

Kurt Weill

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# *Chamber Music*

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by  
**Kurt Weill**

CRITICAL REPORT

*Series II, Volume 1*

Edited by Wolfgang Rathert and Jürgen Selk

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

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**Chamber Music**  
Music by Kurt Weill

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**STREICHQUARTETT IN H-MOLL**





# LIST OF SOURCES AND SIGLA

## SOURCES

### Full Score Format

**Fh1** First holograph full score

**Fh2** Second holograph full score (“Happe score”)

### Instrumental Parts

**Ih** Holograph instrumental parts

## ADDITIONAL MATERIALS

### Full Score Format

**Fp** Printed full score (Universal Edition, unpublished, 1978)

**Im** Manuscript copy fragment of the Violin I part

## INSTITUTIONS

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



# STATEMENT OF SOURCE VALUATION AND USAGE

## General

Three holograph sources of the *Streichquartett in h-Moll* bear on the text of this edition: two holograph full scores, **Fh1** and **Fh2**, and one complete set of holograph instrumental parts, **Ih**.

None of the holograph sources diverges sufficiently from the others to be considered a different “version.” The differences which do exist occur mostly on the level of local detail and are not of structural significance. Thus, pitch content and rhythmic notation coincide for the most part in all three sources, whereas a considerably wider divergence exists with respect to performance indications, such as articulation signs, dynamics, or the placement of slurs. However, in a few instances, accompanimental patterns, rhythms, melodic content, and octave range do differ. In such cases, the readings in **Fh2** have been favored for reasons outlined below.

**Fh1** must be considered the earliest holograph source. This can be deduced from the date entry (1918) on the one hand (see Source Descriptions), but also from a review of the notation: in several locations, especially in the first movement, Weill undertook revisions and sketched out alternatives which show that he was still working out different possibilities. **Ih** and **Fh2** do not contain such revisions.

A close inspection of the three holograph sources reveals that there is a greater affinity between **Fh1** and **Ih** than between **Fh2** and **Ih**. First, in both **Fh1** and **Ih** rehearsal letters were assigned later (by Weill) in blue pencil, and they are placed into the same measures. This indicates that these rehearsal letters were entered with both sources side by side and arguably with a view toward using the materials in performance.<sup>1</sup> Second, the tempo designations for the individual movements are the same in both **Fh1** and **Ih**, whereas they are different in **Fh2** (see Source Descriptions). At the end of the work, **Fh1** and all parts of **Ih** (except for Violin I) have the indication “Fine.” **Fh2** does not bear that indication.

From internal evidence it is clear that in the course of notating **Ih** Weill undertook certain revisions which were then retained in **Fh2**, but not entered into **Fh1**. As an example, one such revision occurs in Violin II, third movement, m. 27 (refer to the full score). In **Ih**, Weill initially notated the first four notes as B<sup>b</sup>4-B4-B<sup>#</sup>4-B<sup>#</sup>4, just as in **Fh1**. He then crossed those notes out and renotated them as B<sup>b</sup>4-B4-C5-

C5, a notation he retained in **Fh2**; **Fh1** remained unchanged. Similarly, Violin II, third movement, mm. 1–2 in **Fh1** has an arpeggiated figuration consisting entirely of sixteenth notes throughout both measures. In **Ih**, that figuration was never notated; instead, Weill directly wrote those two measures as represented in this edition, and this notation was also incorporated in **Fh2**. The similarities between **Fh1** and **Ih** on the one hand and the notation of variants in **Ih** which make their way into **Fh2** without then being entered into **Fh1** suggest that **Ih** represents an intermediate step between the notation of **Fh1** and **Fh2**.

**Fh2** has all the characteristics of a final holograph fair copy and represents the most advanced stage of Weill’s working out of the quartet. After he presented this score to Elisabeth Happe, Weill paid no further attention to the piece. In contrast to **Fh1**, **Fh2** shows only a few erasures (and contains one paste-in over four measures in Violin I). This should not suggest, however, that **Fh2** is free from inner inconsistencies or obvious errors. Especially with respect to performance indications, the notation frequently seems very careless; resolving such notational issues poses a considerable editorial challenge.

A noticeable feature of all three holograph sources is that the music was evidently notated in two stages, with pitch content and rhythm being notated first and most performance indications, such as dynamics, articulation signs, and slurs being notated in a second pass: the ink differs and a different nib was used to notate these elements. This practice certainly raises questions about the significance which Weill attached to such performance indications: frequently, these markings appear to be afterthoughts, and it is significant that considerable inconsistencies are found not only between the different sources, but also within each source.

## Privileging of sources

This edition privileges **Fh2** as the main reference source. There is a compositional progression from **Fh1** to **Ih** to **Fh2**, and **Fh2** represents the most advanced stage of Weill’s working out of the quartet. As noted above, however, **Fh2** is not free from internal inconsistencies, outright errors, or otherwise questionable notational details. In such cases, the other two holograph sources frequently yield conclusions which favor one solution over another.

<sup>1</sup> However, the total absence of technical indications, such as bowing instructions, reveals that these parts were never actually used in performance.

In a sense, all three holograph sources are deficient in that each contains its own substantial errors and inconsistencies which call for editorial decisions. To derive all readings for the edition from only one source, therefore, would be misguided, as it would reject out of hand the possibility that the other holograph sources might yield preferable solutions to substantive problems. In fact, consulting the other holograph sources can arguably provide readings closer to Weill's

intent than any independent editorial conjecture could. Therefore, the edition routinely consults **Fh1** and **Ih** and, where supportable, does adopt solutions suggested by those two sources. Where this occurs, a critical note always describes the source evidence and justifies the editorial decision. In a sense, then, the text of the edition is synthetic to some degree, in that no one source served as a model for all readings in the edition.

# COMMENTARY: GENERAL ISSUES

As established in the Statement of Source Valuation and Usage, in all three holograph sources, the music was notated in two stages, with pitch content and rhythm being notated first and most performance indications second. This practice in itself, coupled with a considerable degree of carelessness in the notation, accounts for the majority of the inconsistencies and discrepancies not only between the sources, but also within each source itself.

In all three holograph sources, the notation of slurs is very inconsistent. The notation reveals neither a unified approach to the use of slurs to show musical phrases nor as a means to indicate bowings. Whereas a few instances seem to demonstrate concern with repeated notes through the placement of the termination points of a slur—and thereby, at first glance, appear to consider bowing technique—a thorough review of the source evidence shows that, in the majority of cases, the appearance of repeated notes played no role at all in the placement of slurs.

Comparison of the head motif of the first movement, for instance, as it appears at selected places in the three different sources, illustrates such inconsistencies. Whereas **Fh1** shows the following notation in Violin I in measures 1–2:



both **Ih** and **Fh2** are notated in this manner:



Three different notational representations occur in Violin II in measures 32–33:



In the face of such inconsistencies, it is impossible to arrive at a single solution whose representation is incontrovertibly the most plausible of all possibilities. This edition concludes that the placement of slurs is *not* driven by performance considerations, but is, for the most part, an indication of musical units. Therefore, the edition attempts to conform conflicting slurring indications by weighing predominant usage of a slurring pattern against musical plausibility.

Comparison of the three different holograph sources at times yields noteworthy distinctions. With respect to the slurring of the head motif, for instance, the predominant notation in **Fh1** confines the slur to the first three notes of the motif (as shown in the preceding example). **Fh2**, on the other hand, favors the lengthening of those slurs beyond those three notes, but the termination points are not consistent. Be that as it may, in **Ih** and **Fh2**, the slurs in question generally extend longer than in **Fh1**, and **Ih** presents the most consistent reading, favoring mostly the notation given in the preceding example. For the head motif of the first movement, therefore, this edition adopts the reading from **Ih**, both for appearances of the motif in its initial rhythmic form and in its rhythmically augmented form (such as at measures 157–160).

The slurring of the head motif is just one example among many where Weill's notation of performance indications is inconsistent or imprecise. The reader is referred to the note for the Violoncello (first movement) at 34.6–36.3: after the first appearance of this subject in the Violoncello, not only is the established slur pattern contradicted elsewhere, but the staccato articulation is inconsistent as well. The editorial challenge resides in determining where such variances are intentional or musically meaningful and where they reflect carelessness on Weill's part. Where the source evidence raises doubt, the edition describes the context and justifies any equalization.

## Other notation issues

- The edition tacitly removes redundant dynamics and adds dynamics where they are missing, but the context re-

quires them. In the latter case, a note describes the source evidence.

- The notation of hairpins in the sources frequently is careless or ambiguous. Describing with precision the exact extent of each hairpin in the face of such notational imprecisions proves impractical, as verbose descriptions of such circumstances frequently are not justified by the editorial decision. The edition therefore routinely aligns hairpins without note where the intent seems clear; in cases where different solutions are possible and might communicate a meaningful musical distinction, a note describes the source evidence.

- The edition adds rehearsal numbers.

- Where beaming patterns appear to reflect a musical intent (such as phrasing), the edition retains such patterns even if they do not conform to conventional engraving practice. In other cases, non-conventional beam patterns have been tacitly normalized.

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

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

### Pitch designation

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



# COMMENTARY: CRITICAL NOTES

*Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, beat 3; 11.3 refers to the eleventh measure, third notational event (note, rest, or chord). Consecutive locations are indicated by the use of a hyphen: 11/3–4 refers to beats 3 and 4, and 11.3–4 refers to notational events 3 and 4.*

## MAIN TEXT

Notes generally refer to **Fh2**. Where the other sources have been consulted in order to clarify inconsistencies or variant readings, the use of the assigned sigla provides a clear reference.

### 1. “Mäßig”

<i>Location</i>	<i>Part</i>	<i>Remark</i>
2.4–3.1	Vc	The termination point of the slur is ambiguous; it might also be seen to terminate at the end of m. 2. The edition draws the slur to 3.1 by analogy with the prevailing notation of similar four-note motifs (see, for instance, Vc in mm. 17–18 and 56–59) and in correspondence with the notation in <b>Ih</b> .
8–9, 59–61, 135–136	Vn I	The slurring is inconsistent. In mm. 8–9, a system break in <b>Fh2</b> , the intent to slur from 8.6 to 9.3 is clear. In mm. 59–60, the slur is drawn from 60.1–3, leaving the B4 at 59.6 as an isolated note, without slur. Mm. 60–61 once again fall at a system break. At 60.6, a very clear slur is drawn from the note into the margin, but m. 61, falling after a page turn, does not show a continuation of that slur. At 135.6, the D#5 once again appears as an isolated note, without slur.
13	Vn I	<b>Fh2</b> has the <i>dim.</i> at 13.2; <b>Fh1</b> has it at 13.4, whereas <b>Ih</b> has it at 12.2. None of the sources shows any consistency regarding the placement of the <i>dim.</i> indications in all parts. The placement of the term at 13.2 in Vn I in <b>Fh2</b> may result from space constraints.
16	ALL	None of the sources has the <i>a tempo</i> indication following the <i>poco rit.</i> of the preceding measure; it has been added in correspondence with similar circumstances, such as in mm. 56, 128, and 141, where the indication does occur.
17–19	Vn I	The notation of the decrescendo hairpins is inconsistent. In m. 17, the hairpin begins at 17.4; in m. 18, it begins at 18.2; in m. 19, it begins on 19/1. Both <b>Fh2</b> and <b>Ih</b> in m. 17 have the hairpin commencing on beat 1, which, given the motivic structure, appears plausible.
20–21	Vn I	M. 20 occurs at the end of a system. A slur is drawn from 20.1–20.4, and a distinct slur occurs from 21.1–21.3. No accent appears at 20.1. However, a number of analogous locations and the notation in <b>Ih</b> favor the notation rendered in this edition. Vn II in mm. 21–22 has the notation as shown, as does Br in mm. 23–24, albeit with split slurs whose continuity is ambiguous. Vn II in mm. 29–30 has the notation as shown. No accent appears in Vn I at 74.1, but the slur is drawn from 74.2 to 75.1. The same applies to Vn II in mm. 76–77. Also cf. mm. 82–83 (Br) and 141–142 (Vn I and Vn II), where the slurs are drawn consistently, although a few accents are missing.

34 34.6–36.3	Vn I-II, Br Vc	In <b>Ih</b> , each note of this measure is supplied with a staccato. The slurring and articulation of this motif, which appears here for the first time, is inconsistent throughout the piece. Here, in Vc, the second slur appears only from 35.3–5, and staccatos are placed over 36.1 and 36.2. No staccato appears over 36.3, but a slur is drawn from 36.2–3. However, Vn I in mm. 38–39 shows the slurs as represented here, and this pattern is most frequently applied throughout the piece. A few appearances of the motif have an additional staccato over the first note following the triplet (e.g., in Br/Vc at 46.1). The concluding note of this motif, such as in Vc at 36.3, has a staccato as frequently as it does not. While the placement of staccatos over note values of an eighth or a dotted eighth note (such as in Vn I at 91.1 and in Br at 160.3) seems more plausible than over quarter note values or longer (such as in Br/Vc at 46.3 and in Vc at 96.1 where the manuscript does have staccatos), this edition shows the staccato in all such instances, interpreting it as an indicator of a “very marked” style of playing (as indicated, for instance, by the <i>sehr markant</i> in Vc in mm. 34–35), rather than as a suggestion of shortening the note value.
35–37	Br	In <b>Ih</b> , each dyad is supplied with an accent; cf. the notation of Vn II and Vc in mm. 38–39.
38.3	Vn I	Edition adds <i>markant</i> (marked) to match the characterization in Vc at 34.6. Also see note 86–87, 146–147, 149.
40.5	Vn I	The slur terminates here; emended to correspond with Vc in m. 37.
46–49	ALL	In <b>Fh2</b> , m. 48 falls at the end of a page. Crescendo hairpins appear as follows: in Br/Vc from 47.1–47.5 and in all parts for all of m. 48. Given the context and that this passage culminates in <i>ff</i> in m. 49, it seems plausible to extend the hairpins through m. 49 in Vn I-II and to add two hairpins in Br/Vc from 48.6–49.4, because the two hairpins of mm. 47 and 48 imply a distinct crescendo at each statement of the motif.
50–52	Vn I	<b>Fh2</b> has the first slur in m. 50 beginning at 50.1; <b>Ih</b> has the slur beginning at 50.2. That reading has been adopted here, also in correspondence with the notation in Vn II, Br, and Vc from mm. 50–52. In m. 50, the second slur in Vn I terminates at 50.6; in m. 52, the slur in Br terminates at 52.2. In both instances, the slur has been extended to the end of the motif on musical grounds; this is also a reading favored in <b>Fh1/Ih</b> .
53	ALL	Neither <b>Fh1</b> nor <b>Fh2</b> has a time signature change; <b>Ih</b> has the time signature change in all parts, but in m. 55 instead of in m. 53. However, the rhythmic notation beginning in m. 53 illustrates a return to the $\frac{6}{8}$ orientation and also signifies a structural break. Therefore, the time signature change appears more appropriate in m. 53 than in m. 55.
74	ALL	Neither <b>Fh1</b> nor <b>Fh2</b> has the time signature change; <b>Ih</b> has the time signature in each part. Edition adopts the <b>Ih</b> reading in correspondence with m. 20.
75–76	Vn I	In <b>Fh2</b> , m. 75 falls at the end of a system. The slur is written from 75.2 to beyond the last note of the measure, but the termination point does not appear before the first note in the next system. Instead, m. 76 has a slur spanning from 76.1 to 76.3, followed by a tie connecting the G5 to the next measure. The slurs have been emended to conform with the pattern established in mm. 26–28. The reading given here is also confirmed in <b>Fh1</b> and <b>Ih</b> .
86–89	Vn I-II	The application of slurs and staccatos is problematic. In <b>Fh2</b> , Vn II has no slur from 87.6–88.1, but a staccato over each entry. At first glance, the omission of the slur may appear to be intentional because of the repeated E5. Yet, Vn I at 88.6–89.1 repeats both notes of the dyad, and <b>Fh2</b> does show the slur. <b>Fh1</b> slurs both Vn I and Vn II on each applicable entry, as does <b>Ih</b> . Despite the problem of slurring two identical consecutive pitches, the notation has been interpreted to indicate “smooth” playing, and the



(86–89, cont'd) 86–87, 146– 147, 149	(Vn I-II)  ALL	terminating staccatos further serve to distinguish the slurs over the repeated pitches from ties. <b>Fh2</b> has the word “markant” only in Vc at 87.1; <b>Fh1</b> likewise has “markant” only in Vc, but at 86.3. <b>Ih</b> has no marking in the Vn I and Vc parts, but the Br part has the word “markant” at 87.7 and the Vn II part has “markant” at 90.7. The thematic nature of this passage makes placement of the indication on the anacrusis more plausible than on the subsequent downbeat, and the application of the term to each part is musically plausible and supported by the reading in <b>Ih</b> . In mm. 146–147 and m. 149, the indication “markant” occurs only in Vn II in m. 147.
90.1	Br	<b>Fh2</b> has two pitches, D <sup>b</sup> 4-F <sup>#</sup> 4 (the <sup>#</sup> indicated by the key signature), whereas all other sources only have the D <sup>b</sup> 4. The fact that the otherwise required <sup>b</sup> is missing in front of the F4 suggests that Weill simply committed a notational error.
93–95	ALL	The notation of the hairpins is very casual. While hairpins do appear twice in each part, their termination points make little musical sense. The first set of four hairpins commences somewhere around 93/2 and terminates at 94.1. The next set of four hairpins commences somewhere around 94/3 and terminates around 95.1.
98.1 98–105	Vn I-II, Br ALL	Edition adds <i>sub</i> . The source evidence regarding the parts with repeated triplet eighth notes in this passage is inconsistent. <b>Fh1</b> has no slurs over any such measures with repeated triplet eighth notes; <b>Fh2</b> has slurs spanning each individual measure in Vn I in mm. 98–101 and in Vc in mm. 103–104. <b>Ih</b> likewise does not provide much help, having haphazardly placed slurs in one measure or another in some parts. The majority of these measures with repeated triplet eighth notes have no slurs; therefore, they have been omitted here.
110	Vn II	Edition adds slur to match Vn I and in correspondence with the notation in <b>Ih</b> .
111.1–4	Vc	Neither <b>Fh1</b> nor <b>Fh2</b> has a crescendo or a <i>f</i> in this measure. Given the decrescendo of the preceding measure in all parts and the <i>f</i> which appears in the upper three parts in m. 111, Vc would have to show an increase in volume as well. In <b>Ih</b> , Vc has a crescendo hairpin from 110.5–111.3 and a <i>f</i> at 111.4.
120	Vc	Whereas m. 119 has three slurs, each spanning one beat of the measure, m. 120 has six slurs, over each triplet group. However, both measures are essentially equivalent, so that the discrepancy in the slur patterns does not appear to be motivated by substantive considerations. Given that all parts in mm. 117–118 also slur by the beat, it seems plausible to extend that phrasing to Vc in m. 120 as well.
123	Br	<b>Fh2</b> has the following notation:



whereas **Fh1** has:



and **Ih** has:



While the notation at 123.1 diverges in all three sources, the notation for the remainder of the measure in **Fh2** seems the most implausible: in mm. 121–122, Br plays a third below Vn II, and that principle continues in

(123, cont'd)	(Br)	m. 123 in <b>Fh1</b> and <b>Ih</b> , as the examples illustrate. The notation of the dyads on 123/2 in <b>Fh2</b> seems likewise peculiar, especially as the A4 is already played by Vn II. It is possible that Weill inadvertently transposed the progression up a third, realized his mistake after he had written the two A4 beginning on 123/2 (the two A4 do not appear to be connected to the downstem), and then notated the pitches a third lower. It must be noted, however, that Weill made no attempt to “correct” his notation.
133.1–3, 134.1–2	Vn II	Edition adds slurs in correspondence with the notation in <b>Fh1</b> .
135	Vc	Edition adds a crescendo hairpin to match Vn I-II and in correspondence with the notation in <b>Ih</b> .
141	ALL	The time signature occurs in all parts of <b>Ih</b> , but not in <b>Fh2</b> or <b>Fh1</b> .
149/3	Vn II	A separate slur is drawn from the C6 to 150.1, which seems an implausible prescription. Neither <b>Ih</b> nor <b>Fh1</b> has this slur.
150	Vn I-II	The slurring here is by triplet, not by the beat. However, m. 151 does slur by the beat. The same is true for Br in m. 161. Cf. also the note for m. 120.
153.3	Vc	The #, missing in <b>Fh2</b> , does appear in <b>Fh1</b> and in <b>Ih</b> .
157–161	Vn II	Edition adds slurs in correspondence with the notation in <b>Ih</b> .
160.4, 161.1	Br, Vc	<b>Fh2</b> has a staccato in Br at 160.4 (as does the unison Vc), which is contrary to all other representations of this motif. The slur in Br begins at 160.5 (Vc begins the slur at the same point). Vc at 161.1 has a staccato as well. The three staccatos have been eliminated in order to bring the motif into conformity with all other appearances in the piece.
161.2	Vc	The bass clef is missing.
162	Br	While <b>Fh2</b> has no slurs (see also Vn II in mm. 157–161), <b>Ih</b> has slurs over each individual group of three triplet sixteenth notes. <b>Fh1</b> has the reading given here. Edition opts for the reading of <b>Fh1</b> in correspondence with the solution adopted for Vn II in mm. 157–161.
162.6, 162.7, 162.13, 162.14	Vn II	<b>Fh1/Ih</b> have # in front of each indicated note, yielding G#4, A#4, G#5, A#5. <b>Fh2</b> has <i>no</i> accidentals in front of 162.6, 162.7, and 162.13, but does have a ♯ in front of the A5. This can make sense only as a cautionary accidental, given the A#5 at 161.15. As Weill specifically wrote this ♯, thereby contradicting the readings in <b>Fh1/Ih</b> , the omission of accidentals in front of the other indicated notes in <b>Fh2</b> can hardly be an oversight. The edition therefore retains the reading of <b>Fh2</b> as a deliberate compositional change and adds cautionary ♯ in front of the G4 and A4.

## 2. “Allegro ma non troppo. In heimlich erzählendem Tone”

One element of inconsistency throughout this movement occurs in the notation of slurs over both descending and ascending scale progressions. Such progressions feature prominently throughout the movement; the majority of these scales are diatonic (cf. mm. 3–4, 7–8, 9, 41–42, 95–96, 104–105), although there are also chromatic scales (cf. mm. 29–30, 35, 55–56, 100–101).

Despite the fact that in most cases such scale progressions extend over two measures and are notated in sixteenth note values, the contexts in which they appear cannot be seen as equivalent in all cases. Thus, for instance, Violoncello in mm. 29–30 has three slurs over an ascending chromatic scale, as represented here, whereas Violin I in mm. 77–78 has only one slur. However, the context, as is readily apparent, is not equivalent, and the slurring in m. 29 can be seen as a continuation on beat 1 of the articulation pattern established in the three preceding measures, an interpretation corroborated by the notation in **Fh1** and **Ih**, where each individual beat of the measure is articulated separately. Yet, it is unclear why Violin II in mm. 41–42 should receive three slurs, whereas Violin I in mm. 127–128 should receive only one.

As a closer inspection of **Fh2** reveals, Weill occasionally broke a slur into two halves if the stem direction of the included beamed note groups changes, resulting in a notation which re-

sembles a broken S-curve. The notation in measure 62 clearly illustrates this approach, where Violin I has a slur from 62.2 to 62.4 above and a slur from 62.4 to 62.7 below, whereas all other parts have one slur, even Violoncello, despite the mixed stem directions in that part. There would be no reason for the two slurs in Violin I, given the notation in all other parts.

Mm. 38 and 41 (both Violin II) show a notation that seems to take the same approach, even though m. 42 shows yet a third slur (as just discussed). Similarly, the notation in Violin II in mm. 55–56 shows two slurs, the first one spanning all of m. 55 (below) and the second one reaching from 56.1–6 (above); despite the fact that these slurs are broken, their placement and sweep illustrates that Weill wrote them in one continuous motion, presumably intending them as a unit.

Despite these commonalities, the varied nature of the contexts in which such scale progressions occur requires judgment on a case-by-case basis with respect to slur placement. This edition, therefore, does not attempt to normalize the placement of slurs over such progressions by applying a single approach to each instance. Rather, each instance is examined individually within its local context, and slurs are occasionally unified (with critical note) in correspondence with equivalent contexts in other parts of the movement or by analogy with the notation of the other parts around each instance.

Similar inconsistencies are encountered in the articulation of the distinct three-note progressions with which the movement opens in Violin I-II, that is, two sixteenth notes followed by an eighth note. While it seems unwarranted to equate each occurrence of a note progression which consists of two sixteenths and an eighth, certain contexts raise serious doubt about the possible purpose behind differing articulations; in other words, are these distinctions intentional and meaningful, or merely a result of carelessness on Weill's part?

The majority of these progressions have a staccato over each note; however, there are notable exceptions, and where these occur, the notation is usually different in *each* applicable part. Thus, in mm. 24–25, despite the fact that these three-note progressions in Violin I-II and Viola (*Bratsche*) do not ascend in a stepwise motion, their rhythmic context is clearly related to the motif as it appears at the beginning of the movement; yet, none of the parts has a staccato over the last eighth note of the three note progressions. However, Violoncello in mm. 91–94 has staccatos over each note of each three note motif, and, except for the difference in the music of the other parts, it is unclear why the articulation there should differ from that in Violin I-II and Viola in mm. 24–25.

These kinds of articulation discrepancies are copious throughout the movement. Similar to the preceding discussion of the treatment of slurs in this movement, this edition likewise does not seek to impose an artificial consistency on such three-note progressions by opting for one and only one articulation pattern. Therefore, each instance is examined individually within its local context and where editorial intervention is required, a critical note describes the action taken. To conform all articulation and slurring markings in this movement would mean to present a uniform image of the piece which is not present in the source evidence itself.

1	Vc	This two-note progression, characterized by being slurred together and supplied with a <i>sf</i> marking, shows differing application of decrescendo hairpins throughout the piece and in whichever part it occurs. For instance, in mm. 5–6 in Vc, both hairpins are already absent. <b>Ih</b> shows a hairpin in both measures, whereas <b>Fh1</b> likewise has no hairpins. Br in mm. 10–13 has no hairpins in <b>Fh2</b> , all four hairpins in <b>Ih</b> , and the first two hairpins in <b>Fh1</b> . <b>Fh2</b> , in mm. 86–88, has only one hairpin in m. 86, whereas <b>Fh1</b> has two hairpins in mm. 87–88, but none in m. 86, a meaningless distinction. Close inspection of all three sources reveals that the application of hairpins occurs with sufficiently high frequency to conclude that it should be applied wherever this two-note progression occurs, and it has therefore been consistently applied throughout in this edition.
9.4	Vn I	Edition adds <i>arco</i> . Only <b>Ih</b> carries the indication.
11, 13	Vn II	The <i>pp</i> is missing from both measures; <b>Fh1/Ih</b> have the indication in both measures. It seems implausible to assume that in m. 11, Vn II should con-

(11, 13, cont'd)	(Vn II)	trast with the <i>pp</i> of Vn I and Vc by playing <i>p</i> , but that in m. 13, it should contrast with a continuing <i>mf</i> dynamic.
14.5	Br	The cautionary ♯ appears neither in <b>Fh1</b> nor in <b>Fh2</b> ; <b>Ih</b> has a ♯ in front of this note.
15.2–3	Vc	<b>Fh2/Ih</b> have a slur; <b>Fh1</b> has two staccatos. As almost all other instances of this motif throughout the movement show staccatos at this point, that reading has been adopted here. One exception to articulation with staccatos occurs in m. 88 (see note below).
26/2	Vn II, Br	Neither instrument has a slur or staccato; they have been supplied in correspondence with the notation of the following two measures.
30	ALL	Edition adds <i>sub</i> .
35	Vn II, Br, Vc	<b>Fh2</b> has staccatos only on beat 1; <b>Fh1</b> has no staccatos, whereas <b>Ih</b> does show all staccatos, except for Vc, where only beat 1 has a staccato. The staccatos have been added in correspondence with similar measures, such as mm. 43, 77–78, 118, and 129.
40.2	Br	The ♯ is missing in both <b>Fh1</b> and <b>Fh2</b> , but is present in <b>Ih</b> . This reading is also confirmed by the notation in Br in m. 120.
54.5	Vn II	The ♯ is missing in all three sources.
56.5	Vc	The ♯, absent in <b>Fh2</b> , does appear in both other sources.
59.2	Vc	<b>Fh2</b> has C4, whereas <b>Ih</b> has A3, in both cases following the change to tenor clef. The C4 in <b>Fh2</b> clearly is incorrect, as it clashes with the C♯4 in Br. In <b>Fh1</b> , the notation is more confusing, as it shows several erasures. A ♯ was written before a notehead which in bass clef would have been C♯3. That notehead was then erased, but the ♯ remained. Also erased were two noteheads, at the same rhythmic position, which in bass clef would have been F3 (which appears to have had a ♯ in front of it as well) and C4. It is impossible to determine when Weill decided to change to tenor clef in <b>Fh1</b> ; thus, the erased note which would have been F♯3 in bass clef could also have been C♯4 in tenor clef. The notation which remains in <b>Fh1</b> , however, has A3 as the first note of this group (assuming that the just mentioned ♯ which remained after the noteheads were erased does not apply, as it appears in the wrong position on the staff with respect to the A3), which would confirm the notation in <b>Ih</b> . The confusing notation in <b>Fh1</b> seems to have prompted the confusion in both <b>Fh2</b> and <b>Ih</b> . While A3 appears in both <b>Ih</b> and <b>Fh1</b> , the edition renders the pitch instead as C♯4, that is, unison with Br, and interprets the missing ♯ in <b>Fh2</b> as an oversight. Even though A3 is certainly conceivable, the immediate context suggests that a unison is the more likely solution: in mm. 58–60, the first notes in each statement of this motif are otherwise a unison between two parts, such as in Vn I-II at the ends of mm. 58, 59, and 60, and in Br and Vc at 60.2. Other examples for unison notation on the first note of this motif appear in Vn I-II at 16.6, Br and Vc at 80.2, and Vn II and Br at 103.4. It must be stated, however, that the very first appearance of this motif, in Vn I-II at 2.4, does <i>not</i> have a unison, but a third.
84	Vn I	The fourth ledger line is missing, thereby yielding E♯6. <b>Fh1</b> has G♯6, whereas <b>Ih</b> has A♭6.
88/2	Vn I-II, Br	All three instruments have a slur over the last two sixteenth notes instead of staccatos; <b>Fh1/Ih</b> have slurs as well, but additionally a staccato over the last sixteenth. The edition retains these slurs, despite the fact that every other instance of this motif shows staccatos at this point. While it is conceivable that Weill inadvertently mixed up the articulation of the motif (as exemplified for instance in mm. 15.6–17.5 in Vn I) with the articulation for the motif under consideration here, the notation of these slurs at this point is clear and unequivocal. This kind of discrepancy is not unlike the inconsistencies in the use of staccatos over the three note figures, as discussed above in the introductory comments to this movement.

95.1	Vc	The <i>p</i> appears only in <b>Ih</b> .
100.6	Br	Neither <b>Fh2</b> nor <b>Fh1</b> has an accidental in front of this note, thereby implying the continuation of the $\flat$ placed in front of 100.2. However, <b>Ih</b> has a very clear $\natural$ , the reading adopted here. Both options are conceivable. However, the fact that this point marks the beginning of a new “phrase” in the upper three parts might explain the possibility that Weill was no longer thinking in terms of the $\flat$ at 100.2 and that the absence of a $\natural$ is an oversight—an oversight is easier to explain than the clear and unequivocally placed $\natural$ which appears in <b>Ih</b> , implying deliberate intent.
110–113	Vn I	<b>Fh2</b> only has one <i>pp</i> at 110.2; none of the other dynamic markings occurs. However, Vc in mm. 114–115 has both <i>sf</i> indications as well as both hairpins. While applying those markings to Vn I in mm. 110–113 makes sense on musical grounds alone, their placement is further corroborated by the notations in <b>Fh1/Ih</b> : <b>Fh1</b> has two <i>sf</i> and hairpins in mm. 110–111, whereas <b>Ih</b> has them in each measure.
114.2	Vc	The indication <i>arco</i> is missing in <b>Fh2</b> , but does occur in both other sources.
135.4	Vn I	While no accidental appears in front of this D5 in <b>Fh2</b> , both other sources have a clear $\sharp$ in front of the note. The omission in <b>Fh2</b> may be a simple oversight; the edition adopts D $\sharp$ 5 as the melodically more plausible note.
142.6	Br	The $\natural$ , absent from <b>Fh1/Fh2</b> , does appear in <b>Ih</b> .
148, 149, 152	ALL	The placement of <i>sf</i> followed by a decrescendo is inconsistent and incomplete in all three sources, but read in conjunction, a uniform placement in all parts in each of these three measures is warranted. Cf. also note to m. 1.
153	ALL	The indication <i>a tempo</i> occurs only in Vn II and Br in <b>Ih</b> .

#### 3/4. “Langsam und innig” / “Durchweg lustig und wild, aber nicht zu schnell”

12.1–13.5	Vn II	In <b>Fh2</b> , m. 13 falls at the beginning of a new page and no slur occurs. However, in <b>Ih</b> , mm. 12–13 contain two slurs, spanning from 12.1–8 and 12.9–13.5, respectively, in a similarly broken S-curve as discussed above in the introductory comments to the second movement. The edition interprets the notation in <b>Ih</b> to indicate a single slur and extends the slur of <b>Fh2</b> to span from 12.1 to 13.5.
26	ALL	No dynamics appear in this measure; however, given the <i>pp</i> indications for the upper three parts in m. 25 and the “immer <i>p</i> ” instruction in m. 27, Vc requires a new dynamic marking in m. 26. The instruction in m. 27 suggests assigning <i>p</i> to Vc, and then extending that instruction to the other parts. This is precisely the reading presented in <b>Fh1</b> , even though there, m. 25 does not have <i>pp</i> indications.
30.13	Vn I	Elsewhere, Weill frequently switched to an “opposing” accidental in front of a note by first writing the $\natural$ canceling the previous accidental and then writing the new one. In this measure, at 30.17 in <b>Ih</b> , for instance, Weill placed $\natural\flat$ in front of the E $\flat$ 5, first canceling out the $\sharp$ which had appeared in front of the E $\sharp$ 5 at 30.6. This kind of double accidental does <i>not</i> , however, appear in any source in front of the B $\flat$ 4 at 30.14, where one might have expected it to cancel out the $\sharp$ at 30.3. Given that none of the sources has any accidental in front of 30.13, the note has to be read as a B $\sharp$ 4, not as B4, to be followed immediately by B $\flat$ 4 at 30.14. It should be noted that the cautionary $\sharp$ supplied for 30.13 does not appear in any of the sources.
31.8	Br	Only <b>Ih</b> has the $\natural$ here. However, both <b>Fh1</b> and <b>Fh2</b> have a $\flat$ at 31.9, implausible if the immediately preceding note is intended to be flat as well. The chromatic descent in Br precludes such a reading in any event.
35.13	Vn I	The $\natural$ is missing; edition adds it according to <b>Ih</b> .

54.2–55.1	Vc	A slur is placed between these two notes, which, because of the enharmonic equivalence, would amount to a tie. Both <b>Fh1</b> and <b>Ih</b> have a slur reaching from 54.2 to 56.1, making it clear that the progression from 54.2–55.1 is not meant to be tied.
70	Vc	Two slurs are drawn, the first one from 70.1–7, and the second one commencing on 70.8, but not drawn to the next note. This edition draws one slur over the entire measure, a representation supported by the notation in <b>Fh1/Ih</b> .
70.11–15	Vn I-II	Vn I has two slurs, from 70.11–12 and from 70.13–15, whereas Vn II has one slur, the reading adopted here.
75.14	Vn II	The #, missing in <b>Fh2</b> , does appear in <b>Fh1/Ih</b> .
81	Br	<b>Fh2</b> has a crescendo hairpin in this measure. Edition omits it as Br has already reached <i>f</i> in the preceding measure.
82.11	Vn II	<b>Fh1/Fh2</b> have B4, which was also at first written into <b>Ih</b> . Then, however, the B4 was crossed out in <b>Ih</b> and replaced by A4. The edition adopts that reading on two grounds: first, the crossing out of the B4 and replacement of that pitch with the A4 suggests a deliberate revision; second, the sequential nature of the progressions from 82.7–83.1 and 83.2–6 makes the A4 at 82.11 the more likely pitch (in correspondence with 83.5).
91.1–94.1	ALL	<b>Fh2</b> has all dynamics as shown, except for the decrescendo hairpin in Vn I from 92.8–93.1. In <b>Ih</b> , Vn I has no dynamic markings at all in the entire passage. In <b>Fh1</b> , Weill wrote a crescendo hairpin into Vn I from 91.4–92.2; in m. 92, he wrote crescendo hairpins into Vn II, Br, and Vc on beats 1 and 3 and decrescendo hairpins on beats 2 and 4; Vn I has decrescendo hairpins from 92.2–3 and 92.7–8 and crescendo hairpins from 92.3–5 and 92.8–10. The edition does not adopt all hairpins from <b>Fh1</b> in m. 92, but does add a hairpin into Vn I from 92.8–93.1. Since Vn I is already <i>p</i> beginning at 91.1, the decrescendo hairpin in m. 93 otherwise makes little sense, as the target dynamic is again <i>p</i> at 94.1.
95.8	Vn II	The # is missing in all sources.
96	ALL	The indication <i>mf</i> appears to refer to beat 1 in all parts, yet given the motivic structure, assigning the dynamic to 95.11 in Vn I and to 96.2 in Vn II seems to make sense. This is also the reading presented in <b>Fh1</b> . There, however, Br and Vc have <i>p</i> on 96.1 instead of the <i>mf</i> , which appear in <b>Fh2</b> .
100	Vn I, Br	Between the different sources, there are two pitch discrepancies. In Vn I, <b>Fh2</b> has a # in front of the C6 at 100.9 and no accidental in front of the C6 at 100.12, thereby likewise yielding C#6. <b>Fh1</b> has the same notation. <b>Ih</b> , however, has the # not in front of the C6 at 100.9, but in front of the C6 at 100.12, thereby maintaining C $\natural$ 6 at 100.9. On the other hand, in Br, <b>Ih</b> has a # in front of the C4 at 100.18, whereas <b>Fh2</b> and <b>Fh1</b> have no accidental at this point, thereby maintaining C $\natural$ 4. As this motif is played imitatively in all parts on the same scale degree (see Vn I from 100.8–16, Vn II from 100.11–101.1, Br from 100.17–101.7, and Vc from 101.2–10), the pitch discrepancies therefore occur at the same point of the motif (that is, on the second note). To ascertain that all instruments play this motif with identical pitch content would mean accepting one reading of <b>Ih</b> for one part, while rejecting the other reading of <b>Ih</b> for the other part, and doing exactly the obverse for the readings in <b>Fh2</b> and <b>Fh1</b> . That the pitch content should be identical in all parts is suggested by the imitative treatment of the same motif on a different scale degree (see Vn I from 99.16–100.7, Vn II from 100.2–10, Br from 100.8–16, and Vc from 100.10–101.1). Here, all sources have the same pitch content in all parts. The edition adopts C $\natural$ 6 for Vn I at 100.9, as this is the prevailing reading for this point of the motif in the other parts, and rejects the C#4 in Br at 100.18 from <b>Ih</b> .
104.10	Vn II	The # is missing in all sources.

108.3	Vn II	<b>Fh1/Ih</b> have E4, which Weill also initially wrote into <b>Fh2</b> ; he then decisively crossed it out and replaced it with D#4.
111.10	Vn I	The # in front of the G4 is missing in <b>Fh1/Fh2</b> , but does appear in <b>Ih</b> .
121	Vn I-II	The indication <i>sehr innig</i> appears above Vn I in <b>Fh1</b> , above Vn II in <b>Fh2</b> , and in both parts in <b>Ih</b> .
122–123, 156–157, 160–161	Vn I-II	The slurs and ties in these measures appear as shown here, exemplifying yet again that Weill considered slurs primarily as markings of musical phrases (cf. comments under the “General Issues” heading above) rather than as bowing instructions. A comparison with <b>Fh1</b> and <b>Ih</b> yields no further insight; in <b>Ih</b> , except for one instance, the middle notes in this phrase are <i>not</i> tied, and the slurring is inconsistent, sometimes supplying one slur for the entire phrase, sometimes showing two slurs. <b>Fh1</b> does have all ties but has only one instead of two slurs in all instances; the slurs extend from 122/1–125/1, 156/1–159/1, and 159/2–163/1, a notation which appears to express the extent of the musical phrase more appropriately than the notation in <b>Fh2</b> .
132.2	Vn II	The #, missing in <b>Fh2</b> , does appear in <b>Fh1/Ih</b> .
159	ALL	The intent of the <i>mf</i> placement is not clear. Throughout all manuscripts, Weill very frequently notated the dynamic directly <i>behind</i> the note to which it refers. In <b>Fh2</b> , the <i>mf</i> indication appears after the last note of all parts in m. 159. Thus, this notation could well refer to the downbeat of m. 160; however, if it refers to m. 159, then the change of dynamic would seem most plausible on 159/3 in Vn I-II and Vc, and on 159/2 in Br. It must be stated, however, that the <i>mf</i> in Br is clearly <i>not</i> written in the proximity of 159/2. The other sources do not provide much guidance: <b>Fh1</b> has the <i>mf</i> on 160/1, with crescendo hairpins leading up to the dynamic; <b>Ih</b> does not help in this matter.
180	ALL	This measure falls at the end of a system; no hairpins appear. This edition begins the hairpins here in correspondence with the notation in mm. 176 and 184.
180, 184	ALL	The slurring is inconsistent. In m. 180, Vn I-II and Br have a slur drawn from 180.1–5; in m. 184, Vn I shows the same slurring, but Vn II and Vc have the slurring adopted here. Given the slurs to the downbeats of mm. 180 and 184, beginning the slurs on the second note of both measures seems more plausible.
186	ALL	In <b>Ih</b> , the instruction “ohne Dämpfer” appears in m. 188, in all parts. <b>Fh1/Fh2</b> have no indications to remove mutes.
196	ALL	The phrasing and articulation markings in this measure are inconsistent. Vn II has one staccato at 196.4, no articulation at 196.5, no slur from 196.4–5, and one slur spanning from 196.9–11. Vc has a slur spanning from 196.2–4, another one spanning from 196.4–5, and then something that looks like a slur, but would have to be a tie, over the D <sup>b</sup> 3 at 196.7. Br has no staccato over 196.4 and a slur which seems to span from 196.5–6. Why there should be such a divergence of markings is unclear, and therefore, the notation has been made uniform here.
214.6	Vn I	<b>Fh2</b> has a #, whereas <b>Fh1/Ih</b> have the doubtlessly intended ♯.
214.17	Vc	The #, canceling the prior ✕, is missing in all three sources.
218.8	Br	The ♭ remains in effect.
223	Vc	In <b>Fh2</b> , Weill wrote: “ <i>Nicht eine Oktave tiefer!</i> ” (“ <b>Not</b> an octave lower!”). Below that, another hand wrote in pencil “ <i>So dumm ist kein Cellist</i> ” (“No cellist is as dumb as that”).
223.4, 223.7	Vn II	The ♯ at 223.4 and the # at 223.7 are missing and have been added in correspondence with the notation in <b>Ih</b> .
223.10, 223.12	Br	The ♯ is missing at 223.10 and the # is missing at 223.12 in all three sources.
231.11	Vc	While <b>Fh2</b> has <i>f</i> here (followed by <i>f</i> in the other parts on 232/1), edition assigns <i>ff</i> in correspondence with other instances of this thematic statement,

(231.11, cont'd)	(Vc)	which is consistently one dynamic level above the other parts. <b>Fh1/Ih</b> show that principle at work here, even though in those two sources, Vc has <i>f</i> , whereas the other parts have <i>mf</i> .
234	Vn I, Br	<b>Fh2</b> has <i>f</i> in both parts, which makes little sense, given that both parts already play <i>f</i> . <b>Fh1</b> instead has <i>mf</i> in both parts at 232.1 and <i>f</i> in m. 234, indicating an increase in volume. The edition assigns <i>ff</i> to both parts in m. 234 on the assumption that Weill sought to single out these parts by restriking the dynamic.
236.8	Vn I	None of the sources has the # here, required by the harmonic context.
237.9	Vn II	None of the sources has the # here, required by the harmonic context.
237.13	Vc	<i>f</i> added according to the notation in <b>Ih</b> .
243.12	Br	The # is missing in all three sources.
243.16	Vn I	There is no # in front of this E5; however, Weill notated Vn I from 241/4–243.9 under an <i>ottava</i> line. Therefore, the # which appears in front of 243.9 appears graphically in the same space (i.e., the E5 space), and for that reason, Weill may have omitted it at 243.16.
256.10	Br	None of the sources has a # in front of this C4.
259.12	Br	None of the sources has an accidental here; thus, the ✖ remains in effect, even though C#4 is also conceivable.
260–261	Br	<b>Fh2</b> has no slurs; edition assigns slurs according to the notation in <b>Ih</b> .



# SOURCE DESCRIPTIONS

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

## SOURCES

### Full Score Format

**Fh1** First holograph full score.

Date: 1918.

Location: **WLRC** Ser.12/15. Formerly part of the Hans and Rita Weill collection. **WLRC** acquired the manuscript in 1989.

First page:

***Streichquartett in H-moll. Kurt Weill 1918.***

Movements 1–2 in black ink, movements 3–4 in blue-black ink, notated with different nibs. Page numbering, dynamic indications, slurring, and articulation markings in black ink, now slightly faded. Some corrections and additions (such as alternative phrase markings or enharmonic substitutions) notated in pencil. Rehearsal letters throughout in blue pencil.

Page count:

54 pages.

Paper type:

[Unknown paper type with hand-ruled staves; 10 staves],  
[17 x 26.5 cm.; span 13.8 cm.]

Gathering of eleven bifolia, unbound. Three insertions: one single sheet (pp. 1–2), two bifolia (pp. 15–18 and 51–54).

Contents:

pp. 1–15: *Nicht schnell* (first movement).

pp. 16–28: *Allegro. In heimlich erzählendem Tone* (second movement).

pp. 29–34: *Langsam u. innig* (third movement; attacca)

pp. 35–54: *Vivace. Lustig u. wild* (fourth movement).

At the end of the last movement appears the indication “Fine.”

Condition: excellent; small tear at the left bottom corner of page 1.

Remarks:

- **Fh1** has to be considered the earliest holograph source. This conclusion is supported by several observations. First, Weill dated the autograph 1918; correspondence by Weill indicates that he began work on the quartet around this time (see the discussion of the *Streichquartett in b-Moll* in the Introduction to the main volume). Second, the notation itself indicates that this source is still a working copy. At different places, especially in the first movement, there are revisions and sketches of passages added later.
- It is typical of Weill's notational habits at this time that he wrote the music in two stages. He notated notes/rests and rhythms first and then added phrase markings, dynamic indications, and articulation signs in a second pass. The difference in inks and nibs used clearly distinguishes these two layers of notation; the notation of the second pass is fainter throughout than the notation of the first pass.
- Most revisions result in the elimination of harmonic filler (e.g., the reduction of a double stop to a single note), changes in register, or the elimination of slurs.
- Many equivalent passages have differing or contradictory phrase markings and articulation signs. In the concluding fugue, several notes were renotated enharmonically.

**Fh2** Second holograph full score.

Date: c. 1920.

Location: **WLRC** Ser.12/31. From 1921–95, the score was privately owned by the family of Elisabeth Happe (Lüdenscheid, Germany) and was acquired from Karl Happe (Bonn, Germany) by the Kurt Weill Foundation in 1995.

On the cover:

***Streichquartett. | in b moll | von Kurt Weill.***

First page:

**Streichquartett h moll | Kurt Weill.**

Notated in black ink. Page numbers and most dynamic indications, articulation signs, and phrase markings notated with a different ink, considerably faded, and with a different nib. Erasures are confined mostly to the first movement (barlines, notes, dynamics). One paste-in with a revision of Vn I on p. 8. There are a few markings in pencil by an unknown hand (a clef correction for Br on p. 42 and the retort “*So dumme ist kein Cellist*,” see note 223 in the Critical Notes for movements three and four).

Page count:

64 pages. Page numbers assigned for pp. 1–57.

Paper type:

Fabrikmarke No. 28B [12 staves],  
[16 x 18 cm.; span 14.6 cm.]

Above the word “Fabrikmarke” appears a colophon in the form of a lyre with a depiction of a hunter in front of it. At the base of the lyre appears the word “Berlin.”

A music manuscript book consisting of four Smyth sewn signatures. On the inside cover, the gauze super is exposed (i.e., there are no endpapers). Brown cardboard cover with a dark green cloth spine. An octagonal label displaying the work title (see above) appears on the cover. On the inside cover is a glued-in advertisement (16 x 10.5 cm) with the following text: *Zehrmann'sche Notenpapiere u. Tanzbücher | Arthur Parrhysius, Berlin SW., Großbeeren-Straße 87 | Verlag der Deutschen Militär-Musiker-Zeitung*. The advertisement then lists available items, categorized under *Tanzbücherpapier*, *Tanzbücher fertig gebunden*, and *Gebundene Marschbücher*.

Contents:

pp. 1–15: *Mäßig* (first movement).  
pp. 16–28: *Allegro ma non troppo* | *In heimlich erzählendem Tone* (second movement).  
pp. 29–34: *Langsam u. innig* (third movement; attacca).  
pp. 35–54: *Durchweg lustig u. wild, aber nicht zu schnell* (fourth movement).  
p. 58–end: empty.

Condition: excellent; some stains on pp. 28–29.

## Instrumental Parts

**Ih** Holograph instrumental parts.

Date: c. 1919.

Location: **WLRC** Ser.12/16. Formerly part of the Hans and Rita Weill collection. **WLRC** acquired the manuscript in 1989.

First pages:

Vn I: ***I. Violine. Streichquartett in h moll. von Kurt Weill.***

Vn II: ***II. Violine. Streichquartett h moll. Kurt Weill.***

Br: ***Viola. Streichquartett h moll Kurt Weill.***

Vc: ***Violon-Cello Streich-Quartett in H moll Kurt Weill***

Notated in black ink. Page numbers and most dynamic indications, articulation signs, and phrase markings notated in a separate pass with a different ink, considerably faded. Some corrections (such as cuts) in ink, others in pencil, possibly in a different hand. Rehearsal letters in blue pencil. The absence of any other additional markings indicates that these parts were never used in performance.

Page count:

8 pages per part.

Paper type:

[Unknown paper type with hand-ruled staves; 14 staves],  
[34.5 x 27 cm.; span 29 cm.]

Each part consists of two nested bifolia, unbound. The inner bifolium of Br differs in that it consists of two staff systems with six staves each for a total of twelve staves per page.

Contents:

Vn I:

pp. 1–2: *Nicht schnell* (first movement).  
pp. 3–4: *Allegro. In heimlich erzählendem Tone* (second movement).

p. 5, staves 1–11: *Langsam u. innig* (third movement; attacca).  
p. 5, staff 12–p. 8: *Vivace. Lustig u. wild* (fourth movement).

Vn II:

pp. 1–3, staff 1: *Nicht schnell* (first movement).  
p. 3, staff 2–p. 4, staff 10: *Allegro. In heimlich erzählendem Tone* (second movement).

p. 4, staff 11–p. 5, staff 5: *Langsam u. innig* (third movement; attacca).

p. 5, staff 6–p. 8: *Vivace. Lustig u. wild* (fourth movement).

Br:

pp. 1–2: *Nicht schnell* (first movement).

pp. 3–4, staff 8: *Allegro. In heimlich erzählendem Tone* (second movement).

p. 4, staff 9–p. 5, staff 5: *Langsam u. innig* (third movement; attacca).

p. 5, staff 5–p. 8: *Vivace. Lustig u. wild* (fourth movement).

Vc:

pp. 1–3, staff 1: *Nicht schnell* (first movement).

p. 3, staff 2–p. 4, staff 10: *Allegro. In heimlich erzählendem Tone* (second movement).

p. 4, staff 11–p. 5, staff 5: *Langsam u. innig* (third movement; attacca).

p. 5, staff 5–p. 8: *Vivace. Lustig u. wild* (fourth movement).

Condition: very good, some stains.

## ADDITIONAL MATERIALS

### Full Score Format

**Fp** Printed full score.

Date: 1978.

First page:

**STREICHQUARTETT | in h-moll | (1918) Kurt Weill**

Universal Edition. Engraved score. Beginning with p. 2, each page bears the plate number *W.Ph. V.483*.

Page count:

41 pages.

Contents:

pp. 1–10: *Mäßig* (first movement).

pp. 11–19: *Allegro ma non troppo* | *In heimlich erzählendem Tone* (second movement).

pp. 20–34: *Langsam und innig* (third movement; attacca).

pp. 35–54: *Durchweg lustig, aber nicht zu schnell* (fourth movement).

Remarks:

- Universal Edition undertook the engraving and printing of the full score on the basis of a poor quality Xerox copy (produced in the 1960s) of **Fh2**. The deficient condition of the Xerox copy used may explain the numerous errors in **Fp**.
- The score, while engraved and printed, was never published. The plate number indicates that the score was produced in 1978. Engraved instrumental parts were not produced.

**Instrumental Parts**

**Im** Manuscript copy fragment of Vn I.

Date: unknown.

Location: **WLRC** Ser.12/16. Formerly part of the Hans and Rita Weill collection. The manuscript was among the parts of **Ih** which **WLRC** acquired in 1989 (see discussion of **Ih** above).

First page:

**Streichquartett, in h=moll. I. Violine v. Kurt Weill**

Notated in black ink.

Page count:

4 pages.

Paper type:

[Unknown printed music manuscript paper, 12 staves],  
[34 x 26.5 cm.; span 27.3 cm.]

At the bottom left corner appears a colophon in the form of a lyre with a banner depicting the letters "B.C." in front of it. Below the colophon appears the designation "No. 2."

Two nested bifolia, unbound.

Contents:

pp. 1–4, staff 6: *Mäßig* (first movement).

p. 4, staves 8–9: *Allegro ma non troppo* (second movement; not continued after m. 6).

pp. 5–8: empty.

Condition: very good, some stains.

Remarks:

- Written by an unknown hand. The part is derived from **Fh2**, as a note-by note comparison and a comparison of performance indications and phrase markings reveals.
- The purpose for which the part was produced is unknown; possibly for an intended performance of the version of the quartet as represented in **Fh2**. The close affinity of the part with the content of **Fh2** and the complete absence of any holograph notations precludes **Im** from consideration for any possible readings of the work.



**I. STREICHQUARTETT OP. 8**

AND

**[TWO DISCARDED MOVEMENTS,  
STREICHQUARTETT OP. 8]**



# LIST OF SOURCES AND SIGLA

## SOURCES

### Full Score Format

- Fh1** First holograph full score of the original, four-movement version
- Fh2** Movements one and two of the second holograph full score of the original, four-movement version
- Fh3** Holograph fair copy of the final, three-movement version
- Fe1** First printed full score of the final, three-movement version

### Instrumental Parts

- Ie1** First printed instrumental parts of the final, three-movement version

## ADDITIONAL MATERIALS

### Full Score Format

- Fe2** Reprint of **Fe1**
- Fp** Diazo copy of movements one and two of the original, four-movement version

### Instrumental Parts

- Ie2** Reprint of **Ie1**

### Sketches and Drafts

- Dh** Holograph draft fragment of Psalm VIII, containing thematic material that flowed into movement one, *Allegro deciso*, of the original, four-movement version

## INSTITUTIONS

- WLA** Irving S. Gilmore Music Library, Yale University, New Haven, Connecticut (MSS. 30, The Papers of Kurt Weill and Lotte Lenya)
- WLRC** Weill-Lenya Research Center, New York, New York





# STATEMENT OF SOURCE VALUATION AND USAGE

## General

This edition presents the *I. Streichquartett op. 8* in the Main Text and two discarded movements from the initial design of the work in the Appendix. Since the movements in the Appendix were part of the original plan for the work, the sources for the first and second versions of the quartet are discussed together.

The first extant holograph full score is **Fh1**, which contains four complete movements under the general title *Streichquartett op. 8*. **Fh1** represents an early draft of this work; it contains revisions, deletions, and sketches,<sup>1</sup> but does not contain all performance indications. As such, it reflects Weill's notational habit around this time of writing pitches and rhythms first and adding performance indications (dynamics, slurs, articulations etc.) in a second pass. Even the order in which the individual movements were notated in **Fh1** did not yet reflect the final order.

**Fh2** is a later holograph fair copy.<sup>2</sup> **Fh2** originally contained the same four movements as **Fh1** and switched the notational order of the first two movements. (In **Fh1**, the first movement which Weill wrote out was later labeled "II", whereas the second movement he notated was later labeled "I"; see Source Descriptions. Thus, **Fh2** presented the four movements in the order that was indicated in **Fh1** by the use of Roman numerals above each movement.)

In the course of preparations for the intended premiere of the quartet in Donaueschingen in the summer of 1923 (see the Introduction to the main volume), Weill decided to replace the first two movements as they occur in both **Fh1** and **Fh2**: he physically separated the first two movements of **Fh2**

from the last two movements, retained the last two movements of **Fh2**, and wrote a new first movement. This revision therefore reduced the overall plan of the quartet from four to three movements. For the purposes of this edition this new first movement *together* with the last two movements of **Fh2** constitutes **Fh3**. Thus, henceforth where the siglum **Fh2** is used, the reference is to the original, excised first two movements *only*. **Fh1** remained unaffected by any of this, as it constituted an early draft; it made sense for Weill to lift the last two movements from the more advanced holograph **Fh2**.

For the new first movement, **Fh3** is the *only* holograph source; no drafts or sketches of this movement have come to light. However, Weill incorporated portions of the discarded first movement and in the process reduced the scope from 157 to 47 measures.<sup>3</sup> As the comparison between the discarded first movement and the new first movement shows, Weill retained the following material:

mm. 50–55, Violin I (cantus firmus) of the first version were incorporated in the second version in mm. 11–14.1, Violin II (in rhythmic diminution);

mm. 68–71, Viola (cantus firmus) of the first version were incorporated in the second version in mm. 16–18, Viola (transposed up a whole tone and in rhythmic diminution);

mm. 72–79, all parts, of the first version were incorporated in the second version in mm. 23–30;

mm. 84–88, all parts, of the first version were incorporated in the second version in mm. 37–41.

Weill submitted **Fh3** to Universal Edition as the engraver's model. **Fe1**, the first printed full score, was then produced on the basis of **Fh3**. Universal Edition published this score together with a complete set of instrumental parts, **Ie1**. As can be gleaned from Universal Edition records, proofreading of the engraved full score and parts was undertaken by Weill himself. One cannot say for certain whether **Ie1** was derived from **Fh3** or **Fe1**, or whether Weill submitted a holograph set of parts. It seems likely, however, that **Ie1** was modeled on **Fh3** because it often reproduces readings which can

<sup>1</sup> There is sketched material of various sorts, including rudimentary beginnings for movements. One such sketch (on pp. 8–9 of **Fh1**; see Source Descriptions) was absorbed into what would become the original first movement of the quartet. Another brief sketch (on p. 7 of **Fh1**) was an idea not pursued further, but may have inspired a section in the eventual first movement of the revised version of the quartet (see Source Descriptions). **Fh1** also contains musical sketches for Weill's *Fantasia, Passacaglia und Hymnus op. 6*; note that the title page for **Fh1** originally carried that title as well; see Source Descriptions.

<sup>2</sup> The final movement carries the date March 1923; this movement (movement four in **Fh2**) and the third movement were absorbed into the next version of the quartet and are therefore considered under **Fh3**, as will be discussed.

<sup>3</sup> Tamara Levitz has discussed these correspondences in greater detail in her dissertation, *Teaching New Classicality: Busoni's Master Class in Composition, 1921–1924* (Ph.D. diss., University of Rochester, 1994), pp. 362–382.

be found in **Fh3**, but not in **Fe1**. On occasion, however, **Ie1** has a reading which can be found neither in **Fe1** nor in **Fh3**; this can be explained only in two ways: first, that there was in fact an additional, now lost source of manuscript/holograph parts from which **Ie1** was produced and which contained such discrepancies, or that **Ie1** was derived from **Fh3** and that in the process of reviewing the parts, Weill added markings not present in either **Fe1** or **Fh3**.

One example of such a discrepancy in **Ie1** can be found in Violin II in m. 161 (*Scherzo*) (see full score). None of the sources has any staccatos in Violin II, Viola (*Bratsche*), and Violoncello; the omission, given the staccato notation of mm. 155–160, therefore seems intentional and makes sense on musical grounds: m. 161, at the conclusion of the passage mm. 155–161, becomes more emphatic by ending the step-wise descending patterns of the preceding measures with three repeated chords in each part. The measure also reaches a dynamic high point as the conclusion of the indicated crescendo. And it is in this measure that Violin II in **Ie1** amplifies the emphatic effect by applying accents to the repeated chords C4-Eb4. Despite the fact that *only* Violin II in **Ie1** has these accents, their placement in that source clearly signals intent (even though it is impossible to say with certainty by whom and when the application of accents occurred) and makes sense on musical grounds. In this instance, therefore, the edition adopts this reading from **Ie1** for Viola and Violoncello as well.

It is important to note how non-reflectively faithful **Fe1** remains to the content of **Fh3**, even to the extent of reproducing unconventional or dubious elements of notation in **Fh3**. This includes the use of superfluous accidentals, separating accent staccatos into a staccato below the note and an accent above it (if **Fh3** notates it that way) rather than the conventional practice of notating both signs together (as is done elsewhere in **Fh3**), reproducing conflicting hairpins, omitting required ties where **Fh3** does not have them either, and the like. As such, both **Fe1** and **Ie1** also illustrate that, despite Weill's involvement in proofreading these sources, his own reading was not as thorough as one might have wished.

### Privileging of sources

For the two discarded movements from the original plan of the quartet (as represented here in the Appendix), determining the privileged source, given the preceding discussion, is straightforward. When comparing **Fh1** with **Fh2** (for the first two movements) and **Fh3** (for the last two movements), the majority of distinctions between the earliest source **Fh1** and the later sources occur on the level of performance indications; pitches and rhythms coincide for the most part. One significant distinction exists in m. 146, which in **Fh2** shows a meter change to  $\frac{4}{2}$ , achieved by inserting the half notes at the beginning of the measure (see Appendix in the main volume); in **Fh1**, the measure remains in  $\frac{6}{4}$ . Aside from this distinction, however, form and scope are the same.

Given the draft-like nature of **Fh1** and in view of the fact that Weill separated the two last movements from source **Fh2** (*not* **Fh1**) for the purpose of sending them to Universal Edition as part of **Fh3**, the notation in **Fh1** must be considered superseded. In every respect, **Fh2** and **Fh3** represent a more complete musical notation.

**Fh1** and **Fh2** are the only existing sources for the rejected movements, and because of the superiority of **Fh2**, this edition privileges it for the representation of these two movements in the Appendix. In doubtful places, however, **Fh1** has been consulted, and where a reading from **Fh1** is favored over **Fh2**, a critical note describes the source evidence and justifies the editorial decision.

**Fe1** represents the last stage in the text transmission of the final version of the quartet. Because of Weill's own involvement in proofreading this source, this edition privileges **Fe1** as the main reference source for all three movements. At the same time, **Fh3** and **Ie1** obviously represent important sources as well, since **Fh3** was the engraver's model Weill submitted and **Ie1** are the parts which he himself proofread. For this reason, the edition routinely consults these two sources as well and accepts readings from either of these sources if the solution seems more plausible than maintaining the reading of **Fe1**. In all such cases, a critical note describes the source evidence and justifies the editorial decision.

# COMMENTARY: GENERAL ISSUES

## I. STREICHQUARTETT OP. 8 (MAIN TEXT)

**Fe1**, the main reference source for this edition, is a cleanly engraved score, so that editorial problems based on notation issues in this source do not arise. As has been discussed in the Statement of Source Valuation and Usage, however, one significant feature of **Fe1** is its frequently non-reflective faithfulness to the notation in **Fh3**, even when the notation there is ambiguous or erroneous. Therefore, **Fh3** is routinely consulted.

**Fh3**, on the whole, is a cleanly notated holograph. When compared with all holograph sources of the *Streichquartett in h-Moll* (see the General Issues section for that quartet on p. 13), Weill's slurring practice reflects a definite change; this change is observable within **Fh3** itself (not just by comparison with other sources).

First, in **Fh3**, slurs in general are drawn with more precision regarding their beginning and termination points. Second, in all holograph sources of the *Streichquartett in h-Moll*, it is clear that slurs are primarily intended to outline musical phrases and are *not* intended as bowing indications; there are numerous instances where repeated notes were included under the same slur. In **Fh3**, Weill at first continued this practice. Then, however, he revised numerous slurs (but not all) which extended over repeated notes by specifically shortening them to *exclude* repeated notes. Examples include the slurs in Violin I-II in m. 109, which were initially drawn from 108.2–109.3; in Viola in mm. 196/4 and 197/2, which were initially drawn from 196.4–197.1 and 197.2–4; and in Violin I-II in mm. 276–278, where each slur initially spanned each respective measure.

These revisions reflect Weill's increasing sensitivity to technical requirements in performance, and since they illustrate intent, the edition adopts these revisions. Nevertheless, the edition does *not* conform all slurs which were *not* shortened in such cases (either in **Fe1** or **Fh3**) in order to exclude repeated notes from a slurred group; thus, no attempt is made to impose bowing prescriptions as a matter of routine throughout the entire piece. The solution of technical issues is left to individual performers.

## [TWO DISCARDED MOVEMENTS, STREICHQUARTETT OP. 8] (APPENDIX)

It is ironic that, on the whole, the notation for the two discarded movements of the quartet raises far fewer questions than the notation for the final version as published by Universal Edition. In **Fh2**, the privileged source, articulation signs are, for the most part, consistently applied. The notation is clean, leaving little doubt on the whole as to compositional intent.

In contrast to both **Fe1** and **Fh3**, however, Weill did *not* shorten slurs over repeated notes in order to accommodate bowing requirements. It is conceivable that he did so in **Fh3** on advice from Universal Edition. With respect to **Fh2**, the edition does *not* intervene when Weill's notation of slurs is clear; thus, slurs are *not* editorially shortened to conform the slurring practice to that of **Fe1/Fh3**. This corresponds with the principled decision the edition made with respect to the very complicated source evidence regarding slurs in the *Streichquartett in h-Moll* (see the discussion under General Issues for that quartet on p. 13).

### Notation issues

The following observations apply to both the later version of the quartet as published by Universal Edition and to the two discarded movements published here in the Appendix.

- The edition removes redundant dynamics and adds dynamics where they are missing in the sources but the context requires them.
- The notation of hairpins, even in **Fe1**, frequently is careless or ambiguous (in this respect, **Fe1** often non-reflectively reproduces the notation in **Fh3**). The edition routinely aligns hairpins without note where the intent seems clear; in other cases, a note describes the source evidence.
- In the final version of the quartet, the edition retains the rehearsal numbers of **Fe1**. In the Appendix, rehearsal numbers have been added.
- Where beaming patterns appear to reflect a musical intent (such as phrasing), the edition retains such patterns even

if they do not conform with conventional engraving practice. In other cases, non-conventional beam patterns have been tacitly normalized.

- Where the sources concatenate slurs and ties, the edition tacitly notates all ties *underneath* the slur (e.g., if a slur terminates at the *beginning* of a tie, the edition extends the slur to terminate at the *end* of that tie).
- The edition tacitly adds cautionary accidentals and removes redundant ones where deemed appropriate.

### Pitch designation

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



# COMMENTARY: CRITICAL NOTES

*Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, beat 3; 11.3 refers to the eleventh measure, third notational event (note, rest, or chord). Consecutive locations are indicated by the use of a hyphen: 11/3–4 refers to beats 3 and 4, and 11.3–4 refers to notational events 3 and 4.*

## MAIN TEXT

Although **Fe1** is the main reference source for all three movements, **Fh3** and **Ie1** have been routinely consulted as well. Most notes consider readings in all three sources; where no siglum is used, the note refers to **Fe1**.

### “Introduktion. Sostenuto, con molta espressione”

<i>Location</i>	<i>Part</i>	<i>Remark</i>
7.7–10	Br	In <b>Fe1</b> , the slur is drawn only from 7.7–8; in <b>Fh3</b> , the slur is drawn from 7.7–9.
14.2	Vn I	Edition assigns <i>p</i> , interpreting the indication <i>dolce espr.</i> to mean that Vn I is to play soloistically. See also mm. 11 and 16, where Vn II and Br are treated similarly.
16.8–9	Vn II	The slur is missing in <b>Fe1</b> , but does appear in <b>Fh3/Ie1</b> .
16.12–15	Vn I	The slur is missing in <b>Fe1/Ie1</b> , but does appear in <b>Fh3</b> .
17.2–5	Vn II	In all sources, the slur is drawn only over 17.2–4; it has been extended here in correspondence with Vn I in m. 16.
18/3	Vc	The staccato of <b>Fe1</b> has been replaced with the tenuto which appears in <b>Fh3/Ie1</b> .
27/6	Vn I	The accent is missing in all sources.
28/2	Vc	<i>f</i> added in correspondence with Vn I and according to <b>Fh3/Ie1</b> .
28/3	Vn I	In <b>Fe1</b> , the accent is missing.
29.9	Vn I	The accent is missing in all sources.
35	Br	No source has the first hairpin; edition adds it by analogy with the notation in Vc from 35.2–9. In <b>Fe1</b> , the second hairpin commences at 35.14, whereas in <b>Fh3/Ie1</b> it starts one eighth later, the reading adopted in the edition.

### “Scherzo. Vivace”

51.3	Vn II, Vc	Staccatos added according to <b>Fh3/Ie1</b> .
58–59	Br	Edition adds staccatos and slur by analogy with the notation in mm. 56–57.
65	Vn I	The staccatos, missing in <b>Fh3/Fe1</b> , do appear in <b>Ie1</b> .
75.1	Vn II, Br	Tenutos added according to <b>Fh3</b> .
75, 79	Vn II, Br	In <b>Fe1/Fh3</b> , the indication <i>espr.</i> appears only in Br in both measures. It seems unlikely that the omission of that term in Vn II is a musically motivated distinction. <b>Ie1</b> provides a clue; there, <i>espr.</i> does appear in Vn II in m. 79, although not in m. 75. The edition assigns the term to both instruments in both measures.

88.2	Br	Accent added by analogy with Br at 87.2 and Vc at 85.2 and 86.1.
91.2	Vn I	Edition adds <i>p</i> to match the dynamic level of Br and Vc; the context from mm. 85–94.1 suggests that Vn I, Br, and Vc are intended to match in dynamics, to contrast with the soloistic Vn II part.
101–105	Vn II, Vc	Edition adds staccatos by analogy with the articulation in similar passages, such as in Vn II in mm. 89–90 or in all parts in mm. 95–98.1; also see mm. 125–127. Also see note for Br, mm. 224.2–232.1.
108–113	Br	None of the sources has staccatos here; the edition assigns them on the following grounds: first, their omission in <b>Fh3</b> (and by extension from the faithfully copied <b>Fe1/Ie1</b> ) may merely indicate that continued staccato playing was assumed. Second, Vn II on 107/1 is likewise missing the staccato in all sources, but one could hardly argue that this omission carries musical significance. Third, the three-note figure in Br serves an accompanimental function and thus contrasts more convincingly in staccato with Vn I-II in mm. 108–110. Fourth, only Br has a decrescendo hairpin in mm. 111–112, and only Br is lacking a slur to the downbeat of m. 113; both corroborates the view that Br serves a different function in this context than the other instruments do. The missing slur to the downbeat of m. 113 is further seen to imply continued detached playing.
117.2	Br	Edition assigns <i>p</i> to match the dynamic level in the parallel Vn II.
133.2	Vn II	The $\flat$ , missing in <b>Fe1</b> , does appear in <b>Fh3</b> .
135	Vc	None of the sources indicates an upper trill note; edition adds it in consideration of the harmonic context.
155.1	Vn I	Edition assigns <i>f</i> . Conforming the dynamic level in Vn I to the <i>f</i> in the other parts seems warranted for two reasons. First, the change to <i>f</i> in the other parts and the change in the articulation from accents to staccatos suggests a marked contrast beginning in this measure; furthermore, all hairpins in mm. 160–161 terminate in <i>ff</i> at 162.1, which would otherwise imply a sudden <i>decrease</i> in volume in Vn I, as without a change to <i>f</i> at 155.1 the implied dynamic at the beginning of m. 160 would already be <i>ff</i> , as indicated in m. 145.
160–161	ALL	While the hairpins terminate at the end of 161.1 in <b>Fe1/Fh3</b> , they are drawn throughout the entire measure in <b>Ie1</b> , except for Br, which has the notation of <b>Fe1/Fh3</b> .
161	ALL	None of the sources has any staccatos, whereas <b>Ie1-VnII</b> has three accents. Edition adopts the reading from <b>Ie1</b> and extends it to Br and Vc (also see the discussion in the Statement of Source Valuation and Usage).
166.3	Vn I	<i>f</i> added according to <b>Fh3/Ie1</b> .
168–181	Br	<b>Fe1/Fh3</b> have staccatos only from 176.2–177.1. <b>Ie1</b> has additional staccatos on 168.1–169.1 and on 170.1–171.1. Since the majority of the slurred groups of two notes in <b>Ie1</b> do not carry a staccato on the second note, that reading has been retained here, and staccatos have been assigned to all other eighth notes following the model of <b>Fe1/Fh3</b> from 176.2–177.1.
172–180	ALL	The application of staccatos on the sixteenth anacrusis before the trilled notes is very spotty. <b>Fh3</b> has staccatos only in Vn II at 172.3 and in Vn I at 179.3; <b>Fe1/Ie1</b> copy this faithfully. The edition assigns staccatos to these sixteenth notes throughout.
178–179	Vn II	Edition adds slur in correspondence with the notation in mm. 173–174, as well as with the notation in Vn I and Vc in adjacent measures.
203.7–204.1	Vn II	In <b>Fh3</b> , m. 203 falls at the bottom of a recto, necessitating a page turn to m. 204. Weill did not write a tie at the end of m. 203, but then he attached a tie in front of 204.1. <b>Fe1</b> reveals its non-reflective faithfulness to the reading of <b>Fh3</b> , in that, as both measures fall over a system break in <b>Fe1</b> as well, it likewise omits the tie from m. 203, but does show the termination point of a tie before 204.1. <b>Ie1</b> ties both C4, the two measures falling inside a staff. But the tie (slur?) before 204.1 in <b>Fh3</b> could have been inadvertently

(203.7–204.1, cont'd)	(Vn II)	applied, matching the notation in the other parts. Thus, the edition opts to omit it. The distinction, to be sure, is a subtle one.
220.1–2	Vn I	Edition adds slur according to <b>Fh3/Ie1</b> .
224.2–232.1	Br	Edition adds staccatos by analogy with the articulation in similar passages, such as in Vn II in mm. 89–90 or in all parts in mm. 95–98.1; also see mm. 125–127. Also see note for Vn II and Vc, mm. 101–105.
248–249	ALL	The hairpins are drawn inconsistently in all sources. <b>Fe1</b> has no hairpins in Vn I and Br, whereas Vn II has a hairpin beginning inconclusively somewhere in the middle of m. 248 and terminating somewhere in the middle of m. 249; Vc has a hairpin from 248.3–249.6. <b>Fh3</b> does have four hairpins, but their termination points are equally inconclusive.
249–250	Vn II, Br	In <b>Fe1/Ie1</b> , the slurs terminate under the last grace note of m. 249. In <b>Fh3</b> , however, mm. 249–250 fall at a system break, and Weill clearly drew the slurs in Vn II, Br, and Vc into the margin and wrote a terminating slur into Br before the first note of m. 250. This would seem to indicate the intent to slur to the downbeat of m. 250 in all parts, in correspondence with the notation in mm. 240–241 and 243–244. However, the edition instead adopts the reading of <b>Fe1/Ie1</b> , in correspondence with the notation of mm. 247–248 and also in view of the accentuated downbeat in m. 250.
253	Vn II, Vc	<i>f</i> missing in all sources; it has been added to match Vn I and Br.
259–261, 263–264	Vc	Edition adds staccatos in correspondence with the articulation elsewhere, such as in Br in mm. 105–112 and in Vn II, Br, and Vc in mm. 155–160.
272	Vn I-II	None of the sources has <i>p</i> , but assigning the dynamic seems warranted given the change from <i>pizz.</i> to <i>arco</i> and the occurrence of the performance indication <i>dolce</i> .
273–274	Vn I	The tenutos, lacking in <b>Fe1</b> , do appear in <b>Fh3/Ie1</b> .
284	Vc	The placement of the decrescendo hairpin is inconsistent. In <b>Fh3/Fe1</b> , it commences on 284.2, and in <b>Ie1</b> , on 285.1. The edition begins the hairpin on 284.1 in correspondence with the hairpin in mm. 287–288.
303.1, 307.1, 310.1	Vc	Edition adds tenutos in correspondence with the notation of Vn II and Br in mm. 75 and 79.
305–307, 312–314	Vc	In <b>Fe1/Fh3</b> , slurs are drawn from 305.1–307.1 and under the grace notes in m. 313. <b>Ie1</b> slurs in the same manner but additionally ties the two F4 in mm. 312–313. Given that the trilled figure in Vc coincides in both instances with the uniformly slurred Vn I, the edition adapts the slurring in Vc to match Vn I, except for the downbeat of m. 314, in which the A5 in Vn I is seen as the concluding note of the phrase, whereas the E4 in Vc is seen as the beginning of a new motif. The ties of <b>Ie1</b> have been disregarded.
312–314	Vc	The hairpins are missing in <b>Fe1/Fh3</b> , but do appear in <b>Ie1</b> . The edition adopts the reading in <b>Ie1</b> to match Vn I.
314, 318	Br, Vc	<b>Fh3</b> has no dynamics in m. 314, and while Vc reads <i>dolce espr.</i> , Br reads <i>dolce</i> . Both Br and Vc have <i>p</i> in m. 318, but only Vc has <i>dolce espr.</i> It seems likely that Weill omitted the verbal instruction in Br because of space constraints between the Br and Vc staves. Nevertheless, <b>Fe1</b> once again reveals its non-reflective faithfulness to the reading of <b>Fh3</b> by copying the indications of <b>Fh3</b> precisely. The edition conforms the instructions in both parts and adds <i>p</i> in m. 314.
324	Vn I-II	<b>Fh3</b> does not have a crescendo hairpin in Vn II, and the hairpin in Vn I begins at 324.3. <b>Fe1</b> reproduces this notation precisely. The edition adds a hairpin in Vn II and commences both hairpins on 324.1 in correspondence with the notation in mm. 320 and 327.
325.1	Vn II	Edition adds staccato in correspondence with the notation at 321.1 and Br at 329.1.
343–346	ALL	In <b>Fh3</b> , mm. 343–345 fall at the bottom of a page, and Weill wrote hairpins of varying lengths into each part. In m. 346 on the top of the next page, Weill wrote no hairpins (or continuations of the hairpins). In <b>Fe1</b> ,

(343–346, cont'd)	(ALL)	mm. 343–346 appear together on one staff system, and the hairpins are faithfully reproduced. Edition extends all hairpins through m. 346 to terminate with the <i>ff</i> dynamics on 347/1; Weill may have forgotten to notate the hairpin terminations when he turned the page.
347–354, 357–360	Vn II, Br, Vc	All sources have staccatos only in mm. 347–348 and 357. The edition assigns staccatos to the other measures as well, in correspondence with the notation in mm. 321–345 in those parts with the ♪ ♪ rhythmic figure.
372.3	Vn II	In <b>Fe1/Ie1</b> , the <i>p</i> appears on 373/1; the notation in <b>Fh3</b> is ambiguous. Given the change to <i>arco</i> , the assignment of <i>p</i> to 372.3 is the most plausible solution.
392–410	Vn I-II	<b>Fh3</b> has staccatos only in Vn I-II in m. 392 and in Vn II in m. 393. <b>Fe1</b> shows the same notation, except that staccatos are also missing in Vn I in m. 392. The edition applies staccatos throughout (cf. the notation in mm. 389ff in Vn I-II and Br).

### “Choralphantasie. Andante non troppo”

412	Br, Vc	The indication <i>arco</i> appears only in <b>Ie1</b> .
424.1	Vn II	Edition assigns <i>p</i> .
424.3–6	Vn I	In <b>Fe1/Fh3</b> , the slur is drawn from 424.2–6; <b>Ie1</b> gives the reading represented here.
426.5	Vn I	Edition assigns <i>p</i> .
430.2–7	Vc	Edition adds slur by analogy with Br in m. 428.
434.11	Vn II	All sources have the <i>p</i> on 435/1, but the indication <i>espr. molto</i> at 434.11. The edition interprets the anacrusis to m. 435 as the beginning of the “expressive” passage and therefore moves the <i>p</i> forward to 434.11.
436.14	Vn I	The ♯ is missing in all sources, but mandated on account of the preceding Ab5.
443/2	Vn I	The slur, missing in <b>Fe1</b> , does appear in <b>Fh3/Ie1</b> .
443/3–4	Vc	The slurs are missing in all sources. Edition adds them by analogy with the notation of Vn I in <b>Fh3</b> .
444–459	ALL	The articulation assignment in all sources appears incomplete. In <b>Fh3</b> , Vn II and Br have staccatos on all sextuplet sixteenthths from 444/3–445/2, but nowhere thereafter, a notation faithfully copied into <b>Fe1/Ie1</b> . Similarly, Vn I has staccatos only from 449/3–4, but nowhere else; again, <b>Fe1/Ie1</b> copy this exactly. The situation in Vc is more complicated. In mm. 452–453, all sources have slurs over each beat. Then, in m. 454, the notation changes to all staccatos, which is followed by the instruction <i>simile</i> on 455/1. However, in <b>Fh3</b> , Vc initially had slurs over each beat in mm. 454–459 and no staccatos; then, all slurs were crossed out, staccatos were applied in m. 454, and the indication <i>simile</i> was placed on 455/1. Thus, it is striking that in mm. 452–453, <b>Fh3</b> specifically retains all slurs, whereas each subsequent slur is decidedly crossed out. As the dynamic indications <i>pp</i> are restruct in each part on 454/1—an otherwise redundant indication, as all instruments are already at <i>pp</i> —the edition’s notation derives from the assumption that Weill wanted to clarify that the convergence onto arpeggiation in all parts at the conclusion of the Vn II solo in m. 453 be noticeably distinct. Thus, the edition also retains the Vc slurs in mm. 452–453 as a way to offset those measures. For the remainder in Vn I-II and Br, there seems to be no reason not to assign staccatos to all sextuplet sixteenthths; it is unclear, for instance, why Vn I should be staccato on 449/3–4, but not Vn II, or why Vn II and Br should be staccato from 444/3–445/2, but Vn I only on 449/3–4. It seems likely that Weill considered the consistent application of staccatos sufficiently indicated by notating them only at the beginning of each respective part and that he felt it unnecessary to clarify his in-



(444–459, cont'd)	(ALL)	<p>attention by adding <i>simile</i> in Vn I-II and Br, as he did in Vc on 455/1. The assignment of accents in Vn I and Br only in mm. 452–453 seems a bit peculiar in view of the fact that note repetitions on the top notes of such arpeggiated groups occur repeatedly throughout this entire passage. However, given the just described slur notation in Vc in these same measures, the edition retains these accents in these two measures only and does not extend them to other measures. All sources also have an accent on 454.1 in Br, but given the revisions in Vc in <b>Fh3</b>, as just discussed (in tandem with the “redundant” <i>pp</i> assignments on 454/1), it seems justified to omit the Br accent.</p> <p>The <math>\flat</math> is missing only in <b>Fe1</b>.</p>
447.1	Vn II	<p>None of the sources has a <math>\sharp</math> here. This poses a dilemma: technically, the F#4 from 448.5 is still in effect and should therefore apply at 448.16 and 448.21 as well. However, that would certainly require the continuation of the accidental into m. 449/1–2 as well, as both Vn II and Br repeat the same arpeggios from m. 448/3–4. Yet in m. 449, none of the sources has a <math>\sharp</math> in front of either F4. It seems unlikely, however, that Weill, after having applied four <math>\flat</math> in front of their respective notes on 449/1 would have forgotten to apply the <math>\sharp</math>, if that were the required pitch. The notation in the edition, therefore, derives from the assumption that Weill instead forgot to cancel the F#4 at 448.16.</p>
448.16	Br	
453.9	Br	Only <b>Ie1</b> has a $\sharp$ here.
455.18	Vn II	None of the sources has a $\sharp$ here, required on account of the subsequent D#5.
456	Vc	The hairpin appears only in <b>Ie1</b> .
460.1	Vn II, Br, Vc	All sources have <i>pp</i> , which seems an unlikely target dynamic, given that in the preceding measure, all three parts have diminuendo hairpins, beginning with a given <i>ppp</i> dynamic. Edition opts to omit the <i>pp</i> indications in m. 460.
460	Vn I	The decrescendo hairpin, missing in <b>Fe1/Ie1</b> , does appear in <b>Fh3</b> .
461, 465	Vn I, Br	In Br, m. 461, none of the sources has triplet 3 numerals assigned to the last six eighth notes, but the beaming suggests that this was the rhythmic intent. This interpretation is confirmed by the notation in Vn I, m. 465, where the numerals are missing as well, but where the beaming, given the time signature, requires these eighths to be triplets. In Vn I, m. 464/2, all sources have the triplet 3 numeral.
477	Br	Instead of tenutos, all sources have accents in this measure. Given the generally non-reflective nature of <b>Fe1/Ie1</b> , however, the application of accents in these two sources, while faithfully copying <b>Fh3</b> , may not, in fact, amplify compositional intent. It is conceivable, for instance, that Weill applied the articulation signs for all parts in this measure from the top down, and after having written accents in Vn I-II, he mistakenly continued applying accents to Br as well, before reverting to tenutos in Vc. It is unclear why in this unison passage between Br and Vc in mm. 476–479, the articulation signs for Br should diverge only in m. 477. For this reason, the edition conforms the articulation signs to tenutos.
481	Br	<b>Fe1/Fh3</b> have <i>cresc.</i> , <b>Ie1</b> does not. Edition adopts the reading of <b>Ie1</b> , as Br, playing soloistically from 479.12–482, is already playing <i>f</i> in contrast to the <i>mf</i> of the other parts, and the target dynamic in m. 483 is <i>f</i> in any event, which would be implausible if Br were to crescendo as well, beginning with a dynamic level of <i>f</i> .
482/4	Vn I	The tenutos, absent in <b>Fe1/Ie1</b> , do appear in <b>Fh3</b> .
483.12–	Vn I	<p>Here, as elsewhere, the distinction between slurs as either phrasing or bowing indications has become blurred. In <b>Fh3</b>, Weill first wrote a slur from 484.4–6 and then crossed that slur out and replaced it with the given notation, thereby avoiding the notation of a slur over repeated notes. However, no such concern seems to have guided Weill's notation from 483.12–484.3.</p>
484.6		

(483.12– 484.6, cont'd)	(Vn I)	In <b>Fh3</b> , m. 483 falls at the end of a system, and Weill wrote the beginning part of a slur at the end of m. 483 and continued that slur on the next system through 484.3. This notation is preserved in <b>Fe1/Ie1</b> . <b>Ie1</b> , however, also adds a tie between 483.12 and 484.1, a plausible notation if the slur is seen as a bowing indication as well.
485.3	Br	The <i>p</i> is missing in all sources.
488.3	Vn I	Edition adds <i>p</i> to match the dynamics of the other parts.
494.16–21	Vc	None of the sources has triplet 3 numerals here, but the rhythmic intent is clear. See note for mm. 461, 465.
496	Vc	<b>Fe1</b> has accents instead of tenutos.
502.2–505.3	Vn I	<b>Fe1/Ie1</b> have tenutos here, whereas <b>Fh3</b> does not have them. In <b>Fh3</b> , Weill was very careful to notate each individual tenuto in each part in the passage mm. 495–510. The omission of the tenutos here in Vn I seems musically motivated: after the cadence to 502.1, Vn II as the upper “melodically active” part is the only instrument to be assigned the <i>espr.</i> indication. Then, when Vn I takes over as the upper melodically active part at 506.3, it also is the only instrument to receive an <i>espr.</i> instruction, and the tenutos reappear. It seems that Weill wanted to ensure that the repeated Ab <sup>4</sup> pitches from 502.2–505.3 in Vn I contrast with the remaining parts.
516.3	Vc	Hairpin added according to the notation in <b>Fh3/Ie1</b> .
524.4–526.4	Vn I, Vc	In <b>Fh3</b> , Vn I initially doubled at the lower octave; Weill then crossed out the lower pitches. In Vc, the parentheses appear both in <b>Fh3</b> and <b>Fe1</b> . In <b>Ie1</b> , however, the parentheses are placed around the <i>upper</i> notes.
526.4	Vn I	The hairpin appears only in <b>Fh3</b> .

## APPENDIX

Regarding the relationship between the *Allegro deciso* and the first movement, *Introduktion*, of the final version of the quartet, see the comments in the Statement of Source Valuation and Usage on p. 33 (second column).

Weill recycled thematic material for the *Allegro deciso* from his setting of Psalm VIII, of which the holograph draft fragment **Dh** is the only surviving source (see Plate 8 in the full score volume, p. 36). Mm. 23–27.1, Violin I, for instance, correspond with the tenor part in the second system of **Dh**, and mm. 152–157, all parts, correspond with the first system of **Dh**.

Unless otherwise indicated, all notes refer to **Fh2**.

“*Allegro deciso*”

10.1	Vn I, Vc	Edition adds <i>pp</i> by analogy with the new dynamic level in Vn II and Br at 9.3.
13.1	Vn I	Accent added by analogy with 11.1.
30.3	Vn II	Accent added by analogy with Vn I at 30.1.
30.5	Br, Vc	Edition adds <i>mf</i> by analogy with the dynamics in Vn I-II in mm. 29–30.
36	Vn I-II	Edition adds cautionary accidentals in Vn I at 36.10–11 and in Vn II at 36.11.
42.2	ALL	Edition adds <i>sub.</i> on the assumption that the <i>ff</i> dynamic in m. 38 is sustained throughout mm. 38–42.1, rather than that the volume gradually diminishes from <i>ff</i> to the <i>p</i> at 42.2.
45	ALL	The hairpins in all parts terminate somewhere in the middle of the measure. Edition extends the hairpins to the end of the measure toward the target dynamic <i>f</i> in all parts at 46.1.
46	ALL	Edition adds all <i>sub.</i> indications.
47.1	Vc	Edition adds <i>f</i> to match dynamic of the other parts.
48.8	Vn I	The ♯, missing in <b>Fh2</b> , does appear in <b>Fh1</b> .
62–67	ALL	Edition adds all staccato markings in correspondence with the articulation pattern established in mm. 60–61.
66/1	Vc	Edition adds <i>p</i> as a return to the dynamic established on 63/1.
68/1	Vc	Edition adds <i>pp</i> to match Vn II.
69.2, 71.2	Vn II, Vc	Edition adds <i>leggiero</i> in correspondence with Vn I in m. 68.
74.7, 75.2	Vc	The indications <i>pizz.</i> and <i>arco</i> , missing in <b>Fh2</b> , do appear in <b>Fh1</b> . Edition adopts the reading of <b>Fh1</b> to match the instructions in Vn II.
74.16	Br	The ♯ is missing in both <b>Fh2</b> and <b>Fh1</b> .
76.15	Vn II	At various points throughout this movement, a copyist (likely the copyist for <b>Fp</b> ) added pitch designations to certain notes for clarity. Here, he wrote “(♯?)” below the G <sup>4</sup> , recognizing that the ♯ from 76.11 had not been canceled. The edition adopts that solution as the more plausible alternative.
77.17	Br	Edition adds cautionary accidental.
79.14	Vn II, Br, Vc	Edition adds eighth rest in each part.
83	ALL	<b>Fh2</b> has <i>ff</i> in all parts. Edition assigns <i>fff</i> , since <i>ff</i> is already established in m. 78, and crescendos appear in mm. 80 and 82.
85/1–86/1	Vn II, Br, Vc	Edition adds staccato-tenutos in correspondence with the notation in m. 84.
94.5	Vn II, Br	Edition assigns <i>p</i> to match Vn I.
109/1	Vn II, Br, Vc	Edition adds tenutos to match Vn I.
113.5	Vn II, Br, Vc	Edition adds tenutos in correspondence with the notation m. 112.
116/6	Br	Edition adds missing quarter rest.
121/5	Vn II, Br, Vc	Edition adds staccatos to match Vn I.
122/3	Vn II, Br, Vc	Edition adds staccatos to match Vn I.
126.3	Vc	Edition adds tenuto to match the tenuto articulation assignment on all other quarter notes in Vn II, Br, and Vc in mm. 126–127.
127.6–7	Vc	Edition adds staccatos. The assignment seems justified, given the staccato articulation of unslurred eighth notes in all parts in this and in subsequent measures (especially mm. 132–134). Furthermore, the staccatos in Vc on

(127.6–7, cont'd)	(Vc)	the last two eighth notes of m. 134 contrast similarly with the slurred notes in the upper three parts.
129–131	Vc	Edition adds staccatos to all eighth notes to match the articulation of m. 128; see also 135.1–139.8.
132.2	ALL	Edition adds <i>sub.</i>
135.1	Vc	Neither <b>Fh1</b> nor <b>Fh2</b> has a dynamic marking in this measure. Edition assigns <i>p sub.</i> as a dynamic change. It seems very unlikely that Vc is intended to continue playing <i>f</i> in this and the subsequent measures when the other parts are reducing to <i>p</i> at 135.4. Furthermore, given that Vc has <i>cresc.</i> in m. 139 and a crescendo hairpin in m. 142 terminating in <i>f</i> at 143.1, the continuation of <i>f</i> in mm. 135–139.6 (where the first <i>cresc.</i> appears) seems even less plausible.
135.1–139.8	Vc	Edition adds staccatos to all eighth notes to match the articulation of m. 128; see also 129–131.
139/2–3	Vn I	Edition adds two missing quarter rests.
140.2–3, 141.8–9	Vc	Edition adds staccatos in correspondence with the notation of the other unslurred eighth notes in these two measures; also see the articulation in all parts in mm. 143–144.
142	Vc	Editions adds staccatos to all eighth notes.
143/1	ALL	In <b>Fh2</b> , all hairpins terminate at the end of m. 142.
143/2	Vc	Edition adds <i>f</i> to match the other parts.
143/5	Br	Edition adds tenuto by analogy with 144/3.
145	Vc	Edition adds staccatos to all eighth notes in correspondence with the notation on 144/3; see also m. 134.
147–148	ALL	In all cases except two, slurs appear as represented in the edition; however, in Vn I, a slur is drawn from 148.14–17, and in Vc a slur is drawn from 148.15–149.1. In the latter case, in fact, Weill specifically wrote the tail end of a slur in front of the downbeat of m. 148, which in <b>Fh2</b> falls at the beginning of a new system. These are the only two instances, however, where a slur is drawn to the next full beat.
152/1	ALL	In both <b>Fh2</b> and <b>Fh1</b> , m. 152 falls at the beginning of a new system (in <b>Fh2</b> on the top of a new page). <b>Fh2</b> has slurs before beat 1 in Vn I-II and Br; Vc does not have a slur there, but instead has a slur over the two grace notes at the end of m. 151. However, in m. 151, none of the upper three instruments has the beginning portion of a slur, of which the slurs before the downbeat of m. 152 would have to be the concluding portions. In <b>Fh1</b> , there are no slurs in either measure, but there are also no grace notes. The edition retains the slur in Vc, but omits the slurs in the remaining parts.

### “Andantino”

17.3	Vn II	Edition supplies cautionary ♯.
18.5–19.1	Vn II	Edition adds slur.
31.15	Vn II	Edition adds ♯.
38–40, 42	Br, Vc	Edition adds accents to relevant sextuplet (triplet) sixteenth notes by analogy with the notation in Vc, mm. 37 and 52–54.
40	Br	Edition adds hairpins in correspondence with m. 39.
43	Vn I	Edition adds <i>p</i> in order to distinguish the <i>dolce</i> Vn I part from the remaining strings.
46.9	Vc	Neither <b>Fh2</b> nor <b>Fh1</b> has an accidental in front of the C4. Edition assigns ♯ on several grounds. First, the progression which would otherwise result on beat 3, C#4-Eb4-D4-C#4-Bb3-A3, seems melodically most peculiar. Secondly, between <b>Fh1</b> and <b>Fh2</b> , the pitch content of this measure underwent modification. At 46.3 in <b>Fh1</b> , no ♯ is placed in front of the C4. Therefore, the absence of an accidental in front of the C4 at 46.9 means that the pitch remains C4. In <b>Fh2</b> , however, a ♯ has been placed in front of the C4 at 46.3,

(46.9, cont'd)	(Vc)	and this accidental is then not canceled anywhere in the measure, thereby yielding C#4 at 46.7, 46.9, and 46.12 as well. But the manner in which the # at 46.3 was notated suggests that the accidental there may have been added at a later time (though to state so conclusively is unwarranted). But it is conceivable that, between <b>Fh1</b> and <b>Fh2</b> , Weill decided to change the pitch at 46.3 to C#4, added the accidental, and then forgot to consider the consequences of this action for the remainder of the measure.
50/1	ALL	The indications <i>molto cresc.</i> appear somewhere between beats 1 and 2; edition moves them forward to beat 1.
54	ALL	The hairpins are placed with varying termination points in all parts somewhere throughout this measure. Edition regularizes the notation to the full extent of the measure.
58	Br	Edition adds <i>sub.</i>



# SOURCE DESCRIPTIONS

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

## SOURCES

### Full Score Format

**Fh1** First holograph full score of the original, four movement version.

Date: c. 1922.

Location: **WLA** Ser.I.G., Box 36, Folder 544.

Title page:

***Kurt Weill*** | ~~*Fantasia, Passacaglia u. Hymnus*~~ | ***Streichquartett op 8.***

Title page in pencil. Musical notation in pencil and purple colored pencil; here and there notations in black ink. Beginning on p. 24 system division lines in blue pencil. An unknown hand added the words "Published Quartet" at the beginning of movement three (p. 24) and movement four (p. 37).

Page count:

46 pages.

Paper types:

K.U.V. Beethoven Papier Nr. 36. (22 Linien),

[34 x 27 cm.; span 28.5 cm.]

[Unknown paper type, 16 staves]

[33.5 x 26.5 cm.; span 27.2 cm.]

Gathering of eleven bifolia, unbound. One single sheet insertion (pp. 45–46).

Contents:

p. 1: title page.

p. 2: empty.

pp. 3–6: *II. Allegretto quasi Andante* (second movement).

p. 7: *Alla marcia* (sketch; crossed out).

pp. 8–9: *Allegro maestoso* (sketch; crossed out).

pp. 10–23: *I* (first movement).

pp. 24–36: *III. Presto* (third movement).

pp. 37–46: *IV. Andante non troppo* (fourth movement).

The pages are not numbered. Pp. 36 and 46 contain additional sketches for the quartet and the *Fantasia, Passacaglia und Hymnus op. 6.*

Condition: good; some tears.

Remarks:

- On the top three staves of the title page there is some sketched music. Originally the title page was intended for the *Fantasia, Passacaglia und Hymnus op. 6.*
- The *Alla marcia* on p. 7 is a sketch of eight measures for Br and Vc only, crossed out. Whether Weill intended this as a movement in addition to the eventual four-movement design of this original version of the quartet is unclear. It seems more likely that he simply sketched out an idea to which he then returned in the final, three-movement version of the work as transmitted in **Fh3**. There, a section, also labeled *Alla marcia*, begins at m. 182 in the new first movement. The dynamic level, as in the sketch of **Fh1**, is likewise *pp*. More significantly, however, the pitch content of the entrance of Br in the **Fh1** sketch is Eb4-D4-C4-Bb3-A3-G3-F3, which may have inspired the progression in Vn I in **Fh3** at m. 182, Db5-Eb5-Db5-C5-Bb4-Ab4-Gb4-F4 (see the Appendix in the full score for this reference). However, while the Br progression in **Fh1** begins on beat 2, Vn I in **Fh3** begins on beat 1, and the rhythmic content is likewise not identical.
- The *Allegro maestoso* on pp. 8–9 is a sketch of twenty and one half measures for all four strings (except Vc, twenty measures), crossed out. This material was absorbed into what would become the original first movement of the quartet, which in **Fh1** is notated beginning on p. 10 (see above). For instance, m. 1 of this sketch was absorbed into m. 16 of the original first movement, and mm. 7–17 were retained almost note for note in mm. 23–33 of the original first movement (see the Appendix in the full score for these references).

**Fh2** Second holograph full score of the original, four movement version.

Date: 1923.

Location: **WLA** Ser.I.G., Box 36, Folder 542.

First page:

***Allegro deciso.***

Notated in black and blue ink. Articulation signs and dynamic markings occasionally notated with a different nib. Pp. 1–6 were crossed out in blue pencil. Here and there erasures and added pitch designations by another hand, possibly the **Fp** copyist (see *Allegro deciso*, note 76.15 of the Appendix portion of the Critical Notes section and the discussion of **Fp** below). Page numbers assigned beginning with p. 3.

Page count:

30 pages.

Paper type:

Nr. 15. [no brand name, 14 staves],  
[34 x 27.5 cm.; span 28 cm.]

Pp. 1–6 on three individual sheets of paper. Pp. 7–22 and 23–30 in two gatherings for a total of six bifolia, unbound.

Contents:

pp. 1–22: *Allegro deciso* (first movement).

pp. 23–30: *Andantino* (second movement).

Condition: good; some tears.

Remarks:

- See remarks for **Fh3**.

**Fh3** Holograph fair copy of the second, three movement version.

Date: March 1923.

Location: since 1998 on permanent loan at the Eastman School of Music, Sibley Music Library, Rochester, NY, USA. Previously at the archive of Universal Edition, Vienna, Austria, on deposit at the Wiener Stadt- und Landesbibliothek (Vienna, Austria).

Title page:

***Meinem Vater gewidmet.*** | **Kurt Weill.** | **I. Streichquartett** | **op. 8.** [At the top right of the page a stamp:] „**Universal-Edition**“ A.G. | **WIEN** | **Zum Stich!** [Inside the stamp by hand:] **22/9 24.** [Below the stamp by hand:] **Format: 16°** [followed by a handwritten initial. Below this, also on the right of the page, by hand:] **NB Stichregeln!** | **Nur beim ersten Satz Kasten,** | **bei allen übrigen Sätzen | nicht einrücken!** | **Die Vortragszeichen, welche hier | über den Zeilen stehen, | unter dieselben | **Die rot unterstrichenen Wörter | in Temposchrift einmal über | der 1. Violine. | Alles andere schräg. | Die Ziffern in  nur einmal | über der 1. Violine!** [Beneath this the same handwritten initial as before. Centered, at the bottom of the page, stamped:] **L 1 UE** [followed by hand:] **537** [In the bottom right corner, a round stamp:] **ARCHIV DER UNIVERSAL-EDITION A. G.****

Notes, rehearsal numbers, corrections, and deletions holograph in black ink. Several erasures. Many performance indications and corrections, while also in black ink, were written with a different nib. Editorial markings and corrections by an unknown hand, appended during the preparation of the manu-

script for engraving, in blue and red pencil; green pencil for cautionary accidentals.

Page count:

54 pages.

Paper types:

K.U.V. Beethoven Papier Nr. 38<sup>a</sup>. (28 Linien),  
[33.5 x 26.5 cm.; span 32 cm.]

Nr. 16. [no brand name, 16 staves],  
[34.8 x 27.8 cm.; span 29.2 cm.]

Nr. 15. [no brand name, 14 staves],  
[34 x 27.5 cm.; span 28 cm.]

K.U.V. Beethoven Papier Nr. 32. (14 Linien),  
[34 x 26.5 cm.; span 27.4 cm.]

K.U.V. Beethoven Papier Nr. 39. (30 Linien),  
[33.7 x 26.7 cm.; span 29.3 cm.]

Mostly individual sheets; a few gatherings.

Contents:

p. 1: title page.

p. 2: empty.

pp. 3–11: *Sostenuto, con molta espressione* (first movement).

Weill wrote *molto*; a later hand, using red pencil, corrected the spelling to *molta*.

p. 12: empty.

pp. 13–35: *Scherzo* | *Vivace* (second movement).

pp. 35–53: *Choralphantasie* | *Andante non troppo* (third movement).

p. 54: empty.

Condition: excellent.

Remarks:

- Pp. 3–11 are not paginated. Pp. 13–53 carry the page numbers 31–71 (holograph). As discussed in the Statement of Source Valuation and Usage, **Fh3** constitutes a revised version of the quartet in which the original first two movements, as transmitted in both **Fh1** and **Fh2** (here represented in the Appendix of the full score), were excised and substituted with one new, first movement, thereby reducing the original four movement design to three movements. Movements two and three of **Fh3** originally belonged with **Fh2** (not **Fh1**), whereas movement one of **Fh3** is the new first movement. The pagination of pp. 13–53 (in the order of **Fh3**) as pp. 31–71 therefore reflects the original page count of **Fh2**. The heterogeneous nature of **Fh3** also explains the mixtures of various paper types. Weill submitted **Fh3** as the engraver's model to Universal Edition.

**Fe1** First printed full score of the second, three-movement version.

Date: 1924.

Title page:

**KURT WEILL | STREICHQUARTETT No. 1 | 1<sup>ER</sup> QUATUOR À CORDES | I. STRING QUARTET | PARTITUR | PARTITION SCORE | OP. 8 | UNIVERSAL-EDITION | Nr. 7699**

Universal Edition (U.E. 7699). Engraved score; music engraved on pp. 3–32. On p. 3 (first page of music), the work title at the top reads *I. Streichquartett*; above appears the dedication *Meinem Vater gewidmet*. In the top left corner appears the notice *Aufführungsrecht vorbehalten | Droits d'exécution réservés*. In the top right corner *Kurt Weill, op. 8*.



At the bottom of the page appears the copyright notice *Copyright 1924 by Universal Edition*; below that *Universal-Edition 7699*. On pp. 2–32 each page bears the plate number *U.E. 7699*. At the bottom of p. 32 appears the indication *Stich und Druck der Waldheim = Eberle A.G.*

Contents:

pp. 3–8: *Introduktion* | *Sostenuto, con molta espressione* (first movement).

pp. 9–21: *Scherzo* | *Vivace* (second movement).

pp. 21–32: *Choralphantasie* | *Andante non troppo* (third movement).

Remarks:

- According to Universal Edition records, the official release date for full score and parts was 18 October 1924.

## Instrumental Parts

**Ie1** First printed instrumental parts of the second, three-movement version.

Date: 1924.

First page:

**KURT WEILL | STREICHQUARTETT Nr. 1 | 1<sup>er</sup> Quatuor à cordes String Quartet I | PARTIES STIMMEN PARTS | Op. 8 | UNIVERSAL-EDITION | No. 7700**

Universal Edition (U.E. 7700a–d). Engraved parts. On p. 1 (first page of music) of each part, the work title at the top reads *I. Streichquartett*; above appears the dedication *Meinem Vater gewidmet*. In the top left corner appears the notice *Ausführungsrecht vorbehalten | Droits d'exécution réservés*. In the top right corner *Kurt Weill, op. 8*. At the bottom of the page appears the copyright notice *Copyright 1925 by Universal Edition*; next to that *Universal-Edition 7700<sup>a-d</sup>* (one letter for each distinct part). Each successive page in each part bears the same plate number, with the letters a–d designating the respective part. On p. 8 of Vn I (the last page of music), in the bottom right corner, appears the indication *Stich u. Druck der Waldheim = Eberle A.G.*

Remarks:

- Despite the copyright notice of 1925, these parts were released together with the full score on 18 October 1924 (see **Fe1**).
- It is unknown whether Weill submitted his own engraver's model for each part or whether they were produced on the basis of **Fh3** or **Fe1**.

## ADDITIONAL MATERIALS

### Full Score Format

**Fe2** Reprint of **Fe1**.

Date: 1952.

Title page:

**PHILHARMONIA | PARTITUREN • SCORES • PARTITIONS | KURT WEILL | I. STREICHQUARTETT | OP. 8 | Philharmonia No. 474 | PHILHARMONIA PARTITUREN | in der | UNIVERSAL EDITION, WIEN—LONDON | Printed in Austria**

**Fe2** is an exact reprint of **Fe1**. Preceding the music (which as in **Fh1** begins on p. 3) are six pages of a preface (pp. II–VII) in German, English, and French, signed with the initials “F.S.” (= Friedrich Saathen). The first page of music (p. 3) contains all the indications as discussed under **Fe1**, with the following additions: at the bottom of the page, underneath the original copyright notice, *Copyright renewed 1952 In die „Philharmonia“ Partiturensammlung aufgenommen*. Below that, the plate number reads *UE 7699 W.Ph.V. 474*. All subsequent pages carry the same plate number as in **Fe1** (U.E. 7699).

**Fp** Diazo copy of movements one and two of the original version of the quartet (manuscript copy and holograph).

Date: c. 1954.

Location: There is a copy at **WLA** Ser.I.G., Box 36, Folder 543, and another copy at **WLRC** Ser.10/Q3.

First page:

At the top of the page: **Two Movements for String Quartet | Kurt Weill**. At the bottom of the page **Copyright 1954 by Karoline Weill-Davis**. In the bottom right corner **Circle Blue Print Co., Inc. | 250 West 57th Street | New York 19, N. Y.**

Diazo copy. Six manuscript copy pages (pp. 1–6), which are all notated on paper without a name brand, carrying the imprint *12L Staves* in the bottom left corner. Pp. 7–30 are diazo copies of **Fh2**.

Page count:

30 pages.

Spiral bound.

Remarks:

- The covers of the copies at **WLA** and **WLRC** each carry a label which identifies the contents as “Two movements for string quartet by Kurt Weill,” below which the imprint “Reproduced and bound by Independent Music Publishers • • New York City” appears. But whereas the copy at **WLA** speculates “(1915–1916)” as the date of composition, the copy at **WLRC** has instead “(Year probably 1919).” These erroneous year assignments suggest that Lotte Lenya, when registering these two movements for copyright, failed to realize their relationship with the *I. Streichquartett op. 8*.
- Since the first six pages of this diazo copy are merely faithful manuscript copies of pp. 1–6 of **Fh2** (which, despite being crossed out in **Fh2**, are perfectly legible) and since pp. 7–30 are a photostatic reproduction of the same pages in **Fh2**, the edition did not consider **Fp** for any possible readings of the work.

## Instrumental Parts

**Ie2** Reprint of **Ie1**.

Date: 1952.

Remarks:

- **Ie2** is an exact reprint of **Ie1**; the only difference is the addendum *Copyright renewed 1952* underneath the original copyright notice on p. 1 of each part.

**Sketches and Drafts**

**Dh** Holograph draft fragment of Psalm VIII, containing thematic material that flowed into movement one, *Allegro deciso*, of the original, four-movement version.

Date: c. 1922.

Location: **WLRC** Ser.12/29.

At the top of the page:

***Domine Dominus noster Domine***

Holograph pencil draft.

Page count:

1 page.

Remarks:

- See the introductory comments to the *Allegro deciso* on p. 43.

**SONATE FÜR VIOLONCELLO UND KLAVIER**



# LIST OF SOURCES AND SIGLA

## SOURCES

### Full Score Format

**Fm** Manuscript copy of the full score

**Fh** Holograph full score of the first movement

## ADDITIONAL MATERIALS

### Full Score Format

**Fe** First printed full score

### Instrumental Parts

**Im** Manuscript copy of the Violoncello part

## INSTITUTIONS

**WLA** Irving S. Gilmore Music Library, Yale University, New Haven, Connecticut (MSS. 30, The Papers of Kurt Weill and Lotte Lenya)

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



# STATEMENT OF SOURCE VALUATION AND USAGE

The source materials for Weill's *Sonate für Violoncello und Klavier* are less than ideal. All that survives is a holograph notation of the first movement (**Fh**) and a manuscript copy of the entire work (**Fm**).<sup>1</sup> **Fh** presents a reading of the first movement which is complete in itself, but which lacks several measures that occur in the notation of the first movement in **Fm**. **Fh** also lacks most performance indications, such as dynamics, articulations, tempo indications, or slurs. But the absence of most performance indications actually illustrates Weill's notational habit around this time of writing pitches and rhythms first and then, in a second pass, notating performance indications (see also the remarks about his *Streichquartett in h-Moll* and *I. Streichquartett op. 8* in this Critical Report). In **Fh**, evidently, Weill did not bother to subject his score to this "second pass."

**Fh** therefore constitutes an early draft of the first movement, but it represents more than a mere evolution draft. In a few places only, Weill crossed out what he had written and then entered an alternative notation. At the end of the movement, he wrote out additional measures which represent replacements and insertions. Mm. 33–34 in **Fh** were replaced by *three* measures which Weill notated after the concluding double bar and which then also appear in **Fm** (see Critical Notes); mm. 33–35 in this edition represent these replacement measures. The original mm. 33–34 were *not* crossed out in **Fh**, however, and confirmation that the three measures after the double bar were indeed meant to replace these two measures can be gleaned only from the source evidence in **Fm**, as **Fh** provides no further clue. Similarly, mm. 178–187, as they appear in **Fm** and this edition, were written out in **Fh** immediately following the replacement measures 33–35, with no indication that these two replacement/insertion passages were not, in fact, contiguous. Again, only the notation in **Fm** fully clarifies their intended location, as Weill provided no other notational clue in **Fh**. In mm. 178–181, 183, and 187 of these insertion measures, Weill used a shorthand notation for the left hand in the piano to indicate that the notation was to repeat the content of the preceding measures.

All these elements confirm that **Fh** represents an early draft. There is no doubt that Weill assembled another holo-

graph which conveyed the first movement in its entirety as well as the remaining two movements. The existence of the two sources **Fh** and **Fm**, both representing the first movement, therefore poses an editorial dilemma. First, as already mentioned, there are several measures in **Fm** which are *not* specifically referenced in **Fh**. Second, the performance indications in **Fm** were clearly *not* derived from **Fh**, as they are mostly missing there. Third, in a few measures, the content in **Fm** differs from **Fh**, so that **Fm** is the only existing source for these alternatives. Thus, the **Fm** copyist could not have copied directly from **Fh**, and it is clear that **Fm** represents a more advanced stage of the movement. Since the **Fm** copyist copied from a now lost (and presumably more advanced) holograph source and since **Fm** presents a more complete reading of the first movement, should **Fh** therefore be dismissed altogether as a relevant source?

Dismissing **Fh** altogether would require resorting to **Fm** (a *non*-holograph source) exclusively for all readings of the first movement. Yet in none of its three movements is **Fm** free from inconsistencies, errors, or otherwise dubious notation. In such instances in the first movement, a comparison between **Fm** and **Fh** is revealing in that **Fh** more frequently seems to present a more plausible solution. Of course it is impossible to determine with certainty whether, where small discrepancies exist between **Fm** and **Fh** (such as isolated pitch or rhythm differences), those discrepancies are the result of errors the **Fm** copyist made when copying from the lost holograph, or whether Weill's lost holograph already contained these discrepancies vis-à-vis **Fh**, which the **Fm** copyist then faithfully copied. In several instances, however, pitch errors seem to have crept in that can be explained *only* with recourse to **Fh**, and if one accepts that the **Fm** copyist did *not* copy from **Fh**, then Weill himself must have injected those errors into his lost holograph, thus transmitting those errors to **Fm**. The following discussion seeks to clarify this hypothesis.

Two passages stand out which, when comparing **Fm** with **Fh**, provide insight that would be entirely lost if **Fm** were the only source consulted. The first one involves mm. 16–25 in **Fh**, which were notated under a changed key signature with two sharps. **Fm** reveals that Weill decided to insert five additional measures (after m. 19) into this passage, which repeat mm. 1–5, thereby extending the passage to include mm. 16–30 (see full score). This insertion meant that the key signature with two sharps for this passage was now interrupted, as

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<sup>1</sup> **Im** and **Fe** are not relevant to the text of this edition. **Im** merely copies the Violoncello part as it appears in **Fm**, and it is not clear when or for what purpose this part was created. **Fe** is an engraved score assembled in 1984, which more or less reproduces the content of **Fm**.





# COMMENTARY: GENERAL ISSUES

As in the *Streichquartett in h-Moll* and the *I. Streichquartett op. 8*, the slurring in the Violoncello part often does not appear to take bowing practice into account with respect to repeated notes; these are often notated under one slur. The edition does *not* shorten such slurs or add secondary ones in order to accommodate the playing of repeated notes. This policy is consistent with the decision made with respect to the string quartets in this edition (see introductory remarks for those pieces).

The nature of the sources **Fm** and **Fh** has been discussed in the preceding Statement of Source Valuation and Usage. Despite the fact that **Fm** was notated by at least two individuals (more likely three; see Source Descriptions), the text on the whole is very legible and conforms with conventional notation practice.

## Notation issues

- The edition tacitly removes redundant dynamics and adds dynamics where they are missing but the context requires them. In the latter case, a note describes the source evidence.
- The notation of hairpins frequently is careless or ambiguous. The edition routinely aligns hairpins without note

where the intent seems clear; in other cases, a note describes the source evidence.

- The edition adds rehearsal numbers.
- Where beaming patterns appear to reflect a musical intent (such as phrasing), the edition retains such patterns even if they do not conform with conventional engraving practice. In other cases, non-conventional beam patterns have been tacitly normalized.
- Where the sources concatenate slurs and ties, the edition tacitly notates all ties *underneath* the slur (e.g., if a slur terminates at the *beginning* of a tie, the edition extends the slur to terminate at the *end* of that tie).
- The edition tacitly adds cautionary accidentals and removes redundant ones where deemed appropriate.

## Pitch designation

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





# COMMENTARY: CRITICAL NOTES

*Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, beat 3; 11.3 refers to the eleventh measure, third notational event (note, rest, or chord). Consecutive locations are indicated by the use of a hyphen: 11/3–4 refers to beats 3 and 4, and 11.3–4 refers to notational events 3 and 4.*

## MAIN TEXT

### 1. “Allegro ma non troppo”

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

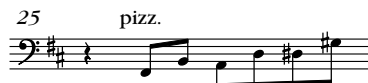
<i>Location</i>	<i>Part</i>	<i>Remark</i>
3.4	Vc	There are two slurs, from 3.2–3 and 3.3–5, respectively.
6–7	Klav, r.h.	In each measure, two distinct slurs are drawn, from 6.2–3 and 6.4–7, as well as from 7.2–3 and 7.4–7, respectively. The edition conforms the slurring to that of Vc in mm. 1–2.
7/4	Klav, r.h.	<b>Fm</b> is lacking the G <sub>4</sub> ; the edition adds it according to the notation in <b>Fh</b> as well as in correspondence with m. 6.
12.1	Vc	The <i>f</i> appears on 12/2.
12.1	Klav, l.h.	<b>Fm</b> , incorrectly, has B <sup>#</sup> 2 as the lower pitch, which was dutifully copied into <b>Fe</b> . <b>Fh</b> has the required ♮.
16–30	ALL	As discussed in the Statement of Source Valuation and Usage, mm. 16–25 in <b>Fh</b> were notated under a changed key signature with two sharps. <b>Fm</b> reveals that Weill decided to insert five additional measures (after m. 19) into this passage, which repeat mm. 1–5 (except for the last two notes in Vc), thereby extending the passage to include mm. 16–30, the range under discussion here. This insertion meant that the key signature with two sharps for this passage was now interrupted, as mm. 1–5 are notated under the original key signature with two flats. Thus, the resultant mm. 16–30 would have required <i>four</i> key signature changes (including the final key change back to two flats) within a relatively short passage. For this reason, Weill must have decided to renotate the entire passage with the original key signature with two flats.

Significant pitch differences between **Fm** and **Fh** suggest that in the process of renotating the passage without key signature changes, some pitch errors resulted because “noteheads” were copied (such as “F” and “C”), without remembering that, renotated in G-minor/B<sup>b</sup>-major, those noteheads now would require sharps in front of them. This circumstance on occasion results in substantial harmonic or melodic differences (specific examples are cited in subsequent critical notes).

Following m. 19, **Fh** continues with what is now m. 25, and Vc has the following notation (m. 26 in Vc is empty):

(16–30,  
cont'd)

(ALL)



- Fm** dispenses with this notation altogether.
- 16.1, 16.5 Klav, r.h. At 16.1, **Fm** appears to have D4-F#4-A4-D5, which would result in a B-minor seventh sonority. However, there is also a ♮ in front of the chord, which is positioned on the middle staff line (where B♭4 would otherwise be notated). If the pitch, therefore, were A4, the ♮ would make sense only as a cautionary accidental, referencing the A# notation in Vc and Klav, l.h., of the preceding measure. If the pitch were B4, then the ♮, given the key signature, would be required. In **Fh**, in which this measure is the first one of the passage notated in B-minor, the chord notation on 16/1 is pure B-minor, without the added seventh. Given other notational errors in **Fm** in mm. 16–30, the edition maintains the reading of **Fh**. Furthermore, in **Fm** at 16.5, the ♮ is missing in front of the B4, which would be required if, in fact, the chord on 16.1 were a B-minor seventh chord.
- 17/2 Klav, r.h. The ♮ in front of the C5 is missing in **Fm**, but does appear in **Fh**.
- 17/4 Klav, r.h. The ♮ in front of the A5 is missing both in **Fm** and **Fh**, but given the fact that all other chords on the main beats from 17/1–18/2 are augmented chords, the A♮5 seems obvious.
- 26/2 Klav, r.h. Accent added by analogy with the notation of m. 25.
- 26.3 Klav, l.h. The # in front of the F5 is missing. **Fh** has no accidental either, but as the key signature in **Fh** has two sharps here, F#5 is implied.
- 27/2 Vc *mf* added by analogy with Klav.
- 27–28 Vc In **Fh**, the first of these two measures is written out for both parts, whereas in m. 28, Klav has repeat signs and Vc has a change to treble clef, with the pitches notated one octave higher than in **Fm** (i.e., D4-C#4-C#4-C#5). The **Fm** notation of Vc in m. 28, identical in octave register to m. 27, seems deliberate in that it involved the retention of the bass clef and the relocation of the noteheads to the given octave range. Weill may well have come to the conclusion that the octave up transposition in Vc created too pronounced an effect. At the same time, when renotating these two measures in the original G-minor key signature (see note 16–30 and the Statement of Source Valuation and Usage), copying errors must have occurred (“noteheads” were copied instead of “pitches”): under the B-minor key signature of these measures in **Fh**, no # were needed to indicate C#; but in **Fh**, given that mm. 16–30 are notated in the original G-minor key signature, accidentals would be needed to indicate C#; however, all # accidentals are missing in **Fm**.
- 29.2 Vc Edition adds #. As in the preceding two measures, when renotating m. 29 in the original key signature of G-minor, noteheads were apparently copied without remembering that the notation of this measure in **Fh** is in B-minor and that therefore the F3 now requires the application of a #.
- 31–32 Vc At 31.5–6, **Fm** has B♮3-C4 grace notes, an obvious slip of the pen; **Fh** has the notation given here. In m. 32, **Fm** has no grace notes as the terminating notes of the trill, whereas **Fh** has D4-E♮4. Given the slip in m. 31 of **Fm**, the notation in the edition derives from the assumption that the omission of grace notes in m. 32 is likewise in error. (Neither source has the # as the indication for the upper note of the trill on 32/1–2, but that seems the likely pitch, given the harmony in Klav.)
- 32.1 Vc The ♮, missing in **Fm**, does appear in **Fh**.
- 32 Klav Crescendo hairpin added by analogy with Vc.
- 33–34 ALL The original notation in **Fh** is as follows:

(33–34,  
cont'd)

(ALL)

Although these two measures were not crossed out, the notation in **Fm**, retained in the edition, obviously reflects the two measures which Weill sketched after the final double bar of this movement in **Fh**. There, the first of those two measures has a repeat sign at the end, resulting in an extra measure. For some reason, the **Fm** copyist respelled the E $\sharp$ 4 in Klav, r.h., on 34/2 as F4, despite the fact that the measure is an exact repeat of m. 33. He likewise chose F $\sharp$ 4 in Klav, l.h. on 35/1 and 35/3, whereas **Fh** likewise has E $\sharp$  in both instances. The edition restores the reading of **Fh**. The two appended measures in **Fh** (the measures retained in the edition) do not carry a key signature. Thus, the notation of the B4 in Vc at 33.5 (34 = 33) does not include an accidental. Similar to the situation described in the note for mm. 16–30 (also see Statement of Source Valuation and Usage), it seems likely that Weill, when copying from **Fh** into his (now lost) holograph, copied noteheads while overlooking the fact that under the G-minor key signature, a  $\flat$  is now required. In **Fm**, the  $\flat$  is missing in both measures.

36/1

Vc

*p* added as the target dynamic of the *dim.* in m. 35 and in correspondence with the notation in Klav.

40/2

Klav, r.h.

**Fm** includes D $\sharp$ 5 in this chord, as on beat 1. **Fh** does not include this pitch here; whether the omission of the pitch is in fact more convincing is open to debate, but given the other pitch errors in m. 41 (see next note), the edition privileges the notation of **Fh**.

41/2

Klav

In **Fm**, the bottom pitch in the triad, l.h., appears to be A $\flat$ 2, but the accidental preceding it is written onto the second staff line. The notation in **Fh** confirms that the bottom pitch is indeed B $\flat$ 2. A similar notational problem, with the accidental placed in one position, but the subsequent note in another, is discussed above at 16.1. In r.h., the  $\flat$  for E5 and E6 are missing, but they do appear in **Fh**.

43.4–7

Klav, r.h.

**Fm** has an additional slur over these notes.

46/2

Vc

The **Fm** copyist did not write a  $\flat$  in front of the A4, which does appear in **Fh**. He did write the cautionary  $\flat$  on 47/4, which would not otherwise make sense, except possibly as a reference to the A $\flat$ 3 in Klav, l.h., on 46/2, but this seems unlikely. Furthermore, A $\flat$ 4 on 46/2 makes more musical sense, as in this manner, Vc plays the same pitches as the upper notes in Klav, l.h., on 46/2, 46/4, and 47/1. The notation of Vc in mm. 56–57, 134–135, and 148–149 further supports the edition's solution.

46–47

ALL

The termination points of the hairpins in both parts are inconsistent; the edition's reading is derived from the equivalent m. 57, where the termination points tend more toward the given notation.

51.2

Klav, r.h.



**Fh** has the notation given here, whereas **Fm** notates both the D4 and G4 on a common stem as triplet eighths. Edition adopts the reading of **Fh** in correspondence with the analogous m. 143 and by analogy with similar measures in this passage.

52/4

Klav, l.h.

In both **Fm** and **Fh**, no accidental is placed in front of the E3, thereby causing the  $\flat$  from 52/2 to remain in effect. On 53/1, the **Fm** copyist did not apply a cautionary  $\flat$ , but a  $\flat$  does appear in **Fh**, confirming the E $\sharp$ 3 on 52/4.

54/3	Klav, r.h.	<b>Fm/Fh</b> are both missing the ♯ in front of the C5, but both sources have another ♯ on 54/4, an otherwise unnecessary notation, given the ♯ on 54/1.
55	Vc	Crescendo hairpin added in correspondence with Klav.
55.5	Klav, r.h.	<b>Fh</b> has a ♭ both in front of the D5 and the E5; <b>Fm</b> has a ♭ in an indeterminate position (it could refer to either pitch). Edition adopts the reading of <b>Fh</b> .
55.7	Vc	<b>Fm</b> has no accidental, <b>Fh</b> has ♯. Given the harmony in Klav, E♯4 seems more plausible.
57	Vc	Slur added in correspondence with the notation in m. 47.
59/1	Vc	Although <b>Fh</b> has the reading given in the footnote of the full score—which corresponds exactly with the notation of the equivalent m. 49—the edition maintains the reading of <b>Fm</b> in view of the fact that Vc in the preceding m. 58 also varies slightly from the equivalent m. 48; it is conceivable that between <b>Fh</b> and <b>Fm</b> , Weill decided to smooth out the rhythm on 59/1 to two eighth notes.
59/3	Klav, l.h.	<b>Fm/Fh</b> are lacking the ♯ in front of the upper voice, clearly an oversight. Also see m. 49/3.
62/3	Vc	<b>Fm</b> has no accidental in front of this note, thus yielding B♭4. However, <b>Fh</b> has a ♯ in front of this note, yielding B♯4. B♭4 seems melodically and harmonically more convincing. It is troubling that the <b>Fm</b> copyist did not indicate the cautionary ♭, since the absence of an accidental leaves unanswered whether the pitch is definitively B♭4 or possibly a copying error. Whereas beats 1 and 3 of equivalent measures (e.g., Vc at mm. 50, 60, and 138 and Klav, r.h. at mm. 61, 63, and 64) always span an octave, this observation alone seems insufficient to conclude that this must therefore necessarily apply to Vc in m. 62 as well.
66.8	Klav, r.h.	The ♯ in front of the G5 in the upper voice is missing.
66.12	Klav, r.h.	The ♯ in front of the A4 and D5 are missing.
67.9	Vc	The ♭ in front of the B♭3 is missing.
69.2–6	Klav	Slurs added by analogy with mm. 65, 67, 68, 70.
69/3	Klav, l.h.	The ♯, missing in <b>Fm</b> , does appear in <b>Fh</b> .
69/4	Klav, l.h.	The ♯ in front of the G2 and G3 are missing.
70/4	Klav, l.h.	The ♭ in front of the B3 is lacking in <b>Fm</b> , but does appear in <b>Fh</b> .
71/4	Vc	The ♯, missing in <b>Fm</b> , does appear in <b>Fh</b> . On the other hand, <b>Fh</b> is lacking the ♯ in front of 71.4.
75.6	Klav, r.h.	The ♯, lacking in <b>Fm</b> , does appear in <b>Fh</b> .
78/3	Klav, l.h.	The ♯ in front of the A3 is missing in both <b>Fm</b> and <b>Fh</b> ; it has been added to maintain consistent semitone motion in the inner voices.
79	Vc	The slur is drawn from 79.5–8; edition draws the slur in correspondence with the notation in m. 80, interpreting the slur as a phrasing, rather than bowing instruction.
80/3	Klav, r.h.	Neither <b>Fm</b> nor <b>Fh</b> has an accidental, thereby yielding a lower pitch of A♯3.
81.1	Klav	In <b>Fh</b> , Weill wrote an A3 quarter note on the upper staff for the right hand and an A3 triplet eighth note for the left hand in cross-staff notation, thus converging the two noteheads on the upper staff. The <b>Fm</b> copyist appears to have done the same thing, but the C4 ledger line on the upper staff has become smudged, so that the notation might be interpreted to represent D4 quarter note for the right hand and C4 triplet eighth note for the left hand as the first simultaneous notes in this measure. This seems unsatisfactory on account of the C-D-E♭ dissonance that would then result on beat 1 (with Vc), and because the first interval in the left hand would then be a fourth, whereas all other triplets in mm. 81–82 progress in stepwise motion.
81/2–4	Klav, r.h.	<b>Fm</b> draws a slur from 81/3–4. The edition draws the slur from 81/2–4 by analogy with the notation in m. 79, Klav, l.h., and Vc., m. 74.
82	Vc	In <b>Fm</b> , the slur is drawn from 82/1–4. The edition draws the slur from 82/2–4 by analogy with the notation in m. 74 and mm. 79 and 81 (Klav).

85.2, 85.14	Klav, r.h.	At 85.2, <b>Fm</b> has no accidental, whereas <b>Fh</b> has $\flat$ . At 85.14, neither <b>Fm</b> nor <b>Fh</b> has an accidental. The omission of the $\sharp$ in front of the C5 at 85.14 in <b>Fm/Fh</b> is clearly an oversight, given the B $\sharp$ 4 preceding it. Thus, beat 4 yields an ascending G-major scale. For this reason, the edition assigns the $\flat$ from <b>Fh</b> to 85.2 as well, which thereby yields a G $\flat$ -major ascending scale on beat 2.
89.9, 89.11	Klav, l.h.	The $\sharp$ are missing from the C5, A4, respectively.
90/1	Vc	<i>ff</i> supplied in correspondence with Klav.
90.2	Klav	<i>p</i> supplied by analogy with m. 86. <b>Fm</b> has <i>p</i> on 91/1.
93/2	Klav, r.h.	The $\flat$ is missing from the G $\flat$ 3.
96–105	Klav	The slurring in this passage is inconsistent. In m. 99, slurs are missing altogether. In m. 96, the <b>Fm</b> copyist slurred by the beat, but left beat 4 unslurred. In m. 97, the right hand notes are all placed under one slur. The majority of slurs, however, are drawn through the span of half measures, the solution adopted here.
99, 101	Klav, r.h.	The <b>Fm</b> copyist wrote $\flat$ in front of the “A” pitches at 99.3 and 99.5, thus yielding an F-minor seventh harmony. Indeed, such a notation may easily suggest itself, given the notation in mm. 97–98. A closer look at <b>Fh</b> is revealing, however. Whereas Weill carefully assigned each accidental in mm. 97–98, he omitted all accidentals in m. 99, except for the last E $\flat$ 2 in Klav, l.h. Then, in m. 100, he again wrote all required accidentals into Klav, l.h. (except for beat 2, where he erroneously omitted them). The edition’s notation therefore derives from the assumption that the lack of accidentals in <b>Fh</b> at m. 99 is intentional, and that therefore the resultant harmony is in fact F-major seventh. The notation in m. 101 in <b>Fh</b> lends support to this assumption. The <b>Fm</b> copyist once again wrote $\flat$ in front of all “A” pitches on beats 3 and 4, again yielding an F-minor seventh harmony. Once again, however, <b>Fh</b> has none of these accidentals, and additionally has no $\flat$ in front of the A4 in Vc on beat 4 either (whereas the <b>Fm</b> copyist supplied a $\flat$ for that note as well); yet for the two notes surrounding that note, D $\flat$ 4 and G $\sharp$ 4, Weill did write the accidentals—raising the question whether he would have done so and then forgotten an otherwise important inflection to A $\flat$ in both Vc and Klav. Therefore, the edition notates 101/3–4 as F-major seventh as well.
100.10	Klav, l.h.	<b>Fm</b> has A $\flat$ 2; <b>Fh</b> has G $\flat$ 2. A $\flat$ 2 is an obvious error.
101/2	Vc	<b>Fm</b> has  , whereas <b>Fh</b> has  . Given the preference for the notation of <b>Fh</b> as discussed for mm. 99 and 101, and in correspondence with the notation in m. 100, the edition maintains the notation of <b>Fh</b> .
103/2	Vc	The $\flat$ , missing in <b>Fm</b> , does appear in <b>Fh</b> . See also m. 96.
104	Vc	The <b>Fm</b> copyist drew three slurs, from 104.1–3, 104.3–4, and 104.4–5. The edition combines these into one phrasing slur in correspondence with the notation in m. 97.
108/4– 110/2	Klav, r.h.	The stemming in both <b>Fm</b> and <b>Fh</b> is questionable. The <b>Fm</b> copyist favored a notation where, on each full beat, either the two upper notes are notated as quarter notes (on 108/4, 109/3, 110/1, and 110/2), or, in the remaining cases, all three notes are notated as quarter notes, in which cases the bottom noteheads double as eighth notes. In any event, on each full beat, the copyist wrote the bottom notes as eighth notes. This yields peculiar effects, such as at 108.5, where the G $\sharp$ 4 eighth note sounds, while the G4 on 108/4 is still held; similarly, at 109.2 and 109.4, the A $\flat$ 4 and G $\flat$ 4 are played while the A4 and G4 on 109/1 and 109/2, respectively, are still held. The notation in <b>Fh</b> , however, is more ambiguous. There, in mm. 108–109, Weill drew quarter note stems on each chord alongside all three notes on the right side, and stems of ambiguous length for the eighth notes on the left side. Especially his notation on 109/2 and 109/4 could be interpreted in the manner in which the edition represents it. The edition’s notation aims to


(108/4– 110/2, cont'd)	(Klav, r.h.)	clarify the stepwise motion of the inner voice by notating it in eighth notes while notating the outer voices in quarter notes. In any event, the aural distinction is a subtle one.
109/3	Klav, r.h.	The ♮ in front of the A4 is missing in both <b>Fm</b> and <b>Fh</b> .
112/1	Vc	<i>mf</i> added in correspondence with m. 111.
112/2	Klav, r.h.	The ♮ in front of the A3 is missing in <b>Fm</b> but does appear in <b>Fh</b> .
114.5	Klav, l.h.	The ♮ in front of the F3 is missing in both <b>Fm</b> and <b>Fh</b> .
121.1	Klav, r.h.	<b>Fh</b> has F#4-C5-F#5; the notation in <b>Fm</b> is ambiguous. The natural is placed in the C5 space, but the notehead appears to be D5.
121.7	Klav, r.h.	The ♮ in front of the C5 is missing in <b>Fm</b> but does appear in <b>Fh</b> .
123.11	Klav, r.h.	The ♮ in front of the D4 is missing in both sources.
129.7	Klav, r.h.	The # in front of the C6 is missing in <b>Fm</b> but does appear in <b>Fh</b> .
130	Vc	<i>ff</i> added to match Klav.
130–132	Vc	<b>Fm</b> has three slurs, from 130.2–7, 131.1–2, and 131.2–4.
131.1–4	Klav, r.h.	<b>Fm</b> has C♭5 as the middle note of these four chords; <b>Fh</b> has the given notation.
134/1	ALL	Edition adds <i>a tempo</i> by analogy with m. 46.
136/3	Klav, l.h.	In <b>Fm</b> , the top note of this dyad is F3; in <b>Fh</b> , the pitch is E♮3. Edition adopts the reading of <b>Fh</b> based upon the notation in the corresponding m. 48.
137/4	Klav, l.h.	While <b>Fm</b> has E♮2-C#3-E♮3, <b>Fh</b> has only E♮2-C#3. Edition adopts the reading of <b>Fh</b> based upon the notation in the corresponding m. 49.
138/1	Klav, l.h.	While <b>Fm</b> has E♮2 as the lower note of this dyad, <b>Fh</b> has E♭2. Edition adopts the reading of <b>Fh</b> based upon the notation in the corresponding m. 50.
138/1	Klav, r.h.	<b>Fm</b> notates each note as an eighth; in <b>Fh</b> , the E♮4 is a quarter note. Edition adopts the reading of <b>Fh</b> based upon the notation in the corresponding m. 50.
138.4–5	Klav, r.h.	While <b>Fm</b> has no tie between the two successive E♮4, <b>Fh</b> does have a tie. Edition adopts the reading of <b>Fh</b> based upon the notation in the corresponding m. 50.
139.3	Klav, r.h.	Edition adds E♭4-G4 in correspondence with the notation in <b>Fh</b> and by analogy with the notation at 141.3.
146/4	Klav, l.h.	<b>Fm/Fh</b> both have D4 as the top note of this dyad. Given the faithfulness with which Klav from m. 143–147 corresponds with mm. 51–55, one might suspect that the pitch should, in fact, be E4, by analogy with the notation on 54/4. This assumption is further supported by discrepancies in other measures within this passage which in other respects likewise correspond with the notation in previous measures and where the rendition of the previous measures appears more plausible (see 136/3, 137/4, 138/1, 138.4–5, 139.3, 149/3, 150.2, and 151.5).
149/3	Klav, l.h.	<b>Fm</b> has E♭2 as the bottom note (with no accidental), whereas <b>Fh</b> has E♮2. The edition adopts the reading of <b>Fh</b> by analogy with the notation in the corresponding m. 57. The notation of <b>Fm</b> could have resulted from inadvertently omitting the ♮, whereas the use of the ♮ in <b>Fh</b> signals clear intent.
150.2	Klav, l.h.	<b>Fm</b> has A3, whereas <b>Fh</b> has B♭3. Edition adopts the reading of <b>Fh</b> because it corresponds with the notation in the second half of the measure and by analogy with the notation in m. 58.
151.5	Klav, r.h.	Neither <b>Fm</b> nor <b>Fh</b> has a ♮ in front of the E4; the omission could be an oversight in both cases. The edition emends the notation to E♭4 by analogy with the notation in m. 59.
151.5	Klav, l.h.	The ♮ in front of the C3 is missing in both sources; it has been added in correspondence with the notation in m. 59.
154.12	Klav, l.h.	The ♮, missing in <b>Fm</b> , does appear in <b>Fh</b> .
155.4	Klav, r.h.	The ♮ in front of the C6 is missing in <b>Fm</b> but does appear in <b>Fh</b> .



155.8	Klav, r.h.	Neither <b>Fm</b> nor <b>Fh</b> have the $\flat$ in front of the B4. Edition adds it by analogy with 155.2.
157.7–158.1	Klav, l.h.	The tie, missing in <b>Fm</b> , does appear in <b>Fh</b> .
158/4	Vc	The $\natural$ , missing in <b>Fm</b> , does appear in <b>Fh</b> .
161/3–4	Klav, r.h.	In <b>Fh</b> , the last five notes are C5, F5, C6, F6, C7.
162	ALL	<i>quasi</i> $\frac{3}{4}$ added in correspondence with m. 113.
163	Vc	Staccatos added by analogy with m. 164.
163.4	Klav, r.h.	<b>Fh</b> has no accidentals, <b>Fm</b> has two $\flat$ , yielding C $\flat$ 4–C $\flat$ 5. The edition favors the reading of <b>Fh</b> for two reasons. First, the E $\flat$ -minor sixth sonority that results if the notation at 163.4 includes C $\sharp$ 4–C $\sharp$ 5 seems more convincing when contrasted with the half-diminished seventh chord on 162/3. Second, in this manner, the top notes at the start and conclusion of each three-beat progression in the right hand (i.e., at 162.1 and 162.7, 162.8 and 163.4, 163.6 and 164.1, and 164.3 and 164.6) span a perfect octave, a pattern that would be broken if the notation at 163.4 were C $\flat$ 4–C $\flat$ 5.
163.4	Klav, l.h.	While <b>Fm</b> has no accidentals, <b>Fh</b> clearly has two $\flat$ , yielding A $\flat$ 1–A $\flat$ 2. Whereas the Vc part in <b>Fm</b> was re-written substantially in mm. 163–164 when compared with <b>Fh</b> , clearly reflecting a compositional change, Klav in mm. 162–164 is essentially the same in both sources. The edition retains the A $\flat$ notation of <b>Fh</b> at 163.4 because in this manner, each Klav bass note “downbeat” of this “quasi $\frac{3}{4}$ section” in mm. 162–164 progresses down a semitone (from B $\flat$ on 162/1 to A $\sharp$ on 162/4, A $\flat$ on 163/3, and G on 164/2). This solution also reflects a reverse process in mm. 113–115 where each Klav bass note “downbeat” progresses <i>up</i> a semitone (from A $\sharp$ on 113/1 to B $\flat$ on 113/4, B $\sharp$ on 114/3, and C on 115/2).
165.4	Klav, l.h.	The $\natural$ in front of the F2 is missing in both <b>Fm</b> and <b>Fh</b> .
165/2	Vc	<i>f</i> added by analogy with Klav.
166.1	Klav, l.h.	The $\natural$ in front of the E2 is missing in <b>Fh</b> but does appear in <b>Fm</b> .
166.3, 167.3	Klav, r.h.	The $\natural$ in front of the E4 are missing in <b>Fm</b> but do appear in <b>Fh</b> .
167–168	Klav, l.h.	For each instance of F $\sharp$ in <b>Fm</b> , <b>Fh</b> has G $\flat$ .
169.2	Vc	<i>p</i> added by analogy with Klav.
171–172	Vc	<b>Fm</b> slurs from 171.1–5 and from 172.1–172.6. The edition instead conforms the slurring to other appearances of the theme.
172–173	ALL	In <b>Fm</b> , the Vc hairpin terminates at the end of m. 172 (the Klav hairpin is missing). The edition adds a hairpin in Klav and draws the hairpins into m. 173 by analogy with the notation in mm. 5 and 24.
184.6	Klav, r.h.	The $\flat$ in front of the A5 is missing in <b>Fm</b> but does appear in <b>Fh</b> . See also m. 8.
187.5	Klav, r.h.	<b>Fm</b> has G5–B $\flat$ 5–G6; <b>Fh</b> has the triad given here.
187.11	Klav, r.h.	<b>Fm</b> has C6–F6–C7; the notation in <b>Fh</b> is ambiguous. The edition has C6–G6–C7 in correspondence with beat 1.
188, 190	Klav, r.h.	In <b>Fm</b> , m. 188 is notated one octave lower, with an octave transposition sign. In <b>Fh</b> , the measure is notated the same way, but without an octave transposition indication. M. 190 in <b>Fm</b> is notated as given in the edition (written at the higher register), whereas <b>Fh</b> has the measure notated one octave lower, again without transposition indication. The last chord of m. 190 in <b>Fh</b> includes a B $\flat$ , thus yielding G-minor. In <b>Fm</b> , the notation has an open fifth, as in the left hand.

## 2. “Andante espressivo”

As discussed in the Statement of Source Valuation and Usage, **Fm** is the only source for the second and third movements. All subsequent comments therefore refer to **Fm**.

8/4–5	Klav, r.h.	Edition adds slurs.
8.6	Klav, l.h.	The ♯ in front of the C3 is missing.
8/7	Klav, r.h.	In error, the rhythmic notation is  .
9.1	Vc	<i>f</i> added by analogy with Klav.
12–13	Vc	In m. 12, there is a second slur from 12.4–5, most likely as a bowing indication. No slurs appear in m. 13. The edition omits the slur from 12.4–5, despite the repeated G4, and retains the slur over the four notes as a phrasing indication. As elsewhere in <b>Fm</b> , bowing indications appear to have been of little concern in the placement of slurs.
13.8	Klav, r.h.	The left hand part on beat 4 (C5-E5-F#5) is notated on the upper staff, with the # in front of F5. At 13.8, the ♯ in front of the right hand F5 is missing, which would otherwise be required, given the left hand notation on beat 4.
13–14	Klav	Edition adds <i>mf</i> in m. 13 in correspondence with the notation in m. 12 and <i>cresc.</i> in m. 14 in order to match the dynamics in Vc.
14.7, 15.7	Klav, l.h.	The bottom quarter notes do not have prolongation dots.
17	ALL	Vc has <i>dim.</i> on beat 1 and <i>rit.</i> at 17.4, whereas Klav has <i>dim. e rit.</i> on beat 1.
17.9	Vc	The ♯ is missing in front of the F4, but F#4 seems unlikely.
18	ALL	Edition supplies <i>a tempo</i> to cancel the <i>rit.</i> of the preceding measure.
18.7	Klav, l.h.	Edition supplies ♯ in front of the A3 in correspondence with the notation at 18.2. See also m. 55.7.
20.12	Klav, r.h.	The ♯ in front of the D3 is missing. See also m. 57.12.
22	Klav	Decrescendo hairpin added by analogy with Vc.
22.8	Klav, r.h.	All three ♯ are missing.
23.9, 23.11	Klav, l.h.	The ♯ in front of the A3 and D3, respectively, are missing.
24.7	Klav, r.h.	The middle note of this triad is G#5; the edition emends the pitch to A#5 in correspondence with the notation at 24.1 (Klav, r.h. and Vc) and with Vc at 24.7.
24.14	Klav, r.h.	Edition adds ♯ in front of the E5.
25.1–3	Vc	Slur is missing.
25.6	Klav, r.h.	Edition adds ♯ in front of the F5 in correspondence with the left hand notation.
26.13	Klav, r.h.	The ♯ in front of the D5 is missing.
26.15	Klav, l.h.	Edition adds ♯ in order to match the harmony established in the right hand notation at 26.11. It must be noted, however, that while <b>Fm</b> does not have an accidental in front of 26.15, a ♯ does appear at 26.18, to be followed by another ♭ at 26.21.
27.19	Klav, l.h.	The notation of this dyad is open to interpretation. The copyist wrote A1 for the bottom note, but the upper note could also be read as a B2, since a portion of the notehead is written onto the second staff line. However, at 27.7, the copyist wrote what appears to be C3 for the upper note of that dyad, which would result in B1-C3. That seems inconceivable, however, given that beats 1 and 2 are otherwise literally repeated on beats 3 and 4 of this measure. Thus, if the copyist misspelled the dyad at 27.7, he could just as well have misspelled the dyad at 27.19. The edition adopts the octave A1-A2 at 27.19 on musical grounds: at the beginning of each eighth beat in Klav, l.h., in mm. 26–27, the (outer) interval span is always an octave (except for the dubiously notated 27.7 just mentioned). Furthermore, there is a stepwise descent on each eighth beat in m. 26 leading to a “prolonged” B1-B2 dyad on beats 1–6 of m. 27, and it would seem peculiar that the concluding stepwise descent on 27.19 would break that pattern by descending to A1 on the bottom pitch, yet holding the B2 for the upper pitch.

31.10	Klav, r.h.	The ♯ is missing.
34/1	ALL	Edition adds <i>p</i> with a view to the <i>pp</i> in m. 35.
35	Klav	The application of accidentals in this measure seems questionable in that, as in other places, it is unclear whether the omission of an accidental implies that a preceding accidental is still in effect, or whether the unmodified pitch was in fact intended and a then required ♯ was accidentally omitted. Cases in point are Klav, l.h., at 35.11 and Klav, r.h., at 35.14. The copyist wrote no accidental in front of the E <sub>4</sub> in the left hand at 35.11, but then did write a ♯ in front of the subsequent G <sub>4</sub> . Theoretically, the ♯ from the E <sub>4</sub> at 35.6 is therefore still in effect. Yet, so would the ♯ from the G <sub>4</sub> at 35.8, making the repeated application of that accidental at 35.12 superfluous; why would the copyist supply a superfluous ♯ for the G <sub>4</sub> , but not for the immediately preceding E <sub>4</sub> ? It seems just as plausible to assume that here, the copyist's intent was, in fact, to indicate E-major, as on 35/7, in which, given the absence of a key signature, the only required accidental would be for the G <sub>4</sub> . However, the situation is not helped by the fact that, at 35.17, the copyist did supply a ♯ in front of the E <sub>4</sub> , which he would not have had to do if 35.11 were already E <sub>4</sub> . Similarly, the dyad in Klav, r.h., at 35.14 carries no accidentals. At least one error has been committed here, because either both pitches are supposed to be D, in which case the required ♯ for the D <sub>5</sub> has accidentally been omitted, or the ♯ for the D <sub>5</sub> , as indicated at 35.1, is still in effect, in which case the D <sub>4</sub> at 35.14 is accidentally missing a ♯. The edition's notation is a subjective one and is derived from analysis of the harmonic context. Mm. 34–37 are characterized by a more conventional harmonic texture in the context of which an E <sub>4</sub> at 35.11 (left hand) and a D <sub>4</sub> –D <sub>5</sub> at 35.14 (right hand) seem especially jarring.
37/7	Vc	<i>p</i> added in correspondence with Klav.
38/3	Klav, l.h.	The accidental in front of the F <sub>3</sub> is unclear. At first, the copyist wrote ♭, then he wrote something over it which might be construed as a ♯ or a ♯. Whether or not F <sub>3</sub> is unequivocally the better solution may be open to debate. However, the edition's reading is further bolstered by the fact that the copyist applied the two ♯ in front of the F <sub>2</sub> –F <sub>3</sub> of the subsequent chord, which he would not have had to do otherwise.
38.6	Vc	G <sub>3</sub> seems a more likely pitch at this point, but the required ♯ does not appear in <b>Fm</b> ; it is impossible to determine whether G <sub>3</sub> was intended and the copyist simply forgot to cancel the G <sub>3</sub> from 38.1. The cautionary ♯ in front of the G <sub>3</sub> at 39.2 has been editorially supplied; it does not appear in <b>Fm</b> either. However, its absence does not show conclusively that therefore the pitch at 38.6 was already intended as a G <sub>3</sub> .
39.5	Klav, l.h.	♯ added to the B <sub>2</sub> –B <sub>3</sub> in correspondence with the notation at 39.3.
40.7	Klav, r.h.	<b>Fm</b> has F <sub>4</sub> here, contrary to the notation in m. 1.
45.6	Klav, r.h.	This is another instance where it is difficult to decide whether the absence of an accidental is an oversight or implies, rather, that a previously placed accidental remains in effect. No ♯ appears in front of the C <sub>5</sub> here, and while C <sub>5</sub> seems more plausible than C <sub>4</sub> (which would be the pitch, given the notation at 45.3), C <sub>4</sub> is certainly conceivable. It is noteworthy, however, that the <b>Fm</b> copyist evidently added the C <sub>4</sub> at 45.3 later, because the pitch appears as an isolated notehead, unattached to any stem, unlike any other notes in the measure. If this assumption were correct, then the initial notation for 45.6 would not have required a ♯ in any event, and the copyist then would have failed to consider the impact that his subsequently notated C <sub>4</sub> at 45.3 would have on the remainder of the measure.
46	Vc	The dynamic indications in this measure were apparently applied at different times; some are contradictory. On 46/1, <i>mf</i> is written below the staff, and a decrescendo hairpin is written above it. On 46/3, <i>dim.</i> is written below the staff, while a crescendo hairpin appears above it, which makes no

(46, cont'd)	(Vc)	sense. On 46/5, <i>p</i> is written below the staff and a decrescendo hairpin above it. For the sake of completeness, it should be noted that Klav on 45/4 has the indications <i>mf</i> and also <i>dim.</i> (both between the staves) and a decrescendo hairpin below the staff, an otherwise redundant indication given the <i>dim.</i> The order in which these indications were placed is impossible to determine. The edition omits the redundant <i>dim.</i> in Klav on 45/4 and also favors the omission of <i>dim.</i> on 46/3.
46/3–6	Vc	Edition adds slurs.
48.4–6	Vc	Edition adds slur.
50–51	Vc	Edition adds slurs on 50/2, 50/5–7, and 51/5–6.
51.6	Klav, l.h.	Edition adds ♯ in front of the D2.
51.17	Vc	Edition adds ♭.
52.7	Klav, r.h.	Edition adds ♯ in front of the D5, yielding an E♭-major seventh chord, in correspondence with the notation at 10.7.
53.2	Vc	The indication <i>dim.</i> is placed at 53.5.
54/2	Klav, r.h.	The bottom pitch is notated as E4; while the beam from the upper voice of the left hand was placed so close to the right hand staff as to almost cover the necessary space into which to write a D4, this fact did not keep the copyist from squeezing the D♯4 between the bottom staff line and the beam from the lower staff in the next chord; thus, space constraints cannot serve as a reason for the copyist to have written E4 as the bottom note on 54/2. But why there should be a discrepancy between the right hand chords on 54/2 and 54/5 is unclear. The edition's notation is derived from the assumption that the intended effect is, in fact, the movement in octaves in the outer pitches in this entire measure.
55.7	Klav, l.h.	Edition supplies ♯ in front of the A3 in correspondence with the notation at 55.2. See also m. 18.7.
57.7	Klav, l.h.	<i>hervortretend</i> added in correspondence with the notation in m. 20.
57.12	Klav, r.h.	The ♯ in front of the D3 is missing. See also m. 20.12.
58/2	Vc	♭ added by analogy with the notation in mm. 59, 63–65 (Vc) as well as mm. 60 and 66–71 (Klav, l.h.).
60.10–12	Klav, r.h.	Two presumably missing accidentals seem to be obvious oversights, namely the missing ♯ in front of the D4 and C4 at 60.10 and 60.12, respectively. The preceding pitches in both cases strongly suggest that a downward semitone motion was intended. No ♯ appears in front of the F4 at 60.11 either, but the subsequent G♭4 in the middle voice similarly suggests an intended upward semitone progression. This conclusion is further supported by the parallel progression in Vc from F3 to F♯3.
61.7	Klav, r.h.	No ♯ appears in front of this A5; one might assume the pitch to be A♯5; however, given the fact that the subsequent dyad is likewise a diminished fifth, there is no reason to assume that the copyist forgot to apply a ♯ here, especially because he did apply a ♯ to the D5.
61.9	Klav, l.h.	The two ♯ are missing. The copyist may have overlooked the need for them on account of the clef change. In any event, the subsequent dyad clarifies that a downward semitone motion of both pitches is intended.
61.11	Klav, l.h.	Edition supplies ♯ in front of the F4 on the assumption that this is the intended pitch but that the copyist felt it unnecessary to cancel the F♯4 at 61.7 on account of the clef change.
61.13	Klav, r.h.	Edition supplies the required ♯ in front of the A5.
62.14	Klav, both hands	Edition supplies ♭ in front of the A4 in the right hand and ♯ in front of the C4 in the left hand on the assumption that their omission in <b>Fm</b> was a copyist's error. Without these accidentals (as notated in <b>Fm</b> ), the chord would be B♭3-C♯4-E♭4-F♯4-A♯4.
66.8	Klav, r.h.	♯ added to C4 in correspondence with the notation at 66.3.
67.8	Klav, r.h.	<b>Fm</b> has ♭ in front of the B4; edition changes the accidental to ♯ by analogy with the notation at 67.3.



(20–25, cont'd)	(ALL)	crescendo hairpin appears between the staves, which must refer to the right hand downward arpeggio, as the left hand has a clear crescendo hairpin. Vc in m. 23 also has a decrescendo hairpin, and therefore the edition extends that notation to the downward arpeggios in Klav, mm. 24–25 as well. The edition also adds the crescendo hairpin in Klav, r.h. on 25/3. For consistency, the edition adds the <i>ten.</i> indications in Klav, l.h. at 23/1 and Klav, r.h. at 25/1.
36	Klav	Decrescendo hairpin added in correspondence with the notation in m. 8.
36/3	Vc	In <b>Fm</b> , the <i>cresc.</i> indication appears in the next measure.
45.4	Klav, r.h.	Edition adds $\flat$ in front of the D5 by analogy with the notation in m. 97.4, where the $\flat$ does occur. Furthermore, at 46.1, the copyist wrote a cautionary $\sharp$ in front of the D5—which would otherwise have been unnecessary—thereby confirming that the omission of the $\flat$ at 45.4 was an oversight.
48	Klav, l.h.	Edition adds slur.
49–52	Vc, Klav, l.h.	On beats 2 of these measures, the assignment of staccatos differs. Staccatos appear only in Vc on 49/2 and in Klav, l.h., on 52/2. It seems implausible that the articulation in these cases should differ. The edition therefore conforms the notation by applying staccatos to each second beat. See also mm. 101–104.
53/3	Klav, r.h.	Neither G has an accidental, suggesting that the omission of the $\sharp$ in front of the G4 was an oversight.
55/1	Klav, r.h.	The $\flat$ in front of the B5 is missing; aside from the fact that the semitone combination B $\sharp$ 5-C6 seems unlikely given the chord progressions of the preceding measures, the $\sharp$ in front of the B4-B5 on beat 3 further corroborate the contention that the $\flat$ on beat one was inadvertently omitted.
63–64	ALL	The copyist wrote <i>f</i> in Vc on 63/1, and a different hand, probably Weill's, added <i>f</i> in Klav on 64/1. The edition's notation derives from the view that <i>f</i> as a terminating dynamic of the hairpins in m. 63 seems more plausible.
68–71	ALL	<b>Fm</b> has a decrescendo hairpin in Klav from 68/3–69/3, <i>pp</i> in Vc on 70/1 and 71/1, and <i>pp</i> in Klav on 71/2. Edition substitutes the decrescendo hairpin in Klav with the indication <i>dim.</i> and assigns that instruction to Vc as well: given that both instruments commence with <i>p</i> in mm. 66–67 and that the target dynamic is <i>pp</i> , it appears obvious that Vc should gradually soften as well. The edition omits the <i>pp</i> in Vc in m. 70.
79/1	Klav	Edition deletes redundant <i>f</i> .
84/2	Klav	Edition deletes <i>f</i> , since <i>f</i> is already indicated in m. 77, followed by <i>sempre cresc.</i> in m. 81, and <i>ff</i> in m. 89.
85	Klav, l.h.	The copyist wrote what appears to be a slur <i>and</i> a tie linking the two D $\flat$ 4 together. The edition omits the tie in view of the fact that no such ties appear in similar measures, such as mm. 87–88.
85/1	Klav, r.h.	The copyist wrote F5 as the middle pitch of this triad, despite the fact that mm. 84–85 and 86–87 are in all other respects identical in Klav; yet on 87/1, the middle pitch is E $\sharp$ 5, and the copyist even applied the cautionary $\sharp$ . Whether the F5 on 85/1 is a slip of the pen or indeed intentional is anyone's guess. The fact that Vc varies in mm. 84–87 can hardly lend support to the contention that for this reason a pitch change in Klav is required as well, since all other pitches in these two corresponding measure groups in Klav are identical and Vc is silent on 85/1 and 87/1 in any event. The edition's notation derives from the view that the notation of an E5 notehead on 87/1 was deliberate, because the application of the cautionary $\sharp$ clarifies the intent. The absence of a $\sharp$ on 85/1, on the other hand, while not a mistake, may have yielded some ambiguity as to the intended pitch of the isolated notehead. It is possible, for instance, that the source with which the copyist was working was unclear in the notation of this particular notehead, and that he therefore, in the absence of a cautionary accidental, interpreted the pitch as an F5. See also m. 112/2.

93/2	Vc	<i>p</i> added in correspondence with the notation in Klav.
101–104	ALL	The articulation in these measures is inconsistent. In Klav, l.h., in m. 101, one slur is drawn over all notes and no staccato appears, as shown in the edition. However, in m. 103, a staccato appears on beat 1 and the slur is drawn from 103.2–4. It is unclear why these two measures should be handled differently; the edition equalizes the notation with one slur over all notes and no staccato in correspondence with the notation in mm. 49 and 51. Similarly, in Klav, r.h., in mm. 101–103, m. 101 has a slur over all three chords, with a staccato on beat 3, while mm. 102–103 have slurs over the first two beats only. But whereas Klav, r.h., has a staccato on 103/2 and no staccato on 103/3, the notation in all staves in m. 102 (Vc and Klav) and in Klav, l.h. in m. 104 has slurs over the first two beats and staccatos on beats 3 only. Here as well, the discrepancies seem implausible. The edition equalizes the notation with a slur over the first two beats and staccatos on beats 2 and 3, in correspondence with the notation in Vc (mm. 49–51) and Klav, l.h. (mm. 50 and 52).
105/3	Klav, r.h.	Neither the G <sup>4</sup> nor the G <sup>5</sup> has an accidental in front of it. The omission of the required ♯ in front of the G <sup>4</sup> is taken as an oversight. Furthermore, if the pitches were G <sup>♯</sup> , the pitch notation of the resultant chord, the enharmonic equivalent of C <sup>♯</sup> -major, would be most peculiar. See also m. 107/3.
106.1–3	Klav, r.h.	Edition omits a slur in correspondence with the notation in mm. 53–55, 105, and 107.
106/3	Klav, r.h.	The copyist specifically wrote all required ♭ in front of the chord on 106/2, and then placed only the three indicated ♯ on 106/3. While one might suspect the A <sup>5</sup> to require a ♯ as well, A <sup>♭5</sup> is certainly a plausible pitch. The edition's notation derives from the assumption that, since all other required accidentals were placed on beats 2 and 3, the retention of A <sup>♭5</sup> on 106/3 is indeed intentional.
107/3	Klav, r.h.	Neither the B <sup>4</sup> nor the B <sup>5</sup> has an accidental in front of it. The omission of the required ♯ in front of the B <sup>5</sup> is taken as an oversight. See also m. 105/3.
112/2	Klav, l.h.	No accidental appears in front of the D <sup>4</sup> , despite the notation in m. 113/2 and despite the fact that in all other respects, mm. 112 and 113 are identical. When considering that, in mm. 112–116, each gesture in both Vc and Klav is repeated literally, it is unclear why this one pitch should diverge. The edition assigns ♭ for the following reasons. First, in mm. 112–116, the interval motion of the bottom pitch in the left hand between repeated successive chords is always a semitone: from D <sup>♭4</sup> –C <sup>4</sup> on 113/2–3, from F <sup>4</sup> –E <sup>4</sup> on 114/1–2 and 114/3–115/1, and from A <sup>♭4</sup> –G <sup>4</sup> on 115/2–3 and 116/1–2. Second, the notation of an accidental, such as the ♭ in front of the D <sup>4</sup> on 113/2, implies deliberate intent on the part of the copyist, whereas the omission of a ♭ on 112/2 could merely be the result of an oversight. See also m. 85/1.
115–116	ALL	The application of the crescendo hairpins is inconsistent. In Vc, the hairpin is drawn from 115.5–116.3 and in Klav, the hairpin is drawn from 115.2–4.
121–122	Vc	Decrescendo hairpin added in correspondence with Klav.
125–126	Vc	Decrescendo hairpin added in correspondence with Klav.
127/3	Klav, r.h.	Edition adds ♯ in front of the F <sup>3</sup> . The omission of the accidental is taken as an oversight, especially in view of the two preceding measures.
132/2	Klav, l.h.	Edition supplies ♯ in front of the C <sup>4</sup> .
136/3	Klav, l.h.	No accidentals appear in front of the G <sup>3</sup> and A <sup>3</sup> ; thus, the ♭ from in front of the G <sup>3</sup> on 136/2 still applies. This, if read literally, results in a sonority on 136/3 which is enharmonically equivalent with F <sup>♯</sup> -minor, which seems peculiar, as a more opportune solution might be to notate F <sup>♯</sup> instead of G <sup>♭</sup> . This raises the question whether the copyist may inadvertently have forgotten to apply a necessary ♯. The notation of the chord on 137/2 also does

(136/3, cont'd)	(Klav, l.h.)	not provide much assistance. There, no $\flat$ appears in front of the G3 either, which one might have expected as a cautionary notation to cancel the G $\flat$ from the preceding chord, if that were indeed the intended pitch. However, no cautionary $\flat$ appears in front of the C3 on 137/2 either, despite the clear $\sharp$ on 136/3. While it is conceivable that the copyist intended G $\sharp$ 3 on 136/3 instead of G $\flat$ 3, the notation in <b>Fm</b> is otherwise clear and unequivocal. The edition retains the pitch content and supplies cautionary accidentals.
147/1–2	Vc	Edition adds slur.
147.3	Vc	<i>p</i> added by analogy with Klav, 142.3. Furthermore, the context from 142.3–150 suggests that the <i>f</i> dynamics apply only to the two isolated eighth notes (as in Klav, mm. 145 and 149, and Vc, m. 150), lending further support to the assumption that 147.3 should introduce a change in dynamic.
169.2	Klav, r.h.	The copyist wrote $\flat$ in front of the E4 and $\flat$ in front of the A4, despite the fact that A $\flat$ 4 was already indicated on 169/1, making the repeat of the $\flat$ redundant. It seems more likely that the $\flat$ was instead intended for the G4, which yields a quite different sonority. While both alternatives seem plausible, the edition does assign the $\flat$ to the G4 in correspondence with the notation in m. 167. There, the chord at 167.2 is characterized by a semitone upward neighbor motion of the two inner voices, which pertains to 169.2 as well when G $\flat$ 4 and not G4 is applied.
174.1	Klav, r.h.	Even though B $\flat$ 3 may seem a more plausible pitch than B3, no accidental appears in front of the B3.
201	Klav, both hands	The copyist notated the two chords as $\text{♯}^{\flat}$ , followed by an eighth rest.
212–218/1	ALL	Dynamic indications are spotty and a bit peculiar. In Klav, <i>p</i> appears on 212/1, <i>cresc.</i> on 213/3, a crescendo hairpin from 214.2–5, <i>mf</i> on 215/1, and <i>f</i> at 217.5. No dynamics appear in Vc. Edition adds <i>p</i> in Vc on 212/2, <i>cresc.</i> on 213/3, and <i>mf</i> on 215/2 to match Klav. The <i>cresc.</i> has been added in both instruments in m. 215 to indicate the increase in volume toward the <i>f</i> in m. 217. The placement of the <i>f</i> at 217.5 in Klav seems most peculiar. Edition moves the dynamic to 218/1.
213/1	Vc	Edition adds accent by analogy with m. 216/1.
216/1	Klav, r.h.	Edition adds F $\sharp$ 4–G $\sharp$ 4 and ties the dyad to 215/3.
225–235	ALL	Hairpins in these measures are inconsistently drawn, at times with dubious termination points. No hairpin appears in Klav in m. 234. However, a decrescendo hairpin in Klav does appear in mm. 232–233, where Vc has two separate crescendo hairpins. The edition combines the two Vc hairpins in mm. 232–233 into one and draws the decrescendo hairpin in Klav to match in length throughout both measures. Given that Vc has a decrescendo hairpin throughout mm. 234–235, the crescendo hairpin in Klav in m. 235 has been extended forward to the beginning of m. 234 as well.
232.3	Klav, l.h.	Edition adds $\sharp$ in front of the C4 in view of the fact that all other pitches in this measure are part of F $\sharp$ -minor; see also the next measure, where all pitches are part of F-minor.
232–233	Vc	Edition adds slurs from 232.2–3 and 233.1–4.
241.1	Klav, l.h.	Edition adds $\flat$ in front of the A3 in correspondence with 240.1.
252.4	ALL	Edition adds fermata in Vc and caesura markings to indicate the termination point of the ritardando.



260

Klav, l.h.

The notation in this measure is as follows:



M. 260 falls at the beginning of a new page, and the copyist, as everywhere else on that page, wrote a bass clef at the beginning of the staff for the left hand, as shown in the example. For m. 259 on the bottom of the preceding page, however, he wrote a treble clef. As notated in **Fm**, m. 260 is harmonically unconvincing. Furthermore, given the octave range of the left hand progression in mm. 257–259, accepting the **Fm** notation of m. 260 results in a technically awkward leap downward at 260.1. The edition’s notation derives from the view that the **Fm** copyist committed several errors. First, he failed to write a treble clef at the beginning of m. 260. This could easily have occurred because the bass clef at the beginning of the staff had been notated in advance. Second, at the end of m. 260, the copyist then failed to apply the required change back to bass clef. Third, at 260.3, he carelessly notated the  $\flat$  in front of the top note, instead of the middle note, of the trichord: in treble clef, this notation yields the simultaneity of B $\flat$ 4 and C $\flat$ 5, an enharmonic unison and thus an absurd notation. Fourth, the copyist accidentally omitted a  $\sharp$  in front of the bottom note of the trichord at 260.3: in treble clef, applying a  $\sharp$  yields E $\sharp$ 4, which seems harmonically more convincing than retaining E $\flat$ 4; furthermore, E $\sharp$ 4 completes the upward chromatic movement of the bass beginning with the C4 at 259.2. The edition retains the treble clef for m. 260, changing to bass clef for m. 261, and enters the diastematic changes at 260.3 as discussed.

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|-----------------|------------|---|
| 262.2           | Klav, l.h. | Edition changes this chord from quarter note to eighth note notation in correspondence with 261.3 and 263.1.                                |
| 280.3           | Klav, r.h. | Edition adds $\sharp$ in front of the B4, required in view of the subsequent A $\sharp$ .   |
| 287.2–288.1     | Vc         | The copyist drew the hairpin from 287.1–2, in correspondence with the Klav hairpin, an implausible notation, given the rest on 287/1.       |
| 302–305         | Klav       | Edition adds slurs on beats 1 and 2 of each measure in correspondence with the notation in mm. 155–158.                                     |
| 303.1           | Klav, r.h. | <b>Fm</b> has D4 as the bottom note of the chord; edition assigns E4 by analogy with the notation of the chords at 302.1, 304.1, and 305.1. |
| 304/1,<br>305/1 | Klav       | Edition adds <i>p</i> by analogy with mm. 302–303.  |
| 308             | Klav       | Edition adds hairpin by analogy with Vc and with Klav in m. 310.  |
| 310–311         | Vc         | Edition adds hairpins by analogy with mm. 308–309.  |
| 317–321         | Vc         | Edition adds hairpins and <i>p</i> in m. 318 by analogy with Klav.  |
| 323.2–4         | Klav, l.h. | Edition emends the given rhythmic notation, $\text{♪♪♪}$ , to match the notation in 322.1–323.1.  |
| 339, 347        | Vc         | At 339.2, the copyist wrote an F4:  |



(339, 347,  
cont'd)

(Vc)

whereas at 340.2, he wrote an E4. The notation at 339.2 at first seems to be a simple notational error, given that the analogous mm. 340–342 repeat the last two notes of each three note motif, as does Klav, r.h. (top notes) in mm. 339–342. The same observation applies to Klav, r.h. (top notes) in

mm. 347–348 and to Vc in m. 348. However, Vc at 347.3 has a notation which seems to put this conclusion about 339.2 into question: at 347.3, the copyist wrote D $\sharp$ 5, not C $\sharp$ 5:



This results in a stepwise downward motion of the three-note motif, analogous with the copyist's notation at 339.2. While it seems surprising that in these two disparate locations, the copyist would have committed an analogous error, the edition emends the notation at 339.2 and 347.3 to E4 and C $\sharp$ 5, respectively, on musical grounds: Klav from 338.4–342.3 states two three-chord motifs, both of which are repeated literally; Vc does the same in mm. 341–342. The effect is a climactic one. It seems odd that in this passage, each note of either three-note motif, in both parts, should be repeated literally, with an F4 in Vc at 339.2 being the sole exception. Further, the last two notes of the three-note motif in all places, both parts, are always repeated, except for the two instances in question here. The given notation in **Fm** seems disruptive to the overall effect. But the strongest hint that the notation in **Fm** is analogously erroneous in both instances comes from the intervallic progressions in the given notation. While the progression G $\sharp$ 4-F4-E4 in m. 339 is at least conceivable, the copyist's notation at 347.3, as represented in the just given example, yields E5-D $\sharp$ 5-C $\sharp$ 5, which makes no sense, especially given the notation in 348.1–3. But with the middle note being C $\sharp$ 5, the next note then reads C $\sharp$ 5 as well, the only plausible solution. Edition adds the required  $\flat$  in front of this A4; that this pitch has to be A $\flat$ 4 is confirmed by the notation at 346.1, 346.3, and 346.5.

345.4	Vc	Edition adds the required $\flat$ in front of this A4; that this pitch has to be A $\flat$ 4 is confirmed by the notation at 346.1, 346.3, and 346.5.
347.2	Vc	Edition adds <i>ff</i> .
347.5	Klav, r.h.	Edition supplies the missing $\flat$ in front of the G4.
360.4	Klav, l.h.	Edition adds $\sharp$ in front of the G3 in correspondence with the notation in m. 359 and in view of the fact that in mm. 359–362, the first three notes in each of these arpeggiated figures are repeated octave transposed in the last three notes of each arpeggio.
372	Vc	<i>pp</i> added to match Klav.

# SOURCE DESCRIPTIONS

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

## SOURCES

### Full Score Format

**Fm** Manuscript copy of the full score.

Date: c. 1920.

Location: **WLA** Ser.I.G., Box 36, Folder 545.

First page:

**Sonate für Violoncello u. Klavier.** | *Für Fritz Rupprecht u. Albert Bing. von Kurt Weill.*

Black ink. Movements one and two were written by one scribe.

The third movement was copied by different individuals. Mm. 1–14 may well have been written by Weill himself, while dynamics and other performance indications were notated by someone else. Mm. 15–22 were written by another hand using two different nibs (possibly the scribe who notated mm. 120–end, except that the quarter rests look very different). Mm. 23–119 were written by a hand in evidence nowhere else in the manuscript. Finally, mm. 120–end were written by yet another hand, possibly by the scribe who notated mm. 15–22. At the end of the third movement the scribe signed with “R. Tesch” (possibly “Fesch”). Some holograph annotations and corrections with pencil, colored pencil, and purple ink. Some erasures (first movement, mm. 16 and 18; third movement, mm. 3, 27, and 367).

Page count:  
42 pages.

Paper types:

C. A. KLEMM. A. N<sup>o</sup> 5.,

[34 x 27.2 cm.; span 28.7 cm.]

At the bottom left corner of each recto, above the brand name, appears a colophon featuring two lions and a crown.

[Unknown printed music manuscript paper, 16 staves],

[34 x 26.5 cm.; span 27.4 cm.]

At the bottom left corner appears a colophon in the form of a lyre with a banner depicting the letters “B.C.” in front of it. Below the colophon appears the designation “No. 4.”

Two gatherings, paper type C. A. Klemm, of five bifolia each, unbound. One insertion into the second gathering: a single

sheet (pp. 39–40), glued in. This is the only sheet of the paper type with the “B.C.” colophon.

Contents:

pp. 1–15: *Allegro ma non troppo* (first movement).

pp. 15–22: *Andante espressivo* (second movement).

pp. 22–41: *Allegro assai. Wild bewegt, grotesk vorzutragen* (third movement).

p. 42: empty.

Condition: good.

**Fh** Holograph full score of the first movement.

Date: c. 1919–20.

Location: **WLRC** Ser.12/3 (original).

First page:

**Cellosonate**

Notation predominantly in purple pencil; regular pencil used on pp. 1–3. One measure of Vc notation on p. 2 in black ink.

Page count:  
24 pages.

Paper type:

W.O.H.i.H. Nr. 402b. M. 12. [12 staves],  
[21 x 13.5 cm.; span 15.4 cm.]

Next to the manufacturer's number appears a round colophon with the image of a rearing horse.

One gathering of six bifolia, unbound.

Contents:

pp. 1–20: *Allegro. Sehr geheimnisvoll* (first movement).

pp. 20–22: additional measures intended for insertion at two other places in the movement; these measures constitute mm. 34–36 and 178–187, respectively.

pp. 23–24: empty, except for the notation of two isolated sketched chords at the bottom of p. 24.

Condition: good. Occasionally, the pencil notation is now faded, but still legible.

## ADDITIONAL MATERIALS

## Full Score Format

**Fe** First printed full score.

Date: 1984.

Title page:

**Kurt Weill | SONATA | (1920) | for Violoncello and Piano**  
| [at the bottom of the page the publisher's sign:] **EAM |**  
**EUROPEAN AMERICAN MUSIC | CORPORATION**

European American Music Corporation, EA 490-44. Engraved full score; music engraved on pp. 2-45. On p. 2 (first page of music), the work title at the top reads *SONATA | for Violoncello and Piano*; above appears the dedication *For Fritz Rupprecht and Albert Bing*. At the bottom of the page appears the copyright notice © 1976, 1982 by *European American Music Corporation | International Copyright Secured*. Bottom right corner: *Printed in U.S.A.* Bottom left corner: *EA 490-44 | All Rights Reserved*. Every page bears the plate number *EA 490-44*.

Page count:

45 pages (full score), 11 pages (Vc part).

Remarks:

- **Fe** clearly was derived exclusively from **Fm**; there are no readings in the first movement which could be considered only in view of **Fh**. **Fe** leaves a great number of substantive issues unresolved and also contains numerous errors.

## Instrumental Parts

**Im** Manuscript copy of the Violoncello part.

Date: missing.

Location: **WLA** Ser.I.G., Box 36, Folder 545.

First page:

**Violoncello Für Fritz Rupprecht u. Albert Bing. | SONATA | für | Violoncello und Klavier | von | KURT WEILL | (1920)**

Manuscript copy by an unknown scribe, different from the hands in **Fm**. Black ink.

Page count:

18 pages.

Remarks:

- **Im** is a faithful copy of the Vc part in **Fm**. It is unclear when **Im** was assembled, but it was evidently not notated by a scribe with sufficient knowledge of German. This becomes clear in several transcription errors, such as the misspelling of *ausdrucksvoll* instead of *ausdrucksvoll* (first movement, m. 40), *wachtig* instead of *wuchtig* (second movement, m. 51), and *wieder etwas zurückhalten* instead of *wieder etwas zurückhalten* (third movement, m. 324). There is no evidence that Weill had any connection with the production of this part. For this reason and since **Im** merely copies the Vc part in **Fm**, the edition did not consider **Im** for any possible readings of the work.

**FRAUMENTANZ OP. 10**



# LIST OF SOURCES AND SIGLA

## SOURCES

### Full Score Format

- Fh1** First holograph full score  
**Fh2** Second holograph full score  
**Fe2** First printed full score

### Instrumental Parts

- Ie** First printed instrumental parts

## ADDITIONAL MATERIALS

### Full Score Format

- Fe1** Printer's proof of the first printed full score  
**Fe3** Reprint of the first printed full score

### Piano-Vocal Format

- VmB** Manuscript copy of Busoni's piano-vocal arrangement of the third song  
**VmK** Manuscript piano-vocal score by E.G. Klusmann  
**Ve** First printed piano-vocal score

### Sketches and Drafts

- Dh** Holograph sketches for songs one, three, six, and one instrumental work

### Text

- Tp1** Moreck, Kurt, trans. *Alte deutsche Minnelieder. Lieder der Liebe und zum Lob der Frauen. Klage- und Tagelieder. Tanzlieder und Sprüche, wie sie die deutschen Minnesänger des zwölften bis vierzehnten Jahrhunderts gesungen haben.* Regensburg: Gustav Bosse Verlag, 1923.  
**Tp4** Rottauscher, Alfred, trans. *Das Taghorn. Dichtungen und Melodien des bayrisch-österreichischen Minnegesangs (...) in 3 Bänden.* Vienna: Carl Stephenson, 1922.  
**Tp5** Lernet-Holenia, Alexander, trans. *Dieses Büchlein singt von hoher Minne.* Vienna: Leopold Heidrich, 1922.

## INSTITUTIONS

- WLA** Irving S. Gilmore Music Library, Yale University, New Haven, Connecticut (MSS. 30, The Papers of Kurt Weill and Lotte Lenya)  
**WLRC** Weill-Lenya Research Center, New York, New York

## PUBLICATIONS

- DDH** Drew, David. *Kurt Weill: A Handbook.* Berkeley: University of California Press, 1987.





# STATEMENT OF SOURCE VALUATION AND USAGE

## General

Weill submitted a first holograph fair copy (**Fh1**) of *Frauentanz* to Universal Edition, probably in the second half of 1923. Universal Edition accepted the work but, for the purposes of engraving, may have requested an improved fair copy from Weill. Weill submitted a second holograph fair copy (**Fh2**), most likely in the spring of 1924. **Fh2** differs from **Fh1** in several respects. First, the individual songs are notated in order in **Fh2**, whereas in **Fh1** their final order was indicated by Roman numerals (some of which were revised; see source description for **Fh1** below). **Fh2** also shows equalization of notational aspects and emendations of articulation and phrasing. It also changes the order in which the instruments are notated (whereas **Fh1** has the Clarinet above the Viola [*Bratsche*], **Fh2** reverses that order). However, with respect to the notes themselves, **Fh2** remains faithful to **Fh1**. Some of the revisions in **Fh2** may have been prompted by experiences gained at the premiere of the work in January 1924.

Apparently, together with **Fh2**, Weill also submitted a set of instrumental parts to Universal Edition, as can be surmised from the instruction to the engraver written onto the title page of **Fh2**: “The clarinets are to be engraved (separately) according to the part, with indication of the respective transposition...” (see source description for **Fh2**). However, holograph instrumental parts must be considered lost.

In both **Fh1** and **Fh2**, Weill notated the Clarinets in C. He may have indicated in the Clarinet instrumental part that the third song call for a Clarinet in A, whereas all other songs are for Clarinet in Bb.

**Fe2**, the first printed full score, was produced on the basis of **Fh2** and published, along with a complete set of parts (**Ie**), by Universal Edition in September 1924. Universal Edition records indicate that Weill himself undertook the proof-reading of the engraved full score and parts. However, no proofs containing Weill’s corrections have survived. As already indicated, **Fe2** presents the Clarinet part transposed, in contrast to **Fh1/Fh2**.

**Fe1**, printer’s proofs among the Philipp Jarnach papers at the Staatsbibliothek Berlin, constitutes a final set of proofs: these proofs are identical with **Fe2** and thus already incorporate any corrections Weill may have marked on initial proofs. It is possible that **Fe1** was used pre-publication for another performance of the work in Berlin. Since **Fe1** constitutes merely a final pre-press proof, it has not been used for any readings in this edition.

The printed instrumental parts **Ie** contain some discrepancies when compared with **Fe2**. These discrepancies suggest that **Ie** was in fact produced on the basis of a submitted printer’s copy and *not* on the basis of the text as engraved in **Fe2** (see Critical Notes for a discussion of some of these discrepancies, which cannot be explained if **Ie** had been derived from **Fe2** or from **Fh2**).

Remarkable in **Ie** is the performance-oriented arrangement of the Viola part for the fifth song, *Eines Maienmorgens schön*. It contains fingering and bowing indications and also prints the vocal part for ease of orientation. The arrangement may well reflect experiences gained during the premiere of the work in January 1924. The bowings and fingerings were certainly not supplied by Weill, whose technical skill on the Violin was limited; the arrangement was done, rather, by a skilled violist, possibly the soloist for the premiere. Clearly, however, the part was authorized by Weill. It is represented in facsimile in the full score volume of this edition on pp. 37–39.

The vocal part in **Ve**, the first printed piano-vocal score published by Universal Edition in 1925, coincides with the vocal part in **Fe2** except for some orthographic discrepancies (upper and lower case spelling). Here as well, Weill can be assumed to have proofread initial proofs for Universal Edition.

## Privileging of sources

The source situation for *Frauentanz* is uncomplicated and allows for an easy privileging of available sources. This edition privileges **Fe2**, the first published full score, for all aspects of music and text, as this source represents the most advanced state of the work and was authorized by Weill himself.

As **Fh2** served as the printer’s copy for **Fe2**, it likewise constitutes an important source. Where the evidence in **Fe2** raises questions, **Fh2** was consulted for possible alternatives, as were **Fh1** and **Ie**. The latter two sources can offer significant insight as well because of Weill’s close involvement with them. In all cases where readings from **Fh1**, **Fh2**, or **Ie** were consulted, a critical note describes the evidence.

**Ve** was not used for any reading in the edition, as it constitutes a piano-vocal arrangement. In no cases does the vocal part in **Ve** offer a reading which in itself can be viewed as being superior to any of the readings in the main sources.



# COMMENTARY: GENERAL ISSUES

## Notation issues

- The edition tacitly removes redundant dynamics and adds dynamics where they are missing, but the context requires them. In the latter case, a note describes the source evidence.

- The notation of hairpins frequently is careless or ambiguous. The edition routinely aligns hairpins without note where the intent seems clear; in other cases, a note describes the source evidence.

- The edition adds rehearsal numbers.

- Where beaming patterns appear to reflect a musical intent (such as phrasing), the edition retains such patterns even if they do not conform with conventional engraving practice. In other cases, non-conventional beam patterns have been tacitly normalized.

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

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

## Pitch designation

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





# COMMENTARY: CRITICAL NOTES

*Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, beat 3; 11.3 refers to the eleventh measure, third notational event (note, rest, or chord). Consecutive locations are indicated by the use of a hyphen: 11/3–4 refers to beats 3 and 4, and 11.3–4 refers to notational events 3 and 4.*

## MAIN TEXT

Unless otherwise indicated, all notes refer to **Fe2**.

### I. “Wir haben die winterlange Nacht”

<i>Location</i>	<i>Part</i>	<i>Remark</i>
5.4–6.3, 31.4–32.3	Fl	While <b>Fe2/Ie</b> have the one slur at either location, as represented here, <b>Fh1/Fh2</b> have two slurs instead over these four notes at either location, spanning as follows: 5.4–6.1, 6.2–3, 31.4–32.1, and 32.2–3.
23, 24, 26 37	Hn, Fg, Br Hn	Edition adds <i>p</i> . The decrescendo hairpin is missing from <b>Fe2/Fh1</b> , but is present in <b>Ie/Fh2</b> .

### II. “Wo zwei Herzenliebe”

22	Kl	Edition adds <i>mf</i> according to <b>Ie/Fh2</b> .
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### III. “Ach wär mein Lieb ein Brunnlein kalt”

2.1	Gesang	<b>Fe2</b> has “war’.” Edition corrects the spelling to “wär” and omits the apostrophe in correspondence with the spelling of the second occurrence of the word and in view of the fact that similar cases in this song show no apostrophes marking the elision either (such as “spräng,” “tränk,” “wollt,” “wollts,” and “heut”).
7.1	Fl	Edition adds <i>p</i> as the target dynamic of the <i>dim.</i> of the preceding measure.
10.1–4	Kl	The slur, missing in <b>Fe2</b> , does appear in all other sources.
12–14	ALL	The termination points of the hairpins in all sources do not permit an unequivocal reading. While some hairpins in <b>Fe2</b> correspond with the representation in <b>Fh2</b> , others do not; further discrepancies exist in the other sources. It is unclear why some hairpins should commence or terminate at distinct points (such as in <b>Fh2</b> , where the decrescendo hairpins extend from 14.3–7 in Fl, but from 14.1–6 in Kl). The edition adopts the given representation as a musically defensible reading. The hairpin in Fg at m. 14 is missing in <b>Fe2</b> .
15.1–6	Kl	<b>Fe2</b> has only one slur, whereas <b>Fh2</b> has two slurs. The edition adopts the reading of <b>Fh2</b> , since the repeated note in the middle of the figure prompts the application of two separate slurs elsewhere (such as in mm. 4 and 13).
18–26	Br	Only m. 18 has staccato dots; all remaining measures are unarticulated and unslurred. However, the indication <i>spring. Bogen</i> in m. 18 invites the con-

(18–26, cont'd)	(Br)	clusion that mm. 18–22 must be performed staccato as well. In fact, <b>Ie</b> continues staccatos from 19.1–6; <b>Fh1/Fh2</b> have staccatos only in m. 18. While <b>Fh2</b> has slurs in mm. 24–25, <b>Fh1</b> has slurs in mm. 23–25. No source has any slurs in m. 26. Given the change in the motivic figure beginning at m. 23, the unequivocal application of slurs in that measure in <b>Fh1</b> , and the slurring pattern in Kl in mm. 23–26, the edition applies slurs throughout mm. 23–26.
24–26	Fg	Accents added in correspondence with the notation in <b>Ie</b> .
25	Fl	The hairpin, absent in <b>Fe2</b> , does appear in <b>Fh2</b> .

#### IV. “Dieser Stern im Dunkeln”

16	Br	The tenuto appears only in <b>Ie</b> .
25	Kl	The staccatos appear in every source except <b>Fe2</b> .
26	Br	Only <b>Ie</b> has <i>molto</i> .

#### V. “Eines Maienmorgens schön”

4.3–4	Br	The slur is missing in all sources; it has been added by analogy with the notation in m. 3.
32–33	Br	<b>Fh1/Fh2</b> have a slur from 32.1–2, but no slurs in m. 33. <b>Fe2</b> has no slurs in either measure. <b>Ie</b> has the reading given here; the slurs in m. 33 have been added in accordance with <b>Ie</b> and in correspondence with mm. 29, 52, and 56.
45	Gesang	<b>Fe2</b> has a hairpin from 45.2–5. Edition extends it forward in correspondence with the notation in m. 46.
45–46	Br	The various sources offer conflicting representations of the termination points of the hairpins. <b>Fe2</b> has a hairpin from 45.2–4 and in m. 46 as shown, whereas <b>Ie</b> has the hairpin in m. 45 as shown, but the hairpin in m. 46 from 46.1–3. The hairpins in <b>Fh1/Fh2</b> are likewise drawn inconsistently.
63	Br	Hairpin added according to <b>Ie</b> . None of the other sources has a hairpin.
64	Gesang	<i>p</i> added according to <b>Fh1/Fh2</b> .
71.5–6	Br	The staccatos and slur are missing in all sources; they have been added by analogy with the notation in m. 70.

#### VI. “Ich will Trauern lassen stehn”

None of the sources indicates the provenance of the lyrics; the edition adds “Dichter unbekannt.”

3	Fg	The indication “Solo” has been added according to <b>Ie</b> .
5	Fg	The decrescendo hairpin has been added according to <b>Ie</b> .
10	Gesang	<b>Fh2</b> has “dich” instead of “dir,” which was faithfully copied into <b>Fe2</b> . <b>Fh1</b> , however, has the reading (“dir”) adopted here.
15	Hn	Edition adds decrescendo hairpin.
30–31	Hn	The tenutos are absent from all sources and have been added here because of their consistent application everywhere else in this movement.

#### VII. “Ich schlaf, ich wach, ich geh, ich steh”

None of the sources indicates the provenance of the lyrics; the edition adds “Dichter unbekannt.”

21	Fl, Kl	The placement of the hairpins is inconsistent and ambiguous in all sources.
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(21,  
cont'd)

(Fl, Kl)

**Fh2** invites the conclusion that the hairpins commence on 21.3 in both parts (the reading adopted here). **Fe2** begins the Fl hairpin on 21.3, but the Kl hairpin on 21.2; **Ie** retains that notation, but draws the Kl hairpin to the end of the measure (**Fe2** does not). **Fh1** initially did not contain this measure; it was quickly sketched later in pencil (apparently by Weill) to indicate its insertion. This also prompted a slight re-writing of the material in m. 20.





# SOURCE DESCRIPTIONS

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

## SOURCES

### Full Score Format

**Fh1** First holograph full score.

Date: 1923. Regarding dates for the individual songs, see Contents below.

Location: since 1998 on permanent loan at the Eastman School of Music, Sibley Music Library, Rochester, NY, USA. Previously at the archive of Universal Edition, Vienna, Austria, on deposit at the Wiener Stadt- und Landesbibliothek (Vienna, Austria).

Title page:

***Frauentanz***. | **7 Lieder für eine Sopranstimme | mit Flöte, Klarinette, Bratsche, | Horn, Fagott. | von | Kurt Weill. | **op. 10.** | [in pencil:] **Winterfeldstr 21 | bei Berger W57** [Centered, at the bottom of the page, stamped:] **L 1 UE** [followed by hand:] **603** [In the bottom right corner, a round stamp:] **ARCHIV DER UNIVERSAL-EDITION A. G.****

Black ink. In songs 3 and 6 (pp. 23ff and 33ff.), beat counts for clarification are written in blue pencil (likely holograph) into most measures. Some holograph performance indications and dynamic markings written in pencil and in black ink, but with a different nib. Some erasures (e.g. pp. 8, 20, 33). Page numbers in blue pencil (likely holograph). Manuscript markings, evidently in preparation for engraving, in red pencil.

Page count:

76 pages.

Paper type:

290. [no brand name; colophon appears next to the imprint "290." 8 staves],  
[19 x 23.6 cm.; span 14.7 cm.]

Seven gatherings, unbound. The remaining pages are loosely inserted.

Contents:

pp. 1–11: *I.* | *Andantino, quasi Tempo di Menuetto* (first song: *Wir haben die winterlange Nacht*).

pp. 2–22: *II.* | *Allegro moderato* (second song: *Wo zwei Herzenliebe*).

pp. 23–32: *III.* | *Molto agitato* (third song: *Ach wär' mein Lieb*).  
pp. 33–43: *VI.* | *Allegretto giocoso (auch als Kanon zu singen)* (sixth song: *Ich will Trauern lassen stehn*).

pp. 44–53: *IV.* | *Tranquillo e molto piano* (fourth song: *Dieser Stern im Dunkeln*).

pp. 54–60: *VI.* (fifth song: *Eines Maienmorgens schön*).

pp. 61–67: *VII.* | *Tranquillo* (seventh song: *Ich schlaf, ich wach'*).

pp. 68–76: empty.

Individual movements carry the following dates:

First song: 29 June 1923 (location: Heide).

Second song: 2 July 1923.

Third song: 3 July 1923.

Sixth song: 5 July 1923.

Fourth song: 8 July 1923.

There are no indications regarding the source for the lyrics.

Condition: the paper has darkened considerably. Deterioration through acid content in the paper.

Remarks:

- **Fh1** is the earliest holograph source, as can be gleaned by the dates attached to five of the songs. The numbering of the individual songs (see Contents above) underwent some revision. Evidently, songs five and seven (pp. 54–67) were written later; these two songs do not carry a date, and their numbering was affixed later in regular and blue pencil. Weill sent this holograph to Universal Edition for initial review as early as autumn 1923.

**Fh2** Second holograph full score.

Date: c. spring 1924.

Location: since 1998 on permanent loan at the Eastman School of Music, Sibley Music Library, Rochester, NY, USA. Previously at the archive of Universal Edition, Vienna, Austria, on deposit at the Wiener Stadt- und Landesbibliothek (Vienna, Austria).

Title page:

*Der Barbara zu eigen* | *Nelly Frank gewidmet.* | *Kurt Weill.*  
| *Frauentanz* | *7 Gedichte des Mittelalters* | *für Sopran,*  
*Bratsche, Flöte, Klarinette, Horn, Fagott.* | *op. 10.* | *Bitte*  
*auf dem zweiten (inneren) Titelblatt die Widmung* |  
*„Nelly Frank gewidmet“* | *anzubringen.* | *K.W.* [On the  
right side of the page, in red pencil:] **NB Stich 8!** | **Die Klari-**  
**netten sind | nach der Stimme (separat) | zu stechen mit**  
**Angabe | der jeweiligen Stimmung | (in B, resp. in A)**  
**vorne.** [Centered, at the bottom of the page, stamped:] **L 1**  
**UE** [followed by hand:] **606** [In the bottom right corner, a  
round stamp:] **ARCHIV DER UNIVERSAL-EDITION**  
**A. G.** [The title page is crossed out by a diagonal pencil  
stroke running almost the entire height of the page.]

First page:

[Stamp in the upper left corner:] **Aufführungsrecht vorbehalten.** | **Droits d'exécution réservés.** [At the top of the page,  
centered, pencil:] **Frauentanz** | **Sieben Gedichte des Mittel-**  
**alters.** [In the bottom left corner, stamp and pencil:] **Copy-**  
**right 1924 by Universal-Edition** [At the bottom of the  
page, centered, pencil:] **Universal-Edition N° 7599**

Black ink holograph. Page numbers, measure numbers and system cast off (in preparation for engraving) in regular, red, and blue pencil by a different hand. Numerous pencil additions by a different hand indicating total number of beats per measure. Some erasures.

Page count:

36 pages.

Paper types:

K.U.V. Beethoven Papier Nr. 38<sup>a</sup> (28 Linien),

[33.5 x 26.5 cm.; span 32 cm.]

Edition Ruth, Berlin, 20 L. [20 staves],

[33.2 x 27 cm.; span 28.1 cm.]

Four gatherings, two single sheets, unbound. The Beethoven paper serves as the cover.

Contents:

pp. 1–6: *I. Andantino, quasi Tempo di Menuetto* (first song).

pp. 7–10: *II. Allegro non troppo* (second song).

pp. 10–13: *III. Molto agitato* (third song).

pp. 14–17: *IV. Tranquillo e molto piano* (fourth song).

pp. 19–22: *V. Allegro leggiero e scherzando* (fifth song).

pp. 23–26: *VI. Allegretto giocoso* (sixth song).

pp. 27–29: *VII. Tranquillo dolente* (seventh song).

pp. 30–36: empty.

Condition: very good.

Remarks:

- At the end of the first five songs appear, in parentheses, the following indications regarding text authorship: “Dietmar von Aiste” (first song), “?” (second song), “?” (third song),

“Der von Kurenberg” (fourth song), and “Herzog Johann von Brabant” (fifth song). Songs six and seven have no such indications.

- The manuscript instruction from the title page, “Die Klarinetten sind nach der Stimme (separat) zu stechen mit Angabe der jeweiligen *Stimmung*” (“The clarinets are to be engraved according to the part [separately] with indication of the respective transposition”) may suggest that Weill had also submitted individual parts; to date, however, none has surfaced.
- Compared with **Fh1**, **Fh2** has all the characteristics of a final fair copy, intended as an engraver’s model. On the whole, the notation is very neat, and the movements have been brought into the final order.
- Based upon catalogue entries at Universal Edition and in view of Weill’s change of dedication from “Barbara” to “Nelly Frank,” it seems likely that Weill would have concluded his assembly of this fair copy in the spring of 1924, i.e., after the Berlin premiere of the work in January 1924.

**Fe2** First printed full score. Released together with **Ie** (see below).

Date: 1924.

Title page:

**NELLY FRANK GEWIDMET | FRAUENTANZ | SIEBEN**  
**GEDICHTE | DES MITTELALTERS | FÜR SOPRAN |**  
**MIT FLÖTE, BRATSCHE, KLARINETTE, | HORN**  
**UND FAGOTT | VON | KURT WEILL | OP. 10 | PAR-**  
**TITUR | AUFFÜHRUNGSRECHT VORBEHALTEN**  
**— DROITS D'EXÉCUTION RÉSERVÉS | UNIVER-**  
**SAL=EDITION A.=G. | WIEN COPYRIGHT 1924 BY**  
**UNIVERSAL-EDITION NEW YORK**

Universal Edition (U.E. 7599). Engraved score; music engraved on pp. 3–28. On p. 3 (first page of music), the work title at the top reads *Frauentanz* | *Sieben Gedichte des Mittelalters*. In the top left corner appears the notice *Aufführungsrecht vorbehalten* | *Droits d'exécution réservés*. In the top right corner *Kurt Weill, op. 10*. At the bottom of the page appears the copyright notice *Copyright 1924 by Universal-Edition*; below that *Universal-Edition 7599*. On pp. 4–28 each page bears the plate number *U.E. 7699*.

Page count:

28 pages.

Contents:

pp. 3–7: *I. Andantino, quasi Tempo di Menuetto* (first song).

pp. 8–10: *II. Allegro non troppo* (second song).

pp. 11–14: *III. Molto agitato* (third song).

pp. 15–18: *IV. Tranquillo e molto piano* (fourth song).

pp. 18–21: *V. Allegro leggiero e scherzando* (fifth song).

pp. 22–25: *VI. Allegretto giocoso* (sixth song).

pp. 26–28: *VII. Tranquillo dolente* (seventh song).

Remarks:

- According to Universal Edition documentation, full score (**Fe2**) and parts (**Ie**) were released on 18 September 1924. For details on **Ie**, see below. There are some discrepancies between the full score and the parts, obviously copying errors.

## Instrumental Parts

- Ie** First printed instrumental parts. Released together with **Fe2** (see above).  
Date: 1924.  
Remarks:
- According to Universal Edition documentation, full score (**Fe2**) and parts (**Ie**) were released on 18 September 1924. For details on **Fe2**, see above. There are some discrepancies between the full score and the parts, obviously copying errors.
  - The parts carry the following plate numbers: Flöte (7600a), Klarinette (7600b), Bratsche (7600c), Horn in F (7600d), Fagott (7600e). All parts have four pages of music each, except for Horn and Fagott, which have two pages each.
  - The fifth song, *Allegro leggiero e scherzando*, in the Br part (7600c) is engraved together with the vocal part and with bowing and fingering instructions. It is possible that Weill, after the experiences gained during the first several performances, decided to review the demanding solo Br part for this song and to annotate it with performing instructions.

## ADDITIONAL MATERIALS

### Full Score Format

- Fe1** Printer's brushed proof of the first print (**Fe2**) of the full score.  
Date: missing; between March and August 1924.  
Location: Staatsbibliothek Berlin, Music Division, Philipp Jarnach papers, N. Mus. Depos. 56, 151.  
Remarks:
- The plates were approximately 24 x 15 cm and the proofs were printed single sided onto uncut, individual sheets of paper, c. 31.5 x 27.5 cm. The placement of the plates is irregular. The image shows brush marks characteristic of such printer's proofs.
  - Regarding content, see **Fe2** above.
  - Here and there, hand written annotations (not by Weill), possibly by Jarnach. These annotations seem performance oriented (they are not engraver's annotations referring to the proof).
- Fe3** Last edition (reprint) of the printed full score (see **Fe2**).  
Remarks:
- This is an exact reprint of **Fe2**, intended for the American market. Between the title page and the first page of music appears one page of English translations of the texts by George Sturm. Throughout, the plate number 7599 has been appended to 7599NJ. Below the plate number on the last page (p. 28) appears the indication *Printed in U.S.A.* The release date of this reprint has not been determined.

### Piano-Vocal Format

- VmB** Manuscript copy of a piano-vocal score by Ferruccio Busoni of the third song; some additions in Busoni's own hand.  
Date: 13 February 1924.

Location: WLA Ser.I.F., Box 35, Folder 514.

Title page:

**Kurt Weill | Frauentanz III | op. 10. | Klavier Auszug | von | Ferruccio Busoni**

Black ink.

Page count:

4 pages.

Paper type:

Edition Ruth, Berlin. 20 L. [20 staves],  
[33.2 x 27 cm.; span 28.1 cm.]

One bifolium.

Contents:

Third song, *Ach wär' mein Lieb*.

p. 1: title page.

p. 2: second page of music.

p. 3: first page of music.

p. 4: empty.

At the end of the piece: "Ferruccio Busoni | nach Weill | 13. Februar 1924."

Remarks:

- This manuscript piano-vocal reduction was given to Weill by Busoni. It forms the basis of the printed piano-vocal score of this song as contained in **Ve**. Compared with **Ve**, there are some discrepancies in dynamics and articulation markings. The first line of poetic text in **VmB** erroneously reads "Ich wär mein Lieb..."

- VmK** Manuscript piano-vocal score by E.G. Klusmann.

Date: missing; c. 1925.

Location: Staatsbibliothek Berlin, Music Division, Philipp Jarnach papers, N. Mus. Depos. 56, 150.

Cover page:

[in Jarnach's hand:] **Weill | Frauentanz | Klav. Auszug**

First page:

**Frauentanz | Sieben Gedichte des Mittelalters | für Sopran | mit Flöte, Bratsche, Klarinette, Horn und Fagott | von | Kurt Weill | Op. 10 | Klavierauszug | (von E.G. Klusmann)**

Black ink in an unidentified hand.

Page count:

20 pages.

Remarks:

- This manuscript gives the complete *Frauentanz* in a piano-vocal reduction by the composer E(rnst) G(ernot) Klusmann (1901–75). The source has no bearing on establishing the edition text.

- Ve** First printed piano-vocal score.

Date: 1925.

Title page:

**Nelly Frank gewidmet | FRAUENTANZ | Sieben Gedichte des Mittelalters | für Sopran mit Flöte, Bratsche, Klarinette, Horn und Fagott | von | KURT WEILL | Op. 10 | Klavierauszug mit Text | Aufführungsrecht vorbehalten — Droits d'exécution réservés | UNIVERSAL-EDITION A. G. | WIEN Copyright 1925 by Universal-Edition NEW YORK**

Universal Edition (U.E. 7748). Engraved score; music engraved on pp. 2–16. On p. 2 (first page of music), the work title at the top reads *Frauentanz* | *Sieben Gedichte des Mittelalters*. In the top left corner appears the notice *Aufführungsrecht vorbehalten* | *Droits d'exécution réservés*. In the top right corner *Kurt Weill, op. 10*. At the bottom of the page appears the copyright notice *Copyright 1925 by Universal-Edition*; below that *Universal-Edition 7748*. On pp. 3–16 each page bears the plate number *U.E. 7748*.

Page count:  
18 pages.

Contents:

- pp. 2–3: *I Andantino, quasi Tempo di Menuetto* (first song).  
pp. 4–5: *II Allegro non troppo* (second song).  
pp. 6–7: *III Molto agitato* (third song).  
pp. 8–9: *IV Tranquillo e molto piano* (fourth song).  
pp. 9–12: *V Allegro leggiero e scherzando* (fifth song).  
pp. 13–14: *VI Allegretto giocoso* (sixth song).  
pp. 15–16: *VII Tranquillo dolente* (seventh song).

Remarks:

- According to Universal Edition documentation, **Ve** was released on 18 February 1925.
- At the beginning of the third song (*Molto agitato*) appears the indication “Die Klavierbearbeitung dieser Nummer ist die letzte Arbeit von Ferruccio Busoni” (“The piano arrangement of this number is the last work by Ferruccio Busoni”). The arranger for the remaining songs is not named; they may well have been arranged by Weill himself.

## Sketches and Drafts

**Dh** Holograph sketches for songs one, three, six, and one instrumental work.

Date: c. 1923.

Location: **WLA** Ser.I.F., Box 35, Folder 514.

Holograph, pencil. Several corrections in ink.

Page count:  
4 pages.

Paper type:

K.U.V. Beethoven Papier Nr. 39. (30 Linien),  
[33.7 x 26.7 cm.; span 29.3 cm.]

One bifolium.

Remarks:

- The bifolium contains sketches for the first song, *Wir haben die winterlange Nacht*, the third song, *Ach wär' mein Lieb ein*

*Brünnlein kalt*, and the sixth song, *Ich will Trauern stehen lassen*. There are also eighteen measures of an instrumental setting with Flute, Clarinet, Horn, and Bassoon. David Drew speculates that this might be one of the four discarded intermezzos (**DDH**, p. 149).

- Although useful for what they reveal about Weill's working methods, these sketches are superseded in every respect by later sources. They have no bearing on establishing the edition text.

## Text

**Tp1** Moreck, Kurt, transl. *Alte deutsche Minnelieder. Lieder der Liebe und zum Lob der Frauen. Klage- und Tagelieder. Tanzlieder und Sprüche, wie sie die deutschen Minnesänger des zwölften bis vierzehnten Jahrhunderts gesungen haben*. Regensburg: Gustav Bosse Verlag, 1923.

Remarks:

- On p. 9, Dietmar von Eist: *Wir haben die winterlange Nacht* | *Mit Freuden wohl empfangen* (total of two verses). The text of this translation coincides literally with the version in *Frauentanz*; however, Weill only uses the first stanza. The name “Eist,” in Weill's text, is spelled “Aiste.” Of sources **Tp1**, **Tp4**, and **Tp5**, only **Tp1** has a text which precisely matches the version in *Frauentanz*. For the anonymous songs two, three, six, and seven in *Frauentanz*, no source has been identified.

**Tp4** Rottauscher, Alfred, transl. *Das Taghorn. Dichtungen und Melodien des bayrisch-österreichischen Minnegesangs (...) in 3 Bänden*. Vienna: Carl Stephenson, 1922.

Remarks:

- On p. 8, Der von Kürenberg: *Geheime Liebe*. This source presents an alternative translation of the text of the fourth song in *Frauentanz*, *Dieser Stern im Dunkeln*. Also see remarks for **Tp1**.

**Tp5** Lernet-Holenia, Alexander, transl. *Dieses Büchlein singt von hoher Minne*. Vienna: Leopold Heidrich, 1922.

Remarks:

- On pp. 8–9, Herzog Johann von Brabant: *Eines Maienmorgens früh war ich aufgestahn...* This source presents an alternative translation of the text of the fifth song in *Frauentanz*, *Eines Maienmorgens schön*. Also see remarks for **Tp1**.

**ICK SITZE DA—UN ESSE KLOPS**



# LIST OF SOURCES AND SIGLA

## SOURCES

### Full Score Format

**Fh** Holograph full score

## ADDITIONAL MATERIALS

### Piano-Vocal Format

**Ve** Piano-vocal arrangement as part of the collection *The Unknown Kurt Weill*

### Text

**Tp** Einstein, Carl, and Paul Westheim. *Europa Almanach. Malerei, Literatur, Musik, Architektur, Plastik, Bühne, Film, Mode*. Potsdam: Gustav Kiepenheuer Verlag, 1925.

## PUBLICATIONS

**DDH** Drew, David. *Kurt Weill: A Handbook*. Berkeley: University of California Press, 1987.





# STATEMENT OF SOURCE VALUATION AND USAGE

## General

Only one holograph source (**Fh**) exists for the miniature *Ick sitze da—un esse Klops*. There are no extant sketches or drafts, and a purported holograph copy formerly in Hans Heinz Stuckenschmidt's library is apparently lost (see **DDH**, p. 161).

Weill wrote *Ick sitze da—un esse Klops* on the occasion of the twenty-fifth anniversary of Universal Edition in 1926. The holograph was incorporated into a single presentation volume together with contributions by other composers on the Universal Edition roster; this volume was presented to Emil Hertzka, the director of Universal Edition. After Hertzka's death, the volume was broken up again and the various holographs were sold off individually.

*Ick sitze da—un esse Klops* received its first performance on 14 December 1927 on the occasion of Thea and Hans Heinz Stuckenschmidt's wedding in Prague.



# COMMENTARY: GENERAL ISSUES

Because the holograph of *Ick sitze da—un esse Klops* was intended as a presentation copy for Emil Hertzka, Weill took care to notate it as cleanly as possible. As a result, there are very few notational inconsistencies.

## Notation issues

In *Ick sitze da—un esse Klops*, the edition does not add cautionary accidentals, but tacitly removes redundant ones.

## Pitch designation

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





# COMMENTARY: CRITICAL NOTES

*Locations within measures are specified in two ways: 11/3 refers to the eleventh measure, beat 3; 11.3 refers to the eleventh measure, third notational event (note, rest, or chord). Consecutive locations are indicated by the use of a hyphen: 11/3–4 refers to beats 3 and 4, and 11.3–4 refers to notational events 3 and 4.*

## MAIN TEXT

### “Ick sitze da—un esse Klops”

**Fh** does not contain any tempo indication. While the vocal part is notated in treble clef, it seems equally plausible that the part could be performed by a male singer.

<i>Location</i>	<i>Part</i>	<i>Remark</i>
0	Picc I-II	Weill notated Picc I-II onto one staff. For improved legibility, the edition separates the parts onto two staves. While Weill did not specifically indicate <i>a 2</i> anywhere to specify the doubling of a unison progression (such as at mm. 2–3), the edition assumes that Weill’s instrument label implies that both Picc are to play throughout.
1	ALL	There is no tempo indication; the edition assigns $t = 98$ .
5	Fg	Staccatos added in correspondence with the surrounding measures.
7	Picc I-II	Staccatos added in correspondence with 3.3.
18.5	Picc II	Weill notated the grace note as B4, which seems implausible: in mm. 13–14 and 17–18, Picc I-II consistently repeat the grace note with main note from the first half of the measure in the second half.
29/2–32/2	Picc I-II	Staccatos added in correspondence with 29/1.
34	Fg	Staccatos added in correspondence with the preceding measures.



# SOURCE DESCRIPTIONS

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

## SOURCES

### Full Score Format

- Fh** Holograph full score.  
Date: c. 1925–26.  
Location: New York, The Pierpont Morgan Library, Mary Flagler Cary Music Collection. Acquired from the Robert Owen Lehmann Collection in 1983.  
First page:  
There is no title page, and the first page of music does not carry a title either.  
Black ink.  
Page count:  
2 pages.  
Paper type:  
[Handmade paper; 14 staves],  
[28 x 38 cm.; span 19.6 cm.]  
Contrary to the indication in **DDH**, p. 161, there is no watermark.  
Single, uncut sheet.  
Contents:  
Musical notation on four staves per system: the top staff is labeled *Gesang*, the next staff is blank throughout, the next staff is labeled *2 Piccolo-Flöten*, and the bottom staff is labeled *Fagott*. At the end of the piece appears the dedication *Dies wünscht Ihnen, verehrter Herr Direktor Hertzka, | Ihr ergebener Kurt Weill*.  
Condition: very good.

## ADDITIONAL MATERIALS

### Piano-Vocal Format

- Ve** First publication of an arrangement for voice and piano.  
Date: 1982.  
Title page:  
**THE UNKNOWN KURT WEILL | (1900–1950) | A Collection of 14 Songs | Edited by Lys Symonette | as sung by | TERESA STRATAS | (Nonesuch Record D-79019) | EUROPEAN AMERICAN MUSIC CORPORATION**

European American Music Corporation, EA 493. Engraved piano-vocal score. © 1982 by European American Music Corporation. Edited by Lys Symonette. Music engraved on pp. 1–57; English synopses of the German and French songs on pp. iv–vi (Kim H. Kowalke).

### Contents:

- pp. 1–4: *Nanna's Lied*.  
pp. 5–9: *Complainte de la Seine*.  
pp. 10–12: *Klops Lied*.  
pp. 13–15: *Berlin im Licht-Song*.  
pp. 16–19: *Und was bekam des Soldaten Weib?*  
pp. 20–22: *Die Muschel von Margate*.  
pp. 23–25: *Wie lange noch?*  
pp. 26–29: *Youkali*.  
pp. 30–37: *Der Abschiedsbrief*.  
pp. 38–41: *Es regnet*.  
pp. 42–46: *Buddy on the Nighthshift*.  
pp. 47–49: *Je ne t'aime pas*.  
pp. 50–55: *Schickelgruber*.  
pp. 56–57: *Das Lied von den braunen Inseln*.

### Remarks:

- M. 41 of this arrangement (the third to last measure) incorrectly has E4-G4 in the right hand on the last eighth of the measure. The pitches should be E4-G#4.

## Text

### Tp

 Source for lyrics.

Date: 1925.

Einstein, Carl, and Paul Westheim. *Europa Almanach. Malerei, Literatur, Musik, Architektur, Plastik, Bühne, Film, Mode*. Potsdam: Gustav Kiepenheuer Verlag, 1925.

### Remarks:

- The poem, under the title “Icke,” is reproduced on p. 238 as follows: *Ick sitze da und esse Klops. | Uff eemal klopp's. | Ick kieke, staune, wundre mir, | Uff eemal jeht se uff, de Tür. | Nanu denk' ick, ick denk' nanu, | Jetz is se uff, erscht war se zu? | Un ick jeh raus un blicke | Un wer steht draußen? – Icke!* The poem is preceded by the following editor's comment: “Jemand fand in Berlin ein Blatt Papier, auf dem dieses mit Jean de Bourgois unterzeichnete Gedicht stand:” (“Someone found a sheet of paper in Berlin on which the following poem, signed Jean de Bourgois, appeared:”)





# ABBREVIATIONS

## **Woodwinds**

### English

Piccolo  
Clarinet  
Bassoon

### Abbreviation

Picc  
Kl  
Fg

### German

Piccolo Flöte  
Klarinette  
Fagott

## **Brass**

Horn

Hn

Horn

## **Other Instruments**

Piano

Klav

Klavier

## **Vocal Parts**

Voice

Gesang

Gesang

## **Strings**

Violin  
Viola  
Violoncello

Vn  
Br  
Vc

Violine  
Bratsche  
Violoncello

# THE KURT WEILL EDITION

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# CREDITS AND ACKNOWLEDGMENTS FOR THIS VOLUME

## **Editors**

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Giselher Schubert

This edition of Kurt Weill's Chamber Music benefited substantially from the advice and support of many individuals and institutions.

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