

# Trouble & Strife

[Loosely Woven – July/August 2024 - (Draft 1)]

Fields of Athenry.....	2
The Modes of the Court.....	4
The Parting Glass.....	6
Charlie Mopps.....	7



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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.*

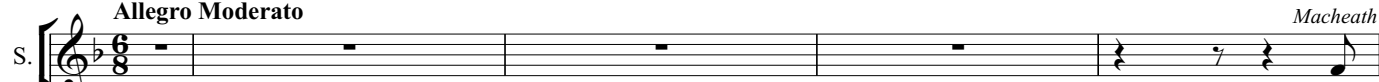
B. *lone - ly 'round the fields of Ath - en - ry.*

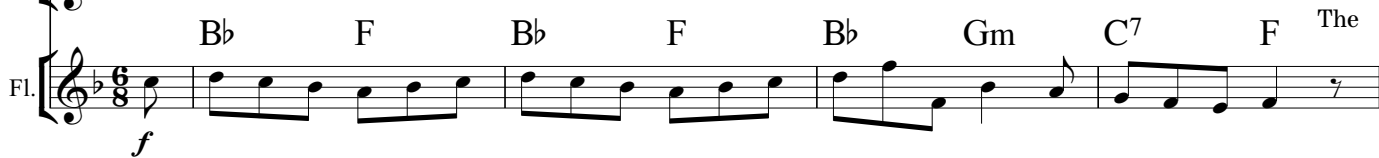
[4 bar guitar/harp turnaround]

# The Modes of the Court

Allegro Moderato

Macheath

S. 


Fl.  *f*

B $\flat$  F B $\flat$  F B $\flat$  Gm C $^7$  F The

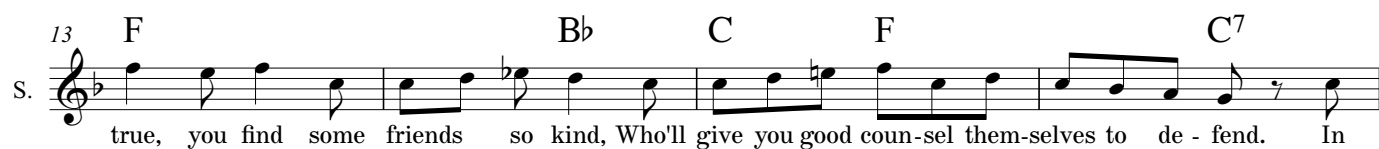
5 **A** F C $^7$  F B $\flat$  C $^7$  F

S.  modes of the Court so com-mon are grown, That a true friend can hard-ly be met;

9 F C $^7$  F B $\flat$  C $^7$  F

S.  Friend-ship for in-terest is but a loan, Which they let out for what they can get. 'Tis

13 F B $\flat$  C F C $^7$

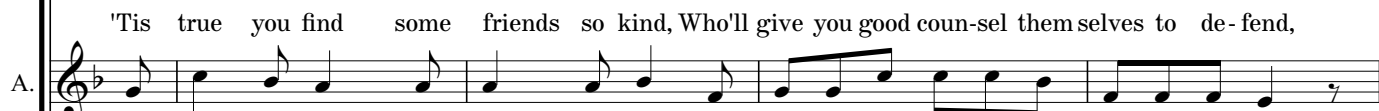
S.  true, you find some friends so kind, Who'll give you good coun-sel them-selves to de-fend. In

17 B $\flat$  F B $\flat$  F B $\flat$  Gm C $^7$  F

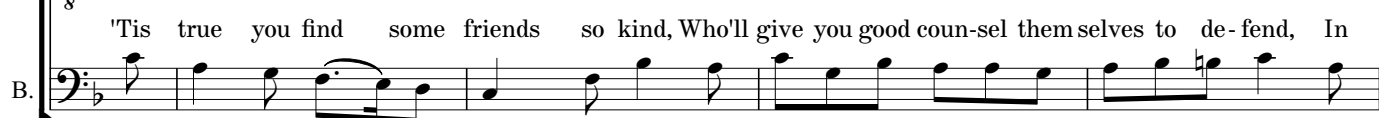
S.  sor-row-ful dit-ty, They pro-mise, They pi-ty, But shift you for mo-ney from friend to friend.

21 **B** *f* F B $\flat$  C F C $^7$

S.  'Tis true you find some friends so kind, Who'll give you good coun-sel themselves to de-fend,

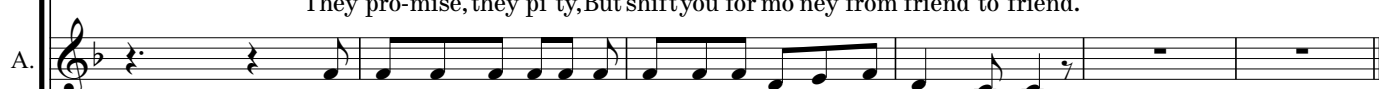
A. 

T. 

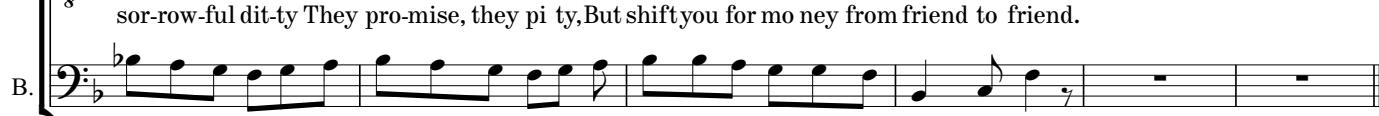
B.  'Tis true you find some friends so kind, Who'll give you good coun-sel themselves to de-fend, In

26 B $\flat$  F B $\flat$  F B $\flat$  Gm C $^7$  F B $\flat$  Gm C $^7$  F

S.  They pro-mise, they pi-ty, But shift you for mo-ney from friend to friend.

A. 

T. 

B.  sor-row-ful dit-ty They pro-mise, they pi-ty, But shift you for mo-ney from friend to friend.

32 **C** F C<sup>7</sup> F B<sup>b</sup> C<sup>7</sup> F  
 Fl. *Everyone whistle and/or play instrument*

36 F C<sup>7</sup> F B<sup>b</sup> C<sup>7</sup> F  
 Cl.

40 F B<sup>b</sup> C F C<sup>7</sup>  
 Fl.

44 B<sup>b</sup> F B<sup>b</sup> F B<sup>b</sup> Gm C<sup>7</sup> F  
 Fl.

48 **D** F B<sup>b</sup> C F C<sup>7</sup>  
 S. *f* 'Tis true you find some friends so kind, Who'll give you good coun-sel them selves to de-fend,  
 A.  
 T.  
 B. 'Tis true you find some friends so kind, Who'll give you good coun-sel them selves to de-fend, In

53 B<sup>b</sup> F B<sup>b</sup> F B<sup>b</sup> Gm C<sup>7</sup> F  
 S. They pro-mise, they pi - ty, But shift you for mo-ney from friend to friend.  
 A.  
 T. sor-row-ful dit - ty They pro-mise, they pi - ty, But shift you for mo-ney from friend to friend.  
 B.

57 B<sup>b</sup> C<sup>7</sup> F  
 S. Friend to friend.  
 A.  
 T. Friend to friend.  
 B.

# The Parting Glass

Traditional Celtic Farewell (Arr. The Wailin' Jennys)

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

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

M.  
Oh all the mo - ney that e'er I spent, I spent it in good com - pa - ny. And  
Oh 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  
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.

6

# Charlie Mopps

[Old Music Hall song]

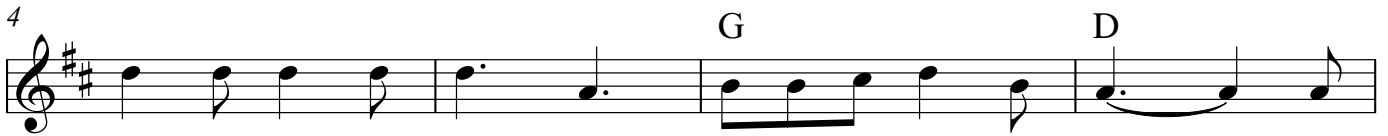
D



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, \_\_\_\_\_

4

G D



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

8

G D



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

12

A<sup>7</sup> D



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

16

A<sup>7</sup> D



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

21

G D



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

25

G D



Look what he has done for us, he's filled us up with cheer. \_\_\_\_\_

29

(Last time)

A<sup>7</sup> D



God bless Char - lie Mopps the man who in - vent - ed beer. \_\_\_\_\_

# Calon Lan

Trad. (Arr. Jill Stubington - 2011)

♩=70  
**A** Lynette solo

S.  Nid wy'n go-fyn by-wydmoe-thus Aur y byd na'i ber-lau man. Go-fyn wyf am ga-lon ha-pus Ca lon on-est cal-on lan Ca-lon

13

S.  lan yn llawn dai - o - ni Te-cach yw na'r li-li dlos Dim ond ca - lon lan all ga - nu ca-n'urdydd a cha-nu'r nos


22 **B** All women

S.  Should I che - rish earth - ly trea - sure It would fly on spee - dy wings\_\_ The pure


A. 


27

S.  heart a plen - teous mea - sure Of\_\_ true plea - sure dai - ly brings Oh pure

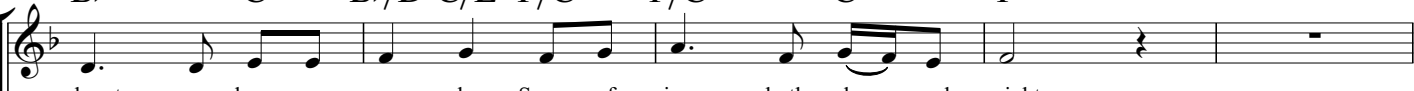
A. 


31

S.  heart so true and ten - der Fair - er than the li - lies white The pure


A. 

35

S.  heart a - lone can ren - der Songs of joy both day\_\_ and night

A. 

40 **C**

Fl. 

49

Fl. 



58 **D** F C F F/A B $\flat$  F/C C $^7$  F/C C

S. Eve and morn my prayers as - cen - ding To God's heaven on wings of song — Seek the

A. Eve and morn my prayers as - cen - ding To God's heaven on wings of song — Seek the

T. Eve and morn my prayers as - cen - ding To God's heaven on wings of song — Seek the

B. Eve and morn my prayers as - cen - ding To God's heaven on wings of song — Seek the

63 F C B $\flat$  F/C C $^7$  F

S. joy that knows no end - ing The pure heart that knows no wrong Oh pure

A. joy that knows no end - ing The pure heart that knows no wrong Oh pure

T. joy that knows no end - ing The pure heart that knows no wrong Oh pure

B. joy that knows no end - ing The pure heart that knows no wrong Oh pure

67 F/C C F/C C C $^7$  F F/A

S. heart so true and ten - der Fair - er than the li - lies white The pure

A. heart so true and ten - der Fair - er than the li - lies white The pure

T. heart so true and ten - der Fair - er than the li - lies white The pure

B. heart so true and ten - der Fair - er than the li - lies white The pure

71 B $\flat$  C B $\flat$ /D C/E F/C F/C C

S. heart a - lone can ren - der Songs of joy both day and night

A. heart a - lone can ren - der Songs of joy both day and night

T. heart a - lone can ren - der Songs of joy both day and night

B. heart a - lone can ren - der Songs of joy both day and night