

Jean Sibelius

SYMPHONY No. 2

Excerpts from the *Finale*

Concert Band Arrangement by Larry Daehn

INSTRUMENTATION

1 – Conductor	2 – B \flat Trumpet 2
1 – Piccolo	2 – B \flat Trumpet 3
3 – Flute 1	1 – F Horn 1
3 – Flute 2	1 – F Horn 2
1 – Oboe 1	1 – F Horn 3
1 – Oboe 2	1 – F Horn 4
1 – Bassoon 1	2 – Trombone 1
1 – Bassoon 2	2 – Trombone 2
3 – B \flat Clarinet 1	2 – Trombone 3
3 – B \flat Clarinet 2	1 – Euphonium TC
3 – B \flat Clarinet 3	2 – Euphonium BC
2 – B \flat Bass Clarinet	4 – Tuba
2 – E \flat Alto Saxophone 1	1 – Timpani
2 – E \flat Alto Saxophone 2	2 – Snare Drum
2 – B \flat Tenor Saxophone	2 – Crash Cymbals/ Bass Drum
2 – E \flat Baritone Saxophone	
2 – B \flat Trumpet 1	

Complete Band	\$80.00
Full Score	8.00
Parts, each	2.00

Daehn
PUBLICATIONS

The Second Symphony of Jean Sibelius was premiered on March 8, 1902, in University Hall in Helsinki, with the composer conducting. It was such a triumphant success that repeat concerts were held on March 10, 14 and 16, and all were sold out—an unprecedented success for a new orchestral work in Finland.

After the premiere, musicologist Robert Kajanus interpreted the work as a portrayal of the Finnish people's resistance to their dominant Russian overlords. Later writers continued this nationalistic interpretation, even calling it the "Liberation Symphony." Though Sibelius tried to deny these nationalistic elements in his famous symphony, the public chose to believe that the composer of *Finlandia* had written "A Symphony for Finland's Struggle for Freedom."

The main theme of the sonata-form Finale has all the qualities for popularity: it is simple, memorable and heroic, with radiant trumpets, sonorous horns and, insistently in the background, a threatening, rhythmic motif from the trombones—one of classical music's most famous "big tunes."

The second theme, a lamenting melody over ostinato scale passages, is believed to have been written in memory of Sibelius' sister-in-law, Elli, who died in 1901.

The aim of this concert band setting is to acquaint high school musicians and their audiences with one of history's most famous symphonies. While creating this abbreviated arrangement, every attempt was made to include all important elements of the symphony's themes, development and recapitulation.

Larry Daehn

Preview Only

Symphony No. 2

Finale (excerpts)

Jean Sibelius
arranged by Larry Daehn

Allegretto moderato $\text{♩} = 88 - 96$

Flute 1 2 *f*

Piccolo *f*

Oboe 1 2

Bassoon 1 2 *a2 f sf sf sf sf sf sf*

B♭ Clarinet 1 2 3 *a2 f sf sf sf sf sf sf*

B♭ Bass Clarinet *f sf sf sf sf sf sf*

E♭ Alto Saxophone 1 2 *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone 1 2 3 4 5 *f sf sf sf sf sf sf*

B♭ Trumpet 1 2 3 *f f*

F Horn 1 2 3 4 *a2 f f*

Trombone 1 2 3 *f marcato f marcato f marcato*

Euphonium *f marcato*

Tuba *f sf sf sf sf sf sf*

Timpani *f*

Snare Drum

Crash Cymbals
Bass Drum

11 13

Fl. 1 2

Picc. 1 2

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl. 1 2 3

A. Sax. 1 2

T. Sax. 1 2 3

Bar. Sax. 1 2 3

11 *sf* 12 *sf* 13 *sf* 14 *sf* 15 *sf* 16 *sf*

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph. 1 2 3

Tba. 1 2 3

Timp. 1 2 3

S. D. 1 2 3

Cr. Cym. 1 2 3

B. D. 1 2 3

25

23

Fl. 1 2 *mf* *ff con forza*

Picc. *mf* *ff con forza*

Ob. 1 2 *mf* *ff*

Bsn. 1 2 *ff*

B^b Cl. 1 *ff con forza*

2 3 *ff*

B. Cl. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

23 24 25 26 27 28

Tpt. 1 2 3 *mf* *ff con forza*

Hn. 1 2 3 4 *ff*

Tbn. 1 2 3 *ff*

Euph. *ff*

Tba. *ff*

Timp. *mp* *ff*

S. D. *mp* *ff*

Cr. Cym. B. D. *mp* *ff*

B. D. *mp* *ff*

29 30 31 32 33 34

Fl. 1 2 *a2* *mf* *ff*

Picc. *mf* *ff*

Ob. 1 2 *a2* *mf* *ff*

Bsn. 1 2 *sf* *mf* *ff*

B^b Cl. 1 *mf* *ff*

B. Cl. 2 3 *a2* *mf* *ff*

A. Sax. 1 2 *a2* *mf* *ff*

T. Sax. *mf* *ff*

Bar. Sax. *sf* *mf* *ff*

Tpt. 1 *mf* *ff*

2 3 *a2* *mf* *ff*

Hn. 1 2 *a2* *mf* *ff*

3 4 *mf* *ff*

Tbn. 1 2 *mf* *ff*

3 *mf* *ff*

Euph. *mf* *ff*

Tba. *sf* *mf* *ff*

Timp. *f* *mf*

S. D. *mp* *ff*

Cr. Cym. *mp* *ff*

B. D. *mp* *ff*

rit.

44 A Tempo

The musical score is arranged in systems for various instruments. The top system includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), and Bass Clarinet (B. Cl.). The second system includes Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The third system includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.). The bottom system includes Timpani (Timp.), Snare Drum (S. D.), and Cymbals (Cr. Cym. B. D.).

Measure numbers 43, 44, 45, 46, 47, 48, and 49 are indicated at the bottom of the score. Dynamics include *f*, *mf*, and *f*. Performance markings include *rit.*, *A Tempo*, and *a2*. The score features complex rhythmic patterns and melodic lines across the woodwind and brass sections.

allargando

55 A Tempo

50

Fl. 1 2 *ff con forza* *meno f*

Picc. *ff con forza* *meno f*

Ob. 1 2 *ff con forza*

Bsn. 1 2 *ff con forza* *f dim. poco a poco*

B^b Cl. 1 *ff con forza* *meno f* *f*

2 3 *ff con forza* *meno f* *f*

B. Cl. *ff* *meno f* *f dim. poco a poco*

A. Sax. 1 2 *ff con forza* *meno f* *f dim. poco a poco*

T. Sax. *ff con forza* *meno f* *f dim. poco a poco*

Bar. Sax. *ff con forza* *meno f* *f dim. poco a poco*

50 51 52 53 54 55 56 *f dim. poco a poco*

Tpt. 1 2 3 *ff*

Hn. 1 2 *ff* *f dim. poco a poco*

3 4 *ff* *f dim. poco a poco*

Tbn. 1 2 *f dim. poco a poco*

3 *f dim. poco a poco*

Euph. *f dim. poco a poco*

Tba. *f* *f dim. poco a poco*

Timp. *p* *f dim. poco a poco*

S. D.

Cr. Cym.
B. D.

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl. *div.* *p*

A. Sax. 1 2 *p*

T. Sax. *div.* *p*

Bar. Sax. *div.* *p*

57 58 59 60 61

Tpt. 1 2 3 *solo or soli* *mf* *p*

Hn. 1 2 3 4

Tbn. 1 2 3

Euph. *div.* *p*

Tba. *div.* *p*

Timp.

S. D.

Cr. Cym.
B. D.

62

Fl. 1 2

Picc.

Ob. 1 2 *solo or soli* *mf* *p*

Bsn. 1 2 *mf*

B^b Cl. 1 *mf* *p* *div.*

2 3 *mf*

B. Cl. *mf*

A. Sax. 1 2

T. Sax.

Bar. Sax.

Detailed description: This block contains the woodwind section of a musical score for measures 62 through 66. The instruments listed are Flute (1 and 2), Piccolo, Oboe (1 and 2), Bassoon (1 and 2), B-flat Clarinet (1, 2, and 3), B Clarinet, Alto Saxophone (1 and 2), Tenor Saxophone, and Baritone Saxophone. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 62 shows the Oboe and Bassoon playing a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The Bassoon also plays a lower line. The Clarinets and Saxophones play a rhythmic accompaniment of eighth notes. Measures 63-65 continue this pattern with some rests and dynamics changes. Measure 66 features a 'div.' (divisi) instruction for the B-flat Clarinet, with the first part playing a melodic line and the second and third parts playing a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

62

63

64

65

66

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph. *p*

Tba. *p*

Timp.

S. D.

Cr. Cym.

B. D.

Detailed description: This block contains the brass and percussion section of a musical score for measures 62 through 66. The instruments listed are Trumpet (1, 2, and 3), Horn (1, 2, 3, and 4), Trombone (1, 2, and 3), Euphonium, Tuba, Timpani, Snare Drum (S. D.), Crash Cymbal (Cr. Cym.), and Bass Drum (B. D.). The key signature is B-flat major (two flats). The time signature is 4/4. Measures 62-65 show the Trombone, Euphonium, and Tuba playing a rhythmic accompaniment of eighth notes. The Trumpets and Horns are mostly silent. The Timpani plays a steady pulse. Measure 66 features a 'div.' (divisi) instruction for the Trombone, with the first part playing a melodic line and the second and third parts playing a rhythmic accompaniment. Dynamics include *p* (piano).

67 70

Fl. 1 2

Picc.

Ob. 1 2 *a2* *mf*

Bsn. 1 2 *mf*

B^b Cl. 1 2 3 *mf*

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

67 68 69 70 71

Tpt. 1 2 3

Hn. 1 2 3 4 *mp*

Tbn. 1 2 3 *mp*

Euph.

Tba.

Timp.

S. D.

Cr. Cym.
B. D.

74

72

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

72 73 74 75 76

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.
B. D.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Piccolo, Oboe, Bassoon, Clarinets, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) are the primary focus. The percussion section (Tympani, Snare Drum, Cymbals) provides rhythmic support. The score is in a key with three flats and a common time signature. Measure 74 is marked with a box and the dynamic *mf*. The flute part in measure 74 has a *rit.* marking above it. The bassoon part has a *v* marking above it. The clarinet parts have a *v* marking above them. The saxophone parts have a *v* marking above them. The trumpet parts have a *v* marking above them. The horn parts have a *v* marking above them. The trombone parts have a *v* marking above them. The euphonium part has a *v* marking above it. The tuba part has a *v* marking above it. The percussion parts have a *v* marking above them. The score is written for a full orchestra.

77 *a2* 78

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B^b Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

77 78 79 80 81

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.

B. D.

82

Fl. 1 2 *p*

Picc.

Ob. 1 2 *p*

Bsn. 1 2

B^b Cl. 1 *p*
2 3 *p* *a2*

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

82

83

84

85

86

solo

Tpt. 1 *p*
2 3

Hn. 1 2 *p*
3 4

Tbn. 1 2
3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.
B. D.

87 88 89 90 91

Fl. 1 2 *mf*

Picc.

Ob. 1 2 *mf*

Bsn. 1 2 *mf*

B^b Cl. 1 2 3 *a2*

B. Cl.

A. Sax. 1 2 *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax.

Tpt. 1 2 3 *tutti p* *solo mf* *a2*

Hn. 1 2 3 4 *mp* *mf*

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.
B. D.

97 98

Fl. 1 2 *f*

Picc. *f*

Ob. 1 2 *div.* *f*

Bsn. 1 2 *f*

B^b Cl. 1 *poco f*

2 3 *poco f*

B. Cl. *f*

A. Sax. 1 2

T. Sax.

Bar. Sax. *f*

97 98 99 100 101

Tpt. 1 (top notes opt.) *poco f*

2 3 *poco f*

Hn. 1 2

3 4

Tbn. 1 2

3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.
B. D.

102

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

mf *f* *a2* *f*

102 103 104 105 106

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym. B. D.

DP 200301

mp *f* *a2* *a2* *f* *f* *f*

107

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax. *div.*

Bar. Sax.

107 108 109 110 111

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.
B. D.

117 118 119 120 121

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.
B. D.

129

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

129 130 131 132 133 134 135

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym. B. D.

Cr. Cym. *ff*