

# The Cynical Sphere

Official Tablature Series

## 5. *I'm But A Wave To...*

**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 - Keyboard 1 (pizzicato organ)
- Gtr. VI - Keyboard 2 (choir aahs/synth bass)

### **BASS TABLATURE:**

- Gtr. I - Sean Malone (fretless bass)
- Gtr. II - Sean Malone (bass harmony licks)

# I'M BUT A WAVE TO...

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

## A Intro

TUNING: (E, A, D, G, B, E)

$\text{♩} = 208$

Gtr III Paul Masvidal - (Left Channel)

\* CLEAN TONE

Gtr IV Jason Gobel - (Right Channel)

\* CLEAN TONE

\* SEE PERFORMANCE NOTES

6

D<sup>7</sup>5 Bm13 C<sup>7</sup>5

T (10) (10) (10)

A 9 (9) (9)

B

13 12 12 16 15 13 17 15 13 13 16 14 10 10 13 11 11 8 8 11 10

sl.

10

B<sup>7</sup>5 B<sup>7</sup>5(type 2) B<sup>7</sup>5 B<sup>7</sup>5(type 2)

T (16) (16) (16)

A 15 (15) (15)

B 13 (13) (13)

12 (12) (12)

7 7 10 9 10 9 9 10 13 13 10 9 (9) 10 9 10 7 7 10 9 10 13 13 10 9 12

sl.

14

D<sup>7</sup>5 Bm13 C<sup>7</sup>5

T (17) 16 (16)

A 15 (15) (15)

B 13 (13) (13)

12 (12) (12)

16 15 13 17 15 13 13 16 14 10 10 13 11 11 8 8 11 10

sl. sl.

**B** Lead In

♩ = 206

B<sup>2</sup>5      B<sup>2</sup>5(type 2)      B<sup>2</sup>5      B<sup>2</sup>5(type 2)

18

Gtr I

*let ring*

*sl.*      *sl.*

\* PLAYED THROUGH A ROLAND GM-70 GUITAR-TO-MIDI CONVERTER WITH AN E-MU PROTEUS SYNTH MODULE  
\* DISTORTION

Gtr IV

*sl.*

D<sup>2</sup>5      Bm13      C<sup>2</sup>5

22

*let ring*

*sl.*      *sl.*

26

B<sup>7</sup>5                      B<sup>7</sup>5(type 2)                      B<sup>7</sup>5                      B<sup>7</sup>5(type 2)

let ring ----- | let ring ----- |

T	14 21	(21) 21	21 21	(22) 22
A	12 19	(19) 18	18 21	22 19
B				19 20

sl.                      sl.                      sl.

T	7 7	13 13	7 7	13 13
A	9 10 9	9 10 10 9	(9) 10 9 10	9 10 10 9 12
B				

sl.

30

D<sup>7</sup>5                      Bm13                      C<sup>7</sup>5

4

T	15	(15)	(15)	(15)	x x
A	13	(13)	(13)	(13)	x x
B					x x

T	16 17	16 16	14 10	8 8
A	13 13	15 13 13	10 10 13	11 11 8 8 11
B	12 12	12	(12) 12 13	10 10 10

sl.                      sl.

**C** Lead In II

B $\flat$ 5                      Csus                      G/4                      Bsus

34

T  
A  
B

7 11 (11) 8 9 8 9 8 9 8 7 (7)  
5 9 (9) 6 7 6 7 6 7 6 5 (5)

*sl.* *sl. sl. sl. sl. sl. sl.*

T  
A  
B

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

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

B $\flat$ 5                      Csus                      G/4                      Bsus

38

T  
A  
B

7 9 (9) 5 7 (7) 5 (5)  
5 7 (7) 3 5 (5) 3 (3)

*sl.* *sl.* *sl.* *sl.* *sl.*

T  
A  
B

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

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



44

C11#11 C

T  
A 16  
B

T  
A 15  
B

46

E11#11 Gmaj13

T  
A 15  
B

T  
A 14  
B



54

E5 E<sup>b</sup>aug D5 N.C. E<sup>b</sup>m6

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

T					
A	9 7 7 7 10 9 7 9	6 5 4 5 4 5 7	4 5 4 7 5 4 4	(4) 7 5 6 6 6	5 4 (6)
B					

"Reliving, seeking silence..."

T					
A	12~11 9	12~11 9	16 14 14	14 (14) 12 12 12	
B	10~9 7	10~9 7	14 12 12	12 (12) 10 10 10	

*sl.* *sl.* *sl.* *sl.*

58

E5 E<sup>b</sup>aug D5 N.C.

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

T					
A	9 7 7 7 10 9 7 9	6 5 4 5 4 5 7	4 5 4 7 5 4 5	4 5 4 5 7 5	3
B					

"And know that I..." "As just a shell outside..." *sl.*

T					
A	12~11 9	12~11 9	14 12 12	12 11 11	
B	10~9 7	10~9 7	12 10 10	10 9 9	

*sl.* *sl.* *sl.*





**G** Bridge

♩ = 254  
N.C.

84

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

T							
A	7 7 7 7 3 7 7 3	5 5 5 5 5 5 5 5	1 5 5 1 3 3 3 3	5 5 5 1 5 5 5 5			
B							

**\* HOLD SHAPES THROUGHOUT THIS SECTION**

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

T							
A	9 9 9 9 5 9 9 5	7 7 7 7 7 7 7 7	3 7 7 3 5 5 5 5	7 7 7 3 7 7 7 7			
B							

88

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

T					
A	7 7 7 7 3 7 7 3	5 5 5 5 5 5 5 5	5 (5) 9	5 6 3 5 5 5 5 5	
B			3 (3) 7	7 8 5 7 7 5 7	

*sl.*

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

T					
A	9 9 9 9 5 9 9 5	7 7 7 7 7 7 7 5	9 (9) 5	7 8 5 7 7 5 7	
B			7 (7) 3		

*sl.*

92

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

T							
A	7 7 7 7 3 7 7 3	5 5 5 5 5 5 5 5	1 5 5 1 3 3 3 3	5 5 5 1 5 5 5 5			
B							

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

T							
A	9 9 9 9 5 9 9 5	7 7 7 7 7 7 7 7	3 7 7 3 5 5 5 5	7 7 7 3 7 7 7 7			
B							

96

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

T  
A  
B 7 7 7 7 3 7 7 3 | 5 5 5 5 5 5 5 5 | 5 (5) 9 | 5 6 3 5 5 5 6

"So I call on..." *sl.*

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

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

*sl.*

**H** Chorus

100

B5 G5 F#5 B#5 F5 C5

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

T  
A  
B 4 4 2 | 0 4 4 5 | 5 4 | 3 3 | 3 3 5 | 3 3 5

"Sri..." "Cosmic sea..."

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

T  
A  
B 9 9 9 9 5 9 9 5 | 7 7 7 7 7 7 7 7 | 3 7 7 3 5 5 5 5 | 7 7 7 3 7 7 7 7

104

G5 G5 F#5 N.C.

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

T  
A  
B

5 5 5 5 4 5 5 4 5 (5) 12 (12) 5 6 3 5 5 5 5 6  
3 0 2 2 3 3 2 3 (3) 10 (10) 7 8 5 7 7 5 7  
*sl.* *sl.*

"All is within you..."

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

T  
A  
B

9 9 9 9 5 9 9 5 7 7 7 7 9 (9) 5 7 8 5 7 7 5 7  
7 (7) 3  
*sl.*

108

B5 G5 F#5 B#5 F5 C5

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

T  
A  
B

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

"As in a dream..."

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

T  
A  
B

9 9 9 9 5 9 9 5 7 7 7 7 3 7 7 3 5 5 5 5 7 7 7 7 3 7 7 7 7

112

G5 G5 F#5 N.C.

P.M.-----|

T

A 5 (5) 12 14 16 (16)

B 3 0 4 4 5 5 4 3 (3) 10 12 14 (14)

"I'm but a wave to..." *sl.* *sl.*

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

T

A 9 9 9 9 5 9 9 5 7 7 7 7 7 7 5 9 (9) 5 7 8 5 7 7 5 8

B 9 9 9 9 5 9 9 5 7 7 7 7 7 7 5 7 (7) 3 7 8 5 7 7 5 7

*sl.*

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

$\text{♩} = 247$   
F#

F A

116

Gtr II

T 7 (7) 6 5 4 5 6 7 8 7 (7) 10

A

B *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

Gtr I

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

T 6 5 5 6 5 9 10

A 8 7 7 5 6 (6) (5)

B 9 9 9 9 9 8 8 8 8 8 8 8 12 *sl.* *sl.*

120

F# F A

T 11 12 11 12 13 14 12 13 12 13 12 13 12 16 14 12 13 14 13 12 14

A 16 14 12 13 12 13 12 13 14 13 12 14

B H H H H P H P H P P H

-----SWEEP----- SWEEP-----

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

T 5 (5) 5 (5) 9 10

A 6 6 9 10

B 9 9 9 9 8 5 7 8 8 8 8 8 7 7 5 12

sl.

124

♩ = 242

A N.C.

Gtr II T (R.H.) T (L.H.) T (R.H.) T (L.H.)

T 24 24 17 19

A sl. sl. sl. sl.

B sl. sl. sl. sl.

Gtr I

T 9 (9) (9)

A 10 (10) (10) 12 (12)

B 9 (9) (9) 11 (11) 10 (10)

Gtr III

T 9 (9) (9)

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

B 11 (11) (11) 12 (12) 12 (12)

128

Gtr II  
T (R.H.)

T (L.H.) T (R.H.) T (L.H.) T (R.H.)

12 15 15 15 15

sl. sl. sl. sl. sl.

Gtr I

T		
A	(12)	(12)
B	(10)	(10)

131

$\text{♩} = 245$

F A

7 8 10 (10) 7 9 10 (10) 11 13 (13)

sl. sl. sl. sl.

\* USE PINKIE TO FRET THE FIRST THREE NOTES AND THE REST WILL FALL INTO PLACE NICELY

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

T							
A		6	5	5	5	5	5
B	9 9 9 9 9	8	8 8 8 8	8	8	8	12

135

F# F

T 12 15 16 12 16 12 16 14 12 16 12 15 16 12 16 12 16

A

B

∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩ ∩

∨ H H P H P P H H H H

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

T

A 6 7

B 9 9 9 9 9 8 8 8 8

137

A

T 12 11 12 11 11 (11) 12 (12) 13 14 16 17

A

B

∩ sl. H P ∨ H ∩ H ∩ H

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

T 5 5 5 5 (5) (6) (5) 9 10

A 5 7 7 5 (5) (6) (5) 9 10

B 8 8 8 8 12

∩ ∩ ∩ ∩ ∩ sl.

♩ = 241  
A

N.C.

139

Musical staff for guitar II (Gtr II) in 3/4 time. It shows four measures of music with notes and fret numbers: 16, 17, 24, 12, 20, 15.

Tablature for guitar II (Gtr II) corresponding to the notes above. The strings are labeled T (Top), A (Acoustic), and B (Bass). Fret numbers are indicated below the strings.

Musical staff for guitar I (Gtr I) in 3/4 time. It shows four measures of music with notes and fret numbers: 9, 10, 9, 11, 12, 9, 10, 9, 11, 12, 12, 10.

Tablature for guitar I (Gtr I) corresponding to the notes above. The strings are labeled T, A, and B. A dashed line indicates a "let ring" instruction.

Musical staff for guitar III (Gtr III) in 3/4 time. It shows four measures of music with notes and fret numbers: 9, 10, 9, 11, 12, 9, 10, 9, 11, 12, 12, 10.

Tablature for guitar III (Gtr III) corresponding to the notes above. The strings are labeled T, A, and B.

\* CLEAN TONE

143

Musical staff for guitar II (Gtr II) in 4/4 time. It shows four measures of music with notes and fret numbers: 18, 13, 12, 17, 12, 18, 12, 20, 20, 12, 18, 18, 17.

Tablature for guitar II (Gtr II) corresponding to the notes above. The strings are labeled T, A, and B. Pedal points (P) and slurs (sl.) are indicated.

Musical staff for guitar I (Gtr I) in 4/4 time. It shows four measures of music with notes and fret numbers: 12, 10, 12, 10.

Tablature for guitar I (Gtr I) corresponding to the notes above. The strings are labeled T, A, and B.

**J** Transition

♩ = 212  
E11#11

Gmaj13

146

Gtr II  
T

24  
A  
B

17

\* END OF LEAD

P

Gtr I

T 12  
A 14  
B

\* VOLUME SWELLS W/ PITCH SHIFT AT +1 OCTAVE  
\* SEE PERFORMANCE NOTES

Gtr IV

T 7 7 7  
A 9 9 9 11 11 9 11 11 9 0 7 7 7  
B 0 10 7 9 9 9 7 9

\* CLEAN TONE

C11#11

C

148

Gtr I

T 15  
A 16  
B

Gtr IV

T 3 7 3 7 3 7 5  
A 5 5 5 7 5 7 5 5 3 5 7 7  
B 3 3 5 5 5 5 5 5 5 7 7



**K** Verse II

♩ = 257  
E5

E<sup>b</sup>aug

D5

N.C.

154

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

T				
A	9	7 7 7	10 9 7 9	6 5 4 5 4 5 7
B				4 5 4 7 5 4 5

"Infinity..."

"Within thy consciousness..."

*sl.*

\* HOLD CHORD SHAPES THROUGHOUT

Gtr II

T				
A	12~11 9	12~11 9	/14 12 12	12 11
B	10~9 7	10~9 7	/12 10 10	10 9

*sl.*  
\* DISTORTION

E5

E<sup>b</sup>aug

D5

N.C.

E<sup>b</sup>m6

158

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

T				
A	9	7 7 7	10 9 7 9	6 5 4 5 4 5 7
B				4 5 4 7 5 4 4

"An ever expanding sphere..."

T				
A	12~11 9	12~11 9	/16 14 14	14~12 12
B	10~9 7	10~9 7	/14 12 12	12~10 10

*sl.* *sl.* *sl.* *sl.*

162

E5 E7aug D5 N.C.

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

T					
A	9 7 7 7 10 9 7 9	6 5 4 5 4 5 5 7	4 5 4 7 5 4 5	4 5 4 5 7 5	3
B					

"Immortal spark ignites..." "Spreads by the air of bliss..." *sl.*

T					
A	12~11 9	12~11 9	14 12 12	12 11 11	
B	10~9 7	10~9 7	12 10 10	10 9 9	

*sl.* *sl.* *sl.*

166

E5 E7aug D5 N.C. E7m6

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

T					
A	9 7 7 7 10 9 7 9	6 5 4 5 4 5 5 7	4 5 4 7 5 4 4	7 5 6 6 6	5
B					(6)

"Embracing warmth that heals..."

T					
A	12~11 9	12~11 9	16 14 14	14 12 12	(12)
B	10~9 7	10~9 7	14 12 12	12 10 10	(10)

*sl.* *sl.* *sl.* *sl.*

**L** Pre-Chorus

170

♩ = 256

Esus2 D6 A/C#

Gtrs I, II

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

T				
A	7 4 4 5 4 4 7 4	5 4 4 4 4 5 5	4 2 4 2 2 4 2 2	2 2 4 2 3 3 3 3
B				

\* HOLD CHORD SHAPES THROUGHOUT

174

Esus2(type 2) N.C. A/C# E2m6

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

T	4 5	12 11	2 4 2 2	2 2 4 2 6 6
A	4	12 11	2 4 2 2	2 2 4 2 6 6
B	7 7 7	5 5 5 10 9	4 2 4 2	2 4 2 6 6 6

"No fear, nor fight..." H *sl.* "Comforting silent side..."

Gtr II

T	12 11 9	12 11 9	14 12 12	12 11 (11)
A	12 11 9	12 11 9	14 12 12	12 11 (11)
B	10 9 7	10 9 7	12 10 10	10 9 (9)

*sl.* *sl.* *sl.* *sl.*

178

Esus2 D6 A/C#

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

T	4 5 4 4	4 4 4 5	2 4 2 2	2 2 4 2 3 3 3 3
A	4 5 4 4	4 4 4 5	2 4 2 2	2 2 4 2 3 3 3 3
B	7 4 4 7 4	5 4 5 4 5 5	4 2 4 2	2 4 2 3 3 3 3

182

Esus2(type 2) N.C. A/C# E2m6

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

T	4 5	11 12	2 4 2 2	2 2 4 2 6 6
A	4	11 12	2 4 2 2	2 2 4 2 6 6
B	7 7 7	5 5 5 9 10	4 2 4 2	2 4 2 6 6 6

H *sl.* "So free through flight..." "Comforting silent side..."

Gtr II

T	12 11 9	12 11 9	16 14 14	14 12 12 (12)
A	12 11 9	12 11 9	16 14 14	14 12 12 (12)
B	10 9 7	10 9 7	14 12 12	12 10 10 (10)

*sl.* *sl.* *sl.* *sl.* *sl.*

**M** Interlude

♩ = 242  
A#5

N.C.

C#5 (type 2)

C#5

186

T 4 6 4 6  
A 4 3 4 3  
B 2 2 2 2

T 4 12  
A 4 10  
B 2 10

T 11 9 (9)  
A 11 9 (9)  
B 9 7 (7)

\* HOLD CHORD SHAPE

T 4 6 4 6  
A 4 3 4 3  
B 2 2 2 2

T 6 4 3  
A 6 4 3  
B 2 3 4 3

T 7 8 8 9  
A 5 6 6 7  
B 3 4 4 4

T 8 9  
A 6 7 6 5  
B 4 4 5 5

\* HOLD CHORD SHAPE  
\* SEE PERFORMANCE NOTES

HOLD GENERAL SHAPE FROM PREVIOUS MEASURE AND SLIGHTLY SHIFT POSITION UP THE NECK OR ACROSS STRINGS AS NEEDED FOR THE PART

190

D#5 (type 2) D#5 (type 3) F#5 F#5 (type 2)

T 14 16 (16) 17 (17)  
A 14 14 (14) 15 (15)  
B 12 14 (14) 15 (15)

T 7 7 10 10  
A 7 7 10 10  
B 5 5 8 8

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

let ring

T 7 9 5 5 7 (7)  
A 7 7 7 7 7 (7)  
B 5 6 6 5 (5)

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

T (10) (10)  
A (10) (10)  
B (8) (8)



♩ = 243  
A#5 N.C. C#5 (type 2) C#5

202



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

T 6 6 6 7 7 8 8 9  
A 4 4 4 5 5 6 6 7  
B 2 2 2 3 3 4 4 5

sl. sl.

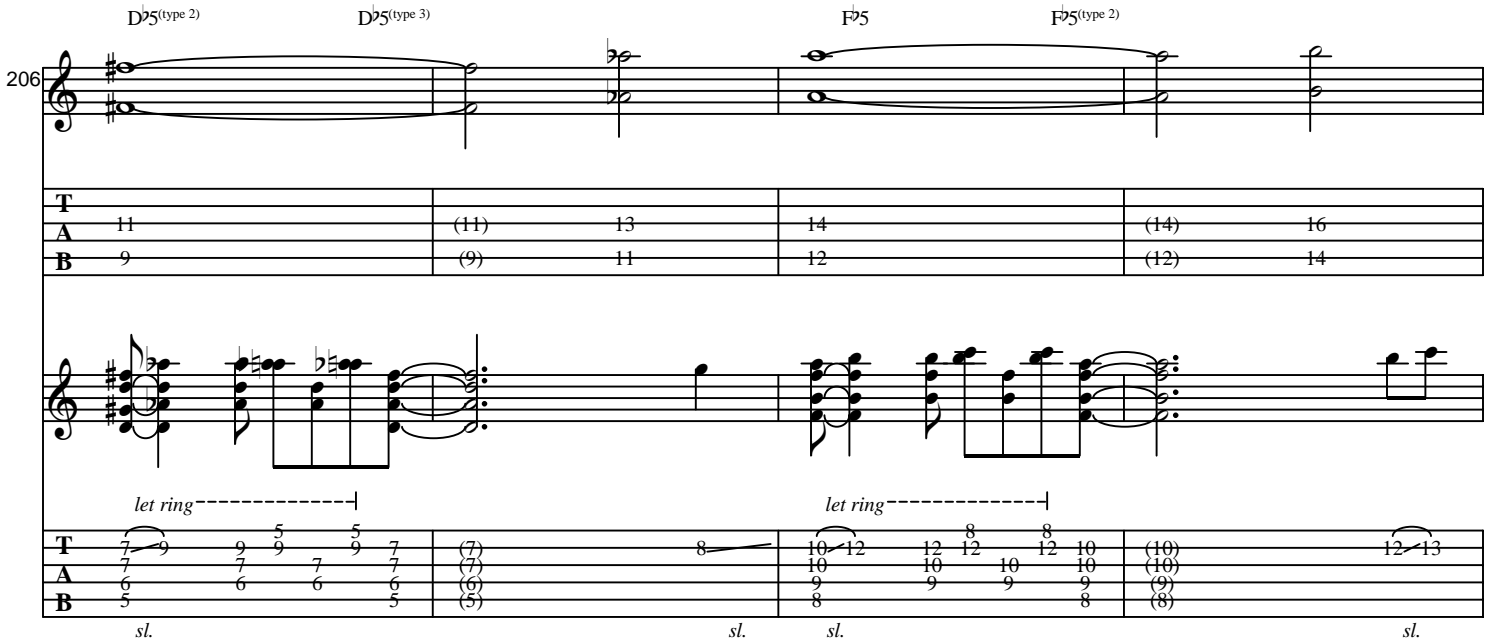
P.M. -| P.M. -| P.M. -| P.M. -| P.M. -| P.M. -|

T 6 6 7 7 8 8 9  
A 4 4 4 5 5 6 6 7  
B 2 2 2 3 3 4 4 5

sl. sl.

D#5 (type 2) D#5 (type 3) F#5 F#5 (type 2)

206



let ring -| let ring -|

T 11 (11) 13 14 (14) 16  
A 9 (9) 11 12 (12) 14  
B 9 (9) 11 12 (12) 14

sl. sl. sl. sl.

let ring -| let ring -|

T 7 9 9 5 5 7 (7) 8 10 12 8 8 10 (10) 12 13  
A 7 7 7 7 7 (7) 10 10 10 10 10 (10)  
B 6 6 6 6 6 (6) 9 9 9 9 9 (9)  
5 5 5 5 5 (5) 8 8 8 8 8 (8)

sl. sl. sl. sl.







B<sup>5</sup>(type 2)

238

141719 141719 141719 1317201713 1913 17191713 13 1317191713 1913 17191713 19 20202024 19

HH HH HH HH PP P H PP V HH PP P H PP sl. V V V V sl.

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

10 9 9 9 10 (10) 9 9 9 13 7 10 10 9 9 9 10 (10) 9 9 9 13 10 13 9 9 12

sl. sl. sl. sl.

D<sup>5</sup> Bm13 C<sup>5</sup> = 255

242

20 19 22 (22) 20 17 19 17 15 17 17 19 19 18 17 14 17

V V P V P V sl. V sl.

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

13 13 13 (13) 15 (15) 12 12 12 (12) 13 13 13 13 (13) 13 (13) 10 10 10 10 11

246 N.C.

T 16 14 15 17 14 15 14 12 14 15 14 12 10 12 10 9 7 5

A 16 14 15 17 14 15 14 12 14 15 14 12 10 12 10 9 7 5

B 9 9 9 9 9 10 10 10 10 10 10 11 10 12 12 10 12 12 12 12 12 12 12 10 10 10 10 10

sl. sl. sl. sl. sl.

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

250

T 8 7 5 5 7 8 8 7 5 8 8 10 7 10 12 8 9 11 12 11 12 15

A 9 7 8 7 5 5 7 8 8 7 5 8 8 10 7 10 12 8 9 11 12 11 12 15

B 9 7 8 7 5 5 7 8 8 7 5 8 8 10 7 10 12 8 9 11 12 11 12 15

A.H.

F#P P

\*HOLD SHAPES-----|

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



6

P.M.-----|

T			
A	7 7 7 7 3 7 7 3	5 5 5 5 5 5 5 5	1 5 5 1 3 3 3 3
B			5 5 5 1 5 5 5 5

P.M.-----|

T			
A			
B	9 9 9 9 5 9 9 5	7 7 7 7 7 7 7 7	3 7 7 3 5 5 5 5

10

P.M.-----|

T			
A	7 7 7 7 3 7 7 3	5 5 5 5 5 5 5 5	5 (5) 9
B			3 (3) 7

"So I call on..." *sl.*

P.M.-----|

T			
A			9 (9) 5
B	9 9 9 9 5 9 9 5	7 7 7 7 7 7 7 5	7 (7) 3

*sl.*

**Q** Chorus

$\text{♩} = 262$   
B5

G5 F#5

B25

F5

C5

14

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

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

"Sri..."

"Cosmic sea..."

P.M.-----|

T			
A			
B	9 9 9 9 5 9 9 5	7 7 7 7 7 7 7 7	3 7 7 3 5 5 5 5

18

G5 G5 F#5 N.C.

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

T  
A  
B

5 0 4 4 5 5 4 5 (5) 12 5 6 3 5 5 5 6  
3 2 2 3 3 2 3 (3) 10 sl.

"All is within you..."

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

T  
A  
B

9 9 9 9 5 9 9 5 7 7 7 7 7 7 5 9 (9) 5 7 (7) 3 7 8 5 7 7 5 7  
sl.

22

B5 G5 F#5 B7 F5 C5

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

T  
A  
B

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

"As in a dream..."

P.M.-----|

T  
A  
B

9 9 9 9 5 9 9 5 7 7 7 7 7 7 7 3 7 7 3 5 5 5 5 7 7 7 3 7 7 7 7

26

G5 G5 F#5 N.C.

P.M.-----|

T

A 5 (5) 12 14 16 (16)

B 3 0 4 4 5 3 5 4 3 (3) 10 12 14 (14)

"I'm but a wave to..."

sl. sl.

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

T

A 9 9 9 9 5 9 9 5 9 (9) 5 7 8 5 7 7 5 7

B 9 9 9 9 9 9 7 7 7 7 7 7 5 7 (7) 3 7 8 5 7 7 5 7

sl.

**R** Ending

30

B5 G5 F#5 Bb5 F5 C5

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

T

A 4 3 3 3 3 3 3 5

B 2 0 4 4 5 3 5 4 0 3 4 4 3 3 1 1 3 3 5

34

G5 G5 F#5

P.M.-----|

T

A 5 5 4 4

B 3 0 4 4 5 3 5 4 3 2

# I'M BUT A WAVE TO... (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: (D, A, D, G)

## A Intro

♩ = 208

1

Gtr I Sean Malone - (Fretless Bass)

T  
A  
B

\* FINGERSTYLE  
\* SEE PERFORMANCE NOTES

6

10

14

## B Lead In

♩ = 206

18

22

26

T 1 1 2 2 | 2 2 1 1 | 1 1 | 2 2

A 2 2 | 0 0 | 1 1 2 2 | 0 0 1 1 2 2 | 0 0 1 1 2 2

B 2 2 | 0 0 | 1 1 2 2 | 0 0 1 1 2 2 | 0 0 1 1 2 2

30

T 2 2 1 1 | 1 1 2 2 | 2 2 1 1 | 1 0

A 0 0 1 1 | 2 2 | 0 0 | 1 1 2 2 | 0 0 1 1 2 2

B 0 0 1 1 | 2 2 | 0 0 | 1 1 2 2 | 0 0 1 1 2 2

**C** Lead In II

34

T 4 4 | 5 5 | 6 (6) 7 (7) 5

A 2 4 2 2 0 3 | (3) 3 5 3 5 0 | 6 (6) 7 (7) 5

B 2 4 2 2 0 3 | (3) 3 5 3 5 0 | 6 (6) 7 (7) 5

38

T 4 4 | 5 5 | 6 (6) 7 (7) 5

A 2 4 2 2 0 3 | (3) 3 5 3 5 0 0 | 6 (6) 7 (7) 5

B 2 4 2 2 0 3 | (3) 3 5 3 5 0 0 | 6 (6) 7 (7) 5

**D** Transition

♩ = 213

42

T 8 9 11 | 10 10 11 12 14

A 2 2 0 | H 0 0 | 10 10 0 11 12 14

B 2 2 0 | H 0 0 | 10 10 0 11 12 14

\* SEE PERFORMANCE NOTES

44

T 16 17 19 | 16 17 19

A 15 15 | 0 H 0 0 | 15 15 | 0 H 0 0

B 15 15 | 0 H 0 0 | 15 15 | 0 H 0 0

46

T  
A  
B 2 2 0 8 9 11 10 10 0 9 10 12

H 0 0 H 0 0

48

Gtr I

T  
A  
B 15 15 0 16 17 19 15 15 0 16 17 19 (19)

H 0 0 H sl.

Gtr I

T  
A  
B 12 14 16 (16)

H sl.

**E** Verse I

♩ = 246

50

Gtr I

T  
A  
B 7 7 7 9 (9) 5 5 5 7 5 0 4 4 2 2 2 0 0 5 5 5 4 4 (4)

"As one I'll meet..." sl. "The mortal memories..." sl.

54

T  
A  
B 7 7 7 9 (9) 5 5 5 7 5 0 4 4 5 5 6 6 7 7 5 5 6 6 7 (7)

sl. "Reliving seeking silence..." sl.

58

T  
A  
B 7 7 7 9 (9) 5 5 5 7 5 0 4 4 2 2 2 0 0 5 5 5 4 4 (4)

sl. "And know that I..." sl. "As just a shell outside..." sl.

62

T  
A  
B

7 7 7 9 (9) 5 5 5 7 5 0 4 4 5 5 6 6 7 7 5 5 6 6 7 (7)

*sl.* *sl.*

**F** Pre-Chorus

"Have sacred joys inside me..."

♩ = 247

66

T  
A  
B

2 2 2 4 4 5 0 0 5 5 6 6 7 7 5 5 6 6 7 (7)

*sl.* *sl.* *sl.*

70

T  
A  
B

7 7 7 9 (9) 5 5 5 7 5 0 4 4 2 2 2 0 0 5 5 5 4 4

"No fear, nor fight..." *sl.* "Comforting silent side..."

74

T  
A  
B

2 2 2 4 4 5 0 0 5 5 6 6 7 7 5 5 6 6 7 (7)

*sl.* *sl.* *sl.*

♩ = 246

78

T  
A  
B

7 7 7 7 9 (9) 5 5 5 7 5 0 4 4 2 2 2 0 0 5 5 5 4 4

"So free through flight..." *sl.* "Comforting silence..."

82

T  
A  
B

4

**G** Bridge

♩ = 254

84

T  
A  
B

4 4 4 4 4 4 4 4 3 3 3 3 3 (3)

*sl.* *sl.* *sl.*

88

T  
A  
B

4 4 | 4 4 4 | 3 (3) 7 | 10 9 8 | 12 11 10 9 (9)

"So I call on..." *sl.*

**H** Chorus

92

T  
A  
B

2 | 2 4 4 5 | 5 4 | 2 3 4 1 | 2 3 4 4 | 1 3 3

"Sri..." "Cosmic sea..."

96

T  
A  
B

5 | 2 4 4 5 | 5 4 | 3 (3) 7 | 10 9 8 | 12 11 10 9 (9)

"All is within you..." *sl.*

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

♩ = 247

100

T  
A  
B

4 | 3 | 3 3 | 3 3 | 0 0 0 0 0 0

104

T  
A  
B

4 | 3 | 3 3 3 3 | 3 3 | 0

SEE PERFORMANCE NOTES \* *sl.*

♩ = 242

108

T  
A  
B

16 17 | 16 17 | (16) (17) (0) | 16 17 | 18 17

*sl.*

111

let ring

T	18	18	(18)
A	17	17	(18)
B		(0)	(0)

\* HOLD CHORD SHAPE

♩ = 247

114

T		4	3	3	3	3	0	0	0	0	0
A											
B	4	4	4	4	4	3	3	3	3	3	3

118

T		4	3	3	0	0	14	13	16	14
A							(0)			
B	4	4	4	4	4	3	3	3	3	0

P P

♩ = 242

122

T	13-16	16	(16)	16	18
A	14-17	17	(17)	17	17
B			(0)		0

sl.

125

let ring

T	18	18	(18)	18	(18)
A	17		(0)		(0)
B					

\* HOLD CHORD SHAPE

**J** Transition

♩ = 212

128

T		8	9	11	11	12	14
A							
B	2	2	0	0	10	10	0

H H

130

Gtr I

T 16 17 19

A 15 15 0

B 0 0

H

Detailed description: This system contains the first two staves of measure 130. The top staff is a bass line in G major, starting with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and ending with quarter notes C3, B2, and A2. The guitar I part consists of two measures. The first measure has fret numbers 16, 17, and 19 on the top string, with a wavy line above the 19. The second measure has fret numbers 15, 15, and 0 on the top string, with a wavy line above the 15. The bottom staff is a bass line with a whole rest in the first measure and a half note D3 in the second measure.

Gtr I

T 12 14 16

A 14 16 16

B

H

Detailed description: This system contains the guitar I part for the second measure of system 130. The top staff has fret numbers 12, 14, and 16 on the top string, with a wavy line above the 16. The middle staff has fret numbers 14, 16, and 16 on the top string, with a wavy line above the 16. The bottom staff is a bass line with a whole rest in the first measure and a half note D3 in the second measure.

132

Gtr I

T 8 9 11

A 2 2 0

B 0 0

H

Detailed description: This system contains the first two staves of measure 132. The top staff is a bass line in G major, starting with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and ending with quarter notes C3, B2, and A2. The guitar I part consists of two measures. The first measure has fret numbers 8, 9, and 11 on the top string, with a wavy line above the 11. The second measure has fret numbers 10, 10, and 0 on the top string, with a wavy line above the 10. The bottom staff is a bass line with a whole rest in the first measure and a half note D3 in the second measure.

Gtr I

T 8 9 11

A 2 2 0

B 0 0

H

Detailed description: This system contains the guitar I part for the second measure of system 132. The top staff has fret numbers 8, 9, and 11 on the top string, with a wavy line above the 11. The middle staff has fret numbers 10, 10, and 0 on the top string, with a wavy line above the 10. The bottom staff is a bass line with a whole rest in the first measure and a half note D3 in the second measure.

134

Gtr I

T 16 17 19

A 15 15 0

B 0 0

H

Detailed description: This system contains the first two staves of measure 134. The top staff is a bass line in G major, starting with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and ending with quarter notes C3, B2, and A2. The guitar I part consists of two measures. The first measure has fret numbers 16, 17, and 19 on the top string, with a wavy line above the 19. The second measure has fret numbers 15, 15, and 0 on the top string, with a wavy line above the 15. The bottom staff is a bass line with a whole rest in the first measure and a half note D3 in the second measure.

Gtr I

T 16 17 19 (19)

A 15 15 0

B 0 0

H

Detailed description: This system contains the guitar I part for the second measure of system 134. The top staff has fret numbers 16, 17, and 19 on the top string, with a wavy line above the 19 and a slur over the final (19). The middle staff has fret numbers 15, 15, and 0 on the top string, with a wavy line above the 15. The bottom staff is a bass line with a whole rest in the first measure and a half note D3 in the second measure, ending with a slur and 'sl.'.

**K** Verse II

♩ = 257

136

Gtr I

T  
A  
B 7 7 7 7 9 (9) 5 5 5 7 5 0 4 4 2 2 2 0 0 5 5 5 4 0

"Infinity..." *sl.* "Within thy consciousness..."

140

T  
A  
B 7 7 7 7 9 (9) 5 5 5 7 5 0 4 4 5 5 6 6 7 7 5 5 6 6 7 2 (2)

"An ever expanding sphere..." *sl.* *sl.*

144

T  
A  
B 7 7 7 7 9 (9) 5 5 5 7 5 0 4 4 2 2 2 0 0 5 5 5 4 4 4

"Immortal spark ignites..." *sl.* "Spreads by the air of bliss..." *sl.*

148

T  
A  
B 7 7 7 9 (9) 5 5 5 7 5 0 4 4 5 5 6 6 7 7 5 5 6 6 7 (7)

"Embracing warmth that heals..." *sl.* *sl.*

**L** Pre-Chorus

♩ = 256

152

T  
A  
B 2 2 4 0 0 5 5 6 6 7 7 5 5 6 6 7 2 (2)

"No fear, nor fight..." *sl.* "Comforting silent side..." *sl.*

156

T  
A  
B 7 7 7 7 9 (9) 5 5 5 7 5 0 4 4 2 2 2 0 0 5 5 5 4 4 4

"No fear, nor fight..." *sl.* "Comforting silent side..." *sl.*

♩ = 254

160

T  
A  
B

2 2 2 4 4 5 0 0 5 5 6 6 7 7 5 5 6 6 7 (7)

*sl.* *sl.* *sl.*

164

T  
A  
B

7 7 7 9 (9) 5 5 5 7 5 0 4 4 2 2 2 0 0 5 5 5 4 4 0

"So free through flight..." *sl.* "Comforting silent side..."

**M** Interlude

♩ = 242

168

T  
A  
B

2 4 3 0 2 10 0 0 1 1 2 2 0 0 1 1 2 2 0 1 2

*sl.*

172

T  
A  
B

0 2 (2) 3 (3) 8 8 (8) 8

*sl.* *sl.*

176

T  
A  
B

2 4 3 0 2 9 0 0 1 1 2 2 0 0 1 1 2 2 0 1 2

*sl.*

180

T  
A  
B

0 2 (2) 3 0 8 8 (8) 8

*sl.*

♩ = 243

184

T  
A  
B

2 2 3 0 2 2 2 2 2 4 10 0 10 10 10 10

*sl.* *let ring*

188

T  
A  
B

10 (10) 0 7 (7) 8 (8)

*sl.*

192

T  
A  
B

10 12 12 14 (12) (14) 15 (15) (15)

*sl.* *sl.*

**N** Break

♩ = 225

196

T  
A  
B

9 (9) (9) (9) 0 7 (7)

*sl.*

\* SEE PERFORMANCE NOTES FOR LIVE OPTION TO THIS SECTION

200

T  
A  
B

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

*sl.* *sl.*

204

T  
A  
B

9 (9) (9) (9) 7 (7)

*sl.* *sl.*

208

T  
A  
B

5 (5) 0 0 0

*sl.*

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

♩ = 252

212

T  
A  
B

2 2 3 2 3 2 2 2 3 2 3 2 2 2 3 2 3 2 2 2 3 2 3 2 2 0 2

*sl.*

216

T  
A  
B

5 5 6 5 6 5 5 5 | 6 5 6 5 5 5 5 | 6 5 5 5 6 5 6 5 | 5 5 6 5 6 5 (5)

*sl.*

220

T  
A  
B

2 2 3 2 3 2 2 2 | 3 2 3 2 2 2 3 2 | 3 2 2 2 3 2 3 2 | 2 2 3 2 3 2 2 0

224

T  
A  
B

5 5 6 5 6 5 5 5 | 6 5 6 5 5 5 6 5 | 6 5 5 5 6 5 6 5 | 5 5 5 5 6 5 6

*sl.*

♩ = 255

228

T  
A  
B

2 2 2 4 2 2 | 3 3 3 3 5 3 | 0 6 (6) 7 7 | 5 5 5 3 3 3 3

*sl.*

232

T  
A  
B

2 2 2 2 4 2 | 3 3 3 5 3 | 0 6 (6) 7 7 | 5 5 5 5 4 4 3 3

*sl.*

**P** Bridge

236

T  
A  
B

5 5 5 5 5 5 | 5 5 5 4 4 4 | (4) 4 4 4 4 4 4 | (4) 4 4 4 4 4 4 4

240

T  
A  
B

5 4 4 5 5 | 4 4 5 5 4 | 3 (3) 7 | 10 9 8 12 11 10 9 (9)

*sl.*

244

T  
A  
B

5 4 4 5 5 | 4 4 5 5 4 (4) | 3 3 4 4 4 | 3 3 4 4 4 4 3 (3)

*sl.*

248

T  
A  
B

4 4 | 4 4 4 | 3 (3) 7 | 10 9 8 | 12 11 10 9 (9)

"So I call on..." *sl.* *sl.*

**Q** Chorus

♩ = 262

252

T  
A  
B

2 | 2 4 4 5 | 5 4 | 2 3 4 1 2 3 4 4 | 1 3 3

"Sri..." "Cosmic sea..."

256

T  
A  
B

5 2 4 4 5 | 5 4 | 3 (3) 7 | 10 9 8 | 12 11 10 9 (9)

"All is within you..." *sl.* *sl.*

**R** Ending

260

T  
A  
B

2 | 2 4 4 5 | 5 4 | 2 3 4 1 2 3 4 4 | 1 3 3

264

T  
A  
B

5 | 2 4 4 5 | 5 4



Jason's part here is a little different. It requires a bit of a finger stretch at times and can be a little hard on the wrist. This especially holds true if you have smaller hands. The key to being successful at this part though is very simple...through all of the chord and position changes, keep your index, middle and ring fingers planted on their respective strings. Hold down and maintain the essential chord shape with those fingers. The pinkie finger does all of the work here while the other fingers, for the most part, merely hold shape and slide up and down the fretboard as needed to the next position required. If you play the part in this fashion you will find that the whole section will fall together on it's own quite nicely...remember, let the pinky do the work on this one.

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## **BASS NOTES**

### **KUBICKI FRETLESS BASS:**

Sean's instrument of choice for the recordings on *Focus* is the fretless bass. One of the greatest strengths of the fretless bass is that it handles both slides and legato slides smoothly and without the encumbrance of the frets getting in the way and breaking the sound of the slide up into semitones. Because of this, you get the full range of microtones between the beginning and ending points of the slides and Sean uses this to it's full effect throughout the *Focus* album.

During the recording and touring for *Focus*, Sean Malone played a Philip Kubicki *Ex-Factor* fretless bass. This particular bass has a unique feature on the headstock called a "D-Extension Clip". This handy clip allows you to "D" tune your "E" string almost instantaneously, without changing string tension and not having to transpose, effectively allowing the "E" string on a 32 inch scale bass to be released to a longer "D" scale of 36 inches which was highly effective for Sean both in the studio and on stage. He used this feature for 3 of the 8 songs on the album: *Sentiment, I'm But A Wave To...*, and *How Could I*, all of which the bass is tuned down to a Drop-D tuning simply by releasing the "D-Extension Clip" at the headstock of the bass.

The patented string clip is available only on the *Ex Factor*. While holding the bass in playing position, you push the spring loaded string clip up with the thumb of the left hand. Pull the string out from under the clip head with your finger and release the lever. You are now in concert tension "D" and all the notes on the scale remain the same - no transposing. Pushing the lever up causes it to re-grab the string, and you're back in "E" again. It's very quick and easy to become adept at pushing the lever to the desired position. When the string is in "D" tuning, you also have a "D#" note available.

**It is important to note** that the D and D# notes are actually on the headstock behind the nut and when the clip is engaged for standard E-tension tuning, the clip acts as the nut for the E-string. When released, it effectively removes the nut for the E-string only and opens up the two extra fret positions on the headstock for that string. There is no difference in playability between the Kubicki fretless bass and a standard bass in E-tension tuning, however, when you open the clip to drop the D, things change a little from what a standard bass in drop-D tuning would be. Since the open low D on the Kubicki is now two frets behind the open positions for all of the other strings, every note on that string would be played two frets closer to the headstock than on a standard bass in drop-D tuning where all of the open strings meet at the nut together. The notes and the written transcription are still the same but hand positioning differs slightly. Fear not if you don't have a Kubicki though, it is entirely possible to play this song on any standard bass.

For more information on the Kubicki Ex-Factor bass, visit:  
[www.kubicki.com](http://www.kubicki.com)

### **CLASSICAL VIBRATO:**

Sean's use of vibrato on the bass throughout the *Focus* album is very elegant and tastefully done. To achieve this he uses a technique commonly used on instruments such as the violin, cello and classical guitar. On a regular electric guitar vibrato is usually done by quickly bending the string from side to side across the neck with your finger. The way Sean does all of his vibrato is by the more classically oriented method of pressing the fingertip straight down on the fretboard and then, with the fingertip planted, rocking the hand (rather than the string) forward and backward along the length of the neck. This creates a more subtle but highly distinguished vibrato effect.

### **ARPEGGIATED CHORDS:**

Due to the fact that Sean plays all of his basslines fingerstyle, the most obvious and natural way to play his chords is to stroke them with a finger in an upstroke as notated in the score by the direction of the arrows on each chord that this technique applies to.

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## **LIVE PERFORMANCE OPTION (SECTION N: BREAK)**

### **GUITAR PART:**



Musical notation for the first system, featuring a bass clef staff with a wavy line and a guitar chord diagram below it.

Musical notation for the second system, featuring a bass clef staff with a rhythmic pattern and a guitar chord diagram below it.

Musical notation for the third system, featuring a bass clef staff with a rhythmic pattern and a guitar chord diagram below it.

## *I'm But A Wave To...*

*As one I'll meet the mortal memories  
reliving seeking silence  
and know that I as just a shell outside  
have sacred joys inside me*

*no fear, nor fight, comforting silent side  
so free, through flight, comforting silence*

*so I call on  
Sri, cosmic sea, all is within you  
as in a dream, I'm but a wave to...*

*(solo: Jason)*

*infinity within thy consciousness  
an ever expanding sphere  
immortal spark ignites  
spreads by the air of bliss  
embracing warmth that heals*

*no fear, nor fight, comforting silent side  
so free through flight, comforting silent side*

*(solo: Paul)*

*so I call on  
Sri, cosmic sea, all is within you  
as in a dream, I'm but a wave to...*