

# Trouble & Strife

[Loosely Woven – July/August 2024 - (Draft 3)]

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# Fields of Athenry

Intro: (guitars - last 4 bars)  
 V1: Male & female solos --> Chorus  
 V2: Male & female solos --> Chorus  
 V3: Tutti --> Chorus (a capella)  
 Chorus (with insts.) --> Rpt last 4 bars  
 Intro: (last 4 bars - guitar)

Pete St John  
 (Arr. Tom Bridges)

S.

Man: By a lone-ly pri-son wall, I heard a young girl call - ing.  
 Woman: By a lone-ly pri-son wall, I heard a young man call - ing.  
 All: By a lone-ly har-bour wall, She watched the last star fall - ing. As that

S.

Woman: Mich-ael, they have ta - ken you a - way. For you  
 Man: Noth-ing mat - ters Mar - y when\_ your free. Against the  
 pri - son ship sailed out a- gainst the sky. Sure she'll

S.

stole Tre-vel - y - n's corn, so\_ the young might see\_ the morn. Now a  
 fa - mine and\_ the Crown, I\_ re- belled, they cut\_ me down. Now\_  
 wait and hope\_ and pray, for\_ her love in Bo- tan - y Bay. It's so

S.

pri - son\_ ship lies\_ wai - ting in the bay.  
 you must raise our\_ child with dig - ni - ty.  
 lone - ly\_ 'round the\_ fields of Ath - en - ry.

## Chorus

S.

Low lie\_ the fields\_ of Ath - en - ry, where

A.

T.

Low lie\_ the fields\_ of Ath - en - ry, where

B.

23 C G

S. *once we watched the small free birds fly. Our*

A. *once we watched the small free birds fly. Our*

T. *once we watched the small free birds fly. Our*

B. *once we watched the small free birds fly. Our*

27 C F/A C G

S. *love was on the wing, we had dreams and songs to sing. It's so*

A. *love was on the wing, we had dreams and songs to sing. It's so*

T. *love was on the wing, we had dreams and songs to sing. It's so*

B. *love was on the wing, we had dreams and songs to sing. It's so*

[Turnaround]

31 G G7 C

S. *lone - ly 'round the fields of Ath - en - ry.*

A. *lone - ly 'round the fields of Ath - en - ry.*

T. *lone - ly 'round the fields of Ath - en - ry.*

B. *lone - ly 'round the fields of Ath - en - ry.*

# O waly, waly (The water is wide)

Traditional English Folk Song

(Arr. Maria Dunn, 2024)

**A**  $\text{♩} = 50$

LB. The wa-ter is wide I ca-not get o - ver Nei-ther have I the wings to

S. Mmm

A. Mmm

M. Mmm

4

LB. fly Give me a boat that can ca-rry two and both shall cross my love and I A ship there

JE. A ship there

S.

A.

M.

9 **B**

LB. is and she sails the sea she's loa-ded deep as deep can be but not as

JE. is and she sails the sea she's loa-ded deep as deep can be but not as

S.

A.

M.

13 **C**

LB. deep as the love I'm in I know not if I sink or swim.

JE. deep as the love I'm in I know not if I sink or swim.

S.

A.

M.

20 **D**

LB. O love is hand - some and love is kind and love's a

JE. O love is hand - some and love is kind and love's a

S. Oh love is hand - some love is kind and love's a

A. Oh love is hand - some love is kind and love's a

M. Oh love is hand - some love is kind and love's a

23

LB. je - wel when first it is new but when it is old it grow-eth cold and fade a -

JE. je - wel when first it is new but when it is old it grow-eth cold and fade a -

S. je - wel when it's new but love grows old it grow - eth cold and fade a -

A. je - wel when it's new but love grows old it grow - eth cold and fade a -

M. je - wel when it's new but love grows old it grow - eth cold and fade a -

27 rit. . . . .

LB. way like the morn-ing dew and fade a - way like the morn ing dew

JE. way like the morn-ing dew fade a - way like morn ing dew

S. way like the morn - ing dew

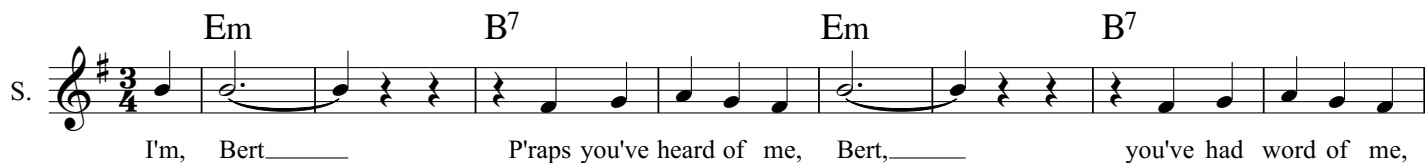
A. way like the morn - ing dew

M. way like the morn - ing dew Mmm

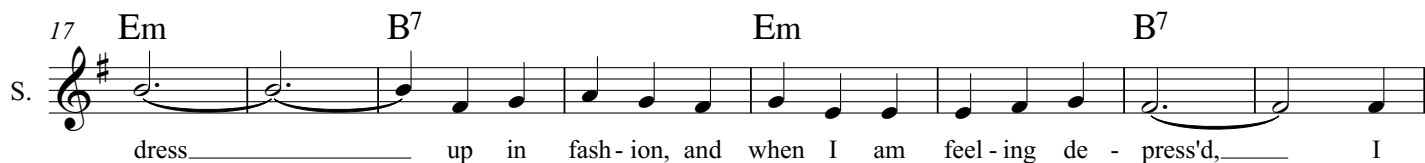
# Trouble & Strife Music Hall Medley

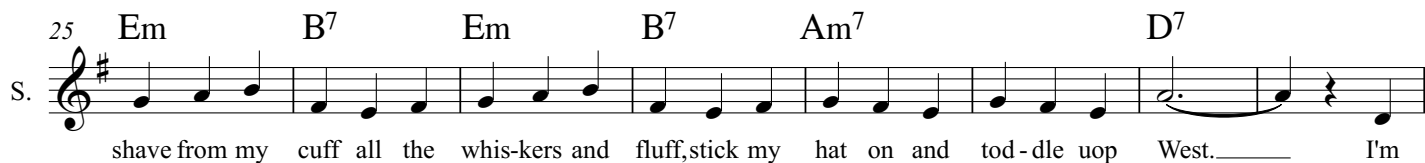
## Burlington Bertie from Bow Lesley

William Hargreaves

S.    
 I'm, Bert \_\_\_\_\_ P'raps you've heard of me, Bert, \_\_\_\_\_ you've had word of me,

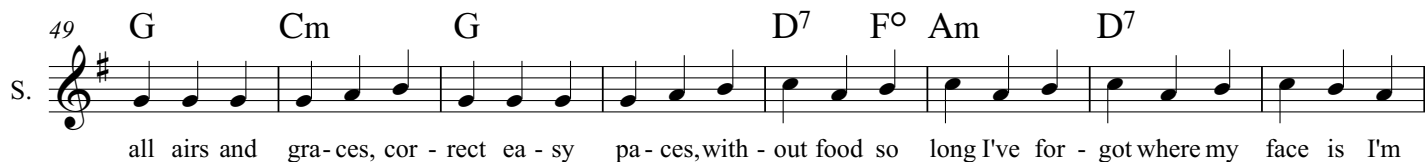
9 S.    
 Jog-ging a - long, hear - ty and strong. Liv - ing on plates of fresh air. \_\_\_\_\_ I

17 S.    
 dress \_\_\_\_\_ up in fash - ion, and when I am feel - ing de - press'd, \_\_\_\_\_ I

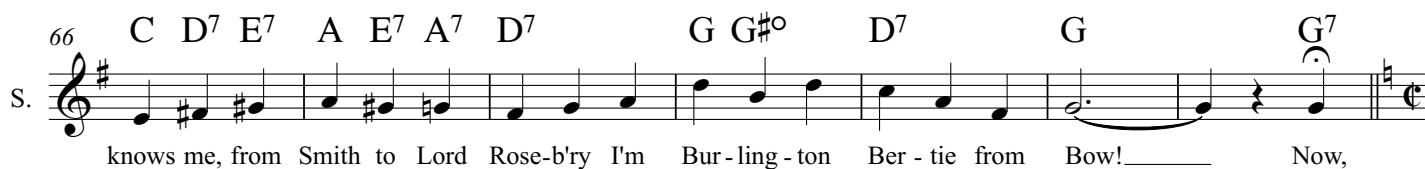
25 S.    
 shave from my cuff all the whis-kers and fluff, stick my hat on and tod-dle uop West. \_\_\_\_\_ I'm

33 S.    
 Bur-ling-ton Ber - tie, I rise at ten thir - ty and saun-ter a - long like a toff. \_\_\_\_\_ I

41 S.    
 walk down the Strand with my gloves on my hand, then I walk down a - gain with them off. \_\_\_\_\_ I'm

49 S.    
 all airs and gra-ces, cor - rect ea - sy pa - ces, with - out food so long I've for - got where my face is I'm

57 S.    
 Bert, Bert, I have-n't a shirt, by my peo-ple are well off, you know! \_\_\_\_\_ Near-ly ev - 'ry - one

66 S.    
 knows me, from Smith to Lord Rose-b'ry I'm Bur - ling - ton Ber - tie from Bow! \_\_\_\_\_ Now,

# Where did you get that hat? Cat & Alan

Jos. J Sullivan

73 C C#° Dm

S. how I came to get this hat, 'tis ve - ry strange and fun - ny.  
I go to the op - 'ra - house, in the op - 'ra sea - son. There's  
twen - ty one I thought I would to my sweet - heart get mar - ried. The

75 D G D7 G

S. Grand - fath - er died and left to me his pro - per - ty and mon - ey; and  
some - one sure to shout at me with - out the slight - est rea - son. If  
peo - ple in the neigh - bour - hood had said too long we've tar - ried. So

77 C G F C F Dm

S. when the will it was read out, they told me straight and flat, if  
I go to the Con - cert Hall to have a jol - ly spree. There's  
off to church we went right quick de - ter - mined to get wed. I

79 C G7 C

S. I would have his mon - ey I must al - ways wear his hat!  
some - one in the par - ty who is sure to shout at me:  
had not long been in there, when the par - son to me said:

All sing (not 1st time)

81 C Dm

S. "Where did you get that hat? Where did you get that tile?"

83 D G D7 G7

S. Is - n't it a nob - by one, and just the pro - per style?

85 C G C F C G7

S. I should like to have one just the same as that!" Where

87 C F C G7 C

S. e'er I go they shout, "Hel - lo! Where did you get that hat?"

2. If  
3. At

# Married to a Mermaid Christine & Meredith

89 VI. D G A<sup>7</sup> D A<sup>7</sup> D G D A<sup>7</sup> D

93 S. D A G A

It was in the broad At - lan - tic, mid e - qui - noc - tial gales, That a  
She\_\_ raised her - self on a beautiful tail and gave him her soft white hand, I've\_\_

96 S. D G A<sup>7</sup> D

young fel - low fell o - ver - board, a - mong the sharks & whales. And\_\_  
long been waiting for you my dear now wel - come safe to land. Go\_\_

98 S. D A G Bm

down he went like a streak of light so quick - ly down went he, un -  
back to your mess - mates\_\_ one last time, and tell them all from me, that you're

100 S. D G A<sup>7</sup> D

til he came to a mer - maid,\_\_ at the bot - tom of the deep blue sea. Sing - ing  
mar - ried\_\_ to a mer - maid,\_\_ at the bot - tom of the deep blue sea.

All sing

102 S. D G A<sup>7</sup>

"Rule, Bri - tan - ia, Bri - tan - ia rules the waves.

104 S. D A<sup>7</sup> D G D A<sup>7</sup>

Bri - tons ne - ver, ne - ver, ne - ver shall be



106 Solo 1-2 3.

S.

mar-ried\_ to a mer-maid\_ at the bot-tom of the deep blue sea. bot-tom of the deep blue sea. We

109

S.

sent a boat to look for him ex - pect - ing to find a corpse, when

111

S.

he came up with a bang & a shout and a voice se - phul-chral - ly hoarse. Sing - ing,

113 All sing

S.

"Rule, Bri - tan - ia, Bri - tan - ia rules the waves.

115

S.

Bri - tons ne - ver, ne - ver, ne - ver shall be

117 Soloist/s

S.

mar - ried\_ to a mer - maid\_ at the bot-tom of the deep blue sea.



# Don't Dilly Dally on the Way

Charles Collins & Fred W. Leight

119 **A**

S. *f* We had to move a - way 'cos the rent we could - n't pay the

124

S. mov - ing van came round just af - ter dark There was

128

S. me and my old man shov - ing things in - side the van, which we'd

132

S. of - ten done be - fore, let me re - mark We packed

136

S. all that could be packed in the van, and that's a fact, and we

140

S. got in - side all we could get in - side Then we

144

S. packed all we could pack on the tail - board at the back, till there

148

S. was - n't a - ny room for me to ride.

152 **B** G A<sup>7</sup>

S. My old man said, "Fol - low the van,

156 D<sup>7</sup> G

S. Don't dil - ly dal - ly on the way." \_\_\_\_\_

A. Don't dil - ly dal - ly on the way." \_\_\_\_\_

B. Don't dil - ly dal - ly on the way." \_\_\_\_\_

160 B<sup>7</sup> Em

S. Off went the cart with the home packed in it,

A. Off went the cart with the home packed in it,

B. Off went the cart with the home packed in it,

164 A<sup>7</sup> D A<sup>7</sup> D<sup>7</sup>

S. I walked be - hind with my old cock lin - net, But I

A. I walked be - hind with my old cock lin - net, But I

B. I walked be - hind with my old cock lin - net, But I

168 G G<sup>#dim</sup> D<sup>7</sup> G G<sup>#dim</sup> D<sup>7</sup>

S. dil - lied & dal - lied, dal - lied & dil - lied,

A. dil - lied & dal - lied, dal - lied & dil - lied,

B. dil - lied & dal - lied, dal - lied & dil - lied,

172 G A<sup>7</sup> D<sup>7</sup>

S. Lost the van & don't know where to roam. I

A. Lost the van & don't know where to roam. I

B. Lost the van & don't know where to roam. I

176 G G<sup>7</sup> C Em Am<sup>7</sup>

S. stopped on the way to have the old half quar - tern, And I

A. stopped on the way to have the old half quar - tern, And I

B. stopped on the way to have the old half quar - tern, And I

180 D<sup>7</sup> G C G


S. can't find my way home.

A. can't find my way home.


B. can't find my way home.

# Up the apples and pears

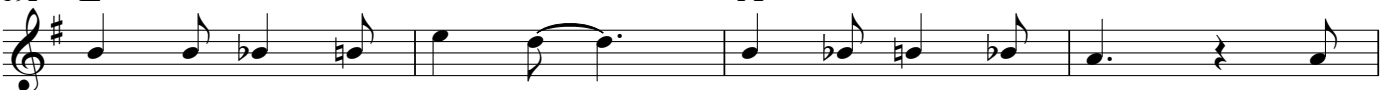
184 G C

S.   
I see ap - ples & pears when I cross the Ro - ry O' Moor, I'm


188 D<sup>7</sup> G

S.   
off to see my dear old Trou - ble & Strife. \_\_\_\_\_

192 E<sup>7</sup> A

S.   
On the Cain & A - ble, \_\_\_\_\_ you will al - ways see, a


196 D<sup>7</sup>

S.   
pair of Jack the Rip - pers and \_\_\_\_\_ a cup of Ro - sy Lee. Oh


200 G C

S.   
what could be bet - ter than this, a nice old cud - dle & kiss,


204 D<sup>7</sup>

S.   
all be - neath the pale moon - light. \_\_\_\_\_

208 E<sup>7</sup> A


S.   
Then some Tom - my Tuck - er and off to Un - cle Ned.

212 D<sup>7</sup> G


S.   
Oh what a luv - er - ly night to - night.

# Barrer Boy

216 F B $\flat$

S.  For all me life I've wan - ted to be a bar - ra boy. A

221 C $^7$  F

S.  bar - ra boy I've al - ways wan - ted to be. For

225 A Dm

S.  I be - hold the ti - tle, I stick to it with pride. I'm a

229 G $^7$  C $^7$

S.  cos - ter, a cos - ter, from o - ver the oth - er side. I

233 F B $\flat$

S.  turns me back u - pon the whole so - ci - e - ty. I'm

237 C $^7$  F

S.  go - ing where the ripe ba - na - nas grow. They're

241 A D $^7$  G E $^7$

S.  on - ly a do - zen a shil - lin', that's how I earn my liv - in', I

245 C $^7$  F Dm


S.  ought to have been a bar - ra boy years a - go, "Get off me bar - rer!" I

249 C $^7$  F C $^7$  F

S.  ought to have been a bar - ra boy years a - go.

# The Parting Glass

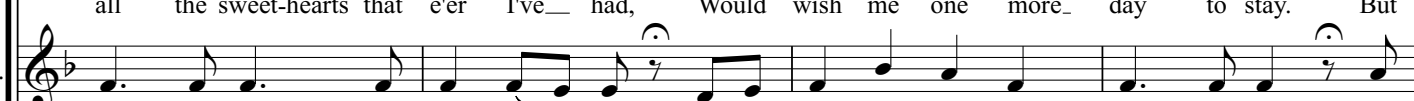
Traditional Celtic Farewell (Arr. The Wailin' Jennys)

S.   
Of all the mo - ney that e'er I spent, I spent it in good com - pa - ny. And  
Of all the com - rades that e'er I've had, Are sor - ry for my go - ing away. And

A.   
Of all the mo - ney that e'er I spent, I spent it in good com - pa - ny. And  
Of all the com - rades that e'er I've had, Are sor - ry for my go - ing away. And

M.   
Of all the mo - ney that e'er I spent, I spent it in good com - pa - ny. And  
Of all the com - rades that e'er I've had, Are sor - ry for my go - ing away. And

5  
S.   
all the harm that e'er I've done, a - las, it was to none but me. And  
all the sweet - hearts that e'er I've had, Would wish me one more day to stay. But


A.   
all the harm that e'er I've done, a - las, it was to none but me. And  
all the sweet - hearts that e'er I've had, Would wish me one more day to stay. But

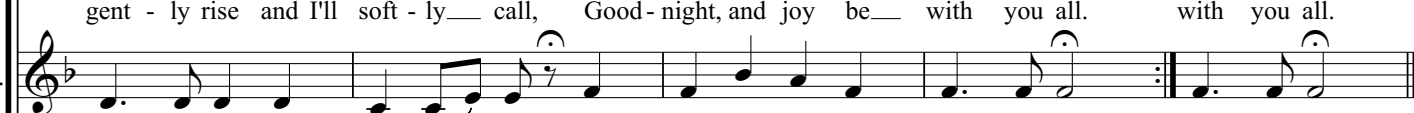
M.   
all the harm that e'er I've done, a - las, it was to none but me. And  
all the sweet - hearts that e'er I've had, Would wish me one more day to stay. But

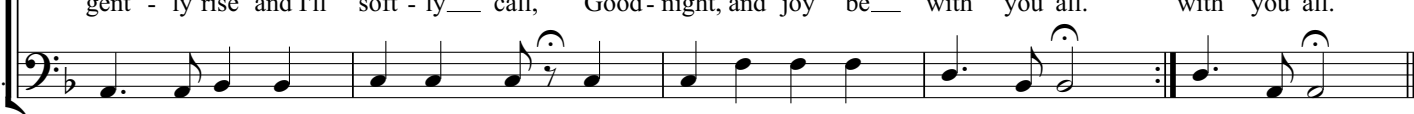
9  
S.   
all I've done for want of wit to me - m'ry now I can't re - call, so  
since it falls un - to my lot that I should rise and you should not, I'll

A.   
all I've done for want of wit to me - m'ry now I can't re - call, so  
since it falls un - to my lot that I should rise and you should not, I'll

M.   
all I've done for want of wit to me - m'ry now I can't re - call, so  
since it falls un - to my lot that I should rise and you should not, I'll

13  1-2 Last  
S. fill to me the par - ting glass, Good night, and joy be with you all. with you all.  
gent - ly rise and I'll soft - ly call, Good - night, and joy be with you all. with you all.

A.   
fill to me the par - ting glass, Good night, and joy be with you all. with you all.  
gent - ly rise and I'll soft - ly call, Good - night, and joy be with you all. with you all.

M.   
fill to me the par - ting glass, Good night, and joy be with you all. with you all.  
gent - ly rise and I'll soft - ly call, Good - night, and joy be with you all. with you all.



# Charlie Mopps

[Old Music Hall song]



A long time a - go, way back in his - to - ry, When  
The day that Char - lie died, he knocked on hea - ven's gate, He  
At the Castle - reagh, the First & Last, the shan - ty pub as well,



all they had to drink was noth - ing but cups of tea. A -  
said to St Pe - ter, "Tell me how I rate". St  
One thing you can be sure it's Char - lie's beer they sell. So



long came a man by the name of Char - lie Mopps, And  
Peter looked at him and he said, "Now who are you?" He  
come a - long, you lucky lads at 10 o - 'clock she stops, For



he in - vent - ed a won - der - ful drink and he gave it the name of Hops.  
said, "I'm Char - lie Mopps", St Pe - ter said, "Straight through!"  
five short seconds Re - mem - ber Char - lie Mopps. 1-2-3-4-5

## Chorus



O, he ought to be an ad - mir - al, a sul - tan or a king.



And to his prais - es, we should al - ways sing.



Look what he has done for us, he's filled us up with cheer. God bless



(Last time)  
Char - lie Mopps the man who in - vent - ed beer.

# Whiskey in the jar

33 G<sup>7</sup> C Am

1. As I was go - ing o - ver, the Kil - ma - gen - ny moun - tain, I  
 2. He coun - ted out my mon - ey, and it made a pret - ty pen - ny, I  
 3. I went in - to my cham - ber all for to take a slum - ber, I  
 4. And 'twas ear - ly in the morn - ing, be - fore I rose to tra - vel, Up  
 5. And if an - y - one can aid me, it's my broth - er in the ar - my, If

38 F C

met with Cap - tain Far - rell and his mo - ney he was coun - ting. I  
 put it in my pock - et and I gave it to my Jen - ny, She  
 dreamt of gold and jew - els and for sure it was no won - der. But  
 comes a band of foot - men and like - wise Cap - tain Far - rell, I  
 I could learn his sta - tion in Cork or in Kil - lar - ney. And

42 Am

first pro - duced me pis - tol, and then I drew my sa - bre, say - ing  
 sighed and she swore, that she ne - ver would be - tray me, but the  
 Jen - ny drew my char - ges and she filled them up with wa - ter, and she  
 then pro - duced my pis - tol, for she stole my sa - bre, But I  
 if he'd come and join me, we'd go ro - ving in Kil - ken - ny, I'll en -

46 F C Chorus

"Stand and de - li - ver for I am a bold de - cei - ver. *With me*  
 devil take the wo - men for they nev - er can be ea - sy.  
 sent for Cap - tain Far - rell to be rea - dy for the slaugh - ter.  
 couldn't shoot the wa - ter, so a prison - er I was ta - ken.  
 gage he'd treat me fair - er than my dar - ling spor - ting Jen - ny.

50 G<sup>7</sup> C C<sup>7</sup>

ring dum a doo - dle um dah, whack fol the dad - dy o,

54 F C G<sup>7</sup> C

whack fol the dad - dy o, there's whis - key in the jar."