

= All Things Must Pass =

All Things Must Pass is a triple album by English musician George Harrison . Recorded and released in 1970 , the album was Harrison 's first solo work since the break @-@ up of the Beatles in April that year , and his third solo album overall . It includes the hit singles " My Sweet Lord " and " What Is Life " , as well as songs such as " Isn 't It a Pity " and the title track that were turned down by the Beatles . The album reflects the influence of his musical activities with artists such as Bob Dylan , the Band , Delaney & Bonnie and Billy Preston during 1968 ? 70 , as well as Harrison 's growth as an artist beyond his supporting role to former bandmates John Lennon and Paul McCartney . All Things Must Pass introduced Harrison 's signature sound , the slide guitar , and the spiritual themes that would be present throughout his subsequent solo work . The original vinyl release consisted of two LPs of songs and a third disc of informal jams , titled Apple Jam . Commentators interpret Barry Feinstein 's album cover photo , showing Harrison surrounded by four garden gnomes , as a statement on his independence from the Beatles .

Production began at London 's Abbey Road Studios in May 1970 , with extensive overdubbing and mixing continuing through October . Among the large cast of backing musicians were Eric Clapton and Delaney & Bonnie 's Friends band ? three of whom formed Derek and the Dominos with Clapton during the recording ? as well as Ringo Starr , Gary Wright , Preston , Klaus Voormann , John Barham , Badfinger and Pete Drake . The sessions produced a double album 's worth of extra material , most of which remains unissued .

All Things Must Pass was critically and commercially successful on release , with long stays at number 1 on charts around the world . The album was co @-@ produced by Phil Spector and employs his Wall of Sound production technique to notable effect ; Ben Gerson of Rolling Stone described the sound as " Wagnerian , Brucknerian , the music of mountain tops and vast horizons " . Reflecting the widespread surprise at the assuredness of Harrison 's post @-@ Beatles debut , Melody Maker 's Richard Williams likened the album to Greta Garbo 's first role in a talking picture and declared : " Garbo talks ! ? Harrison is free ! " According to Colin Larkin , writing in the 2011 edition of his Encyclopedia of Popular Music , All Things Must Pass is " generally rated " as the best of all the former Beatles ' solo albums .

During the final year of his life , Harrison oversaw a successful reissue campaign to mark the 30th anniversary of the album 's release . Following this reissue , in March 2001 , the set was certified six @-@ times platinum by the Recording Industry Association of America . Among its appearances in critics ' best @-@ album lists , All Things Must Pass was ranked 79th on The Times ' " The 100 Best Albums of All Time " in 1993 , while Rolling Stone currently places it 433rd on the magazine 's " 500 Greatest Albums of All Time " . In January 2014 , All Things Must Pass was inducted into the Grammy Hall of Fame .

= = Background = =

Music journalist John Harris has identified the start of George Harrison 's " journey " to making All Things Must Pass as his visit to America in late 1968 , following the acrimonious sessions for the Beatles ' White Album . While in Woodstock in November , Harrison established a long @-@ lasting friendship with Bob Dylan and experienced a creative equality among the Band that contrasted sharply with John Lennon and Paul McCartney 's domination in the Beatles . Coinciding with this visit was a surge in Harrison 's songwriting output , following his renewed interest in the guitar , after three years spent studying the Indian sitar . As well as being one of the few musicians to co @-@ write songs with Dylan , Harrison had recently collaborated with Eric Clapton on " Badge " , which became a hit single for Cream in the spring of 1969 .

Once back in London , and with his compositions continually overlooked for inclusion on releases by the Beatles , Harrison found creative fulfilment in extracurricular projects that , in the words of his musical biographer , Simon Leng , served as an " emancipating force " from the restrictions imposed on him in the band . His activities during 1969 included producing Apple signings Billy Preston and Doris Troy , two American singer @-@ songwriters whose soul and gospel roots proved as

influential on All Things Must Pass as the music of the Band . He also recorded with artists such as Leon Russell and Jack Bruce , and accompanied Clapton on a short tour with Delaney Bramlett 's soul revue , Delaney & Bonnie and Friends . In addition , Harrison identified his involvement with the Hare Krishna movement as providing " another piece of a jigsaw puzzle " that represented the spiritual journey he had begun in 1966 . As well as embracing the Vaishnavist branch of Hinduism , Harrison produced two hit singles during 1969 ? 70 by the UK @-@ based devotees , credited as Radha Krishna Temple (London) . In January 1970 , Harrison invited American producer Phil Spector to participate in the recording of Lennon 's Plastic Ono Band single " Instant Karma ! " This association led to Spector being given the task of salvaging the Beatles ' Get Back rehearsal tapes , released officially as the Let It Be album (1970) , and later co @-@ producing All Things Must Pass .

Harrison first discussed the possibility of making a solo album of his unused songs during the ill @-@ tempered Get Back sessions , held at Twickenham Film Studios in January 1969 . At Abbey Road Studios on 25 February , his 26th birthday , Harrison recorded demos of " All Things Must Pass " and two other compositions that had received little interest from Lennon and McCartney at Twickenham . With the inclusion of one of these songs ? " Something " ? and " Here Comes the Sun " on the Beatles ' Abbey Road album in September 1969 , music critics acknowledged that Harrison had bloomed into a songwriter to match Lennon and McCartney . Although he began talking publicly about recording his own album from the autumn of 1969 , it was only after McCartney announced that he was leaving the Beatles , in April 1970 , signalling the band 's break @-@ up , that Harrison committed to the idea . Despite having already made Wonderwall Music (1968) , a mostly instrumental soundtrack album , and the experimental Electronic Sound (1969) , Harrison considered All Things Must Pass to be his first solo album .

= = Album content = =

= = = Main body = = =

Spector first heard Harrison 's stockpile of unreleased compositions early in 1970 , when visiting his recently purchased home , Friar Park . " It was endless ! " Spector later recalled of the recital , noting the quantity and quality of Harrison 's material . Harrison had accumulated songs from as far back as 1966 ; both " Isn 't It a Pity " and " Art of Dying " date from that year . He co @-@ wrote at least two songs with Dylan while in Woodstock , one of which , " I 'd Have You Anytime " , appeared on All Things Must Pass . Harrison wrote " Let It Down " in late 1968 also .

He introduced the Band @-@ inspired " All Things Must Pass " , along with " Hear Me Lord " and " Let It Down " , at the Beatles ' Get Back rehearsals , only to have them rejected by Lennon and McCartney . The tense atmosphere at Twickenham fuelled another All Things Must Pass song , " Wah @-@ Wah " , which Harrison wrote in the wake of his temporary departure from the band on 10 January 1969 . " Run of the Mill " followed soon afterwards , its lyrics focusing on the failure of friendships within the Beatles amid the business problems surrounding their Apple organisation . Harrison 's musical activities outside the band during 1969 inspired other compositions on the album : " What Is Life " came to him while driving to a London session that spring for Preston 's That 's the Way God Planned It album ; " Behind That Locked Door " was Harrison 's message of encouragement to Dylan , written the night before the latter 's comeback performance at the Isle of Wight Festival ; and Harrison began " My Sweet Lord " as an exercise in writing a gospel song during Delaney & Bonnie 's stopover in Copenhagen in December 1969 .

" I Dig Love " resulted from Harrison 's early experiments with slide guitar , a technique that Bramlett had introduced him to , in order to cover for guitarist Dave Mason 's departure from the Friends line @-@ up . Other songs on All Things Must Pass , all written during the first half of 1970 , include " Awaiting on You All " , which reflected Harrison 's adoption of chanting through his involvement with the Hare Krishna movement ; " Ballad of Sir Frankie Crisp (Let It Roll) " , a tribute to the original owner of Friar Park ; and " Beware of Darkness " . The latter was another composition

influenced by Harrison 's association with the Radha Krishna Temple , and was written while some of the devotees were staying with him at Friar Park .

Shortly before beginning work on All Things Must Pass , Harrison attended a Dylan session in New York on 1 May 1970 , during which he acquired a new song of Dylan 's , " If Not for You " . Harrison wrote " Apple Scruffs " , which was one of a number of Dylan @-@ influenced compositions on the album , towards the end of production on All Things Must Pass , as a tribute to the diehard fans who had kept a vigil outside the studios where he was working .

According to Leng , All Things Must Pass represents the completion of Harrison 's " musical @-@ philosophical circle " , in which his 1966 ? 68 immersion in Indian music found a Western equivalent in gospel music . While identifying hard rock , country and western , and Motown among the other genres on the album , Leng writes of the " plethora of new sounds and influences " that Harrison had absorbed through 1969 and now incorporated , including " Krishna chants , gospel ecstasy , Southern blues @-@ rock [and] slide guitar " . The melodies of " Isn 't It a Pity " and " Beware of Darkness " have aspects of Indian classical music , and on " My Sweet Lord " , Harrison combined the Hindu bhajan tradition with gospel . The recurrent lyrical themes on the album are Harrison 's spiritual quest , as it would be throughout his solo career , and friendship , particularly the failure of relationships among the Beatles . Rob Mitchum of Pitchfork Media describes the album as " dark @-@ tinged Krishna folk @-@ rock " .

= = = Apple Jam = = =

On the original LP 's third disc , entitled Apple Jam , four of the five tracks ? " Out of the Blue " , " Plug Me In " , " I Remember Jeep " and " Thanks for the Pepperoni " ? are improvised instrumentals built around minimal chord changes , or in the case of " Out of the Blue " , a single @-@ chord riff . The title for " I Remember Jeep " originated from the name of Clapton 's dog , Jeep , and " Thanks for the Pepperoni " came from a line on a Lenny Bruce comedy album . In a December 2000 interview with Billboard magazine , Harrison explained : " For the jams , I didn 't want to just throw [them] in the cupboard , and yet at the same time it wasn 't part of the record ; that 's why I put it on a separate label to go in the package as a kind of bonus . "

The only vocal selection on Apple Jam is " It 's Johnny 's Birthday " , sung to the tune of Cliff Richard 's 1968 hit " Congratulations " , and recorded as a gift from Harrison to Lennon to mark the latter 's 30th birthday . Like all the " free " tracks on the bonus disc , " It 's Johnny 's Birthday " carried a Harrison songwriting credit on the original UK release of All Things Must Pass , while on the first US copies , the only songwriting information on the record 's face labels was the standard inclusion of a performing rights organisation , BMI . In December 1970 , " Congratulations " songwriters Bill Martin and Phil Coulter claimed for royalties , with the result that the composer 's credit for Harrison 's track was swiftly changed to acknowledge Martin and Coulter .

= = = Demo tracks and outtakes = = =

Aside from the seventeen compositions issued on discs one and two of the original album , Harrison recorded at least twenty other songs ? either in demo form for Spector 's benefit , just before recording got officially under way in late May , or as outtakes from the sessions . In a 1992 interview , Harrison commented on the volume of material : " I didn 't have many tunes on Beatles records , so doing an album like All Things Must Pass was like going to the bathroom and letting it out . " As well as " Wah @-@ Wah " , " Art of Dying " and others that would soon be developed in a band setting , Harrison 's solo performance for Spector included the following songs , all of which remain unreleased :

" Window , Window " ? another composition turned down by the Beatles in January 1969

" Everybody , Nobody " ? the melody of which Harrison adapted for " Ballad of Sir Frankie Crisp "

" Nowhere to Go " ? a second Harrison ? Dylan collaboration from November 1968 , originally known as " When Everybody Comes to Town "

" Cosmic Empire " , " Mother Divine " and " Tell Me What Has Happened to You " .

Also from this performance were two tracks that Harrison returned to in later years . " Beautiful Girl " appeared on his 1976 album *Thirty Three & 1 / 3* , and the Dylan @-@ written " I Don 't Want to Do It " was Harrison 's contribution to the soundtrack for *Porky 's Revenge* ! (1985) .

During the main sessions for *All Things Must Pass* , Harrison taped or routined early versions of " You " , " Try Some , Buy Some " and " When Every Song Is Sung " . Harrison offered these three songs to Ronnie Spector in February 1971 for her proposed (and soon abandoned) solo album on Apple Records . After releasing his own versions of " Try Some , Buy Some " and " You " between 1973 and 1975 , he offered " When Every Song Is Sung " (since retitled " I 'll Still Love You ") to former bandmate Ringo Starr for his 1976 album *Ringo 's Rotogravure* . " Woman Don 't You Cry for Me " , written in December 1969 as his first slide @-@ guitar composition , was another song that Harrison revisited on *Thirty Three & 1 / 3* . Harrison included " I Live for You " as the only all @-@ new bonus track on the 2001 reissue of *All Things Must Pass* . " Down to the River " remained unused until he reworked it as " Rocking Chair in Hawaii " for his final studio album , the posthumously released *Brainwashed* (2002) .

Harrison recorded the following compositions during the *All Things Must Pass* sessions but they have never received an official release :

" Dehradun " ? written during the Beatles ' stay in Rishikesh in early 1968 , and unveiled by Harrison in a brief performance on ukulele for the 1995 TV broadcast of *The Beatles Anthology*

" Gopala Krishna " ? also known as " Om Hare Om " , with all @-@ Sanskrit lyrics , and described by Simon Leng as a " rocking companion " to " Awaiting on You All "

" Going Down to Golders Green " ? a Sun Records @-@ era Presley parody based on the melody of " Baby Let 's Play House " .

= = Contributing musicians = =

The precise line @-@ up of contributing musicians is open to conjecture . Due to the album 's big sound and the many participants on the sessions , commentators have traditionally referred to the grand , orchestral nature of this line @-@ up . In 2002 , music critic Greg Kot described it as " a who 's who of the decade 's rock royalty " , while Harris writes of the cast taking on " a Cecil B. De Mille aspect " .

The musicians included Bobby Whitlock , Jim Gordon , Carl Radle , Bobby Keys , Jim Price and Dave Mason , all of whom had recently toured with Delaney & Bonnie . Along with Eric Clapton , there were also musicians whose link with Harrison went back some years , such as Ringo Starr and Billy Preston , and German bassist Klaus Voormann , formerly of Manfred Mann and a friend since the Beatles ' years in Hamburg . Handling much of the keyboard work with Whitlock was Gary Wright , who went on to collaborate regularly with Harrison throughout the 1970s .

From within Apple 's stable of musicians , Harrison recruited the band Badfinger , future Yes drummer Alan White , and Beatles assistant Mal Evans on percussion . Badfinger drummer Mike Gibbins ' powerful tambourine work led to Spector giving him the nickname " Mr Tambourine Man " , after the Dylan song , while bandmates Pete Ham , Tom Evans and Joey Molland provided rhythm acoustic @-@ guitar parts that , in keeping with Spector 's Wall of Sound principles , were to be " felt but not heard " . Orchestral arranger John Barham also sat in on the sessions , occasionally contributing on harmonium and vibraphone . Other guests included Nashville pedal steel player Pete Drake , Procol Harum 's Gary Brooker and a pre @-@ Genesis Phil Collins .

For contractual reasons , on UK pressings of *All Things Must Pass* , Clapton 's participation on the first two discs of the album remained unacknowledged for many years , although he was listed among the musicians appearing on the Apple Jam disc in Britain . Harrison was unaware of Collins 's contribution until putting together the 30th anniversary reissue of the album in 2000 , at which point he offered Collins his belated thanks . Clapton 's former bandmate in Cream and Blind Faith , Ginger Baker , participated in the session for " I Remember Jeep " only , according to the album 's sleeve notes .

Simon Leng consulted Voormann , Barham , Molland and Delaney Bramlett for his chapter covering the making of *All Things Must Pass* and credits Tony Ashton as one of the keyboard players on both

versions of " Isn 't It a Pity " . Some sources suggest that Peter Frampton may have been among the rhythm guitarists on some songs , while similarly unsubstantiated claims exist regarding possible guest appearances from John Lennon , Maurice Gibb and Pink Floyd 's Richard Wright . In addition , for some years after the album 's release , rumours claimed that the Band backed Harrison on the country @-@ influenced " Behind That Locked Door " .

= = Production = =

= = = Initial recording = = =

The date for Harrison 's run @-@ through of songs for Spector , at Abbey Road Studios , is generally thought to have been 20 May 1970 , the same day as the Let It Be film 's world premiere , with recording sessions beginning on 26 May . With assistance from former Beatles engineers Ken Scott and Phil McDonald , Spector recorded most of the album 's backing tracks live , in some cases featuring multiple drummers and keyboard players , and as many as five rhythm guitarists .

According to authors Chip Madinger and Mark Easter , the majority of these backing tracks were taped on 8 @-@ track at Abbey Road , with the first batch of sessions taking place from late May through to the second week of June . The first song recorded was " Wah @-@ Wah " ; " What Is Life " , versions one and two of " Isn 't It a Pity " , and the songs on which Drake participated , such as " All Things Must Pass " and " Ballad of Sir Frankie Crisp " , were among the other tracks taped then . The Apple Jam instrumentals " Thanks for the Pepperoni " and " Plug Me In " , featuring Harrison , Clapton and Mason each taking extended guitar solos , were recorded later in June , at the Beatles ' Apple Studio , and marked the formation of Clapton , Whitlock , Radle and Gordon 's short @-@ lived band Derek and the Dominos . Harrison also contributed on guitar to both sides of the band 's debut single , " Tell the Truth " and " Roll It Over " , which were produced by Spector and recorded at Apple on 18 June . The eleven @-@ minute " Out of the Blue " featured contributions from Keys and Price , both of whom began working with the Rolling Stones around this time .

Although Harrison had estimated in a New York radio interview that the solo album would take no more than eight weeks to complete , recording , overdubbing and mixing on All Things Must Pass lasted for five months , until late October . Part of the reason for this was Harrison 's need to make regular visits to Liverpool to tend to his mother , who had been diagnosed with cancer . Participants at the recording sessions identify Spector 's erratic behaviour as another factor affecting progress on the album . Harrison later referred to Spector needing " eighteen cherry brandies " before he could start work , a situation that forced much of the production duties onto Harrison alone . In July 1970 , by which time sessions had resumed at Trident Studios , Spector fell over in the studio and broke his arm . Early that month , work on All Things Must Pass was temporarily brought to a halt as Harrison headed north to see his dying mother for the last time . EMI 's growing concerns regarding studio costs added to the pressure on Harrison , and a further complication , John Harris notes , was that Clapton had become infatuated with Harrison 's wife , Pattie Boyd , and adopted a heroin habit as a means of coping with his guilt .

= = = Overdubbing = = =

In Spector 's absence , Harrison had completed the album 's backing tracks and preliminary overdubs by 12 August . He then sent early mixes of many of the songs to his co @-@ producer , who was convalescing in Los Angeles , and Spector replied by letter dated 19 August with suggestions for further overdubs and final mixing . Among Spector 's comments were detailed suggestions regarding " Let It Down " , the released recording of which Madinger and Easter describe as " the best example of Spector running rampant with the ' Wall of Sound ' " , and an urging that he and Harrison carry out further work on the songs at the superior , 16 @-@ track Trident Studios facility . Spector then returned to oversee conversion of the 8 @-@ track recordings to 16 @-@ track masters , a process that allowed for more freedom when overdubbing new

instruments .

John Barham 's orchestrations were recorded during the next phase of the album 's production , starting in early September , along with many further contributions from Harrison , such as his lead vocals , slide guitar parts and multi @-@ tracked backing vocals (the latter credited to " the George O 'Hara @-@ Smith Singers ") . Leng recognises Barham 's arrangements on " pivotal " songs such as " Isn 't It a Pity " , " My Sweet Lord " , " Beware of Darkness " and " All Things Must Pass " as important elements of the album 's sound , while Spector has praised Harrison 's guitar and vocal work on the overdubs , saying : " Perfectionist is not the right word . Anyone can be a perfectionist . He was beyond that ... " Harrison 's style of slide guitar playing incorporated aspects of both Indian music and the blues tradition ; from its introduction on All Things Must Pass , Leng writes , Harrison 's slide guitar became his musical signature ? " as instantly recognisable as Dylan 's harmonica or Stevie Wonder 's " .

= = = Mixing and mastering = = =

On 9 October , while carrying out final mixing at Abbey Road , Harrison presented Lennon with the recently recorded " It 's Johnny 's Birthday " . The track featured Harrison on vocals , harmonium and all other instruments , and vocal contributions from Mal Evans and assistant engineer Eddie Klein . That same month , Harrison finished his production work on Starr 's 1971 single " It Don 't Come Easy " , the basic track for which they had recorded with Voormann in March at Trident . Aside from his contributions to projects by Starr , Clapton , Preston and Ashton during 1970 , over the following year Harrison would reciprocate the help that his fellow musicians on All Things Must Pass had given him by contributing to albums by Whitlock , Wright , Badfinger and Keys .

On 28 October , Harrison and Boyd arrived in New York , where he and Spector carried out final preparation for the album 's release , such as sequencing . Harrison harboured doubts about whether all the songs they had finished were worthy of inclusion ; Allan Steckler , Apple Records ' US manager , was " stunned " by the quality of the material and assured Harrison that he should issue all the songs . Spector 's signature production style gave All Things Must Pass a heavy , reverb @-@ oriented sound , which Harrison came to regret with the passage of time . Outtakes from the recording sessions became available on bootlegs in the 1990s . One such unofficial release , the three @-@ disc The Making of All Things Must Pass , contains multiple takes of some of the songs on the album , providing a work @-@ in @-@ progress on the sequence of overdubs onto the backing tracks .

= = Album artwork = =

Harrison commissioned Tom Wilkes to design a hinged box in which to house the three vinyl discs , rather than have them packaged in a triple gatefold cover . Apple insider Tony Bramwell later recalled : " It was a bloody big thing ... You needed arms like an orang @-@ utan to carry half a dozen . " The packaging caused some confusion among retailers , who , at that time , associated boxed albums with opera or classical works .

The stark black @-@ and @-@ white cover photo was taken on the main lawn at Friar Park by Wilkes ' Camouflage Productions partner , Barry Feinstein . Commentators interpret the photograph ? showing Harrison seated in the centre of , and towering over , four comical @-@ looking garden gnomes ? as representing his removal from the Beatles ' collective identity . The gnomes had recently been delivered to Friar Park and placed on the lawn ; seeing the four figures there , and mindful of the message in the album 's title , Feinstein immediately drew parallels with Harrison 's former band . Author and music journalist Mikal Gilmore has written that Lennon 's initial negativity regarding All Things Must Pass was possibly because he was " irritated " by this cover photo ; Harrison biographer Elliot Huntley attributes this reaction to envy on Lennon 's part during a time when " everything [Harrison] touched turned to gold " .

Apple included a poster with the album , showing Harrison in a darkened corridor of his home , standing in front of an iron @-@ framed window . Wilkes had designed a more adventurous poster ,

but according to Beatles author Bruce Spizer , Harrison was uncomfortable with the imagery . Some of the Feinstein photographs that Wilkes had incorporated into this original poster design appeared instead on the picture sleeves for the " My Sweet Lord " single and its follow @-@ up , " What Is Life " .

= = Release = =

EMI and its US counterpart , Capitol Records , had originally scheduled the album for release in October 1970 , and advance promotion began in September . An " intangible buzz " had been " in the air for months " regarding Harrison 's solo album , according to Alan Clayson , and " for reasons other than still @-@ potent loyalty to the Fab Four " . Harrison 's stature as an artist had grown over the past year through the acclaim afforded his songs on Abbey Road , as well as the speculation caused by his and Dylan 's joint recording session in New York . Noting also Harrison 's role in popularising new acts such as the Band and Delaney & Bonnie , and his association with Clapton and Cream , NME critic Bob Woffinden concluded in 1981 : " All in all , Harrison 's credibility was building to a peak . "

All Things Must Pass was released on 27 November 1970 in the United States , and on 30 November in Britain , with the rare distinction of having the same Apple catalogue number (STCH 639) in both countries . Often credited as rock 's first triple album , it was the first triple set of previously unissued music by a single act , the multi @-@ artist Woodstock live album having preceded it by six months . Adding to the commercial appeal of Harrison 's songs , Clayson writes , All Things Must Pass appeared at a time when religion and spirituality had become " a turn @-@ of @-@ the @-@ decade craze " among Western youth , just as the Twist had been in 1960 . Another factor behind the album 's first weeks of release was Harrison 's meeting with McCartney in New York , the failure of which led to McCartney filing suit in London 's High Court to dissolve the Beatles ' legal partnership .

Apple issued " My Sweet Lord " as the album 's first single , as a double A @-@ side with " Isn 't It a Pity " in the majority of countries . It was highly successful , topping singles charts around the world during the first few months of 1971 , on its way to becoming the most performed song of that year . Discussing the song 's cultural impact , Gilmore credits " My Sweet Lord " with being " as pervasive on radio and in youth consciousness as anything the Beatles had produced " . Issued in February 1971 , the second single , " What Is Life " backed with " Apple Scruffs " , was also successful .

All Things Must Pass was number 1 on the UK 's official albums chart for eight weeks , although until 2006 , chart records incorrectly stated that it had peaked at number 4 . On Melody Maker 's national chart , the album was also number 1 for eight weeks , from 6 February to 27 March , six of which coincided with " My Sweet Lord " topping the magazine 's singles chart . In America , All Things Must Pass spent seven weeks at number 1 on the Billboard Top LP 's chart , from 2 January until 20 February , and a similarly long period atop the listings compiled by Cash Box and Record World ; for three of those weeks , " My Sweet Lord " held the top spot on the Billboard Hot 100 . Writing in the April 2001 issue of Record Collector , managing editor Peter Doggett described Harrison as " arguably the most successful rock star on the planet " at the start of 1971 , with All Things Must Pass " easily outstripping other solo Beatles projects later in the year , such as [McCartney 's] Ram and [Lennon 's] Imagine " . Harrison 's so @-@ called " Billboard double " ? whereby one artist simultaneously holds the top positions on the magazine 's albums and singles listings ? was a feat that none of his former bandmates equalled until Paul McCartney and Wings repeated the achievement in June 1973 . At the 1972 Grammy Awards , All Things Must Pass was nominated for Album of the Year and " My Sweet Lord " for Record of the Year , but Harrison lost out in both categories to Carole King .

All Things Must Pass was awarded a gold disc by the Recording Industry Association of America on 17 December 1970 and it has since been certified six times platinum . According to John Bergstrom of PopMatters , as of January 2011 , All Things Must Pass had sold more than Imagine and McCartney and Wings ' Band on the Run (1973) combined . Also writing in 2011 , Lennon and Harrison biographer Gary Tillery describes it as " the most successful album ever released by an ex

@-@ Beatle " . In his 2004 book The 100 Best @-@ Selling Albums of the 70s , Hamish Champ ranks it as the 36th best @-@ selling album of that decade .

= = Critical reception = =

= = Contemporary reviews = =

All Things Must Pass received almost universal critical acclaim on release ? as much for the music and lyrical content as for the fact that , of all the former Beatles , it was the work of supposed junior partner George Harrison . Beatles author Robert Rodriguez has written of critics ' attention being centred on " a major talent unleashed , one who 'd been hidden in plain sight all those years " behind Lennon and McCartney . " That the Quiet Beatle was capable of such range , " Rodriguez continues , " from the joyful ' What Is Life ' to the meditative ' Isn 't It a Pity ' to the steamrolling ' Art of Dying ' to the playful ' I Dig Love ' ? was revelatory . " Most reviewers tended to discount the third disc of studio jams , accepting that it was a " free " addition to justify the set 's high retail price , although Anthony DeCurtis recognises Apple Jam as further evidence of the album 's " bracing air of creative liberation " .

Ben Gerson of Rolling Stone deemed All Things Must Pass " both an intensely personal statement and a grandiose gesture , a triumph over artistic modesty " and referenced the three @-@ record set as an " extravaganza of piety and sacrifice and joy , whose sheer magnitude and ambition may dub it the War and Peace of rock and roll " . Gerson also lauded the album 's production as being " of classic Spectorian proportions , Wagnerian , Brucknerian , the music of mountain tops and vast horizons " . In the NME , Alan Smith referred to Harrison 's songs as " music of the mind " , adding : " they search and they wander , as if in the soft rhythms of a dream , and in the end he has set them to words which are often both profound and profoundly beautiful . " Billboard magazine hailed All Things Must Pass as " a masterful blend of rock and piety , technical brilliance and mystic mood , and relief from the tedium of everyday rock " .

Melody Maker 's Richard Williams summed up the surprise many felt at Harrison 's apparent transformation : All Things Must Pass , he said , provided " the rock equivalent of the shock felt by pre @-@ war moviegoers when Garbo first opened her mouth in a talkie : Garbo talks ! ? Harrison is free ! " In another review , for The Times , Williams opined that , of all the Beatles ' solo releases thus far , Harrison 's album " makes far and away the best listening , perhaps because it is the one which most nearly continues the tradition they began eight years ago " . William Bender of Time magazine described it as an " expressive , classically executed personal statement ... one of the outstanding rock albums in years " , while Don Heckman wrote in The New York Times : " If anyone had any doubts that George Harrison was a major talent , they can relax ... This is a release that shouldn 't be missed . "

That the album sounded so contemporary in 1970 contributed to All Things Must Pass seeming dated and faddish later in the decade . Village Voice critic Robert Christgau , having bemoaned in 1971 that the album was characterised by " overblown fatuity " and uninteresting music , wrote in a 1981 review of its " featurelessness " , " right down to the anonymity of the multitracked vocals " . In their book The Beatles : An Illustrated Record , Roy Carr and Tony Tyler were likewise lukewarm in their assessment , criticising the " homogeneity " of the production and " the lugubrious nature of Harrison 's composing " . Writing in The Beatles Forever in 1977 , however , Nicholas Schaffner praised the album as the " crowning glory " of Harrison and Spector 's careers , and highlighted " All Things Must Pass " and " Beware of Darkness " as the " two most eloquent songs ... musically as well as lyrically " .

= = Retrospective reviews and legacy = =

AllMusic 's Richie Unterberger views All Things Must Pass as " [Harrison 's] best ... a very moving work " , while Roger Catlin of MusicHound describes the set as " epic and audacious " , its " dense

production and rich songs topped off by the extra album of jamming ". Q magazine considers it to be an exemplary fusion of " rock and religion " , as well as " the single most satisfying collection of any solo Beatle " . Filmmaker Martin Scorsese has written of the " powerful sense of the ritualistic on the album " , adding : " I remember feeling that it had the grandeur of liturgical music , of the bells used in Tibetan Buddhist ceremonies . " Writing for Rolling Stone in 2002 , Greg Kot described this grandeur as an " echo @-@ laden cathedral of rock in excelsis " where the " real stars " are Harrison 's songs ; in the same publication , Mikal Gilmore labelled the album " the finest solo work any ex @-@ Beatle ever produced " . In his July 2001 feature for Mojo , John Harris called it " the inaugural solo album that still stands as the best Beatles solo record " , while earlier that year the magazine 's album review read in part : " This remains the best Beatles solo album ... oozing both the goggle @-@ eyed joy of creative emancipation and the sense of someone pushing himself to the limit ... " .

In his PopMatters review , John Bergstrom likens All Things Must Pass to " the sound of Harrison exhaling " , noting : " He was quite possibly the only Beatle who was completely satisfied with the Beatles being gone . " Bergstrom credits the album with heavily influencing bands such as ELO , My Morning Jacket , Fleet Foxes and Grizzly Bear , as well as helping bring about the dream pop phenomenon . Another Rolling Stone critic , James Hunter , commented in 2001 on how All Things Must Pass " helped define the decade it ushered in " , in that " the cast , the length , the long hair falling on suede @-@ covered shoulders ... foretold the sprawl and sleepy ambition of the Seventies . " In The Rolling Stone Album Guide (2004) , Mac Randall writes that the album is exceptional , but " a tad overrated " by those critics who tend to overlook how its last 30 minutes comprise " a bunch of instrumental blues jams that nobody listens to more than once " . Unterberger similarly cites the inclusion of Apple Jam as " a very significant flaw " , while recognising that its content " proved to be of immense musical importance " , with the formation of Derek and the Dominos . Writing for Pitchfork Media in 2016 , Jayson Green said that Harrison was the only former Beatle who " changed the terms of what an album could be " since , although All Things Must Pass was not the first rock triple LP , " in the cultural imagination , it is the first triple album , the first one released as a pointed statement . "

Among Harrison 's biographers , Simon Leng views All Things Must Pass as a " paradox of an album " : as eager as Harrison was to break free from his identity as a Beatle , Leng suggests , many of the songs document the " Kafkaesque chain of events " of life within the band and so added to the " mythologized history " he was looking to escape . Ian Inglis notes 1970 's place in an era marking " the new supremacy of the singer @-@ songwriter " , through such memorable albums as Simon & Garfunkel 's Bridge Over Troubled Water , Neil Young 's After the Gold Rush , Van Morrison 's Moondance and Joni Mitchell 's Ladies of the Canyon , but that none of these " possessed the startling impact " of All Things Must Pass . Harrison 's triple album , Inglis writes , " [would] elevate ' the third Beatle ' into a position that , for a time at least , comfortably eclipsed that of his former bandmates " .

All Things Must Pass features in music reference books such as The Mojo Collection : The Greatest Albums of All Time , Robert Dimery 's 1001 Albums You Must Hear Before You Die and Tom Moon 's 1 @, @ 000 Recordings to Hear Before You Die . In 1999 , All Things Must Pass appeared at number 9 on The Guardian 's " Alternative Top 100 Albums " list , where the editor described it as the " best , mellowest and most sophisticated " of all the Beatles ' solo efforts . In 2006 , Pitchfork Media placed it at number 82 on the site 's " Top 100 Albums of the 1970s " . Six year later , it was voted 433rd on Rolling Stone magazine 's list of the " 500 Greatest Albums of All Time " . According to the website Acclaimed Music , All Things Must Pass has also appeared in the following critics ' best @-@ album books and lists , among others : Paul Gambaccini 's The World Critics Best Albums of All Time (1977 ; ranked number 79) , The Times ' " 100 Best Albums of All Time " (1993 ; number 79) , Allan Kozinn 's The 100 Greatest Pop Albums of the Century (published in 2000) , Q 's " The 50 (+ 50) Best British Albums Ever " (2004) , Mojo 's " 70 of the Greatest Albums of the 70s " (2006) , the NME 's " 100 Greatest British Albums Ever " (2006 ; number 86) , Paste magazine 's " The 70 Best Albums of the 1970s " (2012 ; number 27) , and Craig Mathieson and Toby Creswell 's The 100 Best Albums of All Time (2013) . In January 2014 , All Things Must Pass

was inducted into the Grammy Hall of Fame , an award bestowed by the Recording Academy " to honor recordings of lasting qualitative or historical significance that are at least 25 years old " .

= = Subsequent releases = =

= = = 2001 = = =

To mark the 30th anniversary of the album 's release , Harrison supervised a remastered edition of All Things Must Pass , which was issued in January 2001 , less than a year before his death from cancer at the age of 58 . The reissue appeared on Gnome Records , a label specifically set up by him for the project . Harrison oversaw revisions to Wilkes and Feinstein 's album artwork , which included a coloured " George & the Gnomes " front cover and , on the two CD sleeves and the album booklet , further examples of this cover image showing an imaginary , gradual encroachment of urbanisation on the Friar Park landscape . The latter series served to illustrate Harrison 's dismay at " the direction the world seemed headed at the start of the millennium " , Gary Tillery observes , a direction that was " so far afield from the Age of Aquarius that had been the dream of the sixties " . Harrison launched a website dedicated to the reissue , which offered , in the description of Chuck Miller of Goldmine magazine , " graphics and sounds and little Macromedia @-@ created gnomes dancing and giggling and playing guitars in a Terry Gilliam @-@ esque world " . As a further example of his willingness to embrace modern media , Harrison prepared an electronic press kit , which he described as " not exactly an EPK but it is a threat to world order as we know it " .

Titled All Things Must Pass : 30th Anniversary Edition , the new album contained five bonus tracks , including " I Live For You " , two of the songs performed for Spector at Abbey Road in May 1970 (" Beware of Darkness " and " Let It Down ") and " My Sweet Lord (2000) " , a partial re @-@ recording of Harrison 's biggest solo hit . In addition , Harrison resequenced the content of Apple Jam so that the album closed with " Out of the Blue " , as he had originally intended . Assisting Harrison with overdubs on the bonus tracks were his son , Dhani Harrison , singer Sam Brown and percussionist Ray Cooper , all of whom contributed to the recording of Brainwashed around this time .

With Harrison undertaking extensive promotional work , the 2001 reissue was a critical and commercial success . Having underestimated the album 's popularity , Capitol faced a back order of 20 @,@ 000 copies in America . There , the reissue debuted at number 4 on Billboard 's Top Pop Catalog Albums chart and topped the magazine 's Internet Album Sales listings . In the UK , it peaked at number 68 on the national albums chart . Writing in Record Collector , Doggett described this success as " a previously unheard @-@ of achievement for a reissue " .

Following Harrison 's death on 29 November 2001 , All Things Must Pass returned to the US charts , climbing to number 6 and number 7 , respectively , on the Top Pop Catalog and Internet Album Sales charts . With the release on iTunes of much of the Harrison catalogue , in October 2007 , the album re @-@ entered the US Top Pop Catalog chart , peaking at number 3 .

= = = 2010 = = =

For the 40th anniversary of All Things Must Pass , EMI reissued the album in its original configuration , in a limited @-@ edition box set of three vinyl LPs . Available via participating Record Store Day retailers , with each copy individually numbered , the release took place on 26 November 2010 . In what Bergstrom notes as a contrast to the more aggressive marketing campaign run simultaneously by John Lennon 's estate , to commemorate Lennon 's 70th birthday , a digitally remastered 24 @-@ bit version of the album was made available for download from Harrison 's official website . The reissue coincided with the Harrison estate 's similarly low @-@ key release of the Ravi Shankar ? George Harrison box set Collaborations and East Meets West Music 's reissue of Raga , the long @-@ unavailable documentary on Shankar that Harrison had helped release through Apple Films in 1971 .

== 2014 ==

All Things Must Pass was remastered again for inclusion in the eight @-@ disc Harrison box set The Apple Years 1968 ? 75 , issued in September 2014 . Also available as a separate , double CD release , the reissue reproduces Harrison 's 2001 liner notes and includes the same five bonus tracks that appeared on the 30th anniversary edition . In addition , the box set 's DVD contains the promotional film created for the 2001 reissue .

== Track listing ==

All tracks written by George Harrison , except where noted .

== Original release ==

Side one

" I 'd Have You Anytime " (Harrison , Bob Dylan) ? 2 : 56

" My Sweet Lord " ? 4 : 38

" Wah @-@ Wah " ? 5 : 35

" Isn 't It a Pity (Version One) " ? 7 : 10

Side two

" What Is Life " ? 4 : 22

" If Not for You " (Dylan) ? 3 : 29

" Behind That Locked Door " ? 3 : 05

" Let It Down " ? 4 : 57

" Run of the Mill " ? 2 : 49

Side three

" Beware of Darkness " ? 3 : 48

" Apple Scruffs " ? 3 : 04

" Ballad of Sir Frankie Crisp (Let It Roll) " ? 3 : 48

" Awaiting on You All " ? 2 : 45

" All Things Must Pass " ? 3 : 44

Side four

" I Dig Love " ? 4 : 55

" Art of Dying " ? 3 : 37

" Isn 't It a Pity (Version Two) " ? 4 : 45

" Hear Me Lord " ? 5 : 46

Side five (Apple Jam)

" Out of the Blue " ? 11 : 14

" It 's Johnny 's Birthday " (Bill Martin , Phil Coulter , Harrison) ? 0 : 49

" Plug Me In " ? 3 : 18

Side six (Apple Jam)

" I Remember Jeep " ? 8 : 07

" Thanks for the Pepperoni " ? 5 : 31

== 2001 remaster ==

Disc one

Tracks 1 ? 9 as per sides one and two of original issue , with the following additional tracks :

" I Live for You " ? 3 : 35

" Beware of Darkness " (acoustic demo) ? 3 : 19

" Let It Down " (alternate version) ? 3 : 54

" What Is Life " (backing track / alternate mix) ? 4 : 27

" My Sweet Lord (2000) " ? 4 : 57

Disc two

Tracks 1 ? 9 as per sides three and four of original issue , followed by the reordered Apple Jam tracks , for which all participants are believed to now be credited as composers also .

" It 's Johnny 's Birthday " (Martin , Coulter ; new lyrics by Mal Evans , Harrison , Eddie Klein) ? 0 : 49

" Plug Me In " (Eric Clapton , Jim Gordon , Harrison , Dave Mason , Carl Radle , Bobby Whitlock) ? 3 : 18

" I Remember Jeep " (Ginger Baker , Clapton , Harrison , Billy Preston , Klaus Voormann) ? 8 : 07

" Thanks for the Pepperoni " (Clapton , Gordon , Harrison , Mason , Radle , Whitlock) ? 5 : 31

" Out of the Blue " (Al Aronowitz , Clapton , Gordon , Harrison , Bobby Keys , Jim Price , Radle , Whitlock , Gary Wright) ? 11 : 16

= = Personnel = =

The following musicians are either credited on the 2001 reissue of All Things Must Pass or are acknowledged as having contributed after subsequent research :

= = Accolades = =

= = = Grammy Awards = = =

= = Charts = =

= = = Weekly charts = = =

= = = Year @-@ end charts = = =

= = Certifications = =