

# REVOLUTION IS MY NAME *Pantera*

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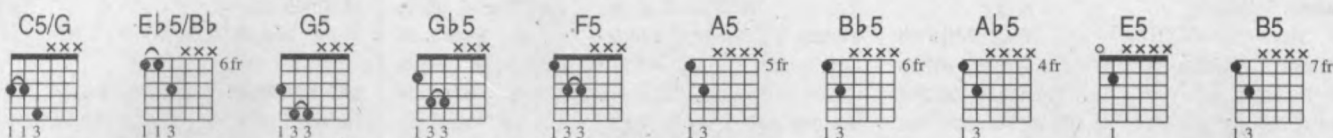
\*\*\*NEW FORMAT\*\*\*

**Bass lines** are included in the guitar transcriptions

Tune guitar down slightly lower than one whole step (low to high: D G C F A D, tuned slightly flat).

5-string Bass tuned (low to high) to A D G C F, slightly flat.

All notes and chords sound one whole step lower than written (slightly flat).



## A Intro (0:00)

Moderately ♩ = 100

Gtr. 1

1 1/2 P.H. 1/2 P.H. 1/2 P.H. 1/2 P.H. 1/2 P.H. 1/2 P.H. 1/2 P.H.

2 2

Bass (w/pick)

12 5 12 5 12 5

## Half-time Feel

7 1/2 P.H. 1/2 P.H. 1/2 P.H. grad. bend 1 1/2 1/2 P.H. 1/2 P.H. 1/2 P.H. 1/2 P.H. 1/2 P.H. 1/2 P.H. 1/2 P.H.

grad. bend 1/2

12 3 3 3 3 3 3 3 0 0 0 0 3 3 1

11 2 2

0 0 8 7 0 0 3 3 1 5 12 12 0 0 3 3 1

As heard on Pantera's Elektra recording *Reinventing the Steel*

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# REVOLUTION IS MY NAME *Pantera*

Moderately Fast ♩ = 140

N.C.

15

§<sup>1</sup>

**B** (0:45, 2:01)

(Moderately Fast ♩ = 140)

N.C.

Gtr. 1 & 2 (w/dist.)

18 P.M.

1.

2.

**C** Verses (0:58, 2:15)

1. Sixty-eight

in-  
Can't

.(2nd time) 2. From now on

N.C.

P.M.

21

Bass Fig. 1

to look the world the other way

The seventies  
Keep in mind

A breath after the war  
And listen to what I say

G5 Gb5

F5

N.C.

G5 Gb5

F5

24 P.M.

end Bass Fig. 1

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Life was confusing because of my age Should my eyes open for  
Take under wing all the ones who are lost Build up around them ah  
N.C. G5 Gb5 F5 N.C.

27 P.M.-----

## **D** Pre-chorus (1:12, 2:29)

tomorrow's gains I can't help the way I am  
infinite wall Don't you know just who I am  
G5 Gb5 F5

30 P.M.-----

Bass Fig. 2 end Bass Fig. 2

N.C. G5 Gb5 F5 There's no  
Take the

33 P.M.-----

Bass plays Bass Fig. 1 Bass plays first meas. of Bass Fig. 2

trust and there's no end What is my name  
hand of wisdom's friend What is my name  
G5 Gb5 F5 N.C. C5/G Eb5/Bb

36 P.M.-----

Bass

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S<sup>3</sup>

**E** Chorus (1:26, 2:42, 4:47)  
Half-time Feel

It will never time to change  
It's it's time to change

39 N.C.

Bass Fig. 3

(2nd time) To Coda I  $\oplus$   
(skip ahead to meas. 55)

(3rd time) To Coda III  $\oplus$   
(skip ahead to meas. 90)

It so where it stays  
can't stay the same

Forever  
Revolu-

**F** 1st Guitar Solo (1:40)

Slower  $\text{♩} = 90$

is my name

B $\flat$ 5 A5 A $\flat$ 5 G5

Riff A

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(1:51)

Gtrs. 1 & 2

51

51

Bass

pitches:

F# G

C/E\*

\*Gtr. 2 plays E P.H.

*D.S.  $\text{♩}^1$  al Coda  $\text{⦿}^1$*   
(go back to **B**)

[illegible]

⊕<sup>1</sup> *Coda I* (2:53)

is my name

55

P.M.

55

P.M.

Bass Fig. 5

end Bass Fig. 5 Bass plays Bass Fig. 3

The image shows a musical exercise on a grand staff. The treble staff begins with a wavy line, followed by a measure with a dotted half note G4 (labeled 8) and a quarter note F#4 (labeled 6\*). The next measure contains a triplet of eighth notes G4, A4, and B4 (labeled 6, 6, 8). This is followed by a triplet of eighth notes G4, F#4, and E4 (labeled 5, 5, 7), then a triplet of eighth notes E4, D4, and C4 (labeled 3, 3, 5), and finally a triplet of eighth notes C4, B3, and A3 (labeled 1, 1, 3). The treble staff ends with a measure containing a dotted half note G4 (labeled 8) and a quarter note F#4 (labeled 7), followed by a whole note G4 (labeled 0). The bass staff begins with a wavy line, followed by a measure with a dotted half note G3 (labeled 5) and a quarter note F#3 (labeled 6\*). The next measure contains a triplet of eighth notes G3, A3, and B3 (labeled 6, 6, 8). This is followed by a triplet of eighth notes G3, F#3, and E3 (labeled 5, 5, 7), then a triplet of eighth notes E3, D3, and C3 (labeled 3, 3, 5), and finally a triplet of eighth notes C3, B2, and A2 (labeled 1, 1, 3). The bass staff ends with a measure containing a dotted half note G3 (labeled 5) and a quarter note F#3 (labeled 7), followed by a whole note G3 (labeled 0). The text 'P.M.' is written above the treble staff, and 'Bass Fig. 5' is written below the bass staff. The text 'end Bass Fig. 5 Bass plays Bass Fig. 3' is written below the bass staff.

Gtrs. 1 & 2

It will never change

So where it stays

58

58

58

5 7 8 7 (7) 1 1 0 (0) 0 5 7 8 7 0 5 7 8 7 (7) 1 1 0

Forever

is my name

61

61

Wavy lines above the staff indicate phrasing.

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**G** 2nd Guitar Solo (3:09)

♩ = 90

64 Bb5 A5 Ab5 G5

Bass plays Bass Fig. 4 simile

Gtr. 2  
67

2 2 3 2 3 4 3 4 4 3 4 2 2 2 1 2 4 6 4 6 6 (6) 6 5 9 7 9 7 5 7 7

Gtr. 1

Staff 1: Musical notation for Guitar 1. It consists of a single staff with various notes and fret numbers. The notation includes: a whole note with fret 2, a half note with fret 2, a half note with fret 4, a half note with fret 2, a half note with fret 4, a half note with fret 3, a half note with fret 4, a half note with fret 1, a half note with fret 0, a half note with fret 1, a half note with fret 2, a half note with fret 2, a half note with fret 4, a half note with fret 2, a half note with fret 4/6, a half note with fret 7, a half note with fret 6, a half note with fret 7/9, a half note with fret 9, a half note with fret 7, a half note with fret 5, a half note with fret 4, a half note with fret 5, a half note with fret 3, a half note with fret 5, a half note with fret 3, a half note with fret 2, a half note with fret 3, and a half note with fret 3. There are also wavy lines above the staff at the beginning, middle, and end, and an upward arrow labeled 'full' above the staff at the end.

Bass

The bass line for the first system consists of two measures. The first measure contains the notes 2, 2, 2, 0, 2, 2, 0, 2, 4, 2, 4. The second measure contains the notes 2, 2, 2, 0, 2, 2, (2), 0, 2, 2, 2, 2, 2, 2, 5, 5, 0, 5, 3, 0, 3, (3), 0, 3, 0, 3, 5, 3. The notes are written on a five-line staff with a single sharp (F#) on the first line. The notes are grouped into measures by vertical bar lines. The notes are written in a stylized font, with some notes having a dot above them. The notes are 2, 2, 2, 0, 2, 2, 0, 2, 4, 2, 4 in the first measure and 2, 2, 2, 0, 2, 2, (2), 0, 2, 2, 2, 2, 2, 2, 5, 5, 0, 5, 3, 0, 3, (3), 0, 3, 0, 3, 5, 3 in the second measure. The notes are written on a five-line staff with a single sharp (F#) on the first line. The notes are grouped into measures by vertical bar lines. The notes are written in a stylized font, with some notes having a dot above them.

Gtrs. 1 & 2

70

full

full

1 1/2

grad. release

full

full

full

full

Bass

The bass line for 'The Sound of Silence' is shown on a single staff. It begins with a 5, followed by a 3, then a (3) with a slur over it, and a 1 with an accent. This is followed by a 2, then a 3 and a 5. The line then continues with a 5, a 5, a 0, a 5, an X, a 3, a 5, a 3, a 5, a 7, a 5, and finally a 5 and a 7. The notes are written on a single staff with a key signature of one flat and a 4/4 time signature.

[illegible]

74

P.M. -----

7 8 7 6 7 6 9 6 7 6 9 7 9 7 6 9 7 6 9 7 6 9 7 6 9 7 6 9 7

7 7 9 7 9 7 9 8 7 5 7 5 7 5

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75

(3:40)  
Gtr. 1

77

Gtr. 2

Bass

\*Pitches lowered one octave electronically.



## **I** Interlude (3:47, 4:12)

## **I** (3:57, 4:22)

|          |    |    |      |
|----------|----|----|------|
| What     | is | my | name |
| What     | is | my | name |
| N.C.(D5) | G5 | A5 | E5   |
|          |    | G5 | B5   |
|          |    |    | B♭5  |

Gtrs. 1 & 2

79

Bass

\*Omit note in parentheses on repeat.

82

Gtrs. 1 & 2

Bass

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**D.S.II**  $\text{S}^2$  **al Coda II**  $\oplus^2$   
(go back to **H**)  
(2nd time) to Coda II  $\oplus^2$

$\oplus^2$  **Coda II** (4:37)

**J** (4:40)

**Faster**  $\text{♩} = 140$

84 P.H. P.H. -----

85 P.M. -----

**D.S.III**  $\text{S}^3$  **al Coda III**  $\oplus^3$   
(go back to **E**)

87  $\frac{1}{2}$   $\frac{1}{2}$  P.M. -----

$\oplus^3$  **Coda III** (4:57)

tion is my name

Gtrs. 1 & 2

90 P.M. -----

Bass plays last two meas. of Bass Fig. 3

Bass plays Bass Fig. 3 (first four meas. only)

He'll never change so here he stays

93

forever is my name

Gtrs. 1 & 2

96

Bass

Bb5 A5 G5 F5 E5