

Lachenmann for the Conductor:

Understanding, Learning, and Rehearsing Helmut Lachenmann's  
“...zwei Gefühle...” *Musik mit Leonardo*

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Spring 2008

UC San Diego

MUS 298: Harvey Sollberger

Helmut Lachenmann's "...zwei Gefühle..." *Musik mit Leonardo*, 1992, is scored for two speakers and 22 instruments (as well as an assistant for the pianist). It sets a text by Leonardo da Vinci, beginning with a description of raging waves between the two sea monsters *Scylla* and *Charybdis*, and the Italian volcanoes *Etna* and *Stromboli*, violent with fire and explosions. A wanderer is observing this and trying to take in all of the variety created in nature when he comes across a dark and cool cave; he is overcome by conflicting emotions about whether or not to enter. Fear of the unknown darkness within and desire to find what mysteries it might hold. This text is broken down into phonetic elements that appear as part of the musical landscape, but must be clear, allowing the audience to decipher the text and to use their memory to piece the context together. For example, the first few words of the text are "So donnernd brüllt nicht das...", but in the score, they appear (spread over 5 measures) "So Donn- Brüll-nernd -t nicht das...". The words *Donnernd* and *Brüllt* overlap with each other, a key element of the piece, often appearing in more extreme ways. This is the first of many aspects specific to "...zwei Gefühle..." that must be addressed by the conductor during learning and rehearsing process. This essay is intended as a guide for conductors new to Lachenmann's music. I will work through my own process and experience in understanding, learning, and rehearsing Helmut Lachenmann's "...zwei Gefühle..." *Musik mit Leonardo*.<sup>1</sup>

### The techniques of "...zwei Gefühle...": A new way of listening

Learning a piece like "...zwei Gefühle..." demands a great deal more time of the conductor than something by most other composers. Not only does the conductor have to become extremely familiar with Lachenmann's highly specific notation, he must also take the time to truly understand the intended sound dictated by the notation. Of course this is true of any piece, but in the case of Lachenmann you are working with a higher specificity of sounds than most musicians are accustomed. With Lachenmann, it is more than a simple scratch-tone or bowing behind the bridge. The techniques called for explore the previously unknown beauty of the chosen

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<sup>1</sup> As this essay is intended for somebody learning "...zwei Gefühle...", and thus having already having a score, I have included minimal examples.

instruments. *Pressed bowing*<sup>2</sup> or bowing behind the bridge should not sound like something being scratched, rather it should sound like a sort of perforated snoring or chirping (varied by register). This music should sound like the orchestration of unique sounds, not overly abusive noises (though some techniques are meant to be very aggressive).

Lachenmann's notation is clear and precise and once you understand his system you will be able to work through any piece of his. The "...zwei Gefühle..." study score<sup>3</sup> has an English translation of all techniques used in the piece. It is important to read these thoroughly and often, as there are several small details that may have been overlooked in the first several readings that may answer a crucial question at a later point that would otherwise slow the momentum of a rehearsal (this was the case with me). While these explanations are very detailed, some experimentation is still required with the players to find the best way to produce every sound. The conductor should have initial meetings with each group/individual from the ensemble before rehearsals have started to solve these problems, allowing the musicians to begin learning their parts correctly. In the next few pages, I will cover a few key elements that are either not clearly explained in the score or require more effort to achieve. Not every technique in the score will be covered here; instead I will discuss what I feel needs clarification beyond what is in the score.

## Strings

The notation in "...zwei Gefühle..." is very clear when dealing with *non-pitched*<sup>4</sup> techniques, the majority of which exist in the string parts. A tablature system is used in which desired brightness/darkness of timbre and playing position are shown using three clefs (Examples 1, 2, and 3): the bridge clef, the string clef, and the string clef for actions behind the bridge.



Example 1: bridge clef



Example 2: string clef



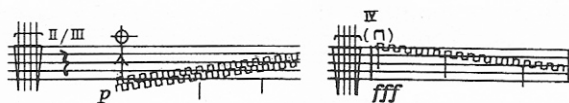
Example 3: behind the bridge

<sup>2</sup> Lachenmann uses this term to describe a specific type of bowing with exaggerated pressure.

<sup>3</sup> Breitkopf & Härtel, Wiesbaden, Partitur-Bibliothek 5419

<sup>4</sup> The term *non-pitched* is used to describe techniques in which pitch is not specified. Pitch still exists and is desired by Lachenmann, but it is less predictable than standard playing techniques.

The bridge clef is a picture of the bridge and fingerboard in which the vertical position on the staff corresponds to the bow's position on the instrument. Although it is clear and pragmatic, it caused a certain amount of confusion in the first few string rehearsals. The top of this clef is the bridge, meaning that the higher on the staff you are, the closer your bow should be to the bridge. This works well because the resulting pitch relates directly to the direction of the bow movement on the staff; when the notation moves higher, the pitch moves higher. The use of this clef dictates vertical bowing, where you draw the bow either directly toward the bridge or directly away from it. If an *up-bow* or *down-bow* symbol is shown above the action, then SLIGHT *up-bow* or *down-bow* movement is permitted in conjunction with the vertical motion. If no horizontal bow motion is permitted, there will be an arrow attached to the stem pointing up or down (shown in example 4). The type of line used for the *pressed* bowing technique has also caused some confusion. Some people have taken it to mean a back-and-forth shaking motion on the string, which is not the case. Lachenmann uses this to describe the *perforated* sound that results from this technique.



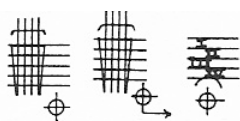
Example 4: Pressed bowing with different bowing indications

When the string clefs are used (examples 2 and 3), you are only shown the string on which an action is to be executed without vertical position; the bow is to be drawn horizontally across the string/strings and can include *pressed* or *flautando*<sup>5</sup> bowing. A few important points to make about *pressed* bowing is that it should always be executed holding the bow with a fist as close to the frog as possible, always in the lower half of the bow, and should never be played too close to the bridge (in front of or behind). The difference in sound between what is too close to the bridge and what is appropriately distanced is immediately clear; a terrible squeaking sound results when the bow is too close to the bridge rather than a pitched<sup>6</sup> chirping/rattling sound. When bowing behind the

<sup>5</sup> *Flautando* is a standard string technique, but Lachenmann is more specific with what he desires. Both the left hand and the bow should use extremely light pressure and the bow hair should lightly touch the left hand. This is explained clearly in the score.

<sup>6</sup> This is a *non-pitched* technique, but pitch will still exist.

bridge, one must always remain on the wrapping of the strings, which also means that standard rubber mutes may not be used when performing this piece, as they will interfere with the bow on the string wrapping. For this reason, and the fact that the bow is drawn across them later in the piece, wooden mutes must be used. There is no exception or alternative to this. Something that is slightly inconsistent in the score is *muting* and *not muting*<sup>7</sup> while performing *pressed bowing*. A muting symbol is always shown when an action is to be muted, but the non-muted symbol does not always appear. The rule to apply to these situations is that if a muting symbol is not shown and there is no continuous muting symbol being used (example 5), the technique should not be muted.



Example 5: Continuous muting

A few general rules for the string players: All techniques must be prepared before any action and unless *l.v.* (*laissez vibrer*) is indicated at the end of an action, the bow must be stopped on the string. In Lachenmann's words, "this should not be played like Paganini." Lachenmann is very clear about the beginnings and endings of actions not sounding "dirty" from a lack of preparation or a hastily removed bow. Pitch is also more important than it may seem at first. Although the pitch is veiled when playing *flautando*, it still must be precise. These subtle pitch-shadings are part of harmonic situations that rely on proper execution from the whole ensemble. A moment of particular importance and difficulty happens from bar 167-171 when the strings are creating their own *slide guitar* and must move in perfectly balanced and perfectly parallel with each other while the actual guitar is moving with his slide in opposite directions.

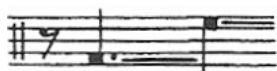
There are a few bow-pressure-specific items that are not adequately discussed in the score as they relate to bowing on the wooden mutes, the violoncelli bowing on their tailpieces, and all strings bowing on the bridge. Near the end of the piece, the two violoncelli must bow their tailpieces at the narrowest point. The score instructions state: "do not press the bow, but apply

<sup>7</sup> The muting symbol can be seen in examples 4 and 5. The non-muted symbol is simply an open circle and can be seen in example 8.

just enough pressure to produce a kind of ‘ethereal’ sound, quasi ‘lontano.’” There is an important distinction to be made in the desired sound here: While working with the violoncelli on this technique our interpretation of the instructions resulted in a sort of white noise, it became clear while working with Lachenmann, though, that he wanted enough bow-pressure to be used that a clear pitch is produced. There should not be any sort of a squeaking in the sound, and the resulting pitch will sound quite *ethereal* as is indicated in the score instructions. This is different from the pressure used when bowing on the wooden mutes. When executing this technique, there should be NO bow-pressure. The resulting sound should be a sort of washing of white noise, quiet and serene with no squeaking. Lastly, when bowing on the bridge, you must split the bow hair with the corner of the bridge while bowing at an angle always at the corner of the bridge nearest the lowest string. This will achieve the desired darkness of tone and will keep the bow locked onto the bridge, thus avoiding accidental slips off of the bridge.

### Brass and Woodwinds

The brass and woodwinds have two clefs beyond the standard pitched clef (examples 6 and 7). The standard *non-pitched* clef (Example 6) is used for the trombone and tuba (as well as the percussion), and a *toneless*<sup>8</sup> clef (Example 7) used for all wind instruments and indicates that the resulting pitch does not correspond to the notated fingering. It is very important that these fingerings be adhered to.



Example 6: *non-pitched* clef



Example 7: *toneless* clef

The trombone and tuba techniques are relatively simple and call only for breathing through the instrument with varying shades of brightness or darkness<sup>9</sup>. In measures 182-184, the tuba is asked to play using 4 distinct shades of darkness or brightness; this is not discussed in the score

<sup>8</sup> *Toneless* as it appears in the brass/wind parts refers to techniques resulting in heavily shaded/veiled pitches.

<sup>9</sup> Bright and dark shadings are shown high and low on the staff, respectively.

explanation, but during our sessions with Lachenmann, the tubist was asked to remove a few slides from the instruments to create the possibility of a greater distinction between the timbres. The greatest difficulty for the low brass in this piece is in the extreme pedal-tones required. The pitches that are asked for are so low that they have a rattling/perforated sound, and while it is never mentioned in the score explanations, it is clear that Lachenmann intends this is a connection with the perforated sound produced by the contrabass-clarinete, the contrabassoon, and the *pressed* bowing in the low strings.

The *toneless* clef when used for the trumpets requires the players to blow a highly concentrated stream of air through the instrument producing a beautifully veiled pitch sounding about a seventh below what is fingered. This can be achieved either with the lips on the mouthpiece but more open than usual, or with the mouth at a slight distance from the instrument. The desired sound is easier to produce by using the distance approach, but more volume can be achieved by having the lips on the mouthpiece. The most important guideline to follow while executing this technique is that there should NOT be any excessive hissing sound; you must hear a quiet and airy but clear pitch. This is particularly crucial when the trumpets are called on to play important melodic material using this technique between bars 266 and 279.

The flute and clarinet techniques in “...zwei Gefühle...” are common and do not need any discussion beyond the descriptions in the score. The english horn and contrabassoon do not have any extended techniques asked of them in this piece.

## **Guitar**

The majority of the guitar part in “...zwei Gefühle...” is straight forward, but there are a few passages using the slide that are very tricky. Most slides are barely long enough to cover the full width of a standard classical guitar neck, and while it is possible to play this part with a standard slide, the guitarist would be better served to find something slightly longer. The passage between bars 163 and 178 is of considerable difficulty with the slide, as the guitarist must be constantly moving the slide up and down the neck (through precise positions) while also plucking individual strings. This passage is also slightly more rhythmically complex, and the guitarist has enough to worry about without concerning himself with perfect slide placement across the width of the

strings. Beginning in bar 174, the guitarist has a solo in which he lightly yet percussively places the slide across all six strings (Example 8).

Example 8: Guitar solo bars 175-178

As before, the position of the slide on the sixth string is shown. The technique must be played simultaneously with the right and left hands, with the left hand performing the slide actions and the right hand muting the strings when instructed. This is the moment that will dictate the level of guitar amplification needed; the actions must be audible without forcing the guitarist to perform too hard of an attack against the strings. In the middle of example 8, four consecutive *non-mute* symbols are shown along with the text “quasi ‘wawa’, Bewegung der rechten handfläche über dem Schall-Loch”<sup>10</sup> This is meant to create a “wawa” effect by covering the sound hole with the hand (without physically touching the instrument) and removing the hand quickly and repeatedly. The result is barely audible, but is important none-the-less. At the end of the example 8, the text “links vom Gleitstahl gezupft”<sup>11</sup> is instructing the guitarist to reach across with his right hand and strum the strings to the left of the slide. Playing near the nut will produce the best result. While this is ringing, the slide must slowly move down one half-step (during the fermata) creating a double glissando; the sound of the slide on the strings will create a downward glissando and the ringing pitches that were played to the left of the bridge will create in upward glissando.

## Piano

Most of the actual piano playing in this piece is not terribly difficult. What is challenging, though, is the rapid changing between muting strings, striking the struts with a mallet, carefully using the sostenuto pedal, scraping wound strings with a plastic card, and using a triangle beater

<sup>10</sup> “Movement of the palm of the right hand over the sound hole”

<sup>11</sup> “plucked to the left of the slide”

on the tuning pins. These techniques are not too difficult to achieve, but the directions in the score must be followed very literally. These instructions are a bit easier to understand and execute than those that exist in other parts.

## Harp

The harp part only calls for two non-standard techniques: wiping a piece of paper against the wound strings and creating glissandi by holding and moving a tuning key against one of the strings. The technique of the paper on the string is something that I understood slightly differently before Lachenmann began to work with us. My interpretation was for the harpist to pinch the paper against the string and to quickly slide with it, but while rehearsing with Lachenmann, it turned out that he wanted the paper to be folded and held with its edge at a right angle against the string, quickly sliding downward. This creates a more audible and more desirable sound. The technique with the tuning key proved to be a bit of a problem, as most harpists now use tuning keys that are covered with rubber in the case that it is dropped against the instrument. Rubber will not work for this technique, because it must be slid smoothly along the string creating glissandi. After trying several different types of smooth metal with little success, the harpist in my ensemble finally resorted to using a marble, which made a clear sound and did not create enough friction to hurt the sound. This was the only technique that created enough sound to be heard in the context in which it is used.

## Speakers

There is one technique in the spoken parts that is not mentioned in the score instructions. When an *up-bow* symbol (v) is shown above a word, that word is to be spoken while inhaling. The first speaker must execute these in difficult combination with exhaled words in a few passages, and while rehearsing, the he must keep in mind that he will be amplified and does not need to be overly concerned with the projection of inhaled words. At certain points in the piece, one of the speakers will have an extended passage in which he must differentiate between two threads of text, forcing him to be “two people.” If you pay close attention to the score at these points, you will notice that there are either accents on one set of words, or one line will have the indication

*geflüstert*.<sup>12</sup> If these performance indications are followed, it will be possible to distinguish the two threads of text from one another.

### Learning “...zwei Gefühle...”

Once the conductor is adequately comfortable with the techniques and the precise sound world of “...zwei Gefühle...” he may begin to actually learn the score. At first glance, it may seem that the broken nature of the text makes it unimportant, but this is not the case. Lachenmann’s intent is for the listener to use his memory to make sense of and re-construct the text during the performance. This creates a problem for non-German-speaking audiences, but if the German text with an English translation is provided in the program, the listener can have a chance of making sense of things. As with most any other piece with a text, “...zwei Gefühle...” uses the structure of the text to guide the form of the piece. I have included an English version of the Da Vinci’s text below, translated by Inca Langues and Richard Neel.

“Even the raging sea does not make such a roar when the North wind whips the lashing waves between Scylla and Charybdis into a fury; nor do Stromboli and Etna when the sulphurous flames they retain finally rent asunder the mountain tops, spewing out rocks and earth into the air along with belching flames; nor does Mongibello when its fiery caverns send forth the elements they barely manage to contain, furiously spitting and spewing them in all directions, repelling all that hinders their impetuous advance...

Dragged from futile reverie and wanting to behold the immense number and variety of forms created by fertile nature, I reached, after wandering a moment amongst the shady rocks, the entrance to a large cavern in front of which I stood for a moment, dumbfounded and knowing nothing of this wonder.

Arching my back, placing my left hand on my knee and shading my lowered and closed eyelids with my right hand, I leant numerous times to one side and to the other seeking to distinguish something within: however the obscurity reigning inside made this impossible. Two feelings soon welled up inside me, fear and desire: fear of the dark and threatening cave, desire to see if there were not some mystery within.”<sup>13</sup>

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<sup>12</sup> whispered

<sup>13</sup> Inca Langues and Richard Neel, Translation of Da Vinci’s text in “...zwei Gefühle...”, *Helmut*

Da Vinci's text is used to divide "...zwei Gefühle..." into four parts, each with its own character reflected by the text:<sup>14</sup>

1 - 106: "Even the raging sea does not make such a roar...", 107 - 250: (text begins in bar 131 after an instrumental interlude) "Dragged from futile reverie...", 251 - 303: "Arching my back...", and 304 - end: "however the obscurity reigning inside made this impossible."

The first section is the most violent of the piece with eruptions, explosions, wind, and waves coming from the ensemble to reflect the nature of the text. The second section has a playful curiosity to it, with quasi-waltzes, the trumpet and tuba creating deeply resonating echoes into the piano (like standing at the mouth of a cave), and text coming from new spots in the ensemble. The first words spoken in this section, "doch ich", are interrupted with a text by Friedrich Nietzsche to be spoken (broken in the same manner as the primary text) between the percussionists, the harpist, the pianist, and the guitarist. "O Mensch! Gib acht! Was spricht die tiefe Mitternacht?"<sup>15</sup> There are now many softer sounds, each containing more time to be heard. In bars 182 - 187, an aleatoric technique is used with pizzicato harmonics, breath sounds, and quiet metallic tapping noises that evoke a sort of dripping of water within a cave. The third and fourth sections continuously become softer, slower, more beautiful, and more meditative. More and more time is allowed for text to be presented and there are longer and longer pauses.

The importance of text comprehension will guide several things from the beginning of the learning process. First, the conductor and the speakers must be mindful of the full words being spoken; the pronunciation of word fragments can widely vary depending on what the actual word is. I suggest that all three write the full text along the bottom of the score so that there is a quick reference for any word fragment during the learning/rehearsing process. While "...zwei Gefühle..." is masterfully orchestrated and the piece will create the proper atmospheres for itself when executed accurately, a structural understanding of the text will only help when rehearsing such carefully detailed sound worlds.

Perhaps the most important role of the conductor here is to understand and guide the ensemble through the intricately woven web of ensemble connections which, when well done,

Lachenmann: Das Mädchen mit den Schwefelhölzern (2002), CD, Kairos 0012282KAI

<sup>14</sup> The full German text with these bar divisions is given in the Appendix.

<sup>15</sup> "Oh man! Watch out! What speaks in the deep midnight?"

create a spatialized passing/spiraling of material around the entire space of the group. Some of these situations are more obvious than others. The most prominent shared-sounds are the *perforated* sounds. For example, Lachenmann refers to the sound of the cellos bowing the string wrapping behind the bridge as “like a trombone flutter-tongue”, which is also similar to the sound of several pedal tones played by the trombone, tuba, contrabass clarinet, and contrabassoon; dragging a card along a piano string or a finger nail along a guitar string; and all of the *pressed* bowing actions in the strings. It is important that the conductor recognizes the specificity of the various techniques and is prepared to balance the large-scale gestures that result as these ideas are passed around the ensemble. A few other examples of shared ensemble sounds are: veiled pitches created by blowing air through instruments, flautando/muted bowing, and rubbing drum sticks together while pressing against the timpani skin; ‘wawa’ and *reversed*<sup>16</sup> sounds; glissandi; and the ‘picked’ gesture between the strings, piano, and percussion in bars 134 and 135. Here, the strings use cards to rapidly pluck behind the bridge as well as high muted strings while the pianist drags a triangle beater across the tuning pins and the percussionists use mallets to ricochet against the edges of the timpani.

Along with these shared ensemble sounds exist shared ensemble rhythms. The conductor must be aware of the numerous points at which hard-edged composite rhythms are created by pointillistic gestures across the ensemble. The majority of the text in this piece does not need much help to be heard, but there are key moments in which the speakers are given a single beat, or even a fourth of a beat to express a syllable amidst very noisy music; often existing as part of these ensemble rhythmic arrays. If the ensemble is aware of these moments, it will help with clarity for the speaker. These along with a careful attention to the shared ensemble sounds are what will make the difference between a good performance and a great performance of “...zwei Gefühle...”.

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<sup>16</sup> This is one technique often called for in which a sound is suddenly stopped at the peak of a crescendo. Lachenmann describes the sound as “reversed pizzicato”. This is explained in the score and sounds similar to a tape playing backwards.

## Rehearsing “...zwei Gefühle...”

Lachenmann’s music requires a greater time commitment from the conductor and the ensemble than most other music. Unless you are working with group who has experience with Lachenmann’s music, you will need to have several sectionals before tutti rehearsals have begun. It takes some extra time to become comfortable enough with these techniques to be able to play them in the sort of rapid succession demanded by “...zwei Gefühle...”. Once all of the sections of the ensemble can perform the techniques adequately, tutti rehearsals can begin without ensemble time being wasted by technique clarification, though a certain amount of clarification is still probably inevitable. If possible, it will be helpful to continue sectional rehearsals after the first tutti rehearsal so that the smaller groups can continue to refine their techniques after learning what their role in the big picture is.

### Stage setup

Several different stage settings for “...zwei Gefühle...” are possible and make musical sense. One thing to be aware of is the fact that the first trumpet and the tuba must each walk to the piano. The trumpet has ample time to move to the piano and back to his seat before having to play again, but the tuba has very limited time before and after his action inside the piano. The closer the tuba is to the piano, the better. For our performance, I placed the guitar, violins, violas, and violoncelli in the front row with the guitar at the far left; the contrabass and harp behind the violoncelli; the brass behind the high strings with the tuba nearest the piano; piano in the back left corner and percussion in the back right; two rows of three woodwinds (orchestra seating) directly behind the strings; and the speakers on either side of the woodwinds.

### Working with Lachenmann

It was difficult to fully predict the manner of interaction to expect upon Lachenmann’s arrival. We had worked on the piece over the course of a few months before his arrival, and through our understanding of the score notes and my phone conversations with Lachenmann, we did our best to realize the piece as he had intended. Over the course of a weeklong visit, Lachenmann met with each small group from the ensemble and worked through the piece

technique by technique, fine-tuning. As it turned out, we had come very close to finding the exact sounds in several cases, with only slight changes that had to be made (all of which have been discussed in this paper). Helmut Lachenmann is a very warm man with a very musical sensibility and an extraordinary ear. He has an intimate knowledge of every technique used in this piece (as he does with every piece of his), and can perform the majority of the techniques himself. Though he is extremely exacting in requests, he is never unreasonable. He has a special way of inviting you into his sound world while working, in which you aren't working toward these techniques to please only him, but yourself as well. He has a way of making you *want* to achieve these highly specific sounds. In this way, Lachenmann makes himself a good model for other composers. He knows exactly what he wants and he knows how to ask for it, but he is never demeaning or unreasonable in his requests.

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“...zwei Gefühle...” is a piece that, at first, sounds aggressive and extreme, but upon careful study of the score becomes something beautiful and, at times, romantic in gesture, text setting, and construction. It is more than a series of *interesting* sounds; it is a careful and magnificent orchestration of subtle and beautiful sounds that have not been heard before. It is an invitation to the audience to listen in a new way, thus experiencing sound in a new way. The difficulty of the piece is not immediately obvious. At first glance, the ensemble playing seems straightforward and few of the techniques are terribly challenging when played alone. Once each action has to be connected across the ensemble and the players must move seamlessly and rapidly from one technique to another, the real difficulty of the piece is seen. When this piece is carefully prepared and performed with the same sense musicality one would bring to a performance of Mahler or Haydn, it will create a stunning and beautiful experience for any audience familiar or unfamiliar with Helmut Lachenmann's work.

## Appendix

“...zwei Gefühle...” text with English translation by Inca Langues and Richard Neel

1 - 106

So donnernd brüllt nicht das stürmische Meer, wenn der scharfe Nordwind es mit seinen brausenden Wogen zwischen Scylla und Charybdis hin und her wirft, noch der Stromboli oder Aetna, wenn die Schwefelfeuer im gewaltsamen Durchbruch den großen Berg öffnen, um Steine und Erde samt den austretenden und herausgespieenen Flammen durch die Luft zu schleudern, noch auch die glühenden Höhlen von Mongibello, wenn sie beim Herausstoßen des schlecht verwahrten Elements rasend jedes Hindernis verjagen, das sich ihrem ungestümen Wüten entgegenstellt...

107 - 250 (text begins in 131)

Doch ich irre umher, getrieben von meiner brennenden Begierde, das große Durcheinander der verschiedenen und seltsamen Formen wahrzunehmen, die die sinnreiche Natur hervorgebracht hat. Ich wand mich eine Weile zwischen den Schattigen Klippen hindurch, bis ich zum Einstieg einer großen Höhle gelangte, vor der ich betroffen im Gefühl der Unwissenheit eine Zeit lang verweilte. Ich hockte mit gekrümmtem Rücken. Die müde Hand aufs Knie gestützt, beschattete ich mit der Rechten die gesenkten und geschlossenen Wimpern. Und nun...

251 - 303

da ich mich oftmals hin und her beugte, um in die Höhle hineinzublicken und dort etwas zu unterscheiden, verbot mir das die große Dunkelheit, die darin herrschte.

304 - end

Als ich aber geraume Zeit verharret hatte, erwachten plötzlich in mir zwei Gefühle: Furcht und Verlangen. Furcht vor der drohenden Dunkelheit der Höhle, Verlangen aber, mit eigenen Augen zu sehen, was darin an Wunderbarem sein möchte.

1 - 106

Even the raging sea does not make such a roar when the North wind whips the lashing waves between Scylla and Charybdis into a fury; nor do Stromboli and Etna when the sulphurous flames they retain finally rent asunder the mountain tops, spewing out rocks and earth into the air along with belching flames; nor does Mongibello when its fiery caverns send forth the elements they barely manage to contain, furiously spitting and spewing them in all directions, repelling all that hinders their impetuous advance...

107 - 250 (text begins in 131)

Dragged from futile reverie and wanting to behold the immense number and variety of forms created by fertile nature, I reached, after wandering a moment amongst the shady rocks, the entrance to a large cavern in front of which I stood for a moment, dumbfounded and knowing nothing of this wonder. Arching my back, placing my left hand on my knee and shading my lowered and closed eyelids with my right hand...

251 - 303

I leant numerous times to one side and to the other seeking to distinguish something within.

304 - end

However the obscurity reigning inside made this impossible. Two feelings soon welled up inside me, fear and desire: fear of the dark and threatening cave, desire to see if there were not some mystery within.

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