

Appendix 2: Performance-related manuscripts

Date	Name in German	Name in English	Schoenberg's reference	ASC reference	Other References	Place of publication	Comments
c. 1900		The Opera- and Concert-Public and Its Leaders		T27.11			From 'Seven Fragments'
March 1904		Prospectus for the Society of Creative Musicians			SR, 42-5		Not clear if it was written by Schoenberg
1912 (revision 1948)		Gustav Mahler		T23.03 (Type) T16.02 (Man)	SI, 449-471 1948 version (E) T60.05, T60.10		
1918		Prospectus of the Society for Private Musical Performances			SR, 150-3		
26 January 1923		On notation		T34.20	SI, 350-1		Written in Traunkirchen
7 Jul 1923	Bogen	Slurs	Mus 47	T34.23			
16 July 1923	Vortragszeichen	Performance indications		T34.25	SI, 340		Written in Traunkirchen
10 November 1923	Noten-Bilder-Schrift	Pictorial notation		T34.40	SI, 351-2		Written in Mödling
November 1923	Der Moderne Klavierauszug	The modern piano reduction		T14.50	SI, 348-50		Part of a symposium in <i>Die Musik</i> , Berlin, November 1923; response to an article with the same title by Max Broesike-Schoen in <i>Die Musikwelt</i> , Hamburg, 15 September 1922 (SI, 529).
About	Zur	For a treatise	MUS3	T01.16	CC:		

1923 or 1924	Vortragsl ehre	on performance	10	and T36.05 (T35.5 0)	'Fragment e,' p.44, v-5. <i>SI</i> , 319-20		
1924	One point about the question whether on should conduct chamber music	Zu einigen Punkten der Frage, ob man Kammermusik dirigieren soll				<i>Pult und Taktst- tock</i> , 1924, 138.	
Novem- ber 1924	Eine Neue Zwölfe- Schrift	A new twelve- tone notation		T14.33 T20.38 (Manu.)	<i>SI</i> , 354- 62		On the second postscript on this manuscript is written: Mödling. November 1924
March -April 1926	<i>Mechani- sche Musikinst- rumente</i>	Mechanical Musical Instruments		T20.23 (typed German manus- cripte with many annota- tions)	<i>SI</i> , 326- 30	<i>Pult und Takt- stock</i> , March -April, 1926	
25 Octobe r 1926	Zur Metron- omisier- ung	On metronome markings			T35.11	<i>SI</i> , 342	
			Mus 138				
			Mus 139				
5 April 1929	Musikal- ische Dynamik	Musical dynamics		T35.18	<i>SI</i> , 341		
4 July 1929	Das ist eine seichte Auffass- ung	This is a shallow conception		T35.30	Leonard Stein in <i>Perspect- ives of New Music</i> , 14, 1 (Fall- Winter 1975).		
4 July 1929	Ein "Urheber recht nachs- chaffender Künstler"			T29.1			Discussing about a copyright law for performers
1930?	Splitter	Aphorisms on opera		T26.06	<i>SI</i> , 337-9		
18 Januar	Revoluti- on	Revolution- evolution,		T35.27	<i>SI</i> , 353		

y 1931	Evolution (Notierung – Vorzeichen)	notation (accidentals)					
5 February 1931	Raumton, Vibrato, Radio, etc.	Tone space, vibrato, radio, etc.	Mus 173a-c	T35.25	SI, 148-50		Written in Berlin
7 December 1931	Phrasierung	Phrasing		T35.21	SI, 347-8		
17 June 1934	Vortrag und Gestalt	Performance and Gestalt		T37.06	no A-3c in Rufer, <i>Works</i> , 137-8. Published in <i>Gedanke</i> , 291-7		
26,27 June 1934	Triolen und Quartolen bei Brahms und Bach	Triplets and quadruplets in Brahms and Bach		T37.16	CC: 'Kleince Manuskripte,'56, III-E		
Post 1934		Tempo		T74.06			
Late 1930s – Early 1940s		EXPRESSION music was from the very beginning...		T69.06			Date defined according to the hand writing: English with relatively small size.
Around 1940	Das Vibrato hat man in meiner Jugend ...	Vibrato		T64.07	CC: 'Dichtung', 62, 4i, and SI, 345-6		
c. August 1944		Koussevitzki-Toscanini		T23.03 T42.03	SR, 301-8	Was it published?	Written in Los-Angeles
c. 1945		Musical notation is done in rebusses ...		T52.15	CC, 'Fragmente,' p.45, v-8		Period (perhaps according to hand writing) needs to be determined
post-1945		Theory of Performance		T75.01	no. A-5 in Rufer, <i>Works</i> , 139. Also in SI, 320-2 (first 7 pages and the start of		

					page 8). Published in full in NeffP.		
February 1946		May I state that knowing records, I realized that their performers...		T03.64	Unpublis hed		
15 Febr- uary 1947		Before Musical notation		T78.02			
1948		Today's Manner of Performing Classical Music		T30.04	<i>SI</i> , 320-2		
May 1949		For the Radio Broadcast of the String Trio		T31.05 T52.05	<i>SR</i> , 314-5		
24 May 1949	Ich glaube den Anfang von Pelleas	I believe that the start of Pelleas			The full text of this letter appears at the end of this table.		A letter (?) attached to a conducting score of <i>Pelleas und Melisande</i> (see appendix 5).
13 Sept- ember 1949		To Twelve American Conductors		T52.15	<i>SR</i> , 333		
Unda- ted		There are conductors and other musicians who believe one can play music metronomically without ever deviating from this mechanical		T75.02			This is an appendix to 'Theory of Performance' (T75.01)