

Kurt Weill

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Johnny Johnson

A Play with Music in Three Acts

Play by
Paul Green

Music by
Kurt Weill

CRITICAL REPORT

Series I, Volume 13

Edited by Tim Carter

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

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

Johnny Johnson: A Play with Music in Three Acts

Play by Paul Green
Music by Kurt Weill

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LIST OF SOURCES AND SIGLA

SOURCES

Full Score Format

Fh Holograph full score (1936)

Piano-Vocal Format

- Vh** Holograph piano-vocal score (1936; incomplete)
Vm1 Manuscript piano-vocal score prepared for the Group Theatre production (1936; incomplete)
Vm2 Manuscript piano-vocal score prepared for the Federal Theatre Project (1937; incomplete)
Ve Printed piano-vocal score published by Samuel French (1940)

Piano Score Format

- Pm1** Manuscript rehearsal score prepared for the Group Theatre production (1936)
Pm2 Manuscript rehearsal score prepared for the Federal Theatre Project (1937)

Instrumental Parts

- Im1** Instrumental parts prepared for the Group Theatre production (1936)
Im2 Instrumental parts prepared for the Federal Theatre Project (1937)

Arrangements

- Ae** Sheet music for nos. 7, 20, 26, 39 published by Chappell (1936)

Text

- Tt3** Typed final script (November 1936) for the Group Theatre production
Tt4 Stenciled/typed script made by the Federal Theatre Project from a copy of the revised script (December 1936) submitted to the Federal Theatre Project in January 1937
Tt4a A copy of **Tt4** that served as prompt script for the Los Angeles production of the Federal Theatre Project (1937)

- Tp0** Marked-up galley proofs (January–February 1937) for **Tp1**, based on the exemplar (December 1936) for **Tt4**
Tp1 Printed script published by Samuel French (March 1937)
TpD *Deutsches Ritual: Gottesdienst-Ordnung für deutsche Gemeinden der protestantisch-bischöflichen Kirche in den Vereinigten Staaten von Amerika* (1884); contains German lyric for no. 31

ADDITIONAL MATERIALS

Drafts

- Dh** Assorted loose leaves and bifolia containing music in various stages of composition (ranging from sketches to complete continuity drafts)

Text

- Tt1** Typed early draft of Act I (summer? 1936)
Tt2 Typed rehearsal script (September?–November 1936) for the Group Theatre production
Tt5 Stenciled/typed script made by the Federal Theatre Project reflecting amendments to **Tt4** in the light of corrections to **Tp0** submitted to the Federal Theatre Project in February 1937
Tt-misc Nine sides for various characters, including Sergeant Jackson and Dr. Mahodan
TpR Printed script of Act I, Scenes iv–v, published as *Roses for Johnny Johnson* (March 1938)

Correspondence

- L** Weill's notes (September? 1936) to Lehman Engel on some of the songs

Programs

- N1** Program for the Group Theatre production in New York (1936)
N2 Program for the Federal Theatre Project production in Los Angeles (1937)

Miscellaneous

- M1 Set designs and technical drawings for the Group Theatre production by Donald Oenslager
- M2 Federal Theatre Project production bulletins and photographs

INSTITUTIONS

- LOC/FTP Library of Congress, Washington, D.C., Music Division, Federal Theatre Project Collection
- NARA/FTP National Archives and Records Administration (College Park, Md.), Record Group 69, Federal Theatre Project Collection
- NYPL New York Public Library for the Performing Arts at Lincoln Center
- UH/CC University of Houston Libraries, Special Collections, Cheryl Crawford Collection
- UNC/PG University of North Carolina at Chapel Hill, Southern Historical Collection no. 3693, Paul Green Papers
- WLA Weill-Lenya Archive, Irving S. Gilmore Music Library, Yale University, New Haven, Conn. (MSS 30, The Papers of Kurt Weill and Lotte Lenya)

WLRC Weill-Lenya Research Center, New York, N.Y.

PUBLICATIONS

- GS2 Weill, Kurt. *Musik und musikalisches Theater: Gesammelte Schriften. Mit einer Auswahl von Gesprächen und Interviews*. Expanded and revised edition. Edited by Stephen Hinton and Jürgen Schebera. Mainz: Schott, 2000.
- W-Fam Weill, Kurt. *Briefe an die Familie, 1914–1950*. Edited by Lys Symonette and Elmar Juchem. Stuttgart and Weimar: J. B. Metzler, 2000.
- W-LL(e) *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya*. Edited and translated by Lys Symonette and Kim H. Kowalke. Berkeley and Los Angeles: University of California Press, 1996.
- W-UE Weill, Kurt. *Briefwechsel mit der Universal Edition*. Selected and edited by Nils Grosch. Stuttgart and Weimar: J. B. Metzler, 2002.
- WPD(e) Farneth, David, with Elmar Juchem and Dave Stein. *Kurt Weill: A Life in Pictures and Documents*. Woodstock, N.Y.: Overlook Press, 2000.

STATEMENT OF SOURCE VALUATION AND USAGE

General

This Edition of *Johnny Johnson* presents the work as playwright Paul Green revised his text in December 1936, seeking to rescue it from the severe cuts made for the Broadway production by the Group Theatre which had opened on 19 November. This is also the version that accords most fully with the surviving musical materials. Green submitted a copy of this revised text for publication, and also one for consideration by the Federal Theatre Project (FTP), which eventually mounted two stagings of the work in Boston (opening 25 May 1937) and in Los Angeles (28 May). The latter production, which also had some limited assistance from Kurt Weill, appears to have adhered most closely to Green's revised text, and therefore presented in public the most complete version of *Johnny Johnson* to date; a performance of this Edition would be close to what was intended to be seen and heard in Los Angeles, even though some small cuts eventually seem to have been made for that production too.

Key Terms

For the purposes of this Edition, a "source" is any document from which a reading is taken or which is used to establish or support the musical and verbal text of the Edition. The term "additional materials" refers to all other documents pertaining to the work's genesis and early production history and reception.

A "privileged source" provides the initial reference for a certain parameter of the work's text (e.g., the instrumentation). Such a source is the first item consulted for a given parameter, and it is upheld if not contradicted by any other source or if not in manifest or apparent error. In cases where other sources do contradict the privileged source, then the privileged source may be upheld or overruled; in the latter case, the decision, if non-trivial, is justified in the Critical Notes. If the privileged source is upheld, then that decision is not normally documented unless the variant reading is considered of sufficient interest for users of the Edition. Such a variant might furnish a viable alternative, for example, or shed light on the work's genesis. However, it is not the aim of the Edition to enable the user to document fully or reconstruct every source. General criteria for choosing privileged sources and for upholding or overruling

them, when other sources contradict or in cases of error, are given below.

Source Overview

The genesis of *Johnny Johnson* in 1936 and its subsequent performance history are outlined in the Introduction to the Edition. The writing of the play can be documented with some thoroughness by the succession of sources for the text. First is an early draft of Act I (Tt1), probably initiated during or shortly after Weill's visit with Paul Green in Chapel Hill, N.C., in May 1936. A more or less complete text (Tt2) reflects what was developed during the Group Theatre's summer residence in Nichols, Conn., and then utilized for the initial rehearsals in New York City from September into early November.¹ Some textual and/or musical source(s) must have intervened between Tt1 and Tt2, given that Weill's notes sent to Lehman Engel in September 1936 or thereabouts concerning a number of songs in the play (L) generate readings included in Tt2 that cannot derive directly from Tt1.² Tt2 itself seems a compilation (it is not always paginated sequentially), and it was revised still further

1 The copy of Tt2 that survives in NYPL is filed with a cover letter revealing that it was sent by Claire Leonard (secretary to the Group Theatre) to a Miss Hamilton at the request of Margaret Barker (a member of the Group Theatre) on 6 November 1936. Leonard instructed, "Will you kindly return it after you have read it, as we are in need of these scripts." Miss Hamilton did so, but presumably directly to Margaret Barker, which is why Tt2 survives in her papers.

2 L is in pencil on four small sheets of paper; it can be dated approximately by Weill's request to Engel therein for advice on how best to procure a piano for his new apartment in New York City (Weill and Lenya moved into Cheryl Crawford's apartment at 455 East 51st Street in September; see David Drew, *Kurt Weill: A Handbook* [Berkeley: University of California Press, 1987], 62). Here Weill says that he is attaching "the song 'Soldier, Soldier' ["Song of the Guns," no. 22] with all the changes and a few remarks about other changes." The latter include brief passages in "Over in Europe" (no. 2; not in Tt1), "Democracy Advancing" (no. 3a), "Aggie's Song" (no. 6; called here "Trid-Tred-dle Song," but not in the Tt1 version), "Oh Heart of Love" (no. 7; called here "Valse"), "The West-Pointer's Song" (no. 13), "Song of the Goddess" (no. 17), "Song of the Wounded Frenchmen" (no. 18), "The Tea Song" (no. 19), and "The Psychiatry Song" (no. 34). Most of these changes are already typed in Tt2; a few are added in pencil therein, and fewer still do not appear in Tt2 at all but are present in later sources. These changes also seem mostly to reflect amendments to Vh and the rehearsal materials, Vm1 and Pm1, insofar as they survive, which is presumably what Engel had in front of him.

during rehearsal and also cut quite drastically as opening night approached. The Group Theatre then produced a new typescript of the play (**Tt3**), which it seems to have used as a prompt script for the production.

The version of *Johnny Johnson* premiered on 19 November 1936 (as reflected in **Tt3**) was widely acknowledged by those involved to have been deeply unsatisfactory because of extensive cuts that had occurred, especially during the pre-premiere run-throughs. After the opening, Green sought to repair the damage by producing a fuller version of the text that was for the most part closer to the design and content of **Tt2**—but also with some revisions reflecting the stage experience—that he submitted to his publisher, Samuel French (hereafter French), on 28 December. He sent a second copy to the FTP in early January 1937, and it was re-typed and mimeographed within the FTP offices in January–February 1937 (Green’s submission to French and to the FTP does not appear to survive). This fuller, revised version is transmitted in the first FTP transcript (**Tt4**) and in the galley proofs sent by French to Green on 30 January 1937 (**Tp0**). **Tt4** and **Tp0** are, for the most part, identical, save where an FTP typist and the typesetter respectively made transcription and typographical errors. The chief exception is “Johnny’s Song” (no. 39) at the end of Act III, Scene iii, which Green seems not to have included in his revised text, perhaps because of the controversy over its lyrics, but for which he seems to have communicated his own text separately to the FTP (it survives as an addition to **Tt4**).³

For reasons that remain unclear, Green then made significant changes in the galleys, some harking back to the Group Theatre production—including removing “Song of the Goddess” (no. 17) from I.vi—as well as cutting entirely Act I, Scenes iv–v (conflated as a single scene in **Tt3**). In the galleys, Green also marked for deletion the second stanza of “Song of the Wounded Frenchmen” (no. 18) in Act II, Scene i. Thus the published text (**Tp1**), which came off the press on 18 March 1937, is shorter than **Tt4** and **Tp0**. **Tp1** also contains other departures from **Tp0** which do not reflect Green’s corrections therein (or at least, Green’s corrections in the copy he kept in his personal files): for example, “Oh the Rio Grande” (no. 20) in Act II, Scene ii also got shortened in **Tp1**, but not by a proof correction marked in the surviving copy of **Tp0**.

Green appears to have communicated a number of these proof changes to the FTP offices, which noted most (but not all) of them by variously annotating **Tt4** and **Tt4a**. The Boston FTP production, which opened on 25 May 1937 (it was planned for 20 May but delayed by a fire in the theater), appears to have heeded the changes (as well as instituting others): its version was close to **Tp1** (so, removing I.iv–v and shorten-

ing I.vi by omitting “Song of the Goddess”) save where it enacted additional cuts and changes that had been made by the Group Theatre (removing II.i; folding II.viii within II.vii and removing II.ix). However, the Los Angeles FTP production, which opened on 28 May, generally preserved the fuller text (although it eventually removed I.vi completely—while shifting Johnny’s speech to the end of I.v—as well as adopting the conflated ending of Act II). Several witnesses (including Weill) noted with approval this longer version. At some stage, and with a view toward future performances (that may never have materialized under its auspices), the FTP produced a revision of the text (**Tt5**) by comparing **Tt4** with **Tp1** and responding accordingly. Thus **Tp1** and **Tt5** are more or less identical, and they reflect the state of the play as it was commonly performed in the late 1930s on the basis of the general availability of **Tp1**, although some directors who had seen the Group Theatre or early FTP productions were concerned about the omission from **Tp1** of scenes which they had admired (see Introduction). Meanwhile, in March 1938 Green published the excised Act I, Scenes iv–v as a separate one-act play, *Roses for Johnny Johnson* (**TpR**). Although he based this on the text removed from **Tp0**, he clarified various points in the action and also revised (and sometimes extended) some of the dialogue.

The musical materials for *Johnny Johnson* (see table on p. 104) follow a predictable pattern, if sometimes with inconsistent outcomes. A fair amount of attrition seems to have occurred as these materials were used in subsequent performances and/or as the basis for further copies. The Edition distinguishes between, on the one hand, **Dh**, i.e., Weill’s sketches (incomplete in whatever sense; in pencil) and drafts (more or less complete songs for voice and some kind of piano accompaniment, if not necessarily the version eventually included in the play; in pencil), and on the other, **Vh**, his fair copies (complete songs for voice and piano accompaniment; in ink and intended for broader use). **Dh** contains in effect a continuity sketch for nos. 1–4 based, it seems, on a text somewhere between **Tt1** and **Tt2** (it includes no. 2, which entered the reckoning only in **Tt2**, but it has the **Tt1** versions of nos. 3 and 4), plus assorted sketches and drafts for most of the remaining numbers along with some dropped material (further details are given in the Source Descriptions). Somewhat surprisingly, however, **Vh** is very poorly represented, with only nine numbers. **Dh** and **Vh** also contain “Epitaph” (the first version of no. 3a in **Tt1**) and two songs absent from any surviving text of the play—“Minnie Bell[’]s Song” (untexted) and “We Need a Man”—plus a third that may or may not have been composed for a different purpose (the “Paris” song, discussed below). One assumes that Weill made fair copies of the other songs (now lost), which provided a source for **Vm1** and perhaps **Vm2** (see below). Conversely, the fair copies that survive may have done so precisely because they generally involved songs that either were handled differently in **Fh** (forcing a new fair copy) or were somehow revised for, or

³ The copy of **Tp0** in UNC/PG, Folder 3060B has Green’s text of “Johnny’s Song” pasted on the verso of the penultimate page, but it is unclear when this was added, and certainly, it was not included in **Tp1**.

removed from, the Group Theatre production.⁴ **Dh** and some numbers in **Vh** are on bifolia or single sheets of the same twenty-four-staff music paper as **Fh** (issued by J. W. Chester, London; see Plates 1–4); Weill brought this paper with him from England and used it between 1935 and 1937. The remaining numbers of **Vh** are on paper manufactured in the United States (see Source Descriptions), with the vocal version of “Johnny’s Song” on a type that also appears in **Pm1** and **Im1**, suggesting a relatively late date of composition. Some of these fair copies (or, at least, their contents) must have preceded the instrumentation of the relevant song in **Fh**—“The West-Pointer’s Song,” “Oh the Rio Grande,” and “Johnny’s Song” have demonstrably earlier readings of the music—and it seems likely that the same is true of the others.

Weill’s instrumental score (**Fh**) is in black ink with a few compositional additions in pencil in his hand (for parts not included in the first layer; adding accidentals, rests, dynamics and other expression marks, etc.), performance annotations in pencil (in particular, marking shifts between Hammond Organ and piano; some in Weill’s hand [see Plate 4]), with a few additional annotations in red and blue crayon which cannot be securely linked to any one production. For the most part (and typically), vocal lines are not given. Almost all of the original bifolia of **Fh** have now been cut into separate leaves, making it impossible to reconstruct any original gathering structure or other organization. There are two separate paginations in ink (plus others in pencil)—none in Weill’s hand—with an upper one that situates the sequence of “Farewell, Goodbye” through “Song of the Goddess” in its original position for Act I, Scenes v–vi (pp. 37–48, although there is evidence of some changes to the numbering here; no. 10 ends on p. 36), and a lower pagination that puts this sequence at the end of the manuscript (pp. 105–16; no. 39 ends on p. 104). In both paginations, “The Sergeant’s Chant” and “The West-Pointer’s Song,” from Act I, Scenes iv–v are also placed at the end, with an upper pagination (pp. 1–11) and a lower one (pp. 126–36). This reflects uncertainties about these portions of the work both during and after the Group Theatre production, with “The Sergeant’s Chant” and “The West-Pointer’s Song” removed from the main sequence in **Fh** prior to the removal of “Farewell, Goodbye” through “Song of the Goddess” (so the upper pagination would suggest, even if changes thereto make it ambiguous). For the lower pagination in this last part of **Fh**, nine pages are missing (between the end of “Song of the Goddess” on p. 116 and the start of “The Sergeant’s Chant” on p. 126). These pages seem to have comprised sketches and other material: the sketches in WLA, Box 12, Folder 209 include pages numbered (in the same style as the lower numbering in **Fh**) 119–22, while the fair copy of “The

Sergeant’s Chant” (in Folder 208, on the same paper) is paginated 123–25 (so only pp. 117–18 are now missing). This in turn suggests, first, that the lower pagination was done quite late, and second, that there is no reason to suspect that nine pages of full score disappeared, at least after the time of adding this pagination. However, there is no doubt that at some prior point, pages were removed from **Fh**; two additional sheets discarded because of revisions during the Group Theatre rehearsals survive in WLA, Box 12, Folder 209, one with the ending of the “Reminiscence” of “Aggie’s Song” (following **Fh**, p. 29) intended for the end of Act I, Scene ii, and the other with the original ending of “Song of the Wounded Frenchmen.”

Weill appears to have scored nos. 1, 2, 3a, 4, and 3b as a single unit—as he also conceived them in **Dh**—but thereafter he tended, with only a very few exceptions, to adopt the logical practice of beginning successive numbers on a new recto. The instrumentation of nos. 1–4 (then 3b) probably came early in the creation of **Fh** (but after **Tt1**), and, for the rest, one can distinguish easily enough between songs present in the first layer of **Tt2** and those absent or only vaguely identified therein, or with earlier versions of their texts that cannot fit the music (including nos. 9e, 20, 22, 26, 28, 29, and 39—all in Acts II and III—plus “Farewell, Goodbye” in I.v). Furthermore, some decisions were made during the latter stages of compiling **Fh** or after it was completed. For example, in the case of the between-scene interludes, nos. 5 and 8 seem from their scoring (two violin and two trumpet parts; the use specifically of piano) to be among the later numbers to enter **Fh**, and others (particularly in Acts II and III) are present only in the instrumental parts. This is not surprising, given that these interludes would have depended on staging requirements. One can also plausibly argue on the basis of the evidence to hand that the bulk of **Fh**—for all that it may have been created piecemeal—was prepared after the text of the play had become established in **Tt2**. However, it is difficult to discern any more precise chronology of the composition and instrumentation of the music for *Johnny Johnson*; nor would it necessarily serve any useful purpose to do so given that Weill’s work on the score spanned a relatively short period. The one somewhat galling case is the question of when Weill and Green decided to make “Johnny’s Song” (no. 39)—derived from a very different song—thematic for the play by having it recur in instrumental versions at key points associated with the lead character (in nos. 5, 16, and 33, plus at one point, the end of no. 28), or conversely, when it was decided to turn instrumental music appearing earlier in the play into Johnny’s final contribution. Certainly, no. 39 is not present in **Tt2**—which has a differently worked ending to Act III, Scene iii—and therefore came later in the creative process. Given that an instrumental version of “Johnny’s Song” appears at the end of “Farewell, Goodbye” (in its position in I.v), and that “Farewell, Goodbye” seems to come from an earlier layer than no. 39, it is possible that no. 16, at least, came first, although the evidence is incon-

⁴ Drew, *Handbook*, 278–79, makes a similar point, although he is incorrect in saying that the only fair copies (he calls them “rehearsal scores”) that survive are for materials not included in **Ve**.

clusive, and in any case, they were both preceded by the “Paris” song (again, see below), on which they draw equally.

Weill appears to have given his fair copies of the songs to the copyist N. Chas. Purkrabek, who did the bulk of the work on *Johnny Johnson*, starting with **Vm1**. Very little of **Vm1** survives, and much of that which does probably represents material dropped from the Group Theatre production, including “The West-Pointer’s Song,” “Johnny’s Dream,” and “Farewell, Goodbye” (although other dropped songs are not included in what survives of **Vm1**): the apparent exception is “Oh Heart of Love,” with two versions in **Vm1**, one different and earlier. Although **Vm1** has a separate vocal line, the text tended to be added later in pencil (sometimes inked over later still). To create a set of instrumental parts (**Im1**), Weill also gave **Fh** to Purkrabek, who directly or indirectly appears to have allocated portions of it to other copyists, three of whom are identified by their union stamps (Emil Maschke, Alfred Pagano, and George F. Roberts). Purkrabek and his colleagues also collated **Vm1** and **Fh**, plus subsequent revisions, to produce piano rehearsal scores (**Pm1**).

The need for two distinct sets of materials for piano, **Vm1** (mostly lost) and **Pm1**, remains unclear, unless Weill intended them for different purposes. **Pm1** is normally marked “Piano” (“Organ” is adopted for the keyboard part in **Im1**), and it does not include separate vocal lines, although in some cases later hands added verbal text above or between the staves. Clearly it could have served as a piano-conductor score for the entire work, and it contains cues and annotations suggesting that it was so used, if at indeterminate dates. Presumably it also served for those productions that did not have a full complement of instruments (such as the Cleveland production in early 1937, with just piano and violin). Although the keyboard reduction in **Pm1** generally duplicates the piano parts in **Vh/Vm1** (so far as one can tell from what little survives of the latter), its readings do not always derive directly from **Vm1** but appear to reflect some further intervention also manifested in **Fh**, or even made thereafter. Thus “The West-Pointer’s Song” incorporates seamlessly a later addition to **Vh** (for the soldiers bayoneting the effigies prior to their singing the final chorus) that is absent from the first layer of **Vm1**—Purkrabek added it later—but present (also seamlessly) in **Fh** and therefore **Im1**. Further, the fact that **Pm1** contains the revised (slow) ending to “Song of the Wounded Frenchmen,” and not the original (fast) one, suggests that its current state reflects at least some of the work’s evolution during the Group Theatre rehearsals after **Fh** had been sent to the copyists to produce **Im1**. **Pm1** also contains annotations by Weill (often in red crayon) of a kind that one would expect during the rehearsal process.

Im1 is more straightforward, representing a fairly accurate copy of the parts as scored in the first layer of **Fh** (prior to most decisions affecting **Fh** made in the Group Theatre rehearsals), and also in other, now lost scores (for the music not present in

Fh). **Im1**, too, has interventions by Weill: presumably the players copied into the relevant parts Weill’s abbreviated, five-measure ending for Act I, and he himself entered his adjusted ending for Act II. As one would expect, **Im1** also has a significant number, and several layers, of performance annotations, at least some of which must relate to the Group Theatre production—in particular, those then copied into the first layer of **Im2**—even if they cannot always be separated from similar annotations reflecting later use of the parts.

Shortly before and after the opening of the Group Theatre production, Chappell published arrangements of four songs from *Johnny Johnson* as sheet music (**Ae**): “Oh Heart of Love” (no. 7), “Oh the Rio Grande” (no. 20), and “Mon Ami, My Friend” (no. 26) were issued on 17 November 1936 (the intended opening night); and “To Love You and To Lose You” (i.e., “Johnny’s Song” [no. 39] with Edward Heyman’s lyrics) appeared on 12 December. These publications all note their link to *Johnny Johnson* (“a play with music” and “a Group Theatre production”); in all cases, the final page advertises songs from Cole Porter’s new MGM movie *Born to Dance* (released on 27 November). The engraver’s model for the sheet music appears not to survive: thus the **Ae** versions of “Oh Heart of Love,” “Oh the Rio Grande,” and “To Love You and To Lose You” differ to varying degrees from every known prior source of the song, and even the more straightforward “Mon Ami, My Friend” has degrees of separation from **Pm1**.⁵

When the FTP took over *Johnny Johnson*, its offices prepared a second set of performance materials (**Vm2**, **Pm2**, **Im2**) for its own use, therefore also allowing two coterminous productions. One opened in Boston on 25 May 1937 (using **Pm1** and **Im1**), and another in Los Angeles on 28 May (**Vm2**, **Pm2**, **Im2**). As with **Vm1/Pm1**, **Vm2/Pm2** appear to have been conceived as duplicate sequences—one with separate vocal lines and one without—or so the survival of vocal numbers in Act II in both formats suggests. However, it is possible (so it seems from what survives for Act I) that at some point these materials were arranged—and unnecessary ones discarded—to form a single sequence of songs (**Vm2**), often but not always texted (though not necessarily in the first layer), and instrumental numbers (**Pm2**). One or other of these materials (or both) survive more or less complete for Acts I–II—save for the instrumental version of “Johnny’s Song” leading into “Song of the Goddess” (the Los Angeles production was very unclear about how to handle the end of Act I)—but is incomplete for Act III, lacking “The Psychiatry Song” (save perhaps its final part), the interlude after III.i, “A Hymn to Peace,” and “Johnny’s Song.” Yet we know that at least “The Psychiatry Song” and “Johnny’s Song” were

5 Facsimiles of the **Ae** versions of “Oh the Rio Grande” and “To Love You and To Lose You” are available in KWE IV/2 (*Popular Adaptations, 1927–1950*, ed. Charles Hamm, Elmar Juchem, and Kim H. Kowalke [New York: Kurt Weill Foundation for Music/European American Music Corporation, 2009]). For a discussion of these songs, see also *ibid.*, 56–58.

performed in Los Angeles, and probably the other Act III vocal music as well. Other vocal numbers missing from **Vm2** include “Over in Europe” (perhaps cut or shortened in Los Angeles; the final section with the Mayor’s speech and punctuating chords survives in **Pm2**) and “Aggie’s Song” (the “long” version discussed further, below, is in **Pm2** but clearly there were problems with it). At least some of the vocal numbers that survive also in **Pm2** may have done so because they were used as instrumental music elsewhere in the play. In general, the FTP copyists seem to have proceeded by comparing and collating **Vh** (or **Vm1**), **Pm1**, and perhaps **Fh**—so the inconsistent relationships between **Vm2/Pm2** and the surviving materials suggest—although this is hard to ascertain given the relatively poor survival rate of **Vh** and **Vm1** (see above). Certainly the fact that the **Pm2** reading of the Interlude after Act I, Scene iii, follows **Fh** and not **Pm1** suggests sight of Weill’s full score, unless the Interlude derives from some other form of **Pm1** now lost.

Im2 is more straightforward, however. It appears to have been copied primarily from **Im1**, given that it takes into its first layer some performance annotations such as accidentals, phrase marks, and the like added to the earlier parts. It would seem that its copyists were instructed to follow the first layer of **Im1** rather than adopting subsequent substantive changes for the Group Theatre production, although those changes were to create confusion.

As discussed in the Introduction to the Edition, **Vm2**, **Pm2** and **Im2** were probably produced in the New York City office of the FTP (so the imprint on the manuscript paper suggests), although documents from the Los Angeles FTP office confirm that at least some copying was also done there (and it is not impossible, of course, that “New York” paper reached the West Coast). Whatever the case, the copying on the whole appears somewhat amateurish in terms of layout (e.g., following the distribution of measures in **Im1** but not aligning them with line endings) and calligraphy. The FTP also had some difficulty producing **Vm2/Pm2** and **Im2** because it did not know how best to respond to the revisions and adjustments in **Pm1** and **Im1** while also squaring these materials with the text that Green restored in the exemplar for **Tt4** and **Tp0** (recall that the Los Angeles production was based essentially on **Tt4**). Furthermore, **Im2** also appears to contain at least two layers (for example, some parts include “Over in Europe” [no. 2] and others do not), and although the FTP sought to create through-paginated sequences for **Vm2/Pm2** and at least some **Im2** parts (those for Vc and Gtr can be reconstructed at some length), there are insertions and other revisions.

Weill was not involved in the preparation of the text leading to **Tt4** and **Tp0**—indeed, Green seems to have kept him at a distance—and so had no apparent say in its contents and their musical consequences. However, while seeking to resolve the confusions arising in the preparation of **Vm2/Pm2**, the FTP appears to have consulted Lehman Engel, probably in the New

York FTP office (Engel had close connections with the FTP and its sister organization, the Federal Music Project). Thus **Vm2/Pm2** contain annotations in blue crayon, in what appears to be Engel’s hand, reporting on some aspects of the Group Theatre production (for nos. 15, 9e, 31) in ways that might guide the FTP. Weill did have some involvement in the Los Angeles production, however: he visited the FTP office there in late March and/or early April 1937 (see Introduction) and seems to have gone through the finished **Vm2/Pm2** with FTP staff: it has a few tempo designations in his hand (in nos. 6, 22, 24, and 26). No doubt he also advised the Los Angeles FTP on other aspects of the production: thus **Im2** has various annotations in part reflecting the information from Engel and Weill, as well as other performance decisions. Weill himself commented with some approval on the Los Angeles production—although he thought the orchestra terrible—not least for the success of its second act and for including items cut in New York. It is unlikely that the FTP had access to **Fh** for performance purposes; and we do not know when it returned the Los Angeles performing materials to Weill or his publisher.

These rehearsal materials survive in a very disordered state in various folders in WLA, interspersed with the keyboard and other **Im1/2** parts, and there are some notable gaps in Act III (e.g., “The Psychiatry Song,” even though it was often favorably reviewed). The survival rate of the separate parts in **Im1/2** is also patchy (and **Im2**’s violin parts are lost, perhaps because they were used by conductors in successive productions), with numerous *lacunae*. The current collation of the instrumental parts in WLA, while mostly separated by instrument, is chaotic: at some point after **Im1** and **Im2** were reunited, there was an attempt to create a usable, through-sequenced set of parts, but these sequences mix **Im1**, **Im2**, and later copies, with leftovers ordered by instrument or in a miscellaneous pile. These parts also contain successive layers of recopying and performance annotations for subsequent productions up to 1971, when Lys Symonette prepared a new edition (by annotating a copy of **Fh**) and a new set of parts that have remained the materials available for performance until now.

Much to Green’s annoyance, Weill seems to have remained somewhat detached from the defective musical materials of *Johnny Johnson*, even as their problems became increasingly apparent as a result of productions in the late 1930s. Eventually, however, he succumbed to pressure from Green (and presumably, from French) to prepare a piano-vocal score for publication, which appeared in 1940 (**Ve**). Here Weill needed to reconcile his musical materials with **Tp1**, given its now common currency and the fact that **Ve** was commissioned by French precisely because of the need for musical materials for use in productions based on the published play. Although Weill must have consulted his original instrumental score (**Fh**), he appears to have drawn largely on such materials as he somewhat randomly had at hand, although he relied on the sheet music for

those songs that had been published by Chappell in 1936 (Ae) save in the case of “Oh Heart of Love.” Again, however, the derivations from prior sources are not always straightforward; it is impossible to produce from the surviving sources a plausible printer’s copy for Ve; and the edition was quite carelessly engraved and proofread. The new piano-vocal score created significant inconsistencies with Fh and other sources closer to 1936–37 in terms both of broader musical content and of detailed articulation (dynamics, tempo markings, etc.) that cannot feasibly be reconciled (this is also discussed below). Because of the absence of Act I, Scenes iv–v in Tp1, Weill omitted their music from Ve, including “The Sergeant’s Chant” (no. 11) and “The West-Pointer’s Song” (no. 13); he also left out other music from Fh and/or the other sources from 1936–37 used to cover scene changes and the like (especially in Acts II and III). His mixed sources also meant that not all Fh readings were adopted, even in cases where that might best have occurred. As a result, Ve is not a satisfactory performance text even for productions that adopt its cuts. However, it is noteworthy that Weill reinstated in Ve “Song of the Goddess” (no. 17) and “Johnny’s Song” (no. 39)—both absent from Tp1—and provided complete versions of “Song of the Wounded Frenchmen” (no. 18) and “Oh the Rio Grande” (no. 20), both shortened in Tp1. It is no less striking that he did not include Minny Belle’s “Farewell, Goodbye” despite its presence in Tp1 (in Act I, Scene ii, although that was not its original location), even though, according to Phoebe Brand (in a videotaped interview held by WLRC), he thought the song the best in the show. But clearly, even in 1939–40 and in circumstances where he was less than convinced of the usefulness of the project, Weill felt deeply enough about “Song of the Goddess” and “Johnny’s Song” to encourage their inclusion in the play, and in truth, it is hard to imagine *Johnny Johnson* without them.

The Los Angeles FTP production in May 1937 included “Johnny’s Song”: according to its Production Bulletin (M2), “The final song our Johnny partly sang and partly talked, using the words not of the published version [Ae] but the ones written for the New York production” (though not used therein). However, this production omitted “Song of the Goddess” and the whole of Act I, Scene vi (although it probably originally intended to include it, and Johnny’s speech was probably transferred to the end of I.v). For the rest, however, this production seems to have come closest to reconciling the original musical materials—as represented by their transmission from Fh through Pm1 and Im1 (prior to the cuts and other changes made by the Group Theatre) to Vm2/Pm2 and Im2—with what Green regarded, at least in December 1936 (and prior to his corrections to Tp0), as his preferred version of the play. In terms of content and structure, combining Fh and Tt4 (or the pre-corrected state of Tp0) allows for the fullest presentation of Weill’s music and Green’s text, and therefore the most complete—if somewhat long—version of the work. Other per-

formance options to reduce the length—with or without some basis in the historical record—are noted in the Introduction to the Edition.

Music composed by Weill for *Johnny Johnson* but never incorporated therein does not appear in the Edition. This includes, we have seen, an untexted “Minnie Bell[’]s Song” (for which Dh, Vh, and Vm1 survive), which may be Minny Belle’s “ballad of the dauntless soldier” toward the beginning of Act I, Scene ii in Tt1; and the trio “We Need a Man” (Vh) for Sergeant Jackson, Captain Valentine, and Dr. McBray for Act I, Scene iii (a reworking of “Lied des Gerichtsvollziehers” from *Der Kubhandel*; the text begins “No damn it to hell, / You know very well, / We must have a man”).⁷ Also currently located with the *Johnny Johnson* materials in WLA is an incomplete fair copy (Vh) of a song for an unnamed character that begins with the verse “Please don’t tell a soul / I’ve run away from home / I’m running far away, / I’m going to Paris, / I’m going to Paris today . . .” This last song is noteworthy because its refrain is the complete (more or less) music for “Johnny’s Song” (to the rather awkward words “I’m going to Paris, / Where the streets are paved with gold . . .”). The verse is in F minor, and the refrain in F major (the key of the versions of “Johnny’s Song” in nos. 16 and 33, but not nos. 5 and 39); the refrain’s note values are halved compared with the appearance of this music in *Johnny Johnson* (see Plate 7). As indicated in the Introduction to the Edition, this song was probably intended for a scene abandoned early in the play’s genesis.

Privileging of Sources for the Musical Text

The inconsistencies and uncertainties over Vm1, Pm1, and Vm2/Pm2 may be frustrating, but they are minor for the purposes of the Edition given the authoritative, and relatively complete, status of Fh. The Edition privileges Fh for nearly all aspects of instrumentation, pitch, rhythm, dynamics, articulation, phrasing, and tempo, save in the case of vocal lines (mostly lacking in Fh, as is typical for Weill), for which the privileged source (except in matters of key) is Ve (when songs are present there) and Vh or Vm1 (in cases where they are not, as with “The Sergeant’s Chant,” “The West-Pointer’s Song,” and “Farewell, Goodbye”). However, the fact that Ve was so carelessly produced late in the day has necessitated close evaluation of its readings compared with earlier musical sources, and also a degree of skepticism over its authority. Further, in cases of variance between the vocal lines in Vh, Vm1, or Ve and their instrumental doubling in Fh, Fh must prevail save where there is good reason for it not to do so. In all these cases, the various readings are described in the Critical Notes.

Given that Green kept Weill at bay for revisions of his script, his words do not always match the music: “The Sergeant’s Chant” is a straightforward example, where the text in Tt4 does

7 Drew, *Handbook*, 278.

not fit the music, whereas the one in **Vh** does, for obvious reasons. Thus, although **Tt4** is the privileged source for the play (see below), in terms of the text underlay in the musical numbers the Edition privileges musical sources wherever possible. In cases of differences in the text underlay between earlier musical sources (say, **Vh**) and a later one (**Ve**), the Edition tends to prefer the reading closest to what Weill might have intended to be heard in 1936–37 (as can be documented by the textual sources) unless it can be demonstrated to incorporate a sensible revision. Again, where such cases impact the Edition, they are documented in the Critical Notes. The Notes do not, however, identify every textual revision; thus, an early textual variant in, say, **Vh** is not noted in cases where **Tt4** and **Ve** conform unless there is some other reason to do so.

There are often significant differences between tempo indications and dynamic markings in **Fh** and **Ve**, and while the latter might be viewed as reflecting Weill's further thoughts or performance experience, they cannot be applied systematically to **Fh**, where they might create irreconcilable inconsistencies or even conflicts when dynamics or similar markings do not square with the instrumentation (see, for example, "The Dance of the Generals," mm. 71–78); there must also be some caution with **Ve**, given its sometimes dubious production values. Only very rarely, then, does the Edition adopt refinements to the dynamics or similar markings in the instrumental parts made on the basis of **Ve** (no. 2, "Over in Europe," m. 1 is a case in point), and these are always detailed in the Critical Notes. In all other cases, such markings in the instruments follow **Fh**. Further, the inconsistencies between **Fh** and **Ve** (and within **Ve** itself) have discouraged the Edition's providing the vocal lines with dynamic or similar markings, whether by adopting or adapting such markings in **Ve**, or by inferring them from **Fh** (the exception is when two or more voices are singing). These dynamics, etc., will depend, anyway, on the broader musical context and on matters of interpretation. Information on such markings in **Ve** (whether in the voice or in the accompaniment) is provided in the Critical Notes only where it is considered useful.

The Edition presents, either in its main text or in the appendix, all the music present and complete in **Fh** (in its current state). Only one number has required some adaptation from what is given in **Fh** in order to function in the main text: "Aggie's Song" (no. 6) survives in **Fh** in a long (111 measures) version (presented as appendix item A6) that relates to the longer text in **Tt2** (nine stanzas, including the participation of Minny Belle and Grandpa Joe; see Plate 8). Here the Edition constructs from the beginning of the song in **Fh** a shorter version consonant with the text in **Tt4** and close to the version given in **Ve**, although the ending derives from performance annotations in **Pm1** and **Im1/2**. As a rule, the Edition does not include music that is incomplete in **Fh** in its current state, such as: a "reminiscence" of "Aggie's Song" at the end of Act I, Scene ii (related to **Tt2** but cut prior to **Tt3**; at some point its ending

was detached from **Fh**, and it now survives independently); and the link to what was to be a foreshortened instrumental statement of "Johnny's Song" as Johnny enters immediately after "The Allied High Command" (no. 28) in Act II, Scene v (even though this statement is present in **Pm1/2** and **Im1/2**, if marked to be cut). An exception is made, however, for the original conclusion to "Song of the Wounded Frenchmen" (no. 18) in Act II, Scene i, part of which was removed from **Fh**; this is discussed further, below. Nine numbers are not represented in **Fh**: most of these are utilities using music found elsewhere in **Fh**, plus iterations of "Captain Valentine's Song," though no. 14 ("Assembly") is taken from **Im1**, and no. 37 ("A Hymn to Peace") from **Ve**. The last is absent from **Fh** for obvious reasons (it is unaccompanied), although it is present in **Dh**. But every musical note in the Edition has Weill's authority by way of **Fh** and/or **Ve** save for no. 14 (from **Im1**), which was presumably sanctioned by him.

In general, **Fh** is very precise and accurate; it also contains few signs of subsequent use (e.g., successive layers of performance annotations). Although it has been compared with all the other musical sources for the purpose of confirming readings, and very occasionally to correct them, remarkably little editorial intervention has been required, and only rarely are readings from these other sources enacted in the Edition. **Fh** does, of course, transmit some apparent oddities or errors that needed editorial attention; surprisingly few of them were corrected by performance annotations in **Im1** (and thence in **Im2**) save in the case of obvious missing accidentals and the like, which makes one wonder just how attentive the performers may have been (or perhaps better, just how little these errors mattered in the broad scheme of things). Pertinent performance annotations added in **Im1/2** (e.g., a fermata; a cut; instructions for the trumpets, etc., to play with mutes) are detailed in the Critical Notes, although it should be remembered that, except where they are supported by other sources close to the Group Theatre and FTP productions, the provenance and chronology of these annotations remains hazy; some of them may derive from a non-theatrical context with different acoustic requirements (such as the 1956 recording).

The Edition includes the original ending to "Song of the Wounded Frenchmen" (no. 18) in Act II, Scene i, which (after Johnny's "Lafayette, we are here!") has the American soldiers marching to an instrumental version of "Democracy Advancing" (no. 3a), emphasizing that music's thematic (and eventually parodic) resonances in the play. This was written into the first layer of **Fh**, and copied into **Im1** (and hence **Im2**), though not all the instrumental parts survive. But it was partly removed from **Fh** by the time of preparing the extant version of **Pm1**, if not before, because it had been decided that a somber conclusion was more appropriate. Thus Weill created an ending that he also used with some changes for "In No-man's-land" (no. 32). This is how no. 18 also appears in **Ve** (taken directly, it seems, from **Pm1**). But there is no evidence in **Fh** or elsewhere

that Weill ever scored this new ending in its place—presumably because the number was shortened by the Group Theatre (and then cut) before he needed to do so—and it never made it into **Im1**, nor into **Im2**, although there are apparent scattered references to it in what are probably later copies of the parts, perhaps made to conform to **Ve**. Thus the Edition is forced to return to the original ending, as also seems to have been adopted in the Los Angeles FTP production.

The Edition allows for the alternative ending to Act II created in the Group Theatre production, and reflected in **Tt3**, by inserting Act II, Scene viii within a fermata in “In Time of War and Tumults” (no. 31), m. 40, and deleting Act II, Scene ix. As a result of this change, Weill wrote in **Im1** additional parts for clarinet, alto saxophone, two violins, and violoncello for no. 31, 40/2–45 (which the Edition prints in cue-size notation).

However, the Edition does not include the perfunctory five-measure cadential flourish probably utilized to end Act I, Scene v (cutting I.vi) that survives in a hastily drafted (by Weill) full score now in WLA, Box 12, Folder 203 (transcribed in the Critical Notes). This was copied into at least some parts in **Im1** (-Cl, -ASax, -Vc) and thereby entered **Im2**. This ending to Act I was one last desperate measure resulting from a number of successive, broader changes to the music spanning the end of Scene v through Scene vi. In **Tt2**, Minny Belle enters toward the end of Scene v to wave Johnny off to Europe: hence her song “Farewell, Goodbye” and its *alla marcia* continuation (as the soldiers march off), leading to an instrumental version of “Johnny’s Song” to cover the scene change and as underscoring for Johnny’s speech in Scene vi. This made some dramatic sense and also allowed Minny Belle a further appearance on stage (otherwise, she is present only in I.i–ii and III.ii–iii). However, the Group Theatre cut “Farewell, Goodbye” early in the run-throughs, and Weill and Green reverted to what seems to have been a previous plan to have the soldiers march off to an instrumental statement of “Democracy Advancing” (no. 15), leading to the instrumental version of “Johnny’s Song” (no. 16) and “Song of the Goddess” (no. 17). At various points thereafter, the Group first made a cut from no. 16, m. 40 to the beginning of no. 17, then cut “Song of the Goddess,” leaving just its ending in an instrumental version (from m. 30), then cut nos. 16 and 17 altogether and shortened no. 15 so as to move from its m. 11 to the five-measure flourish to end the act (see Plate 5). This final solution was probably adopted during the run of the Group Theatre production: a vocal “Song of the Goddess” lasted until late in the run-throughs (so Marc Blitzstein suggests; see Introduction), and Johnny’s speech in Act I, Scene vi was mentioned in accounts of the opening and subsequent nights. It is not clear what would have happened to the speech once the cadential flourish was added to no. 15.

When Green revised his text in December 1936, he decided instead to insert a version of “Farewell, Goodbye” in Act I, Scene ii (shortly after Minny Belle sings “Oh Heart of Love”),

which is where it appears in **Tt4**, **Tp0**, and **Tp1** (and where Lys Symonette located the song in her 1971 edition). The Edition presents both options via the Appendix and associated notes. The Scene v version is attractive, even if it was never performed; the Scene ii version is not, which is presumably at least partly why Weill did not include “Farewell, Goodbye” in **Ve**.

Privileging of Sources for the Play

As noted above, Paul Green’s preferred text of the play, at least in December 1936, is reflected in **Tp0**—the galley proofs for **Tp1** which Green subsequently corrected—and in **Tt4**, typed and stenciled by the FTP. **Tp0** and **Tt4** are based on the same exemplar (now lost) and therefore are almost identical save for minor variants and errors, with the exception that **Tt4** includes as an addition the text of “Johnny’s Song” (no. 39; with Green’s original text). The Edition privileges **Tt4** on the grounds that it is the fullest textual source also related to a known production (by the FTP in Los Angeles). In addition to **Tt4**, there are two surviving, nearly identical copies, one bound (omitting Act I, Scenes iv–v, and Act II, Scene i; this copy is ignored for the purposes of the Edition) and one unbound, **Tt4a** (including Act I, Scenes iv–v but still omitting Act II, Scene i). **Tt4a** appears to have been used as a prompt script for the Los Angeles production (it has annotations specific to that production, e.g., the actors’ names against the characters in the initial cast list), even though we know that this production included Act II, Scene i (omitted in **Tt4a**). The version of Act I, Scenes iv–v in **Tt4a** is typed differently from those scenes in **Tt4** and introduces some variants (and one significant omission in I.v). In all cases of difference, the Edition follows **Tt4** and notes the variants in **Tt4a** only in matters of substance. The bulk of **Tt4** is (inevitably) very close to **Tp1** save where the latter enacted revisions and cuts based on Green’s corrections to **Tp0**. But while **Tt4** remains the privileged source for the play, the Edition has very occasionally preferred **Tp1** in cases where the FTP transcript would seem to be faulty and/or where the publisher appears to have made sensible editorial decisions.

Green’s text is at times (somewhat typically) verbose, and it is clear from **Tt3** that the Group Theatre did not just shorten or cut a good number of songs in *Johnny Johnson*, but also the spoken dialogue, not least in Act II, Scene ii (the banter between the soldiers), and in Act III, Scene ii (the debate on the League of Nations among the inmates of the House of Balm). **Tt4a** also marks smaller cuts here and elsewhere by way of penciled annotations. These cuts are not enacted in the Edition, but brief information about them is provided in the Critical Notes.

Green’s scene descriptions and stage directions quite often make reference to the music being heard, but not always in ways that can be reconciled with Weill’s score (see, for example, the reference to “an ironic figure played by the flute or oboe” in the description at the head of II.v). These have been retained, despite the evident illogicality.

COMMENTARY: GENERAL ISSUES

Editorial Procedure

THE PLAY

Spellings, punctuation, stylings, and layout have been standardized without comment, and minor typing errors and omissions have been tacitly corrected. However, the layout preserves (and systematizes) the distinction made by Green between prose and verse (spoken or sung)—see, for example, the Mayor's speeches in Act I, Scene i—and also, in the case of verse, Green's practice of using indents for short lines or those that shift meter, or to clarify a rhyme scheme. The layout of the verbal text for musical numbers follows **Tt4** where feasible even though the text itself derives from musical sources (see above), albeit subject to the same principles of tacit standardization. In the text of the play, the presence of music (for singing or as underscoring) is indicated by a bold line down the left-hand side of the page or column (a dotted line indicates that the music fades out at an unspecified point); text that is spoken over underscoring is set in normal type; text in boldface is sung or is set to rhythmic notation (e.g., in "The Dance of the Generals") or to what Weill calls "recitativo" with notated rhythms and pitches (the Mayor at the beginning of no. 3a, and the Chief of the Allied High Command in no. 28).

Green prefaces the play, and each scene therein, with short epigrams (often taken from literary or biblical sources) that he appears to have viewed as somehow thematic. These epigrams vary within and between **Tt1–4** and **Tp1**. The Edition follows **Tt4** but does not list the other variants.

The Critical Notes explain editorial actions and provide additional relevant information. In accordance with KWE policies, the touch here is lighter than in the case of the music, with no attempt to offer a full collation of the privileged source (**Tt4**) with its predecessors and successors, although comment on them and on other issues is provided where it aids interpretation. The Notes do not provide details of the markings (usually in red crayon) in the copies of **Tt4** and **Tt4a** to make the text conform to Green's corrections to **Tp0**. However, they do contain information on penciled annotations, particularly in **Tt4a**, that seem to pertain to the Los Angeles production. In addi-

tion, the Notes detail significant variants in **Tp1**, plus pertinent but otherwise missing information given in the stage directions and elsewhere in **Tt3** (the script closest to the Group Theatre premiere) that might be useful for any production; reference is also made to **Tt1** (the early draft of which only Act I survives), **Tt2** (the Group Theatre rehearsal script), and **TpR** (I.iv–v, published as *Roses for Johnny Johnson*) where appropriate, but not in any comprehensive way. The sources of the quotations that Green uses as epigrams at the head of each scene and occasionally places within his text have also been identified where possible. These Notes run sequentially through the play (so, notes concerning spoken dialogue between numbers are located between the notes for those numbers) and are identified by brief quotations from the relevant passage in the main text. In very few cases, footnotes present in the verbal text itself draw attention to issues of immediate potential impact.

THE MUSIC

The Edition corrects manifestly "wrong" notes in **Fh**, resolves unclear or problematic readings (where possible by reference to other relevant sources), and supplies missing accidentals, etc. While articulation marks, dynamics, etc., are usually standardized silently across the score at any given moment according to KWE principles, some inconsistencies are allowed to remain when **Fh** specifies them; the Edition also accepts reasonable differences between occurrences of the same or similar music in different locations. Good examples of the extremes are provided by no. 30 ("The Battle"), including the violoncello part in m. 49 (inconsistent articulation both with other parts and with a prior iteration of this music) and the odd final note of the glockenspiel melody in m. 111. Such cases are rare, however, and always receive comment in the Critical Notes.

The titles of musical numbers vary between **Fh**, **Ae**, and **Ve** and have been rationalized in the Edition.¹ Twice in the play, Green requires characters to sing snatches of popular songs (in

¹ The significant differences (including **Im1** for instrumental items not present in **Fh**) are: no. 3a, **Ve**, "Democracy's Call" (Edition follows **Fh**); no. 4, **Ve**, "The Battle of San Juan Hill" (**Fh** has no title, but "San Juan Hill" reflects an

Act I, Scene ii, Grandpa Joe, a song beginning “When two are alone in a parlor at eve” that is now difficult to trace; in Act II, Scene ii, Private Harwood, the well-known World War I song “Keep Your Head Down, Allemand”). Lys Symonette included the melodies for these songs in her 1971 edition of *Johnny Johnson* as dictated, she said, by Paul Green during their working session on 27–28 May 1970 (see her notes in UNC/PG, Folder 3072); her transcription of “When two are alone in a parlor at eve” is provided in the Critical Notes, whereas for “Keep Your Head Down, Allemand,” the version in the Critical Notes draws on a contemporary published source (although Green seems to have remembered it fairly correctly).

Fh and **Ve** each have various occasional “curtain” (up or down) instructions, although not consistently so, nor are they systematically applied. They are noted in the Critical Notes but not incorporated into the Edition.

The Critical Notes for each number provide details of its musical and textual sources, general comments on source-related and performance matters, and then a measure-by-measure account of editorial actions or related issues. Although the Notes address all such actions applied to the treatment of the privileged sources (**Fh**, plus **Ve** for the vocal lines with the caveats noted above), they do not document repetitive errors in other sources (e.g., where **Im1/2** copy a wrong note from **Fh**) or variants that are not relevant to the Edition, except where such information might be useful. However, the Notes tend to err on the side of generosity, and any musical director for *Johnny Johnson* would do well to peruse them.

Score order and layout

The Edition presents the scoring in the order found in **Fh** (from top down): clarinet (or doubled reed instrument), alto saxophone (or doubled reed instrument), trumpets 1–2 (on a

earlier version of the text); no. 3b, no title in **Fh** or **Ve**; no. 5, **Ve**, “Johnny’s Melody (Interlude after Scene I)” (Edition adapts **Fh**, “Act I: End of 1st Scene and Interlude”); no. 6, **Fh**, “Sing Tredde, Tred-Tredde” (Edition follows **Ve**); no. 7, **Fh**, “Come Back to Me” (Edition follows **Ae**, **Ve**); no. 8, **Fh**, “Interlude Between 2nd and 3rd Scene (Edition adapts **Ve**, “Interlude after Scene II”); no. 9b, **Fh**, “Captain Valentine’s Song (Continued)”; no. 10, **Fh**, “Interlude Between 3rd and 4th Scene (Edition adapts **Ve**, “Interlude after Scene III”); no. 9c, **Fh** lacks title; no. 12, **Im1**, “Interlude after Serg[eant] Scene”; no. 13, **Fh**, “The West-Pointer”; no. 14, **Im1** has no title; no. 15, **Im1** has no title; no. 16, **Fh** has no title (**Ve** has verbal instruction to play “Johnny’s Melody”); no. 19, **Ve**, “The Sea Song” (a nice misprint; Edition adapts **Fh**, “Tea-Song”); no. 20, **Fh**, “Cowboy-Song” (Edition conflates with **Ae**, **Ve**, “Oh the Rio Grande”); no. 22, **Fh**, “Soldier, Soldier!” (Edition follows **Ve**); no. 23, **Fh**, “Interlude Between Trench and Sniper Scene”; no. 24, **Fh** has no title (Edition follows **Ve**); no. 25, **Im1** has no title; no. 28, **Fh**, “General’s Scene” (Edition follows **Ve**); no. 29, **Ve**, “The Laughing Generals” (Edition follows **Fh**); no. 20, **Fh**, “Act II, Scene 6” (Edition follows **Ve**); no. 31, **Fh**, **Ve**, “In Times of War and Tumults” (Edition follows the Anglican *Book of Common Prayer*); no. 32, **Fh** has no title (Edition follows **Ve**); no. 33, **Fh** has no title (Edition adapts **Ve**, “Johnny’s Homecoming (Reminiscence)”); no. 34, **Fh**, “Dr. Mahodan’s Song” (Edition conflates with **Ve**, “The Psychiatry Song”); no. 35, **Im1**, “Interlude After Dr. Mahodan’s Song”; no. 37, **Ve**, “A Hymn to Peace: Round”; no. 38, **Im1** has no title; no. 39, **Ae**, “To Love You and To Lose You” (Edition follows **Fh**, **Ve**).

single staff, save for most of no. 1), trombone, vocal line (usually blank in **Fh**), violin (in some cases, two violins), violoncello, guitar/banjo, percussion, and Hammond Organ/piano.

The Edition interleaves the music at the appropriate points in the text of the play, which also contains all text sung or spoken in the musical numbers. Spoken text within musical numbers has also been incorporated within the score when space allows, although sometimes it has had to be abbreviated, as have scene descriptions and stage directions pertaining to the musical numbers. In such cases, reference should be made to the text of the play.

Emendations and annotations

In general, **Fh** is very accurate, and also very clean. However, there are a few cases where Weill changed his mind, either in the course of writing or shortly thereafter, and therefore canceled his original and wrote over it, or scraped it off. For example, in the “Introduction” (no. 1), m. 10, Weill originally had the violoncello play pizzicato on the first and fourth beats but by m. 16 had decided on a different solution that prompted revision of the prior measures (see Plate 1). Such cases are not noted in the Critical Notes unless they have a direct bearing on the final version (the change to no. 1, m. 10 just discussed does not).

Fh occasionally has what one might best call performance annotations, sometimes in Weill’s hand and sometimes in indeterminate others. **Pm1** and **Vm2/Pm2** (the latter used for the Los Angeles FTP production) also contain some annotations made by Weill, or deriving from information provided by him. Full details are provided in the Critical Notes. Annotations clearly in Weill’s hand are given significant weight in the Edition where it is useful to do so, as, for example, in the case of the alternation of Hammond Organ and piano marked in **Fh** after the composer had decided to use two instruments (see below under “Issues of Instrumentation”).

Im1/2 have performance annotations made at unknown times by individual players in the course of rehearsal and performance, such as the correction of pitches, the addition or correction of accidentals, the application of additional phrase or bowing marks, and instructions for the use of mutes. Where these annotations have helped generate a reading enacted in the Edition, details are provided in the Critical Notes. Other useful performance annotations are detailed in the Critical Notes but are not enacted in the Edition: a typical example is one for a brass instrument to use a cup or solo-tone mute, which may be plausible in a given acoustic environment but which has no demonstrable authority from the composer. Other annotations, however, are generally ignored given their unclear provenance; nor is it the purpose of the Edition to provide a complete collation of what was copied into, or marked on, the instrumental parts.

Tempo and performance indications

Save where noted, the Edition takes tempo and similar performance indications (*stringendo*, *ritardando*, fermatas, etc.) from **Fh**; significant variants in other sources are detailed in the Critical Notes.

Dynamics

The Edition tacitly removes redundant dynamics, and adds dynamics where they are missing but contextually required; in the latter case, details are provided in the Critical Notes. The Edition prefers to regularize dynamics save where there is good reason not to do so; when significant, such actions are detailed in the Critical Notes. As noted above, the vocal lines are not provided with dynamics save when two or more are singing.

The notation of hairpin crescendos or diminuendos in **Fh** tends to be clear, if occasionally marginally inconsistent across the parts in terms of their beginnings and endings. Given that precise description of the exact extent of such hairpin crescendos or diminuendos is impractical—and verbose accounts of such minutiae are not usually justified by their musical significance—the Edition routinely aligns them across the parts without comment when the intent seems clear. In cases where different solutions are possible and might communicate a meaningful musical distinction, details are provided in the Critical Notes.

Articulation

In places where articulation is missing in one or more instrumental parts but present in others such as to warrant consistency, the Edition tacitly adds the missing articulation. When parts with comparable music have ambiguous or conflicting articulation, the Edition usually chooses to regularize the articulation, with the action explained in the Critical Notes. In places where the Edition removes or changes articulation, or accepts seemingly conflicting articulations, details and explanations are provided in the Critical Notes. The Edition prefers not to overburden the score with additional editorial articulation once a pattern has been established, save where such ongoing articulation is already provided in one or more parts in **Fh** and therefore added to others according to the principle just outlined.

Slurs

The Edition prefers to rationalize slurrings (with comment in the Critical Notes where necessary) so as to achieve consistency between individual parts at any given moment, but not necessarily to force consistency in repetitions of the same musical material at different moments.

Rehearsal letters

The Edition replaces the rehearsal numbers in **Fh** (in various hands)—sequential for nos. 1–7, then by number thereafter—by rehearsal letters within each number, normally in the

same place save where the original placement is not serviceable or where additional letters are useful.

Issues of Instrumentation

The instrumentation for *Johnny Johnson* is fairly straightforward, although some changes thereto appear to have been made during its genesis and rehearsals. The *New York Times* reported on 21 October 1936 (four weeks before the premiere) that Lehman Engel was conducting a “ten-piece orchestra” in *Johnny Johnson*; this was presumably before Weill had decided to use two violinists throughout (rather than have the second trumpeter double on violin) and an additional keyboard player (see the discussions of the violin and Hammond Organ/piano parts, below). As it stands, the score requires twelve players, one of them probably being the conductor playing the piano. In the Critical Notes and elsewhere, reference is made to the instruments by way of abbreviations.

Trombone

Fh calls for tenor trombone, for the most part within its normal range (E2–B♭4). At one point when Weill takes the instrument below this range (which is not impossible on the instrument)—the C2 in no. 18, m. 32—he encloses the note in parentheses, but there are other cases where he uses D2 and E♭2 as a result of voice-leading or doubling another part without any annotation. **Im**1/2 very occasionally, but not consistently, take such notes up an octave. The Edition preserves the original pitches.

Violin(s)

In presenting the violin parts, the Edition preserves the layout of **Fh** throughout and makes no attempt to indicate optional or even forced *divisi* passages other than where Weill marked them in **Fh**, on the grounds that performers will be able to make appropriate decisions.

Fh for the most part notates the violin part on a single staff, save where two staves (Vn I–II) are used in “Oh Heart of Love” (no. 7), the last two numbers of Act I including “Song of the Goddess” (nos. 16–17), “Johnny’s Dream” (no. 21), “Music of the Stricken Redeemer” (no. 24), and the reminiscence of “Mon Ami, My Friend” at the end of Act II, Scene iv (no. 27). The division in these numbers tended to prompt **Im**1/2 to produce separate Vn I and Vn II parts, as they also did, rather clumsily, for part of “Mon Ami, My Friend” (no. 26). For nos. 7, 16, 21, and 26, Weill made a note in **Fh** (in his original ink; see Plate 2) revealing his expectation that the Vn II part would be played by the second trumpeter shifting to violin (there are no trumpets in nos. 24 and 27); for no. 27, something similar appears followed by **Im**1-Tpt2, which directs the player to the Vn II part. Elsewhere in **Im**1, performance annotations rewrite Tpt 2 to match a possible Vn II part, as in “Over in Europe” (no. 2), mm.

11–22. However, in the case of nos. 7 and 16, Weill's instruction in **Fh** seems to be contradicted by the fact that a Tpt 2 part enters later in both these numbers and plays at the same time as Vn I–II. Likewise, in no. 17 Weill's instruction in **Fh** in the Vn staff at m. 30 that "II. changes Trp." makes little sense given that Tpt 2 has entered in m. 27 while Vn II is still playing.

Elsewhere, Weill included *divisi* markings on the single-staff violin part (e.g., in nos. 5, 8, 39)—including pieces also with two trumpets—so one assumes that his original plan of having just one violinist, with another player swapping instruments where necessary, was at some stage revised to accommodate two violinists throughout. This may have occurred after 21 October 1936, given the reference to just a "ten-piece orchestra" for *Johnny Johnson* in the *New York Times* of that date (see above). The revision may then have prompted the later addition of more music for Tpt 2, as may have occurred in, say, the example of no. 17, m. 27 just noted, and likewise for Tpt 2 in nos. 7 and 16 when Vn II is playing; it may also suggest that nos. 5, 8, and 39 came later in the compositional process, which we know is the case for no. 39 and is probably so for nos. 5 and 8 (both are between-scene interludes, and the uses in no. 5 specifically of a piano, and in no. 8 of both organ and piano, are also a probable sign of late composition).

In other places where *divisi* is not indicated, some of the multiple stopping is difficult, though not impossible, to perform on a single instrument, and the two players presumably proceeded on an *ad hoc* basis, dividing where necessary; this kind of pragmatic approach is also suggested by casual performance annotations in **Im1-Vn**, but they are not systematic enough to enter into the Edition. For example, in the "Introduction" (no. 1), **Fh** marks double-stopping (by way of a bracket) in mm. 14–17 (see Plate 1), but one assumes that the violinists played *divisi* in mm. 25–41—although the double-stopping is not impossible—either reverting to double-stopping in m. 42 or playing in unison just from m. 52 onwards. "Mon Ami, My Friend" (no. 26; which has two trumpet parts) is also revealing in this regard; **Im1** has all the violin music in a "1st violin" part, but also supplies a separate "2nd violin" part just for mm. 25–33 (the bowed double-stopping), by implication leaving the pizzicato double-stopping undivided; however, this brief Vn II part is ungainly, and in fact Weill appears to have written the bowed double-stopping quite carefully so that it could be played on one instrument. Nor would it serve much purpose having a second violinist play only in the measures for which **Im1** provided a second part.

This further raises the question of the few performance annotations of uncertain date in **Im1-Vn** marking "solo" or the like (identified in the Critical Notes): examples include no. 7, mm. 77–80 ("tutti" at m. 81); no. 26, mm. 56ff.; no. 30, m. 70 ("tutti" at m. 78); no. 33, 8/4ff.; and "Farewell, Goodbye," mm. 53ff. The marking in no. 7 is odd, given that Vn I–II are present, and elsewhere it is not always clear whether such annota-

tions are intended to draw the attention of the player(s) to a particular passage or whether they do indeed call for only one player.

Guitar/Banjo

The Edition reproduces the part found in **Fh** with no additions or modifications, although it is understood that the performer needs to take some liberties for ease of playing, as not all the chords have idiomatic guitar or banjo fingerings, and some are impossible to perform as written. **Im1/2** adopt various notational solutions in particular for strummed chords, for example notating them as in **Fh** but adding appropriate standard chord symbols, or giving just the highest pitch in **Fh** plus the symbol.

The guitar part is for the classical six-string instrument tuned E2, A2, D3, G3, B3, E4. In many of his compositions, Weill used treble and bass clef interchangeably for guitar notation, respectively an octave higher than sounding or at pitch. He also routinely expanded the instrument's usual range by calling for E♭2 and D2, therefore forcing the retuning of the lowest string (nor did he flag these extensions as sometimes he did with other instruments). In **Fh**, the part usually appears in the treble clef one octave higher than sounding; the only exception is no. 6, where Weill appears to use bass clef at pitch for guitar to distinguish it from banjo (written in treble clef at pitch). In this case the Edition standardizes the guitar notation, following some early revisions to **Im1**.

In nos. 7 and 8 Weill notates a sounding E♭2 and in nos. 22 and 26 a sounding D2 (guitar is *tacet* in nos. 23–25). Although these notes are possible by way of retuning, multiple performance annotations in **Im1** tend to adjust these by marking octave displacements or some other harmony notes, some of which are taken over into the first layer of **Im2**. However, the changes are not always satisfactory in terms of their consequences for the harmony, and the Edition retains the readings in **Fh** so as to allow different solutions. In no. 21, Weill marks the part "like Hawaiian Guit." (*HuGi*): it is not clear how he intended the effect to be produced, although the term would imply the use of a bottleneck slide.

Although the banjo part appears to be for tenor banjo with four strings tuned C3, G3, D4, A4—Weill never writes more than four-note chords for the instrument—several chords (e.g., no. 3b, mm. 33–34) strongly suggest that the part was performed on a six-string banjo (tuned as a guitar), a variant popular especially among guitar players in the 1920s and '30s. In keeping with the tradition of banjo writing, the Edition notates the part in treble clef at sounding pitch, but it would sound an octave lower when performed on a six-string instrument.

Percussion

Fh calls for a group of instruments (for a single player) that appears to have grown as the scoring progressed: to the basic

group of three timpani plus bass drum (which Weill variously calls “Gr. Dr.,” “B.D.,” “Big Drum,” and “Bass Dr.”), snare drum, and suspended and crash cymbals—which may have been a drum kit—are added a glockenspiel, chime (Db5), xylophone, vibraphone, triangle, castanets, woodblock, tambourine, three tomtoms, gong (low), and military drum (Weill’s translation of the German *Rührtrommel*, i.e., tenor drum). The part is notated on a single five-line staff with a bass clef, save for the pitched percussion requiring a treble clef. **Fh** tends to have each instrument notated in roughly the same position on the staff, so in those places where instrument cues are lacking, it is usually fairly easy to gauge them. The snare drum is directed to be played both with normal sticks and with wire brushes; the cymbal is sometimes directed to be played with a sponge-head stick. In the case of pitched percussion, the Edition adopts the standard convention of not using a key signature; rather, all notes are presumed natural unless inflected by an accidental lasting through the measure or until revoked.

For cymbal, Weill uses in **Fh** both normal rhythmic notation and cross-head notation. The latter is, of course, less clear on duration, although Weill tends to use rests in the normal way: thus, twice in no. 39 (mm. 18, 26) Weill has what looks like a cross-head quarter note, but the remaining rests in the measure suggest that it is intended to last a half note (although **Im1-Perc** rationalized by altering the rests). There is a perhaps related case in no. 16, m. 16, although here Weill uses normal rhythmic notation, and an annotation in **Fh** sought to resolve the problem.

Hammond Organ/Piano

In **Fh**, Weill began writing the keyboard part just for Hammond Organ, a new invention to which Weill said he had been introduced by George Gershwin (see Introduction). However, at some point during the Group Theatre rehearsals a decision was made also to have a piano. This may again have occurred after 21 October 1936. The interlude between Act I, Scenes i–ii (no. 5) is marked specifically for piano by Weill in the initial instrumentation; the interlude between Act I, Scenes ii–iii (no. 8) is marked by Weill “Organ and Piano,” then (from m. 17) “Piano alone,” all in ink and therefore close to the first layer of **Fh**; and “Johnny’s Song” (no. 39) has separate simultaneous parts for organ and piano in **Fh**. We know that no. 39 came late in the composition of *Johnny Johnson*, and given that nos. 5 and 8 are between-scene interludes, they are likely to have done so, too (compare the use in nos. 5 and 8 of *divisi* violins and two trumpet parts, noted above). This decision for two instruments then prompted Weill at some stage to add a piano part to the end of “Song of the Goddess” (no. 17, mm. 30–55) reinforcing, or perhaps replacing, the arpeggiated chords in the organ (this piano part is not adopted in the Edition). It also allowed Weill and others to allocate other organ parts to piano. Thus in no. 7, m. 21 Weill originally marked **Fh** “like piano” (i.e., an indica-

tion to adopt a piano-sounding registration on the Hammond Organ), although a later annotation marks “Piano” (i.e., to change instrument). There are similar later annotations in pencil or crayon elsewhere in **Fh**, at least some of which are in Weill’s hand (e.g., in nos. 3a, 7, 9a, and A15—for the last, see Plate 4); these are all followed in the Edition save where it seems illogical to do so. Except for no. 39, it has not been considered necessary to place the parts on separate staves. Most of these alternations between the two instruments are just about performable by one player, but it is possible that two players were used throughout (one may have been Lehman Engel conducting from the keyboard). This may also explain why **Pm1** has annotations by Weill converting it into a genuine keyboard part (if not always the same as the one in **Fh**), thereby allowing for two players to read from separate parts.

The Hammond Organ was presumably a model A (patented in 1934 and first manufactured in 1935), with two five-octave manuals and a two-octave pedalboard. Weill was attracted not just by the wide range of sonic possibilities, but also by the instrument’s volume control and its ability to distribute sound according to the position of the speakers. In **Fh**, he uses verbal instructions for registration (e.g., “like Piccolo,” “Bass Tuba”) requiring the following sonorities: piccolo (*Picc*), flute (*Fl*), oboe (*Ob*), heckelphone, saxophone, bassoon (*Bsn*), woodwind (*Ww*), French horn (*Hn*), trumpet, trombone, tuba (*Tba*), bass tuba (*BsTba*), brass, harp (*Hp*), guitar, bells, timpani, drums (in no. 34, “like Negro drums”), celesta (*Cels*), violin harmonics, pizzicato, strings, piano, accordion (*Acndn*), church organ, and *vox celesta*. Sometimes Weill cues such instructions specific to the right-hand and left-hand staves (and therefore for two manuals). The Edition places these instructions (in italic, using mostly instrument abbreviations) above the relevant staves when they appear to be manual specific, and between them when the registration appears to cover the entire range of the instrument. A few numbers in **Im1-HmdOrg** have at their head performance annotations giving a series of numbers that indicate the position of the drawbars producing different registrations (nine for each manual and two for the pedals); however, these are not consistent enough to be useful for the Edition. For modern performances, a synthesizer (ideally with some sampled Hammond Organ sounds) could replace the instrument.

Mutes

Weill indicated in **Fh** passages for brass or string instruments that were to be performed with mutes by “con sordino” or its abbreviation. The Edition tacitly provides additional indications when to add (or remove) mutes for these passages. The Critical Notes also provide further information on where the use of mutes is indicated in **Im1/2**, but one should bear in mind that these indications, as with other performance annotations in **Im1/2**, are of uncertain date, purpose, and authority.

Notational Issues

Iteration signs

In *Fh*, Weill conventionally uses iteration signs to indicate the repetition of a given musical unit (whether a beat, a half measure, a measure, or two measures). The Edition expands these tacitly, also with the addition or removal of any accidentals (active or cautionary) consequent upon this expansion. The continuation, or not, of any notated articulation marks within such expansion will depend on the principles for such marks noted above. Any such musical unit that contains an editorial emendation is repeated in its emended form, and without comment in the Critical Notes.

Beaming and rhythmic notation

Beaming and the notation of cross-beat rhythms and of rests have been standardized tacitly save where they appear to reflect musical intent. One case in point might have been the repetitive patterns in “The Battle” (e.g., mm. 32–41), where units of repeated sixteenth-notes (usually three) operate across the beat and barline. Although Weill sought in *Fh* to reflect these units by way of beaming within and across them—and although Ve also sought to impose a similar order—he did so in-

consistently in ways that cannot properly be rendered in the Edition.

Cautionary, etc. accidentals

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

Footnote policy

The Edition adds occasional numbered footnotes to the score to inform the user of significant issues affecting the substance or performance practice. However, the bulk of such information is provided solely in the Critical Notes.

Pitch Designation

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



COMMENTARY: CRITICAL NOTES

The entry for each number begins with one or more paragraphs of prose followed by numbered notes. The latter are of two types. Those that report editorial actions usually state the action first, with supporting information following. Those that report on alternative readings or other situations are variously organized, using the sigla of the sources in question. Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, beat 3; 11.3 refers to the eleventh measure, third notational event (note, rest, or chord). Consecutive locations are indicated by the use of a hyphen: 11/3–4 refers to beats 3 and 4, and 11.3–4 refers to notational events three and four.

Prefatory Matter

A Play with Music in Three Acts: Edition takes subtitle from front covers of Ae. **Tt4** has “A Play in Three Acts.” For other subtitles (“A Legend,” “The Biography of a Common Man,” etc.), see Introduction. **Tp1** is also dedicated “To a Memory Living” and has the following opening epigram attributed to an “Ancient Egyptian Poet” (from the tomb of the priest, Neferhotpe): “I have heard those songs which were inscribed in the ancient sepulchres and what they tell in praise of life on earth—and belittling the region of the dead. / Yet wherefore do they this in regard to the land of eternity, the just and the fair, where fear dwells not? / Wrangling is its abhorrence, nor does any there gird himself against his fellows.”

List of Characters: Follows **Tt4** with some changes of styling, additional characters, re-ordering, and additional information (all done tacitly).

Minny Belle: In the stage direction at the start of I.i, **Tt3** styles her “the village poetess and librarian.” “Minny” is the preferred styling in **Tt4** and **Tp1** and is adopted consistently in the Edition, although the sources sometimes use “Minnie.”

Private Percival Fairfax: The first names and nicknames for the members of Johnny’s squad are taken from **Tt3**.

Time . . . Place: **Tp1** has “A few years ago as well as now” and “Somewhere in America, somewhere in France, and somewhere in a house of balm.”

“How sweetly friendship binds”: the opening of “Asylum Chorus” (no. 36).

MAIN TEXT

1. Introduction

Dh is a sketch of mm. 1–25. Measures 9ff. rework “Das Lied vom Branntweinhändler” (in 6/8) from Weill’s *Happy End* (1929). The original melody has the form *AA’BC* (8+8+8+7). **Fh** presents *AA’* twice (Tbn, then Vn) prior to *BC* (Cl) to produce 47 measures; **Ve** runs the melody straight through twice to produce 31+1+31 measures (the second statement appears to begin as Vn restatement of *A’* in **Fh**, but each appearance of *BC* seems to be a different arrangement than warranted by **Fh**, although there is an echo of one or other of those arrangements in the triplet pattern in Vn/Vc, m. 52). The twice-through version is how Weill sketched the piece, and **Pm1** also contains a vestige of the reading that would appear in **Ve** (with the same piano arrange-

ment). **Fh** has evidence of cuts—p. 4 [upper pagination] is missing, and there is some sign of an awkward join to p. 5; see the note, below, on m. 52)—although the repeat of *AA'* starts in mid-page. The missing page could conceivably have contained another statement of *BC*, therefore producing the same amount of music as **Ve**, albeit in a different order. Presumably Weill prepared **Ve** from **Pm1** in a more complete state, but its instrumentation cannot now be reconstructed. **WLA** contains instrumental parts that appear to reflect the version in **Ve**, but they are of uncertain provenance and, it would seem, a later date.

The original plan, reflected in the stage direction in **Tt1** was to begin with the overture, then a long bugle note, then a funeral march (which **Tt1** also noted as returning at the end of the scene), but **Tt2** refers just to the “mock-mournful overture.” The confusion in the musical sources appears to have been caused by indecision over whether the Mayor should begin his speech over underscoring. **Tt3** has the music stop when the Mayor begins, and the stage direction in **Tt4**, given in the Edition, suggests the same (“As the music in the orchestra stops he holds up one lean hand . . . and begins his speech”). However, **Pm2** and **Ve** cue the Mayor’s opening “Friends and fellow citizens” at the beginning of the second statement of the melody (m. 40 in **Ve** = m. 25 in **Fh**), and **Ve** ends with instruction “Mayor continues, while music is fading out.” Likewise, **Tt4a** has penciled annotations at the beginning of the Mayor’s speech (“4 bars,” “2 bars”) to pace it to music. While having the Mayor enter at m. 25 would allow for the same amount of underscoring as in **Ve**, the shorter version of no. 1 in **Fh** suggests adherence to **Tt3** reiterated in **Tt4**, with the Mayor’s speech beginning over the Timp roll in m. 56. Weill appears to have encouraged the Group Theatre to adopt this expediency elsewhere in *Johnny Johnson*; compare Green’s claim that Weill’s original intention was to play out the laughing-gas episode in “The Dance of the Generals” over a drum roll (see Introduction), and also the “short” version of the end of Act II (see below).

Fh suggests (but does not clearly instruct) that the Mayor’s speech prior to “Over in Europe” is done over the Timp roll, with the music restarting (m. 57) toward the end of the speech, although it is possible that mm. 57–63 are a vestige of the earlier version (though they are not present in **Ve**) with the Mayor having begun his speech prior to m. 56. Should the director decide instead to omit the Timp roll under the speech—and there is some argument in favor of this for the sake of clarity—then a choice needs to be made over whether mm. 57–63 should also be omitted.

Im1 follows **Fh**. **Im2** (which is somewhat scrappy for the first numbers in the play) appears to contain two different versions: Cl, ASax, Perc follow **Fh**, whereas Tbn, Gtr, Vc omit mm. 10–32 (the Tbn statement of the melody and the first half of the Vn one); this same cut is marked in some performance annotations in **Im1** of uncertain date. **Pm2** also gives this shorter version.

<i>Location</i>	<i>Part</i>	<i>Remark</i>
1–5	ALL	Ve has separate crescendo hairpins in mm. 1, 3–4, 5.
1.3	HmdOrg, r.h.	Edition takes ♯ for G♯4 from Pm1/2 , Ve , Fh , Im1 do not cancel preceding G♭4.
2–5	Vn, Vc	Fh has iteration signs repeating m. 1; Edition assumes that the first-beat accents also continue.
4	HmdOrg, r.h.	Edition changes E♭4 to E4. The obvious correction is made in Pm1/2 , Im1 .
9/2	Timp	Edition takes quarter rest from Im1/2 . Fh , 9.1 was originally a half note with Weill then filling in the notehead, as also seems to have been the case with Vn and Vc, but in the case of Timp he then neglected to add the rest.
14	ASax, Vn	Edition adds <i>p</i> to match prevailing dynamic. Im1-Vn has performance annotation <i>pp</i> and adds mute (Im1-ASax is missing).
21	Timp	Edition takes music from Im1/2 . Fh has neither iteration sign nor rest.
24	Vc	Im1 has performance annotation for mute, presumably influenced by Vn, but it makes scant sense.
29.2–3	Vn	Pm1 , Ve maintain parallel thirds (E5–F5 in the lower part), which adds piquancy to the harmony. However, there is not much justification for an editorial addition here (compare m. 37).
30.2–32.1	Vn	Edition ends slur at 31.4. to match m. 15, Tbn. Fh extends slur to 32.1, although a change of bow is inevitable.
34.2–36.1	Vn	Edition ends slur at 35.4 to match m. 19, Tbn. Fh extends slur to 36.1.

39.3	ASax, Vn	The (sounding) E \natural against E \flat is confirmed by Pm1 , Ve .
40	Tpt 1–2, Tbn	Im1 has performance annotation for cup mute.
40.3	Tpt 1	Pm1/2 prompt (sounding) F \sharp 4; Im1 has performance annotation marking G \sharp 4, which is perhaps then countermanded. Ve has F \natural 4 in the corresponding piano part. The version of the song in <i>Happy End</i> offers no assistance.
40.3	Tbn	Edition removes staccato mark to match Tpt 1–2. Im1/2 have no staccato mark.
41	Vn	Edition adds “mute off.” Neither Fh nor Im1 indicate where the muted passage (from m. 25) ends.
42.1	Tpt 1	Edition takes C \sharp 4 from performance annotation in Im2 , supported by Pm1 , Ve (which have a B \natural 3 in the corresponding piano part). Fh , Im1 have C4, although in Fh the \sharp is present by a later addition above the note.
42.2	Cl	Edition adopts change from C5 to C \sharp 5 by a later hand, copied into first layer of Im1/2 .
52	Cl	Ve prompts two half notes, which seems more logical, but Fh appears deliberate, and is followed by Pm1 . Fh has beginning of tie to m. 53 in pencil, but m. 53 (on next page) has its end; the tie is present in Im1/2 .
52/3–4	Vn, Vc	Edition adds slurs to match m. 53 and phrasing in ASax, Tpt 1, Tbn.
53–55	Tpt 2	The notation in Fh caused some confusion, as m. 53 falls on the beginning of a page. On the previous page Weill notated Tpt 1–2 on two separate staves, but beginning with m. 53 they share a staff. In m. 53 Weill wrote “1.” to indicate that only Tpt 1 should play, and in addition a whole rest is placed below the staff. Because mm. 54–55 lack such rests, Im1/2 copied these two measures for Tpt 1 also in Tpt 2 part, but this must be in error, as Weill did not cancel the solo playing with his usual “a 2.” Moreover, Tpt 2 entering during this diminuendo passage makes little sense.
56.1	ASax	Im2 has performance annotation changing F \sharp 4 (sounding A3) to A4 (sounding C4), presumably to produce a more conventional spacing of the chord, but Fh is clear (and F \sharp 4 is reinforced by the slur).
58–63	Vc	Edition adds staccato marks to match mm. 24ff., Cl.
58	HmdOrg, r.h.	Edition takes \flat for E \flat 5 from Pm1 and performance annotation in Im1 . It is required by the chromatic voice leading.

2. Over in Europe

Dh is a draft with text underlay. The song is not present in **Tt1** but the text was written by **Tt2**. It is absent from **Tt3** (suggesting that it was cut prior to the premiere), although **Tt3** cues the chords punctuating the Mayor’s subsequent speech (“What said th’immortal Washington . . .”). There are two copies in **Pm1**, one made by Purkrabek and the other unidentified; the latter has the text added between the staves. Some parts in **Im1** are marked *tacet*. **Pm2** (with cues for spoken text) omits the song up to the punctuating chords (mm. 24–33, i.e., as prompted by **Tt3**)—followed by **Im2-Tbn**, **-Gtr**, **-Vc**, **-HmdOrg**—although in **Pm2** there is a written instruction to insert it. The complete number is present in **Im2-Cl**, **-ASax**, **-Perc (Im2-Tpt1, -Tpt2, -Vn** do not survive). Other annotations in **Im1/2** suggest that the chords were also cut at times, therefore removing the whole number.

For the second stanza, **Tt4** has the villagers repeat the Mayor’s last four lines, although **Dh**, **Fh**, and **Ve** only allow for two. Performance annotations in **Im1/2** suggest that this extension was enacted at an early stage by having the second stanza run mm. 2–10 (Mayor), 11–18 (Mayor), 11–17 plus second-time measure (villagers). This has some merit given its support in **Tt4**, and making the villagers more emphatic here makes a stronger point of their reversing their position later in the scene. However, **Ve** is very clear and appears to reflect Weill’s ultimate preference.

Fh, Bjo has a faint pencil marking covering mm. 11–22 suggesting its deletion, but on no apparent grounds.

The phrase “no entangling alliances” attributed here to George Washington (a common misprision derived from his farewell address) is better associated with Thomas Jefferson’s inau-

gural presidential address on 4 March 1801. The statements attributed to James Monroe and Woodrow Wilson appear to be paraphrases.

1	Tpt 1–2, Tbn	Im1 has performance annotation for cup mute.
1–2	Vn, Vc, Perc, HmdOrg	Edition takes diminuendo to <i>p</i> from Ve . Im1-Vn has performance annotation marking <i>pp</i> immediately after the <i>sfz</i> . Fh has just <i>sfz</i> on 1/1.
16, 21	MAYOR etc.	Edition adds downward stems for second stanza (m. 21 to match m. 17).
16.5	Tpt 1–2, Vn	Edition changes C4 to C#4 in Tpt 1–2 and Bb3 to B#3 in Vn to match voice. The change is made by performance annotations in Pm1 , Im1 , and is present in Ve . Dh has Bb3 (but B#3 at 20.5), an idea (or mistake) that Weill apparently carried over into Fh .
17.3	MAYOR	Edition takes Db3 from Tpt 1–2, Vn. Ve has D4, but Db4 in the piano accompaniment.
19	VLGRS	Edition adds <i>ff</i> to match prevailing dynamic. Ve marks <i>f</i> only in the accompaniment.
20	Vn	Ve confirms that the difference from m. 16 is deliberate.
22	Vn, Vc	Edition adds diminuendo hairpins to match m. 1.
24	MAYOR	Tt4 , Tp1 have Mayor repeat (verbally, one assumes) “America must stay out” before “What said th’immortal Washington,” with some villagers nodding in agreement. However, this is absent from Ve and appears redundant.
25–31	ALL	Im1 has numerous (and inconsistent) performance annotations varying the dynamics of the punctuating chords. The majority of parts indicates a crescendo (from <i>p</i> or <i>pp</i> to <i>ff</i>), also found in an annotation in Pm1 . Clearly the dynamics were a matter of some debate.
25–31	Vn	Im1 has performance annotation adding a fourth note to each chord (respectively: C5, Db5, D5, Eb5). This in fact makes it easier to play.
27	MAYOR	Tt3 has two additional lines after “You heard me”: “And what did Abe Lincoln say? / We want no war with anyone.” Pm1 has a vestige of this (“Lincoln,” excised).
31	ALL	Ve omits the chord, presumably by accident (given that it is part of a chromatic ascent). It is present in Pm1/2 .

3a. Democracy Advancing

The song derived initially from one written for Minny Belle (“Epitaph,” with a text beginning “Now low in earth thy body lies”) in honor of “Dan,” the veteran horse from the Spanish–American War whose tomb made by Johnny Johnson was being dedicated in the first version of the play (text in **Tt1**); **Dh** (a sketch and a draft) and **Vh** survive. This had changed to the present version by **Tt2**, although here there are still echoes of Dan in the Mayor’s opening speech and in no. 4.

Subsequent stage directions refer to instrumental reprises of this number or its varied repeat (no. 3b) as the “Democracy March,” although Green’s point is that it comes to represent rampant militarism rather than any democratic ideals.

For mm. 1–7, the Edition follows **Ve** (although it is notated with a two-sharp key signature): **Fh** has two measures in place of m. 4 (m. 4, Vn repeats, and the half notes in m. 4, Vc and HmdOrg [l.h.] are whole notes). Although **Fh** typically has no vocal line for the recitative, nor interpolated speech for the Editor, there are some verbal cues in a later hand (“all” for m. 2; “verse” for m. 3; “librarian” [*sic*] for mm. 3–4; “lately” for m. 5; “said” for m. 6). This reflects the text in **Tt2**: “You all do well recall the matchless verse / Of this our poet and librarian / Who lately in the *Argus* said” (there is a somewhat similar reading in **Tt1**, although it leads to a different version of the song). The additional line here no doubt explains the additional measure in **Fh**, although its vocal line cannot be reconstructed. It follows that the reading reflected in **Ve** must have been created prior to **Tt3**, which contains the text as given here from **Tt4**. The discrepancy leads to different and inconsistent performance annotations in **Pm1** (which only cues the beginning of the vocal line without text) and **Im1/2**. **Vm2** survives incomplete so does not help resolve the issue.

Fh lacks an instruction to change from Bjo (at end of no. 2) to Gtr, but the writing is clearly for the latter, and **Im2** follows. **Im1-HmdOrg** is for HmdOrg throughout (with some annota-

tions of uncertain date for registration). Some of the later annotations in **Fh** to switch between **HmdOrg** and **Pno** appear to be in Weill's hand (e.g., 7/4, 39/4, and probably 16/1 and 24/1). These assignments appear to have been decided in rehearsal (see "Issues of Instrumentation," above, regarding two keyboard players), but they make good enough sense. **Tt3** has the second stanza just for the Mayor, and third stanza sung by "All." **Tt4a** has a blue-crayon annotation bringing in "Girls" at "Of peace, peace, peace" in the first stanza, the men at the same point in the second stanza (so, hitherto sung just by the Mayor), and has "All sing the third stanza."

7.4	ASax	Edition changes C#5 (by virtue of the key signature; sounding E \flat 4) to C \sharp 5 (sounding E \flat 4). Im1 has performance annotation marking C \sharp 5, copied into first layer of Im2 . Although all other sounding parts have F here and no harmony (which might prompt modifying ASax to D5, sounding F4), the sounding E \flat 4 in Im1/2 is plausible in terms of resolving the dominant seventh established in 7.1, HmdOrg , r.h.
7.4–15	Perc	Im1/2 have Cym at 7.4 (cross-head notation), but then simply "Drums" for mm. 8–15 (regular notation). However, Fh is clear on Cym at 7.4 (not canceled until m. 16) for the higher position on the staff, and BsDr at 8.1 for the lower.
8	Pno, l.h.	Edition adds <i>non legato</i> to match Vc. However, Weill clearly had different views of the articulation in 7/4–15/3 given his various markings here which the Edition seeks to reconcile.
10–11	Vn, Vc	Edition adds articulation marks in Vn to match Cl, ASax and in Vc to match Pno, l.h. Im1-Vc has performance annotations removing slurs in mm. 8–10 (and by implication thereafter).
15/4	Tpt 1–2, Tbn	Im1 has performance annotation for mute, and the dynamic is changed to <i>p</i> . In Tpt 1–2, there is no indication of where to remove the mute; Tbn has performance annotation "Open" in m. 22 (for the solo starting at 23/4).
16	ALL	Ve changes to three-flat key signature.
17/3	SnDr	Edition changes \downarrow to \downarrow γ to match m. 33. The quarter note in Fh caused confusion: Im1 interpreted 17/1–3 as a half note tied to quarter note, and Im2 as a dotted half note (but in m. 33 they followed Fh). However, Fh stops the trill mark clearly prior to the quarter note.
19	Tpt 1–2	Edition adds tenuto mark to match Tbn.
28.2–4	ASax, Tpt 1–2	Edition removes staccato marks in ASax, Tpt 1–2 given that their implied presence is clear. Fh has staccato marks in mm. 24–26, but none thereafter save those removed here; Ve has staccato marks only for mm. 24–25.
29.7–9	ASax	Edition takes F \sharp 4 (sounding A \flat 3) from Pm1 , Ve . Fh , Im1/2 have F \sharp 4 (i.e., ASax has a chromatic descent in mm. 28–30). However, this conflicts with A \flat 3 in Pno , r.h.
32–35	Pno, l.h.	Edition adds articulation marks to match Vc (they are present in mm. 36–37). For m. 35, Pno, l.h. has a single slur covering the measure.
34/4–35/1	Cl, ASax	Edition adds tenuto marks to match Vn.
35.2–36.1	Vc	Edition ends slur at 35.6. Fh , Im1 end slur ambiguously between 35.6–36.1.
37.4	Pno, r.h.	Edition adds tenuto mark to continue the articulation.
38/1, 38/3	Tpt 2, Pno	Edition adds tenuto marks to match Tbn.
39/4	ASax, HmdOrg (r.h.)	Edition adds tenuto mark to match Tpt 1–2.
39/4	HmdOrg	Im1 has performance annotation marking <i>tacet</i> until m. 48.
40–46	Tbn, HmdOrg (l.h.)	Edition adds tenuto marks to HmdOrg (l.h.) and to mm. 44–46, Tbn (they are present in mm. 40–43, Tbn) to match Tpt 1–2.
44/4	Tbn, HmdOrg (l.h.)	In Fh , Weill notates Tbn as E \sharp , seemingly misreading HmdOrg (l.h.) as F \flat . However, Im1-HmdOrg has E \flat , and a performance annotation in Im1-Tbn removes the \sharp . E \flat is supported by Dh , Ve .
46/1–2	ASax	Edition adds slur to match mm. 44–45. It is present in Im1/2 .
48–51	SnDr	Edition adds staccato and tenuto marks to match Vc, HmdOrg.
55	ALL	Im1 has performance annotation suggesting that at some point the number ended here.

55–59	VLGRS	<i>Ve</i> splits into “Women’s Chorus” and “Men’s Chorus” and ends at m. 58 with a whole note plus fermata (the latter following Pm1).
58–59	Gtr	Edition takes music from Im2 (Im1-Gtr does not survive). In Fh , these two measures were squeezed in at the end of the page: Gtr has neither a chord nor a rest, but the addition seems plausible.

4. Up Chickamauga Hill

Dh is a sketch covering mm. 1–41, with suggestions of the text in **Tt1**, and mm. 53–81. The title in **Ve** (“The Battle of San Juan Hill”) reflects the earlier version of l.i in **Tt1** honoring “Dan,” a horse which had distinguished itself in the Spanish–American War (the battle of San Juan Hill took place on 1 July 1898 in Cuba). Thus the text in **Tt1** begins: “Up San Juan Hill we rode / the bullets whizzed, and loud the shells they screamed— / Hold, Dan, they cried, enough, / But on he sped . . .” The song also refers to Theodore Roosevelt (“Behind us roaring came the riding fools / of Teddy Roosevelt’s gang”) and ends “Yah-eh! Yahey! Yay-eh! [*sic*] / The Cubans shall be free!” As a result of revision to the scene as a whole, the text for no. 4 in **Tt1** was reworked to extol Grandpa Joe’s exploits during the Civil War. This had happened by the time of entering the song in **Tt2**, which, however, still refers to Dan in its text. However, Chickamauga is not a hill but a creek where, on 18–20 September 1863, the Union forces suffered a significant defeat, albeit not at the hands of “Barlow’s cavalry” mentioned in the song (General Francis C. Barlow was, rather, a hero of the Battle of Antietam). **Tt4** (but not **Tt3**, **Tp1**) styles it “Chicamauga.”

Most parts in **Im1** (but not **Im2**) have an annotation marking a repeat of m. 1 (i.e., an opening vamp), which is plausible if needed. **Im1** (but not **Im2**) also has performance annotations marking one or more repeats of mm. 1–41 (excluding mm. 17–31), which in **Tpt 1** is indicated as “Dance.” It is not clear when this was enacted.

For the end of the number, the sustained C4 for Vc in mm. 41–43 (as underscoring for dialogue) is present in **Pm1** but is removed by a performance annotation; it is absent from **Vm2** and **Ve**, which resume at 44/3, leading to the taking of the photograph cued in **Ve** in the silent m. 52 (with the photographer’s “Here’s the little birdee!”), as in the Edition, although one wonders whether the “flash” should not come instead on 51.1. **Tt3**, **Tt4**, and **Tp1** make no reference to music for the taking of the photograph, but cue it for the arrival of the messenger.

1–6	HmdOrg, l.h.	Edition adds articulation to match Tbn.
5.3–4	HmdOrg, r.h.	Edition changes D4, E4 in top voice to E4, F#4 to match vocal line.
9.1	HmdOrg, r.h.	Edition takes C4 and E4 from Ve . Fh has B2 and D#3 as the lower two notes, but this does not fit the prevailing harmony.
12–14	HmdOrg, r.h.	Edition adds slurs and accents to match m. 10.
17, 21, 25	ALL	Fh has fermatas added in a later hand (in blue crayon), but these seem in lieu of the subsequent repeated measures so as to allow for freer speech (this is confirmed by annotations in Im1 , which add fermatas but excise the other measures).
17	HmdOrg, r.h.	Edition changes staccato mark to accent to match other parts.
32	Tpt 1–2	Im1-Tpt2 has performance annotation for mute. Both parts are marked muted in Im2 .
32.1	Tpt 1–2, Tbn	Edition adds <i>f</i> to match prevailing dynamic.
32.1	HmdOrg	Edition changes staccato mark to accent in r.h. and adds accent to l.h. to match Vn, Vc.
37	HmdOrg	Edition adds <i>p</i> (to match prevailing dynamic) and accents above staccato marks to match Vc.
38–41	VLGRS	Edition takes “VILLAGERS (including the MAYOR)” from Tt4 . Ve is just for “Villagers.”
40–41/1	Perc	Im1 has performance annotation adding BsDr (three quarter notes).
41.1	Cl	Edition adds ♯ to match 36.1.
44	ALL	Ve has tempo mark “Andante.” Fh , followed by Pm1 , Vm2 , has “Tempo I.”
44/1–2	Vc	Edition adds half-note C4. Fh has just 44/3–4 in this measure, despite the new time signature.

45.2–46.4	Vc	Edition extends slur to 46.4 to match m. 50. Fh ends slur at 46.3, possibly for lack of space.
51.1	Vn, Vc	Edition changes accent-staccato mark to accent in Vn and adds accent to Vc to match other parts.
53–71	Perc	Edition takes WdBl from Im1/2 . Fh cues Ttom. But as all three sources call for a particular effect (Fh , “like horse-shoes”; Im1 , “Imitation horses hoofs”; Im2 , “Horse imitation”), WdBl seems more effective. Fh has staccato marks in mm. 53, 57; Edition adds others to match.
56	Tpt 1	Im2 is marked muted, but there is no indication of where to remove it (if at all). Im1/2-Tpt2 have no marking or performance annotation.
56.1–2	Vc	Edition adds tenuto mark at 56.1 (to match preceding measures) and staccato mark at 56.2 (to match Vn).
58.4–5	Tpt 1–2, Tbn	Edition takes staccato marks from Im1-Tbn and adds them to Tpt 1–2 to match preceding measures.
61–68.2	Vc	Edition adds articulation marks to match mm. 53–55.
64.4	WdBl	Edition moves <i>p</i> from 65.1 to match Vn.
81.1	Cl	Edition changes accent-staccato mark to accent to match other parts.

and have our picture made: **Tt3** adds the stage direction “Johnny, Anguish, and Minny Belle get in the center. Business of antagonism between Anguish and Johnny.”

and mumbling to himself: **Tp1** adds “as he tries to decipher it.”

America expects that every man: paraphrasing Admiral Nelson’s famous signal at the Battle of Trafalgar.

’Tis not for us to question why: Compare Alfred, Lord Tennyson, *The Charge of the Light Brigade*: “Theirs not to reason why, / Theirs but to do or die.”

3b. Democracy Advancing

Measures 1–24 = no. 4, mm. 53–76, indicated by a “Da capo . . . al segno” instruction in **Fh**, **Pm1**, **Im1**, **Vm2**, **Ve**, but sometimes written out in **Im2**. In **Ve** (but not **Pm1**, **Vm2**), the reprise of “Democracy Advancing,” marked “Maestoso,” is in D major (a major third higher than here, as is supported by the prior dominant preparation) with a slightly different transition in mm. 29–32 (the repeated As continue in the upper parts through the four measures over descending inner voices, and m. 32 leads straight into m. 33).

Tt4, **Tp1** follow **Tt1–3** by having the Mayor’s spoken “War! War!” continue as follows:

MINNY BELLE (*starting to sing as she and the MAYOR begin marching at the head of the rout*):

And now the fateful hour has come—
 (ANGUISH, who has been watching his chance, steps to MINNY BELLE’s side, bows and smiles, waves his bottle, and begins singing in a loud flat voice. Now they all sing, waving their little flags and swirling about the stage.)

PEOPLE (*with the exception of JOHNNY*):

And now the fateful hour has come
 . . .

However, there is no space in **Fh** (nor **Ve**) for Minny Belle’s preemptive statement of the first line and subsequent business, which is therefore omitted here.

In the stage business at the end of the number, **Tt4** (followed by **Tp1**) adds to the stage direction between “. . . mournfully before him” and “In the distance the shouting and the singing die away”: “And now the orchestra begins softly playing Johnny’s theme melody.” For Minny Belle’s subsequent entrance, **Tt4** adds to the stage direction between “. . . comes running in” and “In sharp petulance”: “The orchestra, out of deference to her, suddenly stops” (playing Johnny’s theme, presumably). All this is a relic of **Tt2/3**; **Tt1** instead has the orchestra “softly playing the army call number 14 (‘To Horse’).” In **Tt1–3**, Johnny is left alone: he unveils the statue (an action saved in **Tt4** for the end of the scene, and to better effect); then sits with his head in his hands as he hears the courthouse bell. There is no music for the stage direction in **Tt4** in **Fh** (nor **Ve**), and while there may have been some logic in having the theme appear sooner than at present (no. 5, at the end of Scene i), there is no justification for it within the scene as Green revised it.

In part, this confusion seems to have arisen from uncertainty over how best to handle the exit of the villagers, and over the time needed to fix the mood for the subsequent dialogue between Johnny and Minny Belle. **Fh** stops at end of m. 48 (the **SnDr** pattern) with a single barline. This is the last measure of a page (a recto; the verso is blank and unpaginated); no. 5 begins at the top of the next recto. The single barline suggests that at some point Weill intended to continue. **Ve** follows m. 48 (which contains the direction “Marching off”) with an additional eight measures “From the distance” with the voices repeating the final four lines of the refrain (“War! War! War! / Our banner flies unfurled . . .”) over what appears from the piano arrangement to be a reduced scoring (marked *p*; none survives); the penultimate measure (marked *pp*) contains the direction “Fading out.” The problem seems to have been solved in **Im1/2** by having the instrumentalists mark a repeat of mm. 41–48. The Edition adopts this solution, producing the same amount of music as **Ve** so as to permit the exit, albeit with no change to the instrumentation. The parts in **Im1** have additional performance annotations of uncertain date—(Cl) “2nd time 8^{va} basso,” (Tpt 1–2, Tbn, Vc) “Tacet on repeat,” (HmdOrg) “2nd time perendosi,” etc.—and some have a fermata on the final note (presumably for the second time of playing). One such annotation in **Im1-Perc** (“2 × fade out, solo!”) also suggests the alternative of having the repeat done just by voices and **SnDr** to allow for an easier fade. **Vm2** contains the performance annotation at m. 48 “Orchestra ends here; organ continues to fade out in next page.” Some parts in **Im1/2** also cue “Organ” at end, and **Im1-HmdOrg** has an additional seventeen measures giving a variation on no. 3a, mm. 23–39, starting in Cb major (there is no indication of singing), then returning to the march; **Im2-HmdOrg** also hints at this (two measures for exit). There is a vestige of this in **Pm1**, so it appears to be of early provenance, but excisions here, and performance annotations in **Im1**, suggest that it was abandoned in favor of the repeat mark, and it serves no useful purpose.

For Critical Notes covering mm. 1–24, see no. 4, mm. 53–76, above.

29–32	ALL	Many parts in Im1 (but not Im2) contain performance annotations for <i>rall.</i> or <i>rit.</i>
29.1–3	Vn	Im1 has performance annotation adding A5 to the double stopping (presumably to continue through to m. 32).
32/2	ALL	Edition takes “Maestoso” from Ve . Fh , Pm2 lack tempo mark; Pm1 has “Allegro non troppo” (i.e., the same as no. 3a). Also, Edition moves registration <i>Brass</i> in HmdOrg from 33/1 to 32/2 as it clearly applies to the up-beat.
32/2	PEOPLE	Edition adds <i>ff</i> to match prevailing dynamic. Ve lacks dynamic for voices (but marks <i>ff</i> in the accompaniment).
33–48	Bjo	Im2 has a simpler version with three-part chords in different positions (and no chord change in m. 45 or G ^b in m. 46).
33/1	Cl, Vn, Vc, Bjo, Perc	Edition adds <i>ff</i> to match prevailing dynamic.
40/2	Perc	Edition cues SnDr . Fh , Im1 lack indication of instrument; Im2 cues MilDr . But SnDr is still operational from start of no. 3b (compare its use in no. 3a).
41–48	SnDr	Edition adds staccato marks to match Tpt 1 .
42–43	Tpt 2 , Tbn	Edition adds staccato marks to match m. 41 (and following Tpt 1).

43	Vc	Edition adds accents and staccato marks to match preceding measures.
44	Tpt 1–2, Tbn	Edition adds staccato marks to match surrounding measures.
44.1	HmdOrg, r.h.	Edition removes additional F4 (already present in l.h.) to match m. 42, given that Weill tends to avoid such duplications even if the different manuals on HmdOrg might have allowed them.
46/3	HmdOrg, r.h.	Edition changes rhythm in top voice from \downarrow to $\downarrow \gamma$ to match Cl, ASax, Vn.

one on either side of the monument: Tt4, Tp1 have “tombstone,” a relic of the prior version of this scene.

5. End of Act I, Scene i and Interlude

It is unclear when the decision was made to treat “Johnny’s Song” (or the “Paris” song) as thematic, and therefore to have it return at key points in the play (in nos. 5, 16, 33, and 39, plus at one point, the end of no. 28). Nor is it clear whether the instrumental versions in nos. 5, 16, and 33 came before or after the adoption of no. 39. In fact, there is some evidence to allocate priority to no. 16 (together with no. 39, the most complete version of the music), but it is inconclusive, and in any case, both draw equally on a song for a different character to a different text.

For no. 5, **Ve** (in F major) does not follow **Fh** but, rather, is a version of no. 16, mm. 1–48 with some differences in the harmony. Weill may have adopted this expedient in **Ve** because one of his sources for it, **Pm1**, has only mm. 33–51 (the anticipation of no. 6 to introduce the new scene, marked accordingly “Beg. of Scene 2”). However, Weill’s decision for **Ve** may also just have been a space-saving measure, given that it allows him to have no. 16 in effect do double duty and not be printed in its proper position (see the Critical Notes for no. 16, below). **Im1/2** (both in G major) follow **Fh**, although performance annotations of uncertain date suggest that mm. 33–51 were cut (and they are lacking in **Im2-Gtr**); performance annotations in **Im1/2-Vc** and **-HmdOrg** provide two measures of G-major chords to round off the piece instead.

In **Fh**, Weill marked “curtain” at mm. 7 (down) and 37 (up). For Perc, mm. 1–32, **Fh** cues SnDr and (by its cross-head notation) Cym, but not the lowest notated part, although this is clearly BsDr (as marked in **Im1/2**). A performance annotation in **Im1-ASax** suggests that at some point Bjo, mm. 1–8, was doubled (or replaced) by ASax. A performance annotation in **Im1-Tpt1** suggests something similar for Tpt 1, linked to this piece being used for exit music.

1	ALL	Ve has tempo mark “Moderato assai.”
1–8	Bjo	Edition takes instruction “no tremolo” from performance annotation in Im1 (now erased but still faintly visible) copied into first layer of Im2 .
7.5	SnDr	Edition moves start of crescendo hairpin from 8.2 to match other parts.
9.3	Pno, r.h.	Edition adopts E4 as lowest note. Fh is ambiguous (D4 or E4); Im1/2 have D4 (but Im2 has E4 at 10.3 although Fh has iteration sign repeating m. 9); Ve is of no assistance. However, E4 better fits the pattern, and D4 would probably have required a tie from the previous sixteenth note on the same pitch (compare m. 15).
9.5	Vn	Fh appears originally to have had in the lower part B4 rather than G4; Im1 has performance annotation changing G4 to B4. However, Weill’s intention appears to be to double ASax throughout this passage.
14–16	ASax	Edition changes slurring to match Cl, Vn. Fh has slurs across the beat (14.2–15.1, 15.2–3, 15.4–16.1) which fit the previous pattern, and the more regular slurring in Cl, Vn I is determined by repeated notes. However, given that ASax and Vn II play in unison, rationalization seems sensible.
15/2	Pno, r.h.	Edition adds tie to match 15/1.
16.3–6	Perc	Edition adds staccato marks to SnDr to match Pno, r.h.
16.4	Tpt 1–2	Im1 have performance annotations for cup mute, but Im2 is marked “Open.”

17	ASax	Im1 has performance annotation changing E5 to D#5 (sounding G4 to F#4); this is copied into first layer of Im2 . But Fh is clear and has a logical sequence.
17–23	Gtr	Im2 is for Bjo, with simpler three-part chords.
17–23	Perc	Edition adds articulation marks to match Tpt 1–2.
25	Tbn	Edition adds articulation marks to match previous statements of the melody.
26	Vc	Edition takes music from performance annotation in Im1 copied into first layer of Im2 so as to match Pno, l.h. Fh has iteration sign (therefore repeating m. 25; compare m. 10), which is highly implausible in the new harmonic context.
33	Vc	Im1 has performance annotation changing the part to read as HmdOrg, l.h. (compare no. 6, m.1, Vc). For mm. 33–51, Fh lacks indication of <i>pizz.</i> or <i>arco</i> , although <i>arco</i> is inevitable for mm. 41–51 and is indicated by performance annotation there in Im1 . Despite the similarity to the opening of no. 6, the Edition follows Im1 in assuming that mm. 33–40 continues <i>pizz.</i> as established in mm. 24ff. and not yet canceled.
33	Perc	Edition cues “wire brush” for SnDr: it is implicit in Fh (continuing from preceding measures), and matches opening of no. 6 (from which this music is taken).
40–41	Vn, Bjo	Edition adds <i>p</i> to match prevailing dynamic.

“*Keep the home fires burning*”: Lena Ford’s popular World War I song.

“*Make the world safe for democracy*”: In his speech to Congress on 2 April 1917 advocating the declaration of war with Germany, Woodrow Wilson argued that “The world must be made safe for democracy.”

Father, how you can sit there: **Tt4a** has a penciled cut to start scene at “Anybody that’ll kiss Woodrow Wilson . . .,” also with a penciled insertion revising to “Anybody that would kiss a picture of Woodrow Wilson . . .”

Charles Evan Hughes: the Republican candidate in the 1916 U.S. Presidential election, losing to Woodrow Wilson.

6. Aggie’s Song

The song is included in **Tt1** (at the very beginning of the scene) and in **Tt2** (after a shorter version of the opening dialogue given in the Edition), but not in **Tt3** given that it was cut from the Group Theatre premiere; it is also marked “Out” in **Pm1**. **Tt1** has a text in four stanzas; **Tt2** has nine stanzas, some of which alternate between Aggie Tompkins and Minny Belle, who is arguing with her mother (while Grandpa Joe also joins in the refrains; see the commentary for A6).

This nine-stanza text is reflected in **Dh**, where one of two sketches has some text for Aggie and Minny Belle derived from **Tt2** (see Plate 8). This in turn relates to the music of the song in **Fh**, which is a long setting—presented in the Edition as appendix item A6—that has in effect the music of three statements of the verse and refrain, separated by quite extensive passages that seem instrumental but were also intended to be sung, it seems, to support the nine stanzas of text in **Tt2** (to judge by the hints of the text underlay in **Dh**). This long version is followed in **Pm1/2** (although they omit the central repeat) and is present in most parts of **Im1** and in some of **Im2**. **Pm2** indicates some text underlay between its staves, but in a way seeking to resolve problems noted further below. Weill also marked some tempo indications in **Pm2** suggesting that it was still somehow in play in the run-up to the Los Angeles FTP production. However, all these difficulties may help explain why the song was not included at all in **Vm2**.

Tt4 and **Tp1** have just two stanzas (the first and third of the four in **Tt1**). These are what are set in **Ve**, producing a shorter version of the song (thirty measures) following **Fh**, mm. 1–21

(repeated for the second stanza) then a rather weak eight-measure cadential passage that Weill appears to have added during the time of preparing *Ve* (there are no other sources containing it) as a matter of mere convenience:

20
tred-dle, the wheel it goes round. round.

25
rit.

Some such shorter version may have been considered prior to the song being cut entirely by the Group Theatre. The incomplete survival of *Im1* (Cl, Tpt 2, Tbn, HmdOrg are missing) may reflect this cut. However, *Im1-Tpt1*, *-Vc*, *-Gtr*, *-Perc* (with the long version) contain performance annotations marking an end at m. 21 (with a repeat) and then a fade-out *ad libitum*; the same is produced by way of performance annotations in *Pm1*. On the other hand, *Im1-Tpt2*, which lacks the long version, has the short version copied into it in a later hand (but following the original *Im1* numbering). Something similar occurs with the few surviving parts in *Im2* (Cl, Tpt 1, Vc), which originally situated the long version toward the back of their through-paginated sets, and yet *Im2-Cl* also includes the short version in place in a later hand (but following the original *Im2* numbering).

It is not entirely clear whether these representations of a short version of the song date from 1936–37; they may have been generated later, reflecting an attempt to accommodate *Ve*. However, the evident discrepancy between *Tt4* and *Fh* caused the FTP some concern at the time: *Tt4* has the penciled annotation “3rd verse” (although no text is given), while *Pm2* first sought to adapt the long version of the song by placing the second stanza of the text under the second statement of the verse and refrain (separated from the first by some sixteen measures of music), although it has a fairly disastrous copying error (superimposing m. 19, r.h. over m. 18, l.h. and therefore staying one measure out for four measures) derived from a lesser error in *Pm1*. In the end, the song was probably cut in the Los Angeles production: the text underlay in *Pm2* is struck through and replaced by Grandpa Joe’s “When two are alone in a parlor at eve” (see below).

However, Green and Weill each wanted to keep the song, so *Tp0*, *Tt4*, *Tp1*, and *Ve* suggest. The Edition follows the layout in *Ve*, adding to *Fh* a repeat of mm. 4–21 to accommodate the second stanza. But given that the ending in *Ve* is musically inconsequential, and does not have any surviving instrumentation (the “Reminiscence” of no. 6 originally planned for later in the scene—see below—is for a different instrumentation), the Edition follows the performance annotations in *Pm1* and the surviving parts in *Im1/2* marking a fade-out *ad libitum* at m. 22. This is somewhat unusual in the context of *Johnny Johnson*—the songs of which all otherwise have a clear ending—although it reflects, of course, a common practice in the musical theater.

Green and Weill originally planned a return of no. 6 at the end of I.ii. This is partially present in *Fh* (numbered 6a and situated between nos. 7 and 8), continued and ending on a separate page now detached from the score (in WLA, Box 12, Folder 209). The music of this “Reminiscence” is close to no. 6, mm. 1–21 with an extended ending (slightly different from, and longer than, the one in *Ve*), and in a somewhat different instrumentation (for example, at the beginning Cl, ASax, Tpt 2 have the music previously allocated to Tpt 1–2 and Tbn, and Vn

is silent). For this “Reminiscence,” Weill notates the beginning of the vocal line with the text “Now this my ambition.” This is also present in **Vm1** (but not **Im1**), with the cue “Jonnie comes back for tombstone” (but there is no text underlay). The text reflects the very end of the scene in **Tt2**, as Aggie Tompkins and Grandpa Joe are left alone once Johnny and Minny Belle have exited (**Tt2** also has Grandpa Joe join in the refrain, as it did in no. 6). This version was cut prior to **Tt3**, which recasts the end of the scene in a manner close to **Tt4** and **Tp1**; therefore there is no justification for including it in the Edition.

In the case of no. 6, the differences in phrasing, etc. from the end of no. 5 are irreconcilable but not problematic. For Gtr, the long version of the song in **Fh**, from which the present version is adapted, appears to distinguish between passages notated in bass clef at sounding pitch (e.g., mm. 4–12 here) and in treble clef also, it seems, at sounding pitch (mm. 14–21), although it cues only Gtr at the beginning. Early revisions to **Im1-Gtr** change bass to treble clef, and there is a general performance annotation marking Bjo. Prompted by the differently patterned sections, and rests between these (where other instruments continue), the Edition cues Gtr and Bjo respectively, even though it leads to some uncomfortably fast swapping between instruments.

1	ALL	Pm2 had performance annotation adding “Moderato” to tempo mark.
1.1–4.2	Vc	Edition adds staccato marks to match HmdOrg.
4	Tpt 1	Im1 has performance annotation for cup mute.
4–10	Tpt 1–2, Tbn	Edition rationalizes articulation by removing Fh ’s instruction “non legato” in m. 4 and adding staccato marks plus slur for triplets in mm. 4, 6, 8, 10 to match mm. 74–80 of the longer version in Fh .
4/2	Gtr, Vn	Edition adds <i>p</i> to match other parts.
6.2	Gtr	Edition adds ♯ for F♯4 to match Vn.
10–22	HmdOrg, l.h.	Edition adds staccato marks to continue articulation from mm. 1–9.
12.2–14.1	HmdOrg, r.h.	Edition adds slur to match BsCl, BSax.
13.4	Vc, HmdOrg (l.h.)	Pm1/2 , Ve have E3. There is a vestige of this in Fh , Vc, although Weill then changed Vc to A3 to conform to HmdOrg. Im1/2-Vc have E3 plus A3, which conflates the original and its revision.
14.4	Vn	Edition takes <i>arco</i> from Im1 (it is inevitable).
15–22	Vc	Edition adds <i>arco</i> at 15.1, following analogous passages later in the longer version of the song in Fh , and staccato marks to match HmdOrg, l.h. (see note for m. 10–22 above).
16/2, 18/2, 20/2	Bjo	Edition adds slur to match Vn.
20.1	BsCl	Edition takes ♯ for F♯4 from Im2 . In Fh , presumably Weill simply forgot to continue the accidental from m. 19.

Then they’d a-raised me up a fine tombstone: “Tombstone” is probably a relic of the prior version of I.i (see above), although there is a certain irony in retaining the word here rather than editing it to “monument,” as above.

Adelphi Debating Society: The debating or literary societies popular in the U.S., and elsewhere, from the early nineteenth century on often took the name “Adelphi” (from the Greek *adelphoi*, “brothers”). The reference here is more important than it might seem, given that it establishes the precedent for III.ii.

some sound, honest-to-God reason: **Tp1** omits “sound,” which is also marked for deletion in pencil in **Tt4a**.

When two are alone in a parlor at eve: The song is present in **Tt1/2** but not in **Tt3**; Green restored it for **Tt4** and **Tp1**. It would seem to be a snatch of a popular song, although it has not yet been traced. The FTP production adapted no. 6 (but whether accompanied or unaccompanied is unclear), apparently after that song was cut from earlier in the scene: the copy in **Pm2** strikes through Aggie’s text and replaces it awkwardly with a version of Grandpa Joe’s

above the staff (with an annotation “1-2-24,” i.e., the page of **Tt4** containing the song), although it can be made to fit better. Paul Green dictated the following melody to Lys Symonette for use in the 1971 production:

When two are a-lone in a par-lor at eve, _____ and a man-ly young arm waits in -

5
side of its sleeve _____ so anx-ious its du - ty to do and re-ceive, then,

9
Grand-pa, it's ski-doo for you, for you, then, Grand-pa, it's ski-doo for you. ____

Tt1 also has a similar snatch of a popular song for Aggie earlier in the scene (“When I was a gay and lovely young thing”), but this was cut by **Tt2**.

It was here on the table: **Tt4a** has a penciled cut removing the sentence.

7. Oh Heart of Love

This was one of four songs from *Johnny Johnson* published by Chappell as sheet music in late 1936 (**Ae**). In contrast to the other songs thus issued, however, **Ae** (in G minor/B \flat major, as is **Fh**) was not the model for **Ve**, which appears to have reverted to some form of **Vm1**'s version in A minor/C major, which survives only incomplete, as does the G minor/B \flat major version of **Vm1**. These two versions of **Vm1** have differences in the accompaniment. **Dh** includes a sketch (in A minor/C major, but with a one-flat signature), and another (in A minor/C major with no signature) with text underlay. At some point, the song was transposed downwards from the sketches, presumably to suit a given voice: only the G minor/B \flat major version is given in **Fh**, followed by **Pm1/2**, **Im1/2**, and **Vm2**.

Ae covers mm. 1–44 and has a few minor differences from **Fh**, and from all other surviving musical sources. These differences are noted below only where relevant to the Edition. Both surviving versions of **Vm1** have an odd twelve-measure insertion between mm. 44 and 45 that relates to **Dh**, but appears nowhere else. Nonetheless, the A minor/C major version of **Vm1** seems to have provided some basis for **Ve** (the piano arrangement is almost exactly the same), which cuts the odd insertion and also mm. 45–60. **Pm2** mixes a keyboard reduction with the keyboard part; it has text cues relating to no. 7, but was probably intended to serve for the following Interlude (no. 8).

Pm1 and **Vm2** also have various apparent confusions, including the omission of mm. 45–52 but not 53–60, plus the marking of additional repeats. **Pm1** has an addition in ink in Weill's hand giving the keyboard part for mm. 68–85 so as to conform to **Fh** (and replacing the equivalent portion in **Pm1** format, which is marked for deletion in red crayon); this was taken over into **Pm2**. These differences led to various confusing, and often inconsistent, performance annotations in **Im1/2**, and **Im2-Vc** omits 20/2–60/1, though a performance annotation then marks a repeat from mm. 61 to the end. **Tt4** has a red-crayon cut removing the text from Johnny's interjection “Why you know it all by heart” (so, the song ends prior to Minny Belle's “Ev'ry sound along the street”). **Tt1/2** have some stage business (Aggie enters to interrupt the tryst) prior to Minny Belle's resumption of the song with “Ev'ry footfall on the floor”; **Tt3**, on the other hand, ends the song at m. 44. Thus the Group Theatre rehearsals appear to have raised some concerns about the length of the song and the amount of time needed for stage business, leading to the confusion of the sources. The short version in **Ve** allows no time at all for such business. However, **Fh** is clear.

For Vn II (marked in **Fh** “from Trp. II,” although Tpt 2 enters in m. 61), see “Issues of Instrumentation,” above. The instruction for mutes in Vn I–II and Vc is a later addition to **Fh** in

pencil but is in Weill's hand. The shifts between HmdOrg and Pno appear to have been decided in rehearsal; in **Fh**, m. 21 Weill originally marked the keyboard part "like Piano," but a performance annotation marks "Piano."

1	ALL	Edition changes <i>rit.</i> to "freely." Ve adds "Molto tranquillo" to tempo mark.
1–2	Vn II, Vc	Edition takes music from Im1-Vc . Fh has (Vn II) G \flat 4–F \flat 4, and (Vc) C \flat 4–D \sharp 4. Im1-Vc has performance annotation adding E \flat 4 above the C \flat 4, and B \sharp 3 below the D \sharp 4 in m. 2 (then in m. 3, E \flat 4 above the A3, and in m. 4, D4 above the A \flat 3, therefore duplicating notes that Fh gives to Vn II). Im2-Vc follows Fh but has performance annotation in m. 2 changing the D \sharp 4 to C \flat 4, i.e., in the spirit of the annotation for m. 2 in Im1 . Im1-VnII (Im2-VnII does not survive) has performance annotation adding E \flat 4 below the G \flat 4, and B \sharp 3 below the F \flat 4. This produces the same sonorities as the performance annotation in Im1-Vc , but the latter is preferred given that it is more idiomatic. The fuller harmony, and the changed sounding bass for m. 2, are sanctioned by Pm1 , Ae (although the latter, for m. 2, has E \flat 4 instead of D4 in the inner voice), and are present in Ve .
10.2	Vn II, Gtr	Edition adds \flat for A \flat to match voice. It is present in Fh , 11.2. Im1-VnII has performance annotation marking A \flat 4 in 10.2; Im1/2-Gtr mark the chord as A \flat m.
11.2–5	Cl	Edition shifts end of slur from 12.1 to 11.5 to match other phrasing (compare m. 35, etc.).
14	HmdOrg, r.h.	Edition adds \sharp for E \sharp 4 to match Vn. In m. 15, Fh has a cautionary \flat for E \flat 4.
15.3	M BELLE	Pm1 has performance annotation placing a fermata on F5 (compare mm. 39 and 79, below).
17.2–18.1	Vc	Edition adds slur to match HmdOrg, l.h. (compare mm. 41–42, Vc).
19.2–20.1	Vc	Edition adds slur to match HmdOrg, l.h. (compare mm. 43–44, Vc).
21	ALL	Vm2 has accelerando (to <i>Tempo I</i> at m. 29).
21	Perc	Edition adds <i>p</i> to match prevailing dynamic. Fh , Im1/2 mark "Cymb. soft."
23.2	Pno, r.h.	Edition adds missing \sharp for E \sharp 4.
25.1	Vc	Edition adopts \sharp for B \sharp 3 added to Fh by later hand. It is present in Im1 .
27.3	ASax	Edition takes missing \sharp for F \sharp 5 from performance annotation in Im1 .
27.5–6	M BELLE	Edition takes rhythm from ASax (compare m. 67), supported by Dh . Pm1 , Vm2 , Ae , Ve have eighth notes (also in their accompaniments).
29–44	Vn I	Im1-Vn I has performance annotation to play an octave lower.
29.1	Gtr	Edition adds <i>p</i> to match prevailing dynamic.
32	Tpt 1	Edition adds slur to match Vn I–II.
32–44	Pno, l.h.	Edition adds slurs to match Vc.
34.2	Gtr, Pno (r.h.)	Edition adds \flat for A \flat to match voice, etc. (compare m. 10). It is present in Fh , 35.2.
39.1	Pno, r.h.	Edition adds quarter rest; it is missing in Fh .
39.3	M BELLE	Vm2 has performance annotation placing a fermata on F5 (compare 15.3, above).
39/3	Vc	The difference from Pno, l.h. appears to be intentional given that F \flat 2 is otherwise only weakly present in the harmony.
39.5–6	M BELLE	Edition takes dotted rhythm from Vn I (compare m. 79), which is also the reading in Pm1 . Vm1/2 , Ae , Ve have eighth notes (also in their accompaniments).
41.1	ASax, Tpt 1	Edition adds <i>p</i> to match prevailing dynamic.
42.3	Gtr, Pno (r.h.)	Edition changes D \sharp to D \flat to match Tbn (compare 43/3). Fh has iteration signs to repeat the chord at 42/2 (paralleling mm. 18, 82).
43/3–44	ALL	Ve marks <i>rit.</i>
45	HmdOrg	Edition adds return to HmdOrg (consequent upon the change to Pno in m. 21 added later to Fh) prompted by the registration marking for l.h.
55.2	HmdOrg, r.h.	Edition adopts E \flat 5 as top note, which better suits the pattern of appoggiaturas, etc. (compare m. 15). Fh is slightly ambiguous but appears to be

		D5 with tie to 55.3, followed by Vm1 , Pm1 , and Vm2 (all minus the tie), and by Im1 (with tie).
61	ALL	Ve has tempo mark “Poco più mosso” (with <i>Tempo I</i> at m. 69). Compare the marking in Vm2 at m. 21.
63.2	Vn I	Edition adds ♯ for E♯4 to match other parts. It is present by performance annotation in Im1 .
64.2	Vc	Edition adds ♯ for E♯3 following 63.2, where it is marked. It is present by performance annotation in Im1 copied into first layer of Im2 .
65–67	Vc	Edition adds slurs to match preceding measures.
67.5	Tpt 2, Vn II	Ve (but not Vm1) prompts (sounding) C♭4, which is attractive, but Fh is clear and is followed by Im1/2 .
68	ASax, Pno	Edition adds <i>p</i> and crescendo hairpin leading to 69.1.
74.1	Tpt 1	Edition adds ♭ for B♭4 to match voice, etc. It is present by performance annotation in Im1 copied into first layer of Im2 .
74.2	Gtr, Pno	Edition adds ♭ for A♭4 to match voice, etc. (compare mm. 10, 34). It is present in Fh , m. 75.
75.2–6	Pno, r.h.	Edition extends slur to 75.5 in top voice and 75.6 in lower voice to match Tpt 1–2. Fh has slurs for 75.2–4 only.
79	ALL	Some parts in Im1 (e.g., Tpt 1, Vn I) and Im2 (e.g., BsCl, ASax, Tpt 1) have performance annotations for a fermata or tenuto (or both) to coincide with Minny Belle’s F5 (compare 15.3, 39.3, above). Other parts in Im1 (e.g., ASax, Gtr) have <i>rit.</i> or other such cautionary indication.
79/3	Pno, l.h.	Im1 has performance annotation changing B♭2 (as Fh) to F♭2 (compare m. 39, Vc).
81.1–82.3	Vn I	Edition takes end of slur at 82.3 from Im1 . Fh ends slur ambiguously between 82.2–3.
82/1	Vn II	Edition takes quarter rest from Im1 . It is missing in Fh .
83/3	ALL	Edition takes <i>rit.</i> from Ve .

But, Minny Belle: For the deleted number “Farewell, Goodbye,” see the notes to appendix item A15.

“*In Flanders Fields the poppies blow*”: from John McCrae’s famous war poem, *In Flanders Fields* (1915)

a low note that scurries: No music survives.

“*We have no quarrel with the German people . . .*”: from Woodrow Wilson’s speech to Congress on 2 April 1917 advocating the declaration of war with Germany, although the continuation is Green’s. The catchphrase “This is a war to end war” applied to World War I appears to derive from or via H. G. Wells, although it is commonly, if not entirely correctly, associated with President Wilson.

kisses her smack on the lips: **Tt4a** has a penciled annotation “Fast” (for blackout).

8. Interlude after Act I, Scene ii

Pm1 and **Ve** have only mm. 25–39 in G minor/B♭ major (although no. 7 in **Ve** is in A minor/C major). Although the Interlude is lacking in **Pm2**, the latter may have adapted material associated with no. 7 (see above). The reading in **Pm1** and **Ve** is reflected in performance annotations marking a cut in **Im2**, and also in some parts in **Im1**. **Pm1** adds a final B♭-major chord, followed by performance annotations in **Im1/2**. But this is not based on **Fh**; rather, it transposes (with

some errors) the **Pm1** and **Ve** reading of no. 7, mm. 29–43. **Ve** marks *segue* to no. 9a, and annotations in **Pm1** and **Im1/2** imply the same, although their addition of a closing B \flat -major chord (which a further performance annotation in **Im1** suggests can be repeated) allows more time should the scene not be changed quickly enough.

The reading in **Fh** suggests somewhat hasty composition and various revisions: e.g., mm. 25–36, Tbn, are a later addition in Weill's hand in pencil (it is also added later by way of a performance annotation in **Im1-Tbn**, but is copied into the first layer of **Im2**); m. 31, Cl, was originally an octave lower (also reflected in a performance annotation in **Im1** copied into the first layer of **Im2**); and in general, ASax has signs of emendation. A performance annotation in **Im1** has ASax double or replace Vc in mm. 17–24.

In **Fh**, Perc is a little complex. In mm. 1–16, 25–39, it has three instruments (notated on a staff with a bass clef in the G2, D2, and G1 positions); the lower two are marked BsDr and Cym, but the upper one lacks an indication of the instrument; **Im1/2** cue SnDr, logically enough. In mm. 17–24, Perc is marked “Tomtoms” with a two-measure pattern repeated by iteration signs: the second and third beats of each measure is notated at D3, the first beat of the first measure is notated at A2 (**Im1**, G2), and the first beat of the second measure is notated F2. **Im2** uses just two pitch levels (A2, D3). **Fh** and **Im1** suggest three differently-pitched instruments (lower, middle, higher), whereas **Im2** uses two. For mm. 25–39, **Fh** again lacks an indication of the instruments, but the return to the pattern of mm. 1–16 is obvious and is followed by **Im1/2**.

The initial marking for “Organ and Piano” and then (m. 17) “Piano alone”—all in ink—appear to be close to the first layer of **Fh**. The slurs, etc., applied to the melody and elsewhere are inconsistent both internally and compared with no. 7, but they cannot easily be rationalized save at moments of vertical concordance. The Edition tends to follow **Fh** save where there is strong reason for intervention (e.g., m. 23, Vc).

1	ALL	Edition modifies tempo mark to “Valse lente.” Fh has “Valse” only; Ve assumes “Valse lente,” as no. 8 follows no. 7 without indication of a new tempo mark.
1	Tpt 1–2, Tbn	Im1 have performance annotations for cup mute, with “Open” at mm. 31 (Tpt 1–2), 37 (Tbn). Im2-Tpt2 has performance annotation “Open” at start.
1	Vc	Im1 has performance annotation for mute.
4.1	Vc	Edition adds \flat for A \flat 4. It is present by performance annotation in Im1 copied into first layer of Im2 .
5	Tpt 1	Edition takes F4–E4–F4 from Im1/2 . Fh has G4–F#4–G4, which is implausible given that for the rest of this passage, Tpt 1 doubles the melody in Cl, Vn.
5.2	ASax	Edition adopts revision in Fh that changes D#5 (sounding F#4) to E5 (sounding G4) thereby matching Tbn. Edition consequently removes slur that spanned 5.1–6.1. Im1/2 have D#5, but mm. 1–16 are canceled in Im1-ASax (and many other Im1 parts).
11.3–12.3	Vc	Edition takes end of slur at 12.3 from Im2 to match Tbn. Fh , Im1 end slur at 12.2.
17.2	Vc	Edition adds \natural for E \natural 4 to match no. 7, m. 21. It is present by performance annotation in Im1 copied into first layer of Im2 .
23.1–5	Vc	Edition ends slur at 23.5 to match pattern in mm. 17, 19, 21. Fh , Im1/2 end slur at 24.1.
24.1	Vc	Edition changes A4 to B \flat 4 to match no. 7, m. 28. The change is present by performance annotation in Im1 copied into first layer of Im2 .
28/2–3	Pno, r.h.	Edition takes chord from performance annotation in Im1 . Fh has A \flat 4–C5–D5, but this is implausible (and m. 28 is a rather scrappy measure added to the end of a system). Im1 follows Fh in first layer, but performance annotation changes C5 to B \flat 4.
31.2	ASax	Edition adds \natural for F \natural 4 (but Fh marks # before F#4 in 31.3). It is present by performance annotation in Im1 copied into first layer of Im2 .
31.2	Tpt 1–2	Edition adds <i>mf</i> to match prevailing dynamic.

33.1–34.1	Tpt 1–2	Edition extends slur to 34.1 to match Vn. Fh ends slur at 33.2.
35–36	Tpt 1–2	Edition breaks slur to match Vn. Fh has slur spanning 35.2–36.2.
35/3	Pno, r.h.	Im1 has performance annotation changing D \sharp 5 to F \flat 5, which is copied into first layer of Im2 . However, D \sharp 5 is not implausible (compare no. 7, m. 79).
39/3	ALL	Edition takes <i>segue</i> from Ve ; it is also suggested by performance annotations in Pm1 , Im1 .

“Your Country needs another man—and that means you”: World War I recruiting slogan (adapted).

9a. Captain Valentine’s Song (Part 1)

Dh includes various sketches, one of which has some text underlay and where the melody begins with D rather than E \sharp , which is also reflected in the continuation of the version of “The Sergeant’s Chant” in **Vh** (see below). **Pm1** does not survive. **Ve** has minor differences in the accompaniment, more nuances in the dynamics (some of which are followed here), and ends with note “Here the song is interrupted by the gramophone [*sic*] playing ‘Democracy Advances’” (which is required by the stage direction).

The spoken interjection for Private Jessel (“That horse doctor’s giving him hell in there”) is added from **Tt3** (it is not in **Tt4** or **Tp1**) given that it provides an explanation for Dr. McBray’s veterinary terminology, and also recurs at the end of the scene.

There seems to have been some confusion over BSax. **Fh** is clearly marked “Baryton”; **Im1/2** cue ASax, although **Im1** has a performance annotation cueing BSax. It is possible that Weill did indeed initially consider the part as being for ASax, although by m. 21 he had decided on BSax (in **Fh**, he began writing mm. 19–20 an octave lower but then changed his mind) and continued thereafter (note that the part doubles Vc from m. 28 on).

Fh marks Gtr as “Guit. (Banjo)”; **Im1/2** cue Gtr, but Bjo is plausible given the style and the strumming (but note Gtr in no. 9b).

For Perc, **Fh** and **Im1/2** mark mm. 5ff. “2 Tomtoms.” “Cast” was added later in **Fh** (but not in **Im1/2**), and not by Weill, so the marking is ignored in the Edition.

For the keyboard part, **Fh** (but not **Im1/2**) has later annotations in Weill’s hand to switch between HmdOrg and Pno presumably made in rehearsal. The principle seems to have been HmdOrg for the first verse and Pno for the humming refrain (marked in m. 20), and then Pno for the second verse (marked in m. 28, perhaps by Weill) and HmdOrg for the refrain (marked in m. 43, perhaps by Weill). The Edition follows these suggestions.

1	Bjo, Perc	Edition adds <i>marc.</i> to match Vn, Vc. In Ve , mm. 1–5.1, all eighth notes are marked staccato, and all other notes have an accent.
1.5	Vn	Edition takes quarter rest from Im1 . It is missing in Fh .
5–6	Bjo	Edition adds articulation marks to match HmdOrg, r.h.
10	ALL	Edition takes crescendo hairpin from Ve .
11–12	Vn, Vc, Bjo, Perc, HmdOrg	Edition adds dynamics. Ve has <i>mf</i> at 12/1; Im1-Vn has performance annotations marking <i>pp</i> and <i>mp</i> .
15	Vn, Vc, Perc, HmdOrg	Edition takes diminuendo hairpin from performance annotation in Im1-Vc . It is present in Ve .
19	Tbn	Im1 has performance annotation for solo-tone mute.
19/3	HmdOrg, l.h.	Edition adds \sharp before F \sharp 3 to match other parts.
20	Vn, Vc, Bjo, Perc, Pno	Edition adds <i>p</i> to match Cl, BSax, Tbn. Im1-Vn has performance annotation marking <i>mf</i> .
20–27	Vn, Vc	Im1 has performance annotation marking <i>pizz.</i>
21, 25	CPT VAL	Edition adds “hm” on 21.3, 25.3. Ve has it only on 21.2, 25.2.
23, 25	Cl, BSax, Tbn	Edition takes crescendo and diminuendo hairpins from Ve .
23.1	Cl, BSax, Tbn	Edition takes half rests from Im1/2 . They are missing in Fh .

23.2–24.1, 25.3–26.1	CPT VAL	Edition takes slurs from Tbn. They are not present in Ve .
27	Tpt 2	Im1/2-Tpt2 (but not -Tpt1) have performance annotations for cup mute, repeated at m. 42.
30.5–31.4	Vc	Edition changes slur to span 30.5–31.4 to match BSax, Pno (l.h.). Fh has two slurs spanning 30.5–31.1, 31.2–4.
30.6–31.1	Cl	Edition takes tie from Im1/2 to match Vn.
33	Vc, Bjo, Perc, Pno	Edition adds crescendo hairpin to match BSax, Tpt 1–2, Tbn. It is present in Ve .
33.3	Tbn	Edition changes ♩ to ♪ (Fh accidentally omits flag). The note is correct in Im1/2 .
34	ALL	Edition takes <i>f</i> from Ve .
34/4–35/4	Vc, Pno (l.h.)	Edition adds start of slur for Vc. In Fh a system break separates mm. 34 and 35: whereas 34/4 has no slur, m. 35 has a slur suggesting a continuation from the preceding measure. For Pno, Edition takes end of slur at 35.4 from Im2 to match BSax, Vc; Fh ends slur at 36.1.
35.1	Vn	Edition adds D6. It is lacking in Fh , although there is a tie from 34/4 (the end of the prior system).
36/4–37/1	Vc, Pno (l.h.)	Edition adds slur to match BSax.
38	ALL	Ve has diminuendo hairpin in voice and accompaniment.
38.2–3, 38.4–39.1	Vc, Pno (l.h.)	Edition adds slurs to match BSax.
40.3	Pno, r.h.	Edition changes ♩ to ♪ (Fh accidentally omits flag). The note is correct in Im1/2 .
40/3–4	BSax, Tpt 1–2, Tbn, Vc, Pno (r.h.)	Edition adds staccato marks. Fh has staccato mark at 40/3, Vc; Im1-Vc has staccato marks at 40/3–4.
41–42	Vn, Vc	Im1 has performance annotation marking <i>pizz</i> .
42	Tpt 1	Im1 has performance annotation for cup mute.
43–50	HmdOrg, l.h.	Edition adds slurs to match Vc.
44.4	HmdOrg, r.h.	Edition takes quarter rest from Im1/2 . It is missing in Fh .
46, 48	Tpt 1–2, Tbn, Vn, Vc, HmdOrg	Edition takes crescendo and diminuendo hairpins from Ve . They are present by performance annotations in some Im1 parts.
46.1	CPT VAL	Edition changes D3 to C3. Ve is in error.
47.2	Vc	Edition takes F2 from Im1/2 . It is missing in Fh .
49–50	Tpt 2	The D5 (sounding C5) is confirmed by no. 9c, mm. 23–24, Cl.
50	CPT VAL	Edition takes fermata from Fh . It is not present in Ve .

with the brassy band notes of the “Democracy March”: Although no version of “Democracy Advancing” is specified, a recording of the appropriate part of no. 3b will suffice. As noted in the stage direction, this recording is cut off in mid-stream, although a fuller version may be needed for III.iii as noted below.

The doctor stands mopping: Here and in subsequent stage directions in **Tt4**, **Tp1**, Dr. McBray is sometimes referred to as “the major.” Edition rationalizes.

Is it, one—because it—chook: **Tt4** has “Is it, one—because it—chook—is it because, one—is it more nutritious; two, more expensive than nutritive—or because in a miller you can flour it gri-ner?” Edition follows **Tt3**, **Tp1** so as better to make the point of the Spoonerism and other lapses here.

Po-leece! Po-leece! **Tt4a** has a blue-crayon annotation changing to “Help! Help!”

9b. Captain Valentine's Song (Part 2)

The reprise is present in **Tt1/2** but not in **Tt3**, **Pm1**, **Vm2**, or **Ve**. It was reinstated in the text for **Tp0** (and hence **Tt4**). The music is given complete in **Fh** and **Im1/2** (as in the Edition), although there is no source for the vocal line. The text in **Tt2**, **Tt4**, and **Tp1** has Captain Valentine breaking off in midstream (in **Tt2**, at “has an end”; but see no. 9c, below), with no further words to complete the song. **Tt1** has “When the colonel returned from the wars / And found that another horse / Had been parked in his stall—” (again, see no. 9c, below). A performance annotation in **Im1-HmdOrg** marks “Stop” at 15/1, then changed to 14/4; other **Im1** parts have performance annotations to stop on cue. The Edition adapts the vocal line from no. 9a.

For Perc, **Fh** lacks an indication of the instrument, but the part is notated in the customary position on the staff for SnDr, which is cued by **Im1/2**. **Im1/2-HmdOrg** have performance annotations marking mm. 4–12, HmdOrg, r.h. to be played an octave lower, but this would depend on the registration.

5/1–2	CPT VAL	Tt1 has “happy”; Tt2 has “happily.” Tt4 , Tp1 follow Tt1 , which Edition adopts accordingly given that Tt1 is presumably what Weill was setting to music.
6/2	HmdOrg, r.h.	Edition takes staccato mark from Im1 .
10.3	HmdOrg, r.h.	Edition takes Eb5 from Im1/2-HmdOrg . Fh is ambiguous and could be read as D5-F5-Bb5 (i.e., maintaining the 6-3 progression). However, Im1/2-HmdOrg clearly maintain the Eb pedal in the inner voice through mm. 9–10.
13.4–14.1	ASax	Edition adds tie to match Cl (compare no. 9a, mm. 13–14).
15.1	Gtr	Edition changes top note of chord from A4 to Bb4. Fh , Im1/2 appear implausible (compare no. 9a, m. 15).
19.1	ASax	Edition changes whole note (tied to eighth note) to half note. Fh lacks stem, suggesting that Weill originally intended a whole note in this measure. Im1/2 have half note.
19/3	Tpt 1–2, Gtr	The difference from no. 9a, m. 19 appears deliberate (compare no. 9c, m. 17, Bjo).
21.1	Tpt 1–2	Edition takes staccato marks from Im1/2 .
24.4–25.1, 26.4–27.1	HmdOrg, l.h.	Edition adds slurs to match 20.4–21.1.
25.1, 25.6	Tpt 1–2	Edition takes staccato marks from Im1/2 .
25/3–4	HmdOrg, l.h.	Edition changes quarter rest (which leaves the measure incomplete) to half rest. Im1 interpreted Fh as omitting an F2 quarter note at 25/4 (i.e., as 24/4), followed in Im2 , but a half rest better fits the two-measure pattern.
26.2	Tbn	Edition adds <i>p</i> to match prevailing dynamic.

10. Interlude after Act I, Scene iii

The interlude is based on the presumed army bugle call that would become well known to World War II GIs with the words “You’re in the army now / You’re not behind a plow . . .” **Dh** is a sketch covering mm. 1–28. Performance annotations in **Im1** suggest that at some point in the Group Theatre production, the piece may also have ended at this point. **Pm2**, however, has a performance annotation marking “Curtain up” at m. 51.

Pm1 (but not **Pm2**) has an additional four-measure introduction (a repeated G2; it has roots in **Dh**)—marked to be cut—and some rhythmic differences in the bass, and a performance annotation marks an *ad libitum* repeat of these four measures plus mm. 1–8, presumably to allow additional time for the scene change. **Pm1** also has an additional two measures between mm. 18 and 19 (not in **Dh**), repeating mm. 17–18, and between mm. 41 and 42, each repeating m. 41 (turning it into a four-measure phrase). Further annotations in **Pm1** and **Im1** suggest that no. 10 was at one point repeated in part to provide scene-change music to I.v.

1	Tpt 2	Im1 has performance annotation “Open.”
1.4	ASax	Edition adds ♯ before G4 to match context. It is present in Im2 .
2.1	ASax	Edition adds ♯ before C♯5 to match 1.1. It is present by performance annotation in Im1 copied into first layer of Im2 .
5/1	HmdOrg, l.h.	Edition takes staccato marks from Im1 .
9/1	HmdOrg, l.h.	Edition takes staccato marks from Im1 .
12.3	Tpt 1–2	Edition adds staccato mark to match ASax.
24.3	ASax	Edition adds staccato mark to match Tpt 1–2.
28.1	Timp	Edition adds staccato mark to match other parts, yet it opts not to add articulation in the preceding measures.
31, 41	Bjo	Fh has “Guitarre” and “Guit.” (at beginning of staff systems on new page), but m. 29 on previous page is clearly marked Bjo. Im1/2 have Bjo.
31–36.1	HmdOrg	Edition adds articulation marks (following mm. 29–30) to match Cl, Tbn.
37, 39	ALL	Ve lacks ♭ for sounding A♭, implying A♯, but has A♭ in mm. 41–42. However, Fh , Pm1 are clear.
37.4, 39.4	Cl, Tpt 1–2	Im1-Cl has performance annotation marking a (cautionary) # before C6 (also in m. 39), but this is incorrect (despite the C♭ in Gtr, HmdOrg). Im1-Tpt1 and -Tpt2 have performance annotations marking a ♯ before C5, copied into first layer of Im2 . In Fh , Tbn (playing in octaves with Cl, Tpt 1–2) is clearly marked B♭. Ve also has B♭.
41–42	HmdOrg, l.h.	Edition adds articulation marks to l.h. to match other parts. Fh has staccato mark at 42.3, l.h. and lower voice of r.h., which conflicts with the accent in the r.h. upper voice and with the other parts.
42.2	Perc	Edition takes accent from Im2 . Fh , Im1 are clear that the roll ends prior to 42.2.
46.1–2	Tpt 1–2	Edition takes tie from Im1/2 to match ASax and m. 44.
54	Cl	Edition adds tenuto mark to match 52.1.
57.1–58.1	HmdOrg, r.h.	Edition takes tie from Im1 .

“Pack up your troubles in your old kit bag”: George Henry Powell’s well-known song from World War I.

in Krazy Kat style: Krazy Kat was an American comic-strip character created by George Herriman; the eponymous strip was published in newspapers between 1913 and 1944.

He resumes his former pace: The Sergeant’s “Quick time—hrr-rch!” separating this and the next stage direction is taken from **Tt3**. **Tt4** conflates the two stage directions with no speech in between, which makes no sense.

Enemy? Edition takes the question mark from **Tt4a**, **TpR**. **Tt4** has “Enemy!”

Funny, ain’t it: **Tt4a** has a penciled cut from this speech to the stage direction “The Sergeant wanders . . .”

He said—it’s not a nice word, sir: **TpR** has “He said—maybe it’s not a nice joke, sir—he said—ah-hah, that traveling man again. You get the point?”

11. The Sergeant's Chant

Ve does not contain nos. 11, 9c, 12, 9d, and 13–15 because of the omission of I.iv–v in **Tp1**; in **Fh**, nos. 11–9c and 13 were moved to the end of the manuscript prior (it seems) to its various paginations. **Tt1/2** have the full text for no. 11, with the stage direction at the beginning “His voice rising into a crooning sing-song as he goes on, the orchestra accompanying him,” although “the orchestra . . .” is deleted by way of annotation (**Tt4** follows). **Tt3** retains the reference to the orchestral accompaniment but has only the first twelve lines of the text. **TpR** has the text in running prose (with minor variants), but with the stage direction “his voice rising into a crooning sing-song as he goes on” (i.e., the same direction as in **Tt4**, although clearly no music was intended for **TpR**).

Dh is a sketch in G minor with some text underlay. **Vh**—followed in **Pm1** and **Vm2**—is also in G minor but ends with the first two measures of no. 9c in B♭ major, i.e. the same key as **Fh**, even though no. 11 is a tone lower. **Im1/2** follow **Fh**.

Vh has a few variants representing an earlier version, including a different handling of mm. 1–4, 22–25 that does not quote the bugle call from no. 10 and appears to include a reference to the first subject of the first movement of Tchaikovsky's Fifth Symphony that also becomes a feature of the Sergeant's melody. Presumably some version of **Vh**, mm. 1–4 and 22–25 was also originally transposed down a tone in **Fh**, where these measures are covered by paste-overs which give the reading present in the Edition. **Pm1** and **Vm2** appear each to have been copied from a source very similar to **Vh** (**Vm2** is the closest to it, surprisingly, save a couple of minor differences in the vocal line, and it has separate errors from **Pm1**), although they take **Fh** into account. **Pm1**, mm. 1–4 gives the **Vh** reading but superimposes the bugle call in **Fh**, although they cannot co-exist (for mm. 22–25, **Pm1** follows **Vh** without the bugle call). **Vm2** follows **Pm1** for mm. 1–4 and adds the bugle call for mm. 22–25, but for the latter, a performance annotation then excises the **Vh** reading. **Im1/2** follow **Fh** at these points.

Vh gives the vocal line with text underlay and is the model for the vocal line in the Edition, which also forces some minor differences with the text presented in **Tt4**, which in turn does not fit the music (those differences are not noted below). This also explains the slight rhythmic discrepancies between voice and accompaniment (dotted rhythms or not) in, say, mm. 15–16; these discrepancies are clear in **Vh**, and although they could easily be reconciled, they are not illogical and therefore have been retained. **Vh** has further similar rhythmic discrepancies between its accompaniment and the instrumentation in **Fh** that are not followed here given the privileging of **Fh** for the instrumental parts. **Pm1** does not give a separate vocal line and has no text. **Vm2** gives a separate vocal line, with text underlay for mm. 4–7, but not thereafter; its subsequent rhythms do not always follow **Vh** and therefore do not fit the words.

The ending of the song was revised. **Vh** and the original layer in **Fh** (followed in **Vm2** and in the Edition) has a six-measure instrumental postlude (presumably as underscoring for the Sergeant's speech) leading directly to no. 9c. This evidently reflects the reading in **Tt2** (**Vh** cues a spoken “But God damn you” over the equivalent of mm. 39–40, which is the continuation in **Tt2** but not **Tt1**, nor **Tt3–4**; see below). At some point thereafter, Weill replaced m. 38 in **Fh** with a two-measure ending added to the end of a system (see next page and Plate 3):

The image shows a page of a musical score, numbered 38 at the top. It contains eight staves of music, each with a different instrument or voice part. From top to bottom, the parts are: Cl in Bb, BSax in Eb, Tpt 1 in Bb 2, Tbn, SGT JSN, Vn, Vc, SnDr, and HmdOrg. The music is written in a key signature of two flats (Bb and Eb) and a common time signature. The score includes various musical notations such as slurs, accents, and dynamics like 'f' (forte). The SGT JSN part is mostly silent, with a few notes in the final measure. The HmdOrg part is a grand staff with both treble and bass clefs.

Weill then excised mm. 38 and 39–44 in red crayon, and also marked no. 9c, mm. 1–2.1, BSax and HmdOrg for deletion, seemingly leaving just Bjo. This revised ending appears consequent upon the omission of no. 9c from Tt3, which forced Weill to provide a more definite conclusion to no. 11 (prior to it, too, being shortened to just the first twelve lines of text, as noted above). Pm1 includes the two-measure ending and also the postlude (in that order, i.e., following Fh even though the two-measure ending was added later, although the postlude is then marked for deletion in red crayon, perhaps by Weill (given that the beginning of no. 9c in Pm1, which follows directly from no. 11, also has a red-crayon annotation in Weill’s hand [“Gitarre”] and then a continuation in ink by Weill different from the reading in Fh). Im1/2 have just the two-measure ending, with no reference to the longer one.

This sequence seems to have been a matter of some uncertainty from the outset. Tt1, for example, follows no. 11 with a long and rather inconsequential passage where the Sergeant and Johnny Johnson bet on dice throws before Captain Valentine enters “crooning” (no text is given). Tt2 sensibly removed the gambling episode and produced a version close to the one adopted in the Edition (the Sergeant ends with the spoken “But God damn you, / You won’t learn ’em! / All right. It’s your death, not mine— / To hell with you!” prior to the stage direction for the entrance of Captain Valentine). Tt3 deleted “But God damn you” but kept the rest, and also removed Captain Valentine’s singing (no. 9c); the latter, however, was restored for Tp0 and therefore appears in Tt4 (but not, of course, Tp1, which omits I.iv–v). Given the restoration of no. 9c in Tt4, followed in the Edition, it seems logical to retain the long ending for no. 11, even though it never made it into Im1/2 (although it appears without the shorter one in Vm2).

Fh cues Gtr, although the instrument is silent through no. 11, and when it enters for no. 9c it is clearly Bjo, despite Weill’s marking in Pm1 noted above.

4.1–4	Vc	Edition extends slur to 4.4 to match Tbn. Fh has slur covering 4.1–2, with 4.4–6 marked staccato; 4.3 has no articulation.
12	Tbn	Edition changes F2 (i.e., repeating m. 11) to B♭2 to match Vc, Perc. Im1 has F2 (Im2 begins only at no. 9c).
21.7	Cl	Edition adds ♮ before E♯5 to match Vn. It is present by performance annotation in Im1 copied into first layer of Im2 .
32–33	Vc, Timp	Edition adds staccato marks for Vc to match Tbn and a staccato mark at 33.4 for Timp to mark ending of phrase.
33.1–2	SGT JSN	Edition changes ♪ to ♪♪ to accommodate text, as also appears suggested by Dh .
33.1	HmdOrg	Edition adds ♭ to G♭3. Fh misplaces it before D♭3, which is redundant.
33.3–7	Vn	Edition adds crescendo hairpin to match Cl.
34/2	Cl	Edition adds tenuto mark to match Vn.
34/2	Tpt 1–2, Tbn, Vc, HmdOrg	Edition adds <i>cresc.</i> to match other parts.
34.4	Tpt 1–2, HmdOrg (r.h.)	Edition changes staccato mark to tenuto mark to match Cl, Vn, and likewise for mm. 35–37 (indicated by iteration signs in Fh).
34.5	Tpt 1–2	Edition adds eighth rest to match ASax, HmdOrg. It is missing in Fh .
36/2–38	ALL	Edition extends crescendo hairpin through m. 38. Fh has hairpin spanning 36/2–37.
38.4	Cl	Edition enharmonically respells F♭5 as E♯5 to match Vn.
39	ALL	Edition takes <i>f</i> from the revised two-measure ending.
39.4	Tbn	Edition changes ♪ to ♪ (i.e., Fh lacks flag).
42.5–43.1	BSax	Edition adds slur to match 40.5–41.1, Cl.

a voluptuous Camp Doll: Edition takes “Camp Doll” from the initial cast list. **Tt4** has “Street Doll.”

9c. Captain Valentine’s Song (Part 3)

For the text, **Tt2** has “When the Colonel came home from the wars, / And found that another horse / Had been parked in his stall, both his clothes and his beard he did rend” (compare the end of no. 9b, especially as given in **Tt1**). The song is not in **Tt3** (and therefore was cut in the Group Theatre production), which moves straight to “Sergeant Jackson, there’s a rumor . . .” This reduces the role of the Camp Doll, although she has some dialogue here not present in **Tt4**.

As noted above, in the **Vh** version of “The Sergeant’s Chant” and in the first layer of **Fh**, no. 9c runs *attacca* from no. 11 (as in the Edition), although no. 11 was later revised by Weill to have a clear cadence and a break, presumably because of the removal of no. 9c from **Tt3**. **Pm1** has mm. 1–2 as a keyboard part in the copyist’s hand (but not the same as **Fh**), although Weill used red crayon to place it in square brackets and to mark it “Guitarre,” continuing with a keyboard part (not a piano reduction) in ink in Weill’s hand different from **Fh** for mm. 3–9 (an arpeggiated pattern) and 17/3–25 (a reading close to no. 9a, 42/3–50); this keyboard part does not enter **Im1**, which follows **Fh** (**Im2-HmdOrg** does not survive).

Although **Fh** has the complete song (as in the Edition), Captain Valentine has only a partial text in **Tt4** and **TpR** (as with no. 9b). **Vh** and the first layer of **Vm2** (which is closely related to it) suggest that the voice enters in m. 2 (although the vocal cue begins with an incorrect D4); this is also supported by a performance annotation in **Pm1** marking a stop on cue at m. 9. However, a performance annotation in **Vm2** has the voice enter instead at m. 10. **Im1/2** offer no assistance, and performance annotations in some **Im1** parts (e.g., Cl) allow for various readings. In fact, the accentuation of the text somewhat favors the voice entering for the second half of the song (compare “So sorry, the soldier replied” in no. 9a), therefore preferring the performance annotation in **Vm2** over **Pm1**. This also allows more time to establish Captain Valentine’s entrance with the Camp Doll. Accordingly, the Edition adapts the vocal line from no. 9a, mm. 35–42

rather than mm. 27–35. The rest of the number can plausibly serve as underscoring for the following dialogue with the Camp Doll, probably up to Captain Valentine’s turning to Sergeant Jackson.

Fh cues Gtr, although the instrument is silent through no. 11, and when it enters for no. 9c it is clearly Bjo, despite Weill’s marking in **Pm1** noted above (although **Im1/2** presume Gtr). In **Fh**, mm. 1–2.1, ASax and HmdOrg are marked for deletion, leaving just Bjo; however, presumably the marking was intended to apply to all parts consequent upon the removal of no. 9c in **Tt3** and therefore the revised ending to no. 11 (m. 1 is the last measure of the page containing the ending of no. 11). At m. 3, **Fh** has a performance annotation for Pno (compare no. 9a, m. 28), followed in the Edition; however, a consequent shift to HmdOrg in 17/3 (compare no. 9a, m. 43) is unlikely given the continuous music. In **Fh**, the rather elegant countermelody in Cl, mm. 3–10, has a pencil annotation marking its deletion, but it remains present in **Im1/2-Cl** and is retained in the Edition.

7.6	Tpt 1	Edition adds \flat for B \flat 4 (but Fh has a cautionary \sharp for B \flat 4 at 8.1) to match prior iteration of melody. It is present by performance annotation in Im1 copied into first layer of Im2 .
7.6–8.1	Tbn	Edition adds slur to match Tpt 1–2 (compare no. 9a, mm. 32–33). Fh has iteration sign for 7/3–4 repeating 7/1–2, which made slurring difficult.
9	ALL	Edition adds <i>f</i> to match no. 9a, m. 34.
9–10	BSax, Bjo, Pno	Edition revises dynamics to match Vc. Fh , BSax has just diminuendo hairpin in 10.1–11.1; Fh , Bjo, Pno has <i>p</i> at 10.1.
10.2–4	Bjo	B \flat 3–D4–F4 appears to be intentional despite difference from Pno and from no. 9a, m. 35 (compare no. 9a, m. 12). Fh , Im1/2 have iteration sign repeating m. 9.
11–15	Perc	Edition cues SnDr (compare no. 9a). Fh , Im1/2 lack indication of instrument, but the part is notated in customary position on staff.
14–15	Pno, r.h.	Edition adds slurs to match Vn (compare no. 9a, mm. 39–40).
15.6–7	Vn	Edition adds slur to match Pno, r.h. Im1 has staccato marks.
17	ASax	Im1 has performance annotation canceling shift to ASax but marking mm. 17–25 to be played an octave higher. Im2 has no instruction, implying that BSax plays at pitch throughout, although at that point mm. 17–25 is an octave too low (compare no. 9a, m. 19). However, Fh is clear.
17–18	Bjo	At 17.1, Edition adds \flat for A \flat 3 to match HmdOrg. Edition moves <i>p</i> from 18.1 to 17.3 to match prevailing dynamic. For the harmony in 17/3–4, compare no. 9b, m. 19.
17/1–2	Pno, r.h.	Edition adds half rest. Pm1 reads Fh as accidentally omitting a half-note E \flat 4 tied over from the previous measure.
21.3–23.1	Cl, ASax	Edition adds slur to match no. 9a, mm. 23–24.
21.3–23.1	Pno, r.h.	Edition adds slur to match preceding measures.
23.4–25.1	Cl, ASax	Edition adds slur to match no. 9a, mm. 25–26.
24–25	Cl	The sounding C4 is confirmed by no. 9a, mm. 49–50, Tpt 2. Im2 has performance annotation altering to sounding D4.

12. Interlude after Act I, Scene iv

This repeat of part of no. 9a appears only in the instrumental parts; like many other utilities in *Johnny Johnson*, it seems to have been added late in the compositional/rehearsal process. Some parts in **Im1/2** give no. 9a complete, while others (e.g., BSax, Tpt 2, Tbn, Vn, HmdOrg/Pno) contain a version with mm. 27–50 only (as in the Edition), and **Im1-Vc** (with no. 9a complete) has a performance annotation cutting mm. 1–26. **Im1-HmdOrg** has a performance annotation marking a start in m. 9 (i.e., no. 9a, m. 35), as is suggested by performance annotations in some other **Im1** parts. Some parts in **Im1/2** have performance annotations marking *segue* to “The West-Pointer’s Song” (no. 13) at the beginning of I.v.

The decision by the Group Theatre to run I.iv–v together on a single set (so they appear in **Tt3**; the scenes are separate in **Tt1/2**) may have made this interlude redundant. Green restored

them as separate scenes for **Tp0** (though they were omitted in **Tp1**) and **Tt4**, but joined them together again in **TpR**. The Los Angeles FTP production separated the scenes, although some **Im2** parts for no. 12 contain a performance annotation “Not used.” This interlude may not be the most inspired choice of music, but it serves its purpose if time is needed to change the set.

For Critical Notes, see no. 9a, mm. 27–50. As in the case of no. 9a, **Im1/2** are for ASax, but this is an error. **Im1/2-Tpt1** and **Im1-Tpt2** have performance annotations “muted” (unlike in no. 9a). **Im1/2-HmdOrg** have some errors, including the accidental omission of m. 7.

“*Do unto others before they do to you*”: Luke 6:31, as adapted in the army vernacular.

and placarded with the names—*August, Hans, Fritz, Johann*: **Tt4** has “Auguste” here and below, which is incorrect for the German form of the name. In “The West-Pointer’s Song,” “Hans” seems to be replaced by “Karl.”

13. The West-Pointer’s Song

Dh contains a near-complete draft in G minor, with text underlay, as well as other sketches. By **Vh**, the song was in E minor, followed by **Vm1/2** and **Fh**, although **Pm1** and **Im1/2** survive in both keys. The G-minor version appears to have been the one eventually preferred for the Group Theatre production; the E-minor version was probably used in Los Angeles (so performance annotations in **Im2** suggest). However, this was (and is) purely contingent on the singer’s vocal range; the two versions are musically identical.

Tt1 has a somewhat different text that does not fit the music (“Don’t like it—ha— / It makes you sick—huh— / (*chanting*) Well, it’s hate—hate—hate / A bitter blinding bile-green hate— / He is our enemy— / He’s raped our sisters, mothers, wives, / And murdered in cold blood . . .”), although its repetitions had some influence on the final version. **Tt2** has the final text with only minor differences from **Tt4**, although the refrain “Then it’s quick, quick, quick, go get him quick” follows immediately from “Killers all, with snoot and snarl / They may kill you” and is assigned to the Lieutenant; the soldiers have a different refrain after their thrusts and parries (“Then it’s hate, hate, hate, a deadly hate / For the beast, beast, beast outside our gate . . .”). **Tt3** has the present scheme, with the thrusts and parries prior to the soldiers’ having the “quick, quick, quick” refrain. However, **Tt3** omits the first stanza of the song (it begins “Mother sent me to West Point”), presumably because this stanza was cut by the Group Theatre. **TpR** omits the first two refrains.

Vh demonstrates how the revision from **Tt2** to **Tt3** was handled, and therefore in some sense situates itself between them. It is marked in pencil “Garfield” (i.e., the Group Theatre’s Jules Garfield, although Joseph Pevney eventually played the role) and gives the vocal line with text underlay. Its first layer, followed in **Vm1**, runs the song straight through (so, mm. 1–39/1, including the repeat for the second stanza, leading directly to 54/2 and continuing to the end; this is also what happens in the draft in **Dh**). However, Weill then marked as an insertion into **Vh** the passage from 39/2 to 54/1 for the soldiers’ thrusts and parries, and marked 54/2 “Chorus.” This insertion prompted a revision of **Vm1**. As both **Fh** and **Pm1** incorporate the insertion seamlessly, they appear to postdate the first layer of **Vh** and **Vm1**. The text in **Vh**—the basis for the Edition—has annotations reflecting two revisions adopted in the underlay in **Vm1** and taken over into **Tt4**. The first, “one Christmas Day” for “one Christmas morn” (m. 9) was communicated by Weill to Lehman Engel in September 1936 or thereabouts (**L**): **Tt2** has “morn.” The second, “most to mother . . .” for “all to mother” (m. 23), was apparently made by Weill at an earlier stage, given that the reading is also present in **Tt2**. Both revisions are adopted in the Edition. However, a third alteration in **Tt4**, “Whoop” for “Soon” in m. 26, is not followed here given that it is not present in any musical source (and “Soon” is also the reading in **Tt2**).

Vh, followed by **Vm1** and thence **Vm2** (in the latter, the vocal line has text only for the final chorus), is the only substantial source for the voice part, which is particularly important for this song because this part is not always apparent from the instrumentation. The distribution of the

text for the second stanza is not always clear; Weill wrote out a separate vocal line for mm. 22–24 on the repeat—which is copied into **Vm1** and **Vm2**—but he gave less clear information on the second stanza’s underlay for mm. 9–11 and 17–18. However, some clarification is provided by pencil annotations in **Vm1**, which are adopted in the Edition. As one might expect, Weill spelled the name “August” correctly at m. 33 (as noted earlier, Green retained the nonsensical French spelling “Auguste”), although his setting places an incorrect stress on the second syllable. For mm. 37–38, Weill notated in **Vh** the rhythmic speech for “Killers all, with snoot and snarl.” He did the same also for “They may kill you” at the beginning of the original m. 39 (an eighth rest, three eighth notes, and a quarter note), but it no longer works with the musical insertion. For 39/2–54/1, **Vh** has no indication of any (spoken) text, although the *forte* chords in the instruments seem designed to be coordinated with the soldiers’ grunts. This is supported by performance annotations in **Vm2** and is suggested in the Edition.

There are some irreconcilable musical differences between **Vh** and **Fh**, particularly in terms of the treatment of dotted/equal rhythms. For example, 5/3–4, 7/3–4, and 13/3–4 are dotted in the vocal line and accompaniment in **Vh** (although 15/3–4 are equal) but equal in the instruments in **Fh**, whereas 6/3–4, 8/3–4, and 14/3–4 are equal in both sources. Likewise, 25/2 and 26/2 are equal in **Vh** (although the vocal line at 25/2 was originally dotted, as was the accompaniment in 26/2) but dotted in **Fh**. Moreover, on two occasions **Vh** differs in the use of dotted/equal rhythms in the vocal line and accompaniment: the voice has two eighth notes against a dotted eighth note plus sixteenth in the accompaniment for “mo-ther” at 24/1 (although it is slightly ambiguous) and “lick your” at 62/1. All this seems to have caused some confusion in **Fh** itself: 60/2 and 61/2 are equal in **Vh** (like 25/2, 26/2), dotted in **Fh**, Cl 1–2, and equal in all other parts in **Fh**, although the same music is dotted in **Fh**, mm. 25–26 (therefore the Edition makes all parts in 60/2 and 61/2 dotted, also on the basis of performance annotations in some parts in **Im2**; see below). There are similar discrepancies in **Pm1** and **Vm2**, while **Im1/2** variously contain additional ones. Accordingly, the Edition has scant choice but to follow **Fh** or any internally consistent editing thereof, modifying the vocal line in **Vh** accordingly; any other strategy would generate meaningless inconsistencies. These cases are not noted further, below.

In **Pm1** (both versions), the initial upbeat is marked for deletion or omitted (followed in some parts in **Im1/2**), presumably to give a cleaner start. **Pm1** (both versions) have performance annotations cutting mm. 5–12 inclusive for the first verse only; this is also indicated in **Im1** (G-minor version), but it makes scant sense.

In **Fh**, Weill originally started writing for ASax, but on deciding at 20/4 to use two clarinets, he went back and rewrote the opening for Cl 2 and transferred a part written for ASax in mm. 17–18 to Cl (however, he did not always change the key signature at the beginning of each staff). As elsewhere, the alternations between HmdOrg and Pno appear to have been added in rehearsal.

1	ALL	Vh , Vm1/2 , Pm1 have tempo mark “Allegro agitato.” Dh has “Vivace assai.”
5–6	Vc	Edition adds <i>mf</i> at 5.1 to match Perc, HmdOrg. Fh has no dynamic at 5.1, but marks <i>f</i> at 6.1 (though not in HmdOrg, which remains <i>mf</i>). Im1 has performance annotation (copied into first layer of Im2) marking <i>pp</i> in m. 5 and <i>f</i> in m. 6. There are performance annotations in other Im1 parts suggesting similar variations in the dynamics, but they are somewhat inconsistent.
14.2	Vn	Edition changes middle note of chord from E4 to F#4 to match Tpt 1, HmdOrg. Vh offers no basis for E4.
15.1–4	Tbn	While the F#4 might seem odd, it was taken over without query in Im1/2 . None of the other musical sources offer any guidance.
17–19	W-P LIEUT	For stanza 2, Vm1 has “I” on 18.1 (so “thought” covers 17/3–4, and the rhythm for stanza 2 in m. 18 is the same as for stanza 1). Edition follows Dh , Vh . Vm1 also gives two eighth notes for “Alamo,” but Dh , Vh suggest dotted rhythm to match instruments.
19.1	Tpt 1	Edition adds # for D#5 to match other parts. It is present in Im2 .
19.1	Tpt 1–2, Tbn, Vc, HmdOrg (l.h.)	Edition adds staccato mark to match Cl, Vn, Perc, HmdOrg (r.h.).
19/1	Tpt 1–2, Tbn, Vc	Edition adds <i>f</i> to match other parts. It is present in most parts in Im1/2 .

19.6	Cl 1	Edition adds # for D#5 to match Vn, HmdOrg. Fh originally had D#5 at 19.1, but Weill changed it to A#4 without adding a # at 19.6.
20.1	Vn	Edition adds # for C#5 to match Cl, HmdOrg. It is present in Im1 .
20.4–5	Vn	Edition moves 8 ^{va} sign to 20.4 to match HmdOrg and following Vh . Fh places sign at 20.5.
21–24/2	ALL	Edition adds accents consistently. Fh has those in Cl and ASax. Tpt 1–2, Tbn, Bjo have accents on 21/2, 21/4, 22/4 (so not 22/2); Tpt 1–2, Tbn have accents on 23/2, 23/4 (by iteration sign), 24/2 (despite no accent on 22/2); Vn, HmdOrg (r.h.) each have accent only on 21/2.
22.2	Cl 2	Edition takes E#5 from Vh , Vm1/2 , Pm1 (therefore also for 22.4). Fh , Im1/2 have E5, but compare m. 57. The equivalent of E#5 is present by performance annotation in Im1 (G-minor version) copied into first layer of Im2 (G-minor version).
22.2	Tpt 1–2, Tbn	Edition adds staccato marks to match 24.2.
22/4	Cl 1	Edition adopts annotation in Fh changing C#6 to D#6. Im1/2 have D#6.
24.2–3	Cl 2	Edition changes pitches to match 22.2–3 (compare m. 59). Fh lacks accidentals for E5, D5 (although the latter is technically covered by the four-sharp key signature mistakenly retained from a staff originally prepared for ASax). Im1 (E-minor version) has performance annotation adding # to D5, copied into first layer of Im2 ; however, Im1/2 persist with E5, despite the evident need for the E#5 (see 22.2, above) which has its equivalent here in Im1/2 (G-minor version).
24/4	Vc	Edition adds missing <i>arco</i> , which is inevitable.
25	Perc	Edition takes Cym from Im1/2 and adds <i>mf</i> to match prevailing dynamic. Fh lacks indication of instrument and dynamic, but the part is notated in customary position on staff for Cym.
27.2	Tpt 2	Edition takes ♯ for G#4 from Vh , Vm1/2 , Pm1 , and performance annotation in Im1/2 (E-minor version).
30/3	HmdOrg	Edition adds accent to match other parts.
33.8	Vn	Edition takes ♯ for F#5 from performance annotation in Im1 .
33.16–34.1	Vn	Edition extends slur to 34.1 to match context; it ends at 33.16 in Fh (the end of a page) and Im1 .
34	Tpt 1–2, Tbn	Edition adds staccato marks to match Cl 1–2.
34/3–4	Vn	Edition changes quarter rest (leaving the measure incomplete) to half rest. Im1 has half rest.
37–39	Perc	Edition changes <i>f</i> to <i>mf</i> at 37/3. Fh , Im1-Perc have <i>f</i> in m. 37, then crescendo hairpin leading to <i>f</i> in m. 39.
39–48	Cl 1–2, Vn, Vc	Edition fills out sporadic staccato marks in Fh .
47/3–4	HmdOrg, l.h.	B2 appears to be intentional, despite difference from Tbn, Vc, and 46/3–4.
50.6–53	Cl 2, Tpt 1–2, Tbn	Edition fills out sporadic and inconsistent staccato marks to match Cl 1.
55/4	W-P LIEUT, SLDRS	Tt4 cues just Soldiers, but the stage direction makes clear that the Lieutenant is included. Edition adds <i>ff</i> to match context; Vh lacks dynamic.
56–57	Bjo	Im1/2 read the upper note of these chords as D#5 (and the same for mm. 58–59 by virtue of an iteration sign). Fh is ambiguous for m. 56, but C#5 is clear in m. 57 (compare mm. 21–22).
57, 59	Cl 2, Tpt 1–2, Vn, Tbn	Edition fills out sporadic staccato marks to match Cl 1, Vc.
58	HmdOrg, r.h.	Edition adds staccato marks to match m. 56. They are present in m. 59.
60–63	Perc	Edition takes SnDr, Cym from Im1/2 . Fh lacks indication of instruments, but parts are notated in customary positions on staff.
60.3–4, 61.3–4	Tpt 1–2, Vn, Vc, Perc, HmdOrg (r.h.)	Edition changes rhythm from two eighth notes to match dotted pattern in Cl 1–2 (compare mm. 25–26). Vh , Vm1 , Pm1 , Vm2 have eighth notes; Im1-Vc has dotted rhythms, as do some parts in Im2 .

Halt! Stand at ease: Tt4a excises “Halt!” in pencil.

wild sobs like a child: Edition takes “wild” from Tt4a, TpR.

The other soldiers . . . file off to the left: Tt3 adds “pushing the effigies and their frame along.”

a single long-stemmed red rose: Edition takes text from Tt4a and from TpR. Tt4 has “a single-stemmed red rose.”

9d. Captain Valentine’s Song (Part 4)

The song is omitted from Fh and Pm1. Im1/2 and Vm2 give no. 9d complete, although the text requires only mm. 3–11 or 12–18 (compare the problem in no. 9c); Vm2 is untexted, although it has various instructions noted below. Im1-Vc contains a performance annotation marking a beginning at m. 9, which is also reflected in a strange additional version of no. 9d appended in pencil to no. 13 in Im2-Vc and in some other Im2 parts; while beginning here is very odd, it confirms that the voice really is intended to enter in m. 12 (as is also suggested by Vm2; see below), which better suits the accentuation (compare no. 9c) and is followed in the Edition. Im1-HmdOrg has a performance annotation at 18/1 marking “*Fine* on F tonic,” although this hardly follows from 17/4; some other Im1 parts also contain performance annotations marking a cut on cue around here. Im2-HmdOrg has a performance annotation marking a fermata (and therefore the end) at 19/3 (an F-major chord). All these indications suggest that the song in effect finishes at the end of the first verse prior to the original humming refrain. Some Im1 parts also have performance annotations reducing the introduction from three measures to one, but it is not clear how. Vm2 has a performance annotation over the initial measures “Use instrumentally *only* until Captain speaks, then fade out,” with an additional note for m. 9, “Cue: squad’s exit.” Another (earlier?) annotation marks “Start” at m. 12. In the case of Vm2, then, it seems that the text was originally laid under mm. 12–18, and then the song was cut (or Captain Valentine spoke, rather than sang, the text), leaving a foreshortened instrumental version to cover the exit of the soldiers and the Captain’s entrance. Of course, Im1/2 could have worked similarly (given that the parts have no indication of whether the voice is singing).

The Edition follows Im2-HmdOrg in ending at 19/3, which is a more workable solution than what seems to have been agreed during the rehearsals using Im1. For Critical Notes, see no. 9a, mm. 1–19. The text underlay is editorial, as is the refashioning of m. 19.

You think so? Tt4a lacks the dialogue from here to the stage direction “Captain Valentine [*sic*] returns Sergeant Jackson’s salute . . .” It was partially restored by a blue-crayon addition.

14. Assembly

There is no music in Fh; Im1-HmdOrg may originally have been Pm1. Im2 is marked “Exit of Captain Valentine.” In Tt2/3, the cue for “a strident bugle blowing the assembly call” comes a few lines earlier (as Sergeant Jackson starts off, blowing his whistle, to be interrupted by Johnny Johnson), which would also fit the title given in Im2 (noting Captain Valentine’s exit), although the stage direction in Tt4, followed here, is clear. The other possibility, that this music acts as underscoring for the Sergeant’s and Johnny’s exchange, is somewhat contradicted by the dynamics indicated by performance annotations in Im1. The melody is the official U.S. Army bugle call for assembly; there is no evidence of authorship for the left-hand ostinato accompaniment.

The Edition follows Pm2 and Im1-HmdOrg; Im2-HmdOrg gives the last note of the melody (starting in m. 6) as a quarter note followed by rests (this is also suggested by a performance annotation in Im1). Performance annotations in Im1 (followed in the Edition), re-

peated in **Im2**, indicate that the passage was played three times (in **Im1**, first *ff*, then *f*, then *p*). **Im1** marks *rit.* at m. 6 at the third time of playing; **Im2** indicates a fade out at the end.

Im2-Vc also contains a roughly copied (in pencil) version of the bass line (F3–C3, repeated), but it does not seem necessary. **Im1-Gtr** (which marks the piece *tacet*) has “segue drum roll.”

Forward, you sons of bitches: **Tt4a** changes in pencil to “Forward, you lousy flock of goats,” which appears to have been an alteration adopted for the sake of decorum in the Group Theatre production (some **Im1** parts have performance annotations giving it as a cue).

15. Interlude after Act I, Scene v

The handling of this interlude (which has no title in any of the sources) requires consideration of the entire musical sequence making up what is, in effect, a finale to Act I. The original plan for the end of Act I, Scene v leading into Scene vi, as seen in outline in **Tt1** and fleshed out in **Tt2**, was to have Minny Belle enter toward the end of Scene v for a parting moment with Johnny Johnson including the song “Farewell, Goodbye,” which also has an *alla marcia* passage presumably for the soldiers’ exit (which may or may not have preceded the plan to have the soldiers leave to “Democracy Advancing”; see the Critical Notes for appendix item A15, below). This is also apparent in the first layer of **Fh** (see Plate 4). However, the Group Theatre production cut Minny Belle’s entrance and song early in the run-throughs: she is not present here in **Tt3** save by way of a brief mention in a left-over stage direction, although it seems from the upper pagination in **Fh** that “Farewell, Goodbye” probably stayed in the play for longer than nos. 11–9c and 13. The Group Theatre therefore had the soldiers exit to an instrumental repeat of “Democracy Advancing” (no. 3b), plus or minus mm. 1–28 depending on which source one prefers. The Edition adopts this latter strategy (hence no. 15); however, the original ending of the scene, including “Farewell, Goodbye,” is given as appendix item A15. Green later restored “Farewell, Goodbye” in **Tp1** by way of an insertion in I.ii, although there is no evidence that the song was ever performed thus in the early history of the play.

For I.v, and in either case, the music for the soldiers’ exit moved to an instrumental version of “Johnny’s Song” (no. 39, but already heard in part as no. 5) to cover the scene change and as underscoring for Johnny’s speech in Scene vi (no. 16 in the Edition), leading to “Song of the Goddess” (no. 17 in the Edition). Therefore in principle, at least, nos. 15–17 (or appendix item A15 then nos. 16–17) represent continuous music, although the sources suggest that various pauses and fade-outs were eventually created to allow for the staging and to respond to other demands. For example, the Group Theatre production appears to have shortened no. 16 (ending with a fermata at 40/1), either because it was too long for Johnny’s speech or because the underscoring faded out to aid its audibility (for the latter, compare **Ve**, discussed below). This shortening may have occurred before or after no. 17 was cut from mm. 1–11, then mm. 1–29, leaving mm. 30–55 (presumably minus the voice) which were perhaps retained as underscoring for Johnny’s last three lines (“Starlight, star-bright . . .”).

Ve does not contain either “Farewell, Goodbye” (which **Tp1** had already moved to I.ii) or no. 15; and it provides a verbal instruction in place of no. 16 (“During Johnny’s speech to the statute the orchestra plays softly ‘Johnny’s Melody,’ no. 5. The music fades out before he says: ‘Farewell mother,’ *etc.*”). However, **Ve** does include no. 17 in full.

Pm1, **Im1/2**, and **Vm2/Pm2** are very scrappy and laden with performance and similar annotations reflecting deletions and rearrangements. Each in effect contains two versions of the sequence ending Act I, one with no. 16 preceded by “Farewell, Goodbye,” and the other with it preceded by no. 15. In the case of **Pm1**, its version of no. 15 also includes no. 3b, mm. 1–28 preceded by an eight-measure drum roll; no. 16 ends at 40/1; and it gives only the final 26 measures of no. 17. This is what seems to have been performed in the Group Theatre production after the Statue of Liberty lost her song.

The copyist of **Vm2/Pm2** seems to have given up in confusion. It includes “Farewell, Good-

bye,” but also has no. 15 in two versions, both marked “Unfinished.” The first contains the melody for no. 3b, mm. 1–32 (with some alterations), with a performance annotation indicating a preceding drum roll, and other such annotations with the cues “To the rear, march” (deleted), “Drill scene, 1-4-44,” and “Double-time, march”; the first and third of these cues relate directly to the end of I.v, while the second would seem to suggest that this music was at some stage considered for use in the bayonet-run scene (**Tt3**, 1-4-44 is where Johnny and the Lieutenant spar over attacking the dummies; there is no such page number in **Tt4**, which paginate I.iv and I.v differently). At the end of this page (no. 3b, m. 32), there is a fermata (as also in **Pm1**), and the pencil marking “Cue: ‘Halt’—stop”: this suggests (although it is very vague) that the idea in **Pm1** of extending no. 15 by repeating no. 3b, mm. 1–32, rather than just mm. 29–32, was intended to accompany the prior entry of the soldiers led by Corporal George (Captain Valentine has “Hu-alt!”) just before the final exchanges in the scene, with those exchanges taking place during the fermata, and with the soldiers marching off at the resumption of the repeat of no. 3b at 32/2. The second version of no. 15 in **Vm2/Pm2** (on the recto where “Farewell, Goodbye” begins on the verso) contains the melody of the march (no. 3b, 32/2–48) with the cue “You sons of bitches, and you too, Mr. Johnson!—march” (“sons of bitches” is deleted and replaced by “flock of goats”; see above), i.e., the end of I.v, with the annotation “Johnny theme in F major follows.” At the bottom of this page, Lehman Engel, it appears, added an explanatory note: “The manner of using this number depends on what Mr. Weill wishes; in the N.Y. production nos. 21–24 on next page were omitted. Instead nos. [sic] 21 on page 42 followed by no. 21, page 43 were used, and these segued into finished [sic] only to be found in orchestral score as marked. Parts are completely correct.” This appears to refer to the omission of “Farewell, Goodbye” (no. 21 in **Vm2/Pm2**) and its *Doppio movimento (alla marcia)* (no. 22), then the shortening or cutting of no. 16 (no. 23) and no. 17 (no. 24). The result appears to be a version close to the final redaction of **Pm1**. Later annotations in the version of “Farewell, Goodbye” in **Vm2** also tried to make it fit into I.ii.

Im1/2 are no less confused (compare Plate 5). Both include the two different endings of I.v (with “Farewell, Goodbye” and with “Democracy Advancing”), which is plausible for **Im1** given the decisions still being made in the Group Theatre production, but less so for **Im2**, given that by that point “Farewell, Goodbye” was wholly out of the mix (at least, for Scene v). A first version of the “Democracy Advancing” ending in **Im1** begins no. 15 only at no. 3b, m. 29 (as in the Edition), therefore omitting mm. 1–28 as present in **Pm1**. **Im1-CI** goes one step further with a performance annotation replacing no. 15, mm. 1–4 with a drum roll. The first version of **Im2** appears to be the same, although its parts tend to stop at various points. A second version of the “Democracy Advancing” ending in **Im1**, also copied as the second version of **Im2**, follows the final redaction of **Pm1**, i.e., no. 15 also including no. 3b., mm. 1–28 preceded by an eight-measure drum roll, then the shortened version of no. 16, then no. 17, mm. 30–55. This second version also extends no. 15 (at least in **Im1/2-HmdOrg**) by including the C \flat -major episode (prior to a return to the march) that was originally present in no. 3b (see the Critical Notes for no. 3b, above), although this is then marked for deletion in **Im1** (but not **Im2**). As for this longer version of no. 15 (with no. 3b, mm. 1–28 and the additional C \flat -major episode returning to the march), it would seem, first, that the repeat of no. 3b, mm. 1–32 did indeed cover the entry of the soldiers led by Corporal George prior to the final dialogue in the scene (see the comment on **Vm2/Pm2**, above); and second, that no. 15 needed extending to cover the scene change. However, having Corporal George and the soldiers enter to music seems somewhat cumbersome, and it is impossible to reconstruct any viable instrumentation (save for HmdOrg alone) of the C \flat -major episode. Therefore the Edition does not favor either option.

A final revision in **Im1**, copied into the first layer of some parts in **Im2**, appears to reflect one last desperate measure in the Group Theatre production: in some **Im1** parts (e.g., Cl, ASax, Vc) a portion of no. 16 was recopied up to 40/1 (allowing for an immediate continuation to some portion of no. 17), and then two further changes were made (in which order remains unclear): the later addition of a five-measure cadential flourish in B \flat major to finish the act, and a performance annotation marking a cut from no. 15, m. 11 (end) to this five-measure passage (see Plate 5). A scored-up draft by Weill of the five-measure ending survives in WLA, Box 12, Folder 203, and there is a keyboard reduction in **Pm1** (in the following transcription of the draft, there is some silent editing of dynamics and articulation marks):

The image shows a musical score for a five-measure passage, divided into two systems. The instruments listed on the left are:

- Cl in Bb
- ASax in Eb
- Tpt 1 in Bb 2
- Tbn
- Vn
- Vc
- Bjo
- Cym
- BsDr
- HmdOrg and Pno

The score is written in 4/4 time. The first system includes dynamics like *ff* and *a 2*. The second system includes dynamics like *ff* and *BsDr*. The music features complex rhythmic patterns and harmonic textures across all instruments.

The harmony suggests that this five-measure passage was designed to serve in effect as no. 15, mm. 12–16, rather than, say, as a continuation from no. 16, 40/1 (with an added break containing the rest of Johnny's speech). In consequence, the music for I.vi would be cut entirely, los-

ing not just “Song of the Goddess” but also the underscoring for Johnny’s speech to the Statue of Liberty. At that point, it is not clear what would have happened to this speech.

Ve prompts the inclusion of “Song of the Goddess,” and therefore the Edition adopts what is probably the only feasible compromise to allow it, with no. 15 minus the repeat of no. 3b, mm. 1–28, then the long version of no. 16 and the complete no. 17. If a production wishes to follow Weill’s original intentions, then no. 15 should be replaced by appendix item A15, although there is no evidence that this was ever performed as such. A production wishing to adopt the redaction established by the Group Theatre prior to the desperate measure of the perfunctory ending would need to perform from the Edition as follows: no. 15 (strictly speaking, with the addition of mm. 1–28 from no. 3b); no. 16, mm. 1–40 (with a fermata at 40/1); no. 17, mm. 30–55 (no voice). The move to no. 17 should presumably coincide with the end of Johnny’s speech (“Starlight, star bright . . .”).

Whichever option is chosen, the handling of music will be further influenced by the time needed to change sets from Scenes v–vi, and also the pacing of Johnny’s speech in Scene vi (with no. 16 as underscoring). An additional question is when Johnny might begin his speech in no. 16 (see the comment, below, on the stage direction). All this may prompt additional repetitions, vamping, or (to follow the suggestion in **Ve**) a fade-out before Johnny’s “Farewell, mother.”

For no. 15, the number is absent from **Fh**. The Edition follows the first version of **Im1** by repeating no. 3b, mm. 29–48. The Edition has Perc halt on 20.1: **Im1/2** follow no. 3b, m. 48 by playing through the measure, but this is clearly implausible given the continuation to no. 16. For other Critical Notes, see no. 3b, mm. 29–48. Presumably, a prior drum roll would also be a feasible addition if desired.

“*A light that lighteth men their way*”: John 1:9–10 (adapted). **Tt4a** has a penciled cut removing this entire scene.

a painted thing upon a painted ocean: compare Samuel Taylor Coleridge, *The Rhyme of the Ancient Mariner*, part 2: “As idle as a painted ship / Upon a painted ocean.”

16. Johnny’s Song (instrumental)

For the broader issues, see the Critical Notes for no. 15, above. The stage direction in **Tt2–4** and **Tp1** has the curtain rising as “the orchestra is concluding a soft, harmonious arrangement of a lullaby,” with no indication that the piece continues as underscoring for Johnny’s speech. However, according to the verbal instruction in **Ve**, “During Johnny’s speech to the statute the orchestra plays softly ‘Johnny’s Melody,’ no. 5. The music fades out before he says: ‘Farewell mother,’ etc.” “Farewell, Mother, / And peaceful be thy dreams” is also where **Tt3** ends Johnny’s speech, with the curtain coming down at the end of the subsequent stage direction. Given that the version of no. 5 in **Ve** is equivalent to no. 16, mm. 1–48 (with some minor variants), the consequences of any disparity with **Fh** (sixty-eight measures, plus a possible sixteen-measure repeat) depend almost entirely on the pacing of Johnny’s speech. Further, given that there can also plausibly be a musical break between nos. 16 and 17, the decision of whether to leave “Farewell, Mother . . .” without underscoring (so **Ve** suggests), or indeed any subsequent part of Johnny’s speech (e.g., “Starlight, star-bright . . .”), can be left to individual productions.

The music for no. 16 is almost exactly the same as no. 39 (albeit in a different key and arrangement) save for the latter’s extended final cadence. Although one might assume that no. 39 was adopted before no. 16 (even though no. 39 came late in the genesis of the play; see the Critical Notes for that number, below), the association of no. 16 with “Farewell, Goodbye” (appendix item A15) in what seems to be an earlier layer of **Fh** might in fact suggest the reverse. But the evidence is inconclusive, and in any case, they were both preceded by the “Paris” song, on which they draw equally.

In **Fh**, the upbeat to m. 1 is placed in the final measure of no. 15. As noted above (in the preamble to no. 15), **Im1** (first version) contains performance annotations marking a fermata at

40/1 and cutting the rest of the section, and also the start of “Song of the Goddess” (beginning again at no. 17, in some cases first at m. 12, then at m. 30; in both cases a D harmony resolves the dominant from no. 16, 40/1). This cut was enacted in **Pm1** and in the second versions of **Im1/2** (both of which lack the end of no. 16 and the beginning of no. 17); it appears to stem from the Group Theatre production. As also detailed above, one final cut appears to have been made by the Group Theatre, removing no. 16 altogether, with Weill providing a five-measure caudential flourish to curtail no. 15.

Vn II is marked “from II. Trp” (compare no. 7), although Vn II and Tpt 2 are both required at mm. 37ff. As elsewhere, the shifts between HmdOrg and Pno were added in rehearsal. In **Fh**, Perc, mm. 57–60 are later additions in Weill’s hand in pencil.

1	Vn I–II	Im1-VnI (first version) has performance annotation for mute, removed for the start of no. 17.
7	Pno, l.h.	Edition assumes that the Eb3 marked deliberately in Fh is correct, even though other instances of this music (no. 5, m. 7; no. 33, m. 7; no. 39, m. 9) have E#3 or its equivalent.
9–16	Bjo	Im2 (second version) has Cl 1 double at the lower octave (minus the upbeat at the end of m. 8).
16.3–4	Perc	Edition removes redundant quarter rest positioned at the end of m. 16. While Weill may have intended Cym (notated as a quarter note) at 16.2 to sound for two beats (hence the quarter rest), he (or someone else) then added to Fh a half rest. Im1/2 have only the half rest.
18, 20, 22	Vn I–II	Im1 (second version; which has the two parts on one staff, marked <i>divisi</i>) has performance annotations changing the lower part to (m. 18) B#4, (m. 20) G4, (m. 22) A4 (<i>sic</i>). This avoids the bare (and also consecutive) fifths between Vn I–II but weakens the thirds in the chords.
22.3, 23.3	Pno, r.h.	Edition takes B#3 as the lowest note of the chord from Im1/2 , 23.3, which read the chord here as B#3-F#4-B#4. Fh has just the upper three notes in the chords at 22.3 and 23.3 (repeated by iteration signs covering the second halves of mm. 22, 23), but there is evidence of revision in 23.3 and also a tie here that does not connect two notes. The pattern in Pno, r.h. in mm. 17–21, 24 suggests that the sixteenth note is indeed sustained through the second (and therefore fourth) beats of each measure.
30.2	Cl 2	Edition adds b for Eb4 to match Vn II, Bjo (compare no. 5, m. 14; no. 39, m. 32). It is present in Im1/2 . Fh has no accidental, and D#4 at 31.1, plus a slur covering 30.2–31.3.
31–32	Vc	Fh originally had slurs spanning 31.2–3, 31.4–32.1, 32.2–3, suggesting <i>arco</i> , but Weill then marked them to be deleted, presumably given the continued <i>pizz.</i> Im1/2 maintain <i>pizz.</i> through m. 40 as instructed by Fh . Compare the note for 40.2–3, below.
34.1	Perc	Edition takes quarter rest from Im1/2 . Fh has eighth rest.
34.2	Perc	Edition adds “stick” instruction for SnDr, canceling “wire brush” from m. 25. Fh , Im1/2 do not cancel, but it seems required by the previous patterning.
34.4	Vn I	Edition changes C4 (by virtue of an iteration sign repeating 34/1) to C#4 to match HmdOrg.
38–39	Vn II	Edition reads top note as E4. Fh is ambiguous for 38.2 (E4 or F4), and therefore 38.4 by virtue of an iteration sign, but not for 39.2. Im1 (both versions) reads 38.2 as double-stopped A3-F#4, but this is implausible.
39.1	HmdOrg, r.h.	Edition adds tenuto mark to match previous measures.
40.2–3	Vc	Edition removes slur given the continued <i>pizz.</i> (compare the note for mm. 31–32, above).
41–47	Bjo	Edition adds slurs, accents, and staccato marks to match mm. 9–15 (modified for m. 47).
42.3	Vc, Pno (l.h.)	Edition takes single D quarter note from Im2 . Fh , Im1 have iteration signs for the second half of the measure. It might seem tempting to construe this

(42.3 cont'd)	(Vc, Pno l.h.)	as a repeat of the previous unit (i.e., 41.6–42.1)—compare the continuing upbeat pattern—although Fh clearly gives a quarter rest (not eighth rest) at 42.2.
60.4	Cl 2	Edition adds <i>p</i> to match prevailing dynamic.
64.2	Cl 1–2	Edition takes quarter rests from Im1/2 (first versions). They are missing in Fh .
64.3	Vn I–II	Edition adds <i>pp</i> and slur (compare 48.5–49.1).

Starlight, star-bright: the beginning of a nineteenth-century American nursery rhyme.

17. Song of the Goddess

Dh is a draft in E minor/major with text underlay (beginning “He calls on me, that wandering one”) reflecting an early state of the text perhaps even prior to **Tt1** (see Plate 9). **Vh** (beginning “He calls on me, poor wandering one”) incorporates some revisions apparent in **Tt2**, and also others. It, too, is in E minor/major and was the source for **Ve**: they are musically identical save for the use in **Vh** of iteration signs for repeated chords (but **Ve** has some different dynamics and expression marks, and differences in the text, as noted below). The song was transposed to D minor/major in **Fh**, followed in **Pm1** and **Im1/2**. Measures 31ff. reuse part of an instrumental “Tango Habanera” composed for *Marie Galante* (1934), given a text (“Youkali”) by Roger Fernay in 1935, and used in the opening chorus of *Der Kuhhandel* (also 1935).

A separate keyboard part for “Song of the Goddess” perhaps for piano (in D minor leading to the ending in D major) written by Weill survives in WLA, Box 11, Folder 201; this is additional to, or a replacement for, HmdOrg, mm. 30–55, providing reinforcement to the arpeggiated chords, for the most part, in a higher register.

For the broader issues, see the Critical Notes for no. 15, above. Measures 1–11, then 1–29 were cut by the Group Theatre—and the rest was performed just instrumentally—and therefore the song does not appear in **Tt3**; Green restored it for **Tp0** (so it is present in **Tt4**) but then deleted it for **Tp1**.

Ve notes: “This song is the answer to Johnny’s speech at the end of Act I. It is sung by an invisible woman’s voice while the light is dimming on the stage.” **Vh** and **Ve** omit mm. 51–55, which is also reflected in performance annotations in **Pm1** and **Im1** (first version) cutting mm. 50–53 (but not in the second versions of **Im1/2**) to shorten the ending. The rhythmic differences between the vocal line in **Ve** and any instrumental doubling of it (e.g., mm. 13–21) would force excessive editorial intervention and are not implausible; **Dh** has still further rhythmic differences that cannot be reconciled either with **Ve** or with the instrumental doubling in **Fh**.

Fh has parts for Vn I–II even though Tpt 2 has entered in no. 16, m. 37. In no. 17, m. 29, Weill marks under the violin part “II. changes Trp.” (i.e., back to Tpt 2); Vn II is required up to that point, although Tpt 2 enters in m. 27.

Fh also includes the vocal line for mm. 1–3 and the end of m. 43 to m. 48; the Goddess ends with a single whole-note rather than extending through m. 50 as in **Vh** and **Ve**.

4–6	HmdOrg	Edition takes end of slurs at 6.1 from Ve . Fh is somewhat unclear on their span (save the r.h. lower slur ending at 5.4); Vh ends r.h. slurs at 6.1 but l.h. slur at the end of m. 5; Im1 (first version) ends all three slurs at the end of m. 5 (the end of a system), although the upper two are drawn in such a way as to suggest continuation.
4/2–4	GODDESS	Ve has crescendo hairpin.
12	Vc	Edition adds <i>arco</i> (following <i>pizz.</i> at the end of no. 16), which is clearly intended.
14.3–15.2	GODDESS	Ve has crescendo hairpin.

15–17	HmdOrg	Edition ends slurs at 17.1 to match mm. 4–6. Fh is again somewhat unclear on their span: the upper r.h. slur ends at 17.1, and the lower r.h. and l.h. slurs end at the end of m. 16.
15.2	GODDESS	In Dh , Weill was undecided about pitch E5 or B4 (corresponding to D5 and A4 in Fh), but opted clearly for the former in Vh , Ve . Changing Cl is problematic, however.
21	ALL	Edition takes “Poco più mosso” from Ve (and <i>Tempo I</i> at m. 30).
21	Tpt 1	Im1 has performance annotation for mute (and “Open” in m. 46).
22.1	Vn II	Edition takes ♯ for B♯3 from Vh , Ve . Fh , Im1 have no accidental, so give B♭3 by virtue of the key signature, but this is implausible.
25–26	ALL	Ve has crescendo hairpin in m. 25 rather than m. 26.
26	Vn II	Edition takes tremolo indication from Im1 (first version) to continue pattern.
27	Tpt 2	Im1 has performance annotation for solo-tone mute.
30	Cl 1–2, Tpt 1–2, Tbn, Vn I–II, Vc	Edition adds <i>p</i> to match Gtr, Timp, HmdOrg. It is present in Ve but not Vh . Im1-VnI (first version) has performance annotations marking <i>f</i> in m. 30 and <i>pp</i> in m. 31.
39–43	GODDESS	Edition takes text from Dh , Vh , Tt1–2 , Tt4 . Ve has “And men and all their hates are done.”
45–48	GODDESS	Tt1–2 , Tt4 have “I’ll sleep again.”
45/2	ALL	Some parts in Im1 (first version) have performance annotations marking a fermata, followed in some parts in the second versions of Im1/2 .
46	Tpt 1–2	Edition takes whole notes from Im1/2 . Fh has half notes but no rest, leaving the measure incomplete.
46–55	Vn I–II	Im1 has performance annotation to play up an octave.
55	Vn I–II	Fh is unclear. It originally had D4 and A4 (as mm. 50ff.), but Weill then added A5, presumably when he realized that he would indeed have two violins. Im1-Vn has performance annotation marking m. 55 up an octave (reiterating the prior instruction from m. 46). Edition follows for Vn I.

Pm1 has performance annotation suggesting that “Democracy’s Call” (i.e., some version of no. 3b) was used for entr’acte music. This may also reflect the revisions to the end of no. 18 by the Group Theatre prior to cutting the number (and II.i), discussed below.

Act II, Scene i is present in **Tt2** but not in **Tt3** (although it is given in the list of scenes at the beginning, headed “Lafayette, we are here”) and therefore appears to have been omitted in the Group Theatre production. **Tt4a** also omits the scene, although it is clear from photographs and the program of the Los Angeles production that it was included there. It is present in **Tp1**. Edition follows **Tt4**.

“*Lafayette, we are here!*”: This is Johnny’s line at the end of the scene; the exclamation is commonly misattributed to General Pershing, made as the American Expeditionary Forces entered Paris in the summer of 1917.

18. Song of the Wounded Frenchmen

Dh includes a sketch of mm. 1–8 and a draft (with text) of mm. 1–26 with a sketch for the continuation. The scene is omitted in **Tt3** (i.e., it was cut from the Group Theatre production). **Tt2** and **Tt4** have the text complete; **Tp1** has first four lines only, which may reflect the first version of the text (Weill’s notes to Lehman Engel [L] suggest that the last four lines were a later addition, though their place in **Fh** is clear). The piece is misplaced in the current sequence of **Fh** (after no. 20).

Vm2 (“Chorus of the Wounded Frenchmen”) has just mm. 1–8 with the vocal line (untexted), and **Pm2** (“Prelude”) the same without it; this would seem to reflect a performance annotation in **Pm1**, likewise removing mm. 9ff. **Pm2** also has a performance annotation in red crayon “cue for fade out: Lafayette”; and it contains a performance annotation in green crayon “Repeat once as interlude at end of act. Cue: In [the] name of [the] armies of Europe and America we arrest you” (i.e., the end of II.viii, and the end of Act II if the “short” version thereof is followed). This shortening of no. 18 *in situ* is also reflected in performance annotations in some parts in **Im1**, which may therefore have used no. 18, mm. 1–8 as an instrumental prelude to Act II even though Scene i was omitted by the Group Theatre; this, in turn, may have led to uncertainty in the FTP about whether this was meant to be a vocal number (hence **Vm2**) or an instrumental one (hence **Pm2**).

Pm1/2, **Vm2**, and **Ve** are notated without a key signature, with all necessary accidentals added separately. The harmonies in **Ve** cannot always be reconciled with **Fh** (e.g., at 9/4, 10/4, etc.); the differences are not noted here save where they have prompted editorial action.

Johnny’s “Lafayette, we are here!” is cued at m. 27 in **Fh** (by Weill) and **Ve**; therefore the “Marche Dolorosa” to which the stage direction after the French text in **Tt2** and **Tt4** refers is the music prior to that point. However, Weill’s original plan, hinted at in **Dh** and present in **Pm1** (although the page has become separated in WLA, Box 11, Folder 200), was to continue the slow funeral march after Johnny’s entry to end the number. **Pm1** contains an additional nine measures drawing on mm. 10ff. in a manner somewhat similar (but by no means identical) to the way he treated the idea in no. 32 (“In No-man’s-land”). This appears to have been considered at least prior to **Tt2** (given that the stage direction there for no. 32 refers to using the music of the wounded French soldiers). This ending also appears in **Ve** (for the most part, following **Pm1**) as follows:

The image shows a musical score for the vocal line and piano accompaniment. It consists of three systems of music, numbered 27, 30, and 33. The first system (measures 27-29) begins with the vocal line: "JOHNNY: Lafayette, we are here!" followed by piano accompaniment. The second system (measures 30-32) continues the piano accompaniment with triplets. The third system (measures 33-35) concludes the piano accompaniment with more triplets. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

While there appears to be some reflection of this ending in a later addition to **Im2-Perc** as well as in additional parts of unknown date for **Cl 2** and **HmdOrg** or **Pno** in WLA—perhaps produced to accommodate **Ve**—there is no sign that Weill himself ever orchestrated it.

Instead, the Edition follows **Fh** and **Im1/2**, which contain a faster instrumental *alla marcia* version of “Democracy Advancing”; in **Fh**, the first three measures follow directly from m. 27 (to the end of a page), the last ten measures are on another page placed separately in **Fh**, and the intervening measures (mm. 31–55) are on a leaf now detached from the score (in WLA, Box 12, Folder 209). **Pm1** appears to have sought to accommodate this version (at least for rehearsal purposes) by adding to the first page of its “Chorus of the Wounded Frenchmen” (numbered no. 25 in an unknown hand) a second page (in an unknown, rough hand) marked “Opening Act II,”

but numbered no. 25a. This second page contains the melody (16 mm.) of “Democracy Advancing” in its original key of B \flat /E \flat major—so not the *alla marcia* version in **Fh**—with the cue “Till sergeant talks—stop” (i.e., at the beginning of II. ii). The point was moot given that II.i was eventually cut by the Group Theatre. However, the *alla marcia* ending appears to have been used in the Los Angeles FTP production (despite the fact that **Vm2** and **Pm2** have only mm. 1–8). There is also an annotation of unknown date on **Pm1** suggesting that the Group Theatre used “Democracy’s Call” (i.e., some version of “Democracy Advancing”) as entr’acte music between Acts I and II even after II.i was removed.

It is true that the slow ending appears to fit better the stage direction even in **Tt4/Tp1**, and conversely, that using the *alla marcia* ending prompts a slightly different handling of the end of the scene from the one prompted by that stage direction in terms of when and how the American soldiers enter. But while the slow ending might make some dramatic sense, there is no orchestration to enable it to become part of the Edition. Further, the “Democracy Advancing” ending has the advantage of keeping that music present, whether or not for the purpose of irony (compare its reappearance in II.vi and III.iii). However, a production could decide to use the slow ending as given above (say, on **HmdOrg**) if it was thought better to do so.

For mm. 1–8 and 19–23, some parts in **Im1/2** in their first layer (but not consistently) shorten the whole notes to a half note tied to an eighth note followed by rests (but in mm. 1–8, the Timp rolls continue through the measure), which reflects the notation in **Pm1** and **Vm2** (but not **Pm2**). This is also suggested by performance annotations in **Fh**, mm. 20, 22, Cl 1 (and more faintly, elsewhere). The double-dotting in 23/3–4, Cl 1–2, Tpt 1–2, Tbn, Vn, **HmdOrg** (l.h.) follows another performance annotation in **Fh** changing a dotted quarter note plus eighth note, which makes sense to match the voices. One might plausibly argue that m. 5 is a different case, although it is also possible that similar double-dotting was used throughout.

For mm. 28–65, **Fh** originally had two clarinets in B \flat (the top part is notated but excised) prior to the decision to use E \flat clarinet. **Fh** and **Im1/2** do not specify the keyboard instrument, although **Fh** marks “Piccolo” at 53/4, forcing **HmdOrg**; the Edition assumes Pno until that point, following no. 3a. Delaying the entry of Bjo to m. 46 appears deliberate, even though nos. 3a and 3b would lead one to expect it to play throughout. For Perc, there is a part in **Fh** for mm. 28–30 (followed in the Edition), but the staves for mm. 31–65 are blank. **Im1/2-Perc** interpret this as rests (so, the parts have music for only mm. 28–30, with rests thereafter). However, this seems implausible, and it is possible that Weill simply neglected to fill out this element of the score (compare the later addition of Perc in part of no. 26). As a result, the Perc part provided here for mm. 31–65 is editorial (but modeled on no. 3a, mm. 8–39).

2.1	Tpt 1	Im1 (but not Im2) has A \sharp 4 (sounding G \sharp 4), doubling the melody, but Fh is clear and provides fuller harmony (compare m. 4; m. 20 is demonstrably a different case).
5.2	Cl 1	Although Tpt 1 and Vn I would seem to prompt G5 (sounding F5), Fh is very clear and is followed by Im1/2 ; compare m. 23.
6.2–5	Tbn	Edition extends slur to 6.5 to match Vc and HmdOrg , l.h. Fh ends slur at 6.4, i.e., spanning only the grace notes.
7–8	FRENCHM	Edition modifies dynamics to match context. Ve has <i>mf</i> at 7/2 and <i>p</i> at 8/1.
7.3	Tpt 2	Edition adds \flat before E \flat 4 to match Cl 1, HmdOrg (r.h.). It is present in Im1/2 .
9	ALL	Ve has <i>pp</i> (but <i>p</i> in m. 10/3 for entry of Cl 1–2, Tpt 1, Frenchmen).
13.4	Cl 1	Edition adds \flat before E \flat 5 to match 11.4 and voices. It is present by performance annotations in Im1/2 .
14.3–4	Cl 2, Tpt 1	Edition adds staccato marks to match 12.3–4.
15	Vn, Vc, HmdOrg (l.h.)	Edition adds staccato marks to match HmdOrg , r.h. They are present in Im1/2-Vc .
15.1	Cl 1	Edition removes tenuto mark.
15/1–2	Cl 2, Vn, HmdOrg	Edition takes \sharp for (sounding) A \sharp s from Ve (voices and accompaniment). Fh , Im1/2 lack accidental for Cl 2, Vn, HmdOrg , but mark \flat for A \flat 4 (Cl 2) and A \flat 3 (Vn) at 15/3.

15.4–16.1, 16.4–17.1	Tbn	Edition adds slurs to match 16.2–3, etc.
18–19	FRENCHM	Edition adds <i>f</i> to match prevailing dynamic. Ve lacks dynamics.
18.1	Tpt 2	Edition adds \flat for $E\flat_4$ to match Vn .
19–25	Perc, HmdOrg (r.h.)	Edition adds staccato marks to match m. 18. They are present in Fh , mm. 19–23, Perc by virtue of iteration signs repeating m. 18.
20.1	Cl 2	Edition takes \natural for F_3 from Im1 (first layer). Fh has $F\flat_3$, but the accidental is oddly placed on the first line (as if indicating intended sounding pitch) and Ve has no corresponding $E\flat$.
22.1	Tbn	Edition takes $B\sharp_3$ from Ve . Fh , Im1/2 have $C\sharp_4$, but this appears to be incorrect (compare m. 4; and a \natural for C_4 is redundant); there seems to have been an attempt to revise Fh .
32.3	Tbn	Weill placed parentheses around this note to indicate that C2 was out of range for tenor trombonists at the time.
36.1	Pno, l.h.	Edition changes \downarrow to $\downarrow \gamma$ to match Tbn, Vc.
36.2–8	Pno, r.h.	Edition reads top note of chord as A_4 to match Tpt 1. The notehead is positioned somewhat ambiguously in Fh , and Im1/2 have B_4 .
42/4	Tpt 2, Pno (l.h.)	Edition adds \natural for $C\sharp_5$ (Tpt 2) and \flat for $B\flat_3$ (Pno). Although all the sources lack the accidentals (also at 58/4), they are required to match no. 3a, 20/4 and all subsequent iterations of this music.
45.1	$E\flat$ Cl, Cl, Tpt 1–2, Tbn	Edition adds accents to match prior articulation.
48.1	$E\flat$ Cl	Edition adds \natural for $G\sharp_5$ (sounding $B\flat_5$) to match other parts. This reading is confirmed by the excised part for clarinet in $B\flat$.
48.3–5	Tbn	Edition extends slur to 48.5 to match 32/3–4, Cl 1–2. Fh ends slur at 48.4.
51	ALL	Here Weill handles the harmony differently from no. 3a, m. 29, and perhaps somewhat awkwardly. But Fh is clear and plausible.
52.11	$E\flat$ Cl	Fh is deliberately marked $G\sharp_5$ (<i>pace</i> 51/3–4); Edition adds the cautionary \sharp for $F\sharp_5$ at 52.10. This squares with the harmony. Im1 has performance annotation copied into first layer of Im2 changing $G\sharp_5$ to $G\flat_5$.
58/4	Tbn, HmdOrg (l.h.)	Edition adds \flat for $B\flat_3$ (see 42/4, above).

“*There is one spot forever England*”: from Rupert Brooke, *The Soldier* (adapted)

with its parapet and kneeling ledge running entirely across the stage at the rear: **Tp1** has “. . . running zig-zag across the stage at the rear.”

Keep your head down, Allemand: a popular World War I song with words and music by Gitz Rice (as “Keep Your Head Down, Fritzie Boy”), “inspired by a brave Tommy and written at the battle of Ypres, 1915” (New York: Leo Feist, 1918). Green’s text is close to Rice’s, save the former’s “Allemand” for “Fritzie Boy” (a common variant) and “Late last night by the pale moonlight” for “Last night by the pale moonlight.” However, the melody that Green dictated to Lys Symonette for the 1971 production was near enough the setting by H. Worton David first published as “Hold Your Hand Out, Naughty Boy” (New York: T. B. Harms etc., 1913), then issued in a revised edition (1918) incorporating as a second text for the refrain a version of Rice’s words as a “special soldier chorus” (used, according to the title page, “by courtesy of Robert Emmett Keane,” i.e., the well-known actor). David’s melody is given here adapted to Green’s text (David’s version of the original text is “Keep your head down, Fritzie Boy! / Keep your head down, Fritzie Boy! / Late last night by the ‘star-shell’ light / We saw you, we saw you!”):

Keep your head down, Al - le - mand, keep your
 head down, late last night by the
 pale moon - light, I saw you, I saw you . . .

19. The Tea Song

Dh is a draft with text underlay. **Ve** is closer to **Pm1** than to **Vh** in terms of content and layout, although **Pm1** omits the vocal line, and **Ve** adds dynamics and articulation marks (and introduces some errors). **Vm2** stops in mid-stream at the equivalent of **Fh**, m. 69, perhaps because of a copying error in **Pm1** in the equivalent of m. 68. **Vh**, **Pm1**, **Vm2**, and **Ve** each in effect provide music for a first stanza, the refrain (in **Vh**, mm. 19–20 was originally as mm. 53–56 but was then shortened), a second stanza (by repeating mm. 3–18), and the extended refrain. **Dh**, on the other hand, provides the first stanza plus the extended refrain, then (by a repeat) the second stanza and the extended refrain. There is no text for this second stanza in **Vh**, **Pm1** (which has no vocal line), and **Vm2**; **Ve** lays the second stanza underneath the repeat of the first (as does **Dh**).

This two-stanza format reflects the text presented in **Tt2–4** and **Tp1** (and therefore in the Edition). **Fh**, however, suggests that at one point there were three stanzas: it marks a repeat of mm. 3–36 (with a first-time measure) for stanzas 1 and 2 (each with a refrain), then has mm. 37–87 for a third stanza and the extended refrain. However, the first-time measure is marked in pencil to be cut, and the Edition follows, allowing the two stanzas and refrains to be heard with different instrumentations, and Weill’s original score to be heard complete. An edition conforming to **Ve** and its predecessors would provide mm. 1–18, 18–36 (“1st chorus”), 3–18 (marked as a repeat), 53–87 (“2nd chorus”). That a reading of this type was in fact performed at one stage is suggested by cuts and other performance annotations in some parts in **Im1/2** (the original layers of which follow **Fh**). **Im1** also contains performance annotations extending the introduction from two to four measures (with mm. 1–2 repeated), followed by performance annotations in some parts in **Im2**. The harmonization for the soldiers in mm. 53–56 is absent from **Ve** but present in **Vh** and **Vm2**, whereas the one in mm. 85–87 is present in all three sources.

The overlapping entry of the German soldiers in m. 87 is indicated in **Fh** (which provides the melody for mm. 87–91). **Pm1**, **Vm2**, and **Ve** omit it and extend 87/2 through the first beat of an additional measure—with **HmdOrg**, l.h. having (m. 87) a dotted quarter note plus eighth note tied over the barline—to produce a more four-square ending. This is akin, but not identical, to what occurs in **Vh** which, however, also suggests the echo. Some parts in **Im1/2** have performance annotations revising the ending to the equivalent of **Ve**. Other performance annotations in **Im1**, however (e.g., in **Tpt 1**, “Quiet!” and “Don’t move!”), suggest that at one point, at least, the Germans did enter as cued by **Fh**. For this echo, **Tt2–4** and **Tp1** indicate “Voices” and begin at “Then hail, hail, hail!” (i.e., adding an additional line of text at the beginning). It is not clear if the echo was eventually separated from the end of the song for the sake of clarity in performance or to allow for applause (therefore further encouraging the **Ve** ending), although the stage direction in **Tt2–4** and **Tp1** somewhat suggests it. This may explain why some parts in **Im1** have performance annotations to repeat mm. 73–87 on cue; it also seems reflected in a vaguer performance annotation in **Pm1** (“At cue ‘Heinies are answering’ stop”). However, the annotation in **Im1** may instead (or also) be to do with the later exit of the English soldiers (see below).

The articulation marks in **Fh** (accents, accent-staccatos, staccatos) are somewhat inconsistent within and between the parts, and they are treated somewhat casually in **Im1/2**. The Edi-

tion seeks to give them some logical order. Weill's notes to Lehman Engel (L) state that in the line "Her army and her navy too," the "too" should be in "English pronunciation" (*sic*) so as to rhyme with "know."

This number pays obvious homage to Gilbert and Sullivan, which fits its subject. The allusion to Mendelssohn's Wedding March (from his incidental music to *A Midsummer Night's Dream*) in Tpt 1–2, mm. 81–85 is also presumably deliberate.

3–4	Vn, Vc, Bjo, HmdOrg	Edition changes articulation marks. Fh notates m. 1, then has iteration signs for mm. 2, 3, 4, therefore continuing the accents in Vn, Vc, Bjo, HmdOrg. Edition prefers staccato marks to accommodate the entry of the voice (compare the handling of m. 11 noted below in response to Fh , m. 12).
5	Vn, Vc	Edition adds staccato marks to match editorial revision for mm. 3–4.
6	Tpt 1–2, Tbn	Im1/2 have performance annotations for cup mute. Im2-Tbn has performance annotation removing mute at m. 57.
6.1	Vc, HmdOrg (l.h.)	Edition takes ♯ for G♯2 from Ve . The omission in Fh may have been due to its absence in Vh (followed in Pm1 , Vm2). Im1-Vc has performance annotation adding ♯, but this is implausible.
6.3	Tpt 1–2, Tbn	Edition adds <i>f</i> to match prevailing dynamic.
9–18	Bjo	Edition adds articulation marks to match Vn. Fh has only staccato marks in m. 15.
10–14	Perc, HmdOrg	Edition adds articulation marks to match Vn etc. Fh has accents at 14.4, HmdOrg.
11	Vn, Vc, Bjo, Perc, HmdOrg	Edition changes articulation marks. Fh , m. 10 has iteration sign repeating m. 9, therefore continuing the accents. However, Fh has staccato marks in m. 12, Vn, Vc, which the Edition also prefers in m. 11.
13	Cl 1–2	Edition takes staccato marks from Im1/2-Cl 1 .
14/1	Vn, Vc	Edition adds accents to match m. 6. Fh has just staccato marks.
17.1	HmdOrg, r.h.	Edition adds ♯ for D♯4 to match Cl 2, Tpt 2.
18.1	Tpt 2	Edition adds ♯ for A♯3 to match Cl 2, Bjo, HmdOrg (r.h.). It is present by performance annotation in Im1 copied into first layer of Im2 .
18.3, 21.1	ENG SLDRS	Edition adds <i>f</i> at 18.3 and changes <i>f</i> to <i>mf</i> at 21.1. Ve has no dynamic at 18.3, <i>f</i> at 19.1 (only accompaniment), a crescendo hairpin for m. 20 (voice and accompaniment) and <i>f</i> at 21.1 (voice and accompaniment).
21–28	Perc	Im1 has performance annotation in m. 21 adding BsDr on the main beats (carried through by virtue of iteration signs to m. 28).
29.1–2	Cl 1	Edition removes slur, which is not matched by phrasing elsewhere.
36.1	Tpt 1–2, Tbn, HmdOrg	Edition adds staccato marks, following Fh , Tpt 1–2, HmdOrg (r.h.) in first-time measure removed from Edition.
40/1	Vc	Edition adds ♯ for G♯2 to match HmdOrg, l.h.
40.2	Vn	Edition changes chord to match HmdOrg, r.h. Fh , Im1 have E4-B♭4-E5. Im2-Vn does not survive.
43.4	Cl 2, Tpt 1, HmdOrg	The difference from 9.4 appears deliberate: Fh marks ♯ before B3 in HmdOrg, r.h.; the ♯s before Cl 2, C4, and Tpt 1, C5 are editorial. Im1/2 have the same reading.
44.4–45.4	Cl 1–2, Tpt 1–2, Tbn	Edition removes implied accents. Fh , Cl 1–2, Tpt 1–2 have iteration signs for 44/2 (repeating 44/1) and m. 45 (repeating m. 44), forcing the accent on 44.2 to be repeated. Fh , Tbn has m. 44 written out (accent on 44.1 but not 44.3) and an iteration sign for m. 45 repeating m. 44 (so, accent on 45.1 but not on 45.3). However, the implication in Tbn is that the accents stop at 44/2 (compare 46.1–47.3) until reinstated in 47.4, which makes sense given the reversion to an accompaniment pattern here.
51.1	HmdOrg, r.h.	Edition adds ♯ for D♯4 to match Cl 2, Tpt 2. It is present in Im1 .
52	Perc	Edition adds articulation marks to match m. 49.
52.3–56	VOICES	Edition adds <i>f</i> and crescendo hairpin to match prevailing dynamic.
57	Tpt 1–2	Im2-Tpt2 has performance annotation "Open," which presumably would also apply to Tpt 1.

57	Vc	Im1 has performance annotations for <i>pizz.</i> and an octave lower.
57	Perc	Edition cues Cym. Fh lacks indication of instrument, but the part is notated in customary position on staff. Im1/2 cue SnDr (but Cym in no. 25).
60	Cl 1–2, Tpt 1–2, HmdOrg	Edition adds accents to match Vn, Vc.
69	Perc	Edition cues SnDr given that part is notated, in bass clef, in same position on staff (A3) as mm. 18–20 (separating it from MilDr notated as F4). Fh , m. 73, cues BsDr, Cym, SnDr in their more customary positions (G2, D3, G3). Although this would logically, if retrospectively, suggest a different instrument for mm. 69–72, there is no alternative.
81–84	Perc	Edition modifies to repeat mm. 79–80 so as to preserve the pattern. Fh , m. 81 marks the start of a new page, and Weill places iteration signs every measure (so, repeating m. 80) rather than covering two measures, as in mm. 75–80 (three repetitions of mm. 73–74). Im1/2 follow, but presumably this is an accidental error.
87/2	Tbn, Vc, Bjo, HmdOrg	Edition adds staccato marks to match other parts.

Last Christmas up here we were singing “Holy Night”: a reference to the well-known “Christmas Truce” of 1914, although Green has erred in terms of chronology.

good scouts like us, I been telling you: A proof correction in **Tp0** adds “Our fight’s not against the German people.” For some reason, this did not enter **Tp1**.

after his squad singing: **Im1** has performance annotation marking a repeat of no. 19, mm. 73–87. It is unclear whether this relates to production decisions made for the singing of the German soldiers immediately following no. 19 (see above), or to this exit of the English soldiers (although it does not allow for “Then hail, hail, hail!”), or to both. However, the English soldiers could also exit singing unaccompanied.

Where did you learn them old sayings: **Tt4a** has various penciled cuts, resuming at the stage direction “Johnny waits a moment . . .”

Stop, you fool: **Tp1** has “Stop that left-handed fool,” following a proof correction in **Tp0**.

JOHNNY waits a moment and then replaces the gun: **Tp1** has “. . . and with a chuckle replaces . . .”

9e. Captain Valentine’s Song (Part 5)

Space is left for the song in **Tt2** but no text is given; however, it is present in sources from **Tt3** on. **Pm1** does not survive, and the number is absent from **Fh**. In **Vm2**, the text (up to “his brave life away”) is added above the vocal line (mm. 4–15) of the copy of no. 9a in its original location (I.iii), which then formed the basis for a complete second copy of no. 9a (with the text up to “his brave life away” under the vocal line) in its correct position for II.ii. This has the annotation “Stop” after the humming that marks the end of the first stanza of the song (at 27/1). A later version in piano-vocal format included in the performing materials in WLA adopts a similar solution. **Vm2** also contains a blue-crayon note in what seems to be Lehman Engel’s hand, “In N.Y. production Captain Valentine heard singing off stage with accompaniment and he stops at his entrance.”

However, the words do not fit at the beginning of the song very well, if at all. Very few parts survive for this number in **Im1/2**, and there are numerous inconsistencies and *tacet* markings, but they appear to have reused no. 12 (an instrumental version of no. 9a, mm. 27–50). This gives

Captain Valentine in effect the second stanza of his original song. There seems to be some logic here: no. 9a has both stanzas, nos. 9b and 9c the first and second respectively, and likewise nos. 9d and 9e. Therefore this is followed in the Edition, even though it produces an awkward entrance for the voice.

For other Critical Notes, see no. 9a, mm. 27–50.

He draws: Edition follows **Tp1**; **Tt4** has just “Draws.”

For God so loved the world: John 3:16. Green quotes the Bible in the American Standard Version.

20. Oh the Rio Grande (Cowboy Song)

This was one of four songs from *Johnny Johnson* published by Chappell as sheet music in late 1936 (**Ae**); here the song is in B minor/G major, as it is in **Ve**. **Dh** is a draft (in D minor/Bb major) with additional stanzas of the text (“I went and worked in a dripping mine . . .”; “I went and camped in the valley trees . . .”) and also some different refrains (including “For the wind, the wind / The good, free wind, / She sang from the pine divide / That the sky was blue / And the young years too, / And the world was big and wide . . .”). Space was left for the song in **Tt2** but no text is given (although a pencil annotation notes that it is the “cowboy song called ‘The Rio Grande’”); the complete final text is present in **Tt3/4** (with minor variants not noted below unless pertinent to the Edition). **Tp1** omits the first verse (it begins with the refrain), and suggests a fade out after the first line of the second refrain (however, these are not marked as proof corrections in **Tp0**). Paul Green’s wife, Elizabeth Lay Green, appears to have made a significant contribution to the text, but it is not clear how.

By **Vh**, the song had settled into A minor/F major, followed in **Fh**, **Im1/2**, and **Vm2**. **Vh** has the cue “is more than I can see,” which does not relate to any surviving dialogue; its piano accompaniment is different from **Ae** (in addition to the different key), and neither are quite what one might expect of a straightforward piano reduction leading to, or coming from, **Fh** (although **Vh** does include as an addition in pencil the BsCl counter-melody for mm. 35–42). **Ae** appears to have been the model for **Ve**—there are only minor differences which can be ascribed to editorial intervention (plus a few typographical errors or omissions)—although it has an additional four-measure introduction based on the opening of the refrain, and a first-time measure at the end (repeating back to 9/4); differences in **Vh** and **Ae**, including variants in the text, are noted below only where relevant to the Edition.

Vm1/Pm1 do not survive. **Vm2** is in A minor/F major and appears based on the reading in **Vh** (presumably via **Vm1**); it also has some rhythmic variants in the vocal line (not noted here unless they are pertinent to the Edition) and contains an alternative last two measures that have the voice ending an octave lower; this alternative ending is related to the ending of the first refrain in **Dh**—Weill may have communicated it (but he did not notate it) while perusing **Vm2** in the Los Angeles FTP office—and is also reflected in performance annotations in some parts in **Im2**. **Ae** and **Ve** end at a different version of m. 50 (and a *sforzando* chord), presumably so as better to suit its original sheet-music purpose. But Weill also tried two versions of the ending in **Vh** (both closer to the one adopted in **Fh**) suggesting that in general it was a matter of concern.

Although the song is complete in **Tt3**, Green wanted at least to shorten it before the Group Theatre opening. **Im1-HmdOrg** (but no other **Im1** parts) has a different two-measure introduction based on a version of 24/4–26/1 (and not related to the introduction in **Ae**), and then continues from 10/4; it marks a repeat in effect from 25/3 back to 10/4; it has a performance annotation in effect cutting 26/3–34/3; and there is a performance annotation marking “die out” from m. 42. This removes the two verses of the song but leaves the two refrains, with an additional repeat of the first and fading out in the middle of the second. This probably reflects a late intention for the Group Theatre production. However, the other **Im1** parts and **Im2** follow **Fh**.

Vh, followed by **Vm2**, brings in “soldiers humming” in three-part harmony from m. 35 to the end (mostly one chord per measure save at cadences). This is a nice touch that might or

might not fit with the soldiers murmuring “sleepily to themselves” (according to the stage direction in **Tt4** and **Tp1**), but given that beginning with m. 44 the harmonies are sometimes different in **Vh** and **Vm2** (as in **Ve**), the parts cannot always be made to match the instrumental accompaniment in **Fh** without significant editorial intervention and therefore are omitted in the Edition.

In **Fh**, Weill notated the vocal line (untexted) for mm. 2–10, presumably because it is not doubled by any instrument, but it does not always fit the text underlay (the Edition privileges **Ve**). The keyboard part is marked “Organ” at the outset, and “like Piano” at its entry in m. 11, suggesting **HmdOrg** throughout. However, this probably reflects a stage prior to the decision to include both **HmdOrg** and **Pno** among the instruments (see “Issues of Instrumentation,” above). **Im1-HmdOrg** offers no assistance. **Im2-HmdOrg** cues two or perhaps even three separate instruments, with **Pno** in mm. 11–26, **HmdOrg** in mm. 30–34/1, and **Pno** (implied) in 34/2–48, whereupon a performance annotation deletes m. 49 to allow for the switch “to celeste.” The Edition follows **Im2** for mm. 11 (**Pno**), 30 (**HmdOrg**), and 34/2 (**Pno**), but reverts to **HmdOrg** at 49/4.

In **Fh**, the phrasing of the main melody (10/4ff.) differs in its various iterations in **ASax**, **Tpt 1**, and **Vn**; the most consistent is **ASax**, 34/4–42, which has been taken as the model for its other appearances. At the end, most parts in **Im1/2** have performance annotations prompting a pause and then a reprise from 34/4, presumably for an encore.

1	ALL	Ae , Ve have tempo mark “Assai moderato.”
8/4	PVT HWD	Edition takes fermata from the vocal line notated in Fh . It is not present in Vh , Ve .
10/3–4	Grtr	Edition adds cautionary ♯ for C♯4 (but Fh marks C♯5) and cautionary ♭ for B♭4. The harmony is clear in Vh , Ve .
10/4	PVT HWD	Edition takes dotted upbeat from ASax . Vh (hence Vm2) and Ae (hence Ve) have two equal eighth notes (and likewise in 34/4). Fh , 10/4, ASax appears amended from two eighth notes (and compare other upbeats here), although the dotted upbeat in Fh , 34/4 is unambiguous.
10/4, 34/4	Perc	Im2 (Im1-Perc does not survive) has performance annotation shifting Cym back an eighth note (halfway through 10/3).
11	Perc	Edition cues BsDr , Cym , SnDr following Im2 . Fh lacks indication of instruments, but the parts are notated in customary positions on staff.
11/1	Vc	Im2 has performance annotation for mute.
18	HmdOrg, l.h.	Edition adds slur to match Vc .
18/4	Tpt 1	Edition adds <i>p</i> to match prevailing dynamic. Im2 has performance annotation “cup mute” (despite the instruction in Fh for mute only at m. 26).
20/4–23/4	PVT HWD	Edition takes “And away and watch me ride / Up along the canyon and over the plains” from Ae , followed by Tt3 and therefore seemingly reflecting the version preferred by Weill for the Group Theatre. Vh has “And away and watch me ride / Up into the canyon and over the plain”; Tt4 has “And away, and watch me ride / Up along the canyon and over the plain”; Ve has “And away and watch us ride / Up along the canyon and over the plains . . .”; Ve is as Ae (and therefore as the Edition) save the “us” for “me,” which seems to reflect confusion caused by the different wording at 44.5.
21/2–4	PVT HWD	Edition takes rhythm from what appears to have been a revision (by Weill) in Fh , Tpt 1 . Vh (hence Vm2), Ae (hence Ve) have two eighth notes for 21/2 (“and__”) and 21/3–4 as a dotted quarter note and eighth note (“watch me”). The same applies to 45/2–3, although here the syncopation in Vn is in the first layer of Fh .
23/3–4	Perc	Edition adds staccato marks to match Pno , r.h.
24/4	ALL	Im1 has performance annotation marking a fermata.
25	Perc	Edition adds staccato marks to match prior pattern.
25.5–6	Pno, l.h.	Edition adds slur to upper voices to match context.
26/1–2	Pno	Ae , Ve appear to have had some concern about the added sixth, resolving it to the fifth at 26/2 (Vh is slightly different here).

26.2–29.5	Tpt 1–2, Tbn, Perc	Edition extends staccato marks for Tpt 1–2, Tbn and adds them to Perc. Fh has staccato marks at 26.2–3 for Tpt 1–2, Tbn; Im1-Tpt2 , -Tbn have staccato marks for all of m. 26.
26.4	PVT HWD	Edition takes E4 from Gtr. Vh , Vm2 have F4 (Ae , Ve follow in transposition); the accompaniment follows by doubling the voice, but with no harmonic support. In Fh , however, Gtr is clear, as is the harmonic context, allowing no variance from m. 2.
27–30	BsCl	Edition adds staccato marks to match context; the accent at 29/3 is in Fh .
29/3	ALL	Edition takes the fermata and break from a later annotation (by Weill, it seems) in Fh . It is present by performance annotation in most parts in Im1/2 . For Fh , this in turn appears to have led to some uncertainty about how best to handle 29/4; thus a quarter rest above the Vn staff suggests that the first or both of the Vn doubled-stopped sonorities were to be cut. It would be easier, of course, to have the instruments enter again only at 30/1; however, other annotations in Fh suggest that Weill intended to preserve at least BsCl and Vc in 29/4.
29/3	Tbn	Edition changes accent-staccato mark to accent to match other parts.
30–34	Tpt 1–2, Tbn, Perc	Edition adds staccato marks to mm. 30–34/3, Perc, m. 33, Tbn, and m. 34, Tpt 1–2, Tbn to match Vn. They are variously present in Im1-Tpt2 , -Tbn .
30.4	Vc	Edition takes eighth rest from Im2 . It is missing in Fh .
31/1	Vc	Im2 has performance annotation moving <i>arco</i> to 34/2.
32/1	Gtr, HmdOrg	Edition adds staccato marks to match preceding measure.
32/4	PVT HWD	Ae has “darned” for “damn”; Vh , Ve are less restrained.
33	Gtr	Edition adds staccato marks to match m. 31.
35–36, 39–40	ASax	Edition adds tenuto marks to match mm. 11–16. Fh has them only on 35.2–3.
40/4–42/1	Tbn	Edition adds slurs to match Vc.
42–43.1	Vc, HmdOrg (l.h.)	Edition rationalizes slurs and notation for sake of consistency. Fh , Vc has slurs spanning 42.1–4 and 42.4–43.1, and HmdOrg, l.h. has slur spanning 42.1–4; however, matching BsCl, ASax makes sense. Fh , 42.2 is Ab2 in Vc and G#2 in HmdOrg, l.h., but there seems no virtue in the difference (compare 18/2, Pno, l.h.).
43–44	Vn	Edition adds tenuto marks to match mm. 19–20, Tpt 1.
44.1	Vc	Edition changes half note to dotted half note. The measure is otherwise incomplete in Fh .
44/4–47/4	PVT HWD	Ae , Ve have “And away and watch us ride / Up into the canyon and over the plains.” However, “into the canyon” for “along . . .” appears to be a relic from Vh . Edition changes to “along” to match 22.3–23.1; this is also the reading adopted in Tt3 (“And away, and watch us ride / Up along the canyon and over the plains”) and therefore seemingly reflects the version preferred by Weill for the Group Theatre. The difference between “us” at 44.5 and “me” at 21.5 is deliberate (it is clear in Vh , Tt3 [where the two words are underlined], Tt4). However, Vh has “into the canyon” and “plain” (as it did first time round), and Tt4 has “plain” (as ditto).
46/3	ALL	Edition takes fermata from what seems to have been a later addition by Weill in Fh . It is present by performance annotations in Im1 copied into first layer of Im2 , and in Vm2 . As with 29/4, this appears to have led to some uncertainty in Fh about how best to handle 46/3–4. Fh , Pno originally had a chord on 46/3 perhaps iterated at 46/4, but r.h. was scrawled through, and a G2 quarter note at 46/3 was changed to a half note (Im1 has an unclear performance annotation adding a spread chord). Fh , Gtr has iteration sign at 46/4 (repeating 46/3), and Perc has iteration sign covering whole measure (repeating m. 45), and Weill does not indicate any alternative following the addition of the fermata (Im1/2 offer no assistance). While it might be plausible for Perc, Gtr just to halt on the fermata, the other instruments clearly play through it to 47/1.

47.4–5	PVT HWD	Vm2 has F4–G4 (Ae and Ve follow in transposition, with the accompaniment adjusted accordingly), making it different from m. 23. However, this appears to stem from an unclear reading in Vh .
48/4	ALL	Im1 has performance annotation marking a fermata. It is also present in Im2-Vc .
50	Gtr	Edition adds articulation to match HmdOrg . Fh has staccato mark only at 50.5.
50.5	Gtr, HmdOrg (r.h.)	Edition reads the D5 (Gtr) and D6 (HmdOrg) as D \sharp following what seems to be the original layers of Im1/2-HmdOrg , despite the clash with Tpt 2, Vn. Edition also reads F5 in HmdOrg as F \sharp , despite lack of an accidental to cancel prior F \flat at 50.3. Fh marks D \flat 6 in 50.6, HmdOrg . The pattern here is one of rising minor thirds with a succession of major 6–4 chords.
50.7	HmdOrg , r.h.	Edition reads F6 as F \flat 6 to match the pattern (compare 50.3). Fh has accidentals prior to C6 and A6 but not F6 (and does not add a cautionary \sharp to the F6 in 51.1).

21. Johnny's Dream

The music is an adapted partial reprise of no. 7. **Dh** is a draft in A minor (the original key of no. 7). **Vm1/2**, **Pm1**, and **Ve** have a two-flat signature, and mm. 1–2 are as **HmdOrg**, r.h., m. 3; **Pm2** follows, but contains a performance annotation to provide a beginning conforming to **Fh**, which entered **Im2-HmdOrg**. **Pm1** may have served as **Im1-HmdOrg**; nothing else of **Im1** (except for the six *tacet* parts) survives. For **Im2**, only **-Perc** and **-HmdOrg** survive.

The Edition takes the vocal line from **Ve**, which is untexted and has somewhat inconsistent slurs which have been silently rationalized here. The wordless rendition is confirmed by **Vm2**, which notes “Minnie Belle sings on ‘ah’”; this is supported by the stage direction in **Tt4** and **Tp1** (“the faint indistinguishable whisper of her tender voice”). **Tt2** has a slightly different version of this stage direction (“the faint high sound of her tender voice”); **Tt3** says only that “the low melody of Minny Belle’s love song is playing.” If a text is desired, the music is closest to the refrain (“Come back to me, / Oh, can’t you hear me calling! . . .”). There is no indication where Johnny’s spoken interjection (“Minnie Belle— My honey-love!”) comes, although the stage direction suggests that it is somewhere in the middle, as is proposed in the Edition.

Vm1 and **Pm1** have various performance annotations, including: “After artillery fire” (suggesting that “Oh the Rio Grande” was omitted; it is not present in **Vm1/Pm1**); “Minnie Belle sings (8 bars)” (so, no. 21 stopped after m. 10); “Segue Taps” (compare no. 23) then “Segue Gun Song” (no. 22). This perhaps reflects the Group Theatre staging, which may in the end have cut no. 21 altogether. **Vm2** and **Pm2** have annotations marking an *attacca* to no. 22—although in **Im2-HmdOrg** there is the annotation “Segue Cowboy-Song.” Other annotations in **Vm1** and **Pm1** (partly reflected in **Pm2**), including the omission of mm. 11–14 and a new beginning in m. 15 “after applause” (with Cl taking the melody), may reflect the apparent use of part of no. 21 in II.iii (as is cued by an annotation at the head of **Vm1**), whether at its beginning (as part of an extension of no. 23 to provide more music to cover the scene change) or at its end (prior to, or instead of, no. 25). **Im1-Cl** also has a performance annotation containing the melody for mm. 15–21.

The layout of the staves in **Fh** reveals that Weill originally intended to include Cl and BSax. The score includes the first two measures of the vocal line (“Minnie Bell’s voice”). **Fh** has two separate Vn parts, although in m. 17, Weill transfers the G5 in Vn II to Vn I and adds rests to mm. 17–21, with the note “changes IInd Trp” (see “Issues of Instrumentation,” above), presumably so as to be ready for no. 22. Gtr is marked “like Hawaiian Guit.” **HmdOrg**, r.h. is marked “like Viol flag[e]olet.”

1	ALL	Vm1 , Pm1 , Ve have tempo mark “Andantino.”
20	ALL	Ve marks <i>poco rit.</i> halfway through the measure.

22. Song of the Guns

Dh is a sketch in F minor. The text in **Tt2** is somewhat differently ordered. Paul Green's wife, Elizabeth Lay Green, appears to have made a significant contribution to it, but it is not clear how. This number marks the end of the scene in **Tt3**, with no further dialogue. Paul Green's working copy of his script for the 1971 production (UNC/PG Folder 3073) contains the note that "In the [original] N.Y. production the soldiers themselves sang this cannon song."

Pm1 has an additional four-measure introduction based on the melodic idea first heard in m. 17, HmdOrg; the few surviving parts in **Im2** seem, instead, to have added a two-measure Timp roll at the beginning. **Vm2** has the tempo mark "Andante" in pencil in Weill's hand. Very few **Im1** parts for this number appear to survive (only ASax and Tpt 1 are readily identifiable).

In **Fh**, Weill notates a significant portion of all the vocal lines on a single staff labeled "Chorus" (mm. 25–40 are blank) without dynamic or other markings. **Pm1** has an outline of the upper vocal line (no text) on the upper staff of the keyboard reduction; **Vm2** (texted) and **Ve** have the vocal lines on two staves for "Men's Chorus" (T/BB). The vocal lines in **Pm1** and **Vm2** mostly follow **Fh**; those in **Ve** have some melodic and rhythmic differences (and **Ve** also has some harmonic differences in the accompaniment). The vocal lines in **Ve** are demonstrable improvements upon **Fh**, and although there is no evidence to support these revisions having been made in 1936–37, Weill's involvement in **Ve** is persuasive. Therefore **Ve** is preferred for the vocal lines in the Edition save for mm. 47–48 (see below); different readings in **Fh** are noted below. However, the rest of the score follows **Fh**.

Vm2 and **Ve** mark the following passages solo and notate them on a single staff (each then with a return to tutti using both staves): mm. 9–14 (bass staff; but **Vm2** has mm. 13–14 on the tenor staff, which destroys the enjambment), 25–28 (bass staff), 29–30 (tenor staff), 41–44 (bass staff), 45–46 (tenor staff). Assuming that the piece was intended for a trio (one voice for each of three guns), then the shift of staff (and hence from bass to tenor voice) between mm. 28 and 29, and 44 and 45, suggests that the solo passages on the bass staff might also have been distributed between both bass voices. This would mean that in the middle of the second and third stanzas (but not the first because of the poetic enjambment), each of the three voices sings solo in sequence, as is suggested in the Edition.

4.1	GUNS	Fh has G3 in middle voice, but E♯3 at 20.1.
4.2	GUNS	Fh lacks ♯ before A♯3.
9.1	BsCl	Edition adds <i>p</i> to match prevailing dynamic.
10	Tpt 2	Edition changes B♯3 (sounding A♯3) to C4 (sounding B♯3), thus repeating 9.3 (compare 12.1 repeating 11.3). Despite the apparent deliberateness of Weill's notation (the added ♯), the reading in Fh is very odd and has no counterpart in Ve (compare mm. 26, 42). Im1/2-Tpt 2 do not survive.
10–14	GUNS	Fh (followed by Pm1 , Vm2) is similar to mm. 41–45 (save that the equivalents of 42.3 and 44.3 are quarter notes). Ve better follows Tpt 1–2, Tbn and also supports the poetic enjambment.
13/1	GUNS	Fh lacks ♯ for A♯3.
15–16	GUNS	Edition takes text from Vm2 , which follows Tt4 (hence Tp1). Ve has "Masters, soldiers, men." Thus in the Edition the first and third stanzas end in the same way, and the second differently—which makes sense given their respective openings—whereas in Ve the first and second end the same and the third differently.
15/1–2	GUNS	Fh has ♯ then ♪. ♪ (in keeping with the previous dotted rhythms). Edition follows Ve , and although double-dotting is tempting (compare mm. 31, 49, 51), the prevailing pattern in mm. 10, 12, 14 suggests that the difference from the later parallel passages is deliberate.
17–22	Perc	Edition adds staccato marks to match mm. 1–2. Fh has staccato marks only at 18.1, 21.1, 22.1.
17/1	GUNS	Edition modifies dynamic to match context. Ve is marked <i>f</i> in voices and accompaniment.
25	GUNS	The difference in Ve from mm. 9, 41 appears deliberate and is supported by Vm2 . Fh has no vocal lines for mm. 25–40.

25/1	GUNS	Edition modifies dynamic to match context. Ve is marked <i>mf</i> in voices and accompaniment.
31–33	GUNS	Edition modifies target dynamic for crescendo. Ve starts crescendo hairpin in m. 32 in voice and accompaniment, leading to <i>ff</i> at 33/1. But the accompaniment in Fh is thinner.
35	Tpt 2, Vc, HmdOrg (r.h.)	Pm1 , Vm2 , Ve suggest $A\flat$ in the harmony here, but Fh is clear.
37.1	Tpt 1–2, Vn	Edition adds accent to match Cl 1.
39–41.1	HmdOrg, r.h.	Edition adds slurs to match prior pattern.
39.2–4	Vn	Edition adds slur to match m. 37.
45.1	Gr	Edition changes $E\sharp 3$ to $E\flat 3$ to match Vc (supported by Ve).
45.3–5	GUNS	Fh has $G\sharp 3$ – $A 3$ – $B\flat 3$. Vm2 , Ve follow mm. 13 (present in Fh) and 29 (absent from Fh). There seems no reason for any difference.
47–48	GUNS	Edition takes middle and lower voices from Fh to preserve three real parts. Vm2 , Ve give middle voice $C 4$ at 47.2 (repeating 47.1) and $B\flat 3$ at 48.2 (repeating 48.1) and give lower voice $A\flat 3$ at 47.2 (repeating 47.1) and $G 3$ at 48.2 (repeating 48.1). However, Vm2 , Ve also have a full accompaniment here, which has no precedent in Fh and therefore cannot feasibly be reconstructed.
47–52	Perc	Fh , m. 47 is the beginning of a new page (and the final system of the number), and the staff is prefaced “Timp.” suggesting that it plays to the end, even though $G 2$ position on staff here has previously been used for BsDr . Im1/2-Perc do not survive.
48–52	Perc	Edition adds staccato marks to match m. 47.
48.1	GUNS	Edition adds accent to match 47.1.

Go to sleep: **Tp1** has “I hope so. Go to sleep.”

23. Interlude after Act II, Scene ii

The music is based on the army bugle call “Taps,” the last call of the day (signaling the extinguishing of all unauthorized lights) also used in military funeral ceremonies. **Dh** is a sketch for the accompaniment.

Pm1 instead provides an instrumental version of no. 22, mm. 1–24 transposed to F minor (the key of no. 22 in **Dh**), leading straight to no. 24 (at “Curtain”). **Pm2** conflates **Fh** and **Pm1**, with “Taps” then the instrumental version of no. 22 prior to no. 24. In either case, more music may have been needed to cover the scene change, which may, in addition, have brought in part of no. 21 (see above).

In **Fh**, Weill marked “curtain” (up) at the final measure.

“*A new way to pay old debts*”: the title of a play (c. 1622) by Philip Massinger.

24. Music of the Stricken Redeemer

Dh includes various sketches. **Fh** continues directly from no. 23. **Pm2** has the tempo mark “Andante” in pencil in Weill’s hand. **Pm1/2** and **Ve** have no general pause in m. 21 and add to m. 20, Vc, a link also present but then excised in **Fh** (and by way of a performance annotation in **Pm2**); this link is not present in **Im1/2**. The silent measure appears to have been added to match the stage direction after the sniper’s entrance in **Tt2/3** taken over into **Tt4** and **Tp1**—“Then it

grows still, the orchestra stops playing, and a moment of silence passes”—prior to the appearance of the gun muzzle from the statue and the resumption of the music from m. 22. The ensuing gunshot could be timed to coincide with the end of the music. **Pm2**, however, has a performance annotation “Fades out” at m. 20.

In the stage direction, for **Tt4**’s “a great hole” **Tp1** has “a great wounded hole.”

1	Vn II, Vc	Im1 has performance annotation for mute.
9–19	ALL	Edition standardizes slurring. Fh has slurs inconsistently within the measure and across the barline within and between the parts—there are similar inconsistencies in Ve —although in performance, a change of bow at the barline would be fairly inevitable.
9.2	Vn II	Edition removes ♯ from B4; Im1 has performance annotation marking B♭4, followed by Vm2 , Ve .
22	ALL	Edition adds <i>a tempo</i> following <i>rit.</i> in m. 19.
23.1–2	ALL	Edition adds tenuto marks to match m. 2. They are present in Im1 .
29	ALL	Edition takes <i>rit.</i> from Ve .

Ooh, um Gottes willen: Green’s German in this scene is not always correct, and sometimes has phonetic misspellings (e.g., *zie* for *Sie*). Edition corrects the spellings but does not modify the odd grammatical constructions.

He pushes him along: **Pm2**, no. 24, has performance annotation prompting a repeat of no. 24, mm. 22–30 to cover Johann’s departure, Johnny’s standing humbly before the statue, and Captain Valentine’s entrance. This is also reflected in performance annotations in some parts in **Im1/2**. It would mean that the Captain cannot be heard “humming softly to himself” (so the stage direction requires), although this running joke is becoming somewhat tiresome, and he has no more words to sing.

Ain’t that a purty place to get shot! **Tp1** has “Ain’t that a hell of a place to get shot!”

25. Interlude after Act II, Scene iii

Clearly some music is necessary to cover the change of scene, and although a version of “The Tea Song” may just have been an expedient choice, it serves its purpose. **Im1** and **Pm2/Im2** variously have performance annotations with the cue “What a hell of a place to get shot” or “Ain’t that a pretty place to get shot.” **Pm2** has performance annotation “Repeat if necess[ary].”

Pm1/2 give no. 19, mm. 3–18, 53–56, 73–87, which does not have any equivalent in **Im1/2**. The number is absent from **Fh**. All parts in **Im1**, and most in **Im2**, contain two versions, one covering mm. 1–36 (with the repeat marked), and the other mm. 37–87; the former is preferred for the Edition because it gives more flexibility to accommodate the scene change.

For Critical Notes, see no. 19, above.

“’Tis not so deep as a well—but ’tis enough. ’Twill serve”: from Shakespeare, *Romeo and Juliet*, III.i.

26. Mon Ami, My Friend

This was one of four songs from *Johnny Johnson* published by Chappell as sheet music in late 1936 (**Ae**). The opening appears to derive from part of the opening chorus of *Der Kuhhandel*. **Ae** seems to have been the model for **Ve** (with a few typographical errors or omissions), but the

latter also reflects some additional comparison with **Fh**, e.g., by including 80/1, Vn (not present in **Ae**, **Pm1**, or **Vm2**). Differences from **Ae** are noted below only where relevant to the Edition.

Pm1/2 and **Vm2** call this “The Song of the French Nurse”; they, like **Ae** and **Ve**, omit the first eight measures, starting with 9.2, Cl and Tpt 1–2, with the equivalent of Vn, Vc, Gtr, and Perc entering as in m. 10; this shortening is also reflected in performance annotations in some parts in **Im1/2**. However, **Pm1** has a performance annotation suggesting the addition of mm. 1–8. **Pm1** is also marked (by the original copyist) “Played as Entre-acte,” presumably between Acts II and III, and some performance annotations and copying in **Im1/2** give a similar impression. This is presumably why the FTP produced both **Vm2** and **Pm2**.

The original text in **Tt2** has in effect one stanza and a somewhat different content (“The girls of Gay Paree— / They laugh and sing so bright . . .”), but the final text is given on a separate sheet. Green’s imitation of a French person speaking unidiomatic English emerged only gradually; for example, the second line of the text in the separate sheet in **Tt2**, followed in **Tt3**, is “she will laugh and dance and sing,” which was adopted in **Ae** (as “she’ll laugh and dance and sing”), but an annotation in **Tt2** deletes the “will,” producing the ungrammatical “she laugh and dance and sing” adopted in **Tt4**, **Tp1**, and **Ve** (**Vm2**, which is partially texted, has the equally ungrammatical “she love to dance and sing,” which has no basis in any other surviving source). These kinds of variants are not noted further, below.

Im1 contains a rather badly cobbled together separate Vn II part for mm. 25–33, presumably in response to Weill’s written instruction above the Vn staff in **Fh**, “taking over from Trp.” (i.e., before it was decided to have two violins in the orchestra; see “Issues of Instrumentation,” above). Weill’s intention appears to have been that the other pizzicato two-part sonorities should be double-stopped. The different notations in mm. 50–51, Cl and Tpt 1–2 (compare mm. 10–11, etc.), are not reflected in **Ve** (although **Ve** follows **Fh** in mm. 73–74, etc.), but there seems to be no virtue in standardization. The notation of mm. 58 and 60, voice (following **Ve**) probably better reflects how mm. 19 and 21 would have been performed, but again, there seems no need to modify the latter.

In **Fh**, Perc. mm. 18–64 and 66–82 are later additions in Weill’s hand in pencil.

1	ALL	Ae , Ve have tempo mark “Allegretto comodo”; Vm2 has “Allegro moderato” in pencil in Weill’s hand.
1	Tpt 1–2	Im1/2 have performance annotations for cup mute or solo-tone mute.
2–7	HmdOrg	Edition adds registration to match mm. 50–55.
3.1	HmdOrg	Edition adds staccato marks to match mm. 5, 7.
17.1	Vc, Gtr	Edition adds accents to match mm. 8–16.
18	Tpt 1–2	Edition takes staccato marks from Im1/2 to match ASax .
18	HmdOrg	Fh lacks registration (as it does from m. 2; see above). It is unclear whether the <i>Hp</i> setting implied at the opening should continue.
18.1	HmdOrg	Edition adds <i>p</i> to match prevailing dynamic.
21.1–23.2	ASax	Edition adds articulation marks to match Tpt 1–2.
21.4–22.1	Tpt 2	Edition removes tie to match ASax . It probably reflects some confusion with the slur in Tpt 1.
23/2	ALL	Pm1 has performance annotation marking a fermata. This is followed by performance annotations in some Im1 parts.
25–26	ALL	The <i>rit.</i> and <i>a tempo</i> are marked by Weill in Fh ; they are absent from Ae , Ve (but compare mm. 41–42, 64–65).
29/2	ALL	Pm1 has performance annotation marking a fermata. This is matched by performance annotation for rubato in Im1-Gtr (but in no other parts).
31.1	Vn	Edition beams to 31.2. Fh has no beam or flag.
34	Tbn	Im1 has performance annotation for cup mute.
35/2	BsCl	Fh has revision deleting the dot after the eighth rest and changing 35.4 to an eighth note. However, Im1/2 follow first layer (with no annotation); Ve is clear for the vocal line; and Weill’s original sixteenth note is more consistent with the prior phrasing (compare mm. 19–20).
35.2	Perc	Edition adds <i>p</i> to match prevailing dynamic.

41–42	ALL	Edition takes <i>rit.</i> and <i>a tempo</i> from performance annotations in Pm1 (copied into Vm2 , Pm2), Im1 (compare mm. 25–26, 64–65). They are not present in Ae , Ve .
41	HmdOrg, r.h.	Edition adds slur to match ASax. However, the subsequent differences in articulation (the staccato marks in HmdOrg not present in ASax) appear deliberate.
45/2	ALL	Pm1 has performance annotation marking a fermata.
49.2	Cl, Tpt 1–2	Edition adds <i>p</i> to match prevailing dynamic.
50–55	HmdOrg	Edition modifies slurring to match mm. 2–7. Fh includes 50.1, l.h., in slur (but not 52.1, 54.1) and lacks staccato marks at the beginning and end of each arpeggio.
50.1	Perc	Edition adds <i>p</i> to match prevailing dynamic.
52, 54	Cl, Tpt 1–2	Edition adds tenuto marks to match m. 50.
53	Vn	Im1 has performance annotation for mute, presumably in preparation for 56.3.
60.1–2	HmdOrg	Edition adds staccato marks to match Vn.
61/2, 62/2	ALL	Vm2 has performance annotations marking a break between the third and fourth eighth notes of these two measures.
62.3	Vc, Gtr	Edition adds accent-staccato marks to match other parts.
64–65	ALL	Edition takes <i>rit.</i> and <i>a tempo</i> from Ae , Ve , matched by performance annotations in Pm1 (partly copied into Pm2), Vm2 , Im1-Tbn , -Vc , -Gtr (compare those marked in Fh at mm. 25–26; see also mm. 41–42). Pm1 has performance annotation marking a fermata at 64.2, which is copied into Pm2 .
64/2	Vc	Im1 has performance annotation for <i>arco</i> (with <i>pizz.</i> at 83/2).
67.3	Gtr	Edition adopts revision by Weill in Fh changing A4 to F#4. Im1/2 copy both notes, but the fact that one is an amendment for the other seems clear in Fh (compare the single notes at 65.3, 69.3).
68/2	ALL	Pm1 has performance annotation marking a fermata. This is followed by performance annotations in some parts in Im1 .
68.3	Tpt 2	Im1 has performance annotation changing B4 to A4 (sounding G4), which is copied into first layer of Im2 . However, this has no justification in Ve , and Fh is clear.
73, 75, 77	Cl, ASax, Tpt 1–2	Edition adds tenuto marks to match prior measures.
73.2	Perc	Edition adds <i>p</i> to match prevailing dynamic.
75.2, 76.1	HmdOrg, r.h.	The clash between the E#4 (so marked in Fh) and the E6 in Vn appears deliberate.
78–79	ALL	Edition takes <i>rit.</i> and <i>a tempo</i> from performance annotations in some parts in Im1/2 and from Ve . They are not present in Ae . Vm2 has performance annotation marking a break before the last sixteenth note of m. 78 (so “Oh mon ami // my”).
78	FR NURSE	The omission of “Oh” in Ae , Ve appears deliberate; it is also absent from Vm2 .
80–83	Tpt 1–2	The lack of ties as in other parts appears deliberate.
83.1	ALL	Ae , Ve have a fermata.

The acoustics look good: **Pm1** has performance annotation cueing an E-major arpeggio (E4–G#4–B4–E5) in quarter notes.

Good . . . Wonderful hospital, doctor: **Tt4a** has a penciled cut removing “Good.”

running loose in the world: **Tp1** has “running the world.”

He picks it up, then crawls out: **Tt3** has as the final stage direction “He starts out right. Offstage a voice calls: ‘Hey!’ The sharp hiss of the gas tank is heard followed immediately by a peal of laughter.”

Blackout: Edition follows **Tp1**; **Tt4** has “Curtain.”

27. Reminiscence

This partial reprise of no. 26 is not present in **Ve**. Weill’s title, “Reminiscence,” suggests that it was designed to take place over some dramatic action, and **Vm2** gives a vocal line from 4.2 with the French Nurse singing to “la.” **Tt2** has the Nurse resume singing in the middle of the scene (just before the entry of the Doctor). However, **Pm1/2** and some parts in **Im2** have performance annotations giving the cue “That’s a good boy” (compare the Nurse’s final speech in the scene). **Tt2–4** and **Tp1** make no reference to singing at this point, although the music could cover the stage direction “She blows him a kiss from her fingers and goes softly away at the right. A moment passes . . .” This is supported by a performance annotation in **Vm2** (which has no. 27 end as the Nurse exits) and perhaps by similar annotations in some parts in **Im1/2** which prompt a further repeat of part of no. 26 to cover the change of scene (i.e., after no. 27). However, it seems slightly odd to have no. 27 delay the ending of the scene in this manner. Further confusion is caused by the fact that performance annotations in **Pm1** cue instead no. 26, mm. 57–83 (which extends slightly the musical content of no. 27) at “That’s a good boy,” then playing through the scene change (and therefore implicitly omitting no. 27, although it is present in **Pm1**).

Although the Edition situates no. 27 at the scene change, it could, by the evidence given above, begin slightly earlier, either ending at the Nurse’s exit or continuing into the scene change. If additional scene-change music is needed, a repeat of part of no. 26 would be plausible.

1	Vn I–II, Vc	Im1 (all) and Im2-Vc have performance annotations for mute.
4–5	ALL	Edition takes <i>rit.</i> and <i>a tempo</i> from Pm1/2 (compare no. 26, mm. 25–26, etc.).
4/1	ALL	Pm1 has performance annotation marking a fermata.
10–11	HmdOrg	Im1 has performance annotations marking <i>rit.</i> (m. 10) and <i>a tempo</i> (m. 11).
13, 17	Vn I–II, Vc	Edition adds tenuto marks to match no. 26, mm. 50ff.
18–19	ALL	Edition takes <i>rit.</i> and <i>a tempo</i> from the editorial addition (based on Ve) to no. 26, mm. 78–79. Vm2 has performance annotation marking <i>rit.</i>

“In the multitude of counsellors there is safety”: Proverbs 11:4.

The initial stage direction is taken from **Tp1**; **Tt4** has some omissions. Here and elsewhere in this scene, character names have been standardized; for example, Green refers variously to the Chief of the Combined Allied Forces, the Chief of the Allied Forces, and the Chief of the Allied High Command, and likewise to “English” and “British” officers, and to the American General and American Commander. **Tt3** has the Scottish Colonel “in kilts,” which is necessary for the joke later in the scene. The version of this scene in **Tt2** is broadly similar in design but somewhat different in terms of content; it includes a version of no. 28 but originally had something quite different for no. 29 (see below).

an ironic figure played by the flute or oboe in between: The reference to the music was added between **Tt2** and **Tt3**; it is oddly inaccurate in terms of the instruments used.

28. The Allied High Command

Dh is a sketch of the opening to the beginning of m. 28. The text of this number is mostly in blank verse, with some occasional prose interjections. **Tt4a** has a penciled cut from the beginning to “And so, Messieurs,” which also reflects the reading in **Tt3** and gets taken over in **Pm2** (which begins at the recitative). The rhythmicized spoken declamation is taken from **Ve**; **Fh** gives the vocal line only for mm. 23–26 (the recitative). The text in **Ve** has some differences from **Tt4** and **Tp1** (not noted below except when pertinent to the Edition). **Pm1** indicates the rhythm of most of the declamation (above the staff) but has no text; **Vm2** for the most part gives a separate vocal line (texted) that occasionally assigns pitches to the declamation (at the beginning, mostly following the melody in the accompaniment); in both cases there are rhythmic and other differences from **Ve** (not noted below). A few isolated verbal cues in **Im1-Vn** match the allocation of the text in the Edition.

Pm1 and some parts in **Im1** have performance annotations adding an additional three measures at the beginning just for Timp (presumably, m. 1 repeated); this was copied into the first layer of some parts in **Im2** which, however, have performance annotations restoring the reading in **Fh**. **Pm1** and **Vm2** represent mm. 2–5 as mm. 6–9. **Vm2** marks “Curtain” at 18/3. Most parts in **Im1/2** have performance annotations deleting m. 20. **Ve** omits mm. 84–85, and 95 (and its upbeat in **HmdOrg**) to 101/3; for the latter passage, **Pm1/2** and **Vm2** are also shorter. Performance annotations in some parts in **Im1/2** suggest that mm. 83–86 was replaced by a SnDr roll, and that mm. 91–101 were cut to allow more flexibility for the dialogue. In **Fh**, Tbn, mm. 95–97 are a later addition by Weill in pencil; for mm. 110–115, Tpt 1–2, Tbn, **Fh** originally had quarter notes, but Weill then changed each of them in pencil to eighth notes plus eighth rests. In both cases, these changes were made before the creation of **Im1**.

For the end of the number, the stage direction requires that the orchestra “continues its commenting chords,” but there is no music for it to do so. In the final measure, **Fh** gives Vc a sustained C4 at 117/3 (a half note then tied to a half note) which continues similarly for three measures on the next page of **Fh**; the fourth beat of the last of these measures contains a C4 quarter note for Bjo, seemingly prompting an instrumental version of “Johnny’s Song” (as the beginning of no. 16) for his entrance. This is also reflected in **Pm1** (cued at “adjourn for breakfast”) and **Pm2**. **Im1/2-Vc** contain the C4, and **Im1-Gtr** (**Im2-Gtr** does not survive) gives ten (*sic*) measures of the melody of “Johnny’s Song” for Bjo as in no. 16, with a performance annotation to cut on cue; eight measures are present in **Im1/2-Perc** (for SnDr and Cym, as in no. 16) and **Im1-HmdOrg** (marked “like guitar”; **Im2-HmdOrg** does not survive). However, performance annotations in **Im1/2-Vc** mark this to be cut, and while it might seem viable for performance, the Edition prefers not to reinstate it.

The musical quotations from “La Marseillaise” (for the French) and “Yankee Doodle” (for the Americans) are obvious enough, and the parody of a Baroque *opera seria* recitative at mm. 23–27 captures perfectly the overblown pomposity of the occasion. Weill later reused the opening of this number in his film score for *Salute to France* (1944).

17.5	Tpt 1–2	Edition takes (Tpt 1) D5, (Tpt 2) G4 from performance annotation in Im1 copied into first layer of Im2 ; Ve confirms this reading. Fh has (Tpt 1) B4, (Tpt 2) E4.
21–22	ALL	Edition takes silent m. 22 from Ve to allow for the spoken dialogue at the start of the scene. Fh has just m. 21 ending with a double barline, followed by what is now m. 23.
23.3–4	CHIEF	Fh has two eighth notes.
26/2	Tpt 1–2, Tbn, Vn, Vc, HmdOrg	Edition adds staccato marks to match Cl, ASax.
27/4	ALL	Edition takes “Allegro moderato” from Ve . Fh lacks tempo mark.
27/4, 31/4	Vn, Vc, Bjo, Perc	Edition adds staccato marks to match 39/4, 43/4, etc. Im1/2-Vc have staccato marks at 31/4.
29.4–30.1	Vn	Im1 (Im2-Vn does not survive) has performance annotation adding slur (also at 33.4–34.1), but this has no precedent elsewhere.
32	CHIEF	Edition changes rhythm to match m. 34 and prior pattern. Ve is confused, with an eighth rest, five eighth notes, and a quarter note.

33.4–34.3	Vn	Im1 has performance annotation adding a second part (G4, F4, F4, E4) which parallels but does not wholly match inner voice in Bjo.
36	Tbn	Im2 has performance annotation for mute.
39/2	ALL	Edition takes fermata and break from various performance annotations in Pm1 , most parts in Im1 , and some in Im2 . Fh has no break or pause (although there is a faint annotation in Tbn after 39/2); Ve has just 39/1 and 39/4 (ASax, Tpt 1–2), with two quarter rests in between each marked with a fermata above, over which is printed the Belgian Major-General’s speech. Im1-Perc marks a SnDr roll at 39/2 (with a fermata); Im2-Tbn appears to mark 39/2–4 for omission. Vm2 appears to have the Belgian Major-General’s speech start at 39/4 with rhythmicized declamation, but it has insufficient notes to get to the end. However, some parts in Im1/2 have performance annotations marking a repeat of mm. 40–47, which may reflect an attempt to have music under the Belgian Major-General’s entire speech (although it would be hard to produce workable declamation).
47/4–50/1	BR GEN	Tt3 has the British Brigadier-General begin his speech “with a touch of pride in his voice” and end it “sighing.”
57/4–62/4	Cl, ASax	Edition adds articulation marks to match 55/4–57/2.
59/4–64	BEL GEN	Tt4 (followed, it seems, by Vm2) has “But tiny though she is, who knows? / We may enlarge that figure some—to say— / Er—fifty thousand heroes dead.” Tp1 follows, but omits “heroes.”
62	Vc	Im1 has performance annotation marking a ritardando.
66–71	FR GEN	Ve cues “. . . more than eighty thousand dead, a revolution breaks out in France.” Edition follows Tt4 (given that this text is spoken and not rhythmically declaimed).
66.1	Bjo	Edition adds <i>p</i> to match prevailing dynamic.
69–81	HmdOrg, l.h.	Edition adds articulation marks to match HmdOrg, r.h.
77.2–4, 78.2–4	Bjo	Edition adopts revision by Weill in Fh changing F4 to D4 in m. 77 (m. 78 has iteration mark). Im1/2 copy both notes, but the pattern in mm. 66ff. suggests that only one is intended.
80.1	Perc	Edition adds accent to match prior measures.
81	Tpt 1–2	Im1/2 have performance annotations for solo-tone mute.
86	ALL	Edition takes fermata from Ve . Most parts in Im1/2 have performance annotations marking a break to allow for spoken dialogue. Fh has no fermata, and it has whole notes in HmdOrg, r.h.
87	Tpt 2, Tbn	Im1-Tbn, Im2-Tpt2, -Tbn have performance annotations for mute, which if adopted would presumably also apply to Tpt 1.
89–90	Vn, Vc, HmdOrg (l.h.)	Edition adds crescendo hairpins to match prior measures.
90/4	ALL	Edition adds fermata following performance annotations in some parts in Im2 to allow for the stage action (the officers’ querying displeasure and the British Premier’s applause).
95	Vn, Vc	Fh has iteration signs (so, repeating m. 94) but HmdOrg, l.h. has no accents, and likewise Vn and Vc in m. 96, suggesting a deliberate change in articulation.
97	CHIEF, etc.	Ve omits mm. 95–101/3 and locates the exchange between the Chief of the Combined Allied Forces and the American Commander (to “Tant pis!”) in the equivalent of 101/1–3 (over rests in the accompaniment). Fh also shows signs of a penciled cut from 97/4–101/3. The spoken dialogue could, of course, begin as early as m. 95; it might also be tempting to synchronize the Chief’s “Tant pis!” with 101.2–3, Tpt 1–2, Tbn.
97/4	ALL	Edition adds return to <i>Tempo I</i> (following the prior “Più mosso” then <i>rit.</i>). Ve marks <i>Tempo I</i> at its equivalent of m. 103.
99.3	Tpt 1–2	Edition adds missing dot to half note.
100–101	Vn	Edition adds articulation marks to match Cl 1.
100.6–101.2	Cl 1	Edition takes staccato marks from Im1 .

101/4–115/2	Perc	Edition adds articulation to match HmdOrg.
102/1	Vc	Edition takes <i>pizz.</i> from performance annotations in Im1/2 .
105–115/3	Vn, HmdOrg (l.h.)	Edition adds articulation to match m. 104.
106	Vn	Im1 has performance annotation for <i>pizz.</i> , with no indication of when to return to <i>arco</i> .
108.5	Vn	Edition changes lower note from D ⁴ to B ³ . Fh , Im1 have iteration signs in mm. 106–108 (so, repeating m. 105). However, the harmony in 108/4 would be at odds with D ⁴ (compare the avoidance of it at 34/4, 46/4).
109/4	Cl 1–2, Tpt 1–2, Tbn	Edition adds staccato marks to match HmdOrg, r.h.
109/4	Vc, Bjo	Edition moves <i>f</i> from 110/1 to match other parts.
112/1	HmdOrg, r.h.	Edition adds # for G#5 to match Tpt 2, Vn.
113/1–2	HmdOrg, r.h.	Edition changes tenuto marks to staccato marks to match Cl 1–2.
113/4–115/2	Cl 1–2	Edition adds staccato marks to match HmdOrg, r.h. and prior measures.
115/4	VOICES	Edition adds <i>f</i> to match prevailing dynamic. Ve lacks dynamic.
115/4–116/4	Vn, Vc, Bjo, HmdOrg (l.h.)	Edition adds accents to match other parts. Also, Edition adds <i>arco</i> to Vc at 115/4.

How did he know that? Edition follows **Tp1**. **Tt4** has “How did you know that?” This makes no sense for a remark addressed to the American Commander.

A bomb! **Tt3** has the stage direction “At the word ‘bomb’ everybody stops still as death.”

That Englishman was right: Possibly a reference to Bertrand Russell, the well-known British philosopher and anti-war activist.

29. The Dance of the Generals

Weill and Green originally planned a sextet for the generals given in **Tt2** (“Hay-hay-hay-hee-hee-hee / Six little happy little boys are we,” with echoes of Gilbert and Sullivan)—prior to “What can we do for you, General?”—but Weill does not seem to have set this text to music, and his sketches (**Dh**) concern only the present number. **Dh** includes a brief sketch associated with material for the short “song drama” *The Fräulein and the Little Son of the Rich* composed in summer 1936, and several shorter sketches and one longer draft. The draft provides a complete, long text covering the melody from 15/4 on (“We’ll all be home for Christmas, / A very merry Christmas, / And we’ll make funny Santys [*sic*] / In beards and red panties . . .”) which no longer made sense once Green and Weill had settled on the action that needs to take place. **Vh** has text only from the end of m. 86 (“We’ll all be home for Christmas . . .”) as in **Ve**, but with a different continuation reflecting **Tt3** (the latter has “We’ll all be home for Christmas—A merry, merry Christmas—for General Johnson says so—And I’ll meet and I’ll greet my dear ones—and you’ll meet and you’ll greet your loved ones—joyfully [evidently a stage direction]—never more will we roam when we all get back home—back home—sweet home”). **Vh** also includes a waltz episode (54 mm.) as an alternative to mm. 71–86.

The title in **Ve**, “The Laughing Generals,” also appears in **Pm1/2**. **Ve** provides the cued speech and stage directions adopted in the Edition save where noted. Its opening has some differences from **Fh** (but broadly speaking, similar content), with eighteen measures prior to m. 16. This reflects **Vh** also followed in **Pm1/2**, although in **Pm1** the first two measures have a performance annotation marking a cut. **Ve** also has some different dynamic markings that are noted below where potentially relevant to performance (as in mm. 69–71). **Im1/2** follow **Fh**, but some parts have various performance annotations adding measures equivalent to **Ve**. A second **Im1-HmdOrg** part also reconfigures the opening in response to a red-crayon annotation in Weill’s hand “Tremolo (sicher andere Stimme),” with the sonorities in mm. 1 and 2 conflated

in a single tremolo in one measure with a fermata (in lieu of mm. 1–8), then continuing through m. 14.

Pm2 has the performance annotations “Dance starts” at m. 16, and “Maypole” at m. 43, perhaps in Engel’s hand (and compare the stage directions). **Pm1/2** (but not **Im1/2**) lack mm. 71–86; in **Ve**, the repeat of mm. 71–78 is marked “Repeat several times.” In **Fh**, mm. 87–94 have performance annotations in pencil suggesting that Tpt 1 and Bjo may have been deleted (with Tpt 1 starting again at the end of m. 94). However, **Im1/2-Tpt 1** include the passage (**Im1/2-Bjo** do not survive), and there seems no good reason to exclude either part unless there is a need to thin out the orchestration so the voices can be heard better. Likewise, **Fh**, Cl, ASax, 94/2–110/1 contain similar annotations in pencil suggesting that these parts may also have been deleted (followed in **Im1-Cl** though not **Im1-ASax**), but there seems no good reason for it. **Fh**, 95/2 has a performance annotation in pencil (of uncertain date) for an *accelerando*.

There is no information in **Fh** on how to coordinate with the music the stage action and the spoken texts. The Edition takes the American Commander’s “General Johnny Johnson” at m. 65 from **Ve**, but **Ve** has a different solution for the subsequent action and text—see the Edition’s onpage footnote—that does not fit the thicker scoring in **Fh** and therefore cannot be adopted here; the Edition’s placing of spoken dialogue in the fermatas in mm. 70 and 86 has no foundation in any source, but it makes sense. **Ve** ends the number with a silent measure and cues the Chief’s “What time is it?”

1–15	Perc	Im1 has performance annotation adding BsDr to the first beat of each measure.
8–13	Cl, ASax, Tbn, Vc	Edition standardizes the dynamic and articulation markings. Fh marks the flourishes inconsistently with or without a crescendo hairpin, with or without a staccato mark on the final note, and with the final note inside or outside the slur. However, Fh is clear on the introduction of the accents in m. 12 (it has iteration sign for m. 13).
8.6	ASax	Edition adds ♯ for G♯4 to match Cl, Vc.
9/2	Vc	Edition takes quarter rest from Im2 . It is missing in Fh .
14.4	ASax	Edition adds ♯ for G♯5 to match Vn. It is added by performance annotation in Im1 copied into first layer of Im2 . Fh marks G♯5 at 15.4.
17	HmdOrg	Edition adds accents to match Bjo.
23	Vc	Edition adds accents to match Bjo, HmdOrg.
24	ALL	Edition restores time signature ♩ following most parts in Im1/2 , and also Ve . Fh has ♩ .
25, 27	Cl, ASax, Vn	Edition adds staccato marks to tenuto marks to match mm. 17, 19. Weill appears to intend a distinction from the tenuto mark on its own as in, say, mm. 22–23.
27.3	Cl	Edition adds <i>f</i> to match prevailing dynamic.
28–32.1	Cl, Vn	Edition takes the slurs mostly from Ve . Fh , Cl has one slur per measure (but not over the barline); Vn has the same slur per measure, but also has in pencil subsidiary slurs from each eighth note to dotted quarter note, paralleling the slurs across the barline in Vc, HmdOrg (l.h.). Im1-Vn has just these subsidiary slurs. In Ve , Weill appears to have decided on a simpler representation of the (sub)phrasing across the beat as in the Edition (save that Ve does not extend the slur across the barline from mm. 31–32). Edition also adds tenuto mark to 28.1 consequent upon this revision.
28.1	HmdOrg, l.h.	Edition changes G2 to E2 to match Vc, Bjo. Fh is followed by Im1/2 , but has no equivalent in Pm1/2 , Ve .
37.2	ASax	Edition changes D♯5 to C♯5 to match Bjo, HmdOrg (r.h.).
41–42	Tbn	Edition adopts revision (presumably by Weill) in ink in Fh . Fh originally had Tbn double HmdOrg, l.h. an octave higher, followed by Im1/2 .
44/2	Vc	Edition changes tenuto mark to accent to match Cl.
45.5	Cl, Vc	Edition takes (sounding) B♭s from 43.5, 44.5. Fh lacks accidentals at 45.5, and the prior ones are later additions in pencil.
46/2	Tbn, HmdOrg (l.h.)	Edition adds staccato marks to match Tpt 1–2, HmdOrg (r.h.).

46.6	Vc	Edition adds staccato mark to match Cl.
47.2	Tpt 1	Edition adds ♯ for G♯4 to match HmdOrg, r.h.
49–50.1	Vc	Edition adds accents to match Tpt 1 (compare mm. 51–52, Vc).
50.2	Perc	Edition adds <i>f</i> to match prevailing dynamic.
50.3–5	Tpt 1, Vc	Pm1/2 , Ve have triplet (sounding) G–B♭–D (i.e., different from m. 48), which appears to be a relic of the draft in Dh , and of Vh . However, Fh , Im1/2 are clear.
51–52	Tpt 2	Edition takes music from Im1/2 to match mm. 49–50. Fh has nothing here; presumably an iteration sign is missing.
53.1	Tpt 1, Vc	Edition adds staccato mark to match Cl, ASax, Vn at 53/2.
53.2	Vn	Edition adds <i>f</i> to match prevailing dynamic.
55.1	Tpt 1	Edition adds staccato mark to match prior measures.
55/2–56/2	Vc, Perc, HmdOrg	Edition adds crescendo hairpin to match other parts. It is present by performance annotation in Im1-Perc .
65.4, 66.4	Tpt 2	Edition takes missing ♯ for G♯4 from Pm1/2 , Ve (compare no. 30, m. 100, where the accidental is present in Fh).
69–71	ALL	Ve has a diminuendo hairpin to <i>p</i> at the end of m. 69, then another to <i>ppp</i> at 71/1, which allows for a different handling of the action and spoken text (see the onpage footnote).
70	ALL	Edition adds fermata and also adopts revisions by Weill in Fh . Fh , Tbn originally had the same as in m. 69 (Ve follows), but Weill then canceled the F♯3–E♭3 and probably the D3. Weill added the Cym crash at 70.2 to Fh in pencil (it is not present in Im1/2), and a further annotation in red crayon marks a break after 70/2. These changes seem to have been to allow the sudden stopping of the dance (although Ve marks this, somewhat implausibly, at m. 69) and subsequent stage business (hence the fermata) prior to the resumption of the music.
70	Perc	Im1 (but not Im2) has performance annotation changing Tamb to SnDr here and on.
77.1	Tpt 2	Edition adds ♯ for G♯4 to match HmdOrg, r.h.
77.1	Vn	Edition adds <i>f</i> to match prevailing dynamic.
78/2	Tbn, Vc	Edition changes tenuto mark to staccato mark to match Tpt 1–2.
82.7, 83.5	ASax	Edition adds ♯ for D♯5 to match Vc. It is present in Im1/2 .
83–84	HmdOrg, l.h.	Edition adds articulation marks to match Tbn.
83.2	Cl	Edition adds <i>f</i> and <i>cresc.</i> to match prevailing dynamic.
87 (pick-up)	ASax, Tbn, HmdOrg (r.h.)	Edition adds tenuto mark to match Vc.
87 (pick-up)	VOICES	Edition adds <i>ff</i> to match prevailing dynamic. Ve lacks dynamic.
88.2, 90.2	Tpt 1	Edition takes ♯ for G♯5 from performance annotation in Im1 copied into first layer of Im2 .
89.4	ASax	Edition adds ♯ for C♯6 to match 87.4. It is present in Im1/2 .
90.3	Cl	Edition adds <i>ff</i> to match prevailing dynamic.
90.5	Tbn, Vc	Edition takes accent from Im2-Tbn to match other parts.
94/2	Tpt 1	Im2 has performance annotation for mute.
94.5–6	Cl, HmdOrg (r.h.)	Edition takes staccato marks from Im1/2 . Fh has tenuto marks.
94.5	Vn	Edition adopts apparent revision by Weill in Fh . Fh originally had A(♯)5, but it was changed to F5, i.e., F♯5 by virtue of the key signature. Im1 follows, adding a cautionary accidental. However, F♯5 seems more logical in the harmonic context.
94.7	HmdOrg, l.h.	Edition adds chord. Fh has the chord at 94.1 and two iteration signs, leaving the measure incomplete. Im1/2 add a quarter rest, but Edition presumes a missing iteration sign to match Bjo.
98	ALL	Edition adds articulation marks to match context.
107	ALL	Edition modifies articulation marks. Fh lacks accents at 107.1 for Cl, ASax, Tpt 1–2, Vn, Bjo, Perc, HmdOrg (the other parts are covered by iteration signs). For Tbn, Vc, the iteration sign would prompt accents also at 107.2–4,

although their omission in HmdOrg, l.h. is probably deliberate given the imminent diminuendo.

Edition modifies articulation marks and notation. **Fh** has iteration sign repeating m. 99, but the prevailing context warrants removal of the accents. Edition also notates G#2 as Ab2 to match Tbn, HmdOrg (l.h.).

stopping the offensive: **Tp1** adds “Catch that man!” This is given as a cue for no. 30 in **Ve**. However, the same line appears in the next scene.

“*Still stands thine ancient sacrifice*”: from Rudyard Kipling, *Recessional*.

30. The Battle

Dh includes sketches in 3/4 and 3/8. The title in **Ve**, “The Battle,” though adopted in the Edition, is something of a misnomer, given that the battle that Johnny Johnson is seeking to prevent begins only at the end of the number.

The Edition takes the locations of the cued speech and stage directions from **Ve** (save the repeat of “Send ’em up” in m. 87, which **Ve** omits). **Tt4** omits the Lieutenant’s fourth “Check” (after the Captain’s “Zero hour—0-5-1-0,” which **Tt4** and **Tp1** give as “0-1-5-1-0”); the Edition adds it following **Tp1**. Immediately after the Lieutenant’s “Flares! Flares!” the stage direction in **Tt4** and **Tp1** reads: “The orchestra plays the ‘Democracy March’ *fortissimo*. The lights come up again . . .,” although **Tt4a** has evidence of annotation removing part of the stage direction (and also the exchange “Come on out . . . Kein Krieg mehr!”). The Edition follows **Tt3** in referring to “We’ll all be home for Christmas” from no. 29, which is what appears at the appropriate point in the score (**Tt2** is silent on the issue), The subsequent return of the “Democracy March” is cued in **Tt2–4** after “Kein Krieg mehr!” **Tt4** therefore refers twice to the “Democracy March,” which is an error; at this second point, **Tp1** just has “And now as the orchestra plays, the figures of several German soldiers . . .”

The Edition takes the repeat of mm. 3–18 from **Ve**; it is not present in **Fh** but is marked, albeit incorrectly, by performance annotations in **Pm1/2**, and in some, but not all, parts in **Im2** (but not **Im1**; and some other parts in **Im1/2** add a repeat instead of mm. 27–41). Presumably this was to allow more time for the change of scene. **Ve** marks “Curtain” at m. 23; **Pm1** has a performance annotation “Curtain” at m. 26. Some parts in **Im1** have a performance annotation “Play till curtain opens,” suggesting that the rest of this number was eventually omitted in the Group Theatre production.

Pm1/2 and **Ve** have an additional measure between mm. 31 and 32 (repeating m. 31), but **Pm1** has a performance annotation cutting m. 37 (followed by **Pm2**), therefore producing the same number of measures between mm. 29–41 as **Fh** (but in **Pm1/2**, mm. 36–37, 38–39, 40–41 repeat the prior two-measure groupings). For mm. 56–67, **Pm1/2** and **Ve** handle differently from **Fh** the repeated patterns in Cl 1–2 and Xyl. For mm. 70ff., **Pm1/2** and **Ve** have a C major key signature (therefore with all notes inflected separately); as a result there is no change of key signature in m. 96. From m. 103, **Ve** differs from **Fh** by having the “Democracy March” in double note values (save m. 104); **Pm1** starts similarly but has a performance annotation (followed partly by **Pm2**) reverting to the reading in **Fh**, also with a paste-over in Weill’s hand (in ink) providing the equivalent of mm. 108–11. There is an instrumentation of the ending in **Ve** (not in Weill’s hand), of uncertain date, in WLA, Box 12, Folder 207. At the equivalent of m. 110, **Ve** has the stage direction “March out,” which does not quite square with the text; **Ve** also ends at the equivalent of m. 111, cueing the First Brigadier’s spoken “Catch that man!” to end the number, and omits mm. 112–18 (which are also omitted in Weill’s paste-over in **Pm1**—but not in the original—and in **Pm2**). According to the stage direction in **Tt4** and **Tp1**, a siren needs to be heard followed by stage action, and it is not clear how the continuing dialogue squares with the additional measures in **Fh**. In all these cases, **Im1/2** follow **Fh**, although some parts in **Im1/2** contain performance annotations also cutting mm. 112–18.

For Perc, **Fh** lacks an indication of the instruments, but the parts are notated in the customary positions on the staff for SnDr, Cym, and BsDr, and **Im1/2** use a standard Cym notation when appropriate. **Fh** also applies articulation marks inconsistently to Perc; the Edition standardizes according to the prevailing context.

Weill later reused the opening of this number in his film score for *Salute to France* (1944).

1	ALL	Pm1 has performance annotation copied into first layer of Pm2 providing tempo mark “Vivace”; Ve has “Allegro agitato.”
1–6	HmdOrg	Edition changes accent-staccato marks to accents to match Vn, Vc. Edition takes D ⁴ in 1.2, r.h. from Pm1/2 , Ve . Fh has just a three-note chord, followed in Im1 (but compare 18.2).
7	HmdOrg, l.h.	Edition adds accents to match prior measures.
11–17, 23–25	Tbn	Edition adopts revision in Fh by Weill to change rhythm to match mm. 46–48. Fh originally had Tbn follow Cl 1, etc. However, Weill then simplified each measure as an eighth note and four sixteenth notes, marked separately with staccato dots in mm. 23–25, and with the eighth note tied to the first sixteenth note in mm. 11–17 (but Im1-Tbn has performance annotation copied into first layer of Im2 tying 23.1–2, etc., to match 11.1–2). By m. 46, Weill consistently used a dotted eighth note plus three sixteenth notes, which the Edition prefers throughout.
12–17	HmdOrg	Edition adds staccato marks to match m. 11 (compare mm. 23–25).
17.7	Vc	Fh originally marked C ³ with a #, but an annotation corrects it to C ^{♯3} . Im1/2 has C ^{♯3} . Compare 25.7 (no # in Fh); 48.5 is a different case.
18.1	Bjo	Im1 (Im2-Gtr does not survive) reads the chord as E ⁴ -G ⁴ -B ⁴ . Fh is slightly ambiguous (and see 26.1, 49.1 below), but E ⁴ -G ⁴ -C ⁵ better matches HmdOrg, r.h.
19–20	Tpt 1	Edition takes staccato marks from Im1/2 to match mm. 3–4.
26.1	Bjo	Edition changes top note to C ⁵ to match 18.1. Fh , Im1 have E ⁴ -G ⁴ -B ⁴ .
27/1	Cl 1–2	Edition adds staccato mark to match Vc, HmdOrg (l.h.).
32–67	Perc	Edition adopts annotation in Fh changing B ^{♭4} to A ^{♭4} to match Cl 1. Im1 indicates change with a question mark; Im2 has A ^{♭4} in first layer.
33–41	Cl 1	Fh has performance annotations in red crayon marking an accent in place of the staccato mark on every note that falls on a beat; they are not present in Cl 2, which maintains the staccato marks throughout (as do Im1/2 , Ve). These accents appear intended to facilitate the counting; to enact them would be to spoil the metric shift.
36–37	Vn	Edition merges two slurs to match HmdOrg, r.h. Fh slurs mm. 36 and 37 separately.
42–49	OFF VOICES	Edition takes from Ve the three statements of “Attention!” and then the cue for Johnny Johnson’s entrance; the equivalent stage direction in the Edition is taken from Tp1 . Tt4 has “And now off at the left we hear the singing command ‘Attention,’ then nearer at hand the command repeated. The Captain and the Lieutenant look around . . .” Thus Tt4 prompts just two statements of “Attention,” although a third is provided by the Captain after Johnny’s entrance.
42.2	Vn	Edition takes F ^{♯4} from Im1 to match HmdOrg, r.h. Fh marks F ^{♯4} ; mm. 43–44 have iteration signs repeating m. 42.
48.5	Vc	Edition retains # before C ³ ; the difference from mm. 17, 25 appears intentional and is confirmed by Ve .
49/1	Bjo	Edition changes top note to C ⁵ to match 18.1, 26.1. Fh , Im1 have E ⁴ -G ⁴ -B ⁴ .
49.2–5	Vc	Edition retains staccato marks; the difference from m. 26 appears intentional and is confirmed by Im1/2 .
50.1	Cl 1–2	Edition adds staccato marks to match Vc, HmdOrg (l.h.) at 27.1.
61.2	HmdOrg, r.h.	Edition adds # for F ^{♯4} to match Vn. It is implied in Fh by the F ^{♯4} at 61.3, and is present in Im1 .

62.3–63.2	Vc	Edition enharmonically respells pitches to match HmdOrg, l.h. Fh has D#3–G#3–F#3.
68.1	Cl 2, HmdOrg	Edition changes accent-staccato mark to accent to match other parts.
70	ALL	Edition changes time signature from C to ♩ to match same music in no. 29. Fh , Ve , and most other sources have C , although Im1/2-Tpt1–2 , Im1/2-Tbn , Im1-Vc , Im2-Perc , Im1-HmdOrg have ♩ , and Im2-Cl has performance annotation “in 2.” Pm1/2 , Ve have tempo mark “Allegro giocoso.”
70	Vn	Im1 has performance annotations for mute and “one violin,” with “tutti” at m. 78.
70	Perc	The notation in Fh suggests the lower of the two Ttoms used at the beginning. Edition adds <i>p</i> to match prevailing dynamic.
70.6–7	Vn	Im1 has performance annotation adding slur spanning G4–F#4 (and similarly in m. 71, 72).
73.6	Vc, HmdOrg (l.h.)	Edition reads as A♭2. Fh has no accidental, suggesting that the ♯ from 73.1 is still in force, but does not modify the A♭3 (by virtue of the key signature) at 73/2 in HmdOrg, r.h. Ve does not have the descending scale and therefore offers no assistance.
74	Vn	Im1 has performance annotation marking <i>pizz.</i> (presumably returning to <i>arco</i> at 78/1).
74.2	Perc	Edition adds <i>mf</i> to match prevailing dynamic.
76.4, 77.3	HmdOrg, r.h.	Edition adds ♯s for A♯s. They are prompted by A♯2 at 76.1.
77.2	Cl 1	Edition adds ♯ for B♯4 to match 76.2. It is present by performance annotation in Im1 .
77.3–4	Cl 1	Edition takes staccato marks from Im1/2 to match prior measures.
77.3	Tpt 1	Im2 has performance annotation for cup mute.
77.4, 79.3	Tpt 1	Edition takes ♯ for B♯4 from performance annotations in Im1/2 (compare no. 29, m. 48).
79	Tpt 2, Tbn	Im1 has performance annotation for cup mute, removed at m. 92.
79.2–4	Tpt 1	Pm1/2 , Ve have triplet (sounding) G–B♭–D (i.e., different from m. 77), and likewise for Tbn in mm. 81, 83 (compare no. 29, m. 50). However, Fh , Im1/2 are clear.
81.6, 83.3	Tbn	Edition takes ♯ for A♯3 from Im1/2 (compare no. 29, m. 48).
85.4	Vn	Edition adds ♯ for A♯4 to match prior pattern. It is present in Im1 .
86.1, 87.1	Vc, HmdOrg	Edition takes ♯s for A♯s from Ve . They are necessary despite the subsequent A♭s in Cl 1–2, Tpt 1–2, Tbn (compare no. 29, m. 53).
90–91	Vc	Edition adds articulation marks to match HmdOrg.
90.2	Tpt 1	Edition adds ♯ before A#3 to match Cl, Vn.
91.6	Cl 1–2, Tpt 1, Vn	Edition adds ♯ to (sounding) F#5 to match no. 29, m. 56. Fh , Pm1/2 , Ve have no accidental.
95.4	Tpt 2	Edition changes B♭4 (by virtue of the key signature) to A4. Although Fh is followed by Im1/2 , a sounding A♭4 does not fit the harmony and has no basis in no. 29.
98.1–2	Tpt 1–2	Edition changes staccato marks to slur to match Cl 1–2, Vn; the difference from no. 29, m. 63 appears intentional.
99	Bjo	While it might seem tempting to change the B4 at 99.1 to C5 (moving to B4 at 99.2) so as to fit the harmony, Fh , Im1-Gtr are clear (compare no. 29, m. 94).
99.1–2	Vc, Bjo, HmdOrg	Edition adds articulation marks to match other parts.
107–8	Vn, Vc, HmdOrg	Edition adds staccato marks to match prior measures.
107	Perc	Edition adds staccato marks to match prior measures.
108/2	Vn, HmdOrg (r.h.)	The difference between the two parts (and also from m. 106) makes sense to avoid octave doubling between HmdOrg, r.h. and l.h.
109.1–110.1	Tbn	Edition takes accents from Im1/2 to match context.
111.1	Perc	Edition retains G4, despite the difference from Cl 1 and the dissonance that results; it is clear in Fh and Im1/2 , and there is no single and easily reachable alternative.

then the battle begins, with the music in the orchestra portraying its fury and violence: **Tt4** cues “Curtain”; Edition follows **Tp1**. **Pm1** has performance annotation “At blackout continue battle music till pit flash: segue,” suggesting that some part of no. 30 was used in the Group Theatre production to cover the change of scene; performance annotations in **Im1/2** also indicate a repeat on cue of no. 30 from m. 27 (presumably, to m. 68), probably for a similar purpose. However, performance annotations in **Pm2** for no. 31 have “Begin on blackout of preceding scene” and “Cue: Fire!”; similar cues appear in some parts in **Im1** (e.g., **Tpt 2**). This contradicts the stage direction as accommodated by **Pm1**, but makes more sense in terms of the dramatic flow assuming that the scene-change can be done quickly.

“There’s many a mangled body, a blanket for their shroud”: from *The Rebel Soldier*, an anonymous poem from the American Civil War.

31. In Time of War and Tumults

Dh is a draft (titled “Prayer”) up to m. 41, in A minor/C major (also the key of **Ve**), with the English text, and a fragment of the German (“bewahre u. er[rette?] uns”). **Tt2–4** and **Tp1** give only the English text. **Fh** has the vocal line up to 25/3 (but mm. 24–25 are a tone higher); it has no text, although the rhythms match the English words. **Ve** (following **Vm2**) has a complete vocal line for the American and German Priests on two separate staves (to allow for rhythmic variants), although only the English text is underlaid. For the vocal lines, the Edition follows **Ve** save where noted below. **Vm2** also has performance annotations from m. 20 alternating solo and chorus (mm. 20–22, chorus; mm. 24–27, solo; mm. 28–29, chorus; mm. 33–34, solo; mm. 35–36, chorus; mm. 37–40, solo; mm. 41–45, chorus).

“In Time of War and Tumults” is one of the “Prayers and Thanksgivings upon Several Occasions” from the Anglican *Book of Common Prayer*. In his working script for the 1971 production (in UNC/PG, Folder 3071), Green identified the text as coming from the *Book of Common Prayer, and Administration of the Sacraments and Other Rites and Ceremonies of the Church According to the Use of the Protestant Episcopal Church in the United States of America* (New York: American Prayer Book Fund, 1894; i.e., following the 1892 revision of the BCP), p. 40, although the text there begins “O almighty God . . .” In this script, Green also provided a German text which he said he had taken (but somewhat inaccurately, it turns out) from *Deutsches Ritual: Gottesdienst-Ordnung für deutsche Gemeinden der protestantisch-bischöflichen Kirche in den Vereinigten Staaten von Amerika, mit bischöflicher Genehmigung* (New York: James Pott & Co., 1884), p. 55; this was also included in the 1971 edition of the text of *Johnny Johnson*. A different German text was used on the 1956 recording but it is no option for the Edition: it appears to be a literal *ad hoc* translation, spoken mostly between the lines of the (mostly spoken) English prayer.

This 1884 German text adopted in the 1971 edition of *Johnny Johnson* is not an exact translation of the English BCP text (whether the post-1892 version or an earlier one; compare their beginnings), but it fits the vocal line in **Ve** for the German Priest up to m. 40 (with the modification noted below for m. 39), with only the slight difficulty that the 1884 “Herr Himmels” (followed here) should properly be “Herr des Himmels” (as was printed in the 1971 edition). However, it does not fit the rest: for mm. 41–44, the vocal line for the German Priest in **Ve** allows only for a German translation of the 1892 revision of the BCP, of which a parallel English–German text was published in New York by the Bible and Common Prayer Book Society that same year: “durch das Verdienst Deines Sohnes Jesu Christi unsers Herrn” (the 1884 version has “durch Deinen Sohn, Jesum Christum, unsern Herrn”). The 1892 ending is adopted in the Edition. However, its beginning does not fit **Ve** (it starts: “O allmächtiger Gott, erhabener Beherrscher aller Dinge, unter dessen gewaltige Hand alle Kreatur sich beugen muß; der Du die Sünder richtest mit Gerechtigkeit, aber auch Dich erbarmest über die wahrhaft Bußfertigen . . .”). Therefore the German text is a conflation of two versions nowhere else conjoined.

There is no indication in either **Fh** or **Ve** of how the eight scenic “flashes” are coordinated with the music, although clearly they should be. At the equivalent of 40/2 in **Vm2** (see Plate 6), there is a note in what seems to be Lehman Engel’s hand: “In the N.Y. production, a pause was made here while the tympani [replaced by “muffled drum”] rolled quietly on B \flat . During this period, ‘Johnny’ rushed in and found the dying Johann. As Johann dies the soldiers advance asking ‘Are you Johnny Johnson? etc.’ On Johnny’s cue ‘I was Johnny Johnson’ this music is resumed,” leading to the further note at m. 45 “and Act II ended here.” This reflects the reading in **Tt3**, and while it certainly served to shorten the end of Act II, it was no doubt also consequent upon the Group Theatre’s omission of “Song of the Goddess” (no. 17; reprised in no. 33) in I.vi. This ending is also supported by performance annotations in **Pm1** and **Im1** which mark a break after 40/2 (and **Im1-Perc** adds a BsDr roll), picking up again from 40/3 at the cue “We arrest you.” Here, then, the final “flash” of Act II, Scene vii is extended to include Scene viii (minus no. 32) prior to the completion of no. 31, which then ends the act (therefore omitting II.ix). Weill then added to **Im1** in his own hand parts for Cl, ASax, Vn, and Vc for mm. 40–45 (doubling the parts already written and allowing the act to end with a full scoring) with the cue “After the Bass Drum roll.” This reading provides a viable performance alternative if a production wishes to omit II.ix; the additional parts added by Weill to **Im1** are given in cue-size notation in the Edition.

Pm1 and **Vm2** (followed by **Ve**) have some harmonic differences from **Fh** in mm. 6–7 and 12 that cannot always be reconciled with it, and also have a number of errors; **Im1/2**, however, follow **Fh**. The shift from **C** to 3/4 in m. 29 is present in **Fh**, **Pm1**, and **Im1/2**, but not in **Vm2** or **Ve**.

Fh does not specify Gtr or Bjo (save by implication, with Bjo maintained from no. 30), and **Im1/2-Gtr** do not survive. The Edition assumes Bjo given that the part serves mainly to provide percussive effects (and Bjo continues in no. 33).

8	HmdOrg, l.h.	Edition adds \flat for D \flat 4 at 8.1, and \natural for D \natural 3 at 8.3, in both cases to match HmdOrg, r.h.
8/3	Tpt 2	Edition changes D5 to E5 (doubling Tpt 1). Fh repeats 8/1, but this is implausible (compare 8/1 and 8/3, Vc), and Ve confirms that Weill intended a more consonant sonority for the second half of the measure.
11.1–2	GER PRST	Edition changes two quarter notes to two eighth notes. The obvious error in Ve (but not Vm2), where two flags or a beam are missing, may reflect uncertainty over the text underlay in terms of whether these notes have two syllables (so, flagged separately) or one (so, beamed).
12	PRSTS	Fh has half note.
24.4	GER PRST	Edition changes eighth note to quarter note. This is clearly a misprint in Ve (Vm2 is correct).
25.3	AM PRST	Fh has quarter note.
39	GER PRST	Edition adds 39.2–3 to match American Priest. Vm2 , Ve begin at 39.4, which would allow only the text “der Du allenthalben Sieg verleiht.”
39.1	Tpt 1–2, Tbn	Edition adds staccato mark to match 37.1.
40.2–41.1	Cl, ASax, Vn, Vc	Edition changes accents (adopted by Weill in his addition to Im1) to tenuto marks to match Tpt 1–2, Tbn, HmdOrg.
41.3	PRSTS	Edition changes dynamic to match context. Ve marks <i>f</i> .
42/1	AM PRST	Edition takes “merits” from BCP. Tt2–4 , Tp1 , Vm2 have “merit.” Ve has “mercy,” which appears to be a slip (and is at odds with the German “Verdienst”).
44/3	Tpt 2, HmdOrg (l.h.)	Edition adds accents to match other parts.
44/3–4	Vn	Edition adds accents to lower voice to match other parts.

from burning gas as they die: **Tp1** has “from burning gas, clasping the hand of friendship as they die.”

“*Dulce et decorum est pro patria mori*”: Horace, *Odes*, iii: 2.13, which also features prominently in Wilfred Owen’s famous anti-war poem *Dulce et decorum est* (1917).

32. In No-man’s-land

In **Fh** (followed by **Pm1/2**), no. 32 runs directly from no. 31, with no new time signature (so the **C** of no. 31 still applies, as is restated in **Ve**). In **Ve**, a version of this music was also used for the revised ending to no. 18 (“Song of the Wounded Frenchmen”; see above), and as there, **Ve** follows **Fh** for the clarinet parts but has the bass beginning with a C2-G2-C3 pedal (and with an additional measure prior to the entry of the clarinets) and has other differences in the harmony, although the number ends in E♭ minor as in **Fh**; this is also reflected in performance annotations to the beginning of no. 32 in **Im1-Vc** (but no other parts). This is probably a result of the transposition in **Ve** of no. 31 to A minor/C major, whereas **Fh** continues in the same “key” as its version of no. 31 (in G minor/B♭ major). **Ve** also extends m. 3 to two measures. **Vm2** for no. 31 (see Plate 6) has a rather strange version of no. 32 leading to an even stranger version of the beginning of no. 33 (in E♭ major), but **Pm2** follows **Fh**.

Ve ends at m. 12 with a fermata and the cue “Are you Johnny Johnson?” etc.,” over a sustained C4 (compare the original ending of no. 28 in **Fh**). This allows for the continuation of the dialogue in II.viii prior to no. 33. The C4 is tied over to the beginning of no. 33 and then is picked up by the Bjo upbeat to “Johnny’s Song.” However, **Fh** is clear on the silent 13/1–3, with the upbeat to no. 33 as 13/4. In all these cases, **Im1/2** follow **Fh**.

1	ALL	Ve has tempo mark “Molto sostenuto (like a funeral march).”
6.4–7.2	Vc	Edition takes slur from Im1/2 to match prior measures.

Two hundred thousand men, five hundred thousand men, a million men: **Tp1** has “Two hundred thousand dead, five hundred thousand dead, a million dead.”

“*Hail Mary, full of grace*”: Christian prayer (based on Luke 1:28). **Tt4a** has a penciled cut removing this entire scene.

A bluff overlooking the entrance: **Tp1** has “A prospect looking out upon the entrance . . .”

pass out at the right without stopping: **Tp1** has “pass out at the right and disappear into a great engulfing shadow without stopping.”

33. Johnny’s Homecoming: Reminiscence

In **Fh** (followed by **Pm1/2**), no. 33 runs directly from no. 32 (and the Bjo upbeat is no. 32, 13/4), with no new time signature. Therefore the **C** of no. 31 still applies; even though “Johnny’s Song” has previously been presented in **C** (see nos. 5, 16), the tempo marking here is slower and **HmdOrg** has more to do in each measure (and compare no. 39). **Ve** does something similar to **Fh**, also with no new time signature, and has mm. 1–14 with somewhat different harmony, then a different cadential passage (six measures) for what it cues as the “End of Act II,” therefore omitting the partial instrumental reprise of “Song of the Goddess.” While this may reflect the Group Theatre’s omission of II.ix (see the Critical Notes for no. 31, above)—itself perhaps consequent upon the Group Theatre’s eventual omission of “Song of the Goddess” (no. 17) in I.vi—

it is hard to see what purpose is served by just this instrumental version of “Johnny’s Song” save to play out the act. **Pm1/2** and **Im1/2** follow **Fh**, although performance annotations mark various cuts in line with decisions about whether or not to stage this scene.

Fh, Perc lacks an indication of the upper instrument (BsDr continues from no. 32, and the middle part has cross-head notation for Cym), but SnDr is inevitable. For 19/1, 20/1, etc., **Pm1/2** gives D-minor chords, but Tpt 2 is clear in **Fh** and is followed in **Im1/2**.

1	ALL	Pm2 has tempo mark “Mod[era]to tranquillo”; Ve has “Moderato assai.”
1.5	Bjo	Edition adds tenuto mark to match m. 9, Vn.
7.1	Vc, HmdOrg (l.h.)	The Eb3 is marked deliberately in Fh , despite the Eb3 in no. 16, m. 7 (compare no. 5, m. 7; no. 39, m. 9).
8.3	Vn	Im1 has performance annotations marking “solo” and an octave higher.
12.1	HmdOrg, r.h.	Edition changes D4 half note to dotted half note to match m. 14.
18.2	Vc	Edition takes quarter rest from Im1/2 . Fh has evidence of revision in this measure and appears to leave just 18.1 and a half rest with a fermata. Im1/2 interpreted Fh as omitting a quarter rest for 18.2 rather than continuing Vc as in m. 17.
19	ALL	Pm1/2 have tempo mark “Meno mosso.”
21–24	Cl, ASax, Tpt 1–2, Tbn	Edition adds tenuto marks. Fh , ASax, Tpt 1–2, Tbn have iteration signs for mm. 21–22 (repeating mm. 19–20) which therefore repeats the tenuto marks. All others here are editorial.
39–47	HmdOrg, l.h.	Edition adds arpeggio marks to match prior measures.

A copyist’s annotation in **Pm1** suggests that a partial repeat of no. 26 (mm. 49ff.) was used as entr’acte music, at least for the Group Theatre production; this is also reflected in performance annotations and some copying in **Im1/2**.


“Is there no balm in Gilead? Is there no physician there?” Jeremiah 8:22.

34. The Psychiatry Song (Dr. Mahodan’s Song)

Dh includes various sketches. **Tt2** has the stenographer and an assistant join in the final two lines of each stanza. **Pm1/2** do not survive (save a possible part of **Pm2** covering mm. 79–end). **Ve** has some minor harmonic and rhythmic differences in the accompaniment. For mm. 79–89, the Edition does not seek to reconcile the “straight” rhythmic notation in the vocal line (following **Ve**) with the “swung” foxtrot patterns in the accompaniment; however, the dotted rhythms in the vocal line in mm. 90–93 are present in **Ve**.

Fh notates mm. 1–40, HmdOrg in two ways: (1) from mm. 1–20, l.h. and r.h. parts on a single staff (the lower, in bass clef) with rests; (2) from m. 21ff., on two staves as a continuous pattern. The Edition adopts the second form of notation throughout. In m. 1, Weill’s marking is “Like Negro-Drums.” For HmdOrg, mm. 79ff., it is unclear what the indication “Jazz” in **Fh** (in parentheses) means in terms of registration. The figuration might also seem more typical of Pno (compare nos. 5, 16). However, there are no performance annotations in **Fh** or **Im1/2** to suggest a shift from HmdOrg.

For Perc, **Fh** lacks cue for BsDr at mm. 63 and 85, but the part is notated in the customary position on the staff for it. The Db5 in mm. 71–78 is marked by Weill “Church-Bell,” for which the Edition assumes Chm.

1	ALL	Ve has tempo mark “Allegro moderato.”
5–20	HmdOrg	Edition adds staccato marks to maintain the pattern.
9–10	HmdOrg, l.h.	Edition takes rhythm from Ve . Fh has  , but this is an odd departure from the prior pattern; m. 10 has an iteration sign.

10.4–11	DR MHDN	Edition takes spelling of “possest” from Tt2/3 to retain Green’s archaic choice (which also rhymes with “best”). Ve has “po[s]sessed.”
24	Tpt 1	Im1 has performance annotation for cup mute (despite the instruction in Fh for mute for mm. 82–90).
24.2–26.1, 26.2–28.1	Tpt 1	Edition adds slurs to match ASax. Some version of them is present in Im1/2 .
25	Tpt 2	Im1 has performance annotation for solo-tone mute, copied into first layer of Im2 .
30.1–2	DR MHDN	Edition takes two eighth notes from ASax, Tpt 1. Ve has dotted eighth note and sixteenth note (compare 29.1–2), but makes a clear difference in the instrumentation (compare m. 68).
31.1–32.1	ALL	Ve has crescendo hairpin in voice and accompaniment.
39–40	BsCl	Edition adds tenuto marks to match Vn in mm. 77–78.
41	ALL	Edition takes tempo mark from Ve . Fh has no marking.
54–55	DR MHDN	Tt2 has “Of Jesus Christ”; Tt4 has “Of all the saints.” Edition follows Ve , which is also the reading in Tt3 , Tp1 . Green seems to have become increasingly nervous about offending religious sensibilities (compare his revision in favor of St. Francis of Assisi, noted below).
63/2, 67/2	Vc, Gtr	Edition adds ♯ for G♯ to match Tpt 1. It is present by performance annotation in Im1-Vc , but not Im1/2-Gtr .
67.1–2	DR MHDN	Edition takes dotted eighth note and sixteenth note from Cl (and compare m. 29). Ve has two eighth notes in the vocal line and accompaniment.
69–70	ALL	Edition revises Tbn, Vc, Gtr to provide a reading closer to mm. 31–32. Fh is confused: Tbn lacks ♯ for D♯3 at 69/2, but ♯ is present in Ve ; Vc has (m. 69) D♭3–F3–A♭3–F3 in dotted rhythms as prior measures, and (m. 70) a D♭3 quarter note (not followed by a rest); Gtr has D♭3 at 69/1 but an ambiguous D♭4 or E♭4 at 70/1 (Im1/2-Gtr read it as D♭4; additional chord symbols in Im1/2-Gtr indicate A♭7, [F]dim, A♭7). However, Im1-Vc has performance annotation to match Tbn (but missing the ♯), which is followed in the Edition (for mm. 69–70, Im2-Vc has eighth-note A♭3, eighth rest, eighth-note D♯3, eighth rest, eighth-note E♭3, eighth rest, eighth-note A♭2, eighth rest). Fh (but not Im1/2) also has performance annotations marking fermatas for Cl, Tpt 1–2, Tbn at 69/1, 69/2, 70/1, and also changing the parts as follows: Cl to A♭4; Tpt 1 to F4; Tpt 2 to A♭3; Tbn to C3. None of this makes much sense; nor is it supported by Ve .
69.1–70.1	ALL	Ve has crescendo hairpin in voice and accompaniment.
73–74	Vn	Edition extends slur to 74.1; Fh ends slur at 73.2 (although slightly after the notehead), followed by Im1 .
79	ALL	Ve has tempo mark “Slow foxtrot.”
81–82	Vn, Vc	Edition adds staccato marks in m. 81 (Fh has staccato marks in 82/1) and tenuto mark at 82/2 all to match mm. 79–80.
82	Tpt 1–2, Tbn	Edition takes the instruction for mute from Fh , but there is no indication when to remove it. Edition assumes that mutes come off at the end of m. 94, which for Tpt 1–2 is supported by performance annotations in Im1 copied into first layer of Im2 .
84–88	Vn	Im1 has performance annotations adding slurs pairing each sixteenth note with its successor save where both notes are the same pitch.
84.4	Cl	Edition adds <i>mf</i> to match prevailing dynamic.
85.6–7	Vc	Edition takes E♯3 from performance annotation in Im1 (as F♭3, but E♯3 matches the notation in Gtr, Pno) copied into first layer of Im2 . Fh has iteration sign repeating 85.1–4, but Im1/2 write out the repetition.
86.1	ASax	Edition reads as B♭5; Fh is ambiguous in terms of whether A5 or B♭5, but a sounding D♭ is present in Dh (and compare m. 54).
86/2, 87/2	Cl, Tpt 1–2	Edition adds staccato marks to match m. 85.
88	ALL	Ve has crescendo hairpin in voice and accompaniment.
89	DR MHDN	The different rhythm compared with the accompaniment is clear in Ve .

90/2	ALL	Ve has tempo mark “Poco più mosso” (canceled at m. 95).
92/2–93/2	DR MHDN	Edition takes text (“Of mental pain that drives men nuts”) from Tt4 , Tp1 . Ve has “Of mental pains that drive men nuts,” which renders the syntax obscure.
93–94	ALL	Most parts in Im1 and some in Im2 have performance annotations marking <i>rit.</i>
94	ALL	Fh , Im1 have performance annotations marking a break between the third and fourth quarter-notes of m. 94, suggesting a new start for Tpt 1–2, Tbn. This is supported by performance annotations in Im1-Perc , -HmdOrg which remove the last quarter-note of m. 94. For Tpt 1–2, Tbn, Edition moves <i>p</i> from 95/1 and adds slurs across the barline to match mm. 96–97.
94.4	Tbn	Edition takes ♯ for A♯3 from performance annotation in Im1 .
95	ALL	Ve marks “A tempo” and changes key signature to B♭ major.
96.2–97.1, 98.2–99.1	Vc, HmdOrg (l.h.)	Edition adds slurs to match ASax, Tpt 1–2.
96.4	Gtr	Edition changes top note of chord from F♯5 to F#5 to match harmony. Fh has iteration sign for 96.3–4 repeating 96.1–2.
97.2–98.3	HmdOrg, r.h.	Edition adds upper slurs to maintain the pattern.
98.1	ASax	Edition adds ♯ for E♯4 to match other parts. It is present by performance annotation in Im1 copied into first layer of Im2 .
99/2	Tpt 1	Edition reads as C5. In Fh , the note is ambiguously positioned such that it might be D5, but Im1/2 (and the vocal line in Ve) is clear on sounding B♭.
100	ALL	Ve marks <i>allargando</i> beginning with last quarter note.
100.1	Vn	Edition adds ♯ for G♯4 to match Tpt 2. It is present by performance annotation in Im1 .
100.4	Gtr	Edition takes chord from Im1/2 . Fh omits fourth quarter note.
101–102	Cl, ASax	Edition removes phrase mark spanning m. 101 (perhaps extending to m. 102, which comes after a system break in Fh) to match Vn, Vc. It is not present in Im1/2 .
101/2	Tbn, Gtr	Edition adds ♯ for G♯4 to match other parts. It is present by performance annotation in Im1-Tbn .
101.8–102.3	Cl, ASax, Vn, Vc	Edition takes slurs spanning 101.8–102.1, 102.2–3 from Im1-Vn , -Vc (Im2-Vc follows) to continue the prior pattern. Fh appears to suggest a slur spanning 101.8–102.2, followed in Im1-Cl , -ASax (Im2-Cl follows).
103	Cym	Fh has accent and fermata for quarter note (cross-head notation) at 103.2, but then no rest (leaving the measure incomplete). Im1 leaves the fermata and adds half rest also with fermata. Im2 deletes quarter rest at 103.1, adds tremolo slashes to quarter note (cross-head notation), and adds quarter and half rests. Probably Cym is meant to ring, as the deliberate difference of Bjo notation suggests (here Weill placed accent on 103.2 and fermata on half rest).
103.1	Tbn, HmdOrg	Edition adds accent to match Tpt 1–2. It is present in Im1-Tbn .

my monograph on Jesus: This is the reading also in **Tt2**, **Tp1**. **Tt3** has “my monograph on St. Francis of Assisi . . .”; the same appears in a side for Dr. Mahodan in **Tt-misc**.

Mr.—er—? **Tp1** adds stage direction “He consults a clipping.”

in some circles: **Tp1** has “in military circles.”

Mr. Mahodan: **Tt4** has “Mr Johnson.” Edition follows **Tt3**, **Tp1** to make the joke. The end of the scene in **Tt2** is somewhat different.

Blackout: Edition follows **Tp1**; **Tt4** has “Curtain.”

35. Interlude after Act III, Scene i

Im1/2 each contain two separate pieces labeled “Interlude after Dr. Mahodan’s Song” to cover the change of scene, one the first section of “Farewell, Goodbye” (appendix item A15, mm. 1–25), and the other the final part of “Oh the Rio Grande” (no. 20, 34/4–51). **Pm2** has the latter (just the melody line). No scene-change music is provided in **Fh** and **Ve**, although clearly some is needed. For productions that choose to insert “Farewell, Goodbye” in Act I, Scenes ii or v, there is some point in using a reprise here given that Minny Belle has once more, and finally, separated from Johnny. However, and absent that insertion, “Oh the Rio Grande” makes more sense and is adopted in the Edition.

For Critical Notes, see no. 20, above (no. 35, mm. 1–17 are the same as no. 20, mm. 35–51). **Im1/2** have all parts, not just ASax, begin on the upbeat, but this is inconvenient (and may have been just the result of mechanical copying), and it appears to have been canceled by a performance annotation at least in **Im1-Tpt1**. The **Im1/2** trumpet parts suggest that there may have been some revision to give the melody to Tpt 1 instead of, or in addition to, ASax, but this is not adopted in the Edition.

“*Out of the mouth of babes and sucklings*”: **Tt4** has “suckling”; **Tp1** has “mouths.” Edition follows Psalms 8:2; Matthew 21:6.

Adelphi Debating Society: See the note, above, concerning the reference in I.ii.

who resembles a certain late Vice-President of the United States: Vice-President Thomas R. Marshall.

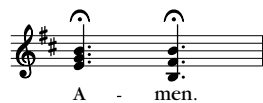
This scene satirizes the 1919 U.S. Senate debates on the League of Nations. Well-known opponents of the League caricatured by Green include Senators William E. Borah (Idaho), Henry Cabot Lodge (Massachusetts), Hiram W. Johnson (California), and James A. Reed (Missouri), and possibly George Harvey, the editor and diplomat. “Dr. Frewd,” is clearly Freud; “Brother Theodore” is President Theodore Roosevelt; “Brother Claude” may be Senator Claude Swanson (Virginia), who supported the League. According to the cast list in **Tt1**, the original plan for the inmates of the House of Balm included Napoleon, Washington, two capitalists, and an “ace”; this had changed to the present scheme by **Tt2**.

a pale-faced clerk-type of man: This is the Secretary, although the librettos inconsistently adopt “Clerk” at various different points in the scene.

36. Asylum Chorus

Dh is a sketch of a version in D major. In a recorded interview (8 February 1974) with his secretary Rhoda Wynn (Southern Oral History Program Collection, University of North Carolina at Chapel Hill), Green suggested that he had sung for Weill the hymn “Blest Be the Tie that Binds,” which has some textual similarities to the present number (“Blest be the tie that binds / Our hearts in Christian love; / The fellowship our spirit finds / Is like to that above”), and that Weill somehow processed its music (presumably, the tune “Dennis,” in 3/4, although there are few obvious similarities). **Pm1/2**, **Vm2**, and **Ve** have significant differences in the harmonization, especially at the beginning (for example, mm. 1–4/1, HmdOrg, l.h. is a fifth lower, and likewise in mm. 13–16). **Tt4a** has a penciled cut removing the second stanza, which is also reflected in performance annotations in some parts in **Im2**. The presence of both **Vm2** and **Pm2** may reflect the subsequent use of this music toward the end of the scene (see below).

A performance annotation in **Pm1** provides the plagal-cadence “Amen” that is required by the text:



Pm2, in contrast, has a performance annotation for two B-minor chords at the end.

The slurring is inconsistent within and between **Fh** and **Ve**; the Edition follows **Fh** for HmdOrg, mm. 16–24 (with the addition of a slur in l.h. from 20.4–21.1), and uses this as a model for the rest. For 1/2 and 3/2, **Fh** keeps the slur within the measure; the Edition follows **Ve** (and **Fh**, mm. 13, 15, Cl 1–2).

For HmdOrg, **Fh** gives the initial registration “Oboe”; in m. 16, the registration is “Oboe” for the upper staff and “Bassoon” for the lower one. The Edition assumes that this oboe/bassoon registration applies throughout.

1	ALL	Vm2, Ve have tempo mark “Andantino.” Ve marks accompaniment <i>dolce</i> .
12/1–2	Vn, Gtr	Edition adds tie to match other parts. It is present in Im1-Vn .
23/2	ALL	Edition takes <i>rit.</i> from Pm1/2, Vm2, Ve .
24	HmdOrg, l.h.	Edition changes top note (B2) from ♮ to ♭ to fill out the measure.

I stand corrected, sir: **Tt4a** has a penciled cut removing the rest of Dr Frewd’s speech and the subsequent dialogue, resuming at Johnny’s “You all honor me a lot . . .”

I thought he’d lost his voice: **Tt4a** has a penciled cut removing this speech and the subsequent dialogue, resuming at the Secretary’s “Brother Hiram.”

me and my stick: A reference to Theodore Roosevelt’s famous admonition to “Speak softly and carry a big stick.”

with a bang: **Tt4** has “with a bag.” Edition follows **Tp1**.

to keep to ourselves, aloof and inviolable: **Tp1** has “to keep ourselves aloof and inviolable . . .”

As Johnny says, don’t chew your tobacco twice: **Tt4a** has a penciled cut removing this quip and the subsequent dialogue, resuming with Brother Thomas’s “It is obvious that a majority . . .”

In time of peace, prepare for war: a stock quotation commonly misattributed to Publius Flavius Vegetius Renatus’ *Epitoma rei militaris*, and often cited as used by George Washington.

Article Nineteen, Section six: **Tt4a** has a penciled cut removing this speech.

Now our constitution shows: **Tt4a** has a penciled cut removing this sentence.

What do you say, Henry: **Tt4a** has a penciled cut removing this sentence and the subsequent dialogue, resuming at Johnny’s “And besides, if we don’t take up these big problems . . .”

Then Dr. Frewd: From here on, **Tt4** (but not **Tp1**) styles him “Freud.”

And he’s a millionaire: **Tt4a** has a penciled cut removing this sentence and the subsequent dialogue, resuming at Dr Frewd’s “Hurrah for peace!”

37. A Hymn to Peace

Dh includes two sketches in E minor; **Vh** and **Ve** are in F minor. The number is not present in **Fh**, presumably because it is purely vocal; nor (inevitably) is it present in **Im1/2**. The Edition is based on **Ve**, although the tempo mark (lacking in **Ve**) is taken from **Vh**. For mm. 17–19, **Ve** (but not **Vh**) gives Voice 3 “we shall sing” (three times); the Edition modifies to match the text elsewhere.

A gentle and sleepy requiem is heard playing: Performance annotations in **Pm1** and **Im1** (at the end of no. 36) suggest that the “sleepy requiem” may have been an instrumental repeat of “Asylum Chorus” (no. 36), cued to end at “share” (i.e., the end of Thomas’s mumbling in the following dialogue). This may have been on **HmdOrg** only, i.e., mm. 1–4, then 17 (and its upbeat) to the end. Performance annotations in **Im2** suggest something similar, but repeating no. 36, mm. 1–16 (or perhaps starting at the upbeat to m. 5).

Crystal Mineral Water uniform: Edition follows **Tp1**; **Tt4** has “crystal and mineral water uniform.”

Far off in the distance a musical gong begins to sound: Performance annotations in **Pm1** and **Im1** (at the end of no. 36) suggest that one stanza of no. 36 may have been used to cover the exit of the Brethren.

It shall be removed, sir: **Tp1** has “It shall be, sir, at once.”

Fh does not provide music to cover the change of scene to III.iii. A performance annotation in **Pm1** (at the end of no. 36) cues “Johnny’s Song” at “It’s the law” (i.e., the end of III.ii), which makes sense given its association with events in Johnny’s life and the passing of time. For this, no. 5, mm. 1–33/1 would serve, or no. 16 if more music is needed. Any final statement of the opening melody therein might also be coordinated with the beginning of Scene iii (Johnny’s entrance at “Toy-ees! Toy-ees for sale!”) to match Johnny’s whistling “a few bars from his own theme song,” as indicated in the stage direction toward the beginning of the final scene. Performance annotations in **Im1-Vn**, **-HmdOrg** dating from an unknown but almost certainly later production create a sequence (nos. 29A–C) involving a reprise of no. 36 (for the exit of the Brethren; see above), “Johnny’s Dream” (no. 21), and no. 1 starting at 9/3 and fading out when necessary. This may have been for a production that omitted nos. 38–39 (see the note on curtain calls, below)

“Whither have ye made a road?” I Samuel 27:10.

The scene is a street corner: **Tt4a** has red-crayon annotations suggesting that in the Los Angeles production, a recording of “Democracy Advancing” was used at the start of the scene (“Dem March swell as lights up”), fading at the Boy’s first speech. This is not inconsistent with the initial stage direction in **Tt4** for “martial band music” coming from the stadium.

Then he whistles a few bars from his own theme song and calls again: **Tp1** has just “Then he calls again,” i.e., omitting reference to his “theme song.”

you could manufacture things: **Tp1** has “you could make things . . .”

38. Democracy Advancing (instrumental)

This is required by the stage direction in **Tt4**, and is matched by a similar direction in **Ve** linked to no. 39 (“At the end of the play the American Legion band plays ‘Democracy Advancing,’ no. 3. They march off, Johnny is alone, there is a moment of silence, then the orchestra starts playing softly the introductory bars to ‘Johnny’s Song,’ and Johnny sings”). The number is absent from **Fh**. **Pm1/2** and **Im1/2** have the march done from the pit by way of a repeat of no. 3b (minus its final repeat), as followed in the Edition. However, a production might prefer to use the recording of “Democracy Advancing” created for I.iii. Any “live” music could begin in mm. 1, 29, or 32/2, depending on the staging of the parade; similarly, the handling of the ending may vary depending on circumstance.

Tt3 has a similar stage direction to **Tt4** save for “. . . gazing before him. The rat-tat-tat-tat of the drums comes near him, and crossing the scene at the right rear is the American Legion Drum Corps . . .” This is followed in **Tp1** save that the Drum Corps is in the extreme left rear as in **Tt4**. The wording of the placards in **Tt3** is also more pointed: “‘Down with the Pacifists,’ ‘A Bigger Navy,’ ‘A Bigger Army,’ ‘Wire Your Congressman Today,’ and so forth.”

Pm2 has the tempo mark “Allegro moderato.” **Im1-Perc** has a performance annotation “not horse-shoe here.” The Edition changes m. 48, SnDr to a quarter-note plus rests (compare no. 15, m. 20). For other Critical Notes, see no. 3b, above.

Suddenly he begins to sing to the empty air: Edition follows **Tt3**. **Tt4**, **Tp1** end the play as follows (taken from **Tp1**):

. . . motionless as stone. Suddenly he begins to whistle low and aimlessly to himself—the theme melody of the play. For a moment he continues whistling; then giving his shoulders the faintest touch of a shrug, he turns and starts down the long street. He looks up now and then at the row of silent houses on his right: Toy-ees! Toy-ees—for nice little girls and boys! But nobody answers, no windows are opened, no smiling youthful faces appear, for all are gathered into the great stadium in the distance where the drear outlandish haranguer voice can still be heard continuing its queer clamor to the sky—“Gog-a-gog—Magog-a-gog.”

Tp1 (but not **Tt4**) then continues:

Yet even so, JOHNNY JOHNSON is not hushed by this strange voice booming through the world. As he disappears down the long street that leads from the great city into the country and beyond, he begins whistling his song again—a little more clearly now, a little more bravely.

However, **Tt4** also contains an additional note—“In the New York production the play ended as follows”—with the text of no. 39 (see below), then the final stage direction as given in the Edition.

39. Johnny’s Song

This was one of four songs from *Johnny Johnson* published by Chappell as sheet music in late 1936 (**Ae**; in E♭ major, also the key of **Ve**). Weill presented **Vh** (in D major) to Cheryl Crawford, calling it “the first manuscript of Johnny’s Song” in an accompanying letter. Other comments in this letter (“This is your evening, more than anybody else’s. Success or failure—we have our friendship, you and I. That is worth it”) suggests that Weill gave it to Crawford on the opening night of the Group Theatre production.

Ae appears to have been the model for **Ve**’s reading of mm. 1–50—both are pitched a semitone higher than **Fh** and there are only minor differences reflecting typographical errors or omissions—although it has an additional four-measure introduction based on mm. 51–54, and a first-time measure at the end (repeating back to 2/4). **Ve** must have had a different source for mm. 51ff.: it has in place of m. 70 a measure similar to m. 68, then two measures of tonic chords—this substitution for m. 70 matches the original ending in **Vh** (although the latter has three final measures of tonic chords), which Weill then modified in **Vh** by way of an insertion providing the music given in **Fh**, mm. 70–71. Therefore there is a close relation between **Ve** and **Vh**—despite the different key—but their handling of the accompaniment for mm. 51ff. (as at the beginning) is quite different. Unfortunately, one source that might provide further illumination, **Pm2**, does not survive.

The number was a bone of contention. The idea of giving a closing song to Johnny Johnson seems to have come after the play went into rehearsal, to judge by its absence in **Tt2**: here III.iii begins with a long speech for Johnny that is then marked with the penciled note “All of Johnny’s speech here is cut. He has scene with the child and then stands alone on the stage and sings a very beautiful song about his faith in what he believes and in the world.” That “very beautiful song” had been added by **Tt3**, which includes the text in a version later, it seems, than the one in the original layer of **Vh**, although the fussy variants between them, and also those introduced in **Tt4**

(see below), make the chronology difficult to decipher. It is also impossible to tell whether Weill adopted the song before or after no. 16, which has the fullest version of this music prior to no. 39 albeit in a different key and arrangement. The evidence somewhat favors allocating priority to no. 16 (see the commentary for that number, above), although it is inconclusive. Whatever the case, both no. 16 and no. 39 draw equally on the “Paris” song (see “Source Overview,” above). This means that Green was also required to write new words for preexisting music.

Green was never happy with his text because he felt that it lacked punch, and he continued tinkering with it even, we shall see, up to 1971. He omitted the song in the exemplar for **Tp0** (although it is present in the proofs by way of a typed paste-in) and therefore from **Tp1**. But that removal was also prompted by Green’s severe disgruntlement over the decision to have stock lyricist Edward Heyman provide new words for the song as published in **Ae** (see Introduction). **Ae**, released on 12 December 1936—i.e., after the other three songs from *Johnny Johnson* issued as sheet music—underlays the lyrics by Heyman beginning “To love you and to lose you / Has been my empty fate / I stood at Heaven’s gate / But fell to earth from high above” (see the facsimile in KWE IV/2). However, it also includes separately from the music the “Lyrics used in the production of *Johnny Johnson*,” starting with Heyman’s first four lines but then reverting to a version of Green’s (“And now alone I’m fated / To climb my wandering way / And hope to find the day / When joy will be my song”; the rest is as in **Ve**). Given Green’s strong resistance to the incorporation of Heyman’s text into the Group Theatre production, these separate “Lyrics” presumably reflect a compromise somehow achieved, however briefly, at the time.

Tt4 has the ending of the play as in **Tp0** (minus the paste-in) and **Tp1**, but it also has an additional note (“In the New York production the play ended as follows”) giving the text laid out as follows (with minor editing):

When man was first created
 I’m sure his Maker meant him for some good intent,
 Kind heart and love, opposed to wrong;
 And though through ages fated
 To climb a wandering way, at last we’d find the day
 When joy should be our song.
 (Coming over toward the footlights)
 But now they say that’s all baloney,
 The world’s a dark and cruel place,
 It’s tooth and claw and promise phony,
 And old Hard Guy, he wins the race.
 (Looking out into the theater and beyond)
 But you and I don’t think so,
 We know there’s something still of good beyond such ill
 Within our heart and mind.
 And we’ll never lose our hope and trust and faith in all mankind.
 We’ll work and strive while we’re alive that better way to find.
 (With a friendly gesture toward the audience)
 As up and down I wander the road that stretches long
 I meet such folks as you who listen to my song.

This has some differences from the versions contained in **Tt3**, **Vh** (which also has pencil corrections, sometimes but not always correcting the text to match **Tt3**, it seems), **Tp0**, and **Ve**. It may even represent Green’s “best” thoughts on the words, at least in 1936–37, but it does not have any musical sanction. However, Green must also eventually have communicated some version of this text to Weill when the latter was working on **Ve**, if not before. **Ve**, in turn, provides the basis for the text and stage directions adopted in the Edition (with the layout of the verses for the most part following the paste-in in **Tp0**) save where noted (mm. 52–53). Significant variants in **Vh** and **Tp0** are given in the notes, below.

For the Stella Adler production in 1956, Green proposed revising the song “to touch it up a bit here and there and give it a little more quality and stinging” (Green to Adler, 31 December 1955, UNC/PG, Folder 3077A); he also wanted the final scene to be “more affirmative and

dynamic” (so he had already written to Adler on 15 November). But it is not clear that he made any changes to it: the script probably to be associated with the 1956 production (NYPL, RM 51) omits the song, and the (earlier) 1956 recording of *Johnny Johnson* more or less follows *Ve*. For the 1971 production, Green at last seems to have slightly revised his text (now beginning “When man was first created / I’m sure his life was meant / To be of good intent— / To seek the right, oppose the wrong”; the rest also varies), which he included in the 1971 edition of the play (New York: Samuel French). Yet this new version has scant merit over earlier ones, and it is significant that when singing the song in a recorded interview with his secretary, Rhoda Wynn, on 8 February 1974 (Southern Oral History Program Collection, University of North Carolina at Chapel Hill), Green reverted to something close to his original.

In terms of the music, *Ae* and *Ve* have a significant number of errors and inconsistencies; only those directly relevant to the Edition are noted here. The reading in *Vh* is very close to *Fh* (also in terms of its accompaniment figuration, which is very different in *Ae* and *Ve*) and must have preceded it, given that it has mm. 70–71 as a later insertion. *Fh* calls for *divisi* violins, and also—uniquely for *Johnny Johnson*—has separate parts for HmdOrg and Pno (*Im1* has just the Pno part, whereas *Im2* has both). In *Fh*, Weill originally marked the saxophone part for ASax (at least for mm. 1–10; compare mm. 26–34) but then cued BSax. Some parts in *Im1/2* have various performance annotations cutting mm. 65–68 and 72–73, which also appear reflected in faint pencil annotations in *Fh*.

Fh has at the head of the number a later annotation with the cue “Toys for sale, toys for sale’: Johnny looks down.” The speech and stage directions from mm. 51 ff. (and their locations) are taken from *Ve* save at mm. 52–53. *Ve* marks “slow curtain” at m. 68.

1	ALL	Edition takes “Moderato quasi andantino” from <i>Ve</i> . <i>Fh</i> lacks tempo mark; <i>Vh</i> has “Allegro moderato”; <i>Ae</i> has “Allegretto moderato.” Weill seems to have progressively slowed down the song in successive sources, perhaps based on performance experience.
10.3	JOHNNY	Edition takes quarter note from <i>Vh</i> to match BSax. <i>Ae</i> , <i>Ve</i> have dotted quarter note (and therefore no eighth rest).
10/4	BSax	Edition changes eighth rest (leaving measure incomplete) to quarter rest.
11	Perc	Edition adds <i>p</i> to match other parts.
15.2–3	JOHNNY	<i>Tp0</i> has “he’d find”; <i>Vh</i> has “we’d find.”
17	Pno, r.h.	Edition clarifies rhythm to match prior pattern. <i>Fh</i> is somewhat confused here (Weill extended the staves to squeeze in the measure), with a missing rest for 17.1, an eighth note for 17.2, and two eighth notes for 17.5–6.
17.2–3	JOHNNY	<i>Tp0</i> has “would be”; <i>Vh</i> has “should be.”
17/3–4	JOHNNY	Edition takes rhythm ♩ ♩ from BsCl (compare 49.3–4). <i>Vh</i> , <i>Ae</i> , <i>Ve</i> have ♩ ♩ (<i>Ae</i> , <i>Ve</i> also have quarter notes in accompaniment), but have dotted quarter note and eighth note at 49.3–4.
17.3	Pno, r.h.	Edition takes the lowest note of the chord as D4 from <i>Im1/2</i> . <i>Fh</i> appears to give B3 but is unclear (and <i>Vh</i> has evidence of changes here). The pattern tends to involve a difference between the first sixteenth note and the lowest note of the following chord. Similar reasoning based on the pattern might prompt changing 17.4 from D4 to F#4, but D4 is clear in <i>Fh</i> , <i>Vh</i> , and Weill appears to have resisted the direct succession of F#4 by F#4.
18/3	Vc, Pno (l.h.)	Edition adds slur to match BSax. It is present in <i>Im2-Vc</i> .
18/3–4	Perc	<i>Im1</i> reads <i>Fh</i> , 18/3 as quarter note, therefore adding a quarter rest. However, the intention in <i>Fh</i> appears to be to let Cym ring to end of measure.
18/4	Tpt 1	<i>Im2</i> has performance annotation for cup mute.
18/4	JOHNNY	Edition takes eighth rest and eighth note from <i>Vh</i> to match Tpt 1–2. <i>Ae</i> , <i>Ve</i> have quarter note in both vocal line and accompaniment, but the eighth-note upbeat matches subsequent measures. <i>Vh</i> has text “But now they say it’s all baloney” (emended in pencil to “I hear them . . .,” i.e., as <i>Ve</i>).
18.5	BSax, Vc	Edition adds <i>p</i> to match prevailing dynamic.
20.2	Gtr	Edition adds # for G#4 to match other parts.
21.2	Tpt 1	Edition adds # for A#4 to match voice. It is present in <i>Im2</i> , confirmed by <i>Ve</i> .

21.2–6 22.3	JOHNNY Tpt 1–2, JOHNNY	Vh has “a naughty cruel” (emended in pencil to “mighty,” i.e., as Ve). Edition changes (Tpt 1–2) B3 (sounding A3) to D#4 (sounding C#4)—and follows for the vocal line—to match melody in Vh , Ae , Ve , and the draft of the original “Paris” song, as well as nos. 5 (m. 20) and 16 (m. 20). The B3 in Fh , followed by Im1/2 , comes from the accompaniment in Vh which here, and only here, has the upbeat in thirds with the voice (so, accompaniment has A3 and voice has C#4). Although Fh adopts the thirds in no. 39, it does not do so in nos. 5, 16; therefore the weight of evidence favors the amendment.
24.1 24.5	Vn Tpt 1–2, JOHNNY	Edition adds # for G#3 to match other parts. Ae , Ve , and the “Paris” song have the equivalent of a sounding D#. However, the sounding G# in Fh is supported by Vh and nos. 5 (m. 22) and 16 (m. 22), and is demonstrably better (D# works awkwardly with D# at 25.3, 25.6).
24.5–26.1 25/2	JOHNNY Pno, r.h.	Vh has “and old hard guy he wins the way” (emended in pencil to “an old” and “race,” i.e., the latter, but not the former, as Ve). Edition follows Im1/2 in reading top note as F#4. Fh is slightly ambiguous between F4 or G4 preceded by a #), and if it is F4, the # is redundant. However, it is logical for Pno to follow the voice-leading in vocal line and Vn.
26 26/2–3	Pno, l.h. Perc	Edition adds tenuto marks to match Vc . Im1 reads Fh , 26/2 as quarter note, therefore adding a half rest to complete the measure. However, Fh is clear, with a quarter rest ending the measure, prompting Cym to ring for a half note.
28.3	Cl	Edition adds # for E#4 to match Vn . It is present by performance annotation in Im2 .
31/4 33–34 33/3	JOHNNY Pno, l.h. Pno, r.h.	Tp0 has “this ill.” Edition adds slurs to match Vc . Edition adds ♯ for A#3 to match Vn . It is present by performance annotation in Im1 .
34/3–38/1 34/3–4 35	JOHNNY HmdOrg, r.h. Perc	Tp0 omits this line of text. Edition adds tie to middle voice. Edition cues SnDr . Fh lacks indication of instrument, but the part is notated in customary position on staff. Although SnDr has used wire brushes thus far, Edition assigns sticks (compare the roll in m. 42).
36/4 38.1	Pno, r.h. Pno, l.h.	Edition changes top note of chord from A4 to A#4 to match harmony. Edition adopts revision in Fh to match HmdOrg , l.h. In Fh , Weill originally wrote the chord at 38.1 as dotted half notes, but then filled in the noteheads to add the following two quarter notes, although he did not remove the dots.
38/4–39/3 40–42	JOHNNY ALL	Tp0 has “And we’ll ever strive.” Ve has <i>molto cresc.</i> (40.1) to <i>poco rall.</i> (41.2), with no dynamic in voice or accompaniment at 42/4.
42	HmdOrg, r.h.	Edition changes top note (E5) from whole note to dotted half note to match voice. In Fh , Weill originally wrote it as a half note but he then canceled the stem. This probably derives from some confusion in Vh , where the voice has a dotted half note at 42.1 with the dot then marked for deletion, and the accompaniment (r.h.) has a half note at 42.1 followed by a quarter rest (leaving the measure incomplete). Fh , Tbn is clear at 42.1 (a dotted half note) and matches the vocal line given in Ve , even though any singer will shorten the dotted half note to take a breath.
43	ALL	Vh has tempo mark “Meno mosso”; Ve has “Tempo primo” and “calmato” in the accompaniment.
44.3–45.2 47.3 50	JOHNNY JOHNNY JOHNNY	Vh has “the weary.” Vh has “kind” (emended in pencil to “kinds,” i.e. as Ve). Edition takes whole note from Vh to match Bjo . Ae , Ve have dotted half note and quarter rest.

52–53 53/2–54/4	JOHNNY Pno, r.h.	Ve has “for little girls and boys!” Edition follows Tt4. Edition reads top note of chord at 53/2 as B4. Im1/2 have C#5, but although the notehead is positioned somewhat ambiguously in Fh (53/3–54/4 have iteration marks), the pattern argues against it.
56.2	ASax	Edition adds ♯ for A♯4 to match harmony. It is present by performance annotation in Im1 .
57–58 59/1	Vn ALL	Edition adds slur to match Cl, ASax. Edition moves <i>mf</i> . Fh overlaps a crescendo hairpin covering 58/1–4 with <i>mf</i> at 58/4.
60/2–4 65	Tpt 1–2, Vn Tbn, HmdOrg	Edition adds articulation to match mm. 52, 56. Edition adds <i>non legato</i> to match other similar parts.
65.2–3 67.1	Pno, r.h. HmdOrg, r.h.	Edition adds tie to match prior pattern. The difference from 69.1, where C#5 is added to the chord, appears intentional.
67.2–3 67.5	Pno, r.h. Vn	Edition adds tie to match prior pattern. Edition changes in top voice ✕ to # for E#5.
69 69	ALL Bjo	Vh has tempo mark “(largo).” Edition moves <i>ff</i> from 69/1 to 69/2 to match other parts.
70–72 71/3–4	Pno, r.h. Tbn, HmdOrg (r.h.), Pno (r.h.)	Edition adds ties to match prior pattern. Edition takes # for G#4 from the insertion at the end of Vh . It is present in Im2-Tbn .

For curtain calls, etc., **Im1-Tpt2** has performance annotation copying no. 1, 9/3–56 (but see the note on the beginning of III.iii, above), then no. 5, mm. 1–32 (the latter is also followed in **Im2-Tpt2**). Similarly, some parts in **Im2** have verbal annotations prompting “To Love You and To Lose You” (i.e., no. 39; the title taken from Heyman’s lyrics).

APPENDIX

A6. Aggie’s Song (long version)

In his first draft of Act I (Tt1), Green provided a text in four stanzas for “Aggie’s Song” (see the Critical Notes for no. 6, above). By Tt2, however, this had expanded to nine stanzas, some of which alternate between Aggie Tompkins and Minny Belle, who is arguing with her mother (while Grandpa Joe also joins in the refrains):

AGGIE: . . . Ah, Lord, why don’t Anguish come with that mineral water? (*Shaking her head angrily and beginning to sing in a voice any opera star might envy*)

My husband is dead,
God rest the poor man,
And I in his stead
Do all that I can
Keeping body and soul
And the house from the dole—
—Sing treddle—trid-tredden,
The wheel it goes round.

(*She pedals more strongly, the orchestra keeping up the accompaniment.*)

I wash and I cook
I sweep and I clean,

I once dreamt a dook
Had made me his queen,
But oh weary me,
Such things cannot be.

(*As GRANDPA JOE hums in harmony with her.*)

—Sing treddle, trid-tredden,
The wheel it goes round.

(*MINNY BELLE comes in at the left front. She is dressed in a cute little cap, a trim blue coat-suit, the laced collar of which is fastened with a little pin. She carries a wide semicircular sloop in her hand. AGGIE gives her a sharp look and goes on singing, a more querulous note in her voice now. MINNY BELLE goes over and moves a chair under Wilson’s picture, climbs up on it, and begins fasten-*

ing the slogan above the flag. And now we see the printed letters thereon—"Make the world safe for democracy." AGGIE's song has continued.)

My work's never done
From morning till night—
My daughter's the one
That's not doing me right—
For soldiers and flags
She'd see me wear rags—

(MINNY BELLE salutes the picture.)

MINNY BELLE *(taking the lead away from AGGIE):*

—Sing treddle, trid-treddle,
The wheel it goes round.
O mother, dear mother,
You treat me unfair
To make such a pothor
And pulling of hair—
For soldiers and flags
I'd gladly wear rags.

AGGIE *(taking the lead away from her):*

—Sing treddle, trid-treddle,
The wheel it goes round.
And though that is bad
There's something much worse—
For Anguish the lad
With money in purse
You care not a whit
So far as I see 't.
—Sing treddle—trid-treddle—

MINNY BELLE *(taking the lead determinedly again):*

The wheel it goes round.
Yes, mamma, that's true,
And I am not blind,
I favor one who
Is gentle and kind
Without recompense
In dollars and cents.

GRANDPA JOE *(taking the refrain from them both):*

—Sing treddle, trid-treddle,
The wheel it goes round.

(Caught in the treddle rhythm he sets his wheel spinning with his forefinger.)

AGGIE *(angrily):*

But Anguish he works
From sunrise to sup
And no effort he shirks
To lift himself up—
Above the dull crowd
To a seat with the proud.

AGGIE and GRANDPA JOE:

—Sing treddle, trid-treddle,

MINNY BELLE *(not to be outdone, taking the lead again):*

The wheel it goes round.
I know how you feel
And no doubt you're wise
To watch woe and weal
With ever sharp eyes,
But know that for Anguish
My heart does not languish.

GRANDPA JOE *(now spinning his wheel merrily):*

—Sing treddle—

THE THREE *(in harmony):*

—trid-treddle,
The wheel it goes round.

AGGIE *(more angrily):*

Then who is the guy—

MINNY BELLE *(stiffly as she comes down from her chair):*

He is not a guy—

AGGIE:

Some sorry cheapskate—

MINNY BELLE:

He's not a cheapskate.

AGGIE:

You'd better tell who—

MINNY BELLE:

I'll never tell who—

THE THREE *(in full harmony):*

—Sing treddle, trid-treddle,
The wheel it goes round.

(JOHNNY appears at the rear door with a package in his hand. By this time AGGIE has stood impatiently up and begun to fit her corset around her. She sees JOHNNY.)

AGGIE *(dropping the corset from around her and glaring at him):* Oh, it's you!

MINNY BELLE: Come in, Johnny.

JOHNNY *(in admiration and awe as he comes on into the room):* That's a—a fine song.

MINNY BELLE: Excuse me a minute *(She hurries out at the right front . . .)*

It would seem that it was this longer version of the text that prompted Weill to draft and then orchestrate the long version of the song given here. **Dh** contains some textual cues reflecting this text (see Plate 8), and the nine stanzas can just about be fitted to the music, although it would take a creative fix moving beyond what can plausibly be done in the Edition.

The long version of the music was taken over into **Pm1/Im1**, and hence **Pm2/Im2**, although the song had been cut by **Tt3**, and the text was reinstated in **Tt4** and **Tp1** only in the two-stanza version used for no. 6, above (also followed in **Ve**). **Pm1/Im1** had no need to reconcile the music with any text, given that the song was cut. **Pm2** sought to do so by underlaying the two stanzas in **Tt4** to mm. 4–21 and 38–54. If the FTP used the long version of the song in the Los Angeles production (which is unclear), it is not obvious how the staging was handled: Weill's music represents both Aggie's sewing and Grandpa Joe's perpetual-motion machine, but the long instrumental passages create obvious difficulties.

In the Edition, the disposition of the text reflects what was proposed in **Pm2** (and as was adopted in the 1956 recording, which also dropped the internal repeat, as is marked by a performance annotation in **Im1**). However, if this music is to be used at all in any production of *Johnny Johnson*, it will likely be as an instrumental utility: the music is certainly worth hearing, but it cannot be fitted easily into any dramatic context.

For Critical Notes for mm. 1–21, see no. 6, above. In the case of Gtr/Bjo, Weill appears to distinguish consistently between passages notated in bass clef at sounding pitch (beginning at mm. 4, 38, 74/2) and in treble clef also, it seems, at sounding pitch (beginning at mm. 14, 47), although it cues only Gtr at the beginning. Early revisions to **Im1-Gtr** change bass to treble clef, and there is a general performance annotation marking Bjo. Prompted by the differently patterned sections and rests between these (where other instruments continue), the Edition cues Bjo and Gtr respectively, even though it leads to some uncomfortably fast swapping between instruments.

38–44	Tpt 1–2, Tbn	Edition rationalizes articulation (see note for mm. 4–10 in no. 6) by adding staccato marks plus slur for triplets and tenuto marks for quarter notes to match mm. 74–80.
44	Tbn	The D \flat instead of the E \flat in m. 10 is clear in Fh and appears deliberate (compare also m. 80).
45/1	Tpt 1–2	Edition changes rhythm from $\text{♩} \text{♩} \text{♩}$ to $\text{♩} \text{♩}$ to match Tbn.
45.2	Tbn	Edition removes staccato mark to match Tpt 1–2 (there is no such mark on 46.2, Tpt 1–2, Tbn).
45.2	Vc	Edition adds <i>p</i> to match prevailing dynamic.
45.5	Tpt 1	Edition adds missing \natural to G \flat to match vocal line and m. 12.
46.2	Tbn	Edition adds \natural to G \flat ; Fh marks G \natural at 46.3, but compare mm. 13, 89.
48	Perc	Edition adds <i>p</i> to match other parts.
51/2	Bjo	Edition adds slur to match Vn.
53/2	Vn, Bjo	Edition adds slur to match 51/2 (and compare m. 20).
54	ALL	Edition takes tempo mark (“Più mosso”) from Pm1/2 .
54.1	Perc	Im1 has performance annotation adding SnDr to BsDr.
54.2–7	BsCl, ASax	Edition opts to end slur at 54.7 to match m. 70; in Fh , slur ends at 55.1 in BsCl and at 54.7 in ASax.
54.2–58.1	Tpt 2, Tbn	Edition adds tenuto and staccato marks to match articulation in Tpt 1.
58	Tpt 2, HmdOrg (l.h.)	Edition enharmonically respells A \flat as G \sharp in Tpt 2 at 58.1 (to match G \sharp at 58.2) and adds \sharp for (sounding) G \sharp s at 58.4, as Fh expressly marks \natural for (sounding) G \natural s at 59.2. Although the \flat at 58.1 from Fh notation of Tpt 2 could still apply in Tpt 2 at 58.4, a (sounding) G \flat would not square with the pattern of descending minor thirds in HmdOrg, l.h.
60/1	HmdOrg, r.h.	Edition adds tenuto and staccato mark to match BsCl.
61.4	HmdOrg, r.h.	Edition removes staccato mark, which contradicts the slur.
61.6	BsCl	Edition adds staccato mark to match HmdOrg, r.h.
64.1	Vc	Edition adds tenuto mark to match 63.1.
65.2	Gtr	Edition adds \sharp to C \sharp to match HmdOrg, r.h.
67–68	Vc	Edition adds tenuto and staccato marks to match mm. 63–64.

70.1	HmdOrg, r.h.	Edition changes tenuto to staccato mark to match Vc, Gtr.
70.2	Cl, ASax, Tpt 1–2, Tbn	Edition adds <i>p</i> to match m. 54.
75–76	Cl, ASax	Edition ends slur at 75.5. Fh extends it to 76.1 (but not in mm. 77–78, etc.).
75	Tpt 1–2, Tbn	Edition adds tenuto marks to match m. 79, Tpt 1–2.
75	Gtr	From the system starting in m. 75, Weill originally wrote treble clef for Gtr, while continuing to notate the part as if it were in bass clef. He then corrected the treble clef to bass clef in all systems save the last (starting in m. 91).
76–80	Tbn	Edition adds articulation to match Tpt 1–2.
78.2, 80.2, 82.2	Cl, ASax	Edition adds staccato marks to match 76.2.
78/2–82/1	HmdOrg, l.h.	Edition adds staccato marks to continue pattern.
80.1–2	ASax	Edition takes slur from Im1 to match prior measures.
80/2	Cl, ASax	Edition takes missing quarter rest from Im1-ASax , Im2-Cl .
83, 85	Tpt 1–2, Tbn	Edition adds tenuto marks to match similar passage in mm. 74–80.
84, 86/2	ALL	Edition takes <i>stringendo</i> in m. 84 from Weill’s annotation of Pm1 (copied into first layer of Pm2) and <i>molto string.</i> at 86/2 from his annotation of Pm2 .
84	Tbn	Edition adds staccato marks to match Tpt 1–2.
85–86/1	Cl, ASax	Edition adds staccato marks to match mm. 83–84/1.
86/2	Gtr	Edition moves <i>f</i> from 87/1 to match other parts. Fh has iteration mark in mm. 85–86 to repeat mm. 83–84.
90.1	ALL	Edition opts for accent-staccato mark (present in Cl, Tpt, Vc); all other parts have accent only.
90.2	ALL	Edition takes fermata and <i>Tempo I</i> from Weill’s annotation of Pm2 . Pm1 has added fermata and break (the latter also present as performance annotations in Im1-ASax , Im2-Cl).
91	Vc, Gtr, Perc, HmdOrg	Edition adds <i>p</i> to match prevailing dynamic.
91–99	Vc	Edition takes <i>pizz.</i> from performance annotation in Im1 .
91–98	HmdOrg	Edition adds rests to upper staff. Fh has iteration signs (so, to repeat m. 90), but this is impossible.
96.1	ASax	Edition takes missing ♯ for C6 from Im1 .

A15. Farewell, Goodbye

The Edition presents “Farewell, Goodbye” as Weill and Green originally intended it for insertion in I.v, so **Tt2** reveals. However, information is also presented, below, to enable its use in I.ii, which is where Green finally placed the song (in **Tt4** and **Tp1**), though Weill never endorsed it there.

For the music, **Vh** contains mm. 1–25 with an additional final measure, also with some notes on instrumentation. **Vm1** survives up to the end of m. 53 (the end of a page), with text underlay up to m. 25 in pencil, overlaid in ink by David Drew probably in 1974; it also has some instrumental cues. **Pm1/2** follow the keyboard part of **Vm1** and therefore are a rather curious hybrid of keyboard part and reduction; **Pm1** also contains performance annotations in Weill’s hand (in red crayon), mostly to clarify what the keyboard player should perform. **Vm1**, **Pm1/2** (lacking the vocal line), and **Vm2** (which like **Vm1** survives up to the end of m. 53) are close to **Vh** in terms of the music (but in the case of **Vm2**, not the text; see below). The upper pagination in **Fh** reflects the position of the song in I.v after “The Sergeant’s Chant” and “The West-Pointer’s Song” had been removed; the lower pagination puts “Farewell, Goodbye” and its continuation toward the end of the manuscript.

Fh is not wholly clear or accurate in places, which leads to errors in **Vm1/2**, **Pm1/2**, and **Im1/2**, and although **Im1** contains some performance annotations (some copied into the first layer of **Im2**), they do not always address the issues. Therefore the Edition here has undergone greater editorial intervention than has been the norm elsewhere. For 2/4–9/3 and its later appearances, **Vh** tends to write the upbeats as sixteenth notes (compare the Edition at 14/4), but **Fh** (and the Edition) generally prefers eighth notes (hence the editorial emendations in 18/4, 25/4, and 29/4 noted below) even if this is just a notational convenience given that the melody

clearly is to be “swung.” The slurring in the accompanimental pattern is inconsistent, but **Fh** is mostly clear on the slurrings in mm. 1–2, 11–12, 15–16 (despite the return to the original pattern), and 51–52; the Edition follows, while creating consistency in each passage. For Perc, **Fh** and **Im**1/2 lack an indication of the instrument(s) notated on the lower part of the staff, but for mm. 1–33, the position of the part (C3 in general, but A2 in 15/1) suggests a single Ttom (for Ttom with Cym and SnDr, compare no. 26), and for mm. 34–58 (G2 in general, but A2 in 34/1), BsDr.

In **Fh**, the keyboard part is for HmdOrg throughout (and thus this number appears to have been written prior to the decision to have both HmdOrg and Pno available). However, mm. 1–10 is marked “like Piano,” which prompts the Edition to use Pno instead; m. 11–25 must be HmdOrg given the registration; at m. 26, **Fh** has a performance annotation (by Weill?) cuing Pno (to m. 33); mm. 34–43 must be HmdOrg given the registration; for mm. 44–50, the Edition assumes Pno given the accompaniment style; at m. 51, **Fh** has a performance annotation (by Weill?) cuing Pno (presumably to m. 68), but this contradicts the registration instructions in r.h. (*Fl, Ob*)—unless it is intended to apply just to l.h. (therefore using two players)—so the Edition prefers HmdOrg.

Fh has a fermata marked in red crayon at 25/4. It is unclear when this was added, and whether or not it relates to the insertion of the song in I.ii, and therefore its somehow ending here. The stage direction in mm. 62–63 is editorial, but it follows the action in I.v outlined below (and in the text).

“*Farewell, Goodbye*” in Act I, Scene v. **Tt**1 contains a descriptive outline for the end of I.v (following Captain Valentine’s “And then the court martial sat,” i.e., no. 9d):

The Sergeant comes in from the right. In one hand he carries a sheet of paper and in the other four long-stemmed roses. The Captain stares at the roses, the Sergeant stares back. The Captain salutes the Sergeant as his superior. And now follows the business of ending the scene and the marching away to entrain for France. The Sergeant gives the Captain the order, and immediately hurries off to get the men on the march. As he passes Johnny he says he’ll be left behind. A siren blows, bugles call, and figures of soldiers hurry across the scene. Then a moment of quiet. The Doll comes drifting in. She has six roses left. Asks Johnny to buy, but he doesn’t understand her meaning. She learns they are leaving him behind. Says not to feel bad. She will come and see him and bring him some more roses. She offers these to him, but he quotes regulations and says he’s not allowed to accept presents. She winks at him and lays the roses by the bayonet post. Then the entrance behind the wire of Minny Belle and for her benefit Johnny becomes more military in his bearing. He explains he is the rear guard. She sings her goodbye. The Captain comes in. Johnny is frantic. He grabs up the roses and offers them to the Captain, at the same time saying they were left in remembrance. Corporal George and his squad comes by, and now that the Captain is standing smelling the roses, Johnny steps unseen into his own place in the rear rank and goes marching off, waving goodbye to Minny Belle who stands clinging flat to the wire. The Captain suddenly starts as a bugle note is heard, looks about him for Johnny, smiles and shrugs his shoulders in a manner imitative of Johnny, and with a salute in the direction of Minny Belle goes away to the right. And now his high and authoritative voice creaks across the scene. “Private Johnson, forward march!” Minny Belle stands waving her little handkerchief and singing, her cheeks wet with tears. And now coming up from the left to stand by her side is the figure of the watchful Anguish.

By the stage of **Tt**2, this had been developed, and the focus somewhat sharpened, by way of the spoken dialogue given in the Edition; **Tt**2 also includes a song for Minny Belle for her first goodbye, although the final stage direction has the troops marching off to “Democracy Advancing” rather than having Minny Belle sing for a second time as suggested in **Tt**1, and as is interpolated in the Edition within the stage direction in **Tt**2 (between “. . . handkerchief in the air” and “And now the figure . . .”)

Tt2 originally had a different text for that first goodbye, following the stage direction “Minny Belle begins to sing”:

I take you now,
 I take you now for my own—
 In sickness or in health,
 In poverty and wealth—etc.

However, there is a pencil note “Her song on loose sheet,” and a separate page (“Minnie Belle’s Farewell,” cued for I.v) has the text as follows:

Alone I’ll wait
 Steadfast and true,
 My every thought
 A thought of you—
 Of you.
 So go, my dear, and quickly now
 And then the cruel deed is done,
 For parting is a sharper blow
 Than absence, my beloved one.
 Goodbye, farewell,
 Farewell, goodbye,
 For never maid
 Did love as I—
 Goodbye[.]
 Alone I’ll wait
 Steadfast and true
 My every thought
 A thought of you—
 Of you.

This version of the text has some similarities to the one eventually included in **Tt4** and **Tp1** for the song in I.ii (see below), which is also the one somewhat desperately adopted in **Vm2** (for use in I.ii). But just as the **Tt4/Tp1** text does not fit the music (as **Vm2** reveals), nor does the above version added to **Tt2**. The Edition instead follows the much better text underlay in **Vh** and **Vm1**, which precedes the **Tt2** text with a stanza slightly related to the final one in **Tt4/Tp1**.

Having Minny Belle appear in I.v makes some dramatic sense (it also gives her more to do in Act I), and the appearance of Anguish Howington is a nice touch. One assumes, too, that *pace* the final stage direction in **Tt2** using “Democracy Advancing” for the exit of the soldiers, Weill intended at least at one point to have the *Doppio movimento (alla marcia)* at the end of “Farewell, Goodbye” (mm. 34ff.) to serve this purpose; this is confirmed by a cue in **Vm1** for m. 33, “It is obvious that France needs you” (i.e., Sergeant Jackson’s line). Therefore, the dialogue following Minny Belle’s song to the end of the scene takes place during the fermata in m. 33, and the soldiers then march off. As for the return to *Tempo primo* in m. 50, this allows Minny Belle to resume singing as was intended according to the outline in **Tt1**—the vocal line (without text) is also included at this point in **Vm1** (as it is in **Vm2**, although it no longer served any function for I.ii), and the Edition follows—plus the appearance of Anguish Howington. The music then continues to no. 16 to cover the scene change and the start of Johnny’s speech in I.vi.

The Group Theatre production removed Minny Belle and her song from I.v early in the run-throughs (she does not appear in I.v in **Tt3** save for a wrongly retained stage direction), leaving the soldiers to exit to “Democracy Advancing” (as the stage direction in **Tt2** had already suggested, and as is followed in **Tt3** and in subsequent sources). This is the ending adopted in the main text of the Edition (see the Critical Notes for no. 15, above). Green’s decision to restore “Farewell, Goodbye” in **Tt4/Tp1** by inserting it in I.ii meant that the *Doppio movimento (alla marcia)* and the return to the *Tempo primo* would no longer make any sense, although at least one production seems to have used the *alla marcia* at the end of the earlier scene (see below).

While including “Farewell, Goodbye” (and its continuation in I.v) in a production of *Johnny Johnson* would mean ignoring choices made by, or at least forced upon, Green and Weill during the rehearsal process—and therefore run counter to the principles of the Edition—the song has

its merits. Productions using no. A15 in this way could also conceivably end the song with a fade-out at m. 25, then reverting to no. 15 for the end of the scene; this would seemingly adhere to the stage direction in **Tt2** (see above), although it does not have any justification in the musical sources.

“Farewell, Goodbye” in Act I, Scene ii. In **Tt4** and **Tp1** the song appears in I.ii (after no. 7 and Johnny Johnson’s proposal of marriage):

JOHNNY (*murmuring*): A bulwark of strength— But, Minny Belle—

MINNY BELLE (*her face already touched with the pain of woman’s renunciation as she stares off into the air*): Like that other song says—(*beginning to recite*)

Alone I’ll wait
Steadfast and true,
My every thought
A thought of you—
Of you.

(*Half singing as JOHNNY gazes yearningly at her*)

So go, my dear, and quickly now,
And then the cruel deed is done,
For parting is a sharper blow
Than absence, my beloved one.

(*Her voice now rising into a plaintive melody*)

Farewell, goodbye
Goodbye, farewell,
No tears, no words
My love can tell,
Farewell.

(*She buries her face tearfully against his shoulder.*)

JOHNNY (*pulling her tightly to him*): Don’t cry, Minny Belle. It breaks my heart— Oh, don’t—

MINNY BELLE (*gulping*): Be careful, won’t you? Do be careful, Johnny, and come back safe.

The song’s text as given here has some similarities to the one added to **Tt2** (given above), and therefore has the same problems in terms of fitting the music (as noted above, the Edition adopts instead the text in **Vh** and **Vm1**).

There is no evidence in **Im1/2** that “Farewell, Goodbye” was ever used in I.ii, although materials associated with the FTP production (**Tt4**, **Vm2**) contain annotations of an unknown date, and in an unknown hand, suggesting some attempt to adapt it for use there (and the FTP may have been encouraged by **Tt4** to try it). **Vm2** has a penciled cue for Minny Belle (“Like the other song says”) and text underlay added in pencil following **Tt4/Tp1**, with consequent difficulties. This underlay starts on the upbeat to m. 3 (“Alone I’ll wait . . .”) and as a result runs out of words for the music, and also has some lines that simply do not fit the notes. At some point, someone seems to have tried to solve the problem by way of a red-crayon note on the upbeat to m. 7, “Start singing here.” Something similar is suggested by **Tt4a**, which has a red-crayon annotation “Music” at “So go, my dear . . .,” although this copy also has a penciled cut of this text, suggesting that the song was removed in the end. Other annotations in green crayon in **Vm2** seem to prompt the *alla marcia* being used at the end of Scene ii (there is the cue “Daggone, ’bout near my own words”), presumably to cover Johnny’s exit.

Any production wishing to have “Farewell, Goodbye” in I.ii has two options: first, to perform the song up to m. 25 with the text as in the Edition; and second, to use the music as underscoring for Minny Belle’s “Alone I’ll wait . . .” (as is suggested by the stage direction) and also perhaps the preceding dialogue, then having her start to sing only at the upbeat to m. 11 (with “now” for “go” at 11/4 if strictly following **Tt4/Tp1**), stopping in m. 18 and leaving mm. 19–25

as further underscoring. If the second option is chosen, the underlay from the upbeat to m. 15 to m. 18 will need changing according to the text in **Tt4/Tp1** given above.

In either case, performing “Farewell, Goodbye” in I.ii requires ending the number at m. 25, for which the conclusion of **Vh** provides a model:

The image shows a musical score for the song "Farewell, Goodbye". The top staff is the vocal line, starting at measure 23 with the lyrics "you, of you." The bottom two staves are the piano accompaniment. The right hand features a triplet of eighth notes in measures 23-25, while the left hand has a steady bass line. The key signature is B-flat major (two flats).

However, this was never orchestrated by Weill. Also, when mm. 1–25 of “Farewell, Goodbye” were adopted in **Im1/2** as an instrumental interlude between Act III, Scenes i and ii, m. 25 was simply given an indeterminate fermata implying some kind of fade-out. The same solution would need to be adopted for the song.

Although Lys Symonette placed “Farewell, Goodbye” in I.ii in her 1971 edition of *Johnny Johnson*, it sits somewhat uncomfortably therein, especially given that Minny Belle has just sung no. 7 (“Oh Heart of Love”). Green clearly had some hopes for the song given his reworking in **Tt4/Tp1**, but Weill presumably did not, since he omitted it from **Ve**, even though Phoebe Brand, the first Minny Belle, claimed that the composer thought it the best song in the play (see Introduction).

4.3–4, 5.3–4	Gtr, Pno (r.h.)	Edition adds slurs to match prior pattern.
5	ASax	Edition takes music from performance annotations in Im1 copied into first layer of Im2 to match the melody in Vh . Fh is unclear.
8–10	Vc	Fh is blank, which Im1/2 interpret as rests, even though one might expect Vc to continue (compare m. 56).
10	Tpt 1	Im1 has performance annotation for solo-tone mute (removed at m. 34).
11	Vc	Edition takes <i>arco</i> from Im1/2 as it is inevitable.
12.3	Tpt 1	Edition adds ♭ for Eb4 to match vocal line. It is present in Im2 .
13/3	ALL	Im1-HmdOrg has performance annotation marking a fermata.
13.7–14.1	Vn, HmdOrg (r.h.)	Edition modifies slur to match Tpt 1. Fh , Vn has slurs spanning each sixteenth note and its succeeding eighth note; Fh , HmdOrg has same, but the one spanning 13.9–14.1 is lacking.
14	Tpt 2, Tbn	Im1 has performance annotation for solo-tone mute, removed for Tbn in m. 22 (<i>sic</i>) and for Tpt 2 at m. 31.
15–20	Gtr	Edition adds slurs to match Vn, Vc (and HmdOrg, r.h. in m. 17).
15.7–8	HmdOrg, r.h.	Edition adds slur and changes 15.8, top note, from G4 to F4 to match Vn (compare m. 3).
16.8	HmdOrg, r.h.	Edition changes top note from G(b)4 to F4 to match Vn (compare m. 4).
18/4	Cl, ASax, Tpt 1–2	Edition changes dotted eighth rest and sixteenth note to eighth rest and eighth note, and follows for voice. For the general issue of handling upbeats in this number, see above.
18.7–8	Vn, HmdOrg (r.h.)	Edition adds slur to HmdOrg, 18.7–8, to match Vn. For 18.8, takes F4 from Im1-Vn to match m. 6. Fh has G4 in Vn, HmdOrg (repeated in m. 19 by virtue of an iteration sign).
19.1	HmdOrg, r.h.	Edition adds dotted eighth rest. In Fh , m. 19 has an iteration sign repeating m. 18, but 18.1 (and the tie from 17.8) makes no sense for 19.1 (and compare m. 7).
20.3–5	M BELLE	Edition takes rhythm from Cl, ASax, Tpt 1–2. Vh , Vm1/2 tie the dotted quarter note (i.e., 20.3–4) to an eighth note (therefore removing the eighth rest).
20.3–4	HmdOrg, r.h.	Edition adds slur to match prior pattern.

20.5	Tpt 1–2	Edition adds eighth rest. It is present in Im1/2-Tpt 1 .
20.6	Cl, ASax, Tpt 1–2	Edition moves <i>mf</i> from 21/1 to conform to slurs.
20.7–8	Vn, Vc, HmdOrg (r.h.)	Edition adds slurs to match prior pattern.
23	ALL	Edition takes <i>rit.</i> from annotation by Weill in Im1-HmdOrg .
25/4	Tbn	Edition changes dotted eighth rest and sixteenth note to eighth rest and eighth note. For the general issue of handling upbeats in this number, see above. Vm1/2 would prompt G♯3 instead of A♭3 (to match 27.8, if contrary to the prevailing harmony), but Fh is clear.
29	Pno, r.h.	Edition adds slurs to match prior pattern.
29.3	Vn	Edition takes A♯5 from Vm1/2, Pm1 . Fh lacks accidental and therefore has A♭5 by virtue of the key signature.
29/4	Cl, Tpt 1–2	Edition changes dotted eighth rest and sixteenth note to eighth rest and eighth note. For the general issue of handling upbeats in this number, see above.
30/1	Tpt 1	Im1 has performance annotation copied into first layer of Im2 changing B♭4 to B♯4. While this seems to have been designed to avoid the augmented interval B♭4–C♯5, it does not square with Pno, r.h.
30.2, 31.2	Cl	Edition takes (30.2) ♯ for F♯5 and (31.2) ♯ for B♯5 from performance annotations in Im1 copied into first layer of Im2 . This makes sense in terms of the parallel triads with Tpt 1–2 (compare the transposition in mm. 65–66). Fh, Vm1/2, Pm1/2 lack accidentals (so, 30.2 is sounding E♭5 and 31.2 is sounding A♭5). However, Pm1 has performance annotation marking 31.2 as sounding A♯5 (but also a less plausible sounding A♯4 for Tpt 1 in 30.1, 30.3).
34	ALL	Edition adds ♩ = ♩ equivalence (the reverse is indicated in Fh , m. 50) and “in 2”; the beat stays constant but the music moves at double speed. Im1 has inconsistent performance annotations, some copied into first layer of Im2 , marking three or (mostly) four statements of m. 34.
40	HmdOrg, l.h.	Edition reads top note of chord as E♭3 to match m. 41. The notehead is positioned somewhat ambiguously in Fh , and Im1/2 have F3.
43.1	Tbn, HmdOrg(l.h.)	Edition adds staccato mark to match Bjo, Vc.
47–48	Perc	Edition takes diminuendo hairpin and <i>mf</i> from Im1/2 to match other parts.
48.4–5	Vn	Edition adds tie to match Cl, ASax.
50	ALL	Edition adds “in 4” to clarify the beat, which stays constant (see m. 34), so 50/1–2 is equivalent to the whole of m. 49.
50–51	Vn	Edition modifies slurs to match Cl, ASax (and their implied continuation). Fh originally had slur spanning 50.2–3, but then Weill decided to slur 50.2–5, 6–8. Edition also moves <i>pp</i> from 51/1 to match phrasing. Im1 has performance annotation marking mm. 51 ff. solo.
53.3–4, 54.3–4	Tpt 1–2, Tbn	Edition adds slurs to match prior pattern.
56/2	Vc	Edition adds ♯ for A♯2 to match Tbn, HmdOrg.
59	ALL	Edition adds <i>rit.</i> to match m. 23. Pm1, Im1 have performance annotations, copied into first layer of Im2 , marking a fermata or break between 59/3–4.
59.4	Tpt 1	Edition adds ♭ for D♭5 to match HmdOrg, r.h. It is present by performance annotation in Im1 copied into first layer of Im2 .
60	Bjo/Gtr	Edition cues Gtr to match the style of the part. Fh, Im1/2 lack indication of instrument (Bjo by implication continues) but mark Bjo in m. 68.
62.5	ASax	Edition adds eighth rest. It is present in Im1/2 .
64.2	ASax	Edition adds quarter rest. It is present in Im1/2 .
66.5	Tpt 1–2	Edition adds eighth rest. It is present in Im1/2 .
68/1	Cl	Fh adds ♭ for B♭5, which presumably is cautionary but is also redundant and more likely to cause confusion. While a sounding A♭5 might seem odd here, the harmony is comparable with m. 33 (and likewise the D♯4 in Vn against the E♯4 in HmdOrg).

TABLE: OVERVIEW OF MUSICAL MATERIALS FOR THIS EDITION

	Act I																					
	1	2	3a	4	3b	5	6	7	8	9a	9b	10	11	9c	12	13	9d	14	15	16	17	
Fh	•	•	•	•	•	•	•	•	•	•	•	•	•	•		•					•	•
Im1 ¹	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Im2 ¹	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
Dh	•	•	•	•			•	•		•		•	•			•						•
Vh													•			•						•
Vm1								•								•						
Pm1	•	•	•	•	•	•	•	•	•			•	•	•		•		•	•	•	•	•
Vm2			•	•	•			•		•			•	•		•	•					
Pm2	•	•					•	•				•						•	•			
Ae								•														
Ve	•	•	•	•	•	•	•	•	•	•		•									•	•

1. If a number is listed as present in **Im1** or **Im2**, this means that at least one part survives in the relevant set; as noted in the “Source Overview,” the survival rate of parts within the **Im1/2** sets is somewhat patchy.

Act II															Act III					App.				
18	19	9e	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	A6	A15
•	•		•	•	•	•	•		•	•	•	•	•	•	•	•	•		•			•	•	•
•	•	•	•	‡ ²	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•		•	•	•	•
•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•		•	•	•	•
•	•		•	•	•	•	•				•	•	•	•			•		•	•			•	
	•		•									•								•		•		•
				•																				•
•	•			•	•		•	•	•	•	•	•	•	•	•	•		‡ ⁴	•		•	•	•	•
•	•	•	•	•	•				•	•	•			•					•					•
•	•			•	•	•	•	•	•	•	•	•	•		•	•			‡ ³	•	•		•	•
			•						•														•	
•	•		•	•	•		•		•		•	•	•	•	•	•	•			•	•	•		

2. Only the *tacet* parts survive.

3. Possibly mm. 79–end of Pm2 survive.

4. Presumably Pm1, though it has only the melodic line.

SOURCE DESCRIPTIONS

Title pages are transcribed diplomatically in bold-face type, with line breaks indicated by a vertical line (|). Weill's handwriting is rendered in italics; all other hands or typeset text are given in Roman type. If no title page exists, a transcription of the caption title or the first line of the manuscript is usually supplied. Paper measurements are given in centimeters (width by height).

SOURCES

Full Score Format

Fh Full score (vocal parts mostly omitted), holograph.

Date: 1936.

Location: WLA, Box 9, Folder 154 (127 pp.); Box 12, Folders 203 (1 p.) and 209 (3 pp.).

First page (of music):

[top center:] *Johnnie* /sic/ *Johnson*. | *Act I*. | *Nr. 1. Introduction*
[top left:] *Andante non troppo* [top right:] *Kurt Weill* | [at
bottom center:] Copyright 1936 by Chappell & Co., Inc.,
N.Y.C.

Holograph in black ink. Additional holograph entries in pencil. Three different non-holograph paginations in black ink and pencil. Rehearsal numbers in pencil and blue crayon. Revisions and emendations in ink, pencil, and red crayon. A few paste-overs, all in Weill's hand. Some instrumental rubrics added by an unknown hand in ink. Score is made up of loose leaves (i.e., torn bifolia; only one bifolium, carrying no. 39, is still intact).

Page count:

131 pages of music.

Paper type:

J & W Chester No. 24 [24 staves]

[27.2 × 36.6 cm; span 32.4 cm]

Contents:

Music for nos. 1–11, 9c, 13, 16–24, 26–34, 36, 39, and Appendix. In addition, score has music (but only first measure of vocal part) for a “Reminiscence” of no. 6 to conclude Act I, Scene ii. Score omits nos. 12, 9d, 15, 9e, 25, 35, 38 (all of which duplicate material found elsewhere in the score); 14 (scored for Hammond Organ only); and 37 (chorus only).

Condition: generally good; some fraying, several leaves have small tears. One leaf, carrying nos. 23 and 24, shows exceptional wear and is in poor condition.

Remarks:

For nos. 26–29, Weill added detailed dynamics, articulation, etc. neatly in pencil (other numbers contain such markings to a lesser degree).

Folder 154 includes a piece of sturdy, brownish paper laid in (19.4 cm × 32.7 cm), conceivably cut from an old folder that may have held the holograph. A smaller white label attached: [printed:] **The Playwrights' Company | 630 Fifth Avenue | New York 20, N. Y.** | [ink:] *Kurt Weill* | [below the label:] *Johnny Johnson* | *Orchestra Score* | (*manuscript*) | *All rights reserved*

[Note: The Playwrights' Company set up offices at this address in May 1939; by then, Weill was affiliated with the Company (he would become an official member in July 1946).]

While Folder 154 holds the bulk of **Fh**, Folder 209 contains a leaf with the ending (6 mm.) of the “Reminiscence” of no. 6 (omitted in the Edition) and a leaf with two pages of music containing mm. 31–55 of no. 18. Folder 203 includes the 5-measure cadential flourish to shorten Act I (written on the last page of **Vh** for no. 29).

Piano-Vocal Format

Vh Piano-vocal score, holograph (incomplete).

Date: 1936.

Location: WLA and UH/CC (details listed below).

Holographs in black ink, with additional holograph and non-holograph entries in pencil. Unbound bifolia and leaves.

Page count:

36 pages of music.

Paper types:

J & W Chester No. 24 [24 staves]

[27.2 × 36.6 cm; span 32.4 cm]

G. Schirmer Style No. 23. 14 Staves

[24.0 × 31.7 cm; span: 25.6 cm]

Studio Brand No. 121 - 12 lines Wide Spaces - Belwin, Inc.
[24.1 × 31.8 cm; span: 27.3 cm]

Passantino Brand No. 1. 12 Stave-Medium [with address printed: "250 West 49th St. New York. N.Y."]
[24.1 × 31.8 cm; span: 26.3 cm]

[unmarked paper, 12 staves]
[24.1 × 31.7 cm; span: 25.8 cm]

Contents:

[no. 11] *The Sergeant's Chant*
WLA, Box 12, Folder 208; Paper: J & W Chester

[no. 13] *The West Pointer's Song*.
WLA, Box 12, Folder 210; Paper: G. Schirmer

[no. 17] *Song of the Goddess*.
WLA, Box 12, Folder 210; Paper: G. Schirmer

[no. 19] *The Tea Song*.
WLA, Box 12, Folder 210; Paper: G. Schirmer

[no. 20] *Cowboy-Song*.
WLA, Box 12, Folder 203; Paper: G. Schirmer

[no. 29] *The Laughing Generals*
WLA, Box 12, Folder 203; Paper: J & W Chester

[no. 37] *Asylum Senate Chorus* | (*Canon in 4 parts*)
WLA, Box 12, Folder 203; Paper: G. Schirmer

[no. 39] *Johnny's Song*
UH/CC, Box "Oversize"; Paper: Passantino + unmarked

[no. A15] *Farewell* | *Molto tranquillo*
WLA, Box 12, Folder 203; Paper: G. Schirmer

[dropped] *Epitaph*.
WLA, Box 12, Folder 203; Paper: Studio Brand

[dropped] *Minnie Bells Song*
WLA, Box 12, Folder 206; Paper: G. Schirmer

[dropped] *Trio „We need a man.“*
WLA, Box 12, Folder 210; Paper: Studio Brand

[dropped] [First line: *Please don't tell a soul . . .*]
WLA, Box 12, Folder 209; Paper: J & W Chester

Remarks:

The holograph for no. A15 is in pencil, but apart from that, it shows all the characteristics of a fair copy; Weill added instrumental cues in black ink.

The paper for no. 39 is unique among **Vh**, but it is prominent in **Pm1** and **Im1**, suggesting a relatively late date of creation. Weill gave the holograph to Cheryl Crawford as a gift, presumably on opening night. In an accompanying undated letter, and also on an added cover sheet (using J & W Chester), he identified the holograph as the song's "first manuscript."

Vm1 Rehearsal score for Group Theatre (largely incomplete).

Piano-vocal score, manuscript.

Date: 1936.

Location: WLA and WLRC (details listed below).

Copyist's manuscripts in black ink. Unbound bifolia and leaves. No lyrics. For nos. 13 and A15, a subsequent hand entered lyrics in pencil underneath the vocal staff. Unknown hands added instrumental cues in blue and red crayon. Additional

entries regarding dynamics, articulation, etc. in pencil and black ink.

Page count:

24 pages of music.

Paper types:

[unmarked paper, 12 staves]
[24.1 × 31.7 cm; span: 25.8 cm]

Parchment Brand No. 3 - 12 lines, Belwin Inc.
[24.1 × 31.8 cm; span: 27.2 cm]

Contents:

No. 7 (early version in A minor/C major, incomplete); WLA, Box 11, Folders 195–99; (early version in G minor/B^b major, incomplete); WLRC, Series 10/J6/30

No. 13; WLRC, Series 10/J6/19

No. 21; WLA, Box 11, Folders 195–201

No. A15 (incomplete); WLRC, Series 10/J6/19

[cut] "Reminiscence" (of no. 6 to end Act I, Scene ii); WLA, Box 11, Folders 195–201

[dropped] "Minnie Bells Song"; WLRC, Series 10/J6/10

Remarks:

With the exception of no. 7 and (perhaps) no. 21, none of the surviving numbers was used in the 1936 production.

The copyist (as identified by his stamp of the musicians' union, AFM - Local 802) was N. Chas. Purkrabek (P 743).

Vm2 Rehearsal score for Federal Theatre Project (incomplete, probably copied from **Vm1**).

Piano-vocal score, manuscript.

Date: 1937.

Location: WLA, Box 11, Folders 195–201 (mixed with other materials relating to *Johnny Johnson*).

Copyist's manuscripts in black ink. Unbound bifolia and leaves. Various performance annotations in pencil, red and blue crayon, some of which are in Lehman Engel's hand, and a few in Weill's.

Page count:

64 pages of music.

Paper type:

Federal Theatre Project, New York [12 staves]
[24.0 × 31.7 cm; span: 26.2 cm]

Contents:

Nos. 3a, 4, 3b, 7, 9a, 11, 9c, 13, 9d, 18–22, 26–28, 31, 36, and A15.

Remarks:

Weill slightly revised no. 3b, added tempo marks and dynamics for nos. 22 and 26, and assigned solo and chorus passages for no. 31.

Engel appears to have helped to check, cue, and annotate the score.

Although **Vm2** and **Pm2** appear to form a single sequence in Act I (**Vm2** for vocal items and **Pm2** for instrumental ones—with the exception of no. 7), the survival rate for Act II suggests that they were indeed two separate sequences.

- Ve** Piano-vocal score, engraved.
Date: 1939–1940.
Title page:
**THE | VOCAL SCORE | OF | JOHNNY JOHNSON | Play
by | PAUL GREEN | Music by | KURT WEILL | Copy-
right, 1940, by Samuel French | International copyright se-
cured | All Rights Reserved | CAUTION: Professionals and
amateurs are hereby warned that [. . .] | SAMUEL
FRENCH, Inc. | 25 West 45th Street, New York, N. Y. |
811 West 7th Street, Los Angeles, Calif. | SAMUEL
FRENCH (Canada) Ltd., Toronto | SAMUEL FRENCH,
Ltd., London**
- Cover printed in blue on grey cardboard. Back lists various
“musical plays” available from the publisher. Although Weill
was involved in the early stages (December 1939) of prepar-
ing **Ve**, the score is riddled with errors, and the engraving is
rather amateurish. There are stage cues throughout, but, save
for three exceptions, no instrumental cues.
- Contents:
Ve omits nos. 11, 13, Appendix, the iterations 9b–e, and vari-
ous scene change music (12, 14, 15, 23, 25, 27, 35, and 38).
- Page count:
96 pages; pagination [title page], [blank], 3–94, [95–96 blank].
- Remarks:
Nos. 20, 26, 39 (but oddly, not no. 7) carry a separate copy-
right notice, as Chappell had published arrangements of
these numbers (**Ae**) as sheet music in 1936.
- The piano part of **Ve** generally matches the part found in **Vh**
(also **Vm1** and **Pm1**). The parts for nos. 20, 26, and 39
adopt some modifications shown in **Ae**.
- The published score was registered for copyright on 28 August
1940.

Piano Score Format

- Pm1** Rehearsal(?) score for Group Theatre (incomplete).
Piano score, manuscript.
Date: 1936.
Location: WLA, Box 11, Folders 195–201 (mixed with other
materials relating to *Johnny Johnson*).
- Copyists’ manuscripts in black ink. Unbound bifolia and leaves.
Many revisions and annotations (including cues) in various
unknown hands. Several markings by Weill in red crayon.
Copyists cued “Piano” at the beginning of most numbers,
but the music does not match the part that **Fh** assigns to
Hammond Organ (or piano). Instead, **Pm1** generally pres-
ents the piano part of **Vh/Vm1** but omits the vocal line.
- Page count:
99 pages of music.
- Paper types:
Passantino Brand No. 1. 12 Stave-Medium [with address
printed: “250 West 49th St. New York. N.Y.”]
[24.1 × 31.8 cm; span: 26.3 cm]
Passantino Brand No. 1. 12 Stave-Medium [no address
given]
[24.7 × 32.1 cm; span: 26.6 cm]

- Passantino Brand [no number or address given; 12 staves]
[24.2 × 31.9 cm; span: 26.1 cm]
[unmarked paper, 12 staves (used by copyist Roberts)]
[24.1 × 31.7; span: 25.8 cm]
- Contents:
Nos. 1–8, 10, 11, 9c, 13–17 (incompl.), 18, 19, 21, 22, 24–33,
36, 38, 39, and Appendix.
- Remarks:
Weill’s hand is identifiable in a number of cases: he annotated
nos. 6, 7, 13, 29, A15, wrote music on paste-overs for nos.
9c, 30, marked nos. 10, 11, 31 “Tacet,” and used music from
no. 17 to create a new ending for Act I.
- Copyists (as identified by their union stamps, AFM - Local
802): Emil Maschke (M 368), Alfred Pagano (P 12), N.
Chas. Purkrabek (P 743), George F. Roberts (R 463).

- Pm2** Rehearsal(?) score for Federal Theatre Project (copied from
Pm1).
Piano score, manuscript.
Date: 1937.
Location: WLA, Box 11, Folders 195–201 (mixed with other
materials relating to *Johnny Johnson*).
- Copyists’ manuscripts in black ink. Unbound bifolia and
leaves. Many revisions and annotations (including cues) in
various unknown hands and in Weill’s.
- Page count:
60 pages of music.
- Paper type:
Federal Theatre Project, New York [12 staves]
[24.0 × 31.7 cm; span: 26.2 cm]
- Contents:
Nos. 1, 2, 6, 7, 10, 14, 15, 18, 19, 21–30, 32, 33, 34(?), 35,
36, 38, and Appendix.
- Remarks:
Weill made a few markings, concerning mostly tempo issues,
including two such markings for no. 6 (long version).

Instrumental Parts

- Im1** Orchestral materials for Group Theatre (incomplete).
Instrumental parts, manuscript.
Date: 1936.
Location: WLA, Boxes 9–11, Folders 155–202.
- Copyists’ manuscripts in black ink. Extensive performance an-
notations, mostly in pencil and red crayon, by Lehman Engel
and various unknown hands. Very few markings by Weill in
pencil. The sequence of nos. A15, 16, and 17 survives only
in the form of photostat copies.
- Page count:
505 pages of music
- Paper types:
Passantino Brand No. 1. 12 Stave-Medium [with address
printed: “250 West 49th St. New York. N.Y.”]
[24.1 × 31.8 cm; span: 26.3 cm]

Passantino Brand No. 1. 12 Stave-Medium [with address printed: "1587 B'way, New York, N.Y."]
[24.1 × 31.6 cm; span: 26.3 cm]

Passantino Brand No. 1. 12 Stave-Medium [no address given]
[24.7 × 32.1 cm; span: 26.6 cm]

[unmarked paper, 12 staves (used by copyist Roberts)]
[24.1 × 31.7; span: 25.8 cm]

Condition: generally good.

Remarks:

As several productions (including Boston, 1937, and New York, 1956) used **Im1**, most performance annotations cannot be attributed to a specific event.

Copyists (as identified by their union stamps, AFM - Local 802): Emil Maschke (M 368), Alfred Pagano (P 12), N. Chas. Purkrabek (P 743), George F. Roberts (R 463).

The parts are now in some disarray and mixed with materials from other productions (including **Im2**, but also productions after Weill's death).

Im2 Orchestral materials for Federal Theatre Project (copied from **Im1**; incomplete).

Instrumental parts, manuscript.

Date: 1937.

Location: WLA, Boxes 9–11, Folders 155–202.

Copyists' manuscripts in black ink (**Im2-VnI** and **Im2-VnII** are missing entirely). Extensive performance annotations in various hands.

Page count:

301 pages of music.

Paper type:

Federal Theatre Project, New York [12 staves]
[24.0 × 31.7 cm; span: 26.2 cm]

The "Markbro" Brand, No. 1 - 12 lines, Edward B. Marks Music Corporation, New York
[24.5 × 31.8 cm; span: 26.4 cm]

Remarks:

As several productions used **Im2**, most performance annotations cannot be attributed to a specific event.

The parts are now in some disarray and mixed with materials from other productions (including **Im1**, but also productions after Weill's death). **Im2** appears to have been organized in "book form" (as an early pagination suggests), but the structure is no longer intact.

The Markbro paper appears only in the percussion part of no. 38.

Arrangements

Ae Sheet music, engraved.

Date: November–December 1936.

Chappell published arrangements of nos. 7, 20, 26, 39 as sheet music in piano-vocal format (with chord names for ukulele and banjo, and with symbols for guitar).

Remarks:

No. 39 was published with a new lyric by Edward Heyman as "To Love You and To Lose You."

For detailed information (and facsimiles of nos. 20 and 39) see KWE IV/2.

Text

Tt3 Typed final script for the Group Theatre production. Libretto, typescript (155 pp.).

Date: November 1936.

JOHNNY JOHNSON | A Play | in | Three | Acts | By | PAUL GREEN | Music | by | KURT WEILL
[plus stamp: "To be returned to | Samuel French, Inc., | Play Brokers | 25 West 45th St., N. Y. 36, N. Y."]

Location: UNC/PG, Folder 3065B.

Typed final script for the Group Theatre production. Acts II and III appear to be the stage-manager's prompt book (they contain scene-by-scene call-lists for original cast, lighting schemes, and effects cues); Act I is of less clear provenance and date. Other irregularities in the pagination and inconsistencies in the presentation suggest that this is a compilation. Act I conflates Scenes iv–v and omits "Song of the Goddess" in Scene vi. Act II omits Scenes i and ix, and conflates Scenes vii–viii (numbered as Scene vi given the omission of II.i).

Tt4 Typed script for the Federal Theatre Project.

Libretto, typescript (164 pp.).

Date: early 1937.

Cover page (printed):

Johnny Johnson | by | Paul Green | Music by Kurt Weill | Federal Theatre Project – Division of Works Progress Administration
[Cover also has stamp: "Library | Play Bureau | Federal Theatre Project | W.P.A."]

Location: LOC/FTP, Box 684 (copy no. 2; S989/3)

Stenciled/typed script made by the Federal Theatre Project from a copy of the revised script (December 1936) submitted to the Federal Theatre Project by early January 1937; the stencils were later revised to produce **Tt5**. The script consists of mimeographed sheets except that Act I, Scenes iv–v were retyped. There is an additional note (seemingly absent from the exemplar for **Tp0**) for the inclusion of "Johnny's Song" at the end of Act III, Scene iii. Script has annotations (in red pencil), made as a result of comparison with Green's annotations to **Tp0**, plus other corrections; almost all of these are enacted in **Tt5**.

Remark:

Frontispiece has: "Federal Theatre Projects | Los Angeles, California | Regional Service Bureau | Georgia S. Fink, Director"; following separate title page has "Johnny Johnson | A Play in Three Acts | By | Paul Green | Music | By | Kurt Weill."

Tt4a A copy of **Tt4** (with some differences) that apparently served as prompt script in the Los Angeles production of the Federal Theatre Project.

Libretto, typescript (164 pp.).

Date: early 1937.

[Cover is identical to Tt4 but no stamp; title page differs slightly (omitting reference to Weill):]

JOHNNY JOHNSON | A Play in Three Acts | By | Paul Green

Location: NARA/FTP, Box 294, Folder "Johnny Johnson" [#2].

The unbound copy comes from the same mimeographed sheets that comprise Tt4 except that Act I, Scenes iv–v were retyped, introducing some variants (and one seemingly accidental omission in the dialogue between Captain Valentine and Sergeant Jackson in I.v). The copy also lacks Act II, Scene i. There are some similar markings relating to excisions for Tt5, but not complete. Tt4a appears to have been used as the prompt script for the Los Angeles production, with annotations in red pencil relating to that production (e.g., the names of the actors in the initial cast list; stage-manager notes), and other markings in pencil giving timings, making cuts, etc.

Remark:

NARA/FTP, Box 294, Folder "Johnny Johnson" [#1] has bound copy of same script but omitting Act I, Scenes iv–v.

Tp0 Galley proofs for Tp1, with markings by Paul Green.

Libretto, printed.

Date: January–February 1937.

Title page: (see Tp1).

Location: UNC/PG, Folder 3060B.

The publisher sent the proofs to Green on 30 January 1937; he returned them on 3 February. The contents are the same as Tt4 (a copy of the exemplar for Tp0), although in correcting the proofs, Green marked Act I, Scenes iv–v for deletion, as he did the "Song of the Goddess" and other shorter passages. This was the basis for the typescript copy of Act I, Scenes iv–v in UNC/PG, Folder 3060B ("Roses for Johnny Johnson | Johnny Johnson Goes to War | A Play in One Act | by | Paul Green") which, in turn, provided the exemplar for TpR (although here the two scenes are conflated into one).

Tp1 First edition of libretto.

Date: 1937.

JOHNNY JOHNSON | The Biography of a Common Man | In Three Acts | by | Paul Green | Music by Kurt Weill

New York, Toronto, Los Angeles: Samuel French, 1937. x, 175 p.; 21 cm.

Omits Act I, Scenes iv–v (which Green was to publish in 1938 as "Roses for Johnny Johnson"; see TpR), but includes Act II, Scene i.

TpD Source for lyric of no. 31.

Deutsches Ritual. | Gottesdienst-Ordnung | für | deutsche Gemeinden | der | protestantisch-bischöflichen Kirche | in den Vereinigten Staaten von Amerika. | Mit bischöflicher Genehmigung. | Herausgegeben von der | kirchlichen Deutschen Gesellschaft, | Church German Society. | 1884.

New York: James Pott & Co., 1884. 414 p.; 18 cm.

Contains on p. 55 "In Krieg und Aufruhr," which Green used as the German-language lyric for no. 31 (not included in Tt1–5 and Tp0–1).

ADDITIONAL MATERIALS

Sketches and Drafts

Dh Sketches and drafts, holograph.

Date: 1936.

Location: WLA, Box 12, Folder 209 (33 pp.); Box 35, Folder 515 (1 p.).

Holographs in pencil, with holograph revisions in pencil.

Page count:

34 pages of music.

Paper type:

J & W Chester No. 24 [24 staves]

[27.2 × 36.6 cm; span 32.4 cm]

Contents:

Nos. 1, 2, 3, 4, 6, 7, 9, 10, 11, 13, 17, 18, 19, 20, 21, 22, 23, 24, 28, 29, 30, 31, 34, 36, 37, "Minnie Bells Song," "Please don't tell a soul . . . ['Paris' song]" and very few unidentifiable sketches.

Condition: generally good, some fraying; one leaf has a large cutout.

Remark:

Box 35, Folder 515 contains a few sketches (for no. 29) that Weill squeezed onto the verso of a leaf that holds a draft of Weill's *The Fräulein and the Little Son of the Rich* (1936).

Text

Tt1 Early draft of Act I.

Libretto, typescript (113 pp.).

Date: Summer(?) 1936.

JOHNNY JOHNSON | A Play in Three Acts | by | Paul Green | MUSIC | by | Kurt Weill

Location: UH/CC, 6/1.

Typed early draft of Act I with manuscript annotations (by Cheryl Crawford?). Includes Act I, Scenes iv, v, and vi (the last with the "Song of the Goddess"). An identical copy (minus annotations) of pp. [2] + 27 (= Act I, Scene i) is in UNC/PG, Folder 3065B.

Tt2 Rehearsal script for the Group Theatre production.

Libretto, typescript (178 pp.).

Date: September(?)–November 1936.

JOHNNY JOHNSON | A Play | in | Three | Acts | By | Paul Green | Music by | Kurt Weill

Location: NYPL, Margaret Barker Papers, Box 19, Folder 21.

Typed rehearsal script (complete) for the Group Theatre production. This reflects the state of the play prior to its final re-

visions for the Group Theatre (**Tt3**). Includes Act I, Scenes iv, v, and vi (the last with “Song of the Goddess”); and Act II, Scenes i and viii–ix (the last numbered as Scenes ix–x because II.ii is divided here into two scenes).

Tt5 Revision of **Tt4** on the basis of a set of **Tp0**.

Libretto, typescript (143 pp.).

Date: February or March 1937.

Cover page (printed):

Johnny Johnson | by | Paul Green | Music by Kurt Weill | Federal Theatre Project – Division of Works Progress Administration

[Cover page also has stamp: “Library | Play Bureau | Federal Theatre Project | W.P.A.”]

Location: LOC/FTP, Box 684 (copy no. 1; S989/1); UNC/PG, Folder 3061C.

Stenciled/typed script made by the Los Angeles office of the Federal Theatre Project, revising **Tt4** on the basis of a set of **Tp0** (with some but not all proof corrections marked) submitted by Green in early February 1937. On receipt, the FTP made corrections to the stencils for **Tt4**, and produced new stencils for the synopsis of scenes, and the last two pages of Act III, Scene iii. As a result, **Tt5** has the same relationship to **Tt4** as **Tp1** to **Tp0**, and its contents are as **Tp1** save additional corrections to **Tp0** not made in the set of galleys sent to Los Angeles. Omits Act I, Scenes iv and v, and Act II, Scene i.

Tt-misc Typescript, assorted pages.

Libretto, typescript.

Date: ?

Location: LOC/FTP, Box 836.

Nine sides for Private Jessel (I.iii), Sergeant Jackson (I.iv; I.v), Private Goldberger (II.ii), Guns (II.ii), English Brigadier-General (II.v), 1st Military Police (II.viii), 2nd Military Police (II.viii), and Dr. Mahodan (III.i).

TpR Printed script of Act I, Scenes iv–v, published.

Libretto (excerpt), printed.

Date: March 1938.

Printed script of Act I, Scenes iv–v, published as “Roses for Johnny Johnson: A Comedy Sketch,” *One Act Play Magazine* 1, no. 11 (March 1938): 963–79.

Correspondence

L Notes by Weill addressed to Lehman Engel.

Date: September(?) 1936.

Location: Yale University, Irving S. Gilmore Music Library, MSS 39 (the Lehman Engel Papers), Box 18, Folder “Kurt Weill[.]”

Weill’s handwritten notes (4 p.) comment on changes for nos. 2, 3, 6, 7, 13, 17, 18, 19, 22, and 34.

Programs

N1 Program for the Group Theatre production in New York (1936).

N2 Program for the Federal Theatre Project production in Los Angeles (1937).

Miscellaneous

M1 Set designs and technical drawings for the Group Theatre production by Donald Oenslager.

Date: 1936.

Location: NYPL, Donald Oenslager Papers, Box 6, Folder 26, and Box 75.

M2 Federal Theatre Project production bulletins and photographs.

Date: 1937.

Location: LOC/FTP, Boxes 1026 (production bulletin for Los Angeles), 1128 (set design materials), 1178 (two folders of photographs), 1192 (more photographs), 1219 (negatives).

ABBREVIATIONS

<u>English</u>	<u>Abbreviation</u>	<u>German</u>
Instrument Names		
Alto Saxophone	ASax	Altsaxophon
Banjo	Bjo	Banjo
Baritone Saxophone	BSax	Baritonsaxophon
Bass Clarinet	BsCl	Bassklarinette
Clarinet	Cl	Klarinette
E♭ Clarinet	E♭Cl	Es-Klarinette
Guitar	Gtr	Gitarre
Hammond Organ	HmdOrg	Hammondorgel
Percussion	Perc	Schlagzeug
Piano	Pno	Klavier
Trombone	Tbn	Posaune
Trumpet	Tpt	Trompete
Violin	Vn	Violine
Violoncello	Vc	Violoncello
(Percussion Instruments)		
Bass Drum	BsDr	Große Trommel
Castanets	Cast	Kastagnetten
Chime	Chm	Glocke
Cymbals	Cym	Becken
Glockenspiel	Glock	Glockenspiel
Gong	Gng	Gong
Military Drum	MilDr	Rührtrommel
Snare Drum	SnDr	Kleine Trommel
Tambourine	Tamb	Tamburin
Timpani	Timp	Pauken
Tom-tom	Ttom	Tomtom
Triangle	Tri	Triangel
Vibraphone	Vib	Vibraphon
Wood Block	WdBl	Holztrommel
Xylophone	Xyl	Xylophon

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