



Dietrich Demus

Allemagne, Halle

Lehre des Lebens. Song for voice, basset horn and piano

A propos de l'artiste

I am a chemist and served 50 years in this profession as professor of physical chemistry at the Martin-Luther-University Halle and as a scientific adviser for JNC Corporation in Japan. As a child I learnt playing piano, and as student I started playing the clarinet. Since this time I played in several amateur orchestras and in many chamber music groups. Since 1994 I play basset horn, edit music for basset horn, prepare arrangements of basset horn music and publish papers about the history of the basset horn. In cooperation with Thomas Grass I published the book 'Das Bassetthorn. Seine Entwicklung und seine Musik' and a catalogue of music for basset horn, the newest edition of which just appeared in freescores.

Page artiste : https://www.free-scores.com/partitions_gratuites_alfredo17.htm

A propos de la pièce

Titre :	Lehre des Lebens. Song for voice, basset horn and piano
Compositeur :	Oestreich, Carl
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Carl Oestreich

Lehre des Lebens

für Bass-Stimme, Bassethorn und Piano

Preface

Carl Wilhelm Eduard Oestreich (1800 – 1840) was born in Spremberg, a small town in Eastern Germany in a family of a city musician. As usual in such a case, he learnt several instruments, among them piano, harp and horn. His horn playing was brought to a masterly level in Dresden by a member of the Court Orchestra. In 1820 Oestreich went on a concert tour through Germany and in the same year he arrived in Frankfurt, where he was engaged as horn player in the orchestra of the Frankfurt Opera. Due to his weak health, already in 1832 he went in pension. But sometimes as temporary help he played harp in the orchestra and he worked as piano teacher.

Oestreich was a prolific composer. Already in the age of 16 he composed pieces for horn and orchestra for his brother, who also was horn player. The majority of his compositions is devoted to the horn, but also several operas and musical plays, symphonies and interlude music for orchestras, concertos for various instruments, instrumental pieces, especially with the participation of wind instruments, vocal music for solo and choral singing, and piano pieces have been preserved, mainly as manuscripts in the Universitätsbibliothek Johann Christian Senckenberg Frankfurt am Main.

Of special interest for us are Oestreich's compositions with basset horn. Since 1827 Oestreich was member of a Freemason lodge. Similar to Mozart, he contributed quite a lot of music for the service in the lodge. And also similar to Mozart he liked to use the basset horn for this music. Oestreich used the basset horn in 48 works.

Also the present song (Universitätsbibliothek Johann Christian Senckenberg Frankfurt am Main, Signum D-F Mus Hs 764) with the title „Lied – Lehre des Lebens für eine Singstimme mit Begleitung des Pasetthorn und Piano=forte von C. Oestreich. Zur Jahres-Schluß-Tafel im Jahr 5833 den 25. December,, (Lied – Lesson of Life for a singing voice with accompaniment of the pasetthorn and piano=forte by C. Oestreich. For the year-end table in the year 5833, December 25th), was conceived as Masonic music for the end of the year 1833. The Freemasons had their own time calculation by adding 4000 to the normal year. The extensive inscriptions in the autograph were retained and only a few typographical errors were corrected.

We are indebted to the Universitätsbibliothek Johann Christian Senckenberg Frankfurt am Main for the consent to publication.

Dietrich Demus & Thomas Grass
Halle & Arnberg, February 2024

Lehre des Lebens

Carl Oestreich
1800-1840
Ed. D. Demus

Allegretto

Bassetthorn

Singstimme

Klavier

Pedal

p

5

cresc.

9

Stunden ent - fliegen und

13

Day and year, suffering and joys, with

The musical score for measures 13-16 consists of a vocal line and a piano accompaniment. The vocal line is in a bass clef with a key signature of one flat. The lyrics are "Tage und Jahre, Leiden und Freuden, mit". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

17

wechselndem Lauf. Sucht nur die Seele das *dolce*

The musical score for measures 17-20 continues the vocal line and piano accompaniment. The lyrics are "wechselndem Lauf. Sucht nur die Seele das". The word "dolce" is written above the final note of the vocal line. The piano accompaniment maintains its rhythmic pattern.

21

Gute, das Wahre, wiegt die Mi -

The musical score for measures 21-24 concludes the vocal line and piano accompaniment. The lyrics are "Gute, das Wahre, wiegt die Mi -". The piano accompaniment continues with the same rhythmic pattern.

24

musical score for measures 24-25. It features a vocal line and a piano accompaniment. The vocal line has lyrics: nute die Jah - re wohl. The piano accompaniment consists of a treble and bass staff with various rhythmic patterns and dynamics.

26

musical score for measures 26-29. It features a vocal line and a piano accompaniment. The vocal line has lyrics: auf. dolce. The piano accompaniment includes a treble and bass staff with complex rhythmic figures and dynamics.

30

musical score for measures 30-33. It features a vocal line and a piano accompaniment. The vocal line has lyrics: Hat uns der Gruß der Ver - wandten ge-. dolce. The piano accompaniment includes a treble and bass staff with complex rhythmic figures and dynamics.

34

fun - den, schlägt für das Schöne, das

cresc.

cresc.

Detailed description: This system contains measures 34, 35, and 36. The vocal line (soprano) has a melodic line with a crescendo. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand, also marked with a crescendo.

37

fühlende Herz.

ff

Cadenz

Detailed description: This system contains measures 37 and 38. Measure 37 is marked *ff*. The vocal line has a long note followed by a cadenza. The piano accompaniment has a simple harmonic accompaniment in the right hand and a more active bass line in the left hand.

39

Dann in der Weihe be - glückender Stunden

Detailed description: This system contains measures 39, 40, 41, and 42. The vocal line has a melodic line with a crescendo. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

43

heilen des Lebens ver - blutende Stunden

This system contains measures 43 through 46. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

47

wandelt zur Wonne für ewig den Schmerz, wandelt zur

f

This system contains measures 47 through 51. The vocal line continues with the lyrics. The piano accompaniment features a more active right hand with sixteenth-note patterns. A dynamic marking of *f* (forte) is present in measure 50.

52

Wonne für ewig den Schmerz.

f *cresc.*

This system contains measures 52 through 55. The vocal line concludes with the lyrics. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings of *f* and *cresc.* (crescendo) are present in measures 53 and 54 respectively.

56

tr

60

f

rit.

Pedal

fz