

The Jack Frost Tune-Book

Set down by Pontus Lurcock

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Introduction

This book is chiefly intended as an aid to new and visiting musicians at Jack Frost Morris. It's possible that it will evolve into something more extensive, perhaps containing more details of the dances, but the main intent is that it provide a faster alternative to learning the Jack Frost repertoire by ear.

I have written all the tunes down from memory, and there will doubtless be some errors and omissions; in any case it's impossible to provide a perfect snapshot of a living tradition. But I hope that this collection will nevertheless prove useful.

The textual parts of this work were typeset in L^AT_EX, and the tunes in GNU Lilypond.

Notation

I have used standard musical notation as far as possible. The main addition is the method for indicating repeats of the A and B parts: I have simply set the number of repeats next to the mark for the part in the music, so that, for example, 'A 1' and 'B 3' in *Dilwyn* mean 'play the A part once, and the B part thrice'. Any further complications are noted after the tune.

When there is a song, it is sung *a capella* by the whole side at the beginning, leading straight into the A part. Where there is no song, the A part is usually played through once as an introduction.

Some tunes clearly go too low for a descant recorder or D whistle; in this case there is nothing for it but to go up an octave, or substitute something reasonable for the impossible notes.

At present the overall structure of the tunes (i.e. the total number of repeats, variations in repetitions, and introductions for dances without songs) is not always given, and chords are not noted, except for *Dilwyn*; I hope to remedy these shortcomings in a future edition.

1 Dilwyn

My friend Billy's got a ten foot wil-ly and he

showed it to the girl next door. She thought it was a snake, and

hit it with a rake, and now it's only five foot four!

1-3. FINAL

Notes: Jack Frost's signature dance. The lyrics may (reluctantly) be bowdlerized to 'My friend Billy's got a ten-foot maypole' for genteel audiences. The volta marked 'final' is only used right at the end of the dance (when the dancers jump out at the end of the star figure). The chords are the 'traditional' ones, but some of the Ds also work well as Cs.

2 Bean-setting (Badby)

They tell me my bean is the biggest they've seen but

it needs a hole where it can grow. I've got a pole to

dibble your hole So come a-bean-setting and bring your hoe!

A 2 B 3

ossia

Notes: the song is original to Jack Frost. Two whole-bar rests are marked as an ossia for bars 17 and 18; these are substituted during the three repetitions of the final bout of sticking ('windscreen wipers').

3 The Black Joke

5

10

14

A 2

B 2

1. 2.

1. 2.

4 Hindley Street

6

11

A

B

Notes: also known as the Air Traffic Controller Dance. Correct number of repeats for the B part varies from verse to verse and needs to be worked out at some point.

5 Young Collins

Old Young Col - lins, grey and bent,

how has it come that your youth is spent? Cut-ting hay to

pay the rent, and tos-sing to my heart's content!

A 2

B 2

Notes: the song is original to Jack Frost.

6 Constant Billy

O my Bil-ly, my constant Bil - ly, when will I see my

Bil-ly again? When the fishes fly o - ver the mountains,

that's when I'll see my Billy again.

Billy again, and

Billy again, and Billy again and a - gain and again

The musical score is written in 6/8 time with a key signature of two sharps (D major). It features six staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is composed of eighth and quarter notes. The lyrics are placed below the notes. The score includes repeat signs and section markers 'A 2' and 'B 2'.

7 Lads a-Buncham

Oh dear mother, what a fool I've been,

Six young fel-lows came a- cour - ting me.

Five were blind and the oth - er couldn't see,

Oh dear mother, what a fool I've been!

1. 2.

B 1

Notes: the dance finishes with a **double time** section, consisting of a single repeat of the B part played at double speed, or as near thereto as is practicable for the musicians and dancers.

8 Horsham Butchers

When the hor - ses old they grow, Their

hooves they drag and their heads hang low,

When the hor - ses get too slow, a - butchering we will

go!

A 2

B 1

Notes: the dance finishes with a **double time** section, consisting of a single repeat of the B part played at double speed, or as near thereto as is practicable for the musicians and dancers. The song is original to Jack Frost.

9 Upton-upon-Severn stick dance

The musical notation is written on four staves, each beginning with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notes are labeled with letters A, B, D, F, and G, indicating specific pitches. Measure numbers 1, 5, 9, and 13 are placed at the start of their respective staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff (measures 1-4) is labeled 'A' at the beginning. The second staff (measures 5-8) continues the melody. The third staff (measures 9-12) is labeled 'B' at the beginning. The fourth staff (measures 13-16) continues the melody. The notation is a single melodic line for a stick dance.

Notes: there is also an Upton-upon-Severn handkerchief dance, but this of course has no place in Jack Frost's repertoire.

10 The Muffin Man

Do you know the muff-in man, the muff-in man, the

muff-in man, Do you know the muff-in man who

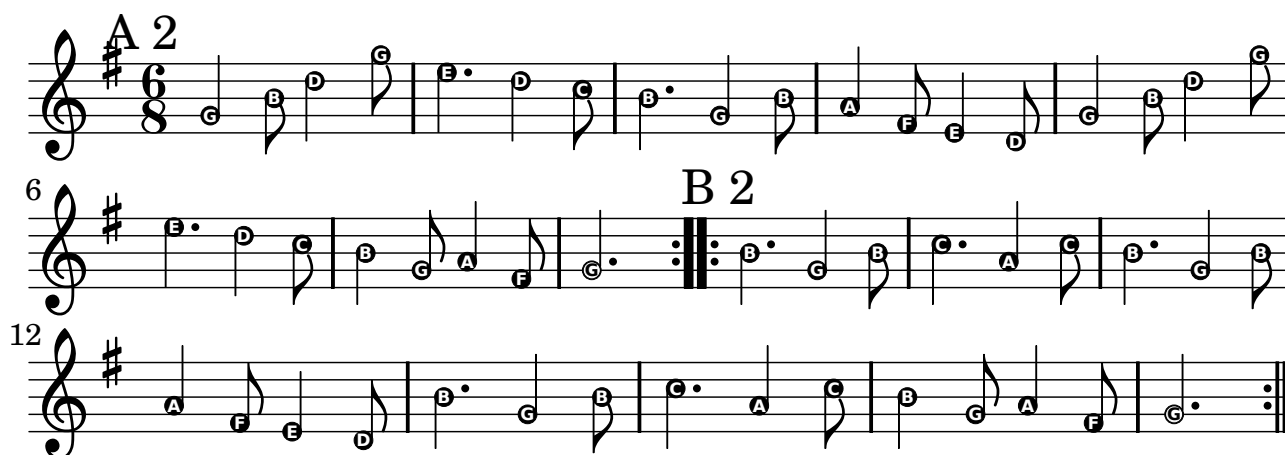
lives in Dru-ry Lane?

A 2

B 2

Notes: *The Muffin Man* is often danced as the last dance of a set, as it segues quite nicely into an elegant departure from the scene for the whole side. The lead musician plays at the centre of the set and takes part in the dance; any other musicians play at the head of the set as usual. At the end of the final figure (*rounds*), the lead musician leads the dancers and other musicians wherever he or she pleases; the music continues until the lead musician stops playing, indicating that the dance is finished and the side has reached its destination (generally the nearest bar).

11 Woodhouse Bog



Notes: no 'special' repetition is required as an introduction: the musicians simply play the A part twice and B part twice as usual. The first couple dance on during the first playing of the B part, and commence sticking at its repeat. At the end of the dance, the last couple stick during the first playing of the B part, and dance off during the repeat.

There is an unofficial song, but it is probably best left as an oral tradition.