Special Issue

Schoenberg's Metronome Markings: A Study of His Music Manuscripts and Early Editions

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Arnold Schoenberg told Leonard Stein, who worked with the composer in the United States for over a decade, "[Johannes] Brahms may have been right in not using metronome marks at all, but instead, what could be called 'character' indications in regard to tempi."[1] While Brahms had used Italian words for indicating a tempo, Schoenberg employed German words exclusively to indicate tempo in his early tonal music. Even when the use of metronome markings became a common practice in Schoenberg's twelve-tone music, he would usually indicate in the preface of the score that "the metronome marks must not be taken literally." This initial statement would remain the same, while the succeeding phrases varied from time to time. If metronome markings were not meant to be followed precisely, why did Schoenberg decide to use them in the first place?

Situated within a historical context, this study demonstrates the process in which Schoenberg employs metronome markings as an indispensable means to express his music. The first section of this article examines Schoenberg's writings regarding his ideas on tempo indications and speculates upon the motivation behind the switch to metronome markings. The second section explores his method of tempo indication during the period in which such a shift occurred. I have selected Schoenberg's Second String Quartet, Op. 10, *Erwartung*, Op. 17, and the Four Orchestral Songs, Op. 22, because they represent a transitional period in his method of denoting tempo: all of his music composed before the First Chamber Symphony, Op. 9, rely only on worded tempo markings, whereas all of his works after Op. 22 bear metronome markings.[2] After examining the changes in Schoenberg's approach toward the use of the metronome markings, I will discuss the meaning of the composer's instruction to performers that "the metronome marks must not be taken literally."

Motivations for Schoenberg's Introduction of Metronome Markings

Early uses of words to describe musical tempo, such as *Allegro*, are found in music theory books in the sixteenth century.[3] Since there was no standard way to scientifically measure tempo, Etienne Loulié designed a chronometer at the end of the seventeenth century using a pendulum.[4] Although such devices continued to be invented, they were difficult to operate, and so the "heartbeat of a healthy person" was sometimes used as the reference to indicate tempo.[5] It was not until 1816 that Johann Nepomuk Mälzel adopted Dietrich Nikolaus Winkel's musical chronometer and began mass producing the pyramid-shaped mahogany instrument known today as the 'Mälzel's

1 Leonard Stein, "Playing in Time for Schoenberg," in *Die Lehre von der musikalischen Aufführung in der Wiener Schule: Verhandlungen des internationalen Colloquiums Wien 1995,* ed. Markus Grassl and Reinhard Kapp (Vienna: Böhlau, 2002), 67.
2 The only exception is a string orchestral version of *Verklärte Nacht*, Op. 4 (published in 1943) in which metronome markings have been added.
3 For example, see Gioseffo Zarlino, *Le Istitutioni Harmoniche* (Venice, 1562), 156.
4 Ralph Kirkpatrick, "Eighteenth-Century Metronomic Indications," *Papers Read by Members of the American Musicological Society at the Annual Meeting* (December 29th and 30th, 1938): 38–39.
5 See Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (Berlin, 1752), 261, § 46–47.

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metronome.'[6] This mechanical device generated a steady pulse with measurements in beats per minute (BPM), which helped musicians play in time according to the composer's desired tempo.

Ludwig van Beethoven was one of the composers who was interested in Mälzel's metronome.[7] A table of metronome tempos for his eight symphonies was published in *Allgemeine Musikalische Zeitung* in December 1817.[8] His Ninth symphony, which was composed after the publication, also had metronome markings. Beethoven wrote to his publisher, Schott, "I have received letters from Berlin informing me that the first performance of the [ninth] symphony was received with enthusiastic applause, which I ascribe largely to the metronome markings. We can scarcely have *tempi ordinari* any longer, since one must be guided by the ideas of unfettered genius."[9] What Beethoven had expected in the metronome markings was to freely indicate his intended speeds without necessarily being restricted to the conventional tempi implied by verbal instructions.

In 1926, Schoenberg discusses Beethoven's metronome markings as an indication of "how he imagines his ideas should be realized."[10]

> In the Adagio of the Ninth Symphony, Beethoven writes M. M. ♩ = 60. That's awkward. But fortunately people have already discovered that all Beethoven's metronome-markings are wrong. So nobody plays it at 60 quarter-notes a minute, but, at the most, at 30. Obviously Beethoven's marking is correct, though. [...] I take it as a duty to adhere throughout to the given tempo and to preserve the cantabile at all times, never falling into scherzando [recte Scherzando], as has been the case at most of the performances I have heard.[11]

According to Schoenberg, the performer has to adhere to Beethoven's metronome marking ♩ = 60, even though it has been considered too fast for the character of the movement, *Adagio molto e cantabile*. This means that Beethoven's written tempo indication was not sufficient to convey his desired tempo. Under the tutelage of his teacher, Alexander von Zemlinsky, an Austrian composer and conductor who did not use metronome markings like Brahms and Mahler, Schoenberg probably did not feel the need to use metronome markings to indicate tempo in his works written before the First Chamber Symphony when he was writing tonal music in the late-Romantic tradition.[12] What caused Schoenberg to change his approach toward tempo indication after the composition of the First Chamber Symphony?

As Hans Heinz Stuckenschmidt has described, "1912 brought Schoenberg more European fame than any previous year. His early songs and chamber music got more and more performances."[13] The number of such concerts with Schoenberg's music being heard in Europe increased substantially from this season. For example, his Second String Quartet, Op. 10, was played in Prague and Vienna in a short span of four months.[14] After the premiere of *Pierrot Lunaire*, Op. 21, in the fall of 1912, Schoenberg toured with his performers throughout Germany and Austria, and shared the conducting with Hermann Scherchen, a young German conductor.

6 Rebecca Wolf, "Musik und Mechanik bei Johann Nepomuk Mälzel," *Archiv für Musikwissenschaft* 66, no. 2 (2009): 115.
7 Mälzel knew Beethoven since he had devised a hearing aid for the composer. See Robin Wallace, *Hearing Beethoven: A Story of Musical Loss and Discovery* (Chicago: The University of Chicago Press, 2018), 127.
8 "Die Tempo's sämmtlicher Sätze aller Symphonien des Hrn L. v. Beethoven, vom Verf. Selbst nach Maelzels Metronom bestimmt." *Allgemeine musikalische Zeitung*, Leipzig, 19, 17 December 1817, 873–874.
9 Beethoven's letter to Schott of 18 December 1826. Quoted from Rudolf Kolisch, "Tempo and Character in Beethoven's Music," *The Musical Quarterly* 77, no. 1 (Spring 1993): 95.
10 Arnold Schoenberg, "About Metronome Markings (1926)," in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein, trans. Leo Black (Berkeley: University of California Press, 1984), 342.
11 Ibid., 343.
12 Although Zemlinsky did not use metronome markings in most of his works, he employed them in *Der Zwerg*, Op. 17, published in 1921.
13 Hans Heinz Stuckenschmidt, *Schoenberg: His Life, World, and Work,* trans. Humphrey Searle (London: John Calder, 1977), 167.
14 Prague (18 March 1912, Rosé Quartet and Marie Gutheil-Schoder) and Vienna (29 June 1912, Rosé Quartet and Martha Winternitz-Dorda).

Schoenberg wrote to Hermann Scherchen – who was about to conduct the First Chamber Symphony with Blüthner Orchestra on 4 February 1914 in Berlin[15] – after hearing some of the rehearsals saying that:

> […] *your tempi were much too fast throughout*. [...] this rushing of tempi means losing all the clarity gained by careful study of the score. All the lines become blurred and one can't understand a thing! [...] But the main thing is the *Adagio*: you take it almost allegro!!! Of course it mustn't be treacly slow, but must have an inward emotion, only adagio, (about 50)!!![16]

Schoenberg's advice to Scherchen suggests that the purpose of adding metronome markings was to inform performers of the desired tempo in order to give the audience a clear understanding of the structure of the music, such as the themes of the First Chamber Symphony, which were combined contrapuntally in a rather complicated manner.[17] Schoenberg's awareness of the need to educate the audience in order for them to clearly understand the structure of his progressive music can be seen in his foundation of the Society for Private Musical Performances in 1918. The purpose of the society was to introduce the audience clear, well-rehearsed performances of modern music, as described in the prospectus that "the attitude of the public toward modern music is affected to an immense degree by the circumstance that the impression it receives from that music is inevitably one of obscurity."[18]

While clarity of performance is necessary for modern music to be understood by the public, it is influenced by the tempo of the performance which is determined by the tempo of development of a musical idea. Schoenberg later contemplated the requirements that allow listeners to comprehend music in a series of theoretical writings, known as *Gedanke* manuscripts.[19] In one of the manuscripts, he explained the laws of comprehensibility [*Gesetze der Faßlichkeit*]:

> The laws of comprehensibility must be understood with especial precision and strictness because of the difficulties inherent in music. Since music is intended (primarily) for listening (and only secondarily for reading) and through its tempo so determines the course of ideas and problems that a protracted lingering over a misunderstood idea becomes impossible […], every idea must be presented so that the listener's power of comprehension can follow it.[20]

He continues:

> The presentation of ideas must also take into account the *tempo* of a composition. It is clear that rapidly passing events are more difficult to grasp than slower ones. For this reason in a fast tempo development must occur more slowly than in a slow one.[21]

15 Dennis C. Hutchison, "Performance, Technology, and Politics: Hermann Scherchen's Aesthetics of Modern Music," Ph.D. Dissertation, The Florida State University 2003, 14.

16 Arnold Schoenberg's letter to Hermann Scherchen on 1 February 1914. *Letters*, selected and edited by Erwin Stein, trans. Eithne Wilkins and Ernst Kaiser (Berkeley and Los Angeles: University of California Press, 1987), 47. Whereas the first edition of Op. 9, published in January 1913, had no metronome markings, they were added to the revised edition, published nine years later. In total, eight markings appear in the revised edition, mostly at the beginning of a new section: the beginning of the Adagio section is marked ♩= ca. 52. This metronome number almost coincides with "about 50" in the above letter.

17 László Somfai overviewed Béla Bartók's use of metronome markings through the examination of source materials. See his *Béla Bartók: Composition, Concepts, and Autograph Sources* (Berkeley: University of California Press, 1996), 252–262. Somfai pointed out that Bartók began using metronome markings from 1907 to 1908 when he worked intensively to create performance editions of his earlier works.

18 Arnold Schoenberg, "From the 'Prospectus of the Society for Private Musical Performances,' 1918." In *A Schoenberg Reader: Documents of a Life*, ed. Joseph Auner (New Haven: Yale University Press, 2003), 151.

19 Regarding the descriptions of the *Gedanke* manuscripts, see Arnold Schoenberg, *The Musical Idea and the Logic, Technique and Art of Its Presentation*, ed. trans., and with a commentary by Patricia Carpenter and Severine Neff (Columbia University Press, 1995), xv–xix and 403–407.

20 Ibid., 133. This section is dated 11 June 1934.

21 Ibid., 135.

Here, Schoenberg states that the tempo of development affects the comprehensibility of the event in progress. When the development of an idea occurs in a fast tempo, it should be presented at a slower tempo to make it easier to understood. Such argument is traced back in his article "Why New Melodies are Difficult to Understand," dated 10 October 1913. Schoenberg writes that:

> Every melody results from the repetition of a more or less varied basic motive. The more primitive, the more artless the melody is, then the more modest the variation and more numerous the repetitions. The lower the demands which may be put upon the capacity for comprehension, the quicker the tempo of repetitions, then the more inferior must be its inner organization. Since indeed every genuinely new melody, as a premise of its newness, must deal with the preexistent lower organisms, the melody uses either hardly new basic motives in fewer or more artful variations, therefore developing itself more quickly, or it uses entirely new motives, which it develops slowly in perhaps many variations.[22]

New melodies are difficult to grasp because they can be varied in sophisticated ways. The tempo of repetitions and development influences the perceptibility of a melody. Schoenberg realized the necessity to indicate tempo more precisely in order to make his new melodies more recognizable. In the next section, I will examine the changes in Schoenberg's method of tempo markings in three of his early works in order to understand his idea of 'new melodies'.

Changes in Schoenberg's Method of Tempo Indications

Schoenberg's Second String Quartet was premiered by the Rosé Quartet and Marie Gutheil-Schoder on 21 December 1908 in Vienna and was repeated on 25 February 1909. In May 1909, Egon Wellesz, Schoenberg's former student, became acquainted with Jules Écorcheville – French musicologist and the editor of *Revue Musicale de S. I. M.* – at the congress of the *Internationale Musikgesellschaft* which took place in Vienna on the occasion of the centenary of Joseph Haydn's death.[23] After this event, Schoenberg heard from Wellesz that Écorcheville was interested in a performance of the quartet in Paris. Schoenberg gave a copy of his self-published score with detailed instructions to Wellesz, who sent them to Paris on 13 December 1909.[24]

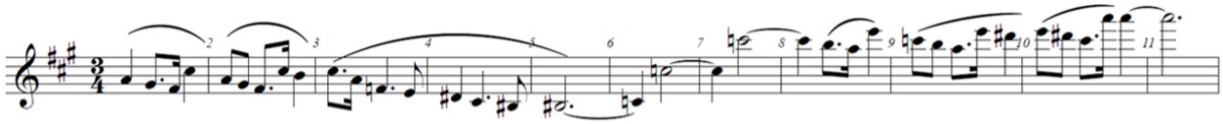
Example 1 is a comparison of the first eleven measures of the first movement among source documents.[25] Schoenberg employed only written tempo indications in his self-published edition. Although he added five metronome markings to these measures in the copy sent to Paris, none of them were kept in the first edition. In the revised edition, two metronome markings were attached, but they differed from those found in the above copy. The reason for such frequent additions in late 1909 may be explained by his marginal notes to the performance instructions. He wrote:

> Attention: the first 4th–6th beats of the metronome are usually too fast. The metronome becomes steady and uniform only after the 5th [or] 6th beat. The metronome markings must not be considered the absolute tempo indication. Although they are tested very carefully, errors are nonetheless very likely. But they perhaps give a picture of the relationships between the tempi themselves and express reasonably in particular *ritardandi* and *accelerandi*.[26]

22 Arnold Schoenberg, "Why New Melodies are Difficult to Understand." In *A Schoenberg Reader: Documents of a Life*, ed. Joseph Auner (New Haven: Yale University Press, 2003), 122.
23 Egon and Emmy Wellesz, *Egon Wellesz, Leben und Werk*, ed. Franz Endler (Vienna: Paul Zsolnay Verlag, 1981), 64–65.
24 Arnold Schönberg, *Sämtliche Werke*, *Abteilung VI: Kammermusik, Reihe B, Band 20. Streichquartette I Kritischer Bericht, Skizzen, Fragmente* ed. Christian Martin Schmidt. (Mainz: B. Schott's Söhne, Vienna: Universal Edition AG, 1986), 111–156.
25 Ibid., 140 and 206.
26 Ibid. Translation mine. "Achtung: die ersten 4-6 Schläge des Metronoms sind gewöhnlich zu rasch. Erst nach dem 5.-6 Schlag geht das Metronom ruhig und gleichmäßig. Die Metronombezeichnungen dürfen nicht als die absolute Angabe des Tempos betrachtet werden. Sie sind zwar sehr sorgfältig ausprobiert, aber Irrtümer sind dennoch dabei sehr wahrscheinlich. Aber sie geben vielleicht ein Bild der Verhältnisse der Tempi untereinander und drücken ins besondere die ritardandi und accelerandi einigermaßen aus."

Indeed, metronome numbers at m. 6, ♩ = 76/80, shows a subtle increase in tempo from ♩ = 72 at the beginning, as shown in Schoenberg's addition of the words *poco accelerando*. He changed the metronome number to 66 at m. 7 and wrote *molto ritardando*. Here, these markings are employed as a tool for indicating relative tempo changes, rather than absolute tempi that affect the overall characters.

Example 1: Comparison of the metronome markings at measures 1 to 11 of The Second String Quartet, Op. 10, first movement, first violin part. Used by permission of Belmont Music Publishers, Los Angeles.



Self-published edition (Feb. 1909)	**Mäßige (moderato)** 𝅗𝅥. *etwas langsamer anfangen* ♩			**etwas rascher**	**rit…**
Performance instructions (from late 1909)	**Mäßige (moderato)** 𝅗𝅥. *etwas langsamer anfangen* ♩ **= 72**	**Poco accel..** ♩**= 76/80**	**molto rit.....** ♩ **= 66**	**etwas rascher** ♩ **= 92**	**rit…** ♩ **= 80**
First edition: Universal Edition 2993 (1912)	**Mäßige (moderato)** 𝅗𝅥. *etwas langsamer anfangen*			**Zeitmaß**	**rit.**
Revised edition: UE 2993 6064 (1921)	**Mäßige (moderato) (♩ = ca 100)** *etwas langsamer anfangen*			**etwas rascher (♩=120-126)**	**rit…**

Example 2: Source documents of Erwartung, Op. 17

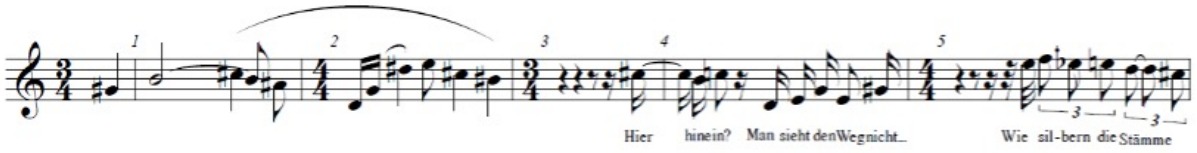
Document Type (As identified in the *Sämtliche Werke*)	**Date**	**Usage of metronome markings**
Draft (**B**)	Between 27 August and 12 September 1909	No markings
Fair copy of the orchestra score used as *Stichvorlage* (**C**)	4 October 1909 at the end ("zum Stich," 11 May 1914)	Throughout the score
Draft of the vocal score (**K**)	22 October 1909 at the end	No markings
Fair copy of the vocal score (**L**)	Undated	Four metronome markings on the first page
First edition (**F**)	Universal Edition 5361, April 1917	Throughout the score (same as those in **C**)

Such frequent assignments of metronome markings can also be found in one of the source documents for Schoenberg's *Erwartung*. In Example 2, source documents of *Erwartung* are shown in a chronological order with dates and the usage of metronome markings.[27] The draft was written between late August and mid-September of 1909. Schoenberg continued to work on its fair copy of the orchestra score and finished it in about three weeks. This copy eventually became

27 Arnold Schönberg, *Sämtliche Werke, Abteilung III: Bühnenwerke, Reihe B, Band 6: Bühnenwerke I, Teil 2: Erwartung, Op. 17*: *Kritischer Bericht, Skizzen, Entstehungs- und Werkgeschichte, Dokumente, Und Pippa tanzt! (Fragment)*, ed. Ullrich Scheideler (Mainz: B. Schott's Söhne; Vienna: Universal Edition, 2005), 2–100.

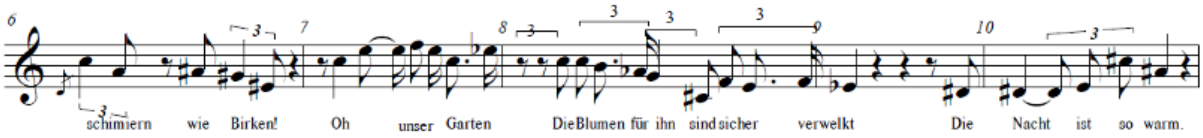
the *Stichvorlage* and was sent to the Universal Edition in May 1914. Although this document bears metronome markings throughout the work, it is very likely that they were added later given that the draft of its vocal score, finished after the fair copy of the orchestra score, does not include either tempo or metronome markings. Sometime after the completion of the draft of the vocal score, Schoenberg wrote the fair copy of the vocal score, which is undated. In the first page of this copy, Schoenberg attached four metronome markings that differ from those appearing in either the fair copy of the orchestra score or the first edition.

Example 3: Comparison of the tempo indications at measures 1 to 10 of *Erwartung*, Op. 17, Hauptstimme (mm. 1-3) and vocal part (mm. 3-10). Used by permission of Belmont Music Publishers, Los Angeles.



	1	2	3	4	5
Draft	**Mäßige** ♩				
Vocal score*	**Mäßige** ♩ **(56)**		♩ **= 63**	♩ **= 78**	
Stichvorlage	**Mäßige** ♩ **(48)**		**[**♩ **= 63 erased]**	**[**♩ **= ?0 erased]**	**[**♩ **= ?8 erased]**
First edition	**Mäßige** ♩ **(48)**				

*Fair copy of the vocal score



6	7	8		9	10
	etwas langsamer			**Fliessender**	
♩ **= 60**				**Fliessender**	**rit....**
[♩ **= 60 erased]**	**[**♩ **= ?? erased]**	**[**♩ **= ?? erased]**	**poco rall...**	**Fliessend**	**rit...**
			poco rall...		**rit...**

Example 3 exhibits a comparison of the tempo indications among the above documents from measures 1 to 10. In the draft, Schoenberg wrote *Mäßige* at m. 1 and *etwas langsamer* at m. 7. In the vocal score, he added metronome number 56 in parentheses at m. 1, and three more metronome markings between mm. 3 and 6. At the first measure in the *Stichvorlage*, the number 48 was written over an erased number. It is likely that the erased metronome numbers at mm. 3 and 6 were ♩ = 63 and 60, respectively, the numbers written in the fair copy of the vocal score. Perhaps Schoenberg followed these markings, and even added new ones to mm. 5, 7, and 8 in the *Stichvorlage*, but later deleted the markings from mm. 3 to 8 and changed the very first indication to 48. After these revisions, only the first metronome marking remained in the first edition.

Schoenberg seemed to create an *accelerando* from mm. 1 to 4 in the vocal score, by assigning metronome numbers frequently. Here, the metronome markings are used in a similar way as in his instructions for Op. 10. However, why did Schoenberg not keep the metronome markings of the vocal score in the *Stichvorlage*? Schoenberg's revisions may be explained by his instruction attached to the preface of the published score: "The metronome markings must not be taken lit-

erally, but they only indicate the counting unit of the *Grundtempo* [basic tempo] from which the tempo may be freely shaped." Schoenberg seemed to aim at giving musicians freedom to play in a flexible tempo around ♩ = 48 in this section instead of assigning metronome markings frequently.

Schoenberg came to employ metronome markings consistently from an earlier stage of composition for the first time in *Seraphita*, the first of the Four Orchestral Songs, Op. 22, which was completed on 6 October 1913.[28] Almost all metronome markings in the published score already existed in the draft of this song, and they occur less frequently: in total, six metronome markings appear in this eighty-five measure piece. The tendency to use metronome markings less frequently became more prominent in the succeeding three songs of Op. 22, which were composed between 1914 and 1916. In each of these songs, a metronome marking occurs only once at the beginning of the piece.[29] In the second and the third songs, *Alle, welche dich Suchen* and *Mach mich zum Wächter deiner Weiten*, metronome markings existed in the draft, although in the fourth song, *Vorgefühle*, it was added in the fair copy. *Seraphita* was the first piece in which Schoenberg did not use metronome markings frequently to indicate the minute tempo changes, so it is likely that Schoenberg's approach towards tempo indications started to change around the fall of 1913.

Given that his article, "Why New Melodies are Difficult to Understand," which is quoted above, was written four days after the composition of *Seraphita*, by 'new melodies,' Schoenberg is most likely referring to the melodies in his expressionist music without tonal center. In such music, the verbal indication alone must have not been sufficient to express the tempo: perhaps, he needed to specify 'how fast' or 'how slow' instead of simply indicating 'fast' or 'slow.' For Schoenberg, the newer and more modern a musical idea is, the more important the tempo of its presentation is for understandability. Addition of metronome markings must have been a useful tool to ensure desired tempo.[30]

"The Metronome Marks Must Not Be Taken Literally"

Whereas Schoenberg addressed author's right to indicate "how he imagines his ideas should be realized," he also suggested that performers had the right to freely interpret the music, saying "the more exact performing indications become, the more imperfect."[31] Schoenberg's instructions that appeared in his printed scores together clearly portray his approach towards the use of the metronome markings. In the works published between 1914 and 1917 – the Fifteen Poems from *Das Buch der Hängenden Gärten* by Stefan George, Op. 15, and *Die Glückliche Hand*, Op. 18 –

28 Josef Rufer, *The Works of Arnold Schoenberg: A Catalogue of His Compositions, Writings and Paintings*, translated by Dika Newlin (London: Faber and Faber, 1962), 41. For the source materials of Op. 22, see Arnold Schönberg, *Sämtliche Werke*, *Abteilung I: Lieder und Kanons, Reihe B, Band 3: Orchesterlieder, Kritischer Bericht, Skizzen*, *Fragmente*, edited by Christian Martin Schmidt (Mainz: B. Schotts Söhne; Vienna: Universal Edition,1981), 178–218.

29 Similarly, in *Pierrot Lunaire*, Op. 21, and the Fifteen Poems from *Das Buch der Hängenden Gärten*, Op. 15, metronome markings in general were added only at the beginning of each piece despite tempo changes within a movement. When Schoenberg started composing *Die Jakobsleiter* in 1917, he assigned a metronome number to the beginning of the sketch that later became the opening of the Great Symphonic Interlude; he continued to use the same metronome number until the final stage of the composition.

30 Schoenberg's path toward the establishment of the twelve-tone method occurred in the 1920's, when Igor Stravinsky's objectivism and Paul Hindemith's *Neue Sachlichkeit* [New Objectivity] arose to deny the expression of subjective emotion. Although these styles commonly required modern performance practice that differed from the one in the late Romantic era, in which the tempo was not necessarily indicated precisely, as far as Schoenberg's addition of the metronome markings are concerned, it must have occurred independently without the influence of other composers. This is because Schoenberg had already introduced metronome markings into his works by the time he founded the Society for Private Musical Performances, which greatly increased his exposure to the music of other composers. Also, Schoenberg criticized Stravinsky's music, saying that his art is not "the music of the future," but falls into the category "among the fashionable materials and neckties" (Arnold Schoenberg, "Igor Stravinsky: Der *Restaurateur*," dated 24 July 1926, in *Style and Idea*, 481–482). It is unlikely that Schoenberg, who expressed such a hostile attitude towards Stravinsky, was influenced by his musical style.

31 Arnold Schoenberg, "For a Treatise on Performance," dated 1923 or 1924, in *Style and Idea*, 319–320.

Schoenberg attached the same direction as *Erwartung*: metronome markings must not be taken literally because they indicate "the counting unit of the basic tempo from which the tempo may be freely shaped." In the works published in this period without the instruction – *Pierrot Lunaire*, Op. 21, and the Four Orchestral Songs, Op. 22 – Schoenberg often employed metronome numbers with a range of two values such as *Bewegt* (♩ ca 66-76).[32] Such a use of two numbers implies that his idea of basic tempo was not wholly established yet: while the basic tempo indicated a certain speed from which the tempo could be freely changed, the two values covered a relatively wide range of tempo from which the performer could choose freely.

In his works published between 1923 and 1939, Schoenberg consistently instructed to take the metronome markings only as a suggestion. Here, all the works are twelve-tone composition or at least, include a twelve-tone movement.[33] In some of his twelve-tone works published after 1940's,[34] Schoenberg added the following sentence after the instruction: metronome markings "should give a fair idea of the tempo in respect to the character of each section in all its changes." Schoenberg explained about performer's freedom to interpret music:

> It should not be denied that in making the author's idea and their flow comprehensible, a good deal can be done through a certain liveliness in rhythm and tempo, a certain emphasis in the delivery of phrases, in contrasting, opposing and juxtaposing them, a certain build-up in tempo and dynamics, a purposeful distribution of *espressivo* and its opposite.[35]

To reproduce the music that the composer created in such a way that all notes stand out clearly from one another, the performer needs to interpret the musical ideas "in a subtle, carefully considered manner" with lively rhythm and tempo. With regards to performance practice of his music, Leonard Stein argues that "tempo to Schoenberg was something you could deviate from and that you return to. It's not something rigid."[36]

Altogether, Schoenberg's instructions can be interpreted as follows: a metronome marking shows the basic tempo that the composer considers most suitable to characterize his music, although it can be freely modified by the performer. Such desire to flexibility in tempi must have been due to the highly expressive nature of his music.

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32 See the opening of "Mondestrunken" in *Pierrot Lunaire*, Op. 21.
33 The last piece of the Five Piano Pieces, Op. 23, and "Sonnet" of the *Serenade*, Op. 24, are twelve-tone music.
34 Not all the works published after 1940's include Schoenberg's instruction. I do not discuss the reasons for the absence here because it is beyond the scope of this study.
35 Arnold Schoenberg, "For a Treatise on Performance," in *Style and Idea*, 319.
36 Stein, "Playing in Time for Schoenberg," 69.

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