

Unison Songs For Bands

This book has multiple uses:

- ◆ It can be used as a supplementary book to any band method.
- ◆ It can be used as a beginning band method. No fingering charts or fingerings are included, as these are intended to be provided by the teacher.
- ◆ It can be used by intermediate players to learn to play in additional keys.
- ◆ It can be used by experienced instrumentalists learning another instrument.
- ◆ It can be used by persons of any age who played in the past but need a refresher course to play again.

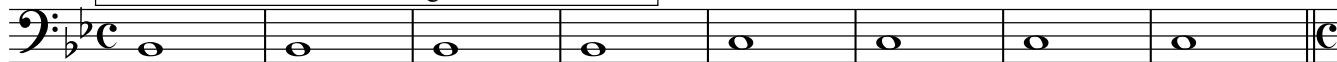
The songs in this book are “public domain” which means the copyright on them has expired, so they can be used and copied without any permission or payment needed. This book can also be copied as desired without any permission or payment. Some of the songs are “hymn tunes” and we have listed them by the “tune name” rather than by the first line of the lyrics usually sung to those tunes, as the lyrics vary from one organization to another. Other songs are folk songs, mostly from the nineteenth century or by nineteenth century or earlier composers.

The songs are arranged in an order that gives an orderly progression of skill development. For the drum book the basic drum rudiments are included for slow practice.

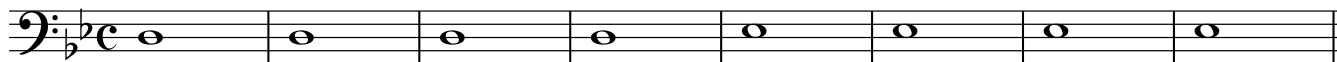
Unison Songs for Bands

Learn each song before going on to the next one. If you can play it correctly five times in a row you have learned it.

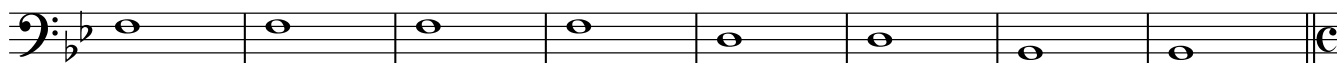
1 These are whole notes. We give them four beats.



9 2



17 3



25 4 These are half notes. We give them two beats.



32 5 These are quarter notes. We give them one beat.



38



43



48 6



54

7 "Mary Had a Little Lamb"



59



64

8 "Go Tell Aunt Rhodie"



70

9 "Upidee" or "Some Folks Do"



75



80

10 "Lightly Row"



86



91



96

11 "Jingle Bells"



102

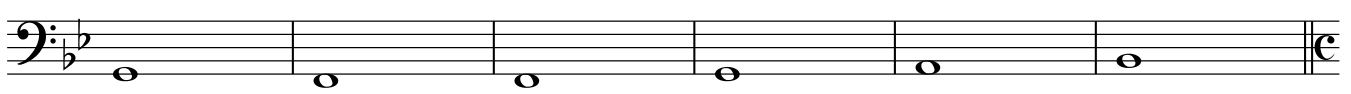


109

12 Now Let's learn three new notes.



114



120

13 "O Come All Ye Faithful" or "Adeste Fidelis"



126



133



136



140

14 "Yankee Doodle"



146

15 the tune called "Hamburg", named after a city in Germany



152

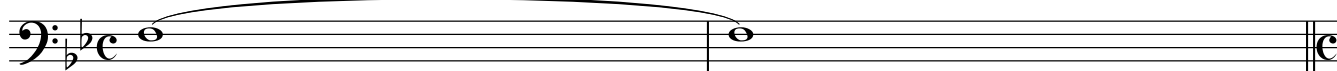


158



164

16 Here's something new. A curved line between two notes is called a "tie."
This means that we play the two notes just like one note that gets 8 beats.



166

17 "The Little Brown Jug"



172

18 "Old MacDonald Had A Farm"



178



184



190

19 "Coming 'round the mountain"

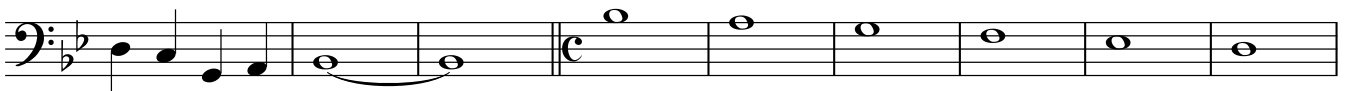


197



203

20 Three new notes.



212

21 "London Bridge" (where is it now?)



217



222 22 a tune called "Nicea" named after a town in Europe.



228



233



238 23 "Twinkle Twinkle Little Star" or the "Alphabet Song"



244



250 24 "Gone Are The Days" --a song by Stephen Foster



256



263

25 a tune called "Bread of Life" written in 1877 by William Sherman



270

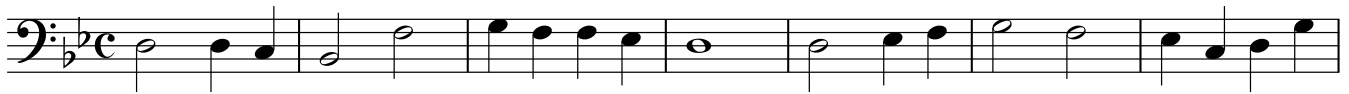


276



282

26 a tune called "Eventide" written in 1861 by William Monk



289

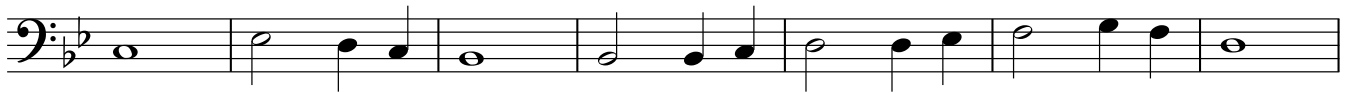


296

27 "Long Long Ago" an English Folk Song written in 1833 by Thomas Bailey



303



310



317



323



330 28 A new note-- Dotted half--- gets 3 beats. "Way Down Upon the Swanee River" by Steven Foster



338



345



352



360

28 "Good Night Ladies"



367



373



378

29 "Oh Susanna" a song by Steven Foster



384



389



394

30 "Crusaders' Hymn" Silesian Folk Song



400



407

31 the tune "Duke Street" attributed to John Hatton, 1793



414



420



426

32 "Reuben and Rachael" comic duet written in 1871 by William Gooch, with words by Harry Birch



432

33 "Jesus Loves Me" written in 1862 by William Bradbury



438



444

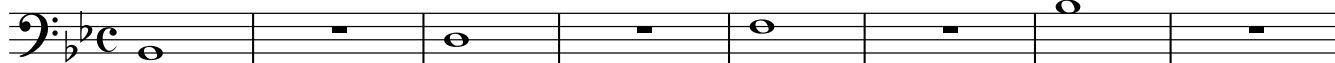


Trombone

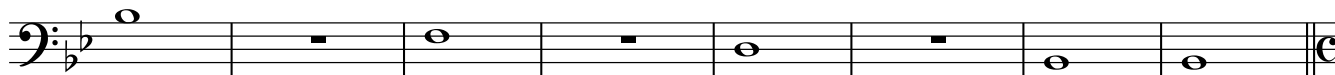
10

450

34 RESTS A whole rest gets 4 beats and hangs under the next to top line of the staff.
Count 1 2 3 4 in your mind and have your instrument silent during the rest.

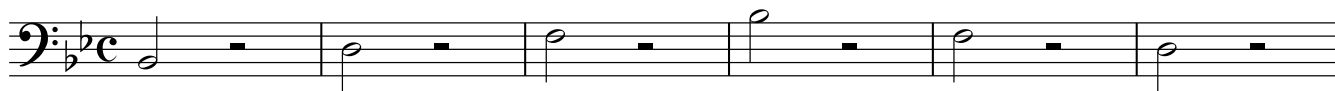


458



466

35 A half rest gets 2 beats. A half rest sits on the middle line of the staff while a whole rest hangs under the next to top line.



472

36 A quarter rest gets 1 beat. You keep your instrument silent during the rest.
A quarter rest lasts as long as a quarter note lasts.



478

37 When you get to the rest, try saying the "count number" out loud without missing the next note.



482



486

38 Here's a "brain twister." Can you play it perfectly 5 times in a row?
Can you do it 5 times without saying the numbers out loud?



492

39 Now let's mix up half rests and quarter rests.
Say the beat numbers out loud during the rests.
Talk around the mouthpiece.



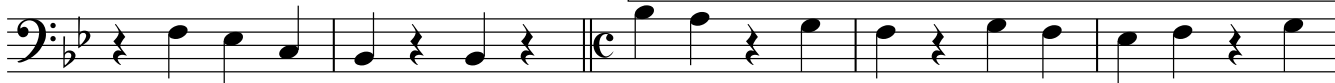
497



502 40 When we have a two-beat rest that comes on counts 4 and 1, we write two quarter rests. $2 \times 1/4 = 1/2$!



508 41 Now let's see what happens when we mix everything up and put rests on different beats in different measures. Remember-- 5 times !

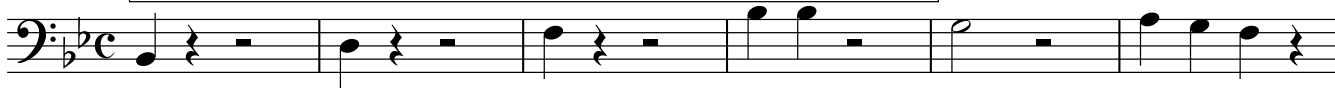


513



518

42 Now let's do all of them.... quarter rests, whole rests, half rests.
5 times saying the rest numbers out loud and then 5 times without talking



524

43 Now for the expert level. Remember--- right 5 times in a row saying the rest numbers out loud and then right 5 times without talking.



529



534

44 If you played #43 correctly 5 times in a row, you should be able to play #44 perfectly the first time.
See if you can.



540

45 This one has a pattern. Can you find the pattern?
See where the half rests are in the measure and where the quarter rests are.



545



550

46 When you have finished this one--- 5 times right in a row-- you are a real expert on rests!



614

50 "Sidewalks of New York"



623



632

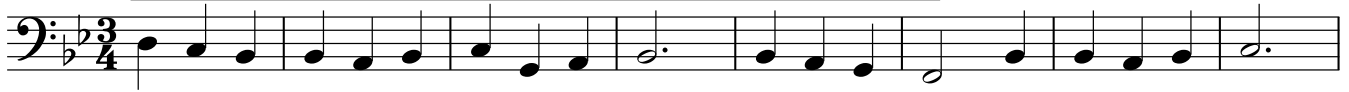


639



646

51 "Faith of Our Fathers" by James G. Walton, 1864, which was sung at President Franklin Roosevelt's Funeral at the White House



654



662

Chorus

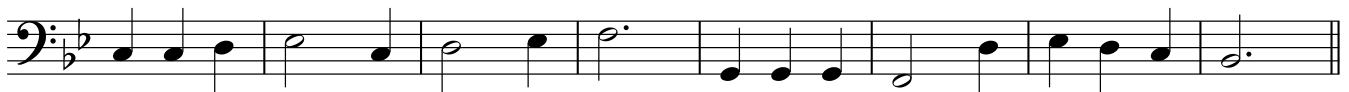


670

52 "Sun of My Soul"



678



686

53 "We Three Kings Of Orient Are" The symbol over two notes below is called a fermata or pause. We hold it longer than usual.



695



704

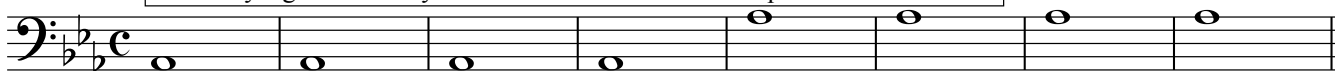


711



718

54 Another new note and a new key signature. The key signature tells you which 8 notes out of the 12 possible will be used.



726

55 "Old Hundredth" or "Doxology" This starts with an incomplete measure at the beginning called a "pickup note."



Usually hold the fermata long enough to make the next note seem right. 3 beats works best here. Last bar is also incomplete.

730



735

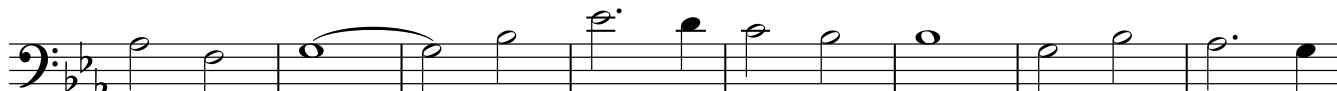
56 A tune called "Dennis" arranged by Lowell Mason in 1845, with the words "Blest Be The Tie That Binds"



742



59 "Away In A Manger"

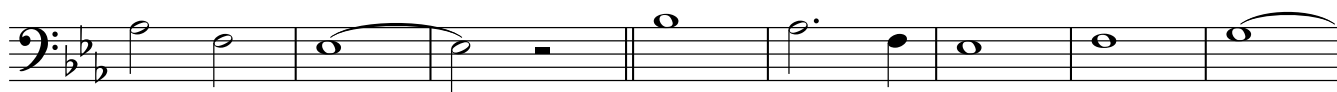
60 "Home, Sweet Home" DS means go back to the sign which is the S with a slash and two dots.
Fine- fee-nay -- the end.

⌘

Fine

Chorus

Watch for the tie!



D.S. al Fine



61 New note and new scale



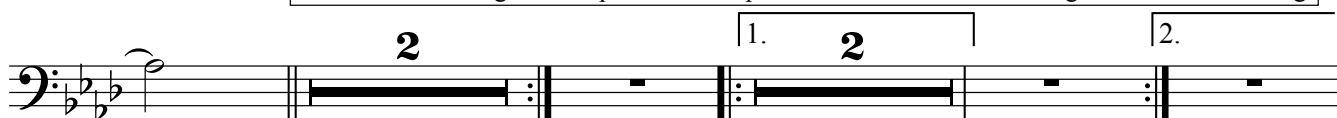
62 "Soft, Soft Music Is Stealing" German Folk tune arranged by Benjamin White, 1850



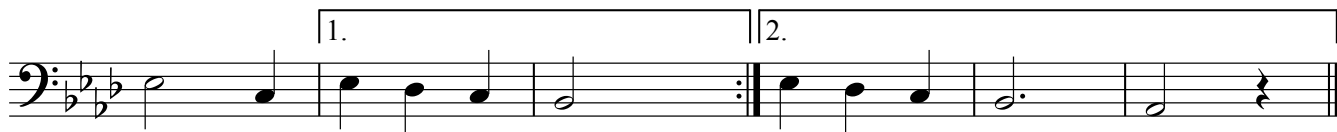
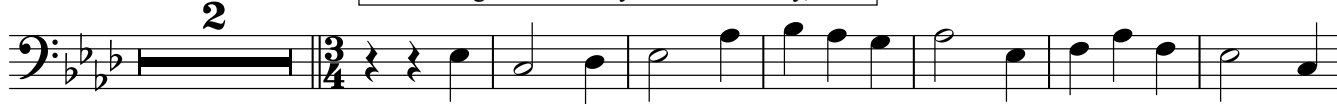
63 "Oh Where, O Where Has My Little Dog Gone?" by James Bland, 1864



64 Four new things repeat repeat back to here first ending second ending.

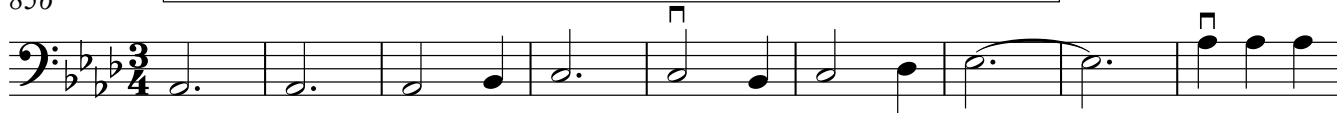


65 "O Light of Life" by Herbert Oakley, 1874



70 "Row, Row, Row Your Boat" You can divide into groups and play as a round. That's why some notes have marks over them.

856

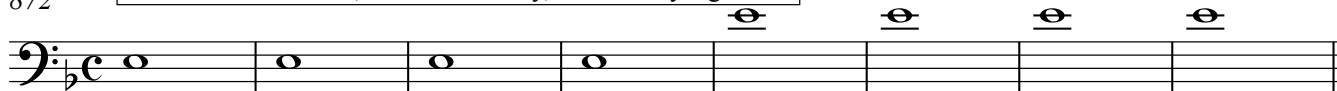


865



71 Another new note, another new key, another key signature.

872



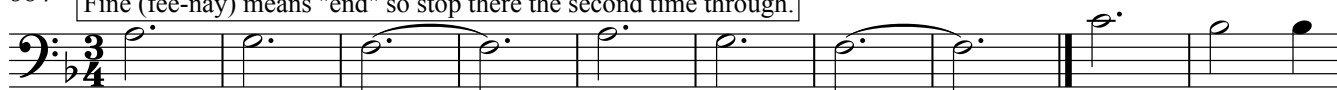
72 Another new scale. Now we will be able to play in another key.

880

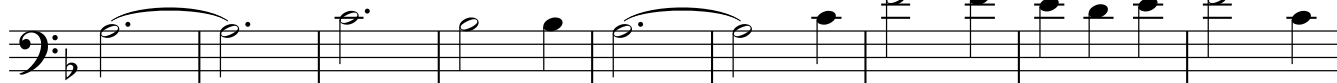


73 "Three Blind Mice. D.C. means go back to beginning. Fine (fee-nay) means "end" so stop there the second time through.

884



894



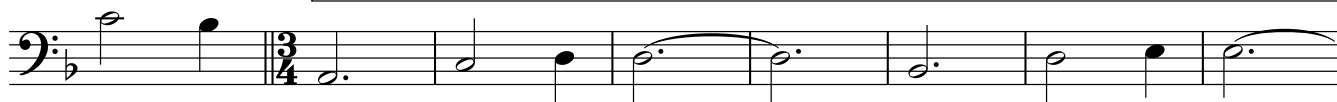
903



D.C. al Fine

911

74 "Skater's Waltz" written by Emile Waldteufel in 1883. Be sure to use the notes in this new key.



919



928 75 "The Man On The Flying Trapeze" Skip to the Coda at the circle with the plus in it the second time through.



936



944



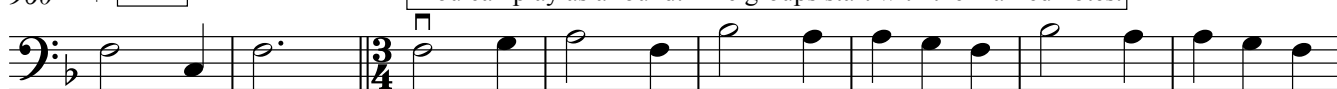
952

D.C. al Coda

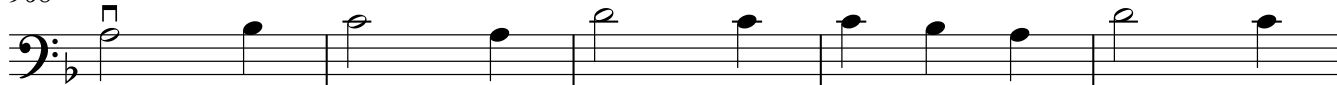


960 \oplus Coda

76 "Lovely Evening" The phrases are 6 measures long.
You can play as a round. The groups start with the marked notes.



968



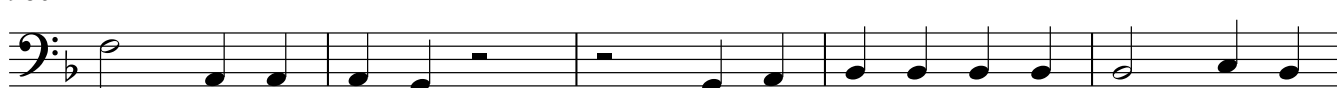
973



980 77 "Billy Boy" 19th Century English Folk Song



986



991



996 78 "The Cukoo" English Folk Song It starts with a "short-long" rhythm and then has a "long short" rhythm.



1064 84 The scale song.



1072



1080

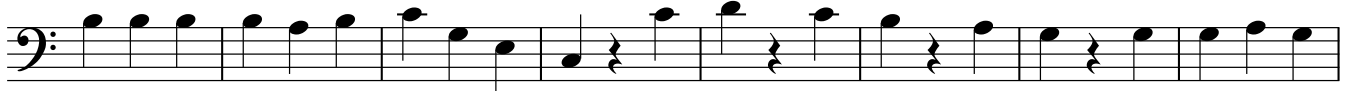
85 "Chopsticks" a waltz written by Euphemia Allen in 1877



1088



1096



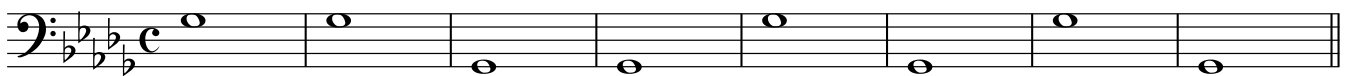
1104



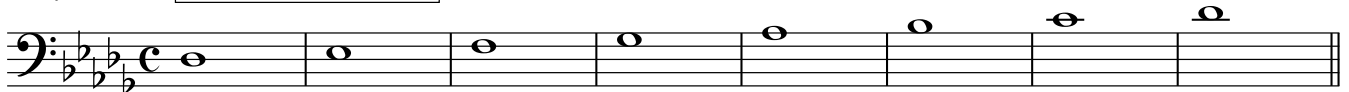
1110



1116 86 Another new note and another new key.



1124 87 Another new scale



1132 88 Practicing the notes in this new scale.



1140

89 a tune called "Franconia" written by J. B. König in 1738



1148



1155

90 a tune called "Maryton" written by English composer H. Percy Smith in 1874



1163



91 a tune called "Belmont" written by Mozart



9



91 a tune called "Olive's Brow" written by William Bradbury in 1853

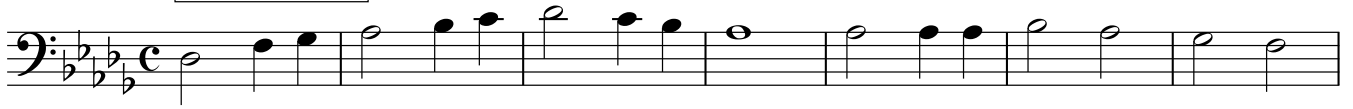


7



13

92 "Duke Street"



20



24



93 "Marines' Hymn"



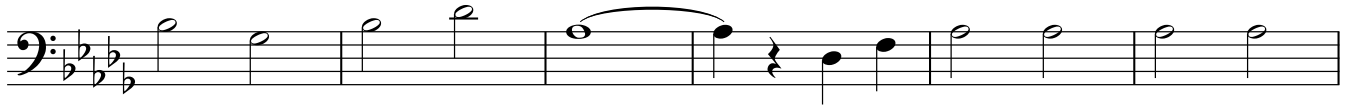
7



14



21



27



33 94 "At Perrot's Door" 2/4 time has only two beats in a measure



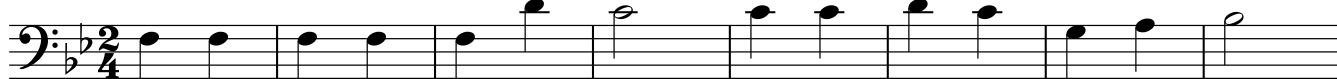
44



55 95 "To Paree"



65 96 "Russian Folk Song"



73



81 97 a tune called "Evan" written by William Havergal, 1846



90



When a sharp, flat, or natural sign appears in front

98 a tune called "Dundee", composer unknown. Hold the fermata 3 beats so it sounds like the next note comes at the right



11

99 "German Folk Song"



21



31

100 "German Folk Song #2"



42

101 "Moravian Folk Tune"



52



63

102 "Mexican Folk Tune"

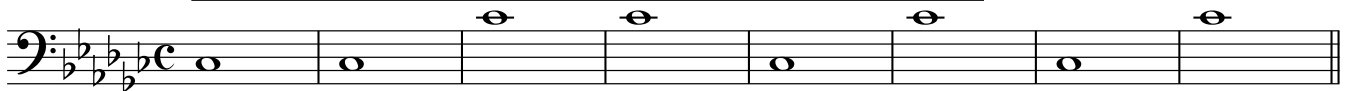


71



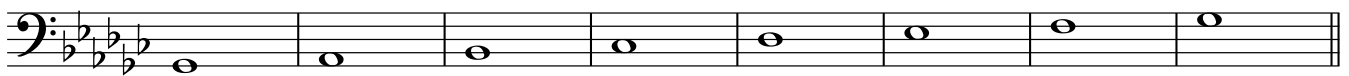
79

103 Another new note. It is affected by the last flat in the key signature.



87

104 Another new scale. Now you can play in another key!



95

105 "Good King Wenceslas" a story song about the duke of Bohemia who lived from 907 to 935 A.D.



101



106



112 106 "Bobby Shafto" Look for a new note.

118 107 "Polly Put the Kettle On"

124

130

108 "St. Paul's Steeple" English "nonsense" folk song from the 1600's

6

10

114 "Integer Vitae" a school song of Harvard University, based on a poem by the Greek poet Horace.

Two staves of musical notation for the piece "Integer Vitae". The first staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. The second staff continues the melody with similar note values.

115 "We Thank Thee, Lord" blessing song before meals.

Four staves of musical notation for the piece "We Thank Thee, Lord". The first staff starts with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The second staff begins with a 3/4 time signature. The melody is primarily composed of quarter and eighth notes with some rests.

116 "The Merry Widow Waltz" by Johann Strauss

Four staves of musical notation for the piece "The Merry Widow Waltz". The first staff starts with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody features a mix of quarter, eighth, and sixteenth notes, with several measures containing beamed eighth notes and a prominent slur over a phrase.

117 a tune called "St. Agnes"

Two staves of musical notation for the piece "St. Agnes". The first staff begins with a bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of quarter and eighth notes. The second staff continues the melody with similar note values and rests.

118 "Tread Softly"

Two staves of musical notation for the piece "Tread Softly". The first staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is composed of quarter and eighth notes. The second staff continues the piece with similar rhythmic patterns.

119 a tune called "Aletta" by William Bradbury, 1858

Three staves of musical notation for the piece "Aletta". The first staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). It features a double bar line and a 3/4 time signature change. The melody is primarily composed of quarter notes. The second and third staves continue the piece with similar note values and rests.