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Editing 20th-Century Music

With Intent To Stage: Editing Kurt Weill's Music for the Theater*

Edward Harsh

In a 1940 newspaper interview, Kurt Weill made the following pronouncement: "I write for today. I don't give a damn about writing for posterity."¹ A statement like this hardly seems to encourage preparation of collected critical edition of Weill's works. After all, the construct itself of posterity—supported by the familiar twin pillars of eternity (the work as fixed for all time) and autonomy (the work as insulated from outside influence)—has traditionally fortified such publishing projects. Throughout his career, Weill was vocal in his lack of interest in the idea of art for the future and his outright

* Many of the ideas I present in this article are the product of close collaboration and hours of discussion between myself and the Editorial Board of the Kurt Weill Edition, comprised of David Drew, Stephen Hinton, Kim Kowalke, and Giseler Schubert. The establishment of editorial principles and procedures for the Weill Edition has been a group effort. Any failure to communicate them here is my own.

¹ Kurt Weill, quoted in "Composer for the Theater—Kurt Weill Talks about 'Practical Music'," *New York Sun*, 3 February 1940.

disavowal of the view of art as autonomous from the society in which it was produced. He was committed to a conception of music (especially music theater) as useful, and he abhorred the idea of art as elevated or set apart from the concerns and problems of daily life.

Weill made any number of statements to this effect. One example comes from the notes he jotted down in preparation for a 1936 address to the Group Theatre, the progressive theater organization that produced the first piece he composed completely in America, *Johnny Johnson*. He wrote:

I think we all agree that all arts, theatre, music, poetry, dance, painting have to get away from their isolation, from their pedestal. We don't want anymore *l'art pour l'art*. We don't want an art which is a luxury for a few chosen people. We want popular art, which has a real appeal to the masses and which at the same time gives the masses something to think about, to learn, to comprehend.²

Of course, these sentiments do not necessarily contradict the aims of all critical editions. Such editions can be of immediate, practical value as well, particularly when they make available works that previously have been inaccessible due to incomplete or poorly preserved texts. This sort of practical urgency has played an important role in motivating the Kurt Weill Foundation to initiate the Kurt Weill Edition (KWE) project.

Until now, Weill's legacy has suffered from grossly inadequate publication. Only two of Weill's compositions for the stage have ever been published in full score. Several major theatrical works were never circulated in any form and only a portion of the composer's orchestral and chamber compositions are presently available. Thus, in some cases, the KWE will be publishing literally the first edition of a work, and in other cases it will be publishing the first alternative to corrupt practical editions that were rushed into use at the time of a work's first performance. What is more, Weill's compositions have been subject to arrangement and adaptation to an extent matched in the experience of only a few other 20th-century composers. In some

² Kurt Weill, "What Is Musical Theatre?" Notes for a lecture to the Group Theatre, Weill-Lenya Research Center [Series 31, Box 2] (photocopy of typescript).

cases, arrangements by other hands now compete on nearly equal terms in the musical world with the composer's own versions.

The deficiency of Weill's published catalog is attributable in part to his eventful biography and in part to failures on the part of a number of his publishers. But the problems are magnified in that the heart of the composer's oeuvre consists of works for the theater. The path from written score to performance is much more difficult and invasive for a music theater piece than for works destined for the concert hall.³ The concert works of Weill's youth and early career present rather conventional editorial challenges to the would-be critical edition. That is, holograph⁴ manuscripts and original published materials must be identified and collected, variant readings compared and catalogued, errors corrected. By contrast, the music theater works that constitute the very heart of Weill's creative output present a more daunting array of special editorial issues.

Many of these issues are related to the fact that the complex and dynamic identity of a musical work for the theater conflicts with the paradigm of the stable, definitive text that critical editions usually aim to present. As Roman Ingarden describes it in *The Work of Music and the Problems of Its Identity*, the identity of a musical work is complicated by the potentially infinite number of possible interpretations and realizations of its notated text. Speaking of what he identifies as "various concrete profiles of a work, all of them belonging to a single schema,"⁵ he makes the following statement:

We have no way of knowing whether in fact a particular performance [represents] accurately that profile of the work that it has to possess as an ideal aesthetic object . . . And we do not know this because, strictly speaking, we never come

³ In this essay, I use the term "music theater" in the broad sense to refer to any work that combines verbal text, stage action, and music. Thus, the term's reference extends across many genres including opera, operetta, and American musical comedy, among many others.

⁴ The KWE uses the term "holograph" to refer to a document written in the hand of its creator. An alternative term, not used by the Edition, is "autograph."

⁵ Roman Ingarden, *The Work of Music and the Problem of Its Identity*, ed. Jean G. Harrell, trans., Adam Czerniawski (Berkeley: University of California Press, 1986), 152.

to know a musical work as an ideal aesthetic object.⁶

Ingarden's central assumption in making this observation is that for each work there is a stable and authoritative text in the form of a score. As long as this condition holds true, a critical edition project does not need to be concerned with the multiplicity of interpretive possibilities; the edition's responsibility is only to present the text in a definitive, error-free form. Conflicts between readings in source documents can safely be accommodated by entries in the critical notes without undermining the essential identification of the work with its score.

The question of work identity becomes exponentially more complicated if the condition of multiplicity applies not just to potential interpretations of a single text (as described by Ingarden) but to the number of variations among forms of *the text itself*. This textual multiplicity is a natural feature of works for the musical theater. For a music theater piece, the score is merely the beginning of a production process during which adjustments and alterations are made to the musical text on the basis of a variety of criteria, and any number of these criteria may support concerns other than so-called "purely" musical ones. What is more, such criteria can differ radically from one production to another due to the constellation of concerns—whether dramatic, literary, scenic, or choreographic—defined anew by each specific performance situation.⁷

This constellation of extra-musical concerns raises a second important issue that critical editions of music theater works must address. The collaborative nature of the musical theater allows significant influence to be exerted upon a work's text by a number of individuals other than the work's composer. That influence varies quite a bit in extent: from the alteration of dynamic markings and phrasing by the conductor, to the addition of scene-change or dance music by another composer or arranger, to the re-configuration or outright

⁶ Ibid., 143.

⁷ This state of affairs is by no means limited parochially only to works by Kurt Weill or works written for the American musical theater. Even pieces that superficially present a fixed profile develop—and to an extent, still are developing—from partially unstable texts. Richard Wagner's *Tannhäuser* is one example of such a work in the standard repertoire.

deletion of entire scenes at the suggestion (or demand) of book writer, librettist, lyricist, stage director, or producer.

These considerations in mind, one can see fit to practice a bit of collaborative destabilization on the Ingarden excerpt quoted above. With a few strategic alterations—including the substitution of the phrase “performed version” for the word “performance”—it expresses well the textual instability of music theater works:

We have no way of knowing whether in fact a particular *performed version* [represents] accurately the profile of the music theater work as an ideal aesthetic object . . . And we do not know this because, strictly speaking, we never come to know a music theater work as an ideal aesthetic object.

This leaves a critical edition project in somewhat of a quandary: if there is no ideal form of the work, then what does a critical edition present? The critical edition format lends to its contents an air of authority that is easily mistaken for the ideal, so is it automatically a misrepresentation to publish music theater pieces in this way?

The answer is a guarded, “not necessarily.” One (extreme) way around this problem is to eschew entirely the notion of presenting the text to a unique and immutable “Work” and concentrate instead upon presenting the text of performance “Event(s).” An edition so conceived might publish side-by-side the text of a number of particular performances (so far as these texts could be determined). In this way, the diachronic complexities of the work could be highlighted rather than suppressed.

There are precedents for this approach in the field of literary editions. One example is Michael Warren’s recent edition of *King Lear*.⁸ This multi-volume set scrupulously presents a line-by-line comparison of the texts to the first two published versions of Shakespeare’s play—provided in facsimile—complete with copious annotations and a number of essays commenting on the relationship of the two texts. The idea of accommodating the two with one another and reaching a conclusion in the form of a single, definitive text is contrary to the philosophy of this type of edition. The

⁸ Michael Warren, ed., *The Complete King Lear, 1608-1623* (Berkeley: University of California Press, 1989).

editor's job is only to highlight disagreements and contradictions between competing versions, rather than to mediate between them.

This *King Lear* edition is certainly a striking model for emphasizing the instability and flux of a given work's text, but its ideological purity leads to a result that is anything but practical in terms of offering a form of that text for performance. In order to follow Kurt Weill's own emphasis on social utility, as witnessed by the passages quoted earlier in this essay and by numerous other writings and comments throughout his life, the KWE must steer a more moderate course. It must mediate between, on the one hand, a scholarly approach to the complex production and performance history unique to each work and, on the other hand, the practical demand that the editorial process result in a performable version of the text.

The resulting approach to editing a music theater piece can be described by means of analogy to an archeologist faced with excavating a site such as that of Troy. Although the remnants of many ages of habitation might be preserved in one location (analogous to Ingarden's "single schema"?), piled one on top of another in dozens of discernible layers, the excavator chooses a single layer to research and reconstruct. In the same fashion, the task for the KWE editor is to identify as much as is possible a target form of a given work. This identification is the most important decision each editor must make. The target is located at the point in the piece's development (between the beginning of rehearsals and the composer's withdrawal from involvement) that the editor deems to best represent the generalized notion of the Work, as opposed to a single specific performance Event. This form of the piece is represented in the main body of an Edition volume as the primary text of the work. The alternative forms of the work are not neglected, however. In recognition of the multiple other potential versions of the same piece, the edition will also present a set of (sometimes extensive) appendices in which will be printed all performable options in the form of passages or full numbers not included in the main text of the volume. This practice seeks both to preserve some sense of the developmental complexities of the work and at the same time to offer a relatively stable text for performance. It should be noted that these demanding goals can hardly be met simply by accepting the reading of a single holograph source. More on this point follows below.

The approach sketched out above addresses the problem of textual multiplicity, but not that of the influence upon the text of other

hands besides the composer's. In this matter again the KWE is guided by the composer's own philosophy. Everything Kurt Weill ever said or wrote about his own work emphasized the close inter-relationship of his music with other aspects of the musical theater (especially the sung and spoken text). His ideal was engagement rather than isolation—engagement with an audience, with performers, and most certainly with his collaborators. Even as early as his 1928 essay entitled simply "Zeitoper,"⁹ Weill insisted that:

There is no doubt that the treatment in opera of the major subject matter of our time can proceed first of all only from the collaboration of a musician with a practitioner of literature of at least equal standard. The frequently expressed concern that such an association with estimable literary figures could bring music into a dependent, subservient, or even just equivalent relationship to the text is totally unfounded.¹⁰

The collaborative production process was, for Weill, the arena in which the vital relationship between words and music was worked out. Like Verdi and Mozart with their librettists as well as some of the great composer-writer teams from the American musical theater, Weill and his librettists, book writers, and lyricists worked closely from the initial conception of each project onwards. He understood this cooperation to be an ongoing process which continued through rehearsals and tryouts to first performance and beyond. That this process sometimes necessitated adjustments or adaptations to the composer's conception of a musical text was an accepted fact. As Weill wrote to Lotte Lenya in 1945 concerning the *Firebrand of Florence*: "That's the theater. It wouldn't be so much fun if it weren't so dangerous, so unpredictable."¹¹ This attitude suggests to

⁹ "Zeitoper" translates imperfectly into English; Kim H. Kowalke's translation of "topical opera" is as good as any other. The term is even more difficult to define exactly. See Kim H. Kowalke, *Kurt Weill in Europe* (Ann Arbor: UMI Research Press, 1979), 482-85.

¹⁰ Kurt Weill, "Zeitoper," *Melos* 7 (March 1928): 106-108. Reprinted in *Kurt Weill/ Musik und Theater: Gesammelte Schriften*, Stephen Hinton and Jürgen Schebera, eds. (Berlin: Henschelverlag Kunst und Gesellschaft, 1990). Translation mine.

¹¹ Kurt Weill to Lotte Lenya, 18 April 1945. Printed in *Speak Low (When You Speak Love): the Letters of Kurt Weill and Lotte Lenya*, Kim H. Kowalke and

the KWE an unconventional construal of compositional intent. Weill's intent was not merely to notate a score and subsequently have that score performed. He sought to create a score that would serve as the basis from which a music theater piece would develop through its rehearsal and performance. According to this definition the score retains an important role, not as the sole record of the creator's intent but as the principal means of initiating the process implicit in that intent.¹²

The field of literary editing again offers a model for addressing this expanded conception of intent as it relates to the development of a work's text. Editorial theorists such as Jerome McGann and Paul Eggert have campaigned in recent years for literary editions to take into account the important effect various social factors have upon the constitution of a given text. A summary of McGann's position by John Sutherland presents the relevant issues succinctly:

In [McGann's] view, the text is not the product of lonely authorial intention ([or] thought). It is a "social product." The publisher, the merchandiser and the reader, as much as the author, can beget the literary work. And they achieve this . . . precisely by work or "collaboration" . . . For McGann, the literary text is correctly located not in some primal experience of itself but in its collaborative production . . .¹³

The traditional German model of the *Gesamtausgabe* that has dominated the field of musical editions for most of the 20th century proceeds from assumptions directly opposed to McGann's.

Lys Symonette, ed. and trans. (Berkeley: University of California Press, 1996), no. 369.

¹² The full score remains necessarily one of the most important documents for the production of the critical edition, but a wide range of other sources (from director's scripts to instrumental parts to original recordings) that reflect the development of the musical text from conception to performance need to be accorded value as well.

¹³ John Sutherland, "Publishing History: a Hole at the Centre of Literary Sociology," *Critical Inquiry* 14 (1988): 581. I would like to acknowledge here the usefulness of an excellent dissertation by Benjamin Korstvedt, *The First Edition of Anton Bruckner's Fourth Symphony: Authorship, Production, and Reception* (Ph. D. diss., University of Pennsylvania, 1995), parts of which have been invaluable to me as an introduction to the world of literary editing theory.

According to the traditional *Urtext* ideology, the composer's inviolate musical vision is inscribed in his (all too rarely her) manuscript score and any accretions to that score from other sources reflect corruptions of that vision, defilements of the Work. The preparer of a critical edition is to weed out these corruptions and present a printed score devoid of any markings but those authenticated by the composer's own hand.

It is an open question for what music this way of thinking is appropriate; it certainly is not for Weill's. The KWE sees the collaborative production process as integral to a music theater work's development. Rather than seeking to erase *destructive* accruals and return the text to its original holograph state, the KWE seeks to value positively the practice through which the text has matured. It aims to present a stage in a given piece's development that incorporates the adjustments and fine-tunings of a *constructive* production process. To put the matter succinctly: the work isn't the Work until it has gone through this process.

A dissenting argument may be raised that the application of this philosophy forces the editor to resolve the complexities of a text by making judgments that are overtly subjective. According to musico-editorial tradition, this is an instantly fatal flaw, pure objectivity being trumpeted as an important hallmark (and justification) of the *Urtext* ideology. It is far beyond the scope of this essay to offer proof that the pursuit of a supposed *Urtext* is just as subjective and ideologically biased as the editorial perspective espoused by the KWE—although the former may be somewhat more camouflaged in this respect. Instead, I would like to demonstrate, using a few examples from Weill's Broadway opera *Street Scene* (1946), that such a misguided pursuit would both falsify the complex nature of Weill's works and result in an edition that is, in practical terms, useless.

The number "Moon-faced, Starry-eyed" presents a particularly clear-cut case. The full score of this number is not in Weill's hand but in the hand of an arranger—Ted Royal—who was occasionally employed as an assistant to Weill in the 1940s.¹⁴ All that has survived in the way of sources for this number is Royal's score (Illustration #1) and an early and very spare piano-vocal sketch in Weill's hand

¹⁴ Royal was sometimes called upon to execute or finish arrangements of secondary or dance numbers according to Weill's general instructions.

(Illustration #2). This creates an obvious problem for an editorial strategy that seeks to strip away "interference" from external forces and return to the composer's pure original vision. According to that way of thinking, the editor would have to suppress Royal's full score (or at best, perhaps, consign it to an Appendix) and print a transcription of Weill's draft as the "true" text of the number. The practical problem posed by this solution is obvious, since the draft does not present a text that is performable in the context of the larger work.

The problem is, however, not merely one of providing a useable text. No matter whether or not every detail of the full score version of the number reflects Weill's input (and without recourse to any intermediate stage of a draft by Weill it is difficult to determine this), Royal's arrangement of "Moon-faced, Starry-eyed" was decidedly "authorized." Especially according to the KWE's expanded conception, Weill *intended* the arrangement to be an integral part of the larger work. Thus, to publish a critical edition of *Street Scene* without the arrangement in its proper place as a part of the main text would be no less than a gross (and arbitrary) falsification of Weill's conception of the piece, not just impractical, but unscholarly as well.

The same principles apply on a level of finer detail as well. Illustration #3 reproduces a page from Weill's holograph full score to the number "Ain't It Awful the Heat!" The composer's own notation is in black ink and shows up vividly here. Weill's natural tendency to notate rather sparsely became magnified in the scores of his later works for the musical theater. He knew that he would be physically present throughout the rehearsal process and thus could depend upon having ample opportunity to add to and modify his full score text between that score's ostensible "completion" and opening night. The fainter annotations on the page are those penciled in by the conductor for the first production of *Street Scene*, Maurice Abravanel. In Abravanel, Weill had a trusted musical collaborator with whom he had worked repeatedly on stage productions dating back to his time in Germany.

An editorial approach to this page informed by the conventional ideology would seek to preserve the composer's original vision of the Work (apparently represented here in ink) while removing the distortions of that vision caused by the Event of its first production (apparently represented here in pencil). The principles of the KWE call for a different approach. Let us assume for demonstration purposes that the editor of *Street Scene* would choose as the (above-

described) "target form" of the work a point at the end of the piece's original run on Broadway. Since the score was used very little subsequent to the first production, the target form text of the work—as it developed through the process of rehearsals and tryouts—may be reflected as much in Abravanel's annotations as in Weill's own markings.

A recognition of this fact is only the beginning of the editors' responsibilities. The editor's task is not nearly so simple as one of automatically accepting all of the conductor's marking simply because they were made with the composer—at least figuratively—looking over his shoulder. A distinction needs to be made case by case between those markings that relate to the generalized text of the Work, and those that are narrowly specific to the contingencies of a certain production. Since decisions of this sort can properly be rendered only in the context of an editor's comprehensive familiarity with the piece, its sources, and the circumstances of its creation and development, I am not in a position here to present definitive solutions. However, reference to a few characteristic circumstances evident on the page in Illustration #3 will serve to demonstrate (and problematize) some of the issues involved.

First, note the metronome marking (quarter note = 80), apparently in Abravanel's hand, at the top left of the system. This has the potential to be an important addition to the basic text of the Work. Not present in any other source for this number (aside from being upheld by the performance on the original cast recording), it gives greater definition to Weill's "Andante con moto" marking and therefore—tempo being one of the distinguishing qualities of a piece's identity—greater definition to the schema of the movement itself. Assuming no evidence existed to indicate that this tempo was established to address some specific, parochial condition of the original production (the need for more time to move a heavy piece of scenery, for example) the editor might accept this as a part of the basic text of the Work. This acceptance would be noted in the critical report, but not through any typographical means on the score page itself.

A more complicated situation is presented by dynamic and other markings in the first measure. In an oral history interview several decades after the original Broadway production of *Street Scene*, Abravanel recalled that there had been balance problems between

the orchestra and singers at the beginning of the number.¹⁵ (Note that, like most full scores of Weill's American works, the *Street Scene* score does not include vocal parts.) Perhaps such balance considerations motivated the change in Weill's hand of oboe and first clarinet parts from whole notes with grace note to the descending chromatic figure. Certainly, it was Abravanel's recollection that this was the explanation for the "ad lib" marking in his hand above the string staves.

The editor is faced here with a dilemma. If all the orchestration changes as approved by Weill are definitive, the violin, viola, and cello parts would be removed for the first bar and a half. Arguing to the contrary are both a later indication by Weill that he was inclined not to decrease but to increase the orchestration of *Street Scene* (for performance in opera houses)¹⁶ and the marking "ad lib" itself, which suggests that a choice is to be offered.

Whatever the decision on this matter, the editor still must confront the problematic dynamic additions in Abravanel's hand. The *forte* markings added to the winds, horn, and bass parts seem characteristic of a conductor's note to himself, a reminder that, with the strings removed, the remaining instruments (aside from brass and timpani) needed to play out more to make up for the loss of volume. The change to *forte* in these bars is a dramatic change from the more restrained conception of the passage indicated by Weill's original notation, especially in light of the string *pianissimo* in measure 2 and the thinly instrumented *piano* (with the trace of a *pianissimo* marking in the trombone part) in measure 3. Again, the editor would have to make a decision based on the best evidence available. The decision on this case might well over-rule the conductor's markings and restore the original dynamics, not on the basis of automatic authority of the composer's handwriting over all else, but because, in this case, that original notation best communicates the sense of the

¹⁵ Maurice Abravanel, interview with Robert Moody, 7 December 1991. Transcript in the Weill-Lenya Research Center [Series 60].

¹⁶ Kurt Weill to Universal Edition, 11 December 1948. "[*Street Scene*] was written for a relatively small orchestra (33 players) for the special requirements of the Broadway theater and I wonder whether that would be sufficient for large opera houses . . . I would consider the possibility of making a new orchestration for opera houses, and in this case undertake as well some musical alterations (less dialog, more music)." Translation mine.

passage given the possibilities afforded by the "ad lib" reduction in the strings.

There need be no attempt to deny the difficulty of these decisions, nor to obscure the subjective dimension that they entail. A search for solutions based on conventional notions of some supposedly objective editorial practice is doomed to uncertainty and failure in such cases. As I suggested above, it is a positive certainty that haughty objective "truths" applied to Weill's music will soon unmask themselves as twins to their frankly subjective counterparts. And one other thing is certain: the disordered and imperfect state in which Weill's published and manuscript legacy has come down to us ensures that the avoidance of difficult choices concerning the issues presented can only result in useless new editions (or no new editions at all). If informed, carefully documented decisions must now be made to prepare these rich and rewarding texts for publication, no one is in a better position to do so than the expert editor who has devoted years of his or her time to exhaustive study of the works and their sources.

By way of a coda, I would like to return to the subtitle of this essay. With different emphases, it may be read in two different ways. First, and more obviously, it can emphasize Weill's music in the abstract: "Editing Kurt Weill's . . . Music for the Theater." But it also can be rendered as: "Editing Kurt Weill's Music . . . for the Theater." This second reading emphasizes the *use* of Weill's music in its intended context—in the living theater. The equal viability of these two readings provide an analogy for the mission of the KWE: to present a text that promotes scholarly examination of the full profile of a given work while also providing for its next use in the real world of performance, where it can escape from the written page and into the human consciousness once again. It is this dual but balanced condition to which the KWE aspires.¹⁷

¹⁷ (Illustrations 1-3 are reprinted courtesy of Yale University Music Library and the Kurt Weill Foundation for Music, Inc.).

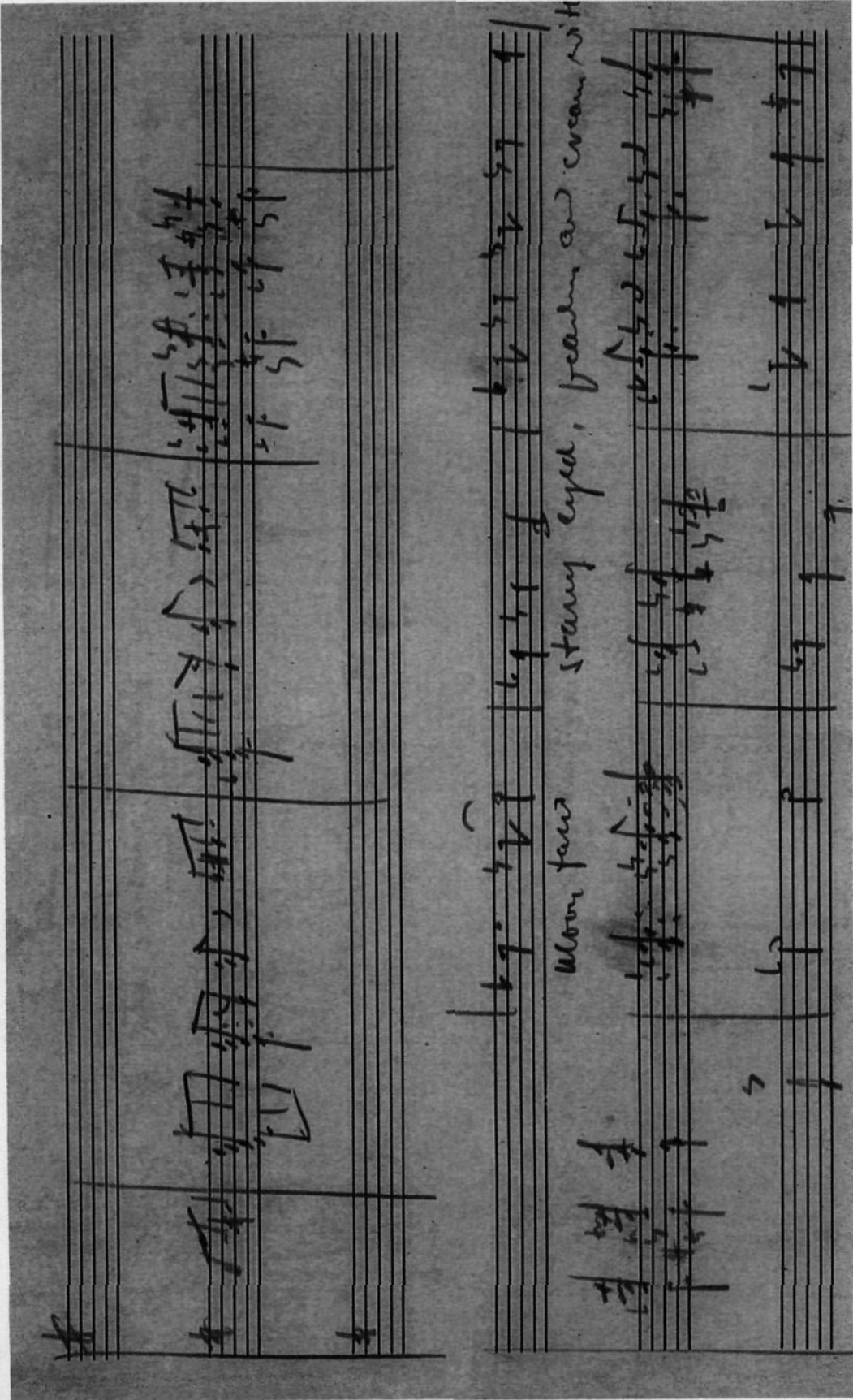
Illustration #1

The full score of "Moon-faced, starry-eyed" from Weill's *Street Scene*. The notation is in the hand of the arranger, Ted Royal.

[illegible]

Handwritten musical score for "The Dance of the Hours" by T. S. Arthur. The score is for a full orchestra and includes parts for Tuba, Trumpets, Trombones, Drums, Triangle, Tambourine, Castanets, Piano, Harp, Violin I, Violin II, Viola, Cello, and Bass. The music is in 2/4 time and features a variety of rhythmic patterns and dynamics. The score is written on multiple staves, with some parts marked "sec." (second ending) and "D.C." (Da Capo). The title "THE DANCE OF THE HOURS" is written in large, bold letters at the top. The composer's name "T. S. ARTHUR" is written in smaller letters below the title. The score is dated "1902" and "1903".

Illustration #2 The latest extant holograph source for “Moon-faced, starry-eyed,” a sketch in piano-vocal format.



Handwritten musical score for Kurt Weill's 'The Threepenny Opera'. The score is written on five staves, with lyrics in German and English. The lyrics are: "sauts on the side I did it because there was anyone giving you", "unwashed stampers I'm poor but my", and "unwashed stampers I'm poor but my". The music is written in a handwritten style, with notes, rests, and bar lines clearly visible. The score is divided into measures by vertical bar lines. The lyrics are written below the staves, with some words in German and some in English. The handwriting is in black ink on a light-colored paper.

sauts on the side I did it because there was anyone giving you

unwashed stampers I'm poor but my

unwashed stampers I'm poor but my

Illustration #3 The full score of "Ain't It Awful the Heat!"
from Weill's *Street Scene*.

10

3 $\text{♩} = 60$ "Ain't it awful, the heat!"

Andante con moto
f $\text{♩} = 8$ (slow, dragging)

Flutes.

Oboes.

Clarinet in

Bass Clarinet.

Bassoons.

~~Bassoon.~~

2 Horns

Horns.

Tp.

Andante

Trombones.

Handwritten musical score for "L'Espresso" by Liszt, Op. 29, No. 1. The score is for a full orchestra and includes parts for Tuba, Tympani, Drums, Triangle, Tambourine, Castanets, Piano, Harp, Violin I, Violin II, Viola, Cello, and Bass. The music is in 2/4 time and features a variety of dynamic markings and articulations. The score is handwritten on aged paper with a large "40" in the bottom right corner.