

= Don 't Let Me Wait Too Long =

" Don 't Let Me Wait Too Long " is a song by English musician George Harrison , released on his 1973 album *Living in the Material World* . It was scheduled to be issued as a single in September that year , as the follow @-@ up to " Give Me Love ( Give Me Peace on Earth ) " , but the release never took place . Music critics have traditionally viewed " Don 't Let Me Wait Too Long " as a highlight of the bestselling *Material World* album , praising its pop qualities and production , with some considering the song worthy of hit status .

Harrison wrote and recorded " Don 't Let Me Wait Too Long " during a period marked by his heightened devotion to Hindu spirituality , which coincided with marital problems with his first wife , Pattie Boyd , and the financial complications affecting his Bangladesh aid project . An upbeat love song in the tradition of early 1960s Brill Building songwriters , the composition has invited debate among commentators as to whether the lyrics are addressed to a lover such as Boyd or , like the majority of Harrison 's lyrics on *Material World* , to God .

Although produced by Harrison alone , the recording employs aspects of the Wall of Sound production synonymous with his former collaborator Phil Spector ? through the use of reverb , two drummers and multiple acoustic rhythm guitar parts . Aside from Harrison , the musicians on the track are Gary Wright , Nicky Hopkins , Ringo Starr , Klaus Voormann and Jim Keltner . In November 1976 , during filming for their joint appearance on *Saturday Night Live* , Harrison performed " Don 't Let Me Wait Too Long " with singer Paul Simon , but the song did not appear in the broadcast .

= = Background = =

As with all the new songs on his *Living in the Material World* album ( 1973 ) , George Harrison wrote " Don 't Let Me Wait Too Long " in 1971 ? 72 , a period of heightened devotion to Hindu spirituality on his part . " Don 't Let Me Wait Too Long " is a love song , and in light of problems in Harrison 's marriage to Pattie Boyd at the time , Harrison biographer Elliot Huntley remarks : " it 's interesting to speculate as to who it was written about ... " Author Jeff Walker suggests that the song 's apparently non @-@ devotional subject matter may have resulted from Harrison and Boyd 's marital difficulties .

Against Harrison 's wishes , Boyd had resumed her modelling career in May 1971 , having long felt isolated by her husband 's association with the Hare Krishna movement . His Concert for Bangladesh aid project had then united the couple , according to their friend Chris O 'Dell , who recalls Harrison as " attentive and affectionate " towards Boyd while planning the concerts that summer . The project 's subsequent business and legal issues became a source of frustration for Harrison , as he spent much of 1972 negotiating with government departments for the release of the funds raised for the refugees . In February 1972 , Harrison and Boyd were injured in an automobile accident in England , after which , author Alan Clayson writes , " her recovery was impaired by George 's pounding on a drum @-@ kit that he 'd set up in the next room . "

In August that year , Harrison set off for a driving holiday around Europe without Boyd , a trip that Huntley describes as " the first publicly visible signs " of problems in the Harrisons ' marriage . While in Portugal , Harrison stayed with his musician friend Gary Wright , who , Huntley suggests , " play [ ed ] the diplomat " by telling the press : " He 's writing lots of new things and he seems to be having a good time ... Sometimes he takes Pattie with him , but I feel he just felt like a holiday and wanted to get away . "

= = Composition = =

In his book *The Words and Music of George Harrison* , Ian Inglis writes that " Don 't Let Me Wait Too Long " incorporates many of the elements of pop composition pioneered during the early 1960s at New York 's Brill Building , where songwriters such as Barry Mann , Carole King and Gerry Goffin began their careers . Inglis lists these " stock motifs " as " a repetitive and attractive melody " , " a

stereotypical choice of language " , " the familiar topic of lost , or unrequited , love " and " the conventional form of address from a man to a woman , in the persistent use of ' baby ' " . These elements appear in the song 's chorus , where Harrison sings : " How I love you / Baby , so don 't let me wait too long . "

Harrison biographer Simon Leng views " pop @-@ soul music " as " the obvious root " of " Don 't Let Me Wait Too Long " and cites musical tension as one facet of the pop @-@ soul style that Harrison adopts . This tension is evident in the " implic [ d ] dissonance " during the verses , Leng adds , when Harrison moves from an F major chord to D @-@ flat major . In reference to a lyric in the verses , Clayton suggests : " Although ' Don 't Let Me Wait Too Long ' betrayed that George 's sublimation of lust [ in favour of an ascetic path ] was by no means total , its consummation was , nonetheless , ' like it came from above ' . "

Inglis writes that the message of " Don 't Let Me Wait Too Long " is " in the title " . The theme of waiting is also central to a track that Harrison wrote in 1967 while in the Beatles , " Blue Jay Way " , and a similar sentiment appears in his 1970 ? 71 solo hit " My Sweet Lord " , through the line " I really want to see you , Lord , but it takes so long " . In the latter lyric , Harrison expresses his impatience to see and know God , and Harrison biographer Geoffrey Giuliano interprets " Don 't Let Me Wait Too Long " as a further reflection of the singer 's spiritual concerns .

Whereas Huntley , Inglis and Walker consider that Harrison is addressing a lover in " Don 't Let Me Wait Too Long " , other commentators , like Giuliano , view the lyrics as being consistent with the predominant theme of Living in the Material World ? namely , Harrison 's spiritual search amid the temptations of the physical world . Of these commentators , Nicholas Schaffner and Bob Woffinden highlight " Sue Me , Sue You Blues " as the album 's only song with a non @-@ religious subject matter .

A Christian theologian , Dale Allison has identified a number of Harrison compositions where he finds it " impossible " to discern whether Harrison is proffering love for a woman or his deity , yet he views " Don 't Let Me Wait Too Long " as a secular love song . Author Chris Ingham similarly writes that , along with the Material World tracks " Who Can See It " and " That Is All " , Harrison 's expression of love in this song " seems directed as much to an earthly relationship as to any God " .

= = Recording = =

The sessions for most of the basic tracks for Living in the Material World took place over October and November 1972 , with engineer Phil McDonald , but without Harrison 's intended co @-@ producer from All Things Must Pass ( 1970 ) and The Concert for Bangladesh ( 1971 ) , Phil Spector . According to the album credits , the location for the recording was the Beatles ' Apple Studio in London , although bassist Klaus Voormann has stated that the true venue was Harrison 's new home studio , FPSHOT , in Oxfordshire .

Aside from Harrison on acoustic guitars , the musicians on the basic track for " Don 't Let Me Wait Too Long " were Nicky Hopkins ( piano ) , Wright ( keyboards ) , Voormann ( bass ) , and Ringo Starr and Jim Keltner ( both on drums ) . The Starr ? Keltner combination followed their pairing at the Concert for Bangladesh shows ; this song was one of three tracks on Material World to which Starr contributed , in between his film work on That 'll Be the Day ( 1973 ) and Son of Dracula ( 1974 ) . In addition , Pete Ham and Tom Evans of Apple group Badfinger attended some of the sessions in October , playing acoustic rhythm guitar as they had on much of All Things Must Pass . As with Ham 's playing on the 1971 @-@ recorded " Try Some , Buy Some " , however , any contribution they might have made to " Don 't Let Me Wait Too Long " went uncredited on the official release .

Following the completion of the main recording sessions , Harrison carried out overdubbing on the basic tracks through to the end of February 1973 . On " Don 't Let Me Wait Too Long " , the overdubs included his vocals and slide guitar part . Of the last of these , Walker comments that Harrison 's playing prior to the refrain further develops the melodic tension evident in the composition .

= = = Phil Spector 's influence = = =

Despite Spector 's absence , the song 's production incorporates aspects of his signature Wall of Sound , through the use of reverberation , multiple drummers and layers of rhythm instruments such as acoustic guitars and keyboards . Part of a sound commonly associated with Harrison during the early 1970s , these characteristics were also elements of his 1971 production of Badfinger 's " Day After Day " and Lon & Derrek Van Eaton 's " Sweet Music " .

Author Robert Rodriguez describes the recording as " Spector @-@ esque ( in a girl group sense ) " , Harrison having long been an admirer of Spector 's work with the Ronettes and the Crystals during the 1960s . Leng writes of " over @-@ the @-@ top tympani " as another Spector influence on " Don 't Let Me Wait Too Long " ' s " Motown ' orchestration " , while labelling the musical arrangement " English pop " . Among other later examples , Harrison would revive his version of Spector 's Wall of Sound for his 1974 single " Ding Dong , Ding Dong " and the song " If You Believe " , from his 1979 album George Harrison .

= = Release = =

Apple Records released Living in the Material World on 30 May 1973 in America , with " Don 't Let Me Wait Too Long " appearing on side one of the LP , between the ballads " The Light That Has Lighted the World " and " Who Can See It " . The album continued Harrison 's run of commercial success following the Beatles ' break @-@ up in 1970 , topping Billboard 's albums chart in the US and peaking at number 2 in Britain , behind the soundtrack to That 'll Be the Day . Amid this success , Rodriguez writes , Harrison and Boyd 's relationship " finally reached breaking point " in summer 1973 , the start of a period through to 1975 that Harrison would describe as his " naughty " years .

= = Planned single release = = =

" Don 't Let Me Wait Too Long " was scheduled to be the A @-@ side of a second single from the album , as a follow @-@ up to Harrison 's US number 1 hit " Give Me Love ( Give Me Peace on Earth ) " . The intended release date was 24 September 1973 ; an acetate of the single was created , and a US catalogue number assigned ( Apple 1866 ) . The release was cancelled at the last minute , however , for undisclosed reasons .

Noting the song 's " hit potential " , Leng views the cancellation as " [ o ] ne of the more anomalous features " of Harrison 's musical career . Leng has speculated that the single was withdrawn because of the similarity between " Don 't Let Me Wait Too Long " and " Give Me Love " . Author Andrew Grant Jackson suggests that the reason for the cancellation was due to " Don 't Let Me Wait Too Long " having a similar sound to " When I 'm Dead and Gone " , a 1970 hit song by McGuinness Flint . Although Harrison would not enjoy success with " Don 't Let Me Wait Too Long " as a single , Leng and Inglis observe that the song anticipated a number of radio @-@ friendly singles by ELO during the 1970s , particularly their 1976 hit " Livin ' Thing " .

= = Reception = =

= = Contemporary reviews = = =

An upbeat Harrison song in the mould of " What Is Life " and " You " , " Don 't Let Me Wait Too Long " has regularly been singled out as one of the highlights of Living in the Material World . In his album review for Rolling Stone , Stephen Holden called the track " a gorgeous , rollicking love song " , while Billboard magazine listed it second among the album 's " best cuts " , after the title track . In Melody Maker , Michael Watts wrote of the song 's " Spector touches " , including " a crashing two @-@ beat on piano and a great surge of drums , straight from [ the Ronettes ' ] ' Be My Baby ' " .

NME critic Bob Woffinden remarked on the " exceptionally fine " music on Material World , of which " Don 't Let Me Wait Too Long " " could rank with his best compositions " . In his 1977 book The

Beatles Forever , Nicholas Schaffner wrote that Harrison and former bandmates John Lennon and Paul McCartney had " evolved into surprisingly tasteful and meticulous producers " after their long association with Beatles producer George Martin , and added of Harrison : " Surely Phil Spector never had a more attentive pupil . "

= = = Retrospective assessment = = =

Among commentators in the 21st century , authors Chip Madinger and Mark Easter describe " Don 't Let Me Wait Too Long " as " a marvelous track " and " a prime piece of pop songwriting " , and AllMusic 's Bruce Eder praises its " delectable acoustic rhythm guitar " and " great beat " . John Metzger of The Music Box writes of the track 's " brightly colored radiance " being a " prime example " of how Harrison successfully mixed elements of Spector and Martin 's individual styles on Material World . While considering the album 's production an improvement on All Things Must Pass , Blogcritics writer Chaz Lipp views the " soaring ' Don 't Let Me Wait Too Long ' " as a song that " rank [ s ] right alongside Harrison 's best work " . Bruce Spizer describes it as " a great rocker " , a " hook @-@ laden love song [ that ] moves at a brisk pace " , and concludes : " Had Apple issued the track as planned , it surely would have been a hit . " Dale Allison and Elliot Huntley also write of the song deserving hit @-@ single status .

In his review of the 2006 remaster album , for Mojo magazine , Mat Snow said that " this long overdue reissue is worth it alone for four wonderful songs " , of which " Don 't Let Me Wait Too Long " " reveals the lusty lad within the orange robes " associated with Hare Krishna devotees . More recently , Snow has described Material World as " a treat for the ears " and Harrison as " an old @-@ school pop tunesmith to his marrow , [ who ] worked hard to ensure the choruses of ' Don 't Let Me Wait Too Long , ' ' The Day the World Gets ' Round , ' and ' Who Can See It ' caught the ear with their deep and delicious emotion " .

Reviewing the 2014 reissue of Harrison 's Apple catalogue , for Classic Rock , Paul Trynka writes that Living in the Material Word " sparkles with many gems " , and adds : " but it 's the more restrained tracks ? Don 't Let Me Wait Too Long , Who Can See It ? that entrance : gorgeous pop songs , all the more forceful for their restraint . " Writing for PopMatters , Scot Elingburg pairs the song with " Be Here Now " as " would @-@ be hits " from Material World that " offer much more than just Harrison 's Hindu @-@ inspired teachings ; they also offer up the chance for larger dialogue within music . " Nick DeRiso , co @-@ founder of the music website Something Else ! , includes " Don 't Let Me Wait Too Long " among the highlights of Harrison 's solo career on Apple Records , and terms it " [ a ] masterpiece of coiled anticipation " .

Simon Leng refers to " Don 't Let Me Wait Too Long " as " one of George Harrison 's most perfect pop confections " , while praising its guitar fills and musical arrangement . Describing it as a " single @-@ that @-@ never @-@ was " , Leng suggests that the song would have been a " certain number 1 " . To Huntley , " Don 't Let Me Wait Too Long " is " a superlative slice of almost McCartney @-@ esque pop " , with Harrison 's " exquisite slide guitar " a particular highlight .

= = Other versions = =

In November 1976 , Harrison performed " Don 't Let Me Wait Too Long " with Paul Simon during the pre @-@ show taping of their joint appearance on NBC Television 's Saturday Night Live . The song was omitted from the broadcast , but the performance is available on the bootleg album Living in the Underground , along with other songs that Harrison and Simon played before the studio audience .

In 1977 , " Don 't Let Me Wait Too Long " was considered for inclusion on Two Man Band , the last of three albums by Splinter on Harrison 's Dark Horse record label . Harrison had suggested they cover the track as a compromise between Splinter 's vision and the commercial requirements initiated by Dark Horse distributor Warner Bros. Records . As much as singer Bob Purvis admired the song , it did not appear on the official release .

Following Harrison 's death in November 2001 at the age of 58 , the Late B.P. Helium ? formerly Elf Power guitarist Bryan Poole ? covered " Don 't Let Me Wait Too Long " on his 2003 EP Kumquat

Mae . Splendid Media 's reviewer wrote that Poole " does the Krishna master proud " with his " soulfully earnest rendition " of Harrison 's song .

= = Personnel = =

George Harrison ? vocals , acoustic guitars , slide guitar , backing vocals

Nicky Hopkins ? piano

Gary Wright ? electric piano , harpsichord

Klaus Voormann ? bass

Ringo Starr ? drums

Jim Keltner ? drums , castanets