

Rufer gives no date for the first performance of the Orchesterlieder.

The only reference to performance in the correspondence is in letter no. 20, which mentions a performance in Prague at the Deutsches Landestheater conducted by Zemlinsky in 1914.

#### Chronological order

No. 1	March 7, 1904	orch. score completed
No. 2	April 9, 1904	piano score completed
No. 4	June, 1904	piano score completed
No. 5	composed betw. July and Nov., 1904	
No. 6	composed betw. July and Nov., 1904	
No. 3	April 6, <u>1905</u>	orch. score completed

Thus, No. 3 is quite detached, chronologically, from the other five songs and is much closer to the transitional songs of Op. 6. In fact, according to the ~~xx~~ Maegaard chronology, it is the only completed major composition immediately preceding Op. 6/2. (The others are canons, sketches and fragments.)

Op.8/1 Natur (Hart)

Dec. 18, 1903

Piano version begun

March 7, 1904

Orchestral version completed

Extended tonality (E major)

note especially "foreign" triads in the opening music

p.7, mm. 6-7: the large set is 7-33 (6,8,10,0,2)

Op.8/2 Das Wappenschild (Des Knaben Wunderhorn) W

Nov. 26, 1903 Piano score (incl.) begun  
April 9, 1904 Piano score completed  
May 25, 1904 Orchestral score completed

One of main features is progression in m. 5 which recurs throughout.

Much direct chromaticism, as in opening  
and much whole-tone, e.g., p. 8

General style is Tristan

p. 9 is complicated; also p. 10 -- probably large whole-tone sets

*Very interesting*

Op. 8/3 Sehnsucht (Des Knaben Wunderhorn)

April 6, 1905 fair copy of  
full score completed

Maegaard: possible that the  
piano version is earlier, as in  
case of Op.8/1 and Op.8/5

Ostensibly in A major

Very extended tonality: chromatic substitutions

A very "advanced" piece in terms of procedures, but still  
not transitional.

Op.8/4 Nie ward ich, Herrin, müd (Petrarca)

June, 1904 Piano version completed

July 3, 1904 Orchestral version  
completed

Ostensibly in F

A very complicated work

some "new" harmonies -- e.g., 4-17 3 bars from end (1,4,5,8)

Op. 8/5 Voll jener Süsse . . .

July-Nov., 1904 piano version  
sketched (Inferred)

November, 1904 orchestral  
version completed

Very difficult

Referred to by Schoenberg on p. 430 of Harmonielehre  
(first ed.)

D<sup>2</sup>/C# major

Op.8/6 Wenn Vöglein klagen  
(Petraca)

Composed between July and  
November, 1904 (inferred from  
sketchbook location)

Cf. Op.8/4

Ostensibly in B minor

① Basic tonal ambiguity: F# minor or A major;

② Bass line, mm. 19-22 can be read as:



Schoenberg, op. 8/3, Sehnsucht (1905)

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The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a single note on the first line (F#). The lower staff is a bass clef with the same key signature and is currently empty.

The second system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three sharps (F#, C#, G#) and is currently empty. The lower staff is a bass clef with the same key signature and is currently empty.

The third system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of three sharps (F#, C#, G#) and is currently empty. The lower staff is a bass clef with the same key signature and is currently empty.