a perfectCircle
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The Hollow
Words and Music by Maynard James Keenan and Billy Howerdel

Intro
Slowly \( \frac{3}{4} \) = 82

Gr. 1 (1st)

Chords:

- **B5**
- **C#5**

**F5**
**E5**
**F#5 C#5**
**B5**

**Rhy. Fig. 1**

**Gr. 2 (2nd)**

**Gr. 3 (3rd)**

**Chords:**

- **B5**
- **C#5**
- **B5**

**C#5**

music notation
C♯5 B5 E5 B5
Verse
B5 C♯5
Gr. 2
1. Run, desire, 

1 2 3 4 5 6 7 8

C♯ m7
run this sexual being. Run him like a blade, into and through the

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

* Chord symbols reflect implied harmony.

Gr. 3: w/ Riff A
heart, no conscience. One motive, to outer to the

8th-------------------
16 19 19 16
'Cause it's time to bring the fire down.

Bridle all this indescretion.

End Riff D
Long enough to ed-i-fy and perma-nently fill this hollow.
Scream-in'.

Chorus
Gers. 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 again."

A5 G#5 E5

And temporarily pacify in:"

1.
F#5 A5 G#5 B5

tem - po - ra - li - ly pac - i - fy in:"

2.
F#5 A5 G#5 B5

"Feed me here, fill me up again."

1.

11 13 13 13 11 11 11 13 13 13

2.

11 13 13 13 11 13 13 13
Gr. 2: wv Rhy. Fig. 1
Gr. 1 tacet
E5

mov

ing

sem

ple.

E5

G5

O

ver

come

by

this

hol

i

est

of

alt

ers.

Verse
E5

2. So

pure,

so

rare

that

you

Gr. 2 Riff A

\[ \text{\textbf{mp}} \]

Gr. 3 Riff B

\[ \text{\textbf{mp}} \]

DS

C5

wit

ness

such

an

earth

ly

god

dess.

\[ \text{\textbf{mp}} \]

\[ \text{\textbf{F.M.}} \]
That I've lost my self control, beyond compelled to throw this dollar.

down before your

holi est of alters.

I'd sell my soul, and my self esteem a dollar at a time.

for one chance, one kiss, one taste of you, my Magdalena.
for one chance, one kiss, one

taste of you, my black madonna.

Mmm, I'd sell my soul and my self esteem a

do$ at a time for one taste, one taste, one

taste of you, my Magdalen.
Chorus
Gr. 2: w/ Riff A1 (3 times)
N.C.(F#m)

I am, I will so no longer.

Gr. 3 verse

Will I lay down, play dead play your

F#5 A5 F#5 B5 F#5 A5 F#5 DS
doe in the headlights locked down and terrified. You're a

Gr. 4 (solo)
Rhy. Fig. 1

End Rhy. Fig. 1
dear in the headlights, shot down and horrified. When

push comes to pull, comes to shove, comes to stop a round this

self destructin' dance that never would've

ended till I rose, an' I roared.
Oh, so many ways for me to show you how your
saint has abandoned you. Fuck your god
You’re alone in your Christ, he did this. Took all you
had and left you this way. Still you pray, never stray, never taste of the
fruit never thought to question why.

Chorus
It’s
It’s
It’s
D5  ES  D5  ES  F5  ES  D5  ES  D5  ES  D5  ES  D5  G5

not like you drove a hateful spear into his side.
not like you drove a spiteful spear into his side.

D5  ES  D5  ES  F5  ES  D5  ES  D5  ES  D5  ES  D5  G5

Praise the one who left you broken down and paralyzed.
Talk to Jesus Christ as if he knows the reasons why.

D5  ES  D5  ES  F5  ES  D5  ES  D5  ES  D5  ES  D5GS  C5

did it all for you, oh.

Ges. 3

D5  ES  F5  ES  D5  ES  D5  ES  D5GS  C5

Ges. 1 & 2

A5  C5
Verse

E5

2. Oh, so many ways for me to show you how your
dogma has abandoned you.

steady gliss.

Pray to your Christ, to your god. Never taste of the

Whammy Pedal off
fruit. Never strain, never break. They choke on a lie, even though he's the one who did this to you. Never thought to question why.
Coda

you,  oh.

A5  C5  A5

Did it all for you,

steady glass.

* Hypothetical fret location
Orestes
Words and Music by Maynard James Keenan and Billy Howerdel

Intro
Moderately slow \( \frac{3}{4} = 49 \)

Verse

\* Chorus: (Fig. 2) B standard tuning, down \( \frac{3}{2} \) steps.
\* (low to high) C\#-F\#-B\#-E\#-G\#-C\#

Em7  End Rhy., Fig. 1

** Em77

<table>
<thead>
<tr>
<th>Em7</th>
<th>Em7/G</th>
<th>Fmaj9/C</th>
<th>Fmaj9/D</th>
<th>Em7</th>
<th>Em7/A</th>
<th>Fmaj9/C</th>
<th>Fmaj9/A</th>
</tr>
</thead>
</table>

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

(Pull)

Pull
me
me

in
in
to
to

your
your

per - fect
per - fect
cir - cle.

cir - cle.

One
one

womb,

shape,

res - olve
res - olve

lib - er
lib - er

ate
ate

this
this

will,

re - lease
re - lease

us
us

all.
all.

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Verse

Gr. 3 tacet
Em7  Em7/G  Fmaj9  Fmaj9/D

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

2. ...and from

End Rhy. Fig. 2

Horn

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

Fmaj9/C  Fmaj9/A  Interlude

E5  C5  D5

you scream.
cat - ed peace - ful mo - ment.

* Chor. 1 & 3

let ring throughout

one more mod - i - cat - ed peace - ful mo - ment.

* Composite arrangement

Yeah, I don't wanna feel this over - whelm - ing

hos - til - ty.

I don't wanna feel this
Got-ta cut-a-way, clear a-way.

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

res-i due.

Gotta
cut away, clear away,

snip away and sever this umbilical res i

due keep-in' me from kil-lin' you.
Outro
Free time

Keep-in’ me from killin’ you.

Grad. bend
Grad. release

Rit.

(Guitar)

ES open

N.C.

(organ)

Rit. 1/2

(Guitar)
3 Libras

Words and Music by Maynard James Keenan and Billy Howerdel

Intro
Moderately slow \( \text{q} = 48 \)

Cmaj7

(Rhy. Fig. 1)

[Music notation]

Chord symbols reflect implied harmony.
** Two gra. arr. for csn (solo & close dec.)

1.

Gsus2

Em(add9)

2.

Gsus2

Em(add9)

Fmaj7

Verse

G5

Dadd9

Bb6

End Rhy. Fig. 1

1. Threw you the obvious and you

Rhy. Fig. 2

still on repeat

End Rhy. Fig. 2

flow with it on your back. A name in your

see if there's more behind the eyes of a

recollec tion; down among a million same.

8

f allen an gel; eyes of a trage dy.

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Pre-Chorus

Em(add9)  Csus2  Gsus2

No, difficult not to feel a little bit, disappointed.
Here I am expecting just a little bit, mm, too.

Rhy. Fig. 3

Gr. 1

Em(add9)  Em  Em(add9)  Csus2

Pointed and passed over. But I look, right.
Much from mind, the wounded. But I see, see.

End Rhy. Fig. 3

Gr. 1

Cadd9  Gsus2  Em(add9)  Fsus2  Fmaj9

Through, see you naked but oblivious, and you.
Through it all, see.

D.S. al Coda

Gr. 1

Em(add9)  Cadd9  Gsus2  Em(add9)  Fsus2  Fmaj9

Don't see me.

2. But I

(8)
Coda

Em(add9)    Faus2

through and see you. 'Cause I threw you the

Chorus

G

ff w/pick

Eb(add9)   Ab

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

Eb(add9)   Ab

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

decresc.

Intertude

Gn. 1: w/8 bars. Fig. 1

Caus2

Em(add9)    Gaus2

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

Caus2

Em(add9)   Caus2

nothing; ap - par - ent - ly nothing at all.

Gaus2   Em(add9)
Outro-Chorus

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

Csus2

Em(add9)

Fsus2

Na, you don't, you don't, you don't see me.

Gr. 2 (solo)

f

w/Rhy.

Em(add9)

Gsus2

Gr. 1

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

Em

You don't, you don't,

Em(add9)

Gsus2

Em

Em(add9)

you don't see me.

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

Em Em(add9) Csus2 Gsus2

don't, you don't.

Em(add9) Fsus2 Fmaj9

you don't see me at all.
Sleeping Beauty
Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1.52 steps,
(low to high) C4-F4-C6-E6-E5-C5

Intro
Moderate Rock \( \frac{j}{4} = 120 \)
Half-time feel

* Gr. 1 (dist.) ** D5

Verse
E

1. I'm delusional
I believe I could cure it, all.

Gr. 2 (disc.)

Gr. 1
Riff A

End Riff A

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

--- for you, dear,
coax a trick or drive,
or drag the demons from you.

Gr. 2

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DS

E

make it right for you, sleeping beauty, truly thought

Interlude

Gtr. 2 tacet
E7/G#

DS

I could mag-i-cilly heal you.

Gtr. 1

You're

Pre-Chorus

E7/G#

far beyond a visible sign of your awakening. I'm

End Riff B

Riff B
kissed you one more time to help you face the nightmare, but you're

far too poisonous for me, such a fool to think that I could wake

you from your slumber, that I could actually heal you.

Interlude

Gr. 1: w/ Riff B (3 times)
E7/G♭
Voc. Fig. 1

Sleeping beau

ty, poisoned and

Gr. 1: w/ Riff C

hopeless

Pre-Chorus

w/ Voc. Fig. 1
Gr. 1: w/ Riff B (3 times)
E7/G♭

far beyond a visible sign of your awakening.
Falling miscibly to find a way to comfort you.

Far beyond a visible sign of your awakening.

Hiding from some poison memory.
Thomas
Words and Music by Maynard James Keenan and Billy Howerdel

Intro
Slowly \( \text{\textit{d} = 86} \)

Gr. 1: Capo III

Em
* (C\textsubscript{#}m)

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

Cmaj9
(Amaj9)

C5
D5
E5

let ring throughout

Em
(C\textsubscript{#}m)

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

Cmaj9
(Amaj9)

* Gr. 2 (elct.)

w/ dist.

Half-time feel
Gr. 1 (acct)

ES
G5
D5
Bb5

Verse
C5

D5

P.M.

1. Humble and help less, less, less, and learning to pray.

P.M.

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Praying for vision, on, on, on, and to show me the way.

Chorus

Show me the way to forgive you. Allow me to let it go.

Allow me to be forgiven and
show me the way to let go.

---

P.M.

you

(Ooh.)

and allow me to let it go.

---

P.M. - 4

---

Gr. 3

---

G5  D5  Bb5  E5

allow me to be forgiven, and show me the way to let go.
Bridge

C5          C5 D5 E5

C5          C5 D5 E5

C5          C5 D5 E5

C5          C5 D5 E5

C5          C5 D5 E5

C5          C5 D5 E5

C5          C5 D5 E5

End half-time feel

the way and just pray for you to show me where I'm to begin.

58
Interlude
Gr. 2 & 3 tacet
Em
(C$\flat$m)
$F^{\#}\!\!\#7/E$
(D$\flat$7/C$\#$)
Cmaj7
(Amaj7)

Gr. 1

Em
(C$\flat$m)
$F^{\#}\!\!\#7/E$
(D$\flat$7/C$\#$)
Gr. 4 (echo)

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

Interlude
Half-time feel
Gr. 1 & 4 tacet
w/additional Bkgd. Voc., ad lib. (all cntd)
N.C.

Gr. 2

Con-nec-t to ______ you.

Gr. 1
(And you can't believe.) Connect to you.

Outro
G5/E

Re - re - con -
P.M.  P.M.  P.M.  P.M.  P.M.  P.M.  P.M.  P.M.  P.M.

G5/E

N.C.  G5/E  N.C.

acc.  con - nect to you.
P.M.  P.M.  P.M.  P.M.  P.M.  P.M.  P.M.  P.M.  P.M.

[2.

G5/E

N.C.  E5


Renholder
Words and Music by Maynard James Keenan and Billy Howerdel

Tune down 1 1/2 steps:
(low to high) C-F-Bb-E-G-C
gtr. 1 & 3: capo III

Intro
Moderately \( \frac{\text{d}}{\text{e}} = 94 \)

\( C7\text{sus}^4 \)
\( * \) Gtr. 1 (12-str. acc.)
** (A7sus^4)
Riff A

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

Verse
Gtr. 1: w/ Riff A (11 times)
\( C7\text{sus}^4 \)
\( (A7\text{sus}^4) \)

Interlude
Gtr. 1: w/ Riff A (7 times)
\( C7\text{sus}^4 \)
\( (A7\text{sus}^4) \)

* Gtr. 2

* Piano arr. for gtr.

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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-Bb-G#-C$

Intro
Moderately fast $\frac{d}{4} = 152$

†N.C. C5 D5 A5

C5 D5 A5 C5

Gr. 1 (dist.)

simile on repeat

mp steady gliss.
†† with Digitech Whammy pedal & delay

Gr. 2

RITT A

−1 1/2

Gr. 3 (dist.)

Rhy. Fig. 1

mf

simile on repeat

Gr. 4

RITT B

* Synth. arr. for grt.
† Chord symbols reflect implied harmony.
** Bass arr. for grt.  †† Set for Perfect 4th below
Verse

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

V- ing all a lone and restless. (Eh.)

I a ble to lose this im age. Sleep
less un a ble to fo cus on an
y thing but your sur ren der.

Tuggin' a rhythm to the vision that's in my head. Tuggin' a beat to the

sight of you ly ing. So delighted with a new understand ing?

Some thing a bout a lit tle evil that makes that un mis tak a ble noise.

I was hear ing, un mis tak a ble sound I know so well.

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

sweet rev el

* Gr. I

* Doubled throughout
Something about a little evil that makes that unmistakable noise.

I was hearing, unmistakable sound. I know so well. Spent and sighing with that look in your eye, eyes. Spent and sweating with that look on your face, like.

Chorus
Half-time feel

sweet revelation,

sweet surrendering.

Sweet revelation,
End half-time feel

Interlude
G5
Voc. Fig. 1

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

Voc.: w/ Voc. Fig. 1 (7 1/2 times)
Gtr. 1: w/ Rhy. Fig. 4 (14 times)
Gtr. 5 (dist.)

mf
w/ choral & flanger

Gtr. 5

Gtr. 3
divisi

1/2
Thinking of you, thinking...
Breña
Words and Music by Maynard James Keenan and Billy Howerdel

Tear down 1 1/2 stops:
(low to high) C♯–F♯–B–E–G♯–C♯

Intro
Moderately \( \frac{3}{4} \) = 120
Half-time feel

(bass) 8

Chord symbols reflect basic harmony.

Verse
C♯m7

_re_flec tion_ wraps and _pulls me un der_

* Chord 1

Aadd4

heal ing water s to be bathed in Breñ a. And

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Verse
Gr. 3 treble
Acc.54

2. Heal me, heal me, my dear Brendan. And

show me lonely and show me openings to
lead me closer to you, my dear Breña.

Chorus

Gr. 1 tenor

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

Vulnera

(Oh.)

* Gr. 2

* Two grs. 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.
Over
Words and Music by Maynard James Keenan and Billy Howerdel

Intro
Moderately fast \( \frac{d}{d'} = 144 \)
N.C.(Ab)

Verse
N.C.

1. Been over,

been over this

be - fore.

Been o - ver,
Interlude

Gr. 1 tune

** Bb7/F(no3rd)  Eb5  Bb7(no3rd)  Fm/Ab  Bb7/F(no3rd)

* Gr. 2  Rhy. Fig. 1

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

End Rhy. Fig. 1
Bridge

Gm

F

Gr. 1: w/ Riff B

So o-ver this

Gr. 2

Rhy. Fig. 2

2 3 1 3 1 3 2 3 1 4 3 1 1 4 3

2

Gr. 1: w/ Riff B

Gr. 2: w/ Rhy. Fig. 2

Gm

Mmm, been o-ver this

End Rhy. Fig. 2

1 3 3 1 4 3 1 3

Riff B

Gr. 2

End Riff B

4 3 4 6
Verse

F

(Eb)

so over this.

2. Been over this.

F

(cont. in notation)
Oh, over this before.

Gtr. 1

Gtr. 2

(continuation)

Gtr. 2 tacet
N.C.

Gtr. 1

Gtr. 3 (dim.)

PP

grad. cresc.

p

Backwards gtr. arr. for gtr.

Free time
w/ Bigd. Voc. ad lib.

Spoken: Unmistakable noise I was hearing.

** w/ delay

- Set for quarter-note regeneration w/ thin 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 voicing. 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.

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

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

- **SLIGHT (MICROTONAL) BEND:** Strike the note and bend up 1/4 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.

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

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

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

- **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.

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

- **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.

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

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

- **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.

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

- **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.

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

- **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.

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

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

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

- **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.

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

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