

# WORLD WAR I MEDLEY

It's a Long Way to Tipperary • Pack Up Your Troubles in Your Old Kit Bag

**JACK JUDGE, HENRY JAMES WILLIAMS,  
FELIX POWELL**

**ARRANGED BY JARI VILLANUEVA**

**For  
CONCERT BAND**

## Instrumentation

1 Full Score	2 E♭ Alto Saxophone 1	2 Trombone 1
1 Piccolo	2 E♭ Alto Saxophone 2	2 Trombone 2
3 Flute 1	2 B♭ Tenor Saxophone	2 Trombone 3
3 Flute 2	1 E♭ Baritone Saxophone	2 Euphonium T.C.
1 Oboe 1	3 B♭ Cornet 1	3 Euphonium B.C.
1 Oboe 2	3 B♭ Cornet 2	4 Tuba
4 B♭ Clarinet 1	3 B♭ Cornet 3	1 String Bass
4 B♭ Clarinet 2	1 F Horn 1	1 Timpani
4 B♭ Clarinet 3	1 F Horn 2	1 Orchestra Bells
2 B♭ Bass Clarinet	1 F Horn 3	1 Snare Drum
1 Bassoon 1	1 F Horn 4	3 Crash Cymbals, Suspended Cymbal, Bass Drum
1 Bassoon 2		

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## ABOUT THE ARRANGER

**Jari Villanueva** spent 23 years with the United States Air Force Band in Washington, D. C. A ceremonial trumpeter, he participated in over 5,000 ceremonies at Arlington National Cemetery and served as an assistant drum major with the United States Air Force Ceremonial Brass.

## PROGRAM NOTES

From a historical standpoint, times of war bring strong memories, stronger emotions, interminable suffering, and unimaginable heroism and sacrifice. The first “war to end all wars” was mercifully ended in 1918. It left the world a different place, perhaps not better, but certainly different. Yet, despite the ache of personal loss and the horrifying loss of life, two of the most memorable songs of the era are surprisingly upbeat and hopeful.

*It's a Long Way to Tipperary* began its existence as a British music hall song. Allegedly, it was the

result of a 5-shilling bet in Stalybridge in 1912. The song reflects on the county of Tipperary in Ireland. It was often sung by the Irish regiment Connaught Rangers and was subsequently picked up by other units of the British Army.

*Pack Up Your Troubles in Your Old Kit Bag* was actually discarded in the planning of the show *Her Soldier Boy*, which opened in 1916. Performers in the show rescued the song from the discard pile and rescored it, winning a wartime competition for a marching song to help maintain morale.

## PERFORMANCE SUGGESTIONS

A bright march style and tempo are appropriate for these songs. Play the march with a detached style and a lilt and lift to the notes. Stay on the front of the beat to prevent the tempo from

dragging. Always balance to the melodic material while listening for correct intonation from the bottom upwards.

# WORLD WAR I MEDLEY

Jack Judge, Henry James Williams, Felix Powell  
arranged Jari Villanueva

March tempo

Flute 1 2  
Piccolo  
Oboe 1 2  
Bassoon 1 2  
B♭ Clarinet 1 2 3  
B♭ Bass Clarinet  
E♭ Alto Saxophone 1 2  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
B♭ Cornet 1 2 3  
F Horn 1 2 3 4  
Trombone 1 2 3  
Euphonium  
Tuba  
String Bass  
Orchestra Bells  
Timpani  
Snare Drum  
Crash Cymbals  
Suspended Cymbal  
Bass Drum

1 2 3 4 5 6 7 8 9 10





*mf*  
solo

32

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

*pp*

*pp*

*pp*

32

33 34 35 36 37 38 39

Crt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Bells

Timp.

S. D.

Cr. Cym.  
Sus. Cym.  
B. D.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

40

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B<sup>b</sup> Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

41 42 43 44 45 46 47

Crt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

St. B.

Bells

Timp.

S. D.

Cr. Cym.  
Sus. Cym.  
B. D.

48 *tutti*  
*mf*

Fl. 1/2

Picc. *mf*

Ob. 1/2 *a2*  
*mf*

Bsn. 1/2  
*mf*

B<sup>b</sup> Cl. 1  
*mf*

2/3 3.  
*mf* 2. 3.

B. Cl. *mf*

A. Sax. 1/2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

48 49 50 51 52 53 54

Crt. 1/2/3

Hn. 1/2/3/4 *mf*

Tbn. 1/2/3 *mf*

Euph. *mf*

Tba. *mf*

St. B. *mf*

Bells *mf*

Timp.

S. D. *mf*

Cr. Cym.  
 Sus. Cym.  
 B. D. *mf*







82

Fl. 1/2 *ff* *f*

Picc. *ff* *f*

Ob. 1/2 *ff* *f*

Bsn. 1/2 *f*

B♭ Cl. 1 *ff* *f*

2/3 *ff* *f*

B. Cl. *f*

A. Sax. 1/2 *ff* *f*

T. Sax. *f*

Bar. Sax. *f*

82 83 84 85 86 87 88 89

Crt. 1 *f*

2/3 *f*

Hn. 1/2 *f*

3/4 *f*

Tbn. 1/2 *f*

3 *f*

Euph. *f*

Tba. *f*

St. B. *f*

Bells

Timp.

S. D. *ff* *solo* *f*

Cr. Cym. *ff* *solo*

Sus. Cym.

B. D. *f*

90

Fl. 1/2 *mf*

Picc.

Ob. 1/2 *mf*

Bsn. 1/2 *mf*

B. Cl. 1/2/3 *mf* *a2*

B. Cl. *f* *mf*

A. Sax. 1/2 *mf* *ff* *a2*

T. Sax. *mf* *ff*

Bar. Sax. *f* *mf*

90 91 92 93 94 95 96 97 98 99

Crt. 1/2/3 *mf* *a2*

Hn. 1/2/3/4 *mf* *ff* *a2*

Tbn. 1/2/3 *f* *mf* *a2*

Euph. *mf* *a2*

Tba. *f* *mf*

St. B. *f* *mf*

Bells

Timp.

S. D.

Cr. Cym.  
Sus. Cym.  
B. D.

100 108

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

*mf* *mf* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp*

*a2*

100 101 102 103 104 105 106 107 108 109

Crt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Bells

Timp.

S. D.

Cr. Cym.  
Sus. Cym.  
B. D.

*mf* *mf* *mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*pizz.* *arco* *pizz.*

110 116

Fl. 1 2 *f*

Picc. *f*

Ob. 1 2 *f*

Bsn. 1 2 *a2* *a2* *f* *p*

B<sup>b</sup> Cl. 1 2 3 *f*

B. Cl. *f* *p*

A. Sax. 1 2 *mp* *f*

T. Sax. *mf* *f*

Bar. Sax. *f* *p*

110 111 112 113 114 115 116 117 118 119

Crt. 1 2 3 *p*

Hn. 1 2 3 4 *mp* *f*

Tbn. 1 2 3 *f* *f* *p*

Euph. *mf* *f*

Tba. *f* *p*

St. B. *arco* *pizz.* *arco* *f* *p*

Bells

Timp.

S. D.

Cr. Cym.  
Sus. Cym.  
B. D. *f*

124

120

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

*mp* *f*

120 121 122 123 124 125 126 127 128 129

Crt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Bells

Timp.

S. D.

Cr. Cym. Sus. Cym. B. D.

*p* *mp* *f* *a2*

130 *a2* **132** **136**

Fl. 1/2 *ff*

Picc. *ff*

Ob. 1/2 *a2* *ff*

Bsn. 1/2 *ff* *f*

B♭ Cl. 1 *ff*

B♭ Cl. 2/3 *ff*

B. Cl. *ff*

A. Sax. 1/2 *a2* *ff*

T. Sax. *ff*

Bar. Sax. *ff* *f*

130 131 **132** 133 134 135 **136** 137

Crt. 1 *ff* *f*

Crt. 2/3 *ff* *a2* *f*

Hn. 1/2 *ff*

Hn. 3/4 *ff*

Tbn. 1/2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tba. *ff* *f*

St. B. *ff* *f*

Bells

Timp. *f*

S. D. *f*

Cr. Cym.  
Sus. Cym.  
B. D. *f*



146

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B<sup>b</sup> Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

146 147 148 149 150 151 152 153

Crt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

St. B.

Bells

Timp.

S. D.

Cr. Cym.  
Sus. Cym.  
B. D.



164 168

Fl. 1 2 *mf* *ff*

Picc.

Ob. 1 2 *mf* *ff*

Bsn. 1 2 *mf* *ff*

B<sup>b</sup> Cl. 1 2 3 *ff*

B. Cl. *mf* *ff*

A. Sax. 1 2 *mf* *ff*

T. Sax. *mf* *ff*

Bar. Sax. *mf* *ff*

164 165 166 167 168 169 170 171 172 *ff* 173

Crt. 1 2 3 *mf* *ff*

Hn. 1 2 3 4 *f* *ff*

Tbn. 1 2 3 *mf* *ff*

Euph. *mf* *ff*

Tba. *mf* *ff*

St. B. *mf* *ff*

Bells

Timp.

S. D. *p* *ff*

Cr. Cym.  
Sus. Cym.  
B. D. *ff*





Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

192 193 194 195 196 197 198 199

Crt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Bells

Timp.

S. D.

Cr. Cym.  
Sus. Cym.  
B. D.

200

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

B<sup>b</sup> Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

201 202 203 204 205 206 207

Crt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tba.

St. B. *arco*

Bells

Timp.

S. D.

Cr. Cym.  
Sus. Cym.  
B. D.



216

Fl. 1/2 *f* *ff*

Picc. *ff*

Ob. 1/2 *f* *ff*

Bsn. 1/2 *ff*

B. Cl. 1 *f* *ff*

B. Cl. 2/3 *f* *ff*

A. Sax. 1/2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

216 217 218 219 220 221 222 223

Crt. 1 *f* *ff*

Crt. 2/3 *f* *ff*

Hn. 1/2 *f* *ff*

Hn. 3/4 *f* *ff*

Tbn. 1/2 *f* *ff*

Tbn. 3 *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

St. B. *f* *ff*

Bells *ff*

Timp. *ff*

S. D. *p* *ff*

Cr. Cym. *ff*

Sus. Cym. *ff*

B. D. *ff*

224

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

B<sup>b</sup> Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

224 225 226 227 228 229 230 231

Crt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

St. B.

Bells

Timp.

S. D.

Cr. Cym.  
Sus. Cym.  
B. D.

*ff*