

THE OUTSIDER

As recorded by A Perfect Circle

(From the 2003 Album THIRTEENTH STEP)

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Words and Music by
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A Intro

A Intro

Tune down 1½ steps:
(C# F# B E G# C#)

♩ = 86
E5

Dsus2

C6

1

Gtr III

T																
A	9	9	9	9	9	9	9	9	9	9	9	9	9	9	9	
B	7	9	7	9	7	9	0	5	7	5	7	5	8	8	10-9 sl.	

E5

Dsus2

5

T																
A	9	9	9	9	9	9	10-9	9	7	9	7	7	9	9	9	
B	7	9	7	9	7	9	7	7	5	5	7	9	7	9	7 sl.	

P H P

B Verse

A

C

E5

8

T																
A	6	7	9													
B	3-5 sl.	5-8 sl.														

[illegible]

15

Gtr I *mf*

T												
A	16	16	16	16	16	16	19	16	17	14	17	16
B	14	14	14	14	14	14	17	14	15	12	15	14

C Pre Chorus

17

E

C

A

Gtr I

T	A	B
	16 16 16 16 16 16 16 16	14 14 14 14 14 14 14 14
	14 14 14 14 14 14 14 14	12 12 12 12 12 12 12 12

sl.

sl.

sl.

Gtr II

P.M.-|

P.M.-|

P.M.-|

T	A	B
		0 3 5 0 3 5 7 0 0 7
		0 3 5 0 3 5 7 0 0 7
		0 3 5 0 3 5 7 0 0 7

The musical score for "The Rose Tree" is presented in three systems. The first system shows the guitar part with a treble clef and a key signature of one flat (B-flat). The guitar part is written in a style that suggests a specific fingering or technique, with notes grouped in pairs and triplets. The second system shows the vocal part with a treble clef and a key signature of one flat. The vocal part is written in a style that suggests a specific fingering or technique, with notes grouped in pairs and triplets. The third system shows the piano part with a treble clef and a key signature of one flat. The piano part is written in a style that suggests a specific fingering or technique, with notes grouped in pairs and triplets. The score includes a title "The Rose Tree" and a subtitle "A Song of the Rose Tree". The score is written in a style that suggests a specific fingering or technique, with notes grouped in pairs and triplets.

[illegible]

The image displays two systems of guitar notation. Each system consists of a standard musical staff and a corresponding guitar tablature staff.

System 1:

- Staff 1 (Standard):** Contains a melody line with a treble clef. It starts with a Dsus2 chord, followed by a C6 chord, and ends with an E5 chord. The melody includes a slide from the 10th fret to the 9th fret on the B string.
- Staff 2 (Tablature):** Shows the fret numbers for the strings. The top string (T) has a whole note on the 9th fret. The A string has a whole note on the 9th fret. The B string has a whole note on the 7th fret. The D string has a whole note on the 5th fret. The G string has a whole note on the 5th fret. The E string has a whole note on the 8th fret. The slide instruction 'sl.' is written below the B string.

System 2:

- Staff 1 (Standard):** Continues the melody line with an E5 chord. The melody includes a slide from the 10th fret to the 9th fret on the B string.
- Staff 2 (Tablature):** Shows the fret numbers for the strings. The top string (T) has a whole note on the 9th fret. The A string has a whole note on the 9th fret. The B string has a whole note on the 7th fret. The D string has a whole note on the 5th fret. The G string has a whole note on the 5th fret. The E string has a whole note on the 8th fret. The slide instruction 'sl.' is written below the B string.

The musical score for "The Wind" by John Williams is presented in two systems. The first system features a guitar part in standard notation with a capo on the 4th fret, and a string quartet part in standard notation. The guitar part includes a solo section with a key signature change to one sharp (F#) and a time signature change to 3/4. The string quartet part includes a section with a key signature change to one sharp (F#) and a time signature change to 3/4. The second system continues the guitar part with a key signature change to one sharp (F#) and a time signature change to 3/4, and the string quartet part with a key signature change to one sharp (F#) and a time signature change to 3/4. The guitar part includes a section with a key signature change to one sharp (F#) and a time signature change to 3/4. The string quartet part includes a section with a key signature change to one sharp (F#) and a time signature change to 3/4.

E Bridge

E5 F5 E5

34

T
A 17 19 17 16 16 19 17 19 17 16 16 19 17 19 17 16 16 17(17) 16 (19)
B H P sl. H P sl. H P sl. (Gtr I Feedbacks throughout the riff)

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

38

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

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

41

E5 F5 E5 E5 F5 E5

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

43

E5 F5 E5 G5 E5 F5

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

7

4

F Pre Chorus

45

E C A

Gtr I

Gtr II

P.M.-1 P.M.-1 P.M.-1

sl. *sl.*

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

T	A	B
0 3 5 0 3 5 7 0 0 7	0 3 5 0 3 5 7 0 0 7	0 3 5 0 3 5 7 0 0 7

48

C E G

Gtr I

Gtr II

P.M.-1 P.M.-1 P.M.-1

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

T	A	B
17 17 17 17 17 17 19 19 19	16 16 16 16 16 16 16 16 (16)	14 14 14 14 14 14 14 14 (14)
15 15 15 15 15 15 17 17 17	14 14 14 14 14 14 14 14 (14)	12 12 12 12 12 12 12 12 (12)

T	A	B
0 3 5 0 3 5 3 5 3 0 3 2	0 3 5 0 3 5 7 0 0 7	0 3 5 0 3 5 7 0 0 7

51

C A

T
A
B

12 12 12 12 12 12 12 12 12 12 (12) 11 11 11 11 11 11 11 (11) 9 9 9
10 10 10 10 10 10 10 10 10 (10) 9 9 9 9 9 9 9 (9) 7 7 7

sl. sl.

P.M.---|

T
A
B

0 3 5 0 3 5 7 0 0 7 0 3 5 0 3 5 3 5 3 0 3 2

H H H H H H H H H H H

G 2nd Chorus

E5

53

T
A
B

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

T
A
B

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

55

D5 C5 G5 F#5 E5 D5 E5

T
A
B

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

sl. sl.

T
A
B

9 7 9 9 7 9 9 9 9 9 9 9 9 9 9 9 9 9
5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

8 8 10 9 7 9 5 9 9

sl.

D5 E5 G5 E5 D5 A5 D5 A5 C5 E5

58

P.M. P.M.

T
A
B

sl. sl. sl. sl. sl.

T
A
B

P.M. P.M. Gtr III

sl. sl. sl.

[H] Interlude

63

Gtr III

T
A
B

sl.

67

Gtr III

T
A
B

sl. sl. H P sl.

71

T
A
B

sl.

75

T
A 13 13 13 13 14 14 16 16 16 16 16 16 16 19 22 21 21 21 21 21 21 21
B 11 11 11 11 12 12 14 14 14 14 14 14 17 17 20 19 19 19 19 19 19 19
sl. sl. sl. sl.

I 3rd Chorus

G5 A5 G5 A5 E5 G5 A5 G5 A5 E5 G5 A5 G5 A5 E5

79

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

T
A
B 5 7 9 0 0 7 5 7 9 0 0 7 5 7 9 0 0 7 5 7 9 0 0 7
H sl. H sl. H sl. H sl. H sl. H sl.

G5 A5 G5 A5 G5 A5 E5 G5 E5

82

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

T
A
B 5 7 9 0 0 7 5 7 9 0 0 7 3 0 3 2 9 7 7 9 7 12 9 9
H sl. H sl. H sl.

D5 E5 F5 E5 D5 D5

84

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

T
A
B 7 9 7 7 7 7 9 10 9 7 7 7 7 5 5 5 7 5 5 7 5 5
sl. sl. sl. sl.

86

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

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

T

A

B

sl. sl. sl. sl. sl.

Gtr II

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

T

A

B

sl. sl. sl.

89

D5 A C

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

T

A

B

sl. sl.

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

T

A

B

sl. sl.

J Outro

91

E5 D5 D5 E5 D5 D5 E5 D5 D5 E5 D5 E5

1. 2.

Gtrs I, II

N.H.-----| P.M.-----|

T

A

B

sl. sl. sl. sl.

96

A5 C5 G5 E5 D5 D5 E5

Gtr I

T
A
B

14 14 16 16 16 19 19 16 21 (21)
12 12 14 14 14 17 17 14 19 (19)
sl. *sl.*

Gtrs I, II

Gtr II

T
A
B

7 7 7 7 10 10 10 5 2 2 2 0 12 12 2 0 2 0
5 5 5 5 8 8 8 3 0 0 0 0 10 10 0 0 0 0
sl.

100

A5 C5 G5 E5

Gtrs I, II

T
A
B

7 7 7 7 10 10 10 5 2
5 5 5 5 8 8 8 3 0