

“sie sammelt sich in süße Stille”

*The “**z**” of “**s**ich” is connected seamlessly to the “**t**” of “sammel**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 “**süße**”, highlighting the alliteration of the “**z**” sounds.*

*The vowels “**sich in süße**” 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**”.*