The Kurt Weill Edition

Series I — Stage
Series II — Concert
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Music with Solo Violin

by Kurt Weill

CRITICAL REPORT

Series II, Volume 2

Edited by Andreas Eichhorn

Kurt Weill Foundation for Music, Inc. / New York
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In Memoriam

DAVID DREW (1930–2009)
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KONZERT FÜR VIOLINE UND BLASORCHESTER

OP. 12
LIST OF SOURCES AND SIGLA

SOURCES

Full Score Format
Fh Holograph full score
Fm Manuscript copy of Fh

Short Score Format
Sh Holograph violin and piano score
Se1 Published violin and piano score (1925, U.E. 8339) with separate part for solo violin (U.E. 8339a)
Se1F A copy of Se1 owned and annotated by Stefan Frenkel

Instrumental Part
Im-Vn Manuscript part for solo violin with annotations by Stefan Frenkel

ADDITIONAL MATERIALS

Full Score Format
Fe1a Marked up proof of Fe1
Fe1 Published full score (1965, U.E. 8340)
Fe2a Marked up copy of Fe1 with corrections
Fe2 Emended printing of Fe1 (1984, still U.E. 8340) incorporating corrections from Fe2a

Short Score Format
Se2a Marked up copy of Se1 with corrections
Se2 Emended printing of Se1 (1988, still U.E. 8339) with separate part for solo violin (U.E. 8339a)

INSTITUTIONS

WLA Weill-Lenya Archive, Irving S. Gilmore Music Library, Yale University, New Haven, Conn. (MSS 30, The Papers of Kurt Weill and Lotte Lenya)
WLRC Weill-Lenya Research Center, New York, N.Y.
STATEMENT OF SOURCE VALUATION AND USAGE

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

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

Source Overview
The text of the Edition is based on six sources created between 1924 and 1929: Weill’s holograph full score (Fh); Weill’s holograph reduction for violin and piano (Sh), which Universal Edition (UE) engraved and published in December 1925 (Se1); a copy of Se1 owned and annotated by the violinist Stefan Frenkel (Se1F); a manuscript part for solo violin (Im-Vn), also annotated by Frenkel; and a manuscript copy of Fh prepared by UE in 1929 (Fm). The work is fundamentally the same in all six sources. Sketches and drafts are no longer extant. 1 Except for Im-Vn, no instrumental parts that were used in performances before the publication of the full score Fe1 by UE in 1965 survive.

Fh, the earliest extant source for the Violin Concerto (dated “April–May 1924” but not completed until mid-June 1924), may have been recopied from a lost draft, as it contains remarkably few corrections, all of which were made in the process of creating the first layer. Fh served as a conductor’s score until 1965, when UE published a printed full score, Fe1. Although Fh shows numerous layers of conductors’ markings (in some cases later markings contradict earlier ones), no particular marking can be attributed conclusively to any specific conductor. 2 Fh also contains several pencil annotations that UE’s editors made in preparation for the publication of Fe1 in late 1964 or early 1965.

Sh is the second source chronologically (created after 7 July and before 25 September 1924). The piano part shows numerous instrumental indications. In some instances, the violin part in Sh provides more information about dynamics and articulation than the one in Fh; however, in other cases the reverse is true as Weill accidentally omitted such information in Sh.

Im-Vn was copied from Fh (rather than Sh), probably in Spring 1925. Many performance annotations show that the part served as study material for Stefan Frenkel, the soloist for all documented prewar performances except for the world premiere in Paris and a performance in the United States. Weill witnessed at least three performances (in Dessau, Zurich, and Berlin) with Frenkel, whose playing impressed him.

Sh served as the model for the engraved score for piano and violin, Se1, which Weill examined in proof stage. UE’s Herstellungskartei indicates that he compared it only against Sh. 3 As a result, none of the discrepancies between the violin part in Fh and that in Sh or Se1 were resolved. Published on 19 December 1925 as U.E. 8339, Se1 included a separate part for solo violin (U.E. 8339a).

1 David Drew notes that one sheet of a full-score holograph draft for a fox-trot and ragtime from spring 1924 contains a sketch of the first thirty-five measures of a non-tonal Allegro non troppo for violin accompanied by wind instruments, percussion, and contrabasses. Although this sketch may have been an early draft of the Violin Concerto, none of the music found its way into the finished work. See Drew, Kurt Weill: A Handbook (Berkeley and Los Angeles: University of California Press, 1987), 158.

2 However, one drastic marking, which cut a large portion of the third movement (mm. 235–267), can be linked to Hermann Scherchen’s recording of the concerto in June 1964; see Introduction.

3 Photocopy of UE’s records in WLRC, Series 30, Box 12, Folder 32/1.
Se1F, which Weill presented as a gift to Frenkel after the performance in Zurich in June 1926, has many performance annotations by Frenkel (though not always matching those found in Im-Vn).

In preparation for the concerto’s first performance overseas (a concert conducted by Fritz Reiner in Cincinnati), UE created Fm, a manuscript copy of Fh, in 1929. During the copying process, UE sent Weill a list of several spots in Fh that raised questions (as mentioned in a letter from UE to Weill, 1 October 1929). Unfortunately, both the questionnaire and any response from Weill are lost, and their contents cannot be deduced. Despite Weill’s involvement, Fm, in the hand of a single copyist, introduced numerous first-layer errors. Moreover, Fm shows several layers of additions and corrections by later hands in pencil, fine blue pencil, and red crayon (these include cautionary accidentals, instrument names for conductor’s cues, tempo indications, and phrase markings).

In the mid-1960s, Fm served as the printer’s copy for the published full score Fe1; for the articulation and phrasing of the solo violin, Fe1 relied on the violin part (U.E. 8339a) of Se1 as its source (so stated on p. 6 of Fm). In December 1964, during preparations for the publication of Fe1, Hermann Nordberg, a contractor for UE, compared Fm with Fh and added editorial markings to Fm in green ball-point pen. Karl Heinz Füssl, a staff editor at UE, added similar markings in blue ball-point pen, some of which Nordberg revoked. Although Nordberg and Füssl corrected many errors that had been introduced by the copyist of Fm and eliminated inauthentic additions by later hands, some musical details in the resulting publication of Fe1 do not correspond to Fh, particularly aspects of articulation. UE published Fe1, which was not engraved but written very neatly in black pen (“Schwarzschrift”), on 9 June 1965.

Privileging of Sources

The Edition privileges Fh. In those instances where the musical notation in Fh is obviously incorrect or deficient, the Edition corrects the notation and adds a note to the Critical Report. In a few instances where Sh or Se1 provide information that differs from Fh concerning articulation and dynamics in the solo violin and that information can be determined to be more accurate, the Edition takes its reading from Sh or Se1 and justifies the decision in a critical note (in general, though, the violin parts in Sh or Se1 are less accurate than that of Fh and thus cannot serve as the privileged source). Although Frenkel’s annotations in Im-Vn and Se1 offer even more detailed indications for the soloist (especially fingerings and bowings), the markings are not always congruent and appear to be idiosyncratic to Frenkel. However, in a very few cases Frenkel’s markings regularize articulation, which the Edition adopts with a critical note. Because it is unclear to what extent UE consulted Weill in the creation of Fm, to confirm readings from the other sources, the Edition considers only the first layer of Fm. The Edition’s critical notes list only those additions to Fm that were apparently made during Weill’s lifetime; all other additions, especially markings made in preparation for the publication of Fe1, are tacitly ignored.

4 Photocopy in WLRC, Series 41, Box 2.
Editorial Procedure

Score order and layout

The Edition presents the order of the instruments in the layout found in Fh and Fm. The posthumously published Fe1 conformed Weill’s score to a conventional full-score format, even though Weill’s forces are conventional neither in number nor in function. The two approaches differ prominently in three aspects: in Fh/Fm the solo violin appears in the top system (above the flutes), the bassoons are notated below the horns, and the trumpet appears above the horns; Fe1, on the other hand, establishes a clear distinction between woodwinds and brass (presenting the bassoons below the clarinets and the horns above the trumpet) and it places the solo instrument between percussion and strings (i.e., the contrabasses).

Although at first glance it may seem awkward to preserve Weill’s unusual score order, on closer inspection the order appears to be a key to—and ultimately part of—the work’s larger concept. Looking at examples of chamber music for wind instruments, where the notation of the bassoon below the horn is quite common (e.g., woodwind quintets, Weill’s Frueventanz, op. 10, but also Goujon’s Petite symphonie), it appears that Weill conceived his Violin Concerto as a kind of expanded chamber music. As early as 1926, Weill’s friend Peter Bing published a short article in which he pointed out chamber-music traits of the concerto, namely the voice leading of the individual parts and their contrapuntal, quasi-autonomous character (“Violinkonzert von Kurt Weill,” Pult & Takstok 3, nos. 5/6 [May/June 1926]: 114). Indeed, polyphony and durchbrochene Arbeit characterize the texture of Weill’s setting. Moreover, Weill’s decision to place the bassoons at the bottom of the entire wind section points to their dual function: on the one hand, they act as soloistic instruments, similar to the other woodwinds; on the other hand they take on accompanimental and pedal functions much like the contrabasses. The placement of the trumpet next to the clarinets highlights the former’s function as a soloistic instrument. Beyond that, Weill’s score order strictly follows the principle of grouping all instruments, regardless of instrument family, from high to low. As Weill’s forces do not conform to those of a standard band, or Blasorchester, either, he apparently made a conscious attempt to score his work for forces unprecedented in the history of the concerto genre. His choice of score order reflects the uniqueness of these forces and their function. The Edition’s decision to retain Weill’s unusual order does not ignore practical considerations: both Fh and Fm served as conductors’ scores between 1925 and 1965 and thus stood the test of time. If Fh had caused difficulties during an early performance, UE presumably would have changed the order when it prepared Fm in 1929 (in consultation with the composer). Finally, Weill’s order may offer an advantage for performances where the soloist doubles as conductor, as it should be easier to locate the solo part on the top staff than to find it in the middle of an unusual score layout.

The Edition presents each instrument on its own staff to underscore the polyphonic voicing and chamber-music character of the work; in Fh, pairs of instruments frequently shared the same staff for reasons of notational efficiency.

Pitch

The sources contain numerous errors of pitch. Later hands corrected some obvious errors, and these the Edition adopts. In other instances the Edition corrects pitches in one instrument to match either another instrument or another source; all such decisions are explained in critical notes.

Dynamics

The Edition silently removes redundant dynamics and adds dynamics where they are missing but contextually required. In the latter case a critical note describes source evidence. In places where a dynamic indication is missing from one instrument but is present in two or more other instruments with matching music, the Edition adds the missing dynamic indication without a note.

The notation of hairpin crescendos and decrescendos in the sources is frequently careless or ambiguous. As precise description of the exact extent of each hairpin crescendo or decrescendo is impractical—and verbose descriptions of such minutiae are not usually justified by their musical signifi-
cance—the Edition routinely aligns hairpin crescendos and decrescendos without a critical note when the intent seems clear. In cases where different solutions are possible and might communicate a meaningful musical distinction, a critical note describes source evidence.

Articulation
In places where articulation is missing in one part but present in two or more others, the Edition adds the missing articulation. When parts with matching music have ambiguous or conflicting articulation, the Edition regularizes the articulation and describes its rationale in a critical note. Likewise, in places where the Edition removes or changes articulation, a critical note justifies the decision.

Rehearsal letters
The Edition adopts the locations of all rehearsal numbers added to Fh by a later hand in blue pencil, but replaces the numbers with letters to differentiate them from measure numbers.

Issues of Instrumentation

Percussion
Unpitched percussion instruments are notated on a single line, as in Fh.

Xylophone
Weill employed the xylophone only in “II. a) Notturno,” where the instrument ranges from C4 (m. 33) to D6 (m. 27). This range fits within that of a typical xylophone. The written range for a small xylophone is F3–C7, and that of a large xylophone is C3–C7; both sound an octave higher than written.

When Weill reduced Fh to Sh, he occasionally changed pitches from the xylophone part to make the score more idiomatic for the piano. Usually Weill transcribed the Fh xylophone part an octave higher (sounding unison) in Sh. However, in the following instances Weill deviated from this method in two distinct ways. First, he reinforced the xylophone part by doubling the pitches in octaves in the Sh piano part when the xylophone is prominent in the texture (see “II. a) Notturno,” mm. 1–5 and 52–58). Second, he noted the Sh piano part two octaves higher (sounding an octave higher) than the Fh xylophone when the xylophone and solo violin both play softly and quickly (mm. 33–36) or to differentiate the xylophone melody from the instrumental accompaniment (mm. 73–101).

Contrabasses
Weill specified four players in Fh, but the numeral was smudged and later covered by tape that a bookbinder applied. Fm has no numeral. This Edition supplies the number in the list of instrumental forces required for the concerto.

Mutes
Weill indicated passages that were to be performed with mutes. The Edition tacitly provides additional indications when to add (or remove) mutes for these passages.

Notational Issues

Beams and rhythmic notation
Where beaming patterns appear to reflect a musical intent (such as phrasing), the Edition retains such patterns even if they do not conform to conventional engraving practice. In other cases the Edition tacitly normalizes odd beams.

The Edition also regularizes note values used for quintuplets, septuplets, and similar groups containing unequal note values in conformance with standard engraving practice.

Cautionary accidentals
Where appropriate, the Edition tacitly adds cautionary accidentals and removes redundant ones.

Slurs
Where the sources concatenate slurs and ties, the Edition tacitly notates all ties underneath the slur (e.g., if a slur terminates at the beginning of a tie, then the Edition extends the slur to terminate at the end of that tie).

Trills
In most instances the sources do not supply an accidental for the upper note of trills. Where an accidental for the upper note of a trill is missing and required, the Edition adds one and documents the addition in a critical note.

Footnote policy
The Edition adds numbered footnotes to the score to inform the user of ambiguities in the sources that affect the substance of the work.

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

Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, beat 3; 11.3 refers to the eleventh measure, third notational event (note, rest, or chord). Consecutive locations are indicated by the use of a hyphen: 11/3–4 refers to beats 3 and 4, and 11.3–4 refers to notational events three and four.

Unless otherwise indicated, all notes refer to Fh.

I. “Andante con moto”

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<th>Location</th>
<th>Part</th>
<th>Remark</th>
</tr>
</thead>
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<tr>
<td>1.4–5, 9–10</td>
<td>Kl Tr</td>
<td>Edition adds staccato marks here and wherever this motive recurs in the first movement to match other iterations of this motive with staccato marks in mm. 45–46, 53/1, 66, 198, 200, and 207. Fm has staccato marks.</td>
</tr>
<tr>
<td>23.1–11</td>
<td>Kl II</td>
<td>Edition changes endpoint of slur from 24.1 to 23.11 to match Kl I. In Fm the slur ends at 23.11.</td>
</tr>
<tr>
<td>25.2–6</td>
<td>Fg</td>
<td>Edition adopts tenuto marks added by a later hand in pencil. Sh has no articulation in the corresponding Klav part; Fm has tenuto marks from 25.2–7.</td>
</tr>
<tr>
<td>30.2–6</td>
<td>Vn</td>
<td>Edition takes endpoint of slur from Sh. In Fh, Im-Vn the slur ends at 31.1, and in Fm at 31.2.</td>
</tr>
<tr>
<td>34.1</td>
<td>Fg, Kb</td>
<td>Edition rejects p added by a later hand in pencil. In Fm a later hand in pencil added mp.</td>
</tr>
<tr>
<td>34.7–9</td>
<td>Ob, Kl I</td>
<td>Edition takes endpoints of slurs from Sh, Fm. In Fh the slurs seem to continue across a page break to 35.1, but there new slurs begin.</td>
</tr>
<tr>
<td>34.8</td>
<td>Ob, Kl I</td>
<td>Edition adopts ♯ signs added by a later hand in pencil for D♯6 in Ob and E♯5 in Kl I. The corresponding Klav part of Sh has octave D, but does not require an accidental, since 34.1 is spelled C instead of D♭.</td>
</tr>
<tr>
<td>35.2</td>
<td>Kl I</td>
<td>Edition adopts ♯ for B♭4, added by a later hand in red crayon, to match Ob.</td>
</tr>
<tr>
<td>35–36</td>
<td>Hn</td>
<td>Edition adds staccato marks to match mm. 30–34 and 37. Fh has a page break between mm. 34 and 35, and the remaining instruments have no difference of articulation across the page break. Sh has staccato marks in the corresponding Klav part in m. 36.</td>
</tr>
<tr>
<td>43.3</td>
<td>Kl I</td>
<td>Edition takes pitch D♯5 (sounding C♯5) from Sh/Se1. Fh appears to have E♯5 (sounding D♯5), but there is some ambiguity in Weill's notation. Fm has E♯5 (sounding D♯5), but a later hand in pencil (presumably in preparation for Fe1) changed it to D♯5 (sounding C♯5).</td>
</tr>
<tr>
<td>44.1</td>
<td>Kl</td>
<td>Edition adds ♯ to trill in Kl I and ♯ to trill in Kl II to make the interval between the upper trill notes a minor third, like that of the main notes.</td>
</tr>
<tr>
<td>45</td>
<td>ALL</td>
<td>Edition rejects indication “schneller” added by a later hand in blue crayon.</td>
</tr>
</tbody>
</table>
| 47–65 | Fl, Ob, Kl, Fg, Kb | Edition rejects additions of staccato-tenuto marks by a later hand in pencil at 47.6–7 in Fl, Ob, Kl, and Kb, and at 50.6–7 in Fl, Ob, and Kl. Sh has staccato-tenuto marks in the corresponding Klav part at 47.6–7, but not at...
(47–65 cont'd) (Fl, Ob, Kl, Fg, Kb)

50.6–7. Fh, Sh have no articulation for the sixteenth notes in Fg in mm. 55–57 and 63–64. However, when this motive returns in mm. 138–141, Fh, Sh have staccato-tenuto marks for the sixteenth notes, apparently a deliberate distinction for the recurrence of this motive.

65.1 Kb Edition adopts b for D♭3, added by a later hand in red crayon, to match Fg.

65.2–3 Vn Edition takes F♭5 and G♯5 from Sh, as this reading matches the similar melodic gestures in mm. 62–63. Fh has G♭5 followed by a pitch that is illegible because a correction caused the ink to bleed (either G♯5 or A♯5); a later hand in red crayon circled the G♯5, and another later hand in pencil corrected it to F♭5. The first layer of Im–Vn has G♯5 and G♯5 (sic), but a later hand (Frenkel?) in pencil changed the first pitch to F♭5. Fm also has corrections, but only F♭5 and G♯5 in the last layer are legible.

Edition adopts “arco” added by a later hand (Weill’s?) in red crayon. However, Edition rejects change of dynamic p to f by a later hand in blue crayon, because this dynamic is inconsistent with the subsequent crescendo to mf at 74.1; Fm has f.

Edition adopts slur, added by a later hand in red crayon.

Edition adopts slurs added by a later hand in blue crayon in Ob from 74.5–6 and in Kl I from 74.4–5, 74.7–8, 75.2–3, and 75.5–6.

Edition changes articulation from an eighth note with a tenuto mark at 81.4 and two beamed eighth notes with a slur from 81.5–6 to a single slur with no tenuto mark to match Ob. A mixed articulation would have little meaning as Fl II and Ob play in unison. In Fm Fl II and Ob have identical three-note slurs, the first note is not beamed and the last two notes are beamed together. In Sh the corresponding Klav part has no articulation or slur, and all three notes are beamed together.

80.1 Kb Edition adds tenuto mark to match Ob.

Edition changes articulation from an eighth note with a tenuto mark at 81.4 and two beamed eighth notes with a slur from 81.5–6 to a single slur with no tenuto mark to match Ob. A mixed articulation would have little meaning as Fl II and Ob play in unison. In Fm Fl II and Ob have identical three-note slurs, the first note is not beamed and the last two notes are beamed together. In Sh the corresponding Klav part has no articulation or slur, and all three notes are beamed together.

Edition regularizes slurs to match Ob. In Fh, the notes of beat 83/2, 83/3, and 84/1–84/2 are slurred as groups. For the corresponding music in Sh, where mm. 83–84 run across a system break, Weill indicated a continuation of the slur at the end of m. 83 but started a new slur at 84/1. This ambiguity is retained in Se1.

Edition takes endpoint of slur from Sh. In Fh slur ends ambiguously between 88.1–2. In Im–Vn, Fm slur ends at 88.1.

Edition adopts change by a later hand in blue crayon from a quarter note to an eighth note with a trill mark followed by an eighth rest. This rhythm appears in the first layer of Fm.

Edition regularizes dynamics to match Fl at 105.1, where a later hand in blue crayon added fp. Fh indicates the initial dynamic for the entry of each instrument and crescendo hairpins, but a later hand in blue crayon inconsistently added p for the second note of each entry in Kl and Trp at 105.3, and in Hn I at 105.5. These blue crayon additions to Fh appear in the first layer of Fm.

Edition adds tenuto marks to match Fg.

Edition adds b to trills.

Edition adds b to trills.

Edition adds b to trills.

Edition adds b to trill at 121.3 and b to trill at 122.1.

Edition adds b to trill at 123.2, b to trill at 124.1, b to trill at 124.2, b to trill at 125.1, and b to trill at 126.1.

Edition adds crescendo hairpin in Hn and adopts one in GrTr added by a later hand in pencil to match Vn and Kb. All these instruments have simultaneous decrescendo hairpins in mm. 132–133.
Edition adopts slur added by a later hand in pencil to match mm. 136–139. 
In Im-Vn and Se1 Frenkel added slurs for 135.4–5 and 7–8.

Edition adopts for B♭2, added by a later hand in red crayon, to match Ob and Kl.

Edition adopts slurs from 140.1–6, 140.7–12, and 140.13–18 added by a later hand in pencil to match mm. 136–139.

Edition adopts slurs added by a later hand in pencil to match mm. 137–140 are half steps. In Im-Vn Frenkel changed E♭5 to E♭5.

Edition adds “marc.” to match Hn.

Edition adds accent marks to match 144/2–4.

Edition adds to trill.

Edition adds to trills in KlFl and Ob, and b to trill in Fl I.

Edition adds to trills in Kl I and Fg I, and b to trill in Kl II.

Edition adds to trill.

Edition adds to trill.

Edition adds to trill.

Edition adds to trill.

Edition clarifies divisi terminology by changing “a 3” to “div. a 3.”

Edition rejects addition by a later hand in pencil of a fermata over the Fl and Ob rests. Sh/Se1, Fm have no fermata.

Edition adopts correction by a later hand in red crayon of eighth rest to quarter rest.

Edition takes G4 in the lower voice from Sh. Fh, Im-Vn have F4, but later hands in pencil changed it to G4.

Edition takes G4 in the lower voice from Sh. Fh, have B♭4, but a later hand in pencil changed it to G4.

Edition rejects change of dynamics by later hands in red and blue crayon, which at 162.1 changed Trp from ff to f, and after 162.1 added p to Trp, Hn I, and Pk. These dynamic changes in Fh appear in the first layer of Fm.

Edition clarifies divisi terminology by changing “a 3” to “div. a 3.”

Edition rejects added ppp for all instruments; Sh has pp in the Klav part.

Edition adds secondary slurs from 7.1–2, 7.3–6, and 7.7–8 to match m. 6. 
Fh, Sh have only the primary slur from 7.1–8; Im-Vn has primary slur from 7.1–8 and secondary slurs for 7.1–2 and 7.7–8.

Edition adds p to match Fg and m. 24.

Edition adopts p, added by a later hand in red crayon, to match Fg.

Edition rejects added ppp for all instruments; Sh has pp in the Klav part.

Edition adds staccato marks to match m. 30. Sh has no articulation.

Edition takes C5 from Sh. Fh does not cancel the accidental from the C♭5 at 42.6, perhaps because Weill added the b there as an afterthought. In Im-Vn Frenkel added b.

Edition adds crescendo hairpins to match remaining instruments. Sh has crescendo hairpin in the corresponding Klav part.

II. a) “Notturno”

Edition adds secondary slurs from 7.1–2, 7.3–6, and 7.7–8 to match m. 6. 
Fh, Sh have only the primary slur from 7.1–8; Im-Vn has primary slur from 7.1–8 and secondary slurs for 7.1–2 and 7.7–8.
47.1–6 Fl II, Ob, Kl, Hn, Fg, Kb Edition adds articulation to match Fl I. Sh has the Fl I articulation in the corresponding Klav part.
47.7 Hn Edition adds ♩ to trill to match Vn at 46.1. In Fm a later hand in ink added ♩ to the trill.
47.7 Fg, Kb Edition adds ♩ to trills.
50.5–12 Vn Edition takes staccato marks from Sh to match m. 50.1–4.
52.7–8 Vn Edition removes a secondary slur to match m. 53.7–8 and mm. 93–94. Sh, Im-Vn, Fm have no secondary slur.
54.5–7 Vn Edition adds slur in lower voice to match slur in lower voice from 55.1–5.
55.5 Vn Sh/Se1 have no staccato mark.
56–58 Xyl, Kb Edition adds accent-staccato marks to match mm. 52–55. Fh has accent-staccato mark only in Xyl at 56.2. Sh/Se1 have no articulation in corresponding music in mm. 52–58.
60–62, 64–66 Vn Edition regularizes endpoints of slurs for the rhythmic figure ♩ in entries 1–4 and 5–8 in each measure. This reading follows Se1 (violin part U.E. 8339a), Im-Vn, Fm. In Fh, Sh some slurs end ambiguously between entries 3–4 or 7–9; Se1 (U.E. 8339) has slurs in mm. 64–66 over entries 1–3 and 5–7.
63, 66–68 Fl I Edition adds staccato marks in each measure over entries 5–10 to match Fl II. The Fl II staccato marks in Fh seem to indicate that the Fl II melodic figures should be brought out from the repeated pitches in Fl I (see note for mm. 70–77). Sh has no articulation in the corresponding Klav part.
64.1 Kl Edition adds pp to match 59.1 and Fl.
70–77 Fl I, Ob, Kl, Hn I Edition regularizes endpoints of slurs for the rhythmic figure ♩ in entries 1–4 and 5–8 in each measure. This reading follows Se1 (violin part U.E. 8339a), Im-Vn, Fm. In Fh, Sh some slurs end ambiguously between entries 3–4 or 7–9; Se1 (U.E. 8339) has slurs in mm. 64–66 over entries 1–3 and 5–7.
83.2–7 Vn Edition takes staccato marks from Sh. Fh, Im-Vn have no articulation.
90.2 Kb Edition takes C3 from the corresponding Klav part in Sh. In Fh the pitch is ambiguous due to ink bleeding.
94.1 Vn Edition changes duration of upper note (F♯4) from an eighth note to a quarter note to match mm. 16–17. Fh, Sh beam both pitches at 94.1 together, but only the lower eighth note (D4) is dotted. Se1, Im-Vn have a dotted eighth note for both pitches.
102–104 Kb Edition takes pitches from the corresponding Klav part in Sh. In Fh the pitches are ambiguous due to ink bleeding.

b) “Cadenza”

106/1 ALL Oddly, Sh/Se1 have no tempo indication, although Weill provided it in Fh. See also 193/1.
106, 108 Trp Edition rejects addition by a later hand in pencil of slurs from 106.1–3, 106.4–6, 108.2–4, and 108.5–7. In Sh the corresponding Klav part indicates “Tr.” and has staccato marks underneath slurs from 106.1–3, 106.4–6, 108.2–4, and 108.5–7.
122.3–4 Vn Edition takes slur from Sh.
138.1–4 Vn Sh, Im-Vn have no slur. In Fm a later hand scratched out the slur.
143/1 Trp Edition rejects addition by a later hand in blue crayon (“Ruhig”), which is in the first layer of Fm. Sh has no performance indication.
148.4–9 Vn In Sh a later hand in pencil or faint ink added slurs from 148.4–5, 6–7, and 8–9. Se1 shows these slurs. In Im-Vn Frenkel wrote in additional slurs from 148.10–11 and 12–13.
195.1 Trp Edition adds accent mark to match 150.1. In Sh the corresponding Klav part shows such an accent mark.

158.1–3 Hn I Edition rejects pitch change by a later hand in pencil from B4 (sounding E4) to B♭4 (sounding E♭4). Fm has no such change; Sh/Se1 confirm the Edition’s reading: E4 (with accidental) in the left hand against an E♭5 at 158.1 and 158.3 (corresponding with Trp) in the right hand.

162–163 Vn Sh has no slurs, but Frenkel added them in Se1F.

165–167 Vn Edition adopts slurs added by a later hand in pencil from 165.1–3, 166.1–3, 166.7–9, and 167.1–3 to match m. 164.

171.2–182.4 Fg Edition adopts unison doubling; a later hand in pencil added “2.” at 171.2 to the single staff on which Fg is notated. It seems implausible that the second bassoon only was intended, as calls for a single player always use roman numerals. Fm has “a 2” added by a later hand.

171.4–9 Kb Edition adds staccato marks to match Fg.

172, 174 Fg, Kb Edition adds staccato-tenuto marks to match Kl and Hn. Sh has no articulation in the corresponding Klav part.

177.1 Kl, Hn, Fg, Kb Edition adds staccato marks to match m. 176. Because of the dynamic change to p at 177.4, Edition opts not to continue the staccato marks. Sh has no articulation in the corresponding Klav part.

187.1 Vn Sh has no articulation.

c) “Serenata”

193/1 ALL Oddly, as at 106/1, Sh/Se1 have no tempo indication, although Weill provided it in Fh.

202.5–9, 203.6–8 Fl, Fg Edition adds slurs and staccato marks to match articulation for eighth notes in mm. 193–201. Sh has no slurs or articulation in the corresponding Klav part.

229–230 ALL Edition adopts “rit.” at 229/3 and “a tempo” at 230/1 from Weill’s additions in pencil in Sh. Se1 has these indications. In Fh a later hand in heavy pencil added “ritard” in mm. 228–229, but this was subsequently canceled by a later hand in blue crayon, which also added “Ruhig” in m. 230. Fm has “Ruhig” in m. 230, and a later hand in pencil added “Rall” over m. 229.

232.1–7 Fl I Edition takes endpoint of slur from Sh. In Fh the slur ends at 232.6.

232.6 Vn Edition takes top note C♯5 from Sh, Im-Vn. In Fh the pitch is ambiguous, either C♯5 or D5. In Fm a later hand corrected the pitch to C♯5.

234.6 Vn Edition adopts † for B♭4 added by a later hand in pencil. Sh/Se1 have B♭4; Im-Vn has B♭4. In Fm a later hand added † for B♭4.

236.1 Fl I Edition adds tenuto mark to match 234.1.

243.4–6 Vn Edition takes endpoint of slur from Sh, Im-Vn. In Fh the slur ends at 244.1.

244–245 Hn, Fg Edition rejects cancelation by a later hand in pencil of the slurs from 244.5–8 and 245.5–8.

257.1–7 Ob Edition changes endpoint of slur from 257.6 to 257.7 to match Fl I.

261 Vn Edition rejects addition by a later hand in pencil of decrescendo hairpin over the entire measure. Sh/Se1, Im-Vn have no decrescendo hairpin; in Fm a later hand added the decrescendo hairpin in pencil.

III. “Allegro molto, un poco agitato”

2.1–4 KL II Edition changes single slur from 2.1–4 to two slurs from 2.1–2 and 2.3–4 to match KL I. Sh has slurs from 2.1–2 and 2.3–4 in the corresponding Klav part.

3.3–7 KL Edition takes endpoint of slur at 3.6 from Sh and adds a staccato mark at 3.7 to match 1.7. In Fh the slur ends at 3.7.

4.1–12 KL II, Fg I Edition regularizes staccato marks to match KL I. KL II has staccato marks from 4.7–12; Fg I has no articulation.
Edition regularizes endpoint of slur to match Fg I. Fh has a slur beginning at 7.4 and continuing over a page turn, but the end of the slur at 8.1 is missing.

Edition changes fz to sfz at 11.1, and in Trp at 12.1, and 13.1 to match the first two movements, which use sfz. The discrepancy may be a result of the compositional process: Weill composed the first two movements in quick succession, but then took a short break before he continued with the last movement (see Introduction).

Edition regularizes staccato marks for triplet figures from 11.1–6, 12.1–6, and 13.1–6. Fh has staccato marks only in Ob from 11.1–6, and Ob and Fg I from 12.1–6. Sh has staccato marks from 11.1–6, 12.1–6, and 13.1–6 in the corresponding Klav r.h.

Edition changes Kb mf to p and adds p to Ob and Kl to match Hn and Fg I. Sh has p in the corresponding Klav part.

Edition rejects additions by a later hand in blue crayon of f at 21.1 and 22.1 and a decrescendo hairpin from 21.1–3. These additions to Fh and a decrescendo hairpin from 22.1–3 appear in ink (apparently in the first layer) in Fm.

Edition enharmonically respells pitches (FkB 4, E4, FkB 4, E4) to match Fl II (Gb 4, Fb 4, Gb 4, Fb 4) because of the prevailing flat tonality. Sh has FkB 4, E4, FkB 4, E4 in the corresponding voice, but here Weill respelled the pitch Fl in the top voice at 32/3 (played in Fh by Fl I, Trp, and Fg I) as E♭.

Edition adds accent mark to match the lower voice in m. 37. In Sh a later hand in blue crayon added accent-tenuto mark to continue the articulation of m. 37, but this addition erroneously conflated the separate accent and tenuto marks for Vn and Fl. Se1 has accent-tenuto mark.

Edition clarifies divisi terminology by changing “a 1” to “non div.” at 47.1 and 48.1, changing “a 2” to “div.” at 47.2, and adding “div.” at 48.2. Half notes with two noteheads (one with an accent mark and the other with a ° ) indicate that all Kb are to play an accented tremolo D3 on both the A2 and the open D3 strings.

Edition adopts change by a later hand in blue crayon from ff to f. In Fm a later hand in ink added f. Also, Edition removes staccato marks to match Fg and Kb and to regularize an otherwise inconsistent articulation. Sh has no articulation in Klav l.h. corresponding to Trp, Hn, Fg, and Kb, but Klav r.h. has two staccato marks followed by an accent mark from 51.2–4 corresponding to the Woodwinds.
Edition rejects additions by a later hand in blue crayon ("Ruhig") and another later hand in pencil ("Poco meno"); the first layer of Fm has "Ruhig."

Edition adds slur to match 57.1–2 and Kl II. Sh has the slur in the corresponding Klav part.

Edition removes staccato mark to regularize the articulation of Hn and Kl in m. 60.

Edition adds decrescendo hairpin to match Kl.

Edition opts for unison doubling. Kl are notated on one staff, but the first layer of Fh does not indicate whether both Kl or a single Kl plays here; a later hand in pencil added "1°" even though both Kl play divisi before and after this passage. In Fm a later hand in pencil added "a 2."

Edition removes a secondary slur from 76.2–76.4 and keeps the primary slur from 76.2–77.1 Sh/Se1, im-Vn, Fm have only the primary slur.

Edition adds mf to match Kl at 76.2.

Edition adds slur to match 76.2–77.1.

Edition enharmonically respells pitches in Hn I from A♯4 to B♭4, and in Hn II from E♯4 to F4 to match 77.1.

Edition adds f to match Kb.

Edition adds b to trill.

Edition adds a to trill.

Edition adds b to trill.

Edition adds a to trill.

Edition removes staccato mark to match remaining instruments. Sh has no articulation in the corresponding Klav part.

Edition changes accent marks to accent-staccato marks to match Fl. Sh has accent-staccato marks in the corresponding Klav part.

Edition adds accent marks to match 116.3–117.1. Sh has accent marks in the corresponding Klav part.

Edition adds staccato marks to match Fg and 124.4–6.

Edition adds accent marks to match 129.1–3. In Fm a later hand in red crayon wrote "ANHEBEN."

Edition regularizes staccato marks to match 140.4–6. Fh has staccato marks only in Kl from 139.3–4. Sh has no articulation in the corresponding Klav part.

Edition adds decrescendo hairpin to match Ob. Sh has no decrescendo hairpin.

Edition adds staccato marks to match 139.1–140.4. Sh has no articulation in the corresponding Klav part from mm. 139–142.

Edition adds accent mark to match Hn and 141.3.

Edition adopts pp added by a later hand in blue crayon. Fm has pp.

Edition adds staccato marks added by a later hand in pencil to match Fg I.

Edition adds staccato marks to match Hn. Sh has no articulation in the corresponding Klav part.

Edition changes A♯4 to G♯4. Fh/Fm have A♯4 (sounding D♯4), but this pitch seems unlikely here as all other instruments play a C♯ major triad with octave doublings. In Sh, where a D♯ could have been easily accommodated in the corresponding Klav part, Weill wrote only a C♯ major triad with octave doublings.
<table>
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<tr>
<th>Page Range</th>
<th>Instruments</th>
<th>Notes</th>
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<tr>
<td>163.1–3</td>
<td>Vn</td>
<td>Edition takes crescendo hairpin from Sh/Se1 to match m. 162. Fh has no hairpin.</td>
</tr>
<tr>
<td>168.7</td>
<td>Fg, Pk, Kb</td>
<td>Edition adds staccato mark to match 167.7.</td>
</tr>
<tr>
<td>179.2–180.2</td>
<td>Vn</td>
<td>Edition takes slur from Sh. Fh has a slur from 179.2–6 that appears to carry across a page break, but the next page has new slur from 180.1–2. Im-Vn has two separate slurs from 179.2–6 and 180.1–2.</td>
</tr>
<tr>
<td>186.5–20</td>
<td>Kl II, Fg I</td>
<td>Edition adds crescendo and decrescendo hairpins to match Ob, Fg II, and m. 185. Sh has only the crescendo hairpin in the corresponding Klav part.</td>
</tr>
<tr>
<td>200.10</td>
<td>Vn</td>
<td>Sh/Se1 have B5 (with accidental), but have B♭5 at 213.10. Im-Vn, Fm have B♭5.</td>
</tr>
<tr>
<td>214–215</td>
<td>Ob, Kl</td>
<td>Edition adds staccato marks in Ob and Kl in m. 214 and Ob in m. 215 to match mm. 212–213.</td>
</tr>
<tr>
<td>215.4–6</td>
<td>Vn</td>
<td>Edition takes staccato marks from Im-Vn to match 215.1–3. Sh and the violin part (U.E. 8339a) of Se1 have no articulation from 215.1–3 and staccato marks from 215.4–6.</td>
</tr>
<tr>
<td>216.5–16</td>
<td>Vn</td>
<td>Edition takes staccato marks from Im-Vn to match 215.7–216.4.</td>
</tr>
<tr>
<td>217.1</td>
<td>Fl, Ob, Kl, Hn</td>
<td>Edition changes f to sf to match the first two movements, which use sf (see also note for 11.1–13.1). In Fh/Fm later hands added decrescendo hairpins surrounded by dynamic markings f and p.</td>
</tr>
<tr>
<td>218.2</td>
<td>Trp, Hn</td>
<td>Edition adds staccato marks to match remaining instruments. Sh has no articulation in the corresponding Klav part.</td>
</tr>
<tr>
<td>220.1–221.16</td>
<td>Vn</td>
<td>Edition adopts staccato marks added by a later hand in pencil to match 217.4–219.16. Im-Vn has iteration signs in mm. 220–221 and staccato marks in m. 219.</td>
</tr>
<tr>
<td>223.7–9</td>
<td>Kl I</td>
<td>Edition adds slur to match Fl I.</td>
</tr>
<tr>
<td>232.2–4</td>
<td>Fg</td>
<td>Edition adds tenuto marks to match Kl, m. 231, and 232.6–8.</td>
</tr>
</tbody>
</table>
| 234/4     | ALL         | Edition adopts fermata added by a later hand in red crayon above the staves and by a subsequent hand in pencil above the Fl, Hn, and Kb staves. The first layer of Fm shows fermatas for all instruments, although a later hand in ink added parentheses around them. Sh, Im-Vn have no fermata, but in Se1F Frenkel added a fermata in the piano-violin score (U.E. 8339), though not in the violin part (U.E. 8339a). 
Edition rejects the performance indication “Plus marqué” at the bottom of the system, possibly added by the same hand that introduced the fermata in red crayon. |
<p>| 234/5–267/2| ALL      | Edition rejects a cut marked “vi-de” by a later hand in pencil (probably introduced by Hermann Scherchen, who omitted this passage in his 1964 recording; see Introduction). The cut indicated that the performers played through 234/4 and resumed at 267/3 (the last three eighth notes of m. 267). Fm does not have this cut. |
| 238.2–242.1| Vn       | Edition rejects cancelation by a later hand in blue crayon, which crossed out this music with a wavy line. |
| 245/6     | ALL         | Edition rejects addition by a later hand in pencil of fermatas over rests in the Fl and Ob staves. Sh/Se1, Fm have no fermatas. |
| 250.2     | Vn          | Edition opts for pitch C♯5. The pitch is ambiguous, either B♯4 or C♯5, yet the explicit accidental C♯6 at 250.5 would be unprompted if pitch at 250.2 were B♯4. Im-Vn has C♯5; Sh/Se1 have B♯4; Fm has C♯5, apparently a correction in ink. |
| 255.7–9   | Vn          | Edition takes staccato marks from Im-Vn to match 255.4–6 and m. 253. Sh has no staccato marks in m. 255. |
| 257.1     | Hn, Fg, Kb  | Edition adds f to match Trp and Pk. |
| 258.1–9   | Vn          | Edition regularizes staccato marks to match m. 257. Fh has staccato marks only from 258.4–6. Im-Vn from 258.1–3, 7–9. Sh has no articulation; Se1 has staccato marks in the piano-violin score (U.E. 8339) but no marks in the part (U.E. 8339a). |
| 260.1, 4, 7| Vn          | Edition takes accent marks from Sh to match m. 259. |</p>
<table>
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<tbody>
<tr>
<td>260.1</td>
<td>Trp</td>
<td>Edition adds accent mark to match remaining instruments and mm. 257–259.</td>
<td></td>
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<tr>
<td>261.1</td>
<td>Fl, Ob</td>
<td>Edition adds staccato marks to match Kl.</td>
<td></td>
</tr>
<tr>
<td>262.5</td>
<td>Vn</td>
<td>Edition takes accent mark from Im-Vn, Sh/SeI to match 262.3 and mm. 264–267.</td>
<td></td>
</tr>
<tr>
<td>263</td>
<td>Fl, Ob, Kl, Trp, Fg, Kb</td>
<td>Edition rejects addition by a later hand in pencil of mf at the entrance of each instrument. Sh has no dynamic indication in the corresponding Klav part. The first layer of Fm has no dynamic indications.</td>
<td></td>
</tr>
<tr>
<td>271–273</td>
<td>Vn, Fl, Ob, Hn, Fg, Kb</td>
<td>Edition adds staccato marks to all beamed eighth notes (and changes accent marks to accent-staccato marks) to match 270.3–5. Fh has staccato marks only in Fg at 272.1–3.</td>
<td></td>
</tr>
<tr>
<td>277.3–5</td>
<td>Fl, Ob, Kl, Fg</td>
<td>Edition adds staccato marks to match 270.3–5.</td>
<td></td>
</tr>
<tr>
<td>279.3</td>
<td>Trp</td>
<td>Edition adds f to match prevailing dynamic.</td>
<td></td>
</tr>
<tr>
<td>282.1</td>
<td>Kl II</td>
<td>Edition takes D5 from Sh, Fm and to match Fl, Hn I, 281.1, and 281.3. In Fh the pitch is ambiguous, either C5 or D5.</td>
<td></td>
</tr>
<tr>
<td>282.1</td>
<td>Trp</td>
<td>Edition adds accent mark to match 280.1.</td>
<td></td>
</tr>
<tr>
<td>285.4</td>
<td>Hn I</td>
<td>Edition adds § to trill.</td>
<td></td>
</tr>
</tbody>
</table>
Title pages are transcribed diplomatically in bold-face type, with line breaks indicated by a vertical line (|). Weill’s handwriting is rendered in italics; all other hands or typeset text are given in Roman type. If no title page exists, a transcription of the caption title or the first line of the manuscript is usually supplied.

**SOURCES**

**Full Score Format**

**Fh**  
Full score, holograph.  
Date: 1924.  
Location: Sibley Music Library, Rochester, N.Y. Prior to 1998, the holograph was held in the archives of Universal Edition.  
Title page:  
Holograph notated in black ink. Title and composer’s name on first page of music in pencil in a different hand. Rehearsal and page numbers in blue crayon. Conductors’ markings in red crayon, blue crayon, and pencil. Numerous copyists’ markings in pencil.  
Page count:  
97 pages (96 numbered pages of score plus title page).  
Paper types:  
K.U.V. Beethoven Papier Nr. 32 (14 Linien) [title page]  
[33.8 x 25.3 cm; span 27.5 cm]  
K.U.V. Beethoven Papier Nr. 38 (26 Linien) [full score]  
[33.9 x 25.4 cm; span 28.6 cm]  
Holograph is comprised of loose leaves, housed within a cardstock folio, the front and back of which are separated. The leaves appear to have been taped or glued together, then fastened within the cardstock folio. There is some loss of text at the left-hand margins of the leaves (specifically, the instrumental rubrics), because the leaves were trimmed at some point in the past and opaque adhesive tape glued to the inside margins. The holograph leaves are now loose, with the exception of two gatherings (pages 7–16 inclusive, and 12 unnumbered blank pages following the end of the musical text); in both gatherings the leaves are joined with glue.  
Contents:  
pp. 1–31: I. | Andante con moto  
pp. 32–42: II. | a) Notturno | Allegro un poco tenuto  
pp. 43–51: b) Cadenza | Moderato  
pp. 51–60: c) Serenata | Allegretto  
pp. 61–96: III. | Allegro molto, un poco agitato  
Condition: generally good throughout, leaves intact, numerous corners now frayed, one instance (pp. 84–85) of repair with tape.  
Remarks:  
After the final measure Weill dated the holograph “April–Mai 1924.” [recte: April–June 1924]

**Fm**  
Full score, manuscript (copy of Fh; printer’s copy for Fe1).  
Date: 1929.  
Location: Archives of Universal Edition, Vienna. The manuscript was held by Associated Music Publishers, New York, N.Y., where it served as a rental score, before it was transferred back to Vienna no later than December 1964.  
Title page:  
Manuscript notated in black ink by one scribe. Page numbers in pencil. Numerous markings in pencil. Conductors’ markings in heavy pencil, fine blue pencil, and red crayon. Many editors’ markings dating from the mid-1960s (green ballpoint pen used by Hermann Nordberg, blue ballpoint pen by Karl Heinz Füssl); also markings in fine pencil of uncertain age. On p. 3 Norberg wrote “eingerichtet mit Beilage-Zettel | 21.12.64 HN.”  
Page count:  
98 pages.
Short Score Format

Sh  Short score (violin and piano), holograph.

Date: 1924.

Location: Sibley Music Library, Rochester, N.Y. Prior to 1998, the holograph was held in the archives of Universal Edition.

First Page:

Für Joseph Szigeti | KONZERT | FÜR VIOLINE UND BLASORCHESTER | Ausgabe für Violin und Klavier. | Kurt Weill | op. 12


Page count:
57 pages.

Paper type:
K.U.V. Beethoven Papier Nr. 32 (14 Linien),
[34.0 × 26.8 cm; span 27.5 cm]

Holograph is comprised of loose leaves; frayed edges and evidence of tearing indicate that they were once joined as bifolium, but now separated. Twenty-nine double-sided unbound sheets. P. 6 has a holograph emendation penned on a strip of staff paper clipped to the page by means of a paper clip.

Contents:
pp. 1–17: I. | Andante con moto.
pp. 18–25: II. | a) Notturno. | Allegro un poco tenuto
pp. 31–36: c) Serenata.

Condition: generally good throughout despite separation of bifolium; leaves intact. Lower left corner of page 1 now gone.

Remarks:
Universal Edition used Sh to prepare Se1.

Page 1 has stamp across the bottom: Copyright 1925 by Universal-Edition (underlined numbers written in pencil) | [manuscript] Universal-Edition Nr. 8339 | [stamp] L 1 UE [manuscript] 542.

Recto pages bear the stamp of Universal-Edition Archiv.

Se1  Engraved published violin and piano score with separate solo violin part.

Date: 1925; date on back cover “XI. [November] 1925.”

Title page:

Copyright 1925 by Universal-Edition NEW YORK

Universal Edition publication numbers U.E. 8339 (Klav and Vn score) and U.E. 8339a (Vn part). The engraved Klav and Vn score contains music on pp. 3–55. On p. 3, the title at the top reads KONZERT | [sticker:] Associated | Music Publishers | Incorporated | One West 47th St., New York 36.

Se1 appeared in November 1978. Published with a new multi-purpose stock cover and a newly set title page, the plates for the music remained unaltered (except for “copyright renewed” added to the copyright notice on the piano-violin score).
Se1F Copy of Se1 owned and annotated by Stefan Frenkel.
Location: New York Public Library for the Performing Arts, Music Division. Prior to 2008, the score was held by the Frenkel family.
Cover:
Bound within blue-gray cardboard covers and black, filament reinforced tape at the spine. Label glued to front cover, title in Frenkel's handwriting in black ink.
Condition: Score shows considerable wear. Spine is cracking. The laid-in violin part shows brown stains (from a spill of liquid) starting at the top edge and centered on the gutter between pages, but music is still legible.
Remarks:
Weill apparently gave the score to Frenkel shortly after the performance in Zurich on 23 June 1926. He inscribed it on the title page: “Dem herrlichen Stefan Frenkel | für die unvergleichliche Zürcher | Aufführung. In Freundschaft | von Kurt Weill.”
Frenkel annotated the violin part (U.E. 8339a) extensively, mostly fingerings and bowings (see facsimile on pp. 33–46 of this Critical Report). On p. 53 of the piano-violin score (U.E. 8339), Frenkel changed an erroneous time signature (5/8) to the correct one (5/4) after the second measure of that page (mvmt. III, m. 234 in the Edition) and inserted a fermata on the fourth beat of m. 234.
Instrumental Part
Im-Vn Instrumental part, manuscript (used by Stefan Frenkel).
Date: 1925.
Location: New York Public Library for the Performing Arts, Music Division. Prior to 2008, the manuscript was held by the Frenkel family.
First Page:
Solo Violine | Andante con moto
Manuscript notated in black ink by one scribe. Holograph entry in pencil on top of first page: Kurt Weill Konzert für Violine u. Blasorchester. Rehearsal and page numbers in black ink. Separate pagination for each movement. Performer's annotations (fingerings, bowings) in pencil.
Paper type: K.U.V. Beethoven Papier Nr. 30 (10 Linien)
[33.9 × 26.4 cm; span 26.8 cm]
Three separate gatherings. The first two consist of two nested bifolia each, the last of three nested bifolia. 25 pages of music, title page for third movement, and two blank pages at the end.
Contents:
pp. 1–8: I. | Andante con moto.
pp. 1–8: II. | a) Notturno; b) Cadenza; c) Serenata.
pp. 1–9: III. | Allegro molto, un poco agitato.
Condition: generally good, little wear.
Remarks:
Difficult page turns (especially in the third movement, where some turns occur amidst rapid passagework) make the part unsuitable for performance. Frenkel may have used the part as study material only.
Stamp of copying office “Notenschreib-Büro Dr. Wohlauer | Berlin W. 50, Ansbacherstr. 8, Steinpl. 12946” found on several pages in all three gatherings.
A manuscript entry in very faint red crayon, found on the last page, gives an address for Frenkel: “Stefan Frenkel | Berlin, Wilmersdorf | Geisenheimerstr. 9, IV”

ADDITIONAL MATERIALS

Full Score Format
Fe1a Annotated diazo copies of hand-prepared full score masters (copies served as proofs for Fe1).
Date: 1965.
Wrapping paper:
Diazo copies of full score masters (larger size than Fe1), with numerous corrections and annotations in pencil (Krämer), blue ballpoint pen (Füssl), and red and green ballpoint pen (Nordberg). Numerous typed comments with further handwritten annotations on additional sheets of notepaper taped into score throughout. Almost all pages bear “U.E. 8340” at the bottom center.
Page count: 155 numbered pages.
Paper type: [Diazo copy paper]
[30.5 × 45.8 cm]
Seventy-five unbound bifolia, each containing two pages of printed music on one side and blank on the other. The final sheet (p. 155) has been torn in half and thus is a single, unfolded page.
Condition: good, but pages are beginning to darken.
Remarks:
Prepared for Universal Edition by Krämer (copyist), Füssl (staff editor), and Nordberg (contracted editor).
The primary source in preparing Fe1a was Fm, which contains many editor's markings that appear in Fe1a. Editor's annotations in Fh indicate that it was also consulted. Annotations in Fe1a, Fh, and Fm indicate that Se1 was consulted as well.
Dates of proofing in February and March 1965 are annotated in the score: Page 1 has “S. 1–92 Korr. 15.2.65 HN” in red ballpoint pen and “1. Rev. 24.2.65” in green ballpoint pen (both Nordberg). Page 93 has “S. 93–155 korr. 26.2.65 HN”
Fe1 Hand-prepared published full score.

Date: 1965.

Title page:
KURT WEILL | KONZERT | FÜR VIOLINE UND BLASORCHESTER | Partitur | UNIVERSAL EDITION

Universal Edition (U.E. 8340). Hand-prepared score; music on pp. 1–155. An unnumbered page after the title page contains an instrumentation list and duration. On p. 1, the title at the top reads Konzert für Violine und Blasorchester. In the top left corner appears the notice Alle Rechte vorbehalten | All rights reserved. In the top right, just above the first line of music, it reads KURT WEILL, Op. 12 | (1924). At the bottom of the page appears the copyright notice Copyright 1965 by Universal Edition A. G., Wien; at the center Universal-Edition Nr. 8340.

Page count:
159 pages (title page, instrumentation page, and 155 numbered pages).

Remarks:
The score officially appeared on 9 June 1965. WLRC (reading room) holds a copy of Fe1 printed in March 1979.

Fe2 Revised printing of Fe1.

Date: 1984; date on back cover "III/84"

Title page:
KURT WEILL | KONZERT | FÜR VIOLINE UND BLASORCHESTER | Partitur | UE 8340 | UNIVERSAL EDITION

Universal Edition (U.E. 8340). Hand-prepared score; music on pp. 1–155. An unnumbered page after the title page contains an instrumentation list and duration. On p. 1, the title at the top reads Konzert für Violine und Blasorchester. In the top left corner appears the notice Alle Rechte vorbehalten | All rights reserved. In the top right is an icon of a photocopier along with the words Fotokopieren | grundsätzlich | gesetzlich | verboten, and just above the first line of music, it reads KURT WEILL, Op. 12 | (1924). At the bottom of the page appears the copyright notice Copyright 1965 by Universal Edition A. G., Wien; at the center Universal-Edition Nr. 8340.

Page count:
159 pages (title page, instrumentation page, and 155 numbered pages).

Remarks:
Identical to Fe1 except that this printing incorporates the corrections from Fe2a. Copies printed in March 1984 and December 1989 are at WLRC, Series 13, Folder 81.

Se2a Engraved violin part (U.E. 8339a) from Se1 with handwritten corrections.

Date: February 1965.


First page:

Universal Edition publication number U.E. 8339a (Vn part), engraved with many corrections in red ballpoint pen (Nordberg). Pencil annotation at the bottom left-hand corner of the first page: "Copyright renewed 1953 | by Mrs. Karoline Weill-Davis, New York."

Page count:
14 numbered pages.
The violin part is contained in a folded orange cardboard panel, on which is handwritten on the front: 36 fertige Seiten Weill | Violinkonzert ablegen, and written on the inside: Probeseiten von Bogen.

Condition: good, but a few small tears around binding staples.

Remarks:
Corrected on 26 February 1965 (Nordberg entered date in upper right-hand corner of the first page: "korr. 26.2.65 HN.")

Corrections of slurs, accidentals, crescendo hairpins, and articulation were primarily used to create the Vn solo part in Fe1. However, corrections of rehearsal numbers, measure numbers, and number of measures rest appear in Se2.

Se2 Revised printing of Se1, incorporating some corrections from Se2a.

Date: 1988; date on back cover: “1 [i.e., January] /88”

Title page:
KURT WEILL | KONZERT FÜR VIOLINE | UND BLASORCHESTER | CONCERTO FOR VIOLIN | AND ORCHESTRA OF WIND-INSTRUMENTS | CONCERT POUR VIOLON | ET ORCHESTRE D’INSTRUMENTS À VENT | OP. 12 | VIOLINE UND KLAVIER | VIOLINE UND KLAVIER | UE 8339 | UNIVERSAL EDITION

Universal Edition publication numbers U.E. 8339 (Klav and Vn score) and U.E. 8339a (Vn part). The engraved Klav and Vn score contains music on pp. 3–55. On p. 3, the title at the top reads KONZERT für Violine und Blasorchester | Ausgabe für Violine und Klavier. In the top left corner appears the notice Aufführungsrecht vorbehalten | Droits d’exécution réservés. In the top right is an icon of a photocopier along with the words Fotokopieren | grundsätzlich | gesetzlich | verboten, and just above the first line of music, it reads Kurt Weill, Op. 12. At the bottom of the page appears the copyright notice Copyright 1925 by Universal Edition | Copyright renewed, at the bottom center Universal-Edition Nr. 8339. The engraved Vn part contains music on pp. 1–14. On p. 1, the title at the top reads KONZERT für Violine und Blasorchester | Ausgabe für Violine und Klavier | Violine. In the top left corner appears the notice Aufführungsrecht vorbehalten | Droits d’exécution réservés. In the top right is an icon of a photocopier along with the words Fotokopieren | grundsätzlich | gesetzlich | verboten, and just above the first line of music, it reads Kurt Weill, Op. 12. At the bottom of the page appears the copyright notice Copyright 1925 by Universal Edition; at the bottom center Universal-Edition Nr. 8339a.

Page count:
55 numbered pages (Klav and Vn score), and 16 pages in Vn part (title page plus 14 numbered pages).

Remarks:
UE appears to have created Se2 mainly to provide measure numbers and to conform it to the rehearsal markers found in Fe1. The revised printing adopted few of the corrections Nordberg made in Se2a.

Three photocopied pages of Se1 (front cover, title page, and page 17) flag a pitch correction in the piano part on p. 17. The photocopies (now in WLRC, Series 30, Box 12, Folder 26) originate from UE’s offices, and a note states that the correction was entered on 18 January 1988, in time for the printing of the score at the end of that month.

A copy of Se2 is in WLRC, Series 13, Folder 10 c. 1.
APPENDIX:

**FACSIMILE OF ANNOTATED SOLO PART**

The following fourteen pages present a slightly reduced facsimile of the violin part found in Se1F, the presentation copy that Weill gave to Stefan Frenkel after the Zurich performance in June 1926. Frenkel, the Violin Concerto’s chief promoter until World War II, annotated the solo part with fingerings, bowing instructions, phrasings, and cue notes. It is unclear, however, when he entered these markings, which differ somewhat from earlier ones that Frenkel entered into Im-Vn, the 26-page manuscript part, which served as study material for his performance of the German premiere in October 1925. Nevertheless, Frenkel’s annotations offer a rare glimpse into the early performance practice of the concerto. The printed fingerings in the second and third movement were probably supplied by UE’s editorial department; an unknown hand in pencil had added them in Sh, Weill’s reduction for violin and piano, which served as the engraver’s model for Se1.
KONZERT
für Violine und Blasorchester
Ausgabe für Violine und Klavier

Violine

I

Andante con moto

Un poco più andante

Copyright 1925 by Universal-Edition
Universal-Edition Nr. 8339a
Violine

II

a) NOTTURNO

Allegro un poco tenuto

\[
\text{expr.}
\]

\[
\text{spiccato}
\]

\[
\text{pizz.}
\]

\[
\text{cresc.}
\]

U. E. 8339a
Allegro molto un poco agitato
Violine

cantabile

poco rall.

dim.

a tempo

con brio

U.E. 8339a
Violine
(a punta d'arche)

\[ \text{Un poco meno mosso} \]
DER NEUE ORPHEUS
OP. 16
**List of Sources and Sigla**

### Sources

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<th>Format</th>
<th>Description</th>
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</thead>
<tbody>
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<td><strong>Full Score Format</strong></td>
<td></td>
</tr>
<tr>
<td>Fh</td>
<td>Holograph full score</td>
</tr>
<tr>
<td><strong>Piano-Vocal Score Format</strong></td>
<td></td>
</tr>
<tr>
<td>Vm</td>
<td>Manuscript piano-vocal-violin score (piano reduction by Arthur Willner)</td>
</tr>
<tr>
<td>Ve</td>
<td>Published piano-vocal-violin score (1926, U.E. 8472) with separate part for solo violin (U.E. 8472a)</td>
</tr>
<tr>
<td><strong>Instrumental Part</strong></td>
<td></td>
</tr>
<tr>
<td>Im-Vn</td>
<td>Manuscript part for solo violin</td>
</tr>
<tr>
<td><strong>Draft</strong></td>
<td></td>
</tr>
<tr>
<td>Dh</td>
<td>Holograph continuity draft</td>
</tr>
<tr>
<td><strong>Text</strong></td>
<td></td>
</tr>
<tr>
<td>Tp1</td>
<td>Goll’s poem as published in the collection <em>Der Eifelturm</em> (1924), the source of Weill’s setting</td>
</tr>
</tbody>
</table>

### Additional Materials

<table>
<thead>
<tr>
<th>Format</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Full Score Format</strong></td>
<td></td>
</tr>
<tr>
<td>Fp</td>
<td>Photocopy of Fh used as rental material (1977, U.E. 13618)</td>
</tr>
<tr>
<td><strong>Text</strong></td>
<td></td>
</tr>
<tr>
<td>Tp2</td>
<td>Sung text published in 1927</td>
</tr>
</tbody>
</table>

### Institutions

- **WLA**  Weill-Lenya Archive, Irving S. Gilmore Music Library, Yale University, New Haven, Conn. (MSS 30, The Papers of Kurt Weill and Lotte Lenya)
- **WLRC** Weill-Lenya Research Center, New York, N.Y.
STATEMENT OF SOURCE VALUATION AND USAGE

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

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

Source Overview
The text of the Edition is based on four sources created between 1925 and 1926: the holograph continuity draft completed on 18 August 1925 (Dh); the holograph full score completed in September 1925 (Fh); and the manuscript piano reduction by Arthur Willner with minor revisions by Weill (Vm), which served as the engraver’s model for the piano reduction published by Universal Edition (UE) on 18 March 1926 (Ve).

Dh, the earliest source for Der neue Orpheus, is Weill’s holograph draft of the complete work in particell format (see Plate 7 in the main volume).

Fh, the second source chronologically, is Weill’s holograph full score. It contains remarkably few corrections, nearly all of which were made in the process of creating the first layer. Fh served as the conductor’s score for the premiere on 2 March 1927 and for all postwar performances until UE produced a photo-mechanical reproduction of Fh in the 1970s for use as a rental score. Despite its use in performance, Fh contains relatively few markings by later hands. Judging from some erased but still faintly visible markings, one can assume there used to be more (markings may have been erased as part of a routine procedure when Fh was returned to UE’s rental library).

The third source chronologically is Vm, a manuscript reduction of the full score for piano, voice, and violin prepared by Arthur Willner. Weill reviewed Vm and simplified the piano part, thinning out the texture in a few instances and making it more pianistic. Some rhythms differ significantly from those found in Fh (e.g., in m. 125 Vm has sixteenth-note septuplets on 125/1, A3–D4–F, A4–D5–F, not grace notes as in Fh). Although Vm contains numerous indications of instrument names and many unplayable piano passages (despite Weill’s simplifications), it is unlikely that the score and its derivative publication, Ve, were intended for use as anything other than a rehearsal score. In several places, the soprano part of Vm contains different or added dynamics and articulation compared to those in Fh.

Vm served as the primary source for the piano and soprano parts in the engraved piano-vocal-violin score, Ve, published as U.E. 8472. The source of the violin part in Ve was Fh. Ve included a separate engraved solo violin part (U.E. 8472a).

Weill slightly revised Fh after Ve had been published, as shown by a paste-over in Fh in Weill’s hand in the viola parts from 299.5–303.12 (from 299.7–303.9, the violas originally played an octave higher).

Privileging of Sources for the Musical Text
The Edition privileges Fh for all musical dimensions. In those instances where the musical notation in Fh is obviously incorrect or deficient, the Edition corrects the notation and adds a critical note. In a few instances, where Vm provides information that differs from Fh concerning articulation or dynamics, particularly in the solo violin and soprano parts, and that information can be determined to be more accurate, the Edition takes its reading from Vm and adds an appropriate critical note.
Sources for the Vocal Text

Weill set Iwan Goll’s third version of the poem “Der neue Orpheus,” which had appeared in a collection of Goll’s poetry, Der Eiffelturm (Tp1), issued by the Berlin publisher Die Schmiede in 1924 (for details of the genesis of Goll’s poem, see Introduction). Weill shortened and altered the poem slightly. There are also differences among the sources that transmit Weill’s setting. The poetic text in Dh deviates in three instances from that in Fh and the later sources Vm/Ve: In m. 37 Dh has “Hörst du die Drehung der Erde” (do you hear the turning of the Earth), whereas Fh, Vm/Ve have “Hörst du die rostige Erde” (do you hear the rusty Earth); in m. 87 Dh has “Für die Demokratie” (pro-democracy), whereas Fh, Vm/Ve have “von der Demokratie” (of democratic background); and in m. 220 Dh has “Sonntags vor Kriegervereinen” (on Sundays before veterans’ associations), whereas Fh, Vm/Ve have “Abends in Kriegervereinen” (in the evenings at veterans’ associations).

Privileging of Sources for the Vocal Text

The Edition privileges Dh for the vocal text. The variants found in Fh (and subsequently copied into Vm/Ve) appear to be slips of the pen uncharacteristic of the neat handwriting Weill displayed when he copied the lyric into his full score. The deviating passages often duplicate words or word elements found elsewhere in the poem (a phenomenon frequently encountered in manually copied texts): Fh’s “Hörst du die rostige Erde” may have been prompted by “die Achse der Welt ist rostig geworden”; “von der Demokratie” appears to have borrowed the next line’s preposition, “Und von Beruf”; and “Abends in Kriegervereinen” repeats “Abends im Weltvariété.” Hence it is unlikely that these ungainly word repetitions transmit consciously introduced alterations. The Edition follows Vm/Ve for punctuation and capitalization of the vocal text. Tp1 consistently has no periods or commas, and in Fh the punctuation that Weill added, most often at the ends of poetic lines, is inconsistent. The punctuation in Vm/Ve is more coherent, but in a few instances the Edition silently regularizes the punctuation. Moreover, Tp1 capitalizes the first word of every poetic line, whereas Dh changed the capitalization of many of these words (presumably to achieve a presentation more in line with the musical phrasing). The Edition follows the capitalization of Vm/Ve unless noted. Finally, in Dh and Fh Weill always abbreviated “und” as “u.” which Vm/Ve and the Edition expand to “und.”
Editorial Procedure

Score order and layout

As a general rule, the Edition presents all paired instruments on the same staff; in cases where this policy might compromise clarity, the paired instruments are divided between two staves. However, the Edition treats the viola and violoncello sections differently, in that it consistently presents each of these sections on two staves. The divided viola and violoncello sections most often play separately, functioning in a manner similar to the violins in standard orchestral literature, which are divided into violin I and II (absent from Der neue Orpheus). By presenting the violas and violoncellos on two staves each, the Edition clarifies (and tacitly removes) many confusing designations in Fh for divisi, a1, a2, tutti, and so on.

Pitch

The sources contain several errors of pitch. Later hands corrected some obvious errors, and these the Edition adopts. In other instances the Edition corrects pitches in one instrument to match either another instrument or another source; all such decisions are explained in critical notes.

Dynamics

The Edition silently removes redundant dynamics and adds dynamics where they are missing but contextually required. In the latter case a note describes source evidence. In places where a dynamic indication is missing from one instrument but is present in two or more other instruments with matching music, the Edition adds the missing dynamic indication without a note.

The notation of hairpin crescendos and decrescendos in the sources is frequently careless or ambiguous. As precise description of the exact extent of each hairpin crescendo or decrescendo is impractical—and verbose descriptions of such minutiae are not usually justified by their musical significance—the Edition routinely aligns hairpin crescendos and decrescendos without a critical note when the intent seems clear. In cases where different solutions are possible and might communicate a meaningful musical distinction, a critical note describes source evidence.

Articulation

In places where articulation is missing in one part but present in two or more others, the Edition tacitly adds the missing articulation. When parts with matching music have ambiguous or conflicting articulation, the Edition regularizes the articulation and describes its rationale in a critical note. Likewise, in places where the Edition removes or changes articulation, a critical note justifies the decision.

Rehearsal letters

The Edition adds rehearsal letters, absent from Fh, at musically appropriate locations. The numbers that appear in Ve are not meaningful for rehearsal purposes, as UE added them every ten measures in lieu of a measure numbering system.

Issues of Instrumentation

Trumpets

In the instrumental rubrics on the first page of Fh, Weill calls for trumpets in B♭ but then notates for trumpets in C throughout. The Edition corrects the name on the list of instruments accordingly.

Percussion

Unpitched percussion instruments are notated on a single line, as in Fh.

Mutes

Weill indicated passages that were to be performed with mutes. The Edition tacitly provides additional indications when to add (or remove) mutes for these passages.

Notational Issues

Beams and rhythmic notation

Where beaming patterns appear to reflect a musical intent
(such as phrasing), the Edition retains such patterns even if they do not conform to conventional engraving practice. In other cases the Edition tacitly normalizes odd beams.

The Edition also regularizes note values used for quintuplets, septuplets, and similar groups containing unequal note values in conformance with standard engraving practice.

Cautionary accidentals
Where appropriate, the Edition tacitly adds cautionary accidentals and removes redundant ones.

Slurs
Where the sources concatenate slurs and ties, the Edition tacitly notates all ties underneath the slur (e.g., if a slur terminates at the beginning of a tie, then the Edition extends the slur to terminate at the end of that tie).

The Edition regularizes slurs in the text of the soprano part for melismatic passages in accordance with standard notational practice.

Footnote policy
The Edition adds numbered footnotes to the score to inform the user of ambiguities in the sources that affect the substance of the work.

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

**Critical Notes**

Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, beat 3; 11.3 refers to the eleventh measure, third notational event (note, rest, or chord). Consecutive locations are indicated by the use of a hyphen: 11/3–4 refers to beats 3 and 4, and 11.3–4 refers to notational events three and four.

Unless otherwise indicated, all notes refer to Fh.

<table>
<thead>
<tr>
<th>Location</th>
<th>Part</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>Trp</td>
<td>Edition adopts correction by a later hand in red crayon (now erased but faintly visible) of transposition of Trp in staff name from “in B” (in B♭) to “in C.” Fh notates Trp in C throughout.</td>
</tr>
<tr>
<td>6.2–8.1</td>
<td>Kl II</td>
<td>Edition adopts extension of endpoint of slur from 7.1 to 8.1 by a later hand in blue crayon to match Kl I.</td>
</tr>
<tr>
<td>13.11</td>
<td>Kl II</td>
<td>Edition changes accent mark to staccato mark to match remaining Woodwinds. Vm has a staccato mark.</td>
</tr>
<tr>
<td>14.2</td>
<td>Fg</td>
<td>Edition adds f to match prevailing dynamic.</td>
</tr>
<tr>
<td>15.4–6</td>
<td>Trp, Pos</td>
<td>Edition adds articulation to match Woodwinds.</td>
</tr>
<tr>
<td>18.10</td>
<td>Trp</td>
<td>Edition adds accent mark to match Fg.</td>
</tr>
<tr>
<td>19.4–5</td>
<td>Fg I</td>
<td>Edition adopts alternation by a later hand (Weill’s?) in pencil or light ink, which crossed out a slur and added staccato marks to match Fg II and Trp.</td>
</tr>
<tr>
<td>19.13</td>
<td>Fg, Trp</td>
<td>Edition adopts F♯4 in Fg and F♯5 in Trp from Vm (where a later hand in pencil added the missing ♯). Ve has F♯. Fh does not cancel the ♯ from 19.2. In Dh the corresponding music for 19.7–14 is crossed out and rewritten on another staff, which does not cancel the ♯ from 19.2.</td>
</tr>
<tr>
<td>21.6</td>
<td>Fg II, Trp II</td>
<td>Edition adopts ½, added by later hands in pencil and red crayon, to match Vm/Vc. Dh has À, but in a slightly different harmonic context.</td>
</tr>
<tr>
<td>22.3, 4, 6, 7</td>
<td>Fg, Pk, Br II, Vc I</td>
<td>Edition regularizes staccato marks to match remaining instruments.</td>
</tr>
<tr>
<td>23.1</td>
<td>Br, Vc</td>
<td>Edition adds f to match Fl and Kl.</td>
</tr>
<tr>
<td>23.1–24.1</td>
<td>Fl, Kl I</td>
<td>Edition extends endpoints of slurs from 23.24 to 24.1 to match Kl II and Strings. In Vm the slurs end at 24.1.</td>
</tr>
<tr>
<td>33.16</td>
<td>Fl II</td>
<td>Edition adds ♯ for D♯4 to match Kl II and 32.16.</td>
</tr>
<tr>
<td>36.15</td>
<td>Kl II</td>
<td>Edition adopts b for A♭3 (sounding G♭3), added by a later hand in pencil, to match G♭3 in Dh, Vm/Vc.</td>
</tr>
<tr>
<td>37.1</td>
<td>S</td>
<td>Edition adopts f added by a later hand (Weill’s?) in pencil. Vm has f.</td>
</tr>
<tr>
<td>37.4–6</td>
<td>S</td>
<td>Edition takes text (“Hörst du die Drehung der Erde”) from Dh, Tp1. Fh, Vm/Ve have “Hörst du die rostige Erde.”</td>
</tr>
<tr>
<td>38.1–12</td>
<td>Br, Vc</td>
<td>Edition regularizes endpoints of slurs from 38.11 in Br and 38.13 in Vc to 38.12 to match Kl and m. 39.</td>
</tr>
<tr>
<td>39.2–7</td>
<td>Fg, Trp I</td>
<td>Edition regularizes articulation to match Ob. Fg has articulation only from 39.2–3 and Trp I has no articulation.</td>
</tr>
<tr>
<td>40.2</td>
<td>S</td>
<td>Edition adopts mf added by a later hand (Weill’s?) in pencil (now erased). Vm has mf.</td>
</tr>
<tr>
<td>42.12</td>
<td>Fl I</td>
<td>Edition enharmonically respells B5 as C♭6 to match 42.6 and Kl I.</td>
</tr>
</tbody>
</table>
Edition adds missing ♩ for F♯5 to match Kl II. Vm has F♯5.

Edition adds staccato marks to match Kl.

Edition takes endpoints of slurs from Vm. In Fh the slurs begin at 44.9 and seem to continue over a page break to 45.1, but there new slurs begin.

Edition adds staccato marks to match 44.7.

Edition adds staccato marks to match remaining instruments.

Edition adds staccato marks to match remaining instruments.

Edition adds decrescendo hairpin to match Kb.

Edition adds ♩ to match remaining instruments.

Edition adds ♩ to match remaining instruments.

Edition adds ♩ to match remaining Instruments.

Edition adds ♩ to match remaining Instruments.

Edition adds ♩ to match remaining Instruments.

Edition adds ♩ to match remaining Instruments.

Edition adds ♩ to match remaining Instruments.

Edition adds ♩ to match remaining Instruments.

Edition adds ♩ to match remaining Instruments.

Edition adopts ♩ for E♭3, added by a later hand in pencil, to match Ob II, Trp I, and Br II.

Edition changes C♯5 to B♭4 to match Fl, Ob I, and Kl II.

Edition adds staccato marks to match m. 97. Vm has staccato marks in corresponding Klav l.h.

Edition opts for pitch D♭3. Fh appears to have E♭3, but is not unambiguous. Although E♭3 would correspond to the E in Hrf, D♭3 seems more likely in light of the correspondence between Kl II, Fg, Vc II, and Kb in mm. 97–103.

Edition adds ♩ for C#3 added by a later hand in red crayon.

Edition adopts ♩ for B♭3 added by a later hand in pencil (now erased).

Edition regularizes articulation by adding accent-staccato or staccato marks to continue the articulation in the same instrument or to match other instruments simultaneously playing similar music. In Fh the following parts have no articulation: Ob from 110.10–111.12, Kl from 109.1–110.10, Fg from 109.1–111.12, KTr from 108.4–112.11, Br from 110.1–5 and 111.1–12, Vc I from 110.1–5, both Vc from 111.1–112.1, Vc II from 112.2–5, and Kb from 111.1–112.5. An exception to the regularization by vertical simultaneity is in the Vc II and Kb at 112.1–2 and 112.4–5, where the edition adds staccato marks to match mm. 111 and 112.7–11 rather than to match the accent-staccato marks in Fl and Trp, here better reserved for the moving notes.

Edition takes rhythm ♩ from Vc. Fh, Vm have ♩ which is one sixteenth note short. Dh has no corresponding music.

Edition adds missing ♩ for C♯4 to match Br.

Edition takes punctuation (colon) after “Papier” from Fh. Vm/VE have question mark, which makes little sense.


Edition regularizes starting point of slur to match Fl, Ob II, and Kl. Originally, the slur began at 118.2, but a first layer correction moved the starting point of the slur to 118.3 and added a mark at 118.3 that looks like a staccato mark but was meant only to indicate the starting point of the slur.
| 119–120 | KTTr, Pk | Edition adds staccato marks to match m. 118. |
| 120.7 | Ob II, Kl II | Edition adds missing b for G♭4 in Ob II and A♭4 in Kl II to match Fl II and Br II. |
| 121.3 | Trp II | Edition adds missing b for A♭-3 to match Vc II top voice. |
| 122.2–124.2 | Vc, Kb | Edition adds accent marks in Kb from 122.2–124.2 and in Vc from 124.1–2 to match Trp II and Pos. |
| 124 | Strings | Edition adds crescendo hairpins to match remaining instruments. |
| 124.3 | Hrf | Edition opts for Fk4. In Fh ink bleeding has rendered the pitch ambiguous, but 125.6 and 125.8 are both F♭s, and Hrf would be tuned to make all Fs sharp in m. 125. |
| 127.3 | Ob II | Edition changes tenuto-staccato mark to staccato mark to match remaining Woodwinds. |
| 136.1 | Br II, Vc | Edition adds p to match Br I. |
| 139.1–140.1 | Vc II, Kb | Edition adds tenuto-staccato marks to match mm. 137–138. |
| 141–142 | Fl, Trp I | Edition adds tenuto-staccato marks to match mm. 137–140. |
| 145.1 | Fg II | Edition adds p to match prevailing dynamic. |
| 147.1–148.3 | Vc I, Kb | Edition adds slurs in Vc I from 147.4–6 and in Kb from 147.1–3, 147.4–6, and 148.1–3 to match Vc II. |
| 153.6 | Br | Edition adopts ♯ for B♭4 added by a later hand in pencil. B♭4 is appropriate because B♭4 does not fit the harmonic context, and B4 with no cautionary accidental occurs across the barline at 154.1. Dh has B♭4, but the rhythm of this motive differs slightly. Vm has B♭4 with no accidental, the ♭ carrying through from 153.1. |
| 154.5–6 | Ob, Tri | Edition adds staccato marks to match Fl, Kl, Fg, and Trp. |
| 155.1–2 | Br | Edition removes a superfluous slur and leaves the existing slur from 154.5–155.2. Vm has a slur from 154.5–155.2. |
| 157 | Woodwinds, Trp | Edition adds staccato marks to match m. 156. Vm has staccato marks. |
| 158–162 | Br | Edition adopts a revision by Weill, who marked “Solo” in pencil at the beginning of m. 158 and “Tutti” at 162.2; furthermore, in mm. 158–161 an unknown hand (possibly Weill’s) placed whole note rests in ink below the violas, which appear on a single staff in Fh. The first layer of Fh called for the entire Br section to play this passage, which may have proved impractical given the high range (especially mm. 160–161). Later hands erased Weill’s “Solo” marking (but not “Tutti”), perhaps as part of a routine procedure when Fh was returned to UE’s rental library. |
| 158–161 | Vc I | Edition adds “div.” because double stops, especially in m. 161, would be awkward (though not impossible). |
| 158.3 | Fl I | Edition adopts ♯ for C♯4, added by a later hand in pencil, to match Ob I and Vc I. |
| 159.2 | Fg I | Edition enharmonically respells C♯3 as D♭3 to match Vc II and Kb. |
| 163.4 | Kb | Edition adopts ♯ for G♯2, added by a later hand in pencil, to match Pk and Vc. |
| 165.2 | Ob II | Edition adopts ♯ for B♭4, added by a later hand in pencil, to match Fg. |
| 165.2 | Br II | Edition opts for B♭4 in lower voice to match Fg. Fh is ambiguous (either B♭4 or A♭-4). Dh has iteration sign for corresponding music (i.e., the chord succession B♭-♭-A to D♭-♭-♭ in m. 164.2–3 is to be repeated); Vm/Ve have B♭-♭ in both left and right hand. |
| 165.2–3 | Fg I | Edition adds slur to match Fl, Ob II, Trp, and Br. |
| 165.2–3 | Glock | Edition removes slur to match mm. 162–164. |
| 166.8 | Vn solo | Edition adopts ♯ for A♭4 added by a later hand in pencil. Dh, Vm have no ♯; Ve has ♭. |
| 168/2–3 | Vn solo | Edition regularizes rhythm to match 356/2–3. This reading follows Vm. Fh has triple-stop quarter notes (as does Dh), but in a first layer revision, without revoking the original upward stems, Weill added new downward eighth-note stems to the lower two voices (see also note for 228/2–3). Also, Edition adds tie between pitches (G♭-4) in middle voice to match m. 292. |
| 169.8 | Vn solo | Edition adopts ♯ for F♭4, added by a later hand in pencil. Vm/Ve have ♭; Dh, Im-Vn have no ♭. |
Edition adds staccato marks to match mm. 172–178.
Edition adds staccato marks to match 180.1 and 181.1.
Edition adds crescendo hairpin from 182.3–4 and p at 183.1 to match Fl.
Edition rejects decrescendo hairpin added by a later hand in pencil. Vm has no decrescendo hairpin.
Edition adds p to match Vc.
Edition regularizes endpoint of slur to match Br; the slur ends ambiguously between 193.1–3. In Ve slur ends at 193.3.
Edition adds crescendo hairpin to match Pos and Vn.
Edition adds staccato marks to match mm. 195.2–6.
Edition adds p to match prevailing dynamic.
Edition adds staccato marks to match Pos at 205.4–6.
Edition adds staccato marks to match mm. 214–216.
Edition takes text ("Sonntags vor Kriegervereinen") from Dh, Tp1. Fh, Vm/Ve have "Abends in Kriegervereinen."
Edition adds staccato marks to all sixteenth notes to match mm. 214–216.
Edition adopts cautionary a for Bb3, added by a later hand in pencil, to ensure cancelation of the b from the Bb3 at 243.6. Dh, Vm/Ve have h.
Edition adds f to match Fl, Ob, and Kl I at 245.1.
Edition adds staccato marks to match mm. 259–260.
Edition adopts quotation marks around "Freiheitslieder," added by a later hand (possibly Weill's) in light ink, because they intentionally introduce nuance to the poetry. Dh, Vm/Ve, Tp1/2 have no quotation marks.
Edition takes text ("Jesus kinder") from Dh, Fh, Vm/Ve (as opposed to "Jesuslieder" from Vm/Ve, Tp2) to avoid the uncharacteristic repetition of "lieder" from "Freiheitslieder" in mm. 225–226. Also, Edition adds tie between pitches (Gb4) in middle voice to match m. 292.
Edition adds staccato marks at 239.1–2, 240.1–2, 243.1–2, 244.1–2, 246.1–2, and 253.1–2 to match 251.1–2 and articulation in the remaining instruments.
Edition changes eighth note to sixteenth note and sixteenth rest to match Fg and Vc.
Edition adds staccato marks to match mm. 246, 251, and 253.
Edition adds staccato marks to match mm. 251–252 and 253.3–5.
Edition regularizes non divisi brackets; Fh has bracket only at 254.3.
Edition removes crescendo hairpin to match remaining Woodwinds and Strings. The Edition opts not to match Trp because the pitches and dynamics do not exactly double Ob.
Edition adopts f for A#3, added by a later hand in pencil, to match Kl II and Br II.
Edition adds staccato marks to match mm. 259–260.
Edition adds f to match Fl, Glock
Edition adds staccato marks to match mm. 172–178.
Edition adds staccato marks to match 180.1 and 181.1.
Edition adds crescendo hairpin from 182.3–4 and p at 183.1 to match Fl.
Edition rejects decrescendo hairpin added by a later hand in pencil. Vm has no decrescendo hairpin.
Edition adds p to match Vc.
Edition regularizes endpoint of slur to match Br; the slur ends ambiguously between 193.1–3. In Ve slur ends at 193.3.
Edition adds crescendo hairpin to match m. 195.2–6.
Edition adds staccato marks to match mm. 195.2–6.
Edition adds staccato marks to match Pos at 205.4–6.
Edition adds crescendo hairpin to match Pos and Vn.
Edition adds staccato marks to match m. 195.2–6.
Edition adds p to match prevailing dynamic.
Edition adds staccato marks to match Pos at 205.4–6.
Edition adds staccato marks to match mm. 214–216.
Edition takes text ("Sonntags vor Kriegervereinen") from Dh, Tp1. Fh, Vm/Ve have "Abends in Kriegervereinen."
Edition adds staccato marks to all sixteenth notes to match mm. 214–216.
Edition adopts cautionary a for Bb3, added by a later hand in pencil, to ensure cancelation of the b from the Bb3 at 243.6. Dh, Vm/Ve have h.
Edition adds f to match Fl, Ob, and Kl I at 245.1.
Edition adds staccato marks to match mm. 259–260.
Edition adds f to match Fl, Glock
Edition adds staccato marks to match mm. 172–178.
264.1 Kb Edition opts for pitch C to match Fg I; in Fh ink bleeding has made pitch ambiguous.
265–270 Hrf l.h. Edition takes treble clef from Dh, Vm. Fh has erroneous bass clef.
267.1–268.1 Vn solo Edition adds tenuto marks to match 263.1–264.1.
271–284 Br, Vc Edition regularizes non divisi brackets; Fh has brackets only for the first note of every beamed group.
276.2 Trp Edition opts for a 2. A later hand in ink appears to have added both “a 2” and a cryptic sign similar to a double dagger footnote mark, perhaps a sloppy “I.” Here, both Trp are appropriate because at 280.3 Fh specifies “I.”
277.2–6 Kl, Fg Edition adds crescendo hairpin to match Fl, Ob, and Trp.
281.1 Ob, Fg Edition adds f to match Br and Vc.
282.1–2 Fg Edition changes staccato marks to accent-staccato marks to match Ob and 281.1–2.
283.1–6 Fl, Kl, Trp I Edition adds staccato marks in Fl and Kl from 283.1–6 and in Trp I from 283.2–3 to match Vn in mm. 278 and 280.
285–286 Fl, Ob Edition adds b to trills to match the D# in Fg, Pos II, Pk, Vc II, and Kb.
285–288 Pk Edition changes one continuous trill to two trills from mm. 285–286 and 287–288 to match Fl and Ob and to reinforce the fp at 287.1.
285.1 Kb Edition adopts “arco” added by a later hand (Weill’s?) in pencil.
287.1 Br, Vc, Kb Edition adds fp to match Trp, Pos, Pk, and 285.1. Vm has fp in the corresponding Klav part.
289.1 Br, Vc, Kb Edition adds staccato mark to match remaining instruments.
290/3 S, Vn solo Edition takes these notes from Vm/Vc. In Fh binding tape obscures them. Dh has A5 for 290.10–11 in lower voice.
292.21 Vn solo Edition adopts ℃ for F#4 added by a later hand in pencil. Ve has ℃, but the separate solo violin part (U.E. 8472a) lacks it.
292.27 Vn solo Edition takes A#4 from Dh, Vm/Vc (U.E. 8472). In Fh, Im-Vn the A#4 from 292.23 is not canceled, but A#4 is not playable on a regularly tuned violin at the same time as the double stop G3–Eb4 at 292.28. Furthermore, A#4 does not make harmonic sense against G5 at 292.28. The violin part (U.E. 8472a) of Ve has only G5 (no A#4 or A#4) at 292.27, but at 292.28 has A#4 with accidental. (See also critical note for 166.8 regarding related musical material.)
292.30–37 Vn solo A later hand in blue crayon crossed out this music.
292.36 Vn solo Edition takes A#4 from Dh, Ve and to match 292.27 (see note). Fh, Vm, Im-Vn do not cancel the A#4 from 292.31.
293.14 Vc Edition adds ℃ for A2. Fh, Dh, Vm do not cancel b from 293.5, but A2 followed by G#2 (at 293.15) is implausible.
294 Fg, Kb Edition adds a staccato mark in Fg at 294.13 to match Kb and articulation in previous measure. Also, Edition regularizes endpoints of slurs in Fg and Kb from 294/1–4. Fg slurs end ambiguously between 294.12–13, Kb slurs end ambiguously between 294.9–10.
294.1 Kl Edition adds p to match 313.1.
295.13 Vc Edition adopts ℃ for E3, added by a later hand in red crayon, to match Fg and Kb.
299.1 Vc, Kb Edition adds p to match Kl and Fg at 313.1.
299.3–5 Kl, Fg, Trp I Edition adds tenuto mark at 299.3 and staccato marks in Kl and Fg at 299.4–5 to match Fl.
306.1 Vn solo Edition takes p from Vm/Vc. Fh, Dh, Im-Vn have no dynamic indication.
309.7 Fg Edition adds accent-staccato mark to match Ob and Kl.
311.3–312.1 Br, Vc, Kb Edition adopts “arco” in Vc and Kb at 312.1 where a later hand (Weill’s?) added it in pencil, and adds “arco” to Br at 311.3.
313.1 Vc, Kb Edition adds p to match Kl and Fg.
313.15 Fl II Edition adds staccato mark to match Fl I and 315.7.
314.1–315.6 Fl, Ob Edition regularizes endpoints of slurs to match Fl at 313.14. Fl and Ob I slurs end at 315.6, and Ob II slur ends at 315.7. The separately beamed six-
<table>
<thead>
<tr>
<th>(314.1–315.6 cont’d)</th>
<th>(Fl, Ob)</th>
<th>(10)enth notes at 315.7 (and in Fl I at 313.15) suggest separate articulation. In Vm the slurs end at 315.7.</th>
</tr>
</thead>
<tbody>
<tr>
<td>314.1</td>
<td>Br, Vc, Kb</td>
<td>Edition changes staccato mark to tenuto mark to match Kl and Fg.</td>
</tr>
<tr>
<td>314.4–315.3</td>
<td>Br, Vc, Kb</td>
<td>Edition adds tenuto mark to Vc and Kb at 314.4 and staccato marks to Br, Vc, and Kb from 315.1–3 to match Kl and Fg.</td>
</tr>
<tr>
<td>315.8</td>
<td>Br I</td>
<td>Edition adds missing (\ast) for B(#)3 to match Kl I.</td>
</tr>
<tr>
<td>316.4</td>
<td>Trp, Pos</td>
<td>Edition adds staccato mark to match 316.1.</td>
</tr>
<tr>
<td>318.9–12</td>
<td>Br I</td>
<td>Edition adds crescendo hairpin to match Kl I.</td>
</tr>
<tr>
<td>323/2</td>
<td>Vc II, Kb</td>
<td>Edition adds “molto cresc.” to match Woodwinds, Brass, and remaining Strings.</td>
</tr>
<tr>
<td>324</td>
<td>Beck</td>
<td>A later hand in red crayon circled this note, perhaps to indicate that a single performer would be challenged to play Beck and KlTr simultaneously.</td>
</tr>
<tr>
<td>328–329</td>
<td>Fl, Kl, Br I</td>
<td>Edition regularizes articulation by adding staccato marks in Br I from 328.1–329.12 and in Fl and Kl from 329.1–12 to match Fl and Kl in m. 328.</td>
</tr>
<tr>
<td>328–329</td>
<td>Br II, Vc, Kb</td>
<td>Edition rejects addition of (p) by a later hand in blue crayon in two locations: just after 328.1 and just after 329.1. These measures also contain several other markings by later hands (now erased).</td>
</tr>
<tr>
<td>anacrusis to 329</td>
<td>Ob, Fg, Trp, Pos, Br II, Vc, Kb</td>
<td>Edition adds (f) to match 327.5 because the crescendo hairpins in mm. 328 and 329 indicate swells.</td>
</tr>
<tr>
<td>332/1</td>
<td>Fl, Ob, Kl</td>
<td>Edition adds (f) to match Fg and Strings (adding (f) to match Trp, Pos, and Pk is less plausible, as the different dynamics in the Woodwinds and Brass appear to be intentional; cf. m. 240ff.).</td>
</tr>
<tr>
<td>332.2–3</td>
<td>Fl, Ob I</td>
<td>Edition adds staccato mark and accent mark to match Ob II and Trp.</td>
</tr>
<tr>
<td>333.4–334.7</td>
<td>Trp II</td>
<td>Edition adds staccato marks from 333.4–5 and accent marks from 334.1–4 and 334.6–7 to match Trp I.</td>
</tr>
<tr>
<td>335/3</td>
<td>Fg II, Trp II, Kb</td>
<td>Edition adds staccato mark to match remaining instruments.</td>
</tr>
<tr>
<td>338.29</td>
<td>Fl, Br, Vc</td>
<td>Edition adopts (\ast) for D(#) octaves, added by a later hand in pencil, to match remaining Woodwinds and Brass.</td>
</tr>
<tr>
<td>341.1</td>
<td>Trp II</td>
<td>Edition keeps E(#)5 and removes G5, which Weill apparently forgot to revoke. G5 does not fit into the harmonic context, nor can one player perform these two pitches simultaneously.</td>
</tr>
<tr>
<td>356/2–3</td>
<td>Vn solo</td>
<td>Edition adds tie between pitches (G(#)-4) in middle voice to match m. 292.</td>
</tr>
<tr>
<td>358/1</td>
<td>KlTr</td>
<td>Edition adds (pp) to match Kl, Fg, Trp, and Pos.</td>
</tr>
<tr>
<td>358–359</td>
<td>Br, Vc</td>
<td>Edition regularizes non divisi brackets, which Fh has only at 358.1.</td>
</tr>
<tr>
<td>360/2</td>
<td>S</td>
<td>Edition takes punctuation (dash, i.e., Gedankenstrich) following the period after “anzwei” from Fh. Vm/Ve have no dash.</td>
</tr>
</tbody>
</table>
**Title pages are transcribed diplomatically in bold-face type, with line breaks indicated by a vertical line (|). Weill's handwriting is rendered in italics; all other hands or typeset text are given in Roman type. If no title page exists, a transcription of the caption title or the first line of the manuscript is usually supplied.**

**SOURCES**

**Full Score Format**

**Fh**  
Full score, holograph.  
Date: 1925.  
Location: Sibley Music Library, Rochester, N.Y. Prior to 1998, the holograph was held in the archives of Universal Edition.  
Title page:  
Holograph in black ink. A few conductor’s markings in red crayon highlight entries of instruments, dynamics, rehearsal numbers, and the staff of the solo violin. Additional conductor’s markings in blue crayon mostly call out meter changes and dynamics. Some of these markings (in both red and blue crayon) have been erased but are still faintly visible.  
Page count:  
47 numbered pages.  
Paper types:  
K.U.V. Beethoven Papier Nr. 32 (14 Linien) [title page]  
[33.9 × 26.7 cm; span 27.5 cm]  
K.U.V. Beethoven Papier Nr. 38 (26 Linien) [full score]  
[34.0 × 26.5 cm; span 28.6 cm]  
Holograph is comprised of loose leaves, housed within cardstock folio, the corners of which are frayed; its front and back now separated from one another; several small stains on front. The score appears to have been made up of nested bifolia which were bound within the cardstock folio with adhesive tape, but the tape has now split everywhere it was applied, leaving the leaves loose.  
Condition: generally good throughout; leaves intact, several leaves torn at bottom, apparently the result of hasty or careless page-turning.  
Remarks:  
The title page has an instruction in pencil (now erased but faintly visible) for the copyist(s) of the instrumental parts: “(Flöten auf 10er übrig, auf 12er Papier.)”

**Piano-Vocal Score Format**

**Vm**  
Piano-vocal-violin score, manuscript (engraver’s model for Ve).  
Date: 1925/26.  
First page:  
Der neue Orpheus. | (Iwan Goll) | Kurt Weill, op. 16  
Manuscript in pencil. Emendations in pencil and red pen. Rehearsal numbers every ten measures in red pencil. Page numbers appear on odd-numbered pages only, in blue crayon (top right) and in pencil (bottom right). Additional numbers in blue pencil, found throughout the manuscript, indicate pagination planned for Ve. On the margins of pp. 7, 11, 12, and 15, Weill entered suggestions in pencil.  
Page count:  
28 pages.  
Paper type:  
[33.6 × 27.9 cm; span 27.8 cm]  
Seven unbound bifolia, now separated into single leaves except pp. 19–[22] and 25–[28], which remain intact.  
Condition: generally good, but bifolia mostly separated.  
Remarks:  
This piano reduction by Arthur Willner served as the engraver’s model for Ve (UE’s staff editor Josef Venantius von Wöss entered instructions for the engraver).

First page:

**Der neue Orpheus** Solo violine | Kurt Weill, Op. 16

Copyist's manuscript in black ink. Several editorial markings (in preparation for the engraving) in blue and red crayon as well as in pencil, including addition of vocal cues. Past-over at top of p. 2 contains vocal cues in black ink in another hand.

Page count:

8 pages (hand paginated [1]–7; p. [8] blank)

Paper type:


[33.8 × 26.8 cm; span 27.3 cm]

Two nested bifolia.

Condition: generally good.

Remarks:

The first page and the first five staves of the second page contained the exact number of measures of rest for each passage in a given time signature. One or more editors, using red and blue crayon, crossed out these measures on p. 1, and someone added a paste-over with vocal cues at the top of p. 2. A vocal cue in blue pencil appears before the Vn entry in m. 306. Additional vocal cues in blue crayon and pencil were added before the Vn entry in m. 348. However, Im-Vn does not contain all cue notes that appear in the solo part (U.E. 8472a) of Vn.

Draft

**Dh** Draft (short score), holograph.

Date: 1925.

Location: WLA, Box 35, Folder 503.

First page:

**Moderato un poco largo ma molto rubato**

Holograph in pencil. Some revisions.

Page count:

14 unnumbered pages.

Paper type:

K.U.V. Beethoven Papier Nr. 38a (28 Linien)

[34.1 × 26.5 cm; span: 31.6 cm]

Contents:

- pp. [1–11]: *Moderato un poco largo ma molto rubato* (holograph draft)
- pp. [12–13]: (blank)
- p. [14]: (aborted continuity draft for an unidentified work)
Two nested bifolia and a single leaf (torn from a bifolium) enclosed within a third bifolium.

Condition: Fair. The outer bifolium has a small cut (approx. 3 cm) in the front; a section measuring approx. 5.5 × 23 cm has been cut out from the back; in addition, fold is fraying.

Remarks:
Page [14] has a non-holograph addition in blue pencil: “Neue Orpheus.”
After the final measure Weill dated the holograph “18. August 1925.”

Text

Tp1 Poem, published.
Date: 1924.
Title page:
IWAN GOLL | DER EIFFELTURM | GESAMMELTE DICHTUNGEN | VERLAG DIE SCHMIEDE | BERLIN | 1924
Berlin: Verlag Die Schmiede, 1924.
pp. 7–11; 24 cm
Remarks:
This publication (the third version of Goll’s poem “Der neue Orpheus”) served as the source for Weill’s setting, which altered and abridged the text.
Goll’s two previous versions had appeared in 1918 (in German) and in 1923 (in French).

ADDITIONAL MATERIALS

Full Score Format

Fp Photocopy of Fh used as rental material.
Date: 1977.
Title page:

Universal Edition publication number 13618. Bound photocopy of Fh for use as rental material. On the cover is a UE rental label on which the following information is added: KURT WEILL | DER NEUE ORPHEUS | Partitur | [stamp] 1987-05-. On the bottom left corner of p. 3, the first page of music, is the copyright information: Copyright 1977 by Universal Edition A. G., Wien | Copyright 1926 by Universal Edition A. G., Wien | Copyright renewed; at the bottom right is Universal Edition Nr. 13618.

Page count:
47 numbered pages.
One signature bound paperback.
Remarks:
A copy of Fp is in WLRC, Series 10/N4/1.

Text

Tp2 Sung text, published.
Date: February 1927.
Front cover:
BLÄTTER DER | STAATSOPER | INHALT: | KURT WEILL | „DER NEUE ORPHEUS“. TEXT | „ROYAL PALACE“. EINFÜHRUNG | WALTER SCHRENK: KURT WEILL UND SEIN „PROTAGONIST“ | IWAN GOLL: FLUCHT IN DIE OPER | MANUEL DE FALLA | [. . .] | VII. Jahrgang | Heft 8 / Februar | 1927 | Unverkäufliches Freiexemplar
Stuttgart, Berlin: Deutsche Verlagsanstalt, 1927.
pp. 3–5; 24 cm
Remarks:
Version corresponds to text found in Ve.
An original copy of Tp2 is in WLRC, Series 81, Folder 77.
Orpheus
Musikant des Herbstes
Trunken von Sternenmost
Hörst du die Drehung der Erde
Heute stärker knarren als sonst?
Die Achse der Welt ist rostig geworden
Abends und morgens steilen Lerchen zum Himmel
Suchen umsonst das Unendliche
Löwen langweilen sich
Bäche altern
Und die Vergißmeinnicht denken an Selbstmord

Müde ist die gute Natur
Dünn der Sauerstoff ewiger Wälder
Im Ozon der Gipfel erstickt man
Wolke regnet und sehnt sich nach Schlamm
Mensch muß immer zu Menschen zurück

Ewig bleibt uns Geschick
Eurydike:
Das Weib das unverstandene Leben
Jeder ist Orpheus

Orpheus: wer kennt ihn nicht:
1 m 78 groß
68 Kilo
Augen braun
Stirn schmal
Steifer Hut
Geburtsschein in der Rocktasche
Katholisch
Sentimental
Für die Demokratie
Und von Beruf ein Musikant


Ewig bleibt uns Geschick
Eurydike, das Weib, das unverstandene Leben. Jeder ist Orpheus.

Orpheus, wer kennt ihn nicht? ein Meter achtundsiebzig groß, achtundsechzig Kilo, Augen braun, Stirn schmal, steifer Hut, katholisch, sentimental, für die Demokratie und von Beruf ein Musikant.
Vergessen hat er Griechenland,
Eisvogels Morgengesang,
Die dunkle Trauer der Zedern,
Die Hochzeit der Blumen
Und soviel knabenhafter Bäche Freundschaft.

Was sollen ihm heute Enzian und Gemse?
Die Menschen sind elend,
Gefangen in tiefer Unterwelt
In Städten von Mörtel,
Von Blech und Papier
Sie muß er befreien
Die Armen an Mond an Wind und an Vögeln.

Herr, bleibe stehn
Du da im gutgeschnittenen Cutaway
Halt: Herz vorweisen!
Mitteleuropäische Kultur
Mit Kaiserkrönungen
Baugesellschaften
Boxkämpfen

Oh
O Zeitgenosse, sehr geehrter Herr!
Orpheus ist zu dir gekommen,
Orpheus von den griechischen Hügeln,
Orpheus ist zu dir gekommen,
in die Ackerstraße des Alltags
ist der neue Dichter gestiegen.

Du triffst ihn überall wo Lippen lechzen
Wo Herzen hungern
Musik wie einen warmen Umschlag
 Auf allen Weltschmerz legt er dir.

Orpheus singt den Menschen Frühling

Am Mittwoch zwischen halbeins und halbzwei
Als schüchterner Klavierlehrer
Befreit er ein Mädchen vom Geize der Mutter

Abends im Welt-Variété
Zwischen Yankeegirl und Schlangenmensch
Ist sein Couplet von der Menschenliebe die dritte Nummer

Um Mitternacht ein Clown
Im sonnengoldenen Zirkus
Weckt er mit großer Pauke die Schläfer

Sonntags vor Kriegervereinen
Im eichengeschmückten Tänzaal
Der Dirigent der „Freiheitslieder“. 
Magerer Organist
In stillen Sakristeien
Übt er die Orgel süß für Jesukinder

In allen Abonnementkonzerten
Mit Gustav Mahler
Grausam über die Herzen fährt er

Im Vorstadtkino am Qualenklavier
Läßt er den Pilgerchor
Den Mord an der Jungfrau beklagen —

Grammophone
Pianolas
Dampforgeln
Verbreiten Orpheus’ Musik

Auf dem Eiffelturm
Am 11. September
Gibt er ein drahtlos Konzert

Orpheus wird zum Genie:
Er reist von Land zu Land
Immer im Schlafwagen

Seine Unterschrift faksimiliert
Für Poesiealbums
Kostet zwanzig Mark

Und von Athen aus fährt er nach Berlin
Durch die deutsche Morgenröte
Da wartet am Schlesischen Bahnhof
Eurydike! Eurydike!
Da steht die Sehnsucht-Geliebte
Mit ihrem alten Regenschirm
Und zerknitterten Handschuhn
Tüll auf dem Winterhut
Und zuviel Schminke auf dem Mund
Wie damals
Musiklos
Seelenarm
Eurydike: die unerlöste Menschheit!

Und Orpheus sieht sich um
Er sieht sich um — und will sie schon umarmen
Zum letzten Mal aus ihrem Orkus holen:
Er streckt die Hand
Er hebt die Stimme
Umsonst! Die Menge hört ihn schon nicht mehr
Sie drängt zur Unterwelt zum Alltag und zum Leid zurück!

Orpheus allein im Wartesaal
Schießt sich das Herz entzwei!
## Abbreviations

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### Percussion Instruments

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