

Jääkärien marssi.

Syvä iskumme on, viha voittamaton,
Meill' armoa ei, — kotimaata.
Koko onnemme kalpamme kärjessä on
Ei rintamme heltyä saata.
Sotahuutomme hurmaten maalle soi,
Mi katkovi kahleitansa:
Ei ennen uhkamme uupua voi
Kuin vapaa on Suomen kansa.

Kun painui päät muun kansan, maan,
Me jääkärit uskoimme yhä.
Oli rinnassa yö, tuhat tuskaa, vaan
Yks aatos ylpeä, pyhä:
Me nousemme kostona Kullervon —
Soma on sodan kohtalot koittaa.
Satu uusi nyt Suomesta syntyvä on,
Se kasvaa, se ryntää, se voittaa.

Häme, Karjala, Vienan rannat ja maa,
Yks', suuri on Suomen valta.
Sen aatetta ei väkivoimat saa
Pois Pohjan taivahan alta.
Sen leijonalippua jääkärien
Käsivarret jäntevät kantaa
Yli pauhun kenttien hurmeisten
Päin nousevan Suomen rantaa.

Lutnantti Nurmic.

De finländska jägarnas marsch.

Vårt hugg det är hårdt, och vårt hat det är kallt,
För oss har vårt land ej förskoning,
På vår svärdspets hänger vår lycka, vårt allt,
Den bannlyst hvar tanke på soning.
Af bäfvan greps landet, när stridsropet ljöd,
Vårt stridsrop: bryt, Finland, din boja!
Först då får den slockna, vår upprorsglöd,
När fri är hvar finländsk koja —
Först då får den slockna, vår upprorsglöd,
När fri är hvar finländsk koja.

När klenmod de öfrigas segerhopp stal,
På seger vi jägare trodde.
I vårt bröst ibland tusende mörka kval
En kungstanke tändande bodde!
Vår färd det är Kullervos hämnarfärd,
Det är härligt att krigslyckan fresta.
En saga om Finland skrifver vårt svärd.
Den stoltaste, största och bästa —
En saga om Finland skrifver vårt svärd,
Den stoltaste, största och bästa.

Alla tavasters, alla karelares land
Skall Norden ett Stor-Finland gifva.
Den drömmen ej dräpes af våldets hand,
Nej, den skall förverkligad blifva!
Vår lejonfana, vår oriflamma,
Af kampvana jägarehänder
Öfver blodiga valplatser bäres fram
Mot Finlands befriade stränder —
Öfver stormade löpgrafvar bäres fram
Mot Stor-Finlands hägrande stränder.

Raf. Lindqvist.

Marsch der finnländischen Jäger.

Scharf ist unser Hieb, voll Wut unser Blick,
Keine Gnade dem Feinde wir reichen.
An der Spitze des Degens, da hängt unser Glück,
Nichts kann unsere Brust erweichen.
Unser Kriegsruf erweckend dem Lande schallt,
Seine Freiheit soll es gewinnen.
Nicht eher ruhen darf unsere Gewalt,
Als frei ist das Land der Finnen.

Das Haupt unsres Volkes schon sich senkt,
Wir Jäger noch immer nicht schwanken.
Aus gequälten Herzen hervor sich lenkt
Ein heiliger, großer Gedanken:
Als Kullervos Rache wir stürmen voran,
Auf des Kampfeswellen wir wiegen,
Ein Gedicht an Suomi nun regen wir an,
Es schwillt, es wächst, es wird siegen.

Tawastland und Karelien, Dwinas Land,
Das alles ist Finnlands Gebiete,
Von Neuland bis an Ostrobotniens Strand
Es lebt in jedem Gemüte.
Die Löwenfahne der Jäger-Wacht
Hin führt unsere kämpfende Bande
Durch Blut und Gräuel, durch Krieg und Schlacht
Nach Finnlands blühendem Strande.

Ernst Borenus.

Marsch der finnländischen Jäger.

Wir haben verlassen Heimat und Herd,
Zu rächen die Not der Väter;
Wir zücken entschlossen das blanke Schwert
Gegen Henker und Verräter.
Wir ziehn in den Kampf über Meer und Land,
Wir trotzen jeder Beschwerde.
Und ruhen darf nicht unsere Hand
Bis frei ist Finnlands Erde.

Die arme Heimat die Hoffnung verlor,
Ward täglich müder und träger,
Wir aber heben den Blick empor,
Wir, — — Siebenundzwanziger Jäger.
Wir tragen Kullervos Zorn als Schild
Im Herzen und in den Händen;
Der Mut, der unsere Adern schwillt,
Wird unseren Sieg vollenden.

Karelen, Savolaks, Tavastland,
Und Nylands lachende Küsten,
Sie sollen verbunden Hand in Hand
Zum Freiheitskampfe sich rüsten.
Der Glaube, der unsere Brüderschar,
Zu einem Herzen und Sinnen band,
Er bringt uns einst über Not und Gefahr
Ein großes, ein einiges Finnland!

Johannes Öhqvist.

Marsch der finnländischen Jäger

Jääkärien marssi De finländska jägarnas marsch

Jean Sibelius, Op. 91a

Rasch (♩) *Reippaasti* (♩) *Hurtigt* (♩)

2 Flauti.

2 Oboi.

2 Clarinetti in B.

Clarinetto basso in B.

2 Fagotti.

I. II.

4 Corni in F.

III. IV.

I.

3 Trombe in B.

II. III.

I. II.

3 Tromboni.

III.

Timpani.

Tamburo.

Piatti e Gran Cassa.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

The score is arranged in a standard orchestral format. The woodwind section includes flutes, oboes, clarinets, and bassoons. The brass section includes trumpets and trombones. Percussion consists of timpani, snare drum, and cymbals/grand cauldron. The string section includes violins, viola, cello, and double bass. Dynamics range from *f* (forte) to *mp* (mezzo-piano). Performance instructions include *Reippaasti* (briskly) and *Hurtigt* (quickly). There are also markings for *div.* (divisi) for the strings.

Rasch (♩) *Reippaasti* (♩) *Hurtigt* (♩)



Musical score system 1, consisting of 11 staves. The top staff features a complex melodic line with many beamed notes and slurs. The second staff has a similar melodic line. The third and fourth staves are grouped by a brace and contain rhythmic accompaniment. The fifth staff has a melodic line with a 'B2' marking above it. The sixth and seventh staves are grouped by a brace and contain sustained chords. The eighth and ninth staves are empty. The tenth and eleventh staves contain rhythmic accompaniment.



Musical score system 2, consisting of 5 staves. The top staff has a melodic line with a 'div.' marking above it. The second and third staves are grouped by a brace and contain rhythmic accompaniment. The fourth and fifth staves are grouped by a brace and contain rhythmic accompaniment.

A

The first system of the musical score consists of ten staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle six staves are grouped by a brace on the left. The notation is dense, with many beamed notes and slurs. Dynamics include *f*, *ff*, *mf*, and *forte*. Performance markings include *tr* (trills) and *poco f*. The system concludes with a *ff* dynamic marking.

The second system of the musical score continues the notation from the first system. It features similar complex notation with beamed notes and slurs. Dynamics include *f*, *ff*, and *mf*. The system concludes with a *ff* dynamic marking and a section marker 'A' at the bottom center.



Musical score system 1, measures 1-4. The system consists of 11 staves. The first two staves are for the upper strings (Violins I and II), both marked *meno f*. The third staff is for the Violoncello, marked *meno f*. The fourth and fifth staves are for the Double Basses, both marked *mf*. The sixth and seventh staves are for the Piano, both marked *mf*. The eighth and ninth staves are for the Harp, both marked *ff*. The tenth and eleventh staves are for the Organ, both marked *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4.



Musical score system 2, measures 5-8. The system consists of 11 staves. The first two staves are for the upper strings, both marked *meno f*. The third staff is for the Violoncello, marked *meno f*. The fourth and fifth staves are for the Double Basses, both marked *mf marc.*. The sixth and seventh staves are for the Piano, both marked *mf*. The eighth and ninth staves are for the Harp, both marked *mf*. The tenth and eleventh staves are for the Organ, both marked *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4.

B

Musical score for section B, measures 1-16. The score is written for a grand staff (piano) and a solo line. The piano part consists of multiple staves with complex rhythmic patterns and dynamics ranging from *ff* to *p*. The solo line features a melodic line with trills (*tr*) and slurs. The score is divided into two systems, with the first system ending at measure 16. Performance markings include accents (*>*) and slurs (*—*).

First ending bracket for section B, measures 17-20. It contains two endings labeled 1. and 2. The notation shows the specific notes and rests for each ending, with dynamic markings like *ff* and *p*.

div.

Musical score for section B, measures 17-20. This section continues the piano accompaniment and solo line from the previous system. It includes a *div.* marking above the first staff. The piano part continues with complex rhythmic patterns and dynamics ranging from *ff* to *p*. The solo line features a melodic line with trills (*tr*) and slurs. The score is divided into two systems, with the second system ending at measure 20. Performance markings include accents (*>*) and slurs (*—*).

B

Second ending bracket for section B, measures 21-24. It contains two endings labeled 1. and 2. The notation shows the specific notes and rests for each ending, with dynamic markings like *ff* and *p*.