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# HUGO KAUN

## Oster- und Wandervogellied

KLAVIER-AUSZUG



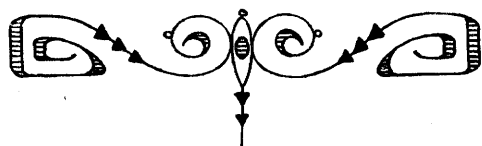


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HANNS MIESSNER  
✚ IN VEREHRUNG. ✚

# Oster- und Wandervogellied

(CÁ SAR FLAISCHLEN)



für Männerchor  
Mezzo-Sopran-Solo  
✚ und Orchester ✚

VON

## HUGO KAUN

KLAVIER-AUSZUG ... M. 6.—  
JEDE CHORSTIMME . . . „ 20  
ORCHESTER-PARTITUR      Preis nach  
ORCHESTER-STIMMEN.      Vereinbarung.

JUL. HEINR. <sup>2</sup>ZIMMERMANN  
LEIPZIG u. BERLIN.



# Oster-und Wandervogellied.

Cäsar Fleischlen.

Hugo Kaun.

Bewegt, fröhlich.

Piano.

Tenor I u. II.

Baß I u. II.

Ü-ber die Ber - -

ge mit fliegenden Fah - - - nen, flam - - - men-de

The first system of the score features a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "ge mit fliegenden Fah - - - nen, flam - - - men-de". The piano accompaniment is in a bass clef with the same key signature and time signature. It consists of a steady eighth-note bass line in the left hand and a more complex melodic line in the right hand. Dynamics include *f* (forte) and *ff* (fortissimo).

Son - - ne im blau - - en Ge - zelt,

The second system continues the vocal line and piano accompaniment. The vocal line lyrics are "Son - - ne im blau - - en Ge - zelt,". The piano accompaniment features a prominent eighth-note bass line and a melodic line with triplets and slurs. Dynamics include *f* (forte) and *ffz* (fortissimoz).

flam - - mende Son - - ne im blau - en Ge - zelt,

The third system continues the vocal line and piano accompaniment. The vocal line lyrics are "flam - - mende Son - - ne im blau - en Ge - zelt,". The piano accompaniment continues with its characteristic eighth-note bass line and melodic line. Dynamics include *f* (forte) and *ffz* (fortissimoz).

The fourth system shows the piano accompaniment continuing. It features a steady eighth-note bass line and a melodic line with triplets and slurs. Dynamics include *f* (forte) and *ffz* (fortissimoz).

ju - - - belt der Früh - - - ling - - - wie

*mf* *f*

*mf* *f*

*mf* *f*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features the lyrics 'ju - - - belt der Früh - - - ling - - - wie'. The bottom staff is a piano accompaniment in bass clef, mirroring the key signature and time signature. It includes dynamic markings *mf* and *f*. The piano part features a complex texture with many beamed sixteenth notes and slurs.

Glok - - - ken - - - ge - - - läu - - - te

*mf* *f*

*mf* *f*

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with the lyrics 'Glok - - - ken - - - ge - - - läu - - - te'. The bottom staff is a piano accompaniment in bass clef. It includes dynamic markings *mf* and *f*. The piano part continues with intricate sixteenth-note patterns and slurs.

4  
sieg - - haft sein hel - - les Glück-auf in die

*ff* *ff*

*ff* *ff*

Detailed description: This system contains the third two staves of music. The top staff is a vocal line in treble clef with the lyrics 'sieg - - haft sein hel - - les Glück-auf in die'. A circled number '4' is placed above the first measure. The bottom staff is a piano accompaniment in bass clef. It includes dynamic markings *ff*. The piano part features a more rhythmic accompaniment with some slurs.

4  
*ffsfz* *f* *f sfz*

Detailed description: This system contains the final two staves of music. The top staff is a piano accompaniment in treble clef. A circled number '4' is placed above the first measure. It includes dynamic markings *ffsfz*, *f*, and *f sfz*. The bottom staff is a piano accompaniment in bass clef. The piano part features a triplet of sixteenth notes in the final measure.

Welt.

8

*ff* *f*

*p* *f* *ff sfz* *ff*

5) **Marschmäßig** *Solo.*  
*mf*

Und wir hor-chen

*p* *sfz* *p* *p*

und wir grei - fen Rock und Rän - zel von der Wand,



6

Stock und Sturm-hut Band und Schlei-fen, und mit Lautengeht's und

Pfei - - fen, hol-la - he! in's grü-ne Land

7

holla-he! in's grüne

*mf(leicht)*

Chor. Und wir hor - chen und wir grei - fen

7

8

Land mit Lau-ten geht's und Pfei - fen.

Rock und Rän - zel von der Wand, Stock und Sturm-hut,

8

Band und Schlei - fen, und mit Lau - ten geht's und Pfei -

Solo.  
Hol - la - he! \_\_\_\_\_ ins grü - - ne Land, hol - la - he ins  
fen, holla - he! \_\_\_\_\_ ins grü - ne Land, \_\_\_\_\_ hol - la -  
holla - he!

grü - - ne Land. \_\_\_\_\_  
he \_\_\_\_\_ ins grü - ne Land. \_\_\_\_\_

*p*

*pp* *p* *ppp*

⑩ Erstes Zeitmaß.

Chor. Jugenddes Jah - - res und

*f*

⑩ Erstes Zeitmaß.

*fp* *f*

Jugenddes Le - - bens, freu - - de-ge-flü - gelt und

*f*

*f* *mf*

froh - mut = ge - schwellt,      fren - de = ge -

The first system shows a vocal line and piano accompaniment. The vocal line has two phrases: "froh - mut = ge - schwellt," and "fren - de = ge -". The piano accompaniment features a bass line with chords and a treble line with chords and some melodic movement. A circled number "11" is placed above the vocal line in the second measure of the second phrase, indicating a measure repeat.

The piano accompaniment for the first system. The treble clef part has a complex texture with triplets and slurs. The bass clef part has a steady eighth-note accompaniment. Dynamics include *f sfz p* and *f*. A circled number "11" is placed above the treble clef part in the second measure of the second phrase.

flü - gelt und froh - mut = ge - schwellt...      wo wir hin -

The second system continues the vocal line and piano accompaniment. The vocal line has two phrases: "flü - gelt und froh - mut = ge - schwellt..." and "wo wir hin -". The piano accompaniment continues with similar textures. A circled number "8" is placed above the piano part in the first measure of the second phrase.

The piano accompaniment for the second system. It features a treble clef part with triplets and slurs, and a bass clef part with eighth-note accompaniment. Dynamics include *f sfz p* and *f p*. A circled number "8" is placed above the treble clef part in the first measure of the second phrase.

kom - men, da ste - hen die Leu - te, freu'n sich und

The third system shows the vocal line and piano accompaniment. The vocal line has one phrase: "kom - men, da ste - hen die Leu - te, freu'n sich und". The piano accompaniment continues with similar textures.

The piano accompaniment for the third system. It features a treble clef part with triplets and slurs, and a bass clef part with eighth-note accompaniment. Dynamics include *f*. A circled number "8" is placed above the treble clef part in the first measure of the second phrase.

grü - ßen: Glückauf, Glück-auf in die Welt!

*ff*

*f sfz* *ff* *ff*

*f* *mf*

*p* *pp* *p*

*mf* *p* *f*

Solo.  
 13 Marschmäßig.

*mf*

La - chend liegt vor uns das Le - ben, fest - lich =

*fsz* *p*

schön und kraft = ge - stimmt, und wir — jauch - zen

14 *ff*

ihm ent - ge - gen, und zu Son - ne wird und Se - gen, was es

*ff* *fsz*

gibt und was es nimmt, was es gibt und was es nimmt.

*fsz* *mf* *f*

15 Erstes Zeitmaß.

Solo.

Die Liebste geholt und ein

Und wenn wir sel - - - ber einst seßhaft ge - wor - - - den, die

16

Haus uns be - stellt, die Liebste ge - holt, die Lieb - -

Lieb - ste ge - holt und ein Haus uns be - stellt, die

15

ffmf

sfz

ste ge - holt!

Lieb - ste ge - holt und ein Haus be - stellt,

*f* *mf* *f* *sfz*

17 Hollahe ins grü - ne Land,

ste - hen auch wir dann und grü - ßen die

*mf* *mf* *fp*

hollahe ins grü - ne Land!

Ju - - - - - gend, die so vor - bei - - - - - zieht: Glück -



18

Wir grüßen die Ju - gend: Glück auf in die Welt, Glück - - -  
 auf, Glück - auf, Glück-auf in die Welt, Glück - - -

19

*ff sfz* *mf*

auf! Glück-auf!  
 auf! Glück-auf!

*ff* *ff*

*ff* *ff sfz*

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