

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/<br>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

# 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

Musical score for a symphony orchestra, page 4, measures 6-10. The score includes parts for Flute, Piccolo, Oboe, Bassoon, Clarinets (Bb, B, A, T, Baritone), Saxophones (Alto, Tenor), Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Snare Drum, and Cymbals. The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics such as *sf*, *mf*, *f*, and *marcato*. The number 9 is circled in the bottom staff of measure 9.

11 13

Fl. 1 2

Picc. 1 2

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> 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

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.

Cr. Cym. B. D.

17

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.

17

18

19

20

21

22

Tpt. 1 2 3

Hrn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.

B. D.

25

23

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

Picc. *mf* *ff con forza*

Ob. 1 2 *mf* *ff*

Bsn. 1 2 *ff*

B<sup>b</sup> 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 *mf* *ff con forza*

2 3 *mf* *ff con forza*

Hn. 1 2 *ff*

3 4 *ff*

Tbn. 1 2 *ff*

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<sup>b</sup> 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*



37 Poco stringendo

41 Pesante

35 36 37 38 39 40 41 42

Fl. 1 2 *mp* *ff*

Picc. *mp* *ff*

Ob. 1 2 *mp* *ff*

Bsn. 1 2 *p* *ff*

B<sup>b</sup> Cl. 1 *mp* *ff*

2 3 *mp* *ff*

B. Cl. *p* *ff*

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

T. Sax. *mf* *ff*

Bar. Sax. *p* *ff*

Tpt. 1 2 3 *ff*

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

Tbn. 1 2 3 *p* *ff*

Euph. *p* *ff*

Tba. *p* *ff*

Timp. *p* *ff*

S. D. *p* *ff*

Cr. Cym. *ff*

B. D. *p* *ff*

*rit.*

**44** A Tempo

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B. Cl.), and Alto Saxophone (A. Sax.). The brass section includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Snare Drum (S. D.), and Cymbals (Cr. Cym. / B. D.).

Key musical elements include:

- Tempo and Dynamics:** The score starts with a *rit.* (ritardando) and then returns to *A Tempo*. Dynamics range from *f* (forte) to *pp* (pianissimo).
- Articulation:** *a2* (accents) are used throughout the score.
- Measure Numbers:** The score is numbered from 43 to 49.
- Staff Groupings:** Flute and Piccolo are grouped together. Bassoon and Bass Clarinet are grouped together. Trumpet, Horn, Trombone, Euphonium, and Tuba are grouped together.

*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<sup>b</sup> 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 dim. poco a poco*

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

S. D.

Cr. Cym.

B. D.

57

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

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

B. Cl. *div.*

A. Sax. 1 2

T. Sax. *div.*

Bar. Sax. *div.*

57 58 59 60 61

*p*

*p*

*p*

*p*

1

Tpt. 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph. *div.*

Tba. *div.*

Timp.

S. D.

Cr. Cym. B. D.

*solo or soli*

*mf*

*p*

*p*

*p*

62

Fl. 1 2

Picc.

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

Bsn. 1 2 *mf*

B<sup>b</sup> Cl. 1 2 3 *mf* *p* *div.*

B. Cl. *mf*

A. Sax. 1 2

T. Sax.

Bar. Sax.

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.

67 70

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.

67 68 69 70 71

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.  
B. D.

*mf*

*a2*

*mp*

74

72 73 74 75 76

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.

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.  
B. D.

*mf*

*a2*

77 *a2* 78

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.



82

Fl. 1 2 *p*

Picc.

Ob. 1 2 *p*

Bsn. 1 2

B<sup>b</sup> Cl. 1 *p*

2 3 *p*

B. Cl. *a2*

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<sup>b</sup> 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.

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.

92 93 94 95 96

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

S. D.

Cr. Cym.  
B. D.

*mf*

*tutti*

*mf*

*mf*

*mf*

*mf*

97 98

Fl. 1 2 *f*

Picc. *f*

Ob. 1 2 *div.* *f*

Bsn. 1 2 *f*

B<sup>b</sup> 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* *f* *f* *f*

*a2*

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* *f* *f* *f*

*a2*

*f*

107

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. *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.

114

Fl. 1 2

Picc. *ff*

Ob. 1 2

Bsn. 1 2

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

B. Cl. *ff*

A. Sax. 1 2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

112 113 114 115 116

Tpt. 1 2 3 *ff*

Hn. 1 2 3 4 *ff*

Tbn. 1 2 3 *ff* *marcatissimo*

Euph. *ff* *marcatissimo*

Tba. *ff*

Timp. *ff*

S. D. *ff*

Cr. Cym. B. D. *ff*

117 118 119 120 121

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.

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 multi-staff format. The top section covers measures 122-124, and the bottom section covers measures 125-128. The instruments are listed on the left side of the score.

- Fl.:** Measures 122-124 have a whole note chord. Measures 125-128 have a melodic line with a *ff* dynamic.
- Picc.:** Measures 122-124 are silent. Measures 125-128 have a melodic line with a *ff* dynamic.
- Ob.:** Measures 122-124 are silent. Measures 125-128 have a melodic line with a *ff* dynamic.
- Bsn.:** Measures 122-124 have a rhythmic pattern. Measure 125 has a *ff* dynamic and an *a2* marking. Measures 126-128 continue the pattern.
- B♭ Cl.:** Measures 122-124 have a whole note chord. Measures 125-128 have a melodic line.
- B. Cl.:** Measures 122-124 have a *div.* marking and a rhythmic pattern. Measures 125-128 have a rhythmic pattern.
- A. Sax.:** Measures 122-124 have a whole note chord. Measures 125-128 have a melodic line.
- T. Sax.:** Measures 122-124 have a whole note chord. Measures 125-128 have a melodic line.
- Bar. Sax.:** Measures 122-124 have a rhythmic pattern. Measures 125-128 have a rhythmic pattern.
- Tpt.:** Measures 122-124 are silent. Measures 125-128 have a melodic line with a *ff* dynamic and an *a2* marking.
- Hn.:** Measures 122-124 have a whole note chord. Measures 125-128 have a melodic line.
- Tbn.:** Measures 122-124 are silent. Measures 125-128 have a melodic line with a *ff* dynamic.
- Euph.:** Measures 122-124 are silent. Measures 125-128 have a melodic line with a *ff* dynamic.
- Tba.:** Measures 122-124 have a rhythmic pattern. Measures 125-128 have a rhythmic pattern.
- Timp.:** Measures 122-124 are silent. Measures 125-128 have a rhythmic pattern with a *ff* dynamic.
- S. D.:** Measures 122-124 are silent. Measures 125-128 have a rhythmic pattern with a *ff* dynamic.
- Cr. Cym. / B. D.:** Measures 122-124 are silent. Measures 125-128 have a rhythmic pattern with a *ff* dynamic.

129

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.

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*