

“sie sammelt sich in süße Stille”

The “**z**” of “**s**ich” is connected seamlessly to the “**t**” of “sammelt**t**” that precedes it—
brought forward as if stroking the word’s onset.

There is a blooming of “**s**ich” on the first triplet quaver—the richer, rounder colours of ‘**u**’
blending with the “**I**” vowel—while the breath surges into the body of the sung pitch.

The weight is taken out of the voice following the emphasised syllable—the triplet quavers
grouped in a 2-1, 2-1 pattern in accordance to the underlay.

A gentle lilting descent, like the final falling leaves of late autumn is emulated, preparing
the change of verse (season).

This shaping is replicated on “**sü**ße”, highlighting the alliteration of the “**z**” sounds.

The vowels “**sich in sü**ße” are formed through a single **u-shaped** embouchure, forming a
pathway for the vowels to travel through without resistance.

As the line descends into the lower middle voice, the lengthened, heady quality of the upper
register is carried down, cultivating a softness that foreshadows “**Stille**”.