



Verse

B⁵

say you want a re - vo - lu - tion, _____ well, _____ you know, -
 (2.) say you got a real so - lu - tion, _____ well, _____ you know, -
 (3.) say you'll change the con - sti - tu - tion, _____ well, _____ you know, -

TAB

(Gtr. 3 on ♯)

TAB

E⁵

we all want _____ to change the
 we'd all love _____ to see the
 we all want _____ to change your

TAB

TAB

B⁵

world. You tell me that it's e - vo - lu -
 plan. You ask me for a con - tri - bu -
 head. You tell me it's the in - sti - tu -

The first system of music includes a vocal line with lyrics, a guitar line with triplets, and a bass line with chords and triplets. The guitar line features a triplet of eighth notes in the 9th and 11th frets. The bass line features a triplet of eighth notes in the 7th and 9th frets.

- tion, well, you know,
 - tion, well, you know,
 - tion, well, you know.

E⁵

The second system of music includes a vocal line with lyrics, a guitar line with triplets, and a bass line with chords and triplets. The guitar line features a triplet of eighth notes in the 9th and 11th frets. The bass line features a triplet of eighth notes in the 7th and 9th frets.

F#5

we all want to change the world.
 we're all doing what we can.
 you bet-ter free your mind in - stead.

This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The guitar accompaniment is in treble clef, and the tablature is in bass clef. The first measure has a 7-9-11 triplet, the second has a 7-9-11 triplet, and the third has a 2-4-6 triplet. The key signature and time signature are consistent throughout.

C#m/G#

F#5

C#m/G#

But when you talk a - bout de - struc - tion, don't you know that you can
 But if you want mo - ney for peo - ple with minds that hate, all I can tell you is bro - ther you
 But if you go car - ry - ing pic - tures of Chair - man Mao, you ain't gon - na make it with a - ny - one,

Gtrs. 1+2

This system contains the next three measures. The vocal line continues with the same melody. The guitar accompaniment is in treble clef, and the tablature is in bass clef. The first measure has a 6-4-4 triplet, the second has a 4-4-2 triplet, and the third has a 5-6-6-4-4 triplet. The key signature and time signature are consistent throughout.

A5 B5 G#

F#5

count me out. } Don't you know it's gon - na be ____
 have to wait. }
 a - ny - how. }

3° Gtr. 3

ff full full full full full full *mf*

This system contains the final three measures. The vocal line continues with the same melody. The guitar accompaniment is in treble clef, and the tablature is in bass clef. The first measure has a 7-9-5 triplet, the second has a 5-6-6-4-4 triplet, and the third has a 4-4-4-4-4-4-4-4-4-4 triplet. The key signature and time signature are consistent throughout.

3° Play Gtr. 3 part

Chorus

B⁵ E⁵

all right,

Gr. 1

Gr. 2

Play Gtr. 2 part

B⁵ E⁵ B⁵

all right, all right.

To Coda ◊ 1.

E⁵

N.C. (F^{#5/7})

2. You

2-2-2-2-2-4-6-4-6-4

(2)

Play Gtr. 1 part

2.

N.C. (F^{#5/7})

Ah. _____

(6)
2 2 2 4 2 2 4 4 2 2 4 2 2 4 2

8^{va}

Gr. 3

hold top string...and restrike as written

full full full full full full

12-14 14 14 14 14 14

Play Gtr. 3 part

Solo

B⁵

Uh, uh, uh, uh, uh, uh, uh, uh, uh, uh,

(8)

full

E⁵

N.C. (F^{#5/7})

uh, uh, uh, uh.

w/heavy vib

(7)

3. You

T
A
B

T
A
B

⊕ Coda

N.C. (F#5/7)

All right, —

T
A
B

T
A
B

14/16

B⁵ E⁵

all right, all right,

TAB

TAB

(F^{#5}) (C⁶) (B⁶)

all right!

TAB

TAB

ad lib.