Kurt Weill
The Kurt Weill Edition

Series I—Stage
Series II—Concert
Series III—Screen
Series IV—Miscellanea

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Die Dreigroschenoper

Ein Stück mit Musik in einem Vorspiel und acht Bildern nach dem Englischen des John Gay
Übersetzt von Elisabeth Hauptmann

Deutsche Bearbeitung von
Bertolt Brecht

Musik von
Kurt Weill

CRITICAL REPORT

Series I, Volume 5

Edited by Stephen Hinton and Edward Harsh

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**List of Sources and Sigla**

*A complete bibliography of material related to *Die Dreigroschenoper* is beyond the scope of this edition. Below is a list of all material considered during the edition’s preparation. For a fuller description of each item, see Source Description section, pp. 51–59.*

**SOURCES**

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<td>Full Score Format</td>
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<td></td>
<td>Sm Production master for Se</td>
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<td></td>
<td>Se Klavierdirektions-Stimme, included in Ie1 (1928, U.E. 8849)</td>
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<td>SeM Copy of Se used by Theo Mackeben in conjunction with Im</td>
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<td></td>
<td>VeS “Salomonsong” published in <em>Die Musik</em> (1929)</td>
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<td>VmH “Ballade von der sexuellen Hörigkeit” prepared by Norbert Gingold</td>
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<td></td>
<td>VmL Undated manuscript of “Arie der Lucy”</td>
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**Additional Materials**

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<tr>
<td>Full Score Format</td>
<td>FhKD Holograph full score of <em>Kleine Dreigroschenmusik</em></td>
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<td>FeKD Published full score of <em>Kleine Dreigroschenmusik</em> (1929, U.E. 9712)</td>
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A complete bibliography of material related to *Die Dreigroschenoper* is beyond the scope of this edition. Below is a list of all material considered during the edition’s preparation. For a fuller description of each item, see Source Description section, pp. 51–59.
Key Terms

This edition of *Die Dreigroschenoper* has been prepared to reflect the work’s conception and performance in a historically delimited period, chiefly from the beginning of the production process in summer 1928 to the end of that year, by which time the initial publications of music and libretto had been released. To the extent that Weill’s attention returned to the work—if only sporadically and in a peripheral way—through 1933, those years are also included in the “target period.” The metaphor of a target with concentric rings is intended to capture this edition’s bilevel valuation, with the former span representing the target core and the latter the outer ring around it.

An item is classified as a “source” only if it has had textual significance for the preparation of the edition. Items falling outside this definition but nonetheless considered by the editors are designated as “additional materials.” The chronological placement of a source within the target period is a key criterion, though by no means the sole one, for assessing its philological significance. (“Philological” is used here in a broad sense to refer to the critical evaluation and establishment of texts of any kind.) Other factors include the extent of the authors’ involvement in its preparation and its function in the production and publication process.

“Privileging” refers to the process by which the editors designate certain sources as initial references for particular parameters of the work’s text. It is not an assignment of absolute authority, just as it is emphatically not a designation of perfection or infallibility. (No source ever possesses those qualities.) It is merely an acknowledgment that a source is the first consulted for the given textual dimension and that its readings have been adopted if not contradicted by other sources. In cases where other sources disagree, the reading of the privileged source may be upheld or overruled, based on a weighing of its perceived authority against the competing evidence in each case.

The editorial activity embodied in the Main Text and Appendices I and IV (containing supplemental complete numbers and an unorchestrated cut number, respectively) differs from that undertaken in the preparation of Appendices II and III (containing instrumental numbers and additional strophes, respectively). In broad terms, texts in the latter sections required a freer, more interventionist approach than those in the former. The valuation and use of sources on either side of this divide are thus different and are presented separately below.

**Main Text, Appendices I and IV**

*Privileging for dimensions of the musical text*

The editors privilege *Fh* for all musical dimensions. This is based on both pragmatic and philological grounds. From a pragmatic perspective, although *Fh* readings are overruled or supplemented in this edition on numerous occasions, they are most frequently upheld. The identification of *Fh* as the source of reference obviates pointlessly exhaustive documentation of each upheld reading. From a philological perspective, the score occupies a special position of authority as the source presenting the fullest profile of the musical numbers of *Die Dreigroschenoper*.

*Review of other musical sources*

Several sources other than *Fh* play a significant role in establishing the edition’s musical text. The incorporation of readings from these sources is reported in the Critical Notes unless those readings would be entered anyway as a parallelism (see below). Such reports include information on the competing *Fh* reading (and often those of other sources as well) unless *Fh* is silent on the given point.

As noted in the Introduction, the piano-vocal score was one of three sources with which Weill was intensively occupied in the days immediately following the premiere. His close involvement in at least the early stages of its preparation (represented by *Vh*), and probably in later stages as well (although no page proofs are extant), confers relatively high significance on its ultimate form, *Ve1*. This source presents by far the most coherent published text of the music from the target period. Although it accords closely with the readings of *Vh*, from which it was prepared, it accumulated various refinements through the later stages of the publishing process. For a number of parameters, the editors value it as more informative and authoritative than its model.

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* This section of the Critical Report is complemented and, in places, amplified by sections I, II, and III of the Introduction.
A prominent example is tempo markings. With a few notable exceptions, there is little disagreement among the sources concerning the basic sense of tempo and character for each number. (See table on pp. 49–50.) However, Veh often supplements verbal indications with a metronome marking not present in Fh or Vh. In other cases, Veh clarifies a tangle of competing (often crossed-out) markings in the two holograph sources. The editors consider each situation on its own merits but generally accept these supplements and clarifications.

Dynamic markings from Veh and Vh must be evaluated with great care. Those pertaining to the piano accompaniment appear in some cases to be conceived for the special circumstances of the piano-vocal texture. In many other cases, however, they follow the same scheme established for the instrumental lines in Fh. This tendency suggests the possibility that the readings from the piano-vocal scores may be considered as supplements when the full score is incomplete or unclear.

Dynamic markings for vocal parts constitute a special case. The editors accept some of the limited Fh markings as sufficient without further emendation. For instance, dynamic markings that appear inconsistent with the prevailing texture may be upheld as motivated by the meaning of the lyrics. Occasionally, the editors uphold the lack of vocal dynamics as properly leaving an aspect of characterization open for performers’ interpretation. In many cases, though, readings from Vh and Veh are incorporated into the edition to augment markings for this dimension. The latter is the more frequent source, since it contains many more markings for vocal parts than the former.

Vh and Veh also provide a number of important checks on such basic aspects of the Fh musical text as pitch and rhythm. They are particularly useful in establishing variants in the vocal line between one strophe and another in cases where, for the sake of efficiency, Weill used ambiguous shorthand notation in Fh.

The other musical publication from the core (1928) target period is the set of parts issued by Universal Edition at roughly the same time as Veh. This set contained both instrumental parts Ie1 and the Klavierdirektions-Stimme (piano-conductor score) Se. The latter was apparently prepared by combining readings from Sm (for the keyboard and instrumental cue lines) with those of a proof copy of Veh (for the vocal lines and some tempo and dynamic markings). This process seems to have been haphazard and careless, with errors introduced beyond those already present in Sm. In a few rare cases, Se contains plausible readings not found in any other source, although the authority of these readings is questionable because of their context. Despite this assessment, many of the comments made above concerning Veh apply as well to Se. Mention is made in the Critical Notes when the readings of Veh support those of Veh. Readings appearing in Se alone are viewed more skeptically and often not adopted.

The instrumental parts of Ie1 are potentially a useful supporting source as well. Unfortunately, the editors have been unable to identify conclusively any extant set as a product of the initial printing. The same original plates were used for multiple reprint editions over many decades. Each of these reprints may have introduced small-scale corrections, such that later parts, though bearing the same identifying plate number, may not match the originals in every detail. For this reason, Ie1 has played only a minor role in the edition, used mainly for reference and confirmation.

The original Schiffbauer-damm band parts Im (including SeM) are a rich as well as confusing source of information. The editors use them primarily to shed light on the version(s) of the musical numbers transmitted by Fh. No attempt is made to document comprehensively, much less reconstruct, the full array of alternatives implied by markings in the parts. As mentioned in the Introduction, Im served for many different occasions. The edition Commentary includes only a summary note concerning, for example, the multiple developmental stages hinted at in the muddled state of the parts for no. 2. In a number of instances, however, coherent readings from Im are accepted as an improvement on or supplement to a weak point in Fh. Even more frequently, Im readings are recorded in the critical notes to give the user historical information about alternatives developed during the active life of the parts. (Where more specific citations of Im are needed, a roman numeral corresponding to the part number is added, as in Im-III, for example.)

Because they convey the text of only one or a few musical numbers, many of the other sources—as distinguished from additional materials—play more sporadic, if not always minor, roles. For instance, VhM contains the text only of “Melodram” but it is the sole musical source for the final phrase of that number. VmL and VcL provide the best source text for “Arie der Lucy.” Another source for that number is found in the rehearsal materials of VmK, which generally offers insight (along with CmK) into early developments during the rehearsal period. The usefulness of VmH, Veh, and VcS is largely documentary in that these sources add little to the textual evidence present in Fh and Vh.

Privileging for dimensions of the verbal text

Tp1 is privileged for dialogue and dramatic context as well as for song numbers and titles. Fh is privileged for song lyrics, except with respect to details such as spelling, punctuation, and capitalization, for which Tp1 is again privileged. Whereas the edition has had to establish critically the sung text of the work from several sources, for the spoken dialogue and stage directions it relies mainly on one source, Tp1, supplemented by Tt2 and Tp1a.
Review of other verbal text sources

Lyric discrepancies between Fh and the other verbal sources are evaluated on a case-by-case basis. The same evaluation process is employed in circumstances where Fh offers no reading at all. A critical note is provided whenever a reading present in Fh is overruled, but generally not when Fh is silent and readings are adopted from other sources.

Tt1b (more so than Tt1a) is the source that comes closest to presenting the verbal text as it probably stood during Weill’s initial period of composition. Its active life may have extended through the end of the rehearsals into the period of early performances when Weill rennotated certain parts of Fh. As such, it can both confirm Fh on certain points of conflict with Tp1 and sometimes suggest the presence of errors.

As mentioned, the editors employ Tt2 and Tp1a as a supplement to Tp1, primarily when the latter fails to reproduce indications written into the former by the collaborators.

Tp2 and Tp3 play an important confirming role as well. They offer insight into the transmission of the sung texts during the latter part of the greater target period. The editors subject these readings to careful scrutiny in each case, and only in exceptional circumstances accept such readings on their own authority alone. Particularly when they concur with Tt1b, however, they can be judged to transmit textual details developed in performance that failed to be incorporated into Tp1.

A note on additional materials

By definition, readings from additional materials are not incorporated into the edition text. They are, however, occasionally noted in the Commentary in order to provide an added dimension to the situation presented by the sources. The additional items most commonly cited are the scores of the Kleine Dreigroschenmusik suite (FhKD and FeKD) and various historical recordings made during the target period (R28a, etc.). Information provided by these items requires circumspection. Although the musical content of FhKD and FeKD appears to mirror that of Fh, the differences of context (concert performance, expanded instrumentation) are such that details of tempo, dynamics, articulation, and the like are not simply transferable to the score of the stage work. Recordings likewise can be problematic as sources. The early limitations of the medium and the special circumstances involved in any given project may result in significant alterations in the very parameters the recording might seem to document with “authenticity.” (See Introduction, section X.)

Weighting of competing source evidence

The weighing of competing source evidence, whether for the musical or for the verbal aspects of the text, always involves editorial judgment. There is no single, systematic process through which all conflicts can be resolved. However, specific factors that play a role in such decisions can be identified. Some of the more common factors considered in weighting decisions are listed below. These are considerations only and may often be in competition with one another. No one of them is a priori necessary or sufficient as support for a given decision. The critical notes do not accommodate a detailed enumeration of these in every case, but many of the notes (especially those recording difficult decisions) briefly remark on the key issues.

- Source evidence:
  - provenance, calligraphic features, degree of unanimity, likelihood of error.
- Musical content:
  - musical syntax, composer’s style.
- Text-music relationships:
  - syllabic correspondence (or syllable count), prosody (or metrics), phonetics with respect to sung performance, idiom, syntax, semantics.

“Likelihood of error,” listed under source evidence, refers to situations in which features of a given source (structure, layout, nature, etc.) result in a higher probability of various sorts of errors. For instance, in a single measure at the end of a musical phrase that falls on the first system of a new page, an anomalous reading is more likely to be the result of a copying error than it would be were that measure on the same page with the rest of the phrase.

Equalization and other editorial activity concerning musical dimensions

The edition aims to present the musical text of the work in an appropriately consistent form. Most of the sources of Die Dreigroschenoper were created under circumstances not conducive to careful attention to detail. The sources display numerous instances of inconsistent notation. Many successive, similar passages are phrased differently, just as many simultaneous, identical instrumental parts are provided with differing dynamics or articulation. The editors resolve these differences to the extent appropriate. Each case must be examined to determine whether the inconsistency is meaningful. In places where changes for the sake of consistency would introduce new inconsistencies, the editors elect to uphold the composer’s own inconsistent markings. Cases of apparently redundant dynamic markings are evaluated similarly.

The Commentary does not note instances where the editors have supplied articulation, phrasing, or dynamic markings in an otherwise unmarked passage by analogy with a parallel one. Otherwise, the Critical Notes remark on each act of equalization, except in the rare case of a clear error with only one reasonable solution. Each case of divergence in otherwise doubled passages is evaluated individually. With regard to parameters of pitch and rhythm, equalization is approached with particular care. All of the above issues come into play less frequently with regard to vocal lines, since the editors do not assume parallelism between vocal and instrumental parts.
Other editorial activity concerning verbal dimensions

The editors take analogous action with respect to consistency of the verbal text. Orthographical emendations of parameters such as spelling, capitalization, and punctuation are made without comment. The edition follows current German practice in its treatment of word division and apostrophes.

Appendices II and III

As previously mentioned, the texts presented in Appendices II and III are the product of a freer editorial approach than those in the Main Text or Appendices I and IV. The instrumental interludes and stage music in Appendix II have a peculiar status. Although located in the dramatic text of *Tp1* (or *Tp1a*), they are nowhere represented in full score—notwithstanding the composer’s explicit instructions to his publisher that they should be. Their musical texts can be reconstructed only by reference to annotations in the band parts (*Im*). These annotations are often incomplete, imprecise, or otherwise cryptic, and the reading of one instrumental part occasionally contradicts that of another. But because these instrumental versions developed directly from the full versions as notated in *Fh*, most of the relevant problems can be addressed with some authority. The five reconstructions that result can thus be seen to demonstrate the way in which the musicians of the Lewis Ruth Band, under some composer supervision, may have created instrumental music that was not explicitly notated. Only no. A2c presents problems whose solution is beyond the scope of the edition. Lacking sufficient source evidence, a reconstruction in this single case would require decisions of a character more compositional than editorial.

Beyond acknowledging the special status of these numbers, the edition does not offer an exhaustive review either of evidence considered or of decisions made that led to the included texts. Under each title in the Critical Notes appears a brief description of some of the issues relevant to the given number. A further general comment applies to all numbers. In the case of two or more parts offering contradictory readings, the editors base their decision on two principal criteria: sufficient support for the melody in a context where the voice is not present, and least possible disruption of the instrumental texture as represented in *Fh*. The edition adds the marking “solo” or “soli” to those instrumental parts playing the otherwise sung melodic line.

The special editorial circumstances of the numbers in Appendix III relate mostly to underlay. The items included here all appear in at least one target-period source. None of them is indicated in *Tp1*. Three of the four (the exception being no. A17) are fully present in textual sources only. Any anomalies that arise from the absence of notated settings by Weill have been resolved by the editors.
1. Identification of Musical Numbers

The numerical identification of musical numbers is based on the order established in Tp1. Main-text numbers featuring sung reminiscences or repetitions are provided with a single lowercase letter reflecting order of appearance in the play (e.g., the three instances of “Hochzeitslied” are labeled 5a, 5b, and 5c respectively). The single occurrence in the libretto itself of an added letter (19a. “Gang zum Galgen”) is upheld, even though it does not conform to this scheme. All numbers in the appendices are identified by an uppercase “A” preceding the numerical label. For additional strophes, the A is followed by the numeral of the corresponding main-text item (e.g., A6 “Seeräuberjenny” [additional strophe]). Instrumental interludes and stage music receive an additional lowercase letter (e.g., A2a. “Moritat wie als Motiv”). The two independent appendix numbers with no context in Tp1 are identified as Ax1 (“Die Ballade von der sexuellen Hörigkeit”) and Ax2 (“Arie der Lucy”).

2. Score Order

The edition presents the musical notation in a score format corresponding to the seven-player lineup of the Lewis Ruth Band at Theater am Schiffbauerdamm. Each line of music is identified at the left end of the system with both an instrument name (or abbreviation) and a Roman numeral. The score is ordered throughout according to the Roman numerals, each of which refers to a player or part number—established implicitly in Fh and explicitly in Im—from the original band. Adherence to this order results in some unorthodox arrangements: for instance, the bass appears above the cello, which in turn is placed above the percussion and keyboard.

Although it may seem paradoxical to preserve such historically rooted idiosyncrasy in a score intended to transmit the general text of the work, this is not merely a matter of historical veneration. The music of Die Dreigroschenoper is intimately bound up with its conception as a composition for a small band of studio musicians. Weill’s score layout makes clear the small ensemble character of the music, something that presentation in conventional full score, with individual lines for every instrument, belies. This latter approach was adopted by Fe, the first published edition of the full score produced by Universal Edition in 1972. Nearly every page of that publication gives the impression of a piece conceived for the-
with respect to editorial intervention. The policy is best spelled out not in a series of rules but in the following four general directive statements.

a. The reiteration of a given pitch class within a single measure is more likely to receive a cautionary marking than one in an adjacent measure. Likewise, a cautionary is more likely for a reiteration in an adjacent measure than for one that is two measures away, and so on.

b. The change of harmonic or modal context (particularly when marked by several accidentals in proximity) may either obviate the need for a cautionary marking or conversely make that cautionary more necessary. This is very much case-dependent.

c. The reiteration of a given pitch class in an octave different from the original one is less likely to receive a cautionary marking than a reiteration in the same octave.

d. Editorial cautionaries are motivated only by the needs of notation within a single part; there is no attempt to confirm or contradict in one part the changes of accidental inflection in another.

5. Score Footnotes

The edition provides footnotes on score pages to communicate to the performer information of immediate importance. All such footnotes are in English. In a few isolated cases, notes that appeared in earlier sources (in German) are also given as footnotes here, but these are always introduced editorially in English to establish their provenance. Each footnote referring to a particular point on the page is marked with a numeral enclosed in a circle. Footnotes of a more general nature are marked with an asterisk.

6. Notes on Individual Instruments

Bandoneon

The bandoneon is a square-built accordion or concertina with left-hand buttons that sound single notes rather than the chords sounded on the accordion. Originally a German invention, the instrument gained prominence in Argentinian tango orchestras and was reimported into France and Germany in the 1920s.

Banjo

The banjo in general use at the time of the premiere of Die Dreigroschenoper was that now known as the “tenor banjo,” a four-string instrument (tuned C3, G3, D4, A4) played with a plectrum. Many of these featured an open back and a commensurately less piercing tone than modern instruments with a closed and rounded back. Notation was often written one octave higher than sounding pitch, though Weill seems to have followed this convention inconsistently.

Guitar

The guitar notation in Fh is inconsistent: sometimes in treble clef, sometimes in bass; sometimes apparently written in the sounding octave, sometimes an octave higher. The edition standardizes all occurrences of the instrument in the score by notating in treble clef to sound an octave lower.

Harmonium

The instrument played by Theo Mackeben at Theater am Schiffbauerdamm was probably a Kunstharmonium, a larger and more powerful model than those manufactured for home use.

“Hawaii Guitar”

The meaning of the designation “Hawaii Guitar” has changed since Weill used it in Die Dreigroschenoper. In contemporary usage it usually refers to an electrified instrument of the laptop steel variety that plays a defining role in much American country and western music. In the late 1920s it referred more to a style of playing than to a particular instrument. The style was characterized by extensive vibrato and portamento arising from the use of a slide device (usually a steel bar or glass tube). To accommodate this method of playing, standard Spanish guitars or early resonator models could have been refurbished with a thicker nut to raise the strings further above the fingerboard. Electrically amplified guitars would not have been used in 1928 Berlin.

Percussion Instruments

The basic dance-band drum set of the time included a snare drum and a bass drum, supplemented by a number of “traps.” In Die Dreigroschenoper, these traps include Holztrummel (woodblock), Becken (cymbal, mostly suspended cymbal), one or two Jazztrommeln (jazz drums), and at least one tom-tom. By 1928 most bass drums were operated with a pedal. The suspended cymbal was probably a Chinese cymbal, a small cymbal characterized by a high, cup-shaped center and a hollow sound with a rapid decay. The jazz drum was likely a small Chinese tom-tom, probably mounted on the bass drum, constructed with a single skin fastened to the frame with brass nails. Weill usually identifies the part simply with the instrument name, but on a few occasions he adds the modifier “(tief)” (deep or low). This indication may imply a second, larger such drum, but the inconsistency of the composer’s markings leaves room for debate.

In addition to elements of the drum set, Weill calls for Pauken (timpani), Rührtrummel (tenor drum), tam-tam, glockenspiel, triangle, and two low bells (notated as F♯3 and G3; see notes for no. 19).

7. Pitch Designation

The KWE uses the following alphanumeric system to denote pitch-class and octave where musical notation is inappropriate.
The entry for each number begins with one or more paragraphs of prose followed by numbered notes. The latter are of two types. Those that report editorial actions always state the action first, with supporting information following. Those that report on alternative readings or other situations are variously organized, although they often begin with the siglum of the source in question followed by a colon. Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, third beat; 11.3 refers to the eleventh measure, third notational event (note or chord).

MAIN TEXT

1. “Ouvertüre”

The Im parts reveal a number of anomalies. Im-V contains no banjo part but does include a holograph bandoneon part. The second trumpet part in Im-VI is notated in two layers: the first, in the hand of the original抄写员, is pitched in C and matches Fh; the second, in a less formal hand, adds a B♭ transposition that matches the extant C part as far as that goes (mm. 1–12) but then continues through the end of the number with a new supporting part that corresponds to the piece’s phrasing and harmony. There is some confusion over the use of clarinet in Im-I. An indication for soprano saxophone is written into m. 40 but then crossed out in favor of the original clarinet. From m. 51 to the end, an alternative line is given to the alto saxophone. It is not possible to determine unequivocally whether the part was actually played as indicated in Weill’s holograph.

<table>
<thead>
<tr>
<th>Location</th>
<th>Part</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALL</td>
<td>Edition takes “Maestoso” from Vh, Ve1. This number presents a rare instance of conflict between tempo markings in the various sources. Fh, Se: ∫ = 100; Vh: Maestoso; Ve1 (and FhKD, FeKD): Maestoso ∫ = 84. The one extant target-period recording of the “Ouvertüre” (R30b)—apart from the contemporaneous recordings of Kleine Dreigroschenmusik—features a performance at ∫ = 92. In view of the textual and recorded evidence, the edition offers 84 and 100 as the lower and upper boundaries of a metronome marking range.</td>
</tr>
<tr>
<td>1</td>
<td>VII</td>
<td>Edition omits indication in Fh for “16’” harmonium stop. No other such indications occur in the score, nor is this one present in any of the other sources.</td>
</tr>
<tr>
<td>9–12.4</td>
<td>II</td>
<td>Im-II: Annotations indicate that this passage may have been played down one octave in early performances. The transposition may have been motivated by acoustic considerations or it may have been designed to avoid the technical difficulties inherent in producing the (written) F♯6.</td>
</tr>
<tr>
<td>17–23</td>
<td>II</td>
<td>Im-II: The situation here is similar to that of mm. 9–12.4, with the additional difficulty posed by the (written) G6 at 22.3.</td>
</tr>
<tr>
<td>30.7</td>
<td>I</td>
<td>Im-I: As written in replacing A♭.</td>
</tr>
<tr>
<td>57–65</td>
<td>I</td>
<td>Im-I: The situation here bears some similarity to that of mm. 9–12.4, although the “8vb” marking may refer to the soprano saxophone option (see introductory paragraph above) rather than to the clarinet.</td>
</tr>
<tr>
<td>59–65</td>
<td>II</td>
<td>Im-II: The situation here is similar to that in 9–12.4 and 17–23, although this passage includes no notes that are as technically challenging as the previous instances of (written) F♯6 and G6.</td>
</tr>
</tbody>
</table>
2. “Die Moritat von Mackie Messer”

The “Moritat” was initially conceived for solo voice accompanied by barrel organ. Weill notated the version presented in Fh only after the opening of the first production. The Im parts reflect neither that nor any other single version. Instead, they bear a wide range of annotations, loosely reflecting what the players may have been performing at various times. These annotations do not amount to a coherent picture amenable to exhaustive documentation here. (For a fuller consideration of the part situation of no. 2, see Introduction, section III.)

There are two piano-vocal scores of no. 2 in Vh. One of these is a holograph. Although it is marked with the same number as the printed piano-vocal score (UE 8851), it contains music for one strophe only, with a single repeat. At the bottom Weill includes a verbal instruction for the arranger or engraver: “6 Strophen. Nur 2 ausschreiben, dann Text der übrigen 4 darunter. Kontrapunkt (mit Bleistift) für II. Strophe.” (Six strophes. Write out only two, with the text of the remaining four underneath. Counterpoint [in pencil] for second strophe.) The other score, in Norbert Gingold's hand and used as the basis of the published edition, does not follow Weill's instructions; instead it provides a proper reduction of the full instrumental version Fh, with all its variations.

The few dynamic markings in the vocal part of Fh show signs of being even more text-driven than elsewhere in the piece. Further, there are several inconsistencies in instrumental dynamics, perhaps arising from the need to provide guidance at significant moments for the interpretation of the lyrics. The relative scarcity of markings in general may attest to the composer’s trust in the original band players to make basic decisions about instrumental balance.

Tt1b contains a total of nine stanzas for no. 2. A few markings in Im suggest that as many as seven may have been rehearsed. All subsequent target-period sources agree on six. Of the original nine, the three removed during the production process were numbers 2, 3, and 7:

Und es sind des Haifischs Flossen
Rot, wenn dieser Blut vergießt
Mackie Messer trägt ’nen Handschuh
Drauf man keine Untat liest.

An der Themse grünem Wasser
Fallen plötzlich Leute um
Es ist weder Pest noch Cholera
Doch es heißt: Mackie geht um.

Wo ist Alfons Mike, der Fuhrherr?
Kommt das je ans Sonnenlicht?
Wer es immer wissen könnte
Mackie Messer weiß es nicht.

0 ALL (See Table, pp. 49–50.)
0 AUSR No source provides an initial dynamic marking for the voice part. The edition leaves the choice of dynamic to the discretion of the performer as an aspect of characterization.

18–33/2 VII Edition adds articulation by analogy. Fh contains articulation markings in Weill’s hand in m. 18 only. The edition adds all other articulation in this strophe by analogy with that measure and by reference to the passage beginning at rehearsal number 6 in FhKD, which is similarly, if inconsistently, marked. The most notable difference in the FhKD passage is that it is set for winds, with tenuto accents substituting for the wedge accents notated in the Fh piano part.

28.2–31 AUSR Edition takes text (“dem man nichts beweisen kann”) from Tp1. In Fh, Weill erroneously wrote here the underlay of the next strophe (“der von allem nichts gewusst”).

(continued on next page)
38–39 VII Edition takes the chords on beats two and four of these measures from Se. It is difficult to discern in Fh whether there are two ledger lines between the top two notes or just one. Vh (the second copy, in Gingold’s hand) and Ve1 both show the chord as \[\text{music staff}\].

66 VI Edition adds mf. No source suggests a percussion dynamic at this location. The previous marking, p at m. 50, seems inadequate to match the tutti texture, especially with the brass marked f.

85/3 ALL Ve1: pp. (The edition does not incorporate this reading into the main text because in this instance the dynamic markings in Fh seem complete and consistent as they stand.)

3. “Morgenchoral des Peachum”

The slurring of the accompaniment in Fh displays many inconsistencies. The edition regularizes these according to the following two criteria: first, and primarily, that the slurring of the harmonium lines doubling the voice not contradict the syntax of the verbal text; second, that analogous lines of invertible counterpoint be slurred consistently (for example, the upper voice of m. 1 and the middle voice of m. 5).

Crossed out in SeM, this number may not have always been performed during the run of the original production.

0 ALL Edition takes “Feierlich” marking from Vh, Ve1. (See also Table, pp. 49–50.)

0 PEACH No source provides a dynamic marking for this number. The edition leaves the choice of dynamic to the discretion of the performer as an aspect of characterization.

0 VII Vh, Ve1: G2 in left hand instead of G3.

8/6 PEACH The instruction for Frau Peachum to join in the singing at this point does not appear in Fh but was added by Weill to Vh and included in all subsequent printed editions, including Ve1 and Tp1.


4. “Anstatt daß–Song”

The second refrain is a philological muddle. The sources contain a host of variants. In Tt1b the refrain ends with Peachum and Mrs. Peachum both singing “Wenn die Liebe aus ist und allein du verreckst” (when love is gone and you drop dead alone). This reading is also given in Tp2. In Fh Weill gives Mrs. Peachum the same words she sings in the first refrain, while Peachum has no underlay whatsoever. In Vh, Weill assigns Mrs. Peachum’s text to both characters, establishing the precedent for all future musical sources. In Tt2 the indication to include no. 4 (no text provided) is crossed out, perhaps because it had been cut at that point in the initial production (although the other sources give no evidence of this). Tp1a observes this excision, but Weill subsequently wrote in an instruction to the engraver to reinsert no. 4 and to reproduce the text of the piano-vocal score. In Tp3, Brecht restored the sentiment of the original refrain, slightly changing the words to “Wenn die Liebe aus ist und im Dreck du verreckst” (when love is gone and you drop dead in the filth), which certainly makes sense in light of Peachum’s preceding lines. A case can be made, then, especially on account of the subtle variations between each of the singers’ words in this second refrain, that from a point early on in the production process Peachum’s words were meant to provide a negative counterpoint to those of his wife; thus she should indeed retain her words from the first refrain, while her husband contradicts them. Perhaps Weill had intended this all along but simply forgot to add Peachum’s text. At any rate, since it makes sense for the two to continue singing different words here, the edition restores the original line in the rehearsal script for Peachum to sing.

There is some evidence in emendations written into the Im parts of a purely instrumental performance of this number, but the information is insufficient to allow reconstruction. This is not one of the numbers identified as instrumental interlude or stage music in Tp1.
1  ALL Edition takes “Moderato” from Vh, Ve1, Se. (See also Table, pp. 49–50.)

4/3  III Edition changes wedge accent to tenuto by analogy with similar locations in mm. 8, 27, and 31.

5  PEACH Edition takes mf from Ve1, Se.

7.4  III See 30.4.

11–12 II Im-II: Original layer of notation matches Fh; modifications are written in changing the rhythm to a dotted eighth-sixteenth pattern, crossing out the slur, adding staccato marks in both measures and a crescendo in 12/1–3. (Crescendos are written in here as well in Im-II and Im-VI.) This may be indicative of some confusion over the pairing of cantabile melody and dotted accompaniment, a presumably intentional contrast that is confirmed in FhKD. (See also following note.)

11–12 PEACH The original layer of notation in Vh reads:

This was later crossed out and the Fh version written in above (by Norbert Gingold?). The original reading was reproduced in Ve1 and Se, although in a rhythm of straight eighth notes instead of the dotted eighth-sixteenth pattern. It is unclear why only the rhythm and not the pitches were changed. These readings likely stem from a transcription mistake in Vh, with the composer accidentally copying the line in the right hand of the piano accompaniment. The error was repeated and left uncorrected in mm. 34–35.

12  ALL Edition omits the “Rall.” marking. In brown pencil in an unknown German hand and distinct from the postwar repetition in red pencil by Leonard Bernstein, this marking is of dubious authority and is not repeated in the parallel location in m. 35.

13  I Im-I: “langsamer”.

13  FR P Edition takes mf from Ve1, Se.

17/3–18 IV Fh: The original layer of notation continued the doubling of the voices but was subsequently crossed out in these measures only. The hand motion and dark pencil used is nearly identical with that in the opening measures of no. 8 and thus was probably by Weill himself. The cancellation must have occurred early, since the original notation was not copied into Im-IV.

23  VI, VII Im: In Im-VII a heavy double bar is written in at the end of this measure along with a note: “Moritat 6 Takte” (Moritat, six measures). Written into Im-VI, both here and at the end of the number, are caesura markings along with the word “Halt”. No other parts include similar markings.

28  FR P Edition takes mf from Ve1, Se.

30.4  II Edition upholds the written F♮ here and the written F♯ in the parallel location in part III (7.4). Though these readings would seem to contradict one another, they are confirmed by Fh and Se, and especially by the ♭ written emphatically into m. 30 of Im-II with no such marking present in m. 7 of Im-III. The one possible alternative would be to restore both locations to F♯ on the basis of Vh, in which m. 7 is initially indicated as E♭ (concert pitch) but with the ♭ crossed out and no accidental in m. 30. There is no support in any source for the inflection of both locations as F♮.

34–35  I, PEACH, VII Im: Notations written into Im-I and Im-VII indicate a diminuendo from 34 to 35/3, suggesting a subito attack of the f at 35/4. (See also the note for mm. 11–12 PEACH.)
35/4 I, VI  Edition takes G4 in I and bass-drum stroke in VI from Im. At the parallel location in m. 12, Fh shows the alto saxophone in part I playing a G4 eighth note with accent and a bass-drum stroke in part VI. Although those elements are missing in Fh at m. 35/4, annotations written into Im-I and Im-VI respectively suggest that they were added by the players and so performed.

36–37 II  The G5 might be judged a transposition error (i.e., G5 written for an E♭ instrument sounding B♭4) given the lack of a similar added ninth in the preceding or following chords, especially in the parallel location of mm. 13–14. However, all three sources (Fh, Se, Im-II) support the reading uncorrected.

40/3–41 I  See 17/3–18. The situation here is similar except that the original layer of notation was copied into Im-I, then subsequently replaced by rests written in with a less formal hand.

42–46 II  Im-II: Original layer of notation (matching Fh) crossed out; part written in doubling alto saxophone at lower octave. The new 46.1 is notated as a quarter note with staccato, the notation written as well into the same location in Im-I.

5a. “Hochzeitslied” (unbegleitet)  Both Fh and Vh contain the indication “zuerst a capella” (at first unaccompanied); VmK indicates “zuerst zögernd” (at first hesitantly). The latter marking likely relates to the stage direction in Tp1 for 5b: “Drei Männer rechts erheben sich und singen, zögernd, matt und unsicher” (three men on the right get up and sing, hesitantly, faintly, and uncertainly). This relation suggests that at some early stage only one unaccompanied rendering of this number (corresponding to 5b) was planned prior to the full, accompanied version (5c). Further evidence for this single instance appears at the top left of the first page of no. 6 in Fh. Although crossed out, the notation legibly presents the names of several characters, text-and-music incipit to no. 5, and the words “a capella”. The idea of preceding no. 6 with not one but two unaccompanied performances (i.e., both nos. 5a and 5b) probably developed after all the above markings had been made.

In Fh, Weill provided the accompanied version of this number (no. 5c) with a marking of “Moderato assai (♩ = 90)”, which he may not have intended to apply to the unaccompanied performances. The edition leaves the choice of tempo to the discretion of the performer as an aspect of characterization.

5b. “Hochzeitslied” (unbegleitet)  See the general note for 5a.

0  Chor  Edition changes the opening dynamic marking to p from the f marked in Fh. The f contradicts the stage direction “…singen zögernd, matt, und unsicher.”

18  Chor  VmK: “wie vorher”.

(no. 6 on next page)
6. “Seeräuberjenny”

See the note for appendix item A6 concerning an additional strophe.

It is likely that this number, like a few others, such as no. 9, was initially rehearsed in a piano-vocal setting. During the course of rehearsals or early performances, its orchestration may have developed experimentally, with the players writing into their parts (or Weill for them) some version of what they had been playing or improvising. (None of the parts is in the usual professional copyists' hands; Im-IV and Im-V are, in fact, holographs.) This notation was assembled in score form only after the premiere, when Universal Edition demanded a complete full score. In this case, Fh postdates the Im parts. Fh and Im match in most, but not all, respects. For instance, notation in Im-VI suggests a snare drum doubling the rhythm of the winds for the first two strophes, resting for the third, and then in the fourth strophe punctuating each beat with a stroke on two tom-toms rather than the single one called for in Fh. Im also gives evidence of instrumental experiments not even hinted at in Fh, such as a bassoon part that is roughly sketched in Im-II.

Fh contains only the first measure of text and music for the first and second strophes of the POLLY part. (The third strophe is notated complete.) Weill's note in m. 4 reads: “u.s.w. siehe Klavierauszug” (etc., see piano-vocal score). The vocal part presented by the edition is based on readings from Vh. Most of the stemming patterns (upstem for the first strophe, downstem for the second) are accepted from Ve1 or Se without specific comment.

1 ALL (See Table, pp. 49–50.)

1 I, II Fh: “Beide Klar. können durch Saxophon ersetzt werden.” (Both clarinets can be replaced by saxophone.)

2 POLLY No source provides an initial dynamic marking for the voice part. The edition leaves the choice of dynamic to the discretion of the performer as an aspect of characterization.

4 POLLY Edition takes text (“abwaschen”) from Tp1; all other sources agree on “aufwaschen”. The former is the more common idiom and can be sung more easily.

12/4–14/1 POLLY Judging from the paste-over insertion in Vh, and also from annotations in the Im parts, this quasi-repetition in the first and second strophes of the previous phrase developed in the course of rehearsals or early performances. (The parallel repetition in the third strophe is notated in the original layer of Vh.) The interpretation of the “x” noteheads is open to question. The notation likely refers to a performance style somewhere between singing and speaking. As demonstrated by contemporaneous recordings, such a vocal delivery was by no means limited to passages so marked. (See Introduction, section X.)

14–27 V Edition takes banjo part from Im-V. Although the banjo part in Fh ends in m. 12, Im-V contains a holograph part that continues through the end of the first and second strophes. In Fh, Weill continued the banjo staff through the entire number but left it completely blank. It is likely that he intended to return to the score later and fill in the continuation of the part but never did so. (Measures 1–12 of Im-V do not match Fh precisely.)

15 POLLY Edition takes mf from Ve1, Se.

15–22/1 VII Im-VII: Octaves written in as an alternative double the trombone at pitch and one octave lower.

19 POLLY Edition takes text (“sehen hinterm”) in second strophe from Tp1, Tt1b. The presence of this reading in both the early script and published libretto suggests that Weill accidentally recopied the first strophe text here.

22/2 POLLY Edition takes p from Ve1, Se.

28–29 VI Im-VI: indication for two tom-toms rather than one.

29 POLLY Edition takes p from Ve1, Se.

(continued on next page)
30.3 POLLY Edition takes G4 from Vh, Ve1, Se; Fh: A4. This change is consistent with the melodic pattern established previously.

34.8 POLLY Edition takes text (“aus”) from Tp1, Tt1b; Fh: “vor”. The presence of this reading in both the early script and published libretto suggests that Weill accidentally copied here the “vor” that appears in the next line.

39/2 POLLY Edition takes pp from Ve1, Se.

42 POLLY Edition takes p from Ve1, Se.

48 POLLY Im-VII: Vertical lines written in indicate a correspondence of the text “dann” with 48/1 and “sag ich” with the two sixteenths at the end of the bar in the piano right hand.

49 POLLY Edition takes rhythmic notation of “Hoppla” from Vh, Ve1, Se.

49/4 POLLY Edition takes p from Ve1, Se.

54 ALL Edition takes fermatas from Vh, Ve1, Se.

54 VI Im-VI: “Gong”.

7. “Kanonensong”

See the note for A7a regarding an instrumental version of this number.

The Im parts are heavily marked (Im-VI particularly so, with many deletions and alternatives written in). This is at least partly a result of the number’s use as an instrumental piece of “Zwischenaktemusik.” It is difficult to determine with certainty, in every specific case, to which context a given marking refers; some cases are clearer than others. The notes reported below focus as much as possible on the vocal version of the number. One notable annotation common to many passages in various parts is a fairly consistent phrasing applied to the recurrent dotted eighth-sixteenth-quarter pattern, whereby the sixteenth and quarter are slurred together.

In a few isolated cases, the edition silently changes a note spelling to its enharmonic equivalent. These changes incline toward a consistent spelling in sharps, with exceptions made when such spelling might cause problems in performance (especially in the E♭ and B♭ transposing instruments).

For reasons that are unclear, in this single number the Fh readings for verbal text punctuation prove to be more reliable than those of Tp1. The edition privileges the former without further comment.

1 ALL Edition takes /halfnoteup = 92 from Ve1 and Se. (See also Table, pp. 49–50.)

Fh: The piccolo “ad lib.” is an unusual instance of that marking. The substantial difference in sound between the notated piccolo and alto saxophone parts suggests that this was not simply a matter of one replacing the other depending upon availability. Weill may have offered the piccolo as a possible addition as opposed to an alternative.

6–9 VI Im-VI: alternative percussion instrumentation: 6/4, bass drum; 7–8, tom-tom; return to snare drum in m. 9.

7 IV, V, VI, VII Edition takes mf from Ve1.

9–32 III Im-III: second trumpet part written in, along with the indication “m. Dämpfer” (with mute—“offen” [open] at m. 33). The percussion in part VI is active throughout these measures and thus unavailable to play the trumpet line. The second part would not have been possible given the circumstances of the original production and was likely devised independent of it.

9 MAC Edition takes mf from Ve1, Se.

10–12 I, II The baritone saxophone part may be notated one octave too low, sounding as it does an octave below BROWN rather than in unison with him. Also, an alternative line for alto or baritone saxophone is written into Im-I:

and an alternative tenor saxophone line into Im-II:
Edition takes accents from Vh, Ve1.

In the three occurrences of this passage, there is a consistent pitch divergence between the readings shared by Fh and Se and those shared by Vh and Ve1. The edition presents the former, as slightly more authoritative, in regular-size noteheads, as well as the latter, as a viable alternative, in cue-size notes.

Edition takes p from Ve1.

Im-VI: alternative written in: “Holz”

See 26.

Edition takes text (“da”) from Tp1; Fh: “dann”. Given the minimal difference between these two readings, the former is favored for its more congenial diction.

III: alternative written in: 

Im-VI: alternative percussion instrumentation: “Wirbel” with crescendo, mm. 33–34; then “Becken” on 35/3.

Edition takes crescendo wedge from Ve1.

Edition takes f from Ve1.

Edition adds notation by analogy with 38–39. Measures 36–37 are empty in Fh (and in Im and Ie).

Im-VI: alternative written in:

Edition takes mf in voices and p in instruments from Ve1.

Im-I: alternative baritone saxophone matching mm. 10–12 written in.

Im-II: alternative soprano saxophone part written in one octave lower.

Not written out in Fh, only the indication “Refrain wie vorher” (Refrain as before).

Edition takes left hand octaves from Ve1. Although in these bars Fh includes only the upper octave notes, the prevailing f dynamic and the example of the immediately preceding mm. 53–54 suggest both octaves should continue through the end of the phrase.

See 21–24.

Im-I, Im-II: alternative parts written in one octave lower.

Im-IV: alternative written in:

Edition continues pattern by analogy with 71–73. Measures 74–76 are left blank in Fh, probably because of an oversight. (They begin a new system on a new page.)

Vh: pp.

The small notehead notation appears in Fh. It likely offers a choice between upper and lower octaves. This passage is not performable in both octaves simultaneously with conventional slide technique.

Im-I: piccolo part crossed out; alto saxophone part written in. Fh contains no “ad lib.” marking here, unlike mm. 1–7.

Edition adds “senza sord.” Fh contains no cancellation of the muting in the previous passage; Im-III has “offen” written in to m. 99. The beginning of the final refrain, with its f marking, seems a more logical spot.

Im-VI: “klingend Becken”.
5c. “Hochzeitslied”

The Im parts all include some sort of indication for a cut written in at m. 15; some also show m. 16 through the end crossed out. These cuts suggest that the “gröhrend weiter” singing of the chorus may have been accomplished through a repeat of the first half of the number (the second time at the f dynamic originally marked in Fh at the opening), concluding on the second arrival at m. 15. The edition does not incorporate this plan into the text but leaves it open as a possibility. Less easily explicable are the annotations in many of the parts indicating the elimination of mm. 7–8.

The edition assigns to the piano all the accented passages and to the harmonium the sustained chords. Several points support this. The opening indication in Fh is for “Klavier”, with an explicit change to Harmonium in m. 7; no other indications for instrument change follow, perhaps because the continued alternation between the two instruments was to be understood. Indeed, the contrasting idioms of piano and harmonium suggest this alternation. Finally, Im-VII shows the measure prior to the first sustained chord crossed out, perhaps as a way to allow the player time to change from piano to harmonium.

0 ALL Edition takes \( \frac{1}{4} = 90 \) from VeI, Se. Vh and CmK preserve earlier markings providing for \( \frac{1}{4} = 106 \). See Table, pp. 49-50.

0–2 ALL Edition changes the opening dynamic marking to p from the f marked in Fh. The forte contradicts the stage direction: “Singen… ganz stimmungsvoll und leise” (singing… quietly and with spirit). See general note above.

16 ALL Edition reinstates the f marking indicated at the opening in Fh, following the stage direction “…alle singen gröhrend weiter…” (…all continue singing, raucously…).

20 Chor VmK: “wie vorher” (as before).

8. “Liebeslied”

See the note for A8a regarding an instrumental version of this number.

Fh shows two layers of notation for the underscoring of the dialogue between Macheath and Polly in mm. 1–14. Both are in Weill’s hand, the first in black ink and the second in dark pencil. (These two layers are reflected as well in Im, the first as originally copied and the second written in.) The first layer indicates that the tremolos in mm. 1–12 are to be played by parts I and II (clarinet and tenor saxophone respectively) and the solo figures in mm. 3 and 6 to be played by part VII (harmonium). The second layer crosses out the first layer in these parts and renotes the tremolos in part VII (now piano) and the solo figures of mm. 3 and 6 in part I (alto saxophone).

In this same opening section, the number of dialogue syllables corresponds to the rhythm of the solo figures. It appears that Weill made an effort, in both Fh and Vh, to align syllables vertically with the respective notes in the solo parts. This is a point of significance for performance, although exactly how this notation is best interpreted is an open question.

Im-V contains no violoncello part, or in fact any part at all, in a professional copyist’s hand. There are, however, two noncontiguous sides of manuscript written in a rough hand that, taken together, present a complete alternative part. Measures 1–14 are notated as sustained chords for bandoneon; the notation of the remainder of the number, on a separate side, shows accompanimental chords (similar to the right hand of the piano part) for an unidentified instrument (banjo, most likely). This second side is titled with the opening words of the Boston-Tempo section: “Und gibt es kein Schriftstück”.
1 ALL Edition takes \( \frac{1}{4} = 66 \) from Ve1. (See also Table, pp. 49–50.)

1 III Im-III: “m. Dämpfer wah” (with wah mute).

7–9 ALL Im: An alternative sequence of meter signatures is written into Im-II, Im-III, Im-V, and Im-VII: m. 7 = \( \frac{4}{4} \); m. 8 = \( \frac{2}{4} \); m. 9–14 = \( \frac{1}{4} \).

15 ALL Edition takes \( \frac{1}{4} = 88 \) from Ve1. (See also Table, pp. 49–50.)

15–47 II Im-II: A parallel part is written in a sixth lower than the original notation, which matches Fh.

16 VI Fh: Only in this single location in the number is the indication “Jz/Tir” accompanied by the parenthetical addition “(tief)”. See Commentary: General Issues, point no. 6.

19 ALL Se: “G.P.”

21 POLLY, MAC Edition takes text (“Blumen”) from Vh, Ve1, Se, Tp1, Tp3; Fh: “Kerzen” (apparently initial “B” of “Blumen” crossed out); Tt1b: “Lichte”. Weill himself seems to have been uncertain as to which word was to be set here. Given this uncertainty, the edition accepts the reading supported by the greatest number and range of sources.

24 POLLY Edition takes text (“du”) from Vh, Ve1. Both Fh and Tp1 present mm. 15–47 as a passage for “BEIDE”, thus not indicating different pronouns for the two characters.


28 POLLY, MAC Edition takes text (“ist”) from Tp1; Fh: “gibt’s”. Given the minimal difference between these two readings, the former is favored for its more congenial diction.

39 I, II, POLLY, MAC Edition takes \( mf \) and crescendo wedge from Ve1, Se. (Edition upholds only the crescendo wedge in the doubling instruments.)

41 ALL Im: Notations written into several of the parts suggest performance with a fermata on 41/2 and a caesura between 41/2 and 41/3.

43 POLLY, MAC Edition takes \( p \) from Ve1, Se.

47 VI Im-VI: “Gong!!”

9. “Barbarasong”

This number underwent a particularly complicated genesis with respect to its placement, who sings it, and how it was orchestrated. A complete and precise reconstruction of that genesis is not possible based on the available evidence. During a portion of the rehearsals and run of the original production, Lucy probably sang the number (and also the brief reminiscence of it in no. 20). This was likely the case at the time of the preparation of the libretto for publication, since the typescript on which it is based (Tt2) explicitly assigns the number to “Lucie”. This assignment is cancelled, with “Polly” written in. All subsequent published materials uphold the change.

The number probably went into rehearsal as a piece for piano and voice. The final refrain may well have acquired its expanded instrumental accompaniment through a process of experimentation and improvisation, with the instrumentation notated in score form until later. The state of the sources is similar to that described in the note for no. 2 above. The number is not contained in Vh at all. VmK presents an alternative (perhaps early) version, setting a text similar to that of Tt1b. As in nos. 2 and 6, none of the Im parts are in the usual professional copyists’ hands. They present numerous conflicting bits of evidence concerning the development of the piece in rehearsal and performance. In fact, five of the seven parts contain notation for at least two different versions. None of this evidence amounts to a coherent picture amenable to exhaustive documentation here.

Fh is notated as a single strophe to be repeated three times, with the instruments instructed to join in only on the third refrain. The text of the second and third strophe is added by a different hand, presenting numerous problems of underlay with the vocal line as notated for the first strophe. In such cases, the edition privileges the underlay of Ve1.

(continued on next page)
The sources disagree on the verb tense used in the first strophe. Tt1, Tt2, VmK, Tp1a, and Tp2 consistently use present tense; Tp1 consistently uses past tense, although the Tp1a proofs do not call for this change; Fh and subsequent musical sources offer a version mixing the two tenses in a seemingly arbitrary way. The edition accepts the present tense reading of the first group, based on its consistent use in the early sources and its compatibility with the narrative structure and sense of the song.

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<tr>
<th>0</th>
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<th>(See Table, pp. 49–50.)</th>
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<tr>
<td>26/4</td>
<td>ALL</td>
<td>Im: Wherever this characteristic pickup figure occurs in the parts (mostly in the context of the third strophe) it is uniformly notated as dotted quarter-eighth, rather than eighth-eighth or quarter-quarter. This reading is likewise reflected in VmK.</td>
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<tr>
<td>26/4</td>
<td>POLLY, VII</td>
<td>Edition takes $p$ from Ve1, Se.</td>
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<tr>
<td>36</td>
<td>ALL</td>
<td>Im: Where this figure occurs in the parts (mostly in the context of the third strophe), a fermata is often written in on 36/3 or the equivalent.</td>
</tr>
<tr>
<td>44/4</td>
<td>POLLY, VII</td>
<td>Edition takes $p$ from Ve1, Se.</td>
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<tr>
<td>70/4</td>
<td>ALL</td>
<td>See 26/4 ALL.</td>
</tr>
<tr>
<td>70/4</td>
<td>POLLY</td>
<td>Edition takes $p$ from Ve1, Se.</td>
</tr>
<tr>
<td>71</td>
<td>ALL</td>
<td>Fh: The meaning of the parentheses enclosing “Breit” is unclear. (They are not present in the other sources.) The intention may be to temper the indication somewhat. Perhaps there is some relation to the outer voices given the instruction’s placement both above the alto saxophone melody line and beneath the piano bass notes.</td>
</tr>
<tr>
<td>80</td>
<td>ALL</td>
<td>See 36.</td>
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10. “Erstes Dreigroschenfinale”

There is some confusion among the sources regarding a significant tempo detail. The edition follows Ve1 in indicating that Peachum’s proclamations in mm. 11–22 and 40–51 should be performed “Poco meno mosso,” with an “a tempo” at both m. 23 and m. 52. No such markings appear in the target-period layers of Fh (the entry in blue pencil is by Leonard Bernstein and hence irrelevant for the edition), or in Se. The indication does appear (at m. 11 only) in the original layer of Vh but at some point was crossed out. The fact that the marking was reproduced in Ve1 suggests that the cancellation may have been a somewhat later change. A recording made in 1930 (R30b) by Theo Mackeben and the Lewis Ruth Band features the following tempos: m. 1, $\uparrow = 138$; m. 11, $\uparrow = 88$ in a flexible quasi-recitative style; m. 23, $\uparrow = 126$; m. 30, $\uparrow = 138$; m. 40, $\uparrow = 84$ in a steadier tempo; m. 52, $\uparrow = 126$. Although this recording bears minimal authority as a source for the edition, the marked contrast of tempos the recording displays in these passages supports the readings of Ve1 and suggests the possibility that the tempo relationships developed in performance in the theater but were never retroactively noted in Fh. Two of the Im parts support this notion: Im-I and Im-IV bear markings (“Breiter” and “Langsame Halle” [recte, Halbe]) written in at m. 40 to indicate a slower tempo.

The notation of the repeated passage mm. 83–90 is inconsistently laid out in the sources. Fh sets the passage in repeat signs with first/second and then third endings but includes text to only the first repetition. The state of Vh is similar, except that an unidentified hand has written in, above the staff system, the texts of the second and third repetitions. Ve1 contains text for all three repetitions, although the phrase is written out in full three times without repeat signs. Se contains both the repeat signs and all three stanzas of text, the layout favored by the edition. The editors employ Tt1b and Ve1 to evaluate the readings of Tp1 for the second and third repeats.

(continued on next page)
The sources similarly diverge with respect to the notation of mm. 104–117. The edition follows Ve1 in writing this passage out, rather than notating it as a repeat with first and second endings as do Fh, Vh, and Se.

Several notations in Im-II indicate that clarinet was used as an alternative to tenor saxophone throughout this number in the original production.

Tt2 offers a distinction between the intervals following the first and second act: “kleine Pause” (a short break) in the former case and “große Pause” (probably more like an intermission) in the latter. Having a break in continuity only between the second and third acts would make for a very long first half, a situation which the "kleine Pause" was presumably intended to resolve.

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<td>12</td>
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<td>22–29</td>
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<td>27–29</td>
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<td>52</td>
<td>ALL</td>
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<td>58/4</td>
<td>POLLY, FR P</td>
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<td>59</td>
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<td>66</td>
<td>V</td>
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Edition takes $\frac{1}{4}$ = 132 from Ve1, Se. Vh preserves an earlier marking. See Table, pp. 49–50.

In Fh, Weill provided this passage with three different markings: “ad lib.”, “falls fehlt”, and “oder”. In this particular case, the edition accepts “falls fehlt” because it is the least ambiguous of the three. See also Introduction, section IV and Commentary: General Issues, point no. 3 regarding markings Weill used to suggest instrumental alternatives.

Edition restores the original Fh notation by analogy with the vocal part, which this passage otherwise doubles. Fh: original C♯–B3 crossed out by Weill, replaced by F♯–E3; Im-II: F♯–E3; Se: C♯–B3.

Edition adds notation by analogy with m. 62. The measure is blank in Fh and in Im-V, almost certainly a copying error.
67 III Im-III: “offen”.
74 V Edition adds notation by analogy with m. 73. (See note on similar situation in m. 66.)
75 PEACH Edition takes f from Ve1.
80 ALL Edition takes “G.P.” from Se.
82 PEACH Edition takes p from Ve1.
83 III Im-III: “1+3x blasen” (play first and third time).
91/2 ALL Ve1 and Se suggest a tutti f dynamic already at the pickup to m. 92.
103/2–117 IV Im-IV: alternative part written in combining original part with doubling of PEACHUM:

117/2 ALL Neither Fh nor Vh provide a dynamic marking here. Both, however, show an especially emphatic f in all parts at 125/2, suggesting a contrasting dynamic in this previous phrase. Ve1 and Se mark both locations as f but the situation is ambiguous enough to question the reading in this earlier location.

126 III, VII Im-III: “Accelerando”. (Im-VII contains a marking at the end of m. 127 that may read “acc.”)

129/2 POLLY, FR, P, PEACH Edition takes ff from Ve1, Se.

11. “Melodram”

“Polly’s Lied” and “Melodram” are closely related. It is probable that one developed from the other (most likely the latter from the former) in the course of preparations for the original production. The text of Tt1b makes it clear that at some point in the production process the two numbers were performed sequentially (“Polly’s Lied” and then “Melodram”), as notated in Fh and Ve1. Both are so copied into the first layer of a number of the Im parts as well. (The parts as a group are heavily marked, showing evidence of experimentation. See the note for A11.) However, the segment of the scene including “Polly’s Lied” is excluded from Tp1 (and also from Tt2 and then Tp1a), this excised portion corresponding precisely to an apparent cut marking in Tt1b (Im-VII shows “Polly’s Lied” to be cut as well). The fundamental anomaly presented by the surviving sources is that despite this lack of dramatic context in the published libretto, “Polly’s Lied” was included along with “Melodram” in the published piano-vocal score prepared around the same time. Unable to resolve this anomaly in any final way, the edition follows the context provided by Tp1 by presenting “Melodram” as part of the main text and “Polly’s Lied” (along with its context from Tt1b) as appendix item A11. It is worth noting that in Kleine Dreigroschenmusik Weill includes an instrumental arrangement of both numbers in sequence corresponding to Fh and Ve1. The text of “Polly’s Lied” was not reinstated in the printed text of the work until 1955, with the publication of Tp5.

Although Fh is notated in E major, all other musical sources are notated in G major, in accordance with Weill’s written request in Fh: “Bitte nach g dur transponieren” (please transpose to G major). The edition accordingly presents the number in G.

The original layer of Fh placed a repeat sign after m. 19; m. 20 was the final measure, with parts II, IV, V, VII holding pitches of an E–B fifth on dotted half notes. Weill later added in pencil the musical and text incipit to Macheath’s final phrase but did not cross out the repeat sign. VhM, Ve1, and Se present the full final phrase, but without a repeat of the preceding passage. Im-VII contains a suggestion of the repeat written in, although starting at m. 2 and repeating after m. 18. The edition upholds the repeat as shown in Fh, with necessary first and second endings provided.

In that Fh lacks all but the pickup, for the final phrase the edition privileges the sole complete source, VhM.

(continued on next page)
1. ALL Edition takes “Andante con moto” and $\frac{1}{4} = 70$ from Ve1. (See also Table, pp. 49–50.)

9 I Edition follows VhM and Ve1 in conforming the rhythm of this figure to that in the parallel location in the melody of “Polly’s Lied.”

VhM, Ve1:

\[
\begin{array}{c}
\text{Fh, Se:} \\
\end{array}
\]

20–27 V Im-V: alternative accompaniment with a slightly different pattern and an additional pickup measure inserted between mm. 19 and 20.

21 MAC Im-VII: fermata on 21/2 and caesura prior to 21/3.

23 MAC VhM: Although the ppp here is uncharacteristic of Weill in Die Dreigroschenoper, it corresponds to the model (also uncharacteristic) established in m. 19 of the voice marked one dynamic level lower than the accompaniment.

12. “Zuhälterballade”

See the note for appendix item A12 concerning a third strophe and for A12a concerning an instrumental version.

Only the first two measures of the second strophe vocal part are notated in Fh, with the note “(u.s.w. II. Strophe)” (etc. second strophe). The edition privileges Vh for this dimension of the musical text, with support from Ve1.

The instrument identification in part IV is problematic for this number, with inconsistent indications for bass and trombone in Fh, perhaps suggesting indecision on Weill’s part. The edition makes the following assignments for leading instruments: mm. 1–17, bass; 18–50, trombone; 51–68, bass; 69–85, trombone; 86–102, bass.

The Im parts are heavily marked. Even more than in nos. 7 and 8, many of these markings suggest efforts to recast the song’s second strophe as an instrumental number. It is difficult to determine with certainty to which context a given marking refers; some cases are clearer than others. The notes reported below focus as much as possible on the vocal version of the number.

Im-III contains extended passages written for a second trumpet. Because the percussion in part VI plays throughout these passages, it would have been difficult for the percussionist in the first production to play the trumpet line. The second part in this number may well have been devised independently of that production.

1. ALL Edition takes $\frac{1}{4} = 58$ from Ve1, Se. (See also Table, pp. 49–50.)

2. MAC Edition adds $p$. Fh unmarked; Vh: voice $pp$ (over-written by $p$); Ve1: voice $pp$, accompaniment $p$; Se: no independent vocal line. The readings in Ve1 are a literal transcription of Vh as it stands. This transcription does not take into account the possibility that the $p$ emendation may have been intended to apply to both voice and accompaniment. It is uncharacteristic in Die Dreigroschenoper (although not unprecedented) for Weill to mark a vocal dynamic lower than that of the accompaniment.

8 I, MAC Edition takes decrescendo wedge from Ve1.

15 VI Only in this single location in the number is the indication “JzT r” accompanied by the parenthetical addition “(tief)”. See Commentary: General Issues, point no. 6.

16 MAC Edition takes crescendo wedge from Ve1.

18 MAC Edition takes $p$ from Ve1.

(continued on next page)
Edition upholds the measure-by-measure alternation in \( \text{Ve}_1 \) of crescendo and decrescendo wedges in the voice-doubling instrumental parts, but not in the voice itself. This fluctuation within a vocal phrase (as opposed to a single crescendo or decrescendo at the end of one, as in mm. 8 and 16) is uncharacteristic of Weill’s treatment of vocal parts elsewhere throughout *Die Dreigroschenoper*, but it is idiomatically appropriate for instruments.

Edition further adds to the instrumental parts several markings of \( p \) to emphasize the return after each local crescendo to the consistent accompaniment dynamic level.

Edition takes \( mf \) from \( \text{Vh}, \text{Ve}_1 \). The positioning of this marking in both sources (eventually crossed out in \( \text{Vh} \)) suggests that it applies in this passage to the vocal line and doubling instrumental parts but not to the underlying accompaniment.

The edition omits notation for the alternative clarinet part given in \( \text{Fh} \) in mm. 65–68. It is surprising that Weill was careful to offer an alternative for these structurally incidental bars while making no such explicit provision for the counter-melody in mm. 61–64 or for the important leading melody in mm. 86–102. (In that last passage, the flute is not marked as ad lib.) For mm. 61–79, the KWE instrumental part includes notation for a unison clarinet alternative, as suggested by annotations written into \( \text{Im-I} \).

Edition takes crescendo wedge from \( \text{Ve}_1 \).

Edition takes \( p \) from \( \text{Ve}_1 \).

Edition adds crescendo and decrescendo wedges by analogy with mm. 22–29 and following markings both in \( \text{Im-III} \) and the voice part of \( \text{Ve}_1 \). Although this and the parallel passage in the first strophe are not identical, the crescendo gesture is the same. (See also note for 22-29.)

Edition follows the instruction “Beide” in \( \text{Tp}_1 \). This reflects the practice documented by contemporaneous recordings and may have been compensation for the removal of the third strophe, in which the two characters sing together and in alternation. Since Weill did not write out the vocal part for the second strophe in \( \text{Fh} \), that source neither confirms nor contradicts this decision. The layout of \( \text{Vh} \) and \( \text{Ve}_1 \) implies that \( \text{JENNY} \) alone sings these lines.

Edition takes \( \text{Im-I} \): additional three measures for clarinet written in:

Edition takes \( \text{Im-II} \): alternative part written in:

\( \text{Im-V} \): Hawaiian guitar part written in doubling flute one octave lower. (The edition incorporates this as a solo in A12a.)
13. “Ballade vom angenehmen Leben”
In both Fh and Vh, the three strophes are laid out using an elaborate system of “Da capo” and informal segno markings, with the text for only the first strophe (with refrain) indicated. The edition follows the example of Ve1 and Se in notating the entire number in continuous fashion. The edition privileges Tp1 for the text of strophes two and three, with support from Ve1 on matters of underlay.

The preface to Ve2 preserves in facsimile a fragment of a full-score version of this number different from that notated in Fh. This alternative version is also preserved in the original copyist’s notation of Im. The lack of the original keyboard part precludes reconstruction of this score based on Im. Circumspection is required in interpreting any Im readings for this number, since they may refer to the alternative version rather than to the one presented in the edition. There is some limited evidence, especially in Im-VI, of modification to reflect the Fh version.

This number is one of the few for which Fh indicates a key signature (four sharps), although that signature is noted consistently only in the piano part and occasionally in the MACHEATH and banjo parts. The edition upholds the signature and provides the appropriate transposed signatures for the saxophone and trumpet parts.

0 ALL See Table, pp. 49–50, regarding the original “Foxtrott-Tempo” marking.

4 V Ie1 alone among sources provides a banjo pickup note:

\[
\begin{align*}
\text{4} & \quad \text{V} \\
\text{Ie1} & \quad \text{alone among sources provides a banjo pickup note:}
\end{align*}
\]

4 MAC Edition takes \(p\) from Ve1.

13–20 IV Ie1 alone among sources provides the same notation here as in mm. 33–40. All other sources show rests.

13/4 VII Fh, Se: Both sources clearly read the lowest voice in the right hand as B3, although the octave doubling pattern prevailing elsewhere in the passage suggests A3 instead. (The same applies to the analogous locations in mm. 17, 33, 37, 53, and 57.)

41/3 II, III, MAC Edition takes rhythm (\(\frac{\text{1/8}}{\text{1/8}}\)) from Ve1; the repeat structure layout of Fh shows the rhythm to be the same as in the first strophe (\(\frac{\text{1/8}}{\text{1/8}}\)). The Ve1 reading better corresponds to the phrase structure suggested by the verbal text.

61/3 II, III, MAC See 41/3.

14. “Eifersuchtsduett”
See the note for appendix item A14 concerning a second strophe.

The Im parts (including written-in annotations to SeM) are all transposed down one full step, apparently following the direction on the first page of Fh: “1 Ton tiefer (F dur)”. This transposition may have been necessitated by the vocal limitations of Kate Kühl, the original Lucy. The minor alterations of the LUCY and supporting instrumental parts indicated in mm. 21–22 and mm. 30/4–31 may have been similarly motivated.

1 ALL (See Table, pp. 49–50.)

1 ALL Im: There is indication in several parts that the first measure was repeated, perhaps as a vamp.

1 LUCY Edition takes \(p\) from Vh, Ve1, Se, VmK.

5 POLLY Edition takes spoken text from VmK, Tt1b, Tt2, Tp1a. It is absent from Fh. Despite the fact that it appears in Tp1a (uncancelled by Weill or Brecht) it does not appear in Tp1.

5/1–2 III Edition adds slur by analogy with 7/1–2. Note that two sub-phrases (1/4–3/2 and 7/4–9/2) of the trumpet melody feature slurs across the final barline. It was a common practice of Weill to break an otherwise continuous slur at a repeated note, as in the sub-phrase 5/3–7/2. This suggests a similar notation for 3/4–5/2.
6/2 LUCY Im: Annotations to several of the parts suggest the possibility of (sounding) F♯ here. Im-II, Im-III, Im-IV, and Im-V are unanimous in that their original layer of notation matches the Fh readings, but with a different hand later entering the indication for the raising of the third of the underlying chord by a half step. Im-VII (SeM) is self-contradictory, with an indication written into the vocal line for F♯ but no inflection of the F in the bass of the keyboard part and a written-in note that the harmony should be “moll” (minor).

9 LUCY See 5.
10 LUCY Edition takes mf from Ve1, Se.
10 LUCY See 5.
11 LUCY Edition takes text (“sollst ja auf meinen Mac solch einen”) from Ve1, Se. The Fh text (“sollst ja auf mein Mac solch ein”) is two syllables short of corresponding to the notated rhythm.

11.1–4 II Im-II: indication written in to play these notes one octave higher.
12 POLLY Edition takes mf from Ve1.
15.1 I Im: glissando up to this note written in.
17–18 IV Edition restores these two measures by analogy with the left hand of part VII and the surrounding context of part IV. These measures are blank in the initial black ink layer of notation in Fh; whole rests are entered, presumably by a later editor, in red pencil. There is no convincing musical reason for the bass to arrest its doubling of the piano left hand here and resume it in m. 19.

17.1 I See 15.1.
19 I, II Edition adds p. There is no dynamic marking in any of the sources at the return here to an accompanimental figure. p matches the surrounding texture.

21 ALL VmK: “stringendo”; present also in Vh but crossed out.
21–22 I, III, LUCY, POLLY VmK offers a slightly different vocal line in these bars. This version is reflected as well in alterations written into Im-I and Im-III. In the former, an alto saxophone alternative is given for the clarinet in mm. 19–24, with the alto saxophone doubling LUCY at the lower octave in mm. 21–22. In the latter, the existing notation for the trumpet is replaced by a unison doubling of POLLY.

21 LUCY, POLLY Edition takes f from Ve1.
23 LUCY Edition takes “cresc.” from Vh, Ve1, VmK.
24 ALL Im: Several of the parts have written-in indications for a fermata and/or caesura in this measure.
24 LUCY Edition adds ff (and upholds decrescendo wedge from Fh). This marking both matches the instruments’ dynamic and follows logically the crescendo in the previous measure from the prevailing f dynamic.

25 ALL Edition takes “Poco meno mosso” from Vh, Ve1.
25 LUCY, POLLY Edition takes p from Ve1.
25–33 POLLY Edition takes notation from Vh, Ve1, Se, VmK. In Fh only LUCY’s part, not POLLY’s, is notated through the end of the number; a bracket connecting the two vocal staves and the word “Beide” appear in dark blue ink.

27/3–4 LUCY, POLLY Edition takes rhythm from VmK, Vh, Ve1, and Se show a rhythmic discrepancy between LUCY (♩♩♩) and POLLY (♩♩♩), while the VmK reading of both parts in unison on the latter rhythm is more consistent with the rest of the passage.
29–30 II, III
Edition corrects errors in Fh: the eighth note pairs in 29/2, 29/4, 30/2, and 30/4 should read D♯5–F♯5 not D♯5–E5. This correction is written into Im-II and Im-III and is supported as well by the harmonic context.

30/4–31 II, III
Im-II, Im-III: Original parts crossed out, parts written in doubling vocal line of LUCY (at octave and unison, respectively), with a ritardando in m. 31.

32 III
Im-III: “wau-wau” (wah wah).

15. “Zweites Dreigroschenfinale”
Fh includes the text of the first strophe only, identified as sung by Macheath, with no mention of a second strophe or any other character. Vh, Ve1, and Se include both strophes, the first sung by Macheath, the second by Mrs. Peachum. The edition privileges Vh with support from Ve1 for the second strophe. The assignment in Tp3 of the second strophe to Jenny is not supported by other sources.

Written into various of the Im parts are notations of fermatas and caesuras in a number of different locations: mm. 21/4, 27/3, 29/3, and 31/4. Many of the indications are imprecise, probably evidence of experimentation in rehearsal and performance.

Vh and Ve1 notate this number using a key signature of two flats. The edition follows Fh in notating it without a key signature.

The guitar part as written requires that the instrument’s low E string be tuned down to D. The inconsistency of the notated octave of the guitar bass note in various sources in mm. 10–11 may suggest room for flexibility in performance.

See the notes for no. 10 about the markings in Tt2 concerning the intervals between acts.

1 ALL Edition takes \( \uparrow \updownarrow \updownarrow \updownarrow = 70 \) from Vh, Ve1, Se. (See also Table, pp. 49–50.)
2 FR P, MAC Edition takes \( p \) from Vh, Ve1.
9/3–4 IV Edition takes placement of D3 (on beat four instead of beat three as in Fh) from Im-IV and by analogy with the other parts, VII particularly.
11–18 III Edition makes additions of articulation to this phrase by analogy with its antecedent in mm. 3–9 while preserving a few subtle differences as explicitly notated by Weill.
21/3–4 III In Fh, Weill originally continued the trumpet doubling of the voice through these two beats, then subsequently crossed it out. In the initial copyist layer of Im-III, these beats are notated as a half rest, although a later hand has written in the four eighth notes that Weill had crossed out, followed by a caesura.
21.5–6 FR P, MAC Vh, Ve1:
\[ \text{Se matches Fh; Im-VII contains a written-in fermata on 21.5.} \]

22–23 IV, VII Both Fh and Se read the bass line as it is presented in the edition. Ve1, however, reads:

In Vh, a paste-over in this spot reads B♭–B♭–C, but likely covers the original B♭–E♭–A; Im-IV, Im-VII have indications written in suggesting the B♭–E♭–A reading. Perhaps most remarkably, later printings of Ve1 read B♭–B♭–C, a rare example of an apparent attempt to make the published materials match the full score.

23 [Voice] Edition takes the interjection “hinter der Szene” from Tp1, with support from Ve1 and Se. It is not notated in Fh or Vh. In Im-VII, an arrow is written in from this text to the piano part, suggesting perhaps that it was the band leader who spoke these words.
23 FR P, MAC Edition adds \( f \) to balance sufficiently the instrumental texture. (But see also 23/3–27/1.)

23/3–27/1 ALL Im: Several parts suggest alternative dynamics for this passage, beginning with \( p \) or \( pp \) at 23/3 and a crescendo to \( f \) at 27/1.

26/2–4 FR P, MAC Edition takes text (“auszieht, anfällt, abwürgt”) from Vh, Ve1, Se, Tp1, Tt1b, Tp2, Tp3; Fh: “anfällt, auszieht, plündert”. Given the unanimity of the other sources and no apparent reason for the change, the edition overrides the reading in Fh.

27/3–4 FR P, MAC Edition takes text (“Nur dadurch”) from Vh, Ve1, Se, Tp1, Tt1b, Tp2, Tp3; Fh: “Nur davon”; Tp2: “Denn nur so”. The Fh reading may be a reflection of the “wovon” in the previous passage.

31–40 ALL Im: Annotations written into the parts suggest a coherent alternative version of this passage that is subtly different from that notated in Fh. The trombone doubles the chorus at the lower octave; the alto saxophone (or baritone saxophone) takes over the trombone’s original line; and the voicing of mm. 39–40 is changed to give parts I and II a lower tessitura.

31/4 V, Chor Edition takes \( ff \) from Ve1 and Se, moved back one beat to apply to the pickup. Fh shows a \( ff \) marking on the pickup to the following phrase (m. 35/4). The placement of the Ve1 reading is more consistent with the \( ff \) marking at 31/4 for the bandoneon line in Fh. There is some suggestion in markings written into Im-VII that this pickup was extended to the duration of a full quarter note.

16a. “Lied von der Unzulänglichkeit menschlichen Strebens”

Tp1 contains an instruction for a brief preview of the music of no. 16, followed by a few lines of dialogue and then the complete number. Lacking any further evidence from other sources as to how this preview might be realized, the edition recommends playing a few measures of the solo bandoneon accompaniment to the first strophe.

There are two piano-vocal scores of this number in Vh. One (probably the earlier of the two) is in Weill’s hand; the other, in Gingold’s, is closer to the version presented in Fh. Unless otherwise noted, the second score is the one referred to below as Vh.

No vocal line as such is presented in Fh. The note “Singstimme (Peachum) dazu” (vocal line [Peachum] along with it) appears in the upper left corner of the score’s first page, with the text written in above the bandoneon part in mm. 1–16 (first strophe) but not thereafter. For the text of the second and third strophes, the edition privileges Tp1, with support from Ve1 for matters of underlay.

Weill provided an unusually large number of articulation markings in Fh for the instrumental lines of this number. The inconsistency with which he applied them, however, is comparable to that in other numbers. The editors employ the same policies and criteria as elsewhere in the piece to arrive at a consistent articulation for this number.

As in several other numbers (2, 9, etc.) the Im band parts offer tantalizing glimpses of experimentation and development in the theater. All of these, unfortunately, fall short of one or more coherent alternative versions. Among the annotations that appear in more than one part are “Anfang” (beginning) at m. 17 and the insertion of four measures—perhaps a percussion interlude—between 32/1 and 32/2. A few others are noted below.

Fh includes the parenthetical “(Bettlermarsch)” (beggar’s march) in the title.

0 ALL Edition takes “Moderato” and \( \cdot \ = 85 \) from Ve1, Se; Fh: “Allegro non troppo”; Vh: no marking (either copy). (The marking in FhKD of “Moderato assai (\( \cdot \ = 66 \))” applies to a changed context—in combination with material from no. 2.) As always, it is impossible to verify those tempo markings in Ve1 and Se for which there is no manuscript source. Diction and the bandoneon idiom provide support for the “Moderato” marking. At the faster tempo, the performance of both would be somewhat breathless.

0 V Edition takes \( p \) from Ve1.
0 PEACH No source provides a dynamic marking for the voice part. The edition leaves the choice of dynamic to the discretion of the performer as an aspect of characterization.

32/2–36/1 III, VI Fh: The marking of the trumpet line at 32/2 as “wenn möglich” (if possible) is ambiguous. It may relate in some way to the ottava marking over these four bars. (The passage is notated in the octave just above middle C but with an indication for it to be played one octave higher, as notated in the edition.) Playing the passage in the upper octave places it in a relatively high register, making a cleanly executed unison between two players more difficult.

33–44 I Im-I: alternative line for alto saxophone written in.

36.3 VI Im-VI: second trumpet notation stops here rather than continuing to double the first trumpet as notated in Fh.

16b. “Reminiszenz”
There is no evidence in any of the sources to indicate which strophe of accompaniment was recapitulated here. The editors choose the first, with its simple bandoneon setting. Later (probably postwar) editions of the published piano-vocal score contain the note, of unknown origin, “(Peachum singt eine 4. Strophe zur Musik der 1. Strophe von Nr. 17 [recte: 16])” (Peachum sings a fourth strophe to the music of the first strophe of no. 16).

With no musical source for 16b, the edition matches the verbal text of Tp1 with the underlay from Fh for strophe one.

0 ALL See notes for m. 0 of no. 16a.

17. “Salomonsong”
See the note for appendix item A17 concerning an additional strophe.

The one score preserved in Vh is in Weill’s hand. It is notated a whole tone higher than the version in Fh, and a few melodic figures differ slightly from those in the full score. Like the Vh holographs for nos. 2 and 16, it has the character of a draft (simple four-repeat structure, less developed accompaniment, etc.), representing a compositional stage early in, if not prior to, the target period. The edition does not document in detail its divergent readings.

In the harmonium accompaniment of mm. 2–6 in Fh, the right-hand melody is notated with two layers of phrasing: the first slurs together pairs of notes, the second overarches the entire phrase. Although the first layer is rarely applied thereafter, the editors add slurs as necessary in order to follow consistently the model of the initial phrase.

Although in Fh the third strophe is mostly unmarked dynamically, both Ve1 and Se show it to be marked the same as the first two strophes. The single exception is the final marking (m. 93) of pp instead of p. The edition accepts these markings without further comment.

Although the edition follows Tp1 in assigning the number to Jenny, other sources (including Fh) assign it to Polly. No. 17 was one of several numbers that changed hands (and even drifted in and out of the piece) during the course of the first production, partly because of Carola Neher’s absence and return, partly because of the changing status of the role of Jenny.

The stage direction in Tp1 indicating that Jenny appear with a Leierkasten proceeds from a marking written into Tp1a by Weill. As with no. 2, this number was once intended for barrel organ, although at the time of Weill’s marking he had already provided in Fh for a harmonium accompaniment “in der Art eines Leierkastens” (in the manner of a barrel organ). The direction here may instead refer to a stage prop.
1 ALL Edition takes $\downarrow = 46$ from Ve1, Se. (See also Table, pp. 49–50.)

79–81 VII Edition takes B♮ in right-hand treble from Ve1; Fh: B♯; Se: B♮ on 79.2, B♯ on 80.2, B♮ on 81.2; (Vh contains no comparable location). The B♯ reading is possible but less likely. Not only is it a unique case in the number of a raised fourth scale degree, it disrupts the diatonic ascent in the treble from first through fifth scale degrees (mm. 71–82).

18a. “Ruf aus der Gruft”

The edition excludes as redundant the instruction from the preceding libretto text that Macheath sing this number “leise und im schnellsten Tempo” (quietly and in the quickest tempo).

Throughout this number in Fh, multimeasure phrases of held notes in the winds feature chains of individual slurs from one note to the next. The edition replaces each such unbroken chain with a single long phrase marking.

1 ALL Edition takes “Molto agitato” and $\downarrow = 66$ from Ve1, Se; Fh: no holograph marking, “Molto agitato” written in in red pencil; Vh: “Molto agitato”, metronome marking of $\downarrow = 152$ crossed out. In FhKD, Weill scaled the tempo back slightly to $\downarrow = 60$, perhaps for reasons of ensemble.

1–7 ALL Vh: only one bar of introduction; Ve1: one bar of introduction notated, with the indication “Vorher 6 Takte Rührtrommel” (previously six measures tenor drum); Im: twelve bars of introduction suggested.

1–28 I, II Im: Some of the parts provide evidence of experimentation with the instrumentation of this passage. Im-I: alto saxophone part crossed out, clarinet part written in doubling alto saxophone part exactly. Im-II: tenor saxophone indication and clef crossed out and bassoon and tenor clef written in. Also, the first four bars of a doubling clarinet part are written in with the indication “simile”.

8 MAC Edition restores p from Vh; Fh, Ve1, Se: no marking. Although the p is crossed out in Vh, it corresponds to the indication in the libretto that Macheath sings this number “leise”.

18b. “Ruf aus der Gruft” (zweite Strophe)

See the notes for 18a.

Fh contains the verbal text for the first strophe (18a) only. For the second strophe (18b) the edition privileges Tp1, with support from Ve1 on matters of text underlay.

19. “Grabschrift”

Fh provides verbal text to the first and third strophes only. For the text of the second and fourth strophes the edition privileges Vh, with support from Ve1.

This is the first instance of notation of the “Glocken in fis und g” (bells in F♯ and G) to which several references are made in the libretto text. Weill’s notation of them in the bass clef may indicate that the bells were to sound in that particular octave. Whether or not this is the case, it seems certain that Weill was not calling on higher-pitched instruments such as the glockenspiel.

The Ie part set includes a separate harmonium part, distinct from the piano-conductor part, according to which the flute and bassoon parts are doubled from m. 1 all the way through m. 23 instead of giving way at m. 11 with the entrance of the piano. This reading is consistent with Weill’s marking in Fh that the harmonium is to play “falls Flöte und Fagott fehlen” (in case flute and bassoon are missing).

(continued on next page)
1 ALL Edition takes $\frac{j}{2} = 50$ from Ve1, Se. Vh preserves an earlier marking. See also Table, pp. 49–50.

1–23 II Im-II: clarinet part doubling bassoon written in.

1–10 III Fh: Ambiguity surrounds the intent of Weill’s marking of the first trumpet as “ad lib.” and his uneven attempt to notate mm. 1–10 of that part in cue-size noteheads. One possibility is that the first trumpet line, like that of the harmonium, is offered as a backup in the flute and/or bassoon are unavailable. However, the first trumpet is the lone instrument in the group notated in the the octave around C5, so it is also possible that Weill sought to offer a choice with respect to the sonic character of the passage.

2–22 MAC No source provides a dynamic marking for the voice part until m. 23. The edition leaves the dynamic of this passage to the discretion of the performer as an aspect of characterization.

19–23 I Im-I: flute line crossed out and alto saxophone written in (sounding one octave lower than the flute).

23 MAC Edition takes $p$ from Ve1.

24 ALL Edition takes “Poco animato” from Ve1, Se.

24–45 ALL Edition takes dynamic scheme from Ve1 (supported by Im). Fh, Vh, and Se leave the second half of the number (mm. 24–49) unmarked dynamically except for the $p$ subito at m. 38.

32–37 ALL Im: The parts all bear some written-in indication of pauses between two-measure phrases on the repeat.

32–38 I Im-I: notation crossed out, alternative passage written in for alto saxophone doubling second trumpet and marked “2te mal” (second time). “I. Mal” (first time) written in at m. 38.

32 II Im-II: “8 tiefer” (octave lower) written in.

45–49 I Im-I: flute line crossed out and alto saxophone line written in (sounding one octave lower than the flute).

19a. “Gang zum Galgen”

This number is not formally notated in the Im parts, with the exception of two measures written into Im-VI. Instead, there are informal notes referring to “Trauermarsch” or “Trauermusik”, words suggestive of variations of the “Moritat” called for earlier. (See note for appendix item A2c.)

See the on-page footnote for alternative percussion instrumentations suggested by Im and Se. The percussion instrumentation markings notated in Fh clearly include tom-tom, despite the fact that tam-tam would seem to be more in accord with the sound world suggested by the other instruments (and indeed, Ic1 reads the marking as the latter).

20. “Drittes Dreigroschenfinale”

The brief recapitulation of “Barbarasong” in mm. 107–121 appears in draft form in VmK (performing materials of Kate Kühl, the original Lucy). See the general note for no. 9 regarding character assignment for the number.

1 ALL Edition takes $\frac{j}{2} = 132$ from Ve1, Se. (See also Table, pp. 49–50.)

3–12 VII The edition does not incorporate notation of the occasional rhythmic “Klopfen” (knockings) shown in Vh and Ve1. Their absence from both Fh and Im suggests that they may have served as a rehearsal device to mark choir entrances.

5 Chor Edition takes $p$ from Ve1, Se.

(continued on next page)
5–19 Chor The sources conflict with respect to the assignment of male and female voices to these measures. No two sources share identical readings, even though annotations written into several of them bring some of the readings closer together. The edition takes as its primary model the reading suggested by the original layer of Fh and supported by annotations written into Vh (probably by Norbert Gingold) according to which the men and women sing in unison until the unequivocal division in m. 21. Alternatively, the reading offered by Ve1 shows a kind of practical coherence that may well have arisen from otherwise undocumented experimentation in the theater during the first production, although there is no evidence that confers upon it special authority over Fh. This alternative is transmitted both here and in a footnote: mm. 5–11 both women and men; mm. 13–14 women only; mm. 15–16 men only; mm. 17–19 women only.

12/5 I, II, VII Edition takes (sounding) D♭ from Vh, Im; Fh: (sounding) D. The former reading better corresponds to the fairly consistent pattern of descending (mostly octatonic) scales in the passage.

13 V Edition takes p from Im-V; Fh: f. The Fh reading seems out of context. The correction written into Im-V of the more likely p suggests that the f may have been a copying error on Weill's part.


20/1 I, II, VII Edition takes (sounding) B♭ from Vh, Im; Fh: (sounding) B♭. See 12/5.

21–37 I, II Im-I: “8 tiefer” (octave lower) written in; Im-II: alternative clarinet part written in doubling bassoon for mm. 21–28. These emendations suggest an alternative version of the passage for clarinets in octaves. The adjustment may have been motivated in part by the high tessitura of part I.

21 Chor Edition takes mf from Ve1, Se.

28/6 IV Edition takes mf from accompaniment in Vh.

28/6 Chor-M Edition takes f from Ve1, Se.

29 III, VI, VII Edition takes mf from accompaniment in Vh.

29–44 VII Edition interprets the Fh marking “weiter in Oktaven” to apply to both hands, as in the previous measures, and applies this octave doubling pattern through m. 44, discontinuing it for reasons of keyboard idiom at m. 45, where continuation would be prohibitively difficult in performance.

33–37 II Im-II: bassoon part written in doubling tenor saxophone.

33 Chor-F Edition takes f from Ve1, Se.

35 VI Edition adds notation by analogy with m. 33. The measure is left blank in Fh, probably an error of oversight. (The percussion staff vanishes suddenly following the page turn just after m. 33.)

45–52.3 I Im-I: part crossed out with lower octave written in.

45–52 Chor As in mm. 5–19, the sources offer conflicting readings. The edition takes as its primary model the Fh reading, which is supported by annotations written into Vh. Again, however, Ve1 (this time supported by Se) offers a viable alternative, albeit of uncertain authority, according to which the men add a monotone counterpoint to the women's phrase. The edition reproduces this in the score with small noteheads.

52/6 Chor-M Edition takes ff from Ve1, Se.

53/6 Chor-F Edition takes ff from Ve1, Se.

58–59 I Im-I: lower octave written in.

63 BROWN Edition takes f from Vh, Ve1, Se.

64–67 I Im-I: indication to play one octave lower written in.

73 VII Edition omits Fh “Cembalo” marking, which presumably refers to the function and character of this passage, rather than to the actual instrument used. The cembalo is not called for elsewhere in the score.

(continued on next page)
Edition follows Im-III with respect to pitch by analogy with parts V and VII (sounding C♭5–B♮4). Fh: 2 half notes, D5–C♯5; Im-III: original layer of notation matches Fh but C♯5 is written in at 80/1. With respect to rhythm, rather than retain two half notes, the edition inserts a whole note by analogy with part I.

Vh contains, in addition to a continuing passage matching Fh, a crossed-out alternative phrase. This (probably earlier) version presents four bars in march character, apparently in place of the eventual mm. 82–121.

Edition takes fermata from Ve1, Se.

Im-IV: original part crossed out; part written in doubling MAC.

Edition takes p from Ve1, Se.

Edition takes text from Vh, Se. Fh shows inconsistency even with itself. The first statement of the phrase “Wenn die Not am größten, ist die Rettung am nächsten” differs slightly from the second, which replaces “größten” with “höchsten”. Evidence of notation having been scratched out in the very measures containing these words, and a text correction from “größten” to “nächsten” in an intermediate measure, further betray lack of certainty on Weill’s part. These readings are not easily reconcilable with that of Tp1: “wo die Not am größten, ist die Hilfe am nächsten”, without repeat. Vh and Se, however, are consistent and in agreement with each other. They repeat twice the phrase as given in the second statement in Fh (“Wenn die Not am höchsten, ist die Rettung am nächsten”). Further supporting this reading is its intertextual link with a phrase from Hänsel und Gretel by Weill’s early teacher Engelbert Humperdinck: “Wenn die Not aufs Höchste steigt, Gott der Herr die Hand uns reicht.” Weill took special note of this phrase when he first heard it, quoting it in a letter to his brother Hanns (20 August 1917).

Edition assigns these measures to bass rather than to trombone. The marking in Fh, “(Kontrabass?)”, is most likely correct given the change of texture and singer in m. 108 and the explicit bass marking at m. 118.

Several of the parts contain some sort of fermata or caesura notation written in, most explicitly Im-VII between 113/3 and 113/4.

Im-II and Im-VII contain emendations written in suggesting a brief break between mm. 121 and 122.

Edition takes /quarternoteup=100 from Ve1, Se.

Edition adds mf by analogy with PEACHUM dynamic in m. 130 with same accompaniment.

Edition takes text (“Wie”) from Tt2, Tp1a; Fh, Tp1: “So”. The latter may have arisen through a copying error deriving from its appearance in the previous line.

Edition takes mf from Ve1, Se.

Edition takes f from Ve1, Se.

(continued on next page)
146  ALL The situation at this point with respect to tempo and meter is unclear. The sources are consistent in establishing the change to $\frac{6}{4}$ meter in the middle of m. 146. The simplest explanation of the notation would be that the quarter note pulse of $\frac{\text{quarternote}}{4} = 100$ prevailing since m. 122 gives way to a half note pulse which is then divided in three in m. 146 resulting in a tempo of $\frac{\text{halfnote}}{3} = 50$. However, Ve1 and Sc both mark the tempo at m. 146 as $\frac{\text{halfnote}}{3} = 40$ without any indication as to whether this tempo is reached through an allargando or established subito. (There is a lone indication of “Rit.” written into the Im parts (Im-VII) at 143/3.) The meter signature of $\frac{\text{cuttime}}{2}$ is written into m. 145 of Fh in pencil. Not appearing in any other source, this marking may have been intended as a conductor’s aid to establish the duple pulse for the ensuing $\frac{6}{4}$.

146  ALL Im: several parts include a written-in caesura with fermata added immediately prior to the $\frac{6}{4}$ marking.

146  Chor Edition takes $f$ from Vh.

169  ALL Im-II: “Rit.” written in.

169–170  IV Im-IV: original part crossed out; part written in doubling the moving harmonium line (sounding one octave lower), though ending on the root of the chord, (sounding) F2, rather than on the third.

(Appendix I on next page)
A11. “Polly’s Lied”

See the note for no. 11 regarding the relationship between “Polly’s Lied” and “Melodram.” Just as “Melodram” may have developed in rehearsal from “Polly’s Lied,” so “Polly’s Lied” (or at least its text) developed from “Maria, Fürsprecherin der Frauen,” a translation of a poem (“Mary, Pity Women”) by Rudyard Kipling that for a time early in the development of Die Dreigroschenoper was inserted into the rehearsal script. The text of “Maria, Fürsprecherin der Frauen” appears twice in Tt1b: on p. 71, in the form of two stanzas for Polly, separated by dialogue; on pp. 97–98, in a longer version from a scene between Lucy and Macheath, immediately preceding Polly’s entrance for “Eifersuchtsduett.” The version on p. 71 corresponds more closely to “Polly’s Lied” in Fh (a setting of only one refrain) and it is this that the edition presents as context for no. A11, privileging Fh for the lyrics and Tt1b for the spoken dialogue and certain aspects of punctuation and layout. Since none of the musical sources contains any indication of the apparent second strophe that appears on p. 71, that strophe and its preceding monologue are presented only in this note and not on the page with the score:


Was nützt all dein Klagen, leih, Maria, dein Ohr ihr
Wenn meine Mutter selber wüßte all das von dir?
Schlag ein auf seinem Versprechen, erwache mit deinen Sorgen
Leihe, Maria, dein Ohr ihr, er vergißt sich morgen.

As mentioned in the general note for no. 11, the Im parts are heavily marked. The “Melodram”/“Polly’s Lied” collection is another instance of complex and contradictory part evidence, which, as in other numbers such as 2 and 9, does not provide a clear and coherent picture amenable to full documentation here. (One point worthy of note, however, is that written into Im-I and Im-II is notation for a version of the number that corresponds to neither no. 11 nor no. A11.)

As with no. 11, no. A11 is notated in Fh in E major. The edition notates it in G following Weill’s written request in that source (“Bitte nach g dur transponieren” [please transpose to G major]).

1 ALL (See Table, pp. 49–50.)
13 POLLY Edition takes p from Ve1.
14.1–2 III Edition adds tenuto marks by analogy with the same figure in m. 4 of no. 11.
21.1 POLLY Edition takes text (“nützt”) from Vh, Ve1, Se, Tt1b; Fh, Tp3: “hilf!”.

Given the minimal difference between these two readings, the former is favored because of its presence in the greater number and range of sources.
22.1–2 III See 14.1–2.
Ax1. “Die Ballade von der sexuellen Hörigkeit”

No dramatic context for this number exists in the extant target-period sources. It is included in Fh and Vh, although it is crossed out in the latter. It is also represented by an additional manuscript piano-vocal score, VmH. (Although the text of the song is present in Tt1b, that text is presented on a separate sheet interleaved with the ongoing pages of dialogue and at a seemingly arbitrary spot, the end of scene 2 in the first act.) Weill’s letter of 10 September 1928 to Universal Edition advised that the number had been “ganz gestrichen” (cut completely). Its removal was motivated initially by the refusal of the actress playing Mrs. Peachum, Rosa Valetti, to sing it. By the time of work on the published libretto (documented by sources Tt2, Tp1a, and Tp1) a month or two later, there is no sign that its reinstatement was being considered, even though other numbers that may have been cut in the first production (3 and 17) were restored in the published text. The “Ballade” first appeared in print the following year in a collection of Weill songs published by Universal (VeH), thus demonstrating that it was not deemed unpublishable. It is identified in VeH as having been “Ursprünglich für die Dreigroschenoper komponiert” (originally composed for Die Dreigroschenoper) in distinction to other songs in the volume that were described as being, for instance, “aus dem Lindberghflug” (from Lindberghflug). Excluded as well from the Pabst film, the “Ballade” was reassOCIated with Die Dreigroschenoper in Tp3, where it appears at the end of scene 4, immediately following the restored text of “Polly’s Lied.” Not until the 1956 edition of the piano-vocal score (Ve3) did the number rejoin the printed music. Tp3 places the text of an additional stanza (see following), not set by Weill in Fh, in the middle of scene 7. The only evidence of this additional stanza in target-period sources is a few measures of notation written into Im-I and Im-IV.

FRAU PEACHUM (im Abgehen): Suky Tawdry!
Da steht nun einer fast schon unterm Galgen
Der Kalk ist schon gekauft ihn einzukalken
Sein Leben hängt an einem brüchigen Fädchen
Was hat er noch im Kopf, der Bursche?—Mädchen.
Schon unterm Galgen ist er noch bereit.
Das ist die sexuelle Hörigkeit.
Er ist schon sowieso verkauft mit Haut und Haar
Er hat in ihrer Hand den Judaslohn gesehn
Und sogar er beginnt nun zu verstehn
Daß ihm des Weibes Loch das Grabloch war.
Und er mag wüten gegen sich und toben—
Bevor es Nacht wird, liegt er wieder droben.

Three of the Im part books (Im-I, Im-IV, and Im-V) include notation for the number, a professionally copied part in each instance. Written into Im-V is “1 ton höher”, along with the corresponding chord designations. That same transposition is literally written out in Im-I and Im-IV, with the latter apparently in Weill’s own hand. The fact that one of the transposed parts is likely a holograph suggests that the transposition was a development of the rehearsal or early performance periods during which Weill was actively involved, rather than a later insertion after the number’s removal from the Schiffbauerdamm production.

The meaning of the “ad lib.” markings in Fh is especially unclear in this number. Two of the three cases label core instruments of the ensemble: trombone and bandoneon. Nowhere else are these so marked. All three occur in situations of instrumental doubling, suggesting that the markings invite the performer to make decisions based on balance or timbre rather than availability of the instruments. A further anomaly is the lack of “ad lib.” for the second trumpet. It is possible that these issues might have been resolved had the song not been cut from the original production. The only annotations in the extant Im parts referring to alternative instrumentation deal with the possible replacement of the alto saxophone with clarinet in the first strophe. (The alternative offered by Fe of bass clarinet replacing the tenor saxophone is neither by Weill nor from the target period; it derives from a mistaken incorporation of a postwar marking in Fh.)
The edition conforms the melodic phrasing in the two strophes on the principle of the longest possible legato phrase, such that, in each case of discrepancy, the longer slur is accepted.

**Fh** is privileged for all details of the verbal text through m. 29. From m. 30 to the end the vocal part is marked “u.s.w. II. Strophe” (second strophe etc.). The edition follows **Vh** for the text and underlay of this section.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Annotation</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–38 IV</td>
<td>Edition adds phrasing slurs by analogy with part II (and following the example of several such slurs written into Im-IV). Measures 1–38 in part IV were originally marked in Fh (and Im-IV) as bass pizzicato and left without phrase slurs. The bass indication was subsequently crossed out and marked for trombone, but no phrase markings were added to Fh.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 FR P</td>
<td>No source provides an explicit dynamic marking for FRAU PEACHUM in this number. The edition leaves the choice of dynamic to the discretion of the performer as an aspect of characterization.</td>
<td></td>
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<tr>
<td>2 II</td>
<td><strong>Fh</strong>: Weill initially marked the tenor saxophone p in conformance with the other instruments, then crossed out that marking and replaced it with mf.</td>
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<td></td>
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<tr>
<td>14 FR P, II</td>
<td>The small notehead alternatives are from Fh. The opposite notations in the voice and tenor saxophone part suggest that whichever pitch was not sung by the former was to be played by the latter.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29–59 I</td>
<td>The edition notates the baritone saxophone one octave higher than written, correcting an apparent error. Otherwise the part would require a written A3, which is out of the instrument’s range.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29 II</td>
<td>Edition adds p by analogy with part I. The bassoon entrance is unmarked dynamically in Fh. Note, however, the similar situation in m. 2 where Weill assigned differing dynamics to instruments doubling the vocal line.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42 FR P</td>
<td>See 14, although in this case <strong>Fh</strong> provides no instrumental counter-alternative.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX II—Instrumental Interludes and Stage Music

A2a. “Moritat wie als Motiv”

Of the three instrumental versions of no. 2 called for in Tp1, this is the most straightforward to reconstruct. Notations written into several of the Im parts indicate a trombone solo. A note written into Im-V reads “Moritat mit Gitarre”, while Im-II includes, following the word “tacet”, a parenthetical list of instruments: “(Bariton [crossed out], Posaune, Klavier, und Gitarre)”. With the removal of the baritone saxophone, this collection is reminiscent of the third strophe of no. 2. Since Im-VII contains no explicit notation for no. 2a (or the other two instrumental versions of no. 2, for that matter), the edition takes this similarity as a clue and employs the piano accompaniment from strophe three. Although the notation written into Im-V for no. 2 is incomplete, it includes several strophes sketched out with chords and chord symbols that could have served as the basis of a number of instrumental realizations. The edition adopts these chords for no. A2a, with a note suggesting that the voicings as written may not have been intended to be read literally.

It is not clear whether an entire sixteen-measure strophe is to be performed. Im-VI includes a note reading “Einige Takte Moritat” (a few measures of the “Moritat”), perhaps suggesting a truncated strophe. On the other hand, the stage direction in Tp1 at the point of this insertion calls for Macheath to do a “Rundgang” (a tour or “the rounds”), which could possibly require a full strophe.

A2b. “Moritat als Walzer”

The placement of this number is based on an indication that Weill wrote into Tp1a: “Hier kann das Orchester leise die Moritat Nr. 2 als Walzer spielen” (here the orchestra can play the “Moritat” softly as a waltz). For some reason, probably mere oversight, this instruction was not transferred into Tp1.

This reconstruction involves somewhat more speculation than that of no. A2a. Some notice of “Moritat als Walzer” is written into all of the Im parts except for Im-V; the edition uses this fact as a basis for the number’s scoring. Im-I, Im-III, and Im-IV contain explicit notation. In the cases of the melody instruments (trumpet and trombone) this includes only the first few bars, upon which model the edition notates the full strophe. The alto saxophone line is written out completely in Im-I. The editors infer the tenor saxophone line from the need to fill out the voicings suggested by the alto saxophone part, and then further infer the filling out of the harmonies by the right hand of the piano. The part for the left hand of the piano is the most open to question. The edition’s solution is based on the dual criteria of supporting each melodic pitch with the proper bass note (on the model of no. 2), and articulating the 3/4 waltz rhythm. The score includes a blank percussion staff, with a note encouraging a simple, improvised waltz accompaniment.

As with no. A2a, it is not clear whether an entire sixteen-measure strophe was performed. The Im parts in this case bear no instruction to perform “Einige Takte”, although as mentioned above neither of the melodic parts offers the full strophe. Nor does the dramatic context offer any clear indications.

A2c. “Moritat als Trauermarsch”

This number alone resists any kind of reconstruction, because the source material is insufficient. There is mention of “Moritat als Trauermarsch” (“Moritat” as funeral march) in all but two of the parts (Im-V and Im-VII) and notation in four of them. Three of the notated parts (Im-I, Im-III, and Im-IV) provide for the melody in unison, with the fourth (Im-II) being accompanimental in character. It seems unlikely that Weill would have tripled the melody in this context, especially given that the accompaniment as written in part II would surely require at least one other instrument in support. There is no hint as to which instrument might take on that role; nor is there much in the way of evidence for characteristic adjustments that would turn this number into a “Trauermarsch”. (Note that at least one other number—19a—was also labeled “Trauermarsch”.) Weill’s letter to Universal Edition of 10 September 1928 suggests a slow tempo but nothing further: “Zu Beginn der 8. Scene wird [die Moritat] in langsamen Tempo als Trauermarsch gespielt.” (At the beginning of the eighth
scene [the “Moritat”] is played in a slow tempo, like a funeral march.) Most tantalizing of all is an indistinct marking in Im-IV that appears to be a flat sign in front of the pickup note E3. (See reproduction in facsimile section.) This suggestion of the minor mode is not upheld anywhere else in Im, nor is it clear how this mode shift would have been handled harmonically throughout the rest of the strophe.

A7a. “Kanonensong für Orchester”

Few changes are necessary to transform this number into a satisfactory instrumental movement. The inclusion of both the second and third strophes in this version is based on annotations to two of the parts. Im-VI includes the direction “2 Strophe”. Im-IV explicitly notes the beginning of the instrumental version at the start of the fanfare to the second strophe with the notation “Zwischen Akt”; the edition incorporates the contrapuntal addition that the part offers to the opening bars of the third refrain.

A8a. “Liebeslied für Orchester”

The Im parts are remarkably consistent and clear in suggesting the way in which the instrumental version of no. 8 was performed by the original players. Im-I, Im-II, Im-III, Im-IV, and Im-VII all have similar directions written in. The most complete of these is Im-VII, with the note “Nach Boston als Entr’akt folgt 12” (no. 12 follows Boston as entr’acte), two measures of additional music sketched in on a manuscript grand staff, and the adjacent note “Übergang von Boston bei Entr’akt” (Boston transition when played as entr’acte). Notation for this two-measure transition is present in all the parts mentioned above. In several cases it is shown as a first ending, demonstrating its use as a return for repeat to the tonally ambiguous opening of the Boston. Im-V and Im-VI have no markings relevant to the interlude performance, but the transition for the cello can be reconstructed using the upper of two voices notated in the bass part in Im-IV. Little more than this mechanism for repeat is necessary to create a serviceable interlude, since the Fh version already provides for instrumental doubling of the entire vocal melody.

A12a. “Zuhälterballade für Orchester”

The second strophe of the Im parts is heavily marked and the first strophe is mostly unmarked, suggesting the use of the second alone for the instrumental interlude music.

An indication written into Im-I shows a cut from the end of the first strophe (m. 36 of no. 12) to the second dance interlude (m. 87 of no. 12). This makes little sense in the context of a two-strophe sung version but quite a bit more in the context of a single-strophe instrumental movement: it reinforces the melody orchestration by adding the alto saxophone to the muted trumpet and further provides for a melodic voice in mm. 15–17 where there otherwise would be none. (Im shows melodic support to have been a concern, with a few different alternative solutions written in, for trumpet or bandoneon, for example.) The edition follows the spirit of this indication by inserting the alto saxophone in mm. 1–18 but switching to the original second-strophe notation a bit earlier than suggested by the cut, so as to allow for the clarinet and tenor saxophone doubling beginning at m. 22.

The trombone melody in mm. 10–18 is explicitly noted in Im-IV as a “Zwischenakt-musik” addition.
A6. “Seeräuberjenny” (additional strophe)

There is strong evidence for the existence and performance of an additional strophe (besides the strophes transmitted in Fh and Tp1), probably early on in the target period. An additional stanza of text, always placed as the third of four, appears in Tt1b, Tp2, and finally Tp3. All of the Im parts but one (Im-V) make some explicit note of four strophes of music. 

Recordings from 1929 and 1930 featuring Carola Neher (R29d) and Lotte Lenya (R30b), as well as the 1930 soundtrack of G.W. Pabst’s film (F), include performances of the text of the additional strophe, albeit not in the full context of the other three. If the additional one existed at the time of the preparation of Tp1 and possibly even Fh, it is uncertain why Weill (and Brecht) would have chosen not to include it in those sources.

In any case, without an explicit score as a source, its reconstruction here is somewhat speculative and thus appears in the appendix rather than in the main text. The scoring is based on sometimes cryptic notations in the parts, requiring editorial decisions only partially supported by sources. For instance, Im-I, Im-II, and Im-III all indicate that the accompaniment to the additional strophe opens with sustained notes, but Im-III alone indicates that this texture should last through just the first fourteen measures. Since this reading is supported by all three of the contemporaneous recordings mentioned above, it is incorporated into the edition. The piano introduction is based on mm. 28–29 of the full number.

The text itself is taken from Tp3, although the underlay is again speculative. With no notated musical sources to depend on, the editors base the underlay upon the evidence of the recordings, which do not agree in every respect. Punctuation is made to accord with that in the other strophes.

A12. Zuhälterballade (additional strophe)

Of the additional strophes presented in these appendices, this one is in some ways the most problematic. There is no musical source for it, either notated or recorded, nor does it appear in Tp1. The fact that it is at least noted in three other text sources, ranging from early to late in the target period, suggests that early on it existed as a possibility that may or may not have actually been performed. There is no note of it in Im.)

It appears following the first two strophes in both Tt1b and Tp3. In Tp2, the first two strophes are presented alone but with the following footnote: “Die 3. Strophe behandelt den heiklen Zustand, in den das Paar durch die Schwangerschaft des Mädchens gerät. Sie soll wegen ihrer Unfeinheit nicht gedruckt werden.” (The third strophe deals with the precarious circumstances that the couple gets into because of the girl’s pregnancy. On account of its indecency it should not be printed.) Its perceived indecency may very well have played a role in the uncertainty surrounding its existence.

Tp1b and Tp3 agree closely on the text of the first two stanzas but diverge somewhat in the third. Of the two sources, Tp1b generally has greater authority for the edition than does Tp3. However, in this particular case the readings of Tp3 lend themselves more easily to the melodic setting established by the musical sources for the first and second strophes. It is conceivable that Tp3 transmits a memory of the third stanza as it might actually have been performed, while Tt1b may transmit an earlier version of the text as written before Weill composed the song. Thus, the edition here privileges the text readings of Tp3. The single exception to this privileging is the assignment of both voices to the final couplet, as indicated only in Tt1b.

Lacking a musical source, the editors have undertaken to fit together the words and music with the minimum possible intervention, although minor adjustments had to be made in a few cases. (See, for example, the melodic rhythm of mm. 6–9.) There is no evidence indicating the instrumental accompaniment of the third strophe. In the absence of such evidence, the accompaniment of either the first or second strophe may be used.

The two-strophe version in Tp1 (presented in this edition’s Main Text) is not identical to the first two stanzas of the three-strophe version (in Tp3), which follow:

(continued on next page)
MAC

In einer Zeit, die längst vergangen ist
Lebten wir schon zusammen, sie und ich
Und zwar von meinem Kopf und ihrem Bauch.
Ich schützte sie, und sie ernährte mich.
Es geht auch anders, doch so geht es auch.
Und wenn ein Freier kam, kroch ich aus unserem Bett
Und drückte mich zu’n Kirsch und war sehr nett
Und wenn er blechte, sprach ich zu ihm: Herr
Wenn Sie mal wieder wollen – bitte sehr.
So hielten wirs ein volles halbes Jahr
In dem Bordell, wo unser Haushalt war.

JENNY

In jener Zeit, die nun vergangen ist
Hat er mich manches liebe Mal gestemmt
Und wenn kein Zaster war, hat er mich angehaucht
Da hieß es gleich: Du, ich versetz dein Hemd.
Ein Hemd, ganz gut, doch ohne geht es auch.
Da wurd ich aber tückisch, ja, na weißte!
Ich frag’ ihn manchmal direkt, was er sich erdreiste
Da hat er mir aber eins ins Zahnfleisch gelangt
Da bin ich manchmal direkt drauf erkrankt!

BEIDE

Das war so schön in diesem halben Jahr
In dem Bordell, wo unser Haushalt war.

A14. “Eifersuchtsduett” (additional strophe)

Lyrics of a second strophe to the “Eifersuchtsduett” first appear in Tp3. Unlike some other lyrics present in Tp3 but not in Tp1, these are not corroborated as target-period developments by being present in Tt1b. However, markings at the close of three of the Im parts suggest that a second strophe was performed on some occasion during the target period. A “2x” is written in above the final measure of Im-I; in Im-IV a repeat sign is written in at the end of m. 32, with a second ending indication over m. 33; written into Im-VI is the text “Schluss beim 2. Mal / Becken weich und kurz” (finish second time / cymbal short and quiet). This evidence suggests that the added stanza in Tp3 may record a development in the theater that failed to be documented elsewhere.

A17. “Salomonsong” (additional strophe)

Weill’s holograph draft of no. 17 (Vh, see note for no. 17) shows four stanzas of text sung to the same melody and accompaniment. By the time of the number’s notation in Fh, it had been reduced to two stanzas sung to the same accompaniment, followed by a third stanza sung to a different accompaniment. The excluded stanza, originally the second (beginning “Ihr saht die schöne Kleopatra”) appears in no other musical sources for the edition. Two text sources, Tp2 and Tp3, do reproduce it. It is unclear at what stage the stanza was removed or indeed whether it was ever performed. However, since it did exist as a potential part of the piece, apparently throughout the target period, the edition includes it.

The edition privileges the verbal text from Vh. So as to bring the setting into conformance with that of the other strophes as presented here, the Vh lyrics are applied to the melodic line as notated for strophes one and two in Fh, with a few minor adjustments to account for differing syllable counts.

Weill would have been unlikely to sanction the performance of any three consecutive strophes using the same accompaniment. One solution to avoid such a threefold repetition would be to employ only three of the four available stanzas. If all four stanzas are used, a viable solution would be to sing the first and second stanzas to the first strophe accompaniment and the third and fourth to the second. See Commentary.
APPENDIX IV — Unorchestrated Cut Number

Ax2. “Arie der Lucy”

This number is transmitted by three sources from the greater target period: VmK, VmL, and VeL. The differences among them are minuscule. The edition privileges VmK for the musical text. As a rehearsal score, it preserves the most direct link to the time during which the number was a viable part of Die Dreigroschenoper. (The one exception to this privileging is in the area of tempo markings, which are more consistent in VmL.) For the same reason, the edition privileges Tt1b as the best source for the interpolated spoken texts and for the scene of dialogue following the number (presented in small type to distinguish it from dialogue in the main text stemming from Tp1.)

“Arie der Lucy” was cut early in the rehearsal process. (See Introduction, sections I and III for a fuller consideration of the history and implications of this removal.) In the short essay Weill wrote to accompany the number’s separate publication in Die Musik in 1932, he gives no hint that the aria is unfinished—a common assumption that has led to several attempts at orchestration. The aria may have been written, like the “Barbarasong,” ostensibly for piano. One of the models for the aria seems to be silent film, with the kind of pliable, ambling accompaniment that cinema pianists would have improvised. (Possible allusions to Wagner’s Walküre and/or Siegfried in the accompaniment betray the ultimate origins of that style.) The opening seems like pure Keystone Cops, with a figuration that is quintessentially pianistic (as all attempts at orchestrating it have unwittingly demonstrated). The sustained left hand in mm. 40–44, however, is less idiomatic. In the case of the “Barbarasong,” the orchestral touches at the end emerged in rehearsal. If the aria had gone into rehearsal, the Lewis Ruth Band may have provided similar instrumental color here and there, which Weill might then have absorbed and synthesized in his score.

But things did not get that far. Instead, what has been transmitted is a plausibly finished and certainly performable number—provided the singer is up to it. Had a Lucy “with good vocal abilities” taken over in May 1929, the aria might well have been reinstated, too, along with the discarded scene. On the other hand, even if a capable performer is available, Weill’s contention that the whole scene is superfluous deserves serious consideration by anyone staging the work. The original production certainly managed without it for a good eight months.
This table presents, for each number, initial tempo and character markings as notated in four musical sources. In a few instances, the readings of other sources or those regarding an important internal tempo marking are reported also. The entries preserve as closely as possible the format (including spelling, capitalization, and use of parentheses) of the given source, with one exception: the letters “M.M.” are omitted in metronome markings unless the equation gives no further note value. All markings listed for Fh and Vh are holograph unless otherwise noted. Square brackets are used for editorial remarks.

<table>
<thead>
<tr>
<th>NUMBER</th>
<th>Fh</th>
<th>Vh</th>
<th>Ve1</th>
<th>Se</th>
<th>Other</th>
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<tr>
<td>Ouverture</td>
<td>( \dot{=} 100 )</td>
<td>Maestoso</td>
<td>Maestoso ( \dot{=} 84 )</td>
<td>( \dot{=} 100 )</td>
<td>FhKD / FeKD: Maestoso ( \dot{=} 84 )</td>
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<tr>
<td>Die Moritat von Mackie Messer</td>
<td>( \dot{=} 66 ) Blues-Tempo</td>
<td>#1: Langsmaler Blues #2: Blues-Tempo ( \dot{=} 66 )</td>
<td>Blues-Tempo ( \dot{=} 66 )</td>
<td>Blues-Tempo ( \dot{=} 66 )</td>
<td>FhKD / FeKD: Moderato assai ( \dot{=} 66 )</td>
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<tr>
<td>Morgenchoral des Peachum</td>
<td>( \dot{=} 46 )</td>
<td>Feierlich ( \dot{=} 47 )</td>
<td>Feierlich ( \dot{=} 47 )</td>
<td>( \dot{=} 46 )</td>
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<tr>
<td>Anstatt daß–Song</td>
<td>( \dot{=} 100 )</td>
<td>Moderato ( \dot{=} 100 )</td>
<td>Moderato ( \dot{=} 100 )</td>
<td>Moderato ( \dot{=} 100 )</td>
<td>FhKD / FeKD: Moderato ( \dot{=} 100 )</td>
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<tr>
<td>Hochzeitslied</td>
<td>Moderato assai</td>
<td>Moderato assai ( [\dot{=} 106 Allegro non troppo crossed out] )</td>
<td>Moderato assai ( \dot{=} 90 )</td>
<td>Moderato assai ( \dot{=} 90 )</td>
<td>CmK: Allegro non troppo ( \dot{=} 106 )</td>
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<td>Seeräuberjenny</td>
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<td>Allegretto ( [\dot{=} 92])</td>
<td>Allegretto ( \dot{=} 92 )</td>
<td>Allegretto ( \dot{=} 92 )</td>
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<td>Kanonensong</td>
<td>Foxtrot-Tempo</td>
<td>( \dot{=} 88 ) [holograph “Allegro” crossed out; holograph “Charleston-Tempo” crossed out; non-holograph “Foxtrot-Tempo”]</td>
<td>Foxtrot-Tempo ( \dot{=} 92 )</td>
<td>Foxtrot-Tempo ( \dot{=} 92 )</td>
<td>FhKD / FeKD: Charleston-Tempo ( \dot{=} 92 )</td>
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<tr>
<td>Liebeslied</td>
<td>m.1: Molto tranquillo m.15: Boston-Tempo</td>
<td>m.1: Molto tranquillo ( \dot{=} 66 ) m.15: Boston-Tempo ( \dot{=} 88 )</td>
<td>m.1: Molto tranquillo ( \dot{=} 66 ) m.15: Boston-Tempo ( \dot{=} 88 )</td>
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<tr>
<td>Barbarasong</td>
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<td>Moderato assai ( \dot{=} 63 )</td>
<td>Moderato assai</td>
<td>VmK: [unmarked]</td>
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<td>Allegro animato</td>
<td>“Allegro animato” [non-holograph; ( \dot{=} 104 ) crossed out]</td>
<td>Allegro animato ( \dot{=} 132 )</td>
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<tr>
<td>Melodram [unmarked]</td>
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<td>Andante con moto</td>
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<td>[unmarked]</td>
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<td>Zuhälterballade</td>
<td>T-T</td>
<td>Tango-Tempo</td>
<td>T-T</td>
<td>Tango-Tempo</td>
<td>T-T</td>
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<td>Ballade vom angenehmen Leben</td>
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<td>“Shimmy” Tempo</td>
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<td>((J = 96))</td>
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<td>Molto agitato ((J = 112))</td>
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<tr>
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<td>(J = 85)</td>
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<tr>
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<td>Andantino</td>
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<td>Andantino ((J = 46))</td>
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<tr>
<td>Ruf aus der Gruft</td>
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<td>Molto agitato ((J = 66))</td>
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<td>Molto agitato ((J = 66))</td>
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<td>Grabschrift</td>
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<td></td>
<td>m.82: Allegro molto</td>
<td>m.82: Allegro molto</td>
<td>m.82: Allegro molto</td>
<td>m.82: Allegro molto</td>
<td></td>
</tr>
<tr>
<td></td>
<td>m.122: Allegro moderato m.146: [unmarked]</td>
<td>m.122: Allegro moderato m.146: [unmarked]</td>
<td>m.122: Allegro moderato m.146: [unmarked]</td>
<td>m.122: Allegro moderato m.146: [unmarked]</td>
<td></td>
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<tr>
<td></td>
<td>Andante con moto ((J = 70))</td>
<td>Andante con moto ((J = 70))</td>
<td>Andante con moto ((J = 70))</td>
<td>Andante con moto ((J = 70))</td>
<td></td>
</tr>
<tr>
<td>Die Ballade von der sexuellen Hörigkeit</td>
<td>Andante quasi Largo</td>
<td>[unmarked]</td>
<td>[not present]</td>
<td>[not present]</td>
<td></td>
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<tr>
<td></td>
<td>VmL: Allegro giusto</td>
<td>VeL: Allegro giusto</td>
<td>—</td>
<td>—</td>
<td></td>
</tr>
<tr>
<td>Arie der Lucy</td>
<td>[not present]</td>
<td>[not present]</td>
<td>[not present]</td>
<td>[not present]</td>
<td></td>
</tr>
</tbody>
</table>

**NOTES:**

1. Both “Die Moritat von Mackie Messer” and “Lied von der Unzulänglichkeit menschlichen Strebens” are represented twice in Vh. See Source Description.
2. The second movement of *Kleine Dreigroschenmusik* combines “Die Moritat von Mackie Messer” and “Lied von der Unzulänglichkeit menschlichen Strebens,” providing them with a continuous half-note pulse.
3. The seventh movement of *Kleine Dreigroschenmusik* combines “Ruf aus der Gruft,” “Grabschrift,” and the closing chorale of “Drittes Dreigroschenfinale.”
All title pages are transcribed diplomatically in bold-face type, with line breaks indicated by a vertical line (\). For manuscript items, Weill’s handwriting is rendered in italics; all other hands are given in Roman type. If no title page exists, a transcription of the caption title or the first line of the manuscript is supplied.

SOURCES
Full Score Format

Fh  Holograph full score
    Full score, holograph.
Weill “Dreigroschenoper” | 1. Nr. 1. Ouvertüre, Partitur
    [“1.” and “Ouvertüre” underlined in red, presumably by
    Marc Blitzstein.]  
23 August 1928 [recto, mid-September 1928] (end of score).
    44, 28, 23 p.
Holograph in black ink (predominantly) and pencil. Various
markings in other hands in pencil: engravers’ marks in red
and green pencil; Marc Blitzstein’s hand in red pencil;
Leonard Bernstein’s hand in red and blue pencil.
Grouped into twelve foldings and one single sheet; sheets and
bifolia within foldings taped together. Three partial leaves
attached with tape, one each at the end of “Seeräuber-
jenney,” “Kanonensong,” and “Polly’s Lied.”

Paper types:
»Sunova« Nr. 8 (20 staves),
    [33.8 x 26.7 cm.; span 29.5 cm.]
K.U.V. Beethoven Papier Nr. 39 (30 staves),
    [33.7 x 26.5 cm.; span 29.2 cm.]
K.U.V. Beethoven Papier Nr. 37 (24 staves),
    [34.0 x 26.4 cm.; span 30.0 cm.]
Unidentified (20 staves),
    [33.8 x 26.6 cm.; span 29.0 cm.]
K.U.V. Beethoven Papier Nr. 36 (22 staves),
    [34.0 x 26.9 cm.; span 28.6 cm.]
K.U.V. Beethoven Papier Nr. 38a (28 staves),
    [33.8 x 26.8 cm.; span 31.6 cm.]
B.C. No. 8. I. (24 staves),
    [33.7 x 27.0 cm.; span 31.5 cm.]
Unidentified (24 staves)
    [33.6 x 26.8 cm.; span 31.6 cm.]

Location: Sibley Music Library, Eastman School of Music,
Rochester, NY, from November 1997, on indefinite loan
Previously kept by Universal Edition: in their house
archives from 1928–1976, in the Wiener Stadt- und
Landesbibliothek from 1976–1993, and in a bank vault
from 1993–1997. Exception: In February 1952 UE lent
the score to Associated Music Publishers (in the U.S.) for a
concert performance, at which time Leonard Bernstein
and Marc Blitzstein added markings to it. Before returning
the score to UE in October, Lotte Lenya made a negative
photostat of it.

Published as:
Weill, Kurt. *Die Dreigroschenoper : A Facsimile of the*
Holograph Full Score. Edited by Edward Harsh. Kurt Weill
for Music; Valley Forge: European American Music
Corporation, 1996.

Remarks:
• The holograph contains many layers of annotations in sev-
eral hands, including those of Marc Blitzstein and Leonard
Bernstein. The post-war layers are largely irrelevant to the
text of the edition. Weill’s markings themselves can be
organized in two basic groups: the first features notation
written before the premiere; the second, from the period
immediately thereafter. The pages that now constitute Fh
were not collated as one document until mid-September
1928. Before that time Weill had sent the various numbers
to Universal Edition piecemeal, as documented in L (See
Introduction, section I.) In some respects, Fh is best
thought of not as a single item but as a collection whose
parts have different histories, requiring editorial treatment
that takes those differences into account.
Short Score Format

Se Klavierdirektions-Stimme, included in Se
Instrumental parts, manuscript.

Weil | Direktion | No. 1. | Drei Groschen-Oper | Ouvertüre

[November? 1928]
4, 8, 1, 3, 2, 5, 6, 3, 5, 7, 3, 1, 2, 2, 3, 8, 6, 4, 7, 2, 3, 1, 12, 2, 3, 2, 6 p.

Manuscript in black ink and pencil, with extensive cues added in red pencil (hand uncertain). Some editor’s notes in the hand of Norbert Gingold, usually in pencil. Some numbers name-stamped at end, apparently by the copyists of the keyboard parts (names: Gruber, Wewerka). Four copies of 11 (”Melodram”): one in black ink and red pencil (the front page reads “Celesta,” crossed out in pencil); one a piano-vocal transcription in black ink and pencil, apparently intended for the published vocal score (U.E. 8851), headed “eingerichtet! Gingold”) in G major; a similar item in E major, crossed out in pencil; and one engraved, taken from U.E. 8851, headed “2. Korrektur.” A few notations in orange crayon. A few paste-overs. Also included: manuscript copies of keyboard part for Nos. 4 (black ink, Gruber), 10 (same), 19 (same), and 8 (piano-vocal with text, in pencil; ”Arrangement von Gustav Blasser” crossed out in red pencil).

Separated into individual numbers (with multiple versions of some). Generally speaking, each one-page number is a leaf written on one side; each two-page number is a leaf written on both sides; each number of three pages or more is at least one bifolium. Longer numbers made up of two or more bifolia are sometimes folded, sometimes bound with tape, the binding having perhaps worn through.

Paper types:
J.E. & Co. No. 2 (12 staves),
[33.8 x 26.7 cm.; span 27.5 cm.]
J.E. & Co. No. 3 (14 staves),
[33.6 x 26.5 cm.; span 28.3 cm.]

Location: Weill-Lenya Research Center. Previously held by Universal Edition from 1928 and placed in their collection [33.6 x 26.5 cm.; span 28.3 cm.]. Transferred to WLRC, June 1998.

Remarks:
• Sm seems to have been prepared directly from Fh; it has two layers. The first layer, in black ink, is simply a transcription of the keyboard part. The second layer, in red pencil and a different hand, is a reduction of the prominent instrumental lines, sometimes several crowded onto a single staff. Musical notation explicitly for the vocal line (without text) is only occasionally included, although voice doublings of instrumental lines are often indicated. There are numerous errors, many of them probably due to haste.

SeM Copy of Se used by Theo Mackebein in conjunction with Im
(See entry for Im.)

Piano-Vocal Format

Vh Production master for Ve1
Piano-vocal score, holograph and manuscript.

[”Nr. 1. Ouvertüre.” in black ink; (“für Klavierauszug.”) in pencil.]

[Late August 1928]
37, 16, 21 p.

Holograph in black ink (predominantly) and pencil. Four numbers non-holograph: “Moritat vom Mackie Messer” (one page holograph gives accompaniment for first two stanzas only; complete realization in copyist’s hand); “Kanonensong” (first two pages holograph; last six pages in copyist’s hand); “Erstes Dreigroschenfinale” (first four pages holograph; remaining five pages in copyist’s hand); “Lied von der Unzulänglichkeit menschlichen Strebens” (one page holograph followed by entire number in copyist’s hand). Cello part for “Erstes Dreigroschenfinale” (1 page) in copyist’s hand interpolated between “Zuhälterballade” and “Ballade vom angenehmen Leben.” Numerous markings in other hands. Editorial markings by Norbert Gingold in red crayon; also a name stamp at the end of some numbers. Several tempo markings in black ink in another hand. Measure numbers and rehearsal numbers throughout in green and blue crayon in an unknown hand. Alternate pages bear a Universal Edition Archiv stamp and the manuscript notation “U.E. 8851.”
Unbound; most numbers loose; a few folded together.

Paper types:
- No. 680 (12 staves),
  - [34.1 x 26.6 cm.; span 28.5 cm.]
- J.E. & Co. No. 2 (12 staves),
  - [34.0 x 26.8 cm.; span 27.5 cm.]
- K.U.V. Beethoven Papier Nr. 32 (14 staves),
  - [34.0 x 26.8 cm.; span 27.4 cm.]
- K.U.V. Beethoven Papier Nr. 31 (12 staves),
  - [33.8 x 26.9 cm.; span 28.2 cm.]
- K.U.V. Beethoven Papier Nr. 37 (24 staves),
  - [33.8 x 26.7 cm.; span 29.9 cm.]
- HG [?] 8138 (12 staves),
  - [35.0 x 27.0 cm.; span 30.7 cm.]


Remarks:
- Vh contains no notation for nos. 9, 11, or Ax2. It contains two versions of nos. 2 and 16. In the latter cases, one version is a holograph draft presenting an outline of the melody and a single basic accompaniment with repeats for multiple strophes; the other version, in Gingold's hand, more fully reflects the final form of the melody and the strophically changing details of accompaniment as notated in Fh.

VhM Holograph of “Melodram”
- Piano-vocal score, holograph and manuscript.

Ve1 First edition of published Klavierauszug
- Piano-vocal score, engraved.

Ve1a Reprint of Ve1
- Copyright 1928; printer's date on back cover: I. [January] 1929.
Remarks:

- This is certainly not the only reprint of published Dreigroschenoper materials from the late 1920s and early 1930s. It is notable, however, because of its uneven recording of apparent emendations. The most striking case in point is the bass line of No. 15, mm. 22–23. Different copies bearing the same printer's date present different readings. Some record the original bass line as presented in Ve1, some the altered form. (See Commentary.)

VeS

"Salomonsong" published in Die Musik
Piano-vocal score, engraved.

Salomonsong+ | von Kurt Weill
Copyright 1928 (bottom of page of music).
Printed in Die Musik 21, no. 6 (March 1929), verso of plate following p. 432.

VmH

"Ballade von der sexuellen Hörigkeit" prepared by Norbert Gingold
Piano-vocal score, manuscript.

Ballade | von der sexuellen Hörigkeit | aus "Die Dreigroschenoper" | von Kurt Weill | Klavierauszug v. N. Gingold
[The phrase "von der sexuellen Hörigkeit" is inserted above the line shared by "Ballade" and "aus 'Die Dreigroschenoper'." "Klavierauszug v. N. Gingold" crossed out in pencil.]

[1929?]
2 p. on one leaf + 1 p.; 14.9 x 22.6 cm.
Manuscript in black ink and pencil. Engraver's marks in blue pencil; text underlay in ink and pencil. Accompanied by: editor's note on separate leaf giving title, statement of responsibility, publisher information, and instructions on engraving the score.

Paper type:
J.E. & Co. No. 6 (20 staves),
[33.5 x 26.6 cm.; span 28.3 cm.]

VeL

"Arie der Lucy" published in Die Musik
Piano-vocal score, engraved.

Printed in Die Musik 25, no. 2 (November 1932), following p. 112.

Instrumental Parts

Im

Part set used by Lewis Ruth Band
(numbered I–VII according to player; Im-VII = SeM)
Instrumental parts, engraved (piano-conductor only), manuscript, a few holograph pages or parts of pages.


[August 1928]
7 parts (56, 50, 46, 50, 43, 44, 109 p.)
Predominantly manuscript in black ink, with annotations added at various times in pencil and ink. Piano-conductor (SeM) engraved, heavily annotated in pencil and ink by Theo Mackeben. Several parts have one or two pages or parts of pages in Weill's hand.

Numerous paper types. The two predominant types:
»Sunova« Nr. 3 (10 staves),
[33.9 x 26.8 cm.; span 28.0 cm.]
»Sunova« Nr. 4 (12 staves),
[34.0 x 26.8 cm.; span 28.6 cm.]
Originals: In the possession of Loni Mackeben, second wife of Theo Mackeben. Several parts have been in the possession of Mackeben and his heirs since the original production.
Color slides and black & white photocopies prepared for the WLRC in 1985.

Remarks:

- It is difficult fully to understand *Die Dreigroschenoper* without considering the evidence the *Im* parts provide of the relationship between the work, its text, and performance. The parts offer important insights, but readings of indeterminate authority. Their readings rarely overrule those of *Fh*, playing instead a supplementary or complementary role.

- It is not always clear whether the markings in *Im* refer to what was done in the theater or what was done on other occasions, such as during recording sessions. (Some markings may have been added after the close of the target period.) Nor, indeed, is it certain just how religiously the Lewis Ruth Band, all of whose members were versatile studio musicians, stuck to the written letter. Without doubt, instructions for some of what they played were communicated to them by the composer during rehearsal by word of mouth.

- *Im* has different significance for different numbers. The initial layer of many of the parts is simply a transcription (sometimes inaccurate) of *Fh*. In a few cases the parts document relatively clearly the development of a number, the final form of which (as in nos. 2 and 9) served as a model for *Fh*. Sometimes all the parts agree; more often they diverge or show different levels of notational care on the part of the players or even contradict one another.

- The status of *Im-VII* (*SeM*), Mackebein’s piano-conductor score, is of a different character from that of the other parts, both because it is a published score and because it had to serve multiple purposes. There are numerous annotations throughout showing crossed-out passages, octave transpositions and doublings, etc. The edition generally does not note these individually in the Commentary, since they represent less the development of the work in the theater than they do the practical plan of one pianist-conductor for facilitating his various duties. The edition judges many of the annotations to the other parts to be on a similar level and hence not requiring individual note. A significant amount of the alternative notation written into parts may have been motivated by the absence of some of the instruments called for in *Fh*.

*CmK* Vocal parts used by Kate Kühl

Chorus parts, manuscript.

“The Beggars Opera” *Soprano u. Alt.* | No. 5 Hochzeits-Chor.

[Summer 1928]

1, 3 p. on one bifolium

Paper type:

J.E. & Co. No. 1 (10 staves),

[33.7 x 26.8 cm.; span 27.0 cm.]


Location: Kate-Kühl-Sammlung; Stiftung Archiv der Akademie der Künste, Berlin. Presumably in Kühl’s possession until her death in 1970.

Text

*Tr1* Typescript prepared by Felix Bloch Erben

Libretto, typescript.

*The Beggars Opera.* / *Die Luden-Oper* / *von John Gray.*


[June 1928]

23, 26, 14 p.; 30 cm.


Loose leaves gathered in folder.


*Tr1a* Rehearsal script based on *Tr1* and used by director Erich Engel

Libretto, typescript.

Title page identical to *Tr1*, except “Dreigroschenoper” [manuscript] added at head of title; “Regie E.E.” [manuscript] added after “Die Luden-Oper”; and the “r” is crossed out in “Gray.”

(continued next column)
[August? 1928]
61 [82] p. ; 30 cm.

Typescript with extensive annotations in ink, also on verso of many pages, presumably in the hands of Erich Engel and his assistants.

Gathered in a Felix Bloch Erben folder (which lacks the annotations found on the folder of Tt1).

Tt1b Rehearsal script based on Tt1 and used by director’s assistant Julius Haveliwicz
Libretto, typescript.
Title page identical to Tt1.

[August? 1928]
148 p. in different numberings ; 30 cm.

Typescript with extensive annotations, in ink, in several hands, including Brecht’s, also on verso of many pages (top leaf in hand of Elisabeth Hauptmann). Many pages not present in Tt1 or Tt1a (mostly manuscript) are laid in.
Gathered in a folder.
Location: Bertolt-Brecht-Archiv, Berlin.

Remarks:
† Tt1b likely comes closer than any other source to presenting the state of the text at the time of Weill’s initial composition.

Tt2 Production master for Tp1, with editorial markings by Brecht and others
Libretto, typescript.

DIE DREIGROSCHENOPER | (Nach “The Beggar’s Opera” von John Gay) | von | Brecht | Musik von Kurt Weill
[“Kurt” canceled in ink.]

[October? 1928]
54 [60] p. ; 29 cm.

Typescript with annotations in Brecht’s hand in ink; editorial annotations in crayon.

Remarks:
† The text of Tt2 probably reflects in many respects the work as it was being played in Theater am Schiffbauerdamm at the time of the typescript’s preparation.

Tp1a Proofs of Tp1, with editorial markings by Weill and Brecht
Libretto, publisher proofs.


Copyright 1928; on front cover, beneath reprint of title page text through the six-line copyright statement: “Den Bühnen gegenüber als Manuskript gedruckt. | FELIX BLOCH ERBEN | BERLIN-WILMERSDORF 1 | NIKEOLSBURGERPLATZ 3 | UNIVERSAL-EDITION WIEN-LEIPZIG | Nr. 8850”; on back cover: “Druck von | OTTO MAASS’ SÖHNE. M. B. H., WIEN | 1.a Walfischgasse 10 - 1398 29”

80 p. ; 23 cm.

Three printings: October 1928 (300 copies); November 1928 (500 copies), December 1929 (500 copies).

Remarks:
† There is an imperfect correspondence between the readings of Tt2 and Tp1a and those of Tp1. There are a number of annotations in the former two sources that were (either by mistake or design) not incorporated into the latter. Conversely, the latter shows a number of readings not present in the former.
† The stage directions (unusually extensive for Brecht) presented in Tp1 probably reflect the source’s close connection to the Schiffbauerdamm production in the fall of 1928. Many of these directions were removed from Tp3 and subsequent editions.
† Although the cover states that the libretto was printed as a script for theaters, the register of Weill’s printed works that Universal Edition made available to Weill’s attorneys in 1950 indicates that the “Regie- und Textbuch” was sold at a price of 5 Marks.
Tp2  Collection of song texts published by Kiepenheuer Verlag
Libretto (lyrics only), published.
Brecht | DIE SONGS DER | DREIGROSCHENOPER |
Gustav Kiepenheuer Verlag, Berlin
”Copyright 1929 . . . HOBOKEN PRESSE | CHARLOT-
TENBURG” (facing p. 26).
26 p.; 16 cm.
First printing, October 1928 (10,000 copies). Two reprint-
ings, for a total of 25,000(?) copies.
Remarks:
• There are a number of differences between
Tp2 and Tp1 with respect to spelling and punctuation. Tp2 retains
some characteristic readings from sources preceding Tp1.

Tp3a  Brecht’s emended copy of Tp1, used as production master for
Tp3
Libretto, printed.
Title page identical to Tp1. Most lines below “(The Beggar’s
Opera)” canceled in ink. A manuscript note is added at the
top: “(nach “The Beggar’s Opera” von John Gay)”.
Otto Maass Söhne Ges. m.b.H. | Wien | I. Wallfischgasse
11-1398 29” [manuscript].
80 [125] p.; 22 cm.
Heavily annotated by Brecht and others; typewritten pages
inserted.
Location: Ruth-Berlau-Archiv, Stiftung Archiv der Akademie
der Künste., Berlin.

Tp3  Revised version of script published in Brecht’s Versuche
Libretto, published.
BRECHT VERSUCHE 8–10 | HEFT 3 | Die
Dreigroschenoper | Der Dreigroschenfilm | Der
Dreigroschenprozeß
Berlin: Gustav Kiepenheuer Verlag, 1931.
p. 150–233; 24 cm.
Remarks:
• Tp3 is a literary edition but it may reflect certain aspects
of theatrical practice at some point in the history of
Dreigroschenoper between 1928 and 1931.

ADDITIONAL MATERIALS
Full Score Format
FhKD  Holograph full score of Kleine Dreigroschenmusik
Full score, holograph.
Kurt Weill | Kleine Dreigroschen-Musik | für Blasorchester |
Partitur | UNIVERSAL-EDITION L 1 UE 597 |
WIEN-NEW YORK
[“Universal-Edition Archiv” stamp in lower right corner]
[December 1928–January 1929]
47 p.
Holograph in black ink. Editor’s marks in red crayon and in
pencil; engraver’s markings in green crayon.

Piano-Vocal Format
Ve2  Collection of songs published in Musik für Alle
Vocal scores, engraved.
Front cover: MUSIK FÜR ALLE | NR. 274 | DIE
DREIGROSCHENOPER | VON | KURT WEILL |
MUSIK FÜR ALLE | VERLAG ULLSTEIN, BERLIN
Caption title: DIE DREIGROSCHENOPER | VON
KURT WEILL | NR. 1. MORITAT VON MACKIE
MESSER
Copyright 1929 (first page of music); on back cover: “Druck
der Waldheim-Eberle A.G., Wien”
16 p.; 32 cm.
Remarks:
- The songs selected for inclusion in this volume were:

Ve3 1956 edition of Ve1
Vocal score, engraved.


Copyright 1928, renewed 1956 (verso of t.p.); printer's date on back cover: September 1980.
76 p. ; 31 cm.
Publisher's no.: U.E. 8851.

Remarks:
- Ve3 was the first music publication of Die Dreigroschenoper to include "Die Ballade von der sexuellen Hörigkeit."

Instrumental Parts

Ie2 Second edition rental part set
Instrumental parts, engraved.

Piano-conductor title page: KURT WEILL | DIE DREIGROSCHENOPER | Klavier-Direktionsstimme | UE 8849 | UNIVERSAL EDITION

June 1991
18 parts, each in a separate book; 31 cm.

Revised and newly engraved parts for: flute (piccolo); alto sax (soprano sax) and baritone sax (clarinet); tenor sax (soprano sax) and clarinet (bass clarinet); bassoon; trumpet 1–2 [two copies]; trombone; percussion; timpani; piano; celesta; guitar (Hawaiian guitar and mandolin); banjo (Hawaiian guitar and mandolin); bandoneon; harmonium; violoncello; contrabass.

Text

Tp4 Version of script published in Gesammelte Werke
Libretto, published.

BERTOLT BRECHT | GESAMMELTE WERKE | Band I. | MALIK VERLAG / LONDON

Copyright 1938.
p. 7–88 ; 21 cm.

Also included in Band I: Aufstieg und Fall der Stadt Mahagonny, Mann ist Mann, Die heilige Johanna der Schlachthöfe.

Tp5 Emended edition of script published in Stücke
Libretto, published.

BERTOLT BRECHT | STÜCKE | FÜR DAS THEATER | AM SCHIFFBAUERDAMM | (1927–1933) | ERSTER BAND | DIE DREIGROSCHENOPER | AUFSTIEG UND FALL | DER STADT MAHAGONNY | DAS BADENER LEHRSTÜCK | VOM EINVERSTÄNDNIS | 1955 | SUHRKAMP VERLAG

p. 7–140 ; 18 cm.

Tp6 Edition of Tp3 published in Werke: Große kommentierte Berliner und Frankfurter Ausgabe
Libretto, published.

Bertolt Brecht | Stücke 2 | Aufbau-Verlag Berlin und Weimar | Suhrkamp Verlag Frankfurt am Main

p. 229–322 ; 21 cm.
Includes appendix with revisions of certain scenes and song lyrics.

Recordings

R28a Electrola Test
Carola Neher, recorded during Dreigroschenoper rehearsals (according to her son)
Summer 1928
Contents: No. 9

R28b Odeon 0-2703
Lewis Ruth Band; conductor Theo Mackeben
22 November 1928
Contents: Nos. 7, 12
released on CD: Capriccio 10 346

R28c Homocord 3747
Harald Paulsen; orchestra and conductor unknown
December 1928
Contents: Nos. 2, 7, 13, 15
released on CD: Pearl 9189; Pearl 9294; Capriccio 10 346

R28d Orchestrola 5007
Orchestra unknown, conductor Theo Mackeben
December 1928
Contents: Nos. 2 (Kleine Dreigroschenmusik), 7 (Kleine Dreigroschenmusik), 12, 20
released on CD: Capriccio 10 346

R29a Reichsrundfunk RRG 357-362
Bläser des Berliner Funk-Orchesters; conductor Hermann Scherchen
16 February 1929
Contents: Kleine Dreigroschenmusik
R29b  Orchestrala 2131
Bertolt Brecht; Orchester Theo Mackeben
May 1929
Contents: Nos. 2, 16
released on CD: Pearl 9189; Mastersound DFCDI-110; Sony SK 63046 (2 only)

R29c  Orchestrala 2132
Carola Neher; [Orchester Theo Mackeben]
May 1929
Contents: Nos. 6, 9
released on CD: Capriccio 10 346; Pearl 9294

R29d  Electrola 301
Kurt Gerron, Carola Neher, Arthur Schröder; Dreigroschenband, conductor Theo Mackeben
1929
Contents: Nos. 2, 6, 7, 9, 8, 12 (instrumental only), 13, 16
released on CD: Pearl 9189; Capriccio 10 346

R30a  Ultraphon A 717–718
Margo Lion, Albert Préjean; Lewis Ruth Band, conductor Theo Mackeben (sung in French)
27 November 1930
Contents: Nos. 7, 8, 12, 13
released on CD: Teldec 9031-72025-2

R30b  Ultraphon A752–755
Kurt Gerron, Erika Helmke, Lotte Lenya, Erich Ponto, Willy Trenk-Trebitsch; Lewis Ruth Band, conductor Theo Mackeben
7 December 1930
Contents: Nos. 1, 2, 6, 7, 8, 9, 10, 11/A11, 12, 13, 14, 15, 16, 20, 2 (with added text)
released on CD: Pearl 9189; Teldec 9031-72025-2; Mastersound DFCDI-110

R31a  Polydor 522 171–172
Florelle; l’Orchestre Jean Lenoir (sung in French)
November 1931
Contents: Nos. 2, 6, 7, 9
released on CD: Chansophone 112

R31b  Grammophon 24 172
Kapelle der Staatsoper Berlin, conductor Otto Klemperer
1931
Contents: Nos. 2, 7, 12, 13 from Kleine Dreigroschenmusik
released on CD: Pearl 9189; Capriccio 10 346; Symposium 1042; Mastersound DFCDI-110

Film
F  Film version of Die Dreigroschenoper, directed by Georg Wilhelm Pabst
Filmed September–November 1930; released February 1931.
Produced by Nero-Film in conjunction with Tobis and Warner Brothers.
Starring: Rudolf Forster (Macheath), Carola Neher (Polly Peachum), Fritz Rasp (Jonathan Peachum), Reinhold Schünzel (Tiger Brown), Valeska Gert (Mrs. Peachum), Lotte Lenya (Jenny).

Correspondence
L  Correspondence between Weill and Universal Edition
Letters, postcards, telegrams; holographs, typescripts
1924–1950 (bulk, 1924–1934)
ca. 1500 pieces of correspondence, from both Weill and Universal Edition
Location: Archives of Universal Edition and the Wiener Stadtbibliothek, Vienna, Austria.
# List of Abbreviations

**Instrument Names**

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<th>German</th>
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<td>Altsaxophon</td>
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<td>Alto Saxophone</td>
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<td>Bandoneon</td>
<td>Band</td>
<td>Bandoneon</td>
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<td>Banjo</td>
<td>Bjo</td>
<td>Banjo</td>
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<td>Baritonsaxophon</td>
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<td>Celesta</td>
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<td>Celesta</td>
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<td>Fagott</td>
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<td>Harm</td>
<td>Harmonium</td>
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<td>Hawaii-Gitarre</td>
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<td>Kontrabaß</td>
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<td>Mand</td>
<td>Mandolin</td>
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<td>Trompete</td>
<td>Trp</td>
<td>Trumpet</td>
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<tr>
<td>Violoncello</td>
<td>Vc</td>
<td>Violoncello</td>
</tr>
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(Percussion Instruments)

| Becken                        | Beck         | Cymbals                  |
| Glocken                       | Gl           | Bells                    |
| Glockenspiel                  | Glock        | Glockenspiel             |
| Große Trommel                 | GrTr         | Bass Drum                |
| Holztrommel                   | HzTr         | Wood Block               |
| Jazztrommel                   | JzTr         | Jazz Drum                |
| Kleine Trommel                | KTR          | Snare Drum               |
| Rührtr trommel                | RhTr         | Tenor Drum               |
| Tamtam                        | Tam          | Tam-tam                  |
| Tomtom                        | Ttom         | Tom-tom                  |
| Triangel                      | Tri          | Triangle                 |
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