

D $\frac{122}{79}$

Olga Falstrom.



No. 1358 b.

LÜTGEN

Kehlfertigkeit

Velocity.

Mezzo-Sopran oder Bariton.

Band I.

Die
Kunst der Kehlfertigkeit.

(THE ART OF VELOCITY)

20
tägliche Übungen

von

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Eigenthum des Verlegers.

Entd. Stat. Hall.

LEIPZIG, C. F. PETERS.

8079. 8080.

Band I.

Ausgabe für mittlere Stimme.

VORWORT.

Der Zweck dieser Vocalisen ist, der Stimme hinlängliche Biegsamkeit und Weichheit zu verschaffen, um die Coloraturen und Verzierungen, welche sich in den Werken unserer 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 Grundsatz 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 Werkes 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.

PREFACE.

The aim of these studies is to impart to the voice ample flexibility and softness, so that it may be rendered capable of executing the coloraturas and embellishments contained in the works of our great composers with ease and elegance. They are intended to render to the vocalist the same kind of service as Czerny's "School of Velocity" does to the pianoforte-player.

Starting upon the principle that it is unpractical to practise several difficult passages at the same time, I begin with exercises for 2, 3 and 4 tones, in order to advance in graded progression to more difficult exercises, in the course of which made of instruction it is left to the discretion of the individual teacher to gradually transpose such exercises by semitone-grades higher or lower.

But, in order to avoid the almost unavoidable monotony and fatigue connected with a strictly methodical course of study it has been my special endeavour to impart to my exercises a musical and agreeable form, and, in order to avoid straining the voice, to keep the same within a very limited compass.

In view of the outspoken aim of this work it contains no exercises for sustained tones. It suffices also to daily sustain a few tones for a long time before turning to my exercises.

The results obtained with the aid of this method and the recognition accorded thereto by some of the highest musical authorities justify me in hoping that my labour will meet with a favourable reception.

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.

Agréez, 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^{me} VIARDOT pour vous souhaiter qu'elles aient tout le succès qu'elles méritent parmi les amateurs de chant.

Agréez, 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.

Veuillez 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.

Veuillez 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.

Agréer, 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 Übungen.

(Mittlere Stimme.)

Allegro.

B. Lütgen.

1.

A. leggiero *legato* *p* *legato*

p *mf* *f*

p *marcato il basso* *p* *cresc.* *dimin.*

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

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

Edition Peters.

Note. These vocal studies may gradually be transposed a semitone higher or lower without thereby exceeding the natural compass of the individual voices.

Andante.

2. *p* *dolce* *s*

ped. * *ped.*

This system contains the first two systems of music. The first system features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. The second system continues the melody with a *dolce* marking and includes a trill in the treble. Pedal markings are present at the beginning and middle of the system.

* *ped.* *

This system continues the musical piece. The treble clef part has a melodic line with a trill. The bass clef part provides harmonic support. A pedal marking is located at the end of the system.

cresc. poco a poco *mf*

cresc. poco a poco *mf*

ped. * *ped.* *

This system features a dynamic crescendo in both staves, marked *cresc. poco a poco*. The treble clef part has a melodic line with a trill. The bass clef part has a simple accompaniment. Pedal markings are present at the beginning and middle of the system.

f *dimin.* *p*

ped. * *ped.* *

This system shows a dynamic change from *f* to *p*. The treble clef part has a melodic line with a trill. The bass clef part has a simple accompaniment. Pedal markings are present at the beginning and middle of the system.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a sixteenth-note figure, followed by a rest, and then continues with another sixteenth-note figure. The piano accompaniment features a similar sixteenth-note figure in the right hand and a bass line in the left hand. Dynamics include *mf* and *mf*. A *Ped.* marking is present in the left hand, and an asterisk (*) is placed below the piano part.

Second system of the musical score. The vocal line continues with sixteenth-note figures and rests. The piano accompaniment includes a sixteenth-note figure in the right hand and a bass line in the left hand. Dynamics include *mf*.

Third system of the musical score. The vocal line features a sixteenth-note figure followed by a rest, and then another sixteenth-note figure. The piano accompaniment includes a sixteenth-note figure in the right hand and a bass line in the left hand. Dynamics include *dimin.* and *dimin.*.

Fourth system of the musical score. The vocal line begins with a sixteenth-note figure, followed by a rest, and then another sixteenth-note figure. The piano accompaniment includes a sixteenth-note figure in the right hand and a bass line in the left hand. Dynamics include *p*, *pp rall.*, and *pp rall.*.

Anmerkung. Wenn man diese Gesangsübung, so wie sie geschrieben, gut eingeübt hat, kann man statt der Sech-zehnteile, Zweiunddreissigteile nehmen.

Edition Peters.

Note. When one has thoroughly practised this vocal exercise in the notation shown, the semiquaver-(sixteenth-) notes may be replaced by semi-semiquaver - (thirty secondth - note) figures.

Allegretto.

3. *p con grazia*

Andante.

4.

leggiere *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 *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. *p dolce*

f *p*
f *p*

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

Allegro.

6. *sotto voce*

Presto.

7.

First system of musical notation, measures 7-8. Treble clef: *p*, *cresc.*, *f*. Bass clef: *p*, *cresc.*, *f*.

Second system of musical notation, measures 9-10. Treble clef: *p*, *p*, *cresc.*. Bass clef: *p*, *p*, *cresc.*.

Third system of musical notation, measures 11-12. Treble clef: *f*, *f*. Bass clef: *f*, *f*.

Fourth system of musical notation, measures 13-14. Treble clef: *mf*, *p*. Bass clef: *mf*, *p*.

First system of musical notation. The upper staff (treble clef) begins with a *mf* dynamic, followed by a *cresc.* marking, and ends with a *f* dynamic. The lower staff (bass clef) also begins with a *mf* dynamic, followed by a *cresc.* marking, and ends with a *f* dynamic. The music consists of eighth and sixteenth notes with various articulations.

Second system of musical notation. The upper staff starts with a *p* dynamic and a *cresc.* marking. The lower staff starts with a *f* dynamic, followed by a *p* dynamic and a *cresc.* marking. The system includes a fermata over a measure in the upper staff.

Third system of musical notation. The upper staff starts with a *f* dynamic and ends with a *p* dynamic and a *cresc.* marking. The lower staff starts with a *f* dynamic and ends with a *p* dynamic and a *cresc.* marking. The system includes a fermata over a measure in the lower staff.

Fourth system of musical notation. The upper staff starts with a *mf* dynamic and ends with a *sf* dynamic. The lower staff starts with a *mf* dynamic and ends with a *f* dynamic. The system includes a fermata over a measure in the lower staff.

Allegro.

8.

p *p*₃ *p*₃ *p*₃ *p*₃ *p*₃

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

f *p* *f* *p*

p *cresc.* *riten.* *p* *cresc. riten.*

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *f* (forte) and transitions to *p* (piano) later in the system. The lower staff (bass clef) also begins with *f* and transitions to *p*. The key signature has one flat (B-flat).

Second system of musical notation. The upper staff begins with a dynamic marking of *p*. The lower staff begins with *f* and transitions to *p*. The key signature has one flat.

Third system of musical notation. The upper staff begins with *p* and includes the marking *leggiero* (light). The lower staff begins with *p* and includes the marking *leggiero*. The key signature has one flat.

Fourth system of musical notation. The upper staff begins with *f*. The lower staff begins with *f* and includes the marking *sf* (sforzando) near the end of the system. The key signature has one flat.

Allegretto.

9.

p leggiero

cresc. poco a poco *mf*

cresc. poco a poco *mf*

f *p*

f *p*

dolce

dolce

a tempo
riten. *p*

1/2 respiration

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

sempre cresc. *f riten.* *a tempo*

Andantino e grazioso.

10.

mf *p* *mf* *p*

cresc. *dimin.* *Fine.*

dolce

p leggiero

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

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

D. C. al Fine.

Allegro moderato.

poco riten.

11.

a tempo

Andante.

12. *sotto voce*

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It features a melodic line with slurs and ties. The piano accompaniment is in a bass clef, providing harmonic support with chords and moving lines. The tempo is marked 'Andante'.

The second system continues the musical piece. It includes dynamic markings: *mf*, *p*, and *f*. The system concludes with the instruction 'Fine.' in both the vocal and piano parts.

The third system continues the musical piece. It includes dynamic markings: *mf* and *p*.

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

The fourth system continues the musical piece. It includes dynamic markings: *mf* and *f*. The instruction 'cre-scen-do poco a poco' is written above the vocal line, indicating a gradual increase in volume.

p pp mf D. C. al Fine.

The fifth system continues the musical piece. It includes dynamic markings: *p*, *pp*, and *mf*. The instruction 'D. C. al Fine.' is written above the vocal line, indicating a repeat of the section.

13.

First system of musical notation (measures 1-4). The right hand features a melodic line with slurs and ties, marked *leggiere*. The left hand provides a harmonic accompaniment with chords and eighth-note patterns, marked *piu leggiere*.

Second system of musical notation (measures 5-8). The right hand continues the melodic line, marked *cresc.* and *f*. The left hand accompaniment is also marked *cresc.* and *f*.

Third system of musical notation (measures 9-12). The right hand features a melodic line marked *p dolce* and *mf*. The left hand accompaniment is marked *p dolce* and *mf*.

Fourth system of musical notation (measures 13-16). The right hand features a melodic line marked *p* and *f*. The left hand accompaniment is marked *cresc.* and *f*.

Fifth system of musical notation (measures 17-20). The right hand features a melodic line marked *p* and *f*. The left hand accompaniment is marked *cresc.* and *dimin.*.

Sixth system of musical notation (measures 21-24). The right hand features a melodic line marked *p dolce* and *f*. The left hand accompaniment is marked *p dolce* and *pp*.

Andante.
legato
mezza voce
dimin. *pp*
cresc.

14.

dimin. *mf*
dimin. *mf*

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

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

Allegretto grazioso.

15.

p grazioso *cresc. poco*

p *cresc. poco*

This system contains the first five measures of the piece. The right-hand part features a melodic line with eighth-note patterns and slurs. The left-hand part provides harmonic support with chords and single notes. Dynamics include piano (*p*) and a gradual increase (*cresc. poco*).

a poco *mf* *f* *p*

a poco *mf* *f* *p*

This system contains measures 6 through 10. The right-hand part continues with similar eighth-note patterns. The left-hand part uses chords and moving lines. Dynamics range from piano (*p*) to forte (*f*).

legatissimo *riten.* *a tempo*

mf *cresc.* *f* *p grazioso*

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

This system contains measures 11 through 15. The right-hand part features a more complex melodic line with slurs and a fermata. The left-hand part includes a fermata in the bass line. Dynamics include mezzo-forte (*mf*), forte (*f*), and piano (*p*).

f *p*

cresc. *f* *p*

This system contains the final five measures of the piece. The right-hand part concludes with eighth-note patterns. The left-hand part provides harmonic support. Dynamics include forte (*f*) and piano (*p*).

Allegretto.

16.

mf *p* *mf*

mf *p* *mf*

p *p*

p *cresc.*

mf *dimin.* *p* *dolce*

mf *dimin.* *p* *p dolce*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line in the upper staff and accompaniment in the lower staves. Dynamics include *cresc.* and *mf*.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music features a melodic line in the upper staff and accompaniment in the lower staves. Dynamics include *rallent.*, *a tempo*, *smorz. mf*, and *p*.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music features a melodic line in the upper staff and accompaniment in the lower staves. Dynamics include *mf*, *p*, and *cresc. poco a poco*.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The music features a melodic line in the upper staff and accompaniment in the lower staves. Dynamics include *mf*, *dimin.*, and *p*.

Allegro giusto.

17.

p *con espressione*

cresc. *f*

p *dolce*

cresc. *sf*

18. *legato*
dolce
p dolce

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

a tempo
dolce
dolce

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

p dolce *smorz.*
p dolce

cresc. *f* *a piacere* *dimin.* *D. C. al Fine.*
cresc. *f* *col canto* *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.*

legato

pp

pp

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

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

sf

a tempo

p

a tempo

p

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

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

Andante.

20.

p

cresc.

mf

p

dolce

cresc.

First system of musical notation. The upper staff features a melodic line with trills (tr) and dynamic markings *f* and *p*. The lower staff consists of two staves (treble and bass clef) with chordal accompaniment, also marked with *f* and *p*.

Second system of musical notation. The upper staff includes trills (tr), a crescendo (*cresc.*), a fortissimo (*f*) dynamic, a ritardando (*riten.*) marking, and a piano (*p*) dynamic with the instruction *dolce*. The tempo marking *a tempo* is also present. The lower staff continues the accompaniment with similar dynamics and includes a *cresc.* marking.

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

Fourth system of musical notation. The upper staff includes trills (tr), a diminuendo (*dimin.*) marking, and a pianissimo (*pp*) dynamic. The lower staff includes a crescendo (*cresc.*) marking, a diminuendo (*dimin.*) marking, and a pianissimo (*pp*) dynamic.