

Jean Sibelius  
**SYMPHONY No. 2**

Excerpts from the *Finale*

Concert Band Arrangement by Larry Daehn

**INSTRUMENTATION**

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

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

# Symphony No. 2

## Finale (excerpts)

Jean Sibelius

arranged by Larry Daehn

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

5

Flute 1 2

Piccolo

Oboe 1 2

Bassoon 1 2

B♭ Clarinet 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1 2 3

F Horn 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

Timpani

Snare Drum

Crash Cymbals  
Bass Drum

FL. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> CL. 1 2 3

B. CL.

A. Sax. 1 2

T. Sax.

Bar. Sax. 6 7 8 9 10

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.  
B. D.

13

FL. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

11 12 13 14 15 16

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.  
B. D.

17

Fl. 1 2 *mf*

Picc.

Ob. 1 2 *mf*

Bsn. 1 2 *mf*

B♭ Cl. 1 2 3 *mf*

B. Cl. *mf*

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

T. Sax. *mf*

Bar. Sax. *mf*

17 18 19 20 21 22

Tpt. 1 2 3

Hn. 1 2 3 4 *mf*

Tbn. 1 2 3 *mf* *a2*

Euph. *mf*

Tba. *mf*

Timp. *p* *mf* *f* *f* *mf*

S. D.

Cr. Cym.  
B. D.









*rit.*

**44** A Tempo

43

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.

43 44 45 46 47 48 49

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.

B. D.

DP 200301







This page contains the musical score for measures 67 through 71. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 67-69 are silent. Measure 70 begins with a *mf* dynamic.
- Picc.:** Silent throughout.
- Oboe (Ob.):** Measures 67-69 feature a melodic line with *a2* markings and *mf* dynamics. Measure 70 continues this line.
- Bassoon (Bsn.):** Measures 67-69 feature a melodic line with *mf* dynamics. Measure 70 continues this line.
- B♭ Clarinet (B♭ Cl.):** Measures 67-69 feature a melodic line with *mf* dynamics. Measure 70 continues this line.
- B♭ Clarinet (B. Cl.):** Features a rhythmic accompaniment of eighth notes.
- Alto Saxophone (A. Sax.):** Features a rhythmic accompaniment of eighth notes.
- Tenor Saxophone (T. Sax.):** Features a rhythmic accompaniment of eighth notes.
- Baritone Saxophone (Bar. Sax.):** Features a rhythmic accompaniment of eighth notes.
- Trumpet (Tpt.):** Measures 67-69 are silent. Measure 70 begins with a *mp* dynamic.
- Horn (Hn.):** Measures 67-69 are silent. Measure 70 begins with a *mp* dynamic.
- Trombone (Tbn.):** Measures 67-69 are silent. Measure 70 begins with a *mp* dynamic.
- Euphonium (Euph.):** Features a rhythmic accompaniment of eighth notes.
- Tuba (Tba.):** Features a rhythmic accompaniment of eighth notes.
- Timpani (Timp.):** Features a rhythmic accompaniment of eighth notes.
- Snare Drum (S. D.):** Silent throughout.
- Cymbal (Cr. Cym. / B. D.):** Silent throughout.

FL. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> 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.

FL. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> 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.

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82

Fl. 1 2 *p*

Picc.

Ob. 1 2 *p*

Bsn. 1 2

B♭ Cl. 1 2 3 *p* *a2*

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

82

83 84 85 86

Tpt. 1 2 3 *p* *solo*

Hn. 1 2 3 4 *p*

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♭ Cl. 1 2 3 *a2*

B. Cl. *mf*

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

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

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.  
DP 200301



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.

*f*

*div.*

*poco f*

*f*

97 98 99 100 101

97 98 99 100 101

(top notes opt.)

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.

B. D.



107

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B $\flat$  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♭ 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.





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.

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. *ff*

B. D.

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