

# Folk Song: It's a Long Way to Tipperary

The popular Irish folk song "It's a Long Way to Tipperary" was originally written by Jack Judge and co-written with Harry Williams in 1912. It became the unofficial marching song of the British Expeditionary Force during World War I, having been sung in popular music halls across England prior to the war. The song gained worldwide popularity during WWI due to its ability to lift the soldiers' spirits and was often played by military bands as troops marched away from their homes.

The song tells the story of a soldier bidding farewell to his sweetheart in Tipperary, Ireland, as he is sent off to war. The lyrics reflect the sense of longing for home felt by many of the soldiers, while also expressing a hopefulness for safety and return. The chorus reads "It's a long way to Tipperary, It's a long way to go, It's a long way to Tipperary, To the sweetest girl I know! Good-bye Piccadilly, Farewell Leicester Square, It's a long, long way to Tipperary, But my heart's right there!"

The song has been recorded by many popular artists over the years and is still widely covered today. It has become an iconic symbol of the World War I era and continues to provide comfort to those who are away from home. Though the song originated more than 100 years ago, the sentiment of longing for home remains strong today. "It's a Long Way to Tipperary" continues to speak across generations and cultures as an enduring reminder of the cost of war and the hope that comes with returning home.

# It's a Long, Long Way to Tipperary

Jack Judge and  
Harry Williams

Allegro con spirito

The piano introduction consists of two systems of music. The first system is in 2/4 time, featuring a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by quarter notes F2, E2, and D2. The second system continues the melody and bass line, ending with a repeat sign.

8 Verse

Up to might-y Lond-on came an Ir-ish man one day, As the streets are paved with gold, sure  
Pad-dy wrote a let-ter to his Ir-ish Mol-ly O', Say-ing, "Should you not re-ceive it,  
Mol-ly wrote a neat re-ply to Ir-ish Pad-dy O', Say-ing, "Mike Ma-lon-ey wants to

The piano accompaniment for the first system of the verse starts at measure 8. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by quarter notes F2, E2, and D2. The piano accompaniment includes dynamic markings such as *sf* and *mp*.

15

ev-ry-one was gay; Sing-ing songs of Pic-ca-dil-ly, Strand and Leices-ter  
write and let me know! "If I make mis-takes in "spell-ing", Mol-ly dear", said  
mar-ry me, and so Leave the Strand and Pic-ca-dil-ly, or you'll be to

The piano accompaniment for the second system of the verse starts at measure 15. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by quarter notes F2, E2, and D2. The piano accompaniment includes dynamic markings such as *sf* and *mp*.

20

Square, Till Pad-dy got ex-cit-ed, then he shout-ed to them there-  
he, "Re-mem-ber it's the pen that's bad, don't lay the blame on me"  
blame, For live has fair-ly drove me sil-ly hop-ing you're the same!"

The piano accompaniment for the third system of the verse starts at measure 20. It features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a quarter note G2, followed by quarter notes F2, E2, and D2. The piano accompaniment includes dynamic markings such as *sf* and *mp*.

2 25 Chorus

"It's a long way\_\_\_\_\_ to Tip-per - ar - y,\_\_\_\_\_ It's a long way\_\_\_\_\_ to go;\_\_\_\_\_ It's a

*p-f*

This system contains measures 25 through 33. The vocal line begins with a double bar line and repeat sign. The piano accompaniment starts with a *p-f* dynamic marking. The key signature has two flats and the time signature is 4/4.

long way\_\_\_\_\_ to Tip-per - ar - y,\_\_\_\_\_ To the sweet - est girl I know!\_\_\_\_\_ Good - bye\_\_\_\_\_

This system contains measures 34 through 42. The vocal line continues with the lyrics. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

— Pic-ca - dil - ly\_\_\_\_\_ Fare- well, Leices- ter Square,\_\_\_\_\_ It's a long, long way to Tip- per

This system contains measures 43 through 51. The vocal line includes the lyrics. The piano accompaniment continues with a consistent rhythmic pattern.

ar - y, But my heart's\_\_\_\_\_ right there!"\_\_\_\_\_ It's a there!"\_\_\_\_\_ D.S.

*fz*

This system contains measures 52 through 60. It includes first and second endings for the vocal line. The piano accompaniment ends with a *fz* dynamic marking. The system concludes with a double bar line and repeat sign.