

THE JOSHUA TREE

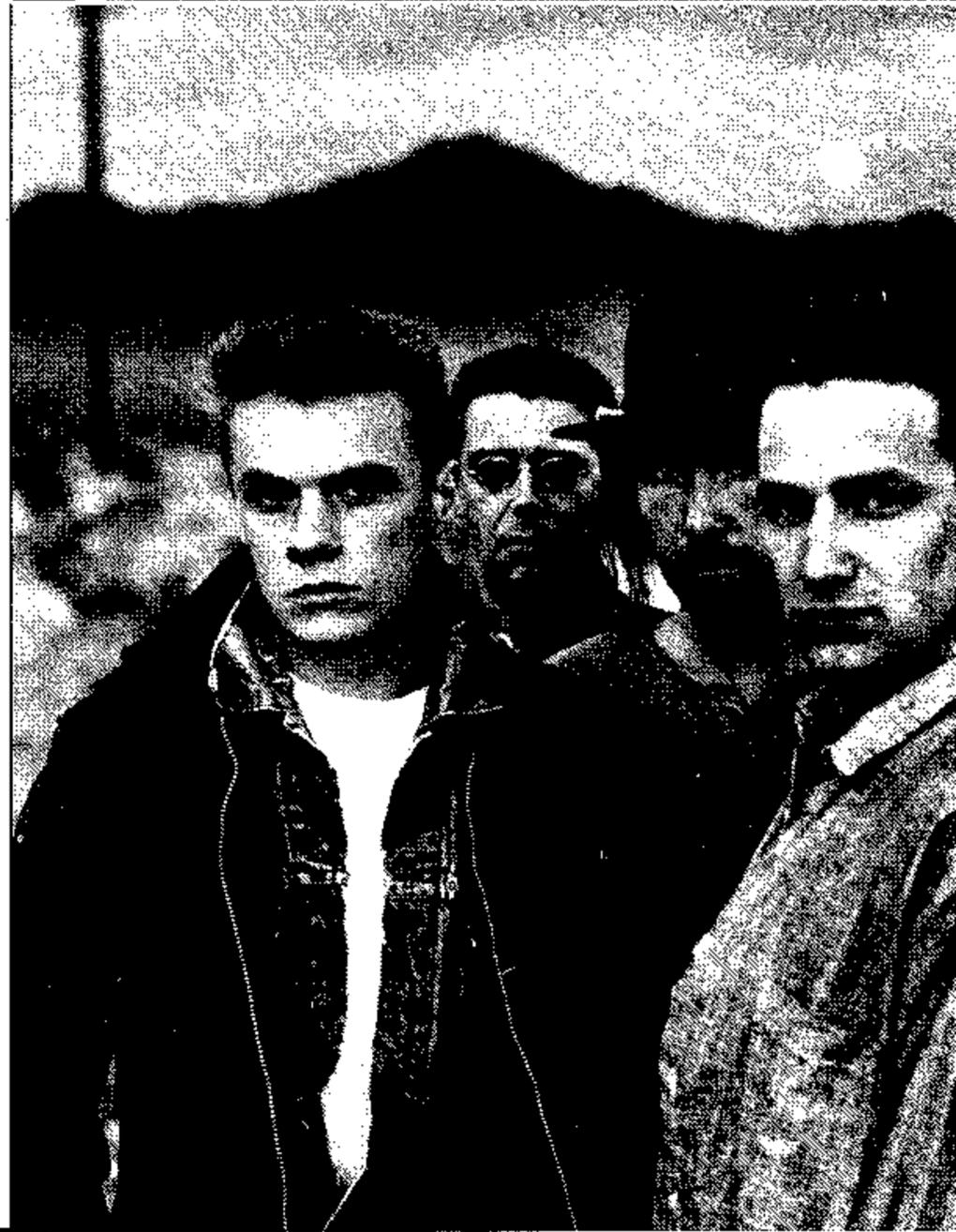
U2

AUTHENTIC RECORD TRANSCRIPTIONS
by Ken Chipkin

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NOTATION GUIDE

$\delta va - \frac{1}{2}$ $\frac{1}{2}$ $\delta va - \frac{1}{2}$ $\frac{1}{2}$ $\delta va - \frac{1}{2}$ Full $\delta va - \frac{1}{2}$ $\frac{1}{2}$
 $\frac{1}{2}$ $\frac{1}{2}$ Full $\frac{1}{2}$
 T 12 12 12 12
 A
 B
 Bend (half step) Bend Bend (whole step) Bend (whole and half steps)

$\delta va - \frac{1}{2}$ $\frac{1}{2}$ $\delta va - \frac{1}{2}$ $\frac{1}{2}$ $\delta va - \frac{1}{2}$ (Full) Full $\delta va - \frac{1}{2}$ $\frac{1}{2}$ (or Full)
 $\frac{1}{2}$ $\frac{1}{2}$ (Full) $\frac{1}{2}$ (or Full)
 T 12 13 13 13 5 5
 A
 B
 Bend (two whole steps) Bend and Release Hold Bend Prebend (Ghost Bend)

$\delta va -$ $\delta va -$ $\delta va -$ $\delta va -$
 (w/Bar) rake
 15 15 15 12
 Vibrato Wide Vibrato Vibrato with Vibrato Bar Rake Strings

$\delta va -$ S $\delta va -$ S $\delta va -$ P $\delta va -$ H
 S S P H w/Bar
 17 15 17 15 17 18 0
 Legato Slide Shift Slide Pull-Off Hammer-On Vibrato Bar Dive and Return

w/Bar

8va

1 1/2 Full 1 1/2

A.H. 8va

Sounding pitch: A

A.H.

T A B

4 5 7 (9) 15 15 15 7

Vibrato Bar Scooping

Ghost Note

Articulated Bend and Release

Artificial Harmonic (with pick) (Overtone of 5th generated)

A.H.

8va- - - -

Harm.

12fr.

A.H. T

T P P

A.H.

T A B

7 12 0 12 17 15 12

Pure Artificial Harmonic (octave)

Open Harmonic

Tap Artificial Harmonic

Tap-On Technique

1/2

T

P.M.

1/4

T A B

4 11 0 7

Bend and Tap-On Technique

Percussive Tone (Muffled) (Finger mute)

Heavy Muting (P.M.) (Palm Mute)

Slight Bend (Microtone)

Trem.

P.S.

P.S.

Trem.

T A B

9 7 9 10 9 10 8

Staccato (shote notes)

Choppy Phrasing (extreme staccato)

Pick Scrapes

Tremolo Picking

Full

Muted - - - - -

Trill

T A B

5 7 9 7 5 (9 7) 9

Unison Bend

Muting (distinct pitches)

Trill

ONE TREE HILL

Music by U2
Words by Bono

Moderate Rock (♩=120)

Riff A

Gtr. I (Synth. arr. for Gtr.)

Cont. Riff A
(cont. throughout song)

N.C. *mf* P.M.

Gtr. II (C5)

mf

S

dim.

S

(C/E)

(C5)

(F5)

decresc.

C5

mf Let ring

P.M.

P.M.

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(Bass enters)

The first system of music features a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a melodic line with eighth notes and slurs. The bass staff contains a rhythmic pattern of chords, with some notes marked with an 'x' to indicate muted strings. A chord change to C5 is indicated above the guitar staff.

* Bass plays C ostinato fig. under gtr. chord changes.

The second system continues the musical piece. The guitar staff shows a melodic line with slurs. The bass staff shows a rhythmic pattern with notes 12, 13, 13, and 12. A chord change to F5 is indicated above the guitar staff.

The third system continues the musical piece. The guitar staff shows a melodic line with slurs. The bass staff shows a rhythmic pattern with notes 10, 11, 11, 10, 10, 5, 6, 6, 5, 12, 13, 13, 12. Chord changes to Bb5, F5, and C5 are indicated above the guitar staff.

The first system of the first verse. The guitar staff has a treble clef and contains the lyrics "We turn a - way ___ to face the cold_". The bass staff has a bass clef and contains the lyrics "en - dur - ing chill. ___ As the day begs the night_". Chord changes to C7 and C5 are indicated above the guitar staff.

The second system of the first verse. The guitar staff has a treble clef and contains the lyrics "en - dur - ing chill. ___ As the day begs the night_". The bass staff has a bass clef and contains the lyrics "en - dur - ing chill. ___ As the day begs the night_". Chord changes to F5 and Bb5 are indicated above the guitar staff.

F5 C5 (C7) (C)

for — mer — cy love

P.M. P.M.

TAB 3 3 3 5 12 13 13 16 16 16 12 12 11 13 0 0

C5 F5

The sun's so bright — it leaves no shad - ows on -

P.M.

TAB 12 12 12 12 12 * 12 13 13 12 12 * 5 6 6 5 * 0

Bb Bbadd9 F5

ly (a) scars, — carved in - to stone — on the

TAB 3 3 3 5 5 7 7 7 7 7 0 3 5 6 5

C5

face of earth. The moon is up —

P.M. P.M.

TAB 12 13 13 12 * 0 12 13 13 12 12 0 12 13 13 12 12 12

F5 F7(no 3rd)

and o - ver — one — tree — hill, — we see the

TAB 13 13 13 13 13 3 6 3 5 * 0 3 0 3 4

F5 Bb Bbadd9

ness, a fire zone, where poets speak their heart.

TAB 3 3 3 3 5 0 5 3 3 5 5 6 6 8 8

F5 C5

and bleed for it. Mmm

TAB 3 3 3 3 6 6 10 13 13 12 12 12 13 13 12 12 12 12 12

F5

Ja - ra sang, his song a weap - on, in the hand.

TAB 12 13 13 12 12 12 13 13 12 12 3 3 3 3

F5 F7 Bb Bbadd9 F5

of love you know his blood still cries from the ground.

TAB 3 3 3 3 7 6 6 6 8 8 3 3 3 3 3

C5 Chorus Bb

It runs like a riv - er

Let ring

TAB 12 13 13 12 12 12 13 13 12 12 13 11 11 11 11 10 11 10

F C5 C7(no 3rd)

runs to the sea. It runs like a

P.M.

Bb F C5 (C)

riv - er to the sea.

Let ring

C5 Cello Solo 8

Rhy. Fig. 1
(Synth chords arr. for Gtr. II)

C F

Bb5 F/C C

3rd Verse
Repeat Rhy. Fig. 1

C F

I don't be - lieve in paint - ed ro - ses or

Bb5 F/C

bleed - in' hearts, while bul - lets rape the night of the mer -

C

ci - ful mmm. I'll see you a - gain

F

when the stars fall from the sky and the

Bb5 F/C C

moon has turned red, o - ver one tree hill.

Chorus Bb F5

We run like a riv - er, runs to the

Gtr. II

TAB

C5 Bb5

sea. We run like a riv - er

P

TAB

F C5 C

to the sea. And when it's

S

TAB

B \flat **F/C** **C/G**

rain - in', rain - in' hard

Rhy. Fig. 2 (Gtr. II)

TAB: 6 8 6 6 8 6 11 10 | 10 10 10 10 10 10 | 8 8 8 9 8 8

Repeat Rhy. Fig. 2 (till end)

B \flat **F/C**

That's when the rain - in' rain - in' hard.

TAB: 8 8 8 8 8 8 |

C/G **B \flat**

Ahhh! Rain! Rain!

F/C **C5**

in your heart. Rain in your heart. Rain!

B \flat **F/C** **C5**

Rain in - to your heart. Rain in, rain in,

TAB: 1 3 1 3 1 | 0 0 0 0 1 0 | 1 3 3 1 3 3 1 3 1

Gtr. III

f w/max. fuzz distortion

(F/C) **B \flat** **F/C** **(F7)**

rain in, rain in - to your heart. Rain.

TAB: (1) 3 3 3 3 1 3 3 | 18 18 18 18 18 18 18 18 | 18 18 18 18 18 18 8 18

EXIT

Music by U2
Words by Bono

Moderate Rock (♩=120)

*Gtr. I
N.C. (Em) Harm. - - - - - (C)

p
Harm. - - - - -

* Use delay effect.

(Em/G) ½ (Em) (Cdim)

P H

P H

1st Verse

(Em/G) (Em) 3 3

p You know he got the cure, — you know he went a - stray, — he

(C) (Em/G) (Em)

used to stay a wake — to drive the dreams he had a - way. — He want - ed to be - lieve —

(C) (Em/G)

in the hands of love. —

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(Em) (C)

pp P.M.

(Em/G) (Em)

P.M. P.M. P.M.

(C) (Em/G) (Em)

His head it felt heav - y as he

P.M.

(C) (Em/G)

came a - cross the land_ the dog start - ed cry - in' like a brok - en heart - ed man at the

(Em) (C)

howl - in' wind, at the howl - in' wind.

(Em/G)

(Em)

He went deep - er in - to black, deep - er in - to white, we

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "He went deep - er in - to black, deep - er in - to white, we". Below the vocal line is a piano accompaniment in treble clef, and at the bottom is a guitar TAB with fret numbers 7, 7, 9, 9, 9, 9, 9, 9, 7, 7, 9, 9, 9, 9, 0, 0, 7, 7, 0, 7, 7, 7, 9, 9.

(C)

(Em/G)

(Em)

see the stars shine like nails in the night he felt the heal - ing, heal - ing,

The second system of music continues the vocal line with lyrics "see the stars shine like nails in the night he felt the heal - ing, heal - ing,". The piano accompaniment includes accents (>) over some notes. The guitar TAB shows fret numbers 7, 7, 9, 9, 9, 9, 9, 9, 7, 7, 7, 7, 9, 9, 7, 7, 9, 9, 9, 9.

(C)

(Em/G)

E5

heal - ing, heal - ing hands of love like the stars shin - y, shin - y from a - bove.

The third system of music continues the vocal line with lyrics "heal - ing, heal - ing hands of love like the stars shin - y, shin - y from a - bove." The guitar TAB includes a barre at the 5th fret for the final measure, indicated by "E5". Fret numbers are 7, 7, 9, 9, 9, 9, 9, 9, 7, 7, 7, 7, 7, 7, 7, 7, 8, 8, 7, 9, 9, 9, 9, 7.

Em

(C)

Cmaj7/E

Hand in the poc - ket, fin - ger in the steel, the pis - tol weighed heav - y in his

The fourth system of music continues the vocal line with lyrics "Hand in the poc - ket, fin - ger in the steel, the pis - tol weighed heav - y in his". The guitar TAB shows fret numbers 7, 7, 9, 9, 9, 9, 7, 7, 7, 7, 7, 7, 7, 7, 7, 7, 9, 9, 9, 9, 9, 9, 9.

w/Fill 2 (Gtr. II)

(Em/G)

(Em)

w/Fill 3 (Gtr. II)

(C)

(Em/G)

E5

N.C. (Em)

f Moth - er.

So hands that build

can al - so pull down

*Fill 2 (Gtr. II)

Play 4 times

f bottom strings

*Fill 3 (Gtr. II)

f

*trem. bar

* Pull up 1/2 step on trem. bar.

(C)

(Em/G)

(Em)

the hands of love. —

Chords: (C), (Em/G), (Em)

Dynamic markings: *mf*, *pp*

Techniques: P.M., *S*

Tablature: 0 0 0 0 7 0

(E5)

(C)

(Em/G)

Chords: (E5), (C), (Em/G)

Dynamic markings: *mf*, *p*

Tablature: 10 0 7 7 10 10 10 10 10 10 10 10 10 10

(E5)

Chord: (E5)

Dynamic marking: *f*

Tablature: 9 9 9 9 9 (9) 9 9 9 9 9 9 7 7 7 7 7 7 9 9 9 (9) 9 9 9 9 7 7 7 7

*Gtr. II

Dynamic marking: *f*

Tablature: 0 0 2 (9) 0 0 0 0 0 0 0 0 0 0 0 0 0 0

* w/maximum distortion.

(C)

(G)

Chords: (C), (G)

Tablature: 7 7 7 7 (9) 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

(Em)

Musical notation for the first system, including a treble clef staff with a key signature of one sharp (F#), a guitar tablature staff, and a bass clef staff. The tablature shows fret numbers 7, 10, and 9. The bass staff includes a double bar line and a "Let ring" instruction.

(C)

(G)

(Em)

E5

Musical notation for the second system, including a treble clef staff with a key signature of one sharp (F#), a guitar tablature staff, and a bass clef staff. The tablature shows fret numbers 7, 10, 9, and 12. The bass staff includes a double bar line and a "Let ring" instruction.

(Em)

Musical notation for the third system, including a treble clef staff with a key signature of one sharp (F#), a guitar tablature staff, and a bass clef staff. The tablature shows fret numbers 7, 10, 9, and 12. The bass staff includes a double bar line and a "Let ring" instruction.

Em

The first system of music consists of three staves. The top staff is a treble clef guitar melody in the key of E major (one sharp), featuring a sequence of eighth-note chords. The middle staff is a guitar tab in bass clef, with fret numbers 7 and 9 indicated. The bottom staff is a piano accompaniment in treble clef, showing sustained chords with a fermata over the final two measures.

Em7

The second system of music consists of three staves. The top staff is a treble clef guitar melody in the key of E major, featuring a sequence of eighth-note chords. The middle staff is a guitar tab in bass clef, with fret numbers 7 and 10 indicated. The bottom staff is a piano accompaniment in treble clef, showing sustained chords with a fermata over the final two measures.

N.C.

E5

The third system of music consists of three staves. The top staff is a treble clef guitar melody in the key of E major, featuring a sequence of eighth-note chords. The middle staff is a guitar tab in bass clef, with fret numbers 7 and 9 indicated. The bottom staff is a piano accompaniment in treble clef, showing sustained chords with a fermata over the final two measures. The text "Let ring" is written below the piano staff in three locations.

IN GOD'S COUNTRY

Music by U2
Words by Bono

⑥ = D

Bright Rock ♩ = 126

Em:

G5:

D:

Am:

C:

Gtr. I (acous.) D/A Rhy. Fig. 1

*Gtr. III (elec) Harm. 8va

mf Harm.

*Gtr. III tune down ② to A, for easy access to the E harmonic.

D/A Am

* Repeat Rhy. Fig. 1 (until double bar)

Gtr. II D Am

f S

* Gtr. III tacet

D Am

S

D Am

S

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Am D Am

and she comes — to res - cue — me. — Hope, faith, her —

D Am D

van - i - ty — (a) - the great - est gift — is — gold. —

w/Fill 2 (Gtr. II)

Gtr. II (Gtr. I double Gtr. II) *p*

C G5 D C G5

Sleep comes like a drug, — in — God's

D C G5 D C

Coun - try. Sad eyes, crook - ed cross - es,

D G5 D5

in — God's Coun - try, — yeah. —

w/Fill 4 (Gtr. III)
Rhy. Fig. 3

D Am

Gtr. I *f*

Guitar Solo
Repeat Rhy. Fig. 3

D Am

8va *Gtr. II(electric)

f S S

19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 19 17 17 19 19 17 15 15 15 15 14 14 14 14 14

*Gtr. III tacet

Fill 2 (Gtr. II)

Am

Fill 3 (Gtr. III)

mf *dim.*

10 10 10 10 10 10 10 10 10 10 10 10 10 10

*Fill 4 (Gtr. III)

mf

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

*Tune 6 to D

D Am

sons of Cain burned by the

TAB

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 9 10 10 10 9 10 10 10 10 10 10 10 10

D Am

fire of love, burned by the

TAB

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 15 10 10 10 14 10 10 10 12 10 10 10 10

D Am

fire of love whoa

TAB

10 10 10 10 10 10 14 10 10 10 10 10 10 10 10 10 10 10 10 12 10 10 10 14 10 10 10 15 10 10 15

D Am

8va whoa

TAB

21 21 21 22 22 22 22 22 22 22 22 22 22 22 22 22 21 21 21 22 22 22 22 22 22 22 22 22 22 22 22

D Am Gtr. I and III

TAB

21 21 21 22 22 22 22 22 22 22 22 22 22 22 21 21 21 22 22 22 22 22 22 22 22 22 22 22 22 22 22

MOTHERS OF THE DISAPPEARED

Music by U2
Words by Bono

Gtr. I (acoustic)

The instrumental part of the song is written for acoustic guitar in the key of D major (two sharps) and 4/4 time. It consists of five systems of music, each with a treble clef staff and a bass clef staff. The notation includes chords (A5, A, (Asus9), (Asus4), (A)), slurs, and fingerings. The first system starts with a dynamic marking of *mf* and the instruction "Let ring". The bass staff contains fret numbers (0, 11, 12, 12, 14, 14, 14, 12, 11, 11, 0, 11, 12) and a circled 6 in the first measure of each system, indicating a capo on the 6th fret. The piece concludes with a final chord (H) in the fifth system.

1st verse

A5

The first verse of the song is written for acoustic guitar in the key of D major and 4/4 time. It consists of two systems of music. The first system has a treble clef staff with the lyrics "Mid - night, our sons and daugh - ters" and a bass clef staff with fret numbers (0, 9, 9, 9, 9, 9, 11, 9, 9, 9, 9). The second system has a treble clef staff with the lyrics "were cut down" and a bass clef staff with fret numbers (9, 9, 9, 9, 9, 11, 9, 9, 9, 9). The piece concludes with a final chord (S) in the second system.

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E5

(F#m)

(D)

tak - en from us hear their heart - beat, you hear their

Chords: E5, (F#m), (D)

A5

heart - beat. In the wind you

Chords: A5

hear their laugh - ter, in the rain we see their tears, hear their

Chords: (E5), (F#m), (D)

E5

(F#m)

(D)

A5

heart - beat, we hear their heart - beat.

Chords: E5, (F#m), (D), A5

Chorus

D

Who, whoo

Chords: D

A5

D

who

Detailed description: This system contains the first two measures of music. The guitar staff (top) has a treble clef and a key signature of two sharps (F# and C#). It features a long melodic line starting on the 5th fret, with a slur over the first two measures and a chord label 'A5' above. The bass staff (bottom) has a bass clef and contains fret numbers: 0, 9, 9, 0, 9, 11, 9, 9, 9, 0, 10, 9, 7, 0, 7, 7, 0. There are also some notes on the bass staff. The word 'who' is written above the second measure.

D5

A5

who.

Detailed description: This system contains the next two measures. The guitar staff (top) has a treble clef and a key signature of two sharps. It features a long melodic line starting on the 5th fret, with a slur over the first two measures and a chord label 'D5' above. The bass staff (bottom) has a bass clef and contains fret numbers: (7), 10, 10, 0, 10, 7, 0, 9, 9, 0, (9), 0, 0, 0, 9, (9), 0, 0, 0, 9. There are also some notes on the bass staff. The word 'who.' is written above the second measure.

w/Fill 1

S

w/Fill 1

S

Detailed description: This system contains the next two measures. The guitar staff (top) has a treble clef and a key signature of two sharps. It features a melodic line with slurs and a chord label 'S' above. The bass staff (bottom) has a bass clef and contains fret numbers: 0, 0, 0, 0, (9), 9, 9, 0, 9, 11, 9, (9), 0, 0, 0, 7, 9, (9), 7, 0, 7, 9, 9, 11, 9. There are also some notes on the bass staff. The word 'S' is written above the second measure.

w/Fill 2

S

w/Fill 1

S

Detailed description: This system contains the next two measures. The guitar staff (top) has a treble clef and a key signature of two sharps. It features a melodic line with slurs and a chord label 'S' above. The bass staff (bottom) has a bass clef and contains fret numbers: 7, 9, 0, 0, 0, 0, (9), 7, 9, 7, 9, 9, 11, 9, 0, 0, 9, 9, (9), 0, 0, 0, 11, 12. There are also some notes on the bass staff. The word 'S' is written above the second measure.

Rhy. Fig. 1

S

A

A5

S

A

Detailed description: This system contains the next two measures. The guitar staff (top) has a treble clef and a key signature of two sharps. It features a melodic line with slurs and chord labels 'S', 'A', 'A5', 'S', and 'A' above. The bass staff (bottom) has a bass clef and contains fret numbers: 12, 14, 0, 14, 0, 14, 12, 11, 0, 0, 11, 12, 12, 14, 0, 14, 0, 14, 12, 11, 0, 0, 11, 12. There are also some notes on the bass staff.

Rhy. Fill 1

Detailed description: This is a detailed view of Rhythmic Fill 1. The guitar staff (top) has a treble clef and a key signature of two sharps. It features a melodic line with slurs and a chord label 'S' above. The bass staff (bottom) has a bass clef and contains fret numbers: 5, (5), 12, 12, 12. There are also some notes on the bass staff. The word 'S' is written above the second measure.

Rhy. Fill 2

A5

Detailed description: This is a detailed view of Rhythmic Fill 2. The guitar staff (top) has a treble clef and a key signature of two sharps. It features a melodic line with slurs and chord labels 'S' and 'A5' above. The bass staff (bottom) has a bass clef and contains fret numbers: 5, (5), 12, 12, 12. There are also some notes on the bass staff. The word 'S' is written above the second measure.

(Asus9)

(Asus4)

(A)

End Rhy. Fig. 1

Musical notation for the first system, including guitar tablature and chord markings (H, H P S).

2nd Verse
Repeat Rhy. Fig. 1 until chorus

Musical notation for the second system with lyrics: Night hangs like a pris-on-er, stretched o-ver black and blue, hear their

Musical notation for the third system with lyrics: heart-beats, we hear their heart-beats.

Musical notation for the fourth system with lyrics: In the trees our sons stand na-ked, through the walls our daugh-ters cry, see their

Musical notation for the fifth system with lyrics: tears in the rain fall.

Chorus

Musical notation for the first part of the chorus with lyrics: Who who.

Rhy. Fig. 2

Musical notation for the second part of the chorus, including guitar tablature and chord markings (S).

* Play 6 times

* Ad lib similar vocal ideas for repeats.

w/Fill 1

Musical notation for the w/Fill 1 section with lyrics: Repeat & Fade.

Musical notation for Rhy. Fill 3, including guitar tablature and chord markings (H, A).

RED HILL MINING TOWN

Music by U2
Words by Bono

G5 **G** 3fr. **C/G** 3fr. **D** 10fr. **D XIV** 14fr. **F** **F(#11)** **C** 8fr.

Moderate Rock (♩=1)

Gtr. I **G/D** **C/G**

mf
Let ring

1st Verse
G/D

From fath - er to son,

S

P.M. - - - - - *S*

Gtr. II

mf *S*

S

C/G

Csus4/G

C/G

the blood runs thin.

H *S*

S

S

*scrape
S

*scrape
S

*Run left hand over all strings muted, causing a "scrape."

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D/A

Dsus4/A

D/A

Ooo _____ see fa -

The first system of music features a vocal line with the lyrics "Ooo" and "see fa -". The guitar part consists of a melody line and a tablature line. The tablature shows fret numbers 7, 7, 7, 7, 7, 7, 8, 7, 7, 7, 7, 7.

The second system continues the musical piece. The vocal line has a long note followed by "S". The guitar melody and tablature continue with fret numbers 10, (10), 10, (10), and "S".

A/E

Asus4/E

A/E

C/G

ces fro - zen still a - gainst the wind.

The third system features the lyrics "ces fro - zen still a - gainst the wind.". The guitar part includes a melody line and a tablature line with fret numbers 2, 2, 2, 2, 2, 2, 2, 2, 3, 2, 2, 2, 2, 2, 2, 5, 5, 5, 5, 5, 5, 5.

The fourth system continues the musical piece. The vocal line has a long note followed by "S". The guitar melody and tablature continue with fret numbers 5, (5), 5, (5), "S", 1.

(Cmaj7/G)

C/G

(Cmaj7/G)

The fifth system continues the musical piece. The guitar part includes a melody line and a tablature line with fret numbers 5, 5, 5, 0, 5, 0, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 5, 0, 5, 0, 5.

The sixth system continues the musical piece. The vocal line has a long note followed by "S". The guitar melody and tablature continue with fret numbers (1), 1, (1), (1), 0, (5), "S".

w/Fill 1 until change (Gtr. II)

G/D

C/G

The seam is split, the

Let ring

TAB: 12 12 12 12 12 12 | 12 12 12 12 12 12 | 5 5 5 5 5 5

Csus4/G

C/G

G/D

coal face cracked. The lines are long,

Let ring

TAB: 6 5 5 5 5 5 | 12 12 12 12 12 12 | 12 12 12 12 12 12

w/Fill 2 until change

G/D

C/G

there's no go-in' back. Through

Let ring

TAB: 5 5 5 5 5 5 | 5 5 5 5 5 5 | 12 12 12 12 12 12

C/G

Csus4/G

C/G

hands of steel, and heart of stone,

TAB: 12 12 12 12 12 12 | 5 5 5 5 5 5 | 6 5 5 6 5 5

Fill 1

TAB: 3 (9) 8 (6) S

Fill 2

TAB: 3 (3) 3 7 8 (6) S

G/D Gsus4/D G/D w/Fill 3 C/G

our la - bour - day has

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a whole note 'our', followed by a half note 'la', a quarter note 'bour', and a quarter note 'day' which is tied to the next measure. The guitar line features a descending eighth-note pattern. The bass line consists of a steady eighth-note accompaniment.

Csus4 C D5 D 2nd time

come and gone. (3rd time) come. They leave. Yeah And ya keep it.

* Gtr. II *f* (Let ring)

Detailed description: This system contains measures 4 through 7. Measure 4 has the vocal line 'come and' and guitar line 'C'. Measure 5 has 'gone.' and guitar line 'D5'. Measure 6 has '(3rd time) come.' and guitar line 'D'. Measure 7 has 'They leave.' and guitar line 'D'. There are additional vocalizations 'Yeah And ya keep it.' in measure 7. The guitar line includes a '3rd time' instruction and a '2nd time' instruction. A '3rd time w/Fill 6' instruction is also present.

* Gtr. I tacet or double Gtr. II.

3rd time w/Fill 6 (substituting for notation below)

A F5

comes me (a)- hold - in' on like in a hun - ted child. Hill Town.

Detailed description: This system contains measures 8 through 11. Measure 8 has 'comes me (a)- hold - in' and guitar line 'A'. Measure 9 has 'on like in a hun - ted child.' and guitar line 'F5'. Measure 10 has 'Hill Town.' and guitar line 'F5'. Measure 11 has a continuation of the vocal line and guitar line.

2nd time (F#11, no 3rd) 2nd time to Coda I 3rd time to Coda II

see see the lights go down I'm

Detailed description: This system contains measures 12 through 15. Measure 12 has 'see see the lights go down I'm' and guitar line '(F#11, no 3rd)'. Measure 13 has 'see see the lights go down I'm' and guitar line '(F#11, no 3rd)'. Measure 14 has 'see see the lights go down I'm' and guitar line '(F#11, no 3rd)'. Measure 15 has 'see see the lights go down I'm' and guitar line '(F#11, no 3rd)'. There are '2nd time to Coda I' and '3rd time to Coda II' instructions.

Fill 3

Detailed description: This is a boxed section titled 'Fill 3'. It shows a vocal line with a wavy line indicating a fill, followed by the notes 'P.M. ... S'. The guitar line shows a sequence of notes: 3, (9), 3, 7, 8, 10, S.

Chorus

G5

Bkgd Vocal: Ooo

hang - in' on _____ you're

D

Detailed description: This system contains the first two measures of the chorus. The vocal line starts with a background vocal 'Ooo' and then the lyrics 'hang - in' on _____ you're'. The guitar part features a G5 chord and a melodic line with a D chord. The bass line has a simple accompaniment with triplets and a 'S' marking.

F5

all that's left to hold on to.

Detailed description: This system contains the next two measures. The vocal line continues with 'all that's left to hold on to.'. The guitar part features an F5 chord and a melodic line. The bass line continues the accompaniment with triplets and a 'S' marking.

C5

I'm still wait - ing. I'm

G

Detailed description: This system contains the next two measures. The vocal line continues with 'I'm still wait - ing. I'm'. The guitar part features a C5 chord and a melodic line with a G chord. The bass line continues the accompaniment with triplets and a 'S' marking.

D

hang - in' on _____ you're all that's left to

Detailed description: This system contains the next two measures. The vocal line continues with 'hang - in' on _____ you're all that's left to'. The guitar part features a D chord and a melodic line. The bass line continues the accompaniment with triplets and a 'S' marking.

F5

hold on to.

C

Gtr. II cont. above

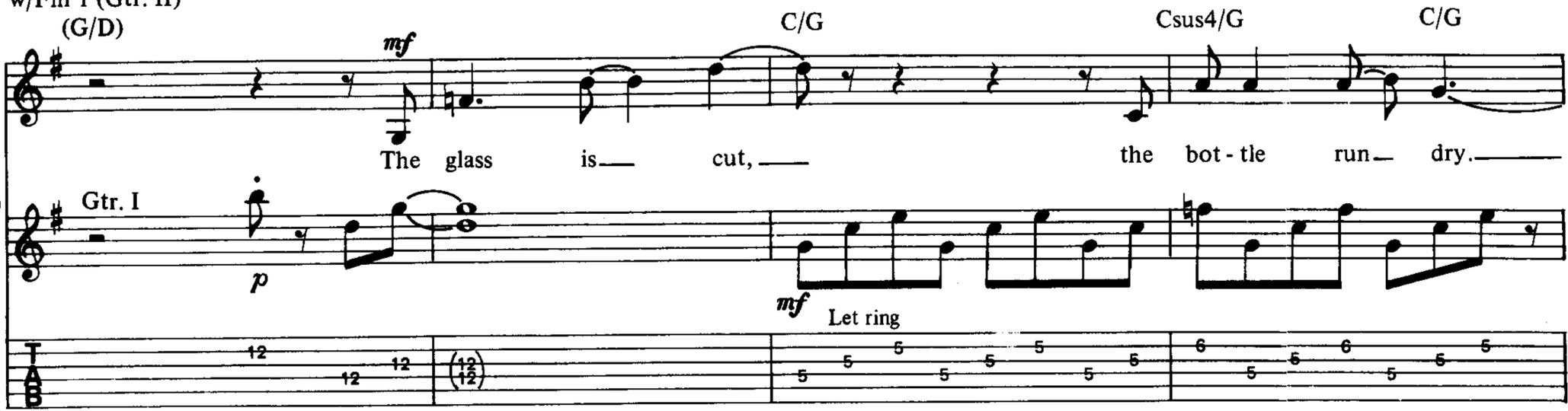
Detailed description: This system contains the final two measures. The vocal line continues with 'hold on to.'. The guitar part features an F5 chord and a melodic line with a C chord. The bass line continues the accompaniment with triplets and a 'S' marking. The instruction 'Gtr. II cont. above' is present.

2nd Verse
w/Fill 1 (Gtr. II)
(G/D)

mf The glass is cut, the bot-tle run-dry.

Gtr. I *p* *mf* Let ring

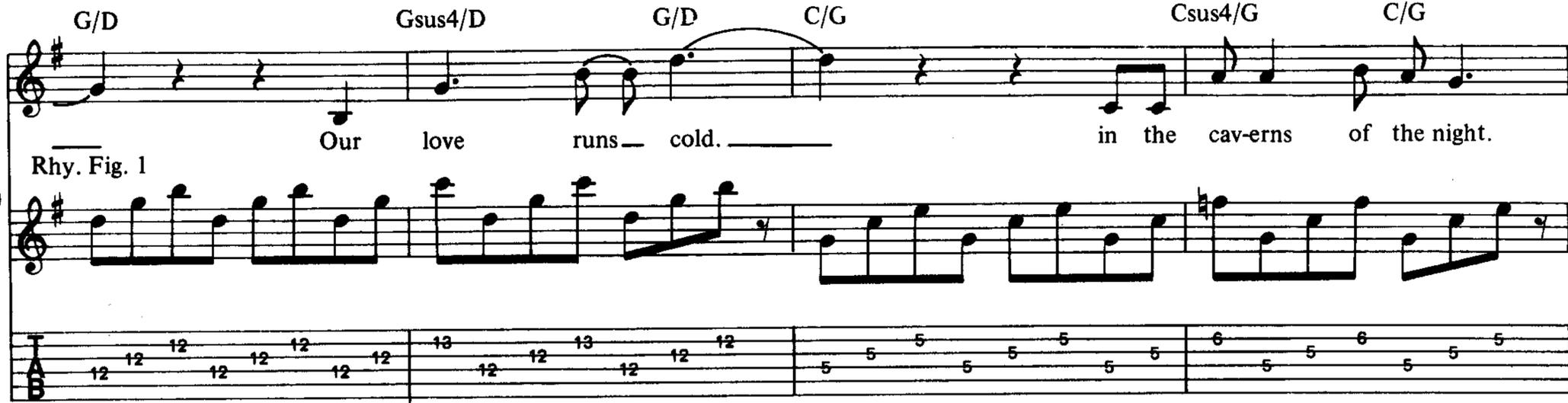
C/G Csus4/G C/G



G/D Gsus4/D G/D C/G Csus4/G C/G

Our love runs cold. in the caverns of the night.

Rhy. Fig. 1



Repeat Rhy. Fig. 1 (until change)

G/D Gsus4/D G/D C/G Csus4/G C/G

We're wound-ed by fear, in-jured in doubt.

G/D Gsus4/D G/D C/G Csus4/G C/G D.S. at Coda

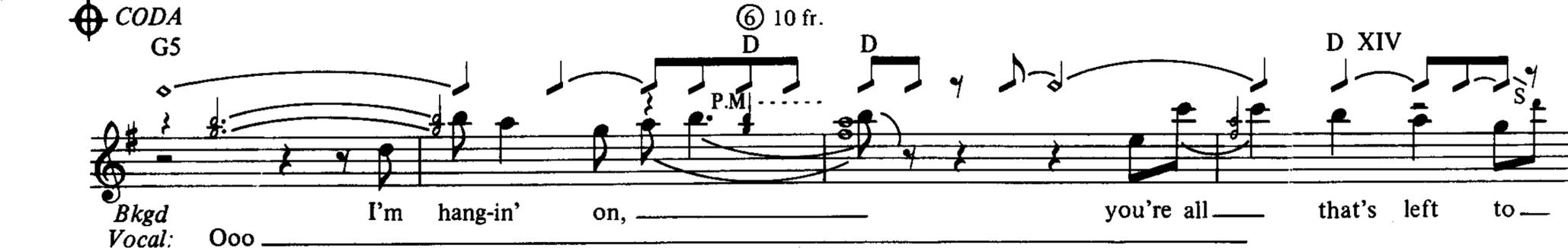
I can loose my-self, you I can't live with-out.



⊕ CODA G5

⑥ 10 fr. D D D XIV

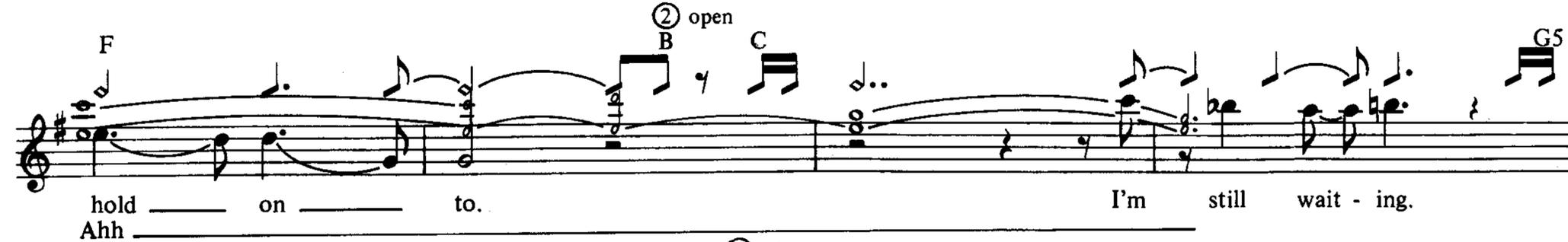
Bkgd *Vocal:* Ooo I'm hang-in' on, you're all that's left to



F B open C G5

hold on to. I'm still wait-ing.

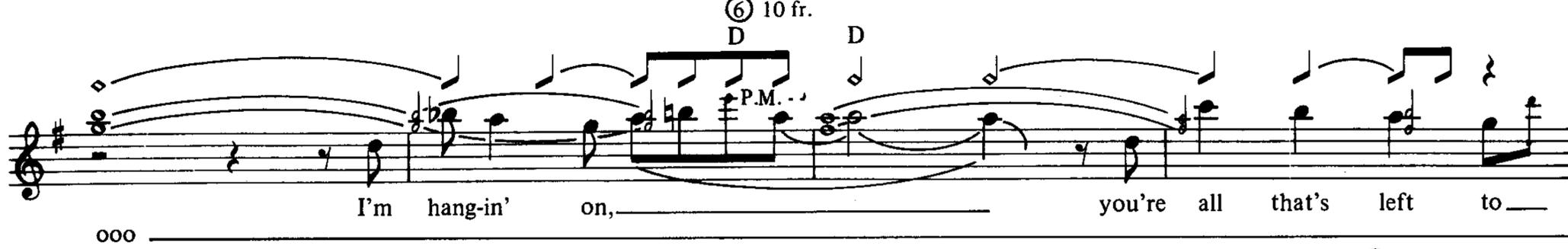
Ahh



⑥ 10 fr. D D

I'm hang-in' on, you're all that's left to

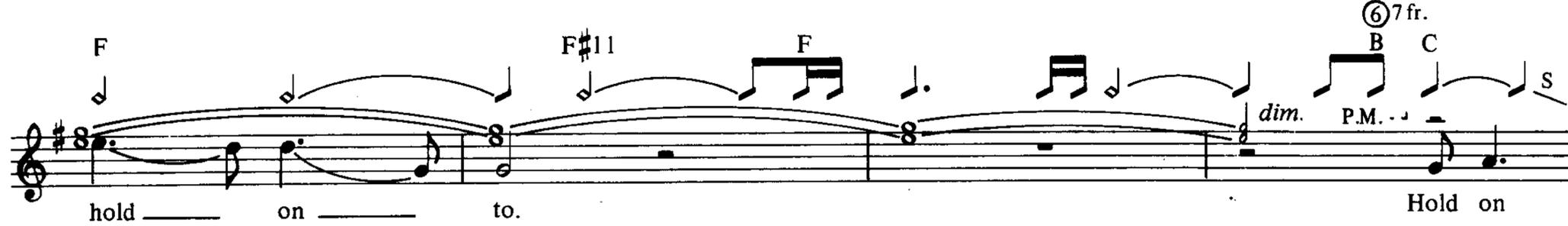
ooo



F F#11 F B C

⑥ 7 fr. dim. P.M. S

hold on to. Hold on



3rd Verse
w/Fill 4 (Gtr. II)
Gtr. I

to. *Quasi-sung:* We scorched the earth, set fire to the sky,

w/Fill 2 *And we stoop so low to reach so high.*

w/Fill 2 *Normal:* A link is lost, the chain un-done.

w/Fill 2 We wait all day for night to

CODA II
G5
Bkgd. Vocal: Ooo

I'm hang-in' on you're all

that's left to hold on to.

Ahh

I'm still wait-ing. I'm

hang-in' on, you're all that's left to

hold on to. *cont. in notation*

C/G

G
p

w/Fill 5
C/G

w/Fill 5
C/G

w/Fill 3
C/G

⑥ 3 fr.
G

D XIV

P.M.

③ open
F#11 F G

D XIV

cont. in notation

Fill 4

Harm.

mf Harm.

P.M. ...

S

3 (3) 3 7 8 (8) S

Fill 5

mf

S P.M. ... S

3 (3) (9) 8 8 8 7 S

slow-

Love
Ooo

Let ring

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics 'Love' and 'Ooo'. The middle staff is a guitar accompaniment with a 'P' (piano) dynamic marking. The bottom staff is a bass line with fret numbers and a 'P' dynamic marking. The key signature has one sharp (F#).

ly stripped a - way, love

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'ly stripped a - way, love'. The middle staff is a guitar accompaniment. The bottom staff is a bass line with fret numbers and a 'P' dynamic marking. The key signature has one sharp (F#).

has seen it's bet - ter day.

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'has seen it's bet - ter day.'. The middle staff is a guitar accompaniment. The bottom staff is a bass line with fret numbers and a 'P' dynamic marking. The key signature has one sharp (F#).

Hang - in' on,

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics 'Hang - in' on,'. The middle staff is a guitar accompaniment. The bottom staff is a bass line with fret numbers and a 'P' dynamic marking. The key signature has one sharp (F#).

lights go down on Red Hill.

Detailed description: This system contains the final three staves of music on this page. The top staff is a vocal line with lyrics 'lights go down on Red Hill.'. The middle staff is a guitar accompaniment. The bottom staff is a bass line with fret numbers and a 'P' dynamic marking. The key signature has one sharp (F#).

C

The lights go down on Red Hill,

Guitar Tablature: 8 8 9 10 8 8 (8) 8 10 8 8 8 3 3 0 (8) (3)

D

The lights go down on

Guitar Tablature: (3) 3 0 3 3 (3) 10 10 11 10 (10) 10 11 10 10 S (3) S 10

F

Red Hill Town.

N.C. (F)

Guitar Tablature: 1 1 2 3 1 1 (1) 1 1 1 1 1 0 1 1 1 1 0 1

The

Guitar Tablature: 1 1 1 1 1 1 0 1 1 1 0 1 1 1 0

lights go down on Red Hill.

dim.

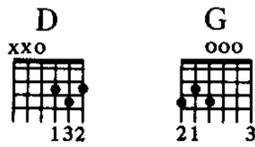
Csus9

Guitar Tablature: 1 1 1 0 1 1 0 5 (3)

RUNNING TO STAND STILL

Music by U2
Words by Bono

Free Time



Slide Gtr. I

mf

Slide Gtr. II

mf

* Shake slide on G note while "bumping" F# on ② stg.

Slow Rock (♩=100)

w/Rhy. Fig. 1 & 1A (fade in)

1st Verse
Cont. Rhy. Fig. 1 & 1A (until change)

Let ring

* Hammer and pull off w/slide.

Slide Gtr. I out

Slide Gtr. II out

Rhy. Fig. 1 (Gtr. I)

p tap w/index finger of r. h.

Rhy. Fig. 1A (Piano arr. for Gtr. II)

p

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Gadd9

woke up from where she was ly - in' still. Said I

D Gadd9

got - ta do some - thing a - bout where we're go - in'

D Gadd9

step on a steam train, step out of the driv -

D

in' rain, may - be run from the dark - ness in the night.

Gadd9 Chorus w/Rhy. Fig. 2 & 2A A

Sing - in' ah ah la la la

C/G G A C/G G

de day, ah la la de day ah la la

w/Rhy. Fig. 1 & 1A & Fill 1 (until change) D Gadd9 2nd Verse D

de day. Sweet the sin

Gadd9

bit - ter the taste in my mouth.

Rhy. Fig. 2 (Gtr. I)

A C/G G A C/G G

p tap w/index finger of r. h.

Rhy. Fig. 2A (Piano arr. for Gtr. II)

A C/G G

p

*Fill 1 Harms. . . . ,

mf Harms. . . . ,

* Fill 1 is a repetitive figure where after the 1st time it is played, the rests are ignored.

D **Gadd9**

I see sev - en tow - ers, but I on - ly see one way out. —
 you got - ta cry with-out weep - ing, — talk with-out speak - ing, —

end Fill 1

Gadd9 **D**

scream with-out rais - ing your voice. — you know I took the pois - on from the pois -
 on stream — and I float - ed out of here sing - in'

Chorus w/Rhy. Fig. 2 & 2A

A **C/G** **G** **A** 3

Ah la la la de day, ah la la

D (brush stgs. w/index fing. of r. h.)
Rhy. Fig. 3 (Gtr. I)

C/G **G**

la de day ah la la de day. **f** Oo

Gadd9 **D**
 Cont. Rhy. Fig 3 until change

oo

Guitar II (acoustic)

mf Let ring

oo

2 3 4 2 3 6 | 0 2 3 2 2 0 | 2 2 3 2 2 3 2

Gadd9

oo

3

oo

S w/slide

S

2 2 2 3 0 | 2 2 3 2 3 0 | (0) 0 0 2 4

3rd Verse
w/Rhy. Fig. 1 & 1A

D Gadd9

She walks through the streets _____ with her eyes paint-ed red _____ un - der black bel -

ly of cloud_ in the rain. _____ In through a door - way, she brings_ me

Gadd9 D

white gold - en pearls sto - len_ from the sea, she is ra - gin', she is ra -

gin', and the storm _____ blows up _____ in her eyes _____ she will

Chorus
w/Rhy. Fig. 2 & 2A

A C/G G A C/G G D

suf - fer the need - le chill, _ she's run - ning to _____ stand _____ still.

Gadd9 D Gadd9

Guitar III (acoustic)

Begin fade

D

p

2 2 2 2 2 3 (2/2) 2 3

Gadd9 D Gadd9

w/slide S S S S

(2/2) S S S S

D Gadd9

S S S S S

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

S S S S S

D Gadd9 Out

S S S S

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

S S S S

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

Music by U2
Words by Bono

Tuning:

- ⑥ = E♭ ③ = G♭
- ⑤ = A♭ ② = B♭
- ④ = D♭ ① = E♭

D5
xxxxx 10fr.
13

G5
xxxxx 3fr.
13

F5
xxxxx
13

G
134211 3fr.

D
x 1333 5fr.

♩ = 100

*Gtr. II D5

Rhy. Fill 1

The first system of music shows the guitar and vocal parts. The guitar part is in the key of D major (two sharps) and 4/4 time. It features a series of power chords and a rhythmic pattern of eighth notes. The vocal line is a simple melody with lyrics. The guitar part includes a 'Rhy. Fill 1' section with a specific rhythmic pattern.

* Use distortion.

1st Verse

The first verse of the song. The guitar part continues with the same rhythmic pattern. The vocal line includes the lyrics: "I have climbed (the) high - est". The guitar part includes a 'Rhy. Fig. 1' section with a specific rhythmic pattern.

(*Dmaj7 w/o 3rd)

The second verse of the song. The guitar part continues with the same rhythmic pattern. The vocal line includes the lyrics: "moun-tains, I have run through the fields on - ly to". The guitar part includes a 'Rhy. Fig. 1' section with a specific rhythmic pattern.

(Gsus9/D)

G5

D5

* Parenthesized chords refer to tabbed guitar.

The final line of the song. The guitar part continues with the same rhythmic pattern. The vocal line includes the lyrics: "be with you, on - ly to be with you." The guitar part includes a 'Rhy. Fig. 1' section with a specific rhythmic pattern.

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(Dmaj7(no 3rd)) 3 D5 3

I have run, I have crawled. I have

(Dmaj7, no 3rd) S S (Gmaj7(sus9)/D) G5

scaled these ci - ty walls, these ci - ty walls,

S D5 3

on - ly to be with you. But I still

Chorus (D) 5 fr. (Gsus9/D) 3 fr. (D) D5

have - n't found what I'm look - ing for.

(Dsus9) 5 fr. (Gmaj7, no 3rd/D) 3 fr. p P

But I still have - n't found what I'm look -

(D)
D5

ing for. I have

P P P.M.

2nd Verse

w/Rhy. Fig. 1
Rhy. Fig. 2

w/Rhy. Fill 1

Resume Rhy. Fig. 1 until Chorus

D5 Dmaj7(no 3rd) D5 (Dmaj7, no 3rd) (Gsus9/D) G5

kissed hon - ey lips, felt the heal - ing fing - er tips, it burned like fire,

this burn - in' de - sire. I have spoke with the tongue of

an - gels, I have held the hand of the dev - il it was warm in

the night, I was cold as a stone, mm. But I still

(Gmaj7,sus9/D) G5 w/Rhy. Fill 1 w/Fill 2 (Dmaj7, no 3rd) D5 End Rhy. Fig. 2

* Fill 1 Dsus4 D Dsus4 D

mf Let ring

* Use max. echo for fills 1 - 4.

Fill 2 D G5/D D

mf

Chorus Rhy. Fig. 3

(D5) ⑥ 5 fr. A

(G5) ⑥ 3 fr. G

(Dsus4) D5 (D) (Dsus4)

have - n't found what I'm look - ing for.

(D5) ⑥ 5 fr. A

(G5) ⑥ 3 fr. G

But I still have - n't found what I'm look -

(D) D5 (Dsus4) (D5)

ing for.

End Rhy. Fig. 3

Gtr. II (cont.) G D

Gtr. III (acoustic) *mf*

Harm. Harm.

Harm. Harm.

w/Rhy. Fig. 3 (Gtr. II) until Chorus

w/Fill 3

G D G D

Fill 3

Dsus4 D G5/D

mf P

Gtr. 8va I

mf Fdbk

G D F5 G F5

H P loco

17 (17) 19 17 14 (14)

w/Fill 4

G D G D (Gtr. III out)

I be -

P P P P

(14) 16 14 16 14 (14) (14) 16 14 16 14

3rd Verse w/Rhy. D5 Fig. 2

mf Let ring P.M.

lieve in the King - dom come, then all the col - ors will bleed in -

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

(Gsus9/D) G5 (Gsus9, 11)

to one, bleed in - to one. But yes I'm still

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

Fill 4 (G5/D) D

(mf)

(3 3 0) (0 0 0) (0 0 0) (0 0 0) (0 0 0) (0 0 0)

D5 (Dmaj7, no 3rd)

run - nin' You broke the bonds, and you loosed the

Tablature: (10) 0 10 7 10 7 | (7) 7 10 7 7 0 | (10) 10 7 10 10

(Dmaj7, no 3rd)

chains, car - ry the cross of my shame, of my

Tablature: (10) 0 7 10 10 10 7 10 10 | 0 7 10 7 0 10 7 | (7) 7 7 10 7 9 10 7 0

(Gsus9/D) G5 (Gsus9, #11/D) D5

shame, you know I be - lieve it.

Tablature: (10) 7 10 0 7 10 10 10 10 7 | (7) 7 10 0 9 7 0 | (10) 7 10 10 7 10 0 7

Chorus w/Rhy. Fig. 3 (Gtr. II) (til end)

(Dmaj7, no 3rd) Dsus4/A D G5

But I still have - n't found what I'm look -

Tablature: (7) 7 10 0 9 0 0 0 || 0 7 8 7 7 3 0 0 0 0 3

D Dsus4 D5 D/A

ing for. But I still have - n't found

Tablature: 0 7 0 7 8 10 | 0 7 10 10 10 10 | 0 7 7 7 7 8

D5

TAB (2) 3 3 3 3 3 3 2 10 7 10 10 7 7 7 0 7 10 10 10 7 7 7 0

w/Fill 7 w/Fill 7A Dsus4 D5 Dsus4

TAB 0 7 10 10 10 7 7 7 0 0 7 10 10 10 10 10 9 0 (9) 9 10 9 0

D Dsus4 D Dsus9

TAB (8) 8 8 0 8 8 7 (7) 7 8 7 (7) 0 3

D Dsus9

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

D7sus9 Dsus9

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

Fill 7 (fdbk til end)

mf Fdbk

TAB 6 (6) (6) 7

Fill 7A

f w/slide S

TAB (12) 12 12 (12) 12 (12) 12

WHERE THE STREETS HAVE NO NAME

Music by U2
Words by Bono

D5 x 7fr. 11134	Dmaj7(no3rd) x 7fr. 11132	G#11 xo 7fr. 3124	G xo 7fr. 3121	Bm x 7fr. 3 4111	A5 7fr. 12134
D5(type2) o 7fr. 11144	D xxo 10fr. 211	G5 xxx 12fr. 144	(Bm9) xxxx 7fr. 13	(Csus9) xxx 7fr. 124	(Csus9,13) xxx 7fr. 144

Moderate Rock ♩ = 132

Intro (Free Time)
* Organ Solo

Gtr. II (Organ arr. for gtr.)

Gtr. I

Riff A etc.

p *cresc.*
Let ring

* Indefinite no. of bars w/chords used for Riff A. * Grace notes imply speed of delay effect.

Dmaj7(no 3rd) G#11 G

Bm

* Riff A

f Let ring

* Use delay as in beginning.

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(Csus9)

streets have no name. Ha, ha al-right.

I wan-na feel sun-light on my

face. I see the dust-cloud dis-appear

with-out a trace. I wan-na take

shel-ter, from the pois-on rain,

where the

(Csus9)

(4) open D

Dsus9

Dsus9/A

Dsus9

Gtr. II

mf Let ring

Gmaj7/F#

(Bm11)

(Asus9)

(1) 12 fr. E

P M

(Csus9,13)

streets have no name. Ho

This system contains the first three measures of the piece. The vocal line starts with a triplet of eighth notes on 'streets' and continues with a half note on 'have', a quarter note on 'no', and a dotted half note on 'name.'. The guitar accompaniment features a triplet of eighth notes in the first measure, followed by a half note chord in the second measure, and a series of eighth-note chords in the third measure. The tablature shows the fretting for these chords: 10-7, 10-8, and a sequence of 10-6 chords.

where the streets have no

This system contains the next three measures. The vocal line has a quarter note on 'where', a half note on 'the', a quarter note on 'streets', a half note on 'have', and a dotted half note on 'no'. The guitar accompaniment continues with eighth-note chords. The tablature shows a sequence of 10-6 chords.

Chorus

(D5)

(Dsus4)

(D)

Gtr. I double Gtr. II

name, where the streets have no

This system contains the first three measures of the chorus. The vocal line has a dotted half note on 'name,', a quarter note on 'where', a half note on 'the', a quarter note on 'streets', a half note on 'have', and a dotted half note on 'no'. The guitar accompaniment features a dotted half note chord in the first measure, a quarter note chord in the second, and a series of eighth-note chords in the third. The tablature shows chords 10-7, 9-7, and 7-7.

(D5)

(Dsus4)

(D)

name. We're still build - ing then

This system contains the next three measures of the chorus. The vocal line has a dotted half note on 'name.', a quarter note on 'We're', a half note on 'still', a quarter note on 'build', a half note on 'ing', and a dotted half note on 'then'. The guitar accompaniment continues with eighth-note chords. The tablature shows a sequence of 10-7, 9-7, and 7-7 chords.

(Gsus9)

(G5)

(Gmaj7)

(G5)

(Gmaj7)

burn - ing down love,

This system contains the final three measures of the chorus. The vocal line has a dotted half note on 'burn', a quarter note on 'ing', a half note on 'down', and a dotted half note on 'love,'. The guitar accompaniment features a dotted half note chord in the first measure, a quarter note chord in the second, and a series of eighth-note chords in the third. The tablature shows chords 10-7, 10-7, 10-7, 8-7, 8-7, 8-7, 7-7, 7-7, 7-7, 8-7, 7-7, 8-7, 7-7, 7-7, 8-7, 7-7, 7-7, 7-7, 7-7, 7-7.

(Gsus9) (G5) (Gmaj7) (G)

burn - ing down love And when I

10 10 10 10 10 10 8 8 8 8 8 8 7 7 | 8 8 8 8 8 8 7 7 8 7 7 7 7 7 7 7

w/Fill 1 (Bm7) 2nd time w/Rhy. Fill 2

go there, I go there with

10 10 10 10 10 10 8 8 8 8 8 8 7 7 | 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

(Asus4) (A7sus4) 2nd time To Codr.

you, it's it's all I can

10 10 10 8 8 8 8 7 7 7 7 | 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

w/Rhy. Fig. 1 (D) D5 cont. in rhy. slashes

do.

X X 10 10 X 10 10 10 10 X 10 X 10 10 X

Fill 1 mf Let ring

3 0 3 0 (3 4 0) 3 0 (3 4 0) 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Rhy. Fill 2 (Bm)

7 7

2nd Verse
 Cont. Rhy. Fig. 1 (Gtr. I)
 (D)
 Rhy. Fig. 2 (Gtr. II)

(Repeat Rhy. Fig. 2 until change)

The ci - ty's a flood, and our love turns to

rust. We're beat - en and blown by the wind, tramp - led

(G) (Bm)
 in dust. I'll show you a place

(A5)
 high on a des - ert plain, yeah, where the

2nd time w/Rhy. Fill 1
 (Csus9,13)

D.S. al Coda

streets have no name. Ah hi, where the streets have no

⊕ CODA

Cont. Rhy. Fig. 1

(D) Chords in parenthesis (organ) can be played by Gtr. II like before.

I can do Our love turns to rust,

(G)
 we're beat - en and blown by the wind, blown

(D)
 by the wind. Oh and I see love,

see our love turn to rust. And we're beat - en and

blown by the wind, blown by the wind. Oh when I

(Bm) go there, I go there with you, it's all I

Gtr. II
Gtr. I
can do.
TAB: 10 Let ring 10 12 11 12 11 10 12 10 10 | 12 11 12 11 10 12 10 10 12 11

TAB: 12 11 10 12 10 10 | 12 11 12 11 10 12 | 10 10 10 12 11 12 11 10 12 10 10

TAB: 12 11 12 11 10 12 10 10 | 12 11 12 11 10 12 10 10 | 12 11 12 11 10 12

D
TAB: 10 10 10 12 11 12 11 10 12 10 10 | 12 11 12 11 10 12 10 10 12 11

G
TAB: 12 11 10 12 10 10 | 12 11 12 11 10 12 | 10 10 10 12 11 12 11 10 12 10 10

TRIP THROUGH YOUR WIRES

Music by U2
Words by Bono

Medium Shuffle ♩ = 76
Drum beat intro

2

G/B C5 Fadd9,13 G/B C

mf

fill

P.M. fill

G5 C Fadd9,13 C/E G5 C Fadd9,13 C/E

G5 G5/D Fadd9,13 Cadd9 G5 G5/D

Fadd9,13 Cadd9 1st Verse G5 G5/D Fadd9,13 Cadd9

In the dis - tance

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G5 G5/D Fadd9,13 Cadd9 G5 G5/D

she saw me com - in' 'round. I was call - in' out,

This system contains the first two lines of the song. The vocal line starts with 'she saw me com - in' 'round.' followed by 'I was call - in' out,'. The guitar accompaniment features a rhythmic pattern of eighth notes and chords. The tablature shows fingerings for the guitar, including triplets and barre positions.

Fadd9,13 Cadd9 G5 G5/D (G5)

I was call - in' out.

This system continues the vocal line with 'I was call - in' out.'. The guitar accompaniment continues with similar rhythmic patterns. The tablature includes a triplet and a barre.

(G5) (G5/D) (Fadd9,13) (Cadd9) (G5) (G5/D)

Still shak - in', still in pain, you put me back to -

Let ring

This system contains the third line of the song. The vocal line includes 'Still shak - in', still in pain, you put me back to -' and 'Let ring'. The guitar accompaniment features a mix of chords and melodic lines. The tablature includes a triplet and a barre.

(Fadd9,13) (Cadd9) (G5) (G5/D) (Fadd9,13) (Cadd9)

geth - er a - gain. I was cold and you clothed me hon-ey, -

This system contains the fourth line of the song. The vocal line includes 'geth - er a - gain. I was cold and you clothed me hon-ey, -'. The guitar accompaniment continues with similar rhythmic patterns. The tablature includes a triplet and a barre.

(G5) (G5/D) Fadd9,13 Cadd9 G5 G5/D

I was down and you lift-ed me hon-ey. An - gel,

This system contains the fifth line of the song. The vocal line includes 'I was down and you lift-ed me hon-ey. An - gel,'. The guitar accompaniment continues with similar rhythmic patterns. The tablature includes a triplet and a barre.

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

an - gel or dev - il? I was

TAB

G5 G5/D Fadd9,13 Cadd9 G5 G5/D

thirst - y and you wet my lips.

TAB

Fadd9,13 Cadd9 **Chorus** G5

You, I'm wait - ing for you

TAB

Bbsus9 C6

you, you set my de - sire

TAB

To Coda \oplus G5 G5/D Fadd9,13 Cadd9 G5 G5/D

I trip through your wires. Who - a! Yeah!

Rhy. Fig. 1

TAB

w/Fill 2 (until change)

G (G/B) (F/A) (C/G) (G) (G/B) (F/A) (C/G) 2nd Verse (G) (G/B)

musical notation for the first system, including vocal line, guitar accompaniment, and tablature.

mf

Hmm

I was bro - ken,

Harm

dim.

15 12 9

(15 12 6)

3 3

3 3

3 3

12 12

12

(F/A) (C/G) (G) (G/B) (F/A) (C/G)

bent out of shape. I was na - ked in the clothes you made.

w/Fill 3 (Gtr. I)

(G) (G/B) (F/A) (C/G) (G) (G/B)

Lips were dry, throat like rust, — you gave me shel - ter from the

(F/A) (C/G) (G) (G/B) (F/A) (C/G)

heat and the dust, — no more wa - ter, in the well, —

13 13 13 15 12 (15) 13 13

14 14 12

12 12

14 12

(G) (G/B) (F/A) (C/G) * G5 G5/D

no more wa - ter, wa - ter. — An - gel, —

13 13 13 12 12 14 3 3 3 3 3

14 14 14 13 12 14 3 3 3 3 3

*Gtr. II double Gtr. I or tacet

Fill 2

G G/B F/A C/G

musical notation for Fill 2, including guitar accompaniment and tablature.

12 10 10 12

14 12 12

Fill 3

Harm.

mf Trem. bar dim.

Harm.

12 12 (12 12)

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

an - gel or dev - il. I was

This system contains the first three measures of the piece. The vocal line starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a steady eighth-note pattern. The guitar TAB shows the corresponding fretting for each measure.

G5 G5/D Fadd9,13 Cadd9 Repeat Rhy. Fig. 2 G5 G5/D Fadd9,13 Cadd9 *D.S. al Coda*

thirst - y and you wet my lips.

Rhy. Fig. 2

This system contains measures 4 through 8. It includes a 'Repeat Rhy. Fig. 2' instruction above the piano part and a 'D.S. al Coda' instruction at the end. The vocal line continues with 'thirst - y' and 'and you wet my lips.' The piano accompaniment repeats the eighth-note rhythm figure.

♩ CODA w/Rhy. Fig. 2 (till end)

G5 G5/D Fadd9,13 Cadd9 G5 G5/D

wires. Who - a! Yeah!

This section is the CODA, marked with a double bar line and a 'CODA' symbol. It contains measures 9 and 10. The vocal line says 'wires.', 'Who - a!', and 'Yeah!'. The piano accompaniment continues with the eighth-note rhythm figure.

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

all I need, all I need oh I

This system contains the first line of the chorus, measures 11 and 12. The vocal line says 'all I need, all I need oh I'. The piano accompaniment continues with the eighth-note rhythm figure.

G5 G5/D Fadd9,13 Cadd9 G5 G5/D

need — oh I need — it, all I need, all I

This system contains the second line of the chorus, measures 13 and 14. The vocal line says 'need — oh I need — it, all I need, all I'. The piano accompaniment continues with the eighth-note rhythm figure.

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

need, all I need, yeah, yeah!

This system contains the third line of the chorus, measures 15 and 16. The vocal line says 'need, all I need, yeah, yeah!'. The piano accompaniment continues with the eighth-note rhythm figure.

3rd Verse

G5 G5/D Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9 w/Fill 4

Thun - der, _____ thun - der on the moun - tain, _____ there's a

(cont. Rhy. Fig. 2)

G5 G5/D Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9 w/Fill 5

rain - cloud, _____ in the des - ert sky. _____ In the

(cont. Rhy. Fig. 2)

G5 G5/D Fadd9,13 Cadd9 G5 G5/D

dis - tance _____ she saw me com - in' out. _____

Fadd9,13 Cadd9 G5 G5/D Fadd9,13 Cadd9

_____ I was call - in' out, _____ I was

w/Fill 6

G Fadd9,13 Csus9 G

call - in' out. _____

Fill 4 Fadd9,13 Csus9

Let ring

Fill 5 Fadd9,13 Csus9

Fill 6 Fadd9,13 Csus9 G

WITH OR WITHOUT YOU

Music by U2
Words by Bono

Gtr. I

8va -

D H P S

Gtr. II

p H P S

* Feedback

* Additional octave produced by use of gtr. synth.

Rhy. Fig. 1 (synth. arr. for gtr.)

Gtr. II

p Let ring

Repeat Rhy. Fig. 1 (until change)

Bass & Drums enter

Gtr. I

H S

Feedback - - - -

Fdbk - - - -

* (D) (D/A) (Bm7)

* Parenthesized chords indicate the bass line and its effect in Rhy. Fig. 1.

(Gmaj7,9(no 3rd)) S (D) 15ma (D/A) (Bm7) (Gmaj7,9(no 3rd))

Fdbk

(D) (D/A) (Bm7)

See the stone set in your eyes, see the thorn.

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(Gmaj7sus9) (D) (D/A)

twist in your side. I'll wait for you

(17) (17) (17)

(Bm7) (Gmaj7,9(no 3rd)) (D)

Slight of hand

(17) 19 (19) (17) 15 14 14

(D/A) (Bm7) (Gmaj7sus9)

and twist of fate, on a bed of nails she makes me wait.

(14) (14) (14) 15 P

(D) (D/A) (Bm7)

And I'll wait, with - out you.

P 14 (14) (14) 18 12

*Gtr. III (Fdbk)

* Gtr. III notes sound 1 octave higher than written.

(Gmaj7sus9) (D) (D/A)

With or with - out you, with or with -

(12) (14) (12)

(Bm7) (Gmaj7sus9) (D)

out you. Through the storm

S S

(12) 14 15 15 14

(D/A) (Bm7) (Gmaj7sus9)

we reach the shore you gave it all but I want more

8va

(14) (14) (14) 19

(D) (D/A) (Bm7)

and I'm wait in' for you.

Gtr. III

(19) 17 (Fdbk) (17) (15)

(Gmaj7sus9) (D) (D/A)

with or with - out you, with or with -

H dim.

(14) 15 (15) (15)

(Bm7) (Gmaj7sus9) (D)

out you ah - ha. I can't live

Gtr. III 15ma 8va

Fdbk Fdbk

14 (14) 15

(D/A) (Bm7) (Gmaj7sus9)

with or with - out _____ you.

S S P

S S P

(15) 14 12 (12)

(D) (D/A) (Bm7)

P P

P 10 (10) 15 (15)

Continue Rhy. Fig. 1A

(Gmaj7) (D)

And you give _____ your - self a - way, —

Rhy. Fig. 2 Gtr. I

f Let ring

8 10 8 10 10 8 10 10 7 (19) 8 8

Repeat Rhy. Fig. 2 (until change)

(D/A) (Bm7) (Gmaj7)

_____ and you give _____ your - self a - way, _____ and you give, —

(D) (D/A) (Bm7)

_____ and you give, _____ and you give _____ your - self a - way..

(Gmaj7) (D) (D/A)

_____ My hands are tied, _____

Bm7 Gmaj7 D

my bod - y bruised, - she got me with noth - ing win, -

Gtr. II

Fdbk -

19 S 15

D/A Bm7 Gmaj7

and noth - ing left to lose. And you

Fdbk -

(15) 14 14-12 (12) 10

*w/Fill 1 D D/A Bm7

give your - self a - way, and you give your - self a - way, -

Fdbk -

Harm. -

10 (10) (10) 7 7 7 7

Fill 1

dim. Harm. Harm. Harm. dim.

(19) (19) 8 10 8 7 7 7

w/Fill 2

(Gmaj7) (D) (D/A)

and you give, and you give, and you

Gtr. III (Harm.) (Harm.)

Fdbk Harm.

12 7 7 15 7 (15) 7

(Bm7) (Gmaj7) (D)

give your - self a - way. With or with - out you,

15ma *Gtr. I (Rhy. Fig. 2)

(15) (15) (15) 8 10 8 10 10 8 10 10 7 (19)

*Gtr. III tacet. *Gtr. II tacet.

Cont. Rhy. Fig. 2

(D/A) (Bm7) (Gmaj7)

with or with - out you oh, I can't live

(D) (D/A) w/Fill 3 (Bm7)

G5 Dsus9 Asus4

with or with - out you.

Whoa,

(Gtr. II)

Let ring

0 2 3 0 3 0 2 3 0 3 2

Fill 2

f *mf*

0 8 11 8 0 3

Fill 3

f

(19) 10 7 10 7 10 8 10 8 7 8 0 0

dim. (Gtr. II tacet) *mf*

Ooo

Fdbk. *mf* Fdbk.

15ma - S

(7) (7) (7) 17 (17) (17) 10

Ooo

P P

(19) (19) 18 17 (17) (17) (17) 10 17 19

D Asus4

8va -

(19) 17 (17) (17) (17) 15

Gtr. II *mf* Let ring

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

Bm Gsus9 D

p cresc.

14 15 (15) 0 (15) 5 (5)

(3) 3 2 2 3 3 (3) 3 2 3 3 2 3 (3) 3 2 3 3 3 2 3

A7sus4 H Bm7 Gsus9 Harm.....

Let ring

(5) 8 10 8 10 10 12 8 8 10 7 (10) Harm..... 10 8 10 8 10 7

D A7sus4

(7) 0 0 0 (0) 8 10 8 10 10 8 10 10 7 (3) 3 2 3 3 2 3 (3) 3 3 3 2 3 2 3

Bm7 Gsus9 D

(7) 12 12 12 12 0 (0) 8 10 8 10 10 8 10 7 (7) 0 0 0 (3) 3 2 3 3 2 3 (3) 3 2 3 3 3 2 3 (3) 3 2 3 3 2 3

Begin fade

A7sus4 Bm7 Gsus9

D A7sus4 Bm7

Gsus9 D A7sus4 Harm. Harm. *Fade out*