Schönberg, Op 33a – Finding the Row

Step 1. Find any recognizable 12-pitch set.

- Can’t use mm 1-2 yet.

RH m3 → 5 until G# D in LH.

\[ A \ B \ F \ Gb \ Bb \ C \ G \ C \ D \ C^\# \ G^\# \ D^\# \]

LH m3 → 5 + RH Bb/F.

\[ \frac{D}{E} \ A^b \ G \ \frac{D^b}{E^b} \ G^b \ A \ \frac{B}{C} \ \frac{B^b}{F} \]

Step 2. Compare these two. Any relationship?

LH row is an inversion of RH row – helps us decide which LH notes come “first”.

RH row: A B F Gb Bb C G E D C# G# D#

LH row: E D A\# G Eb Db Gb A B C F Bb

(Transposed up 7 half steps)

Step 3. Look at pitch content of mm 1-2

RH: \[ Ac^\# D^\# F^\# \]

LH: \[ B C F B^b \]

M. 1

M. 2

\[ F^\# A B F \]

\[ D^\# G^\# C^\# D \]

\[ A^b D E G \]

\[ G B^b C E \]

If we look for a linear row (RH only or LH only), pitches are repeated – not a 12-tone row. So, there is one row in m.1 and another in m.2. How do these pitches relate to the rows we already know?

M. 1 can be written out as a retrograde of LH m.3 (no transposition): Bb F C B A Gb Bb Eb G A B D E

M. 2 can be written out the same as RH m.3 (no transposition)
The first row we hear is automatically $P_0$.

$P_0: B^b F C B A G b D b E b G A b D E$

M. 2 is the same as RH m. 3 - $R_{I5}$
(backwards inversion of m. 1, transposed up 5 half steps)

$R_{I5}: A B F G b B b C G E D C ^\# G ^\# D ^\#$

that leaves LH m. 3 exact - retrograde of m. 1 - $R_0$

$R_0: E D A b G E b D b G b A B C F B b$

so measures 1-5 use $P_0$, $R_0$, and $R_{I0}$.

$R_{I5}$
Mäßig $\frac{3}{10}$ a)

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\begin{music}
\bar 1 \quad \frac{3}{10} \quad p
\end{music}
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\begin{music}
\bar 8 \quad \frac{3}{10} \quad \textit{poco rit}
\end{music}
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\begin{music}
\bar 10 \quad \textit{a tempo}
\end{music}
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a) Moderato