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Lay down your weary tune bob dylan original

Lay down your tired melody, lay down the song you're strutting and rest 'below the power of the strings No voice can hope to hum Affected by sounds before the sun I knew the night had passed Morning breeze like rot blew Against the drums of dawn Lay your tired melody, Lay down the song you're strutting and rest 'below the power of the strings No voice can hope to hum The ocean wild like an organ played by Algae weaving its threads crashin' waves like cymbals clashed against the rocks and sand Lie down your tired melody, Lie down the strength of the strings No voice can hope to hum I stood unwrapped under the sky and clouds untied by the laws of The Swley Rain like trumpets was sung and asked without applause Lay your tired melody, lie down Lie down the strength of the strings No voice can hope to hum The last leaves fell from the trees and held For new love breasts Branches naked like a banjo played To the winds that listened best I looked down in the mirror of the river and watched her me howling strum Water flow smoothly like an anthem And like a harp humming Lie down your tired melody, lay down the strength of the strings No voice can hope to hum Copyright © 1964, 1965 by Warner Bros. Inc.; renovated in 1992, 1993 by Special Rider Music First Played Oct 26, 1963 Lay Down Your Weary Tune was written in 1963 - my evolving chronology has it within this writing sequence Reports suggest that Dylan was initially very excited by his new track and tried to get Joan Baez to perform it at an upcoming concert at the Hollywood Bowl, but felt she wanted more time to get used to the song. That excitement Dylan felt led to his desire, so we were told, to put him on the album The Time They a-Changin' but then of course it didn't show up to Biograph. One reason for losing the song at this point may have been because there has been criticism and controversy regarding Dylan's use of other people's material and his habit of seeking copyright himself. This song would certainly fall into this category, and he admitted that it originated in Scottish folk ballads (O Waly, Waly and The Water is Wide are the most obvious). After that, opinions differ. Some replaced it with Restless Farewell, and others suggest it was Just a pawn in their game that took its place on the album. The restless farewell was the last song added to the album, itself based on an Irish ballad, and features Newsweek's famous rebuttal on various issues, particularly the issue of taking other people's work and Dylan's relationship with his family. Maybe Dylan didn't want another old folk song done again, or maybe he didn't want more ammunition for. doubters about his talent, or maybe he wanted some more variations, so he chose Only a Pawn, which like Hattie Carroll was contemporary in the extreme. Dylan certainly topped the song, as his recording was created in a recording was created in a recording on October 24, 1963 and he performed it at Carnegie Hall a couple of days later. Many of the comments focus on the song as mystical or religious. Stephen H. Webb called it one of the greatest theological songs since King David composed his Psalms. I wouldn't want to comment on that. The source – Water is a poem collection of Cecil Sharpe, whose collection of folk songs laid the foundation for the revival of Morris Men in Britain in the 20th and 21st centuries. The song is especially known for developing stages of love within itself – an increasingly encompassing phase at the beginning, fading or love as it ages before fading like morning dew. A rough translation from the original Scots would be O ahem I'm on the shore, and adversay down the hill, and adulation by the river, where me and my love want to be. I tilted my back into the oak tree, I thought it was a reliable tree; But at first she bowed, and soon broke down, just like my true love lied to me. You can appreciate the same feeling from the water is wide and the boat exists and it sails the sea It is loaded deep, as deep can be but not as deep as love I know not if I sink or swim. What really signifies Dylan's composition and his reference back to the original ballads is the use of a common (as its name suggests!) in traditional British folk ballads. Essentially this means that you have four lines of music and in lines one and three there are four beats, and in lines two and four there are three beats. In addition, the stress is on the second of each pair of beats so we get to lie down your wear-y melody, lie down the strength of the strings No voice can hope to hum where the words or syllables in bold are stressed. What makes it so common in 16th and 17th century music is that songs like this are easier to remember – with most of their performers being illiterate and having to learn songs by heart. If you have a chance to know where you're going with this repeated pattern. The musical song is simple – three main chords accompanied by the same basic melody for both verse and chorus - common for folk music of the time, but unusual for Dylan. And there's no story, no telling how to behave or thinking about the natural world is superior to anything mankind can do. What about when we look at an album that this could have been on (The Times) we can see that the real contradiction is the title track. Maybe that was another reason not to put him on the album. As the album actually appeared, the last song was moving on to the song, keeping going, finding something new, doing my thing. If Lay Down had been there instead, we would have had something else – a kind of time they are variable, but nothing changes, the album. Of course I have no idea if that would worry Dylan, but it's possible it worked. If there's a connection between this song and another dylan piece it's not with Times songs, it's with concepts like every grain of sand. Even when a ship comes, it uses the ship as an allegory; But we don't think laughing fish are real! But in Lay Down, this is a description of the real world. If we want to go further we can say that Dylan is sort of harking back to William Blake, the poet many of us enrolling in college and university as teenagers were reading at the same time as appreciating Dylan. See the world in a grain of sand and the sky in a wild flower, hold infinity in the palm of your hand and eternity for an hour. Dylan's vision is not the same, but there are similarities Lay down your tired melody, lay down the song you swagger and rest 'below the power of the strings No voice can hope to hum It suggests, I think, that we should put aside our own troubled world and instead take refuge in the natural world and draw strength from everything we see in it - exactly as Blake suggested. Struck by the sounds before the sun I knew that the night had passed The morning breeze like a rotting blow against the drums of dawn At any time of the day or night the natural world can offer you insights, beauty, understanding... Ocean wild like an organ playing seaweed weaving its strands crashin' waves like cymbals clashed against rocks and sand Even in the changing nature of the weather we can find the insight I stood unwrapped under the sky and clouds unrelated to the laws of the Criss rain like trumpets sang and asked for no applause It was a beautiful song but no, I feel, a message Dylan wanted to give at that moment of contention on an album called Times they are a Changin' Index all the songs on the site Lay Down Your Weary TuneSong by Bob Dylanfrom album BiographReleasedNovember 7, 1985 (1985-11-07)RecordedOctober 24, 1963StudioColumbia, New York CityGenreAmerican folk musicLength4:36LabelColumbiaSongwriter(s)Bob DylanProducer(s)Tom Wilson Lay Down Your Weary Tune is a song written by Bob Dylan in 1963 [1] originally recorded for his album The Times They Are a-Changin', but was only released in 1985. that in the song he was trying to capture the feeling of a Scottish ballad he had just heard on a record of 78 rpm. [1] The specific ballad Dylan was referring to has not been identified, but speculations include The Water Is Wide, O Waly, Waly and I Wish, I Wish. [1] Los Angeles folk rock group The Byrds recorded Lay Down Your Weary Tune for their 1965 album Turn. Turn! [4] The song at Joan Baez's house in Carmel, California, in the fall of 1963[1] [2] [5] During the same visit, he also wrote the song The Lonely Death of Hattie Carroll. Dylan originally wanted to sing Lay Down Your Weary Tune with Baez at her concert at the Hollywood Bowl on February 12th [1] Dylan recorded a song in one single on March 24th. Nevertheless, he decided to replace it on the album with the song Restless Farewell, a song he wrote as an angry response to a Newsweek reporter who published a story about Dylan in late October 1963 that Dylan disapproved of. [1] [6] Meanwhile, Dylan played Lay Down Your Weary Tune at a concert at Carnegie Hall on 26th [1] [7] The song also appears on Dylan's compilation Side Tracks. Critical reception Music critic Robert Shelton described Lay Down Your Weary Tune as Dylan's first song about retiring, while journalist Paul Williams interpreted it as Dylan describing a auditory vision of a message from space or a deity personified in music. [8] Like Williams, the author Seth Rogovoy similarly interpreted it as a song dedicated to Dylan's musical muse, such as the later Mr. Tambourine Man. [9] In his controversial 1970 article [10] [11] The music critic Michael Gray interprets the song as a vision of the world, that is, in which nature does not appear as a manifestation of God, but as the containment of God in every aspect. [2] Christian theologian Stephen H. Webb linked many images of the poem to the Bible and calls it one of the greatest theological poems since King David composed his Psalms. [12] Melody and structure The song you're strutting, and rest 'below the power of the strings No voice can hope to hum The text alternates between lines of four to three feet, which is a metric pattern shared by ballad stanzas and many hymns., referenced by the as a common measure. [14] The version of the melody used for the chorus has a larger guitar accompaniment than the lyrics, based on the chords of A-major, D-major and E-major, providing literal string power to the other face, and clearly someone — perhaps the deified personification of music — is offering Dylan rest and freedom from his burdens. [8] In the lyrics, sounds from nature contrast with man-made sounds, especially in rows such as the Morning Breeze like trumpets blowing, waves of cymbal-like an anthem. [10] But the chorus constantly reminds us of the gap between natural and human sounds with the sentence No Voice Can Hope to Hum, carrying an implicit meaning No human voice can hope to hum. [10] The Byrds version of Lay Down Your Weary TuneSong by The Byrdsfrom album Turn! Turn! Turn! PublishedDecember 6, 1965 (1965-12-06)RecordedOctober 22, 1965StudioColumbia, Hollywood, CaliforniaGenreFolk rockLength3:30LabelColumbiaSongwriter(s)Bob DylanProducer(s)Terry Melcher Although Dylan's recording of the song went unreleased during the 1960s, the Los Angeles folk rock band The Byrds acquired Lay Down Your Weary Tune through Dylan's publisher[15] and included a performance on their second album Turn! Turn! Turn! Turn! Turn!, released in December 1965 [4] After hearing a version of the Byrds, Dylan told the band's frontman Roger McGuinn Until I heard this I thought you were just another copycat ... But this feels real. Dylan's enthusiasm for recording the song was not shared by Byrds manager Jim Dickson, as he explained to author Johnny Rogan in 1989 was too monotonous and he didn't deliver his message. The lyrics didn't come across any music. [17] Dickson's dissatisfaction with the interview that the production was poor and that the recording was messy from start to finish. [17] Byrds bassist Chris Hillman contributes to the harmony vocals of the song and marks his vocal debut on the Byrds recording as such. [15] Other performances Jeff Tamarkin writes in his biography of Jefferson Airplane that their first manager, Matthew Katz, courted them by boasting that he had access to an unreleased Dylan song called Lay Down Your Weary Tune. [18] A concert performance of the plane's song from 15 October to 19 October to su je objavili na Changes 1966. Među ostalim umjetnicima koji su kasnije obradili pjesmu su McGuinness Flint, Ashley Hutchings, Fairport Convention, Tim O'Brien i 13th Floor Elevators i Mary Black. [2] [20] Amnesty International 2012 kompilacija Bob Dylan obrade, Chimes of Freedom: Pjesme Bob Dylan uključuje verziju Lay Down Your Weary Tune Billy Bragg. 2011 Red House Records kompilacija Bob Dylan pokriva, A Nod to Bob 2: An Artists' Tribute to Bob Dylan on his 70th Birthday uključuje verziju Lay Down Your Weary Tune od Storyhilla. Reference ^ a b c d e f g h Heylin, C. (2004.). Ključevi kiše. Billboard knjige. str. 352–353. ISBN 0-8230-7974-0. A biograf. AllMusic. 11. rujna 2010. A b Okreni se! Okrenuti! Okreni!. AllMusic. 11. rujna 2010. A b Okreni se! Okrenuti! Okreni!. AllMusic. 11. rujna 2010. A b Okreni se! Okrenuti! Okreni!. AllMusic. 11. rujna 2010. A b Okreni se! Okrenuti! Okreni!. AllMusic. 11. rujna 2010. A b Okreni se! Okrenuti! Okreni!. AllMusic. 11. rujna 2010. A b Okreni se! Okrenuti! Okreni!. AllMusic. 11. rujna 2010. A b Okreni se! Okrenuti! Okreni!. AllMusic. 11. rujna 2010. A b Okreni se! Okrenuti! Okreni!. AllMusic. 11. rujna 2010. A b Okreni se! Okrenuti! 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