

# 3 Libras

Words and Music by Maynard James Keenan and Billy Howerdel  
from *A Perfect Circle - Mer de Noms*

Transcribed by Matt Scharfglass

Intro

Moderately slow ♩. = 48

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

(Viola) \*\* Gr. 1  
*mf*  
w/ fingers  
let ring throughout

T  
A  
B

\* 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 Dadd<sup>9</sup> 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*

Gtr. 1: w/ Rhy. Fig. 2 (3 times)  
Csus2 G5 Dadd<sup>9</sup> Bb6 Csus2 G5

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

Dadd<sup>9</sup> Bb6 Csus2 G5 Dsus<sup>2</sup> Bb6

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

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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

Gr. 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. When I look, right  
 much from mm, the wound - ed. But I see, right sec

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

To Coda ⊕  
 Cadd9 Gsus2 Em(add9) F#sus2 F#maj9

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

0 0 10 10 | 7 0 7 7 0 | 0 0 | 0  
 3 3 10 10 | 7 7 7 7 | 0 6 | 0

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.

Ebadd9 Ab G Ebadd9 Ab

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

G Ebadd9 Ab G Ebadd9 Ab

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

*decresc.*

Interlude

Gtr. 1: w/ Rhy. Fig. 1  
Csus2

Em(add9) Csus2 Gsus2 Em(add9)

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

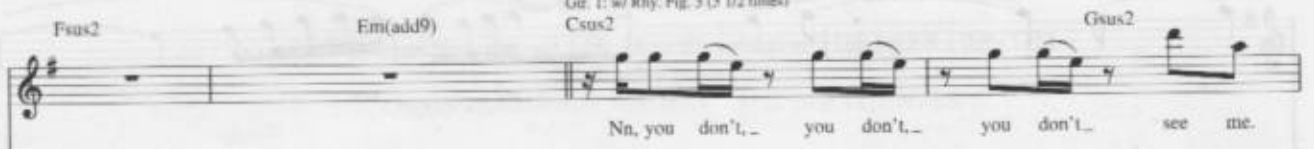
Csus2 Em(add9) Csus2 Gsus2 Em(add9)

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

**Outro-Chorus**

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

Feus2                          Em(add9)    Gsus2



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

Gr. 2 (elec.)

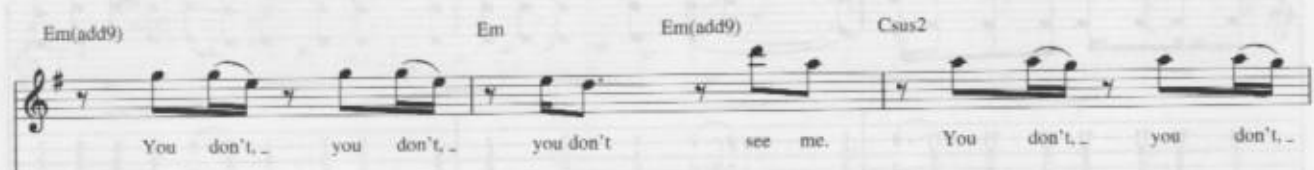
*f*  
w/ dist.



Gr. 1



Em(add9)                          Em                          Em(add9)                          Csus2



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

Gr. 2

1/2



Gsus2                          Em(add9)                          Em                          Em(add9)



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



Chorus system 1: *Csus2* *Gsus2* *Em(add9)*  
You don't see me You

The first system of the chorus features a vocal line in treble clef with lyrics "You don't see me You". The guitar accompaniment is in treble clef, playing a rhythmic pattern of eighth notes. Fretboard diagrams are provided below the guitar staff, showing fingerings for the first three measures.

Chorus system 2: *Em* *Em(add9)* *Csus2* *Gsus2*  
don't, you don't,

The second system of the chorus continues the vocal line with lyrics "don't, you don't,". The guitar accompaniment continues with the same rhythmic pattern. Fretboard diagrams are provided below the guitar staff, showing fingerings for the next three measures.

Chorus system 3: *Em(add9)* *Fsus2* *Fmaj9*  
you don't see me at all

Gr. 2

Gr. 1

The third system of the chorus concludes the vocal line with lyrics "you don't see me at all". The guitar accompaniment includes two parts: Gr. 2 (Guitar 2) and Gr. 1 (Guitar 1). Gr. 2 plays a more complex rhythmic pattern, while Gr. 1 plays a simpler pattern. Fretboard diagrams are provided below the guitar staves, showing fingerings for the final three measures.