

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.

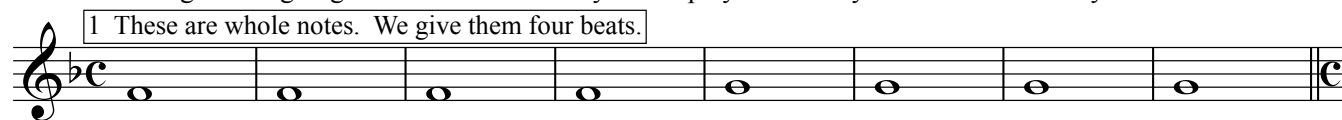
The songs in this book are “public domain” which means the copyright on them has expired, so they can be used and copied without any permission or payment needed. This book can also be copied as desired without any permission or payment. Some of the songs are “hymn tunes” and we have listed them by the “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.

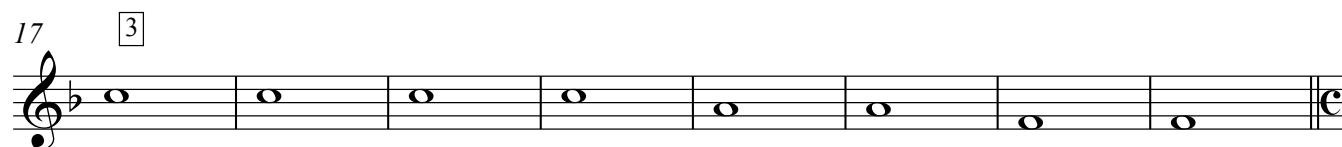
1 These are whole notes. We give them four beats.



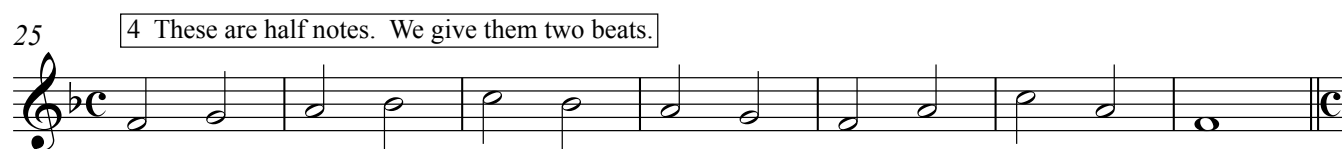
9 2



17 3



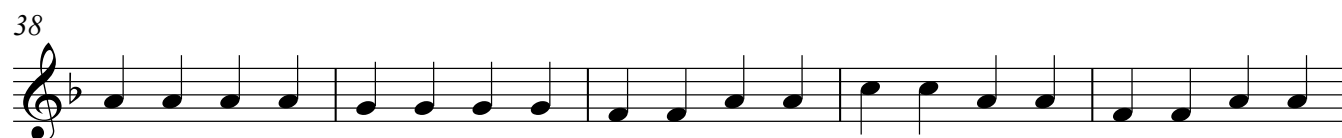
25 4 These are half notes. We give them two beats.



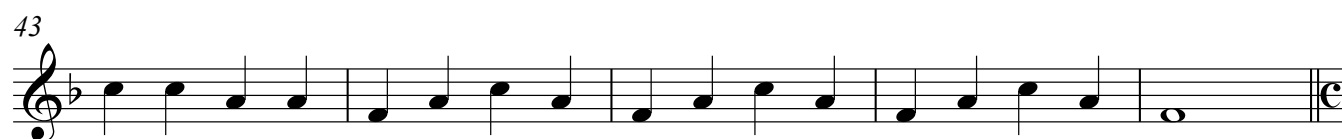
32 5 These are quarter notes. We give them one beat.



38



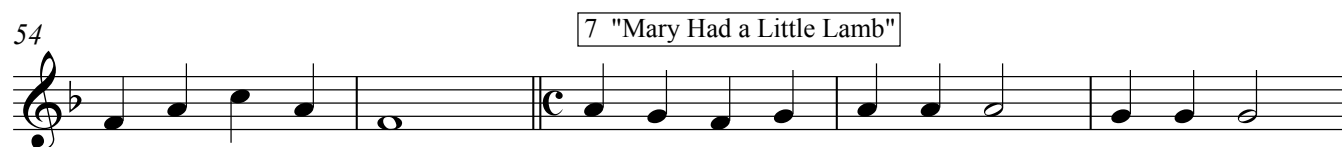
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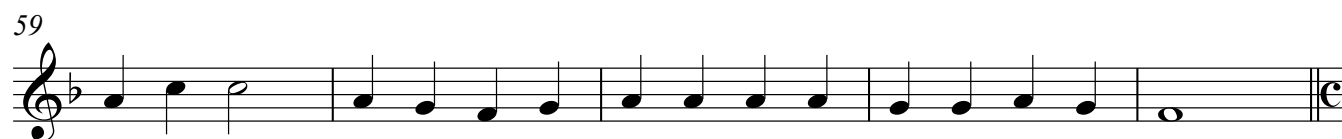
48 6



54 7 "Mary Had a Little Lamb"



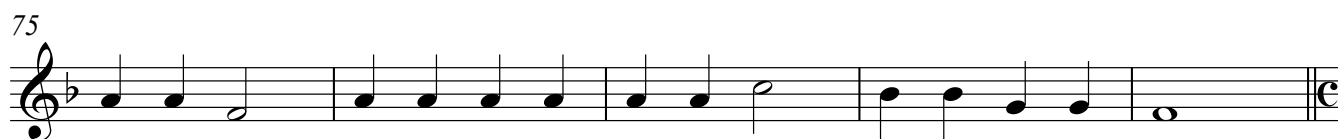
59



64 8 "Go Tell Aunt Rhodie"



70 9 "Upidee" or "Some Folks Do"



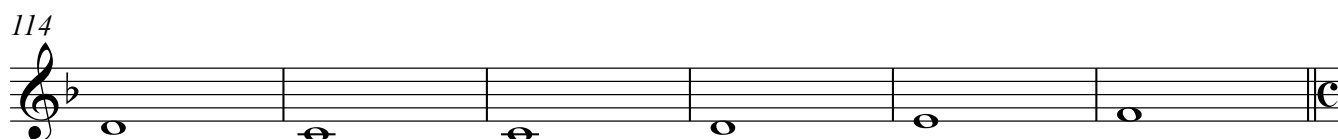
80 10 "Lightly Row"



96 11 "Jingle Bells"



109 12 Now Let's learn three new notes.



120 13 "O Come All Ye Faithful" or "Adeste Fidelis"



126



133



139

14 "Yankee Doodle"

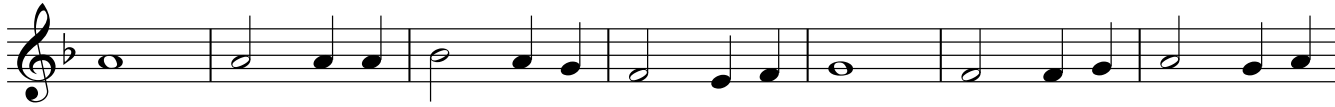


145

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



151



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"



170



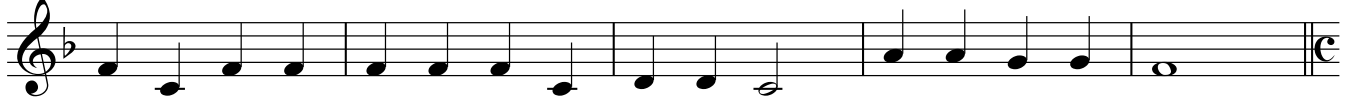
174 18 "Old MacDonald Had A Farm"



180



185



190 19 "Coming 'round the mountain"

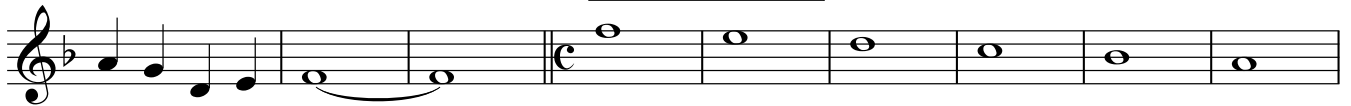


197



203

20 Three new notes.



212

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



219

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



225



232



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



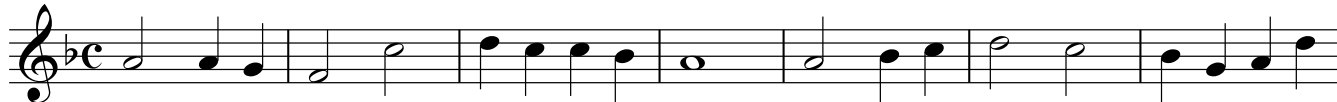
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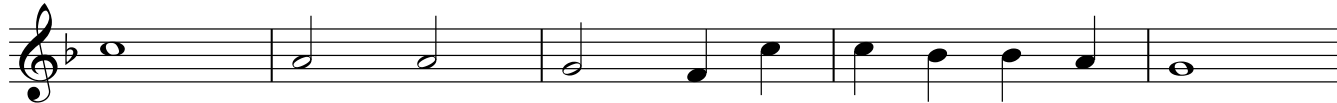
276



282 26 a tune called "Eventide" written in 1861 by William Monk



289



294



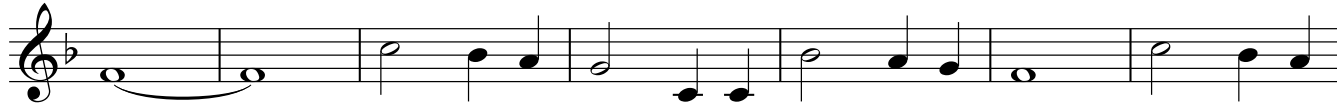
298 27 "Long Long Ago" an English Folk Song witten in 1833 by Thomas Bailey



305



312



319



324



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



338



345



352



357



362 28 "Good Night Ladies"



369



375

29 "Oh Susanna" a song by Steven Foster



381



388



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



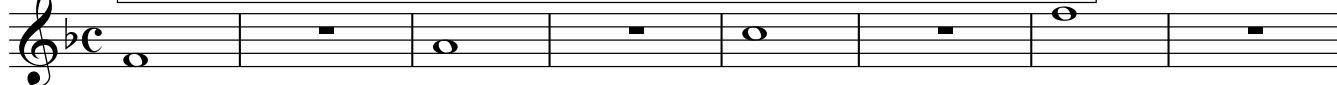
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444



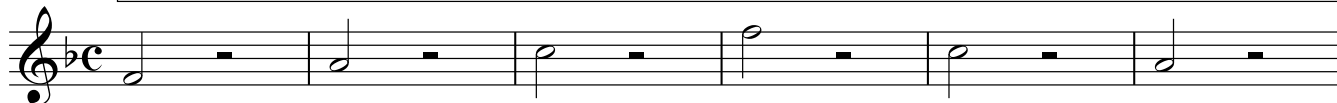
450 34 RESTS A whole rest gets 4 beats and hangs under the next to top line of the staff. Count 1 2 3 4 in your mind and have your instrument silent during the rest.



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.

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

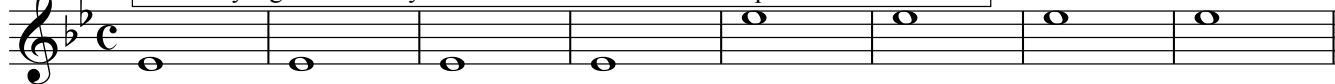


711



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



749

56.5 "The Farmer In the Dell" a folk song



757



766

57 "My Bonnie Lies Over the Ocean" Can you find all "pickup notes"? +
 Pickups can "lead you on" to the next part of the song.



774



783



791



799

58 "Oh The Bear Went Over the Mountain" There are two pickups.
 DC means back to the beginning. Fine (fee-nay) means the end.



808

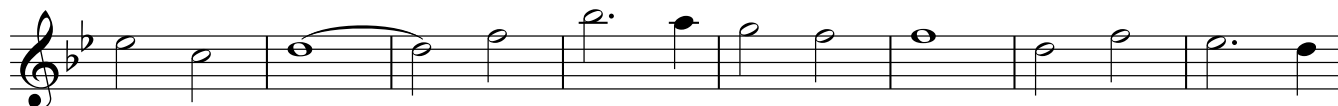
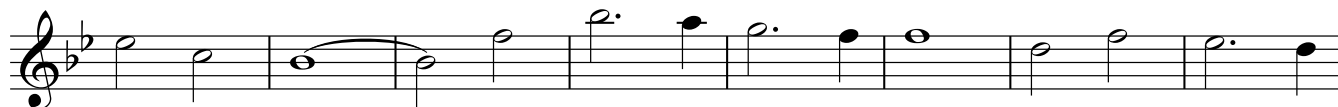
Fine

816

D.C. al Fine



The musical notation shows the final phrase of the song. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a half note G4, followed by a double bar line. After the double bar line, there are two eighth notes F#4 and G4, followed by a quarter note A4. This is followed by a dotted half note B-flat4, then a quarter note C5, a quarter note D5, and a quarter note E5. Finally, there is a dotted half note D5, a quarter note C5, and a quarter note B-flat4.

[illegible]

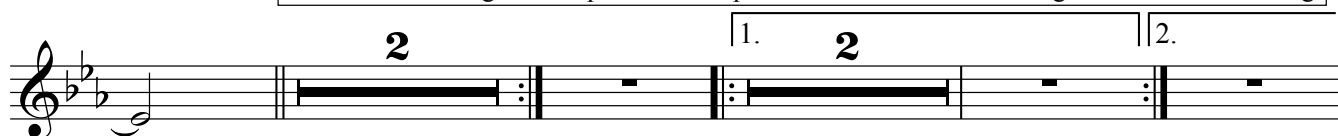
62 "Soft, Soft Music Is Stealing" German Folk tune arranged by Benjamin White, 1850



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



799

66 "Are You Sleeping" or Frere Jacques, French folk song from the 1600's



806

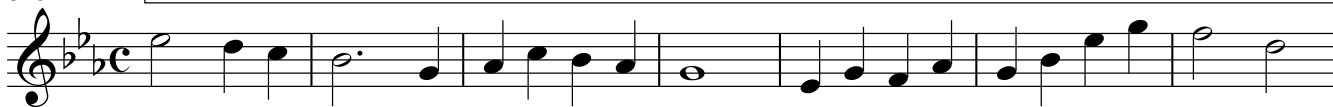


810



815

67 "White Coral Bells" traditional song, composer unknown. What other way could this have been written down?



822



829

68 "Rock-a-bye Baby" first published in "Mother Goose's Melody" in 1765

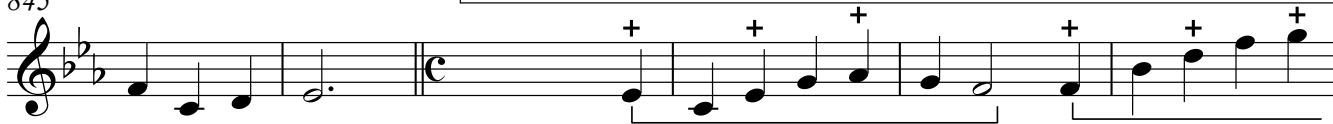


837



845

69 "Go In and Out the Windows" traditional game son. Give each pickup note + a slight emphasis

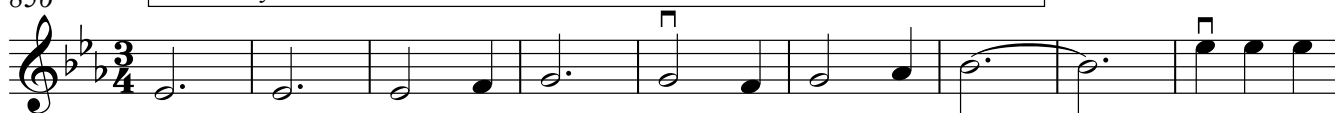


851

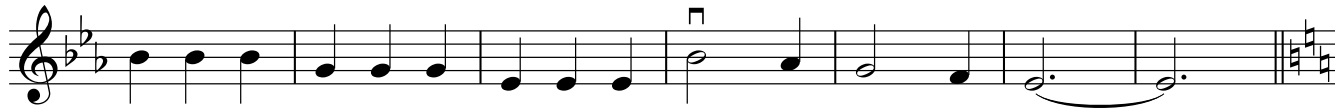


70 "Row, Row, Row Your Boat" You can divide into groups and play as a round.
That's why some notes have marks over them.

856

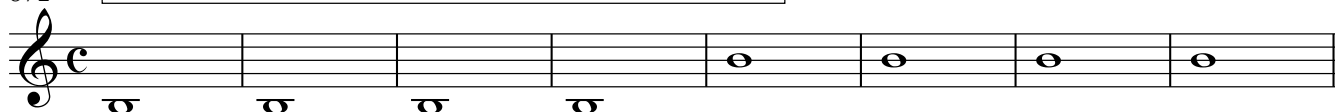


865



872

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



880

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

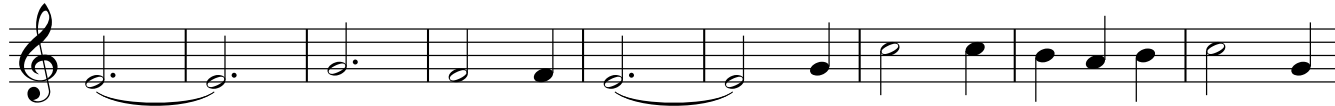


884

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

Fine

894



903

**D.C. al Fine**

911

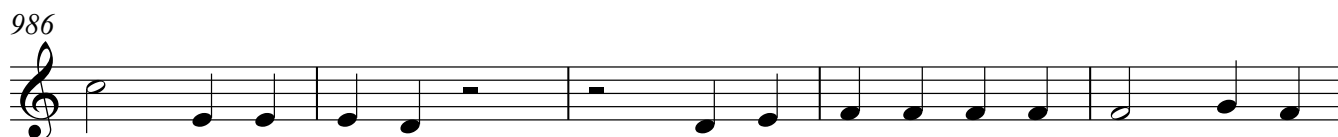
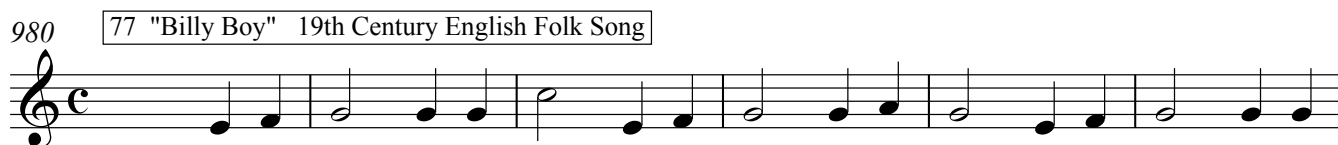
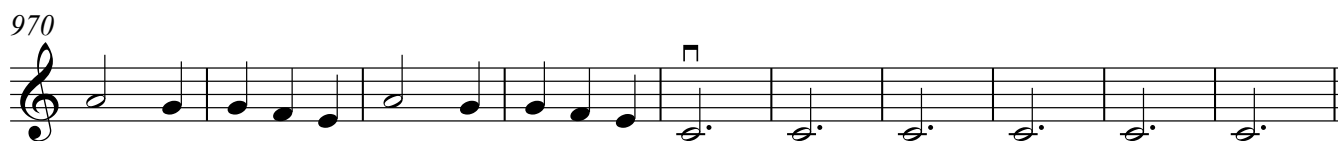
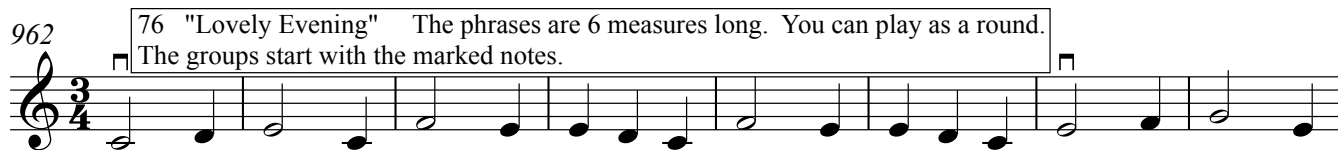
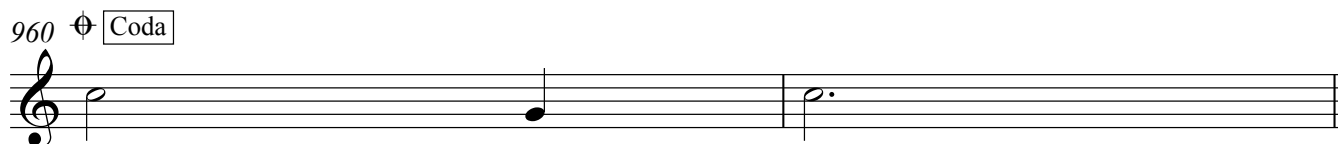
74 "Skater's Waltz" written by Emile Waldteufel in 1883. Be sure to use the notes in this new key.



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.



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



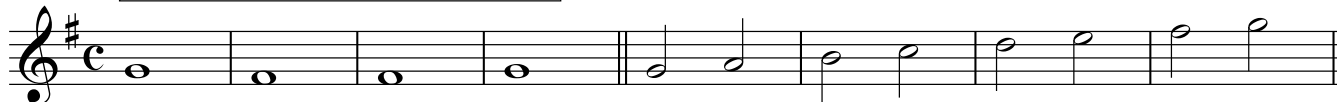
1002



1008 79 Another new note and another scale.



1016 80 Using the new note and a new scale.



1024 81 Using the new note a little faster.



1030 82 "See Saw Margery Daw" A 1700's folk tune from England.



1038



1043



1048 83 "The Mulberry Bush"



1056



The first staff of music is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, starting on G4 and ending on a quarter rest.

The first line of musical notation is in treble clef with a key signature of one sharp (F#). It contains 16 eighth notes across four measures. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, and A6.

The first staff of music is written in treble clef with a key signature of one sharp (F#). It begins with a quarter rest, followed by a sequence of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B

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

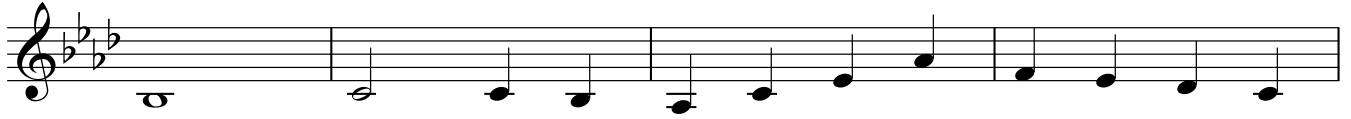


13

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 of a note it is called an "accidental. It applies to the end of that one measure.

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



11

99 "German Folk Song"



21



31 100 "German Folk Song #2"



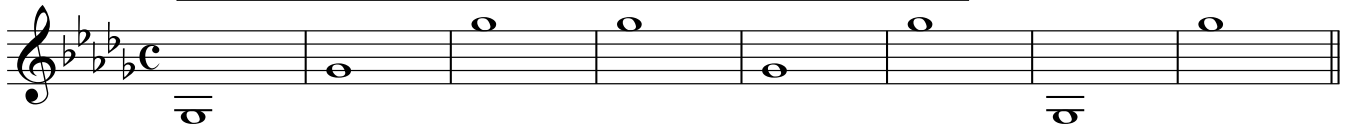
42 101 "Moravian Folk Tune"



63 102 "Mexican Folk Tune"



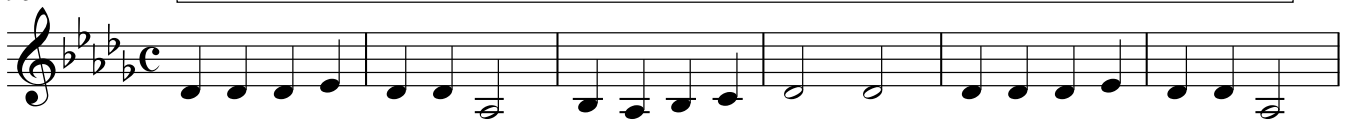
79 103 Another new note. It is affected by the last flat in the key signature.



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.



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



14

109 "The Bridge of Avignon"



20

Fine

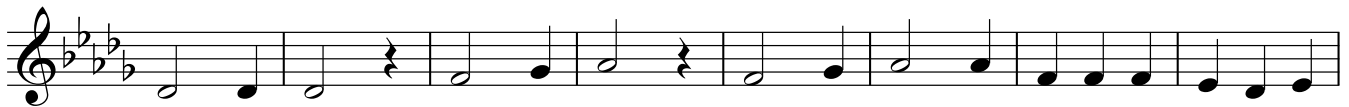
D.C. al Fine



110 "Home"



111 "Where Are You Going, My Pretty Maid?"



112 New note



113 New Scale

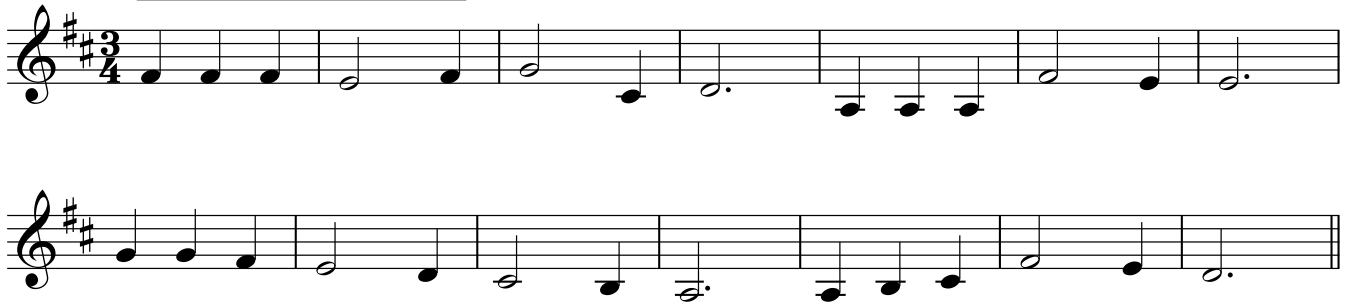




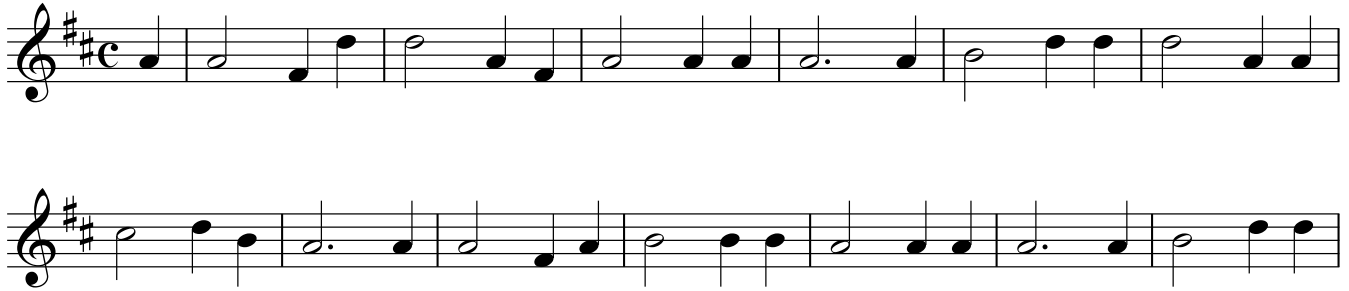
The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note G4, followed by a quarter note A4, a quarter note B4, and a quarter note A4. This is followed by a whole note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The staff concludes with a double bar line and a repeat sign.



117 a tune called "St. Agnes"



118 "Tread Softly"



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

