

Kurt Weill

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Der Protagonist

Ein Akt Oper
op. 15

Musik von
Kurt Weill

Text von
Georg Kaiser

CRITICAL REPORT

Series I, Volume 1

Edited by Gunther Diehl and Jürgen Selk

*Kurt Weill Foundation for Music, Inc. / New York
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In Memoriam
LYS SYMONETTE (1914–2005)

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

Der Protagonist
Music by Kurt Weill

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LIST OF SOURCES AND SIGLA

SOURCES

Full Score Format

- Fh** Holograph full score
Fm1 First manuscript copy of the full score
Fm2 Second manuscript copy of the full score

Piano-Vocal Format

- Vm1** Copyist's manuscript piano-vocal score, extensively revised

Sketches and Drafts

- Dh** Holograph continuity draft

Text Sources

- Tp** Libretto published by Universal Edition in 1925

ADDITIONAL MATERIALS

Piano-Vocal Format

- Vm2** Diazo copy of *Vm1* *before* revisions, used by Josef Gielen as a director's script
Ve Engraved piano-vocal score published by Universal Edition in 1926

Instrumental Parts

- Im** Five original individual part books representing each of the Strings

INSTITUTIONS

- WLRC** Weill-Lenya Research Center, New York, New York

STATEMENT OF SOURCE VALUATION AND USAGE

Full Scores

Fh, Weill's holograph, is a carefully worked out orchestral score that Weill notated thoroughly. For instance, where the full orchestra begins a new section, Weill attached a dynamic marking to each individual part; articulation signs in one part are meticulously assigned to equivalent parts as well; in the Wind instruments, Weill indicated *solo* or *a 2* wherever required. The notation in **Fh**, then, is so careful and complete that it could serve as a printer's model. Even though *Der Protagonist* was never published as an engraved full score, **Fh** did serve as a direct model for two distinct manuscript copies, **Fm1** and **Fm2**; a discussion of **Fm1** and **Fm2** follows below.

Fh contains many annotations that were added later by a number of different hands. The majority of these are conductor's markings of a practical nature, indicating beat patterns, highlighting time signature changes, signaling cues, and the like. It is difficult to state with certainty from an analysis of the handwriting alone that **Fh** contains markings by three different conductors, even though Weill's holograph served as a conducting score not only at the premiere in Dresden (under Fritz Busch), but also in Erfurt and Nuremberg (under Franz Jung and Bertil Wetzelsberger, respectively). All conductors entered their markings either in red pencil or regular pencil, and examining them closely yields persuasive clues.

The most frequent conductor's markings are in heavy red pencil. Where these annotations are verbal (instructions such as "Die Hälfte," "bleibt weg," "ma non troppo," or "spiccato"), they are written in *modern* script, the script Weill also had adopted by this time. At other times, the red annotations are non-verbal, circling time signatures, underlining various elements of the score, drawing vertical strokes to indicate beat patterns, and so forth. These red markings appear to have been entered *first*, suggesting that it was Fritz Busch who made them. Several clues support this conclusion.

First, there are numerous passages in the score which are decisively crossed out in heavy red pencil (all of these are discussed in the Critical Notes). In some cases, entire measures are cut; in other cases the notation for certain instruments is deleted. Most of these deletions occur in the Wind instruments, and they are always aimed at reducing the overall volume by eliminating instrumental doublings. In some cases, these reductions may appear to respond to specific performing circumstances, such as acoustic requirements or the vocal disposition of the singers. But in most cases, the deletions

appear to be definitive orchestration changes of which Weill seems to have approved, as will be discussed. These are the types of changes, then, that one would expect in response to the first realization of the full score in rehearsal and performance.

Second, the conductor's markings in *regular* black pencil in a number of instances cross out *red* markings to replace them with something else. For instance, of four red vertical strokes indicating a pattern of four beats, two might be crossed out in regular pencil. This indicates conclusively that the red conductor's markings precede the black ones. Because most of the conductor's markings in regular pencil conveying verbal instructions are written in *old* German script (also known as "Sütterlin" script), there can be no doubt that all of them were entered by a conductor other than Busch.

Third, many of the deletions just mentioned were subsequently crossed out in blue pencil, as the blue markings were written *over* the red ones and thus entered later. *All* blue markings were entered by Weill and are intended to signal Weill's definitive approval of the changes (see the excerpt from Weill's letter to Universal Edition of 8 December 1927 below). As such, they demonstrate the type of interaction between the conductor and the composer that one would expect during initial rehearsals. The edition therefore evaluates with particular care all revisions in red and blue pencil affecting the notation of the score itself.

Some conductor's markings were also entered in *regular* pencil, but by a different hand, as evinced by indications written in *modern* script. These markings may well come from a third conductor, but it is impossible to confirm, as they do not occur very frequently. (It is conceivable, for instance, that some of them were added by the same hand that otherwise used the red pencil, that is, Fritz Busch.) Often, they modify dynamics: for instance, adding an *m* in front of an *f* yields *mf*. At other times, they highlight important instrumental cues or add dynamics not present in the score. Frequently, it is impossible to distinguish one hand from another. For instance, a number of entries in the Cymbal (*Becken*) were circled and crossed out in regular pencil; it is impossible to determine which hand entered it.

Finally, **Fh** contains numerous annotations in fine red pencil, a few in fine green pencil, and some additional entries in regular pencil as well. All of these originate with copyists (as discussed below) and represent either corrections or clarifi-

cations: they enter missing ties, cautionary accidentals, corrections of accidentals, pitch identifications where the notation is ambiguous, cast-off markings, clef corrections, and the like. Many of these markings were entered in preparation for the assembly of the full score manuscript copies **Fm1** and **Fm2**. However, since **Fm1** and **Fm2** were not assembled until after the premiere, a number of these markings were likely entered in preparation for the production of the instrumental parts for the premiere. Some pencil annotations may also have assisted in the preparation of the piano-vocal score; instrumental parts and piano-vocal scores are discussed below.

Fm1 and **Fm2** are full score manuscript copies, produced directly from **Fh**. Work on these scores did not commence before December 1927, as a letter from Weill to Universal Edition of 8 December 1927 reveals: “I have confirmed any retouchings of *Der Protagonist* directly in the score. All cuts, retouchings, and other markings in blue pencil are mine and definitive. I believe that the score, as I have marked it up, can now be handed over to the copyist.”¹ While no documentary information has come to light as to who assembled **Fm1** and **Fm2**, a close inspection of both sources yields persuasive clues. Both scores are the product of several highly skilled copyists, evidently working side by side in well-organized teams.

How closely **Fm1** and **Fm2** are related to each other can immediately be observed from page layout and placement of various elements on the page. For instance, the first fifty-eight pages of both scores show precisely the same measure distribution per system as well as system layout on each page: where **Fm1** has two systems on one page, **Fm2** does as well; if **Fm1** has one empty staff at the top and two empty staves at the bottom, **Fm2** generally reflects this precisely; verbal indications placed in a certain location on the page in **Fm1** will usually be placed at the same location in **Fm2**. When page layout does differ, it does so for only a few pages, after which the layout matches again. Furthermore, all of **Fm1** and **Fm2** were written on the same type of paper, “J. E. & Co. Protokoll Schutzmarke, No. 31, 30 linig,” the same brand that was used to prepare the String parts, source **Im**, as discussed below.

Although the overall appearance of both scores is uniform, certain elements of notation are distinctive and thereby allow attribution of sections of notation to specific scribes. Among the most recognizable elements are clefs, quarter and eighth rests, heavy and curly system brackets, dynamic markings, and verbal text.² A close comparison of **Fm1** and **Fm2**

suggests that some of the copyists working on **Fm1** also contributed to **Fm2**.

As mentioned above, **Fh** contains numerous annotations by copyists. While some of these markings, such as accidentals, ties, “x” markers, etc., are too generic in appearance to allow attributions to a particular scribe, other markings, such as clefs, are unique. A telling example can be found in the Viola (*Bratsche*) staff in **Fh**, presenting mm. 158–161 (see facsimile 5). Here, Weill committed several notational errors resulting from confusion about clef assignment (see the note for mm. 160–162 in the Critical Notes section). A copyist, spotting the error, undertook the needed corrections in **Fh** by entering an alto clef at the beginning of m. 160 (and flagging the correction in the left margin), a change back to treble clef at the beginning of m. 161, and an *8va bassa* instruction for all of m. 161 (all of these annotations appear in red pencil). The corresponding notation in **Fm1** reproduces this notation, including the corrections (see facsimile 6). But the appearance of the alto clef in **Fm1** is very different from the copyist’s clef in **Fh**. Yet elsewhere in **Fm1**, the distinctive alto clef as entered into **Fh** occurs repeatedly in extended sections of the score. The notation in **Fm2** takes heed of the correction in **Fh** by representing mm. 160–161 in alto clef (see facsimile 7); here, a third alto clef notation style was used.

Such observations allow some insights into the organization and chronology of sources **Fm1** and **Fm2**. First, they corroborate that both sources were assembled by well-organized teams. While one copyist might mark up the holograph full score, another copyist might apply that information in the manuscript copy; that is, the person marking up the full score may not necessarily be the same copyist writing that portion of the score into the manuscript copy. Second, at least this particular section of **Fm1** was produced *before* **Fm2**: as the facsimile illustrates, the **Fm1** copyist notated mm. 160–161 exactly as in the holograph. It seems very unlikely, however, that the **Fm1** copyist would have done so, had the error already been flagged in **Fh**, as this results in the very awkward notation of m. 161 in treble clef, combined with an *8va bassa* instruction. The **Fm2** copyist, being aware of the error, emended the notation by writing the pitches of m. 161 in alto clef. This suggests that the **Fm1** copyist first copied exactly what Weill had written, including the pitch errors of mm. 160–161. Another copyist, examining **Fh**, then discovered the error and flagged it in **Fh**. The correction was then incorporated into **Fm1**, by applying the clef changes and *8va bassa* indications *after* the fact. The **Fm2** copyist notated his version after **Fm1** had been prepared and after the correction had been entered in **Fh**.

¹ “Die Festlegung der Retouchen im *Protagonist* habe ich gleich in der Partitur selbst vorgenommen. Alle Striche, Retouchen u. Einzeichnungen mit Blaustift stammen von mir u. gelten als endgültig. Ich glaube, Sie können die Partitur, so wie sie von mir jetzt eingerichtet ist, dem Kopisten übergeben.”

² However, even within a given section different scribes appear at times to have entered different components of the score. For instance, where one

scribe, notating musical elements in **Fm1**, can be identified as also having written musical elements in **Fm2** (this never occurs at identical sections of the score, however), the sung text in those sections might have been entered by two individuals with very different writing styles.

There are numerous other examples that suggest that **Fm1** predates **Fm2**. For instance, where the pitch notation in **Fh** is ambiguous, **Fm1** at first may have presented one pitch, which was then scratched off and replaced by a different pitch, written in pencil; frequently **Fm2** shows only the corrected pitch. Sometimes the clarification in **Fm1** was also entered in **Fh**, sometimes not, suggesting that the respective **Fm2** copyist referred to **Fm1** and **Fh** simultaneously. A different example, involving accidentals, can be observed in Oboe II, m. 152.7. In **Fh**, a copyist added in red pencil the missing ♯ in front of the E5; although the accidental was missing in **Fm1** as well, a later hand supplied it in pencil. In **Fm2**, the copyist supplied the ♯ right away.

One substantive discrepancy between **Fm1** and **Fm2** occurs following m. 1472 (see the note for mm. 1473–1484 in the Critical Notes). In **Fh**, mm. 1473–1484 were crossed out in heavy red pencil, most likely by Fritz Busch, even though an almost illegible word likewise written in heavy red pencil, but apparently in the old German “Sütterlin” script, might argue against this conjecture. Weill at first indicated an optional cut by applying “Vi – (ad lib.)” at the beginning of m. 1473 and “– de (ad lib.)” at the end of m. 1484 (both in blue pencil). Later, both “ad lib.” indications were crossed out as well (of these, the first one was crossed out in red pencil and the other one in blue pencil). While **Fm1** omits the cut material entirely, **Fm2** retains all measures, with no indication for an optional cut. In **Vm1**, a copyist (the handwriting appears to be that of Erwin Stein of Universal Edition, who worked on revisions of the piano-vocal score) wrote “Vi – de” into mm. 1473 and 1484, respectively, and added the following remark as a footnote: “From here, 12 measures cut in the full score. Vide ad libitum.”³ Then, however, he crossed out this footnote, which appears to reflect a communication from Weill: in a note to Universal Edition from September 1926, Weill instructed, “The 8 measures after 83 are to be provided with a ‘bis ad libitum’ and the 12 measures before 113 are to be provided with a ‘Vi – de ad lib.’”⁴ (Weill refers to rehearsal numbers, not measure numbers). The **Fm1** copyist apparently had been unaware of this instruction and reproduced what he found in **Fh**.

Another substantive discrepancy between **Fm1** and **Fm2** occurs in mm. 1119–1121. In **Fh** these measures were crossed out in heavy red pencil. Once again **Fm1** omits these measures entirely, whereas the notation in **Fm2** is most peculiar: In m. 1119 on beats 3 and 4 the musical material of Clarinet I and Trumpet I is exchanged while Trumpet II doubles Clarinet II; then in mm. 1120–1121, the Trumpets do not play at

all and the Bassoons (*Fagotte*) have no trills. What motivated this rewrite in **Fm2** is unclear.

In summary, source evidence suggests that **Fm1** was almost certainly produced before **Fm2**, and, despite the very close relationship between **Fm1** and **Fm2**, **Fm2** was *not* copied from **Fm1**; rather, **Fm2** was copied from **Fh**, with constant recourse to notational solutions contained in **Fm1**. The reason for producing two distinct, complete full score manuscript copies remains obscure; unfortunately, surviving production records of Universal Edition contain no entry regarding the preparation of a full score manuscript copy. It is unclear why Universal Edition might have commissioned two distinct manuscript copies, rather than commissioning one score and then reproducing it as often as needed by photomechanical means, as was done with the piano-vocal score (see the discussion below). While **Fm1** appears to precede **Fm2**, it is by no means inferior to **Fm2**, and yet it did not become the “official” rental score. Both scores carry a Universal Edition stamp, yet only **Fm2** was subsequently sent out to theaters after 1928. In fact, Universal Edition went on to produce multiple photomechanical copies of **Fh2** for use as rental scores; between reproductions, **Fh2** was routinely updated to correct errors.⁵

Even more mysterious than the question of why **Fm1** was produced in the first place is the subsequent use of **Fm1**. *Der Protagonist* was performed in May 1960 at the Teatro San Carlo in Naples, Italy, under the direction of Gábor Ötvös⁶ and was subsequently recorded by RAI, the Italian radio broadcast service, in Rome, also in 1960.⁷ For the RAI recording, the conductor was Bruno Maderna.⁸ The first broadcast occurred on 18 December 1960. In Italy, **Fm1** emerged as a conducting score: a complete Italian translation of the libretto has been underlaid in red ink; the text matches

⁵ For instance, in **Fh**, Weill inadvertently skipped rehearsal number 17 (at m. 153), skipping from rehearsal number 16 to 18. **Fm1** does this as well, as did the early “editions” of **Fm2**, until the error was discovered. Subsequent reproductions of **Fm2** adjust the numbering sequence from rehearsal number 17 forward, thereby reducing each number by 1. Weill also skipped a rehearsal number at m. 355, assigning 40 instead of 39. Both **Fm1** and the early “editions” of **Fm2** reproduce this as well, until the error was corrected in a subsequent reproduction of **Fm2** by inserting an additional rehearsal number at m. 349.

⁶ The premiere occurred on 12 May 1960; the *Protagonist* was Antonio Pirino, *die Schwester* was Ines Bardini, and *der junge Herr* was Ferdinando Li Donni. The set was designed by Leardo Rossi; the stage director was Leo Nedomansky.

⁷ WLRC possesses an audiotape of poor sound quality of the RAI broadcast.

⁸ The first broadcast of this studio recording occurred on 18 December 1960; the date of recording is not known. For the broadcast, *Der Protagonist* (“Il protagonista”) was paired with *Der Zar lässt sich fotografieren* (“Lo zar si fa fotografare”). The cast of *Protagonist* was as follows: *Protagonist*: Petre Munteanu; *Schwester*: Edda Vincenzi; *Der junge Herr*: Marcello Cortis; *Der Hausmeister*: Amedeo Berdini; *Der Wirt*: Renzo Gonzales; 1. & 2. *Schauspieler*: Ugo Trama and Teodoro Rovetta; 3. *Schauspieler*: Laura Zanini; Orchestra Sinfonica di Roma della RAI. Information about the Naples and Rome productions was graciously provided by Arrigo Quattrocchi.

³ “Von hier 12 Takte i. d. Part. gestrichen. Vide ad libitum.”

⁴ “Die 8 Takte nach 83 sind mit einem ‘bis ad libitum’ u. die 12 Takte vor 113 mit einem ‘Vi – de ad lib.’ zu versehen.”

that of the RAI recording.⁹ **Fm1** also contains conductor's markings, and where they are verbal, they are predominantly in Italian. The conductor identified some substantial errors in the score, errors that can also be found in **Fh** but were *not* flagged by anyone there. There are also some conductor's markings in German, entered by a different hand. One may assume, therefore, that **Fm1** was used by Gábor Ötvös in Naples and by Bruno Maderna in Rome; Maderna may have entered the Italian markings and Ötvös the German markings. It is unclear why **Fm1** was used in Italy, given that multiple copies of **Fm2** already existed as rental material at Universal Edition. **Fm1** subsequently disappeared, only to reemerge at an antiquarian bookstore in England, from whom **WLRC** acquired it in 1990.

Piano-Vocal Scores

Correspondence from Weill to Universal Edition reveals that Weill himself undertook the preparation of a piano-vocal score. While considering a premiere of *Der Protagonist* for either Cologne or Dresden, Weill at first sent his piano-vocal score for review to Eugen Szenkar at the Cologne Opera and promised Universal Edition that, upon its return, he would forward it for production purposes. Meanwhile, the Dresden Staatsoper committed to mounting the premiere of the new work; therefore, after receiving his piano-vocal score back from Cologne, Weill sent it on to Dresden instead, where a manuscript copy of it was produced; this manuscript copy by an unknown scribe constitutes **Vm1**.

From **Vm1**, several diazotypes (*Lichtpause*) were produced; in fact, Universal Edition's records suggest that ultimately as many as eighty diazotypes were produced (apparently in Dresden) and then sent to Universal Edition. One such copy served as a director's script (*Regiebuch*) for Josef Gielen, who staged the premiere: intercalated into this copy of the manuscript piano-vocal score are numerous pages with staging notes by Gielen, as well as some schematic drawings for the stage set. This source constitutes **Vm2**.

There are notable differences between **Vm1**, the "original" copyist's piano-vocal score, and **Vm2**. While the musical notation in **Vm2**, that is, the diazotype copy of **Vm1**, is uniform in appearance throughout, **Vm1**, the "original" manuscript, continued to evolve—*after* **Vm2** had been photo-mechanically reproduced from **Vm1**—in preparation for engraving. In a letter to Universal Edition of 26 September 1925, Weill wrote: "Regarding the piano reduction of the opera, the Dresden manuscript copy can hardly serve for pub-

lication purposes. It is imprecise, faulty, and hastily prepared."¹⁰

Apparently Weill made corrections to the copyist's piano-vocal score on one of the diazotypes, which he then sent to Universal Edition. On 9 November 1925, Weill wrote: "Several days ago I sent you a copy of the piano reduction of 'Protagonist' with my own emendations. I would ask you to see to it that the corrections are executed most carefully and that you then send a corrected copy as quickly as possible to Dresden. They need an error-free copy most urgently to continue their study."¹¹

Subsequently the piano-vocal score underwent further revisions in preparation for engraving. Universal Edition's production records reveal that Erwin Stein at Universal Edition was in charge of "updating" the piano-vocal score, presumably referring to whatever corrections Weill had previously sent. As a result, **Vm1** now contains copious revisions, many paste-overs, and entire replacement pages, *none* of them, however, in Weill's hand; all paste-overs and replacement passages are, in fact, in Erwin Stein's hand (other surviving music manuscripts by Stein enable identification of his handwriting).

In a postcard to Universal Edition of 24 August 1926, Weill wrote: "With the same mail I immediately return to you the manuscript of the piano reduction of *Protagonist* and note that I accept this rendition. I assume I will once more receive corrected proofs, as I now have only glanced through it."¹² This would suggest that Weill saw **Vm1** again, including Stein's revisions; that he only "glanced through it" explains the absence of annotations by Weill.

Vm2, then, transmits the earliest stage of the manuscript piano-vocal score; the manuscript in this form would certainly have served its purpose as a director's script for Gielen, but Weill's assessment of it in his letter to Universal Edition indicates that he considered it unsuitable as an engraver's model for publication purposes. **Vm1**, the copyist's manuscript, then underwent the revisions just described, until Weill deemed it suitable.

It is not known what happened to Weill's holograph piano-vocal score; it must be considered lost. **Ve**, the engraved piano-vocal score published by Universal Edition on 27 November 1926, derives from **Vm1**: **Vm1** contains numerous

⁹ Universal Edition's performance records indicate that the Italian translation was produced by Marcello Cortis, who also sang the role of *der junge Herr* in the RAI production. Cortis, a baritone, was born in Prague in 1915 and died 1962 in Vienna.

¹⁰ "Was den Klavierauszug der Oper anbetrifft, so kommt die Dresdner Abschrift für das öffentliche Erscheinen kaum in Frage. Sie ist ungenau, fehlerhaft u. flüchtig."

¹¹ "Vor einigen Tagen sandte ich Ihnen ein von mir verbessertes Exemplar vom Klavierauszug des 'Protagonist'. Ich bitte Sie, die Korrekturen sorgfältigst ausführen zu lassen u. dann so schnell wie möglich das Korrektions-exemplar nach Dresden zu schicken, da dort für das Weiterstudium ein fehlerfreies Exemplar dringend benötigt wird."

¹² "Mit gleicher Post sende ich Ihnen das Manuskript des Klavierauszugs von *Protagonist* sofort zurück mit dem Bemerkung, daß ich mit dieser Ausführung einverstanden bin. Druckkorrekturen bekomme ich wohl noch einmal, da ich es jetzt nur durchgesehen habe."

instructions for the engraver which are realized in **Ve**; **Vm1** also indicates system breaks which correspond with the layout in **Ve**. As he had requested, Weill did receive engraved proofs, and he commented on them in a letter to Universal Edition of 23 November 1926: "Today, I am also returning to you the first 50 pages of the 'Protagonist' piano-vocal score with corrections. Here also I cannot guarantee that there are no mistakes, as I do not have the full score."¹³ (In the same letter, Weill also requested layout changes on pp. 18 and 40 of **Ve**; see facsimile 8.)

Instrumental Parts

WLRC possesses five original individual part books, one for each of the Strings; collectively, these five part books constitute source **Im**. Each was used in performance; there are numerous players' annotations throughout. Each part carries the Universal Edition stamp and is written on the same brand of music manuscript paper as **Fm1** and **Fm2** (see comment above), "J. E. & Co. Protokoll Schutzmarke," but with fewer staves ("No. 1, 10 linig" for Violins I and II and "No. 2, 12 linig" for the remaining Strings). The use of the same brand of paper may be an indicator that the parts were produced at the same location, if not by the same copyists (none of the hands in evidence in **Im** contributed to either **Fm1** or **Fm2**). There are also internal clues that illustrate a close connection with sources **Fm1** and **Fm2**. For instance, in Viola (*Bratsche*), m. 20, Weill assigned tenutos at 20.1 and 20.3 and staccatos at 20.2 and 20.4 (see note 20, 22 in the Critical Notes); in the Violoncello and Bass, he assigned no articulation. Both the **Fm1** and **Fm2** copyists erroneously assigned tenutos also in the Violoncello at 20.1 and 20.3; they did not assign staccatos at 20.2 and 20.4 and left the Bass notation in m. 20 unarticulated. **Im-Vc** shows these tenutos as well (there are also no staccatos), whereas **Im-Kb** likewise has no articulation. It seems improbable that this kind of notational inconsistency, which matches **Fm1** and **Fm2** precisely, would occur in **Im** without recourse to either **Fm1** or **Fm2**.

Although such internal evidence suggests that **Im** was copied either from **Fm1** or **Fm2**, other clues cast doubt on this assumption, as the following example illustrates. Of the various cuts indicated in **Fh** (see the discussion of full score sources above, as well as the Critical Notes), only one appears in the parts: mm. 1334–1338 were crossed out in pencil in Violin I, Violoncello, and Bass (Violin II and Viola have paste-overs at this point, obscuring the original notation underneath); this reflects the instruction added in **Fh** in heavy red pencil (see note 1307–1338 in the Critical Notes). Yet these measures were never included in **Fm1** or **Fm2**. None of

the Strings was to play in these measures in any event, and the crossed out measures therefore indicated rests, but they also showed the Flute parts in cue notation. As this information is absent in both **Fm1** and **Fm2**, the **Im** copyists must also have had recourse to **Fh**.¹⁴

Although it is difficult to determine with certainty which of the full score manuscripts were used for the production of the parts and in what places, the likelihood that **Fm1** and **Fm2** were used together with **Fh** would suggest that **Im** could not have been used in performance before 1928, as **Fm1** and **Fm2** were not produced *before* the end of 1927.

In a letter to Universal Edition of 10 November 1926, Weill wrote: "I sincerely hope that, for Erfurt at least, you will have produced a new *Protagonist* full score, because I would like to make sure that certain cuts and reductions in the orchestration from Dresden are not universally applied."¹⁵ Weill's reference to certain "cuts" and the unambiguous indication of such cuts in heavy red pencil in **Fh** would lead one to expect that other cuts would have been marked in the **Im** String parts, had those parts in fact been used at the Dresden premiere; yet this is not the case. This further corroborates the conclusion that **Im** was not produced before 1928.

The provenance and usage of instrumental parts currently in the rental library of Universal Edition are difficult to trace, as many of these parts have been used, reused, and re-produced. Since 1928, the String parts have existed in engraved form; Universal Edition's production records indicate that these parts were released on 10 October 1928. All other parts still exist only in manuscript form (or photomechanical reproductions thereof).

In these parts as well, there appears to be no trace of most of the cuts indicated in heavy red pencil in **Fh**. In mm. 1119–1121, the notation in the existing Octet parts reflects the peculiar redistribution of parts in **Fm2** (see the discussion above under "Full score sources" as well as note 1119–1121 in the Critical Notes). In mm. 1334–1338, the notation in the parts is confused: the Clarinet I and Bassoon I-II parts contain these measures, whereas they are missing in all the other parts. In summary, neither **Im** (the String parts at **WLRC**) nor the existing instrumental parts at Universal Edition appear to have been used at the Dresden premiere; the original instrumental parts must therefore be considered lost.

¹⁴ Mm. 932–939 have a "bis ad libitum" instruction, added in pencil to each part (see note 909–931, 932–939 in the Critical Notes). – Each part book also reflects the omission of rehearsal numbers 17 and 39 (see footnote 5 above above); on the cover of the Violin I book someone specifically noted the omission.

¹⁵ "Ich hoffe sehr, dass Sie für Erfurt wenigstens eine neue *Protagonist*-Partitur angefertigt haben, da ich gewisse Striche u. Reduktionen im Orchester aus Dresden keineswegs allgemein durchgeführt wissen möchte."

¹³ "Die 50 ersten Seiten des 'Protagonist'-Klavierauszugs schicke ich Ihnen heute ebenfalls korrigiert zurück. Auch hier kann ich für Fehlerfreiheit nicht garantieren, da ich keine Partitur habe."

Drafts and Sketches

Aside from **Fh**, **Dh** is the only surviving holograph source. On the cover page of **Dh**, Weill wrote: “These complete sketches to | ‘Protagonist’ | belong to Peter Bing. | Christmas 1925. | Kurt Weill.” (“Diese vollständigen Skizzen zum | ‘Protagonist’ | gehören Peter Bing. | Weihnacht 1925. | Kurt Weill.”). The inscription is misleading, as **Dh** represents more than mere “sketches”; in fact, **Dh** is a continuity draft in short score (notated entirely in pencil) that transmits the entire scope of the work, except for 111 measures of the second pantomime (the notation breaks off after m. 1705 and resumes with m. 1817). Throughout **Dh** Weill inserted instrumentation cues; he also included most of the libretto and many stage directions. Throughout much of the draft, the harmonic notation reflects the content of **Fh**; in other instances, Weill’s notation is skeletal, presenting perhaps a bass line and a vocal part. **Dh** also contains material which is entirely absent from **Fh**. As one would expect in a draft, **Dh** shows many deletions, cuts, and revisions. There is also a considerable amount of sketched material, often written on the bottom staff.

Text

Tp is the libretto published by Universal Edition on 26 September 1925. It closely matches the text that appears in **Fh**. This applies not only to the spoken and sung text, but also to stage directions and set descriptions. The differences which do exist are relatively minor. For instance, whereas Weill usually spells second person singular and plural pronouns with an initial lower case letter, **Tp** spells them with an initial upper case letter. There are also numerous differences in punctuation. In a few cases only are there genuine discrepancies in the text; these are all cited in the Critical Notes.

Privileging of Sources

This edition privileges **Fh** for all dimensions of music and text. **Fh** was used in at least three different productions; it provides significant insight into the realization of the score with Weill’s active participation. As discussed above, Weill himself described **Fh** as definitive in his letter of 8 December 1927 to Universal Edition: “All cuts, retouchings, and other markings in blue pencil are mine and definitive. I believe that the score, as I have marked it up, can now be handed over to the copyist.” And in the previously cited letter of 10 November 1926, Weill had written to Universal Edition: “I sincerely hope that, for Erfurt at least, you will have

produced a new *Protagonist* full score, because I would like to make sure that certain cuts and reductions in the orchestration from Dresden are not universally applied.”

This statement provides further evidence that some of the cuts as indicated in **Fh** resulted from specific circumstances in Dresden and do not reflect definitive compositional changes. Therefore, conductor’s markings in red or regular pencil that affect the musical notation generally are *not* adopted in the edition but are described in the Critical Notes; all markings in blue pencil, however, have been adopted.

There is no evidence that Weill had any involvement with the production or review of the copies of the full score or the instrumental parts. For this reason, **Fm1**, **Fm2**, and **Im** have been consulted only in cases where the notation in **Fh** is dubious.

Dh, as the only other holograph source, has been consulted in cases where the notation in **Fh** makes it impossible to determine with certainty what Weill intended; this occurs almost exclusively in matters of rhythm and pitch, since other aspects of notation, such as articulation or dynamics, are mostly absent from **Dh**. As **Dh** is merely a draft, however, one has to consider the possibility that even unequivocal notation in **Dh** may not reflect Weill’s ultimate intent. In all cases where the edition adopts a reading from **Dh**, a critical note describes the source evidence.

Vm1 has been consulted in a manner similar to **Dh**, but as there are no holograph indications of any kind in **Vm1**, it offers only alternative notational possibilities in cases where the notation in **Fh** is dubious. As previously discussed, Weill’s review of **Vm1** was marginal, as was his review of **Ve**. Nevertheless, here and there **Vm1** reflects feedback from Weill and therefore yields valuable information. As **Ve** was produced from **Vm1**, the edition privileges **Vm1** over **Ve**.

Although Gielen’s intercalated stage directions in **Vm2** are certainly of interest, they are distinct from the musical text in **Vm2**. Since Weill explicitly rejected the *musical* text in **Vm2** and later approved the final version of **Vm1** with all of its revisions, **Vm2** has not been considered for any reading in this edition.

Tp has been compared exhaustively with Weill’s notation in **Fh**. The readings in **Fh** have been adopted for substance, whereas **Tp** has been consulted primarily for orthography. The edition notes substantive discrepancies between **Fh** and **Tp**, while tacitly adapting the text for punctuation and capitalization (see General Issues below).

COMMENTARY: GENERAL ISSUES

As established in the Statement of Source Valuation and Usage, Weill took particular care in the notation of **Fh**. Considering that *Der Protagonist* was his first opera to be performed, the motivation for Weill's attention to detail is easily explained. Therefore, **Fh** is remarkably free from notational inconsistencies, omissions, contradictions, or errors.

Notational Issues

- On occasion, musical context requires a dynamic marking not explicitly provided in any source. In such cases, the edition adds the marking and provides a note describing the decision and the source evidence.

- As a general rule, the edition tacitly removes redundant dynamic markings. On occasion, Weill restated a dynamic such as *pp* several times from measure to measure in each part, apparently in order to convey more clearly that the dynamic level is to be maintained. In such cases, the edition adopts Weill's notation.

- The notation of hairpins in **Fh** is one element of notation that frequently appears careless or imprecise. Describing with precision the exact extent of each hairpin in the face of such notational imprecisions proves impractical, as verbose descriptions of such circumstances frequently are not justified by the editorial decision. In many cases, for instance, Weill notated hairpins beginning somewhere in the middle of one measure and ending somewhere in the middle of the subsequent measure, even though a "target dynamic" does not occur until the subsequent downbeat; in the majority of such cases, the intent appears to be to begin the crescendo at the beginning of the first measure and to continue it through the entire next measure. Weill's notation in such cases therefore seems to result from notational expediency. The edition therefore routinely adjusts and aligns hairpins without note where the intent seems clear; in cases where different solutions are possible and might communicate a meaningful musical distinction, a note describes the source evidence.

- Weill's notation of the Wind instruments, both in the Octet and in the orchestra, varies. Sometimes, he notated

paired instruments on one staff, sometimes he separated the notation onto two staves. He always notated Horns (*Hörner*) I-III and Trombones (*Posaunen*) I-III on two separate staves, but the distribution of the three parts onto two staves is inconsistent. For reasons of notational efficiency, wherever possible, the edition combines paired instruments on one staff and clarifies which instrument is meant to play by assigning indications such as "I," "II," or "a 2" where required (always reflecting the instrument assignment of **Fh**). Where items such as dynamics or articulation differ within an instrumental pair, the edition either presents each part through "split-stem notation" on a single staff or by separating the notation onto two staves.

- As discussed in the Statement of Source Valuation and Usage, Weill added rehearsal numbers in **Fh** but inadvertently omitted two of them (he skipped from 16 in m. 147 to 18 in m. 153, and from 38 in m. 343 to 40 in m. 355). **Fm2**, in one of its later reprints, corrected the errors by adjusting the number count from 16 forward by inserting an additional rehearsal number (38) in m. 349, and then counting from 39 (in m. 355) forward. For some reason, at the beginning of the second pantomime, Weill started the rehearsal number count over, beginning with 1. **Fm2** adopted this count as well. The edition instead continues the rehearsal number count in sequence with 138 on the anacrusis to m. 1692.

- In his notation of the vocal parts, Weill did not use an octave treble clef. Thus, *Der Protagonist*, *Die Schwester*, *Der Hausmeister*, and *Der 3. Schauspieler* are notated in treble clef throughout. This notation was maintained in all other sources as well. The edition instead represents *Protagonist* and *Hausmeister* in octave treble clef, while presenting the notation for *Schwester* and *3. Schauspieler* in treble clef.

- On occasion, Weill's notation of tremolo slashes within a given passage (predominantly in the Strings) is haphazard, vacillating between thirty-second and sixty-fourth tremolos. The intent always seems clear: the fastest tremolo possible. Where such notational inconsistencies are encountered, the edition usually assigns tremolo slashes reflecting Weill's predominant choice. In a few instances, a critical note describes

the source evidence.

- In general, the edition adopts Weill's notation of the verbal text (stage directions, sung text). One persistent discrepancy between Weill's notation in **Fh** and the printed text in **Tp** can be observed in the spelling of second-person singular and plural pronouns: **Tp** consistently spells such pronouns with an initial capital letter, whereas Weill for the most part favored a lower-case spelling. In the few instances in which Weill wrote an initial capital letter, the edition tacitly changes the spelling to lower case. The edition likewise adopts Weill's notation of punctuation marks and resorts to **Tp** only where Weill failed to notate punctuation marks where they are needed.

- Where Weill's notation of beaming patterns appears 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, non-conventional beaming patterns have been tacitly normalized.

- Where Weill concatenated slurs and ties, the edition tacitly notates all ties *underneath* the slur (e.g., if a slur terminates at the *beginning* of a tie, the edition extends the slur to terminate at the *end* of that tie).

- The edition tacitly adds cautionary accidentals and removes redundant ones where appropriate.

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 3 and 4.

MAIN TEXT

Unless otherwise indicated, all notes refer to **Fh**.

<i>Location</i>	<i>Part</i>	<i>Remark</i>
1	ALL	Edition adds ♩ = ♩ after (<i>immer die gleichen Achtel</i>). At various time signature changes throughout the opening section, Weill indicated ♩ = ♩ to ensure that the tempo derives from consistent eighth durations (for instance, he did so in mm. 3, 5, 7, 8, and 18). However, at other time signature changes, he did not supply this indication (such as in mm. 9, 11, 12 and 20). The edition opts to apply the indication only in m. 1.
3.1	Br	Neither Fh nor Fm1 have an accidental in front of the C4. Vm1 has #, while Fm2 has ♯. Im-Br has ♯, applied later in pencil. Dh corroborates that the pitch is, in fact, intended to be C4: in Dh , Weill wrote a clear ♯ in front of the note.
3.3	Ob, BsKl, Vn I-II	In Fh , the first page of full score comprises mm. 1–4. Weill for some reason renoted the entire String section and glued the replacement notation as a paste-in over the previous notation of the Strings on the full score page. (He did the same on the next page for mm. 5–15.) In Vn I-II at 3.3 on the paste-in, he clearly assigned a ♭ in front of the A5 and A4. However, in Ob and BsKl, Weill had previously written a ♯ in front of each note, which clashes with the ♭ in the replacement notation of Vn I-II. A later hand emended Ob by writing ♭ in pencil above the ♯; however, the ♯ remained in BsKl. Fm1/2 have ♭ in all cases; Im-Vn I-II have ♭ as well. Vm1 , in a replacement passage notated by Erwin Stein (see the Statement of Source Valuation and Usage), likewise has A♭5 in piano, right hand, and specifically restrikes another ♯ in front of an A2 in the left hand (representing the Vc and Kb notation), after already having assigned a cautionary ♯ in the left hand for the same pitch at 3.1; this seems to illustrate an awareness of the dissonance at 3.3. This notation was then reproduced precisely in Ve . Dh , however, shows two very clear ♯ in front of an octave dyad, and Vm2 , the earliest rendition of the piano-vocal score manuscript copy assembled in Dresden, unmistakably likewise notates A (in an octave distributed between the left and right hands). This poses an insoluble dilemma, as it is impossible to determine with certainty whether Weill's renotation in Fh of Vn I-II with ♭ is a deliberate compositional change or merely a slip of the pen; one way or another, Weill committed a mistake, either by erroneously supplying Vn I-II with a ♭ or by failing to change the ♯ in Ob and BsKl to ♭. Dh can at best be consulted for corroboration of one reading or another; it can never serve as an authoritative source, as it is only a draft that differs from Fh in many other places as well. That the Vn I-II replacement passage was used in

(3.3, cont'd)	(Ob, BsKl, Vn I-II)	<p>one of the first three productions is evinced by a conductor's marking in regular pencil on the paste-in itself (highlighting the subsequent time signature change to 6/8); there is no evidence of Fritz Busch having used the paste-ins at the premiere. Weill had no involvement whatever with sources Fm1/2 and Im (see the Statement of Source Valuation and Usage); therefore, despite the universal application of \flat in those sources, they cannot be used to solve the pitch dilemma authoritatively. The edition opts for \flat in all cases for two reasons which make no claim to exceed mere intuition. (1) The notation with \flat in Vn I-II in Fh, having been notated later, may represent a deliberate compositional change and Weill may merely have forgotten to extend that change to Ob and BsKl. (2) It is virtually certain that Weill reviewed Vm1, the manuscript copy piano-vocal score, as revised by Erwin Stein (see the Statement of Source Valuation and Usage). On 24 August 1926, Weill wrote to Universal Edition: "With the same mail I immediately return to you the manuscript of the piano reduction of <i>Protagonist</i> and note that I accept this rendition." As the manuscript in question in all likelihood was Vm1, Weill might very well have noticed the notation right at the very beginning of the score, and his acceptance of the last rendition of Vm1 may therefore imply his approval of the \flat. However, Weill also received proofs of Ve, the engraved piano-vocal score derived from Vm1, and wrote to Universal Edition: "Today, I am also returning to you the first 50 pages of the 'Protagonist' piano-vocal score with corrections. Here as well I cannot guarantee that there are no mistakes, as I do not have the full score." It is not known if Weill had access to the full score when he signed off on the last rendition of the piano-vocal score in manuscript; neither communication from Weill to Universal Edition can therefore be seen to prove that Weill even noticed anything unusual about the notation in m. 3. He also subjected Fh to a final review before sending it to Universal Edition to be copied. On the first page of the full score, he even crossed out some indications by Fritz Busch in heavy blue pencil, but evidently did not notice the notational conflict between Ob/BsKl and Vn I-II. No matter how one looks at it, none of the surviving sources and documentation allows for an unequivocal resolution of this notational dilemma.</p>
5–14	Vn I-II	<p>The application of staccatos over eighth notes is inconsistent. No staccatos appear in mm. 5–6; Vn I has staccatos in m. 8, as indicated, whereas Vn II does not. The only other staccatos in Vn I-II appear in m. 11, as indicated, and in Vn I in m. 12. Ob and BsKl, however, have staccatos consistently applied over all eighth notes in this passage (except for the tied-over eighth notes). The edition conforms the articulation in Vn I-II to that in Ob and BsKl.</p>
8.4, 11.5, 13.3	Pk	<p>Edition adds staccatos by analogy with the notation at 9.4.</p>
10	Hn I-II	<p>M. 10 falls at the beginning of a new system; a later hand added "1" in red pencil (indicating Hn I). In m. 14, the penultimate measure in the system, Weill wrote "à 3."</p>
20.1 20, 22	Vc BsKl, Strings	<p>The indication <i>unis.</i> was added by a later hand. In Br, m. 20, Weill wrote tenutos at 20.1 and 20.3 and staccatos at 20.2 and 20.4; BsKl, Vc, and Kb have no articulation in m. 20. In m. 22, all parts except Kb (and Vn I) have slurs. Why Br in m. 20 should be articulated as Weill notated it is unclear, given that most parts in mm. 20 and 22 slur instead. Even with Br playing <i>divisi</i> in m. 20, however, slurring seems entirely appropriate. The edition eliminates the articulation in Br, m. 20, and conforms the notation in all parts by applying slurs throughout.</p>
21.1, 23.1	ALL	<p>Edition adds staccatos to Tri and Pk in both measures and in m. 23 to BsKl, Vn II, Br, Vc, and Kb.</p>

24–32	Vn I-II, Br	Edition adds staccatos to all parts. There seems to be no compelling reason for Vn I in m. 23 and Vc, Kb in mm. 33–36 to be staccato, and for Vn I-II, Br in mm. 24–32 to receive no articulation at all.
47.1	Pos I-II	Weill wrote “à 2”; a later hand crossed out the indication in pencil and wrote “II.”
47–48	Ob	Edition adds staccatos.
61–67	Vn II	Edition adds staccatos. Weill wrote staccato dots only into m. 61. The edition’s notation derives from the view that, beginning in m. 61, Vn I is meant to contrast with the remaining Strings, as evinced by the indication <i>poco espr.</i> and the application of slurs in mm. 61–67. Furthermore, Br, Vc, and Kb in mm. 57–66 persistently play repeated notes, as does Vn II in mm. 57–60, yielding a detached effect to contrast with Vn I. It seems likely that Weill meant to indicate continued staccato playing in Vn II by writing staccato dots in m. 61, and that he felt that his intention was sufficiently conveyed by notating staccatos in m. 61 only.
70.3	Ob	Fh has <i>ff</i> . Given the target dynamic of <i>ff</i> at 72.1, edition assigns <i>f</i> at 70.3.
74.2	Br	Edition adds <i>unis</i> .
77.4	Vc, Kb	Edition adds <i>unis</i> .
77–84	Ob, BsKl, Hn, Strings	The application of staccatos is spotty: Weill wrote staccatos only in Ob I, mm. 79–80, Hn II, m. 79, and Hn I, m. 80. The edition’s notation derives from the view that the application of staccatos in these measures implies deliberate intent, whereas the absence of staccatos everywhere else in the indicated passage could have resulted from an oversight or from notational expediency. In any event, the notation in Ob and BsKl, mm. 75–76, provides another clue as to the intended articulation in mm. 77–84.
80.3	Vn I	Edition adds <i>unis</i> .
80.3	Vn II	The # is missing in front of the C#4; it is missing as well in Fm1 , whereas Fm2 and Im-Vn II both show it.
83.2	Hn II	A later hand added the required # in red pencil.
84.2	Vn II	The # is missing.
84.2–3	Ob I, Hn I	A later hand added the required # in front of each note.
85.2	Pos I-II, Beck	A later hand crossed out one <i>f</i> from the <i>ff</i> indications in each part.
93.1	Vn I-II, Vc, Kb	Edition adds <i>p</i> . Given that Tri has <i>pp</i> at 93.1, it would make no sense for Vn I-II, Vc, and Kb to continue <i>ff</i> on the downbeat of m. 93.
93.2	Hn I-II	A later hand added a second <i>p</i> into both parts. The edition adopts this revision, as otherwise, Hn I-II may be too exposed.
100.1–101.1	Br	M. 100 falls at the end of a page and contains no slur. However, in front of 101.1, Weill wrote a terminating slur. A later hand added the missing slur in m. 100 in red pencil.
101.2	Hn II-III	Edition adds <i>pp</i> . This matches the dynamics in Pos and thereby remains one dynamic level below the soloistic Hn I.
111–118	Tr	The edition applies staccatos to all eighth notes in this passage. Staccatos appear only in Tr I, m. 114. It seems implausible, however, that staccatos should be applied only in this one measure. In mm. 119–122, for instance, while Fl I, Kl I, and Fg I have staccatos applied to the eighth notes in mm. 119–120 only, a later hand added the indication <i>stacc.</i> into Fl I and Kl I in m. 121. Furthermore, in mm. 123–127, Weill applied staccatos consistently to all eighth notes in Fl I, Kl I, and Fg I, corroborating the <i>stacc.</i> marking in m. 121. The notation in Tr, mm. 111–118, seems analogous.
118	Br	Edition adds <i>unis</i> .
118.5, 119.1	Vn I-II	The edition adds <i>natürlich</i> to Vn I at 118.5. A later hand added <i>natürlich</i> in red pencil above the Vn I staff in m. 119. The indication makes sense, given the <i>sul ponticello</i> instructions in m. 111. However, in m. 119, <i>natürlich</i> is seen to refer the beginning of the ascending scale in Vn II, as Vn I is silent after the downbeat. Thus, the <i>sul ponticello</i> instructions would refer to the tremolated eighth notes of the preceding measures only. It makes no sense

118.5, 119.1, cont'd 119.1	(Vn I-II) Pos II-III	for Vn I to play the descending scale beginning at 118.5 <i>sul ponticello</i> , while Br, which also enters at that point, does not. Edition adds <i>Dämpfer weg</i> . At no point between mm. 119–152 did Weill indicate removal of mutes, clearly an oversight. A copyist wrote “o. D.” into m. 146 in red pencil, which likely means “ohne Dämpfer” (“without mutes”). This would imply, however, that Pos II would continue to play muted in mm. 144–145, which makes no sense, given that Pos I, which enters unmuted with a <i>f</i> dynamic in m. 139, plays with Pos II in mm. 144–145.
123/1, 123/2 125/2 126/2, 127/1–3 127.1 133–148	Br, Vc Vc Vn I-II, Br Vn I ALL	Edition adds <i>pp</i> as a cautionary dynamic, given the change to <i>con sordino</i> playing. Edition adds <i>cresc.</i> to match Vn I-II and Br in mm. 126–127. Edition adds staccatos to the respective eighth notes in correspondence with the notation in the preceding measures. Edition adds crescendo hairpin. The application of both crescendo and decrescendo hairpins is careless and inconsistent. In m. 133, for instance, the prevalent notation appears to favor beginning the crescendo hairpins on beat 2. M. 136 is less conclusive: in Ob, the crescendo hairpin begins somewhere between 136.2 and 136.3, whereas in Hn I-II, the hairpin clearly begins at 136.2. However, that hairpin also terminates at 136.4, a most unlikely prescription. In mm. 142–143, the hairpins clearly begin <i>before</i> beat 2, whereas the hairpins in mm. 144–145 again mostly begin around beat 2. In the face of such inconsistencies it is impossible to arrive at any one solution that clearly represents the “best” reading. Yet, describing with precision the extent of each hairpin seems unpractical and not justified by the editorial decision. The edition’s notation aims at a consistent placement of each hairpin.
137	ALL	Weill wrote <i>Poco a poco stringendo</i> three times into the score, above Ob and KITr, and below Kb. All three indications appear positioned somewhere around the second eighth of the measure. Edition aligns the indication at the downbeat.
137.1–138.1	Vn I-II, Br	Edition adds slurs as well as the staccatos on the eighth notes by analogy with the notation elsewhere, such as in Strings, mm. 123–128.
137.2	Br	Edition adds <i>mf</i> to match the dynamic indications in Vn I-II, mm. 134–135.
139	Pos I	Edition adds accents by analogy with the notation in the other Wind instruments in the surrounding measures.
144.1	Kb	Edition adds staccato to match Vn I at 144.1 and Vn II, Vc at 143.1.
144.2	Br	Weill wrote D4 as the bottom pitch. Edition emends to E4 to conform to the notation in Ob II and BsKl II.
146.6	Ob I	Edition adds ♯ to conform to the notation in BsKl I.
148.1–3	Ob, BsKl, Hn I-II	Edition adds staccatos to match the articulation in the preceding measures.
149.1	Vn II, Br	Edition adds <i>f</i> to match the prevailing dynamic.
150	OCTET	Tp has “... die, – in der schweren Tracht der Zeit – in den acht kleineren Torbögen stehen.”
150.1–152.3	Ob, BsKl, Hn I-II	Edition adds staccatos. Even though none of these parts is assigned any staccato dots here, it seems unlikely that this omission implies non-staccato playing, given the context. See also mm. 155–156.
151–152	ALL	The application of crescendo hairpins is inconsistent. Ob II and Hn I-II draw the hairpin from 151.3 to 152.1; Vn II, Br, and Vc draw the hairpin from 151.7–152.2; Vn I draws the hairpin from 151.9–152.4. No part extends the hairpin as far as the edition presents it.
152.1	Pk	Edition supplies the missing ♯.
152.7	Ob II	In Fh , a copyist added the missing ♯ in front of the E5 in red pencil; while the accidental was missing in Fm1 as well, a later hand supplied it in pencil. In Fm2 , the copyist supplied the ♯ in the original layer of notation.

153.1–2	Pos I-II	Edition adds ties.
155–156	Fl, Kl, Tr, Fg	Staccatos occur only in Fg, 156.4–6.
159.1–6	Kl, Tr, Fg	Edition adds staccatos to conform to Fl.
160	Vn I-II, Br, Vc	Edition adds <i>unis</i> .
160–162	Br	Edition adopts the notation of Fm2 . Weill committed several notational errors. In m. 160, he wrote as if in alto clef, in which case the first pitch represents B ₃ (he did not indicate a clef change). In m. 161, he wrote once again as if in treble clef, with the pitches identical to Vn I-II (for instance, the first pitch would represent E ₄ [♯]). This would be problematic in conjunction with both m. 160 (which must be interpreted as notation in alto clef) and m. 162, because m. 161 would then be in the wrong octave. (In m. 162, Weill returned to notation in alto clef, with the first pitch of the measure representing B ₄ [♯]). A copyist recognized these errors and inserted an alto clef in red pencil at the beginning of m. 160, a treble clef at the beginning of m. 161, and the indication “8va bassa” below the pitches in m. 161. This notation carried over into Fm1 . In Fm2 and Im-Br , mm. 160–162 are notated in alto clef throughout, with m. 161 written at the correct octave.
173.1–3	BsKl I	Edition adds staccatos by analogy with the articulation in BsKl II in m. 172.
178/3–180.3	BsKl, Vc, Kb	There are no staccatos on 178/3, but BsKl II has staccatos on each note in m. 179. Edition extends that articulation to BsKl I, Vc, and Kb on 178/3 and to Vc, Kb from 179.1–180.3.
182.6–183.1	BsKl I	Edition adds a staccato at 182.6 and an accent at 183.1 by analogy with the notation in m. 181.
192/2, 192/3	Ob, BsKl, Strings	Weill attached accents to all String parts, but accent-staccatos to Ob and BsKl. Edition conforms the articulation in the Strings to that of Ob and BsKl.
193.1	Vc	Edition adds <i>unis</i> .
193–194	Br, Vc	Edition extends hairpins throughout each measure. All hairpins are drawn somewhere into the middle of each respective measure; none spans from the first to the last note.
197.3, 198.3	Ob I	Edition adds staccatos by analogy with the notation in mm. 193–194.
201.2	Br	Edition adds <i>p</i> to conform to the notation in Vn I-II in m. 200.
205.5	Kb	Edition adds <i>unis</i> .
208–211	Ob	Weill kept these measures in 9/8 and (incorrectly) marked the four sixteenth notes in m. 210 with a “2” (that is, as duplets, whereas he should have marked them with a “4,” and instead of sixteenths should have notated them as eighths); he also left the three eighth notes in m. 211 unmarked. Edition changes the time signature to 3/4 in correspondence with the notation in Vn I, removes the duplet “2” in m. 210, and adds the triplet 3 in m. 211. That this change is warranted is further corroborated by the time signature change to 4/4 in m. 212, which also corresponds with Vn I.
210.6–211.4	Vn I	Weill wrote a slur from 211.1–4; a later hand added a second slur in pencil, from 210.6–9. Edition combines both slurs into one, in correspondence with the notation in Vn I, mm. 208–209.
211/3	Vn I	Edition adds slur by analogy with Ob.
213.1–3	Vn I	Edition adds tenuto to match Ob.
214	Ob, Pos I-II, Pk, Vn I	The metric notation in this measure is confused. Weill inserted a 9/8 time signature change in Ob and wrote the entire measure (including rests) to fit that time signature. In Vn I, however, he did not indicate a time signature change and wrote four sixteenth notes (without any tuplet numeral) on beat 1 (as if continuing in 3/4), but then wrote rests for the remainder of the measure as if in 9/8. In Pos I-II and Pk, the change to 9/8 occurred already in m. 213, and Weill wrote four sixteenth note quadruplets (<i>recte</i> : eighth note quadruplets) on beat 1. In order to avoid notating beat 1 in Vn I as four sixteenth notes, while emending the notation in Pos I-II and Pk on beat 1 to four quadruplet eighths, the edition corrects the rhythmic notation

(214, cont'd)	(Ob, Pos I-II, Pk, Vn I)	in Pos I-II and Pk on beat 1, inserts a time signature change into Vn I, and emends the notation there on beat 1 to conform with the notation in Pos I-II and Pk. (PROT remains in 3/4 in any event.)
214.1–4	Pk, Vn I	Edition adds staccatos to conform to Pos I-II.
222, 225	ALL	Weill wrote ♩ = ♩ above the Ob I, Pk, and Vn I staves in both measures (as well as below the Kb staff in m. 222) to ascertain that the tempo derives from consistent eighth durations. As Weill is not consistent in placing such indications, the edition omits them here as well. Also see the note for m. 1.
222.2	Br	Edition adds <i>div.</i>
226	Pos I-II	This measure falls at the beginning of a new page, and Weill accidentally wrote a bass clef. A copyist corrected the error by writing a tenor clef in red pencil. In Fm1 , the copyist at first maintained the bass clef, then scratched it off and substituted a tenor clef in pencil. In Fm2 , Pos I-II are notated on two separate staves, and the copyist supplied a tenor clef on both staves.
229.2	BsKl, Hn I-II	Edition adds staccatos by analogy with the notation in Vn I-II, Br.
229.7	Vc	Edition adds ♯ in front of the E3 on the assumption that its absence in Fh is the result of an oversight and that the intended pitch is, in fact, E♯4, as in Br. The chord in Vm1 likewise contains only E♯4, not E♭4. Fm1 , Fm2 , and Im-Vc , on the other hand, notate the triad in Vc without ♯, as in Fh .
232.5–233.1	KITr	Edition adds staccatos by analogy with the notation in m. 231.
235.1	KITr	Edition adds staccato by analogy with the notation in the other parts.
235.5	Vc, Kb	In Fh , the indication <i>pizz.</i> appears in Kb, but is missing in Vc. Fm1 reproduces this precisely; a later hand added a second <i>pizz.</i> in pencil in Vc. Fm2 initially also placed <i>pizz.</i> only in Kb; in a later photo-mechanical reproduction of the score, the <i>pizz.</i> was removed, yielding <i>arco</i> playing in both Vc and Kb. At 246.1, <i>pizz.</i> is written into both parts in Fh , which would be redundant in Kb, but required in Vc, assuming that the omission at 235.5 is in fact intentional. It should be noted that in m. 235, Weill did apply the <i>f</i> and the staccatos at 235.1 as well as the <i>p</i> at 235.5 in both parts, which corroborates the view that the omission of <i>pizz.</i> in Vc at 235.5 is indeed intentional.
241.4, 242.1	Kb	A later hand crossed out these pitches in heavy red pencil.
244.2	WIRT	In Fh , the pitch appears to be E3, although a small portion of it is written onto the F3 line. The Vm1 copyist at first wrote F3 and a later hand crossed out that pitch and wrote E3 instead. Fm1 apparently at first likewise had F3; the note had was later scratched off and a replacement notehead was written, representing E3. Fm2 has F3.
246.1	Fl	Weill wrote “(oben)” into both parts (Fl are notated on two separate staves).
246.2	Hn	Edition adds cautionary “offen.”
248.2	Hn III	Weill wrote ♭ in front of the F4; edition emends the accidental to ♯ to match Br. In mm. 246–256, Hn are doubling the pitches of Vn I-II and Br; the ♭ is seen to be a mere notational slip, intended to cancel the ♯ of the preceding measure.
249.6	BsKl	A later hand added the missing ♯.
255/1	Fl, Kl	A later hand added <i>m</i> in front of the <i>f</i> , yielding a <i>mf</i> dynamic.
255/3	BsKl	Edition corrects pitch errors. Weill accidentally wrote these three pitches untransposed, as written F♯3-G♯3-B♭3 (beginning in m. 246, BsKl has been playing in unison with Vc and Kb).
259.2	Trp	Edition adds <i>a 2</i> in correspondence with the notation in Ob and in view of the fact that Fl and Kl likewise play <i>a 2</i> .
259.2	Kl, Trp, Fg	Edition adds <i>mf</i> to match the prevailing dynamic.
260.10	Fl, Vn I, Vc	In Fh , Fl is notated on two staves, and Weill wrote ♭ in front of the A5 in both staves. In Vn I and Vc, neither part has an accidental, thereby yielding A♯5. Fm1 at first maintained this conflicting notation, but a later hand added a ♭ in front of the A in both Vn I and Vc. Fm2 maintains the conflicting notation as well, with no later intervention to resolve the conflict.

(260.10, cont'd)	(Fl, Vn I, Vc)	Vm1 has A5. Im/Vn I-Vc has no accidental in front of the A in either part, thus yielding A \sharp . The strongest clue that Weill did, in fact, intend A \flat and not A \sharp comes from Dh , where Weill clearly applied a \flat in front of the note.
261.2	GrTr	Edition assigns <i>p</i> .
261/2	Vn I, Vc	Edition adds accent to match the notation in Fl and in correspondence with the notation at 260.11.
262.1	Pk	Edition assigns <i>p</i> to match the prevailing dynamic.
262/3	GrTr	Edition assigns <i>mf</i> to match the crescendo in the other parts.
263.1–264.1	Pk, Vn I-II	In Pk, a later hand added <i>ffp</i> in pencil on 263/1; in Pk and Vn I-II, a later hand highlighted the <i>colla voce</i> indications in heavy red pencil, added a decrescendo hairpin from 264.1–2 between the Vn I-II staves, and appended the dynamic indication <i>f</i> below the Vn II staff at 264.2. All of these added indications suggest that the <i>ff</i> dynamic, as applied to all parts on 263/1, would overpower PROT if sustained throughout mm. 263–266. The edition therefore adds decrescendo hairpins, but applies them already in m. 263, and assigns <i>f</i> as the target dynamic on 264/1.
272.9	Vc, Kb	A later hand crossed out both <i>poco cresc.</i> indications.
274/3– 276/2	Br	On 274/3 and 275/2, Weill wrote sixty-fourth tremolos.
275.1	Kb	Edition adds <i>unis.</i>
285.1–286.4	Kb	Edition adds staccatos by analogy with the notation in m. 284.
287/2– 300/2	Vc, Kb	The application of tremolos is inconsistent. For the most part, Weill wrote thirty-second tremolos, but he also wrote a number of sixty-fourth tremolos.
291.1	Fl II	A later hand added the missing \flat .
296.1	Trp II	Edition supplies the missing \sharp .
297.1–4	PROT	Fh and Vm1 have “Ablegen,” underlaid under three eighth notes, A \sharp 4-B4-C \sharp 5; Trp likewise has “Ablegen.” Fm1 maintains the notation of Fh and Vm1 . Fm2 at first maintained the notation as well, but a later hand renotated the first half of this measure as four sixteenth notes, A \sharp 4-A \sharp 4-B4-C \sharp 5, with a duplet bracket above, and the text underlay “Abgelegen.” Despite the agreement of the text among Fh , Vm1 , Fm1 , and Trp , the use of the word “Ablegen” (denoting “to lay down” or “to put down”) in this context makes no sense. The edition therefore adopts “Abgelegen” from Fm2 , but represents the rhythmic notation as two sixteenth notes followed by two eighth notes.
297.4	Ob I, Hn	Edition assigns staccatos to match Trp at 297.4 and by analogy with the notation in the preceding measure.
299.1	Trp, Ob I	Edition assigns staccatos to match Hn.
299.1	Vn II, Br	Edition adds <i>mf</i> to match Vn I.
300/1–2	Vn I, Br	Edition adds <i>mf</i> to Vn I and <i>p</i> to Br to match the <i>dim.</i> in the other parts.
300/2	Br	Edition adds <i>unis.</i>
301.1	GrTr	Edition adds <i>p</i> as the target dynamic.
304.4–5	PROT	“Eurer” in Fh , Fm1 , Fm2 , and Vm1 ; “Eure” in Trp .
316.1	3 SCHSPL	Trp has “... mit Koffern und Bündeln, aus dem Stangen ragen”, which is grammatically wrong. Fh has “... mit Koffern u. Bündel, aus dem Stangen ragen.” The Vm1 copyist changed the text to “... mit Koffern u. Bündeln, aus denen Stangen ragen;” that reading was retained in Ve . However, both Trp and Fh later have the stage direction as it appears in m. 890, “... Aus der Mitteltür die DREI SCHAUSPIELER mit dem Bündel.” Therefore, the edition adopts the reading of Fh at 316.1.
317.1	Trp	A later hand crossed out the dynamic indication <i>f</i> in pencil and substituted <i>p</i> instead. The revision seems appropriate, given the overall reduction in volume in the remaining instruments.
317–319	H \sharp Tr	Edition adds staccatos to match the prevailing articulation.
319.1	Pos II-III	Edition adds accent-staccatos by analogy with the notation in the preceding two measures.

321.2	Ob I, Hn II-III, Strings	Edition adds staccatos to conform to the notation in the remaining parts.
322.1–6	Trp	Weill beamed as indicated; a later hand connected the secondary sixteenth beam in heavy red pencil.
326.2	Br	Edition adds <i>unis.</i>
330.2	Br	Edition adds <i>unis.</i>
333–354	Strings	Weill first continued to write for all Strings; later, he added the indications “Die Hälfte.” A different hand reduced all dynamic signs by one level (from <i>mf</i> to <i>p</i> in mm. 333, 353, and 354, and from <i>f</i> to <i>mf</i> in mm. 342 and 352).
336/2	Vn II	Edition adds <i>p</i> to match the dynamics in the remaining Strings.
338.3	Fl I, Kl I	A later hand crossed out <i>f</i> and wrote <i>p</i> instead. See note for mm. 333–354.
339.4	PROT	Weill wrote a ♯ in front of this pitch, which, assuming that the pitch is indeed D5, would not strictly have been necessary, not even as a cautionary accidental. The notehead does appear to represent D5, but could conceivably also be seen as C5; the ♯ is clearly written into the C5 space. If the note were intended as C5, then the ♯ would of course be required. Both Fm1 and Fm2 have D♯5, as does Vm1 . Edition maintains the D5, but omits the ♯.
339.2–4, 340.1–3	Fl I	Edition adds staccatos to conform to the notation in Kl I.
340.3	Kl I	Edition adds staccato by analogy with the notation in the preceding measure.
343.1	Fl, Kl, Trp	A later hand added <i>p</i> . See note for mm. 333–354.
345.2	PROT	In Fh , the pitch is ambiguous (it could be A4 or B4). Fm1/2 and Vm1 have B4.
346.3	Trp	A later hand added <i>m</i> before the <i>f</i> , yielding <i>mf</i> . See note for mm. 333–354.
352.1	Ob, BsKl, Strings	Weill initially wrote <i>f</i> into each part; later, he added the indication “alles” into each String part (see note for mm. 333–354). Another hand added <i>m</i> before each <i>f</i> , yielding <i>mf</i> .
353.2	Fl	Weill wrote “(Beide nehmen Piccolo)” (“both take Piccolo”).
356.3	Pos I-II	Weill wrote “à 2,” which was crossed out in heavy red pencil by a later hand. Edition maintains the <i>a 2</i> indication in view of the fact that all other Wind parts in mm. 358–361 play <i>a 2</i> as well (including the unisono BsKl beginning at 359.2).
357–361	ALL	The application of staccatos is spotty. Ob has staccatos in m. 358, but in none of the other measures. Vn I-II and Br have staccatos at 357.3–5, whereas Vc do not; a meaningless distinction. In mm. 358–360, none of the Strings, except for Kb at 360.2–5, has staccatos. Hn I-II have staccatos only in m. 359; Kl only on the two sixteenth notes in m. 359; KlFl only in m. 360. The edition assigns staccatos throughout in all parts.
359.1	Br	The ♯ is missing.
359/3	Kl	Weill wrote <i>cresc.</i> at 360.2; a later hand crossed that indication out in heavy red pencil. Edition assigns <i>cresc.</i> on 359/3 to match the other parts. It seems unlikely that Kl is intended to remain <i>p</i> through m. 361, and then to play <i>f</i> subito at 361.1.
361.1	SCHSPL I-III	Weill wrote “(ab)” (“off”) into each part and then “(draussen)” (“outside”) in mm. 362–363, as indicated. Trp , however, has “(im Abgehen)” (“while exiting”) before the “La-la-la.”
362.1	KlFl	Edition adds “(Beide nehmen Große Flöte).”
369.1	Vc, Kb	A later hand added <i>pp</i> in heavy red pencil below the Kb staff (Vc does not have a target dynamic indicated).
373.1	ALL	Fh , Fm1/2 , and Vm1 have “Recitativ” instead of “Recitativo,” an incorrect spelling, if German; an incomplete spelling, if Italian.
374–380	BsKl, Hn	Weill at first notated BsKl doubling Vc/Kb and Hn doubling Vn I-II/Br. That notation was later crossed out in heavy red and blue pencil and Weill wrote “bleibt weg” (“stays out”) into the margin after m. 377 and again into m. 378.

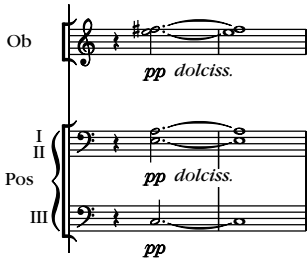
383.2	Kb	Edition adds <i>unis</i> .
384.1	Vc	Edition adds <i>unis</i> .
390	PROT	Both Fh and Vm1 have “Widerliches verzehren” (“eating awful food”), whereas Tp has “widerliches Verzehren” (“disgusting eating habits”). The solution of Fh/Vm1 seems more plausible. In any event, the aural result is the same.
391.1	Vn I-II	In Fh , the indication <i>p</i> appears only in Vn II, at 391.2.
391–398	Ob, BsKl	Weill at first notated BsKl doubling Vc/Kb and Ob doubling Br. That notation was later crossed out in heavy red and blue pencil and Weill wrote “bleibt weg” (“stays out”) into the margin after m. 392.
392	Fl, Kl, Fg	Weill at first wrote “à 2” into each part (in ink). A later hand crossed those indications out in red pencil in Kl and Fg; Weill appears to have approved, because he substituted the indications with “I.”, written in ink. While the “à 2” remained in Fl, the indication was partly obscured by Weill’s having later appended the rehearsal letter “44” in heavy blue pencil. The order in which these revisions were attached is impossible to determine; it is conceivable that, having first mostly covered the “à 2” indication in Fl with the blue pencil, he might have left the indication alone when he assigned the “I.” indications in Kl and Fg. It certainly is conceivable that Fl is intended to be played by Fl I only and that the absence of a <i>I</i> results from an oversight.
395/2	Hn	Edition adds <i>p</i> to conform to the other parts.
399.1	BsKl I	Fh has <i>p</i> . The edition emends the dynamic to <i>pp</i> to match the prevailing dynamic in the other instruments and in view of the <i>pp</i> in BsKl II at 400.1.
399.1, 401.1, 402.4	Br	Weill wrote sixty-fourth tremolos.
402.1	Vc	Edition adds <i>unis</i> .
403.6–11	Vn II	Fh has two slurs, from 403.6–8 and 403.9–11, respectively.
404/3	SCHW	A later hand added a slur in red pencil. Vm1 has a slur as well.
406–414.1	Fg	Weill at first notated Fg in the same manner as Fl or Kl: Fg I playing in m. 406, followed by Fg II in m. 407, and so on, alternating between both instruments. In mm 406–407, Fg doubled Kl at the octave; in m. 408, Fg doubled Fl at the octave; in m. 409, Kl; in m. 410 Fl; and in mm. 411–414.1, Kl. That notation was later crossed out in heavy red and blue pencil and Weill wrote “weg” (“out”) into the margin following m. 408.
412.1	BsKl II	The first note has become smudged and illegible. Given that everywhere else throughout mm. 412–413 BsKl II moves at the octave with BsKl I, edition assigns A#3 (written).
412.1	SCHW	A later hand added the <i>pp</i> , in heavy red pencil.
413	Fl, Kl, Ob, BsKl	Weill wrote hairpins of varying lengths into each part, beginning somewhere during beat 1 and terminating somewhere during beat 2. The edition equalizes the notation and draws the hairpins throughout the entire measure.
414.1	Fl, Kl, BsKl	Weill wrote <i>pp</i> into each part. Given that he also wrote <i>pp</i> at 412.1 and decrescendo hairpins into m. 413, this would imply an increase in volume from the end of m. 413 to the downbeat of m. 414, which seems implausible. Edition assigns <i>ppp</i> as the target dynamic. The situation in the Strings in mm. 414–415 is somewhat different: even though the Strings have <i>pp</i> in m. 412 and decrescendo hairpins in m. 414 as well, the <i>pp</i> at 415.1 makes sense, as an increase in volume is implied in any event by reverting to “Alle” (“all”). (Weill wrote “alles” instead of “Alle.”)
415–418	Ob I	Weill initially notated Ob I to play at the lower octave with Fl. That notation was later crossed out in heavy red and blue pencil.
415.1	Kl II, BsKl	Edition adds <i>pp</i> by analogy with the notation in Ob II, Hn I-III, and Strings.
415.16–18, 417	BsKl I	Weill notated the last three pitches of m. 415 as B \natural 3-E4-B3 (written). The edition emends the notation to C4-F4-C4 (written) on the following grounds. Throughout mm. 415–418, BsKl and Strings are notated in arpeg-

(415.16–18, 417, cont'd)	(BsKl I)	<p>gated figures, consisting of one distinct five-pitch set per measure (except for the BsKl I notation under discussion here). This principle continues in the Strings <i>sans</i> Vn II in mm. 419–422 and is also reflected in the alternating notation in Fl, Kl, Trp, Fg, and BsKl in mm. 419–422, each measure consisting of one distinct five-pitch set, distributed between each pair of instruments. Furthermore, the pitch content of each five-pitch set in mm. 416 and 418 is <i>identical</i> in BsKl I and BsKl II, and the same holds true for m. 415, except for the three pitches in BsKl I under consideration here, which fall outside the five-pitch set of the remaining pitches in the measure. Why BsKl I should deviate here from an otherwise very consistent pattern is unclear. Despite the fact that Weill's notation is very clear, it is possible that he simply committed a notational error, perhaps by looking at the notation of BsKl II on the staff directly below, with its pitches Eb3-Bb2-Eb3 (written, and notated without accidentals). Much more problematic is the notation of BsKl I in m. 417, represented in the footnote in the full score. This measure consists of a six-pitch set, and only three of these pitches coincide with the pitches in BsKl II, thereby upsetting the homogeneous appearance of BsKl throughout mm. 415–422. The discrepancy seems too distinct to be explained by a mere notational lapse, yet appears musically utterly unconvincing. Whether the complete break with the pattern adhered to everywhere else in this passage is intentional or the result of an unusual lapse in concentration must remain speculation. The edition's notation seems musically more plausible, matching up the first note of BsKl II at 417.2, Bb2 as the second <i>lowest</i> note of the five-pitch set, with F#3 in BsKl I as the second <i>highest</i> note of the five-pitch set, by analogy with the notational pattern in BsKl, m. 416. Weill's original notation is preserved in the footnote. None of the other sources provides any assistance with any of this: Vm1 provides scaled-down arpeggiation whose pitch sequence does not coincide with Fh, and Fm1/2 represent the notation in Fh precisely.</p>
419–422	Vn II	<p>Weill switched to writing the primary beams as eighth beams and then added tremolos predominantly with three strokes in mm. 419–420 and tremolos predominantly with two strokes in mm. 421–422. The edition maintains the eighth primary beams and applies tremolos with three strokes throughout, thereby maintaining the sixty-fourth tremolo as everywhere else in the Strings in mm. 415–422.</p>
419.1	Fl II	<p>Weill applied a staccato to this note; however, he did not apply staccatos to Kl II or Fg I. Therefore the edition omits it in Fl II as well.</p>
419.5	Kb	<p>Weill forgot to write the b in front of the Eb4; a later hand supplied the accidental in red pencil (cf. Vc).</p>
421.1	Kb	<p>The b is missing in front of the Ab2.</p>
423	Pk	<p>Weill forgot to notate the rests.</p>
423	PROT	<p>Tp has “das <i>im</i> Beben rollte.”</p>
423–425	BsKl	<p>Weill at first notated BsKl <i>a</i> 2, but later, BsKl II was crossed out in heavy red and blue pencil.</p>
424–425	SCHW	<p>Weill first wrote a different melodic progression into these measures, then crossed it out decisively and wrote the new progression onto the staff above. The original notation had a <i>p</i> at 424.2 (the melody beginning after one eighth rest on F#5) and a decrescendo hairpin in m. 425. In the new notation, Weill assigned no dynamic markings.</p>
427.1	Vc, Kb	<p>Edition adds <i>unis</i>.</p>
428.1–429.1	Ob	<p>M. 428 falls at the end of a page, and Weill wrote one slur, drawn from 428.1–3, as in Vn I-II. In m. 429, he wrote a terminating slur. Edition represents the slur from 428.1–429.1.</p>
432.2	Vc	<p>Edition adds <i>unis</i>.</p>
433.2	Pos II	<p>Fh has no dynamic anywhere in m. 433; Fm1 at first had <i>p</i> at 433.1; a later hand crossed that indication out in pencil and wrote <i>p</i> at 433.2 instead.</p>

(433.2, cont'd) 435	(Pos II) Hn I-II	Fm2 likewise has <i>p</i> at 433.2. Edition adopts <i>p</i> from Fm1/2 , given that the Wind Octet and BsKl have a <i>fp</i> at 433.1. In Fh , m. 435 falls at the beginning of a new page, and Weill notated the measure as presented in the footnote in the full score. Fm1/2 copy this faithfully. The notation seems odd, given that this way, Ob would double Vn I in mm. 434–435, and Hn I-II would double Vn II in m. 434, but then proceed in parallel (sounding) fifths below Vn II in m. 435. Vm1 shows no evidence of including the sounding pitches D \flat -E \natural -D \flat in this measure that would result if the Fh notation were correct. In Fm1 , a later hand crossed out the entire measure in pencil, adding two exclamation marks beside it and a large question mark below, then rewriting the measure a fifth higher onto the empty staff above. The edition adopts this revision on the assumption that Hn I-II are indeed intended to double Vn II in mm. 434–435 and that Weill's notation in m. 435 was a mere notational slip, in effect notating Hn I-II untransposed, thereby indeed “doubling” the notation in Vn II, if not the sounding pitches.
437.2	Hn III	Edition assigns <i>mf</i> to conform to Ob.
439.1	Trp	Edition adds staccato to conform to Pos II-III.
442–443	Fl, Kl, Trp, Fg, Pos, Vn I-II	Weill wrote decrescendo hairpins of varying length into these parts. A later hand added a large hairpin above the Vn I staff, spanning from 442.3–443.8. The edition retains Weill's notation of two separate hairpins in Trp and Pos II-III.
443.5	Br, Vc, Kb	Edition adds <i>unis</i> .
443.6	Fg	Weill erroneously wrote \flat instead of \natural in front of this E2.
456.1	Vc, Kb	Edition adds <i>arco</i> .
457.2–6	Strings	Weill wrote crescendo hairpins into each part; a later hand crossed out all of them in pencil. The revision seems sensible, as the Strings are rather exposed here in any event.
458	Strings	Weill wrote the hairpin in Vn I from 457.9–458.8 and the remaining hairpins from 458.1–8. The edition extends the hairpins through the duration of the measure.
460–465	Fg, BsKl	Weill's beaming is inconsistent. In BsKl, mm. 461–462, he beamed in groups of four sixteenths. In Fg, mm. 460–461, he beamed the first two groups of four sixteenths together, but did not connect the last two sixteenth notes of m. 460 in Fg I to the downbeat eighth note at 461.1. In mm. 463–465, he beamed all sixteenth notes, in Fg and BsKl, in groups of two sixteenths. The edition represents all beams for the total of a quarter duration.
460–467	Hn II-III	The accents are missing in Hn II at 463.3 and in Hn III at 464.3 and on 467/3.
466	Trp II	Edition adds hairpin by analogy with the notation in the preceding measure.
466–468	PROT	Trp has “Buchstaben nach Buchstaben.”
469	Hn	A later hand (apparently Weill) added “offen” in pencil between the two staves.
469–471	Ob, BsKl	Weill first notated both parts to play E \flat sixteenth notes throughout all three measures; that notation was later crossed out in heavy red and blue pencil.
474–477.1	Ob, BsKl	Weill first notated Ob to double Fl at the octave and BsKl to double Kl at the octave; that notation was later crossed out in heavy red and blue pencil.
481.1	Vn I, Vc	Edition adds staccatos by analogy with the notation in Vn II at 480.1.
482.1	Br	Edition adds staccato by analogy with the notation in Vn II at 480.1.
489.1	BsKl	Edition adds <i>f</i> .
495	Fl, Kl, Ob, BsKl	Edition adds articulation signs by analogy with the notation in m. 493.
499	Fl	Weill notated both Fl as dotted half notes. The grace notes, terminating the trill, can apply only to Fl I, serving at the same time as an anacrusis to the Fl I G6 on 500/1. It would make little sense for Fl II to continue the trill throughout the entire measure, thereby obscuring the commencing Fl I Solo. Therefore, the edition renotates Fl II to match the rhythmic notation

(499, cont'd)	(Fl)	in Kl, Ob, and BsKl.
513–517	Ob, BsKl, Hn I-II	Weill first notated Ob to double Vn II, BsKl to double Vc, and Hn I-II to double Br. That notation was later crossed out in heavy red and blue pencil.
516–517	Pk, Strings	Weill drew the hairpins in Vn II, Br, Vc, and Kb from 516.4–517.2 and the hairpins in Pk and Vn I to match in length.
521.1	Vc, Kb	Edition adds <i>unis.</i> and <i>arco.</i>
522.3	Trp I	The indication “offen” (“open”) is missing; edition assigns “Dämpfer weg” (“mute off”) in m. 497.
529.2	Br	Edition adds <i>unis.</i> and <i>arco.</i>
529.2	Trp II	In mm. 521–535, the assignment of the notation to either Trp I or Trp II is confused, apparently as a result of some revisions by Weill. The Trp staff is grouped into measures as follows: mm. 521–524 fall at the top of a verso, mm. 525–529 fall at the bottom of the same page, and mm. 530–535 fall at the top of the facing recto. As a staff label for mm. 521–524, Weill wrote “Tromp.,” and then wrote “I.” in front of the Trp I entrance in m. 522. In the next system, no Roman numerals appear with the musical notation (consistent with Weill’s notational habit of not restating the instrument assignment in subsequent systems). The staff label for mm. 525–529 reads “I. Tr.,” but the “I.” is offset quite a bit to the left, suggesting that Weill may have added it later. In any event, nowhere in mm. 525–529 is there any indication for Trp II either to join Trp I or to take over solo. In mm. 530–535, the system at the top of the facing verso, Weill wrote “II. Tr.” as the staff label and once again appended no further Roman numerals with the musical notation inside the staff. Taken as written, therefore, this notation cuts the musical motif from 529.2–530.5 in two, assigning the first two notes to Trp I and the remaining notes to Trp II. This makes little musical sense. Furthermore, whereas Weill assigned <i>mf</i> to the presumptive Trp I entrance at 529.2, he assigned no dynamic marking at 530.1, thereby leaving the presumptive Trp II entrance without a dynamic assignment. Yet Weill clearly assigned dynamic markings to the Fl, Kl, and Fg entrances at 530.2, indicating that, indeed, he intended mm. 529–530 to be played as one musical unit, entering <i>mf</i> at 529.2, in which case a new dynamic assignment at 530.1 is indeed unnecessary. The Fm1/2 copyists struggled with the confusing instrument assignment as well. One of them wrote “1.2.” in red pencil into Fh both before the Trp entrance in m. 529 and at the beginning of m. 530, thereby indicating <i>a 2</i> playing. In Fm1 , mm. 525–529 constitute one system and mm. 530–535 constitute the next system, and the copyist at first labeled the Trp staves in both systems as “I. Trp.” (spelled “I. Trpt.” in the second system); a later hand changed the label in the second system to “II. Trpt.” (in pencil). In Fm2 , the systems consist of the same measures, and the copyist assigned the label “I. Trp.” to both systems. Yet, whereas Weill attached the staff label “II. Tr.” in front of m. 530, he labeled the surrounding staves “2 Fl.,” “2 Klar.,” and “2 Fag.” instead, thereby clearly contrasting <i>a 2</i> playing in those parts with the solo playing of Trp II. In the subsequent staff system, comprising mm. 536–541, Weill attached all staff labels for the Wind Octet without reference to the intended player(s) and then wrote “à 2” in front of the Trp entrance, after having written “à 2” into the Fl, Kl, and Fg entrances in the preceding measure. For these reasons, the edition maintains solo Trp playing for mm. 522–535, but assigns the part to Trp II already in m. 529. Further evidence of Weill’s rethinking the dynamic balance of the entire passage mm. 521–538 can be observed in Fl, Kl, and Fg in m. 528. At first, he wrote “à 2” into Fl and Kl; he then crossed out those indications and wrote “I.” instead, which he also assigned to Fg. A later hand further crossed out the “à 2” indications in red pencil and added “nur 1.” (“only 1.”) to each part. A later hand also added <i>m</i> (in pencil) to the <i>f</i> dynamics in Fl, Kl, and Fg at 530.2 and 533.2, respec-

(529.2, cont'd)	(Trp II)	tively, further reducing the volume to <i>mf</i> , which matches Weill's own <i>mf</i> prescription in Trp in m. 529.
530.2, 533.2	Fl, Kl, Fg	A later hand added <i>m</i> in pencil to Weill's <i>f</i> dynamic assignments, thereby reducing the dynamics to <i>mf</i> . The edition adopts the revision. See the note for Trp II, 529.2.
536.5	Fg, Ob	Edition adds accents by analogy with the notation in Fl, Kl, and Trp.
539	SCHW, PROT	In Fm1/2 and Vm1 , the pitch in SCHW at 539.2 is G#4 and all three pitches in PROT in m. 539 are G#4 (written) as well; in Fm1 , the three PROT pitches at first appear to have been F#4 (written), which was then erased and replaced with three G#4 (written). Indeed, the notation in Fh is ambiguous. In SCHW at 539.2, Weill at first appears to have written A#4 and then emended the notehead in such a way that it could be read as either G#4 or F#4. Similarly, the three pitches in PROT seem to have been emended, appearing to show both G#4 and F#4 (written). However, the order in which any of these emendations occurred is impossible to determine. The notation in Dh has G#4 in SCHW and G#4 (written) in PROT at 539.3–4, whereas the notation in PROT at 539.5 is ambiguous: it could be G#4 or A4 (written).
539.2	Pos I	The indication "offen" ("open") is missing; edition assigns "Dämpfer weg" ("mute off") in m. 497.
543.2	Vn II	Edition adds <i>arco</i> .
544.1	Ob, BsKl, Hn I-II, Strings	Edition adds staccatos to match the other parts.
552.3, 553.1	PROT	At 552.3, Fm1/2 have Bb4, Vm1 has Ab4. Indeed, the notation in Fh is ambiguous: the notehead appears to be written into the A4 space, but the b is clearly situated on the middle staff line. The b which Weill wrote in front of the next pitch, Bb4, might not be intended to cancel Bb4 at 552.3, but could instead function merely as a cautionary accidental, given the Bb in Vn I-II and Br; Weill applied copious cautionary accidentals throughout the score. In Vm1 , a copyist wrote a small "x" above the Ab4 at 552.3 and then wrote "x b?" ("b" being the German equivalent of "b flat") into the margin, confirming the doubt about the pitch. (Dh at this point appears to have Ab4.) Fm1/2 and Vm1 have D#5 at 553.1, but Weill's notation in Fh is again ambiguous; the notation inclines more toward C#5 than D#5. (Dh appears to have D#5.) Here, opting for D#5 instead is more easily justified. If the pitch were C#5, then Weill would not have had to apply another # in front of the C#5 at 553.4. Also, the b in front of the D#5 at 553.5 would make less sense (it could be viewed as a cautionary accidental to cancel the D#5 from the preceding measure). The edition opts for D#5. At 552.3, the edition opts for Ab4. This way, the intervallic relationship between the pitches 552.2–4 and 553.2–4 is identical, which may well have been what Weill intended. Both readings in the edition thereby coincide with the notation in Dh .
555–575	ALL	Weill applied copious <i>pp</i> and <i>ppp</i> indications throughout this passage. The edition adds <i>pp</i> as follows: Fl in 558, 562, and 566; Kl in 558, 562, 564, and 566; Ob in 558; Hn I-II in 568; Vc in 555; Kb in 559.
558–562	Fl, Kl, Fg, Ob	Edition adds staccatos as follows: Fl in 558 and 562; Kl in 558 and 562; Fg in 561; Ob in 558.
567	Trp, Hn III	Edition adds <i>Dämpfer weg</i> . A copyist added "senza sord." in red pencil in Trp, m. 572.
579.4	GrTr	Edition omits staccato: in mm. 580–581, Weill wrote no articulation signs in GrTr, whereas he did so in all the Wind parts. When considering the fact that Weill assigned <i>p</i> to all Wind parts (except Fg, where it is missing) on the last sixteenth of m. 579, yet <i>pp</i> to GrTr, it seems likely that the lack of articulation signs in mm. 580–581 is likewise an intentional distinction from the Winds. In that case, the staccato at 579.4 seems implausible, as the

(579.4, cont'd)	(GrTr)	corresponding entry at 580.4 has no staccato either.
584.1	Vc	Edition adds <i>unis.</i>
585	SCHSPL I-II	The text underlay is missing; the edition supplies the missing syllables.
588	SCHSPL I-II	The text underlay is missing; the edition supplies the missing syllables.
589.1	SCHSPL III	Edition takes C5 from Fm1/2 and Vm1. Fh at first had C \flat 5; a later hand then crossed out the \flat in pencil.
591.2	Vn I-II, Br	Edition adds <i>unis.</i>
592	SCHSPL I-III	Tp has “allmählich immer näher kommend” (“gradually coming closer”).
594.3	SCHSPL I-II	Apparently Weill at first intended some sort of triplet rhythm, writing a “3” onto each staff. He then notated the rhythm as represented in the edition, but failed to cross out either “3.”
597	SCHW, WIRT	Weill wrote “(ab)” into SCHW at 597.2 and at first wrote “(ab)” at 597.1 into the WIRT staff. He then crossed out the latter indication and repositioned it at the same horizontal location as in SCHW, evidently for dramatic reasons. Tp has “(Beide ab.)”
601	SCHSPL I	The text underlay is missing; the edition supplies the missing syllables.
605	Strings	The <i>con sord.</i> instructions indicate that Weill at first intended only Vn I to play <i>con sord.</i> : the ink in the other Strings is noticeably fainter, whereas the instruction in Vn I is of the same color intensity as the remainder of the notation. Indeed, in m. 632, Weill assigned <i>con sord.</i> to Vn II, Br, and Vc; the ink is of the same color intensity as the remainder of the notation, indicating that Weill had originally intend these “middle” strings to play <i>con sord.</i> beginning in this measure, and then changed his mind when he applied the instructions in m. 605. In m. 681, Weill wrote <i>senza sord.</i> onto each String staff, again in much fainter ink, suggesting that he added the <i>con sord.</i> and <i>senza sord.</i> indications in mm. 605 and 681, respectively, at the same time. Also see note for 632.2, 633.2.
607.1	Ob, BsKl, Hn	Edition adds staccato-tenutos by analogy with the notation in the preceding measure.
608–609	Kl, Fg, Ob, Pos	The notation was crossed out in heavy red and blue pencil. A later hand then added “bleibt” (“remains”) in pencil by the Kl and Fg entries. The edition retains the Kl and Fg entries, but omits Weill’s original notation in Ob and Pos, which reads as follows:
		
616	Vn II, Br, Vc, Kb	Weill erroneously wrote an eighth rest into each part after the eighth note at 616.4. A later hand (likely a copyist) noted the error and crossed out each rest in red pencil.
622.1	Pos II-III	Weill at first wrote <i>ff</i> , as in the remaining Winds, then crossed out the indication and wrote <i>f</i> in pencil. Given that he also assigned <i>mf</i> to Pos II-III at 621.2, one dynamic level below the <i>f</i> instructions in BsKl and Hn, the revision to <i>f</i> in Pos II-III at 622.1, where BsKl and Hn have <i>ff</i> , makes sense.
630/2	Vc, Kb	Edition adds <i>unis.</i>
631	Ob I, BsKl I	Weill wrote only one “I.”, between the Ob and BsKl staves. The edition assigns “I” to both instruments.
631.3	Hn I	Edition adds <i>espr.</i> to conform to Ob I.

632.2, 633.2	Vn I-II, Br, Vc	Weill first assigned <i>con sord.</i> to Vn II, Br, and Vc, thereby matching Vn I, which carries the instruction beginning in m. 605. In the course of revising the dynamic balance in the Strings, he then also assigned <i>con sord.</i> to Vn II, Br, Vc, and Kb beginning in m. 605, but did not bother to erase the now redundant indications in mm. 632 and 633. In order to reduce the volume further, however, he then added “Solo” to Vn I-II, Br, and Vc. (As discussed in the note for m. 605, the ink of the “Solo” indications is noticeably fainter, suggesting that all these revisions were added at the same time.) However, he then did not indicate the point at which all Strings are to play together again. A later hand added “Alle” (“all”) in red pencil before the entries in Vn I-II and Br in m. 635, a solution adopted in the edition. The edition assigns “Alle” to Vc in m. 654.
633.2–634.1	Hn I	M. 634 falls at the beginning of a new system, and Weill wrote a terminating slur. He wrote no slur in m. 633, but a later hand added a slur in red pencil drawn from 633.3 into the margin. Edition assigns one slur from 633.2–634.1 to conform to the notation in Ob, Vn I-II, and Br.
634/1	Ob II	Weill appears to have written F#4, a notation adopted both in Fm1 and Fm2 . Edition assigns G#4 instead: in mm. 633–634, Ob and Hn I otherwise double Vn I-II and Br. Vn II unequivocally has G#5 on 634/1.
644.2	Kl	Weill wrote the <i>p</i> at 645.2. The edition places the <i>p</i> at 644.2 instead in order to clarify the dynamic level after the decrescendo in m. 643.
649	Kl	Edition adds staccatos by analogy with the notation in Fg.
654/3	Vc	Edition adds “Alle” (see note for 632.2, 633.2).
655.3	Vn I	Edition adds <i>unis.</i>
656.2	Vn II, Br	Edition adds <i>unis.</i>
658.4–659.1	Ob I	Edition adds decrescendo hairpin to conform to Vn I.
659	Fl, BsKl, Vn I	The edition conforms the slurring to match J HERR. M. 659 falls at the end of a system, and Weill wrote the slurs over the sixteenth notes into the margin, indicating slurring into the next system. However, on the next page (a verso), he wrote new slurs in each part, clearly beginning on the downbeat (that is, not continuing from the preceding system). In J HERR he slurred as indicated.
660–674	Orchestra	The edition opts to omit redundant dynamics and to enter dynamics only where a new dynamic level is indicated. At various points, Weill reiterated dynamic indications, obviously to ensure that the dynamic level remain constant. For instance, he assigned <i>pp</i> in each measure in Trp, Fg, and Hn II-III from mm. 660–664. But then he assigned no dynamics in those instruments in mm. 665–667. At 668.1, he assigned <i>pp</i> in Trp, Fg, Hn II-III, Vc, and Kb. Here, one might argue that he did so to ensure that Ob I, which receives <i>p</i> at this point, not be overshadowed. He also restated <i>pp</i> in Kl at 666.2, which he may have done in order to ascertain that Kl remain one level below BsKl I, which enters <i>p</i> at 665.3. Yet, no such concern seems to have guided the notation of Kl in m. 662 after the <i>p</i> entrance of Ob I at 661.3. It is unclear why Trp, Fg, and Hn II-III should restate the <i>pp</i> in each measure of mm. 660–664, but not Kl.
660–674	Kl	The edition conforms the notation throughout the entire passage by applying one slur to all distinct sixteenth progressions. Weill notated Kl on two staves. Here and there, Weill’s application of slurs is inconsistent. In Kl II, m. 666, the slur is missing altogether. Weill occasionally breaks a slur in two, if the stem direction of the beamed note groups changes. For instance, in m. 664, Kl I has all downstem notes, whereas in Kl II, the first group of three sixteenths is downstem, whereas the second group of four sixteenths is upstem. Whereas Weill wrote one slur into Kl I spanning all sixteenths, he wrote two slurs (one above the first group of sixteenths and one below the second group of sixteenths) into Kl II. The same applies in m. 669/1–2, where Kl I receives one slur and Kl II receives two slurs. In m. 673, the

(660–674, cont'd)	(Kl)	situation is the opposite, where Kl I, with the sixteenths notated in different stem directions, receives two slurs, whereas Kl II, with all notes upstem, receives one slur. In m. 674, both Kl are notated with alternating stem directions, and both parts receive two slurs.
663.1	Hn II-III	Edition adds staccato to conform to the notation in Trp and Fg.
672/1	Fl	Edition adds <i>p</i> .
672.2	Kl	Edition adds <i>p</i> .
675/2–3	Br	Weill neglected to notate the tremolo slashes; a later hand added them in red pencil.
676.6	SCHW	The \sharp was added at a later point.
692.1	BsKl, Hn III	Edition adds <i>p</i> to match the dynamics in the remaining Winds.
693.1	Vc	Edition adds <i>unis</i> .
694.2	Vn II	Edition adds <i>unis</i> .
696.1	BsKl	Edition adds <i>p</i> to match the dynamic in Ob.
699/1	Br, Vc	Edition adds <i>unis</i> .
700.1	Trp, Hn III	Edition adds staccatos to conform to Fl.
706/2	Kb	A later hand added the missing \flat in pencil.
709–712	Vc	Weill wrote the notes as shown, but accidentally applied a bass clef in these measures. A later hand corrected the clef error in heavy red pencil.
713	BsKl	Weill notated this measure as if already in 9/8 time signature, $\downarrow \gamma \sharp \gamma \sharp \gamma$. A later hand wrote “9/8” in red pencil at the beginning of the measure. The edition notates the measure in 3/4 to conform to the notation in J HERR. In J HERR, the time signature change occurs in m. 714.
718/3– 720/1, 720/3– 721/2	Ob	From 718/3–720/1, Weill first wrote Ob to double Kl; that notation was later crossed out in heavy red and blue pencil. Given that the original notation had both Ob play separate pitches (as in Kl), an <i>a 2</i> indication (or <i>I</i> , or <i>II</i>) would have been required on 720/3, but Weill neglected to apply such an instruction. The edition opts to retain the <i>a 2</i> instruction, as applied in m. 717. It is also conceivable that mm. 720–721 be played by one Ob only (as in Trp). Note, however, that Fl plays <i>a 2</i> as well.
720	Pos I	Weill, in error, wrote one dotted-half note only, tied over to the next measure. Fm1/2 retain the error.
726.2–4	Hn III	Edition adds crescendo hairpin to conform to the notation in the Strings.
726–727	Ob, BsKl	Weill first wrote Ob and BsKl to double the Strings; that notation was later crossed out in heavy red and blue pencil. The notation included crescendo hairpins in m. 727 in correspondence with the notation in m. 726. However, Hn II-III and Strings do not have hairpins in m. 727.
727.3–4	Hn II-III	Edition adds staccatos to match the notation in the Strings.
734/3	Vc, Kb	The \sharp in front of the B2 were added by a later hand in red pencil.
736	Vc, Kb	In Fh , Weill wrote all pitches in this measure one whole tone higher than represented in the edition. A later hand added the instruction “1 Ton tiefer! s. Fagott” (“1 tone lower! cf. bassoon”) in pencil, and Weill appears to have confirmed this instruction: the notes in the measure are circled in heavy blue pencil and the verbal instruction is underlined in heavy blue pencil as well. Indeed, in the sources derived from Fh , namely Fm1/2 , Vm1 , and Im/Vc-Kb , the pitches in Vc and Kb are represented one whole tone lower, thereby conforming with Fg and BsKl. While this does reflect the non-holograph instruction in Fh , it does not conclusively show that Vc/Kb were, in fact, accidentally written one whole tone too high, rather than perhaps Fg and BsKl having erroneously been notated one whole tone too low. The most compelling evidence that Weill’s notational error occurs indeed in Vc/Kb and not in Fg/BsKl can be gleaned from Dh , where Weill does, in fact, notate the bass line as in Fg/BsKl.
736–743	Woodwinds, Strings	The application of staccatos is spotty. In Fg, BsKl, Vc, and Kb, Weill applied staccatos to each part in m. 736, but only to Fg/BsKl in m. 737. None of these parts has staccatos in mm. 738–739. In mm. 740–743, Fg/BsKl

(736–743, cont'd)	(Woodwinds, Strings)	have staccatos as shown, except for BsKl in m. 741, where the staccatos are missing. Vc/Kb in mm. 740–743 have no staccatos, except for Vc from 742.1–3. The situation in Fl, Kl, Ob, Vn I-II, and Br is similarly spotty. All of these parts have the staccatos as shown in mm. 736–737. For the remainder, Cl has staccatos from 738.5–739.3, and Fl, Kl, Ob, and Vn I have staccatos from 742.2–4. The edition supplies all other staccatos.
736.2	Trp	Edition supplies <i>a 2</i> by analogy with the notation in all the other Wind parts.
744.1	Pos, Pk, Kb	Edition adds staccatos.
745	Br, Vc	Weill neglected to apply the tremolo slashes; a later hand added them in red pencil.
760.2	Vn I	In m. 754, a later hand had written “Die Hälfte” (“half”) in heavy red pencil above the Vn II staff, presumably referring to Vn II, Br, and Vc. The same hand added “Alles” above the Vn I staff in m. 760. Both instructions were then crossed out again in heavy blue pencil. The edition assigns “Alle” to Vn I at 760.2. Weill wrote the Solo Violin passage in mm. 754–758 onto a separate staff above the Vn I staff, but in m. 759, which begins a new system, the notation continues on the Vn I staff (there is no Solo Violin staff). Presumably, therefore, m. 759 is still played by the Solo Violin, whereas the remainder of Vn I rejoin in m. 760.
760/3	Br, Vc	Edition adds accents to conform to Vn II.
761/3	Br	Edition adds accent to conform to Vn II.
763	Vn II, Br, Vc	Edition adds accents to conform to m. 761.
764.1	Vn I	Edition adds <i>unis.</i>
770.1–3	Vn II	Edition supplies the missing staccatos.
770/2	Vn I-II, Br	Edition adds accents to match the notation in the preceding measures. It appears that revisions were undertaken in these three parts, in the course of which originally notated accents were obliterated.
771.1	Kb	Edition adds <i>marc.</i> to conform to BsKl, Br, and Vc.
771.1–773/2	Kl, Fg	Weill at first wrote Kl to double Vn I-II and Fg to double Vc. That notation was later crossed out in heavy red and blue pencil.
773	ALL	Weill wrote <i>cresc.</i> into each part, except KITr, SCHW, and Kb.
775	BsKl	Edition adds slur to conform to Fg.
775.1	Strings	Edition adds <i>f</i> to match the other instruments.
776–778	Hn, Pos	A later hand added decrescendo hairpins in heavy red pencil into each part and into each measure.
781–783	Fg, BsKl, Hn I	Weill applied staccatos to Fg at 781.4–5 and at 783.4–5, to BsKl at 781.4–5, and to Hn I at 783.4–5. As he applied no staccatos anywhere else in those parts playing repeated notes, the edition does not adopt them. Also see the notes for mm. 801.1–3 and 812.6–8.
781.4–5	Hn I, Pos II	Edition applies staccatos to conform to Trp.
784/2	Br, Vc	Br has an accent, Vc does not. As no accents appear in the next measure either, the edition omits the Br accent at 784/2.
784.2–4	Vn I	Edition adds staccatos to conform to Vn II.
786–791	Fl, Kl, Ob, Vn I-II	The application of staccatos is spotty. In mm. 786–787, Ob is lacking staccatos from 786.4–6, whereas in m. 787, Fl is lacking staccatos from 787.1–3 and Vn II is lacking staccatos altogether. None of the parts has staccatos in m. 788, but in mm. 789–791, staccatos missing in this or that part are complemented by staccatos appearing in other parts. The edition therefore uniformly assigns staccatos to all eighth notes in the entire passage.
786–793	Br, Vc	Br and Vc have accents on each beat of m. 786, but nowhere else in this passage. The edition omits the accents in m. 786.
787/1	Br	Weill appears to have written G#4-D#5. The notation in Trp II and Hn I reveals that the Br pitches should be A#4-D#5.
788/2	Br	Weill appears to have written D#4-A#4, yet both Trp II and Hn I have E#4 (sounding pitch) at this point. The edition conforms Br to Trp II and Hn I.

788.7–9	Trp II	The notation is ambiguous, appearing to be F#4-G4-G4. The notation in Hn I and Br reveals that the Trp II pitches should be G#4-G#4-G#4.
791.1	Br	Weill appears to have written B#3-F#4. Given that m. 791 is otherwise an exact repeat of m. 790, this discrepancy makes little sense. Indeed, the notation in Trp I and Hn I confirms that the top note should be E#4, not F#4.
795–801	Vc, Kb	The edition assigns tenor clef for Kb in mm. 795–798. Weill wrote the change to tenor clef in m. 795 into Vc, but not into Kb. M. 798 falls at the beginning of a new page, and Weill, having first written a bass clef in Vc, then wrote a tenor clef on top. He did not do so in Kb, however, where the bass clef remained. In m. 801, Weill entered the change back to bass clef in Vc, but he again made no clef entry in Kb. It would appear, therefore, that Vc and Kb, while being notated with the same noteheads in mm. 795–798, do in fact play different pitches, as Weill’s notation for Kb remains in bass clef throughout, whereas he specifically indicated tenor clef for Vc in mm. 795–798. Below Kb in m. 795, a later hand, likely a copyist, wrote in pencil, “doch wohl auch B !?” (“must surely be B as well!?”) and then appended a tenor clef in pencil before the Kb entrance in m. 795. Yet, he undertook no further revisions in mm. 798 or 801. Fm 1/2 both represent all pitches in Kb in bass clef, thereby yielding G4 in mm. 795–798. Vm 1 has A#3-B#3-C#4-D#4-F#4 for the left hand and D#5-F#5-A#5-B#5-C#6 for the right hand. None of these pitches would account for a presumptive G4 in Kb. Indeed, no other instrument has “G” in mm. 795–798, and the notation in Vm 1 otherwise gives a complete representation of all pitches as they occur in Fh (the various E# representations being rendered as F#4 in the left hand). The strongest clue that Weill indeed intended Kb to be read in tenor clef can be gleaned from Dh , where Weill notated D#4-E#4-F#4-A4-B#4-C#5 on one staff and D#5-E#5-F#5-A#5-B#5-C#6 on the other staff, thereby reflecting the entire pitch content for each instrument and again omitting “G” entirely.
798.1	ALL	Weill wrote staccatos only in Kl, Hn I-II, and Pos.
801.1	Br	Edition adds <i>unis</i> .
801.1–3	Fl, Ob, BsKl, Hn, Vn I, Br	Weill wrote staccatos only into Trp. The edition extends the staccatos to the indicated parts by analogy with the articulation elsewhere in the section beginning in m. 776, where melodic progressions receive staccatos, but repeated notes do not. Also see the notes for mm. 781–784 and 812.6–8.
801.4	ALL	Edition adds accents to Pos II-III, Tamb, KlTr, Pk, Br, Vc, and Kb.
804.1	Vn II	Edition adds <i>unis</i> .
809.4	Vc	A later hand added the missing # in front of the G2 in red pencil.
812.6–8	Hn	Edition omits staccatos by analogy with the articulation elsewhere in the section beginning in m. 776, where melodic progressions receive staccatos, but repeated notes do not. Also see the notes for mm. 781–784 and 801.1–3.
813.2	Br	Edition adds <i>unis</i> .
813/3	ALL	The staccatos are missing in BsKl, Vn II, Br, and Vc.
814/3	Fl, Kl, Trp, Fg, Ob, BsKl, Strings	Edition adds staccatos by analogy with the notation in the preceding measure.
814/3	HAUSM	The stage direction appears in Tp , but is missing in Fh . In Vm 1, the stage direction was added later in pencil.
815–820	Strings	Weill’s indications of <i>divisi</i> and non- <i>divisi</i> playing are incomplete, but seem to signal the intent that, where the playing is <i>pizz.</i> , dyads are to be played non <i>divisi</i> , whereas where the playing is <i>arco</i> , dyads are to be played <i>divisi</i> . Non- <i>divisi</i> brackets are missing in Vn I at 818.4 and in Br at 818.3. M. 816 falls at the end of a page, and Weill wrote “div.” into Vn I-II at 816.8. Oddly, however, he wrote “(à 1)” into Vn I at 817.1, which makes no sense, given the <i>div.</i> indication of the preceding dyad (Vn II has no such instruction). At the <i>pizz.</i> in Vn I at 817.3, Weill again wrote a non- <i>divisi</i> bracket.

(815–820, cont'd)	(Strings)	The edition retains that instruction and ignores Weill's "(à 1)." The edition adds <i>unis.</i> in Vn I at 819.4, in Vn II at 817.3, and in Br at 819.4
816.1–819.1	Fl, Kl, Trp, Fg, Ob, BsKl, Hn	The application of staccatos is spotty. However, in most cases, where staccatos are missing in one part, they appear in another part. Therefore, the edition applies staccatos throughout in all parts.
818.3	Ob I	Edition adds ♯ to match Hn I and Br.
818.9	Br, Vc	Edition adds staccatos to conform to Vn I.
818.10	Vn II	Edition adds staccato to conform to Vn I.
818.13	Fl I, Trp I	Edition adds ♯ to match Ob, Hn I, Vn I, and Br.
819.1	Strings	Edition adds staccatos to conform to the notation in the other parts.
819.4–9	Vn I-II, Br	Edition adds staccatos to all sixteenth notes by analogy with the notation in m. 820.
820.6	BsKl	Edition adds <i>a 2</i> .
821.7–8	Kl, Fg	A copyist added both slurs in red pencil.
822.2–3	Fl, Trp	Edition adds staccatos by analogy with the notation in the preceding measure.
822/4	Fl, Kl I, Trp, Fg I, HAUSM, Br	Weill ran out of space and wrote the last sounding pitches of the measure into the margin (except for HAUSM, where he wrote the last <i>two</i> sounding pitches into the margin). The staff lines were extended very faintly, so that pitch identification is quite clear. The only potentially ambiguous note appears to be in Br, where the last pitch, instead of representing G#4 could also be read as F#4. A later hand wrote "d" in red pencil above the last note in Kl I and HAUSM.
823–824.6	Strings	In Br, Weill drew a slur extending from the last sixteenth note in m. 823 to 824.5. In the other Strings, the slurs clearly terminate after 824.5, but not quite to 824.6. In the crossed out Ob, the slur likewise terminates at 824.5. The edition terminates the slurs at 824.5.
823.2–3	Trp, Fg	Edition adds staccatos to conform to Fl and Kl.
823.6	Fg	A copyist added "a 2" in red pencil. While Fm2 does not contain that indication, Fm1 does. Edition adds <i>a 2</i> to match Trp.
824	Ob, BsKl	Weill at first wrote Ob to double Vn I (including the sixteenth anacrusis) and BsKl to double Fg (one octave higher). That notation was later crossed out in heavy red and blue pencil.
824.2	Fl, Kl	Edition adds <i>a 2</i> to conform to Fg. Neither Fh nor Fm1/2 contain the indication.
825/3–4	Vc, Kb	A later hand added staccatos in red pencil to each note and added a second <i>p</i> to the <i>p</i> in Kb on 825/3. Fm1 adopts all staccatos; Fm2 adopts the staccatos in Vc, but not in Kb. Both Fm1 and Fm2 disregard the second <i>p</i> in Kb.
826.5	Kb	A later hand added the # in heavy red pencil.
828.1	Vn I	The notation in Fh is ambiguous; it appears to favor A4, but could also be read as B4. Fm1/2 have A4. The Vm1 copyist, when transcribing the String harmony at 828.1, chose B4 instead. Dh corroborates that the pitch is indeed B4.
828.3	Br	The notation in Fh is ambiguous; it appears to favor B3, but could also be read as A3. Fm1/2 have A3. The Vm1 copyist, when transcribing the String harmony at 828.3, chose A3. Dh corroborates that the pitch is indeed B4.
829.1	BsKl	Weill appears to have assigned a staccato dot; the edition omits it by analogy with the notation in Br, Vc, and Kb.
833/2	Fl, Kl, Trp, Fg, Pos	Edition emends the dynamic to <i>ppp</i> from <i>pp</i> . Given that <i>pp</i> was also assigned on 832/1, a target dynamic of <i>pp</i> after the decrescendo hairpins in m. 833 seems implausible.
833.4, 835.1	Strings	Weill applied a staccato dot only to Kb at 835.1. The edition supplies the remaining staccatos to conform to Ob, BsKl, and Hn I-II.
834–837	Kl, Trp, Fg	The application of staccatos is spotty; Weill wrote staccatos only in Fg, m. 835–837, in Kl/Trp at 836.4, and in Trp, m. 837.
837.5	Vc	A later hand added the missing # in heavy red pencil.

839.2	Br	Edition adds <i>p</i> to match the remaining Strings.
839.3	Ob, BsKl	Weill at first wrote “à 2” into both parts. Both instructions were later crossed out in heavy red and blue pencil, and Weill then wrote “I.” into both parts.
840.1	Kb	Edition adds <i>p</i> to match the remaining Strings.
841–844	Vc, Kb	Vc/Kb have no accents in m. 843; Kb is also missing the accents in mm. 842 and 844. A later hand added accents to Kb in red pencil in m. 842.
843	KITr	Edition adds staccatos by analogy with the notation in the two preceding measures.
844	ALL	The edition draws all hairpins from 844/1–3. The hairpins are drawn inconsistently, nowhere spanning the entire measure. In all Strings, except for Vn I, the hairpins appear to extend only over 844/2; in Vn I, the hairpin commences a bit earlier, at 844.2, terminating at 844.4. In Ob and BsKl, the hairpins are drawn from 844.2–4, whereas in Hn, the hairpins likewise appear only over beat 2. The Pos I-II hairpin is of an indeterminate length, drawn somewhere in the middle of the measure. None of the hairpins, however, terminates on beat 3.
844/4– 846/2	ALL	Weill’s original orchestration was fuller, with Pos doubling Vn II, Br, and Vc, and with additional notation in KITr and Beck. At the entrance of HAUSM in m. 845, this orchestration was apparently seen as too overpowering. In fact, for Beck, Weill had originally written “Becken <i>mf</i> ” as a dynamic, showing his immediate concern with not wanting to cover HAUSM. Later, the Pos, KITr, and Beck notation was crossed out in heavy red and blue pencil. Another hand crossed out the <i>ff</i> indications in the Strings on 844/4 (in pencil) and replaced them with <i>mf</i> dynamics. The same hand also added a decrescendo hairpin between the Ob and BsKl staves, spanning from 844/4 through 845/3, and also wrote <i>mf</i> below the BsKl entry on 845/2.
846.1	Ob	In m. 845, Weill wrote double-stemmed; in m. 846, he switched to single-stem notation. He wrote “à 2” at 846.4. Edition moves the indication to 846.1.
848.4	HAUSM	Weill erroneously applied only two flags to this E5.
849	Strings	A later hand (not Weill’s) wrote “Die Hälfte” (“half”) in pencil, on two lines, surrounding the Vn II staff, which thus might refer to Vn I-II and Br only, rather than to all the Strings.
850	HAUSM	Tp has “Probe” instead of “Proben.”
850.4	BsKl	Edition assigns <i>p</i> as a cautionary dynamic.
851.1	Vc, Kb	Edition assigns <i>p</i> as a cautionary dynamic.
854	Vn I-II	Edition adds crescendo hairpins.
855.1	BsKl, Vc, Kb	Edition adds accents by analogy with the notation in mm. 853–854 and m. 856.
857.2, 858.2	KITr	Weill, in error, notated both entries as quarter notes. A later hand added the missing eighth flags in red pencil.
860.7	Vn II, Br, Vc, Kb	Weill originally assigned <i>pizz.</i> here and <i>arco</i> at 862.2. Later, he crossed out the <i>pizz.</i> indications in ink, and a later hand reaffirmed the deletion by crossing out the same indications in heavy red pencil and by further crossing out the now redundant <i>arco</i> indications in m. 862.
868.1	Ob II	Weill wrote C5. Edition emends to D5 in view of the fact that Ob and BsKl in mm. 867–868 otherwise double pitches in the Strings. Fm1/2 both retain C5, and the piano chord in Vm1 includes C as well. Dh yields no further clues, as Weill did not notate a complete chord at this point.
871	ALL	A later hand added “Tempo di Valse” in pencil. That indication was then crossed out in pencil.
875	Strings	A later hand supplied the missing <i>arco</i> indication in pencil above the Vn I staff.

880	PROT	Tp has “Straßen.”
883–885.1	BsKl	Weill at first notated BsKl <i>a</i> 2 to double Vc, ending with an eighth-note at 885.1. That notation was later decisively crossed out in pencil.
883.3	Vn I-II	Edition adds accents to conform to Ob.
890/1	Kb	Edition adds <i>ff</i> to match the remaining Strings.
890–895	BsKl, Pos III, Kb	The application of articulation signs is spotty and inconsistent. Kb in mm. 890–891 has accent-staccatos, by analogy with the notation in Br/Vc. In these two measures, BsKl and Pos III have staccatos only in m. 890. In mm. 892–895, Kb has staccatos only; in these measures, staccatos appear in BsKl only at 894.2 and 895.2, and in Pos III at 894.2, 895.2, and 895.4. Given that BsKl and Pos III have no accent-staccatos anywhere and that the majority of the articulation assignments in Kb are, in fact, staccatos, the edition assigns staccatos throughout in Kb and conforms the notation in BsKl/Pos III to Kb.
890–895	Pos I-II	Staccatos appear only in mm. 894–895. The edition extends that articulation to mm. 890–893, thereby maintaining the difference in articulation assignment between Pos I-II and Br/Vc mm. 894–895 (staccatos versus accent-staccatos).
897	Beck, GrTr	Weill wrote another <i>p</i> at 897 (Beck and GrTr share the same staff).
900/1	Pos II-III	Edition reassigns <i>p</i> as a cautionary dynamic, given the increase in dynamics in the surrounding parts on 899/2.
901–902	ALL	Edition omits redundant <i>p</i> dynamics which Weill wrote into each part (in Ob/Vn I on 901/3, in the remaining parts on their respective first entrances in m. 902). However, the edition does assign <i>p</i> to Kb, thereby canceling the <i>f</i> assignment in m. 899, and to Br/Vc in view of the change from <i>pizz.</i> to <i>arco</i> .
909–919	Hn I-II, Strings	The application of articulation signs is spotty and inconsistent. Br has staccatos on each note in mm. 909–910, no articulation on 911/1, and tenutos on 911/2–3. Vn II has staccatos on each note in mm. 912–913. Vc/Kb have accents on 918/3. Hn I-II have staccatos on each note in mm. 909–913, accents on 918/3–919/1, and staccatos from 919.2–5. No other articulation signs appear. The edition omits staccatos in Br on the eighth notes on 911/1 (and in subsequent appearances of the four-note motif) for two reasons. First, it seems odd that Weill would have applied staccatos to each of the notes in the two preceding measures, then applied the tenutos on 911/2–3, but then for some reason accidentally left the intervening two eighth notes unarticulated. As well, the eighth notes in the four-note motif established in m. 911 are not articulated anywhere else either, such as in Vn I-II on 914/3, Br on 916/2, and in Hn I-II/Vc/Kb on 918/2. Furthermore, in Hn I-II, mm. 909–919, Weill specifically assigned articulation signs to each note, except for the two eighth notes on 918/2. The discrepancy between assigning tenutos in Br on 911/2–3 and accents in Hn I-II on 918/2–919/1 (Vc/Kb have an accent on 918/3 only) could be viewed as an expressive “intensification” in the context of the gradual increase in orchestral forces.
909–931, 932–939	ALL	A later hand added opening repeat brackets into m. 909 and closing repeat brackets into m. 931 (both in pencil), obviously to allow for flexibility to accommodate the stage action. At some point, opening repeat brackets had also been entered (in red pencil) at the beginning of m. 925; those brackets were later erased. After the closing repeat brackets in m. 931, new opening repeat brackets appear at the beginning of m. 932, in heavy red pencil. These are complemented by closing repeat brackets, both in pencil and heavy red pencil, in m. 939. Below mm. 938–939, Weill wrote (in blue pencil): “8 Takte bis ad lib. !!” In Vm1, a copyist (the handwriting appears to be Erwin Stein’s) wrote several indications into the margins at the top and the bottom of the page, which appear to reflect communication with Weill. At first, he wrote, “Die acht Takte nach 83 haben in der Partitur ein

(909–931, 932–939, cont'd)	(ALL)	Repetitionszeichen” (“The eight measures after 83 in the full score have a repeat sign”). Next to this, he wrote, “Repetitionszeichen richtig, bis ad lib.” (“Repeat sign correct. bis ad lib.”), which he may well have written in response to a note which Weill sent to Universal Edition in which Weill instructed, “Die 8 Takte nach 83 sind mit einem ‘bis ad libitum’ ... zu versehen” (“The 8 measures after 83 are to be provided with a ‘bis ad libitum’”) (see Statement of Source Valuation and Usage above). Into the bottom margin of Dh , the same hand wrote, “Von 83 bis 8 Takte nach 83 bis ad. libitum. Anm. *) Repetition ad libitum” (“From 83 until 8 measures after 83 bis ad. libitum. Note *) Repetition ad libitum”). Ve includes the repeat signs, but not the <i>ad. lib.</i> instruction.
911.1–2, 916.3–4 920–923 940–947	Br Vn I Trp, Fg, Ob, BsKl	Edition adds crescendo hairpins by analogy with the notation in Vn I-II, 914/3, and in Hn I-II/Vc/Kb, 918/2. A later hand added down-bow symbols above each note. In Fh , m. 940 falls at the end of a page (recto) and Weill assigned staccatos to all eighth notes and accents to all quarter notes. He assigned no articulation signs in the preceding two measures. In mm. 941–947, notated on the next page (verso), Weill applied articulation signs only to Trp in mm. 944–947, apparently to underscore the soloistic function of this passage. Given that the Wind parts, playing repeated notes in mm. 941–947, including Hn II-III in mm. 944–947, are otherwise unarticulated, the edition omits all articulation signs in m. 940.
943, 947	ALL	Between “... hinter jede Wand” and “PROTAGONIST aus dem Hinterzimmer ...”, Tp has “Die Musikanten haben unterdessen ihre Instrumente gestimmt.” Weill omitted this text, expressing the tuning of the instruments musically instead.
945–953 946–953	Trb II-III Strings	Edition assigns <i>a 2</i> . Weill’s notation of beams is inconsistent. In Vn I-II, Br, and Vc, mm. 950–953, as well as in Kb, mm. 952–953, he notated all six eighth notes in each measure under one beam. In Vn I-II, mm. 946 and 949, he wrote beats 2 and 3 under one beam and beamed the two eighth notes on 949/1 separately. All other eighth notes are beamed in groups of two.
948–953	Kl, BsKl, Hn II-III	Weill applied a \flat above the trill signs in each part, except in BsKl, m. 949, and in all parts, m. 953. This notation is problematic. First, Kl I and BsKl I in m. 950 would then be trilling between $E\sharp$ and $F\flat$ (written), which does not make sense. The notation in Hn II, m. 950, confirms the intent, indicating a trill between $A\sharp$ and $B\flat$ (written), yielding a sounding trill between $D\sharp$ and $E\flat$. The sounding trill in both Kl I and BsKl I likewise has as its main note $D\sharp$, and the upper note, in conformity with Hn II, would then likewise have to be $E\flat$. Therefore, Weill should not have applied <i>any</i> accidentals above the trill signs in Kl I and BsKl I. The omission of the \flat in BsKl, m. 949, is clearly an oversight, given the notation in both Kl and Hn II-III. The edition’s notation derives from the view that Weill’s intent, when applying the \flat as discussed, was to indicate semitone trilling throughout. These prescriptions make sense everywhere, except in Kl I and BsKl I, m. 950 (as just discussed), and in Kl II, BsKl II, and Hn III, m. 952, where prescribing a single \flat for the upper note of the trill would yield $A\flat$ (sounding), thereby producing the only potential whole tone trill in the passage. It should be noted that m. 953 falls on a new page (verso), but this in itself does not explain the absence of \flat signs above each trill. Rather, the diastematic notation would yield semitone trills in any event. The edition assigns the \sharp signs in the passage as cautionary trill accidentals and changes the \flat trill accidentals in Kl II, BsKl II, and Hn III, m. 952, to \flat .
953	Pos	Edition assigns all articulation signs in correspondence with the notation in the preceding measures.
955.1–959.2	PROT	The slur was added later, in blue pencil, presumably by Weill.

955/2	Hn II-III, Glock	Edition assigns <i>pp</i> .
970.1	Kb	Weill did not attach a \flat in front of the D3; the notation of the slur makes it indistinguishable from a tie, in which case the note at 970.1 would still be a D \flat 3. The omission of the \flat is clearly an oversight.
970–972	PROT	Tp has “unförmig.”
978.1	Br	Edition adds <i>unis</i> .
983.1	KIFI I	The $\#$ was added later in pencil.
984.2	Vn I	Edition adds <i>unis</i> .
991.4	PROT	Weill’s pitch notation is ambiguous; the pitch could be either A \flat 4 or B \flat 4. Vm1 has B \flat 4, whereas Fm1/2 have A \flat 4. Dh , however, in which the notation is in bass clef, has B \flat 3 (sounding).
993.2, 994.2	PROT	In both places, Weill’s pitch notation is ambiguous; the pitches could be either F \flat 4 or G \flat 4. Vm1 has G \flat 4 in both places, whereas both Fm1 and Fm2 have F \flat 4 at 993.2 and G \flat 4 at 994.2. Dh , however, in which the notation is in bass clef, has G \flat 3 (sounding) in both places.
996.4	Ob, BksKl, Hn	Edition adds staccatos in correspondence with the notation in the Octet at 994.4.
998.1	Br, Vc, Kb	Edition adds accents by analogy with Vn I-II.
1001.2	Glock	Edition adds <i>pp</i> to match Vn I, by analogy with the notation at 999.2 and 1003.2.
1007–1008	Kb	Edition adds tenutos to match Vc.
1012–1022	Orchestra	In the Octet, the application of articulation signs is very thorough, except for missing staccatos in Fg, m. 1018, and missing accents in Fg, 1020/2–3. In Ob and BsKl, some notes were not assigned articulation signs, such as in Ob, 1020.1–2, 1021.1–2, and 1022.1–2, and in BsKl, 1018.1–2 and 1021.1–2. Hn have articulation signs everywhere, except at 1022.1–4. In the Strings, the application of articulation signs is especially spotty. No articulation signs occur, for instance, in Vc/Kb, mm. 1012–1013; yet in m. 1019, both parts have staccatos (in m. 1020, they have none). Likewise, KITr has no articulation signs in mm. 1012–1013, but does have staccatos on each note in mm. 1015–1016. In most cases, musical material lacking articulation signs here and there is matched by analogous musical material <i>with</i> articulation signs elsewhere. Throughout this passage, the edition assigns staccatos to all eighth notes and accents to all quarter notes, except for KITr, mm. 1012–1013, and KITr/Pk in mm. 1018–1022 where the complete absence of articulation signs may well be intentional for reasons of orchestral balance.
1019	Orchestra	A later hand added <i>m</i> in front of all <i>f</i> indications (in pencil), except for Ob, BsKl, and Hn, where the <i>f</i> remained unaltered.
1023/1	Pos III	Edition adds <i>f</i> .
1024/1	Strings	Edition adds accent-staccatos to match the Wind parts.
1030	Vn I-II, Br	Edition adds <i>unis</i> .
1031.1–	Hn	Edition adds staccatos by analogy with the notation in m. 1030.
1034.1		
1033.1	Kb	Edition adds sixty-fourth tremolo.
1035.3	Glock Klav	A later hand added the missing $\#$ in pencil.
1036.4	Ob, BsKl, Hn, Br, Vc, Kb	Edition adds staccatos to match Vn I-II.
1049	PROT	Tp has “auf der Haut” (“on the skin”).
1051	Vc	Edition adds <i>unis</i> .
1056	Strings	A later hand (not Weill) added <i>p</i> in pencil after each <i>f</i> except in Kb. The same hand wrote a large <i>p</i> in pencil across the String staves in m. 1051.
1056	Vn I, Br	Edition adds <i>unis</i> . to Vn I and a non-divisi bracket to Br.
1058–1059	Glock Klav	Edition adds staccatos.
1059.11	BsKl	Edition adds the missing \flat .
1061	Vc	A later hand added the missing change to bass clef in pencil.

1062–1073	Glock Klav	Weill wrote staccatos only at 1067.1–3. Edition adds staccatos everywhere else in correspondence with the notation in mm. 1035–1061.
1066.2	Vc, Kb	Weill wrote F3 into both parts. A later hand crossed the noteheads out in red pencil and wrote E3 noteheads instead, which matches Vn I-II. Fm1/2 and Vm1 have E3.
1070.1	Strings	The <i>p</i> appears only in Vn I.
1073.4	Hn, Pos	Weill applied <i>ff</i> to each instrument. A later hand crossed out one <i>f</i> in pencil. The edition adopts the reduction in volume for reasons of balance with PROT. Also see Ob, BsKl, 1074.1.
1074.1	Ob, BsKl	Weill applied <i>ff</i> to each instrument. A later hand crossed out one <i>f</i> in pencil. The edition adopts the reduction in volume for reasons of balance with PROT. Also see Hn, Pos, 1073.4.
1077	SCHSPL III	Trp has “dann oben im Fenster.”
1082	Glock Klav	Despite the notation in m. 1074, Weill did not indicate semitone trills in m. 1082. The edition assigns semitone trills because Ob, BsKl, and Glock Klav trill in semitones everywhere else in the passage mm. 1060–1092, except for the trills notated in m. 1082. See also footnote 1 for Ob, m. 1063, in the full score volume.
1093	PROT	Trp has “und tritt in die Kulissee links.”
1097–1137	Fg	The articulation is inconsistent. Mm. 1097–1105 comprise one page (a verso), and Weill consistently articulated the motif by applying a staccato to the E2:



In mm. 1106–1112, which comprise the following page (the facing recto), Weill applied staccatos only on the E2 in both Fg at 1111.2, and on the E2 in Fg I at 1112.4. For the remainder of the passage, Weill omitted the staccato everywhere, except for Fg II, mm. 1133–1137, where he again applied a staccato to each E2. Mm. 1133–1137 comprise the bottom system of a page with two systems, the top system consisting of mm. 1128–1132; in mm. 1128–1132, Weill omitted staccatos on all E2. How these differing articulations might be musically motivated is unclear. The edition applies staccatos to all E2 instances of this motif.

1107–1108	Fg II	Edition adds tenutos to both G2 by analogy with the notation of the motif in the surrounding measures.
1107–1108	Fl I, Kl II, Fg I	On the <i>sfz</i> eighth notes, Weill applied staccatos only in Fg I.
1107–1109	Kl II, Trp, Fg I	Weill applied staccatos to the repeated sixteenth notes only in Trp and Fg I at 1107.2–3.
1107.4	Fl II, Kl II	Edition adds <i>p</i> .
1107.4,	Kl I	At 1107.4, Weill did not apply a staccato. At 1108.4, he did apply a staccato, but a diagonal stroke over the staccato dot could either indicate a deletion of the dot to match 1107.4, or it could simply be an accidental stroke of the pen. The edition opts to omit the staccato at both locations, judging the diagonal stroke through the dot at 1108.4 to represent a deliberate revision, thereby confirming the absence of the staccato dot at 1107.4.
1108.4		
1109.2,	KlFl I, Kl I	Weill applied a staccato in Kl I at 1109.2, but to none of the other eighth notes.
1109.5		
1110	Trp	Edition adds all articulation to match Kl II.
1114	Trp	Trp II has only the accent on the quarter note on 1114/4. Trp I has all articulation signs as indicated, but a tenuto at 1114.1 instead of an accent. The edition applies an accent at 1114.1 by analogy with the notation in the preceding measure and thereby conforms the notation of Trp II to Trp I.

1114	KIFI, KI	Weill applied only accents, on the last two eighth notes on 1114/4. The edition adds all staccatos by analogy with the notation in the preceding measure.
1117	KIFI	Weill applied articulation signs only in KIFI I.
1118–1119	KIFI	Edition applies staccatos to all sixteenth notes by analogy with the notation on 1117/2 and 1117/4.
1119–1121	ALL	A later hand crossed out these measures in heavy red pencil. While Fm1 omits these measures entirely, the notation in Fm2 is most peculiar, essentially redistributing the musical material on beats 3 and 4 of m. 1119 such that the material in Kl I and Trp I is switched around whereas Trp II doubles Kl II; in mm. 1120–1121, both Trp are silent and Fg have no trills at all. What motivated this complete rewrite in Fm2 is unclear.
1121/2–3	KIFI, KI	Edition adds all staccatos by analogy with the notation in the preceding measure.
1126–1127	ALL	A later hand at first crossed out these measures in heavy red pencil, then added “bleibt” (“remains”). A different hand confirmed the retention of these measures, likewise writing “bleibt” (in regular pencil).
1129	Trp I	Edition adds an accent at 1129.3 to match Fg I at 1130.4 as well as Kl I at 1131.4. Weill wrote the decrescendo hairpin beginning at 1129.5; the edition extends the hairpin forward to conform with Fg I and Kl I in mm. 1130–1131.
1131–1132, 1135, 1137	ALL	A later hand crossed out these measures in heavy red pencil.
1143	ALL	Weill, in error, indicated a time signature “change” to 3/4.
1144/2	Trp, Fg	Trp have an accent-staccato, Fg I has a staccato only. Fg II has no articulation.
1162	Fl II, Kl I	Staccatos appear only in Fl II, 1162.3–7.
1164–1166	Trp	Edition assigns staccatos to all eighth notes to match m. 1163.
1170	ALL	A later hand wrote one fermata in blue pencil onto an empty staff. Given the context, assigning fermatas seems sensible.
1186	Trp	Edition adds accents to match m. 1184.
1191	Fg	Edition adds staccatos to match the other parts.
1196.1	Trp II	A later hand added the missing # in red pencil.
1197.18	Kl I	Weill wrote no accidental in front of this F4. Vm1/Dh both have Eb4 (sounding), confirming the need for the ♯.
1197.24–25	Kl I	Edition adds slur by analogy with 1197.21–22.
1202.2	Trp I	Edition adds <i>f</i> .
1217.15	Kl	Kl I and Kl II are notated on two separate staves. Kl II has no accidental in front of the F4. The edition supplies a ♯ so as to cancel the # in Kl I at 1217.8.
1223.5	Trp I	Edition adds staccato by analogy with m. 1222.
1224–1226	ALL	M. 1226 falls at the beginning of a new system. Weill did not indicate the crescendo hairpins to continue through the first eighth note of m. 1226, but given the context and the target dynamic of <i>ff</i> (<i>f</i> in Trp), extending the hairpins through 1226.1 seems appropriate. As in most cases, Weill’s notation of the hairpins in these measures is imprecise. For instance, the crescendo hairpins in Trp commence at 1225.4, which makes no sense, given that both Trp have eighth rests.
1225.5	Kl I	Edition adds staccato by analogy with the preceding measure.
1226	ALL	Weill added <i>Poco pesante</i> in pencil.
1227	ALL	A later hand added <i>religioso</i> in pencil.
1260, 1263	PROT, SCHSPL I-III	Trp has “Von hier an allmählich gesteigertes Liebesspiel auf beiden Seiten [Quartett].” Trp does not contain “Auch Mönch und Frau drüben sind gleichermaßen beschäftigt.”
1267/1	Fg II	Edition assigns <i>p</i> by analogy with Trp II.
1268.1	Fg I	Edition assigns <i>p</i> to match Fg II.

1270	Fg I	Edition assigns staccatos by analogy with the notation in the preceding measure.
1272.3	Fg I	Fh has D#4. This conflicts with SCHSPL II (FRAU), which otherwise doubles Fg I: in Fh , Weill specifically applied a ♯ in front of the D4 in SCHSPL II. Fm1/2 instead assign D#4 to both Fg I and SCHSPL II, whereas Vm1 assigns D♯4 both to SCHSPL II and the piano part (both specifically marked with ♯). In Dh , Weill wrote D4, without accidental.
1275	Fg	Edition assigns staccatos by analogy with the notation in the preceding measure.
1278/4	SCHSPL II	Edition assigns “ei.”
1278/4– 1279/1	Fg II	Edition assigns staccatos to match 1277/4–1278/1.
1279	Fg I	Edition assigns staccatos to all eighth notes by analogy with the notation in the preceding measure.
1280.1– 1281.3	Trp I	Edition adds slur to match PROT.
1282.1	PROT	Edition adds “mit Übertreibung” to match SCHSPL III and SCHSPL I.
1283.2	Trp I	A later hand added the missing # in red pencil.
1292/2	Trp	Edition adds staccatos to each sixteenth note.
1294	Kl	Edition adds staccatos by analogy with the notation in Fl, mm. 1295–1296.
1294–1296	Trp	Weill wrote a staccato dot at 1294.1.
1298.3	PROT	Weill’s notation of this pitch in Fh yielded a heavily stroked note, with a large notehead clearly intersecting the middle staff line, but with the open area of the notehead being positioned in the second space from the top. The Fm1/2 and Vm1 copyists therefore interpreted the pitch to represent C5. Yet, given the notation in PROT, m. 1296, as well as SCHSPL III, 1298.8–1299.1, the change of pitch after the sixteenth note at 1298.2 seems surprising. Dh reveals in very clear notation that the intended pitch is, in fact, B4.
1304.4– 1305.4	Fl, Kl	M. 1304 falls at the end of a system and Weill wrote crescendo hairpins into each part (Fl and Kl are notated on four separate staves), terminating in the margin to the right of the barline; he did not indicate the continuation of those crescendos in the next measure. The edition continues the crescendo hairpins through 1305.4 to match the other parts.
1307	Trp	Weill wrote two half notes for each Trp, tied together. The edition represents these as one whole note and assigns tenutos by analogy with the notation in mm. 1308–1313.
1307–1338	ALL	Mm. 1307–1308 fall at the end of a system at the bottom of a page (verso). A later hand crossed out the two measures in pencil, adding “vi-” before m. 1307. Another hand also added “Strich” (“cut”) above m. 1307 in red pencil. Mm. 1309–1318, comprising the next page, are crossed out with one diagonal pencil stroke. Mm. 1319–1327, comprising the next page, were left unaltered, as were mm. 1328–1333 on the next page. Mm. 1334–1336, falling at the bottom of that page, are crossed out with red pencil, and another “vi-” indication appears. Another hand had written “bleibt” (“remains”) into m. 1334, but that instruction was then also crossed out in red pencil. Finally, mm. 1337–1338, falling at the top of the next page, were also crossed out in red pencil, and the indication “-de” appears at the end of m. 1338. It is as impossible to determine whether the “vi-de” indications were appended by Weill, as it is impossible to know whether the cuts represent definitive compositional changes, or mere expediencies to suit the needs of a particular performance. Vm1 does not reflect these cuts, whereas both Fm1 and Fm2 omit mm. 1334–1338 entirely.
1311	Fl, Kl	Weill notated the crescendo hairpins beginning somewhere around 1311.5. The edition extends them forward by analogy with Trp/Fg.
1312–1313	Trp	Edition assigns tenutos by analogy with the notation in mm. 1307–1311.

1314	PROT, SCHSPL I-III	Trp has “Das beiderseitige Liebesdrängen gelangt zum Höhepunkt.”
1317.3– 1318.1	SCHSPL II	Edition adds slur in correspondence with the notation at 1315.3–1316.1.
1318.2– 1323.1	SCHSPL I	Weill’s handwriting is ambiguous; he appears to be underlaying “he” under each note, beginning at 1318.2. Here and there, but especially from 1321.7–1322.6, his writing could also be interpreted as “lu” for each syllable. Vm1 assigns “he” throughout, whereas both Fm1 and Fm2 assign “lu” to each note from 1316.2–1323.1. Trp offers no guidance as it provides only the stage directions for the first pantomime.
1322.8– 1323.1	Trp II, Fg II	Edition adds slurs by analogy with the notation in Trp I/Fg I, 1321.8–1322.1
1324.3	PROT	Weill’s notation of this pitch is ambiguous; the note could be read as either C5 or D5 (written). Fm1/2 have C5, whereas Vm1 has D5. Dh has D4 (written at pitch). The corresponding m. 1330 clearly has D5 (written).
1324–1325, 1330–1331	SCHSPL II, SCHSPL I	The notation of pitches is ambiguous. In SCHSPL II at 1324.5, Weill wrote what appears to be A♭3; the pitch could conceivably also be read as G♭3. In SCHSPL II at 1330.4, however, Weill clearly wrote F♯3. In SCHSPL I at 1325.1, Weill wrote what appears to be E♯3; the pitch could conceivably also be read as F♯3. In SCHSPL I at 1331.1, however, Weill clearly wrote F♯3. Fm2 has the following notation: in SCHSPL II at 1324.5, A♭3, whereas at 1330.4, the notation is itself ambiguous, tending towards G♯3, even though the pitch there could also be read as F♯3. Fm1 , SCHSPL II, has A♭3 at 1324.5 and F♯3 at 1330.4. In SCHSPL I at 1325.1, as mentioned, Fh appears to have E♯3, and at 1331.1 has F♯3; Fm1/2 have the same notation. The notation in Vm1 is quite different. In SCHSPL II at both 1324.5 and 1330.4, Vm1 has F♯3. In SCHSPL I at both 1325.1 and 1331.1, Vm1 has F♯3. Dh appears to confirm the reading in Vm1 , indicating F♯3 at 1324.5 and F♯3 at 1325.1. For mm. 1329–1332 in Dh , Weill simply wrote “I / II / III / IV” into each measure, indicating the repeat of mm. 1323–1326. This would seem to suggest that the entire musical material is simply repeated, thereby confirming the solution in Vm1 and assuming that Weill’s notation in Fh is merely inaccurate. Yet as is apparent from Fh , mm. 1329–1332 are not otherwise an exact repeat of mm. 1323–1326, even when discounting octave transpositions. Trp/Fg differ in mm. 1323 and 1329, and the material in SCHSPL II at 1332 is new, whereas the corresponding m. 1326 is empty. The edition adopts the reading of Vm1 , including enharmonic respellings, for the following reasons. The <i>unambiguous</i> pitches in Fh , as discussed, coincide with the notation in Dh . Those pitches therefore also coincide with Vm1 . The Vm1 reading, however, makes sense also on musical grounds. In SCHSPL II, the Vm1 reading results in a whole tone descending motion on 1323.5, 1324.5, and 1325.5 (and thereby in the corresponding measures 1329–1331), whereas in SCHSPL I, the Vm1 reading results in a whole tone descending motion on 1324.1, 1325.1, and 1326.1 (and thereby in the corresponding measures 1330–1332).
1333.1	ALL	Weill’s assignment of articulation signs and dynamics seems inconsistent. He assigned accent-staccatos and <i>ff</i> to Fl/Kl, but staccatos only and no dynamics to Trp/Fg. In SCHSPL III, he wrote an accent-staccato, in SCHSPL II a staccato only, and in SCHSPL I, he assigned no articulation sign at all. (Among the vocal parts, <i>ff</i> appears only in PROT, where the assignment makes sense given that only PROT holds the note at this point; cf. also SCHSPL II at 1327.1.) It is unclear how these distinctions might be musically motivated. At 1327.1, all Wind instruments are <i>ff</i> (assigned in the preceding measure) and receive an accent-staccato. The edition follows that model at 1333.1 as well. Likewise, by analogy with 1327.1, the edition assigns a staccato only to SCHSPL I-III.

1334–1338	Fg	Weill at first wrote “à 2”, then crossed out the indication and divided the passage between both players as indicated.
1339.1	Trp	Edition assigns <i>ff</i> to match the other parts.
1345–1348	Fg	Edition adds staccatos to match Fl/Kl.
1346	Trp	Edition adds accent and staccatos to match the preceding measure.
1347–	Fl, Kl	Edition assigns staccatos to match the preceding measures.
1348.4		
1356–1359	Trp II, Fg	On the last three eighth notes of each measure, Weill assigned staccatos only to Fg in m. 1356. It is impossible to determine whether Weill changed his mind about assigning staccatos and then failed to erase the staccatos he applied to Fg, or whether he inadvertently omitted to assign staccatos everywhere else. Both Fm1 and Fm2 have staccatos only on the last three eighth notes of mm. 1356 and 1359 (in both Trp II and Fg).
1358.4	Fg II	In Fh , Weill applied no accidental in front of this F3. It is unclear whether he intended for the # in Fg I from the beginning of the measure to apply to Fg II at 1358.4 as well, or whether he may accidentally have omitted to apply a ♯. Neither Dh nor Fm1/2 provide any further guidance, as neither source applies any accidental at 1358.4. It should be noted that in Fh , m. 1359, Weill wrote a ♭ in front of the B♭3 both at 1359.1 and at 1359.4, where he strictly speaking did not need to do so, as both notes are played by Fg I. This might suggest that Weill was, in fact, mindful of reapplying the accidental after the preceding rests, and that therefore he did not intend for the F3 at 1358.4 to be chromatically altered. Vm1 spells the chord at 1358.4 with a F♯3, which seems like a sensible solution.
1361–1362	Fl	Edition adds staccatos to all eighth notes to match Kl.
1362.4–5	Kl	Edition adds staccatos to match the notation in the preceding measure and on the first two eighth notes of this measure.
1363–1364	Kl	Edition adds staccatos to match Fl.
1368.2	Fl, Kl	Weill assigned accent-staccatos.
1390.3–4	Trp I	There are no articulation signs. Edition assigns staccato and tenuto by analogy with m. 1388.
1391.3	Trp I	The edition assigns # in correspondence with Fl.
1403.8	Trp II	Edition supplies the missing ♯.
1403–1408	PROT	Trp does not contain the directions in these measures, “Der Gatte küßt abwechselnd beide. Er umarmt lang die Frau. (Fräulein ist eifersüchtig.) Dann umarmt er das Fräulein. (Frau wartet geduldig.)”
1407.1	Kl II	Edition supplies the missing #.
1412.1	Trp I	The ♭, missing in Fh , does appear in Dh/Vm1 .
1421	PROT	Trp has “Er wird von Gatte und Frau gemeinsam gejagt...”
1438–1439	Fg	Edition adds staccatos.
1439–1441	ALL	M. 1439 falls at the end of a system, and Weill wrote crescendo hairpins into each part. He then wrote new crescendo hairpins into each part into mm. 1440–1441 as well. The edition combines the separate hairpins into continuous crescendo hairpins.
1443–	Fg	Edition adds staccatos.
1445.1		
1447	Trp	Edition adds staccatos to match the preceding measure.
1455.4	Kl	Fh has no accidental in front of this F4. The Vm1 copyist represented this pitch as E♯4, which would correspond to F♯4 (written) in Kl. In fact, both Fm1 and Fm2 have a # in front of the F4 (in Fm1 , the # was added later in pencil), and Ve had E♯4 as well (as in Vm1). Dh , however, has E♭4, confirming that the omission of an accidental in Fh is in fact intentional.
1460.1	Fg	Edition adds <i>mf</i> . In Kl, 1462.3, the dynamic level reverts to <i>mf</i> ; it seems implausible for Fg to continue <i>f</i> . The edition assigns <i>mf</i> at 1460.1 (not at 1462.3) by analogy with m. 1452.
1470.4	Fg	Edition adds <i>f</i> to match Fl/Kl.

1472.4	Fg I	Edition adds \flat to match the notation in the preceding measure. In Dh , Weill wrote a repeat sign into the lower staff, indicating the repeat of the preceding measure.
1471.5– 1472.5	Kl	Edition add hairpin to match Fl.
1473–1484	ALL	Weill indicated an optional cut by applying “Vi – (ad lib.)” at the beginning of m. 1473 and “– de (ad lib.)” at the end of m. 1484 (both in blue pencil). Additionally, the entire passage was crossed out in heavy red pencil. Later, both “ad lib.” indications were crossed out as well (of these, the first one was crossed out in red pencil and the other one in blue pencil). Here as elsewhere, the red markings appear <i>not</i> to be by Weill: a barely legible word, written onto the Trp staff in m. 1485, appears to read “halbe” (“half”) in the old, “Sütterlin” script, which Weill had abandoned at this point (“half” likely being a conductor’s marking indicating beat pattern). The same hand apparently also circled the last eighth notes in Fl/Kl at m. 1472.6 in red pencil, evidently to indicate their omission in view of the subsequent cut. While Fm1 omits the cut material entirely (including the just referenced eighth notes in Fl/Kl), Fm2 retains all measures, with no indication for any optional cut. In Vm1 , a copyist (the handwriting appears to be Erwin Stein’s) wrote “Vi – de” into mm. 1473 and 1484, respectively, and added the following remark as a footnote: “Von hier 12 Takte i. d. Part. gestrichen. Vide ad libitum” (“From here 12 measures cut in the full score. Vide ad libitum”). Then, however, he crossed out this footnote, which appears to reflect communication with Weill: in a note to Universal Edition, received at Universal on 15 September 1926, Weill instructed, “Die 8 Takte nach 83 sind mit einem ‘bis ad libitum’ u. die 12 Takte vor 113 mit einem ‘Vi – de ad lib.’ zu versehen” (“The 8 measures after 83 are to be provided with a ‘bis ad libitum’ and the 12 measure before 113 are to be provided with a ‘Vi – de ad lib.’”) (see Statement of Source Valuation and Usage above). The edition retains the measures, leaving the decision whether to omit them up to the user. Should the cut be implemented, then omitting the last eighth notes in Fl/Kl at 1472.6, as just discussed, seems indicated. Ve contains no reference to a potential cut.
1482.3	Trp I	Edition adds \flat by analogy with the notation in the preceding measure.
1494/4– 1495/2	ALL	Weill at first assigned <i>ff</i> to each part (except to the percussion instruments, where he originally assigned <i>f</i> to GrTr/Pk and <i>mf</i> to Beck), then crossed out the dynamics and in blue pencil substituted the indications given in the edition.
1495–1501	Trp, Fg, BsKl, Hn, Pos	Weill wrote staccatos in Pos and accent-staccatos in the other parts only in mm. 1495–1496. The edition adds them to the remaining measures based on the view that their absence resulted from an oversight or from notational expediency.
1495–1508	Br, Vc, Kb	The application of staccatos is spotty; Weill applied staccatos only in Br, Vc, Kb, mm. 1495–1496, and in Vc/Kb, m. 1498. Edition applies staccatos throughout.
1498.4	Hn II-III	Fh appears to have $A\flat_4$ (written); edition emends to $B\flat_4$ to match Vc, which otherwise double Hn II-III in mm. 1495–1501.
1502	Trp, Fg	Edition adds staccatos to match the accent-staccato notation in BsKl/Hn.
1503.1	Br, Vc	Edition assigns <i>p</i> to match the remaining instruments.
1506/2– 1508	Trp II	Weill initially wrote Trp II to double Vn II. That notation was later crossed out in heavy red and blue pencil.
1511–1516	Kl, Trp I, Fg	Weill initially wrote Kl and Fg to double Br and Vc, respectively. That notation was later crossed out in heavy red and blue pencil. The Trp entrance at m. 1514.3 was initially <i>a 2</i> ; to reduce the volume in the Octet even further, Weill changed the assignment to Trp I.
1511.1	Vc, Kb	Edition adds <i>p</i> .

1511–1514	Vc	Fh has tremolos in m. 1513. The edition omits them entirely, regarding them as an accidental carryover from the notation in Br. The Fm1 copyist reproduced the notation of Fh precisely, with tremolos in Vc in m. 1513 only, but a later hand then extended the tremolos in pencil to mm. 1511–1512 and m. 1514 as well. The Fm2 copyist applied tremolos to all of mm. 1511–1514. At first glance, this may appear sensible, given the notation in Kb, which otherwise doubles Vc in mm. 1511–1514. However, it seems odd that Weill, had he intended both Vc and Kb to play tremolo, would have notated the passage in Kb in whole notes, with tremolos, and would then have opted to notate the same progression in Vc by writing out each individual eighth note.
1514.3	Vn II	Edition adds <i>p</i> to match the prevailing dynamic.
1519	Ob I, Strings	A later hand added “Die Hälfte” (“half”) in pencil above the Strings; there is no subsequent entry to indicate when the full String section should resume. The same hand also wrote “Etwas ruhiger” (“Somewhat more quiet”) in red pencil onto an empty staff above the Strings. In Ob, Weill at first wrote “à 2.” That indication was later crossed out in red pencil and replaced by “1.” in blue pencil.
1542/3	ALL	Weill added <i>rit.</i> on four different staves in blue pencil.
1547.2	Hn II-III	Edition adds <i>f</i> to match BsKl, Br, Vc, and Kb. A later hand added four <i>mf</i> indications in pencil, in front of the BsKl entrance and in front of the Strings, likely for purposes of balance with PROT.
1550.5	Vc	Edition omits an accent by analogy with the notation in BsKl, Br, and Kb.
1553/3,	PROT	Weill added the indication “(frei)” later in blue pencil. A different hand wrote “Tempo” in red pencil at 1554.1, which was then crossed out in blue pencil.
1554.1		
1554/1	Kl I, Fg I, Beck	Weill assigned <i>mf</i> and <i>a 2</i> to both Kl I and Fg I. A later hand crossed out these indications in pencil, replacing <i>mf</i> with <i>p</i> and <i>a 2</i> with <i>I</i> . The Beck entry on 1554/1 was also circled and crossed out in pencil. These modifications likely occurred for purposes of balance with PROT. The edition retains the revisions in Kl I and Fg I, despite the fact that they are not autograph: given that BsKl, Hn I, and the Strings are likewise <i>p</i> at this point, the reduction in volume in Kl I and Fg I seems appropriate.
1556–1558	BsKl	Weill initially wrote BsKl to double Br. Later, he crossed out the notation in heavy blue pencil.
1562–1566	Fl I, Kl I, Trp I, Fg I	Weill initially assigned <i>a 2</i> at each entrance, then crossed out those indications in blue pencil and replaced them with <i>I</i> . A different hand emphatically confirmed these revisions, writing “nur 1.” (“only 1.”) in heavy red pencil in Kl I, Trp I, and Fg I, and “1.” in Fl I.
1563.1	Br	A later hand wrote a ♯ in pencil above a # in front of this B3. As Vn I, Vc, and Kb also have B♯, the emendation makes sense.
1564–1567	Fl I, Kl I, Trp I, Fg I	The application of staccatos is spotty. In m. 1564, staccatos appear only in Fg I at 1564.6–7. In m. 1565, there are no staccatos at all. In m. 1566, Weill attached staccatos only to the eighth notes and to the descending sixteenth notes in Kl I and Fg I at 1566.10–11. It is clear from Weill’s notation in mm. 1566.10 through the end of m. 1567 that he intended staccatos only for the arpeggiating progressions in Kl I and Fg I, and not on the repeated sixteenth notes of Fl I and Trp I. But if the arpeggiated figures in Kl I and Fg I from 1566.10 through the end of m. 1567 are all staccato, then it is difficult to imagine why the same articulation should not be applied to Fl I, Kl I, and Fg I from 1565/3–1566/2. The edition assigns staccatos to all unslurred sixteenth notes in Fl I, Kl I, and Fg I from 1564.2–1566.8, taking the articulation in Fg I on 1564/2 as a model for the other parts from 1564.2–1565.4, and the sixteenth notes in Kl I and Fg I from 1566.10 through the end of m. 1567 as a model for the articulation from 1565.6–1566.8.

1572	Fl, Kl, Fg, Vn I-II, Br, Vc	A later hand added <i>m</i> in pencil in front of the <i>f</i> , thereby yielding <i>mf</i> .
1576	BsKl	Weill initially wrote BsKl to double Br. Later, he crossed out the notation in black pencil.
1577.1	BsKl	Edition assigns <i>f</i> , which Weill had applied in the preceding measure before he crossed it out (see note for 1576).
1577/3	Kb	Edition adds sixty-fourth tremolo.
1578.1	Fl, Kl, Trp, Fg	Edition adds <i>ff</i> to match the other parts.
1579–1593	Ob, BsKl, Hn, Pos I	Weill at first notated these parts to double various String parts, as follows: Ob and BsKl, mm. 1579–1593; Hn, m. 1580 and mm. 1590–1593; and Pos I, mm. 1592–1593. That notation was later crossed out in heavy red and blue pencil, and Weill further affirmed the deletion by adding “weg” (“out”) in blue pencil into m. 1582, into the margin following m. 1590, and into m. 1594, at the end of the deleted measures.
1586	Hn III	A later hand added a cautionary \natural in front of this F4 in green pencil.
1589.6–12	Vn I	A later hand added the slur in red pencil.
1590	Kl, Trp, Fg	In Vm1 , a paste-in revised these four pitches (assigned to the right hand) to Eb-E \flat -F-E \flat ; Fh as well as Dh and Fm1/2 have the notation given in the edition. Ve adopts the revision of Vm1 .
1590	ALL	A later hand indicated a reduction in volume by adding <i>m</i> in front of the <i>f</i> dynamics in Vn I-II and Vc at 1590.1 (Br at 1590.2 was apparently overlooked), by crossing out the crescendo hairpin in Vn I and the <i>ff</i> in Vn I and Kb on 1590/3, and by writing “1.” above the <i>a 2</i> indications in Fl, Kl, and Fg.
1590/1–2	Vn I-II	Edition adds staccatos to Vn I on 1590/1–2 and to Vn II on 1590/1.
1594	ALL	A later hand wrote “Ruhiger” (“more calmly”) onto an empty staff in red pencil.
1597/3	Pos	Edition adds <i>f</i> to match the dynamics in the remaining Wind parts.
1597/3	Pk	Weill at first wrote two F3 sixteenth notes as the last two notes into this measure, with an <i>mf</i> dynamic and the indication “solo,” doubling PROT. He then crossed out both pitches in heavy blue pencil. He reentered <i>mf</i> at 1598.1, but omitted the indication “solo.”
1599/3– 1603	Ob, BsKl	Weill at first notated these parts to double the sixteenth notes in the Strings. He then crossed out the notation in heavy blue pencil.
1600.1	Vn I, Vc	Edition adds <i>p</i> to match Vn II and Br and in view of the fact that the crescendo hairpins in m. 1603 have <i>mf</i> as the target dynamic.
1601–1602	Fl I, Kl I, Fg I	M. 1601 falls at the end of a page (a verso), and Weill drew slurs in each part, beginning at 1601.1 and terminating in the margin, as cross-system slurs. However, on the facing recto, Weill did not notate terminating portions for those slurs. Rather, he slurred each part from 1602.1–2. A later hand added the terminating portions of the slur in red pencil, but did not cross out the separate slurs in m. 1602. Fm1/2 slur each part from 1601.1–1602.2. The edition adopts that reading by analogy with the notation in Fl I and Kl I from 1603.1–1604.2.
1604–1605	Hn I-II	Weill at first notated these parts to double Br and Vc. He then crossed out the notation in heavy blue pencil.
1604.1	Pos III	A later hand added a \sharp in front of this D3 in red pencil. The edition adopts this emendation by analogy with the notation in Kb.
1604.5–6	Br	Weill wrote A \sharp 3-G \sharp 3. A later hand corrected the pitches to G \sharp 3-F \sharp 3 to match the notation in Ob I, BsKl I, and Vn II.
1613.1, 1615.1	Pk	A later hand added an <i>m</i> in front of the <i>f</i> at 1613.1 in red pencil, thereby yielding <i>mf</i> , and crossed out an <i>f</i> at 1615.1. The edition adopts this reduction in volume for reasons of balance with SCHW.
1617.1, 1618.1	Ttam	Weill first notated two eighth note strokes. Both entries were later crossed out in heavy red and blue pencil.

1621/1– 1622/1	Fg	A later hand, in red pencil, revised the notation to quarter notes only by attaching upstems on each beat. Weill then crossed the stems out in blue pencil and wrote “bleibt” (“remains”) below the staff.
1623.1	Trp	Weill wrote <i>f</i> at 1624.1, but not at 1623.1. The edition assigns <i>f</i> at 1623.1 to match the dynamics in the other Octet instruments.
1623/3	Pk	Weill first wrote a quarter note F3 with trill, then crossed it out in heavy blue pencil.
1626.1	Ob, Br	A later hand added the missing ♭ to match Fl, Kl, and Vn I-II.
1628.1	Pos	Weill wrote <i>pp</i> into both Pos staves, followed by a decrescendo hairpin. Given that the prevailing dynamic is <i>ff</i> at this point and because the target dynamic in Pos at 1629.1 is <i>pp</i> , Weill’s prescription at 1628.1 is surely in error. Edition replaces the dynamic with <i>ff</i> .
1647.1	Hn I	Fh has B#4. Given the subsequent C#5, this notation seems implausible. Fm1/2 adopt the reading of Fh , whereas Vm1 and Ve have E4. Edition emends to B4 (written) to match the notation in Vc.
1649.1	Fl, Kl	A later hand crossed out both <i>a 2</i> indications in red pencil.
1691	ALL	Weill wrote an eighth note, followed by an eighth rest and a half rest, with a large fermata placed over the rests. A later hand, likely a copyist, emended the notation by replacing the rests as shown in the edition. The emendation makes sense, given the notation of the anacrusis to m. 1692. The copyist also crossed out the large fermatas over the rests and instead attached fermatas above and below the double barline. The edition adopts the revision of the rests, but retains Weill’s original fermatas.
1692	ALL	Weill wrote “II. Pantomime.” Edition emends to “Die II. Pantomime” by analogy with Weill’s designation for the first pantomime at m. 1097.
1710.9–12	Fg II	Fh has F3-E3-D#3-D#3 (the # in front of the first D3 was added later in pencil), which was reproduced in Fm2 , but not Fm1 . Vm1/Ve have G#4-F#4-E#4-E#4. Edition adopts the reading of Fm1 , thereby confirming the notation in Vm1/Ve . Beats 2 and 3 of this measure are otherwise an exact repeat of beats 3 and 4 of the preceding measure.
1717/2	Fl, Kl, Fg	Edition adds staccatos by analogy with the notation in mm. 1713, 1715, 1719, and 1721.
1722	Pos, Pk	A later hand added another <i>f</i> in red pencil to the given <i>f</i> dynamics, yielding <i>ff</i> .
1722–1724	Ob, BsKl, Hn	Weill wrote staccatos only on the first eighth note in each respective part in m. 1722.
1726–1729	Fg	Weill at first notated Fg to double Fl and Kl. That notation was later crossed out in heavy blue pencil.
1733.1	Vn II	Edition adds <i>unis</i> .
1733.3	Vc	Edition adds <i>unis</i> .
1734.1	Pos	A later hand added <i>p</i> in red pencil, yielding <i>pp</i> . Weill confirmed the revision by writing <i>pp</i> into both staves in blue pencil.
1736.2	Hn I-II	A later hand added <i>m</i> in red pencil into both staves in front of an <i>f</i> dynamic, yielding <i>mf</i> . Weill confirmed the revision by adding <i>mf</i> into both staves in blue pencil.
1738.3	Hn	A later hand added <i>f</i> in red pencil into both staves following a <i>f</i> dynamic, yielding <i>ff</i> . Weill confirmed the revision by adding <i>ff</i> into both staves in blue pencil.
1740.19	Vn II, Vc	Here, at the beginning of beat 4, Weill wrote # in front of the B3 in Vn II and the B2 in Vc. Neither makes any sense, given that the preceding three lower pitches in either part are already B3 and B2, respectively. A later hand crossed out both accidentals in green pencil, without, however, indicating an alternative. The notation in BsKl clarifies that the accidentals in Vn II and Vc should be ♭ and that the # are a slip of the pen. Vm1 confirms this conclusion.

1743–1748, 1754	Beck, Pk	In mm. 1743–1748, Weill at first notated Pk to double Hn II-III two octaves below; in m. 1754, instead of G#, he wrote B2, playing along with Hn and Pos I-II. Beck was notated to play along with Pk in all cases. The entire notation was later crossed out in heavy red and blue pencil.
1748.2	BsKl	Fh has E#3, which conflicts with Br/Vc. Vm1/Ve have D♯.
1755– 1764.1	Fg	Weill at first notated Fg to double Fl and Kl through the first note of m. 1764. That notation was later crossed out in heavy blue pencil.
1752.8– 1753.1	Trp II, Fg, Hn	A later hand added ties in green pencil in Trp II and Fg and ties in regular pencil in Hn. Even though these parts differ from the remaining Wind parts in that they play repeated notes, the edition nevertheless adopts these ties by analogy with the notation of the same parts in m. 1751, where Weill supplied all ties in ink, except for Hn I, where the tie was added later in pencil.
1757–1759	Pk	Weill at first notated Pk to double the last three eighth notes of each measure in Vc. That notation was later crossed out in heavy red and blue pencil.
1760.3	RhTr, KITr	A later hand added <i>m</i> in red pencil in front of the <i>f</i> , thereby yielding <i>mf</i> .
1766–1777	Kl II, Fg	Edition adds accent-staccatos by analogy with the notation in m. 1765 and on 1778/1.
1791/5– 1813.1	ALL	From 1791/5–1813.1, Weill at first indicated a possible cut. He then wrote “Akkord bleibt” (“chord remains”) in blue pencil underneath the last chord of m. 1791 and underneath the first chord of m. 1813, suggesting, in effect, a possible cut of mm. 1792–1812.
1814.1, 1816.1	Trp II	A later hand added a ♭ in red pencil in front of the B♭3 and D♭4, respectively. The edition adopts the emendation by analogy with the notation in Br.
1833/2	Kb	A later hand added the missing # in red pencil (cf. the surrounding measures and Pk).
1849/1–3	Vn II	Edition adds slurs by analogy with Vn I.
1855.1	Vn II	Edition adds <i>div.</i>
1859.4	Hn III	Edition adds ♭ in front of this D4 to match the remaining Wind parts.
1875–1888	Vc, Kb	A later hand undertook various revisions, in red pencil, in the dynamic notation. In m. 1875, additional crescendo hairpins were added. As a target dynamic of these crescendo hairpins, first <i>ff</i> was added, which was then crossed out again and replaced with <i>fp</i> at 1876.1. The hairpins of m. 1877 were reiterated in red pencil. In m. 1878, accents were added, reinforcing the <i>fp</i> prescriptions. The <i>molto cresc.</i> indications in m. 1881 were crossed out, and new crescendo hairpins were added in m. 1882. In m. 1884, <i>pp</i> was added to Vc. In m. 1886, Weill had originally notated crescendo hairpins, which were then reiterated in red pencil. All of them were then crossed out in heavy red and blue pencil. Weill wrote the crescendo hairpins in m. 1887, as indicated. Later, a red decrescendo hairpin was added, which was then crossed out in blue pencil. Two additional crescendo hairpins in red pencil were also added in m. 1887. Finally, the indication <i>poco sfz</i> in Kb, m. 1888, was circled in red pencil.
1892.1– 1893.1	Kl II	Edition adds slur by analogy with Fl II.
1895.1–2	Fg II	A later hand supplied the missing slur in red pencil.
1897.1	Vn I-II, Br	Weill never canceled the <i>sul pont.</i> instruction of m. 1889. Fm2 adds “nat.” at 1897.1, adopted in the edition. (Fm1 has no indications.)
1898	Hn II	A later hand wrote in the G5, inadvertently omitted by Weill, in red pencil.
1903–1905	Ob, BsKl, Hn	Weill applied staccatos to Hn at 1903.1, but nowhere else.
1904/4	Hn I	A later hand supplied the missing ♯ in front of this B4 (written) in red pencil. Vn I has a ♯ in front of the E5.
1906–1907	Vc, Kb	A later hand added <i>ff</i> in red pencil to Vc and Kb at 1906.2 and to Kb at 1907.2, as well as <i>p</i> to Vc and Kb at 1907.1.
1908–1910	Fg, Ob, BsKl	Weill at first notated Fg to double Fl/Kl two octaves below, Ob to double Vn I one octave below, and BsKl to double Vn II and Br, respectively, one

(1908–1910, cont'd)	(Fg, Ob, BsKl)	octave below. That notation was later crossed out in heavy red and blue pencil and Weill reaffirmed the cut by writing “weg” (“out”) in blue pencil twice into the margin following m. 1910.
1911.1	Ob, BsKl	Edition adds <i>p</i> as a cautionary dynamic.
1919.2– 1920.1	Kb	Edition add tremolos by analogy with the notation in the surrounding measures.
1920/4	ALL	A later hand added <i>p</i> in red pencil into various staves. Weill crossed out all these indications in blue pencil, substituting <i>mf</i> instead.
1922/1	Pos II	A later hand added the missing # in front of the A3 in pencil (cf. the preceding measures as well as Trp I).
1923.4	Vn I-II, Br	Weill indicated “sul ponticello,” but then never canceled those instructions. The edition assigns “natürlich” at 1927.1, at the end of the “Flatterzunge” (flutter tongue) playing in Fl, Kl, and Trp. By analogy with this procedure, the edition once again assigns “sul ponticello” at 1934.2, as Fl and Kl are once again playing flutter tongue at that point.
1929/2	Strings	Weill originally assigned <i>ff</i> to each part. The second <i>f</i> of each dynamic was later crossed out in pencil.
1933/1–2	Kl	Weill, in error, notated these two pitches as G#5-G♯5 (written) (cf. Fl, Ob, Vn I, and Kb). A later hand, in red pencil, drew ledger lines through the noteheads and additionally wrote out the pitch names, “ais (gis) a (g).”
1933.5	Pk	Edition adds accent by analogy with the notation at 1929.1.
1934, 1936	ALL	There was some vacillation as to tempo assignments here. In m. 1934, Weill wrote “(Poco meno mosso)” at five different places, then crossed out one of those indications in blue pencil. Immediately below the crossed out indication, a later hand wrote “Tempo” in red pencil. In m. 1936, Weill wrote “a tempo” at six different places, adding “(molto affrettando)” to the top most indication and adding the same instruction by itself onto another staff. He also wrote “schnell” (“quickly”), a bit further to the right, at four different places. A later hand added another “schnell” in red pencil. The edition retains the “(Poco meno mosso)” prescription in m. 1934 and omits “schnell” in m. 1936, finding the intent sufficiently indicated by “(molto affrettando).”
1948/4	Hn I	Weill did not indicate which Hn is to play here. Edition assigns <i>I</i> for reasons of dynamic balance.
1970.2	GrTr	A later hand changed the dynamic from <i>p</i> to <i>ff</i> in red pencil but left the <i>mf</i> indications everywhere else unaltered.
1971.2	Kb	A later hand added the missing ♭ in red pencil.
1978.5	Hn II	Edition adds ♯ to match Vc.
1978.5	Hn II-III	A later hand crossed out the <i>p</i> in red pencil and substituted <i>mf</i> . The same hand also added “marcato” in red pencil.
1982	Kb	A later hand (possibly Weill) added the missing <i>arco</i> in pencil.
1983.3	Vn I, Vc, Kb	Edition adds <i>unis</i> .
1985.4	Br	Edition adds <i>div</i> .
1987.1–9	Hn	Edition adds staccatos to match Ob, BsKl.

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** Holograph full score.
Date: 1925.
Location: Sibley Music Library, Rochester, NY. The manuscript was held in the archives of Universal Edition before it was transferred to Sibley in 1998.
Title page:
Der Protagonist | *Ein Akt Oper von* | *Georg Kaiser* | *Musik* | *von* | *Kurt Weill* | (*Partitur.*) [stamp] UNIVERSAL-EDITION | WIEN – NEW YORK
Holograph, black ink throughout; autograph corrections in heavy blue pencil (some in regular pencil). Holograph rehearsal numbers in blue pencil. Conductor's markings in heavy red pencil and regular pencil. Numerous copyist's markings in fine red, green, and regular pencil.
Page count:
309 pages (307 numbered pages plus title page).
Paper types:
B. C. No. 5 [title page only]
[33.7 x 25 cm.; span 27.4 cm.]
K.U.V. Beethoven Papier Nr. 38 (26 Linien)
[26.7 x 33.7 cm.; span 28.6 cm.]
Twenty signatures, bound in boards with tape and string.
Condition: Generally good; a few pages mended with tape; binding loose.
- Fm1** Copyist's manuscript full score.
Date: 1927–28.
Location: WLRC Ser.10/P7/3. Purchased in 1990; provenance unknown.

Title page:

Partitur. | ***„Der Protagonist“*** | ***Ein Akt Oper*** | ***von*** | ***Georg Kaiser*** | ***Musik*** | ***von Kurt Weill.*** [stamp] UNIVERSAL-EDITION | WIEN – NEW YORK

Manuscript, notated in black ink throughout, including rehearsal numbers, in several hands. Conductor's markings in regular, blue, and red pencil. Italian translation of the libretto added throughout in red ink; some stage directions in Italian typed and pasted into score. Page numbers added in heavy blue marker.

Page count:

336 pages (title page plus numbered score pages 3–337).

Paper type:

J. E. & Co. Protokoll Schutzmarke, No. 31, 30 linig
[33.7 x 26.0 cm.; span 31.7 cm.]

Mixture of sheets and bifolia bound in boards with tape, string, and glue.

Condition: generally good, binding weak in places, bottom of some pages cut off.

Remarks:

- Faint note in red pencil on title page reading “Bassklarinetten 29”; also stamp reading “Hauptzollamt Wien 22.”
- “Gruber” (apparently a copyist) stamped onto various pages.

- Fm2** Copyist's manuscript full score.

Date: 1927–28.

Location: Universal Edition, Vienna.

First page:

„Der Protagonist“ | ***Ein Akt Oper von Georg Kaiser*** | ***Musik*** ***von Kurt Weill.***

Manuscript, notated in black ink throughout, including rehearsal numbers, in several hands.

Page count:

358 pages.

Paper types:

J. E. & Co. Protokoll Schutzmarke, No. 31, 30 linig
[33.7 x 26.0 cm.; span 31.7 cm.]

Remarks:

Of **Fm2**, Universal Edition produced multiple photomechanical copies for use as rental scores. These copies have been sent to theaters ever since 1928; in between reproductions, the copies were routinely updated to correct errors. **WLRC** Ser.10/P7 folders 4 and 10 contain several such copies.

Piano-Vocal Format

Vm1 Copyist's manuscript piano-vocal score.

Date: 1925–26.

Location: Sibley Music Library, Rochester, NY. The manuscript was part of the collection of Universal Edition in the Österreichische Nationalbibliothek before it was transferred to Sibley in 1998.

Inside title page:

Innentitel WE 40 | 26516 | k40 | Kurt Weill | Der Protagonist | Ein Akt Oper | von | Georg Kaiser | Klavierauszug mit Text | [stamp] Aufführungsrecht vorbehalten. Droits d'exécution réservés | Universal-Edition A.G | Wien Copyright 1926 by Universal-Edition New York | L 1 UE 540

Notated in black ink (predominantly) and pencil. Corrections noted in red pencil, red crayon, and blue crayon. Rehearsal numbers written in red crayon or pencil; page numbers written in pencil.

Page count:

124 pages (cover mock-up, title page mock-up, cast list, and 121 numbered pages).

Paper types:

J. E. & Co. Protokoll Schutzmarke, No. 5, 18 linig
[34.5 x 26.6 cm.; span 27.4 cm.]

[Unknown paper type; 12 staves],
[33.3 x 26.4 cm.; span 27.4 cm.]

A mixture of loose pages and bifolia, unbound.

Condition: generally good, many paste-overs and entire replacement pages.

Sketches and Drafts

Dh Holograph draft.

Date: 1925.

Location: **WLRC** Ser.12/28.

Title page:

Diese vollständigen Skizzen zum „Protagonist“ | gehören | Peter Bing | Weihnacht 1925 | Kurt Weill.

In pencil.

Page count:

53 pages (52 unnumbered pages of score plus title page).

Paper type:

K.U.V. Beethoven Papier Nr. 38a. (28 Linien)
[34.9 x 26.2 cm.; span 31.7 cm.]

Three sets of nested bifolia, comprising four, four, and five bifolia, respectively, all enclosed within one bifolium (of which the first page is the title page). The last four pages of the third bifolium are blank.

Condition: good, some folds are fraying.

Remarks:

Complete except for second pantomime.

Text Sources

Tp Published libretto.

Date: 1925.

Inside title page:

Der Protagonist | Ein Akt Oper | von | Georg Kaiser | Musik | von | Kurt Weill | Aufführungsrecht vorbehalten | UNIVERSAL-EDITION A.G. | WIEN Copyright 1925 by Universal-Edition LEIPZIG | Printed in Austria

Typeset libretto available for sale; publisher's catalogue number 8388.

Page count:

24 pages.

Six bifolia, bound in a paper cover with staples.

ADDITIONAL MATERIALS

Piano-Vocal Format

Vm2 Diazo copy of **Vm1**, the manuscript piano-vocal score, produced *before* the revisions were entered into **Vm1**.

Date: 1925.

Location: Sächsische Staatsoper, Dresden.

First page:

Der Protagonist | Ein Akt Oper von Georg Kaiser | Musik v Kurt Weill.

A few cuts marked in the score. Numerous director's notes and drawings in black ink on blank (non-music) leaves, interspersed throughout the score.

Page count:

233 pages (121 numbered pages plus 112 interleaved unnumbered pages).

Paper types:

J. E. & Co. Protokoll Schutzmarke, No. 5, 18 linig
[34.5 x 26.6 cm.; span 27.4 cm.]

[Unknown paper type; 12 staves],
[33.3 x 26.4 cm.; span 27.4 cm.]

Condition: good.

Remarks:

- **Vm2**, as discussed in this edition, refers to the specific copy which Josef Gielen used as a director's script (*Regiebuch*). Universal Edition production records suggest that as many as eighty copies were produced, but none of them has come to light.

Ve Engraved piano-vocal score.

Date: 1926.

Inside title page:

FÜR LOTTE LENJA | KURT WEILL | DER PROTAGONIST
| EIN AKT OPER | VON | GEORG KAISER | OP. 15 | KLAVIER-
AUSZUG MIT TEXT | AUFFÜHRUNGSRECHT VORBEHALTEN.
DROITS D'EXÉCUTION RÉSERVÉS | UNIVERSAL-EDITION
A.-G. | WIEN / COPYRIGHT 1926 BY UNIVERSAL-EDITION /
LEIPZIG | PRINTED IN GERMANY

Universal Edition (U. E. 8387). Engraved score; music engraved on pp. 3–129. On p. 3, the title at the top reads, *Der Protagonist*; above appears the dedication *Für Lotte Lenja*. 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 of the page appears the copyright notice *Copyright 1926 by Universal-Edition*; to the right, *Universal-Edition Nr. 8387*. Each subsequent page and the verso of the title page bears the plate number *U. E. 8387*.

Page count:

129 numbered pages.

Remarks:

Lenja had a copy of the score professionally bound after World War II; this copy (in the Lotte Lenja Library at WLRC) bears the printing date IX. 28. More recent reprints of the piano-vocal score include an English translation by Lionel Salter (along with the original German) and the following note on the title page: *Klavierauszug von \ Vocal score by | Erwin Stein*.

Instrumental Parts

Im Manuscript String parts.

Date: 1928?

Location: WLRC Ser.18/119. Formerly part of the Universal Edition archives (call number WS 26); transferred to WLRC in 1998.

First pages:

Vn I: Violine I | „Der Protagonist.“ | Ein-Akt-Oper | von | Georg Kaiser | Musik | von | Kurt Weill.

Vn II: Der Protagonist. | Ein-Akt Oper von Georg Kaiser. | Musik von Weill. | 2. Violine.

Br: „Der Protagonist.“ | Ein-Akt-Oper | von | Georg Kaiser. | Musik | von | Kurt Weill. | Viola.

Vc: Cello | Der Protagonist | Ein-Akt-Oper | von | Kurt Weill

Kb: Basso | Der Protagonist | Ein Akt-Oper | von | Kurt Weill

Notated in black ink (predominantly), including rehearsal numbers, and pencil. Extensive performer's annotations in pencil and red and blue crayon.

Page count:

Vn I: 47 numbered pages. Vn II: 33 numbered pages plus title page. Br: 27 numbered pages plus title page. Vc: 26 numbered pages plus title page. Kb: 31 numbered pages.

Paper type:

J. E. & Co. Protokoll Schutzmarke, No. 1, 10 linig
[33.9 x 26.8 cm.; span 27.0 cm.]

J. E. & Co. Protokoll Schutzmarke, No. 2, 12 linig
[33.6 x 26.8 cm.; span 27.5 cm.]

Each part is bound in a brown paper folder with staples. Vn I consists of ten nested bifolia with two leaves (one pasted, one tipped in) added; Vn II consists of nine nested bifolia with one leaf inserted; Va consists of seven nested bifolia; Vc consists of six nested bifolia with one bifolium inserted; Cb consists of seven nested bifolia.

Condition: good, binding loose in places.

Remarks:

- Each part contains a paste-over at rehearsal number 113, the Strings' entrance in the first pantomime.

ABBREVIATIONS

<u>English</u>	<u>Abbreviation</u>	<u>German</u>
Woodwinds		
Piccolo	KIFl	Kleine Flöte
Flute	Fl	Flöte
Clarinet	Kl	Klarinette
Oboe	Ob	Oboe
Bass Clarinet	BsKl	Baßklarinette
Bassoon	Fg	Fagott
Brass		
Trumpet	Trp	Trompete
Horn	Hn	Horn
Trombone	Pos	Posaune
Unpitched Percussion Instruments		
Triangle	Tri	Triangel
Tambourine	Tamb	Tamburin
Tenor Drum	RhTr	Rührtrommel
Wood Block	HZTr	Holztrummel
Snare Drum	KITr	Kleine Trommel
Tamtam	Ttam	Tam-tam
Cymbals	Beck	Becken
Gong	Gng	Gong
Bass Drum	GrTr	Große Trommel
Pitched Percussion Instruments		
Glockenspiel	Glock	Glockenspiel
Xylophone	Xyl	Xylophon
Other Instruments		
Keyboard Glocken- spiel	Glock Klav	Glockenklavier
Strings		
Violin	Vn	Violine
Viola	Br	Bratsche
Violoncello	Vc	Violoncello
Contrabass	Kb	Kontrabaß

THE KURT WEILL EDITION

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CREDITS AND ACKNOWLEDGMENTS FOR THIS VOLUME

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Giselher Schubert

Editing this volume of the Kurt Weill Edition has been collaborative at every stage; the co-editors are deeply indebted to a number of individuals and institutions for their contributions and support:

Giselher Schubert's involvement has far exceeded his role as Editorial Board representative. Always available to offer suggestions, counsel, and insights as editing proceeded, he also co-authored the introductory essay under extreme pressure of publication deadlines. His expert and boundless commitment to the project has proven decisive in bringing the volume to fruition.

Stephen Hinton graciously volunteered his time and talent in translating the introductory essay from the German, a time-consuming task that demanded his unrivaled bilingual expertise in matters Weill. In his role as the first Managing Editor of the Kurt Weill Edition, Edward Harsh oversaw initial stages of work on this volume and subsequently, as a member of the Editorial Board, cast his keen editorial eye on the Critical Report. The other members of the Editorial Board offered valuable advice and guidance at each stage of evolution of this volume. Although Joel Galand joined the Editorial Board after work on this volume was nearly finished, his critical reading of the Introduction was much appreciated. Rose Vekony, copy editor extraordinaire, rescued us from many an inconsistency and infelicity.

Universal Edition opened its archives to the editors, providing valuable source materials. The editors are particularly grateful to Marion von Hartlieb, Ilse Heinisch, and Eric Marinitsch. Agnes Scholz of the Staatsoper Dresden granted permission to publish in facsimile two pages of Josef Gielen's directorial notes and drawings. Arrigo Quattrocchi researched the casts of productions of *Der Protagonist* in Naples and Rome; Jens Weiner confirmed that the production in Essen took place.

The staff of the Kurt Weill Foundation for Music provided support throughout the process. Archivist Dave Stein supplied archival materials, reviewed portions of the Critical Report, and contributed crucially to the Source Descriptions. Elmar Juchem offered his expertise on many a matter in course, and his review of the introductory essay was especially helpful. Finally, without the unwavering support and commitment of the Foundation's president, Kim H. Kowalke, this volume would not have been possible. This volume is dedicated to the memory of Lys Symonette, musical advisor of the KWE, whose enthusiasm for Weill's first opera continues to inspire.

