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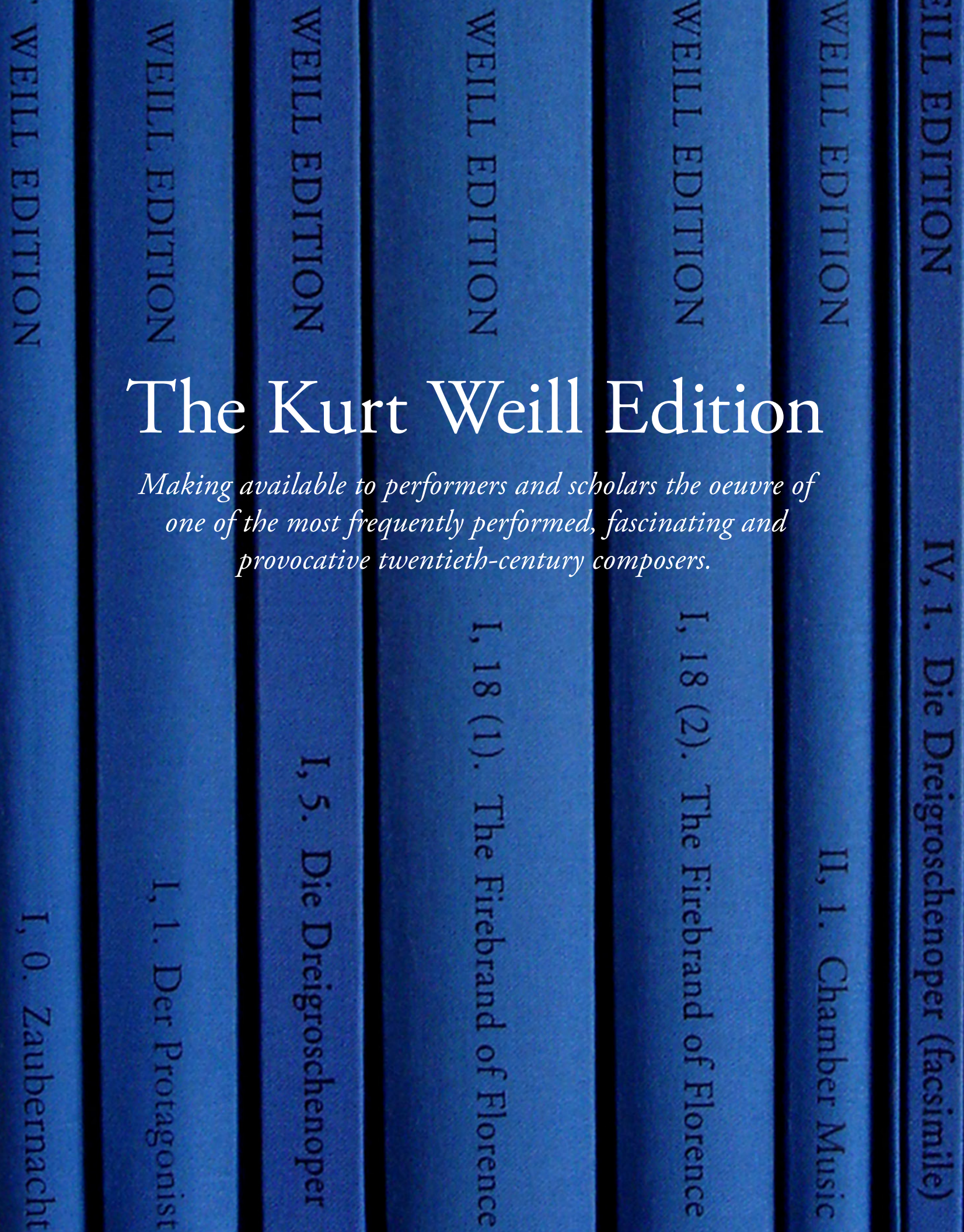
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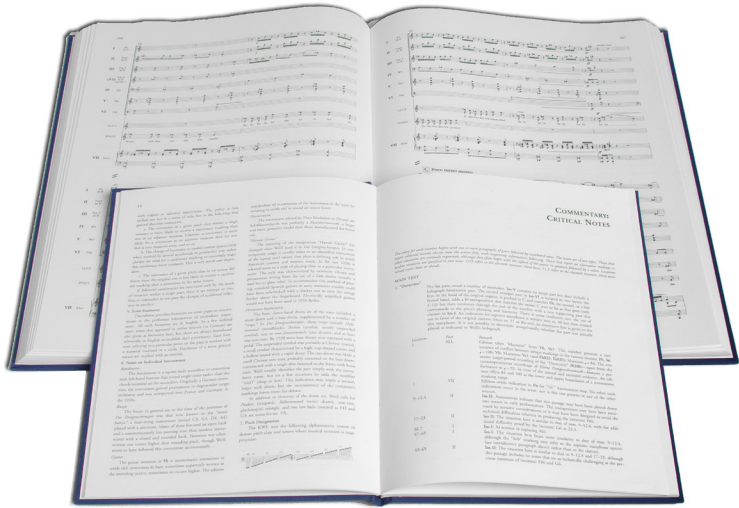
Kurt Weill Foundation for Music
7 East 20th Street
New York, NY 10003-1106
Telephone: (212) 505-5240
Fax: (212) 353-9663
E-mail: kwe@kwf.org

European American Music Corporation
254 West 31st Street, Floor 15
New York, NY 10001
Telephone: (212) 461-6940
Fax: (212) 810-4565
E-Mail: kwe@eamdc.com

The Kurt Weill Edition

*Making available to performers and scholars the oeuvre of
one of the most frequently performed, fascinating and
provocative twentieth-century composers.*





VOLUME DESCRIPTION

The principal product of the Kurt Weill Edition is a set of hardbound (Smyth sewn) full scores with accompanying critical reports. Edited works are organized into three series based upon genre: Stage, Concert, and Screen. A fourth series comprises Miscellanea, including facsimiles of scores, arrangements, unfinished works, and sketches. Volumes within each of the first three series are of a uniform size and format. As currently projected, the completed Edition will comprise 35–40 distinct publications.

The bulk of each main volume is devoted to the musical text of the included work(s). Editions of stage works present, along with the music, the complete verbal text. Each volume opens with the general Foreword, written by the Editorial Board and presented in German and English. This is followed by the Volume Editor’s Introductory Essay, which presents the historical background of each work, offers a general overview of relevant sources, and addresses issues related to performance practice. Various Appendices may be included at the end of each volume offering performable alternatives to the musical texts presented in the main body of the volume.

A separate critical report accompanies each main volume. The report contains detailed information on the sources and editorial decisions relevant to the genesis of the edited text.

Series I—Stage (24 volumes)

0. *Zaubernacht*
1. *Der Protagonist*
2. *Der Zar lässt sich photographieren*
3. *Mahagonny Songspiel*
4. *Aufstieg und Fall der Stadt Mahagonny*
5. *Die Dreigroschenoper*
6. *Happy End*
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12. *The Eternal Road*
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14. *Railroads on Parade*
15. *Knickerbocker Holiday*
16. *Lady in the Dark*
17. *One Touch of Venus*
18. *The Firebrand of Florence*
19. *Down in the Valley*
20. *Street Scene*
21. *Love Life*
22. *Lost in the Stars*
23. Incidental Music

Series II—Concert (ca. 9 volumes)

1. Chamber Music (String Quartet in B minor; String Quartet, op. 8; Sonata for Cello and Piano; *Frauentanz*, op. 10; “Klopslied”)
2. Music with Solo Violin (Concerto for Violin and Wind Instruments, op. 12; *Der neue Orpheus*, op. 16)
3. Symphonies (Symphonies nos. 1 and 2; Suite in E for Orchestra)

Other volumes include:
Vom Tod im Wald, op. 23; “Berlin im Licht-Song” (version for military band); *Das Berliner Requiem*; *Der Lindberghflug*; *The Ballad of Magna Carta*; *Quodlibet*, op. 9; *Kleine Dreigroschenmusik*; Music for Chorus; Lieder/Songs; *Walt Whitman Songs* (orchestral version); “Mine Eyes Have Seen the Glory”; “Hatikvah”

Series III—Screen (1 volume)

1. *The River Is Blue, You and Me, and Where Do We Go from Here?*

Series IV—Miscellanea (2+ volumes)

1. *Die Dreigroschenoper* (full-color facsimile)
2. Popular Adaptations, 1927–1950 (facsimiles in b/w and color)

THE KURT WEILL EDITION

The Kurt Weill Edition is a long-term publishing project, the goal of which is to present all of Kurt Weill’s completed musical works in new critical editions.

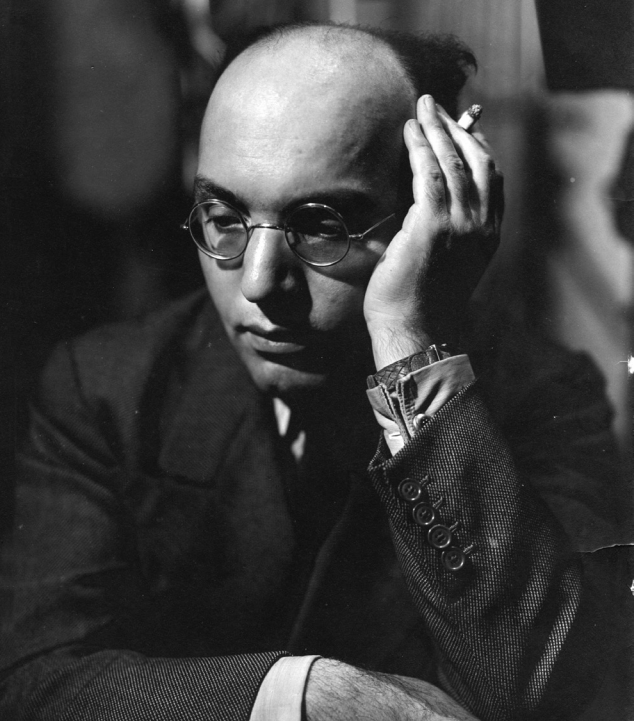
There has long been pressing need for a collected, critical edition of Weill’s music. In the decades since the composer’s death in 1950, his musical legacy was represented in print either by flawed editions or not at all. Only two of his compositions for the stage had ever been published in full score. Several major theatrical works were never circulated in any form, and only a few orchestral and chamber compositions have been generally available.

The Kurt Weill Edition is addressing this basic need. For the first time, each of the composer’s completed works will be presented in a form realizing the highest editorial and scholarly standards, dedicated to use by both scholars seeking authoritative texts and performers seeking accurate editions.

A portion of Weill’s oeuvre presents the usual editorial challenges of a critical edition: the identification, transcription, and correction of a holograph manuscript. But many of the music theater works that constitute the very heart of the composer’s creative output require a careful reexamination of the conventional assumptions supporting the preparation of a *Gesamtausgabe*. In response to this circumstance, the Kurt Weill Edition has established editorial principles that are clear yet flexible, sensitive to the remarkable variety of genres represented within the oeuvre and to the important role the composer placed upon collaboration within the theatrical production process.

A remarkable seven of eight eligible volumes of the Kurt Weill Edition have already won the Paul Revere Award, given by the Music Publishers’ Association for “outstanding examples of graphic design.”

The Firebrand of Florence volume was the first critical edition of a Broadway musical and has earned unanimous and unreserved international acclaim.



Kurt Weill in Paris, 1933

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