

THE JOSHUA TREE

U2

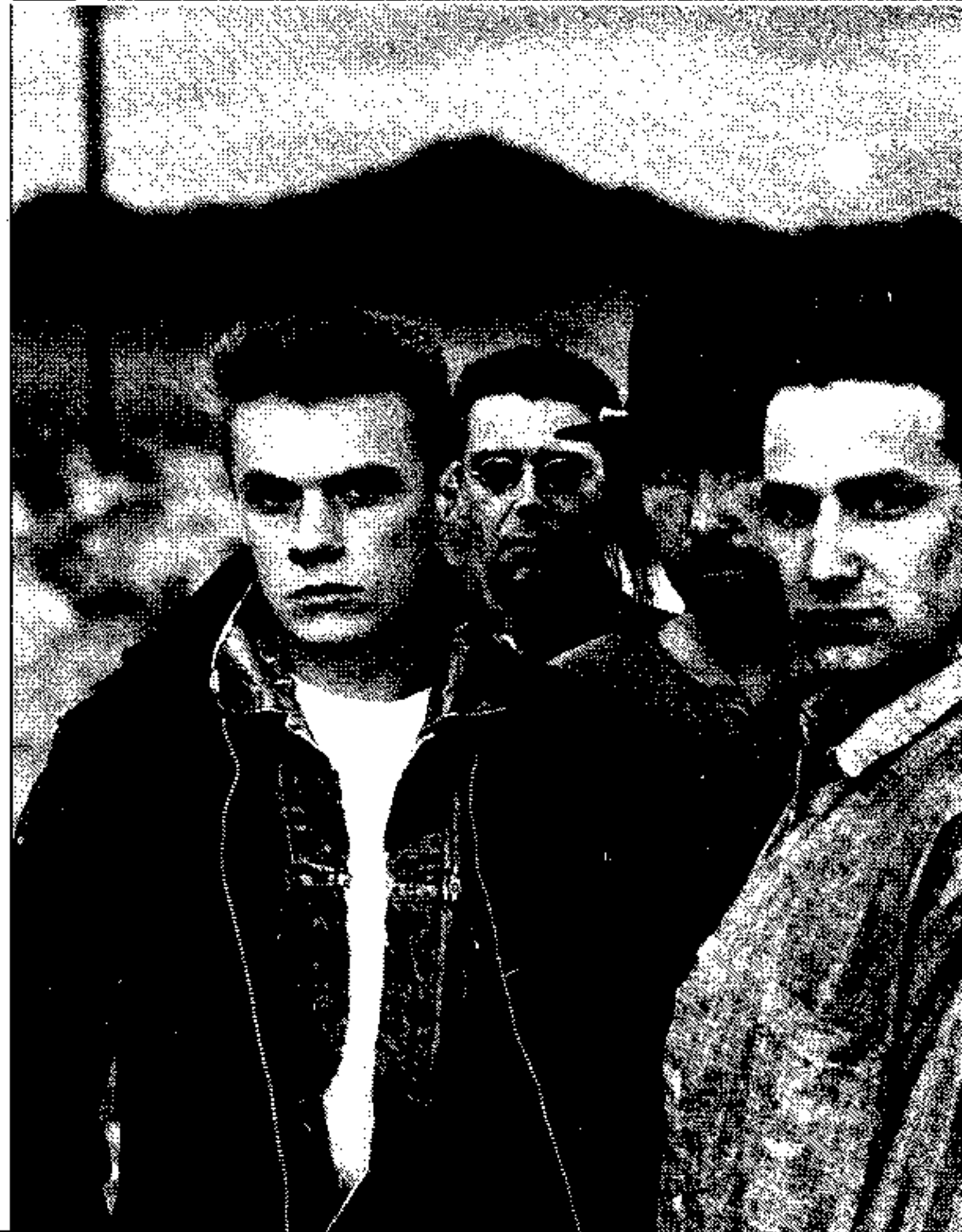
AUTHENTIC RECORD TRANSCRIPTIONS

by Ken Chipkin

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NOTATION GUIDE

Four measures of musical notation showing different bend techniques. Each measure has a treble clef staff and a guitar staff with strings T, A, and B. The first measure shows a half-step bend on the T string (fret 12) with a label 'Bend (half step)'. The second shows a half-step bend on the T string (fret 12) with a label 'Bend'. The third shows a full-step bend on the T string (fret 12) with a label 'Bend (whole step)'. The fourth shows a one-and-a-half-step bend on the T string (fret 12) with a label 'Bend (whole and half steps)'. All bends are indicated by an upward arrow and a curved line, with the amount of bend labeled as 1/2 or Full.

Four measures of musical notation showing advanced bend techniques. Each measure has a treble clef staff and a guitar staff with strings T, A, and B. The first measure shows a two-whole-steps bend on the T string (fret 12) with a label 'Bend (two whole steps)'. The second shows a bend and release on the T string (fret 12) with a label 'Bend and Release'. The third shows a hold bend on the T string (fret 12) with a label 'Hold Bend'. The fourth shows a prebend (ghost bend) on the T string (fret 12) with a label 'Prebend (Ghost Bend)'. All bends are indicated by an upward arrow and a curved line, with the amount of bend labeled as 1/2 or Full.

Four measures of musical notation showing vibrato and rake strings techniques. Each measure has a treble clef staff and a guitar staff with strings T, A, and B. The first measure shows vibrato on the T string (fret 15) with a label 'Vibrato'. The second shows wide vibrato on the T string (fret 15) with a label 'Wide Vibrato'. The third shows vibrato with a vibrato bar on the T string (fret 15) with a label 'Vibrato with Vibrato Bar'. The fourth shows rake strings on the T string (fret 12) with a label 'Rake Strings'. All techniques are indicated by a wavy line and a label.

Five measures of musical notation showing slide and pull-off techniques. Each measure has a treble clef staff and a guitar staff with strings T, A, and B. The first measure shows a legato slide on the T string (fret 17 to 15) with a label 'Legato Slide'. The second shows a shift slide on the T string (fret 17 to 15) with a label 'Shift Slide'. The third shows a pull-off on the T string (fret 17 to 15) with a label 'Pull-Off'. The fourth shows a hammer-on on the T string (fret 17 to 18) with a label 'Hammer-On'. The fifth measure shows a vibrato bar dive and return on the T string (fret 0) with a label 'Vibrato Bar Dive and Return'. All techniques are indicated by a wavy line and a label.

The first row of musical notation shows four techniques. The first measure, 'Vibrato Bar Scooping', is marked 'w/Bar' and shows a treble clef staff with a note being scooped up. The second measure, 'Ghost Note', shows a note in parentheses on the treble staff. The third measure, 'Articulated Bend and Release', shows a note bending up and then returning, with labels '8va', '1 1/2', 'Full', and '1 1/2'. The fourth measure, 'Artificial Harmonic (with pick)', shows a note with a pick symbol and labels 'A.H.', '8va', and 'Sounding pitch: A'. Below the treble staff is a three-line staff labeled T, A, B with fret numbers: 4, 5, 7 for the first measure; (9) for the second; 15, 15, 15 for the third; and 7 for the fourth.

Vibrato Bar Scooping

Ghost Note

Articulated Bend and Release

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

The second row shows four techniques. The first measure, 'Pure Artificial Harmonic (octave)', shows a note on the treble staff labeled 'A.H.' and a fret number '7' on the three-line staff. The second measure, 'Open Harmonic', shows a note on the treble staff labeled '8va- - - - Harm.' and a fret number '12' on the three-line staff. The third measure, 'Tap Artificial Harmonic', shows a note on the treble staff labeled 'A.H.' and a fret number '12' on the three-line staff. The fourth measure, 'Tap-On Technique', shows a note on the treble staff labeled '8va- - - -' and a fret number '17' on the three-line staff, with a '3' indicating a triplet.

Pure Artificial Harmonic
(octave)

Open Harmonic

Tap Artificial Harmonic

Tap-On Technique

The third row shows four techniques. The first measure, 'Bend and Tap-On Technique', shows a note on the treble staff bending up and then tapping on, with labels '1/2' and 'T'. The second measure, 'Percussive Tone (Muffled)', shows a note on the treble staff with a muffled sound, labeled 'P.M.'. The third measure, 'Heavy Muting (P.M.)', shows a note on the treble staff with a muffled sound, labeled 'P.M.'. The fourth measure, 'Slight Bend (Microtone)', shows a note on the treble staff bending slightly, labeled '1/4'.

Bend and Tap-On
Technique

Percussive Tone
(Muffled) (Finger mute)

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

Slight Bend (Microtone)

The fourth row shows four techniques. The first measure, 'Staccato (shote notes)', shows a note on the treble staff with a staccato mark. The second measure, 'Choppy Phrasing (extreme staccato)', shows a note on the treble staff with a choppy phrasing mark. The third measure, 'Pick Scrapes', shows a note on the treble staff with a pick scrape mark. The fourth measure, 'Tremolo Picking', shows a note on the treble staff with a tremolo mark.

Staccato
(shote notes)

Choppy Phrasing
(extreme staccato)

Pick Scrapes

Tremolo Picking

The fifth row shows three techniques. The first measure, 'Unison Bend', shows a note on the treble staff bending up, labeled 'Full'. The second measure, 'Muting (distinct pitches)', shows a note on the treble staff with a muted sound, labeled 'Muted - - - - -'. The third measure, 'Trill', shows a note on the treble staff with a trill mark.

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.

TAB 15 17 17 17 15 17 17 17 17 15 17 17 17 15

Gtr. II (C5) *mf* S dim.

TAB 5 5 7 7 5 7

(C/E)

TAB 12 12 13 13 12 12 13 13 12 12 13 13 12 12 13 13

(C5) (F5) *decresc.*

TAB 12 12 13 13 12 12 13 13 12 12 13 13 12 12 13 13

C5 *mf* Let ring P.M. P.M.

TAB 12 13 13 12 12 12 13 13 12 13 13 12 13 13 12 13

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(Bass enters)

The first system of notation features a guitar staff with a treble clef and a bass staff with a bass clef. The guitar staff contains a series of chords marked with 'x' symbols, followed by a melodic line starting with a *C5 chord. The bass staff shows a sequence of fret numbers: 13, 13, 12, 13, 13, 12, 0, 12, 13, 13, 12, 0.

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

The second system continues the musical piece. The guitar staff shows a melodic line with a F5 chord indicated above it. The bass staff contains fret numbers: 12, 13, 13, 12, 5, 6, 6, 5, 5, 6, 6, 5.

The third system of notation includes a key signature change to B-flat major, indicated by a B-flat symbol on the guitar staff. The guitar staff shows a melodic line with Bb5, F5, and C5 chords. The bass staff contains fret numbers: 10, 11, 11, 10, 10, 5, 6, 6, 5, 12, 13, 13, 12.

The fourth system marks the beginning of the '1st Verse'. The guitar staff shows a melodic line with C7 and C5 chords. The lyrics 'We turn a - way _____ to face the cold_' are written below the staff. The bass staff contains fret numbers: 13, 13, 11, 13, 12, 13, 13, 12, 12, 13, 13, 12, 12, 2.

The fifth system continues the verse. The guitar staff shows a melodic line with F5 and Bb5 chords. The lyrics 'en - dur - ing chill. _____ As the day begs the night_' are written below the staff. The bass staff contains fret numbers: 5, 6, 6, 5, 5, 6, 5, 6, 10, 11, 11, 10, 10, 0.

F5 C5 (C7) (C)

for — mer — cy love

P.M. P.M.

TAB 6 6 6 5 12 10 13 13 12 10 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 5 3 3 3 5 5 7 8 8 8 8 8 3 5 6 5

C5

face of earth. The moon is up —

P.M. P.M.

TAB 12 13 13 12 12 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 5 6 6 5 5 6 6 4

Bb5 F5 C5

sun go down in your eyes.

S

TAB

Chorus Bb F

you run like a riv - er in like

Let ring

TAB

C5

a sea. you run like a

TAB

Bb/D F C5 (C)

riv - er, runs to the sea.

TAB

C5 2nd Verse

And in the world a heart of dark -

TAB

F5 Bb Bbadd9

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

TAB

F5 C5

— and bleed for it. Mmm —

TAB

F5

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

TAB

F5 F7 Bb Bbadd9 F5

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

TAB

C5 Chorus Bb

It runs — like a riv - er

Let ring

TAB

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

S

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

C F

Bb5 F/C C

3rd Verse
Repeat Rhy. Fig. 1

C

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

Bb5

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

F/C

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

C

_____ when the stars fall _____ from the sky _____ and the

Bb5

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

F/C

C

Chorus

Bb

F5

We run _____ like a riv - er, _____ runs _____ to the _____

Gtr. II

C5

Bb5

_____ sea. _____ We run _____ like a riv - er _____

P

P

F

C5

C

to the sea. _____ And _____ when it's

S

S

TAB

TAB

TAB

B \flat F/C C/G

rain - in' rain - in' hard

Rhy. Fig. 2 (Gtr. II)

Repeat Rhy. Fig. 2 (till end)

B \flat F/C

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

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,

Gtr. III

f w/max. fuzz distortion

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

rain in, rain in - to your heart. Rain

EXIT

Music by U2
Words by Bono

Moderate Rock (♩=120)

4

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

(C)

p
Harm. -

12 7 12 (12) 7 12 7 12 7 12

* Use delay effect.

(Em/G) ½ (Em) (Cdim)

P H

P H

(12) 7 5 (5) 7 5 (5) 5 4 5 4 2 (2)

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

(C)

(Em/G)

(Em)

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

(C)

(Em/G)

E5

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

Em

(C)

Cmaj7/E

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

(Em/G) E5

heart he could feel was beat - ing, beat - ing, beat - ing, beat - ing oh my

*Gtr. II

mf

* Use maximum distortion.

Cmaj7/E Em E5

love, oh my love, oh my love, oh my love. —

f

Let ring - - -

f

w/Fill 1 (Gtr. II)
N.C. (Em)

Gtr. I (C)

*Fill 1 (Gtr. II)

f

* Cont. w/max. distortion.

(E_m/G)

(Em)

w/Fill 3 (Gtr. II)

(C)

 (E_m/G)

E5

N.C. (Em)

Moth - er.

S

Harm.

S

Harm.

S

So hands that build

can al - so pull down

pp

P

***Fill 2 (Gtr. II)**

Play 4 times

f bottom strings

*Fill 3 (Gtr. II)

 $\frac{1}{2}$ f

***trem. bar**

 $\frac{1}{2}$

* Pull up ½ step on trem. bar.

(C) (Em/G) (Em)

the hands of love. —

P.M. *mf* *S* *pp*

(E5) (C) (Em/G)

mf *p* *mf* *p* *mf*

(E5)

f

*Gtr. II

f

* w/maximum distortion.

(C) (G)

(Em)

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The middle staff is a guitar staff with fret numbers: 9, 9, 10, 10, 10, 9, 9, 9, 9, 9, 9, 9, 9, 10, 10, 10, 9, 9, 9, 9, 9, 9. The bottom staff is a bass clef with a capo at the 2nd fret, indicated by a '2' in a circle. It contains a bass line with fret numbers: 11, 11.

(C)

(G)

(Em)

E5

The second system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The middle staff is a guitar staff with fret numbers: 9, 9, 10, 10, 10, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9. The bottom staff is a bass clef with a capo at the 2nd fret, indicated by a '2' in a circle. It contains a bass line with fret numbers: 11, 11. There are also some musical notations like 'S' and 'Let ring' in the bass staff.

(Em)

The third system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The middle staff is a guitar staff with fret numbers: 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9, 9. The bottom staff is a bass clef with a capo at the 2nd fret, indicated by a '2' in a circle. It contains a bass line with fret numbers: 11, 11. There are also some musical notations like 'S' and 'Let ring' in the bass staff.

Em

The first system of guitar notation for the Em chord. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures. The second staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures. The third staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures. The fourth staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures.

Em7

The second system of guitar notation for the Em7 chord. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures. The second staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures. The third staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures. The fourth staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures.

N.C.

E5

The third system of guitar notation, featuring N.C. (Natural Chord) and E5 (Fifth of E) chords. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures. The second staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures. The third staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures. The fourth staff is a bass clef with a key signature of one sharp (F#). It contains a series of eighth notes, mostly beamed in pairs, across two measures.

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The bottom staff includes the instruction "Let ring" written below the staff.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The bottom staff includes the instruction "depress slowly" written above the staff and "trem. bar" written below the staff.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The bottom staff includes the instruction "N.C. (Em)" written above the staff and "Gtr. I" written above the staff.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The bottom staff includes the instruction "P.M." written below the staff.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals. The bottom staff includes the instruction "dim." written above the staff and "P.M." written below the staff.


IN GOD'S COUNTRY

Music by U2
Words by Bono

$$\textcircled{6} = D$$


Bright Rock ♩ = 126


Em



2 3

G5
X000



D
xxo

122


Am

x o o

2 3 4

C

X O O



22 1

Am

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*)

D

Gtr. II

Am

 f_s

* Gtr. III tacet

D

Am

D

Am

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[illegible]

* Apply and release L.H. pressure randomly to create percussive effect.

Repeat Rhy. Fig. 2 (until double bar)

des - ert — sky. — The riv - ers — run — but soon — run — dry.

We need — new dreams — to - night. —

Also w/Rhy. Fig. 1 (Gtr. I, acoustic)(*until chorus*)

Des - ert rose, dreamed I saw a des - ert rose,

*Gtr. III 8va

mf

17 (17) 15 19 15 17 17 17 17

*tune normally. use delay effect

*tune normally, use delay effect

The image shows a musical score for the song "The Wind" by The Beatles. It consists of three staves: a vocal melody staff, a guitar staff, and a bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody is written in treble clef and includes lyrics. The guitar staff is in treble clef and features a melodic line with a capo on the 17th fret. The bass staff is in bass clef and features a melodic line with a capo on the 12th fret. The score is divided into two measures by a double bar line. The first measure is marked with the chord Am and the second measure with the chord D.

Vocal Melody:

Am D

dress torn _____ in rib - bons and _____ in bows,

Guitar:

17 17 15 15 15 15 15 15 14 14 14 14 12 12 12 12 17 17 17 17 17 17 17 17 17 17 17 17 17 17

Bass:

17 17 15 15 15 15 15 15 14 14 14 14 12 12 12 12 17 17 17 17 17 17 17 17 17 17 17 17 17 17

*Gtr. II

Am

Em

Chorus

P.M.

to me.

Sleep comes

dim.

17 17 15 15 15 15 15 14 14 14 14 14 15 15 15 15 17

* Gtr. I double Gtr. II

like a drug, in God's Coun - try. Sad eyes,

crook - ed cross - es, in God's Coun - try. Yeah

yeah

(D) w/Fill 1 (Gtr. II) and w/Rhy. Fig. 1 (until chorus)

2nd Verse
w/Rhy. Fig. 2 (Gtr. II)(until chorus)

The musical score is written on three staves in G major (one sharp). The first staff contains the melody for the first line of the verse, with lyrics 'Set me a - light, — we'll push a hole right through the — night. —'. The second staff continues the melody with lyrics 'Ev - ery day — the dream - ers — die (to) see what's — on the —'. The third staff concludes the verse with lyrics 'oth - er side. — She is lib - er - ty, —'. Chord symbols D and Am are placed above the staff at various points. The melody features a mix of eighth and quarter notes, often beamed together, with some notes tied across bar lines. The lyrics are written below the staff, with hyphens indicating syllables that span multiple notes or bars.

Set me a - light, — we'll push a hole right through the — night. —

Ev - ery day — the dream - ers — die (to) see what's — on the —

oth - er side. — She is lib - er - ty, —

[illegible]

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) C G5 D C G5

Gtr. II (Gtr. I double Gtr. II)

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 8va — — — — — Am

*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

TAB

*Gtr. III tacet

Fill 2 (Gtr. II) Am

Fill 3 (Gtr. III)

*Fill 4 (Gtr. III)

*Tune 6 to D

D Am

S

19 19 19 19 19 19 19 19 19 19 19 19 19 19 17 17 19 19 17 15 15 15 14 14 12 12 12 19 19

D Am

S

19 19 19 19 19 19 19 19 19 19 19 19 19 19 17 19 19 17 15 15 15 15 15 15 15 15 15 15 15

D Am w/Fill 5 (Gtr. III) loco

S

17 19 19 19 19 19 19 19 19 19 19 19 19 17 17 15 15 17 17 15 15 14 (14) 10 10 10 10

3rd Verse
w/Rhy. Fig. 2 and 3 (*till end*)

D Am

Na - ked_ - flame, - she stands_ with a

mf

10 10

D Am

na - ked_ flame, I stand_ with

10 10

Fill 5 (Gtr. III)

mf *dim.*

3 2 0 (0)

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

D Am

whoa

8va

TAB

21 21 21 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)

mf Let ring

Chord and technique markings: A5, S, A, (Asus9), (Asus4), (A), H.

1st verse

A5

Mid - night, our sons and daugh - ters were cut down

Chord and technique markings: A5, S.

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A5

D

whoo

S

S

D5

A5

whoo.

S

S

w/Fill 1

S

w/Fill 1

S

w/Fill 2

S

w/Fill 1

S

Rhy. Fig. 1

S

A

A5

S

A

Rhy. Fill 1

S

S

S

Rhy. Fill 2

A5

S

S

S

(Asus9)

(Asus4)

(A)

End Rhy. Fig. 1

2nd Verse
Repeat Rhy. Fig. 1 until chorus

Chorus

D5

A5

* Ad lib similar vocal ideas for repeats.

w/Fill 1

A5

Repeat & Fade

Rhy. Fill 3

RED HILL MINING TOWN

Music by U2
Words by Bono

G5 3fr. 3fr. 3fr. 10fr. 14fr. 13 4 2 1 1. 13 4 1 1. 8fr. 1 3 4 2 1 1.

Moderate Rock (♩=1)

Gtr. I G/D C/G

mf
Let ring

1st Verse
G/D

From fath - er to son,

S

P.M. - - - - -

Gtr. II

mf

S

C/G

Csus4/G

C/G

the blood runs thin.

H

S

*scrape S

scrape S

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

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Sheet music for guitar and voice, featuring chords and lyrics.

Chords: D/A, Dsus4/A, D/A, A/E, Asus4/E, A/E, C/G, (Cmaj7/G), C/G, (Cmaj7/G).

Lyrics: Ooo see fa - ces fro - zen still a - gainst the wind.

Notation: The music is written for guitar (TAB) and voice (S). The guitar part includes fret numbers and chord symbols. The voice part includes lyrics and melodic lines. The guitar part also includes a wavy line indicating a vibrato effect (S. Vib.).

Structure: The music is organized into systems, each containing a vocal line, a guitar line, and a guitar tablature line. The first system shows the vocal line with the lyrics "Ooo see fa -" and the guitar line with a wavy line indicating a vibrato effect. The second system shows the vocal line with the lyrics "ces fro - zen still a - gainst the wind." and the guitar line with a wavy line indicating a vibrato effect. The third system shows the vocal line with the lyrics "ces fro - zen still a - gainst the wind." and the guitar line with a wavy line indicating a vibrato effect. The fourth system shows the vocal line with the lyrics "ces fro - zen still a - gainst the wind." and the guitar line with a wavy line indicating a vibrato effect. The fifth system shows the vocal line with the lyrics "ces fro - zen still a - gainst the wind." and the guitar line with a wavy line indicating a vibrato effect. The sixth system shows the vocal line with the lyrics "ces fro - zen still a - gainst the wind." and the guitar line with a wavy line indicating a vibrato effect. The seventh system shows the vocal line with the lyrics "ces fro - zen still a - gainst the wind." and the guitar line with a wavy line indicating a vibrato effect. The eighth system shows the vocal line with the lyrics "ces fro - zen still a - gainst the wind." and the guitar line with a wavy line indicating a vibrato effect. The ninth system shows the vocal line with the lyrics "ces fro - zen still a - gainst the wind." and the guitar line with a wavy line indicating a vibrato effect. The tenth system shows the vocal line with the lyrics "ces fro - zen still a - gainst the wind." and the guitar line with a wavy line indicating a vibrato effect.

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 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

w/Fill 2 until change

G/D

there's no go - in' back. Through

Let ring

TAB 5 5 5 5 5 5 5 12 12 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 5 5 5 5 5 5 6 5 5 6 5 5 5

Fill 1

TAB 3 (9) 8 (6) S

Fill 2

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

P.M.

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

our la - bour day has

Csus4 C D5 D 2nd time

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

* Gtr. II f (Let ring)

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

A F5

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

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

see see the lights go down I'm

Fill 3

f P.M. S

Chorus

G5

Bkgd Vocal: Ooo

hang - in' on you're

ooo

F5

all that's left to hold on to.

C5

I'm still wait - ing. I'm

D

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

F5

hold on to.

C

Gtr. II cont. above

51

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

Gtr. I *p* *mf* Let ring

12 12 12 (12 12) 5 5 5 5 5 5 6 5 6 5 5 5

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

Our love runs cold. in the cav-erns of the night.

Rhy. Fig. 1

12 12 12 12 12 12 13 12 13 12 12 5 5 5 5 5 5 6 5 6 5 5 5

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. al 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 ② open B C G5

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

Ahh

⑥ 10 fr. D D

P.M.

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,
And we stoop so low to reach so high.—
Normal: A link is lost, the chain un - done.
We wait all day for night to

G *p* C/G w/Fill 5 C/G w/Fill 5 C/G w/Fill 3 C/G

D.S. al Coda II

CODA II

I'm hang - in' on you're all —

G5 ⑥ 3 fr. G D XIV P.M.

Bkgd.
Vocal: Ooo

that's left to hold on to.
Ahh

C G5 ③ open

I'm still wait - ing. I'm

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

D XIV

F C *cont. in notation*

hold on to.

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

Csus4 C D

G5

slow-

Love
Ooo

P

Let ring

P

D

F

ly stripped a - way, love

C

has seen it's bet - ter day.

G5

D

Hang - in' on,

lights go down on Red Hill.

F

dim.

lights go down on Red Hill.

Csus9

1 1 1 0 1 1 0

3

RUNNING TO STAND STILL

Music by U2
Words by Bono

Free Time

D
xxo

1 3 2

G
ooo

2 1 3

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
D change)

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

Let ring -----

Gadd9

H P

H P

S Slide Gtr. I out

D

And so she woke up.

* Hammer and pull off w/slide.

Slide Gtr. II out

19 19 19 0 5 3 0

[illegible]

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

D

p

Gadd9

10 10 10 10 10 10 10 10

10(T) 10 10 10 3(T) 3 3 3

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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 la — de day — ah la la

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

D Gadd9

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. —

end Fill 1

you got - ta cry with-out weep - ing, — talk with-out speak - ing, —

Gadd9 D

scream with-out rais - ing your voice. — you know I took the pois - on from the pois -

Gadd9

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

Gadd9

oo —

3 S w/slide S

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

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

D

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 3 2) 2 3

Gadd9 D Gadd9

w/slide

S S S S S

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

D Gadd9

S 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

D Gadd9

S S S S

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

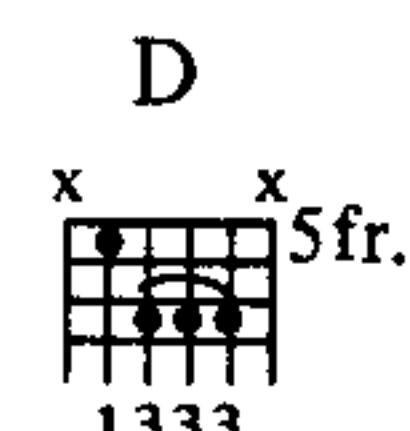
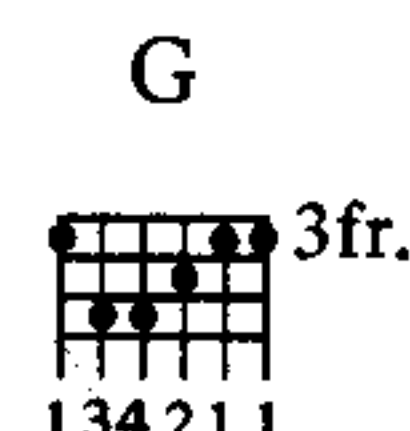
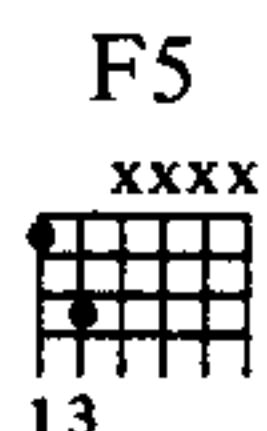
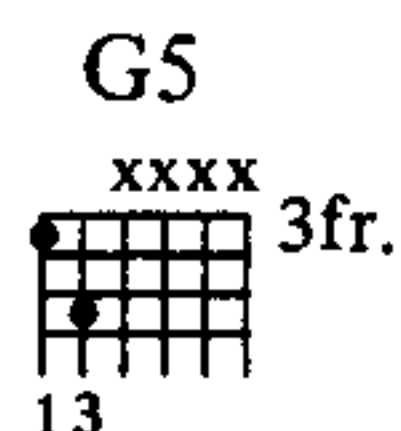
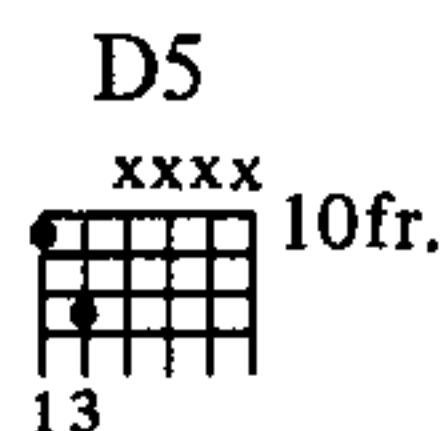
Out

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♭



♩ = 100

*Gtr. II D5

Rhy. Fill 1

* Use distortion.

1st Verse

I have climbed (the) high - est

Rhy. Fig. 1

moun-tains, I have run through the fields on - ly to

(*Dmaj7 w/o 3rd)

(Gsus9/D)

G5

D5

be with you, on - ly to be with you.

* Parenthesized chords refer to tabbed guitar.

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(Dmaj7(no 3rd)) 3 D5 3

I have run, I have crawled. I have

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

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

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

TAB 0 7 10 10 7 10 7 0 (0) 7 10 0 10 7 0 11 10 0 11 10 0

S D5 3

on - ly to be with you. But I still

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

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

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

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

(Dsus9) 5 fr. A (Gmaj7, no 3rd/D) 3 fr. G

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

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

(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

(Gmaj7,sus9/D) G5 D5 End Rhy. Fig. 2

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

* 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.

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

ing for.

End Rhy. Fig. 3

Gtr. II (cont.)
Gtr. III (acoustic) *mf* G D

Harm. Harm. Harm. Harm.

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

w/Fill 3

Fill 3

Dsus4 P 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 (Gtr. III out)

G D G D

I be -

P P P P

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

3rd Verse w/Rhy. D5 Fig. 2 *dim.*

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

Gtr. II *mf* Let ring P.M.

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) (3) (3) (3) (3)

D5 (Dmaj7, no 3rd)

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

(Dmaj7, no 3rd)

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

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

shame, you know I be - lieve it.

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

(Dmaj7, no 3rd) D G5

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

D Dsus4 D5 D/A

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

D5

TAB (2) 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 (9/7/6) 9 10 9 0

D Dsus4 D Dsus9

TAB (9/8/6) 8 8 0 8 8 8 7 0 (7/6) 7 8 7 0 (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 (7/3/7) 12/12/12 (12/12/12) 12/12/12 (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

Gtr. II(Organ
arr. for gtr.)

Intro (Free Time)

* Organ Solo

*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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First system of guitar music. The treble clef staff shows a melodic line in D major with a key signature of two sharps. The tablature staff below it shows fret numbers: 12 11 12 10 10 11 | 12 11 12 10 10 11 | 12 11 12 10 10 11 | 12 11 12 10 10 11. A slur is placed over the first two measures, and another slur is placed over the last two measures. The letter 'A5' is written above the final measure of the tablature.

Second system of guitar music. The treble clef staff continues the melodic line. The tablature staff shows: 12 11 12 10 10 12 | (12) 12 12 10 12 10 12 | 10 10 10 10 10 10 10 10 10 10 10 10. Dynamics include *cresc.* (crescendo) and *mf* (mezzo-forte). A slur is placed over the first two measures, and another slur is placed over the last two measures. The letter 'D5' is written above the final measure of the tablature.

Third system of guitar music. The treble clef staff shows a series of chords. The tablature staff shows: (10) 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10. Dynamics include *f* (forte) and *P* (piano). A slur is placed over the first two measures, and another slur is placed over the last two measures.

Rhy. Fig. 1

Fourth system of guitar music. The treble clef staff continues the chordal sequence. The tablature staff shows: 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10. Dynamics include *P* (piano). A slur is placed over the first two measures, and another slur is placed over the last two measures.

Repeat Rhy. Fig. 1 (until change)

Fifth system of guitar music. The treble clef staff shows a series of chords. The tablature staff shows: 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10. Dynamics include *D5* and *G*. A slur is placed over the first two measures, and another slur is placed over the last two measures.

Rhy. Fill 1
(Csus9)

First staff of Rhythm Fill 1 (Csus9). The treble clef staff shows a series of chords. The tablature staff shows: 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10. Dynamics include *f* (forte).

Second staff of Rhythm Fill 1 (Csus9). The treble clef staff shows a series of chords. The tablature staff shows: 10 10 10 10 10 10 10 10 10 10 10 10 | 10 10 10 10 10 10 10 10 10 10 10 10. Dynamics include *f* (forte).

Bm A5

(Csus9)
Dsus4/C

dim.

Dsus4(add9)/C

Vocal

3

I wan - na

1st Verse
(D)

Gtr. I

(Mute all stgs. w/l.h.)

run I want to hide.

④ open
D

I wan - na tear down the walls that hold me

(G) G5 XII (Bm) *(Bm9)

in - side. I wan - na reach out,

*Gtr. I chords in parentheses are named according to their relation to the Bass and other parts.

(A5) ④ open
D

and touch the flame, where the

(Csus9)

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

(4) open D

Dsus9

I wan-na feel sun-light on my

Dsus9/A

Dsus9

face. I see the dust-cloud disappear

Gtr. II

mf Let ring

Gmaj7/F#

with-out a trace. I wan-na take

(Bm11)

shel-ter, from the pois-on rain,

(Asus9)

(1) 12 fr. E

P.M.

where the

(Csus9,13)

streets have no name. Ho

where the streets have no

Chorus
(D5) (Dsus4) (D)
Gtr. I double Gtr. II

name, where the streets have no

(D5) (Dsus4) (D)

name. We're still build - ing then

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

burn - ing down love,

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

burn - ing down love And when I

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

go there, I go there with

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

you, it's it's all I can

w/Rhy. Fig. 1 (D) D5

do.

cont. in rhy. slashes

Fill 1

mf Let ring

Rhy. Fill 2 (Bm)

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

(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 _____

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

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.
Let ring
TAB 10 10 12 11 12 11 10 12 10 10 12 11 12 11 10 12 10 10 12 11

G
P
TAB 12 11 10 12 10 10 12 11 10 12 10 10 10 12 11 12 11 10 12 10 10 10

P
TAB 12 11 12 11 10 12 10 10 10 12 11 12 11 10 12 10 10 10 12 11 12 11 10 12

D
P
TAB 10 10 10 12 11 12 11 10 12 10 10 10 12 11 12 11 10 12 10 10 12 11

G
P
TAB 12 11 10 12 10 10 12 11 12 11 10 12 10 10 10 12 11 12 11 10 12 10 10 10

System 1, Measures 1-2. Treble clef staff: Melodic line with a slur over measures 1-2 and a 'P' (piano) dynamic marking. Bass clef staff: Fretboard diagram with fingerings 12, 11, 12, 11, 10, 12, 10, 10, 12, 11.

System 2, Measures 3-4. Treble clef staff: Melodic line with a slur over measures 3-4 and a 'Bm' (B minor) chord marking. Bass clef staff: Fretboard diagram with fingerings 10, 10, 10, 12, 11, 12, 11, 10, 12, 10, 10.

System 3, Measures 5-6. Treble clef staff: Melodic line with a slur over measures 5-6 and an 'A5' (A5) chord marking. Bass clef staff: Fretboard diagram with fingerings 12, 11, 10, 12, 10, 10, 12, 11, 12, 11, 10, 12.

System 4, Measures 7-8. Treble clef staff: Melodic line with a slur over measures 7-8. Bass clef staff: Fretboard diagram with fingerings 12, 11, 12, 11, 10, 12, 10, 10, 10, 10, 10, 10. A 'dim.' (diminuendo) marking is present above the staff.

System 5, Measures 9-10. Treble clef staff: Melodic line with a slur over measures 9-10 and a 'D5' (D5) chord marking. Bass clef staff: Fretboard diagram with fingerings 10, 10, 11, 10, 11, 10, 11, 10, 11, 10, 11, 10. A 'p' (piano) dynamic marking is present above the staff.

System 6, Measures 11-12. Treble clef staff: Melodic line with a slur over measures 11-12. Bass clef staff: Fretboard diagram with fingerings 10, 10, 11, 10, 11, 10, 11, 10, 11, 10, 11, 10. A 'dim.' (diminuendo) marking is present above the staff.

TRIP THROUGH YOUR WIRES

Music by U2
Words by Bono

Medium Shuffle ♩ = 76

Drum beat intro

2

G/B C5 Fadd9,13 3 G/B C fill

mf P.M. fill

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

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

1st Verse

Fadd9,13 Cadd9 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,

Fadd9,13 Cadd9 G5 G5/D (G5)

I was call - in' out.

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

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

Let ring

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

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

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

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

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

You, I'm wait - ing for you

TAB

Bbsus9 C6

you, you set my de - sire

TAB

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

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

Rhy. Fig. 1

TAB

Play Rhy. Fig. 1 (2 times)

Harmonica Solo

Fadd9,13

Cadd9

G5

G5/D

Fadd9,13

Cadd9

G5

G5/D

Fadd9,13

Cadd9

Cont. Rhy. Fig. 1 (Play 4 times)

Gtr.
Solo

G5

G5/D

Fadd9,13

Cadd9

G5

G5/D

Fadd9,13

Cadd9

w/Fill 1

G5

G5/D

Fadd9,13

Cadd9

G5

G5/D

Fadd9,13

Cadd9

Fill 1

w/Fill 2 (until change)

2nd Verse

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

mf

Hmm

I was bro - ken,

Harm

dim.

Harm

(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, —

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

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

* Gtr. II double Gtr. I or tacet

Fill 2 G G/B F/A C/G

Fill 2

Fill 3 Harm.

Fill 3

Harm.

mf Trem. bar dim.

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

an - gel or dev - il. I was

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

Ⓢ CODA w/Rhy. Fig. 2 (till end)

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

wires. Who - a! Yeah!

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

all I need, all I need oh I

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

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

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

need, all I need, yeah, yeah!

3rd Verse

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

Chords: G5, G5/D, Fadd9,13, Cadd9, G5, G5/D, Fadd9,13, Cadd9

W/Fill 4

(cont. Rhy. Fig. 2)

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

Chords: G5, G5/D, Fadd9,13, Cadd9, G5, G5/D, Fadd9,13, Cadd9

W/Fill 5

(cont. Rhy. Fig. 2)

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

Chords: G5, G5/D, Fadd9,13, Cadd9, G5, G5/D

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

Chords: Fadd9,13, Cadd9, G5, G5/D, Fadd9,13, Cadd9

w/Fill 6

call - in' out. _____

Chords: G, Fadd9,13, Csus9, G

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

[illegible]

Repeat Rhy. Fig. 1 (until change)

Bass & Drums enter

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

(D) (D/A) (Bm7)

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

(17) (17) (17)

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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

(D) (D/A) (Bm7)

And I'll wait, with - out you.

*Gtr. III (Fdbk)

(14) (14) 12

* 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) 16 (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

(15) 14 12 (12)

(D) (D/A) (Bm7)

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)

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 -

S

19 15

D/A Bm7 Gmaj7

and noth - ing left to lose. And you

Fdbk -

S

(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.

(10) (7) 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)

with or with - out you.

G5 Dsus9 Asus4

Whoa,

(Gtr. II)

Let ring

0 2 3 0 3 0 2 3 0 3 2

Fill 2

f *mf*

0 8 9 8 0 3

Fill 3

f

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

Bm7,11 Gsus9 D

whoa, whoa,

Harm. S

Gtr. I

Harm. Harm. Harm.

Harm. Harm. Harm.

Asus11,13 Bm7

ho.

Harm. - - - - - 3 Partial Harm.

Harm. - - - - - 7 Partial Harm.

(7) 7 7 0(5)

(Gmaj7) (D)

With or with - out you,

Let ring

A7sus11,13

Bm7

with _____ or with - out you _____ oh ho _____

TAB

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

G5

D5

A7sus4

I can't live _____ with _____ or with -

TAB

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

w/Rhy. Fig. 1 (Gtr. III) until change

Bm7,11

G5

D

out _____ you, _____ with or with - out you. _____

Cont. in rhy. slashes

Harm.

TAB

(10) 7 10 7 10 7 10 8 10 10 8 10 10 8 10 10 8 10 10 (H H) 7

dim. (Gtr. II tacet) *mf*

Ooo

Fdbk. *mf* Fdbk.

15ma - S

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

p *P*

ooo

(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

Bm Gsus9 D

p cresc.

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

(9) 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..... 12 (12) 12 12 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) 8 8 8 8 0 8

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

Tab 1: (0) 8 10 8 10 10 8 10 10 7 | (7) 12 12 12 12 0 | (0) 8 10 8 10 10 8 10 10 7

Tab 2: (3) 0 0 0 0 0 | (3) 2 2 2 2 2 | (3) 2 2 2 2 2

D A7sus4 Bm7

Tab 1: (7) 10 7 7 10 8 | (8) 8 10 8 8 10 8 | 12 8 10 8 10 8 10

Tab 2: (3) 2 2 2 2 2 | (3) 0 0 0 0 0 | (0) 2 2 2 2 2

Gsus9 D A7sus4 Harm. Harm. *Fade out*

Tab 1: 8 10 10 10 10 8 10 10 8 7 | 7 7 7 0 7 | 7 7 7 7 7

Tab 2: (3) 2 2 2 2 2 | (3) 2 2 2 2 2 | (3) 0 0 0 0 0