

Die  
**Kunst der Kehlfertigkeit.**

**20**

**tägliche Übungen**

von

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Eigenthum des Verlegers.

*Entd. Stat. Hall.*

**LEIPZIG, C. F. PETERS.**

4399. 4445.

**Band I.**

# VORWORT.

Der Zweck dieser Vocalisen ist der Stimme hinlängliche Biegsamkeit und Weichheit zu verschaffen, um die Coloraturen und Verzierungen, welche sich in den Werken unsrer grossen Componisten finden, mit Leichtigkeit und Eleganz auszuführen. Sie sollen für den Sänger das sein, was *Czerny's* „Schule der Geläufigkeit“ für den Clavierspieler ist.

Von dem Grundsätze ausgehend, dass es unpraktisch ist verschiedene schwierige Stellen zu gleicher Zeit zu üben, beginne ich mit Uebungen für 2, 3, 4 Töne, um stufenweise zu schwereren Uebungen fortzuschreiten, wobei es den Lehrern überlassen bleibt, dieselben nach und nach um halbe Töne höher oder tiefer zu transponiren.

Um jedoch die bei streng methodischem Verfahren fast unvermeidliche Eintönigkeit und Ermüdung zu vermeiden, habe ich mich bemüht meinen Uebungen eine musikalische und angenehme Form zu geben; und um die Stimme nicht anzustrengen, ihnen nur sehr beschränkte Ausdehnung verliehen.

Bei dem ausgesprochenen Zwecke dieses Werks enthält dasselbe keine Uebungen für getragene Töne; auch genügt es, täglich einige Töne lang auszuhalten, bevor man zu meinen Uebungen schreitet.

Die mit dieser Methode erzielten Resultate und die Anerkennung einiger der höchsten musikalischen Autoritäten berechtigen mich zu der Hoffnung, dass meine Arbeit eine günstige Aufnahme finden werde.

B. Lütgen.

*Monsieur.*

J'ai parcouru avec un vif intérêt vos petites Vocalises excellentes pour développer l'agilité.

Votre travail, par sa simplicité et son genre mélodieux, rend à l'art du chant un service réel.

Puisse mon suffrage vous être agréable. Heureux de me dire

votre dévoué

**G. ROSSINI.**

*Monsieur.*

Je viens de lire avec beaucoup d'intérêt les Vocalises que vous m'avez fait l'honneur de m'envoyer.

Je ne doute pas que cet excellent ouvrage, par la forme simple et musicale que vous avez su lui donner, ne devienne d'une grande utilité aux Elèves qui désireront travailler sérieusement l'art du chant.

Agréé, je vous prie, Monsieur, l'expression de mes sentiments les plus distingués.

**Pauline VIARDOT.**

*Monsieur.*

J'ai examiné avec attention le Manuscrit de vos Vocalises que vous m'avez fait l'honneur de m'envoyer, et je ne saurais mieux en faire l'éloge qu'en m'associant au célèbre Maestro ROSSINI et à l'éminente artiste M<sup>me</sup> VIARDOT pour vous souhaiter qu'elles aient tout le succès qu'elles méritent parmi les amateurs de chant.

Agréé, Monsieur, l'assurance de toute ma considération.

**Fanny PERSIANI.**

*Monsieur.*

Les Exercices de Vocalisation sur lesquels vous m'avez fait l'honneur de me demander mon avis me semblent devoir prendre place à côté des Exercices de même nature publiés par M. M. Banderali, Bordogni, etc. et remplir le même but.

Veillez agréer, Monsieur, l'assurance de mes sentiments distingués.

**Ch. BATAILLE.**

*Monsieur.*

J'ai été charmé de lire le petit ouvrage que vous m'avez fait l'honneur de m'envoyer. La forme que vous adoptez pour exercer la voix et développer son agilité, répond tout à fait à mes idées sur ce genre de travail. L'UNITÉ DANS LA FORME MÉLODIQUE et la VARIÉTÉ dans la partie harmonique qui l'accompagne m'ont toujours paru le mode d'étude le plus rationnel, et je ne puis que vous féliciter de votre travail qui réunit l'utile à l'agréable.

Veillez agréer l'hommage de ma parfaite considération.

**S. GERALDI.**

*Monsieur.*

Après avoir examiné avec un vif intérêt vos petites Vocalises journalières, je suis heureux de vous dire, Monsieur, que je considère ce travail comme étant de la plus grande utilité pour les Elèves qui désireront travailler sérieusement l'art du chant.

Veillez agréer, Monsieur, mes civilités empressées.

**Aug. GROSSET,**

*Profr. de Chant au Conservatoire Imp:*

*Monsieur.*

Les Vocalises que vous m'avez fait l'honneur de m'envoyer, sont excellentes et fort bien écrites pour la voix.

L'Elève qui voudra étudier consciencieusement vos Exercices journaliers, est assuré de conduire ses études à un bon résultat. La forme musicale que vous leur avez donnée, promet à votre Oeuvre un succès très légitime.

Agréez, Monsieur, l'assurance de mes sentiments distingués.

**A. LAGET,**

*Profr. de Chant au Conservatoire Imp:*

*Mon cher Lütgen.*

Je suis heureux de pouvoir vous dire, avant mon départ, combien j'ai lu avec plaisir vos petites Vocalises.

J'y vois une source de progrès réel pour ceux qui voudront travailler avec suite. Vous avez eu une heureuse idée en faisant travailler d'abord sur deux, trois, quatre notes, avant d'arriver aux Exercices plus étendus; c'est un moyen excellent; car moins on travaille de difficultés à la fois, plus les progrès sont rapides.

Votre tout dévoué

**J. STOCKHAUSEN.**

Die Vocalisen von Herrn *Lütgen* in *Paris* sind in hohem Grade empfehlenswerth. Sie haben den grossen Vorzug, den Uebenden vor Anstrengung zu bewahren, und können deswegen als tägliches Brod mit grossem Nutzen angewendet werden. Ich werde diese trefflichen Uebungen als Lehrstoff für die Singklassen des Conservatoriums der Musik zu Berlin benutzen.

**Julius STERN,**

*Kgl. Professor und Musikdirector.*

# Tägliche Uebungen.

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W. 20  
H. 10  
V. 1

B. Lütgen.

Allegro.

60. eddy Clara Dr. Am. Davison

1.

Musical notation for the first system. The vocal line (treble clef) features a melodic line with slurs and a fermata. The piano accompaniment (grand staff) consists of chords and moving lines. Dynamics include *legato*, *leggiere*, and *p*.

Musical notation for the second system. The vocal line continues with slurs and a fermata. The piano accompaniment features chords and moving lines. Dynamics include *mf*, *p*, and *f*.

Musical notation for the third system. The vocal line features slurs and a fermata. The piano accompaniment features chords and moving lines. Dynamics include *p*, *cresc.*, *dimin.*, and *mf*. The instruction *marcato il basso* is written below the bass line.

Musical notation for the fourth system. The vocal line features slurs and a fermata. The piano accompaniment features chords and moving lines. Dynamics include *p*, *cresc.*, *mf*, and *f*.

ANMERKUNG. Man kann diese Gesangsübungen nach und nach um einen halben Ton auf oder abwärts versetzen, ohne dadurch die natürlichen Gränzen der Stimmen zu überschreiten.

Andante.

2.

*p* *dolce*

Ped. \*

This system contains the first two staves of music. The upper staff features a continuous sixteenth-note pattern with occasional rests. The lower staff begins with a piano (*p*) dynamic and a *dolce* marking. It includes a triplet of eighth notes and a pedaling instruction (*Ped.*) with an asterisk.

\* Ped.

This system contains the next two staves. The upper staff continues the sixteenth-note pattern. The lower staff features a triplet of eighth notes and a pedaling instruction (*\* Ped.*) with an asterisk.

*cresc. poco a poco* *mf*

*cresc. poco a poco* *mf*

\* Ped.

This system contains the third and fourth staves. Both staves include a *cresc. poco a poco* marking and a *mf* dynamic. The lower staff features a triplet of eighth notes and a pedaling instruction (*\* Ped.*) with an asterisk.

*f* *dimin.* *p*

*f* *dimin.* *p*

Ped. \*

This system contains the final two staves. The upper staff starts with a forte (*f*) dynamic and includes a *dimin.* marking. The lower staff also starts with *f*, includes *dimin.* and *p* markings, and features a pedaling instruction (*Ped.*) with an asterisk.

First system of the musical score. It consists of three staves: a vocal line in the upper treble clef, a piano right-hand part in the middle treble clef, and a piano left-hand part in the bass clef. The key signature has one flat (B-flat). The vocal line begins with a melodic phrase marked *mf*. The piano accompaniment features chords and moving lines, with a *Ped.* (pedal) marking in the left hand and a *\** symbol in the right hand.

Second system of the musical score, continuing the vocal and piano parts from the first system. The piano accompaniment includes various chordal textures and melodic fragments.

Third system of the musical score. The vocal line continues with a melodic phrase marked *dimin.* (diminuendo). The piano accompaniment also features a *dimin.* marking, indicating a gradual decrease in volume.

Fourth system of the musical score. The vocal line begins with a melodic phrase marked *p* (piano) and concludes with a phrase marked *pp rall.* (pianissimo, rallentando). The piano accompaniment features sustained chords in the right hand and moving lines in the left hand, also marked *pp rall.*

ANMERKUNG. Wenn man diese Gesangsübung, so wie sie geschrieben, gut eingeübt hat, kann man statt der Sechzehnthelle, Zwei- und dreissigtheile nehmen.

Allegretto.

3.

*p con grazia*

*p*

*cresc. mf f Fine.*

*cresc. mf f Fine.*

*p f*

*p f*

*p cresc. f sf D. C. al Fine.*

*p cresc. f sf D. C. al Fine.*



Andante.

4.

*leggiero* *legato* *fp* *fp*

*p* *fp* *fp*

*p* *cresc.* *mf* *pp* *Fine.*

*p* *cresc.* *mf* *pp* *Fine.*

*p* *f legato* *p* *f*

*p* *f* *p* *f*

*p* *riten.* *dimin. D.C. al Fine.*

*p* *colla voce* *D.C. al Fine.*

Andantino.

5.

*dolce* *f*  
*p* *f*

*p* *f*  
*p* *f*

*Fine. p dolce*  
*Fine.*

*f* *p*  
*f* *p*

*cresc.* *f* *dimin.*  
*cresc.* *f* *dimin.*  
*D.C. al Fine.* *D.C. al Fine.*

Allegro.

*sotto voce*

6.

*sotto voce*

Presto.

7.

*p* *cresc.* *f*

*p* *p* *cresc.* *f*

*f* *f*

*mf* *p*

First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *mf*, *cresc.*, and *f*. The lower staff (piano) contains accompaniment with dynamics *mf* and *cresc.*.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *p* and *cresc.*. The lower staff (piano) contains accompaniment with dynamics *f*, *p*, and *cresc.*.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *f*, *p*, and *cresc.*. The lower staff (piano) contains accompaniment with dynamics *f*, *p*, and *cresc.*.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *mf* and *sf*. The lower staff (piano) contains accompaniment with dynamics *mf*, *sf*, and *f*.

Allegro.

8.

The musical score consists of four systems, each with a violin part (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is common time (C).  
- **System 1:** The violin part begins with a *p* dynamic and features three triplet eighth notes. The piano accompaniment also starts with a *p* dynamic.  
- **System 2:** The violin part shows a dynamic increase from *p* to *mf*, with the word *cresc.* written below the staff. The piano accompaniment also includes a *cresc.* marking.  
- **System 3:** The violin part starts with a *f* dynamic, followed by a section marked *p*. The piano accompaniment also begins with a *f* dynamic and then moves to *p*.  
- **System 4:** The violin part concludes with a *cresc.* and *riten.* marking. The piano accompaniment also features a *cresc. riten.* marking.

First system of musical notation. The top staff (treble clef) begins with a dynamic marking of *f* and a fermata over the first note. The bottom staff (bass clef) also begins with a dynamic marking of *f*. The system concludes with a dynamic marking of *p* in both staves.

Second system of musical notation. The top staff features a dynamic marking of *p*. The bottom staff includes dynamic markings of *sf* and *p*.

Third system of musical notation. The top staff includes dynamic markings of *p* and *leggiero*. The bottom staff includes dynamic markings of *p* and *leggiero*.

Fourth system of musical notation. The top staff includes dynamic markings of *f* and *sf*. The bottom staff includes dynamic markings of *f* and *sf*.

Allegretto.

9.

*p leggiero*  
*p*

*cresc. poco a poco mf*  
*cresc. poco a poco mf*

*f p*  
*f p*

*dolce*  
*dolce*



*a tempo*  
*riten.* *p*

*a tempo*  
*riten.* *p*

*1/2 respiration*

*1/2 r.* *sempre cresc.* *f riten.* *a tempo*

*1/2 r.* *sempre cresc.* *f riten.* *a tempo*

Andantino grazioso.

10.

*mf p mf p*

*cresc. dimin. Fine.*

*dolce*

*p*

*cresc. poco a poco mf D.C. al Fine.*

*cresc. poco a poco mf smorz. D.C. al Fine.*

Allegro mosso.

*poco riten.*

II.

*p* *f* *p*

*p* *cresc.* *colla voce*

*a tempo*

*p* *cresc.* *mf* *Fine.*

*p a tempo* *cresc.* *mf* *Fine.*

*mf* *dolce* *mf*

*mf* *dolce* *mf*

*dolce* *dimin.* *pp riten.* *D. C. al Fine.*

*dolce* *dimin.* *pp riten.* *D. C. al Fine.*

Andante.

12. *sotto voce*

*mf p f Fine.*

*mf p*

*cre - scen - do poco a poco mf f*

*cre - scen - do poco a poco mf f*

*p pp mf D.C. al Fine.*

*p pp mf*

*D.C. al Fine.*

13. *Allegro. dolce*  
*leggiere*  
*p. leggiere.*

*cresc.* *f* *p dolce*  
*cresc.* *f* *p dolce*

*mf* *p*  
*mf* *p*

*cresc.* *f* *p* *cresc.*  
*cresc.* *f* *p* *cresc.*

*f* *p dolce* *pp* *f*  
*dimin.* *p dolce* *pp* *f*

Andante.  
*legato*

*cresc.*

14.

*mezza voce* *dimin.* *pp*

*dimin.* *p* *mf*

*dimin.* *p* *mf*

*dolce* *pp* *rinf* *riten.* *a tempo*  
*p legatissimo*

*dolce* *pp* *rinf* *riten.* *a tempo*  
*p*

*Lento.* *cresc.* *rf* *dimin.* *p*

*Lento.* *cresc.* *rf* *dimin.* *p*

## Allegretto.

15.

*p grazioso* *cresc. poco*

*p* *cresc. poco*

*a poco* *mf* *f* *p*

*a poco* *mf* *f* *p*

*legatissimo* *riten.* *a tempo*

*mf* *cresc.* *sf* *p grazioso*

*mf* *cresc.* *riten.* *sf* *p a tempo*

*f* *p*

*cresc.* *f* *p*

Allegretto.

16.

Musical notation for the first system, measures 16-19. The piece is in 3/8 time with a key signature of three flats. The right hand features a melodic line with slurs and dynamic markings of *mf*, *p*, and *mf*. The left hand provides harmonic support with chords and a steady eighth-note bass line, also marked with *mf* and *p*.

Musical notation for the second system, measures 20-23. The right hand continues the melodic development with slurs and dynamic markings of *p* and *cresc.*. The left hand maintains the eighth-note bass line and chordal accompaniment, marked with *p*.

Musical notation for the third system, measures 24-27. The right hand includes dynamic markings of *mf*, *dimin.*, *p*, and *dolce*. The left hand features a melodic line with *mf* and *dimin.* markings, and a bass line with *p* markings. A repeat sign is present at the end of the system.

Musical notation for the fourth system, measures 28-31. The right hand continues with slurs and dynamic markings of *p*. The left hand consists of chords and a bass line with *p* markings.



*cresc.*  
*mf*

*cresc.*  
*mf*

*rallent.*  
*smorz. mf*  
*a tempo*  
*p*

*rallent.*  
*smorz. mf a tempo*  
*p*

*mf*  
*p*  
*cresc. poco a poco*

*mf*  
*cresc. poco a poco*

*mf*  
*dimin.*  
*p*

*mf*  
*dimin.*  
*p*

Allegro giusto.

17.

First system of musical notation, measures 17-20. The top staff is a single treble clef line. The bottom staff is a grand staff with treble and bass clefs. Dynamics include *p* and *con espressione*.

Second system of musical notation, measures 21-24. The top staff is a single treble clef line. The bottom staff is a grand staff with treble and bass clefs. Dynamics include *cresc.*, *f*, and *sf*.

Third system of musical notation, measures 25-28. The top staff is a single treble clef line. The bottom staff is a grand staff with treble and bass clefs. Dynamics include *p* and *dolce*.

Fourth system of musical notation, measures 29-32. The top staff is a single treble clef line. The bottom staff is a grand staff with treble and bass clefs. Dynamics include *cresc.* and *sf*.

Adagio espressivo.

18. *legato*  
*dolce*  
*p*

*espress.*  
*riten. a piacere*  
*colla voce*  
*dimin.*  
*p*  
*Fine.*

*a tempo*  
*dolce*  
*p*  
*Fine.*

*cresc.*  
*f*  
*dimin.*  
*p*

*cresc.*  
*f*  
*dimin.*  
*p*

*p dolce*  
*smorz.*

*p*

*cresc.*  
*f*  
*a piacere*  
*D.C. al Fine.*

*cresc.*  
*f*  
*colcanto*  
*dimin.*

## Allegro moderato.

19.

*m.v.*

*m.v.*

*cresc.*

*cresc.*

*p dolce*

*p*

*dolce*

*mf* *p* *mf* *p* *cresc.*

*legato*

*mf* *p* *mf* *p* *cresc.*

pp legato

pp

This system contains two staves of music. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It features a melodic line with slurs and ties, starting with a piano-piano (*pp*) dynamic and a *legato* marking. The lower staff is in bass clef and contains a rhythmic accompaniment of chords, also marked *pp*.

mf p *riten. molto* *dimin.*

mf p *riten. molto rinf.* *dimin.*

This system contains two staves of music. The upper staff starts with a mezzo-forte (*mf*) dynamic, then softens to piano (*p*), and includes a *riten. molto* (ritardando) and *dimin.* (diminuendo) marking. The lower staff follows a similar dynamic path, with a *riten. molto rinf.* (ritardando molto rinforzando) marking before the final *dimin.* marking.

*a tempo* p

*a tempo* p

This system contains two staves of music. Both staves are marked *a tempo* and *p* (piano). The upper staff features a melodic line with slurs and accents. The lower staff provides a rhythmic accompaniment with chords and some melodic movement.

*cresc. poco a poco* f *dimin.* p

*cresc. poco a poco* f *dimin.* p

This system contains two staves of music. Both staves are marked *cresc. poco a poco* (crescendo poco a poco), then reach a fortissimo (*f*) dynamic, followed by a *dimin.* (diminuendo) and a final piano (*p*) dynamic. The upper staff has a melodic line with slurs, while the lower staff has a rhythmic accompaniment.

Andante.

20.

*tr*  
*p*

*tr*  
*tr*  
*tr*  
*tr*

*cresc.*  
*mf*  
*p*

*cresc.*  
*mf*  
*p*

*tr*  
*dolce*

*tr*  
*p*

*tr*  
*tr*  
*tr*  
*tr*  
*cresc.*

*tr*  
*cresc.*

First system of musical notation. The upper staff (treble clef) features a melodic line with trills (tr) and dynamic markings of *f* and *p*. The lower staff (bass clef) provides a harmonic accompaniment with chords and a melodic line.

Second system of musical notation. The upper staff includes dynamic markings *cresc.*, *f*, *riten.*, *p dolce*, and *a tempo*. The lower staff includes *cresc.*, *f*, *riten.*, *p*, and *dolce*. Trills (tr) are present in both staves.

Third system of musical notation. The upper staff features trills (tr) and a *cresc.* marking. The lower staff continues the accompaniment with chords and a melodic line.

Fourth system of musical notation. The upper staff includes trills (tr) and dynamic markings *dimin.* and *pp*. The lower staff includes *cresc.*, *dimin.*, and *pp*. Trills (tr) are present in both staves.