

Finlandia

Op. 26

Brass Band

Arr.: Bertrand Moren

Jean Sibelius

EMR 82634

- | | | | |
|---|------------------------------------|---|---|
| 1 | Full Score | 2 | 1 st Trombone $\text{tr} + \text{b}$ |
| 1 | E $\flat$ Cornet | 2 | 2 nd Trombone $\text{tr} + \text{b}$ |
| 3 | Solo B $\flat$ Cornet I | 1 | Bass Trombone $\text{tr} + \text{b}$ |
| 3 | Solo B $\flat$ Cornet II | 2 | B $\flat$ Euphonium |
| 1 | Repiano B $\flat$ Cornet | 3 | E $\flat$ Bass |
| 3 | 2 nd B $\flat$ Cornet | 3 | B $\flat$ Bass |
| 3 | 3 rd B $\flat$ Cornet | 1 | Timpani |
| 1 | B $\flat$ Flugelhorn | 1 | Bass Drum |
| 2 | Solo E $\flat$ Horn | 1 | Cymbals / Vibraphone |
| 2 | 1 st E $\flat$ Horn | 1 | Snare Drum / Triangle |
| 2 | 2 nd E $\flat$ Horn | | |
| 2 | 1 st B $\flat$ Baritone | | |
| 2 | 2 nd B $\flat$ Baritone | | |

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Finlandia

Jean Sibelius (Arr.: Bertrand Moren)

English:

Finlandia, Op. 26, by the composer Jean Sibelius, is one of the most emblematic works of the Finnish symphonic repertoire. Composed in 1899, it reflects a context of national awakening under Russian rule, embodying a powerful patriotic spirit. From its dark and dramatic opening, the work evokes struggle and oppression, before giving way to a noble and radiant theme that has become a true hymn to freedom. This famous chorale, often referred to as the “Finlandia Hymn,” is deeply moving in its simplicity and emotional depth. Sibelius’s writing is distinguished by strong contrasts, expressive intensity, and rich orchestration. In this arrangement for wind orchestra, Bertrand Moren successfully preserves the full power and grandeur of the original. The colors of the woodwinds and brass particularly enhance the heroic and lyrical character of the piece. This version offers a fresh perspective while remaining faithful to the deeply evocative spirit of the original score.

Français:

Finlandia, op. 26, du compositeur Jean Sibelius, est l’une des œuvres les plus emblématiques du répertoire symphonique finlandais. Composée en 1899, elle s’inscrit dans un contexte de revendication nationale face à la domination russe, incarnant un puissant élan patriotique. Dès son introduction sombre et dramatique, l’œuvre évoque la lutte et l’oppression, avant de laisser émerger un thème noble et lumineux devenu un véritable hymne à la liberté. Ce célèbre choral, souvent appelé « Hymne de Finlandia », touche par sa simplicité et sa profondeur émotionnelle. L’écriture de Sibelius se distingue par ses contrastes marqués, son intensité expressive et sa richesse orchestrale. Dans cet arrangement pour orchestre d’harmonie, Bertrand Moren parvient à restituer toute la puissance et la grandeur de l’original. Les couleurs des vents et des cuivres mettent particulièrement en valeur la dimension héroïque et lyrique de l’œuvre. Cette version offre ainsi une nouvelle perspective tout en respectant l’esprit profondément évocateur de la partition originale.

Deutsch:

Finlandia, op. 26, des Komponisten Jean Sibelius, gehört zu den bedeutendsten Werken des finnischen sinfonischen Repertoires. Entstanden im Jahr 1899, steht es im Kontext des nationalen Erwachens unter russischer Herrschaft und verkörpert einen kraftvollen patriotischen Geist. Bereits die düstere und dramatische Einleitung lässt Kampf und Unterdrückung erahnen, bevor sich ein edles und strahlendes Thema entfaltet, das zu einer wahren Hymne der Freiheit geworden ist. Dieser berühmte Choral, oft als „Finlandia-Hymne“ bezeichnet, berührt durch seine Schlichtheit und emotionale Tiefe. Die Tonsprache von Sibelius zeichnet sich durch starke Kontraste, große Ausdruckskraft und eine reiche Orchestrierung aus. In diesem Arrangement für Blasorchester gelingt es Bertrand Moren, die ganze Kraft und Größe des Originals zu bewahren. Die Klangfarben der Holz- und Blechbläser unterstreichen besonders den heroischen und lyrischen Charakter des Werkes. Diese Fassung bietet somit eine neue Perspektive und bleibt zugleich dem eindrucksvollen Geist der Originalpartitur treu.



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Finlandia

Op. 26

Jean Sibelius

Arr.: Bertrand Moren

1 2 3 4 5 6 7 8 9 **A** 10 11 12 13

Andante Sostenuto

Score for Finlandia, Op. 26, by Jean Sibelius, arranged by Bertrand Moren. The score is for a large orchestra and includes the following parts:

- E♭ Cornet
- Solo B♭ Cornet I
- Solo B♭ Cornet II
- Repiano B♭ Cornet
- 2nd B♭ Cornet
- 3rd B♭ Cornet
- B♭ Flugel Horn
- Solo E♭ Horn
- 1st E♭ Horn
- 2nd E♭ Horn
- 1st B♭ Baritone
- 2nd B♭ Baritone
- 1st B♭ Trombone
- 2nd B♭ Trombone
- Bass Trombone
- B♭ Euphonium
- E♭ Bass
- B♭ Bass
- Timpani
- Bass Drum
- Cymbals / Vibraphone
- Snare Drum / Triangle

The score is written in common time (C) and features a key signature of one sharp (F#). The tempo is marked Andante Sostenuto. The score includes dynamic markings such as *f* (forte), *ff* (fortissimo), and *sost.* (sostenuto). The score is divided into measures, with a section marked 'A' starting at measure 10.

EMR 82634

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Eb Cnt. *ff sost.* *fff* *f*
 Solo Cnt. I *ff sost.* *fff*
 Solo Cnt. II *ff sost.* *fff*
 Rep. Cnt. *ff sost.* *fff* *f*
 2nd Cnt. *ff sost.* *fff*
 3rd Cnt. *ff sost.* *fff*
 Flug. *ff sost.* *fff* *f*
 Solo Hn. *ff sost.* *fff* *f*
 1st Hn. *ff sost.* *fff* *f*
 2nd Hn. *ff sost.* *fff* *f*
 1st Bar. *ff sost.* *fff* *f*
 2nd Bar. *ff sost.* *fff* *f*
 1st Tbn. *ff sost.* *fff*
 2nd Tbn. *ff sost.* *fff*
 B. Tbn. *ff sost.* *fff*
 Euph. *ff sost.* *fff* *f*
 Eb Bass *ff sost.* *fff*
 Bb Bass *ff sost.* *fff*
 Timp. *ff sost.*
 B.D. *ff sost.*
 Cym.
 S.D. Triangle *f*

A to Ab

Eb Cnt.
 Solo Cnt.I
 Solo Cnt.II
 Rep.Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B.Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 B.D.
 Cym.
 Tri.

Eb Cnt.
 Solo Cnt. I
 Solo Cnt. II
 Rep. Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 B.D.
 Cym.
 Tri.

Eb Cnt. *mf* < *f*
 Solo Cnt. I *f* *fz*
 Solo Cnt. II *f* *fz*
 Rep. Cnt. *f* *f* *p* *f* *fz*
 2nd Cnt. *f* *fz*
 3rd Cnt. *f* *fz*
 Flug. *f* *f* *p* *f* *fz*
 Solo Hn. *f* *f* *p* *f* *fz*
 1st Hn. *f* *f* *p* *f* *fz*
 2nd Hn. *f* *p* *f* *fz*
 1st Bar. *f* *f* *p* *f* *fz*
 2nd Bar. *f* *f* *p* *f* *fz*
 1st Tbn. *f* *mf* *fz*
 2nd Tbn. *f* *mf* *fz*
 B. Tbn. *f* *mf* *fz*
 Euph. *f* *f* *p* *f* *fz*
 Eb Bass *f* *f* *p* *f* *fz*
 Bb Bass *f* *f* *p* *f* *fz*
 Timp. *f* *f*
 B.D. *f* *f*
 Cym.
 Tri. *f*

rit.

E

Allegro Moderato

Allegro Moderato

Eb Cnt. *fz* *ff* *f*
 Solo Cnt.I *fz* *ff* *f*
 Solo Cnt.II *fz* *ff* *f*
 Rep.Cnt. *fz* *ff* *f*
 2nd Cnt. *fz* *ff* *f*
 3rd Cnt. *fz* *ff* *f*
 Flug. *fz* *ff* *f*
 Solo Hn. *fz* *ff* *f*
 1st Hn. *fz* *ff* *f*
 2nd Hn. *fz* *ff* *f*
 1st Bar. *fz* *ff* *f* *mf*
 2nd Bar. *fz* *ff* *f* *mf*
 1st Tbn. *fz* *ff* *f*
 2nd Tbn. *fz* *ff* *f*
 B.Tbn. *fz* *ff* *f*
 Euph. *fz* *ff* *f* *mf*
 Eb Bass *fz* *ff* *f* *mf*
 Bb Bass *fz* *ff* *f* *mf*
 Timp. *f* *ff* *f* *mf*
 B.D. *f* *ff* *mf*
 Cym.
 Tri. *ff* *f*

This musical score page, numbered 9, contains measures 76 through 80. It is arranged for a large ensemble with the following parts:

- E♭ Cnt.**: Empty staff.
- Solo Cnt. I**: Measure 76 has a melodic line; measures 77-80 are rests.
- Solo Cnt. II**: Measure 76 has a melodic line; measures 77-80 are rests.
- Rep. Cnt.**: Empty staff.
- 2nd Cnt.**: Measure 76 has a melodic line; measures 77-80 are rests.
- 3rd Cnt.**: Measure 76 has a melodic line; measures 77-80 are rests.
- Flug.**: Empty staff.
- Solo Hn.**: Empty staff.
- 1st Hn.**: Empty staff.
- 2nd Hn.**: Empty staff.
- 1st Bar.**: Continuous sixteenth-note pattern across all five measures.
- 2nd Bar.**: Continuous sixteenth-note pattern across all five measures.
- 1st Tbn.**: Measure 76 has a melodic line; measures 77-80 are rests.
- 2nd Tbn.**: Measure 76 has a melodic line; measures 77-80 are rests.
- B. Tbn.**: Measure 76 has a melodic line; measures 77-80 are rests.
- Euph.**: Continuous sixteenth-note pattern across all five measures.
- E♭ Bass**: Sustained notes with a melodic contour across all five measures.
- B♭ Bass**: Sustained notes with a melodic contour across all five measures.
- Timp.**: Sustained notes with a melodic contour across all five measures.
- B.D.**: Sustained notes with a melodic contour across all five measures.
- Cym.**: Empty staff.
- S.D.**: Measure 76 has a melodic line; measures 77-80 are rests.

Eb Cnt.
 Solo Cnt. I
 Solo Cnt. II
 Rep. Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 B.D.
 Cym.
 S.D.

Più Mosso

Score for measures 90-97, marked **Più Mosso**. The score includes parts for the following instruments and voices:

- E♭ Cnt.
- Solo Cnt. I
- Solo Cnt. II
- Rep. Cnt.
- 2nd Cnt.
- 3rd Cnt.
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- E♭ Bass
- B♭ Bass
- Timp.
- B.D.
- Cym.
- S.D.

The score is written in 3/4 time with a key signature of one flat. Dynamics include *mf*, *f*, *ff*, and *p*. The tempo is **Più Mosso**.

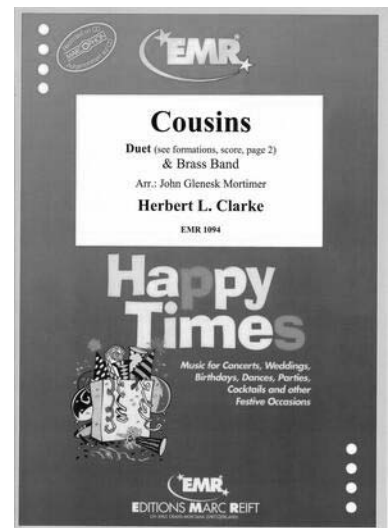
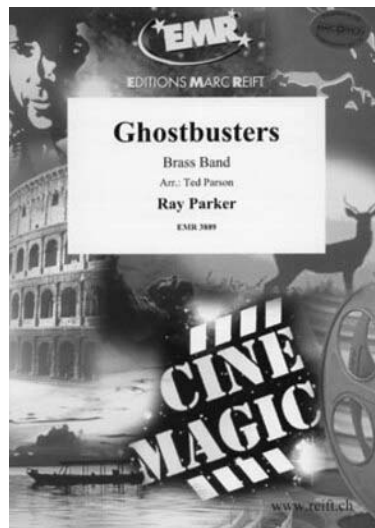
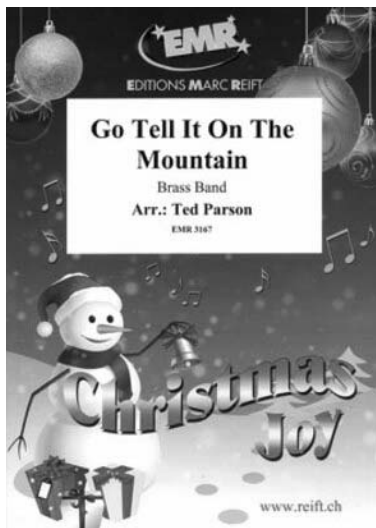
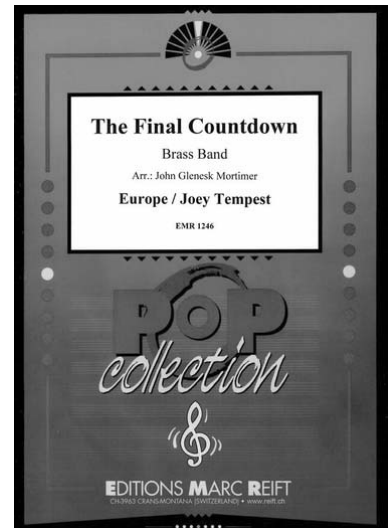
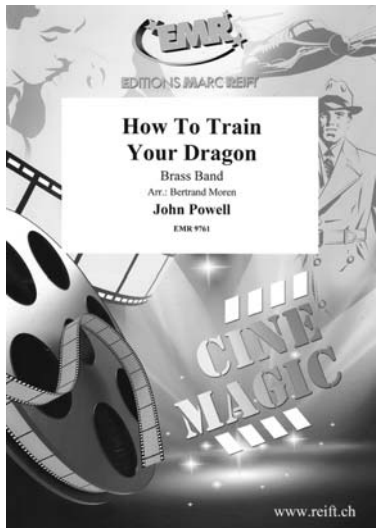
Score for measures 98-104, featuring various instruments and vocal parts. The score includes dynamic markings such as *ff* (fortissimo) and *f* (forte), and articulation like accents and slurs. The parts are arranged in a system with 18 staves.

Instrument parts shown:

- E♭ Cnt.
- Solo Cnt. I
- Solo Cnt. II
- Rep. Cnt.
- 2nd Cnt.
- 3rd Cnt.
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph. (16th's opt.)
- E♭ Bass
- B♭ Bass
- Timp.
- B. D.
- Cym.
- S. D.

Dynamic markings include *ff* and *f*. The score also includes slurs, accents, and other musical notations.

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