

= I 'd Have You Anytime =

" I 'd Have You Anytime " is a song written by George Harrison and Bob Dylan , released in 1970 as the opening track of Harrison 's first post @-@ Beatles solo album , All Things Must Pass . As such , it was the first solo song many people heard Harrison sing . The pair wrote the song at Dylan 's home in Bearsville , near Woodstock in upstate New York , in November 1968 . Its creation occurred during a period when Harrison had outgrown his role in the Beatles and Dylan had withdrawn from the pressures of fame to raise a family . " I 'd Have You Anytime " is recognised as a statement of friendship between the two musicians , whose meetings from 1964 onwards resulted in changes in musical direction for both Dylan and the Beatles . The song reflects the environment in which it was written , as Harrison 's verses urge the shy and elusive Dylan to let down his guard , and the Dylan @-@ composed choruses respond with a message of welcome .

As a gentle ballad , " I 'd Have You Anytime " went against pop @-@ music convention of the time for an album opener . The recording was co @-@ produced by Phil Spector in London and features a much @-@ admired lead guitar part by Eric Clapton . With the strong public association that existed between Harrison and Dylan by 1970 , some music critics remarked on the American singer 's presence on All Things Must Pass , even though he did not contribute to the album . Harrison and Dylan went on to enjoy further collaborations after writing the song , culminating in their recording together as members of the Traveling Wilburys in 1988 ? 90 .

An alternate take of " I 'd Have You Anytime " , recorded during the All Things Must Pass sessions , appears on the 2012 Harrison compilation Early Takes : Volume 1 . Harrison and Dylan 's demo of the song circulates on bootleg compilations , but it has never received an official release . Ralfi Pagán and Evan Rachel Wood are among the artists who have covered " I 'd Have You Anytime " .

= = Background = =

Bob Dylan first met the Beatles in New York City in August 1964 , at the height of the band 's fame . The meeting was arranged by New York journalist Al Aronowitz , who later remarked on the significance of this introduction : " Hasn 't the whole world benefited ? ... The Beatles ' magic was in their sound . Bob 's magic was in his words . After they met , the Beatles ' words got grittier , and Bob invented folk @-@ rock . " Author Gary Tillery has written of the connection established between Dylan and George Harrison : " Dylan was particularly keen on meeting [John] Lennon , the writer @-@ artist @-@ intellectual of the group , but the deepest and longest @-@ lasting bond begun that night was with George Harrison . Their two reclusive personalities meshed ... "

The connection developed in May 1966 , when Harrison , Lennon and Paul McCartney visited Dylan in his London hotel , midway through his controversial world tour with backing band the Hawks . According to musicologist Ian MacDonald , Dylan 's relationship with Lennon was a testy , competitive one at times , and Dylan was " cooler " towards McCartney , whose best @-@ known songs he regarded as " sell @-@ outs to soft pop " ; but in producer Bob Johnston 's estimation , Lennon , Harrison and McCartney entered the hotel suite as members of the Beatles and departed as three distinct individuals , such was Dylan 's philosophical influence on fellow songwriters at the time . Following his creative peak in mid 1966 with the Blonde on Blonde double album , Dylan retired to Bearsville , New York , accompanied by the Hawks (soon to become the Band) , in order to recuperate from a motorcycle crash and raise a family with his wife , Sara Lownds . Little was heard from him throughout 1967 ? 68 , a situation that added to his mystique as music critics and fans awaited his return .

While Dylan was dismissive of the Beatles ' landmark album Sgt. Pepper 's Lonely Hearts Club Band (1967) , Harrison remained an avowed fan of Dylan 's work ? Blonde on Blonde being the only Western music that Harrison took with him to India in February 1968 . Following the sessions for the Beatles ' White Album , Harrison worked in Los Angeles for much of October and November 1968 , producing the debut solo album by Jackie Lomax , one of the first signings to the Beatles ' Apple record label . Harrison and his wife , Pattie Boyd , then spent Thanksgiving with the Dylans while staying in the Catskills as guests of manager Albert Grossman . Despite Dylan 's excitement at

their arrival , Harrison found him withdrawn and seemingly lacking in confidence . Music journalist John Harris notes that , unlike in their previous meetings , " there were no hangers @-@ on [this time] , Dylan 's head was clear , and the protective barriers of cool could come down ? which , eventually , they did . " On the third day , Harrison recalls in his 1980 autobiography , I , Me , Mine , " we got the guitars out and then things loosened up " .

= = Composition = =

The year 1968 marked the start of what Dylan himself later termed his " amnesia " , referring to a form of writer 's block he experienced post @-@ John Wesley Harding (1967) , when painting had replaced songwriting as his preferred creative outlet . Well known for his unsophisticated musical approach , particularly in comparison to Harrison 's broader " harmonic palette " , author Simon Leng suggests , Dylan was now eager to learn some more @-@ advanced chords . Harrison began demonstrating various major seventh , diminished and augmented chord shapes ? " all these funny chords people showed me when I was a kid " , as he later put it . While playing a G major 7 chord and taking the shape up the guitar neck to B ? major 7 , Harrison realised , " Ah , this sounds like a tune here ... " Keen to break down the barriers that Dylan had imposed , Harrison came up with the song 's opening lines :

Let me in here

I know I 've been here

Let me into your heart ?

At the same time , he was pushing Dylan to come up with some words of his own . Dylan duly supplied a rejoinder , in the form of the song 's bridge @-@ chorus :

All I have is yours

All you see is mine

And I 'm glad to hold you in my arms

I 'd have you anytime .

" Beautiful ! ? and that was that " , Harrison concludes in I , Me , Mine . He subsequently finished the composition alone .

The lyrics reflect an approach regarding demonstrating love for his close friends that Harrison 's widow Olivia has described as " very unabashed , quite romantic in a sense " , as well as a view expressed by Tom Petty , a fellow Traveling Wilbury with Harrison and Dylan in 1988 ? 90 , that Harrison was able to probe the notoriously elusive Dylan in a way that few others could . Author Ian Inglis views " I 'd Have You Anytime " as working as a straightforward love song , with Harrison 's " Let me into your heart " serving as " not a desperate plea but a reassuring conversation " , and Dylan 's " All I have is yours / All you see is mine " providing the same " element of reciprocity that distinguished the declaration of love " in Harrison 's song " Something " .

= = Aftermath to Thanksgiving 1968 = =

In his Harrison biography , Here Comes the Sun , Joshua Greene notes the effect that this time with Dylan and the Band had on Harrison , with regard to his growing dissatisfaction as a Beatle . " Like Dylan , George was beginning to see that his next step needed to be away from everything he had done up to that moment " , Greene writes . " Watching Dylan over Thanksgiving ... showed George how happy someone could be following his own direction and making his own rules . " In his essay for Mojo magazine covering Harrison 's 1970 solo release , All Things Must Pass , John Harris identifies this time in Woodstock as the beginning of Harrison 's " journey " to making the album .

Harrison and Dylan wrote at least one other song together during Thanksgiving 1968 : " When Everybody Comes to Town " , subsequently renamed " Nowhere to Go " . Dylan also showed Harrison " I Don 't Want to Do It " , which , like " Nowhere to Go " , Harrison would later consider for inclusion on All Things Must Pass but discard . As for Dylan 's future output , songs such as " I Threw It All Away " on Nashville Skyline (1969) showed a more complex musical structure than before , a departure from his usual three @-@ chord compositions .

The next meet @-@ up between Harrison and Dylan occurred in August 1969 , when the latter was in England to appear at the Isle of Wight Festival with the Band . Harrison wrote " Behind That Locked Door " at that time ? a song that Harris describes as " a sweet acknowledgement of Dylan 's shyness " . In its review of the Beatles ' Abbey Road album (1969) , Time magazine highlighted " Something " as the best track and identified Harrison 's time with Dylan as having " helped him achieve a new confidence in his own musical personality " beside the traditionally more dominant Lennon and McCartney . During the same period , according to engineer and producer Glyn Johns ' recollection in his book Sound Man (2014) , Dylan expressed an interest in recording an album with the Beatles and the Rolling Stones . Harrison and Keith Richards were enamoured with the idea , Johns continues , but McCartney and Mick Jagger " both said absolutely not " .

= = Recording = =

Simon Leng describes Harrison 's various musical activities outside the Beatles during 1968 ? 70 as a " three @-@ year busman 's holiday " , which came to an end once McCartney announced his departure from the band on 9 April 1970 . Before beginning work on All Things Must Pass with co @-@ producer Phil Spector , Harrison attended a session for Dylan 's New Morning album in New York City , on 1 May . With backing from Charlie Daniels and Russ Kunkel , Dylan and Harrison recorded a version of " If Not for You " , a new song of Dylan 's that Harrison subsequently covered on All Things Must Pass , and two tracks that appear on New Morning : " Went to See the Gypsy " and " Day of the Locusts " . Although it was not a song they played at Columbia 's Studio B that day , Harrison and Dylan recorded a demo of " I 'd Have You Anytime " during a jam session held at Dylan 's Greenwich Village townhouse on 30 April , with Kunkel accompanying them on bongos . The song was one of many tracks that Harrison had already shortlisted for his own album , recording for which began at London 's Abbey Road Studios in late May .

The released recording of " I 'd Have You Anytime " features a sparse musical arrangement , in what Leng terms the " minimalist " tradition of Dylan and the Band , similar to the treatment given to " Behind That Locked Door " , " Run of the Mill " and " If Not for You " . Harrison played acoustic guitar on the song , while Eric Clapton contributed an electric guitar part that author Bruce Spizer describes as " exquisite " . Leng views Clapton 's solos as " all but mimicking " Harrison 's playing on the Beatles ' " Something " .

As with several of the tracks on All Things Must Pass , the remaining musician credits have traditionally been the subject of some conjecture . After consulting German musician Klaus Voormann and orchestral arranger John Barham , Leng credits the rhythm section on " I 'd Have You Anytime " as being Voormann (on bass) and Alan White (drums) . According to Spizer also , the overdubbed vibraphone (often referred to as a xylophone) was played by either White or Barham , who had first collaborated with Harrison on the latter 's Wonderwall Music film soundtrack (1968) . While Leng and Spizer credit Barham with a string arrangement on " I 'd Have You Anytime " , American musician Bobby Whitlock writes in his 2010 autobiography that the sound was a harmonium , which he himself often played during sessions for the album . In Whitlock 's recollection , the personnel supporting Harrison on the recording were the future line @-@ up for Derek and the Dominos : Clapton , Carl Radle on bass , Jim Gordon on drums , and Whitlock on harmonium .

= = Release and reception = =

Defying pop convention ? as the Band 's Music from Big Pink had in July 1968 , by opening with the funereal " Tears of Rage " ? Harrison selected the slow , gentle " I 'd Have You Anytime " as track 1 on All Things Must Pass , which was released on Apple Records in late November 1970 . He later attributed the message behind its opening line , " Let me in here " , as his motivation for placing the song first in the running order , along with the confidence engendered by Dylan and Clapton 's involvement .

From mid 1970 , the association between Harrison and Dylan had created much speculation in the music press , their New York session on 1 May having been hyped up as a " monster " recording

marathon in the months since . Critics were still awaiting Dylan 's return to artistic eminence after two albums , Nashville Skyline and the recent Self Portrait , that had caused confusion in rock @-@ music circles . Dylan 's influence on All Things Must Pass was detectable " at a number of levels " , Ian Inglis writes ; in their 1975 book The Beatles : An Illustrated Record , Roy Carr and Tony Tyler described Dylan as a " phantom presence " on Harrison 's album , while author Robert Rodriguez labels him an " unmistakable specter " . On release , with regards to " I 'd Have You Anytime " , Rolling Stone 's Ben Gerson opined that " the two together don 't come up with much " . More impressed , Alan Smith of the NME described the song as " wistful and touching " . In his 1977 book The Beatles Forever , Nicholas Schaffner also wrote of Dylan 's presence being " strongly felt ? in spirit if not in person " . Schaffner viewed the " Dylanesque numbers " as " somewhat overshadowed " by those with the obvious Spector Wall of Sound production qualities , but identified songs such as " I 'd Have You Anytime " , " If Not for You " and " Behind That Locked Door " as being " far more intimate , both musically and lyrically , than the rest of the album " .

In subsequent decades , following their work together in the Traveling Wilburys , the Harrison ? Dylan connection has attracted less scrutiny . Writing in Rolling Stone in 2002 , Mikal Gilmore described " I 'd Have You Anytime " and " If Not for You " as " surprisingly beautiful " , while Richie Unterberger of AllMusic lists " I 'd Have You Anytime " as one of five " track picks " on an album where " nearly every song is excellent " . Writing for the music website Something Else ! , Nick DeRiso rates " I 'd Have You Anytime " among the highlights of Harrison 's solo career on Apple Records . DeRiso describes the track as " [e] very bit as moving as Abbey Road triumphs like ' Something ' " and " a gutsy opening song for such an enormous undertaking " . In The Rough Guide to the Beatles , Chris Ingham opines : " Yet for all the impact of the sonic scale [of All Things Must Pass] , it 's perhaps the quieter moments that endure . The beautiful I 'd Have You Anytime is Harrison at his most harmonically luxurious ? the song has George showing [Dylan] his posh major sevenths and Bob responding with the forthright middle eight . "

Among Beatles and Harrison biographers , Rodriguez considers the song to be an " exquisite " opening track , while Chip Madinger and Mark Easter rate it " A low @-@ key opener for such a behemoth of an album , but an effective one " . Bruce Spizer describes it as " a beautiful ballad " that " [hints] at greater things to come " . Elliot Huntley similarly views " I 'd Have You Anytime " as the " perfect choice " for the first song , and praises the " drifting quality " of Harrison 's vocals on this " haunting , dream @-@ like lullaby " , as well as Clapton 's " tastefully beautiful " lead guitar . Simon Leng considers the track to be " Beautifully sung " and " evidence that ' Something ' was no fluke " .

= = Alternative version = =

The Harrison ? Dylan demo of " I 'd Have You Anytime " has never received an official release , although from the late 1970s , it began circulating among collectors on bootleg compilations , which stated an incorrect recording date of 1May 1970 . According to Dylan chronicler Olof Björner and Eight Arms to Hold You authors Chip Madinger and Mark Easter , Harrison and Dylan may have recorded the demos for this song and " Nowhere to Go " in Bearsville , during the original composing session in 1968 . Both songs appear on bootlegs such as The Dylan Harrison Sessions and The Beatles ? 20 x 4 .

In November 2011 , in its deluxe edition format , the British DVD release of Martin Scorsese 's documentary George Harrison : Living in the Material World contained a CD that included an alternate take of " I 'd Have You Anytime " . Harrison archive producer Giles Martin describes it as " very organic ... a very fragile version of the song " . The CD was released internationally in May 2012 as Early Takes : Volume 1 .

= = Cover versions = =

Since his death in November 2001 , " I 'd Have You Anytime " has appeared on Harrison tribute albums such as He Was Fab (2003) , on which Champale contribute a " low @-@ key , near @-@

epic version " of the song , according to AllMusic 's Tom Sendra , and Suburban Skies ' George (2008) . Other artists who have covered the song include Latin soul and salsa singer Ralfi Pagán , whose version later appeared on the multi @-@ artist compilation A Salsa Tribute to the Beatles in 2007 , and Fabulous Connections with Kate Vereau , who recorded " I 'd Have You Anytime " and Harrison 's " Learning How to Love You " for their 2003 album Into Midnight .

Actor and singer Evan Rachel Wood contributed a cover of " I 'd Have You Anytime " to the 4 @-@ CD compilation Chimes of Freedom : The Songs of Bob Dylan Honoring 50 Years of Amnesty International in 2012 . Wood filmed a video clip for the song in February that year , as a tribute to Harrison on what would have been his 69th birthday .

= = Personnel = =

The musicians who performed on " I 'd Have You Anytime " are believed to be as follows :

George Harrison ? vocals , acoustic guitars , backing vocals

Eric Clapton ? electric guitar

Klaus Voormann ? bass

Alan White ? drums

uncredited ? harmonium

uncredited ? vibraphone

John Barham ? orchestral arrangement