

LIN Fang-yi: let's read some poems for Tpt, Vl, Va, DB

Inspired by Günter Grass's poetry "Fundsachen für Nichtleser."

This is a collection of Günter Grass's watercolor paintings together with poems; the words are part of the paintings and the paintings are extensions of words. The contents of these paintings and poems are weird but honest, and reveal another veil of Günter Grass to readers

Note:

- **prepare papers, no constraints on size and thickness**
- **Read the name of each poem**
- **If possible, read every poem by different musicians**
- **If no further directions, musicians can decide whether to stand or sit**
- **If the duration of the work is too long, you can determine to cut out some poems except for the first and last one.**
- **Except for the first and last one, the order of the poems is changeable at will.**

Text from Grass	Play & Action
<p>Mitten im Leben</p> <p>Denke ich an die Toten, die ungezählten und die mit Namen. Dann klopft der Alltag an, und übert den Zaun ruft der Garten: Die Kirschen sind reif!</p>	<ul style="list-style-type: none"> • Four musicians stand in a circle back to back. • Each musician reads one line in turn with an ordinary speed and a conversational tone. • All musicians read the last line "Die Kirschen sind reif!" together but with different expressions such as astonished, surprised, and shocked.
<p>Bücher</p> <p>Die ich leergemolken verliess, Bücher, in die ich kroch, Um den Vielfrass, die Zeit, zu verzehren. reichen nun fremdgegangen, sind mir enteignet.</p>	<ul style="list-style-type: none"> • Read by one musician. • All musicians rip papers sometimes fast and sometimes slow. You can rip papers with hands high or bend over to rip on your instep. You can take any kind of gesture to rip paper on one condition that is to be different from each other.

<p>Tagsüber</p> <p>aus grosser Kanne Schlucke üben, heiss lau kalt-während ich Blatt nach Blatt verbrauche Die Mülltonne, Der Allesverweiter, ein Teetrinker</p>	<ul style="list-style-type: none"> • The three strings play glissandi in a slow speed and in a low volume and repeat crescendo and decrescendo under a certain dynamic range. Be aware not to synchronize the speed of glissandi and the variety of volume with each other and try to present obvious differences from each other. • Read the whole poem by one of the string musicians • The trumpet player blows flatterzunge in the manner of staggered long and short notes with no constraints on the pitches but in the range of C1-H1 until the last line is read.
<p>Nach der Arbeit</p> <p>Ein toter Vogel, Elf tote Fliegen, der auf Abwegen versandet, aber auch ich habe mich, an all dem Müde gesehen.</p>	<ul style="list-style-type: none"> • The strings line up and sit towards the audiences and meanwhile pluck the strings randomly with both hands, with no constraints on the pitch and speed, at different speeds from each other if possible. • The trumpet player walks back and forth behind the three strings, blows and performs in a dramatic, exaggerated manner but with no sound.
<p>Zum Abschied</p> <p>habe ich meine Tinte umgestürzt. Soll doch jemand der mir nachkleckert, das Fäßchen auffüllen und sich die Finger schmutzig machen. Schreiben färbt ab.“</p>	<ul style="list-style-type: none"> • The position of four musicians is the same as Nach der Arbeit. • The strings play the two low strings slow and loud and together do slow glissandi from low to high simultaneously. • The trumpet player walks and blows behind the strings but in a manner of slow motion and keeps silent.
<p>Meine Kritiker</p> <p>Wiessen nihct, wie man das macht, Zaubern auf weissem Papier? Meister, düfen wir Über die Schwelle treten? Doch selbst als Lehrlinge taugen sie weing und bleiben Traurig ohne Begriff.</p>	<ul style="list-style-type: none"> • Four musicians read the poem in the manner of canon; be aware try to read at different speeds, fast and slow. • Repeat after finishing the first time of reading but start from the second line. • The third time starts from the third line, omitting the first and second lines. • And so on, until the eighth time, stop reading after repeating the last line “ohne Begriff.” The whole piece comes to an end after the fourth musician finishes repeating the last line.