

It's a long, long way to Tipperary

1st Violin

Orch. by
S. DESHON

JACK JUDGE
and
HARRY WILLIAMS

Allegro con spirito

The musical score is written for a 1st Violin in G major (one sharp) and 2/4 time. It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic and a repeat sign. The second staff includes a 'VOICE' part with a mezzo-piano (*mp*) dynamic. The third and fourth staves continue the melodic line. The fifth staff marks the beginning of the 'CHORUS' with a 'Repeat 8va' instruction and a piano-forte (*p-f*) dynamic. The sixth and seventh staves continue the chorus melody. The eighth staff contains two first endings, marked '1' and '2', leading to a double bar line and a 'D.S.' (Da Capo) instruction.

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It's a long, long way to Tipperary

2nd Violin

Orch. by
S. DESHON

JACK JUDGE
and
HARRY WILLIAMS

Allegro con spirito

The musical score is written for a 2nd Violin part in G major, 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro con spirito'. The first measure is a whole rest, followed by a series of eighth and sixteenth notes. The second staff is marked 'VOICE' and 'mp' (mezzo-piano). The third staff continues the melody. The fourth staff is marked 'CHORUS' and 'p-f' (piano-forte). The fifth and sixth staves continue the chorus melody. The seventh staff features a series of eighth notes with accents. The eighth staff concludes with a first ending (marked '1') and a second ending (marked '2'), both leading to a double bar line and a repeat sign.

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D. S.

It's a long, long way to Tipperary

Viola

Orch. by
S. DESHON

JACK JUDGE
and
HARRY WILLIAMS

Allegro con spirito



CHORUS



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D. S.

It's a long, long way to Tipperary

Cello

Orch. by
S. DESHON

JACK JUDGE
and
HARRY WILLIAMS

Allegro con spirito

The musical score is written for Cello in 2/4 time, key of B-flat major. It begins with a dynamic of *f* (forte) and a tempo marking of *Allegro con spirito*. The first staff contains the initial instrumental melody. The second staff introduces a vocal line, marked *VOICE* and *mp* (mezzo-piano), with a melisma indicated by a long note and a slur. The third staff continues the instrumental accompaniment. The fourth staff marks the beginning of the *CHORUS*, starting with a *p-f* (piano-forte) dynamic. The fifth and sixth staves continue the chorus melody. The seventh staff features a more complex rhythmic pattern with slurs and accents. The eighth staff concludes the piece with a double bar line and a repeat sign, followed by two endings: the first ending leads back to the beginning, and the second ending concludes the piece.

D. S.

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It's a long, long way to Tipperary

Bass

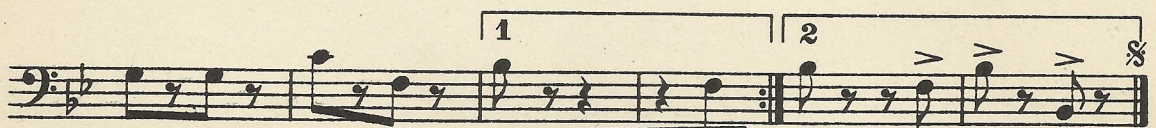
Orch. by
S. DESHON

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and
HARRY WILLIAMS

Allegro con spirito



CHORUS



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D. S.

"It's a long, long way to Tipperary"

Flute

Orch. by
S. DESHON

JACK JUDGE
and
HARRY WILLIAMS

Allegro con spirito

The musical score is written for Flute, Voice, and Chorus. It begins with a Flute part in G major (one sharp) and 2/4 time, marked *Allegro con spirito* and *f* (forte). The Flute part features several triplet figures. The Voice part enters with a melody marked *p* (piano). The Chorus part follows with a melody marked *p-f* (piano-forte). The score includes various musical notations such as triplets, slurs, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

D.S.

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"It's a long, long way to Tipperary"

1st Clarinet in B $\flat$

Orch. by
S. DESHON

JACK JUDGE
and
HARRY WILLIAMS

Allegro con spirito



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It's a long, long way to Tipperary

Cornets in B $\flat$

Orch. by
S. DESHON

JACK JUDGE
and
HARRY WILLIAMS

Allegro con spirito

The musical score is written for Cornets in B $\flat$ and includes an orchestral arrangement by S. Deshon. It begins with an introduction marked *Allegro con spirito*. The first staff features a melody starting on a treble clef, 2/4 time signature, with a forte (*f*) dynamic. The second staff is labeled **VOICE** and **Cornet Solo**, with a piano (*p*) dynamic. The third staff is labeled **2nd Cl.**. The fourth staff is labeled **CHORUS** and begins with a *p-f* dynamic. The score continues with several staves of music, including a repeat sign with first and second endings. The piece concludes with a *D.S.* (Da Capo) instruction.

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"It's a long, long way to Tipperary"

Trombone

Orch. by
S. DESHON

JACK JUDGE
and
HARRY WILLIAMS

Allegro con spirito

The musical score is written for Trombone in bass clef, 2/4 time, with a key signature of one flat (Bb). It begins with a dynamic of *f* (forte). The first staff contains the initial melody, marked with accents and a repeat sign. The second staff is labeled **VOICE** and includes a *Bssn* (bassoon) part, with dynamics *mp* (mezzo-piano) and *f*. The third staff continues the melody. The **CHORUS** section begins on the fourth staff, marked *p-f* (piano-forte). The score continues with several more staves of music, including a double bar line with first and second endings. The piece concludes with a *D.S.* (Da Capo) instruction.

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Drums

Orch. by
S. DESHON

JACK JUDGE
and
HARRY WILLIAMS

Allegro con spirito

The musical score is arranged in seven staves. The first staff is for Drums, in 2/4 time, with a key signature of one flat (Bb). It begins with a forte (f) dynamic and includes markings for Cym. (Cymbal), S. Dr. (Snare Drum), and a repeat sign. The second staff is for VOICE, also in 2/4 time, with a mezzo-piano (mp) dynamic and markings for triplets (3) and a doublet (2). The third staff is for the CHORUS, in 2/4 time, with a mezzo-forte (mf) dynamic and a marking for Bells. The fourth and fifth staves continue the Chorus melody. The sixth staff is for Drums, in 2/4 time, with a forte (f) dynamic and a marking for Cym. The seventh staff is for Drums, in 2/4 time, with a marking for Tog. (Tomb Tom).

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"It's a long, long way to Tipperary"

Piano

Orch. by
S. DESHON

JACK JUDGE
and
HARRY WILLIAMS

Allegro con spirito



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CHORUS

First system of musical notation for the Chorus, measures 1-4. The key signature is B-flat major (two flats). The time signature is 2/4. The music is in piano (p) and fortissimo (f) dynamics. The first measure is a whole rest in the bass and a half note chord in the treble. The second measure is a half note chord in the treble and a half note chord in the bass. The third measure is a half note chord in the treble and a half note chord in the bass. The fourth measure is a half note chord in the treble and a half note chord in the bass.

Second system of musical notation for the Chorus, measures 5-8. The key signature is B-flat major (two flats). The time signature is 2/4. The music is in piano (p) and fortissimo (f) dynamics. The first measure is a half note chord in the treble and a half note chord in the bass. The second measure is a half note chord in the treble and a half note chord in the bass. The third measure is a half note chord in the treble and a half note chord in the bass. The fourth measure is a half note chord in the treble and a half note chord in the bass.

Third system of musical notation for the Chorus, measures 9-12. The key signature is B-flat major (two flats). The time signature is 2/4. The music is in piano (p) and fortissimo (f) dynamics. The first measure is a half note chord in the treble and a half note chord in the bass. The second measure is a half note chord in the treble and a half note chord in the bass. The third measure is a half note chord in the treble and a half note chord in the bass. The fourth measure is a half note chord in the treble and a half note chord in the bass.

Fourth system of musical notation for the Chorus, measures 13-16. The key signature is B-flat major (two flats). The time signature is 2/4. The music is in piano (p) and fortissimo (f) dynamics. The first measure is a half note chord in the treble and a half note chord in the bass. The second measure is a half note chord in the treble and a half note chord in the bass. The third measure is a half note chord in the treble and a half note chord in the bass. The fourth measure is a half note chord in the treble and a half note chord in the bass.

Fifth system of musical notation for the Chorus, measures 17-20. The key signature is B-flat major (two flats). The time signature is 2/4. The music is in piano (p) and fortissimo (f) dynamics. The first measure is a half note chord in the treble and a half note chord in the bass. The second measure is a half note chord in the treble and a half note chord in the bass. The third measure is a half note chord in the treble and a half note chord in the bass. The fourth measure is a half note chord in the treble and a half note chord in the bass.

Sixth system of musical notation for the Chorus, measures 21-24. The key signature is B-flat major (two flats). The time signature is 2/4. The music is in piano (p) and fortissimo (f) dynamics. The first measure is a half note chord in the treble and a half note chord in the bass. The second measure is a half note chord in the treble and a half note chord in the bass. The third measure is a half note chord in the treble and a half note chord in the bass. The fourth measure is a half note chord in the treble and a half note chord in the bass.