

Kurt Weill

The Kurt Weill Edition

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The Firebrand of Florence

Broadway Operetta in Two Acts

music by
Kurt Weill

lyrics by
Ira Gershwin

book by
Edwin Justus Mayer
based on his play *The Firebrand*

CRITICAL REPORT

Series I, Volume 18

Edited by Joel Galand

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

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LIST OF SOURCES AND SIGLA

SOURCES

Full Score Format

Fh Holograph full score (mostly Weill, with some orchestrations by Ted Royal)

Instrumental Parts

Im Instrumental parts used in the 1945 production

Ima 1945 parts for the first version of No. 7 (unused)

Imb 1945 parts for No. 3 (unused)

Piano-Vocal Format

Vh Holograph piano-vocal score; master for **Vm**

VhL Holograph piano-vocal score of No. 17 ("The Little Naked Boy"), second chorus

VhH Holograph piano-vocal score of No. 21c ("How Wonderfully Fortunate"), second version

VhT Holograph piano-vocal score of tarantella from No. 13 (Act I Finale)

Vm Rehearsal piano-vocal score (vocal numbers only)

Vma Copy of **Vm** used by conductor Maurice Abravanel

Vmb Various copies of **Vm** used in the 1945 production

VmT, Rehearsal piano-vocal scores for tarantella from
VmT1 No. 13, used by Abravanel

VmL Rehearsal piano-vocal score for the orchestrated version of No. 17 ("The Little Naked Boy"), verse and first chorus

Choral Parts

Cm Choral parts

Cma Various marked chorus parts used in the 1945 production

Short Score Format

ShP Holograph short score of No. 1 (Prelude)

ShO Holograph short score of No. 14 (Overture)

Piano Scores

PhG Holograph piano score of No. 25 (Gigue)

PhS Holograph piano score of Sarabande from No. 26 (Finale—Sarabande)

PmR Rehearsal piano score for dance from No. 19 ("Rhyme for Angela"), used by Abravanel

PmG1 Rehearsal piano score for No. 25 (Gigue), used by Abravanel

PmG2 Revised rehearsal piano score for No. 25 (Gigue), used by Abravanel

Text

Tt1 First extant version of libretto

Tt1a Another typescript of the first version, but with different numbering of scenes, perhaps to allow for the eventual inclusion of the present Act I, Scene ii

Tt1b Another typescript of the first version, but with most of the lyrics omitted

Tt2 Second extant version of libretto

Tt3 Final pre-rehearsal version of libretto

Tt3a Revisions made during the course of the production

Tty Typescript of lyrics

Tty1 Typescript of revised lyrics for No. 18 ("Just in Case")

Tpy Selections published in Gershwin, Ira. *Lyrics on Several Occasions*. (New York: Knopf, 1959)

1945 Programs

N1 Program for tryout at Boston's Colonial Theater

N2 Program for production at New York's Alvin Theater

Recordings

Rwg Demonstration shellac discs recorded by Weill and Gershwin in Hollywood (October 1944)

Ra 1945 recordings of Nos. 5 and 21b with Dorothy Kirsten and Thomas L. Thomas, conducted by Abravanel

ADDITIONAL MATERIALS

Sketches and Drafts

Vhsk Assorted loose sheets and bifolia presenting various stages from preliminary sketches to fair copies

Piano-Vocal Format

Vc Sheet music for Nos. 5, 9, 11, 19 (New York: Chappell, 1945)

Text

Tsk Sketches and drafts of lyrics

Correspondence

- Lg-w** Ira Gershwin to Weill. **WLA**, series IVB, box 48, folder 33
- Lw-g** Weill to Ira Gershwin. **WLRC**, series 40. Originals in **GC**
- Lw-mg** Weill to Max Gordon. **WLA**, series IV/B
- Lmg-w** Max Gordon to Weill. **WLA**, series IV/A, box 47/5
- Lw-f** Weill to family. As published in *Briefe an die Familie (1914–1950)*, ed. Lys Symonette and Elmar Juchem (Stuttgart: Metzler, 2000)
- Ll-w** Lotte Lenya to Weill. Source: see next entry
- Lw-l** Weill to Lotte Lenya. As published in *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya*, ed. and trans. Lys Symonette and Kim H. Kowalke (Berkeley: University of California Press, 1996)

Scrapbooks and press clippings

- Sg** Max Gordon's scrapbook for *The Firebrand of Florence* in **RTC**
- Sm** Jo Mielziner's file for *The Firebrand of Florence* in **RTC**

INSTITUTIONS

- GC** Gershwin Collection, Library of Congress, Washington, D.C.
- RTC** Billy Rose Theater Collection, New York Public Library, Performing Arts Division, Lincoln Center, New York
- WLA** Weill/Lenya Archive, Yale University, New Haven, Connecticut
- WLRC** Weill-Lenya Research Center, New York

STATEMENT OF SOURCE VALUATION AND USAGE

General

For the purposes of this edition, a “source” is defined as any item of philological significance in establishing the text. Other material, which may document aspects of the work’s production history and reception, are designated as “additional materials.”

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

Privileging of sources for the orchestral score

The edition privileges **Fh** for all dimensions of the full score except the intervallic successions, rhythm, articulation, and text underlay of the vocal parts, which Weill did not include in his orchestral score. The actual pitches of the vocal parts, as opposed to their intervallic successions, depend upon **Fh** as well, since the key scheme of the orchestral score does not always match that of the piano-vocal sources.

Strictly speaking, **Fh** is not a single source; we can discern at least four stages (see the discussion in the Source Descriptions section of this report). Only the first two of these comprise in tandem the privileged source: the original ink layer and the first stage of pencil revisions. Comparing the full score with **Im** furnishes evidence concerning the stage at which a particular revision took place. The second layer of **Fh** comprises those revisions that appear in the original layer of **Im**. These revisions are treated here as part of the privileged source, even in cases where the revisions are not in Weill’s hand, for they belong to the final state of the orchestral score before it was handed over to the copyist. It

is inconceivable, for example, that Maurice Abravanel would have restructured No. 7 (Finaletto) entirely on his own initiative, even though the relevant instructions to the copyist are in his hand.

Changes to **Fh** that correspond to later layers of **Im** are privileged only if they offer a new, discrete section of music. Cases in point are the Trial Waltz from No. 21b (“You Have To Do What You Do Do”) and the eight-measure introduction to No. 25 (Gigue). Weill notated such additions in pencil on inserted sheets of the same paper type as the rest of **Fh**. They appear in **Im** as paste-ins or inserts prepared by a copyist.

This edition adopts the following general principles in evaluating revisions of existing music in **Fh** subsequent to the initial preparation of **Im**:

1. Where a change results in more explicit performance directions (e.g., the addition of a tempo, expression, articulation, or dynamic marking where none was previously given), it is generally upheld and described in the Critical Notes.

2. Changes in existing markings are treated with greater circumspection. Many of these markings reduce the orchestral volume (e.g., added mutings, removal of crescendos, softer dynamics). Such changes may document localized, production-specific events: the blending of orchestral colors that Abravanel sought in a particular passage or his efforts to accommodate an individual singer in a show that had proved exceedingly difficult to cast. Indeed, the casting may have necessitated compromises to the original score. Markings at this stage must be considered on a case-by-case basis; on those rare occasions when the edition adopts them, the decision is explained in the Critical Notes.

3. Alterations resulting in the addition of a part, e.g., Violin I-II in mm. 1–2 of No. 11 (“Life, Love, and Laughter”), are generally adopted as a refinement of the orchestration, and the inclusion is described in the Critical Notes.

4. The edition generally treats as compositional changes, rather than contingent solutions to production-specific exigencies, those revised orchestrations that were not introduced to accommodate individual singers. A case in point is Weill’s re-orchestration of mm. 3–13 in the opening number; the revision creates a distinctly darker sound and gives more prominence to the counterpoint introduced at m. 3 by the Bassoon and lower Strings.

5. The excision of material—entire musical passages or individual instrumental parts within a passage—is documented in the Critical Notes or footnoted directly in the score. The edition makes cut passages available to the user in one of three ways:

- a) Material is restored to its original location in the score, and a footnote informs the reader that the material was excised at some point during the original production.
- b) Material is presented in one of the Appendices.
- c) Material is included or described in the Critical Notes.

Material is restored within the main text if the likelihood is strong that its elimination resulted from an “event”-related expediency rather than a carefully considered compositional choice. For instance, according to annotations in **Im**, Cellini’s solo refrain and part of the orchestral interlude in No. 5 (mm. 74.2–131.1) were eliminated during the course of the production. This and analogous cuts reflect conventional time-saving strategies belonging more to the event than to the work. Some of the individual parts in **Im** give timings after a number, and sometimes there are two: one for evenings, another for matinees. Certain cuts might have applied only to some of the performances. Orchestration reductions could have stemmed from last-minute exigencies associated with the first cast, rather than from a deliberate aesthetic judgment that a passage was too heavily orchestrated. On the one hand, the edition preserves Weill’s original orchestrations in so far as they can be effective in productions using operatically-trained singers on the order of Lawrence Tibbett, Weill’s first choice for Cellini, or in those exploiting current theatrical amplification practices. On the other hand, the edition distinguishes excised material by restoring the deleted parts with smaller noteheads. In addition, footnotes in the score alert the user to cuts and reductions introduced during the course of the production. When necessary, the Critical Notes furnish further details and offer suggestions concerning the advisability of restoring the material at hand.

Criteria for including material in the Appendix are discussed more fully below. If cut material is presented or merely described within the Critical Notes, a note explains the decision not to restore it to the full score.

6. Muting is not merely a question of dynamic level—in which case the addition of mutes at a later stage might well be merely a cautionary step—but also of timbre. When the edition upholds such changes, a footnote in the score informs the user whenever the muting was added during the course of the original production.

7. Several annotations in **Fh** are conductor’s markings that have little bearing, if any, on the establishment of the text. For instance, when Abravanel added $\frac{4}{4}$ within a passage written *alla breve* (as at m. 412 of No. 2), he was merely making a note to himself to conduct the passage in four.

There is no actual meter change here, although the tempo may broaden somewhat. Occasionally, the edition, as in the case just cited, takes such markings as one justification among others for adding a tempo modification to the score, such as *rubato* (in 4). Tempos introduced editorially in this manner are placed in brackets to distinguish them from those taken directly from a source, rather than being merely suggested by various source evidence. Another common conductorial marking involves replacing a softer dynamic with a cautionary *f* or *ff* in a prominent instrumental part. For the most part, such conductor’s markings are ignored, even where equivalent ones appear as added notation in **Im**. Instead, the edition conveys the gist of the marking by adding the word *Solo*; this is a neutral description that does not change Weill’s text the way an anomalous dynamic does.

One type of error in **Fh** is tacitly corrected throughout. At the end of a score page, Weill often began a phrasing slur or an articulation pattern and forgot to continue it on the next page. Unless the extent or viability of the direction is in doubt, such a slur is carried over to the next measure(s) without mention in the Critical Notes, even in cases where the mistake was not corrected in **Im**.

It would be impossible to interpret **Fh** properly without **Im**. Not only do the parts permit us to differentiate between stages of revision, they also make it possible to decipher them. Without the parts, we could not be certain that Abravanel’s instructions regarding No. 7 reflect the definitive version of the number. **Im** clarifies that certain pencil notations in Nos. 2 and 21b apply *not* to the passages where they are located, but rather to subsequent reprises not written out in full score—No. 27 and the dance evolution in No. 21b, respectively. Reconstructing the routining of No. 9 (“Sing Me Not a Ballad”) or No. 18 (“Just in Case”) on the basis of the surviving full-score materials would be a nearly chimerical pursuit. There are a few passages, such as the dance from No. 9 and all of No. 27a, for which **Im** is the only extant source.

Apart from passages for which **Im** is the only source, however, its role is one of clarification and corroboration. Readings based on **Im** normally supplement **Fh**; conversely, contradictory readings are usually decided in favor of **Fh**. The instrumental parts present a welter of annotations of all sorts. Markings often contradict each other, both within and between parts. Such contradictions are the normal residue of a working pit. One marking might replace another, but a player might not clearly delete the earlier one. A conductor might inform a first-chair player about a change, but not all players in the section necessarily hear of it. Dynamics that contradict **Fh** in a single part might suggest that the individual player chronically performed the passage too loudly. The vast majority of markings in **Im** that find no corroboration in **Fh** are probably player-specific, and for that reason, they are ignored

here. But where added markings to **Im** shed light on the performance of passages otherwise unmarked or undermarked in the score, then they are incorporated in the edition, with comment.

For the most part, holographs in formats other than full score (those prefixed in the sigla with **V**, **P**, or **Sh**) furnish readings only for the vocal dimension of the score. Occasionally, however, Weill provided performance directions, such as tempo markings and expressive adjectives, that he, perhaps inadvertently, did not carry over into **Fh**. Sometimes, such directions flatly contradict the new orchestral setting, having been superseded. Where that is not the case, the edition incorporates such directions, with the action noted in the Critical Notes. Marked rehearsal scores, especially **Vma**, also shed light on questions of tempo or character.

The two programs (**N1** and **N2**) reveal which numbers were cut before the Boston tryout (e.g., No. 3) and which were cut between Boston and New York (Nos. 4 and 21c). This information helps to determine the respective contents of the main text and the Appendix.

Abravanel's recordings (**Ra**) are the basis for the approximate metronome markings provided for Nos. 5 and 21b. The performances in **Rwg**, especially given the limitations of Ira Gershwin's vocal technique, are too rudimentary to provide useful evidence regarding tempo. Moreover, Weill rushes through the instrumental passages; in No. 2, for example, he performs mm. 1–13 (*Andante non troppo*) at $\text{♩} = c. 72\text{--}96$, nearly twice as fast as the ensuing *Sostenuto*, at $\text{♩} = c. 84$.

Privileging of sources for the vocal parts

Differences between Weill's holographs (**Vh**, **VhH**, and **VhT**) and the copyist's rehearsal scores derived therefrom (**Vm**, **Cm**) are seldom of any philological importance. The copyist introduced an error, or he corrected an obvious slip of Weill's pen. The sources may appear to be different, but that is because the copyist carried out Weill's written instructions concerning transpositions or reorderings of material. Occasionally, a performance direction in **Vh** was not carried over into **Vm**. For that reason, as a purely practical matter, **Vh** is the privileged source for the vocal parts. **VhH** is the *only* source for the vocal part in the orchestrated version of No. 21c.

Special mention should be made of vocal dynamics. Weill specified chorus dynamics fairly regularly, and these broadly correspond to the dynamics in **Fh**. Therefore, in those rare choral passages that lack any dynamics, the edition supplies them to match the orchestration; such actions are noted. In contrast to his treatment of the chorus, Weill rarely assigned dynamics to solo voices, except in highly expressive passages (e.g., the opening section of No. 5) or where

dynamic contrasts between vocal parts enhance contrapuntal effects, as in the canons from Nos. 7 and 10. The edition makes no attempt to supply solo dynamics systematically to passages where they are altogether absent. Where Weill did provide them, however, editorial intervention sometimes proves necessary, because the dynamics in the piano accompaniment and the final orchestration do not always match. The goal in such cases has been to preserve the original dynamic gradations in the vocal parts while adjusting their levels in light of **Fh**.

The choral parts in **Cm** rarely differ from those in **Vm**, with one notable exception. In No. 6 ("Alessandro the Wise"), the first eight measures of the opening chorus, arranged for S-A-T-B in **Vh** and **Vm**, becomes a unison melody for eight men. The copyist of **Cm** followed an annotation by Weill in **Vh**. Either the copyist of **Vm** failed to notice it, or Weill changed his mind later, prior to the extraction of choral parts. **Cm** confirms that Weill's revision was indeed definitive, as do the marked chorus parts (**Cma**), none of which reinstates the four-part texture.

Of the many marked rehearsal scores stemming from the 1945 production, those bearing Abravanel's initials and collectively designated as source **Vma** have the most philological significance. Markings, mainly in Abravanel's hand, provide the lyric underlay for the second chorus in No. 6 ("Alessandro the Wise"). They clarify the routining of Nos. 9 ("Sing Me Not a Ballad"), 18 ("Just in Case"), 19 ("A Rhyme for Angela), and 24 ("Come to Paris"). They corroborate cuts, transpositions, and reorderings reflected in **Fh/Im**, and they furnish evidence about how the vocal parts changed in order to accommodate these revisions. Abravanel's annotations also help determine the distribution of vocal parts where the piano-vocal scores are otherwise unclear. For instance, all libretto sources assign the "Song of the Hangman" from No. 2 (mm. 1–75) to the Hangman and three Gallows Builders. According to the Boston and New York Programs, however, there were only two assistants in the original production. **Vh/Vm** merely call for "Gallows Builders;" the refrain, "one man's death is another man's living," is notated sometimes in two parts, sometimes in three, with no information regarding who sings which part. In **Vma**, Abravanel specified the distribution of parts here, including places where the Hangman doubles one of the assistants in the two-part texture. This source clarifies that the number was indeed performed by three men—the Hangman and two Gallows Builders.

Some numbers in **Vma** bear the name "Ira" along with refinements to the lyrics in Gershwin's hand. For example, the vocal scores have the Gallows Builders sing "we earn our fee philosophically" twice, at mm. 27–29 and 52–54 of No. 2. Gershwin changed the first rhyme to "with union pay we sing all day," which not only varies the otherwise identical

lyrics of the two refrains, but also injects some anachronistic humor fully in keeping with the rest of the scene. The lyric underlay for the second strophe of No. 6 is also in Gershwin's hand.

Marked scores, both Abravanel's and others, show numerous minor changes and additions to the vocal parts, e.g., *ossias* for high notes, revised part writing, changes in the duration of sustained notes, and breath marks. The *ossias* are represented with smaller noteheads and described in the Critical Notes. Other minor changes are evaluated on a case-by-case basis. For the most part, the edition does not incorporate them, since they merely reflect typical chorus rehearsal strategies, such as shortening the final duration of a choral phrase with a short rest or breath mark, the better to articulate the beginning of the subsequent phrase.

The playbills (**N1/2**) corroborate material in the vocal score that might otherwise be questioned. For instance, they confirm that the male quartet specified in **Vh/Vm** for No. 9 ("Sing Me Not a Ballad") survived the various modifications that this number underwent: both programs assign the number to the Duchess and four courtiers. The same male quartet appears in No. 19 ("A Rhyme for Angela"), and again the programs confirm the distribution of forces in that number.

Privileging of sources for the sung text

Tty, a typescript of lyrics for Nos. 2–13 and 16–23, is the privileged source. Weill would not have worked directly from it, however, since he set Gershwin's lyrics in stages, as he received them. **Tty** is nonetheless privileged on philological grounds because it is the most complete source for these numbers. It includes, for example, the second choruses of Nos. 12 and 19, which do not appear in any surviving piano-vocal source, nor in any typescript of the libretto. As a practical matter, **Tty** is more accurate than the piano-vocal materials in matters of punctuation, capitalization, and spelling. Where the lyrics of **Tty** and **Vh** differ substantively, an entry in the Critical Notes defends the choice of one version over the other. For example, in No. 4b (second strophe of the Arietta "I Had Just Been Pardoned"), the number of assailants remains five throughout **Vh**; **Tty** introduces the humorous device of increasing the number first to six and then to eight. Most major discrepancies between **Tty** and **Vh** arise in Nos. 12, 18, and 19. For Nos. 12 and 19, footnotes present alternative texts directly in the score. For No. 18 ("Just in Case"), the edition relies principally on an alternative lyric preserved as a separate typescript (**Tty1**); annotations in **Vma** and **Cma** confirm that this lyric superseded the one in **Tty**.

The edition does not uphold **Tty** in all cases of divergent readings. For instance, at m. 25 of No. 16 ("The Letter"), all **T** sources give "summer" where **Vh/Vm** give "city." Since Scenes ii–v of Act II take place in and about the City Palace,

the edition follows the vocal scores for the sake of narrative coherence.

Gershwin included several lyrics from *The Firebrand of Florence* in his 1959 anthology *Lyrics on Several Occasions* (**Tpy**). Because this collection postdates the production, it has not furnished any readings for this edition. However, reference should be made here to the second chorus of No. 19, "A Rhyme For Angela." As performed in 1945, the lyric underlay, as represented in this edition, consisted of the following text at mm. 80–87:

I can find a rhyme for Edith:

She possesses what Everyman needeth.

The influential theater critic George Jean Nathan singled out this rhyme as an example of what he considered a decline in Gershwin's "erstwhile skill."¹ Perhaps Gershwin remembered that review when, in **Tpy**, he revised the couplet as follows:

I can find a rhyme for Charlotte:

A mixture of angel and harlot.

The edition transmits this wittier variant in a footnote to the score.

Absent from **Tty** are the lyrics for mm. 384ff. of No. 13 (Finale), No. 15 ("You're Far Too Near Me"), No. 24 ("Come to Paris"), and No. 27 (Finale Ultimo). The main source for the lyrics of No. 24 is a typescript that survives as an intercalated sheet within the holograph piano-vocal score of this number. The other missing lyrics belong to partial reprises of Nos. 2, 5, 9, and 11; the edition follows the text of the equivalent earlier passages.

Privileging of sources for the spoken text

Absent a definitive source such as the stage manager's annotated script, the edition presents the text of **Tt3** as revised in **Tt3a**. Adrienne Nesnow² mistakenly identifies **Tt3a** as a promptbook, perhaps because it contains some diagrams of the staging. **Tt3a** is neither a promptbook nor a stage manager's script, but rather a collation of pages from **Tt3** and revisions. No text source has surfaced that would tell us just how the script was being performed during the New York run, the way **Im** does for the score.

The **Tt3a** revisions were likely introduced during the Boston tryout. The paper on which some of these revisions were typed, Old Deerfield Bond, was manufactured by a Massachusetts firm, the Millers Falls Paper Company. Some of the revisions might have been the work of the playwright George Kaufman, whom Max Gordon summoned to Boston as a "book doctor." Invariably, the revisions collected in **Tt3a** resulted in a tighter script.

¹ George Jean Nathan, "When There is Little Left for the Critic to Say," *Journal-American* (12 April 1945).

² Adrienne Nesnow. *Yale University Music Library Archival Collections, MSS 30: The Papers of Kurt Weill and Lotte Lenya*. [Catalogue]. New Haven, 1984.

Equalization and other editorial activity concerning musical dimensions

Weill composed and orchestrated *The Firebrand of Florence* in a period of about six months. The orchestral score in particular had to be prepared in little more than a month. The haste with which Weill worked often yielded inconsistent notation, both between simultaneous parts and between successive, albeit otherwise identical passages. While this edition seeks internal consistency, it does not resolve all notational contradictions as a matter of routine. Each case is considered individually; an apparent inconsistency may stem from differences in instrumental idiom or from a compositional decision to vary two similar passages.

Whenever the edition conforms contradictory markings in two equivalent passages, simultaneous or successive, that decision is documented in the Critical Notes. The Critical Notes do not document the provision of articulation, phrasing or dynamic markings to an otherwise unmarked passage by analogy with an equivalent passage, nor the editorial addition of articulation where Weill obviously assumed the performer's continued application of an articulation pattern. Markings from sources other than **Fh** are acknowledged only when they would not otherwise be adopted as an equivalency.

The edition does not automatically assume parallelism between vocal and instrumental parts. Such equalizations are, therefore, documented. They are typically introduced for the sake of balance: many of the vocal dynamics given in **Vh** and its derivatives make sense only within the context of the initial piano-vocal setting.

Cases of rhythmic inconsistency are rare, and equalization in such cases is documented. With respect to pitch, each case of divergence in otherwise doubled passages is evaluated individually. Obvious errors for which there is only one logical solution are tacitly corrected. Other pitch changes are documented. The edition takes Weill's pitch spelling seriously; changes are documented and justified.

In nearly all situations where the edition adds a tempo marking, it does so by analogy with a similar marked passage. For example, the section of music beginning at m. 438 of the Act I Finale lacks a tempo designation; the tempo in the edition is derived from the equivalent passage at m. 44 of No. 9. The edition sometimes adds a tempo marking in brackets based on indirect evidence. In No. 11 ("Life, Love, and Laughter"), mm. 44–45 constitute a modulatory transition between the two statements of the refrain. In **VmA**, Abravanel marked **C** here, canceling the prevailing **♩** as a reminder to broaden the tempo in these two measures; he did not mean "twice as slow." Rather than change the time signature, the edition indicates "[Broadly, in 4]" at m. 44 and "[a tempo]" at m. 46.

Editorial activity concerning verbal text

Orthographic emendations of spelling, capitalization, punctuation, and word division in sung and spoken text are introduced without comment. The same applies to performance directions in the score. The initial letter of a poetic verse that begins mid-sentence is not capitalized in the underlay of the score, even though the capitalization is retained on the text-only pages which precede each number of the full score. Three numbers (5, 13, 26) contain extensive underscored spoken dialogue not shown in **Vh/Vm**. Placement of this dialogue within the score follows verbal cues in **Vma** for No. 13 and in **PhSa** for No. 26. For No. 5, the edition offers a feasible pacing of the dialogue.

Editorial policy concerning orchestrated material cut during the 1945 production; criteria for inclusion in Appendix I

This edition relegates to Appendix I the one number that was orchestrated but never performed in the 1945 production: No. 3 ("Our Master is Free Again"). **N1** and **N2** do not list it, nor is it included in the running order included in the concertmaster's book. Although orchestral parts (**Imb**) were copied, they are completely unmarked, and, unlike those for the other numbers, they do not form part of source **Im**, located at **WLRC**. Rather, they are located at **WLA**, suggesting that at some point they were separated from the remaining performance materials, perhaps even before being distributed to the instrumentalists. Neither **Vma/b** nor **Fh** bear any physical evidence that No. 3 was rehearsed or performed.

Two numbers appear in **N1** but not in **N2**: No. 4 (Arietta—"I Had Just Been Pardoned") and No. 21c (Arietta—"How Wonderfully Fortunate"). The orchestral parts for these numbers have been transmitted together with the rest of **Im**, although they are relegated to the backs of the individual folders. The concertmaster's handwritten running order shows Nos. 4 and 23 followed by a horizontal slash.³ Both numbers are included in the main text of the edition, for four reasons:

1) Their listing in the Boston program, together with such physical evidence as the markings in **Vma**, **Vmb**, and **Fh**, suggests that the numbers were rehearsed and possibly performed during at least part of the Boston run.

2) Shortly after the Boston tryout, Max Gordon announced to the press that the show needed about 25 minutes of cuts.⁴ These two numbers were the only ones eliminated in their entirety between the tryout and the New York opening. The remaining abridgments of music and dialogue,

³ No. 23 indicates the position that would have been occupied by "How Wonderfully Fortunate." In this edition, the three principal musical sections of the Trial Scene are listed as Nos. 21a–c rather than as Nos. 21–23.

⁴ "News and Gossip of the Rialto," *Brooklyn Citizen* (14 March 1945).

or at least those to which physical evidence in **Im** and **Tt3a** attests, would have amounted to barely fifteen minutes. It is entirely plausible that the elimination of Nos. 4 and 21c was part of a quick fix prior to the New York opening on 22 March. It was easier to eliminate music wholesale than to reconceive the work. Retaining such last-minute cuts within the main text of the edition arguably bestows too much authority on contingent remedies.

3) Deleting the first of the two Ariettas would necessitate changes in the libretto, because complete, explicit revisions of this scene that would accommodate the cut have not survived. The Arietta functions as a running gag. Introducing ever more outrageous embellishments to his tale of killing Maffio in self defense, Cellini sings it twice and begins it a third time. The number vividly presents a crucial aspect of Cellini's character: the hyperbolic braggart.

4) Removing "How Wonderfully Fortunate" would make the Trial Scene seem more like a series of discrete numbers than the continuous musicalization along the lines of No. 2 that Weill had envisioned when he and Gershwin were planning the end of Act II.⁵

All other cuts adopted during the course of the original production affect passages within individual numbers. Most of them are conventional time-saving strategies; the edition simply reinstates them in their original location, although the option to cut is indicated in a footnote. One cut is not reinstated: eight measures from the orchestral introduction to No. 10 ("When the Duchess is Away"). This passage, which would have appeared between mm. 4 and 5 of the edition, transposes to Eb-major the hymn "Alessandro the Wise" as reprised in No. 7 (Finaletto). This introduction was not originally part of "When the Duchess is Away." Intercalated in **Im** between Nos. 9 and 10, it postdates the initial preparation of the orchestral parts. Because Nos. 8–9 were performed "in one" in the original production, a lengthy instrumental introduction would have been unnecessary. It is unclear why this material was added, seemingly as an afterthought, and then removed. Perhaps it accommodated a piece of stage business that was ultimately jettisoned.

Editorial policy concerning alternate versions; criteria for inclusion in Appendix II

Alternative passages or endings are presented either in the Critical Notes or in Appendix II, never in the main text. The exception, for reasons discussed above, involves certain alternative orchestrations; these are presented directly in the main text by means of a smaller noteheads.

The edition makes no attempt to catalogue every minor revision that preceded the first orchestra rehearsals. Small subsequent revisions are normally described within the Critical Notes, either in prose, or, when necessary, by means of musical notation. Consider the alternative ending to No. 22 ("Love is My Enemy"). At some point, Weill replaced the four-measure codetta with a shorter version, consisting of one measure, with the final chord tied over to the downbeat of the next measure. Perhaps the codetta was consistently being drowned out by applause. Without it, however, it is unclear how the stage directions at the end of the number could be followed, except without any music at all. The edition preserves Weill's original ending in the main text and the revision in the Critical Notes.

Other alternatives, such as the unused first version of No. 7, involve transpositions and reorderings of musical passages *en bloc*. They can therefore be described in the Critical Notes without the use of musical notation. The orchestral waltz from No. 21b ("You Have to Do What You Do Do") also exists in two versions. The first version, however, simply reproduces the orchestral accompaniment at mm. 185–240, with some reinforcement in the Brass. The second version, a distinctly new orchestration that Weill notated in full, superseded the first, as is borne out by the orchestral parts. There is no compelling reason for the edition to preserve what seems to have been a stop-gap solution to the need for a dance evolution, pending Weill's preparation of a newly-conceived full score.

The first and second versions of the ending to No. 13 (Finale) are extensive enough to warrant inclusion in Appendix II. Musical revisions from m. 579 forward were motivated by changes in the script following George Kaufman's ministrations. In the original version, the Duke and Duchess, shocked and embarrassed at finding not their lovers but each other *en negligé*, stammer a few words during the general pause at m. 578 and then "diligently study the skies." Suddenly, the drunken revelers from earlier in the Finale erupt on stage and drag the couple into the midst of their tarantella. This action is accompanied by an eight-measure orchestral transition leading to a *da capo* of mm. 111–152. **Tt3a** revises the exchange between the Duke and Duchess and eliminates the stage directions calling for a reprise of the tarantella; instead, the Ducal pair reluctantly retires. Later layers of **Fh** reflect these revisions: Weill wrote two versions of a codetta to replace the *da capo*. The edition presents the **Tt3a** ending in the main text: its dialogue is more humorous, and it avoids a dramatically unmotivated reprise of the tarantella. **Im** confirms that the eight-measure codetta transmitted here was the one definitively adopted. Appendix II presents the original ending and the first version of the codetta, this one in seven measures, that replaced it.

⁵ See the discussion of Weill's 25 November letter to Gershwin in the Introduction to the main volume, p. 22.

Editorial policy concerning unorchestrated piano-vocal material; criteria for inclusion in Appendix III

In principle, the edition does not restore unorchestrated piano-vocal material. Only two passages from **Vh/Vm** are absent from the orchestral score:

1. The original version of No. 21c, which is 23 measures longer than the orchestrated version.
2. A transitional passage between Nos. 22 and 23 that combines contrapuntally the motifs from “You Have to Do What You Do Do” and “Love is My Enemy.”

The second of these passages is included within the Critical Notes. A more detailed discussion of the original version of No. 21c in Appendix III can be found in the Introduction to the main volume. In brief, the edition seeks to convey as far as is possible something of Weill’s vision for the Trial Scene, which was to have been a continuous piece of music, comparable in length and complexity to No. 2.

COMMENTARY: GENERAL ISSUES

This section of the Critical Report supplements the section entitled “Equalization and other editorial activity concerning musical dimensions” of the preceding Statement of Source Valuation and Usage.

Issues of Editorial Procedure and Edition Organization

Dynamics

- The edition adds destination dynamics for hairpins if these are needed to conform with other instrumental parts or with equivalent passages. Not every crescendo or diminuendo is automatically provided with a destination dynamic, however; such hairpins may represent slight gradations within the existing dynamic level.

- The edition replaces long hairpins, those exceeding a single score page, with appropriate verbal indications.

- The edition adds the word *subito* to mark sudden dynamic changes with no intervening rest or pause.

- The edition removes most redundant dynamics, retaining a few as cautionary markings when none has appeared for some time.

- Weill often notated hairpin dynamics carelessly; the edition aligns them without comment, unless reasonable doubt subsists regarding their proper location.

- In **Fh/Im**, solo instrumental passages often have louder dynamics than their surroundings, apparently to indicate that they should be “brought out.” The edition preserves such dynamics if they were Weill’s. If they were added by Abravanel or by individual players, the edition replaces them with the designation “Solo.”

- The edition does not automatically equalize dynamics. A case in point is No. 22, “Love is My Enemy,” mm. 61–64, where Weill marked the background pulsating Brass and tremolo Strings *mf* and the melodically active parts, including Contrabass, *f*. Weill’s use of dynamics to differentiate motifs has thus been preserved.

- Where dynamics are equalized, the following criteria are applied: if a part lacks a dynamic, it is assigned the prevailing one. If Weill used different dynamic levels within a passage, then the part is assigned the dynamic prevailing

within its instrumental group or in parts with a similar melodic/rhythmic profile.

- Weill regularly marked the Brass and Percussion parts one dynamic level lower than the other instruments, with the occasional exception of the Horns. The edition respects Weill’s notation and does not routinely equalize the dynamic levels differentiating instrumental groups. Later additions to the score in Abravanel’s hand often reduced the Brass and Percussion dynamics even further. Normally, Weill’s original notation is upheld as sufficiently cautionary; further refinements of balance are left to the discretion of conductors using this edition.

Footnote policy

All footnotes are the editor’s and are generally introduced to identify passages orchestrated by Ted Royal, provide alternative lyrics, and inform the user of major changes made during the course of the production (e.g., cut passages, added mutings).

Measure numbers and repeated sections

- Repeated passages, such as those arising in strophic numbers, receive a single set of measure numbers. On occasion, for the sake of clarity, a passage for which Weill used repeat signs is notated in full. One instance arises in No. 3, where Weill requested several changes in instrumentation and dynamics for the repeat. In **Fh/Imb**, mm. 34–51 are indicated by means of a repeat sign; mm. 31–33 and 52–53 are the first and second endings.

- Repetitions of a number for scene changes or incidental music tend to belong to the “event” rather than to the work. For example, the instrumental parts to No. 8 suggest that two partial repetitions of the number, with reduced dynamics and instrumentation, were performed during the original production. **Vma** provides verbal cues for these repetitions, which apparently accompanied certain stage actions, such as the crowd’s exit. The edition presents such numbers once, in their most complete, continuous form. A footnote in the score alerts the user to the possibility of using the music as needed later in the scene.

Ossias

These typically provide for an optional higher note or an octave transposition in a vocal part. The edition distinguishes them in the score by means of parentheses and smaller noteheads. *Ossias* always derive from a principal source and are identified in the Critical Notes.

Rehearsal letters

Rehearsal letters replace the rehearsal numbers provided in **Fh/Im**. Occasionally, the edition shifts, without comment, the location of a rehearsal letter to a more logical place, such as one coinciding with a tempo or meter change.

Tempo markings

- In Nos. 5 and 21b, the edition supplements verbal tempo designations with approximate metronome markings based on recordings associated with the first production.
- Occasionally, the editor introduces a verbal expression (e.g., “waltz tempo” in No. 5, m. 34) when Weill’s idiom is clear.
- Where Abravanel inserted ♩ in the middle of a passage in **C**, or the reverse (as in portions of Nos. 2 and 11), the editor instead introduces in brackets such tempo modifications as *più mosso* or *un poco più animato*. Abravanel’s markings cannot possibly be taken to mean *doppio movimento*! By such means, the edition seeks to capture aspects of performance practice.

Verbal text layout

All text that occurs during musical numbers is presented twice: once as part of the score and once as part of the complete verbal text. Within the verbal text pages that precede each number of the full score, all material—lyrics, spoken dialogue, and stage directions—occurring during a musical number is provided with a continuous line at the left. Sung text is set in bold face. Text sung simultaneously by several singers is provided with a thin bracket at the right.

Instrumentation issues

Percussion parts

The edition follows Weill’s practice of notating both pitched and unpitched Percussion parts on a single five-line staff, with one exception: in the rare instances in which a pitched and an unpitched instrument sound together (e.g., Cathedral Bells and Snare Drum in No. 20), the edition uses two staves. On the first page of each number, the edition places a diagram at the beginning of the Percussion staff that specifies, by location on the staff, all the unpitched instruments to be used. Although Weill was fairly consistent in notating an unpitched part on the same space or line

throughout the score, he did sometimes use the same location for two or three different instruments. In No. 2, for instance, he placed the Castanets, Snare Drum, and Tambourine on the second space down. Weill was normally careful about identifying an unpitched Percussion passage with the name of the instrument or, in the case of the Cymbal, with a special notehead. Where it is not entirely clear from the notation which instrument is required (e.g., No. 9, mm. 101–102), the edition offers an interpretation based on the context of the passage, with a critical note to that effect.

Harp notation

Ted Royal gave full directions for Harp pedal changes, while Weill did not. Rather than incorporate two different systems of Harp notation, the edition adopts Weill’s practice throughout, with one exception. Weill normally notated only the first three or four pitches of a chordal glissando, followed by a verbal direction (e.g., “dim E_b gliss”) and the goal pitch. In contrast, the edition specifies all seven pitches to which the pedals should be tuned, beginning with Weill’s lowest notated pitch; these seven pitches are followed by a glissando symbol connected to the goal pitch.

Mandolin notation

The edition follows Weill’s practice of not using tremolo markings.

Guitar notation

Royal indicated chord roots, chord symbols (e.g., C Maj7), and rhythmic duration. Weill notated the Guitar part in full. Rather than try to invent a fully-notated part for those numbers which Royal orchestrated, the edition preserves both practices. The edition uses treble clef throughout, as in **Fh/Im**.

String notation

- The 1945 production called for four desks of Violin I, two desks of Violin II, one desk of Viola, and one desk of Violoncello. Within the Violin I section, Weill routinely added the instruction *divisi* to indicate the further subdivision of material. Royal, on the other hand, notated the Violin I material on two staves (Violin IA and IB). The edition adopts Weill’s practice throughout, except in those rare instances when a single staff would be too cluttered (e.g., No. 24, mm. 45–50). In cases of *divisi a tre*, a footnote in the score indicates how the three Violin I parts were originally divided among the four stands. The edition uses additional staves, as did Weill, to distinguish soloists. A case in point is No. 23, which is scored for four Violin soloists, a tutti Violin I section, and a tutti Violin II section.

- Weill sometimes used vertical brackets to indicate *non-divisi* performance. The edition adds such brackets to equalize equivalent passages, or to continue an existing pattern. In a number already containing several *non-divisi* brackets, further ones are introduced whenever the context makes it clear that *non-divisi* would be appropriate, such as on chords with open strings. No attempt is made systematically to indicate cautionary *divisi* for passages in which double, triple, or quadruple stops would be unplayable, awkward, or texturally inappropriate; such judgments are left to the players. Occasionally, cautionary *divisi* are introduced without comment for the sake of consistency in passages for which Weill or Royal provided such markings with some regularity.

- *Pizzicato*, *col legno*, and *sul ponte* are canceled editorially when the context makes it clear that they should be. These cancellations are described in the Critical Notes.

Mutes

- Weill used various words to designate mute use. The edition restricts itself to the English words “mute[s]” and “mute[s] off.”

- Weill did not always give enough time for a player to add or remove a mute. The edition leaves it up to the performers to find a solution, perhaps by taking turns.

- It can be assumed, in keeping with the conventions of the 1940s, that Weill called for straight mutes in the Brass section unless he specified another type (e.g., wah-wah, cup, or Harmon). Therefore, the edition follows Weill’s use of the general term “mute” for “straight mute.”

- **Im** indicates that Brass mutings were simplified over the course of the production. For example, in No. 9, Weill calls for straight, cup, and Harmon mutes in Trumpets 1-2. Added notation in **Im** crosses out these mute names or adds the word “straight.” The edition preserves Weill’s original shadings; changes of mutes in **Im** may represent an improvisatory aspect of performance practice.

Notation issues

Beaming and rhythmic notation

- Occasional notational idiosyncrasies are silently normalized. For example, at the beginning of No. 7 (Finaletto), Weill beamed together the Harp eighth-notes in the right hand, even though these fall on the second and third eighths of a $\frac{2}{4}$ measure. The edition replaces the beam with flags.

- The notation of fermatas is rearranged without comment where they are effectively simultaneous in all parts but not so notated in the sources. In recitatives, Weill sometimes placed fermatas over measures in which the rhythmic duration of the vocal part does not correspond to the prevailing meter (e.g., No. 21a, mm. 15–30). These “unmeasured” recitatives are left unaltered. On occasion, Abravanel

tatives are left unaltered. On occasion, Abravanel simplified Weill’s notation by combining multiple measures of recitative into one. For example, Weill notated m. 146 of No. 2 as two measures, the first with a fermata, the second performed in tempo. Since the only instrumental activity consists of a sustained pitch in the Horns, the edition upholds Abravanel’s contraction of these two measures into one. For the purposes of clarity, the edition sometimes uses a dotted bar divider to indicate the suspension of meter within a fermata measure. For example, at m. 375 of No. 2, the dotted divider sets off the fourth beat, during which Cellini sings three notated beats of recitative. The fermata applies only to the fourth beat; the rest of the measure is in tempo.

Cautionary accidentals

The edition adds these tacitly according to current standard practice.

Phrasing slurs

- Those emanating from **Fh** are preserved and generally equalized, with the exception of explicit, consistent differentiations between instrumental groups. Bowings added to the String parts by individual players are not included.

- Where Weill concatenated slurs and ties, the edition uses a single phrasing slur, notating ties underneath that slur.

Vocal notation

- Slurs are added without comment to groups of notes sharing a single syllable.

- Weill sometimes notated the chorus Tenor part in bass clef, sometimes in treble clef. The edition standardizes the notation using the octave-transposed treble clef.

Pitch designation

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



COMMENTARY: CRITICAL NOTES

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 usually state the action first, with supporting information following. Those that report on alternative readings or other situations are variously organized, using the sigla of the sources in question. Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, beat 3; 11.3 refers to the eleventh measure, third notational event (note or chord). Consecutive locations are indicated by the use of a hyphen: 11/3–4 refers to beats 3 and 4, and 11.3–4 refers to notational events three and four.

MAIN TEXT

1. “Prelude”

This piece was probably not the original overture, because “Overture” was the original title of No. 14. In several of the **Im** parts, however, the title of No. 14 was changed to “Entr’acte.” There exists yet another set of orchestral parts labeled “Entr’acte,” virtually identical to the dance from No. 9. This shorter entr’acte, for which there is no full score, bears the title change “Exit Music” in **Im**. A likely scenario is that Weill replaced the original overture with the present number, which was intended to lead without interruption into the opening scene. The original overture then replaced the shorter entr’acte, which in turn was pressed into service as part of the final exit music.

The Prelude is not written out in its entirety: for mm. 24–85, Ted Royal, following Weill’s directions in **ShP**, asked the copyist to transpose the dance evolution from “A Rhyme for Angela” (No. 19, mm. 99–160) up a semitone. (For Royal’s contributions to the orchestration of No. 19, see the commentary for that number.) Although Royal was responsible for most of the orchestration of the Prelude, Weill’s short score (**ShP**) contains notes on the instrumentation by both Royal and Weill. For mm. 4/4–19, Royal was asked to follow Weill’s orchestration of this material in the original version of No. 7 (see the general commentary for that number). Royal, however, thickened the instrumentation somewhat, as befits a purely orchestral arrangement.

<i>Location</i>	<i>Part</i>	<i>Remark</i>
5–19	ALL	Articulation here has been adopted from corresponding passages in Nos. 6 and 7. Fh lacks articulation entirely. Some of the individual parts in Im (Bsn, Tbn, Vc, Cb) have articulation, added at a later stage.
23.1	Tpt 2	Edition adopts muting indication from added notation in Im . Moreover, the same anacrusis figure at m. 98 of No. 19 calls for a mute; mm. 24–85 (with anacrusis) of No. 1 are a literal transposition of mm. 99–160 (with anacrusis) from No. 19.
24–85	ALL	See notes for the corresponding section of No. 19, mm. 99–160.
71	Gtr	Edition corrects chord symbol Em to Emb5.
86.1	Hn 1-2	Notated according to Im . Royal notated this an octave lower, but the alteration in the part follows better from the “Rhyme for Angela” material inserted between mm. 24 and 86.
86	Brass	All instruments are “open” at this point according to additions in Im . This is necessary to cancel the muting instructions arising from the insertion of the “Rhyme for Angela” material.

119/2–167	ALL	Edition adopts <i>f</i> as a general dynamic throughout this passage. No dynamics appear in the sources, except for the following additions in Im at the beginning of the passage: <i>f</i> in Vn I, <i>mf</i> in Vn II, <i>ff</i> in Ob and Cl 1-2. The <i>ff</i> added to Cl 2 already at m. 117 is clearly an error.
120	Tpt 1-2	Straight mutes are indicated in Fh and never subsequently canceled. In Im , added notation indicates open, the reading adopted here.
127	Tpt 3, Tbn	See m. 120.
136–138	Tpt 3	Edition adopts the repetition of the preceding pitch on the third and sixth eighths, as notated in Im , rather than the rests given in Fh , because the part otherwise matches Cl 2 here.
139	Perc	In Fh , the measure is blank, surely by oversight. In Im , the copyist simply added a repetition sign. Edition adopts the given reading, however, because of the notation in the otherwise equivalent mm. 123 and 131.
168–171	ALL	Crescendo hairpins added, in view of the four-fold repetition of m. 168 and the increase in dynamic level to <i>ff</i> at m. 172. Since dynamics are entirely lacking in mm. 120–171, a certain degree of editorial intervention seems warranted here.
172.2–179	Tpt 2	Pitches according to the added notation in Im . Fh has rests.
180–187	Tbn	Edition follows Im . Fh has rests, which were crossed out in Im and replaced with the present notation.

2; Parts 1–3.

Based on evidence in **Fh**, **Im**, and **Vma**, two brief passages (mm. 64–75 and mm. 97–104) were cut during the original production. These were standard time-saving cuts. The edition treats them as belonging to the event of the first production, rather than as permanent attributes of the work.

There were also numerous reductions in the Brass and Wind parts. The Brass writing, especially during Cellini's recitative (mm. 373ff.), is stunning, and its reduction, according to the testimony of the original rehearsal pianist, Lys Bert, occasioned regret, although it better accommodated the singers. The edition restores most of these eliminated passages in cue-size notation. A critical note is provided in each case, describing the specific situation and the action taken in the edition.

There are numerous instances of two measures being reduced to one during the course of the production, by means of emendations in the score and the parts: mm. 146, 154, and 157 all consisted originally of two measures. For example, Maffio's dotted half note in m. 154 originally occupied an entire measure, while the fermata rest that accommodates the Hangman's dialogue occupied a second measure. The reduction to one measure makes virtually no difference in performance—since this is a recitative, the exact duration of Maffio's note will in either case be rather free, while the fermata will always be sustained as long as necessary for the Hangman to finish his sentence. All other cases are similar, and they are mentioned below only if there are additional complications or if, as in the case of m. 157, the edition preserves the original two-measure unit.

Weill inserted mm. 297–304 at some point between the completion of **Vm** and the copying of **Im**.

Except for mm. 297–330, the first 372 measures were originally scored for Bass Clarinet. A note on page 1 of **Fh** in Weill's hand instructs the copyist to write the number for Bassoon. There is a further note by Abravanel specifying that mm. 297–330 are already written for Bassoon.

2 (Part 1). “Hangman’s Song: When the Bell of Doom Is Clanging”

3–13	Tpt 2-3, Tbn, Vn I-II, Va, Vc	Edition incorporates revisions executed after Fh/Im had been prepared. Fh shows pencil additions, while Im has paste-ins. Unlike other passages of re-orchestration that may have been <i>ad hoc</i> solutions to vocal balance problems, this is a compositional change, one that creates a distinctly darker sound and gives added weight to the motif first heard in Bsn and lower Strings at m. 3. The added musical notation appears to be in Weill’s hand. Originally, Vc continued the vamp in mm. 1–2 through m. 13. Vn I in mm. 6–9 played divisi, doubling Ob and Cl 2. Tpt 2 in mm. 6–9 originally doubled Ob at the lower octave. Tpt 3 rested through m. 9. Tbn sustained a D3 in mm. 6–8 and rested in m. 9. One additional change indicated in Fh was not incorporated into Im , nor is it in this edition: at m. 3, Vn II and Va are marked <i>col I</i> . This marking is, in any case, canceled at m. 6 by the marking <i>col II</i> for Vn I.
10	ALL	The indication <i>meno</i> is added in pencil to Fh in Abravanel’s hand. It is not found in Im . Edition adopts Weill’s <i>poco allargando</i> as sufficient.
14	ALL	<i>Sostenuto</i> from Vh .
15.1	Tpt 1-3, Tbn	Muted according to a pencil addition to Fh in Abravanel’s hand. This direction was also added to Im , then erased, suggesting that the decision was reversed. Accordingly, the direction has been omitted here.
16	Hp	Edition adds <i>pp</i> and (<i>fading</i>) to match Perc, since both parts share the Cathedral Bell motif.
21.4	Orchestra	Edition unifies articulation by marking all parts following the notation of Hn and Vn I. Weill applied a tenuto dash to the Winds, a staccato dot in the four lower Strings, and both a tenuto dash <i>and</i> a dot in Hn 1-2 and Vn I.
24–39	GLWS BUILD, HANGM	The sources are not entirely clear regarding the distribution of vocal material during the multi-part passages here. Edition adopts the following solution: the passage is assigned to just three individuals—the HANGMAN and two ASSISTANTS—as suggested by Vma and the original playbills (N1 and N2). The vocal distribution is one to a part. In the three-part passages, the HANGMAN is assigned the lowest part, following Abravanel’s suggestion in Vma . It seems likelier that the GALLOWS BUILDERS would have been assigned the duet in parallel thirds as a pair. Slightly complicating matters are the libretto sources, which specify that the HANGMAN has <i>three</i> ASSISTANTS, and indeed, Vh/Vm assign the three-part passages simply to “The Gallows Builders.” In Vma , however, Abravanel specified at the top of the first page that the scene calls for the HANGMAN and <i>two</i> GALLOWS BUILDERS. And at m. 24, Abravanel preceded “The Gallows Builders” with the annotation “Hangman &”. These annotations are confirmed by N1 and N2 , which list the passage as follows: “SONG OF THE HANGMAN—Hangman and his two assistants.” The exact distribution of parts is nonetheless open to question. Does Abravanel’s notation “Hangman &” at m. 24 refer to the entire passage or only to the onset of the three-part texture? Abravanel’s score contains the additional annotations “unison” at m. 24 and “split” at m. 35.2. This could mean that one of the three singers doubled one of the parts at m. 24. But if so, which part? Or again, it could mean that all three singers sang only the melody in mm. 24–35.
27–29	GLWS BUILD	Text (“with union pay we sing all day”) taken from Tty and all other libretto sources. Vh/Vm have the weaker rhyme “we earn our fee philosophically” both here and at mm. 52–54, but in Vma , Gershwin handwrote the new text at mm. 27–29.
31	Hn 1-2	Fh indicates mutes; Im modifies that instruction to “stopped.”

35.2, 37.2 37.2–38.1	Vn I-II Strings	Edition adds non-divisi brackets. Fh has slurs here, but they are canceled in several Vn desks of Im and absent altogether from Im-Cb . The fermata on 37/2 is a later pencil addition to Fh (confirmed by Vma), but it is part of the first layer of Im . The fermata makes the performances of the slurs less feasible; accordingly they are omitted here.
39	HANGM	Edition corrects B \flat in Vh/Vm to B \sharp to match the G-major orchestral harmony. In Vh/Vm , the accompaniment harmony lacks a third.
40–41	Tpt 1-3, Tbn	There seems to have been some indecision concerning muting here. The edition accepts Weill's original marking of hat mutes. However, Abravanel changed this to "open," then crossed that out and wrote "muted." The only indication in Im is "open," a marking written into all three books.
43 49–64	Perc, Hp GLWS BUILD, HANGM	<i>pp</i> and (<i>fading</i>) added in correspondence with m. 16. See mm. 24–39.
53–56 64	Hn 1-2 Picc, Ob, Cl 1-2, Vc	Single slur across all four measures according to the notation in Im . Edition extends the crescendo hairpin through the entire measure. Fh has the hairpin only on beat 2 (dotted quarter).
72.3 74.1–6	Vn II Fl, Cl 1	Pitches from Im ; Fh appears to call for a three-note chord (G4-B4-E5). Edition extends double tonguing to these notes; m. 73 finishes a page in Fh and Weill may have simply forgotten to rewrite the indication.
74.4	Vn I-II	<i>div.</i> editorially supplied, since the alternative is not feasible for Vn I at this tempo.
94–96	ALL	Disposition of these measures follows Vh . In Fh , mm. 94–95 are enclosed by repeat brackets but with no precise information concerning the number of repetitions. In Im , m. 94 is written out in full and m. 95 is indicated with repeat signs.
112 140–141 146	VEND2 Strings Orchestra	<i>f</i> added by analogy with VEND1, m. 77. <i>arco</i> from Im-VnI/Cb . Edition substitutes a C measure with fermata for a $\frac{6}{8}$ measure with fermata; the former better accommodates MAFFIO's anacrusis to m. 147. This change is based on notation in Fh , which originally provided for two measures between m. 145 and m. 147: the first continuing in $\frac{6}{8}$, but with a fermata; the second marked C <i>Moderato</i> . All parts rested except for Hn 1, which sustained a D4 (sounding pitch). The second of these measures was crossed out in Fh and not copied into Im .
147	ALL	<i>Free</i> from Vh . The C is a pencil addition to Fh , inconsistently copied into Im . <i>Moderato</i> was written into the previous, fermata measure; edition moves it to the more reasonable location at m. 147.
155 157	Hp Winds, Hn 1	Arpeggiation from Im . Whole note from Im . Fh alters the value to a half note in order to accommodate the telescoping of mm. 157–158 into one measure. See m. 158.
158	ALL	Edition restores this measure from the original layer of Fh . Even though it was crossed out in Fh/Im , the Tpt material in 158/2–4 serves the important function of establishing the starting pitch for MAFFIO after the HANGMAN's dialogue. A possible reason that it might have been cut could be that the copyist of Im copied rests into <i>all</i> parts, overlooking the solo Tpt anacrusis.
159 159–162.1	ALL Vn II	Return to C here according to Im . In Im , there are two lines in Vn II. The bottom line, reproduced here, matches Fh , whereas the top line, in the same rhythm, has D5-C5-D5-C5, which does not fit the harmony and raises the question from where the copyist took this material.
162	Strings	The four sixteenth notes at 162/4 are derived from later additions written into Fh/Im . Accent from indications written into Im .

163	Tpt 1-3, Tbn	Muting canceled in Tbn according to additions in Im . Edition marks all parts open for the sake of consistency and by analogy with mm. 76–140.
163, 165 179	VEND1-2 Chorus	<i>f</i> added by analogy with mm. 77 and 112. According to Vma , twenty-four choristers performed in this number during the original production. This scene also required nine commedia dell'arte dancers.
179–186	Tpt 1-3, Tbn	Deleted notes restored in cue-size notation. In Fh , Tpt 1-3 and Tbn are crossed out only through m. 182, but in Im , they are marked <i>tacet</i> through m. 186. The dynamic level was originally <i>p</i> , but this was altered in Fh to <i>pp</i> , perhaps as a first attempt to tone these parts down. Im reflects this change only with an annotation in Tpt 1-2. The annotation “open” in Tpt 3 (reflected in the edition at m. 163) is from an addition to Im (Tpt 3 has rested since the last muted Brass passage at mm. 160–162). The edition upholds the change to <i>pp</i> ; in the first place, the Brass do risk overpowering the rhythmically spoken solo dialogue at this point, as opposed to the full singing Chorus at m. 186/3. In the second place, at m. 187, the Brass are also softer than the other parts by one dynamic shading.
179–186	Chorus	Assignment of rhythmically spoken text according to Vma . Randolph Symonette, who played the HANGMAN in the first production, sang “What a day” just before the crowd joins in, but it is certainly not necessary for the HANGMAN always do so.
179	Bsn, Cb	In Fh , these parts were originally <i>p</i> , but were then altered to <i>mf</i> , possibly by Weill. Although the change is not noted in Im , these are the only two parts to have this rhythmic figure and it seems reasonable to bring them out somewhat.
182, 185	ALL	Originally, a general crescendo started here, but it was crossed out in Fh for all parts but the Strings. The parts confirm this; the first layer of Im shows <i>cresc.</i> at m. 182 in the Strings only. As for the Brass, although Fh lacks a crescendo indication at m. 185, the first layer of Im shows one in Tpt 1-2, and the edition adds a matching instruction in Tpt 3 and Tbn.
186/3–194	Chorus	Tenuto dashes from Cma .
194	Hp	Im begins the glissando on beat 1, whereas in Fh , the glissando begins on beat 3. Edition adopts the Im reading as the more plausible one.

2 (Part 2). “Civic Song: Come to Florence”

199–210	Chorus	Distribution of material among Chorus members according to Vma . The progression from solo, to duet, to trio, to tutti is hinted at in various marked copies of Vmb and Cma . Vh/Vm simply mark m. 199 as solo, and then at m. 211 notate two parts on one treble staff.
207–331	Tpt 1-3, Tbn	Fh (original layer) calls for mutes at m. 207; at m. 241, muting is again indicated by means of a pencil addition. Neither of these mutings is ever canceled. In Im , however, the marking at m. 207 is crossed out, and the addition at m. 241 is either missing or erased. Moreover, the marking “open” is explicitly added at two points in Im , namely at mm. 219 and 268. Therefore, rather than muting the entire passage, which is implausible, the edition follows Im , without mutes throughout.
219–226	Vn I-II, Va	Edition adds staccato dots. Although this figure is not staccato according to Fh/Im , the repeated sixteenth notes at this tempo are best performed <i>spiccato</i> , as in previous measures.
225	Perc	Change from Cast to SnDr according to Im . It is clear that mm. 225–228 are scored for a SnDr/BsDr combination.
229–236	Vn I	Edition follows Im in notating this passage one octave higher than in Fh . The original register seems anodyne by comparison.

229–240	Chorus	Edition assigns these passages to “several voices.” The markings in Vma and Cma specify individual names of Chorus members in various groupings, suggesting that these phrases were sung by less than the full complement of Chorus members.
241	Tpt 1-3, Tbn	<i>pp</i> from Im ; Fh has <i>p</i> . Im-Tpt1-2 replaces the <i>p</i> with <i>pp</i> , a reading which has been extended here to Tpt 3 and Tbn as well, since these parts are doubling the Soprano and Alto. Originally, this passage was muted; see mm. 207–331.
241	Chorus	Vh has <i>p</i> in Soprano and Alto, <i>f</i> in Tenor and Bass; Vm has no dynamics; Vma has <i>p</i> in Soprano and Alto, <i>mf</i> in Tenor and Bass. Edition adopts the reading of Vma because the Vh contrast seems excessive.
249–260	Tpt 1-2, Vc, Chorus	Edition adopts the alternating pattern of crescendo and decrescendo hairpins from additions to Fh in Tpt 1-2 and Vc at mm. 249–252 and Vn I-II at mm. 253–256. Vma shows no dynamic changes; Cma shows the crescendo-decrescendo alternation but at a frequency of every measure rather than every two measures. (In mm. 257–260, this one-measure alternation is confirmed in both Fh and Cma .) Vocal dynamics that predate the orchestration and therefore conflict with it are corrected.
261–267	Chorus	Men with Altos according to Vma . Originally, no vocal distribution was specified.
265	Orchestra	<i>molto cresc.</i> from Im ; crossed out here and there in Fh but not in the parts.
268	Vn I-II	<i>p</i> from Fh and the first layer of Im . In Fh , Abravanel changed the original <i>p</i> to <i>pp</i> . Not only does this not appear in Im , but some parts are even altered to <i>mf</i> .
268–279	Tpt 1-3, Tbn	Deleted notes restored in cue-size notation. Only Im contains indications for the removal of these parts.
268–278.1	Tpt 1-3, Tbn	Staccatos added according to notation in Im .
268–279	Chorus	Distribution among Chorus members according to Vma and Cma ; Vh/Vm simply indicate “Solo.”
276, 278	ALL	<i>meno ... a tempo</i> from Im .
278–279	Winds, Strings	Crescendo from later additions to Fh/Im .
280	Perc, Gtr	Edition changes dynamic to <i>mf</i> to match everyone else; Fh has <i>p</i> .
286.1–2	Ob, Cl 1-2	Fh/Im show a slur in Ob and staccatos in Cl 1-2; edition matches Cl 1-2 to Ob on the supposition that Weill might have carelessly continued the staccatos from the previous measures.
288–291	Tpt 1-3	Dynamics according to Im . Weill’s original <i>f</i> dynamics were changed to <i>p</i> by Abravanel in Fh and so altered in Im . The small decrescendos after each half-note attack are derived from Im-Tpt1-2 . Placing them in each part helps to bring out the imitation here.
292	Chorus	The <i>allargando</i> written into Fh by Abravanel is confirmed by Vh/Vm , but not Im .
293	Chorus	Breath marks from Vma/Cma . They have been adopted because a caesura is also written into the instrumental parts in Fh .
293.3–299	Chorus	Tenor divisi from Vma/Cma . Only the top line is present in Vh/Vm .
294	Perc	Change from Tamb to SnDr according to Im . In Fh , Weill wrote the SnDr part into the same space as the preceding Tamb passage, instead of into the space he usually reserved for SnDr. Nor did he provide any cue. The change to a SnDr/BsDr combination is clear, however.
298–299	Tpt 1	Assignment to single player from Im ; Fh has <i>a 2</i> .
304.1	Hp	Edition changes this to an eighth note to match the other parts. Fh has a quarter note.
306	Hn 1-2, Tpt 1-3	<i>short</i> from Im-Tpt1-2 .

2 (Part 3). “Recitative and Aria: My Lords and Ladies . . . There Was Life, Love, and Laughter”

332–333	Hn 1-2	Edition follows added notation in Im . In Fh , only the upper octave appears, written in by Abravanel.
332	Perc, Hp, Vc, Cb	Fh/Im originally have <i>p</i> ; Vc and Cb are altered to <i>f</i> in Fh . In Im , Perc is altered to <i>f</i> ; Vc and Cb to <i>ff</i> . These markings indicate that a decision was made for this ostinato figure to be set off from the remaining texture. For consistency, the edition marks all four parts <i>f</i> .
334	Chorus	Edition assigns <i>mf</i> . Vma specifies <i>p</i> for the Tenors, <i>mf</i> for the top Bass line, <i>f</i> for the bottom Bass line. This precise shading is surely production specific. <i>mf</i> is the median in Abravanel’s scheme.
334–355	Ob	This passage is notated for EHn in Fh but is transposed for Ob in the first layer of Im .
337	Hp, Vc, Cb	With the ending of the ostinato, edition adds <i>p</i> to match the surrounding texture.
339	Bsn	Fh notates this measure as a repetition of m. 338, but 339.6–8 conflict with the pitches in Vc and Cb (which otherwise double). Edition changes to match.
342–343	Hn 2	Assignment to a single player from Im ; Fh has <i>a 2</i> .
344/3,	Hp	Edition removes redundant notation for B3 in the upper staff. Im has a solution whereby the left hand ostinato omits that single eighth note, but
345/3,		the edition’s solution is less complicated.
347/3		
346	Chorus	Edition adds <i>f</i> to match the orchestra.
347–363	MODELS, APPRENTICES	Vma specifies that there are four APPRENTICES and six MODELS, the latter divided 4-2. This agrees with the playbill. Their entrance, along with that of CELLINI, his LAWYER, and the MAGISTRATE, is specified in the libretto. In addition, Abravanel indicated that soldiers and a clerk appear in this scene. Presumably they enter around m. 343, with the rest of the execution group.
347/4	Chorus	Edition adds <i>p</i> to match the orchestra.
351.2	Chorus	Edition follows Vma , according to which all men join the APPRENTICES here.
353/1–3	Hp	Edition changes three quarter-note chords to three eighth-note/eighth-rest values in order to match previous measures in the passage.
356–357	Hn 2	Assignment to a single player from Im ; Fh has <i>a 2</i> .
356	Chorus	Edition adds <i>mf</i> to match the orchestra.
359	MODELS	<i>p</i> derived from Vmb/Cma .
363	Chorus	Edition sets the dynamic level at <i>mf</i> ; Vma has <i>p espr</i> . The <i>p</i> seems insufficient to balance the <i>mf</i> and <i>f</i> dynamics in the orchestra.
366	Bsn	Fh/Im have slurs in two groups of three; edition applies a single slur to match the other instruments.
366	Chorus	Edition adds crescendo hairpins to match the orchestra, which doubles all the vocal parts.
367	Fl, Ob, Cl 2, Vn I, Va	In all parts sharing this melodic figure, the edition begins a new slur on the second half of the measure following Weill’s notation in Fl, Ob, and Va. Weill wrote a single slur in Vn I; Cl 2 is equivocal.
368	ALL	Edition adds <i>Moderato assai</i> by analogy with m. 332.
369	ALL	This measure was inserted as a repeat of m. 368 according to directions written into Fh/Im . The original layer of Fh (as well as Vh/Vm) shows m. 368 unrepeated.
368–370	Perc, Hp, Vc, Cb	In m. 368, the dynamics were changed from <i>p</i> to <i>ff</i> in Im (see also m. 332). In m. 370, Perc reduces to <i>p</i> according to Im . In light of the general diminuendo. in mm. 368–369, Hp, Vc and Cb also might be softer here. Edition increases dynamic in m. 368 only to <i>f</i> , not only because the <i>ff-p</i> contrast seems excessive but also because this music refers back to m. 332.

368–370	Gong	In Im , the notation for Gong is deleted. In view of the text (“The fatal bell has rung”), this omission seems arbitrary.
368–372	Vc, Cb	Staccatos from Im-Vc .
369/4	Chorus	Upper octave doubling in Bases from the notation in Vma/Cma .
372–373	Perc	Crescendo hairpin from Im (which also contains the indication “ad lib” in m. 373); Fh has <i>dim</i> . Perhaps the “ad lib” from Im indicates that some sort of flourish was performed to mark CELLINI’s ascent to the gallows. Edition reflects this through the marking “roll on cue.”
373	Vc, Cb	Whole note with fermata in Vc from notation in Im , which also shows the lower octave; that pitch has not been incorporated in the edition. Fh has an eighth note. The edition assigns a whole note with fermata to Cb as well. Im-Cb has an eighth note with fermata, whereas Fh has only an eighth note. The whole-note solution matches the Winds here as well.
374–375	Tpt 1-3, Tbn	Edition cancels muting here (the instruction “mutes off” has been placed at m. 371). This seems a reasonable point to do so since this is a fanfare beginning a new section.
375	ALL	Originally two measures. In the second, the orchestra paused and CELLINI entered after an eighth rest. These two measures were altered to their present form in Fh/Im .
376	Tpt 3, Tbn, Perc	Edition upholds orchestration reduction as indicated in Im . Not a matter of vocal balance, this reduction creates a progressive decrease in the intensity of these interruptions. Originally:

376

Tpt in Bb 3

f

Tbn

f

Cym

mf

378/2	ALL	<i>f</i> from markings written into Fh ; the dynamic change is inconsistently entered into Im , where Hn has <i>mf</i> and Vc has <i>ff</i> .
379	Orchestra	Edition adopts for all parts the reduction from <i>p</i> to <i>pp</i> written into Fh in all parts except Hp. This reduction is confirmed by Im , except for Cl 1, Va, and Vc.
382–386	Hn 1-2, Tpt 1-3, Tbn	Deleted notes restored in cue-size notation. The Tpt flourish on the word “glory” is effective text-painting.
384/3	Hp	In Im , A6 is doubled at the lower octave, possibly a misreading. Weill’s first ledger line here is thick.
390–397	Hn 1-2, Tpt 1-3, Tbn	Deleted notes restored in cue-size notation.
390.2–397.1	Fl, Ob	Deleted notes restored in cue-size notation. The restoration of this passage in performance is not necessarily recommended. Fl and Ob double the voice, already doubled by Vc. Limiting the doubling to Vc gives the passage a decidedly darker texture, which may well be what the intent was in making this reduction.
403	Vc	B \sharp 2 from Vh/Vm . Fh has C3, which contradicts the harmony.
403–404	Bsn, Hn I-II	Edition upholds the orchestration reduction (as marked in Fh/Im). This deletion cannot have been made for reasons of balance. Here, Bsn originally doubled the lower Vc line, Hn 1 doubled Va, and Hn 2 the upper Vc line.

404–462	ALL	These measures are notated a semitone higher in Vh , but with instructions from Weill directing the copyist to transpose to the pitch level shown in the later sources.
405	Hn 1-2	<i>pp</i> from additions written into Fh/Im .
408	Orchestra	<i>pp</i> from Abravanel's alterations in Fh (written into most Im parts as well); originally <i>p</i> .
408–411	Hn 1-2	Edition upholds orchestration reduction (marked in Im only). The deletion of this passage cannot have been made out of vocal considerations. Perhaps Abravanel or Weill wanted to save the Hn entrance for m. 412, where it coincides with the increased dynamic level. Originally, from m. 408–411, Hn 1 doubled the upper Vc line and Hn 2 doubled the lower Vc line.
412–499	ALL	Edition adds [<i>Un poco più animato</i>] at mm. 430, 446, and 499; [<i>a tempo</i>] at mm. 414, 438, and 454; and [<i>Rubato, in 4</i>] at m. 412. These markings are intended to capture the tempo modifications which Abravanel indicated in Fh/Vma by changing meters. At m. 412 in Fh , Abravanel changed the time signature from ♩ to ♩ . This makes sense for mm. 412–413, with its <i>espressivo</i> eighth-note figure in Hp and Strings. In Vma , however, Abravanel did not restore ♩ until m. 430. Although mm. 414–429 might well be conducted in four, the time signature <i>throughout</i> the refrain should be ♩ , as in Vh/Vm . Abravanel may have wanted to indicate that m. 430 should be played with a little more animation.
412	Winds, Hn 1-2	<i>mf</i> from Abravanel's alterations in Fh (confirmed by alterations written into Im); originally <i>f</i> .
412–413	Tpt 1-3	Edition upholds orchestration reduction (as marked in Fh/Im). The deletion of Tpt 1-3 was part of a general reduction in the Winds and Brass, in which Winds and Hn 1–2 were also reduced from <i>f</i> to <i>mf</i> . The goal was probably to bring out the active String parts. Tpt 1 doubled Cl 1, Tpt 2 doubled Fl at the lower octave, Tpt 3 doubled Cl 2.
413	Tbn	In Fh , Weill started writing Tbn to double CELLINI's refrain, then stopped after the anacrusis, presumably changing his mind. This is the last measure of the score page, and Weill may have forgotten to cross out what he had started. The anacrusis figure was copied into Im-Tbn and later crossed out. At some point, someone (probably Abravanel) also crossed it out in Fh .
413.2–421	Ob	Deleted notes restored in cue-size notation. The Ob doubling of the voice here duplicates the (partial) doublings of Vn I and Cl 2 and could well be omitted.
420–421	Hn 1-2, Tbn	Deleted notes restored, in Hn 1-2 in full-size notation and in Tbn in cue-size notation. Both parts are marked for removal in Fh/Im , but the Hn 2 "tacet" is erased and replaced by "play" in Im-Hn .
420–437.1	Tpt 1-3, Tbn	The Tpt 1 solo (mm. 421–429) is muted, according to Abravanel's note in Fh . Tpt 2-3 and Tbn have also been muted here, to match Tpt 1. The edition cancels the muting at mm. 437–438 (the instruction "mutes off" has been placed in mm. 430 and 437) with the understanding that Abravanel's note applied only to this passage.
421–437.1	Hn 1-2, Tpt 1-3, Tbn	Deleted notes restored in cue-size notation, although these Brass parts, consisting mostly of fill, might well be eliminated in performance.
425	Orchestra	In Fh , a large hairpin diminuendo under the Winds staves and above the Strings, and <i>dim.</i> written over the Brass in Abravanel's hand, suggest a general orchestral decrescendo in the first half of the measure. This is probably intended for the reprise at the end of Act II (No. 27). See the commentary for mm. 3–4 in that number.
427	Hn 1-2, Tpt 1-3, Vn I-II, Va, Vc	Crescendo hairpins from additions written into Fh/Im . The edition extends the crescendos back from 427/3 to 427/1 in order to match the vocal crescendo, as notated in Vh .

428–429	Orchestra	Despite some equivocation in Fh/Im , the edition aligns the crescendo hairpins in all parts to begin on 428/2, with the beginning of the rising arpeggiation in the Winds, Hp, and Strings. Weill wrote some hairpins in m. 429 only and some hairpins spanning both measures.
433.2–434.2	Fl, Ob, Cl 1-2, Vn I	Edition rephrases these parts following the example of Cl 1-2 in mm. 65–66 of No. 11. The bar line between these two measures coincides with a change of page in Fh . Weill began a slur at m. 433 in Fl, Ob, Cl 1-2, then began another one at the downbeat of m. 434 in Fl and Ob. There is no Vn I slur at 433.2 and no Cl 1-2 slurs in m. 434. The question arises: should the last note in m. 433 be detached or does it begin a three-note group? Looking at the corresponding passage (mm. 449–450) in the choral version does not help, for there, too, the barline coincides with a change of score page, and Weill notated Tbn and Vc in the same ambiguous manner. Im does not help either, since the copyists addressed Weill's notation in three ways: exact duplication, detached anacrusis followed by a two-note group, and three-note group. In the duet version of this number (No. 11), there is one place where orchestral parts replicate this figure: mm. 65–66. There, providentially, there is no change of score page, and Weill slurs Cl 1 as a three-note group. Cl 2, at the lower third, is unslurred, but this is clearly an oversight.
433/3–4	Bsn, Hn 1-2, Tbn, Vn II, Va, Vc, Cb	Edition adds a two-beat decrescendo hairpin. Fh/Im give <i>p</i> at the beginning of the following phrase (starting with m. 434) and it seems unlikely that a subito <i>p</i> is intended by Weill. The decrescendo also avoids obscuring the anacrusis entrance.
438–441 440	Hn 1 Orchestra	Assignment to a single player from Im ; Fh has <i>a</i> 2. Edition aligns crescendo hairpins in all parts with the second half of the measure, so as to encompass the rising arpeggiations in Fl, Ob, Cl 1-2, and Vn II. Weill's notation is careless, although in most cases the hairpin begins somewhat before the 440–441 barline.
441	ALL	Edition follows Im in placing a fermata on the third quarter, with the exception of Timp, which must cut off. The edition adds a matching fermata for CELLINI. The edition follows Fh in applying a fermata to the rest on beat 4 and follows Vma in prescribing that CELLINI's last two pitches be sung after the orchestra has cut off. In Fh , there is a fermata on beat 4 only; beat 3 has a staccato dot in all parts except for Hp. In Im , the fermata was moved to beat 3 in all parts except Hp; the fermata was removed from the quarter rest on beat 4 in all parts except Cl 1-2, Tpt 1-3, Timp, Hp, and Cb. In Vh/Vm , the chord on the second half of the measure is sustained for a full half-note value; in his rehearsal score, Abravanel added a fermata pause <i>after</i> this chord, with a wavy line which aligns it with CELLINI's last two quarter notes. This suggests that CELLINI should sing his last two notes freely, <i>after</i> the orchestral fermata chord has been cut off.
442	ALL	In Fh , this measure begins a new page, in the margins of which Abravanel wrote “all <i>p</i> .” Since this alteration does not appear in Im it may never have been adopted.
443	ALL	Fermatas from alterations written into Fh/Im .
445	Chorus	Edition adds <i>f</i> to match the orchestra.
445/4–457	Tbn	Deleted notes restored in cue-size notation. Fh/Im bear markings for the reduction of mm. 454–457; only Im shows “tacet” for the entire passage.
452–453	Vn II, Vc	In Im-VnII/1 , a crescendo hairpin was written in, starting on 452.1. In Im-Vc , a crescendo hairpin was written in from 452–453, superimposed over the diminuendo hairpin in m. 453. There is no other evidence for a crescendo here, apart from that in the Ob solo, to which Fh/Im attest.
453–457	Tpt 1-3	Deleted notes restored in cue-size notation. This passage parallels mm. 437–441, where these parts are <i>not</i> eliminated. However, in mm. 453–457, there is a Cl solo, which the Brass might threaten to obscure.
454–457	Hn 1	Assignment to a single player from Im ; Fh has <i>a</i> 2.

456	Orchestra	Despite some discrepancies between parts in Fh/Im , the edition equalizes the hairpin crescendos to encompass the entire measure.
456	Hn 1, Tpt 1-3, Tbn	The crescendo hairpin is crossed out in Im-Hn . Edition eliminates it in Tpt 1-3 and Tbn as well, leaving a crescendo to apply only to the melodically active parts.
457	Chorus	Breath marks from Vma/Cma .
457	ALL	Edition adds [<i>ritardando</i>]. The similar passage in mm. 441–443 is marked somewhat differently, with fermatas in mm. 441 and 443, but the <i>ritardando</i> in m. 442 is usefully suggestive for the passage from m. 457–459.
458–460	Chorus	With no text underlay given in the sources for the Bass part, the edition adopts CELLINI's abbreviated text.
459	Voices	Breath mark from Vma/Cma .
459.1	Chorus	F5 (sounding F4) in Tenor part from Vma .
460	ALL	"In 8" according to Abravanel's notation in Fh/Vma .
463–465	Tpt 1-3, Tbn	Edition adopts articulation of Im-Tpt1-2 ; Fh has all staccatos.
466	ALL	No fermata was notated, but the measure was followed by a measure of an orchestral G.P. The G.P. was crossed out in Fh and in Abravanel's rehearsal score and was not copied into Im . The fermata is an editorial addition whose necessity is obvious, given the amount of recitative.
477	ALL	Vh/Vm have <i>Largo</i> . This is superseded by <i>Moderato</i> in Fh at m. 476.
478	Vn I	Slurring from Im . Fh originally had staccatos, which were then crossed out. Edition adds <i>div</i> . Im also bears markings suggesting that this measure be performed one octave lower.
478.2	Winds	Edition removes staccatos to match revisions to Vn I-II and to match the lower Strings.
479–480	Cl 1	Hairpins added according to the notation in Im .
479	Tpt 1-3, Tbn	<i>mf</i> replaced by <i>p</i> in Fh through a pencil addition. In Im-Tpt3 , the original <i>mf</i> is crossed out; Tbn has <i>mp</i> in the original layer; Tpt 1-2 have <i>mf</i> altered to <i>pp</i> . The <i>p</i> in Fh is a reasonable compromise.
480.1	Cl 2	Edition substitutes Bb4 (sounding Ab4) for G4 (sounding F4). The Gb4 given in Fh/Im is probably a transposition error.
481–490	Tpt 1-3, Tbn	Edition upholds orchestration reduction. These parts were certainly not eliminated because the Chorus was in danger of being overpowered. Rather, the Brass may have been reduced in order to emphasize the light texture of the Wind and String scoring (<i>pizz.</i> and staccato arpeggiations). Originally:

481

1
2
3

Tpt
in Bb

Tbn

p

p

==

482–483	Chorus	Edition adds <i>p</i> to match the orchestra.
483–498	Chorus	Edition adds slurs in 483–484, 485–486, 491–492, and 493–494. Regarding the text in Sopranos and Altos: “Hm!” according to markings written into Vh ; “Ah!” according to Vma/Cma . Edition resolves the discrepancy by changing back to “Hm!” with the reduction of dynamics at m. 491.
489–490	Hn 1-2	Notation from Im . Hn 1-2 originally doubled the second Alto part, but were changed to the present line in Im , possibly after the other Brass had been eliminated.
490–491	CELLINI, Chorus	Dynamics in CELLINI and Soprano and Alto Chorus parts from Vmb/Cma .
497–498	Chorus	Edition adds dynamic indications to match the orchestra.
498	Chorus	Sources give C#4 for Tenor 2, but edition substitutes B4, which accords better with the orchestration.
501.2	Tpt 2	Edition substitutes F#4 (sounding E4) for E4 (sounding D4). Fh/Im convey the latter, but since this pitch does not belong in the F-major-seventh harmony, it is surely a transposing error.
503–510	WdBl	Edition adds an initial <i>p</i> and crescendo to imitate the sound of an approaching horse. The <i>ff</i> at m. 510 is from an addition to Fh incorporated in the first layer of Im .
506/2–509	Hn 1-2, Tpt 1-3, Tbn	Deleted notes restored in cue-size notation. The parts are crossed out in Fh and marked <i>tacet</i> in Im . Tpt 3 presents an anomaly: in Im , it is marked <i>tacet</i> two measures earlier; that indication is canceled by the direction <i>play</i> , but then there is no further notation at the proper place. Apparently, there was a misunderstanding; surely the deletion was supposed to affect the entire Brass section. Perhaps the desired effect was to enhance the orchestral crescendo by withholding the Brass entry until m. 510. It is difficult to account otherwise for the seemingly arbitrary excision of the Brass in only these three-and-one-half measures. The reduction in m. 509, which forms a sequence with m. 510, seems especially arbitrary.
506/3–4	Chorus	Vh/Vm have this rhythm: ♩ ♩; edition has ♩ ♩, which follows the change written into Vma .
509–512	ALL	Written-in additions to Fh , which were in turn added to the original layer of Im , show various concatenated hairpin crescendos with a <i>ff</i> goal at m. 512. These are inconsistently copied into the parts. In addition, Abravanel wrote <i>molto cresc.</i> at m. 510. Edition does uphold the <i>molto cresc.</i> , but places it one measure earlier in correspondence with the starting point of the hairpins.
509	Chorus	Edition replaces the caesura which appears in Vh with “(stop abruptly)”.

511	ALL	Edition follows notations written into Im altering all parts as necessary to create a dominant seventh sonority on F#, as indicated in Vh/Vm . In Fh and the original layer of Im , all relevant parts (except for Cl 2) call for A rather than A#. However, mm. 509 and 510 feature dominant sonorities on E and F respectively, so the Vh/Vm reading maintains the sequence.
521	Chorus	Edition adds <i>ff</i> to match the orchestra.
524	ALL	<i>Meno mosso</i> according to Vh . It is needed to cancel the <i>Agitato</i> from m. 512.
533/4	Fl, Vn I	Edition takes the run in both parts from alterations written into Fh/Im . The run originally took up a quarter and contained ten notes.
534	ALL	<i>Con brio</i> from Vh .
534–541	Vn I-II, Va, Vc	Weill specified non-divisi in Vn II and Va for the initial attack. Edition continues non-divisi for the subsequent String chords in this passage. Generally, such a parallelism can be assumed: Weill often stops indicating the continuation of an articulation pattern after a measure or two. The present passage, however, is equivocal. Certain chords, like the one at m. 536.1 in Vn II, are somewhat awkward at this tempo. Nonetheless, the open string here and at m. 535 suggests that the non-divisi might well continue. The Va chords at mm. 535–537 are straightforward enough, with an open string at the top of the lone quadruple stop. In mm. 538–541, the <i>pizz.</i> and the many open strings clearly suggest non-divisi.
535	Chorus	Edition adds <i>f</i> to match the orchestra.
542/1	Fl, Tpt 1-2	Edition removes accents from these parts to match the treatment of this figure at m. 540; as this measure falls at a page turn, Weill may have inadvertently written in the articulation from the other parts.
545–546	Orchestra	Edition adds decrescendo hairpins by analogy with mm. 76–77.
561	ALL	<i>In 1</i> from Im .
581–584	Brass	<i>dim.</i> from Im .
585–600	Perc	Weill merely specified “three different drums” here, and that instruction is carried over into Im with no further information. Edition scores passage for the three drums in use so far: BsDr, MilDr, and SnDr.
607.2–608	Vn I-II	Edition removes staccato markings. Although these are present in Fh , they seem inconsistent with the repeated sixteenth-note pattern here. Weill may have inadvertently been matching the Wind articulation.
613–614	Ob	Edition removes a slur to match the other Winds. In Fh/Im , Ob alone is marked with both a slur and accents.
617–618	ALL	Im shows that these two measures were cut, but such an action would seem to make the codetta sound too short-winded.

619–620

ALL

The notation presented here is derived from alterations in **Fh** in Abravanel's hand, confirmed by emendations to **Im**. Over the original layer of **Fh**, Abravanel sketched the new rhythm and also wrote in new dynamics: no longer *ff* throughout, but a general *fp* followed by a crescendo hairpin. Originally:

619

Fl

Ob

1
Cl in Bb

2

Bsn

1
Hn in F

2

1
Tpt in Bb

2

3

Tbn

Tamb
Perc
BsDr

Gtr

Hp

Vn I

Vn II

Va

Vc

Cb

3a. “Incidental Music”

Im contains eighteen measures of incidental music virtually identical to the orchestration of mm. 247–264 of No. 2. The running order in the concertmaster’s folder lists this passage as No. 3 and omits “Our Master Is Free Again,” which immediately follows No. 2 according to **Vh**, **Vm**, **Fh**, and **Tt1** (see Appendix I). The parts to the present number are labeled “#69,” which suggests a segue directly from No. 2, the last rehearsal number of which was 68 in the original production. This piece of incidental music was not a replacement for “Our Master Is Free Again.” Rather, it was used *ad libitum* during the stage action required at the beginning of Scene ii. Scene ii itself was not originally part of the libretto but was introduced in **Tt2** to be performed “in one” during the set change between Scenes i and iii.

1–3	Cl 2	Edition restores part in cue-size notation. Although present in the similar mm. 247–249 of No. 2, the part is crossed out in Im-Cl2 of No.3.
15	ALL	<i>morendo</i> from Im-Hn .
18	ALL	Edition adds <i>pp</i> following upon the previous <i>morendo</i> indication.
18	ALL	Most parts in Im have added repeat signs to this measure. The players marked this measure with instructions like “repeat ad lib” or “repeat until stopped.” Some players specified “4 x.” The exceptions are Bsn, Cl 1, and Brass. In the case of Bsn and Cl 1, the players may well have continued their vamp, even though they did not explicitly add the marking. In the Brass, the Hn player added rests. This vamp was presumably played as long as necessary for the dialogue. The edition adds the repeat signs and a note for Brass to cut off after one measure. In light of the <i>morendo</i> at m. 15, the <i>pp</i> dynamics have been added editorially.
19	ALL	The final chord is taken from indications written into Im .

4a. “Arietta: I Had Just Been Pardoned”

Cellini’s Arietta presents a more complicated case than “Our Master Is Free Again” (see Appendix I). It is listed only in **N1**, not in **N2**. Unlike No. 3, the orchestral parts are located with the other numbers, but they are mostly unmarked and placed in the backs of folders, along with other deleted numbers and passages. The concertmaster’s set of parts includes a handwritten running order of musical numbers and their titles. At No. 3 is indicated the incidental music here numbered 3a, while No. 4 is followed by a horizontal slash, suggesting that it had become an empty slot. Despite this evidence, the Arietta has been reinstated for three reasons:

1. Its listing in the Boston program means that it was omitted at a fairly late stage. The fact that the rehearsal scores and **Fh** contain added markings further corroborates this conclusion.

2. **Tt3a** shows two different revisions of this scene, one including the number, one deleting it. There are no revisions, however, that would accommodate omitting the reprises, Nos. 4b and 4c. The inclusion of No. 4 in the main volume and of No. 3 in the Appendix conforms not only to **N1** but also to a documentable, internally consistent stage of the libretto.

3. The Arietta functions as a running gag here, since every time Cellini repeats his story—the number is sung twice in full and partially a third time—he introduces ever more outrageous embellishments. The Arietta presents with particular clarity an important aspect of Cellini’s character: the hyperbolic braggart.

Cellini sings the Arietta in full twice, first to Ascanio and Emilia (4a), then to Angela (4b). For the second rendition, Weill wrote out a second ending (corresponding to mm. 37–59 in No. 4b). Later in the scene, after No. 5, the libretto calls for Cellini to relate his story once again, this time to Pierre (4c). His text corresponds to the first five measures of the vocal line, at which point Pierre interrupts him.

The edition abridges the orchestral introduction for its recurrences in Nos. 4b and 4c, following an annotation in **Vma**. Although mm. 3–5 are excised in **Vma**, the edition cuts from m. 2/2 to m. 5/3. Omitting exactly mm. 3–5 would create an odd bass line—a ninth leap over the new bar line.

1	Strings, Bsn	<i>ff</i> from Im .
1	ALL	In Vh , the crescendo hairpin is drawn from the second through the sixth eighth note; it is not present in any other source.
1.1–2	Fl, Ob, Cl, Tpt 1, Vn I	In Fh , a slur in Fl is drawn over the staccato marks. In Ob, Cl 1, and Tpt 1, the notation is more explicit: a slur is added, the staccato on 1.1 is canceled by a tenuto dash, and the staccato on 1.2 remains. In Vn I, only the slur is visible. In Im , all of these parts were copied with the slur and with staccato only on 1.2, as in the edition.
24–26.1 (with anacrusis)	Tpt 1-3, Tbn	Edition opts for removal of mutes by analogy with the opening figure (“Mutes off” indications placed into m. 21).
25 (with anacrusis)	ALL	Edition adds <i>ff</i> and hairpin crescendos by analogy with the opening figure. In Fh , the dynamics are haphazardly applied here. Picc, Ob, and Vn I have played <i>ff</i> since m. 22.2; through m. 24.4, these three parts alone carry the principal material. When the opening figure returns, those three parts are doubled by Cl 1-2 and Tpt 1. Yet Cl 1-2 have no dynamic change, and Abravanel wrote <i>f</i> for all Brass and <i>mf</i> for Perc. The only difference in instrumentation between the opening figure and the present passage is that the Perc part is now taken by SnDr instead of Timp, so Weill’s omission of dynamics here is most likely an oversight, which Abravanel’s <i>ad hoc</i> markings only partially rectified.
34	Hp, Cym	Edition supplies <i>f</i> to match the orchestral level in m. 35 and to provide an effective “clang” (see text).
46–48	ALL	In Fh , there is a large decrescendo hairpin roughly written onto the staff above Vn I, beginning on the second half of m. 46 and extending to the downbeat of m. 48. It is probably intended for the entire system. The edition assigns a decrescendo to all the instrumental lines that take part in the descending arpeggio figure and extends the decrescendo to the logical terminal point of the <i>p</i> in m. 49.
59	Tpt 1-3, Tbn	Edition opts for the removal of mutes for this return to the full <i>ff</i> texture of the opening.
59	Strings	Edition adds <i>arco</i> on account of the articulation of the final figure.

4b. “I Had Just Been Pardoned (Reprise)”

See the general and critical notes for the corresponding passages in No. 4a. The edition follows **Tty** and **Tt1-3** in increasing the number of Cellini’s fictive assailants to six and then eight. **Vh/Vm** refer to five assailants throughout.

5. “Duet: You’re Far Too Near Me”

This number underwent extensive revisions during the course of the first production. A long passage was cut, and the orchestration was substantially reduced.

The cut, extending from m. 74/2 through m. 131, was introduced at some point during the production, but probably at a well-advanced stage, judging from the many markings in **Im** that affect the eliminated passage. The cut is indicated in **Fh**, **Im**, **Vh**, and **Vma**, and it is observed in **Ra**. In the earlier demo recording (**Rwg**), however, Ira Gershwin explains that the refrain is to be sung first by Angela, then by Cellini, then as a duet, as in the original uncut version. This is the sort of cut that could have been made under pressure in order to reduce the show’s running time or for the sake of accommodating the limitations of a 78rpm disk. The edition notes it as a matter of contingent possibility, but reproduces the number in its full form.

From m. 30 through the end of the number, the Brass parts are severely curtailed, and there are also occasional reductions in the Strings and Winds. Changes are indicated in **Fh/Im**,

and were probably introduced after rehearsals began. Each case is addressed below in an individual note. In some cases, the edition restores eliminated parts in cue-size notation; in other cases, the edition describes the parts but does not restore them in the score.

0–1	Hp, Glock	<i>mf</i> added to match Strings; Weill explicitly marked the Winds <i>p</i> as opposed to <i>mf</i> .
1–33	ALL	Abravanel's performance on Ra demonstrates a very flexible approach to tempo, in the manner of an obbligato recitative. Accordingly, the edition adds [<i>freely</i>] at the beginning of the number.
1–23	Vn I-II, Va, Vc	Annotations in Im indicate that mutes were added during the original production. (In Fh , mutes are called for in these parts only from m. 25 onwards, in a pencil addition.)
1/3	ALL	Edition adds a fermata. Fh , Im , Vh , and Vm all show the final chord of this chord to be sustained for another measure, with fermata and diminuendo. The second fermata measure is crossed out in Fh/Im , without the addition of a fermata at the end of m. 1. On Ra , however, Abravanel does sustain the last beat.
3/3	ALL	Edition adds fermata. The same considerations concerning the fermata in m. 1 apply here, with the additional observation that the original fermata measure is crossed out as well in Vh/Vma .
3	CELLINI	CELLINI's part is crossed out in Vh/Vma , and is omitted on Ra . This removal is difficult to justify, as the entrance with its rising major seventh is striking and seems worth retaining.
5	ALL	<i>Moderato</i> from Vh .
5	CELLINI	Edition adds <i>p</i> to match the orchestra.
5–8	Hn 1-2	Ties from Im .
7	ANGELA	Edition adds <i>p</i> to match the orchestra.
14	ALL	<i>Appassionato rubato</i> from Vh .
14	Ob, Cl 1-2, Vn I-II, Va	Edition adds decrescendo hairpins. None are present in Fh , and only two parts (Im-Va and Im-VnI) have such an indication. Still, the similar figure in Cl 1-2 and Strings at m. 18 is provided with decrescendo hairpins in both sources (pencil additions in Fh and original layer of Im) and m. 15 should be somewhat softer than m. 14—the voice enters here, and the sources indicate that the Brass should reduce dynamic to <i>p</i> .
14–18	Tpt 1-3, Tbn	Annotations to Im indicate that mutes were added here during the original production. (In Fh and the original layer of Im , mutes are called for in these parts only from m. 23 onwards in a pencil addition in Weill's hand.)
15–16	Tpt 1	Phrasing from Im .
15	Hn 1	Hn 1 specified in Im .
15	Strings	Edition adds an <i>mf</i> here, one dynamic level less than m. 14, just as the Brass parts go from <i>mf</i> in m. 14 to <i>p</i> in m. 15.
19	Cl 1-2, Bsn, Hp, Strings	Edition supplies <i>mf</i> as the goal dynamic of the decrescendo, returning to the dynamic level previously established at m. 15.
23	Cl 1-2, Bsn, Perc, Hp	<i>p</i> supplied based on the dynamic added later to Fh-Ob .
25	ANGELA	<i>p</i> supplied to match CELLINI's phrase at m. 23.
26	Cl 1-2, Vn I-II, Va	Diminuendo hairpins from Im .

30–33

Hn 2, Tpt 1-3,
Tbn

Edition upholds orchestration reduction. The original notation was as follows (for the notation of Hn 1-2 at mm. 33.2–3, see the next note):

The entire passage, however, was originally marked *pp* in all parts, with a crescendo in mm. 31–32. Presumably, after the Brass (not including Hn 1) were eliminated, the dynamic was changed to *ff* in the Winds and *f* in the Strings, and the crescendo was deleted. These dynamic revisions appear in **Im** only. (Bsn, Hn 1-2, Glock, Hp, and Cb lack a changed dynamic; these have been supplied editorially.) Clearly, the Brass parts were not eliminated here in order to reduce the orchestral volume for a specific singer, but rather for textural reasons; the passage was in effect reorchestrated.

33.2–3

Hn 1-2, Cl 1,
Vn I-II, Va

Edition upholds orchestration reduction. These parts originally accompanied ANGELA's anacrusis. Cl 1 and upper-divisi Vn I doubled the voice at the unison, Hn 1 and lower-divisi Vn I at the lower perfect fourth, Hn 2 and Vn II at the lower minor sixth, and Va at the lower minor tenth. The result: two parallel minor seventh chords. The articulation was slurred, but with tenutos; the dynamic was *pp*. The editor views this change as of compositional intent rather than contingent. Further, ANGELA might perform the anacrusis in a relatively free rhythm, a freedom abetted by this reduced version. **Ra** confirms this reduction.

34

ALL

The tempo and metronome marking is based on **Ra**. It is somewhat slower than a Viennese waltz. No tempo marking exists in any of the sources.

34–49

Ob, Hn 1-2,
Tpt 1-3, Tbn,
Vn I-II

Edition upholds orchestration reduction. Originally, all Vn desks doubled what was later designated as a solo. Ob, which in mm. 42–49 presented a simplified version of the Vn solo, was eliminated. Hn 1-2 in mm. 34–41 and Tpt 1-3 and Tbn in mm. 42–45 were also removed; these parts consisted mostly of sustained harmonic fill. While these changes may have been motivated by the vocal limitations of Beverly Tyler, they are effective in their own right and are taken here as definitive. As originally conceived, with twelve Vn playing a florid countermelody reinforced by the Brass, the orchestration here would be at least as heavy as the CELLINI and duet versions of the refrain. As revised here, this number has more textural contrast.

34–41

Perc

Edition upholds the orchestration reduction. Since the eliminated SnDr and BsDr parts reappear later in ANGELA's chorus, with the same rhythmic pattern (m. 50), the removal probably does not reflect an intention to reduce the volume, but rather a compositional decision to reserve the Perc effect for the second sixteen-bar phrase of the waltz refrain.

38–40

Hp

Edition changes the lower-staff quarter notes to match Cb half notes; edition also provides for the upper-staff offbeat chords in m. 39 following the previously established pattern.

48–57	Tpt 1-3, Tbn	Deleted notes restored in cue-size notation. The removed parts in this case are more than harmonic fill, and except for mm. 48–49, the question of balance with the solo Vn no longer arises. Given a sufficiently strong ANGELA, the doubling of the melody by the muted Tpt 1 could be effective, providing a fine contrast to the preceding Vn solo.
48–49	Hp	Edition changes the lower-staff quarter notes to match the Cb half notes and the previously established pattern.
50	Fl	This figure was originally marked as flutter tongue, but was changed to double tongue in Fh/Im .
64	Hn 1-2, Tbn	Edition accepts <i>pp</i> written into Im-Hn . This matches the current dynamics in all other parts. Fh has <i>p</i> .
64–65	Tbn	Deleted notes restored in cue-size notation.
65.1	Cl 2	Edition changes pitch to A ^b 4 (written B ^b 4) to match the equivalent situation at 181.1; Fh/Im have A4.
67, 70, 75	ALL	<i>poco rit./meno mosso/a tempo</i> are based upon Ra . (In any case, these are idiomatic performance markings.)
68–69	Tpt 1-3, Tbn	Deleted notes restored in cue-size notation.
68–73	Hn 1	Assignment to a single player from Im ; Fh has <i>a</i> 2.
69	Strings	Fh indicates a fermata over a dotted half note. Im indicates a fermata over a half note followed by a quarter rest in the concertmaster's part, while in Vc and some other Vn I parts, there is a caesura mark. (On Ra , ANGELA does indeed sing her anacrusis unaccompanied.)
72	Bsn, Hn 1, Tpt 1-3, Va, Vc, Cb	Edition provides <i>p</i> starting point for the crescendo on basis of previous prevailing dynamics.
74.2–3	Fl, Cl 1-2	Deleted notes restored in cue-size notation.
75–112	Hn 1-2, Tpt 1-3, Tbn	Deleted notes restored in cue-size notation. All Brass parts were removed from this passage except for Hn 1-2 in mm. 91–94 and 97–110, and Tpt 1 in mm. 102/3–106. The parts are restored here because they are extensive and because performing them might be considered, depending on the singer.
75–77	Tbn	Edition upholds removal of Tbn. Weill began a pattern here that was left unfinished.
89–90	Orchestra	Dynamics, transmitted as pencil additions to Fh that were incorporated in the first layer of Im , are inconsistently applied and contradictory. Some parts show a continuous crescendo through 90/2, implying a subito <i>p</i> there; others show a decrescendo over 90/1 into <i>p</i> at 90/2. Edition chooses the latter, more detailed and careful notation.
90.1	Hn 1-2, Tbn	Quarter rather than half note based upon reading in Im .
98	Hp	Fh/Im have B [♯] 3; edition corrects B [♯] 3 to B ^b 3 in the right hand. Note the resolution of C ^b to B ^b in the melody (Fl, Tpt 1, CELLINI, Vn I, and Va).
101.1–4	Hp	Pitches from changes written into Im , to match the pattern in 101/2–3; Fh has A ^b 2-E ^b 3-G ^b 3-A ^b 3. Both sources are missing the naturals in front of the C pitches, an obvious oversight.
101–102	Hn 1-2, Tpt 1-3, Tbn	Contrary to the other parts, no crescendo is given in Fh or Im , probably intentionally. Eventually, these parts were removed (see above).
108–116	ALL	<i>meno mosso</i> from Abravanel's annotation into Fh ; the general tempo pattern <i>poco rit./meno mosso/a tempo</i> is based upon Ra .
109	Hp	Notation derived from Ih . The notation in Fh is unclear.
113–114	Orchestra	Fh is equivocal as to the placement of the decrescendo hairpins (they are apparently hasty additions); some parts begin immediately after their first attack in m. 113, others in m. 114. Edition follows the latter reading.
114	Glock	<i>mf</i> added to match Hp.
131	Vc	Edition adds <i>p</i> to this solo by analogy with the Cl 1 solo (mm. 115–123).

131–138.1	Winds	Edition upholds orchestration reduction. Since this is an orchestral interlude, the removal of these parts was not intended to help the singers. Nor was it merely to allow for audibility of the dialogue; the Winds were cut in Ra as well, even though there is no dialogue on that recording. The reduction enhances the effect of the solo Vc accompanied by String pizzicato. For this reason, the omitted parts have not been restored.
138	Cl 1	Crescendo from Im .
142–149	Hn 1-2, Tbn	Edition upholds orchestration reduction. These parts consisted of sustained harmonic fill. The reason for not restoring them is similar to that regarding mm. 131–138.1 above.
149–157	Tpt 1	Deleted notes restored in cue-size notation; cf. the Tpt 1 solo at m. 49.
149.2–150.1	ALL	<i>pp</i> from Im ; Fh inconsistently assigns <i>p</i> , <i>pp</i> , or no dynamic.
158–159	Tpt 1-3, Tbn	Deleted notes restored in cue-size notation.
164	Brass, Glock	<i>p</i> from Im-Tpt3 .
165/2–173	Ob, Cl 1-2, Bsn, Tbn	Edition upholds the elimination of these parts on the grounds that their removal reflects an intentional thinning in order to highlight the Fl solo.
166	Fl, Va, Vc, Cb	<i>pp</i> from Im .
182	ALL	<i>rit.</i> from annotations written into Im , and based upon Ra .
187	ALL	Edition follows additions to Fh in applying a fermata to this measure; it follows the implications of further changes in Im by adding a rest with fermata on beat 3. In Vh/Vm and the initial state of Fh/Im , there is no fermata. In Fh , a fermata was added in each part over a dotted half note. In Im , the notation varies considerably: dotted half; dotted half with fermata; dotted half with fermata followed by caesura mark; half note—with and without fermata—followed by caesura mark and quarter rest; quarter note with fermata followed by caesura and rests; half note followed by quarter rest with fermata over the rest. Among the Winds and Brass, only Cl 2 and Hn 1-2 have rests; all the Strings have rests. The preponderance of evidence in Im suggests that the singers performed the third quarter unaccompanied, and that both the half-note and the quarter were sustained longer than the basic tempo would dictate. The notation adopted here allows for just that, and it accords with the performance on Ra .

4c. “I Had Just Been Pardoned (Reprise)”

See the general and critical notes for the corresponding passages in No. 4a.

6. “Alessandro the Wise”

According to annotations in **Vma**, the original production called for a Chorus of six soldiers, six courtiers, six models, and four apprentices in this number.

The orchestral introduction, sixteen measures long as presented in the edition, is ten measures shorter than originally notated in **Fh**. The edition observes the cuts written into **Fh** by Weill: the first page (six measures) is crossed out with instructions to the copyist to start at page 2; the last two measures of page 4 and the last two measures of page 5 are similarly crossed out. These cuts are followed by the copyist of **Im**, except for the cut on page 4, which is crossed out by the individual players. The affected measures of **Vh/Vm** are mm. 1–6, 19–20, and 23–24. One-bar cuts are also shown on pages 2–3 of **Fh**, corresponding to the present mm. 3 and 7 (mm. 10 and 14 of **Vh/Vm**), but Weill added “no cut.” **Im** confirms that these two cuts were not observed.

1–11	ALL	Vma indicates that the opening fanfare should begin with the words “I am not a liar, I am a poet,” and that the knock on the door should coincide with m. 11.
1–14	Bsn	Weill notated this passage for EHn, then switched to Bsn. Fh includes instructions to the copyist in Abravanel’s hand calling for Bsn throughout the number, and Im confirms that the change was definitive.

1–17	Hn 1-2	Edition restores muting indication as written into Fh ; this indication was not copied into Im-Hn , which has Hn 1-2 muted only at m. 108. The indication has been restored because the music should be heard as if approaching from a distance (hence the mutes in Tpt 1-3 and the <i>col legno</i> in the Strings). Neither source indicates the point of mute removal. The edition calls for “mutes off” at m. 15, at the point where Tpt 1-3 are also open.
1–6	Tpt 1-2	Dynamics from Im .
9–12	Hn 1-2	Im has <i>a 2</i> .
9	Tpt 3	The <i>p</i> in Tpt 3 appears in Fh/Im . The dynamics of the preceding Tpt fanfares were raised from <i>pp</i> in Fh to <i>mf</i> and <i>f</i> in Im . The <i>p</i> here may be the result of an oversight, but it seems just as likely that it is an intentional marking suggesting an echo effect.
12–16	ALL	Edition extends the crescendo through m. 16 in order to enhance the effect of the DUKE’s entourage gradually approaching CELLINI’s workshop. The sources are equivocal and contradictory concerning the dynamic levels themselves, which are mostly indicated <i>ad hoc</i> through later additions. Matters are complicated by the two-bar cuts in the sources between the present mm. 12 and 13, and between mm. 14 and 15. The edition assigns most parts <i>pp</i> as a starting point in m. 11, <i>p</i> at m. 13, <i>mf</i> at m. 15, and <i>f</i> at m. 17. The exceptions are the <i>ff</i> for the fanfare figures in Tpt 1-2 at mm. 13–16 and the <i>p</i> for Perc at m. 11.
15	Hn 1-2	Edition adds “mutes off” to match other Brass. (See mm. 1–17.)
17	ALL	Edition retains <i>f</i> . This original Fh reading was altered to <i>mf</i> in most Im part books. This was possibly a cautionary change made after the Chorus was reduced (see mm. 17–24).
17–24	Hn 1-2, Tpt 1-3, Tbn, Chorus	Edition observes the reduction from four-part Chorus to unison SOLDIERS and notates the supporting Brass parts in cue-size notation. Vh and the original layer of Vm show the choral hymn to have been originally scored for four-part Chorus. However, in the Chorus parts, which were derived from Vm , the copyist notated the passage for eight men in unison, which does, in fact, correspond with Weill’s later instruction as written into Vh . The copyist who prepared Vm might not have noticed Weill’s instructions when preparing Vm . Or, Weill might have changed his mind after Vm had been prepared, but before the separate Chorus part books were written out. In any case, Vma notes the change and specifies the full Chorus entrance at 24/4. Moreover, Tt3 and Tty call for only the SOLDIERS to sing here. Perhaps as a result of the reduction in choral forces, the elaborate Brass parts in this passage were marked <i>tacet</i> in Im .
20/4–22.1	Chorus	Dynamics added to match the same figure in the orchestra.
21/3–4	Cl 1	Edition corrects pitch to A5 (sounding G5). In Fh/Im , the pitch remains G5 (sounding F5) the entire measure, but in light of the E-minor chord on beat 3, this is probably a mistake. The part should parallel the rising line in Va.
24/4	Tpt 1-3, Tbn	In Fh , <i>mf</i> was crossed out and replaced by <i>p</i> . In Im , Tbn remains <i>mf</i> and Tpt 1-3 are reduced to <i>p</i> . The alterations seem arbitrary, especially in light of the corresponding passage at m. 28, where the <i>mf</i> remained unaltered.
28/4	ALL	From here, Weill originally notated the number a whole tone higher. Perhaps to accommodate Melville Cooper, he later instructed the copyist to transpose down.
28/4	Chorus	In order to effect the new modulation to Eb-major (see previous note), Weill altered the Chorus part on the last beat of m. 28: originally, all four parts had an F. The edition reflects Weill’s change with one exception: it adopts the Bass pitches from Vma/Cma . Weill had the Bass double the Soprano at the lower double octave. The change adopted by the edition avoids a tripling of the Soprano anacrusis.

29–30.1	Chorus	The lowest female voice (doubling the Soprano at the lower octave) is crossed out in Vma/Cma . This, however, results in an awkward leap of a diminished fifth from the last pitch of m. 28.
32–35	Orchestra	General dynamic <i>f</i> at m. 32 from indications written into Im ; edition adds decrescendo hairpins in m. 35 in order to return, at the vocal entrance, to the <i>p</i> originally indicated in Fh at m. 32. Contrasting dynamics are idiomatic for an introductory vamp of this sort.
32–36	Hn 1-2	<i>a 2</i> in mm. 32–35 and change to Hn 1 in m. 36 from Im ; Fh has Hn 1 alone throughout.
32	Tpt 1-3, Tbn	Muting from indications written into Im .
35/2–36	Tpt 1-2	In Fh , a passage doubling the DUKE in Tpt 1-2 (at upper octave and upper sixth) shows the anacrusis and downbeat, but these are crossed out and not continued.
36–49	Tpt 1-3, Tbn	Edition upholds reduced orchestration (marked in Im) on the following grounds: first, the similar texture at mm. 92–95 is <i>not</i> reduced, suggesting that the change may not have been introduced merely to accommodate a specific singer or acoustic situation, but rather for the sake of contrast. Second, the reentry of the Brass together with the Chorus at mm. 50–51 is an effective touch. Therefore, the omission of the Brass here is treated as a compositional revision, not as a production-specific reduction.
38–41	Vc	Edition adds <i>arco</i> . The slurs and crescendo markings strongly suggest a change from <i>pizz.</i> , even though the indication <i>arco</i> is absent in all sources.
42–45	Va	<i>arco</i> from Im .
52–59	Chorus	Assignment of passage to Soprano and Alto alone from Vma ; in Vh , it is simply notated as two lines on a single treble staff and marked “Chorus.”
60	Hn 1	Assignment to a single player from Im ; Fh has <i>a 2</i> .
67–75	Ob	Edition upholds the orchestration reduction marked in Fh/Im . Ob originally doubled the voice; the presence of a doubling instrument may have undermined the quasi-parlando vocal part.
76	Hn 1-2	Assignment to two players from Im ; Fh assigns to Hn 2 only.
86	Tpt 1-3, Tbn	“Mutes off” (here indicated at m. 84) from Im .
86	Chorus	Edition accepts, from Vma/Cma , the convergence of all voices on the unison tonic Eb; in Vh , the measure was left blank; Vm has Bb3-Eb4-G4.
87–95	Vc	In Im-Vc , “gliss” was written in beside the triplet-sixteenth figure in m. 89, the only such figure in this passage so marked.
88–92	ALL	Revisions to Fh , probably in Abravanel’s hand, and additions to Im show <i>ff</i> at m. 88 and <i>p</i> at m. 92. Originally, the dynamics were <i>mf</i> throughout. The edition preserves some degree of dynamic differentiation: <i>ff</i> to <i>mf</i> by analogy with the reduction from <i>f</i> to <i>p</i> at mm. 32–35. The contrast between <i>ff</i> and <i>p</i> seems exaggerated. The corresponding passage at mm. 99–100 remains <i>mf</i> in all sources. Edition adds decrescendo hairpins at m. 91.
90–95	Brass, Vn II, Va	Fh/Im indicate repetitions of the two-measure pattern in mm. 88–89 through notational shorthand. The editor suggests that performers entertain the possibility that the vamp pattern be less accentuated once the DUKE enters (e.g., with just staccato dots). This articulation change would correspond with the dynamic change discussed in the previous note.
91–118	DUKE, Chorus	The text underlay of the second strophe, including rhythmic changes to accommodate the different text, is derived from Vma . The added text is in Gershwin’s hand.
92	Tpt 1-3, Tbn	Mute indications from Im-Tpt3 .
95	Chorus	<i>mf</i> added to match the orchestra.
108–116	Hn 1-2, Tbn	From added holograph notation in Fh ; the material was incorporated into Im after the parts were copied. Hn 1-2 muting from Im only. Originally, Hn 1-2 were silent and Tbn shared the Tpt figure in mm. 108 and 112 (with anacrusis) with Ab3-Db3.

115	ALL	In Im , some parts bear added markings of <i>rit.</i> These probably reflect a singer-specific <i>rubato</i> , or perhaps they were intended to allow time for the audience to laugh at the rhyme “da Vinci” / “pinchy.”
123–124	Hn 1-2, Tpt 1-3, Tbn	“Mutes off” (here indicated at mm. 112 and 116) from markings written into Im-Hn and Im-Tbn .
124.2	Vn I	D \flat 5 from markings written into Im ; Fh has D \flat 5. The odd whole-tone scale in thirds which Vn I-II have here is intentional (see Fl and Ob in mm. 128–129).
127.2–128	ALL	Edition upholds general change in dynamic from <i>mf</i> to <i>p</i> as reflected in revisions to Fh/Im . The effect recalls the similar situation in mm. 30–31.
130	Chorus	Edition adds <i>mf</i> , which matches the previous Chorus dynamics.
133	SnDr, BsDr	In Fh , this measure (which completes a page in that source) contains notation for SnDr and BsDr:



However, these instruments do not appear on the following page, suggesting that Weill began a pattern for them but forgot or otherwise decided not to continue it. In **Im**, this single measure is marked *tacet*. Because there is no way to determine how this Perc phrase would have proceeded if it were intended to do so, the edition omits it.

133–134	Winds, Hp, Strings	Edition provides a general <i>mf</i> dynamic by analogy with m. 123. Fh indicates no dynamic change here; <i>p</i> is given in a few parts of Im .
138–140	Chorus	Edition adds <i>ff</i> to match the loudest orchestral dynamic, the <i>ff</i> in the Winds.
139	Chorus	In Cma , annotations written into one copy indicate that the Tenors enter with the Altos. There is no other source evidence for this revision. In any case, the Vh/Vm readings with entrances on every beat are more consistent.
141	ALL	Vh/Vm indicate <i>Largo</i> . This indication does not appear in Fh or anywhere in Im . The number almost certainly finishes in tempo.

7. “Finaletto”

The sixteen numbered sheets of **Fh** are a faithful orchestration of **Vh**. A set of parts was copied, but never used. This original version proceeded in the following order:

1. A two-measure fanfare for two Trumpets and Snare Drum, like the one currently in mm. 15–16 (with anacrusis) of No. 6.
2. The first eight measures of the “Alessandro the Wise” hymn, beginning with the four measures now located at m. 56 (with anacrusis) through m. 59/1, but in F-major rather than in E-major. The eighth measure of the hymn was interrupted exactly as is the fourth measure at m. 59 of the present version.
3. The recitative passage currently at mm. 59–72, but a half-step higher and with a slightly different final measure, to allow an overlap with the quodlibet:
4. The quodlibet now located at mm. 1–55.
5. The passage now located at m. 73 (with anacrusis) through the end.

Parts for the second version of the number were copied in accordance with Weill’s instructions (communicated on an additional loose sheet in Abravanel’s hand and transmitted with **Fh**). Aside from the replacement of Bass Clarinet with Bassoon, Weill called for a substantial reordering of musical material, as well as transpositions, minor cuts, and alterations to allow the reordered passages to fit together. Item 1 from the preceding list was eliminated altogether. Item 2 was reduced by half, surely because in the new version it is separated from the virtually identical item 5 only by item 3, whereas in the original version, item 4 intervened as well. The marked copies of **Vm** and source **Tty** also convey some of these changes. The edition presents the second version of the number, the only one ever performed.

Later in the course of the production, after the second set of parts was copied, two more large cuts were introduced which are not reflected in any stage of **Fh**. These cuts result in the elimination of mm. 53–72/3 and mm. 80–87. (Oddly enough, **Vma** shows the second cut in mm. 76/4–80/3.) Markings in **Im** suggest that dialogue, now lost, was inserted just after m. 53, presumably in order to replace the plot development in the recitative. The edition does not observe these two cuts. There is no evidence from which to reconstruct the dialogue that replaced the recitative. More importantly, the cuts make the section following the elaborate quodlibet excessively short. The ending preserved in the edition is far more convincing and includes an extraordinarily poignant moment, the passage at mm. 83–86, where Angela's motif pierces briefly through the Chorus's ducal hymn. The Duke may be a humorously inept character baritone, but the final "Alessandro the Wise!", which drowns out Angela's plea and restores the ruling E-major tonality in one cadential stroke, suggests something more sinister: the individual vision crushed by a despotic social order. With the cuts in place, the scene loses its small measure of political bite. The through-composed version of the Finaletto accords better with the classical operetta tradition than does the version transmitted by the ultimate stage of **Im**.

Concerning the choral forces used in the original production, see the general comments on No. 6 above.

1–51	Strings	Annotations to Fh/Im indicate that String mutings were added during the original production. (The first desk of Im-VnI bears an indication for the removal of mutes at m. 27.)
1–18	Hp	In Fh , mm. 1–12 are crossed out and then rewritten in an altered version on one treble staff (identified as the Gtr staff on the Chappell No. 5 scoring paper). In mm. 13–18, Hp continues to be rewritten on this same staff. Nevertheless, Im confirms that the entire passage is to be assigned to Hp.
1–10	Hn 1	Assignment to a single player from Im ; Fh has <i>a 2</i> .
3	Fl	<i>pp</i> from Im .
11–17	Vn I	Im : fourth desk <i>tacet</i> .
16	ANGELA	Crescendo hairpin added to match the orchestra.
19–32	Hn 1	In these measures, Hn 1 may have been eliminated during the original production. It is struck out in Fh , but is unaltered in Im . This is unusual; while it is often the case that cuts introduced in the parts were never entered into the score, it is rare to find cuts in the score not reflected in the parts. In view of this anomaly, the edition restores the part.
29–30	CELLINI	Text "but the Duke I must obey" from Vma in Gershwin's hand; Vh has "forty ducats did I pay." The original line refers to a transaction earlier in the scene between CELLINI and ANGELA's AUNT BEATRICE. The latter character was eliminated from the book, according to Tt3a .
32	CELLINI	<i>ossia</i> from Vma .
34	Brass, Perc	<i>mf</i> from the first layer of Im-Hn and Im-Perc ; Fh has <i>f</i> . The somewhat softer attack makes sense in light of the subsequent crescendo in these parts alone. This transitional measure was considerably revised after the definitive set of parts was copied. Weill's new scoring, as emended in Im , is found in Fh on the last page of the number.
35	solo Vn I	Even if mutes are employed in the previous passage (cf. 1–51 above), the solo passage beginning here should be played without mutes. The note in Im-VnI/1 calling for the removal of mutes by the first desk at m. 27 confirms this.
35–36	Voices	Edition follows Cma in marking all parts <i>f</i> : In Vh/Vm , only ANGELA has <i>f</i> .
35–53	Chorus	Edition incorporates the minor changes Vma offers to the text of Vh . (E.g., "floors her with a blow" replaces "floors me with a blow;" "she is happy here" replaces "she was happy here.")

36	DUKE	Vh : “Duke (with 4 courtiers).” Given the thickness of the texture and the fact that new text is being presented here, Weill’s prescription to support the DUKE line with four additional singers makes sense. Yet it was not carried over into any subsequent vocal source. (See also note for m. 48.)
43–46	Hn 1	Assignment to a single player from Im ; Fh has <i>a 2</i> .
46	Brass	Edition marks all parts with an accent, following the implication of Im-Tpt . In Fh , all parts are marked with both <i>ff</i> and an accent; in Im , these markings are deleted, except for a lone accent in Tpt.
48	DUKE	Edition identifies lower line as an <i>ossia</i> . Both lines are present in Vh . If, as suggested at m. 36 in Vh , the DUKE was joined by four courtiers, this division into two lines might have been distributed among the five men.
48–49	Voices	General <i>cresc.</i> from Vmb/Cma . According to Vh/Vm , only ANGELA has a crescendo here.
49	Brass	Slurring from Im-Hn and Im-Tpt1-2 .
50	ALL	Some orchestral parts have a fermata, while others indicate that the sustained half note should be “slow.” Since ANGELA’s part should be sung with considerable freedom here, the edition inserts a cautionary fermata in all orchestral and vocal parts, along with a caesura as given in Vma . The edition adds the indication “free” to ANGELA’s part.
51	Chorus	Alto II pitches from Vma ; Vh/Vm have F4 on both beats.
51	Vn I-II, Va, Vc	In Im , all desks contain the instruction to remove mutes.
51–54	Chorus	Text in Tenors and Basses (“Ah!”) from Cma . This syllable might be more effective than humming at the final cadence.
51–52	ALL	There is a general diminuendo in Fh ; a crescendo was added later over the Hp staves. This crescendo was probably meant for the entire system. In Im and some choral scores in Cma , some parts show a change to crescendo, others retain the original diminuendo, and others have no dynamic change. The crescendo most likely replaced the diminuendo after mm. 54–72 were cut and replaced by spoken dialogue. If the cut is taken, a final swell before the music ends is certainly appropriate. But if the cut is not taken, as in this edition, then the original diminuendo should be retained in order better to set off the solo Tpt fanfare that introduces the “Alessandro the Wise” hymn.
52–55	DUKE	Lower octave from Vma . Edition adds <i>ossia</i> .
53	Hn 1-2	Bb4-F5 dyad from Im . Fh has <i>a 2</i> on unison Bb4.
55/4–end	Vn I	Im-VnI/4 contains the instruction <i>con Vn II</i> .
57.4–59	Chorus	Octave doubling in the Bass part according to Cma .
65	ALL	Reduction of two measures to one from revisions to Fh/Im .
67	ALL	See m. 65.
69–70	Brass	Edition upholds removal of Brass as indicated in Fh/Im . Originally, Tpt 1 doubled Ob, Tpt 2 doubled Cl 1, Tpt 3 doubled Cl 2, Hn 1-2 doubled Bsn, and Tbn doubled Vc.
72/3	DUKE	Edition replaces the half note given in Vh/Vm with a quarter note in order to accommodate the choral entry on 72/4, a result of the rearrangement of passages in the first production, as described above.
72/4	Tpt 1-3, Tbn	Edition adopts <i>f</i> . The original layer of Fh reads <i>ff</i> , but a large <i>mf</i> added below Tpt 2 is probably meant to apply to Tpt 1-2 and Tbn as well. In Im , Tpt 1-2 have <i>mf</i> , Tpt 3 has <i>p</i> (additions); Tbn has <i>f</i> (original layer). Both <i>p</i> and <i>mf</i> seem too extreme as cautionary markings.
72	Chorus	Edition increases dynamic to <i>ff</i> in order to match the full orchestral texture and dynamics. Vh has <i>f</i> .
74	Tbn	The copyist of Im placed <i>f</i> at 74/2 and <i>p</i> at 74/4 based on added markings written into Fh by Abravanel. The edition does not incorporate these; they seem more conductor’s markings intended as a device to bring out the part.
77–79	Tpt 1-3, Tbn	Edition incorporates recomposed parts. In Fh , Weill recomposed the Tpt and Tbn lines, using available blank staves. These modifications appear in Im as paste-ins.

77	Hn 1-2	Notation from Im . The original rhythm (in Fh) was single-dotted, corresponding to the Woodwinds and Chorus. When Weill wrote the new Tpt and Tbn parts into Fh (see previous note), the Hn part was double-dotted to match them. All the changes were incorporated in Im .
81	Brass	Edition accepts <i>mf</i> from markings by Abravanel into Hn of Fh , overruling his marking of the other Brass as <i>mp</i> ; Weill seldom used the latter marking.
86/4–87	Orchestra	Edition upholds the <i>tacet</i> written into Fh/Im . This removal of the instrumental accompaniment may have been undertaken for solid acoustic reasons (i.e., the audibility of the offstage Chorus), but it also creates a telling effect at the end of the number.

8. “Entrance of the Duchess”

Fh contains notation for a single, complete instance of this number. Markings written into **Vma** and **Im** suggest that at least parts of it were played a second and third time in the first production. The third repetition is even written out in full: it lacks mm. 1–2 and 9–13 of the complete version and features a somewhat reduced orchestration (two first Violins, two second Violins, no Oboe, and softer dynamics). **Vma** contains two cues: “tosses purse: da capo (no singing)” and “3rd time: Cellini has escaped.” The first cue refers to the manner in which the Duchess disperses the crowd in **Tt2**: she tosses coins, which the rabble gather and spend in a nearby tavern. In **Tt3**, she scatters the crowd with a stick instead. Either way, the entrance music was likely repeated instrumentally to accompany this stage action. It is unclear what function the third rendition was meant to serve. The second cue in **Vma** apparently refers to dialogue immediately *preceding* the stage direction “the Duchess’s music is heard approaching.” It is entirely possible, then, that the softer version of No. 8, labeled “3rd time” in **Im**, was ultimately used as incidental music to suggest the arrival from some distance of the Duchess’s entourage. But in that case, it would be the first rendition, not the third!

The Violin parts in **Im** are labeled A through F. If followed literally, they would result in a distribution of five stands on the first part and only one on the second. It is likely that there was a copyist error involved, however, and that the actual distribution should have been 4-2.

All libretto sources specify “four little blackamoors” for this number. All vocal scores have “blackamoor” in the singular. **N1** lists a page, whereas **N2** lists a page and two sedan bearers. In the original production, the number was sung as a solo, just as the vocal scores indicate, but the boy, Billy Williams, could not handle the part, which was sung offstage by Lys Bert. The edition follows **Vh/Vm** in assigning the part to a solo voice and specifying “Blackamoor” rather than “Page.”

1	ALL	<i>Allegretto grazioso</i> from Fh , Vh , and Vm . Im has <i>Andante moderato</i> .
1–40	ChCym	The marking “on stage” presumably indicates that ChCym was to be played by one of the BLACKAMOORS, although no evidence of this has survived. Perhaps the ChCym part did not survive the eventual reduction in the original production to performance by a single PAGE. (Rehearsal pianist Lys Bert recalls having to sing the PAGE’s part from the wings in the performance and remembers no ChCym part at all.)
1	Gtr, Hp	<i>f</i> from markings in Fh/Im ; the original layer had <i>p</i> .
2–40	Cl 1	Edition presents the definitive version of this part for Cl in B♭. Fh presents this part notated for Cl in E♭ throughout. In Im , there are two Cl 1 parts, in B♭ and E♭. The E♭ rendition bears instructions to transpose for Cl in B♭.
3	Picc, Cl 1	<i>f</i> from markings in Fh/Im ; the original layer had <i>p</i> .
9–13	ALL	These measures are a later interpolation by Weill, orchestrated in Fh and represented in Vma and Vh , but not appearing in Vm .
14–26	Hn 1-2	Edition upholds orchestration reduction. Crossed out in Fh and marked <i>tacet</i> in Im , Hn 1-2 doubled the offbeats of Gtr at the lower octave. Since this Hn material does not appear in the otherwise identical passage in No. 17, the deletion is interpreted as definitive.
27	Picc, Cl 1, Gtr, Hp	<i>f</i> from markings in Fh .

9. “Sing Me Not a Ballad”

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

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

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

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

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

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

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

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

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

Stages one and two remain in D \flat -major throughout.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Despite a few anomalies with respect to the distribution of part material in **Im**, it is likely that the division of Violin I and Violin II parts in this number is the same as throughout the rest of the work, that is, four stands of first and two stands of second Violins.

1	Vn I-II, Va, Vc	Markings written into Im suggest that in the first production, these parts were muted from mm. 1–105.
9.1	Cl 1, Vn I-II, Va, Vc	Some Im parts show that this note (or perhaps the measure) was removed.
10–31	Hn 1-2	Mutes from markings written into Im . In Fh , mutes are specified only from m. 43. Edition accepts reading from Im because <i>both</i> sources call for muting in the other Brass parts in mm. 14–42.
11–21	Hn 1-2	Decrescendo hairpins from markings written into Im .
14	Tpt 1-3, Tbn	Edition adds <i>pp</i> . No dynamic markings are given in Fh . In Im , <i>ppp</i> is penciled in for Tpt 1-3, but this seems excessively cautionary. <i>pp</i> matches the Hn dynamic at m. 10. Another Im marking changes the muting from cup to straight, but only in Tpt 1-2.
25	Vc	Originally, the fourth quarter presented an anacrusis triplet figure, E4-F4-G4. The next measure began with Ab4. When Weill reorchestrated mm. 26–33 (see next entry), he forgot about the Vc anacrusis, located on the previous page of Fh . The edition follows the player-added notation in Im which eliminates the anacrusis.
26–33	Orchestra	Weill re-orchestrated this passage. His pencil revisions are preserved in Fh as a sheet labeled “new p. 4.” The affected books in Im were altered, either with paste-ins or with written corrections. The “new p. 4” is entirely devoid of dynamics, articulation, and expressive markings, except for slurs, ties, and the <i>p</i> in Tpt 1. It would appear that the dearth of performance indications is symptomatic of a hastily scribbled revision, rather than part of a compositional recasting. The edition takes from the original layer of this passage the general <i>p</i> dynamic, the accents in the Winds and Strings, and the crescendo hairpins and <i>espressivo</i> markings in mm. 32–33. Weill’s revision eliminated Fl and Ob for this passage, as does the edition, even though this was never explicitly noted in Im , possibly inadvertently.
26	Tpt 1	Edition adds change to straight mute. This passage was added on the “new p. 4,” which lacks muting indications. The passage comes between one for which Weill indicated cup mutes and one for which he called for straight mutes.
37	Cl 1-2	Edition adds <i>p</i> to match Strings.
40–41	Winds, Strings	<i>f</i> from Im . Fh provides only <i>mf</i> for the Brass.
44–59	Hp	Originally doubled Mand at the lower octave, but was crossed out in Fh/Im . Mand is more effective as a solo, as it would be in a serenade, about which the DUCHESS is singing.
44–59	Vc, Cb	<i>pizz.</i> from Im . Fh : <i>pizz.</i> starts only at m. 60.
44–45, 52–53	Vn I-II, Va	The rhythmic figure in these measures was initially notated as ♯ ♯ ♯ ♯, then changed in Im , and inconsistently in Fh , to ♯ ♯ ♯. The edition accepts this change and applies it consistently to all relevant parts.
47.2	Vn I-II, Va	Duration change from ♯ to ♮ according to the notation in Im . This revision accords with the changes of mm. 44–45.
50	Fl, Ob, Cl 1-2, Bsn, Hn 1-2	Edition adds <i>p</i> to the entering parts in order to match the prevailing dynamics. The <i>p</i> in Cl 1-2 and Hn 1-2 has been adopted on the grounds that the previous <i>pp</i> applies only to the legato passage in mm. 44–49. The fill material here, when the voice drops out, should share the dynamic level of the similar String parts.
60	Tpt 1	In Im , “Harmon” is crossed out.

67	Ob, Cl 1-2	Represented here from annotations written into Fh/Im . In Fh , the rhythm of these parts was originally the same as in Vn I, but was later altered as here. Accents appear in Im only.
84	ALL	Edition adds <i>a tempo</i> in order to cancel the previous <i>rit</i> .
90–91	Hp	Notation from paste-over in Im-Hp , which alters the arpeggiation considerably.
92	Orchestra	Edition adds <i>p sub.</i> on the grounds that the <i>mf</i> in m. 90 applies only to the fill. The general increase to <i>mf</i> comes only where specified at m. 98. <i>p</i> also matches the Hn dynamic given here in the sources.
98	Orchestra	<i>mf</i> according to Im .
99	Hp	Notation from Im . Fh has a nonuplet beginning on Ab3.
100	Orchestra	<i>f</i> from additions to Fh , inconsistently carried over into Im by the copyist and individual players.
100–103	Perc	In mm. 100–101, Weill notated Perc in the space he normally reserved for Cym, but he used a filled-in notehead, whereas only one measure earlier, he had used the x-shaped Cym notehead. Then, at mm. 102–103, he continued to use a filled-in notehead, now on the space he normally reserved for SnDr. If m. 99 is unequivocally notated for Cym, and mm. 102–103 for SnDr, then mm. 100–101 remain ambiguous. The notation “modulates,” as it were, between the two instruments. The edition opts for Cym, because throughout the score Weill often used that instrument for single strokes, whereas he never did so with SnDr.
106	DUCH	Only Vma indicates what the DUCHESS is supposed to sing at m. 106 as a consequence of the overlap between the two choruses. (This overlap came about as part of the complicated development undergone by this number; see general notes above.) According to Vma , the DUCHESS should cadence on a whole note Bb4 at m. 106 as the second chorus begins. Apparently, no one actually sings the first phrase of the second chorus: strictly speaking, only the first two measures of the DUCHESS’s first phrase (“Sing me not a”) are crossed out (in Vma), but it seems unlikely that she should enter at m. 108 in the middle of the phrase.
106–137	Orchestra	Dynamics derived from Im , although information given therein is contradictory concerning some matters of detail. Fh is almost entirely lacking in dynamic markings. In Fh/Im , mm. 122–137 are indicated through repeat signs applied to mm. 106–121. Im specifies that the repetition is to be played more softly.
106–169	FOUR COURTIERS	Edition provides a humming syllable (“Hmm”) for the untexted portions of the male quartet parts. An appropriate aspirate such as “Ah” might alternatively be used. Precedents for both are found in No. 2. Edition adds phrasing slurs consistent with passages where Weill did provide markings. Only sporadically did Weill add phrasing slurs for the untexted passages of the male quartet.
114–121	Vn I	In Fh , the Vn I parts are notated on two staves, marked A and B. A has the top part, and B the bottom two. In Im , the first two desks have the top part, while the remaining two desks have the bottom two parts divisi. The result is a 4-2-2 distribution of this three-part texture.
118.2	Hn 1-2	Edition adds <i>p</i> to effect a return to the prevailing dynamic.
120–121	Cl 1-2, Va	Edition adds tenuto markings to the repeated notes in order to distinguish the slurs above them from ties.
128–137	Ob	Deleted notes restored in cue-size notation. An annotation written into Im-Ob indicates that Ob remained <i>tacet</i> upon the <i>p</i> repetition of mm. 106–121 in mm. 122–137.
130–137	Vn I	See mm. 114–121.
134.2	Hn 1-2	Edition adds <i>p</i> to effect a return to the prevailing dynamic.

138–145	Perc	Edition accepts <i>tacet</i> marking written into Im . This reading provides some variety for the orchestration of the release section. The edition treats it as a compositional change, not a production specific reduction motivated by localized problems of balance.
144–146	ALL	Edition adds <i>rit.—a tempo</i> by analogy with mm. 82–84.
145/4–146	Vn I-II, Va	The last beat of m. 145, which is part of Royal's orchestration from the second stage, was revised to connect better to the new continuation from the fifth stage, where Weill directed the copyist to duplicate his orchestration of mm. 84–103 for mm. 146–167. In Fh , the revision is made in pencil: Vn IA has Eb ⁴ , Vn IB has A ³ , Vn II and Va have C ⁴ . The problem is that this revision does not connect smoothly with the new m. 146. It would make more sense for the divided Vn I to have Eb ⁴ and C ⁴ converging on Db ⁴ , for Vn II to have A ³ leading to Ab ³ , and for Va to have Gb ³ resolving to F ³ . Indeed, the connection between mm. 145 and 146 (which also coincides with a page turn in Fh) resulted in some confusion when Im was amended: the copy of the Vn II material from mm. 84–103 was pasted into two of the Vn I desks over mm. 146ff., while the Vn II desks received Vn I material. The edition takes the simpler solution of switching the bottom two Vn parts: lower Vn I now takes C ⁴ , and Vn II now takes A ³ . The edition respells the A ³ as Bbb ³ , following Royal's original notation. As for the Va Gb, this pitch is the only remaining possibility, and it completes the harmony.
168	Tpt 1-3, Tbn	"Mutes off" from Im . The parts should certainly remain open for the dance.
169	Orchestra	<i>ff</i> from Im .
173.2	Tbn	Slurred with the ensuing phrase by analogy with the corresponding passage in the "Exit Music."
175.2–176	Vc, Hn 1-2	Edition adds slurs in accordance with the "Exit Music."
194–201	Vn I	See mm. 114–121.
196	Gtr	Edition adds Eb ⁴ as the lowest note in the chord in accordance with the notation of the part in the "Exit Music."
199	Tbn, Vn I-II, Va	Edition adds crescendo hairpins in accordance with the "Exit Music."
203/4	Vn II	Edition replaces ♯ with Cb ⁵ -Eb ⁵ . The rest is likely an error, for the passage otherwise doubles Vn I at the lower octave.
205	Tpt 1-2	Edition changes <i>pp</i> to <i>p</i> to match Tbn.
210–211	Bsn, Vc	Edition corrects contradictory slurring in accordance with the "Exit Music."
212–213	Bsn, Tpt 3, Vc, Cb	Edition adds slurs in accordance with the "Exit Music."
215–217	ALL	Edition adds a general ritardando to represent the idiomatic liberties often taken at the end of such a production number. These are recorded in Im as a conflicting set of fermatas, obviated here by the <i>rit.</i> marking.
217	ALL	Edition replaces inconsistent dynamic and accentuation marks with <i>ff</i> and an accent in all parts.

10. "Madrigal: When the Duchess Is Away"

Mm. 1–4 of this edition correspond to the single holograph page of **Fh** that serves as an introduction to "When the Duchess Is Away." The page also bears a memorandum in Abravanel's hand instructing the copyist to extend this introduction by transposing to Eb-major the first seven measures of the "Alessandro the Wise" hymn, as orchestrated in mm. 3–9 of No. 7 in its first version. Parts for this eleven-bar introduction were copied and identified by the title, "Introduction to Duchess Is Away" and the verbal cue "Stick 'em up," the last line of Act I, Scene iv. During the course of the production, however, the introduction was once again shortened to the four-bar fanfare that Weill notated. It may have been Weill's original intention to accompany every appearance of the Duke with a rendition of the "Alessandro the Wise" hymn, just as the Duchess's entrances are marked by the Blackamoor music. The parallel goes deeper: just as the fanfare that announces the Duke's approach becomes the head motif of the

Duke's patter song, so the Blackamoor music serves as the motif of "Sing Me Not a Ballad." Nonetheless, the ducal hymn, unlike the brief Blackamoor's tune, does not stand up to so many repetitions. By this point, the audience has heard it in the Prelude, No. 6, and No. 7. The decision to omit yet another rendition in No. 10 was a sensible one and is upheld here.

In **Vh/Vm**, the measure corresponding to m. 119 of the present score is followed immediately by the sustained tonic of mm. 128–131. In **Vma** (and also a second copy of **Vm** bearing the initial "L[ys Bert]"), Abravanel placed a fermata over the equivalent of m. 128, and he indicated a repetition from m. 104. In a copy of **Cm** bearing the name "Donna [Gardner]," however, the repetition begins only at m. 113. This discrepancy reflects two different stages of the number's development. In **Fh**, Weill wrote out the repetition of mm. 104–119 in full. The repetition of mm. 104–112, however, was later crossed out in **Im**. This cut was definitive, and since it shortens an expansion that was itself an afterthought, there is no compelling reason to reinstate it. A fermata and caesura at m. 120 in **Fh/Im** work only if the full repetition from m. 104 is taken. The edition omits them.

5–10	Fl, Ob, Cl 1-2, Vn I-II	Articulation from markings in Im ; in Fh , the entire passage is marked staccato.
17	Orchestra	<i>mf</i> from markings written into several of the Im parts, with support from Vm/Vh . With the exception of Ob, which doubles the voice, all the orchestral parts in Fh lack a dynamic here.
17	MAN	Vh/Vm mark this part simply as "Solo" in treble clef. The specification that this part is to be sung by a solo male comes from Vma .
17–48	ALL	The melody modulates to the subdominant (E♭-A♭) in mm. 17–32, then repeats a step higher in mm. 33–48 (F-B♭). There is one change of key signature, at m. 33 (E♭ to F). In both repetitions, Weill occasionally omitted accidentals once the subdominant key was achieved (e.g., Hn lacks a ♭ at 41.2). The edition tacitly corrects such mistakes throughout the number.
20	Chorus	Edition adds <i>mf</i> to match the soloist and the prevailing dynamics.
33–36	Chorus	<i>leggiere</i> and tenuto dashes in the Bass part from Cma .
40	Chorus	Vh/Vm indicate a crescendo. However, in these sources a crescendo is also shown in the accompaniment. No such crescendo is present in the instrumental parts in Fh , so the edition does not incorporate the Chorus crescendo here either.
40	Tpt 3, Tbn	Edition adds <i>p</i> by analogy with Tpt 1-2 in m. 36.
41, 45	Chorus	Edition adds <i>mf</i> and <i>p</i> to match the orchestra.
52	EMILIA	Edition adds <i>p</i> to match the orchestra. The assignment of this passage to EMILIA follows Vma ; Vh/Vm and libretto sources mark the part simply as "Solo." Tty assigns the number to "Emilia and guests," but does not specify which solos, if any, EMILIA sings.
52–77	Brass	Deleted notes restored in cue-size notation. Weill assigned the Hn part in mm. 61–64 to Hn 2 alone; in Im , the passage is copied for Hn 1-2, but Hn 1 was later crossed out and the direction "play" was added for Hn 2. With the exception of the Hn 2 passage in mm. 61–64, all the Brass parts are crossed out in Fh and marked <i>tacet</i> in Im . Balance may have been a factor, especially in mm. 52–60, where both Hn 1 and Fl double EMILIA's solo. On the other hand, the parts may have been removed because Im was too unreliable here: in mm. 52–60, even though Weill stemmed Hn 1-2 in opposite directions and carefully marked their entrances with Roman numerals, the copyist assigned mm. 55–57 to Hn 1-2. In mm. 69–76, which correspond to a new page of Fh , Weill accidentally continued the Tpt and Tbn parts one staff higher. The result is that the copyist assigned to Hn 1-2 the material written for Tpt, doubled Tpt 1-2 on the Tpt 3 part, and assigned to Tpt 3 the Tbn material written in bass clef. Rather than going back and trying to determine what had gone wrong, Abravanel may have decided simply to remove the Brass parts from this passage altogether. The Brass parts have been restored here.

53	EMILIA	“convention” (singular) from Vma and copies of Vmb ; Vh/Vm present the plural form. This change was likely made to avoid the double sibilant with “scorning.”
61	EMILIA	Edition adds crescendo hairpin by analogy with Ob. In one copy of Vmb , beat 1 is changed to B♭, but the change is not present anywhere else, including Vma , and it would introduce weaker voice leading, eliminating the voice exchange with the bass line (Bsn).
61	Bsn	Edition adds crescendo hairpin and “espressivo” by analogy with Ob, the better to bring out the voice exchange.
65	Chorus	<i>leggiere</i> from copies of Vmb and Cma . Edition adds <i>mf</i> to match the orchestra, overruling the <i>p</i> marking in Vma .
73–76	Chorus	Edition adds crescendo hairpins in mm. 74 and 76 to match the orchestra. Vh/Vm present a crescendo hairpin only in m. 73, but this placement is superseded by Fh .
74–76	Chorus	According to Vh/Vm , the Bases divide here while the Tenors rest, in preparation for the entrance of the canonic subject at m. 77.
77.1	Chorus	S, A, B: Duration changed from ♩ to ♪ in Vma . In the vocal scores, the downbeat chord in the accompaniment lasts a quarter note; in the orchestration, it lasts an eighth. Edition adopts Abravanel’s equalization.
77–104	Chorus	Following indications in Vma , edition marks <i>f</i> all entries of the contrapuntal subject. In Vm , only the initial Tenor, Soprano, and Bass entries of the subject (mm. 77, 81, 89) are marked <i>f</i> ; other entries lack a dynamic. In addition, Vh gives <i>f</i> for the Alto entrance at m. 85. In Vma , all entries of the subject are marked <i>f</i> while countersubjects are occasionally marked <i>mf</i> or <i>p</i> . Here, the basic <i>f</i> dynamic from Vh/Vm has been retained in all parts throughout the passage; the extent to which different dynamic shadings should bring out certain voices in this contrapuntal texture is left up to the individual conductor. In any case, Abravanel’s notations are not systematic.
92	Chorus	In the Tenor part in Vma , a dotted quarter note was changed to quarter note and eighth rest, the better, presumably, to articulate the subject reentry in m. 93. This alteration has been incorporated here into the Soprano and Alto statements (mm. 96, 100).
93–111	Chorus	The <i>ossias</i> are taken from Vma/Cma . In mm. 90.2–92, the Tenor was notated an octave lower in Vh , but in the Chorus version, the copyist wrote “8va.” The same is true of the Soprano in mm. 94.2–96. The Bass and Alto parts remain the same in Cm , Vh , and Vm . Notations in Vma/Cma , however, indicate that the Alto in 94.1–96.1 and 98.2–100, and the Bass in 100.2–102.1 are also to be sung an octave higher. Since these corrections to the Bass and Alto parts make them consistent with the other Chorus parts as transmitted by Cm , the edition adopts them, while transmitting the original versions as <i>ossias</i> .
101–104	Bsn	Edition conforms slurring to that of parallel parts (Fl, Cl 1, Vn I, Va). In contrast, Fh/Im-Bsn indicate slurring from weak to strong beats.
108–109	Chorus	Edition adds <i>mf</i> to match the orchestra. In Vh/Vm , both Chorus and accompaniment have <i>p</i> until the crescendo into <i>f</i> at mm. 112–113. In Fh/Im , the Strings have <i>mf</i> at mm. 108–111 (pencil additions in Fh).
111–112	ALL	Tempo modification according to added notation in Fh . Vh/Vm have <i>poco rit.</i> at m. 112. The initial layer of Fh also incorporated this marking, but at a later stage Abravanel wrote in <i>rit.</i> at m. 111 and crossed out the qualifying <i>poco</i> at m. 112.
113–114	Orchestra	Edition adds <i>f</i> to provide a goal for the crescendo and to match the Chorus dynamic given in Vh/Vm .
117.2	Chorus	In the Alto part, C♯5 from Vma , Vmb , and Cma . Vh/Vm have C5.
117	ALL	Vh/Vm have <i>rit.</i>

117	Chorus	Edition adds crescendo hairpin. In Vh/Vm , the crescendo into <i>ff</i> occurs at m. 119. Because in Fh/Im , the dynamic increases to <i>ff</i> at m. 118, the edition moves the choral crescendo backwards by two measures.
121–127	Chorus	Edition adds <i>mf</i> to match the re-orchestration of this repetition, which is not written out in Vh/Vm .
128–131	Ob, Cl 1-2, Bsn	Accents from added notations at m. 128 in Fh-Bsn , Im-Bsn , and by analogy with mm. 13–16. Also by analogy with that earlier passage, the accents stop after the voices enter.
128–133	Hp	In Fh , this passage is lightly crossed out and marked <i>tacet</i> ; however, no such marking appears in Im-Hp .
128	Chorus	According to one Cma score, the Bases are divided in octave doublings. This is not confirmed by Vma or any other source.
128/2–132	ALL	The original layers of Fh/Im lack dynamics. In Fh , Abravanel added a diminuendo to <i>pp</i> in mm. 131–132. In Im , various players added indications that the vamp is to be played loud (<i>f</i> or <i>ff</i>) at m. 128/2 and softer at m. 132 (<i>p</i> or <i>pp</i>). The edition chooses a diminuendo from <i>f</i> to <i>p</i> as a reasonable compromise. Further justification for a diminuendo to <i>p</i> is provided by the notations in Vh/Vm , which assign <i>p</i> to the DUKE at m. 131, and in Fh/Im , which assign <i>p</i> to subsequent entries (Hn 1-2 and Bsn at m. 140, Tpt 1-3 and Tbn at m. 148).
150–151	Cl 1-2, Bsn	Crescendo hairpins from markings written into Im-Cl1 .
160	Orchestra	<i>pp</i> from Im ; Fh has <i>p</i> in Fl and Ob, other parts are unmarked. The softer dynamic better accommodates the offstage Chorus.
166.1	Chorus	In the Alto part, Bb4 from Vma/Vmb ; Vh/Vm have G4.
167–172	Chorus	The ending presented in Vh/Vm is three measures shorter than that given in Fh . Vma bears the added instruction “six bars.” Accordingly, the edition extends the sustained Chorus notes an additional three measures, to the end of the instrumental accompaniment.
168–172	Fl, Ob	In Fh , these parts extend to the end. In Im , they are marked <i>tacet</i> at m. 169. Edition adopts Im because it enhances the <i>morendo</i> effect.

11. “Duet: There’ll Be Life, Love, and Laughter”

With the exception of mm. 1–3 and m. 9 (Tpt 1-3 only), Weill provided no dynamics for this number. Abravanel added the rest in pencil, mostly before **Im** was copied, since they appear in the first layer of the parts.

1	Cl 1	<i>p</i> according to Fh/Im . The later added Vn parts are marked <i>f</i> , however (see mm. 1–2 below), and the edition applies this dynamic to Cl 1 as well.
1–2	Vn I-II	Weill penciled these parts into Fh ; they were added to Im after the initial preparation of the parts.
2–3	Cl 1, Strings	Crescendo hairpins in m. 2 from Im ; Fh shows a penciled crescendo superimposed over an ink diminuendo. <i>Subito</i> added editorially to the <i>p</i> dynamic at m. 3 for the sake of clarification.
3	Cl 1-2, Va	<i>mp</i> is an unusual dynamic for Weill. The original dynamic in Fh was <i>p</i> , to which Abravanel added an <i>m</i> . The <i>mp</i> was copied into the first layer of parts and is therefore adopted in the edition. This rhythmic/melodic figure is consistently brought out in this way; see also Bsn m. 7.
3–8	Cl 1-2, Bsn, Va	Accents from added notation in Im .
3–8	Vn I-II	Fh provides no dynamic or accentuation markings beyond the initial <i>p</i> . In Im , there is much variation in detail concerning these parameters. The edition adopts for both Vn parts the pattern which is established in the majority of Im part books for mm. 3–4: crescendo and decrescendo hairpins plus accents on beats 3 and 4 of each measure. The edition also adopts the pattern of <i>p</i> and <i>f</i> in alternating measures, with the louder dynamic reserved for the endings of the vocal phrases.

3	Va, Vc	“Mutes on” from notation added to these parts in Im . This matches the mutings already indicated in Fh for Vn I-II.
9	Vn I-II, Va	Edition adds <i>p</i> to return to the prevailing dynamic with the change of figuration.
12–69	ALL	Edition preserves Weill’s original time signature throughout. In Fh , Abravanel wrote a large $\frac{4}{4}$ signature at the top of the system. In Vma , he explicitly indicated ♩ at m. 30. This was probably a way of indicating a somewhat more leisurely pace for mm. 12–29. To convey something of Abravanel’s interpretation, the edition adds the indication [<i>Un poco più animato</i>] at m. 30, canceling it with [<i>a tempo</i>] at m. 37. The same considerations apply to the corresponding passage at mm. 62–69. Abravanel’s markings here are consistent with those he added to the previous version of this material in No. 2, at mm. 414–462 (see note there).
12–13	Cl 1	Fh has <i>f espr</i> at m. 12 and <i>p</i> at m. 13.2 added in pencil; these instructions were copied into the first layer of Im . Edition regards this dynamic change as an exaggeration to highlight this active part. The direction “Solo” has been editorially supplied and the <i>espressivo</i> retained.
13.2	Winds, Strings	Edition removes questionable phrase marking. The slurs marked in each part here in Fh are not continued on the next page, which starts with m. 14. In Im , the slurs in Cl 1, Bsn, and Cb, the only parts in which the slurs would make any sense, remain incomplete, just as they appear in the full score.
14	Tbn	Edition adopts muting from Im-Tbn . This matches the already muted Tpt 1-3.
20–22	Hp, Vn I-II, Va	Edition adopts notation of dynamics from Im-Va . Fh has a <i>f</i> at m. 20.2 and a <i>p</i> at m. 21.3, added in pencil to Vn I-II and Va; these are incorporated into the first layer of Im . In Im , several desks, including Va, have <i>dim.</i> on the second half of m. 21, instead of <i>p</i> . A <i>dim.</i> into m. 22 makes more musical sense than a <i>subito p</i> in the middle of the phrase, particularly in light of the hairpin dynamics in the rest of the orchestra. Only Hp lacks dynamics altogether; the edition supplies them to match the similar figure in Vn I-II and Va.
26	Hp	Edition adds <i>p</i> to cancel the preceding crescendo and to match the prevailing dynamic.
26.3–27.1	Hn 1-2	In Fh , Weill’s notation could suggest either glissandos or slurs that are very short and straight. The copyist of Im opted for glissandos, but the edition adopts a slur as more likely, in light of the prevailing phrasing.
29/4	Vn I-II, Va, Vc	Edition shifts <i>p</i> from the end of m. 29 to the beginning of m. 30, allowing the hairpin diminuendo to extend through the entire descending arpeggiation. Fh has <i>p</i> added in pencil on or around the last quarter. Im has <i>p</i> at same location copied into the first layer of Vn I-II. Edition applies the dynamic to Va and Vc as well.
30	Ob, Cl 1-2, Hn 1-2, Vn I-II, Va, Vc	Edition applies <i>cantabile</i> to all melodically active parts. Fh/Im have <i>cantabile</i> only in Vn I-II.
32–33.1	Vn I-II, Va, Vc	Edition adopts for all four parts the notation of the dynamics in Va and Vc. Fh (pencil additions) and Im (original layer) give <i>f</i> around the fourth quarter of m. 32 in Vn I-II. Va and Vc, on the other hand, have a hairpin crescendo to a <i>f</i> on the downbeat of m. 33. The hairpin seems preferable to a <i>subito f</i> in the middle of the measure. The situation differs in the Winds, where the fourth quarter coincides with the anacrusis to a new phrasing group.

33–34.1	Ob, Cl 1-2, Bsn, Strings	<i>p</i> (apparently <i>subito</i>) in the sources at around the fourth quarter of m. 33, except for Bsn and Cb, which lack any dynamics. Edition applies a hairpin diminuendo from <i>f</i> at the beginning of m. 33 to <i>p</i> at the downbeat of m. 34; what is desired in this passage is surely a dynamic swell and ebb. The dynamics in Bsn and Cb have been editorially supplied.
37.2	CELLINI	Edition adds <i>p</i> , canceling out the <i>f</i> of m. 28, to match the orchestral dynamic and prepare the crescendo back to <i>f</i> in mm. 40–41.
37–38	Ob, Cl 1-2, Vn I-II, Va, Vc	No change of dynamics is supplied in either source. A diminuendo hairpin terminating in <i>p</i> has been editorially supplied on the following grounds: Tpt 1-3 enter <i>p</i> in m. 37; Bsn, Hp, and Cb have remained <i>p</i> since m. 34; the triplet figure marked <i>f</i> fills out the phrase and should be canceled when CELLINI begins the new phrase at 37.2.
40.3–6	Vn I-II, Va	Slur from indications written into Im ; Fh shows these as separate, staccato eighth notes.
40–41	CELLINI	<i>ossia</i> from Vma .
41	Orchestra	Edition adopts the fermata placement from Im . In Fh (pencil additions) and Vma , the fermata is added over the fourth quarter. In Im-Vn/Va/Vc , the fermata is added over the dotted half at 41.1. Surely, the fermata should coincide with the high note in the vocal part.
42	ALL	Edition adds <i>ritardando</i> by analogy with No. 2, m. 442.
43	Cym	Lightly circled in Im , suggesting its possible elimination during the course of the first production.
43	Hn 1-2	In Im , assignment to Hn 1 only.
44	Hp	Crescendo from Im , original layer.
44	Winds, Strings	<i>con passione</i> from notation added to Im . <i>ff</i> from the second layer of Fh/Im .
44–46	ALL	In Vma , Abravanel marked C rather than ♩ , probably an indication that he wanted to broaden the tempo in these two measures. Rather than changing the time signature, the edition inserts the indication [<i>Broadly</i>] at m. 44 and [<i>a tempo</i>] at m. 46.
45	Winds, Strings	<i>sub.</i> from Im-Fl/Im-Vn .
45/2–61	Winds	Deleted notes restored in cue-size notation. Im has <i>tacet</i> penciled into all Wind parts, but the indication was erased in Cl 1. A Cl 1 solo in mm. 45–53 seems unlikely; with the anacrusis to m. 54 it becomes more plausible. Im-Cl1 indicates that the player was to resume at m. 61.1; edition adjusts the resumption of regular-sized noteheads to coincide with the anacrusis to m. 62.
45/2–69	Brass	Deleted notes restored in cue-size notation. Im is marked <i>tacet</i> . Serious consideration should be given to restoring at least Tpt 1 in mm. 45–54. Here, the doubling of ANGELA's countermelody by a muted solo Tpt is potentially an effective touch, if the singer projects sufficiently. Moreover, the sounding F \sharp 4 (=E \sharp 4) in Tpt 2 at m. 45 adds an augmented fifth to the V7 sonority; otherwise, the chord lacks a fifth altogether. Finally, in Hn 1-2, the <i>tacet</i> is partially erased.
69–75	Orchestra	On the second half of m. 73, <i>p subito</i> is marked in the Strings in both sources. Aside from this, no change of dynamics is given in the orchestral parts until m. 76. The question arises: should not the general dynamic level increase somewhere, in light of the <i>subito p</i> at m. 73? Such an increase suggests itself at the anacrusis to m. 70, where the vocal dynamics increase from <i>f</i> to <i>ff</i> . Accordingly, at m. 69.2, all orchestral parts have been raised one dynamic level: the Strings, Hp and Winds from <i>p</i> to <i>mf</i> ; the Brass from <i>pp</i> to <i>p</i> .
72.2–73.1	CELLINI	<i>ossia</i> from Vma .
73.1–2	Vn I-II, Va	Edition removes slur, following emendations in some Im parts; Vc has no slur in either source.

73.2	Vn I-II, Va, Vc	Fh/Im call for a fermata over a half note, but caesuras are added in Im . The desired effect was most likely for the Strings to sustain with ANGELA, then cut off so that ANGELA and CELLINI could sing the anacrusis to the final phrase alone. Edition interprets the caesura as follows: the second half note with fermata is replaced by a fermata on the third quarter, followed by a quarter rest.
73.2	ANGELA	In Vh/Vm , the lower octave is given. In Vma , the higher octave is retained through the third quarter. Abravanel's revision, with the shimmering <i>p sub.</i> on the high note, seems preferable; thus, the lower octave is treated as an <i>ossia</i> .
74	ALL	See m. 42.
75	Orchestra	Caesura adopted from added notation in Im .
76	ALL	<i>Vivo</i> from added notation in Im .
76	Timp	<i>p</i> from the original layer in Im .
76	Strings	The "mutes on" indications of m. 3 (cf. note above) are nowhere canceled throughout the entire number. Whether this is intentional or an oversight is impossible to determine. The edition adds "mutes off" instructions here to match the same prescription in Tpt 1-3 and Tbn (here indicated at m. 74). It should be noted that at mm. 43–44, another conceivable point at which the String mutes might be removed, Tpt 1-3 and Tbn continue with mutes.
76	Tpt 1-3, Tbn	"Mutes off" (here indicated at m. 74) according added notation in Im .
78–79	Hn 2	Fh reads A4 (sounding D4); in Im , the A4 is crossed out and replaced with C#5 (sounding F#4). The change was perhaps made in order to reinforce the third of the harmony, which otherwise sounds only in one part.

12. "Trio: The Nosy Cook"

Ira Gershwin's spoken instructions in **Rwg** suggest some sort of stage action between the strophes. The extant librettos, however, furnish no evidence of what this action might be. In any case, **Rwg** predates **Tt1**. **Vma** gives Ottaviano's departure as a cue for the first strophe. For the second strophe, it gives the Duke's dialogue beginning with "Thank goodness *you're* here." This would suggest that some of the dialogue preceding this number was actually performed in between its two strophes. The only extant source for the lyrics to the second strophe is **Tty**.

1–36	Vn I-II, Va, Vc	Mute indications were written into Im during the course of the first production. Only at mm. 37–64 are mutes indicated in Fh .
1–3	Strings	Articulation of the dotted rhythmic figure according to the notation in Im . Although the markings are inconsistently applied in Im , they are entirely lacking in Fh .
4.1	ALL	In Fh , the fermata in the Strings was crossed out. This change is not reflected in Im and has not been incorporated into the edition.
7.3	Vc	Edition changes Bb3 (given in Fh/Im) to Db4 by analogy with the equivalent situation at m. 23.3. Vh/Vm have Db4 for this figure at m. 7.3. Indeed, the pattern of sequential parallel tenths between top note and bass in mm. 5–7, 13–16, and 21–24 strongly suggests this solution.
11–13	Cl 2	Edition shortens slur to match other parts. The slur is extended to 13.1 in Fh by a written-in addition, which was copied into the first layer of Im .
14.3	Vc	Edition changes Eb4 to G4. See m. 7.3.
17.2–18.1	Vn I	Slurred in sources and detached from 17.1. The phrasing has been assimilated to that found in Vn I in mm. 7–9.
27	Cl 2, Bsn, Va, Vc	<i>molto espressivo</i> from later additions to Im .
36/2	Hp, r.h.	Edition changes G#4 to G4 to accord with Cl 1 and Vn I.
37	Vn I-II, Va, Vc	<i>dolce</i> from annotation by Abravanel in Fh .
37.3–6	Cl 1	Weill notated the anacrusis figure here as grace notes. However, in mm. 38–39 he notated the anacrusis in time.
43	Vn I-II	Edition adopts register according to an <i>8va</i> instruction added to Fh/Im .

49	CELLINI	Edition supplies—on the model of the succeeding m. 50—a triplet rhythm in the second strophe to accommodate the three syllables (“bit-ing more”), as opposed to the two syllables in the first strophe.
56–59	DUKE	Text revised following Tty and Gershwin’s annotation in Vma .
65	Tpt 2-3	Mutes from Im-Tpt3 .
65	Vn I-II, Va, Vc	Edition follows added marking in Im : “2nd time mutes off.”
66	Orchestra	Weill’s crescendo markings in Fh are inconsistent. It makes musical sense to have the crescendo govern the entire eighth-note figure in Cl 1-2, Vn I-II, Va, and Vc, and apply the crescendo only to the second half of the measure in Bsn, Hn 1-2, and Cb.
69–70.3	Voices	Notation from Vma . Vh/Vm show only a two-part texture here, specifying three parts only at 70.4–71.

13. “Finale”

The edition presents the last of four versions of mm. 579ff. Musical revisions to the ending of Act I were motivated by changes in the libretto. In **Tt3**, as in all previous incarnations of the text, the dialogue between the Duke and Duchess during the measure G.P. (m. 578) breaks off, and stage directions call for them to “diligently study the skies.” As if to heighten their embarrassment, the drunken guests from earlier in the Finale suddenly reappear, dragging the ducal couple, sleeping caps and all, into a dance. For this dance, Weill called for an orchestral transition leading to an almost literal reprise of the tarantella from mm. 111–152 (only mm. 147–148 are reorchestrated). Appendix II presents this first version of the ending, which appears in this form already in **Vh**.

The dialogue and stage directions in the edition’s main text follows George Kaufmann’s revisions in **Tt3a**. This new ending, with its punch line, obviously precluded a concluding dance, so the music had to be revised. At first, the original version was simply abridged: **Im** indicates cuts that omit the transitional passage and much of the reprise. Following the G.P., only mm. 135–152 of the tarantella close the act, and a further cut affecting mm. 143–146 probably stems from the same stage of revision.

The resulting fourteen-bar codetta was surely performed without Chorus. That these cuts were made in response to Kaufmann’s revision is clear enough from some exemplars of **Vmb**, where the cue, “It shouldn’t happen to a dog,” was added at m. 135.

The second version of the ending is a seven-bar codetta based on the tarantella motif. Weill prepared a pencil score on two additional sheets of **Fh**, and parts were prepared. Markings indicate their use, at least in rehearsal. This third ending is also preserved in Appendix II.

The third, definitive version of the ending jettisons the tarantella motif altogether, quite sensibly, since the dancers no longer return on stage.

The edition’s placement of the extensive underscored dialogue in this number is guided by cues Abravanel inserted into **Fh** and **Vma**.

0–3	Fl, Cl 1-2, Vn I-II	Accents on the first note of each anacrusis scale from Im .
7	Cl 1-2, Bsn, Hn 1-2, Vn I-II, Va	Edition follows seven of eleven books of Im in overruling the diminuendo instruction that appears in Fh .
8	SnDr	<i>p</i> from Im .
8.1	Bsn	Edition changes octave from A2 to A3 to match the previous measure. In Fh , this is the beginning of a new score page.
20–23	Hn 1-2, Tbn	Durations and articulation from changes written into Im . In Fh , these parts have the same duration and articulation as the Strings. The pitch material is the same in both sources.
20–23	Strings	<i>fp</i> in mm. 21–23 from markings written into Im . In Fh , only m. 20 is marked <i>fp</i> .
25–26	Cl 1-2	Edition adds accidentals for the upper notes of the trills at mm. 25.2–3, 26.1, and 26.3 to make the interval of the trills a consistent major second.

25, 28 29–40	ALL Orchestra	<i>Fast</i> from markings written into Im . Edition adapts dynamics in this passage on the basis of markings written into Im . In the original layer of Fh , Fl, Hn 1, Hp, and Strings are <i>p</i> throughout; the remaining Winds are <i>pp</i> throughout. The Im markings suggest an alternation of quiet and moderate dynamic levels based inversely on the activity of the voice part (generally <i>p</i> or <i>pp</i> when the voice is active, <i>mf</i> when it is not). This dynamic restructuring extended in the original production (as confirmed by markings written into Fh/Im-Hn) to the outright removal of Hn 1 in measures where softer dynamics were applied, a modification adopted here as well.
41	Cb	Edition adds <i>arco</i> .
53–58	Bsn	Staccato from markings written into Im .
57–58	Chorus	Notation of the Alto part in a single line according to Vma . Divisi is notated in Vh/Vm , with the additional lower part singing, in rhythmic unison with the others, three F3s and three Bb3s. Edition accepts Abravanel's revision as authoritative. Otherwise, it is odd that in the cadential progression of mm. 57–59, half of the Altos should double the bass line for the first two chords, then suddenly switch to an inner voice for the tonic arrival at m. 59.
58	ALL	<i>rit.</i> from Im . In Fh , the <i>rit.</i> begins in m. 59. Vh/Vm have <i>poco rit.</i> in m. 57.
59	Hp	Lower staff pitches from Im . In Fh , the top pitch in the lower staff is G4, doubling the lowest pitch in the upper staff.
60	Orchestra	In the original layer of Fh , all parts sustained through beat 3. Later, a quarter rest on beat 3 was written into Fh in all parts except Hp, Vc, and Cb. These rests also appear in the first layer of Im . A similar alteration is written into Im-Vc . The lack of alteration in Hp and Cb in Fh/Im is almost certainly an oversight.
60	Perc	<i>p</i> added to match Hp dynamic.
71	Chorus	<i>leggero</i> and <i>p</i> from Vma and several copies of Cma .
75–76	Winds, Strings	The sources are equivocal concerning whether the slur in m. 75 should extend to 76.1. Im suggests that the slur should extend to 76.1 in the Winds, but not in the Strings. This distinction seems reasonable in that it provides for a new bow for the <i>f</i> staccato downbeat.
79	Bsn	Notation from Im-Bsn . In Fh , this measure, which begins a page, is blank, with signs of erasure. It follows three measures which establish a pattern following, in outline, the Vc and Cb parts.
79	Hn 1-2	Im-Hn has an added diminuendo. This marking probably reflects a player-specific performance detail, since Tpt 1-2 and Tbn show no such instruction and the sustained chord ends before the vocal entrance.
87	Chorus	Edition adds <i>f</i> to match the prevailing dynamic.
87.2	Vc, Cb	Edition adds <i>arco</i> .
91–92	Winds, Strings	See mm. 75–76.
95	Hn 1-2	See m. 79.
102	ALL	<i>rit.</i> from markings written into Im .
103	Fl, Ob, Bsn	The breath mark at the end of the fermata follows a pencil addition to Fh that was never incorporated into Im . A slight pause between the fermata and the anacrusis to m. 104 is certainly appropriate.
103	Chorus	Edition adds <i>p</i> to match the prevailing dynamic.
104	ALL	Edition adds [<i>a tempo</i>] to cancel the preceding <i>rit.</i>
105.3–107	Chorus	Text from Vma , Vmb , and Tty . Vh/Vm have “for rhythm exciting, entrancing.”
108	ALL	<i>accel.</i> from markings written into Im .
108.2–110	Perc	Notation according to Im . Edition adds dynamics to match the other parts.

108–110	Brass	Decrescendo hairpins in Brass according to Im . In Fh , the diminuendo begins at m. 109 as in the other parts, but in Im , additions extend the beginning back one measure. There is also a note at m. 108 which reads “ <i>dim subito</i> .”
108	Chorus	Edition adds <i>f</i> to match the prevailing dynamic.
108–110	Chorus	Single pitch in Tenor from Vma/Cma . Vh/Vm have two pitches, C5-E5 (sounding C4-E4).
109–110	Vn I	Edition does not incorporate the large wedge accents which appear in Fh , added in blue pencil over Vn I at mm. 109.1 and 110.1. They are not found in Im or in any other part. There are no blue pencil marks elsewhere in this number, and all other additions to Fh of dynamics and articulations (except in Royal’s scores) are in gray pencil. Further, it is unclear to which parts these accents should apply (Vn I only, or all Strings, or all parts sharing the Vn I figure).
111, 121– 122, 123	Chorus	Edition supplies missing dynamics to match the context.
126–127	Tpt 1–3, Tbn	“Mutes off” (here indicated at mm. 119 and 122) from markings written into Im .
127	ALL	<i>Più mosso</i> from Vh/Vm .
127	Tpt 1-3	In Im , the dynamics were altered from <i>mf</i> to <i>p</i> in Tpt 1-2 and to <i>pp</i> in Tpt 3. It is likely that this alteration was added as a cautionary marking following the decision to remove mutes here.
127	Chorus	Edition adds <i>mf</i> to match the prevailing dynamic.
131–134	Tpt 1-2	The alteration between the two parts continues in Im , although it is no longer specified in Fh .
140–142	Chorus	Edition adds <i>cresc.</i> and <i>f</i> to match the prevailing dynamic.
141.2	Tpt 2	Notation from Im (first layer); the notation for Tpt 2 drops out here in Fh , very likely an oversight.
143	Perc	<i>short</i> from marking written into Im .
143.1	Fl	Im has an added <i>p</i> , the only such indication for a change of dynamic from the prevailing <i>f</i> .
144–145	Chorus	Rhythm from Vma , in which Abravanel altered the original dotted halves to dotted quarters. This emendation enhances the effect of the imitative entries.
147–148	ALL	In Fh , a new version of these two measures is superimposed in pencil. As Im reveals, this alteration does not refer to the context of these two measures within this number, but constitutes a revision for a reprise in the original ending of the act (see Appendix II, First Version, mm. 624–625).
147	Chorus	Edition adds <i>ff</i> to match the prevailing dynamic.
152	Brass	Final swell according to pencil additions to Fh .
153	Perc	Rhythm from alteration written into Im . In Fh , the rhythm is identical to m. 154.
153–182	Perc	Assignment to Tamb from marking written into Im-Perc ; Fh specifies SnDr throughout this passage.
156.2–5	Vc	Edition corrects apparent errors. In Fh/Im , Cl 1-2, Bsn, Vn II, Va, and Vc all double one another in mm. 155–162, with the exception of these four notes: Vc has C3-D3-E3-F3, creating three parallel sevenths with the melody on the second half of the measure. Vh has only the unison melody as in the similar m. 160.
157–182	Tpt 1-2	In Im , a decrescendo hairpin is placed on nearly every sustained note; such markings are absent in all other parts and sources.
180, 182	Hn 1-2	Articulation from alterations written into Im-Hn ; in Fh , 180.1–2 is slurred.
205–207, 209–211, 213–215	Tpt 1-3	Notation from Im . Fh has eighth rests rather than eighth notes. The Im pattern is more consistent with the Winds and upper Strings. The alterations in Im-Tpt1-2 cease after m. 209, but Im-Tpt 3 confirms the continuation through m. 215.

205–220	Vn I-II, Va	Articulation from Im .
208–209	Orchestra	Fh/Im confirm that although, in the Winds and Brass, the slur in m. 208 extends to 209.1, in the Strings it does not.
225–238	Orchestra	Edition follows VhT in determining the chromatic inflection of the pitch “B” throughout this section. There are a number of points in this passage where Fh offers apparently conflicting readings concerning the chromatic inflection of “B” (B \sharp vs. B \flat) in the harmonic environment of a dominant ninth chord. Such conflicts are likely a result of a combination of rapid modulations in the tarantella and Weill’s habit of notating a key signature only at the beginning of a section and then frequently failing to employ all necessary accidental markings thereafter. In cases where VhT and its derivatives are also inconclusive, the edition relies on internal evidence. For example, in m. 227, both Hn 1 and Va lack any accidental, suggesting B \flat . But the harmonic progression of mm. 225–228 is transposed up a whole step in mm. 229–232, and there the equivalent pitch class is notated as C \sharp (Vn II).
225, 229	Cl 1-2, Vn I-II, Va	Articulation from Im-VnI-II . The only articulation in Fh is a slur over the first two notes.
245.2–248.1	Cl 2	Edition replaces written C with written B \flat . Both fit the underlying harmony, but the sounding A \flat removes an anomalous pitch in an otherwise exact doubling of Ob and Vn IB.
247–248	Va	Notation from Im-Va . In Fh , these measures are blank, likely an oversight.
249	ALL	<i>f</i> from markings written into a few Im parts. The marking also serves to provide a goal for the crescendo.
249–252	Va	Edition replaces Eb-F-G-F-Eb-F-G-Eb with an arpeggiation of Eb-major. Except for these four measures, Va arpeggiates the underlying harmonies in mm. 245–260. Mm. 257–260 form a sequential repetition of mm. 249–252; edition adopts the former as a model, which also matches the Tpt 2 part. The alternative creates parallel fifths with Vn II.
253	ALL	<i>p</i> from Hn 1-2 in Fh and from markings written into a few Im parts.
256–257	ALL	Crescendo hairpins terminating in <i>f</i> from markings written into Im-VnI and by analogy with mm. 248–249.
262.2	Ob, Cl 2, Vn II	Edition corrects apparent pitch error. Fh/Im represent this pitch as sounding D \flat (written Eb in Cl 2) in each of these parts, that is, with a \flat placed in front of the note. Im-Cl2 alone is corrected to read D \sharp . The D \flat conflicts with the dominant seventh harmony (confirmed by Vh) and nowhere else is the melody harmonized with this sort of modal shift.
266.1	Tpt 3, Va	Edition corrects pitch error. The Eb \sharp (sounding D \flat \sharp) in Tpt 3 in Fh conflicts with the doubling Va (D \sharp \sharp) and with the harmony as confirmed by Vh . (See also m. 262.2.)
281.2	Cl 1-2	Fh has <i>f</i> in pencil additions. The original dynamic was <i>p</i> . The edition adds “Solo” to replace the exaggerated dynamic.
289	Vc	<i>arco</i> from Im .
291–294	Hn 1-2	Markings written into Im-Hn suggest a phrase slur for each measure, rather than one every two measures. The <i>f</i> in m. 291 is derived from markings written into Im . Fh originally had <i>mf</i> , which was changed to <i>ff</i> .
295–297	Vn I-II	The accents were added in pencil to Fh .
318–329	Vn I	Since slurs are not shown anywhere in the Winds, Vn II, or Va, the prevalent staccato articulation has been retained in Vn I as well. In Im-VnI , slurs were added over 318.3–5 as well as over m. 319.2–3, m. 319.5–6, m. 320.3–4 and equivalent locations in subsequent measures. It is unclear whether these slurs were meant to indicate legato or whether they are simply a convenient bowing indication for performing the staccato.
335	Orchestra	Edition moves <i>ff</i> in to m. 335 from m. 336 where it appears in Fh . M. 335 is the more appropriate placement, since it marks the beginning of the coda and the goal of the preceding crescendo.

336–342, 371–377	Winds, Vn I-II, Va	Edition supplies B \natural accidentals, following VhT/VmT . In Fh/Im , these accidentals are supplied only for the Winds in mm. 340–342. Cf. the similar mm. 164–166, where the key signature dictates B \natural and no B \flat are notated. Moreover, the original Eb Cl 1 part, later replaced by B \flat Cl 1, reads G \sharp 5 (sounding B5) at m. 373.2.
344/3	Orchestra	Edition adds <i>sfz</i> to all parts by analogy with mm. 234/3 and 236/3, where there are similar groupings of measure pairs alternating between $\frac{6}{8}$ and $\frac{9}{8}$.
347	Orchestra	Edition adds <i>f</i> in light of the crescendo to <i>ff</i> in the following measure.
351	Chorus	Edition adds <i>ff</i> to match the prevailing dynamic.
365–366	Cl 2	Notation from Im ; in Fh , these two measures are blank.
370–389	Cl 1	Edition follows notation written into Im-Cl1 in presenting these measures for Cl in B \flat . They are notated in Fh for Cl in Eb.
381	ALL	Edition adds a fermata on the final eighth rest in order to provide for a brief pause as suggested by caesurae and fermata markings in Fh .
382	ALL	<i>Allegretto quasi andantino</i> from Vh . Fh has <i>Andantino</i> .
390	Vn II	Edition adds <i>arco</i> .
391	Strings	Edition adds <i>pp</i> to Va, Vc, and Cb by analogy with Bsn. The <i>ppp</i> in Fh is in Weill's hand, a rare instance of his use of this marking.
399–400	Winds, Strings	Edition accepts for all parts the alteration written into Im-VnI , replacing a diminuendo with a crescendo. Edition adjusts the goal dynamic of Vn I-II crescendo in m. 400 to <i>fff</i> , corresponding to a commensurate increase of one dynamic level above that of m. 391 in all other parts, as derived from the <i>p</i> in Hn 1-2.
406–407	Vn I-II	Crescendo hairpins from markings written into Im-VnI .
408	Chorus	Edition adds <i>p</i> to match the orchestra.
416–420	Fl	Deleted notes restored in cue-size notation. These measures bear the written-in marking <i>tacet</i> in Im-Fl . This reduction may have been associated with the general reduction of dynamics visible in markings written into Fh .
416–421	Bsn	In Fh , a line doubling Vc was crossed out and not copied into Im .
421	Cl	A decrescendo hairpin added in pencil between the Cl staves of Fh does not appear in Im nor in any other part in Fh .
422	Chorus	Originally only a half note in duration. The edition opts for the notation as it appears in Vma .
428–429	Strings	Edition adds <i>arco</i> .
428	Hp	Edition adds <i>pp</i> to match the prevailing dynamic.
429	Vn I	Two desks of Im bear written-in markings altering <i>pp</i> to <i>ff</i> followed by a decrescendo in m. 431. This indication is found nowhere else. (In the third desk, the original <i>pp</i> is even reentered.)
435	Vc, Cb	Edition adds <i>ord.</i> to cancel <i>sul ponticello</i> by analogy with the cancellation at the conclusion of the tremolos in Vn I-II and Va.
438	ALL	Change to ♩ from markings written into Fh , Im , and Vma . [<i>Allegretto amoroso</i>] added by analogy with No. 9, of which this is a reprise.
444	Fl	<i>molto espr.</i> from addition to Im-Fl .
444	Cl 1-2	<i>espr.</i> from addition to Im-Cl1 .
446	Cl 1-2	Edition adds <i>pp</i> to match the prevailing dynamic and to cancel the <i>p</i> of mm. 444–445, which should apply only to the fill during the DUCHESS's sustained note.
446–449	Hn 1	Notation from Im . Hn 1 originally sustained a written F4 for two measures, then a written Ab4. The parts offer the more interesting version.
448	Cl 1	Im-Cl1 includes a written-in indication for an ornamental turn as well as the following possible realization:



452	Perc, Hp	<i>pp</i> from alteration written into Im-Hp ; Fh has <i>p</i> in Hp, whereas Glock is unmarked.
456	ALL	<i>poco meno</i> from Vma . Edition adds [<i>mosso</i>] for clarification.
456	Tpt 1	Im-Tpt1 : Written-in marking changes the original indication for Harmon mute to straight mute. Edition upholds Fh .
488	Hp, Va, Vc, Cb	Edition adds <i>p</i> to match the Vn I-II dynamic.
488	Vc	Edition adds <i>espr.</i> by analogy with Vn I-II.
488–496	Vc	At m. 488, Weill designated the top line as “Solo.” The copyist of Im notated the two parts on one system marked <i>div.</i> (there was only one Vc desk in 1945). The copyist then notated m. 492ff. on a single staff, with no further information as to the distribution of parts. The edition takes the position that the entire melodic line in mm. 488–495 is a continuous solo: the entire section reenters only at m. 496.
495	ALL	Im has written-in fermatas, most likely to provide for completion of the dialogue.
496	ALL	<i>Più mosso</i> from addition written into Fh by Abravanel.
506	Hp, Strings	Edition adds crescendo hairpins by analogy with Winds and Hn 1-2.
510	ALL	<i>Più mosso appassionato</i> from addition written into Fh by Abravanel and from Vma .
510–511	ALL	There is some inconsistency in Fh with respect to the notation of the crescendo hairpin leading into m. 512. The edition conforms all parts to the model in Vh/Vm : general <i>molto cresc.</i> encompassing all of mm. 510–511.
512	Tpt 1-3, Tbn	Muting from additions written into Im .
516	ALL	<i>molto rit.</i> from Vh/Vm . The orchestra sources lack a tempo marking. In Fh/Vma , Abravanel indicated that mm. 516–521 are to be conducted in four, and various Im parts show a change to $\frac{4}{4}$. But Weill’s original tempo modification should by itself achieve the effect which Abravanel indicated through his conductor’s marking.
516	Gtr	The “(sounding)” indication appears in Fh ; it may refer to a sonic quality or it may suggest that these pitches sound in the notated octave rather than the conventional octave lower.
521.2	Bsn	<i>p</i> from Im . Fh has <i>pp</i> , but <i>p</i> matches the dynamics which Weill assigned to other solo Winds later in this $\frac{6}{8}$ section.
522	ALL	<i>Andante</i> from Vma . Vh/Vm have <i>Allegretto</i> . Fh/Im lack a tempo marking; Abravanel’s marking in Vma , a vocal score to which he also added instrumental cues, may be taken as a closer approximation of the final realization.
522	Strings	<i>pp</i> from occasional additions written into Im .
528–529	Cl 1-2	Edition adds <i>p</i> to match the dynamic of Hn 2.
538.2	Va	D4 from Vh ; Fh/Im have E4, which disrupts the sequence.
542	Strings	Decrescendo hairpins from markings written into Fh , but not incorporated into Im . The annotations call for a destination dynamic of <i>pp</i> , but since <i>pp</i> is already the stated dynamic, the edition adopts only the decrescendo.
544–545	ALL	There is some inconsistency in Fh with respect to the notation of the crescendo from m. 544 into m. 546. The edition conforms all parts to the most common model: <i>molto cresc.</i> marked at 544/4.
544	Tpt 1-3, Tbn	Edition adds “mutes off” (here indicated at m. 515). The mute indication added during the course of the production at m. 512 is seen as having only local significance for mm. 512–515.
547	Vn I-II, Vc	<i>fp</i> was added to Im ; the edition adopts it for Vn I-II only because this articulation is idiomatic at the beginning of a tremolo passage. The Vc change is not confirmed by any other part that sustains without tremolo.
549	ALL	Edition adds <i>Moderato espressivo</i> and time signature by analogy with the appearance of the same material in No. 11, m. 12.

557	ALL	As at m. 549 (see previous note), neither Fh nor Im show any change of tempo or meter. A change to ♩ is specified here in Vma . In light of the editorial restoration of ♩ at m. 549, no such indication is necessary here. The editorial addition [<i>Un poco più animato</i>] — canceled here by the [<i>a tempo</i>] at m. 565—indicates the desired effect. Indeed, the direction <i>faster</i> is added here in some of the Im parts.
563	Vn I-II, Va	Edition adds <i>mf</i> to match Tpt 1-3 and Tbn. No other dynamics are provided on the grounds that Weill probably wanted only to bring out the melodically active parts here.
564/3	Fl, Tpt 3, Tbn, Hp, Vn I-II, Va	Edition adds <i>p</i> by analogy with Tpt 1-2, establishing the prevailing dynamic for the succeeding phrase.
567	Tpt 1-2	Im has a crescendo, not shown in any other part.
567/2	ALL	Vh/Vm show a fermata, which is crossed out in Vma and not indicated in Fh or Im .
568.1	ANGELA, CELLINI	Quarter with staccato dot changed to half note in Vma . This change is adopted here because it accords better with the orchestration.
569	ALL	Edition adds <i>ritardando</i> by analogy with No. 2, m. 442.
578	ALL	Edition restores deleted measure. In the course of revising the ending (see preceding general commentary), this measure was crossed out in Fh , Im , and Vma . Instead, some books in Im had a caesura marking at the end of m. 577 and noted the presence of dialogue. Edition restores the measure of G.P., since it provides a notational context for the dialogue.
579	ALL	Edition adds [<i>Moderato</i>]; the tempo should be somewhat broader than in previous corresponding passages (e.g., in No. 9).
579.1–6	Vn I	In the first two desks of Im-VnI , these notes are crossed out.
580–581	Hn 1-2	Im has alterations transposing 580.1 and 581.1 a fifth higher (to written F4, sounding B♭3). This is an odd change, since the B♭ does not fit with the A♭ harmony. (The B♭ in Ob, Cl 2, Tpt 2, and Vn II are appoggiaturas that resolve.) Perhaps the octave leap was deemed too risky for the original Horn players.
580–583	Hp	The hastily written pages of Fh/Im-Hp provide an interpretive puzzle. The notation of each of these glissandos begins and ends with arpeggios. At any appropriate tempo for the passage, such arpeggios would be unplayable as individually articulated notes, nor are they producible strictly as written with glissando technique and particular pedal settings. Taking a hint from the Vn anacrusis in m. 579, the edition notates the glissandos as sweeping scales matching in pitch the three-flat key signature and beginning on the bass notes indicated in Fh .
580–581	Vn I-II	In Im , some books are altered so that each measure has its own slur encompassing both notes. This is consistent with appearances of the motif in Nos. 9 and 13, but inconsistent with Winds and Hn 1-2.
582–583	Hn 1-2	Notation from Im . In Fh , Hn 1-2 double Va at the octave.
586	Hn 1	Notation (B♭4, sounding E♭4) from alteration written into Im-Hn ; Fh has D5 (sounding G4). The Fh reading is an odd resolution for the leading tone.
586	Hp	Edition follows the pedaling indication in Im-Hp and selects the final note of Fl as a destination point.

14. “Entr’acte”

The orchestration is mostly by Ted Royal, based on Weill’s short score. The edition uses Weill’s orchestration of mm. 175–186. Weill’s holograph pencil score for this passage is transmitted on three sheets of Chappell No. 5 paper. Revisions to **Im** confirm that the three holograph pages replaced twenty-seven measures of Royal’s orchestration, an arrangement of No. 10 that was in Weill’s short score (**ShO**). Weill made a few additional revisions to Royal’s score: he added the Trombone part in mm. 42–49 and the Trumpet parts in mm. 50–55, and he altered Royal’s Horn parts in mm. 50–57. All of Weill’s alterations to Royal’s orchestration were introduced into **Im** after the parts were copied: the three holograph pages were conveyed by paste-ins prepared by a professional copyist; the smaller Brass emendations by annotations, most likely in the players’ hands.

Pencil additions to **Fh** in Royal’s hand are already present in the first layer of **Im**, and the few cases of omission are taken here to be copyist’s errors. On the other hand, the few pencil additions by Abravanel are usually either absent in the parts or added by the players themselves.

2/4–4/3	ALL	<i>ff</i> and <i>fff</i> added by analogy with mm. 0–2. The hairpin in m. 4 is in the sources.
16.1	Bsn	C4 is added because it is the obvious continuation of the figure begun in m. 15 (cf. Vc). Fh begins a new page here, which probably accounts for the inadvertent omission of the note.
40–41	Bsn, Cb	Rhythm changed and articulation added to match the preceding passage. In the sources, the articulation drops out and the first beats are quarter notes. The edition postpones the change in Cb to m. 42, where there is a general change of texture, articulation, and melodic material.
42	Cl 1-2, Vn I-II	In the first layer of Fh/Im , all parts have <i>mf</i> . In Fh , <i>ff</i> is written in pencil next to the Cl staves, and <i>p</i> next to Vn I-II, in Abravanel’s hand. In Im , some Vn desks have <i>p</i> handwritten in the parts. Here, the original dynamics are retained, since Abravanel’s annotations appear to be an <i>ad hoc</i> attempt to emphasize the Cl melody.
50–55	Hp, l.h.	Staccato added to beat 3 of each measure in order to match Vc <i>pizz.</i> rather than Bsn.
55.1	Tpt 1-2	Eighth rest as in Fh , despite replacement in Im by an F (sounding Eb). If anything, this note should have been notated F#.
77–78	Bsn, Tbn	Fh/Im have staccato throughout. Here, wedge accents replace the staccato on the third and sixth eighth notes in order to match the other parts and in correspondence with the notation of Bsn and Tbn at mm. 85–86.
169	ALL	The <i>mf</i> written into certain Vn parts has been adopted as a compromise between the two dynamics in the holograph score. In light of the crescendo in m. 168, a higher dynamic than <i>p</i> seems reasonable. The first layer of Fh gives <i>p</i> in Vc and Cb as the only dynamic. An <i>f</i> has been added in pencil, probably by Abravanel, over the Vn I staff. In Im , Vc and Cb retain the original <i>p</i> . Vn I-II either lack a dynamic altogether or exhibit a <i>p</i> crossed out and replaced by <i>mf</i> (including the first desk). Other parts lack any dynamic.
175, 179	Tpt 1-3, Tbn	Edition adopts removal of mutes (here indicated at m. 145) from added notation in Im .
187–226	ALL	Staccatos have been liberally added to the repeated eighth note figures in all parts. This applies both to the beamed groups of three eighths and to the eighths that appear on successive strong beats (e.g., Cb, m. 187). Royal tended to omit the articulation after the beginning of a phrase.
212–217	ALL	The indication <i>cresc. poco a poco</i> replaces two hairpin dynamics in mm. 212/2–214 and 216–217. M. 215 should be included in this gradual crescendo from <i>f</i> to <i>ff</i> .
226–227.1	Vc	The slur has been removed since it is impracticable.
227	ALL	<i>f</i> has been added to all parts in light of the crescendo in the Brass and Perc in m. 226. Dynamics are lacking in Fh/Im .

229.7	Bsn	G4 changed to Ab4 in order to match Cl 1, Hp, Vn I, and Vc.
241.4–9	Vn I A	Crescendo hairpin extended back from m. 242.1 in order to match Hp.
241–242	Vn I B, Vn II, Va, Vc, Cb	The dynamics here follow Fh . Royal clearly wanted the crescendo to begin only after each of the individual <i>fz</i> —on successive beats from the lowest to the highest part—has occurred. Each <i>fz</i> is followed by a hairpin diminuendo, except for the last one in Vn I B at m. 242.1.

15. “Duet: You’re Far Too Near Me (Reprise)”

According to **Tt3**, the ordering of the musical numbers in Act II, Scene i, is as follows:

1. You’re Far Too Near Me (Reprise)
2. The Letter
3. The Little Naked Boy

The edition follows this ordering, numbering them 15–17. This also reflects the order in which they were listed in the Boston program. **Vm/Vh** lack the reprise of No. 5, but “The Letter” precedes “The Little Naked Boy.” In **Vma**, a handwritten annotation confirms that the act opens with the reprise of “You’re Far too Near Me,” followed by “The Letter.” In the New York program for *The Firebrand of Florence*, however, these two numbers are reversed, and this new ordering was adopted by David Drew, who also omitted the reprise of “You’re Far Too Near Me” (see Drew, David, *Kurt Weill: A Handbook*. Berkeley: University of California Press, 1987, p. 345).

No revisions of the libretto have been discovered that incorporate the New York reordering, if indeed the reordered version was actually performed. In **Tt3a**, however, there exists a revision of the first page of this scene, according to which the curtain opens to an orchestral rendition of the first phrase of No. 17, during which Emilia and the models enter. The models perform No. 17, then Cellini enters and begins working on his statue, only to be interrupted by Angela. The dialogue then begins as it originally did following the reprise of “You’re Far Too Near Me.” The revision ends after this first page, but presumably, the scene would continue through No. 16 and then end. This revision, which switches Nos. 16 and 17 and omits No. 15, corresponds to David Drew’s listing, but not to the New York program, which preserves the reprise of “You’re Far Too Near Me.”

In the absence of any libretto revisions that would tell us just how the New York reordering was coordinated with the dialogue, this edition preserves the Boston ordering of the numbers together with the dialogue from **Tt3**.

The only original sources for No. 15 are **Fh/Im**. The number is not included in **Vm/Vh**, nor in any copies of **Vm** associated with the original production. Weill may have orchestrated No. 15 directly, without first preparing a complete vocal score. Although its scoring does not duplicate that of No. 5, it is partially derived from it (e.g., the Violin solo at m. 17 from the Violin solo at m. 35 of No. 5). It is interesting that Weill himself orchestrated this reprise, and in a new arrangement, since other reprises and arrangements in Act II were largely left to Ted Royal (e.g., No. 24, “Come to Paris,” a variant of “Come to Florence” from No. 2; and No. 16, “The Letter,” which reprises portions of Nos. 8 and 9).

1–9	Tpt 1-3, Tbn	Mutes indicated in Im only.
2–9	BsDr, SnDr	In mm. 2–8, Fh includes a BsDr quarter note on each downbeat and SnDr quarters on the offbeats; m. 9 has a SnDr quarter note on the downbeat. These parts are marked <i>tacet</i> in Im , not for the sake of balance (the voices have not yet entered) but evidently for aesthetic reasons. In any case, the percussion parts drop out of this number entirely after m. 9.
9	Tbn	The C3 is missing in Fh/Im , but this is an obvious error: m. 9 falls at the beginning of a new page, there is an open-ended slur at the end of the Tbn part on the previous page, and Tbn is doubling Bsn and Cb.
9	Fl, Cl 1-2, Bsn	In Fh , the slur from m. 8 is not carried over into m. 9.

9/2–17.1	Winds	Deleted notes restored in cue-size notation; they were crossed out in Fh . In Im , all Winds were marked <i>tacet</i> with the odd exception of Cl 2 (an oversight?). Since the voices have not yet entered, over-orchestration could not have been the reason the Winds were cut. Perhaps a stronger textural contrast to mm. 1–8 was desired.
16–17.1	Hn 1-2, Tbn	Deleted notes restored in cue-size notation.
17.2–25	Hn 1-2	Edition follows Im in restoring these parts; they were crossed out in Fh . In Im , the instruction “play” appears at m. 17, presumably canceling an earlier decision to omit the passage. The diminuendo to <i>pp</i> in m. 18 is taken from Im ; the dynamic was altered to <i>ppp</i> by the player, but this cautionary change has not been adopted.
18–21	Fl	Deleted notes restored in cue-size notation.
18–25	Cl 1-2	Edition follows Im in retaining these parts, adding <i>pp</i> , which is needed in order to cancel the <i>f</i> of m. 16. These parts are crossed out in pencil in Fh beginning at m. 18. In Im , the Cl 1 part has the instruction “play” at m. 16. In Cl 2, the instruction <i>tacet</i> appears only at m. 26.
18–29	Bsn	Deleted notes restored in cue-size notation.
22–25	Ob	Edition follows Im in restoring this part. While crossed out in Fh , the instruction “play” in Im cancels the deletion.
26–29	Cl 2	Deleted notes restored in cue-size notation.

16. “The Letter”

In **Vh**, this number is in Eb-major. **Vm** includes both that version and a version in Db-major. Only the latter was orchestrated and, consequently, the edition adopts it. All vocal scores begin with two measures of vamp. These are crossed out in several exemplars of **Vmb**, and they were never included in the orchestral version. Likewise, the orchestral version reduces four measures of vamp at m. 14 to just two.

The ending of this number underwent several changes. Originally, mm. 49–64 were assigned to Cellini, with no change in tempo. At some point, according to markings in **Vma**, the repetition (mm. 57–64) was assigned to Angela. The addition of *meno mosso* at m. 57 probably dates from about the same time, and it suggests that Angela might repeat Cellini’s words pensively. Ultimately, the last four measures were omitted entirely and a fermata was added in m. 60. We can imagine a staging in which Angela suddenly breaks off in anger, tears up the letter, and immediately launches into her tirade (“Decorate the fountain...”). The edition presents the entire number and regards the omission of the last phrase as an event specific to the 1945 production.

1	ALL	Fh lacks dynamics. <i>mf</i> from Im-Picc .
7	Orchestra	Edition adopts <i>pp</i> as a general dynamic. No dynamics are provided in the original layers of Fh/Im . A pencil addition in Fh , probably Abravanel’s, assigns <i>pp</i> to the Winds. Additions to Im indicate either <i>p</i> or <i>pp</i> .
13	Strings	Originally <i>p</i> . Muting and <i>fp</i> from Abravanel’s annotations in Fh , which are confirmed by changes in Im .
16–30	Cb	<i>pizz.</i> at m. 16 according to an annotation in Im . Edition adds <i>arco</i> at m. 22.2 because of the slur. Edition also cancels the <i>pizz.</i> at m. 30, where Vn II and Va also change back to <i>arco</i> .
16–31	Hn 2	Edition upholds the removal of this part. Originally, Hn 2 doubled Mand at the lower octave, but the part was crossed out in Fh and marked <i>tacet</i> in Im . Mand is surely more effective as a solo.
16–48	Perc	Edition upholds the removal of this part, which is marked <i>tacet</i> in Im . Originally a SnDr, using a light brush stroke, was to have sounded on every offbeat in mm. 16–31 and on every beat in mm. 32–38/1 and mm. 41–48/3.

25	CELLINI	“Summer palace” according to Tty and the libretto sources (Tt1-3a). Vh/Vm have “city palace.” Edition adopts the latter, since Scenes ii–v of Act II do in fact unfold in and around the city palace.
32–40	Tpt 1	Edition includes this part, although there is some question concerning its use. In Fh , Royal included the instruction, “cue on 1st” at m. 32. But since Tpt 1-2 have no other material in this number, why include a cue? More likely, Royal wanted the copyist to include a cue <i>prior</i> to this Tpt solo. The copyist instead notated the solo itself as a cue.
32–40	Vn I B	In Fh , the part has a single light line through it, as if it was supposed to be deleted, but neither Vn I B part in Im shows any sign of this change.
57	ALL	Edition interprets Abravanel’s annotation <i>meno</i> in Fh as a shorthand for <i>meno mosso</i> .
57–64	ANGELA	Assignment to ANGELA according to Vma . Vh/Vm indicate no change of singer here. See the general commentary for this number.

17. “Cavatina: The Little Naked Boy”

There was some vacillation about the proper vocal range for this number. Weill’s piano-vocal score (**Vh**) originally consisted of a verse and first chorus as in mm. 1–74 of this edition, but with a conclusive cadence in the accompaniment. A note in Weill’s hand queries, “One tone higher? In G?” Later the question marks were changed to exclamation points, and indeed, both **Vm** and **Fh** were notated in G-major.

Weill prepared the piano-vocal score of the G-major second chorus (**VhL**) on a different paper type from the rest of **Vh**. **VhL** begins at m. 69 and presents the end of the first chorus in a version that is not an exact transposition up a whole tone of the original F-major cadence; rather the solo voice in mm. 69–74 has D5-G5-A4-B4-D5. Because both first and second choruses were in G at this stage, mm. 73 and 77 could simply overlap, with no intervening transition. Later, Weill reversed his mind about the key scheme. On the first page of **Fh**, he directed the copyist of **Im** to prepare the parts for the verse and first chorus in F-major. He also added a new page of score, providing the modulatory passage to the second chorus, mm. 73–76 of the present edition. In **Vma**, Abravanel crossed out the version of the vocal line in mm. 69–74 as transmitted in **VhL**. Accordingly, the edition preserves the chromatic ascent from **Vh**.

The different versions of mm. 1–76 might stem from some indecision as to who was supposed to perform the verse and first chorus: Emilia or Angela. **Tt1** assigns it to Angela, **Tt2-3** assign it to Emilia, **Tty** to Angela, and revisions in **Tt3a** to Emilia. **N1/N2** assign the number to “Angela and female choral ensemble,” even though the revisions in **Tt3a** might suggest that by the time of the New York run, Emilia had taken it over. Neither **Vh** nor **Vm** designates a soloist. **Vma** adds the notation “Angela” at m. 46, but the indication “+ Lenja” at m. 54 makes it clear that these markings refer to the reprise of the number for Angela and the Duchess in Act II, Scene v (No. 23). In **VhL**, Weill did assign the solo part within the *second* chorus to Angela (corrupted to “Angels” in **Vm/Cm**). Because the preponderance of evidence does suggest Angela as the principal singer, the edition assigns the solo part to her, but offers the possibility of giving Emilia the verse and first chorus instead.

Weill’s notation of the Chorus parts does not clarify how they are to be divided. The texture varies from two to five parts, notated on a single staff throughout **Vh**, **Vm**, and **Cm**. The edition uses two staves for the sake of clarity. **Vma** provides some additional information. Here, Abravanel divided the female ensemble into four groups:

1. Petri Blake Liesel
2. Cowan [?] English
3. Julie Crone
4. Baker Bartels Carabella

In the first group: Gedda Petry, Doris Blake, and Lys Bert. In the second: Marjorie Cowen and Gay English. In the third: Julie Jefferson and Jean Crone. In the fourth: Suzie Baker, Joan

Bartels, and Angela Carabella. Presumably, Emilia also joined the ensemble. Abravanel's note still leaves unclear how the three- and five-part passages would have been divided. The edition leaves the decision up to the user.

0	Vn I	<i>dolce</i> from notation added to Im .
0–1	Vn I-II, Va, Vc	Muting from a later stage of Fh/Im .
1–2	Cl 1	Music from added notation in Im . Fh has rests.
2–4	Ob	Edition deletes this part, observing the <i>tacet</i> indication in Im . In Fh , Ob plays with Vn I, mm. 2.2–4. It is entirely possible that the addition of Cl 1 (see preceding note) and the deletion of Ob were part of a single stage of revision.
23	Fl, Vn II	Dynamic adopted from added notation in Fh , where Abravanel crossed out the original <i>p</i> and replaced it with <i>mf</i> . Since this emendation is already in the initial, pre-rehearsal layer of Im , the edition treats it as a modification that might well have come from Weill, and not as a contingent conductor's marking. Weill may have wanted to emphasize the semitone movement (A–Ab, D–Db) in these two parts: all other parts merely sustain pitches. In Im , Ob and Cl 2 also have <i>mf</i> , but the copyist may have mistakenly applied the <i>mf</i> to the entire Wind section.
27–29	Bsn, Cb	Dynamics follow Bsn notation in Fh/Im . Cb in Fh is also marked <i>p</i> at m. 27, but then, like the other Strings, it has a hairpin decrescendo into <i>p</i> at mm. 28–29. In Im , <i>f</i> was added to Cb at m. 27. Weill's notation of Bsn, Timp, and Cb suggests that the attack of the sustained or rolled bass note at m. 27 be more subdued than the subsequent entrance of the more active parts. The hairpin to <i>p</i> in Cb may have resulted from an oversight.
30	ANGELA	Edition supplies the dynamic given in Vh/Vm at the equivalent m. 62. Vh gives <i>mf</i> at m. 30, but the accompaniment in that source is also marked <i>mf</i> , whereas the orchestration in Fh is marked <i>p</i> .
30	ALL	<i>con passione</i> from Vh/Vm .
37–38	ALL	<i>poco rit. . . a tempo</i> from Vh/Vm .
46–49	ANGELA	Edition adds diminuendos to match the orchestration. Vh/Vm give only the crescendos.
54–57	Hp	In Fh/Im , the chord in mm. 54 and 56 is repeated in mm. 55 and 57, except that the bass is an octave higher. This makes little sense harmonically; what is needed is a transposition up a whole tone of mm. 46–49, the solution adopted here.
55	Fl	Edition adopts <i>p</i> from an emendation in Im . Fh has <i>f</i> , which does not match the rest of the orchestra.
58.2–61	Tpt 3	Slur altered to match Va. In Fh/Im , the last two notes are grouped under a separate slur, as in Tbn.
60–61	ANGELA	Edition omits a diminuendo found in Vh , because that dynamic is not carried over into the orchestration.
68	ALL	<i>poco rit.</i> in Vh does not appear in the orchestration, perhaps because of the new <i>rit.</i> added at m. 73 after the second chorus was composed.
72	ANGELA	Crescendo hairpin added to match the orchestra.
73–76	Winds, Tpt 1, Vn I	The edition adopts the simplest articulation given in Fh : a single phrasing slur over all four measures. The slurring in Fh/Im is inconsistent, both between sources and between parts in a single source. Because of the deleted second measure of what was originally a five-bar transition, the slurring is also hard to decipher.
74	ALL	The initial chord originally sustained for 5 1/2 beats, but one measure was crossed out in Fh/Im , resulting in the present duration.
77	ALL	Edition adapts tempo markings from the vocal and orchestral sources to read <i>Poco più mosso</i> [<i>Moderate Waltz tempo</i>]. Fh/Im have <i>poco più mosso</i> ; Vh/Vm have “waltz tempo, not too fast.”

85–88	Hn 1-2	Hn 2 crossed out in Im , but the edition omits it only in mm. 85–87, resuming <i>a 2</i> in mm. 88, as in the equivalent passage at mm. 109–112 (see below).
87.2–92	Cb	Edition follows Bsn phrasing, which favors the performance of the accents. In Fh/Im , m. 87.2 is slurred to m. 88; additional slurs are placed over mm. 89–90 and 91–92. No accents appear in mm. 88 or 90.
88–92	MODELS	Dynamics supplied to match the orchestra. Vh provides only a hairpin at m. 91.
89.3	MODELS	In Vh/Vm , a \sharp is placed before the F4, but it belongs with the G4; the harmony in this measure is the diminished four-three chord D-F-G \sharp -B.
95–96	Hn 1	Edition incorporates, not without corrections, a version transmitted as an added notation in Im . In Fh , Hn 1 merely doubles Hn 2, but in Im , a new Hn 1 part reads, at sounding pitch, D-F \sharp -A-F \sharp -C \sharp . The figure, however, should read E-F \sharp -B-F \sharp -C \sharp , which doubles Cl 1-2, the middle strand of Hp, and portions of Vn I and the middle voice parts.
96–97	ALL	<i>rit . . . a tempo</i> from notations added to Im and Vma . Some Im parts even have <i>molto rit</i> with a fermata over beats 1–2 of m. 96. ANGELA should feel free to linger over her high notes; to that end, a <i>rubato</i> instruction has been added to her part.
96.2–6	ANGELA	The melisma is bracketed in Vh/Vm , perhaps suggesting that its performance was optional.
100.6	Vn II	The \flat preceding the F4 is missing in Fh , although it was added later in Im .
101	Strings	Edition adopts <i>mf</i> as the goal of the crescendo from Vh/Vm . Fh/Im lack a dynamic.
104–105	Hn 1-2, Tbn	Edition adopts the slurs and tie from Im-Hn . The staccato accents at 105.1 have been added in order to match the articulation in the other parts.
109	ALL	Edition adopts dynamic from Vh and from notation added to Im-Fl and Im-VnII .
109–111	Hn 1	Edition follows Im in assigning these measures to Hn 1 only, instead of <i>a 2</i> . See mm. 85–88 above.
110–111	ANGELA	Edition adopts the crescendo hairpin from Fh . Vh has a diminuendo.
111	Ob	Edition assigns <i>mf</i> in light of the general crescendo from <i>p</i> to <i>f</i> in mm. 109–112. The sources lack a dynamic.
119–120	ALL	Edition adds <i>rit . . . a tempo</i> based on a hint in Im , where Hn 1-2, Vn II, Va, and Vc have added fermatas. A slight lingering does seem musically appropriate, but the general indication <i>rit.</i> is probably closer to the desired effect than an actual fermata.
120–123	Glock	Edition restores the part, which in Im is marked <i>tacet</i> through m. 122.
121–122.1	Tpt 1-3, Tbn	Edition follows the original layer of Fh/Im . In Fh , the crescendo in m. 121 was crossed out in Tpt 1-3, but not in Tbn; the <i>f</i> at m. 122 was crossed out in Tpt 1-3 and is absent from Tbn. In Im , the crescendo was crossed out in Tpt 1-2 and Tbn, but not in Tpt 3; the <i>f</i> in m. 122 remained. These inconsistent changes appear to be <i>ad hoc</i> cautionary changes.
122–123	ALL	Edition follows revisions to dynamics in Fh/Im . Originally, these sources showed a hairpin diminuendo from <i>f</i> to <i>pp</i> in all parts. In Fh , hairpin crescendos in the Strings, Tpt 1-3, and Tbn were superimposed in dark pencil over the original hairpins. In Im , a crescendo is notated over the original diminuendo in Fl, Cl 2, and Hn as well; there is no crescendo in Ob, but the <i>pp</i> in m. 123 was crossed out. The fact that Cl 1, Bsn, and Hp remained unaltered in Fh/Im is probably mere happenstance.
123	Cym	From addition to Im . Fh is blank.

18. “March of the Soldiers of the Duchy: Just in Case”

Orchestration

Ted Royal was responsible for most of the orchestration: **Fh** includes nineteen sheets of ink manuscript in Royal’s hand. On five additional sheets of pencil manuscript, Weill provided an orchestral introduction and interlude.

Text

Tty and **Tty1** give the alternative title “Soldiers of the Duchy” in addition to as “Just in Case.” There are three versions of the chorus. The one transmitted by **Tt3**, **Tty**, and **Rwg** is as follows:

First chorus

- (1) On to Pisa! On to Verona!
- (2) On to Venice! On to Bologna!
- (3) On to, on to, on to, on to, on to!
- (4) We don’t want to, want to, want to, want to, want to!
- (5) But on to Parma! On to Ravenna!
- (6) On to Naples! On to Sienna!
- (7) We don’t want to—we’re not mad at anyone
- (8) But we can’t afford to lose face.
- (9) Our teeth we’re gnashing,
- (10) Our swords we’re flashing—
- (11) Just in Case!

Second chorus

- (12) = 1
- (13) = 2
- (14) = 3
- (15) = 4
- (16) But on to Vict’ry! On, on to glory!
- (17) Missing home-made chicken cacciatore!
- (18) We don’t want to—we’ve enough of everything,
- (19) But he feels he may need more space!
- (20) And so we swagger
- (21) With gun and dagger—
- (22) = 11

The text in **Vh/Vm** differs slightly. In verse 5, Roma replaces Parma. Verses 19 and 8 are switched, with “he” as subject in both. A third version is transmitted by **Tty1**; its use in the 1945 production is confirmed by added notations in **Vma/Cma**. The edition adopts this version, on the grounds that it was probably the final one, but with one exception: **Tty1** presents the “swagger/dagger” rhyme in both choruses (lines 9–10 and 20–21). The edition follows the libretto sources, **Tty** and **Vh** in varying these lines.

The verse (mm. 21–44) also underwent one modification: **Vh/Vm**, and all text sources except **Tty1**, lack mm. 41–44, which appear only in **Fh**. The extra text was added in **Tty1** as well as in the marked vocal scores (**Vma/Cma**).

Differing versions of the score

It is possible to reconstruct at least three stages in the elaboration of this number.

- I. Original layer of **Vh/Vm**. It opens with a two-measure introductory vamp, leading directly to the verse at the anacrusis to m. 21. What follows nearly matches the verse and first chorus as conveyed in mm. 21–88 of this edition, with two exceptions. First, mm. 41–44 do not exist: these appear only in **Fh**, accommodating new text added in **Tty1**, **Vma**, and **Cma**. Second, the accompaniment to mm. 87–88 corresponds to what is now mm. 105–106. After the first chorus, an eight-measure instrumental passage modulates to a second chorus in D-major, in which three- and four-part choral writing replaces the earlier unison melody.

II. Original layer of **Fh/Im**. The previous stage is modified as follows:

1. Mm. 41–44 are added.
2. The modulation to D-major is omitted. The refrain ends as in mm. 87–88, but is orchestrated as in mm. 105–106. There follows an immediate repetition of mm. 81 (with anacrusis)–86. This repetition is enhanced by the addition of the Brass parts that appear in mm. 107–112 of this edition and by a second ending that corresponds to the present mm. 87–88.
3. The Exit Music (mm. 116ff.) is added at this stage as well. Royal wrote out only the first two measures, but requested that the copyist duplicate mm. 81–86, with the repetition and the two endings.

III. Incorporation of Weill's pencil additions, taped into **Im**. Weill composed mm. 1–20, replacing the original two-measure introductory vamp. He also expanded the two-measure first ending from the second stage into a substantial orchestral interlude (mm. 89–104). A note in Abravanel's hand on sheet 18 of **Fh** instructs the copyist to do the following:

1. Replace the first ending with the second ending: mm. 87–88 now appear as in the current edition, replacing the orchestration of mm. 105–106.
2. Expand the new first ending with the new material submitted by Weill: mm. 89–104 are inserted.
3. Repeat the entire chorus from m. 49.
4. For the new second ending (mm. 105–115), use the first ending from the second stage: mm. 105–106 are followed by a repetition of mm. 81–88 with enriched Brass parts. One additional change: the repetition of m. 88 is rhythmically expanded as mm. 114–115.

This third version, the one adopted in the edition, can be discerned only partially from the instructions to the copyist in **Fh**, for these are incomplete, presumably supplemented by verbal communication or by instructions that are now lost. For instance, only **Im** clarifies the disposition of Brass parts in the various repetitions of mm. 81–88. In **Fh**, the three distinct versions of this passage are notated simultaneously: certain measures are marked “*tacet* first time,” some pitches are in ink, and some are in pencil. An instruction to the copyist, such as “copy from C [i.e., m. 85] with pencil notes” could refer to any or all statements of this material.

1–6, 11–20	Bsn, Hn 1-2, Tpt 3, Tbn, SnDr, Gtr, Hp, Strings	Staccatos have been consistently added where these parts have an accompanimental figure. In his pencil full score for this introduction, Weill indicated this articulation only in Bsn at m. 13. In light of the articulation in the melodic parts and the articulation of this accompanimental figure once the voices enter at m. 21, it seems appropriate to add staccatos in these parts throughout.
3	Tpt 1-2	<i>f</i> from added notation in Im . Fh has no dynamic.
3–4, 11–16	Picc, Ob, Cl 1-2, Tpt 1-2	Edition adopts the revised articulation of Im . Fh has no slurs and places staccatos on the eighth notes.
7	Ob, Cl 1-2	Edition adopts the general <i>f</i> dynamic for these three parts. The preceding <i>ff</i> in all likelihood applies only to the figure in mm. 3–6. Fh does not have a dynamic change.
19–21 20–44	Orchestra	Edition adopts <i>mf</i> at m. 21 from the corresponding m. 1 of Vh/Vm . Three soldiers are specified in Vma . Vh/Vm specify neither roles nor vocal forces.
25–26	Va	G-A in the lower line changed here to A-G, which matches the lower strand of Vn II as well as the harmonic progression.
28.2	Hn 2	Edition adopts reading from added notation in Im , which permits Hn 1-2 to enter more idiomatically on a perfect fifth rather than a major second; Fh notates Hn 2 a perfect fourth higher.
45	Tpt 1-3, Tbn	“Mutes off” (here indicated at m. 21) according to an addition to Im ; Fh originally called for straight mutes.

49–56	ALL	Edition adopts <i>p</i> from Im-Vn/Va . This dynamic is missing in the Winds, Vc, and Cb. Vh/Fh have <i>f</i> in a red pencil addition. It is entirely possible that a contrast with the crescendo to <i>f</i> at mm. 55–57 was desired. Since the evidence in the String parts is fairly consistent, the softer dynamic has been applied to the entire passage.
49–86 (repeat), 105–114	SOLDIERS	In Vh , this four-part arrangement for the second chorus is in D-major. Markings in Vma/Cma indicate that at some point this arrangement may have been rehearsed or at least prepared for rehearsal. These sources also include the text of the second chorus under that of the first chorus, indicating that perhaps the four-part arrangement was jettisoned in favor of a simple repetition of the unison version with different text. No source includes a transposition to C-major, as in the four-part arrangement, although the singers could easily have sung their parts a tone lower. Here, the four-part arrangement is given for the sake of textural variety, despite the absence of clear evidence that it was ultimately performed in 1945.
50.2–51.1, 66.2–67.1	Chorus	Slur from Vma ; it indicates that that the second of the two consecutive vowels is not to be rearticulated.
51–52	Hn 1-2	“Open 2nd time” according to added marking in Im .
55–56	Tpt 1-2	Muting direction in Fh is crossed out in Im and not incorporated here. The direction to play on repeat only stems from added notation in Im .
55/2–56	ALL	Edition adopts crescendo from Vh .
57	Hn 1-2	“Mutes off” (here indicated at m. 53) from addition to Fh/Im .
67–68	Hn 1-2	“With mutes (open 2nd time)” from additions to Im .
71	Tpt 1-2	“Open (play 2nd time only)” from additions to Im .
77.2–80	ALL	Although all sources (Fh , Im , Vh , Vm) indicate a hairpin crescendo affecting mm. 77.2–78 only, the edition extends the crescendo until the arrival of the <i>ff</i> goal at m. 80/2.
79	Tpt 1-2	“Open (both times)” added editorially, since the direction to remove mutes at m. 71 applies only to the repeat.
80/2	ALL	<i>ff</i> from Vh/Vm . In Fh , Royal retained Weill’s crescendo at m. 77, but not the <i>ff</i> target dynamic. Added markings in Im do show <i>ff</i> in the Brass when they reenter at mm. 84–85.
89–92	Tpt 1	Staccatos added to sixteenth notes to match the equivalent passage in No. 6 (mm. 9–10), of which this is a quotation.
89	Orchestra	<i>p</i> at m. 89 from alterations in Im , which indicate <i>p</i> or <i>pp</i> . Fh has <i>f</i> throughout.
94.1	Tbn	F corrected to F \flat .
95	ALL	Edition adds <i>cresc. poco a poco</i> on the following grounds: first, in light of the <i>subito p</i> at m. 99, a gradual crescendo from the existing <i>p</i> is appropriate. Second, the crescendo reinforces the correspondence with the orchestral introduction to No. 6, of which this passage is a reminiscence; note the crescendo at m. 12 of that earlier number.
101	Vn I-II, Va, Vc	<i>arco</i> supplied editorially.
112	ALL	<i>rit.</i> according to Im .
116	ALL	<i>a tempo</i> added to cancel the previous <i>rit.</i>
116–117/1	ALL	These measures were cut according to added notation in Im .

19. “Ode: A Rhyme for Angela”

Orchestration

Vh/Vm include only mm. 1–94 plus a two-bar ending. There is no indication of a second chorus, nor of a dance evolution. These were introduced only in **Fh**: following Weill’s orchestration of mm. 1–94, there are eight additional pages of manuscript in Ted Royal’s hand. These provide a second ending to accommodate a repeat of mm. 29–92; a third, more thickly orchestrated E-major version of the chorus (mm. 98.2–162); and an abbreviated Ab-major version in an even thicker orchestration (mm. 163ff.). Some orchestration sketches in Royal’s hand appear already superimposed on Weill’s score of the first chorus, but these were erased. An additional sheet of full score in Weill’s hand expands the final Ab-major section; this material, pasted into **Im**, was interpolated between what are now mm. 174 and 179.

Lyrics

The libretto sources (**Tt1-3a**) provide lyrics to the first chorus only, as do **Vh/Vm**. **Tty** transmits the two-chorus version that appears in this edition. In **Tty**, the lyrics to the first chorus are not identical to those in **Vh/Vm**. In the piano scores, mm. 58–60.1 have the rhyme “tough/for that bit of fluff.” **Tty** uses this rhyme in the second chorus at the repeat of mm. 42–43.1, and it introduces new rhymes (“lame/name” and “climb/rhyme”) for the two statements of mm. 58–60.

Performance

There is some question concerning who performs this number with the Duke. A related question concerns the number of choruses that are meant to be sung. After the first refrain, **Tty** notes, “Poets repeat this chorus. Next refrain is with models or with ladies-in-waiting.” This would suggest that the poets perform the repetition of mm. 29ff. to the same text as the Duke’s solo version. The second refrain would then presumably coincide with mm. 98.2–162, despite the thicker orchestration.

Abravanel’s annotations in **Vma** provide more specific information regarding the vocal forces. Whereas **Vh/Vm** specify only that four poets sing at mm. 47–48 and 63–64, Abravanel noted that an unspecified number of “boys” are to sing at the repetitions of mm. 36–40, 52–62, 64.2–72, 76–80, and 84ff. Abravanel’s score is also the source for the vocal part at the lower third in mm. 64.2–72. Finally, intercalated within **Vma** is a piano reduction of mm. 97–182. **Vma** provides no hint of a third female chorus, nor does it indicate that the E-major chorus at mm. 98.2 was sung.

Revisions to **Fh/Im** provide some additional clues. Mm. 101–102, 117–118, 132/4–134/3, and 149–150 are marked *tacet* or *tacet ‘biz’*. These markings suggest that No. 19 evolved into a production number and that mm. 97–182 were added to accommodate stage business rather than continuous singing. To confuse matters further, added notation in **Im** also specifies a cut affecting mm. 49–80 in the repeat. If this cut was taken, then where was the text of the second refrain sung? Was it performed starting at mm. 98.2 after all, or was it omitted altogether as a last-minute time-saving device?

Finally, **N1** and **N2** assign the number to the Duke, poets, and ladies-in-waiting, providing some confirmation for the disposition of choruses in **Tty**.

The edition presents mm. 29–182 in its most complete form, with no cuts. It takes from **Vma** the disposition of vocal forces in the first two choruses. It also presents the E-major chorus for orchestra alone, on the hypothesis that it accompanied choreography involving ladies-in-waiting in addition to the male performers. It cannot, however, be ruled out with absolute certainty that the E-major chorus at m. 98/2 was sung at least in part during the course of the first production. According to one first-night review, eight ladies-in-waiting took turns challenging the Duke to invent rhymes for their names. This would provide a likely context for the E-major chorus with its multiple two-bar stops.

Moderato

These are transmitted in Weill's pencil manuscript on an additional sheet of **Fh**. The material is pasted into the **Im** parts just before the present m. 1, from which it is separated by a fermata. It also appears in piano reduction as an emendation to **Vma**. This passage, clearly added at a fairly late stage, may have accompanied some stage business of which there remains no trace. Without such external motivation, there is no longer any reason to perform this introduction; it sounds redundant when followed by yet another, contrasting introduction.

Vh is notated a whole step higher.

f added to match fill in the Strings.

Bb from **Vh/Vm**; **Fh/Im** have B \natural . Bb conforms to the sequential transposition of m. 11.

Slurring adopted from Vc and Cb. Weill's slurring in **Fh** is equivocal. In Vc and Cb, the slurred figure in mm. 15–16 is clearly detached from the tied whole notes in mm. 17–18. In Bsn, however, the slur hangs well over the m. 16/17 barline. The copyist of **Im** detached the tied whole notes from the preceding figure in Vc and Cb, but not in Bsn. Here, it is assumed that Weill's slurring in Bsn was merely careless.

1–94 ALL
9.2 Hp
13 Vn II

15–18 Bsn, Vc, Cb

29	Hn 1-2	From notation added to Im . Fh has rests.
29–33	ALL	Edition adopts hairpins and dynamic levels from added notation in Fh and the original layer of Im . However, Fh lacks any dynamics for Fl, Ob, and Cl 1-2. Oddly, the original layer of Im assigns <i>mf</i> to these parts at mm. 32/2–33. The edition follows the preponderance of evidence in assigning <i>p</i> as a general dynamic level, except for the <i>pp</i> in Vn I-II, which double the voice.
33	Perc (SnDr)	Brushes specified in notation added to Im .
40.4–41.1	Tpt 2	Slur according to alteration in Im ; Fh has staccato. Because Tpt 2 doubles Tpt 1 and Fl at the lower third, it seems more appropriate for Tpt 2 to play legato.
41	Vn I-II	<i>p</i> has been added in order to conform with the general dynamic, since Vn I-II are no longer doubling the vocal part.
46.3–4	Vn II, Va	Edition adopts emendations in Im . In Fh , Vn II has B \flat 3, Va has F3. The emendations match Cl 1-2, which otherwise double Vn II and Va in mm. 45–48.
46.4	Cl 1-2	Pitches adopted from Im . In Fh , the Cl pitches were altered. The original version is indecipherable; the alteration has the same pitches as the present reading, but exchanged between the two instruments. In Im , the parts were altered from an original version that is likewise unclear, but this time, the end result corresponds to the present reading. The composite pitch content is the same in either case, but the contour differs. The present reading has been chosen because the contour matches that of Ob and Vn I in this measure, as well as corresponding figures in mm. 47–48 (Ob, Cl 1-2, Vn I-II, Va), mm. 61–62 (Tpt 2-3) and mm. 63–64 (Fl, Ob, Cl 1-2). Concerning Vn II and Va in m. 46, see the previous note.
47–48	Hn 1	From added notation in Im . Fh has rests.
56–57	Vn I-II	The present version corresponds to pencil changes in Weill's hand in Fh , although they were never incorporated into Im . Vn I (lower strand) originally had a half note G5 at 56.3 and A \flat 5 at 57.1. Vn II originally had two E4 (quarter and dotted half note) at m. 56 and a quarter rest at m. 57.1. Dynamics have been added to Vn II to match Vn I. The <i>p</i> , indicated at about 56.3 in the orchestral sources, has been moved to 57/1, since the decrescendo should encompass the entire figure.
56.2	Cl 1	Edition draws slur to m. 57.2 to match mm. 58–59. Detached in Fh/Im .
60.2–61	Cl 1, Bsn	Edition conforms articulation to the remaining parts in prescribing a new attack at m. 61. In Fh , Bsn has a slur beginning at 60.2; Cl 1 has a slur beginning at 60.1 and extending over the barline to perhaps include the tied pitch at mm. 61–62. Accordingly, the copyist of Im notated mm. 60–62 of Cl 1 as a single phrase.
69.1	Hn 2	Edition adopts grace note added to Im .
72.1	Vn II	C \sharp in sources changed to C \sharp (cf. Vn I at 72.4).
72.4	Vn II	A \flat in sources changed here to A \sharp (cf. Vn I at m. 72.7).
72–73	ALL	All dynamics were added in the second layer of Fh and copied into Im . The edition follows the sources except for Ob and Cl 1, which are changed from <i>pp</i> to <i>p</i> . There is no reason for the softer dynamic in Cl 1, which doubles Cl 2 at the lower third. Although Ob doubles the vocal parts, so does Vn I, for which the sources give <i>p</i> .
76.1	Vn II	D \sharp 4 in Fh/Im changed here to D \flat 4 (cf. Cl 1).
76.3	Va	D \sharp 4 in Fh/Im changed here to D \flat 4 (cf. Cl 2).
76.4	Fl	Edition adopts dynamic from added notation in Im . Added notation in Fh gives <i>pp</i> , which does not match the remaining parts.
80.2	Fl, Ob, Hn 1	<i>pp</i> was added to Fh in pencil, copied into the first layer of Im in Fl and Ob, and added to Hn 1 at a later stage. Vn I, which also doubles the vocal line, has <i>p</i> , however, as does Tpt 1 at m. 84. The <i>pp</i> in just these three instruments seems to be merely a cautionary dynamic and is therefore not applied here.

86.2–87	Tpt 1	Weill began a slur at 86.2, but did not continue it on the next sheet, which begins with m. 87. Instead, he marked an accent at m. 87. This articulation contradicts the notation in Fl , which Tpt 1 doubles. The accent has been removed and the slur at 86.2 continued to include the tied note at mm. 87–88.
89–92	Hn 1	From added notation in Im . Fh has rests.
90	Tbn	Edition sustains pitch from m. 89, equivalent to Hn 1 and Tpt 2-3. In Fh , the measure is blank. Im has a rest.
97–99	ALL	Dynamics are lacking in Fh . Edition extrapolates from the scant added notation in Im : Fl , Cl 1-2, Hn 1-2, Tpt 1-3, and Vn I-II are assigned <i>f</i> or <i>ff</i> at m. 97 following the downbeat, and <i>p</i> or <i>pp</i> at m. 98/2. Edition accepts the <i>f</i> – <i>p</i> contrast as a less exaggerated way of setting off the orchestral fill here.
99–100	Ob, Cl 1-2	The present reading accords with later instances of this figure in the Winds (m. 115 and mm. 147–154). In Fh/Im , the last quarter note (with staccato) of the four-note figure is included in the preceding slur.
99–105	Vn I	Edition adopts slur and staccato from added notation in Im . No articulation appears in Fh .
101–150	ALL	Fh/Im have additions of <i>tacet</i> and fermatas at various points here. See the section on performance in the general commentary for this number. This production-specific notation has been omitted here.
111–113	Tbn, Vn I-II	Articulation adopted from additions to Im-Vn . No articulation appears in Fh .
111.5	Bsn	A3 in Fh/Im corrected here to A#3 (cf. harmony in m. 112).
127	ALL	Edition adopts <i>f</i> from Im-VnI . Fh has no dynamic change. Normally, an added notation in just one Im part would not constitute enough evidence to change the general dynamic. However, in light of the absence of dynamic levels anywhere in Royal's score except for the crescendo in mm. 153–154, the slight hint provided by the concertmaster's book has been adopted.
130–131	ALL	Edition specifies a general return to the previous <i>p</i> by analogy with the equivalent passage at m. 65.
151–155	ALL	Fh has no dynamic change indicated. The edition assigns hairpin crescendos terminating in <i>mf</i> following hints in Im : Im-Hn has <i>pp</i> at 153 and <i>mf</i> at 155, Im-Tpt1-2 reads “start to open” at m. 151 and “open” at m. 154.2, and Im-Tbn reads “open” at m. 154. This evidence, however scant, suggests the possibility of a crescendo from the prevailing <i>p</i> at m. 151 to <i>mf</i> at m. 155 (with anacrusis); this is the solution adopted here. Furthermore, the edition prescribes “mute off” for Tpt 3 (here indicated at m. 131) in order to match the rest of the Brass. Edition also adds <i>mp</i> to Hn 1-2 at m. 153 as a transitional dynamic level within this crescendo.
162.1	Cl 1, Hn 1, Tpt 2, Vn I, Va	Sounding D# corrected to D \flat . It is part of a chromatic descent: Eb-D-D \flat .
163	ALL	Edition adds <i>f</i> as an appropriate goal for the crescendo in mm. 161–162, following hints in Im (<i>f</i> in Hn 1-2 and Vn I, <i>ff</i> in Vn II). Fh has no dynamics.
172, 174	Hn 1-2	Hairpin diminuendos in Fh are crossed out in Im and are not adopted here.
175–180	ALL	As first orchestrated by Royal, this passage consisted of mm. 179–180 only. Weill expanded it into the present six-bar sequence (see the general commentary for this number under “Orchestration”). Weill's pencil insert departs from Royal's model in two respects: it lacks accents on the syncopated half notes (mm. 176.2, 178.2, 180.2), and it omits the percussion part in mm. 177–180. The omission of the percussion part was remedied by notation added to Im . The accents have been added editorially, under the assumption that Weill's omission was an oversight.

20. “Procession”

Im, Fh, Vm, Vh, N1, and N2 identify “Procession” as a separate number. It is separate to the extent that it was performed “in one” and constitutes a discrete scene in the libretto. It is, however, musically continuous with No. 21a, the beginning of which coincides with the curtain rise. None of the libretto sources provides the text for No. 20; they merely suggest reintroducing elements from the first scene of Act I. The specific realization is found only in the musical sources.

1	ALL	Vh has <i>Allegro molto</i> .
5	ALL	General <i>f</i> adopted from Im-Ob and Cl1-2 (first layer). Fh and other Im books do not have any dynamic indications.
5–36	Perc	Edition takes BsDr notation from later addition to Im . Fh has rests.
5–36	Va	The copyist of Im notated the Vc part here. The mistake was never corrected!
37	Hn 1-2	Edition assigns <i>p</i> following emendations in Fh/Im . Original layer had <i>mf</i> , which deviates from the prevailing dynamic level.
37	Bells, Hp	Edition adopts <i>mf</i> from the first layer of Im-Perc . Fh has no dynamic. It is fitting that the dynamic level of the Cathedral Bells should remain reasonably consistent; a <i>subito p</i> here would sound improbable. Although Im-Hp does have <i>p</i> here, it shares the bell motif; everywhere else in this number, Hp and Bells have the same dynamic.
40–43	Tpt 1-3, Tbn	Edition dynamics follow the original layers of Fh/Im . Alterations in these sources remove the <i>mf</i> , the hairpin crescendos, and the <i>f</i> , adding <i>p</i> or <i>pp</i> at mm. 40–41. These are interpreted as having been merely cautionary markings.
42	Tpt 2	Edition adopts whole note to match Cl 1-2, Bsn, Tpt 3, and Tbn. Fh/Im have a half note.
44	MODELS, APPRENTICES	For the corresponding passage in No. 2, Abravanel specified 4 APPRENTICES and 6 MODELS. This information also accords with N1/N2 .
45	Orchestra	A general <i>mf</i> is assigned here in light of the diminuendo from <i>f</i> in m. 44 and the crescendo to <i>f</i> in m. 50. No dynamic change is indicated in Fh/Im .
50	Winds	Edition adopts the natural D-minor scale from Fh , which is confirmed by explicit cautionary accidentals added to Im . Vh/Vm have a melodic D-minor scale. The crescendo hairpins have been editorially supplied to match the Strings; this reading is also confirmed by an addition to Im-Bsn .
52–53	ALL	Here, dynamics are indicated just as in Vh/Vm and the first layer of Fh/Im , except that <i>ff</i> at m. 53 has been added to the String parts, which lack a dynamic altogether. Alterations in Fh/Im show <i>ad hoc</i> dynamic reductions in the Winds and Brass: the <i>f</i> and <i>ff</i> dynamics are altered to <i>p</i> or <i>pp</i> , while the crescendo in m. 52 is crossed out. But these changes are inconsistent. For instance, in the Winds, the crescendo is deleted only in Im-Fl . If the changes were consistently applied, they would amount to a <i>subito piano</i> at m. 53, which seems odd for this climactic moment. The edition treats these inconsistent changes as cautionary performance markings. Perhaps these softer dynamics had something to do with a reduction in the choral forces: there is some question whether mm. 53–62 were sung by one CLERK or 8 STANDARD BEARERS (see next note).
53	Voices	“8 STANDARD BEARERS” according to Vh , as here. This has been corrupted in Vm to “8 Studens” (sic). The libretto suggests one CLERK, as does the unused alternative version of this passage (see No. 21a below).
53–62	Brass	Edition supplies tenuto dashes to match Winds. Fh/Im show caret accents in m. 53, a dash in Hn 1-2 only in m. 54, and dashes in all parts in mm. 55–56, after which the articulation drops out.
53.2–62	Tpt 1-3, Tbn	Deleted notes restored in cue-size notation. Im : <i>tacet</i> . Fh : no sign of alteration.
62	JUDGES	Edition supplies <i>f</i> . Vh/Vm have <i>mf</i> , but in light of the Wind dynamics at m. 1 of No. 21a, <i>f</i> seems more appropriate.

21a. “Chant of Law and Order: Oh, the World Is Full of Villains”

Vh, **Vm**, **Fh**, and **Im** present Nos. 21a and 21b as a single unit, “Trial Scene Part I,” with continuous measure numbers and pagination. The same sources list No. 21c as “Trial Scene Part II.” All three segments, however, are separated by dialogue, and they are listed as separate numbers in **N1**:

CHANT OF LAW AND ORDER—“The World Is Full of Villains”

TRIAL BY MUSIC—“You Have To Do What You Do Do”

ARIETTA—“How Wonderfully Fortunate”

N2 lists only the first two of these items.

In **Vh**, **Vm**, and **Fh**, No. 21a begins with nine measures over an F pedal point that closely resemble mm. 54–62 of No. 20. The vocal line is a third higher than in No. 20, on F instead of D, and it bears the same text, assigned to a Clerk instead of to eight Standard Bearers. The passage ends with the Judge’s anacrusis (“Oh the”) at the same pitch level as in m. 62 of No. 20. From there, the sources match this edition. The first sheet of **Fh** bears the instruction “start at 1” (i.e., m. 10), so **Im** presents No. 21a in substantially the same version as does the edition.

The most likely explanation for the two different settings of the same material is that No. 20, an “in one” number, was composed after No. 21a. In all the libretto sources, Scene v opens with the text from mm. 54ff. of No. 20 (“Hear ye, hear ye”). These same sources merely suggest ideas for Scene iv, but no specific text. Presumably, Weill composed the opening of Scene v first. Later, when composing No. 20, he decided to make Scenes iv and v musically continuous, which necessitated recasting the opening music from Scene v as a transition.

1–8	Tpt 1-3, Tbn	Edition includes material for these parts which Weill added in pencil to Fh . For some reason, this material was never inserted into Im , but the omission may well have been an oversight. Alternatively, the performers may have been given the material as inserts that have not survived with the parts.
4	Bsn	Edition adopts slur in preference to accents from Fh . Fh has tenuto accents with a slur partially obscuring the first tenuto marking. The accents were not copied into Im and are absent from the identical Tbn part.
5–6	Winds, Hn 1-2	Edition continues articulation from mm. 1–2. A new page of Fh begins at m. 5, and the articulation ceases there.
14–30	Orchestra	<i>f</i> adopted from the piano part of Vh/Vm . No dynamics appear in Fh/Im . The articulation (accent staccatos) in the Winds, Brass, and Strings is not consistently applied in these sources, but is at all times present in the majority of parts.
19–20	CLERK 1	Superfluous sixteenth between the present m. 19.9 and 19.10 deleted. In Vh , there is one sixteenth too many, as a result of which m. 20.3 has no text syllable. The copyist of Vm reproduced this error.
31/3	CLERK	B♭ in Vh/Vm . Emended here to leading tone.
34/4–35	Ob	Edition adopts the phrasing from Im . In Fh , a slur from 34.4 to 35.1 is followed by a tie from 35.1 to 35.2. It is unclear whether a subsequent slur extending through the end of m. 35 begins at m. 35.2 or 35.3. Therefore, m. 34.4–35 either constitutes a single phrase linked by a concatenation of two slurs and a tie, or two phrases. The former reading is adopted as it better accords with Fl and Vn I.

21b. “Trial by Music: You Have to Do What You Do Do”

There are two versions of the concluding orchestral waltz (mm. 240/3–296), both of which survive in **Im**. The earlier, discarded version, in E-major, is almost identical to the orchestral accompaniment of the vocal waltz in mm. 184/3–240/1. Indeed, Weill did not prepare a separate score for it; **Fh** shows pencil revisions in Ted Royal’s hand superimposed directly on the sung version in Weill’s hand. These pencil notes consist mainly of enriched Brass, Percussion, and Harp parts. Other passages for Brass and Winds are notated by Weill but are struck through in pencil. **Im** reveals the meaning of these pencil markings: the parts for mm. 184–240 do not contain the passages which Royal added, and they direct the players to omit the passages that were struck through. The parts for the original version of mm. 240–296, on the other hand, do contain Royal’s pencil notes, and they reinstate the struck-through material.

Weill may have been dissatisfied with a dance evolution that was merely a slightly revised orchestration of the immediately preceding music. In any case, he prepared his own entirely new score, in the new key of G-major, transmitted in **Fh** on seven pencil sheets lettered A–G. **Im** confirms that the G-major version was indeed definite; the original version is marked *tacet* or “cut,” and is generally placed in the backs of individual instrumental folders, grouped with other cut portions of the score.

At one point, the possibility of omitting the dance evolution entirely may have been considered, because in **Im**, the opening vamp from No. 21c was added by the players as a cue following the sung version of the waltz. The running order of the show preserved in the concertmaster’s book, however, suggests that the G-major version of the orchestral waltz ultimately was performed. It lists “22a Trial Dance,” which is how the parts for the G-major version are labeled.

2	ALL	Edition follows alterations made in Fh/Im , which in effect turns this context into an unmeasured recitative. In Vh/Vm and the first layer of Fh/Im , this measure is notated as two measures: the chord on beats 1–2 is sustained for one measure, followed by one measure of orchestral rest, during which CELLINI sings the first nine notes of his recitative.
3	ALL	Like the edition’s m. 2, m. 3 was originally notated as two measures. The first measure consisted of the present orchestral material, without fermata, and the first four pitches of CELLINI’s material; the second measure had a general orchestral rest accommodating the next nine pitches of CELLINI’s recitative.
7–8	Fl/Picc	Edition adopts Picc designation from Im . In Fh , the part is still designated as Fl.
11.4	Soprano, Tenor	B in Vh/Vm corrected here to B \flat , as in m. 12. B \sharp appears in the harmony only on the second half of both measures.
15	Hn 1-2	Flutter tongue according to Im (pencil addition). This matches the other Brass parts.
16	Orchestra	Edition assigns <i>fp</i> to all parts for the sake of consistency. In the first layer of Fh , all parts have <i>p</i> , which was altered to <i>fp</i> in Fl, Cl 1-2, and Bsn. The same change is found in Im for Fl, Cl 1, and Bsn. On the other hand, Im shows a change to <i>pp</i> in Cl 2 and three desks of Vn I-II, while Vc is altered to <i>sub pp</i> and Cb to <i>fp</i> .
17–22.1	Fl, Ob, Cl 1, Bsn, Tpt 1-3	Tenuto dashes supplied for all parts. Except for Tpt 1-2 in m. 17, there are no tenuto dashes in Fh . In Im , they are given in Fl, Ob, Bsn, and Tpt 1-3, at least for the first couple of measures, if not always throughout the passage. In Im , Bsn has the added pencil instruction “make half notes,” not adopted here, since the half-note duration is otherwise reserved for the melodic figure shared by Cl 2, Tbn, and Va. Nevertheless, the Bsn instruction tends to confirm that the entire passage should be played tenuto.

23.1	Cl 2, Bsn, Hn 1-2, Tbn, Cym, Hp, Va, Vc, Cb	Edition adds dynamics. In Fh/Im , these parts remain <i>p</i> , but this is probably an oversight, because all parts that sound on the anacrusis to this measure (Fl, Ob, Cl 1, Tpt 1-3, Vn I-II) have <i>f</i> (<i>mf</i> in Tpt 1-3). The edition assigns <i>mf</i> to Perc and Tbn to match Tpt 1-3, and it assigns <i>f</i> to the remaining parts in order to match the prevailing dynamic. The <i>f</i> in Hn 1-2 matches an annotation in Im .
24–31 32.2	Orchestra Vn I-II, Vc, Cb	Tenutos added following mm. 17–22. In Im , tenutos are added to Tpt 1-2. <i>p</i> assigned in order to match the dynamic reduction in the Brass. Since Weill carefully wrote <i>f</i> at the <i>arco</i> in m. 33, the omission of a dynamic at the <i>pizz.</i> was perhaps an oversight.
37	Orchestra	General <i>f</i> added. This matches additions in several Im parts as well as the preceding dynamic.
38–39	Winds, Perc, Strings	Dynamics here follow pencil additions to Fh and the first layer of Im , with the exception of Vc and Cb, which have <i>f</i> in both sources. An addition to Im-Cb , however, gives <i>p</i> at m. 41. And somewhat later, at m. 54.2, Vc and Cb now share <i>mf</i> with the other Strings. Accordingly, here, Vc and Cb are assigned <i>mf</i> , which matches the other Strings and which marks a reasonable middle ground between the original <i>f</i> and the cautionary <i>p</i> in Cb.
39	Brass	<i>p</i> is adopted in all Brass parts, following added annotations in Fh and the first layer of Im-Tpt/Tbn . There are two layers of pencil additions in Fh : first, <i>p</i> was added, later another <i>p</i> . In Im , the first layer has <i>p</i> in Tpt 1-3 and Tbn, but no dynamics in Hn 1-2. Additions show <i>pp</i> in Hn 1-2 and Tpt 2; Tpt 1-2 and Tbn remain <i>p</i> .
55–60	Brass	Edition duplicates mm. 39–44. In Fh , Weill did not write out these parts but asked the copyist to reproduce mm. 47–52. Mm. 55–60, however, correspond to mm. 39–44, not to mm. 46–52. Since the latter two groups are one sheet apart in Fh and occupy the last six measures of their respective pages, the error is understandable. Oddly, except here and there in Hn 1-2, the error was not corrected in Im , despite the odd dissonances that would have resulted.
63–66	Cb	Part restored to match Vc. The part drops out in Fh , and the copyist of Im wrote rests. This was surely an oversight on Weill's part; Cb is otherwise <i>con Vc</i> on sheet 16 of Fh , which corresponds to mm. 61–67.
67–68 69–71	Hn 1-2 Strings, Winds, Perc	Stopped according to Im addition. Edition follows Wind dynamics as given in the first layers of Fh/Im . Perc lacks dynamics in both sources. The situation for the Strings is more equivocal: the first layer of Fh lacks dynamics altogether, a probable oversight. An addition to Fh , possibly in Abravanel's hand, gives <i>f</i> in the Strings at 69.2 with no further markings; this is reproduced in the first layer of Im . It is unclear whether the different shading in the Winds and Strings was deliberate, or whether the indications were a hasty supplement to parts which otherwise lacked dynamic markings. The edition accepts the latter hypothesis.
71–76 85	Chorus Hn 1-2	Accents according to annotations in Cma . Assignment to Hn 1 in Fh changed to <i>a 2</i> in Im .
90–91, 94– 95, 98–99	Hn 1-2	The notation of the Hn 1-2 ties follows additions to Im : a tie is added and left hanging at Hn 1 in m. 90, Hn 2 in m. 94, and Hn 1 in m. 98. The desired effect, evidently, was one of seamless continuity in the Hn pedal point. The edition, instead of using hanging ties, specifies that one Hn part should cut off shortly after the other Hn enters; the eighth note has been chosen as an appropriate duration for the overlap.
93, 97	Bsn	Fh/Im have staccatos, which are not retained here, since they appear nowhere else in this sequential passage.
108	CELLINI	Edition alters rhythm to match m. 104. Vh/Vm have ˘ ♪ ♪ ♪ ♪ , which inappropriately accentuates the second syllable of “be-ing.”
117–118	ALL	<i>poco rit.</i> according to Abravanel's pencil addition to Fh , which was also entered inconsistently into Im .

- 119 CELLINI Treated as one measure with fermata in accordance with **Fh/Im**; **Vh/Vm** have two measures. The direction “freely” has been added editorially, to reflect the character of unmeasured recitative.
- 120–121 Hn 1-2, Tbn, Vc, Cb Edition follows revisions in **Im** which eliminate Vc and Cb and revise Hn 1-2 and Tbn. Originally, these parts sustained an F-major chord:

The motivation for cutting or curtailing these parts was probably aesthetic, transforming CELLINI's “by the shades of Pluto” into a miniature unaccompanied recitative.

- 122–123 ALL *allargando* from **Vh**. **Fh** has no marking, but some **Im** books have fermatas, confirming the continued relevance of the **Vh** indication.
- 125.2 Winds *f* shifted to the anacrusis from its location at m. 126.1 in **Fh/Im**.
- 125–126 Tpt 1-2 “Mutes off” (here indicated at m. 122) according to added notation in **Im**. In **Fh**, Tpt 1-2 are not open until m. 155.
- 127.3 Cl 2 Written A4 adopted from **Im**. The pitch in **Fh** is unclear: either written B4 or written A4, both of which fit the harmony (ninth chord on A).
- 138–140 Tpt 2 Originally doubled Tpt 1, but crossed out in **Im**.
- 141 Brass The Brass material at m. 141 has been supplied editorially. Oddly, the chromatic descent in mm. 138–140 in Hn 1-2, Tpt 3, and Tbn does not conclude here, as it does in the Winds and Strings. Because a new sheet of **Fh** starts here, this could have been an oversight, all the more likely because the preceding sheet shows a tie left hanging in Tpt 1 at m. 140.
- 141/1 Va, Vc Tremolo supplied to match the rest of the chromatic descending figure. In **Fh**, no tremolo appears. **Im** does not have a tremolo in Vc, but has tremolos throughout the measure in Va. The beginning of a new page in **Fh** at m. 141 may account for Weill's omission of the tremolo marking here. Since m. 141/2 is the anacrusis to a new phrase, the tremolo in the Va book is not retained here for that pitch.
- 142–149.1 Tpt 3 Deleted notes restored in cue-size notation. In **Im**, the part is marked *tacet*. Tpt 3 is retained here because it brings out effectively the characteristic Weillian modal mixture by doubling the E \flat in Vn I at mm. 144–145.
- 148 CELLINI Crescendo hairpin supplied to match the orchestra. **Vh** has a crescendo at m. 147.
- 148 Hp Crescendo from the original layer of **Im**; pitches are likewise adopted from **Im**. In **Fh**, the first three pitches of the arpeggiation are G2-D3-F3. The version of **Im** is more playable.
- 149 Orchestra, CELLINI Edition extends the crescendo to the dynamic goals on the second half of the measure. In **Fh**, the hairpins end at m. 148.

149.2	Tpt 3, Tbn	"Mutes off" according to the added annotation "open" in Im . In Fh , Tpt 3 and Tbn are not open until m. 155.
157	Perc	<i>f</i> supplied in light of the crescendo hairpin, beginning on <i>mf</i> as prescribed in m. 149.
161/2	Orchestra	General fermata supplied according to hints in the orchestral sources. In Fh , a fermata is added in Vn I. In Im , a fermata is added in Vn II, Va, and Vc; a caesura is added after m. 161.1 in Vn I.
164	Orchestra	<i>rall.</i> supplied according to added annotations in several Im books. Here, intensifying the <i>poco rit.</i> of m. 162 is an idiomatic waltz gesture.
164–176	Ob, Cl 1-2, Bsn	Edition upholds the elimination of these parts, which are crossed out in Fh and marked <i>tacet</i> in Im . These parts originally doubled the Strings. The deletion of these parts enhances the textural contrast between this passage and the fuller orchestration when the Chorus enters at m. 178.
165–176	Tri	From added annotation in Im , mm. 165, 167, 169, 171, 173. Added editorially in m. 175, since mm. 165–176 are otherwise sequential. Because m. 175 initiates a new system in Im , the omission here was probably an oversight.
178	Chorus	Dynamic raised to <i>f</i> to match the orchestration.
178, 180	Hn 1-2	Diminuendo hairpins according to addition in Im .
181	DUKE	<i>f</i> added to match the orchestration.
183	Va	E \flat in the sources replaced here with D \sharp , as in the Chorus. There is no reason, in this context, for the enharmonic respelling of the leading tone to E.
184	ALL	In Fh , Abravanel wrote "play 4 beats," but there is no sign of this in Im . Some <i>rubato</i> is certainly appropriate here, but the precise extent is better left to the individual conductor.
184.1	Tpt 1-3, Tbn	Edition provides half-note durations to match the Winds and Strings. In Fh , the duration is unclear because Weill superimposes in pencil the anacrusis to the first version of the dance. The duration appears to be a half note, but there is no rest on beat 3. In Im , Tpt 1-2 have a dotted half note, Tpt 3 and Tbn have a half note.
184.1	Chorus	Originally a half note; changed to a quarter note in Cma .
184	DUKE	<i>mf</i> according pencil addition in Vh .
184/3– 192/2	Winds	Edition upholds the elimination of these parts, which are crossed out in Fh and marked <i>tacet</i> in Im . The deletion enhances the textural contrast between the DUKE's antecedent phrase and the choral consequent. The notation was as follows:

(184/3–
192/2,
continued)

(Winds)

187

Fl

Ob

1
Cl
in B \flat

2

Bsn

190

Fl

Ob

1
Cl
in B \flat

2

Bsn

f

f

f

f

f

185	Gtr	<i>p</i> supplied to match all the other parts. <i>f</i> in Fh (addition) and Im (first layer). Although there is always a chance that Gtr was intended to be heard above the other parts, this would be the only instance in the entire score of such a discrepancy between Gtr and ensemble.
189.1	Vn I, lower pitch	The note appears to be F \sharp in Fh and was copied that way in Im . G \sharp , however, is the more likely reading, given its recurrence on beat 3.
192.1	Hp	Rests from Im . In Fh , the left hand has a half note B2 on beats 1–2. The rests facilitate performing the glissando.
192	Chorus	<i>f</i> supplied to match the orchestration.
200.2	Hp	<i>p</i> appears in Im only (in the first layer at m. 201.1 and as an addition at m. 200.2).
200	Gtr	<i>p</i> in Im (first layer) only.
200	CELLINI	Edition adds <i>mf</i> by analogy with the DUKE's <i>mf</i> at m. 184.
200.1	Chorus	Half note shortened to quarter note in Cma . This change accords with the equivalent m. 216.

200/3–
208/2

Brass

Edition upholds the elimination of these parts, crossed out in **Fh** and marked *tacet* in **Im**. The deletion enhances the textural contrast between CELLINI's solo and the choral response. Originally:

201

Hn 1
in F 2

Tpt 1
in Bb 2

3

Tbn

p

pp

205

Hn 1
in F 2

Tpt 1
in Bb 2

3

Tbn

201/1–
208/2

Perc

Edition upholds elimination. Perc originally continued the preceding rhythmic pattern, but was then crossed out in **Fh** and marked *tacet* in **Im**. See preceding note.

216, 224

DUKE,
CELLINI

mf assigned by analogy with m. 184.

229–237

ALL

In **Fh/Im**, the location of the hairpins varies considerably. Edition equalizes hairpin dynamics so as to produce a general crescendo to *ff* in all parts. The exceptions are Bsn, Vc, and Cb; in **Fh/Im**, these three parts begin the passage already *ff* with no subsequent crescendo. The *molto cresc.* in the Brass appears as an added notation in **Fh** under the Tbn part; in **Im** it has been copied into the first layer of the Tbn part only. As for the vocal parts, **Vh**, **Vm**, and **Cm** give a hairpin in mm. 229–230, but added notation in **Cma** shows further hairpins in mm. 232–233 and 234. The edition not only equalizes the hairpin dynamics over the course of mm. 229–234; it also extends them to the *ff* goal at m. 237.

237–239

Orchestra

Originally, mm. 237–238 were played twice, as was m. 239. The curtailment is indicated by added annotation in **Fh/Im**. These repetitions were instead reserved for the more climactic context of the ensuing dance.

237.3

Timp

An incongruous *p* was added here to the original layer of **Fh** and copied into the first layer of **Im**. It may have been intended for m. 239, where the Brass have *fp*. See next note.

239	Tpt 1-3, Tbn	Rhythm, <i>fp</i> , and crescendo hairpins from emendations in Im . In Fh and the first layer of Im , Tpt 1-3 have the same rhythm as the Winds and Strings. <i>fp</i> and crescendo hairpins are adopted from Im-Tpt1-2 . Im-Tbn has the crescendo hairpin only, whereas Im-Tpt3 has no dynamics.
239	Timp	Edition adopts rhythm from emendations in Im . Originally, Timp continued the preceding pattern. <i>fp</i> added by analogy with Tpt 1-3 and Tbn.
240	Fl	Weill gives no time for the player to switch to Picc. In Im , the player made a note to change around m. 235.
240/3	ALL	Edition adds crescendo hairpins. No crescendo appears in Fh/Im , but the first version of the dance does have a general crescendo here. Also, note the equivalent passage at m. 248, where both sources do show a hairpin crescendo.
245.2–247	Tpt 2-3	Slurs added following analogous parts.
256, 272	Va	Rhythm corrected to a half note followed by a quarter rest, matching other parts (e.g., Brass). In Fh , the rhythm is a half note followed by neither dot nor rest; in Im , the copyist corrected this to a dotted half note.
256	Hn 1-2	“Bells up” from annotation in Im .
256–257	ALL	Dynamic levels (<i>mf</i> and <i>ff</i>) from Im additions. Fh has no dynamics.
260.2	Va	E \flat 4 in the sources corrected here to E \sharp 4 (cf. Tpt 2).
264	Tpt 1-3	<i>f</i> and hairpin crescendos adopted from additions to Im .
265	Tpt 1-3	<i>ff</i> added as a target dynamic for the crescendo and in order to match the prevailing orchestral dynamic.
272–273	Tpt 1-3, Tbn	<i>mf</i> according to additions in Im . These are not merely cautionary dynamics; the <i>mf</i> inaugurates a gradual crescendo in these parts (see mm. 277/3 and 281–291 below).
277/3	Tpt 1-3, Tbn	<i>f</i> from addition to Im-Tpt1-3 .
281–291	Tpt 1-3, Tbn	Edition adds crescendo to <i>ff</i> as a way of equalizing added markings in Im while capturing their gist. Im-Tpt3 has crescendo from <i>f</i> at m. 281 to <i>ff</i> at m. 291; Im-Tpt1-2 has <i>f</i> to m. 293, where <i>molto f</i> is added; Im-Tbn has <i>fff</i> added at m. 286. Fh calls for flutter tongue in Tpt 1 at m. 281, but this is canceled in Im .
291–293.1	Tbn	Edition adopts tied G4 from Im emendations. Originally, the notation was for a dotted-half G3 in m. 291, dotted-half A3 in m. 292, and quarter-note A3 at m. 293.1.
293–295	ALL	Crescendo universally applied, based upon additions to Im-Brass/Vn .

21c. “Arietta: How Wonderfully Fortunate”

Weill prepared two piano-vocal scores of this number. The first version, sixty-one measures long, forms part of **Vh** and was copied into **Vm**. The second piano-vocal holograph, **VhH**, which is only thirty-eight measures long, is the one that was orchestrated. Mm. 1–15 of the two versions are virtually identical, with the Violin solo in mm. 14–15 taking over what had been a soprano melisma in the first version. A few details aside, mm. 16–32 of **VhH** transpose mm. 16–32 of **Vh** at the lower major second, and mm. 33–38 of **VhH** correspond to mm. 56–61 of **Vh**, transposed down a semitone. Mm. 33–55 of the first version, consisting of a bridge and partial return of the chorus, are eliminated. The downward transpositions and internal eviscerations that resulted in the orchestral version may have better accommodated the original Angela, Beverly Tyler. In time, even the shorter, revised version was cut. It is listed in the Boston program, and **Fh/Im** bear added markings, indicating that the orchestral version was used for a time. By the time the show opened at the Alvin Theater, the number had been dropped: there is no mention of it in the New York program, and the orchestral parts are crossed out, or marked “cut” or *tacet*. Revisions to the libretto in **Tt3a** also omit the number.

The orchestrated version of No. 21c is included here in its original location, consistent with the inclusion of No. 4, which was also cut following the Boston tryout. The original version is included in Appendix III, even though it was never orchestrated. In its harmonic richness and lyrical breadth, this “arietta,” as it was called in the programs, is one of Weill’s

most startling adaptations of the American thirty-two-bar popular song form. (The forty-two-bar length of the arietta proper, “How Wonderfully Fortunate,” results from an expanded sixteen-bar bridge and a choral codetta.)

There is some evidence that Cellini’s trial ended with a reprise of the vendors’ music from No. 20 (presumably substituting “the pardon of Cellini” for “the trial of Cellini.” In **Im**, the vamp figure is added at the bottom of each part in No. 21c, and **Fh** ends with the instruction “segue souvenirs” in Abravanel’s hand. A reprise of the vendors’ music might be used as incidental music where stage directions call for the crowd to disperse as Ottaviano is dragged off to prison.

Weill notated **VhH** hastily, beginning at m. 13, and he did not carry over any of the vocal dynamics from the original version. Therefore, the vocal part in mm. 1–12, as well as all subsequent dynamics, are taken from **Vh**.

1, 3	Tpt 1-3, Tbn	Muted according to additions in Im . Fh : muted only from m. 33.
3–14	Strings	Muted according to additions in Im (the Vn solo at m. 14 is not so marked).
5–10	Hp	Edition continues accents, which drop out in Fh/Im after m. 4. In Fh , m. 5 coincides with a new sheet.
5–6.3	TENOR	Edition supplies text. No text underlay is given in Vh/Vm , even though the rhythm differs from the other voice parts.
11	HANGMAN	Edition emends A \sharp 3 in the vocal scores to B \flat 3, which is consistent both with the note’s function and with m. 9, Alto.
14–15	Vc	Im , first layer, has tremolo. The notation here follows Fh , however, on the assumption that the copyist may have been confused by Weill’s notation. Weill in fact did begin writing tremolo for Vc, as for Vn I-II and Va, but only m. 14.1 is so notated. He then changed his mind, notating the rest of the descending figure in plain half notes slurred together.
20	ALL	The vocal scores place the change of tempo and the new time signature at m. 18. <i>Tranquillo ma con passione</i> is given in Vh/Vm , m. 18. VhH has <i>tranquillo</i> at m. 18. In Fh/Im , the new time signature is placed at the beginning of the new section at m. 20. The edition changes the location of the tempo indication to be consistent with the orchestral version.
20–38	Brass, Perc	Parts restored in cue-size notation. At m. 20 of Fh , Abravanel marked these parts “tacet till end,” and they are also so marked in Im .
23–24	ALL	<i>rit . . . a tempo</i> added to Fh by Abravanel.
28–31	Cl 1	Edition adopts sounding F4, since the harmony being elaborated is G \flat 7+ (cf. Vh/Vm and other orchestral parts). Fh/Im have sounding E \flat 4.
31.2–32.3	ANGELA	Text from pencil correction to VhH , probably in Abravanel’s hand. The original text read “How wonderfully fortunate,” but the shortened version could accommodate only “How wonderful” or “How fortunate.” In VhH , Weill chose “wonderful.” The pencil emendation preserves the rhyme with “importunate” at mm. 35–36.
38	Hp	Slur added to Im .

22. "Duet: Love Is My Enemy"

In **Vh/Vm**, Nos. 22 and 23 are presented as a continuous section. Linking the E-major ending of the duet with the F-major reprise is a twenty-three-bar transition in $\frac{6}{8}$:

73

ANGELA [fare] - well. _____

MARQUIS _____ You

CELLINI [fare] - well. _____

p

77

MARQUIS have to do what you do do. _____ 'Tis - n't

81

MARQUIS up to you at all. _____ (exiting)

CELLINI _____ We

85

CELLINI all live un - der a hoo - doo _____ till you hear the

dim.

90 *pp (fading out in the distance)*

CELLINI trum - pet call. _____

pp rit.

The musical score is written for three vocal parts (ANGELA, MARQUIS, CELLINI) and piano accompaniment. It is in 6/8 time. The score is divided into systems. The first system (measures 73-76) features ANGELA and CELLINI singing a duet with the lyrics "[fare] - well." while MARQUIS is silent. The piano accompaniment is marked *p*. The second system (measures 77-80) features MARQUIS singing "have to do what you do do. 'Tis - n't" with piano accompaniment. The third system (measures 81-84) features MARQUIS singing "up to you at all. (exiting)" and CELLINI singing "We" with piano accompaniment. The fourth system (measures 85-89) features CELLINI singing "all live un - der a hoo - doo till you hear the" with piano accompaniment marked *dim.*. The fifth system (measures 90-93) features CELLINI singing "trum - pet call." with piano accompaniment marked *pp (fading out in the distance)* and *rit.*. The score ends with a double bar line.

Weill used the motif from “Love Is My Enemy” to counterpoint Cellini’s reminiscence of “You Have to Do What You Do Do.” **Vh** was probably prepared at a point when Weill still thought of Act II, Scene v as virtually continuous music.

0	Ob	<i>p</i> from original layer of Fh . <i>m</i> was added in pencil, and the original layer of Im has <i>mp</i> . If the heightened dynamic was meant to bring out the more active Ob part, then why do the Winds share the same <i>mf</i> dynamic at the equivalent mm. 3–4? Edition treats the <i>mp</i> , a rare dynamic for Weill in any case, as a contingent conductor’s marking, despite its incorporation in the original layer of the parts.
5	Fl, Cl 1-2, Bsn	Edition upholds the elimination of these parts. Fl doubled Vn I, Cl 1 doubled Vn II, Cl 2 doubled Va, Bsn doubled Cb. Because the voices have not entered yet, the decision to reduce the orchestration could not have been purely exigent.
7	ALL	Edition equalizes dynamics. In Fh , the original layer lacks dynamics. Pencil notations, incorporated into the first layer of Im , provide <i>p</i> in the Winds and Brass, and <i>mf</i> in Vc and Cb, even though the lower Strings have the same material as Bsn and Tbn. Additions to Im give <i>p</i> to Hp and Va. There is no compelling reason why all the Strings should not share in the general <i>p</i> dynamic.
11–14	ALL	Edition equalizes the crescendo hairpins, following added markings in Fh-Strings . Added markings in Fh also show a crescendo in Fl, Ob, Cl 1-2, and Tpt 1-2, but only in mm. 13–14. The original layer of Im incorporates the Fh markings in Fl, Ob, Cl 1-2, Tpt 1, Va, Vc, and Cb, and it adds a crescendo for Bsn and Tbn in mm. 13–14.
11	Fl	Edition assigns <i>p</i> to match the other parts. A pencil addition in Fh gives <i>mf</i> , which was incorporated in the original layer of Im .
13–14	CELLINI	Edition adds a crescendo hairpin to match the orchestra and in correspondence with equivalent passages at mm. 21–22, 36–37, 51–52, 59–60.
15	CELLINI	Edition assigns <i>p</i> to match the orchestra. Vh/Vm have <i>mf</i> in both voice and accompaniment.
16–18	Bsn	Notation from pencil addition to Im . The part is missing in Fh .
19–22	Hn 1-2	Deletion of Hn 2 according to Im ; Fh has <i>a 2</i> .
19–63	Perc	In Im , Timp and Cym are circled, except in m. 43. This could mean <i>tacet</i> , but there is no indication to this effect in Fh . Surely, the soft Timp rolls and sponged Cym strokes enhance the pathos of this scene.
21–22	CELLINI	Beginning of the crescendo hairpin extended back to m. 21 to match the orchestra and in correspondence with equivalent passages (see mm. 13–14 above). Vh has a hairpin in m. 22 only.
23	ALL	Dynamics lacking in Fh/Im , except for <i>f</i> in Fl and Hp and <i>p</i> in Perc and in Vn I-II at 23.2. Edition assigns <i>f</i> to all parts in light of the general crescendo in mm. 21–22 and in consideration of the ensuing <i>p</i> in all parts in mm. 23–24. The exception is Cym, for which Weill explicitly notated <i>p</i> , both here and at the equivalent m. 25. The coloristic contrast with Fl and Hp was probably deliberate.
23.2	Vn I-II	<i>sub.</i> has been added editorially for the sake of clarity. The <i>p</i> , a pencil addition by Abravanel in Fh , was not incorporated in Im . The edition adopts it because all other parts have <i>p</i> on their subsequent attack at m. 24.1. Moreover, the voice part becomes active again at just this point.
23, 25	Tpt 1-3, Tbn, Va, Vc, Cb	According to Fh/Im , all seven parts cut off after the third eighth of m. 25. In m. 23, however, only the Brass do so, while the three lower String parts sustain all of beat 2. The hairpin dynamics appear at m. 23 only in the Brass, while at m. 25 they appear only in the lower Strings. The edition adds staccato accents at m. 23 in Cb and m. 25 in Brass, Perc, and Cb, in order to match the Brass notation at m. 23.2.
26	Hn 1-2, Hp, Strings	Edition adds <i>p</i> by analogy with m. 24.

28–30	CELLINI	In Vh , a crescendo for voice and accompaniment appears only in m. 28. Here, the crescendo in m. 28 is retained for CELLINI only, because the syllabic setting lends itself to it. It is extended to mm. 29–30 in order to conform to the orchestration.
29–30	Brass	Edition adds crescendo hairpins. No crescendo appears in Fh , but in Im , a crescendo was added to Tpt 1-3 and Hn 1-2; a decrescendo (slip of the pen?) was added to Tbn.
31	ALL	Edition adds <i>sub.</i> in those parts that drop directly, without an intervening rest, to <i>p</i> or <i>pp</i> following the crescendo in mm. 29–30.
31	CELLINI	Edition assigns <i>p sub.</i> to match the orchestra. Vh/Vm have <i>f</i> in both voice and accompaniment.
36	Cl 1, Tpt 2, Vn I-II, Vc	Edition follows Im in replacing with C \sharp the C \sharp s given in Fh . The emendation accords better with the melody at m. 36.5 in Fl and Ob. Im also changes the D \sharp at 36.6 in Vn I-II to D \flat .
36–37	CELLINI	Edition adds crescendo hairpin to <i>ff</i> in order to match the orchestra. Vh has a diminuendo to <i>p</i> in mm. 35–36.
37	ALL	The original layer of Fh lacks dynamics. Edition adopts pencil additions, incorporated in the first layer of Im , which assign <i>ff</i> to the Winds and Strings and <i>f</i> to the Brass. The Brass were later further reduced to <i>mf</i> in both sources (with the exception of Im-Hn/Tpt3). The contrast between <i>ff</i> and <i>mf</i> seems excessively cautionary, and it is not adopted here.
37–42	ALL	Cut according to annotations in Im . However, without this passage, the number sounds unbalanced, because at mm. 37–44, the orchestra initiates a repetition of the thirty-two-bar song form. Proceeding directly from m. 36 to m. 43 makes it all too palpable that something is missing, yielding a short-winded effect which does not accord with the lyrical breadth of the duet generally.
40.4	Vn I-II	A slur begins here, at the end of a sheet of Fh . However, the slur is not continued, and indeed would be inconsistent with the accented tremolo attack at m. 41.1. Nonetheless, the copyist of Im continued the slur, matching Fl, Ob, and Hn 1-2.
43	ALL	Edition follows dynamics from the second layer of Fh , which was incorporated in the first layer of Im . The original layer of Fh had <i>sfz</i> in all parts. The change to <i>ff</i> makes sense for the rhythmically active Cl 1-2, Vn I-II, and Va. Later markings, inconsistently applied to Fh/Im , further alter the dynamics in most parts to <i>sfzp</i> or simply <i>f</i> . The softened accent may have been intended to accommodate the cut (see mm. 37–42 above), which resulted in CELLINI singing his m. 37 material here.
51–52	ANGELA	Edition extends the beginning of the crescendo back to m. 51, matching the orchestra. Vh/Vm have the crescendo in m. 52 only.
53, 55	Tpt 1-3, Tbn	Accents added following additions to Im-Tpt1-2 . (Also, cf. mm. 23, 25.)
53.7	Strings	<i>sub.</i> added to clarify immediate <i>p</i> after the crescendo.
54	Strings	Edition adds crescendo hairpins to match the notation in Fl and Cl 1-2.
59–60	CELLINI	Edition extends the beginning of the crescendo hairpin back to m. 59, matching the orchestra. Vh/Vm have the crescendo in m. 60 only.
61	Hn 1-2, Tpt 1-3	In Fh/Im , the indication <i>broadly</i> appears only in Hn 1-2.
61–63	Hp	Weill wrote <i>ff</i> with accent at m. 61 and <i>f</i> without accent at m. 63. There is no compelling reason for the divergence. Edition assigns <i>f</i> at m. 61, since it is the prevailing dynamic, and it adds an accent at m. 61 for the sake of consistency.
65	ANGELA	Vh has the diminuendo in m. 66, but the edition shifts it to m. 65 in order to match Ob.
72	ANGELA, CELLINI	Edition supplies <i>f</i> at the anacrusis to m. 73 in light of the orchestral crescendo from <i>f</i> to <i>ff</i> in mm. 73–75. Vh/Vm have <i>p</i> in the voices and the accompaniment.

73-76

ALL

Edition preserves the original ending. These four measures were replaced by two measures of E-major harmony:

Slow

73

Fl *mf* *ff*

Ob *mf* *ff*

Cl in B \flat 1 *mf* *ff*

2 *mf* *ff*

Bsn *mf* *ff*

Hn 1 *f* *ff*

in F 2 *f* *ff*

Tpt in B \flat 1 *mf* *ff*

2 *mf* *ff*

3 *mf* *ff*

Tbn *f* *ff*

Timp *mf* *ff*

Cym *ff*

Hp *E major gliss.* *mf* *ff*

ANGELA [fare] - well!

CELLINI [fare] - well!

Slow

div.

Vn I *mf* *ff*

Vn II *mf* *ff*

Va *f* *ff*

Vc *f* *ff*

Cb *mf* *ff*

(73–76, continued)	(ALL)	Weill notated the new ending in pencil on a new sheet of Fh . In Im , the original ending was crossed out and the new version inserted by the copyist. It is unclear why a new, perfunctory ending was necessary. Perhaps the original was consistently being drowned out by applause. The longer ending, however, better accommodates the stage directions, and for that reason, as well as aesthetic ones, the edition preserves it.
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23. “The Little Naked Boy (Reprise)”

There is no holograph piano score. In **Vh**, Weill wrote “*attacca*: Little Naked Boy in F” at the end of No. 22. Accordingly, the copyist of **Vm** notated mm. 30–74 of No. 17. For a time, Abravanel seems to have used his copy of No. 17 in **Vma** to prepare this number; this is a plausible explanation for his assignment of certain passages in that earlier number to Lenya.

Weill composed an entirely new orchestration of mm. 30–61, but he replaced the remainder with a five-bar orchestral codetta. The change corresponds to a refinement in the libretto: whereas **Tt1/Tt1a** merely call for a reprise of No. 17 at the end of Scene v, all subsequent versions specify lyrics and stage directions: the Duchess sings the initial refrain alone, Angela joins in for the bridge (mm. 17–32), after which the pair then break down in tears. Although **Vm** does not contain this information, in **Vma**, Abravanel crossed out the last thirteen measures, adding the directions, “*fine Segue Paris*” (i.e. No. 24). He did not, however, indicate the orchestral postlude. He also notated a verbal cue for No. 23, “How can you joke; my heart is broken?”, which does not correspond to any surviving versions of the libretto.

1–24	ALL	In Fh/Im , dynamics are very sparsely applied. The edition adds a few indications in correspondence with the equivalent section of No. 17; cases in point are the crescendo in m. 3 (cf. m. 32, No. 17), the diminuendo in m. 8 (cf. m. 37, No. 17), the crescendo in m. 11 (cf. m. 40, No. 17), and the crescendo in mm. 23–24 (cf. mm. 52–53, No. 17).
1–37	Hn 1-2	Fh indicates that the entire number be muted, but the edition follows Im in specifying that this apply only to the Hn 1 solo in mm. 23–32.
1–16	Vn I-II	Edition follows Vn divisions as Weill indicated them in Fh , with one caveat. In mm. 9–16, Weill notated the four solos on a single staff, indicating with stemming or verbal instructions the desired doublings in the three-part texture. For the sake of clarity, the edition notates the two solo desks on two staves, marked <i>divisi</i> where necessary. The copyist of Im followed Weill’s notation without problems through m. 16, after which the distribution of parts that has been in effect throughout the score—four Vn I desks and two Vn II desks—suddenly breaks down. Normally, as in this number, the copyists copied the Vn I material for four desks identified as A1–4, while Vn II desks were designated B1–2. Alternatives included labeling the Vn I desks A–D, and the Vn II desks E–F. In mm. 17–22 of the present number, however, the copyist assigned the Vn I material to desks A1 and A2, and the Vn II material to desks A3, B1, and B2. Desk A4 was given both the Vn I and Vn II parts, to be played <i>divisi</i> . The result: a 7-5 division in favor of the Vn II material! Then, in mm. 23–28, the desks were split evenly between the two sections, creating a 3-3-6 division in favor of the lowest strand of the three-part Vn texture. In the last five measures, the copyist resumed the 7-5 division, this time in favor of the Vn I part. One is tempted to ascribe these inconsistencies to copying errors, although to notate the Vn I and Vn II parts as a single part, marked <i>divisi</i> , would seem to imply deliberate intent. It is always possible that the copyist was following instructions for which there is no record. The likelihood seems slim, however, that for a perfunctory reprise of this sort, Weill would have departed from his usual scoring practice in order to indulge in <i>Metamorphosen</i> -like subtleties of String <i>divisi</i> .

9–16	Vn I solos	As discussed in the preceding note, Weill notated the four parts on a single staff; he usually slurred only the top part. The lower parts here are slurred either to match the top part, or, if not applicable, according to Im notations.
17–32	ALL	A general <i>p</i> dynamic has been assigned throughout this passage, as at the equivalent m. 46ff. in No. 17. Except for the <i>p</i> at m. 23 in Im-Hn , the sources contain no dynamics.
25, 33	Vn I-II, Va	Removal of mutes according to Im instructions.
36	Tpt 1-3, Tbn	Muted and <i>p</i> in Fh , but changed to open and <i>pp</i> in Im .

24. “Come to Paris”

None of the libretto sources provides a definite scenario for Act II, Scene vi, an “in one” scene inserted to accommodate the change of location from Florence to Fontainebleau. As late as **Tt3**, various possibilities are proposed:

There are several suggestions for this interlude. One is a TOWNCRIER announcing among other items the visit of the Duke and Duchess of Florence to the French court. (. . .) Another idea is to have a few of the ENSEMBLE sing a reprise here of our song of Florence, which now becomes “Come to Paris.” It is a question in my [Mayer’s?] mind if the girls would have time to make the necessary change between their last exit and this scene, though.

The lyrics for No. 24 are not to be found in any of the extant librettos. The only source for the text, other than Weill’s holograph piano score (**Vh**) and the rehearsal score derived from it, is a typescript transmitted with **Vh**. Presumably, it is the typescript Weill used to compose the number.

Ted Royal orchestrated “Come to Paris.” His score ends with m. 131, although **Vh/Vm** contain an additional four measures. After the parts for No. 24 were copied, Weill added three new pages of score, ending the third with the instruction *segue Gigue*. The first of these new pages, represented in this edition as mm. 132–136, provides a conclusion to No. 24. The next two pages constitute an eight-bar introduction to No. 25 (Gigue), which Royal also orchestrated. Weill’s interpolated material permits the curtain to rise on Scene vii without a break in the music, a brief caesura at the end of No. 24 aside. Weill’s thirteen new measures are pasted into **Im** at the end of No. 24, followed by the direction *segue to Gigue*. This edition, however, presents the second and third pages of Weill’s insert as mm. 1–8 of No. 25, rather than mm. 137–144 of No. 24. First, because their motifs relate to the Gigue, these measures serve better as an introduction to that number than as a coda to the preceding one. Second, the two extant rehearsal scores of No. 25 (**PmG1** and **PmG2**) include them. Third, it just happened that in **Im**, there was free space at the end of “Come to Paris,” whereas the Gigue begins at the top of a new page.

The distribution of vocal material among the Marquis, First Girl, Second Girl, and female Chorus was amended by Abravanel in **Vma** to enlarge Pierre’s solo role. His assignments are confirmed by three marked copies of **Cm**, including those belonging to Donna Gardner and Lily Paget, who were the two female soloists in the number, according to cues in **Vma**.

1–17	ALL	Edition takes the tempo indication <i>Allegro moderato</i> from alterations in Im , and it shifts the original tempo designation, <i>Allegro giocoso</i> , to m. 17. The reason for the change in the orchestral parts may well be related to the <i>poco accelerando</i> , absent from Vh/Vm , which Ted Royal added in purple pencil at m. 9. Royal extended this <i>accelerando</i> through m. 12; m. 13 coincides with a page turn. The acceleration should probably continue until m. 17, however. The original <i>Allegro giocoso</i> might therefore be shifted to this point, to coincide with the vamp pattern which introduces the singers.
1	Tpt 1-3, Tbn	Straight mute indications in Fh were canceled in Im .

9ff.	Winds, Vn I	Edition slurs these parts to include the first staccato eighth note. This reading corresponds with the articulation in Vh/Vm . In Fh , Royal sometimes included the first staccato note, sometimes not.
19	Orchestra	Edition provides <i>p</i> as the goal of the <i>diminuendo</i> . Fh has a single <i>p</i> under the Perc part. In Im , players added <i>p</i> here and there.
45–52	GIRLS	Edition assigns material to GIRLS following Vma/Cma . Vh/Vm assign the music to the second Girl.
45	Orchestra	Edition takes general <i>f</i> dynamic, with the exception of Hn 1-2, from Abravanel's notation in Fh . Royal's only dynamic is the <i>p</i> for Hn 1-2, incorporated in the first layer of Im . In the middle of the system, Abravanel added a large <i>f</i> , taken here to refer to all parts except Hn 1-2, which double the voices. Additions in Im confirm Abravanel's marking by assigning <i>f</i> or <i>ff</i> to most parts.
51–52	Hn 1-2	Edition specifies <i>a 2</i> , even though the copyist of Im notated the two measures for just Hn 1. In Fh , the immediately preceding passage is stemmed in both directions. M. 51 begins a new score page, and Royal now stemmed upwards only, but he did not explicitly specify Hn 1 here.
51	Tpt 1-3, Tbn	Edition provides <i>f</i> to match the equivalent situation at mm. 17–18; these parts have not reappeared in the interim. Fh/Im have no dynamics, except for a cautionary “soft” added by the player in Im-Tbn . Edition follows Im in omitting the straight mute called for in Fh : the muting is crossed out in Tbn and absent altogether in Tpt 1-3.
55–64	Voices	Distribution of material according to Vma/Cma . Vh/Vm assign the music to the first Girl, then to the second Girl. The change effects a complete reversal in mm. 55–72 of the order in which the soloists entered at mm. 19–36, providing some welcome variety.
73–80, 89–92	Voices	Assignment of vocal material to the entire ensemble according to Vma/Cma . Vh/Vm assign the material to first and second Girls only.
73	Vc, Cb	Edition cancels preceding <i>pizz</i> . The change to <i>arco</i> matches the analogous m. 37, and it is necessary in Vc.
81–88	Hn 1-2	Edition restores deleted notes in cue-size notation and treats the deletion as a cautionary intervention within the context of the original production; marked <i>tacet</i> according to added notation in Im .
81	ALL	<i>pp</i> from Abravanel's notation in Fh , confirmed by later annotations in all Im parts except for Ob and Hp, which have no dynamics, and Vc, which has <i>p</i> .
89	Orchestra	<i>p</i> in Tpt 1-2 from the original layer of Fh/Im . Royal assigned a dynamic only to these parts. At a later stage, Abravanel added a large <i>f</i> onto blank staves of Fh . This dynamic was added in Im to Hn 1-2, Perc, Gtr, Hp, Vn I-II, Va, and Vc. The edition interprets Abravanel's <i>f</i> as the general dynamic, with the <i>p</i> applying only to Tpt 1-2, which double the voices, even though the copyist of Im took Royal's dynamic to apply to Tpt 3 and Tbn as well. A further addition to Im gives a <i>p</i> in Hn 1-2 at m. 93, but this was probably a cautionary marking.
96	Brass	Edition preserves the muting indications of Fh . In Im , the instruction was crossed out in Tbn; perhaps the trombonist meant to cross out the direction only at m. 126 (see below).
97–99	ALL	Crescendo hairpins from Vh/Vm and added annotation in Im-Tpt2-3 . The hairpins are missing in all other orchestral parts.
100	Hn 1	<i>fp</i> adopted from alteration to Im . The first layer of Im has <i>p</i> .
100–109	MARQUIS	Assignment of the part to MARQUIS from Vma/Cma . Vh/Vm assign mm. 100–103 to the first Girl and mm. 106–109 to the second Girl. The text is more suited to a man, at least given the sensibilities of 1945 audiences.

112	ALL	<i>rit.</i> and <i>pp</i> from additions to Fh in Abravanel's hand. In Im , the <i>rit.</i> has been added haphazardly, sometimes as early as the beginning of m. 111. Im shows a reduction to <i>pp</i> only in some Vn desks. Here, Abravanel's notation is taken as definitive, the <i>pp</i> being taken as a general dynamic. Both the <i>rit.</i> and the reduced dynamic emphasize to the somewhat saucy lyrics.
118	Orchestra	<i>f</i> from Abravanel's annotation to Fh , confirmed by annotations in Im-Perc , Gtr , Hp , Vn , Vc . The original layers of these parts have no dynamics.
118–125	Voices	Assignment to the entire ensemble according to Vma/Cma . Vh/Vm assign the passage to MARQUIS.
126	Tpt 2, Tbn	Open and <i>p</i> according to additions to Im . In Fh , the parts are still muted and <i>f</i> .
130/3–131	ALL	<i>rit.</i> according to added notation in Im , possibly entered after Weill had inserted mm. 132–136.
132–133	Tpt 1, 3	Edition cancels muting to match Tpt 2 and Tbn (see m. 126). Moreover, Weill did not call for mutes in his insert, which begins here.
132–136	Tbn	Ties from added notation in Im .
136.2	Brass	Staccato from additions to Im-Hn/Tpt .

25. "Gigue"

The Boston program (**N1**) lists No. 26 (Sarabande) before No. 25 (Gigue). The New York program (**N2**) switches the order. The musical sources confirm the New York ordering: In **Fh**, with which **Im** fully corresponds in this respect, Weill added thirteen measures linking Nos. 24 and 25, which are otherwise mostly scored by Ted Royal (see the commentary on No. 24 above). The first five inserted measures form a codetta to No. 24, and the next eight measures constitute the introduction (*Allegro animato*) to No. 25, as presented in the edition. This material, absent from Weill's holograph piano score (**PhG**), was pasted into **Im** and into a makeshift piano rehearsal score (**PmG1**). A second piano score (**PmG2**) begins with this introduction. At the end of the inserted score pages, Weill wrote "segue Gigue," and at the end of the Gigue, Abravanel wrote "segue Fanfare Sarabande." In **Im**, the Gigue is followed by such directions as "segue," "segue Finale Act II," "segue Sarabande," or "direct segue Finale Act II." The running order preserved in the concertmaster's folder lists the Gigue in between "Come to Paris" and "Finale Act II, Sarabande." Thus, Nos. 24, 25, and 26 were ultimately performed in that order as a continuous, or nearly continuous stretch of music. Weill's additional measures may well have accommodated a zero-hour reshuffling of this problematic final scene.

While the definitive running order of Scene vii is easily determined, the coordination of the music with the extant libretto sources must remain partially speculative. The problem is discussed more fully in the introduction to the full score volume of this edition. What follows concerns only the establishment of the score text proper.

Aside from adding mm. 1–8 to the full score of the Gigue, Weill was also responsible for the Oboe, Horn, and String parts in mm. 113–116, the Trombone part in mm. 113–118, and the Trumpet parts in mm. 113–127.4. These additions, too, were pasted into **Im**.

Weill added mm. 117–131 to **PhG**, apparently as an afterthought. The first layer, notated on three bifolios of King Brand No. 1 paper, ends with m. 116. On the *recto* of a torn half from a Chappell Professional bifolio, Weill notated fifteen measures, labeled "Windup Gigue after 6/8 pas de basque." This addendum, which Ted Royal orchestrated as part of the initial layer of **Fh**, replaced a longer coda. At some point during the original production, this "wind-up" was cut. Alterations to **Im** modify m. 116 as follows: the fermata is shifted to the end of the measure to indicate a general pause, the final duration is changed to a quarter note followed by an eighth rest, the diminuendo becomes a crescendo, and the instruction "segue Sarabande" appears here.

4.10	Fl, Cl 1-2, Vn I-II	No accidental appears here, which effectively designates the pitch as B \natural . While the harmony is, in fact, Cmin7, with the B \flat sounding in Hn 2, the B \natural in the upward scale, as a way of “preparing” for the G-major 6-4 chord at m. 5.1, seems a brisker option than designating the pitch as B \flat , and is certainly defensible on voice-leading grounds.
9	ALL	<i>f</i> from PhG and annotations in Im . Fh lacks a dynamic.
9, 11, 13– 15, 17–19	Vn I-II, Va	Edition adopts the articulation (slurs and staccatos) for the quarter-eighth rhythmic figures (e.g., 9.1–2) from additions in Im .
28–29	Tpt 1-3, Tbn	Cup mutes according to Fh . Im specifies straight mutes.
29	ALL	Edition supplies general <i>mf</i> dynamic by analogy with Tpt 1-2 at m. 28 in Fh . The <i>mf</i> provides some dynamic contrast within mm. 1–51, and it enhances the <i>cresc.</i> in mm. 35–36.
37.1	ALL	General dynamic <i>f</i> supplied to match m. 9 and to provide a goal for the crescendo in mm. 35–36. Fh has no dynamic. Im has <i>f</i> added to Gtr, Vn I-II, and Va. In Fh/Im , Picc and Tbn have staccato; Ob, Cl 1, and Vn I have a caret accent; Hp has a wedge accent. No other part is given any articulation.
46/2	Bsn, Va, Vc, Cb	D \sharp adopted from PhG ; Royal wrote D \flat in Fh , possibly an oversight. Weill’s diminished 7th is more idiomatic.
51.2	Vn I-II	<i>leggiere</i> derived from Abravanel’s annotation in Fh (“light”); the Italian form is added by individual players in Im . Edition supplies <i>p</i> ; cf. the next note.
52	ALL	<i>Poco meno</i> from Abravanel’s annotations in Fh ; this indication was also added by individual players in Im . Edition supplies <i>p</i> in consideration of the <i>leggiere</i> indication and on the basis of added notation in Im-Va/Cl2/Bsn . Fh does not have any dynamic.
55	Picc, Ob	<i>leggiere</i> from added notation in Im-Fl ; this matches Vn I-II at m. 51.
56.2	Va	B \sharp 3 supplied to go with the G7 harmony (cf. Cl 2, Gtr, Hp). Fh/Im have C4.
60 (with Tpt and Vn ana- crusis)	ALL	General dynamic <i>f</i> added, except for Tbn (see next note). Fh has no dynamic, whereas Im has <i>ff</i> in Cl 2. A contrast to mm. 52–59 might indeed be appropriate here. While under other circumstances a single annotation in Im would not be considered sufficient evidence for a general dynamic change, an exception here seems warranted, since there are so few dynamics otherwise provided in the sources for this number.
60	Tbn	“Open” according to annotation in Im . In Fh , Tbn is still muted. The annotation in Im reads “open soft;” accordingly, the edition assigns <i>mf</i> , in contrast to the general <i>f</i> .
61.2	Hn 2	Edition alters the pitch to sounding A3 (cf. Tbn, Cb). Fh/Im have B3 (written F \sharp 4), but the pitch should be A or C in light of the F6 harmony.
68–78	Tbn, Vc	Edition adds accents to the grace notes. At m. 68, Fh/Im have an accent over the grace note in Tbn and over the main note in Vc. At m. 72, the grace note is accented in both parts. Other measures are indicated with repeat signs.
68	Tbn, BsDr, Hp	Fh/Im lack dynamics in these parts. Edition matches Tbn and BsDr to Bsn and Hn 1-2; Hp to Va and Vc. Edition also adds muting to Tbn on the assumption that the cancellation of the muting in Im at m. 60 (here indicated at m. 37) applied only to the dotted-quarter figure in mm. 60–67.
69, 71	Hn 2, Hp, Va	Whereas in PhG , the descending figure D-C-B \flat from mm. 68 and 70 is repeated, in Fh , Ted Royal transposed it down a whole tone. Royal’s version accords better with the concomitant shift from G to G \flat in Cl 1, Glock, Hp, Vn IB, and Vn II.
72.4	Hn 2	Whereas PhG/Fh/Im have sounding D \flat 4, the edition supplies sounding D \sharp 4; compare with the notation of Tpt 2 at m. 76; Cl 2 at m. 80; Ob, Cl 1, Tpt 2, Vn IB, Va at m. 84; and No. 10 (“When the Duchess is Away”), from which this passage is derived.
74.1	Vn II, Va	D \flat supplied to match Hn 2. Royal wrote a repeat sign in m. 74, which would entail repeating the D \sharp from m. 73.1. But then he notated the vamp at m. 75 with D \flat instead of D \sharp . Compare with the Va notation in m. 82.

75	Tpt 1-2	Edition supplies <i>f</i> to match Hn 1-2 at m. 72. Fh/Im have no dynamic indication.
78	Tpt 3	Edition matches dynamic to other Brass accompaniment figures (cf. Hn 1-2, Tbn at m. 68).
79	Cl 1-2	<i>f</i> supplied according to addition in Im in Cl 1-2 (<i>f</i> in Cl 1, <i>ff</i> in Cl 2). Moreover, this dynamic matches Hn 1-2 and Tpt 1-2 at mm. 72 and 75, respectively.
84 (with anacrusis)	ALL	Edition supplies general <i>ff</i> dynamic. Royal wrote <i>ff</i> between the Hp and String systems. In Im , Hp has <i>ff</i> (original layer), Ob has <i>ff</i> (addition), and some Vn desks have <i>f</i> (first layer). It seems unlikely that Royal intended only Hp to become louder here.
86	Fl, Ob, Cl 1-2	Only Fl has staccatos in Fh/Im . Had the articulation appeared sporadically in other parts as well, there would have been more justification for bringing all the parts into conformance with one another, not just the Winds.
89–100	Perc	Glock and Chm are circled in Im , suggesting their possible deletion during the original production. Glock at m. 89 lacks a dynamic. The <i>f</i> has been supplied in view of the diminuendo from <i>ff</i> at m. 87.
91–92	Hn 1-2	<i>a 2</i> according to Im . Fh assigns the passage to Hn 1. The edition modifies the anomalous <i>ff</i> dynamic added by the players in Im , which may have served as a reminder to bring out this solo passage. In light of the general diminuendo from <i>ff</i> in m. 87, a <i>f</i> prescription reinforced by the instruction “Soli” should suffice. Fh does not prescribe a dynamic.
91	Tpt 1-3, Tbn	<i>mf</i> adopted from added marking in Im-Tpt3 . Im has <i>p</i> added for Tpt 1 and Tbn; this seems excessively cautionary. Fh has no dynamic.
92	ALL (except Hn 1-2)	Edition adopts <i>p</i> as the goal of the diminuendo, based upon Royal’s notation under Cb in Fh .
93	ALL	Edition adopts general <i>f</i> dynamic from added notation in Im . No dynamic is provided in Fh . The genre designation “Pas de Basque” is Weill’s, from PhG , where an annotation at m. 117 reads “after $\frac{6}{8}$ ‘Pas de Basque’.” Royal did not carry this designation over into Fh .
93.1	Hn 1	Edition accepts reading from Im , in which F4 (written C5) is altered to C4 (written G4). The C4 resolves the Db4 dissonance (written Ab4) at the end of m. 92.
93–98	Vn I	Slurring follows alterations in Im . In Fh , every three-note group is slurred, except at 98.4–99.6. Im is more consistent in leaving only the dotted groups detached.
95.4	Vn I, Ob	Edition alters the note value in Ob to match Vn I. In PhG and Im/Fh-Ob , the note value is dotted. Vn I in Fh/Im is not dotted. At the equivalent m. 110, the Ob rhythm is <i>not</i> dotted. While m. 110 of PhG does feature the dotted rhythm, in Fh , Weill himself notated the String, Ob, and Brass parts at mm. 109–116.
109	ALL	In the first layer of Fh , Royal indicated a general <i>mf</i> , as well as <i>dolcissimo</i> at the top of the entire system. Then, Weill added Tpt 1-3 and Tbn, to which he assigned <i>p</i> ; this <i>p</i> is also found in the paste-ins to Im . Weill also added Va and Vc and specified <i>f</i> , which is likewise found in the Im paste-ins. Weill’s dynamics have accordingly been applied to Tpt 1-3, Tbn, Va, and Vc. Weill also added Ob, Hn 1-2, and Vn I-II, but he did not specify any dynamics. In Im , Ob has <i>mf</i> , Fl has <i>ff</i> , and Hn 1-2 have <i>ff</i> . Here, these melodic parts have each been assigned the median <i>f</i> , which matches Weill’s dynamic for Va and Vc. The question arises as to whether Cl 1-2, Bsn, Hp, Vn I-II, and Cb should retain the original <i>mf</i> , as prescribed by Royal, or whether the dynamics should be altered to <i>f</i> . The Hp and Bsn books are so altered; the Cl 1-2, Vn I-II, and Cb parts are not. Here, these parts have all been given <i>f</i> for the sake of consistency. The direction <i>Broadly</i> is from Im . Royal’s <i>dolcissimo</i> has been eliminated in light of Weill’s retouches.

109–112	Fl, Ob, Hn 1-2, Tpt 1-3, Vn I-II, Cb	Slurring in the sources is sparse. Weill's notation of Hn 1-2, Va, and Vc has been taken as the model for Fl and Ob. The Tpt slurs in mm. 109–110 follow additions to Im-Tpt2 . Edition adds Tpt and Cb slurs in mm. 111–112, in correspondence with rhythmically parallel parts.
116	ALL	<i>rit.</i> according to Fh (Royal's hand). In Im , the location varies from m. 111–116. The general caesura at the end of the measure is from Im .
116/2	Tpt 1-3	Despite the rhythmic notation of all the other parts, Tpt 1-3 cut off after one quarter. To make the intention even clearer, Weill added a staccato dot. A decrescendo with staccato seems odd, however. Therefore, the edition omits the decrescendo, which makes more sense for the parts which sustain through the measure.
117–120	ALL	Edition assigns a general crescendo from <i>f</i> to <i>ff</i> . Under the Tbn staff in Fh , Royal notated <i>p</i> at m. 117, <i>mp</i> at m. 120, and <i>mf</i> at m. 124. The lack of dynamics in the original layer of Fh seems to have been resolved in rehearsals in favor of a general crescendo. Abravanel added <i>crescendo</i> at m. 117, followed by a wavy line through m. 124; then he added another hairpin in mm. 125–131. Added notation in Im gives <i>f</i> for Vn I, Vc, and Cb, and <i>ff</i> for Cl 2 and Vn II at m. 117; Vn I-II have <i>ff</i> at m. 120. But clearly Vn I-II should not play <i>ff</i> while Tbn plays <i>mp</i> . And while the crescendo from m. 117 to m. 120 makes thematic sense, once the tarantella tune begins <i>ff</i> at m. 120, any further crescendo marking would seem redundant, especially since the orchestration gradually thickens in any case (Picc enters at m. 121, Tpt 2, Gtr, and Hp at m. 124, and Tpt 3 at m. 125).
117–123	Tpt 1-2	Edition adds the instruction “mutes off” to match Tbn. In the first layer of Fh , Tbn was marked “open” at m. 117; Tpt 1-2 were so marked at m. 123.6 (see next note). Weill added the Tpt material in mm. 109–123 at a later stage, without adding any directions regarding mutes.
123	Tpt 1-2	Originally, both parts entered on beat 6 with an anacrusis that initiated the rhythmic figure continued in m. 124. In Fh , Weill added the solo Tpt 1 figure in mm. 120–123, but he did not cross out the anacrusis. The copyist of Im assumed that Weill wanted the anacrusis retained; to accommodate it, he shortened the dotted quarter at m. 123/2. The edition takes the opposite interpretation: the new Tpt 1 solo supersedes the previous version of m. 123.
131	ALL	Edition marks all parts <i>ffz</i> for the sake of consistency. Fh/Im show a variety of dynamics: Winds, Tpt 3, Tbn, Gtr, Hp, Vn I-II, Va, Cb have <i>fz</i> ; Tpt 1-2 and Vc have <i>ffz</i> ; Perc has <i>fffz</i> ; and Hn 1-2 have <i>ff</i> . There is no discernible rationale behind these discrepancies.

26. “Finale . . . Sarabande”

The Trumpet fanfares that open the two sections of this number (mm. 1–2, mm. 42–43) are absent from **Fh/Im**. Indeed, **Fh** begins only with the anacrusis to m. 19, with Weill's instruction to the copyist of **Im** to transpose mm. 16–31 of No. 16 for mm. 3–18. Weill notated mm. 19–41 on three sheets, labeled a–c. After m. 41, Weill wrote “segue Sarabande,” and mm. 44–81, the dance proper, appear on seven sheets, numbered 1–7. At the beginning of sheet 1, however, Weill added in pencil the following instructions to the copyist: “2 bars Trumpet solo 4/4 fanfare.” The copyist followed these instructions, presumably basing the actual notation on further instructions. Accordingly, the edition takes the Trumpet notation in mm. 42–43 from **Im**. A note added by the performers in **Im-Tpt1-2** further specifies that the two-bar fanfare be followed by the first part of the number (the edition's mm. 3–41). **PmG2** ends with the fanfare, providing further evidence that the fanfare intervened between the end of No. 25 and the beginning of No. 26. Added annotations in **PhS** and **Im** also call for the fanfare to precede the *second* rendition of the Sarabande; for instance, the concertmaster's book adds “1x til stopped, then fanfare.”

Concerning the placement of the spoken dialogue during this number, see the introduction to the full score volume of this edition, part VI.ii.

1/4, 42/4	Tpt 2-3	Edition adopts G \sharp 4 (sounding F \sharp 4), rather than the G \sharp 4 (sounding F \sharp 4) in Im . In PmG2 , the fanfare proceeds in parallel major and minor triads; there, the note in question is a sounding F \sharp 4, and the accidental is explicitly shown. The F \sharp 4 gives the fanfare a pseudo-archaic quality that was probably the desired effect here.
3–41	ALL	Because articulation is very sparse in Fh/Im , the edition has freely adopted markings from the equivalent passages in Nos. 16 and 19. The tempo markings are likewise taken from these numbers: the <i>Allegretto amoroso</i> at m. 3 is from No. 16, m. 14; the <i>Allegro comodo</i> at m. 19 is from No. 19, m. 29.
3, 5	Vn I-II, Va, Vc	Muted according to added notation in Im .
9.2–10.2	Cb	Edition supplies <i>arco</i> .
11.2	Hp, r.h.	E \flat 4 adopted as the middle note. The middle note given in Im is D4, but only the bass line descends E \flat -D here.
15–18	Vn IA, Vn IB, Vc	Edition adopts slurring and ties from mm. 28–31 of No. 16. In Im , the slurs (or ties) group m. 15 with m. 16, and m. 16 with m. 17. M. 18 is detached. Slurs added later to Im-Vn do group mm. 17–18, but the original slurring is not crossed out, nor is the Vc part corrected.
16	ALL	Edition adopts <i>rit.</i> from addition to Im .
17	Cb	<i>arco</i> added editorially, matching Vn II and Va. Furthermore, in Fh , which begins at m. 18, Weill did not specify <i>pizz.</i> for Cb. He notated m. 18, wrote <i>col Vc</i> at m. 19, and specified <i>pizz.</i> only at m. 33. Also, cf. No. 16 at m. 30.
24	Va	Lower note changed to D \flat 4 (cf. Cl 2). Fh/Im have C \flat 4.
35–36, 39–40	Vn I-II, Va	Articulation (slurs and tenuto dashes) adopted from the first layer of Im . Fh has no articulation.
41	Cl 2	Sounding F \sharp 4 (written G \sharp 4) from added notation in Im . Fh/Im originally had sounding D4 (written E4).
44–47	Tpt 1-3	The first layer of Fh is blank. Later, Weill added the following in pencil:



48, 50	Fl, solo Vn	In Im , this material is crossed out and replaced by the passage adopted here. Flats have been added above the trills following added notation in Im-Fl at m. 50. Although missing in Fh , the full score <i>does</i> give these accidentals at mm. 56 and 58, which otherwise faithfully transpose mm. 48 and 50 up a whole step.
64	Cl 1-2, solo Vn I-II	All four parts play both times according to added instructions in Im . In Fh , solo Vn I-II play the first time only, whereas Cl 1-2 play the repeat only.
65.1	Cl 1-2, solo Vn I-II	Solo Vn I-II are not slurred; the slur has been extended from m. 64 in order to match Cl 1-2.
65.2–3	Cl 1	Edition matches slurring to solo Vn; the notes are unslurred in Fh/Im . In Fh , a slur begins at 65.3, but it leads nowhere; a new slur begins on the next manuscript page at m. 66.1.
67.1	Cl 1-2, solo Vn I-II	Detached in solo Vn I-II, but slurred with the preceding sixteenth notes in Cl 1-2. Here, solo Vn I-II are slurred to match Cl 1-2 (also cf. the phrasing in the remaining Strings).
67.2	Strings	Vn I-II are renotated here for the sake of consistency. In Fh , Weill respelled the V 9 chord on A \flat from 67.1 as one on G \sharp in Va, Vc, and Cb, but not Vn I-II.

68.1	solo Vn II	Pitched changed to G#5 (cf. Va). In Fh , Weill wrote Ab5.
69	solo Vn I, Cl 1	Edition adds # above the trill.
69.3–70	Cl 1, solo Vn I	In Fh , mm. 69–70 break over a page turn. In the Vn part, an incomplete slur ends at m. 70, but it does not refer back to any slur on the previous page. In the Vn I first desk book, a slur from m. 69.3 has been added. Here, Im has been adopted, and the same reading applied to Cl 1.
71	Vn I tutti	Crescendo hairpin adopted from Im (first layer); it is absent from Fh .
72	Fl	<i>p</i> supplied editorially. The indication matches m. 48.
74, 76	Fl	Edition adds accidentals above the trills.
77.2	Vc, Cb	M. 77 coincides with a page turn, and an incomplete slur begins here in Fh ; m. 78.1 is detached. Given that m. 78 inaugurates both a change of articulation and a new page in Fh , the slur emanating from m. 77 was probably a slip of the pen.

27. “Finale ultimo”

No. 27 is almost identical to mm. 422 (with anacrusis)–461 of No. 2. In preparing the parts for the *Finale ultimo*, the copyist followed instructions which Weill had added in pencil to the holograph score of No. 2. At the second half of m. 421, Weill wrote, “for *Finale ultimo* start here all *tacet* except Trumpet and First Violin.” **Im** clarifies that this instruction applies only to the anacrusis; the full orchestration resumes at the downbeat of No. 27, m. 1 (= No. 2, m. 422). The principal change in orchestration is the enrichment of the Trumpet and Trombone parts. The curtailed Brass parts in No. 2 at mm. 421–437 and 453–457 are left untouched in the *Finale* (see notes for No. 2 above). Moreover, Weill penciled in new Trombone material at mm. 446 (with Trumpet 1 anacrusis)–453 of No. 2, corresponding to mm. 25–32 of No. 27. Weill’s retouched orchestration, preserved in **Fh**, must have been supplemented by other instructions for which no record survives, since there are several other differences between No. 2 and No. 27 to which only the parts attest. The edition takes **Im** as the principal source for No. 27. Any differences between No. 27 and the equivalent passage in No. 2 stem from explicit notation to that effect in the parts. However, since the parts for No. 27 do not always reproduce details of articulation, expression, and dynamics found in the sources for No. 2, the edition conforms otherwise unmarked passages in the *Finale ultimo* to equivalent passages from the earlier number.

Both **N1** and **N2** confirm that the original production ended with a reprise of “Life, Love, and Laughter” for the entire company. All versions of the libretto introduce the final number with the following stage directions:

THEY [Cellini and Maffio] duel. EVERYONE streams out of the other room, singing the FINALE. The DUCHESS and ANGELA, watching CELLINI fighting, shrug in sisterly understanding just before the curtain falls.

Therefore, directly after these stage directions, the edition places the version of “Life, Love, and Laughter” transmitted as the “*Finale ultimo*” in **Im**. Nevertheless, it remains unclear just how No. 27 was originally introduced. At the bottom of Weill’s holograph piano score of No. 26 (**PhS**), Abravanel wrote the following cues: “‘No more sword play’ Fanfare” and “cue Duke: ‘the works of Benvenuto Cellini’ page 6 opening Act I last part.” Whereas the words “no more sword play” occur shortly before the concluding stage directions, the Duke’s cue is absent from any text source. On the one hand, it is difficult to imagine Cellini reprising his Act I aria while fighting a duel, and it is entirely possible that added dialogue, of which no trace survives, provided a more stageable *segue* into the *Finale*. On the other hand, the reprise of a potential hit at the end of a show is a stock device that often lacks any dramatic motivation.

1–8	CELLINI	No. 27 takes up “Life, Love, and Laughter” <i>in medias res</i> , omitting the first eight measures of the thirty-two-bar song form. However, it is unlikely that CELLINI would enter without any introduction, especially while dueling. Therefore, the edition places his entrance at the anacrusis to the second phrase.
1	Brass	Open, according to additional notation in Im . In No. 2, the equivalent passage is muted through m. 12.
3–4	ALL	Diminuendo to <i>p</i> from pencil additions by Abravanel to Fh , No. 2. The conclusion that these dynamics were intended for No. 27 and not for No. 2 is confirmed by Im , where they appear as added annotations in No. 27 only.
7	ALL	The <i>f</i> given to most parts at m. 428 of No. 2 is not reproduced at this point in Im , perhaps in light of the earlier diminuendo to <i>p</i> (see preceding note).
9	Winds, Brass, Strings	Edition assigns <i>f</i> to all parts, following alterations in Im . The original layer of Im had <i>mf</i> , as at m. 430 of No. 2. The alterations in the parts are inconsistent: Vn I has <i>ff</i> ; Tpt 1-2 and Tbn have <i>f</i> ; Ob, Cl 2, Bsn, Hn 1-2, and Va retain <i>mf</i> ; and Hp and Tpt 3 lack a dynamic altogether.
9–12	Tpt 1-3, Cym, Hp	Material taken from added notation in Im . These parts rest in mm. 430–433 of No. 2.
12–13	Vn II, Va, Vc, Cb	Edition follows Im-Vc in the representation of dynamics. Vn II has <i>p</i> in the second half of m. 12, Va shows no change, Cb shows <i>p</i> at m. 13. Cf. also the note for mm. 433–434 of No. 2.
12.2–16	Winds, Hn 1-2, Tbn	Edition upholds the elimination of these parts, marked <i>tacet</i> in Im . For the original notation, cf. No. 2, mm. 433–437. This reduction is treated here as a true compositional change, since it was surely unnecessary for any contingent considerations of balance. In the equivalent passage from No. 2, only Hn 1-2 and Tbn had been removed during the course of the original production.
21–22	Hn 1-2	<i>Tacet</i> according to annotations in Im . Originally, the notation was identical to No. 2, mm. 442–443.
21–22	Vn I-II	Notation follows alterations in Im . Originally, the notation was identical to No. 2, mm. 442–443.
31	Ob	The crescendo hairpin is lacking, but has been applied here in correspondence with the notation of Fh , No. 2, m. 452, in order to bring out this soloistic figure.
33	Cl 1	<i>f</i> adopted from Fh , No. 2, m. 454.
41	Cym	Material taken from added notation in Im .

27a. “Exit Music”

The only direct source is **Im**. The number comprises orchestral arrangements of Nos. 9 and 11. The instrumental parts for these arrangements were prepared by two different copyists working from a score that is no longer extant. The last two measures of the No. 9 arrangement (mm. 1–48), which was originally a closed number, are altered so as to provide a transition to the treatment of “Life, Love, and Laughter.” The arrangement of No. 9 is titled “Entr’acte,” while that of No. 11 is labeled “Exit.” When Weill composed a new prelude, the original overture was shifted to the position of the entr’acte (see commentary under Nos. 1 and 14). It was after that point that mm. 47–48 of the No. 9 arrangement must have been revised to merge with the orchestral treatment of “Life, Love, and Laughter,” at mm. 49–82. Indeed, in some parts the title “Exit” was added to the arrangement of “Sing Me Not a Ballad.”

The exit version of “Sing Me Not a Ballad” is almost identical to the dance from No. 9 (mm. 170–217). The main difference involves mm. 33–36, which were altered in the dance version at mm. 202–205 to accommodate stage business. The remaining differences involve the Trumpet 1 solo at mm. 25–32.1 (cf. No. 9, Trombone solo, at mm. 194–201), and an enriched texture at mm. 37–39.1 (cf. No. 9, mm. 206–208.1). Here and there, where dynamics and articulation in No. 27a are either missing or contradictory, readings have been based on the identical passages from No. 9.

In **Im**, the No. 27a material is followed by commercially published parts to a foxtrot arrangement of “Life, Love, and Laughter” by Jack Mason. These are supplemented by handwritten Brass and Wind parts that replace elements of Mason’s scoring (e.g., Saxophones, which are not in the *Firebrand* orchestra). Since this arrangement is by neither by Weill nor by Royal, it is not included here. Some **Im** books call for the overture version of “Come to Florence” (No. 14, mm. 10–103) as additional exit music; this option may certainly be adopted as needed.

1	ALL	Edition assigns <i>Moderato</i> as a tempo designation, in correspondence with No. 9, m. 170.
3–4	Cl 1-2	Edition assigns slurs to match No. 9, mm. 172–173. In Cl 1, each measure has its own slur, which contradicts the other parts, notably the matching Tpt 3.
39–40	ALL	Edition extends the beginning of the crescendo hairpins back to m. 39, thereby matching mm. 208–209 of No. 9. Oddly enough, in Hn, the crescendo is crossed out and a diminuendo added, but the edition ignores this alteration, which makes this part anomalous. Bsn, Tpt 3, Tbn, Va, and Cb lack dynamic markings.
45	ALL	Edition adds <i>rit.</i> as an appropriate gesture to lead into the new section at m. 47.
47–49	ALL	Edition assigns <i>Broadly</i> to the transitional mm. 47–48 and <i>Moderato</i> at m. 49 in correspondence with m. 1 of this number as well as with the original tempo designation of “Life, Love, and Laughter” (<i>Moderato assai</i> in No. 2, m. 407). Also note mm. 44–46 of No. 11.
47	Mand	Edition adds Eb5, although the note is absent in Im . Mand should finish the last phrase of the “Sing Me Not a Ballad” theme, just as Tpt 1 does.
57.6–60	Cl 1-2	Im slurs only mm. 57.1–7 and 58.2–8; all other notes are detached. Edition adds slurs to accommodate the triplet figures in mm. 57–58, as it would be odd at this tempo to perform them detached, all the more because the other active parts are playing legato. Mm. 59–60 have been phrased in consideration of the surrounding parts.
65–66	Tpt 2-3, Tbn	Tie and slurs added editorially, in keeping with the phrasing in Tpt 1, even though the latter does not share the same figure.

APPENDIX I—Supplemental Complete Number

3. “Our Master Is Free Again”

This number, although orchestrated, was surely never used, as it is listed neither in **N1** nor in **N2**. Moreover, the manuscript parts, **Imb**, are unmarked and are not located in the individual part books of **Im**. The concertmaster’s running order, preserved in **Im**, assigns “No. 3” to the passage of incidental music designated as No. 3a in this edition. None of the rehearsal scores used in the original production bears any sign of activity for No. 3. The present duet was replaced in **Tt3a** by the dialogue between Ascanio and Emilia that precedes Cellini’s entrance.

41/3	Cl 1-2	Cl 2 is marked <i>con Cl 1</i> in mm. 34–41, but surely this should not apply to the anacrusis of m. 42, which connects with the Cl 1 solo.
53	Bsn	Edition removes an accent, since this articulation is otherwise present only in parts that cut off after an eighth note.

APPENDIX II—Variants

13. “First Version of Act I Ending”

Regarding the various revisions of No. 13, see the commentary for that number.

579–583.2	Cl 1	Notation from alterations written into Fh and pasted into Im . The original version doubled Vn I in mm. 579–581.1 and Vn II in mm. 581.2–583.2.
579–583	Picc, Cl 2, Bsn, Tpt 1-3, Tbn	Notation from alterations written into Fh and pasted into Im . Originally, these parts were silent.
579–580	ALL	Edition assigns <i>f</i> to all parts. The first layer of Fh/Im has <i>p</i> . In the second layer, the new Picc, Cl, Tpt, and Tbn material is marked <i>f</i> , and Ob and Perc are so altered. Only the Strings remained <i>p</i> , which was probably an oversight.
584–587	Perc	Notation from alterations written into Fh/Im . The original version continued the preceding pattern.
588	Picc	For this version of the Act I ending, Weill specified Picc at m. 579. Then, at m. 588, he instructed the copyist to copy the corresponding passage from m. 111 earlier in the finale. That passage, however, calls for Fl. Upholding a literal reading of the source evidence, therefore, gives the flutist no time at all to change from Picc—which still applies to m. 587—to Fl at m. 588. It is possible, of course, that Weill intended the Fl material to be played on Picc throughout the entire number, but the effect is of course very different. The edition does not mandate an alternative solution, but leaves this determination to the user.

13. “Second Version of Act I Ending”

The tempo designation, *Allegro non troppo*, has been applied in correspondence with the tarantella material on which this passage is based (cf. First Version, as just discussed).

APPENDIX III—Unorchestrated Section

21c. “Original Version of 21c. How Wonderfully Fortunate”

See the commentary for No. 21c. The edition is based on **Vh**, with text corrections from **Tty**.

48.3	ANGELA	VhH has F \sharp 5. Edition assigns F \sharp 5 in light of the F \sharp in the accompaniment at mm. 47 and 49. Moreover, the passage modulates to D-major. Finally, the Bb/F \sharp augmented fifth is a prominent sonority throughout the passage (cf. mm. 47, 56, and 60).
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SOURCE DESCRIPTIONS

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 usually supplied.

SOURCES

Full Score Format

Fh Holograph full score.

Date: begun late November 1944; except for late revisions, largely completely by early February 1945.

Location: **WLA** (folders 4/64–66, 5/67–90, 6/91–95). The folders are arranged in the running order of the present edition, except that Nos. 16 and 17 are reversed, and No. 14 precedes No. 1. The last folder, 6/95, is labeled “unlocated materials.” All of these materials can in fact be situated within the work, and they are accounted for below.

“Overture”—Kurt Weill [sic] **Score by T. Royal**

Holograph, predominantly black ink. Corrections and revisions in gray, sometimes red, pencil. Conductor's markings (Maurice Abravanel) in pencil, with some rehearsal letters, vocal cues, and corrected accidentals in red pencil. Instructions to the copyist in gray pencil (Weill and Abravanel). 167 pages manuscript orchestration (Ted Royal) in black ink, with dynamics, tempos, rehearsal letters, and instructions to the copyist in red, blue, and purple pencil; Weill's revisions and Abravanel's markings on Royal's manuscript pages in gray pencil. Page numberings mostly holograph.

Page count:

Act I (including Prelude): 375 pages.

Act II (including Entr'acte): 281 pages.

Paper type:

Chappell No. 5 [22 staves],

[14.5 x 10.5 in.; span 13 in.]

Contents:

Titles in quotations are given as in **Fh**; numbering follows the edition.

No. 1: “Prelude”: 18 pages in **WLA** 4/65. Royal's manuscript.

No. 2: “Opening”: 55 pages titled “Opening” (corresponding to mm. 1–331) in **WLA** 4/66. 10 pages titled “Opening (segue) Part II” (mm. 332–373) in **WLA** 5/67. 49 pages titled “Opening (Third Portion)” in **WLA** 5/68.

No. 3: “Master Is Free Again”: 5 pages in **WLA** 5/69.

No. 4: “Arietta”: 10 pages in **WLA** 5/70.

No. 5: “You're Far Too Near Me”: 26 pages. 25 are in **WLA** 5/71. Another page, p. 18, is in **WLA** 6/95, along with other “unlocated materials.”

No. 6: “Alessandro the Wise”: 25 pages in **WLA** 5/72.

No. 7: “Finaletto”: 17 pages in **WLA** 5/73.

No. 8: “Street Scene”: 5 pages in **WLA** 5/74.

No. 9: “Sing Me Not a Ballad”: 20 pages in **WLA** 5/75, 6 of which are Royal's manuscript. 2 pages in **WLA** 6/95 among “unlocated materials.”

No. 10: “When the Duchess Is Away”: 21 pages in **WLA** 5/77. 1 page of introduction (titled “Stick 'em Up!”) in **WLA** 5/76, partially in Abravanel's hand.

No. 11: “Life and Love and Laughter”: 13 pages in **WLA** 5/78.

No. 12: “The Cosy Nook Song”: 9 pages in **WLA** 5/79.

No. 13: “Finale Act I”: 23 pages in **WLA** 5/80 titled “Finale 1st Act (Part I).” The remaining 66 pages (titled “First Act Finale Tarantella”) are in **WLA** 5/81.

No. 14: “Overture”: 69 pages of Royal's manuscript in **WLA** 4/64. 3 pages of Weill's revisions in **WLA** 5/81, where they are mistakenly filed with materials from No. 13.

No. 15: “II Act Opening” reprise: 4 pages in **WLA** 5/82.

No. 16: “A Letter”: 8 pages of Royal's manuscript in **WLA** 5/84.

No. 17: “The Little Naked Boy”: 16 pages in **WLA** 5/83.

- No. 18: "Just in Case": 19 pages of Royal's manuscript. 5 pages (Weill) in **WLA** 6/95 among "unlocated materials."
- No. 19: "A Rhyme for Angela": 12 pages (Weill) in **WLA** 5/86. 11 pages (Royal) also in **WLA** 5/86. 2 pages (Weill) in **WLA** 6/95 among "unlocated materials."
- No. 20: "Procession": 10 pages in **WLA** 5/87.
- No. 21a and b: "Trial Scene Part I": 45 pages in **WLA** 5/88.
- No. 21c: "How Wonderfully Fortunate": 8 pages in **WLA** 5/89.
- No. 22: "Love Is My Enemy": 15 pages in **WLA** 5/90.
- No. 23: "Melodrama" reprise: 5 pages in **WLA** 6/91.
- No. 24: "Come to Paris": 18 pages of Royal's manuscript, **WLA** 6/92. 1 page (Weill) in **WLA** 6/95 among "unlocated materials."
- No. 25: "Gigue": 20 pages in **WLA** 6/93, 18 of them in Royal's hand.
- No. 26: "Sarabande": 7 pages, preceded by 3 untitled pages, all 10 pages in **WLA** 6/94.

The following numbers are absent from **Fh**:

- No. 3a: "Incidental music": the parts are copied directly from mm. 246–263 of No. 2.
- No. 9: dance evolution (except one page in Weill's hand, in an earlier version). A complete score of this dance was almost certainly prepared, but it is lost. The orchestrator cannot be determined, although it is possible that Royal had a hand in it.
- No. 27: "Finale ultimo": not a separate score; this is a reprise of mm. 421–462 from No. 2. The score of No. 2 includes directions to the copyist, in Abravanel's hand, for preparing this final number.
- No. 27a: "Exit Music." Instrumental parts only.

Condition: excellent; some tears at the edges.

Remarks:

- There are seven additional pages of holograph score, labeled "Gigue?" in an unknown hand. This label may have been applied when the collection was organized. They are among the "unlocated materials" of **WLA** 6/95. These pages contain unused orchestrations from the radio version of *Down in the Valley*, the score of which is notated on the same paper as *The Firebrand of Florence*. (This discarded version of mm. 25ff. of the *Allegro animato* of the folk opera remains in the same Ab-major as the immediately preceding passage; the final version modulates to E-major.)
- Attached to No. 7 is a small piece of paper (4.5 x 3.5 in.) with instructions in Abravanel's hand to the copyist for preparing a revised set of instrumental parts.
- Two aspects of Royal's notation account for apparent discrepancies between **Fh/Im**. First, he often added cues into parts after long rests. Occasionally, the copyists carelessly notated these cues exactly as the rest of the part. Second, whereas Weill notated dynamics underneath each part, Royal often placed a generally applicable dynamic in large bold letters somewhere in the middle of the system. The copyists sometimes took Royal's dynamics to refer, like Weill's, only to an adjacent part.
- We can discern at least four layers of **Fh**. First, the original ink layer. Second, pencil revisions in **Fh**, which were incorporated into the first layer of **Im** and which therefore were in effect part of the score from the moment orchestral rehearsals began. Third, pencil markings, presumably added later,

that match, with varying degrees of exactitude, the players's markings in **Im**. Fourth, markings that find no correlation in **Im**. The third and fourth layers are mostly in Abravanel's hand, as are some of the second-layer revisions. Even where second layer revisions are in Abravanel's hand, however, such revisions should not categorically be disregarded: Abravanel and Weill could have been refining the score together. In fact, many of the second-layer revisions are essential: for instance, the addition of a dynamic or articulation mark where no information was previously given. It is the layer of **Fh** that corresponds to the first layer of **Im** that is taken here as the privileged source. The incorporation of any later revisions is always explained in a note.

- It is not always possible to determine with certainty whether a hastily scrawled pencil addition is in Weill's hand or in some other hand, such as Abravanel's.
 - The following types of revisions occur in **Fh**:
 1. Additional pages of holograph score (almost always in pencil) necessitated by the expansion of a number. An example is the instrumental version of the Trial Waltz in No. 21c.
 2. Holograph replacement pages (e.g., the revised ending to No. 22, "Love Is My Enemy").
 3. Revision of shorter passages (e.g., the revision of m. 34 in No. 7, notated on the last sheet of the number). Such revisions are usually in Weill's hand, rarely in Abravanel's.
 4. Revision of individual orchestral parts. For instance, a Horn part might be crossed out and replaced with new music, notated on the adjacent, unused Saxophone staff. Such revisions are usually in Weill's hand, rarely in Abravanel's.
 5. Cuts (e.g., the removal of the Hangman's dance from No. 2).
 6. Deletion of instrumental parts.
 7. Addition or alteration of dynamics, articulation, muting, and other performance directions.
 8. Instructions to the copyist. These normally call for transposition of a part (e.g., Bassoon replacing Bass Clarinet), transposition of a passage, or reordering of material within a musical number. Instructions might include actual musical notation, which sometimes has to be distinguished from the notation belonging to the number in which it appears. For instance, in No. 2, the Brass parts are notated in pencil for the choral rendition of "Life, Love, and Laughter." These parts are intended not for No. 2, but for No. 27 (Finale ultimo), as a comparison with **Im** confirms.
- Items 5–8 may be in Weill's hand or, more often, Abravanel's.

Instrumental Parts

Im Manuscript instrumental parts used in the original production, in various hands.

Date: c. January–February 1945.

Location: **WLRC** Ser.10/F4/17.

21 instrumental parts: Fl/Picc, Ob, Cl 1, Cl 2, Bsn, Hn 1-2, Tpt 1-2, Tpt 3, Tbn, Perc, Hp, Gtr/Mand, Vn I (4 desks), Vn II (2 desks), Va, Vc, Cb.

Manuscript by various copyists, predominantly in black ink; additions or recomposed passages prepared by copyists and

pasted into the parts; further changes and annotations added in pencil and ink by individual musicians.

Paper types:

Chappell No. 2 [12 staves],
[13 x 10.375 in.; span 10.875 in.]

Chappell Prof. [12 staves],
[12.5 x 9.25 in.; span 10.75 in.]

Contents: bifolia of Chappell No. 2 in various foldings, or taped together. Chappell Professional used mostly for reprises (e.g., No. 24) or late additions.

Condition: excellent. The parts have not been used since the original production.

Remarks:

- Regarding revisions in **Im** and the relationship between the parts and the full score, see the description of **Fh**.
- Not all of the added markings correspond to a stage of revisions as outlined in the description of **Fh**. Some player-added markings have no correlation in **Fh** but are the residue of a working pit.

Ima Manuscript instrumental parts for the first, unused version of No. 7.

Date: c. January 1945.

Location: **WLRC** Ser.10/F4/18.

Same medium, paper type, and instrumentation as **Im**. There are no markings, indicating that this version was not rehearsed. These parts are not filed with the other parts.

Imb Manuscript instrumental parts for No. 3 ("Our Master Is Free Again").

Date: c. January 1945.

Location: **WLA** 6/101.

Same medium, paper type, and instrumentation as **Im**. As with **Ima**, the lack of markings and the separate location point to the likelihood that the number was cut before the first rehearsals with orchestra.

Piano-Vocal Format

Vh Holograph piano-vocal score.

Date: largely completed (up to No. 20) by 25 November 1944. Nos. 2, 5, 6, 8, 9, 10, 11, 12, 18, and portions of No. 13 were completed by 18 October, when Weill and Gershwin made demonstration recordings (see **Rwg** below). The rest of the score was completed in December 1944.

Location: **WLA** 7/108.

Opening (Part I)

Holograph, black ink. Some pasted-in revisions. Pencil additions, mainly to accommodate second choruses (e.g., second endings, modulatory transitions). Pencil instructions for the copyist. Manuscript instructions concerning transpositions (Abravanel), possibly following early auditions and tryouts. Other instructions in Abravanel's hand specify the number of chorus parts to be extracted.

Page count: 222 pages.

Paper type:

G. Schirmer Royal Brand No. 54–12 Staves,
[12.5 x 9.5 in.; span 10 in.]

Each number or section occupies an individual folding of bifolia.

Contents:

Titles in quotations are given as in **Vh**; numbering follows the edition.

No. 2: "Opening (Part 1)": 26 pages, 8 bifolia.

No. 2: "Opening First Act last part": 22 pages, 6 bifolia.

No. 3: "Our Master Is Free Again": 3 pages, 1 bifolium.

No. 4: "Arietta I and II": 4 pages, 1 bifolium.

No. 5: "You're Far Too Near Me": 12 pages, 3 bifolia. The last three pages contain pencil sketches for orchestration and instructions to the copyist.

No. 6: "Alessandro the Wise": 11 pages, 3 bifolia. The eleventh page is blank, and the last has the second ending and instructions to the copyist.

No. 7: "Finaletto (Act One, Scene iii)": 17 pages, 5 bifolia.

No. 8: "Duchess Entrance Music": 2 pages, 1 bifolium.

No. 9: "Spare Me Your Advances (verse and first chorus)": 5 pages, 2 bifolia. Verse on 2 sides, then 2 blank sides, then first chorus on 3 sides.

No. 9: "2nd Chorus Sing Me Not a Ballad": 6 separate pages, two bifolia; the last side has pencil sketches for No. 23 and some unidentified music. Does not include the dance music.

No. 10: "When the Duchess Is Away": 12 pages, 3 bifolia. Last side also has pencil sketches for the male quartet material in No. 9.

No. 11: "Life, Love and Laughter": 7 pages, 2 bifolia.

No. 12: "The Nosy Cook": 4 pages, 1 bifolium.

No. 13: "Finale 1st Act (Section I)": 25 pages, 7 bifolia. Does not include the orchestral tarantella. The portion preceding the ballet, titled "Section I," occupies the first 18 sides. After two blank sides, the portion following the ballet, titled "Sect. II," occupies 7 pages.

No. 16: "The Duchess' Letter": 4 pages, 1 bifolium.

No. 17: "Verse for The Little Naked Boy": 2 pages, 1 bifolium.

No. 17: "The Little Naked Boy" (first chorus): 4 pages, 1 bifolium.

No. 18: "Just in Case": 8 pages, 2 bifolia.

No. 19: "A Rhyme for Angela": 4 pages, 1 bifolium. Does not include the dance.

No. 20: "Procession": 4 pages, 1 bifolium.

No. 21a, b: "Trial Scene Part I": 24 pages, 6 bifolia. The instrumental rendition of the Trial Waltz is absent.

No. 21c: "Trial Scene Part II": 6 pages, 2 bifolia.

No. 22: "Love Is My Enemy": 7 pages, 3 bifolia.

No. 23: on the last page of No. 22, there is the following holograph instruction to the copyist of **Vm**: "*attacca* Little Naked Boy in F."

No. 24: "Come to Paris": 7 pages, 2 bifolia. Also typescript of lyrics on an 8.5 x 11 in. insert (Eaton's Eminence Bond Berkshire 109).

Remarks:

- **Vh** was used as the master for **Vm/Cm**.

VhL Holograph piano-vocal score of No. 17, second chorus.

Date: c. January–February 1945.

Location: **WLA** 7/108.

The Little Naked Boy (second chorus arr.)

Holograph, black ink. Manuscript pencil instructions (Abravanel): “6 Blueprints an [sic] 16 choral parts.”

Page count: 4 pages.

Paper type:

King Brand No. 1–12 Staves,
[12.5 x 9.5 in.; span 10.25 in.]

1 bifolium.

Remarks:

- Used as master for **Vm**.
- The fact that the paper is different from the remainder of No. 17 may indicate a later decision to make this a production number featuring a chorus of models.

VhH Holograph piano-vocal score of the second, orchestrated, version of No. 21c.

Date: c. January 1945.

Location: **WLRC** Ser.12/21.

How wonderfully fortunate | (new version)

Holograph, black ink.

Page count: 3 pages.

Paper type:

G. Schirmer Royal Brand No. 54–12 Staves,
[12.5 x 9.5 in.; span 10 in.]

1 bifolium.

Remarks:

- Begins with m. 13, mm. 1–12 being the same in both versions.
- Only the first, unorchestrated version of No. 21c was incorporated into **Vm**.

VhT Holograph piano-vocal score of the tarantella ballet from No. 13.

Date: c. January 1945.

Location: **WLA** 7/108.

Tarantella Kurt Weill

Holograph, pencil.

Page count: 10 pages.

Paper type:

Chappell No. 2 [12 staves],
[13 x 10.375 in.; span 10.875 in.]

First six pages on three torn leaves; last four pages on a single bifolium.

Remarks:

- This holograph was not incorporated into **Vm**.

Vm Manuscript piano-vocal score used in the 1945 production; various copyists. **Vm** was the master for **Vma/b**.

Date: c. December 1944–January 1945.

Location: original masters in **WLRC** Ser.10/F4/2, with the exception of the second version of No. 16 in **WLRC** Ser.10/F4/9.

“Firebrand” | Opening (Part I) | Words by Gershwin | Music by Kurt Weill

Manuscript in black ink.

Page count: 294 pages.

Paper type:

Natco 200 Standard 12-Stave [translucent],
[12 x 9.5 in.; span 11 in.]

Contents:

Numbers or parts thereof are grouped in 27 individually paginated sections. Titles in quotations are given as in **Vm**; numbering follows the edition.

No. 2: “Opening (Part 1)”: 34 pages.

No. 2: “Opening (Last Part)”: 30 pages.

No. 3: “Our Master Is Free Again”: 5 pages.

No. 4: “Arietta I and II”: 6 pages.

No. 5: “You’re Far Too Near Me”: 15 pages.

No. 6: “Alessandro the Wise”: 10 sheets. With “Alessandro the Wise A” (first ending): 3 pages.

No. 6: “Alessandro the Wise B” (second ending): 2 pages.

No. 7: “Finaletto (Act One, Scene iii)”: 18 pages.

No. 8: “Duchess Entrance”: 2 pages.

No. 9: “Spare Me Your Advances” (verse and first chorus): 6 pages.

No. 9: “2nd Chorus ‘Sing Me Not a Ballad’”: 9 pages.

No. 10: “When the Duchess Is Away (Opening Act I, Scene 5)”: 15 pages.

No. 11: “Life and Love and Laughter”: 8 pages.

No. 12: “The Nosy Cook”: 6 pages.

No. 13: “Finale 1st Act (Section I)”: 21 sheets. With “Section II (Finale 1st Act)”: 10 pages.

No. 16: “The Duchess’ Letter” (original, unused Eb-major version): 5 pages.

No. 16: “The Letter” (definitive Db-major version): 5 pages.

No. 17: “Little Naked Boy—Verse”: 2 pages.

No. 17: “The Little Naked Boy”: 4 pages.

No. 17: “The Little Naked Boy (second chorus arr.)”: 4 pages.

No. 18: “Just in Case A”: 9 pages.

No. 19: “A Rhyme for Angela”: 7 pages.

No. 20: “Procession (A)”: 5 pages.

No. 21a, b: “Trial Scene (Part I)”: 29 pages.

No. 21c: “Trial Scene (Part II)”: 6 pages.

No. 22: “Love Is My Enemy”: 11 pages, the last 3 of which comprise No. 23 (No. 17 reprise).

No. 24: “Come to Paris”: 10 pages.

Remarks:

- Absent from the rehearsal score are: No. 1, No. 2 (missing mm. 300–305), No. 3a, No. 9 (dance), No. 10 (orchestral introduction), No. 13 (tarantella ballet), Nos. 14–15, No. 18 (orchestral introduction and interlude), No. 19 (dance), No. 21b (dance), No. 21c (orchestrated version), and Nos. 25–27a.

Vma Incomplete copy of **Vm**; used by Abravanel.

Date: used January–April 1945.

Location: No. 5 and Nos. 8–9 in **WLA** 7/110. Nos. 11–12 in **WLA** 7/111. Nos. 18–19 in **WLA** 8/112. No. 24 in **WLRC** Ser.10/F4/12. Nos. 2 (last part), 6, 7, 10, 13, 16, 17, 20, 21c in **WLRC** Ser.10/F4/19, box 1. No. 2 (Part I) in **WLRC** Ser.10/F4/19, box 2.

Manuscript markings (Abravanel and, more rarely, Gershwin), ink and pencil.

Remarks:

- All except Nos. 19 and 24 bear the initials MA in Abravanel's hand at the top of the first page. Nos. 2 (last part), 5, 7, 10–13, and 17 (second chorus) also bear the name "Ira" in Gershwin's hand. No. 19 bears "Ira" alone.
- Items bearing Ira Gershwin's name contain a few minor text changes and corrections in his hand. In No. 6, Gershwin penned the lyrics for the second strophe; this is the only source for this text underlay.

Vmb Copies of **Vm**; used in the 1945 production.

Date: used January–April 1945.

Location: **WLA** 7/109 (copies of No. 2), **WLA** 7/110 (copies of Nos. 4–9), **WLA** 7/111 (copies of Nos. 10–13), **WLA** 8/112 (copies of Nos. 16–24), **WLRC** Ser.10/F4/1 (copy of **Vm**), **WLRC** Ser.10/F4/6 (copies of Nos. 6 and 13), **WLRC** Ser.10/F4/8 and Ser.10/F4/19, boxes 1–4 (copies of Nos. 2, 3, 6, 9, 10, 13, 17, 18, 20, 21b, 21c, 24).

Manuscripts markings, various hands, in ink and pencil.

Remarks:

- Interspersed with **Cma**. Many copies of **Vmb** and **Cma** bear the name of chorus members: Edwin Alberian, Joan Bartels, Ray Bessmer, Jean Crone, Donna Gardner, Walter Graf, Frances Joslyn, Paul Mario, Charles Sheldon. Materials marked with the initial *L* were used by the rehearsal pianist Lys Bert (as Lys Symonette is identified in the 1945 programs). Some materials bear Ted Royal's name. Two unidentified names appear nowhere in the program: Stratsen and Edna Josephs.

VmT Manuscript piano-vocal score of tarantella ballet from No. 13.

Date: c. January 1945.

Location: **WLRC** Ser.10/F4/19, box 1.

Tarantella Kurt Weil [sic]

Manuscript, unknown hand, different from any hand in **Vm**; black ink; pencil annotations (Abravanel).

Page count: 9 pages.

Paper type:

Chappell No. 2 [12 staves],
[13 x 10.375 in.; span 10.875 in.]

9 torn leaves, taped together to form a continuous score when laid end-to-end.

Remarks:

- Discrepancies between this source and **VhT** suggest that **VmT** may have been prepared from **Fh**.

VmT1 Manuscript piano-vocal score of tarantella ballet from No. 13.

Date: c. January 1945.

Location: **WLA** 7/111.

Tarantella Kurt Weil [sic]

Manuscript, same hand as **VmT**, black ink; pencil annotations (Abravanel).

Page count: 9 pages.

Paper type:

Chappell No. 2 [12 staves],
[13 x 10.375 in.; span 10.875 in.]

3 bifolia.

Remarks:

- There are differences between **VmT** and **VmT1**, but the divergences are trivial.

VmL Manuscript piano-vocal score for the orchestrated version of No. 17 verse and first chorus.

Date: c. January 1945.

Location: **WLA** 8/112.

Little Naked Boy

Manuscript, unknown hand, pencil; pencil annotations in other hands.

Page count: 4 pages.

Paper type:

Chappell Prof. [12 staves],
[12.5 x 9.25 in.; span 10.75 in.]

1 bifolium.

Remarks:

- Evidently prepared for piano rehearsals to replace **Vm**. **VmL** matches the key scheme of the orchestral version (F-major to G-major), whereas the original version (**Vh/Vm**) remains entirely in G. Verbal cues in pencil, not all of which correspond precisely to extant libretto sources. In the upper left corner of the first page, a pencil annotation reads "Dr. Sirmay, RKO Building." Albert Sirmay worked for Chappell; it was he who had prepared the published piano-vocal score of *Lady in the Dark*.

Choral Parts

Cm Manuscript choral parts. **Cm** was the master for **Cma**.

Date: c. December 1944–January 1945.

Location: **WLRC** Ser.10/F4/7 (eight folders) and Ser.10/F4/11 (one folder containing a portion of No. 17).

"Firebrand" | Opening (Part I) | Words by Ira Gershwin Music by Kurt Weill

Manuscript, black ink, same hands as **Vm**.

Page count: 63 pages.

Paper type:

Natco 200 Standard 12-Staff [translucent],
[12 x 9.5 in.; span 11 in.]

Contents:

Single sheets grouped into fourteen individually paginated sections. Titles in quotations are given as in **Cm**; numbering follows the edition.

No. 2: "Opening Part 1": 10 pages.

No. 6: "Alessandro the Wise": 3 pages. Includes only first (A) ending.

No. 7: "Finaletto Act One, Scene iii": 5 pages.

No. 10: "When the Duchess is Away": 8 pages.

No. 13: "Finale 1st Act (Section 1)": 8 pages.

No. 17: "The Little Naked Boy B: second chorus arr.": 3 pages.

No. 18: "Just in Case B": 4 pages.

No. 20: "Procession (B)": 1 page.

No. 21a, b: "Trial Scene (Part I)": 9 pages.

No. 21c: "Trial Scene (Part II)": 2 separately numbered pages.

Remarks:

- Chorus parts only, no piano.
- Some significant differences exist between the chorus parts and the piano-vocal scores from which they derive.
- No. 2: "Opening First Act (Last Part)": 9 pages which are missing, but first-generation copies exist in **Cma**.
- No. 6: "Alessandro the Wise" B: 1 page. Missing, but first-generation copies exist in **Cma**.

Cma Copies of **Cm**; used in the 1945 production.
See description of **Vmb**.

Short Score Format

ShP Holograph short score of No. 1 (Prelude).

Date: c. January–February 1945.

Location: **WLA** 7/108.

Prelude

Holograph in black ink. Pencil revisions and notes concerning orchestration. Additional pencil notes concerning orchestration (Royal). Pencil notes on performance (Abravanel). Rehearsal letters in red pencil.

Page count: 7 pages.

Paper type:

G. Schirmer Royal Brand No. 54–12 Staves,
[12.5 x 9.5 in.; span 10 in.]

Folding of 2 bifolia.

Remarks:

- **ShP** was used as the basis for Ted Royal's orchestration.
- Not written out in full. For mm. 4/4–19, Weill instructed Royal to use the orchestration from the equivalent passage in No. 7.
- Short score alternates between two- and three-staff systems.

ShO Holograph short score of No. 14 (Overture; later Entr'acte).

Date: completed c. January–February 1945.

Location: **WLA** 7/108.

Overture

Holograph, black ink. Pencil additions and revisions. Pencil cues and notes on performance (Abravanel). Rehearsal letters in red and blue pencil.

Page count: 16 pages.

Paper type:

King Brand No. 1–12 Staves,
[12.5 x 9.5 in.; span 10.25 in.]

Folding of 4 bifolia.

Remarks:

- **ShO** was used as the basis for Ted Royal's orchestration.
- Short score alternates between three- and four-staff systems.

Piano Scores

PhG Holograph piano score of No. 25 (Gigue).

Date: c. December 1944–January 1945.

Location: **WLA** 7/108.

Gigue

Holograph, ink with pencil revisions; manuscript annotations (Royal), black ink, red and blue pencil.

Page count: 11 pages and an insert.

Paper types:

King Brand No. 1–12 Staves,
[12.5 x 9.5 in.; span 10.25 in.]

Chappell Prof. [12 staves],

[12.5 x 9.25 in.; span 10.75 in.]

The ink holograph occupies the first ten sides in a folding of three King Brand No. 1 bifolia. The last side of this folding includes a pasted-in holograph pencil insert to the material on p. 3. The coda, titled "Windup Gigue," is a pencil holograph on the recto of a torn leaf of Chappell Professional. It replaced most of the material on sides 8–10 of the King Brand folding.

Remarks:

- **PhG** was used as the basis for Royal's orchestration.
- Royal added dynamics, ideas for instrumentation (all of them carried out), and rehearsal letters.
- The holograph lacks the eight-measure introduction altogether, since Weill added it directly to Royal's full score.

PhS Holograph piano score of No. 26 (Finale—Sarabande).

Date: c. December 1944–January 1945.

Location: **WLA** 7/108.

Sarabande Kurt Weill

Holograph, ink; manuscript annotations and musical incipits in pencil (Abravanel).

Page count: 3 pages.

Paper types:

G. Schirmer Royal Brand No. 54–12 Staves,
[12.5 x 9.5 in.; span 10 in.]

Chappell Prof. [12 staves],

[12.5 x 9.25 in.; span 10.75 in.]

One torn leaf of each type of paper. Weill's holograph is on both sides of the Schirmer paper; additional material in Abravanel's hand is on the Chappell paper.

Remarks:

- Weill notated only the Sarabande proper.
- Abravanel added verbal cues and dialogue, much of it erased and only partially decipherable.

PmR Manuscript piano score of No. 19 (“Rhyme for Angela”) dance and introduction.

Date: c. January–February 1945.

Location: **WLA** 8/112.

A Rhyme for Angela

Manuscript, pencil (unknown hand).

Page count: 3 pages.

Paper type:

Chappell Prof. [12 staves],

[12.5 x 9.25 in.; span 10.75 in.]

One bifolium.

Remarks:

- Inserted into Abravanel’s copy of **Vm**.

PmG1 Photo reproduction of manuscript piano score of No. 25 (Gigue).

Date: original c. January–February 1945.

Location: **WLA** 8/112. Location of original unknown.

Gigue

Original manuscript (unidentified hand). Some manuscript annotations (Abravanel). Other paste-ins and additions in unidentified hands, including that of the copyist who prepared **VmT**.

Paper type:

Chappell Prof. [12 staves],

[12.5 x 9.25 in.; span 10.75 in.]

Photo reproduction is considerably faded.

Remarks:

- Based on the first, unrevised layer (without the pasted-in material) of **PhG**. The various annotations and paste-ins by Abravanel and others bring it in line with the final orchestrated version. This source was superseded by **PmG2**.

PmG2 Manuscript piano score of No. 25 (Gigue).

Date: c. January–February 1945.

Location: **WLRC** Ser.10/F4/19.

Gigue

Manuscript (the same unidentified hand as in **PmG1**), ink; manuscript (Abravanel) orchestral cues.

Page count: 6 pages.

Paper type:

Chappell Prof. [12 staves],

[12.5 x 9.25 in.; span 10.75 in.]

3 bifolia, taped together so that the score reads continuously when laid out from end to end.

Remarks:

- This rehearsal score reflects all revisions that appear in **PmG1**. It includes the eight-bar link from No. 24 that Weill

added to Royal’s score, and it ends with the fanfare that begins No. 27.

- Minor discrepancies between **PmG1** and **PmG2** suggest that the latter was prepared directly from **Fh**.

Text

Tt1 Earliest extant version of libretto.

Date: c. January–February 1945.

Location: **WLRC** Ser.20/F4/1944.

MUCH ADO ABOUT LOVE | A Musical Comedy In Two Acts | By | Edwin Justus Mayer, | Kurt Weill | and | Ira Gershwin

Typescript; manuscript annotations in pencil and ink (Gershwin, Weill). Added typed page of comments, captioned “Mr. Mayer.”

Page count: 98 pages. Each scene is numbered separately and some pages are not numbered.

Paper type:

[No watermark],

[11 x 8.5 in.]

Remarks:

- A working copy. Many of the annotations concern changes eventually adopted in later versions.
- Although this is the earliest extant version of the book, it was produced not long before the Boston tryout. It reflects suggestions from Weill’s letter to Gershwin of 25 November. The change of title from *The Firebrand* to *Much Ado About Love* was announced in the *New York Times* on 22 January.

Tt1a Photocopy of a retyped version of **Tt1**.

Date: c. January–February 1945.

Location: **WLA** 6/98. Location of original unknown.

MUCH ADO ABOUT LOVE | A Musical Comedy | In Two Acts | By | Edwin Justus Mayer, | Kurt Weill | and | Ira Gershwin

Photocopy. Few manuscript annotations, unknown hands.

Page count: 120 pages.

Paper type:

[No watermark],

[11 x 8.5 in.]

Remarks:

- A cleaner copy of **Tt1** with a mistake in the scene numbering corrected.

Tt1b Same version of libretto as **Tt1/Tt1a**, but with most of the lyrics omitted.

Date: c. January–February 1945.

Location: **RTC**, Room 178.

THE FIREBRAND OF FLORENCE | Book by | EDWIN JUSTUS MAYER

Typescript.

Page count: 89 pages.

Paper type:
[No watermark],
[11 x 8.5 in.]

Remarks:

- In longer numbers that combine lyrics and underscored dialogue (e.g., No. 2), the dialogue is included, but most of the lyrics are omitted.
- Despite the difference in title, this version did not precede **Tt1** but rather was extracted from it.
- The last scene is missing.

Tt2 Second extant version of libretto.

Date: February 1945.

Location: **WLRC** Ser.20/F4/1944a.

“MUCH ADO ABOUT LOVE” | A Musical Comedy | In Two Acts | By | Edwin Justus Mayer | Kurt Weill | Ira Gershwin

Photocopy of typescript; manuscript annotations (Gershwin, Weill).

Page count: 118 pages.

Paper type:
[No watermark],
[11 x 8.5 in.]

Tt3 Final pre-rehearsal typescript of libretto.

Date: February 1945.

Location: **WLA** 6/97.

“MUCH ADO ABOUT LOVE” | A Musical Comedy | in | Two Acts | By | EDWIN JUSTUS MAYER | KURT WEILL | IRA GERSHWIN

Typescript; manuscript annotation on the cast list.

Page count: 119 pages.

Paper type:
Beeswing Manifold,
[11 x 8.5 in.]

In white paper folder labeled in ink: “Property of Lotte Lenya. Please return to 404 E. 55th St. NY 22 NY.”

Punched holes.

Remarks:

- This typescript was used as the point of departure for final revisions (in the form of inserts and replacement pages) undertaken during the course of the original production.

Tt3a Revisions to **Tt3**.

Date: February 1945.

Location: **WLA** 6/99.

Page count: 63 pages.

Typed pages, some with multiple carbon copies, some torn. Manuscript annotations in gray and colored pencil.

Paper types:

Multiple types, including small, torn pieces without a watermark. Only identifiable brand: Old Deerfield Bond. [11 x 8.5 in.]

Loose sheets, in no particular order, collected in a gray paper Rialto Service Bureau folder. Folder primarily contains last-minute revisions to the libretto. There is also a sheet with the running order of scenes. Some pages of dialogue also include crude stage diagrams.

Remarks:

- Page count excludes carbon duplicates and unaltered pages from **Tt3**.
- The register for **WLA** incorrectly lists this source as a prompt book.
- Running order gives title as *Much Ado About Love*. The change back to *The Firebrand of Florence* was announced in the *New York Times* on 26 February. Both the title and the Old Deerfield paper type (manufactured by the Miller Falls Paper Company of Massachusetts) indicate that these revisions were largely made in Boston.
- In some cases, distinct stages of revisions can be discerned: some revisions resulted in the version transmitted by **Tt3**. Other revisions took **Tt3** as their point of departure. In the latter case, the first stage of revision is usually transmitted by marked-up pages from **Tt3**, followed by a retyped version on scrap paper, sometimes with additional manuscript annotations. The final stage of revision is a clean typescript on carbon paper, often with a page numbering indicating the insertion point within **Tt3** (e.g., 2-5-39a indicates insertion in Act II, Scene v, between pp. 39 and 40).
- Some scenes have more than one revised version, and it is not always possible to ascertain which came last, although one might reasonably surmise that the most succinct rendering prevailed.

Tty Lyrics.

Date: c. February 1945.

Locations: several copies: **GC** 5/20 (1 copy), **GC** 5/21 (2 copies), **WLA** 6/99 (2 copies), **WLRC** Ser.20/F4/1944–45a.

LYRICS | From | The | Weill–Mayer–Gershwin | Musical | Produced by Max Gordon “MUCH ADO ABOUT LOVE” | (Working title)

Carbon copies of typescript; manuscript annotations and intercalated pages in some copies.

Page count: 28 pages.

Paper type:
[No watermark],
[11 x 8.5 in.]

All copies bound in a gray paper Rialto Service Bureau folder.

Remarks:

- Includes second choruses (for Nos. 6, 12, 19) that do not appear in the libretto typescripts, nor—in the case of Nos. 12 and 19—in **Vh/Vm**.
- Does not include Nos. 15, 20, and 24, nor the portions of No. 13 that reprise earlier numbers. A typescript of No. 24 is located with **Vh**.
- The three copies in **GC** include manuscript annotations in Gershwin’s hand. Some are alternative rhymes which were never adopted.

- The copy in **GC** 5/20 includes eight intercalated blue sheets of the same size with “Howard Bond Made in USA” watermark. This copy also includes a table of contents, unused ideas, and a typescript of the revised lyrics to No. 18.
- One copy in **WLA** with the manuscript annotation “Lynn Alden” (chorus member in the 1945 production) on the cover includes various manuscript annotations and cues.

Tty1 Revised lyrics for No. 18 (“Just in Case”).

Date: c. Fall 1944–January 1945.

Location: **WLA** 6/96.

Act 2, Sc. 2 | SOLDIERS OF THE DUCHY | “JUST IN CASE”

Typescript; manuscript annotation “I. GERSHWIN – FIREBRAND OF FLORENCE” (unknown hand).

Page count: 1 page.

Paper type:

Falmouth,

[11 x 8.5 in.]

Remarks:

- The revision must have occurred after 18 October 1944, because **Rwg** used the earlier version.

Tpy Selected lyrics published in Ira Gershwin, *Lyrics on Several Occasions* (New York: Knopf, 1959).

1945 Programs

N1 Playbill for *Much Ado About Love* (Colonial Theater, Boston).

Date: February 1945.

Location: a copy of **N1** can be found at **WLRC**.

N2 Playbill for *The Firebrand of Florence* (Alvin Theater, New York).

Date: March 1945.

Location: a copy of **N2** can be found at **WLRC**.

Recordings

Rwg Demonstration shellac discs. Recorded 18 October 1944, Hollywood. Originals property of the Gershwin estate.

Cassette copy in **WLRC**.

Ira Gershwin, narrator and vocalist for most singing parts.

Kurt Weill, pianist; also sings parts of Tartman and Souvenir Man in No. 2.

Includes Nos. 2, 5, 6, 8, 9, 10, 11, 12, 13 (up to ballet), 18.

Remarks:

- Corresponds closely to **Vh**, but with the addition of the second chorus in No. 12.
- Does not include the additional choruses in Nos. 6 and 9.

Ra 78 rpm discs recorded by RCA Victor Red Seal on 9 April 1945, 1–5 pm.

Taped copies in **WLRC** of “You’re Far Too Near Me” and “You Have to Do What You Do Do,” from copies in possession of the Gershwin estate.

Dorothy Kirsten, soprano, and Thomas L. Thomas, baritone, with Victor orchestra and chorus. (Maurice Abravanel conducted, but his name does not appear on the record labels.)

D5-RC-910 1,2: “Sing Me Not a Ballad”

D5-RC-911 1,1A,2,2A: “You’re Far Too Near Me”

D5-RC-912 1: “(There’ll Be) Life, Love, and Laughter”

D5-RC-912 2: “When the Duchess Is Away”

D5-RC-913 1,1A,2,2A “You Have to Do What You Do Do”

Remarks:

- Recordings have never been released.
- Only Nos. 5 and 21b appear to have survived.

ADDITIONAL MATERIALS

Only those sources requiring description beyond that given in the List of Sources and Sigla are discussed below.

Sketches and Drafts

Vhsk Drafts and sketches.

Location: mainly **WLA** 7/106. Some additional sketches for orchestration and late additions are penciled into **Vh**. There is a single sketch page for the verse of No. 9 in **WLRC** Ser.12/20 and a single sketch page for No. 13 in **WLA** 8/112, both on Schirmer Royal Brand No. 54–12 Staves.

Holograph, pencil.

Page count: 201 pages, not including the few sketches appearing in other sources.

Paper types:

14 pp. Chappell Prof. [12 staves],

[12.5 x 9.25 in.; span 10.75 in.]

117 pp. King Brand No. 1–12 Staves,

[12.5 x 9.5 in.; span 10.25 in.]

66 pp. G. Schirmer Royal Brand No. 54–12 Staves,

[12.5 x 9.5 in.; span 10 in.]

4 pp. G. Schirmer Royal Brand No. 61–24 Staves,

[13.5 x 10.75 in.; span 11.75 in.]

Various foldings of bifolia.

Remarks:

- Four stages of notation may roughly be distinguished:
 1. Preliminary sketches: fragmentary, largely untexted jotting of a melodic idea, sometimes with a rough harmonization.
 2. More continuous sketches with some text underlay and skeletal accompaniment.
 3. Continuity drafts: piano-vocal score with text underlay of a number or a substantial section thereof, yet differing in significant ways from a subsequent draft.
 4. Drafts: the versions that form the basis for **Vh**.
- The paper types are listed in the approximate chronological order in which they were used.
- Given the small number of sketches from stages one and two above, it is likely that some of them have not survived.

- The 14 pages of Chappell Professional include three pages of untexted preliminary sketches, one of which is a waltz treatment of the tango from *The River is Blue*, itself adapted from *Marie Galante*. The only preliminary sketch to be incorporated in the final score is one for No. 21b. There is a complete draft of No. 4, which is based on the unused “Telephone Passage” from *Where Do We Go From Here?* Finally, there is a draft for Cellini’s aria from No. 2.
- The 117 pages of King Brand No. 1 paper contain unused, untexted preliminary sketches, some based on earlier compositions: *Der Kuhhandel* (“Der Mädchenraub,” “Schön war die erste Flasche”), *The River is Blue* (Music Box Waltz), *Johnny Johnson* (“The Westpointer’s Song”). Retained material includes various stages of sketches and drafts for Nos. 2–3, 5–7, 10, 12, and 17. There are isolated sketches for the tarantella in No. 13 and for the Trial Waltz in No. 21b.
- The 66 pages of Schirmer Royal Brand No. 54 paper intermingle sketches, preliminary drafts, and drafts of Nos. 2 (last part), 8–9, 11–13, 16–19, 21a–22, and 24.
- The 4 pages of Schirmer Royal Brand No. 61 paper contain sketches for Nos. 17 and 22, and preliminary sketches for Nos. 21b and 21c.
- Although useful for what they reveal about Weill’s working methods, these sketches are superseded in every respect by later sources, beginning with **Vh**; they have had no bearing on establishing the edition text.

Piano-Vocal Format

- Vc** Sheet music for voice and piano/guitar published by Chappell.
 Date: February 1945.
 Copyright 1945.
 No. 5 (7 pp.), plate #1351-5
 No. 9 (7 pp.), plate #1352-6
 No. 11 (5 pp.), plate #1349-4
 No. 19 (7 pp.), plate #1350-6
 Remarks:
 • Based on **Vh**.
 • A derivative source that has no bearing on the edition text.

Text

- Tsk** Gershwin’s sketches and drafts for the lyrics.
 Date: Summer and Fall 1944.
 Location: **WLA** 6/100; **GC**, folders 5/17–28.
 Page count: 23 loose sheets.
 Ink, pencil, and typewritten notes.
 Paper types:
 Multiple types, some torn. Including: Eaton’s Eminence Bond
 Berkshire 109, Super Ringbook Bind, and Howard Bond.
 [11 x 8.5 in.]

ABBREVIATIONS

Woodwinds

<u>English</u>	<u>Abbreviation</u>	<u>German</u>
Piccolo	Picc	Kleine Flöte
Flute	Fl	Flöte
Oboe	Ob	Oboe
English Horn	EHn	Englisch Horn
Clarinet	Cl	Klarinette
Bassoon	Bsn	Fagott

Brass

Horn	Hn	Horn
Trumpet	Tpt	Trompete
Trombone	Tbn	Posaune

Unpitched Percussion Instruments

Triangle	Tri	Triangel
Castanets	Cast	Kastagnetten
Wood Block	WdBl	Holztrommel
Tambourine	Tamb	Tamburin
Tomtom	Ttom	Tom-tom
Whip	Whip	Peitsche
Gong	Gng	Gong
Cathedral Bells	Bells	Orchesterglocken
Cymbals	Cym	Becken
Chinese Cymbal	ChCym	Chinesisches Becken
Snare Drum	SnDr	Kleine Trommel
Military Drum	MilDr	Militärtrommel
Bass Drum	BsDr	Grosse Trommel

Pitched Percussion Instruments

Glockenspiel	Glock	Glockenspiel
Chimes	Chm	Glocken
Xylophone	Xyl	Xylophon
Vibraphone	Vib	Vibraphon
Cimbalom	Cimb	Cimbalom
Timpani	Timp	Pauken

Other Instruments

Banjo	Bjo	Banjo
Mandolin	Mand	Mandoline
Guitar	Gtr	Gitarre
Harp	Hp	Harfe

Vocal Parts

Chorus	Ch	Chor
Soprano	S	Sopran
Alto	A	Alt
Tenor	T	Tenor
Bass	B	Baß

Strings

Violin	Vn	Violine
Viola	Va	Bratsche
Violoncello	Vc	Violoncello
Contrabass	Cb	Kontrabaß

THE KURT WEILL EDITION

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The editor gratefully acknowledges the assistance of the many individuals who, by contributing their time and knowledge, helped to make this edition possible. Several of them need to be singled out.

As the Editorial Board Representative for this volume, Kim H. Kowalke piloted this project through its long gestation. I have relied on him repeatedly for his advice, his bibliographical control over the Weill literature, his patient reading and editing of many drafts, and his many suggestions for improvement. Stephen Hinton, from whom I first learned of the plans for the Kurt Weill Edition, also provided guidance from the start. He, too, read and commented on earlier drafts, and I learned much from our informal conversations on Weill and on editorial issues. On several occasions, David Drew and Giselher Schubert offered advice that helped clarify editorial methodology.

I have had the great fortune to work with two expert Managing Editors, Edward Harsh and Jürgen Selk, whose work on behalf of this volume went far beyond implementing and coordinating the production process. For example, their careful comparisons of score and Critical Report led to innumerable queries and averted many an inconsistency, stylistic and substantive.

Among other members of the Kurt Weill Foundation staff, David Farneth, former Archivist, advised me on the source descriptions. Farneth, Elmar Juchem, and Dave Stein provided me with copies of archival materials, answered many questions, and made inquiries on my behalf to other archival collections. Juchem and Stein also assisted in proofreading the edition, reformatting the critical notes, and pruning them to a manageable length. Richard Brundage as well subjected the full score to a thorough review, uncovering inconsistencies and omissions. Lys Symonette shared her memories as rehearsal pianist and cast member in the 1945 production; her comments on the edited score were especially welcome. I also owe much to Carolyn Weber and Brian Butcher for their kind assistance with a number of practical matters throughout the process.

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Several individuals, including Daniel Dorff, Bill Holab, Rob Fisher, Richard Lee, and Eric Stern, have fielded questions concerning notation and mid-twentieth-century Broadway practice.

There were three productions in which preliminary versions of the edition were used: Ohio Light Opera (1999), BBC (2000), and Wiener Konzerthaus (2000). Hearing these productions in rehearsal and performance and taking note of the many excellent questions posed by the performers helped considerably. Arlo McKinnon collated the errors in the performing materials drawn from preliminary versions of the edition.

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