

Kurt Weill

The Kurt Weill Edition

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Lady in the Dark

A Musical Play in Two Acts

Book by
Moss Hart

Music and Lyrics by
Kurt Weill and **Ira Gershwin**

CRITICAL REPORT

Series I, Volume 16

Edited by bruce d. mcclung and Elmar Juchem

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

Kurt Weill Foundation for Music, Inc., New York, New York
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Lady in the Dark

Book by Moss Hart; Music and Lyrics by Kurt Weill and Ira Gershwin

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Published 2017

Printed in Austria by Plöchl Druck GmbH

⊗ The paper in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.

ISBN 978-1-62721-901-3

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LIST OF SOURCES AND SIGLA

SOURCES

Full Score Format

- Fh** Holograph full score (1940–41)
Fh(R) Photostat copy of **Fh** (before 1948)
Fh-misc Three items separated from **Fh** (1940)
Fm Manuscript full score (1941)

Piano-Vocal Format

- Vh** Holograph piano-vocal score (1940; incomplete)
VhP Holograph piano-vocal score of “The Princess of Pure Delight” (1940)
Vm Manuscript piano-vocal score (1940)
Ve Printed piano-vocal score published by Chappell (1941)

Choral Parts

- Cm(R)** Manuscript choral part, reproduction (1940)

Instrumental Parts

- Im1** Instrumental parts used in original production (1940–41; incomplete)
Im2 Second generation of instrumental parts used in original production (ca. 1942; incomplete)
Im3 Instrumental parts prepared for later productions (1950s?; incomplete)

Text

- Ttb2L** Book used by Gertrude Lawrence (1940)
Tty2L Lyrics used by Gertrude Lawrence (1940)
Tt-misc Sides for Liza Elliott, used by Gertrude Lawrence (1940)
Tt3 Assistant stage manager’s script for original production (1940–41)
Tt4 Production script (1941)
Tp1 Printed book and lyrics published by Random House (1941)
Tpy Selected lyrics in Ira Gershwin, *Lyrics on Several Occasions* published by Alfred Knopf (1959)

ADDITIONAL MATERIALS

Drafts

- Dh** Holograph drafts and sketches (1940–41)

Piano-Vocal Format

- VmG** Additional piano-vocal score of *Glamour Dream* (1940; incomplete)
VmT Additional piano-vocal score of refrains for “This Is New” (1940)
VmP Additional piano-vocal score of “The Princess of Pure Delight” (1940)
VeK Copy of **Ve** annotated by John Kennedy, general stage manager for the original production (1941?)

Arrangements

- Ae** Sheet music for seven extracted songs published by Chappell (1941)

Text

- Ttb0** Draft versions of book (1940)
Ttb1 First version of book (1940)
Tty0 Sketches and drafts of lyrics (1940)
Tty1 First version of lyrics (1940)
Tp2 Abridged publication of book and lyrics (1941)
Tp3 Reprint of **Tp1** (1944)
Tp4 German-language edition of book and lyrics (1949)
Tp5 Acting edition of book and lyrics (1950)

Correspondence

- Lg-w** Ira Gershwin to Weill
Lw-g Weill to Ira Gershwin
Ll-w Gertrude Lawrence to Weill
Lw-l Weill to Gertrude Lawrence

Programs

- N1–N7** Programs (1940–43)

Recordings

- R1 Three discs recorded by Gertrude Lawrence for Victor (1941)
R2 Three discs recorded by Danny Kaye for Columbia (1941)

Interviews

Y1–Y11 Interviews with eleven people involved in the original production

Miscellaneous

- M1 Vandamm Studio photographs of original production
M2 Gertrude Lawrence scrapbooks
M3 Weill's press clippings

INSTITUTIONS

GC George and Ira Gershwin Collection, Music Division, Library of Congress, Washington, D.C.

NYPL New York Public Library for the Performing Arts at Lincoln Center

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

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.

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 *Lady in the Dark* is of necessity synthetic, as no single source transmits all parameters of the work. Moreover, there are significant discrepancies between those sources that more or less accurately reflect the form of the work as it eventually stabilized during the course of the original production and the two sources published some months after the Broadway premiere on 23 January 1941, which retained some but not all of the material cut during rehearsals and the tryout period. The two latter sources, published within a week in late April 1941, appear to have been intended for a reading (and perhaps piano-playing) public and thus represent “literary versions” that were not attuned specifically to production concerns such as running time and the need for incidental music. In preparing the book for publication by Random House, Moss Hart allowed all sections to appear in print that he himself, as stage director of the original production’s book scenes, had cut prior to the Broadway opening. By contrast, when Kurt Weill and Ira Gershwin readied the piano-vocal score for publication by Chappell, they acted more selectively and omitted at least some of the passages that had been cut during rehearsals, presumably because they considered the cuts to be improvements. But the published score, edited by Albert Sirmay, also omitted all incidental music required for a staging of the work (such as scene change music, entr’acte, and exit music), some dance routines, and even the short but crucial duet version of “My Ship” at the end of the play. As none of the authors ever made a genuine effort to ease the considerable tension between the “scripts” that had proven so viable onstage and these literary versions that had no need to take production matters into account, this Edition seeks a middle ground by establishing a Main Text that is designed to be performable, informed by the original production but slightly longer. With the help of footnotes to the score and placement of certain numbers (or passages) in the Appendix or in the critical notes, the Edition offers alternatives that would result in a shorter running time. As mandated by the *Kurt Weill Edition*, the remaining Appendix items are performable as well, but they preserve material that the authors seem to have cut or replaced for good reason.

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

For much of the genesis and the rehearsal period, the text sources circulated as separate documents: one for Hart’s book and one for Gershwin’s lyrics. Two drafts of “I Am Listening,” now bound together as volume 40 of Hart’s personal library (Ttb0), offer insights into how and where the playwright wrote the book. He used two typewriters, an “elite” (twelve characters to an inch), which he employed at Fairview Farm for his typewritten correspondence, and a “pica” (ten characters to an inch), which he used at his Manhattan townhouse. Gershwin’s lyric sketches and drafts (collectively Tty0) document his work well into the fall of 1940. Filed with Gershwin’s materials are scenarios for the Wedding, the Circus, and the Hollywood Dreams, which Hart had typed up to summarize his discussions with Weill and Gershwin.

Whenever a text had reached a stage that merited distribution to other team members, producer Sam H. Harris engaged a typing service, the Rialto Service Bureau, to prepare a typescript with multiple carbon copies. Participants of the production meetings on 27 and 28 August 1940 appear to have received copies of **Ttb1** and **Tty1**, which became subject to revision after the meetings. The resulting scripts, **Ttb2** and **Tty2**, were distributed to cast and crew for the start of rehearsals on 2 December 1940. Gertrude Lawrence's copies of these materials, along with sides (**Tt-misc**) that she used, contain annotations that offer additional insights into the staging.

By intercalating the pages of **Ttb2** and **Tty2**, the second assistant stage manager, Frank Spencer, created a complete and continuous script (**Tt3**) arranged in the show's running order. Presumably other such exemplars were in the possession of the general stage manager, John Kennedy, and the remaining three stage managers (Hart himself may have used such a script as well), but Spencer's copy is the only one known to have survived. Unlike a promptbook, **Tt3** does not give lighting and music cues, or warning calls, but Spencer meticulously recorded changes to the text and identified which cast member spoke what line (or appeared in a non-speaking part), and he added notes, drawings, and diagrams that document the blocking and staging of the original production. At some point, presumably after the tryout and possibly some weeks into the Broadway run, someone with access to Spencer's (or a similar) script created a clean typescript (**Tt4**) that reflects most of the changes recorded in **Tt3**. The remaining differences between these two sources are almost invariably minor, but it is unclear whether the discrepancies are the result of **Tt4** consciously rejecting some of the changes marked in **Tt3**, or additional changes marked in **Tt3** after **Tt4** had been created. Spencer continued to act as assistant stage manager through May 1942, the end of the Broadway run at the Alvin Theatre, but it appears that he stopped annotating **Tt3** early in 1941, because a substantial cut—*Glamour Dream*, mm. 468–559—is unreflected in his script. Another significant difference between **Tt3** and **Tt4** is the handling of the transition into Flashback 4 of the Childhood Sequence: the former evinces a true gap here, as Spencer literally cut off the top of the page, where a staging instruction had described the opening of Flashback 4 as students dancing (this can be inferred from the corresponding page of **Ttb2**, one of the two sources for **Tt3**); the latter specifies that the students sit under a tree and sing, which is corroborated by a production photo and musical sources. One copy of **Tt4**, custom-bound in red leather, belonged to Harris, who died on 3 July 1941. Thus, both **Tt3** and **Tt4** more or less reflect the form of the work during the original run, and the book scenes are significantly shorter than those in **Ttb2**.

The script published by Random House on 23 April 1941 (**Tp1**) adopted only a few minor changes emerging from the production and printed the book scenes essentially in their

uncut, pre-rehearsal form (as they appear in **Ttb2**), but the lyrics omit the cut numbers “It’s Never Too Late to Mendelssohn and “Bats About You.” All subsequent publications of the script—an abridged one (for a “best plays” anthology) in the fall of 1941 (**Tp2**), a proper reprint in February 1944 (**Tp3**), a German translation in March 1949 (**Tp4**), and even an “acting edition” [*sic*] for the Dramatists Play Service in 1950 (**Tp5**)—followed the text of **Tp1**.

The musical sources for *Lady in the Dark* are richer than for any other work that Weill composed in the United States. Gershwin's habit of supplying lyrics to pre-existing melodies and Weill's habit of setting pre-existing texts forced the two to compromise and collaborate in unusual ways (see Introduction), and the pencil sketches and drafts (**Dh**) bear witness to this process.¹ Within the material are several ideas that were dropped before the creation of rehearsal scores: “Unforgettable” in *Wedding Dream*, “No Matter Under What Star You're Born” and “Song of the Zodiac” in *Circus Dream*, and sketches for a “Hollywood Dream.” Once an idea had evolved into a draft that pleased both lyricist and composer, Weill wrote out a piano-vocal version in ink (**Vh**) that he would pass on to a team of copyists in Chappell's employ (John Costa Coll, Adele Combattente, Jack Kantor, and Guido Tutrinoli), who then created a piano-vocal score for rehearsal purposes (**Vm**). The bulk of **Vh** is now lost, however; presumably Albert Sirmay used the pages as a printer's copy for the publication of the piano-vocal score (**Ve**), and Chappell may have failed to return the pages to Weill. This would explain why only superseded or discarded pages of **Vh**, which did not make their way into **Ve**, survive (most notably, fourteen pages from an early version of *Circus Dream* that correspond to the text of **Tty1**).

The loss of **Vh** is mitigated by the fact that **Vm** survives in its entirety except for “My Ship” and its brief reprise (“End of Play”); the cut numbers “It’s Never Too Late to Mendelssohn” and “Bats About You” are also missing. Because there was no need to create rehearsal scores for the Entr'acte and Exit Music, these were probably never rendered in piano-score format. **Vm** consists of three unbound gatherings, one for each of the three dreams; the Childhood Sequence is represented by an agglomeration of hastily written notes and musical snippets on a single page inserted into the *Circus Dream*. Given its extensive use in rehearsals, **Vm** exhibits a host of revisions and performance annotations in pencil and blue crayon, many of them in the hands of rehearsal pianists David LeWinter and Louis Spielman. When the rehearsal or tryout process called for major revisions,

1 For details, see Bruce D. McClung, *American Dreams: Analyzing Moss Hart, Ira Gershwin, and Kurt Weill's "Lady in the Dark"* (Ph.D. thesis, Eastman School of Music, University of Rochester, 1994), pp. 94–115 and 534–59. Since the completion of this dissertation, another sketch has been identified: page 32 of the Presser Book (*ibid.*, p. 541) contains an eight-measure sketch for “Bats About You,” and a complete draft of the song—torn from the Presser Book—has surfaced among the materials for *Love Life* (WLA, Box 21, fld. 344).

Weill sometimes indicated these directly in **Vm** (e.g., in *Glamour Dream*, when mm. 468–559 were cut; see Appendix A4). Because Weill had held off composing music for most dance sections until the beginning of dance rehearsals, copyists needed to interpolate the new material into **Vm** (e.g., the dance routines at the end of *Glamour Dream*, mm. 700ff., and after “This Is New” in *Wedding Dream*, mm. 205–284, and “Dance of the Tumblers” in *Circus Dream*). There may have been additional rehearsal scores, as a marking (“From dance piano score”) in *Glamour Dream* suggests, and at least some bits of duplicate material survive: **VmG** is an unmarked copy of *Glamour Dream*, mm. 161–203; **VmP** a sparsely marked copy of “The Princess of Pure Delight,” still with the idea of involving the chorus at the very end; and **VmT** a marked-up copy of the above-mentioned routining for “This Is New.”

Because the fifteen-person chorus needed multiple copies of rehearsal material, an unidentified copyist extracted the relevant sections from **Vm** and notated them on single sheets of translucent music paper, which were used to create ozalid copies, **Cm(R)**, as needed. A surviving copy, consisting of six sections (each on a web of paper neatly “accordion-folded”), shows some annotations by Manfred Hecht, a baritone, and Larry Siegle, a bass.

Following his usual practice for stage works composed in the U.S., Weill omitted all vocal parts in the orchestral score (**Fh**) to save time and space. **Fh** is for the most part neatly written in ink, but some pages are entirely in pencil, as Weill orchestrated these late in the rehearsal process or during the early stages of the tryout: “End of Dream,” “End of Act I,” “End of Play,” “Transition to Flashbacks 1–3,” and the two early makeshift Entr’actes. Weill also used pencil for such major revisions as the revised orchestration for “One Life to Live” (*Glamour Dream*, mm. 355–382), the abridged and reorchestrated “Larghetto religioso” (Appendix A5), the transition connecting “The Princess of Pure Delight” and “This Woman at the Altar”—after “It’s Never Too Late to Mendelssohn” had been cut—(*Wedding Dream*, mm. 408–425), and the abridged endings for “This Is New” (Appendix B1) and “My Ship” (Appendix C2). Pencil was also Weill’s writing implement of choice when he added reed and brass parts to those sections that he had chosen for repeated use: the foxtrot version of “Girl of the Moment” (*Glamour Dream*, mm. 472–534/1) in the largely compilatory versions of the Entr’acte (version 2) and the Exit Music (versions 2 and 3); and segments of “Mapleton High Choral” (*Wedding Dream*, mm. 44–52, 77–84) in the Childhood Sequence.

The original folding structure of **Fh** is no longer discernible, as all bifolia were cut into single leaves when Weill had the score bound, presumably in the first half of 1941. Some sense of the original structure can be deduced from the holograph pagination of sections at the top of the pages, which Weill had apparently entered by the time he handed **Fh** to the team

of copyists for part extraction. While the bound score contains Ted Royal’s orchestrations of the dance section (i.e., the second refrain) of “One Life to Live” (*Glamour Dream*, mm. 388–423) and the cut number “Bats About You,” three items are not included: a bifolium containing the abridged and reorchestrated “Larghetto religioso” (Appendix A5), a folding of thirty-five pages carrying the Entr’acte (version 3) that was performed beginning in September 1941, and a leaf containing “Transition to Flashbacks 1–3.” Most likely, the Entr’acte does not appear in the bound volume due to the late date it was composed (summer 1941), and the same appears to be true for the revised “Larghetto religioso”; the single page carrying “Transition to Flashbacks 1–3” had been part of the bound score, but it was excised, apparently because it had been in the wrong place (between *Wedding Dream* and “End of Act I”).

As one would expect, **Fh** contains a number of non-holograph annotations. Maurice Abravanel, who conducted the entire run of *Lady in the Dark*, used pencil to add (or change) dynamics, muting specifications for brass and strings, and instrumental rubrics specifying instruments in reed parts. He also indicated cuts, repeat marks, transpositions, tempo modifications, *tacet* markings, and the like. Copyists’ annotations appear to have been limited to the addition of rehearsal numbers in crayon and pencil. At a later point, presumably when the original production had closed, a hand that resembles Abravanel’s entered a new pagination system at the bottom of pages, possibly in preparation for a photostat copy of **Fh**. The new pagination accounts for nearly all pages, including those that did not become part of the bound copy. The only pages omitted in this pagination are eight pages with music for the extended Rhumba Finale (mm. 734–783 of Appendix A6) and the first sixteen of seventeen pages carrying the additional refrains for “This Is New,” which Weill himself had paginated as “27A”–“27R” (skipping letter “J”). Unlike the original pagination of sections, the new numbering is continuous (1–375) and reflects fairly accurately the show’s running order (i.e., not merely the sequence of pages in the bound volume). The single page with “Transition to Flashbacks 1–3,” which had been literally cut from the bound volume—probably in the course of the pagination process—received a page number that placed it in its correct spot between *Circus Dream* and “My Ship,” but the leaf was not glued back into the score. The new pagination also includes five pages that do not have any music (Weill’s title page among them), and it erroneously assigns pp. 52–53 twice.

Prior to the new pagination, but when **Ve** had already been published and the original production was either well underway or had already closed, Weill took a fountain pen to revise **Fh** here and there, apparently in an effort to match **Ve**, but these markings are not reflected in any of the other sources used during the original run. Weill emphatically excised some measures that were part of the original production but not part of **Ve**; he added or changed tempo marks to conform to **Ve** (although not

consistently); he inserted a handful of prominent footnotes to point out discrepancies between **Fh** and **Ve**; he revised the titles “First Dream” and “Second Dream” to “Glamour Dream” and “Wedding Dream” (but failed to do so for “Third Dream”); and—remarkably—he changed some titles of items not included in **Ve** (e.g., “End of 2nd Act” became “End of Play”). Occasionally, Weill also changed or added some music (e.g., Glamour Dream, Reed 3 in m. 137, and Tbn in m. 467). Although unrelated to the original production, Weill may have entered these markings as early as 1942, when the Dramatists Play Service obtained the amateur rights and Paramount Pictures requested to see, in addition to **Ve**, the orchestral score. The markings had to have been added by 1948, when **Fh(R)** (a photostat of **Fh**) was sent to the U.S. Government agencies in charge of organizing theatrical life in the American occupation zone of Germany. The spiral-bound **Fh(R)** shows **Fh**’s bottom pagination, and the order of the pages follows exactly the sequence of this numbering, omitting the twenty-four pages of **Fh** that had been excluded from the pagination (see above). Preserving the general state of markings in **Fh**, the photostat evinces that, aside from prominently redrawn rehearsal markers in “Dance of the Tumblers” (and very few pencil markings within that section), all other annotations had been entered by 1948.

Surviving separately from **Fh**, a number of holograph full-score pages (**Fh-misc**) contain three items that had been eliminated from the original production: a first version of Liza’s entrance at the nightclub in Glamour Dream (Appendix A3) and two versions of “It’s Never Too Late to Mendelssohn” cut from Wedding Dream (Appendix B2a and B2b). The pages had been removed before **Fh** was bound, and they survive among Danny Kaye’s papers, which suggests that Weill handed **Fh-misc** to Kaye when the latter decided to record “It’s Never Too Late to Mendelssohn” for Columbia (Kaye portrayed the character Russell Paxton, from whose part the song had been cut in rehearsals). Although the recording company eventually decided to arrange and rescore the song, the recording, made in March 1941, is informed by Weill’s orchestration. **Fh-misc** shows holograph pagination at the top. In the case of the first version of “Mendelssohn,” it fills in a gap in the corresponding pagination in **Fh**, while the second version of “Mendelssohn” is paginated a–k (omitting letter “j”). Why the superseded version of the nightclub entrance should survive in Kaye’s papers remains a mystery; its pagination (71–74) explains the unusual top pagination of the new version in **Fh**, which Abravanel entered in French manner as “New 71”–“New 74,” “New 74 bis,” and “New 74 ter.”

Im1 denotes the first set of instrumental parts, created in the fall of 1940 by a team of four of Chappell’s copyists: John Costa Coll, Adele Combattente, E.C. Fauciano, and Jack Kantor. Weill appears to have handed them **Fh** in installments, as each book was initially subdivided into three foldings (one for each dream) and an extra bifolium for “My Ship.” As Weill con-

tinued to add and change material in **Fh**, the copyists followed suit by interpolating and revising (or replacing) sections of the parts, often with the help of paste-overs. When the original production left New York for the tryout, Coll apparently accompanied the company to Boston, because all of **Im1**’s late revisions and additions of incidental music, including the preliminary versions of the Entr’acte and Exit Music, are in his hand. Whereas the bulk of **Im1** uses paper type Chappell No. 2, most of the late additions were copied on Chappell Prof.

The overall condition of **Im1** is rather deplorable: the set is incomplete, considerably worn, and in a state of disarray. The parts for Reed 3, Tpt 1–2 (in one book), Pno, and HmdOrg are no longer extant, Tpt 3 is incomplete, and nearly all of the surviving books were dismantled after 1965, when the licensing agency Tams-Witmark cannibalized what survived of **Im1** (along with material from later generations of parts) to create a new set. The alterations made by Tams-Witmark are clearly distinguishable, however: markings and music notation show the hand of Dale Kugel, newly inserted pages exhibit different paper types, and Kugel used white correction fluid, which did not exist in the 1940s, to obscure unwanted elements (such as old rehearsal markers). Thankfully, Tams-Witmark saved some of the pages and scraps of **Im1** that did not become part of the new set. The only instrumental part that survives relatively intact are the two desks for Vn I. Even before Tams took over the materials in 1965, other productions, including the 1963 recording by Columbia Records, had used at least some **Im1** books and possibly added and erased performance annotations. A complete set of **Im1** exists for an unused version of “My Ship” in Eb major, and nearly complete sets exist for the first two makeshift versions of the Entr’acte, the first lacking Tpt 3, the second one Reed 3.

During the course of the original production, copyists created a second generation of parts (**Im2**), although it is unclear if they did so for all books, and there seems to be no obvious explanation why **Im2-Tbn** and **Im2-Cb** were copied earlier than the other extant books. **Im2** exists for Reed 1, Reed 2, Tbn, HmdOrg (somewhat incomplete), Vn I (both desks), and Cb. Coll created the two (early) books for Tbn and Cb, Jack Kantor those for Reed 1, Reed 2, and HmdOrg, and Adele Combattente copied the two desks for Vn I. (Four of five surviving original music folders, bound in black cloth with elaborate golden foil-stamping of the show’s title and the respective instrument’s name, seem to correlate to four of the “late” **Im2** books: Reed 1, Reed 2, and both desks of Vn I; the fifth folder, named “Piano Score,” may have held **Vm** or perhaps **Im2-HmdOrg** along with the no longer extant piano part, as the original production employed only one keyboard player.) In the case of the Entr’acte, no **Im1** book for Vc survives, but **Im2-Vc** (created by Combattente) does. The copyists adopted most of the changes marked in **Im1** in the first layer of **Im2** (e.g., *tacet* markings often appear as block rests and cut measures are simply omitted), but there were some differences in the habits of in-

dividual copyists (whereas Kantor tended to render *tacet* markings found in **Im1** as rests, Combattente often copied the music and wrote out verbal instructions, “*tacet*” and “*play*”; Kantor also appears to have been careless or in a rush, as his copying omitted a lot of details regarding dynamics, articulation, and phrasing). The **Im2** books also show considerable signs of wear, but less so than **Im1**. Conceivably they were created in the summer of 1942 in preparation for the road tour (some books bear the names of players from cities that were on the tour’s itinerary). On the other hand, the two “early” **Im2** books for Tbn and Cb are actually more worn than their counterparts in **Im1**, and they must have been created before Weill reorchestrated the “*Larghetto religioso*” (see Appendix A5) as they contain that reorchestration as a paste-over, whereas the “late” **Im2** books show it in their first layer.

While the original production was running, Kantor also created **Fm**, which he copied from **Fh** with some access, it seems, to **Im1**. Surprisingly, there is no mention of such a large undertaking in the surviving correspondence, and it is unknown what instructions Weill might have given him, but Kantor adopted the majority of changes that had been marked in **Fh**. He omitted cut passages, rendered *tacet* markings as rests, and notated passages in the designated key that had been merely marked for transposition (e.g., “1 tone lower”). Thus **Fm**, like **Im2**, transmits a version of the score as played in the original production in a state of relative stability achieved during its run. A date for **Fm** can only be surmised. Weill’s contract for his next Broadway musical, *One Touch of Venus* (1943), specified that his publisher Chappell would copy the orchestral score if the show ran successfully for three months, and one could speculate that his contract for *Lady in the Dark* contained a similar clause. There are a few clues about the specific date. Apparently not long before the tryout, mm. 439–520 of the Circus Dream were transposed up a whole step; however, at a later point during the original production, this transposition was reduced from a whole to a half step. **Fm** shows the transposition up a whole step, whereas the first layer of **Im2** (except for Tbn and Cb) transmits the lesser transposition. If **Im2** was indeed created for the road tour, then a plausible date for the copying process yielding **Fm** would be the summer of 1941, when the original production took an eleven-week recess. However, the fact that **Fm** contains the foxtrot version of “*Girl of the Moment*” (mm. 468–559 of the Glamour Dream), cut no later than 28 May 1941, suggests an earlier copying date. Except for the Entr’acte, the score is paginated continuously (1–307); the Entr’acte received separate pagination (1–34, with the revised ending copied subsequently by an unknown hand on p. 35) but is correctly placed between End of Act I and Circus Dream. It seems that Weill had not composed the Entr’acte by the time Kantor created the bulk of **Fm**. The two pages that presumably carried the reprise of “*Mapleton High Choral*” (in Act II, Scene ii) were removed at a later point. **Fm** is the only complete source for the

first section of the tripartite Exit Music (i.e., mm. 1–26), a utility arrangement of “*My Ship*,” whose original full-score pages are missing.

Fm includes an array of markings and performance annotations, the majority of which appear to post-date the original production, because the score—unlike **Fh**—served as rental material for later performances. In 1965, Tams-Witmark received **Fm** on loan, but the agency did not furnish it to licensees as part of the rental material; it opted for a piano-conductor score instead. In 1980, when Lys Symonette, on Lenya’s request, pointed out discrepancies between the rental parts, **Fh**, and **Ve**, Dale Kugel made a close comparison of **Fh** and **Fm**, and in the process he appears to have adopted markings found in the former by entering them with light pencil into the latter.² The whereabouts of the original manuscript of **Fm** are unknown, but a photocopy that appears to have been created in the mid-1980s survives.

Lady in the Dark’s published musical sources all appeared in 1941. On 21 January, just in time for the Broadway opening, Chappell released four arrangements of numbers that it deemed marketable as sheet music (**Ae**): “*Girl of the Moment*,” “*This Is New*,” “*My Ship*,” and “*One Life to Live*.” Within weeks, three more songs appeared, some with modified titles: “*Jenny*” on 3 February; and “*Tschaikowsky (And Other Russians)*” and “*The Princess of Pure Delight*” both on 14 February.³ The sheet music edition of “*Jenny*” also shows a modified lyric for the fifth refrain, which the original production had omitted.

Ve appeared on 28 April 1941. The title page credits Albert Sirmay as editor, but in absence of a source and the engraver’s model, it is difficult to assess his actual input. He appears to have used the missing **Vh** (or perhaps **Vm**) as his model—long stretches of **Ve** follow **Vm** note for note—but he must have had some access to **Fh**, although he did not take full advantage of it, as many harmonies, countermelodies, rhythms, key and time signatures, which Weill had changed during the orchestration process, were not incorporated. Sirmay kept Weill and Gershwin closely involved, however, by sending them installments of the score and multiple galleys for proofreading, which they diligently did (but with less than perfect results) between mid-February and mid-April 1941. **Ve** shows a number of differences from the original production. Instead of simply numbering the dreams, **Ve** titles them Glamour, Wedding, and Circus Dream, and although the flashbacks in Act II, Scene ii are not truly represented and their musical material greatly re-

2 Information from Tams-Witmark’s correspondence with Lenya and Symonette; Kurt Weill Foundation for Music, Business Papers, “*Lady in the Dark—Correspondence*.”

3 Facsimiles of the **Ae** versions of “*Girl of the Moment*” and “*My Ship*” 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.*, 62–64.

duced, they are subsumed under the title “Childhood Dream.” The latter consists of one modified rendition of “Transition to Flashback” that leads harmonically directly into “My Ship,” which loses all of its fifteen introductory measures (the original production had cut the first thirteen). All other incidental music is omitted, as are some of the dances: the dance routine after “This Is New” is simply left out, and instead of the dance break after the first refrain of “One Life to Live” *Ve* shows a repeat mark (thereby following *Vm*) and for the last half of the repeat provides lyrics for Liza that she never sang in the original production (and, oddly, did not appear in *Ae*, which would have been a logical place for publication). In terms of cuts made in the original production, *Ve* omits the two song-followed-by-dance sections “It’s Never Too Late to Mendelssohn” and “Bats About You” as well as two episodes in *Glamour Dream* (see Appendix A1 and A2). But *Ve* retains other passages, including the large cuts of mm. 468–559 and 656–680 in *Glamour Dream* and Randy’s sung rendition of the verse for “This Is New” in *Wedding Dream*, presumably because Weill and Gershwin considered them integral to the work. *Ve* ignores all of the last-minute key changes (e.g., the transposition of “One Life to Live” from *E*_b to *E* major), but it does not restore the “original” keys in which Weill had composed some of the songs (e.g., in case of “The Princess of Pure Delight,” *VhP* is in *G* minor, whereas *Vm* and *VmP* are in *F* minor). The most noteworthy feature of *Ve* is its modification of tempo marks, which depart slightly from those found in *Vm* or *Fh*, and metronome markings—something no other source transmits.

What it would take to transform *Ve* into a piano-vocal score suitable for production is shown by *VeK*, an exemplar of *Ve* once in the possession of John Kennedy, the original production’s general stage manager. Kennedy flagged virtually all discrepancies between *Ve* and the sources transmitting the state of the original production by marking cuts and adding those measures and sections that *Ve* had omitted. In addition, he entered rehearsal numbers (corresponding to those of the original production), but it is not entirely clear whether he prepared his score during the original run or later, when he served as “production director” for two revivals of *Lady in the Dark*, both at the St. Louis Municipal Opera, in 1950 and 1958.

Perhaps one of these productions prompted a third generation of parts (*Im3*), which obviously post-dates the original run (the paper type, a particular “vintage” of Passantino Nos. 1 and 7, suggests late 1940s at the earliest, but probably 1950s). *Im3* is not a proper set. Generally speaking, only those books exist that are no longer found in either *Im1* or *Im2*: Reed 3 and Tpt 1–2 are complete and in the hand of a single unknown copyist; another copyist created passages missing in *Im1-Tpt3* and *Im2-HmdOrg*. Yet another copyist created *Im3-Cb* for the Entr’acte and the Exit Music, even though *Im1-Cb* survives for both of these items. *Im3* is inconsistent in the way it adopts transpositions and other markings. Although the parts reflect

outlines of the original production, one can no longer ascertain whether the parts were copied from *Im1* or *Im2* (if the latter existed), or extracted from *Fm*.⁴

The various playbills (*N1–3*, 5–7; issued weekly except for the two-week tryout) and souvenir programs (*N4*; updated whenever major cast changes occurred) provide valuable information about the running order of the show, the number of chorus members and dancers, itemization and titling of musical content, and changes in cast and crew. Likewise, Vandamm Studio photographs of the original production (*M1*) offer unique insights into the original production (the Sam H. Harris office routinely commissioned this studio for photos, usually taken during the tryout period). Scrapbooks (*M2*) and a clipping file (*M3*) contain an abundance of publicity materials and reviews.

Two sets of audio recordings, each featuring a star of the original cast, provide fascinating if tantalizing impressions: neither Gertrude Lawrence’s recording (*R1*)—which involved four original chorus members (Davis Cunningham, Len Frank, Gordon Gifford, and William Marel)—nor Danny Kaye’s recording (*R2*) used the original orchestration. Made during the first months of the original run, the discs offer only a few selections from the show.

Last but not least, a series of oral history interviews (*Y1–11*), conducted by Bruce D. McClung in person or over the telephone in the early 1990s, preserve recollections from members of the original cast and crew on audio cassettes and/or as transcriptions.

Privileging of Sources for the Musical Text

In light of the thought that appears to have been given to the three dream sequences in *Ve*, the Edition privileges this source for vocal parts, tempo marks, double barlines, and for the musical continuity of the three dreams (i.e., the way *Ve* adopted or rejected cuts). That said, the Edition restores some dance sections within the dream sequences that *Ve* omits, as detailed below. For the continuity of the Childhood Sequence and all incidental music except for the Exit Music, the Edition privileges *Fh*. Whenever the original production omitted passages within these musical items (e.g., Entr’acte, mm. 48–84; “My Ship,” mm. 1–13/1), the Edition usually indicates such cuts with an on-page footnote in the score itself, with an entry in the Critical Report offering greater detail. For the tripartite Exit Music, the Edition must privilege *Fm*, the only source contain-

4 For example, in *Wedding Dream*, m. 27 is blank in *Fm* for Tpt 1–2, but the first layer of *Im3* has an eighth note at 27.1 (the result of a cut of mm. 28ff. taken by the original production). As *Fh* has a half note, it seems that *Im3* was copied from an earlier trumpet book. At 100.2, however, *Fm* has an erroneous G4 in Tpt 1 that appears in the first layer of *Im3* (eventually amended to F4 with a paste-in), whereas *Fh* is correct here (and it is unlikely that an earlier trumpet book remained uncorrected). Possibly the copyists of *Im3* consulted more than one source.

ing the first of the three sections; the remaining two sections were copied from other parts of **Fh**.

For all other parameters (orchestration, pitch, rhythm, dynamics, phrasing, articulation, key and time signatures), the Edition privileges the first layer of **Fh**, as it is the most complete and consistent source, lacking only the Exit Music. **Im1/2** and **Fm** are incomplete (in more than one respect) but nevertheless offer unique information and frequently shed light on the effects of revisions and performance annotations found in **Fh**. Whenever the Edition adopts readings from any of these non-privileged sources or from annotations in **Fh**—as it often does—it always provides a critical note. Performance annotations in **Im1/2** and **Fm** require careful probing, of course, as some of them are “event-specific” or post-date the original production (the latter is true for the majority of markings in **Fm**). Occasionally, it is possible to link a particular handwriting in **Im1** to the original production, when markings are found beneath paste-overs that were added during the rehearsal or tryout period. Thus, the Edition takes readings, say, from performance annotations in **Im1-Perc**, where the original player marked a few changes (e.g., in *Glamour Dream*, choosing castanets instead of snare drum for mm. 98f. or adding cymbal in mm. 774–780). On the other hand, the Edition does not rely on **Im3**, given its uncertain origin.

Because **Ve** was not intended as a rehearsal score for subsequent productions, the Edition overrides it to include the dance routine that follows “This Is New” in *Wedding Dream*. As the outline of that entire passage (a verse followed by four and a half refrains) was curtailed by vocal shortcomings of Victor Mature, who originated the role of Randy, the Edition ignores the excision of one refrain (mm. 171–202) and the final half-refrain (mm. 267–284) made in the original run, though it presents the abridged ending used in the original production as an option (Appendix B1). Weill himself considered this particular dance routine optional insofar as productions should either choreograph the section or omit it; he seems to have dismissed the notion of singing and playing the routine’s music without dancers. Similarly, the Edition includes music for the “Exit of the Tumblers” in *Circus Dream* (mm. 272–280) with the qualifier “if needed”—just as Weill marked it in **Fh**.

For Entr’acte and Exit Music, the Edition had to choose among three versions in each case. Whereas the first versions had been hasty compilations that seem to have been performed for only a brief period, the second versions, also largely compilatory, were performed for quite some time. Not until the summer of 1941 did Weill compose an Entr’acte that did not merely lift sections note-for-note from elsewhere in **Fh**; in the third version of the tripartite Exit Music, on the other hand, the second and third parts just traded places. The Edition presents the third version in each case, not necessarily because these were the composer’s last thoughts, but because version 2 of the Entr’acte and versions 2 and 3 of the Exit Music feature two identical sections

that add up to about seventy-five percent of shared material—presumably a situation that caused Weill to introduce some variety with a genuine Entr’acte. The third version of the Exit Music seems preferable to the second, as it changed the structure from slow-slow-fast to slow-fast-slow, thereby ending with a statement of “This Is New” rather than “Girl of the Moment” (whose melody concludes the Entr’acte).

Weill’s method of notating vocal and instrumental parts in separate documents tended to cause disparities, especially rhythmic ones, between vocal lines and instrumental ones doubling the voice(s). These discrepancies were usually not resolved by performance annotations in the sources (or by the publication of **Ve**), which might suggest either that they did not matter much in performance or that Abravanel was able to compensate for them. The Edition reviews these on a case-by-case basis and sometimes intervenes, conforming the rhythm of the vocal and instrumental lines.

Unlike **Vm** and **Cm(R)**, the vocal parts in **Ve** underwent considerable post-production scrutiny from composer and lyricist that yielded some noticeable changes and improvements, but also simplifications. For instance, in “One Life to Live,” **Ve** offers lyrics for Liza where she had danced in the original production (*Glamour Dream*, mm. 406–413). In the chorus’s solemn rendition of “Girl of the Moment,” **Ve** provides text underlay for A, T, and B instead of vocalizing (*Glamour Dream*, mm. 591–655). An instance of simplification is **Ve**’s change of a brief duet for Sutton and Beekman to unison (*Glamour Dream*, mm. 182–189). Sometimes, **Ve** also reduces four-part choral passages to unison, for example the jury’s interjections at the end of “Tschaikowsky” (*Circus Dream*, mm. 585–588) or the crowd taunting Liza at the end of *Glamour Dream* (mm. 756–766); in the latter case, **Ve** presents the simpler melody of mm. 767–780 transmitted by an earlier version in **Vm**. As some of these changes may have been geared toward an amateur market—musicians who might play and sing from **Ve** at home—the Edition evaluates each of these changes and frequently takes readings from **Vm** and **Cm(R)**, which were created for the original stage production, stood the test of performance, and whose annotations often provide valuable information. Whenever there is doubt about a given parameter (e.g., pitch, rhythm, sung text, etc.) in the vocal line, the Edition consults **Dh** (also **Vh** and **VhP**, when applicable); for spellings of the sung text, the Edition also consults **Tp1** and **Tpy**.

Source privileging for the Appendix items follows the above whenever possible. As **Ve** transmits none of the items, the Edition privileges **Vm** or **Vh** (whichever applicable). Appendix C1 “Bats About You” is an exception, as no musical source with text underlay for the voices survives; however, the Edition can reconstruct the vocal parts with the help of **Dh**, **Tty2** and **Fh**, where Ted Royal had entered the vocal melody in cue-size notation. For items absent from **Fh**, the Edition obviously privileges **Fh-misc**. The general remarks that precede the critical

notes for each of the Appendix items offer more details about the use of these sources.

Privileging of Sources for the Book Scenes

Given the literary nature of **Tp1**, which presents the book scenes in their uncut pre-rehearsal state, the Edition privileges **Tt4** on the grounds that it is a clean copy (which consolidates nearly all of the accumulated markings found in **Tt3**) and the

only text source that transmits the handling of the transition into Flashback 4 of the Childhood Sequence. Both **Tt3** and **Tt4** can claim to have Hart's authority, who, as stage director of the book scenes, supervised all cuts and revisions—no small feat in light of the tremendous pressure to which he had been subjected during rehearsals (see Introduction). Gertrude Lawrence's performance annotations in **Ttb2L**, **Tty2L**, and **Tt-misc** provide some useful insights into particularities of staging.

COMMENTARY: GENERAL ISSUES

Editorial Procedure

Score order

The Edition changes the score order of **Fh** by having Pno appear above (rather than below) HmdOrg and by placing Perc above (rather than below) the keyboards. However, the Edition upholds **Fh**'s strict ordering of the Reed parts by player, even though this occasionally results in a lower sounding instrument (e.g., BsCl) appearing above a higher sounding one (e.g., Cl).

Tempo marks and modifications

Unless noted otherwise, the Edition takes tempo and metronome marks from **Ve**. Modifications of tempo marks (such as *rit.*, *accel.*, etc.) and their cancellation (usually by *a tempo*) are frequently taken from **Fh** or **Im1/2**, as are fermatas; such editorial actions are recorded in critical notes. On very few occasions, when no source has a tempo mark (e.g., "My Ship," m. 1; End of Play, mm. 1 and 3; and "Bats About You," m. 1), the Edition provides one and informs readers with a footnote in the score. For Entr'acte (m. 120) and Exit Music (mm. 27 and 90), the Edition takes tempo marks from corresponding sections in the dream sequences.

Dynamics

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

The notation of hairpin crescendos and diminuendos in the sources is frequently careless or ambiguous. As precise description of the exact extent of each hairpin crescendo or diminuendo is impractical—and verbose descriptions of such minutiae are not usually justified by their musical significance—the Edition routinely aligns hairpins without a critical note when the intent seems clear. In cases where different solutions

are possible and might communicate a meaningful musical distinction, a critical note describes the source evidence.

Tacet markings

Passages marked *tacet* in **Fh** and **Im1** pose a particular editorial challenge. Although it is clear that several passages were silenced in the original production (irrevocably so when **Fm** and **Im2** rendered them as rests), the reasoning behind the markings is not always apparent. In many instances, the thinning of orchestral texture accommodated specific singers or acoustic conditions, whereas in other instances, the thinning appears to have been a deliberate reorchestration, but there is a considerable gray area on this spectrum. Hence, the Edition eschews a uniform approach, instead assessing each marking on a case-by-case basis. Editorial solutions range from ignoring the marking in the edited musical text to rendering the marked music in cue-size notation or, in rare cases, omitting the music altogether. Each action is recorded in a critical note, and the cue-size passages offer performers a range of options.

Articulation

In places where articulation is missing in one or more instrumental parts but present in others sufficient 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 normalize slurrings (with comment in the Critical Notes where necessary) so as to achieve consis-

tency between individual parts within a section (such as Woodwinds, Brass) at any given moment, and occasionally also between sections (when warranted), but not necessarily to force consistency in repetitions of the same musical material at different moments.

Verbal text

For the book scenes, the Edition essentially presents the text of **Tt4** but omits blocking; instead, the Edition uses the fewer and more general stage descriptions found in **Tp1** (that source also serves as a model for punctuation and layout). Without comment, the Edition occasionally adopts annotations found in **Tt3** (i.e., some of the few that did not make it into **Tt4**) and in Lawrence's script **Ttb2L**. Regarding the action's time setting for Act I, Scene iv, all text sources give "late *the next* afternoon," whereas all scene listings—including those found in all playbills—give "late *that* afternoon" (emphasis added). The Edition adopts the latter, as it is internally consistent: Liza speaks of having learned of Kendall's divorce plans (cf. Act I, Scene ii) "yesterday."

Unless noted otherwise, the Edition presents the lyrics as they appear in **Ve**. For all verbal text (i.e., both book and lyrics), the Edition standardizes spellings, punctuation, stylings, hyphenation, and layout without comment and similarly corrects minor typing errors and omissions. The Edition retains some older spellings (e.g., "Choral" instead of "Chorale" or "rhumba" instead of "rumba") but tacitly adds diacritical marks for foreign names and words (e.g., *Glamour Dream*, m. 85, "Brünnhilde" instead of "Brunhilde" or *Wedding Dream*, m. 70, "plait" instead of "plait"). Regarding the spellings of the fifty (mostly) Russian composers listed in "Tschaikowsky," the Edition takes a very light editorial approach and generally follows **Ve**; the few editorial adjustments and interventions are detailed in the critical notes.

Issues of Instrumentation

Flute

The part requires doubling on piccolo. It is uncertain whether the *Glamour Dream*'s "Rhumba Finale" should be played on flute or piccolo. The Main Text (mm. 714–780) calls for flute; when Weill expanded the "Rhumba Finale," however, he called for piccolo (see Appendix A6, mm. 714–808). Given that the change of instrument is unrelated to the issue of playing time, a case could be made for performing the Main Text on piccolo, which would require only a small adjustment in m. 714 (where the C4 could easily be omitted). In *Circus Dream*, m. 202, Weill appears to have lost track of which instrument plays, notating Picc below range (D♭4 and C4). The Edition places these two notes in parentheses and provides a footnote in the score that **Im1** has a performance annotation marking mm. 201–202 an octave higher.

Reeds

Fh predominantly calls for clarinets. Weill's writing for a combination of two clarinets (Reed 1–2) and tenor saxophone (Reed 3) suggests a blending of tone colors. Given his extensive use of the combination (e.g., *Glamour Dream*, mm. 59–146, 214–328, 580–694), it may warrant some experimenting with saxophone models and/or mouthpieces. The combination of two clarinets (Reed 1, 3) and bass clarinet (Reed 2) in other passages is straightforward. Playing of the baritone saxophone (Reed 2) is limited to one refrain of "This Is New" (*Wedding Dream*, mm. 205–228).

In *Wedding Dream*, mm. 468–469, the Edition adopts a revision of Weill's in Reed 3, even though the clarinet's final note now falls outside the instrument's lower range. Because the note, a sounding C#3, is doubled by other instruments (Hmd-Org, Vc I), it probably does not matter much in performance if it is omitted. The Edition places the note in parenthesis.

Although Weill usually provided enough time for changes of instruments by doubling players, occasionally there is a problematic spot (mostly the result of a cut or a restored section). The Edition calls attention to fast switches, usually with a footnote in the score.

Trombone

Fh calls for tenor trombone. Although Weill's writing should pose no problems to modern players, it apparently did for a player during the original production. In the *Entr'acte*, mm. 36–42, Weill rescored a trombone solo for Tpt 1–2, presumably on account of the exposed B♭4 in m. 39, but perhaps the trombone solo simply did not carry enough.

Percussion

Fh notates BsDr mostly in the first space but occasionally also below the first line, which might suggest a distinction between a bass drum (played with a pedal) and a gran cassa (played with a mallet), but ultimately the notation appears to be arbitrary, and the Edition notates BsDr only in first space. That said, certain passages clearly do seem to call for a gran cassa, especially rolls (e.g., *Glamour Dream*, m. 687ff.; *Circus Dream*, mm. 285 and 287ff.) and theatrical effects (e.g., *Glamour Dream*, m. 197; *Circus Dream*, m. 361). Use of a gran cassa would also be in character with much of the music in *Circus Dream*, namely "The Greatest Show on Earth" and "Dance of the Tumblers."

The default playing style of SnDr is with sticks. When **Fh** calls for "wire brushes," it does not cancel their use by a subsequent assignment of "sticks"; players will have to exercise judgment when to change back to sticks. Occasionally, Weill notates SnDr patterns that show a change in stem direction (e.g., *Glamour Dream*, mm. 298ff.). Although the meaning of the different stemming is unclear, the Edition preserves Weill's notation, as it conceivably indicates a different kind of attack or accent.

Weill's use of "Bell" or "Bells" is slightly ambiguous as to whether it signifies glockenspiel or chimes. Although Weill specifically called for glockenspiel in *Glamour Dream* (e.g., m. 9), similar passages in *Wedding Dream* (e.g., m. 71) cue "Bells," which the Edition renders as Glock. In *Glamour Dream* (mm. 591ff. and 653ff.), Weill notated a Bell in bass clef with repeated written pitch F3, which the Edition renotates as F4 in treble clef for Chm.

Sometimes it is unclear what **Fh**'s designation for specialty instruments meant. Weill provided no explanation for the "Rhumba Drums" (called for in *Glamour Dream*, mm. 700ff., and *Entr'acte*); it would seem that he meant either timbales or congas. In *Wedding Dream* (mm. 331ff.), Weill called for "Small Cymbel (chinese) [*sic*]," which seems to signify the common China cymbal, whose turned-up outer rim produces a dark, somewhat abrasive sound. Given that Weill specified "small" when he employed it in "The Princess of Pure Delight" (with dynamic marking *pp*), a delicate sound might be equally plausible. This could be achieved by using finger cymbals (suggested by a performance annotation in **Im1**, which changed "Chinese" to "Greek" cymbal).

In **Fh**, Weill wrote a number of sound effects into the percussion part but a simultaneous performance of the regular part and these sound effects seems difficult, if not impossible, and it is unclear how this challenge was solved in the original production. Equally inexplicable is an instance of simultaneous playing of triangle and military drum in *Circus Dream*, m. 777ff.

Hammond Organ

When Weill reviewed and annotated **Fh**, he specified in a prominent footnote on p. 1 (with an asterisk to the instrument's staff name): "The Hammond Organ is used mostly as a 'fill-in.' It should be used very sparingly and should never be noticeable. It can be replaced by a Harmonium." According to **Y1**, the original production had only one player for both keyboard parts, hence many passages were omitted. The original production probably used a Model A (manufactured since 1935, which Weill had employed for the first time in *Johnny Johnson*). Occasionally, Weill specified registrations in **Fh** by calling for a certain instrumental effect (rather than drawbar settings). **Im2-HmdOrg**, which was used in productions as late as 1976 (in Lübeck, Germany), shows various performance annotations addressing registration (including information for drawbar settings), but the Edition ignores these, as their authority is dubious. The part can be performed on a modern synthesizer or, as Weill indicated, on a harmonium.

Violins

The original production employed four players for Vn I and two players for Vn II. Higher instrument counts would seem possible, but the overall ratio of the strings should be factored in. **Im1/2** show numerous performance annotations indi-

cating bowing (also revisions thereof), but the Edition generally ignores these. Only in cases where **Fh** lacks any articulation or phrase markings, and where other sections suggest bowing, does the Edition consult bowing markings in **Im1/2** and occasionally adopts one, always with a note in the Critical Report.

Violoncellos

Fh notates two distinct parts throughout. As Weill's orchestration does not use violas, the first part often bridges the gap to the violins, while the second part frequently plays along with the contrabass. Whenever the cello parts are identical and Weill notated the second one with a verbal indication ("col primo" or some such), the Edition tacitly writes out part in full.

Contrabass

Fh appears to call for the standard four-string bass, as Weill avoided writing below E2 (a single lapse appears to have occurred in *Glamour Dream*, m. 744, where he notated an Eb2; the Edition takes Eb3 from the first layer of **Im2**). The Eb2 in *Glamour Dream*, m. 425, is a result of the Edition's decision not to adopt the transposition of "One Life to Live" to E major (for which Weill had crafted a new two-measure ending whose final note was E2).

divisi / non-divisi

Fh specifies only *non-divisi* playing by placing brackets for multiple stopping. Occasionally Weill supplied such brackets also for Vc I and Vc II, even though the original production had only one player to the part, which seems to suggest that he added them out of habit.

The Edition does not adopt information about *divisi* playing that could be gleaned from **Im1/2**, which transmit copyists' decisions concerning division of passages between players. The copyists did so by notating the voices on different systems, which facilitated reading but also took up more space. As copyists were paid by the page, adopting their decisions requires a certain amount of scrutiny. However, because the parts do not transmit any revelatory choices about *divisi* playing, the Edition refrains from preserving this information; performers should be able to make decisions with relative ease.

Mutes

Generally speaking, the Edition takes muting instructions from **Fh**. When Abravanel changed or refined such indications in **Fh**, the Edition usually adopts his marking and provides a critical note. The Edition takes additional information about muting specifications for Brass (straight mute, cup mute, solo-tone mute, hat) from performance annotations in **Im1** (Tpt 3, Tbn) and **Im2-Tbn** (the only surviving original brass books) and from the first layer of **Im3**, which appears to preserve some markings of the no longer extant book(s) for Tpt 1–2. Whenever **Fh** calls for "con sord." in Brass, the Edition renders this as

“with straight mute(s).” The use of hat mutes required no preparation time for the players, as common practice was to attach these mutes to the music stands so they could be used at a moment’s notice. Alternatively, trumpeters could resort to playing into stands.

Notational Issues

Cautionary, etc. accidentals

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

Iteration signs

Fh indicates the repetition of musical units, whose length ranges from a single beat to several measures. The Edition expands these tacitly, also with the addition or removal of any accidentals (active or cautionary) consequent upon this expansion. The continuation 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.

Rehearsal letters

The Edition provides rehearsal letters without comment, often in the same place as they appear in **Fh** and **Im1/2** except where the original placement is not serviceable or where additional letters are useful.

Footnote policy

The Edition adds occasional footnotes to the score to inform the user of issues significantly affecting the substance or performance practice of the passage. 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 section 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.

MAIN TEXT

Glamour Dream

Conceptually the most stable of the three dream sequences, the Glamour Dream nevertheless underwent numerous and substantial revisions after Weill orchestrated it. The dream's four locales (Park Avenue outside Liza's apartment building, Liza's boudoir, Columbus Circle, a nightclub called "The Seventh Heaven") remained unaltered, and the numbers Weill and Gershwin had composed for the various characters also stayed more or less in place. The need for changes arose from staging requirements specific to the original production and from the generally overlong running time, which plagued the creative team for months. The changes evolved over an extensive period: the first cut in Weill's score appears to have come before rehearsals started, and the last revision occurred several months into the run. While the critical notes provide detailed information, the following list offers an overview of the major changes:

- cut of third visitor to Liza's apartment after m. 207 (13 mm.; see Appendix A1)
- cut of waltz section with dialogue after m. 267 (36 mm.; see Appendix A2)
- expansion of "One Life to Live" by 36 mm. (mm. 388–423)
- recomposition of "Entrance to Nightclub" (mm. 426–467) (for first version, see Appendix A3)
- cut of "Girl of the Moment" (mm. 468–559) (92 mm., retained in Edition; for five-measure transition bridging mm. 467 and 560, see Appendix A4)
- abridgment and reorchestration of "Larghetto religioso" (mm. 589–655) (67 mm., retained in Edition; for version shortened by 34 mm. see Appendix A5)
- cut of "Oh beauty untainted" chorus (mm. 656–680) (25 mm.; retained in Edition)
- revision and expansion of Rhumba Finale (mm. 700–780) by 28 mm. (see Appendix A6)

Limiting running time was not the only purpose of the revisions. For mm. 1–8, Weill essentially discarded the orchestration and opted for a single instrument instead. His original orchestration scored the melody's A-section of "My Ship" for oboe and expanded it from seven to nine measures (extending the sustained note at the end of each phrase by a whole measure). The accompaniment began with a C pedal in the vibraphone and Hammond Organ followed by successively entering descending fourths (G3–D3–A2) in the latter, marked *misterioso*. At the end of the first phrase, the violins, also marked *misterioso*, began repeating a series of *pianissimo* parallel triads composed of stacked fifths (exactly as in the Wedding Dream, Pno, mm. 384–385) that modulated over four measures to lead into what is now m. 9 of the Edition. The directors eventually decided to have Gertrude Lawrence hum the entire A-section in its unexpanded form.

Weill discarded his orchestration and assigned the pedal tone (now raised to a sounding D⁴, and preceded by a C⁴ pickup to mimic the opening interval for Liza) to a solo clarinet, which he jotted at the bottom of the page. **Ve** reflects the reorchestration. At a later point, when **Fh** had already been bound, Weill neatly rewrote this first page and glued it over his original orchestration (see Plate 1 in Main Volume).

For “Oh Fabulous One” (mm. 23–141), the original production expanded the group of Six Men to eight, possibly prompted by the four-part harmony beginning in m. 100. The apportioning of the text in mm. 63–99 among the singers was not worked out until rehearsals. Weill had drafted this passage in **Dh** with no indication of who sings which lines. **Tty1/2** specified “Tenor” for the text of mm. 65–72 and “Another” for that of mm. 74–81 but left the following lines simply to “Others” (with “All” resuming in m. 100). While the first layer of **Vm** still gives no indication (except “Six Men” in m. 32), pencil annotations added “Tenor” for the pickups to mm. 74 and 90. A performance annotation in **Cm(R)** indicates that the “Allegretto quasi andantino” section (mm. 63–99) is to be shared by two soloists. As markings in **Tt3** reveal, these soloists were the tenors Gordon Gifford (mm. 65–72 and 82–89) and Davis Cunningham (mm. 74–81 and 90–99); the second of each pair of solos can be heard on **R1**. Perhaps to avoid covering the solo voices, Abravanel thinned the orchestration (the Edition renders the silenced parts in cue-size notation). **Ve** adopted the annotations in **Tt3** by labeling the solo sections “One Voice . . . Another Voice” and “First Voice . . . Second Voice,” respectively. An impulse of Weill’s to have mm. 125–133 sung by a tenor, as indicated in **Dh**, was not adopted.

“One Life to Live” underwent a whole series of changes as it was routinized for production. After having drafted the song—consisting of a verse and one refrain (AABA’)—Weill and Gershwin considered expanding it with some additional “patter.” During the meeting held on 28 August 1940, Moss Hart proposed extending the song by having Liza and Beekman dance a bit, thus turning it into a full-blown “applause number” with two refrains. When Weill created **Fh**, he left the woodwind and brass parts of the first refrain (mm. 355–387) in what appears to be a tentative, skeletal state; at the end of m. 387, Weill simply instructed the copyist(s) to “leave space for insert” when generating **Im1** (Abravanel would further specify “about 8 pages Full Course”). Presumably pressed for time, Weill ended up enlisting the services of Chappell’s staff arranger Ted Royal to score the music of the second refrain (mm. 388–423). Royal orchestrated a two-measure transition or “turnaround” (mm. 388–389) followed by the second refrain, where he indicated “Dance” midway through. After E. C. Fauciano had copied this music into **Im1**, Weill slightly retouched Royal’s orchestration by adding brass parts for mm. 414–416, and he also reworked the woodwind and brass parts of his own orchestration for the first refrain. He was forced to do so on paste-overs, because in the meantime he had *already* substantially thickened these parts for a *different* purpose: the first refrain was to serve as a section of the Exit Music, more precisely the first version thereof (see critical notes for Exit Music). All these orchestrations are in E \flat major. At some point, however, it became clear that Lawrence was uncomfortable with this key (quite possibly on account of the low B \flat 3s in the verse; mm. 338, 340), and the song was transposed up a half step to E major. Only then did Weill score a new two-measure ending, fit for an applause pose, which he wrote in pencil (mm. 424–425). The revised key allowed him to have the contrabass end on E2. The Edition, however, follows the original key (as retained in **Ve**), which requires transposition of the last two bars down a half step, leading to a slightly awkward but hardly problematic E \flat 2 in the contrabass (players, by default, will take it up an octave or conceivably resort to a five-string bass). The lyrics for the second refrain were gradually expanded: **Tty2** provided text only for the first two A-sections (mm. 390–405), but a performance annotation in **Tt3** added text for the last A-section (mm. 414–423); the bridge (mm. 406–413) remained purely instrumental in the original production. However, when Weill and Gershwin readied **Ve** for publication, Gershwin chose to add lyrics also for the bridge, and he lightly revised those of the last A-section. The Edition presents the lyrics as found in **Ve**, with the understanding that dynamics in the orchestra will have to be adjusted if mm. 406–413 are indeed sung in performance.

After altering the ending of “One Life to Live,” Weill reconceived the opening of the nightclub scene. Whereas his first version (see Appendix A3) comprised 27 mm., with only seven measures of dance music, his revised version (mm. 426–467) is expanded to 42 mm. and includes a significant stretch of foxtrot music (mm. 434–451, derived from the “glamour theme”) to

which couples are dancing. This delayed Liza's entrance and ensured sufficient time for her costume change (**Im1/2**, i.e., **Im1** and **Im2**, have annotations suggesting that mm. 436–451 were repeated at some point, presumably serving as "safety bars").

Although one might assume that the production team decided to expand the beginning of the nightclub scene around the same time that the foxtrot version of "Girl of the Moment" (mm. 468–559) was cut (and Appendix A4 created as a "patch"), there is no evidence to that effect. The inclusion of mm. 468–559 in **Fm** and the two "early" **Im2** books for Tbn and Cb actually suggests that the section lasted some months into the run, but, again, evidence is inconclusive. Prior to the wholesale cut, the original production had removed several smaller (and then larger) passages within "Girl of the Moment," as detailed in the critical notes below. All these uncertainties notwithstanding, **Ve** presents the revised version of the entrance to the nightclub followed by the complete "Girl of the Moment," and when Weill prepared **Fh** for the creation of **Fh(R)**, he made sure that the corresponding pages were included.

The "Larghetto religioso" (mm. 589–655) is a six-part choral setting of "Girl of the Moment" that provides a solemn musical background for the Marine painting Liza's portrait. During the original run, this passage was abridged and reorchestrated. There are some hints that the music was shortened first, before Weill decided to reorchestrate the abridged version (which he probably did in the summer of 1941). When **Ve** appeared in April 1941, it presented the long version with text underlay for all six voices. **Vm** suggests that the text underlay was significantly simpler in the original production; only the sopranos appear to have sung the lyrics for the entire number. It seems that the remainder of the chorus often sang "Ah" for long note values. However, the first layer of **Cm(R)** already introduces a more refined text underlay (e.g., the tenors' "your beautiful image I drew" in mm. 624–632), which would be further elaborated in **Ve**. The Edition presents the long version in the Main Text, along with the text underlay as transmitted by **Ve**; for the abridged and reorchestrated version see Appendix A5.

Weill orchestrated the conclusion of the *Glamour Dream* (mm. 656–end) at a later point, apparently when rehearsals were already underway and he could judge the exact requirements for the music. The performance materials bear witness to this sequence of events: Whereas copyist E. C. Fauciano had created **Im1** for mm. 1–655, the team of Jack Kantor and Adele Combattente copied the **Im1** pages for the remaining measures. In **Fh**, Weill paginated this entire section separately and tentatively labeled it "End of 1st Dream" in pencil, but the heading was subsequently erased (cf. next paragraph). Given the late date of orchestration, it is less of a surprise to find that the choral section (mm. 656–680), where the crowd impatiently awaits the unveiling of Liza's portrait, never made it into **Im1**. This cut may have to be viewed in light of the fact that the Rhumba Finale (mm. 700–780) was expanded by twenty-eight measures, which became necessary once the production team realized that Lawrence needed more time for a costume change. The Edition follows **Ve** in retaining mm. 656–680 (Weill also ensured that **Fh(R)** included the relevant pages of **Fh**). For the Rhumba Finale, the Edition opts for the shorter version in the Main Text (again following **Ve**), while the extended version is offered as Appendix A6. Presenting the shorter version forces the Edition to transpose the last A-section (i.e., mm. 756–780) down a half step from E \flat to D major. Weill himself indicated this transposition in **Fh**, when he tried to match his full score to **Ve**; **Fh(R)** shows only those pages that constitute the shorter version (the others were excluded from the bottom pagination and thus not photostated). For the chorus part, however, the Edition opts to present the four-part arrangement of **Vm**; the simpler version in **Ve** appears as a music example in the critical notes below.

Apparently Weill waited for the results of a first rehearsal in Boston (with the full stage setting installed) to compose a few measures of transitional music that would cover the scene change after the first and second dreams ("End of Dream"). The music utilizes a motive that Weill introduced in **Dh** (WLA, Fld. 252) for the *Wedding Dream*, where the chorus hums it after the conclusion of "This Is New" (i.e., mm. 285ff.); Weill also used it extensively in the *Childhood Sequence*, and it appears to function generally as a signal for "dis-illusionment." **Fh** occupies a single page, labeled "End of 1st and 2nd Dream." Although the music is rendered in pencil, Weill notated it quite carefully and included even those elements that he often added in a later pass (such as dynamics or muting indications for the brass). Copyist John Costa Coll, who accompanied the production to Boston, created the parts on separate leaves, which some players then copied into their books for the *Glamour Dream*.

The Edition follows **Ve** in the treatment of the following minor adjustments made during the original production (more information in the critical notes below):

- cut of mm. 15–18 and 21–22 (Edition retains passages)
- cut of 3 mm. after m. 136 (adopted in Edition)
- cut of 12 mm. after m. 140 (adopted in Edition)
- repeat of mm. 163–166 and insertion of two additional measures (rejected in Edition; for extra measures see music example in critical notes)
- conflation of mm. 180–181 into one measure (rejected in Edition)
- cut of mm. 211/4–217/3 (Edition retains passage)
- cut of mm. 268–271 (Edition retains passage)
- cancellation of repeat of mm. 280–291 with cut of 4-measure *prima volta* (adopted in Edition)
- cut of mm. 292–295 (Edition retains passage)
- repeats of mm. 298–307, 316–323 (at least temporarily), and 329–330 (rejected in Edition)
- repeat of mm. 436–451 (at least temporarily; rejected in Edition)
- cut of mm. 456–459 (Edition retains passage)
- cut of mm. 568/4–573/3 (Edition retains passage).

<i>Location</i>	<i>Part</i>	<i>Remark</i>
1–8	ALL	Fh contains an early ten-measure version of the opening of the <i>Glamour Dream</i> , which Weill changed before the tryout (see above).
1–8	Reed 3	Oddly, Fm and Im3 show this part playing oboe (C4–D4), notated merely as an eighth note followed by a whole note with fermata (see Plate 4 in Main Volume).
9.1–2	Pno l.h., HmdOrg l.h.	Edition adds staccato marks to match 9.3–8. Fm has staccato mark at 9.2 only.
9.4	Reed 1–2	Edition takes <i>p</i> from Abravanel’s annotation of Fh and performance annotations in Im1 , changing <i>mf</i> to <i>p</i> . Im2-Reed1 and Fm have <i>p</i> in first layer.
9.4–10.7	Vc I	Edition takes endpoint of slur from Im1 , Fm . In Fh , slur ends ambiguously between 10.7–8.
12.3	Fl	Im1 has performance annotation changing <i>mf</i> to <i>f</i> .
12.3–13.2	Fl	Edition changes endpoint of slur from 13.1 to 13.2 to match Reed 3 and Vc I. In Fh/Fm and Im1 , slur ends at 13.1.
13.8–14.1	Fl, Reed 3, Vc I	Edition takes beginning of slur from Fm . In Fh , where m. 14 begins a new page, Weill marked the continuation of a slur ending at 14.1, but he failed to indicate its beginning on the previous page.
14	ALL	Dh and Vm/Ve include another measure between mm. 13 and 14 that Weill omitted when he created Fh .
14.3	Reed 3, Tpt 1–2	Edition takes sounding Eb4 from Fm (confirmed by Dh and also found in Im3 and corresponding passage in Vm/Ve). Fh has sounding E4, which is at odds with the opening interval of a major second for this signature motive.
14/4	Tpt 3	Im1 has performance annotation (now erased) “open.”
15–18, 21–22	ALL	The original production omitted these six measures. Fh is only lightly crossed out—possibly Weill later erased these markings in his effort to match Ve , or, more likely, Abravanel did so when he wrote “restore” at the beginning of m. 15, instructing the copyist how to extract parts for the first version of the <i>Entr’acte</i> (Abravanel had marked “Start Overture” above m. 9; see critical notes for the <i>Entr’acte</i>). In any event, performance annotations in Vm and Im1 clearly mark the cuts, the first layers of Im2 and Fm omit the measures, and performance annotations in VeK confirm the cuts. Some pencil annotations (by Weill?) in Fh added a whole note in m. 22: Bb6 in Fl, G5 (sounding F5) in Reed 1, G3–Db4–F4 and Bb4–Db5–F5 in Keyboards, Bb6 in Vn I, Db5 in Vn II, F4 in Vc I, and G3 in Vc II and Cb. However, the tentative addition is not reflected in Im1/2 and may relate to use of this music as part of a makeshift <i>entr’acte</i> (see also note for mm. 23–29.1 below).

19/1	Tbn	Im1 has performance annotation (now erased) “open,” copied into first layer of Im2 .
20.2, 20.6 22.2–3	Fl Reed 3, Tpt 1	Edition enharmonically respells F \flat 5 as E \natural 5 to match Keyboards. Edition ends slur at 22.3. In Fh , where m. 22 falls at the end of a verso page, slur suggests continuation to 23.1, but the facing recto page lacks its continuation. Given the context, continuation of slur is unlikely.
“Oh Fabulous One”		
23	ALL	Edition takes title (“Oh Fabulous One”) from index of Ve .
23–29.1	ALL	Fh has a faint “vi-de” marking suggesting a cut beginning after m. 20 (as mm. 21–22 were cut) and resuming with 29.1, where Weill rescored the chord to accommodate the cut: Fl, Reed 1–2: rests; Reed 3 (Ob): B \flat 5; Tpt 1–3: C \natural 5-G4-E \flat 4; Tbn: G3; Keyboards: G3-D \flat 4-F4 (l.h.) and B \flat 4-D \flat 5-F5 (r.h.); Vn I: F6; Vn II: B \flat 5-D \flat 6; Vc I: F4; Vc II, Cb: G3. Although some Im1 books show performance annotations marking the cut and changing 29.1, the annotations were subsequently erased. The original production retained mm. 23–28; Vm , Im2 and Fm are unmarked. (Possibly the cut was intended for a different use of this music: Weill employed mm. 9–22 for the entr’acte’s first version, and he may have wanted to rework mm. 29–30 as transitional measures before writing out actual ones on a different page in Fh ; the harmony of the revised chord at 29.1 matches that of the eventually written-out version; see Plate 15 in Main Volume).
23	ALL	Fh/Fm have “Allegro moderato.” In Im1-VnI (second desk), a later hand in pencil crossed out “moderato,” and in Im2-VnI (second desk), a later hand in pencil crossed out “moderato” and added “vivace.”
23	Perc	Edition follows Fm and removes <i>f</i> (phrase merely ends here).
23.2	Reed 3	Fh has performance annotation marking <i>tacet</i> , giving player additional time to switch from Ob to TSax (which cannot be late at 32.3).
24.2	Pno, Vc I–II	Edition enharmonically respells D \sharp 4 as E \flat 4 and B3 as C \flat 4 to match Ve .
26.4	Reed 3	Edition enharmonically respells B \flat 4 as A \sharp 4 to match Pno, Vn I.
28.3	HmdOrg, Cb	Edition changes the pitch spelling of Fh from A \flat 4 to G \sharp 4 and F \flat 4 to E4 to match Pno and Vc.
28.4	Reed 2	Edition takes missing \sharp for A \sharp 3 from Im1 .
28.5	Reed 2	Edition enharmonically respells G \sharp 3 as A \flat 3 to match Vn II (and general “flat spelling” in Reeds).
28.5	HmdOrg	Edition takes pitch spelling (F \sharp 4-A \sharp 4) from Im2 (first layer) to match Cb. Fh/Fm have G \flat 4-B \flat 4.
32	SIX MEN	The original production employed eight men according to Frank Spencer’s annotation of Tt3 (adopted in first layer of Tt4). The number of men varies from six (in Vm , Cm(R) , Tty2L , Ve) to eight (in Tt4) to twelve (in Tp1).
32.3	Reed 3	In Fh , Abravanel changed <i>mf</i> to <i>f</i> . Fm has <i>f</i> in first layer. This change for balance appears to have been specific to the original production.
34	Vn I	Im1 (first desk) has performance annotation adding <i>p</i> (adopted in first layer of Im2). Although a continued scaling back of the dynamic is plausible here for all Strings and Keyboards, it is not reflected in Fh and the Edition chooses not to adopt such fine-tuning.
35/1	SIX MEN	Tt3 and Vm —but not Cm(R) —have performance annotation changing “lady” to “Liza,” copied into first layer of Tt4 (also at 61/1 and 136/1).
36	Perc	Edition adds <i>mf</i> to match prevailing dynamic level.
39.3	Reed 3	Edition adds <i>mf</i> (following diminuendo hairpin) to match again prevailing dynamic level.
42.2–43.1	Reed 3	Edition changes endpoint of slur from 42.4 to 43.1 to match slur from 35.2–36.1. Fm slurs 42.2–43.1.
43–46	Pno r.h.	Edition adds arpeggio lines to match mm. 31–42. Fh notates mm. 44–46 with iterations signs repeating m. 43, so Weill may have failed to add arpeggio in m. 43 only.

47–48	Vn I Solo	Edition removes a secondary slur in Fh from 47.2–48.3 to match the slur- ring in mm. 49–50 and 51–52.
52.1	Vn I	Im1 (second desk) has performance annotation changing E4 to F4. Im2 (second desk) has F4 in first layer, but performance annotation changing it back to E4.
52.4–54.3	Vn I Solo	Edition takes beginning of slur (at 52.4) from performance annotation in Im1 copied into first layer of Im2 . Fh begins slur at 53.1.
53.1–54.1	Tbn, Pno r.h., Vn I	Edition adds slurs to match Tpt 2 and Vn II.
54–58	Reed 1	In Fh , a later hand (Abravanel) added secondary slurs that span 54.3–56.1 and 57.2–58.1 (adopted in first layer of Im1).
55.2	Vn I	Edition adds “Tutti.”
61/1	SIX MEN	Tt3 and Vm —but not Cm(R) —have performance annotation changing “lady” to “Liza,” copied into first layer of Tt4 (also at 35/1 and 136/1).
62	Pno	Edition adds <i>p</i> to match other parts.
62	Vn I–II	Im1-VnI (both desks) have performance annotation crossing out lower part and adding “unis.” (adopted in first layer of Im2 , both desks). Im1-VnII has performance annotation changing 62.2–4 in both voices to conform to 64.2–5 of Vn I top voice. All annotations are adopted in first layer of Fm .
62/2	Reed 1	Edition takes rhythm ♩ from Fm to match Vn I–II. Fh has ♩ (leaving the measure incomplete); Im1 has ♩ .
62/2	HmdOrg	Im2 has “vibra” in ink (possibly in first layer).
63–80	HmdOrg	Im2 has rests in first layer. Unlike mm. 81–89, Fm retains this passage.
65 (incl. pickup)– 72.1	Reeds, Tbn	Edition opts for cue-size notation, as parts appear to have rested in the orig- inal production. The markings in Fh are somewhat tentative and ambigu- ous, but Im1/2 are clear: For Reed 1–3, Fh has tentative marking at m. 63; performance annotations in Im1 mark mm. 65–71 <i>tacet</i> ; Im2 has rests in first layer; Fm is unmarked. For Tbn, Fh has tentative marking at 64.3; per- formance annotations in Im1/2 mark 64.3–72.1 <i>tacet</i> ; Fm has marking sug- gesting <i>tacet</i> . The original production appears to have retained the flute part, however: For 64.3–72.1, Fh is unmarked; performance annotations in Im1 indicate solo and <i>colla voce</i> playing; conflicting annotations in Fm (pre- sumably of later date) call for “8va bassa” but also seem to excise the part.
73.3–81.1	Tpt 1	Edition opts for cue-size notation, prompted by <i>tacet</i> marking in Fh (com- pare Tbn for 64.3–72.1).
73	SIX MEN	Edition adds <i>p</i> to match Tpt 1 (and compare One Voice in m. 64).
74/1–81.1	Fl	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh , Im1 , and Fm .
76.1–77.2	Reed 2	Edition ends slur at 77.2 to match Fl. In Fh , slur ends ambiguously between 76.2 and 77.1.
78.1–81.1	Reeds	Edition ends slur at 81.1 to match Fl, Tpt 1. In Fh , slurs trail off ambigu- ously above 80.2 in Reed 1–2; in Reed 3, slur ends at 80.2 (possibly due to lack of space on account of hairpin).
78.1–80.2	Pno l.h., HmdOrg l.h., Vc II, Cb	Edition ends slur at 80.2 to match Vn I. In Fh , slur begins at 78.1, but m. 79, following a page turn, lacks its continuation; Fm slurs only 78.1–2, Im1-Vc slurs 77.2–79.1, Im1-Cb has no slur.
78.5–79.1	Tpt 1	Edition ends slur at 79.1. In Fh , slur begins at 78.5 and suggests continua- tion over the barline, but m. 79, beginning a new page, lacks its continua- tion. Fm and Im3 slur 78.5–6.
81–89	Keyboards	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh (adopted as rests in first layer of Im2-HmdOrg and Fm).
85.4–86.1	Fl	Edition takes beginning point of slur from Fm , Im1 . In Fh , slur ends at 86.1 at the beginning of one page, without the same slur appearing on the previous page.
87/2–90/1	ALL	Edition takes <i>rit.</i> from performance annotations in Fh/Fm and Vm (Ve and first layer of Vm have <i>rit.</i> at 88/1) and <i>a tempo</i> from Vm/Ve (performance annotations in Fh and Fm place <i>a tempo</i> at 89/2 and 89/1 respectively).

88/2–89	Fl	Edition omits doubling of vocal part, prompted by performance annotations in Fh , Im1 and Fm (compare m. 96). First layers have sixteenth notes at 88/2 and dotted quarter note at 89.1 (doubling voice at the octave above). In Im1 , a later hand in red crayon (copyist?) crossed out 88.3–5 and another hand in pencil crossed out 89.1, presumably because of a problem coordinating with vocal part. Fh and Fm have performance annotations excising 88.3–5 and 88.3–89.1 respectively. Furthermore, Edition modifies tied note 88.2 from sixteenth to eighth note, following performance annotation in Im1 (and to match other instruments).
89.3 92.2–93.1	SIX MEN Pno l.h., HmdOrg l.h., Vc I–II, Cb	Edition adds <i>p</i> to match Vn I–II. Edition ends slur at 93.1. In Fh and Fm , slur begins on 92.2 at end of one page, but does not continue on next page. Im2-HmdOrg omits mm. 90–106. Vm has no left-hand slurs for 90.2–95.1. Im1-Vc slurs 92.2–93.1. Im1/2-Cb have no slur.
95/2	ALL	Edition takes <i>rit.</i> from Ve . Cm(R) has <i>rit.</i> at 96/1 (with dots indicating continuation of <i>rit.</i> until 98/1).
96.2–5	Fl, Vn I–II	Edition adopts performance annotations in Fh and Im1 (copied into first layer of Fm and Im2) omitting doubling of voice for 96.3–5 and changing 96.2 from sixteenth to eighth note (compare m. 88).
98	ALL	Edition assigns <i>a tempo</i> , prompted by end of dashes (indicating duration of <i>rit.</i> at 95/2) after m. 97 in Cm(R) .
98–99	Perc	Edition takes Cast (and rhythm in m. 99) from performance annotation in Im1 . Fh/Fm do not indicate the instrument, but it appears in the customary location for SnDr (which would be still operational from m. 63); the rhythms in Fh and Fm are identical in both measures.
99/1	ALL	Edition takes <i>rall.</i> from Ve (at 98/1) and moves it here, prompted by performance annotation <i>rit.</i> in Fh (at 99/1) and Vm (at 99/2).
99.3–100.2	Vn I	Edition ends slur at 100.2 to match Fl. In Fh and Fm , slur begins on 99.3 at end of one page, but does not continue on next page.
100 (incl. pick-up)–106	Reed 3, Brass	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh/Fm and the extant books of Im1/2 (where performance annotations suggest that players experimented with muting before passage was marked <i>tacet</i>). First layer of Im3 retains music.
100.1–3	SIX MEN	Edition takes pitch C5 for Tenor 2 from performance annotation in Vm (compare Reed 2, Tpt 2, and Vn II lower voice). Vm (first layer), Ve , and Cm(R) have G4; the latter source has a cryptic performance annotation (a line drawn through the stems of these notes).
100.1–7, 101.1–7, 102.1–7	Pno l.h.	Edition takes endpoint of slurs from Vm/Ve . In Fh , slurs end ambiguously between 100.6–7, 101.6–7, and at 102.6.
100.3–5, 101.4– 102.1	Tpt 1	Edition adds slurs to match 74.3–5 and 75.4–76.1, respectively.
102/1	SIX MEN	Vm has performance annotation changing rhythm (and text underlay) of first tenor to match that of second tenor (and removing tie that connects 102.3–4), presumably in an effort to increase audibility of the lyric.
103.1–2	Vn II	Edition adds slur to match Vn I.
105.4–106	SIX MEN	Vm has performance annotation drawing an arrow from Tenor 2's G#4 at 105.4 (sounding G#3) to the Baritone's F3 at 106/1 and either changing F3 to G3 or adding G3 at 106/2. This change was probably intended to simplify the vocal harmonies at 106/1 and 106/2; conceivably two men could have sung Tenor 2 and then split—the original Tenor 2 part is not excised—producing a progression from 4-part harmony (last note of m. 105) to 5-part harmony (at 106/1) to 6-part harmony (at 106/2).
107	ALL	Vm has “And[ante] glorioso” in first layer, and a later hand in pencil added “glamour music.”
107–110	Pno l.h., HmdOrg l.h.	Edition takes endpoint of slurs at half note from Vm/Ve . In Fh , slurs end ambiguously between sixth and seventh notes of each measure.

111	SUTTON	Edition takes <i>p</i> from Vm . Ve has no dynamic.
111–129	ALL	Vm/Ve have no change of key signature.
118.3	Tpt 1	Edition moves muting instruction from 119.1 in Fh to 118.3.
119–120	ALL	Edition takes <i>free</i> and <i>a tempo</i> from Ve .
119	Strings	Edition takes <i>arco</i> from first layer of Im1 ; it is inevitable.
119–120	Fl, Reeds	In Fh , Weill originally duplicated Brass parts in Fl and Reeds but excised the doubling before Im1 was created.
119	Pno	Edition enharmonically respells D ⁴ as E ^b ₄ to match Vn II.
119–120	Brass	Im1 (Tpt 3, Tbn) has performance annotations (now erased) canceling the mutes and marking both whole notes <i>fp</i> .
119–120	Strings	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Im1 that appear as rests in first layer of Fm and Im2-VnI (first desk); Im2-VnI (second desk) and Im2-Cb have it as performance annotation.
121	SIX MEN	Edition takes <i>p</i> from Vm . Ve has no dynamic.
121.2–4	Pno	Edition changes pitches to match Vc I (compare m. 123). Fh and Fm have E ^b ₄ –C ^b ₄ –A ^b ₃ and are otherwise unmarked, but a deliberate discrepancy seems unlikely in the overall context of mm. 121–124. Vm/Ve have no sign of different handling of mm. 121 and 123 (the accompaniment is identical and corresponds to line found in Vc I).
129.3	Vn I	Edition takes # for C#6 from performance annotations in Fh and Im1 (both desks), copied into first layer of Fm and Im2 . First layer of Fh and corresponding voice in Ve have C6.
130	ALL	Vm has tempo equation ♩ = ♩ in first layer; Fh and various Im books add it by performance annotation (copied into first layer of Fm). This equation appears to be a relic from the tempo structure before Weill revised tempo marks for the publication of Ve , which marks m. 107 “Andante amoroso” (♩ = 100), m. 111 “Più mosso” (♩ = 152), and m. 130 “Allegro giocoso” (♩ = 132) (adopted by the Edition). Although a tempo increase of more than fifty percent seems drastic for <i>più mosso</i> , so much that one might be tempted to see ♩ = 152 as a misprint of ♩ = 132 (especially in light of the added tempo equation at m. 130), the faster tempo for mm. 111–129 does seem appropriate. Ve omits the equation (which it retains in other instances, e.g., mm. 661, 669).
130.2	Brass	Edition continues muting from 119.1. Im1-Tpt3 has performance annotation “open,” but a later hand excised it and added “st. mute.”
130.4–133.1	Vn I	Edition adopts performance annotations in Fh and Im1 (copied into first layer of Fm and Im2), changing repeated eighth notes to tied dotted quarter notes.
130–136	HmdOrg	Fm has performance annotation excising measures; Im2 has rests in first layer.
134	SIX MEN	Edition takes stage direction “(They march off)” from Ve . Vm has “(They are leaving)” in first layer.
134–140	Vc I–II, Cb	Edition takes <i>pizz.</i> from performance annotations in Fh/Fm and Im .
135.3	HmdOrg r.h.	Edition adds arpeggio marking and E ^b ₄ to match Pno.
136	ALL	After m. 136, the first layers of Fh and Im1 have three additional measures with music similar to mm. 36–39. Weill crossed out three of these measures, wrote “cut . . . here” above the staff, and modified m. 137. Ve , Fm , and Im2 omit these measures.
136/1	SIX MEN	Tt3 and Vm —but not Cm(R) —have performance annotations changing “lady” to “Liza,” copied into first layer of Tt4 (also at 35/1 and 61/1).
137–138	Reed 3	Edition adopts Weill’s (post-production?) revision in Fh , where he replaced dotted half note G ⁴ (m. 137) and implied whole rest (m. 138 is blank) with descending chromatic line, presumably in an effort to match chromatic line in Ve (which did not appear in Vm). In Ve , the line had been introduced to compensate for the loss of a comparable chromatic line spanning the three measures cut after m. 136 (see above). Weill’s revision does not appear in Fm and Im3 (both show dotted half note G ⁴ followed by whole rest).

137–140	Tbn	Edition adopts performance annotation in Fh , excising doubling of voice for 137.3–140.4. Performance annotations in Im1/2 suggest that player experimented with cup mute before marking passage <i>tacet</i> . Fm has rests in first layer.
138	Keyboards, Vn I–II	Edition removes redundant dynamic <i>p</i> , as there is no change in texture (and compare m. 40).
138.3, 139.3, 140.3	Pno r.h.	Edition adds arpeggio markings to match 134.3 and 135.3.
139.3, 140.3 140	HmdOrg r.h. ALL	Edition adds arpeggio marking to match 138.3. After m. 140, the first layers of Fh and Im1 have twelve additional measures with music similar to mm. 43–54. Weill crossed out these measures and wrote “cut” above the staff, and later hands in pencil excised them. Ve , Fm and Im2 omit these measures.
141/1	Brass	Edition adopts performance annotation in Fh , changing <i>mf</i> to <i>p</i> (copied into first layer of Fm and Im3-Tpt1-2). Oddly, the change is not reflected in Im1 (Tpt 3, Tbn), but old paste-overs have been removed there.
141.2	Fl	Im1 has performance annotation (now erased) marking “8va” at 141.2 and “loco” at 144.5.
143.1	Reed 2	Im2 has performance annotation changing G to G#, but G (sounding F) is confirmed by E# in Ve (and compare Tpt 2).
145–146	Brass	In Fh , Weill originally duplicated Reed parts and Cb in Brass, but later excised them. Im1 (Tpt 3, Tbn) and Fm have rests in first layer.
145–146	HmdOrg	Im2 has two-measure rest in first layer. Fm has music, but a performance annotation circles these measures and states “not in.”
145.5–11 146/1	Vn I–II ALL	Edition adds staccato marks to match Fl. Edition takes <i>poco rit.</i> from Ve , Vm . Fh and Fm have performance annotations adding <i>rit.</i> at 146/1 and a fermata at 146/4.
147	ALL	Fh , Vm , Fm have “Allegro moderato.”
147	Tpt	Edition takes muting instruction (“hats”) from performance annotation in Fh . Im1-Tpt 3 marks “cup,” subsequently crossed out and replaced by “open” (both erased now). Im3-Tpt1-2 marks “cup.”
147.2	Perc	Edition adds <i>p</i> to match prevailing dynamic level.
149–168	ALL	At some point, the original production appears to have experimented with omitting these measures but eventually restored them. In Tt3 , Frank Spencer in pencil (now erased) bracketed the lines corresponding to these measures and marked two consecutive cuts. In Fh , a later hand marked “cut” and “x” at m. 149. Vm had performance annotations (subsequently erased) marking “cut” at m. 149 and drawing a line to m. 169. Performance annotations in Im1-VnI (both desks) suggest that production resumed with m. 167. At any rate, Ve , Im2 , and Fm retain the passage.
149/1	Perc	Edition takes “Electric Bell” from performance annotation in Im1 and modifies to “Electric Doorbell.” Fh and Fm have performance annotations for “Bell” and an “x-shape.”
150/2–4, 160/2–4	Vn I–II	Edition adopts revision in Fh , where Weill replaced a half rest during beats 3–4 with music doubling Vc at the upper octave. A copyist’s paste-in in Im1 (adopted in first layer of Im2) further clarifies that grace-note pickup is also to be doubled and that beat 2 rests. Originally, Fh had <i>pizz.</i> double-stops at 151/2 (Vn I: A4-Eb5; Vn II: C4-G4) and 160/2 (Vn I: A4-Eb5; Vn II: G3-Eb4-C5). A quick change between these double-stops and the new <i>arco</i> passage for beats 3 and 4 appears to have been unfeasible.
151	Pno, Vn I–II, Vc I	Edition removes redundant <i>mf</i> at 151.1 (Pno) and 151.2 (Vn I–II, Vc I).
151	DELIVERY BOY	Edition modifies character name from Boy to Delivery Boy, clarifying that the character is to be played by an adult, not by a child. Tt3 has performance annotation “Nelson Barclift,” a chorus member; Ve and Tp1 have Boy only.
153/1	Cb	Edition takes <i>pizz.</i> from Im1 (first layer).
154/1	SUTTON	Edition adds <i>p</i> to match prevailing dynamic level.

154.5	Vn II	Edition changes D \flat 4 to D4 to match Fl (and compare m. 164, Vn I). Fh and Im1 have D \flat 4. Ve , which often simplifies harmony, has no indication of pitch D \flat .
156.6	Vc I	Edition adds bracket to match playing style of Vn (with only one cellist to a part in the original production, it was played as a double-stop).
159/1	Perc	Edition takes “Electric Bell” from performance annotation in Im1 .
159.2	Vn I–II	Edition adds bracket, prompted by bracket in first layer of Im1-VnII .
161	Tpt 1–2, Tbn	Edition takes “cup mute” from Im1-Tpt3 (see note below) and Im1/2-Tbn .
161–162	Tpt	Edition opts for Tpt 1–2 to play music. In Fh , Weill appears to have erred by placing both parts on the staff usually reserved for Tpt 3. The copyist assumed Tpt 2–3 were meant to play (Im1-Tpt3 carries lower part in first layer, Im1-Tpt1-2 does not survive). Fm mirrors Fh .
161	Strings	Edition removes redundant <i>mf</i> at 161.1 (Vc II, Cb) and 161.2 (Vn I–II, Vc I).
163–166	ALL	Im1 has performance annotations (copied into first layer of Fm and Im2) inserting two additional measures of transitional music after m. 166. The addition prompted (and necessitated) some adjustments in HmdOrg and Strings for 166/3–4, reflected by performance annotations in Im1 (copied into first layer of Fm and Im2); Picc and Brass rested:

Moreover, **Im1/2** have performance annotations adding repeat marks for mm. 163–166, which may have served as “safety bars” (most of these markings were later erased). **Vm** has performance annotations in pencil and blue

		crayon indicating that the repeat of mm. 163–166 was to be played in double-time (this is corroborated by annotations in VeK) and Beekman entered during the two new measures. Fm has no repeat marks for mm. 163–166. In Fh , mm. 166–167 were crossed out in pencil and an instruction written above, but the markings were subsequently erased (the instruction is no longer legible). It appears that the revised and new measures were taped as a fold-out to the end of the page (remnants of torn-off brown adhesive tape are still visible). The Edition follows Ve in rejecting both the repeat and the additional measures, which were introduced to accommodate stage action specific to the original production.
166/4–167.1	Vn I–II	Edition extends slur to include 167.1. Fh slurs notes for 166/4 only, but it would be nearly impossible to achieve a clean attack of 167.1 (and compare mm. 203/4–204/1, 205/4–206.1). Im1 have no markings as passage was never performed (see note above).
169/1	Perc	Edition takes “Electric Bell” from performance annotation in Im1 .
170/1	SUTTON	Vm had performance annotation (subsequently erased) crossing out “Sutton” and replacing her answer “Yes!” with “Coming” (or “Come in”).
172–181	HmdOrg	Im2 has rests in first layer; Fh and Fm are unmarked.
172/4	HmdOrg	Edition adds <i>p</i> to match prevailing dynamic level.
172.4–174.1	HmdOrg l.h.	Ve (but not Vm) slurs sixteenth to dotted eighth notes. However, Fh/Fm and matching parts in Im1 (Reed 2, Vc) have no slurs.
174–177	Fl, Reeds, Vn I–II, Vc I–II, Cb	Copious but inconsistent performance annotations in Fh and Im1 (detailed below), which are reflected to varying degrees in first layer of Fm and Im2 , appear to have addressed a balance problem in the original production: Both Fh and Fm have performance annotation adding <i>pp</i> as a global dynamic indication at the beginning of m. 174, reflected by performance annotations in Im1 . In addition, Fh has parentheses (indicating <i>tacet</i>) drawn around Reed 1–3 for 174/3–177. Im1 (Reed 1–2 but also Fl) have performance annotation <i>tacet</i> , copied into first layer of Im2 (Reed 1–2 [Fl does not exist]); Im1-Fl resumes with pickup to m. 178. For Vn I–II, Fh has performance annotation marking “Solo” and a wavy line above Vn I and crossing out Vn II until pick-up to m. 178, though only Im1-VnI (second desk) is marked “Solo” (first desk and Vn II are unmarked); Im2-VnI (both desks) have no marking. In Fm , solo marking for Vn I appears in first layer and Vn II has rests. For Vc I–II, Cb, Fh has performance annotation adding staccato marks and one slur for 174/1–2 (not adopted in Im). A subsequent annotation in Fh added two half notes two octaves below the Vc I part in m. 174. In Im1-Vc , mm. 174–177, a neatly written paste-in contains the parts in half notes (at original pitch) rather than repeated eighth notes for both Vc I and Vc II (thus doubling Reed 1–2 at the unison); Im1/2-Cb are unmarked. The copyist of Fm interpreted the markings in Fh as an instruction to use shorthand for the groups of repeated eighth notes by notating a half note with one tremolo slash.
178	ALL	Vm and Im1/2 have tempo mark “Fast”; Fh and Fm place it in parentheses.
178	Brass	Edition retains muting (“cup”), prompted by various performance annotations: Im1-Tbn has “cup,” Im2-Tbn also suggests “cup” (as cup from m. 147 is not canceled). Im3-Tpt1/2 has “cup” underneath a paste-over. At some point, Im1-Tpt3 was marked “Solotone.”
178/3–4, 179/3–4	Tbn	Edition enharmonically respells pitches (C#4 as Db4, B3 as Cb4, F#3 as Gb3, and E3 as Fb3) to match Vc II.
179.3	Tpt 3	Edition enharmonically respells F#4 as Gb4 to match Reed 3.
180–181	ALL	Fh , Im1 and Vm have performance annotations conflating these two measures into one (by changing half-note values to quarter-note in Reeds and lower Strings and by omitting m. 181 in Fl and Vn I–II). Fm , Im2 have conflated measure in first layer. Ve , however, has both measures complete.

181/4	SUTTON, BEEKMAN	Edition changes rhythm of pickup to m. 182 to match Tpt 1 (and triplets in Fl, Vn). Ve , Vm have rhythm γ ♪ <i>pace</i> triplets in accompaniment.
182–187, 190–199	HmdOrg	Im2 has rests in first layer; no <i>tacet</i> markings in Fh/Fm .
182–189	BEEKMAN	Edition takes vocal line from first layer of Vm . A later hand in blue crayon simplified the harmony in Vm to repeated F4s in m. 182, G4s in m. 183, A4s in m. 184, B♭4s in m. 185, and B♭4s for 186.1–4 and 186.6, and had Beekman sing in unison with Sutton in mm.187–188. This change, which appears to accommodate the vocal limitations of the actor who originated the part of Beekman (Danny Kaye), was specific to the original production. In Ve , Beekman sings in unison with Sutton.
182–187	Vn I–II	Fh has performance annotation “4 Soli” and “c.s.” (presumably <i>con sord.</i>) in m. 182 above the Vn I staff. Performance annotations suggest that ultimately four players performed the music of Vn I–II, but the music for Vn II appears to have been performed an octave lower. Im1-VnI (second desk) has performance annotation marking “8 Bassa” at m. 182 (with “loco” at m. 188). Im2-VnI (second desk) has pitches of Fh in first layer, but a later hand in black ink copied the part for Vn II down an octave on a paste-in. Performance annotations in Im1-VnII have been erased and are no longer decipherable.
182–187	Vn I–II	Edition takes slurs spanning beats 2 and 3 from performance annotations in Fh and Im1 (copied into first layer of Im2 and Fm).
187	ALL	Edition takes single barline from Fh , Vm . Ve has double barline.
188	Tpt 2–3, Tbn	Edition adds <i>p</i> to match prevailing dynamic level and takes “cup mute” from performance annotation in Im1-Tbn (copied into first layer of Im2-Tbn). Im1-Tpt3 has performance annotation adding straight mute.
188	Vc I–II, Cb	Edition takes <i>arco</i> from performance annotation in Im2-Cb ; it is inevitable.
188.3	Tpt 2	Edition adds # for A#4 (sounding G#4) to match Vn II (top voice) and harmony in Ve . Im3 is unmarked.
189	Fl, Reeds, Vn, Vc	Edition adds <i>mf</i> , prompted by performance annotations in Im1 (Fl, Vn I–II) and Im2-VnI , marking either <i>mf</i> or <i>f</i> . Reeds are technically still <i>mf</i> from m. 178 (though instructed to play “dim.” in mm. 180–181).
190	Vn I–II, Vc I–II	Im1 has performance annotations changing <i>p</i> to <i>pp</i> (copied into first layer of Im2-VnI [both desks]).
190–195	Tpt 1–2	Edition opts for “1.” rather than <i>a 2</i> . Fh and Fm do not specify who plays. Given that Tpt 1 (with solotone mute) doubles Sutton for 181.5–189.1, it would seem logical that only Tpt 1 (still with solotone mute) supports Beekman in mm. 190–195; the first layer of Im3 has rests for Tpt 2.
190.2–195	Fl, Reeds	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh/Fm and Im1 . Im2 has rests in first layer.
192.5–6, 194.5–6	Fl	Edition ends slurs at 192.6 and 194.6 to match Vn I–II. In Fh , slurs end at 193.1 and ambiguously between 194.6 and 195.1. The copyist of Im1 decided to end slurs at 193.1 and 195.1, but this doesn’t square with Vn I–II.
195	ALL	Edition takes time signature (2/4) and rhythmic values from performance annotations in Fh , Im , and Vm (copied into first layer of Fm). In addition to the change from 3/4 to 2/4, annotations in Im excise the dots for dotted half notes. For the rhythm of Tbn, Edition follows Im1 which removes quarter rest at 195/1 (copied into first layer of Im2-Tbn), whereas Fm keeps quarter rest and changes half to quarter note; ultimately, Tbn was marked <i>tacet</i> in all sources. For the rhythm of vocal line, Vm contracts note values from $\text{♪} \text{♪} \text{♪} $ to $\text{♪♪} \text{♪} $, but Edition opts to retain symmetry and renders rhythm as $\text{♪} \text{♪} \text{♪} $. Ve and the first layers of Fh , Im have 3/4, changing to 2/4 at m. 196.
196–199	Brass	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im . Fm has rests in first layer.
197, 199	ALL	Performance annotations in Im1/2 indicate that during the original production the orchestra paused briefly after m. 197 and sustained the chord

		in m. 199, probably to prepare the punch line “Hammacher Schlamorous” and to accommodate audience laughter.
197.2	BsDr	Edition takes wedge accent from performance annotation in Fh . First layer of Fh has accent only (as in mm. 196 and 198–199). Im1 has performance annotation <i>ff</i> and <i>tacet</i> markings for mm. 196 and 198–199. Ideally, a gran cassa (instead of BsDr) should be used here for greater effect.
200	Brass	Edition adds “mutes off.”
203/4–204.1, 205/4–206.1	Vn I–II	Edition adopts consistent performance annotations in Im1 (copied into first layer of Im2), extending slurs to end at 204.1 and 206.1. In Fh , slurs appear to span sextuplets only.
204–207	Brass	Edition adopts <i>tacet</i> markings in Fh and Im1/2 ; Fm has rests in first layer. Because vocal balance could not have been an issue, the markings appear to reflect a deliberate change of texture (possibly the Brass chords were at odds with the <i>leggiero</i> character of this passage or took away from Liza’s entrance in m. 208; Weill may have intended them to set the tone for the episode involving the truck driver, which was cut before rehearsals). See Appendix A1 (where Brass chords are retained).
207/3	HmdOrg	Edition adds <i>mf</i> to match Pno at 204/1.
207/3–4	Vn I–II	Edition takes music from Weill’s annotation “col Cello” in Fh , which had half rest in first layer. Performance annotations in Im1 write out Vc and Cb octave doublings in Vn (copied into first layer of Im2). Music is in the first layer of Fm .
207	ALL	After m. 207, the first layers of Fh , Im1 and Vm have thirteen additional measures for a third visitor to Liza’s boudoir (see Appendix A1). Performance annotations in Fh , Im1 and Vm cross out these measures; Fm , Im2 , and Ve omit them.
208–211	Vn I–II	Edition takes slurs from performance annotations in Fh (m. 208 only) and Im1 (copied into first layer of Im2). Fm has slurs in first layer.
210–211	Tbn	Edition adds music (whole notes D3 and C#3) to match HmdOrg (l.h.). Although Tbn in mm. 208–209 is notated an octave higher than HmdOrg and thus might suggest continuation with D4 and C#4 in mm. 210–211, this would interfere with music of Tpt 3. Fh is blank, probably an oversight of Weill’s. Im1/2 have rests; Fm is blank.
211	Keyboards, Vn I	Edition adds missing ♯ for B♯ to match Fl and Tpt 1–2. Compare mm. 217, 429, and other appearances of this motive with identical harmonization.
211/4–217/3	ALL	In the original production, these measures were cut. In order to elide 211/3 with 217/4, the music on 211/4 was truncated. Im1-VnI (first desk) has performance annotation adding both Liza’s and Sutton’s spoken greetings from 215/3 and 217/3, respectively, above 211/3.
214.4–215.3	Reed 3	Edition provides endpoint of slur. In Fh , slur ends ambiguously between 214.6 and 215.1.
217.2	Pno r.h., Vn I–II	Edition adds missing ♯ to B3. Fh has B♭3 (by virtue of key signature), but this would clash with Reed 2, HmdOrg.
218/3, 219/3	ALL	Edition takes fermatas from Ve (they are not in Vm); several Im books and Fm have them as performance annotations.
218/3–4, 219/3–4	Strings	Edition adopts performance annotations in Fh and Im1 (copied into first layer of Fm and Im2), replacing half rests with half notes tied to the preceding half of each measure.
219.1	Vn I	Fh has performance annotation adding <i>mf</i> ; Im1 places it at 218.1.
219/3	SUTTON	Edition adds <i>free</i> because of fermatas in instrumental parts (compare Liza in preceding measure).
220	ALL	Edition takes <i>più mosso</i> from Vm/Ve .
220.2–221.1	Reed 1	In Im1 , a later hand in black ink added a second voice (as an <i>ossia</i> passage?): D5–D5–B♭4–C5–D5–C5. The first layer of Im2 gives original pitches, but paste-over carries both voices, save for the last note. Vm/Ve have both voices.
222	ALL	Edition takes <i>rit.</i> from Ve .

“Huxley”



224	ALL	Edition takes title (“Huxley”) from index of <i>Ve</i> . Tp1 , N1–7 list number as “The World’s Inamorata.”
224–241	ALL	In the original production, these measures were cut at some point but eventually restored. In <i>Fh</i> , Abravanel wrote “cut” at m. 224 and “here” at the end of m. 241. Im1 , Vm , and also Tt3 had performance annotations marking the cut, but markings were subsequently erased.
225.2–4	Reed 1	Edition takes ending of slur from Im1/2 and Fm . In <i>Fh</i> , slur ends at 225.5.
230.2–5	Reed 2	Edition takes slur from performance annotation in <i>Fh</i> (copied into first layer of Im1 and Fm).
232	Tpt 3, Tbn	Edition cancels mutes prompted by performance annotation “open” at m. 240 in Im1 .
236	Tpt 1–2	Edition adds “mutes off.”
239.1–2	Reed 3	Edition changes G#5 (sounding F#4) to F#5 (sounding E4) to match Vc I. A sounding F# (as a ninth of the chord) would not be impossible, but it is unlikely in this context.
239/4	Fl, Tpt 1, Vn I	Edition adds <i>espr.</i> , prompted by various performance annotations: In <i>Fh</i> , Abravanel added <i>espr.</i> and a wavy line for Vn I. Performance annotations in Im1-Fl add “broad”; in Im1-VnI (both desks) change <i>p</i> to <i>f</i> (copied into first layer of Im2 , first desk; for second desk, a later hand in pencil changed <i>p</i> to <i>ff</i> and added <i>espr.</i>); in Im1-VnII change <i>p</i> to <i>mf</i> . Fm has performance annotation adding <i>espr.</i> to Vn I.
242–249	Vc I	Fh and Im1 have performance annotations marking measures <i>tacet</i> . Fm has rests in first layer.
249.1–8	Vc II	Edition takes beginning point of the slur from Im1 . In <i>Fh</i> and Fm , slur begins at 249.2.
250	ALL	Edition takes <i>stringendo</i> from <i>Ve</i> . Fh/Fm have “Poco più mosso,” Vm has performance annotation “faster.” In <i>Fh</i> , Abravanel added a cut time signature at the beginning of m. 250 and “4” at m. 255. Performance annotations in Im1/2 and Vm confirm Abravanel’s markings.
250–256	Perc	Edition opts for cue-size notation, prompted by performance annotations in <i>Fh</i> and Im1 , which indicate that Perc rested in the original production.
250–254	Vn I–II, Vc I	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in <i>Fh</i> and Im1/2 . Fm has rests in first layer.
250.1–251.3, 251.4–252.1	Fl, Reed 1	Edition follows slurring in Fm , but removes secondary slurs spanning 250.1–2, 250.3–4, and 251.1–2 (also found in <i>Fh</i> and Im1) to match mm. 253–254. The secondary slurs may well have been Weill’s initial idea in <i>Fh</i> , where he continued to slur 251.3–252.1, but then he added a larger slur spanning 250.1–251.3 or thereabouts (and a later hand added slur, only for Fl, spanning 251.4–252.2). Performance annotations then changed slur group 251.3–252.1 to 251.4–252.1.
252	ALL	Edition takes <i>rit.</i> from <i>Ve</i> .
253	ALL	Edition takes <i>stringendo</i> from <i>Ve</i> .
255/2	ALL	Edition takes <i>poco rit.</i> from <i>Ve</i> . Fh/Fm (first layer) have <i>rit.</i> at 256/1, but performance annotations add <i>rit.</i> at 255/2. Vm has <i>poco rit.</i> at 256/1 in first layer, but annotation adds <i>rit.</i> at 254/3 and “slow” above m. 255.
257	ALL	Edition takes <i>a tempo</i> from <i>Ve</i> . Vm has performance annotation “T° 1°”; in <i>Fh</i> , Abravanel added “Mod. ^{to} ”
257–265	Pno r.h.	Edition takes slurs and articulation from performance annotation in <i>Fh</i> for m. 257, which first layer of Fm adopts for mm. 257–259.
264.3	Pno l.h.	Edition changes E2 to C#2 to match HmdOrg, Vc II, and Cb. Fh uses iteration sign (repeating first half of m. 264) in Pno part only, all other parts are written out.
264/4–266/1	Fl, Reeds	Edition adopts <i>tacet</i> markings in <i>Fh</i> and Im1 ; Fm and Im2 have rests in first layer. In first layer of <i>Fh</i> and Im1 , Fl doubled Vn I, Reed 1–2 doubled



























		Vn II (all playing rhythm $\text{♩} \text{♩} \text{♩}$ in m. 265; see note below), and Reed 3 doubled Vc II (at 266/1 an octave higher than Vc II).
264/4, 265/1 265	Brass, Strings Vn I–II	Edition removes redundant <i>p</i> . Edition adopts performance annotations in Fh and Im1 (copied into first layer of Fm and Im2), changing dotted rhythm $\text{♩} \text{♩} \text{♩}$ to half notes, and adds slur in Vn II to match Brass, Vc, Cb.
267	ALL	After m. 267, the first layers of Fh , Im1 , and Vm have thirty-six additional measures with music similar to mm. 269–292 (see Appendix A2). In Fh , Weill crossed out these measures and wrote “cut”; Im1 shows cut marked in red crayon, Vm in blue crayon. Fm and Im2 omit the passage, as does Ve .
267	ALL	Edition opts for single barline, rejecting double barline in Ve .
268	Reed 2, Reed 3	Edition adds <i>p</i> to match Reed 1 in 267/3.
268–271	ALL	In the original production, these measures were cut, as shown by markings in Fh and Im1 ; Fm and Im2 omit measures. At 267/3, Reed 2 played pickup notes of 271/3 (i.e., not the triplet).
271.3–279.1	Vn I–II	In the original production Vn I–II rested. Fh and Im1/2 have performance annotations marking <i>tacet</i> , adopted as rests in first layer of Fm .
272–275	Reed 2–3	Edition takes slur from Im1/2 (Reed 2) and Fm . In Fh , slur trails off ambiguously after 273.1.
273	ALL	Edition takes <i>poco a poco rit.</i> from Ve . Vm has <i>rit.</i>
279/3	ALL	Edition takes caesura and fermata from performance annotations (albeit inconsistent) in Fh , Vm , Im1 (copied into first layer of Im2), and Fm .
280–291	ALL	After m. 291, the first layers of Fh , Im1 , and Vm have four additional measures, marked as a first ending, with repeat marks that go back to m. 280. In Fh , Weill crossed out the first ending and eliminated the repeat (corresponding markings are found in Im1 and Vm). Ve and Fm omit repeat marks and first ending.
280	Brass	Edition takes open playing (by removing mutes after 266/1) from performance annotations in Im1 (Tpt 3, Tbn) and Im2-Tbn . Fh and Fm have performance annotation marking “sord.”
280/1	Cb	Edition takes <i>arco</i> from performance annotations in Im1/2 .
282.3–283.1	Reed 2–3	Edition removes ties from 282.3–283.1 to match Fl, Reed 1, Brass, Vn, and Vc. Fh/Fm and Im1/2 (Reed 2) have ties; Weill intended dotted half notes for both Reed 2 and 3, but then revoked dot in Reed 2 and added pickup to match Reed 1. Also, Edition changes rhythm of Reed 3 in m. 283 from ♩ to $\text{♩} \text{‡}$ to match Tpt 3, Tbn.
289/3–290/1	Reed 3, Tpt 3, Tbn, Vc II	Edition adds slur to match Reed 2.
292–295	ALL	In the original production, these four measures were cut.
297.5–6	Fl	Im1 has performance annotation changing F6–G6 to E6–F#6.
298	ALL	Fh/Fm and Vm have “Allegro animato.”
298–301	Tpt 1–3	Edition opts for rests after 298.1, prompted by <i>tacet</i> markings in Fh , Im1-Tpt3 and Fm , which cut off sustained chord. Originally, Tpt 1–3 doubled Vn I–II. Fh has a marking adding a quarter rest at 298/2, which suggests shortening 298.1 from half to quarter note, but Edition emends to eighth note (to match Tbn) and removes dynamic <i>fp</i> at 298.1.
298–305	ALL	In the original production, these eight measures were repeated.
298–327	Perc	Weill’s notation using different stem direction—retained by the Edition—is slightly odd yet consistent (he wrote out the first measure of each new page in Fh). Im1 provides no additional clues; Fm notates the down-stemmed notes as BsDr.
300–305	Vc I–II	Edition adds staccato marks to match mm. 298–299 and HmdOrg (l.h.). Fh and Im1-Vc have accents only.
306–307	ALL	In the original production, these two measures were repeated twice.
306–315	Brass	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1/2 . Fm has rests in first layer.

307	ALL	Edition omits double barline from Ve (which also has redundant time signature).
307	Reeds, HmdOrg, Vc II, Cb	Edition removes redundant <i>p</i> .
308	Fl, Vn I–II	Edition opts for dynamic <i>mp</i> . In Fh , Weill wrote <i>mf</i> and excised it. Im1 (Vn I–II) has performance annotations changing <i>mf</i> to <i>p</i> , possibly in light of Brass being <i>tacet</i> (see above). Fm has <i>p</i> in first layer. Ve has general dynamic <i>mp</i> .
316	Brass	Edition adopts performance annotation in Fh , changing <i>mf</i> to <i>p</i> . Im1 (Tpt 3, Tbn) and Im2-Tbn have no markings. Fm has <i>p</i> in first layer.
316	LIZA	Edition takes placement of stage direction “(They drive in the car)” from Vm . Ve appears to have shifted cue to m. 317 because of space limitations (m. 316 has “ <i>cresc. poco a poco</i> ”).
316–317	Reed 3	Edition removes staccato marks to match Tpt, HmdOrg. Fm omits them.
316–323	ALL	In the original production, these eight measures were repeated.
318	Reed 1	Edition adds <i>mf</i> to match prevailing dynamic level.
321/1, 322/2	Perc	Edition simply adopts Weill’s pencil addition in Fh : “Automobile horns” (at 321/1) and “Sirens” (at 322/2). The sound effects are not reflected in Im1 and it is unclear how they were performed.
324	ALL	Fh has <i>stringendo</i> at 324/2; Vm is unmarked. Ve has “Presto” at 324/1 (adopted in the Edition).
328.1	Perc	Edition takes “Police Whistle” and Cym part from performance annotation in Im1 , the former also being cued in Fm .
328.2	ALL	Edition adds fermata.
328.2	LIZA	Edition takes question mark after “please” from Tt4 , Tp1 and exclamation point after “speech” from performance annotation in Tt3 . Ve has periods in both locations.
328/2	ALL	Edition omits second beat to match Ve . Fh has a quarter rest.
“One Life to Live”		
329	ALL	Fh has tempo mark “Allegro non troppo” but no change at m. 355 (i.e., Weill increased the tempo of the verse in Ve).
329–330	ALL	In the original production, mm. 329–330 were repeated with Tpt 1 not entering with the anacrusis to m. 329 until 330/4.
335–336	Vn I–II	Edition adds music in Vn II to match Vn I, prompted by performance annotation in Fh , adding “col I°”; music appears as performance annotation in Im1 . Additional performance annotations in Fh and Im1 have Vn I–II double Pno (copied into first layer of Im2-VnI [first desk] and Fm), but this was possible only because the song was transposed to E major. Still, a thicker texture seems to have been the goal of these revisions. With G♭3 below the instrument’s range, Edition adopts revision by modifying to double Xyl. First layer of Fh has Vn I–II play only for 335.1–5, resuming at 336/4.
335/1–336/1	Reed 2, Tpt 1, Perc, Pno, Vc	Edition moves diminuendo hairpin from Tpt 1 to Reed 2, as Tpt 1 has <i>fp</i> , whereas performance annotation in Reed 2 changed <i>fp</i> to <i>f</i> . In Pno, Edition changes <i>fp</i> to <i>f</i> and adds diminuendo hairpin. In Perc, Edition changes <i>fp</i> to <i>f</i> . For Vc, Edition adds <i>f</i> to match context.
336.1	Vc I	Edition adds staccato mark to match Vc II at 336.5.
337	Vc I–II, Cb	Edition takes <i>p</i> from Im1 and Im2-Cb .
337–340, 343–346	Tbn, Perc	Im1/2 have performance annotations (more or less extensive), changing rhythm from ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ to ♩ ³ ♩ ³ ♩ ³ ♩ ³ ; Fh and Fm are unmarked. Im1-Tbn adds triplet to 337/1 only. Im2-Tbn adds this rhythm in mm. 337–340 and mm. 343–346. Im1-Perc adds rhythm below the staff for mm. 343–346.
340/3	ALL	Vm has performance annotation “slower” at 340/1; Fm adds “meno mosso.”
344/4	Tpt 2	The pattern would suggest A4 (sounding G4) here, but Fh emphatically has

		F4 (sounding Eb4). Whereas Weill notated Brass in mm. 338–339 with iteration sign repeating m. 337, he wrote out mm. 343–345. On the other hand, Fm and Im3 have iteration signs for mm. 344–345 (repeating m. 343), but the omission of a G4 in Ve confirms that Weill intended sounding Eb4 (presumably not to have Tpt 2 above the voice and Reed 1; Xyl and HmdOrg appear to have mattered less).
347–350	Vn II, Vc I–II	Edition adopts performance annotations in Fh (copied into first layer of Fm) changing rhythm from $\gamma \cdot \text{♪} \cdot \text{♪} \cdot \text{♪}$ to $\gamma \cdot \text{♪} \cdot \text{♪}$; Im1 is unmarked.
348.2–5, 348.6–349.1	Vn I (solo)	Im1 (first desk) has performance annotation (copied into first layer of Im2) changing slurring to 348.2–5 and 348.6–349.1.
348.5, 350.5	Vn II, Vc I–II	Edition adds <i>non-divisi</i> brackets.
350.2–5, 350.6–351.1	Vn I (solo)	Im1 (first desk) has performance annotation changing slurring to 350.2–5 and 350.6–351.1; the former change appears in first layer of Im2 .
351	Strings	Im1 (Vn I [first desk], Vn II, Vc) and Im2-Cb have performance annotations changing <i>p</i> to <i>pp</i> . Im2-VnI (second desk) has <i>pp</i> in first layer.
351/1	Vn I	Edition takes “Tutti” (canceling “Solo” at 347/2) from performance annotations in Im1/2 (both desks). Fh has <i>a 2</i> .
351–353	HmdOrg	In Im2 , these three measures are written as whole-note chords in the first layer.
353	Cb	Im1 has performance annotation adding <i>pp</i> and excising crescendo hairpin (adopted in first layer of Im2).
353–354	ALL	Fh has performance annotations—adopted in first layer of Fm —excising all crescendo hairpins in m. 353 (except for HmdOrg) and in m. 354 all diminuendo hairpins in the Strings. In addition, both sources have performance annotations adding a fermata at 354/4. Im1/2 reflect these annotations to varying degrees.
354	ALL	Fh/Fm have performance annotation adding <i>rit.</i> in m. 353. Vm has <i>rit.</i> in m. 354 but performance annotation adding <i>rit.</i> above 352/3.
354.2–4	Reed 3	Edition assumes Cl (rather than TSax) in light of Im3 ; Fm has TSax. Reed 3 plays TSax in the passage leading up to “One Life to Live,” and although Abravanel casually added instrumental rubrics in m. 335 (which starts a verso page in Fh), where he identified Reed 1–3 as “Cl, Cl, T”—but where Reed 3 does not play—Cl appears more likely at 354.2, because a switch from TSax to Cl after m. 354 is virtually impossible. As a consequence, Reed 3 doubles top voice in Pno and HmdOrg at the unison, but conceivably it could also double at the lower octave.
355	ALL	Fh , Vm have no tempo mark (compare m. 329).
355–382	Fl, Reeds, Brass	When Weill revised the orchestration in Fh (see general comment above), he did not get to the stage of providing dynamics, nor does anyone seem to have reviewed dynamics in the remaining parts for possible ramifications from the changed orchestration. The Edition adds dynamics and makes commonsensical adjustments, based on markings found in Im1/2 and Fm .
355.2	Reeds, Tpt 1–2	Edition adds <i>p</i> , prompted by inconsistent performance annotations in Im1 (Reed 1–2) adding either <i>p</i> or <i>pp</i> (the latter copied into first layer of Im2-Reed1). Fh has no dynamic.
356–357	Fl	Edition omits an isolated figure spanning 356/4–357/1 (see footnote in score), prompted by <i>tacet</i> markings in Fh and Im1 ; Fm has rests in first layer.
356.3	Brass, Vn I–II	Edition takes <i>mf</i> in Brass and <i>f</i> in Vn I–II from performance annotations in Fm and removes instructions for mutes and solo playing in violins. Fh has no dynamic for Brass; Vn I–II have <i>p</i> , instruction “con sord.,” and only four solo Vn are supposed to play. The idea of soft-playing solo violins, however, reflects Weill’s early orchestration, when Brass rested. Performance annotations in Im1/2 indicate that all three Violin desks played <i>f</i> or even <i>ff</i> (presumably without mutes, which don’t appear in first layer of Im2-VnI , first desk); Fh has performance annotation “marc.” above Vn I–II.

356.5–357.1	Vn I–II	Im1-VnI (both desks) have performance annotation adding slur (copied into first layer of Im2-VnI [both desks]).
358.2	Brass	Edition takes <i>p</i> from performance annotation in Fm . Fh has no dynamic.
359/4	Vn I–II	Edition takes <i>f</i> from performance annotation in Fh and Im1-VnI (first desk), copied into first layer of Fm . First layer of Fh has <i>pp</i> .
362.2	Tpt 1	Edition takes <i>mf</i> from performance annotation in Fm . Fh has no dynamic.
362/4	Reed 2	Im2 has performance annotation adding <i>f</i> .
363	Reed 1–2, Tpt 1–2, Tbn	Edition takes <i>pp</i> from performance annotations in Im1/2 (for Reeds) and Fm (for Tpt 1–2, Tbn). Fh has no dynamic.
364/3	Reeds	Edition adds <i>mf</i> , prompted by various but inconsistent performance annotation, which add <i>f</i> in Im1-Reed1 at 364.1 (copied into first layer of Im2-Reed1) and <i>f</i> in Im1-Reed2 at 364.3 (but <i>mf</i> in Im2-Reed2).
366.2	Reeds	Edition takes <i>mf</i> from performance annotation in Fm and Im2-Reed2 . Fh has no dynamic.
367.2	Fl	Edition takes <i>pp</i> from performance annotation in Fm and Im2 .
370	Reeds	Edition takes <i>f</i> from Im2 (Reed1–2; first layer). Fh has no dynamic; Fm is unmarked (implying <i>mf</i> from m. 366).
370/2	Vc II, Cb	Edition adds <i>pizz.</i> Fh has <i>arco</i> for Vc II at 370/3 but for Cb not until 377.1. Conceivably, both parts could begin <i>pizz.</i> at 369/3.
370.6	Reeds	Edition takes <i>pp</i> from performance annotation in Fm and Im2 (Reed1–2). Fh has no dynamic.
371.1–2, 373.1–2, 375.1–2	Vn I–II	Im1 has consistent performance annotations removing these slurs, as does Im2-VnI (first desk); Im2-VnI (second desk) omits the slurs.
371.5	HmdOrg r.h.	Edition removes staccato mark to match Vn I.
372	Brass	Edition takes <i>mf</i> from performance annotation in Fm . Fh has no dynamic.
373.5	HmdOrg, Vn I	Edition removes staccato mark to match 371.5 in Vn I.
376/4	Fl, Reed 1–2	Edition adds <i>p</i> to match prevailing dynamic in 377/1. Fh has no dynamic.
377	Fl, Reeds, Keyboards, Strings	Edition adopts performance annotations in Im1 (copied into first layer of Im2), changing rhythm from $\text{♪} \text{♯}$ to $\text{♪} \text{♯}$ for both halves of the measure.
377/1	Reed 3	Edition adds <i>p</i> to match prevailing dynamic level. Fh has no dynamic.
377/3	LIZA	Tpy has “ <i>Tha</i> thing” (italics original)—Gershwin’s way of spelling out how to rhyme “nothing” with “the thing.”
378–382	Reed 1–2	Im1-Reed1 and Im2 (Reed 1–2) have performance annotations instructing to play “8va bassa.”
378/4	Orchestra	Edition takes <i>f</i> from performance annotations in Im1/2 (several books) as well as in Fm .
		In terms of harmony, the absence of the third of the chord is peculiar but apparently intentional. Ae and Ve introduce D3 in l.h. of piano accompaniment (not found in Vm).
378/4	Fl, Reeds, Brass	Edition changes accent to accent-staccato to match Keyboards and Strings.
379–382	Brass	Edition adds <i>pp</i> . Tpt 1–3 appear to have rested at some point during the original production; Tbn appears to have rested as well except for 380/4–381/1. Im1/2 do not survive for this revised version of “One Life to Live,” which the Edition adopts. Fm has performance annotation marking music <i>tacet</i> (except for Tbn 380/4–381/1); Fh has no dynamic.
379.1	HmdOrg	Edition removes staccato mark (which is omitted in Fm).
379.2	Fl, Reeds	Edition takes <i>pp</i> from Im2-Reed1 . Fh has no dynamic.
380/4	Vn I–II, Vc I	Edition takes <i>f</i> from performance annotation in Fm , Im1-VnI (second desk) and Im2-VnI (first desk). Fh has <i>p</i> .
382	Vn I–II	Edition takes <i>f</i> from performance annotation in Fm and Im1/2 ; Fh is unmarked (so <i>p</i> from m. 380 would be still in effect).
383.1	Vn I–II	Fm , Im1 , and Im2-VnI (first desk) have performance annotations changing <i>p</i> to <i>pp</i> , copied into first layer of Im2-VnI (second desk).
383/3	Tbn	Edition adds <i>p</i> to match Tpt 2–3.
385–387	Reed 3	Edition notates music one octave lower, prompted by Abravanel’s annotation “Cl” and “8va bassa” in Fh . Weill’s paste-overs in Fh for the reorches-

		tration of Fl, Reeds, and Brass ended after m. 382, and the original layer had called for TSax. Weill simply forgot to update Reed 3 in mm. 385–387 in light of his preceding revisions. Fm and Im3 adopt 8va bassa marking by notating music an octave lower in first layer.
386.3–5	Vn I–II	Im1 have performance annotation (copied into first layer of Im2) adding slur for 386.3–5.
386.5–7	Vc I–II	Im1 has performance annotation (copied into first layer of Im2) adding slur for 386.5–7.
388–423	ALL	Ted Royal orchestrated the second refrain of “One Life to Live,” save for the Brass parts in mm. 414–416 and the final cadence in mm. 424–425, which Weill orchestrated. The Edition omits Fh ’s cue-size notation of the main melody in the Pno part, which Royal included presumably to allow extraction of a piano-conductor part. However, the Edition retains Royal’s cue-size notation of the vocal melody in Vn I for mm. 390–393, 398–401, 414–417 and in Tpt 1 for mm. 394–397, 402–405, 418–421 as these parts were apparently meant to fill in when the section is danced, not sung. Im1/2-VnI (both desks) include cue-size notation in first layer, although the lack of annotations suggests that the cue-size notes were never performed. Fm is inconsistent, copying cue-size measures for Tpt 1 but not those for Vn I.
388	ALL	Edition rejects change of time signature (from C to ♩), following performance annotations in several Im books. Fm omits it (i.e., time signature from m. 329 is still in effect).
388–389	ALL	Edition takes these measures from Fh . Ve and Vm have a single measure consisting of the first ending for a repeat to m. 355.
388–389	ALL	Edition takes crescendo and diminuendo hairpins from Im1/2 , where they appear in most books. Fh has faint markings of crescendo hairpins in Fl and Reed 1 only; Fm adopts these and adds diminuendo hairpins to Reed 1, Tpt 1–2, and Tbn. More important, Fm has performance annotation marking Reeds, Strings <i>ff</i> and Brass <i>mf</i> at 388.1.
389/4	Reeds	Edition takes <i>p</i> for Reeds at 389/4 from performance annotations in Im2-Reed2 ; Im2-Reed1 has performance annotation adding <i>pp</i> at 390.1. Fm has <i>p</i> at 390.1 in first layer.
390/1, 398/1	Brass	Edition omits quarter notes and ties to respective preceding measure, prompted by <i>tacet</i> markings in Im1-Tpt3 (mm. 390, 398) and Im1-Tbn (m. 390 only), copied into first layer of Im2-Tbn . Both Fh and Fm are unmarked, but cutting off after eighth note at 389.5 and 397.5 matches Fl, HmdOrg, and Vn I and will likely result in a cleaner transition.
390/1, 398/1, 414/1	Reeds, Perc, Pno, Vc I–II, Cb	Edition takes <i>p</i> from performance annotation in Fh (copied into first layer of Fm and first layer of some Im1 books; others have performance annotations marking either <i>p</i> or <i>pp</i>). In Fh , Royal notated mm. 398 and 414 with iteration signs repeating m. 390.
391.3, 399.3, 415.3	Fl, Vn I–II	Edition adds <i>f</i> , prompted by performance annotations (for violins) in Fm and Im1-VnI (second desk) and Im1-VnII ; Im1/2-VnI (first desk) has no marking, but <i>p</i> at m. 390 for cue-size notes. Fh has no dynamic.
391, 399, 415	Reeds	Edition takes <i>mf</i> from performance annotation in Im2 (Reed 1–2). Fh has no dynamic.
392/1, 400/1, 416/1	Reeds	Edition takes <i>p</i> from performance annotation in Im2 (Reed 1–2). Fh has no dynamic.
393.2, 401.2, 417.2	Brass, HmdOrg	Edition takes <i>f</i> in Brass from performance annotation in Fm ; Fh has no dynamic. For HmdOrg, Edition adds <i>p</i> to match Perc and Pno.
394–395	BEEKMAN	Tpy has “No time like Now-time / For that big Wow-time.”
405/1	Fl, Reeds, Vn I	Edition adds <i>f</i> prompted by performance annotation in Im2-Reed2 (where it was subsequently erased however). Fh has no dynamic.
405/1–2	HmdOrg r.h.	Edition changes rhythm from  to  to match Reeds, Perc and Vn I. Fm has latter rhythm in first layer.

405.2	LIZA	Tpy has “They.”
405.3	Brass	Edition takes open playing from performance annotation in Im1 (Tpt 3, Tbn), copied into first layer of Im2-Tbn .
405.3	Brass	Edition takes <i>f</i> from performance annotation in Im1-Tbn . Fh has no dynamic.
405/4	ALL	In Fh Abravanel marked “Dance”; Fm also has performance annotation “Dance” and global indication “all <i>ff</i> .”
405/4–413/4	LIZA	In the original production Liza did not sing in this passage, as she and Beekman danced. The lyrics for mm. 405–423 do not appear in Tty2L , Tt4 or Tp1 (nor do they appear in Ae). In Tt3 , Frank Spencer added the lyrics for mm. 414–423 in pencil; the lyrics for mm. 405–413 first appear in Ve .
406/1	Perc, Keyboards	Edition adds <i>f</i> to match the prevailing dynamic level. Fh has no dynamic.
406.2	Vc I–II	Edition takes <i>f</i> from performance annotation in Im1-Vc . Fh has no dynamic.
407.3	Fl, Reeds	Edition takes <i>f</i> from performance annotation in Im2-Reed1 . Fh has no dynamic.
412.1	Vc I	Edition removes redundant <i>arco</i> marking.
412.2	Cb	Edition removes redundant <i>pizz.</i> marking.
412–414/1	Perc	Im1 has performance annotation that appears to replace BsDr and SnDr with                          

		forced to transpose it to E \flat major, which yields an E \flat 2 in Cb at 425.3; see General Remarks, Issues of Instrumentation.
425	ALL	Edition takes fermata over double barline from Ve . Fm has performance annotations, probably <i>unrelated</i> to the original production, “even if Applause segue,” “M. wait just a bit,” and <i>segue</i> marking near bottom of the page. The time taken before attacking m. 426 will determine whether Reed players have enough time to switch from clarinets to saxophones. In the original production, players appear to have ended up switching earlier, that is, after m. 421; it is unclear, however, if players, who rested for 422–423/2 (see above), then played 423/3–425 (or just the cadential fanfare in mm. 424–425) on saxophones: Im2 (Reed 1–2) has signs of paste-ins that are no longer extant.
426–433	Perc	Im1 has performance annotation excising these measures.
430–431	Reed 1–2, Vn I–II, Vc I	Edition upholds discrepancy in articulation. Im1/2 (Reed 1–2) are unmarked (around 1965, Dale Kugel added slur in Im1-Reed1).
431.2–432.6	Fl	Edition takes endpoint of slur from Fm to match Tpt 1. In Fh and Im1 , slur ends at 432.5.
432	ALL	Vm has performance annotation adding <i>rit</i> .
433.2	ALL	Fm and several Im books (Reeds, Strings) have performance annotation adding a fermata.
433.4–434.1	Vn I–II, Vc I	Edition takes end of slur at 434.1 from Im1 , Fm . In Fh , slur begins on 433.4 at end of one page, but does not continue on next page.
433.4–451.4	Vn I–II	Im1 has consistent performance annotations marking <i>divisi</i> playing (with one player taking the octave above). This is not reflected in Im2 , however, where Vn I (first desk only) adds “8va” in m. 436.
434	Fl, Vc II, Cb	Edition adds <i>p</i> to match all other parts.
434/1	Cb	Edition takes <i>pizz.</i> from performance annotations in Im1/2 . Because there is no indication for a return to <i>arco</i> , Edition provides one at 442/2 (it is inevitable at 445/2).
435.2–3, 439.2–3	Reed 1, Vn I	Edition removes slurs, prompted by consistent performance annotations crossing out slurs in Im1 (first layer of Im2 omits slurs).
436–451	ALL	Both Im1 and Im2 have performance annotations adding repeat (not reflected in Fh or Fm); presumably these measures served as “safety bars.” Vm has performance annotation “Repeat?” at m. 433, but this was subsequently erased.
441.2–442.1	Keyboards, Vn I–II, Vc I	Edition takes endpoint of slur at 442.1 from Im , Fm . In Fh , slur begins at 441.2, but m. 442, which falls on a new page, lacks its continuation.
444, 446, 448	Reed 2–3	Edition adds slur to match articulation of repeated pitches in Vn II, Vc I.
444/2	ALL	Vm has performance annotation “Night Club” in red crayon, subsequently retraced in pencil. It may have indicated where the nightclub appeared in the original production.
445.2	Reed 1	Edition removes stray accent to match Fl, Reed 2–3.
447.3–448.1	Vc II, Cb	Edition adds slur to match Pno l.h., HmdOrg l.h.
450–452.1	Perc	Vm has a percussion part in first layer: a single-line staff, drawn between the piano staves, carrying two whole notes for SnDr roll and cross-head quarter note for Cym at 452.1.
452	ALL	Fh , Vm , and Fm have $\text{♩} = \text{♩}$ (i.e., no tempo change), reflecting the tempo structure before Weill revised it for Ve .
452–455	ALL	Edition adds <i>dim.</i> at 452/4 and <i>p</i> at 453/1 to all active parts, prompted by copious performance annotations in Fh , Im1/2 , and Fm that sought to make Pierre’s spoken announcement in m. 454 audible. In Fh , Abravanel added global dynamic <i>fp</i> at 452/1, and Fl and Reeds show some faint markings in mm. 454–455 that appear to indicate <i>tacet</i> (the respective Im1 books have <i>tacet</i> markings, and the Im2 books have rests in first layer). Further performance annotations in Im1/2 indicate that Brass parts appear to have used straight mutes and also rested for mm. 454–455 (except for 454.1,

		which was changed to an eighth note). Im2-HmdOrg has rests in first layer for mm. 452–455. And several Im books for Reeds, Brass, Perc, and Strings have performance annotations adding some form of diminuendo in mm. 452–453, often adding <i>p</i> or <i>pp</i> in m. 453. Im1-VnI (both desks) mark m. 454 <i>fp</i> . Fm has performance annotations changing <i>f</i> to <i>fp</i> for Brass in m. 452 and adding <i>fp</i> for Brass in m. 453. There also appears to be a general <i>p</i> at 453/1, and Fl, Reeds, and Brass appear to be excised in mm. 454–455.
452	PIERRE	Edition moves stage cue here. Ve has cue “Pierre enters” at m. 453 (apparently because of limited space in the page layout); Tt4 has instruction “Pierre enters on music,” clarifying that Pierre should enter with the beginning of the fanfare.
453	Vn I	Edition combines half notes into whole note (both voices) to match Vn II, Vc I. Fh , Im1/2 have iteration sign repeating m. 452.
454	PIERRE	Edition takes “(clapping for attention)” from Tt4 , Tp1 .
456–459	ALL	In the original production, these measures were cut. Fh and Im1 have performance annotations marking the cut, and the first layers of Im2 and Fm omit measures. As a result of the cut, Vn I–II ended up playing a thirty-second-note run at 455/4 (identical to the one at 461/4), which appears in the first layer of Im2 and as performance annotation in Fm . Earlier markings in Im1 at 455/4 appear to have experimented with other forms of a quick run or glissando, but these are no longer fully decipherable.
456.3	Perc	Im1 has performance annotation adding <i>p</i> .
457	WOMEN, MEN	Edition takes stage direction “(All turn to her and applaud)” from performance annotation in Tt3 . Tt4 omits Pierre’s spoken lines in mm. 458–459, reflecting the cut of mm. 456–459 (see above).
457.1–2	Fl	Edition changes slur from 457.1–3 to 457.1–2 to match Reeds.
458	PIERRE	In Tt3 , Frank Spencer added a spoken line: “There’s no one on land or sea half as glamorous as she,” but apparently this was not adopted in the original production (as dynamics in Im1/2 are unaltered); Tt4 also ignored this addition, which is not found in Tp1 .
458.3–5	Fl	Edition changes slur from 458.1–5 to 458.1–3 to match Reeds.
458.3–5, 460.3–5, 462.3–5	Reed 1–2	Edition changes slurs to match Fl. Fh slurs 458.3–460.2, 460.3–461.3, and 462.3–463.3.
459	ALL	Edition rejects double barline in Ve , prompted by a change of key signature only in that source (Ve notates mm. 452–459 with four sharps).
460	Orchestra	Edition takes diminuendo hairpin from performance annotations in Im1-VnI-II (copied into first layer of Im2-VnI , first desk).
460	WOMEN	Edition changes <i>f</i> to <i>ff</i> (in light of <i>ff</i> in orchestra); Ve has <i>f</i> for voices, but only <i>mf</i> in piano accompaniment. Edition also changes “Girls” to “Women”; Ve has “Girls,” and Vm has “Girls (spoken).”
460.3	MEN	Vm has “4 Men (Sung).”
460.3–5, 462.3–5	Tpt 1	Edition changes slurs to match Fl. Fh slurs 460.1–5 and 462.1–5.
460/4, 462/4	Reed 3	Edition upholds dotted rhythm, not doubled by another instrument. Fh/Fm and Im3 are unmarked.
461.1–2	Tpt 1	Edition takes endpoint of slur to match Fl. In Fh , slur ends ambiguously between 461.2 and 461.3.
462	VOICES	Tt3 has performance annotation “Girls,” suggesting that only Women should sing 462.1–2.
462	Vn I–II	Im1 have performance annotations adding diminuendo hairpins.
462.4	VOICES	Tt3 has performance annotation “Boys,” suggesting that only Men should sing 462.4–463.2.
463/2	LIZA	Edition takes stage direction “(LIZA waves a greeting)” from Tt4 , Tp1 .
464	ALL	Vm has performance annotation “Fast.”
464–467	Vn I–II	Edition adopts performance annotations in Fh and Im1 (copied into first layer of Im2), having Vn I–II play for all measures. In light of the resulting fuller sound, Edition also takes <i>p</i> at m. 465 from performance annotation

		in Fh and Im1-VnI (both desks). In Fh , Vn I played for m. 464 and ended with an eighth note F4 at 465.1, whereas Vn II rested in m. 464 and then played mm. 465–467. A performance annotation (“col 2”) in Fh instructs Vn I to play with Vn II in mm. 465–467. Im1-VnI (both desks) have performance annotations revising the parts accordingly, although they fail to cancel F4 at 465.1, which results in the interval F4–C5 (also copied into first layer of Im2). Such a double-stop is conceivable, of course, and may have been performed, but markings in Fh were clear, drawing an arrow from 464.9 (Vn I) to 465.1 (Vn II). Given that a fuller violin sound appears to have been the goal, Im1-VnII has performance annotation replacing rest in m. 464 with music of Vn I.
464–467	HmdOrg	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh ; Im2 and Fm have rests in first layer.
464.3–9	Fl, Vn I–II	Edition takes slur from consistent performance annotations in Im1 . Im2-VnI (first desk) has slur in first layer; the second desk adds it again as performance annotation.
465	Brass, Perc	Edition takes <i>pp</i> from performance annotations in Im1 . A marking in Fh adds <i>pp</i> to Brass only.
465	PIERRE	Edition takes “ <u>The</u> toast!” from Tt3 , Tt4 , Tp1 (also included in Vm).
465.3–9	Vn I–II	Edition takes slur from consistent performance annotations in Im1 . Im2-VnI (first desk) has slur in first layer; the second desk adds it again as performance annotation.
466	PIERRE	Edition follows Tty2L , Tt3 , Tp1 and omits “Miss” before “Liza Elliott” to avoid redundancy with Pierre’s previous announcement in m. 454.
467	Tbn	Edition adopts Weill’s post-production revision in Fh , replacing whole rest with music and dynamic <i>p</i> (presumably with the intent of matching Vm/Ve); also, Edition adds diminuendo hairpin to match other parts. Im1/2 and Fm have whole rest (compare similarly late revision of Reed 3 in m. 137).
“Girl of the Moment”		
468–559	ALL	In the original production, these measures were eventually cut. To bridge the gap, Weill composed and orchestrated a five-measure transition (see Appendix A4). Im1 has performance annotations marking the cut and adding the transition; Im2 (except Tbn, Cb) omits measures and has transitional measures in first layer. For Vm , Weill wrote a page with the five transitional measures, and the skipped pages were shut with paper clips (eventually reinforced with adhesive tape). When Jack Kantor created Fm , he did copy mm. 468–559, but the pages were subsequently crossed out and an unknown copyist added a page (numbered 74a) containing the transition. Tt3 has no signs of the cut; Tt4 transmits only the first five lines of the lyric.
468	ALL	Fh has tempo mark “Allegro moderato (One step).” Although mm. 468–471 evoke the rhythm of a one-step, the following measures—a foxtrot—do not. Ve appears to have addressed the issue by omitting “(One-step)” and modifying to “Allegro giocoso” (adopted in the Edition).
468–471	Vc I–II, Cb	Edition adds accents to match Reed 3, Tbn and Keyboards (l.h.).
471.2–472.1	Reed 3	Edition removes slur starting at 471.2 but not connecting to 472.1. In Fh , that measure falls on the beginning of a new page, where Weill started slur anew and connected 472.1–2 (compare slurring in Vc I).
471.2–485.4	Brass	In Fh , Weill added Brass parts in pencil, but these were intended for the Exit Music (see critical notes there, mm. 27–40). Weill excised the added parts in Fh at a later point. Im1 (Tpt 3, Tbn) and Im2-Tbn have rests only. Fm contains parts in first layer, presumably because Jack Kantor copied Fh before Weill had excised the added parts.
471.2	Vn I–II	All Im1 books have performance annotations marking <i>divisi</i> , with one player taking the octave above. It is unclear when the octave playing was supposed

		to end; one possible point would have been after m. 479, as 480 marked the beginning of an earlier cut (see note below).
471.2–472.1	Vn II	Edition provides endpoint of slur at 472.1 to match Vn I. In Fh , slur begins on 472.2 at end of one page, but does not continue on next page.
471.3–535.1	MEN	Edition takes “Men” from performance annotations in Tt3 (confirmed by Tt4 , but this source transmits lyrics only for 471.3–480.1). By contrast, Ve suggests “ALL,” but this appears only at 468/1 (where the entire crowd toasts Liza). Cm(R) does not include this passage. Assignment of the sung text evolved slowly for this number: Tty1 states “The following number can be led by The Man from Texas or by the Maharajah or a monocled man about town—anyway, the best voice.” Tty2 , Tt3 , and Tp1 have Men (471.3–487.1), Beekman (487.4–519.1), and Ensemble (519.4–535.1). In Tt3 , Frank Spencer at one point replaced these forces with “Omnes” (471.3–487.1), “D. Kaye, Cunningham” (487.4–503.1), “[Gordon] Gifford” (503.2–519.1), and “D. Kaye” (519.4–535.1), but the markings were subsequently erased, except that Beekman and Ensemble remained crossed out, effectively assigning Men for the entire number. Tpy has “Later, Liza visits the Seventh Heaven Night Club, where all the men rise to acclaim her (<i>‘Allegro giocoso’</i>).”
472–478	Reed 1	Edition takes articulation (tenuto and staccato marks) from performance annotations in Fh and Im1 .
472	Cb	Im2 has performance annotation <i>pizz.</i> , canceled by <i>arco</i> not until 502.1 (despite half notes slurred to quarter notes in mm. 479–482).
473.2–3	Reeds, Vn I–II, Vc I–II	Edition opts for half note at 473.2 (Reed 1–2, Vn), prompted by consistent performance annotations adding ties to quarter notes in Fh and Im1 (copied into first layer of Fm). Likewise, Edition takes slurs for 473.2–3 (Reed 3, Vc) from performance annotations in Fh and Im1-Vc (copied into first layer of Fm).
475.2–3, 477.2–3	Vc II	Im1 has performance annotation adding slur.
479/2	Pno l.h.	Edition opts to double Vc II, Cb. Fh has iteration sign (repeating m. 478).
480–556, 558	ALL	In the original production, these measures were cut prior to the wholesale cut of mm. 468–559. See general comments above.
482.1–2	Reed 1, Vn I–II	Im1 have performance annotations excising the slur.
486	Tpt	Edition takes straight mutes from performance annotation in Im1-Tpt3 .
487.3	Tbn	Edition takes straight mute from performance annotation in Im1 (copied into first layer of Im2) and adds <i>p</i> to match prevailing dynamic level. Fh has no dynamic.
487.4, 519.4	MEN	Edition omits <i>ossia</i> note G3 in Ve . Vm and Ae have G4 only.
488–497.1	Tbn	Edition ignores Weill’s late addition of part in pencil, which he appears to have added in Fh for use in the Exit Music only, mm. 43–52.1. Both Im1 and Im2 have rests (whereas Im1 for Exit Music has part in first layer). Fm contains part in first layer, presumably because Jack Kantor was unaware of the distinction between use of this music in <i>Glamour Dream</i> and <i>Exit Music</i> . Unlike other pencil additions of parts in mm. 472–534, which Weill excised at a later point, he failed to excise this one.
488, 490, 492, 494, 496	Tpt 1–2	Edition adds articulation (staccato, tenuto) to match Reed 1 in mm. 472, 474, 476, 478, and 480.
488, 490, 492, 494	HmdOrg	Edition slurs second and third quarter to match Vc I.
495.3	Pno l.h., Vc II, Cb	Edition opts to double HmdOrg (l.h.) and adds slur for 495.3–496.1 in Vc II and Cb to match 527.3–528.1. Fh and Im have iteration signs (repeating m. 494). When Weill added Tbn to this section for use in the <i>Exit Music</i> , he also doubled HmdOrg (l.h.); see <i>Exit Music</i> , m. 50.
497.2	Tbn	Edition adds <i>p</i> to match prevailing dynamic level.
501/2–503.1	Reeds	Edition ignores Weill’s late addition of parts in pencil, which he appears to have added in Fh for use in the <i>Exit Music</i> only (for 56/2–58.1). Im1 has rests (whereas Im1 books for <i>Exit Music</i> have parts in first layer). Fm con-

		tains parts in first layer, presumably because Jack Kantor was unaware of the distinction between Glamour Dream and Exit Music. Unlike other pencil additions of parts in mm. 472–534, which Weill excised at a later point, he failed to excise this one.
503.2–517	Brass	In Fh , Weill added Brass parts in pencil, but these were intended for the Exit Music (see critical notes there for 58.2–72). Weill excised the added parts in Fh at a later point. Im1 (Tpt 3, Tbn) and Im2-Tbn have rests only. Fm contains parts in first layer, presumably because Jack Kantor copied Fh before Weill had excised the added parts (compare 471.2–485.4 above).
504/1	Pno l.h.	Edition adopts Weill's revision in Fh changing rhythm from $\text{♩} \frac{3}{4}$ to ♩ (compare HmdOrg and mm. 508–509, 512–513).
504.2–505.1	Fl	Edition provides beginning point of slur that matches Vn I–II. In Fh , slur ends at 505.1, but Weill failed to indicate its beginning in m. 504, which fell on the preceding page.
504.2–505.1	Reed 1	Edition ends slur at 505.1. In Fh , a slur begins at 504.2, but Weill failed to mark its continuation on the next page.
512.1–513.2	Keyboards	Edition adds slurs to match 508.1–509.2.
518–527.1	Tbn	Edition ignores Weill's late addition of part in pencil (compare mm. 488–497.1), which he appears to have added in Fh for use in the Exit Music only, mm. 73–82.1. Both Im1 and Im2 have rests (whereas Im1 for Exit Music has part in first layer). Fm contains part in first layer, presumably because Jack Kantor was unaware of the distinction between Glamour Dream and Exit Music. Unlike other pencil additions of parts in mm. 472–534, which Weill excised at a later point, he failed to excise this one.
519.3	Keyboards	Edition moves dynamic marking from 520.1 to 519.3 to match Perc.
519.3	MEN	Vm has performance annotation “Dance.”
521.2–3	Reeds	Fh and Im1-Reed1 have performance annotations adding ties (slur in Reed 3), copied into first layer of Fm .
521.2–4, 525.2–4, 529.2–4	Vn I–II	Im1-VnI (first desk) has performance annotation adding tenuto marks; the second desk is unmarked. Im1-VnII adds them to 521.2–4 only.
527.2	Tbn	Edition adds <i>mf</i> to match prevailing dynamic level.
527.3	Tpt 3	Edition removes stray accent to match Tpt 2 (and compare m. 495).
532	ALL	Most Im1 books have performance annotations adding <i>rit.</i> on account of full stop at m. 534.
532	Tpt	Edition cancels muting, prompted by performance annotation in Im1-Tpt3 ; that part also has <i>tacet</i> markings for the four preceding measures (i.e., mm. 528–531), which gave ample time for the removal of mutes.
532–533	Perc	Im1 has performance annotations removing Cym part at 532.2, 532.4, 533.2, and 533.4, and adding SnDr quarter notes at 532.1, 532.3, 533.1, and 533.3.
533	MEN	Tpy changes “ev-'ry” to “all the.”
534/1–535.1	ALL	Before mm. 468–559 were cut, the original production appears to have come to a brief halt here. Fh has performance annotation changing a half note at 534/1 to a whole note (whole rest in Perc), with a fermata for a full stop, and excising 534/2–535.1. All extant Im1 books have changes marked in red crayon, Fm has change in first layer.
535.2–3	Tbn, Vc I–II, Cb	Im1-Vc and Im2 (Tbn, Cb) have performance annotation marking notes <i>tacet</i> (Cb appears to have omitted 535.4 as well).
535.2–7	Fl, Reed 1–2, Tpt 3, Pno, Vn I–II	Im1 (Fl, Reed 1–2, Tpt 3, Vn I [both desks], and Vn II) have performance annotations marking notes <i>tacet</i> . In Im1-Reed1 and Im1-Reed2 , later hands in pencil added a quarter-note anacrusis on E4 (sounding G3) at 535/2.5. Vm has quarter-note anacrusis G3 in first layer.
535.3–4	Reed 3	Edition adds slur to match Tbn.
536–559	ALL	Edition opts to present these twenty-four measures sequentially. Fh and Im1 notate these measures using repeat marks and first and second ending, the endings comprising mm. 544–547 and 556–559 respectively. Performance

536–543	Vn I–II	annotations indicate that repeat (and first ending) was eventually ignored. Fm is a bit unclear, as one page (p. 84) has been removed, but it appears that first layer adopted markings and contained only mm. 536–543 and 556–559.
547.2	Tbn	Im1 has consistent performance annotations excising the slur spanning the first two notes in each measure.
547.4	Reed 3	Edition enharmonically respells D#3 as Eb3 to match HmdOrg, Vc and Cb (compare also m. 535).
548/1	Perc	Edition changes F#4 (sounding E3) to G4 (sounding F3) to match HmdOrg, Vc II, and Cb (compare also m. 535).
559	Tpt 1–3	Edition adds <i>f</i> to match prevailing dynamic level.
559.4–560.1	HmdOrg l.h., Vc II, Cb	Im1-Tpt3 has performance annotation excising measure, possibly to create room for putting on straight mute for m. 560.
560–561	Tpt 1, Vn I	Edition takes endpoint of slur from Im2-HmdOrg , Im1-Vc , and Im1-Cb . Fh begins slur at 559.4, but does not continue in m. 560, which begins a new page.
560	Tpt 2–3, Tbn	Edition adopts performance annotations in Fh and Im1 (copied into first layer of Fm and Im2) removing groups of three grace notes slurred to sixteenth notes at 560.2, 560.4, 560.6 and equivalent locations in m. 561 (which is notated as iteration sign repeating m. 560). The sounding pitches for grace-note groups were C4–D4–E4 in the first two locations of each measure, and D4–E4–F4 for the last group. In light of the revision, Edition changes mute for Tpt 1 from “wah-wah” (Weill wrote “wau-wau” [<i>sic</i>] in Fh) to straight mute, as different muting is no longer plausible.
560.1–3	Tbn	Edition takes “straight mute” from performance annotation in Im1-Tpt3 . Tpt appear to have cut off after m. 558 to allow for placement of mute.
561/4	Reeds	Im1 has performance annotation “Broadly” and tenuto marks (all copied into first layer of Im2).
561/4	Reeds	Edition follows performance annotations in Fh , excising an eighth-note anacrusis ($\frac{3}{4}$) with sounding pitch C, which was part of an earlier scoring that doubled the voices (see note below). Im1 had paste-ins that are no longer extant. Im2 and Fm have rests in first layer.
562–565	Fl, Reeds, Strings	Edition follows performance annotations in Fh , excising an eighth-note anacrusis ($\frac{3}{4}$) with sounding pitch C, which was part of an earlier scoring that doubled the voices (see note below). Im1 had paste-ins that are no longer extant. Im2 and Fm have rests in first layer.
562–565	Fl, Reeds, Strings	Edition adopts Weill’s revised orchestration for Reeds and Strings, but not for Fl. The first layers of Fh and Im1 show an earlier scoring of Weill’s, where Reeds and Strings (except Vc II) doubled the Chorus; unlike the Reeds, the string parts (all playing <i>pizz.</i>) had no anacruses in mm. 561, 563. Weill revised the orchestration on a paste-over in Fh , and copyists emended Im1 with paste-ins as well, though not Im1-Fl . Revision appears in first layers of Im2 (Reeds, Strings) and Fm , yet the latter again retains the earlier flute part, which is remarkable, as it must have involved a conscious decision by the copyist either to lift Weill’s paste-over in Fh or to copy the part from Im1-Fl (Im2-Fl does not exist). Weill’s revisions in Fh simplified Fl only slightly, he changed 563/2 and 565/2 to repeat the first beat of the respective measure and ended with eighth-note C#6 at 563/3 and Eb6 at 565/3. Oddly, he omitted 565/4, which makes scant sense, given that Fl doubles Vn I at the octave above also at 566/4 and 567/4. Apart from the source evidence, Weill’s decision to keep Vn I unaltered in mm. 570–573 makes it all the more plausible that revision of Fl part was not adopted.
562.5	S, A	Edition adopts Weill’s revised orchestration for Reeds and Strings, but not for Fl. The first layers of Fh and Im1 show an earlier scoring of Weill’s, where Reeds and Strings (except Vc II) doubled the Chorus; unlike the Reeds, the string parts (all playing <i>pizz.</i>) had no anacruses in mm. 561, 563. Weill revised the orchestration on a paste-over in Fh , and copyists emended Im1 with paste-ins as well, though not Im1-Fl . Revision appears in first layers of Im2 (Reeds, Strings) and Fm , yet the latter again retains the earlier flute part, which is remarkable, as it must have involved a conscious decision by the copyist either to lift Weill’s paste-over in Fh or to copy the part from Im1-Fl (Im2-Fl does not exist). Weill’s revisions in Fh simplified Fl only slightly, he changed 563/2 and 565/2 to repeat the first beat of the respective measure and ended with eighth-note C#6 at 563/3 and Eb6 at 565/3. Oddly, he omitted 565/4, which makes scant sense, given that Fl doubles Vn I at the octave above also at 566/4 and 567/4. Apart from the source evidence, Weill’s decision to keep Vn I unaltered in mm. 570–573 makes it all the more plausible that revision of Fl part was not adopted.
562.5	S, A	Edition takes C4 and A3 from Cm(R) . Vm has E4 and C4, although performance annotations excised the E4 and added A3; Ve has D4 and C4. In any event, C4 and A3 are indirectly confirmed by first layer of Im1 (Vn I [both desks] and Vn II), and compare m. 570.
565/4–568.1	Vn I	Im1-VnI (first desk) has performance annotation “8va div.” in ink. Im2-VnI (first desk) has performance annotation “8va” at 565/4 and “loco” after m. 568.
566	Brass	Edition continues muting, prompted by performance annotations in Im1 (Tpt 3, Tbn) adding “straight mute” (copied into first layer of Im2-Tbn).

566	Pno	Edition adds <i>p</i> to match current dynamic level. Fh has no dynamic.
566–568	Brass	Im1 (Tpt 3, Tbn) have performance annotations changing rhythm from ♩. ♯ to ♩. ♯ - (copied into first layer of Im3-Tpt1-2 and Im2-Tbn).
568/4–573/3	ALL	In the original production, these measures were cut (even though Weill had revised the orchestration of mm. 570–573).
569	Reed 1, Vn I	Edition adopts performance annotations in Fh and Im1 (compare mm. 560–561) removing groups of three grace notes slurred to sixteenth notes at 569.2, 569.4, 569.6. The sounding pitches for grace-note groups were D4–E4–F#4 in the first two locations, and E4–F#4–G4 for the last group. Edition also removes two staccato marks in Reed 1 at 569.2 and 569.4 to match other Reeds (and compare m. 561).
569/4	Fl, Tpt 1–3	Edition adopts performance annotation in Fh and Im1-Tpt3 , excising an eighth-note anacrusis (♩ ³); D5 in Fl, sounding D4 in Tpt), which was part of an earlier scoring that doubled the voices (see note below). By the time when Fm was created, the passage 568/4–573/3 had been cut.
570–573	Fl, Brass, Vn II, Vc I–II, Cb	Edition adopts Weill's revised orchestration, which is directly related to his similar revisions of Reeds and Strings in mm. 562–565 (see above). The first layers of Fh and Im1 show an earlier scoring of Weill's, where Tpt 1–3, Vn II, and Vc I doubled the Chorus (unlike Tpt, the two string parts had no anacrusis at 569/4). Weill began to revise Fh , but then proceeded to write out a new score page, which he paginated as p. 87 but which eventually ended up between the end of <i>Circus Dream</i> and the beginning of "My Ship" when Fh was bound (subsequently paginated there as p. 344). In addition to changing Tpt 1–3 (now playing with straight mutes) and the two string parts (Vn II, Vc I), Weill excised Fl, which had doubled the soprano at the octave above, and wrote a part for Tbn (also with straight mute), which had rests in the earlier scoring. Finally, he transposed Vc II and Cb up an octave in mm. 570–572. Im1-Fl marked measures <i>tacet</i> , all other books had pastes, of which only those in Im1-Tpt3 and Im1-Tbn survive. By the time when Im2 and Fm were created, the passage 568/4–573/3 had been cut (this explains why the page with Weill's revisions [Fh , p. 344] was later crossed out).
573/4	ALL	Edition takes fermata from performance annotations in Fh (copied into first layer of Im1).
574	Brass	Edition adds "mutes off."
574–577	Vn I–II, Vc I–II	Edition retains crescendo hairpins in each measure, even though consistent performance annotations in Fh and Im1 remove them; Im2 and Fm omit hairpins in first layer. The removal appears to have been a precaution (to ensure the Marine's spoken lines were audible), but it sacrificed the dramatic effect created by these swells. In addition, Fh has performance annotations adding accent above second note in mm. 574–576 (adopted in first layer of Fm), which is reflected in Im1/2 by change of bowing for each note in mm. 574–577.
574–579	HmdOrg	Im2 has rests; Fh and Fm are unmarked.
574.3, 575.3, 576.3	LIZA	Edition takes question marks from Vm (also found in Cm(R) , Tty2L , Tt3 , Tt4 , and Tp1). Ve has exclamation points.
574.5, 575.5, 576.5	Vn I	Fh has performance annotations adding accents. Markings in Im1 (both desks) indicated that players changed bow. Fm has accents in first layer.
577/1	ALL	Fh and Vm have performance annotations adding a fermata. Both sources have time signature 4/4. In Vm and Cm(R) , later hands in pencil added the words "and artistic," presumably because "cultural achievement" was not easy to articulate. This necessitated the fermata and later the change to 5/4.
577.3	CROWD	Edition takes question mark from Tt4 (also found in Tty2L , Tt3 , and Tp1). Cm(R) , Ve and Vm have an exclamation point.
577.13	MARINE	Vm has "achievements" (plural) and Tt3 , Cm(R) have performance annotation adding the "s." However, Ve , Tt4 and Tp1 do not adopt the plural

		form, presumably because it would spoil the rhyme with “advancement,” which occurs earlier in the measure.
578–579	Fl, Reeds	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1 ; Fm and Im2 have rests in first layer.
579	ALL	Edition takes fermata from performance annotations in Fh (copied into first layers of both Im1 and Im2).
579.2	MARINE	During preparations for the original production, there was some debate as to whether Liza should pose for the two- or the three-cent stamp. On 26 August 1940, Gershwin wrote to Weill (Lg-w): “By the way, [Robert “Doc”] McGonigle (of the Unspoken Law) points out that if Liza poses for the two cent stamp that it cannot be mailed to friends in the 48 States as that would require a 3¢ stamp so I guess we’ll have to change it to that denomination.” Vm and Cm(R) have “three” in first layer. In Tt3 Frank Spencer changed “two” to “three,” but this is not adopted in Tt4 . Ve , Tp1 have “two,” which the Edition adopts. A photo of the production (M1 ; reproduced in <i>WPD(e)</i> , p. 204) shows the Marine painting a gigantic two-cent stamp.
579.2	Vn I–II	Im1-VnI (second desk) has performance annotation changing A5 to C5, but this was subsequently reversed. Im2-VnI (second desk) had C5 in first layer, but this was again changed back to A5. Im1-VnII has performance annotation adding E5. However, Fh and Fm are unmarked.
580.1, 582.1	Perc	Edition takes Cym, dynamic marking, and “let ring” from performance annotation in Im1 . Fh has Tri and <i>mf</i> .
580–583	Brass	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1 . Fm and Im2 have rests in first layer.
582.2	Tbn	Edition adds <i>f</i> to match prevailing dynamic level. Fh has no dynamic.
584.3–4, 586.3–4, 588.3–4	Vn I	Im1 (both desks) has performance annotation adding slur, copied into first layer of Im2 (first desk) and usually marked in second desk, but less consistently.
585.3	LIZA	Edition takes question mark from Vm (also found in Tty2L , Tt3 , Tt4 , and Tp1). Ve has an exclamation point.
589	ALL	Fh , Cm(R) , and Vm have “Andante religioso.”
589–655	CROWD	The original production appears to have had a simpler text underlay (see general remarks above). In Cm(R) and Vm , only the sopranos sing the lyrics throughout these measures; the remainder of the singers often sing “Ah” for long note values, but everybody has lyrics for 650.1–655. Tentative performance annotations added text for some stretches of the untexted parts.
590	CROWD	Vm has performance annotation calling for <i>a cappella</i> .
590	Fl, Reed 1, Vn I–II	Fh has performance annotations changing pickup for m. 591 to quarter rest. Subsequent markings, probably made in conjunction with the reorchestrated version (see below and Appendix A5), change measure in Vn I to whole note G4 and in Vn II to E4.
591–655	ALL	The original production omitted mm. 607–638 and 653–654, and Weill reorchestrated mm. 591–606, 639–652, and m. 655 as a single unit of thirty-one measures. See Appendix A5.
591.1	Perc	Edition takes instrument name (Chime) from Im1 and notates F4 in treble clef. Fh has “Bell” and notates F3 in bass clef.
591, 593, 595, 597, 599	Vn I–II	Im1 have consistent performance annotations adding ties between first and second quarter of these measures (i.e., playing half notes on beat 1).
592	CROWD	Edition takes <i>cresc.</i> from Ve (where it is placed in accompaniment, possibly for lack of space in voices).
598.1–606.4	B 1	Cm(R) has performance annotation changing F3 at 598.1 to quarter note and indicating with an arrow that Basses 1 sang the tenor part through 606.4.
601–604	Vn II	Edition adds slurs to match Reed 2. Im1 has performance annotation slurring half notes in each measure.
601.1–602.1	Fl	Edition ends slur at 602.1 to match Vn I. In Fh , slur ends ambiguously between 601.3 and 601.4.

601.1–602.1	HmdOrg r.h.	Edition takes endpoint of slur in lower voice from Ve (and compare Reed 2). In Fh , slur ends ambiguously between 602.1 and 602.2.
602.2	Reed 2	Edition adds missing ♯ for F♯4 (sounding E♭4) to match HmdOrg, B, Vc I and Cb. In the reorchestrated version (Appendix A5), Weill wrote F♯4.
602.2–603.1, 603.2–604.1, 604.2–4	Vn I	Edition takes slurs from performance annotations in Im1 (both desks).
602.2–604.2 605–606	Vc II, Cb T	Edition adds slurs to match legato context. Vm has performance annotation excising the first tenor part and rewriting it an octave higher (doubling the alto part), apparently to allow for a better transition to m. 639, when mm. 607–638 were cut (compare tenor part in mm. 637–638).
606.2	Fl, Vn I	Im1 have performance annotations changing <i>mf</i> to <i>p</i> or <i>pp</i> , and additional markings to play C5 instead of C4, again to prepare the jump to m. 639 (when mm. 607–638 were cut).
607–638	ALL	In the original production, these measures were cut. The cut created a rather rough transition from m. 606 to m. 639. For this and other reasons, Weill eventually decided to reorchestrate mm. 591–655 (see above). Before the reorchestration took place, however, performers marked their parts (usually octave transpositions) in an effort to improve the voice leading from m. 606 to m. 639.
609.1–610.2, 611.1–612.2	Reed 3	Edition adds slurs to match HmdOrg (l.h.).
614/2	Tpt 2–3, Tbn	Edition adds <i>mf</i> to match prevailing dynamic level. Fh has no dynamic.
618.2–619.1	HmdOrg l.h.	Edition adds tie to match Reed 2, Vc I.
619.2–620.1	HmdOrg l.h.	Edition provides beginning of tie to match Vc I. In Fh , tie ends at 620.1 (the beginning of one page) but no tie starts on previous page.
619.2–622.1	Tpt 1	Edition takes endpoint of slur to match Fl. In Fh , slur begins at 619.2 at end of one page, but does not continue on next page.
623	ALL	Edition upholds different dynamics in orchestra and voices: Fh and Im1 transmit <i>p</i> and <i>pp</i> , whereas Cm(R) and Vm/Ve have <i>f</i> (the last two provide <i>f</i> also in piano accompaniment). Adjusting one to the other is conceivable but not strictly necessary (see also note for m. 639 below).
629.1–630.4	Pno	Edition takes endpoint of slur from Ve (cf. HmdOrg). In Fh , slur begins at 629.1 at the end of one page, but does not continue onto the next page.
633–638	Pno r.h.	Edition adds slurs to match HmdOrg.
634	ALL	In Fh , Abravanel added “poco” before <i>cresc.</i> marking.
634	Pno l.h.	Edition changes whole note F2 to half notes F2 and F♯2 to match Reed 3, HmdOrg, Vc II, and Cb.
637–638	CROWD	Edition takes crescendo hairpins from Vm , Cm(R) .
638.2	Reed 1, Vn I	In Fh , Abravanel changed dynamic in Vn I from <i>f</i> to <i>p</i> . Performance annotations in Im1 add <i>pp</i> in Reed 1, <i>p</i> and “8va” in Vn I (first desk), and <i>p</i> and C4 in Vn I (second desk), presumably to address ramification from the cut of mm. 607–638.
639	ALL	Im1 have performance annotations changing <i>f</i> to <i>pp</i> .
639	Tbn	Edition corrects an apparent oversight in Fh (copied into Im1) by changing tenor to bass clef, as pitch F matches Reed 3, Keyboards, Bass 2, and Cb. While C4 would not have been harmonically impossible, it seems unlikely. Fh does not change to bass clef until m. 641, which marks the beginning of a new page.
639	Vn II	Im1 has performance annotation “8va lower”—another attempt to improve the voice leading from m. 606 when mm. 607–638 were cut.
639–640	Keyboards	Edition takes slurs from Ve and adds whole note F2 in m. 640 to match G2 in m. 642 and A2 in m. 644. Fh , which notates only HmdOrg and instructs Pno part to follow, has no slurs.
639.1–640.4	Vc II	Edition takes slur from Im1 (first layer). Fh has no slur.

639–646	Vc I–II	Im1 has performance annotations changing slurring of quarter notes from two-measure groups to slurring each measure individually.
641–646	Pno r.h., HmdOrg r.h.	Edition takes slurs from Ve to match Reed 1, Tpt 2, and Vc I. Fh has no slurs.
641–646.1	Vn II	Edition adds slurs to match mm. 639–640 and Reed 2. Fh has no slurs; Im1 has performance annotations adding slur for each measure, incl. mm. 639–640 (compare similar markings in Im1-Vc).
647.1, 648.1	A	Edition adds accents to match T and B.
649.2–3	Vn I	Im1 (both desks) have performance annotation adding slur.
650.1–3	Keyboards	Edition adds slur to match Reed 1, Tpt 3.
650.2–4	Vn I	Im1 (both desks) have performance annotation adding slur.
651	CROWD	Edition takes <i>ff</i> from Vm and Cm(R) . Ve has no dynamics.
652	T, Vn II	Vm and Im1 have performance annotations changing rhythm to half notes.
653–655	Orchestra	Edition adopts <i>ffp</i> at 653/1 and crescendo hairpin at m. 655 (except for Perc and Keyboards) from performance annotations in Fh and Im1 . Fh originally had <i>ff</i> in m. 653 only (but no dynamic for Perc).
653–654	ALL	In the original production, these measures were cut. See general remarks and note for mm. 591–655 above.
654	A, B 1	Edition takes pitch spelling from Vm , Cm(R) . Ve has G#4-B4 and G#3-B3, respectively.
654.3–4	T	Edition takes pitch spelling from Vm , Cm(R) . Ve has C#4.
655	Pno r.h.	The span of an eleventh is virtually impossible to play. As arpeggiating might spoil the effect, players may want to take F2 (in l.h.) up an octave in mm. 653–655
656	ALL	Fh , Cm , and Vm have “Moderato,” but in Fh Weill added “Allegro non troppo” in an effort to match Ve .
656	MARINE	Edition takes exclamation point from Vm (also found in Cm(R) , Tty2L , Tt4 , and Tp1). Ve has a period.
656–680	ALL	In the original production, these twenty-five measures appear to have been cut before Weill handed the Fh pages for this last section of the <i>Glamour Dream</i> to the copyists (see general remarks above). The material is not in Im1 . Performance annotations in Cm(R) would seem to suggest that the chorus rehearsed this section at least briefly before it was eliminated; Vm is unmarked, except for instruction to cut.

To bridge the gap between m. 655 and 681, Weill composed a four-measure transition. The page (or paste-in) for **Fh** appears to be lost; the extant books of **Im1** show the transition in *first* layer (see transcription on facing page).

This four-measure transition appears to have been impractical, however, as it was subsequently discarded and replaced by one measure (with fermata) of trills, notated as a two-note tremolo F4–E4 and found in **Im1-VnI** (both desks). The trill/tremolo served as underscoring for Pierre’s spoken line “Ladies and gentlemen—my little establishment tonight becomes a shrine of historic importance” (which directly followed the Marine’s *unaccompanied* spoken announcement that the portrait is finished). The first layer of **Fm** has trills (sounding) E4–F4 for Fl, Reed 1–2 and Vn I–II, and E3–F3 for Vc I–II (all accompanied by a SnDr roll); in light of the active instruments indicated in **Fm**, the four-measure transition in the incomplete set of **Im1** may actually be complete.

Allegro vivace

Fl

1 Cl

2 Cl

Tpt 3

Tbn

SnDr

Vn I

Vn II

Vc I

Vc II

Cb

661–668.1	CROWD	Edition takes music from Vm/Cm(R) and specifies “humming.” In Ve , only Liza sings.
669.5	Tpt 1, Pno r.h., Vn I–II	The sounding B \flat is by virtue of the key signature (i.e., Edition adds cautionary \flat because of m. 668). Ve has B \natural here, but not Fh or Vm .
672	CROWD	Edition takes <i>f</i> from Cm(R) and Vm .
672/1	ALL	Edition takes <i>stringendo poco a poco</i> from Cm(R) and Vm . In Ve , the indication appears at 672/2 (where Fh has <i>cresc. poco a poco</i>).
674	CROWD	Edition takes <i>cresc.</i> from Cm(R) and Vm . In Ve , <i>cresc.</i> appears only in accompaniment, probably an oversight.
674.1	Reed 1	Edition adds staccato mark.
675	ALL	Fh , Vm , and Cm(R) have tempo mark “Andante.”
675, 677, 679	Reed 2	Edition adds \natural to trill, as a sounding E-natural would be odd within the harmonic context.
675–680	Reed 3	Edition changes F \flat 5 (sounding E \flat 4) to F \natural 5 (sounding E \flat 4) to match Keyboards and Vc I. Somewhat oddly, Fh consistently spells third note in each measure as F \flat 5, an error never caught because the original production omitted mm. 656–680 (no parts were created for this passage); Fm also omits it.
675	CROWD	Edition adds diminuendo hairpins to match <i>fp</i> in orchestra (which allows Pierre’s spoken lines to come through).

681	Brass	Edition takes “open” from performance annotations in Im1 (Tpt 3, Tbn); Im2-Tbn has “open” in first layer. These books have also marking “soft” in Im1 (copied into first layer of Im2). Complicating matters, Fh and Im1 (Tpt 3, Tbn) have inconclusive <i>tacet</i> markings (Fh only for Tpt 3, and only for mm. 683–684).
681–683	HmdOrg	Im2 has whole-note chords.
684–685	ALL	Vm has “stringendo.”
684.2, 685.2, 686.2	Tbn	Edition changes Eb4 (found in all sources) to D4 to match Keyboards (l.h.) and Vc I. All instruments suggest that the harmony does not change until beat 3.
684.5–7, 685.5–7	Reed 1	Im1 has slurs in first layer. The first layer of Im2 has matching slur in m. 684 but then shows slur for 685.6–686.1 (somehow adopting a performance annotation in Im1 that extended slur for 685.5–7 to include 686.1).
684.6–7, 685.6–7	Vn I–II	Im1-VnI (first desk) has a slur in black ink (possibly first layer), adopted in first layer of Im2-VnI (first desk). Im1-VnI (second desk) and Im1-VnII have performance annotations adding a slur.
686.1–3	Tpt 1	Edition extends slur to include 686.3. Fh slurs only 686.1–2, but articulation should match that of Fl and Reed 1 (and compare m. 682).
686.4–687.1	Fl, Reed 1	Edition takes endpoint of slur from Im1-Reed1 . In Fh and Im2-Reed1 , slurs appear to end at 686.14, and in Im1-Fl , slur trails off between 686.14 and 687.1.
687	ALL	Vm has “Misterioso”; Fh has no tempo mark.
687.1	Tbn	Im1 has performance annotation adding a B3. In Im2 , B3 replaces B2 in first layer.
687/2	CROWD	Vm has performance annotation “Laugh.”
687.5–691.1	Reed 3	In Fh , Weill called for a very quick change from TSax to Ob that appears to have been impractical, so that Reed 1 performed the passage on Cl (thereby echoing the beginning of <i>Glamour Dream</i>). Im1-Reed1 has performance annotation adding the oboe solo transposed up a step for clarinet (copied into first layer of Im2-Reed1 , but there in cue-size notation). Im1-Fl has performance annotation “Here Clarinet,” and Im1-VnII marks “Clar Solo.” Fh , Im1/2 (first desk), and Fm have performance annotations marking this passage <i>tacet</i> .
687.5–691.1	Vn I (solo)	Fh , Im1/2 (first desk), and Fm have performance annotations marking this passage <i>tacet</i> .
688–691	HmdOrg	Im2 has rests in first layer.
690	ALL	Vm has performance annotation adding <i>rit</i> .
“It Looks Like Liza”		
692	ALL	Edition takes title (“It Looks Like Liza”) from N1–3, 5–7. Ve has no title or subdivision here.
692	ALL	Fh and Vm have “Allegro non troppo.”
692 (incl. pickup)– 697	Voices	In the original production, there appears to have been a change in which performer(s) sing(s) which line. The Edition presents the version given in Ve , which essentially corresponds to Tp1 . However, performance annotations in Tt3 (adopted in first layer of Tt4) show the following allocation of lines, presumably because solo voices (including that of Charley as the Marine) could not be heard:

WOMEN: It looks like Liza!
 MEN: But is it Liza?
 WOMEN: The looks of Liza—
 MEN: The size o’ Liza—
 ENSEMBLE: But if it’s Liza / Why is Liza / So un-Liza-like?
 WOMEN: He painted Liza!
 MEN: It must be Liza!
 WOMEN: The looks of Liza—
 MEN: The size o’ Liza

ENSEMBLE: Tell us Liza / Tell us Liza / What is Liza really like? /
 What is Liza really like? / What is Liza really like? /
 What is Liza really like?

692–699	Orchestra	<p>The text changes and modified allocation are corroborated (with varying degrees of consistency) by performance annotations in Vm and VeK. Edition adopts a series of performance annotations in Fh and Im1 (adopted in first layers of Im2 and Fm) that changed the orchestral texture of this passage and created a more pronounced difference between the accompaniment of the nightclub guests on the one hand and that of the Marine on the other. Specifically:</p> <p>In mm. 692–693 Edition adopts thinning of Fl, Pno, Vn I, and Vc I to eighth notes only. Originally, Fl and Vn I doubled voices (including pickup to m. 692) at the unison, whereas Pno (l.h., top note) and Vc I had staccato sixteenth notes (with leading tones E\natural3 and F\sharp3 as last note of each measure). Possibly because the original production used only one player for both Pno and HmdOrg, the piano part in Fh is unmarked and thus was copied into Fm, but here performance annotations excised the sixteenth notes, whose retention made little sense in context.</p> <p>In mm. 695–697 Edition adopts <i>tacet</i> markings eliminating Reed 1, Vn I (which had doubled the Marine in mm. 695–696), Vn II (which had doubled Tpt 2), and Vc I (which had staccato sixteenth notes doubling top voice in HmdOrg l.h., again with leading tones at last note of each measure except m. 697); in m. 697, Reed 1 and Vn I had embellished the vocal line with sixteenth notes sounding E5–A4–A4–A4, A4–E5–E5–E5, F5–B\flat4–B\flat4–B\flat4, B\flat4–F5–F5–F5. Although for mm. 695–697 Abravanel marked “all strings tacet” in Fh, Edition retains Vc II and Cb as these parts were not eliminated in Im1/2, and it makes sense to have a strong bass line accompanying the Brass (somewhat corroborated by Fm, which has rests for all Strings, but a performance annotation marks Vc II—and by implication Cb—“col Organ”).</p> <p>In mm. 698–699, Edition adopts Abravanel’s addition of rhythmic doubling of voices in Perc, which Im1 then specified as Ttom, and thinning of all other active parts to eighth notes on beats 1 and 3. Originally, all active parts doubled voices with staccato playing, which may have overpowered the chorus’s crucial question (“What is Liza really like?”) but also resulted in a more pronounced contrast to the following section than what one might expect from the description in Tt3/4: “the rhythm becomes that of ‘Girl of the Moment’ which now is traced orchestrally as a wild rhumba”.</p>
692.1	Strings	Im1-VnI (both desks) and Im1-Cb have performance annotations adding <i>mf</i> . Im2-Cb has <i>mf</i> in first layer.
695–699	HmdOrg	Im2 has rests in first layer. Fh and Fm have no markings in mm. 695–697, Fh has markings in mm. 698–699 suggesting <i>tacet</i> , but Fm assigns eighth notes as all other instruments (except Perc).
694.3–13	Fl, Reeds, Pno, Strings	Cm(R) , Vm , and Ve have crescendo hairpin in piano part.
695.1–2, 695.7–8	MARINE	Vm has performance annotations (somewhat illegible) that appear to change rhythm from $\text{♩} \cdot \text{♩}$ to $\text{♩} \text{♩}$. (less clear for 695.7–8).
696.4–697	CROWD	Vm has performance annotations excising 696.4 and changing lyrics in m. 697 to “Tell us Liza / Tell us Liza,” without conveying how these syllables were supposed to fit the music. In VeK , John Kennedy added these lyrics beginning at 696.12 and excised 697.2 and 697.8.
698	ALL	Edition takes <i>accel.</i> from Ve —a plausible transition to tempo at m. 700.
698.7, 699.7	CROWD	Edition takes question mark from Vm and Cm(R) (also found in Tt4 , Tp1). Ve has a comma.
698.12–699.3	CROWD	Edition takes crescendo hairpin from Vm and Cm(R) .

698–699	Keyboards	Fh has performance annotation marking parts <i>tacet</i> .
699/4–700.1	Reed 1–2, Tbn, HmdOrg, Vn I	Edition takes thirty-second-note run plus eighth note from performance annotations in Fh and Im1 (copied into first layer of Fm and Im2).
700	ALL	Edition takes tempo equation ($\text{♩} = \text{♩}$) from Fh (also in Im1 and Vm) to ensure that <i>accel.</i> does not become faster than ($\text{♩} = 100$), the tempo mark given in Ve .
700.1	HmdOrg	Edition removes chord A3–C4–E4 in r.h. and top note G3 in l.h., prompted by performance annotation in Fh , adopted in first layer of Fm . Both sources proceed to notate mm. 701–703 with iteration sign for m. 700, but it is implausible that the change would apply to these measures as well.
700.1	Cb	Edition takes <i>pizz.</i> from performance annotations in Im1/2 (canceled by <i>arco</i> at 715/4).
701.3–715.4	Reed 2	Im1 has performance annotation adding Reed 1 part (copied into first layer of Im2) and instruction “Play with lead alto melody.”
708.1–4	CROWD	Edition begins crescendo hairpin at 708.1 to match Reeds. In Ve , the hairpin starts not until 708.3 (also in piano part).
714–715	ALL	Edition adopts Weill’s early revisions of Fh , where he cut eighteen measures after m. 715 (see general commentary for <i>Glamour Dream</i> above and compare Appendix A6). In order to accommodate the cut, Weill revised Fl, Vn, and Vc in mm. 714–715 (it appears to have been during these revisions that Weill decided to have Picc play, rather than Fl). Im1 reflects cut and revisions in first layer.
714.2	Fl	Edition adds <i>mf</i> to match the current dynamic level. Fh has no dynamic.
715.1	CROWD	Edition begins crescendo hairpin at 715.1 to match orchestra. In Ve , hairpin begins at 715.3.
715.4	Cb	Edition takes <i>arco</i> from performance annotations in Im1/2 and provides return to <i>pizz.</i> at 720.1.
719.4	Reed 3, Tbn	Edition moves dynamic marking from 720.1 to include anacrusis.
719.4	CROWD	Edition adds <i>f</i> to match Reed3 and Tbn.
719.4–720.1	Reed 3, Tbn	Edition provides endpoint of slur. In Fh , slur begins on 719.4 at end of one page, but does not continue on next page.
720.3–721.1, 724.3–725.1, 726.3–727.1	Vn I–II	Edition changes endpoints of slur to match Fl. Fh , which notates Vn II as “col Vn I” for mm. 720–725, slurs 720.3–14, 724.3–14 and 726.3–14.
722.1, 724.1, 726.1	Fl	Edition changes ♩ to $\text{♩} \gamma$ to match Vn I–II.
729.2–730.2	Brass	Edition adds accent at 729.2 and slur for 730.1–2 to match Vn I–II.
730	Tbn	Edition cancels tenor clef. Fh does not indicate the clef change until m. 732 (which marks the beginning of a new page), yet the harmonic context clearly requires bass clef also for mm. 730–731.
734	CROWD	Edition adds <i>ff</i> to match prevailing dynamic level. Cm(R) and Ve have <i>f</i> .
734.2	Pno l.h., HmdOrg l.h.	Edition removes staccato mark to match Vc. (Fh notates HmdOrg only and instructs Pno to double.)
734–737.1	Fl	Im1 has confusing performance annotations adding “Picc 8va Bassa” and “Loco” at m. 716 and “Loco” at 719.5 (all markings subsequently erased).
737.3	MEN	Cm(R) has performance annotation changing “Men” to “Solo.” In Vm , a later hand added lyric “In all my flights of fancy” above “My dreams are torn asunder.”
738–741	Perc	Edition opts not to continue staccato marks because of softened dynamic. In Fh , Weill notated staccato marks in m. 734 but then proceeded to notate mm. 735–741 with iteration signs. When he properly notated m. 742 after a page turn, he did so without staccato marks.
738	Cb	Im1/2 have performance annotation <i>pizz.</i>
740–742, 748	Fl, Reed 3, Tpt 1, MEN	Edition upholds rhythmic discrepancy, as Im1/2 and Vm , Cm(R) are unmarked.
741.2	Tpt 1	Edition adds missing \natural for C \sharp 5 to match Fl and Reed 3. Oddly, no source has an annotation correcting the error.

744.4, 745.4	Cb	Edition takes Eb3 from first layer of Im2 . The Eb2 in Fh , which notates m. 745 with an iteration sign repeating m. 744, is probably a lapse (compare mm. 740–741), as it is in the only instance in the entire full score, where Weill went below E2. Indeed, several passages reveal that he methodically avoided going outside the instrument’s customary range: see <i>Glamour Dream</i> , mm. 499–500; <i>Wedding Dream</i> , mm. 141–143, 322, 450; <i>Entr’acte</i> , mm. 98–99; and <i>passim</i>). Im1 has a faint performance annotation flagging the Eb2.
755	Reed 1–2	Because the version of the Rhumba Finale presented in the Main Text was never performed, the issue of quickly switching instruments did not arise. Solutions for productions using doublers would be switching after 752/2 or have Reed 1 switch after 752/2 and Reed 2 after m. 754.
755.3–780.1	CROWD	Edition takes four-part chorus from later version in Vm (as revised for the expanded Rhumba Finale; see Appendix A6). Cm(R) follows the early version in Vm , which had only the melody (i.e., soprano) except for three-part harmony in 763.2–766.1 and 766.4–767.1; Ve also transmits the early version of Vm , but omits three-part harmony. Beginning with 767.2, all three sources (i.e., Ve , Cm(R) , and the early version of Vm) transmit a simpler ending:

767

770 *ff*
- lime?

775
- lime?

756–780	ALL	Edition adopts Weill’s annotation in Fh (which is in Eb major) calling for transposition: “1/2 tone down” and “in D!!”; Ve is in D major. See general comments above and Appendix A6. Among the pages of Fh , there is one with an earlier version of what corresponds to mm. 756–762 in D major, with Reed 1–2 on ASax, but the page is crossed out and no other pages of this earlier version are known to exist.
756	Vn I–II	Im1-VnI (second desk) and Im1-VnII have performance annotation “8va divisi” (canceled by “loco” [only in Vn I part] at m. 786). Markings are erased now, which is significant, as Im1-VnI (both desks) appear to be the only parts where markings were not erased as a matter of routine.
756.1	Vc II	Edition changes octave from D3 to D2 (as suggested by preceding measure). D3 appears to be an oversight caused by revisions in the Rhumba finale; see general comments above.
758.2–759.1	Fl	Edition takes endpoint of slur from Fm , and to match mm. 756–757 and 760–761. Fh slurs 758.2–13.
761.1	Tpt 1–2	Edition, following Fm , removes staccato mark to match Tpt 3 and articulation in mm. 756–759.
762.2–763.1	Fl	Edition takes endpoint of slur from Fm . In Fh , slur ends ambiguously between 762.13 and 763.1.
767.2–4	CROWD	Edition takes crescendo hairpins from Cm(R) .
767.2–7	Fl, Reed 2	Edition takes endpoint of slurs from Fm . In Fh , slurs trail off inconclusively at the end of one page.
768.1	CROWD	Edition takes <i>ff</i> from Cm(R) .
772–773	HmdOrg l.h.	Edition adds staccato marks to match mm. 768–769. Fh has accents only.
774.1	Tpt 3	Edition changes C#5 (sounding B4) to B4 (sounding A4) to match Alto.

774–779	Perc	Im1 has performance annotation—apparently not by the original player—adding diamond-shaped Cym notation for the downbeat of each measure (see m. 780 below).
777	ALL	There is some question as to whether this measure should repeat the music of m. 775. In mm. 775–779, Fh has performance annotations adding a letter above each measure: A B A? B B . Because Fh notates mm. 777–779 (except for Brass) with iteration signs repeating m. 776, the annotation raises the question of whether m. 777 should repeat m. 775 instead of m. 776. However, the surviving relevant parts in Im1 (Fl, Reed 1–2) and Im2 (Reed 1–2) are unmarked.
780.1	Perc	Edition takes Cym from performance annotation in Im1 .
780.3	Fl, Reeds, Brass, Perc, Keyboards, Vc, Cb	Im1-3 have performance annotations adding quarter note with accent (or accent-staccato) as final chord. Such markings are absent from all Vn books, Fh , and Fm .
“End of Dream”		
781	ALL	Edition modifies title to “End of Dream.” Fh has “End of 1 st and 2 nd Dream”; Im1 have “End of 1 st Dream.”
781	ALL	Edition takes “Largo” from performance annotation in Fh (copied into first layer of Im1).
781–782	ALL	Im1 has consistent performance annotations adding repeat.
782.1–3	Fl	Edition takes slur from Im1 .
783.1–784.3	Fl, Reeds, Brass	Edition takes endpoint of slurs from Im1 . In Fh , slurs trail off inconclusively between 784.2–3.
790	ALL	Nearly all Im1 books have performance annotations indicating some kind of repeat that would have functioned as a “safety.” Indications such as “Play twice” may also be the result of a lost page (the copyist provided a page each for the end of the first and second dreams).
790	Timp	Im1 has rhythm - ♩ in first layer (the copyist appears to have mistaken the flat sign for a half rest, which is barely legible in Fh).

Wedding Dream

The first layer of **Fh** begins with Reed 3 on oboe playing the melody of the A-section of “My Ship” accompanied by glockenspiel playing C4 (sounding C5) in mm. 1, 3, and 5. Weill replaced this with Liza humming the melody (accompanied by Reed 1 on clarinet playing a sounding pedal tone D4), thereby echoing the *Glamour Dream*’s opening.

With no instrumental prelude to cover the elaborate scene change between Liza’s office and the *Wedding Dream* (compare mm. 9–22 of the *Glamour Dream*), the original production employed m. 8 as a vamp to allow for the high school graduates to enter on the two large turntables. This delayed the complex polyphony beginning in m. 10 until the lights were back up and the singers could follow the conductor.

In light of the show’s long running time in general, and that of Act I in particular, the production team removed several lines spoken by Liza’s high school classmates. The first of these little cuts removed mm. 28–32/3 and the First Woman’s recollection of reading *Les Misérables* and *A Tale of Two Cities*. As a result, the two lines originally spoken over mm. 31–32 (Another Woman: “I liked her a lot” and Third Woman: “I thought she was stuck up”) were delivered unaccompanied once the trumpet chord in mm. 27f. cut off after an eighth note. The second recollection to be cut was the Fourth Woman recalling Liza’s beautiful voice in m. 43 (though the music was retained). The final cut eliminated 60/4–62/4 and omitted the Man’s memories of Liza’s prowess on the tennis court. None of these three cuts is reflected in **Ve**. In the subsequent passage, the production team cut mm. 89/4–93/4, thus omitting Kendall Nesbitt’s age and the nature of his and Liza’s relationship. Although every omitted measure helped to reduce the running time, the primary motivation for some of the cuts may have been dramatic consistency and flow.

It is unclear why the original production cut mm. 118–123, where Randy Curtis and Liza have their dream encounter before launching into “This Is New.” The production team added

a little dialogue (see critical note for mm. 117–123 below), allowing Randy and Liza to reprise some of their lines from the office scene to provide a context for the number and explaining what in fact was *new* about their second meeting. The dialogue appears to have replaced Randy's sung verse (mm. 124–139) for "This Is New," which was cut along with all refrains that this character was to sing (see below). While the added dialogue conveys similar content to that of the sung verse that it replaced, it could still help to clarify Randy and Liza's relation even when the verse is retained. On **R1** ("This Is New"), the dialogue is spoken over the orchestral accompaniment of mm. 29–36/3 (with the brass parts moved to clarinets and bass clarinet) before Liza begins to sing the refrain. The Edition follows **Ve** in retaining mm. 118–123 and omitting the dialogue except for Randy's exclamation ("Darling, at last!") in m. 119.

The authors appear to have earmarked "This Is New" early on as a candidate for an elaborate dance number with multiple refrains (mm. 124–284). Following the verse, Weill initially composed one refrain in **A \flat** for Randy alone as well as a choral arrangement of one refrain, also in **A \flat** (**Vh** in WLA, Fld. 247). Later, the song grew to encompass four and a half refrains (as reflected by **Vh** in WLA, Fld. 251): the first (in **A \flat**) to be sung by Randy, the second (also in **A \flat**) to be sung by Liza, eventually joined by Randy, the third (in **B \flat**) to be played by the orchestra only, the fourth (in **D \flat**) to be sung by the Choral, and the concluding half-refrain (in **A \flat**) to be sung by Randy. When Weill orchestrated **Fh**, he adhered to this key sequence but appears to have shifted the purely instrumental section to the fourth refrain, for which the orchestration is much thicker; a choral arrangement that Weill had worked out in **D \flat** (only the first half of a refrain) no longer fits with the orchestration. Because Victor Mature could not sing well enough, the original production ended up omitting the verse and Randy's one and a half refrains, which resulted in a three-refrain structure (as indicated by performance annotations in **Tt3**): the first (in **A \flat**) now sung by Liza, the third (in **B \flat**) divided between a solo voice (first half) and the Choral singing in unison (second half), and the fourth (in **D \flat**) sung again by the Choral in unison. As the concluding half-refrain was cut, Weill created a new two-measure ending (see Appendix B1). **Vm** initially carried only the verse and one refrain. Copyist John Costa Coll, who was on hand at the tryout, wrote additional refrains on two bifolia that he inserted into **Vm**: one in **B \flat** , in which he left room for a choral arrangement that never materialized, and one in **D \flat** (for solo voice) and the concluding half-refrain in **A \flat** , which was later excised. **Ve** includes only the first layer of **Vm** (i.e., the verse and one refrain). The Edition presents the verse and all four and a half refrains, with the essential understanding—as Weill made explicit in a footnote in **Fh**—that "if there is no dance production, cut from here [i.e., m. 170] to [m. 285]." When that cut is taken, Randy's last sung word of the refrain ("new") falls into m. 285, as shown in **Vm** and **Ve**. In allocating vocal lines for the refrains of "This Is New," the Edition is forced to reconcile conflicting information from a variety of sources. The Edition follows **Vh** (WLA, Fld. 251) in giving Randy the first and Liza the second refrain (with Randy joining her for the second half). In light of Weill's orchestration, the Edition assigns the third refrain to the Choral and keeps the fourth as an instrumental, with Randy singing the final half-chorus.

For the transitional section of twenty-one measures (mm. 285–305), where the Choral questions Liza, the original production added two measures after m. 302 (see music example in critical notes), either to accommodate the spoken dialogue or to allow for stage business, yet **Ve** did not adopt these measures and the Edition omits them.

Weill had drafted "The Princess of Pure Delight" (mm. 306–384) in G minor and also created a fair copy (**VhP**) in that key. By the time Jack Kantor created **Vm**, however, the number had been transposed down to F minor, the key Weill chose for the full score. **Fh** shows a series of pencil markings (many of which are definitely in Weill's hand) that refine, rather than reduce, the orchestration. Originally, when instruments supported the vocal melody, they generally did so in exactly the same rhythm as the voice. The pencil markings often changed the rhythm of such doublings, either smoothing out the rhythm or introducing some other variation. The Edition mostly adopts these revisions (always documented with a critical note), which players entered into **Im1** and which usually appear in the first layer of **Im2** and **Fm**. Furthermore, after m. 384 the original production created a seamless transition into the next section by omitting two measures containing a final chord (followed by rests), surely to avoid an applause cue after "The Princess of Pure Delight." **Ve** adopted this cut, as does the Edition.

More significant changes occurred in the remainder of the *Wedding Dream*. Although Weill had orchestrated “It’s Never Too Late to Mendelssohn” (see Appendix B2a), and copyists had included the number in **Im1**, this version was replaced shortly before the tryout by another version with a reduced and reassigned vocal part and an added dance section (see Appendix B2b). That version appears to have been performed at least once in Boston before it was cut. In an effort to accommodate the cut, **Vm** shows a series of annotations (“Go to end of Mend.,” “8 bars,” “1 minute,” “16 bells,” “play theme during bells”) that suggest a makeshift continuation used until a more permanent solution was worked out. Not surprisingly, the elimination of “It’s Never Too Late to Mendelssohn” had some influence on the *preceding* section, where, after m. 407, the original production omitted eight measures (the first four of which appear to have been cut earlier, whereas the last four led into the “Mendelssohn” section; see mm. 1–4 of Appendix B2a). In place of the song, Weill provided additional music to underscore strange encounters with the office staff in Liza’s dream, to which some additional dialogue was added during the original production. The underscoring, copied by John Costa Coll into **Im1** (and marked “instead of Mendelssohn”), eventually comprised the equivalent of twenty-six measures. At some point after the publication of **Ve**, Weill returned to **Fh** and reduced the number to eighteen in order to match the publication (see critical note for mm. 408–425).

In the church scene, the original production shortened the Sepulchral Voice’s sung passage by cutting mm. 460–464, although the sung text in mm. 461–462 appears to have been delivered nonetheless (over a string tremolo held over from m. 459), and the lines are retained in **Tt4**. Like **Ve**, the Edition does not adopt the cut, but it informs users of it with a footnote in the score.

1–7	ALL	Fh , Vm , Im1-VnI have performance annotations crossing out these measures, and Abravanel added “Beginning” at m. 8. It is unclear, however, whether these markings were supposed to affect the first or the second layer of Weill’s orchestration (see above). In any event, the markings were subsequently erased.
1–7	Reed 1	In the original production, music appears to have been played by Reed 3; Im1/2 (Reed 1) have rests. Oddly, Fm and Im3-Reed3 show this part in Reed 3 playing oboe (C4–D4), notated merely as eighth note followed by whole note with fermata. Weill’s revision in Fh is clear, however (possibly Weill had not finalized the page in Fh when Fm was copied).
1–8	LIZA	Edition takes slurring from Cm(R) and Vm . Ve slurs 1.3–3.2, 3.3–5.1 and 5.2–8.1, which seems to be an error, being at odds with other iterations of the A-section of “My Ship.”
8	ALL	Nearly all sources have performance annotations indicating in various ways that m. 8 effectively becomes a vamp (see general comments above).
8	Perc	Im1 has performance annotation “Tom Tom Tymp Sticks,” suggesting that Ttoms are to be played with timpani mallets.
8–14	HmdOrg	Edition opts for cue-size notation, prompted by Abravanel’s <i>tacet</i> marking in Fh . Fm does not reflect the change in first layer, but a performance annotation excises the passage.
8–9	T	Edition takes <i>pp</i> for T 1 (at 8.1) and whole rests for T 2 from Cm(R) and Vm . Ve lacks dynamic and does not distinguish between T 1 and T 2.
8–14	Vn II, Vc I–II	Edition adopts Abravanel’s annotation of Fh , marking these measures tremolo. Originally, Weill had notated Vn II playing the eighth notes <i>pizz.</i> and Vc I–II playing the rhythm as in m. 15ff. Presumably the change to tremolo playing was introduced to delay the full bolero rhythm. Im1-VnII has performance annotation adding tremolo slashes in every measure, Im1-Vc has annotation “Trem.” (now erased). Fm adopts tremolo in Vn II (first layer, by notating “col. I),” and has unclear performance annotation suggesting half-note tremolo playing in Vc.
9	ALL	Fh , Vm , and Im1 have performance annotations crossing out this measure (omitted in first layer of Im2 and Fm). As the identical m. 8 was used as a vamp, m. 9 may have been omitted for clarity, ensuring that players would start with m. 10 when moving on from the vamp.
10	A, T 2	Edition takes <i>p</i> from Vm , Cm(R) . Ve has <i>pp</i> .

11.3	S	Edition takes <i>p</i> from Vm , Cm(R) . Ve has <i>pp</i> but no change to <i>p</i> at 12.1 in accompaniment.
12.1	B	Edition takes <i>p</i> from Vm , Cm(R) (<i>pace</i> performance annotation <i>pp</i> in the latter). Ve has <i>pp</i> but no change to <i>p</i> in accompaniment.
14/4	T, B	Edition takes <i>mf</i> from Vm , Cm(R) . Ve has <i>p</i> (but accompaniment is still <i>pp</i>).
15	HmdOrg	In Fh Abravanel marked “play Tomtom.”
15.1	T, B	In Cm(R) and Vm note value is half note.
15–19	Perc	In Fh Weill notated Ttom on second space (which he usually reserved for Cym), rather than the third; but Im1 is clear that Ttom continues.
15–18	S	Edition adds slurs in light of slurring in Altos.
19	HmdOrg	Fh has performance annotation excising half-note chords. Fm is unmarked.
20	ALL	Fh , Vm , Cm(R) , and Fm have only “Animato.”
21	Vn II	Edition omits staccato marks. In Fh <i>pizz.</i> begins at 20.1 at end of one page but changes to staccato marks at 21.1 at beginning of next page.
24/1, 25/1	CHORAL	In Cm(R) and Vm rhythm is ♩ ♩ ♩, so the triplets in Ve appear to be a deliberate change.
24.3	Vc II	Edition enharmonically respells C#3 as D♭3 to match Reed 2 and overall pattern in 22.1–24.4.
27–28	Tpt	Edition continues cup muting (from m. 12), but played in hat (as specified in Fh) during mm. 27–28. For m. 29ff., Fh has “sord.,” which Edition modifies to cup muting, because a switch to straight mute is impossible here. In Fh , Tpt 1–3 in m. 27 appears to have been marked <i>tacet</i> when original production cut mm. 28–32/3, which would explain why Fm omits parts in m. 27. However, a performance annotation in Im1 (Tpt 3) changed half note in m. 27 to accented eighth note, and Im3 (Tpt 1–2) has accented eighth notes at 27.1 in first layer.
27.1	Vn I	Edition takes <i>pizz.</i> from performance annotations in Fh and Im1/2 (both desks), copied into first layer of Fm .
28–32/3	ALL	In the original production, these measures were cut and replaced with the following spoken lines during rest with fermata at 27.2: Another Woman: “I liked her a lot!” and Third Woman: “I thought she was stuck up.” Im1 and Vm have performance annotations cutting these measures; Im2 and Fm omit them in first layer.
32	Vc I–II, Cb	Edition takes music from Im1 . In Fh measure is blank.
32	FIRST MAN	Edition takes “First” from Cm(R) and Vm .
32.3–36.1	FIRST MAN	In Vm , these four measures consisted of two measures sung by the First Man in fast declamation, and then two measures of underscoring for the following spoken lines: Second Woman: “Liza and I had lots of chocolate sodas together.” Second Man: “That’s Susie for you. Always thinking of her stomach.” A later hand rewrote the first half of the melody in mm. 33–34 in longer note values and the second half of the First Man’s text to be sung to a slightly revised version of the underscored melody. As a result, the two spoken lines were omitted. This explains why Cm(R) lists the Second Man at 36.3 as “THIRD MAN.”
32.3–36.1	Tbn	Im1 has a paste-in, neatly written in ink, carrying an ornamented version of the melody, almost exactly as it appears at 437/4–441/2 in Reed 1–2 but sounding a minor sixth lower. It echoes an idea Weill had written in Fh in mm. 32–36 for Reed 1 (on Cl) and Reed 3 (on Ob), but subsequently crossed it out in ink (it was not copied into the parts). Im2 does not reflect the ornamented Tbn version, which suggests that the paste-in is of later date (it is solidly glued to the page of Im1).
33–36.2	Vn I–II	The original production appears to have used four muted violins for this passage. Fm has performance annotations “sord.” and “4 Soli”; Fh appears to have had identical markings that were subsequently erased and are difficult to decipher. Im1/2-VnI (second desk) had <i>tacet</i> markings (confirming the solo playing) that were eventually erased.

35/1–36/3	ALL	Edition takes <i>rit.</i> at 35/1 from Vm and opts for <i>a tempo</i> at 36/3. Ve has <i>rit.</i> at 36/1 and conflicting markings of <i>a tempo</i> in accompaniment and <i>poco più mosso</i> in vocal part at 36/3. Fh and Im1/2 have no tempo modifications and are unmarked.
35.1–2	Vn I	Edition takes lower slur from first layer of Im1/2 (both desks).
36.1–8	Tpt 1–2	Edition restores this passage to Tpt 1–2. In Fh Weill mistakenly wrote it in the staff for Tpt 3. In Fm Jack Kantor copied it verbatim. In Im1-Tpt3 , the Tpt 2 part is in small cue notes in first layer.
37–40	HmdOrg	Edition opts for cue-size notation, prompted by Abravanel's <i>tacet</i> marking in Fh . Fm does not reflect change in first layer, but performance annotation marks passage <i>tacet</i> .
40/3	Vn I–II	Edition takes rest for beat 3 from performance annotations in Fh and Im1 . Weill originally wrote eighth rest followed by eighth-note dyad (Vn I: C4–G4; Vn II: G3–E♭4), just as in m. 38 beat 3. Oddly, Im2 is unmarked, but Fm has rest in first layer.
40/4–44/3	Vn I–II	Im1/2-VnI (both desks) and Im1-VnII have performance annotations indicating that only a solo Vn I played while <i>gli altri</i> and Vn II rested. Tutti resumed at 44/4. Fh and Fm are unmarked.
41–43	Pno	Fh has performance annotation marking measures <i>tacet</i> . Fm does not reflect this change in first layer.
42–43	ALL	At some point, Fh , Vm , and Im1 had performance annotations crossing out these measures, but the markings were subsequently erased (and somebody in Fh marked “good”). Fm and Im2 have measures in first layer. The only element omitted appears to have been spoken text (see note below).
42	FOURTH WOMAN	Edition opts for “FOURTH,” prompted by performance annotation in Tt3 , which shows that yet another female chorus member spoke these lines. Cm(R) and Vm have “FIRST,” which makes less sense, as that character knew “Liza well” as they “read <i>Les Misérables</i> [etc.]” together. Ve merely has “GIRL.” Additional performance annotations in Tt3 suggest that the line “She had a pretty voice though” was eventually omitted in the original production (it is crossed out in Tt3 and omitted in Tt4).
42.6–8	Pno l.h.	Edition changes C3–E♭3–A♭3 to E♭3–A♭3–C4 to match Vc (compare remaining sixteenth notes in mm. 41–43, where Vc and Pno l.h. are identical); Weill may have accidentally copied Pno r.h.
“Mapleton High Choral”		
44	ALL	Fh/Fm have “Allegro non troppo.”
44	Reed 3, Pno l.h., Vc I–II, Cb	Edition takes <i>marc.</i> from Abravanel's annotation in Fh and performance annotations in Im1 (Vc, Cb) copied into first layer of Im2-Cb . In Fh Weill added descending quarter notes in Reed 3 and excised them in Pno (l.h.); originally, Reed 3 and Reed 2 were identical.
44	Vc I–II, Cb	Edition takes <i>arco</i> from performance annotations in Im1 and Fm .
44.1	Fl, Reed 1–2, Vn I	Fh has performance annotations adding dotted half notes: D5 in Fl, sounding A4 in Reed 1, sounding F#4 in Reed 2, and D5 in Vn I. This may have been necessary so that the singers could find their pitches, after Vn I (<i>gli altri</i>) and Vn II had been marked <i>tacet</i> (see note for 40/4–44/3). Vm and Fm have these performance annotations but with the original A4 in Vn I. Only Im1 (Fl and Reed 1) have performance annotations adding pitch, but these were subsequently erased. Im1-Reed2 and Im2 are unmarked.
44/1	Vn I–II	Edition removes redundant dynamic marking. Fh has <i>p</i> at 44/1 and 44/4.
44/1	Vc I–II, Cb	Edition removes redundant dynamic marking. Fh has <i>p</i> at 44/1 and 45/1.
44.3	HmdOrg	Fh has performance annotation marking <i>tacet</i> . Fm does not reflect this change.
45	ALL	Fh has performance annotations at the top of the page, marking an “X” with a circle around, then a somewhat illegible marking (“slow” or “slur”), and “in A♭M.” The markings appear to be instructions for the copyist who

45/1	Reed 3	prepared parts for the reprise of “Mapleton High Choral” in Act II.ii (as the opening of Flashback 4). See critical notes for Childhood Sequence. Edition moves <i>p</i> from 44/4 to 45/1 to match Vc, Cb. In Fh , Weill initially mirrored Reed 2 in m. 44, but then wrote in the descending scale in pencil and canceled the E4 (which had dynamic <i>p</i>).
52	Tpt	Edition takes “open” from a performance annotation in Im1-Tpt3 .
52.4–60.3	Orchestra	At some point during the original production, the instrumental accompaniment of the singers may have dropped out. Vm has performance annotation <i>a cappella</i> at 53.1, and Im1 and Fm have <i>tacet</i> markings. Fh does not reflect this change.
52.5	CHORAL	Edition takes <i>mf</i> from Cm(R) and Vm . Ve lacks dynamic.
53.1	Tbn	Edition takes “open” from performance annotation in Im2 .
54.1–2, 56.1–2	Vn II	Edition adds slurs to match Vn I.
55.6	Pno r.h.	Edition changes C#4 to C4 to match 79.6. Possibly Weill was distracted by the C# in the bass parts for beat 4.
59/2–4	Brass, Pno, Strings	Edition takes diminuendo hairpin from Ve .
60/1	ALL	Edition takes <i>rit.</i> from Fh . Ve has no modification of tempo.
60.2–3	B	Cm(R) has performance annotations adding quarter-note G3s and a fermata at 60.3.
60/4–62/4	ALL	In the original production, these measures were cut, and the anacrusis at 62/4 elided with 60/4. In Fh Abravanel excised measures and added a half, quarter, and eighth rests, and an eighth note E4 (sounding D4) in m. 60 to Reed 1. Vm has performance annotation excising these two measures. Im1 has performance annotations excising these measures. Im2 and Fm omit music in first layer.
70.3	Vc II	Edition adds tenuto mark to match Reed 2 and Cb.
71	Tpt 1	Edition cancels muting as Tpt 2–3 and Tbn are open when reentering (along with Tpt 1) in m. 76.
71–80	HmdOrg	Edition opts for cue-size notation, prompted by Abravanel’s <i>tacet</i> marking in Fh . Fm does not reflect change in first layer, but a performance annotation excised the passage.
74/4–75/4	HmdOrg	Edition adds tenuto marks to match Strings (Ve has corresponding <i>espr.</i> in accompaniment at 74/4).
76	Tpt 3, Tbn	Edition adds <i>p</i> to match prevailing dynamic level.
80/4–84	Brass	Edition ignores Weill’s late addition of parts in pencil, which he appears to have added in Fh for use in the Reprise of “Mapleton High Choral” (Childhood Sequence), mm. 15/4–19. Fh originally had four measures of rest; both Im1 (Tpt 3, Tbn) and Im2-Tbn have also rests and no further annotations. Fm , on the other hand, contains parts in first layer, perhaps because Jack Kantor was unaware of the distinction between “Mapleton High Choral” in Wedding Dream and its reprise in the Childhood Sequence. Compare Glamour Dream, mm. 488–527, where Weill, in similar fashion, added parts for use in the Exit Music. Later on, Weill crossed out some of these added parts, but failed to excise others.
85	ALL	In Fh , an unknown hand (Abravanel’s?) added “ <i>al Segno</i> ,” which may refer to the sign added at m. 45. However, Im1/2 and Fm do not reflect this marking.
85	Brass	Edition takes muting (“hats”) from performance annotation in Fh .
85	Perc	Im1 has performance annotation “Tymp Sticks” (as in m. 8).
85/3–4	Brass	Edition takes diminuendo hairpins from performance annotation in Fh . Fm reflects this change.
85/4	Brass	Fh , where m. 85 falls on the end of a page, has performance annotation in the margin (possibly by Weill) adding whole notes with sounding G4, D4, B(b)3, G3. The pitches would match the added parts at 81/1; there are no corresponding markings in other sources.
85–89	Perc	In Fh Weill cued Ttom at m. 85 but notated it on second space (compare

		m. 15), rather than third (as he did in m. 8). After a page turn in Fh , he wrote m. 86 again on second space, then used iteration signs for mm. 87–89. Beginning with m. 90 (which is still on the same page in Fh), Weill notates Ttom on third space, which could suggest a switch to SnDr (or a different Ttom); however, the first layer of Im1 notates mm. 85–96 on third space only. Fm merely replicates notation of Fh .
89/4–92/4	ALL	In the original production, these measures were cut and the pickup to m. 90 elided with that to m. 93. Fh , Vm , and Im1 have performance annotations excising these measures; the first layers of Im2 and Fm omit them.
92/3–4	Reed 1–2, Perc, Pno, Strings	Edition takes crescendo hairpins from performance annotation in Fh for string parts. Vm and Ve have also crescendo hairpins.
93/4	Vc I–II, Cb	Edition adds diminuendo hairpin to match Perc, Pno, and HmdOrg. Fh has iteration sign.
97	Fl, Reeds, Brass, Vn	Edition opts for <i>sfp</i> prompted by consistent performance annotations in Im1/2 , marking in a variety of ways a subito diminuendo. Fh has <i>sfz</i> , but this would have drowned spoken dialogue.
97	Brass	Edition adds “open” marking.
97	Vn I–II	Edition takes “tutti” (canceling “solo” at 93/4) from performance annotation in Im2-VnI (both desks) and Fm . Im1-VnI (both desks) and Im1-VnII have “tutti” at m. 96.
98.3	Vn I	Edition adds downstem (corresponding to Tpt 1–2) to ensure that in this <i>divisi</i> passage all Vn I players perform this note. Im2 (both desks) have performance annotation adding note.
99	ALL	Edition takes <i>pesante</i> from Ve . Fh , Im , Vm are unmarked.
99–102	Perc	Edition takes Ttom from Im1 . In Fh Weill notated music in second space, rather than the third.
100–102	Orchestra	Edition takes diminuendo hairpins and <i>fff</i> from performance annotations in Fh (copied into first layer of Fm).
102	ALL	Vm , Fh , and Im1 have two additional measures to cover Liza’s perusing of the jeweler’s wares (the first measure is similar to m. 103 but a fourth lower, the second one similar to m. 102). Performance annotations cross out the measures (omitted in first layer of Fm and Im2). At a later point, Weill carefully retraced the excision in Fh with ink.
103	LIZA	Edition takes stage direction “(Liza finally decides, points)” from Tt4 (also found in Tty2L , Tt3 , and Tp1).
104	Perc	Edition adopts performance annotation in Fh changing Gng to rolled Cym and adding eighth note and <i>sf</i> at 104.2. Im1 does not reflect these changes, but Fm incorporates them in first layer. In light of revisions in Brass (see below), Edition changes <i>f</i> at 104.1 to <i>sfp</i> and adds crescendo hairpin.
104	Fl, Reeds, Vn I–II, Vc I–II	Edition adopts performance annotations affecting Strings in Fh and Im1 , which have Vn I–II play for all of 104/1 and Vc I–II for all of 104/2. Originally, the cascading parts mirrored the keyboard layout (i.e., Vn I playing 104.1–4, Vn II 104.5–8, Vc I 104.9–12, and Vc II 104.13–16). Im2-VnI and Fm adopt revision in first layer, but the latter has sixteenth-note runs and no half rest. Im1/2-VnI (first desk) have performance annotations changing thirty-second to sixteenth notes, but this appears to have been added at a later date. In any event, Strings should probably match rhythm of keyboard parts, and Ve has thirty-second-note run as well.
		For Winds, Edition takes Fl and Reed1–2 from performance annotations in Im1 (Fl, Reed 1–2), copied into first layer of Im2 (Reed 1–2). Fh and Fm have eighth notes (Fl: D6, Reed 1: B5, Reed 2: A5) followed by rests. Because no original part survives for Reed 3, Edition is forced to leave part as it appears in Fh .
104.1	Cb	Edition upholds A \flat 3 <i>pace</i> (sounding) A \sharp in Tpt 2 and HmdOrg (l.h.).
104.2	Brass	Edition adopts (and modifies) performance annotation adding tied quarter note, crescendo hairpin, and <i>sf</i> in Fh and Im1 (Tpt 3, Tbn) copied into first

		layer of Im2-Tbn and Fm . In light of added eighth note in Perc (see above), Edition changes quarter to eighth note. Furthermore, Edition changes <i>sfz</i> at 104.1 to <i>sfp</i> , prompted by pencil annotations in Im1 (Tpt 3, Tbn) that removed <i>sfz</i> ; Im2-Tbn omits it.
105–116	ALL	Edition changes metronome mark from ♩ = 116 to ♩ = 112, prompted by tempo equation (♩ = ♩) in Fh at 117/1, where Ve has ♩ = 56. Although the tempo marks in Ve generally represent a refinement over Fh , a tempo of ♩ = 116 seems excessive for this passage.
105.3	MEN	Edition adds <i>p</i> based on Cm(R) and Vm at 109.5.
105.3–111.3	MEN	Cm(R) has performance annotation “Spoken” at 105.3 and “Sing” at 109.5 (and 111.3).
108.3–109.1	Tpt	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1-Tpt3 . Fm does not reflect this change in first layer, but by performance annotation.
109.1–114.1	Vc I–II	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh (only for mm. 109–112) and Im1 . Fm does not reflect this change in first layer, but by performance annotation.
109.5	MEN	Edition takes <i>p</i> from Cm(R) and Vm .
110	Perc	Edition removes redundant <i>pp</i> .
110.2	WOMEN	Edition takes <i>p</i> from Vm .
112.3–113.1	Reeds	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1 (Reed1–2) copied into first layer of Im2 (Reed1–2). Fm does not reflect this change in first layer.
114–116	Reed 2	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1 (Im2 and Fm have rests in first layer).
114.7	WOMEN	Edition takes <i>cresc.</i> from Cm(R) and Vm .
115.2–5	WOMEN	Edition changes harmony to match Fl, Reed 1 and 3. Vm , Cm(R) , and Ve have G4-C5-E5, G4-C5-E5, E4-G4-C5, C#4-E4-A4. Im1 (Reed1–2) have performance annotations (apparently from a later date), changing Reeds to match Women’s voices: Reed 1 doubles Women’s top voice, whereas Reed 2 doubles lowest voice. Im1-Fl is unmarked; Im1/2-Reed3 do not survive.
115.7–9	WOMEN	Vm has performance annotation changing rhythm to two eighth notes. In Cm(R) Manfred Hecht excised the “i” in “is.” The resulting text underlay was “He’s a.” Ve does not reflect this change.
116.1–16	Reed 2	Edition slurs 116.1–16. Fh has conflicting slurs from 116.1–8 and 116.1–16. Fm has rest (see note for mm. 114–116 above).
117–123	RANDY, LIZA	In the original production, apparently once the verse of “This Is New” was cut (see below), the authors inserted a brief dream dialogue between Liza and Randy. Frank Spencer added the lines in pencil to Tt3 , and they appear slightly modified in the first layer of Tt4 . After the Women concluded “he is a man ev’ry women wants,” the following brief exchange ensued, echoing Liza’s dialogue with Randy in the preceding “real life” office scene (compare note for mm. 384–425, where the original production used a similar dramaturgical device):

(RANDY sees LIZA. Slowly her expression changes. Finally she smiles, looks up at him trustingly.)

RANDY: You don’t remember me, Miss Elliott? You know we’ve met before.

LIZA: No, when? Where was it?

RANDY: It’s quite all right. It was just at dinner. But we had quite a talk afterwards. I took you home in fact. Don’t you remember that? We sat in the car talking?

LIZA: Of course, I remember.

After this last line, Liza began to sing the first refrain of “This Is New” (the version in **Tt3** had Randy utter “Darling” before Liza sings). In essence, the dialogue presents a plain-spoken summary of the operetta-like content of the verse, delaying the onset of “operetta world” until the refrain sets in.

The original production omitted mm. 118–123 (see below) and proceeded with the newly inserted spoken dialogue, which was either delivered unaccompanied in the original production or possibly accompanied by some remnants of music from the verse. As **Ve** retains mm. 118–123 (with Randy’s original line “Darling, at last!”) and also the verse for “This Is New,” the Edition does not adopt the inserted dialogue (which would also be too long to be spoken over the seven measures played at the tempo provided in **Ve**). Edition opts for lowest pitch G⁴ to match Reed 3. **Ve** has only dyad E⁵-G⁵, but a departure from the three-voice texture seems implausible. **Vm** and **Cm(R)** have E⁴, probably in error (see discrepancies between Reeds and Women in m. 115).

117.1	WOMEN	Fh and Im1 have performance annotations (copied into first layer of Im2 and Fm) changing whole note to quarter note and adding rests—a change surely prompted by the cut of mm. 118–123 in the original production.
117.1	Vn I–II	In the original production, these measures were cut. Fh , Im1 , and Vm have performance annotations excising these measures; Im2 and Fm omit them in first layer.
118–123	ALL	
“This Is New”		
124–139	ALL	In the original production, the orchestration of these measures was gradually thinned, the dynamics softened, and the sung verse replaced by spoken dialogue, because Victor Mature, the actor cast for the role of Randy Curtis, could not sing (see general comments above). Im1-FI was marked <i>tacet</i> . Fh has performance annotation suggesting that Reeds played on clarinets rather than saxes (confirmed for Reed 1–2 by markings in Im1 , copied into first layer of Im2 , which transpose music down a fifth so that Cl sounds at pitch of ASax; it is unclear how Reed 3 handled m. 127, as written E ^b 3 would have been outside the clarinet’s range). Copious performance annotations in the string parts add muting, scale down dynamics, and invariably seem to end up marking passages <i>tacet</i> (Fh marks only harmonics in Vn I–II, mm. 131–132, and all Strings from m. 133 [including pickup] through m. 140 <i>tacet</i>). At some point, the entire orchestra may have rested, thereby effectively cutting mm. 124–139. Randy’s verse was replaced by dialogue (see note for mm. 117–123).
124	ALL	When a cast change occurred over the summer break of 1941—Mature left and was replaced by Willard Parker—the production did not revert to the sung verse, because Parker could not sing either.
128, 132	HmdOrg	Edition takes tempo mark “Tranquillo” from Fh . Ve has no tempo mark, implying that “Andante cantabile (♩ = 56)” from m. 117 is still active.
128/1	Orchestra	Edition removes redundant registration “Vib.”
132.3	Fl	Fh and Im have performance annotations removing fermata (omitted in first layer of Fm). Vm and Ve retain fermata.
132.3	Fl	Edition changes D ^b 5 to D [♯] 5 to match m. 127. Im1 may have had a performance annotation in pencil adding ♯; around 1965, Dale Kugel added ♯ in ink.
133–134	Tbn, Pno l.h.	Edition changes D ^b 5 to D [♯] 5 to match m. 127. Im1 may have had a performance annotation in pencil adding ♯; around 1965, Dale Kugel added ♯ in ink.
133–134	Tbn, Pno l.h.	Edition adds slurs to match Tpt 2–3, Vn II, Vc, Cb (and compare m. 136, where Fh has slurs).
133/2, 134/2	Tpt 3, Pno r.h., Vn II	Edition takes ♯ for sounding D [♯] from performance annotation in Im1-VnII (confirmed by D [♯] in Ve and Ae). Fh and Vm have D ^b (by virtue of key signature).

138.2–140.2	Reed 3	Edition takes <i>espr.</i> and <i>pp</i> at 138.2 and crescendo hairpin for 139.2–140.2 from performance annotation in Fh . Oddly, Fm and Im3 have rests in first layer, omitting this brief passage altogether.
140/2	ALL	Edition takes tempo mark “Slowly with expression” from Ve , where it appears in parentheses and in a font different from the usual tempo marks. Vm has tempo mark “Moderato espressivo.” Fh , Im1/2 , and Fm have no tempo mark here (suggesting that “Tranquillo” from m. 124 is still active).
140/2	Reed 2	Edition takes <i>mf</i> from Abravanel’s annotation in Fh and performance annotation in Im1 (first layers had <i>p</i>). Im2 has <i>p</i> and is unmarked; Fm has <i>mf</i> in first layer.
140/2–172/1	LIZA	Vm has performance annotation “G.L.” at 140/2; additional annotations at 144.2 (“Dorothy”), 152.2 (“Marguerite”), 160.2 (“Juana”), and 167.1 (“Doro”). It is unclear whether these indicate a distribution of the vocal line between several singers or point to aspects of choreography/staging.
141.1–171.2	Vn I–II, Vc I	Im1/2 (Vn I–II, Vc I) have performance annotation calling for mutes (canceled at 171.2); Im2-VnI (second desk) has muting instructions in first layer.
141–146/1	Vc II	Im1 has performance annotation “8va” and instruction to play in half notes.
144.1–2	Reed 2	Im1 has performance annotation (copied into first layer of Im2) adding glissando line. Im2 adds also a fermata at 144.1, so glissando may not have connected the two notes properly but rather served as a slide to the second note, highlighting the emphatic syllable “ <u>This</u> .”
149	Pno, Strings	Edition removes redundant <i>p</i> .
149.2–150.2, 153.2–154.2	Vn I (solo)	Im1 has performance annotations adding upbow at 153.1 (but not at 150.1). In Fh , the intent of Weill’s slurring seems clear, although here—as in many other cases—the slur probably represents a phrase mark rather than a bowing instruction.
150.4	Reed 3	Edition adds missing \flat for A \flat 5 (sounding G \flat 4) to match harmony.
151.1	Reed 2	Edition takes <i>espr.</i> from performance annotation in Fh . Im1 is unmarked; Im2 is marked “solo” and <i>mf</i> . Fm has <i>espr.</i> in first layer.
154	RANDY	Edition takes crescendo hairpin from Vm to match hairpin in instruments doubling the voice. Ve has hairpin in accompaniment but not in voice.
156	Vn I–II	Edition takes missing \sharp for D \sharp 5 in Vn I from performance annotation in Im1 (copied into first layer of Im2). Edition adds \sharp for D \sharp 4 in Vn II at 156.2 to match harmony; Fh and Im1 have D \flat 4 at 156.2 (by virtue of the key signature) but D \sharp 4 at 156.4.
157	ALL	Vm has performance annotation “second last half humming.” This may be an indication that the chorus provided a humming accompaniment to the second half of the first refrain.
157	Vn I	Edition assigns “Tutti” (canceling “Solo” at m. 149), prompted by performance annotations in Im1/2 (second desks only), which have corresponding <i>tacet</i> markings for mm. 149–156 and assign “play” at 157.1.
157–170	Vn I–II	Edition adopts Weill’s revision in Fh , which the copyist of Im1 (Adele Combattente) entered after having copied Weill’s original version; Im2 and Fm adopt revision in first layer. Originally, violins played an accompaniment marked by quarter-note triplets, and otherwise sustained notes, in mm. 157–164/1 (all played in unison), which Weill may have deemed too busy for the first refrain. Beginning at 164/2, Vn I–II essentially doubled Reeds, but this left little room for intensification in the three and a half refrains that were to follow. In Fh , the original parts are excised in blue crayon.
164–165	Tbn, Perc, Keyboards, Vc, Cb	Edition removes redundant <i>p</i> .
166.2	Pno r.h., HmdOrg r.h.	Edition changes A \sharp 3 to B \flat 3 to match mm. 198, 230, and 278.
167.1–168.2, 169.1–171.1	Reed 1	Fh has performance annotation combining the two slurs, then changing that to slurring 167.1–169.1 and 169.2–171.1 separately (i.e., matching punctuation of lyric); Im1/2 are unmarked.

171–202	ALL	The original production omitted these measures (i.e., the second refrain), due to a general redistribution of the sung lines forced by the vocal limitations of the original actor playing Randy Curtis (see general remarks above). The cut is marked by performance annotations in Fh and Im1 ; Im2 and Fm omit measures in first layer. Im1/2-Reed1-2 show that these parts played the half-notes (written F5 and C5) at 171.1 by transferring them to 203.1. As a result of the cut, Reed 2 no longer had time to switch from ASax to BSax, so the part simply stayed on ASax (Im1 has performance annotation instructing 8va bassa; the first layer of Im2 notates music an octave lower). Because Im1/2 for Reed 3 do not survive, it is unclear how the player handled the switch from TSax to Ob.
171–284	ALL	Ve omits the three and a half additional refrains that Weill orchestrated for the original production, which ended up using only two of these (i.e., the one in B \flat major and that in D \flat major). To accommodate the cut, Ve places the last sung note A \flat 4 (with syllable “new”) at 285.1.
180	Tpt 2	Using a thick pencil, Weill added to Fh music doubling Fl an octave below (i.e., half rest plus pickup, sounding G \flat 4–F4), although it is unclear to what end. Originally, Weill had begun to write the music for HmdOrg r.h., including a half-note dyad A \flat 3–D \natural 4, but this part he excised immediately in ink. Perhaps the idea was to have another instrument (besides Fl) double the melody; other sources shed no further light as mm. 171–202 were omitted in original production.
185.1–188.1	Fl	Edition opts to include 187.1–188.1 in slur group. In Fh , Weill began a new slur at 187.1 (which marks the beginning of a page), but on the previous page Weill clearly drew the slur across the barline of m. 186, suggesting a continuation.
187.1–2	Perc	The part seems slightly odd in that both Cym and BsDr play. The fact that m. 187 follows a page turn in Fh could suggest an error, but Weill may have aimed for variation here. Im1 , which faithfully replicates Fh , is unmarked.
188/2–196/1 188/2	Reed 1, Tbn RANDY	Edition upholds difference in articulation, which is consistent in Fh . Edition has Randy join Liza for the second half of this refrain, as suggested by Vh (WLA, Fld. 251; Weill specified only that Liza begins second chorus alone and concludes it with Randy).
191.2–192.1 196/2	Reed 2–3 Tbn	Edition adds ties to match Reed 1, Tbn, Liza, and Vn I. Fh shows no change in muting. Tbn, which has been playing with solotone mute since m. 188, does not have an opportunity to change or cancel muting until m. 268. Markings in Im1/2 offer little help, as the original production omitted the second refrain (i.e., mm. 172–204). Edition opts to keep solotone mute, as it will blend reasonably well with the trumpets in straight mutes.
203–204	Vn II	Edition adds accents to match Vn I.
203.5–6	Fl, Reed 3, Vn II	Edition adds slur to match Vn I.
204/2–236/1	Chorus	Edition assigns vocal line of third refrain to chorus. Vm has performance annotations “Dance” and “1st singing Cho[rus].” The refrain in Vm appears on an insert (a bifolium prepared by John Costa Coll in Boston) that left room for a full chorus, although the staves are blank. At an early stage, Weill had written a choral arrangement for the second refrain in A \flat (which was not used and does not match Fh); at a later point, he reworked another choral arrangement in A \flat for a refrain in D \flat , but that arrangement went also unused (see note for 236/2). While the empty staves on the insert in Vm suggest that Weill considered arranging a refrain for chorus in B \flat , there are no traces of such an arrangement, and it appears that the chorus sang in unison. VmT contains a leaf prepared by Coll with a refrain in B \flat for a <i>single</i> voice and piano, which is slightly odd in that it survives apart from Vm . Performance annotations in Tt3 indicate that the original production divided the third refrain between a solo voice (the tenor Davis Cunningham

		singing the first half) and a chorus (singing the second half). This does not square with performance annotations in Vm , which mark the opposite: chorus for the first half and “Boy Solo” (at m. 221) for the second. Edition opts to have chorus sing entire refrain in unison, as the introduction of a solo voice in this refrain may well be owed to the original production’s elimination of the concluding half-refrain in <i>A^b</i> (mm. 269–284), which would have been sung again by Randy Curtis.
204/2–205/1	Orchestra	Edition adds <i>mf</i> (in light of first two refrains in <i>p</i> and fourth refrain transitioning from <i>mf</i> to <i>f</i>). Fh and Im1/2 are unmarked.
205–212	Vn I–II	Edition adopts slight revision that essentially extended note durations, resulting in a fuller sound. Originally, Vn I and II doubled Fl and Reed 3 (Ob) respectively. Performance annotations in Fh and Im1 (copied into first layer of Im2 and Fm) changed 206.1 from quarter to half note, 208.1 and 210.1 from quarter to whole note, and 212.1 again from quarter to half note. In addition, half notes <i>E^b5</i> (Vn I) and <i>D^b5</i> (Vn II) were added at 206.2. In light of these changes, Edition takes slurring from performance annotations in Im1 (all desks; reflected only to a lesser degree in Im2-VnI). Original slurring in Fh is slightly ambivalent (probably intended to match slurring in Fl and Ob but possibly meant to rearticulate 205.5, 207.5, etc.).
206.2–6	Pno r.h.	Edition adds slur in top voice to match Reed 1–2.
207.2	Fl	Edition removes stray accent in Fh . Im1 omits it.
210.2–212.1	Pno r.h.	Edition takes slur in top voice from performance annotation in Fh .
214.3	Pno r.h.	Edition changes <i>E4</i> to <i>E^b4</i> to match harmony in mm. 150 (Reed 3) and 246 (Reed 2, Tpt 2).
219.1–220.1	Tpt 2–3	Edition adds ties and extends slurs (which ended in Fh at 219.1) to match context. Weill may have forgotten the ties as m. 220 marks the beginning of a new page.
220/2–235/1	Chorus	Vm has performance annotation adding lyric in green pencil between Pno staves. As green pencil does not appear elsewhere in Vm , the annotation appears to have been entered at a later date.
221.1	Tpt 3	Edition adds <i>mf</i> to match prevailing dynamic level.
222.4	Vn II	Edition enharmonically respells <i>C#4</i> as <i>D^b4</i> to match Keyboards.
223.2–224.3	Reed 3	Edition ends slur at 224.3. In Fh , slur trails off ambiguously between 224.1 and 224.2. In Fm , slur ends at 224.1.
223.2–224.1	Tpt 3	Edition takes tie from Fm .
227–228/1	Tbn	Im1 has performance annotations “Solotone,” “bring out,” and possibly “8va”; Im2 has “Solotone” right before 227.1 in first layer, followed by a short wavy line above 227.1, but it was subsequently excised in pencil. There are no further clues as to whether the solotone mute—surely not the 8va marking—would have applied (only?) to following Tbn solo (228/2–236/1). See also note at 196/2.
232	HmdOrg l.h.	Edition changes rhythm from $\downarrow \downarrow$ to $\downarrow \downarrow$ to match Pno l.h., Vc II, Cb.
235/1	Brass	Edition opts for open playing (by canceling muting at 228/2), given the decision to assign the fourth refrain to the orchestra alone (see note for ALL at 236/3 below). Im1-Tpt3 has performance annotation “open,” subsequently crossed out and replaced by “cup,” whereas Im1/2-Tbn have “open” at 237.1.
236/2	Fl, Reeds, Tpt	Edition removes accents, prompted by performance annotations in Im1 (Fl, Reed 1–2, Tpt 3) and Fm . Im2 (Reed 1–2) omits accents in first layer. The change creates a contrast with 252/2, where accents are not removed.
236/2–268/1	ALL	Edition opts to omit vocal line in fourth refrain. Vh contains a choral arrangement in <i>D^b</i> for the first half of this fourth refrain (i.e., 236/2–253) and a draft of mm. 266–268, where Weill worked out a transition into the last half-refrain in <i>A^b</i> (he came up with a different transition in Fh). Somebody using Vm may have had access to this incomplete arrangement, as it would explain the penciled annotation “Find out from Oscar what Har-

mony is sung on last half.” The fourth refrain in **Vm** is again on an inserted bifolium (see note for m. 204/2), also prepared by copyist John Costa Coll, for single voice and piano (the bifolium also contains mm. 268/2–283/1 with the last half-refrain in **Ab**). However, all this may predate **Fh**, as Weill’s orchestration does not leave room for his choral arrangement in **Vh**. Because performance annotations in **Tt3** (“Chorus”) and **Vm** (“Ensemble” at 236/2) suggest that the chorus sang, it appears to have sung again largely or entirely in unison; for the last twelve measures, **Vm** has a somewhat cryptic performance annotation (at the bottom of the bifolium’s last page, i.e., after the last half-chorus in **Ab**) that states “Melody as is to:” and then proceeds to notate a different melody (starting with m. 257 and utilizing choir “Ah”s), and finally adds the hummed four measures of the Basses for mm. 285–288. **Cm(R)** has no traces of “This Is New,” which is proof that the source was prepared before the creative team turned the song into a big production number.

236/2	Vn I	Im1/2 (first desk only) have performance annotation “8va” (canceled by “loco” at 253/2).
237–238	Perc	Edition cues BsDr , SnDr , and Cym . In Fh , Weill wrote notes in same spaces that he used in mm. 235–236 for Ttom (3), but these he notably beamed (Cym at 236.6 is specified); Im1 offers no additional information. Edition treats the use of Ttoms as a specialty effect for the turnaround only.
238, 240	Fl, Reeds, Tpt, Vn I–II, Vc I	Edition takes slurs (238.2–6, 240.2–3) in Vn I–II and Vc I from consistent performance annotations in Im1 (some appearing in first layer of Im2). The lack of slurs in Fh would seem intentional, especially since Weill excised two slurs he had written in Fl part for 238.2–4 and 238.5–6 (they don’t appear in Im1–Fl). However, if the Strings were indeed meant to rearticulate each note, one would expect performance annotations adding tenuto marks, change of bowing or the like. Im1 (Fl , Reed 1–2, Tpt 3) and Im2 (Reed 1–2) are unmarked, yet the difference in articulation—as performed in the original production—between Winds and Brass on the one hand, and Strings on the other, is perfectly plausible.
240.2	Reed 2–3, Tpt	Edition adds accent to match Fl and Reed 1, but chooses not to add it in Vn I–II and Vc I , where the overall articulation is different (see note above).
240/2	Perc	Edition takes music from 238/2 to regularize notation. Fh is cryptic, notating quarter note in second space (usually reserved for Cym) followed by quarter note in third space (usually reserved for SnDr) and a line between these two notes that looks like a glissando line but may in fact be the beginning of an iteration sign, which Weill then abandoned to write in the notes. Fm replicates this notation; Im1 offers no clarification, as it ignores differentiation in Fh and merely notates two-bar pattern of mm. 237–238 in spaces for BsDr and SnDr for mm. 237–252.
245–246	Perc	Edition takes music from mm. 247–248 to change pattern here (i.e., after the first A section) rather than following Fh , which still has iteration sign for pattern of 237–238. Im1 notates mm. 237–252 with a single two-beat pattern not involving Cym (see note for 240/2).
246	Pno l.h., HmdOrg l.h.	Edition changes rhythm of each beat from $\downarrow \uparrow$ to $\downarrow \uparrow \uparrow$ to match m. 250. The quarter notes in Fh (which notates Pno col. HmdOrg) appear to be an error.
252/2	Vc, Cb	Edition moves <i>f</i> here to match Reeds, Tpt 1–2, and Keyboards. Fh has <i>f</i> at 253/1.

253/2, 255/2, 257/2, 259/2	Fl	Im1 has performance annotations changing single slur consistently to two slurs (the first spanning two notes, the second one four notes). Compare different articulation in Exit Music, mm. 106ff.
253.6, 255.6	Fl, Vn I	Edition takes ♯ for G♯5 from performance annotation Im1-Fl and Im1-VnI (first desk); Im2-VnI (second desk) has G♯5 in first layer.
255.2–256.1	Vc I	Edition adds tie to match other parts.
257.1–258.1	Reed 3, Vc II	Edition adds tie to match other parts.
259–260	Reed 3	Edition adds ♯ for E♯5 and tie to match Tpt 2, Tbn, Pno.
259/2–260	Vn I, Tpt 2	Edition adds ♯ for D♯5 in lower voice of Vn I. Performance annotations show that there was a good amount of uncertainty about the harmony here: Im1 (second desk) and Im2 (both desks) mark 259.5 D♯, 260.1 D♭, and 260.2 D♯; Im1 (first desk) has no markings about pitch. In Fh , Weill clearly wrote D♯ at 259.1 in Tbn and HmdOrg (r.h.) and restruck it at 260.2 for HmdOrg (Pno is notated “with Organ”). In Tpt 2, he wrote E♯ (sounding D♯) at 259.1, but did not reiterate accidental at 260.2, though E♭ would make scant sense here, so Edition changes to E♯.
260	ALL	Im1/2 have performance annotations changing rhythm for 260/1 from ♩ (or ♩ ♩) to ♩ 7 8, adding accent to 260.1, marking caesura after 260/1 and adding fermata for 260/2. Fl and Vn I appear to have played F5 (not E♯5). Fm —though not Fh —marks caesura and fermata. The change appears to have been linked to stage business of the original production (the caesura comes after the phrase “that I’m through with the shadowy past—//”; some parts add cautionary eyeglass symbol as a warning when to proceed).
267–284	ALL	The original production omitted these measures, which essentially comprise the last half-chorus in A♭ (mm. 268/2–284) for Randy Curtis. The cut is marked in Fh , Vm , and Im1 ; Im2 and Fm omit passage in first layer. Prompted by the cut, Weill wrote a new two-measure ending for the “This Is New”-sequence (see critical notes for Appendix B1).
267–268	Keyboards, Vn I–II, Vc I	Edition adopts Weill’s revision in Fh , which he made before the two measures were cut (see note above). Revision appears in form of annotations in Im1 . For Vn I–II and Vc I, first layers had accented eighth note followed by rests; Pno played descending off-beat quarter-note chords only: G3-D♭4-F4-C♭5-D♭5, G♭3-D♭4-F♭4-B♭4-D♭4, F3-D♭4-E♭4-A♯4-D♭5, and F2-C4-E♭4-A4-C5. Fh also has performance annotation marking HmdOrg <i>tacet</i> . Because mm. 267–268 were subsequently cut, Im2 and Fm offer no additional information.
267.1	ALL	Edition removes <i>sfz</i> , prompted by consistent performance annotations in Im1 , which are plausible in light of the revision of mm. 267–268 (see above).
267.1	Tbn, Keyboards	Edition adds ♯ for G♯ to match Vc II, Cb.
269–283	HmdOrg	Fh has performance annotation marking passage <i>tacet</i> .
272.5	Pno r.h.	Edition enharmonically respells lowest note F♯3 as G♭3 to match HmdOrg, Vc II.
282	ALL	Edition takes <i>rit.</i> from Abravanel’s annotation of Fh .
285	ALL	Edition modifies Ve ’s (♩ = ♩) to (♩ = 56) in light of <i>rit.</i> at m. 282 and (♩ = 56) at m. 117. Vm and Cm(R) have tempo mark “Andante.” Im1/2 and Fm are unmarked, suggesting that Weill added “Lento” in Fh after the publication of Ve (which has “Lento”).
285–288	Orchestra	In the original production the chorus hummed <i>a cappella</i> (as indicated by performance annotation in Vm). Abravanel wrote “all <i>tacet</i> ” in Fh . Im1 has corresponding <i>tacet</i> markings in all surviving parts; Im2 has rests in first layer. Further annotations in Im2 seem to indicate that measures may have been cut at a later point.
285–288	Chorus	Vm and Cm(R) transmit a different concept of dynamics: <i>f</i> at 285/1, <i>dim.</i> in m. 286, <i>p</i> at 287/1, and <i>pp</i> at 288/3. Dynamics will depend on a variety of factors: whether mm. 285–288 follow m. 284 or m. 268A (see Appen-

290.4–292.1	LIZA	dix B1), whether chorus sings <i>a cappella</i> , and whether production rests for applause after the conclusion of the dance production (“This Is New”). Edition modifies slurring to match 3.4–5.1. Ve and Cm(R) slur 290.3–292.1; Vm has no slurs.
302	ALL	For the original production, Weill added two new measures between mm. 302 and 303, presumably to accommodate Liza’s spoken lines. Whereas Perc, Keyboards, and lower Strings continued ostinato, Weill wrote out music for Tpt 1–3 in pencil and specified <i>pp</i> and cup mute:

Copyist John Costa Coll, who accompanied the production team during the out-of-town tryout, copied music neatly into **Im1-Tpt3**. **Fm** has measures in first layer. (At a later point, Weill’s notation of the trumpets in **Fh** was erased, presumably because he had placed them in mm. 297–298, which offered empty staff space on the page, but here the notation was confusing as the parts were not intended for mm. 297–298 but for the two measures following m. 302.)

It appears that there were earlier attempts to add music. **Im1/2** and **Vm** have performance annotations marking two models for a repeat. At one point, the production appears to have played mm. 297–300, then repeated mm. 297–298 before continuing with m. 301. At a subsequent point, the production appears to have repeated mm. 299–300. It is unclear whether the latter repeat was replaced by the two new measures after m. 302 or whether these represented additional measures.

303, 306	Brass	Edition takes muting specification (“cup”) from performance annotations in Im1 (at m. 303) and Fh (at 306). Originally, Fh called for “hats” in m. 303 (including pickup) and left m. 306 unmarked. Im2-Tbn has “cup” at m. 303 in first layer.
304–305	HmdOrg, Vc II, Cb	Fh and Im1 (Vc II, Cb) have performance annotations adding fermata at 304.1 and marking 304.2–305.2 <i>tacet</i> . Im2-HmdOrg has two tied whole note dyads C3-B♭3 in first layer, and fermata for m. 304.
305	LIZA	Vm has rhythmic speech for Liza ♪ ♪ ♪ ♪ ♪ for the words “It was called” and then children’s voices say “The Princess of Pure Delight” (corroborated by Tty1) but Ve and Tt3/4 have only Liza speak.

“The Princess of Pure Delight”

306	ALL	Fh and Im1/2 have tempo mark “Maestoso” in first layer. At a later point, Weill added “Sostenuto” in Fh in pencil. Vm has “Andante maestoso.”
306–307	Reed 1–2, Brass	Edition adopts a series of performance annotations that soften the rhythmic intensity (also reflected by the change of tempo mark from “Maestoso” to “Sostenuto”; see above).

Reed 1–2 originally had accents on all notes. Performance annotation in **Fh** excised accents for 306.1–307.1 (in Reed 1) and in **Im1-Reed2** for 306–309.1. Edition follows first layer in **Fm** by omitting accents for 306.1–307.4.

Brass originally played same rhythm as Reeds and Strings (except Vc I). Edition adopts performance annotations in **Fh** and **Im1** (Tpt 3, Tbn), copied into first layer of **Im2-Tbn**, which change rhythm from ♪ ♪ ♪ to ♪ (thereby matching Vc I); **Fm** does not reflect the change in first layer, but performance annotations do. Moreover, Edition takes slur for Brass from performance annotation in **Im2-Tbn**.

309/3–4	Brass	Edition takes diminuendo hairpins from Fm (first layer). Performance annotations in Fh and Im1 (copied into first layer of Im2) appear to replace crescendo hairpin for 309/1–2 with diminuendo one for 309/1–3, which is at odds with crescendo in other parts.
309/3	HmdOrg	Im2 has performance annotation marking chord <i>tacet</i> .
309/4	Perc	Im1 has performance annotation changing rhythm from \downarrow to \updownarrow and dynamic from <i>f</i> to <i>p</i> .
310–311	ALL	Fh and Im1/2 had performance annotations cutting these measures. Annotations were subsequently erased, and it seems to have been Weill who marked “2 bars good” in Fh .
312–314, 317	Reed 3	Fh originally appears to have had two eighth notes for the second beat in these measures, and a slur connecting the second eighth note to the third beat, but Weill scratched off the second eighth note (i.e., changing the first into a quarter) and he retouched the slurs. Compare revisions in Tpt 1 for 321.4–324.5.
313/4	Fl, Reed 1–2, Tpt	Edition removes redundant <i>pp</i> .
313.6	Vn II	Edition changes C4 to C \flat 4 in lower voice to match Reed 2, HmdOrg.
317/3	ALL	Im1/2 (Vn I–II) have performance annotations marking a caesura and cautionary warning symbols as to when to proceed.
317/4	Vn I–II, Vc I	Edition takes <i>dolcissimo</i> from performance annotation in Fh (copied into first layer of Fm).
321.4–324.4	Tpt 1	Edition adopts revisions in pencil (by Weill?) in Fh , which changed the part’s rhythm in mm. 322–324 by tying the first two notes (i.e., \downarrow \downarrow), which the Edition renotates as \downarrow .) and by replacing the fourth note with a rest. Originally, Tpt 1 doubled voice exactly. Moreover, Edition removes a slur that Weill began at 321.4 but did not continue in m. 322, which marks the beginning of a new page. Although such a situation often suggests a continuation of the slur, the revised phrasing in the subsequent measures speaks against it. Im1/2 - Tpt1 -2 do not survive; Fm has performance annotations adopting the changes in Fh (oddly, the tie connecting 323.1–2 appears to be in first layer).
322–328	Perc	Edition cues Cym for fourth beat. Fh has all notes in third space, but notates 322/1–3 stem down and 322/4 stem up (and has iteration signs in mm. 323–328). Im1 merely copied Weill’s notation and sheds no further light on the issue.
322/1–325/3	Vn I–II	Edition adopts Weill’s penciled revision in Fh , which again calmed down the rhythm, allowing voice and countermelody in Vc I to come to the fore. Originally, Vn I–II doubled Pno r.h. In Im1 , the revision appears as a performance annotation (copied into first layer of Im2 and Fm).
324.4–5	LIZA	Edition takes sung text (“suitors”) from VhP (also found in Dh). Vm/Ve have “Princes,” which appears to be a copyist’s error; the additional copy for this song, VmP , also has “princes” in first layer, but a performance annotation changed it to “suitors.” All text sources have “suitors”—except for Tty1 (which has “Princes”).
325.2	Reed 1	Edition takes eighth rest from performance annotation in Fh and Im1 (copied into first layer of Im2). Originally, clarinet had two eighth notes D5 (doubling voice exactly) for fourth beat. Fm has performance annotation changing first eighth note to rest.
326/1–2, 328/1–2	Reed 1	Edition adopts pencil revisions in Fh , which change rhythm from \downarrow \updownarrow to \downarrow \updownarrow (at 326/1–2) and from \downarrow \updownarrow to \downarrow \updownarrow (at 328/1–2). Im1 has the latter change in first layer, and performance annotation adopts the former. Im2 shows both changes in first layer.
326–329	Vn I–II, Vc I	Edition takes slurs (for Vn I–II in mm. 326–329 and for Vc I in mm. 328–329) from performance annotations in Fh and Im1/2 , which appear in first layer of Im2 - VnI (first desk) and Fm . For slurred repeated pitches in Vn II (m. 328), Edition adds staccato marks.

331/4	Perc	Im1 has performance annotation changing “Chinese” to “Greek” cymbal, suggesting a pair of oriental-style (finger?) cymbals, which would explain the added warning (“ready”). See “Issues of Instrumentation” in Critical Report.
331.5–337.4	Vn I–II	Edition removes slurs and adopts Weill’s penciled revision <i>pizz.</i> (i.e., continuing <i>pizz.</i> from 330.2) in Fh , copied into first layer of Fm and confirmed by performance annotations in Im1/2 . Fh originally had <i>arco</i> and slurred 331.5–332.1, 332.6–333.1, 333.6–334.1, 335.1–2, and 335.6–336.1.
335.4	Reed 3	Edition changes B ^b 4 (sounding A ^b 4) to A4 (sounding G4). Fh and Fm are unambiguous and unmarked, but a sounding A ^b within the context of a C-major triad (<i>pace</i> Tpt 3 in mm. 332–338) seems implausible here.
337.6	Vn I–II	Edition takes <i>arco</i> from Weill’s addition in Fh .
339–340	HmdOrg	Im2 has rests in first layer. Fh and Fm are unmarked.
340/4	Reed 3	Fm has performance annotation crossing out triplet; Im3 has rest in first layer. Fh is unmarked.
341	ALL	Fh and Vm have “Tempo I” (i.e., “Allegretto grazioso” from m. 310).
341–343	Vn I–II	Edition takes slurs from performance annotations in Fh and Im2 . Oddly, slurs do not appear in Im1 , but Fm shows them in first layer.
344	ALL	Vm , Fh (in Reed 3 and Vn I), Fm , and most Im1/2 have performance annotation adding a fermata either at 344/3 or on rests before proceeding with pickup to m. 345.
344/3–4	Reed 3, Pno r.h., Vn II	Fh has performance annotations changing rhythm from ♩ ♩ to ♪ ♪ ♪ . The markings change only Reed 3 and Vn II, but Pno would have to match. Im1-VnII has a solid paste-in (of a later date) that carries the change but obscures detail of revisions in the original layer underneath. The change appears to have facilitated the fermata and caesura before proceeding with m. 345 (see note above).
345–346	Brass	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh , Im1/2 , and Fm .
345.2	Perc	Edition takes <i>p</i> from performance annotation in Fh (copied into first layer of Fm). Im1 is unmarked.
348, 350	HmdOrg	Im2 has rests in first layer. Fh and Fm are unmarked.
348.6–7	Reed 1, Vn I–II	Edition opts for rests, prompted by consistent <i>tacet</i> markings in Fh and Im1 , which appear as rests in first layer of Im2 and Fm . Originally, parts had sixteenth-note run in unison (similar to those in mm. 350, 352, 354, and 356) with sounding pitches E ^b 4–F4–F [#] 4–G4.
349.1	Vc I–II, Cb	Edition takes <i>arco</i> from performance annotation in Im2-Cb . Fh and Im1 fail to cancel <i>pizz.</i> (from m. 345) here or elsewhere, yet Fh calls for <i>pizz.</i> again in Cb at 359.1. At the latest, performers would have to play <i>arco</i> in mm. 357–358, but <i>arco</i> at 349.1 allows for a clean attack.
350/2	ALL	With the exception of Ve , all sources have performance annotation marking a caesura with fermata, before Reed 1 and Vn I–II proceed with pickup to m. 351.
350/2	Reeds, Keyboards	Edition removes redundant <i>pp</i> .
350.6–9	Reed 1, Vn I–II	Fh and Im1 (all desks) have performance annotation changing sixteenth notes to thirty-second notes. Although adopted in first layer of Im2-Reed1 , it is not reflected in the remaining Im2 or in Fm , probably because it would have left the measure incomplete. Surely the intention was to play the sixteenth notes in grace-note fashion.
351.2–352.1, 353.2–354.1, 355.2–356.1	Vn I–II, Vc I	Edition opts for cue-size notation of passages that are doubled by Tpt 1–2 and Tbn, prompted by consistent <i>tacet</i> markings in Fh and Im1 , which appear as rests in first layer of Im2 and Fm .
351–358	Reed 3	Edition adopts Weill’s revision in Fh , where he indicated a switch to Ob in m. 351, marked mm. 352–353 and 354–355 <i>tacet</i> (originally Reed 3 on Cl doubled sixteenth-note pickup and downbeat in Vn I in those measures but not in mm. 356–357), and moved music in m. 358 from Fl to Reed 3, now

		to be played on oboe (originally Reed 3 on Cl doubled pitch of Vn II but played rhythm of Reed 1). Im1/2 for Reed 3 do not survive. Fm shows revision in first layer but fails to excise Fl in m. 358 (Weill's marking in Fh is slightly ambiguous, as it draws only an arrow from Fl to Reed 3), but Im1-Fl is clear, marking <i>tacet</i> for m. 358.
356.2 357 (pickup)	Fl, Reed 1–2 Vn I, Vc I	Edition adds <i>pp</i> (following diminuendo hairpin in m. 354) to match 354.2. Im1/2 (Vn I) and Fm have performance annotations marking sixteenth notes <i>tacet</i> . Im1-Vc is unmarked.
357–358	ALL	Vm and Fh have <i>poco rit.</i> at 358/2 (which oddly appears only in Im1-Fl). A performance annotation in Fh added <i>rit.</i> at 357.1. Performance annotations in Vm and Im1/2 indicate that Abravanel conducted the two measures in eighth-notes (i.e., nine beats per measure). Edition takes <i>allargando</i> and <i>slowly</i> from Ve .
357–358 357.3–358.1	HmdOrg Cb	Im2 has rests in first layer. Fh and Fm are unmarked. Edition excludes 358.1 from slur group to match other strings. Fh includes note in slur group, Im1 is ambiguous as to where the slur ends, and Im2 omits slur altogether.
359–364 359/3–4, 360/3–4	HmdOrg Reed 1	Im2 has only l.h. (with rests in r.h.) in first layer. Fh and Fm are unmarked. Edition adopts revision of Weill's in Fh , which changes rhythm from ♩ to ♩ ♯ (adopted in first layer of Fm). Oddly, Im1/2 which notate m. 360 with iteration sign for m. 359, are unchanged.
359.4–5	LIZA	Dh , VhP , and Vm have lyric “dastard.” Although this original word choice of Gershwin's may have been more apt for describing the King's views of the Minstrel, the word can be easily misheard as one not proper for the 1940s Broadway stage, which may have caused the original production and all publications (Ae , Ve , and Tp1) to change it to “villain.”
363.1–365.1	Reeds	Edition adopts pencil annotations in Fh and Im1 , which added ties to change rhythm. Originally, Reed 1 had doubled voice exactly, Reed 2–3 doubled rhythm of voice for 363/1–364/2. Im2 and Fm have revised rhythm in first layer. Edition notates ♩ ♩ as ♩ and ♩ ♩ as ♩ (thereby following Im2).
366	ALL	Edition takes <i>poco rit.</i> (canceled by <i>a tempo</i> in m. 367) from Ve . Vm has <i>rit.</i> at 366/1 and performance annotation adding it at 365/1. Im1/2-VnI (second desk) and Im1-VnII have <i>rit.</i> at 365/2.
367–369	Fl	Edition adopts pencil annotations in Fh and Im1 , changing rhythm for the first two beats in each measure from ♩ ♩ to ♩ ♩). Fm has revised rhythm in first layer.
371–374	Tbn, Vc I	Edition adopts pencil annotations in Fh and Im1-Tbn , which changed rhythm essentially by combining repeated pitches into longer notes. Originally parts doubled voice except for 371/3–4 (where rhythm was ♩ ♩). Im1-Vc is unmarked but appears to have had a paste-in now missing. Im2-Tbn and Fm have revised rhythm in first layer. At 372.3, Edition follows the annotation in Fh , which specified an eighth rest in Tbn (<i>pace</i> Vc I), presumably to allow for breathing; Im2-Tbn and Fm have eighth note Eb3 (as in Vc I). Furthermore, Edition takes slurs for Tbn from performance annotations in Im1/2-Tbn .
371–375 374	HmdOrg ALL	Im2 has rests in first layer. Fh and Fm are unmarked. Ve has <i>molto rit.</i> (but not until 374/3). Performance annotations in some Im books indicate that Abravanel conducted m. 375 in eighth notes. Weill's dashed line in Fh signals that <i>rit.</i> continues through m. 375.
375/3	ALL	Edition takes fermata from Ve .
376	ALL	Vm , Fh , Im1/2 have tempo mark “Meno mosso.”
376–381	Reeds, Brass, Vn I–II	Edition adopts extensive pencil revisions in Fh , where Weill changed rhythm in clarinets and violins and replaced brass punctuation with fill-ins for solo trumpet. All surviving Im1 have performance annotations reflecting these revisions; some but not all Im2 and Fm show revisions in first layer.

Reeds originally played a more rhythmic accompaniment that closely resembled rhythm in voice: | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ ♪ ♪ | ♪ ♪ (379/3–4 are unrevised) | ♪ ♪ (beginning with 380/3 parts proceeded unrevised). Vn I–II had the same rhythm in mm. 376–378, but an unknown hand in pencil marked “good” in m. 379, and **Im**1/2 and **Fm** uphold difference in rhythm between Reeds and Vn I–II in mm. 379–380.

Brass originally played ascending staccato chords in mm. 376–380 (marked *pp*, with cup mutes, and in rhythm | - 7 · ♪ ♪ 7 |), sounding F3-A3-C#4-F4, G3-B♭3-D4-F4, F#3-B♭3-D4-F#4, G3-B♭3-E4-G4, A3-C#4-F4-A4, and rested in m. 381. **Im**1 (Tpt 3, Tbn) and **Im**2 (Tbn) have performance annotation marking measures *tacet*; **Im**1/2 for Tpt 1–2 do not survive. **Fm** has revised Tpt 1 part for mm. 376–379 but (accidentally, it seems) leaves mm. 380–381 blank (the two measures follow a page turn).

For violins, Weill originally specified “3 solo” in **Fh** but distributed the parts on the staves for Vn I–II. Subsequently, he instructed the copyist to copy these parts into the two Vn I books only. Adele Combattente, the copyist of **Im**1 (Vn I–II), followed Weill’s instruction. When she created **Im**2, she adopted Weill’s revisions in the first layer of the first desk but strangely not in the second desk. As neither Weill nor Combattente nor players excised the “3 solo” marking after Weill revised the parts, Edition assumes that solo playing is still in effect (canceled by “tutti” in m. 383).

376/4	Tpt 1	Edition supplies dynamic <i>p</i> and assumes continued muting from m. 374. When Weill revised the part in Fh (see note above), he did not specify dynamic or muting.
381	Fl, Tpt 1	Edition removes redundant <i>pp</i> in Fl but adds <i>pp</i> (and diminuendo hairpin) in Tpt 1.
381/3–383	ALL	Edition takes <i>rit.</i> at 381/3 and <i>slowly</i> at 382/1 from Ve , and <i>a tempo</i> at 383/1 from Abravanel’s marking in Fh . Abravanel had marked “Meno” at 382/1 in Fh , and Im 1/2 have consistent performance annotations indicating that Abravanel conducted this measure in eighth notes, reverting to quarter notes in m. 383. The <i>rit.</i> at 381/3 is confirmed by performance annotations adding fermata in Vm and Fh (also found in some Im books).
381/3	HmdOrg	Im 2 has rest in first layer. Fm has performance annotation marking chord <i>tacet</i> . Fh is unmarked.
382.1	Perc	Edition adds <i>p</i> to match Strings. Im 1 has performance annotation <i>pp</i> .
383	ALL	Following m. 383, Fh had two additional measures representing a conventional ending for “The Princess of Pure Delight” with a final F-major chord (including an added sixth) sustained for five beats and then rests. Weill excised these two measures and instructed the copyist to “leave a few bars free.” This suggests that by the time Weill orchestrated Fh , he had abandoned the idea of using an ending that would have involved the chorus for the last four measures (both Vm and Cm (R) show such a choral ending). Weill crossed out the choral ending in Vm and jotted in pencil m. 383 plus an additional one (i.e., using the ending he had created for VhP), which he would extend by one measure when he orchestrated Fh . However, because “It’s Never Too Late to Mendelssohn” would be cut (see general remarks above), he didn’t quite know how the transition into the next section would play out. By omitting the two-measure final chord plus rests, the original production may have wanted to avoid an actual pause for applause here, which would have interrupted the dream’s flow. Im 1 omitted measures in first layer and left some space that ultimately went unused; Fm and Ve omit measures as well.
383.6–7	Vn I	Edition takes pitches G5–C6 in lower voice from Ve . Fh has F5–G5, presumably an error (Weill appears to have accidentally copied Vn II here); an intentional brief change from three-voice to two-voice texture is unlikely, especially since Weill had sketched an earlier chord progression in Vm , which is slightly different but also has three voices throughout.

384	ALL	Vm, Fh (first layer), Im1/2 , and Fm have “Largo.” When Weill reviewed Fh (after the publication of Ve), he changed tempo mark to “Lento.”
384–425	ALL	Ve continues to notate this section in C time with note values halved, yielding only half the number of measures. When Weill reviewed and retouched Fh after the publication of Ve , he called out the discrepancy in a footnote and emphasized that tempo must be $\text{♩} = 56$ (and not $\text{♩} = 56$, as in Ve).
384	Perc	Edition cues Glock. Fh calls for “Bells.”
384	Pno	Edition emends “(Bells)” to “(Bell effect)” to match m. 418.
384–425	LIZA, CHARLEY	In the original production, the authors inserted a brief dream dialogue between Liza and Charley (which Frank Spencer penciled into Tt3 and which appears in first layer of Tt4). After Liza’s line “Johnson, where’s your layout? What’s the matter with you? What’s the matter with everybody?” the following brief exchange ensued, which repeated a section of dialogue Liza had with Charley in the preceding “real life” office scene (compare note for mm. 117–123):

CHARLEY (*ominously*): May I keep the paperweight? Maybe I can tell the little ones some day what Grandpa was doing during the Second World War. Or do you think you’ll want to throw it at somebody else?

LIZA: That will be all, Johnson. We don’t discuss it any further.

CHARLEY (*laughing*): Sometimes you kill me Boss Lady.

LIZA: Look here, Johnson. I don’t like you. I never have. Suppose in the future you confine your remarks to your work. If you don’t think you can do that, perhaps you can make a pleasanter arrangement elsewhere. Now will you please get out. I’m very busy.

CHARLEY: Busy?

LIZA: Yes! Yes, I’m busy. Can’t you see that?

CHARLEY: Busy? Why, don’t you know what day this is, Boss Lady? This is your wedding day! Your wedding day! (*He laughs and starts to leave.*) Your wedding day! Your wedding day! Your wedding day! (*He disappears.*)

As **Ve** does not reflect these additional lines and the music is effectively ten measures shorter (see critical notes for mm. 393 and 408–425), and because Weill cut and revised **Fh** after the publication of **Ve**, the Edition does not adopt the additional lines.

385/2–389/1, 389/2–392/1	Tpt	Fh has performance annotation adding slurs. Im1-Tpt3 and Fm are unmarked.
392	HmdOrg	Im2 has “ad lib.” in first layer.
392.4	HmdOrg	Edition takes A4 from Im2, Fm to match Vn and the following measures; Fh has C5.
393	ALL	Following m. 393, the original production had two additional measures (identical to m. 392) to accommodate dialogue from Tt4 . Ve omits the equivalent measure for these two measures (compare note for mm. 384–425). After the publication of Ve , Weill excised the two measures in Fh and moved pickup in Reed 1 from the second excised measure to m. 393.
394, 398, 402	Perc	Edition cues Electric Buzzer, prompted by performance annotation in Im1 , to match scenario. In Fh , Weill’s notation had called for “Electric Bell,” and it appears to have been at a later point that Weill added “(Telephone Bell)” in ink, although this does not correspond to any known scenario. Im1 has

		“Electric Bell” in first layer, emended to “Electric Buzzer,” and additional performance annotation (now obscured) to follow the stage action rather than the score: “Que: Liza runs towards desk and presses buzzer box on desk. — 3 times about 4 bars apart. Watch Liza and disregard the part.”
404–407	Reeds	Edition adds staccato marks to match Reed 1 in mm. 401–403 (and compare Reed 1, mm. 393–395 and Tpt 1 mm. 397–399).
406	Perc	Edition omits Electric Buzzer (see note above), prompted by <i>tacet</i> markings in Fh and Im1 (adopted in first layer of Fm).
408–425	Orchestra	For this section of eighteen measures, Weill had originally composed seventeen measures, which he notated in pencil on a leaf (marked “2 nd Dream Page 47”) inserted into Fh and which copyist John Costa Coll entered neatly into Im1 . Four of these measures were subsequently cut, and Im2 and Fm have thirteen measures in first layer. But these thirteen measures actually correspond to an equivalent of twenty-six measures, as Weill had notated the thirteen measures in 4/4 time. Once Ve had been published, showing a shorter transition of nine measures, also notated in 4/4 time, Weill revised the thirteen measures in Fh , this time in ink, turning five of these measures in 4/4 time into ten measures in cut time, omitting mm. 6–9 of the thirteen measures, and again turning the last four of these measures into eight, which yielded eighteen measures (i.e., mm. 408–425). In the process, Weill also revised the orchestration slightly, having Tpt 1 and a solo violin play the “misterioso motive,” whereas the earlier version had Tpt 1 play the melody alone; in the four omitted measures, Fl repeated the melodic segment, although this appears to have been replaced by muted trumpet in the original production (Im1-Fl is marked <i>tacet</i>).
		An unknown copyist later wrote out the longer version (used by the original production) as a piano reduction with instrumental cues. Carrying page numbers “82a” and “82b,” the leaf was designated to be inserted into Ve between pp. 82 and 83; mimeographed copies of the leaf can be found in Vm and VeK .
418–425	Reeds, Brass	Edition adds slurs spanning four groups of two measures (minus pickup for m. 426), prompted by slurring in pencil layer of Fh (see critical note above). Weill erased much of the pencil layer before he revised the page in ink, notating mm. 420–421 and 422–423 with iteration signs repeating mm. 418–419. Whereas he redrew the ties in Fl and Tpt 1, he only did so for the slurs in mm. 424–425 in Reed 1–2. The corresponding piano passage in Ve has slurs.
418	Perc	Edition cues Glock. Fh calls for “Bells.”
421	Orchestra	Edition takes <i>cresc. poco a poco</i> from Ve . When Weill revised Fh , he wrote <i>molto cresc.</i> , which is somewhat implausible, given that spoken dialogue still continues and the crescendo from <i>p</i> to <i>f</i> is designed to span four and a half measures.
425.2–433.1	Reeds, Vn I–II	Edition takes music in Reeds from Weill’s revision of Fh (whose first layer had rests). The first layer of Im1 (Reed 1–2) also had rests, but John Costa Coll added paste-ins containing the music, which was copied into first layer of Im2 (Reed 1–2).

When Weill added the music for Reed 1–2—essentially moving the melody from violins to clarinets—he notated it an octave lower but marked an 8va line for 425.2–427.2; however, the line was subsequently extended in pencil through m. 432 (so that clarinets kept playing in unison with Fl), which Coll adopted when he prepared the paste-ins for **Im1** (where he included 433.1). **Fm**, on the other hand, followed Weill’s initial form of revision. Edition follows revision as it appears in **Im1/2**.

For Vn I–II, 426/1–429/3, Edition adopts Weill’s revision in **Fh**, changing them to tremolo playing (*divisi*) of long notes and an ascending quarter-note line (in mm. 426–428). Originally, Vn I–II had doubled Fl at the

		unison. As in revision of Reeds, Coll added paste-ins in Im1 (all desks), and revision appears in first layer of Im2 . The first layer of Fm adopted revision but divided the different voices between Vn I and Vn II, thereby assigning the quarter-note line to four players but the long-note values to only two players, whereas Weill had specified that each desk should be divided (as followed in Im1/2).
426	ALL	Edition takes time signature C and tempo equation ($\text{♩} = \text{♩}$) from Weill's revision of Fh . Weill actually wrote 4/4 time—apparently an emphatic step to straighten out the confusion about meter and perhaps to forestall any quick change to cut time (by adding a simple slash); nonetheless, Edition notates as C , for the latter appears in m. 433 of Fh , and Weill did not use 4/4 elsewhere in <i>Lady in the Dark</i> . The first layer of Fh , but also Im1/2 and Fm , have tempo mark “Largo” and continue in cut time, as does Vh , where a page (in WLA, Fl. 247), marked “Insert 39 [<i>sic</i>]” and containing mm. 426–432, would appear to belong as an insert into Vm (which lacks these measures) after page 29. When Weill revised Fh after the publication of Ve , he changed tempo mark to “Maestoso” and added 4/4 time and equation ($\text{♩} = \text{♩}$), which would not have made sense in Ve .
426–432	ALL	Edition takes key signature from Ve . In Vh (see note above) and Fh , Weill used three flats, even though the passage—a compressed second half of the refrain of “This Is New”—is clearly in A \flat major.
427.1–2	Reed 1–2	Edition adds tenuto marks to match Fl. In the first layer of Fh , where Vn I–II had doubled Fl, Weill had tenuto marks for violins.
427.2	Vn I–II	Edition opts for D \flat 6, prompted by performance annotations adding \flat in Im1 (all desks) and Im2-VnI (second desk). Oddly, Im2-VnI (first desk) had performance annotation adding \natural (which was subsequently erased). Fh has a key signature of three flats and Weill did not inflect the D6.
430	Cb	Edition adds tremolo slashes. Fh and Im1/2 are unmarked, but deliberate non-tremolo playing seems unlikely in context. If the idea had been to emphasize bass line, Weill would have presumably added tenuto marks or some other form of articulation (e.g., slurs to match Tbn or HmdOrg).
431–432	HmdOrg r.h.	Edition adds slurs to match Fl, Reeds, and Tpt 1, but, unlike these parts, does not include 433.1 in second slur group.
432.8–9	Pno r.h.	Edition changes pitches A \flat 4–C \flat 5 to C \flat 5–E \flat 5 to match harmony and pattern in previous measures. The erroneous pitches in Fh appear to be a lapse of Weill's (he wrote them over scratched off pitches no longer visible but apparently B \flat 4–D \flat 5).
“This Woman at the Altar”		
433	ALL	Edition takes title (“This Woman at the Altar”) from N1–3, 5–7. Ve has no title or subdivision here.
433	ALL	Fh has tempo mark “Tempo I, ma un poco più agitato.”
433.1	Reed 3	Edition adds quarter note A \flat 4 for Ob to match Fl, Reed 1–2, and Tpt 1. Although not all instruments playing the melody in mm. 426–432 end with a sounding A \flat (compare HmdOrg and Vn I–II), it would be odd for Reed 3 to be the only part that rests. Fh has rest, but Weill may have overlooked it when he revised Reed parts (m. 433 marks the beginning of a new page). Indeed, somebody may have added the pitch erroneously in m. 441 (see critical note below).
436/1–437/2	Reeds	Edition adds tenuto marks to continue articulation from preceding measures. Fh , where m. 436 follows a page turn, has tenuto mark for pickup at 435.5.
437.5	Reed 1–2, Chorus	Edition removes redundant dynamic <i>f</i> .
439, 443, 445	Vn I–II	Im1 (all desks) have performance annotations removing slurs; Im2-VnI omit slurs in first layer (though second desk keeps slur in m. 439). Im1/2 for Fl and Reeds are unmarked.

441	Reeds	Fh , where m. 441 marks the beginning of a new page, has pencil annotations adding a squiggly ending bracket (presumably the end of an 8va instruction) in Reed 1–2 above dotted half note and also adding dotted half note A \flat 4 in Reed 3. Both changes appear to relate to m. 433 (which had marked the beginning of the previous recto page in Fh), where Reed 1–2 would have continued ottava playing from mm. 426–432 and Reed 3 lacked pitch. For m. 441, Im 1/2 (Reed 1–2) are unmarked; Fm does not adopt A \flat 4 in Reed 3.
445/4–449/4	Fl, Tpt 1, HmdOrg, RANDY	Edition modifies dynamics to reconcile discrepancies between Fh and Ve . At 445/4, Edition changes HmdOrg from <i>mf</i> to <i>mp</i> to match Randy; at 446.2, Edition changes Fl from <i>mf</i> to <i>mp</i> (prompted by performance annotation <i>p</i> in Im 1); and at 449/4, Edition changes Tpt 1 from <i>mf</i> to <i>mp</i> to match voice. Although conceivably one could raise Randy at 445/4 from <i>mp</i> to <i>mf</i> , this seems to be at odds with Vm , where Randy has <i>p</i> .
446–455, 456–466	ALL	In Fh , where mm. 446–455 follow a page turn, Weill notated a new key signature for A \flat major (presumably triggered by the reappearance of “This Is New”) without cautionary warning at the end of m. 445. He continued to do so for the next two facing pages (containing mm. 456–466), but here he subsequently scratched off the fourth flat, changing the key signature back to E \flat major, although he did not proceed to add flat-signs to those notes sounding D \flat . When Jack Kantor created Fm , he appears to have overlooked the change and copied everything in E \flat major, failing to alter those notes no longer inflected by virtue of the key signature. Edition keeps E \flat major throughout (as does Ve) and adds missing accidentals for sounding D \flat tacitly, unless there is doubt about the pitch.
447.5–449.1	Fl	Edition ends slur at 449.1 (thereby matching 451.5–453.1). In Fh , slur ends ambiguously between 448.7 and 448.8.
449/4	RANDY	Vm has <i>mf</i> (as opposed to <i>p</i> at 445/5).
451.4, 451.6, 451.8	Pno r.h.	Edition changes middle note D \flat 4 to C4 (at 451.4 and 451.6) and top notes C4–E \flat 4 to B \flat 3–C4 (at 451.8) to match upper strings.
452.3–4	GUESTS	Edition takes contracted spelling of text (“loy’l-ty”) from Tt 4 (also found in Tty 1/2), as it clarifies and explains Weill’s setting of the word with two notes. Ve spells and hyphenates “loy-alty”; Vm and Cm (R) have “loyalty” without indicating hyphenation (as does Tp 1). Compare different situation in <i>Glamour Dream</i> , m. 115.
452/4–453/1 453/3–456/4, 457/3–4	HmdOrg l.h. ALL	Edition adds slur to match 448/4–449/1. At some point during the original production these measures were cut, but the brief passage was eventually restored and revised (see below). Vm , Fh , and Im 1 have performance annotations marking the cut, but these were subsequently erased; Im 2 and Fm are unmarked.
453/3–456/4	ALL	Edition adopts a series of pencil revisions that Weill made in Fh , which are reflected as performance annotations in Im 1 and which appear in first layer of Im 2 and Fm . Originally, Reed 1, 3 and Vn I–II played melody in thirds, whereas Fl, Tpt 1–3, and HmdOrg rested. Weill revised Reed 1 and Vn I–II, and moved melody into Tpt and HmdOrg.
453/3	Vc I	Edition expands Weill’s revision of Vn I–II to include Vc I. Following the eighth note, Weill had replaced sixteenth-note triplet with an eighth rest in Vn I–II only.
453/4–457/3	CHARLEY	The original production omitted the rhythmically spoken text. Tt 3 has performance annotation crossing out the lines, which are omitted in Tt 4.
454–456	Fl, Reed 1, Vn	Edition takes slurs from Im 1, which appear in first layer of Im 2 (Reed 1, Vn I [both desks]). Fh , where Weill added two-note tremolos in the course of his pencil revisions, lacks slurs.
454.3–455.1	Reed 2–3, Vc I	Edition adds slurs to match Tpt and HmdOrg. Im 1–Vc has performance annotation adding slur and bowing marks (slurring the sixteenth-notes and off-setting eighth and quarter note).

457	Vn I-II, Vc I-II	Edition takes <i>p</i> in Vn from Im1/2 . Fh had <i>p</i> in first layer, but Weill changed it to <i>f</i> (which is not reflected in the parts). In Vc (at beat 3), Edition changes <i>f</i> (Fh , first layer) to <i>mf</i> in light of dynamic in HmdOrg. However, Weill's <i>f</i> for Vn and Vc would be entirely appropriate if Charley's murmuring in mm. 453–457 is omitted (the original production did so; see note above).
457.2–458.1 457.7–10	HmdOrg Fl, Reed 1–2, Tpt 1	Im2 has rests in first layer. Fh has <i>tacet</i> marking for Fl, Tpt 1. An additional annotation appears to move music of Tpt 1 into both Reed 1 and Reed 2, which is plausible, as figure would now sound an octave lower (compared to Fl, Tpt 1). Fm is unmarked.
460–464	ALL	The original production cut these measures, which are excised in Fh and Im1 and omitted in first layer of Im2 and Fm . However, performance annotations in Tt3 , Vm , and Im1/2 (Vn I-II, Vc) indicate that the Sepulchral Voice retained the sentence “The murmurings of conscience do increase, and conscience can no longer hold its peace,” speaking it over a tremolo (B♭3 in Vn I-II, B♭2 in Vc I-II), and then proceeded to sing mm. 465ff.
461–464	Reed 1	Edition adopts pencil revision that Weill made in Fh (reflected by performance annotations in Im1) before passage was cut. Originally, Reed 1 doubled voice at the upper octave, with slight variations for 463/3–4 (where part had rhythm $\text{♩} \text{♩} \text{♩}$) and for m. 464 (where part had $\text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩} \text{♩}$).
465–467 465/3–4, 466/3–4 467/3	Tpt 1 SEP VOICE GUESTS	Edition ignores <i>tacet</i> marking in Fh . Vm has performance annotation changing rhythm from $\text{♩} \text{♩} \text{♩}$ to $\text{♩} \text{♩} \text{♩}$. Vm , which notates Women and Men on separate staves here, has performance annotation in S and A changing rhythm from $\text{♩} \text{♩}$ to $\text{♩} \text{♩}$; T and B are unmarked, but presumably were meant to be altered as well.
467/4–469.9	Reed 3	Edition adopts Weill's revision in Fh and adds slurs to match HmdOrg r.h. Originally, Reed 3 had doubled Reed 1 at the lower octave for 467/4–468/1 and then rested. Weill excised 467/4, entered 468.1–4 and then instructed “col Vn I” (at 468/2) and “col Vc I” (at 469/1), providing terminating pitch D#3 (which Edition places in parentheses as it exceeds the instrument's lower range). Im1/2 do not survive; the first layer of Fm terminates run at 469.5 with eighth note G#3.
468–469	Fl, Reed 1	Edition takes grace-note notation from Fm and Im2-Reed1 . Fh merely notates thirty-second notes, which prompted performance annotations in Im1 (Fl, Reed 1), changing quarter notes to dotted eighth notes.
470–490	Perc	Edition takes Ttom cue from performance annotation “Tom-tom throughout” in Im1 (and bolero rhythm resumes; compare m. 9 passim). Fh has no cue but notates music in third space, usually reserved for SnDr or Ttom.
470–477	Fl, Vn I-II	Edition includes dotted eighth note on second beat and eighth note on third beat of each measure within the slur groups, thereby regularizing inconsistent slurring in Fh , which occasionally slurs only the septuplets. Im1 (Vn I-II) has performance annotations extending slurs that do not include the eighth notes, and added bowing indications (upbow for 470.2–9; downbow for 470.10–17) confirm the pattern. Im1-Fl had performance annotation marking measures <i>tacet</i> .
470	GUESTS	Vm has performance annotation adding Baritone part (repeated notes of sounding C4).
470.1	Brass	Edition takes <i>fp</i> from performance annotation in Im1 (Tpt 3, Tbn). Im1-Tbn also marks “softly” (which was copied into first layer of Im2-Tbn). In Fh , Abravanel marked <i>sfz</i> . Fm is unmarked, but an unknown hand changed <i>mf</i> at 469/4 to <i>p</i> .
470.1	Vc II, Cb	Fh has unclear performance annotation either changing 470.1 to whole note or marking 470.1 <i>tacet</i> . This is not reflected in Im1/2 or Fm , but parts have annotations changing <i>mf</i> to <i>p</i> and <i>pp</i> respectively (the latter copied into first layer of Im2-Cb).
470/2, 471/2	Fl, Reeds, Vn	Edition adopts performance annotation in Fh removing crescendo hairpin (which Reeds have only for 470/2).

470.3–5, 6–7	Vc I	Edition adds slurs to match m. 472. Im1 has performance annotation slurring 470.3–4, downbow for 470.5, slurring again 470.6–7, and also changing m. 472 to follow the same pattern.
470/4	Tpt 1, Tbn, Pno, Vc I–II, Cb	Edition adds missing \flat for sounding $D\flat$ to match harmony in Ve . The $D\flat$ is confirmed by performance annotation in Im1-Tbn (copied into first layer of Im2-Tbn) but not found in Im1 (Vc, Cb) and Im2-Cb . Fh and Fm lack flat signs, apparently an error caused by continued uncertainty about key signature (see note for mm. 446ff. above).
470.7	Tpt 2	Edition opts for $E\flat_4$ (sounding $D\flat_4$) to match harmony. Fh is unclear (see note for 470/4 above), Im3 has E_4 .
471/1–2	Tpt 1–3, Vc I	Edition adopts performance annotation in Fh (Tpt 1–3) and Im1 (Tpt 3, Vc I), adding ties for two quarter notes, which the Edition renders as half note. Fm is unmarked.
471/4	Tbn	Edition upholds discrepancy between Tbn (sustaining $A\flat$) and Pno l.h., Vc II, Cb (which change to F here); Fh/Fm and Im1/2 are unmarked.
473/4–477/3	Brass	Edition adopts Weill's pencil revision of Fh , which copyist John Costa Coll added on a paste-in in Im1 (copied into first layer of Im2 and Fm). Originally, Tpt rested and Tbn played melody that would have led at 477.1 to $C\flat_5$ —a pitch too high for the average pit player in the 1940s; compare similar (but lesser) problem in <i>Entr'acte</i> , 36/2–42.
474.2–3	Tpt 2–3	Edition adds slur to match legato playing in Reeds and Tpt 1.
476.3–477.1	Reed 1–2	Edition adds slur to match legato playing in Tpt 2, Tbn (cf. m. 474).
478–486	Orchestra	Edition adopts Abravanel's revision of dynamics in Fh , reflected by performance annotations in Fm and Im1 (copied into first layer of Im2). In mm. 478 and 480, Abravanel added <i>fp</i> ; in m. 482 (including pickup) he changed <i>f</i> to <i>p</i> ; at 483/4 he changed <i>molto cresc.</i> to <i>cresc. poco a poco</i> , and at 486/1 he removed <i>ff</i> . Edition takes <i>f</i> at 479/4 from performance annotation in Im1 (Fl, Vn II) and Im2-VnI (first desk).
481.6	Tpt 2	Edition takes E_4 from Fm to match Reed 1 and Vc II; Fh has $E\sharp_4$.
483/4–491	CHILDREN	Tt4 and performance annotation in VeK assign the Children's lines to Charley. Both sources omit Charley's reciting of "It's Never Too Late to Mendelsohn" and involvement of children in the dream's finale. Earlier text sources merely call for "a wild cacophonous musical nightmare."
488–490	Brass	Im1 (Tpt 3, Tbn) have performance annotations tying mm. 489 and 490, but removing tie to m. 491, which appear in first layer of Im2-Tbn . In Fh , Abravanel changed <i>fff</i> to <i>p</i> at m. 488, but this is not reflected in the parts.
488–490	Vn I–II	Edition takes music from Im1/2 . In Fh , Weill originally had dotted half notes G_6 (Vn I) and $E\flat_6$ (Vn II) followed by the septuplets, but then wrote "col cello" in Vn I. Copyist John Costa Coll added the revised measures in Im1-VnI (first desk), where he dropped an octave to G_5 after the first note in each measure and kept the septuplet for beat 4; performance annotations emended second desk, and revision appears in first layer of Im2 (both desks). Im1-VnII is problematic in that the original revision is obscured by a paste-in of later date. Edition opts to adopt pattern in Vn I (i.e., a drop in octave after the first note in each measure). Fm adopted Weill's instruction more literally, eliminating the septuplets and having Vn I–II play G_6 and $E\flat_6$, respectively, in exact rhythm of Vc.
490	ALL	Following m. 490, Fh had an extra measure containing whole note (with accent in Fl and Reeds) that was tied to m. 491; HmdOrg had two identical half-note tremolos: $C_4-E\flat_4-G_4-G_3$ (r.h.) and $A\flat_2-A\flat_3$ (l.h.). Performance annotations in Fh , Im1 , and Vm excise the measure, which Im2 and Fm omit in first layer.
491.1	Perc	Edition takes instruction ("short") from performance annotation in Im1 .
"End of Dream"		
492–501	ALL	(See notes for <i>Glamour Dream</i> , mm. 781–790.)

End of Act I

Weill sketched the five-measure ending in pencil on a leaf of Chappell Prof. and provided the tempo mark “Maestoso.” **Fh**, likewise, is notated in pencil, but here the tempo is changed to “Largo” (adopted in **Im1/2** and **Fm**). In addition to the title, Weill further specified the number’s function: “Curtain Music.”

1–5	Perc	Edition takes instrument names (SnDr, BsDr) from Fm . In Fh , Weill did not make it clear which instruments are to play. Notated in the third space, it appears that SnDr plays in mm. 1–5 (with rolls for mm. 1–3 and again for m. 4); notated in the second space, it would seem that Cym is to play the quarter notes at 4.1 and 5.1. The first layer of Im1 omits the roll sign in m. 4 (possibly Weill added it later in Fh), and a performance annotation of uncertain date cues Cym for mm. 1–5, while a subsequent annotation cues Gng for 4.1 and 5.1.
2.4	Tbn	Fh and Im1 clearly notate G3 (not F3, as might be suggested by parts carrying the melody).

Entr'acte

During *Lady in the Dark*'s tryout and first five months on Broadway, none of the weekly playbills listed an Entr'acte. This is not particularly remarkable, given that overtures, entr'actes, exit music, and other utilities often went unlisted. However, on 15 September 1941, two weeks after *Lady in the Dark* had resumed its Broadway run following an eleven-week summer recess, playbills began to list an “Overture” before Act II and would continue to do so until the original production closed in Los Angeles on 10 July 1943. Although there is no question about the number's function as a second-act curtain raiser—Weill routinely called such pieces “Ouvverture” (e.g., in *One Touch of Venus*, *The Firebrand of Florence*, and *Love Life*)—it is not clear when Weill composed the various versions; hence the sudden listing in a playbill may offer a clue.

Im1 contains no fewer than three different versions, all titled “Overture,” the first two of which represent makeshift entr'actes consisting of material found elsewhere in the score. Both sets of parts for these are in the hand of John Costa Coll, who accompanied the production team to Boston for the tryout. Weill had needed only three pages to outline these two entr'actes in **Fh**, where he merely indicated which sections were to be copied and provided some transitional measures, scored in pencil, that would introduce, bridge, or close the various sections (see Plates 13–15 in Main Volume):

- What appears to have been the earliest version spanned 159 measures, beginning with mm. 9–22 of the *Glamour Dream*, followed by two transitional measures, a refrain of “This Is New” in D \flat major (i.e., *Wedding Dream*, mm. 237–266), another four transitional measures, and then the extended “Rhumba Finale” (i.e., Appendix A6). After the excerpt from “This Is New,” the majority of **Im1** books have performance annotations instructing players to go to “Bats About You,” so some music from that song (possibly one refrain in G major followed by one in A \flat major) appears to have replaced the rhumba version of “Girl of the Moment” as a chaser; see critical notes for Appendix C1.
- The next version totaled just 116 measures, beginning with eight newly scored measures of “My Ship,” two transitional measures, the refrain of “This Is New” in D \flat major as above (i.e., *Wedding Dream*, mm. 237–266), the “glamour theme” (i.e., *Glamour Dream*, mm. 426–433 but transposed down a half step), the foxtrot version of “Girl of the Moment” (i.e., *Glamour Dream*, mm. 472–534 but transposed up a minor third), and a newly scored four-measure coda utilizing material from “My Ship.” This version appears to have been performed for some time, as the parts show signs of considerable wear, and the first desk of Vn I contains annotations marking the beginning and end time (10:27 and 10:31 respectively). (Note: On p. 79 of **Fh**, a blank page facing mm. 426–433 of *Glamour Dream*, Weill penciled in the revised m. 433 [in A major] and modified the third beat [= pickup to m. 472] to improve the transition into the transposed “Girl of the Moment.”)

- For the third version, which the Edition presents, Weill conceived the *Entr'acte* anew, possibly inspired by the show's critical and popular success. In a continuity draft (**Dh**) for this new version, he combined five melodies ("This Is New," "One Life to Live," "The Saga of Jenny," "My Ship," and "Girl of the Moment") and provided instrumental cues for the orchestration. The fact that **Dh** also includes a list of the exact forces for *Lady in the Dark* is already a hint that Weill had to remind himself of the instrumentation, which appears to have been necessary by the summer of 1941 but not during the period spanning rehearsals and tryout (although conceivably Weill could have jotted this information down for an arranger but then decided to orchestrate it himself). In any event, Weill confirms the date of composition in a letter of 14 August 1941 to Madeleine Milhaud (see Introduction). **Fh**, which Weill again titled "Ouverture" but subsequently specified "(before 2nd Act)," runs for 176 measures, which took up 35 pages. The extant parts of **Im1** for this third and final version were all copied by Jack Kantor, who marked each part with his union stamp showing the membership registration date 1941. When this version of the *Entr'acte* took its place in the original production, it shed mm. 48–84 (the section featuring "One Life to Live"), which are excised in **Im1** and omitted in the first layer of **Im2**, thus bringing the measure count down to 139.

The bound volume of **Fh** does not include the third version of the *Entr'acte*, presumably because it was composed long after the rest of the score had been completed. However, the bottom pagination of unknown date in **Fh** accounted for it, and the three superseded pages outlining the two earlier versions, which, oddly, were included in the bound volume (Weill would eventually cross out each of these three pages in ink), where they are correctly placed between *Wedding* and *Circus Dreams*. This would seem to suggest that **Fh** had been bound but not continuously paginated by the time Weill composed the third *Entr'acte*. When Jack Kantor created **Fm**, he paginated the *Entr'acte* separately, but in the bound version of **Fm** it is situated between *Wedding* and *Circus Dreams* (as the surviving photocopy indicates). Kantor ignored the cut made in the original production, but subsequent hands cut mm. 48–84 again. **Fh(R)** places the *Entr'acte* between *Wedding* and *Circus Dreams*.

3.9	Vc I–II, Cb	Edition changes accents to accent-staccatos to match Vn I–II and 7.9.
6.1–4	Vn I–II	Edition changes tenuto marks to accents to match Fl, Reeds, and Tpts.
7/3	Tpt	Edition adds accents to match Reeds at 3/3.
9.1–2	Tpt	Edition adds music to match Reeds in m. 5. In Fh , Weill marked ties starting in m. 8, but m. 9, which marks the beginning of a facing page, has rests. Fm and Im3 have performance annotations adding dotted half note in each part at 9.1.
11.3	Tbn	Edition changes D ⁴ to C ⁴ to match HmdOrg, Vc I.
12/4	Vn I–II	Im1/2 have inconsistent performance annotations changing <i>p</i> to <i>f</i> (apparently additional emphasis of the melodic part that Weill already marked <i>espr.</i>).
12/4	Vc I–II, Cb	Im2-Vc , Im1-Cb , and Fm have performance annotation excising this pickup.
13–14	Perc	Edition cues Cym and SnDr in m. 13 (compare <i>Wedding Dream</i> , m. 173) and BsDr at 14.5. Im1 and Fm (both of which were copied by Jack Kantor) fail to detect that three percussion instruments are notated in Fh in mm. 13–14 (and, by extension, through m. 42). Moreover, neither Im1 nor Fm indicates a switch of instruments in m. 13, so MilDr and BsDr would still be operational from cue in m. 1.
13.5–6	Reed 1	Edition enharmonically respells G ^{#4} as A ^{b4} to match Keyboards.
13.6, 13.8	Vc II	Edition enharmonically respells F ^{#3} as G ^{b3} to match Vc I.
14.2–6, 18.2–6	Vn I–II	Edition takes slurs from consistent performance annotations in Im1/2 . Fh slurs ambiguously the two eighth-note pairs and perhaps the following quarter note (14.4) or whole note (19.1), but compare m. 30, where Fh slurs 2–6 (though not in m. 34).
15.5–6	Reed 1	Edition enharmonically respells G ^{#4} as A ^{b4} to match Vc I.
15.5–6	Keyboards	Edition enharmonically respells F ^{#4} as G ^{b4} to match Vc I.

15.6, 15.8 20 25.1–28.1	Vc II Perc Tpt 1	Edition enharmonically respells F#3 as Gb3 to match Vc I. Im1 notates quarter notes alternating between BsDr and SnDr. Edition merges two slurs (25.1–26.3 and 27.1–28.1) into a single slur to match phrasing in <i>Wedding Dream</i> (compare Reed 1 for 153.2–156.1; Fl for 185.1–188.1; and Reed 1–2 for 217.1–220.1).
29.5–6 30/1–36/2	Keyboards Keyboards	Edition enharmonically respells F#4 as Gb4 to match 13.5–6. Edition adds staccato marks to match m. 29. In Fh , where m. 30 marks the beginning of a new page, the keyboard instruments continue with the same musical figure.
34.2–36.1	Reed 1–2	Edition changes slur from 34.2–6 in Reed 1 and adds missing slur in Reed 2 to match <i>Wedding Dream</i> Reed 2 from 226.2–228.1, and Reed 1 and Tpt 1 from 258.2–259.1.
34.2–6	Vn I–II	Edition takes slur from Im1/2 (first layer). Fh has no slur, but compare m. 30 (also mm. 14, 18).
35.2–36.3	Tbn	Fh and Im1 have performance annotation marking music <i>tacet</i> . Fm is unmarked (see note below).
36/2–42	Tpt 1–2, Tbn	Edition presents Weill's pencil revision of the passage in Fh as an alternative, wherein the solo is essentially passed from Tbn to Tpt 1. Im1-Tbn has performance annotations adding the revised part without excising the original one. Im1-Tpt1-2 does not survive; the first layer of Im3-Tpt1-2 shows only the original version and no further markings. Somewhat oddly, Im1-Fl has performance annotation adding the original Tbn part an octave higher. Dale Kugel erased the performance annotations in Im1 (Fl, Tbn) around 1965. Fm adopts the first layer of Fh and shows no revisions, although a performance annotation of unknown date adds "Tenor Sax" in pencil above Tbn part. Weill had intended the melody for Tbn early on, as he cued it already in Dh . Conceivably, Weill added the revision in Fh as an <i>ossia</i> passage for Tbn players who could not handle the solo. (During the road tour of <i>Knickerbocker Holiday</i> , Abravanel had repeatedly complained about poorly skilled house musicians, once quoting a trombone player who had stated "I can't play that high"; Abravanel, letter to Weill, n.d. [12 April 1939]; WLA, Box 48, Fld. 18). Although Weill called for higher notes in the Tbn part of the "Entr'acte" (e.g., Bb4 in m. 84), these notes could be omitted (if need be) as they are doubled by other parts.
42.7–45/3	Vn I–II	Im1/2 have performance annotations changing <i>mf</i> to <i>f</i> , detaching 42.7 with a down-bow sign and then slurring notes according to each beat (including 43/4, 44/4) through 45/2; 45/3 has bow change after eighth note.
45.4 45.10, 45.12	Tpt 3 Pno	Edition enharmonically respells Ab4 as G#4 to match Reeds. Edition enharmonically respells D#5 as Eb5 at 45.10 (to match Fl, HmdOrg, Vc I) and Db5 as C#5 at 45.12 (to match HmdOrg, Vc II).
46.1, 46.9 46/4	Tpt 3 BsDr	Edition changes accent to staccato mark to match Reeds. Edition takes quarter note from Im1 to match 47/4 (and compare mm. 1, 2 and 6). Fh is blank except for MilDr.
48	Perc	Edition cues SnDr to match <i>Glamour Dream</i> , m. 355. Fh and Im1 would seem to suggest that MilDr is still operational (albeit with wire brush instruction).
48–84	ALL	The original production omitted this section. Im1 has performance annotations marking the cut; Im2 omits measures in first layer. Fh is unmarked; Fm copied the section but subsequent hands marked the cut (pages were either removed or taped together). For a discussion of <i>Lady in the Dark's</i> problematic running time and attendant cuts, see Introduction in Main Volume.
51/2 54.2, 54.5	Vn I–II HmdOrg r.h.	Edition adds <i>mf</i> to match Fl and Brass at 49.3. Edition adds missing ♯ to E4 at 54.2 and missing ♭ to Eb4 at 54.5 to match harmony (and compare <i>Glamour Dream</i> , m. 361).

54.4	Pno r.h.	Edition adds missing \flat to $E\flat_4$ to match harmony (and compare <i>Glamour Dream</i> , m. 361).
58/1	Cym	Edition takes Cym from Im1 and to match 48/1, 50/1, and 56/1. Fh has BsDr.
60/1, 61/1, 62/1	Perc	Edition takes BsDr from Im1 and to match 52/1, 53/1, and 54/1. Fh has Cym.
62–66	Perc	Edition adds music, as Weill apparently forgot to notate part (in Fh , where mm. 62–66 fill one page, Perc is missing; Im1 has five-measure rest). Because Perc dropping out here is implausible, Edition adds music in m. 62 to match m. 54, in m. 63 to match <i>Glamour Dream</i> m. 370, and in mm. 64–66 to match mm. 67–69.
65–66	Fl	Edition adopts performance annotation “8va” in Im1 and notates music up an octave to match relation of Fl and Vn in mm. 67–71.
66.1–67.1	Vc I–II	Edition provides endpoint of slur. In Fh , the slur begins on 66.1 at end of one page but does not continue onto the next.
68–69	Vc I–II	Edition adds slur to match legato playing in mm. 64–65 and 66–67.1. The parts offer no help (Im1 does not survive; Im2 omits mm. 48–84 in first layer).
68.3, 68.6	Reeds	Edition changes accents to tenuto marks to match mm. 64 and 66.
69	Tpt	Edition moves staccato mark from 69.5 to 69.3 to match m. 65 (and compare Royal’s articulation in <i>Glamour Dream</i> , mm. 407, 411).
69.8	Fl	Edition enharmonically respells B5 as $C\flat_6$ to match Vn I–II.
71/4–74	Vn I–II	Im1-VnI (first desk) has performance annotation at 71/4 changing <i>mf</i> to <i>ff</i> . Furthermore, Im1-VnI (both desks) have performance annotation adding accents in m. 72; Im1-VnII does so for 71/4–74.
74.1	Reed 3	The $B\flat_4$ (sounding $A\sharp_3$) seems odd in context, but Fh is clear. In Dh , Weill had sketched the equivalent of m. 73 but no continuation into m. 74.
75.2–76.1	Reed 1	Edition removes secondary slurs spanning 75.2–4, 75.5–6 and 75.7–9 to match Reed 2–3. Im1 slurs only 75.2–76.1.
79.2	Vn I–II	Edition adds “nat.” to cancel <i>sul ponticello</i> at 71.6.
83.1	Pno	Edition enharmonically respells $E\flat_3$ as $D\sharp_3$ to match Tbn, Cb.
83.2	Reed 1	Edition takes missing \sharp for $B\sharp_5$ from first layer of Im1 .
85/1	Cb	Edition takes <i>pizz.</i> from performance annotation in Im1 . Fh has “(slap)” only.
86–93	Pno r.h.	Im1 has performance annotation “Oct,” suggesting that pianist played the passage in octaves to make it more audible. Fh/Fm are unmarked.
92.1	Tpt 2	Edition changes staccato mark to an accent-staccato to match Tpt 1, 3 (Fh notates Tpt 1–2 split-stem here).
94	Tbn	Edition takes muting instruction “cup” from performance annotation in Im1 (to match Tpt beginning in m. 89) and adds dynamic <i>mf</i> to match Tpt 1 at 94.5 (thereby striking a balance between performance annotation <i>pp</i> in Im1 and the fact that Tbn doubles Vc I, which is <i>f</i>).
97/1	Tpt 1, Vn I	Edition extends duration from \downarrow to $\downarrow\downarrow$ to match endpoint of notes in Reed 2–3, Tpt 2, Tbn, Vn II, and Vc I. Fh and Im1/2-VnI (both desks) have \downarrow ; Im3-Tpt1-2 has $\downarrow\downarrow$.
97.2	Vn II	Edition takes \sharp for $E\sharp_4$ from performance annotation in Fh (copied into first layer of Im1). Fh has $E\flat_4$ (by virtue of key signature) in first layer.
99	Brass	Edition opts for unmuted playing (for instruments entering successively until m. 101), prompted by performance annotation “open” in Im1-Tbn , Im3-Tpt1-2 , and Im3-Tpt3 .
102.2	Reed 2	Edition enharmonically respells $E\flat_5$ as $D\sharp_5$ to match Tpt 2.
102.2	Tbn	Edition enharmonically respells $E\flat_4$ as $D\sharp_4$ to match Pno l.h.
104–108	Perc	Edition takes Cym at 104/4, 106/4, and 108/4 from performance annotation in Im1 .
105/1	Reed 1–2	Im1 have performance annotations changing <i>mf</i> to <i>pp</i> . Im2 has <i>p</i> in first layer. Fh and Im1-VnII (Vn II doubles the melody) have <i>mf</i> .

106.4	Vc I–II	Edition takes \flat for $A\flat_3$ from first layers of Fm and Im2 . Fh lacks accidental, but compare $B\flat_3$ (sounding $A\flat_3$) in Reed 3. Dh has $A\flat$.
108.5	Reed 3	Edition adds missing \sharp for $C\sharp_4$ (sounding $B\sharp_3$) to match Vc.
109	Fl, Vn I	Edition adds <i>mf</i> to match prevailing dynamic level.
113.1	Pno r.h.	Edition adds A_3 to match octave doubling in 113.5, 114.1, and 114.5. Fh and Im1 have only A_4 .
114/3–4	Tpt 1	Edition adds eighth note E_4 (sounding D_4) and rests to match prevailing pattern. Fh leaves 114/3–4 blank, which Fm rendered as half rest. Dh , on the other hand, suggests that sounding D_4 should be played.
115/1	Reed 2	Edition takes $F\sharp_4$ from Im1/2 and Fm . Fh is blank.
119.3	Tpt 1, Vc I–II	Edition adds missing accidentals (\natural for $F\sharp_4$ in Tpt 1, \flat for $E\flat_3$ in Vc) to match other occurrences of this motive.
119.3–121.2	Tpt 1	Edition ends slur at 121.2 to match Vc (and compare Reed 2, Tbn at 129.2). Fh slurs 119.3–121.3.
120/1	ALL	Edition adds tempo mark (“Andante espressivo”) to match “My Ship” at 15/4. Fh and Im have no tempo indication, Im1-VnI (first desk) has performance annotation “Slow.”
120/1	Vn I–II	Im1 and Im2-VnI (second desk) have performance annotations changing <i>p</i> to <i>f</i> ; Im2-VnI (first desk) has <i>f</i> in the first layer (but all parts keep <i>dolce espr.</i>).
123–125	Vn I–II	Im1 has performance annotation (copied into first layer of Im2) changing slurring to 123.1–4, 123.5–6, 124.1–4, 124.5–7, 125.1–4 and 125.5–6.
123.2–127.1	Tpt 1	Edition changes slur spanning 123.2–127.1 to two slurs from 123.2–125.3 and 125.4–127.1 to match Reed 2 in mm. 131–134. This reading matches slurs in “My Ship” in Reed 1 from 19.2–21.3 and Tpt 1 from 27.2–29.3.
123.1–125.3	Tpt 2	Edition changes slur to match Tpt 3. This reading matches slurs in “My Ship” in Reed 2–3 from 19.2–6 and Vn II from 19.1–6. Im3-Tpt1-2 slurs 123.2–5 and 123.6–125.3. In Fh , a slur begins at 123.1, but in m. 124 (which begins a new page) a new slur starts spanning 124.1–125.3.
123.2–125.3	Vc I–II	Edition adds slur to match Tpt 1. In Fh , the slur begins at 123.2 but does not continue into m. 124 (which begins a new page).
126.2	Reed 1	Edition adds <i>p</i> to match Vn I–II at 120.1.
126–135	Reed 1	Im1/2 have performance annotations writing out mm. 126–127 transposed for Cl (instead of ASax), suggesting that the player stayed on Cl for those measures. In addition, Im2 continues performance annotation by writing out mm. 128–135 of Reed 2 (BsCl) transposed for Cl, which enabled the player to double or replace Reed 2.
127/1	ALL	Edition takes <i>dim.</i> from performance annotations in Fh and Im1 (Pno, Vn I–II) copied into first layer of Im2-VnI (first desk).
128/1	Reed 2, Tbn	Im1-Tbn had performance annotation “Solo,” indicating that Tbn played this passage (marked <i>ad lib.</i> in Fh) and replaced BsCl. Im1-Reed2 and Im2-Reed2 have performance annotation “Tacet” (see note for mm. 126–135, Reed 1).
128/1	Keyboards	Edition takes “like pizz.” from 13/1. Fh has “pizz.”
128/1	Vn I	Im2 (first desk) has performance annotation “8va” (subsequently erased), probably placed here instead of 135/4 by mistake.
130, 131	Vn II	Edition takes slurs from performance annotations in Im1 . Fh has no slurs.
131.2–133.3	Tbn	Edition takes endpoint of slur from Im1 (to match Reed 2). In Fh , slur ends at 133.2.
135/3–4	Perc	Edition takes SnDr followed by quarter rest from “My Ship,” 31/3–4. Fh notates mm. 130–135 with iteration signs repeating mm. 128–129, but the ending of the phrase calls for a change here.
135/4–136/3	Fl, Pno	Edition slurs notes to match 139/4–140/3. Fh is ambiguous, as m. 136 follows as page turn. Im1 have two slurs spanning 135/4 and 136/1–3.
135/4–143/4	Vn I–II	Im1-VnI (first desk) and Im1-VnII have performance annotations “8va div.” Im2-VnI (first desk) has performance annotation “8va,” also adding <i>espr.</i> and <i>f</i> .

135.7–8	Vn II	Edition removes slur. Weill apparently intended slur to match Vn I and Vc I, but the slur results in a tie because of the repeated note. Im1 has no slur.
136.2–137.1	Reed 1	Edition takes endpoint of slur from Im1/2 . In Fh , slur ends at 136.8.
136.4–137.6	Pno r.h.	Edition divides single slur from 136.4–137.5 into two slurs from 136.4–137.2 and 137.3–6 to match Fl.
137.2–138.4	Vc II, Cb	Edition takes endpoint of slur in Vc II from Im2-VcII and adds a slur in Cb from Im1-Cb and Im3-Cb . In Fh , Cb has no slur, and the slur in Vc II ends at 139.1.
141.4–142.4	Pno r.h.	Edition merges two slurs from 141.4–5 and 142.1–4 into single slur to match Fl.
142.1–2	Vn II	Edition takes slur from Im1 . Fh ambiguously slurs 142.1–143.1 and 143.1–2.
143.3–145.2	Tbn	Edition changes endpoint of slur from 145.3 to 145.2 to match Fl, and Reed 2 slur from 127.3–129.2.
146.1–147.4	HmdOrg r.h.	Edition changes start of slur from 147.1 to 146.1 to match slur from 122.1–123.4.
146.1–147.1	HmdOrg l.h.	Edition changes slurring to match 122.1–123.1. Fh has no slur in m. 146 and slurs 147.1–2.
146.4–147.1	Reed 3	Edition changes slur to match Fl and Reed 1. In Fh , an ambiguous slur begins on 146.4 at end of one page, and a new slur starts at the beginning of the next page from 147.1–2. Im3-Reed3 repeats the ambiguous slurring of Fh .
146.4–147.1	Tbn	Edition provides endpoint of slur to match Fl and Reed 1. In Fh , an ambiguous slur begins on 146.4 at end of one page but does not continue on the next.
147.1–7	Reed 2	Edition changes slur to match Tpt 2–3 at 123.1–6. In Fh , an ambiguous slur begins on 146.4 at end of one page, and a new slur starts at the beginning of the next page from 147.1–7. Im1/2 slur 146.4–147.7.
147.2–149.2	Reed 3	Edition changes slur to match Tpt 3. Fh slurs 147.1–2, 148.1–3, and 149.1–2.
147.3	Tpt	Edition adds <i>mf</i> to match Fl, Reed 1–2, and Tbn at 143/4 and Reed 3 at 144/1.
150.1–3	Tpt 2	Edition changes endpoint of slur to match Tbn and HmdOrg. In Fh , the slur ends ambiguously between 150.2–3.
151.7	Tbn	Edition enharmonically respells F ^b 4 as E4 to match Pno and Vn I–II.
152	Reed 1	Edition adds <i>mf</i> to match prevailing dynamic level.
153.1	Reed 1	Edition removes staccato mark to match Tpt 3 and HmdOrg (compare also Reed 3, Tbn at 152.1; and Reed 2, Tpt 1, Vn I–II at 154.1).
154.1	Pno r.h.	Edition removes accent to match Reed 2, Tpt 1, and Vn I–II. Im1 has no articulation.
156	Cb	Edition takes music from Im1/2 . In Fh , the measure is blank (presumably Weill forgot to place an iteration sign); Fm has iteration sign.
157–171	Fl, Vn I–II, Vc I–II	Edition changes articulation to match 155–156. Fh , Im1-Fl , and all Im1-Vn have continuous staccato marks. Fh has a page turn between 156 and 157, and the instruments continue with the same musical figure.
167.3–168.1	Tpt 3	Edition provides endpoint of slur. In Fh , slur begins on 167.3 at end of one page, but does not continue on next page.
167.7	Pno r.h., HmdOrg r.h.	Edition changes accented dyad C5-E5 to B4-D#5 to match sounding B4 in Reed 2, Tpt 2 and sounding D#5 in Reed 1, Tpt 1 (compare m. 168).
168.1	Pno l.h., HmdOrg l.h.	Edition enharmonically respells E ^b 3 as D#3 to match D#5 at 168.4 in r.h.
168/4	Pno l.h., HmdOrg l.h.	Edition adds G3 to match octaves in mm. 155–167 and 169–172.
169.1	Reed 1	Edition takes C#6 from performance annotations in Fh , Im1 (copied into first layer of Im2) to match Tpt 1. Fh has C#6 in first layer.
170.2	Reed 3	Edition enharmonically respells E ^b 5 as D#5 to match Tpt 2.
170.4	Tpt 3	Edition enharmonically respells D ^b 5 as C#5 to match Reed 1.

172	Perc	Edition takes music from Im1 . In Fh , the measure is blank.
172–176	ALL	Edition adopts Weill's recomposed ending, where he omitted two measures following m. 171 (that had simply repeated that measure), retained m. 172, and added mm. 173–176. (In the earlier ending, the final measure, following m. 172, was a quarter-note C-major chord with an added sixth.) As Im1 had been created before Weill's revision (it shows the original ending in the first layer), later hands in ink added the recomposed ending (copied into first layers of Im2/3) and crossed out or covered the older ending with paste-ins. Somewhat oddly, Fm has earlier ending in first layer, but subsequent hands changed it to accommodate revised ending.
172.8	Pno r.h., HmdOrg r.h.	Edition changes G#4 to Bb4 to match Fl, Vn, and Vc. Fh has iteration sign repeating m. 171.
173–176	Reed 2, Tbn, HmdOrg	Performance annotations of uncertain date marked Im2-Reed2 "if on Cl. Octave lower," Im1-Tbn "8va," and Im2-HmdOrg "8va lower Full Organ With Pedal." The markings in Im2 (Reed 2, HmdOrg) were subsequently erased.
175	Fl	Edition takes E6 from performance annotation in Im1 . Fh has Eb6.
175–176	Tbn	Edition changes G4 to C4 to match Vc II and Cb (Weill may have failed to change to bass clef).
176/1	Perc	Edition takes BsDr and RmbDr parts from performance annotation in Im1 . In Fh , only the Cym is notated on the downbeat.

Circus Dream

The surviving pages of **Vh**, which show the opening (i.e., "The Greatest Show on Earth") and much of "The Best Years of His Life" sequence, follow precisely the text found in **Tty1**. As work on the Circus Dream progressed, these sections were heavily revised, forcing Weill to write the vocal score anew.

Judging from source evidence, "Dance of the Tumblers" appears to have been a relatively late addition. **Tty2** and the first layer of **Tt3** have no indication of a dance, but a performance annotation in the latter adds "Dance," which is reflected in **Tt4** as "Circus Ballet" (**Tp1**, by contrast, ignores the dance altogether). The fact that the Boston program does not list the dance does not prove that it was not performed, but it does seem to confirm a later date of creation; all subsequent programs list it as "Dance of the Tumblers"—a title which also appears in **Ve**. Weill most likely composed the dance (mm. 116–280) shortly before and during dance rehearsals, when **Fh** of the Circus Dream had already been completed and **Im1** extracted. He inserted a folding of six bifolia (i.e., twenty-four pages, the last three of which are blank) between pp. 14 and 15 (top pagination) in **Fh**, and copyists created parts to be inserted into **Im1** and **Vm**, where the section was tentatively labeled "Circus Dance." Weill added the dynamics for mm. 116–198 and m. 203 in pencil, apparently during a second (or later) pass, but they do appear in the first layer of **Im1**. Unlike the remaining dream sequence—and unlike the Glamour and Wedding Dreams—no part for Tpt 3 survives (because the book containing Tpt 1–2 is generally missing from **Im1/2**, no trumpet parts for "Dance of the Tumblers" survive). This oddity may be due to the fact that "Dance of the Tumblers" was recorded by MGM and released in 1956. The recording probably used the parts and perhaps also **Fh**; this would explain why only "Dance of the Tumblers" shows markings that were added in **Fh** after it had been photostatted (no later than 1948) to create **Fh(R)**. The Edition ignores these markings.

In the original production, most of the sequence encompassing "The Best Years of His Life" underwent transposition. With the exception of ten measures, the section spanning mm. 389–520 was never performed in the key Weill had chosen for **Fh**, even though it appears in the first layer of **Im1**. Beginning with m. 389, the music was transposed up a whole step (from F to G major), presumably because the vocal part was too low for Danny Kaye (as the Ringmaster). Measures 429–438 remained in the original key, but then mm. 439–520 were again transposed up a whole step. The original team of copyists who had created **Im1** proceeded to prepare neat paste-overs, and performance annotations indicate that these transpositions were performed for some time—a time during which **Fm** presumably was created, as it transmits these transpositions.

However, at a subsequent point in time (possibly when Eric Brotherson replaced Kaye in September 1941), the transposition of mm. 439–520 was lowered by a semitone, and copyist John Costa Coll inserted into **Im1** yet another set of paste-overs with the new key. The **Im2** books show the semitone transposition in its first layer (except for the two “early” books **Im2-Tbn** and **Im2-Cb**, where the semitone transposition is found on a paste-over prepared by Coll). The Edition follows **Ve** and presents the entire sequence in its original key.

The orchestration for “The Saga of Jenny” saw considerable changes, some of which are inconsistently transmitted by the sources. Weill appears to have made revisions in **Fh** (e.g., in mm. 645–647 he added music in Reeds) that oddly are not reflected in **Im1/2** but do appear in **Fm**. Conversely, at least one change by Weill can be found only in **Im1** (Fl, 743/3–745/1); other performance annotations in **Im1-Fl** show that a switch to Picc (as specified in **Fh**) was ignored and player stayed on Fl, transposing some but not all passages intended for Picc up an octave. The Edition adopts these markings, as they end the confusion stemming from **Fh**’s failure to cancel Picc after assigning it in m. 687 and again in m. 746. As for the large number of *tacet* markings, the motivation behind many of them is unclear: whereas some appear to be determined by purely compositional factors, others may well have been necessitated by acoustic conditions (Gertrude Lawrence’s voice was not particularly strong). Wherever the distinction remains blurry—as it often does—the Edition renders such passages in cue-size notation. A separate issue among the *tacet* markings are breaks at the end of stanzas 1–5, where Liza delivers punch lines (i.e., mm. 643–644, 660–661, 678–679, 695–696, and 712–713). **Vm** has very clear and consistent performance annotations for the accompaniment to drop out in all five stanzas. As markings in **Fh** and **Im1** are unclear for stanzas 4–5, Edition retains accompaniment but points out the issue with an on-page footnote to the score. Confusion arose from the fact that **Vm**, **Fh**, and **Im1/2** notated the six stanzas as a sequence of four with repeat marks for the second and third: These repeated stanzas have different text underlay (obviously) and first and second endings, and Weill introduced orchestral variety by having some instruments play the first time and other instruments play during the repeat; eventually, the original production dropped the fifth stanza. The Edition presents all six stanzas sequentially, as the differences within the repeated sections are likely to create confusion. The Jury’s echoing of the punch lines of the first five stanzas is not in **Ve**; Edition takes these lines (mm. 652–653, 670–671, 687–688, 704–705, 722–723) from **Vm/Cm(R)**.

The Edition follows **Ve** in the treatment of the following minor adjustments made during the original production (more information provided in the critical notes below):

- cut of mm. 1–4.1 (Edition retains passage)
- cut of mm. 116–119 (Edition retains passage)
- repeat of mm. 344–345 (rejected in Edition)
- cut of mm. 522–523 (Edition retains passage)
- repeat of mm. 528–529 (rejected in Edition)

“The Greatest Show on Earth”







1–4.1	Perc, HmdOrg	The original production cut the soft rhythmic opening fanfare. Fh and Im1 have performance annotations excising the passage (which is omitted in first layer of Im2 and Fm).
1	Perc	Edition changes <i>pp</i> to <i>ppp</i> to match HmdOrg.
5	Pno	Edition adds “in the distance” to match other parts.
9.3, 9.6	HmdOrg r.h.	Edition enharmonically respells Eb5 as D#5 to match D#4 in l.h. (also in Pno). In Fh , Weill revised sixteenth-note figure, and lack of space may have prompted him to write Eb5 here. Compare, on the other hand, mm. 25–26, where Fh has Eb in top voice <i>and</i> bass (which Edition again respells as D#), because in mm. 41–42 and 104–105 Fh has D#; Vm/Ve have D# in all four instances.
12–13	ALL	Edition upholds different dynamics (<i>mf</i> in Reeds, Brass, compared to <i>p</i> in Keyboards, Strings). Im1-Reed1 has performance annotation <i>ff</i> and Im2-Reed1 has <i>f</i> in first layer. However, other parts are unmarked.

12–19	Tbn	Edition adopts Weill's pencil addition of part in Fh . Originally, Tbn did not enter until m. 20. Weill added the part after copyist E. C. Fauciano had extracted Im1 . Copyist John Costa Coll created a paste-in to reflect Weill's change, which Fm adopts in first layer. Oddly, when Coll created Im2 , he did not adopt the change right away but eventually added a paste-in.
13	Perc, Keyboards	Edition takes "coming nearer" from Ve (where it is placed at 12.2 for entrance of r.h. playing melody of Reeds and Tbn).
13–36.1	Tpt 1–3	Edition adopts Weill's addition of parts in pencil (compare Tbn in m. 12 above), apparently after copyist(s) had extracted Im1 . Im1-Tpt3 has signs of a paste-in no longer extant, and a new paste-in (ca. 1965) in the hand of Dale Kugel, which contains the added part. Fm has parts in first layer.
16	Tpt 1–3	Edition replaces music with whole rest to match r.h. of keyboard parts, Vn I–II, and Vc I. In Fh , where Weill added Tpt 1–3 at a later point (see note for 13–36.1 above), he marked an iteration sign repeating m. 15. Fm merely follows Fh ; the original paste-in carrying the added part in Im1-Tpt3 is lost.
16–18	Reeds, Brass	Edition regularizes articulation to match mm. 12–14. Fh has no articulation except slurs for 17.1–2 (Reed 1–2, Tbn) and 18.1–2 (Tbn only). Compare, however, m. 50, where Edition opts not to match slur in m. 46.
18/2	ALL	Edition upholds rhythmic discrepancy between ♩ (Reeds, Brass) and ♪ (Keyboards, Strings). Im1/2 have no performance annotations addressing the issue.
18.2	Pno r.h.	Edition adds pitches G3-B3 to match HmdOrg r.h.; Fh has E4 only.
20.2	PARADERS	Edition takes <i>mf</i> from Vm and Cm(R) . Ve has no dynamic.
25–26/1	Keyboards, Vc II, Cb	Edition enharmonically respells E♭ as D♯ to match mm. 9–10 (see note above), 41–42, and 104–105. Vm/Ve have D♯.
27.2	PARADERS	Edition takes <i>f</i> from Vm and Cm(R) . Ve has no dynamic.
29–35.1	Vn I–II	Im1 (all desks) has performance annotations (copied into first layer of Im2-VnI [first desk]) changing slurs from two-bar pattern to one-bar pattern.
35	PARADERS	Edition adds crescendo hairpin to match orchestra.
36.2	Vc I–II	Edition moves <i>ff</i> here to match Reeds. Fh and Im1 have <i>ff</i> at 37.1.
37–43	PARADERS	Vm and Cm(R) show tempo modifications in first layer that are not reflected in any other source. In m. 37 chorus is marked "starting slow," 39/2 has <i>accel.</i> , and m. 43 is marked <i>a tempo</i> .
44.2–47	Fl, Reeds	In Fh , Weill started orchestrating the melody for Fl and Reeds but then changed his mind and scored it for Tpt 1–3. The parts are excised in blue crayon and do not appear in Im1 .
44.2	Vc I–II	Edition moves <i>f</i> here to match Tpt. Fh and Im1 have <i>f</i> at 45.1.
46.1–2	PARADERS	Edition takes text ("Bushman") from Tt3/4 (also found in Tty2 and Tp1); Vm/Ve and Cm(R) have plural ("Bushmen").
46.4	Vc I	Edition removes staccato mark.
48.1	Vc I–II	Edition changes eighth rests to eighth notes (tied to 47.2). In Fh , Weill added ties to 47.2 but then wrote eighth rest in m. 48 (which follows a page turn). Im1 merely replicates notation in Fh by placing ties that lead to eighth rests.
50.1–3	Tpt 1–2, Vc I	Edition chooses not to add slurs (compare m. 46), as a different articulation is plausible in light of the sung text. By contrast, see note for m. 18.
52.1	Vc II, Cb	Edition corrects pitch to B♯3, matching Tbn and Keyboards (l.h.) (and compare m. 20). Fh , Im1/2 , and Fm have B♭3 (tied to 51.2).
58.4	Vn II	Edition adds <i>non-divisi</i> bracket to match Vn I and prevailing pattern in this passage (i.e., reiterating brackets when harmony changes).
68, 70	Brass	Edition takes diminuendo hairpin from performance annotation in Fh and Im1/2 (copied into first layer of Fm).
68–76	HmdOrg	Im2 has rests in first layer. Fh has <i>tacet</i> marking for mm. 76–78.
76	ALL	In Fh , Weill marked "One tone lower" in pencil at top of page. The copyists of Im1 followed this instruction only in Im1-VnI but subsequently created paste-ins changing it back to D major. Ve , Im2 , and Fm are in D major.

76.3–4	Perc	Edition opts to include 76.4 under trill line. Fh and Im1 are ambiguous as to whether 76.4 should be rearticulated. Given that all other parts tie 76.3–4 and Im1 lacks an accent, Edition assumes that roll includes 76.4.
78/3	ALL	Edition takes <i>rall.</i> (and <i>a tempo</i> at 80/1) from Ve . Vm has a wavy pencil marking in m. 79 that conceivably signifies <i>rall.</i>
79	Brass, HmdOrg, Strings	Edition takes diminuendo hairpin from Ve and adds <i>f</i> to HmdOrg and Strings to match Brass at 77.3; Ve has also <i>f</i> here, whereas Vm has <i>p</i> . Fh and Fm are unmarked, but Im1-Vc has performance annotation adding <i>f</i> but no hairpin. The passage might benefit from an intervention of the conductor, possibly by withholding 79/1 in the orchestra until Ringmaster has sung “Earth” (the <i>rall.</i> at 78/3 would accommodate such a solution).
79	Brass	Edition adopts Weill’s addition of parts in pencil, apparently after copyist(s) had extracted Im1 . Originally, Brass rested. Im1 (Tpt 3, Tbn) has annotations adding music in blue crayon and adjusting the number of rests that follow in red crayon. Im2-Tbn and Fm adopt revision in first layer.
79	Vc II	Edition adopts revision in Fh (copied into first layer of Fm), instructing part to double Vc I. Originally, Vc II had whole note A2. Im1 is unmarked.
80–85	Vn I–II	Im1/2 (all desks) have performance annotations adding slurs.
83/3–4	Reed 1	Edition changes rhythm from ♩ ♩ to ♩ ♩ to match voice. Although Reed 1 does not double the voice exactly in mm. 82–85, the discrepancy here seems implausible.
86–99	HmdOrg	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh ; first layer of Fm and Im2 has rests.
87	Tbn	Edition assigns straight mute to match Tpt 1–3 in m. 86.
88–89, 90–91, 92–94	ALL	In the original production, each of these three groups of measures was reduced to a single measure in 4/4 time, presumably to facilitate coordination with the vocal part, which Danny Kaye may have sung with a degree of liberty that rendered Weill’s notation (<i>pace</i> its recitativo character) impractical. Fh and Im1 have performance annotations marking the changes (which appear in first layer of Im2 and Fm , where 88/3–89/2, 90/2–3, and 92/3–94/2 are omitted). Vm has performance annotations changing the accompaniment but making no effort to renotate the voice. Edition upholds notation in Ve and Fh (first layer).
88.1, 90.1	Reed 1–2	Edition adds staccato marks to match HmdOrg and 92.1.
92.1	HmdOrg	Edition changes accents to staccato marks to match 88.1, 90.1 and Reed 1–2.
96–108	Orchestra	The original production appears to have revised dynamics. Inconsistent performance annotations in Im1/2 indicate that Brass omitted crescendo hairpin leading up to m. 96, then Fl, Reeds, and Brass played <i>p</i> until m. 107, where a crescendo led to <i>f</i> in m. 108. Strings played <i>ff</i> in mm. 96–99, then <i>p</i> for 100–106, followed by a crescendo in m. 107. Edition upholds original dynamics of Fh .
96–99.1	Tbn	Edition opts for bass clef, yielding pitch B♭3 (as in Reed 3). In Fh , Weill failed to cancel tenor clef that he assigned for 94/4. A faintly penciled performance annotation in Fh changes back to bass clef for 99.2, which implies that 96–99.1 ought to be F♭4, a plausible pitch in light of E4 in Vc I–II. However, the copyists of Im1/2 assigned bass clef for 96.1, and players added no performance annotations. Fm has bass clef for 96.1 in first layer.
96–98	HmdOrg	Edition changes single to double staccato marks to clarify that each note is to be rearticulated.
113.1	Picc, Vn I–II	Edition takes pitch E6 from performance annotations in Im1/2 . Fh has F♯5, which—although a logical extension of the figure—clashes with Reed 1, Tpt 1, S, T, and Vc I–II. Vm/Ve have no F♯.
113.2–4	Reed 2, Tpt 2, Key- boards	There is some ambiguity as to whether instruments should play sounding B or B♭. Fh has performance annotation adding ♭ for B♭3 in HmdOrg (Pno is notated as “with Organ”), but Reed 2, Tpt 2 are unmarked (as are Im1/2-Reed2). Fm offers no further clues.

115–119	ALL	The original production cut these five measures. Fh , Im1 , and Vm have performance annotations excising the passage, which is omitted in first layer of Im2 and Fm . At some point, the original production appears to have played 114.1 with a fermata, then proceeded <i>attacca</i> to m. 120.
115	Reeds	It is unclear how players managed the quick change from saxophones to clarinets. Initially, the problem presented itself only in Reed 2, which had to change from ASax to BsCl once “Dance of the Tumblers” had been inserted into Fh (see general remarks above). When the original production decided to omit mm. 116–119, this created also problems for Reed 1 and 3. Im1/2-Reed1 have performance annotations suggesting that player may have switched after m. 111. Im1/2-Reed2 have solidly glued paste-ins (from the 1960s), which obscure performance annotations that may have specified how the switch was handled.
115	Brass	Edition cancels muting (which Weill added in m. 86 but subsequently failed to cancel). Im1 (Tpt 3, Tbn) and Im2-Tbn show no markings, but open playing for this instrumental passage is plausible.
“Dance of the Tumblers”		
116	ALL	Vm has tempo mark “Allegro vivace.”
116–119	ALL	The original production omitted these four measures. Performance annotations in Vm , Fh , and Im1 cut the passage (omitted in first layer of Fm , Im2).
116.3	Vc II, Cb	Edition changes Vc II and Cb from E \flat to D \flat to match Reed 2, Tbn, and l.h. in Pno and HmdOrg. This raises a vexing question about Vc I (which played alternately a fifth and a fourth above Vc II in mm. 116–117), but Edition chooses to uphold B \flat in Fh rather than trying to change pitch. Weill notated mm. 118–127 with five iteration signs repeating mm. 116–117. Im1/2 and Fm are unmarked, which is less odd than it seems, as mm. 116–119 were cut and Vc I–II revised in mm. 120–127. Vm/Ve have D \flat as bass note in accompaniment.
120–127	ALL	The original production repeated only mm. 124–127. Performance annotations in Im1/2 move repeat mark from m. 120 to m. 124; a corresponding marking in Fh was subsequently erased.
120	Brass	Edition takes <i>p</i> from Abravanel’s annotation in Fh .
120–127	Vc I–II	Edition adopts Abravanel’s penciled revision (“Celli col Violins”) in Fh . The first layers of Fh and Im1 notate mm. 120–127 as four iteration signs repeating mm. 116–117 (mm. 118–119 are also notated as an iteration sign). Using empty space at top of the page in Im1 , copyist John Costa Coll notated a single revised Vc part in tenor clef, doubling Vn I–II at the unison. This was subsequently excised, and Coll created a paste-in, wherein both Vc parts (Vc II merely marked “col. I $^{\circ}$ ”) double Vn I–II at the octave below. Fm shows first layer of Fh .
128.1	Vc I	Edition takes missing \sharp for B \sharp 3 from performance annotation in Im1 . Fm has B \sharp 3 in first layer. Sources notate m. 129 with iteration mark.
132–135	Vc I–II	Fh notates these measures in all parts (except Vc I) as iteration signs for mm. 120–123; Vc I is written out (as adopted in Edition). Im1-Vc has no signs of revisions that were adopted in mm. 120–123 (see above).
142.1–143.1	Reed 1, 3, Hmd- Org r.h., Vn I–II	Edition opts to end slur at 143.1. In Fh , slurs end ambiguously above barline. Performance annotations in Im1-VnI (first desk) and Im2-VnI (second desk) suggest that 143.1 was newly attacked with a down-bow, but such a marking is erased in Im1-VnI (second desk).
144–149	ALL	Edition takes time signatures—and thereby measure count—from Fh (also found in Im1/2 and Fm). Vm and Ve are notated as follows: $3/8 \mid 2/4 \mid 3/8 \mid 2/4 \mid 3/8 \mid 2/4 \mid 2/4 \mid 2/8 \mid 3/8 \mid 2/4 \mid 3/8 \mid 2/4 \mid$ which Weill regrouped in Fh as: $7/8 \mid 7/8 \mid 7/8 \mid 3/4 \mid 7/8 \mid 7/8 \mid$ Im1/2 have no performance annotations indicating subdivision.

150–152	Perc	Edition cues Tri. Fh and Im1 notate music in fourth space (used last in mm. 80f. for Tri).
157	ALL	Edition takes <i>accel.</i> from Ve . Vm and Fh have no tempo modification and are unmarked; Im1-VnI (first desk) has performance annotation <i>molto accel.</i>
161–176	Reed 2–3, Tpt 3, Tbn, Pno l.h., HmdOrg r.h., Vc I–II	Edition enharmonically respells several pitches in the descending chromatic lines. Fh , which notates mm. 165–168 and 171–172 with iteration signs, is inconsistent both between parts and within a given part, but it offers a model in Vc I (mm. 161–164) and in Keyboards (mm. 173–176). Edition respells Reed 2–3 and Tpt 3 (163.2); Tbn (161.2, 162.2, 163.2, 169.2, 173.2); Keyboards (163.2); Vc I (175.2); and Vc II (162.2, 163.2, 170.2, 175.2).
161–176	Perc	Im1 notates music in first and third space, suggesting that BsDr and SnDr play, but Fh consistently notates music in second and third space, usually reserved for Cym and SnDr (and the shift in m. 177 is also clear in Fh).
173	ALL	Edition adds <i>cresc.</i> , prompted by Ve , which has <i>molto cresc.</i> in m. 173 and crescendo hairpin spanning 175/2–176. In light of the increase from <i>f</i> to <i>ff</i> , the instructions in Ve seem exaggerated, but some form of crescendo—rather than a sudden shift at 177.1—seems desirable. No other source gives a crescendo.
175/2	ALL	Vm , Im1/2 (several books), and Fm have performance annotation <i>rit.</i>
177–180	ALL	Edition takes repeat from Fh (also found in Vm , Im1/2 , and Fm). Ve omits repeat.
183–184	ALL	Edition takes crescendo hairpin from performance annotation in Fh and Im1 (adopted in first layer of some Im2 books).
183	Reed 3	Edition changes D \flat 5 (sounding C \flat 5) to D5 (sounding C5) to match Tpt 3 and overall harmony. Vm/Ve have corresponding C5.
185, 189	Picc	Edition adds \flat above trill sign to avoid clash with harmony in mm. 184, 186–192.
193	ALL	Edition adds “ <i>p subito</i> ,” prompted by performance annotations in Im1/2 (most books) marking <i>p</i> , <i>pp</i> , “soft” or “subito <i>pp</i> .” Ve has “ <i>p subito</i> .” Fh and Fm are unmarked, as is Vm .
194–198	Pno l.h., Vc I–II	Edition enharmonically respells F \sharp 2 as G \flat 2 (at 194.3) and C \sharp 3 as D \flat 3 (at 196.2) in Vc I–II, and G \sharp 3 as A \flat 3 (at 198.1) in Pno l.h. to match other parts.
199–200	ALL	Edition retains these two measures, which are omitted in Ve . There are no signs of a cut in Vm , Fh , Im1/2 , or Fm . Possibly Ve omitted the measures by mistake or in the context of making this passage, which differs from Vm , more pianistic.
201–202	Picc, Reed 1–2, Tpt 1, Keyboards, Vn I–II	Edition takes crescendo hairpin from Ve . Im1-VnI (second desk) has performance annotation <i>cresc.</i> in m. 199.
202.4–5	Picc	Fh notates instrument below range. Im1 has performance annotation marking mm. 201–202 an octave higher.
203–218	Tpt 1–3	Edition modifies Tpt parts, prompted by a revision in Fh (copied into first layer of Fm). Originally, Tpt 1–2 doubled the off-beat pattern in Vn I an octave lower (i.e., as in top voices of HmdOrg r.h.). Fh has a performance annotation excising Tpt 1–2 with an added arrow pointing to the Tpt 3 line. In the first layer of Fm , Jack Kantor copied music of Tpt 3 also into staff for Tpt 1–2, but there he did not specify who plays (no original trumpet part survives for “Dance of the Tumblers”). The specification <i>a 2</i> would be plausible, because the music lies in the instrument’s low, less penetrating register. However, because Tpt 1 has been very active in the passage leading up to m. 203, Edition assumes that player rested. In mm. 203–210, Edition enharmonically respells pitches in Tpt 2–3 to match Reed 3.
203–218	Vc I–II	Edition adopts revision in Im1 (also, but less precisely, indicated in Fh), which appears to have been made in conjunction with the revision of the

		Tpt parts (see above). Originally, Vc I–II doubled Reed 3 and Tbn, but revision changed parts to off-beat pattern no longer doubled by Tpt 1–2.
		Fm adopts the revision of mm. 203–210 in first layer but shows the original layer of Fh for mm. 211–218. This seeming oddity is explained by the fact that the pencil revision in Fh originally ended after m. 310, as shown by Fh(R) . The carefully prepared paste-over in Im1 is clear, however, that the revision applies for all sixteen measures. After Fh(R) had been created, a later hand in pencil added an indication to Fh that the revision is to be continued in mm. 211–218 but provided different pitches for the double-stops in this section: G3–Eb4 in Vc I, Eb3–C4 in Vc II. Edition takes pitches from paste-over in Im1 and adds accents and instruction “sharp” to match Vn I–II.
203.1	Cb	Edition adds <i>ff</i> to match HmdOrg.
203.2	Vn I–II	Edition takes <i>ff</i> from first layer of Fm to match Vc.
210/2	HmdOrg l.h.	Edition enharmonically respells Ab2 as G#2 to match r.h. and Cb. In Fh , the measure shows a revision, which may have forced Weill to write Ab.
217–218	ALL	Following m. 218, Vm has eight additional measures that were cut before Weill orchestrated “Dance of the Tumblers” (i.e., the measures do not appear in Fh). During the orchestration process, Weill also revised the melody in mm. 217–218 (in Vm , the two-measure chromatic ascent leads to a D5, not B5).
218.8	Pno r.h.	Edition enharmonically respells A#5 as Bb5 to match Picc.
219–222	Tpt 1–2	Edition adopts revision in Fh (copied into first layer of Fm) changing rhythm from   to  .
220.1	HmdOrg, Vn II	Edition takes missing ♯ for B♯ from Fm .
220.3	Reed 2	Edition takes missing ♯ for C♯ from Fm .
225.1–228.8	Pno	Edition takes ending of slur at 228.8 from Fm . In Fh , slur ends at 229.1, but compare Reed 1–2.
229	Vc I–II, Cb	Edition adds <i>mf</i> to match Brass, Perc, and HmdOrg.
229.3, 231.3	Pno	Edition adds missing ♯ for B♯ (in both hands) to match other parts. Fh notates mm. 231–232 with iteration sign repeating mm. 229–230.
230.3	Reed 2	Edition adds ♯ for C♯ to match lower voice in Vn I.
234	ALL	Following m. 234, Vm has six additional measures that were cut before Weill orchestrated “Dance of the Tumblers” (i.e., the measures are not in Fh).
239–246	Tpt, Vn	Unlike m. 193, Fh does not specify flutter tonguing and tremolo playing (respectively).
243–246	ALL	The original production may have omitted these measures. Im1/2 have performance annotations marking a cut, although Fh is unmarked. The first layer of Fm includes the measures, but a performance annotation subsequently excised them, and the measures are omitted in Ve . Vm , on the other hand, marks no cut.
248.1	Reed 3, Tpt 3	Edition adds missing ♯ for F♯ to match harmony.
259, 261	Vn I	Im1 (both desks) have performance annotations removing slur in m. 259, whereas slur in m. 261 is absent in first layer. Im2 (both desks) have no slurs in first layer; in ca. 1965, Dale Kugel added them in ink. Fh and Fm have slurs in both measures.
259.4	Picc, Vn I	Im1-VnI (first desk) has performance annotation changing E5 to Eb5.
261.1–262.1	Picc	Edition takes end of slur from Im1 . In Fh slur ends at 261.8.
262.3	Picc	Edition takes missing ♯ for B♯5 from Fm (first layer) to match Reed 1.
263–268	ALL	Vm contains an earlier version of this music, notating six measures in compound meter 3/8 5/8 and rhythm    ; Ve adopted this version but reduced number of measures to three. A variety of reasons (such as choreographic requirements or perhaps an overuse of rumba rhythm) could have led Weill to change meter and rhythm when he orchestrated the music.
270	Tpt 1–2	Edition changes erroneous pitch E4 to F#4 to match Tpt 3 and overall harmony. Fm has performance annotation correcting the error.
270.1	Reed 2	Edition adds ♯ for C#4 (sounding B♯3) to match 270.8.

271	Reed 2	Im1/2 have performance annotation (in m. 269) indicating that player switched to BsCl after 269.1 to be ready for m. 272.
272–280	ALL	Edition retains passage, which is omitted in Ve . At a later point (presumably when he reviewed Fh after the publication of Ve), Weill clarified in ink that the passage is a utility: he supplied a title, “Exit of the Tumblers,” and specified “if needed” (neither annotation appears in Fm , suggesting that it existed before Weill made these annotations).
		In Fh , mm. 272–279 are notated only in form of the Vn I part and an instruction at the top of the page “(start 5 th bar of dance, play 8 bars and repeat),” whereas m. 280 is written in all parts. In Vm , an unknown hand entered the music in pencil. In Im1/2 , copyists wrote out the parts in full; performance annotations indicate that the original production played the utility but omitted the repeat (i.e., proceeding from m. 278 straight into the second ending at m. 280).
281–283	ALL	Fh and Im1 have performance annotations (the latter in red crayon) excising these measures, which are omitted in first layer of Im2 and Fm . Ve omits only m. 282; Vm has performance annotation excising drum roll and Cym crash (which were notated on a single percussion line between the Pno staves) but nonetheless seems to keep all three measures. However, Perc in mm. 282–283 may still have played, as Im1-Perc and Fm have performance annotations specifying a drum roll and cymbal crash. The penciled excision of mm. 281–283 in Fh was subsequently erased, and it appears to have been Weill who then excised m. 281 and percussion part of mm. 282–283 in ink, presumably in his effort to match Ve .
281	RNGMSTR	Tt3 and Tp1 have “Order in the arena!” but in the former source Frank Spencer changed “arena” to “courtroom”; Vm/Ve and Tt4 have “courtroom.”
284–285, 287–296	HmdOrg	Edition opts for rests, prompted by <i>tacet</i> markings in Fh (the rest in m. 286 is original). In addition to pencil markings, the measures are also crossed out in ink (apparently by Weill). Originally, HmdOrg doubled Brass and Strings with sustained chords. Im2 has rests in first layer. Fm is unclear, as HmdOrg part has been obscured with paste-ins carrying typewritten dialogue.
285	Perc	Edition adopts Weill’s revision in Fh , where he changed the measure from an accented eighth note at 285.2 followed by rests for 285/2–4 to accented eighth note followed by tied dotted half note, played as one continuous roll. Im1 and Fm do not reflect the change.
286	Brass	Edition takes muting instruction (“cup”) from Abravanel’s marking in Fh and performance annotation in Im1 (Tpt 3, Tbn) copied into first layer of Im2-Tbn and Fm . Fh has “open.”
289, 291	B	Vm and Cm(R) have the basses divided, showing G3 in the lower voice (while upper voice has A♭3 in m. 289 and A♯3 in m. 291).
297–298	Keyboards	Fh (where Pno is indicated as “col organ”) has performance annotation in pencil excising HmdOrg; Im2-HmdOrg has rests in first layer. However, unlike mm. 284–296 (see above), the measures are excised only in pencil, not additionally in ink, and Fm retains measures, hence Edition opts to include the parts, which plausibly contribute to the rousing cadence.
298.1	Tpt 3, Keyboards, Vc II	Ve has sounding D in chord, but pitch D♭ confirmed by Fh/Fm , Im1/2 , and Vm .
298.3	Tpt 1–2	Edition adds <i>a 2</i> . Fh/Fm are unclear, but Tpt 2 resting is implausible.
300	ALL	Fh , Vm have “Allegro non troppo.”
303/2–311/1	Reed 1	Fh has annotation “col BCl” in Abravanel’s hand, and Im1 has traces of a marking (now erased) that appears to have read “see Bass Clar,” but changes are not adopted in Fm and Im2 . For 304/2–310/1, which follow a page turn, Fh has <i>tacet</i> marking that would seem to indicate that the original layer should not be played and doubling of BsCl should continue, but Fm

307.2–308.1	Reed 1	adopts this <i>tacet</i> marking as rests in first layer. Im1 appears to have had some tentative <i>tacet</i> markings; Im2 is unmarked, however. Edition takes music from performance annotation in Im1 (copied into first layer of Im2). Originally, Reed 1 rested. Strictly speaking, it is unclear whether Reed 1 doubled Reed 3 or played in lieu of it (no original part for Reed 3 survives), but <i>tacet</i> for Reed 3 seems unlikely in light of this musical fill-in (compare Tpt in 329.2–330.1).
307.2 312–319	Reed 3 Vc II, Cb	Edition adds <i>p</i> to match prevailing dynamic level. Im1 has performance annotations removing slurs. Im2-Cb omits slurs in first layer (in the 1960s, Dale Kugel added them again).
313.1 313.3–314.1, 317.3–318.1 313.3–4	Pno r.h., Vn I Reed 1, Vn I Pno r.h.	Edition adds missing ♯ for B♯4 to match Reed 1. Edition upholds plausible discrepancy in slurring. Fh is clear. Edition changes lower pitch D♯4 to C♯4 to match Reed 2, HmdOrg r.h., and Vc I.
314/1	Pno l.h., HmdOrg l.h., Vc II, Cb	Vm/ Ve have pitch E♯, but Fh , Im1 (Vc, Cb) and Im2-Cb are unmarked.
315.1 316/2 316.3–4 318.4–319.1	Reed 3 Picc Vn II HmdOrg r.h.	Edition takes ♭ for B♭4 from Fm (compare Vn II). Fh lacks accidental. Edition adds accent to match 312/2. Edition enharmonically respells G♭4 as F♯4 to match Reed 3 and Keyboards. Edition removes two slurs and a tie that connected the two triads (possibly the result of a revision in Fh) to match Reeds and upper Strings.
319.1 320	Pno r.h. ALL	Edition adds ♭ for A♭4 to match Reed 1, Vn I. The original production cut this measure of rest and moved the fermata to 321/1, but the Cym crash was still played.
320.1 325.3–326.1	Perc Reed 1–2	Im1 has performance annotation <i>ff</i> and “choke.” Edition ends slur at 326.1. Fh suggests continuation of slur beyond 325.6, but m. 326, which begins a new page, lacks continuation of slur.
325.3–333.1	Reed 1	Unrelated to the slurring issue, Fh has a bold performance annotation <i>mf</i> at 325.3, but oddly this is not adopted in Im1/2 and Fm . Possibly the marking reflected the vocal limitations of the original actor portraying Randy Curtis (see comments for “This Is New” in <i>Wedding Dream</i>). Edition adopts octave transposition from paste-in in Im1 (copied into first layer of Im2), which notates the part an octave higher than in Fh/Fm .
326–373 326–333	ALL HmdOrg	Vm , Cm(R) , and Ve notate this passage with two sharps in key signature. Fh has performance annotation marking passage <i>tacet</i> , but music appears in first layer of Fm and Im2 .
329.4–5	Reed 1–2, Tpt 1	Edition takes missing ♯ for G♯ (at 329.4) from performance annotation in Im1 (copied into first layer of Im2) and enharmonic respelling of A♭ as G♯ (at 329.5) from first layer of Im2-Reed1 .
329.4 333.2 333.2–334.1	Tpt 3 Fl Fl, Reed 1–2, Vn I–II	Edition takes missing ♯ for C♯4 from first layer of Fm . Edition adds <i>p</i> to match prevailing dynamic level. Edition opts to extend slur to 334.1 in Fl only (following Im1-Fl). In Fh , slurs begin at 332.2 but it is unclear whether they should continue to include 334.1, which follows a page turn.
334.3–4	Vc I	Edition enharmonically respells C♭4 as B3 to match Reed 2, Keyboards, and Tenor.
339/2	Reed 3, Vc I	Edition upholds discrepancy between parts, even though both effectively double Alto in mm. 336–341.
342.1 344–349	Tpt 1–2 Tpt 2	Edition adds accent to match Tpt 3. Edition omits part, prompted by <i>tacet</i> marking in Fh (adopted as rests in first layer of Fm). Originally, Tpt 2 doubled Tpt 3 at the upper octave. The <i>tacet</i> marking in Fh is found only in mm. 344–345, as Weill notated part with iterations for mm. 346–347. Although, mm. 348–349, which follow a page turn in Fh , are not marked <i>tacet</i> , it would make little sense for Tpt 2 to enter here (and Fm consequently omits part).

345	ALL	Following m. 345, the first layers of Vm and Fh had two additional measures repeating music of mm. 344–345, during which the Jury walked downstage (as specified in Tt3). Fm also contains these measures (as do Im1/2), but Weill later cut them in Fh to match Ve . Tt4 and Tp1 do not specify movement of the Jury.
352	ALL	Following m. 352, Fh and Im1 have performance annotations adding two measures, wherein knocking of gavel is performed alone (Im1-Perc has “solo”). However, annotations were subsequently excised (or erased), and Im2 and Fm are unmarked.
354.3–5	Vn I–II	Im1/2 and Fm have performance annotation marking music <i>tacet</i> (there are no such markings for Fl at 358.3–5).
353–354	Perc	Edition treats “Wood (Gavel)” as a sound effect and notates it above the staff; in Fh , Weill notated the rhythmic banging in the staff itself. The percussionist can play it, but conceivably the Ringmaster himself may use a gavel on stage.
355	Vc I–II, Cb	Edition adds <i>mf</i> to match Vn I–II (and compare corresponding passage in mm. 358–359 for Fl and Reeds).
360	ALL	Edition takes fermata from performance annotation in Fh/Fm . Im1-VnI (first desk) marks a caesura.
361.1	Perc	Edition takes quarter note from performance annotation in Fh/Fm and Im1 and assigns <i>ff</i> (prompted by marking <i>fff</i> in Im1). An annotation in Vm suggests that the original production held m. 360 so Kaye could say “Gilbert and Sellivant” before the orchestra proceeded. The BsDr hit served to punctuate the joke, and may have been coordinated with stage business.
363–366	HmdOrg	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Fm ; Im2 has rests in first layer.
363–374.1	JURY	Edition upholds <i>f</i> at 363.1 (taken from Ve). Vm and Cm(R) have no dynamic but specify <i>mf</i> in m. 367 (with <i>p</i> in accompaniment).
376–379/1	HmdOrg	Edition opts for cue-size notation, prompted by various <i>tacet</i> markings. Fh marks r.h. <i>tacet</i> . Fm omits r.h. in first layer, and has performance annotation excising l.h. pedal. Im2 has rests for both hands in first layer.
376.1, 379.1	Ttom	Edition takes <i>ff</i> at 376.1 from Weill’s annotation of Fh , which had <i>mf</i> in first layer; the change is not reflected in Im1 . At 379.1, Edition removes old target dynamic <i>f</i> rather than changing it to <i>fff</i> .
380	ALL	The original production omitted this measure, but this appears to have been merely a change of notation. The Strings sustained chord at 379.2, as indicated by performance annotations adding fermata (copied into first layer of Fm , which omits m. 380).
388/2	Fl, Vn I–II	Edition retains sixteenth notes, which were omitted when mm. 388ff. were transposed in the original production. Fh and Im1 have performance annotations excising music; Im2 and Fm have quarter rest in first layer.
389	Perc	Edition cues Glock. Fh , Im1 have “Bell.”
389–396	ALL	Im1/2 have performance annotations marking a cut. Fh has two small “x-shape” markings above Fl staff, which may well relate to the cut, but music is not crossed out. Fm , Vm , and VeK are unmarked.
396/3	Tpt 1	In Fh , where Weill had specified “open,” Abravanel called for “sord.” (i.e., straight mute) and changed <i>p</i> to <i>pp</i> .
396/3–412/2	Vn I–II	Im1 have <i>tacet</i> markings; Im2-VnI (second desk) has <i>tacet</i> marking in first layer (i.e., it does not place rests).
396.4–412	HmdOrg	Im2 has rests in first layer.
“The Best Years of His Life”		
397	ALL	Vm has indication “(Calliope)” in accompaniment, suggesting that Weill wanted the style, if not the sound, of a fairground organ. In Fh , Weill had written an instruction (or registration?) for HmdOrg, but he subsequently excised it in ink; it is no longer decipherable.

397 (incl. pickup)– 400	Tpt 1–2	Edition assumes only Tpt 1 is playing. Fh has neither rests for Tpt 2 nor instruction <i>a 2</i> , but Weill placed rests for Tpt 2 in mm. 401–404.2 (which follow a page turn in Fh); Im3 has rests for Tpt 2. Edition treats Abravanel’s annotation “sord.” and <i>pp</i> at pickup to m. 397 as cautionary, and upholds first layer of Fh , which specifies “open” and <i>p</i> (adopted in first layer of Im3).
397	Perc	Edition takes clef change from Im1 and cues BsDr, SnDr. Fh does not cancel treble clef for bells (i.e., Glock) until m. 401, which follows a page turn.
397 (incl. pickup)– 412	HmdOrg	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh (mm. 401–412 only); mm. 397–400 were apparently left unmarked by accident (they precede a page turn), as the first layer of Im2 has rests for mm. 397–412. Fm has rests for mm. 401–412 and <i>tacet</i> markings for mm. 397–400.
401	Pno	Edition adds <i>sim.</i> (which applies through m. 436).
401.3	HmdOrg r.h., Vn I–II	Edition enharmonically respells Eb4 as D#4 to match voice and corresponding spot at 417/3.
411.2	Reed 1–2	Edition takes <i>espr.</i> from Abravanel’s annotation in Fh .
413–428.1	Brass	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh , Im1 (Tpt 3, Tbn) and Im2-Tbn (adopted as rests in first layer Fm).
415.1, 417.1	Reed 3, HmdOrg r.h.	The clashes with the melody appear to be intentional; Im3-Reed3 has performance annotation “not dry but expressive!”
424	ALL	Edition takes <i>rit.</i> (canceled by <i>a tempo</i> in m. 428) from performance annotation in Fh and Im1 , which appears in first layers of Im2 and in transposed paste-overs in Im1 . There was some confusion as to where <i>rit.</i> should start, because the markings in Fh are placed ambiguously (above Vn I in m. 423 and above Fl in m. 424); however, the transposed parts where <i>rit.</i> appears in first layer in m. 423 have markings moving <i>rit.</i> to m. 424.
424.4–425.1 429	Fl, Vn I–II Strings	Edition upholds discrepancy in slurring; Im1 is unmarked. Edition adopts consistent performance annotations in Fh and Im1 canceling <i>pizz.</i> (omitted in first layer of Fm and Im2). The first layer of Fh canceled <i>pizz.</i> by assigning <i>arco</i> in m. 435.
435–438	Vn I–II	Edition takes slurs for Vn II from first layer of Im1 . Slurs in Fh and Im1/2 are slightly ambiguous as to whether they should include 436.1 and 438.1. Vn I books have inconsistent performance annotations addressing the issue: Im2-VnI (second desk) ends slur at 435.4 and 437.4; the other three books suggest including 436.1 and 438.1, which the Edition adopts.
439–442	Vn I–II	Edition takes slurring from consistent performance annotations in Im1 (copied into first layer of Im2), which changed Fh ’s slurring of the first two notes in each measure to slurring the second and third note in each measure. In Vn II, Edition adds staccato marks for third note to clarify that notes are not tied.
439.1	Cb	Edition enharmonically respells Eb3 as D#3 to match HmdOrg.
442.2	Cb	Edition takes enharmonically respelled A#3 from Im1 (compare HmdOrg). Fh has Bb3.
443.1	Cb	Edition takes pitch Bb3 from Im1 . Fh has Bb3 (as do Vm/Ve), but compare HmdOrg l.h. and slur in Cb spanning 442.2–443.1. A performance annotation in Fh queried Bb3 by adding a question mark. Fm , which is transposed up a whole step, has C#4.
445/1	ALL	Edition takes <i>rit.</i> from Ve ; Vm has <i>rit.</i> at 445/3. Fh , Im1/2 , and Fm are unmarked.
445.1–446.1 447	Cb ALL	Edition removes slur to match remaining Strings. Im2 has no slur. Edition takes “Con sentimento” from Ve (which also, and somewhat contradictorily, has <i>a tempo</i> in accompaniment). Vm has “Poco meno mosso”; Fh is unmarked.
453	Reeds, Pno, RANDY	Edition takes rhythm ♩ ♩ from performance annotations in Fh , Vm , and Im1 (copied into first layers of transposed paste-overs in Im1 and, hence, Im2). Ve has ♩ ♩; Fh has ♩ ♩ in Reeds and ♩ ♩ in Pno.

In the early and incomplete copy of **Vh**, which survives for Circus

		Dream, Weill notated rhythm ♩ ♩ (also in what corresponds to mm. 461 and 469; see below).
461	Reed 1, RANDY	Edition takes rhythm ♩ ♩ in Reed 1 from performance annotations in Fh and Im1 (copied into first layer of transposed paste-over in Im1 and, hence, Im2). Similarly, Edition takes rhythm ♩ ♩ ♩ in voice from performance annotation in Vm . Ve and first layer of Fh/Vm have ♩ ♩ (compare m. 453, which sets up the rhyme: “dead-wood” vs. “wed would”).
469	Reed 1, RANDY, Vn I–II	Edition takes rhythm ♩ ♩ from performance annotations in Im1 (Vn I–II), copied into first layers of transposed paste-overs in Im1 and, hence, Im2 ; the paste-over in Im1-Reed1 failed to make the change, but a performance annotation in Im2-Reed1 rectified the oversight. Fh and Vm/Ve have ♩ ♩ (see mm. 453, 461 above).
474	ALL	Edition opts for location of <i>rit.</i> here (canceled by <i>a tempo</i> in m. 477) in light of inconsistent performance annotations in Fh and Im1/2 . It seems that early markings had placed <i>rit.</i> at 471/1 and <i>a tempo</i> at 474/3 (the markings appear in the first layer of some Im2), but these were superseded by consistent performance annotations in Im2 , which place <i>rit.</i> (or “in 3”) at 474/1 and <i>a tempo</i> (or “in 1”) at 477/1. In Fh , performance annotations adding <i>rit.</i> at 471 and <i>a tempo</i> at 474/3 were subsequently erased, but only <i>a tempo</i> added in m. 477. Fm has performance annotation <i>rit.</i> at 471/1 and <i>a tempo</i> at 475/1.
477 477–480	Reeds, Strings Brass	Edition takes <i>f</i> from Weill’s annotation of Fh ; first layer had <i>mf</i> . Edition adopts addition of parts in Fh , which Weill entered after Im1 had been created and after the first transposed paste-over (in F major) had been inserted. Weill added parts in pencil and retraced them in ink. Copyists added parts in paste-over in F major; the paste-over in Im2-Tbn (E major) has music in first layer. Fm (in F major) has parts in first layer. The added Brass parts would seem to explain the revised dynamics in Reeds and Strings (see above).
480/3	Tpt 3, ENSEM- BLE, Vn II	Edition takes rhythmic value of pick-up from performance annotation in Cm(R) , which changed eighth note (preceded by eighth rest) in T and B to quarter note. The rhythmic difference to Fl and Liza is plausible (compare mm. 484, 488, 496, 500). Im1-VnII has performance annotation changing <i>pp</i> to <i>mf</i> .
480.4 483.2–484.1, 487.2–488.1, 499.2–500.1, 503.2–504.1	LIZA Fl, LIZA	Edition takes <i>f</i> from Vm , Cm(R) . Ve has <i>mf</i> . Fh (first layer) and Vm have different melody, resembling an early, discarded version of Vh . Whereas Weill changed Fl in Fh (adopted in first layer of Im1), Liza’s vocal line in Vm and Cm(R) remained unchanged, even though later transpositions (see general remarks above) were indicated. No changes were made in 491.2–492.1. Edition upholds Ve (i.e., Liza’s revised melody) and follows revised layer of Fh for Fl.
488, 496	ENSEMBLE	Edition takes <i>p</i> (at 488/3) and <i>pp</i> (at 496/3) from Vm , Cm(R) ; Ve has no change in dynamic.
495.1–2	T	Edition adopts performance annotation in Vm changing rhythm from ♩ to ♩ ♩ to avoid blurring of syllables. Cm(R) has performance annotations adding a caesura (suggesting a quick cut-off) and syllable “Ah” for 495.3–496.2.
504/2 504.2–512.1	ALL Fl	Vm and Im1-Fl have performance annotation adding caesura. Edition adopts Weill’s penciled addition of music—doubling Liza’s vocal line—in Fh and takes <i>p</i> from performance annotation in paste-over of Im1 . Originally Fl rested, and Im1 had rests not only in first layer but also in first paste-over created by the part’s original copyist, E. C. Fauciano (which added transposition up a whole step). Copyist John Costa Coll then added a small paste-in with the music that Weill had added to Fh (but transposed up a whole step). The subsequent paste-over with transposition up a half step incorporates new part in first layer.

504/3	LIZA	Edition takes <i>p</i> from Vm , Cm(R) ; Ve has no change in dynamic.
510/2–512/2	ALL	Edition takes <i>rit.</i> from performance annotation in Fh and several Im1 books (copied into first layer of transposed paste-overs and some Im2 books). A wavy line in Fh might suggest that <i>rit.</i> (or a slower tempo) was meant to continue through m. 520, but Edition ends <i>rit.</i> dashes before pickup to m. 512 (thereby following some Im1 books).
511	Reed 3, Tbn	Edition adds <i>p</i> to match context.
513	Vc II, Cb	Edition adds <i>arco</i> (it is inevitable).
519–520	ALL	Im1/2 have performance annotations reversing final dynamic (crescendo instead of diminuendo hairpin, with Cym at 520/1 playing <i>ff</i> crash).
“Tschaikowsky”		
522–523	ALL	The original production omitted these measures. Vm , Fh , and Im1 have performance annotations marking the cut; Im2 and Fm omit measures in first layer. Ve retains music; the pencil annotation marking cut in Fh was subsequently erased.
523.2–524.1	Fl (Picc)	Edition opts for cue-size notation of this Picc figure and keeps staff name Fl, prompted by rests in first layer of Im1 (i.e., the music was omitted <i>before</i> mm. 522–523 were cut; see above). Because Im1 omitted the music, there are also no traces of a change to Picc and back to Fl for m. 537. Ve , which includes mm. 522–523, contains a pianistic equivalent of Picc figure in r.h. Im1 and Fm show no trace of Picc being used in “Tschaikowsky,” although music would be playable on Picc.
524.1–526.1	Reed 1–2	Edition takes ending of slur from Im1/2 . In Fh , slur ends ambiguously between 525.8 and 526.1.
528–529	Vn I–II	Edition takes music from performance annotations in Fh and Im1 (copied into first layer of Im2 and Fm). First layer of Fh had rests.
530–534	Pno l.h., HmdOrg l.h.	Edition adds staccato marks to match mm. 528–529.
533.4–534.3	RNGMSTR	Edition takes spelling (“Sapellnikoff”) from Vm (also found in Tt4 , Tp1). Ve has “Sapelnikoff).
538–541.2	Keyboards	Edition add staccato marks to match mm. 528–529 (and editorial action in mm. 530–534).
538.3–539.2	RNGMSTR	Edition amends spelling (“Ar- <i>tsi</i> -bou-cheff”); all sources spell “Ar- <i>tei</i> -bou-cheff.” The misspelling, occasionally encountered in older publications (one of which may have been Gershwin’s source), appears to be a misreading of the common transliteration “Arctiboucheff” (for Арцыбушев).
541	Fl	Edition removes redundant <i>pp</i> .
546.2	Reed 1, Vn I	Edition takes missing accidentals from performance annotations in Fh (Vn I) and Im1-Reed1 .
550.1–552.8	Fl	Edition ends slur at 552.8 to match 546.1–548.8. Fh includes 553.1 in slur group.
550.3–551.2	RNGMSTR	Edition takes spelling (“Balakirev”) from Tp1 . Ve has “Balakireff”; Vm has “Balakirew.”
551.1–2	Vc I	Edition enharmonically respells C#4 as D \flat 4 to match Pno r.h..
556.4–557.2	RNGMSTR	Edition amends spelling (“Klenowski”). Ve has “Klenofsky”; Vm and Tp1 have “Klenowsky.”
558.1–4	RNGMSTR	Edition takes spelling (“Shostakovitch”) from Vm to match Glamour Dream, mm. 243–244. Ve , Tp1 have “Shostakovitsch.”
559.1–3	RNGMSTR	Edition takes spelling (“Borodin”) from Tp1 . Vm/Ve have “Borodine.”
562	Vn I–II	Fh and Im1/2 have no indication (except “leggiero”), but presumably <i>arco nat.</i> (canceling <i>col legno</i> at 554.2) resumes here.
567.1	Reed 1	Edition takes # for F#5 from performance annotation in Im1 (copied into first layer of Im2 , Fm). Fh is unmarked, but has F \sharp 5 for beat 2.
567.1–2	Vn I	Edition adds slur to match Fl. Fh has no articulation; the copyists of Im1/2 wrote staccato marks in first layer.

567.4–568.2	RNGMSTR	Edition normalizes spelling (“Scriabin”) to match Tscherepnin, Tiomkin and Borodin. Vm/Ve and Tp1 have “Scriabine.”
569.3	Tpt 1–2	Edition assumes only Tpt 1 plays this pickup. Unlike 553.3 and 557.3, where Fh has double-stemmed note, 569.3 has single stem (and no <i>a</i> 2).
586.3–593.3	ENSEMBLE	Edition takes choral arrangement from Vm , Cm(R) . Ve has only melody of Alto (for All) in 586.3–588.2 and Soprano and Alto for 589.3–593.2 (with Alto notes in cue-size notation).
587.3–588.2	ENSEMBLE	Edition takes text (“Rumshinsky”) from Vm , Cm(R) (also found in Tt4). Ve , Tp1 have “Kvoshinsky.”
589/2–593/1	RNGMSTR, EN- SEMBLE	Edition opts to have both Ringmaster and Chorus sing the last four measures (with slightly differing lyrics). Vm , Cm(R) and Tt3/4 would seem to indicate that only Chorus sang, although it would be rather odd if the Ringmaster dropped out at the climax. Ve offers an alternative, wherein only the Ringmaster sings (somewhat similar to Ae , where one solo voice sings the entire number). Performance annotations in Fm and VeK , however, suggest that Ringmaster and Chorus sang simultaneously, the former specifying “All” (after marking “Ch” at 585.3 and 587.3), the latter adding the lyrics for Chorus above the vocal staff: “He’d better stop because we feel we . . .” The first layer of Vm and Cm(R) had an earlier version of the lyric for Chorus (“He has to stop because he feels we . . .”), but a performance annotation in Vm modified it to the version found in Tt3/4 (confirmed by the annotation in VeK).
592–593/1	Perc	Im1 has performance annotation adding two quarter notes for Cym in m. 592 and replacing SnDr rhythm at 593/1 with quarter note for Cym.
598	ALL	Fh and Im1/2 have tempo mark “Moderato.”
603	Tpt 3	Edition adds staccato marks to match m. 601.
605.4	Pno r.h.	Edition adds missing eighth rest. In m. 605, Fh appears to have notated initially eighth rest-eighth note-quarter note, subsequently changing quarter to eighth note but failing to add eighth rest to complete measure.
608–614.1	Perc	Fh and Im1 have performance annotation marking passage <i>tacet</i> .
“The Saga of Jenny”		
615	ALL	Vm , Fh do not change key signature until m. 617.
617	Perc	Fh might suggest that both Cym and SnDr are to be played with brushes, whereas Im1 suggests that player should use brush only for SnDr.
623.1–3	LIZA	Edition changes rhythm from $\downarrow \uparrow \uparrow$ to $\downarrow \downarrow \downarrow$ to match Fl, Vn I.
627	ALL	Ve turns this measure into two measures, thereby adopting the ending created for Ae , which standardized the measure count of the sung verse from eleven to twelve. While the voice sings rhythm $ \downarrow \downarrow \downarrow \downarrow \downarrow $, the right hand plays off-beat pattern $ \downarrow \downarrow \downarrow $ in first measure and both hands a dominant 7(#5) chord on beat 3 of second measure.
627.1–3	Keyboards, Strings	Edition adds tenuto marks to match Reeds.
628–631	T	Edition takes harmonization from Ve but is forced to make modifications to tenor part to match harmony of orchestration: Edition changes A \natural 4 to B \flat 4 at 628.1, A \flat 4 to B \flat 4 in m. 629, and E \natural 5 to F5 for 630.3–4. In the original production, the Ensemble sang in unison. Vm and Cm(R) have melody only; although Weill changed the harmony during the orchestration, he based his harmonization in Ve on the harmonies of Vm .
628.3	Tpt 2	Edition adds \sharp for B \sharp 3 to match Pno r.h. and Tenor.
631.2–9	Pno	Fh has performance annotation marking this fill-in <i>tacet</i> ; Fm retains music.
631.3	Pno r.h.	Edition changes B \flat 4 to B \sharp 4 to match harmony of G7 chord. Fh has B \flat 4 by virtue of key signature. One could argue that Weill would have added a cautionary flat sign (in light of B \sharp 3 at 631.1) if he had intended indeed a B \flat 4; one the other hand, Weill added a natural sign for B \sharp 4 at 631.7 (which the editorial action renders superfluous). The issue may never have come up because 631.2–9 were marked <i>tacet</i> (see note above).

631.4–633.6	Fl	Im1 has performance annotation “8va bassa” (also in corresponding passage 665.5–667.6).
633.7	Fl	Edition takes eighth rest from Im1 , Fm . In Fh Weill scratched off dot after 633.6 (also in Reed 1, 3 and Pno r.h.) but failed to add rest.
634.1, 635.2	Perc	Fh is slightly ambiguous as to whether Ttom or Cym should play (Weill notated Ttom for mm. 628–631.1 in second space, which is his customary spot for Cym). Edition assumes Cym, as use of Ttom is plausibly limited to accompanying the Ensemble’s preceding question.
635/2–4	JURY	In the original production, the Jury sang in unison. Vm and Cm(R) have melody only.
636	Vn I–II, Vc I	Edition takes <i>arco</i> (canceling <i>pizz.</i> at 632.2) from performance annotation in Im1-VnI (first desk), Im2-VnI (both desks), and Im1-VnII , even though Im1-VcI has <i>arco</i> (in first layer) at 635.2, probably prompted by <i>arco</i> at 635.1 in Fh for Vc II.
637	ALL	Edition adds <i>a tempo</i> (to cancel <i>rit.</i> at 636/2) but keeps “leisurely” from Ve , which has “Refrain (<i>leisurely</i>)”; Fh , Im1/2 have no tempo mark.
640/4	Reed 1, 3	Edition moves <i>p</i> from 642/4 here, where the instruments reenter.
642.1–2	LIZA	Edition takes text (“taper”) from Vm (also found in Tt3/4 , Tty2 and Tp1); Ve has plural (“tapers”).
643/1	Reed 2, Pno	Edition removes redundant <i>p</i> .
643.2–644	Reeds, Pno	Edition omits music and places rests, prompted by <i>tacet</i> markings in Fh and Im1 (adopted as rests in first layer of Im2); Fm has music in first layer, but passage was subsequently marked <i>tacet</i> . It may have been that the markings in Fh were less clear at the time Jack Kantor created Fm . The markings in Fh appear to have been retraced at a later point to emphasize that parts should rest. Vm has performance annotations marking <i>tacet</i> and “break.” Originally, Reed 1 and top voice in Pno doubled Liza, with Reed 2–3 and the lower voices in Pno forming chords that included a descending chromatic line (preserved in Ve).
645–648	Fl	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1 (adopted as rests in first layer of Fm ; but here a performance annotation of uncertain date states “Fl plays” without adding the music).
645–646	Reeds, Brass	Edition adopts what appear to have been Weill’s final thoughts. Sources offer conflicting and ultimately irreconcilable information as to who should play: For Reeds, Edition adopts music that Weill appears to have added in Fh at a later point, first in pencil and subsequently retracing it in ink. Both Im1 and Im2 (Reed 1–2) have rests in first layer, but at a later point (probably postdating the original production) an unknown hand first tried to add music in pencil to Im1 and subsequently placed a neatly written paste-over (that seems to be not as late as those from the 1960s). Fm , on the other hand, shows music in first layer. For Brass, Edition opts for cue-size notation (incl. pickup in Tpt 1), prompted by <i>tacet</i> markings in Fh , Im1 (Tpt 3, Tbn) and Im2 (Tbn); the first layer of Fm omits music. Yet in Fh , the <i>tacet</i> markings were erased at a later point. Edition also adopts Abravanel’s change of dynamic from <i>p</i> to <i>pp</i> .
645/2–651/2	Strings	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1 (adopted as rests in first layer of Fm and some Im2 books; other books are marked).
649/1–650/2	Reed 1, 3	Edition adopts Weill’s revision in Fh , which is not reflected in Im1/2 but which appears in first layer of Fm (albeit with an error in m. 650, where copyist Jack Kantor wrote a whole note whereas Weill’s revision specified that the measure’s last three notes are to be played). Originally, parts played descending line more rhythmically: 7̣ ·  7̣ ·  [part resumes].
652.5	HmdOrg l.h.	Edition adds dot to quarter note in lower voice; Fh/Fm have quarter note only, leaving the measure incomplete.

653/4	Strings	Edition takes <i>f</i> from performance annotations in Im1/2 .
654–657	Brass	Edition adopts consistent performance annotations in Im1/2 , which indicate that these measures are to be played as sustained notes (whereas mm. 672–675 should be performed as written). Im1-Tpt3 has “first time sustained / second time rhythm”; Im1/2-Tbn have “1 × organ effect / 2 × as written.”
654–660	Vc I–II, Cb	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1/2 (adopted as rests in first layer of Fm).
657/4–660/1	Tbn	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh , Im1/2 and Fm .
661/3	Fl	In Fh , Weill had marked “(Picc.)” but subsequently excised it in ink; conceivably he thought that Picc would play in repeat (i.e., 679/3ff.). Uncertainty about Fl vs. Picc persists in this number (see notes for mm. 687 and 746).
661.3	Vc II, Cb	Edition adds <i>f</i> ; prompted by performance annotation adding <i>f</i> in Im1-Vc and <i>ff</i> in Im1-Cb (copied into first layer of Im2-Cb).
662	Vn I–II, Vc I	Edition takes <i>f</i> from performance annotations in Fh and Im1/2 (copied into first layer of Fm). The first layer of Fh had <i>p</i> for Vn and <i>mf</i> for Vc I.
662	Vc II, Cb	Edition takes <i>mf</i> from performance annotation in Im1-Cb (copied into first layer of Im2-Cb). Fh and first layer of Im1 have <i>p</i> ; Im1-Vc has performance annotation excising <i>p</i> (so effectively changing it to <i>f</i> ; which was added at 661.3; see above).
663.6–664.1	Reed 3	Edition adds slur and changes articulation to match Tpt 3 in 681.6–682.1. Fh has staccato mark at 663.6 and no articulation in m. 664.
665.5–667.6	Fl	Im1 has performance annotation “8va bassa” and changing <i>p</i> to <i>pp</i> .
668; (686)	Reed 3, Brass	In Fh , this measure follows a page turn. It is not entirely clear whether or not Weill intended to continue the distinction between “first time only” (i.e., m. 668) and “second time only” (i.e., m. 686). Im1/2 and Fm offer no further insights.
669.3–671.5	JURY	Cm(R) has performance annotation “solo” in blue crayon, suggesting that chorus member Manfred Hecht sang the interjection alone. Vm and Tt3 are unmarked.
671.4	Fl	Edition removes ♯ (thereby changing E♯5 to E♭5) to match Reed 2–3. Im1 has no accidental.
671/4	Tbn	Edition changes tenor to bass clef, rendering pitch as B♯3 instead of F♯4 (the latter present in all sources). Even though both pitches are part of the dominant seventh chord, the Brass pattern in mm. 668–671/2 and the fact that Weill reiterated ♯ in Fh at 671/4 suggest a change to bass clef.
672–678	Strings	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1/2 (adopted as rests in first layer of Fm).
675/4–678/1	Tpt 1	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Fm (compare Tbn for 657/4–660/1).
683.1	Tpt 3	Edition adds missing ♯ for B♯4 (sounding A4) to match Reed 3 at 665.1. Im1 is unmarked.
683/4–684/1	LIZA	Vm , Cm(R) and Tt3/4 have text “Could have had [a bed of roses]” (also found in Tty2 and Tp1); in addition Vm and Cm(R) assigned the line to Chorus, not Liza.
687–688	Fl	Edition adopts performance annotation in Im1 instructing to stay on Fl and play music up an octave. Fh has Picc but does not cancel it thereafter, yet calling for Picc again in m. 746. Im1 has performance annotation “Flute” after 701.1.
687.7	Tpt 2	Edition adds missing ♯ for B♯4 to match Keyboards.
688/4	Fl	Edition adds ♯ for G♯6 to match Vn.
689–696	Strings	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1/2 (adopted as rests in first layer of Fm).
689.7	Pno r.h.	Edition adds missing ♯ for F♯4 in top voice to match vocal part.

690.2; (707.2)	Pno r.h.	Edition changes D ⁴ to C ^{b4} to match harmony (an added ninth is unlikely here, as it is not doubled by any other instrument). The harmonization at 638.2 is slightly different.
690; (707)	HmdOrg r.h.	Edition enharmonically respells B ^{b3} as C ^{b4} to match l.h. and Vn I.
692; (709)	Tbn	Edition takes bass clef from Im1/2 (first layer). Fh fails to cancel tenor clef.
695–696; (712–713)	ALL	Vm has performance annotation “Break” and a parenthetical “Yankee Doodle,” suggesting that the accompaniment dropped out and a solo instrument (most likely a trumpet) played a section of the traditional tune as a musical joke, yet no original trumpet part survives (a pencil annotation in Vm quotes the first seven notes beginning on C ⁵ in the following rhythm: J J J J J J J J J J J J J J J J). With Strings marked <i>tacet</i> in mm. 689–696, it is likely that the remaining instruments also rested (Im1-Perc has performance annotation “watch for bump” and “break,” but these are ambiguously placed). Fh is unmarked in Keyboards and Perc (compare, by contrast, mm. 643–644). On the other hand, Fm has prominent performance annotation “out” that may date from the time of the original production. Performances wishing to drop out accompaniment may want to do so after 696.1, and Keyboards l.h. and Vc, Cb could resume by playing last three notes of m. 696. All this would apply (except for the “Yankee Doodle” tag) also to mm. 712–713 (the original production omitted the fifth stanza).
697–698	Reeds	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1 (adopted as rests in first layer of Im2).
700–701.1; (717–718.1)	Fl	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh , Im1 , and Fm . At a subsequent point after the original production, the marking in Fh appears to have been erased. Originally, the passage may have been intended for Picc (see critical note for m. 687).
701; (718)	Strings	Edition takes <i>pizz.</i> from performance annotation in Fh and Im1/2 (copied into first layer of Fm).
703; (720)	Strings	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1/2 (adopted as rests in first layer of Fm). Edition also adds <i>arco</i> here; performance annotations in Im1/2 add it either at 704/1 or at 705/4. Fm , which has rests in m. 703, has <i>arco</i> in first layer at 704/1.
705/4	Strings	Edition takes <i>f</i> from performance annotations in Im1/2 .
710.1	Tpt	Edition adds staccato marks to match Tbn (hence Tpt 1 and 3 have slurs, not ties).
717–721/1	Reed 1–2	Edition opts to keep notation at full size, as several <i>tacet</i> markings are incongruent and somewhat cryptic. Because the original production eventually omitted the fifth stanza (i.e., mm. 706–723), the markings may simply indicate to omit that stanza, but they could also date from a period when the fifth stanza was performed. Fh has a faint <i>tacet</i> marking (it appears to have been erased at a later point) that would seem to exempt 717/1–3. This is confirmed by Im1-Reed1 , which marks 717/4–719/4 <i>tacet</i> ; Im1-Reed2 does so for 718/2–721/1. The Im2 books, which omit the fifth stanza in first layer by omitting repeat marks (for mm. 689–703) and second ending (i.e., mm. 721–723) retain some of the music, even though Fh had specified “2 nd time only” (i.e., in fifth stanza only). Im2-Reed1 omits the three grace notes at 717/4 but then notates part normally; Im2-Reed2 omits 718/3–719/2 and then proceeds to copy part normally, but a performance annotation marks 719/3–721/1 <i>tacet</i> . Complicating matters, both Im2 books appear to have had large paste-overs (now lost) of uncertain date that replaced the entire part for “The Saga of Jenny,” probably a transposition (such as Risé Stevens’s on the 1963 recording conducted by Lehman Engel).
721/1	Reed 2	Edition takes quarter note C ⁴ from Im1/2 ; in Fh , Weill had placed the note by mistake at 704/1 (i.e., the first ending of the stanza that was to be repeated instead of the second ending; both endings followed after a page turn in Fh).

724–727	Fl	Im1 has mutually exclusive performance annotations “8va bassa” and <i>tacet</i> at m. 724, and another <i>tacet</i> marking at m. 726, so presumably the <i>tacet</i> passage was expanded from 726–727 to 724–727. The pickup to m. 728 is marked “play.”
724.2	Vc II	Im1 has performance annotation <i>pizz.</i>
724.7	Fl, Pno r.h.	Edition adds missing ♯ for F♯ to match vocal part.
725/4	Cb	Edition takes quarter note (A♭2) from first layer of Im1/2 to match Vc II. Fh has quarter rest (and no attempt of combining it with quarter rest at 725/3 into half rest).
730.2	Tpt 3	Edition takes D4 from Im1 (first layer) to match harmony. Fh is ambiguous (either D4 or E4), Fm has E4.
732–747	ALL	Edition presents these measures sequentially (as in Ve). Vm , Fh , and Im1/2 employ repeat marks for mm. 732–737 [i.e., mm. 740–745] with first (mm. 738–739) and second ending (mm. 746–747).
732–733; (740–741)	JURY	Edition takes harmonization from Vm , Cm(R) . Ve has melody only.
733.2	JURY	Edition takes text (“we”) from Tt3/4 (also found in Tty2); Vm/Ve and Cm(R) have “you.”
734/3–4; (742/3–4)	Pno l.h., HmdOrg l.h.	Edition changes rhythm from ♩ ♩ to ♩♩. to match all other parts. The quarter notes in Fh (where HmdOrg is notated as “col Pno”) may be a remnant of Vm or the source—most likely the lost Vh —that served as the basis for Weill’s orchestration. Conceivably, the half note at 734.1 (also found in Vm) could be changed to two quarter notes, but the half note is not implausible.
734–735; (742–743)	S, A	Vm has performance annotation splitting off soprano, which sings E♭5 for all of m. 734 and D5 in m. 735.
735/4; (743/4)	Tpt 1 (Fl)	Edition adds ♯ for C♯5 (sounding B♭4) in Tpt 1 and ♭ for B♭5 in Fl to match harmony.
743/3–745/1	Fl	Edition takes music (doubling Tpt 1 at the upper octave) from Weill’s annotation of Im1 , where he carefully notated music in pencil. Originally, Fl played dotted half note at 743.1 and then rested. Weill also assigned dynamic <i>pp</i> , which Edition changes to <i>p</i> to match Reeds and Tpt 1. Because Fh and Im1 notate mm. 740–745 as a repeat of mm. 732–737, it is unclear whether Fl was supposed to play this music also in 735/3–737/1. Edition interprets Weill’s annotation as an attempt to create variety in the repeat. As Im1-Tpt1-2 does not survive, it is also unclear whether Tpt 1 rested at any of the points in question.
746–751.1	Fl	Edition adopts performance annotations in Im1 canceling a switch from Fl to Picc at 746.1 (Fh has Picc) and transposing mm. 748–751.1 up an octave (canceled by “loco” at 751.4). Fh has a curious performance annotation circling mm. 746–747, which does not seem to have indicated <i>tacet</i> , as there is no such indication in Im1 .
746–747	LIZA, ENSEMBLE	Edition specifies vocal parts. Vm/Ve list Liza only; Cm(R) and Tt3/4 call for All, but it is implausible that Charley (as prosecuting attorney), Russell (as ringmaster/judge) or Kendall (as witness) would sing here; Randy (as Liza’s defense attorney) might, but the sources offer no clue on this matter.
746.1	Vn	Edition takes <i>arco</i> from performance annotations in Im1/2 (copied into first layer of Im2-VnI , second desk). Fh fails to cancel <i>pizz.</i> after m. 744. Contrary to Vn, Im1-Vc has performance annotation reiterating <i>pizz.</i> at 746.1.
748–749	Perc	Im1 has performance annotation adding quarter notes (Cym) for first three beats in each measure.
748.1	Vc, Cb	Edition takes <i>arco</i> from performance annotation in Im1-Vc . Fh fails to cancel <i>pizz.</i> after m. 744.
750/2–757/1	LIZA	On R1 Gertrude Lawrence sang off-beat interjections (see footnote in the score), which are not indicated in any other source. Lawrence repeated the interjections in her 1947 radio broadcast of <i>Lady in the Dark</i> . The first ev-

		idence for such performance practice is the Decca album A-208 featuring the singer Hildegard (recorded on 2 February 1941), but here it is the chorus who sings the off-beat interjections.
750.6	Pno r.h., HmdOrg r.h.	Edition changes chord to match Reeds. In Fh , Keyboards play same chord throughout m. 750, but Reeds shift harmony already at 750.6.
752–756	Fl	Edition takes trilled G6 from Weill's pencil annotation in Im1 . In Fh and first layer of Im1 , Fl doubled Reed 1 at the unison in mm. 752–755 and Vn I (top voice) at the upper octave in m. 756 (Picc was originally supposed to play here, so music would have sounded an octave higher; see note above). Abravanel had added “? tr” in Fh above Fl part in m. 752.
754–755	ALL	Edition retains these measures, which are not in Ve (but they appear in Vm). When Weill reviewed Fh after Ve had been published, he simply added a footnote (“2 bars more than in printed piano score”) pointing out the discrepancy but not crossing out the music. The measures were performed during the original production.
757.2–3	Pno l.h., HmdOrg l.h., Vc II, Cb	Im1/2 have performance annotations replacing grace note and eighth note with eighth rest. Fh is unmarked.
757.2	Perc	Im1 has performance annotations (subsequently erased) that seem to suggest an eighth rest at 757.2.
757.3	Brass	Edition takes pitches C5 (Tbn), F#5 (Tpt 3), A5 (Tpt 2), and B5 (Tpt 1) from Weill's pencil annotations in Fh , adopted as performance annotations in Im1 (Tpt 3, Tbn) and copied into first layer of Im2-Tbn . Originally, Fh repeated pitches of 757.1.
764.4–766.2	JURY	Edition takes slur from Cm(R) to match Ob. In Ve , slur ends at 766.3; Vm has no slur.
777–779/1	Perc	Fh/Fm and Im1 offer no clue how player may have handled simultaneous playing of Tri and MilDr. Conceivably, the bassist could have helped out (Im1/2-Cb are unmarked, though). A performance annotation in Im1 (subsequently obscured with correction fluid in 1965) indicates that Cym replaced Tri and was played with Timp sticks.
779.1	Tpt 2	Edition takes pitch spelling (E♭5) from Fm (also found in Im3). Fh has D#5.
787–818	ALL	Edition takes F-major key signature from Vm/Ve , as it corresponds to the beginning of Circus Dream, where music is down a minor third with D-major key signature. In Fh , Weill did not change key signature after m. 786.
794	Pno r.h., HmdOrg r.h.	Edition takes whole rest from Im2 and Fm (both first layer). Fh is simply blank.
803–813	Tpt 2–3, Tbn	Edition adopts Weill's revision in Fh (copied into first layer of Fm), changing an off-beat pattern similar to that in top voice of HmdOrg l.h. (compare also Tpt 3, Tbn in mm. 814ff.) to a calmer rhythm dominated by quarter notes. Im1-Tbn is unchanged; the first layer of Im2-Tbn still shows off-beat pattern, but a paste-in by John Costa Coll adopts revision. Im1-Tpt3 has a ca. 1965 paste-in with revision in the hand of Dale Kugel (who apparently cut up an old blank page of Chappell No. 2 pulled from the original parts), but there are hints of an earlier paste-in now lost.
810	Reed 2	In Fh , Abravanel changed <i>p</i> to <i>mf</i> (copied into first layer of Fm). Im1/2 are unmarked.
810–813	HmdOrg l.h.	Edition opts for cue-size notation in upper voice, prompted by pencil annotation in Fh that excises off-beat eighth notes (a corresponding marking of mm. 814–817 was later erased). As the chorus starts whispering for the first time, conceivably the pattern dropping out here created a dramatic effect. Fm omits pattern from m. 810 through end, but Im2 continues pattern throughout.
814–815	ALL	Edition adopts Weill's annotation of Fh , calling for an <i>ad lib.</i> repeat of these two measures. The annotation is in ink, and it appears that Weill made it at a later date, probably when he compared Fh against Ve (although the latter has no repeat marks).

816–817	HmdOrg r.h.	Edition takes rests from first layer of Im2 . Fh is ambiguous, Weill placed an iteration sign repeating mm. 814–815 in thick pencil, but subsequently tried to erase it. Fm adopted iteration sign.
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Childhood Sequence

“Transition to Flashbacks 1–3”

In **Fh**, the passages serving as transitions into the first three (of four) flashbacks take up only a single page, neatly written in pencil. Weill eventually titled it, in ink, “Music for light changes in flashbacks,” and specified “(1st time Brass [sord.] with Timp., 2nd time Wood and Timp., 3rd time Strings [sord.] and Timp.),” probably when he reviewed **Fh** after **Ve** had been published. **Im1** and **Fm** were evidently created before Weill specified the title; there the music is headed “Act II, no. 2.”

Even though no text source indicates when the music was played, **Tt4** offers only three plausible locations, and all three of these are confirmed by performance annotations in **Im1-VnI** (first desk), which records the following cues: “(1) Liza: yes yes—I can remember / Brass,” “(2) as child runs off crying / Woodwind” and “(3) child running offstage | I don’t want it now, I don’t want it / (Strings).”

8.1	Perc	Edition takes music from Im1 (compare last measure in “End of Dream” for both Glamour and Wedding Dream). Fh is blank.
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“Mapleton High Choral – Reprise”

Tt4 specifies that Flashback 4 opens with a reprise of “Mapleton High Choral” sung by “a group of seventeen year old boys and girls, seated under a tree.” This contradicts the stage directions transmitted by **Ttb2** and **Tp1**, which call for the lights to come up “on a group of . . . boys and girls, dancing” (probably to music from “Bats About You”; see Appendix C1). **Tt3** originally contained the same staging instruction (at the top of p. 2-2-10), but it was later physically cut off and not replaced. A photo from the original production (part of **M1**; reprinted in **N4**) confirms that the students sang. That they did so accompanied by the orchestra is evident from **Im2-Reed1** and **Im2-HmdOrg**, the only parts still containing the number (although the latter lists it merely as “High School Song—Tacet”). The general disappearance from **Im1/2** suggests that the pages were deliberately removed at some point after the original production had closed. Something similar appears to have occurred in **Fm**, where two pages (pp. 286–287) that had been situated between “Music for Light Changes” and “My Ship” were removed or obscured.

The page in **Im2-Reed1** (which apparently survived because the top staves carry the ending of Circus Dream and the verso contains “My Ship”) shows the number transposed up a half step from G to A^b major. This would seem to explain the penciled annotation “in A^b” in **Fh** for the Wedding Dream at m. 44 (i.e., “Mapleton High Choral”); other pencil markings, which were subsequently erased, specify the measures to be copied: mm. 44–52 and 77–84. Before the copyist created parts for the Reprise, Weill added Brass parts in pencil for 80/4–84 (= 15/4–19 in Reprise) and also added a two-measure introduction based on a motive in the Wedding Dream (60/4–62; also 74/4–76) but doubling its note values. Using the blank verso of a page in **Fh**—the recto of which carries the curtain music “End of Act I”—Weill orchestrated the introductory measures for Strings only; he also copied the introduction into **Vm**.

Performance annotations in **Vm** and **Im2-Reed1** are impossible to interpret with any degree of certainty, which is regrettable, as they could have significant bearing on performance. The former source (see Plate 8 in Main Volume) shows musical notation only for the introductory measures, then adds a verbal instruction in pencil, “Mapleton, full chorus, then p. 9 orchestra,” which might suggest that the chorus sang only the unison passage (i.e., mm. 4–11) and the orchestra played the four-part harmony (mm. 12–20). **Im2-Reed1** has the performance annotation “8va bassa” for mm. 4–11, followed by a *tacet* instruction (in the first layer!) for mm.

16–20, where the music is also excised in pencil. Given that so few sources exist for this number, the Edition opts to include all the parts except *HmdOrg*, which the original production positively omitted.

A final problem appears in the closing chord, where $F\sharp 5$ (sounding $E\flat 5$) in **Im2-Reed1** is the only pitch properly transmitted by the sources. Edition uses Weill's pencil sketch of a Brass chord in the margin of **Fh** (*Wedding Dream*) as a clue for voicing the rest of the chord.

8.1	Perc	Edition takes music from Im1 (compare last measure in “End of Dream” for both <i>Glamour</i> and <i>Wedding Dream</i>). Fh is blank.
11.4	Vn I–II	Edition takes pitches (Vn I: $E\flat 6$; Vn II: $C 6$) from pencil annotation in Fh for <i>Wedding Dream</i> (at 52.4).
20	ALL	Edition is forced to complete harmony. The only known pitch is $F 5$ (sounding $E\flat 5$) in Reed 1. In Fh of <i>Wedding Dream</i> , Weill penciled a harmony for Brass in the margin (to the right of m. 85), which the Edition adopts, also for the Chorus.

“My Ship”

Vh and **Ve** are in F major, as is **Fh**. Nonetheless, there was some uncertainty about the song's key. In August 1940, before he began orchestrating it, Weill sent Gertrude Lawrence a piano-vocal version in F major to see whether she was comfortable with the key, especially the two high notes toward the end ($F 5$ at 48.3 and 50.2). Rather than altering these pitches or part of the melody, Weill offered to transpose the entire song down a whole step (**Lw-1**). Even though he proceeded to orchestrate the song in F, the ultimate decision about the key must have been in limbo for a while, as copyist John Costa Coll created two sets of **Im1**, one in F and one in $E\flat$ major. The latter survives as a complete set but—lacking performance annotations and signs of wear—it evidently went unused. **Im2** exists only in F major, and that is the key the Edition adopts.

In the course of the original production, mm. 1–13/3 were cut, presumably early on, as Coll marked the cut with blue crayon in all books of the unused $E\flat$ -major set. **Im1** (F major) shows performance annotations marking the cut, and **Fm** and **Im2** omit the introduction in first layer, as does **Ve**, which also omits 13/4–15/3, as it made little sense to retain this introductory “stub”—useful in the production—in a piano-vocal score not designed as rehearsal material for future performances. The musical layout of **Ve** actually followed **Ae**. Although it is clear that the original production omitted 1–13/3, the situation is less clear in **Fh**, where the first page (carrying mm. 1–11) is crossed out rather faintly, perhaps the result of someone applying an eraser. Other pages that were meant to be stricken have much bolder excision markings, which Weill sometimes retraced in ink. (In fact, the page facing the first page of “My Ship” in **Fh** carries the revised orchestration for *Glamour Dream*, mm. 570–573. As the original production eventually cut 568/4–573/3, Weill retraced the penciled excision markings emphatically in ink.) In light of the difference in these markings, the Edition assumes that Weill intended to retain mm. 1–13/3. Because **Vm** does not survive for this number, the placement of the dialogue in mm. 1–15 is editorial.

The song's ending also underwent a change after **Im1** had been created. In **Fh**, Weill marked a cut after m. 44, crossed out mm. 45–53, and replaced these nine measures with a newly scored five-measure ending (see Appendix C2). This change essentially eliminated a repetition of the lyric's last lines “If the ship I sing / Doesn't also bring / My own true love to me.” Performance annotations in **Im1** indicate that the longer version had already been rehearsed or performed when Coll inserted paste-ins carrying the abridged ending, which **Fm** and **Im2** adopt in first layer. **Ve**, on the other hand, presents the longer ending. This may have prompted Weill to revoke the abridged ending at a later point in time (presumably after the original production had closed—or at least not affecting it). In **Fh**, he erased the excision markings of mm. 45–53 and emphatically crossed out with ink his newly composed shorter ending. Hence, the Edition presents the original ending in the Main Text and places the abridged one in the Appendix.

Performance annotations at the top of **Im1-Perc** and **Im1-HmdOrg** indicate that players rested throughout the number; the first layer of **Im2-HmdOrg** omits music altogether, simply stating “My Ship—Tacet.”

1	ALL	Edition adds “Freely,” as tempo is dependent on pacing of dialogue. No source has a tempo mark.
11–12	Vn, Vc	Edition adds dynamic <i>pp</i> to match context.
11–53	Vn, Vc	Edition takes muting from consistent performance annotations in Im1/2 .
13.4–5	Vn I	Fh and Im1/2 have performance annotation adding slur (a result of the decision to cut the underscoring of the dialogue, i.e., 1–13/3).
15.3–17.2	Reed 3	Edition ends slur at 17.2. Fh is ambiguous, having one slur end at 17.3 and another one trailing off ambiguously at 17.1.
15/4–23	Reed 2	Edition cues Cl. Fh is ambiguous: On the first page, Weill wrote Cl in the instrumental rubric but then specified BsCl at 1/4. On the second page, which carries mm. 12–19, he did not cancel BsCl, but he specified it again when BsCl enters in m. 32. Im1 has no trace of a marking that may have suggested a switch to Cl or 8va playing for mm. 15–23; Im2 (which omits mm. 1–13/3) starts out with BsCl. However, the voicing of the Strings in a corresponding passage in “End of Play (My Ship – Reprise),” mm. 2ff., strongly suggests that music should be played on Cl rather than BsCl. Fm (which omits mm. 1–13/3) cues Cl and indicates switch to BsCl not until 39/4 (as it has rests in mm. 32–39/3).
15/4	ALL	Fh and Im1/2 have no tempo mark (Edition takes tempo mark from Ve).
19/4	Vc I–II	Fh and Im1 have seemingly tentative performance annotations changing pitches from E3 to G#3 (in Vc I) and C3 to E3 (in Vc II).
22–23	Vc I–II	Fh (in m. 23 only) has revision in pencil (Weill?) replacing music in Vc I with that of Vn I and specifying “col. I” in Vc II. Im1 has performance annotation replacing music of Vc I with that of Vn I in both measures, whereas Vc II appears to be unmarked. It would seem that the revision’s intent was to make the line in Vn I, which lies in the instrument’s low register, more audible. Remarkably, the Im1 book from the set in Eb major shows the Vn I figure in first layer of Vc I (in mm. 22–23), as the figure transposed down a whole step fell out of the violin’s range.
23.2	Vn I	Ve and Vh have F3 (and compare Reed 3 at 31.2), but G3 in Fh and Im1/2 is clear. In the Eb-major set of Im1 (see note above), the Vc I part (first layer) adopts Weill’s pitch in Ve and renders it transposed as Eb3.
26.4–27.1	Tpt 1	Edition takes slur from first layer of Im1 book in Eb major. Fh lacks slur, presumably because m. 27 follows a page turn; corresponding passages (compare mm. 4–5, 18–19, 42–43 and passim) always slur the two notes.
31.2	Vc I	Edition changes G3 to F3 to match Pno and HmdOrg (compare overall pattern of Pno r.h. doubling <i>pizz.</i> chords in Vn I–II and Vc I for 28/2–31/3).
31/4–53	ALL	The original production appears to have prepared this section early on for a repeat: Fh has a <i>segno</i> marking in Strings, reflected by performance annotations in Im1 ; Coll even added the <i>segno</i> marking with blue crayon in the Eb-major set of Im1 . Im2 (Reed 1–2) adopt <i>segno</i> in first layer; but other books (Vn I–II) have it as performance annotation. It appears that the repeat was not played as an immediate encore but perhaps at the conclusion of this last flash-back. Next to the stage direction “(She sits immovable for a moment. Then her face plunges into her hands and she begins to weep uncontrollably. The lights fade out.)” Tt3 has performance annotation “She sings last ½ of <u>Ship</u> . Everybody enters and dances”; the verb “sings” was subsequently crossed out. None of this is adopted in Tt4 , which has off-stage students singing a few lines from “Mapleton High Choral.”
31/4–39/3	Fl, Reeds	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh and Im1 (adopted as rests in Fm). Im2 (Reed 1–2) have <i>tacet</i> markings for 31/4–39/3 but specify second time only (i.e., if section 31/4–53 is repeated).
39/4–41/1	Reed 1	Edition removes slur to match Reed 2–3. The slur in Reed 1 appears to have been a leftover from a revision in Fh , where Weill originally entered music of Tpt 1 in Reed 1. He subsequently revised the part but failed to excise the slur.

39/4	Pno	Edition moves <i>pp</i> here to match location of dynamic in Vn I–II, Cb; Fh has <i>pp</i> at 40/1.
39/4	Vc II, Cb	Edition takes quarter rest in Vc II and E3 in Cb from Fm . Both Im1 books have quarter rest. In m. 39, Fh notates \downarrow only (leaving measure incomplete).
47/4	Reed 1	Edition changes nonsensical specification “Solotone” in Fh and Im1 to “Solo.” At 39/4, Weill marked “Solotone” for Tpt 1, which may have distracted him at 47/4 (a confusion with “echo tone” playing is also possible but perhaps less likely in light of musical context).
48	ALL	Edition takes <i>allargando</i> from Ve ; Vm does not survive. Fh , which shows no tempo indication, has performance annotation (for Reed 1) adding fermata at 48/3, as do most Im1 books.
50	ALL	Edition takes “slow” from Ve ; Vm does not survive. Fh has no indication. Im1 (most books) have performance annotation adding fermata at 49/3.
51.2	Reed 1	Edition removes grace notes A4–B4, prompted by removal of corresponding grace notes (Tpt 1, Vn I) in the abridged ending used in the original production (see Appendix C2).

End of Play (My Ship – Reprise)

Fh is in pencil. Weill titled it “End of 2nd Act” (adopted in **Im1/2** and **Fm**) but later changed it, in ink, to “End of Play.” The number is not in **Vm** or **Ve**. Edition adds vocal parts and assigns them according to **Tt4**, which indicates that Liza and Charley’s combined singing is to be continued (the last line quoted in **Tt4** is “If the ship I sing—”). **Fh** suggests that singing continues for two more lines, and Edition carries vocal part into m. 10 accordingly. Further continuation of the part is optional (dynamics and orchestral texture would probably render singing in mm. 11–16 inaudible, but this might be immaterial, as lyrics would merely be repeated from mm. 7–10); alternatively, Liza and Charley could exchange looks silently, as implied by the final stage direction (“Oblivious of Maggie they half-smile at each other”).

Originally, **Fh** began with a four-measure introduction, where Fl, Reeds, and Tpt 1 played the second half of the bridge (“But the pearls and such, they won’t mean much, if there’s missing just one thing”). Performance annotations in **Im1** (created by John Costa Coll) indicate that this opening was performed for some period of time. However, Weill soon replaced those four measures with two measures scored for Strings (i.e., mm. 1–2), and Coll emended **Im1**, sometimes using paste-ins or writing out pages anew. Edition adopts revised opening, which **Fm** and **Im2** show in first layer.

0	ALL	Edition provides tempo mark (“Freely”).
0.1–1.1	Vn I	Im1/2 confirm absence of slur.
0.1	Vn II	Im1 may have had performance annotation adding eighth note C4.
1.1 (incl. pickup)	Strings	Edition adds <i>pp</i> . No source has dynamic indication.
2.3–3.1	Reed 1	Edition removes slur. In Fh , Weill appears to have begun a slur at 2.3 that may have ended at 4.3. He subsequently erased it except for the initial stub spanning 2.3–3.1, which the copyist of Im1 interpreted as a tie. Im2 omits slur/tie.
2/4	ALL	Edition takes tempo mark (“Andante espressivo”) from “My Ship” in Ve .
3	Pno	Edition adds <i>p</i> to match prevailing dynamic level.
6.2	Tpt 1	Edition cancels muting here, as all Brass seems to have open playing in mm. 10ff. (Tpt 2–3 and Tbn have no muting instruction in this number). Although continued muting for Tpt 1 through 10.1 might seem plausible, Tpt 2 entering at 7/3 with no mute would sound awkward.
6/4	LIZA, CHARLEY	Edition modifies rhythm from $\downarrow \downarrow$ to $\downarrow \downarrow$ to match Tpt 1, Vn I.
7/3	Tpt 2	Edition adds <i>p</i> to match prevailing dynamic level.
10	Tpt 3, Tbn	Edition adds <i>p</i> to match prevailing dynamic level.

Exit Music

Absent from **Fh**, the Exit Music (labeled “Exit March” in the sources) is transmitted only by **Fm** and by incomplete sets of **Im1/2**. The surviving parts provide evidence for no fewer than three distinct versions. As one might expect, the Exit Music (in all its incarnations) made extensive use of orchestrations found elsewhere in the score. But the second and third version—the latter is presented in the Edition—incorporate a unique B \flat -major orchestration of “My Ship” that bears the hallmarks of a “utility” arrangement (an orchestral treatment of a potential hit song, designed to be performable with or without Brass). In the absence of a manuscript, it is unclear whether Weill himself scored this section or whether it is the work of an arranger (the most plausible candidate is Ted Royal, who would create such an arrangement for *One Touch of Venus*; another candidate might be Walter Paul, who later contributed a similar orchestration to *Love Life*).

As Weill revised the number by incorporating new song refrains while discarding others, copyist John Costa Coll utilized orchestra parts from the earlier versions to save time. Vestiges of the early versions remain in **Im1** and thus offer insights into the number’s genesis.

- The first version, for which only incomplete evidence survives, began with the D \flat -major refrain of “This Is New” (Wedding Dream, mm. 236/2–266), followed abruptly by a refrain of “One Life to Live” in E \flat (Glamour Dream, mm. 388–389, 355ff.), for which Weill thickened the woodwind parts and added brass parts, because singers would not be performing. It is important to keep in mind that Weill rescored the woodwind and brass parts *twice* for this number: first for the Exit Music (he entered these revisions directly into **Fh**), then for its ultimate appearance in the Glamour Dream (where he entered the revisions on paste-overs). Coll copied the parts, as Weill had expanded them for the Exit Music, into the first layer of **Im1**. Of the seven surviving parts, six break off at various points during “One Life to Live” (Reed 1, Reed 2, HmdOrg, Vn I [second desk], Vn II, Vc); only Perc survives in full as it took up exactly one page. This page and the six fragments survive because in each case the measures of “One Life to Live” appear on the verso side of the leaf containing “This Is New” (retained in Versions 2 and 3). The remaining pages appear to have been discarded.
- The second version is most clearly represented by **Im1-Cond** and **Im1-VnI** (both desks). It begins with the utility arrangement of “My Ship,” proceeds neatly into “This Is New” (on pages pulled from Version 1), and thereafter into “Girl of the Moment” (Glamour Dream, mm. 472–534/1). It seems as if Weill saw both Entr’acte and Exit Music as opportunities to salvage the foxtrot version of “Girl of the Moment,” when it was clear that it would be omitted from the original production as part of a larger cut that eliminated mm. 468–559 of the Glamour Dream. As in “One Life to Live,” Weill thickened the orchestral texture by adding brass and some reed writing, and he decided to transpose the whole section to E \flat major. All surviving **Im1** parts lack any transition between “This Is New” and “Girl of the Moment”; Coll instead left a short stretch of staff empty in each part, and performance annotations indicate that a four-measure piano solo (now lost) provided the necessary modulation.
- For the third and final version, “This Is New” and “Girl of the Moment” merely changed places. Performance annotations in **Im1-VnI** (both desks) testify to the switch; the first desk bears an additional instruction “Copy A, then C, then B.” The first layers of **Fm** and **Im2** reflect this final revision. In the 1960s, Tams-Witmark copyist Dale Kugel clarified the revisions in many of the surviving **Im1** parts accordingly (both desks of **Im1-VnI** excepted). Oddly, **Im3-Cb** contains Version 2, but other **Im3** books (Reed 3, Tpt 1–2, Tpt 3) show Version 3.

Further performance annotations in many sources, including **Fm**, suggest that the section containing “My Ship” (mm. 1–26/3) was cut at some point, but probably not during the course of the original production. Although it is impossible to determine exactly when this portion was cut, its inclusion in **Fm** and the first layer of **Im2** implies that it lasted for the better part of the original production and presumably for all of it. Somewhat oddly, the first layer of **Im2-Reed1** contains serious errors in mm. 5–6 that would be unlikely to escape notice in performance. Performance annotations give the revised orchestration of mm. 10/4–18/3 in pencil, but the earlier errors remain uncorrected.

During the original production, the ending of the Exit Music was never properly notated. **Fm**'s first layer suggests that "This Is New" should end with the two-measure D \flat -major coda notated in **Fh** (essentially a transposed version of Appendix B1), yet this coda is absent from **Im1/2** (Tams-Witmark later added it on paste-ins in **Im1**). A performance annotation in **Fm** eventually excised the coda; the two surviving parts not bearing later paste-ins (**Im1/2-VnI**, second desk) concur. Accordingly, the Edition omits the coda.

0	ALL	Edition upholds C (confirmed by performance annotations in various parts marking "in 4"). Im1-Cond (unused) and Im1-Fl have C in first layer, but all other parts have C , as do Fm and Im2 .
0 (pickup)–2.3	Fl, Reeds, Tpt, Vc	Edition ends slur at 2.2. Fm is inconsistent, ending slurs in Fl, Reed 1, and Tpt 1–2 at 2.3, despite the repeated note in the melody (a notation Weill usually avoided). Reed 2–3, Tpt 3, and Vc I–II end the slur at 2.2. The surviving Im1/2 parts concur.
1	Perc	Edition cues SnDr and BsDr. Fm and Im1 do not specify instruments but notate the drums in the spaces traditionally reserved (in Broadway and dance band practice) for BsDr (first space) and SnDr (third space). Im1 has quarter-note pickup (SnDr) to m. 1 in first layer, but the quarter rest in Fm is clear and more plausible.
1/1–2/3, 18/4–20/3	Tbn	Edition rejects additional slur in first layer of Im1 connecting pickup to m. 1 and 1/1; in the corresponding passage (notated with iteration signs in Fm), Im1 is ambiguous, beginning slur midway between 18/4 and 19/1 (and ending at 20/3). The phrasing in Im1 creates interpretive problems when m. 1 is repeated, and emphasizes the awkward leap from F3 to B \flat 2.
1–26.1	Vn I–II	Performance annotations in Im1-VnI (second desk only) and Im1-VnII indicate <i>divisi</i> octaves. Fm and first layer of Im1/2 give only the upper octave (i.e., as in Edition). It is unclear why Vn II did not simply play down an octave, which would have yielded the same ratio: 4 players play the upper octave while 2 players perform the lower one.
1/1	Vn I–II	Im1/2 (all books) omit the slur connecting pickup to m. 1 and 1/1 while retaining the subsequent ones (2/4–3/1 etc.).
4/2–4/4	Tpt 2, Pno r.h., HmdOrg r.h.	Edition adds slur to match Reed 2–3 and Tpt 3.
4/4	Vc I–II	Edition upholds quarter note F3 (in both Fm and Im1) as variant melody, which is necessary to avoid a conflict with Tbn.
5.4	Vn I–II	Edition takes \natural for B \natural 5 from performance annotations in Fm and Im1 (copied into first layer of Im2).
5–6	Reed 2–3; Tpt 2–3	Edition adds slur spanning 5/3–6/4 in Reed 2–3 and Tpt 2 to match Tpt 3. In order to avoid a detached accompaniment under a legato melody, Edition adds slurs for 5/1–2 in all four instruments.
7–8.4	Tpt 2	Edition adds slur to match Reed 2.
8/3	HmdOrg r.h.	Im1 gives A3 rather than B \flat 3. Edition upholds reading from Fm .
8/4	Fl, Reed 1, 3, Tpt 1, 3, Vc I–II	Edition adds slur segment to match pickup to m. 1.
9–10/3	Tpt 2	Edition adds slur to match Reed 2.
9.7	Pno r.h., HmdOrg r.h.	Edition changes erroneous E \flat 4 to E \natural 4 to match Reed 2, Tpt 2, Vn (and compare 7.7).
10/4–18/3	Reeds	Im1/2 (Reed 1–2) have consistent performance annotations indicating that both ASax played the melody in unison, an octave below the notated pitch of Reed 1. No attempt was made to change incorrect pitches in Im1-Reed2 at 13/2 (F \sharp 5) and at 18/1 (C \sharp 5)—suggesting that the revision was played virtually from the outset. Unfortunately, Reed 3 parts do not survive in Im1/2 , militating against any attempt to reconstruct the altered orchestration. Im3-Reed3 contains the original version.
10/3–18/3	Tbn	Im1 has performance annotation of uncertain date (subsequently erased but still legible) marking this passage <i>tacet</i> .

11.4–12.3	Reed 3, Tpt 1–2	Edition begins slur at 11.4 to match Reed 1–2 and Tpt 3. Fm slurs only 12.1–3.
14/4–16/3	Reeds, Tpt	Edition takes slurs from Tpt 1 and 3. Slurs in Fm are inconsistent: Reed 1 slurs 14.2–3, 15.1–3, and 15.4–16.3; Reed 2–3 slur 15/1–3 and 16/1–3; Tpt 1 slurs 14/4–15/3 (emended from 14.3–15/3) and 15.4–16/3; Tpt 2 has no slur; and Tpt 3 slurs 14/4–15/3 and 15.4–16/3.
17/3–4	Vn I–II	Im1 (all desks) omit slur.
18/4	ALL	Edition takes slurs from Im1 . Fm , where m. 18 ends a page, lacks slurs leading into m. 19.
18/4	Fl	Edition adds <i>f</i> to match prevailing dynamic level.
19–23	ALL	Fm notates mm. 19–23 with iteration signs repeating mm. 1–5. All editorial actions in mm. 1–5 apply also here.
23–24	Fl, Reeds, Tpt, Tbn, Vc	Edition emends slurring to match mm. 5–6. Fm notates mm. 19–23 with iteration signs repeating mm. 1–5. In m. 5, Winds, Brass, and Vc end mid-slur, yet each of these instruments begins a new slur at 24/1. Im1 (Fl, Reed 1–2) addressed the issue in continuing slur from m. 23, mirroring mm. 5–6. Im1-Tbn , however, slurs from 24/1–3 only; an additional slur from 23/1–3 has been added in pencil.
27–89/1	ALL	Edition takes music from <i>Glamour Dream</i> , mm. 472–534/1 and transposes it up a minor third (from C to E \flat major), as specified in Fm and confirmed by Im1-3 . Unless noted otherwise, all editorial action in <i>Glamour Dream</i> , mm. 472–534/1, applies also here.
27–40	Brass	Edition takes Brass parts from Weill’s pencil addition in Fh (<i>Glamour Dream</i> , mm. 472–485); the subsequent excision of these parts in Fh applied to the <i>Glamour Dream</i> and not to the <i>Exit Music</i> , where Im1-Tbn and Im3-Tpt1-2 confirm that parts played.
27	Vn I	Im1 (first desk) has performance annotation “8va”; second desk and Im2 are unmarked.
39–40	Cb	Edition removes upper note F3, prompted by its omission in first layer of Im1 .
42.2	Vn I	Edition removes lower note B \flat 3, prompted by its omission in first layer of Im1/2 (all desks).
43–56/1	Reed 1–2	Edition takes music from Im1/2 . Fh (<i>Glamour Dream</i> mm. 488–501/1) has rests, but above Reed 1 a faint pencil marking placed repeat marks for mm. 472–487 (of which mm. 485–487 represent a first ending) that must have prompted John Costa Coll to copy this music into first layer of Im1 .
43–56/1	Reed 3	Edition opts not to add music, prompted by Im3-Reed3 , which has rests in first layer and no additional markings. Arguably one could expect the part to repeat mm. 27ff. (just as Tpt 3 does), but perhaps the new figure that Weill introduced in the violins caused him to thin the texture ever so slightly.
44.2	Tpt 1–2	Edition takes rhythm (half note) from the first layer of a surviving Im1 book (Tpt 1–2) for the second version of the <i>Entr’acte</i> . The half note is plausible in light of Reed 1–2. In Fh , Weill had entered two quarter notes.
53.1	Reed 2, Vc I	Although the addition of Reed 2 (see note above) playing a sounding A \flat 4 led to a slight collision with Vc I, Im1/2 are unmarked.
56/2–58	Reeds	Edition takes music from Weill’s pencil addition in Fh (<i>Glamour Dream</i> , mm. 501/2–503), copied into first layer of Im1/2 (Reed 1–2) and Im3-Reed3 .
57–89/1	Picc	Edition takes Picc from first layer of Im1 . The difference to <i>Glamour Dream</i> , mm. 502ff. (which call for Fl) appears to have been deliberate.
59–72	Brass	Edition takes Brass parts from Weill’s pencil addition in Fh (<i>Glamour Dream</i> , mm. 504–517); the subsequent excision of these parts in Fh applied to the <i>Glamour Dream</i> and not to the <i>Exit Music</i> , where Im1-Tbn and Im3-Tpt1-2 confirm that parts played.
64.2–65.1	Reed 1	Edition takes glissando line from first layer of Im1/2 .
70.2–74.1	Vn II	Im1 has performance annotation “8va <i>divisi</i> .”
74.2–86	Vn II	Im1 has performance annotation “8va” (canceled by “loco” at 87.1).

87.5–7	Vn II	Im1 has added lower pitches F5–Ab5–C6 (probably not as a result of an earlier transposition error).
76.2	Reed 1–2, Tpt 1–2	Edition takes rhythm (half note) from first layer of Im1/2 (Reeds) and applies it also to Tpt to match m. 28. Fh has two quarter notes.
78.2, 82.2	Vn I	Im1/2 (all desks) have B \flat 4 in first layer, as if reiterating 74.2, where pitch is correct. Im1-VnII gives correct pitches.
87–89	Perc	Edition takes music from Im1 . For Fh , see Glamour Dream, mm. 532–533) has offbeat Cym.
89	ALL	Edition takes fermata at 89.1 and the following caesura from spotty performance annotations in Im1 (inconsistently copied into first layer of Im2). The first layer of Im2-Reed1 and Im2-Reed2 notated m. 89 as two measures (with half rests ending the first and beginning the second measure), but performance annotations changed these two measures into one by removing rests and inserting a caesura.
89/2	Fl	Edition assumes Fl is playing in this last section of the Exit Music. The relevant page in Im1 was cropped in the 1960s and offers no clue about change of instrument.
90–105	Vn I–II	Edition takes octave placement from Im1/2 (all desks), which have “8va” marking in first layer (i.e., transposing Wedding Dream, 236/2–252/1, up an octave), canceled by “loco” in m. 106.
106, 108, 110, 112	Fl, Vn I	Edition takes slurring from first layer of Im1/2 .
110.1	HmdOrg l.h.	Im1 has whole note B \flat 3 in top voice.
111.2–113.1	Tpt 2	Edition adds slur to match Tpt 1.
114.1–2	Fl, Vn I	Edition takes slur from first layer of Im1/2 .
117–120	Fl	Edition takes octave placement from “8va” marking in Im1 .
120	ALL	Edition opts for rhythm \downarrow \ddot{z} ; Im1/2 have everything ranging from quarter note to whole note, but virtually all books have a fermata. The inconsistency seems to be a result of the section functioning as opening and also as center piece of the tripartite Exit Music, before it became the closing one. Fm is of no help, as it erroneously adopted the abridged ending of “This Is New” (see Appendix B1), but later hands marked this ending <i>tacet</i> .
120.1	Vn I	Im2-VnI (second desk) has A \flat 4–D \flat 5 added in pencil (first layer omitted m. 120).

APPENDIX

*Items for Glamour Dream***A1. Third Visitor to Liza's Apartment (passage cut prior to rehearsals)**

Weill and Gershwin appear to have conceived this passage as a humorous way to round out what would have been a veritable series of visitors to Liza's apartment. After a delivery boy drops off a coat of sable (mm. 149–158) and a distinguished gentleman, accompanied by a Zouave, brings an enormous rose (mm. 159–168), Beekman interrupts the stream (mm. 169–205). The third visitor, a plain-spoken truck driver delivering two tons of candy, would have concluded the sequence (as a thirteen-measure episode situated between mm. 207 and 208). Aside from concerns about running time, the passage may have been cut because of its rather broad humor, incongruous with the glamorous world that this dream sequence set out to create. The passage is already omitted in **Tty2**, which was distributed to the cast at the beginning of rehearsals. By that time, the musical materials had been created (**Vm**, **Fh**, and **Im1**), but in the absence of any performance annotations (except for markings indicating deletion), it appears that the passage was never rehearsed. As the cut prompted some modifications in the four measures preceding the passage—notably omission of the Brass—the Edition includes these as mm. 204A–207A.

3.1–2 5/3, 6/1	TRUCK DR SUTTON, TRUCK DR	Edition takes spelling (“some-thin’”) from Tty1 . Vm has “some-thing.” Edition takes underlining of words (for emphasis) from Tty1 .
6/4–7/1	Vc I–II, Cb	Edition adds <i>arco</i> (it is inevitable).
11	ALL	Edition takes <i>a tempo</i> from Vm (first layer); Fh has no tempo mark.
13	ALL	Edition takes double barline from Vm .
13/3	Reed 2	Edition adds missing ♭ for B♭3 (sounding A♭3) to match HmdOrg (r.h.) and Vn II.
13/3	Reed 2	Edition adds missing ♭ for D♭4 (sounding C♭3) to match HmdOrg (l.h.) and Vc II.

A2. Waltz with Dialogue (section cut during rehearsals)



Intended to follow m. 267, these thirty-six measures would have underscored dialogue between Liza and a secretary named Miss Forsythe (whose doubling, unlike Sutton's and Beekman's, went unspecified). The verbal exchange listed a number of glamorous appointments in Liza's “dream calendar,” which Gershwin used to expand on references to living celebrities begun in “Huxley”: Arturo Toscanini, William Saroyan, the Harrimans (a prominent New York family), and presumably the art and music critic Sacheverell Sitwell, which text sources give simply as “Sacheveral” (**Vm** spells “Sacheverel”). The dialogue also mentioned “the Maharajah” and “two handsome men from Texas,” one of whom had a line in the first version of the nightclub entrance (see Appendix A3) that was eventually reassigned.

Unlike Appendix A1, the dialogue for the waltz section was included in **Tty2** and appears to have been rehearsed briefly, as some annotations in **Tt3** suggest; but the passage was eventually marked “out,” and **Tt4** omits it. The musical materials **Vm**, **Fh**, and **Im1** are unmarked except for instructions to cut; the first layers of **Fm** and **Im2** omit the section. In the original production, the cut encompassed 267/3 and mm. 268–271/2, but these four measures are retained in **Ve** as an instrumental respite, and the Edition follows suit. **Tp1**, on the other hand, ignored the cut altogether and presented the dialogue between Liza and Miss Forsythe, which suggests that Gershwin was not closely involved in the preparation of that publication. All reprints of **Tp1** retained the dialogue.

9	ALL	Edition takes tempo mark (“Waltz”) from Fh ; Vm has “Valse.”
21	Vc I	Edition takes bass clef from Im1 to match harmony in Vm . Weill did not cancel tenor clef until m. 23 (which follows a page turn in Fh).
28.1	Reed 3, Tbn	Edition adds missing # for sounding F#.
29–32	Perc	Edition adds music to match corresponding passage in mm. 13–16. Fh is blank; Im1 has four-measure rest.

A3. Entrance to Nightclub (first version)

Replaced before orchestra rehearsals by mm. 426–467 (Main Text). Weill had sketched this first version of Liza's entrance to the nightclub on a single page of **Dh** (Fld. 252), which he titled "The Seventh Heaven" (after the name of the fictitious nightclub). Whereas **Vm** shows some performance annotations, **Im1** is unmarked. The first version starts out with an instrumental seven-measure reprise of "One Life to Live," which served as dance music for the crowd in the nightclub. Liza is then greeted by Pierre, identified in **Tty2** as the "manager" (**Ve** and **Tp1** later label him "head waiter"). In this early version, he would have had to sing a bit of patter, and a Man from Texas (see Appendix A2) would have spoken a line. When Weill and Gershwin reconceived the entrance scene, they cut Pierre's sung lines, eliminated the Texan character, and gave his spoken line to Pierre. Thus Kendall, who portrays Pierre, no longer needs to sing anywhere in the show. Perhaps more important, the new version—with its expanded dance section—delayed Liza's entrance, allowing for a costume change. The bifolium of full-score pages carrying mm. 1–24 of the first version (marked "no more good" by Abravanel) was removed from **Fh** and survives, inexplicably, among **Fh-misc**; mm. 25–27 are in **Fh**, where they are crossed out.

1	ALL	Vm has "Allegro mosso"—a misreading of Weill's "Allegro molto."
7/2	Pno	Edition changes lower pitch D4 in r.h. at 7.4 to C#4 to match Reed 2, Tpt 2, and Vn II. Furthermore, Edition divides quarter-note (<i>sic</i>) dyad E3-G#3 in l.h. into dotted rhythm (compare Winds, Brass, Strings) and thus shifts to Eb3-G#3 at 7.4.
13/3–14/2	PIERRE	Vm has performance annotation changing lyric from "only in the minutest degree" to "only in the smallest degree" (the latter corresponding to Tty1/2). Presumably the rhythm would have been modified to   ♩ (or some such).
18	PIERRE	Edition takes Pierre's spoken line from performance annotation in Vm (also found in Tty2).
19/4	Fl	Edition adds <i>mf</i> to match prevailing dynamic level.
24	MAN FROM TEXAS	Vm has performance annotation changing "Man" to "Pierre."
25.11	Reed 1	Edition opts for G#3 (sounding F3). Fh is ambiguous (either F#3 or G#3). In Im1 , copyist Fauciano rendered pitch as G#3 (sounding F#3). Dh and Vm are of no help, as they have for 25.8–11 sounding A3–F3–C3–D3, which would fall out of the clarinet's range.

A4. Transition (when mm. 468–559 are omitted)

Of the various cuts made to remedy an overlong Act I, the most substantial one was omitting the first rendition of "Girl of the Moment," sung by the crowd in the nightclub. As an *ad hoc* solution, players jumped from m. 469 to m. 556, which created an ungainly rupture in the musical flow. In order to bridge the gap, Weill wrote out a new section in both piano and full-score format, the former in pencil on a leaf of Chappell Prof. inserted into **Vm**, the latter also in pencil on blank space at the end of a bifolium carrying mm. 452–467, which itself had been inserted into **Fh** at an earlier point. For the transition, Weill essentially reworked mm. 468–469, 556–557, and 559: in mm. 468–469 he eliminated the dance rhythm (which had set up the first rendition of "Girl of the Moment") and introduced an ascending line (preserving the gist of mm. 554–555) that leads to the trumpet fanfare over a half-diminished seventh-chord on F#. Copyist John Costa Coll prepared the paste-ins for **Im1**. The first layer of **Im2** omits mm. 468–559 and shows only the five-measure transition (the usual exceptions are the **Im2** books for Tbn and Cb, which still copied mm. 468–559). The fact that mm. 468–559 do not appear in **Cm(R)** would suggest an early date for the cut, conceivably instituted around the time rehearsals began or right before rehearsal materials for the chorus were created, but this does not square with **Im2-Tbn** and **Im2-Cb**. When Jack Kantor copied **Fm**, he included mm. 468–559. An unknown copyist, using the same paper type found in **Fm**, subsequently copied the new orchestration and inserted it into **Fm** as page 74a.

Performance annotations in the text sources are less clear. **Tt3** lacks any sign that the text was deleted. **Tt4** transmits only the first five lines of the lyric, sung by the Men: "Oh, girl of the

moment / With the smile of the day / And the charm of the week / And the grace of the month / And the looks—” until they are cut off by the trumpet fanfare (“A bugle call is heard”). This matches consistent performance annotations in **Im1**, which had cut mm. 480–555 and m. 558 prior to making the all-encompassing cut. **Ve** retained all of mm. 468–559.

468	ALL	Edition takes time signature (♩) from consistent performance annotations in Im1 (and to match m. 468 of the Main Text). In Fh and his insert into Vm , Weill did not provide a time signature, probably because he simply assumed that of m. 468. Copyist John Costa Coll, however, assigned ♩, which the players changed to cut time.
468	WOMEN, MEN	Edition takes <i>ff</i> from Ve (which has <i>ff</i> also for piano accompaniment), as a slightly louder dynamic seems warranted for the emphatic toast to Liza. In Fh , Weill marked orchestra <i>f</i> , but he did not provide dynamics in his insert into Vm .
468.1	Reed 2	Edition takes ♯ for G \sharp 4 from Im1 (first layer). Fh has no accidental but also no key signature.
469	WOMEN, MEN	Edition takes five syllables (“Li-za El-li-ott” with rhythm ♩ ♩ ♩ ♩ ♩) from m. 469 of Ve , even though Weill’s insert into Vm suggests only four quarter notes to accommodate the text (“Li-za Ell-iott”).
470/1, 472/1	Tpt 1–2	Im3 and Fm have performance annotations indicating a change of rhythm from ♩ ♩ ♩ to ♩ ♩ ♩ (or ♩ ♩ ♩).
470.5	Tpt 1–2	Edition takes sounding G4 from Weill’s holograph insert into Vm . Fh and Im3 have sounding A4. Although the latter is in line with the underlying half-diminished seventh-chord on F \sharp , the fanfare motive seems to work better as a broken C-major chord ending on the jarring G \sharp 5, which is precisely what Weill did in mm. 544 and 556 of the <i>Glamour Dream</i> (except in those cases there was no accompaniment).

A5. “Larghetto religioso” (abridged, reorchestrated)

When the original production’s creative team decided to shorten the second choral rendition of “Girl of the Moment” (during which the Marine paints Liza’s portrait) by omitting mm. 607–638 and 653–654, Weill eventually reorchestrated mm. 591–606, 639–652, and m. 655 as a single unit of thirty-one measures. His revised orchestration is in pencil on a bifolium located in WLA (Box 15, Fld. 241), which suggests that he reorchestrated the passage after **Fh** had been bound and after **Ve** had been published. The original passage in **Fh** shows markings for the cuts but no signs of reorchestration (an additional and apparently erroneous annotation marking a cut that begins with the pickup to m. 591 has been canceled). All **Im1** books (except Tbn, Cb) have paste-overs, neatly written by copyist John Costa Coll, carrying the thirty-one measures of revised orchestration, which appear in the first layer of **Im2** (again, with the exception of the two “earlier” books for Tbn and Cb, which have paste-overs by Coll). When creating **Fm**, copyist Jack Kantor observed the cuts (i.e., copying only mm. 591–606, 639–652, and 655), but he copied the earlier orchestration, either because the pages containing the new one were unavailable to him or, more likely, because Weill had not rescored the passage by the time **Fm** was created. An unknown copyist, using the same score paper found in **Fm**, subsequently copied the new orchestration and inserted it into **Fm** as pages 90A–90D, replacing the old pages 90–92.

The surviving copy of **Cm(R)** has no annotation that would reflect the cuts, but **Vm** and **VeK** do, the former making some adjustments in the vocal parts to accommodate the jumps from m. 606 to m. 639 and from m. 652 to m. 655. Following the paste-overs in **Im1** (and for the sake of completeness), the Edition presents the abridged and reorchestrated section *with* the first two measures of the *Larghetto*, although m. 589 is unaltered. Thus mm. 589–606 of the Appendix correspond to mm. 589–606 in the Main Text, mm. 607–620 correspond to mm. 639–652, and m. 621 corresponds to m. 655.

Sources offer virtually no information about dynamics, aside from a stray performance annotation in **Im1-Vc** (m. 605) and Weill’s dynamics for Brass and HmdOrg (mm. 615–617). The Edition takes vocal dynamics from **Ve** (except for m. 619) and makes no attempt to develop a consistent and detailed dynamic structure, as several solutions are possible. The version pre-

sented in the Main Text shows an intensification of dynamics not just in the chorus but also in the orchestral accompaniment, and arguably the same concept may have informed the performance of the revised and abridged version. However, given the quieter nature of the reorchestration, perhaps the accompaniment was intended to remain in the background throughout.


590	Reed 1, HmdOrg, Vn	Edition follows paste-over in Im1 (adopted in first layer of Im2) in omitting pickup to m. 591 (compare Main Text, m. 590) and extending note values from dotted half note to whole note in HmdOrg r.h. and Vn. Fh has performance annotations to that effect in Vn I–II.
591	Reeds	Edition adds <i>p</i> to match prevailing dynamic level.
598.2	Vc I	Edition upholds pitch G3 even though Reed 3, which plays in unison with Vc I for 591.1–598.1, has sounding B♭3; HmdOrg covers both pitches, G3 and B♭3. Weill appears to have introduced a variation (compared to the corresponding passage of the earlier version in the Edition's Main Text, m. 598, where Reed 2, HmdOrg, and Vc I, playing in octaves, all have sounding B♭).
602/2–603/1	Reed 2, HmdOrg	Edition includes the E♭3 in HmdOrg (l.h.) (at 602/2) in slur groups spanning 603/1–604/2; in Fh , Weill started a slur at 602/2, but in m. 603, which follows a page turn, he started slur anew. Edition modifies Reed 2 to match (Fh has no slur starting at 602/2).
603–604	Reed 1	Edition takes ending of slur at 604.2 from Im1 to match Reed 2, HmdOrg (l.h.), and Vn I. In Fh slur continues across the bar line, but a new slur starts at 17.1.
605–606	T 1	Edition takes octave placement from performance annotation in Vm , where first layer has music an octave lower (thus being T 2). Presumably the change was intended to preserve the more intense tenor line in mm. 637–638 (Main Text) after mm. 607–638 (Main Text) were cut. As noted above, Cm(R) does not reflect the cut.
605.1–607.1	Vc I	Edition takes <i>mf</i> at 605.1 from performance annotation in Im1 but returns to <i>p</i> in m. 607, where regular accompaniment resumes.
606	B	Vm has performance annotation changing rhythm from ♩ ♩ to ♩. ♩ .
607 (incl. pickup)	CROWD	Edition opts for scaling back dynamics to <i>mf</i> (as suggested by m. 607 of version in Main Text) rather than increasing to <i>ff</i> (which would be suggested by dynamics in m. 639 of version in Main Text).
607–612	Vn I–II	Edition takes slurring from Im1 (performance annotations in mm. 607–610 and what appears to be first layer in mm. 611–612). Fh , which notates Vn II “with Viol. I,” slurs 607.1–608.4, 609.1–610.4 but has no slur in mm. 611–612, though clearly the pattern would seem to continue. Im2 is confused, mixing slurring patterns inconsistently.
614	Fl	Edition adds <i>p</i> to match prevailing dynamic level.
614.2–3	Fl	Edition ends slur at 614.3 to match Vn I. Fh has two slurs, both starting at 614.2 and ending at 614.3 and 615.1 respectively. In Im1 , slur ends ambiguously between 614.3 and 615.1.
615.1	Strings	Edition adds staccato mark to match Fl and Reeds, which seems appropriate in light of the percussive entrance of the Brass.
618.2–4	Fl, Reed 1, Vn I–II, Vc I	Edition takes slur from Im1/2 . Fh has no slur.
618.2	Vn I–II	Im1 has performance annotations replacing quarter note with quarter rest; Im2 is unmarked.
619	CROWD	Edition takes <i>ff</i> from Vm . Ve has already reached <i>ff</i> at this point (compare m. 639 of Main Text).
620	ALL	Several Im1 books have performance annotations marking a pause before playing m. 621.
620	T	Edition adopts performance annotation in Vm1 , changing rhythm from ♩. ♩ to ♩ ♩ (apparently an adjustment in light of the whole notes in accompaniment).

A6. Rhumba Finale (extended version)

The original production was forced to extend the finale of the Glamour Dream, because a costume change for Liza Elliott required more time than the original version—a single refrain of “Girl of the Moment” (AABA)—allowed. When Weill set out to expand the finale, he overwrote a bit, creating a form (AABCABA) that he proceeded to orchestrate. Once it was clear exactly how much time Lawrence needed, the original production omitted the second A-section (= mm. 716–733 of the Main Text), arriving at a form (ABCABA—found in the first layer of **Im** and presented here) of suitable length. Compared to the original version (see Main Text), it is expanded by twenty-eight measures. Unrelated to the issue of playing time, Weill substituted Picc for Fl in the extended version, possibly to achieve a more frenzied effect. Conceivably, Picc could also be employed for performance of the Main Text, which would require only a small adjustment in m. 714 (where the C4 could easily be omitted).

Work on custom-fitting the rhumba finale yielded not one but three different addenda to **Vm**, two in the hand of Coll (one of which is the ultimate version, presented here), and one in the hand of an unknown copyist. This latter version, also on Chappell No. 2 paper, presents a section involving a baritone solo and all women singing fill-ins (presumably humming or singing “ah”). It appears to be a revision of the first version copied by Coll. All three versions have performance annotations, indicating use in dance and possibly chorus rehearsals.

For detailed notes about mm. 700–715 and 716–733 of this Appendix item, see corresponding passages in the Main Text of Glamour Dream (i.e., mm. 700–715 and mm. 734–751).

716–719.1	Picc	Im1 has contradictory performance annotations adding “Picc 8va Bassa” and “Loco” at m. 716 as well as “Loco” at 719.5 (all markings subsequently erased). Possibly the trilled A6 was considered too piercing.
716	CROWD	Edition adds <i>ff</i> to match prevailing dynamic level. Cm(R) and Ve have <i>f</i> .
716.2	Pno l.h., HmdOrg l.h.	Edition removes staccato mark to match Vc. (Fh notates HmdOrg only and instructs Pno to double.)
719	MEN	Cm(R) has performance annotation changing “Men” to “Solo.” In Vm , a later hand added beginning of alternative lyric (“In all my flights of fancy”) in pencil above “My dreams are torn asunder,” so possibly the Men here used the text sung in Glamour Dream, mm. 503ff and 622.
720	Cb	Edition takes <i>pizz.</i> from performance annotation in Im1/2 (canceled by <i>arco</i> in m. 731).
734–737	Reed 1–2	Im1 has performance annotation (copied into first layer of Im2) doubling music in Picc, Keyboards, and Vn I–II. Additional annotation in Im2-Reed1 writes out transpositions for both ASax and Cl (in both cases sounding an octave lower than Vn I). Im1/2-Reed3 does not survive. Fh and Fm are unmarked.
737	ALL	Edition takes double barline from Vm .
738–739	ALL	In the original production, these measures appear to have been repeated (possibly because Reed 1–2 needed more time to switch from ASax to Cl). Performance annotations in Im1/2 (also Im3) add repeat, some parts modify annotation to repeat m. 738 three times and then to proceed normally (so as to avoid repetition of the pickup to m. 740). In Fm , a later hand added repeat. Fh is unmarked.
739.3	CROWD	Edition adds <i>f</i> to match prevailing dynamic level.
745	ALL	Edition takes double barline from Vm .
747.3–4	Reed 1–2, Pno l.h.	Edition adds ties to match Picc and Pno r.h.
749/2	Reed 1–2	Edition takes music from Im1/2 . Fh is somewhat difficult to decipher, as Weill originally wrote Reed 1–2 to double descending eighth notes in Pno, Vn, and Vc. However, subsequently he revised the half measure to notate what appears clearly in Im1/2 .
749.2–3	Brass	Edition adopts <i>tacet</i> markings in Fh and Im2-Tbn ; Im1 (Tpt 3, Tbn) and Fm are unmarked. In the first layer of Fh , the Brass repeats notes played at 749.1 with the rhythm  (i.e., as in preceding measures). The fact that Fm is unmarked—usually it adopts such clear excisions—suggests that it

		had been created before Fh was marked <i>tacet</i> ; hence the marking appears to represent another effort of Weill's to adopt some features of Ve (compare critical notes for Glamour Dream, mm. 137, 467 above). The piano part of Ve has an equivalent of the Brass pattern in l.h. for mm. 746–748 only. At any rate, the introduced rest (two quarters) creates a desirable “punctuation effect” that prepares the entry of another section of the refrain.
749.3	CROWD	Edition adds <i>f</i> to match prevailing dynamic level.
749.4	Tpt 2	Edition takes pickup from Im3-Tpt1-2 . Fh and Fm have a single-stemmed pickup without a rest for Tpt 2.
750 (pickup)	Reeds, Tpt	Edition moves dynamic marking from 750.1 to include pickup.
750, 752, 754, 756	Tpt 1	Edition takes rhythmic value for first note in each measure (a half note) from tied quarter notes in surviving trumpet part Im1-Tpt1-2 (first layer) for the first version of the Entr'acte. Fh/Fm have quarter notes without tie.
752.5, 753.5, 754.5	Reed 1–2	Edition adds accent to match 750.5 and 751.5. Fh has staccato mark.
758.1	Tpt 1–3	Edition takes rhythmic value (half note) from tied quarter notes in surviving trumpet part Im1-Tpt1-2 for the first version of the Entr'acte (Tpt 1 has tie in first layer, Tpt 2 has performance annotation adding tie; Im1-Tpt3 does not survive for this version). Fh/Fm have quarter notes without tie; Im1-Tpt3 has faint, cryptic pencil line that may represent a tie or a cancellation of the second quarter.
760	ALL	The original production drastically reduced dynamics here, heeding the instruction in Tty2 (“These 3 lines should be heard”). Fh/Fm and Im1 have performance annotation adding <i>pp</i> (copied into first layer of some but not all Im2). For the equally important lines in mm. 743–745 there is no marking in Fh , even though Tty2 has the same instruction.
761.1–3, 761.4–6	Vn I–II	Edition takes slurs from consistent performance annotations in Im1 (copied into first layer of Im2). In Fh , m. 761 starts a new page and has no slurring. Although the previous measures might suggest continuation of slurred six-note groups (and Fm shows such a slur), slurring in Im1/2 appears plausible as it signals transition to new pattern of accompaniment.
761.2–765.1	Tpt 1–3	Edition takes music from Weill's pencil revision in Fh , added as a paste-in in Im1-Tpt3 and copied into first layer of Fm . In the first layer of Fh , Tpt 1–3 rested for 761.2–4, played tied whole notes D4-F4-G4 in mm. 762–763, and played C4-F4-G4 in mm. 764–765 (with same rhythm as in Edition).
		Although the extended “Rhumba Finale” was also used for the first, preliminary version of the Entr'acte (see general remarks for Entr'acte above), the trumpet parts for that version, which happen to survive completely intact, bear no trace of Weill's revision. In other words, Weill revised the trumpets specifically for the Glamour Dream's “Rhumba Finale,” and not for use of the “Rhumba Finale” (minus chorus) in the preliminary Entr'acte.
764–765	CROWD	Edition adds diminuendo hairpins to match active instruments.
764–808.1	CROWD	Edition takes vocal harmony from Vm and Cm(R) .
765.2	CROWD	Edition adds <i>p</i> to match current dynamic level. Vm and Cm(R) have no dynamic. Unrelated, Vm has performance annotation “Sing” and “Girls” here (the latter could conceivably refer to dancers, however).
765.2–779.1	Vn I–II	Edition removes slurs and ties in this tremolo passage, which Weill had placed in Fh to match Tbn.
769.2–770.1	B	Edition removes slur to match S, A, T.
774–779	ALL	Fh/Fm and Im1/2 (all books) lack any indication of a crescendo (unlike Main Text, m. 749). The first layer of Vm , on the other hand, shows <i>cresc.</i> in m. 778 for both voices and piano accompaniment. Edition opts not to adopt <i>cresc.</i> , as a subito <i>f</i> effect is plausible at 780/1.
775.2–776.1	Tbn	Edition provides endpoint of slur. In Fh , slur begins at 775.2 (the end of one page), but does not continue on next page.
779.2, 780.1	B	Cm(R) has performance annotation adding Eb4 and D4, respectively.

780	Perc	Im1 cues “Tymp” in first layer, but Tri in Fh/Fm is clear (and a Timp roll G3 would make no sense).
780.1–783.1	Brass	Edition provides endpoint of ties. In Fh , ties begin at 780.1 (the end of one page), but do not continue on next page.
780–783	Picc, Reed 1	Im1 has performance annotation marking measures <i>tacet</i> (now erased); Reed 1 resumes playing with 783/2.
781.3–4	Picc	Edition adds tie to match Reeds, Keyboards, Vn I–II, and Vc I.
783	ALL	In Fh , Weill added in bold pencil “1/2 down (in D)” and “in D!!” presumably when he retouched Fh to match Ve . This relates to the shorter ending that the Edition presents in the Main Text (see commentary there).
783.2	Tbn	Edition adds “mute off.”
784	Vn I–II	Im1-VnI (second desk) and Im1-VnII have performance annotation “8va divisi” (canceled by “loco” [only in Vn I part] at m. 786). Markings are erased now, which is significant, as Im1-VnI (both desks) appear to be the only parts where markings were not erased as a matter of routine.
786.2–787.1	Picc	Edition takes endpoint of slur from Fm , and to match mm. 784–785 and 788–789. Fh slurs 786.2–13.
789.1	Tpt 1–2	Edition removes staccato mark to match Tpt 3 and articulation in mm. 784 and 786. Fm omits staccato mark.
790.2–791.1	Picc	Edition takes endpoint of slur from Fm . In Fh , slur ends ambiguously between 790.13 and 791.1.
791.8	Pno r.h.	Edition changes pitch G4 to F4 to match HmdOrg (r.h.) and Vn.
795.2–4	CROWD	Edition takes crescendo hairpins from Cm(R) .
795.2–7	Picc, Reed 2	Edition takes endpoint of slurs from Fm to match Reed 1. In Fh , slurs trail off inconclusively at the end of one page.
795.3	Reed 3	Edition takes half rest from Fm . Fh has ♯ ♯ ♯ (leaving measure incomplete).
796.1	CROWD	Edition takes <i>ff</i> from Cm(R) and Vm .
800.1, 800.4, 801.2–3	HmdOrg l.h.	Edition adds staccato marks to match 796.1, 796.4, and 797.2–3. Fh has accents only.
802–808	Perc	Edition takes Cym part from performance annotation in Im1 .
805	ALL	There is some question as to whether this measure should repeat the music of m. 803. In mm. 803–807, Fh has performance annotations adding a letter above each measure: A B A? B B . Because Fh notates mm. 805–807 (except for Brass) with iteration signs repeating m. 804, the annotation raises the question of whether m. 805 should repeat m. 803 instead of m. 804. However, the surviving relevant parts in Im1 (Fl, Reed 1–2) and Im2 (Reed 1–2) give no indication for such a change.
808.3	Fl, Reeds, Brass, Perc, Keyboards, Vc, Cb	Im1-3 have performance annotations adding quarter note with accent (or accent-staccato) as final chord. Such markings are absent from all Vn books, Fh , and Fm .

Items for Wedding Dream

B1. This Is New (abridged ending)

Weill scored this two-measure ending in pencil, when it was clear that the actor playing Randy Curtis could not sing adequately. In the original production, the number had three refrains (A♭, B♭, and D♭ major) before m. 266, whereupon it continued with mm. 267A–268A and then segued into m. 285 (where the orchestra dropped out and the chorus sang mm. 285–292 a capella; see critical notes for *Wedding Dream*). **Fh** and **Im1** have mm. 267A–268A in pencil, **Fm** and **Im2** adopt them in first layer.

267A	ALL	Edition takes <i>rit.</i> (at second quarter) from performance annotations in some books of Im1 ; other books indicate four beats per measure (i.e., a switch from cut to common time).
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267A.1	Reed 2	In Fh , Weill specified Cl , thereby voiding the switch to BsCl after m. 260.
267A.1	Vn I–II, Vc I	Edition removes slurs that Weill intended as a continuation from 266.2; Im1/2 have no slurs (see note below).
267A.2–4	Vn I–II, Vc I	Edition removes slurs in light of Im1/2 , which have no slurs but show consistent performance annotations adding bowing signs (up-down-up).
268A.1	ALL	Edition takes <i>p</i> from performance annotations in Im1 (Reed 1–2); other books add a diminuendo hairpin.
268A.1	ALL	Performance annotations in Im1/2 (some books) and Fm change whole note to half note followed by half rest.

B2a. It's Never Too Late to Mendelssohn (first version, without dance)

Intended to follow “The Princess of Pure Delight” in the Wedding Dream, the song would have provided ample time for another costume change of Liza’s or simply given her a rest. The number replaced a longer passage about Paxton appearing as a film director (not to be confused with the dropped Hollywood Dream) coaching cast members in the song “You Are Unforgettable,” as specified in **Tty1**. Before the entire passage was replaced, Weill and Hart briefly entertained the idea of replacing “You Are Unforgettable” with “The Boss Is Bringing Home the Bride” and “In Our Little House in the San Fernando Valley” from the dropped Hollywood Dream (see Introduction in Main Volume).

Tty2 gets rid of the film set and introduces “It’s Never Too Late to Mendelssohn,” to be sung by Paxton and “Others” as members of the wedding party: “All sing a refrain. Dance. At end of dance Liza is revealed dressed as a bride.” **Vh** (written on Carl Fischer No. 6) begins with what is now m. 25 in the Edition and cues “Paxton” and “Men’s Chorus” (in unison), but—prior to orchestrating the song—Weill abandoned the idea of the men’s chorus repeating some of Paxton’s lines. With the dance music still to be worked out, Weill provided the following provisional ending in **Vh**:

Weill orchestrated the number (minus the dance) on nine pages of full score. At the end of the last page, he omitted the provisional conclusion and simply instructed the team of copyists to “leave room for ending and dance.” **Im1** shows that the copyists observed Weill’s instruction, but the room was never filled: during rehearsals, the creative team discovered a need for reorganization and decided to rework the number (see Appendix B2b). The absence of performance annotations in **Im1** suggests that the version was withdrawn no later than 22 December 1940—the first day of orchestra rehearsals. Except for two markings cueing the chorus, the full-score pages also lack performance annotations. In **Tt3**, Frank Spencer excised the song lyric and marked it “out.” The nine pages carrying the orchestration (now part of **Fh-misc**) were set aside before Weill had **Fh** bound; the holograph pagination (pp. 48–56) and the non-holograph rehearsal numbers (20–23) fill the gap in the bound volume exactly.

For the repeated section encompassing mm. 29–86, **Vh** does not provide the text of the second stanza, which shows some variation in the syllabic structure. It is conceivable that Weill based his setting on a handwritten lyric sheet by Gershwin (WLA, Fld. 244) that contained only one stanza, because the second stanza does appear in **Tty2** and **Tt3**. Given that both **Vh** and **Fh-misc** have repeat marks, and given that Weill took care to create variety in the orchestration of the repeat, the Edition includes the second stanza and makes minor modifications in the vocal line (detailed in the critical notes below).

1–4	ALL	Edition takes these measures from a page in Fh (i.e., not Fh-misc), where they were cut, when Fh-misc was removed.
19.2–20.1	Reed 3, Vc I	Edition adds ties to match other parts.
25–35	Perc	Edition cues “Glock”; Fh-misc and Im1 do not indicate which instrument should play.
34.3–4	Reed 1	Fh-misc has performance annotation changing pitches to E4–F#4 (not reflected in Im1), which appear to relate to R2 , where Danny Kaye sang an altered melody for 34.3–35.1. Weill had sketched this and some other changes for R2 on a page in Dh (WLA, Fld. 249).
40–41	RUSSELL	Edition modifies vocal line for second stanza. Although the text in both stanzas has five syllables, the accents fall differently in the second. As Tpt 1 supports the melody, Edition uses it as a model for the second stanza.
40/2, 44/2	RUSSELL	Edition takes pitch G4 from Tpt 1; Vh has A4. Dh (WLA, Fld. 249) appears to have addressed the problem by writing G.
42–44.1	RUSSELL	On R2 , Kaye changed the lyric from “without the <i>Sat. Eve. Post</i> ” to “without the <i>Saturday Evening Post</i> ,” which he begins to sing already in m. 42: 7̣ · ♪ ♪. ♪ ♯̣ ♯̣ ♯̣ ♯̣. ♪ ♯̣ [etc.]. Although Kaye’s change clarifies the lyric (Tt3 also shows the magazine’s name spelled out), it does not wholly work with Weill’s orchestration, which has an accent at 42/2 that would interfere with the entrance of the voice.
44	RUSSELL	Edition modifies vocal line for second stanza, as the latter has five syllables (compared to three in the first stanza). A triplet on beat 2 matches 31/1 and is suggested by R2 .
49/1	ALL	Edition adds <i>rit.</i> (canceled by <i>a tempo</i> at m. 53/1) to prepare for fermatas in m. 52. On R2 , Abravanel slowed down here as well.
53.3–54.5	Fl	In Fh-misc , Weill drew a bracket above part, ensuring that his instruction “(only 2 nd verse)” — which Edition modifies to “(in repeat only)” — applies only to those seven notes and does not extend any further.
55	Vc I–II, Cb	Edition adds <i>arco</i> to cancel <i>pizz.</i> at 53.1.
55.2–56.1	Pno r.h.	Edition adds tie in lower voice to match Reed 3.
56.2	Fl	Edition adds “(both times)” to clarify that “(in repeat only)” at 53.3 applies only to 53.3–54.5.
57	WEDDING GUESTS	Edition cues Wedding Guests, prompted by Abravanel’s annotation “Chos.” in Fh-misc .
65	Brass	Edition adds <i>p</i> to match prevailing dynamic level.
67.2	RUSSELL	Edition takes text (“that”) from Tt3 . Vh has “the.”
68/2	Vn II	Edition takes quarter rest from Im1 . Fh-misc has eighth rest, leaving the measure incomplete. Given the music in HmdOrg , it is unlikely that Weill intended a pick-up here (as in Vn I and Vc I), but he may have been distracted by these parts.
68/2	Vc II, Cb	Edition takes quarter rest from Im1-Cb . Fh-misc is blank.
69	Vn II	Edition takes <i>arco</i> from Im1 .
69	Vc II, Cb	Edition adds <i>arco</i> to cancel <i>pizz.</i> at 65.1; it is inevitable.
74.1–2	RUSSELL	Edition editorializes spelling (“Jascha”). Vh and Tt3 have “Yascha,” presumably to ensure correct pronunciation of Jascha Heifetz’s first name.
74.4–6	Fl	Edition ends slur at 74.6. In Fh-misc , the slur might suggest continuation, but in m. 75, which follows a page turn, a new slur begins that matches other parts.
93–94	ALL	Orchestration is editorial; Fh stops with m. 92. Edition takes music from Vh (see general remarks above), where Weill had sketched the perfunctory ending with the intention to revise it (which led to Appendix B2b).

B2b. It's Never Too Late to Mendelssohn (second version, with dance)

No text source corroborates this version—cut during the tryout—which appears to have replaced the first version (Appendix B2a), as it contains a dance section that Weill had indicated at the end of his full score for version B2a (see above); compared to that version, the length of the vocal part in the new version is much reduced. **Vh** (written on Chappell Prof., a paper type Weill used during rehearsals) is the only source for Gershwin's lyric, but it does not specify who sings. The ten pages in **Fh-misc** show a holograph pagination employing letters ("a"–"k"; skipping letter "j"), a system Weill used when he replaced pages that he had already numbered. Non-holograph rehearsal markers, which appear also in the form of letters (as in "Dance of the Tumblers"), indicate that the score was readied for part extraction, even though no **Im1** page for this number survives. Clues about the missing parts are preserved in all surviving **Im1** books, where performance annotations at the end of m. 407 (Wedding Dream) read "go to Mendelssohn," which must have meant go to version B2b (because version B2a immediately follows m. 407 in the parts). **Tt3** offers no further insights; some annotations have been erased and are no longer legible, and a temporarily inserted sheet could easily have been removed without a trace. **N1** lists "It's Never Too Late to Mendelssohn" correctly in Act I (after "The Princess of Pure Delight") but now sung by Miss Foster and "The Boys and Girls," which is plausible, given that the much shortened lyric is no longer specific to a character. In light of **N1**, the Edition allocates vocal parts to Miss Foster and Wedding Guests. While the apportioning of the sung text among the characters is editorial, the assignment of mm. 21 ff. and 45 ff. to the Guests is prompted by Abravanel's annotation of **Fh-misc** for version B2a.

In **Fh-misc**, revisions by Weill and annotations by Abravanel indicate that the number lost nearly all of its vocal section before it was cut altogether. At m. 16, Abravanel indicated first a cut to letter "J" (i.e., m. 65), which he then changed to a cut to letter "H" (i.e., m. 49), the beginning of the waltz; it is unclear whether mm. 9–16 were still meant to be sung. Annotations in what seems to be Abravanel's hand mark **Fl** and Reeds *tacet* for 48/2–56 and Brass *tacet* for 56/3–61/3 (probably intended to include mm. 62–64). Weill recomposed Brass parts for mm. 69–72, but then decided to rescore mm. 65–72 altogether on a paste-over, introducing a counter-melody in **Vn I**. By the time the number was cut entirely, the production team must have found a way to handle Liza's costume change—if it was ever an issue to begin with.

By cutting version B2b, the original production appears to have shed all references to Gershwin's lyric, which had survived for some time in Charley's lines in mm. 454–457 and 483–487 (already present in **Dh** and **Tty1**, i.e., before Gershwin and Weill turned the lines into a song), but which were cut in **Tt3** and omitted in **Tt4**. Edition preserves the lines, as they are retained in both **Vm** and **Ve**.

1	ALL	Edition takes "Moderato assai" from Fh-misc ; Vh has "Tranquillo (Allegro moderato)." No source has time signature (so ♩ continues from m. 407).
9–16	ALL	Vh has repeat marks but no additional text underlay.
15.2	Reed 3	Edition changes G#3 to G \natural 3 to match Tpt 2, Pno r.h., and Vc I. Fh-misc , probably in an oversight, places the \natural for G \natural 3 not until 16.1. As a consequence, Edition changes slur spanning 14.1–15.1 to 14.1–15.2 and another spanning 15.2–16.2 to 16.1–2.
17	ALL	Vh has "con amore" in accompaniment. Both Vh and Fh-misc have ($\text{♩} = \text{♩}$).
29.2	Cb	Edition adds <i>arco</i> to match context. In Fh-misc , where mm. 29 and 33 fall on the same page, Weill wrote <i>pizz.</i> at 33.1 (canceling the implied <i>arco</i>).
32.3	Tpt 1–2	Edition assumes straight mutes; Fh-misc has "sord." Muting may well have been canceled for the waltz section beginning with pickup to m. 49.
47	ALL	Vh has "Valse lente."
47/1–48/1	GUESTS	Edition editorializes duration of note, prompted by different time signatures in Fh-misc and Vh . The latter has a half note but begins the waltz section at m. 47, with four introductory measures before melody of waltz begins. In Fh-misc , Weill changed these four measures in 3/4 time to two measures in 2/4 time (i.e., mm. 47–48). Edition changes duration of note to match Vn I (whose top pitches double the voice in this passage).

62/2	Pno r.h.	Edition adds missing ♯ for B♯3 and B♯4 to match harmony.
73.1–74.2	Vn II	Edition changes single slur to two slurs (spanning 73.1–3 and 74.1–2) to match Vn I.
74.1	Vn II	Edition takes ♯ for C♯5 from performance annotation in Fh-misc .

Items for Childhood Sequence

C1. Bats About You (cut number)

The idea for this song evolved from the production meeting of 28 August 1940, when Hart, Short, and Weill decided to drop the Hollywood Dream and all of the bar scene at Le Coq d’Or. Weill saw this as an opportunity to turn the flashback scene in Act II.ii into a “completely musical scene,” as he wrote to Gershwin on 2 September 1940, “with a new song for the High-school dance which we’ll have to write (I thought it should be a kind of early Irving Berlin song) and we have opportunity for a very nice dance production for this song, and then ‘My Ship’ will become the big song of the second act.” (**Lw-g**) (Weill’s letter preceded revisions of the Circus Dream that yielded what *would* become the “big songs” of Act II: “Tschaikowsky” and “The Saga of Jenny.”)

Hart’s early drafts of the book had always opened Flashback 4 with students dancing to unspecified music, but “Bats About You” does not appear until **Tty2**, which is also the lyric’s sole text source (here, Gershwin took up Weill’s suggestion about the “early Irving Berlin” model and provided a fictitious origin for the song: “from ‘Nay, Nay, Nellie’—New York—1922”). Musical sources are somewhat scarce as well: An untexted sketch of the first eight measures is part of **Dh** (WLA, Fld. 249), and a complete draft (also untexted) in F major has been preserved among the materials for *Love Life* (WLA, Fld. 344); neither a piano-vocal score nor instrumental parts survive. The twenty pages of **Fh**, in the hand of Ted Royal, contain three refrains but break off after m. 104, apparently lacking the second ending to a repeat of the third refrain. Curiously, a page in **Fh** that already carried a page number (“21” in Royal’s hand) continuing the sequence of “Bats About You” was left blank (Weill eventually used it to write out anew page 1 of the Glamour Dream; see Plate 1 in Main Volume). Royal followed Weill’s practice of omitting the vocal line, but he included the melody throughout in cue-size notes at the top of the Pno’s right-hand staff (an octave above vocal pitch). These cues match the melody of the draft and, taken together with the surviving lyric, allow a reconstruction of the vocal line; the Edition follows **N1** (see Plate 10 in Main Volume) in assigning the sung refrains to Ben and Barbara (referred to in **Tty2** only as “He” and “She”).

The first layer of **Fh** gives the following routine, consisting of refrains in:

- G major (mm. 2–35), labeled “Incidental and Vocal”; played twice (with first and second endings),
- E♭ major (mm. 36–71), labeled “Vocal Cho.”; and
- A♭ major (mm. 72–104), labeled “Dance Cho.”; the last two bars comprise a first ending with repeat; the second ending was apparently never notated.

The actor who first played the role of Ben, Dan Harden, recalled (in **Y3**) that “Bats About You” was cut early during the show’s tryout, and a performance annotation (“after Bats”) in **Im1-Tbn** for “My Ship” confirms that the song was indeed performed. After the cut, a reprise (in A♭ major) of “Mapleton High Choral” eventually took the place of “Bats About You” as the opening of Flashback 4. Some of the music for “Bats” appears to have survived, albeit briefly, as part of the first makeshift version of the Entr’acte, where performance annotations in **Im1** indicate that some of the music was played “as a chaser” instead of the extended “Rhumba Finale” (see below and critical notes for the Entr’acte).

Given the varied uses of this music and the fact that no instrumental parts or vocal scores survive, some of the performance annotations in **Fh** are difficult to assess, as they document a series of changes:

- m. 1 is excised; m. 2 contains pencil annotation “Start this bar.”
- “3 ×” appears in pencil above m. 3. Performance annotations in m. 33 (changing “1.” to “1.–2.”) and m. 35 (changing “2.” to “3.”) seem to confirm that the G major refrain was to be played three times.
- At the bottom of page 1, Abravanel appears to have indicated to a copyist how to create the section that would be a new conclusion to the first version of the Entr’acte: “Incident[al] 1 Ch. 1st Ending then to Q [i.e., 72/2].” This would explain markings in **Fh** to skip the $\text{E}\flat$ refrain entirely (somewhat oddly, these markings are found twice: after 33/1 and again after 35/1).

Royal’s orchestration of the third refrain seems designed to serve as a “utility arrangement”: the harmonized melody cued in Vn with pencil would allow the same orchestration to serve as underscoring simply by omitting the winds. **Fh** does not indicate whether or not the cues were played in the original production; consequently, the Edition includes them. **Fh** contains no tempo mark and few dynamics.

1	ALL	Edition provides tempo mark (“Moderato assai”), which seems in character with this music—a “medium bounce” number.
2	Vn I	Fh has performance annotation <i>pp</i> (also for cue notes in Pno r.h., not adopted in the Edition).
3	Vn II	Edition adds <i>divisi</i> , required at 6.2 and practically inevitable for mm. 11ff.
3	Perc	Edition cues SnDr and BsDr. Fh does not specify instruments but notates the drums in the spaces traditionally reserved (in Broadway and dance band practice) for BsDr (first space) and SnDr (third space); “brush” appears in Fh .
7–11	Fl, Reed 1, Pno, Cb	Edition adds missing accidentals for sounding $\text{F}\sharp$ (in Fh , Royal called for $\text{F}\sharp$ only in Vn II, mm. 9–10). $\text{F}\sharp$ would be highly unlikely here, and the corresponding passages (mm. 40ff., 76ff.) confirm $\text{F}\sharp$.
12	Vn I	Edition ends slur at 12.3 to match m. 82 (Reeds, Vc). The slur in Fh is ambiguous, ending midway between 12.3 and 12.4.
12.1–2	Vn II	Edition removes slur spanning 12.1–2, as a tie is implausible (compare m. 16).
13.2–14.1	Vn II	Edition removes secondary slurs spanning 13.2–14.1 but keeps slur for 13.2–14.2.
16	Vn I	Edition adds slur to match phrasing of m. 12 (and compare Reeds in m. 86).
19–24	ALL	Fh notates these measures with iteration sign repeating mm. 3–8. All editorial actions in that section also apply here.
25	Reed 3, Pno, Vn II, Cb	Edition adds missing accidentals for sounding $\text{F}\sharp$ (in Fh , Royal called for $\text{F}\sharp$ only in Vc II at 25.2). As in mm. 7–11, $\text{F}\sharp$ would be unlikely, and the corresponding passages (mm. 59, 95) confirm again $\text{F}\sharp$.
32.3–4	Vn II	Edition adds slur in top voice to match Reed 1.
33.2	Vn II, Vc I	Edition enharmonically respells $\text{C}\sharp$ as $\text{D}\flat$ to match Pno.
36	Brass	Edition adds “mute off” indication. The rapid switches into and out of hats at mm. 80 and 87 dictate that Tpt and Tbn play open at 71.
36.2–4	Pno r.h.	Edition adds staccato marks to match Vn I–II.
52.1	Pno l.h.	Edition adds wedge accent to match Reed 2, Cb.
53–58	ALL	Fh notates these measures with iteration sign repeating mm. 37–42. All editorial actions in that section also apply here.
60.5	Reed 3	Edition changes $\text{E}\flat 5$ (inflected by \flat at 60.2) to $\text{E}\sharp 5$ to match underlying harmony (compare Pno r.h.).
71–72	Reeds	The rapid instrument changes here are unperformable as written. Fh does not indicate how, or if, the original production dealt with this problem.
78.1–3	Vc II	Edition adds slur to match Vc I.
79–80	Reed 1, Tpt 1–2, Pno r.h., Vn II, Vc I–II	Edition adds several necessary flat signs that Royal failed to provide in Fh : at 79.1 in Tpt 2, Vn II (cue notes); at 79.2 in Pno r.h. (for $\text{G}\flat 3$); at 80.1 in Reed 1, Tpt 1, Vc I–II; and at 80.2 in Pno r.h. (for $\text{G}\flat 3$).

79.3–6	Vc I–II	In Fh , the slur in Vc I ends midway between 79.6 and 80.1; that in Vc II ends at 79.6. Despite slurring in Reeds, Edition ends both slurs at 79.6 to match Vn I–II.
89–94	ALL	Fh notates these measures with iteration sign repeating mm. 73–78. All editorial actions in that section also apply here.
95	Pno r.h., Vn II	Edition adds missing \flat for G \flat 4 in Vn II (95.1; cue note) and Pno r.h. (95.2).

C2. My Ship (abridged ending)

The ending of “My Ship” underwent a change after **Im1** had been created. In **Fh**, Weill marked a cut after m. 44, crossed out mm. 45–53, and replaced the nine measures with this newly scored five-measure ending. The change eliminated a repetition of the lyric’s last three lines “If the ship I sing / Doesn’t also bring / My own true love to me.” Performance annotations in **Im1** indicate that the longer version had been rehearsed or performed briefly when Coll inserted paste-ins carrying the abridged ending, which **Fm** and **Im2** adopt in first layer. **Ve**, on the other hand, presents the longer ending. This may have prompted Weill to revoke the abridged ending at a later point (presumably after the original production had closed—or at least not affecting it). In **Fh**, he erased the excision markings of mm. 45–53 and emphatically crossed out with ink the shorter ending. Hence, the Edition presents the original ending in the Main Text and places the abridged one in the Appendix.

The sheet music version (**Ae**), published no later than 21 January 1941, printed “My Ship” with repeat marks and first and second endings. Above the latter, an explanatory note states: “2nd ending (as done on the stage).” This ending, however, corresponds to mm. 46–53 of the longer version (Main Text), which suggests that the abridged ending was introduced after the sheet music had been readied for the printer. (The first ending in **Ae** presents a conventional cadence, D5–E4–F4 for “love to me,” that is unrelated to Appendix C2.)

47.2	Tpt 1, Vn I	Edition removes grace notes sounding G4–A4 before 47.2, prompted by consistent performance annotations in Im1/2 (all desks)
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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 omitted), holograph. (One number and one section orchestrated by Ted Royal.)

Date: 1940–41.

Location: WLA, Box 14 and Box 15, Fld. 241.

Title page:

Kurt Weill | *"Lady in the Dark"* | *Complete Orchestrationscore* |
[at bottom center:] (*Original Manuscript of the composer*)

Holograph predominantly in black ink (some pages in pencil).

Holograph pagination of sections at top; continuous non-holograph pagination at bottom. Rehearsal numbers in crayon (red, blue, green) and pencil. Instrumental rubrics identifying instruments of Reed players added in pencil. Holograph and non-holograph cuts, revisions, and emendations (occasionally added as paste-overs) in ink and pencil. Conductor's markings throughout. Twenty-eight pages, carrying a dance break for "One Life to Live" (i.e., mm. 388–423) and "Bats About You," in the hand of Ted Royal. Score is bound with sturdy black covers. Bifolia have been separated into single leaves for binding process.

Page count:

396 pages of music.

Paper type:

G. Schirmer Imperial Brand, No. 19 – 20 Staves
[27.1 × 34.3 cm; span: 29.3 cm]

Contents:

Complete except for Exit Music and Appendix items A3, B2a, and B2b.

Condition: generally good, some signs of wear.

Remarks:

Box 14 holds the bound volume of **Fh**; Box 15, Fld. 241 contains three items: the revised "Larghetto religioso" (Appendix

A5) (bottom pagination: 104–107; [4 pp.]), the Entr'acte (bottom pagination: 206–240; [35 pp.]), and "Transition to Flashbacks 1–3" (bottom pagination: 342; [1 p.]).

The bottom pagination 1–375 includes five pages with no music, accidentally assigns numbers 52–53 twice, deliberately skips twenty-four pages, but accounts for loose items in Box 15.

Weill reviewed and revised **Fh** at a point when **Fm** had been created and **Ve** had been published, apparently in an effort to match the latter (possibly in preparation for a photostat).

Fh(R) Reproduction (photostat) of **Fh**.

Date: before 1948.

Location: Zentral- und Landesbibliothek Berlin, USA-Sammlung, Part/Noten/USA/MC/2a.

Typewritten label on front cover:

LADY IN THE DARK | KURT WEILL | COMPLETE ORCHESTRATION | (ORIGINAL MANUSCRIPT OF THE COMPOSER) photostat | VOLUME I

Photostat copy, divided up into two spiral-bound volumes (vol. I: pp. 1–205; vol. II: pp. 206–375). Dark green, coated cardboard covers; white label with red frame attached to outside front covers. The copy presents the pages in the sequence of the **Fh** bottom pagination and omits the twenty-four pages that were excluded from this pagination.

Page count:

372 pages of music.

Remark:

Although a date for its creation has not been established, **Fh(R)** was sent to U.S. Government agencies in charge of organizing theatrical life in the American occupation zone of Germany. Along with **Ve**, the score served as a master for a new set of performing materials created for the first performances of *Lady in the Dark* in Germany (the new materials are also filed with this score). Two exemplars of Volume II exist.

Fh-misc Three items separated from **Fh**.

Date: 1940.

Location: Library of Congress, Danny Kaye and Sylvia Fine Collection, Box 471, Fld. 4.

First page:

(It's never to [sic] late to Mendelssohn) | **It is Never Too Late**
[red stamp at top right:] PROPERTY OF | **DANNY KAYE**

Holograph in black ink. Holograph pagination of sections at top. Non-holograph rehearsal markers in crayon (red, blue). Holograph revisions in pencil and ink. Conductor's markings in pencil. Unbound bifolia and leaves.

Page count:

23 pages of music.

Paper type:

G. Schirmer Imperial Brand, No. 19 – 20 Staves
[27.1 × 34.3 cm; span: 29.3 cm]

Contents:

Appendix items A3, B2a, and B2b.

Condition: generally good, some signs of wear.

Remark:

Weill appears to have handed the pages to Danny Kaye once the music had been definitively cut from or replaced in the original production. In March 1941, Kaye recorded an arrangement of B2a (see **R2**).

Fm Conductor's score created during original production.

Full score, manuscript (photocopy).

Date: spring–summer(?) 1941; photocopy from mid-1980s.

Location: unknown; photocopy in WLRC, Series 10/L2/1.

First page of music:

LADY IN THE DARK | **First Dream.** | **Andante misterioso.**

Photocopy of manuscript in ink, showing the hand of copyist Jack Kantor. Vocal part and lyrics entered by an unknown hand (presumably at a later point); choral sections appear only as single melody. Extensive annotations in various hands, mostly in what appears to have been crayon and pencil, including some markings by Maurice Abravanel. Several revisions and emendations, sometimes written on paste-overs. Occasionally snippets of typewritten stage cues, dialogue, or sung text pasted in. Instructions for part extraction apparently entered at a later date (1960s?). Continuous pagination 1–307 at top. Pages 84, 90–92, and 286–87 appear to have been intentionally removed or obscured; pp. 74a, 90A–90D, and 292A (all in unknown hands) were added. Entr'acte (titled "Overture") paginated separately, 1–35, and placed before Act II; pp. 11–17 were removed (reflecting a cut taken during the original production). **Fm** appears to have been bound; the photocopied pages are loose.

Page count:

335 pages of music.

Paper type (of **Fm**):

King Brand, No. 9—20 Stave-
[size of photocopy pages: 28.0 × 35.1 cm; span: 32.0 cm]

Condition (of photocopy): good; some cropping of image area occurred during photocopying (not affecting music staves).

Remarks:

Jack Kantor, a member of the team of copyists who created **Vm** and **Im1/2**, copied **Fm** from **Fh**, apparently with some access to **Im1**. Several performance annotations found in **Fh** and **Im1** appear in the first layer of **Fm**. Pages 295–307 transmit the Exit Music (absent from **Fh**).

A negative photostat of pp. 249–256 (carrying "Tschaikowsky") is in Library of Congress, Danny Kaye and Sylvia Fine Collection, Box 500, Fld. 4. The pages exhibit considerably fewer markings than the **Fm** pages in their present state.

From 1965 to 1985, **Fm** was in the possession of the music licensing agency Tams-Witmark.

Piano-Vocal Format

Vh Piano-vocal score, holograph (largely incomplete).

Date: 1940.

Location: WLA, Box 15, Fld. 247 (unless noted otherwise).

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

Page count:

35 pages of music.

Paper types:

Carl Fischer, New York, No. 6 - 14 lines (Monarch Brand)
[24.1 × 31.7 cm; span: 25.5 cm]

Chappell Prof. [12 staves]
[23.7 × 31.8 cm; span: 27.5 cm]

Contents:

["One Life to Live" (no lyric)] *Allegro non troppo*
[4 pp.]; Paper: Carl Fischer No. 6

This is new | *choral arrangement*
(in A^b major) [3 pp.]; Paper: Chappell Prof.

["This Is New"] *End of 1st chorus* | *Randy*
(three endings and choral arrangement in D^b major)
[5 pp.]; Paper: Chappell Prof.
Location: Fld. 251.

3rd Dream. | *Andante maestoso (quasi Recitativo)*
(pages of early version, corresponding to Tty1)
[14 pp.]; Paper: Carl Fischer No. 6

["My Ship" (no lyric)] *Allegretto cantabile*
[3 pp.]; Paper: Carl Fischer No. 6

[Appendix B2a] *It's never too late to Mendelssohn.*
[3 pp.]; Paper: Carl Fischer No. 6

[Appendix B2b: "It's Never Too Late to Mendelssohn"]
Tranquillo (Allegro moderato)
(cut version, with waltz section following song)
[4 pp.]; Paper: Chappell Prof.

Remark:

The bulk of **Vh** is missing. The extant numbers survive apparently because they were dropped from the original production, superseded by other versions, or not included in **Ve**.

VhP Early fair copy of “The Princess of Pure Delight” (presentation copy to Hesper Anderson).
Piano-vocal score, holograph.
Date: August 1940.
Location: WLA, addenda.
Page count:
5 pages of music.
Paper type:
Carl Fischer, New York, No. 6 - 14 lines (Monarch Brand)
[24.1 × 31.7 cm; span: 25.5 cm]
Remark:
The copy is in G minor and inscribed: “For Hesper’s Birthday, August 12, 1940.” Weill presented it as a gift for the sixth birthday of the daughter of playwright Maxwell Anderson, his neighbor and collaborator.

Vm Rehearsal score for original production.
Piano-vocal score, manuscript.
Date: 1940.
Location: WLRC, Series 16A/L2.
Copyists’ manuscripts in black ink. Heavily annotated in blue crayon and pencil. Some revisions and annotations in Weill’s hand.
Page count:
234 pages of music.
Paper type:
Chappell No. 2 [12 staves]
[26.4 × 34.1 cm; span: 27.6 cm]
Contents:
“1st Dream” (76 pp.), “Finale Act I” (12 pp.), “Finale I Dream” (10 pp.), “Finish I - Finale” (10 pp.), “2nd Dream” (50 pp.), “3^d Dream” (63 pp.), “Circus Dance I” (13 pp.)
Remarks:
Copyists: Guido Tutrinoli (Glamour Dream), Jack Kantor (Wedding Dream), John Costa Coll and Adele Combattente (Circus Dream); Coll also prepared various inserts, apparently created during the tryout, including “Finale Act I,” “Finale I Dream,” and additional refrains for “This Is New.”
The back of “Finale Act I”—a misnomer, as it contains the final version of the Glamour Dream’s “Rhumba Finale” (i.e., Appendix A6, mm. 700–808)—carries a pencil sketch by Weill for brass pattern in mm. 784–793.
Vm lacks “My Ship”; in its place is **Im1** for Pno.

Ve Piano-vocal score, engraved.
Date: February–April 1941.
Title page:
LADY IN THE DARK | Musical Play | By | MOSS HART |
Lyrics by | IRA GERSHWIN / Music by | KURT WEILL
| VOCAL SCORE | (Edited by Albert Sirmay) | CHAPPELL & CO., INC. | RKO Building · Rockefeller Center | New York, N. Y.

Plate number C-1106-128. Cover printed in blue on grey cardboard. Stage cues throughout, but no instrumental cues. Tempo indications include metronome marks. Page 5 contains preface by Moss Hart.

Contents:

Glamour Dream, Wedding Dream, Circus Dream, and Childhood Dream (i.e., “My Ship”)

Page count:

136 pages (128 pages of music).

Remarks:

Credited to Albert Sirmay, the piano part of **Ve** more or less follows **Vm** (so presumably the missing **Vh**) and does not adopt modifications that appear in **Ae**. According to **Lw-g** and **Lg-w**, both Weill and Gershwin proofread **Ve** multiple times, as the publication progressed. **Ve** omits all utilities such as scene change music, Entr’acte, and Exit Music. The published score was registered for copyright on 28 April 1941.

Ve is the only source for metronome marks.

Choral Parts

Cm(R) Rehearsal material for original production, primarily used by chorus member Manfred Hecht.

Choral part, manuscript (reproduction).

Date: 1940.

Location: WLRC, Series 10/L2/15.

Ozalid copy of copyist’s manuscript in ink. Revisions and annotations (including cues) in pencil and blue crayon. “Hecht” entered on the first page of each section at the top; chorus member Larry Siegle marked his name on the first page of “2nd Dream,” where it was superseded by Hecht’s.

Page count:

59 pages of music.

Paper type (of transparencies):

Natco No. 200, Standard 12 Stave, National Blueprint Company, New York, N. Y.

[size of ozalid pages varies (ca. 24 × 34 cm; span: 28 cm)]

Contents:

“1st Dream” (18 pp.), “Finale - 1st Dream” (5 pp.), “2nd Dream” (17 pp.), [untitled section of Circus Dream] (2 pp.), “3^d Dream” (10 pp.), “3^d Dream (Continued)” (7 pp.)

Remark:

The section “Finale - 1st Dream” follows the extended ending found in **Vm** *before* that ending found its final form; performance annotations in **Cm(R)** modify the ending to match final form.

Instrumental Parts

Im1 Orchestral materials for original production (incomplete).

Instrumental parts, manuscript.

Date: 1940–41.

Location: WLRC, Series 16A/L2.

Copyists’ manuscripts in black ink on Chappell No. 2. Copyists’ revisions and corrections in ink (often on paste-overs,

some using Chappell Prof.) and red crayon. Extensive performance annotations, mostly in pencil, by various unknown hands. Additional annotations and revisions of later date (ca. 1965) in ink, often in combination with use of white correction fluid. Five original black hardcover folders, with foil-stamped gold lettering stating "SAM H. HARRIS | PRESENTS | LADY IN THE DARK | BY | MOSS HART | MUSIC BY | KURT WEILL | LYRICS BY | IRA GERSHWIN," survive for "1st Alto Sax - Clarinet," "2nd Alto Sax - Bass Clarinet," "Piano Score," "Violin A," and "Violin C."

Page count:

884 pages of music

Paper types:

Chappell No. 2 [12 staves]

[26.4 × 34.1 cm; span: 27.6 cm]

Chappell Prof. [12 staves]

[23.7 × 31.8 cm; span: 27.5 cm]

Contents:

Glamour/Wedding/Circus Dream: Fl, Reed 1, Reed 2; Tpt 3, Tbn; Perc; Strings (complete)

Entr'acte: Fl, Reed 1, Reed 2; Tbn; Perc, Pno; Vn I (both desks), Vn II, Cb

My Ship: Fl, Reed 1, Reed 2; Tbn; Perc; Pno, HmdOrg; Strings (complete); [a complete, unused set of parts exists of a version in E♭ major]

Exit Music: Fl, Reed 1, Reed 2; Tbn; Perc; HmdOrg; Strings (complete); includes also "Conductor" part

Two discarded entr'actes: the first version (subsequently marked "No. 3"), showing at least some signs of wear, lacks part for Tpt 3; the second version (subsequently marked "No. 2"), showing signs of considerable use, lacks part for Reed 3.

Condition: generally signs of heavy wear.

Remarks:

Performance annotations in pencil were subsequently erased (though many of them are still legible), probably as part of a routine process, when parts were rented to later productions. However, markings in the two desks for Vn I (titled "Violin A," "Violin C") were not erased as a matter of routine.

Copyists (some identified by their union stamps, AFM - Local 802): John Costa Coll, Adele Combattente, E. C. Fauciano, Jack Kantor.

At least some **Im1** books were also used in later productions and in a 1963 recording conducted by Lehman Engel. In 1965, or shortly thereafter, the music licensing agency Tams-Witmark utilized **Im1** (along with **Im2/3**) to create a patchwork set of new rental parts that may have been used as late as 1983.

Im2 Second generation of orchestral materials for original production (copied from **Im1**; incomplete).

Instrumental parts, manuscript.

Date: 1942? [early 1941 for Tbn and Cb book].

Location: WLRC, Series 16A/L2.

Copyists' manuscripts in black ink. Extensive performance annotations in various hands. Additional annotations and re-

visions of later date (ca. 1965) in ink, often in combination with use of white correction fluid.

Page count:

322 pages of music.

Paper type:

Chappell No. 2 [12 staves]

[26.4 × 34.1 cm; span: 27.6 cm]

Contents:

Glamour/Wedding/Circus Dream: Reed 1, Reed 2; Tbn; HmdOrg [mm. 1–211 of Wedding Dream missing]; Vn I (both desks), Cb

Entr'acte: Reed 1, Reed 2; HmdOrg; Vn I (both desks), Vc

My Ship, Exit Music: Reed 1, Reed 2; Vn I (both desks)

Condition: signs of heavy wear.

Remarks:

Several performance annotations found in **Im1** were adopted in the first layer of **Im2**.

Copyists (some identified by their union stamps, AFM - Local 802): John Costa Coll, Adele Combattente, Jack Kantor.

At least some **Im2** books were also used in later productions. In 1965, or shortly thereafter, Tams-Witmark utilized **Im2** (along with **Im1** and **Im3**) to create a patchwork set of new rental parts that were used until ca. 1983.

Im3 Orchestral materials for later productions (probably created after Weill's death; incomplete).

Instrumental parts, manuscript.

Date: 1950s?

Location: WLRC, Series 16A/L2.

Copyists' manuscripts in black ink. Extensive performance annotations in various hands.

Page count:

170 pages of music.

Paper types:

Passantino Brands, Number 1, 12 Stave Medium

[24.1 × 31.7 cm; span: 26.1 cm]

Passantino Brands, No. 7, 12 Stave, Symphony Size

[26.0 × 33.6 cm; span: 28.0 cm]

Contents:

Glamour/Circus Dream: Reed 3, Tpt 1-2

Wedding Dream: Reed 2, Reed 3, Tpt 1-2, HmdOrg (mm. 1–211)

Entr'acte, Exit Music: Reed 3, Tpt 1-2, Tpt 3, Cb

My Ship: Reed 1, Reed 3, Tpt 1-2, Tpt 3, Tbn

Condition: generally good, some signs of wear.

Remarks:

A clue for dating **Im3** is Weill's first use of this particular generation of "Passantino Number 1" in 1949.

The parts are interleaved with additional material for *Lady in the Dark* written on other paper types (e.g., "King Brand, No. M-1B, 12 Stave" and "Tams-Witmark Music Library, Inc. [12 staves]") that date from ca. 1965.

Text

Ttb2L Second version of book, used by Gertrude Lawrence.

Book, typescript (86 pp.).

Date: November–December 1940.

Title page:

LADY IN THE DARK | BY | MOSS HART | [lower left corner:] MUSIC | BY | KURT WEILL [lower right corner:] LYRICS | BY | IRA GERSHWIN

Location: Museum of the City of New York, Lady in the Dark.

Carbon copy of typescript. Front matter (3 pp.), Act I, Scene i (11 pp.), Scene ii (16 pp.), Scene iii (7 pp.), Scene iv (15 pp.); section title (1 p.), Act II, Scene i (4 pp.), Scene ii (12 pp.), Scene iii (17 pp.). Pencil annotations (cuts, revisions, blocking etc.) by Lawrence, who played Liza Elliott in the original production.

Remarks:

Held in wrapper, the outside front carrying a sticker from the Rialto Service Bureau, Typing and Mimeographing, 1501 Broadway at 43rd Street.

Another copy of **Ttb2** is in NYPL, Harry Horner papers.

Tty2L Second version of lyrics, used by Gertrude Lawrence.

Lyrics, typescript (35 pp.).

Date: November–December 1940.

Title page:

LYRICS | “LADY IN THE DARK” | SEQUENCE: | 1. THE GLAMOUR DREAM. | 2. THE SECOND DREAM. | 3. THE CIRCUS DREAM.

Location: Museum of the City of New York, Lady in the Dark.

Carbon copy of typescript. Front matter (1 p.), Glamour Dream (13 pp.), Wedding Dream (9 pp.), Circus Dream (11 pp.), Childhood Sequence (1 p.). Annotations in Lawrence’s hand.

Remarks:

Held in wrapper, the outside front carrying a sticker from the Rialto Service Bureau, Typing and Mimeographing, 1501 Broadway at 43rd Street.

The pagination of Circus Dream (1–4, 6, [7], 8–12) is erroneous, accidentally skipping number 5; no text is missing.

Another copy of **Tty2** is in GC, Box 14, Fld. 1.

Tt-misc Sides for Liza Elliott, used by Gertrude Lawrence.

Book (role excerpt), typescript (45 pp.).

Date: November–December 1940.

Cover:

LADY IN THE DARK | LIZA ELLIOTT

Location: Museum of the City of New York, Lady in the Dark.

Typescript, originally stapled (now pages are loose). Continuous pagination of acts: Act I (27 pp.), Act II (18 pp.). Annotations in Lawrence’s hand.

Remark:

The sides were extracted from **Ttb2**; the annotations often match those for Liza Elliott found in **Tt3**.

Tt3 Production script (combining **Ttb2** and **Tty2**), used by an assistant stage manager.

Book and lyrics, typescript (119 pp.).

Date: December 1940–January 1941.

Title page:

LADY IN THE DARK | By | MOSS HART | [lower left corner:] MUSIC | BY | KURT WEILL [lower right corner:] LYRICS | BY | IRA GERSHWIN

Location: Private Collection, Bruce D. McClung, Cincinnati, Ohio.

Carbon copy of typescript intercalating the pages of **Ttb2** and **Tty2** in the show’s running order. Used by the second assistant stage manager, Frank Spencer, in the original Broadway production. Heavily annotated in pencil (cues, diagrams, cuts, revisions, etc.); some pages of **Ttb2** retyped, others removed. Thumb tabs added.

Remarks:

Held in bluish wrapper, the outside front carrying a sticker from the Rialto Service Bureau, Typing and Mimeographing, 1501 Broadway at 43rd Street. Name entered on top right: “[Frank] Spencer, 185 E 63 St.”

Two pages listing contact information for cast and crew (ca. spring 1942) loosely inserted.

Tt4 Production script adopting many annotations found in **Tt3**.

Book and lyrics, typescript (105 pp.).

Date: spring 1941.

Title page:

LADY IN THE DARK | By | MOSS HART | [lower left corner:] MUSIC | BY | KURT WEILL [lower right corner:] LYRICS | BY | IRA GERSHWIN

Location: Princeton University Library, Department of Rare Books and Special Collections, Manuscript Division, Sam Harris Collection, TC025, Box 3.

Carbon copy of final typescript for original production. No annotations or markings. Bound in red leather, with title in foil-stamped gold lettering. Front matter (3 pp.), Act I, Scene i (10 pp.), Dream 1 (11 pp.), Scene ii (15 pp.), Dream 2 (8 pp.), Scene iii (5 pp.), Scene iv (13 pp.); title page (1 p.), Act II, Scene i (3 pp.), Dream 3 (11 pp.), Scene ii (12 pp.), Scene iii (13 pp.).

Remark:

Another copy of **Tt4**, also unmarked, is in WLRC, Series 20/L2/1941b. Held in brown-beige wrapper, the outside front carries a sticker from the Rialto Service Bureau, Typing and Mimeographing, 1501 Broadway at 43rd Street.

Tp1 First edition of book and lyrics.

Date: April 1941.

LADY IN THE DARK | A MUSICAL PLAY BY | Moss Hart | WITH LYRICS BY | Ira Gershwin | AND MUSIC BY | Kurt Weill

New York: Random House, 1941. xvi, 182 p.; 21 cm.

Remark:

The publication was registered for copyright on 23 April 1941.

Tpy Selected lyrics published in Ira Gershwin, *Lyrics on Several Occasions: A Selection of Stage and Screen Lyrics Written for Sundry Situations*. . . .
New York: Alfred A. Knopf, 1959. 362 p.; 22 cm.

ADDITIONAL MATERIALS

Drafts

Dh Sketches and drafts, holograph.
Date: 1940–41.
Location: WLA, Box 15, Fld. 247, 249–252; Box 21, Fld. 344.
Holographs in pencil, with holograph revisions in pencil.
Page count:
155 pages of music.
Paper types:
Carl Fischer, New York, No. 6 - 14 lines (Monarch Brand)
[24.1 × 31.7 cm; span: 25.5 cm]
Carl Fischer, New York, No. 104 - 12 lines (Superior Brand)
[23.9 × 31.3 cm; span: 25.6 cm]
Chappell Prof. [12 staves]
[23.7 × 31.8 cm; span: 27.5 cm]
G. Schirmer Imperial Brand, No. 23 - 14 staves
[24.1 × 31.7 cm; span: 25.5 cm]
Paramount Productions, Music 35—X-15 [22 staves]
[27.3 × 35.6 cm; span: 31.4 cm]
Presser, Philada. [12 staves]
[23.7 × 31.4 cm; span: 27.1 cm]
Condition: generally good, some fraying.
Remarks:
For a detailed listing of the sketches and drafts, see Bruce D. McClung, *American Dreams: Analyzing Moss Hart, Ira Gershwin, and Kurt Weill's "Lady in the Dark"* (Ph.D. thesis, Eastman School of Music, University of Rochester, 1994), pp. 531–59.
Fld. 344 contains sketches and drafts for *Love Life*. Among its pages is a draft (apparently once part of the “Presser Book” in Fld. 249) of “Bats About You.”

Piano-Vocal Format

VmG Additional rehearsal score for *Glamour Dream* (one section only) for original production.
Piano-vocal score, manuscript.
Date: 1940.
Location: WLA, Box 15, Fld. 248.
Copyist's manuscript in black ink.
Page count:
5 pages of music.
Paper type:
Chappell No. 2 [12 staves]
[26.4 × 33.7 cm; span: 27.6 cm]
Contents:

Glamour Dream, mm. 161–207 (including bell ringing in m. 206 and Sutton answering in m. 207; see Appendix A1).

Remark:

The unmarked copy, in the hand of Adele Combattente, matches the music of **Vm** (first layer) but not its layout.

VmT Additional rehearsal score for “This Is New” (routining for original production).
Piano-vocal score, manuscript.
Date: 1940.
Location: WLA, Box 15, Fld. 248.
Copyist's manuscript for one voice and piano in black ink. Titles and “segue” marking in blue crayon. Additional markings in pen and pencil.
Page count:
6 pages of music.
Paper type:
Chappell No. 2 [12 staves]
[26.4 × 33.8 cm; span: 27.6 cm]
Contents:
“This Is New”: a loose leaf carrying one refrain in B \flat major; a bifolium carrying one refrain in D \flat major and the second half of one refrain in A \flat major.
Remark:
The pages, in the hand of John Costa Coll, leave room to complete and refine the connections between the various refrains. Weill addressed the issue on the pages of **Vh** located in Fld. 251. **Vm** has another copy of the bifolium carrying the one and a half refrains (D \flat ; A \flat major), also prepared by Coll.

VmP Additional rehearsal score for “The Princess of Pure Delight.”
Piano-vocal score, manuscript.
Date: 1940.
Location: WLRC, Series 16A/L2.
Copyist's manuscript in black ink, some pencil annotations.
Page count:
8 pages of music.
Paper type:
Chappell No. 2 [12 staves]
[26.4 × 33.7 cm; span: 27.6 cm]
Remark:
The copy, in F minor, is in the hand of E.C. Fauciano, probably copied from **Vm** (it still shows choral ending).

VeK Copy of **Ve** annotated by John Kennedy, general stage manager of the original production.
Date: 1941(?); photocopy from 1994.
Location: unknown; photocopy in WLRC, Series 10/L2/13.
A copy of **Ve**, interleaved with several pages (unknown copyist), expanding **Ve** so that it roughly reflects the original production. Many annotations (cuts, cues, blocking, rehearsal numbers, etc.) match those found in **Vm**, **Fh/Fm**, and **Im1/2**.

Remark:

VeK has “John Kennedy” written at top of front cover. Kennedy served as general stage manager of the original production, but also acted as “productions director” in revivals at St. Louis Municipal Opera in 1950 and 1958.

Arrangements

Ae Sheet music, engraved.

Date: January–February 1941.

Chappell published arrangements of seven numbers—“Girl of the Moment,” “This Is New,” “My Ship,” “One Life to Live,” “The Princess of Pure Delight,” “The Saga of Jenny,” and “Tschaikowsky (And Other Russians)” —as sheet music in piano-vocal format, with chord names for ukulele and banjo, and with symbols for guitar.

Remark:

For detailed information (and facsimiles of “Girl of the Moment” and “My Ship”) see KWE IV/2.

Text

Ttb0 Draft versions of book.

Book, typescript with annotations (166 pp.).

Date: spring–summer 1940.

Title page:

I AM LISTENING

Location: Wisconsin Historical Society Archives, Moss Hart and Kitty Carlisle Papers, Series “Plays,” Box 8, Fld. 4.

Compilation of typewritten scenes with manuscript revisions, bound. Pages show use of two different typewriters: a “pica” and an “elite” (ten and twelve characters to an inch, respectively). The compilation transmits at least two versions, starting with a complete Act I that mixes later (Scenes i–ii) and earlier version (Scenes iii–iv), and a complete Act II (later version). In the back is an early version of Act II, Scenes ii–iv, followed by an early version of Act I, Scenes i–ii.

Remarks:

The first layer of the later version generally adopts the many handwritten changes to the earlier version.

The later version of Act II.iii still states Scene “4,” but this is crossed out by hand and changed to “Three” (reflecting the cut of the original II.iii “Le Coq d’Or” scene).

Ttb1 First version of book.

Book, typescript (87 pp.).

Date: August(?) 1940.

Title page:

I AM LISTENING [crossed out in black ink]; “Lady In The Dark” | By | Moss Hart [handwritten in black ink by Hart]

Location: Library of Congress, Manuscript Division.

Carbon copy of typescript, unmarked except for title page and title for Act I, where Hart changed the titles in ink. Stamp on verso of title page: “SEP – 4 1940 | © Cl D unpub 71699.” Pagination is consecutive for each act. Front matter (3 pp.), Act I, Scene i (12 pp.), Scene ii (16 pp.), Scene iii (5 pp.),

Scene iv (15 pp.); section title (1 p.), Act II, Scene ii (12 pp.), Scene iii (10 pp.); Scene iv (13 pp.).

Remarks:

Held in bluish wrapper, the outside front carrying a sticker from the Rialto Service Bureau, Typing and Mimeographing, 1501 Broadway at 43rd Street.

The stamped date appears to reflect the time when the library received/accessioned the script. Judging from the content (II.iii gives the “Le Coq d’Or” scene), the script dates from summer 1940 and may have been the one discussed during production meetings on 27 and 28 August 1940.

The script lacks Act II.i (as reflected in pagination of Act II): [2-2-1]–2-2-12, 2-3-13–2-3-22, 2-4-23–2-4-35.

Tty0 Sketches and drafts of lyrics.

Lyrics, manuscript and typescript (166 pp.).

Date: 1940.

Location: GC, Box 13, Fld. 16–31 (163 pp.); WLA, Box 15, Fld. 244 (3 pp.).

Assorted sketches and drafts, representing various stages of the lyrics and dream sequences.

Remarks:

When Gershwin donated the materials in the 1960s, he added explanatory notes to the various items.

GC, Box 13, Fld. 32 contains Moss Hart’s typescript scenarios (3 pp.) of the Wedding, Circus, and Hollywood Dreams, summarizing his discussions with Weill and Gershwin.

Tty1 First version of lyrics, used by set designer Harry Horner.

Lyrics, typescript (33 pp.).

Date: August(?) 1940.

First page:

GLAMOUR DREAM 1.

Location: NYPL, Billy Rose Theatre Division, #RM7178.

Carbon copy of typescript, with pencil annotations and drawings by Horner. Three groupings, the last two of which are stapled. Glamour Dream (10 pp.), Wedding Dream (10 pp.), Circus Dream (13 pp.).

Remark:

The lyrics are loosely inserted in the back of a script (a copy of **Ttb2**) held in bluish wrapper, the outside front carrying a sticker from the Rialto Service Bureau, Typing and Mimeographing, 1501 Broadway at 43rd Street. Name entered on top right: “Harry Horner, Music Box, W. 45th St, NYC.”

Tp2 Abridged publication of book and lyrics.

Date: fall 1941.

[p. 131, at top:]

LADY IN THE DARK | A Musical Drama in Two Acts | By Moss Hart | Music by Kurt Weill. Lyrics by Ira Gershwin.

In: *The Best Plays of 1940–41, and the Year Book of the Drama in America*, ed. Burns Mantle (New York: Dodd, Mead & Co., 1941), pp. 131–64.

Tp3 Reprint of Tp1.

Date: February 1944.

LADY IN THE DARK | A MUSICAL PLAY BY | Moss Hart |
WITH LYRICS BY | Ira Gershwin | AND MUSIC BY | Kurt Weill

Cleveland: World Publishing Co., 1944. xvi, 180 p.; 22 cm.

Tp4 German-language edition of book and lyrics (translation of Tp1).Das | VERLORENE | Lied | Ein musikalisches Spiel | von |
MOSS HART | mit Gesangstexten von Ira Gershwin | und
der Musik | von | KURT WEILL | Deutsche Übersetzung
und Bearbeitung | von | Maria Teichs | Texte von R.A.
Stemle[n.p.:] Office of Military Government for Germany (U.S.),
1949. x, 118 p.; 23 cm.**Tp5** Acting edition of book and lyrics.LADY IN | THE DARK | ACTING EDITION | A MUSICAL PLAY
BY MOSS HART | WITH LYRICS BY IRA GERSHWIN | AND MUSIC
BY KURT WEILL | DRAMATISTS | PLAY SERVICE | INC.

[New York:] Dramatists Play Service, [1950]. 83 p.; 20 cm.

Correspondence**Lg-w** Ira Gershwin to Weill. WLA, Box 48, Fld. 33.**Lw-g** Weill to Ira Gershwin. GC, Box 66, Fld. 22–26.**Ll-w** Gertrude Lawrence to Weill. WLRC, Series 40.**Lw-l** Weill to Gertrude Lawrence. WLRC, Series 40.**Programs****N1** Program for tryout at Boston's Colonial Theatre
(30 December 1940–11 January 1941).**N2** Programs from first season at New York's Alvin Theatre
(23 January–15 June 1941).**N3** Programs from second season at New York's Alvin Theatre
(1 September 1941–30 May 1942).**N4** Souvenir programs from first and second seasons
(1940/41 and 1941/42).**N5** Programs from East Coast and Midwest tour
(28 September 1942–20 February 1943).**N6** Programs from reengagement at New York's Broadway Theatre
(27 February–15 May 1943).**N7** Programs from West Coast tour
(24 May–10 July 1943).**Recordings****R1** Three 78 rpm discs, recorded on 23 February 1941 and re-
leased (as an album) by Victor; Gertrude Lawrence, vocal,
with orchestra (and quartet) conducted by Leonard Joy;
arranged by Sydney Green:

- Victor 27330: "My Ship" (27330A); "Jenny" (27330B).

- Victor 27331: "This Is New" (27331A); "One Life to Live" (27331B).

- Victor 27332: "Glamour Music: 1. Oh Fabulous One, 2. Huxley, 3. Girl of the Moment" (27332A); "The Princess of Pure Delight" (27332B).

R2 Three 78 rpm discs, recorded in February–March 1941 and re-
leased (individually) by Columbia; Danny Kaye, vocal, with
orchestra (and chorus) conducted by Maurice Abravanel:

(recorded 28? February 1941)

- Columbia 36025: "Tschaikowsky (And Other Russians)" (CO29836); "Jenny" (CO29837).

- Columbia 36042: "The Princess of Pure Delight" (CO 29838); "My Ship" (CO29839).

(recorded 22? March 1941)

- Columbia 36163: "It's Never Too Late to Mendelssohn" (CO29992); "One Life to Live" (CO29993).

Interviews*(all conducted by bruce d. mcclung, in person or by telephone)***Y1** Music director Maurice Abravanel, 31 January, 4 October
1991; 13 February 1992.**Y2** Chorus member Rose Marie Elliott who also played Ruthie on
tour, 2 November 1993.**Y3** Actor Dan Harden who played the role of Ben Butler, 21 Sep-
tember 1993.**Y4** Dance corps member Fred Hearn, 20 January 1994.**Y5** Chorus member Manfred Hecht, 16 September 1993.**Y6** Dance corps member Christine Horn on tour, 13 January 1994.**Y7** Actress Ann Lee who played Miss Stevens and Alison Du Bois
on tour, 31 March 1994.**Y8** Chorus member William Marel, 8 September 1993.**Y9** Chorus member Carl Nicholas, 7 September 1993.**Y10** Chorus member Fred Perrone on tour, 13 January 1994.**Y11** Second assistant stage manager Frank Spencer, 9 April 1994.**Miscellaneous****M1** Vandamm Studio photographs for original production.

Date: 1941

Location: NYPL, Billy Rose Theatre Division.

M2 Gertrude Lawrence press cuttings, vols. 13–16.

Date: 1940–41

Location: NYPL, Billy Rose Theatre Division, MWEZ+ n.c.
18,045–18,048.**M3** Weill's press clippings.

Date: 1940–

Location: WLA, Box 86, Fld. 35–37.

ABBREVIATIONS

<u>English</u>	<u>Abbreviation</u>	<u>German</u>
Instrument Names		
Alto Saxophone	ASax	Altsaxophon
Baritone Saxophone	BSax	Baritonsaxophon
Bass Clarinet	BsCl	Bassklarinette
Clarinet	Cl	Klarinette
Contrabass	Cb	Kontrabass
Flute	Fl	Flöte
Hammond Organ	HmdOrg	Hammondorgel
Oboe	Ob	Oboe
Percussion	Perc	Schlagzeug
Piano	Pno	Klavier
Piccolo	Picc	Kleine Flöte
Tenor Saxophone	TSax	Tenorsaxophon
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
Rhumba Drum	RmbDr	Rhumbatrommel
Snare Drum	SnDr	Kleine Trommel
Tambourine	Tamb	Tamburin
Timpani	Timp	Pauken
Tom-tom	Ttom	Tomtom
Triangle	Tri	Triangel
Vibraphone	Vib	Vibraphon
Whip	Whip	Peitsche
Wood Block	WdB	Holztrommel
Xylophone	Xyl	Xylophon

THE KURT WEILL EDITION

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CREDITS AND ACKNOWLEDGMENTS FOR THIS VOLUME

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This Edition would not have been possible without help and support from a number of individuals and institutions. Source materials, information, and guidance were provided by Alice L. Birney, Mark Eden Horowitz, and Karen Moses (Library of Congress); Richard Boursy, Emily DiLeo, and Suzanne Eggleston Lovejoy (Irving S. Gilmore Music Library, Yale University); Tom Briggs, Ted Chapin, and Bruce Pomahac (Rodgers and Hammerstein Organization); Finn Byrhard (Tams-Witmark Music Library); Sandra Calabrese (Princeton University Library); John Calhoun, Bob Kosovsky, and Jeremy Megraw (New York Public Library for the Performing Arts); Michael Q. Fellmeth (Dramatists Play Service); Susanne Hein (Zentral- und Landesbibliothek Berlin); and Morgen Stevens-Garmon (Museum of the City of New York). Special thanks go to Kevin Grace and the staff of the Archives and Rare Books Library, University of Cincinnati, for temporarily housing original source materials. The editors are particularly grateful for the unflagging support offered in the early stages by David Farneth (Weill-Lenya Research Center) and by his successor, Dave Stein, who also copy-edited and proofread sections of the Critical Report.

John Baxindine (Ambler, Penn.), Ronald Kornfeil (Universal Edition, Vienna), and Natasha Nelson (Kurt Weill Foundation for Music) proofread the musical text. James Holmes (London) provided valuable input. Performances of *Lady in the Dark* at the Lyric Stage in Irving, Texas and at the University of Minnesota's Opera Theatre enabled helpful readings of new instrumental parts (generated from an advanced proof stage of the edited full score).

Encouragement and support came from Christopher Hart and Michael Strunsky as representatives of the estates of Moss Hart and Ira Gerwshwin.

The in-depth discussions concerning this volume's editorial approach among Editorial Board members Tim Carter, Joel Galand, Edward Harsh, Stephen Hinton, Kim Kowalke, Giselher Schubert, and the late David Drew guided the editors through the complexities of this enterprise and saved them from false leads and erroneous assessments. Kim Kowalke far exceeded his duties as Editorial Board Representative by serving as a constant, invaluable resource and by graciously editing the introductory essay.

Publication of this volume was supported by a generous gift from
The Ira and Leonore Gershwin Philanthropic Fund

