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I WANT YOU (SHE'S SO HEAVY)

As Recorded by the Beatles
(From the Capitol Recording ABBEY ROAD)

Words and Music by John Lennon and
Paul McCartney

Gtr. 3: drop-D tuning:
(low to high) D-A-D-G-B-E

Intro

Tempo 1 ♩ = 54

Gtr. 1 (dist.)

Dm Dm7F E7b9 Bb7 Aaug

f

TAB

Gtr. 2 (dist.)

mf

8va

TAB

[0:12]

Tempo 2 ♩ = 115

Verses 1 & 2

Am7

I want you...

1

1/4

TAB

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7 5 7 7 7 5 7

C C/E F Am7

Dm7

I Want You (She's So Heavy)

Musical notation for the first system, including a treble clef staff with a melodic line and a guitar staff with fret numbers and slurs. The guitar staff includes slurs with "1/2" and "3" markings.

Musical notation for the second system, including a treble clef staff with a melodic line and a guitar staff with fret numbers. Chord symbols **F**, **C**, **B \flat** , **G5**, **G \sharp 5**, and **A5** are placed above the staff.

Musical notation for the third system, including a treble clef staff with a melodic line and a guitar staff with fret numbers. It includes a "Rhy. Fig. 1" section with a 3/4 time signature and a "Gtrs. 1 & 2" section.

Musical notation for the chorus section, including a treble clef staff with a melodic line and a guitar staff with fret numbers. Chord symbols **Dm**, **Dm7/F**, **E7 \flat 9**, **B \flat 7**, and **Aaug** are placed above the staff.

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Dm Dm7F E7b9 Bb7 Aaug End Riff A

Tempo 2
2:25
Guitar Solo

Gtr. 1

Am7

Gtr. 2



1/2 1/2 1/2 1/2

12 12 12 12

10 10 12 12

6 10 10 12 12

10 10 12 12

10 10

10 12 12 10 12

10 10 10 12 10

10 10

F C B \flat G5 G \sharp 5 A5

12 12 10 10 12 10 10 10 10 12 10

12 10 12 10 10 10 10 12 10

10 10 12 10 10 10 10 12 10

10 10 12 10 10 10 10 12 10

10 11 12 10 11 12

10 11 12

3:18

Chorus
Tempo 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 1/2 times)

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Riff A

5 6

1 3 1 2

3:45

Verse 3

Tempo 2

Gr. 1

Gr. 2

C

C/E

F

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Am7 A7 Dm7

5 5/7 5 7 5 5 5 12 10 12 0 0

5 5 7 5 5 10 12 10 10 10 10 12

12 12 10 12 12 12 (12) 10 12 10 10 10 12 13 13 12 12

10 10 10 12 10 12 10 12 10 12 12

F

12 12 12 12 12 12 12 12 12 12 12 12 10 10 10 10 10 10 10 10

12 12 12 12 10 10 10 10 10 10 10 10

"I Want You (She's So Heavy)" The Beatles

KEY NOTES Featuring John Lennon on lead guitar, "I Want You (She's So Heavy)" is the Beatles' take on Hendrix's and Cream's take on the blues. The changes for the intro and chorus are shown, along with the most practical fingerings, in Fig. 1. The verses and the solo (a verse without vocals) are first played in 5th position, riding the Am7 chord with bluesy A Dorian (A-B-C-D-E-F \sharp -G) phrases, then in 10th position, using bluesy D Dorian (D-E-F-G-A-B-C) phrases over the Dm7 chord. To cop Lennon's tone, use a semi-hollow or solidbody guitar fitted with either two P-90s (single-coil pickups) or humbuckers. Use the brighter-sounding bridge pickup for the intro and chorus;



ALBUM
Abbey Road
(Capitol)

Dm: X X O, 2 4 1
 Dm/F: X X, 3 2 4 1
 E7 \flat 9: X X, 2 1 4 1
 B \flat 7: X, 1 3 1 4 1
 A7 \sharp 5/ \flat 9: X O X, 3 2 1

both pickups for the verses (to mimic the vocals); and the neck pickup, with the tone rolled down about halfway, for the solo. (You can clearly hear Lennon switch pickups at 2:22.) An amp barely on the edge of saturation will provide the appropriate bloom to any sustained notes.

BIG PICTURE The extended ending of "I Want You" was typical of the Beatles' "through the looking glass" exploration of pop song form. The convention at that time was for songs to fade out after three minutes or so. The Beatles, however, dared to imagine what a song would sound like if it *didn't* fade. The band used a Moog synthesizer

to generate the fog of static that envelops the finale, and the razor-blade edit was Lennon's call, not, as rumor had it, the sound of tape running out. The never-ending final chord of "A Day in the Life" set the stage for this Beatle-ism. Other extended endings can be heard in "Hey Jude" and "All You Need Is Love." —DOUGLAS BALDWIN

"B.Y.O.B." System of a Down

KEY NOTES Grab a solidbody axe equipped with a humbucker and detune each string by a half step; then drop the 6th string an additional step, to D \flat , and you'll be ready for this brutal speedfest. In order to play the riffs as precisely as Daron Malakian does, at tempos ranging from 165 to 203 bpm, you'll need to practice slowly and commit everything to memory. Then, once you've got it all together, crank the gain on your amp and just go for it. To get those crazy pinch harmonics (P.H.) in the interlude and choruses, strike the 5th string's 3rd-fret C with your pick, then immediately make contact with the string with the skin of your pick hand's thumb to activate the harmonic—you should get a nice squealing sound.



ALBUM
Mezmerize
(Columbia)

Double-time feel
 G5 A5 C5 A5 B \flat 5 A5 G5 G5 A5 C5 A5 B \flat 5 A5 G5
 play 4 times

BIG PICTURE There are three basic riff ideas here: First, you have rapid-fire 16th notes on the open 4th string, played with pull-offs at the 7th and 8th frets. This move outlines the metal-approved root-5th- \flat 6th sound. Second, the uptempo verses take the same idea to the 6th string, with a call-and-

response pattern between the palm-muted eighth-note triplets and the two-finger, 5th-string-rooted power chords. Play those chords with your 1st finger simultaneously fretting the 5th string and muting the 6th string, so as to prevent unintentional notes from sounding. Third—and here's the real beauty of dropped tunings—we have some one-finger chords.

Try playing all of the above figure using just your 1st finger on strings 5 and 6, ignoring the slides and hammer-ons. Then, once you've got that down, add these slurs, using your 4th finger to barre the C5 chord and your 2nd finger for the B \flat 5 chord. When you can finally play the figure at the double-time tempo (160 bpm), you've got the gig. —CHRIS BUONO