

Kurt Weill

# *The Kurt Weill Edition*

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# *Zaubernacht*

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Kinderpantomime

Musik von  
**Kurt Weill**

Szenarium von  
**Wladimir Boritsch**

CRITICAL REPORT

*Series I, Volume 0*

Edited by Elmar Juchem and Andrew Kuster

*Kurt Weill Foundation for Music, Inc. / New York  
European American Music Corporation / New York*

Kurt Weill Foundation for Music, Inc., New York, New York  
European American Music Corporation, New York, New York

**Zaubernacht**

Music by Kurt Weill

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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 Galkaus-  
kas's setting from 1919; Wladimir Boritch Col-  
lection, Irving S. Gilmore Music Library, Yale  
University, New Haven, Connecticut

## INSTITUTIONS

- WLA** Weill-Lenya Archive, Irving S. Gilmore Music Li-  
brary, 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.<sup>1</sup> In September, while **Vh** was being used for stage rehearsals, Weill created the holograph full score. Five copyists extracted the manuscript instrumental parts **Im** from the holograph full score no earlier than mid-September.<sup>2</sup> 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—perfor-

mances 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 **Im** (presumably with the **Ih** parts attached to **Im**). Weill was aware that the parts were in New York;<sup>3</sup> 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.<sup>4</sup>

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. **Im** 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 **Im** 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 **Im**; 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

1 For a full account of the circuitous postproduction history of the extant sources **Vh**, **Im**, **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.

3 Kurt Weill, *Briefwechsel mit der Universal Edition*, ed. Nils Grosch (Stuttgart and Weimar: J.B. Metzler, 2002), 6–7; letter to Universal Edition, 7 July 1924.

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 indi-

vidual 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 **Fh-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.<sup>5</sup> 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.<sup>6</sup> 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**.

<sup>5</sup> See Weill, letter to Universal Edition, 7 July 1924. *Briefwechsel mit der Universal Edition*, 6–7.

<sup>6</sup> For the changes, see Introduction. The scenario in **N2** is reprinted in *Kurt Weill Newsletter* 24, no. 2 (Fall 2006), 7.



# COMMENTARY: GENERAL ISSUES

## 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 or 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-Szg**; 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 crescendo or decrescendo is impractical—and verbose descriptions of such minutiae 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–F♯6** to **C4–F♯5**) 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 sord[ino]*" and "*senza sord[ino]*" 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 termi-

nates 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.

<i>Location</i>	<i>Part</i>	<i>Remark</i>
1	ALL	<b>Vh</b> has “Sostenuto.”
1–84	ALL	These measures are missing from <b>Vm</b> .
15.1–17.3	Fl	Edition changes endpoint of slur from 17.4 to 17.3 to match slurs from 13.1–14.3 and 17.4–19.3.
16–32	ALL	Later hands added repeat marks for these measures in <b>Im</b> .
21	ALL	After this measure, <b>Vh</b> has one additional measure repeating the music of m. 21. Weill probably removed this extra measure when he was preparing the full score. It does not appear in the first layer of <b>Im</b> .
30–31	ALL	After m. 30, <b>Vh</b> 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 <b>Im</b> .
32	Szg	In <b>Im</b> , 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).
33–82	ALL	Later hands cut these measures in <b>Im/Vh</b> . The Berlin performance replaced these measures with the setting of “Lied der Fee” in <b>Ih</b> . The New York performance replaced these measures with Galkauskas’s old setting of Boritsch’s lyric, but newly orchestrated for Weill’s forces. In <b>Im-Szg</b> , 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).
33/1	Tam	Edition adds <i>p</i> to match Strings.
33.2–36.2	Br, Vc, Kb	Edition changes slurs to match Vn I-II. <b>Im-Br</b> slurs 33.2–34.6, 34.6–35.1, and 35.1–36.2; <b>Im-Vc</b> slurs 33.2–34.6 and 35.1–36.2; and <b>Im-Kb</b> slurs 33.2–36.2.
37	ALL	<b>Vh</b> has “Etwas bewegt.”
37–47	Br	In <b>Im</b> , 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.
39.7	SPZGFEE	Edition takes pitch A4 from <b>Im-Fl</b> , which contains cue notes for SPZGFEE, most likely copied from the SPZGFEE staff in the holograph full score. <b>Vh</b> has E4. When the music returns at 64.7, both <b>Im-Fl</b> and <b>Vh</b> have A4.

41.16	Klav r.h.	Edition takes missing $\flat$ for B $\flat$ 5 from <b>Vh</b> .
42.9	Klav r.h.	Edition takes missing $\sharp$ for C $\sharp$ 5 from <b>Vh</b> . The first layer of <b>Im</b> had an erroneous D $\sharp$ 5 at 42.2 followed by a D $\sharp$ 5 at 42.3. The subsequent change to C $\sharp$ 5 at 42.2 in <b>Im</b> made the $\sharp$ at 42.3 superfluous but required the $\sharp$ at 42.9.
45.7	Klav r.h.	Edition changes A $\sharp$ 4 to A4 to match Vn I and Br. <b>Vh</b> has A4.
45.11	Klav r.h.	Edition adds missing $\sharp$ for G $\sharp$ 5 to match Br. <b>Vh</b> has G $\sharp$ 5.
49.6	Klav r.h.	Edition takes missing $\sharp$ for G $\sharp$ 3 from <b>Vh</b> .
55/2	Klav, Vn II, Br	Edition adds <i>cresc.</i> to match remaining instruments.
55.6–56.2	SPZGFEE	<b>Vh</b> has these pitches and, in addition, smaller “cue-size” notes G4, F $\sharp$ 4, and G4.
58	SPZGFEE	Edition takes durations from <b>Im-Fl</b> , which contains cue notes for SPZGFEE most likely copied from the SPZGFEE line in the holograph full score. <b>Vh</b> has $\text{♩} \text{♩} \text{♩}$ .
59/1	Klav	Edition removes “Recit.” found only in <b>Im-Klav</b> .
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 <b>Im-Fl</b> , which contains cue notes for SPZGFEE, most likely copied from the SPZGFEE staff in the holograph full score. <b>Vh</b> has A4 at 61.4, B $\flat$ 4 from 62/1–2, and E $\flat$ 5 at 62/3. Also, <b>Vh</b> has a crescendo hairpin from 62/2–62/3 not in <b>Im-Fl</b> .
65/1	SPZGFEE	Edition takes pitch D5 at 65.2 from <b>Im-Fl</b> , which contains cue notes for SPZGFEE, most likely copied from the SPZGFEE staff in the holograph full score. <b>Vh</b> has D $\sharp$ 5 for SPZGFEE and in Klav l.h. at 65/1 has octave D $\sharp$ 2 and D $\sharp$ 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 $\sharp$ to C $\sharp$ 5 to match Klav, SPZGFEE, Vc, and Kb. <b>Im/Vh</b> do not cancel the $\flat$ from the C $\flat$ 5 at 68.1.
68.15	Klav r.h.	Edition adds $\sharp$ to C $\sharp$ 4 to match l.h. at 68.7, SPZGFEE, Vc, and Kb. <b>Im</b> does not cancel the $\sharp$ from the C $\sharp$ 4 at 68.8. <b>Vh</b> has different music in this measure: 68.1–13 are notated one octave lower, and 68.14–18 has the pitches: D3, E $\sharp$ 3, C4, B $\flat$ 3, and G3.
72/2	Klav	Weill added “poco” to the <i>cresc.</i> , but the Edition keeps “ <i>cresc.</i> ” to match the remaining instruments and to reinforce the regularization of the dynamic at 75/1 from <i>f</i> to <i>mf</i> (see note for 75/1–76/1).
74.10	Klav r.h.	Edition takes top note E5 from <b>Vh</b> . <b>Im</b> has D5.
75/1	Vc	Edition adds “arco” to match Kb.
75/1–76/1	ALL	Edition regularizes dynamics at 75/1 to match <i>mf</i> in Fg. <b>Im-Klav</b> has <i>f</i> , and all other parts have no dynamics. At 76/1, SPZGFEE in <b>Vh</b> has <i>pp</i> , but <b>Im</b> 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. <b>Vh</b> shows these accent marks.
76.2	SPZGFEE	Edition changes <i>pp</i> in <b>Vh</b> to <i>mf</i> to match accompaniment.
76.16	Klav r.h.	Edition takes missing $\sharp$ for D $\sharp$ 5 from <b>Vh</b> .
78.1–3	Fl	Edition adds slur to match 76.1–77.2.
78.16	Klav r.h.	Edition takes missing $\sharp$ for D $\sharp$ 5 from <b>Vh</b> .
80.1	Vn I	Edition adds missing $\flat$ for B $\flat$ 4 to match Vn II, Br, and Klav.
83–86	Plk	Edition adds staccato marks at 84.3, 85.3, and 86.6 to match 83.3. The notation of <b>Im-Szg</b> is ambiguous (see Plate 6).

84.4	Klav r.h.	Edition changes E4 and E5 to Eb4 and Eb5 to match Br. <b>Vh</b> has Eb5.
86–90	Fl, Fg, Klav, Vn I-II, Vc, Kb	Edition regularizes accent marks to match mm. 83–85. <b>Im</b> 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.
86.1–8	Br	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 <b>Im</b> .
90	Fl, Fg, Pk, Strings	Edition adds crescendo hairpins to match Klav. <b>Vh</b> has a crescendo hairpin.
92–101	Vn I	In <b>Im</b> , a later hand in pencil removed all slurs.
96	Fl, Fg	Edition adds staccato marks to Fl at 96.5–6 and 96.11–12 and to Fg at 96.6–7 to match Fl in m. 110.
96.4	Kb	Edition changes F3 to E3 to match Vc. <b>Vh</b> has E3.
100	Klav	Before 100/2 and 100/4 <b>Im</b> has eighth-note grace notes l.h. G#3 and G#4 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.
101.1–102.1	Vn II, Br, Vc	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 <b>Im-VnII</b> m. 101 has no articulation. <b>Im-Vc</b> 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 ♭. Edition removes slur.
101.6–102.1	Vc	Edition removes slur to match Vn II and Br.
114	ALL	In <b>Im</b> , later hands added repeat marks for this measure. <b>Vh/Vm</b> have slightly different music in this measure (it is identical with m. 100), followed by an additional measure (identical with m. 101) that does not appear in <b>Im</b> . Weill must have reconceived this passage during orchestration, as the two measures in <b>Vh</b> are compressed into one measure in the full score (as reflected by <b>Im</b> ). Because <b>Vh/Vm</b> were used during rehearsals, the inserted repeat marks in <b>Im</b> most likely represent a hasty attempt to reconcile the measure count of the two versions, probably caused by choreographic necessities.
117.1–16	Fg	Edition changes single slur from 117.1–16 to two slurs from 117.1–8 and 117.9–16 to match Fl.
118.2	Fl	A later hand in pencil added the missing # for B#4. <b>Vh</b> has C#5.
119.4–120.8	Vn II, Br, Kb	Edition regularizes staccato marks to match Klav r.h. and Vc. <b>Im-VnII</b> has no articulation, <b>Im-Br</b> and <b>Im-Kb</b> have staccato marks in m. 120, and <b>Im-Kb</b> has a tenuto mark at 119.4.
120–121	ALL	Edition adopts “rit.” at 120/3, which later hands in pencil added in <b>Im-Fl</b> , <b>Im-Szg</b> , <b>Im-VnII</b> , <b>Im-Br</b> , <b>Im-Vc</b> , and <b>Im-Kb</b> , and takes “a tempo” at 121/1 from <b>Im-Vc</b> .
125.9–126.1	Br	Edition adds slur to match 125.3–7 and surrounding slurs.
127.4	Vn I	A later hand in pencil added the missing ♭ for Gb6. <b>Vh</b> has Gb6.
128–129	Vn II, Br	Edition adopts Weill’s pencil addition “sempre <i>pp!</i> ” at 128/2 in Br and adds it to the matching passage in Vn II at 129/2.
129	Vn II	Edition removes staccato marks to match mm. 131, 133, and 135 and Br in mm. 128, 130, 132, and 134.
132/3, 133/3	Klav r.h.	Edition opts for Eb5 to match mm. 128–129. In <b>Im</b> , a later hand scratched out the accidentals (b). In <b>Vh</b> , a later hand in pencil added ♭ at 132/3, but not at 133/3.

133–135	Glock	In <b>Im-Szg</b> , a later hand crossed out the lower voice in mm. 134–135.
140–148	Klav	Edition regularizes staccato marks. <b>Im</b> has a staccato mark only at 140/2, 144/1, and in matching music at 162/2–163/2 and 164/2.
147/3	Vn I	Edition adds <i>p</i> to match Fg at 147/1.
149/2	ALL	Edition adds <i>mf</i> . In their first layer, <b>Im</b> have no dynamics. In Br, Weill later added in pencil <i>mf</i> ; in Vc and Kb later hands in pencil added <i>f</i> .
153/1	ALL	Edition adopts “Moderato,” which a later hand added to <b>Im-Klav</b> . This is the target for the “poco accel.” at 149/1.
153/2–154/1	Klav, Vn I, Br, Vc	Edition adopts decrescendo hairpin from 153/2–3 and <i>p</i> at 154/1 in Vc, both of which were added by Weill in ink. Weill also added in ink <i>mf</i> and “marc.” in <b>Im-Klav</b> at 153.4 to match dynamic of Vn I and Br at 153.5. Edition rejects a change from <i>mf</i> to <i>pp</i> , which a later hand in pencil made in <b>Im-VnI</b> . The difference in dynamic levels (the espressivo Vc softer than the marcato Klav, Vn I, and Br) appears to be intentional.
154.7–155.1	Br	Edition removes slur to match Vn I.
157.4–158.1	Vn II	Edition removes slur to match Vn I.
159.10	Br	Edition changes staccato mark to accent mark to match Fg.
161	ALL	Edition takes “molto rit.” from <b>Im-Vc</b> , where Weill added it in ink. <b>Im-Br</b> has “rit.” In other parts, later hands in pencil indicated slower tempo with either “rit.” or fermatas. Edition rejects “poco rit.” in <b>Im-Vc</b> , which a later hand in pencil (Weill?) added at 160.2.
161.1	Fl, Fg	Edition adds staccato mark in Fl to match Klav and changes accent mark in Fg to accent-staccato mark to match Br.
162/1	ALL	Edition adopts “a tempo” from <b>Im-Br</b> and <b>Im-Vc</b> , where later hands in pencil (Weill in Br?) added it.
162/1	Vn I-II, Br, Kb	Edition adds <i>mf</i> to match Klav.
168	ALL	<b>Vh</b> has “Breit und gewichtig.”
168–169	Klav r.h.	Edition adopts pencil addition “in Oktaven,” opting for the upper octave to correspond with mm. 738–739. First layer in <b>Im</b> has l.h. only.
170	GrTr	Edition regularizes the instrument name for GrTr throughout; see Commentary: General Issues.
170–172	Fl, Vn I, Br	Edition regularizes staccato marks to match Vn II. <b>Im-Fl</b> has staccato marks in mm. 170 and 172–173, <b>Im-Vn I</b> has one at 172.6, and <b>Im-Br</b> has no articulation.
173.3	Fl, Vn I	Edition changes <i>f</i> to <i>sf</i> to match Klav, Vn II, Br, Vc, and Kb.
173.3	Vn II, Br, Vc	Edition adds staccato mark in Vn II and Br and changes accent mark in Vc to staccato mark to match Fl, Vn I, and Kb.
177–182	ALL	Later hands cut these measures in <b>Im/Vh/Vm</b> .
178.2	Klav	Edition adopts <i>p</i> , which a later hand added in pencil. <b>Vh</b> has no dynamic.
180.2	GrTr, Br, Vc	Edition adds <i>f</i> to match Klav.
184/1, 185/1	Fg, Pk, Vn I-II, Vc, Kb	Edition regularizes <i>sfz</i> to match Br. Fg has <i>ff</i> at 184/1, Pk has no indication, Vn I has <i>ff</i> at 184/1 and 185/1, Vn II has <i>fff</i> at 184/1 and 185/1, Vc has <i>ff</i> at 184/1 and <i>sfz</i> at 185/1, and Kb has <i>sf</i> at 184/1.
185/3	ALL	Edition adopts “accel.” from <b>Im-VnI</b> , <b>Im-VnII</b> , <b>Im-Br</b> , and <b>Im-Vc</b> . <b>Vh</b> has “Animato.”
186–191	ALL	Edition reiterates dynamics to clarify the differences between <i>p</i> in Vn I-II and Br (indicated only at 185.3) and <i>mf</i> (indicated only at 186.2) or <i>f</i> (indicated only at 190.1) in the remaining instruments.
186/2	Vn I	Edition changes rhythm from ♪ to ♪ to match Vn II and Br.
186.2	Kb	Edition adds missing ♭ for B♭2 to match Vc. <b>Vh</b> has B♭2.
191.5	Vn I-II, Br	<b>Vh</b> has B♭5 in Vn I-II and B♭4 in Br.

192	Fl, Klav, Vn I-II	Edition regularizes articulation to match Br. <b>Im-Fl</b> has tenuto marks at 192.1 and 192.4, and slurs from 192.2–4 and 192.5–7; <b>Im-Klav</b> , <b>Im-VnI</b> , and <b>Im-VnII</b> have slurs from 192.1–3, 192.4–6, and 192.7–9.
193–195	Klav, Vn I	Later hands added repeat marks in <b>Im-Klav</b> from mm. 193–194 and in <b>Im-VnI</b> from mm. 194–195. Subsequent hands erased these repeat marks.
194/2	Fl, Vn I-II	Edition adds staccato mark to match Br.
195/3	Szg	A later hand in pencil (Weill?) added “rit.” No other part has this indication.
196.2	Fg	Edition adds staccato mark to match 173.2.
196.4–202.1	Vn I	Edition adopts pencil revisions of the articulation in <b>Im. Vh</b> and the first layer of <b>Im</b> have slurs for the rhythmic motive ♪ ♪ ; a later hand removed the slurs and added staccato marks to the eighth notes and tenuto marks to the quarter notes.
197	ALL	<b>Vh</b> has “Ziemlich rasch.”
197–199	Klav r.h.	Edition regularizes staccato marks, which are indicated only at 198.2, 198.5, and 199.2.
198.3	Klav l.h.	Edition adds missing down-stem.
200.3– 201.1, 201.4–202.1	Vn II	Edition changes articulation to match changes in Vn I from 196.4–202.1 (see note).
204/1	Vn II	Edition changes ♪ ♪ ♪ to ♪ ♪ to match remaining instruments.
204.1	Klav, Vc, Kb	Edition adds staccato marks in Klav and changes accent-staccato marks in Vc and Kb to match remaining instruments.
206.5	Vn I-II	Edition adopts “deutlich,” which a later hand in pencil added in <b>Im-VnII</b> , and adds it to Vn I.
218.1	Klav	Edition adds <i>p</i> to match Fl and Fg at 217.3.
223.1–224.1	Fl, Fg	Edition adds decrescendo hairpin in Fl and Fg from 223.1–4 to match Klav.
226	ALL	<b>Vh</b> has “Etwas zögernd.”
226–239	ALL	Later hands cut mm. 226–235 in <b>Im-Klav</b> and <b>Vh</b> , and 229/4–239/3 in the remaining <b>Im. Vm</b> omits 229/4–239/3.
229.3	Fl	Edition adopts Weill’s pencil emendation “ <i>p marcato</i> .” The first layer of <b>Im</b> has <i>pp</i> .
230–239	Szg	In <b>Im</b> , a later hand (probably a performer) glued blank paper over these measures.
230/1	Vn II, Br	Edition removes cryptic <i>mf</i> oddly placed under a rest. Perhaps the copyists transcribed this dynamic from an error in the holograph full score. <b>Vh</b> has no dynamic indication.
232/1	ALL	Edition adds “a tempo.”
232.2–4	GrTr	Edition changes the apparent decrescendo hairpin (beneath glued blank paper) to a crescendo hairpin to match Vn II, Br, Vc, and Kb.
234/1	Vn II, Br, Vc, Kb	Edition adds <i>p</i> to match Vn I at 233.3.
236	Klav	Edition adopts “grazioso,” which Weill added in ink.
239/4	ALL	Edition takes “rubato” from <b>Im-Klav</b> , where Weill added it in ink. The other sources do not have this indication.
240.4–5	Klav, Strings	Edition takes pitches C♯ and D♯ from <b>Vh</b> . In their first layer, <b>Im</b> have C♯ and D♯, but later hands corrected them to C♯ and D♯ in Klav, Vn I, Br, and Kb.
241.4–242.6	Vn I-II, Vc	Edition adds staccato marks to match Vn I-II at 241.4–5 and Vn I at 244.2–6.
243.3	KITr(KITr)	A later hand in pencil (Weill?) changed the instrument from KITr to GrTr perhaps for the performer to facilitate changing instruments during the

(243.3 cont'd)	(KlTr)	Berlin production, but Edition does not adopt this change.
246.1	Klav l.h.	Edition adds missing # for D#3 to match upper note, D#4, as well as Fg and Kb.
247	Klav	Edition adds staccato marks to match 246.2–6.
247.3–249.4	Vn I	Edition regularizes staccato marks. <b>Im</b> has staccato marks only at 247.4 and 248.1.
259/1	ALL	Edition adds “a tempo.”
260.2	Fl	In <b>Im-Fl</b> , a later hand (Weill?) changed <i>pp</i> to <i>sf</i> .
261–269	ALL	Later hands cut these measures in <b>Im/Vh</b> , they are omitted from <b>Vm</b> .
272.6	Klav r.h.	Edition adds missing ♯ for E♯4 to match 275.1. <b>Im/Vh</b> do not cancel the # from the E#4 at 272.1.
274.3–278.4	Fl, Fg, Klav	Edition regularizes staccato marks. <b>Im-Fl</b> has staccato marks from 274.3–276.6, <b>Im-Fg</b> from 274.3–274.1; <b>Im-Klav</b> has no staccato marks.
278	ALL	Edition adopts pause sign and fermata from <b>Im-Szg</b> , where Weill added them in ink. Later hands in pencil added them to the other parts. To accommodate Weill's change, the Edition changes the termination of the slurs in Br, Vc, and Kb from 278.8 to 278.6.
279–280	Kb	Edition adds staccato marks to match mm. 281–282.
279.1	KlTr	Edition adds <i>p</i> to match Klav.
279.1	Klav r.h.	Edition adds missing # for F#4 to match F#5 and Fl.
279.1, 279.4	Fl	Edition adds staccato marks to match m. 281.
282.3	Pk	Edition adds <i>f</i> to match prevailing dynamic and Pk at 292.3.
285.1	Klav	Edition adds staccato mark to match 284.1.
285–286	Vn I-II, Br, Vc	Edition regularizes decrescendo hairpins to match mm. 295–296. <b>Im-VnI</b> has decrescendo hairpin from 286.1–7, <b>Im-VnII</b> from 285.5–286.3, <b>Im-Br</b> from 285.6–286.3, and <b>Im-Vc</b> from 285.7–286.7.
286	Vn I-II	Edition regularizes staccato marks to match m. 296. <b>Im-VnI</b> has staccato marks from 286.2–3, and <b>Im-VnII</b> from 286.2–7.
290–292	Klav	Edition adds slurs and staccato marks to match mm. 287–289. <b>Im</b> has no articulation.
290/2– 292/1	ALL	Later hands cut these measures in <b>Im/Vh/Vm</b> .
295–296	Br, Vc	Edition regularizes staccato marks. <b>Im-Br</b> has staccato marks at 295.1 and in 296, and <b>Im-Vc</b> has only one at 296.1.
301	ALL	After this measure, <b>Vh</b> 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 <b>Im</b> .
303.4–304.1	Fl	Edition removes slur to match Klav r.h. and Vn I-II.
304	ALL	<b>Vh</b> has “Molto Allegro.”
305.5	Klav l.h.	Edition adds missing ♯ for B♯3 (changing it from B♭3) to match r.h. and Br.
306.5–307.1	Fl, Fg, Klav, Vn I-II, Br	Edition adds staccato marks to Klav at 306.5 and to Fl, Fg, Klav, Vn I-II, and Br at 307.1 to match 305.5–306.1.
310.4	Fg, Pk	Edition changes <i>ff</i> to <i>f</i> in Fg and adds <i>f</i> in Pk to match Fl and Kb.
314.1	Vn I	Edition changes <i>ff</i> to <i>f</i> to match Vn II, which doubles at the unison.
314.4–6	Vn II	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.
314.5	Vc	Edition changes <i>sf</i> to <i>f</i> to match Br.
316.4	Vn II	Edition adds missing # for G#3 to match Fl, Klav, and Vn I.
317.1	Vn I-II	Edition adds staccato marks to match Fl.



317/6	Vn I-II, Br	Edition adds “marc.” to match Vc, where Weill added it in ink.
318/2	Fl, Fg	Edition adds <i>f</i> to match Strings.
319.4	Klav l.h.	Edition adds missing accidentals (b) for Bb1 and Bb2 to match r.h. and Kb.
322–332	ALL	Later hands cut these measures in <b>Im/Vh</b> , they are omitted from <b>Vm</b> . In <b>Im-Szg</b> , a later hand (probably a performer) glued blank paper over these measures.
324.3–4	Br	Edition takes C#4 and $\gamma$ from Vc, which is doubling Br an octave lower. In <b>Im</b> , a small torn piece of blank paper is attached, obscuring what lies beneath.
326–329	Br	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).
330–332	Vn II, Br, Kb	Edition regularizes tenuto marks to match Vc. <b>Im-VnII</b> and <b>Im-Br</b> have tenuto marks only in m. 330; <b>Im-Kb</b> has no articulation.
332	Vn I	Edition adds staccato marks to match mm. 330–331.
333.1–6	Fl, Klav r.h., Vn I-II	Edition adds staccato marks to match 304.1–6. In <b>Im-Klav</b> , the copyist notated the r.h. as two dotted quarter notes with measured tremolos, each note with three small dots above. This notation could also mean to separate the dotted quarter note measured tremolos into three eighth notes with no articulation.
334.1	Fl, Strings	Edition adds staccato marks to match Fg and Klav and 305.1.
337.2	Fl	Edition changes <i>fff</i> , which Weill added in pencil, to <i>sf</i> to match the remaining instruments.
337.4	Vn II	Edition adds missing # for F#4 to match Klav and Br.
338.1–2	Fl, Fg, KlTr	Edition adds <i>mf</i> in KlTr at 338.1 and in Fl and Fg at 338.2 to match Strings.
338.2–340/2	Fl, Fg	Edition regularizes accent marks to match consistency of articulation in mm. 342–344. <b>Im-Fl</b> has accent marks from 338.2–3 and 340.2, and <b>Im-Fg</b> has accent marks from 338.2–4.
340/2	Beck	Edition adds <i>ff</i> to match Strings.
340.4–341.1	Br	Edition removes accent mark at 340.4 and adds staccato marks from 340.4–341.1 to match Vn I.
341.6	Vn I-II, Br, Vc	Edition adds <i>mf</i> to match 337.5.
342.1–2	Fl, Fg, KlTr	Edition adds <i>mf</i> in KlTr at 342.1 and in Fl and Fg at 342.2 to match 338.1–2.
343–344	Fl, Fg	Edition adds crescendo hairpins to match Szg, Vn I-II, Br, and Vc as well as m. 338.
345.2	Klav, Kb	Edition adds <i>f</i> to match prevailing dynamic level.
345.2–3	Br	Edition removes staccato marks to match Klav and the general articulation of Strings from mm. 341–355.
346.5–348.3	Br	Edition adopts pencil revisions of the articulation in <b>Im</b> , 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).
348.3	Vn I-II, Vc, Kb	Edition adds <i>f</i> to match Fl, Klav, and Br. In <b>Im-Vc</b> , Weill added <i>ff</i> , which probably pertained to the specific cello player of the Berlin production.
349.4–5	Br	Edition removes staccato marks to match Vn I-II and the general articulation of Strings from mm. 341–355.
351–363	ALL	Later hands cut these measures in <b>Im/Vh</b> , they are omitted from <b>Vm</b> . In <b>Vh</b> the repeat of mm. 356–363 is written out (see Plate 2). In <b>Im-Szg</b> , a later hand (probably a performer) glued blank paper over mm. 351–362.
351	Fg	In <b>Im</b> , 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 <b>Im-Klav</b> . In <b>Im-Vc</b> , Weill added in ink “Vivace,” but the tempo already has been “Molto vivace” since m. 304. <b>Vh</b> has “Presto.” The other <b>Im</b> have no tempo indication. “Più mosso” surely conveys Weill’s intent here.
356.1–6	Klav	In <b>Im</b> , 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. <b>Vh</b> has no articulation.
362	Klav, Br	Edition changes <i>fz</i> in Klav and <i>sf</i> in Br to <i>ff</i> to match remaining instruments.
364	ALL	<b>Vh</b> has “Sehr zögernd.”
364.2–371	Fg, Klav	Edition regularizes staccato marks. <b>Im-Fg</b> has staccato marks from 366.2–3 and in mm. 368–369, and <b>Im-Klav</b> has staccato marks in m. 365.
371.2	Klav, Vn I-II	Edition changes dynamic from <i>f</i> to <i>ff</i> to match Br, where Weill added <i>ff</i> in ink.
372	ALL	<b>Vh</b> has “Poco a poco stringendo.”
372.2–374.1	Fl, Fg	Edition regularizes staccato marks. <b>Im-Fl</b> has one only at 372.2, and <b>Im-Fg</b> has them only in m. 373.
372/2	Klav	Edition adds <i>mf</i> to match Fl and Fg.
373/1–2	Fl	Edition changes pitches Eb4 and E♯4 to E4 and Eb4 to match Klav and <b>Vh</b> .
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 Eb5. In <b>Im-Fl</b> , a later hand in pencil (Weill?) added a ♭ to the E5. <b>Im-Klav</b> and <b>Vh</b> have E5.
379–380	ALL	Later hands cut these measures in <b>Im/Vh</b> , they are omitted from <b>Vm</b> .
379.3	Vc	Edition adds <i>mf</i> to match prevailing dynamic.
379.6	Br	Edition adds missing ♭ for Db5 to match Vn I-II and Vc.
381.2	Kb	Edition adds <i>f</i> to match prevailing dynamic.
381.3	Vc	Edition adds missing ♭ for Db4 to match Vn I-II and Br.
382.1	Klav, Br	Edition changes <i>sf</i> to <i>ff</i> 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 adds missing ♭ for Eb1 to match r.h.
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 <b>Vh</b> . <b>Im</b> has C5.
404–405	ALL	Later hands added repeat marks to these measures in <b>Im/Vh</b> , and subsequent hands cut the measures in <b>Im</b> . This series of revisions, neither of which the Edition adopts, may have been related to the fact that <b>Vh</b> has two additional measures after m. 405 that are not in <b>Im</b> . 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 <b>Im</b> ) 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 <b>Im</b> , 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 <b>Im-Vc</b> “Poco animato” in



(cont'd)	(ALL)	m. 396 and <i>fff</i> in m. 407. In <b>Im-Szg</b> , a later hand (probably a performer) glued blank paper over mm. 404–405; <b>Vm</b> omits these measures.
405/1	ALL	Edition opts for “non rit.” following <b>Im-Fl</b> , <b>Im-VnII</b> , and <b>Im-Kb</b> . <b>Im-Br</b> has “po[co] rit.” and <b>Im-Vc</b> has “molto rit.” The remaining <b>Im</b> and <b>Vh</b> 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	<b>Vm</b> 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 <i>f</i> to <i>fff</i> and adds <i>fff</i> in Tri and Kb to match Fl, Br, and Vc, where Weill added <i>fff</i> .
408	ALL	<b>Vh</b> has “Allegro non troppo.”
409.3	Vn I	Edition changes <i>p</i> to <i>pp</i> to match remaining Strings. <b>Vh</b> has <i>pp</i> .
412.1	Fg, Klav	Edition adds <i>p</i> to match Fl.
412.1	Klav r.h.	Edition takes G4 from <b>Vh</b> . In <b>Im</b> , a later hand changed the G4 to G♭4.
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 <i>mf</i> 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 <b>Im/Vh</b> , they are omitted from <b>Vm</b> . In <b>Im-Szg</b> , a later hand (probably a performer) glued blank paper over mm. 424–431.
422.1	Strings	Edition adds <i>p</i> to match Fl, Fg, and Vc in m. 418 and to accommodate the crescendo to <i>f</i> at 424.1.
425.3	Fg	Edition adds missing ♭ for Ab2 to match remaining instruments.
426.1	Fl, Klav, Br	Edition adds <i>p</i> 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 <i>mf</i> to match Vc, where Weill added it in ink.
432.1	Vn I-II, Br	Edition adds <i>p</i> 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 <b>Im</b> , 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. <b>Vh</b> 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; <b>Vh</b> has D#3. At 437.4, Edition opts for D# octave to match Vc and Kb; <b>Im</b> is ambiguous because measure was squeezed onto the page margin (either B or D#); <b>Vh</b> 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: <i>ff</i> at 439.1.
439.1–2, 440.1–2	ALL	Edition regularizes articulation to accent-staccato marks to match <b>Im-Vc</b> , where a later hand (probably Weill) added an accent mark in ink to the ex-

(439.1–2, 440.1–2 cont'd)	(ALL)	isting staccato mark. The articulation is inconsistent in the parts. <b>Im-VnII</b> has staccato marks, but a later hand in ink added wedge marks. <b>Im-Fg</b> has staccato marks, but a later hand in pencil added accent marks. <b>Im-Szg</b> has no articulation, but a later hand in pencil added wedge marks. <b>Im-Fl</b> has no articulation, but a later hand in pencil added accent marks. <b>Im-Klav</b> , <b>Im-VnI</b> , and <b>Im-Br</b> have a staccato mark. <b>Im-Kb</b> has no articulation. <b>Vh</b> has staccato marks, but a later hand in pencil added tenuto marks.
441	Klav r.h.	Edition adds staccato marks from 441.1–2 and accent mark at 441.3 to match mm. 442–445.
441.2	Br	Edition changes staccato mark to tenuto mark to match Vn II.
443–448	ALL	Later hands cut these measures in <b>Im/Vh</b> , they are omitted from <b>Vm</b> .
443–444	Vc, Kb	Edition adds staccato marks to match mm. 441–442.
446.2	Klav r.h.	Edition adds missing # for C#5 to match Vn II. <b>Vh</b> has C#.
448	Klav l.h.	Edition adds staccato marks to match 447.2–3 and r.h.
449–450	Vc	Edition regularizes articulation to match Vn I-II. <b>Im-Vc</b> has no articulation; <b>Im-Kb</b> has Vc cue notes with a slur from 119.3–5.
450.2–5	Br	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.
452.1–5	Vn II	Edition changes single slur from 452.1–5 to two slurs from 452.1–2 and 452.3–4 to match Vn I.
452.3–6	Br	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.
454–455	Vn I	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.
454/2–456/1	Klav, Vn I-II, Br	Edition adds “cresc.” at 454/2 and <i>f</i> at 456/1 to match Vc, where Weill added these indications in ink.
456	Vn I	A later hand in pencil wrote “molto accel.”
458–459	Klav, Br	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.
458–459	Vn I	Weill wrote these measures on a paste-over that obscures what lies beneath.
458.1	Pk	Edition changes <i>fz</i> to <i>ff</i> to match remaining instruments.
458/1	Vc	<b>Im</b> has “Andantino.”
460.2	Vn I-II, Br	Edition adds <i>f</i> to match Fl, where Weill added it in pencil.
461/2	ALL	Edition opts for no fermata on the ♪ after beat 2, following <b>Im-VnI</b> and <b>Vh</b> . <b>Im-Fl</b> , <b>Im-Fg</b> , <b>Im-Szg</b> , <b>Im-VnII</b> , <b>Im-Br</b> , <b>Im-Vc</b> , <b>Im-Kb</b> have a fermata, but a later hand in pencil crossed it out. Contrarily, in <b>Im-Klav</b> a later hand in pencil added a fermata.
462	ALL	<b>Vh</b> has “Etwas schleppend.”
464.1	Br	Edition adds <i>pp</i> to match Vn I at 465.1 and adds accent mark to match Vc at 462.1 and Fg at 463.1.
466	ALL	<b>Vh</b> has “Ruhig.”
473	ALL	In <b>Vh</b> , a later hand in pencil added “prestissimo.”
473–476	Klav, Vn I-II, Br	Edition regularizes slurs in Klav and Vn I-II from mm. 473–476 and in Br in m. 473, following additions to <b>Im-VnII</b> that exhibit idiomatic bowing style. Originally, the slurs are longer: <b>Im-Klav</b> has slurs from 473.3–6, 474.3–6, 475.2–5, 476.1–4, and 476.6–9. <b>Im-VnI</b> has slurs from 474.1–4, 474.5–8, 474.9–12, (none in m. 475), 476.1–4, and 476.6–9. <b>Im-VnII</b> 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). <b>Im-</b>



(cont'd)	(Klav, Vn I-II, Br)	<b>Br</b> 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.
477–478	Vc	Edition changes accent-staccato marks to staccato marks to match <b>Br</b> and <b>Kb</b> .
479–491	Kb	The copyist wrote these measures on a paste-over that obscures what lies beneath, probably to correct a transcription error.
488	ALL	After this measure, <b>Vh</b> 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 <b>Im</b> .
501.1	KITr, Tri	Edition adds <i>mf</i> to match Fl.
508	ALL	Later hands cut this measure and eliminated the repeat in <b>Im/Vh</b> ; it is omitted from <b>Vm</b> .
508–509	KITr, Vn II	Edition changes <i>ff</i> to <i>f</i> in Vn II at 508.1 and adds <i>f</i> in KITr at 508.1 and 509.1 to match remaining Strings.
515	Vn I-II, Br, Vc	Edition regularizes articulation to match <b>Kb</b> . <b>Im-VnI</b> , <b>Im-Br</b> , and <b>Im-Vc</b> have an accent mark at 515.1; <b>Im-VnII</b> has staccato marks from 515.1–4.
517	Fl, Klav, Kb	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.
517.1–518.2	Vn II, Br	Edition removes slurs that cross over rests at 518.1.
519–528	Fg, Vn II, Br, Vc, Kb	Edition regularizes staccato marks to match m. 518. <b>Im-Fg</b> has staccato marks from mm. 518–521. <b>Im-VnII</b> , <b>Im-Br</b> , <b>Im-Vc</b> , and <b>Im-Kb</b> have staccato marks only in m. 518.
524.1	Fl, Vn I	Edition adds accent mark to Fl to match Vn I, where a later hand in pencil added it.
533	ALL	Edition takes “poco animato” from <b>Im-Vc</b> , where Weill added it in ink. In <b>Vh</b> , a later hand added “Trio etwas langsamer.”
536.2–537.2	Vn I-II	Edition opts for the endpoint of slur at 537.2 to facilitate bowing of repeated pitches from 537.2–3. In <b>Im-VnI</b> , the endpoint of slur ends ambiguously between 537.2–3. In <b>Im-VnII</b> , slur ends at 537.3.
538	Vc	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.
541.1	Kb	Edition removes “espr.” which probably was mistakenly copied into <b>Im</b> from the Vc part of the holograph full score.
543.1–544.1	Vc	Edition adds slur to match 547.1–548.1.
545–548	Br, Kb	Edition adds ties from 545.1–546.1 and 547.1–548.1 to match mm. 541–544. In <b>Im-Br</b> , a later hand in pencil added these ties.
555.3	Fl, Fg	Edition adds <i>p</i> to match Klav.
559.1, 560.1	KITr, Pk	Edition adds <i>p</i> to match Klav.
561	ALL	In <b>Vh</b> , a later hand incorrectly placed the rehearsal marker here; it should have been in m. 559, where <b>Im</b> have it.
562.3–563.3	Vn I-II	Edition changes the slurs from 563.1–3 to 562.3–563.2 to match 536.2–537.2 (see note).
568.1	Beck, Vn I	Edition changes <i>fz</i> to <i>sf</i> in Vn I and adds <i>sf</i> in Beck to match remaining instruments and 570.1.
568.1	Vn I-II, Vc, Kb	Edition adds staccato mark to match Klav and Br.
571–589	Klav, Vn II, Br, Kb	Edition regularizes staccato marks to match Vc and Klav in mm. 571–572. <b>Im-Klav</b> has staccato marks from mm. 571–572 and 581.2–589, <b>Im-VnII</b> from mm. 581–582, <b>Im-Br</b> from mm. 580–586, and <b>Im-Kb</b> from 580.2–589.3.

571.1	Klav	Edition adds missing # for G#3 to match Fg and Br. <b>Vh</b> has G#3.
572/1	Fg, KlTr, Klav	Edition adds “molto” to “cresc.” to match remaining instruments.
573.5	Vn I	Edition changes D $\flat$ 5 to D5 to match Fl. <b>Vh</b> has D5.
582.3	Kb	Edition changes F3 to E3 to match Vc. <b>Vh</b> has E3.
583–652	ALL	Later hands cut these measures in <b>Im/Vh</b> , they are omitted from <b>Vm</b> . In <b>Im</b> , 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 <i>f</i> 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 <i>f</i> in Fg at 598/1 to match Fl.
598.4	Fg	Edition changes D4 to B3 to match Fl and Klav.
602.3	Fg	Edition adds missing $\flat$ for D $\flat$ 4 to match Fl. <b>Vh</b> has D $\flat$ .
603.4	Vn I	Edition adopts correction of pitch by later hand in pencil from F5 to E $\flat$ 5.
607	Strings	Edition adds <i>p</i> 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 <i>mf</i> 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 <b>Im-Vc</b> , where Weill added it in ink.
615.1–618.1	Vn II, Br, Vc, Kb	Edition adds crescendo hairpin to match Vn I. In <b>Im-Vc</b> Weill added “cresc.” at 616/3.
618.1	Vc	Edition changes B $\sharp$ 4 to G $\sharp$ 4 to match Vn I. <b>Vh</b> has G $\sharp$ .
621.1–622.1	Vn I	Edition adds crescendo hairpin to match Br.
626.3	Fl, Fg	Edition adds <i>f</i> to match remaining instruments.
627–635	Klav	Edition regularizes accent marks. <b>Im</b> has accent marks in mm. 627–628 and 630–631.
627/1	ALL	Edition takes “stringendo” from Weill’s addition in <b>Im-VnII</b> and <b>Im-Vc</b> . In <b>Im-Fg</b> , he added “molto accel.”
630.2	Vn I	Edition changes D $\flat$ 6 to D $\sharp$ 6 to match Fl and Vn II.
634.2–635.1	Br	Edition removes accent marks to match Vc and Kb.
640–654	Szg	Edition takes the music in mm. 640 and 653–654 from the first layer of <b>Im</b> 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 <b>Im</b> ; 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. <b>Vh</b> has G#.
649–652	Fl, Klav, Strings	Edition regularizes staccato marks in Fl, Klav, Vn I-II, and Br from mm.

(cont'd)	(Fl, Klav, Strings)	649–652. <b>Im-Fl</b> and <b>Im-VnI</b> have staccato marks in mm. 649–650, <b>Im-Klav</b> has them in mm. 650–652, <b>Im-VnII</b> in mm. 650–652, and <b>Im-Br</b> in m. 650. Also, Edition adds staccato mark in Vc and Kb at 652.1 to match Fg.
652/4 (anacrusis)	ALL	<b>Vh</b> 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 <i>f</i> to <i>ff</i> to match Fl and Klav.
658.5–6	Vn I	Edition adds slur to match 654.5–6.
659/4	Vn I	Edition changes <i>f</i> to <i>p</i> to match remaining Strings.
663.2	Vn II	Edition changes <i>p</i> to <i>pp</i> 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. <b>Im-Fl</b> has no indication; <b>Im-Br</b> and <b>Im-Kb</b> have “rub.[ato]”; and <b>Im-Vc</b> 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 <b>Im-Br</b> and <b>Im-Kb</b> were subsequent additions (as in <b>Im-Vc</b> ) to accommodate the stage action.
669.1	Klav l.h.	Edition adds missing ♭ for B♭1 to match Br, Vc, and Kb. <b>Vh</b> has B♭.
669–672	Br, Vc	Edition regularizes accent marks. <b>Im-Vc</b> has accent marks in mm. 669–670. <b>Im-Br</b> has no articulation.
669.2–670/2	Fl, Fg, Vn II	Edition regularizes crescendo hairpins at 669.2–4 to match Vn I. <b>Im-Fl</b> and <b>Im-VnII</b> have a crescendo hairpin at 670/1–2; <b>Im-Fg</b> 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. <b>Im-Klav</b> has no articulation; <b>Im-VnII</b> has no articulation except an accent mark at 676.4; <b>Im-Br</b> has articulation except from 676.5–6 and 677.2–3; <b>Im-Vc</b> has no articulation in m. 676.
679–681	KlTr	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 <i>ff</i> to <i>f</i> to match Strings.
684/4–686.1	Vn II, Br, Vc, Kb	Edition regularizes articulation to match Vn I. <b>Im-VnII</b> has a staccato mark at 684.3 and a tenuto mark at 685.1. <b>Im-Br</b> , <b>Im-Vc</b> , and <b>Im-Kb</b> have no articulation.
686/4, 687/1	Klav, GrTr	Edition adds <i>mf</i> 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. <b>Im-VnI</b> has no articulation in m. 690; <b>Im-VnII</b> and <b>Im-Br</b> 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 <i>p</i> 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. <b>Vh</b> has E#.
699	ALL	<b>Vh</b> 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 <b>Im</b> , 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. <b>Vh</b> slurs 707.1–2 and 707.3–4; <b>Vm</b> has three slurs as in the Edition.
707.3	Fg	Edition opts for Eb4 from <b>Vh</b> ; <b>Im</b> 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 <i>p</i> 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	<b>Vh</b> has “Andante,” added by a later hand. <b>Im-Fl</b> 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 <i>p</i> to match Br at 723.3.
725.3	Vc	Edition adds <i>p</i> 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 <i>mf</i> 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.” <b>Im</b> 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 <b>Im-Klav</b> and <b>Im-VnI</b> .
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 <b>Im-Klav</b> 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 <b>Im-VnII</b> and <b>Im-Br</b> have up-bow marks in the first layer and a later hand in ink added them to <b>Im-VnI</b> .
734.1–2	KITr	Edition adds notes to match 731.1–2, 732.1–2, and 733.1–2. The copyist of <b>Im-Szg</b> omitted mm. 734–737, and a later hand in ink added four measures rest squeezed onto the page margin.
737	ALL	In <b>Vh</b> , this measure is written on a paste-over that obscures what lies beneath. Afterwards, <b>Vh</b> 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 <b>Im</b> .
737.3, 738.1	Fl, Strings	Edition adds <i>f</i> 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.

















738.1	Fg	Edition adds <i>f</i> and “marc.” to match Klav, where Weill added them in ink.
740–742	Strings	Edition regularizes articulation to match Vc mm. 740–741. In <b>Im-Vc</b> , a later hand in ink (probably Weill) added accent marks from mm. 740–742 over the first layer staccato marks in mm. 740–741. <b>Im-VnI</b> has no articulation; <b>Im-VnII</b> has staccato marks in m. 742 and a later hand added up-bow marks in mm. 740–741; <b>Im-Br</b> and <b>Im-Kb</b> have staccato marks.
740.1–743.1	Fg, Klav	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.
741.7	Klav	Edition adds missing $\text{h}$ to trill to match Fg.
742	ALL	After this measure, <b>Vh</b> has six additional measures with music related to mm. 738–742. Weill probably removed these extra measures when he was preparing the full score. They do not appear in the first layer of <b>Im</b> .
743/3	Klav	Edition adds staccato marks to match 743/2.
745.1	Kb	Edition removes accent mark to match remaining Strings.
745/3	ALL	Edition adopts pause marking after 745/3 from <b>Im-VnI</b> , <b>Im-VnII</b> , <b>Im-Vc</b> , and <b>Im-Kb</b> , where later hands added pause indications in pencil.
745.5– 746.1, 746.5– 747.1	Vn II	Edition removes crescendo hairpins, which a later hand added in ink, to match remaining Strings.
749–751	Vn I-II, Br, Vc	Edition regularizes articulation to match staccato marks in m. 748. <b>Im-VnI</b> has no articulation. <b>Im-VnII</b> and <b>Im-Br</b> have tenuto marks at 749.1, 750.1 and 751.1. <b>Im-Vc</b> has a tenuto mark at 749.1.
752.1–753.1	Fl, Klav, Vn I-II, Br, Vc	Edition regularizes 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 <b>Im-Klav</b> 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.
756	ALL	<b>Vh</b> has “L'istesso tempo” and “Misterioso,” and a later hand in pencil added “breiter.”
756–768	Vc	The first layer has been scratched off. Legible remnants suggest that either the Vc was to double the Kb or (more likely) the copyist erred, accidentally extracting the Kb part from the holograph full score.
761.1	Vn II	A later hand changed <i>pp</i> to <i>ff</i> .
761.1–3	Vn II, Br, Vc	Edition adds staccato marks to match Vn I.
763.2	Fl, Fg, Klav	Edition changes <i>pp</i> in Fg and Klav to <i>mf</i> to match Fl, where Weill made this change in pencil. The same adjustment was made at 780.3.
763.5–7	Pk	Edition takes rhythm  from <b>Vh</b> and surrounding measures. <b>Im</b> has  F2 then B2.
768.1	Vc	Edition changes <i>p</i> to <i>mf</i> to match Kb.
769–775	Klav	Edition regularizes staccato marks. <b>Im</b> has staccato marks in m. 769, 770.5–9, m. 771, 772.1–2, 773.1–2, 774.1–2, 774.5–6, 774.9, and 775.5–9.
769.3	Fl	Edition adds <i>f</i> to match Vc and Kb at 770.2.
770	ALL	In <b>Vh</b> , a later hand in pencil added “etwas langsamer.”
776–779	Kb	The Edition adopts an alteration by a later hand in ink that added repeat marks around mm. 776–777 and wrote “Zweites Mal <i>p</i> .” <b>Im</b> omits two of these four measures.

777.1–785.1	Vc	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.
780–784	ALL	Later hands cut these measures in <b>Im/Vh/Vm</b> .
780.1	Pk, Kb	Edition adds “dim.” to match Vc, where Weill added it in ink.
780.3	Fg, Klav	Edition changes <i>pp</i> in Fg and <i>p</i> in Klav to <i>mf</i> to match Fl, where Weill made this change in pencil. The same adjustment was made at 763.2.
782.2	Br	Edition adds “deutlich” to match Vn II, where a later hand in ink (Weill?) added it.
783.4	Br	Edition changes <i>f</i> to <i>sf</i> to match Vn II.
785.1	Kb	Edition adds <i>pp</i> to match Vc, where Weill added it in ink.
785.1–4	Fg	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.
786.1	Vc	Edition adds <i>pp</i> to match Fg at 785.1 and accent mark to match Fg at 785.1 and Br at 787.1.
787.1	Br	Edition adds <i>pp</i> to match Fg at 785.1.
787.8–788.1	Br	Edition adds slur to match Fg at 786.8–786.3 and Vc at 786.8–787.1.
788	ALL	<b>Vh</b> has “Andantino.”
788–791	ALL	Later hands added repeat marks for these measures in <b>Im/Vh/Vm</b> .
790.5–7	Klav	Edition changes starting point of slur from 790.4 to 790.5 to match similar articulations in mm. 788–789.
796.1, 11	Vn II	<b>Vh</b> has G $\sharp$ 4 at 796.1 and C $\flat$ 4 at 796.11.
796.9–12	Vn II	Edition changes endpoint of slur from 797.1 to 796.12 to match Vn I.
799	Klav r.h.	Edition adds missing accidentals ( $\flat$ ) for lower notes G $\flat$ 3, A $\flat$ 3, and B $\flat$ 3 to match upper notes and Fl.
801/1–3	Klav	Edition adds slurs to match mm. 799–800.
803	ALL	<b>Vh</b> has “Ben sostenuto e marcato.”
803–818	ALL	There appears to have been some discussion about meter indication in Berlin: all <b>Im</b> (except <b>Im-Vc</b> ) 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 <b>Im-Vc</b> 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 <b>Im-Vc</b> , Weill himself marked “Halbe!” in ink. <b>Vh</b> indicates both meters for this passage only once and at the same spot: the beginning of m. 803 has 3/2 4/4.
803.1	Vn II	Edition adds “sul G” to match Vn I.
803.2	Fg, Vn I	Edition changes <i>fz</i> in Vn and <i>sfz</i> in Fg to <i>sf</i> to match 803.5 and 803.8.
803.2, 5, 8	Fl, Fg, Vn II, Vc, Kb	Edition adds staccato marks to match Vn I and Br.
807.2, 5, 8	Fl, Vn I-II, Kb	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.
807.7–8	Fl	Edition adds slur from 807.7–8 and removes accent mark at 807.7 to match Fg and Strings.
808.1	Fg, Vc, Kb	Edition changes <i>mf</i> to <i>poco f</i> to match Fl, Klav, Vn I-II, and Br.
809–818	ALL	Later hands cut these measures in <b>Im/Vh</b> , they are omitted from <b>Vm</b> . The cut appears to have been enacted in two steps: first mm. 814–818, then 809–813. In addition, <b>Vh</b> carries four additional measures after m. 817 with



(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 <b>Im</b> .
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	<b>Vh</b> has “Più animato.”
811/1	Klav, Br, Vc, Kb	Edition adds <i>p</i> to match Vn I-II.
811.4–6, 813.4–6	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 <i>f</i> in Fl, Fg, and Szg and changes <i>ff</i> to <i>f</i> 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 <i>ff</i> 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 Bb3 and Bb4 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	<b>Vh</b> has “Allegro.” In <b>Im-Fl</b> , a later hand in pencil wrote “Moderato.”
822–828	ALL	Later hands cut these measures in <b>Im/Vm</b> .
825	Fg	Edition adds <i>mf</i> 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	<b>Vh</b> has “Vivace.”
829–836	ALL	In <b>Im-Vc</b> , Weill wrote “Halbel!” 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). <b>Im-VnII</b> has similar indications in another hand. <b>Vh</b> 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). <b>Vm</b> has 3/2 2/2.
829/6	Klav, Br, Kb	Edition regularizes staccato mark to match Fg and Vc. <b>Im-Klav</b> and <b>Im-Kb</b> have no articulation; <b>Im-Br</b> 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. <b>Vh</b> 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 Eb1 and Eb2 to match Kb. <b>Vh</b> has Eb.
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. <b>Vh</b> 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. <b>Vh</b> 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, <b>Vh</b> 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. <b>Vh</b> has no articulation. See critical note for Kb from 830.1–8.
837	ALL	<b>Vh</b> has “Furioso.”
837.4	Fl, Vn II, Br	Edition adds staccato marks to match Fl at 841.4. In <b>Im-VnII</b> 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 <b>Im-VnII</b> 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 <b>Im</b> have  from 839/1–2 except for <b>Im-Fl</b> and <b>Im-Br</b> , which have  and <b>Im-Fg</b> , which has  from 839/1–3. <b>Im-Br</b> and <b>Im-Vc</b> have a fermata in the first layer, and a later hand added a fermata to <b>Im-VnII</b> ; the remaining <b>Im</b> have no fermata. In <b>Vh</b> , 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 <b>Im</b> .
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 Eb4 to match l.h.
841.4	Vn II, Br	Edition adds staccato mark to match Fl. In <b>Im-VnII</b> 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 <b>Im-VnII</b> 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 <i>f</i> to account for the crescendo hairpin from mm. 843–844.
843.9, 844.9	Fl, Fg, Vn I	Edition changes <i>f</i> in Fl and Fg and <i>ff</i> in Vn I to <i>fff</i> to match Klav and Vn II.
845/1	Klav, Vc, Kb	Edition opts for <i>pp</i> to match Br, where Weill added it. Weill added <i>p</i> 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. <b>Im-Klav</b> has staccato marks from 849.4–6 and 852.1–4; <b>Im-VnII</b> has no articulation; <b>Im-Br</b> has no articulation in m. 850 and staccato marks in m. 851.
848.1	Vn I-II, Br	Edition adds <i>sf</i> to match Fl and Klav.
851	Fl, Beck	Edition adds <i>f</i> to Fl and Beck at 851.1 to match Vn I and adds a crescendo hairpin to Fl from 851.1–8 to match Beck and Vn I.

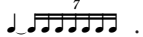



852.2	Vn I	Edition adds “deutlich” to match Vn II, where Weill added it in ink.
853.5–854.1	Klav	Edition adds staccato marks to match 853.1–4.
853.12	Klav, Vc	Edition takes pitch E $\flat$ from <b>Vh</b> . <b>Im-Klav</b> has C $\flat$ 1; <b>Im-Vc</b> has E2 without the $\flat$ .
856	ALL	<b>Vh</b> has “Tranquillo.”
859	Klav r.h.	Edition adds staccato marks to match mm. 860–861.
863	ALL	<b>Vh</b> 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 $\sharp$ 3 to match Br. In <b>Im-Vc</b> , a later hand in ink added a $\sharp$ to make C $\sharp$ 3. <b>Vh</b> has C $\sharp$ 3.
872.2	Vn I	Edition adds <i>p</i> to match Vn II at 871.2.
872.4	Br	Edition changes E $\sharp$ 3 to F $\sharp$ 3 to match Vc and Kb.
877	ALL	In <b>Vh</b> , 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 $\sharp$ 5 to G $\sharp$ 5 to match remaining instruments.
880/3	Fl, Fg, Klav, Vn I-II, Vc	Edition changes <i>f</i> in Fg to <i>sf</i> ; adds <i>sf</i> in Klav and Vc, and changes <i>fz</i> to <i>sf</i> 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 <i>p</i> to <i>f</i> made by Weill in <b>Im-VnI</b> and a later hand in <b>Im-VnII</b> .
883–886	Fl	The Edition adopts rests added by a later hand in blue crayon; the copyist mistakenly transcribed the Fg part in <b>Im</b> .
883.2–3, 884.2–3	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.
884/4	Vn I-II, Br	Edition adds <i>f</i> to match Weill’s addition in ink to Br. Later hands added <i>mf</i> here to all three parts, seemingly before Weill’s addition.
887.2	GrTr	Edition changes <i>f</i> to <i>sf</i> to match 888.2.
887/2–3, 888/2–3	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, 892.2–3	GrTr, Strings	Edition at 891.2 adds <i>sf</i> 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 <i>sf</i> 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 <i>sf</i> 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 <b>Vh</b> . <b>Im</b> has F4.
896.3	Br	Edition takes pitch B4 from <b>Vh</b> . <b>Im</b> has C5.
897.3–4, 898.3–4	Fl	Edition changes rhythm from  to  to match Fg and Klav. <b>Vh</b> has  .
900	Fg, Klav, Kb	Edition adds crescendo hairpin to match Vc.
901–904	Szg	Edition adopts a revision in ink that changed Ttam playing  to GrTr

(901–904 cont'd)	(Szg)	playing $\text{♩} \text{♩} -$ in each measure.
901–904	Fg, Klav, Vc	Edition regularizes <i>sf</i> in Fg and Vc at 901.1, 902.1, 903.1 and 904.1 to match Klav. <b>Im-Fg</b> has <i>sf</i> at 902.1 and 903.1 and an accent mark at 904.1; <b>Im-Vc</b> has accent marks at 901.1 and 902.1 and <i>ff</i> at 902.1, 903.1, and 904.1. Weill later added <i>ff</i> to Vc at 901.1 in ink, and although he did not revoke the three <i>ff</i> 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 <b>Im</b> .
901.2	Vn I-II, Br	Edition changes <i>p</i> to <i>f</i> in Br to match Vn I-II, where later hands made this change.
904	ALL	After 904/3, <b>Vh</b> 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 <b>Im</b> .
905/2, 906/2	Fg, Pk, Klav, Vn II, Br, Vc, Kb	Edition adds <i>sf</i> to match the first layer of Fg at 906/2 and to match Vc at 905/2, where Weill added <i>sf</i> in ink.
906/4	Fg, Klav, Br, Vc, Kb	Edition adds <i>ff</i> 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 C#5 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 <i>ff</i> in Fl, Fg, Klav, Vc, and Kb and changes <i>sf</i> in Vn I to <i>ff</i> to match Vn II and Br.
910/4	ALL	Edition opts to follow <b>Im</b> for the spelling of this chord. The spelling differs from <b>Vh</b> only in <b>Im-Klav</b> r.h., which contains D#5 but not C#5. In <b>Vh</b> , Weill wrote C#5, but reiterated the # after he already had written it at 911/3, which supports the possibility that Weill may have intended D#5, but accidentally wrote C#5. It also is possible that Weill added D#5 to the chord as he was preparing the full score after he had written <b>Vh</b> . If so, the copyist of <b>Im-Klav</b> would have correctly transcribed the D#5 from the full score. Otherwise, it is conceivable that the copyist of <b>Im-Klav</b> may have introduced erroneously D#5 instead of C#5.
911	Fl, Fg	Edition adds “dieser Takt tacet bei Wdh.” (see note for m. 926).
911–935	Szg	In <b>Im</b> , 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 Szg, mm. 640–654).
912.6–7	Vn I	Edition changes rhythm from $\text{♩} \text{♩}$ to $\text{♩} \text{♩}$ to match Klav and <b>Vh</b> .
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 G#3, C#4, D#4 at 914.3 and G3, C#4, E4 at 914.4 from <b>Vh</b> . <b>Im</b> 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. <b>Vh</b> 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 <b>Im</b> subsequent to Weill’s change to m. 929 (see note). <b>Vh/Vm</b> have this measure. In <b>Im-Klav</b> 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 <b>Vh</b> . <b>Im</b> has F3, D4, and appar-

(cont'd)	(Klav r.h.)	ently C4 (see Plate 7).
927.1	Klav	Edition adds missing # for F#3 to match Br. <b>Vh</b> has F#3.
928–929	Klav	In <b>Im</b> , a later hand in pencil added cue notes for the Pk with wedge marks. Another later hand in red crayon highlighted these cues.
929	ALL	Edition adopts a structural change in Weill's hand. After m. 929, the first layers of each <b>Im</b> have <i>dal segno</i> 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 <b>Im</b> were copied from the holograph full score, as evinced by the paste-overs with holograph music in both <b>Im-Klav</b> (mm. 930–935) and <b>Im-Szg</b> (mm. 911–931), neither of which has <i>dal segno</i> (see Plate 7). In the remaining <b>Im</b> , later hands crossed out the <i>dal segno</i> , cut the nine and one-half measures of music (most cuts were indicated with “vi-de” in ink, which is unique in <b>Im</b> ), and rebarred mm. 932–935 (see note for m. 931).
929.2–4	Pk	Edition adds accent marks to match 928.2–4.
929/4	Vn I-II	Edition adopts a change from <i>p</i> to <i>f</i> . In <b>Im-VnI</b> Weill entered the change in ink.
930–931	Klav l.h.	Edition adds “8va” to match mm. 883–884.
930–935	Fl, Klav	In <b>Im-Klav</b> , Weill wrote these measures on a paste-over that obscures what lies beneath (see Plate 7). In <b>Im-Fl</b> , a later hand in ink wrote these measures on a paste-over that obscures what lies beneath.
930.2, 931.2	Vc, Kb	Edition changes <i>sfz</i> in Vc and <i>ff</i> in Kb to <i>sf</i> to match Fg and Klav.
930.3	Kb	Edition adds missing # for A#2 to match remaining instruments.
931	ALL	After this measure, <b>Vh</b> 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 <b>Vh</b> ). 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 <b>Vh</b> (right before the anacrusis to m. 936).
931.3	Br	Edition adds <i>f</i> to match prevailing dynamic.
932.1	Fg, Pk	Edition adds <i>f</i> to match prevailing dynamic.
935.4	ALL	Later hands in pencil crossed out the fermata.
936.3	Klav r.h.	Edition changes G#2 to G2 to match l.h. and Fg. Also, the continuation of the scale shows G $\flat$ , not G#. <b>Vh</b> has G2.
938/2–939/2	Fl, Pk, Vn I-II, Br, Kb	Edition adds decrescendo hairpin to match Klav and Vc.
938.5–8	Kb	Edition adds slur from 938.5–6 and staccato marks from 938.7–8 to match 938.1–4.
939/4, 940/1	Fl, Pk, Klav	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.
940	ALL	<b>Vh</b> has “Etwas ruhiger.”
940.1	Br, Kb	Edition removes staccato mark to match remaining Strings.
941.4, 8	Vn I-II	Edition removes staccato mark from Vn I at 941.4 and from Vn II at 941.8 to match remaining Strings.
942.1–3	Vn I-II, Br, Vc	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.
942.3	Vn I	Edition changes accent-staccato mark to staccato mark to match Vn II, Br, and Vc.








(cont'd)	(Fg)	m. 970. <b>Vh</b> has  .
971	ALL	After this measure, <b>Vh</b> 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 <b>Im</b> .
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?). <b>Vh</b> has G4.
975	ALL	<b>Im-Fl</b> has “Recitativ.”
977.1	Kb	Edition changes <i>p</i> to <i>mf</i> to match Vc, where Weill added it in ink.
981–982	ALL	Edition takes “poco rit.” from <b>Im-Fl</b> 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 <i>pp</i> to <i>p</i> .
983	ALL	Later hands added repeat marks for this measure in <b>Im/Vm</b> .
984	Ttam	Edition opts for  . A later hand in ink changed the durations from  to  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 <b>Im</b> has rests.
985.1–989.1	Fg	Edition regularizes slurs, which often overlap in <b>Im</b> , 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 <b>Im</b> , 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 <b>Im-VnI</b> and <b>Im-VnII</b> , 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 <b>Im-Fl</b> and <b>Vh</b> .
994/3	ALL	In <b>Vh</b> , Weill added “Andante.”
998/2	Klav l.h.	<b>Im</b> has C♭3–G♭3–B♭3–C4. Edition opts to remove ♭ from lowest pitch to match top pitch C4. The resulting harmony C–G♭–B♭ is consistent with <b>Vh</b> , where Weill spelled the chord C–F♯–A♯. This reading is further supported by the fact that the copyist placed no ♯ 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 <i>mf</i> to <i>pp</i> in Klav and to <i>p</i> in Vn I-II and Br. Weill entered this change in ink in <b>Im-Klav</b> and <b>Im-Br</b> , and a later hand, also in ink, made this change in <b>Im-VnI</b> .
1002.1	Pk	Edition changes <i>mf</i> to <i>pp</i> 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 <i>sf</i> from Vn I and adopts <i>ff</i> 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 <b>Im</b> , a later hand in pencil added ♭ for B♭5. <b>Vh</b> has B5.
1004.1, 3	Fg	Edition adds <i>p</i> at 1004.1 and tenuto marks at 1004.1 and 1004.3 to match m. 1008.
1005.1	GrTr	Edition adds <i>p</i> to match Fl and Br.
1006.1, 3	Fg	Edition adds <i>p</i> at 1006.1 and a tenuto mark at 1006.3 to match m. 1008.
1007.1–2	Vc	Edition adds missing ♭ for E♭2 to match Klav, Vn I-II, and Br.

1009.1	Pk	Edition adds <i>p</i> to match Br.
1010.1	Klav, Vn II, Br	Edition adopts change from <i>mf</i> to <i>f</i> by a later hand in ink in Vn II and by Weill in ink in Br, and adds <i>f</i> to Klav. <b>Im-Klav</b> has no dynamic indication.
1010.1–2	Vn II, Br	Edition adopts “molto cresc.,” which Weill added in ink to <b>Im-Br</b> , and adds this indication to Vn II.
1011.1	Fl, Vn I-II, Br	Edition adopts change from <i>f</i> to <i>ff</i> by later hands in ink in Fl and Vn II, and by Weill in ink in Br, and changes <i>f</i> to <i>ff</i> in Vn I.
1012–1013	ALL	Edition opts for “rit.” at 1012/1, which is in <b>Im-Fl</b> , <b>Im-Fg</b> , <b>Im-Szg</b> , <b>Im-VnII</b> , <b>Im-Br</b> , and <b>Im-Kb</b> . In m. 1012, later hands in pencil added “a tempo” in <b>Im-VnI</b> and <b>Im-Vc</b> , but in that measure both parts have rests. <b>Im-Klav</b> has no indication. <b>Vh</b> has “rit.” in m. 1012 and “a tempo” in m. 1013, but since no <b>Im</b> 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 <b>Im-Klav</b> (see note).
1012.1	Fg	Edition adopts the indication “ruhig,” which Weill added in pencil.
1012.1	Pk, Br	Edition adopts <i>pp</i> , which Weill added in ink to <b>Im-Br</b> , and adds it to Pk.
1014	ALL	Edition adopts “Lento” from <b>Im-Klav</b> , where Weill added it in ink. In <b>Im-VnI</b> a later hand added “Lento.”
1014	Ttam	Edition changes durations from $\text{♩} \text{♩} \text{♩}$ to $\text{♩} \text{♩}$ to match m. 984 (see note).
1015	ALL	<b>Vh</b> has “Più animato.”
1015.1	Klav r.h.	Edition takes Ab3 from <b>Vh</b> . <b>Im</b> has A3.
1016.6–1023.1	Fl	Edition regularizes slurs, which often overlap in <b>Im</b> , 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.
1022.1	KlTr, Vn II, Br, Vc, Kb	Edition adds <i>p</i> to KlTr to match Klav and Vn I; adopts <i>sf</i> in Vn II, where a later hand added it in ink, and in Vc, where Weill added it in ink; and adds <i>sf</i> to Br and Kb.
1024.2–5	Klav	Edition adds slurs to match 1026.2–1027.1.
1030	ALL	<b>Vh</b> has “Langsamer Marsch.”
1030–1033	GrTr	In <b>Im</b> , a later hand in ink wrote these measures on a paste-over that obscures what lies beneath.
1030.2	Klav r.h.	Edition changes Eb3 to D3 (also at 1046.2) to match D2 in l.h. <b>Vh</b> has only D3. In the full score, Weill probably notated this section with a <i>dal segno</i> (see note for m. 1045); in such a case the pitches of both 1030.2 and 1046.2 would be identical.
1031.1	Fg	Edition opts for Ab2, which is in <b>Im</b> (also at 1047.1). <b>Vh</b> has A♯2 in both locations. In the full score, Weill probably notated this section with a <i>dal segno</i> (see note for m. 1045); in such a case the pitches of both 1031.1 and 1047.1 would be identical. <b>Fh-Q/Fe-Q</b> support the editorial decision, they have Ab2 for the corresponding music (see <i>Quodlibet</i> III, m. 112).
1031.3–1032.1	Fg	Edition adds slur to match 1030.2–1031.1, 1033.2–1034.1, and 1034.3–1035.1.
1033/1	Vn II	A later hand in pencil wrote “vivo” in <b>Im</b> .
1034	Klav	Edition adds tenuto marks to match mm. 1030–1031 and 1035.1–2.
1035.3–1036.1	Fg	Edition adds slur to match 1051.3–1052.1.
1037.1–3	Vc	Edition adopts change of pitch by a later hand in ink from D3 to D2.
1038.1	Strings	Edition adopts change by later hands in ink from <i>f</i> to <i>p</i> in Vn II and Vc, and changes <i>f</i> to <i>p</i> in Vn I, Br, and Kb.
1040.1–6	Fg	Edition removes crescendo hairpin to match Fl and m. 1038.



1040.2	Br	Edition respells enharmonically E $\sharp$ 4 to F $\flat$ 4 to match Vn I. <b>Vh</b> has F $\flat$ 4.
1042–1043	Fl, Fg	Edition regularizes tenuto marks to match Fl in m. 1042. <b>Im-Fl</b> has no articulation in 1043, and <b>Im-Fg</b> has no articulation in mm. 1042–1043.
1043.1–1045.1	Vn I	Edition changes tenuto marks to accent marks to match m. 1042 and Br.
1043.5–6	Vn II	Edition takes C5 from <b>Vh</b> . <b>Im</b> has D5, but since no cautionary accidental cancels the $\flat$ from the D $\flat$ 5 at 1042/4, the D5 is probably either a copyist's error or reflects an ambiguous pitch in the holograph full score.
1045	ALL	After this measure, <b>Im-Klav</b> , <b>Im-VnI</b> , <b>Im-Br</b> , and <b>Im-Kb</b> have <i>dal segno</i> to repeat from mm. 1030–1035 and afterward continue at m. 1052. The remaining <b>Im</b> and <b>Vh/Vm</b> write out the music instead of using <i>dal segno</i> . Perhaps the copyists initially took the <i>dal segno</i> from the holograph full score, but later decided or were instructed by Weill to write the repeat out fully.
1045.1	Vc, Kb	Edition adds tenuto mark to match mm. 1042–1046 and Vn II.
1045.8	Fg	<b>Im</b> 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 <i>dal segno</i> indication in the holograph full score (see note for m. 1045).
1046.1	GrTr	Edition adds <i>p</i> to match 1030.1.
1046.2	Klav r.h.	Regarding pitch, see critical note for 1030.2.
1047.1	Fg	Regarding pitch, see critical note for 1031.1.
1047.3–1048.1	Fg	Edition adds slur to match 1046.2–1047.1, 1049.2–1050.1, and 1050.3–1051.1.
1051.3–1052.1	Fg	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.
1052.1–1053.3	Klav	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.
1054	ALL	<b>Vh</b> has “Wenig schneller.” In <b>Im-Vc</b> , Weill added “Tempo!” in ink, perhaps as a reminder to the specific cello player of the Berlin production.
1054.1	Fg, Br, Vc	Edition adds <i>p</i> to match Fl at 1054.4, Klav at 1055.1, and Vn I at 1056.4.
1055.4	Vc	Edition changes <i>pp</i> to <i>p</i> to match Fl at 1054.4, Klav at 1055.1, and Vn I at 1056.4.
1056.1	Fg, Br	Edition adds <i>p</i> to match Fl at 1054.4, Klav at 1055.1, and Vn I at 1056.4.
1056.3	Fg	Edition adds tenuto mark to match 1054.3.
1057–1060.1	Vn II	Edition removes wedges, added by a later hand, to match Br (see also note for 1058.1–1060.1).
1058.1–1060.1	Vn II, Br, Vc, Kb	Edition adds <i>f</i> 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. <b>Im-VnII</b> has staccato marks at 1059.4, 1059.8, and 1060.1; <b>Im-Br</b> has staccato marks from 1059.1–1060.1; <b>Im-Vc</b> has accent-staccato marks from 1058.1–1060.1; and <b>Im-Kb</b> has staccato marks at 1058.1, 1058.5, and 1059.4–1060.1 and a tenuto mark at 1058.4.
1058.4	KlTr	Edition adds <i>f</i> to match prevailing dynamic.
1059.5	Klav r.h.	Edition adds missing $\flat$ for C $\flat$ 5 to match Br.
1060	Klav	Edition adds staccato marks to match m. 1061.
1060.1	Br, Kb	Edition changes <i>sf</i> to <i>ff</i> in Br and adds <i>ff</i> to Kb to match remaining instruments.
1060.7–10	Vn II	Edition adds staccato marks to match 1060.4–6.
1061	Br, Vc	Edition adopts <i>f</i> , which a later hand added to Br at 1061/1, and adds <i>f</i> to Vc at 1061/3 to match Br.
1061.2–8	Br	Edition adds decrescendo hairpin to match Fg, 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. <b>Im</b> 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 <i>pp</i> to <i>mf</i> .
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 <b>Im</b> , which contain the orchestrated music from the Vh paste-over.
1068.6	Vn I	Edition adds missing $\flat$ for D $\sharp$ 4 to match 1057.2. <b>Im</b> and Vh do not cancel the $\sharp$ from the D $\sharp$ 4 at 1068.4.
1069.1–5	Kb	Edition adds crescendo hairpin to match Pk.
1069.6	Vn I	Edition takes C $\flat$ 5 from Vh. <b>Im</b> has C5, but the identical music at 1057.10 has C $\flat$ 5.
1070.2	Fl, Fg, Klav, Vn I-II, Vc	Edition adopts <i>f</i> in Vc, where Weill added it in ink, and adds <i>f</i> 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 <i>f</i> to match Vc at 1070.2 (see note). A later hand in ink (Weill?) added <i>ff</i> to <b>Im-Br</b> at 1072.1 and Weill added <i>mf</i> and “solo” to <b>Im-Vc</b> 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 <b>Im-Fl</b> , 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 $\sharp$ in front of E3 to C3, changing C3 to C $\sharp$ 3 to match r.h., Vc, and Kb, and changing E $\sharp$ 3 to E3 to match r.h. and Vn I. Vh has E and C $\sharp$ .
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 <b>Im/Vh</b> . In <b>Vm</b> the repeat marks are in the first layer.
1090–1096	Kb	In <b>Im</b> , a later hand in pencil added a cue for Pk.
1096	Vc	Edition adopts Weill’s change in ink from <i>p</i> to <i>mf</i> .
1097–1112	Fg, Pk, Vc	Edition regularizes staccato marks. <b>Im-Fg</b> has staccato marks from mm. 1097–1104 and tenuto marks in m. 1112. <b>Im-Szg</b> has staccato marks from mm. 1097–1098. <b>Im-Vc</b> 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 <b>Im</b> chord instead has C4.





1113–1116	ALL	Edition adopts repeat marks, which later hands added in <b>Im/Vh</b> , and adds to Vc “tacet bei Wiederholung.” In <b>Vm</b> the repeat marks are in the first layer (see also note to mm. 1090–1093).
1113–1119	Kb	In <b>Im</b> , a later hand in pencil added a cue for Pk.
1118	Pk	In <b>Im-Szg</b> , a later hand in pencil added “rit.”
1120	Tri, Klav, Strings	Edition opts for <i>f</i> to match Weill’s addition in ink in <b>Im-Vc</b> . <b>Im-VnI</b> has <i>p</i> but a later hand in ink changed this to <i>f</i> . <b>Im-VnII</b> has <i>p</i> , which a later hand in ink changed to <i>f</i> ; another later hand in pencil changed it back to <i>p</i> . <b>Im-Szg</b> , <b>Im-Klav</b> , and <b>Im-Br</b> have <i>p</i> . <b>Im-Kb</b> has <i>mf</i> .
1120	Klav	In <b>Im</b> , a later hand in pencil added “riten.[uto]”
1124.3	Klav l.h.	Edition changes D#3 to C#3 to match Vc and Kb. <b>Vh</b> has C#3.
1127	ALL	After this measure, <b>Vh</b> has sixteen additional measures with music similar to mm. 1105–1119. Weill probably removed these extra measures when he was preparing the full score. They do not appear in the first layer of <b>Im</b> .
1127/2	Klav r.h.	Edition adds missing <i>b</i> for Ab3 to match Br. <b>Vh</b> has Ab3.
1127/2	Vn I	Edition changes <i>p</i> to <i>sf</i> to match Pk and remaining Strings.
1128	Klav	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.
1130.4	Klav l.h.	Edition changes Db3 to Bb2 to match Fl and r.h. <b>Vh</b> has Bb3.
1135.2	Klav l.h.	Edition moves misplaced # in front of B2 to G2, changing B#2 to B2 and G2 to G#2 to match r.h. and Vn I-II. <b>Vh</b> has G# and B.
1135.2– 1136.1	Fl	Edition removes slur to match Fg.
1136–1143	ALL	Later hands added repeat marks for these measures in <b>Im/Vm</b> .
1136–1142	Fl, Fg, Vn I-II	Edition regularizes staccato marks. <b>Im-Fl</b> has staccato marks throughout except for m. 1140. <b>Im-Fg</b> has staccato marks from mm. 1136–1137. <b>Im-VnI</b> has staccato marks from 1136.1–1138.2. <b>Im-VnII</b> has staccato marks in m. 1136.
1136–1139	Br, Kb	Edition changes tenuto marks in Br at 1136.3, 1137.3, and 1138.3 to accent marks, and in Kb adds staccato marks in 1136.1–2, 1137.1–2, 1138.1–2 and accent marks in m. 1139 to match Klav and Vc.
1136.1	ALL	Edition adopts <i>ff</i> in Vc, where Weill added it in ink, and adds <i>ff</i> to Fl, Fg, Vn I, Br, and Kb; in <b>Im-VnII</b> , a later hand in ink added <i>ff</i> . Edition adopts <i>f</i> in Klav, where Weill added it in ink. Also, Edition adopts “marcatissimo” in Fg, where Weill added it in pencil, and adds it to Fl and Vn I-II.
1137.2	Fl	Edition changes pitch from F5 to E5 to match Fg and Vn I-II. <b>Vh</b> has E5.
1139.1	Klav l.h.	Edition adds missing <i>b</i> for Gb3 to match r.h., Br, and Vc. <b>Vh</b> has Gb3.
1140–1143	Klav, Vc, Kb	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.
1144	ALL	In <b>Im-Klav</b> , Weill added “In schnellem Marschtempo,” which appears in the first layer of <b>Im-Fg</b> , <b>Im-VnI</b> , <b>Im-Br</b> , and <b>Im-Vc</b> . <b>Im-Szg</b> , <b>Im-VnII</b> , and <b>Im-Kb</b> have “Im schnellen Marschtempo.” Oddly, <b>Im-Fl</b> has “In demselben Marschtempo.” <b>Vh</b> has “Im strengen Marschtempo.”
1145.3–1146.3	Fl, Br	Edition changes endpoints of slurs from 1146.1 to 1145.4 and from 1146.4 to 1146.3 to match Vn I.
1145/4	ALL	<b>Vh</b> has “Langsamer.”
1145/4	Fl, Vn I, Br	Edition adds “marc.” to match Fg and Klav at 1146.3 and a similar passage from mm. 1175–1177.

1146/4– 1147/3	Fg, Klav l.h., Vc, Kb	Edition regularizes slurs to match Vn I slurs from 1145.3–4 and 1146.2–3. <b>Im-Fg</b> , <b>Im-Klav</b> , <b>Im-Vc</b> , and <b>Im-Kb</b> have slurs from 1146/4–1147/1 and 1147.2–4.
1149.3– 1150.1	Vn II	Edition adds slur to match 1150.5–1151.1.
1150.2–3	Br	Edition adds slur to match 1151.2–3.
1152.4	Kb	Edition changes C3 to A2 to match Vc. <b>Vh</b> has A2.
1153.1	Kb	Edition removes <i>f</i> to match remaining Strings.
1155/4	KlTr	In <b>Im-Szg</b> , a later hand in ink added a “swell” (short crescendo hairpin).
1155/4	Strings	Edition adopts “molto marc.” in Br, where Weill added the indication in ink, and adds it in remaining Strings.
1159/4	Fg, Vn I	Edition adds accent mark to match Kb.
1159/4	KlTr	In <b>Im-Szg</b> , a later hand in ink added a “swell” (short crescendo hairpin).
1160.2	Klav r.h.	Edition adds missing $\flat$ for B $\flat$ 4 to match Vn II. <b>Vh</b> has B $\flat$ 4.
1160/4	Fg, Vn I, Kb	Edition adds accent mark to match Kb at 1159/4.
1162/1	Kb	Edition changes rhythm from $\text{♪} \text{♩}$ to $\text{♪} \text{♩}$ to match Vc. The rhythmic discrepancy between the parts appears to result from an error of the copyist of <b>Im</b> who mistook a cautionary $\text{♩}$ for a sixteenth-note rest.
1163/4	KlTr	In <b>Im-Szg</b> , a later hand in ink added a “swell” (short crescendo hairpin).
1167.3	Fg	Edition changes A3 to G3 to match Klav, Vc, and Kb. <b>Vh</b> has G3.
1169/4–1171/2	Fl, Vn I, Br	Edition regularizes staccato marks. <b>Im-Fl</b> has staccato marks from 1169.6–1170.6, <b>Im-VnI</b> from 1169.6–8, and <b>Im-Br</b> from 1169.4–1170.12.
1172/3–4	Klav r.h.	Edition changes lowest notes from C4 to C#4 and G3 to G#3 to match Br. <b>Vh</b> has C#4 and G#3.
1173.2	Klav r.h.	Edition removes accent mark to match Vn I.
1175/4–1176/3	Fg, Vc, Kb	Edition changes endpoints of slurs from 1176.1 to 1175.4 in Fg and 1174.6 in Vc and Kb and from 1176.4 to 1176.3 to match Vn I slurs from 1145.3–4 and 1146.2–3.
1176.1	Klav	Edition adds <i>f</i> to match prevailing dynamic.
1176.3–1177.3	Fl, Vn I-II, Br	Edition regularizes slurs to match Vn I slurs from 1145.3–4 and 1146.2–3. <b>Im-VnI</b> and <b>Im-Br</b> have slurs from 1176.3–4, 1176.4–1177.1 [ <i>sic</i> ], and 1177.2–4. <b>Im-Fl</b> and <b>Im-VnII</b> have slurs from 1176.3–1177.1 and 1177.2–4.
1177/4–1178/3	Fg, Vc	Edition regularizes slurs to match Vn I slurs from 1145.3–4 and 1146.2–3. <b>Im-Fg</b> and <b>Im-Vc</b> have slurs from 1177.7–1178.1 and 1178.2–4.
1178.4–6	Fl	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.
1178.5–1179.1	Fg	Edition changes starting point of slur from 1178.4 to 1178.5 to match Vc and slur from 1176.5–1177.1.
1179/4	KlTr	Edition rejects a “swell” (short crescendo hairpin), which appears to have been added by a later hand in ink.
1179.6	Fg	Edition removes tenuto mark to match Vc.
1186.1	Kb	Edition adds missing “pizz.” which is also indicated before the repeat of this section at 1209.3. Curiously, <b>Im</b> 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 <b>Im</b> 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 <i>Zaubernacht</i> .
1187.4–6	Br	Edition changes endpoint of slur from 1188.1 to 1187.6 to match Vc.
1189	ALL	In <b>Im/Vh/Vm</b> , later hands added an ending repeat mark at the end of this

(cont'd)	(ALL)	measure, presumably to accommodate stage action of the New York production.
1193	ALL	In <b>Im/Vh/Vm</b> , later hands involved in the New York production put a vertical slash at the end of this measure, added “to second volta” in <b>Vh</b> , and added “to the second end” in <b>Vm</b> , indicating a jump to m. 1210 the second time through the repeat.
1194–1201	Vc	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.
1194.1	Kb	Edition removes a superfluous “pizz.” (see note for 1186.1).
1194.2	Kb	Edition changes F3 to Eb3 to match Br and Vc. <b>Vh</b> has Eb3.
1198.2, 4	Kb	Edition changes Eb3 to Db3 to match Br and Vc. <b>Vh</b> has Db3.
1201/4	Klav	Edition takes <i>f</i> from <b>Vh</b> .
1202.2	Klav l.h.	Edition adds missing ♭ for Eb3 to match Eb4 in r.h. <b>Vh</b> has Eb3.
1204.4	KlTr	Edition removes staccato mark to match neighboring KlTr notation.
1204.9–12	Fl, Fg	Edition adds slurs to match 1203.3–6 and 1204.3–6. <b>Vh</b> has slurs.
1205.3	Br	Edition changes <i>f</i> to <i>p</i> to match Vn I-II and Vc.
1207.3	Klav	Edition adds <i>p</i> to match prevailing dynamic.
1209	Fl, Klav	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. <b>Vh</b> has the grace note.
1209.1, 5	KlTr	Edition removes staccato marks to match neighboring KlTr notation.
1210–1213	Klav	Edition adds accent marks at 1211.2, 1211.4, 1212.2, 1212.4, 1213.2, and 1213.4 to match m. 1210.
1210–1213	Vn I-II, Br, Vc	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.
1210.1	Klav l.h.	Edition removes quarter note Ab3. 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.
1210.2	Kb	Edition adds “arco” to match remaining Strings, and because slurs begin here in Kb.
1211.1, 3	Klav r.h.	Edition changes Ab4 to Ab4 at 1211.1 to match Ab5 in r.h., Fl, and Br, and adds missing ♭ for Fb4 at 1211.3 to match Fb5 in r.h., Fl, and Br. <b>Vh</b> has Ab4 and Fb4.
1213.4	Kb	Edition changes Db3 to C3 to match Fg, Klav, Br, and Vc. <b>Vh</b> has C3.
1215–1218	Beck, GrTr	Edition adopts the music in these measures, which a later hand in ink added in Berlin. The first layer of <b>Im</b> has four measures of rest.
1215/4	Fl	Edition adds <i>ff</i> to match prevailing dynamic.
1216/4	Fg	Edition adds <i>ff</i> to match prevailing dynamic.
1218.2	Fl	Edition changes <i>f</i> to <i>sf</i> to match Fg.
1218.2–5	Beck, GrTr	In <b>Im-Szg</b> , the instrumentation is ambiguous. Apparently, the later hand that added entries in mm. 1215–1218 (see note) mistakenly added the notes from 1218.2–5 for Beck, and then only partially erased them before changing them to GrTr. Conceivably, these notes could have been intended to be performed on both Beck and GrTr, but this would be the only instance of this kind of simultaneity in the piece.
1219.2	Fl, Fg, Vn II	Edition changes <i>f</i> in Fl to <i>sf</i> , changes <i>sfz</i> to <i>sf</i> in Fg, and adds <i>sf</i> in Vn II to match Fg at 1218.2 and Vn I.
1219.2–5	Vn I	Edition adds slur to match mm. 1160–1161 and 1220.
1220.1	Klav r.h.	Edition changes F4 to Fb4 to match Fb3 in l.h. <b>Vh</b> has F4 but no other F. Although <b>Vh</b> might suggest that the pitch should be F(4) in both hands,

(1220.1 cont'd)	(Klav r.h.)	this is at odds with the findings in <b>Im</b> : 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.
1220.1	Kb	Edition adds missing ♭ for B♭2 to match Klav. <b>Vh</b> has B♭3.
1220/2–3	Fl, Fg, Vn I-II	Edition adds <i>sf</i> 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.
1220/4–1221/3	Fl, Klav, Vc, Kb	Edition regularizes accent marks to match Fg, Vn I-II, and Br.
1222.2	Vn II	In <b>Im</b> , a later hand in pencil added <i>p</i> .
1222/4	Fg, Strings	Edition adds <i>f</i> to match Fl. In <b>Im-VnII</b> , a later hand in pencil added <i>f</i> (see note for 1222.2).
1223/4–1224/1	Vn I, Br	Edition adds slurs to match 1164/4–1165/1.
1223.6–8	Fg	Edition adds staccato marks to match 1224.7–1225.12.
1226.5	Vn I	Edition changes <i>ff</i> to <i>f</i> to match remaining instruments.
1228/3	Kb	Edition removes accent mark to match remaining instruments.
1228/4–1229/3	Vc, Kb	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.
1230.5	Kb	Edition removes accent mark to match remaining instruments.
1232/4–1234/1	Klav, Vc, Kb	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.
1234.1	Br	Edition removes accent mark to match remaining instruments.
1240–1243	Fl, Fg, Br	Edition regularizes accent-staccato marks to match remaining instruments. <b>Im-Fl</b> has accent marks. <b>Im-Fg</b> has accent-staccato marks from 1240.3–1242.4 and accent marks in 1243. <b>Im-Br</b> has accent marks at 1240.3 and 1241.1 and accent-staccato marks from 1241.4–1243.3.
1240.3	Fl, Fg, Klav, Strings	Edition adopts “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.
1243.3	Klav r.h.	Edition changes G4 to F♯4 to match F♯5 in r.h., Fl and Vn I. <b>Vh</b> has no G.
1244.4	Klav l.h.	Edition moves misplaced ♭ in front of C6 to A5, changing C♭6 to C6 and A5 to A♭5 to match Vn I-II. <b>Vh</b> has A♭3 and C4.
1245	Klav r.h.	Edition adds staccato marks, in continuation of the “molto stacc.” at 1244.1.
1248–1249	Fl, Fg, Klav r.h.	Edition adds staccato marks in Fl and Klav r.h. from mm. 1248–1249 and Fg in m. 1249 to match Fl in m. 1253, Fg in m. 1248, and the Klav “molto stacc.” at 1244.1.
1252.1–1255.4	Klav r.h.	Edition changes written instruction “stacc.” at 1252.1 to staccato marks.
1252.1	Klav	Edition adds <i>p</i> to match 1244.1. <b>Vh</b> has <i>p</i> . <b>Im</b> has no dynamic, but a later hand in pencil added <i>fff</i> .
1260.1–4	Klav r.h.	Edition adds staccato marks to match 1260.5–1261.7.
1262.1	Br, Vc	Edition adds “arco” to match Vn I-II.







1267	Kast	Edition adds a sixteenth-note rest after 1267.3 to match m. 1266. In the first layer of <b>Im-Szg</b> , this measure is a sixteenth note short, but later hand in pencil added a sixteenth-note rest after 1267.2.
1268–1269	Fg	Edition adopts change of rhythm by a later hand in pencil in each measure from  to  to match Fl. <b>Vh</b> contains no corresponding music.
1268.4	Br	Edition changes E4 to D4 to match remaining instruments.
1269.5–6	Vn II, Br	Edition removes staccato marks to match Vn I and 1268.5–6.
1270.1	Klav	Edition adds <i>p</i> to match 1266.1 and KlTr at 1271.1. <b>Vh</b> has <i>p</i> .
1270.5	Klav l.h.	Edition changes B♭4 to G♭4 to match G♭3 and G♭5.
1271	Vn II	Edition changes incorrect rhythm  to  to match m. 1270, Br, and Vc.
1272–1275	Klav	Edition adds <i>ff</i> at 1272.1 to match Vn I, adds “dim.” at 1274/1 to match dynamic reduction in Strings from mm. 1272–1273, and changes “dim.” at 1274/1 to a decrescendo hairpin from mm. 1274–1275 to match Fl, Fg, and Strings.
1272.1	Fg	Edition adds <i>sf</i> to match Fl.
1275–1276	ALL	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. <b>Im-Klav</b> 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. <b>Im-Szg</b> appears to show two layers of revisions; the later one was introduced in New York because of the English abbreviation “Tymp.”
1275.9	Klav l.h.	Edition changes G1 to E1 to match r.h., Fg, Vc, and Kb.
1276/1	ALL	Edition adopts Weill’s addition in ink “a tempo” from <b>Im-Fl</b> .
1276.1	Vn I	A later hand changed “pizz. (ad lib.)” to “arco.”
1276.1	Vn II, Vc	Edition adds “pizz.” to match Br and Kb.
1280/2– 1283/2	Klav	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.
1281.3–4	Fl	Edition adds staccato marks to match 1282.2–3, 1282.5–6, and 1283.2–3.
1282/1, 1284/1	Vn II, Br, Vc, Kb	Edition adds <i>p</i> 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.
1284/1	Vn II, Vc	Edition adds “arco” to match remaining Strings.
1285.1–2	Klav l.h.	Edition adds staccato marks to match 1284.1–2.
1286–1287	Klav, Vn I-II, Br, Kb	Edition adopts <i>sf</i> at 1286/1, 1286/2, 1287/1, and 1287/2 in Vc, where Weill added it in ink, changes <i>sfz</i> to <i>sf</i> in Fg, and adds <i>sf</i> to Klav and remaining Strings.
1288.1	Fg, Vn I, Vc	Edition regularizes accent-staccato mark to match Vn II and Kb. <b>Im-Fg</b> and <b>Im-Vc</b> have a staccato mark. <b>Im-VnI</b> has an accent mark.
1289.1	Klav	Edition adds staccato mark to match 1288.1.
1290–1291	ALL	In <b>Im-Fg</b> , a later hand in pencil wrote “rit.” at 1291/1, and in <b>Im-Kb</b> , a later hand in pencil wrote “rit.” at 1290/1.
1294.2	Klav r.h.	Edition changes E♭4 to D♭4 to match Vn II and 1292.2.
1296–1313	Klav, Vn II, Br, Vc, Kb	Edition regularizes articulation of running eighth-note accompaniment beneath the Fl melody. <b>Im-VnII</b> has staccato marks in mm. 1305 and 1311–1313. <b>Im-Br</b> has an accent-staccato mark at 1305.1 and staccato marks in 1305.2–4 and mm. 1312–1313. <b>Im-Vc</b> has accent marks at 1303.1 and

(1296–1313 cont'd)	(Klav, Vn II, Br, Vc, Kb)	1305.1 and staccato marks at 1305.2–4 and m. 1311. <b>Im-Kb</b> has an accent-staccato mark at 1305.1 and staccato marks in 1305.2–4 and m. 1311. <b>Im-Klav</b> has no articulation.
1303–1311	ALL	<b>Vm</b> omits these measures, but a later hand copied them from <b>Vh</b> onto a loose insert and added them to <b>Vm</b> .
1305–1314	Fl	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 <b>Im-Fl</b> probably had omitted these measures by accident.
1312–1338	ALL	Later hands cut these measures in <b>Im/Vh</b> , they are omitted from <b>Vm</b> . In <b>Im-Szg</b> , a later hand (probably a performer) glued blank paper over mm. 1313–1339.
1312–1313	Klav l.h.	Edition adds 8va to match range of mm. 1303–1304.
1320.1	KlTr, Tri	Edition adds <i>mf</i> to match Vn I.
1320.2–5	Vn I	Edition adds staccato marks to match 1314.2–5.
1321.4	Kb	Edition changes F $\sharp$ 3 to E $\sharp$ 3 to match Klav and Vc. <b>Vh</b> has E $\sharp$ 3.
1326	Fg, Klav	Edition adds <i>p</i> to match Vn II and Br.
1326–1338	Klav, Vn II, Br	Edition regularizes staccato marks. <b>Im-VnII</b> has them in mm. 1326–1327 and 1338. <b>Im-Klav</b> and <b>Im-Br</b> have them in mm. 1326–1328.
1326.4	Klav l.h.	Edition changes F $\sharp$ 5 to E $\sharp$ 5 to match r.h. and Vn II.
1328.1, 1330.1	GrTr, Tri	Edition adds <i>p</i> to match prevailing dynamic.
1332.2, 4	Klav l.h.	Edition changes G $\sharp$ 4 to F $\sharp$ 4 at 1332.2 and E4–F $\sharp$ 4 to D4–E $\sharp$ 4 at 1332.4 to match r.h., Vn II, and Br. <b>Vh</b> has F $\sharp$ 4 and D4–E $\sharp$ 4.
1334.1	Vn I	Edition adds “marc.” to match Vc at 1335.1.
1338.4	Br	Edition changes B3 to A3 to match Klav. <b>Vh</b> has A3.
1341.1	Fl, Vn I	Edition adds staccato mark to match and 1349.1.
1345.1	Fg, Br, Vc, Kb	Edition adopts “marc.” in Vc, where Weill added it in ink, and adds it to Fg, Br, and Kb.
1347.1	Klav	Edition adds accent mark to match mm. 1341–1343.
1347.4–5	Br	Edition removes staccato marks to match mm. 1341–1344 and 1349–1352.
1349–1352	Klav	Edition adds accent marks at 1349.1, 1350.1, 1351.1, and 1352.1 to match mm. 1341–1343.
1351.1	Fg	Edition adds staccato mark to match mm. 1341–1344.
1352.1–8	Fl, Vn I-II	Edition adds slur in Vn I-II to match Fl. In <b>Im-Fl</b> , the endpoint of the slur is ambiguous, either 1352.8 or 1353.1.
1352.1	Fg	Edition changes D3 to C3 to match Klav, Vc, and Kb, and adds staccato mark to match mm. 1341–1344.
1352.1	Vc, Kb	Edition adds accent mark to match Vc at 1344.1.
1353.1	Br, Vc, Kb	Edition adds “marc.” to match Klav. In <b>Im-Br</b> , a later hand in ink added “marc.”
1353/2	Fl, Fg	Edition adds tenuto mark in Fl and changes accent mark to tenuto mark in Fg to match Vn I-II.
1355.5	Fl, Vn II	Edition adds accent mark in Fl and changes tenuto mark to accent mark in Vn II to match Fg and Vn I.
1356	ALL	After this measure, <b>Vh</b> 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 <b>Im</b> omits these extra measures as well as the repeat sign at the beginning of m. 1341. Later hands in <b>Im/Vm</b> added repeat marks only for m. 1356, presumably to accommodate stage action.
1357.1	Vn I	Edition changes <i>fff</i> to <i>ff</i> to match Fl and Fg.



1357.2	KITr	Edition adds <i>f</i> to match prevailing dynamic.
1357.2	Klav	Edition adopts “furioso,” which Weill added in ink.
1357.2	Kb	Edition adds “marc.” to match Vn II, Br, and Vc.
1359.1	Vc, Kb	Edition changes tenuto mark to accent mark in Vc and adds accent mark in Kb to match Vn II and Br.
1360.2	Vn II	Edition adds accent mark and changes <i>f</i> to <i>sf</i> to match Br and Kb.
1361.6	Fg	Edition adds missing <i>b</i> for B $\flat$ 3 to match Fl and Vn I. <b>Vh</b> has B $\flat$ 5.
1364/2	Beck	Edition adds “cresc.” <b>Vh</b> has “molto cresc.”
1368	ALL	In <b>Im</b> , later hands crossed out the fermata.
1369/2	ALL	<b>Vh</b> has “dolente.”
1370.2	Fg	Edition takes F3 from <b>Vh</b> . <b>Im</b> has G $\flat$ 3.
1372/1	Fg	Edition changes $\text{♩}$ to $\text{♪} \text{ } \gamma$ to match Fl.
1372.1	Vc, Kb	Edition adopts <i>pp</i> in Vc, where Weill added it in ink, and adds it to Kb.
1378.1–8	Vc, Kb	Edition adds slurs to match mm. 1370–1377.
1379	ALL	<b>Vh</b> has “Moderato.”
1380.1– 1382.4	Klav	Edition adds staccato marks to match 1379.2–4.
1387.2– 1392.4	Klav	Edition adds staccato marks to match 1379.2–4 and mm. 1393–1394.
1387.2	Br	Edition changes staccato mark to tenuto mark to match Fl at 1379.2.
1395	ALL	<b>Vh</b> has “Immer langsamer.”
1395.5	Fl	Edition adds staccato mark to match Fg at 1399.5.
1401.1	Vc	Edition adds “arco.”
1404	Vc	Edition adds staccato marks to match m. 1402.
1407.1	Vn I-II, Br, Vc	Edition adds “pizz.” to Vn II to match remaining Strings. In <b>Im-VnI</b> , a later hand in pencil changed “pizz.” to “arco.” In <b>Im-Br</b> and <b>Im-Vc</b> , later hands crossed out “pizz.”
1410.1	Strings	Edition adopts <i>pp</i> in Vc, where Weill added it in ink, add adds it to Vn I-II and Br. In <b>Im-VnII</b> , a later hand in ink added <i>pp</i> .
1412	Vn II, Br	Edition regularizes articulation to match Vn I by adding to Vn II “arco” at 1412.1, slurs from 1412.1–2 and 1412.3–4, accent marks at 1412.1 and 1412.3 and adding staccato marks to Vn II and Br at 1412.2 and 1412.4.
1414	ALL	<b>Vh</b> has “Quasi Andante.”
1415–1422	Klav r.h.	Edition adds staccato marks to match mm. 1413–1414.
1420.1	Vn I-II, Br	In <b>Im-VnI</b> , <b>Im-VnII</b> , and <b>Im-Br</b> , later hands changed “pizz.” to “arco.”
1427	ALL	Edition adopts “All[egr]o,” which a later hand in pencil added to <b>Im-Fg</b> , <b>Im-VnI</b> , <b>Im-VnII</b> , <b>Im-Br</b> , and <b>Im-Vc</b> . <b>Vh</b> has “Vivace.”
1432.1	Fl, Klav, Vn II, Br	Edition adds “cresc.” to match Vn I and Vc.
1438	ALL	<b>Vh</b> has “Tempo di Valse” at 1438/2. In <b>Im-Fl</b> , a later hand in ink added “tempo” at 1438/1. In <b>Im-Fg</b> , a later hand in pencil added “ritar.” at 1438/2.
1439.2	Klav r.h.	Edition adds missing $\sharp$ for G $\sharp$ 3 to match Br. <b>Vh</b> has G $\sharp$ 3.
1442.2, 1446.2	Fg, Vc, Kb	Edition adopts “marc.” in Vc, where Weill added it in ink, and adds it to Fg and Kb.
1449.1	Fg	Edition changes B2 to A2 to match Klav, Vc, and Kb. <b>Vh</b> has A2.
1449.3	Kb	Edition changes C3 to C $\sharp$ 3 to match Fg. <b>Vh</b> has no corresponding music.
1450.2	Kb	Edition adds “arco” in light of the accent mark and the arco playing and accent marks in Br and Vc (Weill usually did not assign articulation marks to string instruments that play pizzicato). Given that Kb must switch to arco

(1450.2 cont'd)	(Kb)	playing no later than 1465.2 (to perform a trill), but <b>Im</b> 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. <b>Vh</b> has C#4 and E4.
1462.2	Fl	Edition adds missing # for B#5 to match 1461.1. The cautionary ♯ in <b>Im</b> for B#5 at 1463.4 supports the decision. <b>Vh</b> has no corresponding music.
1463.2	Br	Edition changes <i>sf</i> to <i>ff</i> 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 <b>Im/Vh</b> , they are omitted from <b>Vm</b> .
1476/1–2	Pk, Klav, Br, Vc, Kb	Edition adds <i>f</i> 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 <b>Im-Vc</b> , where Weill added “Viertel! Langsamer” in ink. In <b>Im-Fl</b> , 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 <b>Im-Fl</b> , “quasi Mazurka”). In <b>Im-VnI</b> , a later hand in purple pencil added “marcato” and crossed out the slur from 1478.2–5. In <b>Im-VnII</b> , a later hand, also in purple pencil, crossed out the slur. In <b>Im-Br</b> , Weill added “langsamer,” apparently using the same purple pencil, but he did not revoke the slur. In <b>Im-Vc</b> , 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 <b>Im-Kb</b> , a later hand added “langsamer” in m. 1478.
1484.2– 1485.1	Br	Edition changes starting point of slur from 1484.1 to 1484.2 to match Vn I.
1486.5	Klav r.h.	Edition upholds B4 in <b>Im</b> . <b>Vh</b> has B♭4.
1487.1–3	Klav	Edition changes endpoint of slur from 1487.2 to 1487.3 to match Fl.
1494.1– 1495.1	KITr, Strings	Edition adds crescendo hairpin to match m. 1492. <b>Im-Br</b> 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 cresc.” in Vn II and Vc in m. 1499, where a later hand and Weill, respectively, added it in ink, and adds “molto cresc.” to Fg and Kb.
1501.2	Vn I	Edition changes B♭5 to B#5 to match Fl and Br. <b>Vh</b> has B5 with no cautionary accidental to cancel the B♭5 at 1500.5.
1504, 1506– 1507	ALL	Later hands added repeat marks for these measures in <b>Im/Vm</b> , 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.
1524–1528	Klav r.h.	Edition adds missing # for G#3 at 1524.3, 1525.3, 1526.3, and 1527.3 to match Fg and Br; <b>Vh</b> 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.

1525.2–5	Vc	Edition changes endpoint of slur from 1526.1 to 1525.5 to match Vn I.
1529.2–3	Klav r.h.	Edition adds missing # for A#3 to match Vn II. <b>Vh</b> has A#3.
1532.1	Vn I-II	Edition adopts <i>p</i> , which a later hand in ink added to Vn II, and adds <i>p</i> to Vn I.
1532.1–4	Vn I-II	Edition adds slurs to match Vn I from 1534.1–4. <b>Vh</b> has this slur.
1534.1–4	Vn II	Edition changes endpoint of slur from 1535.5 to 1534.4 to match Vn I.
1536.1–4	Vn II	Edition changes starting point of slur from 1536.2 to 1536.1 to match Vn I.
1546–1563	ALL	Later hands cut these measures in <b>Im</b> . As opposed to the first layer of <b>Im</b> , where these measures were written out fully, <b>Vh/Vm</b> have a <i>dal segno</i> after m. 1544 that repeats from mm. 1439–1472 and then continues at m. 1563. <b>Vh/Vm</b> include the music of mm. 1451–1466, which does not recur in the analogous location in <b>Im</b> after m. 1556. Weill probably made this change when he prepared the full score. Perhaps during rehearsal the performers noticed the discrepancy between <b>Im</b> and <b>Vh/Vm</b> and instead of rectifying the sources, cut the entire section. In <b>Im-Szg</b> , a later hand (probably a performer) glued blank paper over mm. 1545–1563.
1549.2	Klav r.h.	Edition moves misplaced # in front of E4 to G4, changing E#4 to E4 and G4 to G#4 to match 1443.2.
1554/2	Klav r.h.	Edition changes rhythm from  to  to match l.h. and adjacent Klav notation.
1559.2	Kb	Edition adds missing # for A#3 to match Fg, Klav, Vn II, and Br.
1565	ALL	<b>Vh</b> has “Andantino. Etwas schwermütig.”
1574.4	Vn I	Edition adopts change from <i>p</i> to <i>f</i> by a later hand in ink to match Vn II and Br.
1575.2	Vn I	Edition adds “in strengem Rhythmus” to match Fl at 1578.2 (see note).
1575.2	Vc	Edition adopts “deciso”; Weill added “decido” [ <i>sic</i> ] in ink.
1578.2	Fl	Edition adopts “in strengem R[h]ythmus,” which Weill added in pencil.
1579.9– 1581.1	Br, Vc	Edition adopts a change of slurring in <b>Im-Br</b> , 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.
1580	ALL	Later hands added repeat marks for this measure in <b>Im/Vm</b> , and several <b>Im</b> show English indications to play slower the second time. Presumably this repeat was enacted to accommodate stage action in the New York performance.
1582.2	Br	Edition adds “espr.” to match addition in Vn II at 1583.3 (see note).
1583.3	Vn II	Edition adopts addition “espr.” by a later hand in ink, and adds <i>p</i> to match Br at 1582.2.
1583.11– 1585.1	Br	Edition removes incomplete slur that starts at 1583.11 and does not continue across a system break in <b>Im</b> , and adds natural sign to F#3 at 1584.1 to match the F2 in Vc at 1585.1. <b>Vh</b> has an eighth note F#3 at 1583.11 followed by an eighth rest, has no music corresponding to Br in m. 1584, and has F2 at 1585.1.
1584.1	Vc	Edition adopts “tranquillo,” which Weill added in ink.
1586.2	Vn I	Edition adds <i>p</i> to match Br at 1582.2 and “espr.” to match addition in Vn II at 1583.3 (see note).
1588	ALL	Edition takes <b>C</b> from <b>Im-Fl</b> , <b>Im-Klav</b> , and <b>Im-VnII</b> . In <b>Im-Fg</b> and <b>Im-Vc</b> , later hands changed  to <b>C</b> by scratching out the slash. <b>Im-Szg</b> , <b>Im-VnI</b> , <b>Im-Br</b> , and <b>Im-Kb</b> have  , but later hands in pencil added “4/4.” <b>Vh</b> has 4/4.
1588–1603	Szg	Written instructions and an inserted page in <b>Im</b> 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 <b>Im-Fl</b> 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 <i>p</i> 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 <i>p</i> 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 <b>Im/Vm</b> . <b>Vh</b> 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 <b>Im</b> .
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. <b>Im-Klav</b> , <b>Im-VnI</b> , and <b>Im-Vc</b> have them from 1623.2–4; <b>Im-VnII</b> 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. <b>Im-Fg</b> and <b>Im-Br</b> show no signs of revision.
1624	ALL	<b>Vh</b> 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.
1625.9–15	KlFl	Edition adds slur to match 1624.9–15.
1626.1–1627.1	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	Szg	Edition adds missing ♯.
1626.9–15	KlFl	Edition adds slur to match 1624.9–15.
1627	KlFl, Fg, Klav, Vn II, Br, Kb	Edition adds <i>mf</i> 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 <i>ff</i> 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 <i>f</i> in KlFl and changes <i>ff</i> to <i>f</i> 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 <i>ff</i> and “marcatissimo,” which Weill added in pencil in <b>Im-Fg</b> , 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 <i>ff</i> at 1634.1 and crescendo hairpins in mm. 1634 and 1635, added by a later hand in ink in <b>Im-VnII</b> , and adds it to Vn I and Br. Edition also adds <i>ff</i> 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 <b>Im-VnII</b> .
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 <b>Im</b> , a later hand in pencil added “rall.”
1635.6	Fg, Vc, Kb	Edition adopts “furioso,” 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 “furioso.”
1636.3–4	Br	Edition changes staccato marks to accent marks to match Klav and Vn I-II.
1636.5	Vc	Edition changes F $\sharp$ 3 to E $\sharp$ 3 to match Fg and m. 1642. <b>Vh</b> has E $\sharp$ 3.
1637.3–4	Klav l.h.	Edition adds staccato marks to match 1638.1–4.
1637.10	Fg	Edition changes G $\sharp$ 3 to F $\sharp$ 3 to match Vc. <b>Vh</b> has F $\sharp$ 3.
1641.2	KlFl	Edition adds missing $\flat$ to trill to match Vn I.
1642.3	Vn I-II	Edition adds <i>ff</i> to match prevailing dynamic in Strings. In <b>Im-VnII</b> a later hand in ink added <i>f</i> and “marc.” Edition adopts “marc.” and adds it to Vn I.
1643.1, 3	Klav l.h.	Edition moves misplaced accidental $\sharp$ at 1643.1 from E3 to G3 (changing E $\sharp$ 3 to E3 and G3 to G $\sharp$ 3) and moves accidental $\flat$ at 1643.3 from E3 to G3 (changing E $\sharp$ 3 to E3 and G3 to G $\sharp$ 3) to match harmony at 1643.1 and voice leading in r.h. (G $\sharp$ 5–G $\sharp$ 5–F $\sharp$ 5).
1644.2	KlTr	Edition adds <i>f</i> .
1645.1, 1646.1	KlFl, Fg	Edition adopts Weill’s additions in <b>Im-Fl</b> , <i>ff</i> at 1645.1 and accent marks at 1645.1 and 1646.1, and adds these markings in Fg.
1645.2	Strings	Edition adds <i>f</i> to match dynamic in Strings at m. 1630.
1645/3	Klav	Edition changes E $\sharp$ 3 to F $\sharp$ 3 to match Vc and Kb. <b>Vh</b> has F $\sharp$ 3.
1650.4	Klav l.h.	Edition adds missing $\sharp$ for F $\sharp$ 1 to match r.h.
1650.4– 1651.1	Klav	Edition adds slurs to match 1659.2–3.
1651.3–5	Br	Edition adds slur to match Vn II.
1651/4	Vn I, Br	Edition changes <i>fz</i> in Vn I and <i>f</i> in Br to <i>sf</i> to match KlFl and Vn II.
1651.9–10	Klav	Edition takes staccato mark at 1651.9 and accent mark at 1651.10 from <b>Vh</b> ; this articulation matches 1659.11–12 in <b>Im</b> .
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– 1658.1	KlFl	Edition adds slur to match slurs from 1653.2–1657.6.
1658.1	Pk, Kb	Edition adds <i>f</i> 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 <i>sf</i> to <i>ff</i> to match Vc and Kb.
1663	ALL	After this measure, <b>Vh</b> 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 <b>Im</b> .
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	<b>Vh</b> has “Presto.” The first layers of most <b>Im</b> have “Il doppio movimento,” which later hands changed to “Animato.”

1665–1670	ALL	Edition reiterates dynamics to clarify the differences between <i>p</i> in Strings (indicated only at 1665/1) and <i>f</i> in the remaining instruments (indicated only at 1665/2). In <b>Vh</b> , which generally has sparse dynamic marking, Weill wrote <i>sf</i> at 1665/2, 1665/4, 1666/2 and 1666/4.
1665–1668	ALL	Later hands added repeat marks for this section in <b>Im/Vm</b> . Subsequent hands revoked these repeat marks.
1665/2	KlFl	Edition changes <i>ff</i> to <i>f</i> to match Fg.
1669.1	Vn II	Edition changes G4 to F4 to match remaining Strings.
1671	Kb	Edition removes staccato marks to match remaining Strings.
1674.1	Fg	Edition changes <i>ff</i> to <i>f</i> to match KlFl.
1674.2	Tri	Edition adds <i>p</i> to match Strings.
1674.3–8, 1675.3–8	Klav	Edition adds staccato marks to match 1674.1–2 and 1675.1–2.
1676.2	Vn II	Edition changes D♭5 to D♮5 to match remaining Strings.
1678.1, 1679.1	Fg, KlTr	Edition changes accent mark to <i>sf</i> in Fg and adds <i>sf</i> in KlTr to match KlFl.
1681/2	KlFl, Fg, Klav, Strings	Edition adds <i>f</i> to match GrTr.
1682/1	Vn II	In <b>Im</b> , a later hand in ink added “Halbe.”
1682.3–7	Vn II, Br	Edition adds staccato marks in Vn II and Br to match Vn I.
1682/3– 1693/2	ALL	Later hands cut these measures in <b>Im/Vm</b> .
1683.6	Vn II	Edition changes B♭4 to A♭4 to match Vn I and Br. <b>Vh</b> has A♭4.
1692/4	Klav	Edition adds “marc.” to match Vc at 1688.7.
1693	ALL	<b>Vh</b> has “Prestissimo.”
1693.2	Br	Edition adds “marc.” to match Vn II at 1694.2.
1694.4–5	Kb	Edition changes rhythm from $\text{♩} \text{♩}$ to $\text{♩} \text{♩}$ to match pattern in mm. 1693–1695.
1696/3– 1698/4	KlTr	<b>Im-Szg</b> omits the name for this instrument, but indicated and similarly notated KlTr at mm. 1678–1679.
1697/3	ALL	Edition regularizes the notation of the crescendo, opting to follow the crescendo hairpin in <b>Im</b> in m. 1698. In <b>Im-VnII</b> and <b>Im-Vc</b> , later hands in ink added “cresc.” at 1697/3, which the Edition rejects.
1697.3	Klav l.h.	Edition opts for A2 to match Kb. Pitch in <b>Im</b> is ambiguous, either B♭2 or A2. <b>Vh</b> has no corresponding music.
1698.3	Klav	Edition takes A♭4 from <b>Vh</b> . <b>Im</b> has A4.
1699.1	KlFl	Edition rejects a change in rhythm from $\text{♩}$ to $\text{♩} \text{♩}$ , made in <b>Im</b> by a later hand in ink, and follows the first layer to match Fg and Klav.
1699.1	KlFl, Fg, Klav, Strings	Edition adopts <i>fff</i> 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. <b>Vh</b> has <i>fff</i> .
1699.1	Klav r.h.	Edition adds missing ♭ for A♭3 to match A♭4.
1699.2	Strings	Edition adopts <i>pp</i> in <b>Im-VnI</b> , where Weill added it in pencil, adds it to Vn II and Br, and changes the <i>p</i> that Weill added in pencil to <b>Im-Vc</b> and <b>Im-Kb</b> to <i>pp</i> .
1699.3	Szg	A later hand in ink wrote “6 Gongschläge” in <b>Im</b> . In <b>Vh</b> , 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 <b>Vh</b> where the strikes might occur: 1–3 in m. 1699, 4–5 in m. 1700, and 6 in m. 1701 (see Plate 4).
1700	ALL	<b>Vh</b> has “Ruhig, schwebend.”



1700.1	Glock	Edition adds <i>p</i> to match Fl in m. 1707.
1707–1728	ALL	Later hands cut mm. 1707–1724 in <b>Im/Vh</b> , and subsequent hands extended the cut to m. 1728 in <b>Im</b> . All these measures are omitted from <b>Vm</b> . In <b>Vh</b> 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 <i>Zaubernacht</i> 's 1919 precursor.
1707	Fl	Edition takes “dolce espr.” from <b>Vh</b> to match m. 5.
1707–1724	Glock	Edition transposes the notated Glock part an octave lower than notated in <b>Im-Szg</b> . See “Commentary: General Issues,” above.
1727	ALL	Edition omits the forty-two measures containing the SPIELZEUGFEE's farewell song, because it is incomplete and unperformable. Whereas the orchestral accompaniment survives in <b>Im</b> , 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 <b>Im</b> and <b>Vh</b> 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. <b>Im</b> 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, <b>Im</b> 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):

“Pora, uzh konchilasya noch' / Bezhit po nebu utra doch' / I ustilaet shar zemnoi / molochno-seroi pelenoi / o moi igrushechnyi narod / seichas dusha v tebe zamret / volshebnyi kochilsia tvoi chas / volshebnyi kochilsya tvoi chas! / Teper' proshchaite! Po mestam! / V shkafy, stoly, po ugolkam / skorei skor[?]e, strayi gnom / petuh poet uzh pod oknom / Ti-lil', ti li li om / Ti li-lil' Tri li li / Ti-lil' Ti li-li-om / Ti lil' ti li-li-om.”

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

Fl

Fg

Becken

Klav

SPZGFEE

Vn I

Vn II

Br

Vc

Kb

*p*

*p espr.*

*p*

Ver - weht die Nacht die Zeit ver - rinnt

mit Dämpfer arco

*pp dolce*

*pizz.*

*p pizz.*

*p pizz.*

*p pizz.*

*p pizz.*

*p*

Fl

Fg

Pk

Klav

SPZGFEE

Vn I

Vn II

Br

Vc

Kb

*ruhig*

*pp*

*p molto espr.*

mit Dämpfer arco

*pp* mit Dämpfer arco

*pp* mit Dämpfer arco

*pp* mit Dämpfer arco

*p*

*poco espr.*

*p espr.*

mit Dämpfer arco

*p*

*espr.*



17

Fl

Fg

Pk

Klav

SPZGFEE

Vn I

Vn II

Br

Vc

Kb

24 *rall.*

*p espr.*

Fl

Fg

Pk

Klav

SPZGFEE

Vn I

Vn II

Br

Vc

Kb

==

[illegible]

1727.4, 1728.2	Vn I, Br	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).
1729.2	Vn I	Edition takes C5 from <b>Vh</b> . <b>Im</b> has D5.
1729.6	Vn I	Edition upholds A $\flat$ 5 in <b>Im</b> . <b>Vh</b> has A $\flat$ 5.
1733.2, 1735.3	Vn II, Vc	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).
1736.5–8	Vn I	Edition changes endpoint of slur from 1737.1 to 1736.8 to match Vn II.
1737.2	Kb	Edition adds “mit Dämpfer” to match remaining Strings.
1741.4	Fl	Edition adds <i>p</i> and “espr.” to match Fg at 1743.4.
1742	ALL	In <b>Vh</b> , a later hand mistakenly added a rehearsal marker, which was subsequently crossed out and moved to m. 1746.
1742–1745	Vc, Kb	Edition adopts the music in these measures, which Weill added in ink. The first layer has rests.
1742.4	Klav r.h.	Edition upholds F $\sharp$ 3 in <b>Im</b> . <b>Vh</b> has G3.
1744.1–1746.1	Klav	Edition adds slurs in r.h. from 1744.1–1746.1 and in l.h. from 1744.4–1746.1 to match Fl and Fg.
1744.4	Klav l.h.	Edition takes C $\sharp$ 2 from <b>Vh</b> . <b>Im</b> has a rest in l.h. in m. 1744, but a later hand in ink added C2 at 1744.4.
1746–1760	Glock	Edition adopts a revision by Weill, who transposed the first layer of <b>Im-Szg</b> 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 <b>Im</b> 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.
1746.1	Vn I	Edition adopts a change from “pizz.” to “arco,” entered by a later hand in pencil.
1748.1–5	Vn II	Edition removes slur to match notation of surrounding measures played “pizz.”
1751.1	Vn II, Br, Vc	Edition adopts “arco,” which Weill added in ink.
1753.2	Kb	Edition changes C4 to B3 to match Vc. <b>Vh</b> has B3.
1754.1	Vn I-II, Br, Vc	<b>Im</b> have “arco,” which Weill moved to 1751.1 in Vn II, Br, and Vc, and another hand moved to 1746.1 in Vn I.
1758	Fg, Klav, Strings	Edition adopts <i>ppp</i> , 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.
1759.1–1760.1	Glock	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.*

<i>Vorhang</i> (m. 5)	sieht sich um (mm. 259–260)	(mm. 343–345)	(mm. 410–418)
<del>Kinderfrau ab</del> (mm. 24–25)	unter die Decke (m. 261)	setzt s. i. d. Sattel? (mm. 347–348)	1. Bein hoch (m. 422)
12 Schläge (m. 32)	läuft zum Pferd (m. 265)	stampft und läuft <del>weg</del> (m. 356–359)	fällt (m. 424)
<i>Verwandlung</i> (m. 92)	zurück zum Mädchen (mm. 268–269)	Pferd ab (m. 357)	2. Bein hoch (m. 426)
<i>Es wird hell</i> (m. 121)	er rüttelt sie (m. 271)	<del>Pferd ab</del> (m. 356 bis)	fällt (m. 428)
<i>Der Ball</i> (m. 139)	zieht sie heraus (m. 276)	Brett an (m. 357 bis)	M. geht rüber
Ball heraus gerollt (m. 139)	acht Schritte (mm. 279–280)	...weg (m. 362 bis)	M. ärgert sich etwas (m. 432)
Kopf (m. 142)	<del>zeigt auf Pferd</del>	Knabe schaut nach (mm. 364–365)	Kn. geht zu [ <i>sic</i> ] auf die andere Seite (mm. 434–435)
Beine (m. 143)	Knabe läuft weg (m. 283)	beugt sich (m. 366)	1. x Kopf an (m. 438)
Arme (m. 144)	Mädchen läuft zu ihm (mm. 285–286)	steht auf (m. 369)	2. x (m. 440)
<i>Hampelmann</i> (m. 153)	u_[illeg.] die Schulter (mm. 287–288)	Knabe springt auf (mm. 371–372)	M. erregt (m. 441)
Handstand (m. 161)	sie trennen sich (m. 293)	läuft hinaus (mm. 373–374)	Er in die Mitte der Scene (mm. 443–445)
<i>Kochherd</i> (m. 168)	beim Pferd (m. 297)	er kommt wieder (mm. 382–383)	Streit zwischen Kn. u. M. (mm. 446–447)
<i>Er tanzt</i> (m. 173)	streicheln das Pferd (mm. 300–301)	er fällt auf die Decke zurück (mm. 382–383)	Knabe zur Puppe (m. 455)
<del>Auftritt Ball Hampelmann</del> (m. 179)	Pferd stampft (m. 304)	Knabe hinkt (mm. 386)	steht auf Stufe (m. 458)
<i>Ball</i> (m. 183)	fallen hin (m. 305)	Mädchen tröstet ihn (mm. 392–393)	läuft (m. 460)
<i>Hampelmann</i> (m. 184)	1. Schritt (m. 306)	M. spricht v. d. Puppe (m. 396)	sitzt (m. 461)
<del>Verfolgung</del> (m. 185)	2. Schritt (m. 307)	Sie gehen zum Vorhang (mm. 400–401)	Sie kriechen hin (m. 462)
Verfolgung (m. 190)	Knabe läuft weg (m. 309)	<i>Vorhang hoch</i> (m. 407)	sie richten sich auf (mm. 466–467)
<i>Pferdchen</i> (m. 197)	holt den Eimer (mm. 310–311)	Thema der Puppe (mm. 408–409)	beginnt sich zu bewegen (mm. 479–483)
<i>Springt vom Brettchen</i>	tränkt d. Pferd (mm. 315–316)	Mädchen richtet die Gegenstände im Puppenzimmer zurecht	erregt zur Puppe (m. 653)
<i>Es stampft</i> (m. 203)	stampft (m. 333)		M. versucht aufzuziehen (m. 660)
<i>Der Junge erwacht</i> (m. 226)	Knabe stampft (m. 337)		Knabe dito (mm. 661–662)
lauscht (m. 229)	droht (m. 339)		holt den Eimer
rutscht auf die Erde (m. 232)	<del>setzt sich in den Sattel</del>		er läuft (mm. 665–666)
<i>Pferd stampft</i> (m. 243)			
<i>Mädchen erwacht.</i>			
[illegible:] 2 taktig [?] (m. 252)			

- Tränkt die P.  
~~er droht der Puppe m. d. Peitsche~~ (m. 669)
- Holt Peitsche (m. 673)
- M. verteidigt d. Puppe (mm. 674–675)
- droht (m. 676)
- Mädchen (m. 678)
1. x versucht Kn. die Puppe umzustossen (mm. 682–683)
2. x (mm. 686–687)
3. x (m. 691)
- Puppe fällt (m. 692)
- M. läuft zur Puppe (mm. 695–696)
- (Die kranke Puppe)  
M. weint (m. 699)
- Ball (m. 722)
- Hampelmann schluchzt (mm. 730–731)  
schl. (m. 732)  
schl. (m. 733)
- Kochherd (m. 738)
- will ab (m. 742)
- Kn. kommt (m. 743)
- Kochh. verbrennt d. Knaben (mm. 745–746)
- Kn. will Herd schlagen (m. 747)
- verbrennt d. Hand (mm. 748–749)
- K.Herd ab (m. 752)
- Kn. stolpert (mm. 754–755)
- Der Bär  
Pfote (m. 756)
- versucht Pfote hochzuheben (mm. 758–759)
- Vorhang hoch (m. 766)
- Bär sichtbar (m. 767)
- Kn. tänzelt (m. 769)
1. Pfote (m. 774)
2. Pfote (m. 776)
- auf die andere Seite (m. 778)
3. Pfote (m. 780)
- Knabe fällt hin (m. 782)
- kriecht zum Mädchen (mm. 785–786)
- zeigt d. Bären (m. 792)
- gehen zum Bären (m. 799)
- sieht sich um (mm. 820–821)
- B. Sprung  
läuft zurück (mm. 826–827)
- ~~ziehen d. Bären an~~ (mm. 829–830)
- B. schüttelt drohend Kopf (mm. 837–838)
- droht nach allen Seiten (m. 840)
- [...] Knabe zu (m. 843–844) [In **Vh**, these two measures are notated as a single repeated measure. The first part of this scenario indication is obscured by the paste-over in m. 839.]
- B. zum Knaben (m. 845)
- zum Ball (m. 847)
- zum Hampelmann (mm. 850–851)
- H. Kopfstehen (m. 852)
- zum Mädchen (m. 854)
- Knixe (m. 858)
- ~~Bär ist böse~~ (m. 863)
- ~~geht weiter vor~~ (m. 864)
- Bär Verbeugung. (m. 864)
- ~~B. beruhigt sich~~ (mm. 867–868)
- ~~M. knist wieder~~ (m. 868)
- [probably Weill:]  
M. lehnt den Kopf an ihn (m. 868)
- zieht zurück. (mm. 869–870)
- u. schmeichelt. (m. 871)
- Bär nickt. (m. 875)
- M. bittet ihn zu tanzen (m. 877)
- B. stolpert (m. 934)
- Bär fällt (m. 935)
- Knabe freut sich (mm. 936–937)
- Die anderen in Verlegenheit  
z. B. versuchen B.  
aufzuheben (mm. 937–939)
- ~~Der chinesische Arzt~~ (m. 940)
- Mädchen läuft zum Bären (mm. 940–941)
- Ball kommt zum Mädchen (m. 945)
- flüstert (m. 946)
- Sie gehen zum Vorhang (m. 948)
- Mädchen klopft  
Klopft (m. 950)
- Vorhang auseinander (m. 952)
- I. Verbeugung  
links (m. 957)
- sie geht nach rechts (m. 959)
- II. Verb. (m. 960)
- zur Mitte (m. 962)
- III. Verbeugung (m. 963)
- Kn. stört M. u. trommelt (m. 965)
- Chinesse richtet sich auf (mm. 967–968)
- Hier ist er ganz oben (m. 974)
- er bückt sich herunter (m. 975)
- Begrüßungszeremonie (mm. 976–978)
- Ch. nimmt Hörrohr. (mm. 986–987)
- Mädchen klagt ihm (m. 989)
- zeigt Puppe u. Bär (mm. 991–992)
- Arzt denkt nach (m. 996)
- Ch. sieht nach oben (mm. 1000–1001)
- Kinder öffnen (m. 1002)
- Arzt nimmt Finger von der Stirn (m. 1003)
- Medizinflasche (mm. 1005–1006)
- Knabe weigert sich (mm. 1010–1011)
- muss gehorchen (m. 1012)
- er winkt Mädchen (m. 1015)
- Ball (m. 1020)
- Hampelmann (m. 1021)
- Knabe sucht zu entreissen (m. 1022)
- Aufstellung (m. 1025)
- Prozession (m. 1030)
- stehen bleiben (m. 1038)
- weitergehen (m. 1041)
- [probably Weill:] Behandlung  
~~der Puppe~~ des Bären (m. 1046)
- Die Puppe erwacht. (m. 1054)
- P. greift nach Bonbon (m. 1057)
- Arzt gibt Medizin (m. 1059)
- Bär wird stutzig (mm. 1062–1064)
1. Bewegung (m. 1064)
- B. dreht sich um (mm. 1068–1069)
- B. springt auf (m. 1070)
- Die Bärenjagd (mm. 1074–1075)
- Bühne leer (mm. 1090–1093)
- Sie kommen wieder. (mm. 1097–1099)
- Bühne leer (mm. 1113–1114)
- Kommen wieder (mm. 1120–1121)
- Bühne leer  
wieder  
[These indications are in a section of 16 measures between mm. 1127–1128 in **Vh** but not **Im**.]
- B. läuft ins Schilderhäuschen (mm. 1140–1144)
- Trommelschlag. (m. 1144)
- ~~Man sieht die Beine~~ (m. 1146)
- 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)

[black] 6 [red] 7 (m. 1176)	<i>Mädchen zum Bär</i> (mm. 1264–1265)	2. Versuch (m. 1387)	<del>Hexe heraus</del>
[black] 7 (m. 1180)		<del>fällt wieder hin</del>	<i>Alles läuft durcheinander</i> (m. 1628)
<del>Soldat bleibt stehen</del> (m. 1186)	<i>B. nimmt Anlauf</i> (mm. 1268–1269)	<i>Hampelmann wirft hin</i> (mm. 1390–1391)	<i>Hexe heraus.</i> (m. 1634)
<i>Soldat wendet der Reihe sein Gesicht zu</i> (mm. 1187–1188)	<i>B. stürzt auf ihn.</i> (m. 1272)	<i>zur Puppe</i> (mm. 1395–1396)	<i>Tanz der Hexe</i> (m. 1636)
<i>Alle ducken sich.</i> (m. 1190)	<i>fällt hin</i> (mm. 1274–1275)	<i>P. wirft ihn hinaus</i> (mm. 1399–1400)	<i>Sie zieht H. u. Gr. hinein.</i> (m. 1651)
<i>Exerzieren.</i> (m. 1194)	<i>St. freut sich</i> (m. 1276)	<i>zum Bären.</i> (mm. 1407–1408)	<del>Allgemeine Verfolgung</del> (mm. 1665–1666)
<i>Wiederholung: Knabe versucht das Gewehr.</i> [This text appears on the bottom of the page as a footnote to m. 1194.]	<i>Kn. u. Hampelmann stürzen auf ihn.</i> (mm. 1280–1282)	<i>raus.</i> (m. 1410)	1. [illegible (Baer?)] (m. 1669)
<i>Soldat zeigt Gewehr.</i> (m. 1202)	<i>Tanz.</i> (m. 1292)	<i>St. weint</i> (m. 1414)	H (m. 1671)
<i>Puppe läuft weg.</i> (m. 1204)	<i>Kn. wieder</i> (mm. 1357–1360)	<i>Kochherd führt ihn ab.</i> (mm. 1419–1421)	2. [illegible (Baer?)] (m. 1674)
<i>Jeder ergreift Gegenstand</i> (mm. 1210–1211)	<i>Knabe zieht 1. Stiefel aus</i> (mm. 1357–1358)	<i>Kn. nimmt Harmonika</i> (mm. 1427–1429)	H (m. 1678)
<i>Allgemeiner Marsch.</i> (mm. 1215–1216)	<i>Bär zieht 2. Stiefel aus.</i> (m. 1360)	<i>H. u. Gr.</i> (m. 1565)	3. (m. 1682)
<i>Marsch zum hinteren Vorhang.</i> (mm. 1237–1239)	<i>Knabe geht zum St.</i> (mm. 1364–1365)	<i>H. u. Gr. treten heraus</i> (mm. 1575)	4. P (mm. 1686–1687)
<i>Das Stebaufmännchen.</i> (mm. 1240–1241)	<i>Es gelingt.</i> (m. 1366)	<i>Sie begrüßen die Anwesenden</i> (m. 1578)	<i>Sie ist dicht beim Buch</i> (mm. 1696–1697)
<i>St. fordert den Soldaten heraus</i> (mm. 1252–1254)	<i>St. fällt um.</i> (m. 1368)	<i>Aufstellung zum Tanz.</i> (m. 1586)	<i>Glocke 6 Uhr</i> (m. 1699)
<i>Soldat stürzt sich auf ihn</i> (mm. 1256–1257)	<i>Kochherd tritt auf.</i> (mm. 1368–1369)	<del>Hexe</del> (m. 1624)	<i>Licht</i> (m. 1738)
<i>St. wackelt.</i> (m. 1260)	<i>St. weint.</i> (m. 1370)	<i>Blatt wendet sich</i> (mm. 1624–1625)	<i>Kinderfrau tritt</i> (m. 1742)
	<i>St. versucht aufzustehen.</i> (mm. 1380–1381)	<del>Grosse Verwirrung</del> (mm. 1626–1627)	<i>öffnet Fenster.</i> (m. 1746)
	<del>fällt hin</del> (m. 1383)	<del>Alle verstecken</del>	<i>Kinder schmiegen sich aneinander.</i> (mm. 1754–1756)
	<i>Puppe wirft ihn hin</i> (m. 1384)		<i>Vorhang sehr langsam!</i> (mm. 1758–1760)





# SOURCE DESCRIPTIONS

*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.*

## SOURCES

### Piano-Vocal Format

**Vh** Holograph piano-vocal score.

Date: 1922.

Location: WLA Box 33, Folder 448.

First page:

*Sostenuto*

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

Page count:

70 pages (pagination: 1–64, 67–68, [69–72] blank)

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:

55–56	K.U.V. Beethoven Papier Nr. 2 (6 Systeme)
57–58	K.U.V. Beethoven Papier Nr. 2 (6 Systeme)
59–60	K.U.V. Beethoven Papier Nr. 2 (6 Systeme)
61–62	K.U.V. Beethoven Papier Nr. 2 (6 Systeme)
63–64	K.U.V. Beethoven Papier Nr. 2 (6 Systeme)
[65–66 missing]	
67–68	K.U.V. Beethoven Papier Nr. 2 (6 Systeme)
[69]–[70]	K.U.V. Beethoven Papier Nr. 2 (6 Systeme)
[71]–[72]	K.U.V. Beethoven Papier Nr. 2 (6 Systeme)

**Vm** Manuscript piano-vocal score.

Date: 1924/25.

Location: Wladimir Boritch Collection, Irving S. Gilmore Music Library, Yale University.

First page:

**“Extra Score”**

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*

*W. Boritch, [sic] Western Carmel, Haifa. Pal.*

*6, rue Jean Goujon Paris 8e*

*280 Ft. Washington clo 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]

Two gatherings, pp. 1–20 paper type "Edition Ruth" and pp. 21–36 paper type "Ashelm."

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:

*Fagott | Die Zaubernacht v. Kurt Weill.*

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.]

“10 linig” [no brand name; 10 staves]

[34.1 × 27.1 cm.; span: 26.1 cm.]

Two gatherings, pp. 1–20 paper type “Edition Ruth” and pp. 21–40 paper type “10 linig.”

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:

**Schlagzeug. | 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:

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:

**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).

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]

Four gatherings, pp. 1–20 uses paper type: “12 linig,” pp. 21–40 and 41–60 use paper type “Edition Ruth,” and 61–64 uses paper type “Edition Ruth [variant].”

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:

**Viola | “Die Zaubernacht.” v. Kurt Weill.**

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 × 27.1 cm; span: 27.1 cm]

“10 linig” [no brand name; 10 staves]

[34.1 × 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 Zaubernacht

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)

Paper type:

Edition Ruth, Berlin 10 L. [10 staves]

[34.0 × 27.1 cm; span: 27.1 cm]

Three gatherings, pp. 1–20, 21–40, and 41–[44]

Remarks:

This part contains emendations in Weill’s hand.

**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 × 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.

# ABBREVIATIONS

<u>German</u>	<u>Abbreviation</u>	<u>English</u>
<b>Instrument Names</b>		
Bratsche	Br	Viola
Fagott	Fg	Bassoon
Flöte	Fl	Flute
Klavier	Klav	Piano
Kleine Flöte	KlFl	Piccolo
Kontrabass	Kb	Contrabass
Schlagzeug	Szg	Percussion
Violine	Vn	Violin
Violoncello	Vc	Violoncello
<b>(Percussion Instruments)</b>		
Becken	Beck	Cymbals
Glocke	Gl	Chime
Glockenspiel	Glock	Glockenspiel
Große Trommel	GrTr	Bass Drum
Kastagnetten	Kast	Castanets
Kleine Trommel	KlTr	Snare Drum
Pauken	Pk	Timpani
Tam-tam	Ttam	Tamtam
Triangel	Tri	Triangle
Xylophon	Xyl	Xylophone

# THE KURT WEILL EDITION

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