

Helmut May
(1929-2013)

Seven violin duets on 12 notes

Little playbook introducing the latest music
(1958)

Preface

These duets try to work against the ignorance and the resulting denial of the 12-tone-technique. The violin duets show the formal principles of the 12-tone-technique in the simplest way and in familiar forms, that an understanding shouldn't be too difficult.

The 12-tone-technique is not the invention of a single person, but the insight of many musicians, which they attained from the development of their art. The principles to operate with the 12 notes are maybe just a transition, but in any case a beginning to tame the tremendous expansion of the musical expressions and put them in a comprehensible theoretical shape.

The developments continue and I wish contemporary composer would think more about the audience. But I also wish the audience could provide more impartial understanding for the composer's train of thoughts:
The meaning of these duets is to lighten the music lover's understanding.

Helmut May
(September 1958)

1. Canon

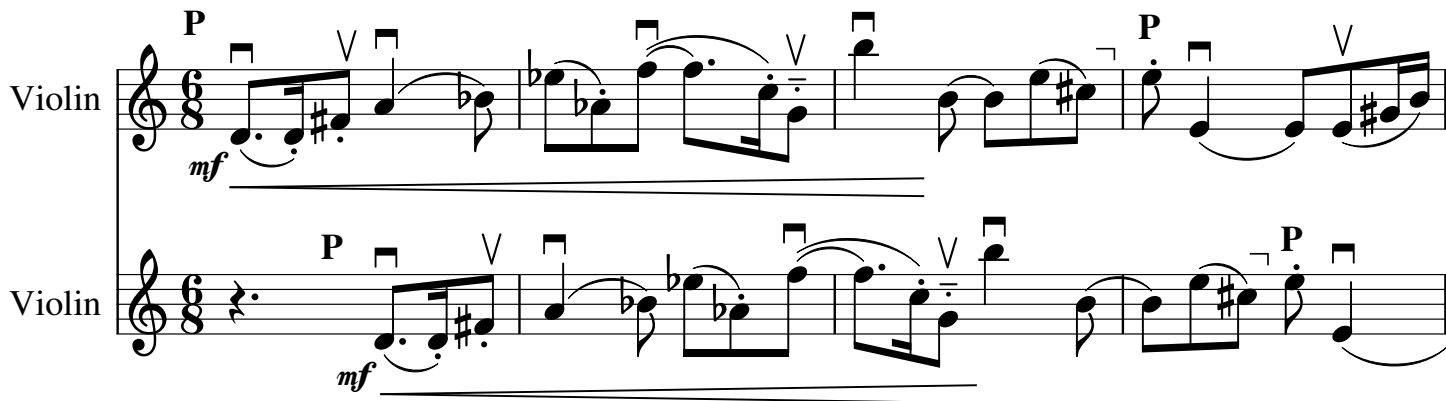
Formed of the Prime row (P):



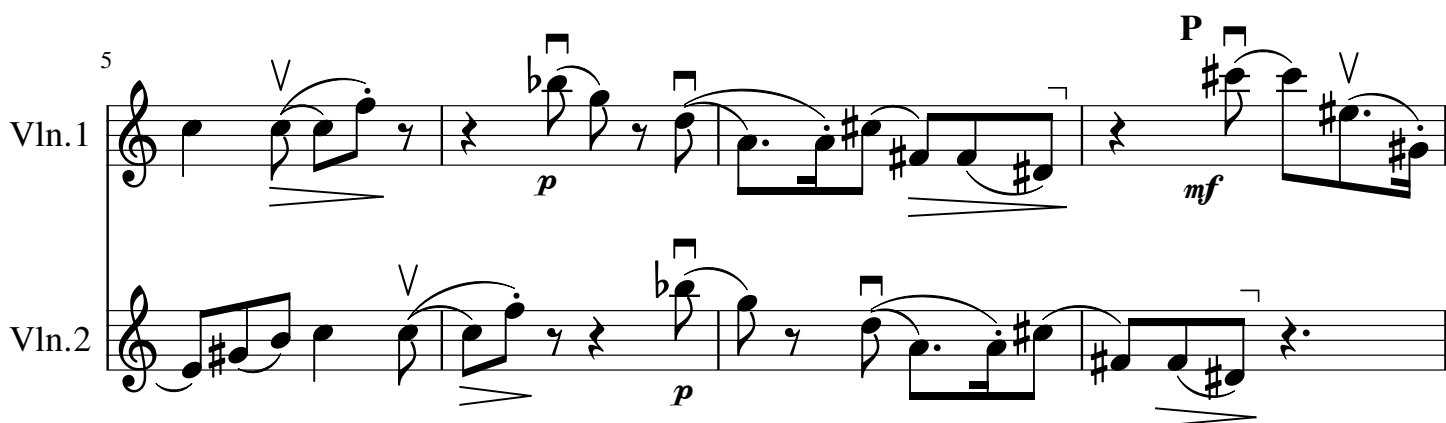
The sign □ finishes the row, but does not imply any musical cut.

Cheerfully

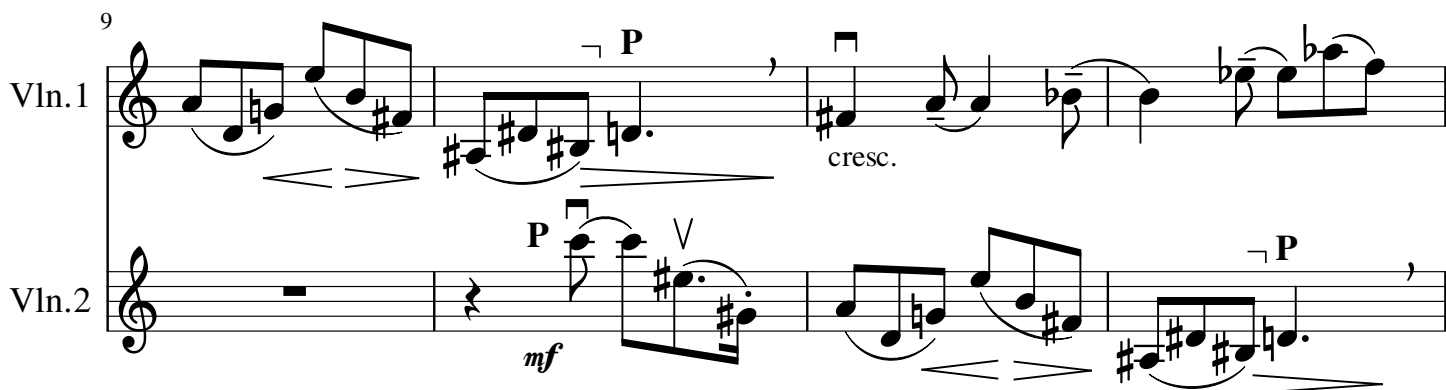
Violin



Vln.1



Vln.1



13

Vln.1

Vln.2

ff

cresc.

ff

dim.

17

Vln.1

Vln.2

mf

P

21

Vln.1

Vln.2

P

24

Vln.1

Vln.2

cresc.

P

ff

cresc.

28

Vln.1

Vln.2

f *P* *p*

2. Melody

Formed of the Retrograde (R) of the Prime:

Moderately lively

31

Vln.1

Vln.2

mp *R* *pizz. R*

36

Vln.1

Vln.2

R *(pizz.)* *R* *arco* *cantabile*

40

Vln.1

Vln.2

mf *p*

R

45

Vln.1

Vln.2

mf *poco f*

R

V

50

Vln.1

Vln.2

pizz. *p* *dolce*

R

V

54

Vln.1

Vln.2

R

R

58

Vln.1

Vln.2

R

arco

mf

p

dim.

64

Vln.1

Vln.2

dim.

R

pizz.

arco

(pizz.)

dolce

3. Scherzo

Formed of the Inversion (I) of the Prime:

Quick

71

Vln.1

Vln.2

I

f

p

79

Vln.1

Vln.2

cresc.

86

Vln.1

Vln.2

ff

93

Vln.1

Vln.2

f

100

Vln.1

Vln.2

pizz.

107

Vln.1

pizz.
p *cresc.*

Vln.2

f *cresc.*

113

Vln.1

arco
f

Vln.2

f

121

Vln.1

p *cresc.*

Vln.2

p *cresc.*

129

Vln.1

poco ritard.

Vln.2

poco allargando

136 **I**

Vln.1 *ff* **a tempo** *p* *pp* pizz.

Vln.2 *ff* *pp*

144

Vln.1

Vln.2

4. Chaconne

Formed of the Retrograde-Inversion (RI):

Moderately lively

146 **RI**

Vln.1 *pp*

Vln.2 **RI** *mf* pizz. **RI** arco

RI

152

Vln.1 *p*

Vln.2 *mp dolce*

155

Vln.1 *f* **RI** (1-2. notes)

Vln.2 *f* **RI**

159

Vln.1 **-RI** (4-12.) (1-6.) (3-9.)

Vln.2

163

Vln.1 **-RI** (sequences) *cresc.*

Vln.2 **RI** *pizz.* *f (sonore)*

166

Vln.1

Vln.2

168

Vln.1

Vln.2

RI

170

Vln.1

f

RI

V

V

Vln.2

f

172

Vln.1

Vln.2

V

174

Vln.1

Vln.2

176

Vln.1

Vln.2

RI

ff

ff at the frog

179

Vln.1

Vln.2

RI

182

Vln.1

Vln.2

RI

sempre f

sempre f

(spicc.)

184 $\frac{V}{4}$

Vln.1

Vln.2

186 **RI** poco ritard.

Vln.1

Vln.2

cresc.

cresc.

188 a tempo

Vln.1

Vln.2

ff

ff

RI

192 **RI**

Vln.1

Vln.2

ff sempre

197

Vln.1

Vln.2

5. Song

Formed of the Prime row and the Retrograde of the Prime row. From measure 12 everything is played backwards.

202

Slow

P

Vln.1

Vln.2

208

Quick, grazioso

R

Vln.1

Vln.2

213 **P** rit. (lead over) **Ruhig** **R** *pp*

Vln.1

Vln.2

219 ritard.

Vln.1

Vln.2

6. Dance

Formed of all 4 possibilities: P, I, R, RI

P **Not too quick** **RI** (10-12.)

224 (1-3. notes) *p*

Vln.1

Vln.2

I (5-6.) *f*

230

Vln. 1 **RI** (1-5.)

Vln. 2 **I** (6-7.) *pizz.* *arco* **I** (8-12.) **I** (5-6.) **P** (1-3.)

236

Vln. 1 **R** (8-12.)

Vln. 2 **I** (6-7.)

242

Vln. 1 **R** (1-7.) *sf* *dim.*

Vln. 2 *pizz.* *arco* **I** (8-12.) **I** (5-8.) *(f)* *dim.*

249

Vln. 1 **RI** (3-4.) **RI** (7-12.) *dolce*

Vln. 2 **RI** (1-2.) **RI** (5-6.) *Fine* *p* *pizz.*

256

Vln. 1

Vln. 2

RI (8-11.)

cresc.

f

RI (6-12.)

262

Vln. 1

Vln. 2

R (1-10.)

I (5-6.)

pizz.

ff

ff

266

Vln. 1

Vln. 2

RI (9-11.)

R (1-10.)

I (5-6.)

ff

270

Vln. 1

Vln. 2

RI (9-12.)

I (6-10.)

P (1-5.)

sub. *pp*

R (10-12.)

RI (9-12.)

I (6-12.)

ff

sub. *pp*

276

Vln.1

Vln.2

cresc. molto

ff

RI (12.)

RI (10.-12.)

ff

282

Vln.1

Vln.2

RI (1.-9.)

I (1.-9.)

ff

288

Vln.1

Vln.2

D.C. al Fine
poi Coda

289

Coda

Vln.1

Vln.2

pp

arco

pp

7. Invention

Formed of all 4 possibilities

292 **Strongly, lively**

Vln.1

Vln.2

295

Vln.1

Vln.2

298

Vln.1

Vln.2

300

Vln.1

Vln.2

Detailed description of the musical score: The score is for two violins (Vln.1 and Vln.2) in 4/4 time. It begins at measure 292 with the instruction 'Strongly, lively'. Vln.1 starts with a whole rest, while Vln.2 plays a series of eighth notes, including a triplet. Measure 295 shows Vln.1 with a melodic line featuring triplets and slurs, and Vln.2 with a rhythmic accompaniment of eighth notes. Measure 298 continues the rhythmic pattern in Vln.2 with multiple triplets. Measure 300 features a melodic line in Vln.1 with triplets and a slur, and Vln.2 with a complex rhythmic pattern including triplets and slurs. Dynamic markings include 'f' and 'V' (accents).

303

Vln.1

Vln.2

306

Vln.1

Vln.2

sf

309

Vln.1

Vln.2

311

Vln.1

Vln.2

313

Vln.1

Vln.2

ff

316

Vln.1

Vln.2

cresc.

318

Vln.1

Vln.2

sim.

320

Vln.1

Vln.2

ritard.

ff

322

Broad

Vln. 1

Vln. 2

ff