

Kurt Weill

# *The Kurt Weill Edition*

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# *Music with Solo Violin*

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by  
**Kurt Weill**

CRITICAL REPORT

*Series II, Volume 2*

Edited by Andreas Eichhorn

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

In Memoriam  
**DAVID DREW** (1930–2009)

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

**Music with Solo Violin**  
Music by Kurt Weill

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Published 2010  
Printed in Germany

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Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.

ISBN 978-0-913574-68-3

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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.<sup>1</sup> 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.<sup>2</sup> **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 *Herstellkartei* indicates that he compared it only against **Sh**.<sup>3</sup> 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).

<sup>1</sup> 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.

<sup>2</sup> 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.

<sup>3</sup> 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).<sup>4</sup> 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 **Se1F** 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.

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4 Photocopy in WLRC, Series 41, Box 2.

# COMMENTARY: GENERAL ISSUES

## 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 *Frauentanz*, op. 10, but also Gounod'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 & Taktstock* 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) Notturmo,” 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) Notturmo,” mm. 1–5 and 52–58). Second, he notated 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”

<i>Location</i>	<i>Part</i>	<i>Remark</i>
1.4–5, 9–10	KlTr	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. <b>Fm</b> has staccato marks.
23.1–11	Kl II	Edition changes endpoint of slur from 24.1 to 23.11 to match Kl I. In <b>Fm</b> the slur ends at 23.11.
25.2–6	Fg	Edition adopts tenuto marks added by a later hand in pencil. <b>Sh</b> has no articulation in the corresponding Klav part; <b>Fm</b> has tenuto marks from 25.2–7.
30.2–6	Vn	Edition takes endpoint of slur from <b>Sh</b> . In <b>Fh</b> , <b>Im-Vn</b> the slur ends at 31.1, and in <b>Fm</b> at 31.2.
34.1	Fg, Kb	Edition rejects <i>p</i> added by a later hand in pencil. In <b>Fm</b> a later hand in pencil added <i>mp</i> .
34.7–9	Ob, Kl I	Edition takes endpoints of slurs from <b>Sh</b> , <b>Fm</b> . In <b>Fh</b> the slurs seem to continue across a page break to 35.1, but there new slurs begin.
34.8	Ob, Kl I	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 <b>Sh</b> has octave D, but does not require an accidental, since 34.1 is spelled C♯ instead of D♭.
35.2	Kl I	Edition adopts ♭ for B♭4, added by a later hand in red crayon, to match Ob.
35–36	Hn	Edition adds staccato marks to match mm. 30–34 and 37. <b>Fh</b> has a page break between mm. 34 and 35, and the remaining instruments have no difference of articulation across the page break. <b>Sh</b> has staccato marks in the corresponding Klav part in m. 36.
43.3	Kl I	Edition takes pitch D♯5 (sounding C♯5) from <b>Sh/Se1</b> . <b>Fh</b> appears to have E♯5 (sounding D♯5), but there is some ambiguity in Weill’s notation. <b>Fm</b> has E♯5 (sounding D♯5), but a later hand in pencil (presumably in preparation for <b>Fe1</b> ) changed it to D♯5 (sounding C♯5).
44.1	Kl	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.
45	ALL	Edition rejects indication “schneller” added by a later hand in blue crayon.
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. <b>Sh</b> 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. <b>Fh, Sh</b> 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, <b>Fh, Sh</b> have staccato-tenuto marks for the sixteenth notes, apparently a deliberate distinction for the recurrence of this motive.
65.1	Kb	Edition adopts $\flat$ for D $\flat$ 3, added by a later hand in red crayon, to match Fg.
65.2–3	Vn	Edition takes F $\times$ 5 and G $\sharp$ 5 from <b>Sh</b> , as this reading matches the similar melodic gestures in mm. 62–63. <b>Fh</b> has G $\times$ 5 followed by a pitch that is illegible because a correction caused the ink to bleed (either G $\sharp$ 5 or A $\sharp$ 5); a later hand in red crayon circled the G $\times$ 5, and another later hand in pencil corrected it to F $\times$ 5. The first layer of <b>Im-Vn</b> has G $\times$ 5 and G $\sharp$ 5 ( <i>sic</i> ), but a later hand (Frenkel?) in pencil changed the first pitch to F $\times$ 5. <b>Fm</b> also has corrections, but only F $\times$ 5 and G $\sharp$ 5 in the last layer are legible.
68.3	Kb	Edition adopts “arco” added by a later hand (Weill’s?) in red crayon. However, Edition rejects change of dynamic <i>p</i> to <i>f</i> by a later hand in blue crayon, because this dynamic is inconsistent with the subsequent crescendo to <i>mf</i> at 74.1; <b>Fm</b> has <i>f</i> .
72.3–4	Kl I	Edition adopts slur, added by a later hand in red crayon.
74–75	Ob, Kl I	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.
77.1–2	Vn	<b>Sh</b> has no tie, but <b>Fh, Im-Vn</b> are clear; Frenkel added tie in <b>Se1F</b> .
78.1	Kb	Edition adds tenuto mark to match Ob.
81.4–6	Fl II	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 <b>Fm</b> Fl II and Ob have identical three-note slurs, the first note is not beamed and the last two notes are beamed together. In <b>Sh</b> the corresponding Klav part has no articulation or slur, and all three notes are beamed together.
83/2–84/2	Fl	Edition regularizes slurs to match Ob. In <b>Fh</b> , the notes of beat 83/2, 83/3, and 84/1–84/2 are slurred as groups. For the corresponding music in <b>Sh</b> , 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 <b>Se1</b> .
87.1–88.3	Vn	Edition takes endpoint of slur from <b>Sh</b> . In <b>Fh</b> slur ends ambiguously between 88.1–2. In <b>Im-Vn, Fm</b> slur ends at 88.1.
100.1	Fg	Edition adds <i>mf</i> to match Ob and Kl I.
104/2	KlTr	Edition adopts change by a later hand in blue crayon from a quarter note to an eighth note with a staccato mark followed by an eighth rest. This rhythm appears in the first layer of <b>Fm</b> .
105	Fl, Ob, Kl, Trp, Hn	Edition regularizes dynamics to match Fl at 105.1, where a later hand in blue crayon added <i>fp</i> . <b>Fh</b> indicates the initial dynamic for the entry of each instrument and crescendo hairpins, but a later hand in blue crayon inconsistently added <i>p</i> 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 <b>Fh</b> appear in the first layer of <b>Fm</b> .
107.2–6	Kb	Edition adds tenuto marks to match Fg.
113.2	Ob, Kl II, Fg I	Edition adds $\flat$ to trills.
114.1	Ob, Kl II, Fg I	Edition adds $\natural$ to trills.
115.1, 117.1	Kl II	Edition adds $\sharp$ to trills.
119.1	Fg	Edition adds $\flat$ to trills.
121.3, 122.1	Fg I	Edition adds $\flat$ to trill at 121.3 and $\natural$ to trill at 122.1.
123.2–126.1	Fg II	Edition adds $\flat$ to trill at 123.2, $\natural$ to trill at 124.1, $\flat$ to trill at 124.2, $\flat$ to trill at 125.1, and $\natural$ to trill at 126.1.
131/2–3	Hn, GrTr	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.



135.3–8	Vn	Edition adopts slur added by a later hand in pencil to match mm. 136–139. In <b>Im-Vn</b> and <b>Se1F</b> Frenkel added slurs for 135.4–5 and 7–8.
139.1	Kb	Edition adopts $\flat$ for B $\flat$ 2, added by a later hand in red crayon, to match Ob and Kl.
140	Vn	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.
140.3	Vn	Edition takes E $\flat$ 5 from <b>Sh</b> . <b>Fh</b> has E $\sharp$ 5 (with accidental), but this pitch seems less plausible as the last two notes of all the other three-note figures in mm. 137–140 are half steps. In <b>Im-Vn</b> Frenkel changed E $\sharp$ 5 to E $\flat$ 5.
144.2	Fg I	Edition adds “marc.” to match Hn.
145	KlFl, Fl I, Ob	Edition adds accent marks to match 144/2–4.
145.1	Ob	Edition adds $\sharp$ to trill.
145.4	KlFl, Fl I, Ob	Edition adds $\flat$ to trills in KlFl and Ob, and $\flat$ to trill in Fl I.
147.4	Kl, Fg I	Edition adds $\flat$ to trills in Kl I and Fg I, and $\flat$ to trill in Kl II.
149.4	Kl II, Trp, Hn, Fg	Edition adds $\flat$ to trills in Kl II, Trp, and Fg, and $\flat$ to trills in Hn.
151.2–15	Vn	Edition takes endpoint of slur from <b>Sh</b> . In <b>Fh</b> the slur ends at 152.1.
152.13–18	Vn	Edition adds crescendo hairpin to match 150.13–18.
156.1	Ob	Edition shortens length of note from eighth to sixteenth note and inserts a sixteenth rest to match Fl II, Kl II, and Fg II.
162	Trp, Hn, Pk	Edition rejects change of dynamics by later hands in red and blue crayon, which at 162.1 changed Trp from <i>ff</i> to <i>f</i> , and after 162.1 added <i>p</i> to Trp, Hn I, and Pk. These dynamic changes in <b>Fh</b> appear in the first layer of <b>Fm</b> .
162.1	Kb	Edition clarifies divisi terminology by changing “ <i>a 3</i> ” to “div. <i>a 3</i> .”
183.1	Woodwinds, Brass, Kb	Edition rejects <i>ppp</i> added by a later hand in blue crayon to Trp. In <b>Fm</b> a later hand in ink added <i>ppp</i> for all instruments; <b>Sh</b> has <i>pp</i> in the Klav part.
187/5	ALL	Edition rejects addition by a later hand in pencil of a fermata over the Fl and Ob rests. <b>Sh/Se1</b> , <b>Fm</b> have no fermata.
200.1	KlTr	Edition adopts correction by a later hand in red crayon of eighth rest to quarter rest.
202.4	Vn	Edition takes G4 in the lower voice from <b>Sh</b> . <b>Fh</b> , <b>Im-Vn</b> have F4, but later hands in pencil changed it to G4.
203.3–4	Vn	Edition takes B $\flat$ 4 and G4 in the lower voice from <b>Sh</b> . <b>Fh</b> has A $\flat$ 4 and F4, but a later hand in pencil changed them to B $\flat$ 4 and G4. <b>Im-Vn</b> has B $\flat$ 4 and F4, but Frenkel changed the latter to G4.
207.2	Vn	Edition takes B4 in the lower voice from <b>Sh</b> . Pitch in <b>Fh</b> is ambiguous (A4 or B4), but a later hand in pencil wrote B4. <b>Im-Vn</b> , <b>Fm</b> have B4.
207–211	KlTr	Edition regularizes staccato marks. <b>Fh</b> has staccato marks for all notes except grace notes in mm. 207 and 210 and no articulation in mm. 208–209 and 211.

## II. a) “Notturmo”

7	Vn	Edition adds secondary slurs from 7.1–2, 7.3–6, and 7.7–8 to match m. 6. <b>Fh</b> , <b>Sh</b> have only the primary slur from 7.1–8; <b>Im-Vn</b> has primary slur from 7.1–8 and secondary slurs for 7.1–2 and 7.7–8.
20.2	Kl	Edition adds <i>p</i> to match Fg and m. 24.
24.1	Kb	Edition adopts <i>p</i> , added by a later hand in red crayon, to match Fg.
27.1	Xyl	A later hand in pencil drew in the top margin a picture of a hand with an arrow pointing to Xyl, perhaps as a conductor’s reminder to alert the player to continue immediately after the tutti <i>sfz</i> on 26/5.
31–32	Hn	Edition adds staccato marks to match m. 30. <b>Sh</b> has no articulation.
42.9	Vn	Edition takes C $\flat$ 5 from <b>Sh</b> . <b>Fh</b> does not cancel the accidental from the C $\flat$ 5 at 42.6, perhaps because Weill added the $\flat$ there as an afterthought. In <b>Im-Vn</b> Frenkel added $\flat$ .
45.4–6	Hn, Fg, Kb	Edition adds crescendo hairpins to match remaining instruments. <b>Sh</b> has crescendo hairpin in the corresponding Klav part.

47.1–6	Fl II, Ob, Kl, Hn, Fg, Kb	Edition adds articulation to match Fl I. <b>Sh</b> has the Fl I articulation in the corresponding Klav part.
47.7	Hn	Edition adds ♯ to trill to match Vn at 46.1. In <b>Fm</b> 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 <b>Sh</b> 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. <b>Sh</b> , <b>Im-Vn</b> , <b>Fm</b> 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	<b>Sh/Se1</b> have no staccato mark.
56–58	Xyl, Kb	Edition adds accent-staccato marks to match mm. 52–55. <b>Fh</b> has accent-staccato mark only in Xyl at 56.2. <b>Sh/Se1</b> 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 <b>Se1</b> (violin part U.E. 8339a), <b>Im-Vn</b> , <b>Fm</b> . In <b>Fh</b> , <b>Sh</b> some slurs end ambiguously between entries 3–4 or 7–9; <b>Se1</b> (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 <b>Fh</b> 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). <b>Sh</b> has no articulation in the corresponding Klav part.
64.1	Kl	Edition adds <i>pp</i> to match 59.1 and Fl.
70–77	Fl I, Ob, Kl, Hn I	Edition regularizes staccato marks to match m. 69. <b>Fh</b> has staccato marks only for the melodic figures in Kl I from 71.1–73.4 and 74.1–4, and in both Kl in m. 77. The staccato marks seem to indicate that the melodic figures should be brought out from the repeated pitches in the other instruments (see note for Fl I mm. 63 and 66–68). <b>Sh</b> has no articulation in Klav l.h., which corresponds with these instruments, although Klav r.h. corresponding to Xyl has continuous staccato marks.
83.2–7	Vn	Edition takes staccato marks from <b>Sh</b> . <b>Fh</b> , <b>Im-Vn</b> have no articulation.
90.2	Kb	Edition takes C3 from the corresponding Klav part in <b>Sh</b> . In <b>Fh</b> 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. <b>Fh</b> , <b>Sh</b> beam both pitches at 94.1 together, but only the lower eighth note (D4) is dotted. <b>Se1</b> , <b>Im-Vn</b> have a dotted eighth note for both pitches.
102–104	Kb	Edition takes pitches from the corresponding Klav part in <b>Sh</b> . In <b>Fh</b> the pitches are ambiguous due to ink bleeding.

## b) “Cadenza”

106/1	ALL	Oddly, <b>Sh/Se1</b> have no tempo indication, although Weill provided it in <b>Fh</b> . 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 <b>Sh</b> 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 <b>Sh</b> .
138.1–4	Vn	<b>Sh</b> , <b>Im-Vn</b> have no slur. In <b>Fm</b> 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 <b>Fm</b> . <b>Sh</b> has no performance indication.
148.4–9	Vn	In <b>Sh</b> a later hand in pencil or faint ink added slurs from 148.4–5, 6–7, and 8–9. <b>Se1</b> shows these slurs. In <b>Im-Vn</b> Frenkel wrote in additional slurs from 148.10–11 and 12–13.

155.1	Trp	Edition adds accent mark to match 150.1. In <b>Sh</b> 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). <b>Fm</b> has no such change; <b>Sh/Se1</b> confirm the Edition's reading: E♯4 (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	<b>Sh</b> has no slurs, but Frenkel added them in <b>Se1F</b> .
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. <b>Fm</b> 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. <b>Sh</b> 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 <i>p</i> at 177.4, Edition opts not to continue the staccato marks. <b>Sh</b> has no articulation in the corresponding Klav part.
187.1	Vn	<b>Sh</b> has no articulation.

## c) “Serenata”

193/1	ALL	Oddly, as at 106/1, <b>Sh/Se1</b> have no tempo indication, although Weill provided it in <b>Fh</b> .
202.5–9, 203.6–8	Fl, Fg	Edition adds slurs and staccato marks to match articulation for eighth notes in mm. 193–201. <b>Sh</b> 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 <b>Sh</b> . <b>Se1</b> has these indications. In <b>Fh</b> 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. <b>Fm</b> 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 <b>Sh</b> . In <b>Fh</b> the slur ends at 232.6.
232.6	Vn	Edition takes top note C♯5 from <b>Sh</b> , <b>Im-Vn</b> . In <b>Fh</b> the pitch is ambiguous, either C♯5 or D5. In <b>Fm</b> a later hand corrected the pitch to C♯5.
234.6	Vn	Edition adopts ♭ for B♭4 added by a later hand in pencil. <b>Sh/Se1</b> have B♭4; <b>Im-Vn</b> has B4. In <b>Fm</b> 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 <b>Sh</b> , <b>Im-Vn</b> . In <b>Fh</b> 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. <b>Sh/Se1</b> , <b>Im-Vn</b> have no decrescendo hairpin; in <b>Fm</b> 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. <b>Sh</b> 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 <b>Sh</b> and adds a staccato mark at 3.7 to match 1.7. In <b>Fh</b> 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.

7.4–8.1	Kb	Edition regularizes endpoint of slur to match Fg I. <b>Fh</b> has a slur beginning at 7.4 and continuing over a page turn, but the end of the slur at 8.1 is missing.
11.1–13.1	Trp, Hn, Fg I	Edition changes <i>fz</i> to <i>sfz</i> at 11.1, and in Trp at 12.1, and 13.1 to match the first two movements, which use <i>sfz</i> . 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).
11.1–13.6	Fl, Ob, Kl, Hn, Fg, Kb	Edition regularizes staccato marks for triplet figures from 11.1–6, 12.1–6, and 13.1–6. <b>Fh</b> has staccato marks only in Ob from 11.1–6, and Ob and Fg I from 12.1–6. <b>Sh</b> has staccato marks from 11.1–6, 12.1–6, and 13.1–6 in the corresponding Klav r.h.
12.1	Ob, Kl, Kb	Edition changes Kb <i>mf</i> to <i>p</i> and adds <i>p</i> to Ob and Kl to match Hn and Fg I. <b>Sh</b> has <i>p</i> in the corresponding Klav part.
13.2	Pk	Edition adds <i>mf</i> to match overall dynamic at 13.1.
14.1–15.4	Vn	Edition takes endpoint of slur from <b>Im-Vn</b> , <b>Se1</b> . In <b>Fh</b> the slur ends ambiguously between 15.4–5; in <b>Sh</b> the slur ends before 15.4.
16.1–20.1	Kl, Hn, Fg	Edition adds staccato marks to match 15.3.
18.1–6	Fl I	Edition adds staccato marks to match 19.2–7.
20.1–2	Ob	Edition adds slur to match Fl I and mm. 19, 21, and 22. <b>Sh</b> , <b>Fm</b> have the slur.
21.1–22.1	Kl	Edition rejects additions by a later hand in blue crayon of <i>f</i> at 21.1 and 22.1 and a decrescendo hairpin from 21.1–3. These additions to <b>Fh</b> and a decrescendo hairpin from 22.1–3 appear in ink (apparently in the first layer) in <b>Fm</b> .
30–31	Ob	Edition adds ♯ to trills.
30.1	Ob	Edition adds <i>mf</i> to match Trp.
32.3–33.3	Fl I, Fg I	Edition adds ♭ to trills at 32.3, ♯ to trills at 33.1, ♭ to trills at 33.2, and ♯ to trills at 33.3.
33.5–8	Ob	Edition enharmonically respells pitches (F♯4, E4, F♯4, E4) to match Fl II (G♭4, F♭4, G♭4, F♭4) because of the prevailing flat tonality. <b>Sh</b> has F♯4, E4, F♯4, E4 in the corresponding voice, but here Weill respelled the pitch F♭ in the top voice at 33/2 (played in <b>Fh</b> by Fl I, Trp, and Fg I) as E♭.
34.1	Fl II	Weill placed parentheses around this note to indicate that B3 is out of range on some flutes.
34.3, 9	Vn	Edition adds staccato marks to match Kl I.
36.1, 3, 7, 9	Vn, Kl I	Edition adds staccato marks to match m. 34.
36.10–18	Kl I	Edition adds slurs from 36.10–12, 36.13–15, and 36.16–18 to match Vn. <b>Sh</b> has slurs in corresponding Klav part.
38.1	Vn	Edition adds accent mark to match the lower voice in m. 37. In <b>Sh</b> 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. <b>Se1</b> has accent-tenuto mark.
43.3	Pk	Edition changes <i>ff</i> to <i>f</i> to match Trp and mm. 41–42.
47–48	Kb	Edition clarifies divisi terminology by changing “ <i>a 1</i> ” to “non div.” at 47.1 and 48.1, changing “ <i>a 2</i> ” 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.
48.1–2	Trp, Hn	Edition adds <i>ff</i> in Hn at 48.1 and <i>f</i> in Trp and Hn at 48.2 to match m. 47.
51.1	Trp, Hn	Edition adopts change by a later hand in blue crayon from <i>ff</i> to <i>f</i> . In <b>Fm</b> a later hand in ink added <i>f</i> . Also, Edition removes staccato marks to match Fg and Kb and to regularize an otherwise inconsistent articulation. <b>Sh</b> 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.

55/1	ALL	Edition rejects additions by a later hand in blue crayon (“Ruhig”) and another later hand in pencil (“Poco meno”); the first layer of <b>Fm</b> has “Ruhig.”
59.1–2	Hn I	Edition adds slur to match 57.1–2 and Kl II. <b>Sh</b> has the slur in the corresponding Klav part.
60.2	Hn	Edition removes staccato mark to regularize the articulation of Hn and Kl in m. 60.
68.1–6	Fg	Edition adds decrescendo hairpin to match Kl.
69.1–6	Kb	Edition adds decrescendo hairpin to match Hn.
76–78	Kl	Edition opts for unison doubling. Kl are notated on one staff, but the first layer of <b>Fh</b> 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 <b>Fm</b> a later hand in pencil added “a 2.”
76.2–77.1	Vn	Edition removes a secondary slur from 76.2–76.4 and keeps the primary slur from 76.2–77.1 <b>Sh/Se1</b> , <b>Im-Vn</b> , <b>Fm</b> have only the primary slur.
77.2	Fl	Edition adds <i>mf</i> to match Kl at 76.2.
77.4–78.1	Fg	Edition adds slur to match 76.2–77.1.
78.1	Hn	Edition enharmonically respells pitches in Hn I from A#4 to Bb4, and in Hn II from E#4 to F4 to match 77.1.
78.4	Fg	Edition adds <i>f</i> to match Kb.
89.1	Vn	Edition adds ♭ to trill.
91.1	Vn	Edition adds ♮ to trill.
94.2	Vn	Edition adds ♭ to trill.
95.3	Vn	Edition adds ♮ to trill.
97.1	Fl I	Edition removes staccato mark to match remaining instruments. <b>Sh</b> has no articulation in the corresponding Klav part.
102–104	Vn	<b>Sh/Se1/Se1F</b> have no decrescendo hairpins.
108.3	Ob	Edition removes “marc.” that Weill probably indicated erroneously after notating “marc.” for music with different articulation in Fg, Pk, and Kb in mm. 106–108. <b>Sh/Se1</b> do not have “marc.” at 108.3.
111.1–6	Ob, Kl, Fg	Edition changes accent marks to accent-staccato marks to match Fl. <b>Sh</b> has accent-staccato marks in the corresponding Klav part.
121.2–3	Pk	Edition adds accent marks to match 116.3–117.1. <b>Sh</b> has accent marks in the corresponding Klav part.
126.3–5	Kb	Edition adds staccato marks to match Fg and 124.4–6.
128	Pk	Edition rejects instruction “anheben” added by a later hand in pencil. In <b>Fm</b> a later hand in red crayon wrote “ANHEBEN.”
129.4–6	Ob, Kl II, Trp, Fg, Kb	In <b>Sh/Se1</b> the pitches in 129.4–6 are the same as those from 129.1–3. In <b>Fm</b> a later hand in pencil (apparently before the edits for <b>Fe1</b> ) wrote the pitches from <b>Sh/Se1</b> along with “est vraisemblable” (“is likely”) beneath m. 129.
139.3–5	Ob, Kl	Edition regularizes staccato marks to match 140.4–6. <b>Fh</b> has staccato marks only in Kl from 139.3–4. <b>Sh</b> has no articulation in the corresponding Klav part.
140.1–3	Kl	Edition adds decrescendo hairpin to match Ob. <b>Sh</b> has no decrescendo hairpin.
140.5–142.12	Fl II	Edition adds staccato marks to match 139.1–140.4. <b>Sh</b> has no articulation in the corresponding Klav part from mm. 139–142.
142.1	Trp	Edition adds accent mark to match Hn and 141.3.
144.3	Trp	Edition adopts <i>pp</i> added by a later hand in blue crayon. <b>Fm</b> has <i>pp</i> .
148.1–3	Fg II	Edition adopts staccato marks added by a later hand in pencil to match Fg I.
152.2	Fl, Ob, Kl	Edition adds staccato marks to match Hn. <b>Sh</b> has no articulation in the corresponding Klav part.
152.2	Hn II	Edition changes A#4 to G#4. <b>Fh/Fm</b> 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 <b>Sh</b> , where a D# could have been easily accommodated in the corresponding Klav part, Weill wrote only a C# major triad with octave doublings.

163.1–3	Vn	Edition takes crescendo hairpin from <b>Sh/Se1</b> to match m. 162. <b>Fh</b> has no hairpin.
168.7	Fg, Pk, Kb	Edition adds staccato mark to match 167.7.
179.2–180.2	Vn	Edition takes slur from <b>Sh</b> . <b>Fh</b> 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. <b>Im-Vn</b> has two separate slurs from 179.2–6 and 180.1–2.
186.5–20	Kl II, Fg I	Edition adds crescendo and decrescendo hairpins to match Ob, Fg II, and m. 185. <b>Sh</b> has only the crescendo hairpin in the corresponding Klav part.
200.10	Vn	<b>Sh/Se1</b> have B $\sharp$ 5 (with accidental), but have B $\flat$ 5 at 213.10. <b>Im-Vn</b> , <b>Fm</b> have B $\flat$ 5.
214–215	Ob, Kl	Edition adds staccato marks in Ob and Kl in m. 214 and Ob in m. 215 to match mm. 212–213.
215.4–6	Vn	Edition takes staccato marks from <b>Im-Vn</b> to match 215.1–3. <b>Sh</b> and the violin part (U.E. 8339a) of <b>Se1</b> have no articulation from 215.1–3 and staccato marks from 215.4–6.
216.5–16	Vn	Edition takes staccato marks from <b>Im-Vn</b> to match 215.7–216.4.
217.1	Fl, Ob, Kl, Hn	Edition changes <i>sf</i> to <i>sfz</i> to match the first two movements, which use <i>sfz</i> (see also note for 11.1–13.1). In <b>Fh/Fm</b> later hands added decrescendo hairpins surrounded by dynamic markings <i>f</i> and <i>p</i> .
218.2	Trp, Hn	Edition adds staccato marks to match remaining instruments. <b>Sh</b> has no articulation in the corresponding Klav part.
220.1–221.16	Vn	Edition adopts staccato marks added by a later hand in pencil to match 217.4–219.16. <b>Im-Vn</b> has iteration signs in mm. 220–221 and staccato marks in m. 219.
223.7–9	Kl I	Edition adds slur to match Fl I.
232.2–4	Fg	Edition adds tenuto marks to match Kl, m. 231, and 232.6–8.
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 <b>Fm</b> shows fermatas for all instruments, although a later hand in ink added parentheses around them. <b>Sh</b> , <b>Im-Vn</b> have no fermata, but in <b>Se1F</b> 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.
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). <b>Fm</b> 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. <b>Sh/Se1</b> , <b>Fm</b> have no fermatas.
250.2	Vn	Edition opts for pitch C $\sharp$ 5. The pitch is ambiguous, either B $\sharp$ 4 or C $\sharp$ 5, yet the explicit accidental C $\sharp$ 6 at 250.5 would be unprompted if pitch at 250.2 were B $\sharp$ 4. <b>Im-Vn</b> has C $\sharp$ 5; <b>Sh/Se1</b> have B $\sharp$ 4; <b>Fm</b> has C $\sharp$ 5, apparently a correction in ink.
255.7–9	Vn	Edition takes staccato marks from <b>Im-Vn</b> to match 255.4–6 and m. 253. <b>Sh</b> has no staccato marks in m. 255.
257.1	Hn, Fg, Kb	Edition adds <i>f</i> to match Trp and Pk.
258.1–9	Vn	Edition regularizes staccato marks to match m. 257. <b>Fh</b> has staccato marks only from 258.4–6, <b>Im-Vn</b> from 258.1–3, 7–9. <b>Sh</b> has no articulation; <b>Se1</b> 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 <b>Sh</b> to match m. 259.

260.1	Trp	Edition adds accent mark to match remaining instruments and mm. 257–259.
261.1	Fl, Ob	Edition adds staccato marks to match Kl.
262.5	Vn	Edition takes accent mark from <b>Im-Vn</b> , <b>Sh/Se1</b> to match 262.3 and mm. 264–267.
263	Fl, Ob, Kl, Trp, Fg, Kb	Edition rejects addition by a later hand in pencil of <i>mf</i> at the entrance of each instrument. <b>Sh</b> has no dynamic indication in the corresponding Klav part. The first layer of <b>Fm</b> has no dynamic indications.
271–273	Vn, Fl, Ob, Hn, Fg, Kb	Edition adds staccato marks to all beamed eighth notes (and changes accent marks to accent-staccato marks) to match 270.3–5. <b>Fh</b> has staccato marks only in Fg at 272.1–3.
277.3–5	Fl, Ob, Kl, Fg	Edition adds staccato marks to match 270.3–5.
279.3	Trp	Edition adds <i>f</i> to match prevailing dynamic.
282.1	Kl II	Edition takes D5 from <b>Sh</b> , <b>Fm</b> and to match Fl, Hn I, 281.1, and 281.3. In <b>Fh</b> the pitch is ambiguous, either C5 or D5.
282.1	Trp	Edition adds accent mark to match 280.1.
285.4	Hn I	Edition adds ♯ to trill.





# SOURCE DESCRIPTIONS

*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:

***Kurt Weill*** | *Konzert für Violine u. Blasorchester* | (*Concerto pour violon et orchestre d'instruments à vent*) | *op. 12*. | (*Partitur*) [stamp] UNIVERSAL-EDITION | WIEN-NEW YORK

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 × 25.3 cm; span 27.5 cm]

K.U.V. Beethoven Papier Nr. 38 (26 Linien) [full score]

[33.9 × 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) Notturmo* | *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:

***Kurt Weill*** | *Konzert für Violine u. Blasorchester* | *Op. 12.* | **Partitur.** [stamp] ASSOCIATED MUSIC PUBLISHERS, Inc. | 1 WEST 47th STREET | NEW YORK 36 N. Y. [stamp] UNIVERSAL-EDITION | WIEN-NEW YORK

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 Nordberg wrote "eingerichtet mit Beilage-Zettel | 21.12.64 HN."

Page count:

98 pages.

Paper type:

J.E. & Co. Protokoll Schutzmarke, No. 31, 30 linig.

[26.0 × 33.7 cm; span 31.7 cm]

Forty-nine loose leaves once bound within a cardboard cover, but now the binding material and method is no longer recognizable.

Contents:

p. 1: (title page)

p. 2: (empty?)

pp. 3–33: *I. | Andante con moto.*

pp. 34–44: *II. | a) Notturmo. | Allegro un poco tenuto.*

pp. 45–53: *b) Cadenza. | Moderato.*

pp. 53–62: *c) Serenata. | Allegretto.*

pp. 63–98: *III. | Allegro molto, un poco agitato.*

Condition: poor, binding material has disintegrated, pages are frayed, and many pages have been repaired with clear adhesive tape. The edges of the cardboard cover are reinforced by heavy brown tape.

Remarks:

Universal Edition produced this manuscript copy from **Fh** for use as a rental score. It contains many editorial markings made in preparation for **Fe1**. The cover bears the handwritten title: *Weill | Violinkonzert* | [sticker:] *Associated | Music Publishers | Incorporated | One West 47th St., New York 36*.

### 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 Violine und Klavier. | Kurt Weill | op. 12**

Holograph in black ink. Dedication, title, and composer's name in pencil, in another hand. Page numbers in pencil. Rehearsal numbers in blue crayon. Measure numbers and some cautionary time signatures in red crayon. Numerous editor's markings (instructions for the engraver) in pencil.

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 bifolia, 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) Notturmo. | Allegro un poco tenuto*

pp. 25–30: *b) Cadenza.*

pp. 31–36: *c) Serenata.*

pp. 37–57: *III. | Allegro molto, un poco agitato.*

Condition: generally good throughout despite separation of bifolia; 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:

**KURT WEILL | Konzert für Violine und Blasorchester | Concerto pour violon et | Orchestre d'instruments | à vent | Concerto for Violin | and Orchestra of | wind-instruments | Op. 12. | Violine und Klavier | Violon et Piano | Violin and Piano | Aufführungsrecht vorbehalten – Droits d'exécution réservés | UNIVERSAL-EDITION A. G. | WIEN 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 | 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, 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. 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, 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 14 numbered pages (Vn part).

Remarks:

Weill proofread galleys (*Bürstenabzug*) of **Se1** in mid-October 1925; see UE's "Herstellkartei" (photocopy in WLRC, Series 30, Box 12, Folder 32).

Photocopy in WLRC, Series 13, Folder 10 c. 3 sent from Universal Edition in 1995.

The only reprint of **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:

**Kurt Weill | Violinkonzert Op. 12. | Klavierauszug**

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.

Page count:

28 pages.

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) Notturmo; 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. Wohlaue | 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.

Location: WLRC, Series 18, Folder 44. Previously kept by Universal Edition: in their house archives from 1926–1976 and in the Wiener Stadt- und Landesbibliothek (Musiksammlung, call no. WS 36) from 1976–1998. Transferred to WLRC in May 1998.

Wrapping paper:

**Weill Violinkonzert | Erl. Korr. Abzug d. neugeschriebenen Part. | Korrektor Prof. Nordberg. | 5.V.71 | [stamp] UE | [manuscript] 36**

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 **Fe1** 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"

in red ballpoint pen and “1. Rev. 4.3.65” in green ballpoint pen (both Nordberg).

Date on wrapper of 5 May 1971 appears to indicate the date on which **Fe1a** was filed in the archives of Universal Edition.

**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.

**Fe2a** Diazo copy of **Fe1** masters with revisions.

Date: 1965–1983

Location: WLRC, Series 18, Folder 43. Previously kept by Universal Edition: in their house archives from 1926 to 1976 and in the Wiener Stadt- und Landesbibliothek (Musiksammlung, call no. WS 36) from 1976 to 1998. Transferred to WLRC in May 1998.

First page:

**Konzert | für Violine und Blasorchester | KURT WEILL, op. 12 | (1924)**

Diazo copy of **Fe1** masters (larger size than published **Fe1**) with corrections in red felt-tip pen and pencil. One laid-in photocopy paper sheet cut in half lengthwise added later.

Page count:

155 numbered pages.

Paper type:

[Diazo copy paper]

[32.1 × 47.8 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.

Remarks:

Contains thirteen corrections to **Fe1**, including missed clef changes, omitted accidentals, misspelled instrument names, and wrong pitches. All of these corrections were incorporated into **Fe2**.

Laid-in copy paper sheet, perhaps from scrap paper, has handwriting in black ballpoint pen: “Partitu [*sic*] Korrektur Abzug Nordberg.”

According to a note found in an official *Korrektur exemplar*, the corrections were entered on 10 November 1983 for the revised printing, **Fe2**; photocopy in WLRC, Series 30, Box 12, Folder 27.

**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.

UE published **Fe1/2** in the format 9½" × 6½"; beginning in 1998, UE increased the format to 11½" × 8".

### Short Score Format

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

Date: February 1965.

Location: WLRC, Series 18, Folder 45b. Previously kept by Universal Edition: in their house archives from 1926 to 1976 and in the Wiener Stadt- und Landesbibliothek (Musiksammlung, call no. WS 36) from 1976 to 1998. Transferred to WLRC in May 1998.

First page:

**KONZERT | für Violine und Blasorchester | Ausgabe für Violine und Klavier | Violine | Kurt Weill, Op. 12.**

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: "I [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 | 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**.*







2

## Violine

Handwritten musical score for Violine, measures 80-103. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The score is marked with a large '2' at the top left. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a 'p marc.' marking. The third staff has a 'cresc.' marking. The fourth staff has a 'mf sub.' marking. The fifth staff has a 'f' marking. The sixth staff has a 'ff' marking. The seventh staff has a '34' marking. The eighth staff has a '100' marking. The ninth staff has a '14 2' marking. The tenth staff has a '03' marking. The score is marked with a large '2' at the top left. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a 'p marc.' marking. The third staff has a 'cresc.' marking. The fourth staff has a 'mf sub.' marking. The fifth staff has a 'f' marking. The sixth staff has a 'ff' marking. The seventh staff has a '34' marking. The eighth staff has a '100' marking. The ninth staff has a '14 2' marking. The tenth staff has a '03' marking.

*p marc.*

*cresc.*

*mf sub.*

*f*

*ff*

80

90

100

14 2

03

Violino

110

Pesante

120

130

la melodia molto espressivo

140

mf cantato

molto cresc.

f

molto stringendo

150

ff

Furioso

160



## Violine

*ff*

*molto rubato*

*poco a poco calmato*

*f*

*nf*

*p*

*Tranquillo ma sempre andante*

*dolce espress.*

*mp*

*pp*

*p espress.*

*p molto espress.*

Measures 165-215 are shown. The score includes various musical notations such as slurs, ties, and dynamic markings. Handwritten annotations include fingerings (e.g., 2, 3, 4, 6), articulation (e.g., accents), and performance instructions (e.g., *molto rubato*, *poco a poco calmato*). The key signature is one flat (B-flat), and the time signature is 3/4.

Violine  
II  
a) NOTTURNO

5

Allegro un poco tenuto

The score is written for Violin II and consists of ten staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro un poco tenuto'. The first staff starts with a measure rest, followed by a series of eighth and sixteenth notes with triplets and fingerings (1, 2, 3, 4). The second staff includes a 'p' (piano) dynamic and a '3' (triple) marking. The third staff has an 'espr.' (espressivo) marking and a '3' (triple) marking. The fourth staff is marked with a box containing the number '10'. The fifth staff has a 'pp' (pianissimo) marking and a box containing the number '20'. The sixth staff is marked with a box containing the number '30' and a 'p' (piano) dynamic. The seventh staff has a 'p' (piano) dynamic and a 'mf' (mezzo-forte) dynamic. The eighth staff has a 'f' (forte) dynamic and a 'pizz.' (pizzicato) marking. The ninth staff has a 'cresc.' (crescendo) marking. The tenth staff has a '1' marking. The score includes various musical notations such as treble clef, key signature, tempo, dynamics, and fingerings. There are also handwritten annotations in pencil, including '34 12 1', 'nn', '42 1 3 1', '74 3 3', and '3'. The score is numbered 'U. E. 8339a' at the bottom.

6 arco Violine

*ff* *ff* *p* *p espr.*

50 60 70 80 90 100

Un poco tranquillo

*pp* *pp*

1 5 1

Violine  
b) CADENZA

7

Violin Cadenza musical score, measures 1 to 47. The score is written for a single violin in G major, 2/4 time. It features various musical notations including slurs, ties, and dynamic markings. The tempo changes from *f* to *molto marc.* and back to *f*. The score includes several measures of triplets and sixteenth-note runs. The piece concludes with a *Vivace* section in 6/8 time, marked *ff*.

Measures 1, 6, 10, 20, 30, 40, 47.

Dynamic markings: *f*, *molto marc.*, *p*, *f*, *stringendo*, *a tempo*, *rubato*, *ff*, *feroce*, *mf*, *f*, *ff*.

Tempo markings: *Vivace*.

Handwritten annotations: 12, 17, 14, 21, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47.



## Violine

Handwritten musical score for "L'Espresso" by Giuseppe Penone. The score is written on ten staves of music. It includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in blue ink are present throughout the score, including measure numbers (17, 50, 60, 70, 80) and fingerings (1, 2, 3, 4). The score is titled "L'Espresso" and "G. Penone" at the top left. The piece is in 2/4 time and features a complex melodic line with many accidentals.

Key markings and annotations include:

- Measure 17:** *f* (forte), *pp subito* (pianissimo subito), *cresc. poco a poco* (crescendo poco a poco).
- Measure 50:** *con sord.* (con sordina), *G. P.* (Giuseppe Penone).
- Measure 60:** *ff* (fortissimo), *f* (forte), *p* (piano).
- Measure 70:** *p* (piano), *cresc.* (crescendo), *f* (forte).
- Measure 80:** *p* (piano), *f* (forte), *dim.* (diminuendo).

The score concludes with a final measure marked *pp* (pianissimo) and a measure number **5**.





Violine  
III

Allegro molto un poco agitato

Violin III musical score, measures 1-50. The score is written in treble clef with a key signature of one flat (B-flat). The tempo is marked "Allegro molto un poco agitato". The score includes various dynamics (p, mf, ff, cresc., non cresc., dim.), articulations (trills, slurs), and fingerings. Measure numbers 10, 20, 30, 40, and 50 are indicated in boxes. The score ends with a double bar line and a repeat sign.

Handwritten annotations include:

- Measure 1: *p*
- Measure 10: *mf*
- Measure 20: *cresc.*
- Measure 30: *ff*
- Measure 40: *ff*
- Measure 50: *ff*

Other markings include *tr* (trill), *trm* (trill), *dim.* (diminuendo), and *non cresc.* (no crescendo).

## Violine

11

Handwritten musical score for 'L'Espresso' by Liszt, featuring ten staves of music. The score includes various annotations, fingerings, and dynamics. Key markings include:

- Staff 1:** *cantabile*, *p*, measure 60.
- Staff 2:** Fingerings (2, 3, 2, 3, 2, 3, 4), measure 70.
- Staff 3:** *f*, *ff*, measure 80.
- Staff 4:** *p*, *poco rall.*, measure 90.
- Staff 5:** *dim.*, *a tempo*, measure 100.
- Staff 6:** *cresc.*, measure 110.
- Staff 7:** *mf*, *f*, *ff*, *Con brio*, measure 120.

The score is written in treble clef with a key signature of one flat (B-flat). The tempo and dynamics markings are in Italian. The handwritten annotations include fingerings, slurs, and dynamic markings.

12

# Violine (a punta d'arco)

120 130 140 150 160 170 180 190

4 1 5 1 2 1 *pp*

*pp*

*nat.*  
*p un poco marc.*

*p deciso*

*mf* *f* *ff*

Un poco meno mosso  
*p espr.*

*p*



**Violine**  
**Allegro ma un poco tenuto** 13

200

mf

f

210

leggero

p

220

pp

tr

poco cresc.

f

ff

230

ff

14

## Violine

Handwritten musical score for Violine, measures 240-290. The score is written on ten staves. Measures 240-249 are marked with a box containing the number 240. Measures 250-259 are marked with a box containing the number 250. Measures 260-269 are marked with a box containing the number 260. Measures 270-279 are marked with a box containing the number 270. Measures 280-289 are marked with a box containing the number 280. Measures 290-299 are marked with a box containing the number 290. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "Più mosso" at measure 270. The dynamics include *mf cantato*, *f*, *martellato*, and *ff*. There are also handwritten annotations in blue ink, including the number "3" above measure 240, "2" above measure 241, "3" above measure 242, "2" above measure 243, "3" above measure 244, "2" above measure 245, "3" above measure 246, "2" above measure 247, "3" above measure 248, "2" above measure 249, "3" above measure 250, "2" above measure 251, "3" above measure 252, "2" above measure 253, "3" above measure 254, "2" above measure 255, "3" above measure 256, "2" above measure 257, "3" above measure 258, "2" above measure 259, "3" above measure 260, "2" above measure 261, "3" above measure 262, "2" above measure 263, "3" above measure 264, "2" above measure 265, "3" above measure 266, "2" above measure 267, "3" above measure 268, "2" above measure 269, "3" above measure 270, "2" above measure 271, "3" above measure 272, "2" above measure 273, "3" above measure 274, "2" above measure 275, "3" above measure 276, "2" above measure 277, "3" above measure 278, "2" above measure 279, "3" above measure 280, "2" above measure 281, "3" above measure 282, "2" above measure 283, "3" above measure 284, "2" above measure 285, "3" above measure 286, "2" above measure 287, "3" above measure 288, "2" above measure 289, "3" above measure 290, "2" above measure 291, "3" above measure 292, "2" above measure 293, "3" above measure 294, "2" above measure 295, "3" above measure 296, "2" above measure 297, "3" above measure 298, "2" above measure 299, "3" above measure 300. There are also handwritten annotations in blue ink, including the number "3" above measure 240, "2" above measure 241, "3" above measure 242, "2" above measure 243, "3" above measure 244, "2" above measure 245, "3" above measure 246, "2" above measure 247, "3" above measure 248, "2" above measure 249, "3" above measure 250, "2" above measure 251, "3" above measure 252, "2" above measure 253, "3" above measure 254, "2" above measure 255, "3" above measure 256, "2" above measure 257, "3" above measure 258, "2" above measure 259, "3" above measure 260, "2" above measure 261, "3" above measure 262, "2" above measure 263, "3" above measure 264, "2" above measure 265, "3" above measure 266, "2" above measure 267, "3" above measure 268, "2" above measure 269, "3" above measure 270, "2" above measure 271, "3" above measure 272, "2" above measure 273, "3" above measure 274, "2" above measure 275, "3" above measure 276, "2" above measure 277, "3" above measure 278, "2" above measure 279, "3" above measure 280, "2" above measure 281, "3" above measure 282, "2" above measure 283, "3" above measure 284, "2" above measure 285, "3" above measure 286, "2" above measure 287, "3" above measure 288, "2" above measure 289, "3" above measure 290, "2" above measure 291, "3" above measure 292, "2" above measure 293, "3" above measure 294, "2" above measure 295, "3" above measure 296, "2" above measure 297, "3" above measure 298, "2" above measure 299, "3" above measure 300.

240

*mf cantato*

*f*

250

*martellato*

*ff*

*martellato*

*ff*

260

*ff*

Più mosso

270

280

290

*tr.*

*ff*

**DER NEUE ORPHEUS**

**OP. 16**





# LIST OF SOURCES AND SIGLA

## SOURCES

### Full Score Format

**Fh** Holograph full score

### Piano-Vocal Score Format

**Vm** Manuscript piano-vocal-violin score (piano reduction by Arthur Willner)

**Ve** Published piano-vocal-violin score (1926, U.E. 8472) with separate part for solo violin (U.E. 8472a)

### Instrumental Part

**Im-Vn** Manuscript part for solo violin

### Draft

**Dh** Holograph continuity draft

### Text

**Tp1** Goll's poem as published in the collection *Der Eiffelturm* (1924), the source of Weill's setting

## ADDITIONAL MATERIALS

### Full Score Format

**Fp** Photocopy of **Fh** used as rental material (1977, U.E. 13618)

### Text

**Tp2** Sung text published in 1927

## 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 part-cell 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#4–A4–D5–F#5–D6, 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."

# COMMENTARY: GENERAL ISSUES

## 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 com-

municate 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 $\flat$  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 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>Location</i>	<i>Part</i>	<i>Remark</i>
0	Trp	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 $\flat$ ) to “in C.” <b>Fh</b> notates Trp in C throughout.
6.2–8.1	Kl II	Edition adopts extension of endpoint of slur from 7.1 to 8.1 by a later hand in blue crayon to match Kl I.
13.11	Kl II	Edition changes accent mark to staccato mark to match remaining Woodwinds. <b>Vm</b> has a staccato mark.
14.2	Fg	Edition adds <i>f</i> to match prevailing dynamic.
15.4–6	Trp, Pos	Edition adds articulation to match Woodwinds.
18.10	Trp	Edition adds accent mark to match Fg.
19.4–5	Fg I	Edition adopts alteration 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.
19.13	Fg, Trp	Edition adopts F $\sharp$ 4 in Fg and F $\sharp$ 5 in Trp from <b>Vm</b> (where a later hand in pencil added the missing $\sharp$ ). <b>Ve</b> has F $\sharp$ . <b>Fh</b> does not cancel the $\sharp$ from 19.2. In <b>Dh</b> the corresponding music for 19.7–14 is crossed out and rewritten on another staff, which does not cancel the $\sharp$ from 19.2.
21.6	Fg II, Trp II	Edition adopts $\sharp$ , added by later hands in pencil and red crayon, to match <b>Vm/Ve</b> . <b>Dh</b> has A $\sharp$ , but in a slightly different harmonic context.
22.3, 4, 6, 7	Fg, Pk, Br II, Vc I	Edition regularizes staccato marks to match remaining instruments.
23.1	Br, Vc	Edition adds <i>f</i> to match Fl and Kl.
23.1–24.1	Fl, Kl I	Edition extends endpoints of slurs from 23.24 to 24.1 to match Kl II and Strings. In <b>Vm</b> the slurs end at 24.1.
27–31	Kb	Edition adds accent marks to match m. 26.
33.16	Fl II	Edition adds $\sharp$ for D $\sharp$ 4 to match Kl II and 32.16.
36.15	Kl II	Edition adopts $\flat$ for A $\flat$ 3 (sounding G $\flat$ 3), added by a later hand in pencil, to match G $\flat$ 3 in <b>Dh</b> , <b>Vm/Ve</b> .
37.1	S	Edition adopts <i>f</i> added by a later hand (Weill’s?) in pencil. <b>Vm</b> has <i>f</i> .
37.4–6	S	Edition takes text (“Hörst du die <i>Drehung der Erde</i> ”) from <b>Dh</b> , <b>Trp1</b> . <b>Fh</b> , <b>Vm/Ve</b> have “Hörst du die <i>rustige Erde</i> .”
38.1–12	Br, Vc	Edition regularizes endpoints of slurs from 38.11 in Br and 38.13 in Vc to 38.12 to match Kl and m. 39.
39.2–7	Fg, Trp I	Edition regularizes articulation to match Ob. Fg has articulation only from 39.2–3 and Trp I has no articulation.
40.2	S	Edition adopts <i>mf</i> added by a later hand (Weill’s?) in pencil (now erased). <b>Vm</b> has <i>mf</i> .
42.12	Fl I	Edition enharmonically respells B5 as C $\flat$ 6 to match 42.6 and Kl I.

43.10	Fl II	Edition adds missing $\sharp$ for F $\sharp$ 5 to match Kl II. <b>Vm</b> has F $\sharp$ 5.
44.7	Br, Vc	Edition adds staccato marks to match Kl.
44.9–45.7	Kl, Br, Vc	Edition takes endpoints of slurs from <b>Vm</b> . In <b>Fh</b> the slurs begin at 44.9 and seem to continue over a page break to 45.1, but there new slurs begin.
45.7	Ob, Fg I, Trp I	Edition adds staccato marks to match 44.7.
45.7	Kl, Br, Vc	Edition adds staccato marks to match 44.7.
46.1	Trp, Pos, Vc	Edition adds <i>pp</i> to match remaining instruments.
49.1	Br, Vc	Edition adds staccato marks to match remaining instruments.
52–53	Pos II	Edition adds decrescendo hairpin to match Kb.
63.2	Ob	Edition takes D $\flat$ 5 from <b>Dh</b> . <b>Fh</b> , <b>Vm/Ve</b> have D5, but D $\flat$ 5 is more plausible because Ob doubles pitches of Vc I in mm. 62–63.
77.2–6	Strings	Edition adds tenuto marks to match remaining instruments and 74.4–6.
82.1	Fl	Edition removes staccato mark to match remaining instruments.
83	ALL	Edition adds <i>a tempo</i> to cancel the <i>poco rit.</i> in m. 79.
84.3–89.6	Br, Vc	Edition regularizes non divisi brackets. <b>Fh</b> has “ <i>a I</i> ” at 84.4 and non divisi brackets from 86.3–88.2.
87.13–14	S	Edition takes text (“ <i>für die Demokratie</i> ”) from <b>Dh</b> , <b>Trp1</b> . <b>Fh</b> , <b>Vm/Ve</b> have “ <i>von der Demokratie</i> .”
89.2–4	S	Edition adds slur.
94/3	Ob II, Br I	Edition removes crescendo hairpin in Ob II to match Kl II, Fg, Trp, Pos, Br II, Vc, and Kb, and adds crescendo hairpin to Br I to match Fl, Ob I, and Kl I.
95.2	Vc II	Edition adopts $\flat$ for Eb3, added by a later hand in pencil, to match Ob II, Trp I, and Br II.
95.4	Br I	Edition changes C $\flat$ 5 to B $\flat$ 4 to match Fl, Ob I, and Kl II.
97.1	Ob I	Weill placed parentheses around this note to indicate that A3 is out of range.
98–103	Kl II, Fg	Edition adds staccato marks to match m. 97. <b>Vm</b> has staccato marks in corresponding Klav l.h.
101.7–8	Fg	Edition opts for pitch D $\flat$ 3. <b>Fh</b> appears to have E3, but is not unambiguous. Although E3 would correspond to the E in Hrf, D $\flat$ 3 seems more likely in light of the correspondence between Kl II, Fg, Vc II, and Kb in mm. 97–103.
104.3	Vc I	Edition adds <i>pp</i> to match remaining Strings at 104.1.
106.1	Fg II	Edition adopts $\sharp$ for C $\sharp$ 3 added by a later hand in red crayon.
107.3	KlTr	Edition adopts trill added by a later hand in pencil (now erased).
108–112	Ob, Kl, Fg, KlTr, Strings	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 <b>Fh</b> the following parts have no articulation: Ob from 110.10–111.12, Kl from 109.1–110.10, Fg from 109.1–111.12, KlTr 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.
112/4	Strings	Edition takes rhythm  from <b>Ve</b> . <b>Fh</b> , <b>Vm</b> have  which is one sixteenth note short. <b>Dh</b> has no corresponding music.
112.10	Vc I	Edition adds missing $\sharp$ for C $\sharp$ 4 to match Br.
114/3	S	Edition takes punctuation (colon) after “ <i>Papier</i> ” from <b>Fh</b> . <b>Vm/Ve</b> have question mark, which makes little sense.
117.1	Fg	Edition adopts $\flat$ for B $\flat$ 2, added by a later hand in red crayon, to match Kl, Br II, and Kb.
118.1–3	Pos II	Edition adds tenuto marks to match Trp, Pos I, and 119.1–3.
118.3–119.5	Ob I	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	KlTr, Pk	Edition adds staccato marks to match m. 118.
120.7	Ob II, Kl II	Edition adds missing $\flat$ for G $\flat$ 4 in Ob II and A $\flat$ 4 in Kl II to match Fl II and Br II.
121.3	Trp II	Edition adds missing $\flat$ for A $\flat$ 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.
125.3	Hrf	Edition opts for F $\sharp$ 4. In <b>Fh</b> ink bleeding has rendered the pitch ambiguous, but 125.6 and 125.8 are both F $\sharp$ 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 $\natural$ for B $\natural$ 4 added by a later hand in pencil. B $\natural$ 4 is appropriate because B $\flat$ 4 does not fit the harmonic context, and B4 with no cautionary accidental occurs across the barline at 154.1. <b>Dh</b> has B $\natural$ 4, but the rhythm of this motive differs slightly. <b>Vm</b> has B $\flat$ 4 with no accidental, the $\flat$ 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. <b>Vm</b> has a slur from 154.5–155.2.
157	Woodwinds, Trp	Edition adds staccato marks to match m. 156. <b>Vm</b> 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 <b>Fh</b> . The first layer of <b>Fh</b> 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 <b>Fh</b> 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 $\natural$ for C $\natural$ 6, added by a later hand in pencil, to match Ob I and Vc I.
159.2	Fg I	Edition enharmonically respells C $\sharp$ 3 as D $\flat$ 3 to match Vc II and Kb.
163.4	Kb	Edition adopts $\flat$ for G $\flat$ 2, added by a later hand in pencil, to match Pk and Vc.
165.2	Ob II	Edition adopts $\flat$ for B $\flat$ 4, added by a later hand in pencil, to match Fg.
165.2	Br II	Edition opts for B $\flat$ 4 in lower voice to match Fg. <b>Fh</b> is ambiguous (either B $\flat$ 4 or A $\flat$ 4). <b>Dh</b> has iteration sign for corresponding music (i.e., the chord succession B $\flat$ -F-A to D $\flat$ -E $\flat$ -G $\flat$ in m. 164.2–3 is to be repeated); <b>Vm/Ve</b> have B $\flat$ 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 $\natural$ for A $\natural$ 4 added by a later hand in pencil. <b>Dh</b> , <b>Vm</b> have no $\natural$ ; <b>Ve</b> has $\natural$ .
168/2–3	Vn solo	Edition regularizes rhythm to match 356/2–3. This reading follows <b>Vm</b> . <b>Fh</b> has triple-stop quarter notes (as does <b>Dh</b> ), 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 $\flat$ 4) in middle voice to match m. 292.
169.8	Vn solo	Edition adopts $\natural$ for F $\natural$ 4, added by a later hand in pencil. <b>Vm/Ve</b> have $\natural$ ; <b>Dh</b> , <b>Im-Vn</b> have no $\natural$ .

179.1–4	Hrf I.h.	Edition adds staccato marks to match mm. 172–178.
182.1	Fl, Glock	Edition adds staccato marks to match 180.1 and 181.1.
182.3–183.1	Glock	Edition adds crescendo hairpin from 182.3–4 and <i>p</i> at 183.1 to match Fl.
184.3–185.3	Vn solo	Edition rejects decrescendo hairpin added by a later hand in pencil. <b>Vm</b> has no decrescendo hairpin.
186.1	Fg	Edition adds <i>p</i> to match Vc.
191.3–193.3	Ob I	Edition regularizes endpoint of slur to match Br; the slur ends ambiguously between 193.1–3. In <b>Ve</b> slur ends at 193.3.
197.2–6	Ob I	Edition adds staccato marks and slur to match m. 195.2–6.
198.2	Br	Edition adds <i>p</i> to match prevailing dynamic.
206.4–6	Vn solo, Vc	Edition adds staccato marks to match Pos at 205.4–6.
211.1–3	Vc	Edition adds crescendo hairpin to match Pos and Vn.
217–225	Vn solo	Edition adds staccato marks to all sixteenth notes to match mm. 214–216.
220.1–3	S	Edition takes text (“ <i>Sonntags vor Kriegervereinen</i> ”) from <b>Dh</b> , <b>Tp1</b> . <b>Fh</b> , <b>Vm/Ve</b> have “ <i>Abends in Kriegervereinen</i> .”
224.4–225.1	Trp	Edition adds slur from 224.4–225.1, accent mark at 224.4, and staccato mark at 225.1 to match 223.5–224.1.
225–226	S	Edition adopts quotation marks around “ <i>Freiheitslieder</i> ,” added by a later hand (possibly Weill’s) in light ink, because they intentionally introduce nuance to the poetry. <b>Dh</b> , <b>Vm/Ve</b> , <b>Tp1/2</b> have no quotation marks.
226.3	Trp I	Edition adds $\flat$ to D $\flat$ 4, thereby reiterating the D $\flat$ 4 in Trp II at 226.1. <b>Dh</b> , <b>Vm/Ve</b> do not cancel the D $\flat$ 4 at 226.3.
228/2–3	Vn solo	Edition regularizes rhythm to match 356/2–3. This reading follows <b>Vm</b> . <b>Fh</b> has triple-stop quarter notes (as does <b>Dh</b> ), 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 168/2–3). Also, Edition adds tie between pitches (G $\flat$ 4) in middle voice to match m. 292.
233.2–6	Kl	Edition adds slur and staccato marks to match Ob I.
233.2–8	Vn solo	Edition takes slur from <b>Vm</b> . In <b>Fh</b> a later hand in pencil added a slur beginning at 233.2 and ending ambiguously after 233.8.
237.3–238.2	S	Edition opts for “ <i>Jesuskinder</i> ” from <b>Dh</b> , <b>Fh</b> (as opposed to “ <i>Jesuslieder</i> ” from <b>Vm/Ve</b> , <b>Tp2</b> ) to avoid the uncharacteristic repetition of “ <i>lieder</i> ” from “ <i>Freiheitslieder</i> ” in mm. 225–226. <b>Tp1</b> has “ <i>Jesukinder</i> .”
239–253	Pk	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.
240.1–2	Vn solo	Edition adds staccato marks to match 239.1–2. <b>Vm/Ve</b> have staccato marks.
242/3	Kb	Edition changes eighth note to sixteenth note and sixteenth rest to match Fg and Vc.
243.1–2, 244.1–2	Br, Vc, Kb	Edition adds staccato marks to match mm. 246, 251, and 253.
243.4	Kb	Binding tape covers up the lower note C3, but Kb doubles Vc from mm. 243–246 and has C3 (and F3) at 245.3.
244.1	Vn solo	Edition adopts cautionary $\sharp$ for B $\sharp$ 3, added by a later hand in pencil, to ensure cancelation of the $\flat$ from the B $\flat$ 3 at 243.6. <b>Dh</b> , <b>Vm/Ve</b> have $\sharp$ .
244.3	Kl II, Fg	Edition adds <i>f</i> to match Fl, Ob, and Kl I at 245.1.
247–249	Vn solo	Edition adds staccato marks to match Fg.
250.3, 252.3	Woodwinds	Edition removes staccato marks to match Trp, Br, Vc, Kb, and previous occurrences of this motive in mm. 240–242.
254–255	Vn solo	Edition adds staccato marks to match mm. 251–252 and 253.3–5.
254–255	Br	Edition regularizes non divisi brackets; <b>Fh</b> has bracket only at 254.3.
256	Ob	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.
258.3	Trp II	Edition adopts $\sharp$ for A $\sharp$ 3, added by a later hand in pencil, to match Kl II and Br II.
261.1–6	Vn solo	Edition adds staccato marks to match mm. 259–260.

264.1	Kb	Edition opts for pitch C to match Fg I; in <b>Fh</b> ink bleeding has made pitch ambiguous.
265–270	Hrf I.h.	Edition takes treble clef from <b>Dh</b> , <b>Vm</b> . <b>Fh</b> 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; <b>Fh</b> has brackets only for the first note of every beamed group.
276.2	Trp	Edition opts for <i>a</i> 2. A later hand in ink appears to have added both “ <i>a</i> 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 <b>Fh</b> specifies “I.”
277.2–6	Kl, Fg	Edition adds crescendo hairpin to match Fl, Ob, and Trp.
281.1	Ob, Fg	Edition adds <i>f</i> 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 <i>b</i> to trills to match the D <i>b</i> 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 <i>fp</i> 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 <i>fp</i> to match Trp, Pos, Pk, and 285.1. <b>Vm</b> has <i>fp</i> 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 <b>Vm/Ve</b> . In <b>Fh</b> binding tape obscures them. <b>Dh</b> has A5 for 290.10–11 in lower voice.
292.21	Vn solo	Edition adopts <i>b</i> for F <i>b</i> 4 added by a later hand in pencil. <b>Ve</b> has <i>b</i> , but the separate solo violin part (U.E. 8472a) lacks it.
292.27	Vn solo	Edition takes A <i>b</i> 4 from <b>Dh</b> , <b>Vm/Ve</b> (U.E. 8472). In <b>Fh</b> , <b>Im-Vn</b> the A <i>b</i> 4 from 292.23 is not canceled, but A <i>b</i> 4 is not playable on a regularly tuned violin at the same time as the double stop G3–E <i>b</i> 4 at 292.28. Furthermore, A <i>b</i> 4 does not make harmonic sense against G5 at 292.28. The violin part (U.E. 8472a) of <b>Ve</b> has only G5 (no A4 or A <i>b</i> 4) at 292.27, but at 292.28 has A <i>b</i> 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 <i>b</i> 4 from <b>Dh</b> , <b>Ve</b> and to match 292.27 (see note). <b>Fh</b> , <b>Vm</b> , <b>Im-Vn</b> do not cancel the A <i>b</i> 4 from 292.31.
293.14	Vc	Edition adds <i>b</i> for A <i>b</i> 2. <b>Fh</b> , <b>Dh</b> , <b>Vm</b> do not cancel <i>b</i> from 293.5, but A <i>b</i> 2 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 <i>p</i> to match 313.1.
295.13	Vc	Edition adopts <i>b</i> for E <i>b</i> 3, added by a later hand in red crayon, to match Fg and Kb.
299.1	Vc, Kb	Edition adds <i>p</i> 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 <i>p</i> from <b>Vm/Ve</b> . <b>Fh</b> , <b>Dh</b> , <b>Im-Vn</b> 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 <i>p</i> 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-

(314.1–315.6 cont'd)	(Fl, Ob)	teenth notes at 315.7 (and in Fl I at 313.15) suggest separate articulation. In <b>Vm</b> the slurs end at 315.7.
314.1	Br, Vc, Kb	Edition changes staccato mark to tenuto mark to match Kl and Fg.
314.4–315.3	Br, Vc, Kb	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.
315.8	Br I	Edition adds missing ♯ for B♯3 to match Kl I.
316.4	Trp, Pos	Edition adds staccato mark to match 316.1.
318.9–12	Br I	Edition adds crescendo hairpin to match Kl I.
323/2	Vc II, Kb	Edition adds “molto cresc.” to match Woodwinds, Brass, and remaining Strings.
324	Beck	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.
328–329	Fl, Kl, Br I	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.
328–329	Br II, Vc, Kb	Edition rejects addition of <i>p</i> 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).
anacrusis to 329	Ob, Fg, Trp, Pos, Br II, Vc, Kb	Edition adds <i>f</i> to match 327.5 because the crescendo hairpins in mm. 328 and 329 indicate swells.
332/1	Fl, Ob, Kl	Edition adds <i>ff</i> to match Fg and Strings (adding <i>f</i> 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.).
332.2–3	Fl, Ob I	Edition adds staccato mark and accent mark to match Ob II and Trp.
333.4–334.7	Trp II	Edition adds staccato marks from 333.4–5 and accent marks from 334.1–4 and 334.6–7 to match Trp I.
335/3	Fg II, Trp II, Kb	Edition adds staccato mark to match remaining instruments.
338.29	Fl, Br, Vc	Edition adopts ♯ for D♯ octaves, added by a later hand in pencil, to match remaining Woodwinds and Brass.
341.1	Trp II	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.
356/2–3	Vn solo	Edition adds tie between pitches (G♭4) in middle voice to match m. 292.
358/1	KlTr	Edition adds <i>pp</i> to match Kl, Fg, Trp, and Pos.
358–359	Br, Vc	Edition regularizes non divisi brackets, which <b>Fh</b> has only at 358.1.
360/2	S	Edition takes punctuation (dash, i.e., <i>Gedankenstrich</i> ) following the period after “entzwei” from <b>Fh</b> . <b>Vm/Ve</b> have no dash.

# SOURCE DESCRIPTIONS

*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:

***Für Lotte Leonard.*** | ***Der neue Orpheus*** | ***Kantate*** | ***für Sopran, Solovioline u. Orchester*** | ***von Kurt Weill*** | ***op. 16*** | ***Text von Iwan Goll.*** | [pencil] ***Partitur.*** | [stamp] UNIVERSAL-EDITION | [stamp] WIEN-NEW YORK

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.

Location: WLRC, Series 18, Folder 111. Previously kept by Universal Edition: in their house archives from 1926–1976 and in the Wiener Stadt- und Landesbibliothek (Musiksammlung, call no. WS 39) from 1976–1998. Transferred to WLRC in May 1998.

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:

J.E. & Co. Protokoll Schutzmarke, No. 2, 12 linig.

[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).

Weill's suggestions are aimed at reducing the piano accompaniment (often he omits octave doublings), so that the melody can be heard more clearly.

The top left corner of the first page is stamped: *Aufführungsrecht vorbehalten | Droits d'exécution réservés*. The top right of the first page is stamped: „*Universal-Edition*“ A.-G. | WIEN | *zum Stich!* The bottom left of the first page is stamped: *Copyright 1926 by Universal-Edition* (underlined numbers written in pencil). The publisher's number “Universal-Edition Nr. 8472” appears in pencil at the bottom of pages 1, 9, 17, and 25.

**Ve** Piano-vocal-violin score (with separate part for solo violin), engraved.

Date: 1926; date on back cover “II. [February] 1926”

Title page:

Für Lotte Leonard | KURT WEILL | *Der neue Orpheus* | Kantate | für Sopran, Solovioline und Orchester | Op. 15 | Text von Iwan Goll | Klavierauszug von Arthur Willner | *Aufführungsrecht vorbehalten – Droits d'exécution réservés* | UNIVERSAL-EDITION A. G. | WIEN Copyright 1926 by Universal-Edition NEW YORK

Universal Edition publication numbers U.E. 8472 (S, Vn, and Klav) and U.E. 8472a (Vn). The engraved S, Vn, and Klav score contains music on pp. 3–32. On p. 3 the title at the top reads *Der neue Orpheus* | (Iwan Goll). In the top left corner appears the notice *Aufführungsrecht vorbehalten | Droits d'exécution réservés*. In the top right, just above the first line of music, it reads *Kurt Weill, Op. 15*. At the bottom left of the page appears the copyright notice *Copyright 1926 by Universal-Edition*; at the bottom center *Universal-Edition Nr. 8472*. The engraved Vn part contains music on pp. 1–3. On p. 1 the title at the top reads *Der neue Orpheus* | (Iwan Goll). In the top left corner appears the notice *Aufführungsrecht vorbehalten | Droits d'exécution réservés*. In the top right, just above the first line of music, it reads *Kurt Weill, Op. 15*. At the bottom left of the page appears the copyright notice *Copyright 1926 by Universal-Edition*; at the bottom center *Universal-Edition Nr. 8472a*.

Page count:

32 numbered pages (S, Vn, and Klav), and 3 numbered pages (Vn).

Remarks:

This engraved publication of the piano reduction by Arthur Willner was prepared from **Vm**.

A first printing of **Ve** is in WLRC, Series 13.

Reprintings of **Ve** (the first in 1975, additional ones followed in 1978, 2004, and 2006) used the same plates. Title pages vary slightly. Copyright notices add renewal date, 1954.

## Instrumental Part

**Im-Vn** Instrumental part for solo violin, manuscript (engraver's model for the violin part [U.E. 8472a] of **Ve**).

Date: 1925.

Location: WLRC, Series 18/112. Previously kept by Universal Edition: in their house archives from 1926–1976 and in the

Wiener Stadt- und Landesbibliothek (Musiksammlung, call no. WS 39) from 1976–1998. Transferred to WLRC in May 1998.

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. Paste-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:

J.E. & Co. Protokoll Schutzmarke, No. 2, 12 linig.

[33.8 × 26.8 cm; span 27.3 cm]

Two nested bifolia.

Condition: generally good.

Remarks:

The top left corner of the first page is stamped: *Aufführungsrecht vorbehalten | Droits d'exécution réservés*. The top right of the first page is stamped: „*Universal-Edition*“ A.-G. | WIEN. The bottom left of the first page is stamped: *Copyright 1926 by Universal-Edition* (underlined numbers written in pencil). At the bottom of the first page, the publisher's number “Universal-Edition Nr. 8472a” appears in blue crayon.

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 **Ve**.

## 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:

**Für Lotte Leonard. | [stamp] 41010 | Der neue Orpheus |  
Kantate | für Sopran, Solovioline u. Orchester | von | Kurt  
Weill | Op. 16 | Text von Iwan Goll. | Partitur. | [stamp]  
UNIVERSAL-EDITION | [stamp] WIEN-NEW YORK**

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 | Vocal score 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 Freixemplar**

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.





## APPENDIX: GOLL'S POEM AND TEXT OF WEILL'S SETTING

*The left column presents the text of Der neue Orpheus as found in Iwan Goll's collection of poems, Der Eiffelturm (Berlin: Verlag Die Schmiede, 1924), 7–11 (Tp1), the source of Weill's setting. The right column shows the text of Weill's setting as it appears in this Edition. Nontrivial differences appear in boldface.*

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 unverständene 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

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 **das Vergißmeinnicht denkt** 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 unverständene 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

O Zeitgenosse, sehr geehrter Herr!  
 Orpheus ist zu dir gekommen  
 Von den griechischen Hügeln  
 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 Yankee girl 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 Tanzsaal  
 Der Dirigent der Freiheitslieder

Vergessen hat er Griechenland,  
 Eisvogels Morgengesang,  
 die dunkle Trauer der Zedern,  
 die Hochzeit der Blumen  
 und so viel knabenhafter Bäche Freundschaft.

Was sollen ihm heute Enzian und Gemse?  
 Die Menschen sind elend,  
 sind 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.

**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 halb-eins und halb-zwei,  
 als schüchterner **Klavierpädagoge**  
 befreit er ein Mädchen vom Geize der Mutter.  
**Am Mittwoch zwischen halb-eins und halb-zwei.**

Abends im Weltvariété  
 zwischen Yankee girl und Schlangenmensch  
 ist sein Couplet von der Menschenliebe die dritte Nummer.  
**Abends im Weltvariété.**

Um Mitternacht ein Clown  
 im sonnengoldenen Zirkus  
 weckt er mit großer Pauke die Schläfer,  
**um Mitternacht ein Clown.**

Sonntags vor Kriegervereinen,  
 im eichengeschmückten Tanzsaal  
 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 Handschuh  
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!

Magerer Organist  
in stillen Sakristeien,  
übt er die Orgel süß für Jesukinder.

In allen Abonnementskonzerten  
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 elften September  
gibt er ein drahtlos Konzert.

Orpheus wird zum Genie,  
er reist von Land zu Land,  
**Orpheus!**

Und von Athen aus fährt er nach Berlin  
durch die deutsche Morgenröte.  
Da wartet am Schlesischen Bahnhof:  
Eurydike, Eurydike!  
Da steht die Sehnsuchtsgeliebte  
mit ihrem alten Regenschirm  
und zerknitterten Handschuh,  
Tüll auf dem Winterhut  
und zu viel 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,  
**will sie umarmen,**  
zum letzten Mal aus ihrem Orkus holen,  
er streckt die Hand,  
er hebt die Stimme,  
umsonst, **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

<u>German</u>	<u>Abbreviation</u>	<u>English</u>
<b>Instrument Names</b>		
Bratsche	Br	Viola
Fagott	Fg	Bassoon
Flöte	Fl	Flute
Harfe	Hrf	Harp
Horn	Hn	Horn
Klarinette	Kl	Clarinet
Kleine Flöte	KlFl	Piccolo
Kontrabass	Kb	Contrabass
Oboe	Ob	Oboe
Posaune	Pos	Trombone
Schlagzeug	Szg	Percussion
Sopran	S	Soprano
Trompete	Trp	Trumpet
Violine	Vn	Violin
Violoncello	Vc	Violoncello
<b>(Percussion Instruments)</b>		
Becken	Beck	Cymbals
Glockenspiel	Glock	Glockenspiel
Große Trommel	GrTr	Bass Drum
Kastagnetten	Kast	Castanets
Kleine Trommel	KlTr	Snare Drum
Pauken	Pk	Timpani
Tamtam	Ttam	Tam-tam
Triangel	Tri	Triangle
Xylophon	Xyl	Xylophone

# THE KURT WEILL EDITION

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

# CREDITS AND ACKNOWLEDGMENTS FOR THIS VOLUME

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The editor is grateful to a number of individuals and institutions for providing source materials: David Peter Coppen and Alice Carli (Sibley Music Library, Eastman School of Music/University of Rochester); Angelika Glatz, Ronald Kornfeil, and Heinz Stolba (UE Archive, Vienna); Bob Kosovsky (New York Public Library for the Performing Arts); Thomas Frenkel (New York City); Richard Boursy, Emily D. Ferrigno, and Suzanne Eggleston Lovejoy (Irving S. Gilmore Music Library, Yale University); and Dave Stein (Kurt Weill Foundation for Music). In addition, Vincent J. Novara (Michelle Smith Performing Arts Library, University of Maryland) provided information about the Robert Gerle papers; Katherine Axtell (Boston) searched the Josef Szigeti papers at Boston University; Sarah Whitfield (London) verified the 1933 broadcast of the Violin Concerto on the BBC; and Niels Krabbe (Det Kongelige Bibliotek, Copenhagen) did the same for the 1933 performance of “Notturmo” and “Serenata” on Danish Radio. Rudolf Benl (Stadtarchiv Erfurt), Frank Kreißler (Stadtarchiv Dessau), Isabell Müller (Stadtarchiv Magdeburg), and Andreas Rühl (Stiftung Deutsches Rundfunkarchiv, Frankfurt am Main) graciously answered several inquiries. Viorel Chiriacescu (Berlin) and Bernd Schmelzer (Gürzenich Orchester, Cologne) shared their knowledge of xylophone technique. Kolja Blacher, Benjamin Schmid, Waltraut Wächter, Sian Edwards, Marisol Montalvo, and the MDR Sinfonieorchester gave expert advice on various performance issues. Copy editor Rose Vekony polished the essay. The staff of the Kurt Weill Foundation for Music provided support at every stage of the editing process. Elmar Juchem and Giselher Schubert gave expert advice on editorial issues and provided crucial assistance in the search for source materials. Last but not least, the members of the Editorial Board offered their unrivaled expertise in matters Weill.

