Kurt Weill

The Kurt Weill Edition

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Die Dreigroschenoper

Ein Stück mit Musik in einem Vorspiel und acht Bildern
nach dem Englischen des John Gay
Übersetzt von Elisabeth Hauptmann

Deutsche Bearbeitung von
Bertolt Brecht

Musik von
Kurt Weill

CRITICAL REPORT

Series I, Volume 5

Edited by Stephen Hinton and Edward Harsh

CONTENTS

LIST OF SOURCES AND SIGLA

A complete bibliography of material related to Die Dreigroschenoper *is beyond the scope of this edition. Below is a list of all material considered during the edition's preparation. For a fuller description of each item, see Source Description section, pp. 51–59.*

SOURCES

Full Score Format
Fh   Holograph full score

Short Score Format
Sm   Production master for **Se**
Se   Klavierdirektions-Stimme, included in **Ie1** (1928, U.E. 8849)
SeM   Copy of **Se** used by Theo Mackeben in conjunction with **Im**

Piano-Vocal Format
Vh   Production master for **Ve1**
VhM   Holograph of "Melodram"
VmK   Rehearsal scores used by Kate Kühl
Ve1   First edition of published Klavierauszug (1928, U.E. 8851)
Ve1a   Reprint of **Ve1** (1929, still U.E. 8851)
VeS   "Salomonsong" published in *Die Musik* (1929)
VmH   "Ballade von der sexuellen Hörigkeit" prepared by Norbert Gingold
VeH   "Ballade von der sexuellen Hörigkeit" published in *Song-Album* (1929, U.E. 9787)
VmL   Undated manuscript of "Arie der Lucy"
VeL   "Arie der Lucy" published in *Die Musik* (1932)

Instrumental Parts
Im   Part set used by Lewis Ruth Band (numbered I–VII according to player; **Im-VII** = **SeM**)
Ie1   Rental part set, including **Se** (1928, U.E. 8849)

Choral or Vocal Parts
CmK   Vocal parts used by Kate Kühl

Text
Tt1   Typescript prepared by Felix Bloch Erben (1928)
Tt1a   Rehearsal script based on **Tt1** and used by director Erich Engel
Tt1b   Rehearsal script based on **Tt1** and used by director's assistant Julius Halewicz
Tt2   Production master for **Tp1**, with editorial markings by Brecht and others
Tp1a   Proofs of **Tp1**, with editorial markings by Weill and Brecht
Tp1   First edition of libretto (1928, U.E. 8850)
Tp2   Collection of song texts published by Kiepenheuer Verlag (1929)
Tp3a   Brecht's emended copy of **Tp1**, used as production master for **Tp3**
Tp3   Revised version of script published in Brecht's *Versuche* (1931)

ADDITIONAL MATERIALS

Full Score Format
FhKD   Holograph full score of *Kleine Dreigroschenmusik*
FeKD   Published full score of *Kleine Dreigroschenmusik* (1929, U.E. 9712)
Fe   Published full score of *Die Dreigroschenoper*, ed. Füssl (1972, U.E. 14901)

Piano-Vocal Format
Ve2   Collection of songs published in *Musik für Alle* (1929)
Ve3   1956 edition of **Ve1** (still U.E. 8851)

Instrumental Parts
Ie2   Second edition rental part set (1991, still U.E. 8849)

Text
Tp4   Version of script published in *Gesammelte Werke* (1938)
Tp5   Emended edition of script published in *Stücke* (1955)
Tp6   Edition of **Tp3** published in *Werke: Große kommentierte Berliner und Frankfurter Ausgabe* (1988)

Recordings
R28a-d Various recordings from 1928
R29a-d Various recordings from 1929
R30a-b Various recordings from 1930
R31a-b Various recordings from 1931

Film
F   Film version of *Die Dreigroschenoper*, directed by G.W. Pabst (1931)

Correspondence
L   Correspondence between Weill and Universal Edition

Statement of Source Valuation and Usage

Key Terms

This edition of *Die Dreigroschenoper* has been prepared to reflect the work's conception and performance in a historically delimited period, chiefly from the beginning of the production process in summer 1928 to the end of that year, by which time the initial publications of music and libretto had been released. To the extent that Weill's attention returned to the work—if only sporadically and in a peripheral way—through 1933, those years are also included in the "target period." The metaphor of a target with concentric rings is intended to capture this edition's bilevel valuation, with the former span representing the target core and the latter the outer ring around it.

An item is classified as a "source" only if it has had textual significance for the preparation of the edition. Items falling outside this definition but nonetheless considered by the editors are designated as "additional materials." The chronological placement of a source within the target period is a key criterion, though by no means the sole one, for assessing its philological significance. ("Philological" is used here in a broad sense to refer to the critical evaluation and establishment of texts of any kind.) Other factors include the extent of the authors' involvement in its preparation and its function in the production and publication process.

"Privileging" refers to the process by which the editors designate certain sources as initial references for particular parameters of the work's text. It is not an assignment of absolute authority, just as it is emphatically not a designation of perfection or infallibility. (No source ever possesses those qualities.) It is merely an acknowledgment that a source is the first consulted for the given textual dimension and that its readings have been adopted if not contradicted by other sources. In cases where other sources disagree, the reading of the privileged source may be upheld or overruled, based on a weighing of its perceived authority against the competing evidence in each case.

The editorial activity embodied in the Main Text and Appendices I and IV (containing supplemental complete numbers and an unorchestrated cut number, respectively) differs from that undertaken in the preparation of Appendices II and III (containing instrumental numbers and additional stro-phes, respectively). In broad terms, texts in the latter sections required a freer, more interventionist approach than those in the former. The valuation and use of sources on either side of this divide are thus different and are presented separately below.

Main Text, Appendices I and IV

Privileging for dimensions of the musical text

The editors privilege **Fh** for all musical dimensions. This is based on both pragmatic and philological grounds. From a pragmatic perspective, although **Fh** readings are overruled or supplemented in this edition on numerous occasions, they are most frequently upheld. The identification of **Fh** as the source of reference obviates pointlessly exhaustive documentation of each upheld reading. From a philological perspective, the score occupies a special position of authority as the source presenting the fullest profile of the musical numbers of *Die Dreigroschenoper*.

Review of other musical sources

Several sources other than **Fh** play a significant role in establishing the edition's musical text. The incorporation of readings from these sources is reported in the Critical Notes unless those readings would be entered anyway as a parallelism (see below). Such reports include information on the competing **Fh** reading (and often those of other sources as well) unless **Fh** is silent on the given point.

As noted in the Introduction, the piano-vocal score was one of three sources with which Weill was intensively occupied in the days immediately following the premiere. His close involvement in at least the early stages of its preparation (represented by **Vh**), and probably in later stages as well (although no page proofs are extant), confers relatively high significance on its ultimate form, **Ve1**. This source presents by far the most coherent published text of the music from the target period. Although it accords closely with the readings of **Vh**, from which it was prepared, it accumulated various refinements through the later stages of the publishing process. For a number of parameters, the editors value it as more informative and authoritative than its model.

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* This section of the Critical Report is complemented and, in places, amplified by sections I, II, and III of the Introduction.

A prominent example is tempo markings. With a few notable exceptions, there is little disagreement among the sources concerning the basic sense of tempo and character for each number. (See table on pp. 49–50.) However, **Ve1** often supplements verbal indications with a metronome marking not present in **Fh** or **Vh**. In other cases, **Ve1** clarifies a tangle of competing (often crossed-out) markings in the two holograph sources. The editors consider each situation on its own merits but generally accept these supplements and clarifications.

Dynamic markings from **Ve1** and **Vh** must be evaluated with great care. Those pertaining to the piano accompaniment appear in some cases to be conceived for the special circumstances of the piano-vocal texture. In many other cases, however, they follow the same scheme established for the instrumental lines in **Fh**. This tendency suggests the possibility that the readings from the piano-vocal scores may be considered as supplements when the full score is incomplete or unclear.

Dynamic markings for vocal parts constitute a special case. The editors accept some of the limited **Fh** markings as sufficient without further emendation. For instance, dynamic markings that appear inconsistent with the prevailing texture may be upheld as motivated by the meaning of the lyrics. Occasionally, the editors uphold the lack of vocal dynamics as properly leaving an aspect of characterization open for performers' interpretation. In many cases, though, readings from **Vh** and **Ve1** are incorporated into the edition to augment markings for this dimension. The latter is the more frequent source, since it contains many more markings for vocal parts than the former.

Vh and **Ve1** also provide a number of important checks on such basic aspects of the **Fh** musical text as pitch and rhythm. They are particularly useful in establishing variants in the vocal line between one strophe and another in cases where, for the sake of efficiency, Weill used ambiguous shorthand notation in **Fh**.

The other musical publication from the core (1928) target period is the set of parts issued by Universal Edition at roughly the same time as **Ve1**. This set contained both instrumental parts **Ie1** and the Klavierdirektions-Stimme (piano-conductor score) **Se**. The latter was apparently prepared by combining readings from **Sm** (for the keyboard and instrumental cue lines) with those of a proof copy of **Ve1** (for the vocal lines and some tempo and dynamic markings). This process seems to have been haphazard and careless, with errors introduced beyond those already present in **Sm**. In a few rare cases, **Se** contains plausible readings not found in any other source, although the authority of these readings is questionable because of their context. Despite this assessment, many of the comments made above concerning **Ve1** apply as well to **Se**. Mention is made in the Critical Notes when the readings of

Se support those of **Ve1**. Readings appearing in **Se** alone are viewed more skeptically and often not adopted.

The instrumental parts of **Ie1** are potentially a useful supporting source as well. Unfortunately, the editors have been unable to identify conclusively any extant set as a product of the initial printing. The same original plates were used for multiple reprint editions over many decades. Each of these reprints may have introduced small-scale corrections, such that later parts, though bearing the same identifying plate number, may not match the originals in every detail. For this reason, **Ie1** has played only a minor role in the edition, used mainly for reference and confirmation.

The original Schiffbauerdamm band parts **Im** (including **SeM**) are a rich as well as confusing source of information. The editors use them primarily to shed light on the version(s) of the musical numbers transmitted by **Fh**. No attempt is made to document comprehensively, much less reconstruct, the full array of alternatives implied by markings in the parts. As mentioned in the Introduction, **Im** served for many different occasions. The edition Commentary includes only a summary note concerning, for example, the multiple developmental stages hinted at in the muddled state of the parts for no. 2. In a number of instances, however, coherent readings from **Im** are accepted as an improvement on or supplement to a weak point in **Fh**. Even more frequently, **Im** readings are recorded in the critical notes to give the user historical information about alternatives developed during the active life of the parts. (Where more specific citations of **Im** are needed, a roman numeral corresponding to the part number is added, as in **Im-III**, for example.)

Because they convey the text of only one or a few musical numbers, many of the other sources—as distinguished from additional materials—play more sporadic, if not always minor, roles. For instance, **VhM** contains the text only of "Melodram" but it is the sole musical source for the final phrase of that number. **VmL** and **VeL** provide the best source text for "Arie der Lucy." Another source for that number is found in the rehearsal materials of **VmK**, which generally offers insight (along with **CmK**) into early developments during the rehearsal period. The usefulness of **VmH**, **VeH**, and **VeS** is largely documentary in that these sources add little to the textual evidence present in **Fh** and **Vh**.

Privileging for dimensions of the verbal text

Tp1 is privileged for dialogue and dramatic context as well as for song numbers and titles. **Fh** is privileged for song lyrics, except with respect to details such as spelling, punctuation, and capitalization, for which **Tp1** is again privileged. Whereas the edition has had to establish critically the sung text of the work from several sources, for the spoken dialogue and stage directions it relies mainly on one source, **Tp1**, supplemented by **Tt2** and **Tp1a**.

Review of other verbal text sources

Lyric discrepancies between **Fh** and the other verbal sources are evaluated on a case-by-case basis. The same evaluation process is employed in circumstances where **Fh** offers no reading at all. A critical note is provided whenever a reading present in **Fh** is overruled, but generally not when **Fh** is silent and readings are adopted from other sources.

Tt1b (more so than **Tt1a**) is the source that comes closest to presenting the verbal text as it probably stood during Weill's initial period of composition. Its active life may have extended through the end of the rehearsals into the period of early performances when Weill renotated certain parts of **Fh**. As such, it can both confirm **Fh** on certain points of conflict with **Tp1** and sometimes suggest the presence of errors.

As mentioned, the editors employ **Tt2** and **Tp1a** as a supplement to **Tp1**, primarily when the latter fails to reproduce indications written into the former by the collaborators.

Tp2 and **Tp3** play an important confirming role as well. They offer insight into the transmission of the sung texts during the latter part of the greater target period. The editors subject these readings to careful scrutiny in each case, and only in exceptional circumstances accept such readings on their own authority alone. Particularly when they concur with **Tt1b**, however, they can be judged to transmit textual details developed in performance that failed to be incorporated into **Tp1**.

A note on additional materials

By definition, readings from additional materials are not incorporated into the edition text. They are, however, occasionally noted in the Commentary in order to provide an added dimension to the situation presented by the sources. The additional items most commonly cited are the scores of the *Kleine Dreigroschenmusik* suite (**FhKD** and **FeKD**) and various historical recordings made during the target period (**R28a**, etc.). Information provided by these items requires circumspection. Although the musical content of **FhKD** and **FeKD** appears to mirror that of **Fh**, the differences of context (concert performance, expanded instrumentation) are such that details of tempo, dynamics, articulation, and the like are not simply transferable to the score of the stage work. Recordings likewise can be problematic as sources. The early limitations of the medium and the special circumstances involved in any given project may result in significant alterations in the very parameters the recording might seem to document with "authenticity." (See Introduction, section X.)

Weighing of competing source evidence

The weighing of competing source evidence, whether for the musical or for the verbal aspects of the text, always involves editorial judgment. There is no single, systematic process through which all conflicts can be resolved. However, specific factors that play a role in such decisions can be identified. Some of the more common factors considered in weigh-

ing decisions are listed below. These are considerations only and may often be in competition with one another. No one of them is a priori necessary or sufficient as support for a given decision. The critical notes do not accommodate a detailed enumeration of these in every case, but many of the notes (especially those recording difficult decisions) briefly remark on the key issues.

- Source evidence:
  provenance, calligraphic features, degree of unanimity, likelihood of error.
- Musical content:
  musical syntax, composer's style.
- Text-music relationships:
  syllabic correspondence (or syllable count), prosody (or metrics), phonetics with respect to sung performance, idiom, syntax, semantics.

"Likelihood of error," listed under source evidence, refers to situations in which features of a given source (structure, layout, nature, etc.) result in a higher probability of various sorts of errors. For instance, in a single measure at the end of a musical phrase that falls on the first system of a new page, an anomalous reading is more likely to be the result of a copying error than it would be were that measure on the same page with the rest of the phrase.

Equalization and other editorial activity concerning musical dimensions

The edition aims to present the musical text of the work in an appropriately consistent form. Most of the sources of *Die Dreigroschenoper* were created under circumstances not conducive to careful attention to detail. The sources display numerous instances of inconsistent notation. Many successive, similar passages are phrased differently, just as many simultaneous, identical instrumental parts are provided with differing dynamics or articulation. The editors resolve these differences to the extent appropriate. Each case must be examined to determine whether the inconsistency is meaningful. In places where changes for the sake of consistency would introduce new inconsistencies, the editors elect to uphold the composer's own inconsistent markings. Cases of apparently redundant dynamic markings are evaluated similarly.

The Commentary does not note instances where the editors have supplied articulation, phrasing, or dynamic markings in an otherwise unmarked passage by analogy with a parallel one. Otherwise, the Critical Notes remark on each act of equalization, except in the rare case of a clear error with only one reasonable solution. Each case of divergence in otherwise doubled passages is evaluated individually. With regard to parameters of pitch and rhythm, equalization is approached with particular care. All of the above issues come into play less frequently with regard to vocal lines, since the editors do not assume parallelism between vocal and instrumental parts.

Other editorial activity concerning verbal dimensions

The editors take analogous action with respect to consistency of the verbal text. Orthographical emendations of parameters such as spelling, capitalization, and punctuation are made without comment. The edition follows current German practice in its treatment of word division and apostrophes.

Appendices II and III

As previously mentioned, the texts presented in Appendices II and III are the product of a freer editorial approach than those in the Main Text or Appendices I and IV. The instrumental interludes and stage music in Appendix II have a peculiar status. Although located in the dramatic text of **Tp1** (or **Tp1a**), they are nowhere represented in full score—notwithstanding the composer's explicit instructions to his publisher that they should be. Their musical texts can be reconstructed only by reference to annotations in the band parts (**Im**). These annotations are often incomplete, imprecise, or otherwise cryptic, and the reading of one instrumental part occasionally contradicts that of another. But because these instrumental versions developed directly from the full versions as notated in **Fh**, most of the relevant problems can be addressed with some authority. The five reconstructions that result can thus be seen to demonstrate the way in which the musicians of the Lewis Ruth Band, under some composer supervision, may have created instrumental music that was not explicitly notated. Only no. A2c presents problems whose solution is beyond the scope of the edition. Lacking sufficient source evidence, a reconstruction in this single case would require decisions of a character more compositional than editorial.

Beyond acknowledging the special status of these numbers, the edition does not offer an exhaustive review either of evidence considered or of decisions made that led to the included texts. Under each title in the Critical Notes appears a brief description of some of the issues relevant to the given number. A further general comment applies to all numbers. In the case of two or more parts offering contradictory readings, the editors base their decision on two principal criteria: sufficient support for the melody in a context where the voice is not present, and least possible disruption of the instrumental texture as represented in **Fh**. The edition adds the marking "solo" or "soli" to those instrumental parts playing the otherwise sung melodic line.

The special editorial circumstances of the numbers in Appendix III relate mostly to underlay. The items included here all appear in at least one target-period source. None of them is indicated in **Tp1**. Three of the four (the exception being no. A17) are fully present in textual sources only. Any anomalies that arise from the absence of notated settings by Weill have been resolved by the editors.

1. Identification of Musical Numbers

The numerical identification of musical numbers is based on the order established in **Tp1**. Main-text numbers featuring sung reminiscences or repetitions are provided with a single lowercase letter reflecting order of appearance in the play (e.g., the three instances of "Hochzeitslied" are labeled 5a, 5b, and 5c respectively). The single occurrence in the libretto itself of an added letter (19a. "Gang zum Galgen") is upheld, even though it does not conform to this scheme. All numbers in the appendices are identified by an uppercase "A" preceding the numerical label. For additional strophes, the A is followed by the numeral of the corresponding main-text item (e.g., A6 "Seeräuberjenny" [additional strophe]). Instrumental interludes and stage music receive an additional lowercase letter (e.g., A2a. "Moritat wie als Motiv"). The two independent appendix numbers with no context in **Tp1** are identified as Ax1 ("Die Ballade von der sexuellen Hörigkeit") and Ax2 ("Arie der Lucy").

2. Score Order

The edition presents the musical notation in a score format corresponding to the seven-player lineup of the Lewis Ruth Band at Theater am Schiffbauerdamm. Each line of music is identified at the left end of the system with both an instrument name (or abbreviation) and a Roman numeral. The score is ordered throughout according to the Roman numerals, each of which refers to a player or part number—established implicitly in **Fh** and explicitly in **Im**—from the original band. Adherence to this order results in some unorthodox arrangements: for instance, the bass appears above the cello, which in turn is placed above the percussion and keyboard.

Although it may seem paradoxical to preserve such historically rooted idiosyncrasy in a score intended to transmit the general text of the work, this is not merely a matter of historical veneration. The music of *Die Dreigroschenoper* is intimately bound up with its conception as a composition for a small band of studio musicians. Weill's score layout makes clear the small ensemble character of the music, something that presentation in conventional full score, with individual lines for every instrument, belies. This latter approach was adopted by **Fe**, the first published edition of the full score produced by Universal Edition in 1972. Nearly every page of that publication gives the impression of a piece conceived for theater orchestra or at least some large chamber ensemble. Very much obscured is the actual conception of a small core instrumentation with peripheral alternatives (see point 3 below and Introduction, section IV), creating a texture of no more than seven—with the rare instance of eight—simultaneously sounding parts.

Although several of the doublings preserved in Weill's layout (trombone and bass, for instance) are improbable in contemporary usage, the presence of two instruments in the same part book does not demand that those two be played by the same individual in any given production. Nor does this arrangement inhibit, as does the **Fe** approach, the many feasible doublings offered by the score.

Perhaps the most quixotic doubling of all those practiced at Schiffbauerdamm and preserved to some extent in **Fh** is that of the second trumpet with percussion. Literal application of the format based on player number would place the second trumpet staff in the part VI location, several staves removed from the first trumpet, with which it plays without exception in rhythmic unison. Weill consistently notates the second trumpet, when it plays, either on the same staff as the first trumpet or on its own staff directly beneath it. The edition employs a compromise. The second trumpet is always placed on its own staff, directly beneath that of part III (first trumpet), rather than in its part VI position. The staff is labeled "VI," but in parentheses, to indicate its placement out of the usual order.

3. Instrumental Alternatives

In **Fh**, Weill uses four different verbal cues to indicate options with regard to type (and sometimes number) of instrument played: "oder," "falls [preferred instrument] fehlt," "wenn möglich," and "ad lib." Given the inherent ambiguity of such markings, the editors have not attempted to interpret them unequivocally, still less to systematize them. The markings are reproduced as they appear in **Fh**, transmitted for the users of the edition to interpret as the situation permits. (See Introduction, section IV for a fuller consideration.)

4. Cautionary Accidentals

Weill was inconsistent in his use of cautionary accidentals. The editors provide additional cautionaries on a limited basis and without comment. These are applied according to a flexible policy that attempts to remain true to the spirit of Weill's own practice while maintaining a moderate posture

with respect to editorial intervention. The policy is best spelled out not in a series of rules but in the following four general directive statements.

a. The reiteration of a given pitch class within a single measure is more likely to receive a cautionary marking than one in an adjacent measure. Likewise, a cautionary is more likely for a reiteration in an adjacent measure than for one that is two measures away, and so on.

b. The change of harmonic or modal context (particularly when marked by several accidentals in proximity) may either obviate the need for a cautionary marking or conversely make that cautionary more necessary. This is very much case-dependent.

c. The reiteration of a given pitch class in an octave different from the original one is less likely to receive a cautionary marking than a reiteration in the same octave.

d. Editorial cautionaries are motivated only by the needs of notation within a single part; there is no attempt to confirm or contradict in one part the changes of accidental inflection in another.

5. Score Footnotes

The edition provides footnotes on score pages to communicate to the performer information of immediate importance. All such footnotes are in English. In a few isolated cases, notes that appeared in earlier sources (in German) are also given as footnotes here, but these are always introduced editorially in English to establish their provenance. Each footnote referring to a particular point on the page is marked with a numeral enclosed in a circle. Footnotes of a more general nature are marked with an asterisk.

6. Notes on Individual Instruments

Bandoneon

The bandoneon is a square-built accordion or concertina with left-hand buttons that sound single notes rather than the chords sounded on the accordion. Originally a German invention, the instrument gained prominence in Argentinian tango orchestras and was reimported into France and Germany in the 1920s.

Banjo

The banjo in general use at the time of the premiere of *Die Dreigroschenoper* was that now known as the "tenor banjo," a four-string instrument (tuned C3, G3, D4, A4) played with a plectrum. Many of these featured an open back and a commensurately less piercing tone than modern instruments with a closed and rounded back. Notation was often written one octave higher than sounding pitch, though Weill seems to have followed this convention inconsistently.

Guitar

The guitar notation in **Fh** is inconsistent: sometimes in treble clef, sometimes in bass; sometimes apparently written in the sounding octave, sometimes an octave higher. The edition standardizes all occurrences of the instrument in the score by notating in treble clef to sound an octave lower.

Harmonium

The instrument played by Theo Mackeben at Theater am Schiffbauerdamm was probably a *Kunstharmonium*, a larger and more powerful model than those manufactured for home use.

"Hawaii Guitar"

The meaning of the designation "Hawaii Guitar" has changed since Weill used it in *Die Dreigroschenoper*. In contemporary usage it usually refers to an electrified instrument of the laptop steel variety that plays a defining role in much American country and western music. In the late 1920s it referred more to a style of playing than to a particular instrument. The style was characterized by extensive vibrato and portamento arising from the use of a slide device (usually a steel bar or glass tube). To accommodate this method of playing, standard Spanish guitars or early resonator models could have been refurbished with a thicker nut to raise the strings further above the fingerboard. Electrically amplified guitars would not have been used in 1928 Berlin.

Percussion Instruments

The basic dance-band drum set of the time included a snare drum and a bass drum, supplemented by a number of "traps." In *Die Dreigroschenoper*, these traps include *Holztrommel* (woodblock), *Becken* (cymbal, mostly suspended cymbal), one or two *Jazztrommeln* (jazz drums), and at least one tom-tom. By 1928 most bass drums were operated with a pedal. The suspended cymbal was probably a Chinese cymbal, a small cymbal characterized by a high, cup-shaped center and a hollow sound with a rapid decay. The jazz drum was likely a small Chinese tom-tom, probably mounted on the bass drum, constructed with a single skin fastened to the frame with brass nails. Weill usually identifies the part simply with the instrument name, but on a few occasions he adds the modifier "(tief)" (deep or low). This indication may imply a second, larger such drum, but the inconsistency of the composer's markings leaves room for debate.

In addition to elements of the drum set, Weill calls for *Pauken* (timpani), *Rührtrommel* (tenor drum), tam-tam, glockenspiel, triangle, and two low bells (notated as F♯3 and G3; see notes for no. 19).

7. Pitch Designation

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

The entry for each number begins with one or more paragraphs of prose followed by numbered notes. The latter are of two types. Those that report editorial actions always state the action first, with supporting information following. Those that report on alternative readings or other situations are variously organized, although they often begin with the siglum of the source in question followed by a colon. Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, third beat; 11.3 refers to the eleventh measure, third notational event (note or chord).

MAIN TEXT

1. "Ouvertüre"

The **Im** parts reveal a number of anomalies. **Im-V** contains no banjo part but does include a holograph bandoneon part. The second trumpet part in **Im-VI** is notated in two layers: the first, in the hand of the original copyist, is pitched in C and matches **Fh**; the second, in a less formal hand, adds a B♭ transposition that matches the extant C part as far as that goes (mm. 1–12) but then continues through the end of the number with a new supporting part that corresponds to the piece's phrasing and harmony. There is some confusion over the use of clarinet in **Im-I**. An indication for soprano saxophone is written into m. 40 but then crossed out in favor of the original clarinet. From m. 51 to the end, an alternative line is given to the alto saxophone. It is not possible to determine unequivocally whether the part was actually played as indicated in Weill's holograph.

Location	Part	Remark
1	ALL	Edition takes "Maestoso" from **Vh**, **Ve1**. This number presents a rare instance of conflict between tempo markings in the various sources. **Fh**, **Se**: ♩ = 100; **Vh**: Maestoso; **Ve1** (and **FhKD**, **FeKD**): Maestoso ♩ = 84. The one extant target-period recording of the "Ouvertüre" (**R30b**)—apart from the contemporaneous recordings of *Kleine Dreigroschenmusik*—features a performance at ♩ = 92. In view of the textual and recorded evidence, the edition offers 84 and 100 as the lower and upper boundaries of a metronome marking range.
1	VII	Edition omits indication in **Fh** for "16'" harmonium stop. No other such indications occur in the score, nor is this one present in any of the other sources.
9–12.4	II	**Im-II**: Annotations indicate that this passage may have been played down one octave in early performances. The transposition may have been motivated by acoustic considerations or it may have been designed to avoid the technical difficulties inherent in producing the (written) F♯6.
17–23	II	**Im-II**: The situation here is similar to that of mm. 9–12.4, with the additional difficulty posed by the (written) G6 at 22.3.
30.7	I	**Im-I**: A♮ written in replacing A(♭).
57–65	I	**Im-I**: The situation here bears some similarity to that of mm. 9–12.4, although the "8vb" marking may refer to the soprano saxophone option (see introductory paragraph above) rather than to the clarinet.
59–65	II	**Im-II**: The situation here is similar to that in 9–12.4 and 17–23, although this passage includes no notes that are as technically challenging as the previous instances of (written) F♯6 and G6.

2. "Die Moritat von Mackie Messer"

The "Moritat" was initially conceived for solo voice accompanied by barrel organ. Weill notated the version presented in **Fh** only after the opening of the first production. The **Im** parts reflect neither that nor any other single version. Instead, they bear a wide range of annotations, loosely reflecting what the players may have been performing at various times. These annotations do not amount to a coherent picture amenable to exhaustive documentation here. (For a fuller consideration of the part situation of no. 2, see Introduction, section III.)

There are two piano-vocal scores of no. 2 in **Vh**. One of these is a holograph. Although it is marked with the same number as the printed piano-vocal score (UE 8851), it contains music for one strophe only, with a single repeat. At the bottom Weill includes a verbal instruction for the arranger or engraver: "6 Strophen. Nur 2 ausschreiben, dann Text der übrigen 4 darunter. Kontrapunkt (mit Bleistift) für II. Strophe." (Six strophes. Write out only two, with the text of the remaining four underneath. Counterpoint [in pencil] for second strophe.) The other score, in Norbert Gingold's hand and used as the basis of the published edition, does not follow Weill's instructions; instead it provides a proper reduction of the full instrumental version **Fh,** with all its variations.

The few dynamic markings in the vocal part of **Fh** show signs of being even more text-driven than elsewhere in the piece. Further, there are several inconsistencies in instrumental dynamics, perhaps arising from the need to provide guidance at significant moments for the interpretation of the lyrics. The relative scarcity of markings in general may attest to the composer's trust in the original band players to make basic decisions about instrumental balance.

Tt1b contains a total of nine stanzas for no. 2. A few markings in **Im** suggest that as many as seven may have been rehearsed. All subsequent target-period sources agree on six. Of the original nine, the three removed during the production process were numbers 2, 3, and 7:

> Und es sind des Haifischs Flossen
> Rot, wenn dieser Blut vergießt
> Mackie Messer trägt 'nen Handschuh
> Drauf man keine Untat liest.
>
> An der Themse grünem Wasser
> Fallen plötzlich Leute um
> Es ist weder Pest noch Cholera
> Doch es heißt: Mackie geht um.
>
> Wo ist Alfons Mike, der Fuhrherr?
> Kommt das je ans Sonnenlicht?
> Wer es immer wissen könnte
> Mackie Messer weiß es nicht.

0	ALL	(See Table, pp. 49–50.)
0	AUSR	No source provides an initial dynamic marking for the voice part. The edition leaves the choice of dynamic to the discretion of the performer as an aspect of characterization.
18–33/2	VII	Edition adds articulation by analogy. **Fh** contains articulation markings in Weill's hand in m. 18 only. The edition adds all other articulation in this strophe by analogy with that measure and by reference to the passage beginning at rehearsal number 6 in **FhKD**, which is similarly, if inconsistently, marked. The most notable difference in the **FhKD** passage is that it is set for winds, with tenuto accents substituting for the wedge accents notated in the **Fh** piano part.
28.2–31	AUSR	Edition takes text ("dem man nichts beweisen kann") from **Tp1**. In **Fh**, Weill erroneously wrote here the underlay of the next strophe ("der von allem nichts gewusst").

38–39	VII	Edition takes the chords on beats two and four of these measures from **Se**. It is difficult to discern in **Fh** whether there are two ledger lines between the top two notes or just one. **Vh** (the second copy, in Gingold's hand) and **Ve1** both show the chord as ♮
66	VI	Edition adds *mf*. No source suggests a percussion dynamic at this location. The previous marking, *p* at m. 50, seems inadequate to match the tutti texture, especially with the brass marked *f*.
85/3	ALL	**Ve1**: *pp*. (The edition does not incorporate this reading into the main text because in this instance the dynamic markings in **Fh** seem complete and consistent as they stand.)

3. "Morgenchoral des Peachum"

The slurring of the accompaniment in **Fh** displays many inconsistencies. The edition regularizes these according to the following two criteria: first, and primarily, that the slurring of the harmonium lines doubling the voice not contradict the syntax of the verbal text; second, that analogous lines of invertible counterpoint be slurred consistently (for example, the upper voice of m. 1 and the middle voice of m. 5).

Crossed out in **SeM**, this number may not have always been performed during the run of the original production.

0	ALL	Edition takes "Feierlich" marking from **Vh**, **Ve1**. (See also Table, pp. 49–50.)
0	PEACH	No source provides a dynamic marking for this number. The edition leaves the choice of dynamic to the discretion of the performer as an aspect of characterization.
0	VII	**Vh**, **Ve1**: G2 in left hand instead of G3.
8/6	PEACH	The instruction for Frau Peachum to join in the singing at this point does not appear in **Fh** but was added by Weill to **Vh** and included in all subsequent printed editions, including **Ve1** and **Tp1**.
13/4	VII	Edition adds G4 by analogy with 9/4.

4. "Anstatt daß–Song"

The second refrain is a philological muddle. The sources contain a host of variants. In **Tt1b** the refrain ends with Peachum and Mrs. Peachum both singing "Wenn die Liebe aus ist und allein du verreckst" (when love is gone and you drop dead alone). This reading is also given in **Tp2**. In **Fh** Weill gives Mrs. Peachum the same words she sings in the first refrain, while Peachum has no underlay whatsoever. In **Vh**, Weill assigns Mrs. Peachum's text to both characters, establishing the precedent for all future musical sources. In **Tt2** the indication to include no. 4 (no text provided) is crossed out, perhaps because it had been cut at that point in the initial production (although the other sources give no evidence of this). **Tp1a** observes this excision, but Weill subsequently wrote in an instruction to the engraver to reinsert no. 4 and to reproduce the text of the piano-vocal score. In **Tp3**, Brecht restored the sentiment of the original refrain, slightly changing the words to "Wenn die Liebe aus ist und im Dreck du verreckst" (when love is gone and you drop dead in the filth), which certainly makes sense in light of Peachum's preceding lines. A case can be made, then, especially on account of the subtle variations between each of the singers' words in this second refrain, that from a point early on in the production process Peachum's words were meant to provide a negative counterpoint to those of his wife; thus she should indeed retain her words from the first refrain, while her husband contradicts them. Perhaps Weill had intended this all along but simply forgot to add Peachum's text. At any rate, since it makes sense for the two to continue singing different words here, the edition restores the original line in the rehearsal script for Peachum to sing.

There is some evidence in emendations written into the **Im** parts of a purely instrumental performance of this number, but the information is insufficient to allow reconstruction. This is not one of the numbers identified as instrumental interlude or stage music in **Tp1**.

1	ALL	Edition takes "Moderato" from **Vh**, **Ve1**, **Se**. (See also Table, pp. 49–50.)
4/3	III	Edition changes wedge accent to tenuto by analogy with similar locations in mm. 8, 27, and 31.
5	PEACH	Edition takes *mf* from **Ve1**, **Se**.
7.4	III	See 30.4.
11–12	II	**Im-II**: Original layer of notation matches **Fh**; modifications are written in changing the rhythm to a dotted eighth-sixteenth pattern, crossing out the slur, adding staccato marks in both measures and a crescendo in 12/1–3. (Crescendos are written in here as well in **Im-II** and **Im-VI**.) This may be indicative of some confusion over the pairing of cantabile melody and dotted accompaniment, a presumably intentional contrast that is confirmed in **FhKD**. (See also following note.)
11–12	PEACH	The original layer of notation in **Vh** reads:

PEACH: grad als ob man ih - nen ei - ne Ex - tra-wurst ge-bra - ten hätt'.

		This was later crossed out and the **Fh** version written in above (by Norbert Gingold?). The original reading was reproduced in **Ve1** and **Se**, although in a rhythm of straight eighth notes instead of the dotted eighth-sixteenth pattern. It is unclear why only the rhythm and not the pitches were changed. These readings likely stem from a transcription mistake in **Vh**, with the composer accidentally copying the line in the right hand of the piano accompaniment. The error was repeated and left uncorrected in mm. 34–35.
12	ALL	Edition omits the "Rall." marking. In brown pencil in an unknown German hand and distinct from the postwar repetition in red pencil by Leonard Bernstein, this marking is of dubious authority and is not repeated in the parallel location in m. 35.
13	I	**Im-I**: "langsamer".
13	FR P	Edition takes *mf* from **Ve1**, **Se**.
17/3–18	IV	**Fh**: The original layer of notation continued the doubling of the voices but was subsequently crossed out in these measures only. The hand motion and dark pencil used is nearly identical with that in the opening measures of no. 8 and thus was probably by Weill himself. The cancellation must have occurred early, since the original notation was not copied into **Im-IV**.
23	VI, VII	**Im**: In **Im-VII** a heavy double bar is written in at the end of this measure along with a note: "Moritat 6 Takte" (Moritat, six measures). Written into **Im-VI**, both here and at the end of the number, are caesura markings along with the word "Halt". No other parts include similar markings.
28	FR P	Edition takes *mf* from **Ve1**, **Se**.
30.4	II	Edition upholds the written F♮ here and the written F♯ in the parallel location in part III (7.4). Though these readings would seem to contradict one another, they are confirmed by **Fh** and **Se**, and especially by the ♮ written emphatically into m. 30 of **Im-II** with no such marking present in m. 7 of **Im-III**. The one possible alternative would be to restore both locations to F♯ on the basis of **Vh**, in which m. 7 is initially indicated as E♭ (concert pitch) but with the ♭ crossed out and no accidental in m. 30. There is no support in any source for the inflection of both locations as F♮.
34–35	I, PEACH, VII	**Im**: Notations written into **Im-I** and **Im-VII** indicate a diminuendo from 34 to 35/3, suggesting a subito attack of the *f* at 35/4. (See also the note for mm. 11–12 PEACH.)

35/4	I, VI	Edition takes G4 in I and bass-drum stroke in VI from **Im**. At the parallel location in m. 12, **Fh** shows the alto saxophone in part I playing a G4 eighth note with accent and a bass-drum stroke in part VI. Although those elements are missing in **Fh** at m. 35/4, annotations written into **Im-I** and **Im-VI** respectively suggest that they were added by the players and so performed.
36–37	II	The G5 might be judged a transposition error (i.e., G5 written for an E♭ instrument sounding B♭4) given the lack of a similar added ninth in the preceding or following chords, especially in the parallel location of mm. 13–14. However, all three sources (**Fh**, **Se**, **Im-II**) support the reading uncorrected.
40/3–41	I	See 17/3–18. The situation here is similar except that the original layer of notation was copied into **Im-I**, then subsequently replaced by rests written in with a less formal hand.
42–46	II	**Im-II**: Original layer of notation (matching **Fh**) crossed out; part written in doubling alto saxophone at lower octave. The new 46.1 is notated as a quarter note with staccato, the notation written as well into the same location in **Im-I**.

5a. "Hochzeitslied" (unbegleitet)

Both **Fh** and **Vh** contain the indication "zuerst a capella" (at first unaccompanied); **VmK** indicates "zuerst zögernd" (at first hesitantly). The latter marking likely relates to the stage direction in **Tp1** for 5b: "Drei Männer rechts erheben sich und singen, zögernd, matt und unsicher" (three men on the right get up and sing, hesitantly, faintly, and uncertainly). This relation suggests that at some early stage only one unaccompanied rendering of this number (corresponding to 5b) was planned prior to the full, accompanied version (5c). Further evidence for this single instance appears at the top left of the first page of no. 6 in **Fh**. Although crossed out, the notation legibly presents the names of several characters, text-and-music incipit to no. 5, and the words "a capella". The idea of preceding no. 6 with not one but two unaccompanied performances (i.e., both nos. 5a and 5b) probably developed after all the above markings had been made.

In **Fh**, Weill provided the accompanied version of this number (no. 5c) with a marking of "Moderato assai (♩ = 90)", which he may not have intended to apply to the unaccompanied performances. The edition leaves the choice of tempo to the discretion of the performer as an aspect of characterization.

5b. "Hochzeitslied" (unbegleitet)

See the general note for 5a.

0	Chor	Edition changes the opening dynamic marking to *p* from the *f* marked in **Fh**. The *f* contradicts the stage direction "…singen zögernd, matt, und unsicher."
18	Chor	**VmK**: "wie vorher" .

(no. 6 on next page)

6. "Seeräuberjenny"

See the note for appendix item A6 concerning an additional strophe.

It is likely that this number, like a few others, such as no. 9, was initially rehearsed in a piano-vocal setting. During the course of rehearsals or early performances, its orchestration may have developed experimentally, with the players writing into their parts (or Weill for them) some version of what they had been playing or improvising. (None of the parts is in the usual professional copyists' hands; **Im-IV** and **Im-V** are, in fact, holographs.) This notation was assembled in score form only after the premiere, when Universal Edition demanded a complete full score. In this case, **Fh** postdates the **Im** parts. **Fh** and **Im** match in most, but not all, respects. For instance, notation in **Im-VI** suggests a snare drum doubling the rhythm of the winds for the first two strophes, resting for the third, and then in the fourth strophe punctuating each beat with a stroke on two tom-toms rather than the single one called for in **Fh**. **Im** also gives evidence of instrumental experiments not even hinted at in **Fh**, such as a bassoon part that is roughly sketched in **Im-II**.

Fh contains only the first measure of text and music for the first and second strophes of the POLLY part. (The third strophe is notated complete.) Weill's note in m. 4 reads: "u.s.w. siehe Klavierauszug" (etc., see piano-vocal score). The vocal part presented by the edition is based on readings from **Vh**. Most of the stemming patterns (upstem for the first strophe, downstem for the second) are accepted from **Ve1** or **Se** without specific comment.

1	ALL	(See Table, pp. 49–50.)
1	I, II	**Fh:** "Beide Klar. können durch Saxophon ersetzt werden." (Both clarinets can be replaced by saxophone.)
2	POLLY	No source provides an initial dynamic marking for the voice part. The edition leaves the choice of dynamic to the discretion of the performer as an aspect of characterization.
4	POLLY	Edition takes text ("abwaschen") from **Tp1**; all other sources agree on "aufwaschen". The former is the more common idiom and can be sung more easily.
12/4–14/1	POLLY	Judging from the paste-over insertion in **Vh**, and also from annotations in the **Im** parts, this quasi-repetition in the first and second strophes of the previous phrase developed in the course of rehearsals or early performances. (The parallel repetition in the third strophe is notated in the original layer of **Vh**.) The interpretation of the "x" noteheads is open to question. The notation likely refers to a performance style somewhere between singing and speaking. As demonstrated by contemporaneous recordings, such a vocal delivery was by no means limited to passages so marked. (See Introduction, section X.)
14–27	V	Edition takes banjo part from **Im-V**. Although the banjo part in **Fh** ends in m. 12, **Im-V** contains a holograph part that continues through the end of the first and second strophes. In **Fh**, Weill continued the banjo staff through the entire number but left it completely blank. It is likely that he intended to return to the score later and fill in the continuation of the part but never did so. (Measures 1–12 of **Im-V** do not match **Fh** precisely.)
15	POLLY	Edition takes *mf* from **Ve1**, **Se**.
15–22/1	VII	**Im-VII:** Octaves written in as an alternative double the trombone at pitch and one octave lower.
19	POLLY	Edition takes text ("sehen hinterm") in second strophe from **Tp1**, **Tt1b**. The presence of this reading in both the early script and published libretto suggests that Weill accidentally recopied the first strophe text here.
22/2	POLLY	Edition takes *p* from **Ve1**, **Se**.
28–29	VI	**Im-VI:** indication for two tom-toms rather than one.
29	POLLY	Edition takes *p* from **Ve1**, **Se**.

30.3	POLLY	Edition takes G4 from **Vh**, **Ve1**, **Se**; **Fh**: A4. This change is consistent with the melodic pattern established previously.
34.8	POLLY	Edition takes text ("aus") from **Tp1,Tt1b**; **Fh**: "vor". The presence of this reading in both the early script and published libretto suggests that Weill accidentally copied here the "vor" that appears in the next line.
39/2	POLLY	Edition takes *pp* from **Ve1**, **Se**.
42	POLLY	Edition takes *p* from **Ve1**, **Se**.
48	POLLY	**Im-VII**: Vertical lines written in indicate a correspondence of the text "dann" with 48/1 and "sag ich" with the two sixteenths at the end of the bar in the piano right hand.
49	POLLY	Edition takes rhythmic notation of "Hoppla" from **Vh**, **Ve1**, **Se**.
49/4	POLLY	Edition takes *p* from **Ve1**, **Se**.
54	ALL	Edition takes fermatas from **Vh**, **Ve1**, **Se**.
54	VI	**Im-VI**: "Gong".

7. "Kanonensong"

See the note for A7a regarding an instrumental version of this number.

The **Im** parts are heavily marked (**Im-VI** particularly so, with many deletions and alternatives written in). This is at least partly a result of the number's use as an instrumental piece of "Zwischenaktmusik." It is difficult to determine with certainty, in every specific case, to which context a given marking refers; some cases are clearer than others. The notes reported below focus as much as possible on the vocal version of the number. One notable annotation common to many passages in various parts is a fairly consistent phrasing applied to the recurrent dotted eighth-sixteenth-quarter pattern, whereby the sixteenth and quarter are slurred together.

In a few isolated cases, the edition silently changes a note spelling to its enharmonic equivalent. These changes incline toward a consistent spelling in sharps, with exceptions made when such spelling might cause problems in performance (especially in the E♭ and B♭ transposing instruments).
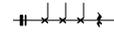
For reasons that are unclear, in this single number the **Fh** readings for verbal text punctuation prove to be more reliable than those of **Tp1**. The edition privileges the former without further comment.

1	ALL	Edition takes ♩ = 92 from **Ve1** and **Se**. (See also Table, pp. 49–50.)
1–	I	**Fh**: The piccolo "ad lib." is an unusual instance of that marking. The substantial difference in sound between the notated piccolo and alto saxophone parts suggests that this was not simply a matter of one replacing the other depending upon availability. Weill may have offered the piccolo as a possible addition as opposed to an alternative.
6–9	VI	**Im-VI**: alternative percussion instrumentation: 6/4, bass drum; 7–8, tom-tom; return to snare drum in m. 9.
7	IV, V, VI, VII	Edition takes *mf* from **Ve1**.
9–32	III	**Im-III**: second trumpet part written in, along with the indication "m. Dämpfer" (with mute—"offen" [open] at m. 33). The percussion in part VI is active throughout these measures and thus unavailable to play the trumpet line. The second part would not have been possible given the circumstances of the original production and was likely devised independent of it.
9	MAC	Edition takes *mf* from **Ve1**, **Se**.
10–12	I, II	The baritone saxophone part may be notated one octave too low, sounding as it does an octave below BROWN rather than in unison with him. Also, an alternative line for alto or baritone saxophone is written into **Im-I**:

and an alternative tenor saxophone line into **Im-II**:

21–24	MAC, BROWN	Edition takes accents from **Vh**, **Ve1**.
22–24	BROWN	In the three occurrences of this passage, there is a consistent pitch divergence between the readings shared by **Fh** and **Se** and those shared by **Vh** and **Ve1**. The edition presents the former, as slightly more authoritative, in regular-size noteheads, as well as the latter, as a viable alternative, in cue-size notes.
25	BROWN	Edition takes *p* from **Ve1**.
26	VI	**Im-VI**: alternative written in: "Holz"
28	VI	See 26.
32	MAC, BROWN	Edition takes text ("da") from **Tp1**; **Fh**: "dann". Given the minimal difference between these two readings, the former is favored for its more congenial diction.
33–35	II	**Im-II**: alternative written in:
		(musical example: Tsax in B, m. 33)
33–35	VI	**Im-VI**: alternative percussion instrumentation: "Wirbel" with crescendo, mm. 33–34; then "Becken" on 35/3.
33.3–34	MAC, BROWN	Edition takes crescendo wedge from **Ve1**.
35	ALL	Edition takes *f* from **Ve1**.
36–37	VI	Edition adds notation by analogy with 38–39. Measures 36–37 are empty in **Fh** (and in **Im** and **Ie**).
41	VI	**Im-VI**: alternative written in:
		(musical example: Szg, m. 41)
44	ALL	Edition takes *mf* in voices and *p* in instruments from **Ve1**.
45–47	I	**Im-I**: alternative baritone saxophone matching mm. 10–12 written in.
45–51	II	**Im-II**: alternative soprano saxophone part written in one octave lower.
52–71	MAC, BROWN	Not written out in **Fh**, only the indication "Refrain wie vorher" (Refrain as before).
55–58	VII	Edition takes left hand octaves from **Ve1**. Although in these bars **Fh** includes only the upper octave notes, the prevailing *f* dynamic and the example of the immediately preceding mm. 53–54 suggest both octaves should continue through the end of the phrase.
56–59	MAC, BROWN	See 21–24.
57–58	I, II	**Im-I**, **Im-II**: alternative parts written in one octave lower.
60–63	IV	**Im-IV**: alternative written in:
		(musical example: Pos, m. 60)
61	VI	See 26.
63	VI	See 26.
64–67/2	I	**Im-I**: alternative lower octave written in; upper crossed out.
64–67	II	**Im-II**: alternative soprano saxophone part written in one octave lower.
68/3–69	MAC, BROWN	Edition takes crescendo wedge from **Ve1**.
74–76	VI	Edition continues pattern by analogy with 71–73. Measures 74–76 are left blank in **Fh**, probably because of an oversight. (They begin a new system on a new page.)
77–81	ALL	**Vh**: *pp*.
80/4–82	V	The small notehead notation appears in **Fh**. It likely offers a choice between upper and lower octaves. This passage is not performable in both octaves simultaneously with conventional slide technique.
87–107	I	**Im-I**: piccolo part crossed out; alto saxophone part written in. **Fh** contains no "ad lib." marking here, unlike mm. 1–7.
87	III	Edition adds "senza sord." **Fh** contains no cancellation of the muting in the previous passage; **Im-III** has "offen" written in to m. 99. The beginning of the final refrain, with its *f* marking, seems a more logical spot.
87	VI	**Im-VI**: "klingend Becken".

87–106	MAC, BROWN	See 52–71.
88–93	IV	**Im-IV**: alternative written in. This may have been a variation for purely instrumental performance. It is incorporated into mm. 53–59 of A7a.
91–94	MAC, BROWN	See 21–24.
99–107	II	**Im-II**: alternative written in one octave lower.

5c. "Hochzeitslied"

The **Im** parts all include some sort of indication for a cut written in at m. 15; some also show m. 16 through the end crossed out. These cuts suggest that the "gröhlend weiter" singing of the chorus may have been accomplished through a repeat of the first half of the number (the second time at the *f* dynamic originally marked in **Fh** at the opening), concluding on the second arrival at m. 15. The edition does not incorporate this plan into the text but leaves it open as a possibility. Less easily explicable are the annotations in many of the parts indicating the elimination of mm. 7–8.

The edition assigns to the piano all the accented passages and to the harmonium the sustained chords. Several points support this. The opening indication in **Fh** is for "Klavier", with an explicit change to Harmonium in m. 7; no other indications for instrument change follow, perhaps because the continued alternation between the two instruments was to be understood. Indeed, the contrasting idioms of piano and harmonium suggest this alternation. Finally, **Im-VII** shows the measure prior to the first sustained chord crossed out, perhaps as a way to allow the player time to change from piano to harmonium.

0	ALL	Edition takes ♩ = 90 from **Ve1**, **Se**. **Vh** and **CmK** preserve earlier markings providing for ♩ = 106. See Table, pp. 49-50.
0–2	ALL	Edition changes the opening dynamic marking to *p* from the *f* marked in **Fh**. The forte contradicts the stage direction: "Singen… ganz stimmungsvoll und leise" (singing… quietly and with spirit). See general note above.
16	ALL	Edition reinstates the *f* marking indicated at the opening in **Fh**, following the stage direction "…alle singen gröhlend weiter…" (…all continue singing, raucously…).
20	Chor	**VmK**: "wie vorher" (as before).

8. "Liebeslied"

See the note for A8a regarding an instrumental version of this number.

Fh shows two layers of notation for the underscoring of the dialogue between Macheath and Polly in mm. 1–14. Both are in Weill's hand, the first in black ink and the second in dark pencil. (These two layers are reflected as well in **Im**, the first as originally copied and the second written in.) The first layer indicates that the tremolos in mm. 1–12 are to be played by parts I and II (clarinet and tenor saxophone respectively) and the solo figures in mm. 3 and 6 to be played by part VII (harmonium). The second layer crosses out the first layer in these parts and renotates the tremolos in part VII (now piano) and the solo figures of mm. 3 and 6 in part I (alto saxophone).

In this same opening section, the number of dialogue syllables corresponds to the rhythm of the solo figures. It appears that Weill made an effort, in both **Fh** and **Vh**, to align syllables vertically with the respective notes in the solo parts. This is a point of significance for performance, although exactly how this notation is best interpreted is an open question.

Im-V contains no violoncello part, or in fact any part at all, in a professional copyist's hand. There are, however, two noncontiguous sides of manuscript written in a rough hand that, taken together, present a complete alternative part. Measures 1–14 are notated as sustained chords for bandoneon; the notation of the remainder of the number, on a separate side, shows accompanimental chords (similar to the right hand of the piano part) for an unidentified instrument (banjo, most likely). This second side is titled with the opening words of the Boston-Tempo section: "Und gibt es kein Schriftstück".

1	ALL	Edition takes ♩ = 66 from **Ve1**. (See also Table, pp. 49–50.)
1	III	**Im-III**: "m. Dämpfer wah" (with wah mute).
7–9	ALL	**Im**: An alternative sequence of meter signatures is written into **Im-II**, **Im-III**, **Im-V**, and **Im-VII**: m. 7 = ¢; m. 8 = $\frac{2}{4}$; m. 9–14 = ¢.
15	ALL	Edition takes ♩ = 88 from **Ve1**. (See also Table, pp. 49–50.)
15–47	II	**Im-II**: A parallel part is written in a sixth lower than the original notation, which matches **Fh**.
16	VI	**Fh**: Only in this single location in the number is the indication "JzTr" accompanied by the parenthetical addition "(tief)". See Commentary: General Issues, point no. 6.
19	ALL	**Se**: "G.P."
21	POLLY, MAC	Edition takes text ("Blumen") from **Vh**, **Ve1**, **Se**, **Tp1**, **Tp3**; **Fh**: "Kerzen" (apparently initial "B" of "Blumen" crossed out); **Tt1b**: "Lichte". Weill himself seems to have been uncertain as to which word was to be set here. Given this uncertainty, the edition accepts the reading supported by the greatest number and range of sources.
24	POLLY	Edition takes text ("du") from **Vh**, **Ve1**. Both **Fh** and **Tp1** present mm. 15–47 as a passage for "BEIDE", thus not indicating different pronouns for the two characters.
25	POLLY	Edition takes text ("mein") from **Vh**, **Ve1**. See 24 above.
28	POLLY, MAC	Edition takes text ("ist") from **Tp1**; **Fh**: "gibt's". Given the minimal difference between these two readings, the former is favored for its more congenial diction.
39	I, II, POLLY, MAC	Edition takes *mf* and crescendo wedge from **Ve1**, **Se**. (Edition upholds only the crescendo wedge in the doubling instruments.)
41	ALL	**Im**: Notations written into several of the parts suggest performance with a fermata on 41/2 and a caesura between 41/2 and 41/3.
43	POLLY, MAC	Edition takes *p* from **Ve1**, **Se**.
47	VI	**Im-VI**: "Gong!!"

9. "Barbarasong"

This number underwent a particularly complicated genesis with respect to its placement, who sings it, and how it was orchestrated. A complete and precise reconstruction of that genesis is not possible based on the available evidence. During a portion of the rehearsals and run of the original production, Lucy probably sang the number (and also the brief reminiscence of it in no. 20). This was likely the case at the time of the preparation of the libretto for publication, since the typescript on which it is based (**Tt2**) explicitly assigns the number to "Lucie". This assignment is cancelled, with "Polly" written in. All subsequent published materials uphold the change.

The number probably went into rehearsal as a piece for piano and voice. The final refrain may well have acquired its expanded instrumental accompaniment through a process of experimentation and improvisation, with the instrumentation not notated in score form until later. The state of the sources is similar to that described in the note for no. 2 above. The number is not contained in **Vh** at all. **VmK** presents an alternative (perhaps early) version, setting a text similar to that of **Tt1b**. As in nos. 2 and 6, none of the **Im** parts are in the usual professional copyists' hands. They present numerous conflicting bits of evidence concerning the development of the piece in rehearsal and performance. In fact, five of the seven parts contain notation for at least two different versions. None of this evidence amounts to a coherent picture amenable to exhaustive documentation here.

Fh is notated as a single strophe to be repeated three times, with the instruments instructed to join in only on the third refrain. The text of the second and third strophe is added by a different hand, presenting numerous problems of underlay with the vocal line as notated for the first strophe. In such cases, the edition privileges the underlay of **Ve1**.

The sources disagree on the verb tense used in the first strophe. **Tt1**, **Tt2**, **VmK**, **Tp1a**, and **Tp2** consistently use present tense; **Tp1** consistently uses past tense, although the **Tp1a** proofs do not call for this change; **Fh** and subsequent musical sources offer a version mixing the two tenses in a seemingly arbitrary way. The edition accepts the present tense reading of the first group, based on its consistent use in the early sources and its compatibility with the narrative structure and sense of the song.

0	ALL	(See Table, pp. 49–50.)
15	POLLY	Edition takes "poco rit." from **Ve1**.
26/4	ALL	**Im**: Wherever this characteristic pickup figure occurs in the parts (mostly in the context of the third strophe) it is uniformly notated as dotted quarter-eighth, rather than eighth-eighth or quarter-quarter. This reading is likewise reflected in **VmK**.
26/4	POLLY, VII	Edition takes *p* from **Ve1**, **Se**.
36	ALL	**Im**: Where this figure occurs in the parts (mostly in the context of the third strophe), a fermata is often written in on 36/3 or the equivalent.
44/4	POLLY, VII	Edition takes *p* from **Ve1**, **Se**.
70/4	ALL	See 26/4 ALL.
70/4	POLLY	Edition takes *p* from **Ve1**, **Se**.
71	ALL	**Fh**: The meaning of the parentheses enclosing "Breit" is unclear. (They are not present in the other sources.) The intention may be to temper the indication somewhat. Perhaps there is some relation to the outer voices given the instruction's placement both above the alto saxophone melody line and beneath the piano bass notes.
80	ALL	See 36.

10. "Erstes Dreigroschenfinale"

There is some confusion among the sources regarding a significant tempo detail. The edition follows **Ve1** in indicating that Peachum's proclamations in mm. 11–22 and 40–51 should be performed "Poco meno mosso," with an "a tempo" at both m. 23 and m. 52. No such markings appear in the target-period layers of **Fh** (the entry in blue pencil is by Leonard Bernstein and hence irrelevant for the edition), or in **Se**. The indication does appear (at m. 11 only) in the original layer of **Vh** but at some point was crossed out. The fact that the marking was reproduced in **Ve1** suggests that the cancellation may have been a somewhat later change. A recording made in 1930 (**R30b**) by Theo Mackeben and the Lewis Ruth Band features the following tempos: m. 1, ♩ = 138; m. 11, ♩ = 88 in a flexible quasi-recitative style; m. 23, ♩ = 126; m. 30, ♩ = 138; m. 40, ♩ = 84 in a steadier tempo; m. 52, ♩ = 126. Although this recording bears minimal authority as a source for the edition, the marked contrast of tempos the recording displays in these passages supports the readings of **Ve1** and suggests the possibility that the tempo relationships developed in performance in the theater but were never retroactively noted in **Fh**. Two of the **Im** parts support this notion: **Im-I** and **Im-IV** bear markings ("Breiter" and "Langsame Halle" [*recte*, Halbe]) written in at m. 40 to indicate a slower tempo.

The notation of the repeated passage mm. 83–90 is inconsistently laid out in the sources. **Fh** sets the passage in repeat signs with first/second and then third endings but includes text to only the first repetition. The state of **Vh** is similar, except that an unidentified hand has written in, above the staff system, the texts of the second and third repetitions. **Ve1** contains text for all three repetitions, although the phrase is written out in full three times without repeat signs. **Se** contains both the repeat signs and all three stanzas of text, the layout favored by the edition. The editors employ **Tt1b** and **Ve1** to evaluate the readings of **Tp1** for the second and third repeats.

The sources similarly diverge with respect to the notation of mm. 104–117. The edition follows **Ve1** in writing this passage out, rather than notating it as a repeat with first and second endings as do **Fh**, **Vh**, and **Se**.

Several notations in **Im-II** indicate that clarinet was used as an alternative to tenor saxophone throughout this number in the original production.

Tt2 offers a distinction between the intervals following the first and second act: "kleine Pause" (a short break) in the former case and "große Pause" (probably more like an intermission) in the latter. Having a break in continuity only between the second and third acts would make for a very long first half, a situation which the "kleine Pause" was presumably intended to resolve.

1	ALL	Edition takes ♩ = 132 from **Ve1**, **Se**. **Vh** preserves an earlier marking. See Table, pp. 49–50.
1–11	II	**Im-II**: alternative notation written in suggesting clarinet playing one octave lower.
1	III	**Im-III**: "Dämpfer" (mute).
1	POLLY	Edition takes *p* from **Ve1**, **Se**.
11	ALL	See introductory paragraph above regarding tempo markings.
12	PEACH	Edition takes *p* from **Ve1**, **Se**.
22–29	I	In **Fh**, Weill provided this passage with three different markings: "ad lib.", "falls fehlt", and "oder". In this particular case, the edition accepts "falls fehlt" because it is the least ambiguous of the three. See also Introduction, section IV and Commentary: General Issues, point no. 3 regarding markings Weill used to suggest instrumental alternatives.
23	ALL	See introductory paragraph above regarding tempo markings.
27–29	II	**Im-II**: transposition for bassoon written in.
30–39	II	**Im-II**: a number of alterations have been written into the bassoon part (note the uncorrected pitches in 39/3–4):

30–51	II	**Im-II**: transposition for tenor saxophone written in.
33	II	The relationship of this measure to m. 4 is an instance in which two apparently parallel passages may be articulated differently on purpose. (Compare also mm. 35–36 with mm. 6–7, m. 52 with m. 23, etc.)
39/3–4	II	Edition restores the original **Fh** notation by analogy with the vocal part, which this passage otherwise doubles. **Fh**: original C♯4–B3 crossed out by Weill, replaced by F♯3–E3; **Im-II**: F♯3–E3; **Se**: C♯4–B3.
40	ALL	See introductory paragraph above regarding tempo markings.
40	II	**Im-II**: "Clar" with the marking "Tenor 8 höher" (tenor 8 higher).
40	VII	**Im-VII**: "Klavier".
50	ALL	**Im**: Notations written into **Im-IV** and **Im-VII** suggest a brief break between 50/2 and 50/3, with the triplet sixteenths in part IV removed. This corresponds closely with the performance recorded by Mackeben and the Lewis Ruth Band on **R30b**, raising the possibility that these particular markings were made specifically for the circumstances of the recording.
52	ALL	See introductory paragraph above regarding tempo markings.
58/4	POLLY, FR P	Edition takes *mf* from **Ve1**, **Se**.
59	PEACH	Edition takes final measure of phrase from **Vh**. **Fh**: originally left blank by Weill. (A quarter note and rest were added in red pencil, perhaps by a Universal Edition editor in an effort to match other sources.)
62	III	**Im-III**: "Dämpfer falls raus" (mute in case open).
62	PEACH	Edition takes *f* from **Ve1**, **Se**.
66	V	Edition adds notation by analogy with m. 62. The measure is blank in **Fh** and in **Im-V**, almost certainly a copying error.

67	III	**Im-III**: "offen".
74	V	Edition adds notation by analogy with m. 73. (See note on similar situation in m. 66.)
75	PEACH	Edition takes *f* from **Ve1**.
80	ALL	Edition takes "G.P." from **Se**.
82	PEACH	Edition takes *p* from **Ve1**.
83	III	**Im-III**: "1+3x blasen" (play first and third time).
91/2	ALL	**Ve1** and **Se** suggest a tutti *f* dynamic already at the pickup to m. 92.
103/2–117	IV	**Im-IV**: alternative part written in combining original part with doubling of PEACHUM:

117/2	ALL	Neither **Fh** nor **Vh** provide a dynamic marking here. Both, however, show an especially emphatic *f* in all parts at 125/2, suggesting a contrasting dynamic in this previous phrase. **Ve1** and **Se** mark both locations as *f* but the situation is ambiguous enough to question the reading in this earlier location.
126	III, VII	**Im-III**: "Accelerando". (**Im-VII** contains a marking at the end of m. 127 that may read "acc.")
129/2	POLLY, FR P, PEACH	Edition takes *ff* from **Ve1**, **Se**.

11. "Melodram"

"Polly's Lied" and "Melodram" are closely related. It is probable that one developed from the other (most likely the latter from the former) in the course of preparations for the original production. The text of **Tt1b** makes it clear that at some point in the production process the two numbers were performed sequentially ("Polly's Lied" and then "Melodram"), as notated in **Fh** and **Ve1**. Both are so copied into the first layer of a number of the **Im** parts as well. (The parts as a group are heavily marked, showing evidence of experimentation. See the note for A11.) However, the segment of the scene including "Polly's Lied" is excluded from **Tp1** (and also from **Tt2** and then **Tp1a**), this excised portion corresponding precisely to an apparent cut marking in **Tt1b** (**Im-VII** shows "Polly's Lied" to be cut as well). The fundamental anomaly presented by the surviving sources is that despite this lack of dramatic context in the published libretto, "Polly's Lied" was included along with "Melodram" in the published piano-vocal score prepared around the same time. Unable to resolve this anomaly in any final way, the edition follows the context provided by **Tp1** by presenting "Melodram" as part of the main text and "Polly's Lied" (along with its context from **Tt1b**) as appendix item A11. It is worth noting that in *Kleine Dreigroschenmusik* Weill includes an instrumental arrangement of both numbers in sequence corresponding to **Fh** and **Ve1**. The text of "Polly's Lied" was not reinstated in the printed text of the work until 1955, with the publication of **Tp5**.

Although **Fh** is notated in E major, all other musical sources are notated in G major, in accordance with Weill's written request in **Fh**: "Bitte nach g dur transponieren" (please transpose to G major). The edition accordingly presents the number in G.

The original layer of **Fh** placed a repeat sign after m. 19; m. 20 was the final measure, with parts II, IV, V, VII holding pitches of an E–B fifth on dotted half notes. Weill later added in pencil the musical and text incipit to Macheath's final phrase but did not cross out the repeat sign. **VhM**, **Ve1**, and **Se** present the full final phrase, but without a repeat of the preceding passage. **Im-VII** contains a suggestion of the repeat written in, although starting at m. 2 and repeating after m. 18. The edition upholds the repeat as shown in **Fh**, with necessary first and second endings provided.

In that **Fh** lacks all but the pickup, for the final phrase the edition privileges the sole complete source, **VhM**.

1	ALL	Edition takes "Andante con moto" and ♩ = 70 from **Ve1**. (See also Table, pp. 49–50.)
9	I	Edition follows **VhM** and **Ve1** in conforming the rhythm of this figure to that in the parallel location in the melody of "Polly's Lied."

VhM, Ve1:

Fh, Se:

20–27	V	**Im-V**: alternative accompaniment with a slightly different pattern and an additional pickup measure inserted between mm. 19 and 20.
21	MAC	**Im-VII**: fermata on 21/2 and caesura prior to 21/3.
23	MAC	**VhM**: Although the *ppp* here is uncharacteristic of Weill in *Die Dreigroschenoper*, it corresponds to the model (also uncharacteristic) established in m. 19 of the voice marked one dynamic level lower than the accompaniment.

12. "Zuhälterballade"

See the note for appendix item A12 concerning a third strophe and for A12a concerning an instrumental version.

Only the first two measures of the second strophe vocal part are notated in **Fh**, with the note "(u.s.w. II. Strophe)" (etc. second strophe). The edition privileges **Vh** for this dimension of the musical text, with support from **Ve1**.

The instrument identification in part IV is problematic for this number, with inconsistent indications for bass and trombone in **Fh**, perhaps suggesting indecision on Weill's part. The edition makes the following assignments for leading instruments: mm. 1–17, bass; 18–50, trombone; 51–68, bass; 69–85, trombone; 86–102, bass.

The **Im** parts are heavily marked. Even more than in nos. 7 and 8, many of these markings suggest efforts to recast the song's second strophe as an instrumental number. It is difficult to determine with certainty to which context a given marking refers; some cases are clearer than others. The notes reported below focus as much as possible on the vocal version of the number.

Im-III contains extended passages written for a second trumpet. Because the percussion in part VI plays throughout these passages, it would have been difficult for the percussionist in the first production to play the trumpet line. The second part in this number may well have been devised independently of that production.

1	ALL	Edition takes ♩ = 58 from **Ve1**, **Se**. (See also Table, pp. 49–50.)
2	MAC	Edition adds *p*. **Fh** unmarked; **Vh**: voice *pp* (over-written by *p*); **Ve1**: voice *pp*, accompaniment *p*; **Se**: no independent vocal line. The readings in **Ve1** are a literal transcription of **Vh** as it stands. This transcription does not take into account the possibility that the *p* emendation may have been intended to apply to both voice and accompaniment. It is uncharacteristic in *Die Dreigroschenoper* (although not unprecedented) for Weill to mark a vocal dynamic lower than that of the accompaniment.
8	I, MAC	Edition takes decrescendo wedge from **Ve1**.
15	VI	Only in this single location in the number is the indication "JzTr" accompanied by the parenthetical addition "(tief)". See Commentary: General Issues, point no. 6.
16	MAC	Edition takes crescendo wedge from **Ve1**.
18	MAC	Edition takes *p* from **Ve1**.

22–29	II, III, MAC	Edition upholds the measure-by-measure alternation in **Ve1** of crescendo and decrescendo wedges in the voice-doubling instrumental parts, but not in the voice itself. This fluctuation within a vocal phrase (as opposed to a single crescendo or decrescendo at the end of one, as in mm. 8 and 16) is uncharacteristic of Weill's treatment of vocal parts elsewhere throughout *Die Dreigroschenoper*, but it is idiomatically appropriate for instruments.
		Edition further adds to the instrumental parts several markings of *p* to emphasize the return after each local crescendo to the consistent accompaniment dynamic level.
30–36	I, II, III, MAC	Edition takes *mf* from **Vh**, **Ve1**. The positioning of this marking in both sources (eventually crossed out in **Vh**) suggests that it applies in this passage to the vocal line and doubling instrumental parts but not to the underlying accompaniment.
44/1	VII	Edition adds G5 half note by analogy with parts I, II, and III. **Fh**: rest.
52	III	**Im-III**: "Wau Dämpfer" (wah mute). (The edition incorporates this reading in A12a.)
58	JENNY	Decrescendo wedge from **Ve1**.
61–79	I	The edition omits notation for the alternative clarinet part given in **Fh** in mm. 65–68. It is surprising that Weill was careful to offer an alternative for these structurally incidental bars while making no such explicit provision for the counter-melody in mm. 61–64 or for the important leading melody in mm. 86–102. (In that last passage, the flute is not marked as ad lib.) For mm. 61–79, the KWE instrumental part includes notation for a unison clarinet alternative, as suggested by annotations written into **Im-I**.
66	JENNY, VII	Edition takes crescendo wedge from **Ve1**.
68	JENNY	Edition takes *p* from **Ve1**.
72–79	I, II	Edition adds crescendo and decrescendo wedges by analogy with mm. 22–29 and following markings both in **Im-III** and the voice part of **Ve1**. Although this and the parallel passage in the first strophe are not identical, the crescendo gesture is the same. (See also note for 22–29.)
72	III	**Im-III**: "Dämpfer wechseln" (switch mutes). (The edition incorporates this reading in A12a.)
73.1–2	II	**Im-II**: glissando written in between these two notes (and also in the analogous locations in measures 75, 77, and 79, and between 85.4 and 86.1).
80	II, III, JENNY	See 30–36.
80/2–87	JENNY, MAC	The edition follows the instruction "Beide" in **Tp1**. This reflects the practice documented by contemporaneous recordings and may have been compensation for the removal of the third strophe, in which the two characters sing together and in alternation. Since Weill did not write out the vocal part for the second strophe in **Fh**, that source neither confirms nor contradicts this decision. The layout of **Vh** and **Ve1** implies that JENNY alone sings these lines.
81–83	I	**Im-I**: additional three measures for clarinet written in:
81–83	II	**Im-II**: alternative part written in:
100–101	V	**Im-V**: Hawaiian guitar part written in doubling flute one octave lower. (The edition incorporates this as a solo in A12a.)

13. "Ballade vom angenehmen Leben"

In both **Fh** and **Vh**, the three strophes are laid out using an elaborate system of "Da capo" and informal segno markings, with the text for only the first strophe (with refrain) indicated. The edition follows the example of **Ve1** and **Se** in notating the entire number in continuous fashion. The edition privileges **Tp1** for the text of strophes two and three, with support from **Ve1** on matters of underlay.

The preface to **Ve2** preserves in facsimile a fragment of a full-score version of this number different from that notated in **Fh**. This alternative version is also preserved in the original copyist's notation of **Im**. The lack of the original keyboard part precludes reconstruction of this score based on **Im**. Circumspection is required in interpreting any **Im** readings for this number, since they may refer to the alternative version rather than to the one presented in the edition. There is some limited evidence, especially in **Im-VI**, of modification to reflect the **Fh** version.

This number is one of the few for which **Fh** indicates a key signature (four sharps), although that signature is noted consistently only in the piano part and occasionally in the MACHEATH and banjo parts. The edition upholds the signature and provides the appropriate transposed signatures for the saxophone and trumpet parts.

0	ALL	See Table, pp. 49–50, regarding the original "Foxtrott-Tempo" marking.
4	V	**Ie1** alone among sources provides a banjo pickup note:

Bjo [musical notation example]

4	MAC	Edition takes *p* from **Ve1**.
13–20	IV	**Ie1** alone among sources provides the same notation here as in mm. 33–40. All other sources show rests.
13/4	VII	**Fh**, **Se**: Both sources clearly read the lowest voice in the right hand as B3, although the octave doubling pattern prevailing elsewhere in the passage suggests A3 instead. (The same applies to the analogous locations in mm. 17, 33, 37, 53, and 57.)
41/3	II, III, MAC	Edition takes rhythm (♪ ♪) from **Ve1**; the repeat structure layout of **Fh** shows the rhythm to be the same as in the first strophe (𝄾 ♪ ♪). The **Ve1** reading better corresponds to the phrase structure suggested by the verbal text.
61/3	II, III, MAC	See 41/3.

14. "Eifersuchtsduett"

See the note for appendix item A14 concerning a second strophe.

The **Im** parts (including written-in annotations to **SeM**) are all transposed down one full step, apparently following the direction on the first page of **Fh**: "1 Ton tiefer (F dur)". This transposition may have been necessitated by the vocal limitations of Kate Kühl, the original Lucy. The minor alterations of the LUCY and supporting instrumental parts indicated in mm. 21–22 and mm. 30/4–31 may have been similarly motivated.

1	ALL	(See Table, pp. 49–50.)
1	ALL	**Im**: There is indication in several parts that the first measure was repeated, perhaps as a vamp.
1	LUCY	Edition takes *p* from **Vh**, **Ve1**, **Se**, **VmK**.
5	POLLY	Edition takes spoken text from **VmK**, **Tt1b**, **Tt2**, **Tp1a**. It is absent from **Fh**. Despite the fact that it appears in **Tp1a** (uncancelled by Weill or Brecht) it does not appear in **Tp1**.
5/1–2	III	Edition adds slur by analogy with 7/1–2. Note that two sub-phrases (1/4–3/2 and 7/4–9/2) of the trumpet melody feature slurs across the final barline. It was a common practice of Weill to break an otherwise continuous slur at a repeated note, as in the sub-phrase 5/3–7/2. This suggests a similar notation for 3/4–5/2.

6/2	LUCY	**Im**: Annotations to several of the parts suggest the possibility of (sounding) F♯ here. **Im-II**, **Im-III**, **Im-IV**, and **Im-V** are unanimous in that their original layer of notation matches the **Fh** readings, but with a different hand later entering the indication for the raising of the third of the underlying chord by a half step. **Im-VII** (**SeM**) is self-contradictory, with an indication written into the vocal line for F♯ but no inflection of the F in the bass of the keyboard part and a written-in note that the harmony should be "moll" (minor).
9	LUCY	See 5.
10	LUCY	Edition takes *mf* from **Ve1**, **Se**.
10	LUCY	See 5.
11	LUCY	Edition takes text ("sollst ja auf meinen Mac solch einen") from **Ve1**, **Se**. The **Fh** text ("sollst ja auf mein Mac solch ein") is two syllables short of corresponding to the notated rhythm.
11.1–4	II	**Im-II**: indication written in to play these notes one octave higher.
12	POLLY	Edition takes *mf* from **Ve1**.
13.1–4	II	See 11.1–4.
15.1	I	**Im**: glissando up to this note written in.
17–18	IV	Edition restores these two measures by analogy with the left hand of part VII and the surrounding context of part IV. These measures are blank in the initial black ink layer of notation in **Fh**; whole rests are entered, presumably by a later editor, in red pencil. There is no convincing musical reason for the bass to arrest its doubling of the piano left hand here and resume it in m. 19.
17.1	I	See 15.1.
19	I, II	Edition adds *p*. There is no dynamic marking in any of the sources at the return here to an accompanimental figure. *p* matches the surrounding texture.
21	ALL	**VmK**: "stringendo"; present also in **Vh** but crossed out.
21–22	I, III, LUCY, POLLY	**VmK** offers a slightly different vocal line in these bars. This version is reflected as well in alterations written into **Im-I** and **Im-III**. In the former, an alto saxophone alternative is given for the clarinet in mm. 19–24, with the alto saxophone doubling LUCY at the lower octave in mm. 21–22. In the latter, the existing notation for the trumpet is replaced by a unison doubling of POLLY.

21	LUCY, POLLY	Edition takes *f* from **Ve1**.
23	LUCY	Edition takes "cresc." from **Vh**, **Ve1**, **VmK**.
24	ALL	**Im**: Several of the parts have written-in indications for a fermata and / or caesura in this measure.
24	LUCY	Edition adds *ff* (and upholds decrescendo wedge from **Fh**). This marking both matches the instruments' dynamic and follows logically the crescendo in the previous measure from the prevailing *f* dynamic.
25	ALL	Edition takes "Poco meno mosso" from **Vh**, **Ve1**.
25	LUCY, POLLY	Edition takes *p* from **Ve1**.
25–33	POLLY	Edition takes notation from **Vh**, **Ve1**, **Se**, **VmK**. In **Fh** only LUCY's part, not POLLY's, is notated through the end of the number; a bracket connecting the two vocal staves and the word "Beide" appear in dark blue ink.
27/3–4	LUCY, POLLY	Edition takes rhythm from **VmK**. **Vh**, **Ve1**, and **Se** show a rhythmic discrepancy between LUCY (♩. ♪) and POLLY (♩ ♵ ♪), while the **VmK** reading of both parts in unison on the latter rhythm is more consistent with the rest of the passage.

29–30	II, III	Edition corrects errors in **Fh**: the eighth note pairs in 29/2, 29/4, 30/2, and 30/4 should read D♯5–F♯5 not D♯5–E5. This correction is written into **Im-II** and **Im-III** and is supported as well by the harmonic context.
30/4–31	II, III	**Im-II**, **Im-III**: Original parts crossed out, parts written in doubling vocal line of LUCY (at octave and unison, respectively), with a ritardando in m. 31.
32	III	**Im-III**: "wau-wau" (wah wah).

15. "Zweites Dreigroschenfinale"

Fh includes the text of the first strophe only, identified as sung by Macheath, with no mention of a second strophe or any other character. **Vh**, **Ve1**, and **Se** include both strophes, the first sung by Macheath, the second by Mrs. Peachum. The edition privileges **Vh** with support from **Ve1** for the second strophe. The assignment in **Tp3** of the second strophe to Jenny is not supported by other sources.

Written into various of the **Im** parts are notations of fermatas and caesuras in a number of different locations: mm. 21/4, 27/3, 29/3, and 31/4. Many of the indications are imprecise, probably evidence of experimentation in rehearsal and performance.

Vh and **Ve1** notate this number using a key signature of two flats. The edition follows **Fh** in notating it without a key signature.

The guitar part as written requires that the instrument's low E string be tuned down to D. The inconsistency of the notated octave of the guitar bass note in various sources in mm. 10–11 may suggest room for flexibility in performance.

See the notes for no. 10 about the markings in **Tt2** concerning the intervals between acts.

1	ALL	Edition takes ♩ = 70 from **Vh**, **Ve1**, **Se**. (See also Table, pp. 49–50.)
2	FR P, MAC	Edition takes *p* from **Vh**, **Ve1**.
9.2	FR P, MAC	**Im-VII**: F♯4 (with note "fis") written in.
9/3–4	IV	Edition takes placement of D3 (on beat four instead of beat three as in **Fh**) from **Im-IV** and by analogy with the other parts, VII particularly.
11–18	III	Edition makes additions of articulation to this phrase by analogy with its antecedent in mm. 3–9 while preserving a few subtle differences as explicitly notated by Weill.
21/3–4	III	In **Fh**, Weill originally continued the trumpet doubling of the voice through these two beats, then subsequently crossed it out. In the initial copyist layer of **Im-III**, these beats are notated as a half rest, although a later hand has written in the four eighth notes that Weill had crossed out, followed by a caesura.
21.5–6	FR P, MAC	**Vh**, **Ve1**: Se matches **Fh**; **Im-VII** contains a written-in fermata on 21.5.
22–23	IV, VII	Both **Fh** and **Se** read the bass line as it is presented in the edition. **Ve1**, however, reads: In **Vh**, a paste-over in this spot reads B♭–B♮–C, but likely covers the original B♭–E♮–A; **Im-IV**, **Im-VII** have indications written in suggesting the B♭–E♮–A reading. Perhaps most remarkably, later printings of **Ve1** read B♭–B♮–C, a rare example of an apparent attempt to make the published materials match the full score.
23	[Voice]	Edition takes the interjection "hinter der Szene" from **Tp1**, with support from **Ve1** and **Se**. It is not notated in **Fh** or **Vh**. In **Im-VII**, an arrow is written in from this text to the piano part, suggesting perhaps that it was the band leader who spoke these words.
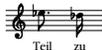
23	FR P, MAC	Edition adds *f* to balance sufficiently the instrumental texture. (But see also 23/3–27/1.)
23/3–27/1	ALL	**Im**: Several parts suggest alternative dynamics for this passage, beginning with *p* or *pp* at 23/3 and a crescendo to *f* at 27/1.
26/2–4	FR P, MAC	Edition takes text ("auszieht, anfällt, abwürgt") from **Vh**, **Ve1**, **Se**, **Tp1**, **Tt1b**, **Tp2**, **Tp3**; **Fh**: "anfällt, auszieht, plündert". Given the unanimity of the other sources and no apparent reason for the change, the edition overrules the reading in **Fh**.
27/3–4	FR P, MAC	Edition takes text ("Nur dadurch") from **Vh**, **Ve1**, **Se**, **Tp1**, **Tt1b**, **Tp2**, **Tp3**; **Fh**: "Nur davon"; **Tp2**: "Denn nur so". The **Fh** reading may be a reflection of the "wovon" in the previous passage.
31–40	ALL	**Im**: Annotations written into the parts suggest a coherent alternative version of this passage that is subtly different from that notated in **Fh**. The trombone doubles the chorus at the lower octave; the alto saxophone (or baritone saxophone) takes over the trombone's original line; and the voicing of mm. 39–40 is changed to give parts I and II a lower tessitura.
31/4	V, Chor	Edition takes *ff* from **Ve1** and **Se**, moved back one beat to apply to the pickup. **Fh** shows a *ff* marking on the pickup to the following phrase (m. 35/4). The placement of the **Ve1** reading is more consistent with the *ff* marking at 31/4 for the bandoneon line in **Fh**. There is some suggestion in markings written into **Im-VII** that this pickup was extended to the duration of a full quarter note.

16a. "Lied von der Unzulänglichkeit menschlichen Strebens"

Tp1 contains an instruction for a brief preview of the music of no. 16, followed by a few lines of dialogue and then the complete number. Lacking any further evidence from other sources as to how this preview might be realized, the edition recommends playing a few measures of the solo bandoneon accompaniment to the first strophe.

There are two piano-vocal scores of this number in **Vh**. One (probably the earlier of the two) is in Weill's hand; the other, in Gingold's, is closer to the version presented in **Fh**. Unless otherwise noted, the second score is the one referred to below as **Vh**.

No vocal line as such is presented in **Fh**. The note "Singstimme (Peachum) dazu" (vocal line [Peachum] along with it) appears in the upper left corner of the score's first page, with the text written in above the bandoneon part in mm. 1–16 (first strophe) but not thereafter. For the text of the second and third strophes, the edition privileges **Tp1**, with support from **Ve1** for matters of underlay.

Weill provided an unusually large number of articulation markings in **Fh** for the instrumental lines of this number. The inconsistency with which he applied them, however, is comparable to that in other numbers. The editors employ the same policies and criteria as elsewhere in the piece to arrive at a consistent articulation for this number.

As in several other numbers (2, 9, etc.) the **Im** band parts offer tantalizing glimpses of experimentation and development in the theater. All of these, unfortunately, fall short of one or more coherent alternative versions. Among the annotations that appear in more than one part are "Anfang" (beginning) at m. 17 and the insertion of four measures—perhaps a percussion interlude—between 32/1 and 32/2. A few others are noted below.

Fh includes the parenthetical "(Bettlermarsch)" (beggar's march) in the title.

0	ALL	Edition takes "Moderato" and ♩ = 85 from **Ve1**, **Se**; **Fh**: "Allegro non troppo"; **Vh**: no marking (either copy). (The marking in **FhKD** of "Moderato assai (♩ = 66)" applies to a changed context—in combination with material from no. 2.) As always, it is impossible to verify those tempo markings in **Ve1** and **Se** for which there is no manuscript source. Diction and the bandoneon idiom provide support for the "Moderato" marking. At the faster tempo, the performance of both would be somewhat breathless.
0	V	Edition takes *p* from **Ve1**.

0	PEACH	No source provides a dynamic marking for the voice part. The edition leaves the choice of dynamic to the discretion of the performer as an aspect of characterization.
32/2–36/1	III, VI	**Fh**: The marking of the trumpet line at 32/2 as "wenn möglich" (if possible) is ambiguous. It may relate in some way to the ottava marking over these four bars. (The passage is notated in the octave just above middle C but with an indication for it to be played one octave higher, as notated in the edition.) Playing the passage in the upper octave places it in a relatively high register, making a cleanly executed unison between two players more difficult.
33–44	I	**Im-I**: alternative line for alto saxophone written in.

36.3	VI	**Im-VI**: second trumpet notation stops here rather than continuing to double the first trumpet as notated in **Fh**.

16b. "Reminiszenz"

There is no evidence in any of the sources to indicate which strophe of accompaniment was recapitulated here. The editors choose the first, with its simple bandoneon setting. Later (probably postwar) editions of the published piano-vocal score contain the note, of unknown origin, "(Peachum singt eine 4. Strophe zur Musik der 1. Strophe von Nr. 17 [*recte*: 16])" (Peachum sings a fourth strophe to the music of the first strophe of no. 16).

With no musical source for 16b, the edition matches the verbal text of **Tp1** with the underlay from **Fh** for strophe one.

0	ALL	See notes for m. 0 of no. 16a.

17. "Salomonsong"

See the note for appendix item A17 concerning an additional strophe.

The one score preserved in **Vh** is in Weill's hand. It is notated a whole tone higher than the version in **Fh**, and a few melodic figures differ slightly from those in the full score. Like the **Vh** holographs for nos. 2 and 16, it has the character of a draft (simple four-repeat structure, less developed accompaniment, etc.), representing a compositional stage early in, if not prior to, the target period. The edition does not document in detail its divergent readings.

In the harmonium accompaniment of mm. 2–6 in **Fh**, the right-hand melody is notated with two layers of phrasing: the first slurs together pairs of notes, the second overarches the entire phrase. Although the first layer is rarely applied thereafter, the editors add slurs as necessary in order to follow consistently the model of the initial phrase.

Although in **Fh** the third strophe is mostly unmarked dynamically, both **Ve1** and **Se** show it to be marked the same as the first two strophes. The single exception is the final marking (m. 93) of *pp* instead of *p*. The edition accepts these markings without further comment.

Although the edition follows **Tp1** in assigning the number to Jenny, other sources (including **Fh**) assign it to Polly. No. 17 was one of several numbers that changed hands (and even drifted in and out of the piece) during the course of the first production, partly because of Carola Neher's absence and return, partly because of the changing status of the role of Jenny.

The stage direction in **Tp1** indicating that Jenny appear with a *Leierkasten* proceeds from a marking written into **Tp1a** by Weill. As with no. 2, this number was once intended for barrel organ, although at the time of Weill's marking he had already provided in **Fh** for a harmonium accompaniment "in der Art eines Leierkastens" (in the manner of a barrel organ). The direction here may instead refer to a stage prop.

1	ALL	Edition takes ♩. = 46 from **Ve1**, **Se**. (See also Table, pp. 49–50.)
79–81	VII	Edition takes B♮ in right-hand treble from **Ve1**; **Fh**: B♯; **Se**: B♮ on 79.2, B♯ on 80.2, B♮ on 81.2; (**Vh** contains no comparable location). The B♯ reading is possible but less likely. Not only is it a unique case in the number of a raised fourth scale degree, it disrupts the diatonic ascent in the treble from first through fifth scale degrees (mm. 71–82).

18a. "Ruf aus der Gruft"

The edition excludes as redundant the instruction from the preceding libretto text that Macheath sing this number "leise und im schnellsten Tempo" (quietly and in the quickest tempo).

Throughout this number in **Fh**, multimeasure phrases of held notes in the winds feature chains of individual slurs from one note to the next. The edition replaces each such unbroken chain with a single long phrase marking.

1	ALL	Edition takes "Molto agitato" and ♩. = 66 from **Ve1**, **Se**; **Fh**: no holograph marking, "Molto agitato" written in in red pencil; **Vh**: "Molto agitato", metronome marking of ♩ = 152 crossed out. In **FhKD**, Weill scaled the tempo back slightly to ♩. = 60, perhaps for reasons of ensemble.
1–7	ALL	**Vh**: only one bar of introduction; **Ve1**: one bar of introduction notated, with the indication "Vorher 6 Takte Rührtrommel" (previously six measures tenor drum); **Im**: twelve bars of introduction suggested.
1–28	I, II	**Im**: Some of the parts provide evidence of experimentation with the instrumentation of this passage. **Im-I**: alto saxophone part crossed out, clarinet part written in doubling alto saxophone part exactly. **Im-II**: tenor saxophone indication and clef crossed out and bassoon and tenor clef written in. Also, the first four bars of a doubling clarinet part are written in with the indication "simile".
8	MAC	Edition restores *p* from **Vh**; **Fh**, **Ve1**, **Se**: no marking. Although the *p* is crossed out in **Vh**, it corresponds to the indication in the libretto that Macheath sings this number "leise".

18b. "Ruf aus der Gruft" (zweite Strophe)

See the notes for 18a.

Fh contains the verbal text for the first strophe (18a) only. For the second strophe (18b) the edition privileges **Tp1**, with support from **Ve1** on matters of text underlay.

19. "Grabschrift"

Fh provides verbal text to the first and third strophes only. For the text of the second and fourth strophes the edition privileges **Vh**, with support from **Ve1**.

This is the first instance of notation of the "Glocken in fis und g" (bells in F♯ and G) to which several references are made in the libretto text. Weill's notation of them in the bass clef may indicate that the bells were to sound in that particular octave. Whether or not this is the case, it seems certain that Weill was not calling on higher-pitched instruments such as the glockenspiel.

The **Ie** part set includes a separate harmonium part, distinct from the piano-conductor part, according to which the flute and bassoon parts are doubled from m. 1 all the way through m. 23 instead of giving way at m. 11 with the entrance of the piano. This reading is consistent with Weill's marking in **Fh** that the harmonium is to play "falls Flöte und Fagott fehlen" (in case flute and bassoon are missing).

1	ALL	Edition takes ♩ = 50 from **Ve1**, **Se**. **Vh** preserves an earlier marking. See also Table, pp. 49–50.
1–23	II	**Im-II**: clarinet part doubling bassoon written in.
1–10	III	**Fh**: Ambiguity surrounds the intent of Weill's marking of the first trumpet as "ad lib." and his uneven attempt to notate mm. 1–10 of that part in cue-size noteheads. One possibility is that the first trumpet line, like that of the harmonium, is offered as a backup in case the flute and/or bassoon are unavailable. However, the first trumpet is the lone instrument in the group notated in the the octave around C5, so it is also possible that Weill sought to offer a choice with respect to the sonic character of the passage.
2–22	MAC	No source provides a dynamic marking for the voice part until m. 23. The edition leaves the dynamic of this passage to the discretion of the performer as an aspect of characterization.
19–23	I	**Im-I**: flute line crossed out and alto saxophone written in (sounding one octave lower than the flute).
23	MAC	Edition takes *p* from **Ve1**.
24	ALL	Edition takes "Poco animato" from **Ve1**, **Se**.
24–45	ALL	Edition takes dynamic scheme from **Ve1** (supported by **Im**). **Fh**, **Vh**, and **Se** leave the second half of the number (mm. 24–49) unmarked dynamically except for the *p subito* at m. 38.
32–37	ALL	**Im**: The parts all bear some written-in indication of pauses between two-measure phrases on the repeat.
32–38	I	**Im-I**: notation crossed out, alternative passage written in for alto saxophone doubling second trumpet and marked "2te mal" (second time). "I. Mal" (first time) written in at m. 38.
32	II	**Im-II**: "8 tiefer" (octave lower) written in.
45–49	I	**Im-I**: flute line crossed out and alto saxophone line written in (sounding one octave lower than the flute).

19a. "Gang zum Galgen"

This number is not formally notated in the **Im** parts, with the exception of two measures written into **Im-VI**. Instead, there are informal notes referring to "Trauermarsch" or "Trauermusik", words suggestive of variations of the "Moritat" called for earlier. (See note for appendix item A2c.)

See the on-page footnote for alternative percussion instrumentations suggested by **Im** and **Se**. The percussion instrumentation markings notated in **Fh** clearly include tom-tom, despite the fact that tam-tam would seem to be more in accord with the sound world suggested by the other instruments (and indeed, **Ie1** reads the marking as the latter).

20. "Drittes Dreigroschenfinale"

The brief recapitulation of "Barbarasong" in mm. 107–121 appears in draft form in **VmK** (performing materials of Kate Kühl, the original Lucy). See the general note for no. 9 regarding character assignment for the number.

1	ALL	Edition takes ♩. = 132 from **Ve1**, **Se**. (See also Table, pp. 49–50.)
3–12	VII	The edition does not incorporate notation of the occasional rhythmic "Klopfen" (knockings) shown in **Vh** and **Ve1**. Their absence from both **Fh** and **Im** suggests that they may have served as a rehearsal device to mark choir entrances.
5	Chor	Edition takes *p* from **Ve1**, **Se**.

5–19	Chor	The sources conflict with respect to the assignment of male and female voices to these measures. No two sources share identical readings, even though annotations written into several of them bring some of the readings closer together. The edition takes as its primary model the reading suggested by the original layer of **Fh** and supported by annotations written into **Vh** (probably by Norbert Gingold) according to which the men and women sing in unison until the unequivocal division in m. 21. Alternatively, the reading offered by **Ve1** shows a kind of practical coherence that may well have arisen from otherwise undocumented experimentation in the theater during the first production, although there is no evidence that confers upon it special authority over **Fh**. This alternative is transmitted both here and in a footnote: mm. 5–11 both women and men; mm. 13–14 women only; mm. 15–16 men only; mm. 17–19 women only.
12/5	I, II, VII	Edition takes (sounding) D♭ from **Vh**, **Im**; **Fh**: (sounding) D♮. The former reading better corresponds to the fairly consistent pattern of descending (mostly octatonic) scales in the passage.
13	V	Edition takes *p* from **Im-V**; **Fh**: *f*. The **Fh** reading seems out of context. The correction written into **Im-V** of the more likely *p* suggests that the *f* may have been a copying error on Weill's part.
18/4	I, II, VII	Edition takes (sounding) D♮ from **Vh**; **Fh**: (sounding) D♭. See 12/5.
20/1	I, II, VII	Edition takes (sounding) B♭ from **Vh**, **Im**; **Fh**: (sounding) B♮. See 12/5.
21–37	I, II	**Im-I**: "8 tiefer" (octave lower) written in; **Im-II**: alternative clarinet part written in doubling bassoon for mm. 21–28. These emendations suggest an alternative version of the passage for clarinets in octaves. The adjustment may have been motivated in part by the high tessitura of part I.
21	Chor	Edition takes *mf* from **Ve1**, **Se**.
28/6	IV	Edition takes *mf* from accompaniment in **Vh**.
28/6	Chor-M	Edition takes *f* from **Ve1**, **Se**.
29	III, VI, VII	Edition takes *mf* from accompaniment in **Vh**.
29–44	VII	Edition interprets the **Fh** marking "weiter in Oktaven" to apply to both hands, as in the previous measures, and applies this octave doubling pattern through m. 44, discontinuing it for reasons of keyboard idiom at m. 45, where continuation would be prohibitively difficult in performance.
33–37	II	**Im-II**: bassoon part written in doubling tenor saxophone.
33	Chor-F	Edition takes *f* from **Ve1**, **Se**.
35	VI	Edition adds notation by analogy with m. 33. The measure is left blank in **Fh**, probably an error of oversight. (The percussion staff vanishes suddenly following the page turn just after m. 33.)
45–52.3	I	**Im-I**: part crossed out with lower octave written in.
45–52	Chor	As in mm. 5–19, the sources offer conflicting readings. The edition takes as its primary model the **Fh** reading, which is supported by annotations written into **Vh**. Again, however, **Ve1** (this time supported by **Se**) offers a viable alternative, albeit of uncertain authority, according to which the men add a monotone counterpoint to the women's phrase. The edition reproduces this in the score with small noteheads.
52/6	Chor-M	Edition takes *ff* from **Ve1**, **Se**.
53/6	Chor-F	Edition takes *ff* from **Ve1**, **Se**.
58–59	I	**Im-I**: lower octave written in.
63	BROWN	Edition takes *f* from **Vh**, **Ve1**, **Se**.
64–67	I	**Im-I**: indication to play one octave lower written in.
73	VII	Edition omits **Fh** "Cembalo" marking, which presumably refers to the function and character of this passage, rather than to the actual instrument used. The cembalo is not called for elsewhere in the score.

80	III	Edition follows **Im-III** with respect to pitch by analogy with parts V and VII (sounding C♭5–B♮4). **Fh**: 2 half notes, D5–C♯5; **Im-III**: original layer of notation matches **Fh** but C♯5 is written in at 80/1. With respect to rhythm, rather than retain two half notes, the edition inserts a whole note by analogy with part I.
82	ALL	**Vh** contains, in addition to a continuing passage matching **Fh**, a crossed-out alternative phrase. This (probably earlier) version presents four bars in march character, apparently in place of the eventual mm. 82–121.
87	MAC	Edition takes fermata from **Ve1**, **Se**.
88–98	IV	**Im-IV**: original part crossed out; part written in doubling MAC.
92	MAC	Edition takes *p* from **Ve1**, **Se**.
92–106	MAC	Edition takes text from **Vh**, **Se**. **Fh** shows inconsistency even with itself. The first statement of the phrase "Wenn die Not am größten, ist die Rettung am nächsten" differs slightly from the second, which replaces "größten" with "höchsten". Evidence of notation having been scratched out in the very measures containing these words, and a text correction from "größten" to "nächsten" in an intermediate measure, further betray lack of certainty on Weill's part. These readings are not easily reconcilable with that of **Tp1**: "wo die Not am größten, ist die Hilfe am nächsten", without repeat. **Vh** and **Se**, however, are consistent and in agreement with each other. They repeat twice the phrase as given in the second statement in **Fh** ("Wenn die Not am höchsten, ist die Rettung am nächsten!"). Further supporting this reading is its intertextual link with a phrase from *Hänsel und Gretel* by Weill's early teacher Engelbert Humperdinck: "Wenn die Not aufs Höchste steigt, Gott der Herr die Hand uns reicht." Weill took special note of this phrase when he first heard it, quoting it in a letter to his brother Hanns (20 August 1917).
107	VII	**Im-VII**: "Breiter" (more broadly) written in.
108	II	**Im-II**: "Ruhig" (quietly) written in.
108–116	IV	Edition assigns these measures to bass rather than to trombone. The marking in **Fh**, "(Kontrabass?)", is most likely correct given the change of texture and singer in m. 108 and the explicit bass marking at m. 118.
113	ALL	**Im**: Several of the parts contain some sort of fermata or caesura notation written in, most explicitly **Im-VII** between 113/3 and 113/4.
118	ALL	**Im-II**, **Im-III**: "a tempo" written in.
121	ALL	**Im-II** and **Im-VII** contain emendations written in suggesting a brief break between mm. 121 and 122.
122	ALL	Edition takes ♩ = 100 from **Ve1**, **Se**.
123	FR P	Edition adds *mf* by analogy with PEACHUM dynamic in m. 130 with same accompaniment.
125.2	FR P	Edition takes text ("Wie") from **Tt2**, **Tp1a**; **Fh**, **Tp1**: "So". The latter may have arisen through a copying error deriving from its appearance in the previous line.
130	PEACH	Edition takes *mf* from **Ve1**, **Se**.
136	PEACH	Edition takes *f* from **Ve1**, **Se**.

146	ALL	The situation at this point with respect to tempo and meter is unclear. The sources are consistent in establishing the change to $\frac{6}{4}$ meter in the middle of m. 146. The simplest explanation of the notation would be that the quarter note pulse of ♩ = 100 prevailing since m. 122 gives way to a half note pulse which is then divided in three in m. 146 resulting in a tempo of ♩. = 50. However, **Ve1** and **Se** both mark the tempo at m. 146 as ♩. = 40 without any indication as to whether this tempo is reached through an *allargando* or established *subito*. (There is a lone indication of "Rit." written into the **Im** parts (**Im-VII**) at 143/3.) The meter signature of ¢ is written into m. 145 of **Fh** in pencil. Not appearing in any other source, this marking may have been intended as a conductor's aid to establish the duple pulse for the ensuing $\frac{6}{4}$.
146	ALL	**Im**: several parts include a written-in caesura with fermata added immediately prior to the $\frac{6}{4}$ marking.
146	Chor	Edition takes *f* from **Vh**.
169	ALL	**Im-II**: "Rit." written in.
169–170	IV	**Im-IV**: original part crossed out; part written in doubling the moving harmonium line (sounding one octave lower), though ending on the root of the chord, (sounding) F2, rather than on the third.

(Appendix I on next page)

APPENDIX I—Supplemental Complete Numbers

A11. "Polly's Lied"

See the note for no. 11 regarding the relationship between "Polly's Lied" and "Melodram." Just as "Melodram" may have developed in rehearsal from "Polly's Lied," so "Polly's Lied" (or at least its text) developed from "Maria, Fürsprecherin der Frauen," a translation of a poem ("Mary, Pity Women") by Rudyard Kipling that for a time early in the development of *Die Dreigroschenoper* was inserted into the rehearsal script. The text of "Maria, Fürsprecherin der Frauen" appears twice in **Tt1b**: on p. 71, in the form of two stanzas for Polly, separated by dialogue; on pp. 97–98, in a longer version from a scene between Lucy and Macheath, immediately preceding Polly's entrance for "Eifersuchtsduett." The version on p. 71 corresponds more closely to "Polly's Lied" in **Fh** (a setting of only one refrain) and it is this that the edition presents as context for no. A11, privileging **Fh** for the lyrics and **Tt1b** for the spoken dialogue and certain aspects of punctuation and layout. Since none of the musical sources contains any indication of the apparent second strophe that appears on p. 71, that strophe and its preceding monologue are presented only in this note and not on the page with the score:

Ach, jetzt sind sie wohl schon [in] ganz Turnbridge hinter ihm her. Meine Mutter muß ja schon lang dort gewesen sein. Ob ich ihm noch sagen soll, daß er sich wenigstens mit diesen Weibern nicht mehr einläßt? Aber er ist so stolz, o, wie ich seinen Stolz liebe, und er würde es mir übelnehmen, wenn ich an ihm zweifelte. Man muß mit ihm umgehen, wie mit einem rohen Ei. O, wie ich das an ihm liebe! Ich will ihn lieber nur bitten, mir zu versprechen, daß er mit keiner Frau mehr spricht in London, ehe er wegreitet. Wenn er's mir verspricht, muß ich ihm garnichts sagen von all dem.—Aber er kommt ja doch nicht wieder.

Was nützt all dein Klagen, leih, Maria, dein Ohr ihr
Wenn meine Mutter selber wüßte all das von dir?
Schlag ein auf seinem Versprechen, erwache mit deinen Sorgen
Leihe, Maria, dein Ohr ihr, er vergißt sich morgen.

As mentioned in the general note for no. 11, the **Im** parts are heavily marked. The "Melodram"/"Polly's Lied" collection is another instance of complex and contradictory part evidence, which, as in other numbers such as 2 and 9, does not provide a clear and coherent picture amenable to full documentation here. (One point worthy of note, however, is that written into **Im-I** and **Im-II** is notation for a version of the number that corresponds to neither no. 11 nor no. A11.)

As with no. 11, no. A11 is notated in **Fh** in E major. The edition notates it in G following Weill's written request in that source ("Bitte nach g dur transponieren" [please transpose to G major]).

1	ALL	(See Table, pp. 49–50.)
13	POLLY	Edition takes *p* from **Ve1**.
14.1–2	III	Edition adds tenuto marks by analogy with the same figure in m. 4 of no. 11.
21.1	POLLY	Edition takes text ("nützt") from **Vh**, **Ve1**, **Se**, **Tt1b**; **Fh**, **Tp3**: "hilft". Given the minimal difference between these two readings, the former is favored because of its presence in the greater number and range of sources.
22.1–2	III	See 14.1–2.

Ax1. "Die Ballade von der sexuellen Hörigkeit"

No dramatic context for this number exists in the extant target-period sources. It is included in **Fh** and **Vh**, although it is crossed out in the latter. It is also represented by an additional manuscript piano-vocal score, **VmH**. (Although the text of the song is present in **Tt1b**, that text is presented on a separate sheet interleaved with the ongoing pages of dialogue and at a seemingly arbitrary spot, the end of scene 2 in the first act.) Weill's letter of 10 September 1928 to Universal Edition advised that the number had been "ganz gestrichen" (cut completely). Its removal was motivated initially by the refusal of the actress playing Mrs. Peachum, Rosa Valetti, to sing it. By the time of work on the published libretto (documented by sources **Tt2**, **Tp1a**, and **Tp1**) a month or two later, there is no sign that its reinstatement was being considered, even though other numbers that may have been cut in the first production (3 and 17) were restored in the published text. The "Ballade" first appeared in print the following year in a collection of Weill songs published by Universal (**VeH**), thus demonstrating that it was not deemed unpublishable. It is identified in **VeH** as having been "Ursprünglich für die Dreigroschenoper komponiert" (originally composed for *Die Dreigroschenoper*) in distinction to other songs in the volume that were described as being, for instance, "aus dem *Lindberghflug*" (from *Lindberghflug*). Excluded as well from the Pabst film, the "Ballade" was reassociated with *Die Dreigroschenoper* in **Tp3**, where it appears at the end of scene 4, immediately following the restored text of "Polly's Lied." Not until the 1956 edition of the piano-vocal score (**Ve3**) did the number rejoin the printed music. **Tp3** places the text of an additional stanza (see following), not set by Weill in **Fh**, in the middle of scene 7. The only evidence of this additional stanza in target-period sources is a few measures of notation written into **Im-I** and **Im-IV**.

FRAU PEACHUM (*im Abgehen*): Suky Tawdry!
Da steht nun einer fast schon unterm Galgen
Der Kalk ist schon gekauft ihn einzukalken
Sein Leben hängt an einem brüchigen Fädchen
Was hat er noch im Kopf, der Bursche?—Mädchen.
Schon unterm Galgen ist er noch bereit.
Das ist die sexuelle Hörigkeit.
Er ist schon sowieso verkauft mit Haut und Haar
Er hat in ihrer Hand den Judaslohn gesehn
Und sogar er beginnt nun zu verstehn
Daß ihm des Weibes Loch das Grabloch war.
Und er mag wüten gegen sich und toben—
Bevor es Nacht wird, liegt er wieder droben.

Three of the **Im** part books (**Im-I**, **Im-IV**, and **Im-V**) include notation for the number, a professionally copied part in each instance. Written into **Im-V** is "1 ton höher", along with the corresponding chord designations. That same transposition is literally written out in **Im-I** and **Im-IV**, with the latter apparently in Weill's own hand. The fact that one of the transposed parts is likely a holograph suggests that the transposition was a development of the rehearsal or early performance periods during which Weill was actively involved, rather than a later insertion after the number's removal from the Schiffbauerdamm production.

The meaning of the "ad lib." markings in **Fh** is especially unclear in this number. Two of the three cases label core instruments of the ensemble: trombone and bandoneon. Nowhere else are these so marked. All three occur in situations of instrumental doubling, suggesting that the markings invite the performer to make decisions based on balance or timbre rather than availability of the instruments. A further anomaly is the lack of "ad lib." for the second trumpet. It is possible that these issues might have been resolved had the song not been cut from the original production. The only annotations in the extant **Im** parts referring to alternative instrumentation deal with the possible replacement of the alto saxophone with clarinet in the first strophe. (The alternative offered by **Fe** of bass clarinet replacing the tenor saxophone is neither by Weill nor from the target period; it derives from a mistaken incorporation of a postwar marking in **Fh**.)

The edition conforms the melodic phrasing in the two strophes on the principle of the longest possible legato phrase, such that, in each case of discrepancy, the longer slur is accepted.

Fh is privileged for all details of the verbal text through m. 29. From m. 30 to the end the vocal part is marked "u.s.w. II. Strophe" (second strophe etc.). The edition follows **Vh** for the text and underlay of this section.

1–38	IV	Edition adds phrasing slurs by analogy with part II (and following the example of several such slurs written into **Im-IV**). Measures 1–38 in part IV were originally marked in **Fh** (and **Im-IV**) as bass pizzicato and left without phrase slurs. The bass indication was subsequently crossed out and marked for trombone, but no phrase markings were added to **Fh**.
1	FR P	No source provides an explicit dynamic marking for FRAU PEACHUM in this number. The edition leaves the choice of dynamic to the discretion of the performer as an aspect of characterization.
2	II	**Fh**: Weill initially marked the tenor saxophone *p* in conformance with the other instruments, then crossed out that marking and replaced it with *mf*.
14	FR P, II	The small notehead alternatives are from **Fh**. The opposite notations in the voice and tenor saxophone part suggest that whichever pitch was not sung by the former was to be played by the latter.
29–59	I	The edition notates the baritone saxophone one octave higher than written, correcting an apparent error. Otherwise the part would require a written A3, which is out of the instrument's range.
29	II	Edition adds *p* by analogy with part I. The bassoon entrance is unmarked dynamically in **Fh**. Note, however, the similar situation in m. 2 where Weill assigned differing dynamics to instruments doubling the vocal line.
42	FR P	See 14, although in this case **Fh** provides no instrumental counter-alternative.

APPENDIX II—Instrumental Interludes and Stage Music

A2a. "Moritat wie als Motiv"

Of the three instrumental versions of no. 2 called for in **Tp1**, this is the most straightforward to reconstruct. Notations written into several of the **Im** parts indicate a trombone solo. A note written into **Im-V** reads "Moritat mit Gitarre", while **Im-II** includes, following the word "tacet", a parenthetical list of instruments: "(Bariton [crossed out], Posaune, Klavier, und Gitarre)". With the removal of the baritone saxophone, this collection is reminiscent of the third strophe of no. 2. Since **Im-VII** contains no explicit notation for no. 2a (or the other two instrumental versions of no. 2, for that matter), the edition takes this similarity as a clue and employs the piano accompaniment from strophe three. Although the notation written into **Im-V** for no. 2 is incomplete, it includes several strophes sketched out with chords and chord symbols that could have served as the basis of a number of instrumental realizations. The edition adopts these chords for no. A2a, with a note suggesting that the voicings as written may not have been intended to be read literally.

It is not clear whether an entire sixteen-measure strophe is to be performed. **Im-VI** includes a note reading "Einige Takte Moritat" (a few measures of the "Moritat"), perhaps suggesting a truncated strophe. On the other hand, the stage direction in **Tp1** at the point of this insertion calls for Macheath to do a "Rundgang" (a tour or "the rounds"), which could possibly require a full strophe.

A2b. "Moritat als Walzer"

The placement of this number is based on an indication that Weill wrote into **Tp1a**: "Hier kann das Orchester leise die Moritat Nr. 2 als Walzer spielen" (here the orchestra can play the "Moritat" softly as a waltz). For some reason, probably mere oversight, this instruction was not transferred into **Tp1**.

This reconstruction involves somewhat more speculation than that of no. A2a. Some notice of "Moritat als Walzer" is written into all of the **Im** parts except for **Im-V**; the edition uses this fact as a basis for the number's scoring. **Im-I**, **Im-III**, and **Im-IV** contain explicit notation. In the cases of the melody instruments (trumpet and trombone) this includes only the first few bars, upon which model the edition notates the full strophe. The alto saxophone line is written out completely in **Im-I**. The editors infer the tenor saxophone line from the need to fill out the voicings suggested by the alto saxophone part, and then further infer the filling out of the harmonies by the right hand of the piano. The part for the left hand of the piano is the most open to question. The edition's solution is based on the dual criteria of supporting each melodic pitch with the proper bass note (on the model of no. 2), and articulating the $\frac{3}{4}$ waltz rhythm. The score includes a blank percussion staff, with a note encouraging a simple, improvised waltz accompaniment.

As with no. A2a, it is not clear whether an entire sixteen-measure strophe was performed. The **Im** parts in this case bear no instruction to perform "Einige Takte", although as mentioned above neither of the melodic parts offers the full strophe. Nor does the dramatic context offer any clear indications.

A2c. "Moritat als Trauermarsch"

This number alone resists any kind of reconstruction, because the source material is insufficient. There is mention of "Moritat als Trauermarsch" ("Moritat" as funeral march) in all but two of the parts (**Im-V** and **Im-VII**) and notation in four of them. Three of the notated parts (**Im-I**, **Im-III**, and **Im-IV**) provide for the melody in unison, with the fourth (**Im-II**) being accompanimental in character. It seems unlikely that Weill would have tripled the melody in this context, especially given that the accompaniment as written in part II would surely require at least one other instrument in support. There is no hint as to which instrument might take on that role; nor is there much in the way of evidence for characteristic adjustments that would turn this number into a "Trauermarsch". (Note that at least one other number—19a—was also labeled "Trauermarsch".) Weill's letter to Universal Edition of 10 September 1928 suggests a slow tempo but nothing further: "Zu Beginn der 8. Scene wird [die Moritat] in langsamem Tempo als Trauermarsch gespielt." (At the beginning of the eighth

scene [the "Moritat"] is played in a slow tempo, like a funeral march.) Most tantalizing of all is an indistinct marking in **Im-IV** that appears to be a flat sign in front of the pickup note E3. (See reproduction in facsimile section.) This suggestion of the minor mode is not upheld anywhere else in **Im**, nor is it clear how this mode shift would have been handled harmonically throughout the rest of the strophe.

A7a. "Kanonensong für Orchester"

Few changes are necessary to transform this number into a satisfactory instrumental movement. The inclusion of both the second and third strophes in this version is based on annotations to two of the parts. **Im-VI** includes the direction "2 Strophe". **Im-IV** explicitly notes the beginning of the instrumental version at the start of the fanfare to the second strophe with the notation "Zwischen Akt"; the edition incorporates the contrapuntal addition that the part offers to the opening bars of the third refrain.

A8a. "Liebeslied für Orchester"

The **Im** parts are remarkably consistent and clear in suggesting the way in which the instrumental version of no. 8 was performed by the original players. **Im-I**, **Im-II**, **Im-III**, **Im-IV**, and **Im-VII** all have similar directions written in. The most complete of these is **Im-VII**, with the note "Nach Boston als Entr'akt folgt 12" (no. 12 follows Boston as entr'acte), two measures of additional music sketched in on a manuscript grand staff, and the adjacent note "Übergang von Boston bei Entr'akt" (Boston transition when played as entr'acte). Notation for this two-measure transition is present in all the parts mentioned above. In several cases it is shown as a first ending, demonstrating its use as a return for repeat to the tonally ambiguous opening of the Boston. **Im-V** and **Im-VI** have no markings relevant to the interlude performance, but the transition for the cello can be reconstructed using the upper of two voices notated in the bass part in **Im-IV**. Little more than this mechanism for repeat is necessary to create a serviceable interlude, since the **Fh** version already provides for instrumental doubling of the entire vocal melody.

A12a. "Zuhälterballade für Orchester"

The second strophe of the **Im** parts is heavily marked and the first strophe is mostly unmarked, suggesting the use of the second alone for the instrumental interlude music.

An indication written into **Im-I** shows a cut from the end of the first strophe (m. 36 of no. 12) to the second dance interlude (m. 87 of no. 12). This makes little sense in the context of a two-strophe sung version but quite a bit more in the context of a single-strophe instrumental movement: it reinforces the melody orchestration by adding the alto saxophone to the muted trumpet and further provides for a melodic voice in mm. 15–17 where there otherwise would be none. (**Im** shows melodic support to have been a concern, with a few different alternative solutions written in, for trumpet or bandoneon, for example.) The edition follows the spirit of this indication by inserting the alto saxophone in mm. 1–18 but switching to the original second-strophe notation a bit earlier than suggested by the cut, so as to allow for the clarinet and tenor saxophone doubling beginning at m. 22.

The trombone melody in mm. 10–18 is explicitly noted in **Im-IV** as a "Zwischenaktmusik" addition.

APPENDIX III—Additional Strophes

A6. "Seeräuberjenny" (additional strophe)

There is strong evidence for the existence and performance of an additional strophe (besides the strophes transmitted in **Fh** and **Tp1**), probably early on in the target period. An additional stanza of text, always placed as the third of four, appears in **Tt1b**, **Tp2**, and finally **Tp3**. All of the **Im** parts but one (**Im-V**) make some explicit note of four strophes of music. Recordings from 1929 and 1930 featuring Carola Neher (**R29d**) and Lotte Lenya (**R30b**), as well as the 1930 soundtrack of G.W. Pabst's film (**F**), include performances of the text of the additional strophe, albeit not in the full context of the other three. If the additional one existed at the time of the preparation of **Tp1** and possibly even **Fh**, it is uncertain why Weill (and Brecht) would have chosen not to include it in those sources.

In any case, without an explicit score as a source, its reconstruction here is somewhat speculative and thus appears in the appendix rather than in the main text. The scoring is based on sometimes cryptic notations in the parts, requiring editorial decisions only partially supported by sources. For instance, **Im-I**, **Im-II**, and **Im-III** all indicate that the accompaniment to the additional strophe opens with sustained notes, but **Im-III** alone indicates that this texture should last through just the first fourteen measures. Since this reading is supported by all three of the contemporaneous recordings mentioned above, it is incorporated into the edition. The piano introduction is based on mm. 28–29 of the full number.

The text itself is taken from **Tp3**, although the underlay is again speculative. With no notated musical sources to depend on, the editors base the underlay upon the evidence of the recordings, which do not agree in every respect. Punctuation is made to accord with that in the other strophes.

A12. Zuhälterballade (additional strophe)

Of the additional strophes presented in these appendices, this one is in some ways the most problematic. There is no musical source for it, either notated or recorded, nor does it appear in **Tp1**. The fact that it is at least noted in three other text sources, ranging from early to late in the target period, suggests that early on it existed as a possibility that may or may not have actually been performed. There is no note of it in **Im**.)

It appears following the first two strophes in both **Tt1b** and **Tp3**. In **Tp2**, the first two strophes are presented alone but with the following footnote: "Die 3. Strophe behandelt den heiklen Zustand, in den das Paar durch die Schwangerschaft des Mädchens gerät. Sie soll wegen ihrer Unfeinheit nicht gedruckt werden." (The third strophe deals with the precarious circumstances that the couple gets into because of the girl's pregnancy. On account of its indelicacy it should not be printed.) Its perceived indecency may very well have played a role in the uncertainty surrounding its existence.

Tp1b and **Tp3** agree closely on the text of the first two stanzas but diverge somewhat in the third. Of the two sources, **Tp1b** generally has greater authority for the edition than does **Tp3**. However, in this particular case the readings of **Tp3** lend themselves more easily to the melodic setting established by the musical sources for the first and second strophes. It is conceivable that **Tp3** transmits a memory of the third stanza as it might actually have been performed, while **Tt1b** may transmit an earlier version of the text as written before Weill composed the song. Thus, the edition here privileges the text readings of **Tp3**. The single exception to this privileging is the assignment of both voices to the final couplet, as indicated only in **Tt1b**.

Lacking a musical source, the editors have undertaken to fit together the words and music with the minimum possible intervention, although minor adjustments had to be made in a few cases. (See, for example, the melodic rhythm of mm. 6–9.) There is no evidence indicating the instrumental accompaniment of the third strophe. In the absence of such evidence, the accompaniment of either the first or second strophe may be used.

The two-strophe version in **Tp1** (presented in this edition's Main Text) is not identical to the first two stanzas of the three-strophe version (in **Tp3**), which follow:

MAC

In einer Zeit, die längst vergangen ist
Lebten wir schon zusammen, sie und ich
Und zwar von meinem Kopf und ihrem Bauch.
Ich schützte sie, und sie ernährte mich.
Es geht auch anders, doch so geht es auch.
Und wenn ein Freier kam, kroch ich aus unserm Bett
Und drückte mich zu'n Kirsch und war sehr nett
Und wenn er blechte, sprach ich zu ihm: Herr
Wenn Sie mal wieder wollen – bitte sehr.
So hielten wirs ein volles halbes Jahr
In dem Bordell, wo unser Haushalt war.

JENNY

In jener Zeit, die nun vergangen ist
Hat er mich manches liebe Mal gestemmt
Und wenn kein Zaster war, hat er mich angehaucht
Da hieß es gleich: Du, ich versetz dein Hemd.
Ein Hemd, ganz gut, doch ohne geht es auch.
Da wurd ich aber tückisch, ja, na weißte!
Ich fragt' ihn manchmal direkt, was er sich erdreiste
Da hat er mir aber eins ins Zahnfleisch gelangt
Da bin ich manchmal direkt drauf erkrankt!

BEIDE

Das war so schön in diesem halben Jahr
In dem Bordell, wo unser Haushalt war.

A14. "Eifersuchtsduett" (additional strophe)

Lyrics of a second strophe to the "Eifersuchtsduett" first appear in **Tp3**. Unlike some other lyrics present in **Tp3** but not in **Tp1**, these are not corroborated as target-period developments by being present in **Tt1b**. However, markings at the close of three of the **Im** parts suggest that a second strophe was performed on some occasion during the target period. A "2x" is written in above the final measure of **Im-I**; in **Im-IV** a repeat sign is written in at the end of m. 32, with a second ending indication over m. 33; written into **Im-VI** is the text "Schluss beim 2. Mal / Becken weich und kurz" (finish second time / cymbal short and quiet). This evidence suggests that the added stanza in **Tp3** may record a development in the theater that failed to be documented elsewhere.

A17. "Salomonsong" (additional strophe)

Weill's holograph draft of no. 17 (**Vh**, see note for no. 17) shows four stanzas of text sung to the same melody and accompaniment. By the time of the number's notation in **Fh**, it had been reduced to two stanzas sung to the same accompaniment, followed by a third stanza sung to a different accompaniment. The excluded stanza, originally the second (beginning "Ihr saht die schöne Kleopatra") appears in no other musical sources for the edition. Two text sources, **Tp2** and **Tp3**, do reproduce it. It is unclear at what stage the stanza was removed or indeed whether it was ever performed. However, since it did exist as a potential part of the piece, apparently throughout the target period, the edition includes it.

The edition privileges the verbal text from **Vh**. So as to bring the setting into conformance with that of the other strophes as presented here, the **Vh** lyrics are applied to the melodic line as notated for strophes one and two in **Fh**, with a few minor adjustments to account for differing syllable counts.

Weill would have been unlikely to sanction the performance of any three consecutive strophes using the same accompaniment. One solution to avoid such a threefold repetition would be to employ only three of the four available stanzas. If all four stanzas are used, a viable solution would be to sing the first and second stanzas to the first strophe accompaniment and the third and fourth to the second. See Commentary.

APPENDIX IV — Unorchestrated Cut Number

Ax2. "Arie der Lucy"

This number is transmitted by three sources from the greater target period: **VmK**, **VmL**, and **VeL**. The differences among them are minuscule. The edition privileges **VmK** for the musical text. As a rehearsal score, it preserves the most direct link to the time during which the number was a viable part of *Die Dreigroschenoper*. (The one exception to this privileging is in the area of tempo markings, which are more consistent in **VmL**.) For the same reason, the edition privileges **Tt1b** as the best source for the interpolated spoken texts and for the scene of dialogue following the number (presented in small type to distinguish it from dialogue in the main text stemming from **Tp1**.)

"Arie der Lucy" was cut early in the rehearsal process. (See Introduction, sections I and III for a fuller consideration of the history and implications of this removal.) In the short essay Weill wrote to accompany the number's separate publication in *Die Musik* in 1932, he gives no hint that the aria is unfinished—a common assumption that has led to several attempts at orchestration. The aria may have been written, like the "Barbarasong," ostensibly for piano. One of the models for the aria seems to be silent film, with the kind of pliable, ambling accompaniment that cinema pianists would have improvised. (Possible allusions to Wagner's *Walküre* and/or *Siegfried* in the accompaniment betray the ultimate origins of that style.) The opening seems like pure Keystone Cops, with a figuration that is quintessentially pianistic (as all attempts at orchestrating it have unwittingly demonstrated). The sustained left hand in mm. 40–44, however, is less idiomatic. In the case of the "Barbarasong," the orchestral touches at the end emerged in rehearsal. If the aria had gone into rehearsal, the Lewis Ruth Band may have provided similar instrumental color here and there, which Weill might then have absorbed and synthesized in his score.

But things did not get that far. Instead, what has been transmitted is a plausibly finished and certainly performable number—provided the singer is up to it. Had a Lucy "with good vocal abilities" taken over in May 1929, the aria might well have been reinstated, too, along with the discarded scene. On the other hand, even if a capable performer is available, Weill's contention that the whole scene is superfluous deserves serious consideration by anyone staging the work. The original production certainly managed without it for a good eight months.

TABLE:
TEMPO AND CHARACTER MARKINGS
BY NUMBER AND SOURCE

*This table presents, for each number, initial tempo and character markings as notated in four musical sources. In a few instances, the readings of other sources or those regarding an important internal tempo marking are reported also. The entries preserve as closely as possible the format (including spelling, capitalization, and use of parentheses) of the given source, with one exception: the letters "M.M." are omitted in metronome markings unless the equation gives no further note value. All markings listed for **Fh** and **Vh** are holograph unless otherwise noted. Square brackets are used for editorial remarks.*

NUMBER	Fh	Vh	Ve1	Se	Other
Ouvertüre	♩ = 100	Maestoso	Maestoso ♩ = 84	♩ = 100	**FhKD / FeKD:** Maestoso (♩ = 84)
Die Moritat von Mackie Messer	♩ = 66 Blues-Tempo	#1: Langsamer Blues #2: Blues-Tempo (♩ = 66) [1]	Blues-Tempo (♩ = 66)	Blues-Tempo (♩ = 66)	**FhKD / FeKD:** Moderato assai (♩ = 66) [2]
Morgenchoral des Peachum	♩. = 46	Feierlich (♩. = 47)	Feierlich (♩. = 47)	♩. = 46	—
Anstatt daß–Song	♩ = 100	Moderato (♩ = 100)	Moderato (♩ = 100)	Moderato (♩ = 100)	**FhKD / FeKD:** Moderato (♩ = 100)
Hochzeitslied	Moderato assai	Moderato assai ["♩ = 106 Allegro non troppo" crossed out]	Moderato assai (♩ = 90)	Moderato assai (♩ = 90)	**CmK:** Allegro non troppo ♩ = 106
Seeräuberjenny	♩ = 92 Allegretto	Allegretto ["(♩ = 92)" non-holograph, in red pencil]	Allegretto (♩ = 92)	Allegretto (♩ = 92)	—
Kanonensong	Foxtrott-Tempo	♩ = 88 [holograph "Allegro" crossed out; holograph "Charleston-Tempo" crossed out; non-holograph "Foxtrott-Tempo"]	Foxtrot-Tempo (♩ = 92)	Foxtrot-Tempo (♩ = 92)	**FhKD / FeKD:** Charleston-Tempo (♩ = 92)
Liebeslied	m.1: Molto tranquillo m.15: Boston-Tempo	m.1: Molto tranquillo m. 15: Boston-Tempo	m.1: Molto tranquillo (♩ = 66) m.15: Boston-Tempo (♩ = 88)	m.1: Molto tranquillo m.15: Boston-Tempo	—
Barbarasong	Moderato assai	[not present]	Moderato assai (♩ = 63)	Moderato assai	**VmK:** [unmarked]
Erstes Dreigroschenfinale	Allegro animato	"Allegro animato" [non-holograph; ♩ = 104 crossed out]	Allegro animato (♩ = 132)	Allegro animato (♩ = 132)	—

Melodram	[unmarked]	[not present; **VhM** unmarked]	Andante con moto (𝅗𝅥 = 70)	[unmarked]	—
Zuhälterballade	Tango-Tempo	Tango-Tempo	Tango-Tempo (𝅗𝅥 = 58)	Tango-Tempo (𝅗𝅥 = 58)	**FhKD / FeKD:** (𝅗𝅥 = 58)
Ballade vom angenehmen Leben	𝅗𝅥 = 96 Shimmy-Tempo ["Shimmy" replaces crossed out "Foxtrott"]	"Shimmy-Tempo (𝅗𝅥 = 96)" [non-holograph; "𝅗𝅥 = 92" crossed out]	Shimmy Tempo (𝅗𝅥 = 96)	Shimmy-Tempo (𝅗𝅥 = 96)	**FhKD / FeKD:** Foxtrott (𝅗𝅥 = 96) Molto leggiero
Eifersuchtsduett	Molto agitato (𝅗𝅥 = 112)	"Molto agitato" [non-holograph]	Molto agitato (𝅗𝅥 = 112)	Molto agitato (𝅗𝅥 = 112)	**VmK:** [unmarked]
Zweites Dreigroschenfinale	Moderato assai	𝅗𝅥 = 70 [non-holograph "Moderato assai"]	Moderato assai (𝅗𝅥 = 70)	Moderato assai (𝅗𝅥 = 70)	**CmK:** M.M.=70
Lied von der Unzulänglichkeit menschlichen Strebens	Allegro non troppo	[both versions unmarked] [1]	Moderato (𝅗𝅥 = 85)	Moderato (𝅗𝅥 = 85)	**FhKD / FeKD:** Moderato assai (𝅗𝅥 = 66) [2]
Salomonsong	Andantino	[unmarked]	Andantino (𝅗𝅥. = 46)	Andantino (𝅗𝅥. = 46)	**VeS:** Andantino (𝅗𝅥. = 46)
Ruf aus der Gruft	"Molto agitato" [non-holograph, in red pencil]	Molto agitato	Molto agitato (𝅗𝅥. = 66)	Molto agitato (𝅗𝅥. = 66)	**FhKD / FeKD:** 𝅗𝅥. = 60 [3]
Grabschrift	Sostenuto	"Sostenuto" [non-holograph; "𝅗𝅥 = 76" crossed out]	Sostenuto (𝅗𝅥 = 50)	Sostenuto (𝅗𝅥 = 50)	**FhKD / FeKD:** (𝅗𝅥 = 50) [3]
Gang zum Galgen	L'istesso Tempo	L'istesso Tempo	L'istesso Tempo	L'istesso Tempo	—
Drittes Dreigroschenfinale	m.1: Allegro vivace m.60: Largo (Rezitativ) m.82: Allegro molto m.122: Allegro moderato m.146: [unmarked]	m.1: Allegro vivace m.60: Largo "(Recitativ)" [non-holograph] m.82: Allegro molto m.122: Allegro moderato m.146: [unmarked]	m.1: Allegro vivace (𝅗𝅥. = 132) m.60: Largo m.82: Allegro molto m.122: Allegro moderato (𝅗𝅥 = 100) m.146: (𝅗𝅥 = 40) [*recte*, dotted half]	m.1: Allegro vivace (𝅗𝅥. = 132) m.60: Largo m.82: Allegro molto m.122: Allegro moderato (𝅗𝅥 = 100) m.146: (𝅗𝅥 = 40) [*recte*, dotted half]	**FhKD / FeKD:** 𝅗𝅥. = 40 [3] **CmK:** [unmarked]
Polly's Lied	Andante con moto (𝅗𝅥 = 70)	Andante con moto	Andante con moto (𝅗𝅥 = 70)	Andante con moto	**FhKD / FeKD:** Andante con moto (𝅗𝅥 = 70)
Die Ballade von der sexuellen Hörigkeit	Andante quasi Largo	[unmarked]	[not present]	[not present]	**VeH, VmH:** Andante quasi Largo
Arie der Lucy	[not present]	[not present]	[not present]	[not present]	**VmK:** [unmarked] **VmL:** Allegro giusto **VeL:** Allegro giusto

NOTES:

1 Both "Die Moritat von Mackie Messer" and "Lied von der Unzulänglichkeit menschlichen Strebens" are represented twice in **Vh**. See Source Description.
2 The second movement of *Kleine Dreigroschenmusik* combines "Die Moritat von Mackie Messer" and "Lied von der Unzulänglichkeit menschlichen Strebens," providing them with a continuous half-note pulse.
3 The seventh movement of *Kleine Dreigroschenmusik* combines "Ruf aus der Gruft," "Grabschrift," and the closing chorale of "Drittes Dreigroschenfinale."

All title pages are transcribed diplomatically in bold-face type, with line breaks indicated by a vertical line (|). For manuscript items, Weill's handwriting is rendered in italics; all other hands are given in Roman type. If no title page exists, a transcription of the caption title or the first line of the manuscript is supplied.

SOURCES
Full Score Format

Fh   Holograph full score
Full score, holograph.

Weill "Dreigroschenoper" | <u>**1.**</u> *Nr. 1. <u>Ouvertüre</u>. Partitur*
["1." and "Ouvertüre" underlined in red, presumably by Marc Blitzstein.]

23 August 1928 [*recte*, mid-September 1928] (end of score). 44, 28, 23 p.

Holograph in black ink (predominantly) and pencil. Various markings in other hands in pencil: engravers' marks in red and green pencil; Marc Blitzstein's hand in red pencil; Leonard Bernstein's hand in red and blue pencil.

Grouped into twelve foldings and one single sheet; sheets and bifolia within foldings taped together. Three partial leaves attached with tape, one each at the end of "Seeräuberjenny," "Kanonensong," and "Polly's Lied."

Paper types:
»Sunova« Nr. 8 (20 staves),
    [33.8 x 26.7 cm.; span 29.5 cm.]
K.U.V. Beethoven Papier Nr. 39 (30 staves),
    [33.7 x 26.5 cm.; span 29.2 cm.]
K.U.V. Beethoven Papier Nr. 37 (24 staves),
    [34.0 x 26.4 cm.; span 30.0 cm.]
Unidentified (20 staves),
    [33.8 x 26.6 cm.; span 29.0 cm.]
K.U.V. Beethoven Papier Nr. 36 (22 staves),
    [34.0 x 26.9 cm.; span 28.6 cm.]
K.U.V. Beethoven Papier Nr. 38a (28 staves),
    [33.8 x 26.8 cm.; span 31.6 cm.]
B.C. No. 8. I. (24 staves),
    [33.7 x 27.0 cm.; span 31.5 cm.]
Unidentified (24 staves)
    [33.6 x 26.8 cm.; span 31.6 cm.]

Location: Sibley Music Library, Eastman School of Music, Rochester, NY, from November 1997, on indefinite loan (Universal Edition-Kurt Weill Archives, SC1998.4). Previously kept by Universal Edition: in their house archives from 1928–1976, in the Wiener Stadt- und Landesbibliothek from 1976–1993, and in a bank vault from 1993–1997. Exception: In February 1952 UE lent the score to Associated Music Publishers (in the U.S.) for a concert performance, at which time Leonard Bernstein and Marc Blitzstein added markings to it. Before returning the score to UE in October, Lotte Lenya made a negative photostat of it.

Published as:
Weill, Kurt. *Die Dreigroschenoper : A Facsimile of the Holograph Full Score*. Edited by Edward Harsh. Kurt Weill Edition, ser. IV, vol. 1. New York: Kurt Weill Foundation for Music; Valley Forge: European American Music Corporation, 1996.

Remarks:
- The holograph contains many layers of annotations in several hands, including those of Marc Blitzstein and Leonard Bernstein. The post-war layers are largely irrelevant to the text of the edition. Weill's markings themselves can be organized in two basic groups: the first features notation written before the premiere; the second, from the period immediately thereafter. The pages that now constitute **Fh** were not collated as one document until mid-September 1928. Before that time Weill had sent the various numbers to Universal Edition piecemeal, as documented in **L**. (See Introduction, section I.) In some respects, **Fh** is best thought of not as a single item but as a collection whose parts have different histories, requiring editorial treatment that takes those differences into account.

Short Score Format

Sm Production master for **Se**
Instrumental parts, manuscript.

Weil | Direktion | No 1. | Drei Groschen-Oper | Ouvertüre

[November? 1928]
4, 8, 1, 3, 2, 5, 6, 3, 5, 7, 3, 1, 2, 2, 3, 8, 6, 4, 7, 2, 3, 1, 12, 2, 3, 2, 6 p.

Manuscript in black ink and pencil, with extensive cues added in red pencil (hand uncertain). Some editor's notes in the hand of Norbert Gingold, usually in pencil. Some numbers name-stamped at end, apparently by the copyists of the keyboard parts (names: Gruber, Wewerka). Four copies of 11 ("Melodram"): one in black ink and red pencil (the front page reads "Celesta," crossed out in pencil); one a piano-vocal transcription in black ink and pencil, apparently intended for the published vocal score (U.E. 8851), headed "eingerichtet! Gingold") in G major; a similar item in E major, crossed out in pencil; and one engraved, taken from U.E. 8851, headed "2. Korrektur." A few notations in orange crayon. A few paste-overs. Also included: manuscript copies of keyboard part for Nos. 4 (black ink, Gruber), 10 (same), 19 (same), and 8 (piano-vocal with text, in pencil; "Arrangement von Gustav Blasser" crossed out in red pencil).

Separated into individual numbers (with multiple versions of some). Generally speaking, each one-page number is a leaf written on one side; each two-page number is a leaf written on both sides; each number of three pages or more is at least one bifolium. Longer numbers made up of two or more bifolia are sometimes folded, sometimes bound with tape, the binding having perhaps worn through.

Paper types:
J.E. & Co. No. 2 (12 staves),
[33.8 x 26.7 cm.; span 27.5 cm.]
J.E. & Co. No. 3 (14 staves),
[33.6 x 26.5 cm.; span 28.3 cm.]

Location: Weill-Lenya Research Center. Previously held by Universal Edition from 1928 and placed in their collection at the Wiener Stadt- und Landesbibliothek from 1976–1998. Transferred to WLRC, June 1998.

Remarks:
• **Sm** seems to have been prepared directly from **Fh**; it has two layers. The first layer, in black ink, is simply a transcription of the keyboard part. The second layer, in red pencil and a different hand, is a reduction of the prominent instrumental lines, sometimes several crowded onto a single staff. Musical notation explicitly for the vocal line (without text) is only occasionally included, although voice doublings of instrumental lines are often indicated. There are numerous errors, many of them probably due to haste.

Se Klavierdirektions-Stimme, included in **Ie1**
Instrumental part, engraved.

KURT WEILL | DIE | DREIGROSCHENOPER | (THE BEGGAR'S OPERA) | Ein Stück mit Musik in einem Vorspiel und acht Bildern nach dem | Englischen des

John Gay, übersetzt von Elisabeth Hauptmann | Deutsche Bearbeitung | von | BERT BRECHT | Klavier-Direktionsstimme | AUFFÜHRUNGSRECHT VORBEHALTEN—DROITS D'EXÉCUTION RÉSERVÉS | UNIVERSAL-EDITION A. G. | WIEN COPYRIGHT 1928 BY UNIVERSAL-EDITION LEIPZIG | Printed in Austria

Copyright 1928.
109 p. ; 31 cm.
Publisher's no.: U.E. 8849.

Remarks:
• **Se** was apparently prepared by combining readings from **Sm** (for the keyboard and instrumental cue lines) with those of a proof copy of **Ve1** (for the vocal lines and some tempo and dynamic markings). This process seems to have been haphazard and careless, with errors introduced even beyond those already present in **Sm**. Weill, in a 14 March 1933 letter to Universal Edition, described the score as "recht Fehlerhaft" (really full of errors), insisting that it "gibt durch die Zusammenziehungen des Dirigierauszugs zu zahlreichen Mißverständnissen Anlaß" (gives rise to many false impressions on account of its being a reduced piano-conductor version). In rare cases, **Se** contains plausible readings not found in any other source, although the authority of these readings is questionable because of their context.

SeM Copy of **Se** used by Theo Mackeben in conjunction with **Im**

(See entry for **Im**.)

Piano-Vocal Format

Vh Production master for **Ve1**
Piano-vocal score, holograph and manuscript.

Nr. 1. Ouvertüre. (für Klavierauszug). U.E. 40 | 2 Platten
["Nr. 1. Ouvertüre." in black ink; "(für Klavierauszug)." in pencil.]

[Late August 1928]
37, 16, 21 p.

Holograph in black ink (predominantly) and pencil. Four numbers non-holograph: "Moritat vom Mackie Messer" (one page holograph gives accompaniment for first two stanzas only; complete realization in copyist's hand); "Kanonensong" (first two pages holograph; last six pages in copyist's hand); "Erstes Dreigroschenfinale" (first four pages holograph; remaining five pages in copyist's hand); "Lied von der Unzulänglichkeit menschlichen Strebens" (one page holograph followed by entire number in copyist's hand). Cello part for "Erstes Dreigroschenfinale" (1 page) in copyist's hand interpolated between "Zuhälter-ballade" and "Ballade vom angenehmen Leben." Numerous markings in other hands. Editorial markings by Norbert Gingold in red crayon; also a name stamp at the end of some numbers. Several tempo markings in black ink in another hand. Measure numbers and rehearsal numbers throughout in green and blue crayon in an unknown hand. Alternate pages bear a Universal Edition Archiv stamp and the manuscript notation "U.E. 8851".

Unbound; most numbers loose; a few folded together.

Paper types:
No. 680 (12 staves),
    [34.1 x 26.6 cm.; span 28.5 cm.]
J.E. & Co. No. 2 (12 staves),
    [34.0 x 26.8 cm.; span 27.5 cm.]
K.U.V. Beethoven Papier Nr. 32 (14 staves),
    [34.0 x 26.8 cm.; span 27.4 cm.]
K.U.V. Beethoven Papier Nr. 31 (12 staves),
    [33.8 x 26.9 cm.; span 28.2 cm.]
K.U.V. Beethoven Papier Nr. 37 (24 staves),
    [33.8 x 26.7 cm.; span 29.9 cm.]
HG[?] 8138 (12 staves),
    [35.0 x 27.0 cm.; span 30.7 cm.]

Location: Sibley Music Library, Eastman School of Music, Rochester, NY, from November 1997, on indefinite loan (Universal Edition-Kurt Weill Archives, SC1998.4). Previously kept by Universal Edition: in their house archives from 1928–1954 and in their collection at the Österreichisches Nationalbibliothek from 1954–1997.

Remarks:
• **Vh** contains no notation for nos. 9, 11, or Ax2. It contains two versions of nos. 2 and 16. In the latter cases, one version is a holograph draft presenting an outline of the melody and a single basic accompaniment with repeats for multiple strophes; the other version, in Gingold's hand, more fully reflects the final form of the melody and the strophically changing details of accompaniment as notated in **Fh**.

VhM Holograph of "Melodram"
Piano-vocal score, holograph and manuscript.

Kurt Weill | Musik | zu | "The Beggar's Opera" | (Des Bettlers Oper) | Op. 25. | Klavierauszug.
[All title information canceled in red crayon. Additional manuscript annotation at top left of title page: Die Angabe der Tempi fehlt | [?]m Teil GB[?]. The second line of this annotation is partly cut off; "m" is the first visible letter. Canceled manuscript annotation at top right of title page in an unknown hand]

Caption title: **Nr. 10a. Melodram** ["10a" overwritten by "11" in red pencil.]

[Summer 1928]
    2 p. on one leaf

Holograph in black ink (title page) and pencil (caption title and music). Selected measure numbers noted in another hand, also in pencil.

Part of leaf is cut off; lower left corner of music page is cut off in a crescent shape.

Unidentified paper type (maker's name apparently cut off)
    [18+ staves; 26.4+ x 26.8 cm.; span 23.2+ cm.]

Location: Weill-Lenya Research Center. Purchased from Wiener Antiquariat Ingo Nebehay, December 1992. Nebehay bought the score from an auction house in Vienna. Previous provenance unknown, but possibly from the estate of Erika Neher.

VmK Rehearsal scores used by Kate Kühl
Vocal scores (rehearsal scores), holograph and manuscript.

Einst glaubte ich, als ich noch unschuldig . . .

[Summer 1928]
    2 p. on one leaf

Holograph in pencil with one or two manuscript notations in black ink (one appears to be an identification number assigned by the archive).

Paper type:
K.U.V. Beethoven Papier Nr. 37 (24 staves),
    [33.9 x 26.7 cm.; span 29.8 cm.]

Contents: [Barbara-Song]—[Fragment of III. Dreigroschenfinale]

Weill - The Beggars | Lucy | Kate Kühl | Duett. | (Lucy-Polly)

Summer 1928
    5, 7 p.

Copyist's manuscript in black ink (identification number written on first page).

Three bifolia folded together, but apparently not bound.

Paper type:
J.E. & Co. No. 2 (12 staves),
    [33.9 x 26.8 cm.; span 27.4 cm.]

Contents: Duett (Lucy-Polly)—Eifersuchtsarie.

Location: Kate-Kühl-Sammlung, Stiftung Archiv der Akademie der Künste, Berlin. Presumably in Kühl's possession until her death in 1970.

Ve1 First edition of published Klavierauszug
Piano-vocal score, engraved.

KURT WEILL | DIE | DREIGROSCHENOPER | (THE BEGGAR'S OPERA) | Ein Stück mit Musik in einem Vorspiel und acht Bildern nach dem | Englischen des John Gay, übersetzt von Elisabeth Hauptmann | Deutsche Bearbeitung | von | BERT BRECHT | Klavierauszug mit Text von | NORBERT GINGOLD. | Aufführungsrecht Vorbehalten—droits d'exécution réservés **| UNIVERSAL-EDITION A. G. | WIEN** copyright **1928** by universal-edition **LEIPZIG | Printed in Austria**

Copyright 1928; printer's date on back cover: November 1928.
    73 p. ; 31 cm.

Publisher's no.: U.E. 8851.

Remarks:
• It is possible that a proof stage of **Ve1** was reviewed by someone with knowledge of the Schiffbauerdamm production. The source features a few notations present neither in **Vh** nor **Fh** that are nonetheless confirmed by annotations to **Im**.

Ve1a Reprint of **Ve1**

Copyright 1928; printer's date on back cover: I. [January] 1929.

Remarks:
- This is certainly not the only reprint of published *Dreigroschenoper* materials from the late 1920s and early 1930s. It is notable, however, because of its uneven recording of apparent emendations. The most striking case in point is the bass line of No. 15, mm. 22–23. Different copies bearing the same printer's date present different readings. Some record the original bass line as presented in **Ve1**, some the altered form. (See Commentary.)

VeS "Salomonsong" published in *Die Musik*
Piano-vocal score, engraved.

Salomonsong+) | von Kurt Weill

Copyright 1928 (bottom of page of music).
[1] p. ; 28 cm.

Printed in *Die Musik* 21, no. 6 (March 1929), verso of plate following p. 432.

VmH "Ballade von der sexuellen Hörigkeit" prepared by Norbert Gingold
Piano-vocal score, manuscript.

Ballade | von der sexuellen Hörigkeit | aus "Die Dreigroschenoper" | von Kurt Weill | Klavierauszug v. N. Gingold
[The phrase "von der sexuellen Hörigkeit" is inserted above the line shared by "Ballade" and "aus 'Die Dreigroschenoper'." "Klavierauszug v. N. Gingold" crossed out in pencil.]

[1929?]
2 p. on one leaf + 1 p. ; 14.9 x 22.6 cm.

Manuscript in black ink and pencil. Engraver's marks in blue pencil; text underlay in ink and pencil.

Accompanied by: editor's note on separate leaf giving title, statement of responsibility, publisher information, and instructions on engraving the score.

Paper type:
J.E. & Co. No. 6 (20 staves),
[33.5 x 26.6 cm.; span 28.3 cm.]

Location: Weill-Lenya Research Center. Previously kept by Universal Edition: in their house archives from 1928–1976 and in the Wiener Stadt- und Landesbibliothek from 1976–1998. Transferred to WLRC, June 1998.

VeH "Ballade von der sexuellen Hörigkeit" published in *Song-Album*
Piano-vocal score, engraved.

KURT WEILL | SONG-ALBUM | GESANG UND KLAVIER | Aufführungsrecht vorbehalten / Droits d'exécution réservés | UNIVERSAL-EDITION A. G. | WIEN Copyright 1929 by Universal-Edition Leipzig | Printed in Austria

1929; on back cover: "No. 131 IX. 1929"
22 p. ; 31 cm.

Publisher's no.: U.E. 9787.

VmL Undated manuscript of "Arie der Lucy"
Piano-vocal score, manuscript.

ARIE der LUCY | Text von Bert Brecht a.d. "Dreigroschenoper" Kurt Weill.

[Autumn 1928?]
6 p. on three leaves.

Manuscript in black ink. Editorial markings indicating measure numbers and orchestration in pencil in another hand.

First and third leaves formerly taped together to form folder; tape now cut.

Paper type:
J.E. & Co. No. 2 (12 staves),
[34.0 x 26.8 cm.; span 27.5 cm.]

Location: Yale University Music Library, MSS 30. Deposited by Lotte Lenya, 1981. Prior history unknown.

VeL "Arie der Lucy" published in *Die Musik*
Piano-vocal score, engraved.

Die unterdrückte Arie der Lucy aus der Dreigroschenoper | von Kurt Weill. Text von Bert Brecht, | Erste Veröffentlichung

[3] p. ; 28 cm.

Printed in *Die Musik* 25, no. 2 (November 1932), following p. 112.

Instrumental Parts

Im Part set used by Lewis Ruth Band
(numbered I–VII according to player; **Im-VII = SeM**)
Instrumental parts, engraved (piano-conductor only), manuscript, a few holograph pages or parts of pages.

Piano-conductor caption title: **Klavier-Direktion | Aufführungsrecht vorbehalten | Droits d'exécution réservés DIE DREIGROSCHENOPER | (THE BEGGAR'S OPERA) | Ein Stück mit Musik in einem Vorspiel und acht Bildern nach dem Englischen des John Gay übersetzt von | Elisabeth Hauptmann | Deutsche Bearbeitung von Bert Brecht | Kurt Weill | No 1. Ouverture.**

[August 1928]
7 parts (56, 50, 46, 50, 43, 44, 109 p.)

Predominantly manuscript in black ink, with annotations added at various times in pencil and ink. Piano-conductor (**SeM**) engraved, heavily annotated in pencil and ink by Theo Mackeben. Several parts have one or two pages or parts of pages in Weill's hand.

Numerous paper types. The two predominant types:
»Sunova« Nr. 3 (10 staves),
[33.9 x 26.8 cm.; span 28.0 cm.]
»Sunova« Nr. 4 (12 staves),
[34.0 x 26.8 cm.; span 28.6 cm.]

Originals: In the possession of Loni Mackeben, second wife of Theo Mackeben, leader of the Lewis Ruth Band. Presumably the parts have been in the possession of Mackeben and his heirs since the original production.

Color slides and black & white photocopies prepared for the WLRC in 1985.

Remarks:
- It is difficult fully to understand *Die Dreigroschenoper* without considering the evidence the **Im** parts provide of the relationship between the work, its text, and performance. The parts offer important insights, but readings of indeterminate authority. Their readings rarely overrule those of **Fh**, playing instead a supplementary or complementary role.
- It is not always clear whether the markings in **Im** refer to what was done in the theater or what was done on other occasions, such as during recording sessions. (Some markings may have been added after the close of the target period.) Nor, indeed, is it certain just how religiously the Lewis Ruth Band, all of whose members were versatile studio musicians, stuck to the written letter. Without doubt, instructions for some of what they played were communicated to them by the composer during rehearsal by word of mouth.
- **Im** has different significance for different numbers. The initial layer of many of the parts is simply a transcription (sometimes inaccurate) of **Fh**. In a few cases the parts document relatively clearly the development of a number, the final form of which (as in nos. 2 and 9) served as a model for **Fh**. Sometimes all the parts agree; more often they diverge or show different levels of notational care on the part of the players or even contradict one another.
- The status of **Im-VII** (**SeM**), Mackeben's piano-conductor score, is of a different character from that of the other parts, both because it is a published score and because it had to serve multiple purposes. There are numerous annotations throughout showing crossed-out passages, octave transpositions and doublings, etc. The edition generally does not note these individually in the Commentary, since they represent less the development of the work in the theater than they do the practical plan of one pianist-conductor for facilitating his various duties. The edition judges many of the annotations to the other parts to be on a similar level and hence not requiring individual note. A significant amount of the alternative notation written into parts may have been motivated by the absence of some of the instruments called for in **Fh**.

Ie1 Rental part set, including **Se**
Instrumental parts, engraved.

Piano-conductor title page: **KURT WEILL | DIE DREIGROSCHENOPER | Ein Stück mit Musik nach John Gay's "The Beggar's Opera" | von Elisabeth Hauptmann | Deutsche Bearbeitung von BERT BRECHT | Klavier-Direktionsstimme | UE 8849 | UNIVERSAL EDITION**

Copyright 1928.

Eight parts, each in a separate book, bound with staples. Klavierdirektions-Stimme bound in cardboard or heavy paper.

Remarks:
- The editors were unable to identify conclusively any extant set of engraved parts belonging to the original 1928 edition. Universal Edition used the same plates (with occasional corrections) for creating part sets over many decades. Still, the correspondence between the set examined by the editors and the original is likely to be close. The examined parts follow **Fh** in most details but contain a substantial number of pitch errors not found in any other source.

Choral or Vocal Parts

CmK Vocal parts used by Kate Kühl
Chorus parts, manuscript.

"The Beggars Opera" <u>Soprano u. Alt.</u> | No. 5 Hochzeits-Chor.

[Summer 1928]
1, 3 p. on one bifolium

Copyist's manuscript in black ink (identification number written on first page).

Paper type:
J.E. & Co. No. 1 (10 staves),
 [33.7 x 26.8 cm.; span 27.0 cm.]

Contents: Hochzeits-Chor — 2. Finale — 3. Finale.

Location: Kate-Kühl-Sammlung; Stiftung Archiv der Akademie der Künste, Berlin. Presumably in Kühl's possession until her death in 1970.

Text

Tt1 Typescript prepared by Felix Bloch Erben
Libretto, typescript.

<u>The Beggar's Opera.</u> / <u>Die Luden-Oper.</u> / <u>von John Gray, [*sic*]</u>/ <u>Uebersetzt von Elisabeth Hauptmann.</u> / <u>Deutsche Bearbeitung: Bert Brecht. Musik: Kurt Weill.</u> / <u>Den Bühnen gegenüber als Manuskript gedruckt.</u> / <u>Das Aufführungsrecht ist allein zu erwerben von dem Verlage</u> / <u>Felix Bloch Erben .</u> / Berlin-Wilmersdorf 1, Nikolsburger Platz 3.

[June 1928]
23, 26, 14 p. ; 30 cm.

Typescript. Prepared by Felix Bloch Erben. Manuscript annotations on cover of folder; one manuscript annotation on p. 24.

Loose leaves gathered in folder.

Originals: Ruth-Berlau-Archiv, Stiftung Archiv der Akademie der Künste, Berlin. Photocopy in: Bertolt-Brecht-Archiv, 1782/1–66.

Tt1a Rehearsal script based on **Tt1** and used by director Erich Engel
Libretto, typescript.

Title page identical to **Tt1**, except "Dreigroschenoper" [manuscript] added at head of title; "Regie E.E." [manuscript] added after "Die Luden-Oper"; and the "r" is crossed out in "Gray."

[August? 1928]
   61 [82] p. ; 30 cm.

Typescript with extensive annotations in ink, also on verso of many pages, presumably in the hands of Erich Engel and his assistants.

Gathered in a Felix Bloch Erben folder (which lacks the annotations found on the folder of **Tt1**).

Location: Stiftung Archiv der Akademie der Künste, Berlin, Literatur-Archiv.

Tt1b Rehearsal script based on **Tt1** and used by director's assistant Julius Halewicz
Libretto, typescript.

Title page identical to **Tt1**.

[August? 1928]
   148 p. in different numberings ; 30 cm.

Typescript with extensive annotations, in ink, in several hands, including Brecht's, also on verso of many pages (top leaf in hand of Elisabeth Hauptmann). Many pages not present in Tt1 or Tt1a (mostly manuscript) are laid in.

Gathered in a folder.

Originals: Bertolt-Brecht-Archiv, Berlin.

Remarks:
• **Tt1b** likely comes closer than any other source to presenting the state of the text at the time of Weill's initial composition.

Tt2 Production master for **Tp1**, with editorial markings by Brecht and others
Libretto, typescript.

DIE DREIGROSCHENOPER | (Nach "The Beggar's Opera" von John Gay) | von | Brecht | Musik von Kurt Weill
["Kurt" canceled in ink.]

[October? 1928]
   54 [60] p. ; 29 cm.

Typescript with annotations in Brecht's hand in ink; editorial annotations in crayon.

Location: Sibley Music Library, Eastman School of Music, Rochester, NY, on indefinite loan from 1997 (Universal Edition-Kurt Weill Archives, SC1998.4). Previously kept by Universal Edition: in their house archives from 1928–1954 and in their collection at the Österreichisches Nationalbibliothek from 1954–1997.

Remarks:
• The text of **Tt2** probably reflects in many respects the work as it was being played in Theater am Schiffbauerdamm at the time of the typescript's preparation.

Tp1a Proofs of **Tp1,** with editorial markings by Weill and Brecht
Libretto, publisher proofs.

DIE | DREIGROSCHENOPER | (Nach "The Begars's [*sic*] Opera" von John Gay) | von | BRECHT | MUSIK VON WEILL | Nr. 8850 | UNIVERSAL-EDITION A. G. | WIEN COPYRIGHT 1928 BY UNIVERSAL-EDITION LEIPZIG

[Manuscript correction of "Begars's" to "Beggar's" in pencil.]

[October] 1928
   [28] p. ; 41 cm.

Holograph annotations in red crayon (inserting song titles) and pencil (proofreading corrections). Additional manuscript corrections in black ink, mostly in Brecht's hand.

Location: Sibley Music Library, Eastman School of Music, Rochester, NY, on indefinite loan, from 1997 (Universal Edition-Kurt Weill Archives, SC1998.4). Previously kept by Universal Edition: in their house archives from 1928–1954 and in their collection at the Österreichisches Nationalbibliothek from 1954–1997.

Tp1 First edition of libretto
Libretto, published.

DIE | DREIGROSCHENOPER | (THE BEGGAR'S OPERA) | Ein Stück mit Musik in einem Vorspiel | und acht Bildern nach dem Englischen des John Gay | Übersetzt von Elisabeth Hauptmann | Deutsche Bearbeitung von | BERT BRECHT | Musik von | KURT WEILL | Die Uraufführung fand am 31. August 1928 im | Theater am Schiffbauerdamm in Berlin statt. | [Six-line copyright statement] **| ALLEINVERTRIEB DER BÜHNENMATERIALE, MUSIKALIEN UND | TEXTBÜCHER DURCH DIE | UNIVERSAL-EDITION A.G. | WIEN, I. KARLSPLATZ 6 | COPYRIGHT 1928 BY UNIVERSAL-EDITION A. G., WIEN — LEIPZIG**

Copyright 1928; on front cover, beneath reprint of title page text through the six-line copyright statement: "Den Bühnen gegenüber als Manuskript gedruckt. | FELIX BLOCH ERBEN | BERLIN-WILMERSDORF 1 | NIKOLSBURGERPLATZ 3 | UNIVERSAL-EDITION WIEN-LEIPZIG | Nr. 8850"; on back cover: "Druck von | OTTO MAASS' SÖHNE. M. B. H., WIEN | 1.a Walfischgasse 10 - 1398 29"

80 p. ; 23 cm.

Three printings: October 1928 (300 copies); November 1928 (500 copies), December 1929 (500 copies).

Remarks:
• There is an imperfect correspondence between the readings of **Tt2** and **Tp1a** and those of **Tp1**. There are a number of annotations in the former two sources that were (either by mistake or design) not incorporated into the latter. Conversely, the latter shows a number of readings not present in the former.
• The stage directions (unusually extensive for Brecht) presented in **Tp1** probably reflect the source's close connection to the Schiffbauerdamm production in the fall of 1928. Many of these directions were removed from **Tp3** and subsequent editions.
• Although the cover states that the libretto was printed as a script for theaters, the register of Weill's printed works that Universal Edition made available to Weill's attorneys in 1950 indicates that the "Regie- und Textbuch" was sold at a price of 5 Marks.

Tp2 Collection of song texts published by Kiepenheuer Verlag
Libretto (lyrics only), published.

Brecht | DIE SONGS DER | DREIGROSCHENOPER |
Gustav Kiepenheuer Verlag, Berlin

"Copyright 1929 . . . HOBOKEN PRESSE | CHARLOT-
TENBURG" (facing p. 26).
26 p. ; 16 cm.

First printing, October 1928 (10,000 copies). Two reprint-
ings, for a total of 25,000(?) copies.

Remarks:
• There are a number of differences between **Tp2** and **Tp1**
with respect to spelling and punctuation. **Tp2** retains
some characteristic readings from sources preceding **Tp1**.

Tp3a Brecht's emended copy of **Tp1**, used as production master for
Tp3
Libretto, printed.

Title page identical to **Tp1**. Most lines below "(The Beggar's
Opera)" canceled in ink. A manuscript note is added at the
top: "(nach "The Beggar's Opera" von John Gay)".

[1930?], copyright 1928. Verso of page 80: "Druck von |
Otto Maass Söhne Ges. m.b.H. | Wien | I. Wallfischgasse
11-1398 29" [manuscript].
80 [125] p. ; 22 cm.

Heavily annotated by Brecht and others; typewritten pages
inserted.

Location: Ruth-Berlau-Archiv, Stiftung Archiv der Akademie
der Künste., Berlin.

Tp3 Revised version of script published in Brecht's *Versuche*
Libretto, published.

BRECHT VERSUCHE 8–10 | HEFT 3 | Die
Dreigroschenoper | Der Dreigroschenfilm | Der
Dreigroschenprozeß

Berlin: Gustav Kiepenheuer Verlag, 1931.
p. 150–233 ; 24 cm.

Remarks:
• **Tp3** is a literary edition but it may reflect certain aspects
of theatrical practice at some point in the history of
Dreigroschenoper between 1928 and 1931.

ADDITIONAL MATERIALS
Full Score Format

FhKD Holograph full score of *Kleine Dreigroschenmusik*
Full score, holograph.

Kurt Weill | Kleine Dreigroschen-Musik | für Blasorchester |
Partitur | UNIVERSAL-EDITION L 1 UE 597 |
WIEN-NEW YORK
["Universal-Edition Archiv" stamp in lower right corner]

[December 1928–January 1929]
47 p.

Holograph in black ink. Editor's marks in red crayon and in
pencil; engraver's markings in green crayon.

Bound with string in brown paper folder (stitching broken).

Paper type:
K.U.V. Beethoven Papier Nr. 39 (30 staves),
[34.0 x 26.5 cm.; span 29.4 cm.]

Location: Sibley Music Library, Eastman School of Music,
Rochester, NY, from November 1997, on indefinite loan
(Universal Edition-Kurt Weill Archives, SC1998.4).
Previously kept by Universal Edition: in their house
archives from 1928–1954 and in their collection at the
Österreichisches Nationalbibliothek from 1954–1997.

Remarks:
• **FhKD** and **FeKD** are used occasionally to support or
interpret isolated readings in **Fh**. The editors generally
deem it inappropriate to accept outright any unique read-
ings from these materials in that those readings arose in a
context different from that of the parent stage work.

FeKD Published full score of *Kleine Dreigroschenmusik*
Full score, engraved.

KURT WEILL | KLEINE | DREIGROSCHENMUSIK |
FÜR BLASORCHESTER | (Suite aus der
„Dreigroschenoper") | PARTITUR | UNIVERSAL EDI-
TION

Copyright 1929, renewed 1956.
54 p. ; 34 cm.

Publisher's no.: U.E. 9712.

Fe Published full score of *Die Dreigroschenoper*, ed. Füssl
Full score, engraved.

PHILHARMONIA | PARTITUREN SCORES
PARTITIONS | KURT WEILL | DIE
DREIGROSCHENOPER | Ein Stück mit Musik nach
John Gay 's 'The Beggar's Opera | von Elisabeth
Hauptmann | Deutsche Bearbeitung von | BERT
BRECHT | Philharmonia No. 400 | PHILHARMONIA
PARTITUREN | in der | UNIVERSAL EDITION,
WIEN—LONDON

Selected numbers copyright 1972, otherwise copyright 1928,
renewed 1956; on back cover: "Printed in Hungary U
XI/86"
viii, 134, xx p. ; 19 cm.

Publisher's no.: U.E. 14 901.

Piano-Vocal Format

Ve2 Collection of songs published in *Musik für Alle*
Vocal scores, engraved.

Front cover: MUSIK FÜR ALLE | NR. 274 | DIE
DREIGROSCHENOPER | VON | KURT WEILL |
MUSIK FÜR ALLE | VERLAG ULLSTEIN, BERLIN

Caption title: DIE DREIGROSCHENOPER | VON
KURT WEILL | NR. 1. MORITAT VON MACKIE
MESSER

Copyright 1929 (first page of music); on back cover: "Druck
der Waldheim-Eberle A.G., Wien"
16 p. ; 32 cm.

Remarks:
• The songs selected for inclusion in this volume were: "Moritat von Mackie Messer," "Liebeslied," "Seeräuberjenny," "Kanonensong," "Barbarasong," "Aus dem ersten Dreigroschenfinale," "Tangoballade," "Ballade vom angenehmen Leben," "Lied von der Unzulänglichkeit menschlichen Strebens," "Aus dem zweiten Dreigroschenfinale," "Aus der Ouvertüre."

Ve3 1956 edition of **Ve1**
Vocal score, engraved.

KURT WEILL | DIE DREIGROSCHENOPER | (THE BEGGAR'S OPERA) | Ein Stück mit Musik in einem Vorspiel und acht Bildern nach dem | Englischen des John Gay, übersetzt von Elisabeth Hauptmann | Deutsche Bearbeitung | von | BERT BRECHT | KLAVIERAUSZUG | (Norbert Gingold) | UNIVERSAL EDITION

Copyright 1928, renewed 1956 (verso of t.p.); printer's date on back cover: September 1980.
76 p. ; 31 cm.

Publisher's no.: U.E. 8851.

Remarks:
• **Ve3** was the first music publication of *Die Dreigroschenoper* to include "Die Ballade von der sexuellen Hörigkeit."

Instrumental Parts

Ie2 Second edition rental part set
Instrumental parts, engraved.

Piano-conductor title page: **KURT WEILL | DIE DREIGROSCHENOPER | Klavier-Direktionsstimme | UE 8849 | UNIVERSAL EDITION**

June 1991

18 parts, each in a separate book; 31 cm.

Revised and newly engraved parts for: flute (piccolo); alto sax (soprano sax) and baritone sax (clarinet); tenor sax (soprano sax) and clarinet (bass clarinet); bassoon; trumpet 1–2 [two copies]; trombone; percussion; timpani; piano; celesta; guitar (Hawaiian guitar and mandolin); banjo (Hawaiian guitar and mandolin); bandoneon; harmonium; violoncello; contrabass.

Text

Tp4 Version of script published in *Gesammelte Werke*
Libretto, published.

BERTOLT BRECHT | GESAMMELTE WERKE | Band I. | MALIK VERLAG / LONDON

Copyright 1938.
p. 7–88 ; 21 cm.

Also included in Band I.: *Aufstieg und Fall der Stadt Mahagonny, Mann ist Mann, Die heilige Johanna der Schlachthöfe*.

Tp5 Emended edition of script published in *Stücke*
Libretto, published.

BERTOLT BRECHT | STÜCKE | FÜR DAS THEATER | AM SCHIFFBAUERDAMM | (1927–1933) | *ERSTER BAND* | DIE DREIGROSCHENOPER | AUFSTIEG UND FALL | DER STADT MAHAGONNY | DAS BADENER LEHRSTÜCK | VOM EINVERSTÄNDNIS | 1955 | SUHRKAMP VERLAG

p. 7–140 ; 18 cm.

Published in: Brecht, Bertolt. *Stücke*, vol. III. Berlin: Suhrkamp, 1955.

Tp6 Edition of **Tp3** published in *Werke: Große kommentierte Berliner und Frankfurter Ausgabe*
Libretto, published.

Bertolt Brecht | Stücke 2 | Aufbau-Verlag Berlin und Weimar | Suhrkamp Verlag Frankfurt am Main

1. Auflage 1988 (verso of title page).
p. 229–322 ; 21 cm.

Includes appendix with revisions of certain scenes and song lyrics.

Published in: Brecht, Bertolt. *Werke: Große kommentierte Berliner und Frankfurter Ausgabe*, vol. 2. Frankfurt am Main: Suhrkamp; Berlin: Aufbau, 1988.

Recordings

R28a Electrola Test
Carola Neher, recorded during *Dreigroschenoper* rehearsals (according to her son)
Summer 1928
Contents: No. 9

R28b Odeon 0-2703
Lewis Ruth Band; conductor Theo Mackeben
22 November 1928
Contents: Nos. 7, 12
released on CD: Capriccio 10 346

R28c Homocord 3747
Harald Paulsen; orchestra and conductor unknown
December 1928
Contents: Nos. 2, 7, 13, 15
released on CD: Pearl 9189; Pearl 9294; Capriccio 10 346

R28d Orchestrola 5007
Orchestra unknown, conductor Theo Mackeben
December 1928
Contents: Nos. 2 (*Kleine Dreigroschenmusik*), 7 (*Kleine Dreigroschenmusik*), 12, 20
released on CD: Capriccio 10 346

R29a Reichsrundfunk RRG 357–362
Bläser des Berliner Funk-Orchesters; conductor Hermann Scherchen
16 February 1929
Contents: *Kleine Dreigroschenmusik*

R29b Orchestrola 2131
Bertolt Brecht; Orchester Theo Mackeben
May 1929
Contents: Nos. 2, 16
released on CD: Pearl 9189; Mastersound DFCDI-110; Sony
SK 63046 (2 only)

R29c Orchestrola 2132
Carola Neher; [Orchester Theo Mackeben]
May 1929
Contents: Nos. 6, 9
released on CD: Capriccio 10 346; Pearl 9294

R29d Electrola 301
Kurt Gerron, Carola Neher, Arthur Schröder; Dreigroschen-
band, conductor Theo Mackeben
1929
Contents: Nos. 2, 6, 7, 9, 8, 12 (instrumental only), 13, 16
released on CD: Pearl 9189; Capriccio 10 346

R30a Ultraphon A 717–718
Margo Lion, Albert Préjean; Lewis Ruth Band, conductor
Theo Mackeben (sung in French)
27 November 1930
Contents: Nos. 7, 8, 12, 13
released on CD: Teldec 9031-72025-2

R30b Ultraphon A752–755
Kurt Gerron, Erika Helmke, Lotte Lenya, Erich Ponto, Willy
Trenk-Trebitsch; Lewis Ruth Band, conductor Theo
Mackeben
7 December 1930
Contents: Nos. 1, 2, 6, 7, 8, 9, 10, 11/A11, 12, 13, 14, 15,
16, 20, 2 (with added text)
released on CD: Pearl 9189; Teldec 9031-72025-2;
Mastersound DFCDI-110

R31a Polydor 522 171–172
Florelle; l'Orchestre Jean Lenoir (sung in French)
November 1931
Contents: Nos. 2, 6, 7, 9
released on CD: Chansophone 112

R31b Grammophon 24 172
Kapelle der Staatsoper Berlin, conductor Otto Klemperer
1931
Contents: Nos. 2, 7, 12, 13 from *Kleine Dreigroschenmusik*
released on CD: Pearl 9189; Capriccio 10 346; Symposium
1042; Mastersound DFCDI-110

Film

F Film version of *Die Dreigroschenoper*, directed by Georg
Wilhelm Pabst

Filmed September–November 1930; released February 1931.

Produced by Nero-Film in conjunction with Tobis and
Warner Brothers.

Starring: Rudolf Forster (Macheath), Carola Neher (Polly
Peachum), Fritz Rasp (Jonathan Peachum), Reinhold
Schünzel (Tiger Brown), Valeska Gert (Mrs. Peachum),
Lotte Lenya (Jenny).

Correspondence

L Correspondence between Weill and Universal Edition
Letters, postcards, telegrams; holographs, typescripts

1924–1950 (bulk, 1924–1934)

ca. 1500 pieces of correspondence, from both Weill and
Universal Edition

Location: Archives of Universal Edition and the Wiener
Stadt- und Landesbibliothek, Vienna, Austria.

List of Abbreviations

Instrument Names

German	Abbreviation	English
Altsaxophon	Asax	Alto Saxophone
Bandoneon	Band	Bandoneon
Banjo	Bjo	Banjo
Baritonsaxophon	Bsax	Baritone Saxophone
Celesta	Cels	Celesta
Fagott	Fg	Bassoon
Flöte	Fl	Flute
Gitarre	Gtr	Guitar
Harmonium	Harm	Harmonium
Hawaii-Gitarre	HwGt	Hawaiian Guitar
Klarinette	Kl	Clarinet
Klavier	Klav	Piano
Kleine Flöte	KlFl	Piccolo
Kontrabaß	Kb	Contrabass
Mandoline	Mand	Mandolin
Pauken	Pk	Timpani
Posaune	Pos	Trombone
Schlagzeug	Szg	Percussion
Sopransaxophon	Ssax	Soprano Saxophone
Tenorsaxophon	Tsax	Tenor Saxophone
Trompete	Trp	Trumpet
Violoncello	Vc	Violoncello

(Percussion Instruments)

German	Abbreviation	English
Becken	Beck	Cymbals
Glocken	Gl	Bells
Glockenspiel	Glock	Glockenspiel
Große Trommel	GrTr	Bass Drum
Holztrommel	HzTr	Wood Block
Jazztrommel	JzTr	Jazz Drum
Kleine Trommel	KlTr	Snare Drum
Rührtrommel	RhTr	Tenor Drum
Tamtam	Ttam	Tam-tam
Tomtom	Ttom	Tom-tom
Triangel	Tri	Triangle

THE KURT WEILL EDITION

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