

Lütgen  
Vocalises  
for Low Voice

## PREFACE.

The aim of these Vocalises is to render the voice sufficiently flexible and mellow to execute easily and elegantly the *colorature* and embellishments found in the works of our great composers. They are intended to be, for the singer, what Czerny's school of Velocity is for the pianist.

Proceeding from the principle, that it is unpractical to practise a variety of difficult passages at the same time, I begin with exercises on two, three, and four tones, then advancing progressively to more difficult exercises; leaving it to the teacher to transpose them a semitone higher or lower.

However, in order to avoid the monotony and lassitude which are almost inseparable from a strictly methodic course of study, I have endeavored to clothe my exercises in a musical and agreeable form; and have made them very short, to prevent overexertion of the voice.

Following its avowed purpose, this work contains no exercises for sustained tones; and it will suffice to sing daily a few long-sustained tones, before taking up these exercises.

The results obtained with this method, and its approbation by several of the highest musical authorities, justify my hope, that it will find a favorable reception.

B. LÜTGEN.

## Allegro.

1.

+) A *leggiero* *legato*

*p* *legato*

*mf*

*p* *mf* *f*

*p* *cresc.* *dim.*

*marcato il basso*

*p* *cresc.* *mf*

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

Note. These vocal exercises may be gradually transposed a semitone higher or lower, without overpassing the natural limits of the voice.

+) A like "a" in "father."

Andante.

2.

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The tempo is marked "Andante." and the time signature is common time (C). The piano part is marked with a piano (*p*) dynamic. The first system includes a *dolce* marking and a *Red.* instruction. The second system features a triplet of eighth notes in the piano part and a *Red.* instruction. The third system includes a *cresc. poco a poco* marking and a *mf* dynamic. The fourth system includes a *f* dynamic, a *dim.* marking, and a *p* dynamic. The score concludes with a *Red.* instruction and an asterisk.

First system of musical notation. The vocal line (top staff) begins with a whole rest, followed by a series of sixteenth-note runs. The piano accompaniment (bottom two staves) features a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* in both parts. A *Ped.* marking is present in the piano part, and an asterisk (\*) is placed below the piano part.

Second system of musical notation. The vocal line continues with sixteenth-note runs. The piano accompaniment includes a wavy line in the right hand, possibly indicating vibrato or a specific articulation. Dynamics include *mf* in the vocal part.

Third system of musical notation. The vocal line features a sixteenth-note run that concludes with a *dim* marking. The piano accompaniment also includes a *dim.* marking in the right hand.

Fourth system of musical notation. The vocal line starts with a *p* dynamic, followed by a sixteenth-note run marked *pp rall.*. The piano accompaniment begins with a *p* dynamic and includes a *pp rall.* marking in the right hand.

Note. After thoroughly practising these vocal exercises as they are written, the student may substitute thirty-second-notes for the sixteenth-notes.