

Kurt Weill

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Love Life

A Vaudeville in Two Parts

Book by

Alan Jay Lerner

Music and Lyrics by

Kurt Weill and **Alan Jay Lerner**

CRITICAL REPORT

Series I, Volume 21

Edited by Joel Galand

*Kurt Weill Foundation for Music, Inc. / New York
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In Memoriam
HAROLD PRINCE (1928–2019)

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

Love Life: A Vaudeville in Two Parts

By Alan Jay Lerner; Music and Lyrics by Kurt Weill and Alan Jay Lerner

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LIST OF SOURCES AND SIGLA

SOURCES

Full Score Format

- Fh** Holograph full score (1948; incomplete)
Fh(R) Annotated partial reproduction of **Fh** (1948)
Fm Utility arrangement of “Here I’ll Stay” by Walter Paul (1948)

Instrumental Parts

- Im** Instrumental parts (1948)

Piano-Vocal Format

- Vh** Holograph piano-vocal scores for most numbers (1947–48)
Vh(R) Annotated reproductions of **Vh** (1948)
Vh¹ Holograph piano-vocal scores of “You Understand Me So” and early versions of “Here I’ll Stay” and “Green-Up Time” (1947)
VhMo Holograph piano-vocal score of verse for “Mother’s Getting Nervous” (1948)
VhMin Holograph piano-vocal score of “Minstrel Show” introduction (1948)
VhFin Holograph piano-vocal score of revised Finale (1948)
VmL Manuscript piano-vocal score of “Love Song” prepared by Irving Schlein and Lys Symonette (1948)
Vm-Sch Manuscript piano-vocal scores in Schlein’s hand (1948)
Vm-Sym Manuscript piano-vocal scores in Symonette’s hand (1948)
VmW Manuscript piano-vocal score of “Women’s Club Blues” (1948)

Piano Scores

- PhT** Holograph piano score of introduction to “This Is the Life” (1948)
Pm-Sch Manuscript piano scores prepared by Schlein (1948)
Pm-Sym Manuscript piano scores prepared by Symonette (1948)

Short Score Format

- ShIs** Holograph short score of “Is It Him or Is It Me?” (1948)

Arrangements

- Ae** Sheet music for eight selections published by Chappell (1948)

Drafts

- Dh** Holograph drafts and sketches (1947–48)

Text

- Tt2** Second extant version of libretto (1948)
Tt2b Script used by Elia Kazan (1948)
Tt3 Final extant script, corresponding to the New York run (1948)

Programs

- N1** Program for New Haven tryout, 9–11 September (1948)
N2a-c Programs for Boston tryout, weeks of 13, 20, 27 September (1948)
N3a-c Three versions of the program for the New York run, beginning week of 7 October (1948–49)

Recordings

- R2** Nanette Fabray’s performance of “Mr. Right” on CBS television (1949)
R3 Lerner’s performances of selected numbers on *Lyrics by Lerner* (1955)

ADDITIONAL MATERIALS

Piano-Vocal Format

- Vh(R¹)** Bound, unmarked presentation copy of **Vh** from Weill to Lerner (1948)
VmL¹ Manuscript piano-vocal score of “Love Song” (1948)

Short Score Format

- SmE** Manuscript pencil short score of Entr’acte in various copyists’ hands (1948)

Text

- Tt1** First extant version of libretto (1948)
Tt1a Exemplar of **Tt1** but with some pages removed and replaced (1948)
Tt2a **Tt2** with minor dialogue changes and some sections missing (1948)
Tt3a **Tt3** with a few pages retyped and minor variants in dialogue (1948)
Tty Typescript of lyrics for “Here I’ll Stay,” “Green-Up Time,” and “Love Song” (1948?)

Programs

- N4** Souvenir program (1948)

Recordings

- R1** Nanette Fabray’s performance of “Green-Up Time” on CBS television (1948)
R4 Weill accompanying “Here I’ll Stay” on NBC television (1949)

Miscellaneous

- M1** Set designs by Boris Aronson (1948)
M2a/b Cheryl Crawford’s scrapbooks (1947–49)
M3 Newspaper clippings of reviews from the tryouts and New York run (1948)
M4 Miscellaneous newspaper clippings and press release
M5 Photographs of original production

INSTITUTIONS

- CCP** Cheryl Crawford Papers, Series I–VII, Billy Rose Theatre Division, NYPL

EKC Elia Kazan Collection, Cinema Archives, Wesleyan University, Middletown, Conn.

LOC Library of Congress, Washington, D.C.

NYPL New York Public Library, New York, N.Y.

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.

WLRC/DD David Drew Collection, housed in WLRC

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.

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

Key Terms

For the purposes of this Edition, a “source” is any document from which a reading is taken or that 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 contradict the privileged source, then the privileged source may be upheld or overruled; in the latter case, the decision, if nontrivial, 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. It is not the aim of the Edition, however, to enable the user to document fully or to 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.

Usage of the terms “verse” and “refrain” is restricted in this Edition to their structural functions within “American popular song form” and its Broadway equivalent, which predominated during the period of Weill’s career in the United States. The *refrain*, often deriving from and sometimes embellishing a thirty-two-bar AABA model, was the melodic focus of the song, sometimes repeated almost verbatim, particularly in duets, with or without different lyrics. The *verse* usually served as an introduction and could be more recitative-like, character/plot-specific, and conversational than the subsequent refrain. If the song was multi-strophic, the *verse* could also be repeated, but with new lyrics. (The Edition, therefore, will not utilize “verse” to mean merely a line or stanza of poetry and will not generalize “refrain” to connote less formalized types of repetition of either poetry or music.)

Source Overview

The Introduction to the Edition discusses the genesis and production history of *Love Life*. It also explicates editorial challenges and elucidates the criteria for inclusion of material in the Main Text and the Appendices. The present section provides an overview of the sources, first textual, then musical, but does not describe in detail how the show developed from source to source.

Six distinct libretto typescripts have been identified. Their chronology is straightforward. Two carbon copies of **Tt1**, a typescript prepared by the Hart Stenographic Bureau, have been located. One of them is the only typescript to be found among Cheryl Crawford’s papers. Lerner and Weill deposited the other for copyright with the Library of Congress; the accession date is 17 March 1948. It includes lyrics for songs Weill had drafted and dated between September and October 1947 that do not appear in any subsequent text sources, or in any musical sources beyond **Dh** (sketches and drafts). **Dh** also contains several numbers not appearing in any extant typescript; Weill developed some of these numbers beyond the draft stage, since four of them (all relating to the suffragette sketch) appear in **Vh**. Weill and Lerner evidently wrote and discarded a great deal before arriving at **Tt1**. According to Lerner, a first draft of the script emerged after four months of discussion and work. Since Lerner and Weill first discussed collaborating on “a cavalcade of American marriage” just before the Fourth of July weekend, a draft presumably would have been completed by early November 1947. We do not know to what extent this draft would have differed from **Tt1**, but in any case, it would probably be of little relevance to the Edition’s Main Text.

Tt1a, too, seems at one time to have been in Cheryl Crawford’s possession, since the title page bears a handwritten annotation to return it to her. Much of **Tt1a** is a carbon copy deriving from the same typescript as **Tt1**, but pages have been removed and new pages (also carbon copies, but on different paper) inserted in their place; these revised scenes match what appears in **Tt2**. Because **Tt1a** is the earliest source to include the definitive ending, with Sam and Susan walking toward each other on a tightrope (in **Tt1**, they simply part), it postdates

3 May 1948.¹ The **Tt1** generation of scripts allows us to trace the show's development during the spring of 1948 and to place some of the unused musical material in a dramatic context, but the Edition does not draw on it for any readings.

Tt2 and **Tt2a** are different typescripts with nearly the same contents, except that **Tt2a** is missing some pages. These typescripts may be plausibly dated to early June 1948, after Nanette Fabray had been cast. **Tt2** transmits a version of the show fairly close to the running order in tryout programs for New Haven and the first week in Boston (**N1** and **N2a**) except that nos. 12 and 20 are lacking, and Part One, Sketch v ("The Cruise") still opens, as in **Tt1**, with a diegetic production number, "There's Nothing Left for Daddy (But the Rhumba)" that seems never to have been orchestrated and therefore had been cut before the show opened in New Haven. Nos. 12 and 20 first appear in **Tt2b**, which also marks the disappearance of "There's Nothing Left for Daddy (But the Rhumba)." **Tt2b**, the only typescript among Elia Kazan's papers, appears to have started out more or less identical to **Tt2** in content, but several pages were removed and others inserted. Part One, Sketch ii is revised so that the "Green-Up" party actually takes place (in earlier versions, the Coopers decline to attend) and no. 6 becomes a production number. Two sets of replacement pages revise the cruise scene: the "Rhumba" number is gone now, replaced by "I'm Your Man"; the flirtation between Susan and Bill Taylor is shortened, eliminating no. 13; and the sketch ends with a new finaletto (no. 12d). Another insert, dated 28 July, proposes a one-page outline of the divorce ballet, followed by a five-page fleshing-out of the ballet scenario that includes "This Is the Life" as staged in New Haven—that is, as a vignette using the ballet set instead of a separate hotel scene. **Tt2b** furnishes the only version of no. 10c that fits the musical continuity in the instrumental parts (**Im**). The **Tt2b** revisions were introduced in the weeks leading up to the New Haven tryout, probably after Ray Middleton had been cast in mid-July, since they mostly serve to expand his role.² They bring **Tt2** in line with the running order in **N1** and **N2a**, except that those programs still list no. 13, even though there is evidence that it had already been cut by then.

Tt3 matches the running order in the New York programs for the first few months of the run (**N3a**) with one exception: the cast list for Part One, Sketch iv ("My Kind of Night") still reflects the longer **Tt2** version of no. 10a (a probable oversight). "Love Song" (no. 11), added to the show in Boston but initially

performed in Part Two between Sketches i and ii, now appears in its decisive location prior to "The Cruise." Nos. 8 and 16 have been removed. The **Tt3** versions of nos. 1, 9, 10a–c, 12a, 12d, 18, 21a, and 21c reflect cuts, reorderings, interpolations, and restagings introduced during the tryouts and correspond, for the most part, with the final state of **Im**. **Tt3** postdates the New York opening on 7 October 1948 (see Source Descriptions) but it includes nos. 17 and 18, which had been cut by February 1949.

Because *Love Life* ran for only 252 performances, enjoyed neither a road tour nor an original cast recording, and received no further productions after closing on 14 May 1949 until well after the sources had been archived, the musical materials are generally in excellent condition, and it is all but certain that markings, holograph and otherwise, stem from the original production.

Dh comprises pencil sketches and drafts, on assorted paper types, ranging from jottings of melodic motives to complete continuity drafts for voice and piano accompaniment, including lyrics. These materials document a year-long creative process: the earliest dated item is a draft of "Here I'll Stay" from 23 August 1947, while sketches for "Love Song" date from mid-September 1948. All numbers in the Edition are represented, but one-third of **Dh** contains material never orchestrated. For example, forty-six pages are devoted to the **Tt1** version of the Suffragette sketch ("Plotting Scene," "Cop's Lament," "Viva the Women").

Vh, Weill's piano-vocal rehearsal score, in black ink on the same paper type throughout, comprises nos. 1 (mm. 161–191 only), 2, 3 (first verse only), 4–9 (except for the verse of no. 9), 10a and b, 12a, 15, 16, 18, 20, and 21a–c (from anacrusis to m. 72). None of the items in **Vh** is dated, but given the higher keys of nos. 10, 18, and 21b compared to **Fh**, Weill may have prepared at least those numbers prior to late May 1948, when Fabray was cast, but after 3 May, since no. 10 does not appear in **Tt1a**, for which the *terminus ante quem* is 3 May. Weill would have added nos. 12a, 12d, and 20 in late July, after Middleton had been cast. For most of his earlier Broadway shows, **Vh** represents only a fair copy, from which professional copyists prepared rehearsal scores and extracted chorus parts, if any. Beginning with *Street Scene*, however, Weill notated **Vh** on translucent score paper, from which ozalid copies could be generated as needed, collectively grouped in this Edition under the siglum **Vh(R)**. The solid ozalid copies, not the flimsy originals, served as the principal rehearsal scores. Several exemplars of **Vh(R)** include useful annotations in the hands of rehearsal pianist Lys Symonette and conductor Joseph Littau; there are also a few holograph markings. **Vh** includes four numbers that Weill never orchestrated: "Csardas," "Love," "Drinking Song," and "There's Nothing Left for Daddy (But the Rhumba)." The last appears as late as **Tt2**, but the other three do not appear in any typescript.

Vh¹ comprises three holograph fair copies of nos. 3, 6, and 13 (the first two bear the copyright date of 1947), of the same

¹ According to Maxwell Anderson's entry on 3 May in his 1948 diary, "He [Weill] + Alan Lerner have found an end for their musical—the man + wife approach each other on a tight-rope."

² A memo from Leah Salisbury to Cheryl Crawford, dated 18 August 1948, lists the additional drops that the "new script" will require. Her description of the divorce ballet refers to no. 20 and corresponds to the **Tt2b** staging. This, along with Middleton's hiring and the 28 July memo, suggests that the **Tt2b** revisions date from between mid-July and mid-August.

quality and format as **Vh** but on a different brand of translucent paper. The **Vh**¹ version of no. 6 presumably pre-dates **Tt1**, because Susan's husband is named John. The **Vh** version of no. 6, which includes the refrain for double quartet (mm. 124–159), clearly supersedes it. The **Vh**¹ version of no. 3 differs in form and tonal plan from **Fh**, but Weill did not renotate the entire number in **Vh** proper, merely adding the additional verse with which the **Fh** version begins. **Vh**¹ for no. 13 was perhaps never superseded and may have served its purpose until the number was cut, but evidence is inconclusive; the only difference between this source and the orchestral version is that **Fh** omits the verse. **Vh**¹ for no. 3 is almost identical to the engraved sheet music version (**Ae**) except for the key.³

Four additional ink holographs in piano-vocal and piano formats survive, none on the same paper type as **Vh**. All four contain material absent from the first layers of **Fh** and **Im** but appearing there as inserts. **PhT** provides an instrumental introduction to no. 20; **VhMo** contributes a verse for no. 9; **VhMin** corresponds to mm. 32–71 of no. 21a in the Edition and stems from revisions to the staging of no. 21a (see critical notes for that number). **VhFin** (misfiled with **Dh** in WLA) comprises an interpolation in no. 21c (mm. 22–97) (see Introduction, Plate 6). These revisions to nos. 9 and 21 date from the Boston tryouts (see discussion of **Im** below). “Love Song” (no. 11) also dates from the Boston tryouts, but no fair-copy holograph has surfaced. The only extant holograph material for this number appears in **Dh**. **ShIs** is a short score (Weill labels it an “orchestra sketch”) of no. 18 in the lower **Fh** key.

Weill's orchestral score (**Fh**) is in black ink and, like **Vh**, on single sheets of translucent paper.⁴ Copyists added rehearsal numbers and letters in lead, red, and blue pencil. Most of **Fh** dates from summer 1948. Otherwise, most numbers are free of markings, except for nos. 9, 10b, and 21c, which contain numerous annotations in pencil, mostly in Weill's or Littau's hand. Weill began orchestrating in early June, and nos. 12 and 20 would likely have been produced in early August. The orchestration of nos. 10a, 10b, 21a, and 21c fits the **Tt2** versions of these numbers, while the orchestration of nos. 6, 12a, and 16 accords with **Tt2b** revisions. The initial layer of **Fh** reflects a show still very much in flux.

Fh includes 142 pages of dance music in Irving Schlein's hand: nos. 6a (“Green-Up Polka”), 9a (“Mother's Getting Nervous Foxtrot”), 10b (the boogie-woogie section of the dance break in mm. 85–160), 19, and the “Soft Shoe” in no. A11a. For the portion of no. 19 (mm. 1–55) not based on material

appearing elsewhere in *Love Life*, Schlein worked from Weill's draft for the ballet in **Dh**. For nos. 6a, 9a, 10b, and 19, Schlein first prepared piano scores (**Pm-Sch**); no piano score for no. A11a has been located. Weill revised some of Schlein's work; he emended no. 6a, changed the ending of the boogie-woogie in no. 10b to lead without a break into the final vocal strophe, and rescored several pages of no. 19 (see critical notes and Introduction, Plates 3 and 5).

Very few holograph revisions to **Fh** predate **Im**. During the rehearsal and tryout period, however, after the parts had been copied, Weill added forty-two pages to **Fh**, notating them in pencil or ink on inserted sheets using the same translucent paper as the initial ink layer. Copyists kept pace, taping additional leaves to the existing parts, applying paste-overs, or even preparing entirely new sets of parts. These inserts comprise the following: no. 1 (new introduction, mm. 1–20); no. 3 (new orchestration of the second refrain in mm. 71–119, prompting a new set of parts for the entire number); nos. 8a and b (fade-in and fade-out music for Part One, Sketch iii); no. 9 (verse); no. 10b (mm. 161–197, replacing some of Schlein's dance orchestration); no. 12d (expanded ending, mm. 72–114); no. 19 (mm. 56–88, replacing Schlein's orchestration); no. 21a (mm. 32–71); and no. 21c (mm. 22–89, based on **VhFin**). For other revisions and expansions Weill merely provided instructions to the copyist. The most prominent are those in no. 9, to copy part of that number as additional underscoring in no. 1 (mm. 69–100), and in no. 12a, to reorder the strophes (occasioning an entirely new set of parts).

The most important addition to **Fh** during the tryout period was surely no. 11 (“Love Song”), but Weill's holograph has not surfaced. The final accretion to **Fh**, no. 14, dates from 3–4 October, just days before the Broadway opening. During the tryouts, utility arrangements of “Here I'll Stay” and “Green-Up Time” had served as a temporary entr'acte. Weill now scored an almost entirely new one, though he incorporated the existing “Here I'll Stay” utility, adding a new violin countermelody to Chappell house arranger Walter Paul's full score (**Fm**).

Fh is in relatively pristine condition because it served as a master for **Fh(R)**, a reproduction using the ozalid process (again, only the sturdier copies, not the flimsy master pages, were intended for use as rehearsal material in the theater). There are numerous markings, some holograph, some in Littau's hand, and a few unidentified. Rehearsal numbers in various colored crayons match those in the instrumental parts (**Im**), and there are instructions to the copyists (some holograph, some in Littau's hand) beyond those already in **Fh** for deriving parts, mainly for reprises (nos. 10c, 17, A11a, A11b) and the instrumental introductions to nos. 7 and 9 derived from no. 1.

Six copyists in Chappell's employ produced the instrumental parts, **Im**: John Costa Coll, Adele Combattente, E. C. Fauciano, Jack Kantor, Joseph Tommasi, and Guido Tutrinoli. All but Tutrinoli can be identified by their union

³ See Introduction in Main Volume for a possible connection between **Vh**¹ and the arrangements of nos. 3 and 6 that were recorded in fall 1947, in advance of the so-called “Petrillo Ban.”

⁴ Use of translucent music paper for *Love Life*'s full score was a first for Weill. The process appears to have been unsatisfactory, because for his next Broadway show, *Lost in the Stars*, he reverted to using regular paper for the full score, but he kept using translucent paper for piano-vocal scores.

stamps; Coll's is defective, bearing the garbled date "1984."⁵ The first layer of **Im** is a fairly accurate copy of the parts as scored in the first layer of **Fh**, except for no. 7, which was transposed up a half step, on Weill's instructions. Only Coll traveled with the company during the tryouts (as he had done for *Lady in the Dark*, *One Touch of Venus*, and *The Firebrand of Florence*). The sheer number of last-minute revisions meant that he needed assistance, which came from Schlein and Boston copyist Harry Silberman.

Apart from the vexing case of no. 11, there are only six passages in **Im** that do not derive from orchestration present somewhere in **Fh** (or **Fm** for portions of nos. 14 and 22). No full score has surfaced for the portion of no. 22 based on no. 6, but presumably Walter Paul or one of his colleagues would have prepared something along the lines of **Fm**. An eight-bar arrangement of the main theme from no. 2, scored for violins and cello, is titled "After I'm Your Man," and the Edition places it there as no. 12b. Two other passages (the Edition's no. 12c) comprise jazz arrangements of nos. 6 and 7 that appear to have been notated by the performers themselves. They are numbered "12A" and "12B" in **Im** and also followed "I'm Your Man." The Edition places them according to the dialogue cues they contain; they served as diegetic dance music. There is a further utility, copied by Schlein, derived from the orchestration of no. 6 (mm. 44–78) for a fourteen-piece dance orchestra (Strings, 1 Cl, Bjo). The performers added the number "15A," suggesting that it might also have been used as incidental music or scene change music at some point early in Part Two. Since it is entirely derived from no. 6, the Edition does not reproduce it separately. Finally, a curious nine-bar, fanfare-like passage for Brass (3 Tpt, Tbn, Tba) seems at one time to have served as an introduction to no. 19; the Edition includes it in the critical notes for that number.

Vh evidently proved to be an inadequate rehearsal score for several numbers that Weill had revised either while preparing the initial layer of **Fh** (e.g., the downward transposition of Fabray's numbers) or during the rehearsal and tryout period. Accordingly, Schlein and Symonette prepared a variety of piano-vocal and piano scores to replace or supplement the **Vh** materials for nos. 1, 3, 9, 10a, 11, 12a, 12d, 18, 20, 21b, and 21c; these are collectively given *sigla* prefixed **Vm-Sch**, **Vm-Sym**, **Pm-Sch**, and **Pm-Sym**. Since no holograph vocal score has survived for no. 11 (apart from **Dh**), Schlein and Symonette's composite rehearsal score (**VmL**) and Symonette's revised rehearsal score (**Vm-Sym**) for "Love Song" are particularly valuable. The two scores are in different keys, the first matching **Dh** and the second

5 He was still using this stamp some months later, when he copied parts for *Kiss Me, Kate*. See David Charles Abell and Seann Alderking, *Critical Edition of Kiss Me, Kate: A Musical Play* (Van Nuys, Calif.: Alfred Publishing Company, 2014), 693. I am indebted to Abell and Alderking for identifying Guido Tutrinoli's hand and confirming that, unlike the other copyists at Chappell's, he rarely used his stamp.

Im. "Women's Club Blues" (no. 10b) presents a special case: like many of the other numbers in which Susan sings (nos. 3, 18, 21b), Weill transposed it downward in **Fh**, but perhaps because it is particularly long and involves a chorus, an unidentified copyist prepared a new, remarkably neat rehearsal score, **VmW**, the only piano-vocal material for *Love Life* prepared by a professional copyist.

A month before the New Haven tryout, Chappell began publishing sheet-music arrangements of selected numbers (**Ae**), starting with nos. 3 and 6 on 5 August. These two selections were obviously meant to become the show's hits; Chappell also published them in dance orchestra arrangements by Jack Mason. Subsequently, Chappell brought out nos. 7, 8, 11, 18, 20, and 21b. "This Is the Life" appeared last, on 29 December.⁶ "Here I'll Stay" lacks the first verse. The verse for no. 6 differs from the one in the holograph sources. Nos. 7 and 8 are arranged for solo voice rather than male quartet. Nos. 3, 6, 8, and 20 match the **Fh** keys; nos. 18 and 21b match the **Vh** keys; no. 11 matches the **Dh** key; and no. 7 is a whole tone lower than **Dh**, **Vh**, and **Fh** (and three semitones lower than **Im**).

In addition to libretto typescripts and musical scores, the Edition draws on a variety of sources that document various aspects of the show's genesis and production, including programs, production photographs, reviews, videos of Fabray's television appearances on *Toast of the Town*, Cheryl Crawford's scrapbook and production files, Boris Aronson's designs, Weill's correspondence, oral history interviews with participants in the original production, and the diaries of Maxwell Anderson. If a source has informed an editorial decision, it is discussed in the sections on source privileging below. Otherwise, these ancillary sources are cited only in the Introduction.

Privileging of Sources for the Musical Text

The Edition privileges **Fh** for most musical parameters (musical continuity, orchestration, pitch, rhythm, dynamics, phrasing, articulation, tempo marks, key and time signatures) except for the vocal lines, which Weill omitted from **Fh**, as he did for all of his Broadway works, and for which the Edition privileges **Vh**. For no. 15, an *a cappella* madrigal, the Edition privileges **Vh** for all musical parameters. **Fh** and **Vh** do not include every number, and some numbers were heavily revised during the production; alternative source privileging in these cases is addressed below.

If a revision to **Fh** also appears in the initial layer of **Im**, the Edition adopts it without comment unless it is non-holograph, in which case a critical note justifies the decision. The Edition further privileges additions or revisions to ten numbers in **Fh** (and incorporated into **Im** with additional

6 For the publication history of **Ae**, see KWE IV/2 (*Popular Adaptations, 1927–1950*, ed. Charles Hamm, Elmar Juchem, and Kim H. Kowalke [New York: Kurt Weill Foundation for Music/European-American Music Corporation, 2009], 36–37). That volume also presents a complete facsimile of **Ae** for no. 3.

sheets, paste-overs, or new sets of parts) that either add a section of music or replace an existing one: nos. 1, 3, 9, 10b, 12a, 12d, 19, 20, 21a, and 21c (see Source Overview above and the critical notes for these numbers). The Edition regards these expanded or revised versions as superseding the originals and, therefore, offers just one musical text for these numbers. For example, Weill's reorchestration of no. 3's second refrain replaces a version in the style of a beguine that would be more appropriate for the 1920s Cruise Scene (which in fact opens with a beguine arrangement of no. 6) than for an eighteenth-century New England setting. The expanded ending of no. 12d (mm. 72–114) counterpoints, apparently with calculated ironic effect, the motives of "I'm Your Man" and "Here I'll Stay." The expansion in no. 21c (mm. 22–89) builds up to a climactic reprise of "Love Song," which had not yet been composed when that number was first orchestrated and performed.

In addition to these substantial revisions, there are several smaller-scale **Fh** annotations postdating **Im**. The Edition considers them on a case-by-case basis and discusses in the critical notes the decision to include or exclude. The rare holograph markings, of course, merit special consideration and are usually adopted. For example, the Edition adopts holograph markings in no. 21c, where Weill revised a previously revised passage, for which Harry Silberman, the Boston copyist, had prepared new parts, replacing Adele Combattente's. (Schlein pasted Weill's last-minute retouches into Silberman's parts.) Non-holograph annotations in **Fh** sometimes clarify details. For example, the Edition uses verbal and musical cues in Littau's hand to determine how the vocal parts were adjusted in light of Weill's reorchestration of mm. 161–197 in no. 10b.

For no. 11, which **Fh** lacks, the Edition privileges the first layer of **Im** for the orchestration. Nos. 10c, 17, 22, A11a, and A11b do not appear directly in **Fh**, and neither do the following passages: no. 1, mm. 69–101; no. 7, mm. 1–16; no. 14, mm. 137–180; no. 19, mm. 1–16; and no. 21a, mm. 1–31). With the exception of no. 14, all these passages derive from elsewhere in **Fh**. For those derived passages, the Edition privileges **Fh** for most musical parameters; the **Im** copyists often omitted details when copying out reprises. For musical continuity and keys (where these differ from the **Fh** source), the Edition privileges **Im**. For the passage from no. 14, the Edition privileges **Fm** as revised by Weill. For no. 22 (Exit Music), the Edition privileges the first layer of Walter Paul's utility (**Fm**) for the portion based on no. 3 and **Im** for the rest of no. 22.

Fh(R) includes few holograph markings and revisions; the Edition usually adopts them—if not, a critical note is still provided. Most of these revisions were incorporated in **Im** by means of performance annotations or paste-ins (e.g., in no. 6a). Non-holograph markings in **Fh(R)** are often valuable, and the Edition frequently draws on them, while noting the action. For example, **Fh(R)** indicates cuts in no. 10a to bring that number in line with the **Tt3** version. (The Edition transmits the

maximal version of no. 10a but also indicates the cuts to generate the **Tt3** version.) Littau also marked a truncated copy of no. 10a for use as no. 10c. **Fh(R)**, together with the first layer of **Im**, provide an orchestration for no. 10c that fits **Tt2b**, while additional performance annotations in **Im** fit the **Tt3** version. The Edition draws on verbal cues in **Fh(R)** for the pacing of underscored dialogue in nos. 5, 5a, 10a, 10c, and 16. The Edition adopts the following general principles in evaluating non-holograph musical emendations introduced in **Fh(R)** subsequent to the initial preparation of **Im**. Where a marking offers more explicit performance directions (e.g., the addition of tempo, expression, articulation or dynamic marking where none—or vaguer ones—were previously given), they are generally adopted with a note. The Edition treats changes in existing markings with greater circumspection. Many of them reduce the orchestral texture and volume (e.g., *tacet* markings, added mutings, removal of crescendos, softer dynamics). Such changes may document localized, production-specific events: the blending of orchestral colors that Littau sought in a particular passage or his efforts to accommodate an individual singer. Markings at this stage are considered on a case-by-case basis; on those rare occasions when the Edition adopts them, the decision is justified in a critical note.

It would be impossible to interpret **Fh** properly without **Im**. The instrumental parts permit us to differentiate among stages of revision, to order them chronologically to some extent through paper types and copyists, and even to make sense of some of the revisions in the first place. Consulting **Im** prevents many potential misreadings of **Fh**. For example, one might incorrectly assume that Schlein's soft-shoe arrangement of no. 4 belongs to that number, and not to the reprise (A11a), since both no. 4 and the soft shoe are filed together in WLA. **Im** clarifies that certain markings in **Fh** for no. 9 pertain not to "Mother's Getting Nervous" but to an interpolation of that material into no. 1 (see Plate 3 in Main Volume). The Entr'acte would be impossible to reconstruct in its entirety if **Im** did not show that Walter Paul's utility arrangement of no. 3, with Weill's revisions, provided the Entr'acte's apparently missing ending (see Plate 4 in Main Volume). Because of several situations such as these (described more fully in the critical notes), the Edition privileges **Im** for the musical continuity (and keys, if applicable) of nos. 1, 7, 9, 10a (abridged version), 10c, 12a, 14, 17, 19, 20, 21c, and A11a. No. 6a represents a special case. **Fh(R)** offers a welter of revisions, both holograph and non-holograph, some of which contradict each other (see Plate 2 in Main Volume). Only the parts can make sense of these; thus, this is the only number for which the Edition privileges **Im** for all musical parameters.

Otherwise, readings based on **Im** normally supplement **Fh**; contradictory readings have usually been decided in favor of **Fh**. Most markings in **Im** are too player-specific or event-specific to warrant inclusion in the Edition (e.g., most string bowings).

But where **Im** markings shed light on the performance of passages otherwise unmarked or under-marked in the score, they may be incorporated in the Edition, accompanied by a critical note. **Im** sometimes reassigns Reeds (e.g., if Weill did not give enough time for the player to change instruments), percussion instruments, and piano versus accordion. The Edition considers each reassignment on a case-by-case basis; see “Issues of Instrumentation” below for more details.

The Edition privileges **Vh** for the vocal parts, including lyrics and text underlay. Equally privileged are the portions of **Vh**¹ that were not subsequently superseded (no. 13 and the refrain and second verse from no. 3) and holographs that supersede or expand portions of **Vh** (**VhMo**, **VhMin**, **VhFin**). Occasionally, the Edition draws on **Vh** for non-vocal parameters, notably when Weill provided performance directions, such as tempo marks and expressive adjectives, that he, perhaps inadvertently, did not carry over into **Fh**. Unless these flatly contradict the new orchestral setting, the Edition includes them, with a note.

Vh seldom provides vocal dynamics for solo voices; they are somewhat more common in ensembles. The Edition incorporates Weill’s vocal dynamics in both cases, but always with a note. Editorial intervention sometimes proves necessary, because the dynamics in the piano accompaniment and the final orchestration do not always match. The goal in such cases has been to preserve the original dynamic *gradations* in the vocal parts while adjusting their levels with reference to **Fh**. Only in numbers where Weill already provided vocal dynamics systematically will the Edition sometimes add further dynamics, with a critical note, by analogy with similar musical passages.

Rhythmic discrepancies between vocal and instrumental lines are rare, but when they occur, they are usually not resolved by performance annotations in the sources. The Edition reviews these on a case-by-case basis and sometimes intervenes. For example, the Edition might curtail the duration of sustained vocal pitches to conform with **Fh**, particularly at phrase endings (e.g., no. 3, mm. 109–111). But in the same number, the Edition allows some minor rhythmic discrepancies to stand (e.g., between Sam and Reed 2 in m. 73).

Vh lacks a few vocal numbers. The most serious lacuna is no. 11, where the Edition privileges **Vm-Sym** for the vocal material. Also absent are all reprises (nos. 5a, 10c, 12d, 17, and the opening of 21a), even when they differ substantially from their first iterations. The lyrics for these reprises come from **Tt3**, except for the uncut version of no. 10c, taken from **Tt2b**. The Edition reconstructs the vocal parts and text underlay for nos. 5a and 17 by analogy with no. 5, for no. 10c by analogy with no. 10a, and for no. 21a by analogy with no. 3. For no. 12d, the Edition relies on **Tt3** for the lyrics, but reconstructing the vocal parts is more complicated, since this is not a straightforward reprise of no. 12a. Schlein’s rehearsal score for no. 12a (**Vm-Sch**) includes a three-staff reduction of no. 12d that matches the final

version of **Fh**, but it is untexted and provides the melody only (no choral arrangement) for mm. 1–48. This source was evidently not intended as a vocal score and is of little help in reconstructing the vocal parts. Annotations in **Vh(R)** (one exemplar in WLRC/DD and one in WLA) provide some clues; based on these and by analogy with the ensemble passages in no. 12a, the Edition provides usable vocal parts for its reprise.

Except for no. 7, Symonette and Schlein prepared new rehearsal scores (prefixed **Vm** or **Pm**) for those numbers where **Vh** does not match **Fh** or **Im** with respect to tonal plan and form. The Edition frequently adopts readings from these materials, always with a critical note. For example, **Vm-Sym** tells us what happens when Sam and Susan sing the refrain of no. 3 together (mm. 87ff.), clarifying the meaning of Weill’s lapidary vocal parts in **Fh** (see Plate 1 in Main Volume). All typescripts direct them both to sing, but only this rehearsal score contains explicit two-part vocal writing beginning with m. 92. **Vm** and **Pm** corroborate transpositions, re-orderings, cuts, and interpolations affecting nos. 9, 10a, 12a, 18, 20, and 21c. Dialogue and staging cues in these sources and in **Vh(R)** inform the Edition’s placement and pacing of underscored dialogue and stage directions in nos. 1, 9, 10a, 12c, 20, and 21b–c. In no. 10b, neither **Vh(R)** nor **VmW** reflects Weill’s revised ending (mm. 161–190), as transmitted by new **Fh** sheets and by paste-overs in **Im**. Fitting the vocal parts to the revised ending poses problems, in that the final chorus now continues in the same tempo and meter as the dance. In revising the vocal parts to fit Weill’s new orchestration, the Edition draws on Littau’s annotations in **Fh**, partially corroborated by annotations in a marked copy of **VmW**, indicating revised vocal rhythms and additional choral interjections within mm. 165–189.

Annotations in **Vh(R)** and in the various **Vm**-prefixed scores show numerous other modifications to the vocal parts, e.g., revised part writing, changes in the duration of sustained notes, and breath marks. These relatively minor changes are evaluated on a case-by-case basis. The Edition does not incorporate many of them, since they tend to document standard chorus rehearsal strategies, such as shortening the final duration of a phrase with a short rest or breath mark, the better to articulate the beginning of the subsequent phrase.

The Edition takes lyrics from **Vh** where possible. In no. 7, **Vh** omits the lyrics of additional strophes for the repeat of mm. 43–101, but one exemplar of **Vh(R)** in WLA includes the complete text underlay, which, in any case, is never problematic. The dramatic context or staging for several numbers changed over the genesis and preparation of the work, requiring new or revised lyrics that do not appear in **Vh**. If added lyrics demanded a new section of music, Weill expanded **Vh**, as he did in nos. 3, 9, 21a, and 21c, but he did not emend his holographs if lyric changes affected only *existing* music. For nos. 2, 6, 18, 21a, and 21c, the sung texts in **Tt2** and **Tt3** exhibit numerous variants, with **Vh** based on the former. Symonette’s annotations in her

exemplars of **Vh(R)** bring nos. 2, 6, and 21a in line with **Tt3** but omit the text for Susan's second refrain in no. 6 (mm. 82–116); the Edition provides a plausible text underlay. For no. 18, non-holograph penciled emendations entered directly in **Vh**—a rare case of the original translucent sheets being marked—provide text underlay for the new version of the verse, although not without problems (see critical notes). Where **Vh(R)** does not show every necessary modification of the vocal rhythm to accommodate revised or additional lyrics, the Edition adjusts the vocal parts as needed, with a note.

The Finale (no. 21c) presents the sole instance of missing sung text. After no. 11 had been added, the collaborators decided to incorporate a partial reprise of it toward the end of the show. Accordingly, Weill revised the Finale, preparing (**VhFin**) and an insert to **Fh**. **VhFin** has Sam singing during the “Love Song” reprise (mm. 52–82), as does **Vm-Sym**. But Weill left out sung text in mm. 81–82, presumably by accident (see Plate 6 in Main Volume), and Symonette did not include lyrics in her score. **Tt3** provides no help here, because it presents an alternative version, in which Sam speaks rather than sings. The Edition presents the passage as Weill initially composed it, while providing the spoken version as an alternative. The Edition proposes, in brackets, a solution to the missing sung text, paraphrasing the corresponding line from no. 11.

The sheet music copies (**Ae**) do not inform any editorial decisions, apart from no. 20, although they may corroborate them. “This Is the Life” was the last number published (in December 1948), and it was a curious choice, all the more because there was no attempt to change it for popular use (whereas earlier sheet-music publications of “Here I’ll Stay” and “Green-Up Time” presented those numbers in a streamlined, potentially more commercial form, going so far as to provide a new verse, never performed on stage, for no. 6). Exceptionally, the sheet music for no. 20 adheres to **Fh**, and the Edition draws upon it for tempo aspects and rhythmic details.

The programs (**N1-3**) inform the Edition insofar as they shed light on the chronology of revisions from early September onward. In the programs, each act and sketch receives its own cast list, in order of appearance. It is partly on the basis of these

programs, for example, that the Edition assigns mm. 68ff. in no. 10b to a female trio that *includes* Susan, whereas **Vh** and **Vm** call for “Susan and Trio,” implying four soloists. The playbills list two solo singers in this number aside from Susan. (Production photographs, **M5**, confirm this particular point but otherwise are primarily of documentary interest.)

Fabray’s performance (**R2**) of “Mr. Right” on Ed Sullivan’s *Toast of the Town* (16 January 1949) uses Weill’s orchestrations and includes the underscored dialogue. Fabray appears to be duplicating her onstage performance. The Edition draws on it for the pacing of the dialogue in mm. 37–58 and for metronome markings in the critical notes.

Privileging of Sources for the Spoken Text

This category includes stage directions as well as spoken text both between and within musical numbers, since **Vh** only sporadically includes underscored dialogue. The Edition privileges **Tt3** on the grounds that it best reflects the running order in New York and that **Fh** more often accords with it than with earlier scripts. The Edition relies on **Tt2** and **Tt2b** for Appendix material and for the longer versions of nos. 10a (**Tt2**) and 10c (**Tt2b**). Annotations in **Tt2b** transmit many of Kazan’s ideas about staging, ranging from typed inserts addressing such matters as character motivation to brief stage directions penciled directly into the typescript. The Edition draws on this material in the critical commentary for individual numbers and in sections II and V of the Introduction in the Main Volume. The Edition incorporates Kazan’s annotations into the Main Text only occasionally, as doing so risks elevating a particular director’s vision to the status of an authorial “last word.”⁷ For the pacing of underscored dialogue, the Edition draws on verbal cues in **Fh(R)**, **Vh(R)**, **Vm-Sym**, **Vm-Sch**, and Fabray’s performance of no. 21b (**R2**).

7 Specifically, the Main Text adopts three annotations in Kazan’s hand for Part One, Sketch ii; two in Part One, Sketch v; and seven (all stage directions) in the Appendix version of Part Two, Sketch ii (“A Ticket to the Fight”). The Edition draws on Kazan’s stage directions more extensively for “The Locker Room.” The original layer of **Tt2b** is identical to **Tt2**, which does not fit the musical continuity of **Fh**.

COMMENTARY: GENERAL ISSUES

Editorial Procedure

The critical notes for each number provide selected details about its musical and textual sources; general comments on source-related and performance matters; major editorial decisions, such as those informing the overall musical continuity; and then a measure-by-measure account of editorial actions and related issues. Although the notes address all actions applied to the treatment of privileged sources, they do not document repetitive errors in other sources (e.g., if **Im** copies a wrong note from **Fh**), nor do they collate all variants that are not relevant to the Edition (e.g., textual variants in **Tt1** or music variants in **Dh**). The notes also provide information, beyond what the application of source privileging would require, that performers might find useful.

Titles and numbering for musical sections

The Edition takes titles from **Fh** with a few exceptions. The Edition prefers “Women’s Club Blues” (**N**) to the generic “Blues” of the musical sources. The title for no. 12d is amplified here by analogy with no. 5a; **Fh** has “First-Act ending” only. The Edition renames no. 14 (“Overture” in **Fh**) to reflect its placement between Parts One and Two. The musical sources give “Ballet” or “Divorce Ballet” for no. 19; “Punch and Judy Get a Divorce” comes from **N3**. Nos. 10c and 17 do not appear in **Vh** or **Fh**; the Edition takes the titles for no. 17 from **N** and uses the no. 5a format for no. 10c. The headings for the subdivisions of no. 21a come from **N3**.

Im transmits order numbers—corroborated by incomplete markings in **Vh(R)** and **Fh(R)**—but it does so in an inconsistent manner. For example, the musically continuous “My Kind of Night” sketch (nos. 10a–c in the Edition) is given a single number, “11,” while the equally continuous minstrel show (nos. 21a–c) receives five different numbers “19A,” “19B,” and “20”–“22.” In no. 6, **Im** gives the “Green-Up Polka” its separate title but no new number or letter, nor does it indicate where the dance ends. The Edition uses letters to distinguish subsections of these and other continuous numbers. The impetus to do so might come from contrasting music (a number within a number, such as

no. 21b), or a dance evolution of preceding music (nos. 6a, 9a). The Edition also uses letters for reprises that are separated from the initial iteration by only one or two numbers (nos. 5a, 12d).

Score order

The Edition follows Weill’s practice of ordering Reed parts by player rather than by normal score order. Thus, a lower sounding instrument occasionally appears above a higher sounding one (e.g., **BsCl** above **Cl**, or **Cl** above **Fl**). In **Fh**, Weill notated Tpt 1–3 on separate staves; the Edition presents the trumpets on two staves, usually Tpt 1–2 on one and Tpt 3 on the other, unless musical content makes a grouping of Tpt 2–3 advisable. The Edition consistently orders the rhythm section Perc–Pno–Gtr. **Fh** has Pno–Gtr–Perc, except for Schlein’s contributions, which vary between Gtr–Pno–Perc and Gtr–Perc–Pno.

Equalization

The pace at which Weill orchestrated sometimes yielded inconsistent notation, both between simultaneous parts and between successive passages that are identical or similar. While the Edition seeks internal consistency, it does not resolve all notational contradictions *a priori*. Each case is considered individually; an apparent inconsistency may stem from differences in instrumental idiom or from a compositional decision to vary two analogous passages. Whenever the Edition conforms contradictory markings in two parallel passages, simultaneous or successive, that decision is documented in the notes. The critical notes do not document the provision of articulation, phrasing, or dynamic markings to an otherwise unmarked passage by analogy with equivalent passages within the same instrumental group. The Edition documents the provision of such markings *across* instrumental groupings, arriving at such decisions on a case-by-case basis. Cases of rhythmic inconsistency are rare, and equalization in such cases is always documented. Further principles of equalization, specific to individual parameters, are stated below.

Pitch

Obvious errors for which there is only one logical solution are silently corrected; these frequently arise because of a missing

accidental in a part, or because Weill temporarily lost track of which Reed instrument was in use at a particular moment. Other pitch changes are documented. The Edition resolves unclear or problematic readings, where possible, by referring to other relevant sources. In rare instances, the Edition must choose between two plausible pitch classes, both present in a source. No. 4 presents such a situation at mm. 113–118, the third module in a rising sequential passage (see footnote to m. 113 and the corresponding critical note).

Tempo and meter

Unless otherwise noted, the Edition takes time signatures and tempo marks from **Fh**. Sometimes, the Edition replaces a tempo designation in **Fh** with one taken from another source if the latter is clearer or more descriptive. Thus, for example, in no. 20, the Edition prefers **Ae**'s "Andante cantabile" in mm. 46 and 132 to **Fh**'s "Meno mosso" and "Meno mosso (come prima)." Metric adjustments (e.g., **C** to **C** at the opening of no. 21c); modifications of tempo marks (such as *rit.*, *accel.*, etc.) and their cancelation (usually by *a tempo*); and fermatas and caesuras frequently stem from **Vh(R)**, **Fh(R)**, **Im**, and the various rehearsal materials prefixed **Vm** and **Pm**. Where performance annotations transmit different but compatible tempo marks (e.g., no. 18, mm. 87–88, where **Im** parts have various annotations like "in 8" → "in 4" or *rit.* → *a tempo*), the Edition standardizes them. All such editorial actions are recorded in the critical notes. Sometimes the Edition takes no action. For example, annotations in **Im** and **Vm-Sym** for no. 10a show a variety of inconsistent markings (*rit.*, fermatas, caesuras), suggesting that Middleton took his time in mm. 38 and 136. But maintaining a steady tempo is also appropriate, in keeping with Sam's contented rocking back and forth. In this case, the Edition does not adopt the markings, treating them as specific to the original production, which may have introduced only the slightest *rubato* here—adding the tempo modification might encourage performers to overdo it.

The placement of fermatas is rearranged without comment where they are effectively simultaneous in all parts but not so notated in the sources.

Occasionally, tempo modifications are not canceled in the sources; the Edition restores the prevailing tempo where appropriate. For example, in no. 3, the prevailing tempo changes to "Più mosso, molto rubato" in m. 56 and is modified with *poco rall.* in m. 66; the Edition adds "Moderato assai" in m. 71 to return to the tempo of the refrain first established in m. 18.

Segue, attacca, etc.

Not present in **Fh**, performance annotations often added indications in **Fh(R)**, **Im**, and other rehearsal materials. Edition adopts them, with comment, as they clarify the status of dialogue between musical numbers (e.g., the ending of no. 5). Edition also provides indications where missing (e.g., no. 11).

Dynamics

The Edition removes redundant dynamics and adds them where they are missing but contextually required. In both cases a critical note describes source evidence, unless the redundant or missing dynamic results from a page turn or from the use of shorthand ("copy bars"). In places where a dynamic indication is missing from one instrument but is present in two or more instruments within the same group and with similar music, the Edition adds the missing dynamic indication without a note. The Edition provides notes for all other added dynamics. If Weill used different dynamic levels within a passage, then a part is assigned the dynamic prevailing within its instrumental group or in parts with a similar melodic/rhythmic profile.

Weill frequently marked brass and percussion parts one dynamic level lower than the other instruments. The Edition upholds Weill's notation and does not routinely equalize the dynamic levels differentiating instrumental groups. Annotations in **Fh(R)** (often Littau's) and **Im** routinely reduce the brass and percussion dynamics even further. Normally, Weill's original notation is upheld as sufficiently cautionary; further refinements of balance are left to the conductor's discretion.

In **Fh** and **Im**, solo passages often show louder dynamics than their surroundings, presumably to indicate that they should be "brought out." The Edition preserves such dynamics if they are Weill's. If they were added by individual performers, the Edition considers them on a case-by-case basis.

The notation of hairpin crescendos and diminuendos in the sources is frequently careless or ambiguous. As the precise description of the exact extent of each hairpin is impractical—and verbose descriptions of such minutiae are not usually justified by their musical significance—the Edition routinely aligns hairpins without a critical note when the intent seems clear. In cases where different solutions are possible and might communicate a meaningful musical distinction, a critical note describes the source evidence. The Edition adds target dynamics for hairpins if these are needed to conform with other instrumental parts or with corresponding passages. Not every crescendo or diminuendo is automatically provided with a target dynamic, however; such hairpins may represent slight gradations within the existing dynamic level.

The Edition tends to simplify concatenated, compatible dynamic markings. For example, in no. 3, "*cresc.*" in m. 113 is followed by a hairpin crescendo in m. 114; the Edition applies a single hairpin across both measures.

Regarding vocal dynamics, which the Edition does not systematically provide, and dynamics emended or added in **Fh(R)** and **Im**, see "Privileging of Sources for the Musical Text" above.

Muting is in part a dynamic issue, but the use of string and brass mutes is discussed in "Issues of Instrumentation" below.

Tacet markings

Passages marked *tacet* in **Fh(R)** and **Im** pose a particular

editorial challenge. Although several passages clearly were silenced during the original production, the reasoning behind the markings is not always apparent. In many instances, the thinning of the orchestral texture presumably accommodated specific singers or acoustic conditions. In such cases, the full version of Weill's orchestrations could be effective in productions using different singers or exploiting current theatrical amplification techniques. In other instances, the thinning appears to have been a deliberate reorchestration, but there is a considerable gray area on this spectrum. The Edition assesses each *tacet* marking on a case-by-case basis, recording and justifying the action in a critical note. It handles *tacet* passages in one of three ways:

- (a) Edition ignores the marking (but provides a critical note), upholding material in its original location in the score. In no. 21a, for instance, the muted trumpets in mm. 196–199 provide an effective accompaniment to the two singers as they cadence. Before the parts were marked *tacet*, the Tpt 1 player inserted a caesura after m. 197.1. The *tacet* could have been prompted by the players' difficulties in following the singers.
- (b) Edition upholds material, but in cue-size notation. A footnote in the score usually points out the issue. The anacrusis in m. 17 of no. 3 is a case in point. Silenced anacrusis, allowing the singer more flexibility, were conventional, but they do not appear routinely in *Love Life*. In fact, this is the only instance.
- (c) Edition adopts the *tacet* marking but provides or describes the omitted material in a critical note. An example is no. 16, mm. 347–376, where all BsDr/SnDr material is removed. Retaining the drums would not have created a balance problem. But the passage is (ironically) pastoral in tone; the Edition interprets the *tacet* as a deliberate reorchestration enhancing that tone.

Cuts within numbers

Material is restored within the Main Text if it seems likely that its elimination resulted from an event-related expediency rather than a deliberate compositional choice. Some cuts reflect conventional time-saving strategies. Such is the case with mm. 66–81 in no. 18, which omit the first half of the second refrain. This and other substantive cuts are addressed in the general remarks above and, in more detail, in the critical notes for individual numbers. Footnotes in the score alert the user to these cuts and how they were observed in the original production.

Minor cuts are also discussed in the critical notes, though not necessarily indicated in the score itself. They are especially numerous in nos. 21a and 21c (part of “The Illusion Minstrel Show”), shown in **Vh(R)**, **Fh(R)**, or both, and captured in **Im** through performance annotations. Some of the cuts resulted from judicious pruning of underscored dialogue; the Edition

generally adopts such cuts. Others seem questionable on musical grounds. In no. 21c, the removal of mm. 201–202 makes the ending sound short-winded: the six-bar phrase in mm. 195–200 is answered by just four bars. Previous occurrences of this material, drawn from no. 3, have prepared the audience to expect six post-cadential bars.

Articulation

Simultaneous articulation within an instrumental group is equalized without comment, as is successive articulation where Weill obviously assumed the performer's continued application of an articulation pattern. The Edition does not necessarily force consistency between instrumental sections. In **Fh**, the Strings often have shorter legato slurs than the Reeds and Brass, and the differences are consistent enough to be retained. Weill sometimes used tenuto marks in both Reeds and Strings (e.g., no. 2, mm. 213–215), but more often they appear in the former only, and the Edition does not automatically equalize. Given Weill's nuanced application of articulation patterns, the Edition always provides a critical note when equalizing articulation across instrumental groups.

One type of error in **Fh** is silently corrected throughout. At the end of a score page, Weill often began a phrasing slur or an articulation pattern and neglected to continue it on the next page. Unless the extent or viability of the direction is in doubt, it is carried over to the next measure(s) without mention in the Critical Report, even in cases where the mistake is not corrected in **Im**. Sometimes, however, there may be a genuine question as to whether an apparently open-ended slur at the end of one page should or should not continue, especially if other parts show no sign of such continuity.

Slurs

The Edition prefers to rationalize slurring (with comment in the critical notes, where necessary) so as to achieve consistency between individual parts within an instrumental group at any given moment, and sometimes also across sections where slurring is overwhelmingly uniform. The Edition does not necessarily add slurs to force consistency in repetitions of the same musical material at different moments. The Edition generally ignores **Im** annotations that revise **Fh** slurring (especially frequent in the String books), unless they follow anyway from the principles of equalization discussed above. Exceptions would be passages that generally lack slurs, but for which *legato* articulation is appropriate; if **Im** introduces reasonably consistent slurs in such cases, the Edition may adopt them, with comment. Weill tended not to provide the Pno part with slurs, even in obvious *legato* textures, nor did Schlein, as pit pianist, add them to **Im**. The Edition adds slurs to the Pno part for passages that are slurred in all or most analogous parts. Where Weill concatenated slurs and ties, the Edition uses a single phrasing slur, notating ties within a single slur.

Verbal Text

Spoken dialogue is generally taken from **Tt3**, supplemented by other sources, as noted in “Privileging of Sources for the Spoken Text” above. Critical notes for spoken dialogue between numbers are located between the notes for those numbers and are identified by brief quotations from the relevant passage in the Main Text. Notes for spoken dialogue within a number are located within the notes for that number and are identified by the characters involved and by the relevant range of measure numbers.

All typescripts divide *Love Life* into two acts, subdivided into scenes. All programs divide it into two “parts,” subdivided into acts. No source actually implements the authors’ own description of the show, which prefaces some of the typescripts and most of the programs (**N1**, **N2a**, **N3b**, **N3c**); see beginning of Introduction in Main Volume and Plate 7. The Edition follows this description, dividing the show into two *parts*, each subdivided into *acts* and *sketches*. Admittedly, the distinction between “act” and “sketch” becomes blurred in nos. 1, 16, and 21, but the Edition nonetheless counts these numbers as acts, as vaudevillians play a prominent role and the numbers function as commentary.

The titles for the individual acts and sketches (as opposed to the musical numbers they contain) are mostly taken from the program for the Broadway premiere (**N3a**). These are more descriptive and literary than those given in the table of contents for the typescripts, which usually furnish only a location and perhaps a date (e.g., the Edition prefers “The New Baby” to “Bedroom” for Part One, Sketch iii). The Edition retains spellings, such as “Quartette,” that hark back to old-time vaudeville.

Unless noted otherwise, the Edition presents the lyrics as they appear in **Vh**. All text that occurs during musical numbers is presented twice: once as part of the score and once as part of the complete verbal text. Within the score, stage directions are sometimes lightly abridged to reduce clutter.

For all verbal text, the Edition standardizes spellings, punctuation, stylings, hyphenation, and layout without comment and similarly corrects minor typing errors and omissions.

Issues of Instrumentation

Reeds

Fh predominantly calls for either a clarinet choir (with Reed 2 often taking **BsCl** and Reed 5 invariably on **Bsn**) or a saxophone choir (Reed 1–2 on **ASax**, Reed 3–4 on **TSax**, Reed 5 on **BSax**). During the **Cl** passages, Reed 3 often doubles on **Fl** or **Picc**, whereas Reed 4 doubles on **Ob**. In no. 10b (mm. 99–118), exceptionally, Schlein assigned **Cl** to all five Reeds, and he also has Reed 5 on **Cl** in no. 19 (mm. 41–55). Weill limited Reed 5 entirely to **Bsn** or **BSax** and normally kept the **Cl** choir (with or without **Fl**, **Picc**, **Ob**) and **Sax** choir distinct, depending on the idiom. For example, Weill began no. 21b with **Cl**

and **Bsn**, then switched to **Saxes** for the “swing” section in m. 59. Occasionally, Weill treated Reed 5 more freely, combining **Bsn** with four **Saxes** (no. 4, mm. 135–221; no. 16, mm. 1–81, 163–227) or, conversely, combining clarinets (or their non-**Sax** doublings) with **BSax** (e.g., no. 3, mm. 68–119). Only once, in the fandango from no. 16 (mm. 314–345), did Weill significantly depart from his usual patterns, scoring it for two **ASax**, **TSax**, **Ob**, and **Bsn**.

Weill usually gave performers enough time to switch instruments, with problematic passages arising from subsequent cuts, as in no. 10c, where mm. 1–4 were removed, appropriately effecting a jarring contrast with no. 10b, but giving the Reed 3 player no chance to switch from **Cl** to **Fl**. In the original production, the performer simply marked the first phrase of the **Fl** solo in no. 10b *tacet*. It might have been preferable for the Reed 3 player to drop out toward the end of no. 10b, while the full orchestra is playing, rather than omit the first half of the solo passage. Although the critical notes (and often a footnote in the score as well) call attention to fast switches and describe any solutions that **Im** annotations might suggest, the Edition does not necessarily adopt these *ad hoc* fixes, evaluating them on a case-by-case basis.

Trombone

The part is for tenor trombone. Weill avoided going below **E2**; for example, in the original **Fh** key of no. 7, he gave **Tbn** the descending seventh **E \flat 3–F2** in mm. 18–19, while the other parts playing the bass line (**Bsn**, **Pno**, **Vc**, and **Cb**) sound **E \flat 2–F2**.

Percussion

The part can be handled by a single performer, with one possible exception: in no. 16, performance annotations in **Im** call for a ratchet while **Timp** is playing. **Fh** requires at least three **Timp**: no. 2 uses three at once. Bass drum, snare drum, and cymbal were probably played using a drum kit. To this basic setup, Weill and Schlein added *glockenspiel*, chimes, vibraphone, triangle, small cymbal, castanets, wood blocks, temple blocks (in Schlein’s orchestration for no. 9a only), whip, ratchet, gong, two tom-toms, military drum (i.e., tenor drum), and possibly also three congas (in no. 12a). The Edition follows **Fh** in notating both pitched and unpitched percussion on a single five-line staff with no key signature, accidentals being supplied as needed for pitched instruments. On the first page of each number, the Edition places a diagram at the beginning of the percussion part that specifies the location on the staff of all the unpitched instruments used within that number. **Fh** is fairly consistent in locating **SnDr** in the third space, somewhat less consistent in locating **BsDr** in the first space (it sometimes appears below the first line). Weill rarely cued these two instruments, but their use is normally unambiguous.

The default playing style of **SnDr** is with sticks. When **Fh** calls for “wire brushes,” it does not cancel their use by a subse-

quent assignment of “sticks”; the Edition leaves the change to the player’s judgment. The same observations apply to the direction “with sponge” for Cym. **Fh** almost always uses cross-head notation for Cym. Only on one occasion does **Fh** specify a type of cymbal: no. 1, m. 160, calls for “small cymbal.” The rest of the time, the Edition assumes that Cym is part of the drum kit. On a couple of occasions, there is some uncertainty as to whether SnDr or Cym should play (no. 1, mm. 159–160; no. 21a, m. 224.5—see critical notes).

Weill did not always cue other unpitched percussion parts. For the *Tempo di Beguine* in no. 12a (mm. 1–16), Weill notated the part for three unspecified drums, but these are probably meant to be congas, given the style. In no. 18, there are three identical passages for two unpitched instruments, the first of which is merely cued “drums.” Tom-toms might be appropriate here, but the context is vaguer than in no. 12a, and the Edition leaves the choice up to the performer.

The use of timpani is unproblematic. That said, no. 2 (mm. 282.3–286) and no. 16 (mm. 83–104) both call for unspecified, unpitched “drums” to play passages that are similar to earlier ones assigned to Timp. They could have been intended for Timp, and arguably Timp may sound better. Playing the passage in no. 16 on Timp would require rapid retunings, however (perhaps the very reason that Weill called for unspecified “Drums” in **Fh** here). The Edition upholds Weill’s notation but alerts the user to the possibility of using Timp.

The Edition consistently calls for “Glockenspiel” instead of “Bells.” Weill used the former, Schlein the latter term. Weill normally distinguished between Glock, Vib, and Chm, but in one case, he left the choice to the performer, cuing no. 10a (mm. 1–44) “Chimes or Vibraphone.” As written, however, the passage, which requires Ab³ and Bb³, is unplayable on standard orchestral chimes. The passage is playable on Vib and also on Glock (indeed, a performance annotation in **Im** crosses out “Chimes” and adds “Bells”); accordingly, the Edition changes the choice to “Glock or Vib.” The Edition ignores an additional cryptic annotation in **Im**: “octave lower,” which would exceed the written range of Glock and Chm alike (not to mention Vib). One wonders if the performer meant to write “octave higher.”

Piano/Accordion

Weill required Pno to double on Acdn, using the latter in no. 1 (mm. 21ff.), no. 4 (mm. 223–229), no. 7 (repeat of mm. 43–50), no. 9 (mm. 1–68, 120–190), no. 16, mm. 347–358, and no. 21a (mm. 32–103, 167–199). In no. 12a, mm. 98–121, Weill gave the performer the choice between “honky-tonk piano” or accordion. Annotations in **Im** reassign nos. 7, 9 (first passage), 12a, 16, and 21a (second passage) to Pno. Footnotes in the score alert the user to the possibility of playing these passages on Acdn, except for no. 21a (mm. 167–199), where the Acdn material was reassigned first to Pno and eventually to Cl.

The Edition adopts annotations in no. 4 that expanded the Acdn part considerably. The entire part is performable on Pno if a production dispenses with an accordionist.

Guitar/Banjo/Mandolin

The Gtr part calls for a six-string instrument and never requires going below E3. The Bjo part apparently calls for a four-string instrument: there are never more than four notes in a chord. The Edition uses treble clef throughout, as in **Fh** and **Im**, with the Gtr sounding an octave lower than written. The Bjo part is notated at pitch.

Weill notated the guitar part in full, often using the instrument melodically. Schlein and Paul indicated the Gtr part mainly with chord symbols coordinated with unpitched rhythmic patterns. The Edition corrects chord symbols (with critical note) where necessary to match the harmony; it does not add chord symbols to Weill’s part. **Im** shows various modifications that the performer introduced to make some passages more playable, including the addition of chord symbols. Future performers will no doubt take similar measures, but the Edition retains Weill’s notation. One passage where the Edition does follow **Im** annotations is in no. 9, mm. 90–109. Up to this point, Gtr has consistently participated in the waltz refrain, but the part suddenly drops out in **Fh**. In **Im**, the player has made a note to himself to play along with the Pno. The Edition does not “invent” a Gtr part here, but a footnote in the score alerts the user to this possibility.

It is usually clear from **Fh** whether a passage is assigned to Gtr or Bjo. An exception is no. 16, where Weill called for Bjo in m. 19 and provided no further cues in the part. Clearly, Gtr is more appropriate for the fandango in mm. 314ff. **Im** is of no help here, since the copyist merely labeled the entire part as “guitar,” ignoring Weill’s banjo cue. The Edition assigns the fandango to Gtr.

Weill required the mandolin in no. 11 (mm. 67–80) and no. 14 (mm. 60–74, based on no. 11). The Edition follows Weill’s practice of not using tremolo notation.

Violins, Violoncellos

The 1947–48 production ended up using two desks of Vn I, two desks of Vn II, one desk of Vn III, and one desk of Vc. Weill had originally planned on three desks of Vn I, and indeed, three sets of Vn I parts were prepared for all music in the initial layer of **Fh**. A non-holograph pencil annotation in **Fh(R)** (first page of no. 2) specifies three stands of Vn I, two of Vn II, and one of Vn III. For the subsequently added material, however, only two Vn I books were copied: no. 1 (new opening), no. 9 (verse), no. 11 (and a reprise thereof); no. 12a (a complete, revised second set of parts); no. 12d (revised ending); no. 14; no. 17; no. 20 (orchestral introduction); no. 21a (“Introduction,” mm. 32–71); no. 21c (revisions), and some utilities. All of this material postdates the initial preparation of **Im**, and most

of it dates from during or after the tryouts. The decision to use only two desks of Vn I must have been made shortly before the tryouts, probably about the time that orchestral rehearsals began, because for most numbers with three Vn I books, only two are marked.

Weill sometimes used vertical brackets to indicate *non-divisi* playing. The Edition adds such brackets to equalize analogous passages, or to continue an existing pattern. In a number already containing several holograph *non-divisi* brackets, further ones are introduced whenever the context makes it clear that *non divisi* would be appropriate, such as chords with open strings. Editorial additions of *non-divisi* brackets in contexts where they are otherwise absent are rare and always noted in the Critical Report. The Edition does not systematically indicate “cautionary” *divisi* for passages in which double-, triple-, or quadruple-stops would be unplayable, awkward, or texturally inappropriate; such judgments are left to the players. Occasionally, cautionary *divisi* are introduced with comment for the sake of consistency in passages for which Weill or Schlein provided such markings with some regularity.

Pizzicato is canceled editorially, usually with a note, when an indication is missing but the context makes it clear that it should be *arco*.

The Edition retains bowing marks (down/up) for the rare occasions when Weill indicated them (e.g., no. 9, mm. 112–113), but ignores them when they appear as performance annotations in **Im**.

Contrabass/Tuba

Since Weill carefully avoided writing below E2, *Love Life* would seem to call for a standard four-string bass except where Weill specified tuba. For example, in no. 16, mm. 107–118, Weill requested that the copyist duplicate the Vc part, but left out the Eb in m. 119 in Cb, even though this meant leaving out the last note of the phrase.

One player doubled on Cb and Tba, a common practice at the time. In **Fh**, Weill specified Tba only twice. In no. 1, he called specifically for “bass tuba” in mm. 21–68 and 184–223. Later, when he added a new opening (no. 1, mm. 1–20), he merely wrote “tuba.” In no. 21a, he called again for Tba (mm. 32–107), although here he added a question mark, as if to allow the option of Cb handling the entire number. It seems unlikely that Weill meant the player to use two different types of tuba, and since he orchestrated mm. 1–20 and mm. 21–68 of no. 1 at different times, he may not have noticed the inconsistency. Most likely, he meant the entire part in the contrabass register to be handled by Cb and one Tba. The bass tuba in F was the standard orchestral Tba during Weill’s lifetime, especially in Germany. Weill may have thought to make the choice of that instrument explicit here in the first layer of no. 1 but not bothered to do so subsequently. The Edition merely specifies “tuba” throughout, leaving the choice of instrument up to the player.

Annotations in **Im** indicate that the performer played additional passages on Tba, where **Fh** had called for Cb: no. 2 (mm. 1–11), no. 9a (all), no. 12d (all), no. 18 (mm. 94–97), no. 19 (superseded introduction or scene change music, reproduced in the critical notes for that number), and nos. 21a (mm. 32–107) and 21c (mm. 169–176). Except for no. 18, the Edition adopts these markings and assigns the passages to Tba. Since Weill originally called for Tba only in portions of nos. 1 and 21a, even hesitating about the latter, a Cb player could handle the entire score except for mm. 21–37 of no. 1, which includes several instances of D2 and one C2 and would require some judicious octave transpositions; omitting Tba would make the sonic world of *Love Life* considerably poorer, however.

Mutes

All instruments begin every number without mutes unless otherwise indicated. Weill used various words to designate mute use. The Edition restricts itself to the English words “mute[s]” and “mute[s] off” and tacitly adds additional directions as needed (e.g., “change to cup mute”).

Muting indications introduced after **Im** was prepared, whether for Brass or Strings, are considered on a case-by-case basis. Muting is not merely a question of dynamic level—in which case the addition of mutes in **Fh(R)** or **Im** annotations might accommodate specific performers or performance conditions—but also of timbre. When the Edition adopts muting added during the original production, a critical note provides an explanation, and frequently a footnote in the score informs the user. An example of a passage for which the Edition adopts added muting is no. 10a, mm. 1–134, where Ray Middleton would have had no problem projecting over the orchestration in **Fh**, but where the timbre of the muted Strings befits the nocturnal, estival setting. Adopting **Im** muting annotations also seems warranted in no. 20 (“in hats” at mm. 46–52, 70–105, 120–152), for **Fh** has “open” in the Brass at m. 156, the only place in the entire number where Weill gave a muting instruction.

It can be assumed, in keeping with the conventions of the 1940s, that Weill called for straight mutes unless he specified another type. Thus, where **Fh** has “sord.” in a brass part, the Edition renders this as “straight mute.” Now and then, Weill specified cup or Harmon mutes (he sometimes calls the latter “wau-wau”) or instructed the performers to play “in hat” or “open in hat.” **Im** performance annotations call for even more variability. Such annotations may be considered player-specific preferences, belonging more to the event than the text, but the Edition tends to regard them as timbral enrichments and as evidence of idiomatic brass playing on Broadway in the 1940s. Therefore, the Edition takes additional muting information from **Fh(R)** and **Im**, always with a critical note.

Weill did not always give enough time for a player to add or remove a mute. The Edition leaves it up to the performers to find a solution.

Notational issues

Cautionary accidentals

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

Iteration signs

Fh indicates the repetition of musical units, whose length ranges from a single beat to several measures. The Edition expands these tacitly, also with the addition or removal of any accidentals (active or cautionary) consequent upon this expansion. The continuation of any notated articulation marks within such expansion will depend on the principles for such marks noted above. Any such musical unit that contains an editorial emendation is repeated in its emended form, and without comment, in the critical notes.

Repeated sections

Passages enclosed in repeat signs, such as those arising in strophic numbers (e.g., no. 7), receive a single set of measure numbers. On occasion, for the sake of clarity, a passage for which Weill used repeat signs or indicated a *da capo* is notated in full. One instance arises in no. 9, where there are several changes in instrumentation and dynamics within the repeat of mm. 33–70, for which **Fh** has *Da capo dal § al Fine*. It would be potentially confusing to print the passage only once, cluttering the score with detailed instructions for differentiating the two iterations.

Enharmonically equivalent pitches

Weill frequently used two different enharmonic equivalents for the same pitch class, simultaneously or in close proximity. The Edition does not intervene when the difference arises from contour (sharp for ascending, flat for descending). The Edition also retains different spellings across instrumental groups; they arise frequently and idiomatically between Strings on the one hand, and Reeds and Brass on the other. Weill sometimes used a different spelling for the singer if it made the part easier to read, and the Edition retains such distinctions as well. Occasionally, though, Weill would spell pitch classes differently within a single instrumental group for no apparent reason. Such passages are unnecessarily difficult to read, and the Edition standardizes the spelling in these instances, always with a critical note.

Open key signatures

Schlein, but not Weill, sometimes used “open key signatures” (e.g., no. 10b, mm. 98–164). The Edition maintains

Schlein’s notation, which is convenient for frequently modulating dance breaks.

Beaming and rhythmic notation

Beaming and the notation of cross-beat rhythms and of rests have been standardized tacitly except where they appear to reflect musical intent.

“Swing” notation

Several portions of the score are meant to be performed in swing style, although Weill specified it only once, in no. 21b, m. 59. The Edition does not renotate even rhythms in an attempt to capture the style; such precise intervention would actually falsify it. In one passage, the performers themselves renotated **Im**, changing straight eighths to dotted rhythms: no. 19, mm. 177, 179, 181, etc. (See also Introduction in Main Volume, pp. 33–34.)

Ossia

These provide for an optional higher note or an octave transposition in a vocal part. The Edition distinguishes them in the score by means of parentheses and smaller fonts. The *ossias*, which occur sparingly, always derive from a source, identified by a critical note. See, for example, no. 10b, m. 73, where the upper octave alternative comes from **Vh** and **VmW**.

Rehearsal letters

The Edition provides rehearsal letters without comment, often in the same place as they appear in **Fh(R)** and **Im**. Occasionally, the Edition shifts the location of a rehearsal letter to a more logical place.

Footnote policy

The Edition adds occasional footnotes to the score to alert users to issues significantly affecting the substance or performance practice of the passage. The critical notes, however, provide most such information.

Pitch Designation

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



COMMENTARY: CRITICAL NOTES

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

MAIN TEXT

1. Opening

As Weill initially orchestrated it, this number was shorter, comprising only mm. 21–68.1 and mm. 102–223. He derived the first of these two passages (a modified repetition of which appears in mm. 184–223) from the music that introduces “The Minstrel Show” (no. 21a, mm. 32–102). Subsequently, he used the same arrangement, abridged and transposed as needed, to introduce some of the later vaudeville acts (nos. 7, 9, and 19). Certain annotations in **Fh(R)** pertain only to those later iterations. The second of the two passages belonging to the first layer of **Fh** derives mostly from no. 9 (“Mother’s Getting Nervous”), albeit with a revised orchestration. Only mm. 161–183 do not derive from elsewhere in the show; perhaps for that reason, this passage, including the retransitional mm. 184–191, is the only one to appear in **Vh**, where Weill gave it the heading “after Magician’s exit.” This music is not new either, however; it comes from Weill’s unused film score for *The River Is Blue* (1937).

At some point after **Im** were copied from the first layer of **Fh**, Weill added a new introduction (mm. 1–20 of the Edition), which he titled “New Opening” and for which Jack Kantor prepared instrumental parts on separate leaves of Chappell No. 1.

Changes in casting appear to have prompted a second expansion of no. 1, corresponding to mm. 69 (with anacrusis)–101. In all scripts up to **Tt3**, the Magician’s act is short. Lerner directs him merely to perform “a quick sleight-of-hand, or any similar stunt which identifies him as a magician.” In **Tt2** and its derivatives, the Magician accomplishes his initial trick, saws Susan in half, levitates Sam, and exits, all without speaking. During the tryouts, the stage manager, Jules Racine, played the Magician as a last-minute replacement for Rex Weber, a vaudevillian who had left the show shortly before the New Haven tryout. Racine’s prestidigitational skills were probably minimal, and beginning with the New York opening, the part was played by Jay Marshall, a well-regarded professional magician whom Crawford had already hired to construct the levitation and sawing tricks. It was probably with Marshall in mind that Lerner expanded the scene, writing the sort of comic patter with which magicians typically distract their audience. This required additional underscoring, which Weill took directly from no. 9, mm. 120–151.1, merely adding a trombone solo in mm. 69–84. This material appears in **Im** as paste-overs or as separate pages taped into the parts. This explains why **Fh** for no. 9 contains dialogue cues in Joseph Littau’s hand corresponding to no. 1. The Edition bases mm. 69–100 principally on **Fh** (for no. 9), because the paste-overs for the no. 1 parts, prepared by Guido Tutrinoli, are not entirely reliable with respect to articulation. The critical notes below specify where the Edition draws on **Im** (for no. 1, unless no. 9 is specified) instead. The Edition adds a second ending (m. 101) to

accommodate the anacrusis to m. 102, where the original layer of no. 1 resumes. A variety of erased performance annotations in the parts suggest repeats other than those remaining in the final state of **Im** (for no. 1), which correspond to those indicated in the Edition in mm. 85–159. One set of erased repeat marks surrounds mm. 118–133, another mm. 153–157, and another has a repeat beginning at m. 150. The staging of this number was evidently in flux, and different solutions required varying amounts of incidental music.

In order to create a piano score of the opening number (**Pm-Sym**), Lys Symonette prepared a reduction of mm. 21–68, taped it to pp. 1–2 from a rehearsal score (**Vm**) that she had prepared for no. 9—and then attached the two relevant pages from **Vh(R)** (“after Magician’s exit”). Annotations in pencil and blue ink (e.g., dialogue cues, etc.) clarify that this hybrid source was used as a rehearsal score for no. 1; it does not, however, include mm. 1–20 and mm. 69 (with anacrusis)–101. The source that most clearly shows the musical continuity of no. 1 is a piano-conductor part included in **Im** (filed with the Pno folder) that includes both the new introduction and the additional borrowings from no. 9. It also includes dialogue cues for the Magician’s patter and for Susan and Sam’s conversation during mm. 161–183. This piano-conductor score is congruent with the final state of **Im** and with **Tt3**. Not all productions of *Love Life*, however, will retain the services of a celebrated conjuror. The Edition presents the number in its most complete form, as reflected in **Tt3** and the final state of **Im**, but it also indicates where to cut in order to accommodate the shorter version, corresponding to the **Tt2** generation of typescripts and accommodating the initial layer of **Fh**. The stage directions for that version are placed in a footnote to the verbal text for the full version.

In **Tt2b**, Kazan suggested playing the Magician as a “heavenly yet diabolical cur.”

<i>Location</i>	<i>Part</i>	<i>Remark</i>
0–8	Tbn	Edition takes music from performance annotation in Im and adds articulation to match Tpt. Fh has part doubling Reed 5, Pno l.h, Vc, and Tba.
4, 8	Cym	Edition takes “let ring” from performance annotation in Im , and adds accent and <i>sfz</i> in m. 8 to match m. 4.
5	MilDr	Edition adds accent to match m. 1. In all other parts, mm. 1 and 5 are identically articulated.
5	BsDr	Edition adds part, matching m. 1 and m. 9. It is clear from the overall context that mm. 1 and 5 are supposed to be analogous.
10	Reed 2	Edition takes missing ♯ for G♯5 from Im .
16.1	Reed 1, 3, Vn, Vc	Edition takes caesura from performance annotations in Im (six books).
17–19.1	Vn, Vc	Edition adds tenuto marks in Vn I to match Reed 1 and 3 (and preceding measures). Weill started notating tenuto marks in all Vn and Vc in m. 16, after which they drop out in those parts but continue in Reeds.
19–20	Tbn	Edition respells G♯ as A♭ to match Reed 5 and Vc. The harmony is the same augmented-sixth chord (A♭-C-D-F♯) that will recur with the same pitch classes as the penultimate cadential chord of the show.
20–21	Reeds	Im books have performance annotations indicating how some of the performers coped with the quick change of instruments. Reed 2, 4–5 switched to clarinets during the preceding rests, presumably playing m. 20 on Cl (the Reed 2 player actually rewrote the pitch). The Reed 1 player marked mm. 21–24 <i>tacet</i> , but also “put down alto!” over the rests in mm. 84–92, suggesting that mm. 21–83 were performed on Sax. The Reed 3 part offers no solution. Edition alerts performers with a footnote.
21–68	Tba	This is the only passage in Fh where Weill specified a type of tuba (“Bss Tuba”). In m. 1, he merely wrote “Tuba” in parentheses. Since he orchestrated mm. 1–20 and mm. 21–68 at different times, he did not necessarily have a different instrument in mind (Weill began writing m. 21 an octave higher, as if for Cb, then changed his mind). See “Issues of Instrumentation.”
21.3	Reed 4	Edition upholds B3 in Fh . Im has performance annotation changing it to A3, but both pitches fit the harmonic context (the entire pentatonic collection C–D–E–G–A).

29–36	Acdn I.h., Vc, Tba	Edition adds accents to match Reed 5 (in Acdn, only mm. 33–36 lack articulation). That Weill started out adding accents for the Acdn bass line suggests he wanted accents for all parts with this voice. (Edition does not make an analogous intervention in mm. 21–28, where tenuto marks in Reed 5 appear nowhere else.)
29	Strings	Edition adds <i>ff</i> to match other parts.
36.2	Vn	Edition adds <i>ff</i> to match Reed 1–4, Brass, and Acdn.
37.1–2, 40.3–4, 43.3, 44.2–4, 47.1–2, 49.2–3, 50.2–3, 52.3–4, 53.1–2, 57.1–2	Acdn	Although Edition does not assume that Acdn articulation should invariably match that of other instrument groups, here it adds staccato marks to match Reeds and Brass (and also slurs in mm. 37, 47, 53, and 57, and accents in mm. 43 and 49–50). Elsewhere in this passage, Weill matched Acdn articulation to those instruments (e.g., 36, 41.1–2, 43.2, 45.2, 56.3–4).
38.1, 54.1, 209.1	Bjo	Edition changes A \flat 4 to A \natural 4. The shift to minor in the other parts occurs only on the second quarter. Compare the sequential repetition of m. 54 in m. 58, where Weill did observe the modal distinction in Bjo.
43.2–3	Vc, Tba	Edition adds staccato mark and accent to match Reed 5.
44.2–4	Vn, Vc	Edition adds staccato marks to match Reeds and Brass. Elsewhere in this passage (e.g., 40.3–4, 45.2, 47.2), Weill assigned staccato marks to all three instrumental groups. In m. 44, Weill also omitted staccato marks in Tpt 1, which is more obviously an oversight.
46.2	Acdn I.h.	Edition takes missing quarter rest from Im .
46.3, 201.3	Vn	Edition changes G5 to A5, matching melody in Reed 3, and Tpt 1. Otherwise, this would be the only place in mm. 36–68 where Vn I does not double the melody (mm. 61–64 embellish the melody).
47/3, 202/3	Bjo	Edition emends F \sharp 4 to F4, since the F \sharp 4 arrives in other parts only on the fourth quarter. Note that in Reed 4, Weill was careful not to anticipate the sounding F \sharp 4 on the third quarter, but wrote the chromatic succession F–F \sharp .
52.2–3, 207.2–3	Vn	Edition takes rests from first layer of Im . In Fh , Weill did not write out mm. 53–55, instructing the copyist to reproduce mm. 37–39, but he did notate the anacrusis to m. 53 in all parts except for the Vn, which he left blank. The copyist added rests in Im . Conceivably, Weill simply forgot to duplicate m. 36, but he may have wanted a welcome (if small) variant at the beginning of this new subsection. The copyists did provide the Vn anacrusis for recurrences of this passage in nos. 7 and 19, but the context differs since those iterations begin with this anacrusis.
60.1	Reed 5	Edition ignores what may be a stray staccato mark in Fh .
60.2–67	Acdn	Edition normalizes articulation by adding staccato and tenuto marks as well as accents, matching Reeds and Brass (Fh has staccato mark and accents in m. 61 only).
60.2–4, 215.2–4	Vn	Edition adds tenuto marks, matching Reed 1–4, Brass, Pno. For the recurrence of this material in no. 19, such marks appear as annotations in Im .
66–68.1	Tbn	Edition rejects <i>tacet</i> marking in Im . Apparently, the player needed time to insert the mute (annotation “C.M.” appears just before the <i>tacet</i> marking, and note “get cup ready” at the beginning of the number).
67	Reed 5	Edition adds accent to match Vc, Tba.
67	Brass	Edition takes <i>glissando</i> from performance annotation in Im . Originally, Tpt had slurs, while Tbn doubled Vc.
67, 222	Perc, Acdn, Strings, Tba	Edition adds crescendo hairpin to match Reeds and Brass.
67.1	Vn	Edition adds accent to match Reeds, Brass, Vc, Tba.
68/2	ALL	Edition adds fermata. If there is no pause before the next musical section, Tbn scarcely has time to insert a mute, and Tba certainly lacks time to change instruments. Im-Cb has performance annotations “stop” and “to bass.” Several other parts also add “stop.”
69 (with anacrusis)–84	Tbn	Weill added this material in pencil to Fh for no. 9, after Fh(R) for that number had been generated. Im clarifies that this notation actually applies to

		no. 1, not no. 9. Edition takes muting specification (“cup”) from performance annotation in Im . Fh and first layer of Im merely mark “sord.”
69	ALL	Edition takes tempo mark (“Waltz”) from no. 9 (m. 88), from which mm. 69–101 are taken.
69	Vn, Vc	Edition takes muting from performance annotations in Im-Vn (all books). Fh and the original layer of Im call for mutes beginning with m. 161. No annotations concerning muting appear in Fh(R) . Performance annotations in Im-Vc indicate muting only from m. 102. Given that mm. 69–101 appear in Im-Vc on a half sheet taped to the existing part and connected with an arrow to the continuation on 102/1, the absence of a specific instruction in m. 69 may not be very significant. Since Vc muting matches Vn everywhere else in this number, Edition adopts muting in all Vn and Vc, the reduced volume being entirely appropriate for underscoring.
69–101	MAGICIAN	Edition takes approximate pacing of dialogue and stage action from Weill’s (through m. 84) and Littau’s annotations in Fh for no. 9 and from the piano-conductor part in Im .
83–84.1	Acdn, Vn I	Edition includes sustained note of melody within preceding slur to match Tbn. In Fh , slurs trail off in m. 82.
84.1	Tbn, Acdn, Vn	Edition regularizes duration to a half note. In Fh , Tbn has a quarter; the rest of the measure is blank. Acdn has a dotted half. Vn has a half note followed by a quarter rest. Im (for both no. 1 and no. 9) duplicates Weill’s notation for Tbn and Acdn.
84/3–101	Brass	Edition assigns cup mute to all four parts. Tbn is already using cup, and a performance annotation in Im-Tpt3 adds “to C.M.” directly after m. 68. Im-Tpt1-2 reads “muted.” Edition takes muting instructions in m. 97 from performance annotations in Im , which read “2nd time open.” (Fh and Im for no. 9 call for unspecified mutes here.)
85–101	ALL	Edition takes repeat from performance annotations in Fh (for no. 9) and Im (missing in Perc) and provides a separate second ending (i.e., m. 101).
92/3	Vn I	Edition moves <i>mf</i> from 93/1 to match Acdn. Vn I doubles the melody beginning on the anacrusis.
93–94, 98	Acdn	Edition adds slurs to match Reed 5 (for bass line) and Vn I (for melody), as articulation generally follows those other parts throughout the waltz passage.
95/3	Reed 4	Edition changes G#3 to A3 to match Acdn. Acdn has parallel sixths in m. 95 (E4–D4–E4 over G3–F#3–G3), and Reed 1 matches the upper component of this figure on beats 2 and 3. It makes sense for Reed 4 to follow suit.
97	Brass	Edition adds <i>mf</i> to match rest of orchestra.
101/2	ALL	Edition takes fermata from inconsistent performance annotations in Im . Fh (for no. 9) has verbal cue “speech” here. Some parts further specify “second time” (there is no written-out second ending in Im). Evidently, some sort of pause accommodated the Magician’s announcement, but the sources are unclear about whether the line is spoken while the orchestra holds 101/1 or during a caesura after the orchestra cuts off. The latter seems simpler to negotiate in performance.
102–160	MAGICIAN	Edition takes approximate pacing of dialogue and stage action from Littau’s annotations in Fh(R) . “The Man please; don’t be afraid etc.” is the first cue, given at m. 102.
109	Tpt 1	Edition adopts performance annotation in Im removing a lone eighth-note anacrusis to m. 110 that leads nowhere (as the annotation is in red pencil, it was probably added by a copyist). Weill may have forgotten to cross out the stray anacrusis (m. 110 begins a new sheet of Fh).
110–116	Reed 1	Edition opts not to add articulation to other Reeds (in particular Reed 3), as a solo role for Reed 1 is plausible here.
112/3	Vn III	Edition emends A4 to B♭4 to match Reed 4 and Acdn. As in m. 95, the Acdn has a neighbor-note figure with parallel sixths in the outer voices of the

		right hand. Weill modified the waltz accompaniment figure in Vn I on 112/3 to reflect the upper voice of that figure; the Vn III presumably should follow the Vn I in parallel sixths.
113–114	Brass	Edition takes “open” from consistent performance annotations in Im .
114–116	ALL	Edition takes crescendo hairpin and target dynamic <i>ff</i> from performance annotations in Im (Reed 2, Tpt 3, Perc, Vn II–III). According to a performance annotation in Im-Perc , this moment marks Sam’s levitation.
114–115	Reed 5, Acdn l.h., Vc, Cb	Edition adds ties to match Tbn (and compare Tpt 2).
114–115	SnDr	Edition takes rhythm 𐄂 from annotation in Im . Fh has 𐄂 𐄂 .
116–117.1	Tpt 3	Im has performance annotation changing F4 to C5. Edition upholds Fh .
117	Vn I, Vc	Edition adopts revision in Im and Fh(R) . Fh continues in eighth notes (F–G–A–B–C) to form an extended anacrusis to m. 118, but this does not fit the staging well. Presumably, the fermata was added and the anacrusis removed to permit applause at the end of the levitation trick.
117/1	ALL	Edition takes fermata from annotations (fermatas or caesura marks) in most Im books either here or over m. 116 (missing in Reed 2 and 4, Tpt 1–2, Perc, one Vn I book, one Vn II book, Vn III). Reed 5 has instruction “wait” after 117.1. Oddly, the fermata is erased in Reed 1.
118–157	ALL	Performance annotations at the end of m. 157 in all Im books indicate a repeat. This repeat refers back (<i>dal segno</i> appears in several parts) to m. 118. System brackets in Fh(R) surrounding mm. 118 and 157 also suggest a repeat. Cues in Im and Fh(R) clarify that the Magician levitates Sam during mm. 102–117, while Susan walks toward the box around m. 118. Throughout Fh(R) are erased pencil cues suggesting a different staging; e.g., the levitation act at one time finished around m. 133. One cue that is not erased is “Finish Sawing 2×” at mm. 134–135. Eighty bars seems like plenty for the “sawing-woman-in-half” trick. The Edition adopts the repeat but considers it optional. To clarify the variants between the final measures of the two iterations, the Edition provides separate first and second endings. Some parts also show a repeat of just mm. 118–133, but erasures indicate that the larger repeat was definitive.
118, 134	ALL	Edition takes <i>p</i> from performance annotations in Im (Vn, Vc), interpreting the target dynamic of the swell in mm. 114–117 as pertinent only to the grand finish of the levitation trick. The prevailing <i>p</i> dynamic should be restored here. Weill did not write out mm. 134–138 but instructed copyist to duplicate mm. 118–122. The <i>p</i> in m. 134 provides a goal dynamic for the preceding diminuendo hairpin.
118.2–3	Reed 4	Sounding C4 (compare also m. 124) confirmed by the way Weill harmonized this tune elsewhere in no. 9. He used the entire pentatonic collection.
125–126	Brass	Edition takes muting (“cups”) from Im-Tbn (first layer) and performance annotation in Im-Tpt3 . All parts indicate “open 2×” in mm. 153–154, implying previous muting. Edition also adds <i>p</i> to match rest of orchestra.
126	Cb	Edition takes <i>arco</i> from performance annotation in Im .
132–133	ALL	Evidently, some tempo modification occurred here in the original production. Performance annotations show a caesura after 133.1 in two Vn books and <i>rit.</i> in one Vn book and Vc. But these do not normally mean the same thing, and Tbn, which has the same material, shows nothing. Edition leaves the exact interpretation up to the performers.
134	MAGICIAN	Edition places monologue here, taking advantage of the Brass dropping out. These are the only words the Magician speaks after Susan’s entrance. The only staging instruction in the music sources during this passage is furnished by Fh(R) : “Finish Sawing 2×” (cf. note for mm. 118–157 above).
134–159	Cb	Edition adds <i>pizz.</i> at 134.1 and <i>arco</i> at 140.1. Fh gives no instructions after <i>pizz.</i> at 118.1. Because mm. 134–138 duplicate mm. 118–122 (Weill did not write them out but instructed the copyist to duplicate the earlier pas-

		sage), it seems reasonable to cancel at m. 134 the <i>arco</i> provided in Im-Cb in m. 126. But the sustained pitch in mm. 140–141 and the legato articulation in m. 154ff. suggests <i>arco</i> for the remainder of the section.
140	Reed 3	Edition adds <i>p</i> to match prevailing dynamic level.
141	Tpt 1	Edition adds <i>p</i> to match prevailing dynamic level.
144.2, 145.2	Tpt 1	Edition follows Im in changing rhythm from $\downarrow \gamma$ to \downarrow to match 148.2.
146	Vn I	Edition adds slur to match Reed 2 (cf. m. 142).
150	Tpt 2–3, Tbn	Edition adds <i>p</i> (canceling <i>f</i> in m. 132) to match prevailing dynamic level.
150–152	Vn I	Edition takes slurs from performance annotations in Im (cf. mm. 118–120).
150.2–151.1	Vn II	Edition adds slur to match Reed 2.
152	Vn II–III	Edition adds slurs to match m. 120.
153/3–154	Brass	Edition takes “2nd time open” from performance annotations in Im .
154–157	Perc	Edition cues MilDr. Fh , Im notate a roll in second space but no cue (cf. mm. 1–16, 21–36, 184–191, where Fh cues MilDr in same space).
155.2	Vn II	Edition takes pitch F#4 from performance annotations in Fh(R) and Im ; Fh has G#4, but compare Reed 2, Tpt 2, Acdn.
157.1, 159.1	ALL	Edition reserves the fermata for the second ending only. There is a fermata in Fh and Im (missing in Reed 2), but Fh shows no repeat, and Im does not clarify whether the fermata should apply to both iterations. The second ending marks the conclusion of the Magician’s routine (his bow and exit); the fermata is appropriate here but probably not in the middle of his act.
158–159	Tbn	Edition takes pitch Bb2 from performance annotation in Im , specifying that this variant is for the repeat (cf. D4 in mm. 156–157).
159/3–160	Perc	Edition takes <i>ff</i> SnDr roll at 159/3 from performance annotation in Im . In Fh and first layer of Im , all parts, including Perc, rest on 159/3, and Perc has a <i>ppp</i> Cym roll (Weill specified “small cymbal”) for the duration of m. 160. In Im-Perc , annotations suggest that the <i>ppp</i> Cym roll is to be replaced by a <i>ff</i> SnDr roll at the cue “finish of trick.” This location may be misleading, however, and Edition interprets the sources as suggesting two events: the loud SnDr roll punctuating the magic trick, and the mysterious chord in m. 160 coordinated with a lighting cue that leaves Sam and Susan alone in the shadows. The <i>ppp</i> Cym roll is appropriate for m. 160; the <i>ff</i> SnDr roll surely is not. The instructions in Im-Perc appear to conflate the two. Some Im books have performance annotations such as “drum roll on cue,” which would suggest a separate drum roll coinciding neither with the loud orchestral chord in m. 159 (which does not need to be cued) nor the soft one in m. 160. Moreover, one Vn II book locates a drum roll over the rest on 159/3; and the Vc book has “drum roll 2nd time” over the double bar with repeat marks. As m. 160 is not part of the repeat, the drum roll in question would need to precede it. Edition therefore locates the SnDr roll during the general rest on 159/3, while preserving Weill’s idea of a soft Cym roll for the “weird chord,” as an annotation in Vh(R) dubs it.
160	Stage Directions	Edition takes stage directions from Tt2 and locates them based on Fh(R) cue (“lights out”) and piano-conductor part in Im (“light dim”). Tt3 ’s more perfunctory directions omit the lighting effect.
160	Brass	Edition takes muting (“hats”) from performance annotations in Im .
161–183	SAM, SUSAN	Edition takes approximate pacing of dialogue and stage action from performance annotations in Vh(R) and from the piano-conductor part in Im .
161–173	Vn I	Edition upholds Fh , which calls for “4 solo violins (viol 1).” In Im , however, this material was divided between two solo Vn I and two solo Vn II.
162.4–6	Vn I/4	Edition adds slur to match legato articulation throughout this passage.
172.7	Vn I	Edition takes \natural for C#6 from performance annotation in one of the two Vn I books. The change makes m. 172 sequential with m. 173; the second half of each measure now outlines diminished-seventh chords a whole tone apart.
174–183	Vn I	Edition follows Fh , which calls for Vn I “in three parts.” Since there were originally to have been six Vn I, Weill may have had in mind two players to

		a part. Annotations in the two Im-VnI books that were actually used (the decision having been made to limit Vn I to two stands) call for three soloists here, no doubt because there is no obvious <i>divisi a tre</i> for four players. In Im copyist Kantor indicated “tutti” at 174.
174–176	Vn II–III, Vc	Edition keeps these parts as notated in Fh , even though the entrances of these parts look like they might be solos, analogous to the Vn I solos. Im is contradictory. The Vn II books are respectively marked “tutti unis.” and “tutti” at 174. Vn III has “Sord” and “In 8” with no indication of solo performance. Vc has “Solo,” although it seems odd to treat Vc as a solo part when it has material similar to what is being played two or even four to a part in Vn. In Im copyist Kantor indicated “tutti unis.” at 174.
177.2, 177.7	Vn III	Vh has D#. But beginning precisely in this measure, Vh often diverges from Fh (e.g., the Vn II material in m. 177 is absent in Vh).
179	Vn II	Edition adds slurs to match legato articulation throughout this passage.
180–183	Reeds, Tpt 1, Pno	Edition opts for rests, prompted by <i>tacet</i> markings in Im . Originally, Fh for mm. 180–181 had:

180

1 Cl *ppp*

2 BsCl *ppp*

3 Cl *ppp*

4 Cl *ppp*

5 Bsn *ppp*

Tpt 1 (with cup mute) *ppp*

Pno *ppp*

In mm. 182–183, the first four Reeds doubled the violins at the lower octave: Reed 1 (Vn I, upper part), Reed 2 (Vn III), Reed 3 (Vn I, lower part), Reed 4 (Vn II). Reed 5 doubled Vc at pitch. Tpt 1 sustained sounding D5. Pno r.h. doubled Vn I (both parts) and Vn II at the lower octave. Pno l.h. and Timp repeated mm. 180–181. Although Reed 2 and 3 have no time to change to Cl and Fl, respectively, there appears to be no strong practical reason for omitting all the parts. Hence, the Edition interprets the *tacet* as a compositional change, maintaining a consistent, reduced texture until the vaudeville music resumes.

183

ALL

Fh(R) has a faint performance annotation adding a fermata at 183.4. Markings in **Im** add *rall.* in one Vn I part and an eyeglasses symbol in one Vn II

		part. There was probably some tempo modification preceding this sectional break (and a fermata would have made mute removal easier in the Strings), but given that the evidence is sparse and not entirely compatible (fermata vs. <i>rall.</i>), Edition leaves the exact interpretation up to the performers.
184	Brass, Vn, Vc	Edition takes mute removal from Im (cf. m. 21).
184–223	Pno	Edition cues Pno even though mm. 192ff. duplicate exactly material previously assigned to Acdn (Weill did not write out mm. 192–223 but directed the copyist to duplicate mm. 37–68). As this number was first scored, it would have been impossible for the performer to switch instruments between mm. 183 and 184. With the removal of the Pno passage in mm. 180–183 (see note above), it becomes possible to perform the rest of the number on Acdn, but perhaps the slight change of timbre was welcome.
184	Vn I	Edition adds <i>tutti</i> to cancel preceding reduced texture.
190	Reed 4, Vn II–III	Edition adds staccato marks to match Reed 1–3.
192–223	ALL	See critical notes for mm. 37–68.
192	Reed 5, Perc, Bjo, Vc, Tba	Edition adds <i>ff</i> to match rest of orchestra. In the original iteration of this music, these parts had already been marked <i>ff</i> eight bars earlier.
215.2–223	Reed 3	Edition restores part, marked <i>tacet</i> in Im . Annotations throughout Im consistently call for no. 2 to follow <i>attacca</i> (“immediate <i>segue</i> as one” in Im-Reed3). In addition to marking the present passage with a parenthesis, the performer writes “to clarinet” in m. 199.
223	ALL	Edition adds <i>attacca</i> , prompted by performance annotations in virtually all Im books (variants of “ <i>segue attacca</i> ,” “ <i>segue as one</i> ,” etc.) and by first layer of piano-conductor part (“ <i>attacca</i> ”).

2. Who Is Samuel Cooper?

Absent in **Tt1**, the number appears in all subsequent typescripts, with revisions to spoken dialogue and—to a lesser extent—lyrics along the way. For example, in **Vh**, the sung and spoken text for mm. 18–53 is assigned to two young boys, Ben and Tim, and concerns westward expansion beyond the Mississippi in accordance with **Tt2**, which situates this scene in 1822. The distribution of spoken and sung text among minor characters in mm. 54–114 also changed somewhat over the course of the production, although the changes are inconsistently marked in the sources. The Edition follows **Tt3** for the text, unless otherwise noted. Several textual changes are confirmed by annotations in Lys Symonette’s rehearsal copy of **Vh(R)** housed in WLA (Box 22, Fld. 346). All references below to **Vh(R)** are to that copy, unless otherwise specified. From m. 227 onward, **Vh** and **Fh** show marked differences in the complexity of the accompaniment, and mm. 281–282 appear only in the latter. The **Vh(R)** exemplar in WLA includes four pages of a revised piano-vocal score, in Symonette’s hand, that reflects this and other changes; this source evidently became the definitive rehearsal score during the original production. Two additional copies of **Vh(R)**, also containing Symonette’s annotations, are housed in WLRC (Series 10/L8/19 and L8/26).

Every **Im** book ends with annotations offering variants of *segue attacca*. This suggests that the dialogue—or as much of it as possible—in between the choral passage in mm. 282–304 and the beginning of no. 3 should be performed as the orchestra fades out in mm. 305ff. This may be the reason why the vamps in mm. 301–302 and perhaps mm. 317–318 were repeated several times in the original production. Moreover, although **Tt3** has people departing during the spoken dialogue, Weill’s choral writing in mm. 282–304, with its gradual textural reduction, suggests that some of this stage action has already taken place. A plausible place for the music to end is when Sam and Susan are left alone on stage.

The listing of minor characters in **Tt3** and **N3** is inconsistent. The latter gives George’s last name as Crockett instead of Beacon and provides last names for Jonathan and Charlie (Anderson and Hamilton, respectively; in **Tt3** Hamilton is George’s middle name). The Edition follows **Tt3**.

In his annotations to **Tt2b**, Kazan expressed some definite ideas about character motivation in this number. He interpreted the moment when Sam and George confront each other as the “essential conflict of the scene. At sight of Sam—all men retreat. All people tend to get behind

George—kind of making him the spearhead of the town’s opinion.” Kazan suggested that Sam and George act as “two big tough independent Americans challenging each other. Formal—reserved—almost hostile, strangers not necessarily welcome. Cf. Crevecoeur. They gave a damn in those days who they lived next to.” J. Hector St. John de Crèvecoeur was a French-American writer, whose *Letters from an American Farmer* (1782–1787) depict life in post-Revolutionary rural America. Kazan viewed the historical context of the first Mayville sketch as more fraught than a cursory reading of the script might suggest. He situated the townspeople’s distrust of strangers against the broader distrust of the new Federal government, citing the Whiskey Rebellion of 1791 as an example.

1–11	Tpt, Tbn	Edition leaves these parts unmuted, as in Fh . Performance annotations in Im specify “open” in Tpt 1–2 but “hat” in Tpt 3.
1–11	Tba	Edition cues Tba, prompted by performance annotation in Im ; Fh calls for Cb. The continued use of Tba is necessary here as no. 2 follows <i>attacca</i> after no. 1 (the last portion of which uses Tba). Although Im does not make a change to Cb after m. 11 explicit, annotations (e.g., the replacement of <i>pizz.</i> with <i>arco</i> at 114.4) clarify that the player switched to Cb after this introductory passage. Although there is no indication in Im , it is plausible that Tba played the part down an octave, thus matching <i>sounding</i> Cb.
8–10	Vc	Edition changes B \flat 2 to C3 at 8.4 and 8.8 to match other parts and Vh . In Fh , m. 8 marks the beginning of a new sheet (mm. 9–10 have iteration signs repeating m. 8), and it seems as if Weill inadvertently wrote B \flat 2, possibly distracted by Vn III.
11	ALL	Edition takes stage direction (“curtain”) from performance annotations in Vh(R) and Fh(R) .
11	Brass	Edition adds <i>f</i> to match all other parts.
11.1	Timp, Pno l.h., Vn II, Vc, Tba	Edition adds staccato mark to match Reeds, Brass, Vn III.
15–18	ALL	Performance annotations in several Im books indicate that these measures served as “safety bars” (i.e., they could be repeated if the actors were not ready to proceed, but ideally the measures should be played only once).
15.1	Reed 5, Pno, Vc	Edition follows Im (first layer) in placing the Pno and Vc notes within the preceding slurs but detaching the Bsn, which initiates a new accompaniment figure. A new sheet of Fh begins here, with no slur carried over from the preceding one, although the Pno slur in mm. 13–14 appears open-ended.
37/2	ALL	Edition opts to begin new tempo (“Poco meno mosso”) on 37/2, as Vh suggests. In Fh , the tempo mark appears over m. 38, which begins a new sheet. Weill may have placed it here for lack of space at 37/2. In any event, the dashes indicating the duration of <i>poco rit.</i> end immediately after 37/1, and it is plausible to begin the new tempo at 37/2.
39.1–2 43, 49	Vn III Vn II–III, Vc	Edition adds slur to match Vn I–II. Im (first layer) includes Vc at 49.1 with preceding slur, perhaps to match Vc in mm. 42–43 (similar modifications of slurring appear in some Vn books in both locations). Edition upholds Fh . It is plausible that Weill slurred Vc in mm. 42–43 differently because of the A \flat –A \natural –B \flat chromatic line.
49–50	Reed 1–2, 4–5, Bjo	Edition adds <i>p</i> to match Strings.
49–50	Vn I	Edition takes <i>div.</i> from Im (m. 50) and assigns it to m. 49 as well.
50	ALL	Edition adopts cancelation of <i>poco meno mosso</i> (m. 37) from Vh , which reads <i>a tempo</i> here. The slower tempo coincides with the general puzzlement over Cooper’s sign, and “Tempo I” with the grammatical shift from interrogative to declarative sentences.
58 68.3, 69.3, 70.3	Reed 1–2, 4 Vn I	Edition adds <i>mf</i> to match prevailing dynamic level. Edition takes missing \natural for E \sharp 4 at 68.3 from performance annotations in Fh(R) , Im (Vh confirms E \sharp 4) and staccato marks from consistent annotations in Im .

71–87	JONATHAN, GEORGE	Edition follows Vh in apportioning sung text between these two characters. Tt3 has a character named Walt singing alone in mm. 71–79.1 and then George singing alone at 83.3–87.1, but no exemplar of Vh(R) calls for changing the duet between George and Jonathan into a solo. Vh has George sing “I’ve never heard,” while Jonathan sings “I never heard.”
79–80	Tpt	Edition takes muting specification (“cup”) from performance annotations in Im . Fh and first layer of Im have “sord.,” while performance annotations in the latter call for “cup mute” in Tpt 3 and “st cup” in Tpt 1–2.
83.1	CHARLES	Symonette’s copy of Vh(R) has performance annotation changing Eb5 to Bb4, perhaps an effort to accommodate the singer.
84.2	GEORGE	Edition changes G# to G \flat . In Vh , the \flat appears only at 84.4, but the accompaniment contains only bass E and upper voice B, projecting, with the vocal parts, first an E-major, then an E-minor triad. The orchestration changes the harmonic context, with G \flat appearing in Vn on the second eighth of the measure; the overall harmony now projected is a dominant-seventh sonority on A, within which the melodic B (Reed 1–2 and Jonathan) sounds as an unharmonized passing tone. In the context of the orchestral score, George’s G# does not work.
87	Bjo	Edition adds <i>p</i> to match prevailing dynamic level.
87–103	WILL, HANK	Edition follows Tt3 , Kazan’s corrections in Tt2b , Symonette’s annotations in Vh(R) , and Littau’s in Fh(R) in apportioning the sung and spoken text between these two characters and removing the part of Walt. In Vh and Tt2 , Will and Walt arrive on stage together around m. 87 and sing this passage. Tt3 also specifies that Walt and Will enter together, but then assigns Walt’s material to Hank, who has already entered around m. 78. Tt3 provides a cast list at the beginning of this scene that includes Will and Hank, but not Walt. It appears that three minor characters were collapsed into two, but Lerner was inconsistent in applying these changes to Tt3 . For the pacing of spoken dialogue, the Edition follows cues in Fh(R) .
114.1	Reed 1–2, 4	Edition adds staccato mark to match Reed 3.
115	Pno	Edition adds <i>p</i> to match Brass and Cb.
115–126	Vn I–II	Im has performance annotations deleting the slurs over the staccato marks and specifying <i>spiccato</i> instead. Edition upholds Weill’s notation, although as a practical matter, the passage may sound clearer if performed <i>spiccato</i> rather than up-bow staccato.
115	Cb	Edition takes <i>arco</i> from performance annotation in Im .
121.8	Vn I–II	Edition adds sharp sign for A4 to match Reed 5 and Vc, avoiding A and A# sixteenth notes simultaneously moving to B at 122.1 in similar motion. Vh has A \flat , but there, the accompaniment consists only of the Vn I–II material in octaves. Weill may have overlooked the pre-existing Vn material when filling out the texture in Fh . In previous iterations of this material (e.g., m. 44), the dominant is lightly tonicized here, suggesting A# as the preferred reading.
122.1	Vc	Edition adopts articulation from Im , which clearly includes this note with the preceding slur. Note is detached in Fh (but compare Reed 5).
127–130.1	Reed 5	Edition adds tenuto marks, as the absence of any articulation seems to be an oversight. Rather than matching Vc and Cb, Edition emulates Reed 1–2 at 129.2–130.1. The <i>portato</i> articulation in Vc and Cb in mm. 127–128 is more suitable for Strings than Winds (cf. mm. 144–149, where Weill marked identical musical material with tenuto marks in the Reeds and <i>portato</i> bowing in the Strings).
128	Reed 4	Edition adds staccato marks to match m. 127 and Reed 3.
128.4–129	Vn III	Edition adds articulation to match Reed 1–2.
130/2	Brass, Pno	Edition regularizes articulation to match accent-staccato in Vn III. In Fh , Weill marked Brass staccato at first, but then changed to accents; Pno has accents only.

130.3	Vc, Cb	Edition moves <i>mf</i> from 131.1 to match other parts with anacrusis.
132.4–133	Vc	Edition adds slurs to match 130.3–131. Weill started a slur at 132.4, but m. 133, which begins a new page of Fh , lacks its continuation.
135–138	Vn	Edition takes slurring from Im . Fh suddenly switches to one slur per bar for just these four measures (mm. 137–138 appear as zz), despite the <i>cresc.</i> beginning in m. 135.
136.2, 138.2	Cym	Im assigns to BsDr, but Fh shows Weill's usual cymbal notation (cross-head), albeit in the first rather than Weill's usual second space.
136.3, 138.3	Pno l.h.	Edition adds staccato mark to match m. 134.
139–140	Pno	Edition adds staccato marks to all eighth notes. In Fh , mm. 137–138 appear as an iteration sign, after which the staccato drops out. L.h. should probably continue to match Reed 5 articulation, as it mostly does in mm. 134–138 (see note above); r.h. matches mm. 135 and 137.
142	ALL	Edition takes time signature (♩) from Vh and from performance annotations in Fh(R) and some Im books. It is missing in Fh but implied by Weill's tempo equation $\text{♩} = \text{♩}$ at the juncture of mm. 162 and 163.
143	Orchestra	The vamp figure may be repeated as needed, as indicated in Fh(R) and Im . Edition adopts performance annotations in Im removing the anacrusis to m. 144 in Reed 1–4 and Vn, permitting Sam and solo trumpet to begin the phrase alone.
143	Tpt 2	Edition takes muting from performance annotation in Im .
143	SAM	Edition adds <i>mf</i> to match orchestration. Elsewhere (e.g., at 155.2), Weill was consistent in assigning Sam vocal dynamics to match the overall dynamic level.
144–149/1, 151.2–155.1	Reed 1–4	Edition makes tenuto marks consistent. They are lacking altogether in Ob, drop out in Cl 1–2 after 145.2, and disappear in all Reeds after 147.1.
144–147, 150–155	Reed 5, Vc, Cb	Edition adds tenuto marks whenever this figure recurs. After m. 143, articulation for this figure becomes sporadic.
156–161.3	Reeds, Strings	Edition consistently supplies tenuto marks. In Fh , articulation in Vc and Cb drops out after 156.1, in Bsn after 157.1, and in the remaining Reeds with m. 158 (which begins a new sheet in Fh).
156–162	Perc	Edition specifies SnDr/BsDr. Fh merely has “drums” (as opposed to previous use of Timp), but placement of the notes on the staff suggests SnDr, BsDr.
163–166	GEORGE, SAM	Edition paces the spoken dialogue as suggested by cues in Fh(R) .
165	Pno	Edition adds <i>p</i> to match other parts.
166	ALL	Edition takes <i>rit.</i> from performance annotations in Im-Vn . The tempo modification is useful for accommodating the spoken dialogue and for transitioning to the “Andante con moto.”
166–175	Vc	Edition follows Im (first layer) in notating the cello part <i>divisi</i> in octaves. In Fh (first layer), Weill notated “8va?” on 166/4. Copyist Fauciano's notation presumably met Weill's approval.
167–174	Reed 1	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Fh(R) and Im ; other Reeds are unmarked. Vn I has the same material in mm. 176–181.
174–175	ALL	In Vh and the original layer of Fh , mm. 174–175 appear as a single measure, with the eighth-note figure in Reed 1–3 and Vn at 175.2–8 beginning at 174.2 after an eighth rest. Weill penciled a new fermata measure (= m. 174 of Edition) into Fh(R) , presumably to accommodate Sam's spoken aside. This inserted measure entailed further changes (see next six critical notes).
174	Reed 2	Edition takes Eb4 from performance annotation in Im . In Fh(R) , where this material was added, Cl has E4. A sounding D \flat connects better to m. 175, where the harmony is B \flat m7.
174.1	SAM	Edition follows annotation in Vh(R) , shortening dotted half to quarter.
175–176	ALL	Edition takes <i>rit.</i> from performance annotations in Fh(R) and Im and restores the tempo with m. 176, corresponding to m. 167.
175	Reed 1–3, Vn	Edition takes <i>f</i> from performance annotations in Im (Vn books) in order to match the corresponding passage at m. 201. Weill had originally supplied <i>p</i>

		as the general dynamic here. Once m. 174 was inserted to accommodate the spoken dialogue, it became possible for these parts to bring out the “fill” figure. Accordingly, Edition shifts Weill’s <i>p</i> to the start of the next phrase. Edition also adds diminuendo hairpins, matching m. 201.
175	Reed 4	Edition takes B \flat 3 (sounding A \flat 3) from performance annotation in Im . Fh has C4 (sounding B \flat 3). This change stems from the insertion of m. 174, where Reed 4 is the only part to include the chordal seventh (sounding A \flat 3).
175–183	Tpt 1	Edition upholds Weill’s direction “open” in Fh , even though Im has performance annotation adding cup mute. The open sonority seems better suited to the military allusion in the text.
175–177	SAM	Edition upholds text (“came”) in Vh . Tt2/3 have “When the revolution broke, I fought with all my soul . . .” As a sung syllable, the former is somewhat more grateful than the latter.
175.1	Reed 1–3	Edition follows Im , where the rhythm is altered to match Vn. Originally, the parts had eighth notes on the downbeat, slurred with the rest of the figure, beginning a diatonic step higher than their present starting pitches at 175.2.
177–185	Pno	Edition continues articulation of m. 176.
179.2–183.1	SAM	In Tt3 he addresses Walt, not Hank, but see note above for mm. 87–103. Hank has articulated anti-British sentiments in mm. 99ff. Sam already knows how to tell potential clients what they want to hear (cf. no. 12a).
180–181	Tpt 1	Edition takes crescendo hairpin from performance annotation in Im . Rarely were dynamic levels for Brass increased during the production process, which suggests that this expressive dynamic be taken seriously.
183	Vn I	Edition adds crescendo hairpin to match Reed 1.
184	Reed 3	Edition takes slur from Im , matching Vn III.
184.4–185	Reed 1	Edition adds slur to match Vn I and because this is the only portion of this Cl passage (mm. 183–193) lacking all articulation.
185/4	SAM	Edition upholds text (“So while”) in Vh . Tt2/3 have “After,” but presumably Sam was still working when he met Susan.
186–189	Reed 2–3	Edition upholds deletion of these parts. Weill placed them in brackets in the pre-rehearsal ink layer of Fh . The passages were copied into Im but subsequently marked <i>tacet</i> there, although not in Fh(R) .
189	Vn	Edition detaches notes from preceding slurs. Fh is ambiguous: the slur in Vn III clearly encompasses only 188.4–5; the Vn II slur clearly includes m. 189; the Vn I slur hangs over 188.5 somewhat. In Im , Vn II and III are detached but not Vn I.
194	Brass	Edition takes straight mutes from performance annotations in Im . Fh and first layer of Im specify “open.”
194	Perc, Strings	Edition adds <i>p</i> to match Reeds and Brass (performance annotations in some Im string books add <i>pp</i> here).
195	Tbn	Edition enharmonically respells E \natural 3 as F \flat 3 to match Reed 5, Glock, Pno, Gtr, Vn II, Vc, and SAM.
197/4	Reed 1, Tpt 1	Edition adds/modifies slur to match Vn. Fh lacks slur in Reed 1; slur in Tpt 1 appears to include m. 198.
200–201	SAM	Edition takes text (“Eliz’beth is her name”) from all typescripts. Vh has “was.”
201	Vn, Vc	Edition adds <i>f</i> for this fill passage, matching Reed 1–2 (cf. m. 175).
204–205	Pno	Articulation becomes sporadic in Fh ; Edition adds slurs where needed to match mm. 202–203 and 206–207.
205.1	Vn III	Edition includes this note with the preceding slur, matching Reed 3, Tpt 1, and Vn I–II.
206	Tpt 2	Edition changes F4–G4 (sounding E \flat 4–F4) to G4–A4 (sounding F4–G4). Weill may have temporarily reverted to concert pitch, or, since Tpt 2–3 move in parallel thirds in much of this passage, he may have distractedly written them here. But the Tpt 2 pitches do not fit with the harmonies (F minor on the first half of the measure, E \flat 7 on the second). It is more plausible for Tpt 2 to double the top voice of Reed 1 and Pno r.h., the bottom

		voice of Reed 2, and the middle voice of Reed 4. Oddly enough, neither Im nor Fh(R) was corrected.
207.2	Reed 2	Edition takes F#4 (sounding E4) from performance annotations in Fh(R) and Im ; first layer has F#4, but the harmony here is C7.
213/1 (with anacrusis)	Orchestra	Edition retains original <i>f</i> dynamic as the goal of the <i>molto cresc.</i> In the original production, the orchestra evidently obscured the voice, because annotations in most Im books add <i>p</i> , <i>subito p</i> , or even <i>pp</i> here, and Fh(R) has performance annotation <i>fp</i> . Edition treats these as cautionary dynamics. The passage marks the climax of Sam's aria, and the overall impression should be that of a <i>molto cresc.</i> to <i>forte</i> , even if, in a specific production context, the players might have to draw back when the voice reenters. Fh lacks dynamics for all the parts not performing the anacrusis on the last quarter of m. 212, as well as for Tpt 1. Edition supplies these.
215	SAM	Edition adds crescendo hairpin to match the orchestra.
216–224	Vn	Edition adds <i>divisi</i> for Vn I at 216.1; the need for this is obvious. Less obvious is what to do about the double- and triple-stops in the following measures. Weill specifically marked the corresponding passage in mm. 156ff. <i>non divisi</i> in Fh , but that passage was in D major. Here, the passage is transposed down a semitone making the <i>non-divisi</i> performance slightly more awkward to negotiate, but by no means difficult. Edition opts to match this passage to the earlier one; the double- and triple-stopping will certainly enhance the ponderous, <i>marcato</i> effect Weill seems to have sought here.
217–222	Perc	Weill specified simply “drums” (as opposed to the preceding and ensuing use of Timp), but the notation suggests SnDr and BsDr (cf. mm. 156ff.).
223	ALL	Edition takes <i>rit.</i> from consistent performance annotations in Im . Vh(R) places the <i>allargando</i> here, but Edition follows Fh in placing it over m. 225.
224.2	Tpt 3	Edition takes missing ♭ for Ab4 from Im to match harmony.
225–226	Reed 5, Tbn	Edition modifies dynamics to make them consistent and keep them distinct from Timp and Cb articulation and dynamics. In Fh , Bsn and Tbn both attack accented, tied whole notes, marked <i>ff</i> ; but Bsn has a crescendo hairpin in m. 225, perhaps added inadvertently (cf. other parts), while Tbn has a redundant <i>ff</i> in m. 226.
225	Tpt 1, Vc	Edition adds tenuto marks in Tpt 1 for 225.2–4 and in Vc on all eighth notes to match Reed 1–4 and Tpt 2.
225.2–8	Vn I	Edition follows Im annotations in removing tenuto marks. They were never in Vn II–III to begin with, and they are inappropriate for the violins' repeated sixteenth notes, as opposed to the eighth notes in the other parts sharing this melodic figure.
226	ALL	Edition takes caesura from Vh(R) . The absence of instructions such as <i>attacca</i> in any source and the need to accommodate Sam's spoken words suggest a pause.
226–260	ALL	Edition paces dialogue as suggested by cues in Fh(R) and Vh(R) .
234–246	Reed 3	Edition upholds Fh notation. Im has performance annotations marking passage <i>8va bassa</i> , but Weill's original seems more distinctive and might well be retained unless it obscures the dialogue or its execution is problematic.
238–242	Reed 1	Edition removes staccato mark at 240.3 and adds it at 241.1, consistent with mm. 238–240.1. An alternative would be to match this passage to mm. 230–234. But the articulation in Reed 3 differs in mm. 234–238 from that in mm. 242–246. Edition assumes that Weill wanted to vary the response in Reed 1 as well.
258–262	Orchestra	Edition takes tempo modifications (<i>rit.</i> , fermata, <i>a tempo</i>) from consistent performance annotations in Im (the location of the <i>rit.</i> varies from m. 256 to m. 261 and is sometimes indicated by the eyeglasses symbol). Tempo modification is probably necessary to accommodate the spoken dialogue.
262	Strings	Edition adds <i>p</i> to match Reeds.
266	Reed 3	Edition adds <i>pp</i> to match same figure in Vn I.

270	Vn I–II	Edition adds <i>p</i> , canceling the <i>pp</i> from m. 266, since this passage brings back the material and articulation (<i>pizz.</i>) of m. 262.
272.4	SUSAN	Edition changes G4 to F#4, matching melody at 29.4, 98.4.
274	Reed 3	Edition adds <i>p</i> to match other Reeds.
274.1, 275.4	SUSAN	Edition adds missing # for C# to match Reed 2–3, Vn I–II at 274.1 and corresponding pitches in every other iteration of this melody (e.g., mm. 31–32, 100–101). In Vh and all available exemplars of Vh(R) , both voice and accompaniment lack the accidental, but in Fh the passage unambiguously remains in the major mode.
277	Pno	Edition adds <i>mf</i> to match rest of orchestra.
280	ALL	Edition assigns “Here, Here!” to crowd, following Vh . Tt3 assigns it to Hank.
282.3–286	Perc	Weill specified “drums” here. Usually, this indication, together with the notation in third and first space, suggests SnDr and BsDr, but normally Weill did not beam the alternation of these two drums. The beaming suggests a different pair of drums. Clearly the roll in m. 286 could not have been performed on a bass drum as part of a drum kit. Previous iterations of this music have used Timp (e.g., mm. 143–155, 213–216). Weill used spaces here that happen to fit the F-major context. It is possible that Weill intended the present passage to played on Timp as well.
284.2	Pno r.h.	Edition parenthesizes C4, which is also in l.h.
285.4	Chorus	Edition takes text (“you”) from Tt3 ; Vh has “us.”
286.1	Orchestra	Edition consistently assigns tenuto marks, which Fh shows only in Reed 1–2 and Vn I. In Im , performers added them to remaining string parts.
291 (with anacrusis)–304	Chorus	Edition follows Vh in not specifying exactly how Weill’s instruction “trailing off” is to be performed. In one copy of Vh(R) (WLRC Series 10/L8/9), S and A in mm. 290.3–292 and 296–298 are marked “just altos” (presumably at least some of them sang the notated S part); the B in mm. 294–296 are reduced to just the singer playing Will; one boy sings the T part in mm. 298–300; and all join in for A in mm. 300–304. This one imprecise source represents a possible strategy for creating a “trailing off” effect.
292	T	Edition takes text (“And”) from Tt3 . Vh repeats “Oh!” (cf. m. 290).
293.3–294.1	Reed 3	Edition adds slur to match Reed 4.
299	Reed 3	Edition adds tenuto marks, matching the articulation of Reed 5 and 2 in mm. 295 and 297 rather than that of Reed 1 and 3 in m. 305. Fh lacks articulation. Edition also regularizes the slur to end at 299.1 to match the other iterations of this figure, beginning with Reed 5 at 294.4. In Fh , slur encompasses 299.2.
300–316	Tpt 1	Edition takes muting specification (“cup”) from performance annotations in Im ; Fh merely indicates “sord.”
303–304	Reed 5	Edition adds pitches at 303.2–304.1 to continue the repeated pattern for two more beats, when the other Reeds and Strings also stop their repeated figures. Fh has quarter rest on 303/2 and is blank in m. 304. Weill appears to have been distracted by Tpt 1; Vh confirms continuation of the Reed 5 pattern. Moreover, Edition changes 303.1 from F2 to G2, consistent with 301.1 and with Vc and Cb.
307–314	Orchestra	Edition adopts four-fold repetition of the vamp figure from consistent annotations in Vh(R) , Fh(R) , and Im . Originally, m. 307 proceeded directly to m. 314. These repetitions probably did not involve the chorus; more likely, they helped accommodate the spoken dialogue. Inconsistent Im annotations (missing or erased in some books) suggest that further repetitions may have been introduced during the original production.
320	Reed 4, Pno	There is some question as to how this final measure was performed. Vh calls for an Fadd6, 9 eighth-note chord on beat 2 (A3–D4–A4–C5–F5–G5), followed by an eighth rest. This is crossed out in one Vh(R) copy in WLRC. A performance annotation in Im-Pno , however, restores the chord, this time rolled over a dotted half (despite 2/4 time) and an octave higher (A4–C5–

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ALL

D5–F5–G5–C6–D6–G6), followed by a fermata rest. The four inserted pages in Symonette’s copy of **Vh(R)** include the same harmony but now with the root in the bass (F4–A4–C5–A5–C6–D6–G6), occupying a half note on beat 2 (again, the 2/4 signature notwithstanding). **Fh(R)** indicates no such modification. It seems odd, after the orchestra has died away, mimicking the departure of all but Sam and Susan, that an arpeggiated chord in the Pno should suddenly intrude. As for Reed 4, a performance annotation in **Im** calls for a quarter-note B3 (sounding A3) on the downbeat, followed by a fermata rest. But none of the rhythmically identical parts (Reed 1, 3, Vn) have corresponding notation. Edition opts to leave things as they are in **Fh**, **Fh(R)**, the amended exemplar of **Vh(R)**, and the first layer of **Im**.

Edition takes *attacca* from annotations in **Im**. Susan should probably speak most of her dialogue, if not all, during the bassoon’s sustained F2 (indeed, that is probably the purpose of the fermata).

3. Here I’ll Stay

One of the first numbers Weill composed for *Love Life*—an untexted sketch of the refrain is the earliest dated document: “Aug. 23 [1947]”—“Here I’ll Stay” underwent several stages of revision and expansion between the summers of 1947 and 1948. In one early sketch, the refrain begins “There’s a boat on the bay / And it sails at break of day / but I’m staying here with you.” Subsequent sketches, the continuity draft, and the initial stage of the fair copy (**Vh¹**) transmit the definitive refrain text, as do all the extant libretto typescripts.

The two metrically and musically distinct verses presented in the Edition (mm. 1–17 and mm. 57–70) reflect revisions that date from the spring of 1948. **Tt1** has two metrically identical stanzas for verse 1 and 2. Sam sings the first verse:

If I’ve no will to go from home,
Or have no urge the seas to roam,
Or turn my back on a distant star
And never burn to wander far,
It’s not because of fear.
It’s because my goal is clear.

Susan sings the second:

Since I was old enough to long
And listen for a lover’s song; [**Tt2**: “And harken to a tender song.”]
And learned that life could be ever fair,
But not by living in the air;
My longing used to be
That a man would say to me: [**Tt2**: “That I’d hear it said to me.”]

The first verse is the only one appearing in **Dh**, **Ae**, and **Vh¹**. In **Vh¹**, Weill laid out the number as follows:

Introduction (4 mm.) Verse (13 mm.) Refrain (40 mm.) Refrain repeated (41 mm.)

This version (referred to as “Stage 1” below) remains in C major throughout, although the verse begins off-tonic on an F# diminished-seventh chord (VII^{o7}/V) and prolongs the dominant G for the most part. Weill indicated the refrain’s restatement with a repeat sign and a first and second ending. Leaving aside the repeat and some adjustments to the instrumental introduction and postlude, Stage 1 is essentially what appears in the second half of **Fh** (mm. 56–119 of the Edition), also in C major. **Dh** has a different, four-bar introduction and trails off into a reminiscence of “I Remember It Well” (a reminiscence, because **Dh** probably reflects **Tt1**, where no. 5 precedes

no. 3). **Ae** is a whole tone lower. But essentially, the continuity draft, printed sheet music, and fair copy exhibit the same musical form; no vocal source explicitly reflects the two-verse scheme.

All libretto sources from **Tt2** on replace the first verse with the one transmitted in the Edition, while retaining the second verse from **Tt1** (as modified in **Tt2**). A sketch of the new first verse appears in **Dh**. Here, the instrumental introduction is essentially the same as mm. 186–193 from no. 2, transposed up a whole tone, and the verse proper shares the musical material of mm. 194–201. A different setting, unrelated to no. 2, appears on three pages of **Vh** that Weill titled “Here I’ll Stay (1st Verse).” This new setting, which Weill carried over into **Fh**, corresponds to mm. 1–17 of the Edition. Thus **Fh** and **Im** exhibit the following double-verse/refrain structure:

Verse 1 (17 mm.)	Refrain 1 (39 mm.)	Transition (2 mm.)	Verse 2 (13 mm.)	Refrain 2 (49 mm.)
		= revised Introduction Stage 1		
E♭	—V ⁹ /B♭	B♭	→	—V ⁹ /B♭
				VII ^{9♯} /B♭
				≈VII ⁹⁷ /G —G ⁹ C

Here, the last measure of refrain 1 overlaps with the first measure of the introduction from Stage 1. That introduction, transposed down a whole tone (as in **Ae**) and shorn of its last two measures, now serves as a transition to verse 2. The latter is almost identical to the verse of Stage 1, except that, in this new context, its opening F♯–A–C–E♭ diminished-seventh chord is initially heard, coming out of B♭ major, as the enharmonically equivalent diminished $\frac{1}{2}$ chord G♭–A–C–E♭. To accord better with this changed context, Weill changed the second pitch of the verse’s melody from B to B♭.

Although **Vh(R)**—specifically the exemplar of “Here I’ll Stay” in WLRC L8/19—includes emendations in Lys Symonette’s hand, both Symonette and Irving Schlein prepared rehearsal scores that more explicitly reflect how the number finally turned out, including minor changes in the vocal parts. **Vm-Sym**, which begins with m. 56, is invaluable because it is the only source that shows what happens when Sam and Susan sing the refrain together beginning in m. 86. All extant libretto typescripts confirm that they sing together from here, but only **Vm-Sym** offers two-part vocal writing, beginning in m. 92. This source explains an otherwise puzzling vocal cue Weill notated at mm. 106–108 of **Fh**, or, more precisely, the first version thereof (see below), showing the melody sung in thirds and sixths. None of the piano-vocal sources specifies where Sam sings, where Susan sings, and where they sing together. It is obvious from the text that Sam should sing at the opening of the number, since Susan is being addressed, but beyond that, the Edition assigns parts based on the typescripts from **Tt2** onward, all of which are consistent in the way they distribute the two verses and refrains.

Vm-Sch is the only musical source that transmits lyrics for two verses. Here, the lyrics for the first verse match those in **Vh** (i.e., the first verse in the typescripts from **Tt2** on), while those for the second verse match those in **Vh**¹ (i.e., the first verse in **Tt1**). No musical source conveys the second verse as transmitted in **Tt2/3**. Did Schlein carelessly combine the lyrics from Weill’s two holographs without realizing that he was conflating the two first verses from two distinct versions of the number? Or was he implementing a deliberate decision on the part of the creative team? The Edition assumes the former scenario. Otherwise, **Tt3** would probably have reflected the change, as it does for the revised lyrics of nos. 2, 6, 9, 10a–c, 12a, 18, 21a, and 21c. Susan’s verse as transmitted in the Edition, with its warning about “not living in the air,” gestures toward the bookends of the show—the Magician’s Act (Sam suspended) and the Illusion Minstrel Show (the Coopers on the tightrope).

Revisions continued even after Weill had settled on the duet’s definitive form and tonal plan and orchestrated it accordingly. He prepared an initial version of **Fh**, from which copyist John Costa Coll derived a set of parts. These parts, judging from the number of performance annotations they contain, were used for a time. One striking feature of this orchestration is a syncopated passage beginning in m. 85, where Weill specified “Beguine.” Did Weill ultimately decide that this dollop of Latin-American flavor was out of place in late-eighteenth-century Connecticut? In any case, on p. 13 of his full score, he taped a new orchestration over mm. 71–73 (with anacrusis) and replaced the last six pages (pp. 14–19) with six new ones (paginated b–g). Copy-

ist Joseph Tommasi prepared a new set of parts (even though mm. 1–70 were unchanged), and this set, too, bears numerous performance annotations.

Some of the instrumental parts show peculiar features. Whereas all three Vn I books are annotated in the first set of parts, only two of three are marked in the second set, suggesting that the number of Vn I desks was reduced only after orchestral rehearsals had begun. For Tpt 1–2, there exist three generations of parts, transmitted in four books. The first generation, in Coll's hand, corresponds to the first version of the orchestration and combines Tpt 1–2 into a single book. The second generation, in Tommasi's hand, corresponds to the second version of the orchestration and separates Tpt 1 and 2 into two books (departing from the usual pattern of *Love Life*, wherein Tpt 1–2 share a book). This set is sparsely marked, apparently because it was soon superseded by a third generation in Guido Tutrinoli's hand that combined the instruments again into one book. This third-generation book is generously marked and appears to be the one used during most of the original run. Unless otherwise noted, all references to **Im** below will be to the final set of parts (i.e., third generation for Tpt 1–2 and second generation for the remaining instruments).

Two other revisions to the orchestration, only the first of which the Edition adopts, bear mentioning here. First, Weill originally included a guitar part, but only for mm. 18–25 and mm. 34–37, as follows:

The image shows three staves of musical notation for guitar. The first staff is labeled '18' and begins with a piano (*p*) dynamic marking. The second staff is labeled '22' and ends with a repeat sign and the number '8'. The third staff is labeled '34' and contains a melodic line with some rests.

The part is marked *tacet* in the second set of parts, though not in the first. The guitar's appearance in just these twelve measures of the first refrain seems somewhat arbitrary and not in keeping with Weill's use of the instrument elsewhere in *Love Life*. The Edition follows **Im** in omitting it from the score.

Second, at some point, according to the second set of parts, the Reed players appear to have stopped switching to saxophones after m. 13. Performance markings indicate that the clarinets and bassoon were to be kept (making the reverse switch after m. 57 superfluous). This causes problems, however. According to the Reed 3 and Reed 4 parts, the player is to perform the tenor saxophone passage "an 8ve lower on clarinet" (presumably meaning players should transpose the *written* pitches of the saxophones down an octave). But this is occasionally impossible, as it would necessitate playing below the lowest note (written E3) on the instrument. True, the player could switch from clarinet to bass clarinet, or temporarily change registers, but the parts indicate no such solutions. In any event, why, at a relatively late stage, was a passage lying so well for the saxophones assigned to the clarinets? Without a plausible explanation, the Edition upholds Weill's original notation, but a footnote in the score informs the performers of the alternative, should they wish to experiment with it.

1–3	Orchestra	Edition repeats m. 1 twice for mm. 2–3, prompted by pencil annotation "3x" over m. 1 in both Fh and Fh(R) , and confirmed by Vh and Im , where the measures are written out.
1	Vn, Vc	All Im have performance annotations indicating muting beginning with m. 1 and canceling it at 103/1. Edition considers these markings production-

3	SAM	specific but mentions them in a footnote to the score, because they could prove useful for achieving a desirable balance between voice and orchestra. Performance annotations in Vh and Vm-Sym lengthen Sam's first pitch by having him enter with a half note at 2/3 tied to the eighth note at 3.1, presumably to improve intelligibility of Susan's name.
4.9	Reed 1	Edition adopts performance annotation in Im changing B \flat 3 (sounding A \flat 3) to C4 (sounding B \flat 3). Fh has B \flat 3, and a pencil annotation changed pitches at 4.3 and 4.9 to B \natural , but only C4 makes sense, as the harmony does not change in mm. 1–4. Fh(R) has no annotations here.
8–33	Tpt	Edition takes muting specification (“cup”) from performance annotations at mm. 8 and 25 in Im (all Tpt parts in all versions except for the supplanted Tpt 1 and Tpt 2 books copied by Tommasi). Fh is less specific, notating only “sord.” for Tpt 1 at m. 8. All copyists interpreted the m. 8 instruction as applying also to Tpt 2–3 when they enter in m. 14.
9–13	Vn	Im for Vn I (both books) have <i>pp</i> in m. 9 and crescendo hairpin over m. 13. Vn III has only the hairpin. Neither Vn II book has these markings.
9.6	Reed 1	Edition reads G4, sounding F4. Fh is ambiguous (either A4 or G4); Im has A4. G4, however, is more plausible because Fh clearly shows that pitch in the otherwise identical m. 10.
10	SAM	Edition adjusts the text and rhythm of the vocal part to fit the orchestration, following Vm-Sch and performance annotations in Vh(R) . In Vh , there is an extra measure between m. 9 and m. 10, and Sam has an eighth-note anacrusis, repeating the B \flat over the barline to the text “There is no other world awaiting me.” Annotations in Vh(R) omit one measure and shift the anacrusis to the end of m. 9, shortening Sam's sustained G on “store” by an eighth. A faint pencil marking in Fh(R) likewise adds Sam's anacrusis. In Vm-Sch , the anacrusis disappears in favor of the contraction “there's.”
11.3	SAM	Edition takes text (“that”) from Tt2/3 . Vh has “this [meadow . . .].”
14–17	Tbn	Edition carries out performance annotation <i>sva</i> in Im , as it is a deliberate change of orchestral color. Fh has music an octave lower.
15.2–16.1	Tpt 2–3	Edition removes slur to match all other parts attacking the accented downbeat at 16.1.
16	Reed 5	Edition adds <i>f</i> to match Brass and Strings.
16	SAM	Edition adds <i>f</i> to match orchestration.
17	Reed 5	Edition adopts performance annotation in Im , shortening whole to half note (cf. Tpt, Strings). Fh and first layer of Im have whole note.
17/2	Tbn, SAM	Edition takes caesura from performance annotations in Fh , Fh(R) , and Im .
17/3–4	Reed 1–4, Tbn	Edition upholds anacrusis (which doubles the vocal rhythm) in cue-size notation. If played, it should be performed <i>colla voce</i> . Both Fh and Im have performance annotations deleting the anacrusis, which created room for Sam to enter <i>rubato</i> . Edition follows Im-Tbn annotation in adding a caesura before the anacrusis (and changes the slurring accordingly; in Fh , Tbn has a continuous slur in mm. 16–17).
18.3–19.1	Vn	Edition slurs this figure to match mm. 20–21. The A \natural in m. 19 appears detached in Fh and is definitely so in Im , but in the corresponding figure in mm. 20–21, Weill's notation is unambiguous: he includes the B \natural under the slur. The copyist of Im , however, elected to follow his reading of Weill's less clear notation in mm. 18–19 as the model for both passages.
18.4–26.1	Pno l.h.	Edition adds slurs to match articulation of bass line in Reed 5 and Cb.
20.3–4, 31.2–3, 36.3–4, 73.3–4, 84.2–3	SAM, SUSAN	Edition upholds rhythm in Vh ¹ , Vm-Sym , and Ae , even though the orchestral parts doubling the melody continue the preceding dotted rhythm. As Vm-Sch sometimes changes the accompaniment (e.g., m. 20) and sometimes the vocal part (e.g., m. 31), it cannot serve as a reliable guide in this respect. Im and other rehearsal materials show no attempts at equalization.
21.2–22.1	Cb	Edition adds slur to match Reed 5 and mm. 20–21.
23.2–24.1	Reed 2	Edition adds slur to match Reed 1 and 5.

25.2–26.1	Reed 5, Tpt 1	Edition extends slur in Reed 5 to 26/1 (m. 26 marks the start of a new sheet in Fh) and joins two separate slurs in Tpt 1 spanning 25.3–4 and 26.1–28.1 to match 29.2–32.1.
27.2–29.1 28–29	Reed 5 Tbn	Edition adds slur to match 26.2–27.1. Im has performance annotation marking 28.3–33.1 <i>8va</i> , although this is canceled in m. 30 by a further annotation, <i>loco</i> . It seems odd to transpose just m. 29 with anacrusis, creating an awkward downward leap of a tenth going into m. 30. Perhaps the idea was to create a closer registral connection between Tbn and Vn I, which imitates at 29.2. Nevertheless, Edition upholds Fh , while alerting the performer to the alternative. Edition adopts cup muting from Im .
29.2 30–31	Tpt 2–3 Vn I	Edition adds <i>p</i> to match prevailing dynamic. Edition ends slur at 31.3, following two Im books. Weill's phrasing slur extends well over the barline of m. 31 (which ends p. 6 of Fh), suggesting a continuation that includes some or all of mm. 32–33 under the slur starting at 30.1. Copyist Tommasi was inconsistent: in two of the Vn I books, m. 32 is detached from m. 31, while in a third, the first half of m. 32 is included under the slur. Given that the other Vn parts have a new attack at 32.1 with the same rhythmic figure, the Edition follows the two Vn I books.
32	Vc	Edition adds slurs to match Vn. In Im , a performance annotation slurs 32.3–5 together, but this contradicts the Vn articulation.
36–37.1	Reed 2	Edition takes music from red pencil notation (Weill's?) added to Fh and present in the first layer of Im (in the original layer of Fh , 36–37/3 are blank). The resulting parallel fifths with Reed 1 are not characteristic of Weill's part writing, but for Reed 2 alone to drop out here is also odd.
38–39	Brass, Perc	Edition regularizes extent of crescendo hairpin, which Weill specified for these five parts only. He placed indication <i>cresc.</i> halfway through m. 38 in the Brass and added a hairpin in all five parts beginning anywhere from the end of m. 38 through the beginning of m. 39 and extending through m. 39.
38–41	Pno l.h.	Edition changes rhythm in m. 38 from $\text{♩} \text{♩}$ to $\text{♩} \text{♩}$ and adds slurs to match bass line in Tbn, Vc, and Cb.
38–39	SAM	Edition extends duration of crescendo hairpin to match Brass and Perc. In Vh ¹ crescendo hairpin extends only to 39/1.
38.2–41.1	Tpt 1	Edition completes slur, which in Fh trails off within m. 39, extending it through the end of the phrase. In Im (both the second and third generations) the slur hangs over slightly from m. 39 into m. 40.
39.1–5	Vn III	Edition extends slur to 39.5 to match Vn I–II. In Fh , Weill originally slurred 39.1–2 and 39.3–4, but then he revised and slurred 39.1–4.
39.2–41.1	Tbn	Edition adds slur to match Vc and Cb.
40.2–41.3	Vn III	Edition takes slur from Im (first layer) to match Reed 3–4, Tpt 2–3, Vn I–II.
41.2, 49.2	SAM	Edition retains dynamics <i>f</i> and <i>mf</i> from Vh ¹ , despite the softer dynamics for the orchestra (<i>mf</i> , <i>p</i>) in Fh . The relatively thick orchestration and the doubling of the voice part in the Reeds warrant the louder vocal dynamic.
41.2–42.1	Vc	Edition opts to extend slur to 42.1 to match Reed 5. In Fh , slur appears to end at last grace note. Im offers no assistance as it merely reproduces Fh .
42	Brass	Edition takes muting instruction “hats” from first layer of Im (ultimate books) and performance annotations in second generation of Im-Tpt2 .
43.1–44.1	Reed 1, 4	Edition extends slur in m. 43 to include 44.1 (compare Tpt 1 at 44.2–45.1 and 96.1–97.1). In Fh , m. 44 begins a new sheet.
44.2–45.1	Reed 2	Edition adds tie to match Reed 1, 3 and Tpt 2–3.
44.3–45.1	Tbn	Edition adds slur to match Reed 4, Vc, and Cb.
45.2–3	Reed 4	Edition adds tenuto marks to match Reed 1.
46–47	Tpt, Tbn	Edition adds accents to match mm. 42–43.
47.1–3	Reed 4	Edition adds slur to match Reed 1.
48–49	ALL	Edition takes diminuendo hairpins in Strings from performance annotations in Im (Vn I–II, all four books) and adds it to Perc to match Reeds and

		Brass. Edition lines up the start of the hairpin with each part's initial attack in m. 48.
48	Reed 4–5	Edition adds accent to match Reed 1.
48	Vn	Edition takes slurs from performance annotation in Im in four of five books (one of the four uses a single slur for the entire figure, including 49.1).
49.3–51.4	Reed 2	Performance annotations in Im move the Reed 2 material to Reed 1.
51.3–53.1	Pno l.h.	Edition adds slurs to match Vc, Cb (cf. mm. 50–51).
52	Reed 1	Edition adds <i>p</i> to match prevailing dynamic level.
54	Reed 3–5, Cb	Edition adds accent to match Reed 1–2.
54–55.1	Reed 5	Edition adds tie to match Reed 1–4, Cb.
54	Pno	Edition adds crescendo hairpin to match other parts.
54.3–55.1	Tpt 1	Edition takes slur for 54.4–55.1 from the final set of Im . Fh and the first set of parts have staccato marks for all six pitches. In the second set, performance annotations add two slurs for 54.4–5 and 54.6–7, presumably without eliminating staccato. The final set has a slur over 54.4–7 in the first layer, and staccato marks are absent. Since the intent seems to have been to match Tpt 1 to the other Brass parts, and since the slur is carelessly drawn, the Edition includes 55.1 within the slur but adds a staccato mark for that single pitch, matching Reeds and Strings.
54.4–6	Vc	Edition takes slur from performance annotation in Im .
55.1	Tpt 2–3, Tbn, Pno r.h.	Edition adds staccato mark to match remaining parts. For Tpt 1 at 55.1, see note above.
56–58	ALL	Edition upholds <i>ff</i> followed by diminuendo hairpin to <i>mf</i> from Fh , where the distinct Perc dynamics also appear. A later pencil marking (Littau?) in Fh adds a larger <i>mf</i> above the Perc staff in m. 56. In the Tommasi (but not the Coll) parts, performance annotations change <i>ff</i> to <i>mf</i> in all parts but Pno. Some parts lower <i>mf</i> to <i>p</i> at 58.1. In the third generation of Tpt 1–2 parts, Tutrinoli notates <i>mf</i> ; the dynamic change by then seems to have become fixed. Nonetheless, the original dynamic contrast between <i>ff</i> and <i>mf</i> (rather than <i>mf</i> to <i>p</i> , or <i>mf</i> throughout, as some parts suggest) is worth preserving if Sam can be heard in m. 56.
56–57	Perc	Edition upholds Cym with sponge, circled in Im .
56	SAM	Edition takes pitch C4 from first ending in Vh ¹ , Vm-Sch , and Ae . Although the orchestral version separates the two iterations of the refrain with a new verse and places them in different keys, that does not mean that the distinction between the first and second endings of the vocal line should not be preserved, the first ending with an added ninth, and the second with the tonic.
57–61	SUSAN	Edition changes initial dynamic from <i>p</i> to <i>mf</i> , followed by a diminuendo hairpin in m. 61 to <i>p</i> , to match orchestration. Vh ¹ has <i>p</i> throughout in both voice and accompaniment.
58	Pno	Edition adds <i>mf</i> to match Strings and changes pitch at 58.7 (r.h.) from B to B ^b to accord better with the voice and Vn I. Weill could possibly have intended the B as a chromatic lower neighbor note to the harmonic pitch C, but compare G–A at 60.7–8.
58.1	SUSAN, Vn I	Edition changes vocal pitch from B [♯] (by virtue of key signature) to B ^b in order to match Vn I. Vh has B [♯] but Vm-Sym , Vm-Sch both change to B ^b .
62	Brass	Edition takes cup mutes from performance annotations in Im (all parts). The muting is consistent with the subdued texture here. Fh does not call for cup mutes until m. 86.
62	Pno	Edition adds <i>p</i> to match other parts.
65	Vn II	Edition upholds E5 from Fh but adds <i>divisi</i> , because the open E string would sound too strident in this context. The copyist mistook the E5 in Fh for a tremolo mark, continuing the preceding articulation. The players, quite sensibly, crossed out the tremolo, but the E5 disappeared.
66.2–67.1	Cb	Edition adds slur to match Tbn, Vn II.

67–68	Reeds	Edition adds <i>p</i> for Reed 1 at 67/4 and Reed 2–5 at 68/1. In Fh , the soloistic Reed 2 entrance in m. 67 is marked <i>mf</i> , but the other Reed entrances lack a dynamic (their previous dynamic, <i>ff</i> , is clearly inappropriate here). In light of prevailing dynamic level, <i>p</i> seems justified, including for Reed 2 when it merges with the general texture at 68/1.
68.2–70.1	Tbn	Edition adds slur to match Reed 5.
68.3–4	Reed 2	Edition removes an anomalous crescendo hairpin.
69/3–70/2	Strings	Edition adds diminuendo hairpin to match other parts.
71	ALL	Edition adds tempo mark “Moderato assai” to cancel both the <i>poco rall.</i> in m. 66 and the “Più mosso, molto rubato” in m. 56, and to return to the tempo of the refrain first established at the anacrusis to m. 18.
71–75	Reed 3–4, Strings	Edition adds <i>pp</i> in m. 71 to match remaining parts. When Weill taped his revised orchestration over the initial version of mm. 71 (with anacrusis)–73 (Fh , p. 13), he was inconsistent in renotating the newly hidden dynamics. Edition also removes a redundant <i>pp</i> in Vn and Vc in m. 75; it may be that Weill meant to write this dynamic in m. 71 instead (it makes more sense at the beginning of the phrase, as in the first layer of Fh).
72	Reed 4	Edition changes B3 (sounding A3) to A3 (sounding G3). Fh has iteration sign (♯) for m. 71, but the part otherwise doubles Vn III, and sounding A here would produce a ninth with the G7 harmony. The ninth might work, except that, if intended, Weill probably would have included it in the piano part and resolved it to A3 (sounding G3) in m. 73, rather than leading up to a sounding B♭3.
72.2–74.1	Reed 2	Edition extends slur to 74.1. In Fh , slur extends across the barline of m. 73 but m. 74, marking the start of a new sheet, lacks the continuation.
73	Vn I solo	Edition changes incorrect rhythm ♯ ♯ ♯ ♯. to ♯ ♯ ♯. ♯ (cf. m. 71).
76.5–78.1	Vn I solo	Edition extends slur to include tied G5 in mm. 77–78. The slur in Fh extends slightly over the barline of m. 76, but not enough to have induced the Im copyist (Tommasi) to include the G. But the Vn solo is identical in the earlier version of Fh , where Weill’s notation is unambiguous: the slur includes mm. 77–78.
77–86.1	Pno l.h.	Edition adds slurs to match Reed 5, Vc.
81.2–82.1	Reed 3	Edition adds tie to match Reed 4.
81.2–82.1	Vc	Edition adds slur to match preceding measures.
82.2–3	Reed 3–4	Edition adds slur to match general articulation.
82.2–4	Vn III	Edition takes slur from Im performance annotation (matches Vn I–II).
84.2–86.1	Reed 5	Edition adds slur to match Vc for 84.2 and Reed 3–4 going into 86.1.
85/3–86/2	SUSAN	Vh ¹ has diminuendo hairpin in both voice and accompaniment.
86.1	Reed 3–5	Edition corrects parts, which, in Fh , merely sustain from m. 85. The harmony, however, changes in m. 86, and in the original version of the orchestration, Weill did move each of these three parts down a semitone to form an A7 chord with the remaining parts. Accordingly, Edition changes Reed 3 to D♯4 (sounding C♯4), Reed 4 to B3 (sounding A3), and Reed 5 to F♯4 (sounding A2).
88.7	Vn I solo	Edition changes E♭5 to E♯5 matching Tpt 1, Susan, Sam. In the orchestration corresponding to the Coll parts, the Vn countermelody (played by all Vn I) drops out in m. 85. In notating the definitive solo Vn melody as disseminated in the Tommasi parts, Weill may have been distracted by the flattened notes elsewhere (e.g., B♭5 in mm. 85–6, A♭5 in m. 88). But here, Vn I forms a voice exchange with the vocal and Tpt melody (F–E♭–D against D–E♯–F). Edition proposes that the passing tone filling in the exchange should belong to the same pitch class. No correction appears in Im-VnI , however.
89.2–90.1	Vn I solo	Edition adds slur to match 91.2–92.1.
91–95	ALL	Edition, for the most part, preserves the notation in Fh of the crescendo hairpins and the target dynamic <i>mf</i> .

In **Vh**¹ a crescendo hairpin appears in both voice and accompaniment in mm. 91–92, but only for the setting of “I’ll stay.” The instruction *cresc.* appears in the accompaniment at the beginning of m. 93. Then both voice and accompaniment have *f* on the second half of m. 94 followed by a crescendo hairpin leading into m. 95.

In **Fh** there are two distinct sets of crescendo hairpins in mm. 91–92. The Brass have a hairpin from 91.2 to 92.1, matching the voices, while Vn (except for the Vn I solo) have a crescendo hairpin encompassing the entire syncopated figure (91.2–92.3). A general crescendo hairpin in all parts except Pno and Cb follows in mm. 93–94, generally beginning in the middle of m. 93. The SnDr constitutes an exception: its hairpin begins only around 94.1; Weill may have wanted to avoid an accented SnDr hit at 93.3.

Although it would be simpler merely to indicate a general crescendo beginning halfway through m. 91 and leading to *mf* in m. 95, Weill clearly distinguished between a relatively local inflection in mm. 91–92—the crescendo that, as in **Vh**, brings out the rising melodic gesture on the thematic words “I’ll stay”—and a more generalized *tutti* swell from *p* to *mf* in mm. 93–95. Therefore, the Edition follows **Fh** in assigning a crescendo hairpin in mm. 91–92 only to the Brass, coinciding precisely with the vocal gesture, and Strings. (**Fh** lacks hairpins in Vc and Cb; Edition takes them from annotations in both **Im** books.)

In mm. 93–94, the Edition generalizes the crescendo hairpin by adding one for the Pno and Cb parts and supplying a missing *mf* at 95.1 for Tpt 1, Perc, Pno, Vc, and Cb.

Edition keeps the crescendo hairpins in the vocal parts exactly as in **Vh**, preserving that source’s distinction in m. 94 between the sustained vocal pitches and the active accompanimental fill. Edition also preserves the vocal target dynamic *f* from **Vh**, in light of the relatively full orchestration, but moves it from the second half of m. 94 to the downbeat of m. 95, since that is where the crescendo ends.

92.2	Pno r.h.	Edition adds missing ♭ for Ab4 to match Tpt 2, Vn I.
93	Vc	Edition adds <i>divisi</i> . The copyist of Im mistook the B3 for a tremolo marking; part is otherwise unmarked.
93.1–94.1	Tpt 3	Edition adds slur to match Reed 3–4, Tpt 2.
93.2–94.1	Pno r.h.	Edition adds slurs and ties to match Reeds and Brass.
95–100	Pno, Vc, Cb	Edition adds accents to match Reed 5. In the first version of the orchestration, Weill added accents for all three parts in the corresponding passage, although even there, the accents become sporadic after m. 98.
95–99	Vn	Edition opts for slurred quarter-note triplets. In Fh , Weill inconsistently used the numeral 3 either by itself or under a slur to indicate quarter-note triplets. Im is clearer, adding slurs above the triplet numerals in all books.
97–98	Reed 1–2	Edition takes slurs from performance annotations in Im-Reed1 (cf. Reed 3–4 and mm. 95–96, 99–100).
100.1–101.1	Tpt 1	Edition ends slur at 100.3, as does the first set of Tpt parts. In Fh the slur extends to 101.1 (cf. mm. 96–97). But given the accented attack at 101.1, it makes more sense not to include this pitch within the slur, and indeed Weill did not do so in the corresponding mm. 47–48 (Reed 1 and 4). The second and third generations of Im-Tpt lack a slur in m. 100.
101–102	ALL	Edition follows dynamics in the initial version of Fh , which in turn adheres closely to Vh ¹ , where both voice and piano have a diminuendo hairpin from roughly halfway through m. 101 to an <i>mf</i> on the second half of m. 102. The first version of Fh agrees, except that the target dynamic is <i>p</i> . In the second version of Fh , there are no dynamic changes at all, although in the Im parts derived from that version, there is a diminuendo in three Vn books. In the vocal parts, Edition upholds <i>mf</i> from Vh ¹ in light of the relatively thick orchestration and the doubling of the vocal line in Reed 1–2.

101	Vn	Edition opts to end slur at 101.3 and adds a second slur for 101.4–6. In Fh a single slur beginning at 101.1 trails off just before reaching 101.3 but was likely meant to include it. That the last three eighth notes should be detached within an otherwise entirely legato passage seems odd, and the Edition slurs them together by analogy with the articulation of the eighth notes in m. 102. In Im the initial slur has been extended to cover the entire measure in all Vn I–II books (but not in Vn III, which replicates the ambiguous notation of Fh).
102.1	Tpt 1	Edition takes half note from Im (first layer of the Coll part). Fh is blank, probably because m. 102 marks the beginning of a new sheet, and Weill simply forgot to tie over the preceding measure as he did in the Reeds, Vc, and Cb. The later Tommasi and Tutrinoli parts replicate Fh , but performance annotations tie over m. 101 by a quarter note.
102.5–6	Vn I	Edition adds slur to match treatment of C# in Vn II–III.
105–106	Brass	Edition adds <i>p</i> to match prevailing dynamic.
106	Perc, Strings	Edition adds crescendo hairpin to match Reeds and Brass.
107.1	Perc	Edition adds accent and dynamic <i>f</i> to match other parts attacking downbeat.
108	Tpt 1	Edition changes pitch from G4 (sounding F4) to A4 (sounding G4). It is odd for the dissonant F not to resolve to E, and indeed, no other part has F to G here; either F resolves to E (as in Reed 4, Tbn) or G is repeated (as in Reed 2). Given that the dissonant F already sounds in Tbn, it makes more sense for Tpt 1 to double Reed 2 here.
108–109	ALL	Edition takes crescendo hairpin, including target dynamic <i>mf</i> , and the following diminuendo hairpin (for Reeds, Brass, and Cb only) from performance annotations in Fh and Im . In Fh , a large crescendo hairpin has been added in thick pencil (probably non-holograph) above the Strings. The only crescendo hairpin definitely in Weill's hand is in Vn I for 108.2. The diminuendo in m. 109 appears in few parts, and the Edition interprets it as applying only to those parts that sustain a whole note. The melodically active Vn and Vc maintain <i>mf</i> until the caesura in m. 110. Moreover, Edition takes <i>rit.</i> from performance annotations in Im (Vn [3 books], Vc, and Cb), variously <i>rit.</i> , “watch” (m. 108), each beat marked with a vertical slash (m. 108 in one Vn II book, m. 109 in another); eyeglasses symbols (over both m. 108 and 109 in Vc), and fermata (m. 109, Cb). In the original version of Fh , Weill indicated a general <i>rit.</i> at the beginning of m. 108.
108–109	Vc	Edition removes slur connecting 108.1–109.1. In Fh , Weill notated a slur departing from the F in m. 108, perhaps distracted by the ties in Vn II–III and the slur in the Cb. But then he wrote a new slur in m. 109 comprising just the rising E–G–C–E arpeggio.
109	Reed 2–5, Tpt 1, 3, Tbn, Cb	Edition takes accents from performance annotations in Fh and Im . In Fh , wedge accents are added in pencil (probably non-holograph) to Reed 4, Tpt 1–3, and Tbn. In Im , performance annotations add accents in Reed 5 and Tpt 3, and <i>sfz</i> in Tpt 1–2. The overall intent was clearly to have some sort of accentuation in Reeds and Brass (the special case of Tpt 2 aside) on the downbeat of m. 109. Edition removes slurs connecting mm. 108–109 in Reeds and Brass (except for Tpt 2), since the accents are more effective if tongued. Edition also adds accent in Cb, since it has the same rhythmic profile. In the original version of the orchestration, an accent appears in Fh in all active parts except Tpt 2, and no slur connects m. 108 to m. 109.
109–111	SUSAN, SAM	Edition shortens duration of the sustained note. In Vh ¹ the voices sustain for another three quarters, but the caesura in the Strings (on the second half of m. 110) and the subsequent beginning of a new orchestral phrase suggest an earlier cutoff.
110	ALL	Edition takes caesura from pencil markings in Fh (possibly non-holograph) over the Vn I part and from performance annotations in Im (Vc and all Vn books). Originally, m. 110 was placed under a single slur in Vn II–III and

		Vc, but alterations in several of the parts detach the two halves of the measure, consistent with the caesura. Edition also adds dynamic <i>p</i> at 110/3 to match Reeds, Tpt 1, Perc, and Pno. Oddly enough, another annotation in Im -Vc places the caesura earlier, after 109/4, but this was probably an error.
110	Brass	Edition takes “open” from performance annotations in Im (all parts).
110–114.1	Tpt 1	Edition upholds part in Fh . A <i>tacet</i> marking in the third generation of Im may have been event-specific.
111–118	Pno	Edition takes slurs from Im (first layer). Fh slurs only m. 117.
113–114	ALL	Edition simplifies notation of the crescendo by providing a single hairpin in each active part. In Fh the abbreviation <i>cresc.</i> centered above m. 113 is followed by a crescendo hairpin in all parts in m. 114.
114.2–116.1	Tpt 1	Edition takes slur from Im , matching Vn I.
114.2–116.1	Tpt 2–3, Vn	Edition ends slur at 116.1. In Fh , m. 115 initiates a new sheet, which shows only the ties. But on the preceding sheet, Weill notated slurs in all but Tpt 1 that begin at 114.2 and hang over the system considerably.
114/3	Reed 1, Tpt 2–3, Tbn	Edition adds <i>mf</i> (cf. m. 109) in light of the general crescendo from <i>p</i> beginning with m. 113.
115	Reed 5	Edition removes anomalous accent.
115–119	Perc, Pno	Edition adds dynamics to match other parts. The only indication in Fh is <i>f</i> in m. 118 for Pno.
116.1	Reed 1	Edition removes an unclear element (presumably an incorrectly assigned stem that Weill crossed out) in Fh . It was copied as an accent into Im , but accents appear in no other part.
116.2–117.1	Tpt 1	Edition adds slur to match Vn I.
117–119	Reed 5, Vc, Cb	Edition takes ties from Im : Vc, Cb (first layer) and Reed 5 (annotation).
118–119	Tpt 1–2	Performance annotations in the third generation of Im locate the <i>ff</i> at 117/1, followed by a crescendo hairpin to the end; the <i>p</i> in m. 119 is crossed out. No other part hints at such a revision.
118	Vn III	Edition adds accent to match Vn II.
119	ALL	Edition takes <i>segue</i> from performance annotations in Im .

4. Progress

A continuity draft of “Progress” is among the earliest dated items (“Aug. 26”) in **Dh**. The text underlay peters out after m. 121, but generally no. 4 remained remarkably stable throughout *Love Life*’s genesis and production. (An earlier, undated draft has more pedestrian lyrics, beginning at the anacrusis to m. 72 with “but here in the eighteen hundreds, things are changing.”)

Fh comprises thirty-two pages in Weill’s hand plus a twelve-page “Soft Shoe” orchestrated by Irving Schlein. **Im** clarifies that no. 4 comprises Weill’s portion only. Schlein’s appears in a second set of parts, titled “Progress Reprise” (no. A11a), which was performed throughout the try-outs but cut before the New York opening.

Fh does not include notation for mm. 195–222. Weill merely directed the copyist to reproduce mm. 153–180. Minor discrepancies arise because performance annotations in one passage do not appear consistently in the other. These are addressed in the critical notes below.

The Edition presents the vocal parts as transmitted by **Vh**, their only source apart from **Dh**. In the original production, a male octet billed as the “Go-Getters” performed the number. The Go-Getters (unlike the male quartet that performed nos. 7 and 8) were not a separate singing group hired for the show but rather consisted of stage manager Jules Racine plus seven of the eight members of the chorus: Robert Byrn, Victor Clarke, David Collyer, Mark Kramer, David Thomas, Gene Tobin, and Larry Robbins. Racine frequently had small speaking and singing roles in the shows he stage-managed, as most recently in *Brigadoon*. It is not clear why Racine, rather than chorus member Evan Thornton, completed the Go-Getters ensemble, but it may be significant that Thornton was entrusted with very few named roles: only Tim in no. 2 and Walt (a non-singing role) in “The Farewell” sketch.

It is not always clear how the part-writing was apportioned among the members of the octet: there are anywhere from one to seven parts sounding at one time (but never eight), which Weill

notated on two staves. The Edition presents the vocal parts as in **Vh**, leaving the exact number on a part up to the performers, except where Weill indicated “Solo.”

For the cuing of Acdn versus Pno, Edition adopts performance annotations in **Im**, which reveal that during the original production the accordion took on a more prominent role in this number. **Fh** cues Acdn only in m. 223, changing back to Pno in m. 230. Annotations in **Im-Pno** call for Acdn through m. 100 and again from m. 195 through the end (“piano” at the top of the part is crossed out and replaced by “accordion”; piano is cued in m. 116; m. 195 is preceded by instruction “take accordion” and marked “*tacet* for piano”; the change to Pno in m. 230 has been struck out). Of course, the entire part can be performed on Pno.

1–30	Reed 2	Edition upholds Fh assignment to Cl in mm. 1–4 and BsCl in mm. 9–30. Im has performance annotations cuing mm. 1–4 for BsCl but also marking these bars <i>tacet</i> . Further annotations reassign mm. 9–30 to Cl, with change to BsCl taking effect only with m. 41. Omitting mm. 1–4 results in two Reeds doubling Vn I and none doubling Vn II. The Tpt are balanced; Tpt 1–2 double Vn I–II. It seems odd that the Reeds would not be. Fh(R) has no relevant performance annotations.
1–4	Reed 3	Edition upholds assignment of this part to Fl. Im has performance annotation calling for this passage to be transposed for Cl (apparently prompted by the impracticality of switching instruments in time for m. 5). But the passage lies perfectly well in Fl, whereas Cl would call for A6 as the starting note. Although playable, such a high note for Cl would be an odd choice. That Fh does not provide enough time for the player to change instruments (the issue will not arise in productions using non-doublers) is explained by a lapse: Weill accidentally notated Reed 3 switching to BsCl. Realizing that the instrument is played only by Reed 2, he instructed copyists to observe the consistency of doublings when extracting the parts, which affected mm. 5–128 in Reed 2–3.
1–8	Reed 4–5, Acdn, Gtr, Vn III, Vc	Edition upholds articulation in Fh except for Acdn. Performance annotations in Im suggest that there was some flexibility in how this ostinato figure was performed. Slurs are deleted in Reed 4, while slurring in Vc is revised: strong quarters to weak eighths, with staccato marks over both and the performance indication <i>marcato</i> . Reed 5 and Vn III retain the Fh slurring. Acdn lacks slurs in both sources. Considering these discrepancies, Edition opts not to act, except for adding slurs to Acdn to match Reeds and Strings.
5–8	Reed 4–5, Perc, Acdn, Gtr, Vn III, Vc, Cb	Edition adds <i>mf</i> to match Reed 1 and 3. Except for these two parts, Weill did not write out the other ones, merely instructing the copyist to repeat mm. 1–4. Although there is no instruction for the copyist to lower the dynamic to <i>mf</i> in the other parts, that dynamic appears in m. 5 in the first layer of Im for Reed 5, Gtr, Perc, Vn III, Vc, and Cb.
9–24	Reeds, Perc, Acdn, Vn, Vc, Cb	Edition regularizes articulation. In Fh , Weill notated mm. 9–10 in full, providing tenuto marks in Reed 5 and accents at 10.4 in Reed 1–4 and Pno r.h. The Edition adds matching accents for Perc, Vn, and Vc but does not match Pno l.h. and Cb to Reed 5, since the tenuto marks are more characteristic of Reed notation generally. In mm. 11–12, Weill wrote out Reed 5 but discontinued tenuto marks; in mm. 13–16, he indicated that part with iteration signs (∞). He also used iteration signs in the remaining parts for mm. 11–16, except for Reed 1–2 and Vn I–II in mm. 15–16; there, the accents on the last eighth of the two-bar pattern no longer appear. Im reproduces Fh exactly. The Edition continues the articulation pattern established in mm. 9–10 through m. 12 only, on the assumption that after the voices have entered, Weill no longer wanted the vamp figure to be so strongly articulated.
10–12	Orchestra	Edition follows consistent performance annotations in Im replacing <i>p</i> in m. 9 (as in Fh) with <i>dim.</i> beginning halfway through m. 10 and leading to

		the target <i>p</i> in m. 13 (also in Fh), when the voices enter. The beginning of the <i>dim.</i> in Im varies from 9/2 to 10/2 (Edition chooses the latter, as the step from <i>mf</i> to <i>p</i> is only a small one).
12.3	OCTET	Edition adds <i>p</i> to match orchestra. Elsewhere in this number, Weill consistently provided dynamics for the vocal parts.
25–26	Orchestra	Edition inserts these measures, present in Vh but missing in Fh . A performance annotation in Fh(R) signals two additional measures but no clue as to what the performers are to do. Annotations in Im specify that all parts rest except Reed 5, BsDr, Vc, and Cb. Edition follows these annotations.
27–28	Acdn I.h.	Edition adds accents and accent-staccato mark to match Reed 5, Tbn, Vc, and Cb (cf. r.h., which matches articulation in Reed 2 and Tpt).
28.2	SnDr	Edition adds accent to match 27.2, 27.4.
28.3	OCTET	Edition adds “Tutti” to clarify that parts are no longer divided; presumably the texture here should match that of m. 12.
28.3	Vc, Cb	Edition changes accent to accent-staccato mark to match Reed 5, Tbn, Acdn, and overall orchestral articulation on this eighth.
31–40	Reed 4–5, Acdn, Vn, Vc	Edition makes slurring consistent. On the whole, Fh makes a distinction between the bass figure (as in Reed 5 and Vc in mm. 31–32, 37–40) and the inner-voice figure (as in Reed 4, mm. 33–40 and Vn, mm. 37–39), which the Edition preserves and rationalizes. Working at speed, Weill occasionally deviated from the pattern in Reed 4–5, Vn, and Vc; Acdn lacks any articulation.
40	Vc	Edition adds crescendo hairpin to match Reed 5, Acdn.
46.2	T	Edition cancels “Solo” by adding “Tutti,” prompted by corresponding “All” in Vh at 62.2 (canceling the tenor solo that had begun at 54.2).
47	Reed 1	Edition takes <i>f</i> from performance annotations in Im , as the part is the only melodically active one. Fh has <i>p</i> .
49–54	Gtr	Edition continues pattern of accents established in mm. 43–48.
50/2	T	Edition removes quarter rest in Vh , found just below the T staff, which suggests that the tenors might be divided here, with some dropping out and re-entering in m. 53. There is, however, no such indication at 46.2 and 62.2 (Weill indicated “all” at the latter location).
54.1	OCTET	Edition adds accent to match 50.1.
54.2	Tpt 1	Edition takes muting specification (“cup”) from performance annotations in Im . Fh has “sord.”
54.4	Reed 2, 4	Edition adds missing \flat for Ab4 (Reed 2) and \sharp for C \sharp 4 (Reed 4) to match harmony. Reed 2 should match sounding G \flat in Reed 3, Gtr, and Vn I. The Reed 4 correction is motivated by the Octet’s first bass at 54.1 and by Vh , which has a C half-diminished seventh chord (Cm7 \flat 5) with E \flat in the bass. Im is unmarked.
55.3–56.2	OCTET	Edition upholds text (“soon discover”) in Vh (also transmitted by Dh and R3). Tt1-3 have “did discover,” which accords with the past tense of the passage but sounds poor.
63.3–4	Vn I–II	Edition adds staccato marks to match Reeds and Vc.
64	Vn I–II, Vc	Edition adds articulation to match Reeds (and Vc in m. 63).
65	Reed 1	Edition changes <i>p</i> to <i>f</i> , prompted by performance annotations <i>f</i> and “Solo” in Im at 62.2. The change is more appropriate when the other parts drop out in m. 65 and Reed 1 is no longer doubling Reed 3 and tenors.
65–66.1	OCTET	Edition adds accents to match mm. 49–50 and 53–54.
67	Perc	Edition adds <i>mf</i> to match rest of orchestra.
67.1	Reed 1	Edition adds staccato mark to match rest of figure (65.4–66.4).
67.2–68.2	Tbn	Edition adds tenuto marks to match Tpt (Fh shows one for Tbn at 68.3).
69	ALL	Edition adds “Tempo I” to mark return of opening music.
69	SnDr, Strings	Edition adds <i>f</i> to match Reeds, Brass.
69.1	Reed 5	Edition adds accent-staccato mark for cutoff of sustained note (otherwise, it would be the only part not to have some sort of accentuation here).

71	Reed 5	Edition adds accent, matching entrances of Reed 1–4 in mm. 69–70.
72.1	Reeds	Edition shortens duration (originally dotted quarter) to match Tpt 1, Vc, and Cb, prompted by performance annotations in Im that add staccato mark (Reed 5) or shorten to eighth note (Reed 1–2, 4). Reed 3 shortens 72.3 instead; possibly the player misunderstood a verbal direction.
73	Reed 3–5, Perc, Acdn, Strings	Edition adds <i>mf</i> . Seemingly, the prevailing dynamic is still <i>f</i> , but in Fh , Weill has Reed 1 and 3 enter <i>mf</i> at 75.2. In Vh , Octet is marked <i>mf</i> at 72.3 (and accompaniment has <i>mf</i> at 73.1). Brass enter <i>p</i> in m. 85. The prevailing dynamic beginning with m. 73 should be softer, with the return to <i>f</i> for the fill in mm. 87–88 providing a contrast.
73–77, 81–84	Acdn l.h.	Edition adds slurs to match Reed 5, Vc, and other iterations of this figure.
77–78	Acdn r.h.	Edition adds slurs to match Vn.
78.2, 79.2	Reed 1, 3–4	Edition adds accent to match analogous entrances at 73.2, 77.2, and 81.2.
79	Reed 2	Edition adds <i>mf</i> to match prevailing dynamic level.
81–85	Reed 3	Edition upholds part, marked <i>tacet</i> in Im but not in Fh(R) . The player might have found the switch of instruments between 85.1 and 88.3 difficult to negotiate.
84.1	Vn	Edition adds staccato mark to match Reed 1 and 3 (both Reeds and Vn have matching staccato marks in the rest of the measure).
85	Brass	Edition takes muting instruction from performance annotations in Im (all books). Fh does not call for muting until m. 94.
85.1	Vn II–III, Vc, Cb	Edition changes accent to accent-staccato mark, matching Vn I.
87	Reed 2, 4, Acdn	Edition adds <i>f</i> to match Reed 5, Brass, Perc, and Strings.
87.2–88.2	Reed 5	Edition adds accents to match Vc, Cb.
87/2–88	Reed 2, 4, Perc, Acdn, Vc, Cb	Edition adds diminuendo hairpin to match Reed 5 and Brass. The Vn figure is sufficiently distinct to cast doubt on the use of the hairpin in Vn I–III.
88.2	Vc, Cb	Edition changes rhythm from \downarrow to $\downarrow \gamma$ to match Reed 5. In Fh , Weill initially wrote dotted quarter also in Reed 5, but then crossed out the dot and added an eighth rest.
89	Reed 4–5, Perc, Acdn, Strings	Edition adds <i>p</i> to match Reed 1, 3, and Octet at anacrusis to m. 89. Vh has <i>p</i> in accompaniment.
89–96	Acdn r.h.	Edition adds slurs to match Reed 4 and Vn. Compare mm. 97–98, which begin a new sheet in Fh , where Weill provided slurs in Acdn part.
90–96	Vn	Edition continues slurs to match m. 89. In Fh , slurs resume in m. 97.
93–94	Perc	Edition changes rhythm to match mm. 89–90; originally dotted quarter on second half of each measure.
94–97	Tpt 1	Edition restores part, marked <i>tacet</i> in Im , though not in Fh(R) . The part provides a fill while Octet sustains. Edition retains previous cup muting; Fh merely has “sord.”
99.3–100.1	Acdn r.h., Vn	Edition adds staccato marks to match Reed 4. Elsewhere in this passage, Acdn and Vn play staccato with Reeds in similar figures (cf. mm. 84, 116–118).
99.3–100.1	Acdn l.h.	Edition adds staccato marks to match Reed 5.
100.1	Cb	Edition takes quarter note E \flat 3 from performance annotation in Im ; Fh has whole rest.
100.2	Reed 2	Edition adds <i>p</i> to match prevailing dynamic level.
101.2–102.4	Reed 3	Edition removes slur over 101.3–102.4 and adds staccato marks, based on performance annotation in Im . There was a general tendency over the course of the production to make the Reed parts less legato (see note for Reed 3 at 121.2).
103.3–5	Vn II–III, Vc	Edition adds staccato marks to match Reed 3.
107.2	Reed 3–4	Edition adds \natural for (sounding) G \sharp . Compare Reed 1 and mm. 111, 115, where all grace notes are a semitone below the tones of resolution.
107.2, 111.4	Tpt 3	Edition adds missing \natural for A \sharp 4, without which the subsequent \flat would have been unprompted (cf. 111.2). Weill, in setting up the change of key that takes effect in m. 121, may have temporarily forgotten that A \flat (sounding G \flat) is still in the key signature (the analogous mistake occurs in Vh).

110.3–4	OCTET	Edition upholds text (“better”) in Vh (also transmitted by Dh and R3). All typescripts have “greater,” which has the advantage of not repeating “better” from m. 106.
111.1	Vn, Vc	Edition adds staccato mark to match m. 107.
113	Vn, Vc	Edition adds accent to match mm. 105, 109.
113–118	Reeds, Tpt 2–3, Pno, Vn, Vc	Edition changes all pitches sounding G \flat to G \natural . The passage sequentially repeats and extends mm. 105–108 and 109–112. In those previous iterations, a half-diminished $\frac{7}{4}$ chord resolves to a major triad over a descending semitone in the bass; they may be interpreted as local ii o7 –V progressions. For the present passage to follow suit, it should present repeated resolutions of an inverted G o7 chord (D \flat –F–G–B \flat) to C major (suggesting II–V in F minor, the relative of the ensuing A \flat -major refrain). In neither Vh nor Fh , however, did Weill provide a single accidental canceling the G \flat in the signature. Weill seems to have notated the passage as if the explicit key change after m. 120 were already in effect; see note for Tpt 3 at 107.2 (incl. 111.4) above. Performance annotations in Im provide the required accidentals consistently in all relevant parts from 116.2 onward (a missing accidental in Tpt 3 at 116.2 could be an oversight). In mm. 113–116.1, however, there are inconsistencies. In the Reeds and Tpt 2–3, the accidental appears at 114.4 (Reed 2) and 115.3 (Reed 1) but not at 113.1 (Tpt 3) and 113.4 (Reed 1). While the missing accidentals here could also result from oversights, what are we to make of the Vn, where naturals are added to all Gs in Vn I and III, whereas in Vn II (both books), flats have been explicitly added (at 113.1, 115.3, 116.1)? One of the Vn II players even wrote natural signs in the <i>pizz.</i> measures, then erased them and wrote flats. Could Weill have decided that a clash between a half-diminished and a major seventh chord was a piquant touch? Edition opts to make the harmony consistent, while alerting the user to the issue in a footnote.
115.1	Vn, Vc	Edition adds staccato mark to match m. 107.
117	Cb	Edition adds <i>mf</i> to match rest of orchestra.
117.1	Reed 2, 5, Pno, Cb	Edition adds staccato mark to match Vc. Moreover, all Reeds have a staccato mark at the corresponding location 118.1 (cf. also 107.1, 111.1, 115.1).
118.1	Pno, Strings	Edition adds staccato mark to match Reeds (cf. Vc at 117.1).
118.3–5	Brass	Edition adds staccato marks to match mm. 116–117.
119	ALL	Edition takes <i>rit.</i> from performance annotations in most Vn books.
119.1	Strings	Edition adds staccato mark to match Reed 1, 3, and 4.
121.2	Reed 3	Edition adds staccato mark, prompted by performance annotation in Im changing quarter to eighth note (cf. Weill’s notation for Reeds at 125.1).
122.2–8	Reed 3	Edition adds staccato marks, prompted by performance annotation “short notes” in Im .
123, 127, 131, 143	Reed 1–4, Vn II–III	Edition maintains Weill’s distinction between iterations of the rhythmic figure that appears in Reed 2 and 4 in m. 123, Reed 1 and 3 in m. 127, Reed 1 and 4 plus Vn II–III in m. 131, and Reed 1–4 in m. 143. Only in m. 123 did Weill slur the dotted rhythm on the second beat. Only in m. 143 did he not add staccato marks to the triplet on the third beat. Weill’s differentiation may be related to the increasingly heavy texture: the figure is marked <i>p</i> in m. 123 but <i>f</i> in mm. 127 and 131, and the orchestration is thicker in m. 143 (though see the critical note for mm. 137–148.1 below). In fact, performance annotations in Im even change dynamic to <i>ff</i> in Reed 1 in mm. 127 and 131, while Reed 3 has “bring out” at m. 127. The Edition adds <i>p</i> for Reed 3 in m. 123 to match Reed 1. It adds staccato marks to the entire figure in mm. 127 and 131 (in Fh , staccato applies only to the triplets and is absent from Vn II–III in m. 131), prompted by performance annotations in Im for the reprise of this number (no. A11a, m. 127).
124.1	Pno	Edition adds staccato mark to match Reed 5, Vc, and Cb.

124.2	OCTET	Edition takes text (“Why”) from Tt3 (also found in all preceding typescripts). Vh has “which,” likely an error; it is not repeated in subsequent iterations at 140.2 and 184.2 (Dh is untexted in these locations).
125	Brass	Edition reiterates cup muting (already in effect since m. 85). Im (reprise) calls for cups here; Fh has “sord.”
125.2, 125.4, 129.2, 133.2– 134.2	Vn	Edition adds staccato marks to match Reed 1–4 (Tpt at 125.4). Conceivably Weill wanted to make a distinction with a somewhat heavier string articulation. But the omission could well have resulted from oversight. There are inconsistencies in the passage (Tpt have no staccato mark at 129.2 but have one at 133.2; Brass and Strings have staccato marks at 134.4–135.1).
126.2	Vn I	Edition takes <i>div.</i> from Im .
128.1	Reed 1, 3	Edition adds staccato mark. Compare 124.1 (where Reed 2, 4 have eighth notes) and 132.1 (where Reed 1, 4 have staccato marks).
129.2	Tpt	Edition adds staccato mark to match previous iterations of this figure in Reeds and subsequent iteration in Brass at 133.2.
131	Reed 1, 4	Edition takes <i>f</i> for Reeds from performance annotation in Im-Reed1 (which actually reads <i>ff</i> ; but <i>f</i> corresponds to m. 127). Presumably, Reed 4 should match (the way Reed 3 matches Reed 1 in m. 127). Edition opts not to equalize Vn II–III, because of their greater number and because Weill may well have wanted to “bring out” the Reeds.
131–132.1	Reed 1	Im has performance annotation indicating that performer played this on ASax, which Fh does not cue until m. 135. As Reed 4 is unmarked, Edition upholds Fh but adds a footnote to the score (perhaps a “modulation” from clarinet to saxophone choir was deemed desirable in the original production).
132.1	Vn II–III	Edition adds staccato mark to match Reed 1, 4.
133.2–134.2	Pno r.h.	Edition adds staccato marks to match Brass.
134.2	Tpt	Edition adds staccato mark to match Tbn and 133.2, 133.4, 134.4.
135.2–136.1	Reed 1–2	Edition adopts revisions in Fh(R) and Im limiting the slur to 135.2–3. Fh slurs the entire figure. Edition also adopts performance annotations in Im adding staccato marks for 135.4–136.1 (Fh has staccato mark at 136.1 in Reed 1 but not Reed 2).
136.2	Reed 5	Edition adds <i>p</i> to match rest of orchestra.
136.2	Tpt 1, Pno	Edition adds accent to match Reeds, Perc, Vn.
137–148.1	Reed 1–4	Edition takes <i>pp</i> from performance annotation in Im-Reed1 . These active parts risk obscuring the patter in the basses, and they were eventually marked <i>tacet</i> in Im , though not in Fh(R) . Edition upholds the parts but in cue-size notation, so as to show a viable solution to a potential balance problem. Oddly enough, Reed 4 alone is marked <i>tacet</i> through m. 149, but this could have been a misunderstanding on the player’s part.
137.2–139.1	Tpt 1	Edition takes staccato marks from performance annotations in Im .
137.3–148/1	OCTET	Edition adds <i>p</i> to lower voices to match tenors. According to annotation in Vh(R) in WLA 22/347, two men sang the patter (Robbins and Clarke).
139–151	OCTET	Edition continues to notate baritone/bass staff using bass clef. In Vh , Weill suddenly switched to treble clef. He superimposed a treble clef over the existing bass clef on most of the affected staves. What may well have happened is that Weill accidentally switched clefs, realized the problem, and rather than renotate the music simply changed the clef.
140.1	Reed 1–2, 4	Edition adds staccato mark to match Reed 3.
141.2, 145.2	Tpt 1	Edition takes staccato mark from performance annotation in Im (it matches previous iterations of this figure in Reeds and Brass).
145.4–5	Reed 1	Edition adds slur (cf. m. 137).
146.2–147.1	Tpt 1	Edition takes staccato marks from performance annotation in Im (through 146.8, but see annotation for 138.2–139.1, which comprises the entire figure) and deletes a slur spanning 146.5–6.
147/1	Reed 1	Edition changes \sharp to \flat followed by sixteenth note C#5, matching 139/1. The Reed parts in the two measures are otherwise identical.

147.1	Vn	Edition adopts revision in Im (all books) changing duration from whole note tied to quarter note (at 148.1) to quarter note with staccato mark at 147.1. The change matches Tpt 1.
148.1	Reed 2–4	Edition adds staccato mark to match Reed 1, 5.
148.3–149.1	Reed 5	Edition adds slur to match Vc, Cb.
150/4	Tpt 3	Edition adopts performance annotation in Im deleting a quarter-note Eb4 slurred to a non-existent subsequent note. A new sheet of Fh begins with m. 151, where Tpt 3 rests before re-entering.
151–168	Tpt	Edition continues use of hats here, prompted by performance annotation in Im-Tpt3 in m. 151. Although no muting instructions appear in the repeat (i.e., mm. 203–210), the Edition renders the passages consistent. Edition also adds staccato mark at 151.1 for Tpt 1–2 to match Reeds.
153–180	Pno/Acdn	Edition adopts performance annotations in Im assigning the first iteration of the passage to Pno and the second (= mm. 195–222) to Acdn. Fh shows Pno but gives no instruction to the copyist calling for a change of instrument in the repeat. There is not enough time in m. 194 for the pianist to switch to Acdn, but Acdn could enter somewhat later.
153–160	Pno r.h.	Edition adds staccato marks to match Reed 1–4.
155–160	Reeds	Edition continues staccato marks, which drop out after m. 156 in Reed 1 and after m. 155 in Reed 2–4.
161–166	Tpt	Edition adds staccato marks to match preceding pattern in Reeds.
167–168	Tpt	Edition takes music from performance annotations in Im (mm. 167–168). Fh has rests. It makes sense to add these pitches also to the repeat (i.e., mm. 209–210). The vocal pattern changes going into m. 169 (m. 211), so it makes more musical sense to change the texture there, rather than at m. 167.
167–172	Vn	Edition continues staccato marks, which drop out here (m. 167 begins a new sheet of Fh).
168.3	Reed 1–4	Edition takes <i>f</i> from performance annotation in Im-Reed1 (m. 168 only). This would probably be the approximate overall dynamic within the <i>cresc. poco a poco</i> from <i>p</i> to <i>ff</i> in mm. 161–179 (mm. 203–221).
172	Tpt	Edition opts for open playing, prompted by performance annotation “open” in Im-Tbn (in both m. 172 and m. 214). The dynamic level gradually increases from m. 161, and the most recent muting instructions in the sources call for hat in mm. 136 (Tpt 1) and 151 (Tpt 3).
173–178	Reed 5, Pno l.h., Vc, Cb	Edition continues accents for entire chromatic ascent to match Tbn. They drop out after m. 174 (the end of a sheet in Fh) and do not appear in Pno.
179–180	Orchestra	Edition reproduces Fh but adds fermatas to the target pitches of the <i>glissandi</i> in Pno and Vn. In Fh , these active parts lack a fermata anywhere, while the remaining parts have fermata over rest. In Im , a fermata appears in the Vn books, placed over the middle of the measure. The <i>gliss.</i> should be performed in strict time, not slowed down during m. 180; accordingly, Edition places the fermata at the end of the measure.

Perhaps to make coordinating the glissando and the vocal entrance easier, these measures were rewritten during the production. In **Fh(R)**, the Reed 1 fermata is crossed out, and a half note D5 (sounding C4) with fermata is placed in Reed 3 and a half note C5 appears above the Pno and Vn staves. Performance annotations in most **Im** books cross out the fermata, limit the *gliss.* in Pno and Vn to m. 179, and have Reeds, Pno and Vn land on a half note sounding C5 (C4 in Reed 2–5, Pno) at m. 180. But the change is made inconsistently; in one Vn I book, the performer crossed out the fermata but left the *glissando* unchanged; the remaining Vn books indicate tremolo for the half note C5, some at both, and some at only one location; the tremolo instruction is erased in one of the Vn I books. The idea may have been that it would be easier for the singers to attack their half note as Reeds, Pno, and Vn do the same, rather than entering somewhere in the

		middle of a <i>glissando</i> . (Alternatively, the voices could enter after the <i>glissando</i> , as Pno and Strings sustain their last note.) In any case, the entire downward <i>glissando</i> is an effective musical symbol for the economic crash. Edition upholds Weill's initial inspiration and leaves it to the performers to coordinate their efforts.
181	Tpt 1, Perc, Pno	Edition adds <i>p</i> to match Reeds and Strings.
181	OCTET	Edition adds <i>p</i> to cancel <i>ff</i> ; thereby returning to the dynamic level of the previous refrain (cf. 120.2).
181.2	Tpt 1	Edition adds staccato mark, matching previous iterations of this figure.
182.1	Reed 1–3	Edition includes notes in slur emanating from 181.5 and adds staccato mark, matching Reed 1–3 in 183.5–184.1 and Reed 2–4 in 185.5–186.1.
182.2–8	Tpt 1	Edition removes a slur over all seven notes, and adds a slur for 182.2–3 only, following performance annotation in Im . Compare mm. 122 (Reed 3), 135 (Reed 1–2), 138 (Tpt 1), and 146 (Tpt 1). Generally, the figure is played short (sometimes with the initial two notes slurred). Edition also adds staccato marks to the present figure to match previous iterations.
186.2–6	Tpt 1–2	Edition removes slurs, adopting annotations in Im (cf. Tpt 1, m. 142).
187.1–188.1	Reed 1	Edition removes slur over this entire figure and adds staccato marks to 187.2–8, following performance annotation in Im . This is another instance of an overall tendency to render the articulation crisper throughout the iterations of this refrain.
188.2–191	Reed 1–2	Edition adopts performance annotations in Im switching these two parts, so that Reed 1 is higher than Reed 2 in mm. 190–191.
189.2	Reed 3–4	Edition adds staccato mark to match previous iterations of this figure.
194.2–4	Brass	Edition removes slur, following performance annotations in Im-Tpt (both books). Edition adds muting in Tpt 3 and Tbn and changes cup to straight mute in Tpt 2, all to match Tpt 1. Edition also adds <i>p</i> in Tpt 2–3 and Tbn to match rest of orchestra, interpreting the earlier <i>pp</i> in Tpt 2 as applying only to the solo passage in mm. 189–192.
195–222	Orchestra	Fh merely directs copyists to repeat mm. 153–180 (see general remarks).
210	OCTET	Edition adds <i>f</i> and crescendo hairpin to match m. 168.
223	ALL	Edition takes missing tempo mark (“Allegro moderato”) from Vh (it matches mm. 121, 181).
223	Perc, Acdn, Gtr, Strings	Edition provides <i>mf</i> . In Fh , the most recent orchestral dynamic was <i>ff</i> , which is too loud for the present context. The voices have <i>f</i> and the Reeds and Brass enter <i>mf</i> in mm. 230–231. All instruments play <i>mf</i> up until m. 237, where Weill indicated <i>f</i> .
223	Cb	Edition takes <i>pizz.</i> from performance annotation in Im (it matches m. 181).
224	Vn	Edition takes staccato marks from performance annotations in Im-VnI .
226.3	OCTET	Edition takes text (“with”) from Tt3 (also corroborated by Tt2 and R3). Vh and Tt1 have “to win <i>the</i> progress.”
228.2	Gtr	Edition changes A \flat 4 to G4 to match Acdn (and compare Gtr at 186.2).
230	Brass	Edition takes “in hat” from performance annotations in Im that read “hat” in Tpt 1–2 and “open (hat)” in Tpt 3. Tbn lacks any instructions. Furthermore, Edition takes crescendo hairpin from performance annotations in Im (all three books; in Im-Tpt1-2 , the hairpin extends through 232/2).
231/3, 233/3	Reed 1, 3–4	Edition removes slur over dotted figure on the third beat, following consistent performance annotations in Im . Reed 3 even specifies staccato.
232.2–233.1	Tpt 3, Tbn	Edition adds slur to match Tpt 1–2.
234	Brass	Edition takes “open” from performance annotation in Im (Tpt 1–2).
234.1	Vc, Cb	Edition removes staccato mark (unnecessary in <i>pizz.</i> passage).
234.2	Tpt 3	Edition adds \natural for E \natural 4; compare Tpt 2 at 234.3 and the harmonization of previous iterations of this figure (e.g., m. 132). Vh also shows D \natural 4.
235.4, 236.2	Tpt 2–3, Tbn	Edition adds staccato mark to match Pno, Vn.
236.7	T 2	Edition changes C to C \flat , matching Tpt 1 (which has sounding B \natural 4). When Weill introduced the C–B \natural –B \flat chromatic line in Tpt 1, it had been nearly

		a year since he had written the vocal version, and it is possible that the simultaneous resolution of both C and C ^b to B ^b resulted from an oversight.
238.1	Vn II–III, Vc, Cb	Edition adds staccato mark to match Vn I.
238.2	Tbn	Edition adds staccato mark to match Pno.

5. I Remember It Well

Lyrics for “I Remember It Well” appear already in the **Tt1** generation of scripts. There, this duet constitutes the first part of an extended musical *scena*, for which **Dh** transmits a continuity draft. “I Remember It Well” continues with a lyricized version of the history lesson that was later repositioned to open the sketch and concludes with a song (“Who Cares?”), in which Susan’s brother Henry reads and reacts to newspaper items. The waltz refrain was not always a waltz, and traces of the common-time original remain in the orchestral introduction.

In **Tt2**, the entire number, including “I Remember It Well,” disappears, along with Henry. The history lesson, now in prose, opens the scene, as it does in all subsequent scripts. Revisions in **Tt2b** restore “I Remember It Well” with revised lyrics and place it in its definitive context: it segues directly into no. 6. The revised lyrics match **Vh** and persist with one minor change (see mm. 55–57 below) in **Tt3**.

Weill shortened the number by five bars when orchestrating it, removing a codetta, thereby permitting a direct *segue* into no. 6. Indeed, annotations in **Fh(R)**, in Lys Symonette’s copy of **Vh(R)** (in WLRC/DD), and in another marked copy of **Vh(R)** (in WLA, apparently in Littau’s hand) specify “Greenup *attacca*” or *segue*, confirming that the orchestral introduction to no. 6 underscores the brief spoken dialogue following no. 5.

0, 3	Vn, Vc	Edition takes muting instruction from performance annotation in Im (all Vn books). At one point, Vn I and Vc were reduced to a solo instrument each, but later the indication “Solo” was crossed out in Vn I. It cannot be determined whether the muting followed directly upon the decision to eliminate solo violin and cello. In any case, muting seems appropriate, given the thick String writing here and throughout the waltz, where all violins consistently double the vocal melody.
1–7	SAM, SUSAN	Fh(R) gives “You made the first piece for me, too” as the cue and places Sam’s “Remember?” around the downbeat of m. 5. Edition follows Fh(R) , Littau’s copy of Vh(R) , and Kazan’s annotations in Tt2b in simplifying Sam’s wordy “Remember? I do indeed, Susan.”
3	Vn III	Edition adds slur to match Vn I–II.
4–8.1	Vn I	Edition extends slur to include the sustained B ^b 3 beginning at 5.1, thereby matching the phrasing in Vn II and Vc. Fh is ambiguous; in Im copyist Guido Tutrinoli terminated the slur at 4.4.
5–8	Tpt 1	Edition takes muting specification (“cup”) from performance annotation in Im ; Fh merely calls for “sord.” The passage is lightly circled in Im , indicating that it might have been eliminated at some point.
9	Reed 5, Pno	Edition adds <i>p</i> to match other parts.
9–32	Pno r.h.	Edition indicates arpeggiation throughout to make passage consistent. Fh lacks arpeggio signs in mm. 19 and 27–32.
9–32/1, 41–55	Perc	Edition opts for rests, prompted by <i>tacet</i> markings in Im . Except for the last five measures, a standard SnDr/BsDr figure originally accompanied the waltz passages. The deletion was probably not for reasons of balance; omitting the part lends greater intimacy to the waltz, appropriate for this scene’s mood.
19/2–20/2	Reed 1, 2, 4	Edition takes <i>mf</i> from performance annotation in Im ; the louder shading is appropriate for this orchestral fill. Edition restores <i>p</i> when voice reenters.
21–26, 41–46	Vc	Edition adopts Im revisions for beat 1 of each measure. Originally Vc doubled Cb on every quarter downbeat, slurring that note to the subsequent half. Performance annotations in Im circle the quarter notes, indicating

28.2–29.2	Vn I	<i>tacet</i> ; Edition follows suit and provides quarter rests. Making the texture less bass-heavy seems consistent with the general atmosphere of the number. Edition begins slur at 28.2 to match Reed 1. In Fh , m. 28 lacks slur; but m. 29, which starts a new sheet, has continuation of a slur that ends at 29.2.
29.1–2	Vn II–III	Edition adds slur to match Reed 2 and 4.
32	Glock	Edition adds <i>mf</i> to match Reed 1 and 3.
33	ALL	Edition takes time signature (♩) from consistent performance annotations in Fh(R) and Im . First layers have C ; Vh has 4/4.
33–35	Reed 4–5, Pno, Strings	Edition adds missing staccato marks which should apply to each quarter note in this composite rhythmic figure; they become increasingly spotty in Fh .
33–34.2	Glock	Edition removes staccato marks. Weill stopped adding them after 34.2, and nowhere else in the score does he specify staccato for Glock.
33	Pno, Strings	Edition adds <i>p</i> to match Reed 2, 4–5.
37.1, 38.1	Reed 5	Edition adds staccato marks to match Pno l.h.
38–39	Pno r.h.	Edition adds staccato marks to match m. 37 and mm. 33–35.
39.4	Pno r.h.	Edition corrects F4 to Fb4 (cf. Reed 4).
41	Reed 5, Pno, Vc, Cb	Edition adds <i>p</i> to match the parts that begin the phrase on the anacrusis at 40.2 (Reed 1–4, Vn).
41–46	Pno l.h.	Edition adds slurs to match Cb.
45–46	Reed 5	Edition adds slur to match Cb.
46.2–48.1	Reed 2, 4	Edition adds slur to match Reed 1, Vn, and the articulation of the same melodic/rhythmic shape elsewhere (e.g., 48/3–50/2).
47	Brass	Edition takes cup muting from consistent annotations in Im .
47	SAM	Edition moves <i>cresc.</i> from 50.2 (in Vh) to m. 47 to match orchestral context (while retaining the expressive crescendo hairpin Vh provides in m. 52).
51–52	Reed 5, Tbn	Edition adds tie to match Reed 2, 4, Tpt, Vn II–III, and Cb.
52.1	Reed 3	Edition adopts annotation in Im changing Ab5 to Bb5, matching Vn I, Sam.
53–55	Reed 2	Edition adds ties to match Reed 1, 3 and Tpt 1.
53–55	Vn	Edition adds <i>rubato</i> (<i>accelerando . . . allargando</i>), prompted by performance annotations in Im (all books), which call for a tempo modification along these lines.
54–55	SUSAN, SAM	Edition places diminuendo hairpin and target dynamic <i>p</i> (for Susan) here. Vh shows hairpin and dynamic in mm. 56–57 (also in piano accompaniment), but this does not square with the orchestral context.
55–57	SUSAN	Edition upholds text in Vh (as reflected in Tt1). Tt3 has “Yes, dear, you’re right,” which, arguably, introduces an inappropriately patronizing tone. There are a few other divergences between Tt1 and Tt3 (e.g., the former has “the fire was low” in mm. 40–44), but in all those cases, Vh matches Tt3 .
55/2	Reed 3	Edition takes breath mark from performance annotation in Im . This will give the performer more flexibility, as Fl doubles the voice beginning at 55.3 in a context marked by tempo modifications.
56	ALL	Edition takes <i>rit.</i> from performance annotations in Im (Reed 1, 3). There seems to have been a <i>rit.</i> here, distinct from the <i>rit.</i> or <i>allargando</i> indicated for Vn in m. 55, where it rather serves as part of a <i>rubato</i> specific to those parts.
56	Vn	Edition takes rhythm from performance annotations in Fh(R) and Im (all books). First layer had dotted halves. The revision adds prominence to the vocal melody, doubled in Reed 3, and enhances the effect of the preceding diminuendo.
56	Vn, Vc	Edition takes cancelation of mutes from performance annotations in Im (all Vn books).
59–60	Reed 1	Edition takes music from performance annotation in Im . In Fh(R) and first layer of Im , part doubles Reed 2.
60	ALL	Edition takes <i>attacca</i> from annotation in Fh(R) . Susan and Sam’s brief dialogue between nos. 5 and 6 should be spoken over the orchestral introduction to the latter.

6. Green-Up Time

6a. Green-Up Polka

6b. Green-Up Time (ending)

“Green-Up Time” was one of two numbers—the other was “Here I’ll Stay”—published as sheet music before *Love Life* went into rehearsals (released 5 August 1948). No. 6 was also among the first numbers composed; **Dh** includes a draft dated 10 September 1947. Although the refashioning of the first two Mayville scenes between the summers of 1947 and 1948 (see Introduction) required revising the lyrics, the music for “Green-Up Time” remained consistent, save for the usual “routining” (in this case, the accretion of a longer orchestral introduction, dance interlude, and closing section).

In all the typescript librettos, Susan and an ensemble of neighbors sing and dance “Green-Up Time” on the evening that Sam closes up his shop for the last time. The next morning, he will report for a management position at the new furniture factory, whose smokestacks rise ominously in the distance (in Boris Aronson’s design, a painted backdrop with smokestacks belching black fumes was all that differed between the 1791 and the 1821 sets). Susan has planned a party to “welcome in the green-up time,” although in **Tt1-2**, the event never takes place on stage: Susan has merely persuaded a local farmer (named Brown) to provide the venue, but at the last minute, Sam tells her they cannot attend. When the neighbors come to fetch Susan, she sings “Green-Up Time” in the context of conveying her regrets. Later, Sam explains that he has to leave his family the very next day (for a job a short walk away), and this apparently serves as an adequate justification for not attending the party. Beginning with **Tt2b**, Sam’s viewpoint is exactly the opposite: his imminent departure is one more good reason to host the dance.

Vh¹, Weill’s initial fair copy, largely reflects the number’s original dramatic context. Musically, it corresponds closely to mm. 17–81 of the Edition. Repeat signs indicate the second refrain, corresponding to mm. 82–116. The lyrics match those in the pre-**Tt2b** typescripts through Susan’s first refrain (it lacks text for the second); the main difference is that in **Vh¹**, Susan refers to her husband as John.

Vh¹ was superseded by **Vh**. Textually, **Vh** corresponds to the pre-**Tt2b** versions, still with the exception that Sam is called John (therefore, it appears to predate 17 March 1948, when **Tt1** was deposited for copyright). Musically, **Vh** approximates mm. 5–159 and mm. 381–435 of the Edition, aside from two significant divergences. First, in mm. 124–159, six neighbors sing in unison (save for some four-part harmony in mm. 154–159) instead of eight neighbors forming a double quartet in four-part (and sometimes five-part) harmony throughout. Second, mm. 158–159 are modulatory, leading to a C-major dance interlude. The excuse for this interlude is that “Susan and the six [neighbors] do a dance as if this were the scene of the party.” All but the first ten measures of this interlude was incorporated into the final score as underscoring for the dialogue following the dance and to indicate the passage of time (mm. 381–406). Its beginning, consisting of mm. 1–8 of the refrain tune, repeated with a two-bar second ending, would be replaced by Irving Schlein’s “Green-Up Polka” arrangement (mm. 160–380). Once the dance was no longer performed in a wistful mood but as an onstage representation of an event lasting several hours (with lighting effects representing the transition from dusk to dawn), a longer instrumental composition was necessary.

Aside from the double quartet, the expanded dance, the addition of four extra introductory measures (mm. 1–4 of the Edition), and the accompanimental and harmonic enrichments that Weill introduced when orchestrating the number, the differences between **Vh** and the definitive version mainly concern the changed lyrics that the definitive dramatic context required and the occasional modifications in vocal rhythm necessary to accommodate them. One exemplar of **Vh(R)** annotated by Lys Symonette (in **WLRC**) provides some of the **Tt3** lyrics and cues for spoken dialogue and stage action. **WLA** possesses another copy, annotated in an unidentified hand. (Details of any readings taken from these rehearsal copies are given in the critical notes below.) Neither source shows every necessary modification of the vocal rhythm to accommodate the definitive text, nor do they include the words for Susan’s second refrain (mm. 82–116). Where needed, the Edition has provided a viable text underlay, and these passages are identified in the notes below. For mm. 124–159, however, Weill prepared a new vocal score (voice parts only) for the double quartet arrangement; for this passage, at least, we have holograph text underlay that corresponds, some minor divergences notwithstanding, to **Tt3**.

Weill prepared the double quartet arrangement after orchestrating the number. **Vh** transmits Weill's vocal arrangement on three separately paginated sheets, titled "Green-Up Time (Double Quartette)." Weill also reorchestrated the passage: **Fh** contains two versions of mm. 124–138. The original version is thicker, with the melody doubled in Reed 1 and Vn I; a melodically conceived bass line (Reed 5 and Cb, partly doubled by Vc); and countermelodies in the inner parts. This orchestration would have worked well as long as a vocal septet was singing the melody in octaves and unison. Before **Im** was copied, but after he had finished orchestrating mm. 1–157, Weill wrote out a revised orchestration on two new sheets of **Fh**, paginated 20 and 21, giving the vocal octet more prominence. The earlier version of mm. 125–137 occupied a single **Fh** sheet, paginated 20, with Weill using a repeat sign with first and second endings. Weill crossed out the original m. 124, which ends p. 19, and the original m. 138, which begins p. 22 (originally p. 21). He also crossed out the Cb part in m. 139, which formed a link to m. 140 from the superseded material.

Weill's interpolation was not seamless: Vc and Vn have abrupt switches to *arco* in mm. 138–139. The sudden entrance of Gtr in m. 139 sounds arbitrary, and the performer might consider delaying the entrance until m. 140, although there is no evidence in **Im** that the original player did so. The Cb part played the original mm. 138–139 *pizzicato*, with no subsequent change to *arco* indicated (although there would have to be a switch by m. 154). The Edition takes the *arco* from m. 114 as still obtaining for mm. 140ff. Weill left the orchestration of mm. 140–157 unaltered, even though it did not always fit the double quartet arrangement very well. Because he wrote out the arrangement with vocal parts only, Weill might have lost track of the contrapuntal strands he had incorporated in his accompaniment. In mm. 146–147, for example, Weill created odd parallel ninths between the tenors and Reed 1, Vn I, probably unintentionally (the Edition intervenes; see critical note below).

Both the piano score (**Pm-Sch**) and orchestral arrangement of the "Green-Up Polka" are in Irving Schlein's hand. The polka comprises five complete statements of the refrain, some with internal modulations; brief transitions connect the five iterations, which are framed by an introduction and a coda. Schlein's manuscript also includes mm. 158–159. Weill's holograph ends after m. 157, two measures before the end of the vocal quartet arrangement in **Vh** and resumes with the anacrusis to m. 381. Weill reviewed and retouched Schlein's orchestration: **Fh(R)** shows an unusually large number of revisions (mainly in Schlein's hand, but some in Weill's and possibly Joseph Littau's), many of them confirmed by changes to **Im**. **Fh** itself also shows revisions (in Schlein's hand only); oddly, these are not reflected in **Fh(R)**, but some of them also appear as emendations to **Im**. Finally, paste-overs in **Im** carry material not found in any other source.

In light of these massive revisions (Plate 2 shows but one of dozens of examples), presumably prompted by changes in Kidd's choreography, for no. 6a the Edition *reverses its usual practice* of privileging **Fh** and reporting all readings taken from **Im**. Rather, **Im** in its revised state, with paste-ins and overwritten passages—some drawn from **Fh** revisions, some from **Fh(R)** revisions, and some appearing only in the parts—constitutes the Edition's privileged source for no. 6a. Critical notes inform the reader of the location, source, and hand of major revisions, but they do not catalog every difference between Schlein's original manuscript, revisions thereto in **Fh** and **Fh(R)**, and the final state of the parts. Where the latter itself presents problematic readings, or if the Edition adopts a reading from **Fh(R)** or **Fh** absent from **Im**, notes provide an explanation. In those passages that were never revised and in which **Im** adheres faithfully to **Fh** except for an occasional lapse (wrong note, missing articulation, etc.), the Edition reverts to its usual practice of privileging **Fh**. Vn revisions were sometimes entered carelessly in **Im**, with Vn II material ending up in Vn I books, and vice versa. Edition restores material to the proper part.

Fh, **Pm-Sch**, and an ozalid copy of **Pm-Sch** offer a few hints at the staging of the dance. The Edition retains only two cues: "Susan and Man" in m. 250 (instead of "Fabray and Partington") and "Polka Circle" in m. 352. The first of these cues corresponds to stage directions in **Tt3**. The significance of "Three Willies," a direction appearing in **Fh** and **Pm-Sch** at m. 288 (see Plate 2), is unknown; there was only one dancer named Bill [Bradley], and a character named Will appears only in the first Mayville scene. Other cues: "two couples" (m. 216), "spider jumps" (m. 281), "three girls" (m. 302), and "skip forward" (m. 360)."

1–3	ALL	Edition takes dynamics from performance annotations in Im : initial <i>f</i> in all Vn books and Reed 3–4; diminuendo hairpin in four Vn books and Reed 3–4; <i>mf</i> in Reed 1. Fh has <i>p</i> throughout. Fh(R) has performance annotations <i>f</i> in m. 1 followed by what appears to be a poorly drawn diminuendo hairpin.
1–3	Reed 5	Edition takes music from performance annotations in Im . Fh has rests.
1–2	Perc	Edition takes part for Tri from performance annotation in Im , whereas Fh has Cym on the weak quarters. The Cym part is not crossed out in Im , but it is likely that the Tri material was meant to supersede the Cym, which Edition omits.
2	Reed 2	Edition takes music (a repetition of m. 1) from Im . Fh is blank, but the copyist of Im assumed, surely correctly, that Weill had accidentally omitted iteration signs like the ones he provided for Reed 1 and 4 (and Vn).
3–4	Reed 1	Edition takes music from performance annotations in Im . Fh has quarter note A5 at 3.1, followed by rests.
5–8	Reed 1–2	Edition normalizes slur groups (to match Reed 2, mm. 5–6) and adds staccato mark at end of slur, prompted by the way the figure consistently appears in Vh . In Fh , the slurs often appear to connect only the first two notes.
7.4, 8.4	Reed 1	Edition adopts performance annotations in Im changing D5 (sounding C5) to E5 (sounding D5). The harmony articulated on the second half of these measures is evidently supposed to be the augmented $\frac{4}{3}$ chord (Bb–D–E–G#), as in Vh .
9–10	Reed 2, Perc, Vc	Edition adds crescendo hairpin to match other parts.
9.2–4	Reed 3, Tpt 1	Edition changes slurring to match Vc. In Fh , all three pitches are slurred together, but the Vc articulation brings out the descending-second motive that is repeated sequentially in m. 10. Im for Tpt 1 has performance annotation removing the slur altogether, with staccato marks added to 9.2, 9.4 and accent added to 9.3. Given the articulation in m. 10, however, Edition retains slur for 9.3–4.
9.3, 10.1, 10.3	Reed 3–4, Tpt 1, Vc	Edition adds accents at the beginning of each descending second, following performance annotations in Im for Tpt 1.
10.5	Reed 1	Edition changes G5 to G#5 to match preceding half-step neighbor-note pattern.
11–16	Reeds	Edition consistently applies staccato marks to Reed 1–4 in m. 11 and adds <i>simile</i> in m. 12. Fh has staccato marks only for Reed 1 in m. 11 (in Im , they appear in Reed 1 and 3). When Reed 5 enters in m. 15, the articulation may have begun to soften in light of <i>dim.</i> and <i>rall.</i>
15	ALL	Edition takes <i>rall.</i> from performance annotations in Fh(R) and confirmed by Im (Reed 2–3, Vn, Vc), variably marked <i>rit.</i> or <i>rall.</i>
17–20	THREE GUESTS	Tt3 assigns this passage to three singers. Vh specifies six singers because in Tt2 , six neighbors, each of them named both in Vh and Tt2 , visit Susan. In Tt3 , the context has changed: various guests enter one by one or in groups (eventually including the entire singing and dancing chorus). Fh(R) has “chorus sings” at m. 17, but since the guests are in the process of arriving, only a subset of the chorus should sing here.
17.1, 17.3	Pno l.h.	Edition adds staccato marks to match Reed 5.
18–22	Reed 1–2, 5, Pno	Edition adds staccato marks to match m. 17. In Fh , m. 18 begins a new sheet.
21–24, 29–32	SUSAN	In Vh , the passage is sung by six neighbors divided in two parts. In Tt3 , Susan sings the passage alone with different lyrics. Edition assigns her the upper part from Vh , as indicated in Lys Symonette’s copy of Vh(R) —although the lower part is actually crossed out only in the second passage.
25	Reed 3	Edition takes <i>molto stacc.</i> from performance annotation in Im .
25–28	HANK, ALICE	Edition follows Tt3 in assigning this passage to these two singers. (See also note for m. 30 below.)
27–28, 30/1	Reed 3	Edition continues staccato marks to match mm. 25–26 and m. 29. Fh has staccato marks for 30.5–6.

27	Vn III	Edition takes slurs from Im (first layer).
30	SUSAN	Edition takes lyrics (“Hank and Alice”) from Tt3 . Annotations in both marked copies of Vh(R) have “George and Alice.”
33	ALL	Edition takes <i>rit.</i> from performance annotation in Vh(R) (Symonette’s copy in WLRC). The pacing needs to accommodate the spoken dialogue, which is also written out in Fh(R) .
33	Reed 3	Edition adds diminuendo hairpin and initial accent to match Weill’s crossed-out notation for Reed 1 (Cl) in Fh . When Weill reassigned this passage to Reed 3 (Fl), he did not carry over dynamic or articulation (but compare accents and hairpins in the Brass.)
33	Brass	Edition reads “cup.” Weill’s <i>c</i> and <i>u</i> look rather like an <i>m</i> , and copyist Adele Combattente interpreted it that way for Tpt 1–2, giving them <i>mp</i> but no muting. Strangely, she did the opposite for Tpt 3: cup mute but no dynamic. A performance annotation in Im-Tpt1-2 adds “cup” but leaves <i>mp</i> untouched. Edition assigns cup muting to all four parts and adds dynamic <i>p</i> to match Reed 3.
34	JOSIE	Edition upholds Tt3 in assigning the line “How did you ever think of it?” to Josie. A performance annotation in Fh(R) cues “May,” possibly referring to cast member Carolyn Maye (who played Mary Jo in the first Mayville scene, but only during tryouts). There is a possibility that Tt3 also referred to a cast member, Josephine Lambert; the nickname recurs later in Vh(R) , where lines are assigned to specific actors (see note for m. 407 below). The main point is that Alice does not deliver all the text spoken during mm. 33–35.
35	Reed 3	Edition adds diminuendo hairpin and accent to match m. 33 and takes missing \flat for C \flat 6 at 35.1 from performance annotation in Im .
35	SUSAN	Edition adopts performance annotation in Fh(R) making “Well” a sung word. The annotation shows an eighth-note anacrusis to m. 36 with the word “Well” under it; the pitch is not entirely clear—it looks more like a D4 than a B \flat 3—but this is hastily written cue. Vh has the same anacrusis on B \flat 3 in order to accommodate the first word of the phrase “And here’s the funny part of the whole darn thing,” from the pre- Tt3 version of the lyrics. In the WLA exemplar of Vh(R) , the revised lyrics have been inserted so as to make “well” appear to be part of the sung text, just below the anacrusis. In the WLRC copy, “well” is written above the middle of m. 35, with the revised sung text below the original, suggesting that it might be spoken. Indeed, the singer may prefer to speak it, since locating the B \flat may prove difficult (no part sounds it in m. 35).
36	ALL	Edition adds <i>a tempo</i> to cancel <i>rit.</i> in m. 33.
36–39	SUSAN	Edition modifies vocal rhythm to accommodate revised lyrics. No source clarifies the text underlay here; Ae has a different verse especially composed for that publication. Alternatively, “walk-ing a-[long]” could be performed with rhythm $\text{♪♪} \text{♪}$ in m. 36.
36	Vc, Cb	Fh calls for a return to <i>pizz.</i> in Cb (as in m. 17) but not in Vc. This was not an oversight, since a performance annotation in Im-Vc expressly calls for <i>arco</i> here.
40	Brass	Edition maintains cup mutes. Fh has “sord.” here for Tpt 1–3, and nothing in Tbn, but Im is already muted in any case. A performance annotation in Im-Tpt1-2 (m. 50) reminds performer to use cup.
42	ALL	Edition takes <i>rall.</i> from Littau’s marking in Fh(R) and performance annotations (<i>rit.</i> or <i>rall.</i>) in Tpt 1–3, Vn I–III, and Vc. The location in the parts varies from 39/1 through 43/1, with several intermediate locations, but Fh(R) places it at m. 42.
42–43	Tpt 1, Pno l.h.	Edition adds staccato marks to match Reed 3, Pno r.h. (cf. mm. 40–41).
44	Bjo, Vc, Cb	Edition adds <i>p</i> (present as performance annotation in Im-Cb) to match Vn.
44–78	Bjo	Edition upholds Fh in cueing Bjo. According to Im , Bjo plays only mm. 106–115. Weill labeled the Gtr/Bjo staff “Guitar” at the beginning of the

		number, then stopped labeling it until the sheet beginning with m. 44. Here, he labeled the staff “Banjo,” but once again stopped labeling it on subsequent sheets. Bjo rests in mm. 79–105. A new sheet of Fh begins with m. 102; here Weill again left the Gtr/Bjo staff unlabeled, but he specified “Banjo” where the part enters in m. 106. The copyist may have overlooked the solitary Bjo indication in m. 44 and noticed only the later entrance.
48–49	Vn III	Edition adds slurs to match Vn II.
50–59, 70–72	Vn	Edition takes alternation between <i>arco</i> and <i>pizz.</i> from performance annotations in Im . In Fh , the <i>arco</i> at m. 48 is never canceled, but mm. 50–51, 54–55, 58, and 70–71 return to the texture of mm. 46–47.
51	Reed 3, Tpt	Edition adds <i>p</i> to match prevailing dynamic.
56.1–57.1	Vc	Edition adds slur to match 48.1–49.1.
58	Bjo	Edition adds crescendo hairpin to match upper Reeds. The wisdom of assigning a hairpin to a single plucked note could be called into question, but Weill added a hairpin in m. 50.
58.5	Reed 5	Edition adds staccato mark to match Vc.
59.2–66	Reed 2–4	Edition adopts <i>tacet</i> markings in Im , which appear to reflect instruction “thin” in Fh(R) . Originally, Reed 2 doubled Reed 1 at the unison, Reed 3 at the upper octave, and Reed 4 at the lower octave. Having all four upper Reeds doubling the solo voice is rare for Weill, especially in <i>piano</i> passages. Im-Reed1 has performance annotation adding a cautionary <i>pp</i> at 59.2.
60.1–2, 64.1–2	Reed 1, SUSAN	Edition adopts performance annotation in Im-Reed1 changing rhythm from ♩ to ♪; it is almost certain that Fabray varied the rhythm here (reserving the straight quarters for the fuller orchestration in mm. 98ff.), and the rhythmic variant may have had something to do with the thinning of the Reed texture.
65.3	Tpt 1–2, Vn I–II	Edition adds hairpin, prompted by performance annotation in Im-Tpt1-2 (and cf. Reed 1).
65.3–66.2	Tpt 3, Vn III	Edition upholds slurring of Tpt 3 in Fh and changes Vn III to match. The two parts differ rhythmically from every other. In Fh , Weill began to notate the Tpt 3 part with a slur from 65.3 to 66.1 and an accent at 66.1 (as in Vn I–II). But then he crossed out the accent and added a larger slur encompassing all three pitches. In Vn III, he placed no accent at 66.1, but his slur here connects only 66.1–2. In Im-Tpt3 , performance annotations make the articulation closer to that of the other parts by adding a staccato mark at 66.1 and retaining only the slur for 65.3–66.1. The Vn III part, however, is unchanged. While it is tempting to allow these two parts to match the prevailing articulation, Weill deliberately changed his notation to differentiate the chromatic descent in these parts from the rest of the texture.
66.1	Reed 5, Perc, Vc, Cb	Edition adds accent-staccato mark in Reed 5 and accents to staccato marks in Perc, Vc, Cb to match Reed 1, Tpt 1–2, Pno, Vn I–II. Edition takes <i>pizz.</i> in Vc from performance annotation in Im .
66.3	Perc, Vc, Cb	Edition adds staccato mark to match all other parts.
72.4–73	Reed 1–2	Edition adds slur matching the general articulation of the passage (cf. Reed 5, Strings).
74.3–76.1	Pno l.h., Vc, Cb	Edition adds staccato mark at 76.1 and connects note with preceding slur group to match Reed 5. (In Fh , m. 76 marks the beginning of a new sheet.)
75.4, 113.4, 422.4	Pno r.h.	Edition adds missing ♭ for Eb4 to match melody and changes top note from A4 to B♭4 to match harmony. In Fh , the E4 and A4 come about by iteration sign (repeating 74). Im exhibits no correction, but Ae has Eb4 and B♭4. See also 155.4, where Pno has a corresponding F♭4 and C♭5.
78.2	Perc	Edition adds <i>f</i> to match other parts.
78.2–81.1	Pno l.h.	Edition adds slurs to match Reed 4–5, Vc.
78.5, 79.5	Tpt 1–2	Im has performance annotations adding tenuto marks, but not in analogous parts (Reed 1, 3, Pno, Vn). The trumpet players may have been asked to heighten somewhat the accentuation already inherent in the syncopation.

81	Reed 1–3, Tpt, Perc, Pno, Vn	Edition takes diminuendo hairpin and staccato marks from performance annotations in Im and Fh(R) .
82	ALL	Edition adds “Poco più mosso” prompted by performance annotation “mosso” in Vh(R) (WLA, 22/348). Tempo modification confirmed by eye-glasses symbol added to Im-Reed1 . Edition adds qualification “poco più,” as only a slightly brisker pace seems warranted.
82–87 (90–95)	ALL	Edition writes out music. In Fh , Weill notated the passage with repeat signs for mm. 82–87 and specified a first ending (= mm. 88–89) and a second ending (= mm. 96–97).
82–83, 86 (90–91, 94)	Reed 1–4	Edition takes staccato marks in mm. 82–83 (90–91) from performance annotations in Im-Reed1 , Im-Reed3 , and adds staccato marks in m. 86 (94) to match m. 82 (90).
82–96	Reed 4	Edition upholds Fh and retains part. Im has performance annotation adding parentheses around the passage, presumably indicating <i>tacet</i> . There does not seem to be any compelling reason to eliminate the part. If balance was a problem, why not also eliminate Reed 3 (Fl), which doubles Reed 1 and Susan at the upper octave, thus reducing the Reed section to just Reed 1–2 playing mostly in thirds? Moreover, it sounds arbitrary for Reed 4 to enter just for the last note of the phrase, at m. 97.
84 (92)	Vn	Edition adds <i>p</i> to match prevailing dynamic. Performance annotations in Im (four out of five Vn books) add <i>pp</i> , as does Im-Vc (at m. 82). Perhaps this melodically active passage in mm. 84–85, played by twelve musicians, was deemed too loud in the original production, but there are similar moments where, within an overall <i>piano</i> context, the Strings are <i>not</i> marked down even when mostly doubling the voice or the vocal rhythm (e.g., mm. 52–53, 72–77, and mm. 97–113, with the exception of a lone <i>pp</i> marked in Im-VnIII in m. 97). Edition therefore treats the <i>pp</i> as cautionary. (In one Vn book, the <i>pp</i> is canceled by a <i>p</i> for the fill at m. 89.)
87	Reed 1, 3, SUSAN	Edition takes rhythm from performance annotation in Im , which specifies “1× only” (meaning rhythm of m. 95 is unaltered). It appears that in the original production, Fabray varied the rhythm the first time around; the two instrumental parts doubling her followed suit. The syncopation captures the buoyancy of the text “look out the door.”
89	Vn	Edition adds <i>arco</i> .
96.6	Reed 5	Edition changes rhythm from ♩ 7 to ♩, matching other Reeds and m. 88.
97–98	Perc, Pno, Strings	Edition adds <i>p</i> at start of the bridge section (with its anacrusis in Perc and Strings). Fh has <i>p</i> in the Reeds at m. 98. In Im the Vn III book has <i>pp</i> added; otherwise there are no dynamics here.
98–101	Vc	Edition adds slurs to match Vn. Performance annotation in Im adds slurs only over mm. 98 and 99; the former includes the anacrusis (97.4), contradicting the articulation in Vn.
102–104.1	Vn, Vc	Edition regularizes slurring to include 104.1 in the slur for all Vn but not for Vc. In Fh , the slur unambiguously encompasses 104.1 only in Reeds and Vn II, whereas other slurs trail off earlier (at 103.3 and 103.4). Im includes 104.1 within the slur for all but the Vn III book and Vc books, but a performance annotation in the former extends the slur. Including 104.1 in the slur also matches a similar passage in the Reeds in mm. 63–66. Like Im , the Edition makes an exception for Vc, considering the <i>non-divisi</i> triple-stop at 104.1, which would be awkward to play as part of the legato phrase.
102.2–103.2	Reed 3	Edition adds slur to match prevailing legato articulation.
104.1	Reeds, Pno, Strings	Edition adds accent-staccato mark to match 66.1. In Fh , only Perc has accent-staccato; Reed 2 and Vn I have only staccato mark (performance annotations in Im add staccato to Vn II–III). Edition preserves the distinction between Reed 4, Pno, and Vn III at m. 104 and the analogous figure in Tpt 3 and Vn III at m. 66, where 66.1 has no staccato and is incorporated in a legato group. Not only is there no corresponding legato in the later pas-

		sage, but performance annotations in Im-VnIII add further staccato marks for 104.2–4.
105	Reeds, Perc, Pno, Vn, Vc	Im has consistent performance annotations eliminating music or cutting it short after the first quarter. The break may have accommodated some stage business or rhythmic freedom on Fabray's part. In the absence of any documented reason for omitting the orchestra, which provides the necessary D7 linking the secondary dominant A9 to the tonic G, Edition upholds Fh .
106	Strings	Edition adds <i>p</i> to match other parts. Fh and first layer of Im have no dynamics, but performance annotations in the latter add <i>pp</i> in four Vn books and <i>ppp</i> in one. Fh(R) has a large <i>pp</i> penciled over the Pno staves. But see comments above for m. 84 (92). The texture in mm. 106ff. does not differ much from that in the corresponding passage beginning at m. 68 (especially mm. 68–69 and 72–77). The Edition treats the lower Vn dynamics here as cautionary.
110–111	Pno l.h.	Edition extends slur to match Vc. In Fh , slur ends at 111.2 (which Weill appears to have intended originally as a half note).
111	Tpt 2–3, Tbn	Edition continues cup muting to match Tpt 1, for which Fh specifies cup muting in m. 106; Im-Tpt3 has performance annotation “choke” before m. 111. In any case, the muting indicated in m. 33 has never been canceled.
112–114.1	Pno l.h., Vc	Edition extends slur in Vc and adds staccato mark at 114.1 to match Tbn. Edition also adds slur and staccato mark to Pno l.h. In Fh , the Vc slur ends short of 114.1 and Pno lacks a slur.
115	Bjo	Edition adds crescendo hairpin to match Brass and Perc.
117.4	Reed 3–4	Edition adds accent to match Reed 1–2.
118.6–119.4	Reed 1–4	Edition adds staccato marks and accents to match mm. 116–117.
120–121	Reed 3	Edition takes material from performance annotation in Im , which in turn matches mm. 116–117. In Fh , Weill did not write out mm. 120–121. He marked mm. 116 and 117 “A” and “B,” respectively, did the same for mm. 120–121, and notated vertical, wavy lines down the system in both m. 120 and m. 121, beginning below Reed 5. He wrote out Reed 1 and Reed 5 (with incomplete articulation) and directed the copyist to duplicate Reed 1 for Reed 2 and 4, and Vc for Cb. He did not add any direction for Reed 3, leaving the measures blank. Copyist Tutrinoli gave the part rests, but it seems obvious that Weill's intent was to repeat mm. 116–117 in all parts, with the same articulation (the idea of using “A” and “B” appears to have come to him only after he had begun notating Reeds in mm. 120–121).
122	Tpt 3, Pno r.h., Strings	Edition adds tenuto marks to match Reed 5, Tbn, and Pno l.h.
123.4	Perc, Pno, Vn	Edition adds accent to match Reed 1–4 and Tpt.
123.4–5	Pno r.h., Vn I	Edition takes missing ties from Im .
124	DOUBLE QUARTET	Fh(R) has performance annotation cueing “Octette,” confirming that Weill's vocal arrangement found in Vh should be performed here. Edition upholds Weill's “Double Quartette” designation but modernizes the spelling (reserving the old-fashioned spelling for the “Quartette” in nos. 7–8).
126–129	Reeds	Edition adds staccato marks to match mm. 124–125. In Fh and Im , staccato marks appear only in m. 126, Reed 2 and 4.
127/2	S	Edition adds missing \flat for C \flat 5 to match Reed 4 and Vn II (and compare all other iterations of this melody).
128.3, 136.3, 152.3	DOUBLE QUARTET	Edition takes text (“this is <i>a</i> night”) from Vh , the only consistent source. Tt3 has “the night” the first two times, then “a night.” An annotation in Vh(R) changes 128.3 to “the,” but not 136.3.
132–137	ALL	In Fh , Weill notated these six measures with a “come sopra” instruction for the copyists to duplicate mm. 124–129.
134	DOUBLE QUARTET	Edition takes text (“she <i>should</i> almost”) from performance annotation in Vh(R) (confirmed by Tt3). First layer of Vh has “she <i>would</i> almost.”

137	DOUBLE QUARTET	Edition takes “touchin” from performance annotation in Vh(R) (confirmed by Tt3). First layer of Vh has “touching.”
138	S, B	Edition adds slurs to match S, A, T in m. 130.
143.2–146.1	Reed 3, Vn I, III	Edition normalizes slurring. In Fh , a slur starts at 143.2, and a new sheet begins with m. 144. Only in Reed 3 is the slur carried over; it trails off between 145.2–3, and a new slur connects 145.4–146.1. In Vn I there is a new slur over m. 144, and another over m. 145, with 146.1 detached (which accommodates the triple-stop). There are no slurs in Vn III after 143.4.
145.3–146.2, 146.4–147.3	Vn II	Edition changes slurring in light of Reed 1, Vc. Fh slurs 145.3–147.1.
146–147.1	T	Edition changes part to double Reed 1 and Vn II at the lower octave. Vh has quarter notes F4–E♯4–E♭4–D♯4 in m. 146, with the D♯ tied over the barline to a half, so tenors converge with Reed 1 and Vn II only at the second quarter of m. 147. Vh notates the Double Quartet <i>a cappella</i> , as it were, with no accompaniment that could be compared to Fh . There is no evidence in Im (Reed 1, Vn II) that the players altered their parts to match T, and no exemplar of Vh(R) has surfaced that emends the latter. But T moving in parallel (mostly) minor ninths with Reed 1 and Vn II is implausible. Arguably, S (cf. Reed 3 and Vn I) and B (cf. Reed 2 and Vc) could also be altered to conform to the orchestration, but for those parts, the orchestration merely embellishes (suspension in Reed 3 and Vn I, chromatic passing tone in Reed 2 and Vc).
146.1	Reed 2, 4, Vn III	Edition changes half to quarter note (with staccato mark) plus quarter rest, matching Reed 3, Vn I, and Vc.
153	Reed 2–4	Edition modifies slurs to match Reed 1. In Fh , the slur in Reed 2 appears to apply only to 153.2–3, and those in Reed 3–4 to 153.1–3.
153.2	Pno r.h., Gtr	Edition changes A♯ to A♭ to match Altos (and cf. Reed 2 and Vn III in mm. 129 and 137).
156	Vn	Edition takes slurring from Im to match Vc. In Fh , slurs end at 156.3.
156.1	Reed 2, 4, Pno, Gtr	Edition adds staccato mark to match Reed 1, 3, 5, and Cb.
157	T, B	Edition adds slur to match similar vocal leaps in mm. 130 and 138.
158–159	ALL	Edition combines the last two measures of Weill’s vocal quartet arrangement in Vh with the first two measures of Schlein’s “Green-Up Polka” arrangement, but it rejects modifications in Im . As noted in the general remarks above, Weill’s holograph (Fh) ends with m. 157. Schlein’s score of the “Green-Up Polka” begins with two measures containing only the Pno and Perc parts, plus a vocal cue consisting of A♭4 sustained for five beats. These two measures were evidently meant to accompany the quartet’s final chord. During the original production, this sparse instrumentation was enriched, according to performance annotations in Im , with Reeds (except Reed 3, which must quickly change instruments for the polka) and Strings (without Cb) sustaining the tonic chord for five quarters, like the vocal parts. The annotations are not unproblematic. Vn I has C5 and A♭5 in one book and E♭5 in the other, Vn II has C5, Vn III has C4, Cello A♭2. Thus, Vn I–II abruptly cadence higher than m. 157 implies, and the doubling is odd, with at least seven out of ten violinists doubling the third. Reed 1 sustains written B♭4 (sounding A♭4), with Reed 4 doubling at the lower octave. Reed 2 is marked D4 (sounding C3), which puts this harmonic third lower than the tonic bass A♭3 in B and Reed 5. It is possible that Reed 2 would have used C1, as in the ensuing polka, but that would require a rapid instrument change. In light of this problematic scoring—an afterthought in any case—it seems preferable to uphold Schlein’s initial conception, and the Edition rejects the added parts.
		One might add that Weill’s vocal arrangement also ends with odd doublings: seven singers on the tonic and one on the third.
159	ALL	Edition adds <i>segue</i> .

6a. Green-Up Polka

160	ALL	Edition adopts performance annotations in Fh(R) and Im deleting two introductory measures in Schlein's manuscript that originally appeared between m. 159 and m. 160. The measures sound redundant, as mm. 160–163 in themselves form a self-contained introduction. Edition upholds tempo mark from Fh , Im . Pm-Sch has “Vigoroso.”
160 160–163	Reeds, Perc, Gtr Gtr	Edition adds <i>f</i> to match other parts. Fh cues Bjo in instrumental rubric but shifts to Gtr in m. 164 (which begins a new sheet). Im is clear, however (and it appears that an unknown hand tried to emend Fh by writing “Guit.” over “Banjo”).
160	Cb	Possibly the polka was performed on Tba at one point. However, the annotation “to tuba” after 158.1 is crossed out in Im . Also crossed out is the direction to change back to Cb after m. 380. The many performance annotations throughout the part concerning <i>pizz.</i> and <i>arco</i> confirm that the original performer ultimately used Cb.
164	Perc, Gtr, Vc, Cb	Edition removes <i>p</i> , prompted by performance annotation in Im-Vc changing <i>p</i> to <i>f</i> . It is not entirely clear why Schlein “tuned” the orchestral dynamics in this way. With the full Reeds, Pno, and Strings playing <i>f</i> , his attempt at softening the bass line, rhythm section, and the slow-moving, partially chromatic counterpoint is somewhat inexplicable.
165, 167, 173, 175 165.2, 173.2	Pno r.h. Vn II	Fh and first layer of Im have music an octave lower. Edition changes F5 to Eb5, matching Reed 2, Pno, and Gtr. Except for this pitch (and the fill in m. 171), Vn II doubles Reed 2 in these two phrases.
170–171	Vc	Edition takes music from performance annotation in Fh , the first layer of which is blank—as are Fh(R) and Im —to match mm. 178–179, where these pitches are present in the original layer of <i>all</i> sources (albeit rhythmically modified to accommodate the anacrusis to m. 180).
179.4–185	Reeds, Perc, Pno, Gtr, Strings	Edition adds <i>mf</i> as these parts enter, matching Brass at anacrusis to m. 180, on the assumption that a general dynamic contrast applies between the bridge and mm. 164–179. Compare analogous contrasts, but with the dynamic levels reversed, in mm. 216 and 302 (with their anacrusis).
180, 184	Tpt 2–3	Fh and first layer of Im have four repeated quarter notes, but the performance annotations in Im (changing rhythm to half notes) permit a more homogeneous sound in the Brass here.
181	Brass	Edition adopts performance annotations in Im removing a slur in Tpt 1 and Tbn over 181.1–2. Im also adds an accent for Tbn at 181.2, but the Edition elects the milder staccato accentuation instead, matching 181.3–4, and adds this to Tpt 1 as well. Finally, Edition adds staccato to Tpt 2–3 at 181.2–4, to match Tpt 1 and Tbn. The overall intent seems to have been to render the last three quarters detached and somewhat accented.
182	Tbn, Pno r.h.	Edition adds accents to match Tpt.
184	Gtr	Edition emends Schlein's chord symbol to G7b9; originally “G79.”
185.1	Reed 3	Edition adds eighth note C#5 to match dovetailing of Reed 4 and 5 at 185.5. Fh bears signs of revision here (elements scratched out in Reed 1–3).
186–187	Pno r.h.	Edition adds slur to inner voice and changes duration of Ab3 at 187.1 from half to whole note to match Reed 5, Vc.
186.3–187	Tpt 3	Edition conforms part to Reed 5, Pno r.h., and Vc. Fh has quarter B3 at 186.3 and quarter Bb3 at 186.4, tied over to whole note in m. 187. This was probably a lapse of Schlein's that went uncorrected in Im .
187.2–188.1	Tpt 1–2, Vc	Edition adds a slur. The prevailing pattern is that only those parts (Reed 4, Pno) that initiate the melody at 188/1 attack that beat (the plucked Gtr and Cb constitute, necessarily, the only exceptions).
188	Vc	Edition changes rhythm ♩ ♩ (given as performance annotation in Im) to ♩ ♩. to match vertical alignment in Fh , which has ♩ ♩ (one quarter short).
188.1	Tpt 2	Edition respells Eb4 as D#4 to match Reed 3 (cf. C# in other parts).

188.1	Gtr, Cb	Edition adds <i>p</i> to match Pno, Perc.
188.2	Bsn	Edition adds <i>p</i> to match Vc.
190–191	Reed 1–3	Edition adds <i>p</i> to match prevailing dynamic.
191	Reed 1, Pno	Edition adds slur to match Vc.
193.2–4	Pno	Edition adds slur to match Reed 4 and Vn I–II.
194/2–197.1	Reeds, Perc, Pno, Strings	Edition regularizes dynamics and articulation. It adds missing accents at 194/2 and 196.1, absent in all but Reed 4 and Pno in the former location and absent in Reed 3–4, Pno, and Perc in the latter. It adds crescendo hairpin at 194/2–195/2 in Reed 3–4, Vc, and Cb; it adds diminuendo hairpin in m. 196 for Reed 2–4. In light of the overall context, Edition ignores anomalous and conflicting diminuendo hairpin in Reed 1 over 195.1 and crescendo hairpin over 195.2. Edition also adds a slur in Pno, Vc, and Cb.
197.3	Reed 5	Edition restores anacrusis. In Fh(R) , the note is partially scratched out, and an annotation directs performer to switch instruments after 197.1. A paste-over in Im omits the note. At this tempo, however, switching instruments is difficult even without the anacrusis.
198–200	ALL	Edition assigns general dynamic <i>ff</i> for m. 198 and <i>f</i> for m. 200. In m. 198, Fh has <i>ff</i> in Tbn and Pno and <i>f</i> in Perc and Vc; the other parts are unmarked. In m. 200, Fh has <i>f</i> in Reed 5, Tbn, Vn, and Vc.
207	Perc	Edition repeats preceding measure. Fh/Fh(R) are blank, which copyist rendered as rest in Im .
215	Vn, Vc	Edition adds <i>arco</i> .
216–231	Reeds	Edition adopts revisions in Im , some but not all of which appear in Fh(R) (ink, Schlein's hand). Some revisions correct wrong notes (e.g., written G5 as the main pitch in Reed 1, mm. 218–219, is corrected to A5 in both sources). Unique to Im are the grace notes for Reed 1 in mm. 216–221, the change in Reed 3 from Fl to Picc, and the <i>glissandi</i> in Reed 1–2 at mm. 228–229 and Reed 4 at m. 231.
		At one point, Weill penciled an instruction in Fh(R) at m. 216: "All Wood unison stacc," but apparently he changed his mind on how to reorchestrate the passage, at least concerning the unison texture. But in light of the <i>pizz.</i> in Vc and Cb, Edition adopts Weill's request for <i>stacc.</i> in Reed 1–2, 4 in mm. 216–221.
		Edition regularizes dynamics. Im raises dynamics at m. 216 for all Reeds except 2 and 4 from <i>p</i> to <i>f</i> . Edition follows suit and raises Reed 2 and 4 to match. The <i>mf</i> dynamic for the bridge (mm. 224ff.) is from Im (Reed 1–3, at m. 224) and Fh(R) (Im-Reed4 at m. 227).
		The Reed 5 part in this passage is odd (perhaps an error, or even a prank of Schlein's), requiring a switch from BSax to Cl only for mm. 222–224.1, followed by a rapid switch to Bsn. Revisions in Fh(R) alter Reed 4 in these very measures to double Reed 5 (originally, Reed 4 continued the preceding offbeat quarter-note figure). Annotations in Fh(R) also add Brass parts here (see next note), the Tpt 3 also doubling Reed 5 here. These revisions actually make the Reed 5 material unnecessary (and save the player two instrument changes), but it was never excised in any source. In fact, markings in Fh(R) and Im-Reed5 correct written F#4 to E4 at 223.4–224.1 (cf. Reed 4, Tpt 3), and Fh(R) retains a "solo" instruction for Reed 5 at m. 222. The correction may antedate the other Reed and Brass revisions, and the retention of the anomalous Cl passage for Reed 5 seems an oversight. Edition omits it.
216–227	Brass	Edition provides dynamics. These parts are added in Fh(R) (ink, Schlein) and Im through m. 223 (originally rests) and considerably altered in mm. 224–227. The only dynamic given in m. 216 is <i>p</i> in Tpt 3, which makes sense for the remaining Brass as well. In m. 224, where they originally reentered, Tpt had <i>pp</i> . As rewritten, they now share material with the Reeds and Strings, instead of having a percussive, offbeat accompaniment. Therefore,

		the Edition assigns a matching <i>mf</i> to the Brass. As for muting, Edition adds “cup” for Tbn in m. 216 (canceling the “open” at m. 197, which was appropriate for the solo passage) to match Tpt.
216–219	Tbn	Edition upholds Im revision. Fh(R) revision shows music an octave higher.
216–223	Gtr	Fh(R) has revisions calling for Gtr to double melody (material of Vn III notated an octave lower). This material does not appear in Im . It is unclear exactly at what stage the Gtr material was added, but while it made sense for Gtr to play the melody within the original context of sparse orchestration performed <i>dolce</i> and <i>p</i> , the collaborators may have decided to omit it at the end of the revision process, when Im was revised.
216–231	Strings	Edition adopts extensive revisions in Fh(R) , carried over into Im . In doing so, it regularizes dynamics. In m. 216, Vn I–II originally had <i>pp</i> , Vc was unmarked, and Vn III and Cb rested through m. 223. Fh(R) does not provide dynamics for the added parts. Im has <i>pp</i> for Vn I–II, <i>fff</i> for Vn III, and <i>p</i> for Vc and Cb. Edition maintains the distinction between the melodic Vn III and the remaining Strings, but it matches Vn I–II to Vc and Cb (as well as the Brass), and it matches Vn III to Reed 3. The Edition upholds <i>mf</i> at m. 224, present in both Fh and Im . Performance annotations in Im-Cb faithfully carry out the Fh(R) revisions through m. 230 except that in the latter, the whole notes in mm. 224–230 are rendered mostly as repeated halves. Edition upholds the Im version and adds ties in mm. 224–227, since the intent seems to have been to double Vc (cf. ties in mm. 228–231). Cancellation of <i>arco</i> at m. 216 appears as performance annotation in Im . The Edition, however, adopts Fh(R) instead of upholding Im in m. 231. The latter retains a half note G2 at 231.1, a remnant from Fh . In Fh(R) , Vc in mm. 216–223 is unrevised (originally sustained whole notes as at mm. 224ff.). Edition adopts Im revisions.
221/2	Vn III	Edition changes articulation to match Reed 3. Im has slur over entire measure; no articulation in Fh(R) . The contrast in articulation between these two parts, the only ones playing the melody, might sound odd, and the distinction between mm. 217 and 221 in Picc is surely deliberate—it is already present in Fh and remains unchanged through subsequent revisions.
222.1, 222.3	Reed 3	Edition adds accents to match Vn III.
223.2–4	Reed 3	Edition changes F5 to G5 at 223.2, matching the descending stepwise pattern in Reed 1–2, 4, Brass, and Vn, with parallel seventh chords. Both Fh(R) and Im have F5. Also, Edition upholds accents despite disparity with other Reeds. Fh(R) has no articulation for Reeds here, but Im is clear.
223.4	Tpt 3	Edition changes F#4 to E4 to match Reed 4, Vn III. The intent seems to have been for these three parts to double each other. Both Fh(R) and Im have F#4. Edition also ties to 224.1, matching Reed 4.
224–225	Tbn	Fh(R) has a sustained Ab3 here, but Im omits it. In Fh(R) , a new sheet begins at m. 226, and perhaps the part was meant to continue. But in that case, would it have continued to double the Vc part in tied whole notes, or would it have dropped out in m. 227 along with Tpt? Rather than speculating about how the part might proceed, Edition upholds Im .
224	Glock, Gtr	Edition changes dynamics from <i>pp</i> (Gtr) and <i>p</i> (Glock) to <i>mf</i> to match other parts. As originally scored, for Strings and Glock, with Gtr chords and light offbeat accompaniment in Brass (Reeds rested until m. 228), fine dynamic distinctions between Strings, Gtr, and Glock made sense. With the texture thickened, the parts would be lost if they retained their original dynamics.
224–229	Glock	Edition adopts ink revisions in Fh(R) . Fh (first layer) has rests in mm. 224, 226, half note at 227/2 instead of matching m. 225, and repetition of m. 228 in m. 229 (instead of continuing the anacrusic pattern), and 228/2 marked “8va [bassa].” The revisions are only partially carried out in Im (mm. 227–229 remain unchanged). In Fh(R) , Weill (?) penciled “Rhythm” in the Perc staff at m. 230.

224–229.1	Vn I, III	Edition adopts <i>8va bassa</i> annotation in Im and Fh(R) for Vn III. Another annotation in Fh(R) also calls for Vn I to play an octave lower (224–227.1), but Im does not confirm this. Adopting the lower register in Vn III but not in Vn I creates a smoother melodic connection from m. 223 and into 229.2. This reading also reflects the octave doubling in Reed 1–2, and taking Vn III down helps Reed 4 (Ob) pierce through the texture beginning with the anacrusis to m. 228.
228	Reed 1, Vn I	Edition omits <i>p</i> in Im , a dynamic left over from the original layer of Fh , prior to the general thickening of the texture. Im omits the same Fh dynamic in Reed 2–3 and Vn II.
228	Reed 2	Edition revises rhythm and adds glissando into m. 229 to match Reed 1. Reed 1–2 were revised in mm. 228–229; these revisions appear in Im only. Originally, both parts had the rhythm ♯ ♮ ♮ in m. 228, with iteration signs in m. 229. Since the Reed 2 revision otherwise matches Reed 1 rhythmically except for 228.2, Edition assumes that the Reed 2 notation is incomplete. (And compare Vn I–II, which were also revised here, and which both have syncopated half note at 228.2).
230–232/1	ALL	Prompted by revisions in Fh(R) carried over into Im , Edition regularizes dynamics to show a continuous crescendo to <i>ff</i> at 232/1 in Reeds and Strings. Edition raises Brass dynamic at 231.3 to <i>ff</i> , matching Im revisions to Reeds and Strings. It also regularizes the rhythm so that all parts (except Reed 5 and Perc) attack a quarter-note anacrusis to m. 232, and all Reed and String parts (except Reed 3 and Cb) share the same rhythm in mm. 230–231.3. In Fh , only Reed 3 and Vn III had the descending melodic figure in m. 230, and it was in straight quarter notes. Other parts continued providing accompaniment along the lines of m. 229. The rhythm in m. 231 originally varied considerably between parts: - ♮ , ♮ ♮ , - ♮ ♯ , or ♮ ♮ ♯ . There was no <i>cresc.</i> , merely a general <i>f</i> combined with an accent on the second half of m. 231 (missing in Gtr and Pno) and another general <i>f</i> at 232/1. Some parts pose special editorial challenges here. Edition preserves the uniqueness of Im-Reed3 with its combination of hairpin and <i>glissando</i> . Edition also preserves the different rhythmic situation in Reed 5, where 231/2 is altered to ♮ ♮ in Fh(R) and ♮. ♮ in Im . This rhythm suggests that it is more appropriate to place <i>ff</i> at the resulting eighth-note anacrusis to m. 232, rather than at 232/1. Edition adopts Gtr revisions in Fh(R) even though, exceptionally, they were not entered in Im . As in the Brass parts, an arrow relocates a G7 chord on the second half of m. 231 to the final quarter. Edition adds accent to this anacrusis and <i>ff</i> at 232.1 to match other parts. Im-Cb has <i>f</i> at 231/2, but this is left over from the previous version; performance annotations add crescendo hairpin encompassing mm. 230–231 and <i>ff</i> at 232.1. Edition adopts rhythmic revision of m. 231 in Fh(R) from ♮ ♮ to ♮. ♮ . This revision was not carried over in Im , but it matches revisions in other parts shifting the anacrusis to m. 232 to the last quarter of m. 231.
230–231	Reed 1–2, 4–5	Edition regularizes slurring in m. 230 to match Im-Reed2 . In the other Im books, Reed 1 slurs 230.1–4; Reed 4, 227.3–230.4; and Reed 5, 230.2–3. Edition also adds staccato marks for 230.3–231.3 and accent at 231.4 to match Im (for Strings). Im includes only sporadic staccato marks and accents.
230.2–231	Vn III, Vc	Edition regularizes articulation to match Vn I–II. Im-VnIII has a slur over 230.2–231.1 that has been crossed out, it lacks staccato marks for 230.3–4, and it has accents instead of staccato marks for 231.1–3. Im-Vc has a slur over 230.1–3 and lacks an accent at 231.4. Fh(R) slurs 230.3–231.1 in Vn I–II and 230.2–231.1 in Vn III and Vc.
231.3–5	Reed 5	Edition adds staccato mark to 231.3 and accent to 231.4 to match Reed 1–2, Reed 4, Vn, and Vc.

231.4	Reed 1	Edition changes Eb4 (sounding Db4) to C#4 (sounding B3). In Im , Reed 1 and Vn II both sound Db4, but the lower note in the Vn II books has been changed to D#4, no doubt to avoid a clash with Tpt 1 and Pno, which both sound D#4. The combination of both the natural and flatted fifth of the G7 harmony, together with the flatted ninth present in Reed 2 and Vn III, would have been pungent indeed, and worth considering were it not for the explicit correction in the Vn II books. As for Reed 1, it doubles Reed 4 at the unison in mm. 231/2–232 <i>except</i> for 231.4. Edition makes this doubling consistent.
232–233, 236	Reeds, Brass, Vn	Edition regularizes articulation, following Reed 1, 3, 5 as modified in Im . The other parts mostly retain the original Fh notation, which lacks the slur and staccato in mm. 232 and 236 and the accent at 233.1 (though performance annotations in Im for Tpt 1–2, Tbn, and three Vn books do add sporadic accents in m. 233). The Reed 1 part in mm. 232–233 was added to Im ; both Fh and Fh(R) have rests. The Im revisions conform to m. 234, where Reed 3, 5, and Vn have the slurs and staccato marks in Fh and Im .
233.2	Reed 2	Edition changes A4 to B4 to match Tpt 3, Pno.
234	Reed 2	Edition adds ♯ for F#5 (sounding Eb5) in light of C-minor harmony.
235	Brass, Vn	Edition takes accents from performance annotations in Im-VnI (cf. m. 233).
235.1–2	Reed 2	Edition adds accents to match Reed 1.
235.2	Tpt 2	Edition changes C5 to B4 (sounding A4) to match F#dim7 harmony. Although Schlein may have intended a chromatic passing tone here, in light of the problematic Tpt 3 (see next note) it seems more likely that he forgot that he was harmonizing this iteration of the refrain somewhat differently from previous ones (cf. 167.2, where inner voices double the Gb melody at the lower fourth and sixth but where there is no conflicting Adim7 harmony). Significantly, Tpt 2–3 are the only parts presenting this anomaly.
235.2	Tpt 3	Edition changes A4 to G#4 to match Reed 1, Pno, Gtr.
235.3	Gtr	Edition changes chord symbol “d” to G7 to match rest of orchestra.
237.3	Gtr	Edition changes chord symbol F to Dm to match orchestra.
238.1	Reed 2, 4	Edition adds accent to match Reed 1, 3, 5.
238/2–239	Perc, Pno	Edition adds crescendo hairpin to match Reeds and Strings.
238.3	Reeds, Pno, Strings	Edition assigns tenuto mark. Im exhibits a variety of articulation marks (tenuto, accent, accent-tenuto; Reed 2, Pno, Cb lack articulation). Fh/Fh(R) show tenuto marks in Vn and Vc only.
238.3–242.1	Cb	Edition adds note at 238.3 to match Vc, and upholds Im revision for remainder. Fh/Fh(R) have rest at 238.3 and are blank for mm. 239–242. Im has revision in ink adding music to mm. 239–242 but it too has a rest at 238.3. Edition assumes that the intention was to revise Cb to match Vc for the entire passage.
240.1	Reeds	Edition adds accent, prompted by performance annotations in Im (Reed 1, 3, 5). Corresponding passages sometimes (but not invariably) feature some sort of percussive accent here (cf. 156.1, 196.1).
240.2–241.1	Reed 4	Edition upholds unison doubling of Vn (performance annotation in Im). Fh and first layer of Im have rests. Annotation in Fh(R) drew penciled arrow from Vn up to the Reed section, stopping at Reed 3, (then still on Fl but later changed to Picc), but in Im only Reed 4 is revised. Edition adds hairpin to match Vn.
241–242	Pno	Edition adds slurs to match Reeds and Strings (cf. 238.3–240.1, where ties and slur in Pno match Reeds and Strings).
243.3	Tpt 3	Edition adds missing ♯ for F#4 (sounding Eb4) to match Reed 2.
244	Brass, Vn III, Vc	Edition adds <i>f</i> to match Reed 5, Pno, Cb. A performance annotation in Im-VnIII adds an anomalous <i>ffffz</i> , which the Edition ignores.
244–249	Vn, Vc	Edition takes music from Schlein’s revisions to Fh . First layer of Fh is blank, that of Im has rests. The new material was added to Im , but incompletely, since the parts still show rests in mm. 248–249 (surely a copying error, as a

		new sheet of Fh begins with m. 248). Fh(R) adds only the chord at 243.2, apparently distributed evenly between Vn I–III and Vc. Another potential revision, the instruction “coll Bass” for Vc, is crossed out.
246	Reed 1–2, 4, Vn I–II	Edition adds <i>f</i> in Reeds (to match Vn) and a crescendo hairpin in Vn (to match Reeds).
248	Reed 2, 4	Edition adds accent to match Reed 1.
249	Reed 4	Edition shortens \circ to \downarrow . \sharp , matching Reed 1–2.
250–251, 254– 256, 258–259, 262–264	Reed 1–3	Edition adopts new material in Fh(R) (pencil, Schlein) and Im ; parts originally rested, except for eighth-note downbeats in mm. 254, 258, and 262. In m. 250, Edition adds <i>p</i> to match Reed 4–5 and Strings. Furthermore, Edition adds accents to the glissando goal at 264.2 to match Vn.
250–251, 254–255	Tpt	Edition adopts material added in Fh(R) (ink and pencil annotation “coll stgs” in Schlein’s hand) and Im (instruction carried out); parts originally rested. In m. 250, Edition adds <i>p</i> to match Strings and Reed 4–5. Fh has a different revision of the Tpt parts in mm. 254–257, also in Schlein’s hand, but Edition upholds the revision that appears in Im . <p>Fh(R) also indicates added, penciled Tpt material in mm. 257–263: the instruction “chords” in m. 257 (but crossed out in ink), chords doubling the Vn in mm. 259–260, and an incompletely erased doubling of Vn in mm. 262–263. Because this material does not appear in Im, and because Fh(R) indicates its deletion, albeit incompletely, Edition does not adopt any Brass material for mm. 256–263 added in Fh/Fh(R).</p>
250	Perc	Edition adds <i>pp</i> to match Gtr and Pno.
250–251	Vn	Edition adds <i>arco</i> (prompted by call for <i>spicc.</i>). Edition adds staccato marks to the notes to which <i>spiccato</i> likely applies and adds <i>nat.</i> at 251/2.
251	Pno r.h.	Edition upholds Im revision. Fh has iteration sign repeating m. 250.
252–253, 257, 260–261	Vn	Edition incorporates material added in Fh(R) and Im but modifies the material’s allocation and rhythm. All Vn originally rested. At mm. 252–253, Fh(R) has pencil instruction “hold chords,” carried out in ink and also added to Im . In m. 253, however, the material added in Fh(R) and Im has repeated half notes; Edition regularizes to match rhythm in Reed 4–5 and does so again in the corresponding passage at m. 277 (see note for mm. 274–280 below). <p>In m. 257, Fh(R) has pencil instruction (Schlein’s?) “with w.ws.”; a hand in ink then specified that Vn I should double Cl 2, Vn II should double Cl 3, and Vn III should double Cl 1. This is adopted in Im, although only one Vn I desk adds the material for Cl 2; the other desk is unmarked. Edition regularizes the allocation of this material, as it seems bizarre that only one stand each would double Reed 1–2 respectively, while two stands would double Reed 3 and one stand would rest (and compare mm. 255–256). At mm. 260–261 Fh(R) again has the pencil instruction “with w.ws.” The way this was realized in Im-VnI differs from otherwise identical mm. 252–254. Once again the revision appears in only one Vn I book, but Edition assigns it to the entire section. Edition modifies Vn II–III rhythm in m. 261 to match mm. 253, 277.</p>
257	Reed 5	Edition matches Cb. Fh was blank when Fh(R) was generated. Subsequently, Schlein entered two different solutions in black ink: in Fh , he added quarter note D ₄ at 257.1 followed by quarter and half rests; in Fh(R) , by contrast, he added B ₃ on first quarter and B ₂ on third. Im follows Fh(R) in showing the same rhythm and pitch class but reversing the octave leap and adding accents. Adopting B ₂ on the downbeat makes sense, but the B ₃ at 257.3 seems arbitrary, since all parts not sharing the descending eighth-note figure rest on the second half of m. 257. Accordingly, Edition matches Reed 5 to the Tbn and Cb rhythm.
257.1	Reed 4	Edition takes note from Fh revision introduced after Fh(R) was created, since this measure is blank in that source (and rests in Im).

258–259/2	Vn	Edition adds <i>spicc.</i> (and cancels it at 259/2) to match mm. 250–251/2.
264–265	Perc	Im shows the previous SnDr/BsDr pattern continuing—probably an oversight. Edition follows Fh/Fh(R) .
266	Orchestra	In Fh , only the melodic lines in Reed 4, Tpt 1, and Tbn have <i>f</i> (at the anacrusis to m. 266). Edition adds <i>p</i> to all other parts, continuing preceding dynamic.
266–273	Reeds	Edition restores Reed 4. In Fh , Reed 1 and 5 rested through much of the passage, while Reed 4 doubled Tpt 1 at the octave above. Annotations in Fh(R) , carried out in Im , call for Reed 1 and 5 to loosely double Vn I–II, respectively, with Reed 5 switching to the Vc line at m. 270. Fh(R) still retains the Reed 4 part, but parentheses added in Im suggest that it was <i>tacet</i> at some point. Unique to Im are the Reed 1 <i>glissandi</i> in m. 269.
266 (with anacrusis)–273	Brass	In Fh , parts originally rested, except for hat-muted melody at 265.3–269.1 in Tpt 1 and Tbn. Edition takes remaining material from additions in Fh(R) and Im . Edition adds matching mute for Tpt 2–3; Im-Tpt3 has performance annotation “open” but this was subsequently erased. Fh(R) shows Tbn an octave higher at 273.2.
269	Tpt 3	Edition shortens \circ to \downarrow \sharp , matching other Brass.
269.2–270.1	Tpt 1, Tbn, Vn I–II	Edition adds dynamics. At this point, Vn I–II take over the melody previously entrusted to Tpt 1 and Tbn. Since the <i>f</i> in Tpt 1, Tbn at 265.3 was meant to bring out the melody, it makes sense for them to switch dynamic levels with Vn when the latter take over the melody.
270–272.1	Vn I–II	Edition adds accents and slurs to match articulation in Reed 4.
272/2	Reed 1–3, 5, Brass, Vn	Edition adds staccato and tenuto marks (cf. m. 342). The articulation is clearly indicated in Fh , Reed 4. The two quarters in Reed 1–2 come from revisions in Fh(R) , Im (along with Reed 1 at 273.1). As so often, the articulation was overlooked. Fh(R) has a diagonal line in Reed 2 connecting 272.4 to 273.1, which Edition interprets as a <i>glissando</i> , although the Im revisions render it as part of a single slur encompassing 272.4–273.2.
273.2–4	Reed 3	Edition changes pitches and adds hairpin dynamics to match Vn II. Originally D4–E4–C4 (sounding C4–D4–B♭3), which causes the E♭ appoggiatura in Vn II to be attacked simultaneously with its resolution. To be sure, Tpt 3 also has E4 (sounding D4) here, but not in a rhythmically active melodic figure. Pm-Sch has C4–E♭4–B♭3 on the last three quarters of m. 273, a kind of composite of the Reed 3 and Vn II figures, but tending more toward the Edition’s reading.
274–280	ALL	Edition conforms mm. 274–279 with mm. 250–255, including material added to the earlier passage in Fh(R) and Im . At m. 274, Fh instructs the copyist to “repeat from letter F” (i.e., from m. 250) for six measures. The copyist omitted some dynamics and articulation. Later, only some of the revisions introduced in mm. 250–255 were carried over into the derived version. The Brass material from mm. 250–255 is missing, as is the revision of the Pno part in m. 275 (= m. 251). Edition assumes that the partial omission of the revised version stems from oversight.

Matching the two passages is unproblematic except for Tbn in mm. 278–279 (= mm. 254–255). In both **Fh** and **Im**, Tbn rests on the first two beats of m. 280. But if the Tbn material from mm. 254–255 is added, then it is odd for the Tbn to cut off at m. 280, for in both mm. 254–257.1 and mm. 278–282/1, the Tbn otherwise doubles Reed 5. Therefore, Edition not only conforms mm. 278–279 with mm. 254–255 but also adds an A♭3 at 280/1, doubling Bsn.

In Tpt, mm. 250–255 fall within a cup-muted passage. Inserting cups at m. 274 is impractical; Edition instructs Brass to retain hats until 280.2, where Tpt are marked open in all sources.

Reed 1–3 in m. 279 were later revised in both **Fh(R)** (Schlein) and **Im** so that they no longer match m. 255. Edition adopts these revisions and

		adds a crescendo hairpin to Reed 1 to match Im-Reed2 , Im-Reed3 ; hairpins are absent in Fh(R) .
280.3 281/2–282.1	Tbn Reed 3, 5, Tbn, Pno l.h., Cb	Edition cancels hat muting to match Tpt. The resolution of A \sharp -Cb-E \flat -F \sharp (= G \flat), an inversion of the augmented IV \sharp harmony, is bizarre. The sounding F \sharp should normally proceed to G (as it does in Reed 3, Vc), but it moves down to E \flat in Pno. The A \sharp should proceed to B \flat but moves down to G in Reed 5, Tbn, Pno l.h., and Cb. The chord of resolution should be a cadential \sharp . This is how Weill, in other statements of the refrain, consistently resolved the chord in nos. 6 and 6b and how Schlein resolved it elsewhere in no. 6a. Edition does not intervene, however, as no Im book is emended and the harmony resolves the same way in Pm .
282.2–283.1	Tpt	Edition adds staccato marks, prompted by performance annotations in Im (where the staccato at 282.2 appears only in Tpt 3). Performance annotations in all three parts slur 281.1–2, but Edition does not adopt, since the figure is otherwise never articulated this way (compare Reeds in m. 196, or Reed 4, Vn in 238/2–241/1).
284–285.1	Reed 2–3	Edition adopts revision in Fh(R) , which has ditto marks (") instructing parts to double Reed 1. This is implemented in Im-Reed3 only, and at the lower octave. Edition opts to have Reed 2 double Reed 1 at the unison.
285 285.3 286–287	Pno Reed 4 Reed 3, Brass	Edition adds accent to match other parts. Edition adds missing \sharp for A \sharp to match Reed 5 (at 285.4), Pno, Gtr. In Fh , parts rest. In Fh(R) —see Plate 2 in Main Volume—Schlein added “with stgs.” in Reed 1, 3. Weill penciled “All Wood as Strings.” A vertical line in the second half of m. 287 connects Weill’s annotation “Tutti” to the blank Brass staves. The chord at 287.2 in Im (Brass) would seem to carry out the latter instruction. But the Reed parts show only the addition of Reed 3. Edition does not attempt to reconstruct the other Reed parts on the basis of Weill and Schlein’s Fh(R) markings. Schlein’s instructions concerning Reeds in the ensuing passage (see note for m. 288 below) are also inconsistent with Im .
287/2	Strings	Edition takes accent from performance annotation in Im-VnII . The added Brass material (see note for m. 286) includes accents in all books.
288–301.1, 310– 316.1	Reeds	Edition incorporates copious revisions in Im . Originally, these parts rested, apart from occasional punctuations matching the rhythm and contour heard in Reed 1 at 294.3–4. Fh(R) at m. 288 shows ink direction “with stgs.” in Schlein’s hand; further pencil markings in mm. 288 and 310 call for Reed 1 to double Vn I, Reed 3 to double Vn II, and Reed 4–5 to double Vn III. Since Vn play in unison, the instruction apparently makes no sense. But in Fh(R) , Vn II–III are partially revised in mm. 292–300 to diverge from Vn I (originally iteration signs directed the copyist to reproduce Vn I). These revisions do not appear in Im , where all Vn play in unison as in the original layer of Fh . But components of the Vn II–III revisions do appear in the revised Reed 3–4 parts. Instructions for Reed 5 were not carried out.
288–319	Brass	Im-Reed1 is highly articulated, with various slurs, staccato, tenuto marks, and accents. Im-Reed3 , which mostly doubles (at thirds, sixths, etc.), shows hardly any articulation, whereas Im-Reed4 lies in between. Edition conforms articulation in Reed 3–4 to Reed 1 when the parts share the same rhythm and melodic contour. In mm. 292 and 314, Im-Reed4 has rhythm $\text{♩} \cdot \text{♩} \text{♩}$, but Edition adjusts to match Reed 1 and 3. Edition adopts addition of these parts in Fh revision (ink, Schlein) and Im , replacing blank measures. The new Im material would seem to realize an ink instruction in Fh(R) in m. 288, “Hold chords,” and perhaps also Weill’s pencil annotation “Tutti” in m. 287 with vertical lines leading to Brass staves at mm. 287, 288, and 290. These parts rested in the first layers of Fh and Im , except for the chord, originally cup muted, on the last quarter of m. 309. Edition calls for hat mutes in mm. 287–318 and their subsequent removal, following the preponderance of evidence in Im revisions. These call

		for hats in Tpt 1–3 beginning with m. 287 (and Fh revisions call for them in m. 288); cup muting (from Fh revisions) in m. 309 is crossed out and replaced with hats in Tpt 1–2, with both “open” and “hat” in Tbn, and with “open” in Tpt 3; Tpt 1–2 are marked “open” only in m. 319.
		For mm. 301–309, pencil additions in Fh(R) assign Tbn the melodic line subsequently entrusted instead to Reed 2, 5, and Vn I–II, as reflected in Im revisions.
		At 309.3, Edition adds accents to match Pno and Strings. For all cases in which the rhythmic figure ♩ ♩ involves a repeated pitch connected by a slur, Edition adds tenuto marks to indicate that the quarter note should be lightly rearticulated within the legato (ensuring that the slur is not mistaken for a tie).
288–317.1	Gtr	For 316.3–318.1, Edition matches articulation to that of Reeds and Strings; the Fh revisions do not slur 317.2–318.1 to the preceding tied halves. Edition adopts revision in Fh (ink, Schlein) and Im ; originally the part rested. Edition adds dynamics to match other parts. At 310/1–2 Edition changes rhythm from ♩ ♩ to ♩ ♩, matching Reed 1 and 3 and mm. 288, 292, and 314. Edition does not act on Weill’s pencil annotation “Banjo” in Fh(R) at m. 302, despite a performance annotation in Im inserting the melody of mm. 302–305, beginning with anacrusis on C4 (i.e., sounding pitches). If the bridge is to be played on Bjo and the rest of the refrain on Gtr, there is no time for the player to switch instruments, and Im indicates no such switch (the idea to involve Bjo for the bridge may have arisen at a point when the entire refrain was still to be performed <i>p</i>).
293.2	Reed 1	Edition changes B5—as transmitted by Im —to D6. Reed 1, 3, and 4 are consistently in three-part harmony here, and it is odd for Reed 1 to suddenly double Reed 3 rather than skip up. Reed 1 is essentially doubling Vn (omitting some melodic and rhythmic figuration), and, indeed, Fh(R) has instruction “col Vn I” in m. 288, which Im otherwise carries out.
298	Reed 1, 3	Edition adds slur for 298.1–3 and staccato mark at 298.4 to match other instances of this rhythmic figure within the F-major section.
298–301 302 (with anacrusis)–309	Vn II–III Reeds, Gtr, Vn	Edition adds accents to match Vn I. Weill and Schlein appear to have made several passes at enriching a sparse initial orchestration, as markings in both Fh(R) and Fh attest. In the first layer of Fh , Reed 2 played the melody on BsCl, Vn I sustained notes, the other Reeds, Gtr, and Vn II–III rested (except for Vn II in mm. 307–308, but playing only the upper component of the <i>divisi</i>). The final layer of Im represents a composite of two partially contradictory, partially complementary sets of revisions entered in the two different exemplars of the full score.
302 (anacrusis)	Reed 2, 5, Vn I–II	Edition assigns these melodic parts <i>ff</i> , following Im-Reed2 (<i>fff</i>) and Im-VnI , Im-VnII (<i>ff</i>). Originally <i>f</i> in Reed 2 and 5 (Fh revision), while Vn apparently retained preceding <i>p</i> .
302	Reed 1, 3, Perc, Pno, Vn III, Vc, Cb	Edition assigns dynamics following Im-Vc . Originally, and throughout the multiple Fh and Fh(R) revisions, these parts, with the exception of Pno, lacked dynamics here, apparently maintaining the preceding <i>p</i> . Pno was marked <i>pp</i> . In Im , the melodic parts were raised one notch from <i>f</i> to <i>ff</i> . Should the remaining parts still play <i>p</i> ? Im-Vc with its performance annotation “ <i>f</i> please!” suggests otherwise. Accordingly, the Edition raises the non-melodic parts from <i>p</i> to <i>f</i> , while retaining the relative softness of the Pno by raising <i>pp</i> to <i>p</i> .
302–303 305.2–308.1	Pno Reed 5	Edition adds missing ♭ for Eb3 to match F7 harmony (cf. Reed 1, Vc). Edition regularizes slurring to match Reed 2. In first layer of Fh and Im , Reed 5 rested through 307.1. Fh and Fh(R) show different revisions, of which the former appears in Im . In Fh , 305.2–307.1 have no slur. Im has one slur for 305.2–306.4 and another for 307.1–4.
307	Reed 4	Edition adds <i>f</i> to match Reed 1 (see m. 302 above).

308.1–4	Reed 2, 5	Edition makes these parts rhythmically consistent. In Fh , Reed 2 has ♩ ♩ while Reed 5, added later, has ♩ ♩; moreover, Reed 2 has staccato marks for the ♩ ♩ rhythm, while Reed 5 ties these repeated notes. In Im , the articulation has been regularized in favor of the tie, but the rhythmic contradiction remains. Edition opts to follow Im-Reed2 for the duration of 308.1, as it enhances the syncopation.
309	Reed 1–2, 4–5, Vn	Edition regularizes rhythm. In Fh , Reeds are notated ♩ ♩ while Vn have ♩ ♩ . The various revisions conflicted due to contradictory markings in Im : ♩ ♩ for Reed 4–5, Vn I–II; ♩ ♩ for Reed 1, Vn III; and ♩ ♩ for Reed 2. Edition follows Reed 4–5, Vn I–II. In particular, keeping Reed 2 as in Im would create a clash with Reed 5 (BSax), which it otherwise doubles.
309	Reed 1, Brass, Perc	Edition adds accent on fourth quarter to match Reed 3, Pno, and Strings. Accents apply to all parts except Reed 2, 4, and 5, which end a legato group here.
309	Strings	Fh has <i>pizz.</i> for last quarter note, crossed out in Im . One Im-VnI book notates the part an octave lower, like Vn II.
310	Reeds, Perc, Pno, Gtr, Strings	Edition adds dynamics (absent in all sources), returning all parts to their m. 288 levels (the <i>p</i> for Brass at 308.3 appears in Fh).
315	Cb	Edition adds <i>arco</i> to cancel <i>pizz.</i> in m. 288.
316.1	Reeds, Brass	Edition adds accent to match Strings.
316/2–318	Reeds, Brass, Pno, Strings	Edition makes slurring consistent by detaching 318.1 from the preceding slur for those parts that initiate a new melodic figure here (Reed 3–4, Vn, Vc), following the notation of the String parts in Fh and Im . For the parts that cut off after 318.1, the Edition includes that note with the preceding slur, following Reed 1–2 in Fh and Im .

The remaining parts show various anomalies. Brass and Pno (**Fh**, **Im**) have a tie but no slur; in Cb (**Fh**, **Im**), 318/1 is detached.

Reed 3 appears only in **Im** and **Fh(R)**, and Reed 4 only in **Im**. In Reed 3, 317.2 is detached. Edition adopts slurs and staccato marks within m. 318 from **Im-Reed3**, **Im-Reed4**. The latter introduces a rhythmic anomaly in m. 318: | ♩ ♩ ♩ ♩ | instead of | ♩ ♩ ♩ ♩ |; Edition regularizes this.

316/2	Reeds, Brass	Edition adds tenuto marks to match Strings. In Im , Reed 2 appears to have a lightly drawn tenuto mark, and Reed 3 has an accent.
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316/2–318/1	Tpt 2–3, Tbn, Perc, Pno, Gtr, Strings	Edition adds <i>mf</i> and crescendo hairpin. In Fh these indications go down six staves, comprising the Reeds and Tpt 1 only.
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316/2–318.1	Vn I	Edition adds upper octave, following annotation in Im-VnI . One book is simply marked <i>8va</i> , while the other is unaltered. Having the section play <i>divisi</i> will achieve the same effect.
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319	Brass, Pno	Edition adds accents, matching Reeds and Strings.
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319/2	Reed 4	Edition takes missing ♯ for F♯3 from performance annotation in Im .
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319/2	Brass	Edition cancels muting, prompted by performance annotation in Im-Tpt1-2 .
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320–348	Reeds, Vn	Edition adopts extensive revisions in Im , with one exception (noted below). In Fh(R) , Weill penciled “brighten” on the Reed staves in m. 320. Schlein began to indicate Reed doublings of the Brass in ink. But in the end, the brightening effect was achieved by rendering Vn more brilliant. Through m. 335, the Vn originally had offbeat <i>pizz.</i> chords. They rested in mm. 336–339.1, then played an octave lower through m. 343, after which changes mainly affect articulation and chord spacing. The articulation in Im is not entirely consistent. For the slurs in mm. 326.5–326.8 and 334, Edition follows Vn II, the two most consistent books.
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The Reeds were enhanced to a lesser extent (they originally rested in mm. 327–328, 334–335.2, and 339.2–343).

Many of these changes appear in both **Fh(R)** (ink, Schlein) and **Im**, but the latter is the only complete source for Vn in mm. 320–335 and Reed 5 in mm. 335.2–342 (see Reed 5 note for mm. 335–342 below). In **Fh(R)**, Reed 5 doubles the melody, and in **Fh** it matches the rhythmic profile of the melody through 339.1 and then rests until m. 345. **Im** is also more explicit


regarding articulation and rhythm. One addition in **Fh(R)** appears incompletely in **Im**: a quarter-note chord at 325.1 for all Reeds but Reed 3 (D5 in Reed 1, B4 in Reed 2, F4 in Reed 4, G♭3 in Reed 5). Only the D5 for Reed 1 appears in **Im**, but one measure too early, at 324.1. Edition omits the chord entirely.

Interestingly enough, in **Fh(R)**, m. 328, Weill entered “thinner and funny” in pencil, but the cumulative effect of these revisions was to thicken the texture, perhaps prompted by changes in the choreography.

320	Perc, Pno, Strings	Edition adds <i>p</i> to match Brass, Gtr, and Reeds (when the latter enter in m. 321).
320–335	Cb	Edition assumes continued <i>pizz.</i> , specified at m. 288 in Im revisions (and matching Vc). Edition cancels <i>pizz.</i> in m. 336, again matching Vc.
323/1	Tbn, Vn	The F♭3 in Tbn and the D♭5 in Vn contradict the underlying B♭9 harmony. In the Vn part, Schlein probably wanted to avoid a scale using both D♭5 at 323.1 to match the B♭9 harmony and D♭6 at 323.8 to match the E♭7 harmony. Edition does not intervene to prevent the clash between Tbn and the Pno/Gtr chords, since none of the Im parts is altered.
325.2–3	Tpt 2	Edition adds tenuto marks to ensure rearticulation.
325.3–4, 333.3–4, 349.3–4	Gtr	Edition changes chord symbol “F79” (applying to both quarters) to F+ followed by F7, which captures better the sounding harmonies in the rest of the orchestra.
327–328	Reed 1–3	Edition adds articulation to match Reed 4–5. Originally, Reed 5 alone played here. Fh(R) and Im additions show only sporadic articulation; Im-Reed3 has accents instead of staccato marks.
327	Perc, Vn	Edition adds crescendo hairpin, matching Reeds, and prompted by performance annotations in Im-VnII (one book) and Im-VnIII . In light of rising figure and considering that this is a measure of “fill” between the melodic phrases in the Brass, a crescendo is appropriate here.
332.4	Gtr	Edition corrects repeated A♭ chord to E♭7 (cf. Brass, Pno).
334	Reeds, Brass	Edition conforms these parts. The Reed parts were added in Fh(R) and Im . The Brass parts appear already in Fh , with staccato mark at 334.2 but without crescendo hairpin. Tbn lacks slur. The Reeds in Im lack staccato mark at 334.2, but, with the exception of Reed 2, show a crescendo hairpin. In Fh(R) , no Reed shows staccato mark and hairpin; Reed 5 has no slur. Edition removes tie in Reed 2, matching Tpt 2.
335	Reed 1–3	Edition adopts Fh(R) revisions, inconsistently carried over into Im , where the <i>gliss.</i> in Reed 1 and 3 is missing. Im-Reed3 also lacks the hairpin, and the player has added accents on each quarter.
335–342	Reed 5	This is one of many passages that exist in three distinct versions, transmitted in Fh , Fh(R) , and Im revisions. Edition upholds the last of these, adding slurs spanning 335.2–336.1, 338.1–339.1, and 339.2–342.1. In Im , there is one slur encompassing 335.2–339.1, but this seems to be left over from the previous version of the passage, in which Reed 5 had the same melodic/rhythmic profile as Reed 1–4. Im has an additional slur and hairpin at 336.2–337. In light of the pervasive legato in remaining Reeds and Vn, adding legato slurs until the staccato at 342.2 seems appropriate.
335.12–339.1	Vn Ib, II–III	Edition adds phrasing slur to match Reeds and the Vn themselves at 339.2–342.1. The material inserted in Fh(R) and Im lacks slurs, and performance annotations in Im are inconsistent.
336 (with anacrusis)–343	ALL	Edition provides <i>f</i> as general dynamic. In the first layer of Fh , only Reeds, Perc, and Vc played the first four measures of the bridge, all marked <i>p</i> except Perc (on SnDr), whose quadruple <i>p</i> with brushes seems excessively cautious. The Vn entered with anacrusis to m. 340, marked both <i>p</i> and <i>con sord.</i> (the latter canceled at m. 344). The original Cb entrance at 339.2 had no dynamic. As the bridge passage was revised, the louder dynamic was only intermittently specified in the rewritten or newly inserted parts, and no one

336 (with anacrusis)—342.1	Reed 1–4	appears to have reviewed and adjusted the dynamic level for those parts that were otherwise unchanged. The overall aim was to make the bridge louder than the refrain. Assigning all parts <i>f</i> —and changing SnDr with brushes to Cym without, as in Fh(R) —will achieve this effect sufficiently. Edition regularizes slurring, following model in Fh for Reed 1–2, 4–5 in mm. 336 (with anacrusis)—339.1 and corresponding Reed passages throughout the number. Revisions in Fh(R) and Im (especially in mm. 339.2–342.1, replacing rests) either lack articulation or provide it inconsistently.
336–343, 353, 358–359	Brass	Edition restores part in cue-size notation. Originally, Brass rested. Acting on his own annotations “melody w. w. unison” in m. 336 and, later, “add brass” in m. 358, Schlein augmented the Brass parts, including doubling the Reed material in mm. 336–339.1 and adding a little fanfare at 339.2–4. But he evidently changed his mind, because he also wrote “brass harmony” at m. 336, and someone else (possibly Littau) wrote “sus[tain]-chord-brass.” Schlein realized this instruction in further Fh(R) annotations, and it is this third version of this passage that was inserted into Im , although eventually marked <i>tacet</i> . (From 339.2 onward, Fh(R) shows only one layer of revision.)
There are some divergences between the final Fh(R) revisions and those in Im . At m. 339, Im has Tbn continue to sustain from m. 338, while Fh(R) has it join the Tpt rhythmic figure. Edition chooses the latter (the copyist probably had trouble deciphering the multiple layers of revisions). Edition also prefers Fh(R) at mm. 342–343, which comes closer to matching Reed and String parts than Im (see note at 342/1–2 below). For example, in m. 342 Im-Tpt1-2 has whole notes.		
Edition modifies half-note rhythm of Tpt 1–2 in both Fh(R) and Im at 343.1 to match Vn (see note below at m. 343). Brass additions in Fh(R) and Im appear to have been hastily notated and lack articulation in mm. 342 and 358–359. Edition adds slurs, ties, and other articulation to match corresponding Reed and String parts, by analogy with m. 353, where the Fh(R) revisions do match Reeds and Strings.		
336–343	Gtr	Edition adopts addition of material in Fh(R) that was not copied into Im . This may have been an oversight, as it would be odd for Gtr to drop out here (especially when Perc keeps playing).
338–339	Vc	Edition extends duration of Ab4, which originally lasted only through the first half of m. 338. The revision, which appears in Fh(R) only, allows Vc to match the Vn phrasing.
342–344.1	Perc	Edition adopts notation added in Fh(R) and Im . Originally, the preceding pattern continued. In Fh(R) , the iteration signs are not removed, and the SnDr roll is notated on the same space as the Cym, so that it appears as if BsDr, SnDr, and Cym might all attack the third quarter in mm. 342 and 343. The copyist of Im seems to have interpreted it that way for m. 342, while notating m. 343 for SnDr only (eliminating both BsDr and Cym). Edition shows the likeliest solution.
342.1–2	Reed 1–4, Vn I–II, Vc	Edition changes rhythm from \downarrow to $\downarrow \ddagger$, adopting performance annotations in Im for Reed 1, 3, Vn I, and Vc, as well as later revisions to Brass in Fh(R) . The Vn II desks retain the half note but shorten it by adding a staccato mark.
342.4	Reed 1–4, Vn, Vc	Edition adds accent, following performance annotations in Im (three Vn books), which have either an accent or a staccato mark here.
343.2–4	Reed 1–4	Edition regularizes crescendo hairpin and accent. Neither appears in Fh(R) , where this material was added, but Im-Reed2 , Im-Reed3 add the hairpin, and the accent appears in Reed 3.
344–345	ALL	Edition supplies general <i>p</i> dynamic, matching mm. 320ff., and confining the <i>f</i> at m. 336 (with anacrusis) to the contrasting bridge section. There are a few clues: Perc has <i>p</i> at m. 344 in Fh , Im . Brass in Fh is marked <i>sim.</i> , which could refer to the cup muting from m. 330 (later removed), but also to the

		earlier <i>p</i> dynamic (in Fh , Brass rested in mm. 336–343). Im (one Vn book and Cb) have performance annotation <i>f</i> at m. 344, but the <i>marcato</i> articulation will ensure that the <i>piano</i> here is on the robust side.
347.4	Pno r.h.	Edition adds chord to match mm. 323, 331. Fh is blank.
348	Vn I	Edition combines two versions, using <i>divisi</i> . When the Vn parts were revised in Im , one Vn book was given a repeated Eb4 and the other C4–Db4.
349.2–4, 357.2–4	Vn I	Edition slurs Vn I to match Brass (m. 349) and Reed 1, 3 (m. 357). The slurs in Fh and Im-Vn exclude 349.4 and 357.4.
350.1	Cb	Edition reads Bb3 to match Pno l.h. Fh is ill-defined, either Bb3 or Ab3; Im has Ab3.
350/2	Pno l.h., Cb	Edition includes 350/2 in subsequent slur to match Reed 5.
350.3–351.3	Tbn	Edition includes 350.3 in subsequent slur to match Reed 5.
351.2–3	Tpt 1–2, Pno r.h.	Edition adds slur to match Reed 1, 3 and Vn I–II.
352	Reeds, Perc, Pno, Gtr, Strings	Edition takes general dynamic <i>ff</i> from Fh(R) for Reed 1–4. Fh has <i>f</i> in Reed 5, Vn, and Vc. Im is generally marked <i>f</i> , changed to <i>ff</i> in one Vn I book. For the dance's climactic final iteration, <i>ff</i> seems appropriate.
352–358.1	Reed 1–4	Edition adopts material added or revised in Fh(R) and incorporated in Im . Orchestration originally much thinner: Reed 5 was unchanged but upper Reeds played only mm. 354–355 and downbeat quarters at 352.1 and 356.1. Edition takes articulation for mm. 352–356 largely from Fh(R) . Im has only sporadic articulation but provides an additional crescendo hairpin in Reed 3–4 in mm. 352 and 356, which Edition adopts for Reed 1–2 as well. Im also has accent in Reed 2 at 354.4, which Edition adds to the analogous Reed 4. Fh(R) lacks articulation in m. 357; Edition adds accents to Reed 2, 4 by analogy with m. 353 and Strings; the slur in Reed 1, 3 spanning 357.2–4 appears in Im .
352–358.1	Vn, Vc	Edition takes articulation in mm. 353–354 from Fh(R) . Fh lacks any articulation except for Vn I slur at 357.2–3. Edition adds articulation in mm. 352 and 356 to match m. 354 and the analogous Reed parts, which also furnish the model for the crescendo hairpins in mm. 352 and 356. Edition adds accents in mm. 355 (Vn) and 357 (Vn II–III, Vc) to match m. 353 and following annotations in Im-VnI (both books in m. 355), Vn II (mm. 355, 357), and Vc (m. 357). Edition includes 357.4 in the Vn I slur, matching Reed 1, 3 and corresponding passages in mm. 177, 255, 263, etc.
352–359	Vn II–III	Edition rejects performance annotations in Im indicating <i>8va</i> in one Vn II book and in Vn III (the latter through 358/1 only). The indication is crossed out in the Vn II book. It would be odd to have the inner voice in the Vn III become the highest in the entire orchestra.
353, 358–359	Brass	Edition takes material from additions to Fh(R) ; originally blank (suggesting rests), but someone (Schlein?) scrawled the instruction “add brass.” Im has rests, but since the remaining Fh(R) revisions to this passage appear in the parts, the omission in the Brass books may be an oversight.
355	Perc	Edition adopts rhythm in Im (first layer), which matches m. 353 rather than repeating m. 354. Fh notates rhythm for mm. 352–354 and then uses iteration signs (♯) for mm. 355–357.
358/2–359	ALL	Edition takes articulation and dynamic from the majority of parts in Fh and Im and adds the following, which are absent in all sources: all accents in Reeds (except in Reed 1, 4 at 358.3), Gtr, Perc, Pno, Vn III; slurs to Pno, Cb; and crescendo hairpin to Reed 3, Pno, Vn III, and Cb.
359.2	Tpt 3	Edition adds missing ♯ for A4 (cf. Reed 4, Pno, Vn III).
359.3	Reed 3, Pno r.h.	Edition enharmonically respells D# as Eb, matching other parts, including Pno itself (l.h.).
360	ALL	Edition maintains <i>ff</i> as general dynamic, despite the <i>p</i> that appears in Fh for the Brass entrance. None of the Im parts shows a change from the preceding <i>f</i> or <i>ff</i> here. Instead, Reed 3 has “ <i>sempre f</i> ,” Reed 4 has <i>f</i> , the Tpt are all marked <i>f</i> , and one Vn I book has “ <i>ff al fine</i> .”

360–361.1	Vn II	Im has music an octave higher, but thereafter the figure is copied as in Fh (copyist may have accidentally copied the Vn I line for the first iteration).
360.1	Reed 1	Edition detaches note from preceding slur. In Fh and Im , Reed 1 has a slur spanning 358.3–360.1. But m. 360 begins a new sheet of Fh , and the stray slur, open-ended to the left and attached to 360.1, is probably a lapse.
360.1	Reed 5	Edition adds staccato mark to match Brass.
360.2–361, 362.2–363	Vc, Cb	This material was added to Fh(R) and Im . Unlike Vn, these parts retain <i>pizz.</i>
362.1	Perc	Edition adds material, matching mm. 360, 364. Im has rests. Fh has iteration sign for entire orchestra at mm. 362–363, but the copyist may have been confused because Schlein redundantly notated Glock in m. 363, despite the iteration sign.
364.1	Reed 5, Brass	Edition adds staccato mark to match 360.1.
365	Reed 1–4, Brass, Pno r.h., Vn	Edition regularizes notation of this figure, using evidence drawn from revisions in Fh(R) and Im . Originally, Reed 1, 3, Pno, and Vn I–II had the same pitches, slurs, and crescendo as Edition, but with rhythm: ♩ ♩ ♩ . Edition takes Reed 1 rhythm from Im performance annotation and changes the rhythm of Reed 3, Pno, and Vn I–II to match not only Reed 1 but also revisions in other parts (see below). Edition takes <i>glissando</i> in Reed 3 from Im performance annotation. Reed 2, 4, and Vn III originally had the same pitches as Edition but on offbeats: ♩ ♩ ♩ . Brass rested. The revisions give Reed 2, 4, Brass, and Vn III the same pitches and rhythm as Edition, except that in both Fh(R) and Im , the crescendo hairpin is missing. Slurs are missing in both sources for Reed 2, Tpt 3, Tbn, and Vn III and only in the former for Reed 4 and Tpt 1–2. Edition supplies missing hairpins and slurs by analogy with the more complete parts.
365–380	Brass	Edition incorporates material added to Fh(R) and Im ; originally rests. Im-Tpt1-2 rests at 379.4–7, but the copyist probably overlooked this anacrusis.
366–379.1	Reed 5	Edition adds accents, following Im at m. 366 (where <i>sempre forte</i> has also been added).
366.1	Reed 4	Edition takes A4 (sounding G4) from performance annotation in Im-Reed2 ; Fh has G#4 (sounding F#4). The situation differs at 367.1, where F# is present also in Tpt 3, Vn II–III.
366.4–379.1	Reed 3	Edition adopts multiple changes in Fh(R) and Im , mostly involving transpositions up an octave but also adding a run in mm. 371–372.1 that is an octave higher in Im than Fh(R) (Edition follows Im). Im does not incorporate material added in Fh(R) at 372.3–374, but this may have been an oversight, and Edition restores it.
372.1	Tpt 2	Edition changes F#5 to E5, matching Reed 2.
372.3	Tpt 1–2	Edition switches the parts. The odd voice crossing in Fh(R) resulted from Schlein writing first an A4 in Tpt 2, then changing it to E5.
378–379.1	Reeds, Brass, Gtr	Edition takes material from revisions in Im (Reeds, Brass) and Fh(R) (Gtr). All parts originally rested. The material mainly repeats m. 377 (first quarter only for m. 379), except that Reed 3 is an octave lower than in m. 377. In Fh(R) , only the Gtr part is amended: ♯ replaces whole rest in m. 378, and notation is added for m. 379. This change does not appear in Im .
379.2–3	Pno, Cb	Edition upholds performance annotations in Im adding rests. In Fh , preceding vamp continued (Schlein probably continued mechanically).
379.4–380.1	ALL	Edition regularizes, mainly following Im . Originally, only Reed 5, SnDr, Vn, and Vc had the terminal  figure, joined by Cym, Pno, and Cb at 380.1. Perc, Pno, and Cb continued vamp in m. 379 (see previous note). Fh(R) and Im add the terminal figure to the remaining Reeds, Pno, and Cb. Fh(R) also adds the anacrusic figure to Brass and Gtr, of which only Tpt 3 and Tbn are incorporated into Im , but Edition treats this as a probable oversight and adds the Tpt 1–2 and Gtr material.

Moreover, Edition adds a general *fff* and crescendo hairpin, prompted by inconsistent **Im** performance annotations; **Fh** has a general *f subito* at 379.4 and a crescendo hairpin in Reed 5 only. Several **Im** books place accents over each sixteenth note (Reed 4, two Vn books, Vc, Cb), but this would be difficult to realize, given the slur and the tempo. At 380.1, Edition adds accent to Reed 1–4, Tpt 1–2, and Tbn, matching remaining parts. Edition adds *segue*. Some **Im** books indicate a pause for applause.

380 ALL

6b. Green-Up Time (ending)

381–413	Reed 2	Edition adopts annotation in Im assigning this passage to Cl (Fh has BsCl) and notating pitches down an octave to account for the instrument switch.
388.2	Reed 1	Edition removes anomalous tenuto mark.
389	Stage direction	Vh(R) has annotation “lights down,” suggesting that this is the passage (referred to in Tt3) at which a moment of darkness is meant to suggest the passage of time.
389–394	Pno	Edition takes G3 (doubling of l.h. at the lower octave) from performance annotation in Im .
389–390	Vn, Vc	Edition resolves inconsistent slurring in favor of Vn I–II. Vn III and Vc have a single slur spanning both measures.
393.1, 394.1	Reed 5, Cb	Edition adds accent to match mm. 389–390 and supplies Cb part at 394.1. Reed 2, 5, and Cb have been doubling this rhythmic figure since m. 389; the omission of Cb in the final measure of the pattern appears to have been an oversight (Fh is blank except for a tiny ink smudge, but not a clear whole rest as in mm. 391–392).
395	Stage direction	Edition takes placement of lighting cue from annotations in Fh(R) and Vh(R) .
396	ALL	Edition takes <i>accel.</i> from Symonette’s annotation in Vh(R) . The marking also appears in Im (Reed 1, Vn I [one book]). Oddly, Im-Tpt1-2 adds <i>rall.</i> here, whereas Im-Tpt3 has <i>accel.</i> in m. 397. No other part is marked.
397–401	ALL	Edition adds or emends dynamics following performance annotations in Im . Fh lacks dynamics for Reed 1 (m. 397) and Reed 3 (m. 399), but Im adds <i>f</i> to Reed 1 and <i>ff</i> to Reed 3, reflecting their soloistic nature. Many of the other parts, though accompanimental, are raised from <i>p</i> to <i>mp</i> (Tpt 1–2), <i>mf</i> (Vn I, Cb), or even <i>f</i> . Edition adds <i>f</i> for the Reed 1 and 3 solos in mm. 397 and 399 (the <i>ff</i> seems exaggerated), raises the remaining parts from <i>p</i> to <i>mf</i> , and adds <i>mf</i> for Reed 1 and 2 entrances at m. 401 and for Reed 3 at m. 403, since these passages are not soloistic.
403–404	ALL	Edition takes diminuendo hairpin from performance annotations in Im-Tpt (also found in Vh).
405.1	Tpt 2	Edition takes B3 from annotation in Im (cf. Vn III). Fh has erroneous C4.
407–432	VOICES	Edition assigns the vocal part to solo female voice in mm. 407–410.1 and to another at 410.2–414, following annotations in Fh(R) , which specify cast members “Sylvia” (Stahlman) followed by “Josie” (Josephine Lambert), and Vh(R) , which specify “Sylvia” followed by “Caroline” (Carolyn Maye). Vh (reflecting Tt2) assigns the passage to the six neighbors. Both Fh(R) and Vh(R) call for dialogue in mm. 415–418, as does Tt3 , replacing the no longer relevant sung text in Vh (“We’ll save you a souvenir bouquet . . .”). All the guests enter in m. 419, according to markings in Fh(R) (“chor.”) and Vh(R) (“all”). For the text underlay in this passage, Edition follows Vh(R) —the only source transmitting this aspect.
407	Vn, Cb	Edition adds <i>p</i> to match other parts.
413–414	Vc	Edition takes <i>pizz.</i> and <i>arco</i> from annotations in Im (matching Cb).
417–419	Vn	Edition takes <i>pizz.</i> and <i>arco</i> from annotations in Im .
419–420	Pno l.h.	Edition adds slur to match Vc and Cb.
423.1	Pno l.h.	Edition includes this note within the slur from 421.3, matching Vc and Cb.
424–428	Pno l.h.	Edition adds missing treble clef in m. 424 and returns to bass clef for m. 428. Pno doubles Reeds at the upper octave at 424/2 and 426/2.

428	Pno	Edition adds <i>p</i> matching m. 417. The <i>pp</i> at m. 424 should apply only to the eighth-note chords at mm. 424 and 426 shared by Reeds, Pno, and Glock.
429–435/1	Reed 5, Pno, Vc, Cb	Edition adopts the deletion of Reed 5 in Im and adds a diminuendo hairpin in mm. 432–435 for the other three parts, prompted by <i>dim.</i> and <i>rit.</i> in Pno and by the <i>pp</i> entrances of Vn (432.3) and Reeds, Bjo (434.1). Oddly enough, Im-Cb adds a crescendo to <i>fff</i> in mm. 434–435, which the Edition rejects (it could have been a misunderstanding—the end of no. 6a would call for such a dynamic—or a special, comical effect that brought the number to a grinding halt).
429	Bjo	Edition adds <i>p</i> to match prevailing dynamic level.
432.3–435.1	Vn III	Edition adds slur and ties, matching Vn I–II.
433	ALL	Edition takes <i>rit.</i> from performance annotation in Im-Pno . A slight slowing down is entirely appropriate here. The absence of the marking in other parts is inconclusive; it would not have been necessary for the Vn, which merely sustain a chord until cut off, or the Reeds, which play only on two downbeats and could just follow the quarter-note vamp. Finally, the cellists and bassist could have followed the conductor and matched the pianist.
435.1	Pno	Edition adds staccato mark to match Reed 1–4.
435/2	ALL	Edition adopts performance annotations in Fh(R) , all three annotated copies of Vh(R) , and all Im books in deleting a final half-note tonic chord (cum fermata) with added ninth and eleventh, preceded by a grace note consisting of the same sonority on ♭II. The following <i>segue</i> appears in several Im books.

5a. I Remember It Well (Reprise)

Weill prepared an orchestral score for this number but no vocal score, since only mm. 4–22 are sung, reprising a portion of no. 5 in the same key. Two exemplars of **Vh(R)**, one in WLA and the other in WLRC/DD, show annotations doctoring no. 5 for use in the reprise. Several of these annotations concern the four-bar orchestral introduction and the placement of the reprise's verbal cue, originally Susan's line "It looks like a cloudy day," according to the WLRC exemplar, where, four bars before m. 40/3 of no. 5 (= m. 4/3 of no. 5a), Symonette wrote the following instruction: "Cue: at repeat It looks like a cloudy day." In that same source, Symonette added a sketch of the four-bar introduction (in **C** meter, but with the same bass line as mm. 1–4 of no. 5a), inserted immediately prior to the anacrusis on 40/3 of no. 5, with an arrow pointing to Susan's words. In the other marked **Vh(R)** exemplar, Weill sketched the definitive 3/4 version of the introduction, while another hand (apparently Littau's) added the instruction "In place of cloudy day." But this probably did not mean that Susan's line was omitted once the introduction was added, for in **Fh(R)**, above the Vn I staff in mm. 1–4, Littau wrote, "Susan: It looks like a cloudy day. Sam: I'm doing the [...]." This would seem to settle the question of whether "It looks like a cloudy day" was underscored or meant as a conductor's cue; the Edition opts for the former. The WLRC exemplar of **Vh(R)** shows mm. 59ff. (of no. 5) cut, replaced by the Westminster Chimes (corresponding to mm. 23–28 of no. 5a) and followed by the instructions "at repeat into Here I'll stay." No copy of **Vh(R)** has been located that transmits the text underlay for no. 5a, but fitting the **Tt3** lyrics to **Fh** poses no editorial issues. In the original production, an actual Westminster Chimes clock seems to have been used; for one was rented at \$3 per week (a receipt from percussionist William Kessler is in CCP, Box 30, Fld. 9).

Revisions in **Im** and **Fh(R)**, the latter apparently in Littau's hand, correspond for the most part. String mutings appear only in **Im** annotations, and these are contradictory: muting instructions at the outset of the number are erased in all Vn books; one Vn II book specifies *senza*. That same Vn II book and the Vn III book call for mutes beginning in m. 29. One of the Vn I books and the Vc book also have "mute" in m. 29 but erased (Vn I) or crossed out (Vc). All Vn books and Vc have *senza* at a variety of locations from m. 53 onward. Considering these contradictions, Edition follows **Fh** in leaving Strings unmuted throughout. The orchestral forces were pruned from m. 54 through m. 65. Originally, the full Reed and String sections played throughout, with contributions from Brass. The texture was thick, considering the passage's function as underscoring, and it was essential that the central point of the sketch, expressed hu-

morously by means of an anticlimax (“Tonight for supper”), not be lost. To that end, the orchestration was thinned over the course of the original production. The Edition upholds the pruning of the Gtr and Vn I parts (see notes at m. 46 and 53/2 below) since this change appears in both **Fh(R)** and **Im**. The revisions to Reeds and Brass appear in **Im** only; the Edition restores these parts in cue-size notation, signaled with footnotes in the score.

1–4

Reed 1–3, Brass,
Vn, Vc

Edition adopts revisions in **Im** and **Fh(R)** that remove a melodic figure in Reed 1–3 and Vn I–II. The Brass parts were first muted and then removed altogether. Four-part tremolo chords originally assigned to Vn III and Vc, both divided, were redistributed—apparently in Weill’s hand—among Vn I–III and Vc. Taken literally, the revisions in **Im** suggest that the two Vn I desks, one Vn II desk, and the outside Vn III took the top voice; one desk of Vn II took the alto register; the inside Vn III took the tenor register, and both Vc took the bass (reinforced by Cb). This 7–2–1–3 division of the part writing is odd, suggesting miscommunication. Edition distributes the four voices one to a part. The original notation for mm. 1–4:

Con passione

1/2 Cl
3 Fl
Tpt 1
Tpt 2/3
Tbn
Vn I/II
Vn III
Vc

The revised orchestration makes the spoken dialogue more audible and yields a darker texture, an appropriate sonic analogue to Susan’s “It looks like a cloudy day” and to the deplorable situation generally.

1–19

Reed 4

Im has performance annotations adding the Vc and Cb material of mm. 1–4 up an octave (in relatively small noteheads). These are probably cue notes. Another pencil annotation transposes mm. 4–19 up a fifth (without crossing out the original notation, i.e., as if notating Reed 4 part for English horn), but this is canceled by a subsequent instruction (“play ink”), pointing to the original layer at 4.3.

1–16	Vn, Vc	Edition interprets Fh notation as signifying unmeasured tremolo, following the original layer of Im for Vn III, Vc and performance annotations for Vn I–II. Weill's notation might be taken to indicate measured sixteenth notes, as he used only two slashes, but beginning with m. 5, he sometimes used three slashes (there are none in m. 16 for Vn II, but this is surely an oversight).
4 4.3–6	ALL Reed 4	Edition takes <i>rit.</i> from performance annotations in Im (Vn I–III) and Fh(R) . Edition slurs with mm. 7–8.1, as in first layer of Im . In Fh , no slur appears in mm. 4–6. A new sheet of Fh begins with m. 7; here Ob has a slur, open-ended to the left and ending with 8.1, suggesting that Weill intended a slur on the preceding sheet.
5	Brass	Edition takes muting (“cup”) from performance annotations in Im-Tbn (and from Im-Tpt in m. 1). Fh calls for cups in m. 45 (for Tpt 1) and in m. 53 (for Tbn). It seems that, after Brass were marked <i>tacet</i> in mm. 1–4, only the Tbn player bothered to relocate the muting instruction.
7–10	Pno l.h.	Edition continues accents, which drop out here in Fh .
11–12	Vc	Edition adds slur to match Pno l.h. and mm. 13–16.
17–18	Vn II	Edition adds slur, matching Vn I; originally 17.1 and 18.2 were detached, with 17.2–18.1 tied.
17–18	Vn III	Edition adds slur, matching Vn I; originally 17–18.1 were tied, but 18.2 and 18.3 were each detached.
19.1	Tbn	Edition maintains distinction in Fh and Im between Tbn on the one hand, and Reed 5, Vc, Cb on the other. Weill may well have wanted to silence the entire Brass section before Susan's reentry.
21	Strings	Edition adds <i>pp</i> to match Reeds.
29	ALL	Edition takes time signature (♩) from performance annotations in Im (Reed 1–3, all Vn books, and Vc). Fh has ♩ .
29ff.	SUSAN, SAM, JOHNNY, ELIZABETH	To some extent, Edition models pacing of dialogue after performance annotations (verbal cues) in Fh(R) . Littau marked “you son” in m. 42, which aligns with Edition. But if Edition were to follow the further cues “Take care” at the anacrusis to m. 54 and “Bless” in m. 57, it would be difficult to accommodate the remaining dialogue and stage action as found in Tt3 .
31.2–3	Vn I	Edition adds slur to match Reed 1 and Vc.
33.2–34.1	Vc	Edition adds slur to match 31.2–32.1.
34.2–35.1	Vn III	Edition adds tie in light of slur at 34.1–35.1.
36–37.1	Reed 1	Edition slurs this tied pitch with preceding group (33.2–35); this corresponds to the usual phrasing for this figure (cf. Tpt 1, 49.2–53 or similar passages in no. 3).
36	Reed 2	Edition adds “echo tone” to match Reed 1 and 3 in mm. 29–30.
37.3–4	Reed 3	Edition slurs these two notes as a separate group (cf. Vn III). In Fh , mm. 36–37 form a single slur group, but a caesura mark added in Im after 37.2 shows a preference for detaching the anacrusis from the preceding.
41	Reed 3	Edition corrects pitches, originally sounding a whole tone down from Vc; Weill may have lost track of the Cl transposition.
43–45	Reed 1–2	Edition extends slur in Reed 1 to include the tied E4 at mm. 44–45.1 and adds tie for Reed 2 (cf. mm. 39–40 and comparable passages in nos. 3 and 14).
45.4	Reed 3	Edition changes B \sharp 3 to Bb3 (cf. Vn I solo in no. 3, m. 86). Weill may have been distracted by B \sharp in Vn II–III here.
46–53	Gtr	Edition opts for rests, prompted by <i>tacet</i> markings in Fh(R) and Im . Originally the part continued to double Pno. There would have been no balance issue here; it is likelier that the revision was made for the sake of a textural contrast with the bridge section of the refrain.
53/2–61.1	Vn I	Edition adopts <i>tacet</i> markings in Im and Fh(R) . Originally doubled Tbn at the upper octave.
54–65.1	Reeds	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Im , but, unlike the silenced Gtr and Vn I parts, not in Fh(R) . Reed 3 retained its fill at mm. 60–61.2, and Reed 1 at 64.2–65.1.

54–59	Pno l.h., Vc, Cb	Edition adds slurs to match Reed 5 (cf. Pno in mm. 60–63).
58.1	Tbn	Edition detaches this note from preceding slur, matching 54.1 and Vn I, before it was silenced.
60–61.1	Reed 1–2	Edition corrects pitches to match harmony and allow Reed 2 to match Vn II, and Reed 1 to match the silenced Vn I material (see note at 53/2–61.1 above). Originally, Reed 1 sustained D ₄ (sounding C ₄) while Reed 2 had E ₄ (sounding D ₄) to C _{♯4} (sounding B _{♯3}). The resulting clash between sounding C and B _♯ is surely an error. Weill may have temporarily neglected the Cl transposition, notating the tied note in Reed 1 in mm. 60–61.1 a whole tone too low. These errors were never fixed in Im , perhaps because the parts were marked <i>tacet</i> before the issues became apparent.
60–61	Vn III	Edition takes slur spanning 61.3–6 from performance annotation in Im and adds slur for 60.1–61.2. Given the phrasing throughout this passage, the lack of legato articulation here seems like an oversight.
61	Reed 5	Edition modifies rhythm to match Vc and Cb, prompted by performance annotation in Im . Originally, whole note (G ₂), slurred with m. 60.
61.1	Tbn	Edition adds half note and ties it to m. 60. This matches the rhythm in the cut Vn part, which originally doubled the Tbn, and it also matches other iterations of this phrase in nos. 3 and 14.
61.2–65	Brass	Edition opts for cue-size notation, prompted by <i>tacet</i> marking in Im ; Fh(R) is unmarked. The Tpt 1 anacrusis at 65.2–3 was retained. Although the <i>tacet</i> markings in Tpt 2 and Tbn unambiguously encompass all of m. 65, in Tpt 3 a performance annotation changes the whole note E ₄ in m. 65 to two halves, the first slurred from m. 64. The first half is circled but not the second. It is unclear why only Tpt 3 should have joined the Tpt 1 anacrusis to m. 66, and Edition retains the Tpt 3 rhythm as it appears in Fh . Edition takes “open” from performance annotations in Im (Tpt 3, Tbn) in m. 64. Cup muting is never explicitly canceled in Tpt 1–2. The Brass may have been eliminated so as not to drown out the sketch’s punch line (“tonight for supper”).
61/2	Reed 5, Vn, Vc, Cb	Edition adds <i>p</i> , matching Reed 1–3, Tpt 1, and Pno (entering in m. 62). One Vn II book adds <i>p</i> here, and Vn I was originally assigned <i>p</i> at 53/2.
61/2–65/1	Vn I–II	Performance annotations in Im call for this material to be performed an octave lower (canceled by <i>loco</i> at 65/2). It may sound awkward, however, to suddenly change the theme’s register mid-phrase. It also means that the accompanying part in Vn III would sound above the melody. Edition leaves the register as in Fh .
64	SnDr	Edition adds <i>p</i> to match prevailing dynamic level.
65/2	Reed 4	Edition adds <i>p</i> to match prevailing dynamic level.
67.2–69	Cb	Edition adopts performance annotation in Im placing the two pitches an octave lower than originally notated. Unusually, Vc and Tbn do not share the bass line here, and the added weight of the low register appropriately reinforces the cadence.
69	ALL	Edition adds <i>quick segue</i> , in light of various, slightly conflicting performance annotations: “segue” appears in nine Im books; seven other books specify “slow segue” or “segue after applause”; but two books call for <i>attacca</i> . In Fh(R) , Littau added “attacca” and “segue 4tette.” In Tt2b , Kazan added at the end of the sketch what appears to be desirable here: “Get quartet out as quickly as possible.” But even without applause, Reed 3 still needs to change from Cl to Fl.
69.2	Cym	Edition takes “soft stick” from performance annotation in Im .

7. Economics

“Economics” was the fourth selection from *Love Life* to be published in sheet music format (**Ae**), on 7 September 1948, two days before the New Haven opening. It appeared the same day as “Susan’s Dream” but with a higher plate number.

Im is a half-step higher than **Vh** and **Fh**. Weill noted the transposition (up a whole tone, but then corrected to semitone) on the cover sheet of his copy of **Vh(R)**. A non-holograph instruction for the copyist to transpose up a semitone also appears at the start of **Fh(R)**. The transposition spares Bass 2 the relatively rare but extreme C2 (a total of three, all occurring in mm. 17–19, which could be taken up an octave) and several occurrences of D2 in the refrain (where singing an upper octave would ruin the effect); it demands nothing higher than A^b4 of Tenor 1. The Edition transmits the version Weill asked of his copyists, tacitly correcting rare transposition errors and replacing transpositions up a chromatic semitone with transpositions up a semitone to preserve **Fh**’s intervallic successions.

Im includes an introduction, absent from **Vh** and **Fh**, comprising an instrumental version of the minstrel music from no. 21a that also introduces nos. 1 and 19 (and nos. 9 and 12a at one time). The “Economics” introduction corresponds almost exactly to mm. 53 (with anacrusis)–68 of no. 1, but transposed to E major. The Edition silently corrects copyist errors and supplies articulation and dynamics to match no. 1. During the production, the introduction was shortened to begin with the anacrusis to m. 9, and the remaining Fl part (Reed 3) was transposed for Cl. If the cut is taken, a Cym roll on the first half of m. 9 replaces the SnDr riff.

Vh omits lyrics for the repeat of mm. 43–101, but one exemplar of **Vh(R)** in WLA includes the complete text underlay, which, in any case, is never problematic, as Lerner maintained the exact metric scheme for each refrain.

In **Fh**, Weill indicated changes in the orchestration for the repeat, adding solo passages for Tpt 1 (mm. 51–57) and Reed 1–2 (mm. 60–67). He labeled these passages “2nd time only,” placing them in brackets to show the extent of the instruction’s application. Performance annotations in **Im** go further: they direct the Reeds in mm. 51–59 and 68–101 to play only the second time, except for the Reed 1 fill at m. 86.4–87.3. The same applies to Brass throughout mm. 58–101.

Weill added a passage for Acdn (mm. 43–50) marked “2nd time only,” but he did not indicate how much, if any, of the Pno material should be preserved for the repeat. At the very least, the performer (if doubling) would need to rest during mm. 102–105 (the first ending) and at least part of mm. 51–59, unless the latter were continued on Acdn. Weill presumably intended Pno to resume no later than its reentry at m. 68, because he included the part in the second ending (mm. 106ff.). The Edition makes this explicit by adding the instruction “both times” at m. 68. In the original production, Irving Schlein appears to have adopted a different solution: annotations in **Im-Pno** cross out the Acdn cue and mark the passage “and octave.” The transposition makes it possible to perform both parts simultaneously on Pno during the repeat.

Tt3 describes the ensemble as a “Negro Quartette.” While the Edition retains the vaudeville-style spelling (“quartette” rather than “quartet”), it does not incorporate the racial adjective. Still, performers should be aware of the African-American quartet tradition and its performance practices; see Introduction in Main Volume (section V “Performance Issues”).

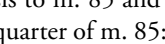
15	Brass	Edition takes <i>glissandi</i> from performance annotations in Im for nos. 1 and 7.
16	Reed 2–3	Adding mm. 1–16 necessitates a fast instrument change. In Im-Reed2 , a performance annotation reads “Segue as one to bass clarinet,” so this performer seems to have managed. Depending on the staging, there could be a significant pause between mm. 16 and 17 as the singers take their places on stage. The Reed 3 player, however, transposed the introduction from Fl to Cl (Im is notated down an octave but with <i>8va</i> ; presumably the player transposed the original part down a minor seventh rather than up a major second).
17–20	ALL	Edition maintains E-major key signature. Im already uses the B ^b -minor signature (as in mm. 21–40), necessitating accidentals on every pitch. In Fh , which does not include mm. 1–16, the key signature is A minor for mm. 17–40.

17–20	Timp	Edition adopts performance annotations in Im eliminating accented quarter-note downbeats E3 (mm. 17–18) and C#3 (mm. 19–20), all played <i>f</i> . Swelling rolls (starting out <i>p</i>) on C#3 at 17/4, 18/4, 19/4 and on E3 at 20/4 were also removed (see note below).
17.1, 18.1, 19.1, 20.1	Reed 1–4, Strings	Edition adopts performance annotations in Im changing the duration of these notes to match Reed 5 and Brass. Originally, Reed 1–4 sustained for a dotted half that was attacked <i>fp</i> (Reed 5 did so in mm. 19–20 only), while Strings had a full quarter. Since <i>fp</i> no longer makes sense in the Reeds, Edition replaces it with <i>sfz</i> plus accent, as in Reed 5, mm. 17–18. There are no changes in Pno and Gtr; perhaps the slight reverberation in these parts was desirable.
17/4, 18/4, 19/4, 20/4	Reed 1–4, Timp, Gtr, Strings	Edition adopts performance annotations in Vh(R) , Fh(R) , and Im removing quarter-note chords (and Timp roll) with fermatas. It makes sense for the orchestra to play the downbeats and let the singers complete the measures <i>a cappella</i> and freely.
19–20	Brass	Edition adds <i>sfz</i> to match mm. 17–18.
21–22	Vn, Vc	Edition takes diminuendo hairpin from performance annotations in Im (all books) to match Reeds.
21.1	Reed 2–4	Edition conforms articulation to match accent in Reed 1. Reed 2–3 lack articulation, while Reed 4 has a tenuto mark, reserved in the other Reed parts for the subsequent diminuendo.
22–30	Reed 5, Pno, Cb	Edition equalizes the articulation of the recurring anacrusic figure. Fh has accent-staccato mark for Reed 5 in mm. 22–25, Pno l.h. at 25.1, and Cb in mm. 24–25; accents for Reed 5 in mm. 27–30, Pno in mm. 24–26, and Cb in mm. 22–23; staccato marks for Pno in mm. 22–23 and 27–30; and no articulation for Cb in mm. 27–30.
22.4, 23.4	Vn II	Edition changes Bb3 to C4. Fh has A4 at 22.4 with iteration sign for m. 23, doubling Reed 4 and Vn III. This is probably a slip of Weill's pen, since Vn II otherwise doubles Reed 3.
23	Reed 1–4, Pno r.h., Vn, Vc	Edition adds <i>p</i> , matching vocal part, as goal of the diminuendo. The <i>f</i> in Fh applies only to the Reed 5, Pno l.h., and Cb figure.
24.1, 26	Reed 2, 4, Vn III, Vc	Edition changes all sounding Bb to enharmonic A# (Cb to B# in Reeds), matching B 1. The Bb in Im transposes A# from Fh and Vh accompaniment, but the voice part better reflects the harmony's function (V ⁷ of Bb with lowered fifth).
28, 30	Reed 4, Pno, Vn	Edition respells all sounding Fb as Eb (Gb as F# in Reed 4) to match T 2 (cf. note for 24.1 and m. 26 above).
28.1	Pno r.h.	Edition removes staccato mark. Weill was fairly consistent in adding articulation to both hands on the anacruses and l.h. only on the downbeats throughout mm. 22–30, with the exception of 28.1.
28.4	Vn	Edition takes <i>arco</i> from performance annotations in Im (all books). Fh does not call for <i>arco</i> until 30.2, where a cleanly executed change is unfeasible at this tempo.
30	Ttom, Vc	Edition takes crescendo hairpin from performance annotation in Im-Vc and adds it to Ttom (matching Reeds and Vn).
31	Brass	Edition takes muting instruction from performance annotations in all three Im books (“St cup” or “cup”). Tbn has “hat” and “cup,” the latter circled. No muting indicated in Fh or Fh(R) .
31–37.1	Ttom, Vc, Cb	Edition adopts performance annotations in Im removing these parts after the initial quarter-note attack. In Fh , Ttom continues quarter-notes (on the lower drum) through 37.1; Vc and Cb attack <i>fp</i> at 31.1, sustain through m. 36, and then double Tbn at 37.1 (but with a new attack instead of slurred to the preceding). The gist of these <i>tacet</i> markings is also reflected in a copy of Vh(R) (in WLRC L8/26) that Weill himself retouched, although this particular marking, crossing out quarter-note ostinato E2 in left hand of piano part for mm. 31–36, may not be in his hand (at least the verbal reiteration “only chords” is not). Edition makes Vc and Cb attack at 31.1 con-

sistent with Vn, substituting accents and *f* (in Vc) for the original *fp*. Edition adds accent and dynamic to Perc to match Reeds and Strings. In **Im-Perc**, the performer has circled mm. 31–37 in their entirety, but omission of the downbeat of m. 31, performed by all other parts, seems unnecessary.

The *tacet* markings, however, are not reflected in **Fh(R)**. They may be linked to the reorchestration of mm. 37–40 (see note below); the result is that Brass alone in mm. 31–36 are juxtaposed with Reeds alone in mm. 37–40.

31.1	Pno	Edition adds <i>f</i> to match Reeds, Strings.
37–40	Reed 1–3, 5	Edition takes material from Weill’s pencil notation in Fh(R) , reflected in Im performance annotations. Fh has rests.
37–40	B 1	Edition adds slur, matching T 2 (and cf. Reed 2).
37.1	Tpt 3	Edition corrects C4 (sounding B♭3) to B♭3 (sounding A♭3), following performance annotation in Im (where the pitch is corrected to A♯3). The equivalent error occurs in Fh (where Tpt 3 has written B3). The correction conforms to the diminished-seventh harmony in Vh .
40	T 1	Edition takes <i>p</i> from Ae . Although Vh has no dynamic, a softer delivery of the song’s key word (“economics”) here is plausible, creating some suspense for what is to come.
41–43	Perc, Pno, Gtr, Strings	Edition takes idiomatic dynamic contrast from performance annotations in Im , which mark m. 41 <i>mf</i> and return to <i>p</i> in m. 43. Fh has <i>p</i> throughout.
41	SnDr	Edition adds <i>mf</i> to match other parts and takes direction “wire brush” from performance annotation in Im .
41–113	BsDr	Edition follows first layer of Im in assigning lower part consistently to BsDr. In Fh , Weill used two spaces for the lower drum: the conventional one for BsDr (i.e., first space), but also the space below first line at 41.3 (with iteration signs through m. 46), 52.3, 54.3, 56.3, 58.3 (reiterated m. 59), 60.3 (reiterated through m. 63), 72.3 (reiterated m. 73), 96.3 (reiterated through m. 101), 104.3 (reiterated m. 105), 108.3 (reiterated m. 109), and 112.3 (reiterated m. 113). Although Weill’s notation suggests alternating between two (low sounding) drums, copyist John Costa Coll standardized the notation, using first space only.
41–46.1	T 1	The exemplar of Vh(R) in WLA 22/348 assigns this to T 2 and places the anacrusis in m. 41 an octave higher.
41–46	Vn II–III	Edition follows first layer of the transposed Im in omitting <i>non-div.</i> brackets present in Fh . The semitone transposition made the double-stops rather awkward to perform.
48.4	Vc, Cb	Edition moves quarter note from 48.3 to 48.4, matching Pno l.h., Gtr.
50.4	Vn III	Edition changes top voice from F♭4 to E♭4, matching Acnd, Pno, Gtr, Vn I.
51–59	Reed 1–4	Edition adopts performance annotations in Im changing saxophones to clarinets. As originally scored, there was no time for Reed 1–2 to change instruments between m. 59 and m. 60. The lack of time for switching instruments, uncharacteristic of Fh , may have been one motivation for the change (possibly at one point Weill considered having the saxophones play only during the first time through the repeated passage). A second reason could have been that the clarinets, sounding an octave higher than saxes, stay out of the male range and do not cover the singing of the Quartette. Finally, saxophones do not appear elsewhere in this number.
51	Tpt 1	Edition retains previous cup muting. Fh and Im (first layer) specify “sord.,” suggesting the default straight muting, and while a change of mute might be appropriate for the solo, the performer would need to change back to cup mute in m. 58 to blend with the remaining Brass. It is more feasible to retain cup in Tpt 1 through m. 105.
54.2–4, 56.2–4	Tpt 1	Edition adds slur and staccato mark to match 52.2–4.
57	Gtr, Vn	Edition removes quarter-note chord/dyads (forming F♭7 harmony) at second quarter, following <i>tacet</i> markings in all relevant books of Im .

57.4 58–105	Tpt 1, Pno Brass	Edition adds staccato mark to match Reeds. Edition takes cup muting from performance annotation (“2nd time cup”) in Im-Tpt3 , just after the double barline with repeat sign at m. 43 (with further reminders before mm. 96 and 104). Cups have already been in effect, in any case, since m. 31. That Im has “open” in m. 115 confirms that Brass has been muted up to that point.
59.3–68.1	T 1	One exemplar of Vh(R) crosses out this passage, but none of the other annotated vocal scores does so.
64.2	Vn II	Edition removes a stray and faint B3 in Fh (it would be C4 in Edition) and forming a double-stop with D4 (Eb4 in Edition). The oddity appears to result from Weill inadvertently copying pitch of Vn III in Vn II staff and then failing to correct. Although the pitches were copied (as C4-Eb4) into both Im books, it would be the sole instance of a double-stop in the phrase.
70.2–4, 71.2–4	Reed 5, Pno l.h., Vc, Cb	Edition changes pitches to match B 2, upholding Vh , where the bass line in the accompaniment matches B 2. In Fh , Weill notated mm. 69–71 with iteration signs repeating m. 68. Performance annotations in Im partly corrected the discrepancy: the second quarter is changed, but not the rest (Im-Vc is completely unmarked).
74	Strings	Edition adopts performance annotations in most Im books moving <i>arco</i> from 74.1 to 74.4, which gives players enough time to switch.
74.1	BsDr	Edition places BsDr attack here, prompted by Im performance annotation relocating it from 74.2 in Fh . All parts are clearly supposed to rest at 74.2–3.
75–76.1 75.3	Reed 5, Pno Reed 4	Edition adds crescendo hairpin and <i>mf</i> to match Vc, Cb. Edition changes A3 (sounding G3) to Ab3 (sounding Gb3) to match the F#3 in Vh . Fh has G#3 (sounding F#3). The harmony expressed in Vh is V ⁷ of C major; the sounding Gb in Edition fits V ⁷ of Db major.
77, 79	Reed 5, Tpt 2, Pno, T 2, Vc, Cb	Edition takes b for Gbs from performance annotations in Im-Vc , Im-Cb (at 77.1, 79.1, and 79.4) and changes Reed 5 (at 79.4), Tpt 2 (at 77.3), Pno (at 77.3), and T 2 (at 79.5) accordingly. Originally G#4, transposing Vh and Fh ’s F#. The passage juxtaposes b7 and 7 (see m. 81, where all sources agree), but for the locations at hand, the lowered degree seems to have been the one ultimately settled upon, with the Im corrections confirmed by Ae , which shows Eb within F major.
80	Gtr	Edition adds <i>mf</i> to match prevailing dynamic level.
80.4	Vn II–III	Edition exchanges pitches to match 82.4. Fh and Im have Vn II above Vn III at 80.4, then exchange the Ab/Bb dyad (G/A in Fh) at 82.4.
82–83 84–87	Reed 1–2 Vn I	Edition adds slur to match mm. 80–81. In Fh above the Vn I part, Weill has penciled in what appears to be an alternative version: a sixteenth-note run beginning G#3 on the quarter anacrusis to m. 85 and leading up diatonically to a quarter-note E6 on the third quarter of m. 85:  . Then, in that same rhythm, a sixteenth-note run from D#4 to B5 (diatonic except for the D#) beginning at the anacrusis to m. 87. This version does not appear in either Fh(R) (where Weill had notated revised Reed parts) or Im .
84.1 86	Perc, Strings T 2	Edition adds <i>p</i> to match Reeds, Tpt, Pno. Performance annotation in WLA exemplar of Vh(R) assigns this to B. Edition upholds Vh .
87–91.1	T 1	Performance annotation in WLA exemplar of Vh(R) assigns this to T 2. Edition upholds Vh .
88–95	Reed 5, Pno	Edition continues staccato marks, which Fh has only in first half of m. 88 (in Reed 5 and Pno r.h.). Continuing the articulation ensures the overall <i>leggiero</i> character: Pno r.h. approximates the eighth notes in Reed 1–4, while Reed 5 and Pno l.h. blend with the <i>pizz.</i> of Vc and Cb.
88 88–95	Tpt 1, Strings Tpt 1	Edition adds <i>p</i> to match other parts. Edition follows Im (first layer) in assigning passage to Tpt 1. Weill (inadvertently?) notated the passage for Tpt 2 (Fh has Tpt 1–3 on separate staves).

88–89	B 1	Edition adds slur to match T 2.
96 (with anacrusis)–101	ALL	Edition takes dynamic contrast (<i>f</i> versus <i>p</i>) from performance annotations in Vh(R) (Quartette), and Im (Reed 3, Vn I–III, Vc, Cb). Some Im annotations further exaggerate the contrast (<i>ff</i> versus <i>pp</i>). Fh : dynamics missing in Reed 5 and Strings; all other parts <i>mf</i> throughout except <i>f</i> in Gtr. Vh : <i>f</i> in Quartette; nothing in accompaniment.
96, 98, 100 100.2	Vn Reed 4	Edition takes slurs, absent in Fh , from performance annotations in Im . Edition changes C5 (sounding B \flat 4) to D5 (sounding C5), matching Tbn at 100.1. At 96.2 and 98.2, Reed 1–4 repeat the downbeat chord of Brass an octave higher.
102–103	Reeds, Tpt 1	Edition removes these parts, adopting <i>tacet</i> in Im . This decision flows from the previous decision to restrict these parts in mm. 51–101 to the repeat only. In Fh , Reeds have same material as in mm. 106–107, except that Reed 5 is an octave lower at 103.2, and Reed 3 has an apparently erroneous E4 (F4 in Im) at 103.4; Tpt 1 doubles T 1.
102	Pno, Strings	Edition restores the <i>mf</i> that was originally the general orchestra dynamic in Fh in mm. 96–103, before the dynamic contrasts were introduced. Performance annotations in Im (Vn I, Vn II) have <i>p</i> here. This may be exaggerated, particularly in light of <i>tacet</i> in Reeds and Tpt 1.
103.2	Pno r.h.	Edition omits pitch F4, which conflicts with T 2 entering on E \sharp 4. In Vh , Weill avoided the clash by omitting the pitch corresponding to F4 in the accompaniment. In Fh , on the other hand, he notated the pitch corresponding to F4 also in Reed 2, perhaps momentarily losing track of the vocal harmonies. Eventually the Reeds were marked <i>tacet</i> .
104	Perc, Gtr, Strings	Edition adds <i>f</i> to match Reeds, Brass, and Pno.
110–111	Vc, Cb	Edition adds slur to match Reed 5 and mm. 106–107.
110/2–111	Strings	Edition adds diminuendo hairpin to match Reeds, Pno.
114.2–115	Orchestra	Edition opts for dynamic <i>f</i> , prompted by performance annotations in Im changing <i>p</i> (<i>pp</i> in Tpt) to <i>f</i> in Reed 1–3, <i>ff</i> in Tpt, <i>ff</i> in Perc, and <i>f</i> in one Vn I book. Despite the lingering inconsistencies in Im (range of <i>p</i> to <i>ff</i>), the overall tendency was to replace <i>p</i> with a louder dynamic.
115	Brass	Edition takes “open” from performance annotations in Im (all books).
115	Tbn	Edition takes music from performance annotations in Im and replaces accents with staccato marks to match Tpt. Fh is blank.
115.2–3	Vn II, III	Edition adds lower octaves, prompted by performance annotations in Im . Originally all Vn played the upper octave. In Im , three books out of five add the lower octave <i>divisi</i> (one Vn I, one Vn II, and Vn III). Adding the lower octave in all Vn II and III books achieves the same balance.

8. Susan’s Dream

Among the earliest numbers composed—a draft is dated 10 September 1947—“Susan’s Dream” was the third selection from *Love Life* to be published in sheet music format, on 7 September 1948, two days before the New Haven opening. “Here I’ll Stay” and “Green-Up Time,” the show’s two numbers earmarked for potential “hit status,” had been published a month earlier. That “Susan’s Dream” appeared third out of the eight published selections suggests that Weill and Lerner (or perhaps somebody at Chappell’s?) thought it an important number that had the potential to stand on its own as a popular song. Nonetheless, beginning on 20 September, one week into the Boston tryout, “Susan’s Dream” was no longer listed in the program (N2b), and its lyrics do not appear in **Tt3**. In a show that needed pruning, it seemed an obvious number to cut: the “Quartette” was the only vaudeville act with more than one musical number, and, unlike the companion “Economics,” which unambiguously anticipates the sexual dynamics of following Bedroom Scene, the function of “Susan’s Dream” might have been lost on much of *Love Life*’s audience. Perhaps more important, a vocal quartet performing two successive songs in front of a drop would have impeded the show’s momentum.

Before it was cut altogether, “Susan’s Dream” may have been moved to the act performed in “one” immediately preceding the Cruise Scene, that much-contested spot ultimately allotted

to “Love Song” (see Introduction and critical notes for Appendix items A11a and A11b). Performance annotations in **Fh(R)** and **Im** consistently change the numbering of “Susan’s Dream” from “9” to “11a.” An entry in Maxwell Anderson’s diary records that, as late as 26 September, the playwright visited Weill in his Boston hotel room “to talk the show over with him. Got into a discussion of ‘Susan’s Dream’ and called Alan L.[erner] down.” Even though we know nothing further about this conversation, it appears that the decision to cut the number was not straightforward. As the meeting took place only a day before “Love Song” first appears in a tryout program (albeit in Part Two and not yet in the no. 11 position), both “Susan’s Dream” and “Love Song” could conceivably have been performed, in Parts One and Two respectively, during some of the final tryout performances in Boston. Although none of the programs reflects this, the creative team may have decided to do it that way after the program for the week of 27 September (N2c) had been printed. Whatever the case may be, **Im** and **Fh(R)** furnish evidence of at least an intention to relocate “Susan’s Dream” prior to eliminating it. Additional annotations in these two sources indicate an eight-measure cut in the second refrain, which the Edition restores (mm. 84–91), as the reasons for the cut are unclear.

There are only two serious textual problems in the sources. The first involves the introductory verse, mm. 1–8, which occupies eight measures in **Vh** but only seven in **Fh**. In orchestrating the number, Weill conflated mm. 5 and 6 (presumably by accident), so that the Reed 1 anacrusis leap A–D (sounding G–C) anticipates the appearance in Tenor 1 by one measure, and the F-major cadential[‡] harmony emerges in m. 6, while the Quartette is still holding a G[‡] chord. The solution in 1948, according to performance annotations in **Fh(R)** and **Im** (Reed 1, Vn), was to remove the accompaniment after m. 5 (= m. 6 of Edition). There are two solutions preferable to this makeshift fix. One is to allow the violins to sustain the B–D–F on the second half of m. 5 for one more measure and prolong the A₄ in Reed 1 so as to delay the anacrusis figure until its appearance in the vocal parts. This is the Edition’s solution. It would also be possible to sustain the orchestral parts through the first half of m. 6 only, allowing the Quartette to sing its last phrase *a cappella*. Accordingly, the Edition renders the orchestral parts in mm. 7–8 (together with the Reed 1 anacrusis) in cue-size notation.

The second problematic passage concerns the percussion part in mm. 9–20. Nowhere else in the score did Weill call for Timp and SnDr simultaneously, and this is the only place where a one-player set-up is compromised. Tellingly, Weill placed the Timp part in brackets. Elsewhere in **Fh**, Weill used brackets as shorthand to indicate an alternative instrumentation for a repeated strophe or a *da capo* that Weill did not write out in full (e.g., in no. 7). A plausible hypothesis is that Weill might initially have contemplated not writing out in full a subsequent iteration of this melody; he may have intended to reserve Timp for a later passage. That there are no repeat signs anywhere in **Fh** suggests that the abortive Timp part could be a vestige of a discarded idea. Copyist Coll, however, faithfully reproduced Weill’s notation, but at some point, brackets in red pencil were placed around the Timp material. The Timp part should probably not be performed; accordingly, the Edition omits it.

Given the quiet nature of this number, Weill chose not to employ Tbn in his scoring.

1–8	ALL	A copy of Vh(R) in WLRC (L8/26) has performance annotation “start” in m. 9, but neither Fh nor Im hints that mm. 1–8 were cut. The instruction could be related to the preparation of Ae , which omits mm. 1–8.
2–6.1	QTETTE	Edition adds the direction “humming” to the three lower parts. Vh does not give any performance indication here but specifies humming for untexted vocal parts from mm. 11 onward.
2–8	Vn	Fh indicates mutes from m. 12 only. Performance annotations have the Vn muted from the start. If feasible, however, the difference in texture between this starkly declamatory introduction and the lyrical thirty-two-bar form that follows should be preserved.
7	ALL	Edition takes <i>rit.</i> from Vh .
9	Vc	Edition takes muting from performance annotation in Im , matching Vn.
12.2	Vn I	Edition enharmonically respells B [‡] as C ^b to match B 1. Compare m. 101, where both Vn I and B 1 have C ^b . Moreover, C ^b appears consistently in the

		vocal parts whenever this music returns (mm. 20, 36, 77, and 101). Edition does not change pitches in transposing instruments, preserving written C# in Reeds and Brass when it arises in those subsequent iterations.
16	B 1	Edition adds slur to match Reed 2.
16	Reed 4	Edition adds <i>p</i> to match prevailing dynamic level.
17, 19	Vn I	Edition adopts performance annotations in Im (both desks) adding <i>mf</i> in mm. 17 and <i>p</i> in m. 19 (second desk has cautionary <i>pp</i>). Fh has <i>p</i> throughout. It would be normal to play the vamp somewhat louder in mm. 17–18 than in m. 19. There are no analogous indications in Gtr, Perc, Vc, and Cb, but these parts attack 17/1 simultaneously with the last vocal attack of the phrase. Moreover, Vn I carries the (relatively) melodic portion of the vamp.
17	Vc, Cb	Edition adds <i>p</i> to match same material in Gtr.
17/3–4, 18/3–4, 19/3–4	Cb	Edition adds C3 on each fourth quarter. In Fh , Weill wrote a half rest at 17/3, but then appears to have overwritten it with quarter note C3, although without adding another quarter rest; Fh has z in mm. 18–19. Copyist Coll opted for half rest in Im . Cb doubles the deleted Timp part in mm. 9–20 (see general remarks above) except for these missing quarters. Especially with Timp omitted, Cb should perform the entire figure.
20	Reed 1	Edition adds <i>p</i> . Fh marks Reeds <i>pp</i> in m. 17 and <i>p</i> in mm. 35ff. but leaves this solo unmarked.
20/3–4	Vn II	Edition takes slur from Im (first layer). Fh has no slur.
20.2	Vn III	Edition respells B \sharp 4 as C \flat to match T 2. See note for Vn I at 12.2 above.
21–22/3	Reed 1	Edition takes pitch B \sharp 4 (sounding A4) from performance annotation in Im . Fh has A4 (sounding G4), contradicting the local F \sharp $\frac{5}{4}$ –B \flat progression.
23	Cb	Edition adds <i>arco</i> .
26	Tpt 1	Edition takes muting specification (“cup”) from performance annotation in Im . In Fh , Weill specified hat mute.
27	Reed 2	Edition adds <i>p</i> to match other Reeds and Brass.
27/1, 92/1	T 1	Edition enharmonically respells A \flat (in Vh) as G \sharp to match Tpt 1. The G \sharp is more accurate, since the surrounding A is being inflected by a chromatic lower neighbor rather than by modal mixture.
32/4, 97/4	T 2	Edition preserves E \sharp spelling from Vh as a courtesy to the singer, even though the Vn have F \flat . The harmonic progression in mm. 32–33 is $\flat\Pi^9$ –V 9 , which entails a genuine enharmonic shift from F \flat to E \sharp . But a repeated E \sharp is visually easier for a singer to negotiate.
35–42	Reeds	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Im . Fh(R) is unmarked.
35–36/1	Reed 2	Edition adds slur to match Reed 1.
35–36	Vc	Edition takes slur from Im (first layer). Compare mm. 17–19.
35–38	Vn	Edition adjusts slurring to match similar passages throughout this number. In mm. 35 and 37, Weill slurred just the first two pitches in the ostinato figure; in m. 38 he omitted the slur altogether (though one has been added in Im to match m. 37). This is the only place in the number—aside from Gtr—where the entire ostinato figure is not placed under a single slur (cf. Reed 1, mm. 9–15; Vn I, mm. 17–19; Reed 4, mm. 25–33; Vn III, m. 33; Reed 3, mm. 82–84; Reed 3–4, m. 100; Reed 3–4 and Vn, m. 110).
36/2–3	Reed 4	Edition takes slur from Im (first layer).
39–40	B 1	Edition adds slur to match Vc and preceding two-bar group.
40	Vn	Edition takes slur from Im (first layer).
42	QTETTE	Vh has another diminuendo hairpin here, also in the accompaniment, but because there is no such marking in Fh or Im , Edition omits it.
42	Vn	Edition adopts consistent <i>tacet</i> markings in Im (all books). Originally Vn I doubled T 1, Vn II doubled T 2, and Vn III doubled B 1, all an octave higher. Eliminating the violins here enhances the diminuendo effect and allows for a more gradual reduction in forces from m. 40 to the <i>a cappella</i> texture of mm. 43–44. The large leaps in the voices, performed simultaneously

		with a diminuendo to <i>pp</i> , might be more audible and more effective if not doubled by the upper Strings.
43–44	B 1–2	Edition adds slurs (cf. mm. 108–109).
45–50	Strings	Edition takes accents from consistent performance annotations in Im .
46	T 2	Edition adds <i>p</i> to match other parts.
46.2, 48.2, 50.2	B 2	Edition adds ossia C3 to match 64.2.
54.4	B 1	Edition takes breath mark from one copy of Vh(R) (WLRC/DD). It creates a fitting counterpart to the eighth rest in m. 58.
55	QTETTE	Edition upholds dynamic <i>mf</i> from Vh , where the accompaniment is likewise marked <i>mf</i> . Weill clearly wanted this passage to be louder than the preceding one; he achieves this effect orchestrally, despite keeping the <i>p</i> dynamic, by adding Reed 1, Pno, Gtr, and Strings. There is no analogous increase in the vocal forces; the vocal dynamic should follow Vh rather than Fh .
58.3	B 2	Edition upholds “could” (in Vh and adopted in Ae), although “should” appears in all typescripts containing the number and at 62.3 and 74.4 in typescripts and Vh alike. But perhaps Weill liked intensifying the modal. Elsewhere, Ae corrects Weill’s slips (see note at 62.2 below), so “could” may be deliberate.
59 (with anacrusis)	QTETTE	Edition upholds <i>f</i> in Vh , rather than matching Fh ; see comments for m. 55.
59.2	Reed 4	Edition changes G3 (sounding F3) to A3 (sounding G3). Sounding F would contradict the C-major harmony, confirmed in Vh .
60	B 2	Edition adds slur to match T 1.
61–62	Reed 3	Edition adopts <i>tacet</i> marking in Im , even though other Reeds are so marked only at 62/4. The Fl motif consists of quarter rests on beats 1 and 4, and a figure on beats 2 and 3 that practically doubles B 1 two octaves higher: two eighths on A5 and quarter on D6.
62.2	T 2	Edition takes text (“Then”) from Tt1/2 (also found in Ae); in Vh , Weill wrote (“And”), possibly distracted by 63.5.
62/3	ALL	Edition adopts fermata, shortens whole notes in T 1 and B 2 to dotted halves, and adds caesura in T 2, based on annotations in an exemplar of Vh(R) marked at least in part by Weill (WLRC/DD). In light of the rest in T 1, already in Vh , it makes sense for the other parts to cut off, leaving T 2 to perform the anacrusis alone.
62/4–66	Reeds	Edition adopts consistent <i>tacet</i> markings in Im . In Fh(R) , only 62.4 is crossed out (or rhythm changed to dotted half plus quarter rest). In Fh , parts are as follows:

As the Reeds have been active since m. 51, it is unlikely that the cut would have solved a sudden balance problem in m. 62. Edition treats the onset of

		<i>a cappella</i> texture coinciding with the description of Susan falling asleep as a compositional choice.
64.6	T 2	Edition supplies C5. It is missing in Vh (although the sung text “And” is present). The part should simply repeat C (as confirmed by Ae).
74–75	Reed 3	Edition adds slur to match Reed 1–2, Tpt 1, Vn, and adopts performance annotation in Im , emending B \flat at 75/2 to B \natural to match Tpt 1, Vn I.
74–75	Reed 4	Edition adopts <i>tacet</i> marking in Im . Paralleling the rhythm in Reed 1–3, Tpt 1, and Vn, the part originally had D4–B3–D4–F#4–G#4–A#4–B4–D5 (sounding C4–A3–C4–E4–F#4–G#4–A4–C5); a performance annotation in Im changed B3 (sounding A3) at 74.2 to C#4 (sounding B3). Although the line fits with the underlying D7 harmony, it clashes oddly with the other parts, lying mostly either a second above or a seventh below Vn II and Reed 1 and forming parallel tritones with Reed 2 in m. 75. Moreover, Reed 4 is the only part that does not derive from Vh . It is not clear what Weill might have had in mind here, but in any case, Edition concurs with the 1948 performers and omits the part.
74–83	Tpt	Edition takes cup muting in mm. 74–75 from performance annotations in Im . Fh calls for cups beginning with m. 76.
75	ALL	Edition takes crescendo hairpin from Vh , where it is present in all four voices and in the accompaniment; none in Fh and Im . Rather than allowing only the Quartette to become louder, or omitting the dynamic altogether, Edition generalizes the crescendo, which seems appropriate for the rising stepwise figure in most of the instrumental parts. The <i>subito pp</i> in the tremolo lower Strings and in the ethereal yet austere (<i>non espr.</i>) Vn solo will be all the more effective after a crescendo.
75	Vn III	Edition alters part to match Reed 2 at the lower octave and to lead better from m. 73. In Fh and Im , Vn III leaps up a fourth from B \natural 3 at 73/4 to E4 at 74/1 and then doubles Vn II. The sudden switch from a three-part <i>fauxbourdon</i> texture in the Vn to a two-part texture probably resulted from an oversight.
76	Perc	Edition adds <i>p</i> to match prevailing dynamic level.
76–80	Vn (tutti)	Edition regularizes inconsistent slurring in Fh . Weill notated one slur encompassing all of mm. 76–77. He began another slur at 77/3 that tapers off at 78.2 but was probably meant to include the rest of the triplet at 78.3–4. He began a new slur at 78/3 end extended it to include 79.1, where a new slur begins, extending through the end of the measure. Edition interprets these concatenated slurs as yielding two legato groupings in mm. 76–79, the first ending with 78.4—thus encompassing the entire triplet—and the second beginning at 78/3 and extending through m. 79. Copyist John Costa Coll’s notation in the first Vn I desk, the second Vn II desk, and the Vn III desk is consistent with the Edition, although he retained Weill’s habit of using two or more overlapping slurs instead of a single large one. In the second and third Vn I desks, Coll concatenated slurs so as to suggest that mm. 76–79 should be performed as a single legato phrase. In the first Vn II desk, anomalously, Coll included 78.3–4 with the <i>subsequent</i> legato group, rather than the preceding one. In m. 80, Weill included ties but no slurs. Edition adopts slurring from Im-VnI (first desk), Im-VnII (second desk), and Im-VnIII ; this slurring is consistent with Weill’s articulation of the triplets in mm. 78 and 79.
82	Reed 2–3	Edition adds <i>p</i> to match prevailing dynamic level.
85.3–4	B 1	Edition enharmonically respells G#–B \natural as A \flat –C \flat to match all other occurrences of this music in Quartette (mm. 12, 20, 36, 77, 101).
87	Reed 4	Edition adds slur in light of the prevailing legato articulation in Reeds.
95/4, 96/2	Reed 2	Edition takes B \flat 4 (sounding A \flat 3) from annotations in Fh(R) copied into first layer of Im . Fh has B4 (sounding A3), which would clash with T 1.
96/1	Vn III	Edition takes A \flat from Im (first layer). Fh has A, which clashes with the \flat II \flat 9 harmony.

100	Vc	Edition takes <i>arco</i> from Im .
101	Reed 1	Edition adds <i>p</i> to match other Reeds.
102.2	Reed 3	Edition changes A4 (sounding G4) to B4 (sounding A4). Reed 1 and 3 are otherwise doubling T 1 and T 2, respectively, in mm. 102–103. Alternatively, one could change B4 to A4 at 102.2, 102.4, and 103.1, matching Reed 3 in mm. 37–38. Both sounding G and A work in this context, but the doubling of the vocal parts suggests the Edition's solution.
104–105	B 1	Edition adds slur to match Vc. The legato articulation is appropriate for humming.
104–105	Reed 1	Edition takes slur from performance annotation in Im , and to match mm. 102–103. Fh lacks a slur.
106	Reeds, Vc, Cb	Edition adds hairpin to match Quartette (and cf. m. 41).
107	Vn	Edition adopts consistent <i>tacet</i> markings in Im (all books). Originally Vn I doubled T 1, Vn II doubled T 2, and Vn III doubled B 1, all two octaves higher. See note for m. 42, Vn.
111	QTETTE	Edition delays onset of diminuendo hairpin to 111/1, matching Reeds and Strings. In Vh , hairpin begins halfway through m. 110.

8a. After "Susan's Dream"

Part One, Sketch iii, "The New Baby," contains no musical number, but on one sheet added to **Fh**, Weill penciled two orchestral passages titled, respectively, "After Susan's Dream" and "End of Bedroom Scene," based on the refrain from no. 8. Among the extant **Im** materials, Cb is missing for both nos. 8a and 8b.

1	Tpt 1	Edition takes cup mute from performance annotation in Im .
1	Strings	Edition takes muting from performance annotation in Im (all books).
1–2.1	Vn I	Edition adds slur to match Tpt 1.
2.2–4.4	Vn I	Edition adds slur. In Fh and Im , all detached. The slur into m. 3 matches Vn II–III, while the slur's continuation resembles no. 8, Vc, mm. 37–38.

8b. End of Bedroom Scene

Non-holograph verbal cues in **Fh** clarify the placement of the scene's concluding dialogue. The words "I wish it were morning" cue the music, while the line "Are you crying?" appears in m. 9. A non-holograph pencil annotation (Littau?) calls for Tbn to replace Tpt. Despite the absence of a Tbn part for no. 8, the Edition follows the **Fh** annotations in assigning no. 8b to Tbn. Moreover, no. 8b was copied but then crossed out in **Im-Tpt1**, suggesting that some other instrument must have played the principal melody.

Critical notes for mm. 1–6 are the same as for no. 8a; Weill did not write out these bars a second time, but instructed the copyist to duplicate them.

1	Tbn	Edition takes cup mute from performance annotation in Im-Tpt1 for no. 8b.
5–8	Strings	Edition slurs mm. 5–6, as in no. 8a, and then slurs mm. 7–8 as a discrete group, as in no. 8b. Since Weill did not recopy mm. 1–6, it is not clear whether mm. 5–6 should be slurred with mm. 7–8 to form a four-bar group. The copyist (Coll) chose to omit the slur in mm. 5–6 altogether. The Edition's solution for mm. 7–8 accords with the similar situation in mm. 41–42 and 106–107 of no. 8 (although mm. 42 and 107 were eventually marked <i>tacet</i>).
8	ALL	Im have consistent performance annotations marking music an octave lower, but the rising octave over a diminuendo to <i>ppp</i> is worth preserving if the dialogue is not obscured.
9–10	Strings	Edition adds <i>pp</i> , prompted by performance annotation in Im-Vc , treating the <i>ppp</i> dynamic in m. 8 as a local effect.
12	ALL	Edition adds <i>attacca</i> ; Im are marked "fast segue" or "segue as one."

9. Mother's Getting Nervous

9a. Mother's Getting Nervous (Foxtrot)

Though a Harvard alumnus, Lerner may have known the song “Daddy Is a Yale Man,” a waltz number by David M. Lippincott published in 1946. A mother and her (illegitimate) children board a New Haven-bound train. These kids, like Lerner’s three tots, wonder why their mother is acting so strangely (“Said the Kids to each other: / ‘What’s got into mother / That we should be riding this train?’”). Like Weill’s waltz, the Yale song is written in a turn-of-the-century style.

“Mother’s Getting Nervous” underwent several modifications during the production history. **Vh** has the following formal and key scheme:

<i>Tempo di Valse</i>		<i>Moderato assai (4/4)</i>		<i>Tempo I</i>	
Introduction	Refrain I	Episode 1	Refrain II (dance, then singing)	Episode 2	Repetition of Episode 2 (with whistling)
B♭	B♭ →	E♭	B♭	E♭	E♭

In **Fh**, Weill changed (and unified) the tonal plan, abbreviated refrain II, removed the repeat of episode 2, and added a final refrain, yielding the following five-part rondo scheme (measure numbers correspond to the Edition):

mm. 1	33	71	88	112	120	152–190
<i>Waltz</i>		<i>Moderato assai (4/4)</i>		<i>Waltz</i>		
Introduction (10 mm.)	Refrain I	Episode 1	Refrain II (abridged)	Transition	Episode 2	Refrain III
F	F	→G →C	→G	→	C	F

Weill did not write out refrain III; he ended his holograph with “Da capo dal % al Fine,” followed by the *fine* measure (the % is located at the Edition’s m. 33; the *fine* measure corresponds to m. 190). Admittedly the Italian wording is confusing; Weill apparently meant “play again from *segno* to *fine*.” A copy of **Vh(R)** located in WLA (21/348) with the title penciled in Weill’s hand on the cover sheet has some notes toward this revision. For example, the instruction “in F” appears on the first page. On p. 5, sixteen measures are crossed out, corresponding to the curtailment of refrain II following episode 1; the instruction “in G” appears after the cut. The instruction “in C” appears at the beginning of episode 2. It is not clear whether these notes were mental aids as Weill orchestrated the number, or whether they were meant to guide Lys Symonette as she prepared a new rehearsal score, **Vm-Sym**, which matches the initial layer of **Fh**, except that it lacks a separate *fine* measure. In **Im**, most performers inserted the *fine* measure in between m. 70 and 71, to avoid an awkward multiple page turn; copyist Jack Kantor had neglected to do this when creating the parts.

During the production, several modifications in the parts for Reeds and Brass were introduced to vary the orchestration of the refrain and its *da capo* (cf. mm. 33–70 and 152–189). Already in **Fh**, Weill placed some of the Brass passages in brackets. Performance annotations in **Im** confirm that these, and other passages besides, were reserved for, or modified in, the *da capo*.

In **Vh**, the refrain always appears in a three-part arrangement, and the texture of episode 2 ranges from unison, to two, to three parts. **Vm-Sym** gives the vocal part as a unison melody throughout, transposed downward from the highest part in **Vh** (a perfect fourth down for the refrain, a minor third down for episode 2). One cannot necessarily conclude from this that Weill’s part-writing was jettisoned after the number was transposed; Symonette may have notated only the melody in order to save time. The three-part passages require a child to sing a single low C3 in m. 70. Otherwise, the three-part arrangement is feasible, even in the **Fh** keys, for a boy who possesses F#3 (mm. 146–147) and G3 (several instances). The Edition presents the lower voices of Weill’s vocal arrangement in cue-size notation, modifying editorially the cadence in mm. 70–71 to avoid the C3, and with the understanding that the melody may be sung in unison, depending on the performers’ vocal ranges.

Sources suggest that prior to leaving for the tryouts, the creative team decided to add a dance (no. 9a), thereby restoring the original idea of having the Tots present a bona fide dance during no. 9. The main motivation, however, appears to have been the need to cover a scene

change: Unlike the preceding vaudeville acts (Magician, Eight Men, Quartette), all of which had been performed in “one,” the Trapeze Artiste occupied nearly the full stage depth, so a number or section in front of the traveler had to be introduced to allow bringing on the set for the “My Kind of Night” sketch. Hence, Irving Schlein was asked to add a dance evolution—a foxtrot, not a clog waltz (see below)—and prepare both a piano score (**Pm-Sch**) and a full score. **Im** for no. 9a were extracted by Adele Combattente, who did not travel to New Haven or Boston with the show. The multiple revisions transmitted in **Im** for no. 9 consistently direct the players to begin no. 9a right away (variants of “*segue* as one”).

During the tryouts, Weill and Lerner apparently decided to add a verse in no. 9. Weill wrote out pages in piano-vocal format (**VhMo**), using a different paper type from the rest of **Vh** (the same paper type he used when drafting no. 11), and orchestrated it on three new sheets of **Fh**, paginated “1A”–“1C.” The verse (mm. 9–32 of the Edition) was inserted between the introduction (now shortened by two bars, as shown in emendations to **Fh**) and the first refrain. Schlein created corresponding additions to **Im**, supplementing the parts Kantor had extracted from the original layer of **Fh**. Because Schlein’s work as a copyist on *Love Life* was limited to parts for the passages he himself had orchestrated (or to last-minute revisions), and because he traveled (as pit pianist/accordionist) with the show during the tryouts, it is likely that the verse was added in New Haven or Boston, especially since it appears, like “Love Song,” only in **Tt3**. Schlein also prepared a new rehearsal score (**Vm-Sch**) that includes the verse, but the score shows lyrics only sporadically and incorporates the vocal part within the piano part.

In light of the additional revisions that ensued, it is useful to distinguish between four different stages:

Stage 1. Maximal version of the number, as transmitted by the final state of **Fh** and the first layer of the Kantor and Schlein **Im** parts.

Holograph notations in **Fh(R)** and revisions to **Vm-Sch** and **Im** (in the form of performance annotations and paste-ins) reveal three further stages (Stages 2–4):

Stage 2. Reordering and rescoring, but no cuts. This version begins with mm. 1–88 unchanged, but m. 89 is modified to lead directly back to F major and a *da capo* of mm. 33–70 (in the maximal version outlined above, as in the Edition, the *da capo* appears as refrain III, located at m. 152). The modifications to m. 89 appear directly in the Edition, in cue-size notation, for reasons discussed in relation to Stage 4 below. The *da capo* is followed by the *fine* measure (= m. 190), which *segues* into the C-major episode (= mm. 120–151). (**Vm-Sch** shows an extension of the *fine* measure by one bar to provide a modulation to C major, but this link does not appear in **Im**.) The last two bars of the C-major episode (= mm. 150–151) are modified to modulate to G major, leading to the refrain in that key (= mm. 90–119). Example 1 shows this modulation, effected by Acdn, Gtr, and Cb alone:

150

Acdn

Gtr

Cb

D7

Example 1

Also, mm. 110 (with anacrusis)–119, which originally modulated from G to C, are shortened to provide a four-bar, G-major ending for no. 9 (after which no. 9a follows):

109 *mf* *rit.*

1 Cl

2 Cl

3 Cl

4 Cl

5 Bsn

1 2 *mf* open

Tpt

3 *mf* open

Tbn

Cym

SnDr

Pno

Vn I *p* *mf* *rit.*

Vn II *mf*

Vn III *mf*

Vc, Cb (pizz.) *arco*

Example 2

The revision shown in Example 2 appears in **Fh(R)** annotations (mostly holograph) and in **Im** performer annotations, but the markings in the two are not entirely consistent. According to **Fh(R)**, Vn I is melodically active, but **Im** merely shows G5 sustained with a fermata. Conversely, **Im** annotations show active Tpt parts, while **Fh(R)** shows sustained pitches. Example 2

incorporates all of Weill's **Fh(R)** revisions (Reed 1–2 and Brass in mm. 109–111 and Vn I in mm. 112–113), as well **Im** revisions of Brass (mm. 112–113).

Vm-Sch transmits Stage 2, showing how the orchestration of episode 2 was revised. Schlein marked the C-major episode “accordion solo.” This explains markings in **Im-Pno**, where, in the passage corresponding to mm. 120–143, the melody has been superimposed on the pre-existing, accompanimental version of the part. It also makes sense of annotations in several parts with variants of “Accordion plays 32 bars” and of a thirty-two-bar rest inserted in most parts, all following the *da capo* of the F-major refrain. In **Im-Gtr**, which originally had rests during episode 2, the performer added chord changes for mm. 120–151, ending with a modulation to G (as shown in Example 1 above). In **Im-Cb**, a paste-over provides a modified version of mm. 120–151 modulating to G, suggesting that it, too, belongs to Stage 2, together with the modified Pno/Acdn and Gtr parts.

In short, Stage 2 involves switching refrains II and III, rescoring episode 2 for Acdn, Gtr, and Cb, and providing a new G-major ending. Stage 2 does not readily fit any extant typescript of the number. Stage 2 was a temporary version, perhaps to fit a routining of the number that was superseded. Indeed, everything after the *da capo* of the F-major refrain is crossed out or taped over in **Vm-Sch**; instructions in **Im** are sporadic and difficult to make out because of cross-outs and erasures. The Edition does not attempt to reconstruct this temporary version.

Stage 3. Annotations in **Im** show another possibility: Everything through m. 109/2 follows the Edition (and Stage 1 above), except that Tpt 1 ties 108/2–109/2; 109/3–119 are modified as in Stage 2 (see Example 2 above). The foxtrot follows; episode 2 and the final *da capo* disappear. Joseph Littau's annotation “applause” in **Fh(R)** at the end of the modified m. 113 confirms that this passage served, temporarily, as the conclusion of no. 9 proper.

Stage 4. Further **Im** annotations supersede Stage 3. As in Stage 2, a revised m. 89 leads directly back to F major for a *da capo* of refrain I (= mm. 152–190), followed by the foxtrot; refrain II and episode 2 are cut.

The Edition presents the maximal version of the number, represented by Stage 1. Performance annotations in **Im** show that every portion of this Stage was at least rehearsed with orchestra. If the number is to be shortened, Stage 4 represents the simplest solution, requiring the revision of only one measure (m. 89). The Edition shows the alternate version of m. 89 in cue-size notation; if performed, players then skip ahead to m. 152. Alternatively, one could adopt the cut in Stage 3, revising mm. 109–113 as shown in Example 2 above and then cutting to no. 9a.

Fitting the lyrics to the music poses a challenge because none of the piano-vocal scores associated with the original production include text underlay for the final, *da capo* refrain and because neither of the two versions of the lyrics transmitted by the typescript librettos corresponds readily to the musical sources. All typescripts prior to **Tt3** are ordered as follows:

- I. Text for refrain I (mm. 33–71) as in Edition, **Vh**, and **Vm-Sym**.
- II. Text for episode 1 (mm. 73–88), as in Edition, **Vh**, and **Vm-Sym**.
- III. Text for refrain II (mm. 90–112), as in Edition, **Vh**, and **Vm-Sym**.
- IV. The following stage directions:

ONE CHILD now dances a simply wonderful tap dance of the old waltz-clog school. At finish, a trapeze is lowered, upon which sits a TRAPEZE WOMAN. As SHE swings into her first few tricks, the THREE CHILDREN below sing the following:

- V. Text for episode 2 (mm. 120–151), as in Edition, **Vh**, and **Vm-Sym**.
- VI. The following stage directions:

The TRAPEZE ARTISTE now performs several breath-taking feats. Her final trick, however, is as follows: A chair is hoisted up to her which SHE balances on the bar. A book, a large book, is then sent up to her. SHE sits on chair and opens the large book and swings. As the lights begin to dim out, the large title of the book is phosphorescent and in the dark

the letters glow and spell out: WOMAN'S RIGHTS BY SUSAN B. ANTHONY. THE CHILDREN exit before her final trick. As the lights dim, the CURTAINS close in for the End of Act Seven Part One

This version of the text comes closest to fitting **Vh**, where refrain II includes both an instrumental passage for dancing (omitted in **Fh**) and a sung portion. An annotation in Littau's hand in **Fh(R)** confirms that the trapeze appears around mm. 119–120, right before the children sing episode 2, just as the stage directions indicate. In short, **Vh**, **Vm-Sym**, and the pre-**Tt3** typescripts provide a reliable basis for the text underlay in mm. 33–151. The Edition omits the reference to the clog-waltz dance from the first stage direction in **Tt1/2**, since the corresponding music disappears in **Fh**, but keeps the rest of that direction, concerning the entrance of the Trapeze Artiste, since it makes sense for her to swing as the Tots sing “Alone in the clouds . . .”

Tt3 exhibits the following order:

- I. Text for verse (mm. 9–32), as in Edition, **VhMo**, accommodating **Fh** insert, **Im** insert, and **Vm-Sch**.
- II. Text for refrain I, but with lines 9–12 (“She feels like a violin . . . nobody tiddles”) replaced with lines 3–6 of refrain II (“She says she is feeling . . . Miss Miscellaneous”).
- III. Text for episode 1.
- IV. The following stage directions:

Traveler opens revealing a GIRL on trapeze. CHILDREN turn and lean against a section of fence watching her. She does a few stunts on trapeze to music. Then a large book is handed to her on cue from stage L. She opens book toward audience and printed in large letters is the title which reads: “WOMEN'S RIGHTS BY SUSAN B. ANTHONY”

- V. Partial text for a refrain:

CHILDREN
(Singing while Trapeze Artist is swinging)
 Mother's life is boring,
 She's all in a world of her own.
 She's up in the air and starting to wobble;
 In fact she is feeling quite
 Miserobble;

- VI. The following stage directions:

BOY hands Trapeze Artist the SUSAN B. ANTHONY book from a holder on a long staff. From L. the CHILDREN continue to sing

- VII. Partial refrain text:

Oh Mother's getting lonely
 She's all in a world of her own.

- VIII. The following stage directions:

CHILDREN step down as Traveler closes in back of them—go into a dance and finish R. They exit R.

This version of the text best corresponds to Stage 4 (i.e., the final state of **Im**), since it omits episode 2 and calls for only one return of the refrain. It is also the only typescript that calls for a dance to end the number. But the stage directions in items IV and VI are in need of editorial intervention, as the book is being handed to the Trapeze Artiste twice. The Edition rationalizes by having a Boy hand her the book before the final refrain, because there is not enough time for passing the book before the last two sung lines. Aided by the information presented above, directors and choreographers will be able to find solutions for future productions.

It is simple enough to reconstruct the maximal version (Stage 1) of the number. The musical continuity of that stage is reflected in **Fh** and **Im**. As for the textual continuity, **Vm-Sch** be-

gins with the verse (just cues, no full text), followed by refrain I (with full text), episode 1 (full text), refrain II (partial text underlay), and episode 2 (text omitted). Thus, Schlein's piano score provides a source for the textual continuity at the very least of the Edition's mm. 1–112. For mm. 120–151, there is only one possible text, and it is transmitted consistently in **Vh**, **Vm-Sym**, and the pre-**Tt3** transcripts, as well as implied by **Vm-Sch**. And because the Edition privileges **Vh** for the sung text, everything is clear until m. 152.

The final refrain raises questions because it is always indicated with a *dal segno* in the musical sources. **Tt3** is the only typescript to end with a final refrain, but the amount of text furnished requires that the singers rest either in mm. 152–167 or in mm. 168–183.2. Edition opts for the former, for three reasons. First, although annotations in **Im** call for a thicker orchestration in the *dal segno*, the texture thins out somewhat in mm. 168–175. Second, **Im-Tbn** shows that at some point, the performer bracketed the Tbn part in mm. 168–187, which had been marked “solo,” and wrote “play” in m. 188. The *tacet* makes sense as an accommodation for child singers; less so if the singers are resting. Third, the lyric “She’s up in the air and starting to wobble” fits better in mm. 176–179 than in mm. 160–163. The Edition omits Weill’s three-part arrangement for the *da capo* given the thicker texture; the Tots should sing the melody in unison (and it is questionable whether the arrangement was performed even during the initial iteration).

The Edition takes the title for this act (“The Three Tots and a Woman”) from **N1-3** and the pre-**Tt3** scripts. **Tt3** gives the title “Three Children—Mme. Ardelty (Trapeze),” referring to Elly Ardelty, who performed the role during the first four weeks of the Broadway run but left the production to rejoin the Ringling Brothers Circus. During the tryouts and the remainder of the New York run, Elizabeth Gibson provided the stunts. The scripts variously refer to the three singers as “Children” or “Tots”; the Edition standardizes to the latter. The sources identify the aerial performer as “Girl,” “Woman,” “Trapeze Artist,” “Trapeze Artiste,” “Trapeze Woman.” The Edition standardizes these to “Trapeze Artiste,” as in all typescripts but **Tt3** (which has “Trapeze Artist”).

No. 9a remained fairly stable throughout the production process. Schlein designated the dance as “Fox-trot (Kronk)” (**Fh**), and in m. 249 he gave the direction “Meno Mosso (very kronky!).” “Kronk” was a vernacular jazz term meaning “corny” (i.e., old-fashioned). The first four measures of the introduction were cut, as indicated in both **Im** and **Pm-Sch** (which contains a piano score of the foxtrot, titled “Children’s Dance”). The Edition adopts the cut. Reeds in the last sixteen bars were thoroughly revised in **Im**; Schlein prepared the paste-overs. Schlein provided almost no dynamics after m. 194, and annotations in **Im** provide very few additional ones that do not merely confirm the dynamic level already in effect. The foxtrot was originally scored for Cb, playing *pizzicato* throughout. Markings in **Im-Cb** show that the entire dance was ultimately performed on Tba.

1–3	Reed 5	Edition adds staccato marks, matching Vc, Cb.
1–8	Acndn	Performance annotations in Im cross out “accordion” and add “piano.”
4	ALL	Edition equalizes articulation, adding accent to Tbn, Gtr, and Strings, and staccato mark to Reed 1, Vc, and Cb.
6/1–2	Reed 1	Edition changes two repeated quarters to half note, prompted by performance annotation in Im (cf. Tpt 2, Vn II).
6.3	SnDr	Edition takes roll from performance annotation in Im . Fh has plain quarter (no slashes).
8.3–24.1	Reed 4	Edition opts for cue-size notation, prompted by <i>tacet</i> marking in Im . The vocal melody is already being doubled by Reed 3 and Vn I.
15–16/2	Vn II–III	Edition removes staccato marks, superfluous given <i>pizz.</i> (cf. mm. 9–14).
21–22	Vn I	Edition removes staccato marks. In the phrase beginning with m. 17, Weill distinguished the melodic line (Reed 3–4, Vn I) from the other parts by assigning staccato only to the latter. Perhaps Weill added the articulation in this isolated case inadvertently.
22	TOTS	Edition changes “bothering” to “both’ring” to accommodate Weill’s setting.
24.2–28.1	TOTS	Edition takes assignment of phrase to Girl from performance annotations in Fh and Vm-Sch ; both sources cue “Rosie” (Rosalie Alter) at 24.2, followed by “all” at 28.2.



24/3–32	Brass	Edition takes cup muting from consistent performance annotations in Im . That the muting still applies in m. 32 is confirmed by the abbreviation “c.m.” in Im-Tpt3 for that measure.
29	Cb	Edition adds <i>p</i> to match prevailing dynamic level.
31–32	Reed 1–2, 5, Brass, Strings	Edition changes articulation and dynamics, prompted by reasonably consistent performance annotations in Fh and Im . In the first layer of Fh , only Strings have the two hairpin dynamics, and there are no accents in any part of m. 32, where Brass have <i>p</i> . The two measures are connected via ties or slurs (in Vn I, the slur goes from 31.2 to 32.1). But performance annotations in Fh add large <i>f</i> dynamics below the Brass system, next to Tri, and above Strings, suggesting a revised general dynamic for that measure. Im annotations change <i>p</i> in Brass to <i>sfz</i> , <i>sfzp</i> or <i>f</i> , followed by diminuendo hairpin matching that in Strings. Annotations in the Strings remove the slur or tie in most books, relocate the slur in Vn I to 31.1–2, and add accents in m. 32. An accent also appears there in Im-Reed1 . The general idea seems to have been to effect a general crescendo in m. 31 to an accented and rearticulated <i>f</i> attack of m. 32, followed by an immediate fading away. Accordingly, Edition adds hairpins in Reed 1–2 and 5, matching the ones in Strings (original layer) and Brass (performance annotations). In m. 32, it adds an accent in the Reeds, matching Strings (as in Reed 1 annotation) and adopts the distinctive <i>sfz</i> from the Brass annotations. It removes ties across the measure in Reed 2 and 5 to allow for an accented attack, as in the Strings. Edition also detaches Reed 5 in m. 31, originally slurred from mm. 29–30, matching Reed 2, Vn II–III, Vc, and Cb.
33–70, 152–189	Brass	Edition adopts performance annotations in Im specifying that Brass plays only for the <i>da capo</i> of the passage (mm. 152–189), except for Tpt 2 at 68/3–70, where Im specifies that it plays the first time with cups. Edition does not adopt performance annotations adding Tpt 1 material in mm. 69–70/188–189, marked “1× cups.” This added material relates to Weill’s initial idea for the passage but now would cause awkward voice leading. Given that Weill crossed out the idea, and that the line does not appear in any piano score (including the post-orchestration scores that Symonette and Schlein prepared), Edition omits the material. See notes for mm. 152ff. about details concerning Brass in the second iteration.
33–190	Perc	Edition upholds part, which, except for mm. 67–72, 112–151, and 186–190, is marked <i>tacet</i> in Im . The absence of the SnDr/BsDr combination in a waltz seems odd.
33–68	Acdn	Edition upholds Fh in calling for continued use of Acdn. Im has performance annotation crossing out Acdn near top of relevant page.
35–38	Reed 5	Edition continues staccato articulation, matching m. 33.
49–56	Reed 4	In Fh , Weill wrote “8va?” In Im , the performer simply crossed out the question, suggesting that passage was played as is.
57 (with anacrusis)–66/1	Reed 1–4	Edition adopts performance annotations in Im yielding a more subdued scoring for the first iteration of this passage: Reed 1–3 play an octave lower through m. 64; Reed 4 is <i>tacet</i> through 66.1. While Im specifies that the lower register in the former does not apply to the <i>da capo</i> (i.e., mm. 176–185/1), there is no such caveat for the <i>tacet</i> in Reed 4. Restoring this part in full would result in both Reed 3 and 4 doubling the vocal melody in octaves at 175/3–183, in the context of an already thick texture. The Edition restores only mm. 184–185.
57	Reed 5, Perc, Acdn, Gtr, Strings	Edition adds <i>p</i> , prompted by the <i>p</i> and <i>leggiere</i> in Reed 1–4 and by performance annotations in Im adding <i>pp</i> in one Vn I book and Vc. (The other Vn I book and Vn III have <i>pp</i> and <i>p</i> , respectively, in m. 49.)
58, 60, 62, 64 61/2, 62/2	Vn I Acdn, Vn II	Edition takes lower octave from performance annotations in Im . Edition enharmonically respells C#4 as D♭4, corresponding to the Eb4 in mm. 57–58 and matching original layer of Im .

64.1–2	Reed 1–3	Edition adds slur to match mm. 60, 179.
65–66.1	Reed 1–2	Edition adds slur, matching Vn III.
65	Perc, Acdn, Vn, Vc	Edition adds crescendo hairpin, matching Reeds.
66.1	Acdn	Edition adds staccato mark, matching Reeds, Strings.
70.2	Reed 2	Edition changes two repeated quarters into half note, matching Vn III.
71	Brass	Im annotations confirm that cups continue for the “Moderato assai.”
71	Perc	Edition adds <i>mf</i> , matching rest of orchestra, canceling it in m. 73, which is marked <i>p</i> in all parts except Perc.
72	Reed 1–2	Edition adds <i>mf</i> , matching rest of orchestra.
73–109	Pno	Edition upholds Fh in assigning this passage to Pno, despite a performance annotation in that source (probably Littau’s hand) reading “Accordion” over m. 71. In Im , the piano cue is crossed out, but since an earlier Acdn cue is also crossed out (see note above at mm. 1–8), the performer may have merely been crossing out a now-redundant Pno cue.
73–84	Pno	Edition adds staccato marks and accents as needed to match Reeds. Articulation is sporadic, but Weill notated staccato marks at 73/1, 73/4, 75/1–3, 77/2–3, and 85, and accents for 84/2–4. This suggests Pno articulation should conform to that of Reeds throughout the passage.
73–84	GIRL	Edition follows Tt3 in assigning this passage to the female child alone.
73.5, 77.5	Reed 5	Edition adds staccato marks to match 75.5.
74	Reed 1–4	Edition adds <i>p</i> to match prevailing dynamic level.
74.2, 74.4	Vn I–II	Edition adds accent to match Reeds (cf. Vn I–II in m. 78).
78/4	Pno	Edition upholds Weill’s articulation despite arpeggio at 74/4.
79.1	Pno l.h.	Edition restores bass clef, which Weill failed to add in Fh .
79/1	Strings	Edition adds accent to match Reeds and Brass (cf. m. 78, where the String accentuation conforms to Reeds).
80	Reed 1–2	Edition takes <i>ff</i> and diminuendo hairpin from performance annotations in Im , entirely appropriate for this fill.
81	Perc, Pno, Cb	Edition adds <i>p</i> to match rest of orchestra.
83/3–4	GIRL	Edition adds crescendo hairpin to match orchestra.
83.6–84.1	Reed 3	Edition adds slur, matching Reed 2.
85	Perc, Pno, Strings	Edition adds crescendo hairpin to match Reeds, Brass, Tots. It is likely Weill wanted a general dynamic swell here.
86.1	Cb	Edition adds accent to match Reeds, Brass.
86.3–89	Reeds	Edition ignores <i>tacet</i> markings in Im for Reed 1 and 3, which may postdate the cut removing mm. 90–151. If the cut is taken, Reed 3 has no time to switch to Fl. The <i>tacet</i> marking in Reed 1 might be explained by a temporary decision, eventually superseded, to have the player double the melody on ASax for the <i>da capo</i> (mm. 152ff.). Revisions also call for Reed 2 to rest in m. 88. Reed 4–5 are unmarked here, despite the unreasonably rapid switch to Ob in Reed 4 if the cut is taken. Edition alerts performers to the Reed 3–4 problem with a footnote explaining the cut.
86/4–87/1	Perc, Vc, Cb	Edition adds <i>f</i> to match rest of orchestra.
87.1, 87.3, 87.5	Reed 5, Vc, Cb	In Im , Kantor respelled Weill’s A \flat as G \sharp , perhaps because of the ascending line to A \natural . Weill’s notation is more accurate, however, because the A \flat results from modal mixture (the flatted and natural sixth degree in C major in alternation).
87/4	Reed 4	Edition adds <i>f</i> to match other Reeds.
88	Pno, Gtr	Edition adds <i>f</i> to match prevailing dynamic level.
89	Pno, Vn	Edition presents revisions (performance annotations in Im) that accommodate the cut of mm. 90–151 in cue-size notation. One Vn II book has part doubling Vn I on beats 2 and 3, but Edition follows the other Vn II book.
90	Gtr	Im has performance annotation “in G with piano.” The addition of an <i>ad libitum</i> Gtr passage here may have been related to the downward octave transposition of the Vn and the elimination of the Vc part from here through m. 97 (see next note).

90 (with anacrusis)–97	Vn, Vc	Edition upholds Fh . Performance annotations in Im place all Vn parts down an octave and mark Vc <i>tacet</i> . It would be regrettable to lose Weill's Vc countermelody, which, after all, was played by only one desk in the original production. In order to accommodate the lower Vn register, the anacrusis (89.2–6) was eliminated in Im , except for one Vn I playing it an octave lower as a solo. The attenuation of the String writing may be linked to the decision to augment the role of Gtr.
97.4–108.2	Brass	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Im , and adds <i>p</i> as parts enter, to match rest of orchestra. Elsewhere (e.g., mm. 24–28, mm. 175–190), the Tots must contend with Brass passages that were not removed. The muting is from Fh .
108/2	Tpt 1	Edition ignores extension of this note through 109/2 in Fh(R) annotation (holograph) and Im performance annotation. This revision appears to have been part of the revision of the G-major refrain to conclude no. 9, followed by an immediate <i>segue</i> into no. 9a. See description of Stages 2 and 3 above.
109/3–113	Reed 1–2, Brass, Vn I	Holograph revisions in Fh(R) (carried over as performance annotations in Im , where they were supplemented by further revisions in the Brass) pertain to a cut affecting mm. 114–190. The revisions allowed the G-major refrain to serve as an ending for no. 9. Example 2 in the general remarks above provides musical notation for this revision.
110–112	TOTS	Tt3 has “nervous as nervous can be.”
110	Cb	Edition adds <i>arco</i> . Weill never canceled <i>pizz.</i> from m. 106. The change from half notes to dotted halves suggests m. 110 as a possible location. Another plausible switch to <i>arco</i> could occur in m. 112.
114–151	ALL	Annotations in Fh throughout this passage pertain to the recycling of this material for an expansion of the “Opening” (see critical notes for no. 1).
116–117	Reed 3–4	Edition adds slur to match Reed 1–2 and 5.
116–117	Tbn	Edition adds slur to match Reed 5 and because Tpt are playing legato.
118	Strings	Edition adds <i>f</i> to match rest of orchestra; a performance annotation added it in Im-Vc .
119	Tpt 2–3, Tbn, Vn II–III, Vc, Cb	Edition adds diminuendo hairpin to match that in Reeds, Tpt 1, Perc, and Vn I.
120–143	Acdn	Im annotations superimpose the melody (same register as vocal part), much as Weill did for mm. 144–151. This is probably not a cue, because some of the other parts mark “Acdn solo” here. Edition interprets this revision as part of a temporary, superseded version of the number (described as Stage 2 in the general remarks above).
120–151	Gtr	Im has performance annotations adding an accompaniment with chord symbols. As this added passage modulates to G major, it appears to have belonged to the superseded Stage 2 version.
120–135	Vn	Im have performance annotations “8va bassa,” although this would not readily work for Vn III in m. 123.
134–135	Acdn, Vn	Edition includes tied pitches within slur from m. 132. The slurs trail off inconclusively in m. 133, but when Weill added a Tbn part (doubling the melody) to Fh for use in no. 1, he included these measures within the slur.
135–151	Tpt 1–2	Im has a <i>tacet</i> marking here, canceled by the instruction “play” over the anacrusis to m. 152. But Tpt 3 and Tbn in mm. 148–151 are unmarked. Given the uncertainty, Edition upholds the parts but adds a footnote to the score.
135.1	Acdn, Vn	Edition regularizes duration to half note. In Fh , Acdn has a dotted half, whereas Vn have a half followed by a quarter rest, although Weill at first wrote a dotted half for Vn II and then corrected it. Conceivably, Acdn duration was a slip that went unemended. Im replicates Weill's notation.
143/3	TOTS	Edition adds <i>mf</i> to match orchestra.
143/3	Vn	Edition moves <i>mf</i> from 144/1 to 143/3, matching Acdn. Vn I doubles the melody beginning on the anacrusis.

144–145, 149	Acdn	Edition adds slurs to match Reed 5 (for bass line) and Vn I (for melody), as articulation generally follows other parts throughout the waltz passage.
146/3	Reed 4	Edition changes G#3 to A3 to match Acdn's parallel sixths in this measure (E4–D4–E4 over G3–F#3–G3), and Reed 1 matches the upper component of this figure on beats 2 and 3. It makes sense for Reed 4 to follow suit.
148	Brass	Edition adds <i>mf</i> to match rest of orchestra, and muting to Tpt 3 and Tbn to match Tpt 1–2.
152–189	ALL	In Fh , the passage is notated as a <i>da capo</i> of mm. 33–70. The critical notes below relate to changes made during the repeat. For changes affecting both iterations, see notes for mm. 33–70 above.
152–167	Reed 1	At some point during the original production, Reed 1 doubled the melody on ASax—according to annotations in Im that were later erased—perhaps after it was decided to augment the Brass parts (see next note).
152–189	Brass	Edition presents Brass parts essentially as they appear in Im annotations. The following appear already in Fh : Tpt 1, mm. 152–167; Tpt 2, mm. 175–183; Tpt 1, 183/3–186; Tpt 2, mm. 187–189. Annotations in Im specify that all but the last of these passages are to be played the second time only (that is, during the <i>da capo</i>). The remaining Brass material appears as performance annotations in Im . <p>In the Fh passages notated by Weill, Edition takes duration of Tpt 1 at 154.2 (originally a quarter note) from emendations in Im. For Tpt 2, it adds <i>p</i> in m. 175 (matching Reeds) and a slur in m. 178 (to match m. 182).</p> <p>For the passages penciled into Im, Edition adds the following dynamics to match the rest of the orchestra: <i>mf</i> to Tpt 2 and Tbn at 152.1, <i>p</i> to Tbn at m. 176, and <i>p</i> to Tpt 3 at m. 187. It shortens Tpt 2 in m. 167 from dotted half to half to match other Brass. It revises Tpt 3, m. 189/2–3, to match Reed 1, Vn II. In Im, the Tpt3 performer transposed mm. 109–111 (as emended by Weill for Stage 3, shown above in Example 2) to serve as mm. 187–189, but the context has changed (cf. Vn II, mm. 110–111 vs. mm. 188–189). In Tbn, Edition adds slurs in mm. 168–175 and shortens the durations at 170/2 (originally half note tied to a half note in m. 171) and 175.1 (originally a dotted half) to match Reed 4. In mm. 188–189, Tbn at first doubled Reed 1, Tpt 3, and Vn II. Further performance annotations replaced this with a sustained C3, which sounds odd against the A7 harmony at 189/2. Rather than adopt what appears to have been a hasty fix, Edition has Tbn double the bass line (i.e., Reed 5, Vc, Cb).</p> <p>Finally, Edition specifies un-muted playing, following performance annotations in Im-Tpt1-2 at 151.2 and Im-Tbn at m. 152. The former reads “play 1× open,” which might suggest that the <i>da capo</i> is performed twice, the first time open, but there is no suggestion anywhere else that this was the case. The Tpt 1 player obviously has no time to remove mute, but an Im annotation marks the part <i>tacet</i> in m. 135. If mm. 135–151.1 are performed, the player will need to find a solution. It might prove problematic for the singers if all Brass play open, especially in mm. 176–190, so one solution might be for Brass to retain mutes.</p>
190	Reed 5	Edition adds pitch, modeled after m. 71. Weill left Reed 5 blank when he added the <i>fine</i> measure at the end of Fh , but the part should probably not arbitrarily drop out.
190	Tpt 1, 3, Tbn	Edition takes these parts from performance annotations in Im . When Weill wrote the <i>fine</i> measure, these parts had not yet been added for the <i>da capo</i> .
190/3	ALL	Edition standardizes varying Im annotations (“ <i>segue</i> ,” “fast <i>segue</i> ,” “ <i>segue</i> as one”), all referring to ensuing foxtrot. Given that Reed 4–5 and Acdn need to change instruments, <i>attacca</i> (i.e., “ <i>segue</i> as one”) is unfeasible. Moreover, there was probably applause between nos. 9 and 9a. Littau even indicated “applause” at the end of m. 113, when that measure temporarily served as the ending of no. 9, perhaps as a reminder not to attack no. 9a too soon.

9a. Mother's Getting Nervous (Foxtrot)

191	ALL	Edition takes <i>f</i> from performance annotations reading <i>f</i> or <i>ff</i> in Im (Reed 1, two Vn books, Vc, and Tba). Fh has <i>p</i> , which Edition reserves, appropriately enough, for the start of the refrain at m. 193. Perc was <i>f</i> to begin with.
191–192	Reed 5	Edition upholds Fh . Part is marked <i>tacet</i> in Im , perhaps to give performer more time to switch instruments.
191–192	Brass	Edition removes mutes (originally Harmon) and changes rhythm (originally eighth-note attacks on every half-note beat followed by rests), prompted by consistent performance annotations in Im .
191	Vn, Vc	Edition removes <i>pizz.</i> , following performance annotations in Im . In Fh , <i>arco</i> originally in m. 209 only.
191	Tba	Edition assigns this number to Tba, based on annotations in Im . Originally, Cb played <i>pizz.</i> throughout. The instruction to change to Tba occurs both at the beginning of no. 9a and around m. 109. Edition does not interpret the latter marking as applying to mm. 109–190, hypothesizing that it dates from Stage 3 (see general remarks above), in which no. 9 ended with a modified version of mm. 109–113. Indeed, over m. 113, a pencil annotation reads “To Next No. 10A.” (In Im , the foxtrot was numbered “10A.”)
192.2–3	Reed 1	Edition changes  to  , matching rhythm of Reed 2, Pno, Vn.
192.3	Reed 4–5	Edition removes anomalous <i>sf</i> . Schlein already provided accents for all Reeds.
192.4	Perc	Edition changes <i>p</i> to <i>mf</i> . Schlein may have wanted to avoid too pronounced a cymbal, but the contrast between <i>p</i> and the accented <i>f</i> chord for all the other players seems exaggerated.
194	Tbn	Edition adds <i>p</i> to match prevailing dynamic level.
195–196	Reed 2, Tbn, Pno, Vn II	Edition adds \sharp to all sounding D \sharp . There may have been some doubt as to whether the harmony was supposed to be B \flat 7 or B \flat m7. Schlein wrote a D \sharp for Vn III at 195.1 and indicated B \flat 7 for Gtr, but retained D \flat in those other parts. In Im , the guitarist changed the chord symbol to B \flat min, but the Vn III part remained unchanged. And the C \sharp s in Tbn make no sense leading into and out of D \flat s. Finally, B \flat 7 is the harmony that appears in Pm-Sch . Analogous passages vary the harmonization: there is an unambiguous B \flat min7 with D \flat in mm. 211–212, but B \flat 7 with D \sharp in mm. 227–228, 235–236, 251–252, and 267–268.
198.4	Vn	Edition adds accent to match Reeds.
202.4	Reed 3	Edition changes C4 (sounding B \flat 3) to A3 (sounding G3). With the exception of this one pitch, Reed 3 doubles Vn III in mm. 200–207.
209–231	Brass	Edition takes Tpt muting (straight mutes) through m. 219 from performance annotations in Im . Fh has no instructions. Edition adds <i>p</i> to Tpt 3 to match Tpt 1–2. Further annotations cancel Tpt muting in m. 231. (Fh has “open” in Tpt only at m. 257, probably to cancel the Harmon muting that originally applied to all Brass in mm. 191–247.) Im-Tbn indicates neither muting nor removal of mutes after the outset of no. 9a, where “Harmon” is crossed out. Rather, the Tbn passage in mm. 209ff. is marked “solo.”
209	Vc	Edition includes this note within the ensuing slur group, matching Tbn.
210–211	Reed 4–5	Edition adds <i>p</i> to match prevailing dynamic level and adds slur to match imitation of figure in Tpt 1.
210/1	Pno, Bjo	Edition upholds F7 harmony (with C), despite the clash with the D \flat appoggiaturas and passing tones in Reed 1, Tbn, Vn II, and Vc. Such clashes between the rhythm section and the melodic parts are by no means unusual.
213–214	Vc	Edition adds crescendo hairpin to match Tbn.
215	Pno, Bjo, Tba	Edition adds crescendo hairpin to match all parts (except Tbn and Vc, which had a crescendo earlier).
216.4–221	Reed 4, Brass, Perc, Pno, Bjo, Strings	Edition adds <i>p</i> (as these parts successively enter) to match Reed 1–3 at 216.4. Schlein's notation suggests that he wanted to reaffirm prevailing dynamic after the preceding crescendo.

217.2	Reed 3, Vn III	Edition takes ♯ for (sounding) D \sharp 4 from performance annotation in Im-Reed3 . The idea is that all Reeds and Vn here have a chromatic lower neighbor (cf. 221.2).
219	Reed 2, Bjo, Pno, Vn II	As in mm. 195–196, there seems to have been some uncertainty about the harmony. In Fh (which Edition transmits), the harmony is B \flat 7 with 9th and 4th suspensions: C and E \flat , resolving, respectively, to B \flat and D in m. 220. Schlein gave Gtr the simpler A \flat 6, contained within the suspension chord. A performance annotation in Im-Gtr , however, changes this to F7, which implies A \sharp ; Im-Pno also changes A \flat to A \sharp . Reed 2 and Vn II retain A \flat . The melody here works equally well whether the entire F7 harmony (with A \sharp) from the preceding measures is suspended over the B \flat bass or whether the harmony changes already to B \flat 7 (with A \flat and suspended E \flat and C). Given the inconsistencies in Im , Edition upholds Fh . The edited version also matches Pm-Sch .
219–220.1	Tpt 1–2	Edition follows Im (first layer) in eliminating quarter-note F5 and D5 present in Fh at 220.1. Both Fh and Im have a quarter-note E \flat 5 in Tpt 2 on the last quarter of m. 219, but it is marked <i>tacet</i> in Im . It appears that Schlein either misplaced or inadvertently duplicated the material of 218.3 (Tpt 2) and 219.1 (Tpt 1–2).
220.2 224/2–228	Pno r.h. Brass, Perc, Vn, Vc	Edition adds missing ♯ for D \sharp 4 (cf. Reed 3, Bjo, Vn III). Edition opts for rests, prompted by <i>tacet</i> markings in Im . Annotation in Fh (Littau?) reads “w. w. only.” Vc is marked <i>tacet</i> only in m. 225; Tbn retains its solo (though doubling Reed 5) in mm. 227–228; Vn retains the anacrusis to m. 229.
225.2 231.4–5 232–233	Reed 2 Tpt 1 Vc	Edition respells D \sharp 4 as E \flat 4 for ease of reading. Edition adds slur, matching Vn I. Edition takes <i>arco</i> from performance annotation in Im . Edition also adds <i>p</i> in m. 233, interpreting the <i>f</i> in Fh at 232.1 as applying only to the melodic fill in that measure.
233	Reed 1–3	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Im (perhaps because of the rapid change of instrument).
234	Pno r.h.	Edition changes implied D \flat 4 at 234.4 to C4, matching Tpt 1. Fh has D \flat 4 at 234.2 and iteration sign for second half of measure.
234.1–2 235–242 236	Bjo Bjo Reeds	Edition changes F7 to F7+5, matching Tpt 1–2 and Pno. Edition adds numerals to chord symbols, matching mm. 195–202. Edition adds <i>p</i> to cancel the preceding <i>f</i> , which Edition interprets as applying only to the arpeggiated chord in m. 233.
238.1	Reed 5	Edition changes E4 (sounding G2) to D4 (sounding F2). It sounds odd for the chromatically raised sounding E \sharp 2 at 237.2 to skip to G2; Schlein arguably intended a passing motion sounding E \flat –E \sharp –F–G, counterpointing the sounding G–A \flat –B \flat –B \sharp in Reed 4.
238/2	Pno r.h., Bjo	Edition changes B \flat 3 in Pno at 238.4 to B \sharp 3 (cf. Reed 4, Tpt 3) and Bjo chord symbol to E \flat 7+5 (cf. 234.1–2).
239–240	Vc	Edition removes <i>pizz.</i> (following performance annotation in Im) and adds slurs for 240.1–3 and 240.4–5 to match Vn and Reeds.
240.4–6	Reed 1	Edition adopts revision in Im to match other Reeds; part originally doubled Vn sounding an octave lower.
242.5	Reed 1	Edition upholds B \sharp 4 (sounding D \sharp 4), although no other part has the major seventh here, and Tpt 1 and Vn II simultaneously attack the minor seventh of the prevailing E \flat 7 harmony. It seems to have been part of Schlein’s arranging style that he often introduced chromatic passing tones in one part that clash awkwardly with harmonic tones, and in the present context, the clash may even have been intended as a comic effect.
249–255.1	Reed 1, 3	Edition adopts performance annotation in Im reassigning melody from Reed 1 to Reed 3 (possibly because a low written B \sharp 3 at 249.2 for ASax was not considered ideal); originally Reed 1 played and Reed 3 rested.

252.2	Reed 3, 5, Vn	Edition detaches anacrusis from subsequent slur group. Schlein surely did not intend a tie here. The note is detached in the first layer of some of the Vn books.
253–254.1	Reed 5	Edition changes B \natural 4–A \sharp 4–B \natural 4–B \natural 4 (sounding D \sharp 3–C \sharp 3–D \sharp 3–D \sharp 3) to B \flat 4–A \natural 4–B \flat 4–B \flat 4 (sounding D \flat 3–C \natural 3–D \flat 3–D \flat 3), prompted by performance annotations in Im and by the harmony (E \flat 7, cf. mm. 213–214). Im does not correct 253.2, but sounding D \flat followed by C \sharp is implausible; Reed 5 and Reed 3 proceed in parallel sixths.
253–254	Pno r.h.	Edition revoices chord to follow better from m. 252. Im has E \flat 4–G4–B \flat 4–E \flat 5. Fh merely indicates “E \flat .”
253–254	Bjo	Edition adds 7 to chord symbol, matching m. 213.
254.1	Reed 3, 5	Edition detaches note from preceding slur, matching Vn.
255.2–256.1	Reed 4	Edition adopts performance annotation in Im transposing notes up a whole step. The original sounding A \flat contradicts the C-major harmony. The change makes it a C7, which leads logically to the F7 in m. 257.
257–272	Reeds	Edition adopts extensive revisions that Schlein pasted into Im . The intent was to make the final chorus more climactic by adding the full saxophone choir. The Edition transposes Reed 1–2, 4–5 an octave higher, prompted by performance annotations (“8va”) in Im (Reed 1–2, 5). With the exception of Reed 3, Schlein’s added material lies unusually low. Even though there are no performance annotations in Im-Reed4 calling for an octave transposition, it is unlikely that TSax would have played so consistently below BSax. Fh shows that, oddly enough, Schlein started out having saxophones play the same material as Tpt in m. 257, albeit with incorrect pitches (e.g., Reed 3 and 4 have F \sharp 4 at 257.1 and 257.3, clashing with the sounding E \flat 4 in Tpt 3). Starting with m. 258, which begins a new sheet, Schlein seems to have forgotten to continue the Reed parts, which rest except for an accented chord on the second half of m. 260 and sustained notes beginning m. 263, rather like the Strings.
257	Perc	Edition takes instruction “ride” from performance annotation in Im .
257.2–3	Reed 1–2, Tpt	Edition adds slur to match Reed 3–5.
257.2	Tpt 3	Edition takes missing \natural for E \sharp 4 from performance annotation in Im (cf. Reed 2).
265.2	Tpt 2	Edition enharmonically respells D \sharp 4 as E \flat 4 for ease of reading (cf. Reed 1, which doubles Tpt 2).
266	Reeds	Paste-overs in Im (see above) are inconsistent. Edition conforms rhythm of Reed 2 to Reed 1. Reed 2 has two halves instead of the syncopated rhythm. Reed 4 has dotted half followed by quarter note; moreover, it consists entirely of repeated D4. At 266.1, Edition not only rationalizes the Reed 4 rhythm but also has it double Reed 3, as in m. 258, avoiding a clash of sounding D \flat /C.
266.1–4	Tpt 1	Edition adds slur, matching Reed 3–4.
266/1	Pno r.h., Bjo	Edition changes C4 in Pno to D \flat 4 (matching Reed 3–4, Tpt 1) and chord symbol for Bjo from F7 to F7+5 (cf. 234.1–2).
267.1–2	Reed 1–2	Edition adds slur, matching Reed 3.
269–270	Pno l.h.	Edition takes bass line from performance annotations in Im ; originally, G2–G2 in m. 269 and E \flat 3–E \flat 3 in m. 270, both measures rhythmically matching Tba. There are two revisions, one in ink and one in pencil. The revisions are rhythmically identical, but the ink version transposes the top line of the right hand down three octaves. Edition chooses the pencil version.
271–272	Vn, Vc	Edition removes <i>pizz.</i> , following Im emendations. In addition, it changes rhythm in m. 271 to match Tbn, Pno, and Tba (originally all quarter notes). The discrepancy seems odd and may have been an oversight, as the notes align vertically.
272	ALL	Edition takes <i>segue</i> from performance annotations in Im .

Sketch iv. “My Kind of Night”

Sketch iv is set to continuous music, including brief stretches of underscored dialogue. Each of the three distinct musical sections was shortened during the production process. The Edition evaluates each cut on a case-by-case basis. The general remarks for no. 10a below also provide a context for its reprise in no. 10c.

The Edition takes the stage directions at the opening of the scene from **Tt3**, since, compared to earlier versions, they are both less prolix and more explicit concerning how the scene change (from porch to living room) is to be effected. The specification “The time is early summer, in the evening” appears in **Tt2b**. The locale (“The porch and living room of the Cooper home”) is from **N3**. Sources give a variety of dates: all **Tt2** scripts give 1893 in the table of contents. For the scene itself, all scripts give “early 1890s,” as do all programs. The table of contents for **Tt3** is vaguer still: “Victorian (Blues).” The Edition takes the year 1894 from the lyrics for no. 10b, where we learn that the Women’s Club was founded “two years ago in eighteen ninety-two on a very cold night.”

In **Tt2b**, Kazan characterized Sam and Susan’s relationship in this scene: “No connection now at all. He finds his only peace in ‘nature’ and he needs ‘peace’ now, not love. She’s got to do something with her energy—his happiness comes from knowing that the ‘house and lot are his’ and that ‘he has a little salted away’ and he feels like discussing and he doesn’t understand ‘Mommy’s night with her girl friends’. The kids are wandering around unconnected too.”

10a. My Kind of Night

Weill initially composed “My Kind of Night” to begin in $E\flat$ major, the version **Vh** transmits. The number was subsequently transposed down a half step to begin in D major, as reflected by a new piano-vocal score prepared by Lys Symonette (**Vm-Sym**) that otherwise closely matches **Vh**. Weill orchestrated the number to begin lower still, in $D\flat$ major. Three annotated ozalid copies of **Vm-Sym** survive, one in WLA, one in WLRC, and one in WLRC/DD. In the latter, Symonette partially changed the key signatures and accidentals to reflect the number as orchestrated. After m. 65, Symonette merely indicated the correct keys without changing the signatures or altering the notated pitches. The Edition bases the vocal parts and text on **Vh** and transposes the music down a whole step as in **Fh**.

“My Kind of Night” was curtailed during the original production, probably around the time of the New Haven tryout, as **Tt2b** includes inserted new pages reflecting a shorter version retained in **Tt3**. In **Tt2**, **Tt2a**, and the first layer of **Tt2b**, there are four strophes, the first of which was retained intact through all subsequent revisions. Sam sings the first two strophes. A partial third strophe, mostly sung by Johnny and Elizabeth, merges with a modulatory passage underscoring their dialogue with Sam. After sending the kids off to play, Sam sings the fourth strophe. This maximal version of the number fits the musical continuity of **Vh**, **Vm-Sym**, and **Fh**. Annotations in **Vm-Sym** (WLRC copy) clarify the placement of the spoken text involving Sam and the children.

In **Tt3**, the children disappear from the scene entirely, and nos. 10a (and 10c) are shortened accordingly. In no. 10a, the second strophe is moved to the slot originally occupied by the fourth strophe, which is removed. The partial third strophe is reduced to underscoring for Sam’s conversation with his neighbor Mike, which replaces his exchange with the children. Annotations in **Fh(R)** reflect the abridged, **Tt3** version of no. 10a, as does **Im**. Annotations in **Vm-Sym** (WLA copy) give cues for the dialogue between Sam and Mike.

Oddly enough, the playbills from 1948–49 reflect the longer version transmitted by **Tt2-2b** (first layer), **Vh**, and **Fh**, not only during the tryouts but also during the New York run. That is, the cast list for this scene, in order of appearance, remains Sam, Elizabeth, Johnny, Susan, and female singers. In **Tt3**, the order is Sam, Mike, Susan, and female singers (no children). The playbills correspond to a version of no. 10a that works with **Fh** but not with the extant parts. It is conceivable that printings of the playbill might not have been updated to reflect cast changes for this one scene (although it is odd that Mike would have continued to be uncredited as late as spring 1949). The extant parts for no. 10a were prepared by John Costa Coll, the only copyist who traveled to Boston. The surviving **Im** books may represent an entirely new set of parts for no. 10a created during the tryouts and reflecting the abridged version. There could have been

a previous set of parts reflecting the **Fh** version that is no longer extant (for several revised numbers, two sets of parts exist: nos. 3, 12a, 12d, and portions of 21c). But this is speculative. Safe to conclude is that no. 10a was at least rehearsed using the longer (if not the maximal) version, judging by dialogue cues in **Vm-Sym**. At some point during the production process, the creative team adopted a shorter version, as reflected by **Im** and annotations therein.

In light of these discrepancies and lingering uncertainties, the Edition opts to present nos. 10a (and 10c) in their most complete form, as Weill orchestrated them, using the sung text from **Vh**, with spoken dialogue taken from **Tt2/Tt2a** for no. 10a and from **Tt2b** for no. 10c. (See critical notes for no. 10c.) Although the cuts shaved off a couple of minutes of running time in an already long show, they came at a cost: That the “kids wander around unconnected” (Kazan) evinces the gradual breakdown of communication and interaction within the Cooper family. The shorter version is nonetheless a viable alternative, and it seems to be the one upon which the collaborators ultimately settled. To that end, the Edition indicates all cuts and provides the alternative Sam/Mike dialogue from **Tt3**, making it a simple matter to perform the shorter version, if desired.

1–4	ALL	Performance annotations in Im indicate that these introductory measures were repeated as a “safety.”
1–44	Perc	Edition cues “Glock (or Vib),” the former prompted by performance annotation “Bells” in Im . In Fh , Weill wrote “Chimes or Vibraphone,” but the passage as written is unplayable on standard orchestral chimes. Edition ignores an additional cryptic annotation in Im : “octave lower,” which would exceed the written range of Glock and Chimes alike (not to mention Vib). Did the performer mean to write “octave higher”? Edition upholds the Fh register but standardizes the notation. Weill notated mm. 1–12 in bass clef but the same music at mm. 21ff. in treble clef (always with key signature). Edition retains Weill’s proposal of Vib as an alternative.
1–4	Vn	Edition takes tenuto marks from performance annotations in Im (Vn I–II); these pertain to the introductory measures only.
1–134	Vn, Vc	Edition takes muting from Im annotations (one Vn II book, however, is marked <i>senza</i> as early as m. 33). Although the muting may have been a cautionary marking to prevent the voice from being covered, there are passages elsewhere (e.g., in no. 20) where Ray Middleton had to contend with thicker scoring. Rather, the Edition interprets the muting here as a timbral effect, entirely appropriate for the lazily nocturnal, estival ambiance.
5–40	Reed 2–3, 5, Tpt 1–2, Vn	Fh provides instructions, carried over in Im , differentiating the two iterations of this passage. Annotations in Im clarify that when the repeat was eliminated, the scoring for the first iteration was performed.
6–7	Reed 1	Edition adds tie, matching four-bar grouping in mm. 1–4, 9–12 and the many reiterations of this material (cf. Reed 4, mm. 1–16).
9.2–40	Tpt 1–2	Edition retains this material for the second iteration of the passage, despite <i>tacet</i> marking in Im . It may be that once the repeat was eliminated for the abridged version of the number, the part was marked <i>tacet</i> to ensure Tpt would not play.
10.1–2 17	Tpt 2 Vn III	Edition adds slur to match m. 12 (and cf. Reed 3, m. 10). Edition takes C \flat 4 from performance annotation in Im . Fh has D \flat 4, but this is probably one measure too soon; compare mm. 61–62.
19.2	Pno, Vn I	Edition takes missing \sharp for G \sharp from performance annotation in Im , matching Reed 4. The harmony is supposed to be E \flat 7, confirmed by corresponding harmony in Vh .
20.4	Reed 2	Edition includes this note in the slur, which appears to break off prematurely in Fh . Compare Reed 3 and Tpt 1, m. 18.
31–32	Reed 2, 4–5, Pno, Vc, Cb	Edition adopts Weill’s pencil revisions in Fh(R) , which postdate the creation of Im , where they appear as annotations. Weill had inadvertently continued writing iteration signs for these parts in mm. 31–32 (he had done so correctly for mm. 27–28 and 29–30, all repeating mm. 25–26). His corrections bring the orchestration into conformance with Vh and Vm-Sym .

38, 136	ALL	Performance annotations in most of the active Im parts as well as annotations in two copies of Vm-Sym indicate a caesura (//) after the first half. Some parts indicate various combinations of <i>ritardando</i> , fermata (on the third quarter), or eyeglasses symbol instead. In Im-Reed3 , a performance annotation marks 38.2–3 <i>tacet</i> . The second half of m. 136 was marked <i>tacet</i> in all Reeds, and the Tpt 1 doubling of the vocal line in mm. 124–142 was also silenced (but Perc, Pno, Gtr, and Strings were retained). Middleton must have sung these measures with a certain flexibility, taking his time on the anacrusis to mm. 39 and 137.
41–44	Vc, Cb	Edition adds music to match mm. 1–4. In Fh and Im , the parts suddenly drop out for this first ending. Since Vn I–III here match mm. 1–4, Vc and Cb presumably do so as well.
43–44	Vn	Edition repeats mm. 41–42. Fh is blank, but Weill provided iteration signs for the two-bar pattern in Glock, Pno, and Gtr (writing out Reeds in full). He probably neglected to indicate the repeat in the Vn.
45–48	Orchestra	Edition ignores a large <i>tacet</i> marking in Fh(R) . It is not clear which parts were supposed to be silent, and none of the Im books shows a <i>tacet</i> marking. As there is no dialogue here, the full Reeds, Strings, and rhythm section can play <i>f</i> unproblematically.
45	Tpt 1	Edition provides pitch (Eb4). In Fh , Weill instructed Tpt to play on the repeat only but then neglected to conclude the phrase in the second ending, which is placed on a new sheet. The Edition assumes that Tpt should not abruptly stop without cadencing.
46–48	Reed 1–3, Glock, Pno r.h., Vn I–II	Edition adopts performance annotations in Im correcting most instances of Gb (written Ab in Reed 1–2) to G♯. In Fh , a ♯ appears only in Reed 1 at 47.2. In Im , 46.2 in the Glock part—notated with a general key signature—goes uncorrected, and, oddly enough, the Reed 1 player added ♭ instead of ♯ at 48.2. But Vh has corresponding A♯ throughout this passage.
47.2–5	Pno r.h.	Edition adds slur to match mm. 45–46.
50	JOHNNY	Edition takes stage direction (“looking at a large pocket watch”) from Tt2a .
50.1–2	Reed 1	Edition corrects B♭5 (sounding Ab5) to C6 (sounding B♭5), matching 52.1 and the analogous figure, transposed to G♭ major, in Reed 4 (cf. 57–60). The many iterations of this melodic passage routinely add sevenths and sixths to the tonic, but never fourths.
66–104	SAM, MIKE	Edition paces the alternative dialogue based on verbal cues in Vm-Sym and Fh(R) . The dialogue from “Darn nuisance” through “I s’pose so” is taken from annotations in Tt2b . The underscoring calls for slightly more text than Tt3 and the initial layer of Tt2b provide.
68.4	Vn I	Edition takes <i>p</i> from Im (both books) to match Reed 3.
69–76	Reed 1–4	Edition retains these parts (including anacrusis at 68.3 in Reed 3), marked <i>tacet</i> in Im . It is possible that the parts were so marked only after the production team had adopted the abridged version of this number, which features spoken dialogue instead of song at this point.
69–88.1	Perc	Edition opts for rests, prompted by <i>tacet</i> markings in Im . In Fh , SnDr (with wire brush) played quarter notes throughout.
76.1	SAM	Edition ties over note from m. 75, matching the duration at 34.1. Vh omits the note, but a tie from 75.2 indicates that Weill meant to continue the vocal part in m. 76, mostly likely matching the doubling of the melody in the accompaniment (cf. Reed 3). In Vh , m. 76 begins a new system, which could account for an inadvertent omission. Vm-Sym reproduces Vh .
92.2	Reed 1	Edition adds missing ♯ for B♯4.
121–122	Orchestra	Annotations in Im and Vm-Sym show that these two measures were repeated as a “safety.”
124.3–142	Tpt 1	Edition takes muting (“cup”) from performance annotation in Im . Edition rejects a <i>tacet</i> marking, which would leave Sam’s melody undoubled, but a footnote in the score points out the issue.

141–142	Tpt 2–3	Edition adopts <i>tacet</i> in Im . Originally, these entered with sustained B4 (sounding A4) and G#4 (sounding F#4). Tbn then entered at what would have been m. 143. The decision to cut three-and-a-half measures after 142/1 (see next note) voided the pattern of gradually reinforcing the final chord in the Brass.
142	ALL	Edition adopts consistent performance annotations in Im cutting three-and-a-half measures after 142/1. Originally, the pattern continued for two-and-a-half measures and ended with a whole-note D-major chord, using the same pitches as at 141.1, except that Pno (l.h.), Vc, and Cb all have D3, lasting only a quarter in the Pno. Moreover, Tbn played D3 (three tied whole notes) during the last three bars. Stopping abruptly in the middle of m. 142 and quickly segueing into the “Woman’s Club Blues” accentuates the stark contrast between Sam’s blissful ignorance and the storm brewing inside his own house. Edition takes <i>quick segue</i> from annotations in Im .
142	SAM	Edition takes adjective “contented” from stage directions in Tt2 ; otherwise, stage directions follow Tt3 .

10b. Women’s Club Blues

Titled “Blues” in all the musical sources and “Women’s Club Blues” in all the programs (the typescript librettos do not furnish a title), this number was considerably expanded, becoming a large-scale production number. **Fh** and **Im** in its original state are sixty-one measures longer than **Vh**. **Fh** and **Im** also include a revised, slightly shorter ending. That new ending is the one included in the Edition.

As he did with two of Susan’s other big solo turns (“Is It Him or Is It Me?” and “Mr. Right”), Weill transposed “Women’s Club Blues” down from **Vh** when orchestrating—though not by a fourth or a major third but by a whole tone, like no. 10a. The transposition affects mm. 1–67 (not including the anacrusis to m. 68) and mm. 164–190; mm. 68 (with anacrusis)–121 remain in the original keys, and the rest of the number does not appear in **Vh**. Unlike nos. 18 and 21b, no. 10 does not appear until **Tt2**, which postdates 3 May (when Lerner and Weill hit upon the tightrope ending) and predates mid-June (when Weill was already orchestrating). On 2 May, the *New York Times* reported that Fabray would “probably” sign on, although the Crawford office did not officially announce her casting until 11 June. It is therefore possible that by the time Weill composed no. 10b, he already had Fabray in mind, hence the more suitable range (even though further fine-tuning seems to have been necessary later).

For rehearsal purposes, the usual practice was for Lys Symonette or Irving Schlein to prepare a rough piano-vocal score of any transposed numbers, sometimes with much of the vocal material omitted or merely sketched out. Exceptionally, the revised piano-vocal score for no. 10b (**VmW**) is a complete, meticulously notated professional copy. (Could there have been plans to publish it?) The unidentified hand does not appear to be that of any other copyist working on *Love Life*. An ozalid copy of this source was used in rehearsal and furnishes useful evidence about the choral arrangements; references to annotations in **VmW** refer to this exemplar.

Weill orchestrated mm. 1–84, which take up pp. 1–19 of **Fh**. Schlein orchestrated the dance break that follows, comprising pp. 20–38. Measures 85–121 correspond precisely to the thirty-six bar dance break that Weill himself composed and included in **Vh**. Schlein added fifty-one measures (mm. 122–160 plus twelve measures that were eventually discarded). He prepared a piano score of this interpolation, **Pm-Sch**, which refers the user to “p. 12”; this is the page on which Weill’s portion of the dance ends in **Vh**. Schlein’s orchestration was retouched considerably after **Im** was copied. Schlein made most changes directly on **Fh**, in pencil, and incorporated them into **Im** with paste-overs or by writing over existing measures. Pages 39–45 of **Fh** are once again in Weill’s hand. Pages 39–43 comprise the original ending while pp. 44–45 present a post-applause reprise and transition to no. 10c that does not appear in **Vh** and corresponds to the Edition’s mm. 191–197 of no. 10b and mm. 1–4 of no. 10c.

Vh, **VmW**, and the first layers of **Fh** and **Im** all reflect **Tt2**, **Tt2a**, and **Tt2b**. **Tt3** omits the first eight bars of Susan’s final, post-dance blues refrain (“And when I’m lying in my old canoe / My blood begins to smoulder to / Be free. / And when I see a salmon swimming by / I get a

funny wish that I / Were free!”). Revisions in **Fh** reflect this: pp. 37–43, comprising the last dozen bars of Schlein’s contribution and Weill’s orchestration of the complete final refrain, are replaced by five new pages of full score in Weill’s hand. These replacement pages, corresponding to mm. 161–190 of the Edition, constitute a shortened conclusion to the dance and a shortened final refrain that maintains the same tempo and meter as the dance. In the superseded version, the dance had come to a formal conclusion. After a sectional break, the final refrain returned to the tempo and meter of mm. 16ff. The show’s long running time probably did not motivate these revisions, which shorten the number by only three measures. The cut operates on the level of phenomenal time: it attenuates the sectional division between the dance break and the final chorus, achieving a more spirited pacing. A typed loose sheet inserted into **Tt2b** (Kazan’s script) contains a “to do” list; one of the director’s concerns was to “shorten and heighten the end of dance” in the Blues. Weill did just that (it could even have been his idea—Kazan’s list may have reflected a consensus).

John Costa Coll was the copyist for both layers of **Im**. The **Im** revisions also contain portions in Schlein’s hand, and Schlein prepared a separate piano-conductor part for Weill’s revised ending (located in **WLRC/DD**). As Coll was the only copyist who traveled to the tryouts, with Schlein on hand (as pianist and assistant on ballet music) to help out, the revisions likely stem from that period. Since the ending was revised for dramaturgical purposes, rather than to provide a convenient cut, the Edition regards the original ending as having been superseded and presents the new ending only. Fitting the vocal parts from **Vh** to the revised ending is mostly unproblematic. The main difference is that the note values in **Vh** have to be doubled. Pencil additions in **Fh**, **VmW**, and Schlein’s piano-conductor part furnish choral interjections in mm. 172–182 that do not appear in **Vh**. These are difficult to interpret; in some cases they give only a syllable (“wow”) with no pitches or rhythm. The critical notes below give more details.

The sources provide only two hints at the choreography: **Pm-Sch** gives the direction “break-away,” at m. 138; **Fh**, **Pm-Sch**, and some **Im** books have “walk” at m. 162. Weill did not reproduce the latter direction when revising mm. 160ff., but the musical context remains the same. The break-away was a popular swing dance step of the late 1920s, related to the Charleston and the Lindy. As the name suggests, the partners would “break away” from one another and dance separately. “Walk” could refer to some sort of jazz walk (walking in *plié* position with the shoulders back), but it is more likely, since the dance is almost over, that this is merely a stage direction (**Tt3** has the dancers walk upstage and the singers downstage around this point). The Edition incorporates the first direction because it gestures toward musical style as well as choreography.

0–12	Brass	Edition takes articulation for sextuplets from performance annotations in Im (Tpt 1–2, Tpt 3). Fh has merely a single slur for each sextuplet.
1.1, 2.1	Brass	Edition changes \downarrow to $\downarrow \ddagger$ and adds staccato mark, prompted by performance annotations in Im . Fh has half note and accent only.
1–3	Vn, Vc	Edition adds <i>non-div.</i> bracket. The triple-stops in Vn are easy, given the open D string. Im has no <i>div.</i> indication, and the <i>non divisi</i> will enhance the heavy effect already imparted by the <i>ff</i> and accents.
2–4	Reed 5	Edition takes correct accidentals from performance annotations in Im , changing \flat to \natural in m. 2 and \natural to \sharp in mm. 3–4. The accidentals would be correct for Bsn but not for BSax (cf. bass line in Pno, Cb).
3	SUSAN	Edition upholds Vh . Tt3 has “Ladies— <i>and new members</i> —of the Women’s Club” (emphasis added), but the aside does not appear in any music source.
4/3–4	Reed 2–5	Edition takes quarter note followed by quarter rest from consistent performance annotations in Im . Fh has half note.
6	Strings	Edition changes duration of A7 chord from \circ to $\downarrow -$, as in Vh and l.h. of VmW . The whole-note durations in Fh and r.h. of VmW probably resulted from oversights. In Im , players added eyeglasses symbols and, in most cases, a quarter rest. Edition views the quarter rest as an approximation—the performers evidently watched for a cutoff—and provides a duration that matches the implied change of harmony to D minor on beat 3.
7–15	Reed 1–2, 5	Edition adopts revisions in Im , moving Reed 2 material in mm. 7–12 to Reed 1 (which originally rested) and adopting <i>tacet</i> marking in Reed 5 through m. 15 (it originally doubled Vc, Cb).

7–15	Pno	Fh is blank. In the first layer of Im-Pno , the material for Brass, Vc, and Cb appears in cue-size notation. A performance annotation added “play <i>pp</i> ,” but it is unlikely that Pno would have played along with the Brass, although it could have doubled the bass line.
7–9.1	Vn	Edition adds ties to match mm. 10–15.1.
10	Reed 1, 4	Edition adds accent and <i>fp</i> to match m. 7 and Vh . In Fh , Reed 2 has an accent in m. 10, but part was subsequently marked <i>tacet</i> (see above).
10, 13	Vn	Edition adds <i>fp</i> to match m. 7 and Vh .
13	Tpt 1, Tbn	Edition adds accent to match mm. 7 and 10.
16ff.	S, A	Vh and VmW include the women’s chorus, which ranges between two-part and four-part texture, on a single staff. Annotations in VmW specify altos and sopranos intermittently. For the sake of consistency, Edition separates the upper and lower parts (or pairs of parts) into two staves for S and A, respectively.
17.1	Vc	Edition adds <i>non-div.</i> bracket to match 16.1.
18.2	Reed 3–5, S, A	Edition adds accent to match Reed 1–2 and m. 16.
19	Reed 2	Edition corrects pitch to match 17.1–3; Fh and Im have F5. The harmony in both measures is otherwise the same.
20.8	Vn	Edition adds <i>non-div.</i> bracket.
21.3	Reed 5, Vc, Cb	Edition adds accent, matching Brass, Perc, and Pno.
21.3	Vc	Edition adds <i>non-div.</i> bracket.
22	Reed 1	Edition takes instruction “subtone” from performance annotation in Im . A certain breathiness seems appropriate for this passage.
22	Brass	Edition takes muting specification (“cup”) from performance annotations in Im (all books); Fh has “sord.” (i.e., straight mutes). Both sources specify cup mutes beginning in m. 30.
22	Pno, Gtr, Strings	Edition adds <i>p</i> to serve as a target dynamic for the <i>dim.</i> in m. 21 and to match Reeds, Brass, and Perc.
22.3	Reed 5, Pno, Vc	Edition corrects A♭2 to A♯2 (F4 to F♯4 in Reed 5), matching the A♯ in the harmony. In Vh and VmW , the rhythmic figure in the bass parts includes the added major sixth above the root (B♯ in Vh , A♯ in VmW).
22/4	Pno r.h.	Edition corrects A♯3 to A♭3 to match the G♭9 harmony (cf. Reed 3, Tpt 3, Vn I, and harmonization in Vh/VmW).
24–25, 49–50	S, A	Edition specifies distribution among S and A from pencil markings in VmW . Originally, divided S only.
26.4	Vn	Edition enharmonically respells (reading down from Vn I) F♯4, A♯3, D♯4, C♯4 so as to match Pno and Gtr. The harmony is C♭9 (a jazz-inflected “tritone substitution” for the dominant of B♭).
26.5	SUSAN	Edition upholds “moon” in Vh/VmW . All typescripts have “stars.”
28–29	S	Edition takes part (top two voices) from performance annotations in VmW . In Vh , Weill notated A only. Edition corrects C5 to B♭4 in S 1 at 29.3 (cf. Tpt 1, which S 1 otherwise doubles).
28.3	S, A	Edition takes text (“We’ve”) from Tt3 (also found in other text sources). Vh/VmW have “I’ve.”
29	Reed 4	Edition changes C5 (sounding B♭3) to D5 (sounding C4) to match Pno r.h. Except for Reed 4, the Reed section as a whole matches Pno on the first half of m. 29, which begins a new sheet in Fh . Evidently, Reed 1–4 were all supposed to tie over their pitches from m. 28.
30	Strings	Edition adds <i>p</i> (for Vn I at anacrusis) to match rest of orchestra.
32–33	Reeds	Edition adds tenuto marks to match mm. 30–31.
32.1–2	Tpt 1–2, Pno, Vn I	Edition adds staccato marks to match m. 31.
35	Tbn	Edition adds cup muting to match Tpt; everywhere else in this passage, Brass muting is consistent across all parts.
36.7	SUSAN	Tt3 has “shout.”
37	Orchestra	Edition opts for rests, prompted by <i>tacet</i> markings in every active Im part. In Fh , orchestra plays on the first and last quarters: At 37/1, Reeds, Tpt 1,

		Tbn, and Pno form same chord as at 36/3 (but now with rhythm $\gamma \cdot \text{♪}$); Strings play quarter notes B \flat 3 (Vn) and B \flat 2 (Vc, Cb), all preceded by grace note A \sharp , whereas Perc has $\text{♪} \cdot \text{♪}$ for SnDr and quarter note for BsDr. At 37/4, Vn play eighth-note chords B \flat 3-C4-E \flat 4-G \flat 4 and G3-B \flat 3-C4-E \flat 4 (the latter tied over to 38/1). The revision was probably introduced for stylistic reasons—to allow the singer some freedom at the end of her phrase—rather than because she could not be heard.
38	Pno	Edition adds <i>mf</i> to match Vc.
38.1	Vn I	Edition adds <i>non-div.</i> bracket for this simple double-stop.
38–42.5, 43–44.5	Vc	Edition upholds Fh bowing for the rhythmic figure 38.1–5 throughout the passage, adding <i>sim.</i> at 38.6. It was rare for Weill to specify bowings, so it is probably significant that he took the trouble to do so here. Originally, he slurred 38.2–3, with no other articulation. Weill used iteration signs (♯) for 38.6–39.10; when full notation resumes in m. 40, he left the original articulation (slur for notes 2–3 of the reiterated figure, no bowings) untouched. He changed m. 38 before the parts were copied; Im (first layer) reproduces Weill's bowing, but for the first half of m. 38 only, resuming the original articulation beginning at 38.6. Although Weill stopped adding articulation altogether in m. 41, he may have assumed that the copyist would simply continue the pattern as he revised it for m. 38.
39–44	Pno	Edition continues staccato articulation of triplets, as in m. 38.
40.3	Vn	Edition adopts performance annotations in Im (all books) deleting quarter note repeated from 40.2 (compare rhythm in Reeds and Pno r.h.).
41–42	Pno l.h.	Edition adds slurs to match mm. 39–40, 43–44.
42/4	Pno, Vn II–III, Vc	Edition adds <i>p</i> , prompted by performance annotations in Im (several books). It appears that the preceding <i>mf</i> applies only to the dotted and triplet figures beginning in m. 38. Moreover, when Vn I resumes at 43.2, a pencil correction in Fh adds <i>p</i> (possibly in Weill's hand).
44	Reed 2–4	Edition adds staccato marks to match m. 43.
47	Orchestra	Edition assigns <i>p</i> to all parts, present in Fh only in Reeds, Vn I–II.
47–48, 51–52	Pno l.h.	Edition adds slur to match Reed 5, Vc.
47.3–4	SUSAN	Edition upholds “stars are” in Vh/VmW . All typescripts have text “moon is”; (cf. 26.5 above).
49	Brass	Edition reiterates cup mutes, following performance annotations in Im (Tpt 3, Tbn).
49–50.4	Pno l.h., Vc	Edition adds slurs to match Reed 5. Moreover, Edition changes eighth notes in Vc to dotted rhythm to match Reed 5, Pno l.h.
49, 53	S, A	Edition upholds Vh/VmW . All typescripts have “We've got a.”
49.3	Pno l.h.	Edition adds missing \sharp for A \sharp 2 to match Reed 5, Vc.
50	Reed 5	Edition adds material, taking pitches from m. 25 but continuing the slurs of m. 49 for beats 1–2. In Fh , the part suddenly drops out for a single measure. The Reed 5 pitch material in mm. 22–25 and mm. 47–50 is otherwise identical. The empty measure appears to have been an oversight, as Fh is blank (the copyist supplied a rest in Im).
51	SUSAN	Edition upholds “lamp is burning dim and low” in Vh/VmW . All typescripts have “lamp begins to flicker low.”
51.3	Pno l.h.	Edition adds missing \sharp for E \sharp 2 to match Reed 5, Vc.
52.2–54.1	Vn II	Edition adds slur to match Vn I and mm. 48–50.
53	Reed 2–3	Edition adds <i>f</i> to match Reed 1.
53–54	S	Edition takes part from performance annotations in VmW . Vh has altos only.
53–54.4	Reed 5, Pno, Vc	Edition adds slurs to match mm. 49–50.4.
55	Perc, Pno, Gtr	Edition adds <i>p</i> to match Reeds and Vc, Cb.
57–58	Reed 3	Edition takes tied F4 (sounding E \flat 3) from performance annotations in Im and Fh(R) , the latter apparently in Weill's hand. Fh has E \flat 4–E \sharp 4 (sounding D \flat 3–D \sharp 3)—an obvious lapse of Weill's, whose notation would have fit the harmonic progression if part called for an E \flat -instrument.

59–61	Reed 4	Edition ignores <i>tacet</i> marking in Im and upholds part. Without it, sounding Eb (cf. Pno, Vn II) would be absent in Reeds/Brass in mm. 60–61.
60/4, 61/3	Vn	Edition removes <i>pizz.</i> , prompted by performance annotations in Im (all but one book). A heavier effect was evidently sought here, since some parts even have <i>f</i> penciled in. Edition also adds <i>non-div.</i> brackets.
61.2	Reed 5	Edition corrects ♯ to ♮ for F#4 (sounding A♯2) to match m. 60. Weill appears to have been distracted by Tbn.
62–63/3	Reed 1–2, Strings	Edition opts for rests, prompted by <i>tacet</i> markings in Im (all active books). Originally, Reed 1–2 doubled Susan at the unison. For Strings, on 62/4, Fh had quarter note C♭3 in Cb and Vc, while Vn played chords in dotted rhythm (A♯3-D♭4-E♭4 and G3-B♭3-C4, the latter tied over to 63.1). See note for m. 37 above.
63	Vn	Edition adds <i>mf</i> to match rest of orchestra.
63–67	SUSAN	Vh/VmW assign this material to “All Women.” All typescripts call for “SUSAN and WOMEN.” No source specifies which pitches Susan should sing when the voices divide at 66.1, 66.6 and 67.1. Rather than arbitrarily assigning Susan her pitches, the Edition leaves the choice up to the performer.
63.4	Reed 1–2	Edition adds <i>mf</i> to match prevailing dynamic level.
64–67	Vn	Edition supplies <i>non-div.</i> brackets for Vn III in m. 64 and for all Vn in mm. 65–67. Fh has them at 64.1 for Vn I–II only.
67.1	Pno r.h.	Edition moves ♭, which Fh places incorrectly in front of B♭3 (already inflected by key signature), to create D♭4, matching other parts.
68 (with anacrusis)–73.5	TRIO	Edition assigns this passage to a Trio <i>including</i> Susan. Vh/VmW call for “SUSAN and TRIO,” implying four soloists. The playbills (N1-3) list two solo singers in this number, apart from Susan; production photos (M5) show Fabray and two women forming a trio in this scene.
73–75/3	Reed 5	Edition upholds part in cue-size notation; it is marked <i>tacet</i> in Im , perhaps to avoid too many parts doubling the voice.
75.2	Reed 3	Edition changes D4 (sounding C4) to Eb4 (sounding D♭4), matching Pno r.h. Sounding C4 would clash with sounding C♭ in Reed 5 and Pno l.h. and contradict the harmony (C♭–Eb–Gb–A♯–D♭, spelled and functioning in this context as an augmented ♯ with added ninth, and enharmonically equivalent to a C♭9 chord). Vh/VmW do not include C.
75.2	Reed 5	Edition adds missing ♭ for Ab4 (sounding C♭3) to match Pno l.h.
75/4	Pno, Vc, Cb	Edition adds <i>f</i> to match Reed 5, Tbn.
76	Reed 1–2, 4, Tpt 2–3, Perc, Gtr, Strings	Edition adds <i>f</i> to match Reed 5, Tpt 1, Tbn in Fh , chorus in Vh/VmW , and Vn III in Im . Edition takes instruction “rip” for Reed 1 from performance annotation in Im .
76–85	S, A	Vh/VmW assign this material to the entire vocal ensemble. The typescripts specify “TRIO and WOMEN.” No source specifies which pitches Susan and the Two Women should sing when the voices divide beginning with m. 80. Rather than arbitrarily assigning pitches, the Edition leaves the choice up to the performers.
76–81, 83	Vn II–III	Edition adds bowing, matching Vn I. This is another rare case of Weill specifying bowings; in Im the bowing appears in all Vn books.
76.4	Tpt 1	Edition changes <i>f</i> to <i>ff</i> to match Reed 3; Weill evidently wanted to bring out this fill.
77	Reed 3, Tpt 1	Edition takes Eb6 in Reed 3 and F5 (sounding Eb5) in Tpt 1 from performance annotations in Im . This matches the figure in Vh/VmW (and compare these parts in m. 81, coming off of the same triplet figure as in m. 76). Fh has F6 in Reed 3 and G5 (sounding F5) in Tpt 1.
82	S, A, TRIO	Edition alters vocal rhythm to accommodate the orchestral version. This was originally two measures in Vh/VmW . The ensemble sustained B♭ for a whole note in the first bar, then rested in the second, with the Trio entering on the last eighth. The second measure is crossed out in Vh(R) (WLRC, copy belonging to Eugene Kusmiak, who evidently helped out as a rehearsal

		pianist/vocal coach) and VmW , but nothing shows precisely how the vocal parts were rhythmically altered to accommodate this revision.
82	Orchestra	Edition takes diminuendo hairpins from performance annotations in Im (most books). The telescoping of two bars into one (see note above) necessitated a sudden decrease in dynamic level to accommodate the singers' anacrusis to the repeat.
82	Perc	Edition adds <i>f</i> to match Reed 5, Pno.
82	Vc, Cb	Edition changes <i>ff</i> to <i>f</i> , matching Reed 5, Pno. Weill seems to have set out to differentiate the ostinato rhythmic pattern from the sixteenth-note run in Vn; he may have inadvertently continued writing <i>ff</i> throughout Strings.
83/3–4	Orchestra	Edition adds crescendo hairpin to match S, A and to lead to <i>ff</i> at m. 84.
84	Reed 1	Edition adds ♯ for trill by analogy with Reed 2.
84	Reed 4–5, Gtr	Edition adds <i>ff</i> to match rest of orchestra.
84	Pno l.h.	Edition adds accents to match Reed 5 and Cb.
85	ALL	All typescripts from Tt2 on call for iterations of “We want to be free to have some fun!” But in all musical sources, the dance immediately follows.
85	Reed 5, Pno l.h., Cb	Edition adds accents, continuing pattern of m. 84.
85	S, A	Edition extends duration to match Reeds, Vn, Vc. In Vh/VmW , the whole note from m. 84 is tied to an eighth in m. 85.
85.3	Tpt 1	Edition removes muting, prompted by performance annotation in Im . Schlein originally called for “mega-mute” (a precursor of the solotone mute that allows for more volume but makes it harder to play in tune).
86	Pno, Vn, Cb	Edition adds <i>mf</i> to match Reed 5, Tpt 2–3, Tbn, Perc, and Gtr. In Fh and Im , there is no change in these parts from the preceding <i>ff</i> . The <i>f</i> is explicitly reserved in Fh and Im for the solo Tpt and the <i>pizz.</i> Vc.
86, 87	Tbn	Edition takes pitches (C4, A♯3) from Vh . In Fh , Schlein notated F2, D♯2, using bass clef. He may have lost track of the instrument and thought he was notating for Tpt in treble clef, in which case the notated pitches would be D4 and B3, sounding correctly as C4, A♯3.
86	Vc	Edition adds <i>non-div.</i> brackets. Fh calls for <i>div.</i> in m. 88.
86/4, 87/4	Pno l.h.	Edition enharmonically respells C♭ as B♯ to match Pno r.h., Gtr, Vc, Cb. In Vh , Weill had spelled bass C♭.
86/4, 87/4	Gtr	Edition corrects Schlein's chord symbol “Bmaj6” to B7 to match harmony.
88.3, 92.3	Reed 1–2	Edition takes <i>ff</i> from performance annotation in Im-Reed1 . Fh has <i>p</i> at 89.1 and 93.1, which seems an odd placement; the former is crossed out in Im-Reed1 , while the latter does not appear. Im-Reed2 retains <i>p</i> . Edition also adds <i>marc.</i> in m. 92 to match m. 88.
89.1–5, 93.1–5	Reed 1–2	Edition adopts performance annotation in Im removing slur, which may have been intended as a contrast to the preceding <i>marcato</i> .
89.1	Pno, Gtr, Vc, Cb	Edition adds <i>p</i> to match Reed 5 and Vn (rather than Perc, which has <i>pp</i>).
89/3	SnDr	Edition changes ♯ to ♯♯, matching rhythm of other parts.
89/4–90/1	Reed 4–5, Brass, Pno, Gtr, Strings	Edition interprets an <i>f</i> in Fh below Reed 3 and Perc as applying to all active parts playing on or just before the beat; the preceding <i>p</i> introduced by Schlein was a perhaps an overly cautious measure to accommodate the soloistic Reed 1–2. In addition to the Fh dynamics, Im has <i>f</i> in Reed 4 (first layer). Reed 5 should presumably match Reed 3–4. The <i>f</i> in Perc also makes sense for the other bass and rhythm instruments (Pno, Gtr, Vc, and Cb).
90	Vn	Edition adds <i>f</i> to match rest of orchestra (see note at 89/4).
90.1, 91.1, 93.1	Pno r.h.	Edition corrects A♭4 to B♭4, corresponding to E♭9 harmony, with added thirteenth in m. 93 (cf. 92.1, where Pno has correct pitch).
93	Reed 5, Pno, Gtr, Strings	Edition adds <i>p</i> to match 89.1; the only dynamic change provided in Fh is <i>pp</i> in Perc, which suggests a general reduction during the Reed 1–2 solo. Some Im books (e.g., Vn I) are marked <i>p</i> here.
93/4	Reed 1–2	Edition adds <i>f</i> , hairpin, and accents to match Tpt 1. In Fh , Schlein ran out of space, and scarcely had room to insert the pitches. The rhythm is barely decipherable.

94	Tpt 1	Edition replaces crescendo hairpin, which would seem to affect this measure only, with written instruction <i>cresc.</i> as in the other parts. Presumably, Tpt 1 should gradually become louder until the <i>f</i> at m. 98.
95.1–2 98	Tpt 2–3, Tbn ALL	Edition takes missing ties from performance annotations in Im . At this point, Schlein adopted open key signatures, specifying all necessary accidentals (in Vh , Weill had canceled the three flats with three natural signs). In Fh , Weill resumed use of key signature in m. 165.
98–121	Tbn, Vn, Vc	Edition adopts pencil markings in Fh adding numerous touch-ups to Vn and Vc. Vc now doubles Cb in 98.2–115 instead of resting or following the rhythm of Tbn. Vn double the triplet figures that alternate between Reeds and Brass in 99.3–115; originally, they mainly played chords on the first and third quarters, matching the Tpt rhythm in mm. 100–107. Schlein entered these changes in Im by means of paste-ins or write-overs. In Fh , they take the form of musical notation (Schlein) as well as written instructions (e.g., “with W.W.”) in what appears to be Littau’s hand. By contrast, Edition retains the original Tbn part; like Vc, it was revised to double Cb. But the revised Tbn part leaves the Tpt chords sounding bare (now, only Pno has the ninths), and the Tbn’s doubling of the bass line may hinder rather than reinforce the boogie writing in Pno. The contrast between <i>f</i> ostinato and <i>p</i> melody may not work as well with Tbn reinforcing the bass.
98 98–121	Brass, Gtr, Strings Pno l.h.	Edition adds accent to match Reeds and Pno r.h. Edition makes dotted rhythm consistent to match SnDr, Gtr. In Fh , Pno haphazardly alternates between straight eighths and dotted rhythm.
98–137	Cb	Edition adds <i>pizz.</i> on stylistic grounds: the boogie-woogie bass line would certainly be performed that way, as it is in Vc. Edition cancels <i>pizz.</i> for m. 140.
99	Vn	Edition adds <i>p</i> to match Reeds. The Vn parts were added later (see note for mm. 98–121), and no dynamic was furnished.
100	Brass	Edition removes muting, prompted by performance annotations in Im . Schlein originally called for straight mutes, to be removed after m. 111.
100	Vn	Edition adds <i>non-div.</i> bracket (open A string).
100–115	Vn	Edition matches articulation with Reeds. In Im , accents usually appear where Reeds have staccato marks. These accents, however, belong to the original layer of Im , where the Vn played only on the first quarters of mm. 100 and 101, the first and third quarters of m. 102, and so on. The revisions in Fh give only pitches and rhythm in mm. 99–103 and thereafter written instructions (“with Cl”). In one Vn I book, performance annotations partially conform to the Reed articulation.
101.1–2, 102.1, 102.6, 110.1–2	Reeds	Edition adds staccato marks, matching the other recurrences of these figures throughout mm. 99ff.
104	Orchestra	Edition interprets <i>poco a poco cresc.</i> , which Schlein wrote in large script above and below the system, as applying only to Reeds, Brass, and Vn, marked <i>p</i> in mm. 99–100. The ostinato bass and rhythm instruments (Perc, Pno, Gtr, Vc, Cb) maintain their <i>f</i> dynamic from m. 98. The Vn parts, added later, lack dynamics but should surely match Reeds. Im likewise confirms that the ostinato Perc, Pno, Vc, and Cb maintain <i>f</i> from 98.1 (Im-Vc , first layer, even has <i>ff</i> at 98.1). The question arises whether Schlein’s <i>cresc.</i> should apply to all parts—those playing <i>p</i> and those playing <i>f</i> . The only parts actually containing this instruction are Reed 1, 3, 5, and Vn I. In light of the general dynamic level <i>f</i> at m. 108, it makes sense that the <i>cresc.</i> applies here only to the non-ostinato parts not already playing at that level.
104–107	Tbn	Edition changes C \flat 3 to F \sharp 4. Once again, Schlein appears to have notated Tbn as if for Tpt in treble clef, which in that case would sound G \flat 4. Edition assumes that Schlein wanted Tbn to play the ninth, as it had for the B9 chord in mm. 100–103. Schlein provided general clefs only once (in m. 85); mm. 104–107 comprise an entire sheet of Fh .
106.1–2, 4–5	Brass	Edition changes \downarrow to $\downarrow \gamma$, matching m. 102.

108–109	Orchestra	Edition interprets a large <i>f</i> above the entire system at 108.1 as shorthand indicating that the general dynamic level should attain <i>forte</i> here, as an intermediate goal within the <i>poco a poco cresc.</i> beginning at m. 104 and reaching <i>ff</i> at m. 118. It is clear from the size and placement of the <i>f</i> that it should not be taken as applying to the Reed 1 part only. The Edition therefore adds <i>f</i> to Reeds and Vn at 108.1 and to Tpt at 108.4. It also adds a general <i>poco a poco cresc.</i> at m. 109 to clarify that this process continues. The Edition does not add <i>f</i> to the ostinato parts (Perc, Pno, Gtr, Vc, Cb), since these were marked <i>f</i> in m. 98. In Im , dynamics drop out after m. 104 (except for <i>f</i> in Tbn at m. 109) until m. 138.
109.1–2, 111.1–2	Vn I	Edition adds <i>non-div.</i> bracket (open E string). Schlein indicated <i>divisi</i> in places like m. 108 (Vn III), where <i>non divisi</i> is clearly untenable.
110.1–2	Vn III	Edition adds A5 and <i>div.</i> to match m. 108, as the string parts in mm. 110–111 are otherwise an exact repetition of mm. 108–109.
116	Reed 1–2	Edition takes slurs from performance annotations in Im . Notes are detached in Fh —the only bar without any slurs in mm. 98–121.
116–118	Reed 3–5	Edition takes music from paste-overs in Im ; originally the parts doubled Reed 1–2.
116–117	Brass	Edition adopts revision in Im (Tpt 1–3) changing rhythm (originally matching Reed 3–5) to whole notes. The change does not appear in Tbn because that part had already been revised—see m. 98, Tbn, Vn, Vc.
116–117	Vn	Edition takes slurs from performance annotations in Im . Fh has <i>spiccato</i> .
118	Orchestra	Edition interprets a large <i>ff</i> in Fh above and below the system, above and below Brass, and within Pno, as applying to all parts except Perc, which Schlein explicitly marked <i>f</i> and “sock it!” The <i>ff</i> marks the goal of the preceding <i>poco a poco cresc.</i>
118	Reed 3–5	Edition adds staccato marks to match Reed 1–2.
118–120	Tpt, Pno r.h., Vn	Edition adds accents. All of these repeated pairs of eighths have received some sort of percussive articulation (staccato, accent) throughout the passage.
121–136	Tbn	Edition notates entire part in tenor clef. In Fh , Schlein used bass clef in m. 121 and treble clef beginning with m. 122. Paste-ins in Im renotate the part in bass clef through m. 125 and then change to tenor clef.
121/1	Pno r.h.	Edition removes material that repeated preceding measure; Fh has \times in mm. 119–121, but part should match Tpt, Vn.
122, 124	Pno r.h.	Edition adds slurs to match Reeds and Brass (and compare mm. 130–131/2, where Fh has slurs).
122.2–3, 5–6	SnDr	Edition modifies rhythm $\text{♪} \text{♪}$ to $\text{♪} \text{♪}$ to match Pno l.h. and Vc. In Fh , mm. 124–125 have iteration sign repeating mm. 122–123.
129.2–4	Tbn	Edition corrects A4–G#4–A4 to G4–F#4–G4. Schlein, notating the part in treble clef, accidentally duplicated Tpt 3 (with written A4–G#4–A4).
129–136	Vc	Edition continues the previous slurring of the dotted rhythms.
130–131.1	Vn	Edition takes \flat for B \flat 5 from performance annotations in Im . The harmony is an embellished C9. Fh has B5.
131.5	Tbn	Edition corrects A \flat 4 to A \natural 4 (cf. Reed 1, 5, and Pno). Schlein, who notated Tbn in treble clef here, may have lost track and thought he was writing a C \flat 3 in bass clef, doubling Vc and Cb.
137–139	Vc	Edition takes duration and <i>non-div.</i> bracket from performance annotation in Im . Originally eighth-note attack at 137/1, followed by rests.
137.3–4	Reed 5	Edition corrects G#4 (sounding B2) to G \natural 4 (sounding B \flat 2). All other Reeds imitate Brass; Reed 5 should imitate Tbn, which is still holding its B \flat . The harmony is C7+5. Pm-Sch is of no help here, because the imitation of the Brass figure appears only in the orchestration.
144	Reeds	Edition changes <i>f</i> to <i>ff</i> to match rest of orchestra; Fh has <i>f</i> even though Schlein notated <i>ff</i> for Brass, Perc, Pno, and Strings four measures back. A performance annotation in Im-Reed1 gives <i>ff</i> as the goal of the crescendo in mm. 138–139; Im-Reed2 has <i>ff</i> at m. 144 (first layer).

144–145	Vc	Edition adds <i>divisi</i> ; compare m. 140.
145.3	Reed 5	Edition changes C5 (sounding E♭3) to D5 (sounding F3) to match the B♭m7 harmony formed by all the remaining parts (cf. repeated F in same rhythm in Reed 1, Tpt 1, Pno, Vn). The Reed 5 part in this measure shows two anomalies that the Edition preserves: First, it is the only part with a dotted rhythm. Second, the skip into the written B♭4 at 145.2 causes D♭ to sound while the other parts are still retaining the B♭7 harmony (with D♯), in effect since 144.1. The D♭ may be interpreted as a blue note or as an anticipation of the B♭m7 harmony on beat 3.
147.8	Vc	Edition adds ♭. During 147.2–7, Vn and Vc form parallel major triads; it would seem that the pattern is meant to continue through the measure. By contrast, Im adds a cautionary ♯.
149–154	Vn	Edition removes <i>pizz.</i> , following consistent performance annotations in Im . Moreover, Edition adds accents in mm. 149–150 to match Reeds.
149.3	Vn, Vc	Edition adds <i>non div.</i> Fh has <i>divisi</i> in m. 150, where it is appropriate.
149.6	Tbn	Edition takes ♯ for B♯3 from performance annotation in Im (cf. m. 148).
150.3	Reeds	Edition adds accent to match m. 149.
150.3	Vn	Edition adds <i>non div.</i> Fh indicates <i>divisi</i> beginning here for Vc.
151.2	Vn II	Edition changes top pitch from A♭5 to B♭5, matching Reed 3, which Vn II doubles in mm. 149–150 and 152–153.
151.3	Vn II–III	Edition adds <i>non div.</i> Fh indicates <i>divisi</i> beginning here for Vn I.
152	Reed 1	Edition corrects D5 (sounding F4) to D♯5 (sounding F♯4), matching F♯4 in Vn III. Note chord symbol in Gtr with augmented fifth over B♭.
152	Gtr	Edition corrects chord symbol “B♭6/aug.5” to B♭7+5. There is no sixth present, but there is a seventh (Reed 4, Vn II).
152–154	Vn III	Edition adds <i>non div.</i> Fh indicates <i>divisi</i> beginning here for Vn II.
155–164	Tbn	Edition notates part in tenor clef. In Fh , Schlein used treble clef for mm. 155–160, and Weill continued in treble clef, presumably for the sake of clarity (i.e., not to confuse the copyist); Im has been amended to bass clef, but either treble or tenor clef fits the range better.
158–159	Reed 5	Edition retains clash with Pno, Vc, Cb (sounding B♭ against B♯). It is always possible that Schlein temporarily forgot he was writing for BSax and not Bsn. But the succession of saxophone chords in mm. 156–160 is non-functional, and there is no reason to assume that Schlein intended Reed 5 to double, temporarily, the B pedal point.
164–189	SUSAN	Edition generally doubles the note values from Vh/VmW to accommodate the changed metrical context (♩ replacing ♪) of the revised ending. That said, the Edition adjusts some of Susan’s durations. As initially notated (in ♪), the quarter-note pairs (e.g., in m. 165) were notated as dotted rhythms (♩. ♩ or 7̣. ♩); the Vn I part doubling Susan followed suit. In the revised ending, Weill notated the Vn in straight quarters, and the Edition revises Susan’s rhythm accordingly. The revised notation notwithstanding, a “swung” or “grinding” blues performance of the straight quarters in the present version is surely appropriate.
165–171.1	Reed 1–4	Edition upholds passage in cue-size notation. Im has consistent <i>tacet</i> markings, but using the full saxophone choir for this final iteration of the Blues chorus could be effective if the singer can be heard.
165–189	S, A	Edition generally doubles the note values from Vh/VmW to accommodate the changed metrical context (♩ replacing ♪), but with exceptions stemming from annotations (Littau’s hand?) in Fh . These include choral cues that give the two-bar rhythmic pattern ♯ ♩ ♩ ♩ - in mm. 165–166, 167–168, 169–170, and 171–172. The same rhythm appears in choral cues added in pencil to the piano-conductor part. This diverges from the more syncopated figure in the original ending which, if its note values were doubled, would yield the two-bar pattern ♯ ♩. ♩. ♩ ♩. ♩. ♩ . On the basis of the revised Fh , Edition gives straight eighth notes to the chorus at 183.3

		and 185.3, matching Tpt. In the original ending, with note values halved, both chorus and Tpt performed a triplet subdivision of 183/1 and 185/1. Edition takes chorus dynamic <i>pp</i> from Vh/VmW .
		Edition preserves Weill's instruction in Vh for the chorus to hum in mm. 165–172. Annotations in Fh give “rip-ti-day.”
		Edition follows annotations in Fh , VmW , and the piano-conductor part in providing the alternative of yelling “Yow!” (or perhaps “Wow!”) on the downbeat of m. 172, instead of repeating the rhythmic/melodic pattern established in the three preceding pairs of measures.
		In mm. 175–178, Edition adds choral interjections following annotations in VmW : the first four-part, syncopated chord in r.h. of the accompaniment has the instruction “Chor. Hey,” and the second chord also has “Hey.” Annotations in Fh corroborate. It is not entirely clear whether the chorus should sing these “Heys” or shout them (Fh merely provides the syllables). Edition provides pitches, adjusting the rhythm (originally $\text{♪} \text{♪}$) to fit the changed meter. Edition also adds <i>ff</i> here to match orchestra. In Tt3 , the “Heys” are assigned to Susan; they do not appear in Tt2-2b . No musical source has Susan singing anything other than her texted melody.
165–174	Vc, Cb	Edition takes <i>pizz.</i> from performance annotations in Im .
173.2–174.1	Reed 3–4	Edition adds slur to match Reed 1–2.
174.1	Brass, Pno, Vn II–III	Edition adds staccato mark to match Reeds, Vn I (accent in Brass, Vn I–II is present in Fh).
175–176	Gtr, Strings	Edition adds <i>ff</i> to match remaining parts.
175–178	Perc	Weill's notation, using three different spaces for both iterations of the figure, suggests three drums here. As there is no articulation in the replacement pages, Edition follows that given in the original version of the passage.
176.2	Reed 1–2, 5	Edition adds staccato mark to match Reed 3–4, Pno, Vc, Cb.
176–189	SUSAN	Edition follows Tt2 and subsequent typescripts for the text through 184.1. Vh has “I want to use it I want to,” after which text peters out. VmW has “I want to use it, I'm gonna make that figure useful holding a job!” There are no instructions in any musical source for what Susan is supposed to sing after 184.1. Tt2-3 give “We want to be free,” but this matches only the choral rhythm. The performer could improvise or simply continue to sustain C5.
177.4	Reed 3–4, Pno	Edition adds accent to match Reed 1–2 and 175.4.
177.4–178.1	Vn I	Edition adds <i>gliss.</i> to match Vn II–III (cf. mm. 175–176); Fh has a slur.
178.1	Pno l.h., Vc, Cb	Edition adds accent to match Reed 5 and 176.1.
178.2	Pno, Vc, Cb	Edition adds staccato mark to match Reeds and 176.2.
179–183	Orchestra	Edition adds dynamics prompted by performance annotations in Im that give <i>p</i> or <i>pp</i> in most books for m. 179 and a crescendo hairpin in m. 182 leading into <i>ff</i> at 183.1. The hairpin to <i>ff</i> appears also as performance annotation in Fh .
179–182	S, A	Edition does not adopt syllable “wow” from annotation penciled on each downbeat in Fh . It is unclear whether the chorus sang or spoke these interjections; no source survives that suggests a musical setting. It is probably better to let Susan cadence by herself, saving the chorus for mm. 183ff.
179–182	Reed 5, Vn, Vc	Edition takes accents from performance annotations in Im .
183–189	S, A	Edition upholds text (“We've got to be free!”) in Vh/VmW (also found in Tt2). In Tt3 , the Women have the less urgent “We want to be free!”; Fh has “I wanna be free,” which may be easier to sing at this tempo.
190.3	ALL	Edition removes fermata and changes duration from ♪ to $\text{♪} \text{‡}$ (thereby rationalizing markings in all Im books, some of which even change the half to an eighth note or add a staccato mark). At the end of the measure, Edition adds fermata over double barline to indicate time for applause.
191 (with anacrusis)–197	ALL	This passage is not indicated in Vh or any typescript, but annotations in VmW show that after the applause at the end of m. 190, there is a repeat beginning with the anacrusis to m. 175. In orchestrating the passage (Fh , <i>pp</i> ,

		44–45), Weill transposed down a semitone (i.e., down <i>three</i> semitones from Vh) so that it could <i>segue</i> into the reprise of “My Kind of Night.” He used the meter (C) from the original version of mm. 175–188.
		Edition silences Reeds, Perc, Pno, and Strings in m. 191, prompted by annotations in Fh and Im marking these parts <i>tacet</i> with a fermata. These parts originally performed the same rhythmic pattern as in m. 192. The rests and fermata accommodate the brief spoken dialogue with which no. 10b ends in Tt3 (it is absent in the earlier typescripts). In Fh , Littau inserted the cue “the meeting will now” at this point.
		Edition supplies the sung text by transposing the vocal parts in 178.3–189, with some modification in Susan’s material (see next note), and adjusting the rhythmic values to fit the meter. Edition has Susan begin singing with the anacrusis to m. 193 (= m. 179) to accommodate her spoken text. Edition provides <i>ff</i> at 192.3 rather than at m. 195 (cf. mm. 178–183) because the orchestration is much thicker here than in the earlier passage. Edition uses the same text from mm. 178–184.1.
192.3–197	SUSAN	
192	Perc	See note for mm. 175–178 above.
195–197	S, A	Concerning the text, see note for mm. 183–189 above.
195	Reed 1, 3	Edition removes redundant <i>ff</i> .
195–196	Pno l.h.	Edition adds accents to match Reed 5, Vc, Cb.
197	Reed 2	Edition adopts <i>tacet</i> from Im ; originally whole note tied from m. 196. The rest gives time for the player to change to BsCl (no. 10c follows <i>attacca</i>).
197	SUSAN, S, A	Edition provides dotted half-note duration. No music source indicates when the singers should cut off, but there should be some pause prior to Sam’s entrance, in case the opening four measures of no. 10c are cut, as they were in the original production (see below).
197	ALL	Edition adds <i>attacca</i> .

10c. My Kind of Night (Reprise)

Because the music for this reprise, including the orchestration, was drawn entirely from no. 10a, Weill did not prepare piano-vocal or orchestral scores.

In **Fh**, no. 10b leads into a four-bar transition in D major (matching mm. 23–26 of no. 10a but transposed up a semitone and with the added Brass sustaining from m. 197 of no. 10b). Given the tempo change to “Andantino,” the Edition places these four measures at the beginning of no. 10c, with the crucial caveat that they be played only if the staging absolutely requires it. The original production omitted them, effecting a startling juxtaposition of Sam’s insouciant dozing on the porch and the riotous proceedings in the living room (a change of lighting and the use of a scrim achieved the instant scene change between interior and exterior). The Edition retains mm. 1–4 only as a “safety” that could cover a slower scene change. The (theatrically preferable) default mode is cutting from m. 197 of no. 10b to m. 5 of no. 10c: Sam sings his anacrusis on the last quarter of m. 197, and the Brass cut off after sustaining their pitches in m. 197 for a dotted half note. The cut poses a problem for Reed 3, since there is no longer time to switch from Cl to Fl. The original production solved this by eliminating the Fl in mm. 4–12.1. It may be preferable for Reed 3 to change instruments during m. 197, since the same pitch is being sustained in several other parts (this was Weill’s solution to allow Reed 2 to switch to BsCl).

Fh(R) includes a partial copy of no. 10a with several instructions for cuts and transpositions, as well as dialogue cues and rehearsal numbers continuing from no. 10b. John Costa Coll observed these instructions in creating parts for no. 10c. One copy of **Vm-Sym** (for no. 10a) in WLRC is headed “after blues” and includes similar instructions and dialogue cues. The Edition follows **Im** for mm. 5–83, except where noted, and uses the cues as a guide for coordinating the music with the extant typescripts. Copyist’s errors (i.e., pitches left untransposed) are silently corrected on the basis of the corresponding passage from no. 10a. Measures 1–18 of no. 10c transpose mm. 23–40 of no. 10a up a semitone; mm. 19–22, mm. 23–62, and mm. 63ff. of no. 10c likewise transpose mm. 45–48, 65–104, and 125ff. of no. 10a.

Three distinct texts have been located for no. 10c. In the earliest, transmitted in **Tt2** and **Tt2a**, the children interrupt Sam, singing as they enter (the lines fit the music they sing in no. 10a, beginning at m. 49):

(JOHNNY and ELIZABETH enter. They are very tired.)

ELIZABETH *(singing)*
Daddy, is it over? I wanna go to bed.

JOHNNY *(singing)*
It's much too dark to play outside anymore.

SAM
Soon as they are finished, I'll call you like I said.
(He reaches in his pocket and gives each a coin.)
Here, go and buy some candy down at the store.

ELIZABETH *(speaks, wearily)*
Thank you, Daddy. *(She and JOHNNY exit.)*

(SAM stretches and yawns. He starts rocking and humming, ending with:)
This is my kind of evening.
(He continues rocking and humming as the curtains close in.)

It would be simple enough to derive a version of no. 10a fitting this text, but there is no evidence that this was ever done in rehearsal. For example, there exists no marked-up copy of **Vh(R)**, **Fh(R)**, or **Vm-Sym** that accommodates **Tt2/2a**. The **Im** parts transmit two versions of no. 10c, neither of which fits. The **Tt2** reprise seems to have been dropped before orchestral rehearsals were underway.

In the second text, preserved in **Tt2b**, both Susan and the children appear, although they do not sing. This version fits the musical continuity as laid out in **Fh(R)**, **Vm-Sym**, and the first layer of **Im**. In **Fh(R)**, moreover, Littau has penciled in dialogue cues from **Tt2b** (e.g., “this is very,” “the children,” “why don't . . . run along”); some of these also appear in **Vm-Sym**. On the basis of **Vm(R)**, **Fh(R)**, **Tt2b**, and **Im**, the Edition reconstructs a version of no. 10c that is internally consistent and performable and that was quite likely performed. **M5** includes a photograph in which Susan and the children both appear with Sam on the porch.

Tt2b raises one textual problem for the scene's ending:

SAM
The trees are drowsing the time away.
This is my . . .
(He stops himself. He looks into the house. He scratches his head with worried bewilderment. As he does, the curtains close in.)

This calls for Sam to break off after m. 67, but **Im** indicates no cut. Sixteen measures is a long time for Sam to scratch his head in bewilderment; if this staging were adopted, some of mm. 68–83 would have to be cut. The Edition allows Sam to finish his song, but a footnote alerts the user to this possible staging.

In the third, shortest text, transmitted in **Tt3**, the family leaves Sam undisturbed. Performance annotations in **Im** accommodate this version by reducing the reprise to nineteen measures, cutting mm. 19–76 (mm. 1–4 may have already been cut), transposing the last seven measures to D major, and eliminating two measures of that concluding vamp.

The Edition presents the uncut version of **Im** together with the **Tt2b** text. The Edition also indicates the cut needed to obtain the **Tt3** version and provides the transposed ending. Each version has its merits. On the one hand, the shorter version foregrounds the pointed humor when the lights go down on the suffragettes and back on Sam rocking in blissful oblivion. On the

other hand, the children's dejection is heartbreaking, and something is lost when the audience does not witness it.

Tt2b combines the second, abridged version of no. 10a (no children) with the second version of no. 10c (with children), an apparent contradiction. But no. 10a is on different paper from the rest of the script—an earlier version (presumably corresponding to **Tt2**) had been removed. The longer versions of 10a and 10c, both involving Elizabeth and Johnny, should be performed together. Performing both abridged versions will shorten the running time by a little under three minutes.

1ff.	Reed 2	Edition follows Im (first layer) in calling for BsCl, as in no. 10a. A performance annotation indicates that player stayed on Cl and performed the part an octave lower than written (possible except for D#4 in m. 42; no problems arose in mm. 27–34, as these were marked <i>tacet</i>). In Fh for no. 10b, Weill wrote “with 1” in m. 195 but then entered a whole rest in m. 197, giving time for the player to change to BsCl. In Im , Reed 2 continues to double Reed 1 through m. 197, possibly because copyist Coll saw the “with 1” instruction but did not notice the measure rest.
5 (with anacrusis)– 18	Tpt 1	Edition opts for rests, prompted by <i>tacet</i> marking in Im . In Fh , at the end of no. 10b, Weill copied mm. 23–26 from no. 10a to indicate the opening of no. 10c, including the anacrusis for both Fl and Tpt 1. But Weill took these measures out of context: in no. 10a, Fl plays only in the first iteration of the passage and Tpt 1 through the second. Weill and Coll may temporarily have forgotten that Fl and Tpt 1 do not actually play together, and the problem was fixed in rehearsal. It makes sense to assign the present passage to Fl alone, unless Tpt 1 wants to cover for Reed 3 player, who may be struggling a bit to switch instruments quickly between nos. 10b and 10c.
9–10	Reed 2, 4–5, Pno, Vc, Cb	Edition follows Im annotations correcting pitches. See critical note for no. 10a, mm. 31–32 (the corresponding pitches in no. 10c are a semitone higher).
16, 74	ALL	See note for no. 10a, mm. 38, 136.
19–22	Reeds	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Im (probably introduced so as not to obscure the dialogue).
19–21	Strings	Edition takes <i>pizz.</i> from performance annotations in Im ; the change may be related to the Reeds' silencing (see note above).
23	Pno, Strings	Edition adds <i>p</i> to match Reed 2. The equivalent moment in no. 10a (beginning at m. 65) falls within a passage in which <i>p</i> has already been established as the prevailing dynamic.
27–34	Reed 1–4	Edition opts for rests, prompted by <i>tacet</i> marking in Im ; originally the parts had the same material as in no. 10a, mm. 69–76, but transposed up a semitone. In no. 10a, however, the passage is sung. The lighter orchestral texture here befits the passage's new function as underscoring.
27–46.1	Perc (SnDr)	Edition opts for rests, prompted by <i>tacet</i> marking in Im . See note for mm. 69–88.1 of no. 10a.
47–54	Reed 1, Strings	Edition replaces pitches in Im with enharmonically equivalent ones to produce a sequence of descending dominant $\frac{1}{2}$ chords, as in Fh (cf. mm. 89–96 of no. 10a). When transposing this passage up a semitone for no. 10c, Coll, who was working part-by-part, created some odd-looking harmonies, such as the combination of an A, E#, B#, and D# in m. 47.
61/2, 61/4, 62/2, 62/4	Pno r.h., Vn I	Edition replaces Ab4 with G4. It is clear that mm. 55–62 derive from mm. 97–104 of no. 10a, while m. 63 derives from m. 125. But the resulting twenty-bar gap in the no. 10a material yields an awkward juxtaposition, with Ab4 clashing with the G4 anacrusis in the voice. Compare the juncture of mm. 124 and 125 in no. 10a (down a half step from 10c), where Sam's F#4 at 124.2 matches F#2 in Reed 2, Pno, and Vn II. The simplest solution is for the Ab in mm. 59–60 to resolve in the next two-bar group (cf. duration of Ab in mm. 67–68).

62–70.1	Tpt 1	Edition adopts slurring from Im , where Coll followed the model in mm. 26–34.1 of no. 10a rather than mm. 124–132.1. Regarding muting, see no. 10a, note for Tpt 1, 124.3–142.
63	Reed 3–4, Glock, Gtr	Edition adds <i>p</i> to match prevailing dynamic level.
76.3–80	Vn II	Edition adopts <i>divisi</i> from performance annotation in Im ; originally <i>unis.</i> with same pitches as no. 10a, mm. 138–142 but down a semitone.
79	ALL	Edition takes indication “fade” from performance annotations in Im .
79–83	Tpt 2–3, Tbn	Edition opts for rests, prompted by <i>tacet</i> marking in Im (Tpt 3, Tbn). Tpt 3 entered at m. 79 with A4; Tbn entered at m. 81 with Eb3. Tpt 2 was not marked <i>tacet</i> but entered with E4, as in no. 10a (see note for mm. 141–42 in no. 10a); Coll forgot to transpose. To augment the Brass section would seem counterproductive in light of the fade-away effect.
83	ALL	Edition takes <i>segue</i> (also at m. 23A) from performance annotations in Im .

(alternative ending for abridged version of no. 10c)

19A–23A	Orchestra	This ending was not copied professionally in Im . Rather, the individual players altered mm. 77–83 of the original version so as to end in D major, the key of mm. 1–18; mm. 79–80 were eliminated.
19A–23A	Reed 2, 4	Edition substitutes G#4 (sounding F#3) for B4 (sounding A3) in Reed 2. It substitutes B3 (sounding A3) for G#4 (sounding F#4) in Reed 4. In adjusting mm. 77ff. to D major, the Reed 2 and Reed 4 players simply transposed their pitches down a semitone without taking into account that the voices in m. 18 are differently disposed than in m. 76. This revision, in effect, switches the pitch classes between the two parts, allowing Reed 2’s sounding G4 in m. 18, as the seventh of the dominant, to resolve to F#3. It also eliminates an otherwise incongruous leap up a major sixth in Reed 4. Compare Reed 3, where the player took care to notate D5, which connects smoothly from the E5 in m. 18, rather than the exact transposition, D6, which follows from the higher register of m. 76.
19A–23A	Tpt 1	Edition removes sustained E4 (sounding D4). Since the Tpt solo that leads to this note in the full version of the number has been eliminated, it does not make sense to retain this pitch.
19A–22A	Pno r.h.	Edition transposes down an octave, to connect with m. 18. Im annotations merely transpose to D major without taking into account the different register of mm. 18 and 76.

11. Love Song

Added during out-of-town tryouts, “Love Song” was the last vocal number written for *Love Life*. Shortly after the Boston opening, in a letter dated 14–15 September, Weill reported to Lenya that “Alan and I are working on the ‘Ocean Song’.” It first appears in the program for the week of 27 September, where it is placed in Part Two, as a number performed in “one” between the sketches “Radio Night” and “Farewell Again.” By the time the show opened in New York, “Love Song” had assumed its definitive place in Part One, preceding the Cruise Scene, and Weill had recomposed the last portion of the Illusion Minstrel Show (no. 21c) to incorporate it. Weill also included “Love Song” in the Entr’acte he completed on 4 October.

The instrumental parts were apparently copied out of town on paper different from most of **Im**—Carl Fischer Monarch Brand No. 4 (a brand mostly used for late additions and revisions) rather than Chappell Professional or Chappell No. 1. Schlein started extracting the parts, but beginning with m. 27 a professional Boston copyist (apparently Harry Silberman) took over. That the performance materials for “Love Song” had to be prepared hastily amid chaotic conditions might explain why this is the only vocal number in *Love Life* for which Weill’s holographs, both piano-vocal and orchestral, are missing. The only holograph source is an incomplete draft (**Dh**) in C major that ends after m. 42 and is texted only through m. 26.

A set of parts also exists, again partly copied by Schlein and partly by Silberman, for a number entitled “Love Song (reprise).” Its orchestration is identical to no. 11, except that mm. 7–22 and 81–100 are omitted and mm. 101–102 are transposed to Bb major to accommodate the lat-

ter cut. Performance annotations add the number “15A.” Since other annotations assign “15” to the Entr’acte and “16” to “Is It Him or Is It Me?,” it is possible that, for a time, “Love Song” was performed in Part One and its reprise in Part Two, although no program documents such as a running order.

The Edition privileges the first layer of **Im** for no. 11 as the source for the orchestration. The reprise parts occasionally clarify articulation. Any readings taken from performance annotations or the reprise parts are mentioned in the individual notes below.

Aside from **Dh**, there are three sources for the Edition’s reading of the vocal part and text underlay. Two of these are rehearsal scores in piano-vocal format. One of them (**VmL**) is mostly in Schlein’s hand, though Symonette notated mm. 81–102. The other (**Vm-Sym**) is entirely in Symonette’s hand. The third source is the published sheet music (**Ae**).

Schlein and Symonette presumably derived **VmL** directly from the missing holograph. Measures 1–81 (Schlein’s portion) are in C major; mm. 81–102 (Symonette) modulate from C to D \flat major (Symonette renotates m. 81 accordingly). The first layer of **VmL** transmits the following lyrics for mm. 23 (with anacrusis)–57:

Yes I’ve heard ’em all Mister
But I can’t go sing ’em back
For it’s not the song I whistle ’long the track

I sing a song about the ocean—
Sing me a song about the ocean—
Sing of how endless is the rolling sea
And that’s how true love should ever be

I sing a song about the south wind
Sing me a song about the south wind
Sing of how tenderly it warms the day
And that’s how true love should ever stay

The first of these strophes largely matches the last three lines of text in **Dh**. Emendations (in Symonette’s hand?) added above the vocal part, however, transmit the **Tt3** lyrics.

Vm-Sym corresponds to **Im**’s key scheme, modulating from B \flat major to C \flat major (notated as B major). Its sung text nearly always matches **Tt3**, with performance annotations emending most of the rare divergences. The Edition follows **Vm-Sym**, with its emendations, for the vocal part and text underlay, turning tacitly to **Tt3** for details of punctuation.

Vm-Sym is an odd source in many ways. Through the downbeat of m. 10, it is notated somewhat carelessly in blue ballpoint ink, with the sung text in script. From m. 10 on, the piano part is neatly notated in black ink; the text is written out neatly, in block letters in blue ink for the most part; and the vocal melody is neatly written in black ink, switching to blue ink at m. 14, where p. 2 of the source begins. For most of the number, the clef and key signature for the vocal staves are in black ink. Apparently Symonette notated much of the piano part first and then went back and added the vocal part. But mm. 81–86 form a curious passage in which the piano part drops out and the vocal material beginning in m. 82 is once again in black ink. Weill himself added a sketch of the first two bars of the accompanimental figure in mm. 81–86. Other pencil markings in Weill’s hand add accompanimental figures, approximately as they appear in the orchestration (e.g., the fill in mm. 33–34 or the Reed 1 countermelody mm. 59–65).

Judged by appearance alone, **VmL** is the more polished source, and were it not for the lyrics and key scheme, one might assume that it represented the final version. **Vm-Sym**, however, must be the later source. Judging from Weill’s sketch-like annotations, it may have been prepared after the decision had been made to transpose the number downward but before Weill completed the orchestration. It is curious that in both manuscript sources, the material beginning at m. 81 appears to have been added later. Was the bridge in mm. 81–86 leading to a climactic restatement of the refrain a compositional afterthought?

“Love Song” was the seventh number published as sheet music, on 24 December 1948. **Ae**, like **VmL**, is one step higher than the orchestral version, and it omits mm. 81 through the end,

calling instead for a repetition of the refrain. **Ae** seems to reflect approximately the same compositional stage as Schlein's portion of **VmL**, although some of the lyrics in **Ae** deviate from all the other sources, particularly the following strophe, corresponding to 10/4–14/3:

Wherever I go I listen
And I hear that lonely tune
Of the frantic lonely millions
Trying hard to buy the moon.

Also missing here are text and music corresponding to 14/4–18/3 of the Edition and appearing already in **Dh**, with its references to Prohibition and to the stock market bubble (fitting for its function as commentary on the following 1920s scene, but less so as a potential hit song).

1–2	Reeds, Brass, Strings	Edition changes tenuto marks to accents, following performance annotations in Im (Reed 1, 3, Tpt, Vc, Cb). Reed 1 and Tpt even add <i>sfz</i> . Pno has accents in first layer. There was a clear effort to distinguish the articulation prior to the vocal entry.
3–8	Brass	Edition regularizes dynamics. In Im (first layer), Tpt 1–2 have <i>mp</i> ; Tpt 3 and Tbn, <i>mf</i> . Edition adopts the latter. Edition also supplies tenuto marks in Tpt 1–2 (mm. 3–6) to match Reed 5, Tpt 3, Tbn, Vc, and Cb. Lastly, Edition takes hat mutes from performance annotations in Im (Tpt 3, Tbn).
10	ALL	Edition takes <i>rit.</i> from performance annotations in Im-VnI (one desk), Im-Vc , and Vm-Sym .
11	Perc, Pno	Edition adds <i>p</i> to match dynamic of parts with corresponding rhythm.
11/4	SnDr	Edition changes quarter-note roll (as at 12/4 and subsequent even measures through m. 20) to dotted rhythm (as at 13/4 and subsequent odd measures through m. 21). Presumably, mm. 11–12 were supposed to set up the pattern for the rest of the passage.
14.3	HOBO	Edition takes more plausible text (“to”) from Dh , VmL and Tt3 . Vm-Sym has “freedom <i>from</i> the skies.”
14/4–15	Reed 1, Perc, Gtr	Edition adds <i>p</i> (present as performance annotation in Im-Reed1) to match Tpt 1 and Strings.
14.5	HOBO	Edition takes pitch F4 from Im-Gtr —confirmed by Ae , which is a whole tone higher than Im and has G4. Dh , in the same key as Ae , has D4; replicated in VmL and transposed to C4 in Vm-Sym . Gtr doubles the voice everywhere else in mm. 11–22, making it unlikely that the two parts would suddenly diverge just for this one note.
15/3–4	Tpt 1	Edition adds slur to match Reed 1.
17.3	Tpt 1	Edition changes B to B ^b (sounding A ^b), which fits the underlying A ^b m7 harmony.
17/4–18/1	Vn I	Edition adds slur to match Tpt 1 (and compare Vn II, mm. 21–22).
17/4–18/1	Vn II–III	Edition adds tie to match Reed 1 here and Vn III at 21/4–22/3.
18/4–22	Reeds, Perc, Pno, Gtr, Strings	Edition assigns <i>p</i> to the melodically active parts (Reed 1, Gtr, Vn I) and <i>pp</i> to the remaining parts, following hints in Im , which have <i>p</i> for Reed 1 and Vn I but <i>pp</i> for Reed 2–4. This admittedly sporadic notation suggests that in the missing Fh , Weill made some dynamic distinction between the melody (and the Vn I countermelody) and the more accompanimental parts.
18/4	Reed 4	Edition omits stray crescendo hairpin (otherwise limited to the parts doubling the melody).
19/1	Vc	Edition adopts annotation in Im changing straight to dotted rhythm.
21	Reed 5	Edition changes <i>p</i> to <i>pp</i> , matching Reed 2–4 and Cb.
21/4–22/3	Vn III	Edition starts slur at 21/4 to match Vn II–III in mm. 17–18. In Im , slur spans 22/2–3 only.
22/1–2	Vc	Edition removes slur, as the same figure is detached in Reed 5 and Cb has <i>pizz.</i> (cf. m. 18).

23	Reed 5, Perc, Pno, Gtr, Strings	Edition equalizes dynamic and assigns <i>mf</i> to match Reed 1–4 and Brass. Pno has <i>mp</i> in first layer; Vc has performance annotation <i>f</i> ; remaining parts lack a dynamic (although performance annotations in Cb and one Vn II book add accents.)
23–24	Tpt 3, Tbn	Edition takes cup mute from performance annotation in Im-Tbn to match Tpt 1–2 (where cups are specified in original layer of Im at m. 15). Original layer of Im for Tpt 3, Tbn does not call for cups until m. 26.
23.7	HOBO	Edition upholds text (first person “I”) in all musical sources. Tt3 has “but <i>you</i> can’t go sing ’em back.”
24.5–25.1 25.2	Reed 2 HOBO	Edition adds diminuendo hairpin to <i>p</i> to match other Reeds. Edition takes repeated pitch from Ae ; the Vm sources have F4 (or its transpositional equivalent G). Dh differs harmonically here, but it, too, features a melodic dip (from Ab4 to Eb4). The leap seems more appropriate for the Dh context (“that <i>I</i> whistle ’long the track,” with leap down to “I”) than for “I sing <i>another</i> song along the track.”
26 26/3 27	Reed 2 Perc Reeds, Tbn, Pno, Strings	Edition adds slur by analogy with the same figure in m. 10. Edition adds <i>pp</i> to match the other parts entering here. Edition regularizes all melodic parts to <i>p dolciss. espr.</i> Dynamic and expressive markings are somewhat inconsistent in Im . The <i>p</i> is present in Reeds, Tbn, Pno, Vc, and Cb; <i>dolce espr.</i> in Reed 4, Vc; and <i>dolcissimo</i> in Reed 1–3. The Vn parts transmit <i>dolciss. espr.</i> and <i>espr. dolce</i> .
27–28	Pno l.h.	Edition merges two slurs to match Tbn, Vc, and Cb. In Im , mm. 27, 28 are slurred separately.
27–41.1	Vn I–III	Edition upholds <i>sul G</i> in original layer of Im . Performance annotations in Vn I (two books) and Vn II (one book) cross out <i>sul G</i> . To be sure, the passage, if played on the G string, is challenging, arguably more characteristic of solo writing, but it is doable; the F4–Bb4 leap, for example, can be smoothly handled in 6th position (the shift could take place over the repeated F4 in m. 27). Weill evidently sought the warm, rich sonority that the G string affords here.
30.3, 46.3	Pno r.h.	Edition adds missing \flat for Eb4 (canceling the Eb4 at 30.2 and 46.2) to match Reed 4 and Gtr, and to fit the V4 harmony.
31–32 33.1–2 34	Pno l.h. Vn I Tbn	Edition adds slur to match Tbn, Vc, Cb. Edition takes slur from annotation in Im (one book) to match Reed 1. Edition removes diminuendo hairpin (copyist may have confused measures and assigned dynamic based on m. 35).
35	Orchestra	Edition opts for diminuendo hairpin across the measure, starting at <i>p</i> and arriving at <i>pp</i> , as shown in the original layer of Im , with following exceptions: hairpin is missing in Vn III and crossed out in Cb; target dynamic <i>pp</i> is missing in Reed 1, 3 and Vn III, and crossed out in Cb. (The Cb player may have taken too much of a diminuendo at first.)
35–36, 51–52, 95– 96	ALL	Edition adopts fermatas, coinciding with the climax of the vocal part, at 35/4, 51/4, and 95/4, from performance annotations in Vm-Sym and from the original layer of most active Im parts in mm. 35 and 51. In m. 95, the tempo modifications in Im consist of performance annotations only: fermatas (Tpt 1–2, Vn I, III), tenuto (Tbn), eyeglasses (Vn I–II), and four vertical strokes indicating “in four” (Tbn, Vn I–II). The Tbn and Vn markings in m. 95 suggest a free interpretation of the passage, beyond the fermata on the vocal high note. Similarly, in m. 36 we find an eyeglasses symbol in Reed 1, with the rhythm changed from $\text{♩} \cdot \text{♩}$ to $\text{♩} \cdot \text{♩}$ in m. 51; one Vn I book is marked in four.
36–102	Gtr (Mand)	Edition adds dynamic markings to match locally prevailing levels. Im has no markings except for <i>f</i> in m. 83.
38.2 41–42	Strings Tbn, Perc, Pno	Edition adds <i>p</i> to match Reeds. Edition adds <i>p</i> in Tbn and Pno and crescendo hairpin in Perc to match remaining parts.

41.1	Vn, Vc	Edition includes the downbeat within the preceding slur, opting to begin the next slur group at 41.2. Im is ambiguous, suggesting that Fh may have been difficult to interpret. In both Vn I books, the slur beginning at 39.2 extends beyond the barline of m. 40, although a new slur begins at 41.1. In the Vn II and III books, mm. 41–42 unambiguously form a separate slur group that includes 41.1. In Vc, however, 41.1 clearly lies under the preceding slur, with a new group beginning at 41.2. In the reprise parts, Vn I (both books) and Vc are slurred exactly as in Edition, while Vn II–III are somewhat unclear about where one slur ends and the other begins. Given how the Reeds enter in m. 41, doubling the Vn and Vc parts only after the downbeat, it makes sense to place the articulative break between the melodic phrase and the orchestral fill, rather than at the barline.
42/4	Reed 1, Tpt 1, Vn I	Edition enharmonically respells F# as Gb (in the transposing instruments, written G# to Ab). Both the descending melodic contour and the function of the note as a flatted ninth above the F dominant suggest the respelling.
43	Tpt 1, Perc, Gtr, Vc, Cb	Edition adds <i>p</i> in Perc and Gtr to match other parts. Also, Edition adds <i>subito</i> for all parts sounding on the downbeat, coming out of the preceding crescendo (cf. m. 87).
43–48	Pno l.h.	Edition adds slurs to match Vc, Cb.
46.2	Gtr	Edition corrects D#4 to E#4, fitting the underlying O_2 chord.
49	Reed 2–3	Edition adds <i>p</i> to match prevailing dynamic level.
49.1	Vn III	Edition adds tremolo slashes to match Vn I–II (cf. m. 42 in no. 14).
50	Pno r.h.	Edition adds slur (cf. m. 34).
57–58	Reed 1–2, Vn	Edition extends crescendo hairpin back to 57.2, the beginning of the rising melodic figure, emulating performance annotations in Im (Reed 1–2, Vn I [one book]). The first layer of Im limits the crescendo to a hairpin spanning 58.2–4. Perhaps so as not to obscure the vocal part's extended anacrusis, the hairpin in m. 58 is crossed out in Reed 1–3, Tpt 1–2, Tbn, and Vn I (two books) and replaced by a diminuendo hairpin. In Reed 4, the crescendo hairpin is crossed out and replaced by <i>p</i> and the direction “vocal.” In addition, ill-defined bracketing of 58.1–59.1 may indicate that Reed 4 was silenced. In Tpt 3, the hairpin is merely crossed out. Edition ignores these alterations, treating them as event-specific cautionary markings.
57	Cb	Edition adds accent to match Vc.
58.2	Reed 3–4	Edition takes <i>p</i> from performance annotation in Im-Reed4 .
59/1	Vn I–III	Edition adds <i>ff</i> to match Brass. Im has <i>p</i> . It is fitting that this tremolo attack, following the seven accented tremolo attacks in mm. 57–58, be accented in some way. To be sure, performance annotations cross out the <i>ff</i> in Tpt 1–2 and Tbn, but this is part of the same alteration that deletes the crescendo in the preceding measure (see note for mm. 57–58, Reed 1–2, Vn above.)
60	Vn III	Edition changes C4 to Bb3, to preserve complete harmony in Strings (cf. Brass in mm. 59–60) and lead more smoothly to A#3 in m. 61.
60.5–61.2	HOBO	Edition takes text (“around me”) from performance annotations in VmL and Vm-Sym (matching Tt3). The first layers of both Vm-Sym and VmL as well as Ae have “about me.” Tty shows yet another variant: “above me.”
61	Reed 2–3, 5	Edition adds <i>p</i> to match prevailing dynamic level.
62/2–66	Pno l.h.	Edition adds slurs to match Vc, Cb.
63–66	Reed 1	Edition slurs this passage to match mm. 59–62. In Im , slur appears to include mm. 65–66.
64.2	Reed 5	Edition detaches note from preceding slur group, matching Reed 2–3.
64.4–5	HOBO	Edition takes rhythm ♩ ♩ from VmL and Ae. Vm-Sym has ♩. ♩ (as in the second half of m. 60). But compare the rhythm of Reed 1 in both locations: dotted quarter at 60/3, quarter at 64/3. Moreover, the piano accompaniment in Vm-Sym shows the ♩ ♩ rhythm, the voice part having been added later.

65, 67	ALL	Edition adds <i>rit.</i> at m. 65 and “Moderato assai” at m. 67 (cf. m. 27). In m. 64, Im-Vc adds eyeglasses; in m. 65, Im-VnI has four vertical strokes (indicating “in four” rather than <i>alla breve</i>). It would be odd not to execute a <i>ritardando</i> in m. 65, coming out of the “Più mosso” bridge section, and not to resume the prevailing tempo when the refrain returns in m. 67 (where Edition reiterates <i>p</i> as a reminder).
67–68	Reed 2	Edition adds slur to match mm. 71–72 and <i>passim</i> .
67–80	Mand	Edition takes octave placement from performance annotations in Im . Original layer is notated an octave lower. Although Im does not indicate tremolo playing, the technique would be appropriate here.
71.3	Pno l.h.	Edition changes F3 to D3, matching Reed 5, Vc, Cb (and overall pattern in mm. 67–72).
73–74	Reed 1, 3	Edition adopts performance annotations in Im canceling staccato marks and adding slurs. The legato articulation blends more effectively with the Strings’ tremolos.
74	Reed 1, 3, Vn	Edition adds diminuendo hairpin, prompted by performance annotations in Reed 1, 3 and Vn I (one book).
75	ALL	Edition adds <i>rit.</i> , prompted by performance annotations in Vm-Sym (eyeglasses), Im-VnII (strokes indicating “in four”), and Im-Vc (<i>rit.</i>).
77	Reed 1	Edition takes <i>f</i> from performance annotation in Im .
78–79	Pno, Mand	Edition adds <i>p</i> to match context.
79–80	Reed 2–4	Edition removes redundant <i>p</i> .
79–80	Pno l.h.	Edition adds slur to match Vc, Cb (and compare mm. 27–28).
81	ALL	Edition takes “Più mosso” from performance annotation in Vm-Sym and Im (piano-conductor part).
81–86/2	Reeds, Pno, Vn, Cb	Edition regularizes articulation by assigning staccato marks to the dotted rhythm throughout. In Im , the marks drop out after anywhere from one to three bars, yet a percussive effect was clearly desired (as evinced by performance annotations calling for <i>pizz.</i> in Vc and <i>secco</i> in Cb).
81	Perc	Edition adds <i>p</i> to match Pno.
81–85	Vc, Cb	Edition takes <i>secco</i> from performance annotation in Im-Cb and adds it to Vc (Im-Vc has performance annotation <i>pizz.</i>).
82	HOBO	Edition takes rhythm from VmL (which matches that of Tpt, Tbn). Vm-Sym has a quarter rest followed by three quarters but the source appears tentative here, lacking all accompaniment except for Weill’s sketch.
83	Perc, Pno	Edition adds <i>f</i> to match prevailing dynamic.
84/4	Pno r.h.	Edition adds G♭3 and B♭3 to chord, providing a more plausible continuation from 84/2. Within this <i>più mosso</i> section, Im-Pno is notated rather sporadically: beams and stems indicate rhythm with pitches given for full chords only when harmonies change. Edition assumes that the reduced two-voice texture here was inadvertent.
85.1	Brass	Edition takes tenuto mark from performance annotations in Im (all books).
87	ALL	Edition adds “Moderato assai” (prompted by annotation “mosso” in Vm-Sym) to clarify return to prevailing refrain tempo. Also, Edition adds <i>subito</i> to dynamic <i>p</i> , which follows on the heels of a crescendo hairpin starting from <i>f</i> in m. 86 (cf. m. 43). Edition takes <i>p</i> from the original layer of Reeds and Brass and from added markings in Vn I (one book), Vn II (<i>p</i> in one book, <i>pp</i> in the other), Vn III, and Cb.
87.1	Pno	Edition changes B2 to D♯3, matching bass line in Tbn, Vc, and Cb. Vm-Sym has B1, but the preceding six bars of the accompaniment are blank. The modulation, as orchestrated by Weill, requires a first-inversion chord at 87/1.
88	Reed 4	Edition changes rhythm from ♩ to ♩ to match corresponding Tpt 3 part (and rhythm in Reed 2, Tpt 2, Tbn).
88–89.1	Tpt 2–3, Tbn	Edition changes articulation to match corresponding Reed 2–4, which in turn match the phrasing of the melody in Reed 1, Tpt 1. In Im , all three notes slurred in Tpt 2; no slur in Tbn; slur in Tpt 3, with tie for 88.2–89.1.

88.4, 92.4	Vn	Edition matches articulation to analogous passages (e.g., mm. 27–30). In Im , these pitches are slurred with the subsequent two measures rather than with the preceding four pitches. Nowhere else is this theme articulated this way. It is not always clear where slurs begin and end, and it could be that the copyist took the location of slurs in the lost Fh too literally.
89.2–90.2	Tpt 2–3	Edition adds slur to match Reed 2, Tbn.
97	Reed 1–4	Edition adds diminuendo hairpin to match Strings.
97–98	Cb	Edition takes music from performance annotations and adds articulation and dynamics to match Vc. In m. 98, a first annotation reads C#2, which the player changed to C#3; first layer of Im had a four-measure block rest.
98	Brass	Edition takes “open” from performance annotations in Im (Tpt 3 in m. 100; Tbn in m. 98).
98	Pno	Edition takes arpeggio mark from performance annotation in Im .
99–100	Vn I	Edition adds slur to match Tpt, Vn II–III.
101	ALL	Edition takes <i>rit.</i> from performance annotations in Im (Vn I–II).
101	Brass, Glock, Pno, Strings	Edition takes crescendo hairpin from performance annotations in Im (Tpt 1–3, Cb).
101	Tpt	Edition takes hat mutes from consistent performance annotations in Im .
101	Vn	Edition removes slurs, prompted by performance annotations in Im .
101.4	Tpt 2, Glock, Pno, Vn II	Edition opts for pitch E# in this chord. Im is inconsistent as to whether the last chord of m. 101 contains E or E#. Pno and Glock have E# (in the latter part an annotation respells it as F#), Tpt 2 has G# (enharmonically equivalent to sounding E#), but Vn II has an E# that has been emended to E#. The reprise parts, which are in Bb major, consistently lack an E# accidental. Nonetheless, the Edition adopts the E# that prevails in the parts for no. 11 proper (and confirmed by VmL , Vm-Sym , and Ae).
102	ALL	Edition chooses <i>p</i> as target dynamic for crescendo hairpin, matching Reeds. Im has <i>p</i> in the original layer of the Reed parts. Performance annotations give <i>mf</i> at m. 101 in Tbn and at m. 102 in Tpt 3. All other parts lack dynamic. Furthermore, Edition adds <i>segue</i> , as Sketch v follows quickly.
102	Tpt 1–2	Edition revises rhythm to match Tpt 3, Tbn, and Strings. Im has half note with fermata followed by half rest with no fermata.

12a. I'm Your Man

This relatively late addition to the score first appears in **Tt2b**. The earliest date mentioned in this source is 28 July 1948, and it contains a running order showing “You Understand Me So” (no. 13, see Appendix) positioned between “I'm Your Man” and its reprise (nos. 12a and 12d). No script survives that includes both “I'm Your Man” and “You Understand Me So.” **Tt2b** may have at one time, but its original layer breaks off shortly before where no. 13 would have appeared, and replacement pages transmit a conclusion to the scene that is closer to **Tt3** (see critical notes for nos. 12b and 13).

Tt2b transmits the lyrics for no. 12a almost exactly as Weill set them in **Vh**. Only Sam's final words differ: “For you can buy a new woman but never a pal” has been softened to “There's not a thing in the world like a friend or a pal,” a revision retained in **Tt3**. (The Edition presents the **Vh** version.) As **Fh** and **Im** confirm, Sam sings four strophes, ingratiating himself in turn with cautious Harvey, domestic Boylan, gambling Slade, and philandering Leffcourt. **Tt3** reverses the second and third strophes, so that Sam's chameleon-like metamorphoses from tightwad to gambler and from family man to womanizer could be directly juxtaposed. This and other smaller revisions were apparently introduced during the Boston tryout; to accommodate them, Schlein prepared an entirely new set of **Im** on Carl Fischer paper, a brand elsewhere used for items composed in Boston (namely “Love Song”). Because Weill distinguished Sam's paean to domestic bliss from the other strophes by recasting the syncopated foxtrot melody as a waltz, it is a simple matter to connect the new set of parts with the revisions in **Tt3** and to reorder the vocal passages accordingly. In fact, Schlein also prepared a new piano-vocal score (**Vm-Sch**) that incorporates all the revisions and includes instructions for the routining of nos. 12b–c. **Vm-Sch**

omits the text underlay after m. 251. In the critical notes, all mentions of **Im** refer to the second set of parts, unless otherwise noted. Within the initial set of parts, Reed 5 is missing.

The creative team also trimmed some of the intervening dialogue; the second set of parts shows that the orchestral passages used as underscoring between strophes were reordered and shortened accordingly. For example, in **Tt2b**, as Sam introduces himself to Leffcourt, a caustic, dissonant rendering of the main motive from no. 2 emerges in the clarinets as he states, “My name is Samuel Cooper.” This ironic touch, which would have preceded the music in m. 190, disappears in the revision, where Sam already knows Leffcourt. Despite such losses, the second version of “I’m Your Man” is better organized, and it is the one the Edition transmits. The critical notes below provide the omitted underscoring prior to the second and fourth strophes (at mm. 82 and 190). During the tryout period, the passage of underscoring preceding the first strophe was also curtailed, beginning only with the anacrusis to m. 26. **Im** (second set) and **Vm-Sch** reflect this cut, but since mm. 18–40 still seem about right for accommodating the stage business and dialogue in **Tt3**, the Edition presents the entire passage; it can always be curtailed as needed.

The orchestral introduction underwent several changes. In **Vh**, a seventeen-bar *forte* passage, introducing the syncopated motive that will permeate the number, yields to softer music over which Weill wrote “Dialogue.” This softer underscoring corresponds to mm. 18 (with anacrusis)–40 of the edition, although it is eight measures shorter in **Vh**. The first seventeen measures of **Vh** were replaced. One exemplar of **Vh(R)** (in WLRC L8/19) that Symonette doctored to match **Fh** clarifies the situation: the first seventeen bars are crossed out and there are two pencil annotations reading, respectively, “Green-Up Time in Beguine Tempo” and “Minstrel Music (16 bars).” These descriptions refer to two different orchestral introductions. The first, a sixteen-bar beguine passage based on “Green-Up Time,” appears in **Fh** and in the first set of orchestral parts for “I’m Your Man” (copied by E. C. Fauciano and Guido Tutrinoli). That introduction is lightly crossed out in **Fh(R)**. The second introduction is transmitted in a separate set of parts, titled “Introduction to I’m Your Man,” in John Costa Coll’s hand; a piano version appears in **Vm-Sch**. This alternate introduction is identical to mm. 37 (with the three-quarter-note anacrusis)–68 of no. 1, though the parts show that it was ultimately shortened to begin with the anacrusis to m. 53. The same orchestral music, based on the “Minstrel Parade” portion of no. 21a, opens several vaudeville acts: nos. 1, 7, and 19. It is unclear why the beguine music, which immediately establishes the 1920s ambiance, should have been replaced with music that is otherwise used only to introduce the vaudeville acts and the two framing scenes in which book and vaudeville characters interact. The Edition uses the beguine introduction; the vaudeville curtain raiser can always be extracted from no. 1 if desired.

Kazan’s annotations in **Tt2b** reveal how he interpreted and intended to stage the scene. For the couple’s motivation he noted: “By now Sam is pleasing everyone but himself. He’s become a salesman and everything, including his Love Life, has been sacrificed to getting ahead. He sold his soul, his sense of integrity and everything else.” To show “his newness at the game,” Kazan proposed that at the beginning of the scene, Sam should join the boys in a drink. “He would make a real effort to drink like a trouper, though he really dislikes it intensely.” As for Susan, she “finds herself **UTTERLY ALONE** and used . . . thoughts turn elsewhere . . . she has to. The vote getting was good and right . . . but solved absolutely nothing in the most important thing, which is her love life.”

Kazan describes the general ambiance of a 1920s booze cruise: “Men blew cigars smoke in ladies faces and did not bother to remove their hats at tables. Women smoked with long cigarette holders. Men probably carried liquor off the boats in suitcases as well as in their pockets.” Kazan proposed humorous stage business centering on the prohibition theme: “A bottle could be taken from a book. . . . A cigarette girl may peddle cigar boxes containing liquor.”

The entire cast was onstage for “The Cruise.” Kazan’s notes show how some of the minor characters might occupy themselves. He suggested playing the non-speaking roles of Mrs. Leffcourt and her daughter as, respectively, a “sex-hungry matron,” and “a teen-age girl whom everyone on the boat has laid and keeps laying. She goes from room to room upstairs.” Both become involved with an Argentine dancer. “One room upstairs is for the Boat whore—all the men take turns,” and another room “for the Argentine and any girl. Every time the liquor goes by, someone reaches out the door and takes a bottle.” In the general mêlée and “all around sexual promiscuity” leading up to no. 12d, Kazan proposed that one of the men throw the Argentine off the balcony.

1–5	Reed 5	Edition adopts performance annotation in Fh(R) assigning music to Reed 5 (BSax). In Fh , Weill inadvertently entered the material into the staff for Reed 4 (Cl). If assigned to BSax, the part doubles, at the lower octave, the chromatic motive heard in Reed 1, Pno r.h., and Vn I. If assigned to Cl, parallel fifths with that motive result. Given that in mm. 6–12 (page 2 of Fh), Reed 4 rests while Reed 5 continues the chromatic motive, it seems obvious that Weill notated the BSax part on the wrong staff. The copyist evidently noticed the error, because although he notated mm. 1–5 for Reed 4, he also added the instruction “Tacet. Bar. Sax.” Im-Reed5 is missing for this introduction.
1–16	Perc	Fh notates the passage for a set of three unnamed, unpitched drums. The combination of three drums and the Latin beat suggests congas.
9	Reed 4	Edition adds <i>p</i> to match prevailing dynamic level.
12	Reed 5	Edition corrects G \sharp 4 (sounding B \flat 2) to G \sharp 4 (sounding B2), matching bass line in Pno l.h., Vc, and Cb.
15–16	Pno l.h.	Edition adds slurs to match r.h. and Strings.
16.6	Pno l.h.	Edition adds accent to match Perc and Strings.
17	ALL	Fh notates this measure merely as a quarter-note anacrusis.
21	Strings	Edition adds <i>arco</i> on the presumption that <i>pizz.</i> applies only to the beguine intro. In any case, the change would have to occur in m. 22 for Vn and in m. 29 for Vc, Cb.
21/1	Reed 2, 4	Edition changes rhythm from \downarrow to $\downarrow \cdot \gamma$ and removes tenuto marks to match Reed 1 and m. 29 (Reed 3–5). In Fh , Weill originally notated half note also for Reed 1 but then changed it to $\downarrow \cdot \gamma$ (which Edition renders as $\downarrow \cdot \gamma$).
24.2	Vn I	Edition adds accent to match m. 22.
25.1	Vn I	Edition disconnects note from preceding slur group. In Fh , a new sheet begins with m. 25; here Weill closed the slurs in Vn II–III that begin at 24.2 and provided the same marking for Vn I, but his notation of corresponding passage in mm. 22–23 suggest separation of 25.1 in Vn I.
29.1	Reed 4	Edition changes B \flat 3 (sounding A \flat 3) to B \sharp 3 (sounding A \sharp 3) to match Vh and, by analogy, the D-major triad at 21/1.
34.1	Vc, Cb	Edition adds accent to match Perc, Pno, and Vn (and compare 30.1).
34–37.1	Reed 2	Edition continues doubling of Reed 1. The part drops out in Fh (measures are blank), where a new sheet begins. In Im , both Fauciano and Schlein opted for rests.
37	Tpt	Edition takes muting specification (“cups”) from performance annotation in Im-Tpt1-2 . Fh has “sord.”
41	ALL	Edition takes fermata from annotations in Im and from Vm-Sch .
41	Pno	Im has performance annotation adding whole note with fermata on B \flat 5 here, while Vm-Sch adds a half note with fermata on the B \flat 3–B \flat 4 octave, followed by a half rest. Edition does not adopt these inconsistent annotations, which may have served to provide the starting pitch for Sam.
42–49	Gtr	Edition adopts performance annotation in Im changing G4 to G5 in the off-beat chords. Respaced chord leads better to m. 50.
42	Vn	Edition adds <i>arco</i> .
42	Vc, Cb	Edition adds <i>p</i> to match rest of orchestra.
50–55	Vn	Edition adds slurs and accents to match mm. 42–47; all articulation drops out in Fh .
51.3–52	SAM	Tt2b has “who’s tighter than you.”
53.3, 55.3	Reed 1	Edition adds staccato mark to match Vn.
58.2	Vn	Edition adds missing \flat for D \flat 5. In Fh , Weill crossed out the original Vn I part (Vn II–III are notated “col Vn I”) and renotated it on the staff above, with the same <i>pizzicato</i> octave leaps, but in a different rhythm (here adopted). Weill inadvertently omitted the accidental for the lower octave when revising the part.

58.2	Reed 1, Pno r.h.	Edition adds staccato mark to match Reed 3–4.
59.2	Pno r.h.	Edition adds accent to match Reed 4.
60/2	Reed 3, Pno r.h.	Edition adds staccato mark to match Reed 1 and 4.
61.2	Pno r.h.	Edition changes A \flat 4 to G4 to match Reed 1 (r.h. matches the voice leading in Reed 1, 3, and 4).
62	Cb	Edition adds <i>arco</i> to match Vc.
62.2	SAM	Tt2b and Tt3 have “since”; Edition upholds “from” in Vh and Vm-Sch .
62.2	Pno r.h., Vc, Cb	Edition adds staccato mark to match Reeds.
63.2	Pno, Vc, Cb	Edition adds accent to match Reed 1, 3–5.
63.2	Pno r.h.	Edition adds \natural for C \sharp 4 and C \sharp 5, to clarify the non-retention of the immediately preceding C \sharp . In Reed 5, Weill initially notated C \sharp at 63.2 but changed it to C \natural . Part of the hesitation between C \sharp and C \natural in Fh stems from Weill’s reharmonization of the passage. In Vh , the harmonic progression in the piano part in mm. 63–66 is A7 \flat 9–C \sharp dim7 Cm7 (sitting awkwardly with the singer’s F) F7–B \flat 7 E \flat . Weill’s reharmonization in Fh telescopes the bass line that originally occupied mm. 63–64 into m. 63 alone: A7 \flat 9–C7 (which fits the vocal line better), with F7 B \flat 7 E \flat following in mm. 64–66.
64–65	Tpt	Edition continues cup muting. Fh calls for “sord.” here, as does Im-Tpt3 . Im-Tpt1-2 has “senza sord.,” but this may be a scribal error on Schlein’s part. (Fauciano’s original set of parts called for mutes in all Brass at the corresponding passage.) As for the type of muting, a large “C.M.” at the top of Im-Tpt3 together with the indication “cup” in Im-Tbn at m. 74 suggests that the cup muting first indicated in Tpt at m. 37 still applies across the present passage.
64.2–65.4	Tpt 2–3, Vn	Edition adds articulation to match Tpt 1, Pno r.h. Furthermore, Edition takes <i>arco</i> from Im (Vn II–III); Fh places it at 66.1. If the Vn do bow this passage, then the staccato makes sense, since it captures something of the percussive effect of the <i>pizz</i> . In the second set of parts, Schlein omitted Weill’s <i>arco</i> ; the Vn I players added it in m. 66 and the Vn II and III players in m. 64.
66, 68, 70, 72	Reed 3–4	Edition adds staccato mark on second beat to match Reed 1.
66–72	Vn	Edition adds articulation to match Reed 1. The complete absence of articulation in this passage is unusual (compare Vn in mm. 42, 138, 190, 230, 246, 254).
74	Tbn	Edition takes cup mute from performance annotation in Im (matching Tpt).
77.2	Tbn, Pno r.h.	Edition adds accent to match Tpt and Strings.
78	Perc	Edition adds quarter rest at 78.2. In Fh , Weill wrote no rest but clearly aligned WdBl on third quarter and Cym on fourth. In copying Im , Schlein placed WdBl on second quarter and Cym on third.
78.3	Brass, Pno	Edition adds accent to match Reeds.
79.2	Reed 4	Edition enharmonically respells G \sharp 4 as A \flat 4 to match Tpt 1, Pno, and Vn I.
79.2–3	Reed 3–5, Pno	Edition adds slur to match Brass and Strings.
81/2–85/1	Reed 1, 4	Edition reassigns solo to Reed 1, following performance annotations in Im silencing Reed 4 and inserting notation in Reed 1. In Fh , Weill had started by assigning the solo to Reed 3, but changed his mind, presumably because of the instrument change at m. 84. At some point he also started notating the passage for Reed 1 but finally settled on Reed 4. Weill originally assigned the quarter-note anacrusis at the end of m. 81 to Vn I. At this stage, the strophe addressed to Boylan preceded the one addressed to Slade (mm. 134–135 of the Edition show how mm. 81–82 were originally connected). After the strophes were reordered and a passage of underscoring removed (see next note), Weill directed the copyist to follow m. 81 with the Edition’s m. 82, originally sixty-three bars later. Weill forgot, however, to reassign the anacrusis to a Reed part. In Im , Schlein correctly omitted the Vn I anacrusis and assigned it to Reed 4. The performance annotations in Im-Reed1 include

the anacrusis. The solo was probably reassigned after further cuts to the underscoring made it difficult for the Reed 4 player to switch to Ob by m. 97 (see note below for mm. 85–88, 90–93).

82

Orchestra

Edition follows the second version of **Im** and **Vm-Sch** in shortening the underscoring that had introduced the Boylan strophe but now leads into the Slade one. The dialogue in **Tt3** is distinctly shorter than the corresponding passage in **Tt2b**. The cut passage comprised twelve measures and would have begun with the last quarter of m. 81:

The musical score consists of two systems. The first system, labeled *81a*, shows the piano part with chords and the string parts (Vn I, Vn II, Vn III, Vc, Cb) with a melodic line. The piano part has a *p* dynamic marking. The second system, labeled *81g*, shows a continuation of the piano and string parts. Some notes in the piano part are crossed out with a diagonal slash. The string parts continue with the melodic line.

82

85–88, 90–93

Strings
Orchestra

Edition adds *p* to match Reed 1 and Pno.

Edition retains these passages. Annotations in **Vm-Sch** and the second version of **Im** show that eventually, even this abridged version of the underscoring was shortened. The measures are crossed out and m. 89 is revised: Reed 3 at 89.1 is omitted; Reed 1 at 89.1 plays the quarter-note G4 origi-

		nally at 85.1; some string parts are altered to show a cutoff after the first quarter of m. 89, while others are not. There is always the option to shorten the underscoring, depending on the pacing of the dialogue, but Edition does not adopt these inconsistently notated cuts.
89.4	Tpt 1	Edition adds staccato mark to match Reed 3 at 85.4.
90–96	Pno l.h.	Edition adds articulation to match Reed 2 and 5.
92–96	Pno r.h.	Edition adds articulation to match Tpt 1 and mm. 90–91.
92.1	Pno r.h.	Edition corrects pitch G5 to B♭5 to match mm. 90 and 94 as well as Tpt 1.
97	Tpt 3, Tbn	Edition takes “open” from performance annotations in Im . In Fh , Weill marked all Brass open at m. 98.
97.1	Orchestra	Fh(R) has performance annotations in Reed 2, Reed 5, Vn, and Vc replacing downbeat quarter note with whole note, while Vm-Sch has a half-note octave (B♭2-B♭3) with fermata, followed by a half rest. The individual Im parts, however, do not show any such revisions.
97.1	Vn III	Edition follows Im annotations; Fh is an octave higher. The revision distributes the Vn among three registers.
98–113	Reed 3	Edition follows Im . In Fh , Weill continued to label the staves “Fl” but wrote “Picc?” right before m. 98. Im opted for Picc, but with directions to play an octave lower (thus sounding in the same register in which Weill had notated the part but with a different color).
98	Reed 4, Pno	Edition assigns <i>mf</i> to match Reed 3; performance annotation in Im-Reed4 added <i>f</i> .
98	Reed 5, Perc	Edition adds dynamic to match Brass.
98–121	Pno	Fh calls for “Honky-Tonk Piano or Accordion” here, but the original production used Pno (there are no hints that an actual tack piano was employed). Edition adds articulation (slur, staccato, accent in the r.h.) in mm. 98 and 100 to match Reed 3–4. Regular execution (non-honky-tonk style) should resume with m. 122, where Weill simply directed the copyist to reproduce mm. 66ff.
114.1–2, 118.1–2	Pno r.h.	Edition adds slur to match 116.1–2.
122–135	Orchestra	See critical notes for mm. 66–79. In Fh , Weill did not write out this passage but referred the copyist to the earlier passage. Edition adds general <i>p</i> dynamic to restore level at m. 66, canceling in particular the <i>mf</i> in Reed 3–4 and Pno from m. 98 and Brass at m. 120.
130–137	Brass	Edition calls for cup mutes, conforming to the earlier iteration in mm. 74–81. Because Brass are already muted in m. 74, there are no muting instructions there, and the copyist did not add any when recopying the earlier passage. Weill canceled muting in m. 98, but that instruction does not necessarily hold for the repetition of mm. 74ff. The only hint that this reiteration was muted is a performance annotation (“ST”) above mm. 132–133 in Im-Tpt (Schlein). Annotations in the Fauciano set call for Harmon mutes in Tpt and unspecified mute in Tbn, although in that context, the iterations in mm. 130–137 and 182–189 are switched. Edition proposes that the lack of more explicit and consistent muting was an oversight resulting from Weill’s notational shortcut.
131.2	SAM	Edition takes text (“with”) from Vh(R) (WLA 22/345) and Tt2b/Tt3 . Vh , Vm-Sch have “for,” but Sam is not trying to persuade Slade to work for him.
137/2	Reed 1–4	As initially orchestrated, the second half of m. 137 was the anacrusis to a twelve-bar passage of underscoring, later deleted, that preceded Sam’s exchange with Leffcourt and would have connected directly with m. 190 of the Edition. In the course of reordering the strophes of “I’m Your Man” and adjusting the intervening underscoring, an anacrusis in the Reeds (doubling Vn I) was overlooked and remained in Im . The anacrusis makes no sense in the revised context (the Reeds drop out in m. 138) and Edition omits it. See note at m. 190 for the omitted passage.
138	Strings	Edition takes dynamic from the anacrusis in Vn I at 137.4.

149	Glock, SAM	Edition follows Vm-Sch in placing fermata over 149.1 for Sam, and it follows Im in placing fermata over 149.2 for Glock. Sam should probably enter after Glock sounds.
150	ALL	Edition takes tempo mark, “Waltz (not fast),” from Vh (also found in Im); Fh lacks tempo indication.
150–173 153.4	Tpt 3, Tbn Tbn	Edition takes cup muting from performance annotations in Im . Edition detaches this note from the following measure, thereby matching corresponding situations at 155.3 (Tbn), 161.4 (Tpt 2), and 163.3 (Tpt 2). In Fh Weill initiates a slur here, but he does not continue it over mm. 154–155.1 (which appear on a new sheet).
154–157	Reed 4	Edition opts for cue-size notation, prompted by <i>tacet</i> marking in Im . It seems unlikely, however, that the scoring was thinned to accommodate Ray Middleton. Perhaps Weill felt that the dynamic contrast with the previous group (mm. 150–153) was sufficiently established by the addition of four Reeds and Pno. He may have heard the addition of a fifth Reed plus Perc (see note for Perc below) as a texture out of keeping with the rest of the passage (cf. the more restrained contrast between mm. 157–161 and 162–165).
154 154–157, 162–165	Reed 5 Perc	Edition adds <i>p</i> to match the other Reeds. Edition opts for cue-size notation, prompted by <i>tacet</i> marking in Im (both sets of parts). The roll on every downbeat in mm. 154–157 sounds odd; mm. 162–165 are more idiomatic. Weill used single-bar iteration signs (✕) for mm. 155–157; perhaps he was more careful in the later passage, where he used ✕✕ for mm. 164–165. Edition upholds difference, leaving any adjustments to the performer.
166, 168 168.2–3 172.2–173 174	Pno r.h. Reed 1, 3–4 Vn III ALL	Edition takes slur at 166.2–3 from Im (first layer) and adds one at 168.2–3. Edition takes slurs from performance annotations in Im (cf. m. 166). Edition adds slur to match Reed 3–4. Vh calls for <i>meno mosso</i> , <i>accelerando poco a poco</i> , reaching <i>a tempo</i> only at m. 182. Edition upholds tempo mark (“Tempo I”) in Fh (also found as performance annotation in Vh(R) , where the original tempo instructions are crossed out).
174–189	Orchestra	See critical notes for mm. 66–81. In Fh , Weill notated this passage “come sopra” (i.e., referring the copyist to mm. 66–81). Edition adds general <i>p</i> dynamic to match m. 66 (and canceling Perc <i>pp</i> from m. 162). Edition adopts the only deliberate change in Im from previous iterations: it proposes hat muting in Brass, prompted by a performance annotation in Im-Tpt1-2 at m. 182 (and also in the corresponding passage from the original Fauciano set). The difficulty regarding Brass muting in mm. 182–189 is analogous to that in mm. 130–137. In Fh , Weill called for hats in m. 199 but gave no instructions to the copyist regarding Brass muting within the repeat of mm. 66–81. Im is contradictory. Im-Tbn has performance annotations “open” in m. 182 and “hat” in m. 199 (Schlein left out Weill’s instruction in m. 199 when copying the part). Im-Tpt1-2 has “hat” in m. 182 (performance annotation) and again in m. 199 (first layer—here Schlein did copy Weill’s instruction). Im-Tpt3 has nothing in either m. 182 or 199; Schlein again omitted Weill’s “hat,” and this was never corrected.
189.4	Vn II–III	Im copied Vn I here, but the anacrusis probably pertains only to the melodic line of Vn I.
190	Orchestra	Edition follows the second version of Im and Vm-Sch in shortening the passage of underscoring that begins here, omitting the following twelve measures, with anacrusis occupying 189/2 (for more information, see general remarks above):

190a

1 Cl

2 BsCl

3 Cl

4 Cl

Vn I

190g

191.2	Vn II–III	Edition takes \downarrow from performance annotation in Im . Fh has \downarrow (leaving measure incomplete).
194–197	Strings	Most Im books have <i>pp</i> or <i>ppp</i> added either at m. 194 or the anacrusis to m. 198, or both. Edition treats these as cautionary dynamics.
194–196	Vc	Edition adds ties to match Cb.
194/2–197	ALL	Edition takes <i>rit.</i> and dashed line from performance annotation in Fh(R) and adds <i>a tempo</i> at 197/2.
197–213.1	Reed 1, 3	Edition follows Im in having Reed 1 rather than Reed 3 double Reed 2 at the upper octave. In Fh , Weill had committed an error in Reed 1 by having music begin a measure too early. He crossed out the material and used the Reed 3 staff to start over, but failed to reassign player numerals.
197.1	ALL	Edition adds fermata, applied specifically to the downbeat String chord, following admittedly uneven annotations in Im and Fh(R) . A preponderance of evidence indicates the intention of having Strings (or at least Vn) sustain their pitches. Because Perc cannot sustain, Edition places fermata over quarter rest at 197.2.
199.3–200.1	Vn III	Edition adds tie, since a new attack within the slur seems unlikely in this context (m. 200 marks the beginning of a new sheet in Fh). At 200.1 Edition adds staccato mark to match Vn I–II.
206.1–2	SAM	Edition takes text (“bustin”) from Tt2b , Tt3 ; Vh has “busting.”
207.2	Tpt 3	Edition takes B4 (sounding A4) from performance annotation in Im ; compare corresponding spot at 209.2. Fh has D#5 (sounding C#5).

208.1	Vn	Edition includes notes within slur emanating from 207.3 and adds staccato mark to match mm. 201–202, 203–204. In Fh , a new sheet begins with m. 208; Im (Vn II–III) extend the slur to include this note.
209.2 213–214	Tpt 2 SAM	Edition adds missing \flat to D \flat 5 (sounding C \flat 5) to match Pno, Vn I. Edition takes stage direction “all women perk up” from annotation in Tt2b . A humorous touch (the women are worried their names appear in Sam’s book), it also sets up the ensuing stage business involving Miss Boylan.
213.1	Reed 1–2	Edition adopts performance annotations in Im changing duration from dotted half to half note. This change accommodated the revision of Reed 1 and 3 at 213.2 (see below).
213.2	Reed 1, 3, SAM	Edition adopts consistent performance annotations in Im extending duration of anacrusis from quarter to half note in Reed 1 and 3, and lengthens Sam’s anacrusis accordingly. There would seem to be no reason to change the Reed parts if there had not also been a decision to give a bit more emphasis to Sam’s “Just give me a ring.”
214–215	Pno r.h.	Edition adds slur to F \sharp 4–E \sharp 4 in upper voice and changes duration of E \sharp from half to whole note, matching the articulation and rhythm in Vn I here and in Pno itself in mm. 216–217.
218–219	Pno r.h.	Edition adds slur to G \sharp 4–A4 in upper voice to match Vn I and articulation in mm. 216–217.
220	Vn II	Edition adds <i>non-div.</i> bracket. This is an easy double-stop, and a somewhat heavy offbeat accent seems appropriate here.
222	Reed 1, 3	Edition adds return to prevailing <i>p</i> dynamic on the grounds that the <i>mf</i> at 213.2 applied only to the solo passage in the bridge section.
222	Vc, Cb	Edition takes <i>pizz.</i> from performance annotation in Im-Vc ; a return to the texture of mm. 198–213 (i.e., preceding the bridge) is appropriate.
225.2–4	Reed 2	Edition opts to supply pitches to complete the measure. In Fh , the part suddenly drops out after 225.1 and resumes with 226.1; possibly Weill was unsure for a moment whether Reed 2 should follow pattern of Pno (r.h.) or that of Reeds. In any event, he failed to complete the measure. Performance annotations in Im have Reed 2 doubling Reed 1, but this does not smoothly connect the F \sharp 4 at 225.1 to the B4 at 226.1. It makes more sense for the part to double Reed 4.
229	SAM	Tt3 has “want” instead of “need.”
232–233.1	Vn	Edition corrects pitches to match voice and mm. 230–231.1, not to mention accompaniment in Vh and Vm-Sch . Fh has C \sharp 5–D \sharp 5–G \sharp 4–C \sharp 5. Every other part repeats mm. 230–231.1. This is an obvious error that, oddly enough, was never rectified in Im . Perhaps Weill was distracted, as m. 232 begins a new sheet in Fh , or he accidentally anticipated the voice part in m. 234; the lack of performance annotations, however, remains inexplicable. There is the remote possibility that the dissonant effect was retained as an ironic comment on “make it look right.”
233.3	LEFFCOURT	Edition adds <i>mf</i> , matching Sam’s dynamic (since m. 41). Vh(R) (WLRC L8/19) and Vm-Sch extend duration of anacrusis from quarter to half note, yielding an unsupported vocal B \sharp against sounding B \flat in the clarinets.
234–261	Brass	Edition cancels previous hat muting (from m. 199). It is unclear whether Brass should continue to use hat here; there are no markings in Fh or Im .
237.2–4	Reed 1–3	Edition adds tenuto marks to match mm. 233, 235.
238	SLADE	Edition adds <i>mf</i> to match Sam.
243–244	Strings	Edition adds crescendo hairpin to match rest of orchestra.
245.2	MEN	Edition adds <i>f</i> to match orchestra. Vh has <i>f</i> for vocal parts in the corresponding passage beginning at 269/3.
245.3	Perc	Edition places the <i>mf</i> dynamic here, rather than at 246.1 (where it appears in Fh), to match the other active parts. It is unclear whether the Perc dynamic at 246.1 reads <i>mp</i> or <i>mf</i> ; Schlein chose <i>mp</i> when preparing Im , but Edition matches the Brass dynamic.

246	Reed 2	Edition adds <i>f</i> to match other Reeds.
246.4, 248.4, 254.4, 256.4	Reed 1, 3–4	Edition uses accents in all four locations. Fh has accents in the first two and tenuto marks in the last two.
251	Brass	Edition removes <i>f</i> . Even though the chorus drops out and Sam sings alone at 251.2–253.1, Weill did not reduce the orchestral dynamics in Fh but actually increased the Brass, which essentially doubles the voice. Performance annotations in Im , however, reduce the dynamic to <i>p</i> (also found in some String books here). Edition simply maintains <i>mf</i> .
251	SAM	Edition adds <i>f</i> to match men's chorus.
252–253.1	Reed 1, 3–4	Edition adds slur to match mm. 250–251.1.
261.2	SAM	Edition adds caesura and direction “freely.” Fh has a fermata on the last quarter, which is appropriate for the orchestra, but potentially misleading for the singer. The performer should probably not sustain the fourth quarter but rather take a slight pause at the end of the foxtrot passage and then perform the anacrusis in the ensuing slower waltz tempo.
262–269	ALL	Vh has no meter change; just <i>poco meno</i> . Weill introduced the meter change to 3/4 in Fh . A performance annotation in Vh(R) flags the meter change but does not rotate the vocal part. Edition takes adjustment of vocal rhythm from Vc part. Vm-Sch indicates the vocal part (untexted) but introduces the rhythm ♩ ♩ ♩ in m. 265, which does not fit the text; it could indicate that an extra word was inserted, such as “when.”
262–267	Vc	Edition takes slurs from performance annotations in Im .
268	Tpt 1–2	Edition takes Harmon mute and “wa” indications from performance annotation in Im ; Fh has “wau wau.”
270–280	Orchestra	See critical notes for mm. 66–76. In Fh , Weill referred the copyist to the earlier passage. Edition adopts the only change: Im-Tpt1-2 annotation calls for hats in m. 278. No indication appears in the other Brass parts, but hats seem appropriate while Sam sings by himself.
270.1	Gtr	Edition adds <i>p</i> to match prevailing dynamic level.
278	Tpt 3, Tbn	Edition adds <i>p</i> to match Tpt 1–2.
281	Orchestra	Edition adds crescendo hairpins to all active parts (in Fh only in Reeds, Tpt).
281.2–3	Pno r.h.	Edition adds slur to match Reed 1–4, Tpt 3, Vn III.
282	Brass	Edition adds “open,” surely appropriate for finish. (Original sets of parts call for Tpt 1–2 to play open already at m. 278, but this might obscure Sam's solo, which is perhaps why the second set of parts calls for hats there.)
282–285	Pno l.h.	Edition adds accents to match Reed 5, Vc, Cb.
286–287	Reed 5, Pno l.h., Vc, Cb	Edition continues the accents for descending bass line to match mm. 282–285. In Fh , m. 286 begins a new sheet.
287	SAM, MEN	Edition adds crescendo hairpin to match orchestra.
288	Pno l.h.	Edition adds accents to match Reed 2, 5 and Strings.
289/2	ALL	Edition adopts performance annotation in Im (all books except Vc, Cb) changing ♩ to ♩ † (as in Vh); Fh has half note. Also, Edition adds staccato mark in Pno, Gtr, and Strings to match Reeds and Brass.

12b. After “I’m Your Man”

Parts in John Costa Coll's hand have been located for Vn and Vc only. It is a self-contained four-part arrangement (a slight variation of the passage “Now who is Samuel Cooper?”; see no. 2, mm. 37ff.). Most parts other than Vn and Vc have *tacet* pages for this location. The incidental music was performed immediately after “I’m Your Man,” for **Fh(R)** ends with the penciled instruction “Segue to 12A Cooper,” and, indeed, Coll's parts are numbered “12A” (the parts for “I’m Your Man” are numbered “12”). Moreover, performance annotations in **Im** for Vn and Vc show variants of “12B *tacet*” at the end of Coll's parts, with “12B” referring to the “Economics” and “Green-Up Time” arrangements for jazz combo discussed below.

The stage direction for Sam to wipe his forehead comes from an annotation in **Tt2b** (not adopted in **Tt3**). Whether it was intended for no. 12b or immediately after the end of no. 12a

is unclear. The present “Samuel Cooper” arrangement may have been eliminated, because the jazz arrangements, at first numbered “12B,” were eventually numbered “12A–C,” with “12C” referring to a *da capo* of “Economics.”

Performance annotations call for muting in one Vn I book, Vn III (crossed out), and Vc.

0–4.1	ALL	Edition adopts performance annotations calling for <i>8va bassa</i> in Im . The first layer has music one octave higher.
0	Vn II, Vc	Edition adds <i>pp</i> to match Vn I and III.

12c. Dance Arrangements for Ship’s Combo

These arrangements were evidently meant to suggest shipboard dance music, heard during the dialogue that follows “I’m Your Man.” In **Vm-Sch**, Irving Schlein numbered these “12A–C.” 12A refers to the “Economics” arrangement, 12B to “Green-Up Time,” and 12C to a repeat of “Economics.” Schlein gave numbers and titles, but no musical notation. He did, however, furnish dialogue cues for each selection, which inform their placement in the Edition. The music strikes up shortly after Susan’s entrance and breaks off when Sam and Bill start fighting. Because the cues correspond to **Tt3** and because **Vm-Sch** reflects the final ordering of the strophes for “I’m Your Man” (as also reflected in the second set of **Im** for no. 12a), these arrangements were being used when the Cruise Scene had arrived at its more or less definitive form. Pages simply marked *tacet* in **Im** confirm that Reed 2–4, Tpt 3, Tbn, Vn, and Vc did not perform these utilities; **Im-Reed5** lacks a *tacet* page.

The instrumental parts for these arrangements appear on various paper types and in various hands (quite possibly those of the performers). They are mostly numbered “12A–C,” as in **Vm-Sch**. The Tpt part is labeled “12A” only and lacks an arrangement of “Green-Up Time,” so it is unclear if Tpt 1 was *tacet* during the “Green-Up Time” arrangement or if that portion has been lost.

In the “Economics” arrangement, both the Cl and Tpt parts are assigned the melody, but annotations at various points in **Im-Tpt** (“at cue stop,” “tacet,” “play”) suggest that the players took turns. The Edition adds an instruction to that effect in those parts at the beginning. **Im-Perc** is marked “fake brushes” (with time signatures given). **Im-Pno** merely has the instructions “Economics F/Green-Up C—last eight bars in D \flat 2 \times in E \flat /Economics F,” but the other parts confirm that “Green-Up Time” was performed in E \flat both times. The Edition does not realize the Perc and Pno parts; like their 1948 counterparts, performers should improvise their material. The Edition includes two florid passages that the Cl wrote out, leading into and out of the “Green-Up Time” arrangement (mm. 52–55, 94–95). These may have been memory aids for the performer; the notation in the Edition need not be followed literally. The passages should at least *sound* improvised.

The Gtr part includes two endings for the “Economics” arrangement (mm. 48–49, 50–51). The first presumably prepares a repetition of “Economics” from the beginning, since it reiterates the vamp figure from mm. 1–2; the second leads to B \flat harmony, preparing the E \flat of “Green-Up Time.” The Cl part has the instruction “D.C.” in m. 49, followed by a repeat sign. Neither the Tpt nor the Cb part indicates a repeat. In the Cb part, there is a double bar after m. 49, followed by m. 56 at the beginning of the next system. Unlike Gtr, Cb has no equivalent of mm. 50–51; for these measures, the Edition gives Cb the same bass line as Gtr. For the Tpt second ending, the Edition modifies the first ending, eliminating the anacrusis leading back to m. 1.

It is unclear from **Im** whether the *da capo* at m. 49 in the Cl part means that the entire “Economics” arrangement should be repeated. There is not enough dialogue to accommodate three full iterations (two before and one after “Green-Up Time”). One could follow m. 49 with a repeat of mm. 3–17 only and then cut to m. 50.

Similarly, **Im** does not indicate how much of “Economics” should be performed after “Green-Up Time.” The only instruction is in **Im-Cl** after m. 95: “Quick segue D.S. Economics (no pick-up! No vamp.)” It is impossible, of course, to provide a fixed endpoint, because stage directions in **Tt3** call for the music to break off suddenly when Sam hits Bill; the exact moment will depend on the staging—“dal segno al pugno,” as it were.

1–2	ALL	Edition takes introductory vamp from annotation in Im-Reed1 (“first time 2 bar vamp”). The other parts begin directly with m. 3. Edition assigns the vamp to the rhythm section alone.
7–14	Cb	Edition takes revised bass line from performance annotation in Im . The first layer repeated vamp in mm. 7–8 and had G2 at 9.1. The original layer in mm. 11–14 is no longer visible.
8	Gtr	Edition retains F-major harmony for the entire measure. Im continues F/E \flat alternation, which does not sound well against the revised Cb part.
14.4–5	Reed 1, Tpt	Edition adds slurs to match mm. 12, 16.
16.4–5	Tpt	Edition adds slur to match Reed 1 and m. 12.
26.1–2, 27.1–2	Reed 1	Edition adds slurs to match mm. 24–25.
31.3–32.1	Tpt 1	Edition adds slur to match Reed 1.
35.2–36.1	Reed 1, Tpt 1	Edition adds slur to match mm. 31–32.
37/2	Gtr, Cb	Edition adopts parenthetical D7 harmony added (by performer?) in Im-Gtr . Accordingly, Cb player changed note from C3 to D3.
40–41	Cb	Edition takes pitches (B \flat 3) from performance annotation in Im ; originally F3 throughout.
41, 43, 45	Reed 1	Edition adds slurs to match mm. 12, 16.
46–47/1	Cb	Edition takes bass line from corresponding passage in no. 7 (mm. 106–107/1). The first layer of Im reads C4–B \sharp 3–B \flat 3, but there are performance annotations that are difficult to decipher. The idea seems to have been to play a quarter note A3 after (or instead of) C4 at 46/1, a half-note B \flat 3 (or possibly A \flat 3) instead of B \sharp 3 at 46/2, and G3 instead of B \flat 3 at 47/1. If one reads a quarter note A \flat 3 at 46/2, one obtains the original bass for no. 7; Edition hypothesizes that this was the intent behind the annotations.
52.1	Reed 1	Edition adds \flat , rationalizing the E \sharp 4 at 52.2.
56–93	Reed 1	The part is entirely devoid of articulation. Edition adds all slurs, dynamics, and accents based on similar patterns in nos. 6 and 14.
90.2–91	Reed 1	Edition retains part, marked <i>tacet</i> in Im . Unless there is a missing part, there was no other soloist at this point.

12d. Part One Ending (“I’m Your Man”—Reprise)

The only holograph source for this number is **Fh**, where it is titled “1st Act Ending.” Weill paginated the fourteen sheets 1–10 and 9A–9D; the latter four sheets comprise most of a revised and expanded ending. Originally, m. 71 (end of p. 9) led directly to an earlier version of mm. 112–114 (on p. 10, ending in F rather than E \flat). Based on this initial stage of **Fh**, copyist Guido Tutrinoli created a set of **Im** on Chappell No. 1 paper. For most parts, Schlein copied the revised ending on a separate sheet of Carl Fischer No. 4, the same paper on which he copied several revisions dating from around the time of the Boston tryout. In the Cb/Tba part, Schlein applied a paste-in to the last page of Tutrinoli’s set; in **Im-Tpt3**, he added notation directly on blank staves. **Im** clearly indicates a cut at the end of Tutrinoli’s set in order to merge with Schlein’s.

In the days leading up to the New Haven tryout, the collaborators had toyed with the idea of Sam and Susan reprising “Here I’ll Stay” during their brief reconciliation, just before the men drag Sam off for another drink. This reprise appears in **Tt2b** but disappears in **Tt3**, and there is no musical source for it. The revised ending (mm. 72–114) assigns the orchestra the task of juxtaposing present and past by combining the motive of “I’m Your Man” (in ASax, Pno, and Vn I) with the ending of “Here I’ll Stay” (Tpt solo). The revised ending in **Fh** is incomplete; mm. 104–114 are missing (presumably, there were pages 9E and 9F). The Edition uses the parts to score up these missing measures.

Eventually, the expanded ending was revised further still, affecting mostly the Reed and Brass scoring; Schlein fully recopied mm. 72–114 in Reed 1–4. In Tpt and Tbn, he wrote new material over existing rests. Thus, for these seven parts, there are three distinct stages of **Im**; the Edition adopts the last stage, except where otherwise noted.

Coordinating the vocal parts with the orchestral sources presents something of a challenge. This number appears in two extant typescripts, **Tt2b** and **Tt3**. The latter gives the sung text:

MEN

(with SAM at table—singing)

Why here's to a hell of a year to us all.
 You're our man! You're our man!
 Say, where is the bottle, let's make it a brawl,
 You're our man!

SAM

I'm your man!

MEN

There's nothing as good for a fellow's morale,
 I'd rather meet a new buddy, than even a gal;
 There's not a thing in the world like a friend or a pal;

SAM

I'm your man!

MEN

You're our man! You're our man!

Vm-Sch includes a three-staff reduction of no. 12d, incorporating the expanded ending, but it is untexted. The top staff includes the melody only (not altogether accurately and with no choral arrangement) through m. 49; it is of scant help in reconstructing the voice parts. Annotations to no. 12a in **Vh(R)** (one exemplar in **WLRC/DD**, and one in **WLA**) provide some clues. The line “Why here's to a hell of a year to us all” is penciled in under “Yes Cooper, my boy, you are jake with us all.” Annotations also place “Say, where is the bottle, let's make it a brawl” under “For we go for a guy who is right on the ball.” All of this suggests that the vocal arrangement from mm. 245/2–261.1 of no. 12a be used for the first quatrain of no. 12d. The question is where to place it. It could work, in the original E \flat major, in either iteration of mm. 1–16; it could also work, transposed to E major, in 25/2–41.1. The Edition chooses the latter option, since mm. 1–24 presumably accompany the stage business cued with the direction “Music and general hilarity from crowd.” Moreover, the thick instrumental arrangement of the opening, with its violin countermelody, suggests that the chorus should probably enter later. Aside from transposing the vocal arrangement to E major, the Edition makes two minor changes to accommodate the new text. All the men sing at 31.2–33.1 (cf. Sam's solo in 251.2–253.1 of no. 12a), and the anacrusis to m. 34 is shortened (cf. the anacrusis to m. 254).

But what happens at 41.2–49.1? There is no corresponding text in **Tt3**. It is unlikely that the voices should drop out. Annotations in **Vh(R)** show that the corresponding passage in no. 12a should be changed to 3/4 (see mm. 262–269 of no. 12a) but remain “in 4/4 at repeat.” This prompts the Edition to use the original cut-time version (as transmitted by **Vh**, but transposed to E major) of Sam's 3/4-time material at 41.2–49.1. **Tt2b** gives the following text at this point:

SAM and MEN

Let's always remember that this was the night
 A wonderful friendship began.

If Sam and the men sing this couplet together, they must do so in unison and octaves, whereas everywhere else the men sing in a three- or four-part arrangement. The Edition chooses to make the passage a solo for Sam, as in no. 12a.

The omission of mm. 42–49 in **Tt3** could have been inadvertent. In **Tt2b**, the text for those measures is followed by a solo for Susan that disappears in **Tt3** and for which there is no musical source:

SUSAN

If you're looking for someone who's out on a tear,
 I'm your gal! I'm your gal!
 If you're looking for someone who just doesn't care,
 I'm your gal! I'm your gal!

So gather around me, for this is the start,
The start of a New Year for me!

*(She continues singing on one side as SAM and the MEN
continue on the other.)*

SUSAN

The old year is done with,
It's over at last!
I'm getting into the swim
And I'm getting in fast!

The orchestration of no. 12d cannot accommodate it; it would have to have been inserted between 49/1 and 49/2. It could be that when **Tt3** was typed, the two lines for mm. 42–49 were accidentally omitted along with Susan's stanza.

From m. 49 (beat 2) onward, **Tt3** and **Tt2b** give almost the same text. **Tt2b** has "For you can buy a new woman but never a pal" instead of "I'd rather meet a new buddy, than even a gal," a variant that the Edition adopts, since this is also the version that Weill set for the corresponding passage in no. 12a. An instruction added in **Vh(R)** (WLRC/DD) specifies "in F major" at the equivalent of m. 269 from "I'm Your Man." This suggests using the vocal arrangement from mm. 270 (with anacrusis)–289 of no. 12a for the remainder of the no. 12d text, beginning with modulation to F major at 49/2.

A remaining problem concerns 57.2–61.1, which is a solo passage for Sam in no. 12a but is sung by all the men in no. 12d according to both **Tt2b** and **Tt3**. Retaining the solo version for no. 12d is problematic, not only because it contradicts the typescripts but also because there is no thinning of the orchestration to accommodate it; the passage is scored more heavily than the analogous passage in no. 12a. No vocal arrangement has survived, however. The Edition has the men sing in unison with Sam. An alternative might be for the men to continue with a sequential repetition of the preceding two four-bar units: the basses could continue singing the melody with Sam, while the upper two voices could continue their pattern of ascending parallel thirds, in play since m. 50. The sources give no clue as to how long Sam and the men should sustain the F-major sonority reached in m. 68, but a musically persuasive solution is to sustain until the downbeat of m. 72, where the orchestral melodic/rhythmic pattern changes.

0–25	ALL	Edition takes <i>ff</i> from performance annotations in Im (Reed 2, Brass, Vn, Vc); originally <i>f</i> . The Edition prescribes a softer dynamic for the repeat; performance annotations in several parts (Reed 1–5, Perc, Pno, Vn I–II, Vc) give variants of "2× <i>p</i> [or <i>pp</i>]." Brass is marked "open 1×." Oddly enough, Gtr has the opposite: "first time <i>p</i> second time <i>f</i> ." Perhaps the performer misunderstood. It is not entirely clear whether the softer dynamic takes effect at 24/2 (i.e., on the anacrusis to the repeat) or only at the repeat of m. 1. Edition adopts the former, prompted by performance annotation in Fh(R) . Im is variable: several parts (Reed 1–5, one Vn I book) mark 24/2 <i>f</i> or <i>ff</i> , suggesting that the lower dynamic takes effect only after this anacrusis. Some other parts (one book Vn I, Vn II, Tpt 3) mark 24/2 <i>p</i> or <i>pp</i> . All parts indicate that at some point the repeat was omitted, and in some parts, the instructions concerning contrasting dynamics are erased.
0	Tba	Edition cues Tba, prompted by performance annotation in Im ; originally scored for Cb.
11.3	Reed 3–4	Edition adds staccato mark to match Reed 1–2.
11.4	Reed 1–4	Edition adds tenuto mark to match 9.4.
12.2–13.1	Reed 5	Edition takes pitches from Im to match Vc, Tba. Fh has G \sharp 4–G \flat 4 (sounding B \flat 2–B \sharp 2). Weill inadvertently placed accidentals as if for Bsn in bass clef rather than BSax in treble clef.
13.1	Tpt 2–3, Tbn	Edition adds staccato mark to match Tpt 1 and 11.1.

14	ALL	Of the seven times this passage is harmonized over the course of the no. 12 complex, this is the most dissonant version, with a triple suspension on the syncopated half resolving to the B \flat 9 harmony on the fourth quarter: G to F in the melody, D \flat to D \sharp in Pno and Tbn, B \sharp to C \sharp in Tpt (notated D \flat to D \sharp), and B \sharp to B \flat in Gtr (the latter resolving at 15.1). Meanwhile, Reed 5, Pno l.h., and Strings retain the diatonic B \flat , D \sharp , and F throughout the measure. The result is an unusual dissonant formation (the octatonic septad) on the third quarter of m. 14, with B \flat , B \sharp , D \flat , D \sharp , F, G, and A \flat simultaneously sounding. Nonetheless, each pitch has its contrapuntal role, and Edition has made no attempt to “correct” the passage (for example, by having the Vn play B \sharp at 14.3).
17–24	Reed 5, Tbn	Edition adds accents to match Vc, Tba.
17–18	Pno l.h.	Edition changes bass line from half to whole notes, matching mm. 19–20 (cf. Reed 5, Tbn, Vc, and Tba).
17	Gtr	Edition adds missing \flat for D \flat 5 (the harmony is G \sharp 7).
19	Tba	Edition changes B \flat 2 to F3, matching otherwise identical bass line in Reed 5, Tbn, Pno, Gtr, and Vc.
21.2, 22.2	Tpt 2–3	Edition provides accents to match Tpt 1 and by analogy with 17.2 and 18.2.
23.1	Tpt 1	Edition removes accent. Nowhere else in nos. 12a and 12d does the last melody note of the bridge have an accent. Compare Vn here.
23/2	Reed 2–5, Tpt 3, Tbn, Pno l.h.	Edition adds accent on last quarter to match Reed 1, Tpt 2, Vc, Tba.
25	MEN	Edition adds <i>f</i> in light of corresponding passage in no. 12a (m. 245).
26	Orchestra	Im annotations assign <i>ff</i> to Vn I and Vc, both carrying the melody, while giving <i>pp</i> or even <i>ppp</i> to some of the accompanimental parts (Reed 2, 4, Vn III). Edition retains the dynamics in Fh rather than trying to “tune” the orchestral volume in this manner. The revised Reed 1 and 3 parts noted below already reinforce the melody.
26–41	Reed 1, 3	Edition adopts revision of these parts in Im . Originally, Reed 1 rested in mm. 26–33 and 39.2–40.1. Reed 3 originally rested for 39.2–41. Otherwise, these parts mainly adhered to the rhythmic, accompanimental pattern in Reed 2 and 4. The revisions incorporate articulation only sporadically; where missing, Edition follows the articulation in Vn and Vc.
26–39	Pno r.h.	Except for the odd staccato mark (34.1, 36.1), articulation is lacking. Edition completes articulation, matching rhythmically identical parts (Reed 2 and 4 through m. 37, then Tpt 1 in m. 39).
31.2	Tpt	Edition takes <i>mf</i> and muting specification (“hats”) from performance annotation in Im . Fh has “sord.” and <i>p</i> (Im-Tpt3 retains <i>p</i>).
32	Reed 2, 4	Edition adds accent-staccato mark at 32.1 and accent at 32.4 (also a slur from 31.2 to 32.1) to match mm. 26, 28, 30, and 34. (A new sheet of Fh begins with m. 32.)
33.1	Reed 1, 3	The added material in Im has a half note tied from m. 32 for Reed 1, while Reed 3 has a quarter note tied from m. 32 followed by a repeated quarter note. Edition adopts the rhythm of Reed 3, which also accords better with the Vn.
35.2, 36.4, 37.2	Reed 2, 4	Edition adds accents to match mm. 27–29 (and compare Vn, Vc).
36.2	Vn II–III, Vc	Edition removes staccato mark to match Vn I (and compare Vn I, Vc at 34.2). Nowhere else is the second quarter in this melodic/rhythmic figure performed staccato.
37.2	T 1	Edition modifies transposition of m. 257 from no. 12a. Were the transposition exact, T 1 would have written C \sharp 5 here. But in no. 12a, Tpt 1 and Pno also feature this modal contrast, doubling T 1. In no. 12d, Pno and Vn III retain C \sharp throughout.
39	SAM	Edition adds <i>f</i> to match Sam’s solos in no. 12a, mm. 251 and 259.
39.2–3	Reed 1, 3	Edition adds slur to match Tpt 1. Im-Reed1 has a slur extending through 40.1; Im-Reed3 lacks a slur altogether.

39.2	Brass	Edition takes <i>mf</i> from performance annotation in Im (Tpt 1–2); Fh has no dynamic.
40–41	Tba	Edition takes music from performance annotation in Im . Fh has rests. Compare Reed 5 and Pno, where the bass pattern continues (at least partially).
42–49	Pno r.h.	Edition adds articulation to match Reed 1, 4.
46	Reed 4, Pno r.h., Vn	In both Fh and Im , these parts do not continue the pattern of sequential repetitions established in mm. 42–45. If the Pno part were to continue sequentially from m. 42, the top r.h. pitches in m. 46 would consist of E#5–D#5–E#5–G#5. Breaking the sequence results in two instances of D#5. The first D#5 makes sense as a chromatic lower neighbor to D#5 (so really C#5), although this causes parallel fifths with Reed 4 (as compared to the parallel sixths in mm. 42 and 44). But the D#5 at 46.4 clashes with C# in Vn. There is, to be sure, a sounding D#4 in Reed 3 at 46.3. But here, one would have expected C#4, since at the corresponding locations 42.3 and 44.3, Reed 3 doubles Vn I. Vn I also breaks the sequence: it would be expected to continue chromatically from m. 42, with an octave leap D#5–D#6 in m. 46. That would have made more sense of the Reed 4 and Pno parts, with a “normative” progression from E#dim7 for A#7 (although the half note sounding D#4 in Reed 2 would make less sense). This odd passage, like the one cited at m. 14 above, has no precedent in no. 12a. Rather than try to “correct” Weill’s sequence, the Edition treats this passage as part of an overall compositional strategy, revising Sam’s earlier blandishments (blandly expressed, musically) into something more disturbing.
46.3	Vn	Edition adds accent to match 42.3, 44.3.
48.2–3	Reed 5, Vc	Edition adds staccato mark and accent to match Reed 2–3.
49.2	Tpt	Edition takes “open” from performance annotations in Im . Fh does not cancel muting.
50.4	Vc	Edition adds accent to match Reed 4 and Tpt 1.
51.2–3	Reed 4, Tpt 1	Edition adds slur to match Vc (cf. Reed 1, Tpt 1 in 59.2–3).
52.1, 54.1, 56.1	Pno r.h.	Edition adds staccato mark to match 50.1.
52.4	Tpt 1, Vc	Edition adds accent to match Reed 4 (and compare 50.4).
53.2–4, 57.2–4	Tpt 1–2	Edition adopts performance annotations in Im removing tenuto marks, present in Fh in this part only. Im adds staccato marks instead, but this may have been a cautionary measure, further encouraging a lighter articulation.
54.4	Vc	Edition adds accent to match Reed 3, Tpt 1.
55.2–3	Reed 3, Tpt 1	Edition adds slur to match Vc (cf. Reed 1, Tpt 1 in 59.2–3).
56	Reed 3, Tpt 2, Vc	Edition adds articulation to match Tpt 1 and preceding iterations of this figure. Vc lacks all articulation; Tpt 2 lacks staccato mark and accent for 56.3–4; Reed 3 lacks accent at 56.4.
58	Brass, Pno l.h.	Edition adds accents to match Reed 2–5, Vc, Tba.
58.4–71.3	Pno r.h.	Edition makes sporadic articulation in Fh consistent with Reeds, Tpt 1.
60	Pno l.h.	Edition adds accents to match Reed 2–5, Tpt 2–3, Tbn, Vc, Tba.
60.4	Reed 1	Edition adds accent to match Tpt 1 and other iterations of this melodic figure in mm. 50, 52, 54, 56, and 58.
61.2	Reed 1	Edition adds accent to match Tpt 1.
64–66	Reed 1–4	Edition supplements articulation to match rhythmically identical patterns in mm. 62–63. Articulation in Fh becomes sporadic here.
64–71	Reed 5, Tbn, Pno l.h., Vc, Tba	Edition adds accents, continuing pattern for descending bass line established in mm. 62–63. Compare no. 12a, mm. 284–287.
65.2	Tpt 1	Edition adds accent to match Reed 1, Tpt 1 at 61.2 and 63.2.
67.2	Reed 1, 3–4, Tpt 1, 3	Edition adds accent to match other iterations of this melodic figure (see note for 65.2).
69.2	Reed 4, Tpt 1	Edition adds accent to match Reed 1 and other iterations of this figure.
69.2	Tpt 2–3	Edition adds accent to match Reed 2–3.

72–87	Reed 2–4	Edition adopts, with modifications, revisions to the rhythm transmitted by Schlein’s recopying of mm. 72–114 for the third stage of Im . In the revised ending of Fh and the corresponding second stage of Im , these parts rest on the 2nd and 3rd quarters of every even-numbered measure: ♪ ♯ ♪ _ . For the third stage, Schlein revised the pattern to: ♪ ♪ ♪ _ . Further performance annotations tie the first two quarters together. Edition adopts this revision, but standardizes the tied quarters to a half note. In the odd-numbered measures, Fh and the second stage of Im have the rhythm: _ ♪ ♪ . In the third stage of Im , Schlein changed this pattern to match the Vn, but inconsistently. He did so in Reed 2 and 4, but not until m. 88, and modified the Reed 3 part beginning at m. 72. Edition follows the latter in order to match all parts consistently to Vn.
72–110	Pno r.h.	Edition adds slurs to the first two notes of the two-bar melodic figure to match Reed 1 and Vn I.
72–112.1	Vn	Edition adopts performance annotations in Im (all books) marking music <i>15ma</i> (i.e., in the same register as the immediately preceding measures). Fh is notated two octaves lower. It is unclear whether 112.4–114.1 were also performed two octaves higher. One of the Vn II desks marks 114.3 <i>loco</i> ; none of the other Vn parts specifies an endpoint for the shift in register. There is something to be said for allowing the successive chromatically inflected iterations of the “I’m Your Man” motive to soar above the rest of the texture, through 112.1. The ponderous texture of the following gesture, however, with all parts doubling at the unison or octave, beginning on Ab ⁴ , Ab ³ , or Ab ² , would be severely undercut by the effect of five stands of Vn beginning on Ab ⁶ . Edition elects to return to the original register at 112.4.
74–77	ALL	Passage was cut at some point during the original production (some Im books cut mm. 76–79, which makes no audible difference except for Tpt 1).
79	Tpt 1	Edition adopts performance annotation in Im crossing out cup mute. Unmuted playing makes sense in light of revisions in the Reed and Vn parts making their accompanimental patterns more prominent.
80–87	Reed 3	Edition follows Fh and the second stage of Im for the pitches in mm. 80–87. In copying the third stage of Im , Schlein duplicated the Reed 4 part, probably an oversight. Reed 4 doubles Vn III; Reed 3 should continue doubling Vn II, as in mm. 72–79. Otherwise, the third of the Fm ^{add6} , ⁹ harmony is missing in the upper Reeds.
80–112.1	Tpt 2–3, Tbn	Edition adopts added Im notation in Schlein’s hand. In Fh , these parts rest through m. 87, play in mm. 88–95 (with cup mutes), and drop out again at m. 96. Edition adds dynamics at mm. 80, 88, and 96 to match rest of orchestra. Edition also adds slur to the first two notes of each two-bar pattern in Tpt 2–3 in order to match Reed 1 and Vn I, as well as what Weill notated of the Tpt 2 part in mm. 88–95. Edition corrects D ⁴ (sounding C ⁴) at 97.3, 99.3, 101.3, and 103.3 to D ^{b4} (sounding C ^{b4}) in Tpt 3; cf. Reed 1, Tpt 2, Pno, and Vn I. The Im revisions incorporate the Tpt 2 material in Fh at mm. 88–95, but Tpt 3 and Tbn are recomposed; they originally had an accompanimental figure in the same rhythm as Vn II–III in mm. 96–111. Edition removes cup muting in mm. 88–95, which disappears in the revisions (except for a lone “cup” instruction for Tpt 2 in m. 95, which was left over from the previous layer). Weill never canceled the cup muting subsequently, although by 112/4, mutes should certainly be removed.
88–114	Reed 1–4	Edition follows third stage of Im in retaining saxophones throughout this passage. In the revised ending of Fh and the second stage of Im , the parts drop out in m. 88; Reed 1–3 resume in m. 96 with Cl. While mm. 104–114 are missing in Fh , the second stage of Im shows that Reed 4 reenters, on TSax, only in m. 114. Edition has modified the Reed 2–4 rhythm in the even-numbered measures, as discussed above (see note for mm. 72–87).

88–112.1	Reed 3	Edition has this part continue to double Vn II instead of doubling Reed 4 and Vn III (see note for Reed 3, m. 80, above). In Fh and the second layer of Im , Reed 3 rests in mm. 88–95 and then doubles Vn III on Cl, while Reed 4 rests the entire time. When Reed 4 was added for the third layer of Im , it was assigned the role of doubling Vn III, as it had done earlier in mm. 72–87. It no longer made sense for Reed 3 also to double Vn III, and it probably should have continued doubling Vn II, as it had in mm. 72–87 in both Fh and the second layer of Im . As noted above, Schlein probably erred in having Reed 3 duplicate Reed 4 in mm. 80–87 when preparing the third layer of Im . Edition hypothesizes that Schlein perpetuated the error in mm. 88–112.1.
88	Reeds	Edition adds <i>p</i> to match rest of orchestra.
92–93	Tpt 1	Edition includes these measures in the phrasing slur that begins at m. 86, by analogy with mm. 84–85. In Fh , the slur closes toward the end of m. 91—it is either too long or too short. In copying Im , Schlein assumed it was too long.
96–111	Reed 2–4	Edition alters rhythm to match Vn II–III (except for half-note duration in Reeds on the downbeat of even measures), following Fh for Reed 2–3 in mm. 96–103 (mm. 104–111 are missing in Fh , and Reed 4 appears only in Im). Schlein continued to notate Reed 2–4 as before, perhaps not noticing that the rhythmic figure changed in the Vn.
108–111	ALL	These four measures were cut at some point during the original production.
108	ALL	Edition adds <i>dim.</i> , prompted by performance annotations such as “fade out” or diminuendo hairpin in Im (some books). A gradual fading of the repeated vamp figure, prior to the <i>ff</i> finish, is certainly effective.
112	ALL	Edition takes <i>rall.</i> from performance annotation in Im-Tpt3 ; a corresponding eyeglasses symbol was added in Reed 1 and one Vn I book. A slowing down to about half of the original tempo would seem appropriate for these final measures.
114.2	Gtr	Im indicates Eb chord symbol with fermata. Edition upholds rhythm and specific notation from Fh , transposing down a whole step.
114.3	ALL	Edition takes fermata from performance annotations in Im (Reed 3, 5, Tpt, Tbn, Vn, Vc, Tba) and changes Cym from quarter to half note.

14. Entr’acte

This was the last number composed. According to Maxwell Anderson’s 1948 diary, Weill worked on it on 3 October and finished it the following day. In a concerted effort, three different copyists extracted the parts, presumably to have them available for the preview on 6 October.

Fh is titled “Overture,” but—as with *Lady in Dark*, *One Touch of Venus*, and *The Firebrand of Florence*—Weill did not intend it to open the show; compare no. 1, titled “Opening.” Performance annotations in **Fh** and **Im** place the “Overture” after “Part One Ending” (no. 12d) and before “Ho, Billy O!” (no. 15), i.e., the number functioned as an entr’acte, and the Edition labels it as such.

Six sections make up the Entr’acte: an introduction (anticipating material heard in no. 21c), a refrain of “Love Song,” a short interlude (taken from “Green-Up Time,” mm. 116–123), a refrain of “Green-Up Time,” a longer interlude similar to the introduction, and lastly a refrain of “Here I’ll Stay.” For this concluding section, Weill employed a utility arrangement by Walter Paul, a house arranger of Chappell’s who specialized in utility and stock arrangements. As can be seen from Paul’s score (**Fm**; see Plate 4 in Main Volume), Weill revised the violin parts: a florid countermelody—derived from his orchestration of no. 3—replaced Paul’s four-part arrangement that mostly doubles Reed 1–4. Weill also replaced the end of Paul’s arrangement with a new page of score (it probably explains why the last page of **Fm** is missing), and his revision features augmented-sixth chords (in mm. 176 and 178), foreshadowing the ending of the entire show (cf. no. 21c, mm. 201–206).

When Weill decided to employ **Fm**, it was already serving as part of a makeshift entr’acte that his new version replaced. Surviving parts of the former show that it combined a “Green-Up

Time Utility” (the full score of which does not survive, but plausibly it could have been also Paul’s work) with the “Here I’ll Stay” utility of **Fm**. In addition, **Fm** ended up serving as part of the Exit Music (see critical notes for no. 22). Whereas Weill relied heavily on Paul’s utility for “Here I’ll Stay,” his orchestration of “Green-Up Time” in no. 14 is unique.

1	Reed 3–5, Tpt 3, Tbn	Edition takes <i>fp</i> from consistent performance annotations in Im . Fh has <i>ff</i> in all parts but Timp, which has <i>f</i> .
4	Reed 3–4, Tpt 1–2	Edition takes <i>fp</i> from performance annotations in Im-Reed3 , Im-Reed4 to match m. 1.
5	Reed 5, Tpt 3, Tbn	Edition adds <i>fp</i> and accent following performance annotations in Im (Tpt 3, Tbn) and to match m. 1.
8	Reed 5, Tbn	Edition adds <i>ff</i> to match other Reeds and Brass.
10–11	Pno	Edition takes continuation of pattern from Im . In Fh , iteration signs drop out (the two bars are blank).
14.1	Timp, Pno, Strings	Edition adds accent-staccato marks to match Reeds, Brass.
14.4–15.2	Vn III, Vc	Edition adds slur, matching Vn I–II.
16	Reed 5, Tbn	Edition adds <i>f</i> to match Cb and overall dynamic level.
20–33, 36–41, 60–65	Vn	Edition removes <i>pizz.</i> , prompted by performance annotations in Im (all books). In light of the rhythmic pattern shared with WdBl and Pno r.h., Edition adds staccato marks to match Pno.
26–28	Reed 1–3	Edition adds <i>p</i> to match other Reeds. Im-Reed1 has performance annotations <i>ff</i> and “solo” at 26.3, which seem exaggerated; Edition adds <i>espr.</i> by analogy with Tbn at 22.3.
34	Brass	Edition takes muting (“cup”) from consistent performance annotations in Im . Im-Tpt3 also indicates “to hat.” Fh does not indicate muting, calling for cups only at m. 82. Edition adds <i>p</i> to match prevailing dynamic.
34–35	Perc, Pno	Edition adds crescendo hairpin to match other parts.
35/4	Reed 1, Tpt 1, Vn I	Edition enharmonically respells (sounding) G# to Ab, reflecting the underlying Vb9/#5 harmony.
36	ALL	Edition assigns <i>p</i> to all parts (cf. m. 20). Fh has <i>p</i> only in Reed 1, 3.
36–41	Perc, Pno, Gtr, Strings	Fh notates these parts with instruction to repeat mm. 20–25. Thus, all editorial actions in that earlier passage also apply here.
44–45	Reed 3	Edition adds staccato marks to match Reed 1.
44	Tpt 2–3, Tbn	Edition adds <i>p</i> to match prevailing dynamic level.
44–47/3	Vc, Cb	Edition adopts performance annotation in Im removing <i>pizz.</i> But in light of the staccato, plucked, or percussive articulation for the eighth-note figures in Reed 1, 3, Perc, Pno, and Gtr, Edition adds staccato marks to Vc.
44.1–45.1	Tpt 3	Edition adds slur to match Vn III.
46	Reed 4	Edition adds <i>p</i> to match prevailing dynamic level.
47.5	Gtr, Vc	Edition changes ♮ to ♮ 7 to match same figure in Reed 1, 3–4 and Pno.
48–49	Pno r.h., Vn II–III	Edition removes staccato marks from Pno and adds slurs to all three parts, following performance annotations in all three Vn books (where, as in Fh , the staccato is absent to begin with). The staccato figuration has dropped out in Reeds. The intention seems to have been for the phrase to end with legato articulation throughout.
48–49	Vc, Cb	Edition adds tie to match Reed 5.
51/2–4	Vn, Vc	Edition adds crescendo hairpin to match Reeds, Brass, Perc.
52–57	Reed 2, 5, Tbn, Pno l.h., Vc, Cb	Edition upholds some of the differences in articulation appearing in Fh between instruments sharing the same bass line. The difference between Reeds and other instruments with respect to tenuto marks seems deliberate; tenuto at 55.2–57 for Pno, Vc, and Cb might have made the bass line too prominent. Edition does match Pno, Vc, and Cb to Tbn at 55.2–56.1 (where Pno lacks a slur and the Vc/Cb slur ends at 55.3) and changes the one discrepancy within Reeds, matching Reed 2 to Reed 5 in 55.2–57; in Fh , tenuto marks in Reed 2 drop out and Weill added a slur for mm. 56–57.

52–54.1	Reed 3–4	Edition adds slurs to match Reed 1.
55.2–56	Reed 1, 3–4, Vn I	Edition upholds what appears to be a deliberate distinction between Reeds and Vn with respect to tenuto marks and slurring.
57–59	Reed 1, 3–4, Vn	Edition slurs mm. 58–59 with m. 57. A new sheet of Fh begins with m. 58 and Weill forgot to continue the slurs whose beginnings he had marked on the previous page. In Im , the slurs are continued for Reed 3 and Vn II.
58	Tpt 2–3	Edition adds <i>f</i> to match Tpt 1 and Tbn.
60	ALL	Edition adds <i>p</i> to match m. 20, except for the <i>f</i> in Mand, taken from performance annotation in Im , which ensures that the part is audible.
68–69	Tpt 2	Edition adds tie to match Reed 2, 4, and Vn II.
68.2–3	Mand	Edition takes slur from performance annotation in Im (which adds the further instruction “legato”).
69.2	Reed 4	Edition adds missing ♯ for C44 (cf. Tpt 3, Pno r.h., Vn III).
70.2–71.2	Vn I	Edition follows Im in ending the first slur at 70.6. In Fh , one slur ends and the other begins at 71.1. This could mean that mm. 70.2–71.2 really belong under a single slur, as is the case with the other parts. But the Im articulation has the advantage of separating out the 7–6 appoggiatura figure; only the Vn I part presents this figure in just this way (other parts have the dissonant seventh but approached by step).
72–73	Tpt 2–3, Tbn, Strings	Edition takes diminuendo hairpin from Fh (large hairpin above Vn I) and performance annotations in Im-VnI/VnII .
74.1	Tpt 1	Edition changes C#5 to D5. A new sheet of Fh begins here; possibly Weill lost track and notated for an instrument playing in C.
76.5–7, 77.3, 78.8–10, 79.6–8	Reed 1–4	Edition adds staccato marks by analogy with mm. 74–75 (and compare mm. 116ff. in no. 6, although articulation there differs slightly).
80	Tpt 1–2	Edition adds <i>mf</i> to match prevailing level. Edition retains cup mutes, based on performance annotations in Im .
80.1–81.3	Tbn, Pno	Edition adds tenuto marks to match similar parts.
84.2–85.1	Reed 5, Tbn	Edition adds slur to match Vc, since the slurring matches Vc elsewhere in this phrase (cf. mm. 86–87, 88).
87	Tpt 3	Edition adds slur for second pair of quarters, matching a slur assigned to first pair. Fh also has a contradicting slur over the entire measure, but Weill’s intent seems to have been to divide it into two pairs of slurred quarters, presumably to prevent the performer from tying the repeated F4.
89/2	Reed 4	Edition changes rhythm from ♩ to ♪. ♩ to match Reed 1–3, Vn III.
90–91, 94	Reed 1–2, Vn	Edition upholds Fh in not providing articulation matching the rhythmic figures in mm. 82ff. True, Fh does include a lone staccato mark in Reed 1 at 90.2. But the articulation of the ♩ in m. 93 (Reed 4, Tpt 1) differs explicitly from that in mm. 83 and 85, with a slur replacing staccato and tenuto marks. Im matches Fh . Hence, Edition treats the absence of staccato marks and accents elsewhere in this passage as a deliberate contrast in articulation between the otherwise similar phrase in mm. 82–89.
95	Reed 4	Edition takes slur from performance annotation in Im .
96	Vc, Cb	Edition disregards an apparent staccato mark for last quarter note in Fh (superseded in any case by the slur beginning in Vc).
96.1–5	Reed 5, Vc	Edition upholds Fh , where Weill differentiated between the Reed and Vc articulation of this rhythmic figure. There are no annotations in Im . Tutrinoli slurred Vc as in Fh but omitted the staccato marks at 95.3–4.
97 (with anacrusis)–103	Brass	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Im . There seems to have been some uncertainty regarding the prominence of these parts. In Fh , they maintain the cup muting and <i>p</i> dynamic that Weill indicated in m. 82. Performance annotations in Im mark them “open.” Im-Tpt1 also has <i>mf</i> and Tpt 3 bears the additional marking “hats.” At some point, the parts were eliminated (parentheses added in Im). Given the omission of mutes, the further dynamic heightening to <i>mf</i> is probably unnecessary, so Edition maintains the prevailing dynamic.

97	Reed 5, Pno l.h., Cb	Edition matches Reed 5 and Pno to Cb. In Fh , Reed 5 has dotted half followed by rest, and Pno l.h. has half note (with remainder of measure blank). Because the notation in Pno seems incomplete, Edition treats discrepancy as an oversight. The Cb notation appears deliberate, and Weill may have wanted the E \flat bass note to sound across the measure.
99.2	Vn II	Edition includes this note with preceding slur, prompted by performance annotation in Im (second desk). Note is detached in Fh , making it the only detached fourth quarter in Reeds, Brass, and Strings.
100.1–101.1	Vn II	Edition adds slur to match Reed 3, Tpt 1, and other Vn. A performance annotation in Im (second desk) slurs m. 100 but detaches 101.1.
101.2	Vn II	Edition adds slur to include the following tied E \sharp 5, thus matching the treatment of this anacrusic figure in the other pertinent parts.
103	ALL	Edition adds a general crescendo hairpin, prompted by performance annotations in Im (Reed 1–3, 5, Vn I–II, Vc, and Cb), although in Reed 2, 5, and Cb, the hairpin appears a little later, its beginning ranging from 103/2 to 104. The desired effect was probably a crescendo into the accented downbeat of m. 104.
104.1	Reeds, Tpt, Vn, Vc	Edition does not include with preceding slur for Reed 3, Tpt 1, and all Strings. The slurring in Fh , where m. 104 initiates a new sheet, is not entirely clear. Nonetheless, in Reeds and Brass, Weill appears to have distinguished those parts carrying the melody (Reed 3, Tpt 1) from the others, for the slurs in the former are closed at the end of m. 103 and there is no continuation on the next sheet. In contrast, slurs are left obviously hanging at the end of m. 103 in all Reeds but Fl and in Tpt 2–3, although only Reed 4–5 show a continuation on the next sheet. Weill also distinguished Vn and Vc from Reeds and Brass, for the slurs in Vn I–II and Vc are closed in m. 103, and there is no slur emanating from 103.3 in Vn II. The triple-stop at 104.1 is easier to execute if it is newly attacked. (Even if it is performed <i>divisi</i> , as a performance annotation in a single Vn II book suggests, half of the players will be executing a double-stop.)
104.4	Reed 1, 3–5, Brass, Pno	Edition adds tenuto mark to match Reed 2, Vc, Cb.
104.4–105.2	Pno r.h.	Edition adds slur for top voice (C5–B \flat 4) to match Reed 4, Tpt 1.
105	Reed 2, Pno, Vc, Cb	Edition changes articulation to match rhythmically identical Reed 5, Tpt 3, and Tbn. In Fh , Reed 2 has no slur but rather a staccato mark at 105.2 and a tenuto mark at 105.3. It is possible that, as he worked down the page, Weill changed his mind but did not go back to correct Reed 2. Edition adds a slur for Pno, Vc and Cb; Fh lacks the slur, nor does it duplicate the Reed 2 articulation in the other parts.
106–109	Reeds, Brass, Glock	Edition adopts rhythmic changes from performance annotations in Im . Except for Strings, Weill did not write out mm. 106–111, instructing the copyists to reproduce mm. 82–87. At some point, a decision was made to vary the repetition, syncopating mm. 107 and 109 (♩ ♪ ♪ ♩ instead of ♩ ♩ ♩) and also adopting dotted rhythm in Tbn at 106.2–3. Reed 1, 3, 5, and Glock do not show these changes, but it is doubtful that those parts alone would have played the rhythm straight; the performers could have followed the others without notating the variant.
106	Cb	Edition takes <i>pizz.</i> from performance annotation in Im .
112.2–113.1	Reed 5	Edition upholds tenuto marks but removes slur. Weill may have unthinkingly repeated the tie present in Reed 1–3, Tpt, and Vn, but elsewhere (Tbn, Vc), he distinguishes the D \flat –D \sharp by a detached, tenuto articulation.
112.2–113.1	Cb	Edition adds tenuto marks to match Reed 5, Tbn, Vc.
112.3	Reed 1–3, Tpt	Edition adds tenuto mark to match Vn.
113.2–117.3	Brass	Edition takes muting (“hats”) from performance annotation in Im-Tpt and opts to cancel it for melodic phrase beginning with 117.3 (Im does not indicate where it is canceled).

113.4–114.1	Perc, Pno, Gtr	Edition adds <i>mf</i> to match Strings (cf. Reeds at 115.3).
120–123	Reed 3	Im has performance annotation marking measures <i>tacet</i> .
120	Reed 3–5, Brass	Edition adds accent to match mm. 1 and 124.
120–134	Vc, Cb	Edition adds accents to match Vn and mm. 1–13. Fh has staccato marks only and notates Cb as “with Cello.”
121–122	Reed 3–5, Tpt 3, Tbn	Edition adds tie to match mm. 2–3 and 125–126. In Fh , m. 122 begins a new sheet, and here Tpt 3, Tbn have continuation of ties.
124	Tpt 3, Tbn	Edition adds accent to match Reed 3–5.
126.1	Tpt 1–2	Edition takes missing ♯ for E♯5 from performance annotations in Im . Fh has E♭5 by virtue of key signature, but Weill added ♭ for E♭5 at 127.1 (cf. intervallic succession of mm. 121–122; also those in no. 21d).
128.3	Brass	Edition adds <i>f</i> to match prevailing dynamic level.
129	Reed 3–4	Edition adds <i>f</i> to match prevailing dynamic (Fh instructs Reed 4 to double Reed 3). Edition also adds ♯ for E♯4 at 129.3. Tpt 1 has E♯5. In mm. 129–132, Reed 3–4 otherwise consistently arpeggiate the harmony expressed in Reed 1–2 and Brass (here, D ^{♯7}). The ascending line formed by 129.3–130.3–131.3–132.3 doubles Tpt 1 except for the missing accidental at 129.3, which was never corrected in Im .
129, 133	Reed 5	Edition adds <i>f</i> in m. 129 to match prevailing dynamic level and adds accents at both locations to match preceding Reed 5 attacks.
136.1	Reed 5	Edition changes duration from whole note to half. Otherwise, Reed 5 would be the only part sounding during the anacrusis to m. 137. The intent seems to have been to set this anacrusis apart rhythmically from the preceding material (see next note).
136/2	Reed 1–4, Tbn	Edition takes <i>mf</i> (in Reeds) and caesura from performance annotations in Im-Reed1 ; a slight pause before the anacrusis to the next section makes sense for all five melodic parts. The softer dynamic in the Reeds may have been motivated by the decision to turn the Tbn melody in mm. 136/2–140, originally notated as a cue, into a solo. See the following note.
136.2–140, 152.2–156	Tbn	Edition includes material for the first passage but eliminates it in the corresponding second passage. As notated in Fm , the melody appears on the Tbn staff at 136.2–140 as a cue representing Reed 1 (and marked “Sax.” accordingly); below it, Paul also notated rests. (He did not write out the Brass parts for mm. 153–157, directing the copyist to recopy mm. 137–142.) Both sets of Im parts deriving from the original layer of Fm adopt the cue-size notation for both passages, but performance annotations call for Tbn to play the cued melody the first time (i.e., beginning at 136.2) but not the second (beginning at 152.2). (See critical notes for no. 22).
		When Weill wrote the Entr’acte, he carried his score through m. 136, including a revised anacrusis to m. 137 that incorporates Tbn. In Fm , he crossed out Paul’s version of the anacrusis and the repeat sign. In the first layer of Im-Tbn for no. 14, both the melody and the rests appear simultaneously, along with the instructions “Saxes” at 136.2 and m. 137 and “play” at m. 141 (although subsequently m. 141 was marked <i>tacet</i> ; see below). Performance annotations in Im make explicit that Tbn played at 136.2–140: the instruction “solo” appears at 136.2 and a copyist’s error is corrected at 136.3 (F4 changed to E4). In contrast to Paul’s original utility, in the Entr’acte there is only one iteration of the “Here I’ll Stay” refrain; analogous phrases <i>within</i> the refrain are scored differently. Beginning at 136/3, the melody is arranged for Tbn solo and Sax choir (Im-Reed1 has performance annotation “under Tromb,” so as not to overshadow it, and modifies <i>f</i> to <i>mf</i>), combined with Weill’s unison countermelody in the violins. Then, at 152/3, the melody appears in Reed 1 and Vn I, and Tbn drops out.
137–172	Pno	Edition omits Fm ’s cue-size notation of the melody in r.h. (sounding an octave higher than Reed 1), which Paul included presumably to allow extraction of a piano-conductor part. Im , the proper piano part, omits the cue

		notes (as they would render the part unplayable). It is not always clear whether slurs and tenuto marks notated over this cue-size melody should also apply to the actual right hand part.
137	Vn	Edition carries over <i>f</i> from original layer of Fm , which Weill replaced in mm. 137–152/2 with a unison countermelody (see general remarks above).
138/3–139/1	Pno r.h.	Edition adds slur, corresponding to the treatment of this anacrustic figure in the other parts, as well as in the Pno at analogous passages (e.g., 154/3–155/1).
140/3–4	Reed 1–4	Edition takes <i>f</i> from performance annotation in Im-Reed1 .
141–144.1, 157–159	Brass	Edition adopts <i>tacet</i> markings in Im . The entrance of the melody at 144/3 and 160/3 is arguably more effective if the Brass have rested just before.
141–142, 157–158	Cb	Edition adopts performance annotation in Im , changing rhythm from - ♯ to ♯ ♯ . The change was not made in mm. 157–158, but Paul did not write out mm. 153–158, merely requesting that the copyist reproduce the earlier passage, with the exception of a variant in Reed 5 in m. 153. Other changes in the earlier passage, such as the elimination of the Brass, were carried over in Im for the analogous later passage; that this was not done for Cb appears to have been an oversight.
144.2–148.1	Vn I	Edition takes octave placement from performance annotation “8va” in Im (both desks).
144/3	Brass	Edition takes cup muting from performance annotations in Im .
149–151	Pno l.h.	Edition adds slurs to match Reed 5 and similar left-hand patterns earlier.
149.3–5, 150.3–7, 151–152.6	Vn	Edition takes slurs from performance annotations in Im . In light of the <i>legato</i> articulation that prevails throughout this passage in the Vn and other parts, the sudden incursion of detached eighth and sixteenth notes would be out of place.
152/3–4	Reeds, Pno, Vn, Vc	Edition takes articulation of this anacrusis (tenuto marks, slur connecting to the following measure) from the beginning of the original layer of Fm (corresponding to the second half of m. 136). When Weill incorporated Paul’s arrangement, he limited the anacrusis on the second half of m. 136 to Reed 1–4 and Tbn, with tenuto marks as the only articulation (no slurs), as in Edition. Paul did not notate in full the analogous phrase, beginning at 152/3. He notated the anacrusis, with which p. 4 of Fm ends; each melodic part shows a slur over the anacrusis that is open-ended in most parts, if not all (in Vn II–III and Vc, the slurs appear closed). On pp. 5–6, he directed the copyists to duplicate mm. 137–142, notating only the Reed 5 part in m. 153 (which differs slightly from m. 137) and the Vn I part in full (probably as a guide); both of these parts show a slur connecting back to the previous page. Edition assumes that all parts should follow this model, including Vn II–III and Vc. Complicating matters somewhat is that in the original layer of m. 136, the Vc anacrusis alone lacks a slur, but this could well be an oversight that Paul did not replicate when he notated m. 152. Im shows considerable variability, with some parts following Paul’s articulation and some using Weill’s reworking of m. 136 as a model.
153–158	Vn II–III	Edition adds slurs following original layer of Fm at mm. 137–142. In Fm , Paul had directed copyists to reproduce mm. 137–142 here. When amending Fm for no. 14, Weill wrote out Vn II–III in mm. 153–158, copying Paul’s version of mm. 137–142, but omitting some of the slurs. Weill probably included this notation to ensure that copyist did not reproduce his revised Vn parts from that earlier passage. Weill wanted the two phrases to contrast: his revision in the first phrase, Paul’s original in the second. It was probably not his intent to remove some of Paul’s legato slurs.
153.1	Reed 4	Edition changes E4 to G4 to match Vn III. Fm calls for the copyist to reproduce mm. 137–142 at mm. 153–158 for Reed 1–4. But whereas the E4 makes sense at 137.1, coming out of the anacrusis G4–F#4, it does not work here, where it creates two unmotivated leaps in a melodic line that otherwise doubles Vn III.

160	Brass	Edition takes canceling of mutes from performance annotations in Im at m. 157 in Tpt and at 152/3 in Tbn. Although Tpt and Tbn were later marked <i>tacet</i> for 152/3–159, the open indication would still seem to apply.
160	Cb	At this point, the player switched to Tba, according to performance annotations in Im . (The annotation is actually in m. 159, but presumably refers to the new phrase at 160/3.)
160.3–161.1	Pno r.h.	Edition adds tenuto marks to match Reeds, Brass, and Strings and analogous passages elsewhere (e.g., 152.3–153.1).
161.2–167	Pno r.h.	Edition adds slurs and regularizes tenuto marks, the latter partially entered in Fm and absent in Im , to match Reed 1–3.
162	Gtr	Edition corrects A7 to Am7, given the C-naturals throughout.
163–164	Vc	Edition extends slur to include m. 164, given that no other part has an attack at 164.1 (except rhythm section and Cb). Fm slurs 163.1–5.
167/4–168/1	Pno r.h.	Edition adds ties, emulating syncopation in Reed 1–2.
169	Cb	Edition adds tenuto mark to match Reeds, Brass, and other Strings.
170/3–173/1	Pno	Edition adds slurs to match other parts (Im , first layer, slurs 172/2–173/1). In Fm , a slur spans 170/3–171.1, but the slur is over the treble staff, and thus may refer only to the doubled melody that serves as a cue (E5–F5–G5), rather than the actual r.h. part.
173	Tbn, Pno l.h., Vn III	Edition adds accent to match other parts attacking a whole note. Fh shows a slur open ended to the left for Tbn, as if coming from the previous score page. But this is surely an error, as Tbn is rhythmically and motivically analogous to Reed 1–3 and Tpt 1–3, all of which have an attack at m. 173. Moreover, in the parts for the Exit Music (cf. m. 79 of no. 22), Tbn has an accent and no slur here. Weill dovetailed his orchestration of mm. 173–180 with the end of Fm , so that mm. 173–174 closely match mm. 79–80 of the Exit Music, while the remainder diverges markedly.
175.1	Reed 3–5	Edition adds accent to match Reed 1–2.
176.2–178.1	Cb	Edition adds slur to match Reeds and Brass.
177.1, 178.2	Reeds, Brass	Fh notates mm. 177–178 with iteration sign repeating mm. 175–176, but Edition does not duplicate the accent at 175.1 or the slur beginning at 176.2. These markings are not found in Im . The context differs; the accent may be more appropriate for attainment of the <i>ff</i> at m. 175 than for the repetition of the figure. And a separate attack for the final, sustained chord (marked <i>cresc.</i> in most parts) seems fitting.
179	SnDr	Edition adds crescendo hairpin to match Reeds, Brass, and Strings.

15. Ho, Billy O!

This number appears in every extant typescript and presents only minor editorial issues. Weill took the initial eight-bar phrase from the discarded “Hollywood Dream” in *Lady in the Dark*. During the tryouts, “Ho, Billy O!” opened Part Two. In **Tt3** and **N3**, it appears after the opening sketch (“Radio Night”) of Part Two, occupying the slot previously allotted to “Love Song” (which was moved to Part One).

Weill provided a piano part, but for rehearsal purposes only. The Edition includes it, omitting dynamics (as Weill did), because the part is not intended for performance. Weill did not consistently incorporate every voice in the Pno part, especially when repeated or sustained pitches are involved (e.g., the tenor part in m. 67); the Edition leaves Weill’s lighter texture as is.

Weill wrote out the repeat of mm. 1–11 but not of mm. 70–134, where he notated lyrics for the first iteration only. **Vh(R)** shows the text underlay for the repetition. All references to **Vh(R)** pertain to the exemplar in WLRC/DD.

1.3, 5.3	T	Edition enharmonically respells Ab–Cb as G#–B to match 3.3.
23.1	A	Edition adds accent to match other vocal entrances in m. 22.
33/2, 37/2	S, A, B	Edition takes caesuras from performance annotation in Vh(R) .

38–39	Chorus	Edition adds <i>ff</i> to match m. 9.
44.2–45.2	T Solo	Edition assigns rests to soloist. In Vh , Weill used the alto staff for the T solo and has A share the S staff in mm. 44–51. It is unclear when the soloist should break off prior to his entrance. Unlike the corresponding solo beginning at 29.4, here the tenor tutti and solo parts overlap.
60.4	Pno r.h.	Edition changes G4 to F4 to match A (cf. m. 20).
61.4	Pno	Edition adds anacrusis doubling T.
70	A, T	Edition adds <i>mf</i> to match S, B.
75/5	Chorus	Edition takes caesura from performance annotation in Vh(R) .
79.2	Chorus	Edition takes fermata from performance annotation in Vh(R) .
85.5	Chorus	Annotations in Vh(R) call for T to sing the S melody, while women are <i>tacet</i> . Presumably, the direction applies only through 87.1.
101.2	Chorus	Edition adds <i>p</i> , returning to the <i>tutti</i> dynamic from 87.3.
104.3	B	Edition takes text from Tt2 and performance annotations in Vh(R) . The text for this stanza does not appear in Vh . Tt3 has “Boy.”
109.3	B solo	Edition takes caesura from performance annotation in Vh(R) .
146.2	Chorus	Edition takes fermata from performance annotation in Vh(R) .
152.2–154.1	A, B	Performance annotations in Vh(R) have B sing same text as S and T; A is unchanged except for the syllable “call” at 154.1. The intention seems to have been to make this passage match mm. 86–88. Weill’s text setting seems preferable, since it allows B to begin the accented accompanimental pattern in the next section on the downbeat rather than awkwardly at 154.2.
174.1	Chorus	Edition takes fermata from performance annotation in Vh(R) .

16. The Locker Room

“The Locker Room” was listed in programs through **N2a** (the first week in Boston). It was certainly performed in New Haven: some reviews mention it; a photo appeared in the magazine *Look* on 26 October; and in a letter to Weill dated 10 September (the day after the New Haven premiere), John Wharton complained that the number was ineffective and advised cutting it. “The Locker Room” is a curious number in which book elements (Sam and his lawyer working out the details of his divorce) merge with farcical, vaudevillian elements that, with the exception of the opening Magician’s routine, have up to now been confined to acts performed in “one” between more realistic sketches. In this respect, “The Locker Room” prepares the audience for the “Illusion Minstrel Show,” where Sam and Susan reenter the vaudeville realm. Given the fluidity of *Love Life*, which never found any final form on Broadway, the Edition places this number in the Main Text, rather than the Appendix. The Edition bases the musical continuity on **Fh** (as repaginated by Weill), restoring material cut after **Im** was copied.

The number appears, largely unaltered, in all typescripts prior to **Tt3** (the only changes are Kazan’s handwritten annotations in **Tt2b**). Kazan’s script and other rehearsal materials reveal extensive revisions in the days leading up to the tryout. The typescripts match the musical continuity of **Fh** (and the Edition) through m. 159, after which the following items ensue (the parenthetical measure numbers locate these passages within the Edition):

1. The first exchange between Sam and Freebish (m. 178)
2. Bill’s talk about his “girlfriend,” to which the men reply with the stanzas beginning “At love he is one colossal yawn,” and “When as a cave man you are caving ova” (mm. 268–314)
3. The fandango (“We’re the sexiest men you can find”), quartet (“In our misty mountain retreat”), and reprise of the fandango (mm. 314–410)
4. The second exchange between Sam and Freebish (m. 225)
5. Sven’s song (mm. 179–225)
6. Two stanzas for the men in response to Pete’s post-massage collapse: “There’s not a game or sport that we don’t shine in” and “We brave the coldest weather coat and hatless” (mm. 226–259)
7. The third exchange between Sam and Freebish (m. 259–267)

8. Two final stanzas for the men, beginning “So when your strength and brawn are down to zero” (probably not used) and “And when your pride has suffered indignations” (presumably used for mm. 162–178).

Vh reflects much of this ordering; fermatas and musical passages clearly meant for under-scoring accommodate interludes of spoken dialogue. But items 6–8 are omitted, perhaps because Weill did not feel the need to write out further musical iterations of the “Locker Room” refrain, or because the team had yet to work out the “routing” of the number.

Weill began orchestrating the number, more or less following **Vh**, with mm. 1–178 paginated 1–21. But he changed the pagination of the following sections:

Sven’s song: pp. 40–47 changed to pp. 22–29
 Mm. 260–345: pp. 22–31 changed to pp. 34–43

The rest of **Fh** shows only the definitive page numbering, although the numbering for pp. 44–51 (mm. 346–410) appears to have been written over erased material. The Edition transmits the reordered version of **Fh**, as does **Im** (as initially copied). This definitive version of the orchestration corresponds neither to **Vh** nor to the typescripts. The collaborators evidently strove to improve the scene’s pacing. Notably, they switched the placement of the masseur’s comic routine and the fandango. Apparently they deemed the former more effective as a slapstick interlude and placed the fandango last for a rousing choral ending.

Coordinating **Fh** with **Vh** and the typescripts poses a challenge, given the reordering of elements, the omission of all sung and spoken text in the full score, and the absence of spoken dialogue and several choral stanzas in the piano-vocal score. Thanks to Kazan’s annotations in **Tt2b** (he used Arabic numerals to reorder passages) and various emendations and paste-ins in **Fh(R)** and **Vh(R)**—notably in copies of the latter belonging to Lys Symonette (located in WLRC/DD), Joseph Littau (in WLA), and chorus members Robert Byrn and Victor Clarke (WLA)—it is possible to establish with reasonable certainty the placement of lyrics and dialogue. (See critical notes below for mm. 135–144, 162–178, 178, and 259–281 concerning the placement of dialogue.)

The typescripts contain four choral stanzas that are absent in **Vh** and whose placement in the final version of the orchestration is not immediately clear. Especially problematic are the typescripts’ final two stanzas:

So when your strength and brawn are down to zero;
 And as a Samson you are just a sham.
 Where can you lie yourself into a hero?
 In the locker room!

And when your pride has suffered indignations
 Because your wife is icy as a clam.
 Where can you go and share humiliations?
 In the locker room!

Both stanzas are crossed out in **Tt2b**. The first does not appear in any musical source. The lyrics of the second stanza are penciled into Byrn’s and Clarke’s copies of **Vh(R)** following m. 159. They are also penned into Symonette’s exemplar of **Vh(R)** in three locations. The first is on p. 4, under the text for mm. 66–82, but more likely meant for mm. 162–178. (In **Fh**, Weill did not write out mm. 163–176 but instructed the copyist to re-notate mm. 67–80.) The second location is a paste-over on p. 8 (later crossed out); the placement clearly corresponds to mm. 162–178. The third location is a separate page taped to the last page of Sven’s song. Here, Symonette wrote out a piano score corresponding musically to mm. 67–82 (with vamp introduction) and two sets of lyrics: the stanza under discussion and the one beginning “We brave the coldest weather coat and hatless” (see next paragraph). The first two locations suggest placing the stanza after Hank’s phone conversation with his wife: the chorus comments on the “indignations” and “humiliations” that Hank’s wife heaps on him. The third location does not necessarily contra-

dict this placement: Symonette could have been providing herself with a makeshift piano score for use in two different passages. In short, of the two final stanzas in the typescript, the first seems not to have been used, while the evidence strongly suggests that the second followed Hank's phone conversation. Accordingly, the Edition omits the penultimate stanza and uses the final one as the text for mm. 162–178 (see next paragraph).

The two other choral stanzas absent from **Vh** are those that the typescripts place after Sven's number, to be sung while the masseur carries away prostrate Pete: "There's not a game or sport that we don't shine in . . . We brave the coldest weather coat and hatless." The Edition follows the typescript placement. At m. 226, Weill directs the copyist to reproduce mm. 17–29; that earlier music fits the first of these stanzas perfectly. Rehearsal materials confirm. At the top of a sheet inserted into her copy of **Vh(R)**, Symonette noted, "You're not as manly as the rest of us," taken from the dialogue immediately following Sven's song. Below, she wrote out the music and lyrics for the "coat and hatless" stanza in piano-score format. The lyrics for both of these stanzas appear in all marked copies of **Vh(R)**, below the lyrics for mm. 18–47; in the piano part of mm. 35–47, Symonette and Littau added a motif from Julius Fučík's *Grande Marche chromatique* (better known as "Entrance of the Gladiators") that does not appear in the original layer of **Vh** but that pervades **Fh**'s Reed parts in mm. 244–257 (≈ mm. 35–47). Well before the 1940s, Fučík's piece had become a popular choice for circus music. Why the circus allusion? No doubt because the typescripts call for tumblers to perform a routine, shortly after Sven's song.

Cuts in **Im** show that revisions continued well beyond the stage represented by **Fh** and **Tt2b**. The parts indicate cuts from 81.2 through m. 135 and from m. 260 until the anacrusis to m. 282. These cuts remove underscoring; presumably, enough of the dialogue was retained to make sense of the ensuing sung text. Some books even show an extreme cut that removes mm. 81–313. The cuts apparently eliminate Freebish's role (and, with it, Sam's appearance), although the programs continue to list Larry Robbins in the part through the week of 13 September.

According to the typescripts through **Tt2a**, the curtain rises directly on the locker room set, despite lack of time for a change from the modern apartment set. After a description of that set, the paragraph for the scene's opening in **Tt2** reads:

AT RISE: SAM and FREEBISH are in the steam cabinets. The ATTENDANT is standing next to them. There are several glasses of water resting on the cabinets. BOB, PETE, BILL, HANK, THE TUMBLERS, and the four anonymous men are on stage. Some are stripped to the waist, others in their shorts only; and one or two wear terry cloth robes. THEY are discovered holding a characteristic locker room scene, i.e., a tableau. The music is playing. THEY hold the pose for a moment, then ALL turn and march straight down to the footlights.

The solution, as recorded by Kazan in **Tt2b**, was for the men to sing their opening chorus in front of the traveler. Accordingly, the Edition splits the description into two parts, one preceding and one following the opening of the traveler (m. 9 and m. 83, respectively) and also incorporates some of Kazan's notes; the locker room drop was located slightly to the back of the modern apartment portal, according to Aronson's specifications (see Plate 8 in Main Volume).

The Edition abridges added directions. Kazan's notes in **Tt2b** are more detailed than for any other number, and they are potentially useful for a fully-staged production. Kazan suggests that the boys drink and play cards. One of them, in a golf outfit, might practice putting. Uniformed attendants might go around dousing the men with talcum powder, and one of them could pour different brands of hair tonic on a bald man's head for comic effect.

1–8	ALL	Edition upholds measures (including the first ending). The material does not appear in Vh and is crossed out in Im . Fh(R) has faint markings first cutting mm. 7–8, then 1–8.
11.1–13.1	Pno r.h.	Edition adds staccato marks, slur, and accent to match other parts.
13.1	Reed 1–2, Tpt 1, Pno r.h., Vn, Vc	Edition does not include this note within the slur group beginning at 12.2 (cf. attack of 17.1). In Fh , the slur extends into m. 13 in Reed 1–2, Tpt, and Vc, but not in Vn. Im reproduces the divergence. In Vh , m. 13 is detached.
29.3–30.2	Vc, Cb	Edition adds staccato marks to match Reed 5, Pno.
34.3	Vc	Edition adds <i>mf</i> to match Vn.

35	Cb	Edition adds <i>mf</i> to match general dynamic.
38.1–2, 42.1–2	MEN	Edition alters rhythm from ♩ ♩ to ♩ ♩ to match mm. 22, 26, and 70. For later repetitions of the opening men's chorus that are not written out in Vh (mm. 162–178, 227–240, 243–259), marked exemplars of Vh(R) sometimes place the lyrics for these additional strophes under mm. 18–31, sometimes under mm. 34–47, and sometimes under mm. 66–82, without any apparent regard for this slight rhythmic differentiation.
47.4–48.1	Cb	Edition adds slur to match Reed 5, Tbn, Pno, Vc.
48	Pno r.h.	Edition adds slurs to match Tpt, Vn.
48.2–49.1	Pno l.h., Vc, Cb	Edition adds slur to match Reed 5, Tbn.
49–50	Pno l.h.	Edition adds tenuto marks to match Reed 5, Tbn, Vc, Cb.
50.4	Reed 1	Edition adds missing ♯ for D♯5 (sounding F♯4) to match Pno, Vn II.
51–63, 79–81, 96–102, 136–157, 175–178, 282–296, 312–313	SnDr, BsDr	Edition cues SnDr, BsDr. Fh shows notation in the spaces that Weill usually assigned to those instruments. He merely supplied the instruction “drums” at 55.1 (the beginning of a new sheet in Fh) and 79.1; there is no instruction in m. 51 regarding a change from Timp. For mm. 96–102, Weill implied a return to SnDr by specifying “wire brush.” There are no instructions for mm. 136–157 and 282–296, but these passages resemble earlier ones cueing SnDr and BsDr (mm. 136–144 recall mm. 96–102; mm. 145–157 and 282–296 correspond to mm. 51–63). Weill did not write out mm. 175–176 and 312–313; these repeat mm. 79–80.
56.3, 57.1, 60.2	Vn	Edition adds <i>non-div.</i> brackets to match 52.2–54.1.
65	BILL	Edition takes text from Vh . All typescripts have “Isn't that easy?”
77–79.1, 173–175.1, 310–312.1	Reeds, Pno, Strings	Edition interprets the divergence in articulation between the Reeds and the other parts as deliberate with respect to the absence of tenuto marks in Pno r.h. and Vn, tenuto marks being more characteristic of Reeds throughout the score. Edition, however, adds legato slurring to Pno l.h., Vc, and Cb, matching Reed 5. Performance annotations in Im add a slur over the last three pitches of the figure (e.g., 78.3–79.1) for Vc and Cb.
78.3	MEN	Edition upholds “the” in Vh . Typescripts have “a.”
79, 175, 312	Pno, Bjo	Edition adds accent-staccato mark to match Reeds, Perc.
81.2–135	ALL	Edition ignores cut, which Im performance annotations indicate. A fermata added in the parts at 81.1 (presumably after the cut was introduced) would have accommodated the Men's sustained cadential chord. Enough of the dialogue must have been spoken during the fermata and mm. 136–144 to make sense of the sung text in mm. 145–159.
82.1	Vc	Edition changes F♯ to G♭ to match Vn.
83–95, 103–104	Perc	Edition assigns these passages to unspecified, unpitched drums. Weill specified “Drums” in m. 83, with no change until “Timp” in m. 159. Unlike the passages cited in the note for mm. 51–63 (etc.) above, Weill did not use the spaces he normally assigned for the SnDr/BsDr combination. His beamed notation suggests that he may have aimed for the timbral effect of the Timp pattern that accompanied this melodic material previously and with the same notation (e.g., mm. 19–44). Weill specified Timp for the G-major passages (tuned to G and D) and for Sven's C-minor (tuned to C and G). If two Timp were used, there would have been time to retune one of them during the spoken dialogue that surrounds Sven's song (mm. 178 and 225). The present passages would have required both Timp to be retuned between mm. 76 and 82. That Weill wrote “Drums” in m. 83, whereas he specified Timp for all similar G-major passages, suggests that he was aware of the problem.
83	Vn I	Edition removes staccato marks, which appear only here and not in m. 84, nor in Vn II–III. Compare mm. 19ff. and similar passages, where the staccato applies only to the accompanying ostinato pattern, not to the melody.
84.3–4	Vc	Edition changes rhythm from straight to dotted to match Vn.
93	Pno	Edition adds staccato marks to match m. 94.
94.2–4	Vc	Edition adds staccato marks to match Pno.

95.1	Pno, Vc	Edition adds staccato marks to match Pno in m. 94 and also Vn here.
103.1, 105.1	Reed 2	Edition adds missing ♯ for G♯4. Sounding F♯4 confirmed by Vh.
103.1, 105.1	Reed 3	Edition adds tenuto mark to rearticulate slurred note.
105–119.1	Vc, Cb	Edition adds staccato marks to match Pno.
107	Pno	Edition adds <i>pp</i> to match Strings.
108.3	Vn II–III	Edition adds missing ♭ for Eb. Vh has Eb.
123.1	Reed 5	Edition adds staccato mark to match mm. 121–122.
135–144	Dialogue	Edition adds a caesura at the end of m. 135. Cues in Vh(R) and Fh(R) place “Goodbye” at mm. 135–136, and a cue in Vh(R) places “That’s the way to talk” at mm. 143–144. Another marking in Fh(R) suggests that Pete says, “Who was that?” almost as a cue prior to m. 136. Ultimately, mm. 82–135 were cut, and the intention may have been to have the dialogue following Pete’s question coincide with the onset of m. 136. If the cut is not taken, a caesura would give time for Pete’s question; the remaining nine measures before the chorus can just about accommodate the remaining dialogue.
136	Reed 4, Pno, Vc, Cb	Edition adds <i>p</i> to match Reed 1–3, rather than <i>pp</i> in Perc (cf. m. 145, where Weill assigned <i>mf</i> to Perc but <i>f</i> to all others).
142.2–4	Reed 1–4	Edition removes an open-ended slur beginning here but not continuing in m. 143, where a new sheet of Fh begins. Reed 3 clearly calls for a new attack at 143.1. In Reed 1, Edition preserves the slur but ends it at 142.4.
142.2–4	Vn I	Edition adds slur to match Reed 1. See preceding note.
143–156	Reed 5, Vc, Cb	Edition adds tenuto marks throughout. In Fh, they drop out in Reed 5 at 147.1; they begin in Vc and Cb at 145.1, dropping out in m. 149.
144	Pno, Perc, Strings	Edition adds crescendo hairpin to match other parts.
145	Bjo	Edition adds <i>f</i> to match all parts but Perc.
145.3	Tpt 2	Edition removes an anomalous tenuto mark, which does not appear in Tpt 1, nor in the similar mm. 149 and 153.
157.1	Perc	Edition changes eighth-note duration to quarter note to match rest of orchestra. The accent-staccato mark ensures that the note will remain short.
157.1	Bjo	Edition takes notation from performance annotation in Im; rests in Fh.
160–161	ALL	These “safety bars” were cut according to annotations in Fh(R) and Im.
162–178	MEN	Edition takes vocal parts and text underlay from annotations and paste-ins in Symonette’s and Littau’s copies of Vh(R), corroborated by annotations in Tt2b: Kazan cued “And when your pride has suffered indignation,” moving this stanza from its original location at the end of the number. The passage is absent from Vh. In Fh, Weill notated mm. 163–176 with instruction to copy mm. 67–80; see general remarks above.
168.1–2	MEN	Edition takes text from performance annotations in three exemplars of Vh(R), also found in Tt1. The Tt2 generation of typescripts has “icy.” Vh lacks this stanza. In Byrn’s copy and in Tt2b, “icy” is crossed out and replaced with “frigid.” In Clarke’s, only “frigid” appears. In Symonette’s copy, only “icy” appears. Mere “iciness” would not necessarily humiliate a man. It is possible that the more sexually charged “frigid” was replaced in anticipation of the Boston tryout.
177–178.1	MEN	Edition matches duration of sustained chord to orchestral rhythm. Vh has $\underline{\text{J}}\underline{\text{J}}$, which is appropriate for the previous iteration in mm. 81–82.
178	SAM, FREEBISH	There are three exchanges between Sam and Freebish. Their placement was modified between the preparation of Vh and Fh (see general comments above concerning their original placement). In Tt2b, Kazan cues Sven’s song immediately after this first exchange (moving it from its original position after the second exchange), and places the second exchange immediately after Sven’s song, instead of its original location after the fandango. Further confirmation of the first exchange’s location comes from dialogue cues added in Fh(R) and Vh(R) immediately preceding Sven’s song.
178.1	SnDr	Edition shortens quarter to eighth note to match all other active parts.
178/2	ALL	Edition takes fermata from Im annotations. The need for this is obvious.

178/2	BsDr	Edition takes roll from performance annotation in Im and adds <i>pp</i> . The roll's duration is a matter of discretion; likewise, (optional) vamping of m. 179 may start as early as Sven's entrance, so a cue in Fh(R) suggests.
179	ALL	Fh(R) and Im have annotations adding a repeat sign for this measure.
179–184	Reed 5	Edition adds staccato marks to match accent-staccatos in Reed 1–3 (cf. m. 191); Fh has accents only.
186.4	Reed 4	Edition adds missing ♯ for B♯4 (cf. Sven, Pno, Vn).
189	Pno, Strings	Edition adds <i>mf</i> to match Reeds (as they do everywhere else in Sven's song).
189–190	Pno	Edition adds accents to match Reeds, Strings.
190	Reed 5	Edition adds accents to match Reed 4, Vc, Cb.
192	Perc	Im has performance annotations adding an eyeglasses symbol and the instruction “ratchet” above mm. 192–193. A second player would have been needed for the ratchet (the banjo player could help out).
193–195	Tpt 2	Edition changes B3 (sounding A3) to A3 (sounding G3) to match Vn II–III (and cf. 191.1, 192.1).
197.4–7	SVEN	Edition spells “umbilicus”; all sources have “umbilious” (<i>sic</i>). Possibly the typist who created Tt1 worked from a corrupted source (where a “c” appeared to be an “o”), and Weill may not have known the term.
199–200	Pno r.h.	Edition adds accents to match Reed 1–4.
199–203	Vc, Cb	Edition adds staccato marks to match Reed 5, Pno l.h., and Vn.
200.5	Reed 5	Edition adds staccato mark to match Vn.
206–212	Reed 5, Pno l.h., Vc, Cb	Edition continues tenuto marks throughout bass figure. They drop out in Reed 5 at m. 206 and the other parts at m. 208.
208.3–5, 210–212	Vn	Edition adds tenuto marks and accents to match Reeds.
211.1, 212.1	Reed 1–4	Edition uniformly applies accents. Fh has tenuto marks at 211.1 (except for Reed 2, where Weill changed it to an accent) and tenuto mark in Reed 3 at 212.1, where Reed 1–2 and 4 have an accent.
219–220.2	Vn II–III, Vc	Edition adds staccato marks to match Reeds, Pno, Vn I.
219–220.1	Cb	Edition adds accents (cf. Perc).
225	ALL	Edition takes fermata at end of measure from annotations in Fh(R) and Im (fermata, caesura, or both).
225	Dialogue	Edition bases the placement of this dialogue on annotations in Tt2b and verbal cues in Fh(R) . The fermata at the end of Sven's song creates space for it. In Tt2b , Kazan placed the exchange between Sam and Freebish just before Sven's “Okay. You're done.” Edition alters Hank's line of dialogue, prompted by dialogue cues in Vh(R) . In the typescripts, Bob replies “He's just not as strong as the rest of us.” Fh(R) has the more succinct “He's not as manly as I,” cued for Hank rather than Bob (it is more amusing to give this lie to the “henpecked husband”). In Littau's and Symonette's copies of Vh(R) , the cue reads, less stiffly, “He's not as manly as the rest of us.” Whatever the version, this line is the cue for m. 226 to begin. In Im-Reed2 , player wrote “dialogue” next to the fermata at the end of m. 225.
225.6	Orchestra	Edition assigns accent to all parts; Fh shows it in Reed 1, Tbn, Perc.
225.6	Vn	Edition adds <i>non-div.</i> bracket, suggested by <i>sfz</i> and several open strings.
226	ALL	Edition adds “Tempo I” to cancel the tempo for Sven's song. Performance annotation in Im-VnI (one book) adds “faster.”
227.2–239.1	Tbn	Edition takes material from paste-over in Im . In Fh , Weill did not notate mm. 226–238 but left an instruction to reproduce mm. 17–29, omitting the Reed 3–4 parts from m. 228 on and the Reed 5 part from 238.1, presumably to give them time to change instruments. Originally Im-Tbn for mm. 226–238 duplicated mm. 17–29 and rested for first quarter of m. 239. In the earlier passage, Reed 3–4 had doubled the melody. At some point after Im was copied, that task was entrusted to Tbn. Edition adjusts rhythm in m. 237; originally dotted, as Vn in m. 40, but m. 237 corresponds to m. 28.
227–240	MEN	Edition takes text underlay from annotations to mm. 17–31 in Vh(R) (Clarke, Byrn, Littau, and Symonette). In Vh , the passage is absent.

239/2	Tbn	Edition matches Pno, Vc, Cb. Fh has quarter note C#4. Weill may have been thinking of the corresponding but slightly different passage in m. 255.
239/2	Pno, Vc, Cb	Edition adds <i>f</i> to match Brass entrance.
241	Vn	Edition adds <i>f</i> to match Brass entrance in m. 239 (cf. Timp in m. 242).
241.2–5	Pno r.h.	Edition adds slur and staccato marks to match same figure in Tpt 1, Vn I.
242	ALL	Edition takes “Poco più mosso” from Littau’s annotation in Fh(R) . Fh has “Poco meno mosso,” but the circus motif here suggests a slightly more animated tempo.
243–259	MEN, TUMBLERS	This stanza is absent from Vh . Edition takes vocal parts and text underlay from annotations and paste-ins in Vh(R) , particularly Symonette’s copy. In the typescripts, the stage directions concerning the Tumblers come after the Men sing. The circus music in the Reeds (“Entrance of the Gladiators”) suggests that the Tumblers perform during mm. 243–259. Edition places the stage directions accordingly.
244–259	Reed 3	Edition follows Im (first layer) in assigning this passage to Picc. In Fh , Weill wrote “Fl (Picc?)” both when instructing player to switch from TSax and just before m. 244. Im unequivocally calls for Picc.
252–253	Reed 5, Tbn	Edition adds articulation to match mm. 244–245.
255.3–256.1	Pno	Edition adds slur to match Reed 5, Tpt 2–3, Tbn, Vc, Cb.
256.4–257.1	Vc, Cb	Edition adds slur to match Reed 5, Tbn, Pno l.h.
257	Reed 4	Edition moves staccato mark from 257.3 to 257.1, matching Reed 1–3.
257.1	Reed 5	Edition changes \flat to \natural (the former would work if the instrument were still Bsn, but Weill has changed to BSax).
257.2	Tpt 2–3, Pno r.h.	Edition adds accent to match Reed 1–4, Tpt 1.
257.2–257.3	Pno r.h.	Edition adds slur to match Reed 1–4, Tpt.
258–259.1	MEN	Edition bases duration of sustained chord on orchestral rhythm. See note above at 177–178.1
259–281	Dialogue	This passage, including the fermata at the end of m. 259, provides the only opportunity for the last exchange between Sam and Freebish, and for Bill to boast about his latest “conquest”; mm. 260–281 correspond closely to a solo piano passage in Vh leading to the men’s chorus (“At love he is one colossal yawn”). In the typescripts, that chorus is a commentary on Bill’s situation. A dialogue cue in Symonette and Littau’s copy of Vh(R) just before m. 283 reads “call me direct,” the last words of Bill’s dialogue. The same cue appears in Fh(R) after m. 259. The chorus’s fandango in mm. 314ff. is an obvious commentary on Bill’s variety of love life. The Edition ignores a cut that, according to performance annotations in Fh(R) and Im , extended from m. 260 until the anacrusis to m. 282. Perhaps enough of the dialogue was preserved during the pause at the end of m. 259 to make sense of the following chorus.
260–299	Reed 5	Edition assigns this entire passage to Bsn. Weill never specified where the switch from BSax happens, except implicitly in m. 276, when he went below the saxophone’s notated range, and at m. 300 when, at the beginning of a new Fh sheet, he provided a separate key signature for each staff and directed the copyist to reproduce mm. 67–80, scored for Bsn. In Fh(R) , the annotation “change to Bassoon” appears in m. 272, and indeed copyist Fauciano continued using the BSax signature (four sharps) in Im through m. 271, but this leads to problems: if mm. 268–271 are performed using treble clef and the BSax transposition, the sounding pitches A \flat 2 and E \flat 2 will clash with sounding A \flat 2 and E \flat 2 in Cb (besides, the writing would be uncomfortably low for BSax).
276–281	Reed 3, Vc	Edition adds \natural for all sounding F3, matching Pno. Fh has \natural for Vc only in mm. 280–281; Im (first layer) has F \natural for Vc throughout. Neither source fixes Reed 3. Vh has F \natural exclusively.
276.4	Pno	Edition corrects top pitch from A3 to G3, matching Reed 1 and Vn (cf. Pno at 280.4).

282–283	Perc	Edition cues SnDr, although Fh locates this roll on the top space.
282/2–283	Orchestra	Edition assigns crescendo hairpins to all parts. Fh has hairpins for Reed 1 and Perc; performance annotations add them in several Im books.
284	Perc	Im has performance annotation “timp sticks.”
284.2–291	Pno l.h.	Edition adds tenuto marks to match Reed 2, 5, Vc, and Cb.
284.3, 288.3	Vn	Edition adds staccato mark to match Reed 1, 3–4 (cf. Vn at 292.3).
286–287.1, 290–291.1, 294–295.1	MEN	Littau’s copy of Vh(R) has performance annotation shortening duration to quarter note.
292.2–295	Reed 2, 5, Pno	Edition adds tenuto marks to match Vc and Cb (cf. 284.2–291).
297.2	Vc, Cb	Edition adds accent to match Reed 5.
300–313	Orchestra	In Fh , Weill provided only the Tbn part in mm. 300–311 and the String parts in mm. 310–313; for the other parts, he instructed the copyist to write out mm. 67–80. In m. 313, Edition adds slurs in Vn II–III to match Vn I.
313–314	MEN	Edition takes material from annotations in Vh(R) copies belonging to Symonette, Clarke, Littau, and Byrn, although in the latter two sources, the annotation was subsequently crossed out. The markings correspond to what is given in Vh for mm. 80–82. In Vh , the Men are silent in mm. 313–314, as they are in mm. 32–33 and mm. 48–49. The other two corresponding passages (mm. 176–178 and 257–259) are part of refrains not written out in Vh , but Vh(R) suggests that the Men did sing there. In one copy, for example, Symonette wrote out the music for an entire stanza, including the vocal part writing from mm. 80–82, and she also entered the lyrics for mm. 162–178 and mm. 243–259. The part writing in mm. 80–82 is the model for cadences ending discrete formal sections (as in mm. 82 and 259) or by a contrasting musical “number” (Sven’s song in m. 179), as opposed to internal cadences, like the one in mm. 32–33, where the Men rest. Because mm. 313–314 obviously articulate a sectional division, Edition adopts the model of mm. 80–82 but shortens the duration of the sustained chord in mm. 81–82 to an eighth note, as in the Littau, Clarke, and Byrn copies of Vh(R) (Symonette has a quarter note).
314–317	Tpt 2–3, Tbn	Edition takes Tpt 2 and Tbn from performance annotations in Im . Fh is blank. Edition adds Tpt 3 material to fill out harmony—the intention seems to have been for all Brass not to drop out suddenly but to finish their cadence, like Tpt 1.
314ff.	Gtr	Edition assigns the rest of the number to Gtr and adds <i>f</i> at 314.1. On the one hand, Weill never indicated a switch from Bjo. On the other hand, Im never indicates that any of the number is to be played by Bjo. Gtr is the obvious choice for a fandango, even though it requires a quick switch of instruments (conceivably mm. 300–312.1 could already be played on Gtr).
318–319	Orchestra	Edition provides <i>p</i> as target dynamic for the hairpin, except for Reed 4 on Ob, which Weill explicitly marked <i>f</i> .
318.1, 319.1	BsDr	Edition changes quarter to eighth note; Fh uses zz in mm. 320–325.
318.3	Reed 4	Edition adds staccato mark to match 334.3.
322/2–3	Gtr	Edition removes anomalous articulation in Fh that had matched Reed 1, Pno, and Vn. It appears that Weill inadvertently added it to Gtr.
325.2	Reed 2	Edition adds missing # for D#5 (sounding F#4) to match Pno, Gtr, Vn II.
327/3	Reed 1, Tpt 1–2	Edition adds staccato mark to match all other parts except Gtr.
331.3	Tpt 2	Edition replaces rest with pitch matching 327.3, as m. 331 is otherwise a repetition of m. 327 in all parts; the rest in Fh could have been a lapse.
332/3	Reed 1	Edition changes B4 to A#4, matching 228/3. Clearly mm. 330–333 are supposed to repeat mm. 326–329.
338–339	Pno, Gtr	Edition adds accents to match Strings.
339.1–2	MEN	Edition upholds text (“act like”) in Vh . The typescripts have “say that,” as do annotations in Symonette’s and Byrn’s copies of Vh(R) —presumably an attempt to tone down the saucier lyric in light of 1940s sensibilities.
340–343	Tpt	Edition takes accents from performance annotations in Im .

345/3	Reed 5	Edition adds missing ♮ for E♯3, matching Vh (a chromatic descent to the E♭3 at 346.1 is clearly intended).
346	ALL	Edition takes tempo equation (♩ = ♪) from Vh. Fh shows only change to C.
347–349/1, 351–358, 363–374	Perc	Edition adopts <i>tacet</i> in Im, removing a SnDr/BsDr accompanying figure. Perc would not have created a balance problem, but its removal might enhance the passage’s ersatz pastoral topos.
347–358	Acdn	Edition upholds Fh in assigning this passage to Acdn. In Im, the instruction “accordion” is crossed out. Oddly enough, a performance annotation in Im after m. 296 reads “take accord,” but this seems too early.
356	B 1	Edition changes E♭3 to E♯3. Weill reharmonized when orchestrating; Vh has Cm7 here.
359–362.1	QUARTET	Edition instructs lower three voices to hum, following precedent in Vh for mm. 355–358.1 in T 2.
362.2	Tbn	Edition assigns cup mute, modifying annotation “hat” in Im. Fh does not specify cup muting until 370.2, but there is no time to take the mute there.
363	Reed 4, Gtr, Vc, Cb	Edition supplies <i>p</i> to match other Reeds and Strings.
363–370	Pno	Edition preserves Weill’s notation, although the passage is unplayable as written. The non-tremolo chords need to be broken up (i.e., as if Weill had notated the bass line using grace notes).
367–370/1	Tbn, Gtr	Edition adds music. In Fh and Im, these parts suddenly drop out. A new sheet of Fh begins with m. 367; a slur for Tbn beginning at 366.2 and extending over the end of the system suggests that Weill anticipated continuing at least the Tbn solo on the next page. This probable oversight led to another one: Fh calls for a cup mute at 370.2. Had Weill continued the Tbn part in mm. 367ff., he might also have noticed that there was no time for the player to insert the mute, and he might have called for a mute as early as m. 362 (see note at 362.2 above). Edition has Tbn continue to double the melody and Gtr continue to double Reeds.
371	ALL	Edition takes <i>rit.</i> from performance annotations in most active Im books (marked variously <i>rit.</i> , “slow,” or with an eyeglasses symbol).
372.2	Brass, Gtr, Strings	Edition takes caesura from performance annotations in the trumpet books of Im. These involve adding a fermata over the quarter rest at 372.3 in Tpt 1 and altering ♩ at 372.1 in Tpt 2–3 to ♩ † with a fermata (Tpt 2) or caesura (Tpt 3). The similar caesura in m. 374 appears in both Fh and Im, also as performance annotations in Vh(R) copies.
375–376	Vn I	Edition takes tie from performance annotation in Im.
375.3	T	Edition adopts annotation in Vh(R) (Clarke’s copy) removing F4. In Vh, tenors suddenly split into three parts for just this quarter.
376.2	T 2	Edition changes B♭4 to A4, matching Tpt 2.
376.2–3	B 1	Edition changes F3 to E♭3, matching Tpt 3.
377	Brass, Perc, Pno, Strings	Edition adds <i>mf</i> to match Reeds.
377–380.1	Perc	Edition adopts performance annotation in Im changing SnDr roll to a rhythm that anticipates the Cast figure beginning in m. 381. It is unclear whether this passage was played with Cast or SnDr.
381	Perc	Edition adds <i>f</i> to match all other active parts.
387	Tpt	Edition adds <i>f</i> to match prevailing dynamic level.
388.2–396.1	MEN	According to annotations in Clarke’s copy of Vh(R), these two phrases were sung as solos, by Byrn (who played Hank) and Clarke (who played Bill).
392	Tbn	Edition adds <i>f</i> to match all other active parts.
392.2, 396.2, 401.1, 402.1	Vn	Edition adds <i>non-div.</i> brackets. The combination of accents and open D and G strings suggests performing these as triple-stops (cf. mm. 338–339).
393	MEN	Tt2 has “boy, it is.” Edition upholds word order in Vh and Tt1, Tt2a/b.
403	Brass	Edition removes muting, based on consistent annotations in Im. In Fh, previous cup muting is not canceled. In Im-Tpt3 and Im-Tbn, “open” was added before m. 387.

403–409	MEN	Edition extends duration as marked in Littau's copy of Vh(R) . Originally limited to dotted quarter in m. 403, which seems too short, given prevailing four-bar hypermeter.
403–408	Pno l.h., Vc, Cb	Edition adds accents to match Reed 5, Tbn.
405–406	Vc, Cb	Edition corrects C3–Bb2 to Bb2–A2, matching Reed 5, Tbn, and Pno.
409.1	Tpt 3	Edition adds # for G# (cf. Reed 1–2, Pno, Vn II).
410.1	Orchestra	Edition takes fermata from consistent performance annotations in Im . Fh has quarter with staccato, although the staccato is inconsistently applied.
410.1	Cast	Edition takes tremolo slashes from performance annotation in Im .

17. I Remember it Well (Reprise)

This number is first listed in the program for the New York premiere (7 October), but it may have already been performed in Boston. The sketches entitled “Radio Night” and “Farewell Again” (the latter containing no. 17 and a repositioned no. 18) first appear in the program for the week of 27 September, the last week of the tryout.

Tt3 is the only text source for this reprise. No vocal score was necessary; fitting the lyrics of no. 17 to the corresponding passage from no. 5 is unproblematic. Pencil markings in **Fh(R)** for no. 5 indicate what the copyist (Schlein) needed to extract for **Im**: mm. 1–16/2 and mm. 17 (with anacrusis)–29 of no. 17 correspond to mm. 5 (with anacrusis)–20/2 and mm. 41 (with anacrusis)–53 of no. 5, respectively. The anacrusis to mm. 1 and 17 were modified from their counterparts in no. 5. The first was reduced to Reed 1 only. For the second, the Reed 5, Pno, Vc, and Cb parts were adjusted to accommodate the bridge section's omission. And m. 30 derives from 54.1 of no. 5, which was turned into an eighth-note, first-inversion tonic chord to produce the last bar of no. 17.

The only remaining discrepancies between **Fh** for no. 5 and **Im** for no. 17 arise from obvious copyist's errors (mainly the occasional omission of articulation and dynamics); the Edition corrects these silently to match no. 5. Where **Fh** itself contains errors or omissions, the Edition has silently adopted the same readings from the corresponding locations of no. 5. Any exceptions to these two principles, along with some difficult cases, are noted below.

Performance annotations in **Im** for no. 17 reveal that the orchestration was reduced during the course of the production. Two of these revisions also obtain for no. 5:

- The elimination of Perc in mm. 5–22 (= mm. 9–20, 41–46 of no. 5). But Perc is not removed in mm. 23–29 (cf. no. 5, mm. 47–53). The percussion part in m. 30 turns the quarter note SnDr duration in **Fh** for no. 5 at 54.1 into an eighth note and adds BsDr.
- The removal of Vc downbeats in mm. 18–22 (= mm. 42–46 of no. 5); 41/1 (of no. 5) was preserved in no. 17 (= 17/1), because of the revised anacrusis at 16/3.

The Edition adopts these revisions for the reasons already explained in the critical notes to no. 5. Moreover, the Edition adopts further textural reductions unique to **Im** for no. 17:

- Elimination of Reed 2, 4–5 and Tpt 1 in mm. 1–4 (= mm. 5–8 of no. 5)
- Elimination of Reed 3 in mm. 17–24/2 (= mm. 41–48/2 of no. 5)

These changes were not made for reasons of balance, since these passages evidently worked fine in no. 5. Rather, the changes are entirely in keeping with the changed context of the “Farewell Again” sketch. In particular, the creative team appears to have deemed the Eb6 Fl trill too exuberant for this heart-wrenching reminiscence.

0	Pno, Strings	Edition follows Fh(R) in assigning the anacrusis to Reed 1 alone. The pencil line (indicating for the copyist where to begin extracting parts for no. 17) curves around the anacrusis in Reed 1 and continues as a vertical line coinciding with the barline. In copying Im , Schlein incorporated the Pno, Vn, and Vc anacrusis. The Edition assumes that this was an error.
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1	Vn, Vc	Edition takes muting from performance annotations in Im (all books; muting was also added for the corresponding passage in no. 5). The muted string sound is appropriate for this quietly somber underscoring.
14–15	SUSAN	Edition takes indication “spoken” from Tt3 .
15/2–16	Reed 1–2, 4	Unlike no. 5, Im for no. 17 indicates no heightened dynamic for the fill.
16/3	Reed 5	Edition matches Cb. Im has F2–A♭2 in eighth notes, which create parallel fifths with the melody in Reed 1, 4 and Vn I. The copyist probably transcribed Reed 4 by mistake (same staff spaces, different pitches). The corresponding location in Fh(R) has E♭3, but E♭2 works better in the altered context of no. 17.
16/3–24/2	Vn I–II	Edition upholds notation in first layer of Im (and the corresponding measures from Fh). Performance annotations in Im (both Vn I books and one Vn II book) call for this passage to be played <i>8va bassa</i> (canceled by <i>loco</i> at 24.2 and 25.1). This would require Vn II to play an F3 at 20.1, which may be why the instruction does not appear in the other Vn II book. But transposing only Vn I creates occasional parallel fifths, and results in both Vn II and III sounding above the melody.
22/3–23/1	Vn, Vc	Edition takes mute removal from performance annotations in Im (Vn III and one Vn II book). The other Vn II book and one Vn I book place the instruction slightly earlier, in m. 21. The remaining Vn I book places it at m. 18. It is possible that the Vn mute removal was staggered, but if Im is taken literally, Vc would retain mutes throughout. The crescendo at m. 23 provides a plausible motivation for removing mutes.
23–28	Orchestra	Edition adds crescendo hairpin in m. 23, <i>mf</i> at 25.1 (or the anacrusis), and instruction <i>cresc.</i> at m. 26, prompted by a variety of performance annotations in Im . A plurality of parts shows a crescendo (instruction or hairpins of differing lengths) beginning around the m. 22/23 barline (Reed 2 and 4, Tpt 1–2, Pno, both Vn I, Vn III, and the “Conductor” part). Reed 5 has <i>ff</i> already in m. 23. Further hairpins or instructions occur in m. 24 (one Vn I book), mm. 25–26 (one Vn II book), mm. 26–27 (Pno), and m. 28 (Tpt 1). Fh for no. 5 has <i>cresc. poco a poco</i> beginning in m. 47 (= m. 23 for no. 17). The “ <i>poco a poco</i> ” makes sense for no. 5, but less so for no. 17, where the voices drop out. The various <i>ad hoc</i> markings in Im address the changed context. Edition rationalizes them by calling for a swell to <i>mf</i> in mm. 23–24, followed by a continued crescendo to the <i>f</i> at m. 29.
23	Brass	Unlike the parts for the corresponding passage in no. 5 (m. 47), muting does not appear in Im . To the contrary, annotations give “open.”
24/3	ALL	Edition adds <i>allargando</i> , rationalizing a variety of performance annotations in Im . Approximate start varies from 23/1 through 27/2. The average suggests, plausibly, to start with the anacrusis to m. 25.
29	Perc	Edition takes crescendo hairpin from annotations in Im and Fh(R) ; the deletion of BsDr quarter notes at 29/2–3 also stems from Im annotations.
30.1	Reed 4–5, Tpt 2, Tbn, Perc, Pno, Strings	Edition adopts performance annotations in Im for Reed 4–5, Tpt 2, Perc, Pno, and Vn. In preparing Im , Schlein transcribed 54.1 of Fh literally to provide a sudden stop on an eighth-note F7 chord. The Im annotations allow no. 17 to end on the tonic, with Perc articulating the downbeat and with the Vn eighth note included in the preceding slur group (in the context of no. 5, it initiates a new group). In Pno, Schlein added a fermata at 29/3 (= no. 5, 53/3); the Edition changes this fermata quarter to quarter-tied-to-eighth to match the other parts. The Tbn player removed m. 30, without making any rhythmic adjustment; the Cb part shows a cutoff at the end of m. 29; the Vc part goes unchanged. Edition simply ties over m. 29 in these three parts.
30/3	ALL	Edition takes <i>segue</i> from performance annotations in Im .

18. Is It Him or Is It Me?

Dh is in D minor, modulating to C minor for the refrain, and Weill maintained this tonal design in **Vh** and **Ae**. To suit Fabray's voice, he orchestrated it in A minor (modulating to G minor), transposing the voice part down a fourth. First he prepared an untexted short score (**ShIs**) in the definitive key, which he titled "Is it him or is it me? (Orchestra sketch)." **Fh** fully realizes this sketch. For rehearsals, Schlein prepared a piano score (**Pm-Sch**) reflecting the transposition.

During most of the tryouts, "Is It Him or Is It Me?" ended the sketch "A Ticket to the Fight," with Susan singing it after Sam storms out (see Appendix). At this point, the couple has not yet decided to divorce, so the lyrics transmitted in **Vh** (and all scripts except **Tt3**) express Susan's fear that Sam may not return.

In **Tt3** (confirmed by **N3a-b**), Susan sings "Is It Him or Is It Me?" in a new sketch, "Farewell Again," in which Sam and Susan discuss their divorce right before he moves out. The lyrics appear in revised form, which required adjusting the rhythm of the vocal part in mm. 5–24. Pencil emendations in **Vh(R)** (in particular, one exemplar located among the Lerner papers in LOC and another in WLA) provide text underlay for the new version of the verse, as does **Ae**, although not unproblematically (see detailed notes below). There is no complete musical source, however, for the changed lyrics in the refrain. Annotations in **Vh(R)** end after m. 31, while **Pm-Sch** is largely untexted except for mm. 27–29 and some dialogue cues for mm. 60–67. Performance annotations in **ShIs** add text underlay based on the original ("A Ticket to the Fight") version. **Ae** presents only one iteration of the refrain, with text taken from the second refrain of the original version (i.e., no. A18). The first twenty measures of **Ae**'s refrain match the sung text of the Edition's mm. 68–87; but for the remainder of the refrain (mm. 88–95) the Edition follows the lyrics as changed in **Tt3**. The Edition privileges **Tt3** for the refrain text, apart from exceptions cited in the critical notes below. The **Vh** version no longer fits the dramatic context. For example, the lines "He'll stumble in tomorrow morning / As drunk and sick as he can be," make sense following a quarrel, but not after Sam has moved out permanently. Other minor divergences between **Vh** and **Tt3** include changing from present to past tense (since the marriage is no longer ongoing). In one passage, Lerner changed only one clause, resulting in the mixed tenses of "Why when I need his arms around me, / Did he pretend he didn't see?" (mm. 39–42). Lerner may have done this deliberately to avoid disrupting the vocal rhythm, and the Edition preserves the grammatical problem. (To be pedantic, if proper tense and case were observed, the title would be "Was It He or Was It I?")

A major difference between **Vh** (even as amended) and **Tt3** is that in the latter, the lyrics corresponding to mm. 68–83 have been excised and not replaced by anything else. The underscored dialogue between mother and son in mm. 60–67 leads directly to the bridge section ("Gone are all the idle dreams and fancies"). **Tt3** therefore makes sense of a large cut indicated in **Fh(R)** and all **Im** books, consisting of mm. 58–59 and mm. 66–81. The same cut is also reflected in **Pm-Sch**. The cut was probably introduced early in the New York run, or perhaps shortly before. Finally, a few weeks before the show closed, the number appears to have been omitted altogether (it is no longer listed in **N3c**). Lerner later recalled that the number was simply "too depressing."

The Edition presents the complete musical score of "Is It Him or Is It Me?" in the Main Text, prompted by the emended **Vh** score, which suggests an intermediate stage in which the shortened lyric preserved in **Tt3** was part of a fuller version with two complete refrain statements. Should the cut be taken, the critical notes below explain what adjustments were made to mm. 65 and 82–83 to accommodate it.

In mm. 37–39, 45–46, 74–75, and 82–83, Weill called for a pair of unspecified drums. While the Edition does not prescribe a solution, a pair of tom-toms (as in no. 7) might be appropriate.

1–29

SUSAN

Edition, to the extent possible, adopts the text underlay and vocal rhythm suggested by annotations in **Vh(R)**. It is not, however, always entirely clear how the vocal rhythm is to be changed to fit the revised lyrics. (Consulting the original version of the sung text in Appendix A18 may help clarify the following commentary.)

At 7/1, **Vh(R)** changes a quarter rest to an eighth rest to accommodate an extra syllable. Alterations to mm. 8, 22, and 24–26 are equally clear, and indeed were adopted in **Ae**.

The vocal part for the verse, including text underlay, conforms to **Ae** except for mm. 5, 12, and 14, which are more problematic. In m. 5, the rhythm was originally | ♯ ♪♪♪♪ |, setting four syllables. To accommodate the change to three syllables, **Vh(R)** annotations preserve the quarter rest, cross out the second sixteenth and add what appears to be a beam to the remaining vocal pitches, perhaps striking out the flags and turning sixteenths into eighths. It is uncertain whether the three text syllables (“what do I”) should be sung to three eighths, to three sixteenths, or to an eighth followed by two sixteenths. In mm. 12 and 14, **Vh(R)** is somewhat clearer. The rhythm in both bars is originally | ♯ ♪ ♪♪♪♪ |. Annotations preserve the initial eighth rest, cross out the second and fourth sixteenths and appear to change the other sixteenths to eighths, yielding the rhythm | ♯ ♪♪♪♪ |. Moreover, in the WLA exemplar, the new text is written twice, in cursive below the vocal part and in capitals above, the latter spaced so as to clarify the eighth-note rhythm. This is the rhythm that the Edition adopts for all three bars.

Ae conforms mm. 5, 12, and 14 to m. 3 (i.e., the vocal rhythm for all four measures is | ♯ ♯ ♪♪♪♪ |). But in the original version of the song, mm. 3–4 do not provide a rhythmic model for the rest of the passage. As a purely musical matter, the rhythm that the Edition proposes for mm. 12 and 14 is closer to the original **Vh** rhythm than the sheet music solution: Edition accommodates the reduced number of text syllables by simplifying the existing rhythm, instead of lengthening the initial rest and cramming the remaining text into three sixteenth notes. Moreover, this solution allows the voice to imitate **Vc** and **Bsn** in mm. 4, 11, and 13.

2–30	Strings	Edition takes muting instructions in m. 2 (Vc) and m. 10 (Vn) from performance annotations in Im . Weill did not indicate mutes until m. 31. Edition interprets this additional muting—in the context of the already sparsely orchestrated opening—as a compositional change that intensifies its bleakness, although there seems to have been some uncertainty about the appropriate texture. In two of the violin parts, the muting indication is crossed out but then rewritten. Two other Vn parts and Vc have both “open” and “muted” (or the equivalent) written at the top.
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Fh nowhere indicates muting for **Cb**, although that part has the performance annotation “open” written at the top and then crossed out, which could imply some sort of muting.

2	Vc	In Fh , Weill indicated “Solo?” (expressing some uncertainty about how best to perform this <i>non espr.</i> passage). As the indication is crossed out in Im , the passage appears to have been played by both cellists.
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3–4	SUSAN	Edition adds instruction “spoken” (suggested by Weill’s cross-head notation in Vh) to match m. 27, where both the cross-head notation and the written instruction appear in Vh . Ae matches Vh .
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5	SUSAN	Since Vh fairly consistently provides vocal dynamics, Edition adds appropriate dynamics where they are missing, as here.
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21–31	ALL	Edition takes tempo modification <i>faster</i> from performance annotation in Im-VnII (one book) at m. 22. Annotations in Brass (all books) added <i>accel.</i> in m. 21 and in Vn I (one book) and Vn III at the anacrusis to m. 21. It is doubtful that a continuous <i>accelerando</i> was intended from m. 21 until the “Moderato assai” in m. 31. More likely, the decreased rhythmic activity in m. 21 prompted an immediate shift to a slightly faster tempo.
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21	Brass	Edition takes hat muting from performance annotations in Im . The context suggests that a particular timbral effect was desired, rather than a cautionary muting to aid the singer.
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25–26	ALL	Edition takes diminuendo hairpin from Vh . Fh has the dynamics <i>mf</i> and <i>p</i> but not the hairpin in between. Im are unmarked.
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31	ALL	Edition takes appendage “(Blues tempo)” from Vh . Fh has “Moderato assai” only; Vh has “Andante non troppo (Blues Tempo),” which also appears in Ae .
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31	Pno	Edition adds <i>p</i> to match other parts.
31	SUSAN	Edition adds <i>p</i> in light of orchestration and the vocal diminuendo from <i>mf</i> in mm. 25–26. Furthermore, the vocal <i>mf</i> at m. 47 appears intended to provide a contrast to the preceding passage. Vh has no dynamic at m. 31 but does supply an <i>mf</i> at the corresponding passage at m. 51 (in the context of a diminuendo from <i>f</i>). At 31.8, Edition takes text from emendation to Vh (also in Tt3) replacing “this” with “each,” which fits the “Farewell Again” sketch, rather than “A Ticket to the Fight.”
34	Cb	Edition changes D3 to B \flat 2, matching Vh , Ae , Pm-Sch , and ShIs . It is possible that Weill was distracted here by the Vc part, but given the falling fifths pattern in Cb in mm. 31–33, the part should probably sound the root of the B \flat maj7 chord, as it does in mm. 42, 63, 71, 79. In the only two other cases where Cb falls or steps down from F3 to D3 within this melodic context (mm. 54, 91), D \flat 7 substitutes for the expected B \flat 7 chord.
36/3–4, 44/3–4	SUSAN	Edition upholds rhythm from Vh and Ae . ShIs reads ♩. ♩ here.
38, 54	SUSAN	Edition upholds rhythm from Vh and Ae . ShIs reads ♩. ♩ here.
43–44	Tpt 1	Edition adopts Littau’s <i>tacet</i> marking in Fh(R) and performance annotation in Im eliminating doubling of the vocal part (43.2–44.2). With the muting and the otherwise light orchestration, there seems to be little danger of drowning out the singer (cf. mm. 72–74 and mm. 88–91, where the Tpt doubling was not excised). The <i>tacet</i> is plausible on compositional grounds, as it provides a contrast to later iterations of this material.
44.2–3	Pno	Edition adds arpeggio marks to match m. 43.
46	Reed 5	In Fh(R) , Littau added a <i>tacet</i> marking (perhaps intended to affect only 46/4); a performance annotation in Im marked the entire measure <i>tacet</i> . It would be odd to eliminate the part, however, as it is the only one to sound the V–I bass confirming the tonicization of E \flat major.
46	SUSAN	Edition takes ♩ - from Ae , ShIs ; whole note in Vh . The former allows the singer to catch her breath before launching into the bridge.
48–49	Reed 2	Edition adds slurs to match m. 47 (and cf. Vc).
49	Reed 1	Edition adds <i>p</i> to match prevailing dynamic level.
50	ALL	Edition takes <i>rit.</i> from performance annotations in Im . Several parts have additional markings instructing players to count the measure in eight.
51	ALL	Edition takes <i>a tempo</i> from performance annotations in Im (Reed 3, both Vn I desks, Cb). Fh(R) (pencil addition by Littau) and Im-VnII have <i>poco accel.</i> and <i>accel.</i> , respectively, but <i>a tempo</i> makes more sense. If an <i>accelerando</i> were performed here, it is unclear where it would end. Pm-Sch has “faster.”
51	Strings	Edition adds <i>p</i> to match Pno and Reeds.
52	Reed 5	Edition changes <i>pp</i> to <i>p</i> , matching other parts. Bsn enters shortly after the other Reeds, and there is no compelling reason for a different dynamic, which might have resulted from an oversight (m. 52 begins a new sheet in Fh).
55–56	SUSAN	Edition upholds text of Vh . Tt3 reads “Oh, who’s to blame he’s gone and left me to be free.” While these words make more sense in the revised context of the “Farewell Again” sketch (Susan knows that Sam has gone to the hotel), the replacement text does not fit the vocal melody. There is other evidence that the original Vh text continued to be sung here even after other Tt3 revisions had been adopted: In Pm-Sch , which reflects the removal of mm. 58–59 and 66–81 to accommodate the new lyrics, there are the verbal cues “go” at 55/3, “gone” at 56/1, and “him” at 57/3; these correspond to Vh (and the pre- Tt3 scripts), not Tt3 .
56/4, 93/4	SUSAN	Vh , which uses iteration signs to indicate mm. 68–96, has A \flat 4 (corresponding to E \flat 4) in voice but A \sharp 4 (corresponding to E \sharp 4) in piano part. All other sources confirm E \sharp 4 (or A \sharp) in both accompaniment and voice.
56–57	Vc, Cb	Edition takes slurring and articulation from performance annotations in Im to match Bsn. In Fh , the slur in m. 56 is extended to include 57/1, but in all other parts 57/1 is detached.

57	ALL	Edition takes <i>rit.</i> from performance annotations in Im (Reed 3, Vn I). Im-Reed 1 has eyeglasses symbol; Pm-Sch has <i>rall.</i>
57/1	Reed 3–5, Strings	Edition takes accent from performance annotations in Im (Reed 3, 5, Vn, Cb).
58–59, 66–81	ALL	These measures were cut shortly before or during the New York run (see general remarks above). Performance annotations make adjustments to m. 65 and mm. 82–83 to accommodate this cut. Both Im and Fh(R) mark Reeds <i>tacet</i> for mm. 82–83/1. At 65/4, Im annotations show that Vn I (2nd book), Vn II, Vn III, and Vc played this anacrusis down an octave to connect better with the lower register in m. 82. The first Vn I book, however, has somewhat contradictory markings: one set of instructions transposes the solo material in mm. 60–65/3 down an octave, placing it, awkwardly, below the Vn I countermelody. Taking the solo down would presumably have prepared the lower register in m. 82, except that 65/4 is both marked <i>loco</i> and written out an octave lower, as if the anacrusis were to be played <i>divisi</i> in octaves. A further annotation adds an upper octave in m. 82 (D5–D♭5), but without crossing out the original register, again suggesting <i>divisi</i> performance. There may have been some uncertainty as to whether, in order to secure a smoother registral connection across the cut, the Vn solo should be transposed up in mm. 82–83.1 or down at 65/4. Once the cut was adopted, Vn and Vc resumed playing tutti at 83/2; originally, tutti entered in m. 77. If the cut is taken, Susan sings her sustained G as in mm. 58–59, but to the orchestration of mm. 60–61.
58	ALL	Edition adds <i>a tempo</i> to cancel <i>rit.</i> in m. 57, prompted by performance annotations in some Im books.
58–96	Tpt	Edition takes muting specification (“cup”) from performance annotations in Im-Tpt3 (mm. 58 and 90). Fh merely indicates “sord.” in mm. 58 and 72.
58–59	SUSAN	Edition upholds tied whole notes in Vh , Ae . ShIs reads ♭ - - .
60.2–76	Vn, Vc	Edition adopts reduced scoring from Im . In Fh , Weill wrote a Vn solo for 60.2–65/3 in addition to the Vn I part. The first stand is marked accordingly, but the remaining books also specify one player to a part until canceled explicitly by <i>tutti</i> in m. 77. The second Vn I book is marked “outside man only” for this entire passage. The only question is what should happen when the Solo Vn joins the Vn I part at 65/4. As the Vn I material needs to be played <i>divisi</i> in m. 67, the part must have been performed, beginning at 65/4, by both the concertmaster and the outside man on the second stand. Accordingly, Edition specifies one to a part in 60.2–65/3, and then <i>2 soli</i> in Vn I until <i>tutti</i> in m. 77. In short, the passage involves four violinists and one cellist.
68	Perc	Edition cues SnDr. Fh indicates “Dr Wire brush” on the space Weill usually reserved for SnDr.
76	Reed 1	Edition adds <i>pp</i> to match other Reeds.
77	Vn	Edition conforms m. 77 to m. 79. Fh , Im have one slur over 77.3–5 and another over the four remaining pitches.
81/3–4	Vn	Edition matches Vn II–III slurring to that in Vn I. In Fh , each beat is slurred separately in Vn II–III, and Im replicates this discrepancy.
84	Reed 1	Edition removes conflicting slurs to match mm. 85–86. In Fh , slurs connect beats 1–2 and 3–4, in addition to a large slur encompassing the entire measure and the smaller slurs connecting the grace notes to the main notes. In the following two measures, the conflicting half-measure slurs are absent; they appear to have been an earlier idea for slurring rather than secondary slurs.
86–87	SUSAN	Edition takes text from Vh . The revised lyrics in Tt3 have “And I know when all the dreams are torn to tatters,” which does not fit the vocal melody; Ae retained the Vh version.
86	Vn III	Edition adds slur to match mm. 84–85 (cf. Reed 2–3).
87–88	ALL	Edition takes tempo modifications (<i>rit.</i> and <i>a tempo</i>) from performance annotations in Im .
87	Vn	Edition adds diminuendo hairpin to match voice and m. 50.

88–89	Reeds, Tpt 1	Edition adds tie to Reed 4 and extends slur in Reed 3 and Tpt 1 to include m. 89. In Fh and Im , a tie or slur carries over from m. 88 to m. 89 in Reed 2 and 5. As m. 89 marks the beginning of a new sheet in Fh , the omission of ties and slurs in the three other parts appears to have been inadvertent.
88	Perc, Pno	Edition adds <i>p</i> to match other parts.
88	Strings	Edition takes mute removal from Im-Vn (in Im-Vc , this indication does not appear until m. 89, probably a mistake).
92	Reeds, Strings	Edition takes <i>sfp</i> from annotations in Im . Fh(R) has a penciled <i>fpf</i> .
92	Vn III	Edition adds slur to sextuplet to match Vn I–II.
92.2	SUSAN	Edition takes “so” from text in Vh and performance annotations in ShIs . Tt3 has “but,” which seems illogical in this context.
94	Reeds	Edition takes music from performance annotations in Im (all books) and Fh(R) (the latter showing Reed 2 and 5 only). Fh is blank. This could have been an oversight.
94–97	Cb	Performance annotations in Im indicate a change to Tba between m. 92 and m. 94. Five beats of rest seem insufficient, but Cb could stop doubling Vc a little earlier.
95	Perc	Edition takes <i>f</i> from performance annotation in Im , which matches the remaining parts. Fh has <i>mf</i> .
95	Vn	Edition adopts performance annotations in Im (all books) adding <i>8va</i> , canceled by <i>loco</i> in m. 96. Fh is an octave lower.
95/1	Vc, Cb	Performance annotations in Im add sounding C2 quarter note. Edition upholds Weill’s initial idea of allowing Susan to cadence by herself, accompanied solely by Timp.
97	ALL	Edition takes <i>segue</i> from performance annotations in Im .
97	Bsn, Pno	Edition adds <i>pp</i> to match other parts and adopts “8va bassa” marking in Im-Pno . In Fh , Pno is notated an octave higher.

19. Punch and Judy Get a Divorce

Weill and Lerner envisioned a ballet for this spot by early 1948 at the latest, since a skeletal description appears in **Tt1**. The music would have been composed (or rather, assembled) in the weeks immediately preceding the New Haven premiere.

Dh includes a draft for the two passages (mm. 17–55 and 89–130) that do not derive from elsewhere in the show. Weill titled them “Overture and Frame” and “Frisolous Dance,” respectively. The “Overture and Frame,” as David Drew points out (*Handbook*, 361), comes from Weill’s unused score for *The River Is Blue*: mm. 17–23 from “mountain pass” and mm. 24–55 from “open field.” Weill had already reused the former passage, slightly altered, for the curtain raiser in Act I of *One Touch of Venus*, and he drew on the latter in the propaganda film *A Salute to France*. The “Overture and Frame” was to have included a “second theme” (as Weill labeled it), based on “Faulheit” from *Die sieben Todsünden*, but that passage does not reappear in **Pm-Sch** or **Fh**. The “Frisolous Dance” is based on the “Barbarischer Marsch” from *Die Bürgschaft*. Weill also drafted a section titled “Lawyers,” based on “Norma in Paris” from *The River Is Blue* (in turn, a reworking of “Das Erlebnis im Café” from *Der Kuhhandel*); this was to have come in between “Overture and Frame” and “Frisolous Dance.” In the final version of the ballet, it was replaced by an arrangement of “Ho, Billy O!” (itself partially derived from “The Boss Is Bringing Home the Bride,” a portion of the discarded “Hollywood Dream” from *Lady in the Dark*).

Schlein orchestrated the ballet (**Fh**) and prepared a piano reduction with instrumental and choreographic cues (**Pm-Sch**). The instrumental cues in the piano score suggest that it postdates **Fh**, but in mm. 19, 21, 23, and 41, **Pm-Sch** accurately reflects the pitch content of **Dh**, while **Fh** differs by a step. This could mean that **Pm-Sch** was partially prepared directly from **Dh**, or it could mean that Schlein, perhaps unconsciously, corrected mistakes that he had introduced in his full score. (The Edition follows **Dh/Pm-Sch** for these divergences; see critical notes below.)

The several choreographic cues in both of Schlein’s scores sometimes assign sections by name to individual dancers. As would be expected, he arranged the ballet only after the choreography had been worked out in some detail. After **Im** had been extracted, Weill reorchestrated the por-

tion of the ballet (mm. 56–88) based on no. 15, writing out a full score in ink, from which paste-ins for **Im** were prepared. Schlein's version, sixteen measures longer than Weill's and with thinner scoring, had employed two flutes, a doubling that appears nowhere else in *Love Life*. Although Drew (*Handbook*, p. 361) laments that Weill's draft for the divorce ballet "bears little relation to the final version (which was assembled by Irving Schlein)," mm. 1–130 (nearly half of the ballet) either adheres faithfully to Weill's draft or was orchestrated by Weill.

Measures 1–16 appear only in **Im**, but they are drawn directly from no. 1 (mm. 53, with anacrusis–68). This same curtain-raising music recurs throughout the show (see critical notes for nos. 7, 12, and 21a). **Im** annotations relocate the present iteration, crossing out the title (variants of "Introduction to Mother's Getting Nervous") and renumbering it "17." (In **Im**, the divorce ballet is numbered "18," and "The Locker Room" was numbered "17" before being cut.) The Edition bases mm. 1–16 on the corresponding passage in **Fh** for no. 1. Most divergences with **Im** resulted from copyist errors; readings taken exclusively from **Im** are noted below. Otherwise, see critical notes for no. 1, mm. 52.2–68. In one Vn I book and Vn III, this introduction is crossed out, while in Tpt 3, Tbn, Pno, Vn II, Vc, and Cb, an arrow points to 8.2 as the starting point. The Edition presents the entire introduction; there was evidently some flexibility regarding how much of it, if any, was needed. The introduction presumably accompanied the stage action described in the first paragraph of the skeletal ballet scenario from **Tt3**, calling for two boys to cross the stage playing the minstrel music on clarinet and drum (in no. 21a, the minstrels march onstage to this material). Accordingly, the Edition places these directions at the beginning of the passage.

Also numbered "17," there exist four separate parts (Tpt 1–2, Tpt 3, Tbn, and Tba) that end with the direction *segue*:

3 times

The musical score is for four parts: Tpt 1-2, Tpt 3, Tbn, and Tba. It is in 2/4 time with a key signature of one sharp (F#). The score is divided into two systems. The first system contains measures 1, 2, and 3. Measure 1 is marked with a double bar line and a repeat sign above it, and is labeled "3 times". The dynamics are marked *ff*. The second system contains measures 4, 5, and 6. The Tbn and Tba parts end with the word *segue*.

The number that follows is unspecified, however, and the passage has no function that can be discerned from the sources—it may be part of a different, discarded introduction, predating the relocation of the no. 9 material.

The sources give various titles for no. 19: “Ballet Music” in **Fh**, **Im**; “Divorce Ballet” in **Pm-Sch**; “The All-American Ballet” in **N1/N2a** and **Tt1-2a**; “The All-American Puppet Ballet” in **Tt3**; “Get a Divorce” in **N2b-c**; and “Punch and Judy Get a Divorce” in **N3**. The Edition combines **Tt3** and **N3**, using the former as the title for Act III of Part Two and the latter as the title for the musical number proper.

The scenario

No complete scenario has survived. In a 1991 interview (WLRC Ser. 60), Michael Kidd recalled developing one but lamented that he kept no papers or notes from the production. Nonetheless, utilizing descriptions in **Tt2b** and **Tt3**, a listing of the ballet’s main sections in **N2c** and **N3**, choreographic cues in **Pm-Sch** and **Fh**, and Kidd’s memories, it is possible to reconstruct an outline of the ballet that accords with, and sheds light on, the musical form.

All typescripts through **Tt2a** provide variants of the following minimal description: “The All-American Ballet: This will be a ballet depicting a divorce. The principles [*sic*] will be SUSAN and SAM.” The stage directions go on to describe the Con Man’s entrance; the ballet thus leads directly into the reprise of “Here I’ll Stay” with which no. 21a opens. A typed scenario within a memorandum from Kazan to Kidd, dated “July 29, 1948” (a Thursday) and bound with **Tt2b**, offers more details (quoted at length in the Main Volume, Introduction, p. 21). It comprises four sections: (1) untitled, (2) “Courtroom scene,” and (3) “Susan’s busy days,” followed by an unnumbered section, titled “Street Scene.” The narrative description peters out into “etceteras” after the beginning of the “Courtroom” section (corresponding to mm. 60ff. in the Edition). Kazan, “very worried about etc.’s,” asked Kidd to work out the rest that weekend.

The scenario’s first section corresponds to Kidd’s recollection of what he called the “Prologue”: “So I set up a quick scene in a hotel room where a man comes in with a woman in a blonde wig . . . a floozy with an overdone blonde wig . . . a photographer was stationed nearby, flashed the picture, and ran out, and later on that was the basis for the divorce scene that followed.” This “Prologue” remained throughout the production, although, according to Kidd, some members of the creative team (but not Weill) wanted to cut it. The choreographer believed that without it, “we’ll be completely befogged.” The scenario in **Tt3** offers very little information about the prologue, other than the stage directions reproduced in the Edition in mm. 21–22 and 24–26. **N2b-c** and **N3** title the ballet’s first section “Prologue,” with a cast that includes Punch, Judy, Lawyer, Judge, Bell Hop, and Correspondent (i.e., Kidd’s “floozy”). Choreographic cues in **Pm-Sch** and **Fh** indicate “Overture” in m. 17, “frame” in m. 21, “frame comes to life” in m. 24, and “bell hop” in m. 40 (**Pm-Sch** only). The first two cues correspond to the stage directions in **Tt3** describing the dancers as first appearing within a frame portal and then coming to life in a pantomime. It all suggests that the discrete musical section comprising mm. 24–55 corresponds to the “Prologue.” The Edition omits the overly specific “bell hop” cue, but the footnote in m. 24 amplifies **Tt3**’s cursory and vague directions with the narrative description from **Tt2b**. The Edition places in mm. 56ff. the stage directions in **Tt3** calling for the hotel bed to be pulled offstage; the cue “Courtroom” in m. 60 (**Pm-Sch**) suggests that the next section begins there.

Kidd worked out the “etceteras” of that second section by coming up with the idea of making the divorce a Punch and Judy show: “I wrote out a scenario for it and proceeded to do a very stylized version of the dancers behaving like puppets in a Punch and Judy show. . . . The actual act of getting the divorce, of breaking up family was symbolized by the judge leaning over with the divorce [papers] rolled up and whacking them over the head, similar to the way Punch and Judy whack each other.”

Tt3 is of little help in reconstructing this portion of the ballet (the Edition provides the remaining stage directions at mm. 256 and 263). The programs offer more clues; from **N2c** onward, they differentiate three sections following the “Prologue”: “Courtroom” (Lawyers, Flighty Pair, Speedy Pair); “Family Trio” (Child, Father, Mother); and “Hep Cats” (Three couples). Cues in **Pm-Sch** allow the Edition to locate the onset of the “Courtroom” section in m. 60, which includes a “Lawyer’s Dance” in m. 77 (presumably continuing through m. 88). A cue toward the ballet’s end (“Granted” at m. 253 in **Fh**, **Pm-Sch**) suggests that the *Maestoso* section beginning in m. 250 marks the end of the divorce proceedings. As for the intervening three musical sections, **Fh** and **Pm-Sch** identify the “Barbarischer Marsch” material in mm. 89–130 as “Millie’s Dance” (**Fh** has “Millie”); the reminiscence of no. 6 in mm. 131–153 as “Virginia with her

Rope” (Fh has “Girl with Rope [Virginia] Conwell”); and the arrangement of no. 7 in mm. 154–249 as “Dance” (Fh) and “Group Jitters” (Pm-Sch) in m. 159. The “Millie” of “Millie’s Dance” was the ballet dancer Melissa Hayden, credited in the programs for playing half of the Flighty Pair. “Virginia” was Virginia Conwell, the Child in the “Family Trio.” It is reasonable to hypothesize that the Flighty and Speedy Pairs were divorced during mm. 89–130, and the couple in the Family Trio at mm. 131–153; the Edition labels these sections accordingly, incorporating text from the programs, rather than the dancer-specific cues in the musical sources.

Kidd’s recollections shed further light on how the “Family Trio” section was staged:

In the court, we had many different couples coming by getting a divorce. There was one, the trio, for example, a very romantic woman who danced on toe to get the idea that she was—the balletic idea of aesthetic, aerial removal from life. Her husband was a very pedestrian man that followed behind wiping his nose all the time. And a daughter in between, a young daughter who came in skipping on a rope. And at the end of it, these vied for the daughter, for example. She went from one parent to the other, the rope becoming twisted around her and they were both tugging at her, but she was in the middle, and the judge leaned over and whacked them both over the head with the divorce [papers], and they went off.

Kidd also provides a context for the “Group Jitters” cue:

At that time, jitterbugging was in the vogue, so we had three jitterbugging couples come in, doing a jitterbug, typical jitterbug movement to the time—all puppetlike, of course, as if they were suspended by strings, and they got their divorce, and they went shuffling off in jitterbug style.

On the assumption that the “Hep Cats” section in the programs, with its three couples, corresponds to what Kidd describes here, the Edition locates its onset at m. 154, editorially changing the “Dance” and “Group Jitters” cues to the generic designation “Jitterbug.”

Fh, Pm provide over a dozen further choreographic cues in mm. 152–254. Most of these cues are too “event-specific” to warrant inclusion in the Edition, although some verbal cues are summarized in a footnote to m. 198 and the rest appear below in the critical notes.

As for the third section (“Susan’s busy days”) of the scenario in Kazan’s memorandum, it was ultimately discarded, but not before it had been fully worked out. A script for it, including the dinner conversation between Susan and the children and lyrics for no. 20, appears in Tt2b. The section was discarded, at the latest, by the second week of the Boston run, N2b being the first program to assign no. 20 its definitive placement. See critical notes for nos. 20 and 21a; these are the numbers that preserve elements of the third and also the fourth section (“Street Scene”).

As both Kidd and photographs from the original production (M5) clarify, the ballet represented Sam/Punch and Susan/Judy in a highly stylized manner (“Arthur Partington . . . portrayed the leading character as if he were Sam Cooper, but not as directly representative as the ballet in *Oklahoma!*, for example”). Indeed, the scenario in Tt3 no longer refers to Sam and Susan at all. For the sake of consistency, the Edition follows Tt3 in referring to the principals solely as Punch and Judy.

0	Reed 5, Perc, Pno l.h., Gtr, Vc, Cb	These parts were not copied from Fh (cf. no. 1, m. 52); only the anacrusis proper was needed when the passage was retooled as an introduction. Pencil annotations in Fh for no. 1 circle these parts and instruct the copyist (John Costa Coll) where to begin the present passage; they should certainly not be interpreted as referring to no. 1 itself.
0	Vn	Edition takes material from Im. In the corresponding anacrusis in no. 1 (52.2–4), Vn is blank in Fh and rests in Im (see note for no. 1, 52.2–3).
0–1	ALL	Edition takes ff from no. 1, mm. 29 and 36.
1–16	Gtr, Cb	Edition follows Im in assigning this passage to Gtr and Cb. In Fh, no. 1, Weill cued Bjo and Tba (see critical note for no. 1, mm. 21–68).
1.1	Cb	Edition takes C3 from Im (first layer). Fh has C2, but that iteration is scored for Tba. That copyist Coll took the trouble to make the change is further evidence that this iteration of the passage was intended for Cb rather than Tba.

17	ALL	Edition takes “Maestoso” from Pm-Sch . Orchestral sources have no tempo mark. Dh has “Moderato assai, Maestoso.”
17–23	Brass	Edition follows performance annotations in Im removing Harmon mutes, called for in Fh .
17–23	Perc	Edition upholds Cym, reserving SnDr for 23/4 only, as in Fh . In Im , a performance annotation changes Cym to SnDr in m. 17. Whether this annotation applies also to mm. 21–23 is unclear.
19–23	Reeds, Brass	Edition interprets Schlein’s instruction <i>sim.</i> in m. 18 as applying to the entire phrase and, accordingly, adds tenuto marks here.
19.2–3	Reed 2, 5, Tpt 3, Tbn	Edition takes pitches from Dh and Pm-Sch . Fh and Im have (sounding) F#3 in Reed 5, Tbn at 19.2 and sounding C4–D4 in Reed 2, Tpt 3. In both piano scores, in short, 19/2 matches 17/2 and 18/2. (Dh and Pm-Sch also match the source of this passage in <i>The River Is Blue</i> .)
20	ALL	Edition adopts performance annotations in Fh , Fh(R) , and Im that remove a measure with fermata (after m. 20), in which Reeds and Brass continued to sustain 20.2, while SnDr had a muffled roll. This measure is also crossed out in Dh and does not appear in Pm-Sch .
21–22	ALL	Edition upholds Fh . The two measures compress four measures of Dh with the rhythm: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ . In Pm-Sch , m. 21 has the rhythm of the fourth measure above, while m. 22 matches that in the middle two measures. In Fh , mm. 21–22 both follow the rhythm of the last bar of Weill’s model. Weill could conceivably have missed the incorrect pitches in m. 19 (see above), but presumably he would have noticed the compression of four measures into two; markings in Dh suggest some sort of cut here, although their intent is unclear.
21.2	Tpt 2	Edition changes F#4 (sounding E4) to G#4 (sounding F#4) to correspond to Dh , Pm-Sch , and Reed 1. Otherwise, this would be the only point in this pseudo-organum passage in which the part does not proceed in parallel fourths and fifths with the other parts sharing the same contour.
21.6, 22.2, 22.4 23	Tpt 3 Tbn	Edition enharmonically respells Bb3 as A#3 to match Reed 2. Edition changes repeated G3 to F#3, which matches the lowest voice in Pm-Sch and Dh , as well as Reed 5. Otherwise, this would be the only point in mm. 17–23 at which Tbn and Reed 5 do not play in unison.
24–55	Reed 1–2, Tpt	Edition adds D-major signature and omits accidentals accordingly. In Fh , Schlein failed to cancel preceding key signature but implied an open one, notating each accidental as needed. In Pm-Sch , however, he canceled the preceding signature.
24	Pno	Edition adds <i>p</i> to match Perc, Strings.
24–27	Vc	Edition adopts alterations in Im . Originally <i>divisi</i> with inside player playing only the first and sixth notes in each measure.
24–27.4	Cb	Edition takes <i>arco</i> from performance annotation in Im . Originally <i>pizz.</i>
24/2	Cb	Edition changes ♯ ♯ to ♮ ♯ ♯ (with pitch D3) to match Vn.
25–30	Reed 2	Edition adopts revision in Im notating part in treble clef. In Fh , Schlein used bass clef. Moreover, Edition adds <i>p</i> at 25/4 to match Perc, Strings.
27	Reed 4	Edition adds <i>p</i> to match prevailing dynamic level.
27.2–5	Pno	Edition adds slur to match Vc.
28–29	Pno	Edition adds slurs to match Reed 4.
29	Reed 1	Edition adds <i>p</i> to match prevailing dynamic level.
29.2–30.1	Vc	Edition takes <i>div.</i> from performance annotation in Im .
30.1	Reed 4	Edition changes quarter to eighth note, matching Reed 2.
34	Reed 1, 4	Edition adds <i>f</i> for re-entries (cf. Reed 3 at 33.1).
34.2	Reed 4	Edition replaces eighth rest with D5, dovetailing with Reed 1 (cf. Reed 1, 3 at 33.1, 34.1). This passage was heavily revised in Fh , and the sudden departure from the preceding pattern may have been an oversight.
35–36	Brass	Edition takes <i>sfz</i> from performance annotations in Im (all books); Im-Tbn also has accents.

37.1	Reed 4	Edition enharmonically respells D \flat 4 as C \sharp 4 for ease of reading; cf. B \natural 3 in Vn.
37.4	Reed 1, 3	Edition removes anomalous staccato mark (it does not appear in any other iteration of this rhythmic figure, and Im omits it).
38.2–55	Reed 1	Edition takes material from paste-over in Im . Originally rested through 41/2, then played remainder of passage on Fl (Schlein appears to have been unaware that there would be only one flute player). The copyist forgot the occasional accidental when transposing from Fl to Cl; Edition corrects these omissions silently.
41.1	Reed 1, 3–4, Vn I–II	Edition changes (sounding) G5 to (sounding) A5, matching Dh and Pm-Sch . In these two sources, the highest sounding parts in mm. 37–43 articulate a rising stepwise line: D5–E5–F \sharp 5–G5–A5–B5–C6–C \sharp 6–D6 (doubled at the lower octave in mm. 37–40 by the highest pitches in Vn and in mm. 41–42 by Tpt 1). The Fh version arbitrarily disrupts the pattern.
41	Reed 5, Tpt, Vn	Edition adds <i>f</i> . Reed 1, 3–4 and Perc have been playing <i>f</i> , and Reed 2 and Vc do so when entering in m. 41 and m. 43 respectively. Edition interprets the <i>p</i> in Vn at 37.1 as having been intended for the dotted-quarter passage only.
42.5–43.7	Reed 1	Edition takes single slur from original Fl part. When transposing to Cl, the copyist wrote two slurs, the second beginning at 43.1.
43–54	ALL	Edition begins repeat with m. 43, following Im and performance annotation in Fh(R) . Fh shows a closing repeat bracket at the end of m. 54, but there is no previous opening bracket.
43	Brass	Performance annotations in Im-Tpt1-2 confirm continued use of hats.
44.1	Reed 2, 4	Edition switches parts. A new sheet of Fh begins here. Reed 4 should have the E6, in light of the open-ended slur at the end of m. 43, and cf. Reed 5. Instead, Reed 4 rests while Reed 2 has the E6, with a slur notated as having continued from the previous page, where Reed 2 rests.
45/3	Vn III	Edition changes duration from \downarrow to $\downarrow \gamma \gamma$, matching Reed 3–5.
46.12	Reed 4	Edition removes erroneous \natural (cf. Reed 3, Vn I–II).
48.1, 50.1	Reed 3	Edition changes F5 to E5 to match whole tone pentad in Dh (D–E–G \flat –B \flat –C). Pm-Sch lacks F5 and E5 alike, containing only a tetrachord.
55/2	ALL	Edition takes silent beat ($\dot{\cdot}$) from Pm-Sch . In Fh , Schlein notated rhythm $\downarrow \dot{\cdot} - \cdot$, leaving measure one beat short.
56	ALL	Edition takes “ <i>Listesso tempo</i> ” from Pm-Sch ; the preceding dotted-quarter beat is equal to the quarter beat beginning here. Fh has “ <i>Maestoso</i> ,” suggesting a return to the tempo of m. 17, but the present passage, and the one in 2/4 that follows, is based on no. 15 (“Ho, Billy O!”).
56–88	ALL	Weill’s notation (compared to Schlein’s of mm. 17–55, 89–269) is highly articulated, with either tenuto or staccato marks prevailing for much of this section. Edition follows Weill in not adding (largely superfluous) articulation to <i>pizzicato</i> Strings (59.4–67), Bjo, and Perc. Nor does it provide articulation where Weill consistently stops doing so in all parts (e.g., mm. 68–69.1). Otherwise, there are numerous cases, such as Tpt 2–3 at 87.2–88.2 or Strings in mm. 81–84 (except for staccato in Vn I at 84.1–2), where articulation drops out briefly in a few parts only. In such cases, Edition silently brings them into conformance with other parts playing the same material.
56	Brass	Edition specifies removal of hats. There is no muting indication in the separate score that Weill provided for mm. 56–88.
57.1	Vn II	Edition adds <i>non-div.</i> bracket (cf. 56.1).
59.4	Strings	Edition adds <i>p</i> to match all other parts.
60	ALL	Edition takes tempo equation from Pm-Sch ; no change in duration of quarter note when time signature changes.
60.3–4, 64.3–4	Vn II–III	Edition enharmonically respells Ab–Cb as G \sharp –B \natural to match Pno.
68	Perc, Pno, Cb	Edition adds <i>mf</i> in Perc (to match Brass) and <i>f</i> in Pno, Cb (to match Reeds and remaining Strings); Im-Cb has performance annotation <i>ff</i> .
69.2	Pno	Edition adds <i>ff</i> to match Reeds, Strings.
75	ALL	Edition takes first ending from Im . Fh does not indicate repeat.

77 (with anacru- sis)	Reed 3–4, Vn, Vc	Edition adds <i>f</i> based on <i>f</i> in Reeds and Strings going forward from the anacrusis to m. 81. Alternatively, the <i>ff</i> from m. 69 could have continued, but Weill assigned <i>p</i> to Tpt in m. 79; the contrast between <i>ff</i> and <i>p</i> may be excessive (cf. m. 68, where Brass have <i>mf</i> while Reeds and Strings have <i>f</i>).
79	Tbn, Timp, Cb	Edition adds dynamics, matching Tbn, Timp to Tpt, and Cb to Vn, Vc.
86	Tpt 2–3	Edition adds <i>f</i> to match prevailing dynamic level.
88	ALL	Schlein's old Fh and Pm-Sch have "Whistle" here. Both indications were subsequently crossed out.
89–130	Reed 3	Edition cues Picc, prompted by performance annotation in Im .
89	Pno	Edition adds <i>f</i> , matching Reed 3.
89	Vn III	Edition takes <i>mf</i> from performance annotation in Im ; originally <i>p</i> , but emendation matches bass line in Reed 5.
91.1–4, 125.1–4	Reed 3	Edition adds staccato marks (cf. m. 129 and <i>passim</i>).
91, 93–95	Pno l.h.	Edition adds slurs for octave E5–E6, matching mm. 89–90.
91/2–130	Pno	Edition adds all slurs except for those over the E5–E6 leaps (modeled on 89.1–2, present in Fh). Fh has no articulation for the running sixteenth notes, but Edition adds slurs whenever Pno doubles Reeds playing legato.
91–126	Pno	Edition adds hairpin dynamics matching Reed parts with the same figure; exceptions are mm. 93, 127 (Reed 4 does not quite match).
92	Reed 1	Edition enharmonically respells E♭5 as D♯5 to match Vn I and prevalent sharp spelling.
93	Reed 2	Edition adds <i>p</i> to match Reed 1 and 4.
97.2, 99.2	Reed 1	Edition takes missing ♯ for F♯5 from performance annotation in Im .
103	Vn III, Vc	Edition adds dynamics. At this point, Vn III stops doubling the bass line (marked <i>mf</i> in Reed 5 and Vn III at m. 89) and Vc takes over. For consistency, Vn III, now doubling Vn II, should play <i>p</i> and Vc <i>mf</i> .
104	Brass	Edition adds <i>p</i> to match prevailing dynamic level.
104–105	Pno	Edition assumes r.h.'s continued octave doubling of l.h. In Fh , a new sheet begins with m. 104. A line emanating from m. 101 and indicating the extent of the octave doubling does not continue on the new sheet, but m. 106 is notated in full, and in m. 107, Schlein wrote "sempre coll' 8va." At 104.5, Edition takes ♯ for B♯3 from performance annotation in Im .
104.2–3	Vn	Edition changes rhythm from ♩ to ♪, matching Brass. At this tempo, original rhythm will sound like an error.
106	Cb	Edition takes <i>pizz.</i> from performance annotation in Im and adds <i>mf</i> to match Vc.
108.2	Reed 3	Edition changes F6 to E♭6, following Im correction.
123–130	ALL	Edition ignores an annotation in Fh added to the <i>da capo</i> instruction after m. 122 indicating an <i>accelerando</i> upon the final iteration of this passage; no <i>accelerando</i> appears in Im . Conversely, Edition adopts <i>rit.</i> and fermata in m. 130 from Im annotations calling for these the "third time." In Edition, the <i>da capo</i> is written out as mm. 123–130 (= 89–96; 96 is the <i>fine</i> measure), and it indeed constitutes the third iteration of this passage. Reed 3 also includes the instruction "fade."
131	Reed 1	Edition takes subtone instruction from annotation in Im .
131 (with anacru- sis)–153	Vn Solo	Fh has a question mark after the instruction concerning harmonics, but Im confirms that the solo was indeed performed that way.
135.1	Reed 1	Edition takes ♯ for C♯4 from performance annotation in Im (Schlein used open key signature in the Lento).
131–149	Pno l.h.	Edition adds slurs to match Reed 1 and 3.
141	ALL	In Fh(R) , Littau added "Più mosso" in pencil (not reflected in Im).
152	ALL	Choreographic cue in Fh , Pm-Sch : "Girl runs off."
154–184	Reeds, Tpt	Schlein was inconsistent in notating key signatures for the transposing instruments. Earlier, in mm. 24–55 and 89–153, he used open key signatures throughout the orchestra; there are a very few accidentally omitted accidentals, largely corrected in Im . In the present passage, however, Schlein

		started out providing signatures for all transposing instruments at m. 154 and indicated subsequent signatures at m. 156 (Reed 3 before taking TSax), m. 175 (Reed 2 before taking ASax), and m. 177 (Reed 1 before taking ASax). But he stopped indicating signatures on subsequent pages, and he added accidentals to the individual parts haphazardly. He sometimes followed implicit D-major signatures for Cl, TSax, and Tpt; and A-major signatures for ASax and BSax. But at other times, he seems to have assumed open signatures. Edition preserves the transposing signatures and silently adds accidentals (including cautionary ones) following standard practice. If there is doubt as to the correct pitch (i.e., the passage does not literally repeat an earlier one or double another part, and there is no corroborating correction in Im), Edition reports the decision.
154–225	ALL	Fh encloses this section in double bars with repeat signs, but Im gives no indication that the passage should be repeated.
154	ALL	Edition adds choreographic cue, prompted by N2c/N3 (where this section is designated “Hep Cats”), “Dance” in Fh at the anacrusis to m. 160, “Group Jitters” in Pm-Sch at m. 160, and Kidd’s recollection that he choreographed three couples divorcing as a jitterbug. Edition dispenses with three other cues: “Couple stops short” (Fh in m. 154), “Boy and girl turn” (Pm-Sch in m. 154), and “Girls enter” (Fh at m. 160).
160	Reed 2, Brass, Perc, Gtr, Cb	Edition adds dynamics. In Fh , the only dynamic is <i>f</i> in Pno. Performance annotations in Im add <i>p</i> in Tbn and “ <i>f sempre</i> ” in Cb. Edition assigns <i>f</i> to Reed 2 (the solo should be at least as loud as Pno and Cb), adds dynamics in Tpt and Perc to match Tbn, and matches Gtr to Pno and Cb.
160	Brass	Edition takes Harmon mutes from performance annotation in Im-Tpt1-2 . Tpt 3 specifies no mute type; Tbn has “s mute” (for straight mute?). But in light of the explicit “wa-wa” instructions in Fh (retained in Edition), the Harmon mute is appropriate for all Brass.
160–175	Cb	Edition adopts performance annotation in Im notating this part an octave higher than Fh , thus continuing the <i>pizzicato</i> bass in the same register. Im does not indicate the extent of the instruction’s applicability; Edition ends it where the rhythm changes at m. 176.
163–171.1	Reed 4	Edition adopts <i>tacet</i> marking in Im ; originally, the part doubled Reed 3. Two saxophones presumably overpowered Cl and BsCl, so three Reeds doubling the melody appear to have sufficed, especially for these introductory phrases (the full Reed choir being reserved for mm. 176ff.).
163.3, 167.2	Reed 3	Edition takes triplet eighth note (A4) from performance annotation in Im ; Fh has rest. Schlein wanted to double Reed 2 at the lower octave, but written A3 exceeds the saxophone’s range. The player’s solution is better, and it matches what Schlein does at 171.2 (it would have been difficult to enter precisely with Reed 1–2 on a weak triplet eighth note).
169.1, 172.1	Reed 1–4	Edition adds ♯ for C♯ to match B♭ in Pm-Sch . Annotations in Im are contradictory: Reed 1, 3–4 added ♯ at 169.1, but Reed 2 ♯. At 172.1, Reed 3 added ♯; there is no ♯ in any part.
174.1–2	Reed 1, 3	Edition reverses the notated registers of these instruments, as indicated by arrows in Fh . In Im , the Reed 3 player indeed added “8va” to the passage, but the Reed 1 player made no change.
176	Gtr	Edition adds <i>mf</i> to match other parts.
180	ALL	Choreographic cue in Pm-Sch : “Girls get hit.”
183.2	Reed 4	Edition changes B4 to B♭4 (sounding A♭3 fits the prevailing A♭9 harmony better). Im is unmarked, and this precise figure does not appear in Pm-Sch .
184	ALL	Choreographic cue in Pm-Sch : “Boys exit.”
196.1	Vn I	Edition takes ♭ for B♭5 from performance annotations in Pm-Sch and Im .
197	ALL	Edition adopts performance annotations in Im and Pm-Sch deleting two measures after m. 197. The measures repeated the two-bar vamp pattern, with Vn continuing to sustain C6.

198–205	ALL	Choreographic cue in Pm-Sch : “Him . . . objection over-ruled.” Fh shows a list of exclamations, which the Edition provides in a footnote at m. 198.
214	ALL	Choreographic cue in Pm-Sch : “Golliwog’s.”
217–218	ALL	Edition adds <i>mf</i> by analogy with m. 176. A lone performance annotation adds <i>mf</i> to Im-Tbn .
218	ALL	Choreographic cues in Pm-Sch : “Hit Diplomas” and “Divorces.”
218, 222	Gtr	Edition changes chord symbol from C6 to C7, which is the harmony suggested by Reed 3 and Pno. Pm-Sch has a different (pentatonic) harmonization, with ninth and sixth.
219.4–5	Reed 3	Edition removes accents and adds slur and hairpin to match other Reeds; in Im , player added the slur.
219.3, 223.3	Reed 4	Edition adds missing # for G#4 (cf. Vc and also Reed 4 at 181.2).
221.3	Reed 5	Edition changes B4 to C#5 to match Reed 1, Vn I (cf. Reed 5 at 179.3).
222	ALL	Choreographic cue in Pm-Sch : “all kick.”
222.1	Gtr	Edition changes chord symbol from C6 to Cmaj7.
224	Gtr	Edition changes chord symbol from Ab6 to Ab9 (cf. m. 182 and note the absence of any F other than the passing tone in the bass line at 224.3).
225.3	Reed 2, Pno, Vn II	Edition replaces (sounding) C in these parts with (sounding) B, resolving the C suspension, as suggested by the G7 chord symbol in the Gtr, the analogous passage at m. 183, and Pm-Sch , where the C resolves to B.
226	ALL	Pm-Sch has performance annotation “Move”; in Fh(R) , someone hastily scribbled “mosso” (or possibly “move”).
228	ALL	Choreographic cue in Pm-Sch : “Frog . . . Lifts.”
232–233.2	Tbn	Edition changes Ab4 to Gb4. With the exception of this one pitch, Brass doubles Reed 1–4 exactly in mm. 232–233.
232	Vc	Edition adopts performance annotation in Im removing <i>pizz</i> .
233.3	Pno r.h.	Edition adds this sixteenth-note G7 chord, as in Pm-Sch and Im . Fh shows the preceding Ab7 chord as a dotted half tied to a quarter note. That notation makes scant sense; presumably Schlein forgot to finish the measure.
234	Vc	Edition adopts performance annotation in Im removing an unlikely <i>pizz</i> . Instead, Edition adds <i>div</i> . (implied by the instruction <i>unis</i> . in m. 240).
237.3–239	Reeds	Edition takes slur from performance annotations in Im (Reed 1, 3–4).
238	ALL	Choreographic cue in Pm-Sch : “All Kick (2).”
238–239	Reed 3	Edition takes pitch B4 (sounding A3) from performance annotation in Im ; originally C#5 (sounding B3), clashing with C ^{add6} chord.
240	ALL	Edition adds <i>f</i> . Fh has <i>f</i> only in Vc (a performance annotation adds it in Im-Cb). There is a general <i>fff</i> in m. 248. The passage as a whole goes from <i>mf</i> (m. 218) to <i>fff</i> (m. 248). The <i>f</i> here provides a reasonable intermediate stage.
240	Vc	Edition adopts performance annotation in Im removing <i>pizz</i> .
241.4	Gtr	Edition adds Eb7 chord symbol. Fh has iteration sign for continued Ab7.
242	ALL	From here, Schlein uses “open key signature” with no accidentals, regardless of transposition. Edition adopts <i>ff</i> from Im-Tpt1-2 .
242	ALL	Choreographic cue in Pm-Sch : “together.”
242.3–243.1	Reed 4	Edition takes pitch F4 from performance annotation in Im . Originally G5.
243.5	Reed 3	Edition takes missing b for Bb5 (sounding Ab4) from performance annotation in Im (cf. Tpt 3 and overall Ab-major harmony).
248.2–249.1	Reeds, Brass, Pno, Gtr	Edition adopts performance annotations in Im tying the two repeated half notes (originally both accented); Reed 2, 5, Pno, Gtr lack the change. Edition also removes accents at 249.1 (they are not explicitly removed in Im).
248.2–249.1	Reed 4	Edition takes missing # for F#5 from performance annotation in Im (cf. Tpt 1, Pno, Gtr, Vn I).
249	ALL	Edition adopts consistent changes in Im (performance annotations). Originally occupied two ♩ measures. The chord on the first half of m. 249 was repeated or sustained for a whole note, while the anacrusis to m. 250 took up an entire measure (two halves instead of two quarters). In the revised anacrusic figure, Tpt 1 and Tbn now joined Pno and Vn I, while Gtr and

		Vib were removed. The parts not involved in the anacrusis were explicitly silenced for the second half of m. 249 except for Reed 1–3, Reed 5, Vn III, and Cb, which show a caesura at the end of the original whole note; presumably, those performers simply waited for the conductor to cut them off.
		The full-measure version of the anacrusis involved a diminuendo hairpin from <i>f</i> to <i>p</i> (<i>pp</i> in Vn I and Vc). In the revision, the anacrusis in Tpt is marked <i>ff</i> ; there are no hairpins, and the dynamics in m. 250 (formerly m. 251) in most of the remaining parts are changed to <i>f</i> (Vn II–III) or <i>ff</i> (Vn I, Vc). Dynamics in Pno, Cb are unchanged. (For Reeds, Tpt 3, Tbn see note below for mm. 250–252.) Accordingly, Edition marks all parts <i>ff</i> beginning with the anacrusis and eliminates cup muting originally called for in Tpt 1; it is crossed out in Fh(R) , though not in Im .
249/2	ALL	Edition takes “Slow” from performance annotation in Im-VnI . The anacrusis should be performed slower in anticipation of the ensuing “Maestoso” tempo. Edition relocates caesura, prompted by performance annotations in Im (Reed 1, 3, Vn I). In the original version of this passage, Fh showed a general caesura mark at the end of m. 249, prior to the full-measure version of the anacrusic figure.
249/2–252	Vib	Edition upholds part in cue-size notation. It was marked <i>tacet</i> in Im . As the part shows no rhythmic alterations, the deletion pre-dates the compression of two measures into one. Edition assigns <i>ff</i> to match Tpt 1–2.
249.2–3	Pno, Vn I	Edition adds slur to match Tpt. The anacrusis was also slurred in its original, full-bar version in Vn I.
249.2–3	Gtr	In the original version of the anacrusis figure, Gtr plays just the anacrusis (Bb4–C5), with the instruction “ad lib.,” then suddenly drops out. The Gtr was eliminated altogether in the revised version.
250–252	Reeds, Tpt 2–3, Tbn	Edition adopts material that Schlein added to Fh after Im and Fh(R) had been created. Schlein also added it to Im , replacing first-layer rests. He marked these parts <i>f</i> , which Edition changes to <i>ff</i> to match revisions in several other parts in mm. 249–250 (see note for m. 249, ALL).
251	Reed 1–2, Pno r.h.	Edition adds slur to match Tpt 1, Vn I. Reeds show slur only over 251.2–3; Pno has none.
252	Vn II–III, Vc, Cb	Edition adopts performance annotations in Im changing \circ to \downarrow (both notes still played tremolo), matching rhythm in Reeds, Brass, Pno, and Vn I.
252.2	ALL	Edition adds fermata, prompted by performance annotations in Im (most books) adding either a fermata or instructions such as “on cue.” In Pm-Sch , however, an annotation places the fermata over the ensuing barline.
253	Cym	Edition takes <i>ff</i> and “short” from performance annotation in Im . Fh has no dynamic and shows an open slur to sustain.
254	ALL	Choreographic cues in Fh and Pm-Sch read “Couple turns!” and “turn,” respectively.
254	Reed 1	Edition upholds part, marked <i>tacet</i> in Im . The five Reeds double the pentatonic lower Pno chord, while the four Brass double the upper Pno tetra-chord. Eliminating Reed 1 would alter an otherwise consistent pattern.
256	Pno, Perc, Strings	Edition follows performance annotations in all String parts making <i>f</i> rather than <i>p</i> the starting dynamic for <i>sempre dim. al fine</i> .
256–269	Perc, Pno	Edition adopts <i>tacet</i> in Im-Pno ; in Im-Perc , the material was not even copied. This appears to have been a deliberate change of texture. In Fh , Pno doubles Strings (except for Vc’s F3 at 257.2); Perc has alternating quarter notes on BsDr, SnDr.
260	Reed 1	Edition takes <i>p</i> from performance annotation in Im .
268	ALL	Edition adds “dancers” to direction for repeats (“until off stage”). Pm has “Repeat ad libitum, sempre morendo.”

20. This Is the Life

Sam's aria was introduced relatively late; the earliest typescript source is **Tt2b**. At this stage, the collaborators envisaged interpolating the number into a scene showing Susan and the children coping without Sam. Bound with **Tt2b** is a scenario for the divorce ballet, dated 29 July 1948 and comprising four sections. The first two sections are the prologue and main portion of the ballet (see general remarks for no. 19, above). The scenario's third section, "Susan's busy day," transmits an idea for the staging of no. 20 that was ultimately discarded: "It's to be clear here that we are suggesting lapse of time of three or four months. Susan goes home. Dinner sequence with two children ending with all three staring at Sam's empty chair. When they look toward it, lights come up on Sam in hotel room. Song by Sam: 'This is the life.' In middle of song is interpolated a dialogue section between Susan and the children."

Tt2b goes on to provide two versions of what follows the divorce ballet (no. 19). The first corresponds to the 29 July scenario, while the second presents the hotel room scene much as in **Tt3**, without any participation from Susan and the children, who will reappear only in the "Illusion Minstrel Show." The fourth section of the scenario, Kazan's "Street Scene," in which Sam and Susan encounter the Con Man, was restaged (see notes for no. 21a).

Among Aronson's designs for *Love Life* are insets for the ballet scene, representing a dining room and a hotel room, which could be pulled on- and offstage. We know from John Wharton's 10 September letter to Weill that in New Haven, at least, no. 20 was indeed staged this way (Wharton thought that these "two vignettes" slowed down the show excessively). The first vignette, the "dinner sequence," disappears in **Tt3**, which retains the second as a separate scene (for which Aronson designed a new hotel set).

The number itself, as opposed to its scenic context, underwent only minor revisions. Weill added an introduction (= mm. 1–6 of Edition), even preparing a piano score for it (**PhT**) on the same paper that was generally used during the tryout period. In **Im**, the introduction appears on paste-ins prepared by Guido Tutrinoli (who had created the parts for no. 20): mm. 1–4 duplicate the orchestration of mm. 17–20 (i.e., mm. 11–14 of **Fh**), while mm. 5–6 derive from two bars that Weill added in pencil to **Fh** at the end of p. 3, right after m. 14 (= m. 20 of Edition). This is not reflected in **Fh(R)**, which must have been generated already. **Im** and **PhT** clarify that these two added measures do not belong to the vocal number proper, but only to the introduction, which is also incorporated in a piano-vocal rehearsal score that Schlein prepared for the number (**Vm-Sch**). That score as well as **PhT** reveal that the added measures underscore the radio announcement.

There are several divergences between the lyrics in **Tt3** and those that Weill set in **Vh**. Minor variants in punctuation aside, the **Vh** version is the one that appears in **Vm-Sch** and that was published as **Ae**. Except for two cases (see critical notes), the Edition rejects the **Tt3** variants, which would often demand rhythmic adjustments (e.g., "ev'ry hanger there" to **Vh**'s "ev'ry hanger in there" in m. 33; "This is the sweetest thing I have known" instead of **Vh**'s "This is the sweetest living I have known" in mm. 55/3–57). Moreover, for no apparent reason **Tt3** lacks two lines: "I wonder why the mem'ries never go / I even think they're starting in to grow" (cf. mm. 139–143).

"This Is the Life" was the last of eight selections (**Ae**) from the show that were published over time. Appearing on 29 December 1948, it was an odd choice for sheet music popularization (there was no attempt to present it in a simpler form, suitable for the amateur market). Not only does **Ae** adhere closely to the musical continuity in **Fh**, it also features a unique melodic variant (mm. 102–103) and provides tempo marks that are either absent from all other sources (m. 86) or appear only as annotations in **Im** (mm. 46, 132). Although **Ae** and **Vm-Sch** include the lines missing from **Tt3**, they both transmit a garbled version: "I wonder why the memory never go," but **Vh** shows the correct plural.

1–4

ALL

Articulation and dynamics in **Im** are sporadic. Edition matches mm. 17–20, from which this passage was copied. See commentary for mm. 17–20 regarding editorial additions to mm. 1–4 not derived from **Fh**. Edition follows **PhT** and **Im** in notating mm. 1–6 in C major, rather than in E \flat major with accidentals. **PhT** gives "vivace assai" as the tempo; Edition follows **Vm-Sch** in matching the tempo governing mm. 7ff.

1–3	Perc	Edition assigns this passage to SnDr rather than Timp. Im does not specify instruments, but the passage is copied from mm. 17–19, where Fh shows Weill’s customary SnDr notation. See also percussion notes below for mm. 7–19, 37–43, 70–77, 196–208.
4–6	ALL	Edition takes <i>rit.</i> from performance annotations in Im (Reed 1, 3 and Vn I). In PhT and Vm-Sch , <i>rit.</i> appears only in m. 5, where Edition adopts “slowly” from Weill’s pencil annotation in Fh .
7–16	Orchestra	Edition follows the dynamic pattern established in Fh , whereby every second (even-numbered) measure features a crescendo into <i>f</i> for the rhythmically active parts, and into <i>ff</i> for the sustained Tpt notes. Weill lowered the prevailing dynamic level from <i>ff</i> to <i>f</i> once the voice enters in m. 9. Edition does not adopt further dynamic reductions transmitted, inconsistently, by annotations in Im . In several parts (Reed 4–5, Tpt, three Vn books), some or all of the dynamic swells in mm. 8, 10, 12, and 14 are crossed out, sometimes replaced with diminuendo hairpins. The <i>ff</i> markings in Tpt are crossed out <i>passim</i> and replaced by <i>p</i> in Tpt 3. Reed 1 shows a diminuendo hairpin as early as m. 7, while the simultaneous Tpt 1–2 <i>ff</i> actually becomes <i>ff</i> . Edition supplies missing dynamic and articulation marks throughout this passage, on the basis of the patterns established in Fh mm. 9–10 and in the majority of parts; they become sporadic as one moves both down and onward in the score.
7–15, 37–43, 70–77	Reed 1, 3	Annotations in Im suggest that players swapped parts.
7–19, 37–43, 70–77, 195–208	Perc	With the exception of mm. 17–19, Edition adopts performance annotations in Im specifying Timp tuned in E \flat in these recurring passages. The marking “Timp B \flat E \flat ” appears just below the title; the individual passages are marked “Timp E \flat ,” except in m. 37, which is unmarked. In Fh , Weill merely cued “Dr,” mostly using the space he usually reserved for SnDr, which happens to coincide with E \flat in bass clef; \flat appears in Im sporadically. The choice of Timp is effective and appropriate to the music’s character. The question of how to perform the Cym part remains—the part is not crossed out in Im . It could be done with a foot pedal, or another player (Gr?) might temporarily have assumed this function. Edition retains the original SnDr/Cym combination in mm. 17–19 for three reasons: because in the analogous mm. 1–3, Im does not specify Timp; because the rest of orchestra has E \flat ; and because in this passage alone, Weill used the top space instead of the second from the top, perhaps indicating a change of instrument.
17.2, 17.5	Tpt 2–3	Edition adds staccato mark to match Reed 2.
17.4	Vn II–III, Vc, Cb	Edition adds staccato mark to match Reed 3–5, Pno.
17.8	Tbn	Edition adds accent to match 17.4.
18	Vn III, Vc, Cb	Edition adds crescendo hairpin to match rest of orchestra.
19.1	Orchestra	Edition assigns accent to all parts; Fh shows it in Reeds, Tbn, and Vn.
19.2	Brass, Pno, Vc, Cb	Edition adds staccato mark to match Reed 2–5, Vn.
20	SAM	Edition takes <i>mf</i> from Ae ; no dynamic in Vh .
25–28	Vn I	Edition adds accents, continuing pattern established in mm. 21–24. Vn I is doubling the vocal melody.
36	Vn	Edition enharmonically respells notes to match Pno. Fh uses A \flat 4, G \flat 4, E \flat 4, and D \flat 4.
36.7–12	Vn	Edition assumes continuation of pattern at 36.1–6, as in Reed 1 (Reed 3–4 are notated <i>colla parte</i> in Fh) and Pno. Fh has half rest in Vn I (Vn II–III notated <i>colla parte</i>); Reed 1 and Pno have iteration sign (\times). Weill may have been distracted by the half rest in Perc when he notated Vn I. Im adopts half rest (circled by a player in one Vn I book), but the crescendo hairpins in Fh that Weill drew in all three Vn staves suggest continued playing. Triplets also continue in Vh/Ae .
37–42	Reed 3, Pno r.h.	Edition adds staccato marks (missing in Reed 3 only through m. 38) to match Reed 1, 4, and Vn.

37–41	Tpt 1	Edition interprets a parenthesized <i>p</i> in Fh at 37.4 as applying only to the eighth-note figures in this passage; the downbeats are still performed <i>mf</i> , as in the other parts. Edition adds alternating <i>mf</i> and <i>p</i> in mm. 38–41 to match m. 37. Edition also adds an accent at 41.1 to match preceding downbeats.
42–43	SAM	Edition adds crescendo hairpin and <i>ff</i> to match mm. 16–17. Ae has crescendo hairpin but lacks the dynamic; Vh/Vm-Sch have neither.
45	ALL	Edition adopts duration (one measure) from Vh , Vm-Sch , and Ae . In Fh , Weill notated two whole notes (occupying two measures), but performance annotations in Im and Fh(R) restore the rhythm of the vocal sources.
45.1	Vn I, III	Edition adds missing ♯. The implied harmonic progression is iv–vii [♯] 3 in E minor. Weill has already modulated, even if he indicated the new key only in m. 46. Ae confirms A♯3, E♯4.
46	ALL	Edition takes “Andante cantabile” from Ae , as it represents a refinement of the tempo marks found in the other sources: Fh has “Meno mosso”; Vh and Vm-Sch have “Meno mosso (cantabile).” See also m. 132 below.
46–52	Brass	Edition takes muting (“hats”) from performance annotations in Im .
48–51	Brass, Vc, Cb	Edition consistently supplies tenuto marks, which drop out at m. 48 (Tbn, Vc, and Cb) and m. 50 (Tpt).
50.3–6	Vn	Edition adds slur to match mm. 46, 48.
53	Strings	Edition adopts change from <i>pp</i> to <i>mf</i> (sometimes notated <i>mp</i>) in Im (all books). The consistency of these markings and the coordination of dynamic change with the <i>a tempo</i> suggest a compositional revision. (In two Vn books, the change occurs in m. 52, but the majority point to the <i>a tempo</i> as the moment of increased intensity.)
53–57	Reed 4	Edition adopts performance annotation “8va” in Im and transposes part up an octave. The oboe in its low register (as originally notated) may have had a hard time cutting through Strings and Sam without starting to “honk” (especially with increased dynamic in Strings). The octave transposition also creates an effective contrast to the register of the preceding BsCl obligato.
53.3–54.1	SAM	Edition takes crescendo hairpin in m. 53 and <i>mf</i> at 54.1 from Ae . Note that, according to performance annotations in Im , Strings are now slightly louder, while Sam has just had a diminuendo from <i>p</i> .
57.3–58.1	SAM	Edition takes diminuendo hairpin in m. 57 and <i>p</i> at 58.1 from Ae to match reduced dynamic in orchestra.
59–60	Reed 5, Strings	Edition respells Vn (in Fh , Vn I: E♭4; Vn II: D♭4–C♭4; Vn III: B♭3–C♭4) and Reed 5, Vc, and Cb at 59.2–60.2 (G♯3–B♭3–A♭3 in Fh).
59–68	Vn	Edition takes tremolo slashes from performance annotations in Im (all books). The tremolo foreshadows the sense of urgency imparted by the <i>stringendo</i> beginning in m. 61. Fh continues preceding rhythm, though without ties and tenuto marks, changing to tremolo only in m. 69.
63.3–64.1	SAM	Tt3 has “Yes, there is peace,” which yields a threefold, parallel, paratactic construction over the course of mm. 63–69. Lerner deploys similar rhetorical structures throughout the number (e.g., “The tub is mine! / The sink is mine! / The chair is mine! / The room is mine!”). Nonetheless, Edition upholds Vh ’s “Oh yes, there’s peace” (also found in Vm-Sch and Ae), possibly a deliberate change of Weill’s, who may have considered yet another rhetorical construction stilted and out of character.
67.5–68.2	Reed 4	Edition adds slur to match 65.5–66.2.
68–69	Brass	Edition takes “open” from performance annotation in Im-Tpt1-2 .
69	ALL	Edition takes <i>poco rit.</i> from Vm-Sch and performance annotations in Fh(R) and Im . Fh has no tempo modification; Vh has <i>molto accel.</i> , but this does not appear in any other source (except Ae), suggesting a rethinking of how the transition was to be performed.
69	Perc	Edition adds <i>p</i> to match prevailing dynamic level.
70	Brass	Edition takes muting (“hats”) from performance annotations in Im-Tpt1-2 , interpreting the instruction as applying only to mm. 70–105. Even though

70–77.6	Pno r.h.	there are no further instructions until m. 120, where hats are again prescribed (not canceled in between), mm. 114–119 presumably call for open. Edition adds staccato marks to match Reed 1, 3.
76–77.2	Pno l.h., Vc, Cb	Edition adds tenuto marks to match Reed 2, 5.
77	ALL	A slight <i>ritardando</i> may have been taken here, according to performance annotations in Im (Reed 2, Vn, Vc).
78	ALL	Edition takes measure (consisting of a whole-tone pentachord) from Weill's pencil revision in Fh(R) and performance annotations in Im (all books); the measure also appears in Vm-Sch . Absent from Fh and Vh , the extra bar gives more time for Sam to pick up the phone and yell for room service. Some Im books (Reed 2, Vn, Vc) add the further performance annotation <i>rit.</i> beginning in m. 78 or shortly before, but Edition opts to leave the exact coordination of music and stage action to the performers. Edition takes Sam's whole-note duration from Vm-Sch ; originally dotted half.
79–84	Perc	Edition opts for rests, prompted by <i>tacet</i> marking in Im . In Fh , Weill notated a Tri roll, beginning on the downbeat of m. 79 and ending after the first quarter of m. 84. Presumably one Tri roll was considered enough; the passage recurs in mm. 175ff., this time with no sign that the part was cut.
79–80	Vc	Edition removes tenuto marks in light of <i>pizz.</i> Weill probably carried them over from Reed 4, but compare mm. 175ff., where they do not appear in Vc.
79.3	Vc	Edition changes F4 to D4, matching Reed 4 and Pno. Vh confirms D4. Fh , which notates m. 80 with iteration signs, has D4 at 81.3 (a new sheet of Fh begins with m. 81).
81–83	Reed 4	Edition adds tenuto marks to match mm. 79–80.
83	Vn, Vc	Edition adds diminuendo hairpin to match Reeds, Pno.
84	Pno, Vn, Vc	Edition adds <i>p</i> to match Reeds and Brass.
84.2–85.1	ALL	Performance annotations (e.g., eyeglasses, fermatas) in all Im books suggest taking more time between the chords at 84.1 and 85.2. Edition opts to leave coordination of music and stage action up to performers.
86	ALL	Edition takes tempo mark “Allegro giocoso” from Ae , where it appears along with tempo equation $\text{♩} = \text{♩}$; other sources give only the latter (except for Vm-Sch , which has “L'istesso tempo”). A copy of Vh(R) (WLRC/DD) has performance annotation “Meno mosso.”
87.3	SAM	Edition takes <i>p</i> from Ae . Note that at 97.2, Weill assigned <i>mf</i> to Sam, matching his previous dynamic at the anacrusis to m. 81 and perhaps implying a contrast to mm. 87–95.
87.3–89.2	SAM	Edition adopts Tt3 version of text. All three vocal score sources have “My name is Samu'l Cooper,” which recalls the first line that Sam sings in no. 2, but it is less likely to be uttered in this context.
91.3	SAM	Edition takes text (“I'd”) from Vm-Sch and Tt3 . Vh and Ae have “I.”
96–98	Reed 5, Tbn	Edition takes <i>f</i> from performance annotations in Fh(R) (for Tbn) and Im-Reed5 and changes back to <i>p</i> when this fill figure ends at 98/1.
98–101	Pno l.h.	Edition adds tenuto marks to match Reed 5, Tbn. Throughout this passage, Pno articulation usually follows that in rhythmically matching parts.
102–105	Reed 5, Tbn, Pno l.h.	Edition continues tenuto marks to match mm. 98–101. In Fh , m. 102 begins a new sheet.
102–103	SAM	Edition takes melody from Ae . In Vh and Vm-Sch , the two measures repeat mm. 98–99 (except that 102.2 has a B4 instead of an eighth rest). The melodic variant in Ae is clearly a refinement—befitting the “giocoso” character of this passage—and it is unlikely that anyone but Weill introduced it.
106	ALL	Edition takes <i>accel.</i> from performance annotations in Im and Vh(R) (copy in WLRC/DD). It is an appropriate gesture, given the text.
106–113	Cb	Edition takes accents from performance annotations in Im .
110–113	Pno r.h.	Edition adds accents to match mm. 106–109 and rhythmically identical parts.
110/1	SAM	Edition respells pitch to match Reed 4, Pno, Vn I. All vocal sources have B ^b 4, but in those sources, the accompaniment also uses B ^b (with F ^b and A ^b).

112	SAM	Edition takes <i>f</i> from Ae . It is appropriate for Sam to raise his voice here, and orchestra has <i>f</i> two bars later.
114	Strings	Edition adds <i>f</i> to match rest of orchestra.
114.2	Vn II–III	Edition adds <i>non-div.</i> brackets to match Vn I, also prompted by the availability of the open D string.
116	ALL	Edition adopts revisions in Fh(R) , Im , and Vm-Sch , which have Sam finish his line “Service for one!” before orchestra reenters in m. 117. Performance annotations in these sources implicitly change time signature from 2/4 to 3/4 for this measure, and Edition does so explicitly. (Annotation in Vm-Sch has barline curving around to the right of Sam’s “Service for one!”; some Im books add caesura or eyeglasses; in Fh(R) , Littau indicates beating pattern in mm. 114–115 and 117–118, but none in m. 116.) Vh has Sam speak the last quarter note (“one!”) on first beat of m. 117. See the related rhythmic revision discussed in the note for mm. 117–118 below.
117–118	Orchestra	Edition takes rhythm ♩ ♩ ♩ from Fh(R) , Vm-Sch , and consistent performance annotations in Im . Fh has ♩ ♩ ♩ . Furthermore, prompted by performance annotations in Im (Reed 1–3, Tpt 3, Vn I [one book]), Edition changes accents to accent-tenuto marks.
119	SAM	Edition takes stage direction (“stands still”) from performance annotation in one copy of Vh(R) (WLRC/DD) and Kazan’s annotation in Tt2b .
120	ALL	Edition takes tempo mark (“Molto meno mosso”) from Ae . Fh and Vh have no tempo mark. Performance annotations in Fh(R) and Im (all Vn books) add “Lento”; annotation in one copy of Vh(R) adds “Meno” (WLRC/DD); Vm-Sch has “Andante.”
120	Tpt	Edition takes muting (“hats”) from performance annotations in Im-Tpt1-2 .
128–129	Reeds, Strings	Edition adopts performance annotations in Im that begin the crescendo already in m. 128. In Fh , hairpin starts in m. 129.
129.3	Reed 2	Edition adds missing ♯ for G♯4 to match context (all parts in mm. 128–129 are playing whole-tone scales). Sounding F♯3 confirmed by Vh .
132	ALL	Edition takes “Andante cantabile” from Ae , as it represents a refinement of the tempo marks found in the other sources: Fh has “Meno mosso (come prima)”; Vh and Vm-Sch have “come prima.” Compare m. 46 above.
132	Brass	Im-Tbn adds a reminder here that hat mutes still apply.
132–137	Reed 1–3, Pno, Vc	Edition adds tenuto marks for each attack and slurs/ties across the barlines to match the pattern established in Fh in Reed 1–3, mm. 132–133. Subsequently, slurs/ties across the barlines continue in Reeds but disappear from Pno and Vc. (Edition does not continue the tenuto marks for the syncopated motive after m. 137, where the texture and dynamics change.)
136.2–137.1	Cb	Edition adds slur to match Reed 5 and previous occurrences (132.2–133, 134.2–135).
139.2	Vn I	Edition assigns <i>p</i> to match Reed 4. Fh has <i>p</i> only at 140.1.
139.4	SAM	Edition takes <i>p</i> from Ae , the only source for a dynamic here. Vh has a diminuendo hairpin for Sam to <i>pp</i> in mm. 137–138, matching orchestra. But whereas in Vh the accompaniment remains <i>pp</i> until m. 151, in Fh Reed 4 and Vn I, which double or parallel the vocal line, have <i>p</i> . Ae reflects this, by adding <i>p</i> in m. 140 for the accompaniment.
140	Vc, Cb	Edition adds <i>p</i> to match remaining parts.
140.2–141.1	Reed 3	Edition adds slur to match Vn III.
142.3–4	Pno r.h.	Edition adds slur to match 141.3–4.
142/3–143/3	ALL	Edition takes <i>rit.</i> and fermata from all three vocal sources. Vm-Sch shows that this tempo modification carried over to the post-orchestration rehearsals. It is curious that Im is unmarked, but this <i>rubato</i> may have been sufficiently moderate that the players could simply follow the conductor.
142/4	Reed 5, Vn III	Edition slurs with m. 143 to match Reed 3, Cb.
143.1–2	Reed 1	Edition slurs with m. 142 to match Vn II.
143.1–2	Vn I	Edition slurs with m. 142 to match Reed 4 and general phrasing.

143.3	ALL	Edition adds “in 2” after tempo mark “Più mosso,” prompted by performance annotation ♩ in Fh(R) . Several active Im parts (Reed 1, 4, Vn I) have “in two” here.
143.3–144.1	SAM	Edition takes crescendo hairpin in m. 143 and <i>mf</i> at 144.1 from Ae , matching the general orchestral dynamic at the downbeat of m. 144. In Vh , the general dynamic remains <i>pp</i> throughout mm. 137–153.
144–149	Reed 5, Vn, Cb	For the rhythmic figure $\underline{\text{♩}} \text{ ♯ } $ Edition adds accent to half note and staccato mark to eighth note where missing. Accents are entirely missing for Reed 5 (also from Cb in mm. 148–149). The staccato marks for this figure are sporadic, but they align with Reed 1, 3, and Vc.
144–149	Vc	Edition adds crescendo hairpin to match triplet figures in Reed 1, 3.
144.3, 146.3, 148.3	Vn	Edition slurs with subsequent sixteenth notes to match Im and the figure of which this is the diminution (e.g., 134.2–6).
144.7–149.7	Reed 1, 3, Vc	Edition consistently adds staccato marks to eighth notes on beat 2. In Fh , they appear sporadically in Reeds and only once in Vc.
147.6	Vc	Edition adds missing \sharp for G \sharp 3.
149.2	Vc	Edition adds missing \flat for F \flat 3; at 149.3, Fh has F \sharp 3.
149.6	Reed 1	Edition takes \flat for B \flat 5 from performance annotation in Fh(R) . Arguably, Weill could have meant to avoid a clash with passing tone A \sharp in Vc, but marking in Im confirms broken half-diminished harmony (sounding B \flat –D \flat –F \flat –A \flat in root position).
150.3–4	Reed 4	Edition adds slur to match Vn I.
150/4	Reed 1, 3–4, Vn II–III	Edition adds slur to match Vn I. Vh and Ae (in corresponding r.h.) have one slur for all of m. 150.
151/4	Reed 1–3, 5	Edition adds accent to match Tpt 2–3, Tbn, Vn II–III, Cb.
152.1	Brass, Strings	Edition ignores changes in duration from quarter to half, suggested by performance annotations in Im (Tpt 1–2, Tpt 3, and Vn II, both books). Other books mark four vertical strokes, suggesting what Weill had already indicated with <i>allargando</i> . If Vn and Brass actually sustain for a half-plus-eighth, they risk obscuring the Reed 4 solo.
152.2	Reed 3	Edition adds missing \flat for D \flat 4 (sounding C \sharp 4).
153.4	SAM	Edition adds \flat for F \flat 4. This is missing in Vh and Ae but clearly intended since both the Vh accompaniment and Fh (Reed 3) have F \flat 4.
154	ALL	Edition takes “Moderato assai” from Vh/Ae . Other sources lack mark.
154–168	Vn I, III	Edition specifies <i>div.</i> , since Weill did so for Vc in m. 156. The advisability of this is obvious for Vn I; for Vn III, <i>divisi</i> makes it easier to avoid an open E string, which could sound too bright in this context.
156	Brass	Edition upholds “open” from Fh . Oddly enough, Weill never called for mutes anywhere in mm. 1–155, or anywhere else in this number. All prior muting instructions occur only in Im as performance annotations. One annotation in Im-Tpt1-2 calls for hats in m. 156, but Tpt 3 and Tbn are unmarked. Weill’s instruction appears to specify a deliberate color.
156–157	Tpt 1, Vc	Edition adds ties to match rest of Brass and Cb.
164	Perc	Edition adds <i>p</i> to match Brass.
167	Perc	Edition adds <i>pp</i> to match Pno, Strings.
172	ALL	Edition adds “in 2” after tempo mark “Più mosso,” prompted by performance annotation in Fh(R) . Performance annotations in most Im books, as well as Vh(R) , change time signature to ♩ . Oddly, Reed 5 and Tbn have “in 4” here, whereas Reed 3–4 and Perc are unmarked. In light of these inconsistencies, Edition does not actually change the time signature; compare similar situation in m. 143. Vh and Ae have “Tempo I.”
174	Vn II–III	Edition adds slurs to match triplet figure in mm. 172–173.
175	ALL	Performance annotations in Fh(R) , Vh(R) , and Im (all books) call for this bar to be repeated, presumably to give Sam time to pick up the phone.
185.1–3	Vc	Edition adds slur to match Reed 5. Fh has tentative staccato marks at 185.1 and 185.3, which Edition ignores. Im has no articulation.

185/1, 185/3	Vn II–III	Edition adds accents to match Reed 1, Pno r.h., Vn I.
185.3–4, 185.7–8	Pno r.h.	Edition adds staccato marks to match Reed 1–4, Vn.
185.7–8	Reed 1	Edition adds staccato marks to match 185.3–4.
187–190	Vn	Edition adds accents on every half measure to match mm. 29–32 (for all parts but Vn I and Brass, Weill simply instructed copyist to transcribe that earlier passage, and the Vn I part that Weill wrote out here otherwise duplicates the earlier passage).
190.1	Tbn	Edition takes \sharp for F \sharp 3 from performance annotation in Im .
191–194	Brass	Edition takes accents from Im (all books).
194	SAM	Edition takes crescendo hairpin from Ae .
195	Brass	Edition takes <i>mf</i> from performance annotation in Im-Tpt1 . Orchestra may be too loud here— Fh has <i>f</i> in all parts but Perc—and performance annotations in Im addressed this in a variety of ways (e.g., by adding <i>mp</i> in Tpt 3, <i>p</i> in Tbn, and <i>p</i> in Tpt 1 in mm. 204–208). Edition opts to match Perc, as it was Weill's frequent practice to scale back (slightly) the dynamic level for both Brass and Perc when entire orchestra plays loudly against the singer.
197–202	Vn	Edition provides <i>non-div.</i> brackets for all double-stops, following Weill's notation in Fh for Vn II in m. 195. The <i>non divisi</i> contributes to the heavy texture of the passage, with its thoroughgoing accentuation.
197.3–198.1	SAM	Edition takes pitch B \flat 4 from Ae and performance annotation in Vm-Sch (cf. Tpt 1). Vh has C5, but corresponding passages always have B \flat 4.
201	Reed 5, Vc, Cb	Edition takes pitches from performance annotation in Im to match Reed 2 and Pno l.h. (cf. m. 197). In Fh , the three parts follow the model of mm. 11 and 15, suggesting that Weill was distracted (Vh transmits the pitches of Reed 2, Pno l.h.).
201–206	Pno	Edition adds staccato marks in r.h. (to match Reed 1–4 and Vn) and tenuto marks in l.h. (to match Reed 5, Vc, and Cb).
206	Reed 5	Edition adds crescendo hairpin to match Reed 1–4.
207	Reeds, Brass, Perc, Pno	Edition adds <i>ff</i> to match Strings. In Fh , Reed 2 and 5 have <i>ff</i> at 209.1, which Edition omits.
207.1	Pno, Vc, Cb	Edition adds accent to match Reeds, Brass, and Vn.
209	ALL	Edition adds <i>segue</i> ; annotations in Im show “slow segue.”
209.1	Reed 3–4	Edition adds staccato mark to match Reed 1.

21a. The Minstrel Show: Here I'll Stay (Reprise)—Minstrel Parade—Madame Zuzu—Taking No Chances

Ending *Love Life* with an ambitious chain finale in the guise of a minstrel show selling illusions was one of Weill and Lerner's earliest ideas. The sequence of nos. 21a–c already appears, very nearly in its final form, in **Tt1**. Only the ending differs significantly: Susan and Sam part with the vague hope of someday “reaching out and touching each other again.” By May 1948, the collaborators had settled on the definitive close: notwithstanding the Interlocutor's warning that “reality is awful misery,” Susan and Sam conclude that “if reality is where we can find each other again, then that's what I want.” The curtain falls during the final vaudeville turn (the “big trick”), with Sam and Susan walking toward each other on a tightrope as their children look on from the bleachers.

The Magician in no. 1, the Con Man and Interlocutor in nos. 21a–c, and the Ventriloquist in no. A11b were originally the same figure in different guises. In **Tt2b**, a note at the beginning of the minstrel show specifies that the Interlocutor is the Magician, even directing him to do a magic trick. Because of casting changes just prior to and during tryouts, the Magician was cast separately, and the “Ventriloquist and Dummy” act was cut (see Introduction).

No. 21a begins with a reprise of “Here I'll Stay” that breaks off after m. 31. Originally, the reprise formed a musically distinct, closed number, comprising a complete refrain, partially sung by the Con Man and partially used for underscoring. The reprise's orchestration is identical with mm. 29–69 of no. 5a, which explains the lack of a separate full score. John Costa Coll prepared **Im**, where it is numbered separately from the minstrel show (“19a” for the reprise of “Here I'll Stay” and “20” for “The Minstrel Show”; “This Is the Life” was “19”). All versions of the script except **Tt3** call for the reprise to be performed at the end of the divorce ballet, apparently using

the same set. The insertion of “This Is the Life” between the ballet and the reprise of “Here I’ll Stay” did not at first affect the staging. In **Tt2b**, all three numbers follow one another without a set change, and this appears to have been the way they were staged in New Haven. Ultimately, Boris Aronson designed a separate set for “This Is the Life” and placed the “Here I’ll Stay” reprise before a drop depicting a city street, so that it could be performed in “one” while the minstrel show set was installed. This staging promoted musical continuity, since the drop could be raised to reveal the final set without a break. Although **Tt3** gives the divorce ballet, “This Is the Life,” the “Here I’ll Stay” reprise, and the minstrel show separate numbers (“Scenes” iv–vii, respectively), the last two are now welded into a single musical section, with the Con Man—taking on the function of Interlocutor—introducing the show (“Come [on] along with me and you’ll know . . .”), and the minstrels seamlessly taking over his song as the drop rises to reveal them.

To accommodate the staging and take advantage of the opportunity for a musically continuous finale, Weill prepared a piano-vocal score for the Con Man’s new material (**VhMin**), which served as the basis for five new pages in **Fh**, titled “Introduction Minstrel Show.” This insertion, corresponding to mm. 32–71 in the Edition, replaced the last nine measures of the “Here I’ll Stay” reprise (as transmitted in the first layer of **Im**) and the first sixteen measures of “The Minstrel Show” (as transmitted in **Vh** and the first layer of **Fh**) with an expanded introduction fusing the two numbers. Irving Schlein prepared the parts (numbered “19b”), either as paste-overs on Coll’s original layer or as inserted sheets of the Carl Fischer paper that was used mainly for revisions during the tryouts. In light of Weill’s revision, it makes little sense to count **Tt3**’s “Scenes v–vii” as separate numbers. Instead, the Edition groups together the abbreviated reprise of “Here I’ll Stay,” the Con Man’s song with its choral continuation, and the main portion of the minstrel show (the material preceding “Mr. Right”) as no. 21a, the first component of a now musically continuous finale. In **N3**, every musical selection following “This Is the Life” was grouped under the title “The Minstrel Show,” with the following subheadings: “Here I’ll Stay (Reprise),” “Minstrel Parade,” “Madame Zuzu,” “Taking No Chances,” and “Mr. Right.”

In the Edition, “Mr. Right” is given its own subsection (no. 21b). In a sense, this eleventh-hour spot for Susan stands outside the minstrel show proper, and Weill titled and paginated it separately in **Fh**. He did the same for the music following “Mr. Right,” calling it “Finale” (the Edition’s no. 21c). The Edition follows Weill’s tripartite arrangement, preserving the subheadings from **N3** as subdivisions within no. 21a. The Edition does not follow the scenic division from **Tt3**, which would necessitate a new musical number beginning at the anacrusis to m. 72, but it provides the stage directions from **Tt3** indicating when the drop is raised.

Im for mm. 1–31 of no. 21a shows a few divergences from mm. 29–60 of no. 5a. Where these appear to have resulted from copying errors or omissions (a missing dynamic or articulation, an incorrect pitch), the Edition conforms them to no. 5a. Other divergences not already covered by critical notes for the corresponding locations in no. 5a are noted below; mm. 72–363 belong to the original layer of **Fh** and remained fairly stable over the course of the production. Weill set the sung text almost exactly as it appears in **Tt2**. **Fh(R)**, exemplars of **Vh(R)** held in WLA, and performance annotations in **Im** transmit several small cuts. Most of the deleted material still appears in **Tt2b** but no longer in **Tt3**, suggesting that the cuts were made during tryouts. The three most valuable exemplars of **Vh(R)** are those marked by the rehearsal pianists, Schlein and Symonette, and a copy used by Eugene Kusmiak, on the cover sheet of which Weill wrote the title in pencil. Kusmiak, who would later conduct part of the road tour of *Lost in the Stars*, presumably assisted with the *Love Life* rehearsals, although he is uncredited. Some of the markings in Kusmiak’s copy are in Weill’s hand. All cuts are discussed in the notes below. They eliminate repeated or similar material in the exchanges among Sam, Susan, the Interlocutor, and the chorus. But these repetitions are not necessarily redundancies; they lend the minstrel show its quasi-ceremonial, hieratic quality.

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|---|----------------|---|
| 0 | ALL | Edition adds tempo mark (“Moderato”), in light of “Moderato assai” for no. 3 and no. 5a. Im lacks tempo mark. |
| 0 | Reed 1, Vn, Vc | Edition adopts revisions in Im , limiting the anacrusis to Reed 1 (cf. no. 5a, m. 29). Performance annotations in Im-Reed1 show <i>mf</i> followed by an immediate diminuendo hairpin to <i>pp</i> . Edition assigns <i>p</i> (as in no. 5a) and translates performance annotation “go with singer” for Reed 1 as <i>colla voce</i> . |

0–7	Reed 1–3	Edition does not adopt direction “echo tone” from no. 5a. No such indication appears in the parts for no. 21a, and the context differs.
5	Reed 3	Im has performance annotation “flutter tongue.”
17–24	Gtr	This passage was marked <i>tacet</i> in no. 5a (cf. mm. 46–53), but not here.
17–20	Vn	This passage differs from mm. 46–49 of no. 5a. In one Vn II book, Coll started to write the <i>pizz.</i> material from the earlier iteration but then erased and started over, presumably based on instructions that are no longer extant.
24.2–31	Vn I	This material was marked <i>tacet</i> in no. 5a (mm. 53–60), but not here.
25–31	Reed 4–5	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Im . The revisions that made mm. 1–71 continuous also made it impossible for the Reed 5 player to switch from Bsn to BSax. Rather than eliminating the passage altogether, it may be preferable for the player merely to cut off early in m. 31, leaving the Vc and Cb parts to sustain the bass note through the fermata. It is unclear why Reed 4 was eliminated. Admittedly, Reed 4 merely doubles Reed 1 at the lower octave.
25.1	Vn I	Edition detaches this note from the preceding slur to match Tbn here and both Tbn and Vn I at 29.1. The inconsistency between mm. 25 and 29 appears in Im (both books) and Fh for no. 5a.
31	ALL	Edition takes fermata and subsequent caesura from performance annotations in Im (all books except Reed 4–5, which rested). The pause provided room for the remaining dialogue, after the last nine measures of the “Here I’ll Stay” refrain were cut (cf. no. 5a, mm. 60–69).
32	Brass	Edition takes muting specification (“cup”) from performance annotations in Im (all books). Fh has “in hats.”
32–107	Tba	Edition cues Tba, prompted by performance annotation in Im . In Fh , Weill called for “Bss” (see “Issues of Instrumentation”).
39	CON MAN	Edition takes text from VhMin . Tt3 has “Come a-long.”
39.3–4	Acdn	Edition adds staccato mark to match Vn I.
40	Gtr	Edition adds <i>p</i> to match prevailing dynamic level.
47.2–48.1	Reed 3	Edition clarifies articulation. A new sheet of Fh begins with m. 48. That source has two open-ended slurs, one starting at 47.2 and the other at 47.4, both hanging over the end of m. 47, and neither of them connecting to 48.1. Edition follows the slurring in Vn III for 47.2–3 and continues the slur beginning at 47.4 to include 48.1.
47.3	Vn	Edition ignores an open-ended slur beginning here but not continuing in m. 48 (the start of a new sheet of Fh). In light of the <i>non divisi</i> at 48.1, a slur would be awkward.
48.4, 50.4	Reed 5, Strings	Edition adds accents to match Reed 1–3 (Vc, Cb have an accent at 48.4, but not at 50.4).
48.4	Vn III	Edition adds missing ♯ for F♯4; cf. Reed 3.
50.1	Vn	Edition adds <i>non-div.</i> bracket; cf. m. 48
54	Reed 1–3	Edition takes crescendo hairpin from performance annotation in Im .
54	Tpt	Edition cancels muting, prompted by performance annotation in Im-Tpt3 .
55.2–56.1	Tpt	Edition cancels <i>mf</i> , returning to <i>p</i> level retained by the rest of the orchestra and interpreting the louder dynamic as pertaining only to the fill.
59.2–.3	Tpt 1, Acdn	Edition adds slur, matching m. 55.
61.3	Acdn l.h.	Edition adds missing pitch (matching Reed 5, Vc, Tba); Fh is blank.
64–71	Stage Directions	Edition eliminates redundancies. Toward the end of Scene vi, Tt3 calls for traveler to open, revealing the Minstrels with their tambourines, and for Sam and Susan to stand in front of their chairs, right after the Con Man has sung “to the Illusion Minstrel Show.” At the outset of Scene vii, Tt3 provides further directions, describing the bleachers and the placement of chairs, but repeating instructions concerning the traveler, the Minstrels’ tambourines, and Sam and Susan (but now also the Interlocutor) taking their positions.
64.3–65.1	Reed 1–2	Edition removes slur (which Fh shows in addition to <i>gliss.</i> line) to match Reed 3–4 and mm. 66–67.

65–66	CON MAN	Tt3 has “Well, now you know.”
66–67	Vn	Edition changes every E \flat to E \natural , prompted by consistent performance annotations in Im and by analogy with mm. 64–65: the figuration throughout this passage features <i>chromatic</i> lower neighbor notes. (There are no such performance annotations for 65.8, and one part even adds a \flat there.)
68–69	Brass	Edition upholds Weill’s notation, providing tenuto marks only for Tpt 1 (which carries the melody).
69–71	ALL	Edition consolidates <i>cresc.</i> Fh places general <i>cresc.</i> indication about midway through m. 68 but also hairpins in a variety of locations: m. 69 for Reed 1–4 and Tpt; 69.2–70 for Reed 5 and Tbn; mm. 68–69 in Vn. The remaining parts lack hairpins.
70.2–71	Vc, Tba	Edition adds tenuto marks to match Reed 5, Tbn.
71.2–74	Orchestra	Edition provides <i>mf</i> based on first layer of Fh , prior to Weill’s preparation of a new introduction. The anacrustic figure at 71.2–4 appears in both the first layer of Fh and the last bar of the revision, but the latter lacks dynamics.
74	Tpt	Edition takes hat mutes from performance annotations in Im .
75.3–4	Acdn r.h.	Edition adds staccato marks, matching m. 71.
80	Tbn	Edition adds <i>mf</i> to match prevailing dynamic level.
80.4	Acdn, Gtr	Edition adds accent to match Reed 3–4, Tpt, Perc, and Strings. Edition changes A4 in Gtr to G \natural 4, as in Acdn. Pitch is ill-defined in Fh , and Im copyist interpreted it as G \sharp 4.
81.3	Tbn	Edition adds crescendo hairpin to match Tpt.
82.2	B	Edition changes D3 to E3 to match the passing tone in Vc and Tba. The E3 does not appear in Vh , where l.h. rests at 82.2. No corrections appear in Fh(R) , Vh(R) , and Im .
82.3, 83.2–4	Reed 3–4	Edition adds staccato marks to match Vn and to continue sequentially the articulation in mm. 80–81.
82.4	Tpt 2–3, Acdn, Gtr	Edition adds accent to match other parts.
84	Orchestra	Edition assigns accent to last quarter. Fh lacks it in Tbn, Acdn, Gtr, Tba.
85.2	Tpt	Edition adds staccato mark to match 84.2.
85.2	Vn	Edition adds staccato mark to match Reed 3–4.
85.4	Reed 3–4	Edition adds staccato mark to match Vn.
87/2	Reed 5, Vn, Vc	Edition adds staccato marks to match Reed 1–2.
88	Reed 5	Edition adds <i>mf</i> to cancel the <i>f</i> of the preceding solo fill and return to the prevailing dynamic level. Fh has <i>mf</i> in Reed 1–2.
90–91	Acdn l.h., Vc, Tba	Edition adds tenuto marks to match Reed 5.
94	Acdn l.h., Tba	Edition adds slur (matching Reed 5, Vc) and corrects accidental at 94.2 for Tba to C \natural 4. Fh has C \flat 4.
95.2	Acdn	Edition adds <i>f</i> to match Brass.
96	Perc, Gtr, Vc, Tba	Edition adds <i>f</i> to match remaining parts.
96.5	Reed 3	Edition changes C \natural 5 (sounding B \flat 3) to B4 (sounding A3). Weill may have overlooked the fact that other parts have moved from sounding B \flat to A (Reed 5, Tbn, Acdn, B, Vc, Cb).
97.2	Reed 3, Gtr, Vn	Edition retains (sounding) G \sharp , which anticipates the augmented G \sharp –C–E triad that arrives on the third quarter, creating a momentary clash with A and G in Reed 5, A, B, Vc, and Cb. A similar conflict occurs at 99.2, where Reed 3–4 and Gtr anticipate F \natural and A \flat by one quarter.
99/2–101	Reed 5, Brass, Acdn	Edition adds tenuto marks on half notes to match Reed 2–4, Vc, and Tba (Reed 5 lacks articulation only at 99.2).
99.3	B 2	Edition adds missing \natural for F \natural to match Reed 5, Tbn, Acdn, Gtr, Vc, Cb. In Vh , accompaniment has F \natural , but basses lack accidental.
100.6, 101.3, 6	Reed 1	Edition adds staccato mark to match 100.3.
103	ALL	The original production cut this measure, as evinced by performance annotations in Fh(R) , Im , and all marked-up copies of Vh(R) .
104.2	Reed 4	Edition adds \sharp for D \sharp 4, matching C \sharp in Vh (m. 104 should be the same as m. 105 only down a fourth, yielding a chromatic ascent from D \sharp to E).

109.4	Pno, Gtr	Edition adds missing # to all G#s. Vh has G#; Reed 2 attacks F#5 (sounding Ab4, the enharmonic of G#) at 109.3.
111.3	Reed 5	Edition adds accent to match Reed 1–3.
112/4	Pno r.h., Gtr	Edition omits Bb3 in Gtr. In Fh , Weill notated Bb3 in Pno r.h., but then crossed it out, perhaps because of the A in the bass. Gtr is unmarked, however. Fh has iteration signs for m. 113.
114 (with anacrusis)–115	MNSTRLS	Edition cues Minstrels based on Tt3 and consistent performance annotations in Vh(R) . In Vh , the Interlocutor appears to continue his solo. For dynamic, Edition provides <i>f</i> in light of similar choral entrance in m. 123.
119–125	Tpt	Edition takes muting specification (“cup”) from performance annotations in Im . Fh has “sord.”
120–136	ALL	Edition rejects a cut indicated by performance annotations in Vh(R) , Im , and Tt3 . In order to accommodate the cut, the anacrusis to m. 120 in Reed 1 and Tpt 1 were eliminated. Reed 2–4 performed the anacrusis to m. 137 on the last eighth of m. 119 (keeping the rest of measure the same).
120	Strings	Edition adds <i>p</i> to match other active parts.
121.4	Pno, Gtr, Vn III	Edition adds missing # to all G#s. Vh has G# (see critical note for 109.4).
123/4	Reed 2–3, 5, Pno, Gtr	Edition adds accent to match Reed 1 and Strings. Compare 124/4 and 125/4, where all active Reeds have accents.
123/4	Perc, Pno, Gtr, Strings	Edition adds <i>mf</i> to raise general dynamic one level, matching Reeds and Minstrels.
124	Tpt 1	Edition adds <i>mf</i> , matching rest of orchestra.
124.4	Pno r.h.	Edition respells Db4 as C#4 to match Gtr, Vn I.
125.4	Orchestra	Edition assigns <i>f</i> to all parts playing anacrusis; Fh has <i>f</i> in Strings only.
125/4	Vn II–III, Vc, Cb	Edition adds accent to match Reeds and 123/4, 124/4. Edition also eliminates a slur that begins here but does not continue (a new Fh sheet begins with m. 126).
127	INTLCTR	Edition changes dynamic from <i>p</i> (in Vh) to <i>mf</i> because of the louder Reed dynamic.
128–130	Tpt	Edition maintains cup muting. Fh calls for “sord.” (i.e., straight mutes). It is unclear whether the earlier performance annotations in Im calling for cup mutes still apply here.
128	Tpt, Perc	Edition adds <i>p</i> to match Pno, rather than Reeds.
128	Vn	Edition adds <i>mf</i> to match Reeds.
136–140	Brass	Edition takes muting instruction (“cup”) from performance annotations in Im ; Fh has “sord.”
136.3	Pno, Strings	Edition adds accent to match Brass, BsDr.
136.3	Vn	Edition adds <i>non-div.</i> brackets, matching comparable m. 166. The triple- and double-stops are appropriate for this agogic accent, and the open G string for the triple-stop in Vn I–II suggests that <i>non div.</i> was intended.
136/4	Reed 2–5	Edition adds <i>p</i> to match Vn, Vc entering in m. 137.
136.4	INTLCTR	Edition adds <i>p</i> to match orchestral level. Vh has <i>p</i> in m. 127 (see above).
137	Pno	Edition adds <i>p</i> to match Perc, Vn, Vc.
137–138.6	INTLCTR	See footnote in score for variant if cut is taken. Weill penciled the variant in one copy of Vh(R) ; it also appears in Tt3 (with “want to” instead of “wanna”).
138.4	Reed 3–5	Edition adds accent to match Reed 2 and m. 137.
140.3–4	Tpt 3	Edition adds staccato mark to match Tpt 1–2.
144.1	Reed 4–5, SnDr, Pno	Edition adds staccato mark to match Reed 1–3.
144.1	Vn II–III, Vc	Edition adds accent-staccato mark in Vn II–III and accent in Vc (which already has staccato) to match Vn I.
145–149	ALL	Edition rejects a cut indicated by performance annotations in Vh(R) , Im , and in Tt3 . In order to accommodate the cut, the fermata in m. 145 was pushed to 144/3, with the Interlocutor asking Susan “Got it?” at that point (instead of in m. 150). The dialogue in m. 145 was also eliminated.
146	Perc, Pno, Vn, Vc	Edition adds <i>mf</i> to match Reeds.

146.1–5	Vc	Edition adds slur to match Reed 5 and l.h. articulation in Vh .
146.5–6	Vn II–III	Edition matches articulation to Vn I. Vn III is missing slur; both parts are missing staccato mark at 146.6.
147.1–3	Vc	Edition adds slur and staccato mark to match Vn.
147.4	Reed 5	Edition adds accent to match other Reeds.
150–159	Tpt	Edition takes muting specification (“cup”) from performance annotation in Im ; Fh has “sord.”
153	SUSAN	Edition takes spoken “Well” from performance annotation in Vh(R) .
155/4–156/1, 164–167	SnDr	Edition opts for cue-size notation, prompted by <i>tacet</i> markings in Im . Drum rolls would seem appropriate (as diegetic music) for this context, but also perhaps somewhat clichéd.
157–158	ALL	Edition adopts cut indicated by performance annotations in Vh(R) and Fh(R) . Two measures, originally occupying mm. 157–158 and based on the fanfare figure of mm. 155–156, were eliminated, with all voice parts resting. This is the only cut in no. 21a that is indicated in Fh (crossed out in pencil), and the first layer of Im does not include this material. The present m. 157 was also revised, with rests replacing the end of the fanfare figure in Reed 1, 3–5, Brass, Pno, Perc, and Strings. The anacrusis to m. 158 was thinned by removing Vc and Cb at 157/4. The <i>ff</i> Cym crash at 157.2 was added; this is the only revision to this passage not incorporated in the first layer of Im but rather appearing as a performance annotation. Edition shifts <i>f</i> (originally appearing during the eliminated material) to where each part reenters in m. 158 (with anacrusis). The <i>f</i> in Pno, Gtr, Vc, and Cb at 158.1 appears already in the first layer of Fh , where Weill also notated (redundantly) <i>f</i> in the Vn.
158	ALL	Edition adds tempo mark (“Allegro assai”), prompted by performance annotation <i>a tempo</i> in Im , presumably returning to the tempo of mm. 32–101.
158–162	Cb	Edition takes <i>pizz.</i> from performance annotation in Im .
160–166	Brass	Edition cancels mutes for this entire passage. Im performance annotations cancel muting in Tbn after m. 156 and in Tpt just before m. 160.
160–162	Pno l.h.	Edition adds accents to match Reed 5, Tbn, Vc, Cb.
162/4	A	Edition adds missing ♯ for B♯4 (cf. Reed 2, Tpt 1, Pno, Gtr).
164–166	INTLCTR	Edition takes spoken text from Tt3 . Vh has a windier version of the text (found in Tt1 through Tt2b): “. . . Miss Horoscope and Miss Mysticism—better known as the Fortune Telling Sisters. They have just returned from a highly successful engagement in New York, Washington, and Hollywood.”
166–175.1	Reed 1	Edition takes Cl passage from performance annotations in Im . In Fh , ASax played the material in mm. 166–167.1, sustaining the sounding B♭4 in m. 167 through the end of the measure, and then rested in mm. 168–175.1. Edition takes <i>p dolce</i> at 167.3 from the Acdn part, which Reed 1 most likely replaced. For more details on the reorchestration of this passage and the corresponding mm. 184–191, see notes for mm. 167–199 (Acdn), 168–191 (Perc), and 183–199 (Reed 1–3). In Im , Reed 1 has <i>glissandi</i> into mm. 168 and 172. Edition replaces these with grace-note figures, as in the original Acdn part and by analogy with Reed 3 in mm. 183 and 187.
167–199	Acdn	Edition adopts <i>tacet</i> markings in Im . Fh assigns passage to Acdn; Im annotations reassign passage to Pno but subsequently mark it <i>tacet</i> . Revisions in Im-Reed1 reassign the Acdn’s melodic material at 167.3–175.1 to Cl.
168–191	Perc	Edition adopts <i>tacet</i> marking in Im . Originally SnDr/BsDr combination throughout this passage. There was no practical need to omit this material; if it was a question of making the change to Glock easier in m. 192, the performer could have broken off the SnDr/BsDr pattern after m. 190. The decision not to restore the passage rests on the presumption that there was a rethinking of the timbre here (witness the deleting of the Acdn part and the addition of Reed 1) belonging more to the work than to the event.
176–183	Reed 5	Edition opts for cue-size notation, prompted by <i>tacet</i> marking in Im . The Reed section may have been thinned out here to accommodate the singers,

		but the part provides a counterpoint to the vocal line that is otherwise largely absent.
179–191	Vc, Cb	Edition continues <i>pizz.</i> , prompted by performance annotations in Im . Originally, Vc changed back to <i>arco</i> at 179.2, Cb at 180.1. The rests at 181/3 and 183/3 are also from Im ; parts originally repeated the preceding pitch with quarter-note duration.
181.4–182.2	Tpt	Edition regularizes slurring to match Tpt 1 here and Tpt 1, 3 at 182.4–183.2. In Fh , Tpt 2 has no slur; Tpt 3 has a slur under all three pitches.
182–184	ALL	Edition takes <i>rit.</i> from annotations in Im and adds <i>a tempo</i> at 184/1.
183–199	Reed 1–3	Edition adopts revisions in Im (paste-overs). In Fh , Weill called for both Reed 2 and Reed 3 to play flute (momentarily forgetting that this doubling occurs nowhere else in <i>Love Life</i>). Originally, Reed 1 rested through m. 191, then proceeded as in Edition; Reed 2 (on Fl) had the material now assigned to Reed 3; and Reed 3 (also on Fl) had the material now entrusted to Reed 1 (Cl) in mm. 183–191 and to Reed 2 (Cl) in mm. 192–199. For mm. 198–199, Edition has to intervene for Reed 2 and 3, as the Im revisions do not explicitly address two problems. First, Im apparently shows two flutes playing here. Indeed “flute” is cued in Im-Reed2 in m. 189, but this could have been a reminder for the clarinetist to transpose. Edition continues to assign Reed 2 to Cl in these two bars. Second, Reed 2 (probably on Cl) has the higher part. As it seems unusual for Reed 3 (on Fl) not to continue playing the top part, as it has since m. 183, Edition switches the Reed 2 and 3 material in mm. 198–199. Finally, Edition adopts a performance annotation in Im-Reed1 calling for mm. 183–191 to be played <i>8va bassa</i> , resulting in Cl and Fl playing in tenths rather than thirds, perhaps because the higher register was deemed too piercing for Cl.
193.4	HRSCP & MYST	Edition takes text (“should”) from Tt3 . Vh has “would.”
195	Reed 1, 3–4, Glock	Edition adopts <i>tacet</i> marking in Im . The parts originally repeated m. 194, but it makes sense to thin out the rhythmic activity for this vocal climax.
195–196	Cb	Edition adopts change in Im enhancing the bass note attack. Originally, there was no rest at 195/3 and no accent at 196.1.
196–199	Tpt	Edition upholds parts, marked <i>tacet</i> in Fh(R) and Im , as the muted Tpt doubling is an effective touch. The trumpets may have had a problem following the singers, because before the parts were marked <i>tacet</i> , the Tpt 1 player inserted a caesura after 197.1.
198–199	Reed 3, Vn I	Edition takes slur from Im (first layer) to match Reed 1–2, 4 and Vn II–III.
198	Vc	Edition omits crescendo hairpin, matching Reed 5, Tpt, and Cb. Except for Vc, Weill reserved the hairpin for the parts sharing the eighth-note figure (and these are also the only parts with a diminuendo hairpin in m. 199).
200–201	ALL	Edition takes these two bars from Vh . A marking in Fh(R) adds direction “clapping,” while performance annotations in Im call for two measures of rest to be inserted here.
202–209	Tpt	Im (performance annotations) clarifies that cup muting continues.
209.2–4	Tbn, Pno	Edition adds tenuto marks to match Tpt 2–3.
212	Reed 2–3	Edition changes pitches to match m. 210 (confirmed by Vh). These parts aside, m. 212 repeats m. 210 in all active orchestra parts. Fh has G#4 in Reed 2 and F#4 in Reed 3 (sounding F#4 and E4, respectively).
213.7–214.2	Reed 5	Edition begins slur at 213.7 to match 214.7–215.2. Fh slurs 214.1–2.
217.3	Reed 5	Edition adds accent to match Reed 4.
219–222	ALL	Edition rejects cut indicated with performance annotations in Vh(R) , Im , and Tt3 , but not in Fh(R) .
223–226.4	Perc	Edition adds <i>p</i> at 223.1 to match Reeds, Pno. Fh has brackets around this passage. They are not reflected in Im , but the copyist failed to discern Cym at 224.5 and continued pattern for SnDr. (In Fh , Weill continued to write for SnDr, Cym, and BsDr through m. 228 but then crossed out this mate-

		rial beginning at 226.6 and replaced it with the Glock material. The change to Glock may have prompted bracketing of mm. 223–226/3, but the significance is unclear.)
223	Gtr	Edition adds <i>p</i> to match Reeds, Pno.
223	SAM	Vh cues Susan, corrected in Vh(R) . Tt1-3 have Sam. Edition upholds Vh text at 223.2; Tt3 has “she.” But Edition adopts “a suitable illusion” from Tt3 , as opposed to Vh ’s “another nice illusion,” which reflects Tt1 . After all, Sam has just established that the previous illusion was not so nice.
223.5–6, 225.5–6	Reed 1	Edition adopts performance annotation in Im removing slur and adds staccato marks, consistent with surrounding dotted rhythm (and also corresponding passages, such as Reed 5 in m. 212).
224	INTLCTR	Edition adds <i>mf</i> to match Sam.
226.3	Reed 2, Pno	Edition adds accent to match other Reeds.
226/4	Reeds	Edition adds accent to match Pno, Strings.
227.1–4, 228.1–4	Vn I	Edition adds staccato marks to match Reed 1–2, as Vn otherwise matches Reed articulation in this passage (cf. m. 229).
227.2–228.1	Reed 5	Edition adds slur to match mm. 226–227 and Vc, Cb.
228/4–229	Reed 3–5, Vn II–III, Vc, Cb	The divergences in articulation between Reeds and Strings seem consistent enough to suggest they were deliberate.
230–233	Brass	Edition takes “open” from performance annotations in Im ; Fh does not cancel mutes until m. 241.
231–232	INTLCTR	Edition takes spoken text from Tt3 . Vh has earlier version reflecting Tt1 : “Introducing one of our handiest and more reliable illusions of happiness: Mister Detached—better known as Mr. Cynic. Mr. Cynic is not only our most intellectual illusion, but also our corniest.”
231.1	Vn I	Edition removes accent (not present in the other Strings; <i>fp</i> suffices).
232.1	Reeds	Edition adds accent to match Brass and m. 231.
232.1	Strings	Edition adds <i>fp</i> to match SnDr (cf. m. 231).
234.3	Reed 3	Edition takes \sharp for C \sharp 5 (sounding B \natural 4) from performance annotation in Fh(R) (confirmed by B \natural 4 in the accompaniment of Vh).
235–272	ALL	Edition preserves all three strophes of Mr. Cynic’s song, as presented in all typescripts through Tt2b . Vh includes just the first strophe, though with first and second endings. Tt3 presents one-and-one-half strophes that combine elements of the three original ones: couplets 1 and 2 of the second strophe, followed by couplets 3 and 4 of the first strophe, and then couplets 3 and 4 of the third strophe. Im and Vh(R) performance annotations clarify that, in order to accommodate this reduced text, mm. 235–268 were followed by a repeat of mm. 253–266 and then the third ending. In Tt2b , an annotation of Kazan’s suggests that Sam take over the song at some point.
235	ALL	Edition takes “Animato” from Vh ; no tempo mark in Fh .
235	Reed 3–4	Edition adds staccato marks to match Reed 1.
235–272	Strings	Edition takes all <i>pizz.</i> and <i>arco</i> indications from performance annotations in Im (originally all <i>arco</i>) except for the addition of <i>arco</i> in Cb at 269.1, since Im does not cancel <i>pizz.</i> added in m. 235. Cb will need to switch by m. 271, in any case; it might as well change with Vc. Consequently, Edition also removes articulation that Fh shows for mm. 235–236 (with iteration signs for mm. 237–238): accents in Vc and staccato marks in Cb in m. 235, and accent-staccato marks in each part in m. 236.
236	Reed 5	Edition changes rhythm from $\text{♩} \text{♩} \text{♩} \text{♩}$ to $\text{♩} \text{♩} \text{♩} \text{♩}$ and staccato to accent-staccato marks to match other parts (Vc, Cb prior to change to <i>pizz.</i>).
249	Brass	Edition adds <i>f</i> to match mm. 241, 245.
255	Reed 5, Perc, Cb	Edition adds <i>mf</i> to match prevailing dynamic level.
267	SnDr	Edition adds accent to match all other active parts (cf. m. 268).
270–271.1	Perc, Bjo	Edition adds crescendo hairpin and <i>f</i> to match other parts.
270.1	Bjo	Edition reads top note G \natural 5. Fh is unclear, perhaps \sharp amended to \natural ; G \sharp 5 (with accidental) at 270.3 is clear.

272	ALL	Edition omits a measure of rest in common time, following m. 272 and accommodating the Minstrels' rhythmic applause (notated as in mm. 200–201). This cut is shown in Vh(R) , Fh(R) , and Im .
272	SAM	Edition takes stage directions from Tt2 series. Tt3 merely has “excited,” but in light of the cut, it makes sense for Sam to leap up suddenly, just as Mr. Cynic breaks off.
272.1	Reeds, Pno, Bjo, Strings	Edition adds staccato mark, prompted by performance annotations in Im , which shorten note in a variety of ways (adding staccato mark, altering quarter to eighth note plus eighth rest, or even crossing out note entirely).
272.2	Perc	Edition takes Cym from performance annotation in Im . Fh shows quarter note in space for SnDr.
272.2–3	Perc, Pno, Vn II–III	Edition adds accent-staccato marks to match other parts (Pno and Vn II–III already have staccato marks in Fh).
273–276	Vc	Edition takes material from performance annotations in Im ; originally limited to <i>pizz.</i> F4 (with Vn) at 274/4, 276/4.
274	Vn	Edition adds <i>p</i> to match Reeds, Cb.
274.2–275.1	Cb	Edition removes slur, following performance annotation in Im , which permits accented attack at 275.1 (as at 273.1).
277–279	Reed 2	Edition adopts performance annotations in Im introducing a deliberate contrast to mm. 273–276 by removing slurs over the first pair of notes in each measure, replacing them with staccato marks.
278	SUSAN	Edition adds <i>f</i> to match Sam.
281, 283, 285	Vn I	Edition takes slurs for notes on beat 4 (and also for beat 3 of m. 285) from performance annotations in Im .
282.4–283.1	Vc	Edition takes slur from performance annotation in Im .
284.3–4	Vc	Edition adds missing tie (cf. Vn).
284.4	Vn	Edition adds accent to match Vc.
285–286	Vc	Edition adds tenuto marks to match mm. 281–282.
285.7–8	Vn I	Edition adds staccato marks to match 281.7–8, 283.7–8.
286.3	Vn II–III	Edition adds accent to match Vn I and mm. 282, 284. It also adds <i>non-div.</i> bracket to Vn III (cf. m. 282).
287	Cb	Edition takes <i>pizz.</i> from performance annotation in Im and adds <i>pp</i> to match Reeds.
287.1–6	Reed 1	Edition takes staccato articulation from performance annotations in Im . Originally slurred pairs of eighths.
288.3	Cb	Edition adds accent to match Reeds.
288/4–301/3	ALL	Edition rejects cut indicated by performance annotations in Vh(R) , Im , and Tt3 . See footnote in score for details.
288/4–289	Reed 1	Im has performance annotation adding a tied D4 that occupies these five beats, with a fermata and diminuendo hairpin from <i>ff</i> to <i>p</i> . Conceivably this gave Susan her starting pitch once the cut was introduced (see note above).
294	Reed 4	Edition adds <i>p</i> to match other Reeds.
295.4	Pno l.h.	Edition adds accent and slur (connecting to 296.1) to match Reed 5.
295.5	Reed 2, 5	Edition adds accent to match Reed 4.
296.4–297.1	Pno l.h.	Edition adds slur to match Reed 5.
297.4–5	Vn I	Edition adds slur to match Reed 1, Pno.
298.2–4	Vc	Edition takes slur from performance annotation in Im (cf. Reed 5).
301.3	Reed 3–4	Edition adds tenuto mark to match 300.1–301.2.
301/4–306/1	Cb	Edition takes <i>pizz.</i> from performance annotation in Im (canceled by <i>arco</i> at 306/4).
301.7	Reed 1	Edition adds <i>colla voce</i> , prompted by performance annotation “go with voice” in Im .
302	Gtr	Edition adds <i>p</i> to match prevailing dynamic level.
303.3, 305.3	SnDr, Pno, Strings	Edition adds accent to match Reed 1, Pno r.h. (at 303.3) and earlier analogous passages (e.g., 282.4 in Vn).
305.3–4	Reed 1	Edition adds staccato mark and accent to match 303.3–4.

305/4	Brass	Edition takes hat muting from performance annotations in Im-Tpt1-2 (in Im-Tbn , the marking does not appear until m. 328).
306–308	Reed 1–4	Edition takes staccato marks from consistent performance annotations in Im , which also remove slurs in mm. 306–308 spanning the first pairs of dotted eighths—these are also crossed out in Fh(R) —and at 306.7–307.1 and 308.5–6.
309	Reed 5	Edition adds <i>mf</i> to match prevailing dynamic level.
310/3–311/3	Reed 1	Edition takes diminuendo hairpin from performance annotation in Im .
311.4	Reed 3	Edition takes \flat for Eb5 from performance annotation in Fh(R) ; the anacrusis belongs to the new key (confirmed by Vh).
312–314	Vc, Cb	Edition takes <i>pizz.</i> from performance annotations in Fh(R) , Im and changes rhythm from \downarrow to $\downarrow \ddot{\times} \ddot{\times}$ (following performance annotation in Im-Vc). Fh does not indicate <i>pizz.</i> until 315.2.
318–319	Reed 2	Edition adds tie to match Vn III.
318–319.1	Vn I	Edition adds slur to match Reed 3 and preceding two measures.
319/3–327.1, 332 (with anacrusis)–340	Reeds, Vn I, Cb	Edition upholds (in cue-size notation) the Reed parts in mm. 332 (with three-eighth anacrusis)–338 and the Cb part at 323.3–327.1 in full size, both marked <i>tacet</i> in Im . In addition, Vn I–II were reduced by half in 319/3–340, according to performance annotations in Im (e.g., “outside men only play”). The orchestration of Miss Ideal Man’s arietta was thinned, no doubt, to accommodate the nineteen-year-old Sylvia Stahlman, only just beginning her coloratura career. A more mature singer (including Stahlman herself, to judge from her later recordings) could negotiate the full scoring.
320–323	Vc	Edition takes <i>pizz.</i> from performance annotations in Im . Originally each measure was slurred. These <i>pizz.</i> arpeggiations are idiomatic in this ersatz operetta style (cf. mm. 333–335, where <i>pizz.</i> appears in Fh).
326.1–4	MS IDL MAN	Edition upholds text (“motion picture”) in Vh , as it is easier to sing. Tt1-3 transmit the plural form (“motion pictures”).
327	Reed 2	Edition takes staccato marks from performance annotation in Im .
328	Brass	Edition takes muting specification (“hat”) from performance annotations in Im (Tpt 1–2, Tbn); in these parts, “cup” is crossed out and replaced with “hat.” Im-Tpt3 lacks an instruction; Fh simply reads “sord.”
328, 330	Pno r.h.	Edition adopts performance annotation in Im , moving chord from beat 2 to beat 1 and eliminating repeated chord on beat 4.
329	Reeds	Edition adds <i>p</i> to match Brass, Pno (and Reed 2 at 327.2).
329/4	Pno l.h.	Edition adopts performance annotation in Im removing Eb2.
331/3	ALL	Edition upholds <i>allargando</i> in Fh , canceled by performance annotations in Im . Vh lacks <i>allargando</i> but indicates “Minuet” already over the second half of m. 331. The quarter-note pulse for the “Allegro” is surely faster than for the minuet. Did Littau abruptly change the pulse at 332/1?
331/3–333/1	Reed 5, MS IDL MAN, Strings	Edition adds <i>p</i> as a reminder of the parts’ previous level.
336.1–4	Vn II–III	Edition adds slur (cf. m. 334).
337/2	MS IDL MAN	Edition begins crescendo hairpin here in light of orchestration. Vh has hairpin only in m. 338.
339–342	ALL	Edition takes <i>allargando . . . a tempo</i> from Vh (first layer). Fh(R) and Im are unmarked, but it is likely that the singer would take extra time here. That the Reed 5 player added a fermata in m. 344 suggests some degree of <i>rubato</i> beyond m. 342.
339.1	Vn	The chords can be easily executed as triple-stops, but performance annotations in Im (Vn III and one Vn I book) specify <i>divisi</i> . Moreover, two books remove <i>f</i> ; one changes to <i>mf</i> ; and all Vn books change accent to tenuto mark. Fh has no instruction concerning <i>divisi</i> or <i>non-divisi</i> execution. The changes here seem to have been part of an effort to lighten the orchestration throughout this passage. Edition leaves decision to performers.
340.3–341.1	Reed 3	Edition adds slur to match other Reeds.

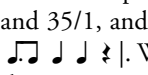
341.2–342.1	Reed 5	Edition adds slur to match other Reeds and Strings.
343–344	Reed 1	Edition adopts performance annotation in Im changing C4 (sounding B♭3) to E4 (sounding D4). The original chord, as confirmed by Vh , represented a dominant-seventh harmony with no leading tone, an omission that seems to have been corrected in the pit.
346–350	MS IDL MAN, Strings	Edition adds <i>freely</i> (for voice) and <i>col canto</i> (for instruments) in mm. 347 and 349 and <i>a tempo</i> in mm. 348 and 350, rationalizing various markings in Im : <i>rit.</i> in mm. 347 and 349 (Vn I, Vc); fermatas or tenuto marks at 347/3 and 349/3 (Vc, Cb); caesuras after mm. 347 and 349 (Vn II–III, Cb); and eyeglasses symbols <i>passim</i> . Edition adds <i>mf</i> to voice part at 346.1 to match Strings.
351	Reeds	Edition adds <i>p</i> to match Strings.
351–353	SUSAN	Susan may have shared the coloratura with Miss Ideal Man. Tt3 has direction “SUSAN joins in coloratura after MISS IDEAL MAN.” Vh(R) (copy with annotations in Weill’s hand) cues “SUE” at 351.2 and 352.2.
351.1, 352.1	Vn, Vc	Edition takes music from performance annotations in Im ; originally the first two beats consisted of quarter rests.
354	Reed 4, Gtr	Edition takes <i>mf</i> from accompaniment in Vh (a plausible dynamic, as it matches entrance of Reed 1 in m. 355).
355–363	Brass	Edition specifies “open,” following annotations in Im (Tpt 3, Tbn); Tpt 1–2, anomalously, still have hats in m. 355, with “open” indicated before m. 359. Fh has “sord.” for Tpt 1 in m. 359, but this is crossed out in Im .
355	Vn, Vc	Edition adds <i>non-div.</i> bracket (cf. m. 362).
355/4	Cym, Gtr, Strings	Edition adds <i>sfz</i> (to match Brass) and changes duration of Gtr to an eighth note instead of a quarter.
356	Reed 2–3, 5, Strings	Edition adds <i>mf</i> to match Reed 1. Weill provided a dynamic for the Reed 1 anacrusis at 355.4, but because a new sheet of Fh begins at m. 356, he apparently forgot to provide dynamics for the remaining parts.
358/2	SUSAN	Edition upholds Vh ’s “have to”; Tt3 shows colloquial “gotta.”
360.6–7, 361.6–7	Tpt 1	Edition takes tie from performance annotations in Im , matching Vh and other iterations of this figure.
363.3	Reed 1, Vn I	Edition adds staccato mark to match Tpt 1.

21b. Mr. Right

Vh is in C major—a key retained by **Ae**—but in **Vh(R)** (an exemplar in WLA 23/352), Weill added the instruction: “Transpose lower A♭ Thursday morning.” As with Susan’s other solo numbers, “Women’s Club Blues” and “Is It Him or Is It Me?,” Weill transposed “Mr. Right” down when orchestrating: both **Fh** and **Im** are in A♭ major. Symonette prepared a piano-vocal score (**Vm-Sym**) reflecting this transposition, although it is unclear whether this was the score prepared in response to Weill’s instructions. **Vm-Sym** shows minor transposition and transcription errors in the vocal part. For example, Symonette repeated the transposition of m. 89 exactly for m. 90, instead of sequencing down a third, as in all the other iterations of this material (cf. mm. 15–16). Such obvious errors have been silently corrected. Deviations from **Vh** that might represent a viable alternative for the vocal line are noted below. The translucent master sheets of Symonette’s manuscript have not been located, but derived ozalid copies used in the original productions are housed in WLA 21/342 and WLRC 10/L8/3. The latter contains performance annotations, including hints about how the spoken monologue in mm. 37–58 might be paced. The **Vh(R)** copy with Weill’s written instructions also contains verbal cues for this passage. During the course of the production, Reeds were considerably scaled back. Each affected passage is considered individually in the notes below.

On 16 January 1949, Fabray performed the song on television with a live orchestra playing Weill’s scoring as in **Fh**. A video recording (**R2**) of that performance exists, offering numerous clues, in particular about style and tempo modifications. Fabray’s pacing of the monologue in mm. 37–58 largely corresponds to performance annotations found in **Fh(R)** and in the rehearsal scores in piano-vocal format mentioned above.

1	ALL	Edition takes time signature (C) from Im and Vh/Vm-Sym . In Fh , which lacks time signature, Weill may have assumed continuation of no. 21a.
1	ALL	Edition takes <i>p</i> from performance annotations in Im (most books). Fh has <i>f</i> . Fh(R) , Im-VnI (both desks), and Im-VnII (one desk) are even marked <i>pp</i> . The care with which these annotations were entered, the thick Reed and String texture, and the need for Susan's text to be heard all argue for a soft dynamic.
1	SUSAN	Edition places her spoken words here, based on performance annotation in Vm-Sym . The Interlocutor's question could be spoken during the slight pause between nos. 21a and 21b (at the end of the former, Im annotations show <i>segue</i> rather than <i>attacca</i>).
1–88	Vn, Vc	Performance annotations in Im and Fh(R) specify muting, with “senza” marked in m. 89 (aside from a single Vn I book, which has “sempre sord.” there). Strings are muted in R2 . It is not clear whether the muting was cautionary or a deliberately chosen effect.
3–84	Brass	Edition takes muting specification (“cup”) from performance annotations in Im (all books). Fh merely has “sord.” in m. 3 and a reminder in m. 12, with no further directions; Im calls for “open” playing in m. 89.
4/2	Gtr	Edition corrects B \flat 3 (with superfluous accidental) to B \natural 3, matching Bdim7 harmony.
6/1–2	Vn I	Edition slurs these two pitches with m. 5, following Im . In Fh , m. 6 begins a new page. The slur in m. 5 hangs over the barline; 6/1–2 are slurred together but are detached from m. 5.
6.1	Vn II–III, Vc	Edition slurs these pitches with m. 5, following Im . See comments regarding Vn I, m. 6 above.
6/3–4	Vn III	Edition adds slur to match Vn I.
7–14, 25–30	Reeds	Edition upholds the thinning of the Reeds. Performance annotations in Im mark these parts <i>tacet</i> with the exception of the fill in Reed 1–3 in m. 10, the Reed 1 solo in mm. 11–14, and Reed 1, 3–4 in mm. 27–30. Edition does not consider this particular reduction an event-specific means of accommodating the singer. Elsewhere in this number (e.g., mm. 17–24, mm. 31–36, and the swing section in mm. 59ff.), Weill's scoring for Reeds is at least as thick. He seems to have been aiming for a deliberate contrast in orchestral textures between successive phrases of the thirty-two-bar song form (actually thirty-four, owing to cadential extensions): Full orchestra in mm. 1–6; Strings and Pno only in mm. 7–10, except for the fill; Strings and Pno with addition of solo Cl and Tpt in mm. 11–14; increasingly full orchestration through m. 24, and Strings only (the sparsest scoring yet) for the <i>rit.</i> at the end of the bridge, a tender setting of the words “and in his arms he'll crush me, and constantly mush me.” It seems unlikely that Reed 5 in mm. 27–30 was silenced to help Fabray. Rather, removing its sustained bass notes sharpens the contrast between the accompanimental staccato figures in the upper Reeds (plus Vc <i>pizz.</i>) and the legato countermelody in Vn.
7	Pno	Edition adds <i>pp</i> to match Strings.
8	Vc	Edition adds slur to match Cb.
10	Reed 1–3	Edition adds <i>p</i> ; the parts originally entered <i>p</i> in m. 7 (see note above).
11–14	Tpt 1, Perc, Pno, Gtr, Strings	Edition adds dynamics to match m. 3. The orchestral texture is similar, as is the melodic material.
11.4–12.1	Pno l.h.	Edition adds slur to match Vc, Cb.
13–14	Tpt 1, Vn, Vc, Cb	Edition shortens diminuendo hairpin in Tpt 1 to match Reed 1 (in Fh , the hairpin begins at 13/3). Edition also adds hairpins in the Strings to match Reeds (including Reed 3–5 prior to their elimination).
13.4	Tpt 1	Edition changes F \natural 4 (sounding E \flat 4) to F \sharp 4 (sounding E4) to match voice. Oddly, this was never corrected in Im .
15	Reed 5, Vn, Vc	Edition adds <i>p</i> to match Reed 1–4, Brass, Pno.
15.3	Reed 2	Edition adds \sharp for C \sharp 5 (sounding B \natural 3) to match Reed 5 at 15.1.

16	Vc	Edition takes <i>div.</i> from performance annotation in Im .
17	Reed 3–5, Pno, Gtr	Edition adds <i>mf</i> to match Reed 1 and Strings.
17/4	Cb	Edition upholds Fh instead of adopting a performance annotation in Im changing Eb3 to Db3, thus doubling Vc. One could argue for adopting Db on the grounds that it avoids an <i>ottava battuta</i> with Vc, but Pno has the same voice leading, while Reed 5 also skips from Eb to C, albeit in contrary motion. Vh/Vm-Sym/Ae all show the bass line leaping down a third here.
20	Reed 2	Edition raises dynamic from <i>mf</i> to <i>f</i> for this fill, as suggested by the (slightly excessive) performance annotation <i>ff</i> in Im .
20.1	Reed 3	Edition changes D4 (sounding C4) to F4 (sounding Eb4). Reed 1, 3–5 were probably supposed to double the String chord (cf. Vn II). Weill might have been distracted because a new Fh sheet begins here.
21	Reeds, Strings	Edition adds <i>p</i> in Reeds to match Brass, Perc, Pno, but retains <i>mf</i> for Strings, since Vn plays fill until m. 25, when all parts but Vn and Vc drop out.
22.1	SUSAN	Edition takes B♯ from Vm-Sym . Vh (a major third up) has D rather than D♯ (surely an oversight, as Pno r.h. has D♯); in Ae , the error is corrected.
25	ALL	Edition takes <i>rit.</i> from Vh (where it appears at 26/3), confirmed by performance annotations in Vm-Sym (“slow” at 25/1) and five out of the six active Im books (some of which give <i>rubato</i> or eyeglasses symbols instead).
25.6–7	SUSAN	Edition upholds rhythm from Vh . Vm-Sym/Ae have a quarter-note duration for the syllable “me,” but the contrasting articulation in Vh sounds felicitous.
26.6	SUSAN	Edition follows Vm-Sym/Ae in including this note and setting it to “and.” Vh includes the note (up a major third) but no text syllable. None of the Tt sources includes the conjunction. One marked copy of Vm-Sym in WLRC crosses out both the note and the sung text (“and”), as performed in R2 .
27	ALL	Edition adds <i>a tempo</i> to cancel preceding <i>rit.</i>
27–30	Reed 1, 3–4	Edition takes tenuto mark on the third beat of each measure from consistent performance annotations in Im . Fh has staccato mark.
28/4	Vn I	Edition changes slurring to match Vn II–III. Fh has one slur over 28/4 and another over 28/4–29.
30	Vn I	Edition takes slurring from performance annotations in Im . In Fh , each group of sixteenth notes is slurred separately, a larger slur is drawn over beats 1–3, and another, contradictory, slur applies to beats 3–4 only.
31	Reeds, Strings	Edition adds <i>p</i> to match Pno and Perc (the only two parts with a dynamic here in Fh and Im). The alternative would be to maintain <i>pp</i> in Reeds and Vn, in effect since m. 27 (where Fh specifies the contrast with the <i>p</i> in Vc, Cb, and Pno). But the orchestration is lighter here. Both the textural and the melodic correspondence with m. 15 suggest a general <i>p</i> dynamic, rather than a continued <i>pp</i> vs. <i>p</i> distinction.
33–34	ALL	Edition takes <i>mf</i> from performance annotation in Im (Reed 5 at m. 34) and by analogy with the corresponding passage at m. 17. Edition does not adopt performance annotation <i>accel.</i> in Vm-Sym , although a slight quickening of the tempo (for m. 33 only) is discernible in R2 .
33–36	Perc	Edition adopts <i>tacet</i> marking in Im . Fh has quarter notes for BsDr at 33/1 and 35/1, and for Cym at 36/4; SnDr plays:  . With the exception of the first four measures (mm. 21–24) of the contrasting six-measure bridge, the drum set has been silent so far. Eliminating it here means that the full set will first accompany this melodic material after the onset of the swing section in m. 59. This suggests a deliberate compositional effect. (Edition does retain Tri in mm. 31–32, also circled in Im , because it seems appropriate for the exaggerated sentimentality of the passage).
33	Vn II–III	Edition adds slurs to match Reed 3–4.
34.1	Pno l.h.	Edition changes Ab2 to C3, matching bass line in Reed 5, Vc, Cb (cf. 18.1).
35/1	Reed 5, Pno, Cb	Edition adds accent to match Brass.

35/4–36/1	Reed 1–3, Pno, Vn, Vc	Edition follows revised slurring in Fh , which was copied into first layer of Im . Originally, no slur connected these two beats in Reed 1–3. Weill then extended the slurs in m. 36 of Reed 1 and 3 back to include 35/4 and extended the slur in m. 35 of Reed 2 to include 36/1. In Im , Reed 2–3 were copied with the extended slurs; in Reed 1, 35/4 remains detached. Weill did not revise the slurring in Pno and Vn; only in these parts does 35/4 remain a detached note. Edition preserves this distinction.
35/4–36	Tpt 1	Edition adds slur to match Tpt 2, Tbn. Edition also adjusts rhythm to match Tpt 2, Tbn. Originally: quarter note at 36/1 followed by rests.
36	Vn II	Edition adds slur to match Vn I.
36/4	Pno	Edition adds accent to match Vc, Cb.
37–58	SUSAN	Edition bases pacing of dialogue on R2 and on performance annotations in Fh(R) , Vh(R) , and Vm-Sym . The latter three are sometimes slightly contradictory, in which case Edition takes guidance from R2 .
44.3–5	Pno r.h.	Edition takes slur from Vh . No slur in Fh .
44/3, 45/1	ALL	Edition takes <i>rit.</i> and <i>a tempo</i> from Vh and Vm-Sym .
53	ALL	Edition takes “Tempo I” from Vh and Vm-Sym . Fh has no tempo mark.
53	Pno	Edition adds <i>p</i> to match other parts.
55.5–56.1	Vn III	Edition removes tie, present in Fh but omitted in first layer of Im , to match articulation in Vn I–II.
56/3	Pno	Edition adds arpeggio mark to match mm. 53–55.
58/3	ALL	Edition takes <i>molto rit.</i> from performance annotations in Fh(R) and four out of six String parts (these vary from <i>molto ritardando</i> , to “in 8,” to <i>rit.</i>). The tempo modification accommodates the amount of spoken text to be negotiated. The location varies from m. 57 to m. 58, but Edition chooses 58/3, following Fh(R) (and confirmed by R2).
59	Brass, Perc, Pno, Bjo, Strings	Edition adds <i>mf</i> to match Reeds. Only Im-Cb has a performance annotation, <i>mf</i> ; though at m. 60. Brass muting continues: Fh has “sord.”; in Im , cup muting is not canceled in Tpt 3 and Tbn, while Tpt 1–2 specifies “cup ST,” implying a combination mute.
59/1, 61/1	Perc, Vc, Cb	Edition adds accent (present as annotation in Im-Cb) to match Reeds.
59/2–67	Reeds	Edition opts for cue-size notation of passages that were marked <i>tacet</i> in Im , though not in Fh(R) . In mm. 59–61, the silenced material largely adheres to the vocal rhythm; eliminating all but the Reed 1 part doubling the vocal melody— Im performance annotation here specifies “Solo (with Fabray)” — might have achieved a better balance under 1948/49 conditions. R2 essentially confirms these <i>tacet</i> markings, but in addition 59/1 and 61/1 are also silenced (in all Reeds). Using all four saxes, however, enhances the swing effect, making the orchestra sound more like a dance band. When this material returns in mm. 85–88, the voice has to contend with a similarly rich orchestral texture, but there Im has no <i>tacet</i> markings.
60, 62, 65–66	Pno r.h.	Edition adds slurs to match mm. 63–64 (performance annotations in Im add slurs in mm. 60 and 62).
60	Vn	Edition takes cautionary <i>sempre pizz.</i> from performance annotations in Im . The marking clarifies that <i>pizz.</i> applies not only to the quarter-note chords.
61.3–4	Reed 3	Edition adds tie to match Reed 2 and 4.
63	Reed 2–3, 5, Perc, Pno, Bjo	Edition adds <i>p</i> to match Tpt 1. While Fh lacks any other dynamic here, the Reed entrances following the <i>sfz</i> at 64/1 are marked <i>p</i> . It seems unlikely that all parts except Tpt 1 should continue to play <i>mf</i> in mm. 63–64, changing dynamic only midway through the four-bar phrase. (Compare an analogous situation in m. 7, where the onset of the contrasting second four-bar phrase coincides with reduced texture and dynamic.)
64	Reed 3–4, Strings	Edition adds accent (present in Im-Reed3) to match Reed 1–2.
65	Reed 5	Edition adopts rhythmic revision in Fh (possibly holograph) that seems to have been made after Im was copied. In Im and the original layer of Fh , rhythm follows Vc, Cb.

65	Strings	Edition adds <i>p</i> to match Reeds (see also remarks above for m. 63).
65.4–5	Reed 3	Edition takes tie from Im to match Reed 4. Fh lacks tie.
67/2	Reeds	Edition takes <i>p</i> from performance annotations in Im . Fh has <i>mf</i> . This figure was eventually eliminated in the original production (hence the cue-size notation), perhaps because the accented 67/3 might have obscured the voice's low G3. The <i>p</i> , which in any case matches the prevailing dynamic in the other parts, is taken here as a <i>juste milieu</i> between <i>mf</i> and <i>tacet</i> .
67/4–68.1	Tpt 3	Edition adds slur to match Tpt 2, Tbn.
68	Reed 5	Edition takes slur from performance annotation in Im .
69.1	Tpt 1	Edition takes missing ♯ for E♯5 (sounding D♯5) from performance annotation in Im . Compare D♯5 in Pno (r.h.) and Bjo at 69/2. Vm-Sym also has D♯ at 69.1, and Vh has the transpositionally equivalent F♯.
73	Tpt 1, Cb	Edition adds <i>p</i> to match prevailing dynamic.
73.2	Pno r.h.	Edition changes top note of chord from C5 to D♭5, matching Reed 3. There is no C in the harmony here (V ⁷ embellished with 9–8 and 4–3 suspensions), and no corresponding E in Vh . The chord is awkward to play, with or without the correction, so the A♭3 should be taken by l.h.
74/3	Pno, Vn II–III	Edition adds <i>sfz</i> in Pno and accents in Vn II–III to match Reeds, Brass, Vn I.
74/3–4	Perc	Edition adopts performance annotations in Im . Originally, SnDr had an unaccented quarter note on beat 3, and the cymbal crashed on beat 4. The revision allows the cymbal crash to coincide with “Bang!” in the text and with the <i>sfz</i> accent in the rest of the orchestra.
75	Perc, Pno, Bjo, Strings	Edition adds <i>p</i> as a reminder to match Brass. Several Im books (Perc, Vn II–III) have performance annotation <i>p</i> .
76	Perc	Edition adds <i>mf</i> to match Reeds, Brass, Pno.
77	Strings	Edition adds <i>mf</i> to match prevailing dynamic level.
80.2	Reed 4	Edition adds missing ♯ for E♯5 to match Pno r.h., Vn I.
80.2	Brass	Edition adds accent to match mm. 77–79.
80/4–84/2	Reed 1	Edition adds <i>colla voce</i> (prompted by performance annotation in Im writing out a rhythmic variant of the melody; see footnote in score). It is not the Edition's role to prescribe a precise interpretation of a “swung” rhythm, but the notation gives an idea of the freedom with which this passage was approached in the original production. Edition does not add <i>cresc.</i> No dynamic change is indicated in Fh or Im , and the crescendo belongs to the rising, stepwise figure in the other parts (see remarks for 82/2–84/1 below).
81	Perc, Strings	Edition adds <i>p</i> to match Brass and Pno.
81/2	Pno r.h., Vn II	Edition changes D♯ to D♭ to match Tpt 2, which has E♭ (sounding D♭), and compare 25/1, 57/1. E [°] 7 seems to be the required harmony. Vm-Sym has D♭, and Vh has the transpositionally equivalent F. R2 sounds a diminished-seventh chord here. Oddly, Im-VnII (second desk) has performance annotation that appears to confirm D♯.
82/2–84/1	Perc, Strings	Edition adds <i>cresc.</i> to match Brass and Pno. Clearly, a generalized crescendo is called for over the course of this rising, stepwise passage.
83/2	Pno r.h., Vn II	Edition changes G♯ to G♭, matching Tpt 2, which has A♭ (sounding G♭), and compare 26/1 and 58/1. Vm-Sym has G♭, and Vh has the transpositionally equivalent B♭. R2 sounds a diminished-seventh harmony here.
84/3	Reed 5, Vc, Cb	Edition adds <i>f</i> , prompted by performance annotation in Im-Cb marking <i>fff</i> . Vc has no annotation, and Reed 5, oddly enough, has <i>p</i> . The exaggerated <i>fff</i> must have been there for a reason, however, and given that this attack sets up the climax of the number, <i>f</i> is an appropriate middle course between the Reed 5 and Cb markings.
84/3–85/1	Reeds, Perc, Pno, Bjo, Strings	With the exception of the situation at 84/3 covered in the preceding note, Edition adds <i>mf</i> to match m. 59. There are no dynamics in the sources, except for two contradictory performance annotations in Im : <i>mf</i> in Cb and <i>pp</i> in Reed 4.

86/1	Reed 5	Edition continues to notate the part for BSax, despite hints in Im that player may have switched to Bsn. A performance annotation changes G# (sounding B \sharp) to G \natural (sounding B \flat), which contradicts all other parts doubling the bass line (Pno, Bjo, Vc, Cb). There is nothing in either Fh or Im that cancels the switch to BSax in m. 59, but the change of accidental from sharp to natural makes sense for Bsn (in assumed bass clef). Since all other Reeds continue to play saxophones, however, Edition upholds Fh .
89	Brass	Edition takes "open" from performance annotations in Im .
89.7	SUSAN	Vh does not cancel accidental for G#4 from 89.3, but the mistake is corrected in Vm-Sym (which gives Eb4) and Ae .
91	ALL	Edition restores previous <i>mf</i> on the assumption that the general <i>f</i> in m. 89 applies only to the accented chords at 89/4 and 90/4. Performance annotations in Vm-Sym and Im-VnII even show <i>p</i> .
92/4–94	Reed 3–5, Perc, Pno, Strings	Edition adds dynamics to match pattern of alternating dynamics given in Brass and Reed 1–2 (Fh) and performance annotations in Vm-Sym . The idea is that the orchestra plays <i>mf</i> when accompanying the singer but louder when imitating the same melodic-rhythmic figure while the singer rests. Several of the parts that lack these dynamics in Fh have performance annotations in Im that convey much the same effect. Vm-Sym (WLA exemplar) adds <i>f</i> at 93/3 and 94/3. Edition simply generalizes Weill's <i>mf</i> – <i>f</i> alternation and leaves further refinements to the performers.
95–96	Orchestra	Edition adds <i>p</i> and <i>cresc.</i> prompted by sporadic performance annotations in Im and Vm-Sym . Fh lacks any dynamics here, but Vm-Sym adds <i>p</i> in m. 95; Reed 1 adds <i>ppp</i> , Reed 5 <i>p</i> , and Vn I <i>mp</i> . A crescendo appears in Tpt 1–3. If one adhered solely to Fh , some parts would play <i>mf</i> and others <i>f</i> through these two measures, with a <i>subito ff</i> in m. 97. A crescendo over the rising, stepwise figure from a softer dynamic in m. 95 to the <i>ff</i> is entirely appropriate.
97–98	SUSAN	Vm-Sym has C5 instead of the Ab4 that would correspond to the C5 of Vh/Ae . Does the C5 in the former represent an alternative vocal line or an accidental case of copying, rather than transposing, Vh ? Edition treats it as an error.
97	Reeds, Brass	Edition upholds Fh and Im by maintaining differences in articulation between the two instrument groups, each of which is self-consistent.
97/3	Pno r.h.	Edition adds slur to match Reed 1–4, Brass.
97.6	Reed 2–4	Edition adds staccato mark to match Reed 1.
98/1	Tpt, Pno	Edition adds tenuto mark to match Reed 1–2.
98/1–2	Pno l.h.	Edition notates straight eighth notes to match other parts. In Fh , Weill wrote 97/3–4 and 98/1–2 with iteration signs repeating 97/1–2.
98.3	Perc, Pno r.h.	Edition adds accent to match Reed 1–4, Brass, Vn.
98/4	ALL	Edition takes <i>segue</i> from performance annotations in Im .

21c. Finale

Revisions to the Finale during the tryouts were extensive enough that a new set of parts for mm. 22ff. was prepared in Boston on paper purchased from a Huntington Avenue shop (the Rayburn Music Corporation) in order to replace material copied by Adele Combattente. The scribe was Harry Silberman, Weill's go-to copyist in Boston, who had already helped out during the tryouts of *One Touch of Venus* and *The Firebrand of Florence*. Once "Love Song" had been added to the show (first in Part Two, then moved to Part One), Weill recomposed part of no. 21c, creating a new piano-vocal score (**VhFin**) that expanded sixteen measures of underscored dialogue by incorporating a climactic reprise of the refrain from "Love Song" (two A-strains only). **VhFin** corresponds to mm. 22–97 of the Edition. Weill then replaced pp. 8–9 of **Fh** with nine new sheets, paginated 8A–8I, based on that new score, but with the music corresponding to mm. 46 (with quarter-anacrusis)–82 of the Edition transposed up a whole step (in **VhFin**, Weill had set the "Love Song" reminiscence in B \flat major), which dovetails better with the resumption of the orchestral ostinato pattern beginning on C in m. 82. The orchestration is ten bars shorter than

VhFin, eliminating some underscoring on either side of the “Love Song” insert (in **VhFin**, those measures have been crossed out). The new orchestration corresponds to mm. 22–89 of the Edition (the portion of **VhFin** corresponding to mm. 90–97 did not require reorchestration). The sixteen bars corresponding to the superseded pp. 8–9 of **Fh** became the basis for the transitional passages surrounding the interpolated “Love Song” music: mm. 22–51 and 82–89.

Perhaps to compensate for the fifty-two-bar expansion, other passages of underscoring were shortened, notably a much wordier version of the exchange between Sam and Miss Ideal Man after “Mister Right”: twenty-eight measures in **Vh** and **Fh** were reduced to eight, yielding mm. 5–12 of the Edition (see notes below for details). The cuts are indicated in copies of **Vh(R)** marked by Symonette (WLA 23/354) and Schlein (WLA 23/353). In **Im**, these cuts appear as annotations within the portion retained from Combattente’s parts. Presumably these cuts were introduced toward the end of the Boston tryout or perhaps early in the New York run. Otherwise, it would have been simpler for Silberman to copy what little was retained from Combattente’s set.

There is no question that the version of the Finale that includes “Love Song” is the definitive one. The Edition bases the musical continuity for no. 21c on the Boston parts for mm. 22ff. and on Combattente’s for mm. 1–21, taking into account the cuts in the latter. The continuity mostly reflects **Tt3**, with one partial exception involving the “Love Song” interpolation. This reprise marks that climactic moment when Sam, renouncing all the illusions on offer, persuades Susan to join him in negotiating the precarious route—literally so, in the context of the Illusion Minstrel Show’s high-wire act—toward a reconciliation based on realistic expectations. In **VhFin**, Sam sings the “Love Song” music, which corresponds to a piano score that Symonette prepared of the new passage (**Vm-Sym**, which omits the ten measures cut from **VhFin** and observes the key scheme in the inserted **Fh** pages). In **Tt3**, however, Sam does not sing. The “Love Song” music underscores a speech for Sam that appears only in that script. Dialogue cues in the original ink layer of **VhFin** are confined to the underscoring before and after the “Love Song” music. Dialogue cues *during* the “Love Song” reminiscence are added in pencil (mostly in Littau’s hand) and reflect **Tt3**. The Edition presents the passage as Weill initially composed it but provides the spoken version of **Tt3** as an alternative.

A minor issue is missing sung text in mm. 81–82, which Weill presumably left out by accident (see Plate 6 in Main Volume). No other source provides it, but finding a solution is straightforward enough. Sam paraphrases part of no. 11 (“Sing of however near the shore and sea, / And that’s how true love should ever be”). He now sings “One song that sings how near the shore and sea, and that’s how I know . . .” Sam’s last syllable was probably “be.” The three missing syllables might be something along the lines of “true love should.”

After Silberman had prepared the new parts, the creative team introduced further cuts and revisions to mm. 52ff., as attested by performance annotations in the sources. The pacing of the new conclusion evidently required tightening:

- mm. 52–67 were ultimately cut, according to annotations in **Im** and **VhFin** (but not **Vm-Sym**). As dialogue cues in **VhFin** and in one **Im-VnI** book show, this cut accommodates the spoken version of the passage, as transmitted in **Tt3**. The Edition upholds the passage, but a footnote directs the performers to eliminate it if the spoken version is performed.
- between the Edition’s mm. 137 and 138, there were eight measures repeating the music of mm. 130–137; performance annotations in **Im** and **Vh(R)** remove them. The measures would have accommodated the minstrels’ singing “Reality is awful agony,” a line that disappears in **Tt3**. The Edition adopts the cut.
- annotations in **Fh** and **Im** show the removal of eight bars that followed m. 184 (the eight bars had already represented an abridgement of a longer passage in **Vh**). The reminiscence of “Here I’ll Stay” in the orchestral underscoring was successively reduced from forty-six measures (**Vh**), to thirty-seven (**Fh**), to twenty-nine (= mm. 178–206). In **Fh**, Weill penciled revisions to Reed 1, 3–4, Tpt 1, and Strings in mm. 185–186 to join with the music on either side of the cut more effectively and to override rests and a fermata that originally occupied the last three beats of m. 185 and the first half of m. 186. Weill also added the Reed 3–4 parts in mm. 179–182 and the Tpt 1 and Cb parts in mm. 178–184; these revisions achieve the

textural crescendo that originally took place over the course of the deleted passage. The added material appears in the Boston parts as annotations in Schlein's hand. The Edition adopts the cut. (The music example below shows the eight excised measures followed by the unrevised version of mm. 185–186.) The multiple layers of revision to the music following “Mr. Right” show the creative team working hard to improve the trajectory of the Finale, especially after having increased its length with the “Love Song” interpolation. The present cut was carefully considered, with Weill amending **Fh** on either side of the cut. Revisions to **Fh** itself, as opposed to **Fh(R)** or **Im**, are rare and suggest a recomposition rather than a temporary fix.

- a late and somewhat questionable cut deleted mm. 203–204. The Edition rejects it, as it would make the ending sound short-winded (previous hearings of “Here I’ll Stay” have prepared the audience to expect six bars expanding the cadential arrival).

————— eight excised measures (after m. 184) —————>

1 Cl

2 Bsn

3 Cl

4 Cl

5 Bsn

Tpt 1

Pno

Gtr

Vn I

Vn II

Vn III

Vc

p

p

p

espr.

espr.

espr.

cup mute

Performance annotations in *Im* also indicate that saxophones gradually replaced clarinets, beginning with Reed 1 changing to ASax for m. 183, Reed 3–4 to TSax for 196/3, and Reed 5 to BSax for 194/3; Reed 2 remained on BsCl. To enable the instrument change, 194/3–196/2 (originally doubling Vn II down an octave, but with whole note in m. 195) were marked *tacet* in *Im-Reed3*; Reed 4 shows no solution, but the Edition adopts *tacet* from Reed 3. The Reed 1 player renotated the part (up a fifth) for twelve and a half measures and then stopped. The decision to change the orchestral sonority at the ending of the show would not have been made lightly; the Edition adopts it, treating it as a compositional revision.

The sources transmit only sporadic indications of Brass muting. In the original version of *Fh*, Brass play open through m. 22. Weill indicated “sord.” for Tpt 3 in m. 29 and Tpt 2 in m. 39; he canceled muting in m. 45. These instructions disappear in the revised *Fh* pages. Weill also muted Tpt 1 beginning in m. 165, further specifying “cup” in m. 178. He did not indicate

(continued) 185

1 Cl *p*

2 BsCl

3 Cl *p*

4 Cl *p*

Tpt 1

SnDr (*tr* (“circus trick”))

Pno

Gtr

Vn I

Vn II

Vn III

Vc *p espr.*

subsequent mute removal. Performance annotations in the Silberman parts require Brass to play in hats beginning in m. 29, and Tpt 1–2 further specifies straight mutes in m. 39 and hats in m. 47, but the Edition follows the other books in calling for hats only. The Tpt 1–2 book has “open” over m. 81, but hats are not canceled in Tpt 3 until m. 196 (“open”) and never canceled at all in Tbn. Tpt 1 is muted at mm. 165 and 178, as in **Fh**. The Silberman Tpt 1 part lacks mute cancellation but the Combattente part cancels in m. 193. The Edition rationalizes the markings: all Brass open through m. 22, in hats in mm. 29–81, and open in mm. 82–206, except for straight mute and cup mute for the two Tpt 1 solos beginning in mm. 165 and 178, respectively.

1	ALL	Edition adopts consistent performance annotations in Im and Fh(R) changing time signature from C to ♩ .
4	ALL	Edition adopts a sixteen-measure cut after m. 4, as indicated by performance annotations in Im and Vh(R) . The cut material underscored dialogue that was pruned in Tt3 from Tt2b and earlier.
4.3	Reed 5, Tbn	Edition enharmonically respells F#3 as Gb3 to match Pno l.h.
5–8	ALL	Edition adopts two small cuts (originally two bars between mm. 6 and 7 and two between mm. 8 and 9). These cuts may, like the previous one, have been motivated by dialogue revisions, but also by a performance issue resulting from the earlier cut. That cut removed rests for Reed 2 that allowed the player to switch to BsCl. Consequently, the player added a notation to play the present passage on Cl, down an octave. The two bars originally following mm. 5–6 involved a sequential repetition of those two bars down a whole step in all parts but Reed 1 (which repeated at pitch). Taking Reed 2 down an octave would have yielded the impossible written Eb3–D3 for Cl.
5	Reed 3, Pno	Edition adds <i>p</i> to match Reed 1–2.
5–21	SUSAN, SAM, MS IDL MAN, GIRLS	Edition bases approximate pacing of dialogue on annotations by Symonette and Schlein in two copies of Vh(R) located in WLA. The pacing in Vh reflects the earlier, longer version of the dialogue.
13.2, 15.2, 17.2	ALL	Edition partially adopts consistent performance annotations in Fh(R) and Im removing fermatas. They were not needed for the pacing of the revised dialogue. Edition retains the fermata in m. 13 as an option, depending on the pacing of Sam’s lines. Eventually, m. 13 was cut altogether, according to performance annotations in Im , Vh(R) , and Fh(R) , but this loses the musical parallelism with mm. 15 and 17 and forces Reeds and Pno to cut off abruptly after m. 12.
20	ALL	Edition takes <i>rit.</i> from performance annotations in Im-Reed1 , Im-Reed3 . Susan needs time for her line.
20	Reed 1–3	Edition adds <i>p</i> to match Strings.
22	ALL	Edition takes “in one” from performance annotations in Im (several books).
22	Reeds, Brass	Edition takes <i>p</i> from the original p. 8 of Fh . Dynamics are missing in the replacement p. 8A.
22–51	Perc	Edition cues Cym, following Weill on the original p. 8 of Fh , where he crossed out his own earlier MilDr cue. In Im , copyist Adele Combattente also assigned this passage to Cym. The revised p. 8A lacks a cue.
22–93	SAM, SUSAN, MNSTRLS, INTLCTR	Edition paces dialogue according to verbal cues in VhFin and Vm-Sym . Beginning in m. 46, this applies to the dialogue in roman typeface. The rhythmicized dialogue in mm. 86–93 is from VhFin . For the alternative italicized dialogue beginning at m. 46, see note at mm. 46–96 below.
22–45	Vn	Edition takes Weill’s instructions “sul G” and “lower end of bow” from p. 8 of Fh . They are omitted in the revised p. 8A, probably through an oversight.
29–32	Tpt 3	Edition takes articulation and durations from performance annotations in Im . Fh shows staccato marks in m. 29, with tenuto marks at 30.2 and 31.2. The Ab at 32.1 was originally sustained through m. 38.
39–42	Tpt 2	Edition adds articulation matching Tpt 3 in mm. 29–32. Fh has a slur for 39.1–2 that does not appear in the Silberman part but does appear in the Combattente part. The original version of Fh has tenuto marks at 40.2 and

		41.2. Im shows Tpt 2 cutting off after a staccato quarter-note downbeat at 42.1, instead of sustaining through m. 45.
45.3–48.2	Reed 4	Edition upholds part, marked <i>tacet</i> in Im . Reed 1–2 double each other; for the sake of balance, Reed 3 should also be doubled.
46–96	SAM, SUSAN	Edition paces alternative dialogue (taken from Tt3 , and italicized in Edition) based on verbal cues in VhFin and Im-VnI (one book); the cues in these two sources accord with one another, differing by a bar at most.
47.3–48	Brass	Edition changes <i>mf</i> to <i>p</i> , prompted by consistent annotations in Im .
48–51	Reeds	Edition adopts <i>tacet</i> markings in Im . Reed 1–2 originally doubled Vn beginning on third quarter of m. 48; Reed 3–4 doubled Vn beginning on the fourth quarter; Reed 5 sustained G2 for all four bars. It is effective, however, to entrust the descending figure to the Strings alone, and have the entire orchestra re-enter as the melody begins.
48.2–49.4	Vn, Vc	Edition takes tenuto marks from performance annotations in Im (Vn I, Vn II; one book each).
49	Cym	Edition takes shift from <i>ppp</i> to <i>pp</i> from performance annotation in Im (cf. crescendo from <i>p</i> to <i>mf</i> in Strings).
52	ALL	Edition takes qualification (“con passione”) of tempo mark (“Meno mosso”) and tempo equation ($\text{♩} = \text{♩}$) from VhFin .
52	Orchestra	Edition takes <i>pp</i> from performance annotations in Im , some books giving <i>p</i> (Reed 1, Tpt, Vn II), some <i>pp</i> (Vn I, Vn III). The latter is preferable, given the relatively thick orchestration, whether Sam sings or speaks.
54.1–3	Vn	Edition adds slur to match Reed 1, Tpt 1, and other replications of this figure throughout the score.
54.4, 58.4	Reed 1–2, Vn	Edition takes <i>f</i> from performance annotations in Im .
56, 60	Reed 1–2, Vn	Edition adds <i>pp</i> to cancel the preceding <i>f</i> , which applies to the fill only.
56.1–57.3	Tbn	Edition adds slur to match general phrasing.
58.4–59.8	Vn	Edition adds slur to match Reed 1–2 and mm. 54–55.
58.8	Reed 1, Vn	Edition takes \flat for (sounding) Ab4 from performance annotations in Im (three Vn books). Fh has no accidental.
68	ALL	Edition adds <i>pp</i> to clarify return to prevailing dynamic after swell in m. 67.
68–81	Reeds, Brass, Vn, Vc	Edition adopts reduced scoring shown in Im performance annotations. Reed 1–4 in mm. 68–75 and Vn, Vc in mm. 68–79.1 originally played an octave higher. Moreover, Reed 1–4 played in eighth-note triplets (using the same pitch classes) instead of whole and half notes. All Reeds were marked <i>tacet</i> in mm. 76–81; Brass were so marked for the entire passage. Edition adopts the registral and rhythmic changes and shows the silenced parts in cue-size notation.
		Interestingly, Weill’s first idea was to have Reed 1–3 play an octave lower—in the register ultimately adopted—but then he thought better of it; in Fh he crossed out what he started in m. 68, and wrote the parts up an octave. The less luxuriant, registrally lower version transmitted in Im better accommodates the singer (or speaker).
72–73	Tpt 2–3	Edition adds slur to match general phrasing, mainly in two-bar groups.
76–77	Tpt 1	Edition adds slur (see note above).
79.2	Vc	Edition adds <i>f</i> to match Tbn; only these two parts have the melody here, in contrast to the multiple doublings in the rest of the passage. Im-Vc even has <i>ff</i> (performance annotation).
80	ALL	Edition takes <i>rit.</i> from performance annotations in Im .
80–155	Timp	Edition adds dynamics, generally matching orchestra. There are no Timp dynamics in Fh until mm. 156–163. A lone performance annotation in Im shows <i>pp</i> in m. 91.
80–81	Vn II–III	Edition takes accents from performance annotation in Im-VnIII and to match Vn I. In Fh , Vn II lacks accent only in m. 80.
82	ALL	Edition takes “Doppio movimento” from VhFin . There is no tempo mark in Vh or Fh . (Prior to the interpolation of the “Love Song” material, the

		same tempo would have been maintained from m. 22 until the transition to the “Here I’ll Stay” material beginning in m. 162.) Performance annotations in most Im books have “in one,” but VhFin is more precise and reverses the earlier tempo equation (see note for m. 52 ALL above).
82	Pno, Strings	Edition adds <i>mf</i> to match Reeds and Brass when they enter in m. 83. Fh lacks dynamics; performance annotations in Im (some Vn books) give <i>f</i> (even <i>ff</i> in one case).
85–86	Reeds, Brass	Edition changes <i>p</i> to <i>f</i> , prompted by performance annotations in Im .
85–90.1	Reed 1	Edition upholds part, marked <i>tacet</i> in Im . It is unclear why this one part would have been excised.
90–97	Reed 2, 4	Edition adopts performance annotation in Im-Reed4 marking passage down an octave, so Reed 3–4 play in octaves, not in unison (as in Fh). Edition does the same for Reed 2 (unmarked in Im), so that both pairs of Reeds play in octaves. The change in the Reeds may have been prompted by the silencing of Tpt (see note below), which removed the lower register through 93.1.
90–93	Tpt 1, 3	Edition adopts <i>tacet</i> in Im (the <i>tacet</i> does not include the quarter-note anacrusis to m. 94). Having Tpt enter later enhances the <i>molto cresc.</i> effect. Edition marks their entrance <i>p</i> , prompted by performance annotations in Im (<i>p</i> in Tpt 1, <i>pp</i> in Tpt 3); the prevailing dynamic level is still <i>p</i> . Originally, the parts doubled Reed 2 and 4 as they appear in the Edition.
90–91.3	Reeds, Pno, Strings	Edition adds <i>p</i> in light of performance annotations in Im (some Reed and String books have <i>pp</i>). The preceding <i>f</i> would therefore apply only to the rising figure in Reeds and Brass in mm. 85–90/1. Returning to the previous <i>p</i> level prepares for the <i>molto cresc.</i> in mm. 94–97.
96	Tpt 3	Edition removes E4 on final quarter. Fh uses z in mm. 95–96, but because m. 97 breaks the preceding pattern, no anacrusis is warranted here.
97	Reed 3–4	Edition removes E5 and E4, respectively, on final quarter for the same reasons given in note immediately above.
97–105	MNSTRLS	Edition uses the choral arrangement in Vh , but takes the lyric from Tt3 , as indicated in first layer of VhFin , which breaks off after m. 97 (just enough to show that the Minstrels began singing “You better . . .”). The text of Tt3 makes better sense in response to Sam’s exhortations, absent in earlier typescripts. Vh (which corresponds to Tt1 through Tt2b) has “Now there is nothing else we can do. / If the illusions fail, then you’re through. / We’ll have to” in answer to the dashed “Ideal Man” illusion. At 106.1, the two versions of the text converge. Edition adds <i>f</i> to match orchestration.
98	Pno, Strings	Edition adds <i>f</i> to match Reeds, Brass and to furnish a goal for the <i>molto cresc.</i> Several Im-Vn books and Cb have <i>f</i> or <i>ff</i> added here.
101.2	Tpt 3	Edition adds <i>f</i> to match Tpt 1–2.
102.3–104	Tpt	Edition adds tenuto marks to match mm. 98–100.
104–105	Reeds	Edition continues previous two-bar pattern. The measures are blank in Fh ; both Combattente and Silberman interpreted the absence of notation as rests. But given that Weill otherwise used iteration signs in mm. 102–105 for Reeds, Brass, Pno, and Strings, it seems likelier that Weill inadvertently omitted them in some of the staves for these two measures.
106–149	Reeds, Pno, Strings	Edition equalizes articulation for duration of the two-bar ostinato figure, assigning accent-staccato marks throughout Reeds and Strings. The articulation has been established since m. 90 for Strings and m. 98 for Reeds. In Fh , accents appear in m. 106 only in Reeds (Strings show iteration signs), but accent-staccato marks resume for Strings in mm. 114–115. Articulation drops out in Reeds beginning with m. 116 (see note below for Reeds in mm. 114–117), and later in Strings, where iteration signs stop in m. 138 for Vn and m. 146 for Vc and Cb.

Pno is the only part to have staccato marks only, beginning in m. 90, where the figure is introduced; therefore Edition supplies staccato (not accent-staccato) marks when the notated articulation breaks off in m. 142.

114–115	ALL	According to performance annotations in Im and Fh(R) , these measures were played three times.
114–117	Reeds	Edition adopts <i>tacet</i> markings in Im (Reed 3 further specifies “play” in m. 118). The reduction in forces helps make the dialogue more audible. In Reed 4, mm. 118–119 are also marked <i>tacet</i> , while in Reed 5, <i>tacet</i> applies only through m. 115, but these two anomalies could have resulted from miscommunication in the pit.
118, 126, 128, 136, 140, 142	Brass	Edition adds missing accents as needed, corresponding to Weill’s notation in mm. 106, 112, and 132. Articulation in remaining measures is accounted for by iteration signs.
144	Pno, Strings	Edition adds <i>f</i> to match Reeds, Brass.
149.2–4	Cb	Edition corrects D ₃ –C ₃ –C ₃ to E _b –D ₃ –D _b . Weill appears to have lost track of where he was in the ostinato figure.
150–157	Reed 4–5, Pno, Cb	Edition adds staccato marks, matching Reed 1–3 and Tpt. Fh has iteration sign in Reed 4–5 for mm. 150–151, but then Weill wrote out the Reed 5 part in mm. 152–153 with staccato marks (see the next note, however). Cb has iteration signs for mm. 150–155; when Weill resumed fully notating the part in mm. 156–157, articulation is missing. Similarly, Pno has either iteration signs or lacks articulation. The iteration signs would normally imply the continued use of staccato combined with accents, but considering the <i>dim.</i> and the lighter articulation in the remaining Reeds and Brass, staccato only seems appropriate.
152.2–157	Reed 5	Edition adopts <i>tacet</i> marking in Im ; originally Bsn continued same pattern. The change makes Reeds more consistent, since Reed 4 also drops out here, and the remaining Reeds two bars later.
154	Pno	Edition adds <i>p</i> to match Brass, Strings.
156–157	Strings	Edition adds diminuendo hairpin to match Brass, Perc, and Pno.
159.2	Reed 1	Edition takes ♯ for F ₄ from annotation in Im . Corresponding E _b in Vh .
164	Vn, Vc	Edition takes <i>fp</i> from annotations in Im (cf. accents in m. 169).
164, 168	SUSAN, SAM	Edition’s placement of dialogue follows cues in Symonette’s and Schlein’s copies of Vh(R) , as well as performance annotation in Im-Vnl (one book).
169–177	SUSAN, SAM	Here, Tt3 and Vh converge; Edition places the dialogue according to cues in Vh .
169–186	Tba	Edition takes cue for Tba in mm. 169–176 from performance annotation in Im , where return to “bass” is indicated in m. 187. Sources do not clarify which instrument was used in mm. 179–186; the part originally rested in those measures. In Fh , Weill penciled in new material for mm. 179–184 and 185–186; the additions lie on either side of a cut removing eight bars that originally followed m. 184. The combination of the added material and the cut makes it impossible for the performer to change instruments for m. 187. Therefore, Edition assigns the added material in mm. 179–186 to Cb. Edition transposes written G ₂ in mm. 185–186 up an octave to connect better with the preceding F ₃ . With mm. 184 and 185 on two different sheets of Fh (owing to the cut), Weill might not have noticed the ungainly bass line in mm. 184–187.
170.2	Reed 3	Edition adds <i>pp</i> to match Tpt 1 in m. 165.
173.1	Reed 3	Edition adds staccato mark to match Tpt 1 at 168.1.
174.3–175	Vn	Edition adopts performance annotations in Im changing <i>p</i> to <i>f</i> , removing fermatas, adding accents, and removing a slur spanning the three half notes. The three fermatas are also crossed out in Fh(R) .
176	Strings	Edition adopts performance annotations in Im changing <i>p</i> to <i>fp</i> .
178–186.1	Vn, Vc	Fh(R) and Im have performance annotations calling for mutes, but the instruction was subsequently revoked in most books.
179	Cb	Edition takes <i>p</i> from annotation in Im , matching other parts. In Fh , Weill penciled in the parts for Reed 3–4, Tpt 1, and Cb in mm. 178–184 after Fh(R) had been created, assigning <i>p</i> to all but Cb, which lacks a dynamic.

180.3–181.1, 181.3–182.1	Vn II–III	Edition adds slurs to match 179.3–180.1.
182.2–186	Tpt 1	Edition adds slur, matching other iterations of this figure (cf. no. 3, Tpt 1, 90.2–94.1). Fh (Weill’s pencil revision) lacks a slur; Im (Schlein’s revision) has a phrasing slur that spans 182.1–184.2 but was probably meant to continue over the cut material and connect with the tied note at 185–186.1.
182.2–3	Vc	Edition adds slur to match Cb. Fh lacks articulation, but Weill added the Cb part as a pencil revision (with slur).
183–184	Reed 5	Edition adopts <i>tacet</i> marking in Im , affecting these two bars and the four that originally followed, prior to the excision of eight bars described in the general remarks above. The Cb part that Weill added in pencil to Fh reinforces the bass line.
184	SAM	Edition follows Vh cue in placing this text just before drum roll.
185.1	Reed 1, 3	Edition takes accent from performance annotations in Im .
185.1	SnDr	Edition adds <i>p</i> to match Reeds, Strings.
185.1	Gtr	Edition removes quarter-note chord (see original version of mm. 185–186 in general notes above). Im shows the cut removing eight bars preceding m. 185, but it does not remove the chord here, which follows directly from the omitted material and sounds gratuitous in the revised context.
187–194	Reed 2–4, Pno	Edition adopts holograph alterations in Fh made after Silberman had extracted revised parts. Weill replaced rests in Pno with new material for mm. 187–194; Edition adds <i>p</i> to match Reeds, Strings. In mm. 187–192 he changed Reed 3–4, originally playing mostly half notes and whole notes, to match the new Pno r.h. pattern. Schlein incorporated these revisions into the Boston parts, obscuring the version Silberman copied. Performance annotations in Im for Reed 3–4 change Weill’s off-beat rhythm to eighth notes throughout (e.g., F#4–A4–D5–F#5 on each half of mm. 187–188 in Reed 4), but Pno is unaltered. Edition retains Weill’s version for the three parts sharing this rhythmic figure. Reed 2 is also problematic. Weill began to replace whole notes with repeated halves, but he stopped with m. 189, and only m. 187 was changed in Im . A new sheet of Fh begins with m. 189, which could explain why Weill lost track. Since Reed 2–4 otherwise resemble Pno through m. 192, Edition continues the Reed 2 doubling (in half notes) of Pno l.h.
187–198	SUSAN, SAM	Cues in Vh(R) indicate that they step onto the rope around m. 187. The pacing of the ensuing dialogue also follows Vh(R) .
196.2–3	Reed 3–4, Vn III	Edition adds tenuto marks to match Reed 1–2, Vn I–II.
198.2–3	Tpt 2–3, Tbn, Pno	Edition adds tenuto marks to match Reeds, Tpt 1, and Strings.
201–204	Pno l.h.	Edition slurs triplets to match Vc.
203–204.1	Vn	Edition adds tie to match mm. 201–202.

22. Exit Music

The Exit Music combines utility arrangements of “Green-Up Time” and “Here I’ll Stay.” An incomplete manuscript full score of the latter (**Fm**), prepared by Walter Paul, survives among Weill’s papers in WLRC, probably because Weill revised it for use in no. 14 (see critical notes for that number, and Plate 4 in Main Volume). The Exit Music can be reconstructed from **Fm** and from three sets of **Im**: one in Adele Combattente’s hand of an arrangement titled “Green-Up Time-Utility,” at the end of which most performers wrote “To ‘Here I’ll Stay’”; one in Guido Tutrinoli’s hand of an arrangement titled “Here I’ll Stay”; and another one in John Costa Coll’s hand, titled “Exit Music,” that combines both arrangements. Performance annotations in the two individually titled sets number them “15” and “15A,” respectively, which suggests that these arrangements served as a temporary entr’acte during the tryouts (in **Im**, no. 12d is numbered “14” and the definitive Entr’acte is numbered “15”). The composite “Exit Music” parts may have been prepared once Weill had composed the definitive Entr’acte. In the absence of the full

score, we cannot know for certain who arranged the “Green-Up Time” portion of the Exit Music, but it is likely that Paul was responsible for both arrangements, since he was the Chappell house arranger who specialized in such utilities.

The Edition privileges the first layer of **Fm** (i.e., without Weill’s revisions intended for no. 14) for 42/3–78 and Coll’s **Im** set for the remainder. For convenience, the Combattente and Tutrinoli parts for the separate utilities are collectively designated **Im*** below. This set and **Im** are inconsistent in their notation of dynamics, slurs, and other articulation; notation lacking in one book sometimes appears in the corresponding book from the other set. In mm. 1–42/2, for which the parts are the only source, whenever articulation and dynamics in the first layer of **Im*** complement those in the first layer of **Im**, with no contradiction, the Edition incorporates readings from both sets without comment. (The **Im*** piano part has not been located.) Any readings taken from performance annotations in either set are noted below. For the “Here I’ll Stay” arrangement through m. 78, any readings not taken from **Fm** are also noted. The last two pages of **Fm** (assuming Paul continued with the union standard of four measures per page) are missing, so for mm. 79–85, the principles articulated for mm. 1–42/2 apply again.

Im* suggests different scorings for the repeats: at various points, performance annotations call for a particular instrument or instrumental group to play the first or second time, or both times with differing articulation or muting. **Im** also bears such annotations, notably in the Tbn and Vn books, but fewer than in **Im***, which some of the performers seem to have continued using. Annotations in some **Im*** parts give both “Entr’acte” and “Exit” as titles, and they are more heavily marked than **Im**. The Edition provides complete directions for these varied reprises; it would be unidiomatic to play these utilities with full orchestra throughout. At the same time, these directions should be considered merely as suggestions. How utilities such as these were performed depended very much on the conductor’s decisions and on the specific functions the utilities fulfilled. Conceivably they could also have been used for bows/curtain calls.

Both **Im** and **Im*** originally called for three iterations of “Green-Up Time,” but the second ending is crossed out in both sources. The Edition calls for two iterations, using the first and third endings.

1	ALL	Edition takes tempo mark from Im* ; Im has none.
1	Pno, Gtr	Edition adds <i>ff</i> to match general dynamic.
1.1–2	Pno r.h.	Edition adds slur to match Reed 1–2, Tpt 1–2, Vn and the second half of the measure.
2	Reed 3, Tpt 3, Perc, Pno, Gtr	Edition adds diminuendo hairpin to match all other parts.
2	Reed 3–5, Tpt 3, Tbn, Pno l.h., Vc, Cb	Edition regularizes articulation. It adds a slur in Reed 3 and Pno to match Tpt 3 and Vc, a staccato mark at 2.3 for Pno and Vc, and a tie in Reed 5 and Cb to match Tbn. Edition removes anomalous staccato mark at 2.2 in Reed 3–4.
2.4	Reed 3	Edition corrects B4 (in Im* and Im) to C5, matching (sounding) Bb3 in Tpt 3, Pno l.h., and Vc.
3–18.1	Reeds	Edition takes instruction “2nd time <i>legato</i> ” from Im* in m. 3. Reed 2, 4–5 lack this marking, but it is unlikely that the articulation would differ in only two parts. Edition also interprets the instruction as implying that Reeds played the first time as well, but with the notated articulation.
3–36	Brass, Vn, Vc	Edition takes instructions from Im* regarding contrasting instrumental forces between the two iterations. String instructions are unproblematic, as are Brass in mm. 3–19.1 (3–18 for Tbn), but the remaining Brass material requires interpretation. Tpt 1–2 has “1× tacet” after 19.1 and “2× play” at m. 25. Tpt 3 has “2× play” after 19.1 and “play both times” at m. 25, while mm. 21–23 are circled (indicating <i>tacet</i>). Tbn simply has “play” at m. 19. Edition rationalizes these markings: Tpt play second time only in mm. 21–23, the Im* books for Tpt 1–2 and Tpt 3 being consistent in this regard. Tpt play mm. 25–36 both times; it would be odd for Tpt 3 to play by itself during the first iteration, and all Tpt play the first ending. Tbn plays both times in mm. 25–36, along with Tpt. Tbn in mm. 19–24 is more problematic: be-

		cause Vc plays the same G \flat –F–E \sharp descent the second time only, one could assume an alternation between the two instruments. But the instrumentation is thicker the second time around (all Vn and three Reeds on melody), so reinforcing the chromatic countermelody with Tbn seems the right solution. Therefore, Edition interprets “play” in m. 19 of the Tbn part to mean “play both times.”
3.3, 7.3, 11.3, 15.3, 27.3, 31.3	Reeds, Tpt, Vn	Edition consistently supplies staccato marks (they appear intermittently in Im for Reed 1–2, Vn II), based on the prevailing staccato articulation as well as on corresponding passages from nos. 6 and 14.
5–6, 13–14, 29–30	Tbn, Vc	Edition regularizes slurring and tenuto marks. In Im * and Im , sometimes the first, sometimes the last note is left out of the slur, but Edition adopts the most frequent pattern. The same observation applies to the number of tenuto marks.
8/2, 16/2, 32/2	Tbn	Edition changes rhythm from $\downarrow \downarrow$ to \downarrow to match Reed 5, Vc.
8.3, 16.3, 32.3	Tpt 3, Vn III	Edition adds tenuto mark.
9.1–2, 17.1–2, 36.1–2	ALL (except BsDr, Gtr, Cb)	Edition regularizes this figure, providing the most detailed performance markings that may be extrapolated from the parts: hairpin crescendo, slur, and accent-staccato mark on the third quarter. In Im only Reed 4, Tpt 1–3, and Vn I include all four markings in all three locations, but all parts include at least one of them. (For example, Perc has crescendo in m. 17 only.) Im * exhibits similar irregularity.
10.2–4	Reed 1–2, Vn I–II	Edition detaches this slurred triplet figure from the next measure, following the majority of Im parts, where the two measures are connected only in Reed 2. In Im *, the measures are slurred together in Reeds but not in Vn.
18.2–27	Reed 1, 3	Edition takes instruction to play first time only from performance annotation “2x <i>tacet</i> ” in Im . There is no instruction as to when to resume playing, but Edition assumes reentry for the final refrain statement at 27.1.
18.2–22.1	Reeds, Vn	Edition upholds distinction between Reed and Vn slurring. The smaller slur groups in Vn are consistent in both sets of parts and in several corresponding passages from nos. 6 and 14. Edition also regularizes the Reed slurring, again resolving contradictions by consulting corresponding passages in nos. 6 and 14. Some Reed books have two slurs overlapping at various points in mm. 20–21; others have two distinct slurs, the second beginning at 21.1; and some have a single slur. Both sets of parts display comparable anomalies.
19	Vc	Edition adds accent to match Tbn.
22.2	Vn I	Edition removes an anomalous accent (in Im only). No other part with this material has an accent here.
25.1	Reeds, Vn	Edition includes note in preceding slur group. Both Im and Im * are inconsistent, sometimes ending the slur with 24.4. Occurrences of this passage in no. 6 normally include the downbeat within the slur.
25.1–2	Reed 3	Edition corrects F5–G5 to G5–G \flat 5. The part is surely meant to double Tpt 3, Pno, Vc. The error occurs in both sets of parts.
26.2	Reed 2	Edition adds tenuto mark, matching Vn II.
26.2	Tpt 2	Edition changes B \flat 4 (sounding A \flat 4) to A4 (sounding G4) to match E \flat 9 harmony. That this is not a deliberate “eleventh” is suggested by the (sounding) G in Reed 4, Pno, Gtr, Vn III.
30.3	Vn III	Edition changes staccato to tenuto mark to match Reed 4 (cf. 6.3, 14.3).
31–35.1	Tbn	Edition conforms slurring to match Reed 5 and Vc; a single slur covers the entire passage in Im/Im *.
33	Tpt, Pno, Vc	Edition adds crescendo hairpin to match other parts.
33.1	Cb	Edition changes C3 to B \flat 2, matching Pno and B \flat m7 harmony. The error occurs in both Im and Im *.
33.3	Vn	Edition rationalizes articulation, supplying tenuto marks in all parts, matching Reeds and Tpt. Both sets of Vn parts are inconsistent, sometimes showing accents, sometimes tenuto, and sometimes no articulation.
34.2	Vn III	Edition changes C \flat 6 to B \sharp 5, matching Cb.

34.4	Pno r.h.	Edition changes C \sharp 5 to B \sharp 4 and respells E \sharp 5 as F \flat 5 and G \sharp 4 as A \flat 4 to match Strings.
34.4	Gtr	Edition changes chord symbol Bdim to E7. Bdim would require F \sharp , but that contradicts the harmony here—an inversion of the augmented-sixth chord F \flat –A \flat –C \flat –D \sharp (with the C \flat respelled B \sharp because of the resolution to tonic triad). When assigning chord symbols, it is customary to designate augmented-sixth chords as enharmonically equivalent seventh chords.
36.3	Reed 5, Vc	Edition adds staccato mark to match Tbn and similar pattern in Tbn and Vc at 9.3 and 17.3.
37–38	Pno r.h.	Edition adds slurs and staccato marks to match Reed 1–2, Tpt 1–2, and Vn I–II.
37.1–2	Reed 3–4, Tpt 3, Tbn, Vn III, Vc	Edition regularizes articulation of this figure by adding staccato mark at 37.1 in Tpt 3, Tbn, Vn III, and tenuto mark at 37.2 in Tbn.
37.4	Reed 1–2, Tpt 1–2, Vn I–II	Edition regularizes slurring. Vn I (Im only) and Reed 2 (Im/Im*) do not include this note with the preceding slur, but all the other parts do.
38	Reed 4, Vc	Edition adds slur to match Reed 5, Tpt 3, Tbn.
40/2–42	ALL	Edition takes <i>molto rit.</i> from Im* .
41.3	Vn I	Edition includes this note in slur, matching Reed 3 and Tpt 1, as well as general inclusion of third quarter within the slur in all parts.
42/1	Reed 1	Edition removes stray diminuendo hairpin.
42/2	Pno, Perc, Gtr	Edition eliminates anacrusis, which is circled in Im* -Pno (performance annotation presumably indicating <i>tacet</i>), but Perc and Gtr should probably rest as well, so that Tbn alone performs the anacrusis.
42.3–46	Reeds	Edition eliminates Reeds (except for the anacrusis to m. 47 in Reed 1–4), prompted by <i>tacet</i> markings in Im* . This gives the opportunity for Tbn to play the opening subphrase as a solo, with the thicker saxophone choir providing a contrast at its delayed entrance.
42.3–43.1	Tbn	Edition preserves tenuto marks from Fm , missing in Im/Im* .
43–46	Tbn	Edition specifies “first time only,” based on performance annotations in both sets of parts (“1st time solo” in Im).
43–58/2	Vn, Vc	Edition takes instruction to play second time only from Im* , also eliminating the anacrusis in the second half of m. 42.
44.3–44.1, 50.3– 51.1, 54.3–55.1	Pno r.h.	Edition adds slur, corresponding to the treatment of this pickup figure in the other parts, and in Pno l.h. for 44.2–46.1, both hands for 58.3–59.1, and r.h. for 66.3–67.1 and 74.3–75.1.
47 (with anacru- sis)–50	Reeds	Edition takes instruction to play first time only from Im* . In the Reed 4 part, written E \sharp 4 at 46.2 is circled, implying that TSax should enter only with the quarter anacrusis F \sharp . But it seems arbitrary to split the E \sharp –F \sharp gesture, which is doubled in Pno and Vc; Reed 4 could sound as if it has entered late.
47–50/2, 58/3–65	Brass	Edition opts for rests, prompted by <i>tacet</i> markings in both sets of Im for Tpt and Im* for Tbn. The entrance of the Tpt and Tbn with the melody at 50/3 and 66/3 is arguably more effective if they have rested just before.
47–48, 63–64	Cb	Edition adopts performance annotations in Im* that continue previous bass rhythm; Fm and Im have half rests on each downbeat.
50.2–58	Brass	Edition takes muting and instruction “play first time only” from Im* .
51–58/2	Reeds	Edition instructs Reeds to play both times. In Im* , Reed 2 is directed to “play” here, and the other Reeds have “2 \times play,” which might suggest playing only during the repeat. But the previous direction at m. 47 (with anacrusis) was worded “1 \times play 2 \times <i>tacet</i> ” in Reed 2–3. Edition interprets “2 \times play” in m. 51 as canceling the preceding “2 \times <i>tacet</i> ” and not as suggesting that the Reeds should play this passage <i>only</i> the second time. If the Reeds were to rest the first time, the resulting texture would be oddly subdued: muted Brass, Perc, and rhythm section only, with no fill in mm. 53–54 and 57–58.
55–57	Pno l.h.	Edition adds slurs to match Reed 5 and similar left-hand patterns earlier in this passage (e. g., mm. 47–48).

58/3–66/2	Reeds, Vn, Vc	Edition directs Vn and Vc to play first time only and Reeds to play second time only, based on markings in Im *. The directions for Vn and Vc are clear: “2× <i>tacet</i> ” (Im annotations parenthesize the passage in one Vn I book and both Vn II books, with no other explanation). The Reed instructions, however, are limited to “solo 2×” in Reed 2 (Im *). If Reeds were to play both times, we would hear a relatively full scoring for the first iteration (Reeds, Strings, rhythm section), and a reduced texture for the second (Reeds and rhythm section). More likely, Reed and String alternation was the intent here.
58.3–4	Vc	Edition includes this anacrusis with the ensuing slur group to match Reeds and Vn (cf. mm. 74–75).
59.1	Reed 4	Edition changes E4 to G4. In Fm , mm. 59–64, copyist is instructed to reproduce mm. 43–48, except for Reed 5 in m. 59 (≅ m. 43). But the context has changed for Reed 4 as well: in m. 43 (before Reeds were cut in 42.3–46), E4 enters by step, but at 59.1, it would leave A4 at 58.4 unresolved.
62.1	Vn II	Edition includes notes in preceding slur to match Vn I and III and the corresponding passage in m. 46.
62.2–63.1	Vn II–III	Edition adds slur to match Vn I and corresponding passage in mm. 46–47.
66.2	Brass	Edition takes muting instructions (straight mute first time, open second time) from Im *.
66/3	Reeds, Vn, Vc	Edition takes instruction “play both times” from Im *.
66.3–67.1	Pno r.h.	Edition takes slur from Im (cf. Reed 1–3).
67–73	Pno r.h.	Edition regularizes tenuto marks, inconsistently entered in Fm and absent in Im , to match Reed 1–3.
68	Gtr	Edition corrects A7 to Am7, given C♯ throughout.
70	Vc	Edition includes this note with the preceding slur. See critical note for no. 14, mm. 163–164.
73.2–74.1	Vn III	Edition ties G4 to match Vn I.
75	Cb	Edition adds tenuto mark to match Reeds, Brass, and other Strings.
76/3–85	Pno	Edition adds all slurs to match analogous parts, except for m. 82, which appears here as in Im .
79	ALL (except Tpt 1–2, Vc)	Edition adds general <i>ff</i> matching Tpt 1–2 and Vc. It is an appropriate goal for the preceding crescendo.
79	Reed 1–2, 5, Pno l.h., Vn	Edition adds accent to match other parts attacking whole note.
81.2–82.1	Tbn	Edition includes these notes with preceding slur, as in Im * (but not Im).
82.1–2	Vn III	Edition adopts <i>tacet</i> from Im * (originally doubled Vn I). Without the rests, the contour is awkward.
82/3	Pno, Gtr, Vn, Vc	Edition adds <i>f</i> to return to dynamic for repeat.
82/3–4	Brass	Edition omits anacrusis, prompted by <i>tacet</i> in Im * (all parts).
82.3–4	Pno, Vn, Vc	Edition adds tenuto marks where missing, slurs the anacrusis pitches together, and detaches them from the ensuing measures. In Fm , the initial iteration of this anacrusis (corresponding to 42/3–4 in Edition) has tenuto marks in all of these parts, which were later silenced. Except for Pno r.h. and Vc, the anacrusis is slurred with the next measure and a half (as in Tbn, 42.2–44.1). The repeat of the anacrusis within the first ending appears only in Im/Im *, where it is consistently slurred internally (including Vc but not Pno r.h.), but with a closed slur, so apparently detached from the repeat of m. 43. Tenuto marks in the parts are sporadic. They appear only in Vn III and Vc.
83.2–85	Tpt	Edition adopts modifications for second ending from Im *. Originally m. 83 duplicated m. 80, after which Tpt 1–2 sustained D5 and A4 in mm. 84–85 and Tpt 3 sustained F4.
84	Reed 5, Pno l.h., Vc	Edition adds tenuto marks to match Cb.

APPENDIX

A11a. Progress (Reprise) with Soft Shoe

Im includes parts for a reprise of no. 4, comprising mm. 117 (with anacrusis)–150, followed by a dance evolution corresponding to twelve pages of full score in Irving Schlein’s hand, titled “Progress (Soft Shoe).” For the vocal portion of the reprise, annotations in **Fh(R)** for no. 4 showed the copyist where to begin and end. None of the extant typescripts includes this reprise, but all the New Haven and Boston programs assign it the “Act V” slot in Part One, between Sketches iv and v, listing the number as follows:

Song:	“Progress” (Reprise)	The Go-Getters
Dance:		Arthur Partington, Forrest Bonshire

Partington and Bonshire were members of the dancing ensemble; Partington was the principal male dancer.

In **Im**, the reprise was initially numbered “11a,” placing it between “Women’s Club Blues” and “I’m Your Man,” matching the running order of the tryout programs. The reprise’s ultimate placement in the show is uncertain. Throughout the tryouts, Part Two consistently opened with no. 15 (“Ho, Billy O!”), but the scenes following the madrigal were overhauled in Boston. By the second week at the latest, the creative team cut no. 16 (it is no longer listed from **N2b** on). Then, by the third week, according to **N2c**, the team removed the sketch “A Ticket to the Fight,” formerly positioned between “Ho, Billy O!” and the divorce ballet and containing “Is It Him or Is It Me?” They replaced that sketch with two new ones, “Radio Night” (all spoken dialogue) and “Farewell Again,” to which “Is It Him or Is It Me?” was relocated. A newly composed number, “Love Song,” served as a vaudeville turn performed in “one” between the two new scenes.

In New York, “Love Song” was moved to the spot the “Progress” reprise had occupied during tryouts. Part Two now opened directly with “Radio Night,” and the madrigal (numbered “15” in the *tacet Im* books, as it is in the Edition) fell between that sketch and the “Farewell Again” sketch. The latter was expanded to include a reprise of “I Remember It Well” (no. 17 in the Edition, no. “15B” in **Im**) just prior to “Is It Him or Is It Me?” (no. 18 in the Edition, no. “16” in **Im**). The succession of the numbers labeled “15,” “15B,” and “16” in the instrumental parts matches the running order in the New York programs. The question is more complicated, however, because at some point the parts for the “Progress” reprise were renumbered “15½,” and marked-up parts also exist for an abridged reprise of “Love Song,” numbered “15A.” The New York programs make no mention of either reprise. Because the ballet set, though minimal, would still have needed some preparation, the reprises of “Progress” and “Love Song” could have been used to cover the set change between Part Two, Sketch ii and Act III.

The parts for the “Progress” reprise show two different cuts affecting the dance portion. First, the repeat of mm. 69–82, along with the second ending, was omitted. Finally, the entire dance was removed; the orchestra played mm. 1–32 and then mm. 99–102 transposed down a semitone. The abbreviated, thirty-six-bar version is probably the one that was used for scene changes. The Edition presents the maximal version of the reprise but indicates the two cuts adopted during the original production. The reprise can be used as needed, depending on the staging.

Some of the refinements in articulation that were introduced in no. 4 were not carried over into the reprise parts. The Edition bases mm. 1–34 of no. A11a on mm. 117–150 of no. 4, as edited in the Main Text. The notes below do not replicate those already furnished for the corresponding measures of no. 4; they apply only to the reprise itself.

Both Schlein’s full score and the original layer of **Im** call for Pno throughout the dance, but the Edition follows performance annotations in **Im** in having Acdn play mm. 36–85. Annotations call for performer to “get accordion” after 35.1 and further specify “solo accord” shortly before m. 67. A further annotation cues Pno after 85.1.

No source indicates exactly what was sung in the vocal portion of the reprise. The Edition reproduces that portion of **Vh** corresponding to the passage extracted for the reprise, except that it omits the vocal part through 3.1 (cf. no. 4, 116.2–120.1). Outside the original context, the

repeated question “What could it be?” makes little sense, and these bars are best treated as a purely orchestral introduction. One could imagine a more conclusive ending for mm. 33–35, using the vocal arrangement for mm. 236–237 of no. 4, instead of mm. 149–151.

0	Reed 2, 5, Pno, Vc	Edition begins the anacrusis on the weak dotted-quarter. The first layer of Im begins with 116.2 of no. 4, making the anacrusis consist of four eighths, but the first of these is deleted in the Reeds and Pno.
0–4	Brass	Edition omits muting, prompted by performance annotation “open” in all three Im books. The corresponding passage of no. 4 (mm. 117–120) was muted, but in the reprise, it no longer accompanies singing.
3–4	Brass	Edition takes material from Im revision (cf. no. 4, mm. 119–120).
7	Reed 2, 4	Edition takes staccato marks from performance annotations in Im (cf. no. 4).
9	Brass	Edition takes cup muting from performance annotations in Im (the corresponding passage in no. 4 also used cups).
11	Reed 1, 3	Edition takes staccato marks from performance annotations in Im .
15	Reed 1, 4	Edition takes staccato marks from performance annotations in Im .
20–34	Tpt 1–2	Edition adopts mute removal from performance annotations in Im . The corresponding passage in no. 4 called for hat in m. 20, but this is crossed out in the reprise parts, and m. 28 is marked “open.”
27.1	Tpt 1	Edition adopts performance annotation in Im changing duration from dotted half to quarter note.
32	Reed 1	Edition takes crescendo hairpin from performance annotation in Im .
32	Tpt 1	Edition adopts performance annotation in Im replacing whole rest with doubling of Reed 1.
35–37	Reed 5	Edition assigns to Bsn, following Im and no. 4. Schlein’s score begins with m. 35. He bracketed all five Reeds and labeled them “Saxes.” This is accurate for Reed 1–4, but Reed 5 has been on Bsn from the beginning, and there would be no time to switch from Bsn to BSax in m. 35.
35.2–8	Reed 1–2	Edition removes slur, following performance annotations (cf. similar removal of slurs for this rhythmic figure throughout no. 4).
35.2	Vn	Edition adds <i>mf</i> to match Reeds.
36.2–37	Reed 4–5, Tpt 1, Perc, Pno, Gtr, Strings	Edition adds <i>p</i> , prompted by Schlein’s inconsistent notation. He assigned <i>p</i> to Reed 3 at 36.2 but to Reed 1–2, 4, and Tpt 1 only at 37.1. The remaining parts lack a dynamic.
36.2	Reed 4, Tpt 1, Vn III	Edition adds accent to match Reed 1–3, Vn I–II.
36.2–3	Vn II	Edition adds slur to match Reed 2, Tpt 1.
37.1–2	Reed 3–5	Edition adds staccato mark to match Reed 1–2.
38, 46, 54, 62, 88, 96	Tpt 1	Edition takes staccato marks for this recurring figure from performance annotations in Im .
39	Tpt 3, Tbn	Edition adds <i>pp</i> to match Tpt 2.
39.1	Tbn	Edition changes B \flat 3 to A \flat 3, which is the actual bass (see Pno l.h., Vc, Cb). The harmony is A \flat add6.
44–45, 52–53, 60– 61, 86–87, 94–95	Tpt 1	Edition adds articulation (accent, slur, staccato) to match mm. 36–37 (performance annotations in Im provide staccato marks in mm. 53 and 95).
44, 52, 60, 86, 94	Vn I	Edition adds accent and slur to match m. 36.
44.3, 60.3, 94.3	Acdn	At 44.3, Edition replaces F3 in the bass staff with G \flat 3 (cf. Tbn). The root F sounds in a lower register in the Cb part. The same applies at 60.3 and 94.3, within the exact transposition up a half step of the A \flat -major refrain.
46	Reed 1–2	Edition adds <i>p</i> to match prevailing dynamic level.
46, 54, 62, 88, 96	Reed 1–2	Edition adds staccato marks to match Tpt 1 (cf. no. 4, Reed 3, m. 122).
46, 62	Tbn	Edition upholds Schlein’s choice, but A \flat 3 sounding the entire measure against the E \flat 7 in m. 46 (and its transposition up a half step in m. 62) is odd. In every corresponding passage from no. 4 (mm. 122, 130, 138, 146, 182, etc.), Weill resolved the A \flat fourth to the leading tone in the second half

		of the measure, avoiding a simultaneous fourth (eleventh) and third within the dominant harmony.
48	Reed 3	Edition changes <i>pp</i> to <i>p</i> . Schlein evidently wanted to provide a dynamic for this entrance but he appears to have lost track of the prevailing dynamic.
48.3	Reed 3, Acdn, Vn III	Edition adds accidentals. Every time this passage appears, both in no. 4 and in the reprise, the sonority projected is a diminished-seventh chord (cf. mm. 40, 56, 72, 80, and 90 in the present <i>Soft Shoe</i>). Here, Schlein correctly notated a C#4 in Reed 3, sounding B#3 and forming a dim7 harmony with the other voices (functioning as D#-F-A#-Cb, since it leads to V7). But he omitted the natural signs in Acdn and Vn III. The copyist, Coll, may have noticed the problem, but he solved it the wrong way, omitting the accidental in Reed 3 instead of adding one to the other two parts. The performers never corrected their parts.
53, 57/1–58/3, 59/1, 63, 91/1– 92/3, 93/1	Gtr	Edition follows performance annotations in Im in changing chord symbols from D6 to Bm and from A6 to A, respectively. In mm. 61 and 95, Bm is already in Fh .
55.1, 89.1	Tbn	Edition changes B3 to A3, matching Acdn, Vc, and Cb (cf. m. 39, of which this is an exact transposition).
58, 92	Tpt 2–3	Edition maintains prevailing registral distinction between these parts. Schlein, who notated Tpt 2 and 3 on separate staves, gave Tpt 3 the higher part here.
64, 98	Gtr	Edition replaces E7 chord symbol on first quarter, followed by three iteration marks, with a whole rest, matching the analogous situation in m. 48. Schlein may have accidentally anticipated the harmony at m. 65.
64.2–3, 98.2–3	Acdn, Vn III	Edition adds # to all B and D (cf. Reed 3, where, with the requisite enharmonic respelling, F#4 sounds D#4 and D#4 sounds B#3). See note for 48.3 above.
64.4	Vn III	Edition changes C#4 to A3, matching Reed 3 and Acdn.
69	Perc	Edition takes instruction “fake brushes” from performance annotation in Im . In Fh , Perc apparently rests throughout the Acdn solo.
86	Perc	Edition takes notation from m. 52. The two measures match exactly in all parts except for the omission (probably accidental) of Perc. Moreover, m. 86 initiates an exact repetition of mm. 53–66, save that Im indicates a switch from Acdn to Pno and adds a crescendo (see next note).
99–100	ALL	Edition adds crescendo hairpin, prompted by performance annotations in Reed 1–2, Vn I, Vc. Annotations in Reed 1 and 3 add <i>ff</i> earlier, in m. 99.
101	ALL	Edition adds <i>ff</i> , prompted by performance annotation <i>ff</i> in Reed 1, 3–4, and Tpt, and <i>f</i> in Vn I–II.
101–102	Reed 5	Edition takes missing # for A#2 at 101.3—here respelled as B#2 (see note below)—from performance annotation in Im , matching Tbn, Cb. Edition also follows Im annotation in assigning these two measures to Bsn (therefore notated in A major), even though the first layer of Im shows a B-major signature, as if for BSax. In Fh , Schlein had written “to Clarinet” in all five Reed parts at m. 38, presumably canceling all Saxes. But at m. 53, he wrote a B-major signature for all five Reeds and all Brass; the B-major signature is correct only for Reed 1–4 and Tpt.
101	Tpt	Edition takes “open” from Im performance annotations, canceling hats.
101/3–4	Reed 3, Tpt 3	Edition adds missing # for B#4 to match sounding B# in other parts (m. 101 begins a new sheet in Fh).
101/4	Reed 5, Tbn, Pno, Vn III, Cb	Edition respells A# as B# to reflect the function: an augmented sixth-chord on the b2 degree as a tritone substitution for the dominant.
102.1	Reed 3	Edition follows Im performance annotation in correcting F#4 (sounding D#4) to F#4 (sounding D#4). Compare the D#4 in Pno, Vc. Schlein followed Weill’s harmonization in no. 4 by making the cadential tonic a whole-tone subset (here, A–C#–D#–G#).

A11b. Economics (Reprise)

All typescripts but **Tt3** call for a ventriloquist act in between the suffragette and cruise scenes. The routine, titled “Ventriloquist and Dummy,” ends with an abridged reprise of “Economics” featuring new lyrics. **Fh(R)** includes two copies of no. 7, with pencil markings specifying different usage. Markings in the second copy add the title “Economics (Reprise)” at the top of p. 5 and indicate the start at m. 41. Following this instruction, Jack Kantor extracted a full set of orchestral parts, although these are unmarked—apparently unused. Rex Weber, who was to have played the parts of the Magician, Ventriloquist, Con Man, and Interlocutor, left the cast just before orchestral rehearsals were to begin (see Introduction). While Jay Marshall took over as Magician from the New York opening onward, no ventriloquist was hired to replace Weber. An abridged reprise of “Progress,” followed by a new dance break arranged by Irving Schlein, replaced “Ventriloquist and Dummy” until “Love Song” replaced it in turn from the New York opening onward (see critical notes for no. A11a).

Kantor faithfully copied mm. 41–115 of no. 7, including the repeat with first and second ending, but “Ventriloquist and Dummy” includes lyrics for only one iteration, making the first ending unnecessary. In no. 7, the second iteration is more fully scored, with accordion instead of piano and additional material for brass and winds. For the reprise, it may be preferable to adopt the first iteration, since there is only one singer.

Kantor’s parts preserve **Fh**’s G major, not the transposition to A \flat major in **Im** for no. 7. The transposition was probably introduced because the vocal quartet’s bass part in the slow introduction was too low; the reprise could well be performed in the original key.

13. You Understand Me So

This appendix item includes the song “You Understand Me So” and the last lines of dialogue immediately leading up to it in an early version (**Tt2a**) of Part One, Sketch v (“The Cruise”), which furnishes the song’s dramatic context.

“You Understand Me So” seems to have been among the earliest numbers composed. **Dh** contains three relevant sets of material. First, there are five pages of sketches and drafts for a song titled “Why Is My Head Spinning Around?” Weill began a setting, crossed out the eight measures he had completed, and started again with a different melody whose first ten bars are almost identical to the corresponding measures of no. 13’s refrain. Another draft, partially texted with the definitive lyrics, comprises one complete iteration in C major of the refrain’s thirty-two-bar song form (equivalent to mm. 5–36 of the Edition). At the top, Weill titled the draft “You Understand Me So,” dated it “Sept. 8 [1947],” and eventually added two verbal cues, “You know everything don’t you Clifford,” and “as good company as you are right this moment.” Finally, there is an untexted draft in the definitive key of A \flat major, corresponding to mm. 1–28 of the Edition, i.e., everything through the refrain’s bridge section, including the orchestral introduction. Since this draft is closest to **Fh**, Weill may have prepared it as a pre-orchestration sketch.

The verbal cues in the dated draft correspond to dialogue transmitted in every typescript from **Tt1** through **Tt2a**. All of these scripts call for the refrain to be heard multiple times: first, Susan sings a complete iteration to Clifford Taylor (renamed Bill Taylor in **Tt3**); second, after some dialogue with Taylor, she sings a partial refrain, beginning with the bridge (m. 17 of the song form); third, after further dialogue, Sam sings a complete iteration to Betty, a character who disappears in **Tt3**. Weill’s verbal cues introduce Susan’s first iteration and Sam’s, respectively. Presumably Weill added the cues well after dating the draft, as it is unlikely that he and Lerner had fully worked out the song’s dramatic context by 8 September, but we do know that “The Cruise” remained substantially unchanged from early 1948, when they completed **Tt1**, to July 1948, when they introduced no. 12 (“I’m Your Man”). The initial version of “The Cruise” contained only one musical number aside from “You Understand Me So”; it opens with a female entertainer singing “There’s Nothing Left for Daddy (But the Rhumba).” Otherwise, the sketch consists mostly of dialogue concerning the Coopers’ extramarital flirtations, and Part One as a whole lacks even a modest *finaletto*.

Weill’s fair-copy piano-vocal score, **Vh**¹, probably dates from fall 1947. Like the **Vh**¹ versions of nos. 3 and 6, it is on a different paper type from **Vh**, and it does not match the other musical and textual sources for the number. Notably, it includes a piano introduction texturally sim-

pler than the one Weill orchestrated and, conspicuously, it provides a verse. All other drafts, typescripts, and **Fh** show only refrains, with no sign of a verse. **Vh¹** appears to be a version prepared specifically for sheet music publication and as the basis for commercial arrangements, rather than for use as a rehearsal score. Several swing bands (e.g., Kay Kyser's) recorded nos. 3 and 6 in late 1947, in advance of the Petrillo Ban, releasing them shortly after *Love Life's* New York opening. Perhaps the creative team envisioned a similar exploitation for no. 13 that never materialized. Curiously, Weill wrote in only some of the lyric for the refrain: "You look at me, gentle and kind" (mm. 5–6) and the iterations of "you understand me so" in mm. 11–12 and 35–36. Another hand added the rest of the text in block letters. This version of the text would later appear as Sam's rendition in **Tt2/Tt2a**.

Unlike the rumba number, which was cut prior to rehearsals and remained unorchestrated, no. 13 stayed in the show somewhat longer. As with most of Fabray's other numbers, Weill transposed the number downward when orchestrating, suggesting that he prepared **Fh** after Fabray was cast. Bound in with **Tt2b**, the working script that Kazan was using in summer 1948, is a running order dated 28 July (rehearsals began 9 August), in which "The Cruise" now begins and closes with "I'm Your Man," but retains "You Understand Me So" in between. **N1** and **N2a-b** also list both nos. 12 and 13, which might suggest that the number was performed through the second week of the Boston tryout (the week of 20 September). Although no performance materials have survived, performance annotations in **Im** assign no. "12" to "I'm Your Man," nos. "12A–C" to utilities following "I'm Your Man," no. "14" to the Part One Ending, and no. "15" to the Entr'acte. This suggests that parts for no. 13 were prepared.

There are, nonetheless, two pieces of evidence suggesting that no. 13 may have been cut earlier, probably even before the New Haven premiere. First, **Tt2b** appears to have been altered to eliminate no. 13. In Kazan's script, the cast list includes both Clifford Taylor and Betty. Much as in its definitive version, the scene opens to dancing and other stage action, with music playing under. A few lines of dialogue introduce "I'm Your Man," whose four strophes match the musical continuity in **Vh**, **Fh**, and the first version of **Im** (see Critical Report for no. 12a). The ensuing dialogue closely matches the material from **Tt2** and **Tt2a** that leads up to "You Understand Me So." After seven pages, however, **Tt2b** breaks off, resuming with four pages numbered 9–12, on a different paper. The portion of the scene that would have included "You Understand Me So" has disappeared, along with the Betty character (although the character, played by Fabray's understudy Holly Harris, continued to be listed in all four tryout programs). What follows instead resembles **Tt3**, proceeding with Sam fighting Taylor and concluding with a reprise of "I'm Your Man" (see critical notes for no. 12d). Second, and most decisively, in a letter to Weill dated the day after the New Haven premiere, John Wharton approved eliminating the "abortive love affair" in the cruise scene but regretted losing the "charming love song" that went with it (see Introduction in Main Volume, II.iv). It may also be significant that, collectively, the New Haven and Boston reviews mention every other number in the show, including "Susan's Dream" and "The Locker Room," but never "You Understand Me So." **N1**, **N2**, and **Tt2b** together suggest that, however briefly, there existed an intermediate version of "The Cruise" that included both nos. 12 and 13, perhaps with the latter including only Susan's iteration, cutting or abridging the Sam-Betty episode.

The musical continuity in **Fh** perfectly fits Susan's two iterations of the refrain, as transmitted in **Tt1-2a**. The orchestral introduction provides underscoring for the dialogue that follows Weill's first cue in **Dh**; mm. 5–36 correspond to her complete first iteration; the lighter texture in mm. 37–44 is appropriate for underscoring her exchange with Taylor; and mm. 45–61 accompany Susan when she resumes singing beginning with the bridge of the second iteration. Since **Fh's** continuity matches Susan's longer rendition, rather than Sam's, the Edition presents only the former. Because the lyrics in **Vh¹** contain a verse not found in any script, and the refrain's wording corresponds to that of Sam's refrain, the Edition takes the sung text from **Tt2a**, with corrections noted below.

1	ALL	Vh¹ has tempo mark "Moderato assai."
2.3–3.6	Vn I	Edition chooses what appears to be the third and final layer of Weill's slurs. The first layer called for one slur over 2.3–3.1 and another over the re-

		mainder of m. 3. These are apparently superseded by three heavier slurs over 2.3–5, 3.1–2, and 3.3–6. But another slur, heavier still, encompasses 3.1–3, suggesting that all of m. 3 belongs under a single slur.
8	Vn II	Edition adds slur to match Vn I.
10	Vn III	Edition detaches this note to match articulation in Vn I, where the C–B \flat –A \flat descent is not grouped under a slur.
11	Reed 5	Edition adds <i>p</i> to match prevailing dynamic level.
11–19	Pno l.h.	Edition adds slurs to match Reed 5 and Cb.
14	Reed 2	Edition adds slur to match Reed 3 and 5.
14.2–5	Tpt 1	Edition corrects pitches so that the part continues to double the vocal line, as it otherwise does throughout mm. 13–16. Fh has A4–B \flat 4–C5–C5 (sounding G4–A \flat 4–B \flat 4–B \flat 4). Weill momentarily reverted to notating concert pitch.
15–16	Reed 5	Edition adds slur to match mm. 13–14; Fh slurs only m. 16. Also compare the identical figure in Vc, mm. 5–8, where each pair of measures is slurred.
16.2	Reed 2, 3	Edition changes C4 (sounding B \flat 3) to A3 (sounding G3) in Reed 3 and A4 (sounding G3) to F4 (sounding E \flat 3) in Reed 2 to avoid clash between sounding B \flat in Reed 3 and the sounding B \sharp in Reed 1, Pno, Gtr, and Vn II. Weill notated Reed 3 in mm. 15–16 using /// , which could account for the situation, although elsewhere, Weill sometimes allowed the unaltered fifth of the dominant to sound in one part while inflecting it to an augmented fifth in a different part (see no. 11 at 42/4: Reed 3, Pno, Vn I). But the present passage is odd in several ways. Reed 3's sounding B \flat 3 at 16.2 fails to resolve the preceding seventh (written B \flat 3, sounding A \flat 3) at 16.1. And 16.1 in turn fails to resolve the diminished seventh A \flat 3 (sounding G \flat 3) at 15.2. Another solution would be to change Reed 3 to written G3–F3 in m. 16, which would remove the clash and allow all sevenths to resolve, but which would also take Reed 3 (Cl) below Reed 2 (BsCl).
17–18	SUSAN	Edition takes text from analogous passage <i>later</i> in Tt1-2a . All three sources have Susan sing “With ev’ry smile you show.” But <i>later</i> , these sources have Sam sing “With ev’ry smile do you show,” albeit in mm. 5–6 rather than 13–14 of the thirty-two-bar form. This later version fits Weill’s melody.
20	Vc	Edition adds slur to match Vn II.
21	Reed 1, Pno, Gtr, Strings	Edition adds <i>p</i> to match Fl (the only dynamic in Fh here). The previously established <i>pp</i> for the Strings might well be canceled (in m. 17, Weill had preserved the prevailing dynamic in the rhythm section, reserving the <i>pp</i> only for the richer string texture that emerges in mm. 17–20).
22.3	Reed 1	Edition adds missing \flat for G \flat 4 (sounding F \flat 4) to match F \flat -major harmony.
25.1–4	Vc	Edition adds slur. Detaching these four eighth notes seems out of keeping with the surrounding legato texture.
25.5	Vc	Edition enharmonically respells A \sharp 3 as B \flat 3 to match Fl in mm. 25–26.
27.1–28.2	Reed 3	Edition takes slur from corresponding accompaniment in Vh ¹ to match prevailing legato in other Reeds.
29–33	Pno l.h.	Edition adds slurs to match Vc, Cb.
30/4	Pno r.h.	Edition changes C4 and C5 to D \flat 4 and D \flat 5, as in mm. 28–33 Pno otherwise matches Gtr chords rather than doubling the voice.
31	Vc, Cb	Edition adds slur to match mm. 29–30, 32–33.
32	Reed 2	Edition adds slur to match Reed 4.
32.2–3	Vn II	Edition adds tie to match Vn I and III.
34	Reed 4–5, Vn II, Vc, Cb	Edition upholds Weill’s slurring (discrepancy between Reeds and Strings). The string articulation can facilitate performing the crescendo.
34–36, 58–61	Brass	Edition adds cup muting. Apart from Harmon mute for Tpt 1 in m. 13, Fh indicates no muting, but these two passages surely would have been muted, probably with cups.
34	Tpt 1–2	Edition adds <i>p</i> to match prevailing dynamic.
35	Strings	Edition adds <i>p</i> to match Brass.

36.1	Vn	Edition upholds articulation in Fh , despite inconsistency with Brass. In the latter, Weill detaches only the notes repeated from m. 35 (Tpt 1–2). In Tbn, he at first placed a slur only over m. 35 but then amended it to include 36.1. In the violins, oddly, he did the opposite, tying the repeated Eb in Vn I while detaching Vn II–III. But Weill preserves the distinction in the corresponding spot at 60.1.
40.1	Reed 4	Edition changes half note to whole note, matching m. 38. The stem in Fh was probably an oversight, since the half note is not followed by a rest.
40.3	Cb	Edition changes Eb2 to Eb3 (cf. mm. 8, 16).
41	Strings	Edition adds <i>pp</i> to match the general dynamic established in mm. 37–38. The <i>p</i> in Vc, Cb in m. 37 appears to apply only to the <i>pizz.</i> bass line in mm. 37–40, and not to the <i>arco</i> passage that follows, when Vc, Cb join an enriched string texture recalling mm. 17–20, where Weill marked all string parts <i>pp</i> .
45–59	ALL	Fh notates this passage with an instruction to repeat mm. 21–35. Critical notes for those measures apply also to this section.
60	Reed 4	Edition adds slur to match Reed 1–2, Vn II–III.
61	Vn II–III	Edition adds <i>pp</i> to match rest of orchestra.

A Ticket to the Fight

Edition presents the discarded sketch “A Ticket to the Fight,” replaced by the sketches “Radio Night” and “Farewell Again,” as it appears in **Tt2b**, which prunes considerably the dialogue between Susan and Sam compared to the **Tt2** version. Kazan added stage directions, which the Edition adopts. The script contains further directorial notes and thoughts, playing up the family’s dysfunction (e.g., Johnny “unconsciously wants to beat up the old man”; Elizabeth exudes “Sex—getting Sam on her side”; and Sam should appear emasculated in an apron as he holds the coffee).

Im includes parts for a small-scale version of “Green-Up Time,” scored for one Cl, Perc (marked “ad lib.”), Bjo, and Strings (all five parts). Since the orchestration is an extraction of selected parts from no. 6, mm. 44–78, the Edition does not replicate it. There are some small differences, however: notably, Cl does not play what corresponds to mm. 46–50 and 54–59.1 in Reed 1; and Vn play *arco* throughout, converting the first off-beat quarter of no. 6’s mm. 46–47, 50–51, 54–55, 58, and 70–71 to a half note. That Schlein extracted **Im** on Carl Fischer paper suggests that the music was added during tryouts. Its numbering (“15A”) in **Im** suggests that at one time it may have been performed early in Part Two, perhaps to suggest a radio playing during “A Ticket to the Fight.” Its reduced scoring suggests that it was used for background music. Indeed, **Im** includes a conductor part of this arrangement that contains hastily scribbled dialogue cues for Sam and Susan. They do not coincide precisely with any extant typescripts: “Sam — See you later. Sue arises. . . Dialogue . . . what about . . . Has. [or “Hers.”?] . . . Lillian . . . Oh its [*sic*] no . . . He say’s [*sic*] he’ll.”

A18. Is It Him or Is It Me?

See critical notes for no. 18. The only musical differences between nos. 18 and A18 have to do with adjustments to the vocal rhythm in mm. 3–29 to accommodate the revised lyrics.

TABLES

Table 1 Successive versions of *Love Life* (see also next pages)

Tt1	Tt2, Tt2a	Tt2b / N1, N2a
PART ONE	PART ONE	PART ONE
Act I: Magician 1. Opening	Act I: Magician 1. Opening	Act I: Magician 1. Opening
	Sk. i: "The Cooper Family" (Mayville, Spring 1791) 2. Who Is Samuel Cooper? (Sam, Susan, Ensemble) 3. Here I'll Stay (Sam, Susan)	Sk. i: "The Cooper Family" (Mayville, Spring 1791) 2. Who Is Samuel Cooper? (Sam, Susan, Ensemble) 3. Here I'll Stay (Sam, Susan)
Act II: Eight Men 4. Progress (Male Octet)	Act II: Eight Men 4. Progress (Male Octet)	Act II: Eight Men 4. Progress (Male Octet)
Sk. i: "The Cooper Family" (Mayville, June 1816) 5. I Remember It Well (Sam, Susan, Elizabeth) 5z. Hist. Lesson (Sus., Elizab.)—Who Cares? (Henry) 6. Green-Up Time (Susan, Neighbor Sextet) 3. Here I'll Stay	Sk. ii: "The Farewell" (Mayville, April 1821) 6. Green-Up Time (Susan, Neighbor Sextet)	Sk. ii: "The Farewell" (Mayville, April 1821) 5. I Remember It Well (Sam, Susan, Elizabeth) 6. Green-Up Time (Sam, Susan, Ensemble) 6a–b. Green-Up Polka—Ending 5a. I Remember It Well (Repr.) ¹
Act III: Quartette 7. Economics 8. Susan's Dream	Act III: Quartette 7. Economics 8. Susan's Dream	Act III: Quartette 7. Economics 8. Susan's Dream
Sk. ii: "The Return" (small N.Y. State town, 1876) (Susan, Joanna, Sam)	Sk. iii: "The New Baby" (bedroom of the Cooper house, Sept. 1857) (Susan, Sam)	Sk. iii: "The New Baby" (bedroom of the Cooper house, Sept. 1857) (Susan, Sam)
Act IV: Three Tots and a Woman 9. Mother's Getting Nervous (Children's Trio)	Act IV: Three Tots and a Woman 9. Mother's Getting Nervous (Children's Trio)	Act IV: Three Tots and a Woman 9. Mother's Getting Nervous (Children's Trio)
Sk. iii: "Murder at the Museum" (Mayville, Spring 1896) 10z. I Thought That I Might Have to Keep You Waiting... Cop's Lament... Plotting Scene... Viva the Women!... We're Taking Over Now... Viva the Women! (Repr.)	Sk. iv: "My Kind of Night" (the town of Susan and Sam, early 1890s) 10a. My Kind of Night (Sam, Johnny, Elizabeth) 10b. Women's Club Blues (Susan, Women) 10c. My Kind of Night Repr. (Sam, Johnny, Elizab.)	Sk. iv: "My Kind of Night" (back porch and living room of the Cooper house, early 1890s)² 10a. My Kind of Night (Sam, Johnny, Elizabeth) 10b. Women's Club Blues (Susan, Women) 10c. My Kind of Night Repr. (Sam, Johnny, Elizabeth, Susan)
Act V: Ventriloquist and Dummy A11b. Economics (Repr.) (Male Duet)	Act V: Ventriloquist and Dummy A11b. Economics (Repr.) (Male Duet)	Act V: Eight Men A11a. Progress (Repr.) (Octet)—Progress Soft-Shoe ³
Sk. iv: "The Cruise" (main dining room of a small cruise boat, New Year's Eve in the 1920s) 12z. There's Nothing Left for Daddy (Club Singer) 13. You Understand Me So (Susan, Taylor, Sam)	Sk. v: "The Cruise" (main dining room of a small cruise boat, New Year's Eve in the 1920s) 12z. There's Nothing Left for Daddy (Club Singer) 13. You Understand Me So (Susan, Taylor, Sam)	Sk. v: "The Cruise" (main dining room of an ocean liner, New Year's Eve in the 1920s) 12a. I'm Your Man (Sam, Men) 13. You Understand Me So (Susan, Taylor, Sam) ³ 12c. Part One Ending ("I'm Your Man" Repr.)

NOTE: Musical selections are numbered according to the Edition, except for nos. 5z, 10z, and 12z, which were never orchestrated and do not appear therein. Utilities and some dance evolutions (nos. 8a, 8b, 9a, 12b, 12c, 22) are omitted here. To make the proportions of this table manageable, revisions collectively documented in Kazan's script (Tt2b), the New Haven program (N1), and the first Boston program (N2a) have been conflated into a single stage, though they differ in some details. The same caveat applies to Tt3 and the New York programs (N3). Except for Tt3, the sources divide *Love Life* into two parts, subdivided into acts. Tt3 specifies two acts subdivided into scenes. The Edition divides the show into two parts; it distinguishes subdivisions according to whether they function principally as a vaudeville "act" or a dramatic "sketch," prompted by Weill and Lerner's description of the form.

¹This reprise of no. 5 is not listed in any program.

²Johnny and Elizabeth continue to appear in the cast list for Sketch iv in all programs through the end of the New York run, but they disappear in Tt2b and Tt3, replaced by Mike, a non-singing role. The only text source that has Sam appearing alone on-stage for no. 10c is Tt3.

³Listed in N1, N2a only.

N2b	N2c	Tt3 / N3a
PART ONE	PART ONE	PART ONE
Act I: Magician	Act I: Magician	Act I: Magician
1. Opening	1. Opening	1. Opening
Sk. i: “The Cooper Family” (Mayville, Spring 1791)	Sk. i: “The Cooper Family” (Mayville, Spring 1791)	Sk. i: “The Cooper Family” (Mayville, Spring 1791)
2. Who Is Samuel Cooper? (Sam, Susan, Ensemble)	2. Who Is Samuel Cooper? (Sam, Susan, Ensemble)	2. Who Is Samuel Cooper? (Sam, Susan, Ensemble)
3. Here I’ll Stay (Sam, Susan)	3. Here I’ll Stay (Sam, Susan)	3. Here I’ll Stay (Sam, Susan)
Act II: Eight Men	Act II: Eight Men	Act II: Eight Men
4. Progress (Male Octet)	4. Progress (Male Octet)	4. Progress (Male Octet)
Sk. ii: “The Farewell” (Mayville, April 1821)	Sk. ii: “The Farewell” (Mayville, April 1821)	Sk. ii: “The Farewell” (Mayville, April 1821)
5. I Remember It Well (Sam, Susan)	5. I Remember It Well (Sam, Susan)	5. I Remember It Well (Sam, Susan)
6. Green-Up Time (Sam, Susan, Ensemble)	6. Green-Up Time (Sam, Susan, Ensemble)	6. Green-Up Time (Sam, Susan, Ensemble)
6a–b. Green-Up Polka—Ending	6a–b. Green-Up Polka—Ending	6a–b. Green-Up Polka—Ending
5a. I Remember It Well (Repr.)	5a. I Remember It Well (Repr.)	5a. I Remember It Well (Repr.)
Act III: Quartette	Act III: Quartette	Act III: Quartette
7. Economics	7. Economics	7. Economics
Sk. iii: “The New Baby” (bedroom of the Cooper house, Sept. 1857) (Susan, Sam)	Sk. iii: “The New Baby” (bedroom of the Cooper house, Sept. 1857) (Susan, Sam)	Sk. iii: “The New Baby” (bedroom of the Cooper house, Sept. 1857) (Susan, Sam)
Act IV: Three Tots and a Woman	Act IV: Three Tots and a Woman	Act IV: Three Tots and a Woman
9. Mother’s Getting Nervous (Children’s Trio)	9. Mother’s Getting Nervous (Children’s Trio)	9. Mother’s Getting Nervous (Children’s Trio)
Sk. iv: “My Kind of Night” (back porch and living room of the Cooper house, early 1890s)	Sk. iv: “My Kind of Night” (back porch and living room of the Cooper house, early 1890s)	Sk. iv: “My Kind of Night” (back porch and living room of the Cooper house, 1893 [recte: 1894])
10a. My Kind of Night (Sam, Johnny, Elizabeth)	10a. My Kind of Night (Sam, Johnny, Elizabeth)	10a. My Kind of Night (Sam, Mike)
10b. Women’s Club Blues (Susan, Women)	10b. Women’s Club Blues (Susan, Women)	10b. Women’s Club Blues (Susan, Women)
10c. My Kind of Night Repr. (Sam)	10c. My Kind of Night Repr. (Sam)	10c. My Kind of Night Repr. (Sam)
Act V: Eight Men	Act V: Eight Men	Act V: Hobo
A11a. Progress (Repr.) (Octet)—Progress Soft-Shoe	A11a. Progress (Repr.) (Octet)—Progress Soft-Shoe	11. Love Song
Sk. iv: “The Cruise” (main dining room of an ocean liner, New Year’s Eve in the 1920s)	Sk. v: “The Cruise” (main dining room of an ocean liner, New Year’s Eve in the 1920s)	Sk. v: “The Cruise” (main dining room of an ocean liner, 1920s)
12a. I’m Your Man (Sam, Men)	12a. I’m Your Man (Sam, Men)	12a. I’m Your Man (Sam, Men)
13. You Understand Me So (Susan, Taylor, Sam)		
12c. Part One Ending (“I’m Your Man” Repr.)	12c. Part One Ending (“I’m Your Man” Repr.)	12c. Part One Ending (“I’m Your Man” Repr.)

(continued)

Table 1 (continued)

Tt1	Tt2, Tt2a	Tt2b / N1, N2a
PART TWO	PART TWO	PART TWO
Act I: Madrigal Singers 15. Ho, Billy O!	Act I: Madrigal Singers 15. Ho, Billy O!	14. Entr'acte (utility arr. Walter Paul) ⁴ Act I: Madrigal Singers 15. Ho, Billy O!
Sk. i: "A Ticket to the Fight" (living room of the Coopers' apartment in NYC, the present) 18. Is It Him or Is It Me? (Susan)	Sk. i: "A Ticket to the Fight" (living room of the Coopers' apartment in NYC, the present) 18. Is It Him or Is It Me? (Susan)	Sk. i: "A Ticket to the Fight" (living room of the Coopers' apartment in NYC, the present) 18. Is It Him or Is It Me? (Susan)
Act II: The Locker Room Boys 16. The Locker Room (Sven, Men)	Act II: The Locker Room Boys 16. The Locker Room (Sam, Freebish, Sven, Men)	Act II: The Locker Room Boys 16. The Locker Room (Sam, Freebish, Sven, Men)
Act III: The All-American Ballet 19. "Ballet depicting divorce" (Susan, Sam)	Act III: The All-American Ballet 19. "Ballet depicting divorce" (Susan, Sam)	Act III: The All-American Ballet 19. Puppet Show (Dancers) 20. This Is the Life (Sam)
Here I'll Stay (Repr.) (Con Man) ⁷	Here I'll Stay (Repr.) (Con Man)	Here I'll Stay (Repr.) (Con Man)
Act IV: The Minstrel Show 21a. Minstrel Parade (Minstrels)—Madam Zuzu (Miss Horoscope and Miss Mysticism)—Taking No Chances (Mr. Cynic) ⁸ 21b. Mister Right (Susan and Miss Ideal Man) 21c. Finale	Act IV: The Minstrel Show 21a. Minstrel Parade (Minstrels)—Madam Zuzu (Miss Horoscope and Miss Mysticism)—Taking No Chances (Mr. Cynic) 21b. Mister Right (Susan and Miss Ideal Man) 21c. Finale	Act IV: The Minstrel Show 21a. Minstrel Parade (Minstrels)—Madam Zuzu (Miss Horoscope and Miss Mysticism)—Taking No Chances (Mr. Cynic) 21b. Mister Right (Susan and Miss Ideal Man) 21c. Finale

⁴No. 14 is not listed in any typescript or program.

⁵Instead of New York City, Tt3 lists "A Metropolis" (also for Sketch ii).

⁶Sketch ii was cut toward the end of the New York run.

⁷This short reprise of "Here I'll Stay" was originally a separate number, but during the tryouts it was revised to become musically continuous with no. 21a, though it remained scenically separate: a drop was still needed to cover the set change between "A Hotel Room" and "The Minstrel Show."

⁸The listing of musical selections within no. 21a appears only in N1–N3, but the elements are already present in Tt1.

N2b	N2c	Tt3 / N3a
PART TWO	PART TWO	PART TWO
14. Entr'acte (utility arr. Walter Paul)	14. Entr'acte (utility arr. Walter Paul)	14. Overture-Entr'acte (Weill)
Act I: Madrigal Singers	Act I: Madrigal Singers	Sk. i: "Radio Night" (living room of the Coopers' apartment in NYC, the present)⁵
15. Ho, Billy O!	15. Ho, Billy O!	Act I: Madrigal Singers
Sk. i: "A Ticket to the Fight" (living room of the Coopers' apartment in NYC, the present)	Sk. i: "Radio Night" (living room of the Coopers' apartment in NYC, the present)	15. Ho, Billy O!
18. Is It Him or Is It Me? (Susan)	Act II: Hobo	Sk. ii: "Farewell Again" (bedroom of the Coopers' apartment in NYC, the present)⁶
	11. Love Song	17. I Remember It Well (Repr.) (Sam, Susan)
	Sk. ii: "Farewell Again" (bedroom of the Coopers' apartment in NYC, the present)	18. Is It Him or Is It Me? (Susan)
	18. Is It Him or Is It Me? (Susan)	
Act II: Get a Divorce!	Act III: Get a Divorce!	Act III: The All-American Puppet Ballet
19. Prologue—Courtroom—Family Trio—Hep Cats	19. Prologue—Courtroom—Family Trio—Hep Cats	19. Punch and Judy Get a Divorce: Prologue—Courtroom—Family Trio—Hep Cats
Sk. ii: "A Hotel Room" (the present)	Sk. iii: "A Hotel Room" (the present)	Sk. iii: "A Hotel Room" (the present)
20. This Is the Life (Sam)	20. This Is the Life (Sam)	20. This Is the Life (Sam)
Act III: A City Street	Act IV: A City Street	Act IV: The Minstrel Show
Here I'll Stay (Repr.) (Con Man)	Here I'll Stay (Repr.) (Con Man)	21a. Here I'll Stay (Repr.) (Con Man)
Act IV: The Minstrel Show	Act V: The Minstrel Show	(21a. cont'd): Introduction Minstrel Show—Minstrel Parade (Minstrels)—Madam Zuzu (Miss Horoscope and Miss Mysticism)—Taking No Chances (Mr. Cynic)
21a. Minstrel Parade (Minstrels)—Madam Zuzu (Miss Horoscope and Miss Mysticism)—Taking No Chances (Mr. Cynic)	21a. Minstrel Parade (Minstrels)—Madam Zuzu (Miss Horoscope and Miss Mysticism)—Taking No Chances (Mr. Cynic)	21b. Mister Right (Susan and Miss Ideal Man)
21b. Mister Right (Susan and Miss Ideal Man)	21b. Mister Right (Susan and Miss Ideal Man)	21c. Finale
21c. Finale	21c. Finale	

Table 2 Numbering of items in *Love Life* according to annotations in Im¹

Number	Title [or description]	Comment
[no number]	“New Opening”	
1	Opening	
2	Who Is Samuel Cooper?	
3	Here I’ll Stay	
4	Progress	
5	I Remember It Well	
6	Green-Up Time—Green-Up Polka—Green-Up Time (ending)	
7	I Remember It Well (Reprise)	
7A	“Introduction to Economics”	
8	Economics	
9	→11A Susan’s Dream	<i>Crossed out and renumbered #11A.</i>
9A	After Susan’s Dream	
9B	End of Bedroom Scene	
10	→9 Mother’s Getting Nervous	<i>Crossed out and renumbered #9.</i>
10A	Mother’s Getting Nervous (Foxtrot)	
11	My Kind of Night—Women’s Club Blues—My Kind of Night (Reprise)	
11A	Love Song	
11A	“Introduction ‘I’m Your Man’”	
11B	“Introduction to ‘I’m Your Man’”	
12	I’m Your Man	
12A	After “I’m Your Man”	
12B	→12A–C Dance Arrangements for Ship’s Combo	<i>Crossed out and renumbered #12A–C.</i>
14	Part One Ending	
15	Entr’acte	
15	“Green-Up utility”	<i>Served as part of a temporary entr’acte, later as exit music.</i>
15A	“Here I’ll Stay utility”	<i>Served as part of a temporary entr’acte, later as exit music.</i>
15A	[a different Green-Up utility]	<i>Extracted from Weill’s scoring of “Green-Up Time” (no. 6).</i>
15A	“Love Song (Reprise)”	
15A1/2	Progress (Reprise) with Soft Shoe	
15A	Ho, Billy O!	<i>Only “racer” pages.</i>
15B	I Remember It Well (Reprise)	
16	Is It Him or Is It Me?	
17	→15A The Locker Room	<i>Crossed out and renumbered #15A.</i>
17	[two different introductions to the divorce ballet]	
18	Punch and Judy Get a Divorce	
19	This Is the Life	
19A	“Here I’ll Stay (Reprise)”	
19B	“Introduction Minstrel Show”	
20	Minstrel Show	
21	Mr. Right	
22	Finale	
23	Exit Music	
[no number]	“Economics Reprise”	

¹ Corroborated by incomplete markings in Vh(R) and Fh(R).

SOURCE DESCRIPTIONS

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

SOURCES

Full Score Format

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

Date: June–Oct. 1948.

Location: WLA, Box 17, Flds. 283–309.

First page of music:

New Opening

Holograph, predominantly in black ink, on loose sheets of translucent music paper. Inserted holograph pages (same paper type) in black ink or pencil. Rare holograph corrections and annotations in pencil. Page numbers mostly holograph and part of original ink layer. Rare non-holograph annotations (mainly rehearsal numbers and letters) in lead, red, and blue pencil. Numerals added to titles are in pencil, non-holograph. Manuscript orchestration (Irving Schlein) in black ink, in part on different paper, with ink revisions also in Schlein's hand.

Page count:

743 pages (601 pp. holograph; 142 pp. in Schlein's hand).

Paper types:

Independent Music Publishers, Maestro No. 106 20-Orch
[27.9 × 38.1 cm; span: 33.0 cm]

Natco—No. 30 [staves], National Blue Print Co., NYC
[27.9 × 38.1 cm; span: 36.2 cm; edges trimmed]

Used only for Schlein's nineteen pages in no. 10b.

Contents:

Music for nos. 1–10b, 12a, 12d, 14, 16, 18–21c, as well as Appendix nos. 13 and A11a.

Condition: Excellent; a few tears at edges.

Remarks:

Reprises (except for no. 5a) and most utilities are absent. No. 11 ("Love Song") is lost. Instructions, both holograph and non-holograph, for deriving parts for some of the reprises appear in **Fh(R)**.

In no. 1, the material entitled "New Opening" does not replace but expands the "Opening."

The pages of no. A11a are filed with no. 4 in Fld. 286.

Fld. 300 holds five holograph pages with an orchestration of music from no. 15 (the *a cappella* number "Ho, Billy O!"). Weill orchestrated this music for use in the ballet no. 19.

An "unlocated sheet" in Fld. 309 is a superseded orchestration of mm. 124–130 of "Green-Up Time"; the definitive orchestration for no. 6 is on p. 20 of **Fh**.

Fh(R) Annotated partial reproduction of **Fh**.

Date: ca. Aug. 1948.

Locations: WLRC, "Yale Collection, Ser. I.A, Folder Nos. 291–309 [copy 2; incomplete]"; no. 1 in WLA, Box 17, Fld. 283.

Photo reproduction (ozalid process). Always two images per sheet (both on same side); sheets subsequently folded with images facing out. Copious annotations in various hands: holograph, Littau, Schlein, and various copyists indicating rehearsal letters. Copyists' markings in crayon (red, blue, magenta, brown). Other markings mostly in pencil.

Page count:

668 pages.

Contents:

Contains all numbers from **Fh** except 8a–b, 9a, 13, and 14; no. 1 lacks "New Opening"; no. 4 lacks Schlein's soft-shoe arrangement for the reprise (although there are holograph instructions for generating parts for the vocal portion of the reprise); no. 9 (19 pp.) lacks the verse; no. 21a lacks pp. a–e ("Introduction Minstrel Show"); nos. 3, 10b, 12d, 19, and 21c lack Weill's revisions to those numbers on additional sheets of Maestro No. 106.

Remarks:

A second copy of no. 7 provides instructions for generating parts for the reprise of "Economics," planned for the slot eventually filled by no. 11. A second copy of no. 10a has instructions (Littau's hand?) for generating parts for no. 10c.

The portion of **Fh(R)** housed in WLRC is catalogued as a partial copy of the WLA **Fh** holding (Flds. 291–309). This is misleading, suggesting a second-generation photocopy of no editorial interest. **Fh(R)** is a first-generation ozalid copy of **Fh**, and Littau evidently used it as a rehearsal score.

Fm Manuscript full score of “Here I’ll Stay” utility arranged by Walter Paul; incomplete.

Date: ca. Aug. 1948.

“HERE I’LL STAY”

Location: WLRC, Ser. 10/L8/10.

Manuscript in black ink with pencil annotations (red, lead).

Paginated 1–9 in first layer but “26”–“34” in pencil (Weill).

Gtr part added in pencil. Vn part revised in pencil by Weill.

Page count:

9 pages.

Paper type:

Chappell No. 4 [22 staves]

[26.7 × 37.4 cm; span: 33.3 cm]

Remarks:

Last pages with final four measures (plus second ending) missing.

Im confirms that **Fm** corresponds to the last section of no. 14 (Entr’acte), filling the gap in **Fh**. The same arrangement, without Weill’s revisions to the Vn part, shows up in no. 22 (Exit Music).

Instrumental Parts

Im Nineteen manuscript instrumental parts used in the original production, in various hands.

Date: ca. Aug.–Oct. 1948.

Location: WLA, Box 18, Flds. 310–317; Box 19, Flds. 318–324; and Box 20, Flds. 325–327 contain the parts for most of the score and are grouped by book, rather than by number. Parts for the following numbers, however, are grouped separately in these locations:

- No. 3 (“Here I’ll Stay”) in WLA, Box 20, Fld. 333. Folder contains two nearly complete sets of parts, one prepared by John Costa Coll, the other by Joseph Tommasi. The former corresponds to Weill’s initial orchestration, the latter to **Fh** revisions (see critical notes for no. 3.) The Pno part for the superseded version is missing; that for the definitive orchestration is in Fld. 327. The Cb part of the revised orchestration is in Fld. 325. Fld. 333 also contains a misfiled Reed 5 part for **Fm** that was incorporated into nos. 14 and 22 (see notes for those numbers).
- Nos. 6, 6a, 6b (“Green-Up Time”) in WLA, Box 20, Fld. 330.
- No. 8 (“Susan’s Dream”) in WLA, Box 21, Fld. 345, along with two Vn A parts for nos. 8a and 8b. A third Vn A part for nos. 8a and b is in Box 19, Fld. 320; the Tpt 1 and Tbn parts are in Fld. 318. The Vn B, Vn C, and Vc parts thereof are in Box 19, Flds. 322, 323, and 324, respectively.
- No. 11 (“Love Song”) in WLRC, Ser. 10/L8/14; except for Reed 5 in WLA, Box 18, Fld. 315; Gtr in WLA, Box 19, Fld. 326; Perc in WLA, Box 19, Fld. 319; one Vn A part in

WLA, Box 19, Fld. 320; and one Vn B part in WLA, Box 19, Fld. 322.

- “Love Song” Reprise in WLA, Box 21, Fld. 341, except for Tpt 1–2, Tpt 3, Gtr, Vc, which are in their respective folders in Boxes 18–20.
- No. 12a (“I’m Your Man”): Cb and Tpt 1–2 parts for the introduction are in WLRC, Ser. 10/L8/13.

Copyists’ manuscripts in black ink by Adele Combattente, John Costa Coll, E. C. Fauciano, Jack Kantor, Joseph Tommasi, and Guido Tutrinoli. Except for Tutrinoli, all can be identified by their union stamps. Last-minute assistance came from Irving Schlein and from Harry Silberman, a Boston copyist (identified by his stamp as a member of Local 9). The parts all date from 1948, notwithstanding the garbled “1984” on Coll’s stamp. Additions or emendations prepared by these copyists are pasted over, taped to, or inserted (as extra leaves) into parts. Extensive performance annotations added in pencil and ink by individual musicians.

Paper types:

Chappell No. 1 [10 staves]

[23.5 × 31.1 cm; span: 25.4 cm]

Chappell Prof. [12 staves]

[23.8 × 31.4 cm; span: 27.3 cm]

G. Schirmer Royal Brand No. 54–12 Staves

[24.1 × 31.8 cm; span: 25.4 cm]

Carl Fischer Monarch Brand No. 4 - 12 lines.

[24.1 × 31.8 cm; span: 25.4 cm]

Rayburn Music Co. Leader Brand [10 staves]

[24.1 × 31.8 cm; span: 25.4 cm]

Condition: Good. Several paste-overs have become detached, but their original placement is readily established.

Remarks:

Parts for no. 13 (“You Understand Me So”) have not surfaced.

See Table 2 on p. 224 for the numbering of items in **Im** (annotations by copyists or performers).

Im is the only orchestral source for no. 11 (“Love Song”), nos. 12b–c, and the portion of no. 22 based on “Green-Up Time.”

One of the Vn I (or A) books contains very few markings; most numbers contain none. Moreover, parts prepared for additions and revisions to the score include only two Vn I books. See “Issues of Instrumentation” under Commentary.

The Reed 5 parts have been separated into two folders (314 and 315); the cataloger may have assumed that Bsn and BSax were two separate parts and failed to notice that many numbers opening with Bsn later switch to BSax, and vice-versa.

One manuscript (3 pp. of G. Schirmer No. 54), in Schlein’s hand and titled “Blues (Conductor),” is filed in WLRC/DD. It contains a piano-conductor reduction of the definitive ending to no. 10b, based on Weill’s revisions to **Fh**, and it includes pencil annotations in Littau’s hand.

Piano-Vocal Format

Vh Holograph piano-vocal score for most numbers.

Date: ca. Nov. 1947–July 1948.

Location: WLA, Box 22, Flds. 346–350; Box 23, Flds. 352–353, 355. Material added to **Vh** during tryouts appears in WLA, Box 23, Fld. 355; WLRC, Ser. 12, Fld. 25; WLA, Box 21, Fld. 344.

First page of music:

(*after Magician's exit*)

Holographs in black ink on translucent paper. Virtually no added musical or textual markings. Weill added page numbers in pencil prior to the creation of **Vh(R)**.

Page count:

279 pages.

Paper type:

Independent Music Publishers, Maestro No. 115 12-Plain
[24.1 × 32.6 cm; span: 26.0 cm]

Contents:

Music and lyrics for nos. 1–6, 7–10b, 12a, 15–16, 18, 20–21c. In addition, scores (all in Fld. 355) for “Tempo di Csardas,” (3 pp.; incomplete); “Csardas” (5 pp.; texted, complete version of “Tempo di Csardas”); “Love” (6 pp.; with some of the music from the previous two numbers, but switching to a *tango habanera* based on an instrumental tango from *Marie Galante*); “Drinking Song” (4 pp.); and “There’s Nothing Left for Daddy (But the Rhumba)” (9 pp.).

Condition: Excellent. Some tears at edges. For some numbers, faded marks show that the pages were once taped together.

Remarks:

Several sketches and drafts bear dates ranging from Aug. through Oct. 1947. Work on **Vh** may have started as early as fall 1947. The last numbers to be completed would have been nos. 12 and 20, sometime in July 1948, after Middleton had been cast. None of the items is dated aside from 1948 copyright statements for nos. 5, 18, and 20.

Vh lacks no. 11, for which the only surviving holograph sources are sketches and drafts, and no. 13 (see **Vh¹**).

Of the unused numbers collected in the last folder, only “There’s Nothing Left for Daddy (But the Rhumba)” appears in typescripts (**Tt1**, **Tt1a**, **Tt2**). It is not listed in any of the programs, and no orchestration has surfaced. The lyrics for “Csardas,” “Love,” and “Drinking Song” clarify that these numbers were intended for an early version of the suffragette episode (Part One, Sketch iv), but they do not appear in any extant version of the libretto.

Vh(R) Annotated reproductions of items from **Vh** used in the 1948 production.

Date: Summer 1948.

Locations: WLRC, Ser. 10/L8/3, L8/19, L8/26; WLRC/DD; WLA, Box 21, Fld. 342, Box 22/346–51, Box 23/352–55.

Remark:

Ozalid copies of **Vh(R)** for several numbers show markings in the hands of Lys Symonette and Joseph Littau. There are also rare holograph markings, as in one exemplar each of nos. 8 and 21a. For numbers that were substantially transformed over the course of the production, Symonette and Schlein prepared manuscript piano-vocal and piano scores (see items prefixed **Vm** and **Pm** below).

Vh¹ Holograph piano-vocal scores of “You Understand Me So” and early versions of “Here I’ll Stay” and “Green-up Time.”

Date: Fall 1947 (nos. 3 and 6 bear copyright notice “1947”; all three numbers had been sketched by 10 Sept. 1947).

Location: WLA, Box 22, Flds. 347–349.

Black ink on translucent paper. Non-holograph title *A Dish for the Gods* in ink at upper left-hand corner of each page (in nos. 3 and 6 only).

Paper type:

Circle Blue Print Co. 12L Staves
[27.9 × 34.0 cm; span: 28.3 cm]

Condition: Fair (some edges trimmed, old tape marks at edges).

Contents:

[no. 3] *Here I’ll stay* (4 pp.; WLA, 22/347). Second verse and refrain. The key matches Susan’s iteration of the refrain as scored in **Fh**. The **Vh¹** version of “Here I’ll Stay” is a whole tone higher than **Ae**; otherwise, the two sources match except for the occasional hairpin dynamic or expressive marking.

[no. 6] *Green-up Time* (5 pp.; WLA, 22/348). Early version. **Vh** shows a comparatively early version of no. 6, corresponding to **Tt1** and **Tt2**. **Vh¹** is earlier yet; Sam is named John.

[no. 13] *You understand me so* (4 pp.; WLA, 22/349).

VhMo Holograph piano-vocal score of verse for “Mother’s Getting Nervous.”

Date: ca. Aug. 1948.

Location: WLA, Box 23, Fld. 355.

Verse for “Mother’s getting nervous”

Holograph in black ink.

Page count:

2 pages.

Paper type:

G. Schirmer Royal Brand No. 54–12 Staves
[24.1 × 31.8 cm; span: 25.4 cm]

Remarks:

The verse appears in **Tt3** but not **Tt2**. The orchestration appears in **Fh** as a three-page insert numbered “1A”–“1C.”

In WLA, this source is misfiled with unused **Vh** materials.

VhMin Holograph piano-vocal score of “Minstrel Show” opening (no. 21a, mm. 32–71).

Date: Aug. 1948.

Location: WLRC, Ser. 12/25.

[No title]

Holograph in black ink with pencil markings.

Page count:

2 pages.

Paper type:

G. Schirmer Royal Brand No. 54–12 Staves
[24.1 × 31.8 cm; span: 25.4 cm]

Remark:

Corresponds to five added pages in **Fh**, comprising an ex-

panded introduction to the Minstrel Show and incorporating sung text for the Con Man that appears only in **Tt3**. Supplements a reprise of no. 3, for which no piano-vocal score was needed.

VhFin Holograph piano-vocal score of an insertion into no. 21c, corresponding to mm. 22–97 of the Edition.

Date: Sept. 1948.

Location: WLA, Box 21, Fld. 344.

[No title]

Holograph in black ink with markings in blue ballpoint ink and pencil (purple, lead).

Page count:

4 pages.

Paper type:

Carl Fischer Monarch Brand No. 4 - 12 lines.
[24.1 × 31.8 cm; span: 25.4 cm]

Remarks:

Corresponds to nine new pages Weill interpolated into **Fh** during the Boston tryout.

VmL Manuscript piano-vocal score of “Love Song.”

Date: ca. Sept. 1948.

Location: WLRC, Ser. 10/L8/26.

Love Song

Reversed transparency of annotated ink manuscript.

Page count:

8 pages.

Paper type: G. Schirmer Royal Brand No. 54–12 Staves
[24.1 × 31.8 cm; span: 25.4 cm]

Remark:

An earlier manuscript than **Vm-Sym**. It is a whole step higher, beginning in C major and modulating to D^b major. The lyrics occasionally differ from those in **Vm-Sym**, but the later version has been added above the vocal part. It appears that Schlein and Symonette derived **VmL** from **Dh**, presumably by way of the missing **Vh** that could have served as a master for **Ae**. Schlein notated mm. 1–81. The last bar may have originally marked the ending; it is crossed out, and then rewritten in Symonette’s hand along with mm. 82–102.

Vm-Sch Manuscript piano-vocal scores of nos. 3, 9, 12a, 12d (with cues for 12c), and 20 prepared by Irving Schlein.

Date: Summer 1948.

Paper type:

Carl Fischer Monarch Brand No. 4 - 12 lines.
[24.1 × 31.8 cm; span: 25.4 cm]

Contents:

[no. 3] “Here I’ll Stay”

WLA, Box 20, Fld. 335.

Here I’ll Stay

Manuscript in black and blue ink, 6 pp.

Remark:

This rehearsal score combines the material from **Vh** and **Vh¹**, transposing where needed to match **Im** and **Fh**. The first two pages are in piano-vocal format; the rest is a piano score with partial lyrics written above or below the right-hand staff.

[no. 9] “Mother’s Getting Nervous”

WLA, Box 21, Fld. 342.

Mother’s Getting Nervous

Manuscript in blue ink with pencil annotations, 7 pp.

Remark:

In this makeshift rehearsal score, p. 5 is taped to p. 7 and the last thirteen bars of p. 5 are crossed out in pencil, indicating the eventual removal of the C-major episode and the final *da capo*. This score incorporates the verse (**VhMo**) that Weill added after **Im** had been copied. The vocal line is incorporated into the piano part, and some of the text has been added in pencil, though not for the verse.

[nos. 12a, 12d] “I’m Your Man”

WLA, Box 20, Fld. 336.

I’m Your Man

Manuscript in black and blue ink with purple and lead pencil annotations. Sheets taped together, 21 pp.

Remarks:

Schlein included the reprise of “I’m Your Man” at the end of Part One (no. 12d). Sung and spoken text are omitted; there is no surviving source for the textual underlay of no. 12d.

Page 15 (numbered “14”) consists of dialogue cues in pencil for the diegetic dance music (no. 12c) played by the cruise ship’s orchestra throughout the spoken portions of this scene.

[no. 20] “This Is the Life”

WLA, Box 20, Fld. 327.

This Is The Life

Manuscript in black and blue ink with pencil markings, 15 pp.

Remark:

Misfiled in **Im**. Includes orchestral introduction (mm. 1–6) absent in **Vh**; Weill notated it separately as **PhT**.

Vm-Sym Manuscript piano-vocal scores of nos. 3, 9, 10a, 11, and 21b prepared by Lys Symonette, of which nos. 9, 10a, and 21b survive only as ozalid reproductions. The siglum **Vm-Sym** does not distinguish between **Vm** and **Vm(R)**.

Date: Summer 1948.

Paper types:

G. Schirmer Royal Brand No. 54–12 Staves
[24.1 × 31.8 cm; span: 25.4 cm]

Independent Music Publishers, Maestro No. 115 12-Plain
[24.1 × 32.6 cm; span: 26.0 cm]

Contents:

[no. 3] “Here I’ll Stay,” second verse and refrain

WLA, Box 20, Fld. 327 (misfiled in **Im**).

[No title]

Manuscript in pencil and blue ink, 3 pp.

Remarks:

Begins at m. 56 with the introduction to Susan's verse and continues to the end. The key matches **Fh**, but the ending, with repeats and a second ending, is closer to the **Vh**¹ version, while not exactly duplicating it.

Shows two-part harmony for the vocal part in mm. 92ff.

[no. 9] "Mother's Getting Nervous"

WLA, Box 21, Fld. 342 (2 copies); WLRC, Ser. 10/L8/19.

Mother's getting nervous

Ozalid copy of ink manuscript, 6 pp.

Remark:

A makeshift rehearsal score that matches the initial layer of **Fh**, thus lacking the verse. One WLA copy lacks pp. 1–2; this is probably the copy that was disassembled to create a rehearsal score for no. 1 (see **Pm-Sym** below).

[no. 10a] "My Kind of Night"

WLA, Box 21, Fld. 342; WLRC, Ser. 10/L8/3; WLRC/DD.

My Kind of Night

Ozalid copy of ink manuscript, 10 pp.

Remarks:

The WLRC copy is missing the last page.

Transposes number to D major. **Fh** and **Im** in D^b major; **Vh** in E^b major. In the annotated WLRC/DD copy, Symonette altered the key signature and accidentals to reflect the orchestral version.

Pencil annotations (lead, purple) provide dialogue cues for underscored passages. Cues reflect both the maximal version of the number (**Tt2**) and the abridged one that removes the children (**Tt3**). Further pencil annotations indicate cuts to conform to the **Tt3** version, while others pertain to the partial reprise (no. 10c) of this material.

[no. 11] "Love Song"

WLRC, Ser. 10/L8/15.

Love Song | (Low Key)

Manuscript in black and blue ink with pencil annotations, some in Weill's hand, 8 pp.

Remark:

This is one of two piano-vocal sources for no. 11 originating from the 1948 production (**Vh** is missing). Unlike **VmL**, the "low key" of B^b major modulating to C^b major (enharmonically respelled as B major) matches **Im**. Weill's annotations consist of accompanimental "fill"; he may have used the score to sketch aspects of the orchestration.

[no. 21b] "Mr. Right"

WLA, Box 21, Fld. 342; WLRC, Ser. 10/L8/3.

Mr. Right

Ozalid copy of ink manuscript, 9 pp.

Remark:

Evidently prepared for rehearsals, this score matches the keys of **Fh**. Fld. 342 in WLA contains six copies, one of which has pencil annotations supplying verbal cues for the E-major middle section. The WLRC copy also shows a few pencil markings.

VmW Manuscript piano-vocal score of "Women's Club Blues."

Date: ca. Summer 1948.

Location: WLRC, Ser. 10/L8/26.

BLUES

Ink manuscript on translucent music paper.

Page count:

15 pages.

Paper type:

"Albanene" No. 195L K & E CO., N. Y.

[24.1 × 31.7 cm; span: 26.3 cm]

Remarks:

The exceptionally neat rehearsal score bears a 1948 copyright notice and matches the **Fh** keys. It does not include the portion of the dance break orchestrated by Schlein. The copyist, whose hand does not match any in **Im**, has not been identified.

An annotated ozalid copy of **VmW** used for rehearsals is in WLRC/DD.

Piano Score Format

PhT Holograph piano score of introduction to "This Is the Life."

Date: Summer 1948.

Location: WLA, Box 23, Fld. 355.

Intro. "This is the Life"

Holograph in black ink with pencil annotations.

Page count:

1 page.

Paper type:

Carl Fischer Monarch Brand No. 4 - 12 lines.

[24.1 × 31.8 cm; span: 25.4 cm]

Remark:

Corresponds to mm. 1–6 of no. 20. Pencil annotation "Radio" in m. 5 suggests that this passage was intended to accompany Sam's actions just before he sings.

Pm-Sch Manuscript piano scores of nos. 6b, 9a, 10b (dance), 18, and 19.

Date: Summer 1948.

Paper types:

Carl Fischer Monarch Brand No. 4 - 12 lines.

[24.1 × 31.8 cm; span: 25.4 cm]

Independent Music Publishers, Maestro No. 118 12-Piano Cl.

[25.4 × 34.3 cm; span: 27.9 cm]

[unidentified 12-stave paper]

[27.3 × 34.9 cm; span: 29.5 cm]

Contents:

[no. 6b] “Green-Up Polka”

WLA, Box 20, Fld. 332.

“Green-Up” Polka

Manuscript in black ink on translucent paper, 8 pp.

Remark:

Includes cues for stage business involving specific cast members (e.g., Fabray).

[no. 9a] “Mother’s Getting Nervous (Foxtrot)”

WLRC/DD.

CHILDREN’S DANCE

Manuscript in pencil, 3 pp.

Remark:

On back of last page, Weill wrote in black ink: “Lately we’ve noticed that mother is blue / there’s something that’s bothering her so / we thought that she might be to blame / till we found every mother’s the same.” This appears to be a preliminary lyric for the verse, which was added to no. 9 after **Fh** and **Im** had been prepared. A different lyric appears in **VhMo** and **Tt3** (and the Edition).

[no. 10b] “Women’s Club Blues” dance

WLA, Box 20, Fld. 328.

Blues

Manuscript in black ink on translucent paper, 2 pp.

[no. 18] “Is It Him or Is It Me?”

WLA, Box 20, Fld. 336.

Is It Him or Is It Me?

Manuscript in black ink with pencil dialogue cues, 4 pp.

Remark:

Matches the **Fh** keys (**Vh** is a fourth higher). Schlein notates the vocal line within the piano part. It is textless, but its rhythm reflects the earlier version of the lyrics transmitted prior to **Tt3**. The accompaniment is sparser than in **Vh** and is omitted altogether for phrases that are repeated either literally or sequentially.

[no. 19] “Punch and Judy Get a Divorce”

WLA, Box 20, Fld. 329.

“Divorce” Ballet

Manuscript in black ink on translucent paper with pencil annotations (lead, blue, and purple), 10 pp.

Remark:

Includes cues for choreography, both in original ink layer and in pencil additions. On p. 1, m. 11 has been cut out. On p. 10, a revision seems to have been taped on but now is lost.

Pm-Sym Manuscript piano scores of nos. 1, 21c, and an unlocated tango prepared by Lys Symonette.

Date: Summer 1948.

Paper type:

G. Schirmer Royal Brand No. 54–12 Staves
[24.1 × 31.8 cm; span: 25.4 cm]

Contents:

[no. 1] “Opening”

WLA, Box 21, Fld. 342.

Opening

Manuscript in blue ink, title page and 2 pp. of music.

Remark:

Partial piano reduction of the introduction to no. 1. To create a complete piano score of the opening number, this manuscript was taped to two pages removed from an exemplar of **Vm-Sym** for no. 9 (much of the underscoring in no. 1 is derived from no. 9) followed by the first two pages of **Vh(R)** (the selection titled “After Magician’s Exit”). Pencil and blue ink annotations on these taped-on pages clarify the use of this music in no. 1.

[no. 21c] “Finale”

WLA, Box 20, Fld. 327 (misfiled in **Im**).

[No title]

Manuscript in blue ink of mm. 26–101, 4 pp.

Remark:

This is the portion of no. 21c that was added in Boston. Unlike **VhFin**, it matches the **Fh** key. Although mainly a piano score, it shows the first four measures of Sam’s part in mm. 56–59.

Tango

WLA, Box 20, Fld. 327.

Tango Cue at extending of hand Susan: Have fun

Manuscript in blue ink, 2 pp.

Remark:

Barebones score (for conducting?) based on the tango-habanera section from the dropped song “Love” in **Vh**. The music appears nowhere in **Fh** or **Im**, but it could have been played by a pianist as incidental music during “The Cruise” (as suggested by dialogue cues in the present manuscript).

Short Score Format

ShIs Holograph short score of “Is It Him or Is It Me?”

Date: ca. Spring 1948.

Location: WLA, Box 22, Fld. 349.

Is it him or is it me? | ~~New vers~~ (*Orchestra sketch*)

Black ink on translucent paper with non-holograph pencil markings revising text and vocal rhythm.

Page count:

6 pages.

Paper type:

Independent Music Publishers, Maestro No. 115 12-Plain
[24.1 × 32.6 cm; span: 26.0 cm]

Remark:

ShIs reflects the definitive key scheme of **Fh** rather than the higher key of **Vh**. Orchestral sketches are rare for Weill, and the label barely qualifies here: only mm. 31–33 and 35 are notated on four staves. The remainder is in piano-vocal format (the vocal line lacks all verbal text).

Sketches and Drafts

Dh Sketches and drafts in pencil, holograph.

Date: Aug. 1947–Sept. 1948. Some of the material is dated, the earliest 23 Aug. [1947] and the latest 17 Oct. [1947]. All of the dated material was intended for Part One, much of it for the discarded version of the suffragette scene in **Tt1**.

Location: WLA, Box 15, Fld. 251 (1 p.); Box 21, Flds. 343 (149 pp.) and 344 (202 pp.); Box 31, Fld. 434 (1 p.).

Page count:

353 pages.

Paper types:

Chappell No. 2 [12 staves]
[26.0 × 34.0 cm; span: 27.6 cm]

G. Schirmer Royal Brand No. 54–12 Staves
[24.1 × 31.8 cm; span: 25.4 cm]

Carl Fischer Monarch Brand No. 4 - 12 lines.
[24.1 × 31.8 cm; span: 25.4 cm]

King Brand No. 1 [12 staves]
[24.1 × 31.8 cm; span: 26.0 cm]

American Brand, Paramount Pictures, Form 3976 11-36 10M
[partial sheet; width: 27.3 cm]

Contents:

All numbers in the Edition are represented, as are the four unorchestrated numbers incorporated in **Vh**: “Love,” “There’s Nothing Left for Daddy (But the Rhumba),” “Czardas,” and “Drinking Song.” Of the unused material appearing in **Dh** only, the bulk (46 pp.) is devoted to the **Tt1** version of the suffragette sketch “Murder at the Museum” (with further subdivisions: “Plotting Scene,” “Cop’s Lament,” “Viva the Women”). More pages associated with **Tt1** comprise a musicalized version of the history lesson (“Who Cares?”) preceding no. 6. Other unused material includes: “The Magician,” “What More Do I Want,” “Economics” (musically distinct from no. 7), “There’s Gonna Be a New Year for Baby” (probably intended for the cruise scene and appearing also among the unused sketches for *Street Scene*, according to Drew, *Handbook*, 360), “Why Is My Head Spinning Around?” (textually related to, but musically distinct from, no. 13), “Where Do I Belong?” (textually related to, but musically distinct from, no. 18), “Mr. Right” (musically and textually distinct from no. 21b), “Mr. Right and Mrs. Dream” (also distinct from no. 21b), and a few unidentified sketches. The continuity draft of no. 19 includes material from *Die sieben Todsünden* and *Der Kuhhandel* that does not appear in **Fh**.

Remarks:

Materials range from brief jottings of musical ideas to detailed continuity drafts that could have served as the basis for preparing **Vh**.

Some sketches for *Down in the Valley* (square dance scene), *Lady in the Dark* (“Bats About You”), and *The Firebrand of Florence* (Act One finale) are misfiled among the *Love Life* sketches and not included in the page count above.

Conversely, a sketch for “Love Song” is located among the sketches for *Lady in the Dark* (WLA 15/251).

Among the sketches for *Street Scene* (WLA 31/434) are jottings related to no. 13 (not included in page count above).

Also misfiled is a holograph piano-vocal score for the revision of no. 21c (“Finale”). This score is of **Vh** quality; accordingly, the Edition assigns it the siglum **VhFin** (see above).

Arrangements

Ae Sheet music, engraved.

Date: Aug.–Dec. 1948.

Chappell published arrangements of nos. 3, 6, 7, 8, 11, 18, 20, and 21b as sheet music in piano-vocal format (with chord symbols for guitar).

Remarks:

There is a new verse for no. 6. For detailed information (and facsimile of no. 3 as sheet music) see KWE IV/2.

In addition, Chappell published nos. 3 and 6 arranged for dance orchestra by Jack Mason.

Text

Tt2 Typed script reflecting second, complete version of libretto.

Date: ca. May–early June 1948.

Typescript.

LOVE LIFE | Book & Lyrics by | Alan Jay Lerner / Music by | Kurt Weill

Location: NYPL, NCOF+. Second-generation photocopy in WLRC, Ser. 20/L8/1948e.

93 pp., consisting of title page, a page explaining the concept (“LOVE LIFE is a vaudeville . . .”), cast page, table of contents, Part I (56 pp.), and Part II (33 pp.).

Remark:

Adopted the revisions of **Tt1a** and served as the basis for the first layer of **Tt2b**. An undated note from Leah Salisbury to Cheryl Crawford (in CCP) mentions that the “new script” requires more drops and sets than the previous one and then lists the same running order as **Tt2**. A press release in the *New York Times* on 3 May 1948 announced a new version of the script with the husband’s role enlarged. In the table of contents, the last act of Part Two is divided: “Act Five: The Minstrels” and “Act Six: The Big Trick,” but the actual script combines them into a single act, “The Minstrel Show.”

Tt2b Script used by Elia Kazan combining **Tt2a** and revisions.

Date: Summer 1948. Dates within the source range from 29 July to 9 Sept.

LOVE LIFE | Book & Lyrics by | Alan Jay Lerner / Music by | Kurt Weill

Location: EKC, Box 18, Fld. 7.

Black leather-bound carbon copy of typescript with some pages removed and replaced by revisions on inserted typescript pages; briefer revisions on paste-overs; there are copious ink and pencil annotations in Kazan's hand.

116 pp., 3 preliminary pp. (two of them with handwritten notes on verso), Part One (61 pp.), Part Two (42 pp., including a bound-in ballet scenario), 8 loose sheets, 2 bound-in sheets (one using both recto and verso).

Remarks:

The many inserts and completed replaced scenes bear witness to the frenzied pace of revisions shortly before the tryout period. As such, this source provides a missing link between **Tt2** and **Tt3**.

The bound-in and loose sheets carry a cast list, a scene-by-scene cast list (with Kazan's notes on characterization), a running order, a memo from John Yorke with a schedule for 2–9 Sept., notes for various ideas (headed in one case "Background Data, Facts, and a few Schmaltzy Ideas"), and an insert with Kazan's ideas about individual scenes (on recto) and a New Haven schedule (on verso).

Tt3 Photo reproduction of typed final script corresponding to the New York running order.

Date: ca. Oct. 1948.

"**LOVE LIFE**"

Locations: WLA, Box 20, Fld. 338; WLRC, Ser. 20/L8/1948c; NYPL, Billy Rose Theatre Division, RM #8302.

Photo reproductions of typescript. The original typescript or carbon copies thereof have not been located.

103 pp., consisting of title page, table of contents, Act I (63 pp.), and Act II (38 pp.).

Remarks:

Corresponds to the running order when the show opened in New York, except perhaps for no. 10 as a whole, for which **N3a-c** still list the cast in order of appearance given in the **Tt2** generation of typescripts and **N1-2**.

No. 20 and the opening of no. 21a appear as Scenes 5 and 6, respectively, no longer as vignettes appended to no. 19.

Tt3 probably postdates 7 Oct., for it reflects a correction that, according to a clipping in **M3**, was introduced only after opening night: in Part II, sketch i, Susan originally wanted to listen to a radio show that, as it turned out, did not air evenings. **Tt3** may well predate 1 Nov., for it identifies the trapeze artist as "Mme Ardely," and Elizabeth Gibson replaced her as of the week of 1 Nov. But **Tt3** gives "George Hamilton Beacon" as the full name of Mayville's leading resident in no. 2, whereas **N1-3a** list him as "George Crockett"; the name appears updated (matching **Tt3**) in **N3b-c** (i.e., from 13 Dec. onward).

Programs

N1 Program for New Haven tryout, 9–11 Sept. (1948).

N2a Program for Boston tryout, week of 13 Sept. (1948).

N2b Program for Boston tryout, week of 20 Sept. (1948).

N2c Program for Boston tryout, week of 27 Sept. (1948).

N3a Programs for New York run, weeks of 7 Oct. (Thursday), 11 Oct., 1 Nov., and 15 Nov. (1948).

N3b Programs for New York run, weeks of 13 Dec. (1948); 17 Jan. and 14 Feb. (1949).

N3c Programs for New York run, weeks of 21 Mar., 11 Apr., and 26 Apr. (1949).

Recordings

R2 Nanette Fabray's performance of "Mr. Right" on CBS television, 16 Jan. 1949.

Remark:

In his first season as host of *Toast of the Town*, Ed Sullivan twice presented Fabray singing a number from *Love Life* (cf. **R1**). This second appearance uses Weill's orchestration and includes the entire underscored monologue.

R3 *Lyrics by Lerner*. 12-inch LP, Heritage 0600, 1955; re-release DRG MRS-903, 1983, and (as CD) DRG 5246, 1998.

Remark:

Lerner, Kaye Ballard, and a vocal quartet, backed up by a jazz combo, sing arrangements by Billy Taylor of nos. 3, 4, 6, 7, 8, 11, and 21b (along with selections from *The Day before Spring*, *Brigadoon*, and *Paint Your Wagon*).

ADDITIONAL MATERIALS

Piano-Vocal Format

Vh(R¹) Bound, unmarked presentation copy of **Vh** from Weill to Lerner.

Date: ca. Fall 1948.

Location: Harvard University Music Library, Mus 865.13.610 Merritt Rm.

The Score | of | Love Life | (manuscript) | for Alan | as a token of | my affection | Kurt

Ozolid copy of **Vh** stamped "REPRODUCED BY INDEPENDENT MUSIC PUBLISHERS, 205 EAST FORTY-SECOND ST., NEW YORK CITY, NEW YORK." Bound in red leather covers.

Remarks:

"Susan's Dream," "There's Nothing Left for Daddy (But the Rhumba)," and "The Locker Room" are placed at the end, suggesting that the copy was bound after the tryout period.

Does not include **Vh¹** or later additions to **Vh** to accommodate decisions made during rehearsals and tryouts (e.g., the double-quartet arrangement in "Green-Up Time," the verse to "Mother's Getting Nervous," and additions to nos. 21a and 21c).

VmL¹ Manuscript piano-vocal score of "Love Song," unidentified hand.

Date: ca. Fall 1948.

Location: WLA, Box 21, Fld. 341.

Love Song—E major

Pencil. No vocal line. Includes chord symbols for Gtr.

Page count:

3 pages.

Paper type:

Chappell Prof. [12 staves]

[23.5 × 31.8 cm; span: 27.3 cm]

Remark:

No reason has yet emerged for the existence of this arrangement.

Short Score Format

SmE Manuscript short score of Entr'acte in various copyists' hands.

Date: Fall 1948 (after 3 Oct.).

Location: WLRC/DD.

Overture

Manuscript in pencil and ink; green pencil markings on p. 5.

Page count:

8 pages.

Paper type:

Passantino Brand No. 1. 12 Stave-Medium

[24.1 × 31.4 cm; span: 26.4 cm]

Remark:

Essentially a piano score with many instrumental cues, it appears to have been prepared for rehearsal or conducting purposes.

Text

Tt1 Typed script presenting first extant version of libretto.

Date: by mid-Mar. 1948.

Book and Lyrics | for the dramatico-musical play entitled | A DISH FOR THE GODS | a Vaudeville | Book and lyrics herein by | Alan Jay Lerner / Music is written by | Kurt Weill | Copyright, 1948 | by Alan Jay Lerner and Kurt Weill

Locations: LOC, DU 13475, 17 March 1948; CCP, Box 30, Fld. 1. Second-generation photocopies in WLRC, Ser. 20/L8/1948 and L8/1948a. Crawford's exemplar has a simpler title page but is otherwise identical:

A MUSICAL PLAY

Typescript.

Page count:

108 pp., consisting of title page, cast page, table of contents, Part I (69 pp.), and Part II (36 pp.).

Remarks:

Deposited on 17 Mar. 1948 for copyright, the date provides a *terminus ante quem* for this source.

Tt1 reflects an early stage of the libretto. Nos. 2, 10, 11, 12, 18, and 20 do not appear. Conversely, Part I, Acts Three and Seven contain lyrics corresponding to some forty pages of musical drafts that Weill did not incorporate into any later musical source. By introducing a flashback, Part I, Act Three

combines aspects of what became two distinct scenes (the Edition's Part One, Sketches i and ii). Part One, Act Seven of **Tt1** unfolds during the suffragette era, but that is the extent of the resemblance to the later version transmitted in the Edition as Part One, Sketch iv.

In the Table of Contents, Part Two, Act Five is divided into two acts: Act Five ("The Minstrels") and Act Six ("Afterpiece and Finale"), but in the body of the script, the entire scene unfolds as Act Five. The portion of no. 21a corresponding to mm. 1–31 of the Edition appears here as the ending to Act Four, which otherwise consists of no. 19.

Tt1a Typed script mostly identical to **Tt1** (both being carbon copies of the same impression) but with inserted replacement pages.

Date: May 1948 (for the replacement pages).

A MUSICAL PLAY [Handwritten note:] "**Please return to | Cheryl Crawford | 49 W. 45 | Ju 2–3466.**"

Location: WLRC, Ser. 20/L8/1948d.

Typescript with inserted, loose carbon sheets on different paper. Red cardboard cover bearing stamp of Hart Stenographic Bureau. "A Musical Play" is stamped on the cover. The title *Love Life* is added in ink. Two punch holes appear to the left of the cover and every sheet.

103 pp., consisting of title page, cast page, table of contents, Part One (65 pp.), and Part Two (35 pp.).

Remark:

"The Magician," "The Cruise," "The All-American [Puppet] Ballet," and "The Minstrel Show" are replaced in their entirety (twenty-six replacement pages total). Two pages, consisting largely of the lyrics for "Mr. Right," are missing, as are the lyrics for "Madame Zuzu." The sketches "The Cooper Family" and "Murder in the Museum" in Part One are still present, but markings flag them for replacement.

Tt2a Typed script presenting very nearly the same version as **Tt2**, but with one minor change of dialogue in Part I, Act 1 and some sections missing.

Date: ca. July 1948.

LOVE LIFE | Book and Lyrics | by | Alan Jay Lerner / Music | by | Kurt Weill

Location: WLA, Box 21, Fld. 337. Second-generation photocopies in WLA, Box 21, Fld. 339; WLRC, Ser. 20/L8/1948b.

First-generation carbon of typescript.

Remarks:

Missing Part I, Act Five and Part II, Act Two.

The minstrel show is paginated continuously, but the entire "Madame Zuzu" passage was omitted, perhaps by accident.

The WLA 21/337 copy includes four extra pages inserted at the appropriate locations: lyrics of "Viva the Women" (part of the discarded "Murder at the Museum" sketch); draft lyrics to "Women's Club Blues"; a page of the cruise scene, eliminating "You Understand Me So"; and a duplicate page from "Women's Club Blues" with choral interjections penciled in. This typescript, along with inserts in **Tt2b**, are part of a series of revisions working toward the **Tt3** version.

Tt3a Photo reproduction of typed final script corresponding to the New York running order.

Date: Fall 1948.

Location: LOC, Alan Jay Lerner Papers, Box 11, Fld. 2.

103 pp., consisting of title page, table of contents, Act I (63 pp.), and Act II (38 pp.).

Remark:

This typescript is almost identical to **Tt3**, with the same contents and running order. Most of the pages appear to have been reproduced from the same source as the WLA script. There are minor variants in no. 20, documented in *The Complete Lyrics of Alan Jay Lerner*, ed. Dominic McHugh and Amy Asch (New York: Oxford University Press, 2018), 101–02.

Tty Typescripts of lyrics for nos. 3, 6, and 11 (here titled “Ocean Song”).

Location: WLRC, Ser. 10/L8/26 (“Here I’ll Stay,” “Green-Up Time”) and WLA, Box 21, Fld. 341 (“Ocean Song”).

Remark:

The three lyric sheets transmit early versions, but the typescripts could be of later date. The source for nos. 3 and 6 is given as “A Dish for the Gods”; that for no. 11 as “Love Life” with text by “Allan [*sic*] Lerner.”

Programs

N4 Souvenir program from Broadway run (1948–49).

Recordings

R1 Nanette Fabray’s performance of “Green-Up Time” on CBS television, 12 Dec. 1948.

Remark:

Unlike **R2**, it does not use Weill’s orchestration, and the slow tempo may not reflect how it was performed on stage.

R4 Weill accompanying “Here I’ll Stay” on NBC television, 31 Mar. 1949.

Video copy of kinescope.

Location: WLRC, Ser. 140/238.

Remark:

Weill accompanies Lanny Ross and Martha Wright as they sing a refrain of no. 3 on *The Swift Show*, a variety program that ran during the 1948–49 season. After eight bars, newly arranged orchestral accompaniment fades in.

Miscellaneous

M1 Set designs by Boris Aronson.

Date: 1948.

Location: NYPL, Billy Rose Theatre Division, Boris Aronson Papers and Designs, Box 110, Flds. 1–3.

Remark:

Color reproductions of twenty-one designs for *Love Life* appear in Frank Rich with Lisa Aronson, *The Theatre Art of Boris Aronson* (New York: Alfred A. Knopf, 1987), 86–94.

M2a/b Crawford’s two scrapbooks containing reviews, advertisements, fashion articles, and other press releases related to *Love Life*.

Date: 1947–49.

Location: NYPL, Billy Rose Theatre Division, Cheryl Crawford Papers, Ser. VIII, Boxes 19 (**M2a**) and 23 (**M2b**).

M3 Weill’s collection of press clippings.

Date: 1948.

Location: WLA, Box 86, Fld. 42.

M4 Folder containing newspaper clippings and press releases.

Date: 1948–49.

Location: NYPL, Billy Rose Theatre Division, MWEZ +n.c. 30,237.

M5 Photographs of original production.

Date: 1948–49.

Locations: WLA, Box 61, Fld. 58; NYPL, Billy Rose Theatre Division, *T-Pho A–B (*Love Life*); Museum of the City of New York Theater Collection.

ABBREVIATIONS

<u>English</u>	<u>Abbreviation</u>	<u>German</u>
Instrument Names		
Accordion	Acdn	Akkordeon
Alto Saxophone	ASax	Altsaxophon
Banjo	Bjo	Banjo
Baritone Saxophone	BSax	Baritonsaxophon
Bass Clarinet	BsCl	Bassklarinette
Bassoon	Bsn	Fagott
Clarinet	Cl	Klarinette
Contrabass	Cb	Kontrabass
Flute	Fl	Flöte
Guitar	Gtr	Gitarre
Mandolin	Mand	Mandoline
Oboe	Ob	Oboe
Percussion	Perc	Schlagzeug
Piano	Pno	Klavier
Piccolo	Picc	Kleine Flöte
Tenor Saxophone	TSax	Tenorsaxophon
Trombone	Tbn	Posaune
Trumpet	Tpt	Trompete
Tuba	Tba	Tuba
Violin	Vn	Violine
Violoncello	Vc	Violoncello
(Percussion Instruments)		
Bass Drum	BsDr	Große Trommel
Castanets	Cast	Kastagnetten
Chime	Chm	Glocke
Conga	Cng	Conga
Cymbals	Cym	Becken
Drum	Dr	Trommel
Glockenspiel	Glock	Glockenspiel
Gong	Gng	Gong
Military Drum	MilDr	Rührtrommel
Ratchet	Rtcht	Ratsche
Snare Drum	SnDr	Kleine Trommel
Temple Block	TemBl	Tempelblock
Timpani	Timp	Pauken
Tom-tom	Ttom	Tomtom
Triangle	Tri	Triangel
Vibraphone	Vib	Vibraphon
Whip	Whip	Peitsche
Wood Block	WdBl	Holztrommel

THE KURT WEILL EDITION

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CREDITS AND ACKNOWLEDGMENTS FOR THIS VOLUME

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The editor gratefully acknowledges the assistance of the many individuals who, by contributing their time and knowledge, helped to make this Edition possible. Several of them need to be singled out. As the Editorial Board Representative for this volume, Kim H. Kowalke piloted this project through its long gestation. I have relied on him repeatedly for his advice, his bibliographical control over the Weill literature, his patient reading and editing of many drafts, and his many suggestions for improvement. My other colleagues on the Editorial Board, Tim Carter, Edward Harsh, Stephen Hinton, and Giselher Schubert, also provided guidance from the start, read and commented on drafts, and offered me much sound advice during innumerable informal conversations. Tim Carter expertly copy-edited the Introduction, and Edward Harsh proofread the libretto.

I have had the great fortune to work closely with Managing Editor Elmar Juchem, whose work on behalf of this volume went far beyond implementing and coordinating the production process. This was very much a collaborative effort. For example, his careful comparisons of the edited score, successive drafts of the Critical Report, and the sources themselves led to innumerable queries and averted many an error, stylistic and substantive. He, too, edited and critiqued drafts of the Introduction. He was kind enough to share with me relevant information from his own research, on Maxwell Anderson in particular, and also identified a key source.

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