"Und mir Trug...kein"

*A rhythmic articulation of the two **k**'s of* "Tru**g** **k̲**ein" *bridges this idiomatic rest.*

The final "**k**" *consonant of* "tru**g**" *is treated like an Italian double, preempted by a shortening of the vowel and followed by a moment of gathering pressure, which when released onto the wet German* "**k**" *increases the plosive quality of the sharp sound.*

This "**k**" *is released with a **spring**, or **lift**, **launching** up and across towards the second* "**k**" *consonant of* "**k̲**ein".

*The rearticulating this consonant (that might otherwise be elided) reduces the **distortion** the poem's syntax, whilst adhering to the **conflicting** contours of the melodic line.*