\#5 from 952.4 (see Quodlibet III, m. 39). However, a later hand added a natural sign in Fh-Q at 952.14 which appears in Fe-Q.

Edition adopts an addition to Im, where a later hand in pencil wrote “nicht schleppen” at 955/1. Also, Edition regularizes slurs. Im slurs: 955.1–6, 7–16, 17–29, 30–34, 31–33 [sic], 35–37, 38–42.

In Im, a later hand in pencil changed \( \begin{array}{c} \downarrow \text{ } \end{array} \) to \( \begin{array}{c} \uparrow \text{ } \end{array} \).

Edition adds decrescendo hairpin to match Fg at 960.1–2.

Edition adds pp to match prevailing dynamic.

Edition adds “a tempo” to match m. 957.

Edition changes accent mark at 960.1 to decrescendo hairpin from 960.1–2 to match Fg. Weill’s notation in the full score probably was ambiguous.

Edition adopts “Breit,” which Weill added in ink to Im-Klav.


Edition adds accent mark in Fl and Br and changes staccato mark to accent mark in KItTr, Vc, and Kb to match Fg, Klav, and Vn II.

Edition has “Tranquillo.”

Edition regularizes slurs, which often overlap in Im; original slurs: 967.1–4, 967.5–968.1, 968.1–3, 968.6–169.1, 169.2–4, 969.4–970.1, 970.1–8, 970.9–15, 970.17–971.4, 971.5–972.1, 972.1–5, 972.6–973.1, 973.2–4, 973.6–974.1.

Edition changes rhythm from \( \begin{array}{c} \downarrow \text{ } \end{array} \) to \( \begin{array}{c} \downarrow \text{ } \end{array} \) (which leaves the measure a sixteenth note short) to \( \begin{array}{c} \downarrow \text{ } \end{array} \) to match the rhythm of each beat in
(cont’d)  (Fg)  m. 970. Vh has \( \downarrow \overbrace{\ddots}^{7} \).
971  ALL  After this measure, Vh has one additional measure with music similar to m. 971. Weill probably removed this extra measure when he was preparing the full score. It does not appear in the first layer of Im.

973.3–4  Vn I-II, Br, Vc  Edition adds crescendo hairpin to match Vc, where a later hand in pencil added one.

974.1–2  Vc  Edition adopts change of pitch from B4 to G4, which was made by a later hand in purple pencil (Weill?). Vh has G4.

975  ALL  Im-Fl has “Recitativ.”

977.1  Kb  Edition changes \( p \) to \( mf \) to match Vc, where Weill added it in ink.

981–982  ALL  Edition takes “poco rit.” from Im-Fl at 981/1 and adds “a tempo” at 982/1.

982.1  Fg  Edition adopts Weill’s pencil addition of “marc.” and his change from \( pp \) to \( p \).

983  ALL  Later hands added repeat marks for this measure in Im/Vm.

984  Ttam  Edition opts for \( \downarrow \downarrow \downarrow \). A later hand in ink changed the durations from \( \downarrow \uparrow \uparrow \) to \( \downarrow \downarrow \) but did not remove the quarter rests at 984/2 and 984/4.

984  Klav  Edition adopts all music in this measure, which a later hand (Weill?) added neatly in pencil. The first layer of Im has rests.

985.1–989.1  Fg  Edition regularizes slurs, which often overlap in Im, original slurs: 985.1–4, 985.5–986.1, 986.1–4, 985.5–987.1, 987.1–4, 987.6–988.1, 988.2–10, 988.11–19, 988.20–989.1.

985/3  Vn I-II, Br, Vc  Edition adds “pizz.” following the additions by later hands in pencil.

985.4, 986.4  Fg  Edition adds tenuto marks to match 987.4.

989  Fg  After m. 989 in Im, the copyist accidentally wrote three measures from the Fl part.

989.2–4  Fl  Edition adds a slur to match 990.2–4.

989/3  Vn I-II, Br, Vc  Edition adopts “arco” from Im-VnI and Im-VnII, where later hands in pencil added it.

990.5–15  Fl  Edition adds a slur to match 989.5–14.

994/1–2  ALL  Edition takes fermata from Im-Fl and Vh.

994/3  ALL  In Vh, Weill added “Andante.”

998/2  Klav l.h.  Im has C\( \flat \)–G\( \flat \)–B\( \flat \)–C4. Edition opts to remove \( b \) from lowest pitch to match top pitch C4. The resulting harmony C–G\( \flat \)–B\( \flat \)–A\( \flat \) is consistent with Vh, where Weill spelled the chord C–F\( \flat \)–A\( \flat \). This reading is further supported by the fact that the copyist placed no \( \natural \) in front of the C4 in m. 1000 but chose to add cautionary accidentals (\#) for the pitches E and G.

1001.4  Klav, Vn I-II, Br  Edition adopts change from \( mf \) to \( pp \) in Klav and to \( p \) in Vn I-II and Br. Weill entered this change in ink in Im-Klav and Im-Br, and a later hand, also in ink, made this change in Im-VnI.

1002.1  Pk  Edition changes \( mf \) to \( pp \) to match Klav at 1001.4 (see note).

1002.1  Klav l.h.  Edition adds missing accidentals (\#) for A\( \# \)2 and A\( \# \)3 to match r.h., Vn I-II and Br.

1002.4  Vn I-II, Br  Edition removes \( sf \) from Vn I and adopts \( ff \) in Vn I-II and Br, which was added by later hands to Vn I-II and by Weill in ink to Br.

1003.1  Vn I  In Im, a later hand in pencil added \( \flat \) for B\( \flat \)5. Vh has B5.

1004.1, 3  Fg  Edition adds \( p \) at 1004.1 and tenuto marks at 1004.1 and 1004.3 to match m. 1008.

1005.1  GrTr  Edition adds \( p \) to match Fl and Br.

1006.1, 3  Fg  Edition adds \( p \) at 1006.1 and a tenuto mark at 1006.3 to match m. 1008.

1007.1–2  Vc  Edition adds missing \( \flat \) for Eb2 to match Klav, Vn I-II, and Br.
Edition adds \( p \) to match Br.

Edition adopts change from \( mf \) to \( f \) by a later hand in ink in Vn II and by Weill in ink in Br, and adds \( f \) to Klav. \( \text{Im-Klav} \) has no dynamic indication.

Edition adopts “molto cresc.”, which Weill added in ink to \( \text{Im-Br} \), and adds this indication to Vn II.

Edition adopts change from \( f \) to \( ff \) by later hands in ink in Fl and Vn II, and by Weill in ink in Br, and changes \( f \) to \( ff \) in Vn I.

Edition opts for “rit.” at 1012/1, which is in \( \text{Im-Fl, Im-Fg, Im-Szg, Im-VnI, Im-Br} \), and \( \text{Im-Kb} \). In m. 1012, later hands in pencil added “a tempo” in \( \text{Im-VnI} \) and \( \text{Im-Vc} \), but in that measure both parts have rests. \( \text{Im-Klav} \) has no indication. Vh has “rit.” in m. 1012 and “a tempo” in m. 1013, but since no \( \text{Im} \) has “a tempo” in m. 1013, Weill most likely changed his conception of this passage before creating the full score. For the Berlin performance, the ritardando’s target surely was “Lento” in m. 1014, which Weill added in ink to \( \text{Im-Klav} \) (see note).

Edition takes A\( \flat \)3 from \( \text{Vh} \). \( \text{Im} \) has A3.

Edition regularizes slurs, which often overlap in \( \text{Im} \), original slurs: 1016.6–1017.7, 1017.7–1018.1, 1018.3–1019.9, 1019.9–1020.13, 1021.2–13, 1021.13–1023.1.

Edition adds \( p \) to \( \text{KlT r} \) to match Klav and Vn I; adopts \( sf \) in Vn II, where a later hand added it in ink, and in Vc, where Weill added it in ink; and adds \( sf \) to Br and Kb.

Edition adds tenuto marks to match mm. 1030–1031 and 1035.1–2.

Edition adds slur to match 1030.2–1031.1, 1033.2–1034.1, and 1034.3–1035.1.

A later hand in pencil wrote “vivo” in \( \text{Im} \).

Edition adds tenuto marks to match mm. 1030–1031 and 1035.1–2.

Edition adds slur to match 1051.3–1052.1.

Edition adds slur to match 1051.3–1052.1.

Edition adopts change of pitch by a later hand in ink from D3 to D2.

Edition adopts change by later hands in ink from \( f \) to \( p \) in Vn II and Vc, and changes \( f \) to \( p \) in Vn I, Br, and Kb.

Edition removes crescendo hairpin to match Fl and m. 1038.
Edition respells enharmonically E#4 to F#4 to match Vn I. Vh has F#4.

Edition regularizes tenuto marks to match Fl in m. 1042. Im-Fl has no articulation in 1043, and Im-Fg has no articulation in mm. 1042–1043.

Edition changes tenuto marks to accent marks to match m. 1042 and Br.

Edition takes C5 from Vh. Im has D5, but since no cautionary accidental cancels the b from the Db5 at 1042/4, the D5 is probably either a copyist's error or reflects an ambiguous pitch in the holograph full score.

After this measure, Im-Klav, Im-Vn I, Im-Br, and Im-Kb have dal segno to repeat from mm. 1030–1035 and afterward continue at m. 1052. The remaining Im and Vh/Vm write out the music instead of using dal segno. Perhaps the copyists initially took the dal segno from the holograph full score, but later decided or were instructed by Weill to write the repeat out fully.

Edition adds tenuto mark to match mm. 1042–1046 and Vn II.

Im has a slur starting at 1045.8, across a system break, but not connected to another pitch at 1046.1, where there is a rest. Perhaps this slur is a vestige of the dal segno indication in the holograph full score (see note for m. 1045).

Edition adds p to match 1030.1.

Regarding pitch, see critical note for 1030.2.

Regarding pitch, see critical note for 1031.1.

Edition adds slur to match 1046.2–1047.1, 1049.2–1050.1, and 1050.3–1051.1.

Edition changes endpoint of slur from 1051.6 to 1052.1 to match 1046.2–1047.1, 1049.2–1050.1, and 1050.3–1051.1.

Edition adds staccato marks from 1052.1–1053.3 and slurs from 1052.1–2, 1052.3–4, and 1053.1–3 to match 1036.1–1037.3.

Edition adds staccato marks from 1052.1–1053.3 and slurs from 1052.1–2, 1052.3–4, and 1053.1–3 to match 1036.1–1037.3.

Edition adds staccato marks to match m. 1054.

Edition adds staccato marks from 1058.1–1060.1 and a tenuto mark at 1058.4.


Edition adds f at 1058.1 to Vn II, Br, and Kb to match Vc, where Weill added it in ink, and regularizes staccato marks from 1058.1–1060.1.

Edition adds f to match prevailing dynamic.

Edition adds missing b for Cb5 to match Br.

Edition changes sf to ff in Br and adds ff to Kb to match remaining instruments.

Edition adds staccato marks to match 1060.4–6.

Edition adopts f, which a later hand added to Br at 1061/1, and adds f to Vc at 1061/3 to match Br.

Edition adds decrescendo hairpin to match Fl, and Fl and Strings in mm. 1060–1061.
1062 ALL Vh has “Più allegro.”
1062–1068 Kb Edition removes staccato marks to match Pk and mm. 1069–1072. Im indicates staccato marks only in mm. 1062 and 1067, and the remaining measures contain repetition signs. The staccato marks are inconsistent with similar music where Kb plays staccato, particularly mm. 756–770, 780–799, and 819–828.
1064.1 Fl, Fg Edition adopts change by later hands in pencil from pp to mf.
1065/1 Pk Edition changes rhythm (without triplet “3”) to to match Kb. Vh has.
1066–1073 ALL In Vh, Weill wrote these measures on a paste-over that obscures what lies beneath. After m. 1073, Vh has two additional crossed-out measures with music similar to mm. 1070–1071. Weill probably removed these extra measures at the same time that he added the paste-over to mm. 1066–1073. The extra measures do not appear in the first layer of Im, which contain the orchestrated music from the Vh paste-over.
1068.6 Vn I Edition adds missing † for D to match 1057.2. Im and Vh do not cancel the † from the D at 1068.4.
1069.1–5 Kb Edition adds crescendo hairpin to match Pk.
1069.6 Vn I Edition takes C from Vh. Im has C, but the identical music at 1057.10 has C.
1070.2 Fl, Fg, Klav, Vn I-II, Vc Edition adopts f in Vc, where Weill added it in ink, and adds f to Fl, Fg, Klav, and Vn I-II.
1070.2–4 Klav, Vn I-II Edition adds crescendo hairpin to match Fl, Fg, and Vc.
1071–1072 Vn II, Br, Vc Edition regularizes dynamic to f to match Vc at 1070.2 (see note). A later hand in ink (Weill?) added ff to Im-Br at 1072.1 and Weill added mf and “solo” to Im-Vc at 1072.2.
1072 Klav Edition adds staccato marks to match 1070.5–1071.8.
1073.1, 3, 5, 7 Klav Edition adopts accent marks added by a later hand in pencil.
1074 ALL Vh has “Quasi doppio movimento (Cancan).” In Im-Fl, a later hand in ink wrote “Sehr schnell (Ganze Takte).”
1076 Vn I Edition adds staccato marks to match mm. 1074–1075.
1080 Vn I Edition adds staccato marks to match mm. 1078–1079.
1081 Pk, Vn I Edition adds tenuto marks to match m. 1077.
1083.1 Klav l.h. Edition moves misplaced † in front of E3 to C3, changing C3 to C#3 to match r.h., Vc, and Kb, and changing E#3 to E to match r.h. and Vn I. Vh has E and C#.
1084 Vn I Edition adds staccato marks to match mm. 1082–1083.
1086 Vn I Edition adds staccato marks to match m. 1087.
1090–1093 ALL Edition adopts repeat marks, which later hands added in Im/Vh. In Vm the repeat marks are in the first layer.
1090–1096 Kb In Im, a later hand in pencil added a cue for Pk.
1096 Vc Edition adopts Weill’s change in ink from p to mf.
1097–1112 Fg, Pk, Vc Edition regularizes staccato marks. Im-Fg has staccato marks from mm. 1097–1104 and tenuto marks in m. 1112. Im-Szg has staccato marks from mm. 1097–1098. Im-Vc has staccato marks from 1109.4–1110.3 and 1112.1–4.
1108.2, 4 Fl, Vn I-II Edition adds staccato marks to match Vn I in m. 1085.
1109–1111 Vn I-II Edition adds staccato marks in mm. 1109–1110 and slurs from 1111.1–2 and 1111.3–4 to match Fl.
1112.1 Klav r.h. Edition takes B3 from chord in Vh. The Im chord instead has C4.
Edition adopts repeat marks, which later hands added in Im/Vh, and adds to Vc “tacet bei Wiederholung.” In Vm the repeat marks are in the first layer (see also note to mm. 1090–1093).

In Im, a later hand in pencil added a cue for Pk.

In Im-Szg, a later hand in pencil added “rit.”

Edition opts for f to match Weill’s addition in ink in Im-Vc. Im-VnI has p but a later hand in ink changed this to f. Im-VnII has p, which a later hand in ink changed to f; another later hand in pencil changed it back to p. Im-Szg, Im-Klav, and Im-Br have p. Im-Kb has mf.

In Im, a later hand in pencil added “riten.[uto]”

Edition changes Dk3 to Ck3 to match Vc and Kb. Vh has Ck3.

Edition moves misplaced k in front of Bk2 to Gk2, changing Bk2 to B2 and Gk2 to G2 to match r.h. and Vn I-II. Vh has Gk and B.

Edition adds missing b for Ab3 to match Br. Vh has Ab3.

Edition changes p to sf to match Pk and remaining Strings.

Edition rejects an addition by a later hand in pencil that wrote “In Oktaven!” above the staff, perhaps to indicate that the pitches of the second and forth eighth notes in mm. 1128–1130 and 1132–1135 were doubled an octave lower.

Edition adds missing b for Gb3 to match r.h., Br, and Vc. Vh has Gb3.

Edition adds staccato marks in Klav from mm. 1141–1142 and in Vc and Kb from mm. 1140–1142 to match Klav in m. 1140 and Br, and adds accent marks in Vc in m. 1143 to match Br and Kb.

In Im-Klav, Weill added “In schnellem Marschtempo,” which appears in the first layer of Im-Fg, Im-VnI, Im-Br, and Im-Vc. Im-Szg, Im-VnII, and Im-Kb have “Im schnellen Marschtempo.” Oddly, Im-Fl has “In demselben Marschtempo.” Vh has “Im strengen Marschtempo.”

Edition changes endpoints of slurs from 1146.1 to 1145.4 and from 1146.4 to 1146.3 to match Vn I.

Edition adds “marc.” to match Fg and Klav at 1146.3 and a similar passage from mm. 1175–1177.
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<td>Edition regularizes slurs to match Vn I slurs from 1145.3–4 and 1146.2–3.</td>
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<td>1147/3</td>
<td>Im-Fg, Im-Klav, Im-Vc, and Im-Kb have slurs from 1146/4–1147/1 and 1147.2–4.</td>
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<td>1153.1</td>
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<td>1155/4</td>
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<td>In Im-Szg, a later hand in ink added a “swell” (short crescendo hairpin).</td>
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<td>1155/4</td>
<td>Strings</td>
<td>Edition adopts “molto marc.” in Br, where Weill added the indication in ink, and adds it in remaining Strings.</td>
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<td>1159/4</td>
<td>Fg, Vn I</td>
<td>Edition adds accent mark to match Kb.</td>
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<tr>
<td>1159/4</td>
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<td>In Im-Szg, a later hand in ink added a “swell” (short crescendo hairpin).</td>
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<td>1160.2</td>
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<td>1162/1</td>
<td>Kb</td>
<td>Edition changes rhythm from ( \text{rE e} ) to ( \text{r. e} ) to match Vc. The rhythmic discrepancy between the parts appears to result from an error of the copyist of Im who mistook a cautionary ( \text{a} ) for a sixteenth-note rest.</td>
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<tr>
<td>1163/4</td>
<td>KlTr</td>
<td>In Im-Szg, a later hand in ink added a “swell” (short crescendo hairpin).</td>
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<tr>
<td>1167.3</td>
<td>Fg</td>
<td>Edition changes A3 to G3 to match Klav, Vc, and Kb. Vh has G3.</td>
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<tr>
<td>1169/4–1171/2</td>
<td>Fl, Vn I, Br</td>
<td>Edition regularizes staccato marks. Im-Fl has staccato marks from 1169.6–1170.6, Im-VnI from 1169.6–8, and Im-Br from 1169.4–1170.12.</td>
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<td>1176.1</td>
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<td>Edition adds f to match prevailing dynamic.</td>
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<td>1176.3–1177.3</td>
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<td>Edition regularizes slurs to match Vn I slurs from 1145.3–4 and 1146.2–3. Im-VnI and Im-Br have slurs from 1176.3–4, 1176.4–1177.1 [sic], and 1177.2–4. Im-Fl and Im-VnII have slurs from 1176.3–1177.1 and 1177.2–4.</td>
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<tr>
<td>1177/4–1178/3</td>
<td>Fg, Vc</td>
<td>Edition regularizes slurs to match Vn I slurs from 1145.3–4 and 1146.2–3. Im-Fg and Im-Vc have slurs from 1177.7–1178.1 and 1178.2–4.</td>
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<tr>
<td>1178.4–6</td>
<td>Fl</td>
<td>Edition adds a slur, removes staccato marks from 1178.4–5, and removes tenuto mark from 1178.6 to match Vn I and Br, and 1147.4–6.</td>
</tr>
<tr>
<td>1178.5–1179.1</td>
<td>Fg</td>
<td>Edition changes starting point of slur from 1178.4 to 1178.5 to match Vc and slur from 1176.5–1177.1.</td>
</tr>
<tr>
<td>1179/4</td>
<td>KlTr</td>
<td>Edition rejects a “swell” (short crescendo hairpin), which appears to have been added by a later hand in ink.</td>
</tr>
<tr>
<td>1179.6</td>
<td>Fg</td>
<td>Edition removes tenuto mark to match Vc.</td>
</tr>
<tr>
<td>1186.1</td>
<td>Kb</td>
<td>Edition adds missing “pizz.” which is also indicated before the repeat of this section at 1209.3. Curiously, Im has a superfluous “pizz.” at 1194.1, but no “arco” before the “pizz.” at 1209.3. Most likely, the copyist in haste mistakenly added “pizz.” at 1194.1 (which is the last measure before a page turn in Im and contains similar music) instead of at 1186.1. Furthermore, playing the same music first “arco” then “pizz.” during the repeat of mm. 1186–1200 would be inconsistent with the other repeats in Zaubernacht.</td>
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<tr>
<td>1187.4–6</td>
<td>Br</td>
<td>Edition changes endpoint of slur from 1188.1 to 1187.6 to match Vc.</td>
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<td>1189</td>
<td>ALL</td>
<td>In Im/Vh/Vm, later hands added an ending repeat mark at the end of this</td>
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measure, presumably to accommodate stage action of the New York production.

In IIm/Vh/Vm, later hands involved in the New York production put a vertical slash at the end of this measure, added “to second volta” in Vh, and added “to the second end” in Vm, indicating a jump to m. 1210 the second time through the repeat.

Edition adds tenuto marks in mm. 1194–1195 and 1197–1201 and slurs from 1196.2–3, 1196.4–5, 1196.6–7, and 1196.8–1197.1 to match Br.

Edition removes a superfluous “pizz.” (see note for 1186.1).

Edition changes F3 to E♭3 to match Br and Vc. Vh has E♭3.

Edition changes E♭3 to D♭3 to match Br and Vc. Vh has D♭3.

Edition takes f from Vh.

Edition adds missing b for E♭3 in r.h. Vh has E♭3.

Edition changes f to p to match Vn I-II and Vc.

Edition adds p to match prevailing dynamic.

Edition adds staccato marks in Fl at 1209.1, 3, 4, and 6 and in Klav at 1209.1 and 1209.4 to match Fg in m. 1205. Also, Edition adds a grace note G6 in Fl at 1209.5 to match Klav. Vh has the grace note.

Edition removes staccato marks to match neighboring KlT r notation.

Edition adds accent marks at 1211.2, 1211.4, 1212.2, 1212.4, 1213.2, and 1213.4 to match m. 1210.

Later hands in ink added down-bow marks in Vn I-II and up-bow marks in Br and Vc, at 1210.2, 1210.4, 1211.2, 1211.4, 1212.2, 1212.4, 1213.2, and 1213.4.

Edition removes quarter note A♭4. This unusual entry doubled the final note of a phrase that Fg and Strings had been playing, without Klav, before the jump to the second ending.

Edition adds ff to match prevailing dynamic.

Edition changes A♭ to A♭4 at 1211.1 to match A♭ in r.h., Fl, and Br, and adds missing b for Fl at 1211.3 to match Fl♭4 in r.h., Fl, and Br. Vh has A♭ and Fl♭4.

Edition changes D♭3 to C3 to match Fg, Klav, Br, and Vc. Vh has C3.

Edition adopts the music in these measures, which a later hand in ink added in Berlin. The first layer of IIm has four measures of rest.

Edition adds ff to match prevailing dynamic.

Edition changes f to sf to match Fg.

Edition changes f in Fl to sf, changes sfz to sf in Fg, and adds sf in Vn II to match Fg at 1218.2 and Vn I.

Edition adds slur to match mm. 1160–1161 and 1220.

Edition changes Fl♭4 to Fl♭4 in l.h. Vh has F4 but no other F. Although Vh might suggest that the pitch should be F(♯) in both hands,
this is at odds with the findings in Im: the copyist placed accidentals in front of both notes (♭ for F♭3 and ♭ for F♯4). It would be unreasonable to assume that the copyist erred and mistook ♭ for ♭ in l.h., because the music in the preceding measure(s) gave Weill no reason to place a ♭ in front of the F3 in the full score. More likely, the copyist erred and mistook ♭ for ♭ in r.h. The possibility remains that the dissonance, F♭3–F♯4, was intended.

Edition adds missing ♭ for B♭2 to match Klav. Vh has B♭3.

Edition adds / at 1220/2 in Fl, Fg, and Vn I-II to match Vn I at 1219.2 and Fg at 1218.2; adds crescendo hairpin from 1220/2–3 in Fl, Fg, and Vn II and staccato mark at 1220/3 in Fl, Fg, and Vn I-II to match Fl and Fg in m. 1218; and adds slur in Vn I to match mm. 1160–1161.

Edition regularizes accent marks to match Fg, Vn I-II, and Br.

In Im, a later hand in pencil added p.

Edition adds f to match Fl. In Im-VnII, a later hand in pencil added f (see note for 1222.2).

Edition adds slurs to match 1164/4–1165/1.

Edition changes ff to f to match remaining instruments.

Edition removes accent mark to match remaining instruments.

Edition adds slurs from 1228/4–1229/1 and 1229/2–1229/3 to match Klav l.h., and adds grace notes before 1229/3 to match those before 1229/1; Klav has grace notes in both locations, but they are different pitches, as in the Edition.

Edition adds slurs to Klav l.h., Vc, and Kb from 1232/4–1233/1, 1233/2–1233/3, and 1233/4–1234/1 to match Klav from 1228/4–1229/3 and adds grace notes to Vc and Kb before 1233/1, 1233/3, and 1234/1 to match Klav and the grace notes before 1229/1.

Edition removes accent mark to match remaining instruments.

Edition changes “marc.” in Vc, where Weill added it in ink, and Vn II, where a later hand added it in ink, and adds “marc.” to Fl, Fg, Klav, Vn I, Br, and Kb.

Edition adds staccato marks, in continuation of the “molto stacc.” at 1244.1.

Edition adds staccato marks in Fl and Klav r.h. from mm. 1248–1249 and Fg in m. 1249 to match Fl in mm. 1253, Fg in m. 1248, and the Klav “molto stacc.” at 1244.1.

Edition adds staccato marks to match 1260.5–1261.7.

Edition adds “arco” to match Vn I-II.
<table>
<thead>
<tr>
<th>Measure</th>
<th>Part(s)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1267</td>
<td>Kast</td>
<td>Edition adds a sixteenth-note rest after 1267.3 to match m. 1266. In the first layer of Im-Szg, this measure is a sixteenth note short, but later hand in pencil added a sixteenth-note rest after 1267.2.</td>
</tr>
<tr>
<td>1268–1269</td>
<td>Fg</td>
<td>Edition adopts change of rhythm by a later hand in pencil in each measure from $\frac{3}{4}$ to $\frac{3}{8}$ to match Fl. Vh contains no corresponding music.</td>
</tr>
<tr>
<td>1268.4</td>
<td>Br</td>
<td>Edition changes E4 to D4 to match remaining instruments.</td>
</tr>
<tr>
<td>1269.5–6</td>
<td>Vn II, Br</td>
<td>Edition removes staccato marks to match Vn I and 1268.5–6.</td>
</tr>
<tr>
<td>1270.1</td>
<td>Klav</td>
<td>Edition adds p to match 1266.1 and KlTr at 1271.1. Vh has p.</td>
</tr>
<tr>
<td>1270.5</td>
<td>Klav l.h.</td>
<td>Edition changes B4 to G4 to match Gb3 and Gb5.</td>
</tr>
<tr>
<td>1271</td>
<td>Vn II</td>
<td>Edition changes incorrect rhythm $\frac{3}{4}$ to $\frac{3}{8}$ to match m. 1270, Br, and Vc.</td>
</tr>
<tr>
<td>1272–1275</td>
<td>Klav</td>
<td>Edition adds sf at 1272.1 to match Vn I, adds “dim.” at 1274/1 to match Fl, Fg, and Strings.</td>
</tr>
<tr>
<td>1272.1</td>
<td>Fg</td>
<td>Edition adds sf to match Fl.</td>
</tr>
<tr>
<td>1275–1276</td>
<td>ALL</td>
<td>Edition adopts pencil revisions in all parts that indicate that the music was changed to accommodate the stage action (the Bear presumably hitting the floor at 1276/3). Originally, m. 1275 continued in 2/4 meter. Later hands effectively changed m. 1275 to 3/4 meter, Fl and Fg adding a dot to the half note and Strings adding a quarter rest at the end of the measure. Im-Klav originally had the notes at 1275/3 at 1276/1, but a later hand in pencil changed the notation to what is in the Edition. Im-Szg appears to show two layers of revisions; the later one was introduced in New York because of the English abbreviation “Tymp.”</td>
</tr>
<tr>
<td>1275.9</td>
<td>Klav l.h.</td>
<td>Edition changes G1 to E1 to match r.h., Fg, Vc, and Kb.</td>
</tr>
<tr>
<td>1276/1</td>
<td>ALL</td>
<td>Edition adopts Weill’s addition in ink “a tempo” from Im-Fl.</td>
</tr>
<tr>
<td>1276.1</td>
<td>Vn I</td>
<td>A later hand changed “pizz. (ad lib.)” to “arco.”</td>
</tr>
<tr>
<td>1280/2–</td>
<td>Klav</td>
<td>Edition adds to l.h. staccato marks from 1280.3–1283.2 to match 1280.1–2 and 1283.3; and adds to r.h. staccato marks from 1282.2–3, 1282.5–6, and 1283.2–4 and accent marks at 1282.4 and 1283.1 to match 1281.6–1282.1.</td>
</tr>
<tr>
<td>1281.3–4</td>
<td>Fl</td>
<td>Edition adds staccato marks to match 1282.2–3, 1282.5–6, and 1282.2–3.</td>
</tr>
<tr>
<td>1282/1,</td>
<td>Vn II, Br, Vc, Kb</td>
<td>Edition adds p to Vn II, Br, and Vc at 1282/1 and to Kb at 1284/1 to match Klav in m. 1279, KlTr in m. 1280, and Vn I in m. 1283.</td>
</tr>
<tr>
<td>1284/1</td>
<td>Vn II, Vc</td>
<td>Edition adds “arco” to match remaining Strings.</td>
</tr>
<tr>
<td>1285.1–2</td>
<td>Klav l.h.</td>
<td>Edition adds staccato marks to match 1284.1–2.</td>
</tr>
<tr>
<td>1286–1287</td>
<td>Klav, Vn II-I, Br, Kb</td>
<td>Edition adopts sf at 1286/1, 1286/2, 1287/1, and 1287/2 in Vc, where Weill added it in ink, changes sfz to sf in Fg, and adds sf to Klav and remaining Strings.</td>
</tr>
<tr>
<td>1288.1</td>
<td>Fg, Vn I, Vc</td>
<td>Edition regularizes accent-staccato mark to match Vn II and Kb. Im-Fg and Im-Vc have a staccato mark. Im-VnI has an accent mark.</td>
</tr>
<tr>
<td>1289.1</td>
<td>Klav</td>
<td>Edition adds staccato mark to match 1288.1.</td>
</tr>
<tr>
<td>1290–1291</td>
<td>ALL</td>
<td>In Im-Fg, a later hand in pencil wrote “rit.” at 1291/1, and in Im-Kb, a later hand in pencil wrote “rit.” at 1290/1.</td>
</tr>
<tr>
<td>1294.2</td>
<td>Klav r.h.</td>
<td>Edition changes E4 to D4 to match Vn II and 1292.2.</td>
</tr>
</tbody>
</table>
| 1296–1313 | Klav, Vn II, Br, Vc, Kb | Edition regularizes articulation of running eighth-note accompaniment beneath the Fl melody. Im-VnII has staccato marks in mm. 1305 and 1311–1313. Im-Br has an accent-staccato mark at 1305.1 and staccato marks in 1305.2–4 and mm. 1312–1313. Im-Vc has accent marks at 1303.1 and
<table>
<thead>
<tr>
<th>Measure Range</th>
<th>Instruments</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1296–1313)</td>
<td>(Klav, Vn II, Br, Vc, Kb)</td>
<td>1305.1 and staccato marks at 1305.2–4 and mm. 1311. <strong>Im-Kb</strong> has an accent-staccato mark at 1305.1 and staccato marks in 1305.2–4 and mm. 1311. <strong>Im-Klav</strong> has no articulation.</td>
</tr>
<tr>
<td>1303–1311</td>
<td>ALL</td>
<td><strong>Vm</strong> omits these measures, but a later hand copied them from <strong>Vh</strong> onto a loose insert and added them to <strong>Vm</strong>.</td>
</tr>
<tr>
<td>1305–1314</td>
<td>Fl</td>
<td>Weill wrote these measures in ink on a fold-out that is glued onto the page and obscures approximately one measure that lies beneath. The copyist of <strong>Im-Fl</strong> probably had omitted these measures by accident.</td>
</tr>
<tr>
<td>1312–1338</td>
<td>ALL</td>
<td>Later hands cut these measures in <strong>Im/Vh</strong>, they are omitted from <strong>Vm</strong>. In <strong>Im-Szg</strong>, a later hand (probably a performer) glued blank paper over mm. 1313–1339.</td>
</tr>
<tr>
<td>1312–1313</td>
<td>Klav l.h.</td>
<td>Edition adds 8va to match range of mm. 1303–1304.</td>
</tr>
<tr>
<td>1320.1</td>
<td>KTTr, Tri</td>
<td>Edition adds <em>mf</em> to match Vn I.</td>
</tr>
<tr>
<td>1320.2–5</td>
<td>Vn I</td>
<td>Edition adds staccato marks to match 1314.2–5.</td>
</tr>
<tr>
<td>1321.4</td>
<td>Kb</td>
<td>Edition changes F©3 to E©3 to match Klav and Vc. <strong>Vh</strong> has E©3.</td>
</tr>
<tr>
<td>1326</td>
<td>Fg, Klav</td>
<td>Edition adds <em>p</em> to match Vn II and Br.</td>
</tr>
<tr>
<td>1326–1338</td>
<td>Klav, Vn II, Br</td>
<td>Edition regularizes staccato marks. <strong>Im-VnII</strong> has them in mm. 1326–1327 and 1338. <strong>Im-Klav</strong> and <strong>Im-Br</strong> have them in mm. 1326–1328.</td>
</tr>
<tr>
<td>1326.4</td>
<td>Klav l.h.</td>
<td>Edition changes F©5 to E©5 to match r.h. and Vn II.</td>
</tr>
<tr>
<td>1328.1, 1</td>
<td>GrTr, Tri</td>
<td>Edition adds <em>p</em> to match prevailing dynamic.</td>
</tr>
<tr>
<td>1330.1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1332.2, 4</td>
<td>Klav l.h.</td>
<td>Edition changes G©4 to F©4 at 1332.2 and E©4–F©4 to D©4–E©4 at 1332.4 to match r.h., Vn II, and Br. <strong>Vh</strong> has F©4 and D©4–E©4.</td>
</tr>
<tr>
<td>1334.1</td>
<td>Vn I</td>
<td>Edition adds “marc.” to match Vc at mm. 1335.1.</td>
</tr>
<tr>
<td>1338.4</td>
<td>Br</td>
<td>Edition changes B3 to A3 to match Klav. <strong>Vh</strong> has A3.</td>
</tr>
<tr>
<td>1341.1</td>
<td>Fl, Vn I</td>
<td>Edition adds staccato mark to match and mm. 1349.1.</td>
</tr>
<tr>
<td>1345.1</td>
<td>Fg, Br, Vc, Kb</td>
<td>Edition adopts “marc.” in Vc, where Weill added it in ink, and adds it to Fg, Br, and Kb.</td>
</tr>
<tr>
<td>1347.1</td>
<td>Klav</td>
<td>Edition adds accent mark to match mm. 1341–1343.</td>
</tr>
<tr>
<td>1347.4–5</td>
<td>Br</td>
<td>Edition removes staccato marks to match mm. 1341–1344 and mm. 1349–1352.</td>
</tr>
<tr>
<td>1349–1352</td>
<td>Klav</td>
<td>Edition adds accent marks at mm. 1349.1, 1350.1, 1351.1, and 1352.1 to match mm. 1341–1343.</td>
</tr>
<tr>
<td>1351.1</td>
<td>Fg</td>
<td>Edition adds staccato mark to match mm. 1341–1344.</td>
</tr>
<tr>
<td>1352.1–8</td>
<td>Fl, Vn I-II</td>
<td>Edition adds slur in Vn I-II to match Fl. In <strong>Im-Fl</strong>, the endpoint of the slur is ambiguous, either 1352.8 or 1353.1.</td>
</tr>
<tr>
<td>1352.1</td>
<td>Fg</td>
<td>Edition changes D3 to C3 to match Klav, Vc, and Kb, and adds staccato mark to match mm. 1341–1344.</td>
</tr>
<tr>
<td>1352.1</td>
<td>Vc, Kb</td>
<td>Edition adds accent mark to Vc at mm. 1344.1.</td>
</tr>
<tr>
<td>1353.1</td>
<td>Br, Vc, Kb</td>
<td>Edition adds “marc.” to match Klav. In <strong>Im-Br</strong>, a later hand in ink added “marc.”</td>
</tr>
<tr>
<td>1353/2</td>
<td>Fl, Fg</td>
<td>Edition adds tenuto mark in Fl and changes accent mark to tenuto mark in Fg to match Vn I-II.</td>
</tr>
<tr>
<td>1355.5</td>
<td>Fl, Vn II</td>
<td>Edition adds accent mark in Fl and changes accent mark to Vn II to match Vn I.</td>
</tr>
<tr>
<td>1356</td>
<td>ALL</td>
<td>After this measure, <strong>Vh</strong> has two additional measures that form the first ending of a repeat (back to m. 1341). Weill appears to have decided against the repeat when he was preparing the full score; The first layer of <strong>Im</strong> omits these extra measures as well as the repeat sign at the beginning of m. 1341. Later hands in <strong>Im/Vm</strong> added repeat marks only for m. 1356, presumably to accommodate stage action.</td>
</tr>
<tr>
<td>1357.1</td>
<td>Vn I</td>
<td>Edition changes <em>fff</em> to <em>ff</em> to match Fl and Fg.</td>
</tr>
</tbody>
</table>
Edition adds \textit{f} to match prevailing dynamic.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds accent mark and changes \textit{f} to \textit{sf} to match Br and Kb.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.

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Edition adopts “furioso,” which Weill added in ink.

Edition adds “marc.” to match Vn II, Br, and Vc.

Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.
(1450.2 cont’d) (Kb) playing no later than 1465.2 (to perform a trill), but Im does not indicate arco playing at that point either, the Edition prefers to add “arco” here rather than at 1465.2 (or anywhere in between).

1456.1 Klav, Vn I-II Edition adds staccato mark to match Vn I at 1440.1.

1459.2 Klav l.h. Edition moves misplaced † in front of E4 to C4, changing E♯4 to E4 and C4 to C♯4 to match Br. Vh has C♯4 and E4.

1462.2 Fl Edition adds missing † for B5 to match 1461.1. The cautionary † in Im for B5 at 1463.4 supports the decision. Vh has no corresponding music.

1463.2 Br Edition changes sf to ff to match Klav and Vc and removes accent mark to match Klav, Vc, and 1464.2.

1473–1476 ALL Later hands cut these measures and eliminated the repeat in Im/Vh, they are omitted from Vm.

1476/1–2 Pk, Klav, Br, Vc, Kb Edition adds f at 1476/1 in Pk, Klav, Vc, and Kb and at 1476/2 in Br to match Fl and Vn I-II at 1476/2.

1478 ALL Edition takes “Viertel, langsamer” from Im-Vc, where Weill added “Viertel! Langsamer” in ink. In Im-Fl, a later hand in ink added “quasi Mazurka.”

1478–1482 Strings Edition regularizes articulation by adding slurs in Vn II, Br, and Vc from 1480.2–5 and in Br from 1482.2–5 to match Vn I and slurring in m. 1478.

Edition does not attempt to reconcile and adopt inconsistent revisions to this passage, some of which are in Weill’s hand. The revisions were probably introduced to create more liveliness (as indicated by the remark in Im-Fl, “quasi Mazurka”). In Im-VnI, a later hand in purple pencil added “marcato” and crossed out the slur from 1478.2–5. In Im-VnII, a later hand, also in purple pencil, crossed out the slur. In Im-Br, Weill added “langsam,” apparently using the same purple pencil, but he did not revoke the slur. In Im-Vc, Weill added “Viertel! Langsamer” in ink but left the slur intact. Later hands did not revoke the matching slurs in mm. 1480 and 1482. In Im-Kb, a later hand added “langsamer” in m. 1478.

1484.2– Br Edition changes starting point of slur from 1484.1 to 1484.2 to match Vn I.

1485.1 Klav r.h. Edition upholds B4 in Im. Vh has B♭4.

1487.1–3 Klav Edition changes endpoint of slur from 1487.2 to 1487.3 to match Fl.

1494.1– KTr, Strings Edition adds crescendo hairpin to match m. 1492. Im-Br has repetition signs in mm. 1492–1493 to indicate a repeat of mm. 1494–1495 (which contain the crescendo hairpin).

1498–1499 Fl, Fg, Klav, Vn II, Vc, Kb Edition adds crescendo hairpins in Fl and Klav in mm. 1498–1499 to match Vn I and Br, adopts “molto cres.” in Vn II and Vc in m. 1499, where a later hand and Weill, respectively, added it in ink, and adds “molto cres.” to Fg and Kb.

1501.2 Vn I Edition changes B♭5 to B5 to match Fl and Br. Vh has B5 with no cautionary accidental to cancel the B♭5 at 1500.5.

1504, 1506– ALL Later hands added repeat marks for these measures in Im/Vm, presumably to accommodate stage action.

1508 Fl, Fg Edition adopts "espr." in Fl, where Weill added it in pencil at 1508/1 (the beginning of a phrase), and adds it to Fg.

1510.1 Fg Edition adopts pitch change from C3 to E3, made by a later hand in purple pencil.

1523.1–6 Vc Edition changes endpoint of slur from 1524.1 to 1523.6 to match Vn I-II.

1524–Klav r.h. Edition adds missing † for G♯3 at 1524.3, 1525.3, 1526.3, and 1527.3 to match Fg and Br; Vh has G♯3. Also, Edition adds slurs from 1525.2–3, 1526.2–3, 1527.2–3, and 1528.2–3 to match mm. 1524 and 1508–1512.

1524.1 Kb Edition adds “arco” to match Vc.
Edition changes endpoint of slur from 1526.1 to 1525.5 to match Vn I.
Edition adds missing $# for A$3 to match Vn II. Vh has A$3.
Edition adopts $p$, which a later hand in ink added to Vn II, and adds $p$ to Vn I.
Edition adds slurs to match Vn I from 1534.1–4. Vh has this slur.
Edition changes endpoint of slur from 1535.5 to 1534.4 to match Vn I.
Edition changes starting point of slur from 1536.2 to 1536.1 to match Vn I.
Later hands cut these measures in Im. As opposed to the first layer of Im, where these measures were written out fully, Vh/Vm have a *dal segno* after m. 1544 that repeats from mm. 1439–1472 and then continues at m. 1563. Vh/Vm include the music of mm. 1451–1466, which does not recur in the analogous location in Im after m. 1556. Weill probably made this change when he prepared the full score. Perhaps during rehearsal the performers noticed the discrepancy between Im and Vh/Vm and instead of rectifying the sources, cut the entire section. In Im-Szg, a later hand (probably a performer) glued blank paper over mm. 1545–1563.
Edition moves misplaced $#$ in front of E4 to G4, changing E$4$ to E4 and G4 to G$4$ to match 1443.2.
Edition changes rhythm from $\text{\texttt{\textbf{\texte}}} \text{\texttt{\textbf{\texte}}}$ to $\text{\texttt{\textbf{\texte}}}$ to match l.h. and adjacent Klav notation.
Edition adds missing $#$ for A$3$ to match Fg, Klav, Vn II, and Br.
Edition adopts change from $p$ to $f$ by a later hand in ink to match Vn II and Br.
Edition adopts “in strengem Rhythmus” to match Fl at 1578.2 (see note).
Edition adopts “deciso”; Weill added “decido” [*sic*] in ink.
Edition adopts a change of slurring in Im-Br, where a later hand in ink moved the beginning of slur from 1580.1 to 1579.9; Edition enacts this change in Vc to match Br.
Edition takes $c$ from Im-Fl, Im-Klav, and Im-VnII. In Im-Fg and Im-Vc, later hands changed $c$ to $c$ by scratching out the slash. Im-Szg, Im-VnI, Im-Br, and Im-Kb have $c$, but later hands in pencil added “4/4.” Vh has 4/4.
Written instructions and an inserted page in Im indicate that, for the New York performance, Glock doubled Fl from mm. 1588–1603.
1596.1 Klav r.h. Edition adopts change of pitch from B4 to G4 by a later hand in ink.
1598–1606 Fl A later hand in ink wrote these measures on a fold-out that is glued onto the page and obscures one or two measures that lie beneath. The copyist of Im-Fl probably had omitted these measures by accident.
1606.3–8 Vn I-II Edition adds staccato marks from 1606.3–8 to match articulation from 1603/4–1605/4.
1608.1 Klav Edition adds p to match prevailing dynamic.
1610.1–4 Klav Edition adds staccato marks and slurs to match mm. 1608, 1609, and 1611.
1612 Fg Edition adopts a change by a later hand in pencil from a single slur from 1612.1–5 to two slurs from 1612.1–2 and 1612.3–4 to match Fl from 1611.1–4.
1613.1–5 Vn I Edition changes single slur from 1613.1–5 to two slurs from 1613.1–2 and 1613.3–4 to match Fl from 1611.1–5 and the alteration in Fg in m. 1612 (see note).
1615.2 Strings Edition adopts p in Vc, where Weill added it in ink, and adds it to remaining Strings.
1616–1623 ALL Later hands added repeat marks for these measures in Im/Vm. Vh has eight additional measures after m. 1622 that repeat music virtually identical with mm. 1595, 1616–1620, and 1601–1602. Weill probably removed these extra measures when he was preparing the full score. They do not appear in the first layer of Im.
1617 Vn II Edition adds slurs from 1617.1–2 and 1617.3–4 to match m. 1616.
1623 Klav, Vn I-II, Vc Edition regularizes staccato marks to match Fg, Br, and Kb. Im-Klav, Im-VnI, and Im-Vc have them from 1623.2–4; Im-VnII has no articulation.
1623/3–4 Klav l.h. Edition rejects change by a later hand in ink that moved the quarter note G octave from 1623/4 to 1623/3 and added a quarter rest at 1623/4. Im-Fg and Im-Br show no signs of revision.
1624 ALL Vh has “Dieselben ‣ .”
1624.1 Vn I-II, Vc, Kb Edition adds staccato marks in Vn I-II and Vc to match Br and changes staccato mark to accent-staccato mark in Kb to match Fg.
1624.6–8 KlFl Edition adds slur to match 1625.6–8 and 1626.6–8.
1625.4, 6–8 Klav Edition adds staccato marks to match m. 1624.
1626.1– Vn I, Vc Edition removes staccato marks in Vn I from 1626.1–1627.1 and in Vc at 1627.1 to match remaining Strings.
1626.2 S哲 Edition adds missing ‣ .
1627 KlFl, Fg, Klav, Vn II, Br, Kb Edition adds mf at 1627/1 in KlFl and at 1627/2 in Fg, Klav, Vn II, Br, and Kb to match Vn I and Vc.
1627.1 Klav Edition adds staccato mark to match 1626.1.
1628–1629 Vn II Edition changes wedge marks, added by a later hand in ink, to accent marks at 1628.1, 4, 7, and 1629.1, 4, 7 to match Vn I.
1628–1629 Kb Edition adds accent marks at 1628.1–2 and 1629.1–2 and changes staccato marks to accent-staccato marks at 1628.3–4 and 1629.3–4 to match Vc.
1628.1 KlFl, Fg, Klav, Vn I, Br Edition adds ff to match Vn II, Vc, and Kb.
1628.1–7 Br Edition removes slur to match mm. 1629 and 1641.
1628.3 Klav Edition adds staccato mark to match 1629.3.
1630/1 KlFl, Vn II Edition adds f in KlFl and changes ff to f in Vn II to match Vn I, Br, Vc, and Kb.
1633.12 Fg Edition adds staccato mark to match 1633.4 and 1633.8.
1634–1635  
Fg, Vc, Kb  
Edition adopts ff and “marcatissimo,” which Weill added in pencil in Im-Fg, and adds it to Vc and Kb. Edition changes staccato marks to accent-staccato marks in Fg and Kb from 1634.3–4 and 1635.3–4 to match Vc.

1634–1635  
Vn I-II, Br  
Edition adopts ff at 1634.1 and crescendo hairpins in mm. 1634 and 1635, added by a later hand in ink in Im-VnII, and adds it to Vn I and Br. Edition also adds ff at 1635.1, but rejects wedge marks at 1634.1, 4, 7 and 1635.1, 4, 7, which a later hand added in ink in Im-VnII.

1634.5–6  
KlFl  
Edition adds slur from 1634.5–6 and staccato mark at 1634.6 to match 1627.2–3 and 1628.2–3.

1635.6  
Fg  
In Im, a later hand in pencil added “rall.”

1635.6  
Fg, Vc, Kb  
Edition adopts “furoso,” which a later hand in ink added to Vc, and adds it in Fg. In Kb Edition changes “marc.” (which a later hand added in ink) to “furoso.”

1636.3–4  
Br  
Edition changes staccato marks to accents marks to match Klav and Vn I-II.

1636.5  
Vc  
Edition changes F3 to E3 to match Fg and m. 1642. Vh has E3.

1637.3–4  
Klav l.h.  
Edition adds staccato marks to match 1638.1–4.

1637.10  
Fg  
Edition changes G3 to F3 to match Vc. Vh has F3.

1641.2  
KlFl  
Edition adds missing f to trill to match Vn I.

1642.3  
Vn I-II  
Edition adds ff to match prevailing dynamic in Strings. In Im-VnII a later hand in ink added f and “marc.” Edition adopts “marc.” and adds it to Vn I.

1643.1, 3  
Klav l.h.  
Edition moves misplaced accidental # at 1643.1 from E3 to G3 (changing E3 to E3 and G3 to G3) and moves accidental # at 1643.3 from E3 to G3 (changing E3 to E3 and G3 to G3) to match harmony at 1643.1

1643.2  
KlFl  
Edition adds f.

1645.1  
KlFl, Fg  
Edition adopts Weill’s additions in Im-Fl, ff at 1645.1 and accent marks at 1645.1 and 1646.1, and adds these markings in Fg.

1646.1  
Strings  
Edition adds f to match dynamic in Strings at m. 1630.

1645/3  
Klav  
Edition changes E3 to G3 to match Vc and Kb. Vh has F3.

1650.4  
Klav l.h.  
Edition adds missing # for F3 to match r.h.

1650.4–  
Klav  
Edition adds slurs to match 1659.2–3.

1651  
Br  
Edition adds slur to match Vn II.

1651/4  
Vn I, Br  
Edition changes # in Vn I and f in Br to sf to match KlFl and Vn II.

1651.9–10  
Klav  
Edition takes staccato mark at 1651.9 and accent mark at 1651.10 from Vh; this articulation matches 1659.11–12 in Im.

1656.11–  
1657.2  
KlFl  
Edition changes endpoint of slur from 1656.13 to 1657.2 to match slurs from 1653.2–1656.10.

1657.8–  
KlFl  
Edition adds slur to match slurs from 1653.2–1657.6.

1658.1  
Pk, Kb  
Edition adds f to match prevailing dynamic.

1659  
Fg, Klav, Strings  
Edition adopts “marcatissimo” in Vc, where Weill added it in ink, and adds it to Fg, Klav, and remaining Strings.

1662.11  
Br  
Edition changes sf to ff to match Vc and Kb.

1663  
ALL  
After this measure, Vh has nine additional measures of transitional material. Weill probably removed these extra measures when he was preparing the full score. They do not appear in the first layer of Im.

1664.4–5  
KlFl  
Edition adds slur to match Klav, Vn I-II, and Br.

1664.5, 8  
KlTr  
Edition adds “tr.” to match 1664.2 and m. 1662.

1665  
ALL  
Vh has “Presto.” The first layers of most Im have “Il doppio movimento,” which later hands changed to “Animato.”
Edition reiterates dynamics to clarify the differences between $p$ in Strings (indicated only at 1665/1) and $f$ in the remaining instruments (indicated only at 1665/2). In Vh, which generally has sparse dynamic marking, Weill wrote $sf$ at 1665/2, 1665/4, 1666/2 and 1666/4.

Later hands added repeat marks for this section in Im/Vm. Subsequent hands revoked these repeat marks.

Edition changes $ff$ to $f$ to match Fg.

Edition changes $G4$ to $F4$ to match remaining Strings.

Edition changes $staccato$ marks to match remaining Strings.

Edition changes $fff$ to $f$ to match KlFl.

Edition adds $p$ to match Strings.

Edition adds staccato marks to match 1674.1–2 and 1675.1–2.

Edition changes $D_b$ to $D_a$ to match remaining Strings.

Edition changes accent mark to $sf$ in Fg and adds $sf$ in KlTr to match KlFl.

Edition adds $f$ to match GrTr.

In Im, a later hand in ink added “Halbe.”

Edition adds staccato marks in Vn II and Br to match Vn I.

Later hands cut these measures in Im/Vm.

Edition changes $B\flat^4$ to $A\flat^4$ to match Vn I and Br. Vh has $A\flat^4$.

Vh has $A\flat^4$.

Edition adds “marc.” to match Vn II at 1694.2.

Edition changes rhythm from $rT$ to $tR$ to match pattern in mm. 1693–1695.

Edition opts for A2 to match Kb. Pitch in Im is ambiguous, either $B\flat^2$ or A2. Vh has no corresponding music.

Edition takes $A\flat^4$ from Vh. Im has $A\flat^4$.

Edition rejects a change in rhythm from $J$ to $J$, made in Im by a later hand in ink, and follows the first layer to match Fg and Klav.

Edition adopts $fff$ in Vn II and Vc, where a later hand and Weill, respectively, added it in ink, and adds it to the remaining strings, KlFl, Fg, and Klav. Vh has $fff$.

Edition adds missing $+$ for $A\flat^3$ to match $A\flat^4$.

Edition adopts $pp$ in Im-VnI, where Weill added it in pencil, adds it to Vn II and Br, and changes the $p$ that Weill added in pencil to Im-Vc and Im-Kb to $pp$.

A later hand in ink wrote “6 Gongschläge” in Im. In Vh, Weill wrote “Glocke 6 Uhr” faintly in red crayon; a subsequent hand in pencil wrote over Weill’s annotation “Glocke 6 Schläge.” A later hand in pencil indicated in Vh where the strikes might occur: 1–3 in m, 1699, 4–5 in m. 1700, and 6 in m. 1701 (see Plate 4).

Vh has “Ruhig, schwebend.”
Edition adds \( p \) to match Fl in m. 1707.

Later hands cut mm. 1707–1724 in Im/Vh, and subsequent hands extended the cut to m. 1728 in Im. All these measures are omitted from Vm. In Vh two pages of music are missing between mm. 1724 and 1729, and a later hand wrote m. 1728 in the top margin of the page (see Plates 4 and 5). The New York performance replaced these measures with a refurbished closing song that was originally written for Zaubernacht's 1919 precursor.

Edition takes “dolce espr.” from Vh to match m. 5.

Edition transposes the notated Glock part an octave lower than notated in Im-Szg. See “Commentary: General Issues,” above.

Edition omits the forty-two measures containing the SPIELZEUGFEE’s farewell song, because it is incomplete and unperformable. Whereas the orchestral accompaniment survives in Im, the vocal melody and lyric are lost (see “Statement of Source Valuation and Usage” above). The editors have sought to establish musically satisfactory points to begin and end the cut around the incomplete song. Although later hands in Im and Vh marked two different places (at 1707/1 and 1725/1) where cuts leading into a newly orchestrated version of Galkauskas’s 1919 setting apparently began during the New York performances, a cut at either of these locations would disrupt the work's musical flow. In the interest therefore of both a philologically and a musically satisfactory solution, the Edition includes all of Weill's completed and performable music before and after the song. Im contain such music until 1727/1, after which the parts bear the indication “Lied” and the voice presumably entered alone. The Edition begins the cut with the first note of the vocal part. After the accompaniment for the farewell song, Im parts have a quarter rest with a fermata, which precedes the Br entrance at the anacrusis to m. 1728. The Edition ends the cut immediately before this fermata, merely changing the quarter rest to an eighth rest.

The musical example below (pp. 56–58) shows Im along with those portions of the vocal melody and text that can be reconstructed from the cue in Im-Klav (example mm. 1–4; see also Plate 8) and the oboe melody from Fh-Q/Fe-Q (example mm. 15–26, from Fh-Q/Fe-Q I, mm. 100–111). Although the German lyric is lost, one can surmise its content (and, possibly, its structure) from Boritsch’s original Russian lyric as it survives in Galkauskas’s setting M (see also Introduction, section VI):


Literal English translation: “It’s time, the night is at an end / The morning’s daughter runs across the sky / And blankets the earthly globe / With a milky-gray shroud / O my toy people / Now your soul will stop moving / Your magic hour is at an end / Your magic hour is at an end! / And now farewell! / Take places! / Into the closet, the desk, the corners / Quick, quickly, old gnome / The rooster already sings under the window / Ti-lil’, ti li li om / Ti li-lil’ Tri li li / Ti-lil’ Ti li-li-om / Ti lil’ ti li-li-om.”
Lied

Ver. weht die Nacht, die Zeit rennt

ruhig
Sehr ruhig

dolce espr.
Edition takes instruction “mit Dämpfer” for Br at 1727.4 and for Vn I at 1728.2 from incomplete closing song (see note for m. 1727, musical example m. 8).

Edition takes C5 from Vh. Im has D5.

Edition upholds A♯5 in Im. Vh has A♭5.

Edition takes instruction “mit Dämpfer” for Vn II at 1733.2 and for Vc at 1735.3 from incomplete closing song (see note for m. 1727, musical example m. 8).

Edition changes endpoint of slur from 1737.1 to 1736.8 to match Vn II.

Edition adds “mit Dämpfer” to match remaining Strings.

Edition upholds A in Im. Vh has A♭.

Edition takes instruction “mit Dämpfer” for Vn II at 1742 and for Vc at 1742–1745 from incomplete closing song (see note for m. 1727, musical example m. 8).

Edition upholds F♯3 in Im. Vh has G3.

Edition takes C♯2 from Vh. Im has a rest in l.h. in m. 1744, but a later hand in ink added C2 at 1744.4.

Edition adopts a revision by Weill, who transposed the first layer of Im-Szg down an octave. An unknown hand (presumably a performer) had begun to transpose this passage in pencil, entering mm. 1746–1751.3 in the second of five empty staves on the bottom of the Im page. Possibly impatient with the transcriber, Weill used the remaining empty staves and wrote out the entire passage neatly in ink. In this process, Weill omitted the articulation found in the first layer (which matched that of Vn I from mm. 1746–1753). Edition adopts also this aspect of Weill’s revision, except for the decrescendo hairpin from 1759/1–1760/1.

Edition adopts a change from “pizz.” to “arco,” entered by a later hand in pencil.

Edition removes slur to match notation of surrounding measures played “pizz.”

Edition adopts “arco,” which Weill added in ink.

Edition changes C4 to B3 to match Vc. Vh has B3.

Edition adopts ppp, which Weill added in ink to Br and Vc, and adds it in Klav and Vn I-II at 1758/1 and in Fg and Kb at 1758.2.

Edition takes decrescendo hairpin from first layer.
APPENDIX:
TEXT OF SCENARIO IN Vh

These columns sequentially present the scenario text as it appears in Vh. Text written in Weill’s hand is in italic type. The measure number(s) of the location of the text appear(s) in parentheses.

Vorhang (m. 5)

Kinderfrau ab (mm. 24–25)

12 Schläge (m. 32)

Verwandlung (m. 92)

Es wird hell (m. 121)

Der Ball (m. 139)

Ball heraus gerollt (m. 139)

Kopf (m. 142)

Beine (m. 143)

Arme (m. 144)

Hampelmann (m. 153)

Handstand (m. 161)

Kochherd (m. 168)

Er tanzt (m. 173)

Auftritt: Ball, Hampelmann (m. 179)

Ball (m. 183)

Hampelmann (m. 184)

Verfolgung (m. 185)

Verfolgung (m. 190)

Pferden (m. 197)

Springt vom Brettchen

Es stampft (m. 203)

Der Junge erwacht (m. 226)

lauscht (m. 229)

rutscht auf die Erde (m. 232)

Pferd stampft (m. 243)

Mädchen erwacht.

[illegible]: 2 takrig [?] (m. 252)

sieht sich um (mm. 259–260)

unter die Decke (m. 261)

läuft zum Pferd (m. 265)

zurück zum Mädchen (mm. 268–269)

er rüttelt sie (m. 271)

zieht sie heraus (m. 276)

acht Schritte (mm. 279–280)

zeigt auf Pferd

Knabe läuft weg (m. 283)

Mädchen läuft zu ihm (mm. 285–286)

u.[illeg.] die Schulter (mm. 287–288)

tsprechen sich (m. 293)

beim Pferd (m. 297)

streicheln das Pferd (mm. 300–301)

Pferd stampft (m. 304)

fallen hin (m. 305)

1. Schritt (m. 306)

2. Schritt (m. 307)

Knabe läuft weg (m. 309)

holt den Eimer (mm. 310–311)

tränkt d. Pferd (mm. 315–316)

stampft (m. 333)

Knabe stampft (m. 337)

droht (m. 339)

setzt sich in den Sattel

setzt s. i. d. Sattel? (mm. 347–348)

stampft und läuft weg (m. 356–359)

Pferd ab (m. 357)

Pferd ab (m. 356 bis)

Brett an (m. 357 bis)

…weg (m. 362 bis)

Knabe schaut nach (mm. 364–365)

beugt sich (m. 366)

steht auf (m. 369)

Knabe springt auf (mm. 371–372)

läuft hinaus (mm. 373–374)

er kommt wieder (mm. 382–383)

er fällt auf die Decke zurück (mm. 382–383)

Knabe hinkt (mm. 386)

Mädchen trästet ihn (mm. 392–393)

M. spricht v. d. Puppe (m. 396)

Sie gehen zum Vorhang (mm. 400–401)

Vorhang hoch (m. 407)

Thema der Puppe (mm. 408–409)

Mädchen richtet die

Gegenstände im

Puppenzimmer zurecht

(m. 410–418)

1. Bein hoch (m. 422)

fällt (m. 424)

2. Bein hoch (m. 426)

fällt (m. 428)

M. geht rüber

M. ärgert sich etwas (m. 432)

Kn. geht zu [sic] auf die andere Seite (mm. 434–435)

1. x Kopf an (m. 438)

2. x (m. 440)

M. erregt (m. 441)

Er in die Mitte der Scene (mm. 443–445)

Streit zwischen Kn. u. M. (mm. 446–447)

Knabe zur Puppe (m. 455)

steht auf Stufe (m. 458)

läuft (m. 460)

sitzt (m. 461)

Sie kriechen hin (m. 462)

sie richten sich auf (mm. 466–467)

beginnt sich zu bewegen (mm. 479–483)

erregt zur Puppe (m. 653)

M. versucht aufzuziehen (m. 660)

Knabe dito (mm. 661–662)

holt den Eimer

er läuft (mm. 665–666)
Dass der Bär sichtbar (m. 767) geht, erhält eine Hand (mm. 748–749) [von einem Kochherd (m. 738) verbrennt.] Knabe will Herd schlagen (m. 743)

Knabe stört M. u. trommelt (m. 865) 

III. Verbeugung zur Mitte (m. 962)

III. Verbeugung (m. 963)

Kn. stört M. u. trommelt (m. 965)

Chinese richtet sich auf (m. 967–968)

Hier ist er ganz oben (m. 974) er bückt sich herunter (m. 975)

Begrüssungseremonie (m. 976–978)

Ch. nimmt Hörrohr. (m. 986–987)

Mädchen klagt ihm (m. 989) zeigt Puppe u. Bär (m. 991–992)

Arzt denkt nach (m. 996)

Ch. sieht nach oben (m. 1000–1001)

Kinder öffnen (m. 1002)

Arzt nimmt Finger von der Stirn (m. 1003)

Medizinflasche (m. 1005–1006)

Knafe weigert sich (m. 1010–1011)

er wirkt Mädchen (m. 1012)

Ball (m. 1020)

Hampelmann (m. 1021)

Knafe sucht zu entreiben (m. 1022)

Aufstellung (m. 1025)

Prozession (m. 1030)

stehen bleiben (m. 1038)

weitergehen (m. 1041)

P. greift nach Bonbon (m. 1057)

Arzt gibt Medizin (m. 1059)

Bär wird stutzig (m. 1062–1064)

1. Bewegung (m. 1064)

B. dreht sich um (m. 1068–1069)

B. springt auf (m. 1070)

Die Bärenjagd (m. 1074–1075)

[These indications are in a section of 16 measures between mm. 1127–1128 in Vh but not ]

B. läuft ins Schilderhäuschen (m. 1113–1114)

Kommen wieder (m. 1120–1121)

Bühne leer wieder

[Die Bärenjagd (m. 1144)]

Das Bein. (m. 1148)

Alles ist gespannt (m. 1150)

Soldat erscheint (m. 1156)

[black] 1 (m. 1156)

[red] 2 (m. 1158)

[black] 2 (m. 1160)

[red] 3 (m. 1162)

[black] 3 [red] 4 (m. 1164)

[black] 4 [red] 5 (m. 1168)

[black] 5 [red] 6 (m. 1172)
Soldat bleibt stehen (m. 1186)
Soldat wendet der Reihe sein Gesicht zu (mm. 1187–1188)
Alle ducken sich. (m. 1190)
Exerzieren. (m. 1194)
Wiederholung: Knabe versucht das Gewehr. [This text appears on the bottom of the page as a footnote to m. 1194.]
Soldat zeigt Gewehr. (m. 1202)
Puppe läuft weg. (m. 1204)
Jeder ergreift Gegenstand (mm. 1210–1211)
Allgemeiner Marsch. (mm. 1215–1216)
Marsch zum hinteren Vorhang. (mm. 1237–1239)
Das Stehaufmännchen. (mm. 1240–1241)
St. fordert den Soldaten heraus (mm. 1252–1254)
Soldat stürzt sich auf ihn (mm. 1256–1257)
St. wackelt. (m. 1260)
Mädchen zum Bär (mm. 1264–1265)
B. nimmt Anlauf (mm. 1268–1269)
B. stürzt auf ihn. (m. 1272)
fällt hin (mm. 1274–1275)
St. freut sich (m. 1276)
Kn. u. Hampelmann stürzen auf ihn. (mm. 1280–1282)
Tanz. (m. 1292)
Kn. wieder (mm. 1357–1360)
Knabe zieht 1. Stiefel aus (mm. 1357–1358)
Bär zieht 2. Stiefel aus (m. 1360)
Knabe geht zum St. (mm. 1364–1365)
Es gelingt. (m. 1366)
St. fällt um. (m. 1368)
Kochherd tritt auf. (mm. 1368–1369)
St. weint. (m. 1370)
St. versucht aufzustehen. (mm. 1380–1381)
fällt hin (m. 1383)
Puppe wirft ihn hin (m. 1384)
2. Versuch (m. 1387)
Hampelmann wirft hin (mm. 1390–1391)
zur Puppe (mm. 1395–1396)
P. wirft ihn hinaus (mm. 1399–1400)
zum Bären. (mm. 1407–1408)
raus. (m. 1410)
St. weint (m. 1414)
Kochherd führt ihn ab. (mm. 1419–1421)
Kn. nimmt Harmonika (mm. 1427–1429)
H. u. Gr. (m. 1565)
H. u. Gr. treten heraus (mm. 1575)
Sie begrüßen die Anwesenden (m. 1578)
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Hexe (m. 1624)
Blatt wendet sich (mm. 1624–1625)
Allgemeine Verfolgung. (mm. 1665–1666)
1. [illegible (Baer?)] (m. 1669)
H (m. 1671)
2. [illegible (Baer?)] (m. 1674)
H (m. 1678)
3. (m. 1682)
4. P (mm. 1686–1687)
Sie ist dicht beim Buch (mm. 1696–1697)
Glocke 6 Uhr (m. 1699)
Licht (m. 1738)
Kinderfrau tritt (m. 1742)
öffnet Fenster. (m. 1746)
Kinder schmiegen sich aneinander. (mm. 1754–1756)
Vorhang sehr langsam! (mm. 1758–1760)
Title pages are transcribed diplomatically in bold-face type, with line breaks indicated by a vertical line (|). Weill’s handwriting is rendered in italics; all other hands or typeset text are given in Roman type. If no title page exists, a transcription of the caption title or the first line of the manuscript is usually supplied.

### SOURCE DESCRIPTIONS

**Sources**

**Piano-Vocal Format**

**Vh** Holograph piano-vocal score.

- Date: 1922.
- Location: WLA Box 33, Folder 448.
- First page: Sostenuto

**Holograph**

Holograph in ink throughout. Many holograph and non-holograph annotations in pencil (regular and purple) and crayon (red and blue) in German.

**Page count:**


**Paper types:**

- K.U.V. Beethoven Papier Nr. 2 (6 Systeme)
  - [33.9–34.6 × 27.0 cm.; span 27.3 cm.]
  - [no imprint, 12 staves]
  - [34.9 × 27.0 cm.; span 28.0 cm.]
- Ashelm 265. 14 Lin. [14 staves]
  - [34.1 × 27.1 cm; span: 28.0 cm]

**Unbound collection of 9 loose leaves (perhaps separated bifolia) and 13 bifolia.**

**Condition:** Poor. Although notation is mostly clear, the manuscript edges are fraying. Bifolia that have not been separated have tears at the fold.

**Remarks:**

- Pages 65–66 are missing. They appear to have been on a loose leaf placed inside a folding of bifolia (pp. 55–[72]), just after the center bifolium (pp. 61–64). The folding’s structure is both odd and unique for Vh, exposing the single and now missing leaf to easy removal or accidental loss. Strangely, Weill left blank the folding’s last four sides (two of which would have easily accommodated the music on the leaf now lost). The folding structure and paper types of the last gathering of Vh are as follows, curved lines show bifolia:

**Vm** Manuscript piano-vocal score.

- Date: 1924/25.
- Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
- First page: “Extra Score”

**Manuscript**

Manuscript in ink throughout. Many annotations in pencil and crayon (red and blue) in Russian and English.

**Page count:**

- 70 pages (pagination: 2–66 [i.e., pp. 1–65], p. [66–70] blank)

**Paper type:**

- Carl Fischer, New York No. 3 [12 staves]
  - [34.3 × 27.3 cm.; span 28.45 cm]

**Remarks:**

- Manuscript copy of the rehearsal score.
- Music starts where an “X” is marked in Vh (on p. 6, fourth accolade, second measure); from one of the blank pages [66–67] a huge chunk was torn out and inserted in the percussion part with solo passage for Glock (see “Schlagzeug”).
- Copyist’s signature after the last measure: “(Ciccio)”.
- Back page has manuscript annotations: “Drydock 7516 | backstage” and what seems to be a list of Boritsch’s addresses in
several later hands, the first three of which are crossed out in the hand of subsequent entries:

717 Crotona Park North ap 44 / tremont 1096 /
W. Borich [sic], 2500 Webb ave ap 4.H. / Sedgwick 3469
W Boritch [sic] | 807 E. 176th street
6, rue Jean Goujon Paris 8e
280 Ft. Washington d/o Sherry

Pencil annotations for instrumental cues may have been made by Lazar Weiner for use in rehearsal and performance as a conductor's score.

Instrumental Parts

Holograph Instrumental Parts

Ih consists of an incomplete set of two holograph instrumental parts for the revised "Lied der Fee."

Ih-Fg Holograph Bassoon part.

Date: 1922.
Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
First page:
Lied der Fee | Fagott.
Holograph, black ink throughout. Additions in pencil and blue crayon.
Page count:
1 page.
Paper type:
[no imprint, probably same type as inserted leaf in Im-Klav (see below)] [12 staves]
[33.7 × 26.8 cm; span: 27.5 cm.]
Recto: complete part in Weill's hand; verso: blank.
Remarks:
Single leaf (torn from bifolium), originally attached to first page of Im-Fg.

Ih-Klav Holograph Piano part.

Date: 1922.
Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
First page:
Lied der Fee | Klavier.
Holograph, black ink throughout. Additions in pencil and blue crayon.
Page count:
1 page.
Paper type:
"[miniature coat of arms showing three anchors] 3 12 Zeilen"
[33.7 × 26.8 cm; span: 27.5 cm]
Recto: complete part in Weill's hand; verso: blank.
Remarks:
Inserted leaf (torn from bifolium), found between pp. 2 and 3 of Im-Klav.

Manuscript Instrumental Parts

Im consists of a complete set of nine manuscript instrumental parts. Five copyists copied Im from the holograph full score:
Copyist A: Fl, Klav, and Vn II mm. 64–1760
Copyist B: Szg, Vn I, and Vn II mm. 1–63
Copyist C: Br, Kb
Copyist D: Fg
Copyist E: Vc

Im-Fl Manuscript Flute part.

Date: 1922.
Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
First page:
Flöte | Die Zaubernacht v. Kurt Weill.
Manuscript in the hand of Copyist A, black ink throughout. Performers' markings in ink, pencil, and crayon (blue and red) throughout.
Page count:
36 pages (29 pages of music, last seven pages blank)
Paper types:
Edition Ruth, Berlin 10 L. [10 staves]
[34.0 × 27.1 cm; span: 27.1 cm]
Ashelm 267. 10 Lin. [10 staves]
[33.5 × 27.1 cm; span: 28.0 cm]
Remarks:
This part contains emendations in Weill's hand.

Im-Fg Manuscript Bassoon part.

Date: 1922.
Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
First page:
Manuscript in the hand of Copyist D, black ink throughout. Performers' markings in ink, pencil, and crayon (blue and red).
Page count:
36 pages (pagination: 1–34; 39–40) + 2 pages
Paper types:
Edition Ruth, Berlin 10 L. [10 staves]
[34.0 × 27.1 cm; span: 27.1 cm]

Remarks:
This part contains emendations in Weill's hand. Ih-Fg is inserted between pp. 2 and 3.

Im-Szg  Manuscript Percussion part.
Date: 1922.
Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
First page:
Manuscript in the hand of Copyist B, black ink throughout.
Performers' markings in ink, pencil, and crayon (blue and red).
Page count:
24 pages (23 pages of music, last side blank) + 2 pages
Paper type:
Ashelm 267. 10 Lin. [10 staves]
[33.5 × 27.1 cm; span: 28.0 cm]
Two gatherings, pp. 1–20 and pp. 21–24.
Remarks:
This part contains emendations in Weill's hand. Torn leaf inserted between pp. 22–23, instructing bells to play a solo passage after rehearsal letter no. 35; paper is "Carl Fischer, New York No. 3." Paper was torn from a blank leaf of Vm.

Im-Klav  Manuscript Piano part.
Date: 1922.
Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
First page:
Manuscript in the hand of Copyist B, black ink throughout.
Performers' markings in ink, pencil, and crayon (blue and red).
Page count:
64 pages (bound, coming apart) + inserted leaf (2 pages)
Paper types:
"12 linig" [no brand name; 12 staves]
[34.0 × 27.1 cm; span: 28.0 cm]
Edition Ruth, Berlin 12 L.
[34.1 × 27.1 cm; span: 28.0 cm]
Edition Ruth, Berlin 12 L. [variant]
[34.4 × 27.1 cm; span: 28.0 cm]
Remarks:
This part contains emendations in Weill's hand. Ih-Klav is inserted between pp. 2 and 3.

Im-VnI  Manuscript First Violin part.
Date: 1922.
Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
First page:
Violino I. | Musik zur Pantomime "Die Zaubernacht" v. Kurt Weill.
Manuscript in the hand of Copyist B, black ink throughout. Performers' markings in ink, pencil, and crayon (blue and red).
Page count:
36 pages
Paper type:
"10 linig" [no brand name; 10 staves]
[34.1 × 27.1 cm; span: 26.1 cm]
Two gatherings, pp. 1–20 and 21–36, sewn together
Remarks:
This part contains emendations in Weill's hand.

Im-VnII  Manuscript Second Violin part.
Date: 1922.
Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
First page:
Violino II. | Musik zur Pantomime | "Die Zaubernacht" v. Kurt Weill.
Manuscript in the hands of Copyist B (pp. 1–2) and Copyist A (pp. 2–35), black ink throughout. Performers' markings in ink, pencil, and crayon (blue and red).
Page count:
36 pages
Paper type:
Edition Ruth, Berlin 10 L. [10 staves]
[34.0 × 27.1 cm; span: 27.1 cm]
Two gatherings, pp. 1–20 and 21–36
Remarks:
This part contains emendations in Weill's hand.

Im-Br  Manuscript Viola part.
Date: 1922.
Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
First page:
Manuscript in the hand of Copyist C, black ink throughout. Performers' markings in ink, pencil, and crayon (blue and red).
Page count: 42 pages (39 pages of music, 3 pages blank)

Paper types:
Edition Ruth, Berlin 10 L. [10 staves]
[34.0 x 27.1 cm; span: 27.1 cm]
"10 linig" [no brand name; 10 staves]
[34.1 x 27.1 cm; span: 26.1 cm]

Two gatherings, pp. 1–20 are paper type: "Edition Ruth" and pp. 21–42 are paper type: "10 linig."
Remarks:
This part contains emendations in Weill’s hand.

**Im-Vc** Manuscript Violoncello part.
Date: 1922.
Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
First page:
**Cello | Die Zauberacht**
Manuscript in the hand of Copyist E, black ink throughout. Performers’ markings in ink, pencil, and crayon (blue and red).
Page count: 44 pages (41 pages music, last 3 pages blank)

**Im-Kb** Manuscript Contrabass part.
Date: 1922.
Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.
First page:
**Baß | “Die Zaubernacht,” v. Kurt Weill**
Manuscript in the hand of Copyist C, ink throughout. Performers’ markings in ink, pencil, and crayon (blue and red).
Page count: 32 pages.
Paper type: Ashelm 267. 10 Lin. [10 staves]
[33.5 x 27.1 cm; span: 28.0 cm]
Two gatherings, pp. 1–20 and pp. 21–32.
Remarks:
This part contains emendations in Weill’s hand.
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THE KURT WEILL EDITION

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This edition greatly benefits from the energy, dedication, and consummate musicianship of the Ensemble Modern and HK Gruber, whose performance of a pre-publication version of the score proved to be crucial to the final stages of the editing process.

Last but by no means least, all members of the Editorial Board offered their unrivaled expertise in matters Weill. Giselher Schubert and Stephen Hinton helped at various stages along the way, and David Drew’s first-hand knowledge of the materials before they vanished in 1959 helped to sort out the maze of paths and (false) traces. As Editorial Board representative, Edward Harsh proved to be a towering beacon when editorial waters became treacherous. Finally, Kim H. Kowalke took upon himself the time-consuming task of reading and improving several drafts of the introductory essay, and his commitment and enthusiasm for the project proved a constant source of motivation and inspiration for the editors.