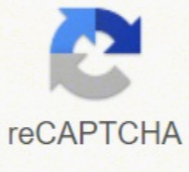




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A MANSION ON THE HILL

Words by FRED ROSE
Music by HANK WILLIAMS

Moderately

val - ley _____ I'm lone - some and oh how I
years. love. _____ to give you a heart true and

To - night down here in the
wait - ed all through the

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THE FOOL ON THE HILL

WORDS AND MUSIC BY
JOHN LENNON AND PAUL MCCARTNEY

SLOWLY

DAY AF - TER DAY A - LONE ON A HILL, THE
WELL ON THE WAY, HEAD IN A CLOUD, THE

MAN WITH THE FOOL - ISH GRIN IS KEEP - ING PER - FECT - LY STILL; BUT
MAN OF A THOU - SAND VOIC - ES TALK - ING PER - FECT - LY LOUD; BUT

NO - BOD - Y WANTS TO KNOW HIM, THEY CAN SEE THAT HE'S JUST A FOOL, AND
NO - BOD - Y EV - ER HEARS HIM, OR THE SOUND HE AP - PEAR - S TO MAKE, AND

HE NEV - ER GIVES AN AN - SWER, } BUT THE FOOL ON THE HILL SEES THE SUN
HE NEV - ER SEEMS TO NO - TICE. }

GO - ING DOWN, AND THE EYES IN HIS HEAD, SEE THE WORLD

SPIN - NING 'ROUND

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THE FOOL ON THE HILL

Words and Music by JOHN LENNON
and PAUL MCCARTNEY

Slower, with feeling

Day af - ter day
We'll on the way,

lose on a hill
head in a cloud

the man with the fool - ish grin - is keep - ing
The man of a slow - sand voice - es talk - ing

per - feet - ly still - But no - bod - y wants to know - him - they can see -
per - feet - ly loud - But no - bod - y ev - er hears - him - or the sound -
no - bod - y seems to like - him - they can tell -

That he's just a fool - And he nev - er gives an an - swer -
he ap - pears to make - And he nev - er seems to no - tice - But the fool -
what he wants to do - And he nev - er shows his feel - ings -

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THE FOOL ON THE HILL

CLARINETS
Moderately slow, in 2

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(SLOWLY) THE FOOL ON THE HILL
- JOHN LENNON / PAUL MCCARTNEY

D^b E⁻⁷ D^b E⁻⁷ A D^b B⁻

E⁻⁷ A D⁻ B^b/D D⁻ B^b/D

C D⁻ D⁻⁷ D^b

D^b E⁻⁷ D^b E⁻⁷ A D^b B⁻

E⁻⁷ A D⁻ B^b/D D⁻ B^b/D

C D⁻ D⁻⁷ D^b

SOLO ON FORM

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Fool on the hill sheet music pdf.

Retrieved August 8, 2008. Stein and Day. Part II included songs from the Northern Seaboard Slave States, including Delaware, Maryland, Virginia, and North Carolina, such as "Wake up, Jacob", "On to glory", "Just new", "Shock along, John", "Round the corn, Sally", "Jordan's mills", "Sabbath has no end", "I don't feel weary", "The hypocrite and the concubine", "O shout away", "O'er the crossing", "Rock o' my soul", "We will march through the valley", "What a trying time", "Almost over", "Don't be weary, traveller", "Let God's saints come in", "The golden altar", "The winter", and "The heaven bells". Routledge. Archived from the original on July 24, 2008. Pitts said that they were a result of the interaction of music and religion from Africa with music and religion of European origin.[38]:74 In a May 2012 PBS interview, Uzee Brown, Jr. said that spirituals were the "survival tools for the African slave"[37] Brown said that while other similarly-oppressed cultures were "virtually wiped out", the African slave survived because of spirituals by "singing through many of their problems", by creating their own "way of communicating"[37] Enslaved people introduced a number of new instruments to America: the bones, body percussion, and an instrument variously called the bania, banju, or banjar, a precursor to the banjo but without frets.[37] They brought with them from Africa long-standing religious traditions that highlighted the importance of storytelling.[39][40] Evidence of the vital role African music has played in the creation of African American spirituals exists, among other elements, in the use of "complex rhythms" and "polyrhythms" from West Africa.[8]:7-15 Religion in everyday life According to the beliefs of slave religion—the "material and the spiritual are part of an intrinsic unity".[41] Music, religion, and everyday life are inseparable in the spirituals, and through them, religious ideals were infused into the activities of everyday life.[41]:372 The spirituals provided some immunity protecting the African American religion from being colonized, and in this way preserved the "sacred as a potential space of resistance".[41]:372 A 2015 article in the Journal of Black Studies said that it was not surprising therefore that "spirituals were sung primarily as rowing songs, field songs, and social songs, rather than exclusively within the church".[41]:372 The article described how, "through the use of metonymy (substituting associated words to ostensibly alter the semantic content), spirituals acted as a form of religious education, able to speak simultaneously of material and spiritual freedom", for example in the spiritual, "Steal Away to Jesus".[41]:372 In William Eleazar Barton's (1899-1972) Old Plantation Hymns, the author wrote that African American "hymns seldom make allusion to the Bible as a source of inspiration. Norton. The story of the exile of the Jews and their captivity in Babylon, resonated with their own captivity.[45] The lyrics of Christian spirituals reference symbolic aspects of Biblical images such as Moses and Israel's Exodus from Egypt in songs such as "Michael Row the Boat Ashore". ^ "Choir History", Retrieved November 1, 2010. Oxford Music Online. Nathaniel Dett, and William Dawson, created a "new repertoire for the concert stage" by applying their Western classical education to the spirituals.[10] They brought spirituals to concert settings and mentored the next generation of professional spirituals musicians starting in the early 20th century.[65] Photograph of Harry T. ^ Russonello, Giovanni (March 19, 2019). ^ Barton, William Eleazar (1899). Harcourt, Brace and Company. Most of the 1867 book consisted of songs gathered directly from African Americans.[14] By the 1830s at least, "plantation songs", "genuine slave songs", and "Negro melodies", had become extraordinarily popular. After the Crisis of the Third Century, the empire was split into a Greek East and Latin West, each with its own emperor. ^ Oh, Jonah! ^ Hurston, Zora Neale (1938). To those songs I trace my first glimmering conceptions of the dehumanizing character of slavery. ISSN 0001-9720. Retrieved January 26, 2021. Nathaniel Dett, created a "new repertoire for the concert stage" by applying their Western classical education to the spirituals.[10] While the spirituals were created by a "circumscribed community of people in bondage," over time they became known as the first "signature" music of the United States.[11] Terminology The New Grove Dictionary of Music and Musicians—one of the largest reference works on music and musicians.[12]:284-290—itemized and described "spiritual" in their electronic resource, Grove Music Online—an important part of Oxford Music Online, as a "type of sacred song created by and for African Americans that originated in oral tradition. The authentic spirituals could only be found in the "unfashionable Negro church".[117] White spirituals In his 1938 book, White Spirituals in the Southern Uplands, Vanderbilt University's George Pullen Jackson in Nashville drew attention to the existence of a white spiritual genre which differed in many aspects from African American spirituals.[31] The core of Jackson's argument, however, supported by many musical examples, is that African-American spirituals draw heavily on textual and melodic elements found in white hymns and spiritual songs. August 4, 2012. Jones described the drum as the highest expression of rhythms, but they can also be produced through hand-clapping, stick-beating, rattles, and the "pounding of pestles in a mortar".[2]:26[Notes 5][33] Over time "formal concert tradition has evolved.[177] which included the work of the Hampton Singers under composer R. "Song, Story, or History: Resisting Claims of a Coded Message in the African American Spiritual "Follow the Drinking Gourd"". Research Triangle Park, North Carolina. Popularization Fisk Jubilee Singers popularized spirituals See also: Fisk Jubilee Singers Fisk Jubilee Singers, 1875 The original Fisk Jubilee Singers, a touring a cappella male and female choir of nine students of the newly established Fisk school in Nashville, Tennessee who were active from 1871 to 1878, popularized Negro spirituals.[58] The name "jubilee" referred to the "year of jubilee" in the Old Testament—a time of the emancipation of slaves. Spirituals were originally an oral tradition and imparted Christian values while also defining the hardships of slavery. Part IV includes songs from the Gulf States, including Florida and Louisiana: Miscellaneous: "My father, how long?", "I'm in trouble", "O Daniel", "O brothers, don't get weary", "I want to join the band", "Jacob's ladder", "Pray on", "Good news, member", "I want to die like-a Lazarus die", "Away down in Sunbury", "This is the trouble of the world", "Lean on the Lord's side", "There are all my father's children", "The old ship of Zion", "Come along, Moses", "The social band", "God got plenty o' room", "You must be pure and holy", "Belle Layotte", "Remon", "Caroline", "Calinda", "Lolotte", and "Musieu Bainjo." ^ A.M. Jones' (1889-1980) experience was in Zambia during the early 1900s. ISBN 9781317744023. "Singing in Slavery: Songs of Survival, Songs of Freedom". ^ Allen, William Francis; Ware, Charles Pickard; Garrison, Lucy McKim; Schlein, Irving (1965). Slave songs of the United States; the complete original collection (136 songs). New York: Oak Publications ^ Andrews, Barry (March 24, 2015). ISBN 978-1-880216-19-4. Fisk Jubilee Singers - Wade In the Water. The singers travelled intermittently until the 1940s.[64] Like the Fisk Jubilee Singers, the Tuskegee Institute Singers sang spirituals in a modified harmonized style. In 1993, Arthur C. Two French soldiers were killed and seventeen were wounded during the battle. ^ Schrag, Norm; Hilton, Anne (1987). Work-songs therefore increasingly took the form of solo calls or "hollers", comparatively free in form but close to blues in feeling. Further reading Baraka, Amir (1999). (2015). Bauch, Marc A. Journal of American History. (1954). Every tone was a testimony against slavery, and a prayer to God for deliverance from chains... Those songs still follow me, to deepen my hatred of slavery, and quicken my sympathies for my brethren in bonds.[25] His Narrative, which is the most famous of the stories written by former slaves at that time, is one of the most influential pieces of literature that acted as a catalyst in the early years of the American abolitionist movement, according to the OCLC entry. The concert spiritual tradition African American composers—Harry Burleigh, R. Los Angeles, California: Ikoro Communications. Slave Songs of the United States. (ed.). The authors noted that, by 1867, the "first seven spirituals in this collection" were "regularly sung at church".[14] In 1869, Colonel Thomas Wentworth Higginson, who commanded the first African American regiment of the Civil War, the 1st South Carolina Volunteers—"recruited, trained, and stationed at Beaufort, South Carolina" from 1862 to 1863.[53] Higginson admired the former slaves in his regiment saying, "It was their demeanor under arms that shamed the nation into recognizing them as men." He mingled with the soldiers and in published his 1869 memoir Army Life in a Black Regiment in which he included the lyrics of selected spirituals.[54][55] During the Civil War, Higginson wrote down some of the spirituals he heard in camp. New York: W.W. Norton and Company. Episode 8. ^ Squinobal, Jason John (2009). "A Black Cultural Tradition and Its Unlikely Keepers". Retrieved February 25, 2021. In 2017, Lecointre was appointed Chief of the Defence Staff of France with the rank of army general. ^ Carawan, Guy; Carawan, Candie; Raim, Ethel (1968). Freedom is a constant struggle: songs of the freedom movement, with documentary photographs. New York: Oak Publications ^ "Wade in the Water". New York: Bonanza Books. ^ Butler, Jon (September 1982). Maryland Public Television. Biblical stories were memorized then translated into song. May 9, 2018. ""Crazy Blues"—Mamie Smith (1920) Added to the National Registry, 2005" (PDF). The authors noted that "Long time ago", "Near the lake where drooped the willow", and "Way down in Raccoon Hollow" were borrowed from African-American songs.[14] There had been a renewed interest in these songs through the Port Royal Experiment (1861 -), where newly-freed African American plantation workers successfully took over operation of Port Royal Island plantations in 1861, where they had formerly been enslaved. The vocal style of the blues probably derived from the holler... 1 (1): 9. Burleigh, and the African American Spiritual "Swing Low, Sweet Chariot" (3:27) "Swing Low, Sweet Chariot" performed by the Fisk Jubilee Singers Problems playing this file? (4 3): 412-437. The Western Empire fell to foreign invaders in 476, marking the traditional start of the Middle Ages in Europe. The group has produced several CDs, including "The Spirituals".[77] and is the focus of a public broadcasting documentary.[78] Stylistic origins and qualities Qualities of the spirituals include mastery of the blending of voices, timing, and intonation.[37] Spirituals were originally unaccompanied monophonic songs. OCLC 973412280. Singers: Primarily a capella. African American music: a chronology : 1619-1995 (1 ed.). in collaboration with the Maryland Historical Society and Maryland State Archives ^ Ponomarenko, John (2001). Maryknoll, N.Y.: Orbis Books. ^ Graham, Sandra Jean (2012). www.eduplace.com. Norton & Company.ISBN 0-393-97141-4 ^ a b c "African American Spirituals". ^ Franklin, Bruce H. Others, such as Roland Hayes and Paul Robeson continued his legacy.[43]:284[66] Burleigh published Jubilee Songs of the United States in 1929, which

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