

# The Cynical Sphere

Official Tablature Series

## 1. *Veil of Maya*

**CYNIC** - *Focus*

Guitar/Bass/Keyboard  
Tablature & Notation

Transcribed by:  
Jeff Litvak  
[www.cynicalsphere.com](http://www.cynicalsphere.com)

### **GUITAR TABLATURE:**

- Gtr. I - Paul Masvidal (distortion)
- Gtr. II - Jason Gobel (distortion)
- Gtr. III - Paul Masvidal (clean tone)
- Gtr. IV - Jason Gobel (clean tone)
- Gtr. V - Paul Masvidal (lead)
- Gtr. VI - Paul Masvidal (lead harmony)
- Gtr. VII - Keyboard (square wave/choir aahs)

### **BASS TABLATURE:**

- Gtr. I - Sean Malone (fretless bass)



**F<sup>b</sup>5**                      **F5/G**                                      **A<sup>#</sup>5**                                      **B5**

6

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

"Perceiving thus..."                      "A delusive world of duality..."

T	8	8	(8)	7	7
A	8	8	(8)	7	7
B	10	12	(12)	9	11
	10	10	(10)	9	9
B	8	8	(8)	7	7

T	10	8	(8)	(8)	10	7
A	9	7	(7)	(7)	9	9
B	7	5	(5)	(5)	7	7

**B** Lead In

**F<sup>b</sup>5**                      **F5/G**                                      **A<sup>#</sup>5**                                      **B5**

10

P.M.                      P.M.

T					
A		5	(5)	4	(4)
B	2	3	(3)	4	(4)
	1	1	(1)	2	(2)

T	8	8	(8)	7	7	(7)
A	8	8	(8)	7	7	(7)
B	10	12	(12)	9	11	(11)
	10	10	(10)	9	9	(9)
B	8	8	(8)	7	7	(7)

T	6	8	(8)		
A	3	5	(5)		
B					

**F<sup>b</sup>5**                      **F5/G**                      **A<sup>b</sup>5**                      **B5**                      **N.C.**

14

Gtr I                      P.M.                      P.M.

T  
A  
B

2 1                      0 1 (3) (1)                      1                      0 2 (2)                      4 4 (4) (3) (2)                      4 5 5 7 (sl.) (sl.)

Gtr II

8 8 (8)                      7 7 (7)                      7 7 (7)

8 8 (8)                      8 8 (8)                      9 9 (9)

10 10 (10)                      12 (12)                      11 (11)

10 10 (10)                      10 (10)                      9 (9)

8 8 (8)                      8 8 (8)                      7 7 (7)

1/2

**C Verse (A) I**

♩ = 129  
F5

18

P.M.-----|

T  
A  
B

1 1 1 1 3 3 1 1 1 1 1 1 1 1 2 2 1 1                      1 1 1 3 3 5 5 3 3 3 3 3 3 2 2 3 3

"Veil of Maya..."

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

T  
A  
B

8 10 8 8                      12 10 10 10 13 10 10 12 10 10 10                      10 10 12 10 10 10 13 12 10 10 12

\* HOLD BARRE CHORD SHAPE WITH FIRST THREE FINGERS AND MOVE PINKIE AS NEEDED FOR THIS SECTION





28 **E5<sup>open</sup>** **G#m7<sup>b5</sup>**

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

T  
A  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5

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

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

T 12 9 9 12 9 9 9 9 9 12 9 9 12 9 9 9 14 15 16 17

A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 10 10 11

B

30 **E5<sup>open</sup>** **F#m7<sup>b5</sup>** *sl.*

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

T  
A  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2

"Veil of Maya..."

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

T 12 9 9 12 9 9 9 9 9 12 9 9 12 9 9 9 14 14 14 12

A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

B

32 **E5<sup>open</sup>** **G5<sup>III</sup>**

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

T  
A  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5

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

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

T 12 9 9 12 9 9 9 9 9 12 9 9 12 9 9 9 14 14 17

A 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 12

B

*sl.*

**E** Lead 1: (Jason Gobel)

♩ = 132

Em11 Cmaj7 D11 Em11 Cmaj7 D7 Em11 Cmaj7 D11 Em11 Cmaj7 D7

34

\* SEE PERFORMANCE NOTES

Gtr IV

*wavy line*

let ring-----|

let ring-----|

T	8 10 (10) 9 8 9	(9) 8 (8) 12 12	(12) 7 8	(11) 4 5 4 5 4
A	10 12 (12)	10 (10) 14 14	(14) 7 9 11	
B			7	

sl. P (^) \* CLEAN TONE

(^)

Gtr III

let ring-----|

T	8 7 8	8 7 7 8	7 8 7 8	8 7 7 8
A	9 7 9	9 7 9	9 7 9	9 7 9
B	0 P 8 10	0 8 10	0 8 10	0 8 10

\* CLEAN TONE / FINGERSTYLE

♩ = 128

Em11

Cmaj7

38

let ring^

*wavy line*

*wavy line*

T	7 8	(7) 7 8 10 10	(10) 10 12 12 8	(8)
A	7 9	(8) 8 8 8 8	(8) 8 10 10 10	(10)
B	7	(7)		

(^) (^) (^) (^) (^) sl. (^) (^)

let ring-----|

T	7 8 8	8 7 7 7	9 7 10	9 7 9 10 7
A	7 7 7	7 7 7 7	9 7 10	9 7 9 10 7
B	0 H 0 10	10 10 10 H	8 8 8 8 8	8 8 8 8 8



50

B11 D6/9 A/9 B11 E<sup>xx</sup>

Gtr IV  
let ring

T 14 15 14 12 14 (14) (14)

A 14 15 14 12 14 (14) (14)

B 14 15 14 12 14 (14) (14)

H P sl. \* CLEAN TONE sl.

P.M.-----|

T 7 9 9 7 9 7 (7) 9 10 8 9 8 9

A 7 9 9 7 9 7 (7) 9 10 8 9 8 9

B 7 9 9 7 9 7 (7) 9 10 8 9 8 9

\* HOLD CHORD SHAPES

let ring

T 7 0 7 0 7 0 (0) 7 0 7 0 7 0 10 7 10 9 10

A 7 0 7 0 7 0 (0) 7 0 7 0 7 0 8 10 7 10 9 10

B 7 0 7 0 7 0 (0) 7 0 7 0 7 0 8 10 7 10 9 10

\* STRUM WITH FINGERS sl.

**F** Verse (B) I

♩ = 130

E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11

53

Gtr III  
let ring

T 2 3 2 3 2 2 3 2 3 2 2 3 2 3 2 3 0

A 2 3 2 3 2 2 3 2 3 2 2 3 2 3 2 3 0

B 0 1 1 1 0 1 1 1 0 1 1 1 0 1 1 1 0

"Illusion works, impenetrable..."  
\* CLEAN TONE

"Weaving webs innumerable..."

Gtr IV

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

T 7 0 (0) 0

A 7 0 (0) 0 3 1 4 3 (3)

B 7 0 (2) 2 3 4 2 3 (3)

\* CLEAN TONE

57

E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11

let ring

T 2 3 2 3 2 2 3 2 3 2 2 3 2 3 0

A 0 1 1 0 1 1 0 1 1 0 1 1 0 1 0

B 0 1 1 0 1 1 0 1 1 0 1 1 0 1 0

"Her gay pictures never fail..." "Crowd each other veil on veil..."

let ring

T 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 7 3 2 3 2 3 2 3 2 3 2 3 2 3 0

B 7 2 2 2 2 2 2 2 2 2 2 2 2 2 0 (0)

61

E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11

let ring

T 2 3 2 3 2 2 3 2 3 2 2 3 2 3 0

A 0 1 1 0 1 1 0 1 1 0 1 1 0 1 0

B 0 1 1 0 1 1 0 1 1 0 1 1 0 1 0

"Maya subjects you..."

let ring

T 7 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 7 3 2 3 2 3 2 3 2 3 2 3 2 3 0

B 7 2 2 2 2 2 2 2 2 2 2 2 2 2 0 (0)

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

**G** Bridge

♩ = 128

Cmaj11 Bmaj11 Gmaj11 E♭5 Fmaj11 E♭5 Fmaj11 Cmaj11 Bmaj11 Gmaj11

65

Gtr I P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T A B

10 9 8 9 5 4 3 2 3 2 2 3 2 2 3 2 9 10 8 9 5 4

8 7 3 3 3 0 1 1 0 1 1 1 8 7 3 3 3

\* HOLD CHORD SHAPES "Charmer who will..." "Be believed..." *sl.*

Gtr II P.M.-| P.M.-| P.M. P.M.-| P.M.-| P.M. P.M.-| P.M.-| P.M. P.M.-| P.M.-| P.M.

T A B

10 9 9 8 8 5 5 5 2 2 2 2 2 2 3 3 3 3 9 10 9 8 8 5 5 5

8 7 7 7 0 1 1 0 1 1 1 8 7 7 7 7

\* HOLD CHORD SHAPES

**H** Transition

♩ = 133

F♯5 F5/G A♯5 B5

69

P.M. P.M.

T A B

5 (3) (3) 4 (4) 4 (4) 2 1 0 2 (2)

2 1 0 1 (1)

T A B

8 8 (8) 7 7 (7) 8 8 (8) 7 7 (7) 10 12 (12) 9 9 (9) 10 10 (10) 9 9 (9) 8 8 (8) 7 7 (7)



E5

79

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

T  
A  
B

0 0 0 0 2 0 0 0 0 2 2 0 0 4 5 4 5 7 5 9

H  
sl. sl.

"Chops and divides God's dream thoughts..."

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

T  
A  
B

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

F5

81

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

T  
A  
B

1 1 1 1 3 3 1 1 1 1 1 1 2 2 1 1 1 1 3 3 5 5 3 3 3 3 2 2 3 3

"The great divider..."

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

T  
A  
B

8 10 8 8 12 10 10 10 13 10 10 12 10 10 10 8 10 10 12 10 10 10 13 12 10 10 12

83

A#5                    A#5    A#5                    B5 C5 B5                    C5 D5 C5                    E

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

T  
A  
B

"As we be subject to likes and disgust..."

T  
A  
B

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

T  
A  
B

Detailed description: This system contains two guitar systems. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of zeros and some fretted notes (1, 2, 4, 5, 7, 9). Chords A#5, B5, C5, D5, and E are indicated above the staff. The second system is similar but includes a 'H' (harmonic) marking and 'sl.' (slide) markings on the bass line.

**J** Chorus

♩ = 134  
E

85

F#m7b5

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

T  
A  
B

sl. "Ahamkara..."

T  
A  
B

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

T  
A  
B

Detailed description: This system contains two guitar systems. The first system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of zeros and some fretted notes (7, 9, 12). Chords E and F#m7b5 are indicated above the staff. The second system has a treble clef staff with a melody of eighth notes and a bass clef staff with a bass line of fretted notes (12, 9, 9, 12, 9, 9, 9, 9, 12, 9, 9, 12, 9, 9, 9). Chords F#m7b5 are indicated above the staff. The system concludes with a 'sl.' marking and the lyric 'Ahamkara...'.

87 **E5<sup>open</sup>** **G#m7<sup>b5</sup>**

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

T  
A  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 5 4

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

T 12 9 9 12 9 9 9 9 9 12 9 9 12 9 9 9 12 14 14 17 (17) 15 (15) 12 (12)

A  
B

sl.

89 **E5<sup>open</sup>** **F#m7<sup>b5</sup>**

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

T  
A  
B 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 3 2

P.M.--| P.M.-----| P.M.--| P.M.-----| P.M.--| P.M.--| P.M.--| P.M.--| "Veil of Maya..."

T 12 9 9 12 9 9 9 9 9 12 9 9 12 9 9 9 12 14 14 14 12

A  
B



95  $\text{♩} = 124$

$G5^{III}$   $F5^I$   $B^b5$   $G5^{III}$   $F5^I$   $C5$   $G5^{III}$   $F5^I$   $B^b5$   $G5^{III}$   $F5^I$   $C5$

T  
A  
B

\* SEE PERFORMANCE NOTES FOR LIVE OPTION TO NEXT FOUR MEASURES OF THIS LEAD

T  
A  
B

97  $\text{♩} = 130$

$B5^{VII}$   $A6$

Gtr V

T  
A  
B

sl. P P H H sl. P H sl. P P H H P P P P

Gtr VI

T  
A  
B

sl.

Gtrs I, II P.M. P.M. P.M.-| P.M. P.M.-| P.M.-| P.M. P.M.-| P.M. P.M.-| P.M. P.M.-|

T  
A  
B



L Verse (B) II

♩ = 133

E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11

103

Gtr III *let ring*

T  
A  
B

\* CLEAN TONE "Maya..." "Subjects you..."

Gtr IV P.M. *let ring*

T  
A  
B

\* CLEAN TONE

E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11 E<sup>b</sup>5 Fmaj11

108

*let ring*

T  
A  
B

"Maya..." "Subjects you..."

*let ring*

T  
A  
B

**M** Bridge

♩ = 129

Cmaj11 Bmaj11 Gmaj11 E♭5 Fmaj11 E♭5 Fmaj11 Cmaj11 Bmaj11 Gmaj11

112

Gtr I P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

T A B

sl. \* HOLD CHORD SHAPES "Charmer who will..." "Be believed..." sl.

Gtr II P.M.-| P.M.-| P.M. P.M.-| P.M.-| P.M. P.M.-| P.M.-| P.M. P.M.-| P.M.-| P.M.

T A B

\* HOLD CHORD SHAPES sl.

**N** Break

♩ = 131  
F#5

F5/G

A#5

B5

116

Gtr I P.M. P.M.-----| P.M.

T						
A			5	(5)		4
B	2	0 1	(3)	(3)	2	4
			(1)		0	2

\* PAUL USES HIS VOICE AS AN INSTRUMENT HERE BUT NO WORDS ARE BEING SUNG

Gtr II

P.M.-----|

T	8	8	(8)	7	7	7
A	8	8	(8)	7	7	7
B	10	12	(12)	9	9	11
	10	10	(10)	9	9	9
	8	8 8	(8)	7 7 7	7	7

Gtr VI \* KEYBOARD ARRANGED FOR GUITAR

T	10	8	(8)	(8)	10	9
A	9	7	(7)	(7)	9	9
B	7	5	(5)	(5)	7	7

\* SQUARE WAVE VOICE DOUBLED WITH CHOIR AAHS VOICE



E5

126

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

T  
A  
B

0 0 0 0 2 0 0 0 0 2 2 0 0 4 5 4 5 7 5 9  
H sl. sl. 0 0 7

"Balance every joy with a grief..."

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

T  
A  
B

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

F5

128

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

T  
A  
B

1 1 1 1 3 3 1 1 1 1 1 1 2 2 1 1 1 1 3 3 5 5 3 3 3 3 2 2 3 3

"Dual scales of Maya..."

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

T  
A  
B

8 10 8 8 12 10 10 10 13 10 10 12 10 10 10 8 10 10 12 10 10 10 13 12 10 10 12

130

A#5                    A#5    A#5                    B5 C5 B5                    C5 D5 C5                    E5

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

T  
A  
B

0 0 0 0 2 0 0 0 0 2 2 0 0 0 0 4 5 4 5 7 5 9

"Earth's unending law of polarity..."

H

sl.                    sl.

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

T  
A  
B

0 0 0 0 2 0 0 0 0 2 2 0 0 0 0 4 5 4 5 7 5 9

132

F5

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

T  
A  
B

1 1 1 1 3 3 1 1 1 1 1 2 2 1 1 1 1 3 3 5 5 3 3 3 3 2 2 3 3

"Veil of Maya..."

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

T  
A  
B

8 10 8 8 12 10 10 10 13 10 10 12 10 10 10 10 13 12 10 10 10 12 10 10 10 12











164

♩ = 128    Em11    Cmaj7    D11    ♩ = 125    Em11    Cmaj7    D7    ♩ = 110    Em11    ♩ = 85

let ring

\* THESE LAST TWO NOTES ARE ONLY DONE IN LIVE VERSION

T 7 8 7 9 7 8 8 7 9 7 8 7 7 8 7 7 9

A 7 7 9 7 7 7 7 7 7 7 7 7 7 7 7 7 7 9

B 0 8 10 0 8 10 0 H

167

T (7) (7) (7)

A (9) (9) (9)

B (7) (7) (7)

T (12) (12)

A

B

# VEIL OF MAYA (Bassline)

As recorded by Cynic

(From the 1993 Album FOCUS)

Transcribed by Jeff Litvak  
(www.cynicalsphere.com)

Words by Paul Masvidal  
Music by Cynic  
Arranged by Cynic

TUNING: (E, A, D, G)

## A Intro

♩ = 134

1

Gtr I Sean Malone - (Fretless Bass)

T  
A  
B

\* FINGERSTYLE  
\* SEE PERFORMANCE NOTES

"In Maya's grip..." "Illusion transforms verity..."

## B Lead In

6

T  
A  
B

## C Verse (A) I

♩ = 129

14

T  
A  
B

H "Veil of Maya..." H



**E** Lead 1: (Jason Gobel)

♩ = 132

Musical notation for measures 30-33. The staff shows a bass line with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: 30: (rest), (rest), (rest), quarter note G#2, quarter note A2, quarter note B2, quarter note C3. The fretboard below shows: 30: 0, (0), (0), (0); 31: (0), (0), (0), (0); 32: (0), (0), (0), (0); 33: 9, 9, 12, 10. A yellow highlight is under the text: \* SEE PERFORMANCE NOTES FOR LIVE OPTION. A 'P' is at the end of the fretboard.

♩ = 128

Musical notation for measures 34-37. The staff shows a bass line with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: 34: quarter note G#2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G#3, quarter note A3, quarter note B3, quarter note C4. The fretboard below shows: 34: 9, (9) 10, 12, 14, 11, 12, (12), 14, 16, 16, 17; 35: 0, (0); 36: 0, (0); 37: 0, (0). A yellow highlight is under the text: \* SEE PERFORMANCE NOTES. An 'H' is at the end of the fretboard.

Musical notation for measures 38-41. The staff shows a bass line with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: 38: quarter note G#2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G#3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note C5. The fretboard below shows: 38: 16, (16), 11, 14, 11, (11) 11, 12, 14, (14), 14, 10, 9, 12, 11; 39: 0, 0, 0, (0), 0, sl., sl., sl.; 40: 0, 0, 0, (0), 0, sl., sl., sl.; 41: 0, 0, 0, (0), 0, sl., sl., sl. 'sl.' stands for slide.

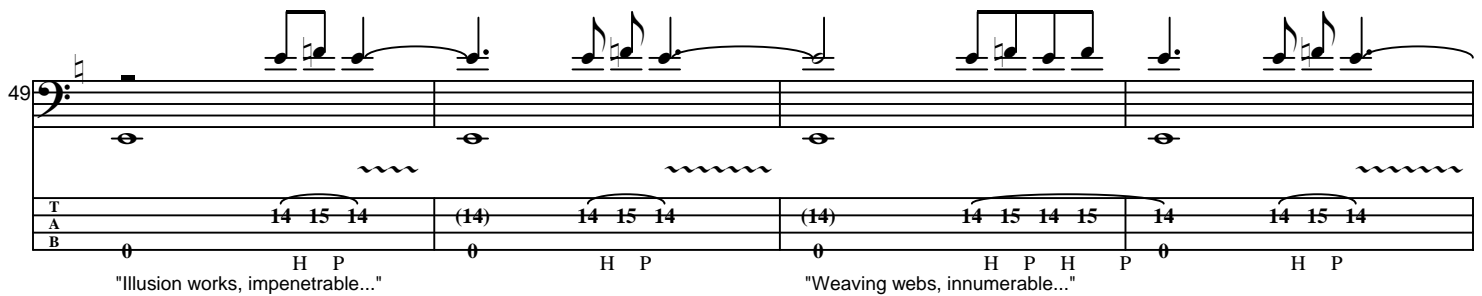
Musical notation for measures 42-45. The staff shows a bass line with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: 42: quarter note G#2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G#3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note C5. The fretboard below shows: 42: 9, 12, 12, 10, 9, 9, 9, (9), 9, 9, 10, 9, 7, 10, (10), 9, 7, (7); 43: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0; 44: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0; 45: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0. 'H' and 'P' are at the end of the fretboard.

Musical notation for measures 46-49. The staff shows a bass line with a key signature of one sharp (F#) and a time signature of 4/4. The notes are: 46: quarter note G#2, quarter note A2, quarter note B2, quarter note C3, quarter note D3, quarter note E3, quarter note F#3, quarter note G#3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F#4, quarter note G#4, quarter note A4, quarter note B4, quarter note C5. The fretboard below shows: 46: 2, 0, 5, (5), 2, 2, 2, 0; 47: 2, 0, 5, (5), 2, 2, 2, 0; 48: 2, 0, 5, (5), 2, 2, 2, 0; 49: 2, 0, 5, (5), 2, 2, 2, 0.

**F** Verse (B) I

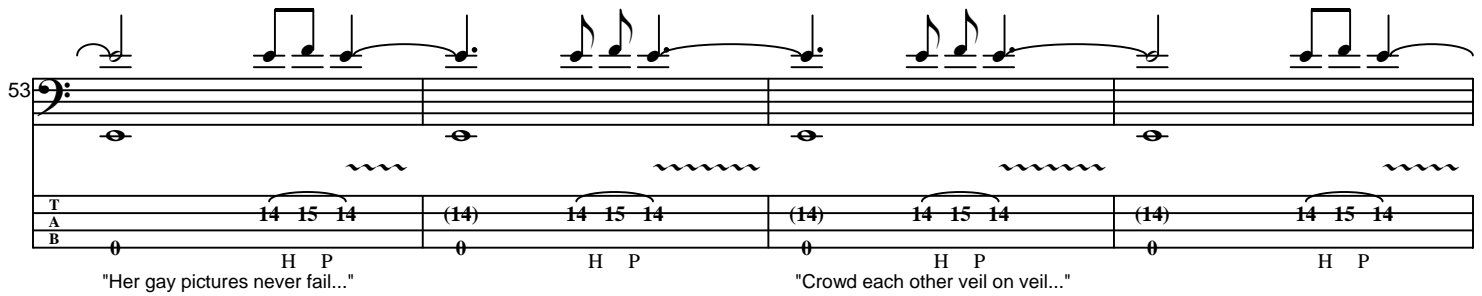
♩ = 130 \*SEE PERFORMANCE NOTES FOR LIVE OPTION

49



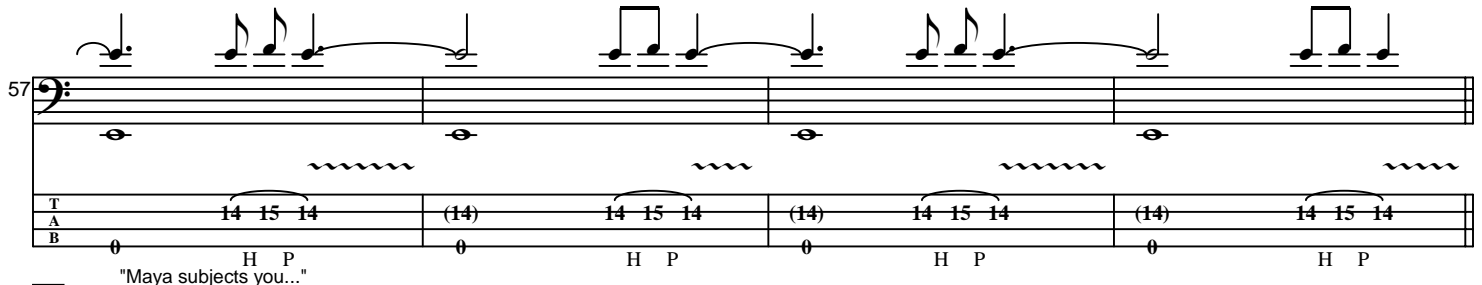
"Illusion works, impenetrable..."

53



"Her gay pictures never fail..."

57



"Maya subjects you..."

**G** Bridge

♩ = 128

61



"Charmer who will..."

**H** Transition

♩ = 133

65



"Be believed..."

67





83

T  
A  
B

0 0 0 0 0 0 0 0 3 1 1 3 1 3

"Veil of Maya..."

85

T  
A  
B

7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 9 7 7 5 7 (7) *sl.*

**K** Lead 2: (Paul Masvidal)

♩ = 131

87

T  
A  
B

2 2 2 2 2 2 2 x 2 2 5 5 5 5 5 5 5 5 5 5

♩ = 124

89

T  
A  
B

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

♩ = 130

91

T  
A  
B

5 5 3 3 5 5 3 5 5 5 3 3 5 5 3 5

**L** Verse (B) II

♩ = 133

93

T  
A  
B

0 (0) 14 15 14 (14) 15 (15) 14 14 15 14

"Maya subjects you..." (0) H P 0 0 P 0 H P

\* SEE PERFORMANCE NOTES FOR LIVE OPTION

98

T  
A  
B

14 15 14 (14) 14 15 14 15 14

0 H P 0 (0) 0 H (0) P 0 P (0) 0 0 0

"Maya subjects you..."

**M** Bridge

♩ = 129

102

T  
A  
B

9 10 8 9 5 2 3 2 3 2 3 2 3 9 10 8 9 5

8 7 3 3 0 1 1 0 0 1 1 0 8 7 3 3

"Charmer who will..." "Be believed..."

**N** Break

♩ = 131

106

T  
A  
B

8 7 10 (10) 7 7 7 8 7 9

\* PAUL USES HIS VOICE AS AN INSTRUMENT HERE BUT NO WORDS ARE BEING SUNG

**O** Verse (A) III

110

T  
A  
B

3 2 3 0 0 0 1 1 2 2 3 3 3 2 3 0 0 0 1 1 2 2 3 3

H H

"Veil of Maya..."

112

T  
A  
B

2 0 1 2 0 0 0 2 2 3 3 4 4 2 0 1 2 0 4 4 5 5 6 6 7 7

H H

"Balance every joy with a grief..."

114

T  
A  
B

3 2 3 0 0 0 1 1 2 2 3 3 3 2 3 0 0 0 1 1 2 2 3 3

H H

"Dual scales of Maya..."



134

Tempo markings: ♩ = 128, ♩ = 125, ♩ = 110, ♩ = 85

138

Tempo marking: ♩ = 85

141

Tempo marking: ♩ = 85

# Performance & Other Notes

## Veil Of Maya

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*"With the song's lyrics based on the Emerson poem of the same name... according to ancient Hindu thought, 'Maya' essentially means 'illusion', and 'Veil' refers to the veil of illusion that cloaks us all, thus creating a barrier between us and God's vision of perfection...or in other words, reality. Maya is the world perceived but it is an illusion of the derived, or falsely perceived. That is, there is something perceived by awareness, but it is an illusion. It is this 'veil of maya' which covers reality's true nature.."*

- The Cynical Sphere

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**SONG:** *Veil Of Maya*  
**ARTIST:** Cynic  
**MUSIC BY:** Cynic  
**LYRICS BY:** Paul Masvidal  
**TRANSCRIBED BY:** Jeff Litvak ([www.cynicalsphere.com](http://www.cynicalsphere.com))  
**ALBUM:** *Focus*  
**RELEASE DATE:** September 14, 1993  
**LABEL:** Road Runner Records  
**NOTICE:** ©1993 The All Blacks B.V.  
**PRODUCED BY:** Cynic & Scott Burns  
**ENGINEERED & MIXED BY:** Scott Burns  
**RECORDED & MIXED AT:** Morrisound Recording, Tampa, FL

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## GUITAR NOTES

### **SECTIONS E & Q:**

These two sections both have a very light and airy feel to them and are played with a high degree of finesse. The trick to pulling these off with the same degree of emotion and lilt that Jason accomplishes here is all in the picking technique. Underneath certain chords in the tablature for these sections you will see a "(^)" notation. This indicates that these particular chords are to be plucked with the fingers rather than with the guitar pick. In order to keep your playing fluid, however, it is important to keep the guitar pick between your finger and thumb as you normally would at all times and use the free fingers on your right hand to do the finger picking as required. This will be especially important in maintaining fluidity in measures such as **measure 38** where a guitar picked note is immediately followed by a finger picked chord. Jason does the finger picked chords in **measures 34, 35** (section E) & **148, 149** (section Q) just a little differently than the rest though. For these, simply pluck the bottom note with the guitar pick while simultaneously plucking the top note with your ring finger.

For Paul's parts on these sections, everything is finger picked. When entering into the section, Paul will hold onto his guitar pick by curling it up underneath his palm in his ring and pinkie fingers, leaving his thumb and first two fingers free to do the finger picking. It is a quick and easy movement to transfer the pick there and to get it back to resume normal playing when the finger picked part is over and it can be mastered with just a little practice. Onstage, it is always a good idea to have a few extra picks in your pocket or taped to a nearby mic stand just in case you drop one since anytime you go shifting the pick around in your hand during a show you are at risk of that. In Section E, after the finger strumming part in **measures 50 & 51**, Paul shifts the guitar pick back and resumes normal picking at **measure 52**.





2 0 5 5 2 2 0

**LIVE PERFORMANCE OPTION (SECTION F: VERSE (B) I)**

**BASS PART:**

**F Verse (B) I (Live Option)**  
♩ = 130

14 15 14 14 15 13 14 13 14 12 14 15 14 14 15 12 14 15 13 15

H H

14 15 14 14 15 13 14 13 14 12 14 15 14 14 15 13 14 13

H H

14 15 14 14 15 12 14 15 15 14 15 13 14 13 14 14 14 15 14 15

H H H H H

**LIVE PERFORMANCE OPTION (SECTION L: VERSE (B) II)**

**BASS PART:**

**L Verse (B) II (Live Option)**  
♩ = 133

14 15 15 14 14 14 15 12 14 15 14 15 13 14 13 14 15 15 14 15

H P H H H H H

The image shows a musical score for guitar. The top staff is a bass line with a treble clef and a key signature of one sharp (F#). The bottom staff is a fretboard diagram with a treble clef and a key signature of one sharp. The fretboard diagram shows fingerings for the strings: 14, 15, 15, 14, 14; 14, 15, 13, 14, 13, 15, 13; 14, 15, 12, 14, 15, 15; 14, 15, 13, 14, 13, 15, 15. The fretboard diagram also includes a 'T' (Tapping) symbol and a 'P' (Palm Mute) symbol. The fretboard diagram is divided into four measures, each starting with a '0' (open string) and followed by a 'H' (Harmonics) symbol.

## Veil Of Maya

*In maya's grip illusion transforms verity  
perceiving thus a delusive world of  
duality*

*veil of maya  
balance every joy with a grief  
dual scales of maya  
earth's unending law of polarity*

*ahamkara...veil of maya*

*(solo: Jason)*

*illusion works impenetrable  
weaving webs innumerable  
her gay pictures never fail  
crowd each other veil on veil  
maya subjects you*

*charmer who will be believed  
by man who thirsts to be deceived*

*veil of maya  
chops and divides god's dream thoughts  
the great divider  
as we be subject to likes and disgust*

*ahamkara...veil of maya*

*(solo: Paul)*

*maya subjects you  
maya subjects you*

*charmer who will be believed  
by man who thirsts to be deceived*

*(Paul is using his voice as an instrument  
here but no actual words are being sung)*

*veil of maya  
balance every joy with a grief  
dual scales of maya  
earth's unending law of polarity*

*veil of maya  
chops and divides god's dream thoughts  
the great divider  
as we be subject to likes and disgust*

*ahamkara...veil of maya*