

It's A Long Way To Tipperary

3-Part Mixed

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adapted/arr. Karl Hitzemann

WITH SPIRIT ($\text{♩} = 110$)

Chords: B^b , B^b/A , $C^\#^\circ$, B^b , $Gm1$, C^7 , F^7 , B^b , F

Dynamics: f , *POCO RIT.*

5 A BIT SLOWER ($\text{♩} = 100$)

mf SOLO, OPTIONAL

Lyrics: Up to might-y Lon-don came an I-rish lad one day. As the streets were paved with gold he

Chords: B^b , $Gm1$, $Cm1^7$, F^7/C , B^b , $Gm1$

Dynamics: *mf*

9

Lyrics: sure-ly found his way. Sing-ing songs of Pic-ca-dil-ly, Strand, and Leices-ter Square. Till

Chords: $Dm1/A$, A^7 , $Dm1/A$, B^b , $Gm1$, $Dm1/A$, A^7 , $Dm1/A$



It's A Long Way To Tipperary

Pad-dy was ex-cit-ed, and he shout-ed to them there: "It's a

ACCEL. *ALL*

Gmi *C7* *F7/C* *N.C.*

ACCEL.

(14) *f* *A BIT FASTER* ($\text{♩} = 110$)

I *f* long way — to Tip-per-ar - y, it's a long way to

II *f* long way — to Tip-per-ar - y, it's a long way to

III *f* long way — to Tip-per-ar - y, it's a long way to

f *Bb* *Eb*

It's A Long Way To Tipperary

18

I
go. It's a long way — to Tip-per - ar - y, to the

II
go. It's a long way — to Tip-per - ar - y, to the

III
go. It's a long way — to Tip-per - ar - y, to the

B^b

The first system of the musical score consists of three vocal staves (I, II, III) and a piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: "go. It's a long way — to Tip-per - ar - y, to the". The piano accompaniment features a steady bass line with chords in the right hand.

22

I
sweet-est lass I know! Good-bye Pic-ca-dil - y,

II
sweet-est lass I know! Good-bye Pic-ca-dil - y,

III
sweet-est lass I know! Good-bye Pic-ca-dil - y,

C C⁷/G F⁷ n.c. B^b

The second system of the musical score continues with three vocal staves (I, II, III) and a piano accompaniment. The lyrics are: "sweet-est lass I know! Good-bye Pic-ca-dil - y,". The piano accompaniment includes chord markings: C, C⁷/G, F⁷ n.c., and B^b. The bass line continues with a steady rhythm, and the right hand provides harmonic support with chords.

It's A Long Way To Tipperary

26

I fare-well Leices-ter Square. It's a long, long way to Tip - per - ar - y, but

II fare-well Leices-ter Square. It's a long, long way to Tip - per - ar - y, but

III fare-well Leices-ter Square. It's a long, long way to Tip - per - ar - y, but

I my heart's right there!" **TO CODA (AFTER D.S.)** **POCO RIT.** **mf** Pad-dy wrote a let-ter to his Mol-ly wrote a nice re-ply to

II my heart's— right there!" **POCO RIT.** **mf** Ooh. Ahh.

III my heart's— right there!" **POCO RIT.** **mf** Ooh. Ahh.

TO CODA (AFTER D.S.) **POCO RIT.** **mf**

It's A Long Way To Tipperary

I
I - rish Mol - ly O', say - ing, "Should you not re - ceive it,
I - rish Pad - dy O', say - ing, "Mike Ma - lon - ey wants to

II
Ooh.
Ahh.

III
Ooh.
Ahh.

Cmi⁷ F⁷/C B^b Gmi

I
write and let me know! If I make mis - takes in spell - ing,
mar - ry me and so, leave the Strand and Pic - ca - dil - ly,

II
Ooh.
Ahh.

III
Ooh.
Ahh.

Dmi/A A⁷ Dmi/A B^b Gmi

34

It's A Long Way To Tipperary

I
Mol - ly dear," said he. "Re - mem - ber it's the pen that's bad, don't
or you'll be to blame, for love has fair - ly drove me sil - ly

II
Ooh.
Ahh.

III
Ooh.
Ahh.

Chords: Dm/A, A⁷, Dm/A, D, Gm1

I
lay the blame on me." hop - ing you're the same!" It's a

II
It's a

III
It's a

Chords: C⁷, F⁷/C, C⁷, F⁷/C, N.C.

Annotations: D.S. AL CODA, ACCEL., 1., 2.

It's A Long Way To Tipperary

CODA 41

I
there!" "Oh, it's a long, long way to Tip-per - ar - y, but

II
there!" "Oh, it's a long, long way to Tip-per - ar - y, but

III
there!" "Oh, it's a long, long way to Tip-per - ar - y, but

CODA Bb F Bb Bb/A $C\#^0$ Bb Gmi

I
my heart's _____ right there!" _____

II
my heart's _____ right there!" _____

III
my heart's _____ right there!" _____

C^1 F^1 Bb F^1 Bb \wedge