(The) Growling Old Man and Grumbling Old Woman

Pattern: AABB (or ABB or AB)*
Keys: A Dorian & A Mixolydian (sort of**)

\[ \text{Traditional} \]
\[ \text{Arr. Pete Showman} \]

\[ j = 80 \]

\[ \text{A Dorian} \]

\[ \text{Am} \quad \text{G} \quad \text{Am} \quad \text{G} \quad \text{Am} \]

\[ \text{5} \]

\[ \text{Am} \quad \text{G} \quad \text{Am} \quad [1 \text{ G} \quad \text{Am}] \quad [2 \text{ G} \quad \text{Am}] \]

\[ \text{B} \]

\[ \text{A Mix.** A} \]

\[ \text{G} \quad \text{A} \]

\[ \text{9} \]

\[ \text{A} \quad \text{G} \quad \text{Dor.} \quad \text{Am} \quad [1 \text{ Em} \quad \text{Am}] \quad [3] \]

\[ \text{13} \]

\[ \text{A} \quad \text{G} \quad \text{Am} \quad [1 \text{ Em} \quad \text{Am}] \quad [3] \]

\[ \text{16} \]

\[ \text{Em} \quad \text{Am} \quad (\text{to repeat tune}) \]

* This repeat-pattern is how I learned it, with 16 bars of both [A] and [B], squared up for dancing; the [A] part is essentially 4 bars played 4x. The Fiddler’s Fakebook shows it as non-square, with only an 8-bar [A] part (four bars played twice) but with the 16-bar [B] part as above. Gene Silberberg’s “Fiddle Tunes I Learned at the Tractor Tavern” has 8+8 bars: square, but shorter.

** The mode of the [B] part wanders, with F always sharp but C both sharp and natural (i.e. A Mixolydian and Dorian), and even a G# (A Major?); then with the last two measures mixed: A Dorian notes (only F#), but the Em chord suggesting the (A) Minor mode.