'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 consits 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 consit 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 limmit need not be overly strickly obsevered, but the whole piece should be perfromed within 30 minutes.
•The pages can be played in any oder. The order is to be determinded before the perfromance, preferably at random.
•The material on each page maybe 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 a 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 sucessively 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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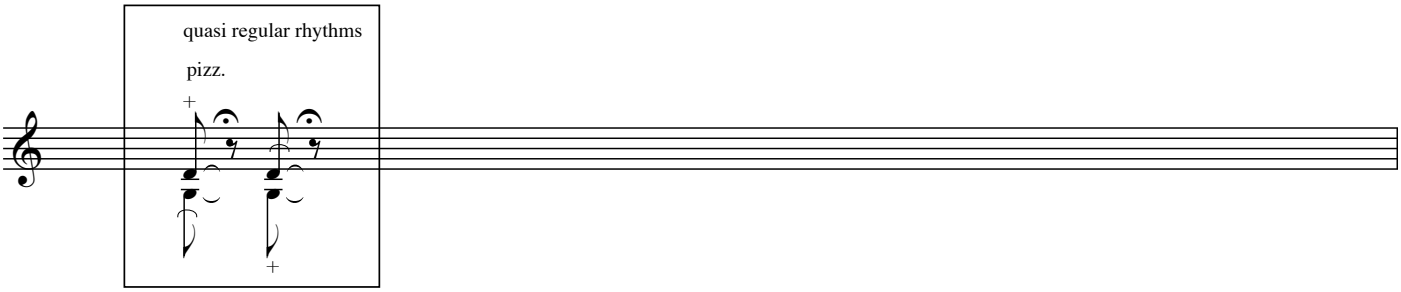
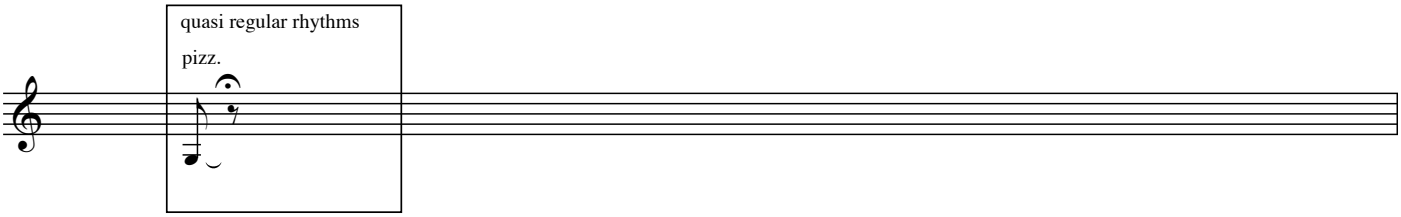
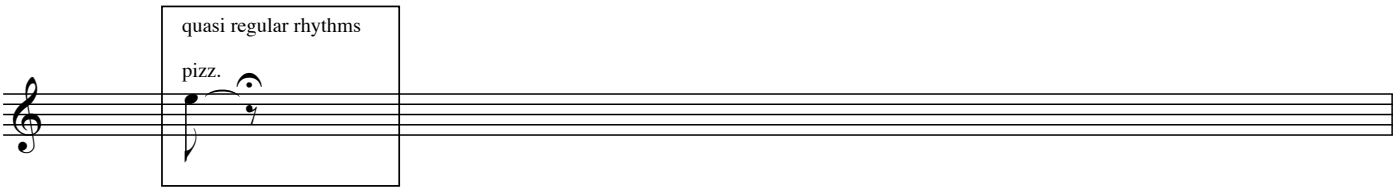
■ α



■ β

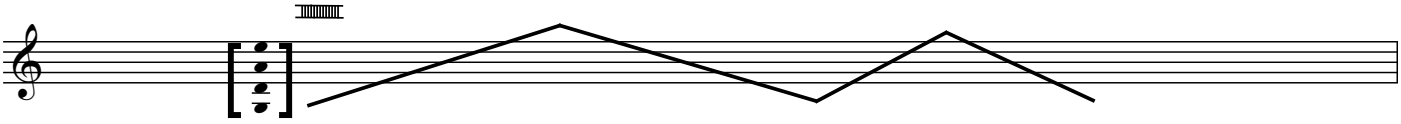


■ γ

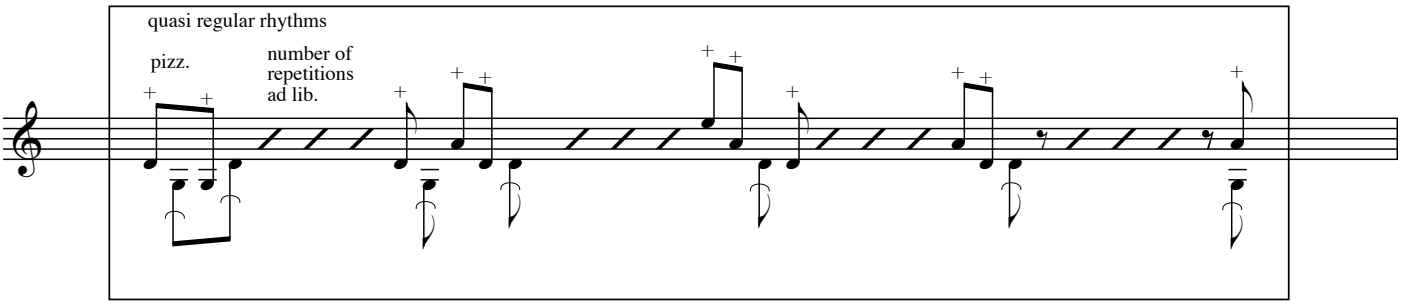


■ ζ

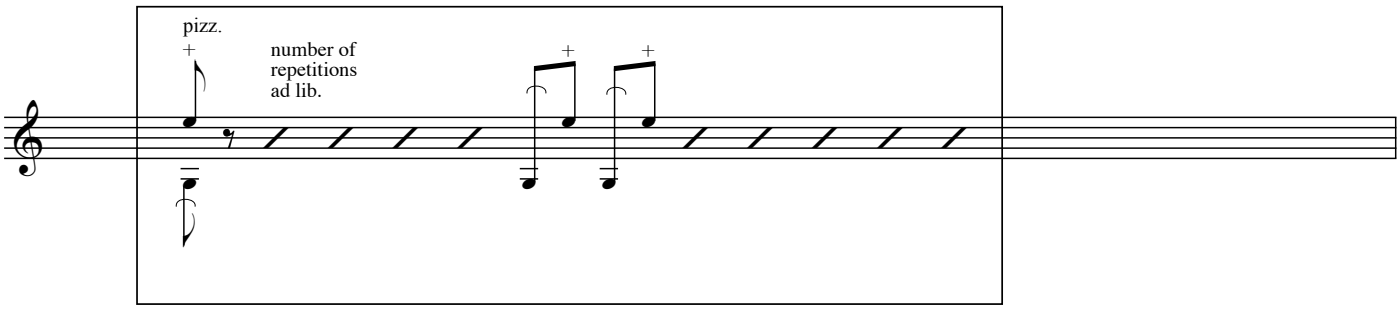
scrape the strings lightly and slowly
with the metal wrapping of the bow moving
gradually from the nut to the end of
the finger board (do not damp the strings)



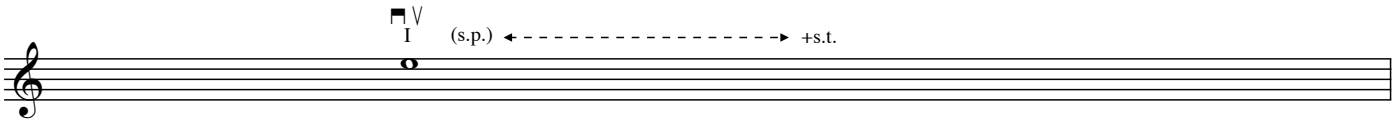
■ η



■ θ



□ α



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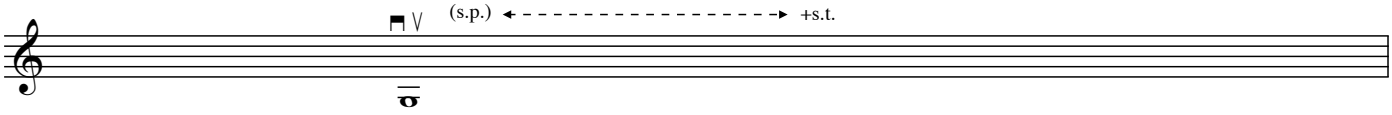

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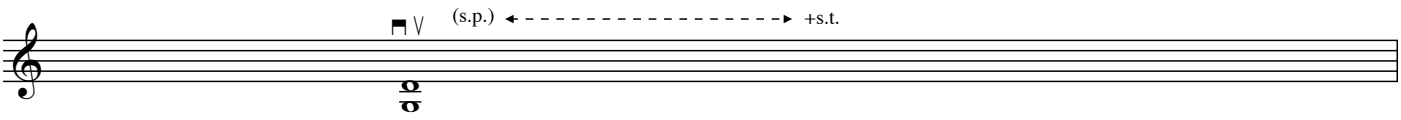
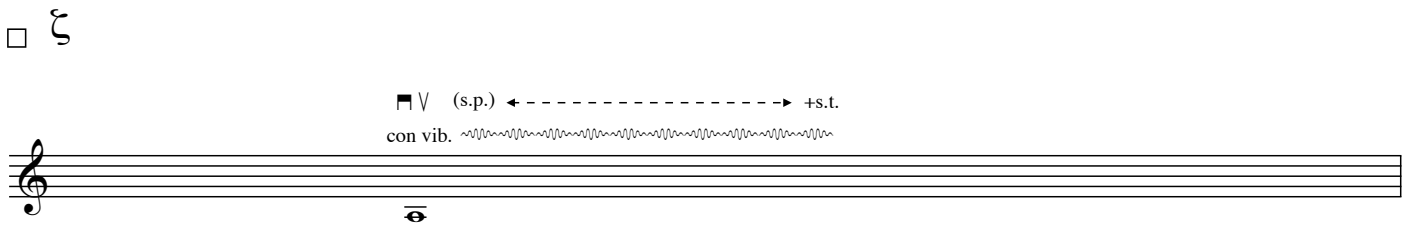
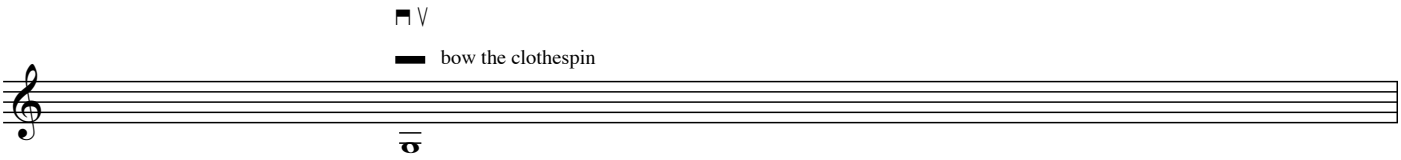
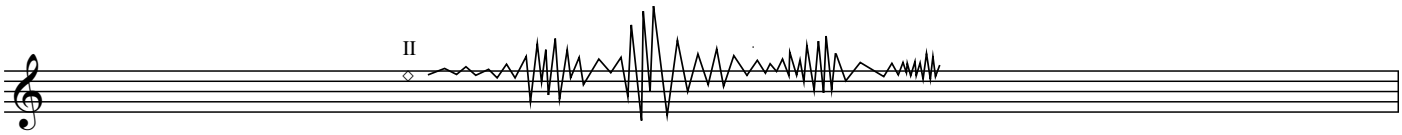



(s.p.)
+s.t.
con vib.

□ η



□ θ