

'Wieder ward Milch und Zucker vermischt ...' \*  
for prepared violin (with optional live-electronics)  
written for Ulrich Krieger's Yggdrasil-Soli project

Carter Williams (2009)

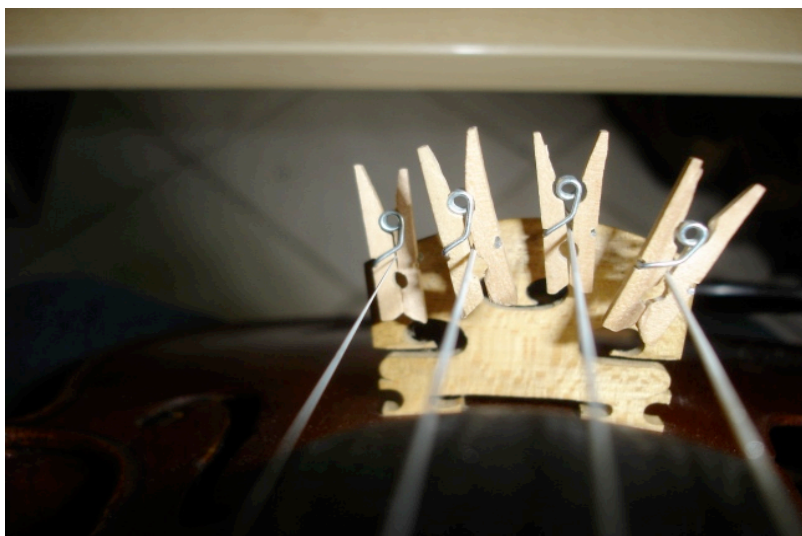
#### Performance Instructions

- The violin should be prepared with small clothespin on all strings. The clothespins should be fixed at different position on each string: I s.p., II ord., III s.p., IV ord. (see also the digital photos supplied with the score)
- The composition consists of 12 pages, which are further divided into two groups. Group one is signified by a black square and group two is indicated by a white square.
- At any given moment the materials available to the violinist consist of one page from group one and one page from group two. Approximately every five minutes the violinist should move on to the next page. This time limit need not be overly strictly observed, but the whole piece should be performed within 30 minutes.
- The pages can be played in any order. The order is to be determined before the performance, preferably at random.
- The material on each page may be played more than once.
- In the first group figures enclosed in boxes should be repeated several times, then the whole line may be repeated after a pause.
- In the second group the whole notes should be as long as possible and the transitions between s.p. and s.t. or changes in vibrato should be as gradual as possible. The violinist should explore the variety of sounds possible lingering on especially beautiful or surprising sounds.
- In the ensemble version the violinist should try to find places where the given material connects with or comments on the actions of the other players.
- The version with live-electronics requires the player to record samples as the piece is played and the samples are then successively layered and transformed creating an everchanging Klangfläche, which continually expands across a wider and wider range of frequencies. A Max/MSP patch is available from the composer.

\*Duschalaludin Rumi (1207–1240)

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■ α

quasi regular rhythms

pizz.

+

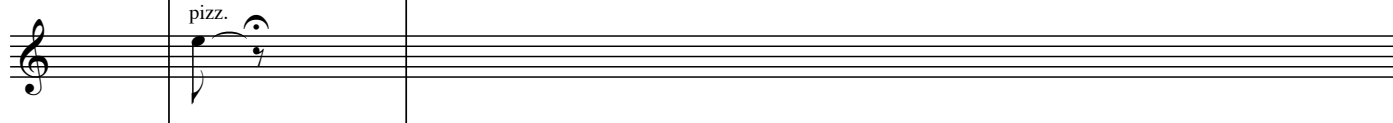
■ β

quasi regular rhythms  
pizz.

■  $\gamma$

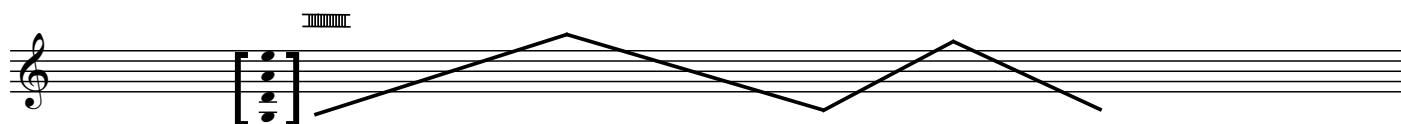
quasi regular rhythms

pizz.



■ ζ

scrape the strings lightly and slowly  
with the metal wrapping of the bow moving  
gradually from the nut to the end of  
the finger board (do not damp the strings)



■ η

quasi regular rhythms

pizz.      number of repetitions ad lib.

The musical notation is written on a single staff with a treble clef. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of rhythmic patterns, each marked with a '+' sign above the notes. The first pattern is a quarter note followed by an eighth note, marked with a '+' sign. This is followed by a series of slanted lines indicating a continuation of the rhythm. The second pattern is a quarter note followed by an eighth note, marked with a '+' sign. This is followed by a series of slanted lines. The third pattern is a quarter note followed by an eighth note, marked with a '+' sign. This is followed by a series of slanted lines. The fourth pattern is a quarter note followed by an eighth note, marked with a '+' sign. This is followed by a series of slanted lines. The fifth pattern is a quarter note followed by an eighth note, marked with a '+' sign. This is followed by a series of slanted lines. The sixth pattern is a quarter note followed by an eighth note, marked with a '+' sign. This is followed by a series of slanted lines. The seventh pattern is a quarter note followed by an eighth note, marked with a '+' sign. This is followed by a series of slanted lines. The eighth pattern is a quarter note followed by an eighth note, marked with a '+' sign. This is followed by a series of slanted lines. The ninth pattern is a quarter note followed by an eighth note, marked with a '+' sign. This is followed by a series of slanted lines. The tenth pattern is a quarter note followed by an eighth note, marked with a '+' sign. This is followed by a series of slanted lines. The notation ends with a double bar line.

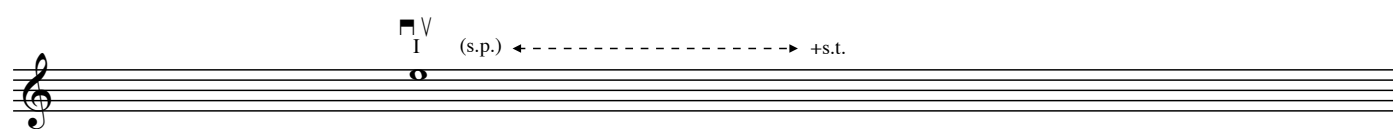
■ θ

A musical score for guitar, consisting of a single staff with a treble clef. The notation includes a series of slanted lines representing a tremolo or rapid repetition of a note. A rectangular box highlights a specific section of the music. Inside this box, the text "pizz." is written above a plus sign, followed by the text "number of repetitions ad lib." Below the staff, there is a bass clef and a single note. To the right of the box, there are two more notes, each with a plus sign above it, indicating a specific technique or emphasis.

pizz.  
+  
number of repetitions  
ad lib.

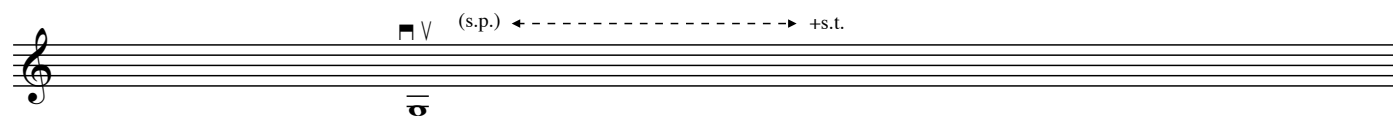


□ α



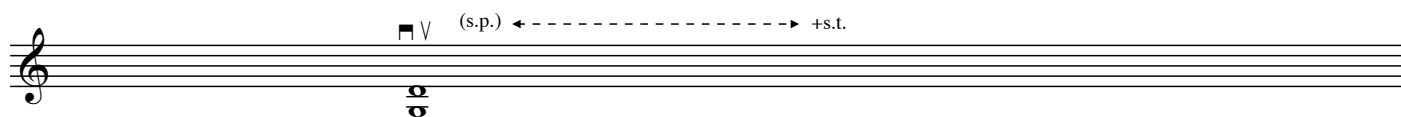
□ β

□ √ (s.p.) ←-----→ +s.t.



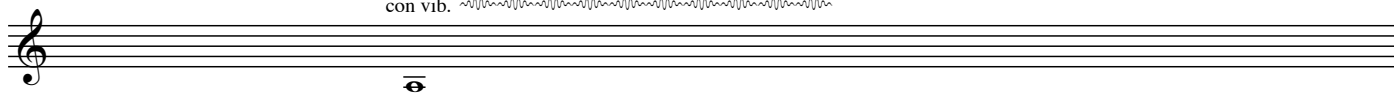
□ γ

□ ∇ (s.p.) ←-----→ +s.t.



□ ξ

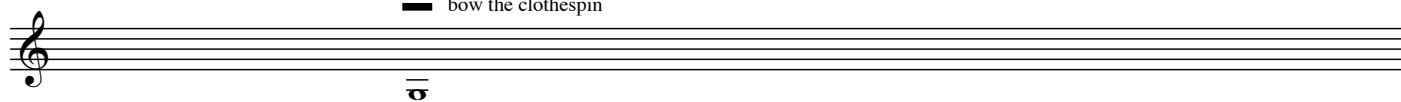
□ V (s.p.) ←-----→ +s.l.  
con vib. ~~~~~



□ η

▣ V

▬ bow the clothespin



□ θ

