The Kurt Weill Edition

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Ein Songspiel

von

Kurt Weill

Texte von

Bertolt Brecht

Critical Report

Series I, Volume 3

Edited by Giselher Schubert

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| Full Score Format       | Adaptation of one number (“Ach bedenken Sie”), originally composed for the 1931 staging of the opera *Aufstieg und Fall der Stadt Mahagonny* in Berlin, for “Paris version” of Songspiel (1932) |
| FeO                     | Adaptation of three numbers from the printed full score (rental; U.E. 9854) of the opera *Aufstieg und Fall der Stadt Mahagonny* (“Wunderbar ist das Heraufkommen des Abends,” “Denn wie man sich bettet,” “Ich habe gelernt”) for “Paris version” of Songspiel (1932) |

#### Piano-Vocal Format

| VeV                     | Printed piano-vocal score of the “Venice version” compiled by Curjel, with Italian text only by A. Conti (1949) |
| VeC                     | Printed piano-vocal score of the “Curjel version” compiled and arranged by Curjel with both German and Italian text (1953, U.E. 12188) |
| VeS1                    | Published piano-vocal score of *Mahagonny Songspiel*, ed. Drew (1963, U.E. 12889) |
| VeS2                    | Second printing of VeS1 (1968, U.E. 12889)                                                      |

#### Arrangement

| Am                      | Production master for Ae (August–October 1927)                                                  |
| Ae                      | Arrangement of No. 2 “Alabama-Song” (February 1928, U.E. 8900)                                  |

#### Text

| Th                      | Holograph (i.e., Weill) copy of No. 6 “Finale” (June 1927)                                       |
| Tm1                     | Early version of No. 4 “Benares-Song” (ca. 1925)                                                  |
| Tm2                     | Manuscript of an outline (1927?)                                                                      |
| Tt                      | Early version of No. 2 “Alabama-Song” (ca. 1925)                                                    |

#### Correspondence

| Lw-ue                   | Weill and UE, not published in *W-UE*                                                              |

#### Programs

| N                       | Program booklet “Deutsche Kammermusik Baden-Baden 1927” (July 1927)                              |

#### Miscellaneous

| M1                      | Production photos of Baden-Baden premiere                                                          |
| M2                      | Card catalogue tracking shipment of rental materials                                                |
INSTITUTIONS

WLA  Weill-Lenya Archive, Irving S. Gilmore Music Library, Yale University, New Haven, Conn. (MSS 30, The Papers of Kurt Weill and Lotte Lenya)

WLRC  Weill-Lenya Research Center, New York, N.Y.

PUBLICATIONS


STATEMENT OF SOURCE VALUATION AND USAGE

General
The two crucial sources for this Edition, Weill’s holograph full score (Fh) and a copyist’s piano-vocal score (Vm) created after the premiere, carry a large number of markings in various hands, which the sources accrued in the course of their multiple and varied uses: (1) they served as rehearsal and performance materials as well as production masters for the creation of additional performance materials; (2) they preserve instructions about insertions for later stagings in Paris, London, and Rome (and eventually Venice), which presented significantly altered versions of the Songspiel (many of these markings were later erased but some are still legible, if not in every detail); (3) they contain conductors’ markings that also correct some notational errors; and (4) they document the scenario of the Baden-Baden staging. All of these markings are distinguishable in terms of scribe and writing implement and therefore can be assessed in their respective authority and value for the Edition. In both sources, the text sanctioned by Weill appears in ink (with some exceptions, see below); all other markings are in pencil, copying (or “indelible”) pencil, and crayon (red, green, blue, and magenta).

For instrumentation and performance indications, the Edition adopts Weill’s complete, consistent, and for the most part reliable and carefully written text of Fh, which he supplemented or altered in pencil in a few instances. For structural features and measure count of the individual numbers (repetitions of sections, alterations of the vocal lines, disposition of instrumental and vocal passages), the Edition follows Vm, whose ink layer conveys a plausible form of the Songspiel established shortly after the premiere—a form that is slightly expanded in comparison with Fh (some of these changes are reflected by performance annotations in Fh, presumably added when a conductor followed Vm in performance). Careful scrutiny shows that Vm did not adopt all the changes made in Baden-Baden, nor were all of Vm’s sections performed there.

For the sung text, the Edition privileges Vm, which addressed a few inconsistencies found in Fh. In composing the Songspiel’s Nos. 1–5, Weill followed the text of the poems—but not their ordering—as he found them in Brecht’s Hauspostille (Tp1). UE’s publication of the Gesangstexte (Tp2) presents the poems in their revised order but otherwise replicates them exactly, in accordance with Weill’s instructions in a letter of 16 June 1927; that letter also included the text for No. 6 (“Finale”) (Th) as it would appear in Tp2. The distribution of text among the six voices is not found in Tp2 but in Fh, from which it was adopted virtually unchanged in Vm.

Although it appears that Weill did not instruct the copyist to insert those markings in Vm that present a post-festum effort to preserve the Baden-Baden staging (the markings did not inform the source’s main text, written in ink), he may have approved—or at least not prevented—their addition, as some of the markings appear also in Fh, entered by the same scribe. The annotations in Vm transmit the text of the scenario in pencil, the measure numbers in green crayon, and cues for lighting, titles, and projections (complete with numbering) in blue and red crayon; these last two colors were also used to add material in the vocal parts and to indicate cuts. All markings combined might arguably allow a reconstruction of the Baden-Baden premiere in terms of blocking, acting instructions, lighting, projections, the use of intertitles, the reallocation of sung text to different characters, and cuts. As the scenario does not match the musical structure of Vm’s first layer, the Edition does not adopt these markings in the Main Text. However, because the Baden-Baden staging was such a pivotal moment in the history of modern musical theater, the Edition prints the scenario (which captures the combined ideas of Brecht, Neher, Weill and others) along with the sung text in Supplement A of this Critical Report, and it presents information about modifications of the musical text in Supplement B.

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

A “privileged source” provides the initial reference for a certain parameter of the work’s text (e.g., the instrumentation).
Thus a source is the first item consulted for a given parameter, and it is upheld if not contradicted by any other source or if not in manifest or apparent error. 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 variant reading is considered 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 the Edition to enable the user to document fully or reconstruct every source. General criteria for choosing privileged sources and for upholding or overruling them, when other sources contradict or in cases of error, are given below.

Source Overview

Selection of the Poems (Sources Nh, Tm1, Tm2, Tr, Tp1, Tp2, Th)

The Songspiel’s genesis (see Introduction) is reflected in the various sources and types of sources, some of which differ markedly from those for other stage works of Weill’s. Nh transmits the conditions that the organizers of the Deutsche Kammermusik Baden-Baden 1927 communicated to the composers invited to participate; Weill was aware of these conditions, and he largely abided by them in his conception of the Songspiel: “Retreat from grand ‘opera’ with its giant apparatus, and the creation of a stage work with only a small cast, with music that is pure chamber music in scale and treatment, and with minimal scenery” (p. 22).

Tm2 is the only handwritten text by Brecht that may relate to the genesis of the Songspiel. Given that it consists of six numbered sentences (see Introduction), it is tempting to think that they somehow correspond to the six numbers of the Songspiel, possibly representing a rough plot prospectus developed after the poems had been selected (which could have served as a starting point for fleshing out a scenario). However, in light of the imperfect match between the sentences and the numbers in the Songspiel, and because the text is undated, Tm2 cannot be conclusively linked to any phase of the Songspiel or even to the Songspiel at all, for the text could also represent an early outline for a Mahagonny opera that Weill and Brecht purportedly discussed already at their first meeting.

Tr and Tm1, which transmit early versions of the “Alabama-Song” and the “Benares-Song” respectively, document the substantial involvement of Elisabeth Hauptmann, who must be considered the author or co-author of these texts, which Brecht appears merely to have tweaked. The collection Tp1 transmits the poems as Weill first encountered them, from which he made his selections, and whose wording he followed without substantial alterations. To be sure, Fh contains a few variants (as does Dh), but sometimes it is difficult to determine whether these are the result of a conscious decision or a slip of the pen. At any rate, Weill’s letter to UE of 16 June 1927 confirms not only that he took Tp1 as his model, but that he sent it to his publisher as the printer’s copy for Tp2, which followed Tp1 to the letter. Absent from Tp1, however, was the text of the “Finale.” It is transmitted by Fh, and subsequently by Th, which Weill wrote out for inclusion in Tp2.

Neither Th nor Tp2 transmits assignment of verses to singers. Although Weill had proposed a publication of the sung texts in combination with Brecht’s scenario, intertitles, and drawings by Neher (letter to UE, 4 June 1927), the plan never came to fruition, presumably because Brecht left an inquiry from UE unanswered. It is quite likely that the components mentioned by Weill did not exist at that point, at least not in publishable form. Hence, UE issued Tp2 as Gesangtexte (sung texts) and not as a libretto.

Sketches and Drafts (Sources Dh1-3)

Given that the Baden-Baden festival had issued clear guidelines about the nature and scale of the commissioned works, and given that Weill, after selecting the poems from Hauspostille, had a text (save for the “Finale”) that he could set, the actual act of composition seems to have been a straightforward and rapid process. A surviving segment (Dh1) of a continuity draft is precisely that: an uninterrupted draft of no. 4 (“Benares-Song”), leading directly into an instrumental interlude (“Choral”) and continuing with no. 5 (“III. Mahagonny-Song”). The draft comprises texted vocal staves and accompaniment in particcil format that almost resembles a piano reduction. In composing the songs, Weill noted only one of the three strophes in each case but later added variations for the accomplishment of the remaining strophes. A fragment (Dh2) of a similar continuity draft, albeit on a different paper type, survives for the ending of the “Finale” (the fragment begins with the sung text “Denn Mahagonny – das gibt es nicht,” corresponding to the Edition’s Appendix, mm. 25–end). In addition, there is a draft setting (Dh3) of the poem “Gegen Verführung” from Hauspostille, which differs significantly from the setting found in the opera Aufstieg und Fall der Stadt Mahagonny. On the same paper type as Dh1 (K.U.V. Beethoven 28a), Weill drafted a predominantly homorhythmic setting in 4/4 time of the first three of four stanzas, scored for four voices throughout, and apparently intended for a cappella quartet. Although the paper type is not a reliable clue—Weill used it extensively through 1932—it allows for the possibility that Weill intended the setting to be part of the Songpiel. Brecht, in his preface to Hauspostille (“Anleitung zum Gebrauch der einzelnen Lektionen”), had recommended that “each reading from Taschenpostille [sic] is to be concluded with the final chapter [i.e., the poem “Gegen Verführung”]” (in this quoted section, Brecht’s publisher failed to update the title from
Taichenpostille to Hauspostille when the latter went to press). It may be that Weill dropped the idea because a cast of two female and four male singers could not perform the setting as a balanced ensemble, or maybe Weill composed the setting as a precautionary measure, in case Brecht did not deliver a text for the “Finale” in time. In the event, Brecht came through, and Weill sketched the “Finale” (Dh2) on paper different from the other sketches. No evidence exists that would link Dh3 conclusively to the Songspiel.

Full Score and Performance Material (Sources Fh and CmB)

Weill began to write the full score (Fh) neatly in ink before he had finalized all aspects of the composition. Presumably in an effort to facilitate the time-consuming process of generating performing materials (piano-vocal scores, parts), he submitted his score to UE in two installments. On 18 May 1927, he sent the first package, containing pp. 1–32 of Fh; the second one, with pp. 33–78, followed on 26 May (he dated the last page “Mai 1927. Berlin-Charlottenburg”), less than two months before the premiere scheduled for 17 July. The two shipments differ slightly but noticeably in their level of detail: For the second shipment, Weill appears to have found more time to provide refined dynamic and tempo markings, which he added in pencil. The added dynamic markings are limited to the instrumental parts, and thus would not necessarily be reflected in CmB. As that source shows only some of the added tempo modifications (such as rit., a tempo), Weill may have changed them later, perhaps during the rehearsal process. Using ink, he added some stage cues and performance indications (perhaps prompted by a meeting with Brecht) such as “sehr gefühlvoll” in No. 4 (mm. 86–87 in Jessie’s part (apparently for lack of space in Bessie’s—the two are in unison here); occasionally he corrected small mistakes in the piano part (e.g., in No. 4 at 56.2 he added a sharp sign); and in No. 6, mm. 25ff., he added a melody below the piano part that he appears to have intended for Violin I, replacing that instrument’s original part. In Fh, an unknown hand added the alternative version for the second refrain of No. 2 and the alternative violin passage for No. 6 in ink, but a subsequent hand canceled the former in pencil. One can only speculate whether Weill entered these changes in Berlin (once Irene Eden, a coloratura from the Staatsoper’s roster, had been cast in the role of Bessie) or in Baden-Baden during rehearsals. It would seem, however, that Weill added the alternative vocal part for No. 2 (see music example in critical notes) in Berlin, as the second stanza and refrain were cut in Baden-Baden, and the substantial changes to Bessie’s part in the first and third stanza/refrain (see Supplement B, Example 3) are not reflected in CmB.

The changes made in Baden-Baden (not found in CmB) are visible in Fh, where unknown hands added most of them in a variety of media. But it seems that Weill did not consider all of them permanent, as the piano-vocal score Vm (created by a copyist in the wake of the Baden-Baden performance) did not adopt all of these changes. Thus, the validity of the markings in Fh can be assessed only in conjunction with Vm.

Piano-vocal score Vm

Written in ink by an unknown copyist, Vm is undated and not mentioned in the surviving correspondence. A comparison with CmB reveals that both were copied from the same model—the piano parts of Vm and CmB are identical, even in minute details of notational idiosyncrasies. However, Vm transmits passages not found in CmB, in particular mm. 15–24 of No. 6: whereas CmB lacks any indication of a repeat of mm. 5–14, Vm actually writes out these measures. In addition, Vm shows a number of changes and differentiations in the voices (e.g.,
No. 2, mm. 160ff.) and in the final measures of No. 6 (mm. 25ff.); it also repeats a passage from the “Kleiner Marsch” after No. 2. Although Vm has no discernible markings in Weill’s hand, it would seem that these changes most likely originated with him, including the succinct remarks about staging the Songspiel, which appear in ink at the beginning of the score.¹

This assessment—CmB and Vm are based on the same source; Vm shows variants notated in ink that seem to have come from the composer—suggests that Vm was copied from one of the two piano reductions that UE had created in May–June 1927 and that were used in Baden-Baden, but only after Weill had taken it back to Berlin for revisions. Vm is notated on music paper manufactured by Sünova, a brand often employed by Weill in Berlin but not by UE in Vienna; the outside front cover and the title page carry a stamp, “UNIVERSAL-EDITION WIEN,” although it appears to have been added after 1945, as it does not match UE stamps from the pre-war era. Conceivably, Weill and UE had discussed the need for an updated vocal score in a meeting immediately after the big success in Baden-Baden, as inquiries about future productions were coming in. Hence, Vm appears to transmit a version of the work as Weill wanted it to be circulated following the experience of the premiere. An advertisement of UE’s that listed excerpts of Baden-Baden reviews announced a “piano-vocal score in preparation” (the ad appeared in the August–September 1927 issue of Anbruch and elsewhere). Although there is no positive evidence, Vm could have served as a production master for such a publication, which UE then postponed—indefinity, as it turned out—presumably because it considered performances of the Songspiel counterproductive until the opera Aufstieg und Fall der Stadt Mahagonny had firmly established itself; see Heinsheimer’s letter to Weill of 2 October 1928 (W-UE, 142ff.).

Although Vm is informed by the experiences of the premiere, by no means does it adopt all the changes made in Baden-Baden. To list some of the most prominent examples, Vm did not adopt the interjections “Whisky!” and “Keine Direktion!” in No. 1; it did not shorten the “Kleiner Marsch”; it did not cut the second stanza and refrain of No. 2 (and ignored the changes made to the first and third); it did not adopt the interjections “Dollars!” and “Whisky!” in No. 3; and in No. 6 it did not adopt the deletion of the Jessie/Bessie part in mm. 5–12, or the insertion of three measures with a solo snare drum pattern after m. 24, or the switch of Jessie and Bessie’s parts beginning at m. 25, nor did it adopt the added vocal support provided by five tenors and five basses beginning in m. 23 (for the exact nature of these changes, see Supplement B, below). Most important, Vm did not incorporate the scenario, which must have already existed when Vm was created.

Documentation of the Premiere (Sources Vm, Fh, and M1)

Vm’s original ink layer does not reflect the version performed in Baden-Baden, and it omits the scenario, the intertitles, and the slogans on the signs of the demonstrators in No. 6, which suggests that Weill considered these aspects specific to the premiere production. An unknown hand, however, using pencil and crayon (in green, red, and blue), subsequently entered these features into Vm. The same scribe entered some corresponding markings into Fh, so that the musical text of the version given at the premiere (without the scenario, the intertitles, or any additional staging instructions) could be discerned by a conductor. It is impossible to establish the precise date of these markings, and there is no clue about the scribe or about a possible model (say, a script) that was copied. Yet most of this information can be deduced by examining philological evidence and additional source materials.

Regarding the scenario’s authenticity: The five surviving photos (M1; see Plates 11a–e in Main Volume) of the original production correspond exactly to stage situations in the scenario entered into Vm.² The stage set-up, consisting of a podium enclosed by ropes and a screen installed at the rear of the stage on which Neher’s drawings were projected, matches the description found in the scenario. A photo of a moment in No. 1 depicts the four men lined up in a row (scenario: “all four stand side by side on the podium: Jimmy, Bobby, Billy, Charlie”). In the photo from No. 2, Jessie and Bessie sit back to back on a travel case (scenario: “Both sit back-to-back on the [travel] case. Jessie with her face to the right. She smokes, sentimentally. Bessie with her face to the left. She busies herself with powder puff, lipstick, and mirror.”). The photo depicting No. 3 matches the scenario’s instructions for the men to place their feet on the table (scenario: “Jimmy heads for the podium, sits down on the left chair and places his legs on the table. The others follow him. . . . Billy legs on table, Bobby legs on table, Charlie also, with vehemence and somewhat demonstratively.”). The photo capturing No. 4 also corresponds precisely to the scenario, which calls for the four men, lolling in their chairs, to disappear behind newspapers while Jessie and Bessie are sitting behind them on high barstools. And the photo of No. 5 shows Jimmy with his hat pulled down standing apart from the other three men, just

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¹ It would become Weill’s practice to commission somebody closely associated with the production of a stage work to prepare an updated version of the pianovocal score after the premiere. For instance, Weill engaged Muir Mathieson to prepare such a score after the premiere of A Kingdom for a Cow (1935), and he asked Maurice Abavanel to carry out the same task after the premiere of One Touch of Venus (1943).

² A frequently printed sixth photo, showing the protagonists holding placards, does not appear to be a production photo; presumably it was taken on a different day to generate press material. Another such photo shows cast and creative team (including Weill and Brecht) sitting on the outside steps of the Kurhaus in Baden-Baden, where the premiere took place. In both photos, everybody wears the same street clothes, whereas the other five photos show the cast in costumes specified in the scenario: “All six in uniform tuxedo-like suits with broad shoulders, wide trousers, and small stiff hats.” See Plate 12 in Main Volume.
as indicated in the scenario: “The men back away to the left of Jimmy, so that he stands alone in the podium's front right corner. Jimmy pulls his hat down over his forehead as ‘God.’” Thus all five surviving photos match the scenario down to the smallest detail. Lenya appears to have confirmed its authenticity in 1957, when she asked Curjel to send her the “vocal score of the Baden-Baden Mahagonny” so she could “copy out the intertitles,” which could not be located in the Brecht-Archiv.3

Regarding the author of the scenario: Although no other copy (or version) of the scenario is known to survive, the most likely author is Brecht, who directed the premiere in Baden-Baden, who can be seen standing to the right of the podium on four photos of M1, and who, in fact, had written a scenario, as Weill reported to UE on 4 June 1927 (see Introduction). Stylistically unusual and sophisticated turns of phrase in the scenario also seem decidedly Brechtian. For example, the instruction “mit kaltschnäuziger Sentimentalität” (with brazen sentimentality) in No. 2, but also some wordings of the demonstrators’ signs in No. 6: “Für die Ware Liebe” (an untranslatable pun on “wahre” and “Wäre,” i.e., “For true love” is turned into “For love as a commodity”), “Für die gerechte Verteilung der überirdischen Güter” (For the just allocation of otherworldly goods), or “Für den Fortbestand des Goldenen Zeitalters” (For the continuation of the golden age). Presumably Neher contributed to the scenario. The bare set, consisting of a roped platform as sort of a stage within a stage, drastically “defamiliarizes” the action in the (still evolving) manner of epic theater. All this added up to a novel production style—including the gunshot with which the piece opens, the intertitles and placards, the lines of marching demonstrators, the blatant political and social slogans, the visibility of the actors off-stage preparing their entrances—which struck many reviewers as unprecedented (see Introduction).

Regarding the scribe of the scenario and the date it was copied into Vm (and Fh): the scenario, with all of its specific instructions cued directly to the music, could not have been entered prior to the Baden-Baden performance, as Vm was not created until after the premiere. Since Fh reveals corresponding markings by the same scribe using identical writing implements, the markings probably were entered around the same time as the scenario in Vm. This could have happened no earlier than 25 November 1927, the terminus post quem, when UE sent Fh (which had gone back to Vienna) to Weill in Berlin; UE’s card catalogue tracking the shipping of rental materials (M2) confirms the date. The scribe appears to have been musically literate, as the added musical interjections always display correct note values (and rests), and the scribe even corrected some musical errors in the original ink layer. Furthermore, the scribe appears to have been familiar with the staging in Baden-Baden. In any event, he or she had to have been in close contact with Weill and Brecht in Berlin and must have had a strong interest in documenting the scenario with great precision—possibly as a model for future performances. Plausible candidates include Maurice Abravanel, a former pupil and close associate of Weill’s who later expanded the Songspiel (with Curjel) and conducted this version in Paris, London, and Rome; Alfred Schlee, who joined UE in 1927 and represented the firm in Berlin beginning in autumn 1931; Ernst Wölf, a singer, conductor, and composer from Frankfurt am Main who assisted with musical rehearsals of the Songspiel in Baden-Baden; and Heinz Jolles, a valued pupil of Weill’s in Berlin who evidently maintained contact with Irene Eden and later came into the possession of the vocal part for Bessie. A candidate who fits all of the criteria is Hans Curjel, whose handwritten signature appears on the outside front cover of Vm, who witnessed the premiere in Baden-Baden (and used the occasion to get to know Weill), who in September 1927 became dramaturg of the Kroll-Oper in Berlin (where he stayed in close contact with Weill and Brecht; in Brecht’s papers, a copy of N bearing Curjel’s signature survives), and who strongly supported the idea of turning the Songspiel into an opera, which Weill and Brecht were already discussing.4 Curjel went on to direct an expanded version of the Songspiel in Paris, London, and Rome. Some general features of the handwriting and the extremely meticulous, painstaking coordination of scenario and music (with carefully executed corrections of a word here and there) seem to point to Curjel as the scribe of the scenario, which appears to have been copied from a model no longer extant. However, no corroborating evidence can be found in Curjel’s papers, and surviving samples of his handwriting look different enough to make it doubtful that he was the actual scribe. Although David Drew attributed the handwriting to Curjel in the mid-1980s (Handbook, p. 172), he subsequently excised the sentence in an annotated copy of his book (WLRC, David Drew Collection). Thus the identity of the person who copied the scenario into Vm remains a mystery.

Regarding the terminus ante quem, the scenario had to have been entered by December 1932, prior to the performances of an expanded version in Paris on 10 and 11 December 1932, because markings in Fh indicate that parts of the scenario should apply also to the Paris staging. For example, in No. 5, m. 123, a pencil note (“Paris: gilt”) in Abravanel’s hand points to a passage of the previously added scenario, thereby indicating that this part of the scenario is valid for Paris; similarly, other parts

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4 In handwritten notes, which Curjel made in preparation for an interview by Franz Willnauer on 14 January 1970, he described his relations with Weill and Brecht: “lived within 2 kilometers of each other | we saw each other frequently | we were on friendly terms, discussed things | and we helped each other to solve specific problems” (“Wohnen im Umkreis von 2 km | man sah sich häufig | man war befreundet, diskutierte und | man half sich bei der Lösung von spezi- fischen Problemen”); Deutsches Literaturarchiv Marbach, Nachlass Curjel.
of the scenario are omitted for Paris (e.g., at the beginning of No. 3, Abravanel added in pencil: ”für Paris: Sprung von $3$ bis $5$” (for Paris; jump from rehearsal number 3 to 5), thereby cutting a passage that contained elements of the scenario. The same cut is marked in Vm with a penciled ”vi-de” instruction that seems to be in the hand of the same scribe who had entered the scenario.

The markings and additions in Vm and Fh that reflect so many aspects of the Baden-Baden production can be clearly distinguished from those markings entered during subsequent use of Vm. The latter consist of corrections of musical notation here and there (in red crayon), instrumental cues in the piano part (in pencil) (in Nos. 2–5 such entries are missing), additions of rehearsal markers (in dark red crayon) and—at the end of some numbers—remarks about numbers to be interpolated for the performances in Paris, London, and Rome (in pencil). In addition, the score shows markings (in pencil and in red and magenta crayon) pertaining to system breaks and page turns, intended for an engraver; furthermore, the parts of Jessie and Bobby are underlined beginning with No. 4, so Vm appears to have been used as a rehearsal score, at least for those parts.

As one might expect, Fh also shows a host of markings in various hands, even more than Vm, but many of these have been erased and are only partially legible, and it is impossible to determine whether these entries were intended for all performances. Aside from standard conductors’ markings, there are passages of thinned orchestration (e.g., in No. 5, m. 18, Abravanel marked in pencil ”Paris: ausser Glocken alles tacet 8 Takte lang” [Paris: except chimes everybody tacet for 8 measures]), cut passages (e.g., No. 5, mm. 31–55), and an Italian translation of the German text in No. 1, entered by an unknown hand in pencil (which was subsequently erased rather thoroughly, so that only fragments can still be deciphered).

**Adaptation and Editions of the Songspiel (Sources Am, Ae, FhO, FeO, FeS, VeS1-2 and Tp3)**

Weill repeatedly discussed with UE the possibility of publishing the Songspiel, as when he suggested in a letter of 4 June 1929: “We could release a very nice volume: 3 Songspiele von Weill und Brecht: 1) Mahagonny-Gesänge (i.e., the Baden-Baden version of Mahagonny), 2) Das Berliner Requiem, 3) Der Lindberghflug” — yet the discussions yielded no tangible results during the composer’s lifetime. All that appeared, in February 1928, was a sheet music edition of the “Alabama-Song” (Ae; see facsimile in KWE IV/2, pp. 91–96) in an adaptation for voice and piano, for which Weill had inspected the production master (Am). Whereas Fh and Vm lack a tempo indication for the beginning, Ae assigns “Blues-Tempo (Moderato).”

The only other performance of the Songspiel’s original version during Weill’s lifetime (Altona, October 1932)—staged without the involvement of Weill or Brecht—did not use any of the surviving sources; UE’s records (M2) indicate that this production utilized one of the no longer extant piano-vocal scores that UE had created in May–June 1927, along with the orchestral parts from Baden-Baden. For the subsequent performances in Paris, London, and Rome, however, Abravanel and Curjel substantially altered the Songspiel (with Weill’s knowledge and at least tacit approval) by interpolating four numbers from the opera Aufstieg und Fall der Stadt Mahagonny (see Introduction). To compile a full score for the expanded version, Abravanel tore out the pages for three numbers (FeO) from the printed rental score of the opera, used Weill’s holograph insertion ”Ach bedenken Sie” (FhO) for the fourth (Weill had not created this number until the Fall of 1931, for the Berlin production of the opera), and Abravanel indicated changes in the instrumentation with pencil in an effort to conform it to that of the Songspiel. He also replaced the Songspiel’s version of the “Alabama-Song” with that of the opera (these pages have not been preserved, and it is unknown how Abravanel handled the differences in the vocal lines). Thus prepared, the additional numbers were inserted into Fh, in which the original instrumentation was also slightly altered and from which some passages were cut in Paris. As can be gleaned from various pencil markings (including an updated sequence of rehearsal numbers) in Fh and FeO/FhO, the Songspiel’s expanded version now comprised ten numbers in the following sequence: (1) ”I. Mahagonny-Song” – ”Kleiner Marsch” (instrumental); (2) ”Alabama-Song” – repeat of 10 mm. from ”Kleiner Marsch” (instrumental); (3) ”Wunderbar ist das Heraufkommen des Abends”; (4) ”Ach bedenken Sie”; (5) ”Ich habe gelernt” – ”Vivace” (instrumental); (6) ”II. Mahagonny-Song” – ”Vivace assai” (instrumental); (7) ”Benares-Song”; (8) ”Denn wie man sich besser” – ”Sostenuto (Choral)” (instrumental); (9) ”III. Mahagonny-Song” – ”Auffahr in Mahagonny” (instrumental); (10) ”Finale.” No scenario or staging instructions survive for the performances in Paris and London, although one can assume that Curjel, who was to stage all performances of the expanded Songspiel, followed Brecht’s scenario and the overall style de-

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5 Another production of the expanded version—without Weill’s participation—took place in September 1949 in Venice. Once again, Hans Curjel was responsible for the staging, and he expanded the ”Paris version” by interpolating an additional number, the ”Kraniche-Duett,” from Aufstieg und Fall der Stadt Mahagonny, thus effectively creating a ”Venice version” that also reversed the order of the ”Benares-Song” and ”Denn wie man sich beter.” The performing materials used in Venice included some of the materials last used in Rome in 1933 (Fh; expanded by FhO and FeO) and a newly created piano-vocal score (VeV) based on Vm.

6 The first page of the number ”Denn wie man sich besser” shows a marking in green crayon at the top: ”1 tone lower!” which may refer to Lenya’s vocal range (in January 1933, she had recorded this number transposed down a whole step for Electrola, which issued it as part of the Querschnitt ”selections” from the opera Aufstieg und Fall der Stadt Mahagonny); see Plate 8 in Main Volume.
A program booklet for the Rome production, which printed the sung text of all ten numbers in the original German, also contained a brief synopsis of each number/scene in Italian. A note in the booklet suggests that Weill provided these synopses (which were then translated into Italian); see Main Volume, “Introduction.”

Compared to the original Songspiel, the expanded version assumes a decidedly different character, primarily through disproportionately enlarged parts for Jessie and Charlie, performed by Lenya and her then-boyfriend, Otto Pasetti, respectively. Although Weill did not participate actively in the expanded version, he endorsed it and witnessed two of its stagings (in Paris and Rome), yet he failed to provide an answer, when UE asked him ten days after the performance in Paris: “We should come to an agreement, dear Weill, whether the Baden-Baden version, which appears to have been performed in Hamburg as well, or the expanded Paris version should be performed.”

In November 1935, UE informed Weill that its U.S. representative, Associated Music Publishers, was in possession of a full score of the Paris version, which UE had shipped to New York in February of that year (as documented in M2). In 1949 the Paris version was further expanded for a staging in Venice, where Curjel, who had safeguarded Fh and Vm during the Nazi years, provided the materials to UE and acted once again as stage director. Presumably in preparation for the Venice production, UE commissioned a new piano-vocal score (VeV), which was based on Vm and VeO. For the “Alabama-Song,” VeV followed Vm, which might suggest that the no longer extant full-score pages of the modified “Alabama-Song,” which must have been part of FeO, had been removed by the time Curjel received the full score in 1936. In the wake of the Venice production, UE hired Curjel to compile a new performing version that included a scenario and featured a much larger orchestra, approximating that of the opera (which was thought to be lost, confiscated by the Gestapo). This led to VeC, created in 1953 as a rental score (U.E. 12188), which more or less matched the Venice version, except for the “Alabama-Song,” which now followed VeO (with Bessie singing the second stanza and otherwise the top voice of the Six Girls of Mahagonny).

In June 1957, after recording the opera Aufstieg und Fall der Stadt Mahagonny for Columbia Records, Lenya denied permission to have any of the expanded version(s) of the Songspiel performed. Two years later, a UE staff member annotated a copy of VeC: “Paris [sic] version, barred by Mrs. Weill, may not be performed (according to Mr. Füssl 29 June 1959).” In 1960 David Drew restored the Baden-Baden version for a performance of the Songspiel in Gelsenkirchen, Germany, and in 1963 UE published this version in piano-vocal format (VeS1) as the “Urfassung 1927” (so stated on the title page; the first page of music gives “Originalfassung 1927”); a corresponding full score (FeS) was created as rental material only. Both scores were based on a number of sources (including Fh, Vm, FeO, Fo and Th) and oral communications by Lenya and Abravanel, but there was not enough time for a full critical assessment of these sources. Thus it went undetected exactly how Fh and Vm reflect the Baden-Baden version, and the version that Weill appears to have established and implicitly sanctioned after the premiere in Baden-Baden can be discerned only through identification and critical examination of the numerous markings entered into these sources by a variety of mostly unknown hands. Moreover, VeS1 divided the Songspiel into three parts (“Prologue” – “Life in Mahagonny” – “Finale”) and occasionally added number titles, although no source has come to light that would corroborate or support such actions. Furthermore, a number of mishaps plagued the publication of VeS1, as Drew was to point out later (Drew, Kurt Weill. A Handbook, London: Faber & Faber, 1987, p. 174): the vocal score appeared with symbols in the musical text as references to production notes, but the notes themselves were omitted; a second imprint of VeS2 (1968) included the production notes, but Drew later stated that he had never intended them for publication. These printed notes, often cited in the literature about the Songspiel, offer various pieces of information: there is a somewhat idiosyncratic synopsis, two general production notes that seem to apply to the opera rather than the Songspiel, wordings for the demonstrators’ placards in the “Finale” (although they don’t match those found in the scenario entered into Vm), and forty-seven specific staging instructions, apparently based on those found in Vm’s scenario but arbitrarily selected and rephrased. When Jürgen Schebera edited the Songspiel for the complete edition of Brecht’s works in 1988 (Tp3), he largely relied on Drew’s notes but occasionally adopted readings directly from the scenario transmitted by Vm.

Hence, this Edition publishes for the first time the Songspiel in the form that Weill appears to have endorsed, while the Critical Report offers a transcription of the Baden-Baden scenario that appears to have come from Brecht.

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7 In 1953 UE issued a hectographed typescript of a libretto, allegedly of the “Paris version,” reprinted in Brecht/Weill „Mahagonny“, ed. Fritz Hennenberg and Jan Knopf (Frankfurt am Main: Suhrkamp, 2006), 21–39. As it turns out, this hectographed script does not transmit the version performed in Paris, London, and Rome, but yet another expansion of the Songspiel that Curjel composed in 1951 based on the version that he had concocted in 1949 for the performance in Venice (see note 5). Thus Hennenberg and Knopf published not the “Paris version” but the “Curjel version,” assembled after Weill’s death and without Abravanel’s involvement.

8 After the Paris success, it appears that UE considered either version of the Songspiel more viable for performances in foreign-language territories than the opera Aufstieg und Fall der Stadt Mahagonny. The opera’s first performance outside the German-language territories (aside from a performance at Prague’s Neues Deutsches Theater on 16 July 1930) took place on 30 December 1933 in Copenhagen, and after that not until 1963 in London.

9 Letter of 9 November 1935; W-UE, 491.
The Edition essentially follows the wording of the Baden-Baden program (N). The work’s succinct title, Mahagonny, began to acquire qualifiers in the correspondence between Weill and UE when the possibility for confusion arose: first when Weill and Brecht began work on the opera, Aufstieg und Fall der Stadt Mahagonny (to which they often referred as “Mahagonny”—the common short form of the opera’s title), and later when the Songspiel was expanded for the performance in Paris. On 2 May 1927, when Weill informed UE that he had “suddenly hit on a very nice idea,” he provided the title: “’Mahagonny’ ein Song-Spiel nach Texten von Brecht.” This title appears also in N (although without hyphen, but with Brecht’s first name in short form; see Plate 10 in Main Volume); Th omits the indefinite article “ein” (as does Tp2). When work on the opera was underway, UE referred to the Songspiel as “Mahagonny in der Baden-Badener Fassung” (2 October 1928). On 21 December 1932, in the wake of the Paris version of the Songspiel, UE introduced the title “Das kleine Mahagonny” to distinguish it from the opera, and Weill echoed it in his reply of 26 December, when he spoke of “Mahagonny in der kleinen Fassung.”1 UE also introduced the label “Pariser Fassung,” again echoed by Weill in a reply on 2 January 1933 (“Pariser Fassung von Mahagonny”). Perhaps not surprisingly, the subtitle (and “sui generis” genre label) “Songspiel” disappeared in the context of the expanded Paris version—although the Rome program billed it as “prima esecuzione in Italia . . . del ‘songspiel’ Mahagonny”—and for Venice the work was billed as “opera in un atto,” the form that would briefly replace both the Songspiel and the full-length opera (the latter at the time thought to be lost).

**Sung text**

The Edition privileges Vm but consults all other sources, in particular Tp1, Fh, and Tp2. Weill set the text as published in Tp1 (except for No. 6, for which no model survives) and Tp2 also followed it. Vm and Fh (also Dh) appear to transmit some deliberate changes of Weill’s rather than slips of the pen (although a few cases do appear to be mistakes; e.g., No. 1, mm. 25 and 69). The Edition tacitly amends punctuation according to current rules, so that meaningful units (endings of sentences, word repetitions, etc.) within the voices’ text underlay become easily distinguishable; in Tp1, these were indicated almost exclusively through the verse form (e.g., line breaks), rarely through punctuation. The punctuation in Fh appears to show some deliberate departures from Tp1, but not consistently enough to constitute a reliable model, and the punctuation in Vm seems largely haphazard. The libretto presented on pp. 173–175 of the Main Volume shows the punctuation of the Edition.

**Staging instructions and scenario**

The Edition prints only the most general introductory note found in Vm, which Weill seems to have sanctioned (if only tacitly) because it appears in ink, and which he presumably considered helpful for future productions as an indication of the overall style of the work and setup of the stage. However, it is impossible to establish who was responsible for the note. The detailed scenario of the work’s premiere was entered into Vm subsequently with pencil. The Edition considers the distinction between ink and pencil crucial: the copyist who created Vm made no effort to leave space for the scenario, which an unidentified scribe subsequently squeezed into Vm, apparently in an attempt to document the Baden-Baden premiere. If Weill had considered the scenario integral to the work, he presumably would have taken care that the copyist left enough room to accommodate the scenario. For documentary purposes, the Edition prints the scenario, along with the sung and spoken text, as a supplement to the Critical Report and juxtaposes the scenario cum libretto with the five poems as found in Tp1 (and with the “Finale” as transmitted by Tp2).

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1 In 1963, the Berliner Ensemble produced an entirely apocryphal version billed as “Das kleine Mahagonny” and credited to adaptors Manfred Wlekwerth, Manfred Karge, Matthias Langhoff, and Hans Dieter Hosalla, which had nothing to do with the versions of Mahagonny here discussed and thus can be safely ignored.
Headings of individual sections

The Edition adopts the numbering system which appears in ink in Fh and Vm and the titles from Th and Tp2. Fh and Vm have numerals only (“Nr. 1,” “Nr. 2,” et seq. and “Finale” for the last number; Vm omits “Nr. 1”), whereas Th and Tp2 have only titles (but no numbering). Tp1 gives the titles for the three Mahagonny-Songs as “Mahagonnysang Nr. 1” et seq. The instrumental sections have no original numbering or title in any source, although conceivably “Kleiner Marsch” could be considered a title rather than a tempo mark, and “Aufruhr in Mahagonny” would seem to constitute a subheading; unknown later hands, however, added various numberings, probably in an effort to facilitate identification of the instrumental sections within the overall sequence when numbers from Aufstieg und Fall der Stadt Mahagonny were added for Paris and Venice. As these added numerals have nothing to do with the Baden-Baden version, the Edition does not reproduce them.

Barlines separating sections

The Edition follows Fh for the notation of double barlines at the end of vocal and instrumental sections (Vm agrees here). Fh handled time signature changes from one section to the next without a discernible system; the Edition supplies them throughout. The Edition takes attacca instructions and the “thin-thick” final barline, which appears only at the end of the work, from Fh.

Score order and layout

For the Songspiel, Weill chose not only an unusual combination of instruments, which shows influences of chamber-orchestral music and dance band practice, he also chose an unusual score order that does not follow any known model and which has no precedent (see Plate 1 in Main Volume). The Edition upholds that score order. Weill notated the two soloistic violins at the top of his score, followed by two clarinets in B♭ (the second doubling on bass clarinet), two trumpets in C, an alto saxophone in E♭, a trombone, timpani and percussion (snare drum, bass drum, jazz drum, wood blocks, cymbals, triangle, and tam-tam) with three chimes (in C, D, and G), vocal parts, and the piano at the bottom. This score order, which vaguely resembles that of Weill’s violin concerto, roughly adheres to the pitch character of the instruments, while the piano supports the overall sound. Weill notated the unpitched percussion part on a single-line staff, which he added to Fh with pencil and which the Edition adopts. Presumably for reasons of expediency, Weill drew continuous barlines from top to bottom of each system; the Edition interrupts these barlines for the sake of clarity between trombone and timpani, timpani and other percussion, percussion and voices, between the individual voices, and between voices and piano.

The Edition adds measure numbers for each number and extends them into the following instrumental section whenever such a section unequivocally continues (i.e., without a significant pause) the preceding vocal one.

Tempo marks

In accordance with the policy of the Kurt Weill Edition, the Edition adds opening tempo marks when the sources have none (e.g., in No. 2 “Alabama-Song”) and also provides information about metronome markings—which Weill supplied in Aufstieg und Fall der Stadt Mahagonny—for those numbers/passages of the Songspiel that are reflected in the opera.

Dynamics

The Edition takes the dynamic markings from Fh and Vm, which largely agree, and adopts also their form of notation (e.g., cresc. hairpin vs. verbal instruction cresc.). In the few instances of discrepancies, the Edition follows the source which offers the most plausible reading within the given musical context. Weill’s dynamic differentiation of simultaneously sounding instruments, where he subtly accounted for the instruments’ varying degrees of loudness, are upheld, of course. On the other hand, whenever voices or comparable instruments (violins, clarinets, trumpets) move in parallel fashion, the Edition adds missing dynamics and removes redundant ones.

Articulation

Fh fails to supply consistent articulation marks (staccato, tenuto, etc.) for passages that appear to call for such consistency. Generally speaking, Weill notated articulation marks only at the beginning of passages, but he continued inconsistently: articulation may be found only for the first motive, the first measure, or the first couple of notes, and within entirely parallel running voices assignment of articulation may vary considerably. Occasionally Weill appears to reiterate articulation marks after a system or page break, as if to remind himself. In rare cases, however, Weill notates voices with consistent articulation. The Edition normalizes the inconsistent, almost arbitrarily assigned articulation as far as possible and as much as needed. In so doing, the Edition recognizes that Weill generally did not overburden his scores with signs and marks; moreover, for historical and aesthetic reasons, it would be inappropriate to take a score of his from this time period and add an articulation mark to every note, especially as its character is usually clear within the respective musical context. Whenever the Edition adds articulation marks, it provides a note in the Critical Report (unless it fixes a stray omission of a mark here and there).

Slurs and ties

Weill often concatenated slurs and ties. As no musical distinction appears to be implied, the Edition tacitly notates all ties underneath the slur (e.g., if a slur terminates at the beginning of a tie, the Edition extends the slur to terminate at the end of that tie).
Cautionary accidentals
Fh’s notation of cautionary accidentals is inconsistent (even within parallel voices). Generally speaking, Weill provided a cautionary accidental when a note was inflected in the preceding measure. Where appropriate, the Edition tacitly adds cautionary accidentals and removes redundant ones.

Rehearsal letters
In a letter of 18 May 1927, Weill asked UE to add rehearsal numbers to Fh. The publisher entered rehearsal numbers (beginning a sequence for each musical number), which were subsequently turned into a single sequence for the expanded version performed in Paris and altered again for Venice, where they comprised eighty-five numbers. The Edition provides rehearsal letters for each musical number without comment, often in the same place as they appear in Fh, except where the original placement is not practicable or where additional letters are useful.

Issues of Instrumentation

Violin
The Edition makes no attempt to renotate passages that might seem unusual. For example, mm. 78–79 of the “I. Mahagonny-Song” would seem to call for divisi playing (especially when compared to mm. 86–87), but Fh is clear. Weill knew the instrument well enough to call for such calculated effects (the double-stopping is prone to yield a boisterous, unpolished sound). In m. 96 of the “Benares-Song,” Fh calls for Violin I to play a whole note (with diminuendo hairpin) pizzicato, but in light of mm. 1–12 and 91–95 the notation seems logical.

Percussion
The percussion part requires two players. Although it appears that Weill began orchestrating the Songspiel with one player in mind, mm. 117–133 of the “III. Mahagonny-Song” call for simultaneous playing of snare drum and chimes in a manner unplayable by a single musician. Indeed, M2 contains a card (apparently created shortly after the Baden-Baden performance) that lists two percussion books: one labeled “Schlagwerk,” the other “Becken, große Trommel.”

Among various instruments, Fh calls for “Jazztrommel” (jazz drum) without elaboration. Evidence suggests that Weill meant a tom-tom: In both versions of Der Lindberghflug (1929), Weill specified in No. 2 (“Vorstellung des Fliegers”) that “2 Tomtom (Jazztrommeln)” should play at certain points. The score for Die Dreigroschenoper (1928) had used both terms, “Jazztrommel” and “Tomtom,” but never within the same number (see KWE I/5; facsimile in KWE IV/1), which suggests that Weill considered these terms interchangeable.

Notational Issues

Notation of paired instruments
In Fh, the notation of paired instruments (Vn I-II, Kl I-II, Trp I-II) alternates between one and two systems. Determining factors appear to have been the musical nature of each pair of instruments and overall space on the page. The Edition likewise alternates the notation (though it does not strictly follow the pattern and layout found in Fh) and tacitly adds instructions such as a2 as needed.

Clefs
Following modern convention, the Edition notates the bass clarinet in treble clef (Fh has bass clef) and adds an ottava bassa sign to the treble clef for the tenor voices. All other clefs follow Fh.

Beams and rhythmic notation
The Edition follows Fh for beaming and tacitly standardizes the notation of tuplets.

Footnote policy
The Edition adds occasional numbered footnotes to the score to inform the user of significant issues affecting the musical substance or performance practice. Additional information is usually provided in the critical notes.

Pitch Designation
The Kurt Weill Edition uses the following alphanumeric system to denote pitch-class and octave where musical notation is inappropriate:

A0 A1 A2 A3 A4 A5 C1 C2 C3 C4 C5 G5 G6 G7
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 Fh.

MAIN TEXT

Nr. 1
I. Mahagonny-Song

<table>
<thead>
<tr>
<th>Location</th>
<th>Part</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1, 30, 52, 74, 85</td>
<td>ALL</td>
<td>Edition takes time signature C from performance annotation in Fh, which Weill later adopted in VeO. First layer of Fh has C (as does Vm).</td>
</tr>
<tr>
<td>5.1–6.1</td>
<td>Trp</td>
<td>Edition takes ties from performance annotation in pencil (compare m. 3) and removes accent at 6.1 to match Vn.</td>
</tr>
<tr>
<td>7</td>
<td>Klav r.h.</td>
<td>Edition cancels bass clef that Weill notated at the end of m. 7 and that applied to the following measure, which Weill subsequently revised. In the course of the revision, he neglected to delete the bass clef.</td>
</tr>
<tr>
<td>8.2–4</td>
<td>ASax</td>
<td>Edition adds accents to match 6.2–4.</td>
</tr>
<tr>
<td>12.3–4</td>
<td>Klav</td>
<td>Edition is forced to reconstruct much of this music, because lower right corner of p. 1 in Fh is torn off (upper pitches E4-G4 at 12.4 are still visible). Edition takes A2 in l.h. at 12.3 from doubling in Pos. Above 12.4, an unknown hand in Fh added reconstructed chord C#4-E4-G4 in pencil, presumably prompted by pitches B♭2-C#3-E3-G3 found in Vm (l.h.). However, Edition opts for B♭3 as the low pitch in r.h. to continue the doubling of Trp and ASax. In l.h., Edition opts for C#3-G3 in light of Vm and the overall pattern. VeO is of no help, as Weill revised the song’s introduction harmonically when he composed the opera.</td>
</tr>
<tr>
<td>15</td>
<td>Klav</td>
<td>Edition adds p to match Vn and Kl.</td>
</tr>
<tr>
<td>16</td>
<td>BILLY</td>
<td>Edition adds mf to match Charlie in m. 15.</td>
</tr>
<tr>
<td>18</td>
<td>BOBBY</td>
<td>Edition adds mf to match Charlie in m. 15.</td>
</tr>
<tr>
<td>19.3, 19.6</td>
<td>Vn I</td>
<td>Edition takes G4 from performance annotation in pencil (to match Bobby and Klav r.h.). The first layer shows F4.</td>
</tr>
<tr>
<td>20</td>
<td>JIMMY</td>
<td>Edition adds mf to match Charlie in m. 15.</td>
</tr>
<tr>
<td>20–21</td>
<td>JIMMY</td>
<td>Tp1/2 have text “Whisky- [sic] und Pokertisch,” perhaps an erroneous analogy triggered by “Pferd- und Weiberfleisch.” Edition upholds Vm and Fh, as “Whisky-tisch” makes no sense.</td>
</tr>
<tr>
<td>20.1–2</td>
<td>Klav l.h.</td>
<td>Edition supplies quarter-note octave A1-A2 followed by quarter rest, prompted by eighth note A2 in Vm and prevailing pattern in l.h. (con-</td>
</tr>
</tbody>
</table>
firmed, it would seem, by the corresponding measure in the holograph full score for the opera Aufstieg und Fall der Stadt Mahagonny, which has also A1-A2 followed by quarter rest). In Fh, lower left corner of p. 2 has been torn off and is missing (see comment for m. 12 above).

25  VOICES

Edition takes text ("Mond von Mahagonny") from Tp1/2. Fh and Vm have "Mond von Alabama," presumably a slip of the pen when Weill copied the lyrics (from the no longer extant portions of Dh) into Fh. Possibly Weill was distracted by the "moon of Alabama" in the "Alabama-Song" that follows, but in "I. Mahagonny-Song," the invocation of a "green moon of Alabama" makes little sense. In the second refrain (m. 47), Weill writes "Mond von Mahagonny," only to slip back to "Mond von Alabama" in the third refrain (m. 69). It is unlikely, however, that such alternation was intentional, and it does not seem logical, either. Vm merely replicates Fh. VeO, on the other hand, has "Mond von Alabama" throughout, and here it is plausible, as the number comes after the "Alabama-Song" and thus could indeed refer back to the "moon of Alabama."

27  Vn II

Edition adds arco to match Vn I.

29.3–4  Vn, KTtr, BILLY, BOBBY

Edition takes dotted rhythm from Vm (first layer). Fh has two eighth notes (compare mm. 51 and 73).

40  BILLY

Edition adds mf to match Charlie at m. 37.

40.4  Kl

Edition adds tenuto mark to match m. 38.

44.2–45.1  Kl

Edition takes slur from performance annotation in pencil to match m. 22.

51.3–4  Kl, HzTr, BILLY, BOBBY

Edition takes dotted rhythm from Vm. Fh has two eighth notes (compare mm. 29 and 73).

52.7–8  CHARLIE, JIMMY

Edition takes rhythm from performance annotation in Vm. Fh and first layer of Vm note quarter note. See also mm. 30 and 74.

57.4  Trp I

Edition opts for D#4 to match Klav r.h. Fh is ambiguous (either E#4 or D#4).

59–62  KI I

Edition takes slurs from performance annotations in pencil.

60  CHARLIE

Edition adds mf to match Jimmy in m. 59.

61–62  CHARLIE

Tpi/2 would seem to call for a repetition of Jimmy’s words ("Das Schiff wird losgesetzt") in mm. 60–61, but Fh and Vm suggest that Weill wanted to avoid an immediate and ungainly repetition by using the second line of the first (rather than the third) stanza.

62  BOBBY

Edition adds mf to match Jimmy in m. 59.

63  Trp I, ASax

Edition takes p from performance annotation in pencil.

64  BILLY

Edition adds mf to match Jimmy in m. 59.

64  BOBBY

Edition takes rhythm | \( \text{\textit{\|}} \text{\textit{\|}} \text{\textit{\|}} \text{\textit{\|}} \) from performance annotation in Vm. Fh and first layer of Vm have | \( \text{\textit{\|}} \text{\textit{\|}} \text{\textit{\|}} \text{\textit{\|}} \) (erased pencil markings in Fh, still faintly visible, suggest the revised rhythm).

67  JzTr, VOICES, Klav

Edition adds p to match m. 45.

68.3, 70.3  Trp II

Edition takes # for E#4 (at 68.3) and for F#4 (at 70.3) from annotation in red crayon (compare mm. 24, 26, 46, 48).

69  VOICES

Regarding text ("Mond von Mahagonny") see note for m. 25.

71.4  Klav r.h.

Edition adds missing treble clef.

73.3–4  Trp I, ASax, HzTr, BILLY, BOBBY

Edition changes rhythm to match mm. 29 and 51. Unlike these measures, Vm shows the altered rhythm only in the piano accompaniment.

74  Vn, Kl

Edition adds staccato marks to match m. 72.

74.2  Klav r.h.

Fh has annotation in red crayon changing G#3, G#4 to G#3, G#4 (but changing to G#3, G#4 at 74.3), presumably to avoid a clash with F#3 (ASax, Bobby). However, difference from mm. 30 and 52 seems intentional.

74.7–8  CHARLIE, JIMMY

See note for m. 52.

82.3–4  HzTr

Edition changes rhythm to match Klav r.h. (compare mm. 83, 85). Fh has two eighth notes.

89  ALL

Edition takes rit. from Abravanel’s marking (also found, as an annotation extended by dashes, in Vm) and removes instruction “Vorhang zu,” which an unknown hand had excised in pencil. Compare m. 50 in No. 6 “Finale.”
Kleiner Marsch

90  ALL  Edition changes time signature to C, prompted by Abravanel’s annotation “Viertel” (compare m. 1).

96.5  Trip II  Edition takes pitch G₄ from performance annotation “sol.” The first layer had F₄, which was changed in pencil ambiguously to G₄ or A₄; Vm has G₄.

105  Vn  Edition adds pp to match m. 103.

109.2–3  Pos  Edition adds slur to match m. 108.

Nr. 2  
Alabama-Song

When UE generated the performance materials for the Baden-Baden premiere, Weill requested to have the part for Bessie (CmB) sent to him in Berlin, so he could rehearse it with Irene Eden, a coloratura soprano at the Staatsoper who had been cast in the role of Bessie. Presumably during these rehearsals he added an alternative melody with text underlay in pencil:

The melody, not the text underlay, was copied (with slight modifications) into Fh by an unknown hand in ink but subsequently crossed out in pencil; Vm does not reflect it. Unused in the Songspiel, this alternative melody—a “Trillervariation,” as Weill called it in a letter of 5 September 1927 (W-UE, p. 80)—served as the model for the melody that he would craft for the opera, Aufstieg und Fall der Stadt Mahagonny (compare VeO, where the first thirteen measures are identical).

1  ALL  Edition adds tempo mark “Moderato assai” in light of VeO (which provides also a metronome marking: \( \text{d} = 69 \)). Fh, Vm and CmB have no tempo mark; Ae has “Blues-Tempo (Moderato).” Given that VeO notates the verse in cut time (rather than 2/4) and has no tempo change for the refrain (compare “Un poco tenuto” in m. 26), the tempo is not unproblematic. Moreover, three recordings made by Lenya between 1930 and 1932 have
noticeably faster tempos: In February 1930, she recorded “Alabama-Song” for Ultraphon/Telefunken (A-371), in March 1930 for Homocord (3671), and in January 1932 for Electrola (EH 736).

3 KITr Edition adds p to match prevailing dynamic level.
3.3 Vn I Edition changes erroneous quarter rest to eighth rest.
7–10 Kl II Edition adds staccato and tenuto marks to match ASax.
25 Vn Edition takes arco from Weill’s pencil annotation.
25 Vn II Edition adds p to match prevailing dynamic level.
26 Pos, Tri, Klav Edition adds p to match Kl and Trp.
28 ASax Edition adds p to match prevailing dynamic level.
42 Tri Edition adds p to match prevailing dynamic level.
46 Trp I Edition adds p to match prevailing dynamic level.
51.1 JESSIE Fh has half rest. Edition upholds Vm’s half note (tied to m. 50).
58 JESSIE Edition takes diminuendo hairpin from Fh. Vm omits hairpin.
58 Klav Edition adds diminuendo hairpin to match other parts.
62 HzTr Edition adds mf to match prevailing dynamic level.
62 BESSIE Edition takes text (“show us”) from Fh, which followed Tp1. The first layer of Vm has “show me” (also in m. 121), possibly the result of a deliberate change. Usage (plural vs. singular) would depend on whether the women appear as a team or as (competing) individuals; the latter seems to have been the case in Baden-Baden (see Supplement A of this Critical Report).

65, 72, 76 BESSIE Edition takes text (“boy”) from Weill’s pencil revision in CmB, which had “girl” in first layer. Vm adopts “boy” in first layer. Fh, Tp1/2 have “girl.”
67 Trp I Edition cancels muting (by adding instruction “Dämpfer ab” at 59.5) to match context.

72–74 Kl Edition adds articulation to match mm. 63–71.
78.2–79 Kl Edition adds staccato marks to match 76.3–77.
80.2 Pos Edition corrects rhythm to | J T | to match Trp. Fh has | J T |.
81.4 Kl, Trp Edition adds staccato mark to match m. 80.
82.4–83 Kl Edition adds staccato marks to match Trp.
94.1, 153.1 BESSIE Fh has half rest (and compare Jessie at 51.1).
98.2 BESSIE Edition takes quarter rest from CmB. Fh has only dotted half note, whereas Vm has half note and quarter rest (both leaving measure incomplete).
100, 116 BESSIE Edition takes text (“boys”) from Weill’s pencil revision in CmB, which has “girls” in first layer (changed by an unknown hand to “a girl”). Tp1/2 have “a girl.” Fh has “whisky” in first layer, which Weill changed to “girls.” Vm adopts “boys” in first layer.

117–118 Vn I Edition adds slurs to match mm. 109–110.
119 Vn II Edition takes arco from performance annotation in pencil.
121 JESSIE, BESSIE See note for m. 62.
134.2 Trp II Edition takes † for B♭4 from performance annotation in pencil.
144 ALL Edition adds “Tempo II” to match m. 85.
145/2 BESSIE Edition takes half note from Fh. Vm has quarter rest followed by quarter note.
147 ALL Edition takes beginning of repeat from first layer of CmB (also found in Vm).

Fh has performance annotation (in pencil and red crayon) marking repeat.

151–154 BESSIE CmB has garbled text underlay (which remained uncorrected).
157, 158–159 Vn I Edition includes m. 157 in previous slur group (m. 157 follows a page turn in Fh) and adds slur spanning mm. 158–159 to match the context.
159 BESSIE Edition upholds text (“whisky”) in Vm, Fh. In CmB, Weill changed “whisky” to “dollars,” but this appears to have been superseded by the subtle differentiation in Vm, which distinguished between Bessie (“whisky” in m. 159) and Jessie (“dollars” in m. 163). See note for m. 163 below.

161–164 JESSIE Edition follows notation in Vm. In Fh, the first ending does not begin until m. 162 (where a half note appears instead of a whole note).
Edition changes half note to whole note to match voices (see note above).
Edition takes text ("dollars") from Weill’s pencil revision in CmB. Fh has "whisky"; Vm has "dollar" [sic].

Marsch

Edition takes this section, a repeat of ten measures from Kleiner Marsch (i.e., mm. 100–109 of No. 1), from first layer of Vm; see critical notes for these measures above. In Fh, the repeat is merely indicated through verbal instruction ("Nach Wiederholung folgt 8 bis 9, dann weiter mit 17") in pencil, subsequently erased but still faintly legible. Edition provides subheading “Marsch,” prompted by annotation “Marcia” (in blue crayon, with a frame drawn in red crayon) in Vm.

Vivace

Vm has pencil annotation $\text{\textt smells sym} = 67$, duplicating metronome marking of corresponding passage in VeO.

Edition regularizes staccato marks to match mm. 1, 5, and 11.
Edition places parentheses around A3 (sounding C3) as it goes beyond the instrument's lower limit. Fh is unmarked. Several solutions to the problem would seem possible; the Edition offers one in a footnote to the score.

Edition adds staccato marks to match Trp.

Nr. 3
II. Mahagonny-Song

Vm omits tempo mark.
Edition cues KITr and continues pattern of alternating between drum head and rim shots to match mm. 1 and 3 (and compare mm. 94, 96 and 98). Fh is confused: Whereas mm. 1–4 are clearly and unambiguously notated (on the top system of the page), m. 5 (the first measure of the bottom system) shows the same rhythm but ceases to alternate between drum head and rim shot. Complicating matters, Weill writes "Jazztrommel" as the only instrument in the left margin, which is reserved for instrumental rubrics (i.e., it is unclear who would play the single eighth note in the percussion line notated below what Weill cued for JzTr). Even though the notation of JzTr in mm. 63, 65 and 67 might suggest that alternation should cease in m. 5, a switch of instruments seems implausible, and the Edition treats the notation of m. 5 as a lapse on Weill's part.

Edition adds accents to match mm. 9–10.
Edition adds accents to match m. 13.
Edition takes accents from Fh. Vm omits them.
Fh has G4. Edition upholds A4 in Vm (compare 16.3).
Edition adds slur to match mm. 51 and 82.
Edition regularizes slurs and staccato marks to match mm. 21–25.
Edition takes 32nd note from Fh. Vm has an erroneous sixteenth note.
Edition adds accents to match mm. 9–10. VeO increases tempo (from $\text{\textt smells sym} = 96$ to $\text{\textt smells sym} = 100$) for this section only.
| 52–62 | Vn, Kl, Klav | Edition regularizes slurs and staccato marks to match mm. 21–25. |
| 52.2 | CHARLIE, BILLY | Edition adds $f$ to match 21.2. |
| 53.2 | BOBBY, JIMMY | Edition adds $f$ to match 22.2. |
| 54 | CHARLIE, BILLY | Edition takes text (“und am”) from Fh (also found in Tp1/2). Vm has “und an.” |
| 57 | BOBBY | Edition takes text (“Verbrauch von frischen”) from Tp1/2. Fh, Vm have “Verbrauch an frischen.” |
| 63 | ALL | Edition adds “Allegro un poco moderato” to match m. 1. |
| 63 | JzTr | Edition adds $p$ to match prevailing dynamic level. |
| 63 | CHARLIE | Edition adds $mf$ to match other voices. |
| 69–70 | Vn | Edition adds staccato marks to match m. 64. |
| 71 | Trp I | Edition cancels muting (by adding instruction “Dämpfer ab” at 63.2) to match context. |
| 71 | VOICES, Klav | Edition adds $f$ to match m. 9. |
| 71 | VOICES | See note for m. 9. |
| 71–72, 75–76 | Kl, Trp, Pos, Klav | Edition regularizes accents to match mm. 9–10. |
| 79–80 | ALL | Fh notates these measures as a repeat of mm. 77–78. |
| 83–93 | Vn, Kl, Klav | Edition regularizes slurs and staccato marks to match mm. 21–25. |
| 92.3–93.8 | ASax | Edition adds staccato marks to match mm. 88–89. |
| 94 | ALL | Edition adds “Allegro un poco moderato” to match m. 1. |
| 95 | CHARLIE | Edition takes dynamics from Fh. Vm has no dynamics. |
| 97.2–12 | Trp | Edition removes staccato marks to match m. 95. |
| 101 | BILLY, BOBBY, JIMMY | Edition takes text (“extra”) from Fh. Vm accidentally omits text. |
| 105 | Pos | Edition adds tie to match 107. |
| 105–113 | Vn, Kl, Trp | Edition regularizes staccato marks to match m. 103. |
| 105, 107, 109, 111 | Pos | Edition adds staccato marks to match m. 103. |
| 108 | Kl, Trp, Pos | Edition adds staccato marks to match Vn. |
| 108–113 | VOICES | Edition takes text (“und sie haben”) from Tp1/2. Fh and Vm have “doch sie haben,” probably transmitting an error of Weill’s, who may have written ‘doch’ because of its appearance in all previous refrains. |
| 112 | Pos | Edition adds accent to match m. 110. |
| 113 | Pos | Edition adds accent to match Vn, Kl, Trp and Klav. |
| 121, 122 | BILLY | Edition takes slur from performance annotation in pencil. |
| 122 | BOBBY, JIMMY | Edition adds slur to match Charlie. |
| 122.6 | BOBBY | Edition takes Bl-3 from Fh. Vm has Al-3. |

**Vivace assai**

| 17 | Trp II | Edition assumes open playing (therefore adding instruction “Dämpfer ab” at 113.6 in preceding section). |
| 18–32 | Vn, BsKl, Klav l.h. | Edition regularizes staccato marks to match mm. 16–17. |
| 25 | ALL | Edition adopts Weill’s pencil instructions “in ganze Takte übergehen” (change to whole measures) and *string*. |
| 25 | Trp I | Edition assumes open playing (therefore adding instruction “Dämpfer ab” at 113.6 in preceding section). |
| 26.5 | BsKl | Edition adds missing $l$ for $D^4$ (sounding $C^3$) to match Klav (l.h.). |
| 29.1 | Trp | Edition adds tenuto mark to match 28.1. |
| 34–44 | Kl, ASax | Edition adds tenuto marks to match m. 33. |
| 41 | Trp I | Edition adds tenuto mark to match m. 34–40. |
| 42 | Trp II | Edition adds tenuto mark to match mm. 43ff. |
| 45–56 | Kl, BsKl | Edition adds tenuto marks to match Kl, ASax in mm. 33–44. |
| 60 | BsKl | In Fh, the measure is largely obscured by white adhesive tape. The note (a dotted half note $D^4$) is barely discernible but confirmed by Vm. |
Edition adds $p$ to match Jessie in m. 3.

Weill accidentally notated the music in the staff for Pk. A performance annotation in pencil flagged the error.

Edition adds $p$ to match Jessie in m. 9.

Edition takes *poco rit.* from Weill’s addition in pencil.

Edition takes *a tempo* from Weill’s addition in pencil.

Edition adds $p$ to match Pos.

Edition takes $b$ for (sounding) $F_b$ from performance annotation in pencil.

For BsKl, Weill had originally written $G_a$, although the natural sign is unprompted (but m. 17 shows signs of revision, as a first layer was scratched off).

Edition adds $p$ to match Bobby, Jimmy in m. 17.

Edition continues slur to match Trp I. In Fh, m. 22 begins a new page, and Weill started the slur anew. But at the end of m. 21, the slur in Fh suggests continuation.

Edition takes spelling (“Johnny”) from Tp1/2/2 (also found in Dh1). Fh, CmB have “Johnnie”; Vm has “Johnie.”

Edition takes text (“boy”) from performance annotation in Vm. The first layer of Vm has “girl” (as do Fh and CmB).

Edition adds tenuto marks to match Trp.

Edition adds tenuto mark to match m. 33.

Edition takes diminuendo hairpin from Weill’s pencil additions in Fh.

Edition adds missing half rest.

Edition takes spelling (“Johnny”) from Tp1/2 (also found in Dh1). Fh, CmB have “Johnnie”; Vm has “Johnie.”

Edition adds $b$ for sounding $F_b$ from performance annotation in Vm (compare note for 18.4).

Edition adds staccato marks to match mm. 47–48.

Fh has half note, but quarter note followed by quarter rest is clear in Vm (also in CmB). Compare m. 24.

Edition adds $b$ in lower voice.

Edition removes slur connecting identical pitches.

Edition adds $b$ for both $F_b$ and $D_b$.

Edition takes spelling (“Johnny”) from Tp1/2 (also found in Dh1). Fh, CmB and Vm have “Johnnie” (compare note for m. 30).

Edition changes half note to whole note to match mm. 66, 69 and 72; Fh has no half rest following half note.

Edition adds slurs and staccato marks to match mm. 61–63.

Edition adds $p$ to match Jessie in m. 63.

Edition adds $b$ for $C_b$ and $C_b$ from performance annotation in red crayon.

Edition cancels muting (by adding instruction “Dämpfer ab” at 73/4) to match context.

Vm has performance annotation changing text to “| -na-res is said to have been |”; the quarter note for “said” was changed to two eighth notes to accommodate the extra syllable. This text and rhythm already appeared in
Dh1. But Tp1/2, Fh and CmB are correct. (Somewhat oddly, Weill adopted the grammatically incorrect revision in the opera _Aufstieg und Fall der Stadt Mahagonny._)

80.1 ASax Edition adds staccato mark to match 81.1.
81 VOICES Tp1/2 and Dh1 have text "our." Edition upholds "my" from Vm, Fh, and CmB, as the singular appears to show the characters here as individuals in "limbo," not as a group (despite the subsequent plural, "Where shall we go?").

81.1 Klav Edition adds staccato mark to match Vn, Kl.
83.3 Trp II Edition adds staccato mark to match Trp I.
85 Tp II, Pos Edition adds mf and crescendo hairpin to match Trp I.
87 VOICES Edition takes text ("punished by an earthquake") from first layer of CmB, Vm, Fh and Tp1/2 (also Dh1) have "punished in an earthquake."

88 Trp, Pos Edition adds staccato mark to match Trp I in m. 83.
88 VOICES Tp1/2 and Dh1 have text "our" (see note for m. 81).
91 Trp II Edition adds "mit Dämpfer" to match Trp I at m. 94, even though there is little time to add a mute.

92/4–98/1 Tp II Edition adds articulation to match m. 91.
93.6–94, 96.6–97 Pos Edition takes slurs from performance annotation in pencil.

**Sostenuto (Choral)**

100 Kl II, Trp II Edition adds tenuto mark to match Pos.
108 Trp II Edition cancels muting (by adding instruction "Dämpfer ab" at 106.2) to match context.
115 Trp I, Pos Edition cancels muting (by adding instruction "Dämpfer ab" at 98.2 for Trp I and at 106.2 for Pos) to match context.
124.2 Kl I Edition adds tenuto mark to match m. 123.

**Nr. 5**

**III. Mahagonny-Song**

1 ALL Vm (but not CmB) omits tempo mark.
1 Klav r.h. Edition takes bass clef from performance annotation in pencil (retraced with red crayon); the first layer had treble clef.
2.4 Klav r.h. Edition takes b for C#4 from annotation in red crayon.
18 JIMMY Edition takes mf from Fh; Vm lacks dynamic marking.
18.3, 19.2 Pos Edition adds tenuto mark to match context (compare m. 43).
20–25 Gl Edition adds tenuto marks to match mm. 18–19.
22.1 Pos Edition adds tenuto mark to match context (compare m. 43).
25 JIMMY Edition takes text ("alles gar") from Fh, Tp1/2. Vm has "alles gut."
43 JIMMY Edition takes text ("Lachtet ihr") from first layer of Fh. This text is also found in Dh1 and Tp1/2. In Fh an unknown hand subsequently changed text in pencil to "Beichtet ihr," which Vm adopted in first layer.
45 JIMMY Edition takes spelling ("Mary Weemann") from Fh (also found in Tp1/2). Vm misspells it as "Mary Wermann."
49 JIMMY Edition upholds text ("die wird nicht mehr trocken") in Vm, which seems to have been a deliberate change of Weill's (already present in Fh). Tp1/2 have "sie wird nicht mehr trocken."
54.1 Pos Edition takes # for C#3 from annotation in red crayon.
55–56 JESSIE, BESSIE Edition takes single crescendo hairpin from Fh, whereas Vm and CmB have one hairpin per measure.
56 Vn, Kl, ASax Edition takes diminuendo hairpin from Weill's addition in pencil.
57 Vn, Kl, ASax Edition takes p from Weill's addition in pencil.
57 Trp, Klav Edition takes p from Weill's pencil revision, replacing mf.
57 Pos Edition takes pp from Weill's pencil revision, replacing mf.
Edition takes $pp$ from Weill's pencil revision, replacing $p$.

64.1–2 BOBBY Edition takes $D^3$ from $\text{Fh}$. $\text{Vm}$ has $F^3$. Compare m. 8.

65.2–4 Vn II, Kl II Edition adds slur to match Vn I, Kl I.

68 ASax Edition takes $p$ from Weill's pencil revision, replacing $mf$. Also, Edition removes staccato marks at 68.1 and 68.2 (apparently left over from an earlier revision of Weill's) to match m. 70.

68 Gl Edition takes $mf$ from Weill's pencil revision, replacing $f$.

Edition takes treble clef from performance annotation in pencil. The first layer of $\text{Fh}$ failed to cancel bass clef. Weill subsequently confirmed treble clef by adding cautionary clef change on previous page (i.e., at the end of m. 67) in pencil.

69 Vn, Kl, Klav Edition takes $mf$ from Weill's pencil revision (in Vn, Kl), replacing $f$.

74 JIMMY Edition takes text (“sehen euer graues”) from $\text{Fh}$ (also found in $\text{Tp1/2}$ and $\text{Dh1}$). $\text{Vm}$, $\text{CmB}$ have “sehen euer altes.”

75 Klav Edition adds $f$ to match Vn, Kl.

76 JESSIE, BESSIE Edition takes $p$ from $\text{Fh}$ (also in $\text{CmB}$) and accent for Bessie at 76.1 from $\text{CmB}$. $\text{Fh}$ lacks accent for Bessie at 76.1; $\text{Vm}$ has neither accent nor $p$.

82.2 Klav r.h. Edition takes bass clef from performance annotation in pencil (probably Weill's hand).

93–98 Vn, Kl, Trp Edition regularizes staccato marks, which are inconsistently marked in $\text{Fh}$.

93.3, 94.3, 97.3 ASax Edition adds staccato mark to match 95.3, 96.3.

101.1 ASax Edition changes staccato mark to accent to match Kl, Klav.

104.1 ASax Edition opts for $B^4$. In $\text{Fh}$, pitch is ambiguous (either $A^4$ or $B^4$), but Weill’s downstem and m. 101 suggest $B^4$.

104.1 BESSIE Edition adds accent to match Jessie.

108.3 Klav Edition adds missing $l$ for pitch $B_l$ to match Vn, Kl, and ASax.

111–112.1 Kl II Edition adds slurs to match Kl I.

112–113.1 Klav Edition adds slurs to match Vn, Kl, ASax.

113 ASax, Klav Edition adds accent to match Vn, Kl, Trp.

114–117 Klav l.h. Edition adds accents to match Pos.

116, 118, 120 Klav r.h. Edition adds accent to match Vn.

116.3 Klav l.h. Edition adds staccato mark to match Pos.


119.2 Vn II Edition takes $G^6$ from annotation in red crayon. First layer has $A^b^6$, but compare Kl II, Trp II and Klav r.h. (lower note).

125 Kl II Edition takes music from iteration sign (repeating m. 124) added in pencil, apparently by Weill. First layer of $\text{Fh}$ was blank.

125–135 Klav r.h. Edition regularizes accents to match m. 124.

125, 127–128 Klav l.h. Edition adds accents on first beat to match 124/1.

126 Trp Edition adds staccato marks to match mm. 123, 129.

126 Pos Edition adds staccato marks to match m. 123.

130.4–134.1 Pos Edition regularizes articulation pattern to match that of 128.2–130.1.

131 ALL $\text{Vm}$ omits “(Aufruhr in Mahagonny).”

136–138 Trp II Edition adds staccato marks to match Trp I ($\text{Fh}$ has trumpets on separate staves).

136.1 Pos Edition adds $f$ to match Vn, Klav.

136.4 ASax Edition adds $f$ to match Trp.

139–140 Trp Edition adds staccato marks to match Trp I in mm. 136–138.

**Vivace assai**

143.3 Trp Edition adds accent to match 146.3.

150.5–8 ASax Edition adds staccato marks to match 150.1–4.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Source(s)</th>
<th>Edition Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>153.7–12</td>
<td>Vn, Kl</td>
<td>Edition opts for one slur connecting these six notes. In addition to this slur, Fh has slurs spanning 153.7–9 and 153.10–12, and notates m. 154 with iteration signs repeating m. 153.</td>
</tr>
<tr>
<td>155</td>
<td>Vn, Kl, Trp, ASax, Pos, Klav</td>
<td>Edition takes ff from Weill’s addition in pencil. Subsequent performance annotations in pencil changed ff to p in Trp, ASax and Pos and added crescendo hairpin at 156/3.</td>
</tr>
<tr>
<td>156–158</td>
<td>Trp, ASax, Pos</td>
<td>Edition regularizes staccato marks, which Fh has only in Trp for 156.2–157.4.</td>
</tr>
<tr>
<td>157–158</td>
<td>Vn, Kl</td>
<td>Edition regularizes staccato marks, which Fh has only in Vn for 157.1–6 and in Kl for 157.1–12.</td>
</tr>
<tr>
<td>158</td>
<td>ALL</td>
<td>Edition takes attacca from Vm. Fh has no instruction.</td>
</tr>
</tbody>
</table>

**Nr. 6**

**Finale**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Source(s)</th>
<th>Edition Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>ALL</td>
<td>Edition adds numeral “6” to continue the score’s numbering system. Perhaps Weill did not assign a number to the “Finale” as it was not part of the five Mahagonnygesänge published in <em>Hauspostille</em>.</td>
</tr>
<tr>
<td>1</td>
<td>ALL</td>
<td>Edition takes time signature from Vm, Fh and CmB lack time signature, but they are correct in continuing C from preceding section (”Vivace assai”).</td>
</tr>
</tbody>
</table>
| 1/4, 2/4 | Pk | Edition adopts annotation changing rhythm from γ/3 to γ/4.
| 4.1 | ASax | Edition adds missing $ for C♯5. |
| 4.3 | Pos | Edition adds staccato mark to match preceding measures. |
| 7 | Trp II | Edition adds slur to match Trp I. |
| 10–13 | ALL | In Fh, at the bottom of p. 74, Weill sketched eight measures for Basses (no text underlay) of what would become “Wir brauchen keinen Hurrikan” in the Act III finale of the opera *Aufstieg und Fall der Stadt Mahagonny* (and segueing into the Tenors’ “Denn wie man sich besser” for one measure). |
| 11.9 | Klav l.h. | Edition takes b for Ab2 from performance annotation in Fh. |
| 14 | CHARLIE | Edition removes crescendo hairpin that appears in Vm. Fh and CmB have no hairpin. |
| 15–24 | ALL | Edition adopts notation of Vm, which writes out these measures. Fh has performance annotations in red and green crayon marking a repeat of mm. 5–14; CmB lacks repeat marks. |
| 25–42 | ALL | Edition adopts notation presented in Vm; for the version notated in Fh (and CmB), see Appendix. Vm’s separation of spoken measures from the instrumental accompaniment, which makes Bessie’s lines more audible, doubles the number of measures (eighteen instead of nine). |
| 25 | KlTr | Edition modifies instruction “am Rande” to “auf dem Rand” to match wording in No. 3, mm. 1ff. Similarly, Edition follows No. 3 in notating “auf dem Fell” below the line whereas “auf dem Rand” appears above the line (compared to No. 3, Fh reversed notation in No. 6). |
| 31.5 | Vn II, ASax | Edition regularizes accent-staccato to match Vn I and Kl (Vn II has accent only, ASax has staccato mark only). |
| 43–52 | Klav | Edition regularizes staccato and tenuto marks to match Trp and Kl in m. 49. Fh lacks tenuto marks and shows staccato marks only in mm. 44 and 47f. |
| 43, 45 | Trp II | Edition adds articulation to match Trp I. |
| 47.8 | Klav r.h. | Edition adds $ for A♯5 to match Trp II (pitch confirmed by Dh2). |
| 48.7 | ASax | Edition adds staccato mark to match Vn I. |
| 49–52.5 | Kl, ASax, Klav | Edition adds staccato marks throughout, which Fh shows only intermittently (in m. 49 for Kl and 49.3–51.1 for ASax). |
| 50–51 | ALL | Edition removes instruction “Vorhang langsam,” present in first layer of Fh. Vm omits it. |
| 52.3 | Kl I | Edition adds missing $ for F♯5 (sounding pitch E♯ confirmed by Vm). |
APPENDIX

First Version of Finale (with alternative violin part)

The Edition presents mm. 25–43 of the “Finale” as they appear in Fh, before Weill decided to have Bessie’s lines spoken without accompaniment (compare mm. 25–52 of the “Finale” in the Main Text). For this first version, Weill wrote what appears to be an alternative Vn I part for mm. 25–33, which the Edition presents above the violin staves in cue-size notation. Weill added the part in pencil in CmB but failed to specify an instrument (see Plate 4 in Main Volume). The same unknown hand—not that of an experienced copyist—that added Weill’s coloratura variation for the “Alabama-Song” to Fh, also added the alternative violin part at the bottom of Fh in ink, inadvertently omitting some accidentals. There are no signs that the part was ever performed or rehearsed, but, unlike the coloratura version, the part was not subsequently crossed out in Fh.

<table>
<thead>
<tr>
<th></th>
<th>Vn II, ASax</th>
<th>Edition regularizes accent-staccato to match Vn I and Kl (Vn II has accent only, ASax has staccato mark only).</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>KlTr</td>
<td>Edition modifies instruction “am Rande” to “auf dem Rand” to match wording in No. 3, mm. 1ff. Similarly, Edition follows No. 3 in notating “auf dem Fell” below the line whereas “auf dem Rand” appears above the line (compared to No. 3, Fh reversed notation in No. 6).</td>
</tr>
<tr>
<td>28.5</td>
<td>Klav r.h.</td>
<td>Edition adds articulation to match Trp I.</td>
</tr>
<tr>
<td>34–43</td>
<td>Klav</td>
<td>Edition regularizes staccato and tenuto marks to match Trp and Kl in m. 40. Fh lacks tenuto marks and shows staccato marks only in mm. 35 and 38f.</td>
</tr>
<tr>
<td>34, 36</td>
<td>Kl, ASax, Klav</td>
<td>Edition adds staccato marks throughout, which Fh shows only intermittently (in m. 40 for Kl and 40.3–42.1 for ASax).</td>
</tr>
<tr>
<td>38.8</td>
<td>Kl</td>
<td>Edition adds # for A#5 to match Trp II (pitch confirmed by Dh2).</td>
</tr>
<tr>
<td>39.7</td>
<td>ASax</td>
<td>Edition adds staccato mark to match Vn I.</td>
</tr>
<tr>
<td>40–43.5</td>
<td>ALL</td>
<td>Edition removes instruction “Vorhang langsam,” present in first layer of Fh. Vm omits it.</td>
</tr>
<tr>
<td>41–42</td>
<td>Kl</td>
<td>Edition adds missing # for F#5 (sounding pitch E# confirmed by Vm).</td>
</tr>
<tr>
<td>43.3</td>
<td>KI</td>
<td>Edition adds missing # for F#5 (sounding pitch E# confirmed by Vm).</td>
</tr>
</tbody>
</table>
The left column presents the text of the Songspiel and the scenario subsequently added to Vm. Roman typeface is used for the general information and the sung text; italics are used for stage directions except for those found in Fh (and adopted in first layer of Vm). Because of the erratic punctuation found in Vm, the text here follows the Edition's punctuation and tacitly standardizes the punctuation and spellings for those elements that are not adopted in the Edition; similarly, the scenario's spelling of “Charly” is changed to “Charlie.” The right column shows the text as found in Bertolt Brecht’s collection of poems Hauspostille (Berlin: Propyläen-Verlag, 1927), 103–113 (Tp1), the source of Weill’s setting; the order of the poems has been rearranged to reflect the sequence in Weill’s setting.

**Supplement A**

**Scenario Documenting Baden-Baden Staging with Texts in Hauspostille**

*Mahagonny*

Ein Songspiel

Text von Bert Brecht
Musik von Kurt Weill

**Personen**

Charlie/Billy (Tenor)
Bobby/Jimmy (Bass)
Jessie/Bessie (Soubretten)

Alle 6 in uniformen smokingartigen Anzügen, mit breiten Schultern, weiten Hosen und kleinen steifen Hüten.

**Besetzung**

2 Violinen
2 B-Klarinetten (eine auch Bassklarinette)
2 C-Trompeten
1 Alt-Saxophon
1 Posaune
1 Klavier
Schlagzeug (mit 3 Glocken in C, D, G)

Auf einem Podium oder einer Bühne sitzen seitlich die Musiker. Daneben ist eine Estrade gebaut, hinten durch eine sehr große Leinwand abgeschlossen, auf die zu jedem Song ein passendes Bild projiziert wird. Zwischen den Songs erscheinen auf der Leinwand verbindende Texte; dazu spielt die Musik kleine Zwischenstücke. Die Songs werden gesungen, gespielt, getanzt.

**Scene hell**

Ein Mann kommt von rechts hinten, geht schräg über die ganze Bühne und bleibt links vorn vor dem Podium stehen. Er wendet
dem Publikum den Rücken, dabei aus der rechten hinteren
Hosentasche einen Revolver ziehend. Er zielt auf die untere, rechte
Ecke der großen Projektionsleinwand und gibt nach dort einen
Schuss ab.
Sofort nach dem Schuss setzt die Musik [ein].

Nr. 1

Nach dem Schuss auf Zeichen von der Bühne Vorhang etwas höher
ziehen
Zuschauerraum dunkel
Mond an
2 Scheinwerfer gelb aus dem Zuschauerraum

Ein stark grün leuchtender Mond steigt sofort nach dem Schuss aus
der rechten unteren Ecke der Projektionsleinwand senkrecht auf-
wärts bis zur rechten oberen Ecke, wo er stehen bleibt.

Der Mann wendet sich, sowie der Mond zu steigen beginnt, zum
linken vorderen Bühnenrahmen, ergreift eine dort von oben herab-
hängende Schnur, geht damit nach rechts, immer vorne am Büh-
nenrand entlang, dabei ein Schriftband „Für den Fortbestand
des Goldenen Zeitalters“ am oberen Bühnenrahmen ziehend und
dieses bis zur rechten oberen Ecke des Bühnenrahmens entfaltend.
Dann ab rechts vorne.

Schrift: „Auf nach Mahagonny“

Auftritt der vier Männer von vorn links vor der Bühne. In der Rei-
sam zur Bühne herauf, mit Reisegepäck beladen, Köpfe geneigt.

Projektion Nr. 1 (Landschaft)

Charlie: (rückwärts zu Billy) Auf nach Mahagonny, (geht weiter)
Billy: (im Gehen) die Luft ist kühl und frisch,
Bobby: (steigend) dort gibt es Pferd- und Weiberfleisch,
Jimmy: (drängend) Whisky

Charlie/Billy/Bobby: (den Kopf ruckartig schräg aufwärts. Nicht
rufen, sondern ohne Stimme scharf hervorstößend, voller Gier und
Erwartung) Whisky!

Jimmy: und Pokertisch.

Charlie/Billy/Bobby/Jimmy: (sie stehen nebeneinander links vor
dem Podium Jimmy-Bobby-Billy-Charlie) Schöner grüner Mond
von Alabama [Mahagonny], leuchte uns! Denn wir haben heute
hier unterm Hemde Geldpapier, für ein großes Lachen deines
großen dummen Munds.
Fußrampe gelb (langsamer hell werden)

Charlie: (geht etwas weiter nach rechts) Auf nach Mahagonny, der Ostwind, der geht schon,

Billy: (folgt ihm) dort gibt es frischen Fleischsalat und keine Direktion.

Bobby/Jimmy den anderen folgend

Charlie/Bobby/Jimmy: (laut und energisch rufend) Keine Direktion!

Alle vier stehen zwischen Podium und Orchester Jimmy – Charlie – Bobby – Billy.
Fußrampe hell (gelb)

Oberrampe gelb (langsamer hell werden)

Charlie/Billy/Bobby/Jimmy: Schöner grüner Mond von Mahagonny, leuchte uns! Denn wir haben heute hier unterm Hemde Geldpapier, für ein großes Lachen deines großen dummen Munds.

Projektion Nr. 2 (Mahagonny in Bau)

Jimmys steigt auf das Podium.

Obere Rampe hell und breiter weißer Scheinwerfer von oben auf die Podiumsmitte

Jimmy: Auf nach Mahagonny, das Schiff wird losgeseilt.

Charlie folgt ihm.

Charlie: Auf nach Mahagonny, die Luft ist kühl und frisch.

Bobby folgt.

Bobby: Die Zi-zi-zi-zi-zivilis, die wird uns dort geheilt.

Billy schließt sich an.

Billy: Auf nach Mahagonny.

Alle vier stehen auf dem Podium: Jimmy Bobby Billy Charlie.

Scheinwerfer Zuschauerraum aus

Charlie/Billy/Bobby/Jimmy: Schöner grüner Mond von Alabama [Mahagonny], leuchte uns! Denn wir haben heute hier unterm Hemde Geldpapier, für ein großes Lachen deines großen dummen Munds.
Projektion Nr. 3 (Dampfer)

Die Männer wenden sich zum Gehen und nehmen ihre Reisesachen. Bobby deutet die Wegrichtung nach rechts hinten, woraufhin die Männer ihr Gepäck zum Weitertragen ordnend in der Reihenfolge wie am Anfang auf den Weg machen.

Scheinwerfer über dem Podium aus

Kleiner Marsch

Während die Männer nach rechts hinten wandern, wird die Scene allmählich dunkel.

Oberrampe und Fußrampe bis Takt 97 [i.e., m. 118; mm. 90–110 were cut] langsam aus

Männer ab

Schrift „Oh moon of Alabama"

Nr. 2

Scene ganz dunkel. Nur der Mond leuchtet hell und grün.

Projektion Nr. 4 (Die Haifische)

Jessie kommt aus dem Orchesterraum von rechts unten und geht von rechts nach links auf einem Steg schräg aufwärts bis zur Mitte der Bühne. Sie geht zunächst vor weiter nach links bis zur linken Vorderdecke des Podiums, wendet sich wieder nach rechts und setzt sich beim zweiten Viertel von Takt 25 auf die vordere rechte Podiumsecke.

Scharfer Scheinwerfer weiß von oben Mitte vorn auf Jessie, ihr stets folgend!

Jessie: Oh, show us the way to the next whisky-bar, oh, don’t ask why, (Sie hält eine Apfelsine in der Hand, von der sie ab und zu abbeißt und die Schale ausspuckt.) oh, don’t ask why. For we must find the next whisky-bar, for if we don’t find the next whisky-bar, I tell you we must die! I tell you we must die! I tell you, I tell you, I tell you we must die!

Scheinwerfer wird blau

Jessie: (breitbeinig dasitzend, den Oberkörper vorgeneigt, Hände gefaltet, Ellenbogen oberhalb der Knie aufstützend) (mit kalt-schnäuziger Sentimentalität) Oh moon of Alabama, we now must say good-bye. We’ve lost our good old mamma and must have whisky, oh you know why.

Rampe (Tageslicht) im Orchester

Alabama Song

1

Oh, show us the way to the next whisky-bar
Oh, don’t ask why, oh, don’t ask why
For we must find the next whisky-bar
For if we don’t find the next whisky-bar
I tell you we must die! I tell you we must die!

Oh! Moon of Alabama
We now must say good-bye
We’ve lost our good old mamma
And must have whisky
Oh! You know why.
Jessie: (zurückgelehnt, Beine lang, etwas übereinandergeschlagen, Hände im Schoß übereinandergelagert. Von Bessie nicht die geringste Notiz nehmend) Oh moon of Alabama,

Bessie ruft aus dem Orchesterraum, Mitte, mit hoher Stimme.

Bessie: Oh moon of Alabama,

Sie geht im Orchesterraum nach rechts und zieht einen großen Reisekorb hinter sich her.

Jessie: we now must say good-bye.

Bessie: we now must say good-bye.

Jessie: We’ve lost our good old mamma,

Bessie: (rechts unten angelangt) We’ve lost our good old mamma,

Jessie: and must have whisky, oh you know why.

Bessie: (betritt den Steg) and must have whisky, oh you know why.

Blauer Scheinwerfer aus

Projektion Nr. 5 (Mann und Mädchen)

Jessie holt aus ihrer Handtasche Cigarettenetui und Streichhölzer und steckt sich eine Cigarette an.

Bessie: (geht auf dem Steg langsam zur Bühne herauf, den Korb immer hinter sich herziehend) Oh, show me [us] the way to the next little dollar,

Jessie: (gesungen, unbeweglich) oh, don’t ask why, oh, don’t ask why.

Bessie: For we must find the next little dollar, for if we don’t find (Bessie oben angelangt) the next little dollar,

Oberrampe und Fußrampe gelb-rot, langsam an, bei Takt 85 [i.e., m. 144] hell. Orchesterrampe langsam aus

Jessie: (aufstehend) I tell you we must die!

Bessie: (ostentativ) I tell you we must die!

Jessie: (rubig) I tell you,

Bessie: (ostentativ) I tell you,

Jessie: (rubig) I tell you we must die!

Bessie zieht den Korb, bis er vorne zwischen Podium und Orches-

Jessie/Bessie: Oh moon of Alabama, we now must say goodbye. We've lost our good old mamma and must have dollars/whisky, oh you know why.

Marsch

Schrift weg

Jessie steht auf. Bessie ebenfalls, sie macht den Koffer auf und wirft ihre Schminksachen hinein und klappt ihn zu. Erst ab Takt 107! [i.e., m. 166]
Nachdem jede einen Koffergriff angefasst haben [sic]. schlendern Jessie und Bessie nach rechts hinten mit ihrem Reisekorb ab.

Beide Rampen rasch aus

Projektion [following word(s) erased; presumably “aus”]

Probenbeleuchtung an

Bühnenarbeiter kommen von links, Seite, und stellen einen niedrigen, großen Tisch mit 4 Stühlen auf das Podium. Dann rasch ab.

Vivace

Schrift „Das Leben in Mahagonny“

Bühne wird rasch hell.


Probenbeleuchtung aus

Nr. 3

Projektion Nr. 6 (Mahagonny in Bau)

Charlie/Billy/Bobby/Jimmy: Wer in Mahagonny blieb, brauchte jeden Tag fünf Dollar. Und wenn er's besonders trieb, brauchte er vielleicht noch extra. Aber damals blieben alle in Mahagonnys Pokerdrinksaloon. Sie verloren in jedem Falle, doch sie hatten was davon, doch sie hatten was davon, doch sie hatten was davon. Auf der See und am Land

Charlie: werden allen Leuten ihre Härte abgezogen, darum sitzen alle Leute und (stiegernd) verkaufen ihre [alle] Härte denn die Härte werden jederzeit mit Dollars

Billy/Bobby/Jimmy: (plötzlich auffahrend, laut, aber fast ohne Stimme) Dollars!

Charlie: aufgewogen.

Alle lehnen sich wieder zurück.

Nachdem Jimmy kräftig ausgespuckt hat

Projektion Nr. 7 (Mahagonny in Bau)

Mahagonnys Pokerdrinksaloon. Sie verloren in jedem Falle, (mit der hinteren Kante des Stiefelabsatzes auf den Tisch schlagend, erst leise, dann rasch immer lauter und wilder werdend) doch sie hatten was davon, doch sie hatten was davon, doch sie hatten was davon. Auf der See und an [am] Land

Billy nimmt die Beine vom Tisch und zieht ein Spiel Karten aus der Hosentasche.

Bobby: ist drum der Verbrauch von frischen Härten ungeheuer. Immer beißt es euch im Fleische, (stiegernd) doch wer zahlt euch eure Räusche? Denn die Härte, die sind billig, und der Whisky,

Jimmy nimmt die Beine vom Tisch.

Charlie/Billy/Jimmy: (auffahrend und brüllend) Whisky!

Bobby: der ist teuer.

Bobby nimmt die Beine vom Tisch.

Nachdem Billy gemischt und Bobby abgehoben hat

Mahagonnygesang Nr. 2

Wer in Mahagonny blieb
Brauchte jeden Tag fünf Dollar
Und wenn er’s besonders trieb
Brauchte er vielleicht noch extra.
Aber damals blieben alle
In Mahagonnys Pokerdrinksaloon
Sie verloren in jedem Falle
Doch sie hatten was davon.

1

Auf der See und am Land
Werd allen Leuten ihre Härte abgezogen
Darum sitzen alle Leute
Und verkaufen alle Härte
Denn die Härte werden jederzeit mit Dollars
aufgewogen.

Wer in Mahagonny blieb
Brauchte jeden Tag fünf Dollar
Und wenn er’s besonders trieb
Brauchte er vielleicht noch extra.
Aber damals blieben alle
In Mahagonnys Pokerdrinksaloon
Sie verloren in jedem Falle
Doch sie hatten was davon.

2

Auf der See und am Land
Ist drum der Verbrauch von frischen Härten ungeheuer
Immer beißt es euch im Fleische
Doch wer zahlt euch eure Räusche?
Denn die Härte, die sind billig, und der Whisky,
der ist teuer.

Wer in Mahagonny blieb
Brauchte jeden Tag fünf Dollar
Und wenn er’s besonders trieb
Brauchte er vielleicht noch extra.
Aber damals blieben alle
In Mahagonnys Pokerdrinksaloon
Sie verloren in jedem Falle
Doch sie hatten was davon.
Billy verteilt die Karten an Charlie, Jimmy, Bobby und sich selbst, jedem einzeln reihum 5 Karten.

Charlie/Billy/Bobby/Jimmy: Wer in Mahagonny blieb, brauchte jeden Tag fünf Dollar. Und wenn er's besonders trieb, brauchte er vielleicht noch extra. (sie spielen aus) Aber damals blieben alle in Mahagonnys Pokerdrinksaloon. Sie verloren in jedem Falle, (die Karten immer stärker auf den Tisch hauend) doch sie hatten was davon, doch sie hatten was davon, doch sie hatten was davon.

Bobby hat gewonnen und kassiert ein (die anderen werfen ihm Münzen und Geldscheine zu).

Projektion Nr. 8 (Mahagonny)

Charlie/Billy/Bobby/Jimmy: Auf der See und am Land (Charlie mischt und lässt dann von Billy abheben)

Jimmy: siehet man die vielen Gottesmühlen langsam mahlen. Und drum sitzen viele Leute und verkaufen viele Häute, denn sie wolln so gern bar leben und so ungern bar bezahlen.

Charlie verteilt die Karten an Jimmy, Bobby, Billy und sich selbst. Jeder erhält reihum einzeln 5 Karten.

Nachdem Bobby sich sehr laut die Nase geschnaubt hat

Charlie/Billy/Bobby/Jimmy: Wer in seinem Kober bleibt, braucht nicht jeden Tag fünf Dollar. Und falls er nicht unbeweit, braucht er auch vielleicht nicht [extra]. (sie spielen aus)

2 Scheinwerfer gelb aus dem Zuschauerraum


Alle vier sieht man noch einen Augenblick wie erstarrt in der letzten Pose. Dann plötzlich alles stockfinster

Alles Licht plötzlich aus
Scheinwerfer Zuschauerraum aus
Pulte aus

Projektion aus

Schrift aus

Nach kurzer Pause: Scheinwerfer hell-lila, breit, von oben auf das Podium
Kurz darauf sieht man sie, unter vier Scheinwerferstrahlen von oben, bequem, aber unbeweglich, in die Stühle zurückgelehnt, und die Beine wieder auf dem Tisch, wie am Anfang der Scene. Erst dann beginnt das Summen.

**Vivace assai**

Pulte an
Scheinwerfer weg
Gewöhnliche Probenbeleuchtung


Projektion Nr. 9 (2 Männer)


Warmer rotesgelbes Licht auf der Bühne
Fuß- und Oberrampe (rot-gelb) werden rasch hell (nicht plötzlich!)

**Schrift:** „Is here no telephone?“

Probenlicht aus

Jessie und Bessie kommen vorne rechts vor dem Orchester angeschleudert, sie gehen gewissermaßen auf den Strich und blicken sich gelangweilt nach Kunden um. Schließlich wenden sie sich der „Bar“ zu und besteigen langsam das Podium.

**Nr. 4**

Projektion Nr. 10 (Das Leben in Mahagonny)

Charlie, Billy und Bobby kommen langsam von links hinten und flegeln sich in die Stühle.

**Jessie:** (die Flaschen mustern, zu Bessie) There is no whisky in this town.

**Bessie zuckt die Schultern.**

**Bessie:** (zu den Männern) There is no bar to sit us down.

**Benares Song**

1

There is no whisky in this town
There is no bar to sit us down
Oh!
Where is the telephone?
Is here no telephone?
Oh, Sir, God damn me:
No!
Charlie/Billy/Bobby: (gelangweit) Oh!

Jessie: (zu den 3 Männern in den Stühlen, sehr gefühlvoll) Where is the telephone?

*Bemiehungen* von rechts hinten angeschlenket.

Charlie/Billy/Bobby: (gelangweit abwinkend) Oh!

Bessie: (zu Jimmy) Is here no telephone?

Jimmy: (betritt das Podium) Oh, Sir, God damn me: No! (setzt sich in einen Sessel)

Charlie/Billy/Bobby: Oh!

*Schrift: „Let us go to Benares“*

Jessie/Bessie: Let’s go, let’s go to Benares, to Benares, where the sun is shining. Let’s go, let’s go to Benares, to Benares! Johnny let us go.

Charlie/Billy: Let us go, let us go, to Benares let us go, to Benares, where the sun is shining.

Bobby/Jimmy: Let us go, let us go, let us go to Benares. Let us go, let us go, to Benares let us go, to Benares, where the sun is shining.

Jessie: (Jimmy und Bobby Zeitungen bringend) There is no money in this land.

Bessie: (Billy und Charlie Zeitungen bringend) There is no girl [boy] with whom to shake hands.

Charlie/Billy/Bobby/Jimmy: (gähnend) Oh!

Jessie: (zu ihrem Platz zurückkehrend, sehr gefühlvoll) Where is the telephone?

Charlie/Billy/Bobby/Jimmy: (gähnend) Oh!

Bessie: (zu ihrem Platz zurückkehrend, sehr gefühlvoll) Is here no telephone?

Jimmy: (stöhnd vor Langeweile) Oh, Sir, God damn me: No!

Charlie/Billy/Bobby: (die Zeitung aufblätternd) Oh!

Jessie/Bessie: (stur) Let’s go, let’s go to Benares, to Benares, where the sun is shining. Let’s go, let’s go to Benares, to Benares! Johnny, let us go.

Charlie/Billy: (hinter den Zeitungen verschwindend und lesend) Let us go, let us go, let us go to Benares (die Zeitungen sinken las-

2

There is no money in this land
There is no girl with whom to shake hands
Oh!
Where is the telephone?
Is here no telephone?
Oh, Sir, God damn me:
No!

Let’s go to Benares
Where the sun is shining
Let’s go to Benares!
Johnny, let us go.
Let us go, to Benares, where the sun is shining.

**Bobby/Jimmy:** (stur) Let us go, let us go, let us go to Benares.
(hinter den Zeitungen verschwindend und lesend – die Zeitungen sinken lasen, aber weiter lesend) Let us go, let us go, to Benares let us go, to Benares, where the sun is shining. (verschwinden ebenfalls hinter den Zeitungen)

Schrift aus

**Jessie:** (nimmt ebenfalls eine Zeitung) There is not much fun on this star. (liest)

**Bessie:** (nimmt ebenfalls eine Zeitung) There is no door that is ajar. (liest)

**Charlie/Billy/Bobby:** (hinter den Zeitungen) Oh!

**Jessie:** (stur, beim Lesen) Where is the telephone?

**Charlie/Billy/Bobby:** (hinter den Zeitungen) Oh!

**Bessie:** (stur, beim Lesen) Is here no telephone?

**Jimmy:** (stur) Oh, Sir, God damn me: No!

Auf „No“ blättern alle gleichzeitig die Zeitung um und blicken auf die neue Seite.

**Charlie/Billy/Bobby:** (stur) Oh!

**Projektion Nr. 11 (Erbeben)**

Mit Blick in die Zeitung fahren die Mädchen erschreckt hoch, die Männer springen auf.

**Jessie/Bessie/Charlie/Billy/Bobby/Jimmy:** Worst of all, Benares is said to have perished in an earthquake. Oh, my good Benares! Oh, where shall we go? Worst of all, Benares is said to have been punished by an earthquake! Oh, my good Benares! Oh, where shall we go?

Die Männer fallen wieder in ihre Sessel, die Mädchen sinken zusammen.

**Projektion aus**

Es wird rasch dunkel, zuletzt (Takt 155) [i.e., m. 95] brennt nur noch die Hängelampe.

**Charlie/Billy/Bobby/Jimmy:** Oh!

Die Männer lehnen sich ganz zurück und decken sich Kopf und Oberkörper mit Zeitungen zu. Dann bleiben sie unbeweglich.
Jessie: Where shall we go?

Bessie: Where shall we go?

Sostenuto (Choral)

Die brennende Hängelampe verschwindet langsam nach oben.
Lampe weg

Allmählich breitet sich mattegrünes Licht, in Farbe des Mondes, über
die ganze Scene aus, bei Takt 176 [i.e., m. 116] ist die Bühne hell-
grün.

Das Brett verschwindet gleichfalls langsam nach oben.
Brett weg

Die Männer beginnen, unter ihren Zeitungen unruhig zu wer-
den.

Bühne in hellgrünem Licht

Jessie und Bessie schreien plötzlich fürchterlich auf und fliehen nach
rechts, wo sie zwischen Podium und Orchester stehen bleiben.

Projektion Nr. 12 (Gott in Mahagonny)

Grünes Licht plötzlich weg. Bühne ganz dunkel

Man sieht vor der Projektion, dass die Männer aufgesprungen sind
und unruhig durcheinandergehen bzw. beieinanderstehen. (Sie
schieben dabei ihre Stühle nach hinten, damit das Podium für das
folgende frei ist.)

Es breitet sich langsam ein fahles Licht über die Scene.

Nr. 5

Schrift: „Gott in Mahagonny“

Die Männer stellen sich in einer Reihe nebeneinander auf den vor-
deren Podiumsrand, rechts auf der Ecke Jimmy, dann nach links
anschließend Bobby, Billy und Charlie.

Charlie/Billy/Bobby: (sehr rubig) An einem grauen Vormittag,
mitten im Whisky, kam Gott nach Mahagonny, kam Gott nach
Mahagonny. Mitten im Whisky, bemerken wir Gott in Mahago-
ny.

(Jimmy setzt sich den Hut ins Gesicht als „Gott“)

Die Männer rücken nach links von Jimmy ab, sodass er allein auf
der rechten vorderen Ecke des Podiums steht.

Mahagonnygesang Nr. 3

An einem grauen Vormittag
Mitten im Whisky
Kam Gott nach Mahagonny
Kam Gott nach Mahagonny.
Mitten im Whisky
Bemerken wir Gott in Mahagonny.
**Jimmy**: (er bleibt regungslos während der ganzen Scene stehen) Sauft ihr wie die Schwämme meinen guten Weizen Jahr für Jahr? Keiner hat erwartet, daß ich käme, wenn ich komme jetzt, ist alles gar?

**Jessie/Bessie**: (beide leise und unbeweglich) Ansahen sich die Männer von Mahagonny. Ja, sagten die Männer von Mahagonny.

**Charlie/Billy/Bobby**: An einem grauen Vormittag, mitten im Whisky, kam Gott nach Mahagonny, kam Gott nach Mahagonny. Mitten im Whisky, bemerkten wir Gott in Mahagonny.


**Jessie/Bessie**: Ansahen sich die Männer von Mahagonny. Ja, sagten die Männer von Mahagonny.

**Charlie/Billy/Bobby**: (sie tun, als hätten sie nichts gehört) An einem grauen Vormittag, mitten im Whisky, kam Gott nach Mahagonny, kam Gott nach Mahagonny. Mitten im Whisky, bemerkten wir Gott in Mahagonny.


**Jessie/Bessie**: Ansahen sich die Männer von Mahagonny. Ja, sagten die Männer von Mahagonny.

**Projektion Nr. 13 (Mahagonny)**


**Jimmy**: Gehet alle zur Hölle. Steckt jetzt die Virginien in den Sack! Marsch mit euch in meine Hölle, Burschen, in die schwarze Hölle mit euch Pack!

**Jessie/Bessie**: Ansahen sich die Männer von Mahagonny. Ja, sagten die Männer von Mahagonny.

**Charlie/Billy/Bobby**: (sie greifen langsam zur hinteren Hosentasche, als ob sie ihre Revolver ziehen und „Gott“ niederknallen wollten.) An einem grauen Vormittag, mitten im Whisky, kommst du nach Mahagonny, (gewissermaßen schleichen sie drohend auf Jimmy zu – einen Schritt nur – in der Reihenfolge Bobby) kommst du nach Mahagonny. (Billy) Mitten im Whisky (Charlie) fängst an du in Mahagonny!
Die Mädchen gehen einen raschen Schritt auf Jimmy zu, mit vorgeneigtem Oberkörper, mit herabhängenden Armen und geballten Fäusten, die Lippen etwas geöffnet und die Zähne fest aufeinandergepresst, dabei immer heftiger atmend. 

Jimmy bleibt vollkommen unbeweglich.

Projektion Nr. 14 (Hotel zum Reichen Mann)


Jessie reißt ein Megaphon an sich, das neben dem Orchester auf dem Fußboden steht, springt hinter Jimmy aufs Podium und auf einen Stuhl, setzt das Megaphon an den Mund und ruft ganz laut mitten in den Zuschauerraum.

**Jessie:** (in ein Megaphon rufend, rhythmisch) Ansahen Gott die Männer von Mahagonny. Nein sagten die Männer von Mahagonny.

Überblenden: Wolken in lebhafter Bewegung auf oberen Teil der Projektionsleinwand
Scheinwerfer Zuschauerraum aus

Rot vorbereiten.

**Jessie (ohne Megaphon)/Bessie/Charlie/Billy/Bobby:** Ansahen Gott die Männer von Mahagonny.

**Oberrampe und Fußrampe rot**

Nein, sagten die Männer von Mahagonny.

**Schrift:** „Aufruhr in Mahagonny“

Alles Licht auf der Bühne aus bis auf die Fußrampe und Oberrampe

Jessie steigt vom Stuhl.

Projektion Nr. 15 (Wolken bleiben)

Jimmy schiebt seinen Hut wieder auf den Kopf und wendet sich nach rechts.
Charlie, Billy und Bobby schließen sich ihm an.
Die Mädchen gehen voran nach rechts hinten. Die Männer folgen ihnen.
Die 4 Männer und 2 Mädchen nach rechts hinten ab.

Bühnenarbeiter kommen von links hinten, steigen auf das Podium und nehmen die 4 Sessel und 2 Barstühle und gehen damit wieder nach links hinten ab.
Vivace assai

Orchesterrampe rot
Scheinwerfer Zuschauerraum rot

Währenddessen schleichen sich vier Männer in dunklem gewöhnlichen Arbeitszeug mit Halstuch von der Mitte unten durchs Orchester zum Steg und gehen auf ihm von rechts unten nach links schräg aufwärts zur Bühnenmitte.

Projektion Nr. 16 und rote Scheibe (Wolken bleiben) im Wolkenapparat

Wenn sie oben angekommen sind, schleichen von links vorne drei ebensolche Gestalten auf das Podium. Die beiden Züge vereinigen sich, indem die von unten gekommenen sich den Dreien anschließen, die dem Hintergrund (Mitte) zustreben.

Die Bühne wird allmählich heller (zum Rot).

Während sie noch im Abgehen sind, schleichen bereits drei weitere ebensolche Gestalten den Steg aus dem Orchester eilig hinauf und laufen ebenfalls zum Hintergrund (Mitte) ab. Alles muss sehr rasch sich abspielen.

Finale

Projektion Nr. 17: Wolken weg
Orchesterrampe Tageslicht langsam an
Scheinwerfer Zuschauerraum aus
(Weiß vorbereiten)

Es kommen nacheinander vier Demonstrationszüge mit Plakaten.

I. Auftritt bis zum 10. Takt
I. Demonstrationszug mit dem Plakat: „Für das schrankenlose Leben“

Charlie, das Plakat tragend, Billy, Bobby und Jimmy kommen von rechts hinten und ziehen langsam über die ganze Bühne, bis sie vorne links auf dem Podium stehen bleiben (bei Takt 15).

Charlie: Aber dieses ganze Mahagonny

Billy/Bobby/Jimmy: Oh dieses ganze Mahagonny,

Charlie: ist nur, weil alles so schlecht ist,

Billy/Bobby/Jimmy: weil alles so schlecht ist,

Charlie: weil keine Ruhe herrscht

II. Auftritt bis zum 10. Takt

[Text of Finale (not in Hauspostille) as printed in Tp2]

Finale

Aber dieses ganze Mahagonny ist nur, weil alles so schlecht ist, weil keine Ruhe herrscht und keine Eintracht, und weil es nichts gibt, woran man sich halten kann.

Mahagonny – das gibt es nicht.
Mahagonny – das ist kein Ort.
Mahagonny – das ist nur ein erfundenes Wort.
II. Demonstrationszug mit dem Plakat: „Für das Geld“


Billy/Bobby/Jimmy: keine Ruhe,

Charlie: und keine Eintracht,

Billy/Bobby/Jimmy: keine Eintracht,

Charlie: und weil es nichts gibt,

Billy/Bobby/Jimmy: nichts,

Charlie: woran man sich halten kann.

Billy/Bobby/Jimmy: woran man sich halten kann.

III. Auftritt bis zum 8. Takt [i.e., m. 23]

III. Demonstrationszug mit dem Plakat: „Für die Ware Liebe“

Bessie mit dem Plakat, Jessie und 2 Männer kommen von rechts hinten und ziehen langsam über die ganze Bühne, bis sie links Mitte auf der vorderen Podiumsecke (bei Takt 23) stehen bleiben.

Es wird immer heller bis zum strahlendsten Weiß.
Scheinwerfer weiß
Zuschauerraum an
Rot wegnnehmen (überall)

Charlie: (groß) Aber dieses ganze Mahagonny,

Jessie/Bessie/Billy/Bobby/Jimmy: Oh dieses ganze Mahagonny,

Charlie: ist nur, weil alles so schlecht ist,

Jessie/Bessie/Billy/Bobby/Jimmy: weil alles so schlecht ist,

Charlie: weil keine Ruhe herrscht

IV. Auftritt bis zum 4. Takt [i.e., m. 24]

IV. Demonstrationszug mit dem Plakat: „Für die gerechte Verteilung der überirdischen Güter“

4 Männer kommen mit dem Plakat von vorne links vor der Bühne, ziehen auf die Bühne vorne am Podium vorbei, bis sie sich zwischen Podium und Orchester befinden. Dort bleiben sie stehen (Takt 24).

Zuschauerraum hell
Orchesterrampe aus
Jessie/Bessie/Billy/Bobby/Jimmy: keine Ruhe,

Charlie: und keine Eintracht,

Jessie/Bessie/Billy/Bobby/Jimmy: keine Eintracht,

Charlie: und weil es nichts gibt,

Jessie/Bessie/Billy/Bobby/Jimmy: nichts,

Charlie: woran man sich halten kann.

Alle mit dem Gesicht zum Publikum. Die 4 Plakate gerade zum Publikum

Jessie/Bessie/Billy/Bobby/Jimmy: woran man sich halten kann.

Zuschauerraum aus
Scheinwerfer im Zuschauerraum aus
Auf der Bühne alles Licht aus
Pulte aus
Projektion weg

Die 4 Plakatträger senken im Dunkel rasch die Plakate nach vorn, schwenken sie nach rechts, dabei sie um 90° nach rechts drehend und stellen sie mit dem Stil nach oben, rechts neben sich auf den Fußboden. Alles steht regungslos.

Alles dunkel, nur der Mond leuchtet gelb-grün.

Von oben und den Seiten weiße Strahlen auf Jessie, die auf der rechten vorderen Ecke des Podiums steht (nur auf Gesicht und Oberkörper)

Jessie, mit Front zum Publikum, hebt den rechten Arm mit geballter Faust ruckartig halb hoch. Gleichzeitig verstummt die Trommel.

Jessie: (gesprochen) Denn Mahagonny—
(Jessie bleibt in dieser Haltung regungslos)

Pulte an

Bessie/Charlie/Billy/Bobby/Jimmy: Mahagonny

Jessie: (ebenso) das gibt es nicht. Denn Mahagonny—

Bessie/Charlie/Billy/Bobby/Jimmy (+ 5 Tenöre/5 Bässe):
(etwas drohend) Mahagonny

Jessie: (ebenso) das ist kein Ort! Denn Mahagonny—

Bessie/Charlie/Billy/Bobby/Jimmy (+ 5 Tenöre/5 Bässe):
Mahagonny!
Jessie: ist nur ein erfundenes Wort.

Nach „Wort“ sinkt langsam der Mond.

Jessie streckt mit einem Ruck den Arm mit geballter Faust steil aufwärts (auf „Wort“).


For documentary purposes, the Edition presents information about additions and cuts marked in Vm (for the most part also in Fh) that were prompted by the Baden-Baden scenario.

Nr. 1
I. Mahagonny-Song

m. 21: added exclamation for CHARLIE/BILLY/BOBBY (Example 1)

Example 1 Addition in No. 1, m. 21

m. 44: added exclamation for CHARLIE/BOBBY/JIMMY (Example 2)

Example 2 Addition in No. 1, m. 44

mm. 90–110 (part of Kleiner Marsch): omitted

Nr. 2
Alabama-Song

mm. 60–118: stanza 2 (including one refrain) omitted
mm. 43–59, 119–143: sections elided and vocal parts altered (Example 3); the orchestration remained unchanged
Example 3  Alteration of No. 2, mm. 43–59 and 119–143

BESSIE

I tell you we must die!

JESSIE

Oh moon of Alabama,

BESSIE

we now must say good-bye,

JESSIE

we've lost our good old mam-ma

BESSIE

and must have whisky, oh you know why.

JESSIE

and must have whisky, oh you know why.

BESSIE

oh, don't ask why.

JESSIE

For we must find the next little dollar,

BESSIE

I tell you we must die!

JESSIE

I tell you,

BESSIE

tell you we must die!

[continue with mm. 144ff.]
mm. 12 and 74: men’s voices have crescendo hairpin for beat 2–3; by contrast, in m. 43 men’s voices have p (at beat 3)

mm. 24–26: CHARLIE has a phrasing slur that seems to indicate that these measures are to be sung without interruption (whereas the remaining three men cut off after first quarter in m. 25); analogous markings for BOBBY (mm. 55–57) and JIMMY (mm. 86–88), with the remaining men always cut off after first quarter.

m. 31: added exclamation for BILLY/BOBBY/JIMMY (Example 4)

Example 4  Addition in No. 3, m. 31

m. 62: added exclamation for CHARLIE/BILLY/JIMMY (Example 5)

Example 5  Addition in No. 3, m. 62

mm. 93 and 113: fermatas over barlines

m. 123: - vocal parts have fermatas above rests
- during rest, JESSIE shouts through a megaphone: “Ansehen Gott die Männer von Mahagonny. Nein sagten die Männer von Mahagonny.”
- tacet markings for Trp and for Pos, Ssg and Klav (l.h.) except downbeat at 123.1
Nr. 6
Finale

mm. 7, 9–11 and 13–14: women's voices marked tacet
mm. 19–21: part for JESSIE marked ottava
m. 23: men's voices reinforced by 5 tenors and 5 basses (m. 24 marked “solo”)
m. 24: three additional measures for KITr solo inserted (Example 6)

**Example 6** Three inserted measures for KITr in No. 6 between mm. 24 and 25

```
<table>
<thead>
<tr>
<th>f</th>
<th>decresc.</th>
<th>(mf)</th>
<th>decresc.</th>
</tr>
</thead>
</table>
```

mm. 25–38: parts for JESSIE and BESSIE are swapped
m. 29: fermata above rest in BESSIE's part (now reassigned to JESSIE)
mm. 30–31 and 37–38: men's voices reinforced by 5 tenors and 5 basses; furthermore, mm. 30–31 have dynamic p followed by molto cresc. and crescendo hairpin, and mm. 37–38 have mf followed by crescendo hairpin leading to ff (at the end of m. 38)
mm. 39–40: part for BESSIE marked tacet
m. 41: spoken line for JESSIE inserted between m. 41 and m. 42 (Example 7)

**Example 7** Insert for No. 6 at barline of m. 41 (which also received a fermata)

```
<table>
<thead>
<tr>
<th>ist nur ein ein Wort.</th>
</tr>
</thead>
</table>
```

mm. 51–52: dynamic concept is inversed (m. 51 has cresc. followed by crescendo hairpin leading to ff for final chord)
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. Paper measurements are given in centimeters (width by height).

**SOURCES**

**Full Score Format**

Fh  Full score, holograph.

Date: May 1927.

Location: WLA, Box 24, Folder 356.

First page of music:

*Allegro non troppo  Nr. 1*

Holograph in black ink. Holograph pagination in pencil at top.

Non-holograph measure numbers in green crayon, rehearsal numbers in pencil and blue crayon. Holograph revisions and emendations in ink and pencil. Non-holograph cuts, revisions, and annotations in pencil and crayon (light red, red, blue, green), some subsequently erased. Conductors’ markings throughout. Some foldings stapled, stitched, or taped.

Front cover and title page missing; back cover blank.

Page count:

78 pages of music.

Paper types:

K.U.V. Beethoven Papier Nr. 38* (28 staves)

[26.8 x 33.8 cm; span: 31.6 cm]

K.U.V. Beethoven Papier Nr. 37 (24 staves)

[26.4 x 34.0 cm; span: 30.0 cm]

Contents:


Condition: poor (signs of heavy wear, many small tears; bottom right corner of leaf carrying pp. 1–2 missing).

Remarks:

For the “Paris version” in 1932, Maurice Abravanel inserted FhO and FeO. In October 1935, UE sent the expanded Fh to Hans Curjel, who returned it in 1948. In June 1955, UE sent the score to Lenya. Around 1960, FhO and FeO were removed; in 2012, the pages were rediscovered in the papers of David Drew.

An Italian translation of No. 1 was entered in pencil below, or above, the vocal staves but later erased. The few legible traces indicate that it doesn’t match the translation found in VeV.

A set of photomechanically reproduced transparencies and a diazo copy generated from them are in WLRC, Series 18, Folder 99. The transparencies appear to have been created in the 1950s, as they show the score in its worn state (but with no sign of FhO or FeO). In 1959, UE created the diazo copy for Drew, who marked it the same year for the “Urssung” (see FeS and VeS1/2).

At the bottom of p. 74, Weill sketched eight measures for the Act III finale of the opera *Aufstieg und Fall der Stadt Mahagonny*: “Wir brauchen keinen Hurrikan” for basses, the ending of which overlaps with the first measure of “Denn wie man sich besser” for tenors (all without text underlay).

**Piano-Vocal Format**

Vm  Piano-vocal score, manuscript.

Date: [Fall 1927?].

Location: WLA, Box 24, Folder 358.

Title page:

*Mahagonny | Ein Songspiel | Text von Bert Brecht | Musik | von | Kurt Weill | Klavierauszug. | [stamp:] UNIVERSAL-EDITION WIEN*

Copyist’s manuscript in black ink. Pagination in ink at top.

Rehearsal numbers (every ten measures) in red crayon. Additional markings in pencil and crayon (red, green, blue). Engraver’s markings in pencil and crayon (red, magenta).

Staging cues and scenario added in very light pencil. Brown paper attached as front cover, with marking in blue crayon “Weill | „Mahagonny“ | Kl. A. | (Partner-Fassung),” the latter crossed out in red crayon; same stamp as title page; Curjel entered his name in pencil in top right corner; back cover missing.

Page count:

67 pages of music.
Sünova Nr. 6 (16 staves)
[26.8 × 33.9 cm; span: 29.1 cm]
Sünova Nr. 7 (18 staves)
[26.9 × 33.8 cm; span: 30.4 cm]
Sünova Nr. 8 (20 staves)
[26.8 × 33.8 cm; span: 29.4 cm]
Sünova Nr. 9 (22 staves)
[26.5 × 33.8 cm; span: 28.9 cm]

Contents:

Remarks:
Created after the performance in Baden-Baden (and evidently informed by it), the first layer’s continuity matches neither that of Ph nor that of the Baden-Baden performance.
A later hand, using pencil and crayon (red, blue), entered the detailed scenario as performed in Baden-Baden and also notated the musical changes made in Baden-Baden.
In January 1936, UE appears to have sent Vm to Hans Curjel, who forwarded it to Lenya when she asked him to do so (in a letter of 9 November 1957).

Choral or Vocal Parts

CmB
Rehearsal score for original production, part for Bessie.
Piano-vocal score, manuscript.
Date: June–July 1927.
Location: Sibley Music Library, Rochester, N.Y. Prior to 1998, the holograph was held in the archives of Universal Edition.

Label on cover:
*Kurt Weill: | “Mahagonny” | Rolle: Bessie*

Copyists’ manuscripts in black ink with holograph additions in pencil. Pagination in ink at top. Bound in dark green cardboard wrapper.

Page count:
38 pages of music.

Paper type:
Jos. Eberle. & Co. No. 2 [12 staves]
[26.5 × 33.5 cm; span: 27.3 cm]
Jos. Eberle. & Co. No. 5 [18 staves]
[26.7 × 33.5 cm; span: 27.3 cm]

Contents:
No. 4 complete; sections of Nos. 2, 5, and 6.

Remarks:
Four different copyists excerpted the part from one (or both) of the two complete piano-vocal scores no longer extant.
Weill added in No. 2 a vocal coloratura line as an alternative for the second refrain (a significant portion of which would become part of the opera *Aufstieg und Fall der Stadt Mahagonny*); in No. 4 (mm. 86–87) he added an alternative melody for Jessie; in the “Finale” (mm. 25 ff.), he added what appears to be nine measures of music for solo violin.

Used by Irene Eden, who sang the part of Bessie in Baden-Baden, the score was in the possession of pianist Heinz Jolles, a friend of Weill’s who fled in 1933 to Paris and in 1940 to Brazil, where he died in 1965. In 1967, the score was offered for sale by music dealer Hans Schneider (Tutzing), and David Drew purchased it on behalf of UE.

Text

Tp1 First edition of Brecht’s *Haustelle*.
Date: April 1927.

**BERTOLT BRECHTS | HAUSPOSTILLE | MIT ANLEITUNGEN, GESANGS-| NOTEN UND EINEM ANHANGE**
Berlin: Propyläen-Verlag, 1927. xii, 156 p.; 21 cm.

Tp2 First edition of “Gesangstexte.”
Date: June 1927.

**MAHAGONNY | SONGSPIEL NACH TEXTEN VON BERT BRECHT | MUSIK VON | KURT WEILL | GESANGSTEXTEN | ENTNOMMEN AUS BRECHTS „HAUSPOSTILLE“ | (PROPYLÄEN-VERLAG BERLIN 1927, | COPYRIGHT 1927 BY PROPYLÄEN-VERLAG G.M.B.H., BERLIN) | MIT BEWILLIGUNG DES VERLAGES | Nr. 8917**
Publisher’s number: U.E. 8917

ADDITIONAL MATERIALS

Drafts

Dh1 Continuity draft of No. 4, “Sostenuto (Choral),” and No. 5.
Draft, holograph.
Date: April–May 1927.
Location: WLA, Box 24, Folder 357.
Holograph in pencil, with holograph revisions in pencil.
Page count:
4 pages of music.

Paper type:
K.U.V. Beethoven Papier Nr. 38 (26 staves)
[26.4 × 34.1 cm; span: 28.6 cm]
Condition: generally good, some fraying.

Dh2 Fragment of draft for No. 6 (ending only, last 17 mm.).
Draft, holograph.
Date: April–May 1927.
Location: British Library, Music Deposit 1998/04.
Holograph in pencil, with holograph revision in pencil.
Page count:
1 page of music.

Paper type:
Edition Ruth (28 staves)
27.0 × 34.1 cm; span: 28.0 cm
Condition: good.
Remark:
The draft is on p. 4 of a bifolium containing drafts related to Gustav III and Der Zar lässt sich photographieren. The bottom of p. 3 shows a 2-measure sketch (“Oh show us the way”) of the verse for “Alabama-Song.”

Dh3 Draft of four-part chorus “Gegen Verführung” (three stanzas; a cappella).
Draft, holograph.
Date: April–May 1927?
Location: WLA, Box 1, Folder 13.
Holograph draft in pencil.
Page count: 1 page of music.
Paper type: K.U.V. Beethoven Papier Nr. 38a (28 staves)
[26.8 × 33.8 cm; span: 31.6 cm]
Condition: good.
Remark:
Possibly intended for (but not conclusively linked to) the Songspiel, the draft does not foreshadow Weill’s setting in the opera Aufstieg und Fall der Stadt Mahagonny. At bottom of page, Weill jotted three little sketches, at least one of which seems to relate to the opera (8 mm. of what would become “Bruder, Bruder, ist das für dich Glück?” in Act II).

Full Score Format

FhO Adaptation of “Ach bedenken Sie” (originally composed for the 1931 staging of the opera Aufstieg und Fall der Stadt Mahagonny in Berlin) for the “Paris version” of Songspiel.
Full score, holograph (adaptation markings in pencil, crayon).
Date: Fall 1932.
Location: WLRC, Series 12, Folder 17.
Markings at top of first page of music:
Einlage 30 Dollar
Page count: 4 pages of music.
Paper type: K.U.V. Beethoven Papier Nr. 38a (28 staves)
[26.8 × 33.8 cm; span: 31.6 cm]
Condition: fair (signs of heavy wear, many small tears).
Remark:
The rehearsal numbers 24–27 (in conjunction with those found in FeO) bridge the gap in the sequence of the “Paris version” indicated in Fh.

FeO Adaptation of three numbers from the printed full score of the opera Aufstieg und Fall der Stadt Mahagonny (U.E. 9854) for the “Paris version” of Songspiel.
Full score, printed (adaptation markings in pencil, crayon).
Date: Fall 1932.
Location: WLRC, David Drew Coll.
Markings at top of first page of music:
MAHAGONNY Additions for Paris Version III
Pages torn from the printed rental score of the opera (U.E. 9854) and reordered, with pencil marking (“MAHAGONNY Additions for Paris Version”) on first page (i.e., p. 141) in the hand of David Drew. Instrumental reassignments marked by Abravanel in pencil. Additional non-holograph markings in pencil and crayon (green, blue, red). Rehearsal numbers added as follows: 19–23 in pencil for “Wunderbar ist das Heraufkommen des Abends” (on pp. 141–148); 28–29 in pencil for “Ich habe gelernt” (on pp. 111–114); and 37–41 in blue crayon for “Denn wie man sich bietter” (on pp. 403–414).
Page count: 24 pages of music.
Condition: fair (signs of heavy wear, many creases and tears).
Remarks:
The opera’s version of “Alabama-Song” was also part of FeO, but the whereabouts of these pages are unknown.
The rehearsal numbers in pencil (19–23, 28–29) bridge the gap in Fh’s sequence of the “Paris version,” whereas the rehearsal numbers in blue crayon (37–41) reflect the revised sequence of the “Venice version.”

FeS Printed full score (rental) of the Songspiel’s “Originalfassung.”
Full score, printed.
Date: 1963.
First page of music:
MAHAGONNY | SONGSPIEL 1927 | ORIGINALFASSUNG | herausgegeben von / restored and edited by | DAVID DREW | PART I | Prolog
Publisher’s number: U.E. 13163
Page count: 183 pages of music.
Remark:
Based on Drew’s edited diazo copy of Fh.

Piano–Vocal Format

VeV Hand-prepared score, with Italian text, corresponding to the version directed by Hans Curjel in September 1949 in Venice.
Piano-vocal score, printed.
Date: Fall 1949.
Location: WLRC, Series 18, Folder 104.
First page of music:
MAHAGONNY | KURT WEILL | 1 | ALLEGRO NON TROPPO | [at bottom of page:] UNIVERSAL EDITION WIEN | Per l’Italia. CARISCH S. A. MILANO
Bound in blue cardboard wrapper. The printed score reproduces a copyist’s fair copy. The lyrics are in Italian except for “Alabama-Song” and “Benares-Song,” which appear in the original English.
Page count:
126 pages of music.

Remark:
The score was copied from VeM, as shown by the repetition of ten measures of “Kleiner Marsch” after “Alabama-Song” (and the page breaks and numbering correspond to the engraver’s markings in VeM); the additional numbers “Wunderbar ist das Heraufkommen des Abends,” “Ach bedenken Sie,” “Ich habe gelernt,” “Denn wie man sich bettet,” and “Kranich-Duett” were copied from VeO.

According to a label pasted onto the blue cover, the Italian lyrics are by “Dr. A. Conti, Milano.” An official broadside announcing the 1949 performance at Teatro La Fenice in Venice listed Emilio Castellani as the translator for that performance.

VeC Hand-prepared score, with German and Italian text (including staging instructions), based on the version directed by Hans Curjel in September 1949 in Venice.

Piano-vocal score, printed.
Date: 1953.
Location: WLRC, Series 18, Folder 3.

First page of music:
1 | Auf der Bühne ein Podium in der | Art eines Boxringes, von vorn und | von hinten zugänglich, hinter dem | dem | Podium eine große Projektionsfläche | che [sic] für Schrift und Bild | Allegro non troppo

Universal Edition (U.E. 12188). The printed rental score reproduces a copyist’s fair copy, copied from VeV except for “Alabama-Song,” which was copied from VeO.

Page count:
153 pages of music.

Remarks:
The first page of music has handwritten annotation in blue ballpoint pen: “Pariser [sic] Fassung, durch Frau Weill inhi- biert, darf nicht aufgeführt werden (lt. Hr. Füssl 29.6.59)”

UE production records indicate that the copyist was Mr. “Krämer,” the staging instructions were translated by “Prof. [Luigi] Raimondo” and entered with typewriter.

VeS1 Published vocal score of the Songspiel’s “Urfassung.”

Piano-vocal score, printed.

Date of publication: December 1963.

Title page:
MAHAGONNY SONGSPIEL | DAS KLEINE MAHAGONNY | von | BERT BRECHT - KURT WEILL | Urfassung 1927 | Wiederhergestellt und herausgegeben von David Drew | Klavierauszug | UNIVERSAL EDITION

Copyright 1963.
iv, 84 p.; 31 cm
Publisher’s number: U.E. 12889
Remark:
The publication is based on Drew’s edited diazo copy of Fh.

UE used a copy of VeV as the basis for the printer’s copy (with some markings by Drew), which is now located in WLRC, Series 18, Folder 103.

VeS2 Second printing of VeS1.

Piano-vocal score, printed.

Date of publication: February 1968.

Title page:
BERT BRECHT — KURT WEILL | MAHAGONNY—SONGSPIEL | DAS KLEINE MAHAGONNY | URFASSUNG 1927 | WIEDERHERGESTELLT UND HERAUSGEGEBEN VON | DAVID DREW | KLAVIERAUSZUG | UNIVERSAL EDITION
xiv, 84 p.; 31 cm
Publisher’s number: U.E. 12889

Remark:
The second printing featured an illustrated cover using a drawing by Caspar Neher and an introductory section written by David Drew in July 1959 but not included in the 1963 printing. Drew’s front matter contained production notes distilled from the detailed scenario found in VeM. Drew did not get a chance to review his contributions before they went to press. The unrevised score with Drew’s unreviewed notes came into wide circulation.

VeO Published vocal score of the opera Aufstieg und Fall der Stadt Mahagonny.

Date of publication: November 1929.

Title page:
Copyright 1929; printer’s date on back cover: IX. [sic] 1929.
332 p.; 31 cm
Publisher’s number: U.E. 9851
Remark:
The manuscript of Gingold’s piano reduction with pencil annotations by Weill is in WLRC, Series 18, Folder 12.

Arrangement

Am Arrangement of No. 2 by Gustav Blasser; production master for Ae.

Piano-vocal format, manuscript.

Date: August–October 1927.

Location: WLRC, Series 18, Folder 24.

Title page:
Kurt Weill | Alabama-Song | Blues

Manuscript in pencil on two nested bifolia, with some holograph markings in pencil. Additional engraver’s markings in pencil.
Page count:
5 pages of music.

Paper type:
Edition Hansa Nr. C [14 staves]
[27.0 x 34.0 cm; span: 29.7 cm]

Remarks:
Two unknown hands entered tempo mark in m. 1: one hand wrote “Blues-Tempo”; another hand appended “(Moderato).” Weill proofread and annotated Am in September 1927.

Ae
Arrangement of No. 2 (based on Am).

Sheet music, engraved.

Date of publication: February 1928.
Publisher’s number: U.E. 8900

Remark:
For detailed information and facsimile see KWE IV/2.

Text

Th
Holograph (i.e., Weill) copy (1 p.) of text for No. 6
Date: June 1927
Location: Sibley Music Library, Rochester, N.Y.

Remark:
Included in Weill’s letter to UE, 16 June 1927.

Tm1
Early draft (2 pp.) by Hauptmann, in Brecht’s hand, of text for “Benares Song.”
Date: ca. 1925
Location: BBA, 451/60 and 451/61

Remark:
Elisabeth Hauptmann annotated a photostat copy “von Hauptmann, Brechts Schrift.”

Tm2
Early draft (1 p.) by Brecht of an outline.
Date: unknown [1927?]
Location: Private collection, Germany (formerly in the possession of Dr. Erich Franzen).

Remarks:
It is unclear whether the outline relates to the Songspiel.

A glossy facsimile appeared in Das neue Forum [Darmstadt] 7 (1957/58), no. 4 (inserted as a loose leaf).

Tt
Early draft (1 p.) by Hauptmann of text for “Alabama Song.”
Date: ca. 1925
Location: BBA, 451/84

Remark:
Elisabeth Hauptmann annotated a photostat copy “Englisch v. Hauptmann” at bottom of page.

Tp3
Edition of Songspiel in Brecht, Große kommentierte Berliner und Frankfurter Ausgabe.

Libretto, published.
[tile page on p. 323:]
Mahagonny | Songspiel

Correspondence

Lw-ue
Weill and UE, not published in W-UE.
Location: Sibley Music Library, Rochester, N.Y.

Program

N
Program booklet “Deutsche Kammermusik Baden-Baden 1927” (July 1927).

Miscellaneous

M1
Kühn & Hitz photographs of Baden-Baden production.
Location: WLRC, Series 70.

M2
Card catalogue tracking the shipping of rental materials.
Location: Universal Edition Archives, Vienna.
Remark:
The catalogue contains three cards, each relating to a different version of the Songspiel: 1 card for Baden-Baden version, set up in fall 1927; 1 card (front and back) for Paris version, set up in January 1933; 1 card for Curjel version, set up in summer 1951.
## Abbreviations

### Instrument Names

<table>
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<tr>
<th>German</th>
<th>Abbreviation</th>
<th>English</th>
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<tbody>
<tr>
<td>Altsaxophon</td>
<td>ASax</td>
<td>Alto Saxophone</td>
</tr>
<tr>
<td>Bassklarinette</td>
<td>BsKl</td>
<td>Bass Clarinet</td>
</tr>
<tr>
<td>Klarinette</td>
<td>Kl</td>
<td>Clarinet</td>
</tr>
<tr>
<td>Klavier</td>
<td>Klav</td>
<td>Piano</td>
</tr>
<tr>
<td>Posaune</td>
<td>Pos</td>
<td>Trombone</td>
</tr>
<tr>
<td>Schlagzeug</td>
<td>Srg</td>
<td>Percussion</td>
</tr>
<tr>
<td>Trompete</td>
<td>Trp</td>
<td>Trumpet</td>
</tr>
<tr>
<td>Violine</td>
<td>Vn</td>
<td>Violin</td>
</tr>
</tbody>
</table>

### Percussion Instruments

<table>
<thead>
<tr>
<th>German</th>
<th>Abbreviation</th>
<th>English</th>
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</thead>
<tbody>
<tr>
<td>Becken</td>
<td>Beck</td>
<td>Cymbals</td>
</tr>
<tr>
<td>Glocken</td>
<td>Gl</td>
<td>Chimes</td>
</tr>
<tr>
<td>Große Trommel</td>
<td>GrTr</td>
<td>Bass Drum</td>
</tr>
<tr>
<td>Holztrommel</td>
<td>HzTr</td>
<td>Wood Block</td>
</tr>
<tr>
<td>Jazztrommel</td>
<td>JzTr</td>
<td>Jazz Drum</td>
</tr>
<tr>
<td>Kleine Trommel</td>
<td>KTr</td>
<td>Snare Drum</td>
</tr>
<tr>
<td>Pauken</td>
<td>Pk</td>
<td>Timpani</td>
</tr>
<tr>
<td>Tamtam</td>
<td>Tam</td>
<td>Tam-tam</td>
</tr>
<tr>
<td>Triangel</td>
<td>Tri</td>
<td>Triangle</td>
</tr>
</tbody>
</table>
Initial support for the Kurt Weill Edition was provided by a grant from The National Endowment for the Humanities
This Edition would not have been possible without generous help and enthusiastic support from a number of individuals and institutions. For providing source materials, information, and guidance, the editor wishes to thank Nicolas Bell (Music Collections, British Library); Richard Boursy, Emily D. Ferrigno, and Suzanne Eggleston Lovejoy (Irving S. Gilmore Music Library, Yale University); David Peter Coppen (Sibley Music Library, Eastman School of Music/University of Rochester); York A. Haase (Universitäts- und Landesbibliothek Darmstadt); Jürgen Neubacher (Staats- und Universitätsbibliothek Hamburg Carl von Ossietzky); Gunhild Ohl-Hinz (St. Pauli-Archiv e.V., Hamburg); Nicolai Riedel (Deutsches Literaturarchiv, Marbach); Dagmar Rumpf (Stadtmuseum/-archiv Baden-Baden); and Anett Schubotz and Iliane Thiemann (Bertolt-Brecht-Archiv, Berlin). The editor is particularly grateful for the unflagging support offered by Dave Stein (Kurt Weill Foundation for Music), who not only provided a wealth of archival materials from the Weill-Lenya Research Center but also copy-edited and proofread the Introduction and the Critical Report.

For proofreading the musical text, the editor wishes to thank John Baxindine (Ambler, Penn.), Ronald Kornfeil (Universal Edition, Vienna), and Eric Meyer and Natasha Nelson (Kurt Weill Foundation). Students at the Chicago College of Performing Arts, Roosevelt University, led by Emanuele Andrizzi, provided a helpful reading of new instrumental parts (generated from an advanced stage of the edited full score). The same parts underwent a more rigorous test in a professional performance by the Continuum Ensemble, London, where they benefited from the consummate musicianship of musical director Philip Headlam. Last but not least, the editor is grateful to HK Gruber, Weill champion extraordinaire, for providing a practical alternative to the unplayable passage for alto saxophone in the interlude following the “Alabama-Song.”

The in-depth discussions concerning this volume’s editorial approach among Editorial Board members Joel Galand, Ed Harsh, Stephen Hinton, and Kim Kowalke have set the editor on the right path; the board’s collective expertise in Weill matters saved him from false leads and erroneous assessments. Kim Kowalke graciously offered more invaluable help by undertaking the tedious task of improving the introductory essay and polishing the translation, prepared by J. Bradford Robinson. With extreme gratitude the editor recalls conversations and discussions with the late David Drew, who—unforgettably—gave him a first glimpse of the quality of Weill’s oeuvre and its overall significance; it was only through Drew’s work that the Songspiel re-entered both the repertoire and critical discourse. The largest share of gratitude goes to the managing editor of the Kurt Weill Edition, Elmar Juchem, who not only offered countless ideas, suggestions, and additions, and who oversaw every stage with a critical eye, but whose rich experience and patient, considerate collaboration combined with unstinting support made it possible to tackle this Edition and bring it to completion.