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## Six Songs, op. 3



Title	Six Songs for Medium Voice and Piano, op. 3
Time of origin	1899–1903
Premiere	11 February 1904, Wien, Festsaal des Niederösterreichischen Gewerbevereins 26 January 1907, Wien, Ehrbar-Saal 4 November 1911, Wien, Kleiner Musikvereinssaal
Duration	ca. 16 min.

1. Wie Georg von Frundsberg von sich selber sang
2. Die Aufgeregten
3. Warnung
4. Hochzeitslied
5. Geübtes Herz
6. Freihold

In his essay "The Relationship to the Text," Schönberg confessed that "inspired by the sound of the first words of the text, I had composed many of my songs straight through to the end, without troubling myself in the slightest about the continuation of the poetic events, without even grasping them in the ecstasy of composing, and that only days later I thought of looking back to see just what was the real poetic content of my song."

Within the context of music-historical development in the 19th century, Schönberg's progressive attitude to the function of language means the abandonment of the close formal ties between musical statement and poetic text that had distinguished the Lied genre since the time of Schubert and Schumann. This anti-Romantic perspective is closely tied to the process that Schönberg himself called the "emancipation of dissonance," which ultimately led to a compositional turning point that, in his Lied oeuvre, was not reached until the Stefan George cycle "Das Buch der hängenden Gärten," op. 15.

In 1903, Schönberg prepared the printing of op. 3; in addition to new compositions such as the settings of two poems by Gottfried Keller, "Geübtes Herz" (Practiced Heart) and "Die Aufgeregten" (The Upset), he returned to earlier songs: "Freihold" (Freehold) ordered by the railway constructor Carl Redlich and "produced" in November 1900 (note on the first transcription), "Hochzeitslied" (Wedding Song) from 1901, and "Warnung" (Warning), the first version of which is dated 7 May 1899. This song on a text by Richard Dehmel already shows a tendency to give the voice a more declamatory accent in phrasings that are in part detached from the piano part. The overly dramatic character of the 1899 version was lessened and formal and metrical weaknesses were refined by Schönberg for the publication, for instance by means of a more continuous vocal line.

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