


Finlandia

Jean Sibelius
Arranged by Richard Meyer

INSTRUMENTATION

1 — Conductor Score	1 — Tuba
1 — Flute	2 — Percussion (Snare Drum, Bass Drum, Crash Cymbals, Triangle)
1 — Oboe	1 — Timpani
1 — Bassoon	8 — Violin I
1 — B \flat Clarinet I	8 — Violin II
1 — B \flat Clarinet II	3 — Violin III (Viola )
1 — B \flat Bass Clarinet	5 — Viola
1 — E \flat Alto Saxophone	5 — Cello
1 — F Horn	5 — String Bass
1 — B \flat Trumpet I	1 — Piano Accompaniment
1 — B \flat Trumpet II	
1 — Trombone	

FINLANDIA

Few composers are so closely identified with their natural environment as Sibelius is with Finland. His soaring melodies and lush orchestration vividly evoke the wilderness and grandeur of the North. The same year as his first symphony, Sibelius composed *Finlandia* for a fund-raising pageant in 1899, a time when Finnish nationalism was running high. Finnish audiences were so profoundly moved by this music that the czarist government forbade its performances during times of political unrest! While simple in form and structure, its dramatic elements are extremely effective.

This arrangement provides an excellent way to expose your students to a wide variety of styles and moods, all within one powerful piece. After a stark, chromatic opening, a festive section is heard based on a variety of fanfare-like motifs. The energy eventually subsides, making way for what has become one of the most famous chorales in the orchestral repertoire. After its first statement by woodwinds, the entire orchestra soon picks up this pleading, patriotic melody, and a glorious coda brings the piece to an exciting end.



Please note: Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order.

7 8 9 10 *div.* 11

Fl.

Ob.

Cls. I *più f*

Cls. II *più f*

A. Sax. *più f*

Bsn. (B. Cl.) *più f* ***ff marcato***

Hn. *più f*

Tpts. I

Tpts. II

Trb. *più f* ***ff marcato***

Tuba *più f* ***ff marcato***

Perc. **B. D. C. C. *ff marcato***

Timp. *più f* ***ff marcato*** 11

Vlns. I *più f*

Vlns. II *più f*

Vla. (Vln. III) *più f*

Cello *più f* ***ff marcato***

Str. Bass *più f* ***ff marcato***

27 28 29 30 31 32

Fl. *ff* *p*

Ob. *ff* *p*

Cl. I *ff* *p*

Cl. II *ff* *p*

A. Sax. *ff* *p* 2x only

Bsn. (B. Cl.) *ff* *p*

Hn. *ff* *p* 2x only

Tpts. I *ff* *p* 2x only

Tpts. II *ff* *p* 2x only

Trb. *ff* *p* 2x only

Tuba *ff* *p* 2x only

Perc. *ff* *p* Bass Dr. with timpani mallets

Timp. *ff*

Vlns. I *ff* *p* 2x only 4

Vlns. II *ff* *p* 2x only 4

Vla. (Vln. III) *ff* *p* 2x only 4

Cello *ff* *p* V (Both times)

Str. Bass *ff* *p* V 2x only

45 46 47 48 49 50

Fl. *mf* *p*

Ob. *mf* *p*

Cls. I *mf* *p*

Cls. II *mf* *p*

A. Sax. *mf* *p*

Bsn. (B. Cl.) *mf* *p*

Hn. *mf* *p*

Tpts. I *mf* *p*

Tpts. II *mf* *p*

Trb. *mf* *p*

Tuba *mf* *p*

Perc.

Timp.

Vlns. I *mf* *p*

Vlns. II *mf* *p*

Vla. (Vln. III) *mf* *p*

Cello *mf* *p*

Str. Bass *mf* *p*

51 1. 52 2. 53 **D. S. al Coda**

Fl.

Ob.

Cl. I

Cl. II

A. Sax.

Bsn. (B. Cl.)

ff marcato

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Perc.

Timp.

ff marcato

ff marcato

ff marcato

D. S. al Coda

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

ff marcato

ff marcato

Coda
Slower (♩ = 72)

54 55

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Coda
Slower (♩ = 72)

ff

ff

ff

ff

ff

