

“im Na-men”

“im” is articulated with a sudden lightness and bounce. The vowel itself is very short, the lips closing to a resonant “**mm**” sound, which in this case is produced with the tongue already behind the upper middle teeth in preparation for the “**n**” sound of “**Na**-men”. The “**mN**” cluster is produced almost like a double consonant in Italian (Roberts, 1999: 209). In this instance, the consonant aids in transforming the romantic verve of the previous rising phrase into the more leggiere and flexible timbre.

“...Namen schon sich...”

I want the triplets to feel like they are tripping over themselves downwards in a carefree gesture. To propel this rhythm forwards, I accent the first of each set of three notes (**Na**-men **schon** sich...) and allow the timbre of the voice to sit back in focus and intensity for the succeeding two notes, which are **tethered back**. The accents serve to reengage the body and core of the voice and the slightly **unrefined** approach to the descending scale fosters a sense of **joviality**.