

Holy Trinity

Lateralus

- TUNING -

Drop D



- DIFFICULTY -

Intermediate

5

- NOTICE -

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contact@maxniessl.com

TOOL - Holy Trinity
tabbed by Maximilian Nießl
more on www.maxniessl.com

♩ = 88

A Intro

Delay = 511ms

1 2 3 4

dist.lead.
T A B 4/4
<7> (<7>)

dist.od.
T A B 4/4

acst.od.
T A B 4/4

5 6 7 8

dist.lead.
T A B 4/4
<7> (<7>)

dist.od.
T A B 4/4

acst.od.
T A B 4/4

B

9 10 11 12

Maybe <9> on the D string

dist.lead.
T A B 4/4
<7> (<7>)

dist.od.
T A B 4/4

acst.od.
T A B 4/4

13 14 15 16

dist.lead.
T A B 4/4
<7> (<7>)

dist.od.
T A B 4/4

acst.od.
T A B 4/4

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C

17 $\text{♩} = 89$ 18 19 $\text{♩} = 88$ 20

H P H P

21 22 23 24

H P H P

Chorus

25 26 27 28

H P H P

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29

30

31

H P

H P

D Verse

32

♩ = 89

33

34

35

H P

36

37

38

39

H P

H P

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40

41 42 43

9 9 (9) 9 9 (9)

H P H P

2 4 4 5 4 2 5 2 0 2 0 2 4 4 5 4

44

45 46 47 ♩ = 89

9 9 (9) 9 9 (9)

H P H P

2 4 4 5 4 2 4 4 5 4

Chorus

48 ♩ = 88

49 50 51

9 9 (9) 9 9 (9)

H P H P

2 4 4 5 4 2 4 4 5 4

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52

53 54

9 9 (9) 9 9

H P H P

2 4 4-5 4

E Interlude

55

56 57 58

9 11 11 9 11 11 9 12 12 9 11 11 11 11 9 12 12 9 11 11 11 11 9 12 12 9 11 11 11 11 9 12 12 9 11 11 11 11 9 12 12

H P H P H P H P

7 6 4 (4) (4) 6 4 (4) 6 4

59

60 61 62

$\text{♩} = 89$

9 11 11 9 11 11 9 12 12 9 11 11 11 11 9 12 12 9 11 11 11 11 9 12 12 9 11 11 11 11 9 12 12 9 11 11 11 11 9 12 12

H P H P H P H P

(6) 6 4 (6) 6 4 (6) 6 4 (6) 6 4

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Verse

63 ♩ = 88

63 64 65 66

67

67 68 69 70

71

71 72 73 74

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Chorus

75 H P 76 $\text{♩} = 89$ 77 $\text{♩} = 88$ H P 78 *sl.*

79 H P 80 81 H P 82

G Outro

83 84 85 86 *sl.*

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87

Musical notation for measures 87-89. Measure 87: Treble clef, 11, 9-12 (sl.), 11. Bass clef: (9) \, 9, 9, (9) \, 7 (sl.). Middle clef: <7>, <7>, <7>, (<7>). Measure 88: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.). Middle clef: (<7>). Measure 89: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.). Middle clef: <7>, <7>, <7>.

H

90

Musical notation for measures 90-93. Measure 90: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.). Middle clef: (<7>). Measure 91: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.). Middle clef: - . Measure 92: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.). Middle clef: - . Measure 93: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.). Middle clef: - .

Free time

94 ♩ = 84

Musical notation for measures 94-97. Measure 94: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.), 9. Middle clef: - . Measure 95: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.), 9. Middle clef: - . Measure 96: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.), 9. Middle clef: - . Measure 97: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.), 9. Middle clef: - .

98

Musical notation for measures 98-100. Measure 98: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.), 9. Middle clef: - . Measure 99: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.), 9. Middle clef: - . Measure 100: Treble clef, 11. Bass clef: 9, 9, (9) \, 7 (sl.), 9. Middle clef: - .

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101 $\text{♩} = 91$ Reflection 102 103 104

105 106 $\text{♩} = 92$ 107 108 $\text{♩} = 91$

Bass

109 110 111 112

113 114 115 116 $\text{♩} = 92$

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Synth

117 ♩ = 91

118 119 120

Three staves of music. The first staff has a brace on the left. Measures 117, 118, 119, and 120 are shown. Each measure contains a single eighth note on the second line of the staff.

121

122 123 124

Three staves of music. The first staff has a brace on the left. Measures 121, 122, 123, and 124 are shown. Each measure contains a single eighth note on the second line of the staff.

125

126 127 ♩ = 90 128 ♩ = 91

Three staves of music. The first staff has a brace on the left. Measures 125, 126, 127, and 128 are shown. Measures 125, 126, and 127 each contain a single eighth note on the second line. Measure 128 contains a single quarter note on the second line.

129 ♩ = 90

130 131 132

Three staves of music. The first staff has a brace on the left. Measures 129, 130, 131, and 132 are shown. Each measure contains a single eighth note on the second line of the staff.

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133 $\text{♩} = 91$ 134 135 $\text{♩} = 89$ 136 $\text{♩} = 92$

This block contains musical notation for measures 133 through 136. It consists of three systems of three staves each. Measure 133 is marked with a quarter note and tempo 91. Measure 134 is marked with a quarter note and tempo 89. Measure 135 is marked with a quarter note and tempo 89. Measure 136 is marked with a quarter note and tempo 92. Each measure contains a single quarter note on the first staff of each system, with the rest of the staves being empty.

Indian Violin

137 $\text{♩} = 91$ 138 139 140

This block contains musical notation for measures 137 through 140. It consists of three systems of three staves each. Measure 137 is marked with a quarter note and tempo 91. Measures 138, 139, and 140 are marked with quarter notes. Each measure contains a single quarter note on the first staff of each system, with the rest of the staves being empty.

141 $\text{♩} = 90$ 142 143 $\text{♩} = 91$ 144

This block contains musical notation for measures 141 through 144. It consists of three systems of three staves each. Measure 141 is marked with a quarter note and tempo 90. Measure 142 is marked with a quarter note. Measure 143 is marked with a quarter note and tempo 91. Measure 144 is marked with a quarter note. Each measure contains a single quarter note on the first staff of each system, with the rest of the staves being empty.

145 $\text{♩} = 90$ 146 147 148

This block contains musical notation for measures 145 through 148. It consists of three systems of three staves each. Measure 145 is marked with a quarter note and tempo 90. Measures 146, 147, and 148 are marked with quarter notes. Each measure contains a single quarter note on the first staff of each system, with the rest of the staves being empty.

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149 ♩ = 89 150 151 ♩ = 90 152

A Intro

Delay = 500ms

♩ = 91

P.M.-----

153 154 155 156

B

♩ = 89

Adam plays that riff like this live (no pauses)

♩ = 90

Sounds like a shift to C, but live version says otherwise

P.M.-----

157 H 158 H P 159 H 160 H P

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♩ = 91

♩ = 90

P.M.-----

161 H H 162 H P 163 H H 164 H P

♩ = 91

♩ = 90

♩ = 91

♩ = 90

P.M.-----

165 H H 166 H P 167 H H 168 H P

♩ = 89

♩ = 90

♩ = 91

P.M.-----

169 H H 170 H P 171 H H 172 H P

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♩ = 90

P.M. -----

173 H H 174 H P 175 H H 176 H

2-3-X-2 (X)X-2-2 (X)2(X)X-2-3 2 3

2-3-X-2 (X)X-2-2 (X)2(X)X-0 3 0

2-3-X-2 (X)X-2-2 (X)2(X)X-2-3 2 3

2-3-X-2 (X)X-2-2 (X)2(X)X-0 0 0

C

177 ♩ = 89 178 179 ♩ = 90 180 ♩ = 89

2

2

2 (2)

2

181 ♩ = 90 182 183 184

(2)

2

2 (2)

2

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Verse

185 ♩ = 89

186 ♩ = 91 187 188 Pick Scratch towards pickup

189 ♩ = 90

190 191 192

D

Lots of delay volume and feedback

♩ = 91

♩ = 90

P.M.-----|

193

H P P P 194 H P P P 195 H P P P 196 H P P P

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♩ = 91

♩ = 90

♩ = 91

P.M.

197 H P P P 198 H P P P 199 H P P P 200 H P P P

Refrain

♩ = 90

♩ = 91

P.M.

201 H P P P 202 H P P P 203 H P P P 204 H P P P

♩ = 90

♩ = 92

P.M.

205 H P P P 206 H P P P 207 H P P P 208 H

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Interlude

209 $\text{♩} = 90$ 210 211 212 $\text{♩} = 92$

213 $\text{♩} = 89$ 214 $\text{♩} = 90$ 215 216

E

$\text{♩} = 89$ $\text{♩} = 90$

P.M.-----

217 H ⊕ H P 218 H H ⊕ H P 219 H H ⊕ H P 220 H H ⊕ H P

2 X-2(X)X-2-X-2-3 0 X2-3-3-0 2-3-X-2(X)X-2-X-2-3 0 X2-3-3-0 2-3-X-2(X)X-2-X-2-3 0 X2-3-3-0 2-3-X-2(X)X-2-X-2-3 0 X2-3-3-0

P.M.-----

221 H H ⊕ H P 222 H H ⊕ H P 223 H H ⊕ H P 224 H H ⊕ H P

2-3-X-2(X)X-2-X-2-3 0 X2-3-3-0 2-3-X-2(X)X-2-X-2-3 0 X2-3-3-0 2-3-X-2(X)X-2-X-2-3 0 X2-3-3-0 2-3-X-2(X)X-2-X-2-3 0 X2-3-3-0

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♩ = 91

P.M.-----

225 H H ⊕ H P 226 H H ⊕ H P 227 H H ⊕ H P 228 H H ⊕ H

2-3-X-2 (X)X-2-X-2-3 0 X2-3-3-0 2-3-X-2 (X)X-2-X-2-3 0 X2-3-3-0 2-3-X-2 (X)X-2-X-2-3 0 X2-3-3-0 2-3-X-2 (X)X-2-X-2-3 0 X2-3-3-0

Verse

229 ♩ = 90 230 231 ♩ = 91 232 ♩ = 90

233 234 ♩ = 92 235 ♩ = 90 236 ♩ = 92 I think it's actually bass though <7>

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C

♩ = 91
<

♩ = 90
<

237 ♩ = 89

238

239 ^{1/4} (2)

240

♩ = 91
<

<

241

(2)

242

243 ^{1/4} (2)

244

D

245 ♩ = 89

P.M.
H P.M. P.M.

246 ♩ = 91

P.M.
H P.M. P.M.

247

P.M.
H P.M. P.M.

248

P.M.
H P.M. P.M.

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249 P.M. H P.M. P.M. 250 P.M. H P.M. P.M. 251 P.M. H P.M. P.M. 252 P.M. H P.M. P.M.

253 P.M. H P.M. P.M. 254 P.M. H P.M. P.M. 255 $\text{♩} = 92$ P.M. H P.M. P.M. 256 P.M. H P.M. P.M.

257 $\text{♩} = 91$ P.M. H P.M. P.M. 258 P.M. H P.M. P.M. 259 P.M. H P.M. P.M. 260 $\text{♩} = 92$ P.M. H P.M. P.M.

F Chorus

261 $\text{♩} = 90$ P sl. 262 P sl. 263 $\text{♩} = 91$ P sl. 264 P sl.

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265 ♩ = 90 P *sl.* 266 ♩ = 91 P *sl.* 267 P *sl.* 268 P

Drum Solo

269 ♩ = 93 270 ♩ = 94 271 272

Guitar Solo

273 Wah Wah ON 274 ♩ = 95 275 276 ♩ = 94 *sl.* *sl.*

277 ♩ = 95 278 ♩ = 93 *sl.* 279 *tr* 280 ♩ = 94 *sl.*

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281 *trill* H 282 *trill* H 283 *trill* H 284 *trill* H $\text{♩} = 93$

285 H 286 *P* $\text{♩} = 95$ 287 $\text{♩} = 94$ H 288 *P*

289 $\text{♩} = 95$ H 290 *P* *sl.* 291 $\text{♩} = 92$ 292 **Bridge** $\text{♩} = 89$ Wah Wah OFF

293 $\text{♩} = 90$ 294 $\text{♩} = 92$ *P* 295 *P* 296 $\text{♩} = 91$ *P*

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297 298 P 299 300 $\text{♩} = 92$ P

301 $\text{♩} = 90$ 302 P 303 304 P

305 306 P 307 308 $\text{♩} = 91$ P

309 $\text{♩} = 92$ 310 $\text{♩} = 93$ P 311 $\text{♩} = 90$ 312 $\text{♩} = 93$ *sl.*

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I

313 ♩ = 90
Delay OFF

314 315 316 ♩ = 91

J

317 ♩ = 94
Delay = 500ms

318 ♩ = 95 319 320

K

321 322 323 324 ♩ = 97

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325 $\text{♩} = 95$ full *sl.* full $\text{♩} = 96$ full *sl.* full $\text{♩} = 96$ full *sl.* full

Outro

329 $\text{♩} = 97$ Delay OFF

330 *sl.* *sl.* 331 $\text{♩} = 92$ 332 $\text{♩} = 87$

333 334 $\text{♩} = 77$ 335 $\text{♩} = 69$ 336 $\text{♩} = 72$

sl. P.M. *sl.* P.M.

337 $\text{♩} = 67$ 338 $\text{♩} = 71$ 339 $\text{♩} = 68$ 340 $\text{♩} = 72$

P.M. *sl.* P.M. *sl.* P.M.

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341 $\text{♩} = 67$ 342 $\text{♩} = 71$ 343 $\text{♩} = 69$ 344 $\text{♩} = 71$

① *sl.* ① *sl.* P.M.

345 $\text{♩} = 69$ 346 347 348 349 $\text{♩} = 77$

① *sl.* ① *sl.* P.M.

[A] Intro

$\text{♩} = 109$ 350 Triad P 351 $\text{♩} = 108$ P HHP P HHP P 352 P HHP P 353 P HHP P HHP P

354 P HHP P 355 $\text{♩} = 109$ P HHP P HHP P 356 $\text{♩} = 108$ P HHP P 357 P HHP P HHP P

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358

PHHP^P 359

PHHP^PPHHP^P 360 $\text{♩} = 109$

PHHP^P 361 $\text{♩} = 108$

PHHP^PPHHP^P

362

PHHP^P 363

PHHP^PPHHP^P 364

PHHP^P 365

PHHP^PPHHP^P

366

$\text{♩} = 109$

PHHP^P 367 $\text{♩} = 108$

PHHP^PPHHP^P 368

PHHP^P 369

PHHP^PPHHP^P

370

PHHP^P 371

PHHP^PPHHP^P 372 $\text{♩} = 109$

PHHP^P 373 $\text{♩} = 108$

PHHP^PPHHP^P

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374

PHHP P 375

PHHP PHPHHP P 376

PHHP P 377 $\text{♩} = 109$

PHHP PHPHHP

[B] Solo

$\text{♩} = 108$

Wah Wah, Delay = 500ms / Picksrapes

Hella lot of feedback

378

379

380

381

382

383

384

385

386

tr

$\frac{1}{4}$ 387

P.M. 388

$\text{♩} = 109$ 389

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390 $\text{♩} = 108$

391 392 *sl.* 393

394 $\text{♩} = 109$

395 *let ring* $\frac{1}{4}$ 396 397

398 *sl.* 399 (14) 400 401 $\text{♩} = 109$

A Riff

402 $\text{♩} = 105$ Wah Wah, Delay OFF P 403 P 404 P 405 $\text{♩} = 107$ P P P P P

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406 $\text{♩} = 105$ P P H H P P 407 $\text{♩} = 106$ P P H H P P H P H H P P 408 P P H H P P 409 $\text{♩} = 104$ P P H H P P H P H H P P

410 $\text{♩} = 105$ P H H P P 411 $\text{♩} = 107$ P H H P P H P H H P P 412 $\text{♩} = 105$ P H H P P 413 H P H P

414 P P H H P P 415 H P H P 416 P H P H P P 417

418 $\text{♩} = 103$ 419 420 $\text{♩} = 105$ P H H P P 421 P H H P P

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438 P H $\text{♩} = 107$ P H $\text{♩} = 107$ H $\text{♩} = 108$

RHRHRHRHRHRHRHRHRHR 439 RHRHRHRHRHRHRHRHRHR 440 RHRHRHRHRHRHRHRHRHR 441 RHRHRHRHRHRHRHRHRHR PH

442 P H $\text{♩} = 107$ P H $\text{♩} = 106$

RHRHRHRHRHRHRHRHRHR 443 RHRHRHRHRHRHRHRHRHR 444 RHRHRHRHRHRHRHRHRHR 445 RHRHRHRHRHRHRHRHRHR PH

446 P H $\text{♩} = 105$ P H $\text{♩} = 106$ H $\text{♩} = 107$ H

RHRHRHRHRHRHRHRHRHR 447 RHRHRHRHRHRHRHRHRHR 448 RHRHRHRHRHRHRHRHRHR 449 RHRHRHRHRHRHRHRHRHR PH

450 $\text{♩} = 105$ H 451 $\text{♩} = 106$ H Wah Wah ON 452 $\text{♩} = 107$ sl. 453

TOOL - Holy Trinity

J

454 $\text{♩} = 106$ 455 *sl.* 456 $\text{♩} = 105$ 457 $\text{♩} = 103$

P.M.-----4

458 $\text{♩} = 104$ *sl.* 459 $\text{♩} = 101$ 460 *sl.* 461 $\text{♩} = 102$

P.M.-----4

462 463 $\text{♩} = 103$ *sl.* 464 465

P.M.-----4 P H P P H P P H P P H P P H P H P P H P P H P

Thanks!

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