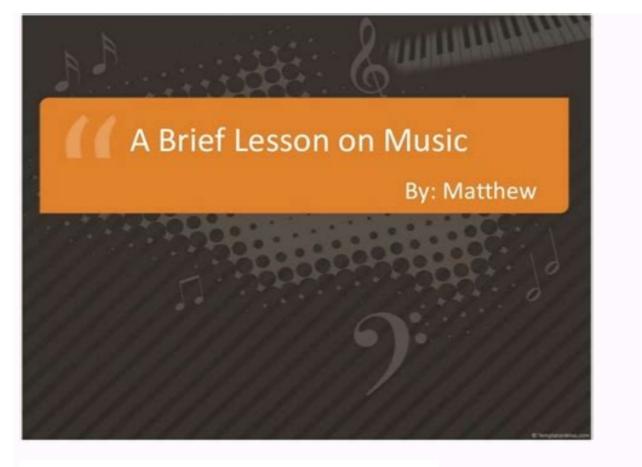
Across the world song

I'm not robot!











Words & Music by Lisa Stansfield, Ian Devaney & Andrew Morris



Trending songs across the world. Friends across the world song. Top songs across the world. New songs across the world. Hands across the world song. Latest songs across the world. Ladies all across the world song. All across the world song.

1969 song by the Beatles This article is about the song by the Beatles. For other uses, see Across the Universe (disambiguation). "Across the Universe (disambiguation). "Across the Universe (disambiguation)." The Beatles are the Universe (disambiguation). "Across the Universe (disambiguation)." The Beatles are the Universe (disambiguation). "Across the Universe (disambiguation)." The Beatles are the Universe (disambiguation). "Across the Universe (disambiguation)." The Beatles are the Universe (disambiguation). "Across the Universe (disambiguation)." The Beatles are the Universe (disambiguation). "Across the Universe (disambiguation)." The Beatles are the Universe (disambiguation). "Across the Universe (disambiguation)." The Beatles are the Universe (disambiguation). "Across the Universe (disambiguation)." The Beatles are the Universe (disambiguation). "Across the Universe (disambiguation)." The Beatles are the Universe (disambiguation). "Across the Universe (disambiguation)." 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The song first appeared on the 1969 various artists' charity compilation album No One's Gonna Change Our World and later, in a different form, on their 1970 album Let It Be, the group's final release and a 1980 US release. It was also included on their 1988 album Past Masters, Volume Two. The song has been covered by many artists, including David Bowie on his 1975 album Young Americans, which featured contributions from Lennon after listening to the voice of his then-wife Cynthia. I was lying next to my first wife in bed, you know, and I was irritated, and I was thinking. She must have been going on and on about something and she'd gone to sleep and I kept hearing these words over and over, flowing like an endless stream. I went downstairs and it turned into a sort of cosmic song rather than an irritated song, rather than a "Why are you always mouthing off at me?"[2] [The words] were purely the piece, which became the link to the chorus. The Sanskrit phrase is a sentence fragment whose words could have many meanings. Literally it approximates as "Victory to God divine", "Hail to the divine guru", or the phrase commonly invoked by the late Maharishi Mahesh Yogi in referring to his spiritual teacher, "All glory to Guru Dev".[4] The song's lyrical structure is straightforward: three repetitions of a unit consisting of a verse, the line "Jai guru deva om" and the line "Nothing's gonna change my world" sung four times. The lyrics are highly image-based, with abstract concepts reified with phrases like thoughts "meandering", words "slithering", and undying love "shining". The title phrase "across the universe" appears at intervals to finish lines, although it never cadences, always appearing as a rising figure, melodically unresolved. It finishes on the leading note; to the Western musical ear, the next musical ear, the the song as perhaps the best, most poetic lyric he ever wrote: "It's one of the best lyrics I've written. In fact, it could be the best. It's good poetry, or whatever you call it, without melody. They don't have to have any melody, like a poem, you can read them."[5] Musical structure On a standard-tuned guitar (EADGBE) the song is played in the key of D; however, the recording was slowed electronically, resulting in a lower C# tuning to the ear. The verse beginning "Words are flowing out" (I (D) chord) is notable for a prolonged vi (Bm)-iii (F#m) to ii7 (Em7) minor drop to the dominant chord V7 (A7) on "across the universe" in the 4th bar.[6] On the repeat of this chord sequence a turn following the ii7 (Em7) through a iv minor drop leading to V was also used in "I Will" (on "how long I've loved you") and George Harrison had utilised a shorter vi-iii minor alternation to delay getting back to the dominant (V) in "I Need You".[6] The verse beginning "Words are flowing out like endless rain ..." is also notable for the suitably breathless phrasing and almost constant 8th-note rhythm (initially four D melody notes, then C#, B, A, B).[7] Recording and version history Complete recording and mixing history Date Activity 4 February 1968 Takes one-two and four-seven recorded. Overdub onto take eight. Wono mixing from take eight. Sound effects on take eight. Wono mixing from take eight. Wono mixi for the album No One's Gonna Change Our World.[10] 2 October 1969 Bird sounds overdubbed onto take eight. Version released on the album No One's Gonna Change Our World and later on Past Masters.[11] 5 January 1970 Stereo mixing from take eight. Version to have been released on 5 January Get Back album. [12] 23 March 1970 Stereo mixing from take eight.[13] 1 April 1970 Reduction into take nine. Orchestral and choral overdubs onto take nine. Version released on the Let It Be album.[14] February 1968 recordings In February 1968, the Beatles convened at the EMI Abbey Road studios to record a single for release during their absence on their forthcoming trip to India. Paul McCartney had written "Lady Madonna", and Lennon had "Across the Universe". Both tracks were recorded along with Lennon's "Hey Bulldog" and the vocal track for Harrison's "The Inner Light" between 3 and 11 February. The basic track was taped on 4 February. Along with acoustic guitar, percussion and tambura, it featured an overdubbed sitar introduction by Harrison. Deciding the song needed a high-pitched voice to sing the refrain "Nothing's gonna change my world", McCartney approached fans waiting outside the studio and asked if anyone could hold a high note.[15] Lizzie Bravo and Gayleen Pease answered yes.

Masters.[16] Lennon was still not satisfied with the feel of the track, and several sound effects were taped, including 15 seconds of humming and a guitar and a harp-like sound, both to be played backwards; however, none of these were used on the release "Lady Madonna" and "The Inner Light" as the single. On their return from India, the group set about recording the many songs they had written there, and "Across the Universe" remained on the shelf. In the autumn of 1968, the Beatles seriously considered releasing an EP including most of the songs for the Yellow Submarine album and "Across the Universe", and went as far as having the EP mastered. World Wildlife Fund. At some point in 1968, the Beatles agreed to this proposal. In January 1969, the best mono mix was remixed for the charity album. [10] In keeping with the "wildlife" theme of the album, sound effects of birds were added to the beginning and end. [17] The original (mono) mix from February 1968 is 3:37 in length. After the effects were added, the track was sped up so that even with 20 seconds of effects, it is only 3:49. Speeding up the recording also raised the key to E-flat.[17] By October 1969, it was decided that the song needed to be remixed into stereo. This was done by Geoff Emerick immediately prior to the banding of the album. "Across the Universe" was first released in this version on the Regal Starline SRS 5013 album No One's Gonna Change Our World in December 1969. This version was issued, in its stereo form, on four Beatles compilation albums: the British version of Rarities, the different American version of Rarities, the different American version of Rarities, and the second disc of the two-CD Past Masters album, released in 1988. The January 1969 mono mix, which had been considered for an aborted Yellow Submarine EP, was finally released on Mono Masters, part of The Beatles in Mono box set, in 2009. Let It Be version "Across the Universe" Sheet music coverSong by the Beatlesfrom the album Let It BeReleased8 May 1970 (1970-05-08) Recorded4 & 8 February 1968, 1 April 1970 Studio EMI, LondonGenrePsychedelia[1]Length3:47LabelAppleSongwriter(s)Lennon-McCartneyProducer(s)Phil Spector The Beatles took the song up again during the song appeared in the Let It Be movie. Bootleg recordings from the sessions include numerous full group performances of the song, usually with Lennon-McCartney harmonies on the chorus. To ensure the album tied in with the film, it was decided that the song must be included on what by January 1970 had become the Let It Be album. Although the song must be included on what by January 1970 had become the Let It Be album. transcriptions for use in the film soundtrack. No multitrack recordings were made after the group's move to Apple Studios. Thus in early January 1970 Glyn Johns remixed the February 1968 recording. The new mix omitted the teenage girls' vocals and the bird sound effects of the World Wildlife Fund version. As neither of the Glyn Johns Get Back albums were officially released until 2021, the version most are familiar with came from Phil Spector, who in late March and early April 1970 remixed the February 1968 recording to Lennon, "Spector took the tape and did a damn good job with it".[18] Other versions A previously unreleased February 1968 alternative take of the song (recorded before the master), without heavy production, appeared on Anthology 2 in 1996.[19] This is often referred to as the "psychedelic" recording because of the strong Indian sitar and tambura sound, and illustrates the band's original uncertainty over the best treatment for the song. The February 1968 master was remixed again for inclusion on Let It Be... Naked in 2003, at the correct tuning issues. In 2018, take 6 of the song was released on the 50th anniversary edition of The Beatles (also known as the "White Album"). This version is a bit more sparse than the Let It Be... Naked version and lasts 15 seconds longer. Later reflections Lennon was unhappy with the song as it was recorded. In his 1980 Playboy interview, Lennon says that the Beatles "didn't make a good record of it" and says of the Let It Be version that "the guitars are out of tune and I'm singing out of tune ... and nobody's supporting me or helping me with it and the song was never done properly".[20] He further accused McCartney of ruining the song: Paul would ... sort of subconsciously try and destroy a great song ... usually we'd spend hours doing little detailed cleaning-ups of Paul's songs; when it came to mine ... somehow this atmosphere of looseness and casualness and experimentation would creep in. Subconscious sabotage.[21] Personnel No One's Gonna Change Our World / Past Masters version: John Lennon - lead vocal, acoustic guitar, electric Leslie-speaker guitar Paul McCartney - piano,[22] backing vocal George Harrison - tambura, backing vocal Ringo Starr - maracas, bass drum Lizzie Bravo - backing vocal Gayleen Pease - backing vocal Let It Be version: John Lennon - lead vocal, acoustic guitar, electric guitar, acoustic guitar, electric Leslie-speaker guitar George Harrison - sitar and tambura Ringo Starr - tom tom drum and swarmandal "White Album" Anniversary Edition version: John Lennon - lead vocal and acoustic guitar Ringo Starr - tom tom drum and swarmandal "White Album" Anniversary Edition version: John Lennon - lead vocal and acoustic guitar Ringo Starr - tom tom drum and swarmandal "White Album" Anniversary Edition version: John Lennon - lead vocal and acoustic guitar Ringo Starr - tom tom drum and swarmandal "White Album" Anniversary Edition version: John Lennon - lead vocal and acoustic guitar Ringo Starr - tom tom drum and swarmandal "White Album" Anniversary Edition version: John Lennon - lead vocal and acoustic guitar Ringo Starr - tom tom drum and swarmandal "White Album" Anniversary Edition version: John Lennon - lead vocal and acoustic guitar Ringo Starr - tom tom drum and swarmandal "White Album" Anniversary Edition version: John Lennon - lead vocal and acoustic guitar Ringo Starr - tom tom drum and swarmandal "White Album" Anniversary Edition version: John Lennon - lead vocal and acoustic guitar Ringo Starr - tom tom drum and swarmandal "White Album" Anniversary Edition version: John Lennon - lead vocal and acoustic guitar Ringo Starr - tom tom drum and swarmandal "White Album" Anniversary Edition version and acoustic guitar Ringo Starr - tom tom drum and acoustic guitar Ringo Starr - tom tom drum and acoustic guitar Ringo Starr - tom tom drum and acoustic guitar Ringo Starr - tom tom drum and acoustic guitar Ringo Starr - tom tom drum and acoustic guitar Ringo Starr - tom tom drum and acoustic guitar Ringo Starr - tom tom drum and acoustic guitar Ringo Starr - tom tom drum and acoustic guitar Ringo Starr - tom tom drum and acoustic guitar Ringo Starr - tom tom drum and acoustic guitar Ringo Starr - tom tom drum and acoustic guitar Ringo Starr - tom drum and acoustic guitar bass drum Production George Martin - producer (1970 version) Phil Spector - producer (1970 version) Peter Bown, Mike Sheady - recording & remix engineers (1970 Let It Be version) Personnel per Ian MacDonald[23] Elements of the performance recorded on 8 February 1968 were replaced by an orchestra and choir recorded on 1 April 1970.[24] Critical reception and legacy Music critic Richie Unterberger of AllMusic said the song was "one of the performance recorded on 1 April 1970.[24] Critical reception and legacy Music critic Richie Unterberger of AllMusic said the song was "one of the performance recorded on 1 April 1970.[24] Critical reception and legacy Music critic Richie Unterberger of AllMusic said the song was "one of the performance recorded on 1 April 1970.[24] Critical reception and legacy Music critic Richie Unterberger of AllMusic said the song was "one of the performance recorded on 1 April 1970.[24] Critical reception and legacy Music critic Richie Unterberger of AllMusic said the song was "one of the performance recorded on 1 April 1970.[24] Critical reception and legacy Music critic Richie Unterberger of AllMusic said the song was "one of the performance recorded on 1 April 1970.[25] Critical reception and legacy Music critic Richie Unterberger of AllMusic said the song was "one of the performance recorded on 1 April 1970.[26] Critical reception and legacy Music critic Richie Unterberger of AllMusic said the song was "one of the performance recorded on 1 April 1970.[26] Critical reception and legacy Music critic Richies and the performance recorded on 1 April 1970.[26] Critical reception and legacy Music critic Richies and the performance recorded on 1 April 1970.[26] Critical reception and legacy Music critic Richies and the performance recorded on 1 April 1970.[26] Critical reception and legacy Music critic Richies and the performance recorded on 1 April 1970.[26] Critical reception and legacy Music critic Richies and the performance recorded on 1 April 1970.[26] Critical reception and legacy Music critical reception and the performance reception and the performance recorded on 1 April 1970.[26] Critical reception and the performance reception and the performance reception and the performance Music critic Ian MacDonald was critical of the song, calling it a "plaintively babyish incantation" and saying "its vague pretensions and listless melody are rather too obviously the products of acid grandiosity rendered gentle by sheer exhaustion". [26] NASA transmission On 4 February 2008, at 00:00 UTC, NASA transmitted the Interstellar Message "Across the Universe"[27] in the direction of the star Polaris, 431 light years from Earth.[28] The transmission was made using a 70-metre antenna in the Deep Space Network's Madrid Deep Space Communication Complex, located outside of Madrid, Spain. It was done with an "X band" transmitter, radiating into the antenna at 18 kW. This was done to celebrate the 40th anniversary of the song's recording, the 45th anniversary of the Deep Space Network (DSN), and the 50th anniversary of the beatles fans to play the track as it was beamed to the distant star. The event marked the first time a song had ever been intentionally transmitted into deep space, and was approved by McCartney, Yoko Ono, and Apple Corps.[29] Cover versions David Bowie from the album Young AmericansReleased7 March 1975 (1975-03-07) Recordedc. 12-15 January 1975[30] Studio Electric Lady, New York Genre Blue-eyed soul[31] Length4:29LabelRCASongwriter(s) Lennon-McCartneyProducer(s) David Bowie, Harry Maslin "Across the Universe" was covered by English singer-songwriter David Bowie in 1975, on the same day as "Fame".[31] A blue-eyed soul reworking, his cover is notable for featuring Lennon on guitar and backing vocals, Emir Ksasan on bass guitar, and Dennis Davis on drums.[30] Reflecting on his contribution, Lennon later said: "I thought, great, because I'd never done a good version of that song myself. It's one of my favourite songs, but I didn't like my version of it."[31] Bowie concurred, calling the Beatles' original version "very watery" and wanting to "hammer the hell out of it."[31] Bowie's cover of "Across the Universe" has received predominantly negative reviews from music critics and biographers. Douglas Wolk of Pitchfork calls it "the album's one genuine embarrassment, Vegas-y and bathetic." [32] Biographer Chris O'Leary agrees, calling it "one of his most utterly tasteless recordings." [30] Author Peter Doggett similarly describes it as "bombastic", "mannered" and a "bizarre way of impressing Lennon." [33] Despite being generally regarded as one of Bowie's low points in his "golden years", biographer Nicholas Pegg gave the recording a positive review, calling it "exquisitely beautiful".[31] Personnel According to Chris O'Leary:[30] David Bowie - lead and backing vocals John Lennon - acoustic guitar Carlos Alomar - rhythm guitar Earl Slick - lead guitar Emir Ksasan - bass Dennis Davis - drums Technical David Bowie - producer Harry Maslin - producer Eddie Kramer - engineer Other versions Roger Waters and Andy Fairweather Low performed "Across the Universe" for a BBC TV special "A Journey in the Life of John Lennon" in 1985. Laibach recorded a cover of "Across the Universe" as part of their covering of the Let It Be album in 1988. 10cc released a version of the song on the 1993 Alive live album. In 1998, Fiona Apple recorded and released the song as part of the Pleasantville motion picture soundtrack.[34] Pitchfork named it Apple's best cover, highlighting how it suits the film.[35] In 2002, Rufus Wainwright recorded a cover version for the film I Am Sam.[36] In 2005, Velvet Revolver featuring Stevie Wonder performed it during the 47th Grammy Awards. The musicians included Billie Joe Armstrong, Bono, Norah Jones, Alicia Keys, Alison Krauss on fiddle, Tim McGraw, Slash playing 12-string guitar, Steven Tyler, Brian Wilson, and Stevie Wonder on lead vocals and harmonica. The performance was recorded as a tribute to the 2004 tsunami victims. It was released on 13 February 2005 and debuted at number 22 on the Billboard Hot 100 chart as a digital download through their website from 4 April 2011 until 17 April 2011 [38] All proceeds from the sale of the track went directly toward the British Red Cross Japan Tsunami Appeal. The single charted at #88 in the UK.[39] On Christmas Day of 2019, New West Records released a cover version of the deluxe ve Bitter Truth, in 2021. Classical pianist Aki Takahashi worked with the composer Akemi Naito to produce a radically deconstructed version for her 'Hyper-Beatles' project. Notes ^ a b MacDonald, Ian (2002). "The Psychedelic Experience". Mojo Special Limited Edition: 1000 Days That Shook the World (The Psychedelic Beatles - April 1, 1965 to December 26, 1967). London: Emap. p. 34. Lennon is the main author of nearly all of The Beatles' psychedelic classics: Tomorrow Never Knows, I'm Only Sleeping, Rain, She Said She Said ... I Am the Walrus, Across the Universe. ^ Sheff 2000, p. 265. ^ Sheff 2000, p. 267. ^ Woo, Elaine (6 February 2008). "Maharishi Mahesh Yogi; founded Transcendental Meditation movement". Los Angeles Times. Retrieved 24 June 2012. ^ "Across The Universe". 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Shortly after, the band's road manager, Mal Evans, came out and ushered the two girls into the recording studio to record the backing vocals. Although the girls' voices are not heard on the albums No-One's Gonna Change Our World, Rarities and Past

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