

Kurt Weill

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Mahagonny

Ein Songspiel

von

Kurt Weill

Texte von

Bertolt Brecht

CRITICAL REPORT

Series I, Volume 3

Edited by Giselher Schubert

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

Mahagonny: Ein Songspiel

Von Kurt Weill

Texte von Bertolt Brecht

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LIST OF SOURCES AND SIGLA

SOURCES

Full Score Format

Fh Holograph full score (May 1927)

Piano-Vocal Format

Vm Manuscript piano-vocal score (Fall 1927?)

Choral or Vocal Parts

CmB Rehearsal score, part of “Bessie” (June–July 1927)

Text

Tp1 First edition of Brecht’s *Hauspostille* (April 1927, Propyläen-Verlag)

Tp2 First edition of “Gesangstexte” (June 1927, U.E. 8917)

ADDITIONAL MATERIALS

Drafts

Dh1 Holograph continuity draft of No. 4 (“Benares-Song”), “Sostenuto (Choral),” and No. 5 (“III. Mahagonny-Song”), (April–May 1927)

Dh2 Holograph draft (fragment) of No. 6 “Finale” (May 1927)

Dh3 Holograph draft of four-part chorus “Gegen Verführung” (1927?)

Full Score Format

FhO Adaptation of one number (“Ach bedenken Sie”), originally composed for the 1931 staging of the opera *Aufstieg und Fall der Stadt Mahagonny* in Berlin, for “Paris version” of Songspiel (1932)

FeO Adaptation of three numbers from the printed full score (rental; U.E. 9854) of the opera *Aufstieg und Fall der Stadt Mahagonny* (“Wunderbar ist das Heraufkommen des Abends,” “Denn wie man sich bettet,” “Ich habe gelernt”) for “Paris version” of Songspiel (1932)

FeS Printed full score (rental) of *Mahagonny Songspiel*, ed. Drew (1963, U.E. 13163)

Piano-Vocal Format

VeV Printed piano-vocal score of the “Venice version” compiled by Curjel, with Italian text only by A. Conti (1949)

VeC Printed piano-vocal score of the “Curjel version” compiled and arranged by Curjel with both German and Italian text (1953, U.E. 12188)

VeS1 Published piano-vocal score of *Mahagonny Songspiel*, ed. Drew (1963, U.E. 12889)

VeS2 Second printing of **VeS1** (1968, U.E. 12889)

VeO Published piano-vocal score of *Aufstieg und Fall der Stadt Mahagonny* (1929, U.E. 9851)

Arrangement

Am Production master for **Ae** (August–October 1927)

Ae Arrangement of No. 2 “Alabama-Song” (February 1928, U.E. 8900)

Text

Th Holograph (i.e., Weill) copy of No. 6 “Finale” (June 1927)

Tm1 Early version of No. 4 “Benares-Song” (ca. 1925)

Tm2 Manuscript of an outline (1927?)

Tt Early version of No. 2 “Alabama-Song” (ca. 1925)

Tp3 Edition of Songspiel in Bertolt Brecht, *Große kommentierte Berliner und Frankfurter Ausgabe* (1988)

Correspondence

Lw-ue Weill and UE, not published in *W-UE*

Programs

N Program booklet “Deutsche Kammermusik Baden-Baden 1927” (July 1927)

Miscellaneous

M1 Production photos of Baden-Baden premiere

M2 Card catalogue tracking shipment of rental materials

INSTITUTIONS

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

PUBLICATIONS

- GS2 Weill, Kurt. *Musik und musikalisches Theater: Gesammelte Schriften. Mit einer Auswahl von Gesprächen und Interviews*. Expanded and revised edition. Edited by Stephen Hinton and Jürgen Schebera. Mainz: Schott, 2000.
- W-Fam Weill, Kurt. *Briefe an die Familie, 1914–1950*. Edited by Lys Symonette and Elmar Juchem. Stuttgart and Weimar: J. B. Metzler, 2000.
- W-LL(e) *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya*. Edited and translated by Lys Symonette and Kim H. Kowalke. Berkeley and Los Angeles: University of California Press, 1996.
- W-LL(g) *Sprich leise, wenn Du Liebe sagst: Der Briefwechsel Kurt Weill/Lotte Lenya*. Edited and translated by Lys Symonette and Kim H. Kowalke. Cologne: Kiepenheuer & Witsch, 1998.
- W-UE Weill, Kurt. *Briefwechsel mit der Universal Edition*. Selected and edited by Nils Grosch. Stuttgart and Weimar: J. B. Metzler, 2002.
- WPD(e) Farneth, David, with Elmar Juchem and Dave Stein. *Kurt Weill: A Life in Pictures and Documents*. Woodstock, N.Y.: Overlook Press, 2000.

STATEMENT OF SOURCE VALUATION AND USAGE

General

The two crucial sources for this Edition, Weill's holograph full score (**Fh**) and a copyist's piano-vocal score (**Vm**) created after the premiere, carry a large number of markings in various hands, which the sources accrued in the course of their multiple and varied uses: (1) they served as rehearsal and performance materials as well as production masters for the creation of additional performance materials; (2) they preserve instructions about insertions for later stagings in Paris, London, and Rome (and eventually Venice), which presented significantly altered versions of the Songspiel (many of these markings were later erased but some are still legible, if not in every detail); (3) they contain conductors' markings that also correct some notational errors; and (4) they document the scenario of the Baden-Baden staging. All of these markings are distinguishable in terms of scribe and writing implement and therefore can be assessed in their respective authority and value for the Edition. In both sources, the text sanctioned by Weill appears in ink (with some exceptions, see below); all other markings are in pencil, copying (or "indelible") pencil, and crayon (red, green, blue, and magenta).

For instrumentation and performance indications, the Edition adopts Weill's complete, consistent, and for the most part reliable and carefully written text of **Fh**, which he supplemented or altered in pencil in a few instances. For structural features and measure count of the individual numbers (repetitions of sections, alterations of the vocal lines, disposition of instrumental and vocal passages), the Edition follows **Vm**, whose ink layer conveys a plausible form of the Songspiel established shortly after the premiere—a form that is slightly expanded in comparison with **Fh** (some of these changes are reflected by performance annotations in **Fh**, presumably added when a conductor followed **Vm** in performance). Careful scrutiny shows that **Vm** did not adopt all the changes made in Baden-Baden, nor were all of **Vm**'s sections performed there.

For the sung text, the Edition privileges **Vm**, which addressed a few inconsistencies found in **Fh**. In composing the Songspiel's Nos. 1–5, Weill followed the text of the poems—but not their ordering—as he found them in Brecht's *Hauspostille* (**Tp1**). UE's publication of the *Gesangstexte* (**Tp2**) presents

the poems in their revised order but otherwise replicates them exactly, in accordance with Weill's instructions in a letter of 16 June 1927; that letter also included the text for No. 6 ("Finale") (**Th**) as it would appear in **Tp2**. The distribution of text among the six voices is not found in **Tp2** but in **Fh**, from which it was adopted virtually unchanged in **Vm**.

Although it appears that Weill did not instruct the copyist to insert those markings in **Vm** that present a *post-festum* effort to preserve the Baden-Baden staging (the markings did not inform the source's main text, written in ink), he may have approved—or at least not prevented—their addition, as some of the markings appear also in **Fh**, entered by the same scribe. The annotations in **Vm** transmit the text of the scenario in pencil, the measure numbers in green crayon, and cues for lighting, titles, and projections (complete with numbering) in blue and red crayon; these last two colors were also used to add material in the vocal parts and to indicate cuts. All markings combined might arguably allow a reconstruction of the Baden-Baden premiere in terms of blocking, acting instructions, lighting, projections, the use of intertitles, the reallocation of sung text to different characters, and cuts. As the scenario does not match the musical structure of **Vm**'s first layer, the Edition does not adopt these markings in the Main Text. However, because the Baden-Baden staging was such a pivotal moment in the history of modern musical theater, the Edition prints the scenario (which captures the combined ideas of Brecht, Neher, Weill and others) along with the sung text in Supplement A of this Critical Report, and it presents information about modifications of the musical text in Supplement B.

Key Terms

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

A "privileged source" provides the initial reference for a certain parameter of the work's text (e.g., the instrumentation).

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

Source Overview

Selection of the Poems (Sources N, Tm1, Tm2, Tt, Tp1, Tp2, Th)

The Songspiel's genesis (see Introduction) is reflected in the various sources and types of sources, some of which differ markedly from those for other stage works of Weill's. **N** transmits the conditions that the organizers of the Deutsche Kammermusik Baden-Baden 1927 communicated to the composers invited to participate; Weill was aware of these conditions, and he largely abided by them in his conception of the Songspiel: "Retreat from grand 'opera' with its giant apparatus, and the creation of a stage work with only a small cast, with music that is pure chamber music in scale and treatment, and with minimal scenery" (p. 22).

Tm2 is the only handwritten text by Brecht that may relate to the genesis of the Songspiel. Given that it consists of six numbered sentences (see Introduction), it is tempting to think that they somehow correspond to the six numbers of the Songspiel, possibly representing a rough plot prospectus developed after the poems had been selected (which could have served as a starting point for fleshing out a scenario). However, in light of the imperfect match between the sentences and the numbers in the Songspiel, and because the text is undated, **Tm2** cannot be conclusively linked to any phase of the Songspiel or even to the Songspiel at all, for the text could also represent an early outline for a Mahagonny opera that Weill and Brecht purportedly discussed already at their first meeting.

Tt and **Tm1**, which transmit early versions of the "Alabama-Song" and the "Benares-Song" respectively, document the substantial involvement of Elisabeth Hauptmann, who must be considered the author or co-author of these texts, which Brecht appears merely to have tweaked. The collection **Tp1** transmits the poems as Weill first encountered them, from which he made his selections, and whose wording he followed without substantial alterations. To be sure, **Fh** contains a few variants (as does **Dh**), but sometimes it is difficult to determine whether

these are the result of a conscious decision or a slip of the pen. At any rate, Weill's letter to UE of 16 June 1927 confirms not only that he took **Tp1** as his model, but that he sent it to his publisher as the printer's copy for **Tp2**, which followed **Tp1** to the letter. Absent from **Tp1**, however, was the text of the "Finale." It is transmitted by **Fh**, and subsequently by **Th**, which Weill wrote out for inclusion in **Tp2**.

Neither **Th** nor **Tp2** transmits assignment of verses to singers. Although Weill had proposed a publication of the sung texts in combination with Brecht's scenario, intertitles, and drawings by Neher (letter to UE, 4 June 1927), the plan never came to fruition, presumably because Brecht left an inquiry from UE unanswered. It is quite likely that the components mentioned by Weill did not exist at that point, at least not in publishable form. Hence, UE issued **Tp2** as *Gesangstexte* (sung texts) and not as a libretto.

Sketches and Drafts (Sources Dh1-3)

Given that the Baden-Baden festival had issued clear guidelines about the nature and scale of the commissioned works, and given that Weill, after selecting the poems from *Hauspostille*, had a text (save for the "Finale") that he could set, the actual act of composition seems to have been a straightforward and rapid process. A surviving segment (**Dh1**) of a continuity draft is precisely that: an uninterrupted draft of no. 4 ("Benares-Song"), leading directly into an instrumental interlude ("Choral") and continuing with no. 5 ("III. Mahagonny-Song"). The draft comprises texted vocal staves and accompaniment in *particell* format that almost resembles a piano reduction. In composing the songs, Weill notated only one of the three strophes in each case but later added variations for the accompaniment of the remaining strophes. A fragment (**Dh2**) of a similar continuity draft, albeit on a different paper type, survives for the ending of the "Finale" (the fragment begins with the sung text "Denn Mahagonny – das gibt es nicht," corresponding to the Edition's Appendix, mm. 25–end).

In addition, there is a draft setting (**Dh3**) of the poem "Gegen Verführung" from *Hauspostille*, which differs significantly from the setting found in the opera *Aufstieg und Fall der Stadt Mahagonny*. On the same paper type as **Dh1** (K.U.V. Beethoven 28a), Weill drafted a predominantly homorhythmic setting in 4/4 time of the first three of four stanzas, scored for four voices throughout, and apparently intended for a *cappella* quartet. Although the paper type is not a reliable clue—Weill used it extensively through 1932—it allows for the possibility that Weill intended the setting to be part of the Songspiel. Brecht, in his preface to *Hauspostille* ("Anleitung zum Gebrauch der einzelnen Lektionen"), had recommended that "each reading from *Taschenpostille* [*sic*] is to be concluded with the final chapter [i.e., the poem "Gegen Verführung"]" (in this quoted section, Brecht's publisher failed to update the title from

Taschenpostille to *Hauspostille* when the latter went to press). It may be that Weill dropped the idea because a cast of two female and four male singers could not perform the setting as a balanced ensemble, or maybe Weill composed the setting as a precautionary measure, in case Brecht did not deliver a text for the “Finale” in time. In the event, Brecht came through, and Weill sketched the “Finale” (**Dh2**) on paper different from the other sketches. No evidence exists that would link **Dh3** conclusively to the Songspiel.

Full Score and Performance Material (Sources Fh and CmB)

Weill began to write the full score (**Fh**) neatly in ink before he had finalized all aspects of the composition. Presumably in an effort to facilitate the time-consuming process of generating performing materials (piano-vocal scores, parts), he submitted his score to UE in two installments. On 18 May 1927, he sent the first package, containing pp. 1–32 of **Fh**; the second one, with pp. 33–78, followed on 26 May (he dated the last page “Mai 1927. Berlin-Charlottenburg”), less than two months before the premiere scheduled for 17 July. The two shipments differ slightly but noticeably in their level of detail: For the second shipment, Weill appears to have found more time to provide refined dynamic and tempo markings, which he added in pencil. The added dynamic markings are limited to the instrumental parts, and thus would not necessarily be reflected in **CmB**. As that source shows only some of the added tempo modifications (such as *rit.*, *a tempo*), Weill may have changed them later, perhaps during the rehearsal process. Using ink, he added some stage cues and performance indications (perhaps prompted by a meeting with Brecht) such as “sehr gefühlvoll” in No. 4 (mm. 9 and 12) or “Jimmy setzt sich den Hut ins Gesicht und kommt als ‘Gott’” and “Sie tun, als hätten sie nichts gehört.” in No. 5 (mm. 16 and 56). Neither of the score’s two sections shows entries by Weill regarding the intertitles (*Zwischentexte*), the scenario, or Neher’s projections. The sung portions have no titles and are merely numbered (“Nr. 1” etc.); they segue—usually after a double barline—directly into the instrumental interludes, which are identified only by their tempo indications (an exception is the heading “Aufruhr in Mahagonny,” although arguably “Kleiner Marsch” and “Choral” also convey more than just the tempo).

Weill’s publisher began to prepare performing materials as soon as the first shipment of **Fh** arrived. A team of copyists created two piano-vocal reductions, six piano-vocal part books (Jessie, Bessie, Charlie, Billy, Bobby, Jimmy), and one set of instrumental parts; Weill’s full score was not duplicated, however, so that **Fh** remained the sole conductor’s score. The only surviving item, other than **Fh**, is the part of Bessie (**CmB**), which contains the second and third stanza of No. 2 (i.e., beginning with m. 60); mm. 1–98 of No. 4; mm. 23–31, 48–56, 74–81 and 99–106 of No. 5; as well as No. 6 in its entirety. The part

matches exactly the corresponding portions of **Fh** (save for some minor errors introduced by the copyists, which may have already crept into one of the no longer extant piano-vocal scores that served as the models for part extraction).

Weill received **CmB** at his request in Berlin, as he wanted to rehearse the part of Bessie, whereas all other materials appear to have been shipped, along with **Fh**, to Baden-Baden. Bessie’s part book contains a number of pencil markings in Weill’s hand: he changed a few words in the sung texts that had been assigned to female roles (e.g., in No. 2 Weill changed “show us the way to the next pretty *girl*” to “pretty *boy*”—emphasis added); for the second refrain of No. 2 he added a new coloratura line to the vocal part (without canceling the original one; later, he referred to the coloratura passage as a “Trillervariation” [letter to UE of 5 September 1927]); in No. 4 he added an alternative melody for mm. 86–87 in Jessie’s part (apparently for lack of space in Bessie’s—the two are in unison here); occasionally he corrected small mistakes in the piano part (e.g., in No. 4 at 56.2 he added a sharp sign); and in No. 6, mm. 25ff, he added a melody below the piano part that he appears to have intended for Violin I, replacing that instrument’s original part. In **Fh**, an unknown hand added the alternative version for the second refrain of No. 2 and the alternative violin passage for No. 6 in ink, but a subsequent hand canceled the former in pencil. One can only speculate whether Weill entered these changes in Berlin (once Irene Eden, a coloratura from the Staatsoper’s roster, had been cast in the role of Bessie) or in Baden-Baden during rehearsals. It would seem, however, that Weill added the alternative vocal part for No. 2 (see music example in critical notes) in Berlin, as the second stanza and refrain were cut in Baden-Baden, and the substantial changes to Bessie’s part in the first and third stanza/refrain (see Supplement B, Example 3) are not reflected in **CmB**.

The changes made in Baden-Baden (not found in **CmB**) are visible in **Fh**, where unknown hands added most of them in a variety of media. But it seems that Weill did not consider all of them permanent, as the piano-vocal score **Vm** (created by a copyist in the wake of the Baden-Baden performance) did not adopt all of these changes. Thus, the validity of the markings in **Fh** can be assessed only in conjunction with **Vm**.

Piano-vocal score Vm

Written in ink by an unknown copyist, **Vm** is undated and not mentioned in the surviving correspondence. A comparison with **CmB** reveals that both were copied from the same model—the piano parts of **Vm** and **CmB** are identical, even in minute details of notational idiosyncrasies. However, **Vm** transmits passages not found in **CmB**, in particular mm. 15–24 of No. 6: whereas **CmB** lacks any indication of a repeat of mm. 5–14, **Vm** actually writes out these measures. In addition, **Vm** shows a number of changes and differentiations in the voices (e.g.,

No. 2, mm. 160ff.) and in the final measures of No. 6 (mm. 25ff.); it also repeats a passage from the “Kleiner Marsch” after No. 2. Although *Vm* has no discernible markings in Weill’s hand, it would seem that these changes most likely originated with him, including the succinct remarks about staging the *Songspiel*, which appear in ink at the beginning of the score.¹

This assessment—*CmB* and *Vm* are based on the same source; *Vm* shows variants notated in ink that seem to have come from the composer—suggests that *Vm* was copied from one of the two piano reductions that UE had created in May–June 1927 and that were used in Baden-Baden, but only after Weill had taken it back to Berlin for revisions. *Vm* is notated on music paper manufactured by Sünova, a brand often employed by Weill in Berlin but not by UE in Vienna; the outside front cover and the title page carry a stamp, “UNIVERSAL-EDITION WIEN,” although it appears to have been added after 1945, as it does not match UE stamps from the pre-war era. Conceivably, Weill and UE had discussed the need for an updated vocal score in a meeting immediately after the big success in Baden-Baden, as inquiries about future productions were coming in. Hence, *Vm* appears to transmit a version of the work as Weill wanted it to be circulated following the experience of the premiere. An advertisement of UE’s that listed excerpts of Baden-Baden reviews announced a “piano-vocal score in preparation” (the ad appeared in the August–September 1927 issue of *Anbruch* and elsewhere). Although there is no positive evidence, *Vm* could have served as a production master for such a publication, which UE then postponed—indefinitely, as it turned out—presumably because it considered performances of the *Songspiel* counterproductive until the opera *Aufstieg und Fall der Stadt Mahagonny* had firmly established itself; see Heinsheimer’s letter to Weill of 2 October 1928 (*W-UE*, 142f.).

Although *Vm* is informed by the experiences of the premiere, by no means does it adopt all the changes made in Baden-Baden. To list some of the most prominent examples, *Vm* did not adopt the interjections “Whisky!” and “Keine Direktion!” in No. 1; it did not shorten the “Kleiner Marsch”; it did not cut the second stanza and refrain of No. 2 (and ignored the changes made to the first and third); it did not adopt the interjections “Dollars!” and “Whisky!” in No. 3; and in No. 6 it did not adopt the deletion of the Jessie/Bessie part in mm. 5–12, or the insertion of three measures with a solo snare drum pattern after m. 24, or the switch of Jessie and Bessie’s parts beginning at m. 25, nor did it adopt the added vocal support provided by five tenors and five basses beginning in m. 23 (for the exact nature of these changes, see Supplement B, below). Most

¹ It would become Weill’s practice to commission somebody closely associated with the production of a stage work to prepare an updated version of the piano-vocal score after the premiere. For instance, Weill engaged Muir Mathieson to prepare such a score after the premiere of *A Kingdom for a Cow* (1935), and he asked Maurice Abavanel to carry out the same task after the premiere of *One Touch of Venus* (1943).

important, *Vm* did not incorporate the scenario, which must have already existed when *Vm* was created.

Documentation of the Premiere (Sources Vm, Fh, and M1)

Vm’s original ink layer does not reflect the version performed in Baden-Baden, and it omits the scenario, the intertitles, and the slogans on the signs of the demonstrators in No. 6, which suggests that Weill considered these aspects specific to the premiere production. An unknown hand, however, using pencil and crayon (in green, red, and blue), subsequently entered these features into *Vm*. The same scribe entered some corresponding markings into *Fh*, so that the musical text of the version given at the premiere (without the scenario, the intertitles, or any additional staging instructions) could be discerned by a conductor. It is impossible to establish the precise date of these markings, and there is no clue about the scribe or about a possible model (say, a script) that was copied. Yet most of this information can be deduced by examining philological evidence and additional source materials.

Regarding the scenario’s authenticity: The five surviving photos (*M1*; see Plates 11a–e in Main Volume) of the original production correspond exactly to stage situations in the scenario entered into *Vm*.² The stage set-up, consisting of a podium enclosed by ropes and a screen installed at the rear of the stage on which Neher’s drawings were projected, matches the description found in the scenario. A photo of a moment in No. 1 depicts the four men lined up in a row (scenario: “all four stand side by side on the podium: Jimmy, Bobby, Billy, Charlie”). In the photo from No. 2, Jessie and Bessie sit back to back on a travel case (scenario: “Both sit back-to-back on the [travel] case. Jessie with her face to the right. She smokes, sentimentally. Bessie with her face to the left. She busies herself with powder puff, lipstick, and mirror.”). The photo depicting No. 3 matches the scenario’s instructions for the men to place their feet on the table (scenario: “Jimmy heads for the podium, sits down on the left chair and places his legs on the table. The others follow him. . . . Billy legs on table, Bobby legs on table, Charlie also, with vehemence and somewhat demonstratively.”). The photo capturing No. 4 also corresponds precisely to the scenario, which calls for the four men, lolling in their chairs, to disappear behind newspapers while Jessie and Bessie are sitting behind them on high barstools. And the photo of No. 5 shows Jimmy with his hat pulled down standing apart from the other three men, just

² A frequently printed sixth photo, showing the protagonists holding placards, does not appear to be a production photo; presumably it was taken on a different day to generate press material. Another such photo shows cast and creative team (including Weill and Brecht) sitting on the outside steps of the Kurhaus in Baden-Baden, where the premiere took place. In both photos, everybody wears the same street clothes, whereas the other five photos show the cast in costumes specified in the scenario: “All six in uniform tuxedo-like suits with broad shoulders, wide trousers, and small stiff hats.” See Plate 12 in Main Volume.

as indicated in the scenario: “The men back away to the left of Jimmy, so that he stands alone in the podium’s front right corner. Jimmy pulls his hat down over his forehead as ‘God.’” Thus all five surviving photos match the scenario down to the smallest detail. Lenya appears to have confirmed its authenticity in 1957, when she asked Curjel to send her the “vocal score of the Baden-Baden Mahagonny” so she could “copy out the intertitles,” which could not be located in the Brecht-Archiv.³

Regarding the author of the scenario: Although no other copy (or version) of the scenario is known to survive, the most likely author is Brecht, who directed the premiere in Baden-Baden, who can be seen standing to the right of the podium on four photos of **M1**, and who, in fact, had written a scenario, as Weill reported to UE on 4 June 1927 (see Introduction). Stylistically unusual and sophisticated turns of phrase in the scenario also seem decidedly Brechtian. For example, the instruction “mit kaltschnäuziger Sentimentalität” (with brazen sentimentality) in No. 2, but also some wordings of the demonstrators’ signs in No. 6: “Für die Ware Liebe” (an untranslatable pun on “wahre” and “Ware,” i.e., “For true love” is turned into “For love as a commodity”), “Für die gerechte Verteilung der überirdischen Güter” (For the just allocation of otherworldly goods), or “Für den Fortbestand des Goldenen Zeitalters” (For the continuation of the golden age). Presumably Neher contributed to the scenario. The bare set, consisting of a roped platform as sort of a stage within a stage, drastically “defamiliarizes” the action in the (still evolving) manner of epic theater. All this added up to a novel production style—including the gunshot with which the piece opens, the intertitles and placards, the lines of marching demonstrators, the blatant political and social slogans, the open stage, and the visibility of the actors off-stage preparing their entrances—which struck many reviewers as unprecedented (see Introduction).

Regarding the scribe of the scenario and the date it was copied into Vm (and Fh): the scenario, with all of its specific instructions cued directly to the music, could not have been entered prior to the Baden-Baden performance, as **Vm** was not created until after the premiere. Since **Fh** reveals corresponding markings by the same scribe using *identical* writing implements, the markings probably were entered around the same time as the scenario in **Vm**. This could have happened no earlier than 25 November 1927, the *terminus post quem*, when UE sent **Fh** (which had gone back to Vienna) to Weill in Berlin; UE’s card catalogue tracking the shipping of rental materials (**M2**) confirms the date. The scribe appears to have been musically literate, as the added musical interjections always display correct note values (and rests), and the scribe even corrected some musical errors in the original ink layer. Furthermore, the scribe ap-

pears to have been familiar with the staging in Baden-Baden. In any event, he or she had to have been in close contact with Weill and Brecht in Berlin and must have had a strong interest in documenting the scenario with great precision—possibly as a model for future performances. Plausible candidates include Maurice Abravanel, a former pupil and close associate of Weill’s who later expanded the Songspiel (with Curjel) and conducted this version in Paris, London, and Rome; Alfred Schlee, who joined UE in 1927 and represented the firm in Berlin beginning in autumn 1931; Ernst Wolff, a singer, conductor, and composer from Frankfurt am Main who assisted with musical rehearsals of the Songspiel in Baden-Baden; and Heinz Jolles, a valued pupil of Weill’s in Berlin who evidently maintained contact with Irene Eden and later came into the possession of the vocal part for Bessie. A candidate who fits all of the criteria is Hans Curjel, whose handwritten signature appears on the outside front cover of **Vm**, who witnessed the premiere in Baden-Baden (and used the occasion to get to know Weill), who in September 1927 became dramaturg of the Kroll-Oper in Berlin (where he stayed in close contact with Weill and Brecht; in Brecht’s papers, a copy of **N** bearing Curjel’s signature survives), and who strongly supported the idea of turning the Songspiel into an opera, which Weill and Brecht were already discussing.⁴ Curjel went on to direct an expanded version of the Songspiel in Paris, London, and Rome. Some general features of the handwriting and the extremely meticulous, painstaking coordination of scenario and music (with carefully executed corrections of a word here and there) seem to point to Curjel as the scribe of the scenario, which appears to have been copied from a model no longer extant. However, no corroborating evidence can be found in Curjel’s papers, and surviving samples of his handwriting look different enough to make it doubtful that he was the actual scribe. Although David Drew attributed the handwriting to Curjel in the mid-1980s (*Handbook*, p. 172), he subsequently excised the sentence in an annotated copy of his book (WLRC, David Drew Collection). Thus the identity of the person who copied the scenario into **Vm** remains a mystery.

Regarding the *terminus ante quem*, the scenario had to have been entered by December 1932, prior to the performances of an expanded version in Paris on 10 and 11 December 1932, because markings in **Fh** indicate that parts of the scenario should apply also to the Paris staging. For example, in No. 5, m. 123, a pencil note (“Paris: gilt”) in Abravanel’s hand points to a passage of the previously added scenario, thereby indicating that this part of the scenario is valid for Paris; similarly, other parts

3 “Ich würde sehr gerne den Klavierauszug des Baden-Badener Mahagonny sehen. [...] Ich möchte mir nur die Zwischentexte, die ich vergeblich aus dem Brecht Archiv zu bekommen versuchte (sie sind wahrscheinlich gar nicht vorhanden) abschreiben.” Letter of 9 November; photocopy in WLRC, Series 43.

4 In handwritten notes, which Curjel made in preparation for an interview by Franz Willnauer on 14 January 1970, he described his relations with Weill and Brecht: “lived within 2 kilometers of each other | we saw each other frequently | we were on friendly terms, discussed things | and we helped each other to solve specific problems” (“Wohnten im Umkreis von 2 km | man sah sich häufig | man war befreundet, diskutierte und | man half sich bei der Lösung von speziellen Problemen”); Deutsches Literaturarchiv Marbach, Nachlass Curjel.

of the scenario are omitted for Paris (e.g., at the beginning of No. 3, Abravanel added in pencil: “für Paris: Sprung von [3] bis [5]” (for Paris: jump from rehearsal number 3 to 5), thereby cutting a passage that contained elements of the scenario. The same cut is marked in **Vm** with a penciled “vi-de” instruction that seems to be in the hand of the same scribe who had entered the scenario.

The markings and additions in **Vm** and **Fh** that reflect so many aspects of the Baden-Baden production can be clearly distinguished from those markings entered during subsequent use of **Vm**. The latter consist of corrections of musical notation here and there (in red crayon), instrumental cues in the piano part (in pencil) (in Nos. 2–5 such entries are missing), additions of rehearsal markers (in dark red crayon) and—at the end of some numbers—remarks about numbers to be interpolated for the performances in Paris, London, and Rome (in pencil). In addition, the score shows markings (in pencil and in red and magenta crayon) pertaining to system breaks and page turns, intended for an engraver; furthermore, the parts of Jessie and Bobby are underlined beginning with No. 4, so **Vm** appears to have been used as a rehearsal score, at least for those parts.

As one might expect, **Fh** also shows a host of markings in various hands, even more than **Vm**, but many of these have been erased and are only partially legible, and it is impossible to determine whether these entries were intended for all performances. Aside from standard conductors’ markings, there are passages of thinned orchestration (e.g., in No. 5, m. 18, Abravanel marked in pencil “Paris: ausser Glocken alles tacet 8 Takte lang” [Paris: except chimes everybody *tacet* for 8 measures]), cut passages (e.g., No. 5, mm. 31–55), and an Italian translation of the German text in No. 1, entered by an unknown hand in pencil (which was subsequently erased rather thoroughly, so that only fragments can still be deciphered).

Adaptation and Editions of the Songspiel (Sources Am, Ae, FhO, FeO, FeS, VeS1-2 and Tp3)

Weill repeatedly discussed with UE the possibility of publishing the Songspiel, as when he suggested in a letter of 4 June 1929: “We could release a very nice volume: 3 Songspiele von Weill und Brecht: 1) *Mahagonny-Gesänge* (i.e., the Baden-Baden version of *Mahagonny*), 2) *Das Berliner Requiem*, 3) *Der Lindberghflug*—yet the discussions yielded no tangible results during the composer’s lifetime. All that appeared, in February 1928, was a sheet music edition of the “Alabama-Song” (**Ae**; see facsimile in KWE IV/2, pp. 91–96) in an adaptation for voice and piano, for which Weill had inspected the production master (**Am**). Whereas **Fh** and **Vm** lack a tempo indication for the beginning, **Ae** assigns “Blues-Tempo (Moderato).”

The only other performance of the Songspiel’s original version during Weill’s lifetime (Altona, October 1932)—staged without the involvement of Weill or Brecht—did not use any of

the surviving sources; UE’s records (**M2**) indicate that this production utilized one of the no longer extant piano-vocal scores that UE had created in May–June 1927, along with the orchestral parts from Baden-Baden. For the subsequent performances in Paris, London, and Rome, however, Abravanel and Curjel substantially altered the Songspiel (with Weill’s knowledge and at least tacit approval) by interpolating four numbers from the opera *Aufstieg und Fall der Stadt Mahagonny* (see Introduction).⁵ To compile a full score for the expanded version, Abravanel tore out the pages for three numbers (**FeO**) from the printed rental score of the opera, used Weill’s holograph insertion “Ach bedenken Sie” (**FhO**) for the fourth (Weill had not created this number until the Fall of 1931, for the Berlin production of the opera), and Abravanel indicated changes in the instrumentation with pencil in an effort to conform it to that of the Songspiel.⁶ He also replaced the Songspiel’s version of the “Alabama-Song” with that of the opera (these pages have not been preserved, and it is unknown how Abravanel handled the differences in the vocal lines). Thus prepared, the additional numbers were inserted into **Fh**, in which the original instrumentation was also slightly altered and from which some passages were cut in Paris. As can be gleaned from various pencil markings (including an updated sequence of rehearsal numbers) in **Fh** and **FeO/FhO**, the Songspiel’s expanded version now comprised ten numbers in the following sequence: (1) “I. Mahagonny-Song” – “Kleiner Marsch” (instrumental); (2) “Alabama-Song” – repeat of 10 mm. from “Kleiner Marsch” (instrumental); (3) “Wunderbar ist das Heraufkommen des Abends”; (4) “Ach bedenken Sie”; (5) “Ich habe gelernt” – “Vivace” (instrumental); (6) “II. Mahagonny-Song” – “Vivace assai” (instrumental); (7) “Benares-Song”; (8) “Denn wie man sich bettet” – “Sostenuto (Choral)” (instrumental); (9) “III. Mahagonny-Song” – “Aufruhr in Mahagonny” (instrumental); (10) “Finale.” No scenario or staging instructions survive for the performances in Paris and London, although one can assume that Curjel, who was to stage all performances of the expanded Songspiel, followed Brecht’s scenario and the overall style de-

5 Another production of the expanded version—without Weill’s participation—took place in September 1949 in Venice. Once again, Hans Curjel was responsible for the staging, and he expanded the “Paris version” by interpolating an additional number, the “Kraniche-Duett,” from *Aufstieg und Fall der Stadt Mahagonny*, thus effectively creating a “Venice version” that also reversed the order of the “Benares-Song” and “Denn wie man sich bettet.” The performing materials used in Venice included some of the materials last used in Rome in 1933 (**Fh**; expanded by **FhO** and **FeO**) and a newly created piano-vocal score (**VeV**) based on **Vm**.

6 The first page of the number “Denn wie man sich bettet” shows a marking in green crayon at the top: “1 tone lower!” which may refer to Lenya’s vocal range (in January 1932, she had recorded this number transposed down a whole step for Electrola, which issued it as part of the *Querschnitt* [“selections”] from the opera *Aufstieg und Fall der Stadt Mahagonny*); see Plate 8 in Main Volume.

veloped in Baden-Baden.⁷ A program booklet for the Rome production, which printed the sung text of all ten numbers in the original German, also contained a brief synopsis of each number/scene in Italian. A note in the booklet suggests that Weill provided these synopses (which were then translated into Italian); see Main Volume, “Introduction.”

Compared to the original Songspiel, the expanded version assumes a decidedly different character, primarily through disproportionately enlarged parts for Jessie and Charlie, performed by Lenya and her then-boyfriend, Otto Pasetti, respectively. Although Weill did not participate actively in the expanded version, he endorsed it and witnessed two of its stagings (in Paris and Rome), yet he failed to provide an answer, when UE asked him ten days after the performance in Paris: “We should come to an agreement, dear Weill, whether the Baden-Baden version, which appears to have been performed in Hamburg as well, or the expanded Paris version should be performed.”⁸

In November 1935, UE informed Weill that its U.S. representative, Associated Music Publishers, was in possession of a full score of the Paris version, which UE had shipped to New York in February of that year (as documented in M2).⁹ In 1949 the Paris version was further expanded for a staging in Venice, where Curjel, who had safeguarded **Fh** and **Vm** during the Nazi years, provided the materials to UE and acted once again as stage director. Presumably in preparation for the Venice production, UE commissioned a new piano-vocal score (**VeV**), which was based on **Vm** and **VeO**. For the “Alabama-Song,” **VeV** followed **Vm**, which might suggest that the no longer extant full-score pages of the modified “Alabama-Song,” which must have been part of **FeO**, had been removed by the time Curjel received the full score in 1936. In the wake of the Venice production, UE hired Curjel to compile a new performing version that included a scenario and featured a much larger orchestra, approximating that of the opera (which was thought to be lost, confiscated by the Gestapo). This led to **VeC**, created in 1953 as a rental score (U.E. 12188), which more or less

matched the Venice version, except for the “Alabama-Song,” which now followed **VeO** (with Bessie singing the second stanza and otherwise the top voice of the Six Girls of Mahagonny).

In June 1957, after recording the opera *Aufstieg und Fall der Stadt Mahagonny* for Columbia Records, Lenya denied permission to have any of the expanded version(s) of the Songspiel performed. Two years later, a UE staff member annotated a copy of **VeC**: “Paris [*sic*] version, barred by Mrs. Weill, may not be performed (according to Mr. Füssl 29 June 1959).” In 1960 David Drew restored the Baden-Baden version for a performance of the Songspiel in Gelsenkirchen, Germany, and in 1963 UE published this version in piano-vocal format (**VeS1**) as the “Urfassung 1927” (so stated on the title page; the first page of music gives “Originalfassung 1927”); a corresponding full score (**FeS**) was created as rental material only. Both scores were based on a number of sources (including **Fh**, **Vm**, **FhO**, **FeO** and **Th**) and oral communications by Lenya and Abravanel, but there was not enough time for a full critical assessment of these sources. Thus it went undetected exactly how **Fh** and **Vm** reflect the Baden-Baden version, and the version that Weill appears to have established and implicitly sanctioned after the premiere in Baden-Baden can be discerned only through identification and critical examination of the numerous markings entered into these sources by a variety of mostly unknown hands. Moreover, **VeS1** divided the Songspiel into three parts (“Prologue” – “Life in Mahagonny” – “Finale”) and occasionally added number titles, although no source has come to light that would corroborate or support such actions. Furthermore, a number of mishaps plagued the publication of **VeS1**, as Drew was to point out later (Drew, *Kurt Weill. A Handbook*, London: Faber & Faber, 1987, p. 174): the vocal score appeared with symbols in the musical text as references to production notes, but the notes themselves were omitted; a second imprint of **VeS2** (1968) included the production notes, but Drew later stated that he had never intended them for publication. These printed notes, often cited in the literature about the Songspiel, offer various pieces of information: there is a somewhat idiosyncratic synopsis, two general production notes that seem to apply to the opera rather than the Songspiel, wordings for the demonstrators’ placards in the “Finale” (although they don’t match those found in the scenario entered into **Vm**), and forty-seven specific staging instructions, apparently based on those found in **Vm**’s scenario but arbitrarily selected and rephrased. When Jürgen Schebera edited the Songspiel for the complete edition of Brecht’s works in 1988 (**Tp3**), he largely relied on Drew’s notes but occasionally adopted readings directly from the scenario transmitted by **Vm**. Hence, this Edition publishes for the first time the Songspiel in the form that Weill appears to have endorsed, while the Critical Report offers a transcription of the Baden-Baden scenario that appears to have come from Brecht.

7 In 1953 UE issued a hectographed typescript of a libretto, allegedly of the “Paris version,” reprinted in *Brecht/Weill „Mahagonny“*, ed. Fritz Henneberg and Jan Knopf (Frankfurt am Main: Suhrkamp, 2006), 21–39. As it turns out, this hectographed script does not transmit the version performed in Paris, London, and Rome, but yet another expansion of the Songspiel that Curjel compiled in 1951 based on the version that he had concocted in 1949 for the performance in Venice (see note 5). Thus Henneberg and Knopf published not the “Paris version” but the “Curjel version,” assembled after Weill’s death and without Abravanel’s involvement.

8 After the Paris success, it appears that UE considered either version of the Songspiel more viable for performances in foreign-language territories than the opera *Aufstieg und Fall der Stadt Mahagonny*. The opera’s first performance outside the German-language territories (aside from a performance at Prague’s Neues Deutsches Theater on 16 July 1930) took place on 30 December 1933 in Copenhagen, and after that not until 1963 in London.

9 Letter of 9 November 1935; *W-UE*, 491.

COMMENTARY: GENERAL ISSUES

Editorial Procedure

Title

The Edition essentially follows the wording of the Baden-Baden program (N). The work's succinct title, *Mahagonny*, began to acquire qualifiers in the correspondence between Weill and UE when the possibility for confusion arose: first when Weill and Brecht began work on the opera, *Aufstieg und Fall der Stadt Mahagonny* (to which they often referred as "Mahagonny"—the common short form of the opera's title), and later when the Songspiel was expanded for the performance in Paris. On 2 May 1927, when Weill informed UE that he had "suddenly hit on a very nice idea," he provided the title: "'Mahagonny' ein Song-Spiel nach Texten von Brecht." This title appears also in N (although without hyphen, but with Brecht's first name in short form; see Plate 10 in Main Volume); Th omits the indefinite article "ein" (as does Tp2). When work on the opera was underway, UE referred to the Songspiel as "Mahagonny in der Baden-Badener Fassung" (2 October 1928). On 21 December 1932, in the wake of the Paris version of the Songspiel, UE introduced the title "Das kleine Mahagonny" to distinguish it from the opera, and Weill echoed it in his reply of 26 December, when he spoke of "Mahagonny in der kleinen Fassung."¹ UE also introduced the label "Pariser Fassung," again echoed by Weill in a reply on 2 January 1933 ("Pariser Fassung von Mahagonny"). Perhaps not surprisingly, the subtitle (and "sui generis" genre label) "Songspiel" disappeared in the context of the expanded Paris version—although the Rome program billed it as "prima esecuzione in Italia . . . del 'songspiel' Mahagonny"—and for Venice the work was billed as "opera in un atto," the form that would briefly replace both the Songspiel and the full-length opera (the latter at the time thought to be lost).

1 In 1963, the Berliner Ensemble produced an entirely apocryphal version billed as "Das kleine Mahagonny" and credited to adaptors Manfred Wekwerth, Manfred Karge, Matthias Langhoff, and Hans Dieter Hosalla, which had nothing to do with the versions of *Mahagonny* here discussed and thus can be safely ignored.

Sung text

The Edition privileges Vm but consults all other sources, in particular Tp1, Fh, and Tp2. Weill set the text as published in Tp1 (except for No. 6, for which no model survives) and Tp2 also followed it. Vm and Fh (also Dh) appear to transmit some deliberate changes of Weill's rather than slips of the pen (although a few cases do appear to be mistakes; e.g., No. 1, mm. 25 and 69). The Edition tacitly amends punctuation according to current rules, so that meaningful units (endings of sentences, word repetitions, etc.) within the voices' text underlay become easily distinguishable; in Tp1, these were indicated almost exclusively through the verse form (e.g., line breaks), rarely through punctuation. The punctuation in Fh appears to show some deliberate departures from Tp1, but not consistently enough to constitute a reliable model, and the punctuation in Vm seems largely haphazard. The libretto presented on pp. 173–175 of the Main Volume shows the punctuation of the Edition.

Staging instructions and scenario

The Edition prints only the most general introductory note found in Vm, which Weill seems to have sanctioned (if only tacitly) because it appears in ink, and which he presumably considered helpful for future productions as an indication of the overall style of the work and setup of the stage. However, it is impossible to establish who was responsible for the note. The detailed scenario of the work's premiere was entered into Vm subsequently with pencil. The Edition considers the distinction between ink and pencil crucial: the copyist who created Vm made no effort to leave space for the scenario, which an unidentified scribe subsequently squeezed into Vm, apparently in an attempt to document the Baden-Baden premiere. If Weill had considered the scenario integral to the work, he presumably would have taken care that the copyist left enough room to accommodate the scenario. For documentary purposes, the Edition prints the scenario, along with the sung and spoken text, as a supplement to the Critical Report and juxtaposes the scenario *cum* libretto with the five poems as found in Tp1 (and with the "Finale" as transmitted by Tp2).

Headings of individual sections

The Edition adopts the numbering system which appears in ink in **Fh** and **Vm** and the titles from **Th** and **Tp2**. **Fh** and **Vm** have numerals only (“Nr. 1,” “Nr. 2,” et seq. and “Finale” for the last number; **Vm** omits “Nr. 1”), whereas **Th** and **Tp2** have only titles (but no numbering). **Tp1** gives the titles for the three Mahagonny-Songs as “Mahagonnygesang Nr. 1” et seq. The instrumental sections have no original numbering or title in any source, although conceivably “Kleiner Marsch” could be considered a title rather than a tempo mark, and “Aufruhr in Mahagonny” would seem to constitute a subheading; unknown later hands, however, added various numberings, probably in an effort to facilitate identification of the instrumental sections within the overall sequence when numbers from *Aufstieg und Fall der Stadt Mahagonny* were added for Paris and Venice. As these added numerals have nothing to do with the Baden-Baden version, the Edition does not reproduce them.

Barlines separating sections

The Edition follows **Fh** for the notation of double barlines at the end of vocal and instrumental sections (**Vm** agrees here). **Fh** handled time signature changes from one section to the next without a discernible system; the Edition supplies them throughout. The Edition takes *attacca* instructions and the “thin-thick” final barline, which appears only at the end of the work, from **Fh**.

Score order and layout

For the Songspiel, Weill chose not only an unusual combination of instruments, which shows influences of chamber-orchestral music and dance band practice, he also chose an unusual score order that does not follow any known model and which has no precedent (see Plate 1 in Main Volume). The Edition upholds that score order. Weill notated the two soloistic violins at the top of his score, followed by two clarinets in B \flat (the second doubling on bass clarinet), two trumpets in C, an alto saxophone in E \flat , a trombone, timpani and percussion (snare drum, bass drum, jazz drum, wood blocks, cymbals, triangle, and tam-tam) with three chimes (in C, D, and G), vocal parts, and the piano at the bottom. This score order, which vaguely resembles that of Weill’s violin concerto, roughly adheres to the pitch character of the instruments, while the piano supports the overall sound. Weill notated the unpitched percussion part on a single-line staff, which he added to **Fh** with pencil and which the Edition adopts. Presumably for reasons of expediency, Weill drew continuous barlines from top to bottom of each system; the Edition interrupts these barlines for the sake of clarity between trombone and timpani, timpani and other percussion, percussion and voices, between the individual voices, and between voices and piano.

The Edition adds measure numbers for each number and extends them into the following instrumental section whenever

such a section unequivocally continues (i.e., without a significant pause) the preceding vocal one.

Tempo marks

In accordance with the policy of the *Kurt Weill Edition*, the Edition adds opening tempo marks when the sources have none (e.g., in No. 2 “Alabama-Song”) and also provides information about metronome markings—which Weill supplied in *Aufstieg und Fall der Stadt Mahagonny*—for those numbers/passages of the Songspiel that are reflected in the opera.

Dynamics

The Edition takes the dynamic markings from **Fh** and **Vm**, which largely agree, and adopts also their form of notation (e.g., crescendo hairpin vs. verbal instruction *cresc.*). In the few instances of discrepancies, the Edition follows the source which offers the most plausible reading within the given musical context. Weill’s dynamic differentiation of simultaneously sounding instruments, where he subtly accounted for the instruments’ varying degrees of loudness, are upheld, of course. On the other hand, whenever voices or comparable instruments (violins, clarinets, trumpets) move in parallel fashion, the Edition adds missing dynamics and removes redundant ones.

Articulation

Fh fails to supply consistent articulation marks (staccato, tenuto, etc.) for passages that appear to call for such consistency. Generally speaking, Weill notated articulation marks only at the beginning of passages, but he continued inconsistently: articulation may be found only for the first motive, the first measure, or the first couple of notes, and within entirely parallel running voices assignment of articulation may vary considerably. Occasionally Weill appears to reiterate articulation marks after a system or page break, as if to remind himself. In rare cases, however, Weill notates voices with consistent articulation. The Edition normalizes the inconsistent, almost arbitrarily assigned articulation as far as possible and as much as needed. In so doing, the Edition recognizes that Weill generally did not overburden his scores with signs and marks; moreover, for historical and aesthetic reasons, it would be inappropriate to take a score of his from this time period and add an articulation mark to every note, especially as its character is usually clear within the respective musical context. Whenever the Edition adds articulation marks, it provides a note in the Critical Report (unless it fixes a stray omission of a mark here and there).

Slurs and ties

Weill often concatenated slurs and ties. As no musical distinction appears to be implied, 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).

Cautionary accidentals

Fh's notation of cautionary accidentals is inconsistent (even within parallel voices). Generally speaking, Weill provided a cautionary accidental when a note was inflected in the preceding measure. Where appropriate, the Edition tacitly adds cautionary accidentals and removes redundant ones.

Rehearsal letters

In a letter of 18 May 1927, Weill asked UE to add rehearsal numbers to Fh. The publisher entered rehearsal numbers (beginning a sequence for each musical number), which were subsequently turned into a single sequence for the expanded version performed in Paris and altered again for Venice, where they comprised eighty-five numbers. The Edition provides rehearsal letters for each musical number without comment, often in the same place as they appear in Fh, except where the original placement is not practicable or where additional letters are useful.

Issues of Instrumentation

Violin

The Edition makes no attempt to renotate passages that might seem unusual. For example, mm. 78–79 of the “I. Mahagonny-Song” would seem to call for *divisi* playing (especially when compared to mm. 86–87), but Fh is clear. Weill knew the instrument well enough to call for such calculated effects (the double-stopping is prone to yield a boisterous, unpolished sound). In m. 96 of the “Benares-Song,” Fh calls for Violin I to play a whole note (with diminuendo hairpin) *pizzicato*, but in light of mm. 1–12 and 91–95 the notation seems logical.

Percussion

The percussion part requires two players. Although it appears that Weill began orchestrating the Songspiel with one player in mind, mm. 117–133 of the “III. Mahagonny-Song” call for simultaneous playing of snare drum and chimes in a manner unplayable by a single musician. Indeed, M2 contains a card (apparently created shortly after the Baden-Baden performance) that lists two percussion books: one labeled “Schlagwerk,” the other “Becken, große Trommel.”

Among various instruments, Fh calls for “Jazztrommel” (jazz drum) without elaboration. Evidence suggests that Weill meant a tom-tom: In both versions of *Der Lindberghflug* (1929), Weill specified in No. 2 (“Vorstellung des Fliegers”) that

“2 Tomtom (Jazztrommeln)” should play at certain points. The score for *Die Dreigroschenoper* (1928) had used both terms, “Jazztrommel” and “Tomtom,” but never within the same number (see KWE I/5; facsimile in KWE IV/1), which suggests that Weill considered these terms interchangeable.

Notational Issues

Notation of paired instruments

In Fh, the notation of paired instruments (Vn I-II, Kl I-II, Trp I-II) alternates between one and two systems. Determining factors appear to have been the musical nature of each pair of instruments and overall space on the page. The Edition likewise alternates the notation (though it does not strictly follow the pattern and layout found in Fh) and tacitly adds instructions such as *a 2* as needed.

Clefs

Following modern convention, the Edition notates the bass clarinet in treble clef (Fh has bass clef) and adds an *ottava bassa* sign to the treble clef for the tenor voices. All other clefs follow Fh.

Beams and rhythmic notation

The Edition follows Fh for beaming and tacitly standardizes the notation of triplets.

Footnote policy

The Edition adds occasional numbered footnotes to the score to inform the user of significant issues affecting the musical substance or performance practice. Additional information is usually provided in the critical notes.

Pitch Designation

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



COMMENTARY: CRITICAL NOTES

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

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

MAIN TEXT

Nr. 1

I. Mahagonny-Song

<i>Location</i>	<i>Part</i>	<i>Remark</i>
1, 30, 52, 74, 85	ALL	Edition takes time signature ♩ from performance annotation in Fh , which Weill later adopted in VeO . First layer of Fh has ♩ (as does Vm).
5.1–6.1	Trp	Edition takes ties from performance annotation in pencil (compare m. 3) and removes accent at 6.1 to match Vn .
7	Klav r.h.	Edition cancels bass clef that Weill notated at the end of m. 7 and that applied to the following measure, which Weill subsequently revised. In the course of the revision, he neglected to delete the bass clef.
8.2–4	ASax	Edition adds accents to match 6.2–4.
12.3–4	Klav	Edition is forced to reconstruct much of this music, because lower right corner of p. 1 in Fh is torn off (upper pitches E4–G4 at 12.4 are still visible). Edition takes A2 in l.h. at 12.3 from doubling in Pos . Above 12.4, an unknown hand in Fh added reconstructed chord C#4–E4–G4 in pencil, presumably prompted by pitches B#2–C#3–E3–G3 found in Vm (l.h.). However, Edition opts for B#3 as the low pitch in r.h. to continue the doubling of Trp and ASax . In l.h., Edition opts for C#3–G3 in light of Vm and the overall pattern. VeO is of no help, as Weill revised the song's introduction harmonically when he composed the opera.
15	Klav	Edition adds <i>p</i> to match Vn and Kl .
16	BILLY	Edition adds <i>mf</i> to match Charlie in m. 15.
18	BOBBY	Edition adds <i>mf</i> to match Charlie in m. 15.
19.3, 19.6	Vn I	Edition takes G4 from performance annotation in pencil (to match Bobby and Klav r.h.). The first layer shows F4.
20	JIMMY	Edition adds <i>mf</i> to match Charlie in m. 15.
20–21	JIMMY	Trp1/2 have text “Whisky- [sic] und Pokertisch,” perhaps an erroneous analogy triggered by “Pferd- und Weiberfleisch.” Edition upholds Vm and Fh , as “Whisky-tisch” makes no sense.
20.1–2	Klav l.h.	Edition supplies quarter-note octave A1–A2 followed by quarter rest, prompted by eighth note A2 in Vm and prevailing pattern in l.h. (con-

		<p>firmed, it would seem, by the corresponding measure in the holograph full score for the opera <i>Aufstieg und Fall der Stadt Mahagonny</i>, which has also A1-A2 followed by quarter rest). In Fh, lower left corner of p. 2 has been torn off and is missing (see comment for m. 12 above).</p>
25	VOICES	<p>Edition takes text (“Mond von <i>Mahagonny</i>”) from Trp1/2. Fh and Vm have “Mond von <i>Alabama</i>,” presumably a slip of the pen when Weill copied the lyrics (from the no longer extant portions of Dh) into Fh. Possibly Weill was distracted by the “moon of Alabama” in the “Alabama-Song” that follows, but in “I. Mahagonny-Song,” the invocation of a “green moon of Alabama” makes little sense. In the second refrain (m. 47), Weill writes “Mond von Mahagonny,” only to slip back to “Mond von Alabama” in the third refrain (m. 69). It is unlikely, however, that such alternation was intentional, and it does not seem logical, either. Vm merely replicates Fh. VeO, on the other hand, has “Mond von Alabama” throughout, and here it is plausible, as the number comes after the “Alabama-Song” and thus could indeed refer back to the “moon of Alabama.”</p>
27	Vn II	Edition adds <i>arco</i> to match Vn I.
29.3–4	Vn, KlTr, BILLY, BOBBY	Edition takes dotted rhythm from Vm (first layer). Fh has two eighth notes (compare mm. 51 and 73).
40	BILLY	Edition adds <i>mf</i> to match Charlie at m. 37.
40.4	Kl	Edition adds tenuto mark to match m. 38.
44.2–45.1	Kl	Edition takes slur from performance annotation in pencil to match m. 22.
51.3–4	Kl, HzTr, BILLY, BOBBY	Edition takes dotted rhythm from Vm . Fh has two eighth notes (compare mm. 29 and 73).
52.7–8	CHARLIE, JIMMY	Edition takes rhythm from performance annotation in Vm . Fh and first layer of Vm notate quarter note. See also mm. 30 and 74.
57.4	Trp I	Edition opts for D#4 to match Klav r.h. Fh is ambiguous (either E#4 or D#4).
59–62	Kl I	Edition takes slurs from performance annotations in pencil.
60	CHARLIE	Edition adds <i>mf</i> to match Jimmy in m. 59.
61–62	CHARLIE	Trp1/2 would seem to call for a repetition of Jimmy’s words (“Das Schiff wird losgeseilt”) in mm. 60–61, but Fh and Vm suggest that Weill wanted to avoid an immediate and ungainly repetition by using the second line of the first (rather than the third) stanza.
62	BOBBY	Edition adds <i>mf</i> to match Jimmy in m. 59.
63	Trp I, ASax	Edition takes <i>p</i> from performance annotation in pencil.
64	BILLY	Edition adds <i>mf</i> to match Jimmy in m. 59.
64	BOBBY	Edition takes rhythm ♪ ♪ ♪ ♪ from performance annotation in Vm . Fh and first layer of Vm have ♪. ♪ ♪ ♪ (erased pencil markings in Fh , still faintly visible, suggest the revised rhythm).
67	JzTr, VOICES, Klav	Edition adds <i>p</i> to match m. 45.
68.3, 70.3	Trp II	Edition takes # for E#4 (at 68.3) and for F#4 (at 70.3) from annotation in red crayon (compare mm. 24, 26, 46, 48).
69	VOICES	Regarding text (“Mond von Mahagonny”) see note for m. 25.
71.4	Klav r.h.	Edition adds missing treble clef.
73.3–4	Trp I, ASax, HzTr, BILLY, BOBBY	Edition changes rhythm to match mm. 29 and 51. Unlike these measures, Vm shows the altered rhythm only in the piano accompaniment.
74	Vn, Kl	Edition adds staccato marks to match m. 72.
74.2	Klav r.h.	Fh has annotation in red crayon changing G#3, G#4 to G♯3, G♯4 (but changing to G#3, G#4 at 74.3), presumably to avoid a clash with F#3 (ASax, Bobby). However, difference from mm. 30 and 52 seems intentional.
74.7–8	CHARLIE, JIMMY	See note for m. 52.
82.3–4	HzTr	Edition changes rhythm to match Klav r.h. (compare mm. 83, 85). Fh has two eighth notes.
89	ALL	Edition takes <i>rit.</i> from Abravanel’s marking (also found, as an annotation extended by dashes, in Vm) and removes instruction “Vorhang zu,” which an unknown hand had excised in pencil. Compare m. 50 in No. 6 “Finale.”

Kleiner Marsch

90	ALL	Edition changes time signature to C , prompted by Abravanel's annotation "Viertel" (compare m. 1).
96.5	Trp II	Edition takes pitch G4 from performance annotation "sol." The first layer had F4, which was changed in pencil ambiguously to G4 or A4; Vm has G4.
105	Vn	Edition adds <i>pp</i> to match m. 103.
109.2–3	Pos	Edition adds slur to match m. 108.

Nr. 2

Alabama-Song

When UE generated the performance materials for the Baden-Baden premiere, Weill requested to have the part for Bessie (**CmB**) sent to him in Berlin, so he could rehearse it with Irene Eden, a coloratura soprano at the Staatsoper who had been cast in the role of Bessie. Presumably during these rehearsals he added an alternative melody with text underlay in pencil:

86 Oh moon, oh moon of A-la-ba-ma, we

91 now, we now must say good-bye, we've

95 lost our good old ma-ma and must have boys,

101 oh you know why. Oh moon,

107 moon, we've lost

114 our good old mam-ma, oh moon, you know why, you know why.

The melody, not the text underlay, was copied (with slight modifications) into **Fh** by an unknown hand in ink but subsequently crossed out in pencil; **Vm** does not reflect it. Unused in the Songspiel, this alternative melody—a "Trillervariation," as Weill called it in a letter of 5 September 1927 (*W-UE*, p. 80)—served as the model for the melody that he would craft for the opera, *Aufstieg und Fall der Stadt Mahagonny* (compare **VeO**, where the first thirteen measures are identical).

1	ALL	Edition adds tempo mark "Moderato assai" in light of VeO (which provides also a metronome marking: $\text{♩} = 69$). Fh , Vm and CmB have no tempo mark; Ae has "Blues-Tempo (Moderato)." Given that VeO notates the verse in cut time (rather than $2/4$) and has no tempo change for the refrain (compare "Un poco tenuto" in m. 26), the tempo is not unproblematic. Moreover, three recordings made by Lenya between 1930 and 1932 have
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		noticeably faster tempos: In February 1930, she recorded “Alabama-Song” for Ultraphon/Telefunken (A-371), in March 1930 for Homocord (3671), and in January 1932 for Electrola (EH 736).
3	KITr	Edition adds <i>p</i> to match prevailing dynamic level.
3.3	Vn I	Edition changes erroneous quarter rest to eighth rest.
7–10	Kl II	Edition adds staccato and tenuto marks to match ASax.
19.3–20.4	Kl II	Edition adds staccato marks to match ASax.
25	Vn	Edition takes <i>arco</i> from Weill’s pencil annotation.
25	Vn II	Edition adds <i>p</i> to match prevailing dynamic level.
26	Pos, Tri, Klav	Edition adds <i>p</i> to match Kl and Trp.
28	ASax	Edition adds <i>p</i> to match prevailing dynamic level.
42	Tri	Edition adds <i>p</i> to match prevailing dynamic level.
46	Trp I	Edition adds <i>p</i> to match prevailing dynamic level.
51.1	JESSIE	Fh has half rest. Edition upholds Vm ’s half note (tied to m. 50).
58	JESSIE	Edition takes diminuendo hairpin from Fh . Vm omits hairpin.
58	Klav	Edition adds diminuendo hairpin to match other parts.
62	HzTr	Edition adds <i>mf</i> to match prevailing dynamic level.
62	BESSIE	Edition takes text (“show <i>us</i> ”) from Fh , which followed Tp1 . The first layer of Vm has “show <i>me</i> ” (also in m. 121), possibly the result of a deliberate change. Usage (plural vs. singular) would depend on whether the women appear as a team or as (competing) individuals; the latter seems to have been the case in Baden-Baden (see Supplement A of this Critical Report).
65, 72, 76	BESSIE	Edition takes text (“boy”) from Weill’s pencil revision in CmB , which had “girl” in first layer. Vm adopts “boy” in first layer. Fh , Tp1/2 have “girl.”
67	Trp I	Edition cancels muting (by adding instruction “Dämpfer ab” at 59.5) to match context.
72–74	Kl	Edition adds articulation to match mm. 63–71.
78.2–79	Kl	Edition adds staccato marks to match 76.3–77.
80.2	Pos	Edition corrects rhythm to ♩ ♯ to match Trp. Fh has ♩ ♯ .
81.4	Kl, Trp	Edition adds staccato mark to match m. 80.
82.4–83	Kl	Edition adds staccato marks to match Trp.
94.1, 153.1	BESSIE	Fh has half rest (and compare Jessie at 51.1).
98.2	BESSIE	Edition takes quarter rest from CmB . Fh has only dotted half note, whereas Vm has half note and quarter rest (both leaving measure incomplete).
100, 116	BESSIE	Edition takes text (“boys”) from Weill’s pencil revision in CmB , which has “girls” in first layer (changed by an unknown hand to “a girl”). Tp1/2 have “a girl.” Fh has “whisky” in first layer, which Weill changed to “girls.” Vm adopts “boys” in first layer.
117–118	Vn I	Edition adds slurs to match mm. 109–110.
117–118	Klav	Edition adds diminuendo hairpin to match Kl, Trp I, and ASax.
119	Vn II	Edition takes <i>arco</i> from performance annotation in pencil.
121	JESSIE, BESSIE	See note for m. 62.
134.2	Trp II	Edition takes ♭ for B♭4 from performance annotation in pencil.
144	ALL	Edition adds “Tempo II” to match m. 85.
145/2	BESSIE	Edition takes half note from Fh . Vm has quarter rest followed by quarter note.
147	ALL	Edition takes beginning of repeat from first layer of CmB (also found in Vm). Fh has performance annotation (in pencil and red crayon) marking repeat.
151–154	BESSIE	CmB has garbled text underlay (which remained uncorrected).
157, 158–159	Vn I	Edition includes m. 157 in previous slur group (m. 157 follows a page turn in Fh) and adds slur spanning mm. 158–159 to match the context.
159	BESSIE	Edition upholds text (“whisky”) in Vm , Fh . In CmB , Weill changed “whisky” to “dollars,” but this appears to have been superseded by the subtle differentiation in Vm , which distinguished between Bessie (“whisky” in m. 159) and Jessie (“dollars” in m. 163). See note for m. 163 below.
161–164	JESSIE	Edition follows notation in Vm . In Fh , the first ending does not begin until m. 162 (where a half note appears instead of a whole note).

162	Vn I	Edition changes half note to whole note to match voices (see note above).
163	JESSIE	Edition takes text (“dollars”) from Weill’s pencil revision in CmB . Fh has “whisky”; Vm has “dollar” [<i>sic</i>].
Marsch		
166–175	ALL	Edition takes this section, a repeat of ten measures from Kleiner Marsch (i.e., mm. 100–109 of No. 1), from first layer of Vm ; see critical notes for these measures above. In Fh , the repeat is merely indicated through verbal instruction (“Nach Wiederholung folgt 8 bis 9, dann weiter mit 17”) in pencil, subsequently erased but still faintly legible. Edition provides sub-heading “Marsch,” prompted by annotation “Marcia” (in blue crayon, with a frame drawn in red crayon) in Vm .
Vivace		
1	ALL	Vm has pencil annotation $\text{♩} = 67$, duplicating metronome marking of corresponding passage in VeO .
2–10, 14–15 6.1, 8.1	Klav ASax	Edition regularizes staccato marks to match mm. 1, 5, and 11. Edition places parentheses around A3 (sounding C3) as it goes beyond the instrument’s lower limit. Fh is unmarked. Several solutions to the problem would seem possible; the Edition offers one in a footnote to the score.
16	Vn I	Edition removes superfluous indication “trem.” (tremolo playing starts in m. 15, which preceded a page turn in Fh).
21	ASax	Edition adds staccato marks to match Trp.
Nr. 3		
II. Mahagonny-Song		
1	ALL	Vm omits tempo mark.
5	Szg	Edition cues KlTr and continues pattern of alternating between drum head and rim shots to match mm. 1 and 3 (and compare mm. 94, 96 and 98). Fh is confused: Whereas mm. 1–4 are clearly and unambiguously notated (on the top system of the page), m. 5 (the first measure of the bottom system) shows the same rhythm but ceases to alternate between drum head and rim shot. Complicating matters, Weill writes “Jazztrommel” as the only instrument in the left margin, which is reserved for instrumental rubrics (i.e., it is unclear who would play the single eighth note in the percussion line notated below what Weill cued for JzTr). Even though the notation of JzTr in mm. 63, 65 and 67 might suggest that alternation should cease in m. 5, a switch of instruments seems implausible, and the Edition treats the notation of m. 5 as a lapse on Weill’s part.
6–8	Klav r.h.	Edition adds staccato marks to match mm. 2 and 4.
9	VOICES	Fh has “saßen” in first layer, but a performance annotation in pencil changes it to “blieben.” Vm and Tp1/2 have “blieben.” Compare m. 71.
13–14	Vn, Kl, Trp, Pos	Edition adds accents to match mm. 9–10.
14	Klav	Edition adds accents to match m. 13.
16, 18	VOICES	Edition takes accents from Fh . Vm omits them.
18.3	BILLY	Fh has G4. Edition upholds A4 in Vm (compare 16.3).
20.2–3	BILLY	Edition adds slur to match mm. 51 and 82.
26–31	Vn, Kl, Klav	Edition regularizes slurs and staccato marks to match mm. 21–25.
26.2	CHARLIE	Edition takes 32nd note from Fh . Vm has an erroneous sixteenth note.
32–51	ALL	Fh notates this section with instruction <i>da capo al segno</i> (the <i>segno</i> being placed at the end of m. 20).
52–62	ALL	VeO increases tempo (from $\text{♩} = 96$ to $\text{♩} = 100$) for this section only.

52–62	Vn, Kl, Klav	Edition regularizes slurs and staccato marks to match mm. 21–25.
52.2	CHARLIE, BILLY	Edition adds <i>f</i> to match 21.2.
53.2	BOBBY, JIMMY	Edition adds <i>f</i> to match 22.2.
54	CHARLIE, BILLY	Edition takes text (“und <i>am</i> ”) from Fh (also found in Tp1/2). Vm has “und <i>an</i> .”
57	BOBBY	Edition takes text (“Verbrauch <i>von</i> frischen”) from Tp1/2 . Fh , Vm have “Verbrauch <i>an</i> frischen.”
63	ALL	Edition adds “Allegro un poco moderato” to match m. 1.
63	JzTr	Edition adds <i>p</i> to match prevailing dynamic level.
63	CHARLIE	Edition adds <i>mf</i> to match other voices.
69–70	Vn	Edition adds staccato marks to match m. 64.
71	Trp I	Edition cancels muting (by adding instruction “Dämpfer ab” at 63.2) to match context.
71	VOICES, Klav	Edition adds <i>f</i> to match m. 9.
71	VOICES	See note for m. 9.
71–72, 75–76	Kl, Trp, Pos, Klav	Edition regularizes accents to match mm. 9–10.
79–80	ALL	Fh notates these measures as a repeat of mm. 77–78.
83–93	Vn, Kl, Klav	Edition regularizes slurs and staccato marks to match mm. 21–25.
92.3–93.8	ASax	Edition adds staccato marks to match mm. 88–89.
94	ALL	Edition adds “Allegro un poco moderato” to match m. 1.
95	CHARLIE	Edition takes dynamics from Fh . Vm has no dynamics.
97.2–12	Trp	Edition removes staccato marks to match m. 95.
99	Trp	Edition removes redundant <i>pp</i> .
101	BILLY, BOBBY, JIMMY	Edition takes text (“extra”) from Fh . Vm accidentally omits text.
105	Pos	Edition adds tie to match 107.
105–113	Vn, Kl, Trp	Edition regularizes staccato marks to match m. 103.
105, 107, 109, 111	Pos	Edition adds staccato marks to match m. 103.
108	Kl, Trp, Pos	Edition adds staccato marks to match Vn.
108–113	VOICES	Edition takes text (“und sie haben”) from Tp1/2 . Fh and Vm have “ <i>doch</i> sie haben,” probably transmitting an error of Weill’s, who may have written “ <i>doch</i> ” because of its appearance in all previous refrains.
112	Pos	Edition adds accent to match m. 110.
113	Pos	Edition adds accent to match Vn, Kl, Trp and Klav.
121, 122	BILLY	Edition takes slur from performance annotation in pencil.
122	BOBBY, JIMMY	Edition adds slur to match Charlie.
122.6	BOBBY	Edition takes B♭3 from Fh . Vm has A♭3.

Vivace assai

17	Trp II	Edition assumes open playing (therefore adding instruction “Dämpfer ab” at 113.6 in preceding section).
18–32	Vn, BsKl, Klav l.h.	Edition regularizes staccato marks to match mm. 16–17.
25	ALL	Edition adopts Weill’s pencil instructions “in ganze Takte übergehen” (change to whole measures) and <i>string</i> .
25	Trp I	Edition assumes open playing (therefore adding instruction “Dämpfer ab” at 113.6 in preceding section).
26.5	BsKl	Edition adds missing ♭ for D♭4 (sounding C♭3) to match Klav (l.h.).
29.1	Trp	Edition adds tenuto mark to match 28.1.
34–44	Kl, ASax	Edition adds tenuto marks to match m. 33.
41	Trp I	Edition adds tenuto mark to match m. 34–40.
42	Trp II	Edition adds tenuto mark to match mm. 43ff.
45–56	Kl, BsKl	Edition adds tenuto marks to match Kl, ASax in mm. 33–44.
60	BsKl	In Fh , the measure is largely obscured by white adhesive tape. The note (a dotted half note D4) is barely discernible but confirmed by Vm .

Nr. 4
Benares-Song

6	BESSIE	Edition adds <i>p</i> to match Jessie in m. 3.
9–13	Pos	Weill accidentally notated the music in the staff for Pk. A performance annotation in pencil flagged the error.
12	BESSIE	Edition adds <i>p</i> to match Jessie in m. 9.
12, 42, 72	ALL	Edition takes <i>poco rit.</i> from Weill's addition in pencil.
16/4	ALL	Edition takes <i>a tempo</i> from Weill's addition in pencil.
17	Kl, BsKl, Klav	Edition adds <i>p</i> to match Pos.
18.4	BsKl, BOBBY, Klav r.h.	Edition takes \flat for (sounding) $F\flat$ from performance annotation in pencil. For BsKl, Weill had originally written $G\sharp 3$, although the natural sign is unprompted (but m. 17 shows signs of revision, as a first layer was scratched off).
21	CHARLIE, BILLY	Edition adds <i>p</i> to match Bobby, Jimmy in m. 17.
22.1	ASax	Edition continues slur to match Trp I. In Fh , m. 22 begins a new page, and Weill started the slur anew. But at the end of m. 21, the slur in Fh suggests continuation.
30	JESSIE, BESSIE	Edition takes spelling (“Johnny”) from Tp1/2 (also found in Dh1). Fh , CmB have “Johnnie”; Vm has “Johnie.”
36	BESSIE	Edition takes text (“boy”) from performance annotation in Vm . The first layer of Vm has “girl” (as do Fh and CmB).
36–41	Klav r.h.	Edition adds tenuto marks to match Trp.
37/2	Klav	Edition removes Weill's instruction “m.g.”
40.6	Vn II, ASax	Edition changes sounding pitch $F\flat$ to $F\sharp$ to match 37.6 and overall pattern.
41.1	Trp II	Edition opts for pitch $A\flat 4$ to match Klav, r.h. (and compare 38.1). In Fh , pitch appears as $G\flat 4$.
42	Klav r.h.	Edition adds tenuto mark to match m. 33.
42–43	Vn, Kl, Trp, ASax, Pk, Klav	Edition takes diminuendo hairpin from Weill's pencil additions in Fh .
43.3	Pos	Edition adds missing half rest.
47	Kl, BsKl	Edition adds <i>p</i> to match m. 17.
47	Pos	Edition cancels muting (by adding instruction “Dämpfer ab” at 43.2) to match mm. 17ff.
48.4	BsKl, BOBBY	Edition takes \flat for sounding $F\flat$ from performance annotation in Vm (compare note for 18.4).
49–60	Klav r.h.	Edition adds staccato marks to match mm. 47–48.
54.3–4	CHARLIE, BILLY	Fh has half note, but quarter note followed by quarter rest is clear in Vm (also in CmB). Compare m. 24.
57.7–8, 57.10	Klav r.h.	Edition adds \sharp in lower voice.
58.2–3	Vn II, ASax	Edition removes slur connecting identical pitches.
58.8	Klav r.h.	Edition adds \sharp for both $F\sharp 5$ and $D\sharp 6$.
60	JESSIE, BESSIE	Edition takes spelling (“Johnny”) from Tp1/2 (also found in Dh1). Fh , CmB and Vm have “Johnnie” (compare note for m. 30).
63	Klav r.h.	Edition changes half note to whole note to match mm. 66, 69 and 72; Fh has no half rest following half note.
64–73	Trp II	Edition adds slurs and staccato marks to match mm. 61–63.
66	BESSIE	Edition adds <i>p</i> to match Jessie in m. 63.
72	Klav r.h.	Edition takes \flat for $C\flat 5$ and $C\flat 6$ from performance annotation in red crayon.
78	Trp	Edition cancels muting (by adding instruction “Dämpfer ab” at 73/4) to match context.
79	VOICES	Vm has performance annotation changing text to “[-na-res is said to have been]”; the quarter note for “said” was changed to two eighth notes to accommodate the extra syllable. This text and rhythm already appeared in

		Dh1 . But Tp1/2 , Fh and CmB are correct. (Somewhat oddly, Weill adopted the grammatically incorrect revision in the opera <i>Aufstieg und Fall der Stadt Mahagonny</i> .)
80.1	ASax	Edition adds staccato mark to match 81.1.
81	VOICES	Tp1/2 and Dh1 have text “our.” Edition upholds “my” from Vm , Fh , and CmB , as the singular appears to show the characters here as individuals in “limbo,” not as a group (despite the subsequent plural, “Where shall <i>we</i> go?”).
81.1	Klav	Edition adds staccato mark to match Vn, Kl.
83.3	Trp II	Edition adds staccato mark to match Trp I.
85	Trp II, Pos	Edition adds <i>mf</i> and crescendo hairpin to match Trp I.
87	VOICES	Edition takes text (“punished <i>by</i> an earthquake”) from first layer of CmB , Vm . Fh and Tp1/2 (also Dh1) have “punished <i>in</i> an earthquake.”
88	Trp, Pos	Edition adds staccato mark to match Trp I in m. 83.
88	VOICES	Tp1/2 and Dh1 have text “our” (see note for m. 81).
91	Trp II	Edition adds “mit Dämpfer” to match Trp I at m. 94, even though there is little time to add a mute.
92/4–98/1	Trp II	Edition adds articulation to match m. 91.
93.6–94, 96.6–97	Pos	Edition takes slurs from performance annotation in pencil.

Sostenuto (Choral)

100	Kl II, Trp II	Edition adds tenuto mark to match Pos.
108	Trp II	Edition cancels muting (by adding instruction “Dämpfer ab” at 106.2) to match context.
115	Trp I, Pos	Edition cancels muting (by adding instruction “Dämpfer ab” at 98.2 for Trp I and at 106.2 for Pos) to match context.
124.2	Kl I	Edition adds tenuto mark to match m. 123.

Nr. 5**III. Mahagonny-Song**

1	ALL	Vm (but not CmB) omits tempo mark.
1	Klav r.h.	Edition takes bass clef from performance annotation in pencil (retraced with red crayon); the first layer had treble clef.
2.4	Klav r.h.	Edition takes \flat for C \flat 4 from annotation in red crayon.
18	JIMMY	Edition takes <i>mf</i> from Fh ; Vm lacks dynamic marking.
18.3, 19.2	Pos	Edition adds tenuto mark to match context (compare m. 43).
20–25	Gl	Edition adds tenuto marks to match mm. 18–19.
22.1	Pos	Edition adds tenuto mark to match context (compare m. 43).
25	JIMMY	Edition takes text (“alles <i>gar</i> ”) from Fh , Tp1/2 . Vm has “alles <i>gut</i> .”
43	JIMMY	Edition takes text (“Lachtet ihr”) from first layer of Fh . This text is also found in Dh1 and Tp1/2 . In Fh an unknown hand subsequently changed text in pencil to “Beichtet ihr,” which Vm adopted in first layer.
45	JIMMY	Edition takes spelling (“Mary Weemann”) from Fh (also found in Tp1/2). Vm misspells it as “Mary Wermann.”
49	JIMMY	Edition upholds text (“ <i>die</i> wird nicht mehr trocken”) in Vm , which seems to have been a deliberate change of Weill’s (already present in Fh). Tp1/2 have “ <i>sie</i> wird nicht mehr trocken.”
54.1	Pos	Edition takes \sharp for C \sharp 3 from annotation in red crayon.
55–56	JESSIE, BESSIE	Edition takes single crescendo hairpin from Fh , whereas Vm and CmB have one hairpin per measure.
56	Vn, Kl, ASax	Edition takes diminuendo hairpin from Weill’s addition in pencil.
57	Vn, Kl, ASax	Edition takes <i>p</i> from Weill’s addition in pencil.
57	Trp, Klav	Edition takes <i>p</i> from Weill’s pencil revision, replacing <i>mf</i> .
57	Pos	Edition takes <i>pp</i> from Weill’s pencil revision, replacing <i>mf</i> .



57	Beck, GrTr	Edition takes <i>pp</i> from Weill's pencil revision, replacing <i>p</i> .
64.1–2	BOBBY	Edition takes D3 from Fh . Vm has F3. Compare m. 8.
65.2–4	Vn II, Kl II	Edition adds slur to match Vn I, Kl I.
68	ASax	Edition takes <i>p</i> from Weill's pencil revision, replacing <i>mf</i> . Also, Edition removes staccato marks at 68.1 and 68.2 (apparently left over from an earlier revision of Weill's) to match m. 70.
68	Gf	Edition takes <i>mf</i> from Weill's pencil revision, replacing <i>f</i> .
68	Klav r.h.	Edition takes treble clef from performance annotation in pencil. The first layer of Fh failed to cancel bass clef. Weill subsequently confirmed treble clef by adding cautionary clef change on previous page (i.e., at the end of m. 67) in pencil.
69	Vn, Kl, Klav	Edition takes <i>mf</i> from Weill's pencil revision (in Vn, Kl), replacing <i>f</i> .
74	JIMMY	Edition takes text (“sehen euer <i>graues</i> ”) from Fh (also found in Trp1/2 and Dh1). Vm , CmB have “sehen euer <i>altes</i> .”
75	Klav	Edition adds <i>f</i> to match Vn, Kl.
76	Trp I, Pos	Edition adds accent to match Trp II (Fh has trumpets on separate staves).
76	JESSIE, BESSIE	Edition takes <i>p</i> from Fh (also in CmB) and accent for Bessie at 76.1 from CmB . Fh lacks accent for Bessie at 76.1; Vm has neither accent nor <i>p</i> .
82.2	Klav r.h.	Edition takes bass clef from performance annotation in pencil (probably Weill's hand).
93–98	Vn, Kl, Trp	Edition regularizes staccato marks, which are inconsistently marked in Fh .
93.3, 94.3, 97.3	ASax	Edition adds staccato mark to match 95.3, 96.3.
101.1	ASax	Edition changes staccato mark to accent to match Kl, Klav.
104.1	ASax	Edition opts for B4. In Fh , pitch is ambiguous (either A4 or B4), but Weill's downstem and m. 101 suggest B4.
104.1	BESSIE	Edition adds accent to match Jessie.
108.3	Klav	Edition adds missing <i>b</i> for pitch B ^b to match Vn, Kl, and ASax.
111–112.1	Kl II	Edition adds slurs to match Kl I.
112–113.1	Klav	Edition adds slurs to match Vn, Kl, ASax.
113	ASax, Klav	Edition adds accent to match Vn, Kl, Trp.
114–117	Klav l.h.	Edition adds accents to match Pos.
116, 118, 120	Klav r.h.	Edition adds accent to match Vn.
116.3	Klav l.h.	Edition adds staccato mark to match Pos.
117–123	Gf	Edition adds accents to match m. 116.
119.2	Vn II	Edition takes G ^b 6 from annotation in red crayon. First layer has A ^b 6, but compare Kl II, Trp II and Klav r.h. (lower note).
125	Kl II	Edition takes music from iteration sign (repeating m. 124) added in pencil, apparently by Weill. First layer of Fh was blank.
125–135	Klav r.h.	Edition regularizes accents to match m. 124.
125, 127–128	Klav l.h.	Edition adds accents on first beat to match 124/1.
126	Trp	Edition adds staccato marks to match mm. 123, 129.
126	Pos	Edition adds staccato marks to match m. 123.
130.4–134.1	Pos	Edition regularizes articulation pattern to match that of 128.2–130.1.
131	ALL	Vm omits “(Aufruhr in Mahagonny).”
136–138	Trp II	Edition adds staccato marks to match Trp I (Fh has trumpets on separate staves).
136.1	Pos	Edition adds <i>f</i> to match Vn, Klav.
136.4	ASax	Edition adds <i>f</i> to match Trp.
139–140	Trp	Edition adds staccato marks to match Trp I in mm. 136–138.

Vivace assai

143.3	Trp	Edition adds accent to match 146.3.
150.5–8	ASax	Edition adds staccato marks to match 150.1–4.
151.1	Trp	Edition adds “ohne Dämpfer,” prompted by performance annotation “senza” in pencil.

153.7–12	Vn, Kl	Edition opts for one slur connecting these six notes. In addition to this slur, Fh has slurs spanning 153.7–9 and 153.10–12, and notates m. 154 with iteration signs repeating m. 153.
155	Vn, Kl, Trp, ASax, Pos, Klav	Edition takes <i>ff</i> from Weill's addition in pencil. Subsequent performance annotations in pencil changed <i>ff</i> to <i>p</i> in Trp, ASax and Pos and added crescendo hairpin at 156/3.
156–158	Trp, ASax, Pos	Edition regularizes staccato marks, which Fh has only in Trp for 156.2–157.4.
157–158	Vn, Kl	Edition regularizes staccato marks, which Fh has only in Vn for 157.1–6 and in Kl for 157.1–12.
158	ALL	Edition takes <i>attacca</i> from Vm . Fh has no instruction.

Nr. 6 Finale

0	ALL	Edition adds numeral “6” to continue the score's numbering system. Perhaps Weill did not assign a number to the “Finale” as it was not part of the five Mahagonnygesänge published in <i>Hauspostille</i> .
1	ALL	Edition takes time signature from Vm . Fh and CmB lack time signature, but they are correct in continuing C from preceding section (“Vivace assai”).
1/4, 2/4	Pk	Edition adopts annotation changing rhythm from γ  to γ  .
4.1	ASax	Edition adds missing # for C#5.
4.3	Pos	Edition adds staccato mark to match preceding measures.
7	Trp II	Edition adds slur to match Trp I.
10–13	ALL	In Fh , at the bottom of p. 74, Weill sketched eight measures for Basses (no text underlay) of what would become “Wir brauchen keinen Hurrikan” in the Act III finale of the opera <i>Aufstieg und Fall der Stadt Mahagonny</i> (and segueing into the Tenors’ “Denn wie man sich bettet” for one measure).
11.9	Klav l.h.	Edition takes \flat for Ab2 from performance annotation in Fh .
14	CHARLIE	Edition removes crescendo hairpin that appears in Vm . Fh and CmB have no hairpin.
15–24	ALL	Edition adopts notation of Vm , which writes out these measures. Fh has performance annotations in red and green crayon marking a repeat of mm. 5–14; CmB lacks repeat marks.
25–42	ALL	Edition adopts notation presented in Vm ; for the version notated in Fh (and CmB), see Appendix. Vm 's separation of spoken measures from the instrumental accompaniment, which makes Bessie's lines more audible, doubles the number of measures (eighteen instead of nine).
25	KlTr	Edition modifies instruction “am Rande” to “auf dem Rand” to match wording in No. 3, mm. 1ff. Similarly, Edition follows No. 3 in notating “auf dem Fell” below the line whereas “auf dem Rand” appears above the line (compared to No. 3, Fh reversed notation in No. 6).
31.5	Vn II, ASax	Edition regularizes accent-staccato to match Vn I and Kl (Vn II has accent only, ASax has staccato mark only).
43–52	Klav	Edition regularizes staccato and tenuto marks to match Trp and Kl in m. 49. Fh lacks tenuto marks and shows staccato marks only in mm. 44 and 47f.
43, 45	Trp II	Edition adds articulation to match Trp I.
47.8	Klav r.h.	Edition adds \natural for A \natural 5 to match Trp II (pitch confirmed by Dh2).
48.7	ASax	Edition adds staccato mark to match Vn I.
49–52.5	Kl, ASax, Klav	Edition adds staccato marks throughout, which Fh shows only intermittently (in m. 49 for Kl and 49.3–51.1 for ASax).
50–51	ALL	Edition removes instruction “Vorhang langsam,” present in first layer of Fh . Vm omits it.
52.3	Kl I	Edition adds missing # for F#5 (sounding pitch E \natural confirmed by Vm).

APPENDIX

First Version of Finale (with alternative violin part)

The Edition presents mm. 25–43 of the “Finale” as they appear in **Fh**, before Weill decided to have Bessie’s lines spoken without accompaniment (compare mm. 25–52 of the “Finale” in the Main Text). For this first version, Weill wrote what appears to be an alternative Vn I part for mm. 25–33, which the Edition presents above the violin staves in cue-size notation. Weill added the part in pencil in **CmB** but failed to specify an instrument (see Plate 4 in Main Volume). The same unknown hand—not that of an experienced copyist—that added Weill’s coloratura variation for the “Alabama-Song” to **Fh**, also added the alternative violin part at the bottom of **Fh** in ink, inadvertently omitting some accidentals. There are no signs that the part was ever performed or rehearsed, but, unlike the coloratura version, the part was not subsequently crossed out in **Fh**.

25	KITr	Edition modifies instruction “am Rande” to “auf dem Rand” to match wording in No. 3, mm. 1ff. Similarly, Edition follows No. 3 in notating “auf dem Fell” below the line whereas “auf dem Rand” appears above the line (compared to No. 3, Fh reversed notation in No. 6).
28.5	Vn II, ASax	Edition regularizes accent-staccato to match Vn I and Kl (Vn II has accent only, ASax has staccato mark only).
34–43	Klav	Edition regularizes staccato and tenuto marks to match Trp and Kl in m. 40. Fh lacks tenuto marks and shows staccato marks only in mm. 35 and 38f.
34, 36	Trp II	Edition adds articulation to match Trp I.
38.8	Klav r.h.	Edition adds ♯ for A♯5 to match Trp II (pitch confirmed by Dh2).
39.7	ASax	Edition adds staccato mark to match Vn I.
40–43.5	Kl, ASax, Klav	Edition adds staccato marks throughout, which Fh shows only intermittently (in m. 40 for Kl and 40.3–42.1 for ASax).
41–42	ALL	Edition removes instruction “Vorhang langsam,” present in first layer of Fh . Vm omits it.
43.3	Kl I	Edition adds missing ♯ for F♯5 (sounding pitch E♯ confirmed by Vm).

SUPPLEMENT A

SCENARIO DOCUMENTING BADEN-BADEN STAGING WITH TEXTS IN HAUSPOSTILLE

The left column presents the text of the Songspiel and the scenario subsequently added to Vm. Roman typeface is used for the general information and the sung text; italics are used for stage directions except for those found in Fh (and adopted in first layer of Vm). Because of the erratic punctuation found in Vm, the text here follows the Edition's punctuation and tacitly standardizes the punctuation and spellings for those elements that are not adopted in the Edition; similarly, the scenario's spelling of "Charly" is changed to "Charlie." The right column shows the text as found in Bertolt Brecht's collection of poems Hauspostille (Berlin: Propyläen-Verlag, 1927), 103–113 (Tp1), the source of Weill's setting; the order of the poems has been rearranged to reflect the sequence in Weill's setting.

Mahagonny

Ein Songspiel

Text von Bert Brecht

Musik von Kurt Weill

Personen

Charlie/Billy (Tenor)

Bobby/Jimmy (Bass)

Jessie/Bessie (Soubretten)

Alle 6 in uniformen smokingartigen Anzügen, mit breiten Schultern, weiten Hosen und kleinen steifen Hüten.

Besetzung

2 Violinen

2 B-Klarinetten (eine auch Bassklarinette)

2 C-Trompeten

1 Alt-Saxophon

1 Posaune

1 Klavier

Schlagzeug (mit 3 Glocken in C, D, G)

Auf einem Podium oder einer Bühne sitzen seitlich die Musiker. Daneben ist eine Estrade gebaut, hinten durch eine sehr große Leinwand abgeschlossen, auf die zu jedem Song ein passendes Bild projiziert wird. Zwischen den Songs erscheinen auf der Leinwand verbindende Texte; dazu spielt die Musik kleine Zwischenstücke. Die Songs werden gesungen, gespielt, getanzt.

Scene hell

Ein Mann kommt von rechts hinten, geht schräg über die ganze Bühne und bleibt links vorn vor dem Podium stehen. Er wendet

dem Publikum den Rücken, dabei aus der rechten hinteren Hosentasche einen Revolver ziehend. Er zielt auf die untere, rechte Ecke der großen Projektionsleinwand und gibt nach dort einen Schuss ab.

Sofort nach dem Schuss setzt die Musik [ein].

Nr. 1

Nach dem Schuss auf Zeichen von der Bühne Vorhang etwas höher ziehen

Zuschauerraum dunkel

Mond an

2 Scheinwerfer gelb aus dem Zuschauerraum

Ein stark grün leuchtender Mond steigt sofort nach dem Schuss aus der rechten unteren Ecke der Projektionsleinwand senkrecht aufwärts bis zur rechten oberen Ecke, wo er stehen bleibt.

Der Mann wendet sich, sowie der Mond zu steigen beginnt, zum linken vorderen Bühnenrahmen, ergreift eine dort von oben herabhängende Schnur, geht damit nach rechts, immer vorne am Bühnenrand entlang, dabei ein Schriftband „Für den Fortbestand des Goldenen Zeitalters“ am oberen Bühnenrahmen ziehend und dieses bis zur rechten oberen Ecke des Bühnenrahmens entfaltend. Dann ab rechts vorne.

Schrift: „Auf nach Mahagonny“

Auftritt der vier Männer von vorn links vor der Bühne. In der Reihenfolge: 1. Charlie, 2. Billy, 3. Bobby, 4. Jimmy steigen sie langsam zur Bühne herauf, mit Reisegepäck beladen, Köpfe geneigt.

Projektion Nr. 1 (Landschaft)

Charlie: (rückwärts zu Billy) Auf nach Mahagonny, (geht weiter)

Billy: (im Gehen) die Luft ist kühl und frisch,

Bobby: (steigernd) dort gibt es Pferd- und Weiberfleisch,

Jimmy: (drängend) Whisky

Charlie/Billy/Bobby: (den Kopf ruckartig schräg aufwärts. Nicht rufen, sondern ohne Stimme scharf hervorstoßend, voller Gier und Erwartung) Whisky!

Jimmy: und Pokertisch.

Charlie/Billy/Bobby/Jimmy: (sie stehen nebeneinander links vor dem Podium Jimmy-Bobby-Billy-Charlie) Schöner grüner Mond von Alabama [Mahagonny], leuchte uns! Denn wir haben heute hier unterm Hemde Geldpapier, für ein großes Lachen deines großen dummen Munds.

Mahagonnygesang Nr. 1

1

Auf nach Mahagonny
Die Luft ist kühl und frisch
Dort gibt es Pferd- und Weiberfleisch
Whisky- und Pokertisch.
Schöner grüner Mond von Mahagonny,
leuchte uns!
Denn wir haben heute hier
Unterm Hemde Geldpapier
Für ein großes Lachen deines großen
dummen Munds.

Fußrampe gelb (langsam hell werden)

Charlie: (*geht etwas weiter nach rechts*) Auf nach Mahagonny, der Ostwind, der geht schon,

Billy: (*folgt ihm*) dort gibt es frischen Fleischsalat und keine Direktion.

Bobby/Jimmy den anderen folgend

Charlie/Bobby/Jimmy: (*laut und energisch rufend*) Keine Direktion!

Alle vier stehen zwischen Podium und Orchester Jimmy – Charlie – Bobby – Billy.

Fußrampe hell (gelb)

Oberrampe gelb (langsam hell werden)

Charlie/Billy/Bobby/Jimmy: Schöner grüner Mond von Mahagonny, leuchte uns! Denn wir haben heute hier unterm Hemde Geldpapier, für ein großes Lachen deines großen dummen Munds.

Projektion Nr. 2 (Mahagonny in Bau)

Jimmy steigt auf das Podium.

Obere Rampe hell und breiter weißer Scheinwerfer von oben auf die Podiumsmitte

Jimmy: Auf nach Mahagonny, das Schiff wird losgeseilt.

Charlie folgt ihm.

Charlie: Auf nach Mahagonny, die Luft ist kühl und frisch.

Bobby folgt.

Bobby: Die Zi-zi-zi-zi-zivilis, die wird uns dort geheilt.

Billy schließt sich an.

Billy: Auf nach Mahagonny.

Alle vier stehen auf dem Podium: Jimmy Bobby Billy Charlie.

Scheinwerfer Zuschauerraum aus

Charlie/Billy/Bobby/Jimmy: Schöner grüner Mond von Alabama [Mahagonny], leuchte uns! Denn wir haben heute hier unterm Hemde Geldpapier, für ein großes Lachen deines großen dummen Munds.

2

Auf nach Mahagonny
Der Ostwind, der geht schon
Dort gibt es frischen Fleischsalat
Und keine Direktion.
Schöner grüner Mond von Mahagonny,
leuchte uns!
Denn wir haben heute hier
Unterm Hemde Geldpapier
Für ein großes Lachen deines großen
dummen Munds.

3

Auf nach Mahagonny
Das Schiff wird losgeseilt
Die Zi-zi-zi-zi-zivilis,
Die wird uns dort geheilt.
Schöner grüner Mond von Mahagonny,
leuchte uns!
Denn wir haben heute hier
Unterm Hemde Geldpapier
Für ein großes Lachen deines großen
dummen Munds.

Projektion Nr. 3 (Dampfer)

Die Männer wenden sich zum Gehen und nehmen ihre Reisesachen. Bobby deutet die Wegrichtung nach rechts hinten, woraufhin die Männer ihr Gepäck zum Weitertragen ordnend in der Reihenfolge wie am Anfang auf den Weg machen.

Scheinwerfer über dem Podium aus

Kleiner Marsch

Während die Männer nach rechts hinten wandern, wird die Scene allmählich dunkel.

Oberrampe und Fußrampe bis Takt 97 [i.e., m. 118; mm. 90–110 were cut] langsam aus

Männer ab

Schrift „Oh moon of Alabama“

Nr. 2

Scene ganz dunkel. Nur der Mond leuchtet hell und grün.

Projektion Nr. 4 (Die Haifische)

Jessie kommt aus dem Orchesterraum von rechts unten und geht von rechts nach links auf einem Steg schräg aufwärts bis zur Mitte der Bühne. Sie geht zunächst vorn weiter nach links bis zur linken Vorderecke des Podiums, wendet sich wieder nach rechts und setzt sich beim zweiten Viertel von Takt 25 auf die vordere rechte Podiumecke.

Scharfer Scheinwerfer weiß von oben Mitte vorn auf Jessie, ihr stets folgend!

Jessie: Oh, show us the way to the next whisky-bar, oh, don't ask why, *(Sie hält eine Apfelsine in der Hand, von der sie ab und zu abbeißt und die Schale ausspuckt.)* oh, don't ask why. For we must find the next whisky-bar, for if we don't find the next whisky-bar, I tell you we must die! I tell you we must die! I tell you, I tell you, I tell you we must die!

Scheinwerfer wird blau

Jessie: *(breitbeinig dasitzend, den Oberkörper vorgeneigt, Hände gefaltet, Ellenbogen oberhalb der Knie aufstützend) (mit kalt-schnäuziger Sentimentalität)* Oh moon of Alabama, we now must say good-bye. We've lost our good old mamma and must have whisky, oh you know why.

Rampe (Tageslicht) im Orchester

Alabama Song

1

Oh, show us the way to the next whisky-bar
Oh, don't ask why, oh, don't ask why
For we must find the next whisky-bar
For if we don't find the next whisky-bar
I tell you we must die! I tell you we must die!

*Oh! Moon of Alabama
We now must say good-bye
We've lost our good old mamma
And must have whisky
Oh! You know why.*

Jessie: (*zurückgelehnt, Beine lang, etwas übereinandergeschlagen, Hände im Schoß übereinanderliegend. Von Bessie nicht die geringste Notiz nehmend*) Oh moon of Alabama,

Bessie ruft aus dem Orchesterraum, Mitte, mit hoher Stimme.

Bessie: Oh moon of Alabama,

Sie geht im Orchesterraum nach rechts und zieht einen großen Reisekorb hinter sich her.

Jessie: we now must say good-bye.

Bessie: we now must say good-bye.

Jessie: We've lost our good old mamma,

Bessie: (*rechts unten angelangt*) We've lost our good old mamma,

Jessie: and must have whisky, oh you know why.

Bessie: (*betrifft den Steg*) and must have whisky, oh you know why.

Blauer Scheinwerfer aus

Projektion Nr. 5 (Mann und Mädchen)

Jessie holt aus ihrer Handtasche Cigarettenetui und Streichhölzer und steckt sich eine Cigarette an.

Bessie: (*geht auf dem Steg langsam zur Bühne herauf, den Korb immer hinter sich herziehend*) Oh, show me [us] the way to the next little dollar,

Jessie: (*gesungen, unbeweglich*) oh, don't ask why, oh, don't ask why.

Bessie: For we must find the next little dollar, for if we don't find (*Bessie oben angelangt*) the next little dollar,

Oberrampe und Fußrampe gelb-rot, langsam an, bei Takt 85 [i.e., m. 144] hell. Orchesterrampe langsam aus

Jessie: (*aufstehend*) I tell you we must die!

Bessie: (*ostentativ*) I tell you we must die!

Jessie: (*ruhig*) I tell you,

Bessie: (*ostentativ*) I tell you,

Jessie: (*ruhig*) I tell you we must die!

Bessie zieht den Korb, bis er vorne zwischen Podium und Orches-

[although set by Weill, stanza 2 was cut in Baden-Baden]

2

Oh, show us the way to the next pretty girl
 Oh, don't ask why, oh, don't ask why
 For we must find the next pretty girl
 For if we don't find the next pretty girl
 I tell you we must die! I tell you we must die!
Oh! Moon of Alabama
We now must say good-bye
We've lost our good old mamma
And must have a girl
Oh! You know why.

3

Oh, show us the way to the next little dollar
 Oh, don't ask why, oh, don't ask why
 For we must find the next little dollar
 For if we don't find the next little dollar
 I tell you we must die! I tell you we must die!
Oh! Moon of Alabama
We now must say good-bye
We've lost our good old mamma
And must have dollars
Oh! You know why.

ter steht. Jessie steigt vom Podium herunter und geht zu Bessie. Diese macht den Koffer auf, holt Puderquaste, Spiegel, Schminkstift. Jessie wirft ihre halbverzehrte Apfelsine hinein, worauf Bessie den Koffer wieder zuklappt.

Beide setzen sich Rücken an Rücken auf den Korb. Jessie mit dem Gesicht nach rechts. Sie raucht sentimental. Bessie mit dem Gesicht nach links. Sie hantiert mit Puderquaste, Lippenstift und Spiegel.

Jessie/Bessie: Oh moon of Alabama, we now must say goodbye. We've lost our good old mamma and must have dollars/whisky, oh you know why.

Marsch

Schrift weg

Jessie steht auf. Bessie ebenfalls, sie macht den Koffer auf und wirft ihre Schminksachen hinein und klappt ihn zu. Erst ab Takt 107! [i.e., m. 166]

Nachdem jede einen Koffergriff angefasst haben [sic], schlendern Jessie und Bessie nach rechts hinten mit ihrem Reisekorb ab.

Beide Rampen rasch aus

Projektion [following word(s) erased; presumably "aus"]

Probenbeleuchtung an

Bühnenarbeiter kommen von links, Seite, und stellen einen niedrigen, großen Tisch mit 4 Stühlen auf das Podium. Dann rasch ab.

Vivace

Schrift „Das Leben in Mahagonny“

Bühne wird rasch hell.

Charlie, Billy, Bobby und Jimmy kommen ohne Reisegepäck, Hände in den Hosentaschen, rauchend, spuckend, aus dem Hintergrund, Mitte.

Jimmy strebt zum Podium, setzt sich auf den linken Seitenstuhl und legt die Beine auf den Tisch.

Probenbeleuchtung aus

Die anderen folgen ihm, Charlie voran.

Charlie setzt sich auf den rechten Seitenstuhl, Bobby auf den linken, Billy auf den rechten Mittelstuhl.

Billy Beine auf den Tisch, Bobby Beine auf den Tisch, Charlie mit Vehemenz und etwas ostentativ desgl.

Nr. 3

Projektion Nr. 6 (Mahagonny in Bau)

Charlie/Billy/Bobby/Jimmy: Wer in Mahagonny blieb, brauchte jeden Tag fünf Dollar. Und wenn er's besonders trieb, brauchte er vielleicht noch extra. Aber damals blieben alle in Mahagonnys Pokerdrinksaloon. Sie verloren in jedem Falle, doch sie hatten was davon, doch sie hatten was davon, doch sie hatten was davon. Auf der See und am Land

Charlie: werden allen Leuten ihre Häute abgezogen, darum sitzen alle Leute und (*steigernd*) verkaufen ihre [alle] Häute denn die Häute werden jederzeit mit Dollars

Billy/Bobby/Jimmy: (*plötzlich auffahrend, laut, aber fast ohne Stimme*) Dollars!

Charlie: aufgewogen.

Alle lehnen sich wieder zurück.

Nachdem Jimmy kräftig ausgespuckt hat

Charlie/Billy/Bobby/Jimmy: Wer in Mahagonny blieb, brauchte jeden Tag fünf Dollar. Und wenn er's besonders trieb, brauchte er vielleicht noch extra. Aber damals blieben alle in

Projektion Nr. 7 (Mahagonny in Bau)

Mahagonnys Pokerdrinksaloon. Sie verloren in jedem Falle, (*mit der hinteren Kante des Stiefelabsatzes auf den Tisch schlagend, erst leise, dann rasch immer lauter und wilder werdend*) doch sie hatten was davon, doch sie hatten was davon, doch sie hatten was davon. Auf der See und an [am] Land

Billy nimmt die Beine vom Tisch und zieht ein Spiel Karten aus der Hosentasche.

Bobby: ist drum der Verbrauch an [von] frischen Häuten ungeheuer. Immer beißt es euch im Fleische, (*steigernd*) doch wer zahlt euch eure Räusche? Denn die Häute, die sind billig, und der Whisky,

Jimmy nimmt die Beine vom Tisch.

Charlie/Billy/Jimmy: (*auffahrend und brüllend*) Whisky!

Bobby: der ist teuer.

Bobby nimmt die Beine vom Tisch.

Nachdem Billy gemischt und Bobby abgehoben hat

Mahagonnygesang Nr. 2

Wer in Mahagonny blieb
Brauchte jeden Tag fünf Dollar
Und wenn er's besonders trieb
Brauchte er vielleicht noch extra.
Aber damals blieben alle
In Mahagonnys Pokerdrinksaloon
Sie verloren in jedem Falle
Doch sie hatten was davon.

1

Auf der See und am Land
Werden allen Leuten ihre Häute abgezogen
Darum sitzen alle Leute
Und verkaufen alle Häute
Denn die Häute werden jederzeit mit Dollars
aufgewogen.

*Wer in Mahagonny blieb
Brauchte jeden Tag fünf Dollar
Und wenn er's besonders trieb
Brauchte er vielleicht noch extra.
Aber damals blieben alle
In Mahagonnys Pokerdrinksaloon
Sie verloren in jedem Falle
Doch sie hatten was davon.*

2

Auf der See und am Land
Ist drum der Verbrauch von frischen Häuten ungeheuer
Immer beißt es euch im Fleische
Doch wer zahlt euch eure Räusche?
Denn die Häute, die sind billig, und der Whisky,
der ist teuer.

*Wer in Mahagonny blieb
Brauchte jeden Tag fünf Dollar
Und wenn er's besonders trieb
Brauchte er vielleicht noch extra.
Aber damals blieben alle
In Mahagonnys Pokerdrinksaloon
Sie verloren in jedem Falle
Doch sie hatten was davon.*

Billy verteilt die Karten an Charlie, Jimmy, Bobby und sich selbst, jedem einzeln reihum 5 Karten.

Charlie/Billy/Bobby/Jimmy: Wer in Mahagonny blieb, brauchte jeden Tag fünf Dollar. Und wenn er's besonders trieb, brauchte er vielleicht noch extra. *(sie spielen aus)* Aber damals blieben alle in Mahagonnys Pokerdrinksaloon. Sie verloren in jedem Falle, *(die Karten immer stärker auf den Tisch hauend)* doch sie hatten was davon, doch sie hatten was davon, doch sie hatten was davon.

Bobby hat gewonnen und kassiert ein (die anderen werfen ihm Münzen und Geldscheine zu).

Projektion Nr. 8 (Mahagonny)

Charlie/Billy/Bobby/Jimmy: Auf der See und am Land *(Charlie mischt und lässt dann von Billy abheben)*

Jimmy: siehet man die vielen Gottesmühlen langsam mahlen. Und drum sitzen viele Leute und verkaufen viele Häute, denn sie wolln so gern bar leben und so ungern bar bezahlen.

Charlie verteilt die Karten an Jimmy, Bobby, Billy und sich selbst. Jeder erhält reihum einzeln 5 Karten.

Nachdem Bobby sich sehr laut die Nase geschnaubt hat

Charlie/Billy/Bobby/Jimmy: Wer in seinem Kober bleibt, braucht nicht jeden Tag fünf Dollar. Und falls er nicht unbeweibt, braucht er auch vielleicht nicht [extra]. *(sie spielen aus)*

2 Scheinwerfer gelb aus dem Zuschauerraum

Aber heute sitzen alle in des lieben Gottes billigem Salon. *(Charlie hält triumphierend seine Karten hoch)* Sie gewinnen in jedem Falle, *(die anderen werfen die Karten auf den Tisch. Alle vier mit grimmigem Humor. Wie Marionetten schlagen sie, links beginnend, den Takt mit den Fäusten in die Luft und strampeln dazu im sitzen mit den Beinen.)* doch [und] sie haben nichts davon, doch [und] sie haben nichts davon, *(von hier an dazu auf den Boden trampelnd)* doch [und] sie haben nichts davon.

Alle vier sieht man noch einen Augenblick wie erstarrt in der letzten Pose. Dann plötzlich alles stockfinster

*Alles Licht plötzlich aus
Scheinwerfer Zuschauerraum aus
Pulte aus*

Projektion aus

Schrift aus

Nach kurzer Pause: Scheinwerfer hell-lila, breit, von oben auf das Podium

3

Auf der See und am Land
Siehet man die vielen Gottesmühlen langsam mahlen
Und drum sitzen viele Leute
Und verkaufen viele Häute
Denn sie wolln so gern bar leben und so
ungern bar bezahlen.

*Wer in seinem Kober bleibt
Braucht nicht jeden Tag fünf Dollar
Und falls er nicht unbeweibt
Braucht er auch vielleicht nicht extra.
Aber heute sitzen alle
In des lieben Gottes billigem Salon
Sie gewinnen in jedem Falle
Und sie haben nichts davon.*

Kurz darauf sieht man sie, unter vier Scheinwerferstrahlen von oben, bequem, aber unbeweglich, in die Stühle zurückgelehnt, und die Beine wieder auf dem Tisch, wie am Anfang der Scene. Erst dann beginnt das Summen.

Vivace assai

*Pulte an
Scheinwerfer weg
Gewöhnliche Probenbeleuchtung*

Die 4 Männer stehen auf. Charlie und Jimmy setzen ihre Stühle mit der Sitzfläche, Stuhlbeine nach oben, auf den Tisch. Sie tragen den Tisch nebst Stühlen nach rechts hinten ab. Billy und Bobby nehmen ihre Stühle an der Lehne und folgen ihnen; Billy trägt seinen Stuhl, Bobby schleift ihn hinter sich her, ab.

Projektion Nr. 9 (2 Männer)

Bühnenarbeiter kommen mit 4 Korbsesseln und 2 hohen Barstühlen, die sie auf das Podium stellen. An der Rückseite des Podiums senkt sich fast bis zur Höhe der Barstühle ein Brett herab und bleibt dort schweben. Auf dem Brett Bargeräte, Flaschen, Gläser und Zeitungen. Über die Mitte des Podiums senkt sich eine brennende Lampe herab mit breitem roten Schirm. Bühnenarbeiter ab.

*Warmes rotgelbes Licht auf der Bühne
Fuß- und Oberrampe (rot-gelb) werden rasch hell (nicht plötzlich!)*

Schrift: „Is here no telephone?“

Probenlicht aus

Jessie und Bessie kommen vorne rechts vor dem Orchester angeschlendert, sie gehen gewissermaßen auf den Strich und blicken sich gelangweilt nach Kundschaft um. Schließlich wenden sie sich der „Bar“ zu und besteigen langsam das Podium.

Nr. 4

Projektion Nr. 10 (Das Leben in Mahagonny)

Charlie, Billy und Bobby kommen langsam von links hinten und flegeln sich in die Stühle.

Jessie: *(die Flaschen musternd, zu Bessie)* There is no whisky in this town.

Bessie zuckt die Schultern.

Bessie: *(zu den Männern)* There is no bar to sit us down.

Benares Song

1

There is no whisky in this town
There is no bar to sit us down
Oh!
Where is the telephone?
Is here no telephone?
Oh, Sir, God damn me:
No!

Charlie/Billy/Bobby: (*gelangweilt*) Oh!

Jessie: (*zu den 3 Männern in den Stühlen, sehr gefühlvoll*) Where is the telephone?

Jimmy kommt allmählich von rechts hinten angeschlenkert.

Charlie/Billy/Bobby: (*gelangweilt abwinkend*) Oh!

Bessie: (*zu Jimmy*) Is here no telephone?

Jimmy: (*betrifft das Podium*) Oh, Sir, God damn me: No! (*setzt sich in einen Sessel*)

Charlie/Billy/Bobby: Oh!

Schrift: „Let us go to Benares“

Jessie/Bessie: Let's go, let's go to Benares, to Benares, where the sun is shining. Let's go, let's go to Benares, to Benares! Johnny let us go.

Charlie/Billy: Let us go, let us go, to Benares let us go, to Benares, where the sun is shining.

Bobby/Jimmy: Let us go, let us go, let us go to Benares. Let us go, let us go, to Benares let us go, to Benares, where the sun is shining.

Jessie: (*Jimmy und Bobby Zeitungen bringend*) There is no money in this land.

Bessie: (*Billy und Charlie Zeitungen bringend*) There is no girl [boy] with whom to shake hands.

Charlie/Billy/Bobby/Jimmy: (*gähmend*) Oh!

Jessie: (*zu ihrem Platz zurückkehrend, sehr gefühlvoll*) Where is the telephone?

Charlie/Billy/Bobby/Jimmy: (*gähmend*) Oh!

Bessie: (*zu ihrem Platz zurückkehrend, sehr gefühlvoll*) Is here no telephone?

Jimmy: (*stöhnend vor Langeweile*) Oh, Sir, God damn me: No!

Charlie/Billy/Bobby: (*die Zeitung aufblättern*) Oh!

Jessie/Bessie: (*stur*) Let's go, let's go to Benares, to Benares, where the sun is shining. Let's go, let's go to Benares, to Benares! Johnny, let us go.

Charlie/Billy: (*hinter den Zeitungen verschwindend und lesend*) Let us go, let us go, let us go to Benares (*die Zeitungen sinken las-*

*Let's go to Benares
Where the sun is shining
Let's go to Benares!
Johnny, let us go.*

2

There is no money in this land
There is no girl with whom to shake hands
Oh!
Where is the telephone?
Is here no telephone?
Oh, Sir, God damn me:
No!

*Let's go to Benares
Where the sun is shining
Let's go to Benares!
Johnny, let us go.*

sen, aber weiter lesend) let us go, to Benares, (verschwinden wieder hinter den Zeitungen) where the sun is shining.

Bobby/Jimmy: *(stur) Let us go, let us go, let us go to Benares. (hinter den Zeitungen verschwindend und lesend – die Zeitungen sinken lassen, aber weiter lesend) Let us go, let us go, to Benares let us go, to Benares, where the sun is shining. (verschwinden ebenfalls hinter den Zeitungen)*

Schrift aus

Jessie: *(nimmt ebenfalls eine Zeitung) There is not much fun on this star. (liest)*

Bessie: *(nimmt ebenfalls eine Zeitung) There is no door that is ajar. (liest)*

Charlie/Billy/Bobby: *(hinter den Zeitungen) Oh!*

Jessie: *(stur, beim Lesen) Where is the telephone?*

Charlie/Billy/Bobby: *(hinter den Zeitungen) Oh!*

Bessie: *(stur, beim Lesen) Is here no telephone?*

Jimmy: *(stur) Oh, Sir, God damn me: No!*

Auf „No“ blättern alle gleichzeitig die Zeitung um und blicken auf die neue Seite.

Charlie/Billy/Bobby: *(stur) Oh!*

Projektion Nr. 11 (Erbeben)

Mit Blick in die Zeitung fahren die Mädchen erschreckt hoch, die Männer springen auf.

Jessie/Bessie/Charlie/Billy/Bobby/Jimmy: *Worst of all, Benares is said to have perished in an earthquake. Oh, my good Benares! Oh, where shall we go? Worst of all, Benares is said to have been punished by an earthquake! Oh, my good Benares! Oh, where shall we go?*

Die Männer fallen wieder in ihre Sessel, die Mädchen sinken zusammen.

Projektion aus

Es wird rasch dunkel, zuletzt (Takt 155) [i.e., m. 95] brennt nur noch die Hängelampe.

Charlie/Billy/Bobby/Jimmy: *Oh!*

Die Männer lehnen sich ganz zurück und decken sich Kopf und Oberkörper mit Zeitungen zu. Dann bleiben sie unbeweglich.

3

There is not much fun on this star

There is no door that is ajar

Oh!

Where is the telephone?

Is here no telephone?

Oh, Sir, God damn me:

No!

Worst of all, Benares

Is said to have perished in an earthquake!

Oh! our good Benares!

Oh, where shall we go!

Worst of all, Benares

Is said to have been punished in an earthquake!

Oh! our good Benares!

Oh! where shall we go!

Jessie: Where shall we go?

Bessie: Where shall we go?

Sostenuto (Choral)

*Die brennende Hängelampe verschwindet langsam nach oben.
Lampe weg*

Allmählich breitet sich mattgrünes Licht, in Farbe des Mondes, über die ganze Scene aus, bei Takt 176 [i.e., m. 116] ist die Bühne hellgrün.

*Das Brett verschwindet gleichfalls langsam nach oben.
Brett weg*

Die Männer beginnen, unter ihren Zeitungen unruhig zu werden.

Bühne in hellgrünem Licht

Jessie und Bessie schreien plötzlich fürchterlich auf und fliehen nach rechts, wo sie zwischen Podium und Orchester stehen bleiben.

Projektion Nr. 12 (Gott in Mahagonny)

Grünes Licht plötzlich weg. Bühne ganz dunkel

Man sieht vor der Projektion, dass die Männer aufgesprungen sind und unruhig durcheinandergehen bzw. beieinanderstehen. (Sie schieben dabei ihre Stühle nach hinten, damit das Podium für das folgende frei ist.)

Es breitet sich langsam ein fahles Licht über die Scene.

Nr. 5

Schrift: „Gott in Mahagonny“

Die Männer stellen sich in einer Reihe nebeneinander auf den vorderen Podiumsrand, rechts auf der Ecke Jimmy, dann nach links anschließend Bobby, Billy und Charlie.

Charlie/Billy/Bobby: (*sehr ruhig*) An einem grauen Vormittag, mitten im Whisky, kam Gott nach Mahagonny, kam Gott nach Mahagonny. Mitten im Whisky, bemerkten wir Gott in Mahagonny.

(Jimmy setzt sich den Hut ins Gesicht als „Gott“)

Die Männer rücken nach links von Jimmy ab, sodass er allein auf der rechten vorderen Ecke des Podiums steht.

Mahagonnygesang Nr. 3

An einem grauen Vormittag
Mitten im Whisky
Kam Gott nach Mahagonny
Kam Gott nach Mahagonny.
Mitten im Whisky
Bemerkten wir Gott in Mahagonny.

Jimmy: *(er bleibt regungslos während der ganzen Scene stehen)*
Sauft ihr wie die Schwämme meinen guten Weizen Jahr für Jahr? Keiner hat erwartet, daß ich käme, wenn ich komme jetzt, ist alles gar?

Jessie/Bessie: *(beide leise und unbeweglich)* Ansahen sich die Männer von Mahagonny. Ja, sagten die Männer von Mahagonny.

Charlie/Billy/Bobby: An einem grauen Vormittag, mitten im Whisky, kam Gott nach Mahagonny, kam Gott nach Mahagonny. Mitten im Whisky, bemerkten wir Gott in Mahagonny.

Jimmy: Beichtet [Lachtet] ihr am Freitag abend? Mary Wermann [Weemann] sah ich ganz von fern wie 'nen Stockfisch stumm im Salzsee schwimmen, die wird nicht mehr trocken, meine Herrn.

Jessie/Bessie: Ansahen sich die Männer von Mahagonny. Ja, sagten die Männer von Mahagonny.

Charlie/Billy/Bobby: *(sie tun, als hätten sie nichts gehört)* An einem grauen Vormittag, mitten im Whisky, kam Gott nach Mahagonny, kam Gott nach Mahagonny. Mitten im Whisky, bemerkten wir Gott in Mahagonny.

Jimmy: Kennt ihr diese Patronen? Schießt ihr meinem guten Missionar? Soll ich wohl mit euch im Himmel wohnen, sehen euer altes [graues] Säuferhaar?

Jessie/Bessie: Ansahen sich die Männer von Mahagonny. Ja, sagten die Männer von Mahagonny.

Projektion Nr. 13 (Mahagonny)

Charlie/Billy/Bobby: *(sie suchen ihn zu übergrölen)* An einem grauen Vormittag, mitten im Whisky, kam Gott nach Mahagonny, kam Gott nach Mahagonny. Mitten im Whisky, bemerkten wir Gott in Mahagonny.

Jimmy: Gehet alle zur Hölle. Steckt jetzt die Virginien in den Sack! Marsch mit euch in meine Hölle, Burschen, in die schwarze Hölle mit euch Pack!

Jessie/Bessie: Ansahen sich die Männer von Mahagonny. Ja, sagten die Männer von Mahagonny.

Charlie/Billy/Bobby: *(sie greifen langsam zur hinteren Hosentasche, als ob sie ihre Revolver ziehen und „Gott“ niederknallen wollten.)* An einem grauen Vormittag, mitten im Whisky, kommst du nach Mahagonny, *(gewissermaßen schleichen sie drohend auf Jimmy zu – einen Schritt nur – in der Reihenfolge Bobby)* kommst du nach Mahagonny. *(Billy)* Mitten im Whisky *(Charlie)* fängst an du in Mahagonny!

1

Sauft ihr wie die Schwämme
Meinen guten Weizen Jahr für Jahr?
Keiner hat erwartet, daß ich käme
Wenn ich komme jetzt, ist alles gar?
Ansahen sich die Männer von Mahagonny.
Ja, sagten die Männer von Mahagonny.

*An einem grauen Vormittag
Mitten im Whisky
Kam Gott nach Mahagonny
Kam Gott nach Mahagonny.
Mitten im Whisky
Bemerkten wir Gott in Mahagonny.*

2

Lachtet ihr am Freitag abend?
Mary Weemann sah ich ganz von fern
Wie 'nen Stockfisch stumm im Salzsee schwimmen
Sie wird nicht mehr trocken, meine Herrn.
Ansahen sich die Männer von Mahagonny.
Ja, sagten die Männer von Mahagonny.

*An einem grauen Vormittag
Mitten im Whisky
Kam Gott nach Mahagonny
Kam Gott nach Mahagonny.
Mitten im Whisky
Bemerkten wir Gott in Mahagonny.*

3

Kennt ihr diese Patronen?
Schießt ihr meinen guten Missionar?
Soll ich wohl mit euch im Himmel wohnen
Sehen euer graues Säuferhaar?
Ansahen sich die Männer von Mahagonny.
Ja, sagten die Männer von Mahagonny.

*An einem grauen Vormittag
Mitten im Whisky
Kam Gott nach Mahagonny
Kam Gott nach Mahagonny.
Mitten im Whisky
Bemerkten wir Gott in Mahagonny.*

4

Gehet alle zur Hölle
Steckt jetzt die Virginien in den Sack!
Marsch mit euch in meine Hölle, Burschen
In die schwarze Hölle mit euch Pack!
Ansahen sich die Männer von Mahagonny.
Ja, sagten die Männer von Mahagonny.

*An einem grauen Vormittag
Mitten im Whisky
Kommst du nach Mahagonny
Kommst du nach Mahagonny.
Mitten im Whisky
Fängst an du in Mahagonny!*

Die Mädchen gehen einen raschen Schritt auf Jimmy zu, mit vorgebeugtem Oberkörper, mit herabhängenden Armen und geballten Fäusten, die Lippen etwas geöffnet und die Zähne fest aufeinandergebissen, dabei immer heftiger atmend.

Jimmy bleibt vollkommen unbeweglich.

Projektion Nr. 14 (Hotel zum Reichen Mann)

Charlie/Billy/Bobby: („Gott“ anbrüllend) Rühre keiner den Fuß jetzt! Jedermann streikt! An den Haaren kannst du uns nicht in die Hölle ziehen: weil wir immer in der Hölle waren, weil wir immer in der Hölle waren, weil wir immer in der Hölle waren.

Jessie reißt ein Megaphon an sich, das neben dem Orchester auf dem Fußboden steht, springt hinter Jimmy aufs Podium und auf einen Stuhl, setzt das Megaphon an den Mund und ruft ganz laut mitten in den Zuschauerraum.

Jessie: (in ein Megaphon rufend, rhythmisch) Ansahen Gott die Männer von Mahagonny. Nein sagten die Männer von Mahagonny.

*Überblenden: Wolken in lebhafter Bewegung auf oberen Teil der Projektionsleinwand
Scheinwerfer Zuschauerraum aus*

Rot vorbereiten.

Jessie (ohne Megaphon) / Bessie/Charlie/Billy/Bobby: Ansahen Gott die Männer von Mahagonny.

Oberrampe und Fußrampe rot

Nein, sagten die Männer von Mahagonny.

Schrift: „Aufruhr in Mahagonny“

Alles Licht auf der Bühne aus bis auf die Fußrampe und Oberrampe

Jessie steigt vom Stuhl.

Projektion Nr. 15 (Wolken bleiben)

Jimmy schiebt seinen Hut wieder auf den Kopf und wendet sich nach rechts.

Charlie, Billy und Bobby schließen sich ihm an.

Die Mädchen gehen voran nach rechts hinten. Die Männer folgen ihnen.

Die 4 Männer und 2 Mädchen nach rechts hinten ab.

Bühnenarbeiter kommen von links hinten, steigen auf das Podium und nehmen die 4 Sessel und 2 Barstühle und gehen damit wieder nach links hinten ab.

Rühre keiner den Fuß jetzt!
Jedermann streikt! An den Haaren
Kannst du uns nicht in die Hölle ziehen:
Weil wir immer in der Hölle waren.
Ansahen Gott die Männer von Mahagonny.
Nein, sagten die Männer von Mahagonny.

Vivace assai

*Orchesterrampe rot
Scheinwerfer Zuschauerraum rot*

Währenddessen schleichen sich vier Männer in dunklem gewöhnlichen Arbeitszeug mit Halstuch von der Mitte unten durchs Orchester zum Steg und gehen auf ihm von rechts unten nach links schräg aufwärts zur Bühnenmitte.

Projektion Nr. 16 und rote Scheibe (Wolken bleiben) im Wolkenapparat

Wenn sie oben angekommen sind, schleichen von links vorne drei ebensolche Gestalten auf das Podium. Die beiden Züge vereinigen sich, indem die von unten Gekommenen sich den Dreien anschließen, die dem Hintergrund (Mitte) zustreben.

Die Bühne wird allmählich heller (zum Rot).

Während sie noch im Abgehen sind, schleichen bereits drei weitere ebensolche Gestalten den Steg aus dem Orchester eilig hinauf und laufen ebenfalls zum Hintergrund (Mitte) ab. Alles muss sehr rasch sich abspielen.

Finale

*Projektion Nr. 17: Wolken weg
Orchesterrampe Tageslicht langsam an
Scheinwerfer Zuschauerraum aus
(Weiß vorbereiten)*

Es kommen nacheinander vier Demonstrationzüge mit Plakaten.

I. Auftritt bis zum 10. Takt

I. Demonstrationzug mit dem Plakat: „Für das schrankenlose Leben“

Charlie, das Plakat tragend, Billy, Bobby und Jimmy kommen von rechts hinten und ziehen langsam über die ganze Bühne, bis sie vorne links auf dem Podium stehen bleiben (bei Takt 15).

Charlie: Aber dieses ganze Mahagonny

Billy/Bobby/Jimmy: Oh dieses ganze Mahagonny,

Charlie: ist nur, weil alles so schlecht ist,

Billy/Bobby/Jimmy: weil alles so schlecht ist,

Charlie: weil keine Ruhe herrscht

II. Auftritt bis zum 10. Takt

[Text of Finale (not in *Hauspostille*) as printed in **Tp2**]

Finale

Aber dieses ganze Mahagonny
ist nur, weil alles so schlecht ist,
weil keine Ruhe herrscht
und keine Eintracht,
und weil es nichts gibt,
woran man sich halten kann.

— — —

Mahagonny – das gibt es nicht.
Mahagonny – das ist kein Ort.
Mahagonny – das ist nur ein erfundenes Wort.

II. Demonstrationzug mit dem Plakat: „Für das Geld“

Vier Männer kommen mit dem Plakat aus dem Orchesterraum von rechts unten schräg aufwärts zur Mitte der Bühne. Sie ziehen über das Podium und bleiben (bei Takt 20) auf dem Podium hinter Charlie, Billy, Bobby und Jimmy stehen.

Billy/Bobby/Jimmy: keine Ruhe,

Charlie: und keine Eintracht,

Billy/Bobby/Jimmy: keine Eintracht,

Charlie: und weil es nichts gibt,

Billy/Bobby/Jimmy: nichts,

Charlie: woran man sich halten kann.

Billy/Bobby/Jimmy: woran man sich halten kann.

III. Auftritt bis zum 8. Takt [i.e., m. 23]

III. Demonstrationzug mit dem Plakat: „Für die Ware Liebe“

Bessie mit dem Plakat, Jessie und 2 Männer kommen von rechts hinten und ziehen langsam über die ganze Bühne, bis sie links Mitte auf der vorderen Podiumsecke (bei Takt 23) stehen bleiben.

*Es wird immer heller bis zum strahlendsten Weiß.
Scheinwerfer weiß
Zuschauerraum an
Rot wegnehmen (überall)*

Charlie: (*groß*) Aber dieses ganze Mahagonny,

Jessie/Bessie/Billy/Bobby/Jimmy: Oh dieses ganze Mahagonny,

Charlie: ist nur, weil alles so schlecht ist,

Jessie/Bessie/Billy/Bobby/Jimmy: weil alles so schlecht ist,

Charlie: weil keine Ruhe herrscht

IV. Auftritt bis zum 4. Takt [i.e., m. 24]

IV. Demonstrationzug mit dem Plakat: „Für die gerechte Verteilung der überirdischen Güter“

4 Männer kommen mit dem Plakat von vorne links vor der Bühne, ziehen auf die Bühne vorne am Podium vorbei, bis sie sich zwischen Podium und Orchester befinden. Dort bleiben sie stehen (Takt 24).

*Zuschauerraum hell
Orchesterrampe aus*

Jessie/Bessie/Billy/Bobby/Jimmy: keine Ruhe,

Charlie: und keine Eintracht,

Jessie/Bessie/Billy/Bobby/Jimmy: keine Eintracht,

Charlie: und weil es nichts gibt,

Jessie/Bessie/Billy/Bobby/Jimmy: nichts,

Charlie: woran man sich halten kann.

Alle mit dem Gesicht zum Publikum. Die 4 Plakate gerade zum Publikum

Jessie/Bessie/Billy/Bobby/Jimmy: woran man sich halten kann.

*Zuschauerraum aus
Scheinwerfer im Zuschauerraum aus
Auf der Bühne alles Licht aus
Pulte aus
Projektion weg*

Die 4 Plakatträger senken im Dunkel rasch die Plakate nach vorn, schwenken sie nach rechts, dabei sie um 90° nach rechts drehend und stellen sie mit dem Stil nach oben, rechts neben sich auf den Fußboden. Alles steht regungslos.

Alles dunkel, nur der Mond leuchtet gelb-grün.

Von oben und den Seiten weiße Strahlen auf Jessie, die auf der rechten vorderen Ecke des Podiums steht (nur auf Gesicht und Oberkörper)

Jessie, mit Front zum Publikum, hebt den rechten Arm mit geballter Faust ruckartig halb hoch. Gleichzeitig verstummt die Trommel.

Jessie: *(gesprochen)* Denn Mahagonny –
(Jessie bleibt in dieser Haltung regungslos)

Pulte an

Bessie/Charlie/Billy/Bobby/Jimmy: Mahagonny

Jessie: *(ebenso)* das gibt es nicht. Denn Mahagonny –

Bessie/Charlie/Billy/Bobby/Jimmy (+ 5 Tenöre/5 Bässe):
(etwas drohend) Mahagonny

Jessie: *(ebenso)* das ist kein Ort! Denn Mahagonny –

Bessie/Charlie/Billy/Bobby/Jimmy (+ 5 Tenöre/5 Bässe):
Mahagonny!

Jessie: ist nur ein erfundenes Wort.

Nach „Wort“ sinkt langsam der Mond.

Jessie streckt mit einem Ruck den Arm mit geballter Faust steil aufwärts (auf „Wort“).

Sofort darauf beginnt der leuchtende Mond langsam herabzusinken. Unten angekommen verlöscht er. Dem Sinken des Mondes angepasst lässt Jessie den gestreckten Arm seitwärts sinken. Gleichzeitig wird das große Schriftband oben am Bühnenrahmen von rechts nach links vollständig zusammengezogen.

Jessie neigt zum Schluss langsam den Kopf nach [following word erased (in the process of erasing a rehearsal number); presumably “links”]. Der Vorhang fällt zunächst zögernd - - - - dann sehr rasch.

SUPPLEMENT B

MUSICAL CHANGES IN BADEN-BADEN

For documentary purposes, the Edition presents information about additions and cuts marked in Vm (for the most part also in Fh) that were prompted by the Baden-Baden scenario.

Nr. 1
I. Mahagonny-Song

m. 21: added exclamation for CHARLIE/BILLY/BOBBY (Example 1)

Example 1 Addition in No. 1, m. 21

21

CHARLIE
BILLY

Whis - ky!

BOBBY
JIMMY

- ky und Po - ker -

m. 44: added exclamation for CHARLIE/BOBBY/JIMMY (Example 2)

Example 2 Addition in No. 1, m. 44

44

CHARLIE
BILLY

-tion.

BOBBY
JIMMY

Kei - ne Di - rek - tion!

mm. 90–110 (part of Kleiner Marsch): omitted

Nr. 2
Alabama-Song

mm. 60–118: stanza 2 (including one refrain) omitted

mm. 43–59, 119–143: sections elided and vocal parts altered (Example 3); the orchestration remained unchanged

Example 3 Alteration of No. 2, mm. 43–59 and 119–143

43 *p*

JESSIE Oh moon of A - la - ba - - ma, we now must say good -

BESSIE Oh moon of A - la - ba - ma,

50

JESSIE - bye, we've lost our good old mam - - ma

BESSIE we now must say good-bye, we've lost our good old

56 [jump to m. 119]

JESSIE and must have whis - ky, oh you know why.

BESSIE mam-ma and must have whis-ky, oh you know

120

JESSIE oh, don't ask

BESSIE why. Oh, show us the way to the next lit - tle dol - lar,

126

JESSIE why, oh, don't ask why.

BESSIE For we must find the next lit - tle dol - lar,

132

JESSIE I tell you we must die!

BESSIE for if we don't find the next lit - tle dol - lar, I

138

JESSIE I tell you, I tell you we must die! [continue with mm. 144ff.]

BESSIE tell you we must die! I tell you,

Nr. 3

II. Mahagonny-Song

mm. 12 and 74: men's voices have crescendo hairpin for beat 2–3; by contrast, in m. 43 men's voices have *p* (at beat 3)

mm. 24–26: CHARLIE has a phrasing slur that seems to indicate that these measures are to be sung without interruption (whereas the remaining three men cut off after first quarter in m. 25); analogous markings for BOBBY (mm. 55–57) and JIMMY (mm. 86–88), with the remaining men always cut off after first quarter.

m. 31: added exclamation for BILLY/BOBBY/JIMMY (Example 4)

Example 4 Addition in No. 3, m. 31

31

CHARLIE
-zeit mit Dol - lars auf - ge - wo - gen

BILLY
ff
Dol - lars!

BOBBY
JIMMY
ff
Dol - lars!

m. 62: added exclamation for CHARLIE/BILLY/JIMMY (Example 5)

Example 5 Addition in No. 3, m. 62

62

CHARLIE
BILLY
ff
Whis - ky!

BOBBY
und der Whis - ky, der ist teu - er.

JIMMY
ff
Whis - ky!

mm. 93 and 113: fermatas over barlines

Nr. 5

III. Mahagonny-Song

m. 123: - vocal parts have fermatas above rests

- during rest, JESSIE shouts through a megaphone:

“Ansahen Gott die Männer von Mahagonny. Nein sagten die Männer von Mahagonny.”

- *tacet* markings for Tip and for Pos, Szg and Klav (l.h.) except downbeat at 123.1

Nr. 6
Finale

- mm. 7, 9–11 and 13–14: women's voices marked *tacet*
 mm. 19–21: part for JESSIE marked *ottava*
 m. 23: men's voices reinforced by 5 tenors and 5 basses (m. 24 marked "solo")
 m. 24: three additional measures for KITr solo inserted (Example 6)

Example 6 Three inserted measures for KITr in No. 6 between mm. 24 and 25

(24) *f* *decresc.* (*mf*) *decresc.* (*pp*) (25) (*pp*)

- mm. 25–38: parts for JESSIE and BESSIE are swapped
 m. 29: fermata above rest in BESSIE's part (now reassigned to JESSIE)
 mm. 30–31 and 37–38: men's voices reinforced by 5 tenors and 5 basses; furthermore, mm. 30–31 have dynamic *p* followed by *molto cresc.* and crescendo hairpin, and mm. 37–38 have *mf* followed by crescendo hairpin leading to *ff* (at the end of m. 38)
 mm. 39–40: part for BESSIE marked *tacet*
 m. 41: spoken line for JESSIE inserted between m. 41 and m. 42 (Example 7)

Example 7 Insert for No. 6 at barline of m. 41 (which also received a fermata)

(41) (42)
 JESSIE
 ist nur ein er-fun - de-nes Wort.

- mm. 51–52: dynamic concept is inversed (m. 51 has *cresc.* followed by crescendo hairpin leading to *ff* for final chord)

SOURCE DESCRIPTIONS

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

SOURCES

Full Score Format

Fh Full score, holograph.

Date: May 1927.

Location: WLA, Box 24, Folder 356.

First page of music:

Allegro non troppo Nr. 1

Holograph in black ink. Holograph pagination in pencil at top.

Non-holograph measure numbers in green crayon, rehearsal numbers in pencil and blue crayon. Holograph revisions and emendations in ink and pencil. Non-holograph cuts, revisions, and annotations in pencil and crayon (light red, red, blue, green), some subsequently erased. Conductors' markings throughout. Some foldings stapled, stitched, or taped. Front cover and title page missing; back cover blank.

Page count:

78 pages of music.

Paper types:

K.U.V. Beethoven Papier Nr. 38^a (28 staves)
[26.8 × 33.8 cm; span: 31.6 cm]

K.U.V. Beethoven Papier Nr. 37 (24 staves)
[26.4 × 34.0 cm; span: 30.0 cm]

Contents:

No. 1, "Kleiner Marsch," No. 2, "Vivace," No. 3, "Vivace assai,"
No. 4, "Sostenuto (Choral)," No. 5, "Vivace assai," No. 6.

Condition: poor (signs of heavy wear, many small tears; bottom right corner of leaf carrying pp. 1–2 missing).

Remarks:

For the "Paris version" in 1932, Maurice Abravanel inserted **FhO** and **FeO**. In October 1935, UE sent the expanded **Fh** to Hans Curjel, who returned it in 1948. In June 1955, UE sent the score to Lenya. Around 1960, **FhO** and **FeO** were removed; in 2012, the pages were rediscovered in the papers of David Drew.

An Italian translation of No. 1 was entered in pencil below, or above, the vocal staves but later erased. The few legible traces indicate that it doesn't match the translation found in **VeV**.

A set of photomechanically reproduced transparencies and a diazo copy generated from them are in WLRC, Series 18, Folder 99. The transparencies appear to have been created in the 1950s, as they show the score in its worn state (but with no sign of **FhO** or **FeO**). In 1959, UE created the diazo copy for Drew, who marked it the same year for the "Urfassung" (see **FeS** and **VeS1/2**).

At the bottom of p. 74, Weill sketched eight measures for the Act III finale of the opera *Aufstieg und Fall der Stadt Mahagonny*: "Wir brauchen keinen Hurrikan" for basses, the ending of which overlaps with the first measure of "Denn wie man sich bettet" for tenors (all without text underlay).

Piano-Vocal Format

Vm Piano-vocal score, manuscript.

Date: [Fall 1927?].

Location: WLA, Box 24, Folder 358.

Title page:

Mahagonny | Ein Songspiel | Text von Bert Brecht | Musik | von | Kurt Weill | Klavierauszug. | [stamp:] UNIVERSAL-EDITION WIEN

Copyist's manuscript in black ink. Pagination in ink at top. Rehearsal numbers (every ten measures) in red crayon. Additional markings in pencil and crayon (red, green, blue). Engraver's markings in pencil and crayon (red, magenta). Staging cues and scenario added in very light pencil. Brown paper attached as front cover, with marking in blue crayon "Weill | ‚Mahagonny‘ | Kl. A. | (~~Pariser Fassung~~)", the latter crossed out in red crayon; same stamp as title page; Curjel entered his name in pencil in top right corner; back cover missing.

Page count:

67 pages of music.

Paper types:

Sünova Nr. 6 (16 staves)

[26.8 × 33.9 cm; span: 29.1 cm]

Sünova Nr. 7 (18 staves)

[26.9 × 33.8 cm; span: 30.4 cm]

Sünova Nr. 8 (20 staves)

[26.8 × 33.8 cm; span: 29.4 cm]

Sünova Nr. 9 (22 staves)

[26.5 × 33.8 cm; span: 28.9 cm]

Contents:

No. 1, “Kleiner Marsch,” No. 2, “Marcia” [= 10 mm. of “Kleiner Marsch”], “Vivace,” No. 3, “Vivace assai,” No. 4, “Sostenuto (Choral),” No. 5, “Vivace assai,” No. 6.

Remarks:

Created after the performance in Baden-Baden (and evidently informed by it), the first layer’s continuity matches neither that of **Fh** nor that of the Baden-Baden performance.

A later hand, using pencil and crayon (red, blue), entered the detailed scenario as performed in Baden-Baden and also notated the musical changes made in Baden-Baden.

In January 1936, UE appears to have sent **Vm** to Hans Curjel, who forwarded it to Lenya when she asked him to do so (in a letter of 9 November 1957).

Choral or Vocal Parts**CmB** Rehearsal score for original production, part for Bessie.

Piano-vocal score, manuscript.

Date: June–July 1927.

Location: Sibley Music Library, Rochester, N.Y. Prior to 1998, the holograph was held in the archives of Universal Edition.

Label on cover:

Kurt Weill: | „Mahagonny“ | **Rolle: Bessie**

Copyists’ manuscripts in black ink with holograph additions in pencil. Pagination in ink at top. Bound in dark green cardboard wrapper.

Page count:

38 pages of music.

Paper type:

J[os]. E[berle]. & Co. No. 2 [12 staves]

[26.5 × 33.5 cm; span: 27.3 cm]

J[os]. E[berle]. & Co. No. 5 [18 staves]

[26.7 × 33.5 cm; span: 27.3 cm]

Contents:

No. 4 complete; sections of Nos. 2, 5, and 6.

Remarks:

Four different copyists excerpted the part from one (or both) of the two complete piano-vocal scores no longer extant.

Weill added in No. 2 a vocal coloratura line as an alternative for the second refrain (a significant portion of which would become part of the opera *Aufstieg und Fall der Stadt Mahagonny*); in No. 4 (mm. 86–87) he added an alternative melody for Jessie; in the “Finale” (mm. 25 ff.), he added what appears to be nine measures of music for solo violin.

Used by Irene Eden, who sang the part of Bessie in Baden-Baden, the score was in the possession of pianist Heinz Jolles, a friend of Weill’s who fled in 1933 to Paris and in 1940 on to Brazil, where he died in 1965. In 1967, the score was offered for sale by music dealer Hans Schneider (Tutzing), and David Drew purchased it on behalf of UE.

Text**Tp1** First edition of Brecht’s *Hauspostille*.

Date: April 1927.

BERTOLT BRECHTS | HAUSPOSTILLE | MIT ANLEITUNGEN, GESANGS- | NOTEN UND EINEM ANHANGE

Berlin: Propyläen-Verlag, 1927. xii, 156 p.; 21 cm.

Tp2 First edition of “Gesangstexte.”

Date: June 1927.

MAHAGONNY | SONGSPIEL NACH TEXTEN VON BERT BRECHT | MUSIK VON | KURT WEILL | GESANGSTEXTE | ENTNOMMEN AUS BRECHTS „HAUSPOSTILLE“ | (PROPYLÄEN-VERLAG BERLIN 1927, | COPYRIGHT 1927 BY PROPYLÄEN-VERLAG G.M.B.H., BERLIN) | MIT BEWILLIGUNG DES VERLAGES | Nr. 8917

Publisher’s number: U.E. 8917

Wien: Universal-Edition, 1927. 12 p.; 20 cm.

ADDITIONAL MATERIALS**Drafts****Dh1** Continuity draft of No. 4, “Sostenuto (Choral),” and No. 5.

Draft, holograph.

Date: April–May 1927.

Location: WLA, Box 24, Folder 357.

Holograph in pencil, with holograph revisions in pencil.

Page count:

4 pages of music.

Paper type:

K.U.V. Beethoven Papier Nr. 38 (26 staves)

[26.4 × 34.1 cm; span: 28.6 cm]

Condition: generally good, some fraying.

Dh2 Fragment of draft for No. 6 (ending only, last 17 mm.).

Draft, holograph.

Date: April–May 1927.

Location: British Library, Music Deposit 1998/04.

Holograph in pencil, with holograph revision in pencil.

Page count:

1 page of music.

Paper type:

Edition Ruth (28 staves)

27.0 × 34.1 cm; span: 28.0 cm

Condition: good.

Remark:

The draft is on p. 4 of a bifolium containing drafts related to *Gustav III.* and *Der Zar lässt sich fotografieren*. The bottom of p. 3 shows a 2-measure sketch (“Oh show us the way”) of the verse for “Alabama-Song.”

- Dh3** Draft of four-part chorus “Gegen Verführung” (three stanzas; *a cappella*).

Draft, holograph.

Date: April–May 1927?

Location: WLA, Box 1, Folder 13.

Holograph draft in pencil.

Page count:

1 page of music.

Paper type:

K.U.V. Beethoven Papier Nr. 38^a (28 staves)

[26.8 × 33.8 cm; span: 31.6 cm]

Condition: good.

Remark:

Possibly intended for (but not conclusively linked to) the Songspiel, the draft does not foreshadow Weill’s setting in the opera *Aufstieg und Fall der Stadt Mahagonny*. At bottom of page, Weill jotted three little sketches, at least one of which seems to relate to the opera (8 mm. of what would become “Bruder, Bruder, ist das für dich Glück?” in Act II).

Full Score Format

- FhO** Adaptation of “Ach bedenken Sie” (originally composed for the 1931 staging of the opera *Aufstieg und Fall der Stadt Mahagonny* in Berlin) for the “Paris version” of Songspiel.

Full score, holograph (adaptation markings in pencil, crayon).

Date: Fall 1932.

Location: WLRC, Series 12, Folder 17.

Markings at top of first page of music:

Einlage **30 Dollar**

Holograph in black ink. Instrumental cues marked by Maurice Abravanel in pencil. Additional non-holograph markings in red crayon. Rehearsal numbers 24–27 in pencil.

Page count:

4 pages of music.

Paper type:

K.U.V. Beethoven Papier Nr. 38^a (28 staves)

[26.8 × 33.8 cm; span: 31.6 cm]

Condition: fair (signs of heavy wear, many small tears).

Remark:

The rehearsal numbers 24–27 (in conjunction with those found in **FeO**) bridge the gap in the sequence of the “Paris version” indicated in **Fh**.

- FeO** Adaptation of three numbers from the printed full score of the opera *Aufstieg und Fall der Stadt Mahagonny* (U.E. 9854) for the “Paris version” of Songspiel.

Full score, printed (adaptation markings in pencil, crayon).

Date: Fall 1932.

Location: WLRC, David Drew Coll.

Markings at top of first page of music:

MAHAGONNY Additions for Paris Version **19** **III**

Pages torn from the printed rental score of the opera (U.E. 9854) and reordered, with pencil marking (“**MAHAGONNY Additions for Paris Version**”) on first page (i.e., p. 141) in the hand of David Drew. Instrumental reassignments marked by Abravanel in pencil. Additional non-holograph markings in pencil and crayon (green, blue, red). Rehearsal numbers added as follows: 19–23 in pencil for “Wunderbar ist das Herkommen des Abends” (on pp. 141–148); 28–29 in pencil for “Ich habe gelernt” (on pp. 111–114); and 37–41 in blue crayon for “Denn wie man sich bettet” (on pp. 403–414).

Page count:

24 pages of music.

Condition: fair (signs of heavy wear, many creases and tears).

Remarks:

The opera’s version of “Alabama-Song” was also part of **FeO**, but the whereabouts of these pages are unknown.

The rehearsal numbers in pencil (19–23, 28–29) bridge the gap in **Fh**’s sequence of the “Paris version,” whereas the rehearsal numbers in blue crayon (37–41) reflect the revised sequence of the “Venice version.”

- FeS** Printed full score (rental) of the Songspiel’s “Originalfassung.”

Full score, printed.

Date: 1963.

First page of music:

**MAHAGONNY | SONGSPIEL 1927 | ORIGINALFAS-
SUNG | herausgegeben von / restored and edited by |
DAVID DREW | PART I | Prolog**

Publisher’s number: U.E. 13163

Page count:

183 pages of music.

Remark:

Based on Drew’s edited diazo copy of **Fh**.

Piano-Vocal Format

- VeV** Hand-prepared score, with Italian text, corresponding to the version directed by Hans Curjel in September 1949 in Venice.

Piano-vocal score, printed.

Date: Fall 1949.

Location: WLRC, Series 18, Folder 104.

First page of music:

**MAHAGONNY | KURT WEILL | 1 | ALLEGRO NON TROPPO |
[at bottom of page:] UNIVERSAL EDITION WIEN | Per l’Italia.
CARISCH S. A. MILANO**

Bound in blue cardboard wrapper. The printed score reproduces a copyist’s fair copy. The lyrics are in Italian except for “Alabama-Song” and “Benares-Song,” which appear in the original English.

Page count:

126 pages of music.

Remark:

The score was copied from **Vm**, as shown by the repetition of ten measures of “Kleiner Marsch” after “Alabama-Song” (and the page breaks and numbering correspond to the engraver’s markings in **Vm**); the additional numbers “Wunderbar ist das Heraufkommen des Abends,” “Ach bedenken Sie,” “Ich habe gelernt,” “Denn wie man sich bettet,” and “Kraniche-Duett” were copied from **VeO**.

According to a label pasted onto the blue cover, the Italian lyrics are by “Dr. A. Conti, Milano.” An official broadside announcing the 1949 performance at Teatro La Fenice in Venice listed Emilio Castellani as the translator for that performance.

VeC Hand-prepared score, with German and Italian text (including staging instructions), based on the version directed by Hans Curjel in September 1949 in Venice.

Piano-vocal score, printed.

Date: 1953.

Location: WLRC, Series 18, Folder 3.

First page of music:

1 | Auf der Bühne ein Podium in der | Art eines Boxringes,
von vorn und | von hinten zugänglich, hinter dem | dem
[sic] Podium eine große Projektionsflä | che [sic] für Schrift
und Bild | Allegro non troppo

Universal Edition (U.E. 12188). The printed rental score reproduces a copyist’s fair copy, copied from **VeV** except for “Alabama-Song,” which was copied from **VeO**.

Page count:

153 pages of music.

Remarks:

The first page of music has handwritten annotation in blue ballpoint pen: “Pariser [sic] Fassung, durch Frau Weill inhiert, darf nicht aufgeführt werden (lt. Hr. Füssl 29.6.59)”

UE production records indicate that the copyist was Mr. “Krämer,” the staging instructions were translated by “Prof. [Luigi] Raimondo” and entered with typewriter.

VeS1 Published vocal score of the Songspiel’s “Urfassung.”

Piano-vocal score, printed.

Date of publication: December 1963.

Title page:

MAHAGONNY SONGSPIEL | DAS KLEINE MAHAGONNY |
von | BERT BRECHT - KURT WEILL | Urfassung 1927
| Wiederhergestellt und herausgegeben von David Drew |
Klavierauszug | UNIVERSAL EDITION

Copyright 1963.

iv, 84 p.; 31 cm

Publisher’s number: U.E. 12889

Remark:

The publication is based on Drew’s edited diazo copy of **Fh**.

UE used a copy of **VeV** as the basis for the printer’s copy (with some markings by Drew), which is now located in WLRC, Series 18, Folder 103.

VeS2 Second printing of **VeS1**.

Piano-vocal score, printed.

Date of publication: February 1968.

Title page:

BERT BRECHT — KURT WEILL | MAHAGONNY—
SONGSPIEL | DAS KLEINE MAHAGONNY | URFASSUNG 1927
| Wiederhergestellt und herausgegeben von | DAVID DREW |
KLAVIERAUSZUG | UNIVERSAL EDITION

xiv, 84 p.; 31 cm

Publisher’s number: U.E. 12889

Remark:

The second printing featured an illustrated cover using a drawing by Caspar Neher and an introductory section written by David Drew in July 1959 but not included in the 1963 printing. Drew’s front matter contained production notes distilled from the detailed scenario found in **Vm**. Drew did not get a chance to review his contributions before they went to press. The unrevised score with Drew’s unreviewed notes came into wide circulation.

VeO Published vocal score of the opera *Aufstieg und Fall der Stadt Mahagonny*.

Date of publication: November 1929.

Title page:

KURT WEILL | AUFSTIEG | UND FALL DER STADT |
MAHAGONNY | OPER IN DREI AKTEN | TEXT VON BRECHT
| Klavierauszug mit Text von Norbert Gingold | Auf-
führungsrecht vorbehalten – Droits d’exécution réservés |
UNIVERSAL-EDITION A.G. | WIEN Copyright 1929 by Uni-
versal-Edition LEIPZIG | Printed in Austria

Copyright 1929; printer’s date on back cover: IX.[sic]1929.

332 p.; 31 cm

Publisher’s number: U.E. 9851

Remark:

The manuscript of Gingold’s piano reduction with pencil annotations by Weill is in WLRC, Series 18, Folder 12.

Arrangement

Am Arrangement of No. 2 by Gustav Blasser; production master for **Ae**.

Piano-vocal format, manuscript.

Date: August–October 1927.

Location: WLRC, Series 18, Folder 24.

Title page:

Kurt Weill | Alabama-Song | Blues

Manuscript in pencil on two nested bifolia, with some holograph markings in pencil. Additional engraver’s markings in pencil.

Page count:
5 pages of music.

Paper type:

Edition Hansa Nr. C [14 staves]
[27.0 × 34.0 cm; span: 29.7 cm]

Remarks:

Two unknown hands entered tempo mark in m. 1: one hand wrote “Blues-Tempo”; another hand appended “(Moderato).” Weill proofread and annotated **Am** in September 1927.

- Ae** Arrangement of No. 2 (based on **Am**).
Sheet music, engraved.
Date of publication: February 1928.
Publisher’s number: U.E. 8900
Remark:
For detailed information and facsimile see KWE IV/2.

Text

- Th** Holograph (i.e., Weill) copy (1 p.) of text for No. 6
Date: June 1927
Location: Sibley Music Library, Rochester, N.Y.
Remark:
Included in Weill’s letter to UE, 16 June 1927.
- Tm1** Early draft (2 pp.) by Hauptmann, in Brecht’s hand, of text for “Benares Song.”
Date: ca. 1925
Location: BBA, 451/60 and 451/61
Remark:
Elisabeth Hauptmann annotated a photostat copy “von Hauptmann, Brechts Schrift.”
- Tm2** Early draft (1 p.) by Brecht of an outline.
Date: unknown [1927?]
Location: Private collection, Germany (formerly in the possession of Dr. Erich Franzen).
Remarks:
It is unclear whether the outline relates to the Songspiel.

A glossy facsimile appeared in *Das neue Forum* [Darmstadt] 7 (1957/58), no. 4 (inserted as a loose leaf).

- Tt** Early draft (1 p.) by Hauptmann of text for “Alabama Song.”
Date: ca. 1925
Location: BBA, 451/84
Remark:
Elisabeth Hauptmann annotated a photostat copy “Englisch v. Hauptmann” at bottom of page.
- Tp3** Edition of Songspiel in Brecht, *Große kommentierte Berliner und Frankfurter Ausgabe*.
Libretto, published.
[title page on p. 323:]
Mahagonny | Songspiel
In: Bertolt Brecht, *Werke: Große kommentierte Berliner und Frankfurter Ausgabe*, vol. 2 “Stücke 2,” ed. Jürgen Schebera (Frankfurt am Main: Suhrkamp; Berlin: Aufbau, 1988), pp. 323–331.

Correspondence

- Lw-ue** Weill and UE, not published in *W-UE*.
Location: Sibley Music Library, Rochester, N.Y.

Program

- N** Program booklet “Deutsche Kammermusik Baden-Baden 1927” (July 1927).

Miscellaneous

- M1** Kühn & Hitz photographs of Baden-Baden production.
Location: WLRC, Series 70.
- M2** Card catalogue tracking the shipping of rental materials.
Location: Universal Edition Archives, Vienna.
Remark:
The catalogue contains three cards, each relating to a different version of the Songspiel: 1 card for Baden-Baden version, set up in fall 1927; 1 card (front and back) for Paris version, set up in January 1933; 1 card for Curjel version, set up in summer 1951.

ABBREVIATIONS

<u>German</u>	<u>Abbreviation</u>	<u>English</u>
Instrument Names		
Altsaxophon	ASax	Alto Saxophone
Bassklarinette	BsKl	Bass Clarinet
Klarinette	Kl	Clarinet
Klavier	Klav	Piano
Posaune	Pos	Trombone
Schlagzeug	Szg	Percussion
Trompete	Trp	Trumpet
Violine	Vn	Violin
(Percussion Instruments)		
Becken	Beck	Cymbals
Glocken	Gl	Chimes
Große Trommel	GrTr	Bass Drum
Holztrummel	HzTr	Wood Block
Jazztrummel	JzTr	Jazz Drum
Kleine Trommel	KlTr	Snare Drum
Pauken	Pk	Timpani
Tamtam	Ttam	Tam-tam
Triangel	Tri	Triangle

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