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
European American Music Corporation / Miami
Broadway Operetta in Two Acts
Music by Kurt Weill
Lyrics by Ira Gershwin
Book by Edwin Justus Mayer, based on his play The Firebrand

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<tr>
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<td>Instrumental Parts</td>
<td></td>
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<tr>
<td>Im</td>
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<tr>
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<td>1945 parts for the first version of No. 7 (unused)</td>
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<td>1945 parts for No. 3 (unused)</td>
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<tr>
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<td>Copy of Vm used by conductor Maurice Abravanel</td>
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<td>Various copies of Vm used in the 1945 production</td>
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<td>VmT</td>
<td>Rehearsal piano-vocal scores for tarantella from No. 13, used by Abravanel</td>
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<td>VmT1</td>
<td></td>
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<td>VmL</td>
<td>Rehearsal piano-vocal score for the orchestrated version of No. 17 (&quot;The Little Naked Boy&quot;),</td>
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<tr>
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<td><strong>Choral Parts</strong></td>
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<td>Cm</td>
<td>Choral parts</td>
</tr>
<tr>
<td>Cma</td>
<td>Various marked chorus parts used in the 1945 production</td>
</tr>
</tbody>
</table>

| **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)                           |
| Prm                         | Rehearsal piano score for dance from No. 19 ("Rhyme for Angela"), used by Abravanel         |
| Prmg                        | 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

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
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<tbody>
<tr>
<td>Lg-w</td>
<td>Ira Gershwin to Weill. <strong>WLA</strong>, series IVB, box 48, folder 33</td>
</tr>
<tr>
<td>Lw-g</td>
<td>Weill to Ira Gershwin. <strong>WLRC</strong>, series 40. Originals in <strong>GC</strong></td>
</tr>
<tr>
<td>Lw-mg</td>
<td>Weill to Max Gordon. <strong>WLA</strong>, series IV/B</td>
</tr>
<tr>
<td>Lmg-w</td>
<td>Max Gordon to Weill. <strong>WLA</strong>, series IV/A, box 47/5</td>
</tr>
<tr>
<td>Ll-w</td>
<td>Lotte Lenya to Weill. Source: see next entry</td>
</tr>
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### Scrapbooks and press clippings

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<tr>
<th>Code</th>
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<tbody>
<tr>
<td>Sg</td>
<td>Max Gordon’s scrapbook for <em>The Firebrand of Florence</em> in <strong>RTC</strong></td>
</tr>
<tr>
<td>Sm</td>
<td>Jo Mielziner’s file for <em>The Firebrand of Florence</em> in <strong>RTC</strong></td>
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### INSTITUTIONS

<table>
<thead>
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<th>Code</th>
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</tr>
</thead>
<tbody>
<tr>
<td>GC</td>
<td>Gershwin Collection, Library of Congress, Washington, D.C.</td>
</tr>
<tr>
<td>RTC</td>
<td>Billy Rose Theater Collection, New York Public Library, Performing Arts Division, Lincoln Center, New York</td>
</tr>
<tr>
<td>WLA</td>
<td>Weill/Lenya Archive, Yale University, New Haven, Connecticut</td>
</tr>
<tr>
<td>WLRC</td>
<td>Weill-Lenya Research Center, New York</td>
</tr>
</tbody>
</table>
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 noted 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 example, 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 production. 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 or 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 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.

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 impossible 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.
Privileging of sources for the vocal parts

Differences between Weill’s holographs (Vh, VhH, and VhT) and the copyist’s rehearsal scores derived therefrom (VmA, 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 VmA. 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 VmA, 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 VmA, becomes a unison melody for eight men. The copyist of Cm followed an annotation by Weill in Vh. Either the copyist of VmA 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 routineing 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/VmA 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., ossia 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 Ty 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 T3 as revised in T3a. Adrienne Nesnow 2 mistakenly identifies T3a as a promptbook, perhaps because it contains some diagrams of the staging. T3a is neither a promptbook nor a stage manager’s script, but rather a collation of pages from T3 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 T3a 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 T3a resulted in a tighter script.

1 George Jean Nathan, “When There is Little Left for the Critic to Say,” Journal-American (12 April 1945).
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 idioms 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 *C* 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/VmA*. 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 (*Im*b) 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,

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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.

or at least those to which physical evidence in Im and Tc3a 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.

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 neglié, 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. Tc3a 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 Tc3a 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.

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

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 smaller noteheads.
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.
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.

**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 note-heads. 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 note-head. 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 Eb 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 mutes 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 \( \frac{3}{4} \) 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 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.

<table>
<thead>
<tr>
<th>Location</th>
<th>Part</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td>5–19</td>
<td>ALL</td>
<td>Articulation here has been adopted from corresponding passages in Nos. 6 and 7. Ph lacks articulation entirely. Some of the individual parts in Im (Bsn, Tbn, Vc, Cb) have articulation, added at a later stage.</td>
</tr>
<tr>
<td>23.1</td>
<td>Tpt 2</td>
<td>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.</td>
</tr>
<tr>
<td>24–85</td>
<td>ALL</td>
<td>See notes for the corresponding section of No. 19, mm. 99–160.</td>
</tr>
<tr>
<td>71</td>
<td>Gtr</td>
<td>Edition corrects chord symbol Em to Em5.</td>
</tr>
<tr>
<td>86.1</td>
<td>Hn 1-2</td>
<td>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.</td>
</tr>
<tr>
<td>86</td>
<td>Brass</td>
<td>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.</td>
</tr>
</tbody>
</table>
119/2–167  ALL  Edition adopts $f$ 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: $f$ in Vn I, $mf$ in Vn II, $ff$ in Ob and Cl 1-2. The $ff$ 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 $ff$ 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. 297–300, 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”

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>3–13</td>
<td>Tpt 2-3, Tbn, Vn I-II, Va, Vc</td>
<td>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 ad hoc 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 col I. This marking is, in any case, canceled at m. 6 by the marking col II for Vn I.</td>
</tr>
<tr>
<td>10</td>
<td>ALL</td>
<td>The indication <em>meno</em> is added in pencil to Fh in Abravanel’s hand. It is not found in Im. Edition adopts Weill’s <em>poco allargando</em> as sufficient.</td>
</tr>
<tr>
<td>14</td>
<td>ALL</td>
<td><em>Sostenuto</em> from Vh.</td>
</tr>
<tr>
<td>15.1</td>
<td>Tpt 1-3, Tbn</td>
<td>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.</td>
</tr>
<tr>
<td>16</td>
<td>Hp</td>
<td>Edition adds <em>pp</em> and <em>(fading)</em> to match Perc, since both parts share the Cathedral Bell motif.</td>
</tr>
<tr>
<td>21.4</td>
<td>Orchestra</td>
<td>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 and a dot in Hn 1-2 and Vn I.</td>
</tr>
<tr>
<td>24–39</td>
<td>GLWS BUILD, HANGM</td>
<td>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 three 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 two GALLOWS BUILDERS. And at m. 24, Abravanel preceded “The Gallows Builders” with the annotation “Hangman &amp;”. These annotations are confirmed by N1 and N2, which list the passage as follows: <strong>SONG OF THE HANGMAN—Hangman and his two assistants.</strong> The exact distribution of parts is nonetheless open to question. Does Abravanel’s notation “Hangman &amp;” 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.</td>
</tr>
<tr>
<td>27–29</td>
<td>GLWS BUILD</td>
<td>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.</td>
</tr>
<tr>
<td>31</td>
<td>Hn 1-2</td>
<td>Fh indicates mutes; Im modifies that instruction to “stopped.”</td>
</tr>
</tbody>
</table>
35.2, 37.2  
Vn I-II  
Edition adds non-divisi brackets.

37.2–38.1  
Strings  
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♭ in Vh/Vm to B♮ 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  
Perc, Hp  
pp and (fading) added in correspondence with m. 16.

49–64  
GLWS BUILD, HANGM  
See mm. 24–39.

53–56  
Hn 1-2  
Single slur across all four measures according to the notation in Im.

64  
Picc, Ob, Cl 1-2, Vc  
Edition extends the crescendo hairpin through the entire measure. Fh has the hairpin only on beat 2 (dotted quarter).

72.3  
Vn II  
Pitches from Im: Fh appears to call for a three-note chord (G4-B4-E5).

74.1–6  
Fl, Cl 1  
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  
div. 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  
VEND2  
f added by analogy with VEND1, m. 77.

140–141  
Strings  
\textit{arco} from Im-VnI/Cb.

146  
Orchestra  
Edition substitutes a C measure with fermata for a 6 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 6 but with a fermata; the second marked \textit{Moderato}. 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  
\textit{Free} from Vh. The C is a pencil addition to Fh, inconsistently copied into Im. \textit{Moderato} was written into the previous, fermata measure; edition moves it to the more reasonable location at m. 147.

155  
Hp  
Arpeggiation from Im.

157  
Winds, Hn 1  
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 all parts, overlooking the solo Tpt anacrusis.

159  
ALL  
Return to C here according to Im.

159–162.1  
Vn II  
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.
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.

According to Vma, twenty-four choristers performed in this number during the original production. This scene also required nine commedia dell’arte dancers.

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 *tacet* through m. 186. The dynamic level was originally *p*, but this was altered in Fh to *pp*, 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 *pp*; 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.

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.

In Fh, these parts were originally *p*, but were then altered to *mf*, 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.

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 *cresc.* 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.

Tenuto dashes from Cma.

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.

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.

Edition adds staccato dots. Although this figure is not staccato according to Fh/Im, the repeated sixteenth notes at this tempo are best performed *spiccato*, as in previous measures.

Change from Cast to SnDr according to Im. It is clear that mm. 225–228 are scored for a SnDr/BsDr combination.

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 pp from Im: Fh has p. Im-Tpt1-2 replaces the p with pp, 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 p in Soprano and Alto, f in Tenor and Bass; Vm has no dynamics; Vma has p in Soprano and Alto, mf 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 molto cres. from Im; crossed out here and there in Fh but not in the parts.

268 Vn I-II p from Fh and the first layer of Im. In Fh, Abravanel changed the original p to pp. Not only does this not appear in Im, but some parts are even altered to mf.

268–279 Tpt 1-3, Tbn Deleted notes restored in cue-size notation. Only Im contains indications for the removal of these parts.

268–279.1 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 meno … a tempo from Im.

278–279 Winds, Strings Crescendo from later additions to Fh/Im.

280 Perc, Gtr Edition changes dynamic to mf to match everyone else; Fh has p.

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 f dynamics were changed to p 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 allargando 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 a 2.

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 short from Im-Tpt1-2.
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 p; Vc and Cb are altered to f in Fh. In Im, Perc is altered to f; Vc and Cb to ff. 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 f.

334 Chorus Edition assigns mf. Vma specifies p for the Tenors, mf for the top Bass line, f for the bottom Bass line. This precise shading is surely production specific. mf 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 Hn 2 Assignment to a single player from Im; Fh has a 2.

342–343 Hn 2 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 the edition’s solution is less complicated.

346 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.

359 MODELS p derived from Vmb/Cma.

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 Moderato assai 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 p to ff in Im (see also m. 332). In m. 370, Perc reduces to p 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 f, not only because the ff-p contrast seems excessive but also because this music refers back to m. 332.
28

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 Basses 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 dim. 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:

378/2 ALL
   f from markings written into Fh; the dynamic change is inconsistently entered into Im, where Hn has mf and Vc has ff.

379 Orchestra
   Edition adopts for all parts the reduction from p to pp 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♭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.
These measures are notated a semitone higher in \( \text{Vh} \), but with instructions from \( \text{Weill} \) directing the copyist to transpose to the pitch level shown in the later sources.

**pp** from additions written into \( \text{Fh/Im} \).

**pp** from \( \text{Abravanel’s alterations in Fh} \) (written into most \( \text{Im} \) parts as well); originally \( p \).

Edition upholds orchestration reduction (marked in \( \text{Im} \) only). The deletion of this passage cannot have been made out of vocal considerations. Perhaps \( \text{Abravanel or Weill} \) wanted to save the \( \text{Hn} \) entrance for m. 412, where it coincides with the increased dynamic level. Originally, from m. 408–411, \( \text{Hn 1} \) doubled the upper \( \text{Vc} \) line and \( \text{Hn 2} \) doubled the lower \( \text{Vc} \) line.

Edition adds \([ \text{Un poco più animato} ]\) at mm. 430, 446, and 499; \([ \text{a tempo} ]\) at mm. 414, 438, and 454; and \([ \text{Rubato, in 4} ]\) at m. 412. These markings are intended to capture the tempo modifications which \( \text{Abravanel indicated in Fh/Vma} \) by changing meters. At m. 412 in \( \text{Fh} \), \( \text{Abravanel} \) changed the time signature from \( \text{\( @ \)} \) to \( \text{\( ! \)} \). This makes sense for mm. 412–413, with its \textit{espressivo} eighth-note figure in Hp and Strings. In \( \text{Vma} \), however, \( \text{Abravanel did not restore} \ \text{\( @ \)} \) until m. 430. Although mm. 414–429 might well be conducted in four, the time signature \textit{throughout} the refrain should be \( \text{\( @ \)} \), as in \( \text{Vh/Vm} \). \( \text{Abravanel may have wanted to indicate that m. 430 should be played with a little more animation.} \)

**mf** from \( \text{Abravanel’s alterations in Fh} \) (confirmed by alterations written into \( \text{Im} \)); originally \( f \).

Edition upholds orchestration reduction (as marked in \( \text{Fh/Im} \)). The deletion of \( \text{Tpt 1-3} \) was part of a general reduction in the Winds and Brass, in which \( \text{Winds and Hn 1–2} \) were also reduced from \( f \) to \( mf \). The goal was probably to bring out the active String parts. \( \text{Tpt 1} \) doubled \( \text{Cl 1} \), \( \text{Tpt 2} \) doubled \( \text{Fl at the lower octave} \), \( \text{Tpt 3} \) doubled \( \text{Cl 2} \).

In \( \text{Fh} \), \( \text{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 \( \text{Im-Tbn} \) and later crossed out. At some point, someone (probably Abravanel) also crossed it out in \( \text{Fh} \).} \)

Deleted notes restored in cue-size notation. The \( \text{Ob doubling of the voice here duplicates the (partial) doublings of \( \text{Vn I} \) and \( \text{Cl 2} \) and could well be omitted.} \)

Deleted notes restored, in \( \text{Hn 1-2} \) in full-size notation and in \( \text{Tbn} \) in cue-size notation. Both parts are marked for removal in \( \text{Fh/Im} \), but the \( \text{Hn 2} \) “tacet” is erased and replaced by “play” in \( \text{Im-Hn} \).

The \( \text{Tpt 1 solo (mm. 421–429)} \) is muted, according to \( \text{Abravanel’s note in Fh} \). \( \text{Tpt 2-3} \) and \( \text{Tbn} \) have also been muted here, to match \( \text{Tpt 1} \). 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 \( \text{Abravanel’s note applied only to this passage.} \)

Deleted notes restored in cue-size notation, although these Brass parts, consisting mostly of fill, might well be eliminated in performance.

In \( \text{Fh} \), a large hairpin diminuendo under the Winds staves and above the Strings, and \text{\hfill dim.} written over the Brass in \( \text{Abravanel’s hand}, \) 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.

Crescendo hairpins from additions written into \( \text{Fh/Im} \). The edition extends the crescendos back from 427/3 to 427/1 in order to match the vocal crescendo, as notated in \( \text{Vh} \).
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.

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.

Edition adds a two-beat decrescendo hairpin. Fh/Im give p at the beginning of the following phrase (starting with m. 434) and it seems unlikely that a subito p is intended by Weill. The decrescendo also avoids obscuring the anacrusis entrance.

Edition adds 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 after 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, after the orchestral fermata chord has been cut off.

In Fh, this measure begins a new page, in the margins of which Abravanel wrote “all p.” Since this alteration does not appear in Im it may never have been adopted.

Fermatas from alterations written into Fh/Im.

Edition adds f to match the orchestra.

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.

In Im-Vn II/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.

Deleted notes restored in cue-size notation. This passage parallels mm. 437–441, where these parts are not eliminated. However, in mm. 453–457, there is a Cl solo, which the Brass might threaten to obscure.

Assignment to a single player from Im: Fh has a 2.
Despite some discrepancies between parts in \textit{Fh/Im}, the edition equalizes the hairpin crescendos to encompass the entire measure.

The crescendo hairpin is crossed out in \textit{Im-Hn}. Edition eliminates it in Tpt 1-3 and Tbn as well, leaving a crescendo to apply only to the melodically active parts.

Breath marks from \textit{Vma/Cma}.

Edition adds \textit{ritardando}. The similar passage in mm. 441–443 is marked somewhat differently, with fermatas in mm. 441 and 443, but the \textit{ritardando} in m. 442 is usefully suggestive for the passage from m. 457–459.

With no text underlay given in the sources for the Bass part, the edition adopts \textit{CELLINI}'s abbreviated text.

Breath mark from \textit{Vma/Cma}.

"In 8" according to Abravanel's notation in \textit{Fh/Vma}.

Edition adopts articulation of \textit{Im-Tpt1-2}: \textit{Fh} has all staccatos.

No fermata was notated, but the measure was followed by a measure of an orchestral G.P. The G.P. was crossed out in \textit{Fh} and in Abravanel's rehearsal score and was not copied into \textit{Im}. The fermata is an editorial addition whose necessity is obvious, given the amount of recitative.

\textit{Vh/Vm} have \textit{Largo}. This is superseded by \textit{Moderato} in \textit{Fh} at m. 476.

Slurring from \textit{Im}. \textit{Fh} originally had staccatos, which were then crossed out. Edition adds \textit{div}. \textit{Im} also bears markings suggesting that this measure be performed one octave lower.

Edition removes staccatos to match revisions to Vn I-II and to match the lower Strings.

Hairpins added according to the notation in \textit{Im}.

\textit{mf} replaced by \textit{p} in \textit{Fh} through a pencil addition. In \textit{Im-Tpt3}, the original \textit{mf} is crossed out; Tbn has \textit{mp} in the original layer; Tpt 1-2 have \textit{mf} altered to \textit{pp}. The \textit{p} in \textit{Fh} is a reasonable compromise.

Edition substitutes B♭4 (sounding A♭4) for G4 (sounding F4). The G♭4 given in \textit{Fh/Im} is probably a transposition error.

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 (\textit{pizz.} and staccato arpeggations). Originally:
482–483 Chorus Edition adds p 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 p and crescendo to imitate the sound of an approaching horse. The ff 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 tacet in Im. Tpt 3 presents an anomaly: in Im, it is marked tacet two measures earlier; that indication is canceled by the direction play, 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 ff goal at m. 512. These are inconsistently copied into the parts. In addition, Abravanel wrote molto cresc. at m. 510. Edition does uphold the molto cresc., 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)”.

\[ \begin{align*}
486 & \vdots \\
Tpt_{in\,Bb} & \vdots \\
Tbn & \vdots 
\end{align*} \]
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.

Chorus Edition adds ff to match the orchestra.

Meno mosso according to Vh. It is needed to cancel the Agitato from m. 512.

Edition takes the run in both parts from alterations written into Fh/Im. The run originally took up a quarter and contained ten notes.

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 pizz. and the many open strings clearly suggest non-divisi.

Edition adds f to match the orchestra.

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.

Edition adds decrescendo hairpins by analogy with mm. 76–77.

In 1 from Im.

dim. from Im.

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.

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.

Edition removes a slur to match the other Winds. In Fh/Im, Ob alone is marked with both a slur and accents.

Im shows that these two measures were cut, but such an action would seem to make the codetta sound too short-winded.
The notation presented here is derived from alterations in \textbf{Fh} in Abravanel's hand, confirmed by emendations to \textbf{Im}. Over the original layer of \textbf{Fh}, Abravanel sketched the new rhythm and also wrote in new dynamics: no longer \textit{ff} throughout, but a general \textit{fp} followed by a crescendo hairpin. Originally:
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 Tc2 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 morendo from Im-Hn.

18 ALL pp following upon the previous morendo 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 morendo at m. 15, the pp 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. Tc3a 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.
Strings, Bsn \( \text{ff} \) from \( \text{Im} \).

In \( \text{Vh} \), 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 \( \text{Fh} \), 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 \( \text{Im} \), all of these parts were copied with the slur and with staccato only on 1.2, as in the edition.

24–26.1 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 \( \text{ff} \) and hairpin crescendos by analogy with the opening figure. In \( \text{Fh} \), the dynamics are haphazardly applied here. Picc, Ob, and Vn I have played \( \text{ff} \) 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 \( f \) for all Brass and \( mf \) 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 \( \text{ad hoc} \) markings only partially rectified.

34 Hp, Cym

Edition supplies \( f \) to match the orchestral level in m. 35 and to provide an effective “clang” (see text).

46–48 ALL

In \( \text{Fh} \), 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 \( p \) in m. 49.

59 Tpt 1-3, Tbn

Edition opts for the removal of mutes for this return to the full \( \text{ff} \) texture of the opening.

59 Strings

Edition adds \( \text{arco} \) 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 \( \text{Tty} \) and \( \text{Tt1-3} \) in increasing the number of Cellini’s fictive assailants to six and then eight. \( \text{Vh/Vm} \) 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 \( \text{Im} \) that affect the eliminated passage. The cut is indicated in \( \text{Fh, Im, Vh, and Vma} \), and it is observed in \( \text{Ra} \). 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 \( \text{Fh/Im} \),
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

mf added to match Strings; Weill explicitly marked the Winds p as opposed to mf.

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 [freely] 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

Moderato from Vh.

5  CELLINI

Edition adds p to match the orchestra.

5–8  Hn 1-2

Ties from Im.

7  ANGELA

Edition adds p to match the orchestra.

14  ALL

Appassionato rubato 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 p.

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 mf here, one dynamic level less than m. 14, just as the Brass parts go from mf in m. 14 to p in m. 15.

19  CI 1-2, Bsn, Hp, Strings

Edition supplies mf as the goal dynamic of the decrescendo, returning to the dynamic level previously established at m. 15.

23  CI 1-2, Bsn, Perc, Hp

p supplied based on the dynamic added later to Fh-Ob.

25  ANGELA

p supplied to match CELLINI’s phrase at m. 23.

26  CI 1-2, Vn I-II, Va

Diminuendo hairpins from Im.
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.

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.

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.

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.

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.

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 pp written into Im-Hn. This matches the current dynamics in all other parts. Fh has p.

64–65 Tbn
Deleted notes restored in cue-size notation.

65.1 Cl 2
Edition changes pitch to A (written B) to match the equivalent situation at 181.1; Fh/Im have A.

67, 70, 75 ALL
poco rit./meno mosso/a tempo 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 a 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 p 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 p there; others show a decrescendo over 90/1 into p 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; edition corrects B to B in the right hand. Note the resolution of Cb to 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–C–A. 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
meno mosso from Abravanel’s annotation into Fh; the general tempo pattern poco rit./meno mosso/a tempo is based upon Ra.

109 Hp
Notation derived from Fh. 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
mf added to match Hp.

131 Vc
Edition adds p to this solo by analogy with the Cl I solo (mm. 115–123).
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 \textit{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.

Cl 1 Crescendo from \textit{Im}.

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.

Deleted notes restored in cue-size notation; cf. the Tpt 1 solo at m. 49.

Edition upholds the elimination of these parts on the grounds that their removal reflects an intentional thinning in order to highlight the Fl solo.

\textit{pp} from \textit{Im}; \textit{Flh} inconsistently assigns \textit{p}, \textit{pp}, or no dynamic.

Deleted notes restored in cue-size notation.

Edition follows additions to \textit{Flh} in applying a fermata to this measure; it follows the implications of further changes in \textit{Im} by adding a rest with fermata on beat 3. In \textit{Vh/Vm} and the initial state of \textit{Flh/Im}, there is no fermata. In \textit{Flh}, a fermata was added in each part over a dotted half note. In \textit{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 \textit{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 \textit{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 \textit{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 \textit{Flh}. The edition observes the cuts written into \textit{Flh} 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 \textit{Im}, except for the cut on page 4, which is crossed out by the individual players. The affected measures of \textit{Vh/Vm} are mm. 1–6, 19–20, and 23–24. One-bar cuts are also shown on pages 2–3 of \textit{Flh}, corresponding to the present mm. 3 and 7 (mm. 10 and 14 of \textit{Vh/Vm}), but Weill added “no cut.” \textit{Im} confirms that these two cuts were not observed.

\textit{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.

Weill notated this passage for \textit{EHn}, then switched to Bsn. \textit{Flh} includes instructions to the copyist in Abravanel’s hand calling for Bsn throughout the number, and \textit{Im} confirms that the change was definitive.
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 *col legno* 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 a 2.

9 **Tpt** 3 The *p* in Tpt 3 appears in **Fh/Im**. The dynamics of the preceding Tpt fanfares were raised from *pp* in **Fh** to *mf* and *f* in **Im**. The *p* 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 *ad hoc* 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 *pp* as a starting point in m. 11, *p* at m. 13, *mf* at m. 15, and *f* at m. 17. The exceptions are the *ff* for the fanfare figures in Tpt 1-2 at mm. 13–16 and the *p* 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 *f*.

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 *tacet* 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**, *mf* was crossed out and replaced by *p*. In **Im**, **Tbn** remains *mf* and **Tpt** 1-3 are reduced to *p*. The alterations seem arbitrary, especially in light of the corresponding passage at m. 28, where the *mf* 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.
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<td>67–75</td>
<td>Ob</td>
<td>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.</td>
</tr>
<tr>
<td>76</td>
<td>Hn 1-2</td>
<td>Assignment to two players from Im: Fh assigns to Hn 2 only.</td>
</tr>
<tr>
<td>86</td>
<td>Tpt 1-3, Tbn</td>
<td>“Mutes off” (here indicated at m. 84) from Im.</td>
</tr>
<tr>
<td>86</td>
<td>Chorus</td>
<td>Edition accepts, from Vma/Cma, the convergence of all voices on the unison tonic Eb; in Vh, the measure was left blank; Vm has B♭3–E♭4–G♭4.</td>
</tr>
<tr>
<td>87–95</td>
<td>Vc</td>
<td>In Im-Vc, “gliss” was written in beside the triplet-sixteenth figure in m. 89, the only such figure in this passage so marked.</td>
</tr>
<tr>
<td>88–92</td>
<td>ALL</td>
<td>Revisions to Fh, probably in Abravanel’s hand, and additions to Im show ff at m. 88 and p at m. 92. Originally, the dynamics were mf throughout. The edition preserves some degree of dynamic differentiation: ff to mf by analogy with the reduction from f to p at mm. 32–35. The contrast between ff and p seems exaggerated. The corresponding passage at mm. 99–100 remains mf in all sources. Edition adds decrescendo hairpins at m. 91.</td>
</tr>
<tr>
<td>90–95</td>
<td>Brass, Vn II, Va</td>
<td>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.</td>
</tr>
<tr>
<td>91-118</td>
<td>DUKE, Chorus</td>
<td>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.</td>
</tr>
<tr>
<td>92</td>
<td>Tpt 1-3, Tbn</td>
<td>Mute indications from Im-Tpt3.</td>
</tr>
<tr>
<td>95</td>
<td>Chorus</td>
<td>mf added to match the orchestra.</td>
</tr>
<tr>
<td>108–116</td>
<td>Hn 1-2, Tbn</td>
<td>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 A♭3–D♭3.</td>
</tr>
</tbody>
</table>
In **Im**, some parts bear added markings of *rit.* These probably reflect a singer-specific *rubato*, or perhaps they were intended to allow time for the audience to laugh at the rhyme “da Vinci” / “pinchy.”

*Mutes off* (here indicated at mm. 112 and 116) from markings written into **Im-Hn** and **Im-Tbn**.

**Vn I**

D♭5 from markings written into **Im; Fh** has D♭5. The odd whole-tone scale in thirds which Vn I-II have here is intentional (see Fl and Ob in mm. 128–129).

Edition upholds general change in dynamic from *mf* to *p* as reflected in revisions to **Fh/Im**. The effect recalls the similar situation in mm. 30–31.

**Chorus Edition** adds *mf*, which matches the previous Chorus dynamics.

In **Fh**, this measure (which completes a page in that source) contains notation for SnDr and BsDr:

```
PercSnDr
```

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.

**Winds, Hp, Strings**

Edition provides a general *mf* dynamic by analogy with m. 123. **Fh** indicates no dynamic change here; *p* is given in a few parts of **Im**.

**Chorus**

Edition adds *ff* to match the loudest orchestral dynamic, the *ff* in the Winds.

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.

**Vh/Vm** indicate *Largo*. 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 a 2.

3 Fl pp from Im.

11–17 Vn I Im: fourth desk tacet.

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 ossia from Vma.

34 Brass, Perc mf from the first layer of Im-Hn and Im-Perc: Fh has f. 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/Hn 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 f. In Vh/Vm, only ANGELA has f.

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.”)
DUKE: “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.)

Assignment to a single player from Im: Fh has a 2.

Edition marks all parts with an accent, following the implication of Im-Tpt. In Fh, all parts are marked with both fp and an accent; in Im, these markings are deleted, except for a lone accent in Tpt.

Edition identifies lower line as an ossia. 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.

General cresc. from Vmb/Cma. According to Vh/Vm, only ANGELA has a crescendo here.

Slurring from Im-Hn and Im-Tpt1-2.

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.

Text in Tenors and Basses (“Ah!”) from Cma. This syllable might be more effective than humming at the final cadence.

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.

Lower octave from Vma. Edition adds ossia.

B♭4-F5 dyad from Im: Fh has a 2 on unison B♭4.

Octave doubling in the Bass part according to Cma.

Reduction of two measures to one from revisions to Fh/Im.

See m. 65.

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.

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.

Edition adopts f. The original layer of Fh reads ff, but a large mf added below Tpt 2 is probably meant to apply to Tpt 1-2 and Tbn as well. In Im, Tpt 1-2 have mf; Tpt 3 has p (additions); Tbn has f (original layer). Both p and mf seem too extreme as cautionary markings.

Edition increases dynamic to ff in order to match the full orchestral texture and dynamics. Vh has f.

The copyist of Im placed f at 74/2 and p 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.

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.
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**.

Edition accepts **mf** from markings by Abravanel into Hn of **Fh**, overruling his marking of the other Brass as **mp**; Weill seldom used the latter marking.

Edition upholds the **tacet** 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.”
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♭-major throughout.

III. Third stage: revisions reflected in the first layer of Im.
   1. Introduction, verse, and first and second chorus with two endings, as in items 1–3 of the second stage.
   2. A third chorus in E♭-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♭-major, corresponding to an otherwise unused holograph sheet from Fh.
   2. Sixteen measures of orchestration in G♭-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♭-major: mm. 106–145 from the second stage, except that m. 145 is modified, effecting a modulation to G♭-major.
   3. Dance in G♭-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♭-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♭-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 both 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 pp. No dynamic markings are given in Fh. In Im, ppp is penciled in for Tpt 1-3, but this seems excessively cautionary. pp 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 A4. 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 p 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 p dynamic, the accents in the Winds and Strings, and the crescendo hairpins and expressivo 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 p to match Strings.

40–41 Winds, Strings f from Im. Fh provides only mf 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 pizz. from Im. Fh: pizz. 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 p to the entering parts in order to match the prevailing dynamics. The p in Cl 1-2 and Hn 1-2 has been adopted on the grounds that the previous pp 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.
<table>
<thead>
<tr>
<th>Page</th>
<th>Instrument</th>
<th>Annotation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>67</td>
<td>Ob, Cl 1-2</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>84</td>
<td>ALL</td>
<td>Edition adds <em>a tempo</em> in order to cancel the previous <em>rit</em>.</td>
<td></td>
</tr>
<tr>
<td>90-91</td>
<td>Hp</td>
<td>Notation from paste-over in Im-Hp, which alters the arpeggiation considerably.</td>
<td></td>
</tr>
<tr>
<td>92</td>
<td>Orchestra</td>
<td>Edition adds <em>p sub.</em> on the grounds that the <em>mf</em> in m. 90 applies only to the fill. The general increase to <em>mf</em> comes only where specified at m. 98. <em>p</em> also matches the Hn dynamic given here in the sources.</td>
<td></td>
</tr>
<tr>
<td>98</td>
<td>Orchestra</td>
<td><em>mf</em> according to Im.</td>
<td></td>
</tr>
<tr>
<td>99</td>
<td>Hp</td>
<td>Notation from Im. Fh has a nonuplet beginning on Ab3.</td>
<td></td>
</tr>
<tr>
<td>100</td>
<td>Orchestra</td>
<td><em>f</em> from additions to Fh, inconsistently carried over into Im by the copyist and individual players.</td>
<td></td>
</tr>
<tr>
<td>100-103</td>
<td>Perc</td>
<td>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 Wellen often used that instrument for single strokes, whereas he never did so with SnDr.</td>
<td></td>
</tr>
<tr>
<td>106</td>
<td>DUCH</td>
<td>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 B♭4 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”) are crossed out (in Vma), but it seems unlikely that she should enter at m. 108 in the middle of the phrase.</td>
<td></td>
</tr>
<tr>
<td>106-137</td>
<td>Orchestra</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>106-169</td>
<td>FOUR COURTIERS</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>114-121</td>
<td>Vn I</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>118.2</td>
<td>Hn 1-2</td>
<td>Edition adds <em>p</em> to effect a return to the prevailing dynamic.</td>
<td></td>
</tr>
<tr>
<td>120-121</td>
<td>Cl 1-2, Va</td>
<td>Edition adds tenuto markings to the repeated notes in order to distinguish the slurs above them from ties.</td>
<td></td>
</tr>
<tr>
<td>128-137</td>
<td>Ob</td>
<td>Deleted notes restored in cue-size notation. An annotation written into Im-Ob indicates that Ob remained <em>tacet</em> upon the <em>p</em> repetition of mm. 106–121 in mm. 122–137.</td>
<td></td>
</tr>
<tr>
<td>130-137</td>
<td>Vn I</td>
<td>See mm. 114–121.</td>
<td></td>
</tr>
<tr>
<td>134.2</td>
<td>Hn 1-2</td>
<td>Edition adds <em>p</em> to effect a return to the prevailing dynamic.</td>
<td></td>
</tr>
</tbody>
</table>
Edition accepts *tacet* 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.

Edition adds *rit.—a tempo* by analogy with mm. 82–84.

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 E♭4, Vn IB has A3, Vn II and Va have C4. 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 E♭4 and C4 converging on D♭4, for Vn II to have A3 leading to A♭3, and for Va to have G♭3 resolving to F3.

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 C4, and Vn II now takes A3. The edition respells the A3 as B♭♭3, following Royal’s original notation. As for the Vn G♭, this pitch is the only remaining possibility, and it completes the harmony.

“Mutes off” from Im. The parts should certainly remain open for the dance.

See mm. 114–121.

Edition adds slurs in accordance with the “Exit Music.”

Edition adds crescendo hairpins in accordance with the “Exit Music.”

Edition replaces † with C♭5–E♭5. The rest is likely an error, for the passage otherwise doubles Vn I at the lower octave.

Edition changes pp to p to match Tbn.

Edition corrects contradictory slurring in accordance with the “Exit Music.”

Edition adds slurs in accordance with the “Exit Music.”

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 *rit.* marking.

Edition replaces inconsistent dynamic and accentuation marks with *ff* and an accent in all parts.

“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 E♭-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

\( mf \) 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

\( Vb/Vm \) mark this part simply as “Solo” in treble clef. The specific that this part is to be sung by a solo male comes from \( Vma \).

17–48 ALL

The melody modulates to the subdominant (\( E\mathbf{b}-A\mathbf{b} \)) in mm. 17–32, then repeats a step higher in mm. 33–48 (\( F-B\mathbf{b} \)). There is one change of key signature, at m. 33 (\( E\mathbf{b} \) to \( F \)). In both repetitions, Weill occasionally omitted accidentals once the subdominant key was achieved (e.g., Hn lacks a \( b \) at 41.2). The edition tacitly corrects such mistakes throughout the number.

20 Chorus

Edition adds \( mf \) to match the soloist and the prevailing dynamics.

33–36 Chorus

\( leggiero \) and tenuto dashes in the Bass part from \( Cma \).

40 Chorus

\( Vb/Vm \) 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 \( p \) by analogy with Tpt 1-2 in m. 36.

41, 45 Chorus

Edition adds \( mf \) and \( p \) to match the orchestra.

52 EMILIA

Edition adds \( p \) to match the orchestra. The assignment of this passage to EMILIA follows \( Vma; Vb/Vm \) 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 \( tacet \) 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.
“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.”

Edition adds crescendo hairpin by analogy with Ob. In one copy of Vmb, beat 1 is changed to Bb, 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).

Edition adds crescendo hairpin and “espressivo” by analogy with Ob, the better to bring out the voice exchange.

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.

According to Vh/Vm, the Basses divide here while the Tenors rest, in preparation for the entrance of the canonic subject at m. 77.

S, A, B: Duration changed from \( \breve{} \) to \( \breve{} \) 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.

Following indications in Vma, edition marks \( \textit{f} \) 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 \( \textit{f} \); other entries lack a dynamic. In addition, Vh gives \( \textit{f} \) for the Alto entrance at m. 85. In Vma, all entries of the subject are marked \( \textit{f} \) while countersubjects are occasionally marked \( \textit{mf} \) or \( \textit{p} \). Here, the basic \( \textit{f} \) 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.

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).

The ossias 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 ossias.

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.

Edition adds \( \textit{mf} \) to match the orchestra. In Vh/Vm, both Chorus and accompaniment have \( \textit{p} \) until the crescendo into \( \textit{f} \) at mm. 112–113. In Fh/Im, the Strings have \( \textit{mf} \) at mm. 108–111 (pencil additions in Fh).

Tempo modification according to added notation in Fh. Vh/Vm have \textit{poco rit.} at m. 112. The initial layer of Fh also incorporated this marking, but at a later stage Abravanel wrote in \textit{rit.} at m. 111 and crossed out the qualifying \textit{poco.} at m. 112.

In the Alto part, C\#5 from Vma, Vmb, and Cma. Vh/Vm have C5.

Vh/Vm have \textit{rit.}
117 Chorus Edition adds crescendo hairpin. In Vh/Vm, the crescendo into ff occurs at m. 119. Because in Fh/Im, the dynamic increases to ff at m. 118, the edition moves the choral crescendo backwards by two measures.

121–127 Chorus Edition adds mf 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 tacet; however, no such marking appears in Im-Hp.

128 Chorus According to one Cma score, the Basses 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 pp in mm. 131–132. In Im, various players added indications that the vamp is to be played loud (f or ff) at m. 128/2 and softer at m. 132 (p or pp). The edition chooses a diminuendo from f to p as a reasonable compromise. Further justification for a diminuendo to p is provided by the notations in Vh/Vm, which assign p to the DUKE at m. 131, and in Fh/Im, which assign p 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 pp from Im; Fh has p in Fl and Ob, other parts are unmarked. The softer dynamic better accommodates the offstage Chorus.

166.1 Chorus In the Alto part, Bl-4 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 tacet at m. 169. Edition adopts Im because it enhances the morendo effect.


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 According to Fh/Im. The later added Vn parts are marked f; 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. Subito added editorially to the p dynamic at m. 3 for the sake of clarification.

3 Cl 1-2, Va mp is an unusual dynamic for Weill. The original dynamic in Fh was p, to which Abravanel added an m. The mp 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 p. 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 p and f in alternating measures, with the louder dynamic reserved for the endings of the vocal phrases.
Vn I-II, Va
Edition adds $p$ to return to the prevailing dynamic with the change of figuration.

12–69
Edition preserves Weill’s original time signature throughout. In $\text{Fh}$, Abravanel wrote a large $\frac{3}{4}$ signature at the top of the system. In $\text{Vma}$, he explicitly indicated $\emptyset$ 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 [Un poco più animato] at m. 30, canceling it with [a tempo] 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
$\text{Fh}$ has $f$ esp $p$ at m. 12 and $p$ at m. 13.2 added in pencil; these instructions were copied into the first layer of $\text{Im}$. Edition regards this dynamic change as an exaggeration to highlight this active part. The direction “Solo” has been editorially supplied and the espressivo retained.

13.2
Edition removes questionable phrase marking. The slurs marked in each part here in $\text{Fh}$ are not continued on the next page, which starts with m. 14. In $\text{Im}$, 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
Edition adopts muting from $\text{Im-Tbn}$. This matches the already muted Tpt 1-3.

20–22
Edition adopts notation of dynamics from $\text{Im-Va}$. $\text{Fh}$ has $f$ at m. 20.2 and a $p$ at m. 21.3, added in pencil to Vn I-II and Va; these are incorporated into the first layer of $\text{Im}$. In $\text{Im}$, several desks, including Va, have $\text{dim.}$ on the second half of m. 21, instead of $p$. A $\text{dim.}$ into m. 22 makes more musical sense than a $\text{subito p}$ 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
Edition adds $p$ to cancel the preceding crescendo and to match the prevailing dynamic.

26.3–27.1
In $\text{Fh}$, Weill’s notation could suggest either glissandos or slurs that are very short and straight. The copyist of $\text{Im}$ opted for glissandos, but the edition adopts a slur as more likely, in light of the prevailing phrasing.

29/4
Edition shifts $p$ from the end of m. 29 to the beginning of m. 30, allowing the hairpin diminuendo to extend through the entire descending arpeggiation. $\text{Fh}$ has $p$ added in pencil on or around the last quarter. $\text{Im}$ has $p$ at same location copied into the first layer of Vn I-II. Edition applies the dynamic to Va and Vc as well.

30
Edition applies cantabile to all melodically active parts. $\text{Fh/Im}$ have cantabile only in Vn I-II.

32–33.1
Edition adopts for all four parts the notation of the dynamics in Va and Vc. $\text{Fh}$ (pencil additions) and $\text{Im}$ (original layer) give $f$ around the fourth quarter of m. 32 in Vn I-II. Va and Vc, on the other hand, have a hairpin crescendo to a $f$ on the downbeat of m. 33. The hairpin seems preferable to a $\text{subito f}$ 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**  
*p* (apparently *subito*) 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 *f* at the beginning of m. 33 to *p* 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 *p*, canceling out the *f* of m. 28, to match the orchestral dynamic and prepare the crescendo back to *f* 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 *p* has been editorially supplied on the following grounds: Tpt 1-3 enter *p* in m. 37; Bsn, Hp, and Cb have remained *p* since m. 34; the triplet figure marked *f* 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**  
*ossia* 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**  
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**  
*con passione* from notation added to Im. *ff* from the second layer of Fh/Im.

44–46 **ALL**  
In Vma, Abravanel marked *c* rather than *f*, 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 [*Broadly*] at m. 44 and [*a tempo*] at m. 46.

45 **Winds, Strings**  
*sub* from Im-Fl/Im-Vn.

45/2–61 **Winds**  
Deleted notes restored in cue-size notation. Im has *tacet* 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 *tacet*. 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 F₄ (=E₄4) 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 *tacet* is partially erased.

69–75 **Orchestra**  
On the second half of m. 73, *p subito* 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 *subito p* at m. 73? Such an increase suggests itself at the anacrusis to m. 70, where the vocal dynamics increase from *f* to *ff*. Accordingly, at m. 69.2, all orchestral parts have been raised one dynamic level: the Strings, Hp and Winds from *p* to *mf*; the Brass from *pp* to *p*.

72.2–73.1 **CELLINI**  
*ossia* 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 *p sub.* on the high note, seems preferable; thus, the lower octave is treated as an *ostia*.

74 ALL  See m. 42.

75 Orchestra  Caesura adopted from added notation in **Im**.

76 ALL  *Vivo* from added notation in **Im**.

76 Timp  *p* 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.


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 B♭3 (given in **Fh/Im**) to D♭4 by analogy with the equivalent situation at m. 23.3. **Vh/Vm** have D♭4 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  *molto espressivo* from later additions to **Im**.

36/2 Hp, r.h.  Edition changes G♯4 to G4 to accord with Cl 1 and Vn 1.

37 Vn I-II, Va, Vc  *dolce* 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 anacruses in time.

43 Vn I-II  Edition adopts register according to an *8va* instruction added to **Fh/Im**.
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.

DUKE Text revised following Ty and Gershwin’s annotation in Vma.

Mutes from Im-Tpt3.

Edition follows added marking in Im: “2nd time mutes off.”

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.

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.

Accents on the first note of each anacrusis scale from Im.

Edition follows seven of eleven books of Im in overruling the diminuendo instruction that appears in Fh.

p from Im.

Edition changes octave from A2 to A3 to match the previous measure. In Fh, this is the beginning of a new score page.

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.

fp in mm. 21–23 from markings written into Im. In Fh, only m. 20 is marked fp.

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 ALL Fast 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 p throughout; the remaining Winds are pp throughout. The Im markings suggest an alternation of quiet and moderate dynamic levels based inversely on the activity of the voice part (generally p or pp when the voice is active, mf 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 arco.

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 B♭3s. 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. rit. from Im. In Fh, the rit. begins in m. 59. Vh/Vm have poco rit. in m. 57.

58 ALL rit. from markings written into Im.

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 p added to match Hp dynamic.

71 Chorus leggiero and p 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 f 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 playerspecific 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 f to match the prevailing dynamic.

87.2 Vc, Cb Edition adds arco.

91–92 Winds, Strings See mm. 75–76.

95 Hn 1-2 See m. 79.

102 ALL rit. from markings written into Im.

103 Fl, Ob, Bsn The breath mark at the end of the fermata follows a pencil addition to Fl 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 p to match the prevailing dynamic.

104 ALL Edition adds [a tempo] to cancel the preceding rit.

105.3–107 Chorus Text from Vma, Vmb, and Tcy. Vh/Vm have “for rhythm exciting, entrancing.”

108 ALL accel. 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 \textit{Im}. In \textit{Fh}, the diminuendo begins at m. 109 as in the other parts, but in \textit{Im}, additions extend the beginning back one measure. There is also a note at m. 108 which reads \textit{"dim subito."}

108 Chorus Edition adds \textit{f} to match the prevailing dynamic.

108–110 Chorus Single pitch in Tenor from \textit{Vma/Cma}. \textit{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 \textit{Fh}, added in blue pencil over Vn I at mm. 109.1 and 110.1. They are not found in \textit{Im} or in any other part. There are no blue pencil marks elsewhere in this number, and all other additions to \textit{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 \textit{Im}.

127 ALL \textit{Più mosso} from \textit{Vh/Vm}.

127 Tpt 1-3 In \textit{Im}, the dynamics were altered from \textit{mf} to \textit{p} in Tpt 1-2 and to \textit{pp} 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 \textit{mf} to match the prevailing dynamic.

131–134 Tpt 1-2 The alteration between the two parts continues in \textit{Im}, although it is no longer specified in \textit{Fh}.

147–148 ALL In \textit{Fh}, a new version of these two measures is superimposed in pencil. As \textit{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 \textit{ff} to match the prevailing dynamic.

152 Brass Final swell according to pencil additions to \textit{Fh}.

153 Perc Rhythm from alteration written into \textit{Im}.

156.2–5 Vc Edition corrects apparent errors. In \textit{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. \textit{Vh} has only the unison melody as in the similar m. 160.

157–182 Tpt 1-2 In \textit{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 \textit{Im-Hn}; in \textit{Fh}, 180.1–2 is slurred.

205–207, 209–211, 213–215 Tpt 1-3 Notation from \textit{Im}. \textit{Fh} has eighth rests rather than eighth notes. The \textit{Im} pattern is more consistent with the Winds and upper Strings. The alterations in \textit{Im-Tpt1-2} cease after m. 209, but \textit{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” (B⁴ vs. B⁵) 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 B⁵. 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 C⁷ (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 B⁵. Both fit the underlying harmony, but the sounding A⁴ 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 f 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 p from Hn 1-2 in Fh and from markings written into a few Im parts.

256–257 ALL Crescendo hairpins terminating in f 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 Db (written Eb in Cl 2) in each of these parts, that is, with a b placed in front of the note. Im-Cl2 alone is corrected to read D⁷. The Db 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 Eb⁴ (sounding D⁴) in Tpt 3 in Fh conflicts with the doubling Va (D⁴) and with the harmony as confirmed by Vh. (See also m. 262.2.)

281.2 Cl 1-2 Fh has f in pencil additions. The original dynamic was p. The edition adds “Solo” to replace the exaggerated dynamic.

291–294 Hn 1-2 Markings written into Im-Hn suggest a phrase slur for each measure, rather than one every two measures. The f in m. 291 is derived from markings written into Im. Fh originally had mf, which was changed to ff.

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 ff 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, Winds, Vn I-II, 
371–377 Va
Edition supplies B♭ accidentals, following VhT/VmT. In Fh/Im, these
dentals are supplied only for the Winds in mm. 340–342. Cf. the similar
mn. 164–166, where the key signature dictates B♭ and no B♭ are notated.
Moreover, the original Eb Cl 1 part, later replaced by B♭ Cl 1, reads G♯5
(sounding B5) at m. 373.2.

344/3 Orchestra Edition adds stz to all parts by analogy with mm. 234/3 and 236/3, where
there are similar groupings of measure pairs alternating between $\frac{3}{4}$ and $\frac{2}{4}$.

347 Orchestra Edition adds $f$ in light of the crescendo to $ff$ in the following measure.

351 Chorus Edition adds $f f$ 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♭. 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 Allegretto quasi andantino from Vh. Fh has Andantino.

390 Vn II Edition adds arco.

391 Strings Edition adds $pp$ to Va, Vc, and Cb by analogy with Bsn. The $ppp$ 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 fpp, corresponding to a commensurate increase of
one dynamic level above that of m. 391 in all other parts, as derived from
the $p$ in Hn 1-2.

406–407 Vn I-II Crescendo hairpins from markings written into Im-VnI.

408 Chorus Edition adds $p$ to match the orchestra.

416–420 Fl Deleted notes restored in cue-size notation. These measures bear the
written-in marking tacet 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 arco.

428 Hp Edition adds $pp$ to match the prevailing dynamic.

429 Vn I Two desks of Im bear written-in markings altering $pp$ to $ff$ followed by a
decrescendo in m. 431. This indication is found nowhere else. (In the third
desk, the original $pp$ is even reentered.)

435 Vc, Cb Edition adds ord. to cancel sul ponticello by analogy with the cancellation at
the conclusion of the tremolos in Vn I-II and Va.

438 ALL Change to $f$ from markings written into Fh, Im, and Vma. [Allegretto
amoroso] added by analogy with No. 9, of which this is a reprise.

444 Fl molto espr. from addition to Im-Fl.

444 Cl 1-2 espr. from addition to Im-Cl1.

446 Cl 1-2 Edition adds $pp$ to match the prevailing dynamic and to cancel the $p$ 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:
Muting from additions written into Im. 

\[
p_{\text{from alteration written into Im-Hp; } Fh \text{ has } p \text{ in Hp, whereas Glock is unmarked.}}
\]

\[
ppo_{\text{meno from Vma. Edition adds [mosso] for clarification.}}
\]

\[
Im-Tpt1: \text{Written-in marking changes the original indication for Harmon mute to straight mute. Edition upholds } Fh.
\]

\[
Hp, Va, Vc, Cb \text{ Edition adds } p \text{ to match the Vn I-II dynamic.}
\]

\[
Vc \text{ Edition adds } \text{espr.} \text{ by analogy with Vn I-II.}
\]

\[
Tpt 1-3, Tbn \text{ Edition adds } \text{mosso appassionato} \text{ from addition written into } Fh \text{ by Abravanel and from Vma.}
\]

\[
Vc \text{ At m. 488, Weill designated the top line as “Solo.” The copyist of Im notated the two parts on one system marked } \text{div.} \text{ (there was only one Vc desk in 1945). The copyist then notated m. 492ff. on a single staff, with no further information as to the distribution of parts. The edition takes the position that the entire melodic line in mm. 488–495 is a continuous solo: the entire section reenters only at m. 496.}
\]

\[
Im \text{ has written-in fermatas, most likely to provide for completion of the dialogue.}
\]

\[
Più mosso \text{ from addition written into } Fh \text{ by Abravanel.}
\]

\[
Hp, Strings \text{ Edition adds crescendo hairpins by analogy with Winds and Hn 1-2.}
\]

\[
ALL \text{ Più mosso appassionato from addition written into } Fh \text{ by Abravanel and from Vma.}
\]

\[
Tpt 1-3, Tbn \text{ Muting from additions written into Im.}
\]

\[
Vc \text{ Muting from additions written into Im.}
\]

\[
molto rit. \text{ from Vh/Vm. The orchestra sources lack a tempo marking. In Fh/Vma. Abravanel indicated that mm. 516–521 are to be conducted in four, and various Im parts show a change to } \frac{3}{4}. \text{ But Weill's original tempo modification should by itself achieve the effect which Abravanel indicated through his conductor's marking.}
\]

\[
Gtr \text{ The “(sounding)” indication appears in } Fh; \text{ it may refer to a sonic quality or it may suggest that these pitches sound in the notated octave rather than the conventional octave lower.}
\]

\[
p_{\text{from Im, } Fh \text{ has } pp, \text{ but } p \text{ matches the dynamics which Weill assigned to other solo Winds later in this section.}}
\]

\[
ANDANTE \text{ from Vma. Vh/Vm have Allegretto. Fh/Im lack a tempo marking; Abravanel’s marking in Vma, a vocal score to which he also added instrumental cues, may be taken as a closer approximation of the final realization.}
\]

\[
Strings \text{Edition adds } p \text{ to match the dynamic of Hn 2.}
\]

\[
D4 \text{ from Vh: Fh/Im have E4, which disrupts the sequence.}
\]

\[
Decrescendo hairpins from markings written into Fh, but not incorporated into Im. The annotations call for a destination dynamic of } pp, \text{ but since } pp \text{ is already the stated dynamic, the edition adopts only the decrescendo.}
\]

\[
\text{There is some inconsistency in Fh with respect to the notation of the crescendo from m. 544 into m. 546. The edition conforms all parts to the most common model: } \text{molto cresc. marked at 544/4.}
\]

\[
Tpt 1-3, Tbn \text{ Edition adds "mutes off" (here indicated at m. 515). The mute indication added during the course of the production at m. 512 is seen as having only local significance for mm. 512–515.}
\]

\[
Vn I-II, Vc \text{ } fp \text{ was added to } Im; \text{ the edition adopts it for Vn I-II only because this articulation is idiomatic at the beginning of a tremolo passage. The Vc change is not confirmed by any other part that sustains without tremolo.}
\]

\[
ALL \text{ Edition adds } \text{Moderato espressivo and time signature by analogy with the appearance of the same material in No. 11, m. 12.}
\]
As at m. 549 (see previous note), neither \textbf{Fh} nor \textbf{Im} show any change of tempo or meter. A change to $\text{C}$ is specified here in \textbf{Vma}. In light of the editorial restoration of $\text{C}$ at m. 549, no such indication is necessary here. The editorial addition [$\text{Un poco piu animato}$—canceled here by the $[\text{a tempo}]$ at m. 565] indicates the desired effect. Indeed, the direction faster is added here in some of the \textbf{Im} parts.

\textbf{Edition adds} \textit{mf} 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.

Edition adds $p$ by analogy with Tpt 1-2, establishing the prevailing dynamic for the succeeding phrase.

\textbf{Im} has a crescendo, not shown in any other part.

\textbf{Edition adds} \textit{ritardando} by analogy with No. 2, m. 442.

Edition restores deleted measure. In the course of revising the ending (see preceding general commentary), this measure was crossed out in \textbf{Fh}, \textbf{Im}, and \textbf{Vma}. Instead, some books in \textbf{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.

Edition adds \textit{Moderato}; the tempo should be somewhat broader than in previous corresponding passages (e.g., in No. 9).

In the first two desks of \textbf{Im-VnI}, these notes are crossed out.

\textbf{Im} has alterations transposing 580.1 and 581.1 a fifth higher (to written F$^4$, sounding B$^\sharp_3$). This is an odd change, since the B$^\sharp$ does not fit with the A$^\flat$ harmony. (The B$^\sharp$ 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.

The hastily written pages of \textbf{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 \textbf{Fh}.

In \textbf{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.

Notation from \textbf{Im}. In \textbf{Fh}, Hn 1-2 double Va at the octave.

Notation (B$^\flat$4, sounding E$^\flat$4) from alteration written into \textbf{Im-Hn}; \textbf{Fh} has D$^5$ (sounding G$^4$). The \textbf{Fh} reading is an odd resolution for the leading tone.

Edition follows the pedaling indication in \textbf{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  ff and fff 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 mf. In Fh, ff is written in pencil next to the Cl staves, and p next to Vn I-II, in Abravanel’s hand. In Im, some Vn desks have p handwritten in the parts. Here, the original dynamics are retained, since Abravanel’s annotations appear to be an ad hoc attempt to emphasize the Cl melody.

50–55 Hp, l.h.  Staccato added to beat 3 of each measure in order to match Vc pizz. 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 mf 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 p seems reasonable. The first layer of Fh gives p in Vc and Cb as the only dynamic. An f has been added in pencil, probably by Abravanel, over the Vn I staff. In Im, Vc and Cb retain the original p. Vn I-II either lack a dynamic altogether or exhibit a p crossed out and replaced by mf (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 cresc. poco a poco replaces two hairpin dynamics in mm. 212/2–214 and 216–217. M. 215 should be included in this gradual crescendo from f to ff.

226–227.1 Vc  The slur has been removed since it is impracticable.

227 ALL  f 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 fz—on successive beats from the lowest to the highest part—has occurred. Each fz 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 tacet 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 tacet 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 pp in m. 18 is taken from Im; the dynamic was altered to ppp 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 pp, which is needed in order to cancel the f 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 tacet 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.


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. mf from Im-Picc.

7 Orchestra Edition adopts pp as a general dynamic. No dynamics are provided in the original layers of Fh/Im. A pencil addition in Fh, probably Abravanel’s, assigns pp to the Winds. Additions to Im indicate either p or pp.

13 Strings Originally p. Muting and fp from Abravanel’s annotations in Fh, which are confirmed by changes in Im.

16–30 Cb pizza. at m. 16 according to an annotation in Im. Edition adds arco at m. 22.2 because of the slur. Edition also cancels the pizza. at m. 30, where Vn II and Va also change back to arco.

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 tacet in Im. Mand is surely more effective as a solo.

16–48 Perc Edition upholds the removal of this part, which is marked tacet 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.
“Summer palace” according to Ty 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.

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 prior to this Tpt solo. The copyist instead notated the solo itself as a cue.

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.

Edition interprets Abravanel’s annotation meno in Fh as a shorthand for meno mosso.

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 Ph 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, Ty 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  
0–1  Vn I-II, Va, Vc  
1–2  Cl 1  
2–4  Ob  

Dynamic adopted from added notation in \textit{Im}. From notation added to \textit{Im}.  
Muting from a later stage of \textit{Fh}/\textit{Im}.  
Edition deletes this part, observing the \textit{tacet} indication in \textit{Im}. In \textit{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  

Dynamics follow Bsn notation in \textit{Fh}/\textit{Im}. Cb in \textit{Fh} is also marked \textit{p} at m. 27, but then, like the other Strings, it has a hairpin decrescendo into \textit{p} at mm. 28–29. In \textit{Im}, \textit{f} 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 \textit{p} in Cb may have resulted from an oversight.  

30  ANGELA  

Edition supplies the dynamic given in \textit{Vh}/\textit{Vm} at the equivalent m. 62. \textit{Vh} gives \textit{mf} at m. 30, but the accompaniment in that source is also marked \textit{mf}; whereas the orchestration in \textit{Fh} is marked \textit{p}.  

30  ALL  

\textit{poco rit} \ldots a tempo from \textit{Vh}/\textit{Vm}.  

37–38  ALL  

\textit{poco rit} \ldots a tempo from \textit{Vh}/\textit{Vm}.  

46–49  ANGELA  

Edition adds diminuendos to match the orchestration. \textit{Vh}/\textit{Vm} give only the crescendos.  

54–57  Hp  

In \textit{Fh}/\textit{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 \textit{p} from an emendation in \textit{Im}. \textit{Fh} has \textit{f}, which does not match the rest of the orchestra.  

58.2–61  Tpt 3  

Slur altered to match Va. In \textit{Fh}/\textit{Im}, the last two notes are grouped under a separate slur, as in Tbn.  

60–61  ANGELA  

Edition omits a diminuendo found in \textit{Vh}, because that dynamic is not carried over into the orchestration.  

68  ALL  

\textit{poco rit}. in \textit{Vh} does not appear in the orchestration, perhaps because of the new \textit{rit.} 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 \textit{Fh}: a single phrasing slur over all four measures. The slurring in \textit{Fh}/\textit{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 \textit{Fh}/\textit{Im}, resulting in the present duration.  

77  ALL  

Edition adapts tempo markings from the vocal and orchestral sources to read \textit{Poco più mosso [Moderate Waltz tempo]}. \textit{Fh}/\textit{Im} have \textit{poco più mosso}; \textit{Vh}/\textit{Vm} have “waltz tempo, not too fast.”
69

85–88 Hn 1-2 Hn 2 crossed out in Im, but the edition omits it only in mm. 85–87, resuming a 2 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 † 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♯-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♯-A-F♯-C♯. The figure, however, should read E-F♯-B-F♯-C♯, which doubles Cl 1-2, the middle strand of Hp, and portions of Vn I and the middle voice parts.

96–97 ALL rit . . . a tempo from notations added to Im and Vma. Some Im parts even have molto rit with a fermata over beats 1–2 of m. 96. ANGELA should feel free to linger over her high notes; to that end, a rubato 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 † preceding the F4 is missing in Fh, although it was added later in Im.

101 Strings Edition adopts mf 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 a 2. See mm. 85–88 above.

110–111 ANGELA Edition adopts the crescendo hairpin from Fh. Vh has a diminuendo.

111 Ob Edition assigns mf in light of the general crescendo from p to f in mm. 109–112. The sources lack a dynamic.

119–120 ALL Edition adds rit . . . a tempo 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 rit. is probably closer to the desired effect than an actual fermata.

120–123 Glock Edition restores the part, which in Im is marked tacet 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 f 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 f in m. 122 remained. These inconsistent changes appear to be ad hoc cautionary changes.

122–123 ALL Edition follows revisions to dynamics in Fh/Im. Originally, these sources showed a hairpin diminuendo from f to pp 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 pp 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
$f$ 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 $f$ dynamic for these three parts. The preceding $f$ in all likelihood applies only to the figure in mm. 3–6. Fh does not have a dynamic change.

19–21 Orchestra
Edition adopts $mf$ at m. 21 from the corresponding m. 1 of Vh/Vm.

20–44
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 \( p \) from \textit{Im-Vn/Va}. This dynamic is missing in the Winds, Vc, and Cb. \textit{Vh/Fh} have \( f \) in a red pencil addition. It is entirely possible that a contrast with the crescendo to \( f \) 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 
\textbf{SOLDIERS} In \textit{Vh}, this four-part arrangement for the second chorus is in D-major. Markings in \textit{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 \textit{Vma}; it indicates 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 \textit{Im}.

55–56 Tpt 1-2 Muting direction in \textit{Fh} is crossed out in \textit{Im} and not incorporated here. The direction to play on repeat only stems from added notation in \textit{Im}.

55/2–56 ALL Edition adopts crescendo from \textit{Vh}.

57 Hn 1-2 “Mutes off” (here indicated at m. 53) from addition to \textit{Fh/Im}.

67–68 Hn 1-2 “With mutes (open 2nd time)” from additions to \textit{Im}.

71 Tpt 1-2 “Open (play 2nd time only)” from additions to \textit{Im}.

77.2–80 ALL Although all sources (\textit{Fh, Im, Vh, Vm}) indicate a hairpin crescendo affecting mm. 77.2–78 only, the edition extends the crescendo until the arrival of the \( ff \) 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 \( ff \) from \textit{Vh/Vm}. In \textit{Fh}, Royal retained Weill’s crescendo at m. 77, but not the \( ff \) target dynamic. Added markings in \textit{Im} do show \( ff \) 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 \( p \) at m. 89 from alterations in \textit{Im}, which indicate \( p \) or \( pp \). \textit{Fh} has \( f \) throughout.

94.1 Tbn F corrected to F\textsubscript{b}.

95 ALL Edition adds \textit{cresc. poco a poco} on the following grounds: first, in light of the \textit{subito p} at m. 99, a gradual crescendo from the existing \( p \) 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 \textit{arco} supplied editorially.

112 ALL \textit{rit.} according to \textit{Im}.

116 ALL \textit{a tempo} added to cancel the previous \textit{rit}.

116–117/1 ALL These measures were cut according to added notation in \textit{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 A♭-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 A♭-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.
Edition omits two extra measures of introduction:

These are transmitted in Weill’s pencil manuscript on an additional sheet of \( \text{Fh} \). The material is pasted into the \( \text{Im} \) 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 \( \text{Vma} \). 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.

1–94 ALL \( \text{Vh} \) is notated a whole step higher.

9.2 \( \text{Hp} \) \( f \) added to match fill in the Strings.

13 \( \text{Vn II} \) \( Bb \) from \( \text{Vh/Vm; Fh/Im} \) have \( Bb \). \( Bb \) conforms to the sequential transposition of m. 11.

15–18 \( \text{Bsn, Vc, Cb} \) Slurring adopted from Vc and Cb. Weill’s slurring in \( \text{Fh} \) 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 \( \text{Im} \) 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.
From notation added to **Im, Fh** has rests.

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 *mf* to these parts at mm. 32/2–33. The edition follows the preponderance of evidence in assigning *p* as a general dynamic level, except for the *pp* 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 *p* has been added in order to conform with the general dynamic, since Vn I-II are no longer doubling the vocal part.

Edition adopts emendations in **Im**. In **Fl, Vn II has B♭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 Ab5 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 *p*, indicated at about 56.3 in the orchestral sources, has been moved to 57/1, since the decrescendo should encompass the entire figure.

**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♯ in sources changed to C♯ (cf. Vn I at 72.4).

**72.4** Vn II Ab in sources changed here to A♯ (cf. Vn I at m. 72.7).

Edition adopts articulation from 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.

**76.1** Vn II D♯4 in **Fh/Im** changed here to D♭4 (cf. Cl 1).

**76.3** Va D♯4 in **Fh/Im** changed here to D♭4 (cf. Cl 2).

Edition adopts dynamic from added notation in **Im**. Added notation in **Fh** gives *pp*, which does not match the remaining parts.

**80.2** Fl, Ob, Hn 1 *pp* 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 *p*, however, as does Tpt 1 at m. 84. The *pp* in just these three instruments seems to be merely a cautionary dynamic and is therefore not applied here.
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.

Edition sustains pitch from m. 89, equivalent to Hn 1 and Tpt 2-3. In Fl, the measure is blank. Im has a rest.

Dynamics are lacking in Fl. 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 $f$ or $ff$ at m. 97 following the downbeat, and $p$ or $pp$ at m. 98/2. Edition accepts the $f$–$p$ contrast as a less exaggerated way of setting off the orchestral fill here.

The present reading accords with later instances of this figure in the Winds (m. 115 and mm. 147–154). In Fl/Im, the last quarter note (with staccato) of the four-note figure is included in the preceding slur.

Edition adopts slur and staccato from added notation in Im. No articulation appears in Fl.

Edition has additions of *tacet* 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.

Edition specifies a general return to the previous $p$ by analogy with the equivalent passage at m. 65.

Edition assigns hairpin crescendos terminating in $mf$ following hints in Im: Im-Hn has $pp$ at 153 and $mf$ 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 $p$ at m. 151 to $mf$ 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 $mp$ to Hn 1-2 at m. 153 as a transitional dynamic level within this crescendo.

Edition adds $f$ as an appropriate goal for the crescendo in mm. 161–162, following hints in Im ($f$ in Hn 1-2 and Vn I, $ff$ in Vn II). Fl has no dynamics.

Hairpin diminuendos in Fl are crossed out in Im and are not adopted here. 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 All

Vh has Allegro molto.

5 ALL General f 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 p following emendations in Fh/Im. Original layer had mf, which deviates from the prevailing dynamic level.

37 Bells, Hp Edition adopts mf 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 subito p here would sound improbable. Although Im-Hp does have p 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 mf, the hairpin crescendos, and the f, adding p or pp 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 mf is assigned here in light of the diminuendo from f in m. 44 and the crescendo to f 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 ff at m. 53 has been added to the String parts, which lack a dynamic altogether. Alterations in Fh/Im show ad hoc dynamic reductions in the Winds and Brass: the f and ff dynamics are altered to p or pp, 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 subito piano 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.


62 JUDGES Edition supplies f. Vh/Vm have mf, but in light of the Wind dynamics at m. 1 of No. 21a, f 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 f’ 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.

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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 Bb, as in m. 12. B# 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 fp to all parts for the sake of consistency. In the first layer of Fh, all parts have p, which was altered to fp 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 pp in Cl 2 and three desks of Vn I-II, while Vc is altered to sub pp and Cb to fpp.

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 tenutos 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 \textit{Fh/Im}, these parts remain $p$, 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 $f$ ($mf$ in Tpt 1-3). The edition assigns $mf$ to Perc and Tbn to match Tpt 1-3, and it assigns $f$ to the remaining parts in order to match the prevailing dynamic. The $f$ in Hn 1-2 matches an annotation in \textit{Im}.

24–31 Orchestra Tenutos added following mm. 17–22. In \textit{Im}, tenutos are added to Tpt 1-2.

32.2 Vn I-II, Vc, Cb
$p$ assigned in order to match the dynamic reduction in the Brass. Since Weill carefully wrote $f$ at the \textit{arco} in m. 33, the omission of a dynamic at the \textit{pizz.} was perhaps an oversight.

37 Orchestra General $f$ added. This matches additions in several \textit{Im} parts as well as the preceding dynamic.

38–39 Winds, Perc, Strings Dynamics here follow pencil additions to \textit{Fh} and the first layer of \textit{Im}, with the exception of Vc and Cb, which have $f$ in both sources. An addition to \textit{Im-Cb}, however, gives $p$ at m. 41. And somewhat later, at m. 54.2, Vc and Cb now share $mf$ with the other Strings. Accordingly, here, Vc and Cb are assigned $mf$, which matches the other Strings and which marks a reasonable middle ground between the original $f$ and the cautionary $p$ in Cb.

39 Brass $p$ is adopted in all Brass parts, following added annotations in \textit{Fh} and the first layer of \textit{Im-Tpt} / Tbn. There are two layers of pencil additions in \textit{Fh}: first, $p$ was added, later another $p$. In \textit{Im}, the first layer has $p$ in Tpt 1-3 and Tbn, but no dynamics in Hn 1-2. Additions show \textit{pp} in Hn 1-2 and Tpt 2; Tpt 1-2 and Tbn remain $p$.

55–60 Brass Edition duplicates mm. 39–44. In \textit{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 \textit{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 \textit{Im}, despite the odd dissonances that would have resulted.

63–66 Cb Part restored to match Vc. The part drops out in \textit{Fh}, and the copyist of \textit{Im} wrote rests. This was surely an oversight on Weill’s part; Cb is otherwise \textit{con Vc} on sheet 16 of \textit{Fh}, which corresponds to mm. 61–67.

67–68 Hn 1-2 Stopped according to \textit{Im} addition.

69–71 Strings, Winds, Perc
Edition follows Wind dynamics as given in the first layers of \textit{Fh/Im}. Perc lacks dynamics in both sources. The situation for the Strings is more equivocal: the first layer of \textit{Fh} lacks dynamics altogether, a probable oversight. An addition to \textit{Fh}, possibly in Abravanel’s hand, gives $f$ in the Strings at 69.2 with no further markings; this is reproduced in the first layer of \textit{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 Chorus Accents according to annotations in \textit{Cma}.

85 Hn 1-2 Assignment to Hn 1 in \textit{Fh} changed to a 2 in \textit{Im}.

90–91, 94–95, 98–99 The notation of the Hn 1-2 ties follows additions to \textit{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 \textit{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. \textit{Vh/Vm} have \textit{\flat \flat \flat \flat}, which inappropriately accentuates the second syllable of “be-ing.”

117–118 ALL \textit{poco rit.} according to Abravanel’s pencil addition to \textit{Fh}, which was also entered inconsistently into \textit{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 Eb in Vn 1 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  $f$ supplied in light of the crescendo hairpin, beginning on $mf$ 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  rall. supplied according to added annotations in several Im books. Here, intensifying the poco rit. 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 tacet 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 $f$ to match the orchestration.

178, 180 Hn 1-2  Diminuendo hairpins according to addition in Im.

181    DUKE  $f$ added to match the orchestration.

183    Va  Eb in the sources replaced here with D♭, 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 rubato 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  $mf$ according pencil addition in Vh.

184/3–  Winds  Edition upholds the elimination of these parts, which are crossed out in Fh and marked tacet in Im. The deletion enhances the textural contrast between the DUKE’s antecedent phrase and the choral consequent. The notation was as follows:
185 Gtr  \( \text{\( ^p \)} \) supplied to match all the other parts. \( \text{\( f \)} \) in \( \text{\( \text{Fh} \)} \) (addition) and \( \text{\( \text{Im} \)} \) (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 \( \text{\( \text{F}^\# \)} \) in \( \text{\( \text{Fh} \)} \) and was copied that way in \( \text{\( \text{Im} \)} \). \( \text{\( G^\# \)} \), however, is the more likely reading, given its recurrence on beat 3.

192.1 Hp Rests from \( \text{\( \text{Im} \)} \). In \( \text{\( \text{Fh} \)} \), the left hand has a half note \( \text{\( B^2 \)} \) on beats 1–2. The rests facilitate performing the glissando.

192 Chorus \( \text{\( f \)} \) supplied to match the orchestration.

200.2 Hp \( \text{\( \text{\( \text{Im} \)} \)} \) only (in the first layer at m. 201.1 and as an addition at m. 200.2).

200 Gtr \( \text{\( \text{\( \text{Im} \)} \)} \) (first layer) only.

200 CELLINI Edition adds \( \text{\( \text{mf} \)} \) by analogy with the DUKE’s \( \text{\( \text{mf} \)} \) at m. 184.

200.1 Chorus Half note shortened to quarter note in \( \text{\( \text{Cma} \)} \). This change accords with the equivalent m. 216.
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:

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.

DUKE, CELLINI

*mf* assigned by analogy with m. 184.

ALL

In Fh/Im, the location of the hairpins various 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 *molt 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.

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.

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, fp, 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. fp 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. fp 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 (mf and ff) from Im additions. Fh has no dynamics.

260.2 Va F#4 in the sources corrected here to E#4 (cf. Tpt 2).

264 Tpt 1-3 f and hairpin crescendos adopted from additions to Im.

265 Tpt 1-3 ff added as a target dynamic for the crescendo and in order to match the prevailing orchestral dynamic.

272–273 Tpt 1-3, Tbn Slurs added following analogous parts.

277/3 Tpt 1-3, Tbn f from addition to Im-Tpt1-3.

281–291 Tpt 1-3, Tbn Edition adds crescendo to ff as a way of equalizing added markings in Im while capturing their gist. Im-Tpt3 has crescendo from f at m. 281 to ff at m. 291; Im-Tpt1-2 has f to m. 293, where molto f is added; Im-Tbn has fff 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♭3 in the vocal scores to B♭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. Tranquillo ma con passione is given in Vh/Vm. m. 18. VhH has tranquillo 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 | rit. . . a tempo added to Fh by Abravanel. |
| 28–31 | Cl 1 | Edition adopts sounding F4, since the harmony being elaborated is G♭7+ (cf. Vh/Vm and other orchestral parts). Fh/Im have sounding E♭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. |

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 $\frac{8}{4}$:

[Music notation image]

"Duet: Love Is My Enemy"

CELLINI
(fare), well

CELLINI
(fare), well

MARQUIS
have to do what you do do ‘Tis n’t

MARQUIS
up to you at all

CELLINI
all live under a hoo-doo till you hear the

CELLINI
(trumpet call)
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.

<table>
<thead>
<tr>
<th>0</th>
<th>Ob</th>
<th>p from original layer of Fh. m was added in pencil, and the original layer of Im has mp. If the heightened dynamic was meant to bring out the more active Ob part, then why do the Winds share the same mf dynamic at the equivalent mm. 3–4? Edition treats the mp, a rare dynamic for Weill in any case, as a contingent conductor’s marking, despite its incorporation in the original layer of the parts.</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Fl, Cl 1-2, Bsn</td>
<td>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.</td>
</tr>
<tr>
<td>7</td>
<td>ALL</td>
<td>Edition equalizes dynamics. In Fh, the original layer lacks dynamics. Pencil notations, incorporated into the first layer of Im, provide p in the Winds and Brass, and mf in Vc and Cb, even though the lower Strings have the same material as Bsn and Tbn. Additions to Im give p to Hp and Va. There is no compelling reason why all the Strings should not share in the general p dynamic.</td>
</tr>
<tr>
<td>11–14</td>
<td>ALL</td>
<td>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.</td>
</tr>
<tr>
<td>11</td>
<td>Fl</td>
<td>Edition assigns p to match the other parts. A pencil addition in Fh gives mf, which was incorporated in the original layer of Im.</td>
</tr>
<tr>
<td>13–14</td>
<td>CELLINI</td>
<td>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.</td>
</tr>
<tr>
<td>15</td>
<td>CELLINI</td>
<td>Edition assigns p to match the orchestra. Vh/Vm have mf in both voice and accompaniment.</td>
</tr>
<tr>
<td>16–18</td>
<td>Bsn</td>
<td>Notation from pencil addition to Im. The part is missing in Fh.</td>
</tr>
<tr>
<td>19–22</td>
<td>Hn 1-2</td>
<td>Deletion of Hn 2 according to Im; Fh has a 2.</td>
</tr>
<tr>
<td>19–63</td>
<td>Perc</td>
<td>In Im, Timp and Cym are circled, except in m. 43. This could mean tacet, 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.</td>
</tr>
<tr>
<td>21–22</td>
<td>CELLINI</td>
<td>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.</td>
</tr>
<tr>
<td>23</td>
<td>ALL</td>
<td>Dynamics lacking in Fh/Im, except for f in Fl and Hp and p in Perc and in Vn I-II at 23.2. Edition assigns f to all parts in light of the general crescendo in mm. 21–22 and in consideration of the ensuing p in all parts in mm. 23–24. The exception is Cym, for which Weill explicitly notated p, both here and at the equivalent m. 25. The coloristic contrast with Fl and Hp was probably deliberate.</td>
</tr>
<tr>
<td>23.2</td>
<td>Vn I-II</td>
<td>sub. has been added editorially for the sake of clarity. The p, a pencil addition by Abravanel in Fh, was not incorporated in Im. The edition adopts it because all other parts have p on their subsequent attack at m. 24.1. Moreover, the voice part becomes active again at just this point.</td>
</tr>
<tr>
<td>23, 25</td>
<td>Tpt 1-3, Tbn, Va, Vc, Cb</td>
<td>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.</td>
</tr>
<tr>
<td>26</td>
<td>Hn 1-2, Hp, Strings</td>
<td>Edition adds p by analogy with m. 24.</td>
</tr>
</tbody>
</table>
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 sub. in those parts that drop directly, without an intervening rest, to p or pp following the crescendo in mm. 29–30.

31  CELLINI  Edition assigns p sub. to match the orchestra. Vh/Vm have f in both voice and accompaniment.

36  Cl 1, Tpt 2, Vn I-II, Vc  Edition follows Im in replacing with C the Cs given in Fh. The emendation accords better with the melody at m. 36.5 in Fl and Ob. Im also changes the D at 36.6 in Vn I-II to D.

36–37  CELLINI  Edition adds crescendo hairpin to ff in order to match the orchestra. Vh has a diminuendo to p 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 ff to the Winds and Strings and f to the Brass. The Brass were later further reduced to mf in both sources (with the exception of Im-Hn/Tpt). The contrast between ff and mf 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 sffe in all parts. The change to ff 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 sffe or simply f. 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.)

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 broadly appears only in Hn 1-2.

61–63  Hp  Weill wrote ff with accent at m. 61 and f without accent at m. 63. There is no compelling reason for the divergence. Edition assigns f 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 f at the anacrusis to m. 73 in light of the orchestral crescendo from f to ff in mm. 73–75. Vh/Vm have p in the voices and the accompaniment.
Edition preserves the original ending. These four measures were replaced by two measures of E-major harmony:
Weill notated the new ending in pencil on a new sheet of \textit{Fh}. In \textit{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.

1–24 \textit{ALL} In \textit{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 \textit{Hn 1-2} \textit{Fh} indicates that the entire number be muted, but the edition follows \textit{Im} in specifying that this apply only to the Hn 1 solo in mm. 23–32.

1–16 \textit{Vn I-II} Edition follows Vn divisions as Weill indicated them in \textit{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 \textit{divisi} where necessary. The copyist of \textit{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 \textit{divisi}. 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 note the Vn I and Vn II parts as a single part, marked \textit{divisi}, 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 \textit{Metamorphosen}-like subtleties of String \textit{divisi}.
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 $p$ dynamic has been assigned throughout this passage, as at the equivalent m. 46ff. in No. 17. Except for the $p$ 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 $p$ in Ph, but changed to open and $pp$ 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 Tê, 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 Allegro moderato from alterations in Im, and it shifts the original tempo designation, Allegro giocoso, to m. 17. The reason for the change in the orchestral parts may well be related to the poco accelerando, absent from Vh/Vm, which Ted Royal added in purple pencil at m. 9. Royal extended this accelerando through m. 12; m. 13 coincides with a page turn. The acceleration should probably continue until m. 17, however. The original Allegro giocoso 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 Ph were canceled in Im.
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.

Orchestra

Edition provides \( p \) as the goal of the diminuendo. Fh has a single \( p \) under the Perc part. In Im, players added \( p \) here and there.

GIRLS

Edition assigns material to GIRLS following Vma/Cma. Vh/Vm assign the music to the second Girl.

Orchestra

Edition takes general \( f \) dynamic, with the exception of Hn 1-2, from Abravanel’s notation in Fh. Royal’s only dynamic is the \( p \) for Hn 1-2, incorporated in the first layer of Im. In the middle of the system, Abravanel added a large \( f \), taken here to refer to all parts except Hn 1-2, which double the voices. Additions in Im confirm Abravanel’s marking by assigning \( f \) or \( ff \) to most parts.

Hn 1-2

Edition specifies \( a2 \), 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.

Tpt 1-3, Tbn

Edition provides \( f \) 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.

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.

Vc, Cb

Edition cancels preceding pizz. The change to arco matches the analogous m. 37, and it is necessary in Vc.

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 tacet according to added notation in Im.

ALL

\( pp \) 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 \( p \).

Orchestra

\( p \) 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 \( f \) 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 \( f \) as the general dynamic, with the \( p \) 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 \( p \) in Hn 1-2 at m. 93, but this was probably a cautionary marking.

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).

ALL

Crescendo hairpins from Vh/Vm and added annotation in Im-Tpt2-3. The hairpins are missing in all other orchestral parts.

Hn 1

\( fp \) adopted from alteration to Im. The first layer of Im has \( p \).

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    rit. and pp from additions to Fh in Abravanel’s hand. In Im, the rit. has been added haphazardly, sometimes as early as the beginning of m. 111. Im shows a reduction to pp only in some Vn desks. Here, Abravanel’s notation is taken as definitive, the pp being taken as a general dynamic. Both the rit. and the reduced dynamic emphasize to the somewhat saucy lyrics.

118 Orchestra    f 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 p according to additions to Im. In Fh, the parts are still muted and f.

130/3–131 ALL    rit. 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♭. While the harmony is, in fact, Cmin7, with the B♭ sounding in Hn 2, the B♭ 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♭, and is certainly defensible on voice-leading grounds.

9 ALL

f 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 mf dynamic by analogy with Tpt 1-2 at m. 28 in Fh. The mf provides some dynamic contrast within mm. 1–51, and it enhances the cresc in mm. 35–36.

37.1 ALL

General dynamic f supplied to match m. 9 and to provide a goal for the crescendo in mm. 35–36. Fh has no dynamic. Im has f 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

Db adopted from PhG; Royal wrote Db in Fh, possibly an oversight. Weill’s diminished 7th is more idiomatic.

51.2 Vn I-II

Leggiero derived from Abravanel’s annotation in Fh ("light"); the Italian form is added by individual players in Im. Edition supplies p; cf. the next note.

52 ALL

Poco meno from Abravanel’s annotations in Fh: this indication was also added by individual players in Im. Edition supplies p in consideration of the leggiero indication and on the basis of added notation in Im-Va/Cl2/BSn. Fh does not have any dynamic.

55 Picc, Ob

Leggiero from added notation in Im-Fl; this matches Vn I-II at m. 51.

56.2 Va

B♭3 supplied to go with the G7 harmony (cf. Cl 2, Gtr, Hp). Fh/Im have C4.

60 (with Tpt and Vn ana-
crusis)

General dynamic f added, except for Tbn (see next note). Fh has no dynamic, whereas Im has ff 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 mf; in contrast to the general f.

61.2 Hn 2

Edition alters the pitch to sounding A3 (cf. Tbn, Cb). Fh/Im have B♭3 (written F♯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♭ 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 Gb in Cl 1, Glock, Hp, Vn Ib, and Vn II.

72.4 Hn 2

Whereas PhG/Fh/Im have sounding D♭4, the edition supplies sounding D♯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

Db supplied to match Hn 2. Royal wrote a repeat sign in m. 74, which would entail repeating the Db from m. 73.1. But then he notated the vamp at m. 75 with Db instead of D♭. Compare with the Va notation in m. 82.
Edition supplies \textit{f} to match Hn 1-2 at m. 72. \textit{Fh/Im} have no dynamic indication.

Edition matches dynamic to other Brass accompaniment figures (cf. Hn 1-2, Tbn at m. 68).

\textit{f} supplied according to addition in \textit{Im} in Cl 1-2 (\textit{f} in Cl 1, \textit{ff} in Cl 2). Moreover, this dynamic matches Hn 1-2 and Tpt 1-2 at mm. 72 and 75, respectively.

Edition supplies general \textit{ff} dynamic. Royal wrote \textit{ff} between the Hp and String systems. In \textit{Im}, Hp has \textit{ff} (original layer), Ob has \textit{ff} (addition), and some Vn desks have \textit{f} (first layer). It seems unlikely that Royal intended only Hp to become louder here.

Only Fl has staccatos in \textit{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.

Glock and Chm are circled in \textit{Im}, suggesting their possible deletion during the original production. Glock at m. 89 lacks a dynamic. The \textit{f} has been supplied in view of the diminuendo from \textit{ff} at m. 87.

\textit{a 2} according to \textit{Im}. \textit{Fh} assigns the passage to Hn 1. The edition modifies the anomalous \textit{ff} dynamic added by the players in \textit{Im}, which may have served as a reminder to bring out this solo passage. In light of the general diminuendo from \textit{ff} in m. 87, a \textit{f} prescription reinforced by the instruction “Soli” should suffice. \textit{Fh} does not prescribe a dynamic.

\textit{mf} adopted from added marking in \textit{Im-Tpt3}. \textit{Im} has \textit{p} added for Tpt 1 and Tbn; this seems excessively cautionary. \textit{Fh} has no dynamic.

Edition adopts \textit{p} as the goal of the diminuendo, based upon Royal’s notation under Cb in \textit{Fh}.

Edition adopts general \textit{f} dynamic from added notation in \textit{Im}. No dynamic is provided in \textit{Fh}. The genre designation “Pas de Basque” is Weill’s, from \textit{PhG}, where an annotation at m. 117 reads “after $\frac{3}{8}$ ‘Pas de Basque’.” Royal did not carry this designation over into \textit{Fh}.

Edition accepts reading from \textit{Im}, in which F4 (written C5) is altered to C4 (written G4). The C4 resolves the D4 dissonance (written A4) at the end of m. 92.

Slurring follows alterations in \textit{Im}. In \textit{Fh}, every three-note group is slurred, except at 98.4–99.6. \textit{Im} is more consistent in leaving only the dotted groups detached.

Edition alters the note value in Ob to match Vn I. In \textit{PhG} and \textit{Im/Fh-Ob}, the note value is dotted. Vn I in \textit{Fh/Im} is not dotted. At the equivalent m. 110, the Ob rhythm is not dotted. While m. 110 of \textit{PhG} does feature the dotted rhythm, in \textit{Fh}, Weill himself notated the String, Ob, and Brass parts at mm. 109–116.

In the first layer of \textit{Fh}, Royal indicated a general \textit{mf}, as well as \textit{dolcissimo} at the top of the entire system. Then, Weill added Tpt 1-3 and Tbn, to which he assigned \textit{p}; this \textit{p} is also found in the paste-ins to \textit{Im}. Weill also added Va and Vc and specified \textit{f}, which is likewise found in the \textit{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 \textit{Im}, Ob has \textit{mf}, Fl has \textit{ff}, and Hn 1-2 have \textit{ff}. Here, these melodic parts have each been assigned the median \textit{f}, 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 \textit{mf}, as prescribed by Royal, or whether the dynamics should be altered to \textit{f}. 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 \textit{f} for the sake of consistency. The direction \textit{Broadly} is from \textit{Im}. Royal’s \textit{dolcissimo} 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 rit. 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 f to ff. Under the Tbn staff in Fh, Royal notated p at m. 117, mp at m. 120, and mf 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 crescendo 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 f for Vn I, Vc, and Cb, and ff for Cl 2 and Vn II at m. 117; Vn I-II have ff at m. 120. But clearly Vn I-II should not play ff while Tbn plays mp. And while the crescendo from m. 117 to m. 120 makes thematic sense, once the tarantella tune begins ff 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 ffz for the sake of consistency. Fh/Im show a variety of dynamics: Winds, Tpt 3, Tbn, Gtr,Hp, Vn I-II, Va, Cb have fz; Tpt 1-2 and Vc have ffz; Perc has fffz; and Hn 1-2 have ff. There is no discernible rationale behind these discrepancies.


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 G⁴ (sounding F⁴), rather than the G♯⁴ (sounding F♯⁴) in Im. In PmgZ, the fanfare proceeds in parallel major and minor triads; there, the note in question is a sounding F♯⁴, and the accidental is explicitly shown. The F♯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 Allegretto amoroso at m. 3 is from No. 16, m. 14; the Allegro commodo 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 arco.

11.2 Hp, r.h.

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 rit. from addition to Im.

17 Cb arco added editorially, matching Vn II and Va. Furthermore, in Fh, which begins at m. 18, Weill did not specify pizz. for Cb. He notated m. 18, wrote col Vc at m. 19, and specified pizz. only at m. 35. Also, cf. No. 16 at m. 30.

24 Va Lower note changed to D⁴ (cf. Cl 2).

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♯⁴ (written G♯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:

In Im, this material is crossed out and replaced by the passage adopted here.

48, 50 Fl, solo Vn Flats have been added above the trills following added notation in Im-Fl at m. 50. Although missing in Fh, the full score does 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 V⁹ chord on Ab from 67.1 as one on G♯ in Va, Vc, and Cb, but not Vn I-II.
99

99.1 solo Vn II  Pitched changed to G#5 (cf. Va). In Fh, Weill wrote Ab5.

99 solo Vn I, Cl I  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.

68 Vn I tutti  Crescendo hairpin adopted from Im (first layer); it is absent from Fh.

72 Fl  Fl 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” in medias res, 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 p 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 f 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 p (see preceding note).

9  Winds, Brass, Strings  Edition assigns f to all parts, following alterations in Im. The original layer of Im had mf, as at m. 430 of No. 2. The alterations in the parts are inconsistent: Vn I has ff; Tpt 1-2 and Tbn have f; Ob, Cl 2, Bsn, Hn 1-2, and Va retain mf; 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 p in the second half of m. 12, Va shows no change, Cb shows p 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 tacet 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  Tacet 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  f 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.

<table>
<thead>
<tr>
<th></th>
<th>Edition</th>
<th>Tempo/Marking</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALL</td>
<td>Moderate</td>
</tr>
<tr>
<td>3–4</td>
<td>Cl 1-2</td>
<td>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.</td>
</tr>
<tr>
<td>39–40</td>
<td>ALL</td>
<td>Extension begins of 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.</td>
</tr>
<tr>
<td>45</td>
<td>ALL</td>
<td>Rit. as an appropriate gesture to lead into the new section at m. 47.</td>
</tr>
<tr>
<td>47–49</td>
<td>ALL</td>
<td>Broadly to the transitional mm. 47–48 and Moderate at m. 49 in correspondence with m. 1 of this number as well as with the original tempo designation of “Life, Love, and Laughter” (Moderato assai in No. 2, m. 407). Also note mm. 44–46 of No. 11.</td>
</tr>
<tr>
<td>47</td>
<td>Mand</td>
<td>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.</td>
</tr>
<tr>
<td>57.6–60</td>
<td>Cl 1-2</td>
<td>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.</td>
</tr>
<tr>
<td>65–66</td>
<td>Tpt 2-3, Tbn</td>
<td>Tie and slurs added editorially, in keeping with the phrasing in Tpt 1, even though the latter does not share the same figure.</td>
</tr>
</tbody>
</table>
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 Tc3a by the dialogue between Ascanio and Emilia that precedes Cellini’s entrance.

41/3 Cl 1-2 CI 2 is marked con Cl 1 in mm. 34–41, but surely this should not apply to the anacrusis of m. 42, which connects with the Cl I 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 f to all parts. The first layer of Fh/Im has p. In the second layer, the new Picc, Cl, Tpt, and Tbn material is marked f, and Ob and Perc are so altered. Only the Strings remained p, 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


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

48.3 ANGELA VhH has F5. Edition assigns F5 in light of the F# in the accompaniment at mm. 47 and 49. Moreover, the passage modulates to D-major. Finally, the Bb/F# augmented fifth is a prominent sonority throughout the passage (cf. mm. 47, 56, and 60).
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 Weil [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. 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. 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. 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. 16: “A Letter”: 8 pages of Royal’s manuscript in WLA 5/84.
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. 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’ 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, Oh, 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.

Im Manuscript instrumental parts for the first, unused version of No. 7.
Date: c. January 1945.
Location: WLR/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 Im, 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. 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. 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. 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 Ira 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 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. 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. 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)”: 7 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).
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, Nos. 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.

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-Stave [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. 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
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.
- 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.

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.

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

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.
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.

**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.
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.

Lyrics.

Date: c. February 1945.

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.


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” water-mark. 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.

Ty1 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.


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

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 WLRA 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

Tk Gershwin’s sketches and drafts for the lyrics.
Date: Summer and Fall 1944.
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

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<th>English</th>
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#### Unpitched Percussion Instruments

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The Kurt Weill Edition

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Initial support for the Kurt Weill Edition was provided by a grant from The National Endowment for the Humanities
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.

Ken Grilly, Suzanne Eggleston, and Richard Boursy of Yale University Music Library assisted my research at the Weill/Lenya Archive.

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.

Publication of this volume was supported by a generous gift from The Ira and Leonore Gershwin Philanthropic Fund.