

Full Score

FINNEGAN'S WAKE

for Concert Band

A.J. POTTER
(1918 - 1980)

Piccolo	3 Trumpets	Timpani
2 Flutes	3 Horns	Snare Drum
Oboe	Euphonium	Cymbals
Bassoon	2 Trombones	Bass Drum
3 Clarinets	Bass Trombone	Gourds
Bass Clarinet	Tuba	Gong
Alto Saxophone	String Bass	
Tenor Saxophone		
Baritone Saxophone		

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Finnegan's Wake

Variations on the traditional tune for Concert Band

A.J. Potter (1918-1980)

Born Archibald James Potter in Belfast on 22nd September, 1918, Dr. Archie Potter was one of the most significant figures in Irish music in the 20th century. His colourful and forceful musical personality helped him to create works of immediate and lasting appeal in all genres. His professionalism, wit, erudition and sense of humour made him an outstanding communicator as a composer, teacher, writer, broadcaster and examiner. His distinctive compositional style was forged from a wide variety of influences and his skill was such that whatever he wrote was appropriate for the occasion and for the

performers. He was of the opinion that 'any self-respecting professional composer ought to be able to handle all of the various technical possibilities open to one – serialism, modalism, bi-tonalism, etc. – and also be able to decide for himself which is the most suitable for his purpose in hand.' He placed great emphasis on the writing of tunes, for although there may be 'incidental clevernesses in counterpoint or orchestration', 'In the end, as far as I'm concerned, a composer will stand or fall by the quality of his themes.'

Further information may be obtained from

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Potter first arranged the tune of the Dublin street ballad *Finnegan's Wake* in 1957 for the wind and percussion sections (with piano) of the Radio Éireann Concert Orchestra. A few months later he arranged it for the wind and percussion sections of the R.É. Symphony Orchestra and this was probably the basis of the later concert band arrangement. The ballad, which James Joyce also drew on for the title and the resurrection theme of his literary epic, begins

Tim Finnegan liv'd in Walkin Street,
A gentleman Irish, mighty odd.
He had a tongue both rich and sweet,
An' to rise in the world he carried a hod.
Now Tim had a sort of a tipplin' way,
With the love of the liquor he was born,
An' to help him on with his work each day,
He'd a drop of the craythur ev'ry morn ...

Finnegan's Wake is one of Potter's best-known and best-loved works and he made several arrangements of it for a variety of ensembles, including full orchestra, brass band, and four-, eight- and twenty-hand piano duets, as well as this one in 1970 for concert band.

As Potter was a great pragmatist, slight changes have been made to the 1970 version for this new edition. These include the addition of parts for Flute II, Bass Clarinet and Baritone Saxophone;

and so on ... and so on ... As Potter described the events of the ballad: 'Unfortunately, Mr. Finnegan's intemperate habits led to his becoming involved in an industrial accident (he fell off the ladder) and on his injuries seeming to have proved fatal, he was conveyed to his residence to be laid out for the wake. The sad occasion drew a large attendance from the neighbourhood, and the career of the deceased was discussed with an intensity which led, alas, to acrimony. A brawl ensued, in the course of which various missiles were jactated, including a naggin of whiskey. This latter missed its intended target, and, striking the wall immediately above the deceased's head, precipitated the contents over him. Having been thus anointed with the precious spirit, the corpse arose Lazarus-like and addressed the assembled company in forceful language.'

the re-allocation of the three Cornet parts to Trumpets, the Trombone III part to Bass Trombone and the BB $\flat$ Bass part to Tuba. The 1970 version was scored for Solo, 1st, 2nd and 3rd Clarinets and this has been altered to 1st, 2nd and 3rd Clarinets (the original 1st and 3rd parts were virtually identical). The Timpani part, which Potter added in 1976, has been extended by adding F and B flat to the original G and D.

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[illegible]

A

13 14 15 16 17 18 19 20 21

Picc. *f sf*

Fl. I & II *f sf* *à 2*

Ob. *mf f*

Bsn *p f* *Bsn bars 13-20 are cued into Tbne I*

Clf I *p f*

Clf II & III *div. p f*

Bass Clf *p f*

Alto Sax. *mf f*

Ten. Sax. *mf*

Bar. Sax. *mf*

Tpt I *p f*

Tpt II & III *p f* *à 2*

Hn I, II & III *p f*

Euph. *Solo mf*

Tbne I & II *mf*

Bass Tbne *mf*

Tuba *mf* *S/Bass bars 13-20 are cued into Tuba*

Str. Bass *p mf*

Timp.

S.D.

Cym. B.D.

Picc. 22 23 24 25 26 27 28 29 30
 Fl. I & II à 2 *mf* *f* I *f*
 Ob. *f*
 Bsn *mf*
 Clt I *mf* *f* *f*
 Clt II & III *mf* *f* *f*
 Bass Clt
 Alto Sax. *f*
 Ten. Sax. *f*
 Bar. Sax.
 Tpt I *f*
 Tpt II & III *div.* *f*
 Hn I, II & III *f* I, II, III
 Euph.
 Tbne I & II *f*
 Bass Tbne
 Tuba
 Str. Bass
 Timp. *f*
 S.D. *p* *mf* *f*
 Cym. B.D. *f*

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Picc. *mf* *tr* 39 40 41 42 43 44 45 46
 Fl. I & II
 Ob.
 Bsn *mf*
 Clt I
 Clt II & III
 Bass Clt
 Alto Sax.
 Ten. Sax. *mf*
 Bar. Sax. *mf*
 Tpt I *f*
 Tpt II & III *f* II II & III *f*
 Hn I, II & III
 Euph. *mf*
 Tbne I & II Bass Tbne *mf* *f*
 Tuba *mf* *f*
 Str. Bass *mf*
 Timp.
 S.D. *p*
 Cym. B.D.

C

Picc. *ff* *sf*
 Fl. I & II *ff* *sf* I Solo *sfmf* *sf*
 Ob. *ff* *sf*
 Bsn *ff* *sf*
 Clt I *ff* *sf* Solo *sfmf* *sf* Solo *sfmf* *sf*
 Clt II & III *ff*
 Bass Clt *ff* *sf*
 Alto Sax. *ff* *sf*
 Ten. Sax. *ff* *sf*
 Bar. Sax. *ff*
 Tpt I *ff* *sf* con sord.
 Tpt II & III *ff* *sf* III con sord.
 Hn I, II & III *f* *p*
 Euph. *ff* *sf*
 Tbn I & II *ff* *sf* con sord.
 Bass Tbn *ff* *sf*
 Tuba *ff* *sf*
 Str. Bass *ff* *ff* *p*
 Timp. *fp* *ff*
 S.D. *fp* *f*
 Cym. B.D. *f*

47 48 49 50 51 52 53 54
 à 2
 Solo *tr*
 Solo *tr*
 con sord.
 III con sord.
 S/Bass bars 49-61 are cued into Tuba

55 56 57 58 59 60 61

Picc.

Fl.
I & II

Ob.

Bsn

Clf I

Clf II & III

Bass
Clf

Alto
Sax.

Ten.
Sax.

Bar.
Sax.

Tpt I

Tpt II & III

Hn
I, II & III

Euph.

Tbne
I & II

Bass Tbne

Tuba

Str.
Bass

Timp.

S.D.

Cym.
B.D.

Bsn bars 55-56 are cued into Ten. Sax.

sfmf *sf*

f *p*

mf *con sord.*

mf *con sord.*

p *con sord.*

p

D

62 63 64 65 66 67 68

Picc.

Fl.
I & II

Ob.

Bsn
p *mf* *f* *mp*
Bsn bars 64-69 are cued into Tuba

Cl I

Cl II & III
mf *f* *mf* 5 *mf* 5
à 2

Bass
Cl

Alto
Sax.

Ten.
Sax.

Bar.
Sax.

Tpt I

Tpt II & III
cresc. *f* *p* *molto* *f* *p*
II (open)

Hn
I, II & III

Euph.

Tbne
I & II

Bass Tbne

Tuba
pp *f* II, Bass

Str.
Bass
f *mf*
S/Bass bars 64-69 are cued into Tuba

Timp.

S.D.

Cym.
B.D.

This musical score page covers measures 69 through 76. The instrumentation includes:

- Picc.
- Fl. I & II
- Ob.
- Bsn
- Clf I
- Clf II & III
- Bass Clf
- Alto Sax.
- Ten. Sax.
- Bar. Sax.
- Tpt I
- Tpt II & III
- Hn I, II & III
- Euph.
- Tbne I & II / Bass Tbne
- Tuba
- Str. Bass
- Timp.
- S.D.
- Cym. B.D.

The score features various dynamics such as *cresc.*, *f*, *p*, *mf*, and *fz*. It also includes performance instructions like "à 2" and "div.". The key signature has one flat, and the time signature is common time (C).

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93 94 95 96 97 98 99 100

Picc. *If there are only 2 players, Piccolo changes to Flute II for bars 93 - 104*

Fl. I & II *div.*
mf *< sf >* *< sf >*

Ob. *ff* *mf* *< sf >* *< sf >*
Ob. bars 94-96 are cued into Clt I

Bsn *ff* *mf* *cresc.*
Bsn bars 95-108 are cued into Bass Clt

Clt I *ff*

Clt II & III *ff*

Bass Clt *ff*

Alto Sax. *ff* *mf cresc.*

Ten. Sax. *ff* *mf cresc.*

Bar. Sax. *ff* *mf cresc.*

Tpt I *I & III* *mf*

Tpt II & III *II* *mf*

Hn I, II & III *ff* *mf* *cresc*

Euph. *mf cantabile*

Tbne I & II *ff sempre marcato e pesante*

Bass Tbne

Tuba *mf staccato sempre*

Str. Bass

Timpani

S.D.

Cym. B.D.

f

101 102 103 104 105 106 107 108 109

Picc.

Fl.
I & II

mf *< sf >* *< sf >*

Ob.

mf *< sf >* *< sf >*

Bsn

mf *cresc.* *f* *ff*

Clf I

f *ff*

Clf
II & III

f *ff*

Bass
Clf

Alto
Sax.

f *mf cresc.* *ff*

Ten.
Sax.

f *mf cresc.* *ff*

Bar.
Sax.

f *mf cresc.* *ff*

Tpt I

I & III *ff*

Tpt
II & III

II *III* *ff*

Hn
I, II & III

f *mf cresc.* *ff*

Euph.

cantabile *cresc.* *ff*

Tbne
I & II

Bass Tbne

Tuba

cresc. *ff*

Str.
Bass

cresc. *ff*

Timp.

S.D.

p *f*

Cym.
B.D.

Ob. bars 101-104 are cued into Clf I

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G

126 127 128 129 130 131 132 133

Picc. *ff*

Fl. I & II *ff*

Ob. *ff* *f* *Ob. bars 132-133 are cued into Alto Sax.*

Bsn *ff*

Clf I *ff* *sempre marcato*

Clf II & III *ff* *sempre marcato*

Bass Clf *ff*

Alto Sax. *f* *p* *ff*

Ten. Sax. *f* *f*

Bar. Sax. *f*

Tpt I *f*

Tpt II & III *f* *II* *p* *f*

Hn I, II & III *ff* *sempre marcato e pesante*

Euph. *f*

Tbne I & II *f*

Bass Tbne *f*

Tuba *f*

Str. Bass

Timp.

S.D. *f*

Cym. *f*

B.D. *f*

Picc. *ff*
 Fl. I & II *ff* *div.* *à 2*
 Ob. *ff*
 Bsn *ff*
 Clt I
 Clt II & III
 Bass Clt *ff*
 Alto Sax. *sf*
 Ten. Sax. *sf*
 Bar. Sax. *sf*
 Tpt I *ff*
 Tpt II & III *ff*
 Hn I, II & III *sf*
 Euph. *ff*
 Tbne I & II *ff* *I, II*
 Bass Tbne *ff* *Bass*
 Tuba *ff*
 Str. Bass *ff*
 Timp. *ff*
 S.D.
 Cym. B.D.
 Gourds Gong *ff* *Gong (or hit Cymbal very loudly with timp sticks)*

H

150 151 152 153 154 155 Solo 156

Picc. *sf* *sf* *sfmf*

Fl. I & II *sf* *sf*

Ob. *sf* *sf* *sfmf*

Bsn *sf* *sf*

Clf I *sf* *sf*

Clf II & III *sf* *sf*

Bass Clf *sf* *sf*

Alto Sax.

Ten. Sax. *sfmf*

Bar. Sax.

Tpt I *sf* *sf*

Tpt II & III *sf* *sf*

Hn I, II & III *f* *p*

Euph. *sf* *sf*

Tbne I & II *sf* *sf*

Bass Tbne *sf* *sf*

Tuba *sf* *sf*

Str. Bass *sf* *sf* *f* *p*

Timpani

S.D. *mf* *ff* *mf* *ff*

Cym. B.D.

Gourds or Chinese Blocks

Gourds Gong *f*

Ob. bars 155-156 are cued into Fl. I

Hns bars 152-160 are cued into Tbnes

157 158 159 160 161 162 163

Picc.

Fl.
I & II

Ob.

Bsn

Bsn bars 159-160 are cued into Ten. Sax.

Solo *tr*

sfmf

Clt I

Solo tr

sfmf

Clt II & III

mf

molto

Bass Clt

mf

molto

Alto Sax.

mf

molto

Ten. Sax.

mf

molto

Bar. Sax.

Tpt I

pp

Tpt II & III

pp

à 2

Hn I, II & III

Euph.

Tbne I & II

Bass Tbne

Tuba

Str. Bass

Timp.

S.D.

Cym. B.D.

Gourds Gong

J Accel. poco a poco

164 165 166 167 168 169 170

Picc.

Fl. I & II

Ob.

Bsn

Clf I

Clf II & III

Bass Clf

Alto Sax.

Ten. Sax.

Bar. Sax.

Tpt I

Tpt II & III

Hn I, II & III

Euph.

Tbne I & II

Bass Tbne

Tuba

Str. Bass

Timp.

S.D.

Cym.

B.D.

Ob. bars 166-168 are cued into Fl. II

poco

div.

Bass Tbne Solo

Tutti div.

I

II, Bass

f

mf

sf

molto

Con fuoco (♩ = 144-168)

177 178 179 180

Picc. *ff* *sf*

Fl. I & II *f* *à 2*

Ob. *f*

Bsn *f*

Clf I *f*

Clf II & III *f* *à 2*

Bass Clf *f*

Alto Sax. *f*

Ten. Sax. *f*

Bar. Sax. *f*

Tpt I *f*

Tpt II & III *f* *à 2*

Hn I, II & III *f*

Euph. *f*

Tbne I & II *f* *gliss.*

Bass Tbne *f* *gliss.*

Tuba *f*

Str. Bass *f*

Timpani *f*

S.D. *f*

Cym. B.D. *f*

181 182 183 184

Picc. *sf* 5 *sf* *sf*

Fl. I & II *sf* *sf*

Ob. *sf* *sf*

Bsn *sf* *sf*

Clf I *sf* *sf*

Clf II & III *sf* *sf*

Bass Clf *sf* *sf*

Alto Sax. *sf* *sf*

Ten. Sax. *sf* *sf*

Bar. Sax. *sf* *sf*

Tpt I *sf* *sf*

Tpt II & III *sf* *sf*

Hn I, II & III *sf* *sf*

Euph. *sf* *sf*

Tbne I & II *gliss.* *gliss.* **Tutti div.** *sf*

Bass Tbne *sf* *sf*

Tuba *sf* *sf*

Str. Bass *sf*

Timp. *sf*

S.D. *molto sf*

Cym. B.D. *sf*

K Tempo I (♩ = 120 - 132)

185 186 187 188

Picc. *ff* *div.* *ff* *ff* *sf* *sf*

Fl. I & II *ff* *ff* *ff* *ff* *sf* *sf*

Ob. *ff* *ff* *ff* *ff* *sf* *sf*

Bsn *sfp cresc.* *ff* *sfp cresc.*

Clf I *ff* *ff* *ff* *ff* *sf* *ff*

Clf II & III *ff* *ff* *ff* *ff* *sf* *ff*

Bass Clf *sfp cresc.* *ff* *sfp cresc.*

Alto Sax. *ff* *sfp cresc.* *ff* *sf* *sfp cresc.*

Ten. Sax. *ff* *sfp cresc.* *ff* *sf* *sfp cresc.*

Bar. Sax. *sfp cresc.* *ff* *sfp cresc.*

Tpt I *ff* *sfp cresc.* *ff* *sf* *sfp cresc.*

Tpt II & III *ff* *sfp cresc.* *ff* *sf* *sfp cresc.*

Hn I, II & III *ff* *sfp cresc.* *ff* *sf* *sfp cresc.*

Euph. *ff* *sfp cresc.* *ff* *sf* *sfp cresc.*

Tbne I & II *sfp cresc.* *ff* *sfp cresc.*

Bass Tbne *sfp cresc.* *ff* *sfp cresc.*

Tuba *sfp cresc.* *ff* *sfp cresc.*

Str. Bass *ff*

Timp. *ff*

S.D. *fpp cresc.* *ff* *sf* *fpp cresc.*

Cym. *ff*

B.D. *ff*

189 190 191 192 193

Picc. *ff sf*

Fl. I & II *ff sf* *à 2*

Ob. *ff sf*

Bsn *ff fff sf sf*

Cl I *sf*

Cl II & III *sf* *à 2*

Bass Clt *ff fff sf sf*

Alto Sax. *ff fff sf*

Ten. Sax. *ff fff sf*

Bar. Sax. *ff fff sf*

Tpt I *ff sf*

Tpt II & III *ff sf*

Hn I, II & III *ff fff sf*

Euph. *ff fff sf*

Tbne I & II *ff fff sf*

Bass Tbne *ff fff sf*

Tuba *ff fff sf*

Str. Bass *ff fff sf*

Timp. *ffp cresc. fff*

S.D. *ff SD sticks fff cresc. molto fff*

Cym. *ff sf*

B.D. *ff fff*

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