

“blaulich auf-”

The diphthong “au” is harnessed to soften the tone and dynamic of “blaulich auf” – counteracting the temptation to allow the tone to develop.

The constituent **“a”** is modified, counterbalancing the openness of the vowel by slightly rounding the embouchure towards a phonetic **“o”** and conceiving of ‘placing’ the sound just in front of the lips, outside of the mouth—the imagined sound is close to the English exclamation **“Oh!”**.

During the final quaver of the note-length, the lips envelop the **“a”** to form an **“u”** vowel. The vocal colour is softened—integrating a degree of head voice and leaving the vowel to smoulder just inside the aperture of the mouth.

Rubato briefly suspends this moment– akin to the weightless instant before a swinging pendulum is retaken by gravity.

“-lich” is articulated within the space established by the **“u”** vowel. **“i”** takes up less of the note duration than **“ch”**, which is lengthened and tapered off in a continuation of the diminuendo beyond sung tone. The restatement of **“au”**, now in **“auf-”** has a breathier, mixed voice hue.

This newly cultivated softness of tone is the starting point for a pouring out of descending triplets, which warm and enrich in colour as they cascade down into a lower vocal register.