

Musik unserer Zeit · Music of Our Time · Musique de Notre Temps · 現代の音楽

Kurt Weill

2. Sinfonie

(1933)

Studienpartitur

ED 5512

PREVIEW
Low Resolution

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Low Resolution

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two preceding stage works, *Die Bürgschaft* and *Der Silbersee*, the symphony 'was conceived as a purely musical form' (to quote Weill's own words). One may, if one wishes, find some reflection of the dark events of 1932–33 in the general mood of the work, and so interpret the last movement as bravely reaching out towards a happier future. Nevertheless, Weill firmly disclaimed any programme; and when pressed by Bruno Walter to supply a romantic title, he consented only to the non-committal and quite inapposite 'Symphonie-Fantasie' (cf. Schumann's 4th Symphony).

Formally, the symphony consists of a sonata-allegro whose slow introduction contains the seeds of the whole work, a funeral march with characteristic features, and a rondo finale. The line of the first movement is established in the second and opposed by the third. Thematic and motivic development is of great importance. Thus for example the tarantella-like theme of the fourth movement is a joyful transformation of the main motive of the funeral march. In the clarity and brilliance of the textures, the music reveals the composer's time — his profound love for the music of the past, and his interest in the 'popular' aspects of the work show what he owes to the French and to Gustav Mahler. The resulting synthesis of classical and modern elements is entirely his own. Like its otherwise distant companion, the *Symphonie fantastique*, the symphony is an expression of Weill's mature style, and is among the most characteristic. Certainly, it is one of his best.

Editorial notes:

The following sources have been consulted:

- A. Autograph (black ink on 22 staves, manuscript numbered 100000, written by the composer, Paris, 1932–33).
- B. Score and parts (printed by the publisher, Paris, 1933), including the composer's autograph revisions.

In A, the first and third movements were written first (1932). In B, the second and fourth movements were written last (1933). The score is an accurate reproduction of the autograph, with the necessary corrections, and has been checked against the autograph. The score and parts are printed in a satisfactory manner, and the editing is of a high standard. The score is printed in the original key and the parts in the original key. The extra percussion parts are printed in the original key. The score and parts are printed in a satisfactory manner, and the editing is of a high standard. The score is printed in the original key and the parts in the original key. The extra percussion parts are printed in the original key.

David Drew

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ORCHESTRA

2 Flauti grande
and/or Piccolo

2 Oboi

2 Clarinetti (S/B)

2 Fagotti

2 Corni (F/a)

2 Trombe (S/B)

2 Trombe

2 Tromboni

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Batteria: 1st/2nd

Timpani, Piani, C.

Triangolo, Tamburi

Organo

Chitarra

Basso

Violini

Violenze

Violoncelli

Contrabbassi

Archi

Archi

Archi

Archi

Archi

Archi

Archi

Archi

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Archi

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