

Op.3/1 Wie Georg von Frundsberg von sich selber sang 1903 March 18  
(Des Knaben Wunderhorn)

No atonal sets

Op. 3/2 Die Aufgeregten (Keller) November 9, 1903

Maegaard (p. 38) mentions a change in the last measure, but does not specify.

m. 7: 5-22: 4, 5, 8, 11, 0 as sum of embellishment and triad

NB → m. 20: 5-238 in tonal context as sum of embellishment and resolution: ~~8~~ (8, 11, 2, 3, 4)

m. 27 (next-to-last): 7-31 in r.h. 6, 8, 9, 11, 0, 2, 3

7-26 in l.h.

resolution is to F-major triad (major tonic)

also, on ~~xxx~~ downbeat, the ubiquitous 4-19: 5, 9, 0, 1

This passage looks like one in an atonal work, e.g., Op. 11-- except for the triadic resolution

Op.3/3 Warnung (Dehmel) April 7, 1899

Probably earliest of <sup>dated</sup> songs in this set. Composed before  
Op. 2/1, Erwartung (August 9, 1899)

The idiom is conventional.

Op.3/4 Hochzeitslied (Jacobsen)

Undated. Probably 1898 or earlier.

According to Rufer, there is no ms. other than that in the \* fair copy of all six songs.

Op. 3/5 Geübtes Herz (Keller) November 10, 1903 (completed)

→ 5-Z37 as complex appoggiatura chord in m. 40 (11,2,3,4,7)

The cadential chord to which this configuration resolves is 4-2~~8~~7(4,7,10,0) an enharmonic spelling of C7, here a dominant substitute.

This is a good example of a more complicated chromatic context for an atonal set.

Otherwise the piece is not atonal overall, although highly chromatic.

Examples of other atonal formations:

m. 3: 4-18 as appoggiatura-passing chord (1,4,7,8)

m. 33 4-19 (3,7,10,11)

Op.3/6 Freihold (H. Lingg) Nov. 20, 1900

Maegaard has a footnote:(P. 33) "Egon Wellezz' ★ indication that this song was performed together with the songs Op.1 in 1898 (WeS, p.20) seems not to be valid. \*\*x (if true) it must have been a lost x early version of the song.

Chromatics result from conventional embellishments singly and in combination.

No atonal characteristics.