



a perfectCircle – *Handwritten*

TRANSCRIPTIONS
AND TABLATURE

a perfectCircle



a perfect Circle – Mer de Noms

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

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Music transcriptions by Pete Billmann, Jeff Jacobson, Matt Scharfglass, and Jeff Story

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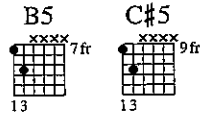
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The Hollow

Words and Music by Maynard James Keenan and Billy Howerdel



Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Intro

Slowly $\text{♩} = 52$

Gr. 1 (dist.)

C#5

B5

F#5

E5

F#5 C#5

B5



mf
w/ delay

T
A
B



Gr. 2 (dist.)

Rhy. Fig. 1



mf

T
A
B



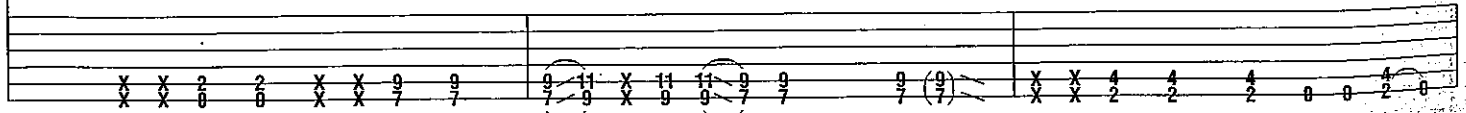
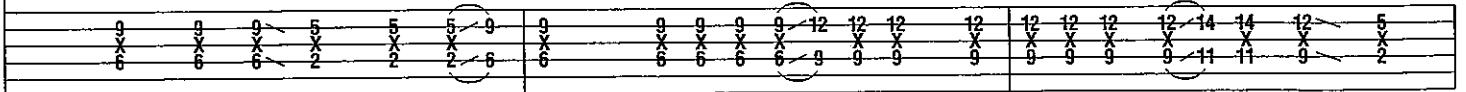
E5

B5

C#5

B5

F#5



C#5


B5

E5

B5

Verse

B5 C#5

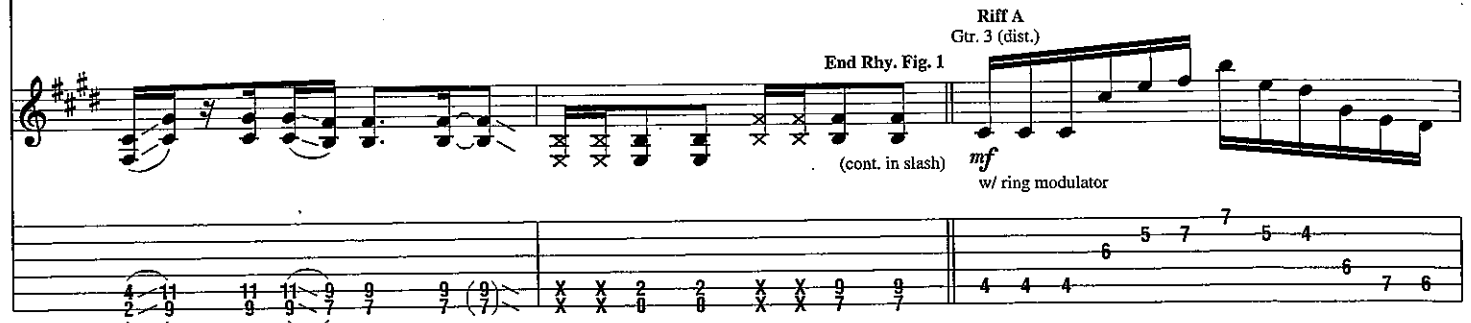
Gr. 2 

1. Run, de - sire, _____



End Rhy. Fig. 1 (cont. in slash) *mf* w/ ring modulator

Riff A Gr. 3 (dist.)



Gtrs. 1 & 2 tacet
* C#m7

run ... this sex - u - al be - ing. Run him like a blade, in - to and through the

Gr. 3

End Riff A




* Chord symbols reflect implied harmony.

Gr. 3: w/ Riff A

heart, no con - science. One mo - tive, to ca - ter to the

Gr. 1 *8va*



Chorus

B5 A5 G#5 E5

hol - low. _____ Scream - in, "Feed _____ me, _____ fill me _____

tr. 1 8va Riff B loco

16 19 19 16 | 16 19 16 16 17 16 | 16 18 19 19 18 18 | 18 18 19 16 18 (19)

tr. 2 Rhy. Fig. 2

9 9 | 7 7 7 6 6 6 6 | 2 7 7 2

F#5 A5 G#5 E5 B5 E5 A5 G#5

up _____ a - gain. _____ and tem - po - ra - ri -

11 13 13 11 11 11 | 11 14 14 16 16 14 | 18 11 11 11 11 11

4 7 7 7 6 6 6 2 | 2 2 X X 9 9 2 | 7 7 7 6 6 6 6

E5 F#5 A5 G#5 B5

ly _____ pac - i - fy _____ this hun - ger - ing so _____

End Riff B

11 14 14 16 16 16 16 18 | 11 11 11 13 13 13 11 11 | 11 13 13 13 13 13

End Rhy. Fig. 2

2 7 7 2 | 4 7 7 6 6 6 6 | 6 9 9 9 9

Verse

Gr. 2: w/ Rhy. Fig. 1

C#5 B5 F#5 E5

grow." — 2. Li - bi - dow — throw — dom - i - noes of

itr. 1 Riff C

F#5 C#5 B5 E5 B5

in - dis - cre - tions — down — fall - ing all a -

End Riff C

Gr. 1: w/ Riff C C#5 B5 F#5

round in — cy - cles, — in cir - cles,

C#5 B5 E5 B5

con - stant - ly con - sum - ing, — con - quer and de -

Interlude

*E F# E B F# E

vour. —

itr. 2 Gr. 1 Gr. 2 divisi

*Chord symbols implied by bass, next 8 meas.

Gr. 2 tacet

F#

E

B

Musical notation for the first system, including a vocal line and a guitar fretboard diagram. The guitar part features a sequence of chords: F# (7-4), E (9-6), and B (11-8), with various fretting techniques like bends and slides.

F#

E

Bridge
C#sus2

Bsus2

Musical notation for the second system, featuring a vocal line with lyrics and a guitar line. The guitar part includes chords F#, E, C#sus2, and Bsus2.

'Cause it's time to bring the fire down.

Musical notation for the third system, including a vocal line and a guitar fretboard diagram. The guitar part is marked "Gtrs. 1 & 2" and includes dynamics "mf" and "f".

F#sus2

E5

C#sus2

Bsus2

F#sus2

E5

Musical notation for the fourth system, featuring a vocal line with lyrics and a guitar line. The guitar part includes chords F#sus2, E5, C#sus2, Bsus2, F#sus2, and E5.

Bri - dle all this in - des - cre - tion.

Musical notation for the fifth system, including a vocal line and a guitar fretboard diagram. The guitar part is marked "Riff D" and "End Riff D".

Musical notation for the sixth system, including a vocal line and a guitar fretboard diagram.

Gtrs. 1 & 2: w/ Riff D (2 times)

C#sus2

Bsus2

F#sus2

E5

C#sus2

Bsus2

F#sus2

E5

Long e-nough to ed-i - fy _____ and perm-a - nen-tly fill this hol - low. _____

Interlude

C#5

D#5

E5

A5

C#5

D#5

Gr. 4 (dist.)

mp

4
2

Gtrs. 1 & 2

P.M. ----- 1

P.M. ----- 1

E5

A5

C#5

D#5

mf

P.M. ----- 1

P.M. ----- 1

E5 A5 C#5 D#5 Gtr. 4 tacet
E5

Scream-in',

P.M. - - - - -

Chorus

Gtrs. 1 & 2: w/ Riff B & Rhy. Fig. 2 (1 3/4 times)

A5 G#5 E5 F#5 A5 G#5 E5 B5 E5

"Feed me here, fill me up a gain. And

A5 G#5 E5 1. F#5 A5 G#5 B5

tem - po - ra - ri - ly pac - i - fy in."

2. F#5 A5 G#5 B5

fy in'."


1.


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
Magdalena


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Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

E5  1

G5  13

F#5  13

G#5  13 4fr

Intro
Moderately ♩ = 103

Gr. 1 (clean) * (E5)

mp let ring throughout

1. G5 2. G5

T A B

0 0 3 3 6 0 8 6 4 0 (4)

* Chord symbols reflect basic harmony.

Gr. 1 tacet
E5

Gr. 2 (dist.)

mp
w/ heavy reverb & delay

G5

16 17 14 16 14 16 14 16 16 14 14 16 14 14 14 12

Gr. 2

E5 G5

(cont. in slash)

16 17

Gr. 1

9 9 7 9 7 11 0 11 0 0 0 0 0 4 7 0 7 9

Verse
E5
Rhy. Fig. 1

G5 End Rhy. Fig. 1

Gr. 2

w/ random fdbk.

1. O ver - come by your

Gr. 1

0 3 0 0 3 0 3 0 3 0 3 0 0 0 0 0 0 0 0 3

Gtr. 2: w/ Rhy. Fig. 1

Gtr. 1 tacet

E5

G5

mov ing tem ple.

E5

G5

O ver come by this

E5

G5

hol i est of al ters.

Verse

E5

F#5

2. So pure, so rare that you

Gtr. 2 Riff A

Gtr. 3 Riff B

mp

D5

C5

wit ness such an earth ly god dess.

mf

P.M.

End Riff B

Gr. 3: w/ Riff B
E5

F#5 D5 C5

That I've lost my self con - trol, — be - yond com - pelled to throw this dol - lar

End Riff A

Gr. 2

12 12 11 11 | 14 14 14 | 14 17 17 17 17 | 17 17 17 17 | 17 17 17 17

9 9 8 8 | 11 11 11 | 11 14 14 14 | 14 14 14 14 | 14 14 14 14

E5

down — be - fore — your —

Gr. 2

Gr. 3

fbk. mp

* vol. swell

17 (17)

2 (2) 5

Gr. 3 tacet

E5 G5

hol - i - est — of al - ters. —

Chorus

Gr. 2: w/ Riff A
Gr. 3: w/ Riff B (2 times)

E5 F#5 D5 C5

I'd sell — my soul, — and my self es - teem — a dol - lar — at — a time —

E5 F#5 D5 C5

— for one — chance, one kiss, one — taste of you, — my Mag - da - len - a.

Guitar Solo

E5
Rhy. Fig. 2

Gr. 3

8va

Gr. 2

End Rhy. Fig. 2

17 17 17 17 | 17 17 14 17 | 17 17 17 17 | 17 17 14 17

E5 G5 A5 E5 Gr. 2 tacet

long for - got - ten. So pure, — so rare a to —

fdbk. - - - - -

(14) (14)

pitch: A

End Rhy. Fig. 4

G5 A5 E5 Chorus F#5 G#5

wit - ness such an earth - ly god - dess. That I'd sell —

Gr. 3

P.M. - - - - -

E5 F#5 D#5 E5

my soul, — my self es - teem — a dol - lar at a time —

Gr. 2

steady gliss. — — steady gliss. — —

Harm. - - - - -

5 3.5 (3.5) 2.5 3.5

Gr. 3

* Touch strings lightly w/ L.H. beginning at 5th fret and move towards nut, producing natural harmonics.

Gtr. 2 tacet
F#5

G#5 E5

for one chance, one kiss, one

Gtr. 3
P.M.

2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F#5 D#5 E5

taste of you, my black ma - don - na.

Gtr. 3
P.M.

2 2 2 2 2 2 2 2 6 6 6 6 6 6 6 6 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Outro-Chorus

Gtr. 3: w/ Rhy. Fig. 4

G5 A5 E5 G5 A5

Mm, I'd sell my soul and my self es - teem a

E5 G5 A5 E5

dol - lar at a time for one taste, one taste, one

G5 A5 E5

taste of you, my Mag - da len - a.

Gtr. 3

5 5 5 5 5 5 5 5 5 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Rose

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Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Intro

Gtr. 1 Moderately ♩ = 120
(acous.) * Dadd₉

mf
w/ delay
let ring throughout

* Chord symbols reflect overall harmony.

Verse

Dadd₉

1. Don't disturb the beast, the tem-p're-ment-al
2. Bend a-round the wind, the si-lent-ly

Gtr. 1 Riff A End Riff A

* Gtr. 2 Riff A1 End Riff A1

* Synth arr. for gtr.

Gtrs. 1 & 2: w/ Riffs A & A1

goat, the snail while he's feed-ing on the
blown a-bout. A-gain, I'm tread-ing so

G

rose. Stay froz-en, comp-ri-
soft and ly-light comp-ri-

Gtr. 2 Riff B

pitch: B

B

B

B

C

mise mis what ing I my will, I will, I

Harm. Harm. Harm. Harm.

pitch: B B B B

End Riff B

Gtr. 2 tacet

Dadd⁴₉

am. am.

Gtr. 3 (elec.)

mf

* w/ dist. & DigiTech Whammy Pedal

1. 2.

Gtr. 1 Riff C

End Riff C

* Set for one octave above.

Guitar Solo

F#sus4

14 14 14 15 19 15 14 15 14 16 16

4 4 0 4 4 0 4 4 0 4 0 4 4

2 2 2 2 0

14 14 14 15 19 15 14 15 14 16 16

2 4 4 0 2 4 4 0 2 4 4 0 2 4 4 4

Gr. 1: w/ Riff C
Dadd⁴₉

Gr. 3

14 17 14 17 14 17 14 15 14 17 15 14 14

Chorus

Gr. 2: w/ Riff A1 (3 times)
N.C.(F#m)

I am, I will so no long - er.

14

Gr. 3 tacet

Will I lay down, play dead play your

F#5 A5 F#5 B5 F#5 A5 F#5 D5

doe in the head - lights locked down and ter - ri - fied. You're a

Gr. 4 (elec.)
Rhy. Fig. 1
f w/ dist.

End Rhy. Fig. 1

X X 11 14 X X 11 14 X X 11 14 X X 11 7 7

9 12 9 14 9 12 9 14 5 5

Gr. 4: w/ Rhy. Fig. 1

F#5 A5 F#5 B5 F#5 A5 F#5 D5

deer in the head - lights, - shot down - and hor - ri - fied. - When

N.C.

push comes to pull, - comes to shove, - comes to step a - round - this

Gr. 4

P.M. - - - - -

9 9 9 9 7 7 | 7 9 9 9 9 9 | 9 9 9 9 7 7 | 7 9 9 5 5

N.C.

self - de - struct - in' - dance - that nev - er would - 've

7 9 9 9 9 9 9 9 | 7 7 7 7 | 9 9 9 9 9 9 9 9 | 7 9 9 9 9 9 9 9 | 7 7 7 7

Gr. 2: w/Riff B
G

end - ed till I rose, an' I roared -

w/ slow phaser

7 9 9 9 9 11 14 14 14 14 12 | 7 | 7 | 7

a - loud. Here I am, will I am.

Interlude

Gtr. 1: w/ Riff C (2 times)
 Gtr. 4 tacet
 Dadd⁹

Chorus

Gtrs. 2 & 4: w/ Riff A1 & Rhy. Fig. 1 (3 1/2 times)

N.C. F#5 A5 F#5 B5 F#5 A5 F#5 D5

I am, I will so no long - er.

Will I lay down, play dead, play this kneel down,

gun shy, mar - tyr, pit - i - ful. I rose, I will,

Free Time

(strings, approx. 30 sec.)

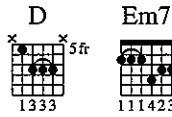
I will, I am.

Gtr. 4

Gtr. 2

Judith

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Drop D tuning, tune down 1 1/2 steps:
(low to high) B-F#-B-E-G#-C#

Intro

Moderately fast Rock ♩. = 55

N.C.

* Gtrs. 1 & 2 (dist.)
(snare)

TAB

* Composite arrangement

Gtrs. 1 & 2 tacet

Gtr. 3 (dist.)

mf P.M. - - - - -
w/ delay & reverb

f

Verse

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

1. You're such an in-spi-ra-tion for the ways that I will

Gtr. 3

grad. release

Gtrs. 1 & 2

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. - - - - -

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)
Gtr. 3 w/ random fdbk., next 6 meas.

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

nev - er, ev - er choose to be.

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

Oh, so man - y ways for me to show you how your

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5

saint has a - ban - doned you. Fuck your god

Rhy. Fig. 2 End Rhy. Fig. 2

Gtrs. 1 & 2

P.M.

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5 D5 E5 D5 E5 F5 E5 D5 E5

You're a - lone in your Christ, he did this. Took all you

D5 E5 D5 G5 A5 D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5

had and left you this way. Still you pray, nev - er stray, nev - er taste of the

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

fruit. nev - er thought to ques - tion why. It's

Gtrs. 1 & 2

P.M.

Chorus

Gtr. 3 tacet, 2nd time

* D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

not like you killed some - one. It's
Not like you killed some - one. It's

Riff A End Riff A

w/ reverb

Gtrs. 1 & 2: w/ Riff A (2 times)

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

Musical staff with guitar notes and lyrics: not like you drove a hate-ful spear in-to his side.

not like you drove a hate-ful spear in-to his side.
not like you drove a spite-ful spear in-to his side.

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

Musical staff with guitar notes and lyrics: Praise the one who left you broken down and par-a-lyzed.

Praise the one who left you broken down and par-a-lyzed. } He
Talk to Je-sus Christ as if he knows the rea-sons why. }

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5G5 C5

Musical staff with guitar notes and lyrics: did it all for you, oh.

did it all for you, oh.

Gtr. 3

Musical staff for guitar 3 with notes and a slide instruction.

w/ slide

Fretboard diagram for guitar 3 showing fret positions 5, 17, 17, 17, 17, 17.

Gtrs. 1 & 2

Musical staff for guitars 1 & 2 with notes and a key signature change to B-flat.

Fretboard diagram for guitars 1 & 2 showing fret positions 14, 13, 16, 16, 16, 16, 16, 19, 11, 11, 11, 12, 12, 12, 12, 12, 12, 9, 9, 9, 9, 9, 12, 12, 12, 12, 12, 12, 9, 9, 9, 9, 9.

A5 C5

Musical staff with guitar notes and a key signature change to A major.

Musical staff with guitar notes and a key signature change to A major.

Fretboard diagram for guitars 1 & 2 showing fret positions 15, 15, 15, 15, 15, 17, 17, 17, 17, 17.

Musical staff with guitar notes and a key signature change to A major.

Fretboard diagram for guitars 1 & 2 showing fret positions 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 12, 12, 12, 12, 12, 12, 9, 9, 9, 9, 9, 12, 12, 12, 12, 12, 12, 9, 9, 9, 9, 9.

A5 C5 G5

Did it all for

This system contains the first three measures of the piece. The vocal line starts with the lyrics "Did it all for". The guitar part features a melody in the upper register with a 1/2 note bend in the final measure. The chord progression is A5, C5, and G5.

E Interlude E5

you, oh.

Gr. 3

This system contains measures 4-6. It includes an interlude section. The vocal line has the lyrics "you, oh.". The guitar part for Gr. 3 has a melodic line with a 1/2 note bend. The chord progression is E and E5.

Gr. 1

This system contains measures 7-9. The guitar part for Gr. 1 has a melodic line with a 1/2 note bend. The chord progression is E and E5.

Gr. 2

P.M. P.M. P.M.

This system contains measures 10-12. The guitar part for Gr. 2 has a melodic line with a 1/2 note bend. The chord progression is E and E5.

System 1 musical score. Treble clef, key signature of one sharp (F#). The system includes a guitar staff with notes, a fretboard diagram with fret numbers (9, 10, 15, 14, 14, 14, 10, 9, 9, 9), and a lower staff with notes and fret numbers (7, 5, 7, (7), 7, 7, 7, 7, 7, 7, 5, 7, (7), 7, 7). Pedal markings 'P.M.' are present under the notes. A $1/2$ time signature is indicated above the notes.

System 2 musical score. Treble clef, key signature of one sharp (F#). The system includes a guitar staff with notes and a fretboard diagram with fret numbers (15, 17, 17, 17, 17, 15, 17, 17, (17), 15, 17). The dynamic marking *mf* and the instruction "w/ DigiTech Whammy pedal" are present. A 2 time signature is indicated above the notes.

System 3 musical score. Treble clef, key signature of one sharp (F#). The system includes a guitar staff with notes and a fretboard diagram with fret numbers (15, 15, 15, 14, 14, 14, 9, 9, 9, 9, 10, 9, 7, 9, 7, 12). The instruction "slow & steady gliss." is present.

System 4 musical score. Treble clef, key signature of one sharp (F#). The system includes a guitar staff with notes and a fretboard diagram with fret numbers (7, (7), (7), 5, (5), 5). A $1/2$ time signature is indicated above the notes.

System 5 musical score. Treble clef, key signature of one sharp (F#). The system includes a guitar staff with notes and a fretboard diagram with fret numbers (0, 2, 0, 2, 0, 2, 2, 0, 2, 0, 2, 0, 5, 2, 0, 0, 0, 5). Pedal markings 'P.M.' are present under the notes. The instruction "grad. decresc." and "(cont. in slash)" are present.

Gr. 2 (D) (cont. in notation)

15 17 17 17 17 15 16 16 16 | 15 17 17 17 17 15 17 17 (17) 15 17 | 15 17 17 17 17 15 16 16 16

11 9 7

(5)

Verse E5

2. Oh, so man - y ways for me to show you how your

Gr. 4

14 15

9 11 11 12

Gtrs. 1 & 2

P.M. P.M.

2 2 2 2 0 2 0 2 0 2 | 2 2 2 2 0 2 0 2 0 2

D5 E5 A5 B5

dog - ma has a - ban - doned you. _____

14 15 15 (15) 15 15 15 15 14 14 14 14

9 11 12 (12) 13 14

steady gliss.

P.M. - - - - - P.M. - - - - - P.M. - - - - -

2 2 2 2 0 2 0 2 0 2 5 5 5 5 7 9 7 7 7 7 7 9

D5 E5 D5 E5 F5 E5 D5 E5 G5

Gtrs. 2 & 3 tacet

Pray to your Christ, to your god. Nev - er taste of the

Gr. 4

Gr. 3 *divisi* Whammy Pedal off

15 17 12 14

Gr. 1

P.M. - - - - -

7 9 9 9 7 7 7 9 10 9 7 9 7 9 9 9 19 19 19 5 7 7 7 7 17 17 16

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 G5

fruit. Nev - er strain, nev - er break, nev - er. They choke on a

Gtr. 1

P.M. - - -

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "fruit. Nev - er strain, nev - er break, nev - er. They choke on a". Above the vocal line are chord symbols: D5, E5, D5, E5, F5, E5, D5, E5, D5, E5, G5. The guitar line 1 is in treble clef and shows a rhythmic accompaniment with chords. Below it is a guitar tablature with fret numbers 7, 9, 7, 7, 7, 7, 9, 7, 9, 7, 7, 7, 19, 19, 18.

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5 A5

lie, e - ven though he's the one who did this to

P.M. - - -

Detailed description: This system contains the second line of music. The vocal line continues with lyrics "lie, e - ven though he's the one who did this to". Chord symbols above are D5, E5, D5, E5, F5, E5, D5, E5, D5, E5, D5, G5, A5. The guitar line 1 continues with a similar rhythmic pattern. The guitar tablature below shows fret numbers 0, 2, 2, 2, 2, 2, 2, 0, 2, 3, 2, 0, 2, 0, 2, 2, 2, 2, 2, 0, 5, 5, 5, 7, 7.

D5 E5 D5 E5 F5 E5 D5 E5 D5 E5 D5 G5

you. Nev - er thought to ques - tion why.

Gtr. 3

Gtrs. 1 & 2

P.M. - - -

D.S. al Coda

Detailed description: This system contains the third line of music. The vocal line concludes with lyrics "you. Nev - er thought to ques - tion why.". Chord symbols above are D5, E5, D5, E5, F5, E5, D5, E5, D5, E5, D5, G5. The guitar line 3 is in treble clef and features a melodic line with a wavy line indicating a tremolo effect. The guitar lines 1 & 2 are in treble clef and provide a rhythmic accompaniment. The guitar tablature below shows fret numbers 0, 2, 2, 2, 2, 2, 2, 0, 2, 3, 2, 0, 2, 0, 2, 2, 2, 2, 0, 5, 5, 2.

⊕ Coda

E C5

you, oh.

12 12 12 12 15 10 10 9 9 9 9 10 9 (9) 17 17 15

16 16 16 16 19 14 14 13 13 13 14 9 9 12 12 12 12 12 12 9 9

14 14 14 14 17 12 12 11 11 11 12 7 7 10 10 10 10 10 10 7 7

A5 C5 A5

19 (19) 20 17 (17) 17 17 15 15 15 15 20 12 12 12 12 12 10 10 10 10

9 9 9 9 9 9 12 12 12 12 12 12 9 9 9 9 9 9 9 9

X 7 X 7 X 7 X 7 X 7 X 10 X 10 X 10 X 10 X 10 X 7 X 7 X 7 X 7 X 7 X 7 X 7 X 7

1/2 1/2

C5 G5 E

Did it all for you,

steady gliss.

17 17 17 17 17 17 15 15 15 15 19 (19) 24

14 14 14 14 14 14 7 7 7 16 16 16 16 19 14 14 13

12 12 12 12 12 12 5 5 5 14 14 14 14 17 12 12 11

* Hypothetical fret location

C5

A5

C5

(Ah.)

w/ slide

A5

C5

G5

oh.

steady gliss.

steady gliss.

Outro
E

1., 2., 3.

4.
Em7

Gr. 3

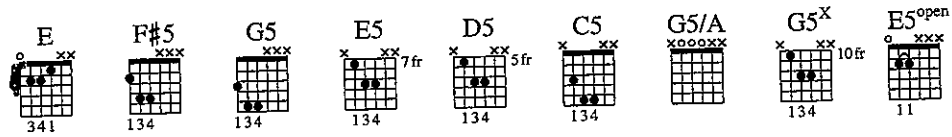
w/ o slide

w/ slide
*

* w/ random fdbk.

Orestes

Words and Music by Maynard James Keenan and Billy Howerdel



Gtrs. 1 & 3: Tune down 1 1/2 steps:
(low to high) C#-F#-B#-E#-G#-C#

Gtr. 2: (baritone gtr.): B standard tuning, down 1 1/2 steps:
(low to high) G#-C#-F#-B#-D#-G#

Intro

Moderately slow $\text{♩} = 49$

* Gtr. 1 (clean) ** Em7 Fmaj9 Em7 Rhy. Fig. 1 Fmaj9 End Rhy. Fig. 1

mp
w/ pick & fingers
w/ chorus, delay & reverb
let ring throughout

T 0 7 0 7 8 9 8 9 8 7 5 7 5 8 9 7 9 7
A 7 5 5 8 7 7 5 5 8 9 7 9 7
B 7 5 5 8 7 7 5 5 8 9 7 9 7

* Two gtrs. arr. for one.
** Chord symbols reflect overall harmony.
† vol. swell

Verse

Gtr. 1: w/ Rhy. Fig. 1 (8 times)
Em7 Em7/G Fmaj9/C Fmaj9/D Em7 Em7/A Fmaj9/C Fmaj9/A

1. Met - a - phor for a miss - ing mo - ment. (Pull

Pull me in - to your per - fect cir - cle.

me in - to your...) solve lib - er -

One womb, - one shape, - one re - solve lib - er -

ate this will, - to re - lease us all. Got - ta

Chorus
Em7

cut a - way, _____ clear a - way, _____

D₇⁶(no3rd) G/C

Gtr. 1

0 7 0 7 0 5 7 0 5 7 0 (0) 0

7 5 5 5 5 3 3 3 3 1 1 1 1

* Gtr. 2 (clean) *mp* w/ chorus

Gtr. 3 (clean w/ chorus & reverb) *p* *let ring throughout*

Gtr. 2 *divisi*

** Harm. ---

** Applies to upstemmed notes.

5 5 5 5 5 3 3 3 3 1 1 1 1

12 7 12 7

snip a - way and sev - er this _____ um - bil - i - cal _____ res - i -

Em7 D₇⁶(no3rd)

Rhy. Fig. 2

(0) 2 0 0 7 5 0 7 5 5 7 0 5 7

7 5 5 5 5 3 3 3 3 1 1 1 1

Harm. ---

Harm. ---

12 7 12 4 5 5 3 3 3 3 3 3

(7) 1 1 1 1 1 1 5 5 5 5 3 3 3 3 3 3

pitch: G D

Gadd2/C

Verse

Gr. 3 tacet

Em7

Em7/G

Fmaj9

Fmaj9/D

due keep-in' me from kil-lin' you... 2. ...and from

End Rhy. Fig. 2

Harm.

Gr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

Gr. 2 tacet

Em7

Em7/A

Fmaj9/C Fmaj9/A

Em7

Em7/G Fmaj9/C

Fmaj9/D

Em7

Em7/A

pull - in' you down with me here. I can al-most hear

Interlude

Fmaj9/C

Fmaj9/A

E5

C5

D5

you scream.

Gr. 1

Gr. 2

Gtr. 1 tacet
E5

Gtr. 3

Chords: C5, Dsus2

mf w/ dist.

Gtr. 2

Bridge

Gtr. 2 tacet
E11

Em7

Fmaj9

Uh, one more .. med - i -

Gtr. 3

f *let ring* -----

Gtr. 1

mf *f w/ pick & slight dist.*

Gtr. 2

Chorus

E F#5 G5 E5 D5 C5

Gr. 1 *f* w/ dist.

Got - ta cut - a - way, clear a - way,

let ring - - - - -

(3) 9 7

G5/A B5 G5^X

snip a - way and sev - er this um - bil - i - cal

w/ dist.

9 9 9 8 7 7 10 10 10 10 10 10 10 10 10

D5 C5 G5/A

res - i - due. Got - ta

f

12 12 12 12 12 12 12 12 12 12 5 5 1 1/2 (5) 5 5 5 5 5 5 5 5 5 5 3

E5 D5 C5

cut - a - way, clear a - way,

1/2

E5 D5 C5

snip a - way and sev - er this um - bil - i - cal res - i -

grad. bend 1/2 1/2

G5/A E5 G5^x

due keep-in' me from kil-lin' you.

ff

E5 D5 C5

cut - a - way, clear a - way,

1/2

E5 D5 C5

snip a - way and sev-er this um - bil - i - cal res - i -

grad. bend 1/2 1/2

G5/A E5 G5^X

due keep-in' me from kil-lin' you.

ff

D5

G5^x

C5

G5/A

Slip a - way and sev - er this.

let ring -----

let ring -----

let ring -----

2/4 0 4 7 7 0 0 2/4 4 4 4 4 4 2 0 0 0 2/4 4 0 4 2 0 0 2

B5

G5^x

D5

G5^x

C5

let ring -----

let ring -----

let ring -----

2/4 4 4 4 4 4 2 0 0 2/4 0 7 7 0 0 7 5 5 0 5 5 4 4 0 4

Outro
Free time

E5 open

Gtrs. 1 & 3 tacet
N.C.

Keep-in' me from kil - lin' you.

rit.

(organ)

grad. bend
rit. 1/2

grad. release

4 2 2 2 2 2 0 0 0 0 7 7 7 (7)

3 Libras

Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1 1/2 steps:
(low to high) C#-F#-B#-E#-G#-C#

Intro
Moderately slow $\text{♩} = 48$

* Csus2 Rhy. Fig. 1 Em(add9) Csus2

(viola) ** Gr. 1

mf w/ fingers
let ring throughout

* Chord symbols reflect implied harmony.
** Two gtrs. arr. for one (acous. & clean elec.)

1. Gsus2 Em(add9) 2. Gsus2 Em(add9) Fsus2 End Rhy. Fig. 1

Verse

Fmaj9 Csus2 G5 Dadd⁹₄ Bb6

1. Threw _____ you the ob - vi - ous and you
threw _____ you the ob - vi - ous just to

Rhy. Fig. 2 End Rhy. Fig. 2

simile on repeat

Gr. 1: w/ Rhy. Fig. 2 (3 times)
Csus2 G5 Dadd⁹₄ Bb6 Csus2 G5

flew _____ with it _____ on your _____ back. A _____ name _____ in your _____
see _____ if there's _____ more be - hind the _____ eyes _____ of a _____

Dadd⁹₄ Bb6 Csus2 G5 Dsus⁹₄ Bb6

re - col - lec - tion; _____ down _____ a - mong a _____ mil - lion, _____ same. _____
fal - len _____ an - gel; _____ eyes _____ of a _____ tra - ge - dy. _____

Pre-Chorus

Em(add9) Csus2 Gsus2

Nn, dif - fi - cult not to feel a lit - tle bit dis - ap -
 Here I am ex - pect - ing just a lit - tle bit, mm, too

Gtr. 1
 Rhy. Fig. 3

7 0 7 | 3 0 3 0 3 0 3 | 3 0 3 10 0 0 10
 7 7 | 3 3 3 3 | 3 3 10 10

Em(add9) Em Em(add9) Csus2

point - ed and passed o - ver. But I look, right
 much from mm, the wound - ed. But I see, see

End Rhy. Fig. 3

7 0 7 7 0 7 | 0 0 0 7 0 7 | 3 0 3 3 0 3
 7 7 7 7 | 7 7 7 7 | 3 3 3 3

Cadd9 Gsus2 To Coda ⊕ Em(add9) Fsus2 Fmaj9

through; see you see nak - ed but ob - li - vi - ous, and you
 through - it all, see

0 0 10 0 10 | 7 0 7 7 0 | 8 8 8 8 8 8
 3 3 10 10 | 7 7 7 7 | 8 8 8 8 8 8

D.S. al Coda

don't see me. 2. But I

(0)

⊕ Coda

Em(add9)

Fsus2

Chorus

G

through and see you. 'Cause I threw you the

ff w/ pick

* Gtrs. are doubled next 8 meas.

E♭add9

A♭

G

E♭add9

A♭

ob - vi - ous to see what oc - curs be - hind the

G

E♭add9

A♭

G

E♭add9

A♭

eyes of a fal - len an - gel; eyes of a tra - ge - dy. Oh

decresc.

Interlude

Gr. 1: w/ Rhy. Fig. 1

Csus2

Em(add9)

Csus2

Gsus2

Em(add9)

well, oh well. Ap - par - ent - ly

Csus2

Em(add9)

Csus2

Gsus2

Em(add9)

noth - ing; ap - par - ent - ly noth - ing at all.

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 3 (3 1/2 times)

Csus2

Fsus2

Em(add9)

Gsus2

Nn, you don't, _ you don't, _ you don't _ see me.

Gtr. 2 (elec.)
f
w/ dist.

9 9 9 9 7 7 7 7 7 7 7 9 9 9 9

Gtr. 1

8 8 8 7 0 7 8

Em(add9) Em Em(add9) Csus2

You don't, _ you don't, _ you don't see me. You don't, _ you don't, _

Gtr. 2

9 11 11 11 11 11 11 9 9 9 9 7 7 7 7

Gsus2 Em(add9) Em Em(add9)

you don't _ see me. You _ don't, _ you don't, _ you don't _ see me. _

Gtr. 2

7 7 7 7 7 9 9 9 9 9 11 11 11 11 11 11 11 11 12

Sleeping Beauty

Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Intro

Moderate Rock ♩ = 120

Half-time feel

* Gtr. 1 (dist.) ** D5

f let ring -----

E D5 *play 3 times*

P.M. P.M. P.M. let ring -----

T
A
B 4 4 4 0 2 2 0

* Two gtrs. arr. for one.

** Chord symbols reflect basic harmony.

Verse

E D5

1. I'm de - lu - sion - al. I be - lieve I could cure it, all,

Gtr. 2 (dist.)

mp w/ delay fdbk.

13 13 13 14 16
11 11 11 12 14

Gtr. 1

Riff A End Riff A

mf P.M. let ring -----

9 9 11 9 11 9 9 11 9 11 9

Gtr. 1: w/ Riff A (3 times)

E D5 E

for you, dear, coax a trick or drive, or drag the de - mons from you,

Gtr. 2

13 13 13 13 11 9
11 11 11 11 9 7

11 7 13 13 13 14 16
9 6 11 11 11 12 14

D5

E

make it right for you, sleep - ing beau - ty, tru - ly thought

(16) (14) | 16 19 | 16 | 16 19 |

14 17 | 14

D5

I could mag - i - c'ly heal - you.

Interlude
Gtr. 2 tacet
E7/G#

Gtr. 1

(19) (17) | 19 16 | 16 | (16) |

17 14 | 14 | 6 6 6 6 7 | 7 9 9 9 12 | 12 12 12 9 | 9 9 12 9 |

4 4 4 4 5 | 5 7 7 7 10 | 10 10 10 7 | 7 7 10 7 |

You're

9 9 6 6 6 6 6 7 | 7 9 9 9 9 12 | 12 12 12 9 | 9 9 12 9 |

7 7 4 4 4 4 5 | 5 7 7 7 10 | 10 10 10 7 | 7 7 10 7 |

Pre-Chorus
E7/G#

far be - yond a vis - i - ble sign of your a - wak - en - ing. I'm

Riff B

End Riff B

6 6 6 6 7 | 7 9 9 9 12 | 12 12 12 9 | 9 9 6 |

4 4 4 4 5 | 5 7 7 7 10 | 10 10 7 | 7 7 4 |

fail - ing — mis - 'ra - bly to res - cue —

Riff C End Riff C

The first system contains a vocal line with lyrics "fail - ing — mis - 'ra - bly to res - cue —". Below it is a guitar riff labeled "Riff C" and "End Riff C". At the bottom is a guitar fretboard diagram with the following fret numbers: 6, 6, 6, 6, 7, 7, 9, 9, 9, 9, 12, 12, 12, 12, 14, 9, 9, 9, 9, 0.

Chorus

E D5

sleep - ing — beau -

f P.M. P.M. P.M. P.M. *let ring* - - - - -

The second system is labeled "Chorus". It features a vocal line with lyrics "sleep - ing — beau -". Below it is a guitar riff with dynamics *f* and P.M. (Palm Mute) markings. A dashed line indicates "let ring". At the bottom is a guitar fretboard diagram with fret numbers: 9, 9, 11, 9, 11, 9, 9, 11, 9, 9, 11, 9, 11, 9, 9, 0, 0, 4, 0, 4, 4, 0, 0, 0, 2, 0, 2, 2, 0, 2, 2, 0.

E D5

ty. —

P.M. - - P.M. P.M. P.M. *let ring* - - - - -

The third system continues the chorus with a vocal line for the word "ty.". It features a guitar riff with P.M. markings and a "let ring" instruction. At the bottom is a guitar fretboard diagram with fret numbers: 9, 9, 11, 9, 11, 9, 9, 11, 9, 9, 11, 9, 11, 9, 9, 0, 0, 4, 0, 4, 4, 0, 0, 0, 2, 0, 2, 2, 0, 2, 2, 0.

Verse

E D5

2. Drunk on — e - go, — tru - ly thought I could make — it right - if I

Riff D End Riff D

P.M. *mp* *let ring* - - - - -

The fourth system is labeled "Verse". It features a vocal line with lyrics "2. Drunk on — e - go, — tru - ly thought I could make — it right - if I". Below it is a guitar riff labeled "Riff D" and "End Riff D" with dynamics P.M. and *mp*. A dashed line indicates "let ring". At the bottom is a guitar fretboard diagram with fret numbers: 9, 9, 11, 9, 11, 9, 9, 11, 9, 9, 11, 9, 11, 9, 9, 0, 0, 4, 0, 4, 4, 0, 0, 0, 2, 0, 2, 2, 0, 2, 2, 0.

* Gtr. 1: w/ Riff D (3 times)

E D5

kissed you one more time to help you face the night - mare, but you're

* Omit P.M. last 2 meas., 3rd time.

E D5

far too poi - son for me, such a fool to think that I could wake.

E D5

you from your slum - ber, that I could ac - tu' l - ly heal you.

Interlude

Gtr. 1: w/ Riff B (3 times)

E7/G#

Voc. Fig. 1

Sleep ing beau

ty, poi soned and

Gtr. 1: w/ Riff C

hope less. You're

End Voc. Fig. 1

Pre-Chorus

w/ Voc. Fig. 1

Gtr. 1: w/ Riff B (3 times)

E7/G#

far be - yond a vis - i - ble sign of your a - wak - en - ing.

Gtr. 1

13	13	13	13	11	11	9	9	11	11	11	11	9	9	13	13	13	13	14
11	11	11	11	9	9	7	7	9	9	9	9	7	7	11	11	11	11	12

Fail - ing ___ mis - 're - bly to find a way to com - fort ___ you. ___

The first system of music features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The lyrics are "Fail - ing ___ mis - 're - bly to find a way to com - fort ___ you. ___". Below the vocal line is a guitar accompaniment line, and at the bottom is a guitar tablature line with fret numbers 13, 11, 9, 7, 5, 7, 9, 11, 11, 11, 11, 7, 7, 7, 7, 13, 11.

Far be - yond ___ a vis - i - ble ___ sign of your a - wak - en - ing. ___

The second system continues the vocal line with the lyrics "Far be - yond ___ a vis - i - ble ___ sign of your a - wak - en - ing. ___". The guitar accompaniment and tablature continue below, with fret numbers including 13, 11, 9, 7, 9, 11, 11, 11, 11, 9, 9, 13, 13, 13, 13, 16, 14.

hid - ing from _ some poi - son mem - o - ry. _____

Gtr. 2

The third system concludes the vocal line with the lyrics "hid - ing from _ some poi - son mem - o - ry. _____". A second guitar part, labeled "Gtr. 2", is introduced with a treble clef and a key signature of three sharps. The tablature for Gtr. 2 includes fret numbers 16, 14, 12, 13, 17, 19, 17, 17, 17, 16, 14, 14, 14, 14.

Gtr. 1

The fourth system features the guitar part for "Gtr. 1" in treble clef with a key signature of three sharps. The tablature includes fret numbers 6, 4, 5, 7, 9, 7, 7, 7, 12, 10, 12, 9, 7, 7, 7, 7, 0.

Interlude

Gr. 2 tacet

A C A

G6 Dadd9 A

let ring 1/2

C A G6

Gr. 3 (dist.)

End half-time feel

Dadd9

A

mf

* w/ Leslie & octaver

Gr. 1

P.M.

* Octaver set to double one octave above.

Interlude

Gtr. 2 tacet

A C A

Gtr. 1

G6 Dadd9 A

let ring --- 1/2

let ring --- 1/2

C A G6

Interlude

End half-time feel

Gtr. 3 (dist.) Dadd9

mf
* w/ Leslie & octaver

Gtr. 1

P.M.

* Octaver set to double one octave above.

C A G

9 12 9 12 10 12 | 9 9 9 9 9 12 | 9 9 9 12 9 12 | 9 11 11 11 11 11

P.M. ---

D A

9 9 9 12 10 12 | 9 9 9 9 9 12 | 9 9 9 9 10 9 10 | 9 9 9 9 12 9 12

P.M. --- - - - - | P.M. --- - - - - | P.M. --- - - - -

C A G6

9 9 9 9 12 12 10 12 | 9 9 9 10 9 12 | 10 9 11 9 11 9 | 10 11 11 11 11

w/ delay

P.M. --- - - - - |

Outro

Half-time feel

Dadd9

Gtr. 3 tacet
E

D5

The poi soned _____ and _

11 9 9 9 11

P.M. ----- 1
f
let ring ----- 1

13
4 0 4 4 0 0 2 0 2 0 0

E

D5

E

hope less _____ sleep

Gtr. 1

P.M. - 1

P.M.

P.M.

let ring ----- 1

P.M. - 1

P.M.

P.M.

4 0 4 4 0 0 2 0 2 0 0 9 9 11 9 11 9 9 11 9 9 11 9 9 11 9 11

D5

E

C#5

ing _____ beau - ty.

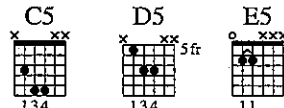
let ring ----- 1 P.M. - 1 P.M. P.M.

4 0 4 4 0 0 2 0 2 0 0 9 9 11 9 11 9 9 11 9 9 11 9 11 6 4

Thomas

Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#
Gtr. 1: Capo III



Intro
Slowly ♩ = 86

Em (C#m) F#7/E (D#7/C#) Cmaj9 (Amaj9)

Gtr. 1 (acous.)
mp
let ring throughout

* Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in TAB.
Chord symbols reflect implied harmony.

Em (C#m) F#7/E (D#7/C#) Cmaj9 (Amaj9)

Gtr. 1

* Gtr. 2 (elec.)

mf w/ dist.

* Two gtrs. arr. for one.

Half-time feel

Gtr. 1 tacet

Gtr. 2

E5 G5 D5 Bb5 Bb5

1., 2., 3. | 4.

f P.M. - 1

Verse

C5 D5

1. Hum-ble and help - less, less, — less, less — and learn-ing to pray. —

P.M. — 1

C5 D5

Pray-ing for vis - ion, on, on, on and to show me the way. —

This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#). The guitar line is in treble clef with a key signature of one sharp. The bass line is in bass clef. The guitar line includes a capo at the 5th fret (C5) and a D5 chord at the end. The lyrics are "Pray-ing for vis - ion, on, on, on and to show me the way. —".

Chorus

Voc. Fig. 1 D E5 Esus2 G5 D5 Bb5 E5

Show me the way to for - give you. Al - low me to let it go. —

Gtr. 3 (elec.) *mf* w/ dist.

Gtr. 2

P.M. - 1

This system contains the second line of music, labeled "Chorus". The vocal line continues with "Show me the way to for - give you. Al - low me to let it go. —". The guitar line includes a capo at the 5th fret and various chords: D, E5, Esus2, G5, D5, Bb5, and E5. The guitar line is marked "mf" and "w/ dist.". The bass line includes a "P.M. - 1" marking.

G5 D5 Bb5 E5 G5

Al - low me to be for - giv - en and

Rhy. Fig. 1

P.M. - 1

This system contains the third line of music. The vocal line continues with "Al - low me to be for - giv - en and". The guitar line includes a capo at the 5th fret and chords: G5, D5, Bb5, E5, and G5. The guitar line is marked "P.M. - 1". The bass line includes a "Rhy. Fig. 1" marking and a "P.M. - 1" marking.

Bkgd. Voc.: w/ Voc. Fig. 1

D5 Bb5 E5 D E5

show me the way to let go. Show me the way to for - give

This system contains the first two lines of the musical score. The top line is the vocal melody with lyrics. The second line is the guitar accompaniment. The third line is the bass line. Chord symbols D5, Bb5, E5, D, and E5 are placed above the vocal line. The guitar part includes a 'P.M.' (pedal point) section. The bass line features various chordal and rhythmic patterns.

Esus2 G5 D5 Bb5 E5 G5

you (Ooh.) and al - low me to let it go.

This system contains the next two lines of the musical score. The top line is the vocal melody with lyrics. The second line is the guitar accompaniment. The third line is the bass line. Chord symbols Esus2, G5, D5, Bb5, E5, and G5 are placed above the vocal line. The guitar part includes a 'P.M.' section. The bass line continues with rhythmic accompaniment.

Gr. 2: w/ Rhy. Fig. 1

D5 Bb5 E5 G5 D5 Bb5 E5

Al - low me to be for - giv - en, and show me the way to let go.

Gr. 3

This system contains the final two lines of the musical score. The top line is the vocal melody with lyrics. The second line is the guitar accompaniment. The third line is the bass line. Chord symbols D5, Bb5, E5, G5, D5, Bb5, and E5 are placed above the vocal line. The guitar part includes a 'Gr. 3' section. The bass line concludes the piece.

Bridge

C5 C C5 D5 E5

Gtr. 2

Il - lu - mi - nate,

C5 C C5 D5 E5 C5 C C5 D5 E5

il - lu - mi - nate me, and il - lu - mi - nate

End half-time feel

C5 C C5 D5 E5

the way and just pray for you to show me where I'm to be - gin.

Interlude

Gtrs. 2 & 3 tacet

Em
(C#m)

F#7/E.
(D#7/C#)

Cmaj7
(Amaj7)

Gr. 1

mp

5 6 5 6 5 4 4 5 | 4 6 4 6 5 4 5 | 6 6 6 6 6 6 | 6 6 6 6 6 6

4 6 4 6 4 4 5 | 4 5 4 5 4 5 | 6 6 6 6 6 6 | 6 6 6 6 6 6

Em
(C#m)

F#7/E.
(D#7/C#)

Cmaj7
(Amaj7)

Gr. 4 (elec.)

mp
w/ clean tone, chorus, delay & slide
let ring -----

12 10 10-12 10 10 | 10 10 10-12 12 10

Gr. 1

5 6 5 6 5 4 | 4 6 4 6 4 4 | 6 6 6 6 6 6 | 6 6 6 6 6 6

4 6 4 6 4 4 | 4 5 4 5 4 5 | 6 6 6 6 6 6 | 6 6 6 6 6 6

Interlude

Half-time feel

Gtrs. 1 & 4 tacet
w/ additional Bkgd. Voc., ad lib. (till end)
N.C.

Con-nect to _____ you.

Gr. 2

f P.M. P.M. P.M. P.M. P.M. - - | P.M. P.M. P.M. P.M. P.M. - -

3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 5 0 0

1.

Con-nect to _____ you.

P.M. P.M. P.M. P.M. P.M. - - | P.M. P.M. P.M. P.M. P.M. - -

3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 5 0 0

2.

(And you can't _____ be - lieve.) - Con - nect - to _____ you.

P.M. P.M. P.M. P.M. P.M. - - - P.M. P.M. P.M. P.M.

3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 5 7 5 0

Outro

G5/E N.C.

Re - re - con -

P.M. P.M. P.M. P.M. P.M. - - - P.M. P.M. P.M. P.M. P.M. - - -

3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 5 0 0

G5/E N.C. 1. G5/E N.C.

nect, _____ con - nect - to _____ you.

P.M. P.M. P.M. P.M. P.M. - - - P.M. P.M. P.M. P.M. P.M. - - -

3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 5 0 0

2. G5/B N.C. E5

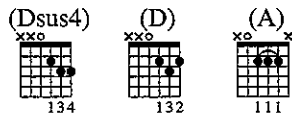
P.M. P.M. P.M. P.M. P.M. - - -

3 0 0 3 0 0 3 0 0 3 0 0 3 5 0 0 0

Renholdër

Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#
Gtrs. 1 & 3: Capo III



Intro
Moderately ♩ = 94

* Gtr. 1 (12-str. acous.)
C7sus#4
** (A7sus#4)
Riff A

pp
fade in
let ring throughout

End Riff A

* Symbols in parentheses represent chord names respective to capoed guitar.
Symbols above reflect actual sounding chords. Capoed fret is "0" in TAB.
Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A (11 times)
C7sus#4
(A7sus#4)

Interlude

Gtr. 1: w/ Riff A (7 times)
C7sus#4
(A7sus#4)

* Gtr. 2
Sva

* Piano arr. for gtr.

8va

Interlude
 Gtr. 2 tacet
 (Dsus4) (D)
 Gtr. 3 (acous.)
 mf
 loco
 * Gtr. 4

Gtr. 2 8va

Gtr. 1 Riff B End Riff B Riff C End Riff C

let ring

* Violin arr. for gtr.

Gtr. 1: w/ Riff B A Gtr. 1: w/ Riff C Dsus4 D Gtr. 3 tacet N.C.

Gtr. 4

Gtr. 4 tacet

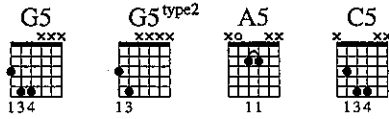
Outro
 C7sus#4
 (A7sus#4)

mp

Play 4 times & fade

Thinking of You

Words and Music by Maynard James Keenan and Billy Howerdel

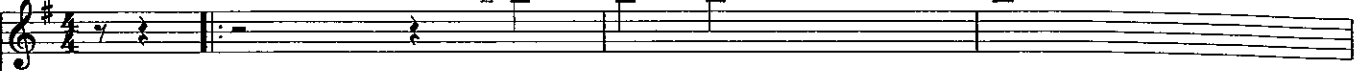


Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Intro
Moderately fast ♩ = 152

† N.C. C5 D5 A5 C5 D5 A5 C5 D5 A5 C5

Gtr. 1 (dist.)

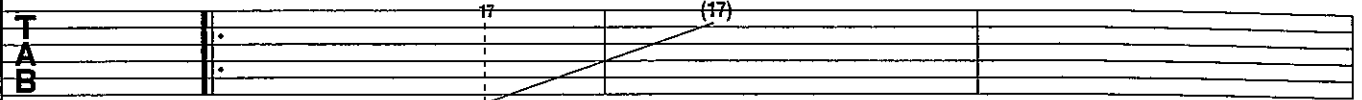


simile on repeat

mp

steady gliss.

†† w/ DigiTech Whammy pedal & delay



-2 1/2

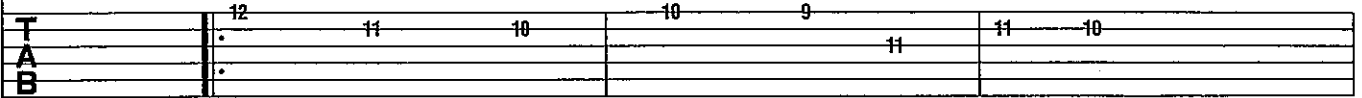
* Gtr. 2

Riff A



mf

simile on repeat



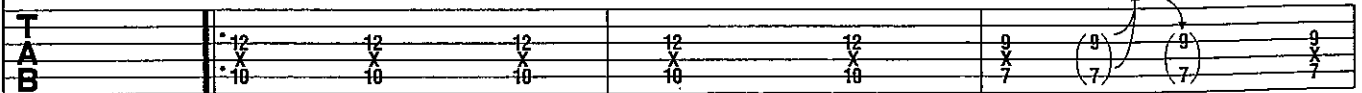
Gtr. 3 (dist.)

Rhy. Fig. 1



mf

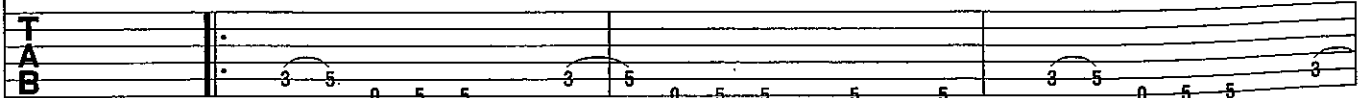
simile on repeat



1/2

** Gtr. 4

Riff B



* Synth. arr. for gtr.

† Chord symbols reflect implied harmony.

** Bass arr. for gtr.

†† Set for Perfect 4th below

D5

A5

F5

E5

C5

D5

A5

C5

D5

A5

steady gliss.

1. | 2.

C5 D5 A5 C5 D5 A5 D5 A5

1. Ly -

(17) (17) (17) (17)

-3 1/2 -3 1/2

End Riff A

11 10 (10) (10) (10) (10) (10) (10)

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

End Rhy. Fig. 1

rake - - - - P.S.

End Riff B

Verse

Gtrs. 1, 3 & 4 tacet
 Gtr. 2: w/ Riff A (2 times)
 N.C.

ing all a lone and rest less. (Eh.) Un -

a ble to lose this im age. Sleep -

less un - a - ble to fo - cus on an -
 y - thing but your sur - ren - der.

Gr. 4: w/ Riff B (2 times)

C5 D5 A5 C5 D5 A5 C5 D5 A5 C5
 Tug-gin' a rhy - thm to the vis - ion that's in my head. Tug-gin' a beat to the
 D5 A5 F5 E5 C5 D5 A5 C5 D5 A5
 sight of you ly - ing. So de - light - ed with a new un - der - stand - ing?

C5 D5 A5 C5 D5 A5 C5 D5 A5 C5
 Some-thing a - bout a lit - tle e - vil that makes that un - mis - tak - a - ble noise.

D5 A5 C5 D5 A5 C5 D5 A5 F5 E5
 I was hear - ing, un - mis - tak - a - ble sound I know so well.

C5 D5 A5 C5 D5 A5 C5 D5 A5 C5 D5 A5
 Spent and sigh-ing with that look in your eye, eye. Spent and sweat-in' with that look on your face like

Chorus
 Half-time feel

C5 G5
 sweet rev - el -

* Gr. 1

P.M.

* Doubled throughout

C5 D5 A5 C5 D5 A5 C5 D5 A5 C5

Some-thing a - bout a lit - tle e - vil that makes that un - mis - tak - a - ble noise.

D5 A5 C5 D5 A5 C5 D5 A5 F5 E5 C5 D5 A5 C5

I was hear - ing, un - mis - tak - a - ble sound I know so well. Spent and sigh - ing with that

D5 A5 C5 D5 A5 C5 D5 A5

look in your eye, eyes. Spent and sweat - ing with that look on your face like

Chorus
Half-time feel

G5 A5

sweet rev - el - a - tion,

Gr. 1 Rhy. Fig. 3

Rhythmic notation and fretboard diagram for guitar solo.

F5 C5 G5 Ab5 G5 A5

sweet sur - ren - der - ing.

Rhythmic notation and fretboard diagram for guitar solo.

C5 G5 A5

Sweet rev - el - a - tion,

Rhythmic notation and fretboard diagram for guitar solo.

End half-time feel

F5 G5

sweet.

End Rhy. Fig. 3

fbk. fbk.

pitch: F F

Interlude

G5

Voc. Fig. 1

End Voc. Fig. 1

Think-ing of you, think-ing of you, think-ing, think-ing of you, think-ing of you, think-ing.

Rhy. Fig. 4

End Rhy. Fig. 4

Voc.: w/ Voc. Fig. 1 (7 1/2 times)

Gr. 1: w/ Rhy. Fig. 4 (14 times)

Gr. 5 (dist.)

mf
w/ chorus & flanger

Gr. 5

Gr. 3 *divisi*

1/2

Gr. 3: w/ Rhy. Fig. 4 (3 1/2 times)

Gr. 5

Gr. 3: w/ Rhy. Fill 1

Gr. 3: w/ Rhy. Fig. 4 (3 1/2 times)

Gr. 5

* w/ Digitech Whammy pedal
steady gliss.

+6

8va

Gr. 6 (dist.)

mp

* w/ DigiTech Whammy pedal
+1 1/2

+6

8va

Gr. 7 (dist.)

mp

* w/ DigiTech Whammy pedal
steady gliss.

+6

* Set for one octave above

Rhy. Fill 1
Gr. 3

8va

+6

8va

+6

8va

+6

Gr. 3: w/ Rhy. Fill 1

Gr. 3: w/ Rhy. Fig. 4 (2 times)

8va

+6

8va

+6

8va

+6

8va

7 7 7 7 12 12 7 7 10 10 10 10 10 10 10 10 13 12 10 12
 X X X X X X X X X X X X X X X X X X X X X
 4 4 4 4 9 9 4 4 7 7 7 7 7 7 7 7 10 9 7 9

8va

7 7 7 7 12 12 7 7 10 12 13 15 10 7 13 12 10 13
 X X X X X X X X X X X X X X X X X X X X X
 4 4 4 4 9 9 4 4 7 9 10 12 7 4 10 9 7 10

8va

7 7 7 7 12 12 7 7 10 12 13 15 13 12 15 12 10 12
 X X X X X X X X X X X X X X X X X X X X X
 4 4 4 4 9 9 4 4 7 9 10 12 10 9 12 9 7 9

G5 G5 type2

G5 G5 type2

G5 G5 type2

G5 G5 type2

G5 G5 type2

Gtrs. 1 & 3

Think-ing of you, think-ing

8va

7 8 8 8 10 7 17 15 15 12 15 12 15 17
 X X X X X X X X X X X X X X X X X X X X X
 4 5 5 5 7 4 14 12 12 15 12 15 17

steady gliss.

8va

7 8 8 8 10 7 17 15 15 12 15 12 15
 X X X X X X X X X X X X X X X X X X X X X
 4 5 5 5 7 4 14 12 12 15 12 15

8va

7 8 8 8 10 7 17 15 15 12 15 12 15
 X X X X X X X X X X X X X X X X X X X X X
 4 5 5 5 7 4 14 12 12 15 12 15 17

steady gliss.

Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 3

G5

G5

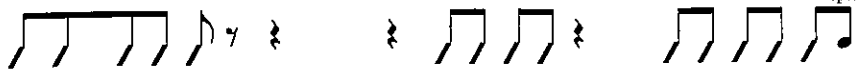
A5

C5

E

6

open



of you. Sweet rev-el

8va guitar notation for the first system.

+5 +6 +4 guitar notation with fret numbers (19, 16).

8va guitar notation for the second system.

+5 +6 +5 guitar notation with fret numbers (15, 12, 15, 12, 15, 17, 17).

8va guitar notation for the third system.

+5 1/2 +6 fdbk. +5 guitar notation with fret numbers (17, 17, 17, 17, 9).

Gtrs. 5, 6 & 7 tacet

A5 F5 G5 Ab5 G5 guitar notation with lyrics: a tion. Sweet sur - ren - der - ing.

A5 C5 G5 guitar notation with lyrics: Sweet rev - el

A5 F5 G5 guitar notation with lyrics: a tion.

Gtrs. 1 & 3 w/ random fdbk. guitar notation.

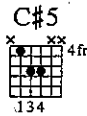
Breña

Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Intro

Moderately ♩ = 120
Half-time feel



(bass) 8

* C#m7
Gtr. I (clean)

mp
w/ delay & chorus
let ring throughout

1/2

1/2

T
A
B

16 14 16 14 16 (16) 16 14 16 14 16 16 14 16 14 16 (16)

* Chord symbols reflect basic harmony.

Amaj9

1. My

(16) 16 14 16 14 0 16 18 18 16 18 16 18 16 18 0 18 0

Verse

C#m7

re - flec - tion wraps and pulls me un - der

* Gtr. I

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

4 6 6 4 6 6 4 6 6 4 6 6 4 6 6 4 6 6

* Two gtrs. arr. for one

Aadd4

heal - ing wat - ers to be bathed in Breña. And

p

4 0 6 6 0 6 3 6 4 5 5 0 6 6 5 0 6 6

First system of musical notation for guitar, featuring a treble clef staff and a guitar fretboard diagram with fingerings and muting instructions.

G#5 E5 F#5 A5 B5 D5

It's all right.

Second system of musical notation for guitar, including a treble clef staff with a key signature of three sharps and a guitar fretboard diagram with fingerings and muting instructions.

Rhy. Fig. 1

End Rhy. Fig. 1

Third system of musical notation for guitar, including a treble clef staff with a key signature of three sharps and a guitar fretboard diagram with fingerings and muting instructions.

C#m7

Gr. 2 tacet

Gr. 1

Gr. 2

Gr. 3
divisi *pp*

Verse

Gr. 3 tacet

Aadd4

Aadd⁹₄

2. Heal me, heal me, my dear Breñ - a. And

Gr. 1

C#m7

show me lone - ly and show me o - pen - ings to

Aadd4 Aadd⁹₄

lead me clo - ser to you, my dear Breñ a.

Chorus

Gr. 1 tacet

C#5 E5 C#5 F#5 B5 C#5 E5 C#5 F#5

Vul - ner - a (Oh.)

* Gr. 2

* Two gtrs. arr. for one.

B5 C#5 E5 C#5 F#5 B5 C#5

ble.

Gr. 3: w/ Rhy. Fig. 1

G#5 E5 F#5 A5 B5 D5

It's all right.

Interlude

Gtr. 3 tacet
F#5

G#5

C#5

Gtr. 3

Musical notation for the Interlude section. It includes a vocal line with a long note on 'ing' and a guitar line (Gtr. 2) with a rhythmic pattern. A fretboard diagram is provided below the guitar line, showing fingerings for various chords and notes.

C#5

D#5

E5

F#5

G#5

O - pen - ing _____ to _____

Musical notation for the first vocal line. It includes a vocal line with lyrics 'O - pen - ing _____ to _____' and a guitar line (Gtr. 2) with a rhythmic pattern. A fretboard diagram is provided below the guitar line.

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

C#5

D#5

E5

F#5

G#5

heal. _____

Musical notation for the second vocal line. It includes a vocal line with lyrics 'O - pen - ing _____ to _____' and a guitar line (Gtr. 2) with a rhythmic pattern. A fretboard diagram is provided below the guitar line.

Outro

C#5

E5

D#5

heal. _____

Musical notation for the Outro section. It includes a vocal line with a long note on 'heal.' and a guitar line (Gtr. 2) with a rhythmic pattern. A fretboard diagram is provided below the guitar line.

Aadd#4 B5 C#5 Amaj7 A C#5

Heal. E5 D#5 B5 C#5

Gtr. 2 A Gtr. 3 rake - - Gtr. 2 divisi

Gtr. 1 p

Gtr. 2 tacet C#m7 Gtr. 3

Gtr. 1

A Amaj7

8 11 10 9 12 10 9 10 9 11 9 11 11 9 11 2 4 6 4 6 4 6 4 6 4

5 6 4 4 5 6

C#m7

6 4 5 4 4 6 4 7 4 4 6 6 4 6 4 5 4 4 6 4 6 6

4 6 0 0 4 6 6 0 7 0 4 6

A Aadd9 C#m7

(6) 4 6 (6) 6 0 4 5 7 4

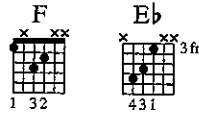
0 4 6 4 6 0 6 0 6 0 6 0 6 0 6 0 4

rit.

rit.

Over

Words and Music by Maynard James Keenan and Billy Howerdel



Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Intro
Moderately fast ♩ = 144

N.C.(Ab)

* Gtr. 1

Riff A

End Riff A

mf

* Kalimba arr. for gtr.

Verse

N.C.

and o - ver. _____ Been o - ver this

4 6 4 6 4 3 4 2

Fm
be fore. _____

2 1 1 4 3 4

Interlude

Gtr. 1 tacet
** Bb7/F(no3rd) Eb5 Bb7(no3rd) Fm/Ab Bb7/F(no3rd)
Gtr. 1: w/ Riff A
Been o - ver,

* Gtr. 2 Rhy. Fig. 1
mf w/ fingers
let ring throughout

3 1 3 3 1 3 3 1 3 3 1 3

* Piano arr. for gtr.
** Chord symbols reflect basic harmony.

Eb Bb7(no3rd) Gtr. 1: w/ Riff A Fm/Ab Gtr. 2: w/ Rhy. Fig. 1 Bb7/F(no3rd) Eb5
been o - ver this be

End Rhy. Fig. 1

3 0 1 3 1 3 3 1 3 4

Bb7(no3rd) Fm/Ab Bb7/F(no3rd) Eb Bb7(no3rd) Fm/Ab

fore. _____ Oh. _____

Gr. 1

Bridge

Gm F Gr. 1: w/ Riff B Eb

So o - ver this. _____

Gr. 2 Rhy. Fig. 2

Gr. 1: w/ Riff B Gr. 2: w/ Rhy. Fig. 2

Gm

Mm, been o - ver this, _____

End Rhy. Fig. 2

Riff B
Gr. 2

End Riff B

F Eb

so o - ver this. _____

Gr. 1

Detailed description: This system contains the first musical staff. The vocal line is in treble clef with a key signature of two flats (Bb, Eb) and a common time signature. It features a melodic line with lyrics "so o - ver this." followed by a long horizontal line. The guitar 1 line is in treble clef and contains a melodic line with a slur over the final two notes. The guitar 2 line is in bass clef and contains a fretboard diagram with fret numbers 4, 3, 4, and 6.

Verse

F Eb

Gr. 2

2. Been o - ver this. _____

Gr. 1

Detailed description: This system contains the second musical staff. It begins with a guitar 2 line in bass clef showing a sequence of four chords, each represented by a diamond symbol with a slur above it. The first three are marked with a '4' and the last with an 'Eb'. Below this is the vocal line in treble clef with lyrics "2. Been o - ver this." followed by a long horizontal line. The guitar 1 line is in treble clef with a melodic line. The guitar 2 line is in bass clef with a fretboard diagram showing fret numbers 4, 3, 4, and 6.

F

(cont. in notation)

Detailed description: This system contains the third musical staff. It starts with a guitar 2 line in bass clef showing a sequence of three chords, each represented by a diamond symbol with a slur above it. The first is marked with a '4' and the last with an 'F'. Below this is the vocal line in treble clef with a long horizontal line. The guitar 1 line is in treble clef with a melodic line. The guitar 2 line is in bass clef with a fretboard diagram showing fret numbers 4, 3, 4, and 6.

E♭7

Oh, o - ver this be fore.

Gtr. 1

4 3 4 2 2 1

Gtr. 2

(cont. in slash)

3 5 5 6

Gtr. 2 tacet
N.C.

Gtr. 2

Gtr. 1

4 3 4 6 4 6 4

E♭

* Gtr. 3
(dist.)

pp *grad. cresc.* *p*

p

6 4 3 4 2 2

* Backwards gr. arr. for gtr.

Free time
w/ Bkgd. Voc. ad lib.

f
fdbk.

Spoken: Unmistakable noise I was hearing.

** w/ delay

1 (1) (1) (1) (1) (1) (1) (1) (1)

** Set for quarter-note regeneration w/ nine repeats.

Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

PICK SCRAPER: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

RAKE: Drag the pick across the strings indicated with a single motion.

VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

a perfect circle

The Hollow
Magdalena
Rose
Judith
Orestes
3 Libras
Sleeping Beauty
Thomas
Renholdër
Thinking of You
Breña
Over

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