

*“**das die** Abendkühlung...”*

*I sing these duplet quavers as if they were intensely **effortful**, having to **break free** of the prevailing triplet movement. The rising and falling waves of triplets are counteracted in phrasing that moves horizontally, rather than vertically, boring through the texture.*

*I take a short top up breath before “**das die...**”, releasing with a **surge** of energy into the duplets, which are connected together by a **hissing “s”** to make “da-**ssdie**” (see [Figure 6.7](#)).*

*“Durch der Wand weinlaub, **d**as **d**ie Abendkühlung...”*

*The alliteration of “**d**er”, “**d**as’ and “**d**ie” is emphasised, the consonants punctuating the phrase percussively and giving the notes a **pointed** attack that makes the duplet rhythm feel even more **angular**.*