

THE JOSHUA TREE

U2

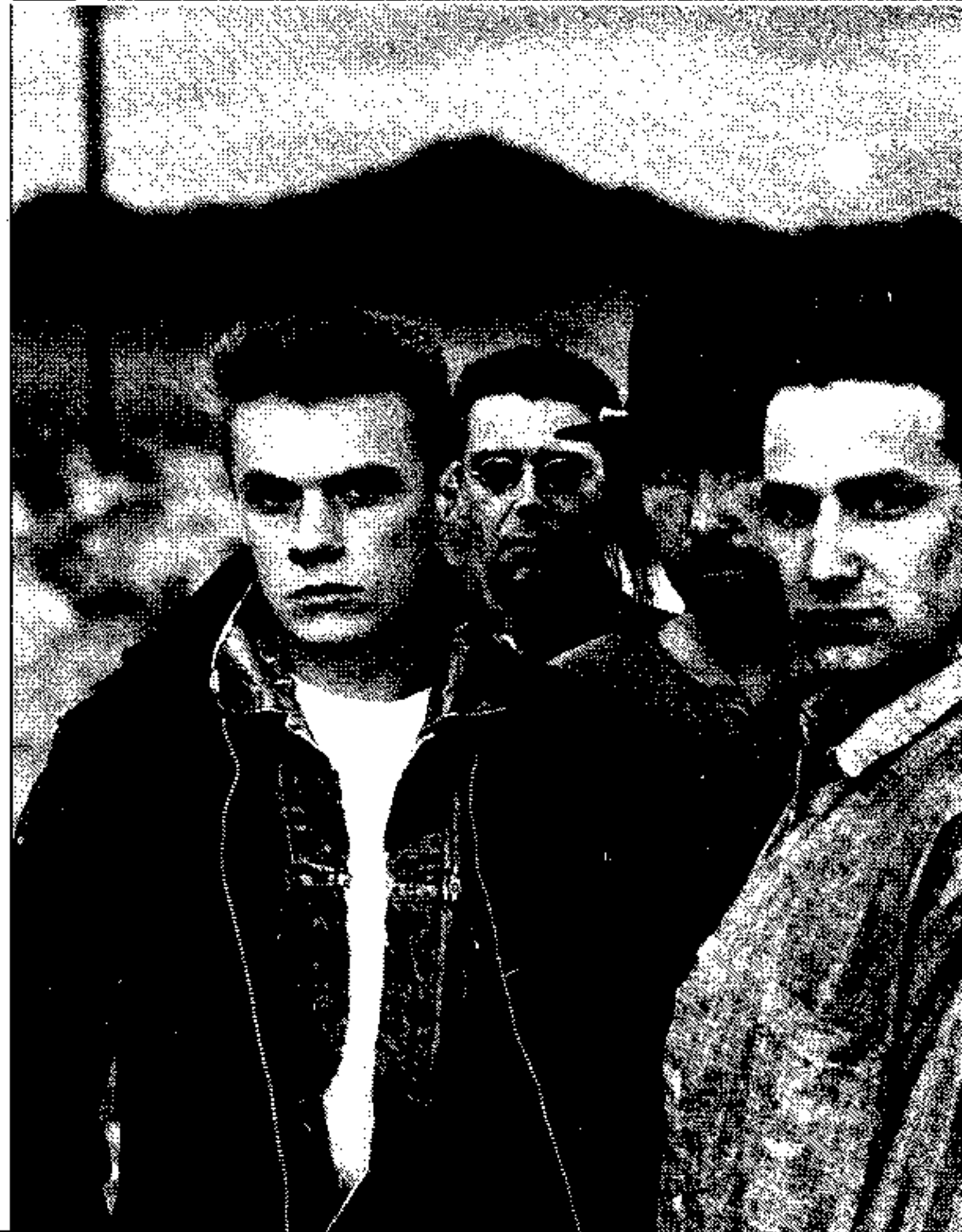
AUTHENTIC RECORD TRANSCRIPTIONS

by Ken Chipkin

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NOTATION GUIDE

Diagram illustrating basic bends on a guitar. The notation shows a treble clef staff and a three-string bass staff (T, A, B). The bends are indicated by arrows and labels:

- Bend (half step):** Treble staff shows a note bent up by 1/2 step. Bass staff shows fret 12.
- Bend:** Treble staff shows a note bent up by 1/2 step. Bass staff shows fret 12.
- Bend (whole step):** Treble staff shows a note bent up by a full step. Bass staff shows fret 12.
- Bend (whole and half steps):** Treble staff shows a note bent up by 1 1/2 steps. Bass staff shows fret 12.

Diagram illustrating advanced bends on a guitar. The notation shows a treble clef staff and a three-string bass staff (T, A, B). The bends are indicated by arrows and labels:

- Bend (two whole steps):** Treble staff shows a note bent up by two whole steps. Bass staff shows fret 12.
- Bend and Release:** Treble staff shows a note bent up by 1/2 step and then released. Bass staff shows fret 13.
- Hold Bend:** Treble staff shows a note bent up by a full step and held. Bass staff shows fret 13.
- Prebend (Ghost Bend):** Treble staff shows a note bent up by 1/2 (or Full) step. Bass staff shows fret 5.

Diagram illustrating vibrato and rake strings on a guitar. The notation shows a treble clef staff and a three-string bass staff (T, A, B). The techniques are indicated by wavy lines and labels:

- Vibrato:** Treble staff shows a note with a wavy line. Bass staff shows fret 15.
- Wide Vibrato:** Treble staff shows a note with a wide wavy line. Bass staff shows fret 15.
- Vibrato with Vibrato Bar:** Treble staff shows a note with a wavy line. Bass staff shows fret 15.
- Rake Strings:** Treble staff shows a note with a wavy line. Bass staff shows fret 12.

Diagram illustrating legato slide, shift slide, pull-off, hammer-on, and vibrato bar dive and return on a guitar. The notation shows a treble clef staff and a three-string bass staff (T, A, B). The techniques are indicated by arrows and labels:

- Legato Slide:** Treble staff shows a note bent up by S. Bass staff shows fret 17 to 15.
- Shift Slide:** Treble staff shows a note bent up by S. Bass staff shows fret 17 to 15.
- Pull-Off:** Treble staff shows a note bent up by P. Bass staff shows fret 17 to 15.
- Hammer-On:** Treble staff shows a note bent up by H. Bass staff shows fret 17 to 18.
- Vibrato Bar Dive and Return:** Treble staff shows a note bent up by w/Bar. Bass staff shows fret 0.

The first row of musical notation shows four techniques. The first, 'Vibrato Bar Scooping', is marked 'w/Bar' and shows a treble clef staff with a note being scooped up. The second, 'Ghost Note', shows a note in parentheses on the treble staff. The third, 'Articulated Bend and Release', shows a note being bent up and then released, with labels '8va', '1 1/2', 'Full', and '1 1/2'. The fourth, 'Artificial Harmonic (with pick)', shows a note being picked and then released, with labels 'A.H.', '8va', and 'Sounding pitch: A'. Below the treble staff is a guitar staff with fret numbers: 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)

The second row of musical notation shows four techniques. The first, 'Pure Artificial Harmonic (octave)', shows a note being picked and then released, with labels 'A.H.' and '8va-'. The second, 'Open Harmonic', shows a note being picked and then released, with labels '8va-', 'Harm.', and '(2) 12fr.'. The third, 'Tap Artificial Harmonic', shows a note being picked and then released, with labels 'A.H.', 'T', and '8va-'. The fourth, 'Tap-On Technique', shows a note being picked and then released, with labels '8va-', 'P', and '3'. Below the treble staff is a guitar staff with fret numbers: 7, 12, 0, 12, 17, 15, 12.

Pure Artificial Harmonic
(octave)

Open Harmonic

Tap Artificial Harmonic

Tap-On Technique

The third row of musical notation shows four techniques. The first, 'Bend and Tap-On Technique', shows a note being bent and then tapped on, with labels '1/2' and 'T'. The second, 'Percussive Tone (Muffled) (Finger mute)', shows a note being muted with a finger, with a label 'H'. The third, 'Heavy Muting (P.M.) (Palm Mute)', shows a note being muted with a palm, with a label 'P.M.'. The fourth, 'Slight Bend (Microtone)', shows a note being bent slightly, with a label '1/4'. Below the treble staff is a guitar staff with fret numbers: 4, 11, H, 2, 2, 0, 7.

Bend and Tap-On
Technique

Percussive Tone
(Muffled) (Finger mute)

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

Slight Bend (Microtone)

The fourth row of musical notation shows four techniques. The first, 'Staccato (shote notes)', shows a note being played staccato, with a label 'Staccato (shote notes)'. The second, 'Choppy Phrasing (extreme staccato)', shows a note being played choppy, with a label 'Choppy Phrasing (extreme staccato)'. The third, 'Pick Scrapes', shows a note being played with a pick, with a label 'P.S.'. The fourth, 'Tremolo Picking', shows a note being played with tremolo, with a label 'Trem.'. Below the treble staff is a guitar staff with fret numbers: 9, 7, 9, 10, 9, 10, H, H, 8.

Staccato
(shote notes)

Choppy Phrasing
(extreme staccato)

Pick Scrapes

Tremolo Picking

The fifth row of musical notation shows three techniques. The first, 'Unison Bend', shows a note being bent in unison, with a label 'Full'. The second, 'Muting (distinct pitches)', shows a note being muted, with a label 'Muted'. The third, 'Trill', shows a note being trilled, with a label 'Trill'. Below the treble staff is a guitar staff with fret numbers: 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.

(C/E)

(C5) (F5) *decresc.*

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

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(Bass enters)

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

F5

Bb5 F5 C5

1st Verse

C7 C5

We turn a - way _____ to face the cold_

F5 Bb5

en - dur - ing chill. _____ As the day begs the night_

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

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

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)

TAB

Repeat Rhy. Fig. 2 (till end)

B \flat F/C

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

TAB

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

Gtr. III

f w/max. fuzz distortion

TAB

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

rain in, rain in - to your heart. Rain

TAB

EXIT

Music by U2
Words by Bono

Moderate Rock (♩ = 120)

4

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

p
Harm.

TAB

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

*** Use delay effect.**

The musical notation for the guitar solo is presented in two staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with various chords indicated above it: (Em/G), (Em), and (Cdim). The bottom staff is a guitar tablature with fret numbers (0, 7, 6, 5, 4, 2) and chord symbols (12), (5), and (2). The solo is divided into four measures, with a 1/2 note value indicated above the first measure. The notation includes a 'P' (pick) and 'H' (hammer-on) symbol in the third measure of both staves.

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_

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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.

(Em)

w/Fill 3 (Gtr. II)

(C)

N.C. (Em)

So hands that build

*Fill 2 (Gtr. II)

Play 4 times

***Fill 3 (Gtr. II)**

(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)

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

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

(C) (G) (Em) E5

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

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

(Em)

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

Em

The first system of guitar notation for the Em chord. It consists of three staves: a treble clef staff, a guitar staff (TAB), and a bass clef staff. The treble staff shows a melodic line with eighth notes and slurs. The guitar staff shows the fretting pattern for the Em chord, with fingerings 7, 7, 7, 7, 7, 7, 7, 7. The bass staff shows the bass line with a single note (2) and a chord symbol (Em) in parentheses.

Em7

The second system of guitar notation for the Em7 chord. It consists of three staves: a treble clef staff, a guitar staff (TAB), and a bass clef staff. The treble staff shows a melodic line with eighth notes and slurs. The guitar staff shows the fretting pattern for the Em7 chord, with fingerings 7, 7, 7, 7, 7, 7, 7, 7. The bass staff shows the bass line with a single note (2) and a chord symbol (Em7) in parentheses.

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: a treble clef staff, a guitar staff (TAB), and a bass clef staff. The treble staff shows a melodic line with eighth notes and slurs. The guitar staff shows the fretting pattern for the N.C. and E5 chords, with fingerings 7, 0, 7, 7, 0, 0, 7, 0. The bass staff shows the bass line with a single note (2) and a chord symbol (N.C.) in parentheses.

Let ring

Let ring

Let ring

First system of musical notation. The guitar staff (top) features a melodic line with eighth and sixteenth notes, including slurs and ties. The bass staff (bottom) contains a bass line with octaves (7) and open strings (0). A "Let ring" instruction is present in the guitar staff.

Second system of musical notation. The guitar staff continues the melodic line with slurs and ties. The bass staff includes octaves (7) and open strings (0). A "depress slowly" instruction with a dashed line is shown in the guitar staff, and a "trem. bar" instruction is in the bass staff.

Third system of musical notation. The guitar staff begins with a "N.C. (Em)" instruction and a "Gtr. I" instruction. It includes a "p" (piano) dynamic marking and a "s" (sustain) marking. The bass staff features a "p" dynamic marking and a "s" marking. A "dim." (diminuendo) instruction is also present.

Fourth system of musical notation. The guitar staff has a "P.M." (pick up) instruction. The bass staff includes a "P.M." instruction and a "dim." (diminuendo) instruction.

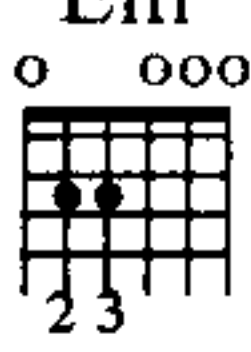
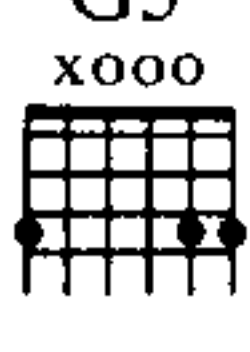
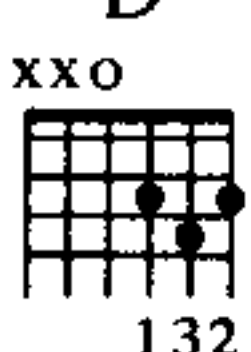
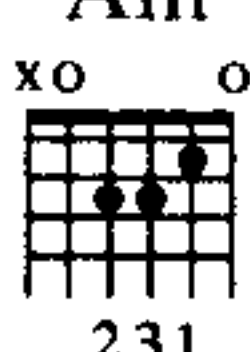
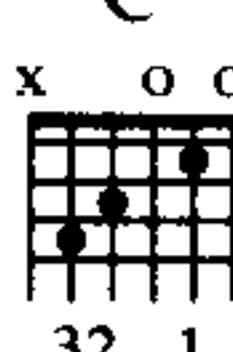
Fifth system of musical notation. The guitar staff features a "P.M." instruction and a "dim." (diminuendo) instruction. The bass staff includes a "P.M." instruction and a "dim." instruction.

IN GOD'S COUNTRY

Music by U2
Words by Bono

⑥ = D

Bright Rock ♩ = 126

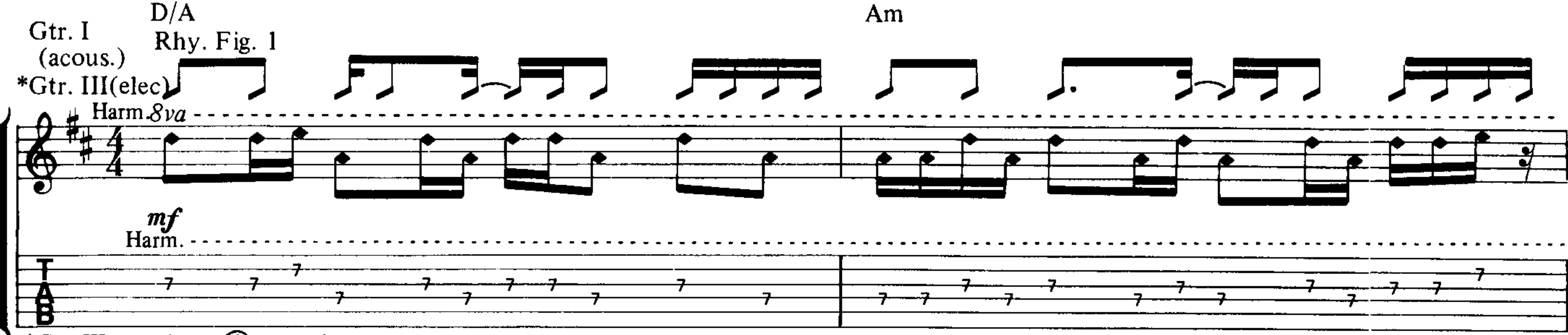
Em  G5  D  Am  C 

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

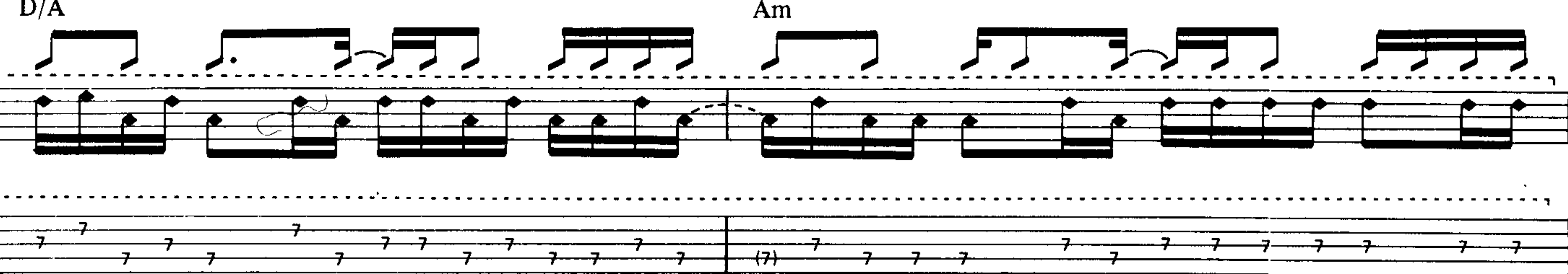
*Gtr. III (elec) Harm. 8va

mf Harm.

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



D/A Am

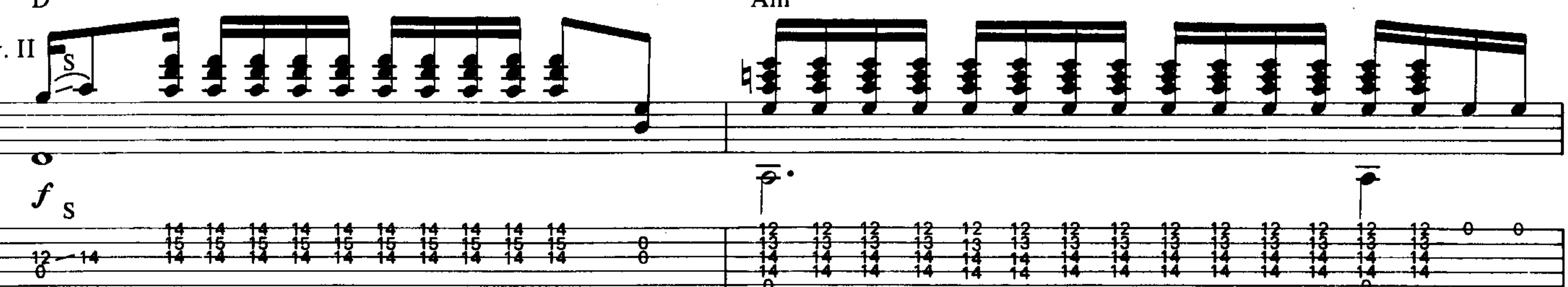


* Repeat Rhy. Fig. 1 (until double bar)

D Am

Gtr. II S

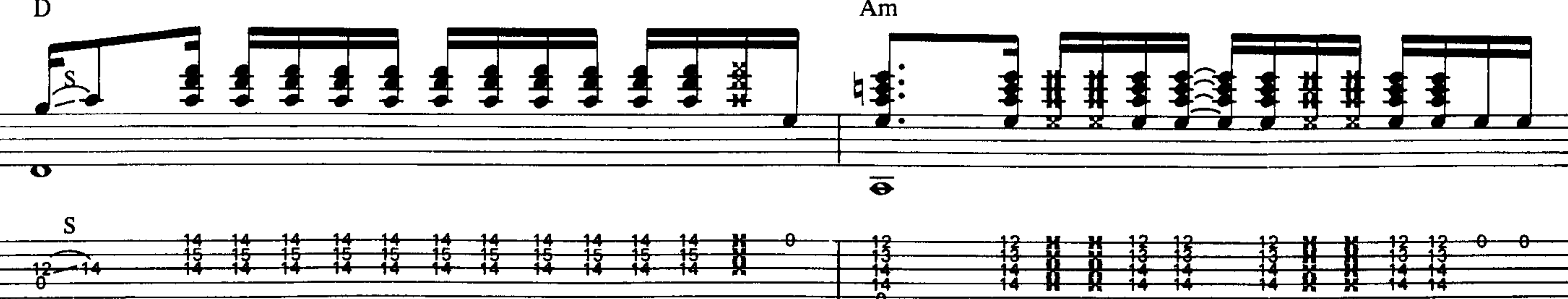
f S



* Gtr. III tacet

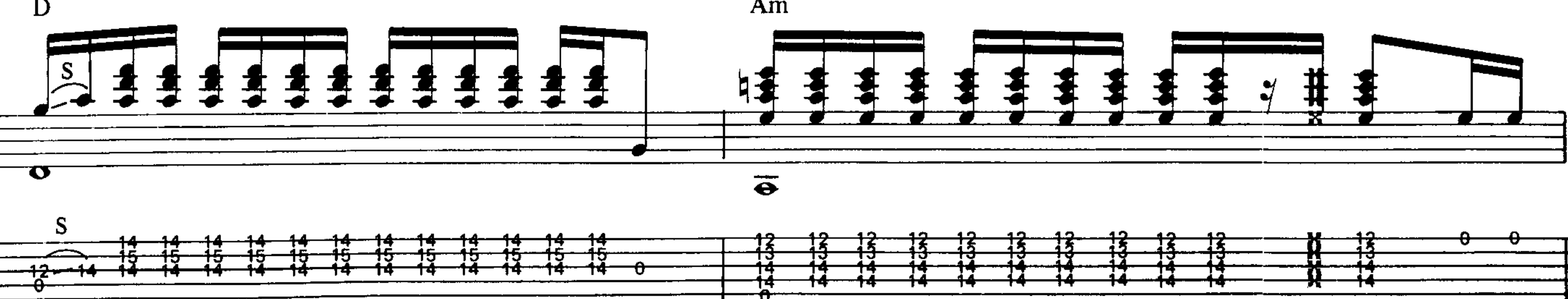
D Am

S



D Am

S



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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 displays a musical score for the song "The Wind" by The Beatles. It consists of three staves. The top staff is the vocal melody in treble clef, with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are: "dress torn in ribbons and in bows,". The melody is marked with "Am" and "D" chords. The middle staff is the guitar accompaniment in treble clef, featuring a rhythmic pattern of eighth notes. The bottom staff is the guitar tablature, showing fret numbers for the left hand. The tablature is divided into two systems: the first system covers measures 1-8 with frets 17, 15, 14, and 12; the second system covers measures 9-16 with frets 17 and 12.

Am D

dress torn in ribbons and in bows,

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

TAB

*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 for the 2nd Verse is written on three staves in G major (one sharp). The guitar accompaniment features a rhythmic figure of eighth notes with a dotted quarter note, often beamed together. The lyrics are: "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,". The chords D, Am, and D are indicated above the staff.

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)_p

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

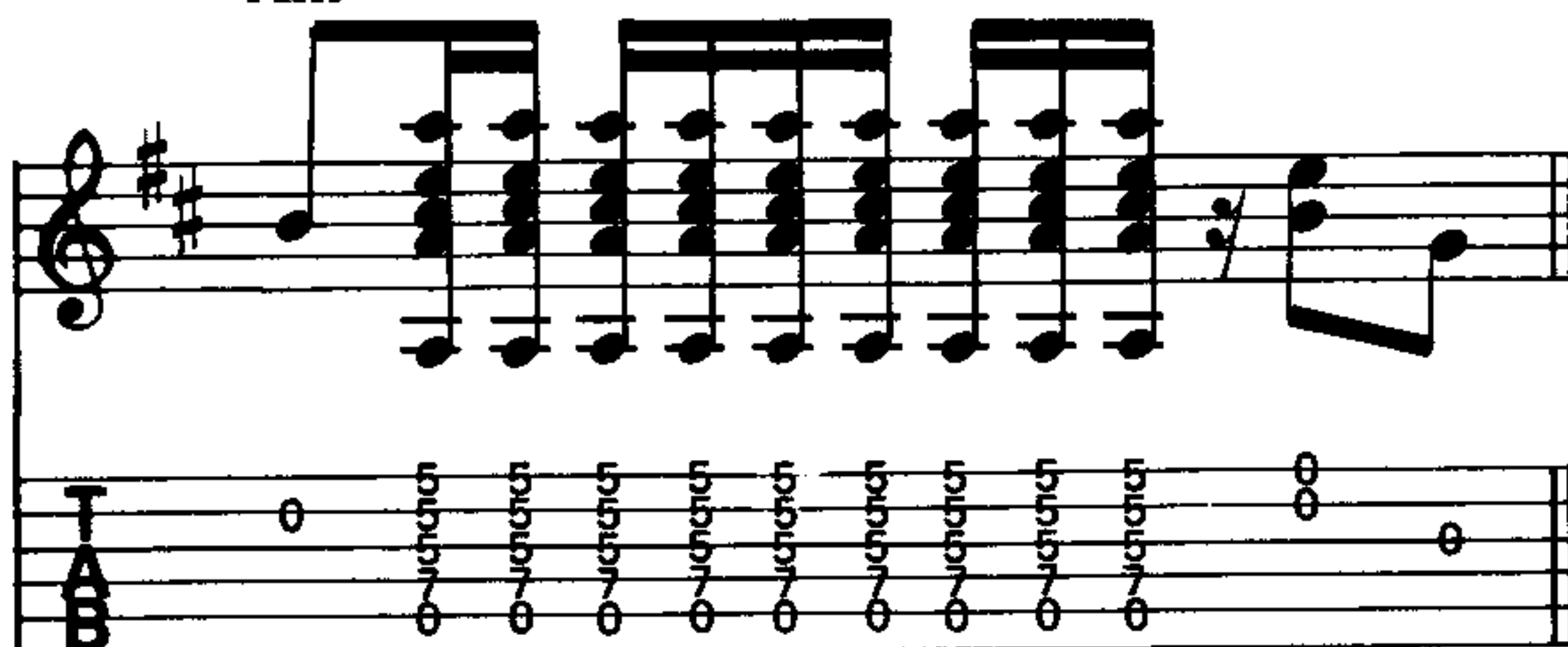
*Gtr. II(electric) *f* S S

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

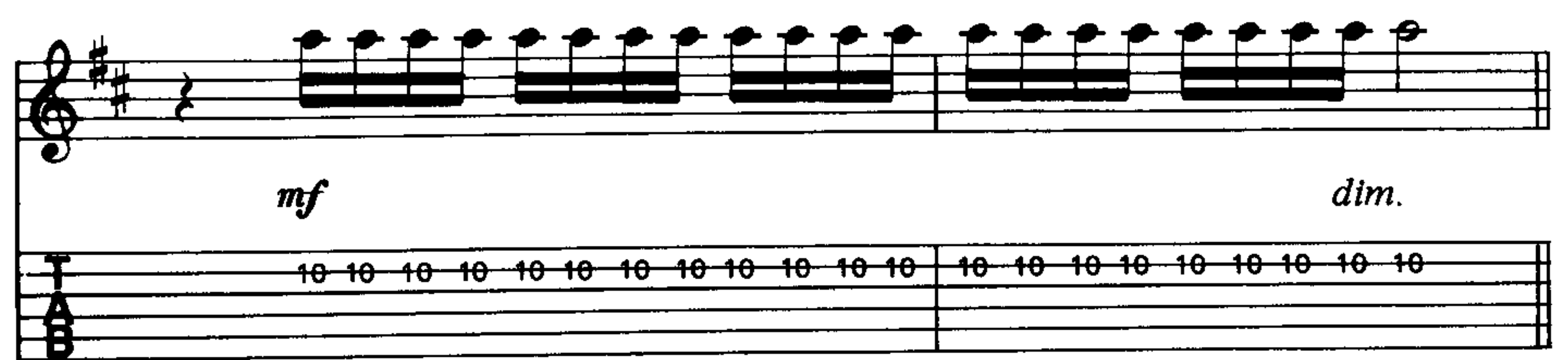
TAB

*Gtr. III tacet

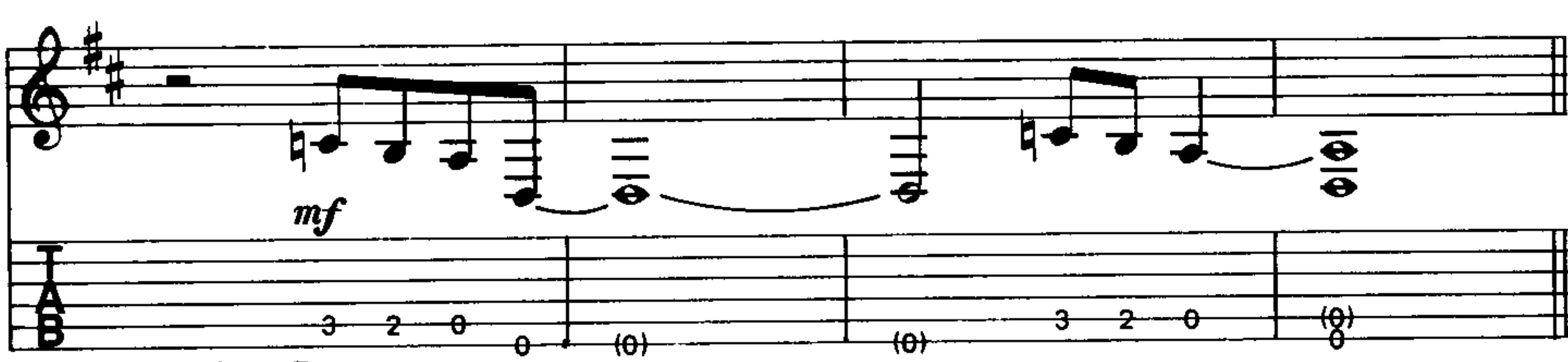
Fill 2 (Gtr. II) Am



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 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)

The first system of the guitar score consists of five staves. The first staff is the treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melodic line with various chords and bends, including A5, S, A, and (Asus9). The second staff is the bass clef, providing a harmonic accompaniment with chords and bends, including S, (6), 12, 14, 11, and 9. The third staff is a continuation of the bass line with more complex bends and chords, including (Asus4), (A), S, and 7. The fourth staff continues the melodic line with A5, A, A5, and A chords. The fifth staff is the final bass line of the system, including (Asus9), (Asus4), (A), and S chords.

1st verse

The second system of the guitar score is for the first verse. It consists of five staves. The first staff is the treble clef, starting with an A5 chord and a melodic line. The second staff is the bass clef, providing a harmonic accompaniment. The lyrics "Mid - night, our sons and daugh - ters were cut down" are written below the staves. The system includes various chords and bends, including A5, S, and (6).

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A5

D

whoo

S

S

D5

A5

whoo.

S

S

w/Fill 1

S

w/Fill 1

S

S

w/Fill 2

S

w/Fill 1

S

S

Rhy. Fig. 1

S

A

A5

S

A

S

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

D

D5

A5

Who
Rhy. Fig. 2

who

* Play 6 times

* Ad lib similar vocal ideas for repeats.

w/Fill 1

A5

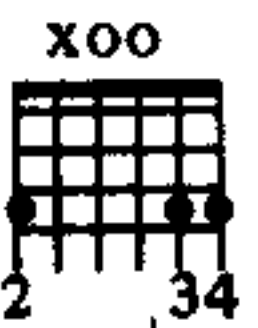
Repeat & Fade

Rhy. Fill 3

RED HILL MINING TOWN

Music by U2
Words by Bono

G5



G



C/G



D



D XIV



F



F(#11)



C



Moderate Rock (♩=1)

Gtr. I

G/D

mf

Let ring

C/G

1st Verse

G/D

From fath - er to son,

P.M.

Gtr. II

mf

C/G

Csus4/G

C/G

the blood

runs thin.

*scrape
S

scrape
S

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

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48

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 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

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 12 5 5 5 5 5 5 6 5 5 6 5 5 5

Fill 1

TAB 3 (9) 8 (6)

Fill 2

TAB 3 (3) 3 7 8 (6)

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)

* 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 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 C/G Csus4/G C/G

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

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

ooo

F F#11 F ⑥ 7 fr. B C S

hold on to. Hold on

dim. P.M.

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.

F Ahh F#11 F ③ open G

I'm still wait - ing. I'm

C G5

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

D XIV

hold on to.

F C *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 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, _____

F

lights go down on _____ Red _____ Hill.

C

The lights go down on — Red — Hill,

G5

D

The lights — go down on —

S

F

Red Hill Town.

N.C. (F)

The

dim.

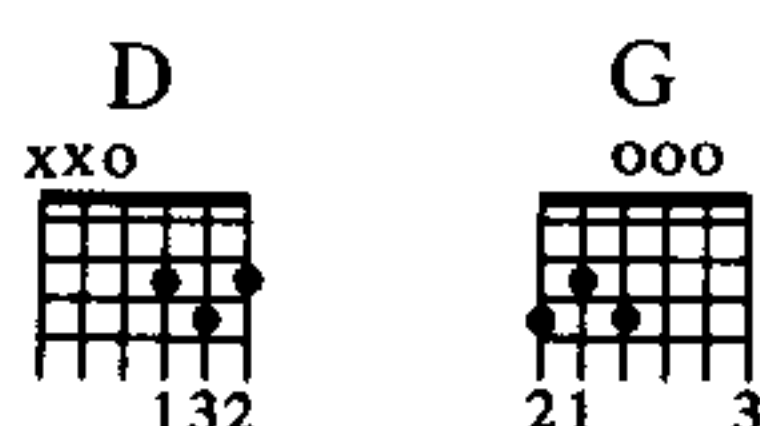
lights go down on — Red — Hill.

Csus9

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 la — de day — ah la la

w/Rhy. Fig. 1 & 1A & Fill 1 (until change)

D Gadd9

de day. — Sweet the sin —

2nd Verse D

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

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

Gadd9

oo —

3

S w/slide

S

2 2 2 3 0 2 2 3 2 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

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)

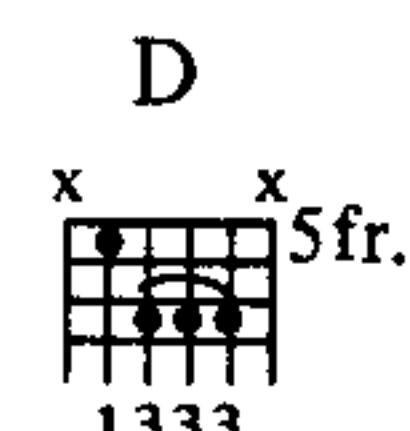
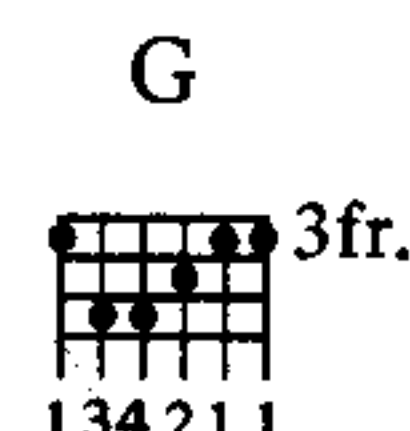
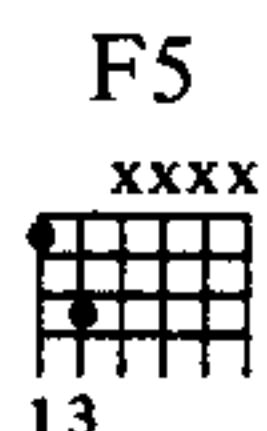
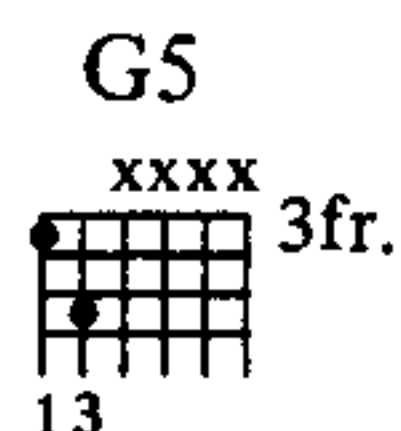
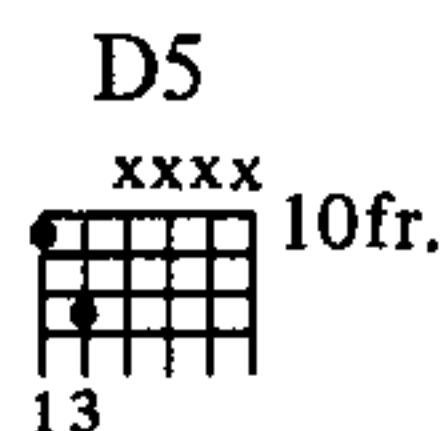
Out

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) Dsus4/A 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 Dsus4 D5 Dsus4

TAB 0 7 10 10 10 7 7 7 0 0 7 10 10 10 10 10 9 0 9 0 10 9 0

D Dsus4 D Dsus9

TAB 9 8 8 0 8 8 7 0 7 8 7 0 3 0

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)

TAB 6 6 6 7

mf Fdbk

Fill 7A

TAB 12 12 12 12 12 12

f w/slide S

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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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

TAB

(Csus9,13)

streets have no name. Ho



TAB

where the streets have no



TAB

Chorus

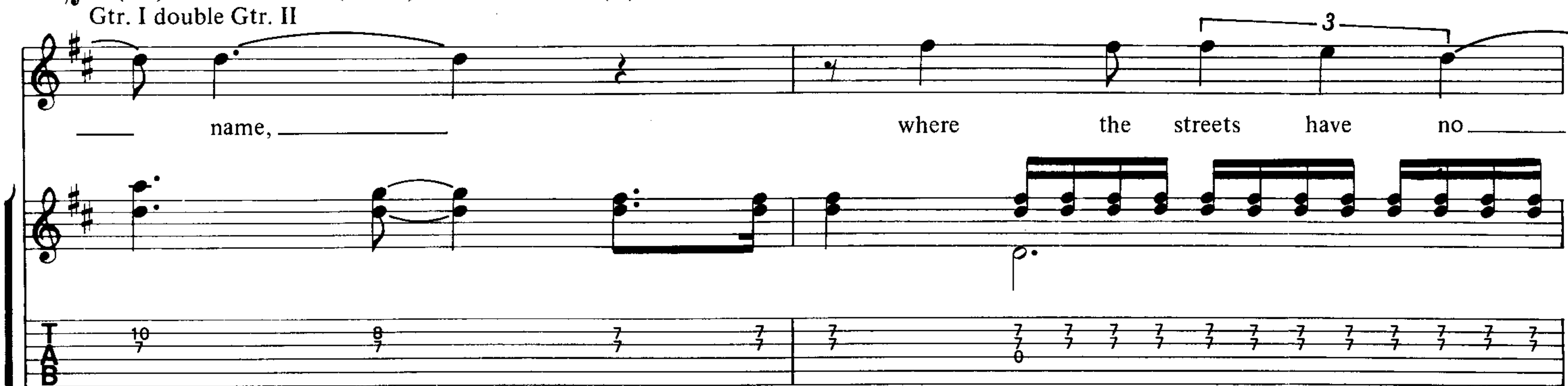
(D5)

(Dsus4)

(D)

Gtr. I double Gtr. II

name, where the streets have no



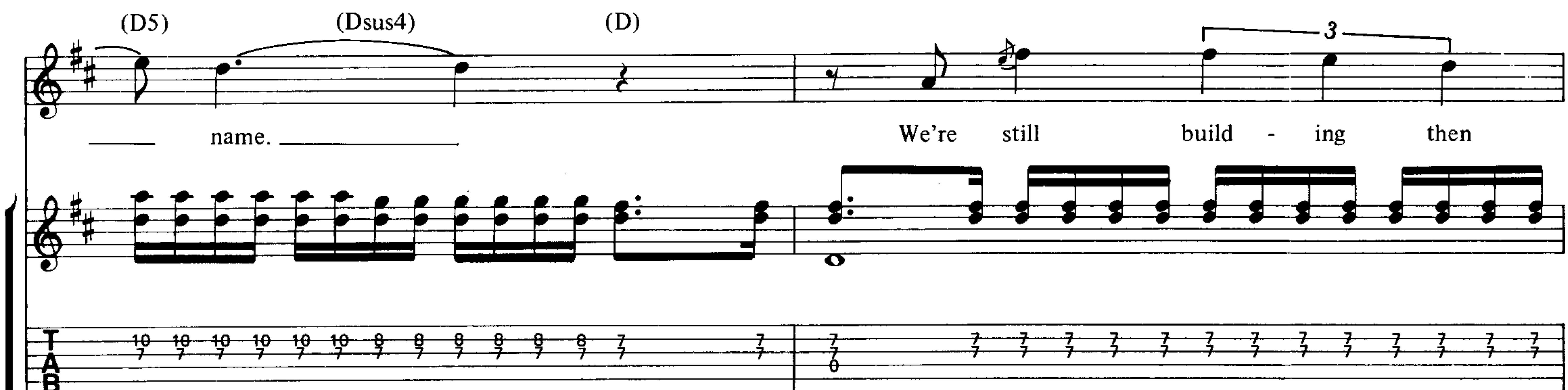
TAB

(D5)

(Dsus4)

(D)

name. We're still build - ing then



TAB

(Gsus9)

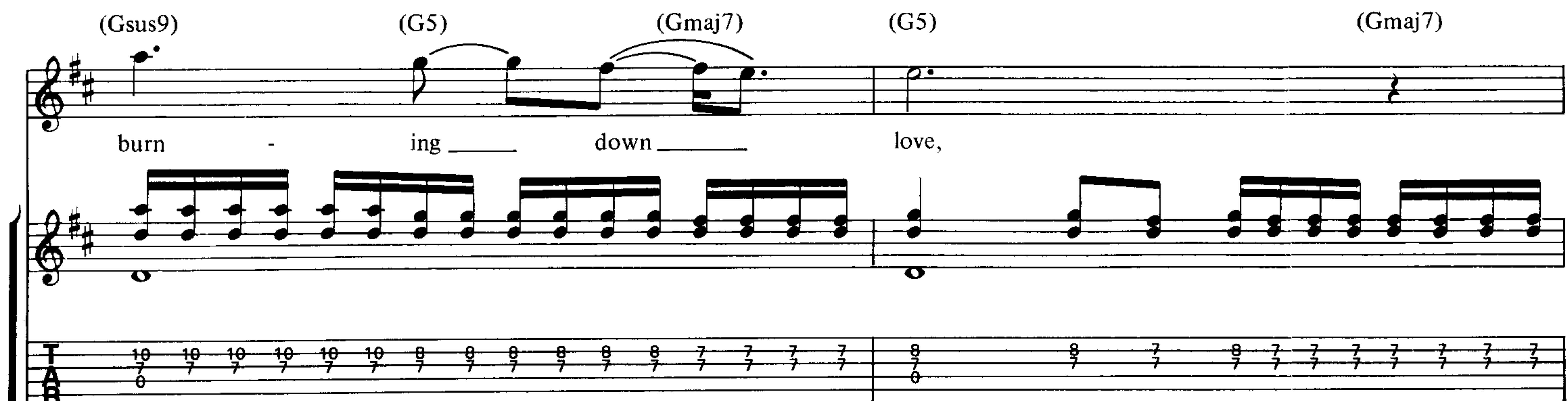
(G5)

(Gmaj7)

(G5)

(Gmaj7)

burn - ing down love,



TAB

(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

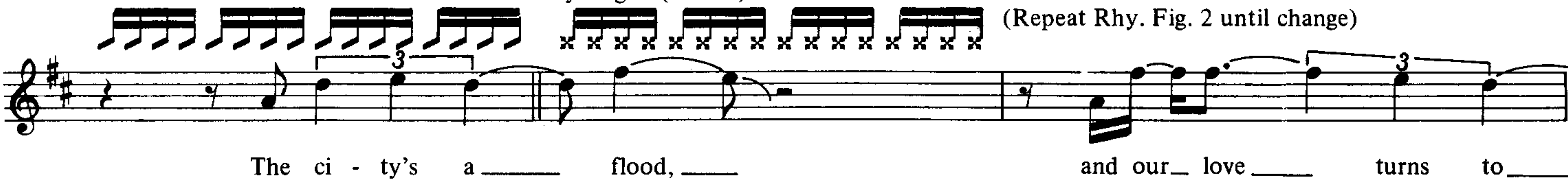
Fill 1

mf Let ring

Rhy. Fill 2 (Bm)

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

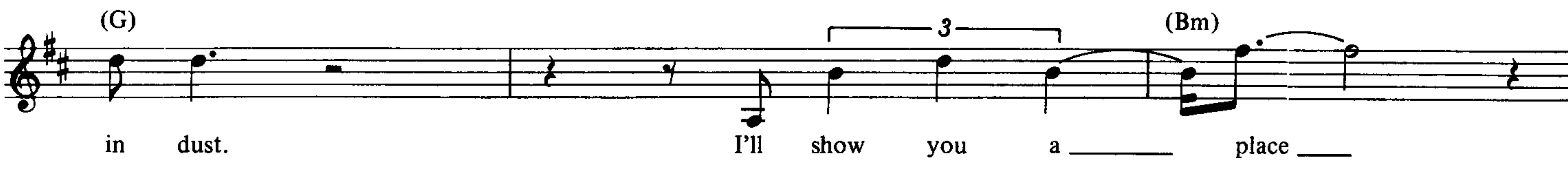
(Repeat Rhy. Fig. 2 until change)



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



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



in dust. I'll show you a place



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

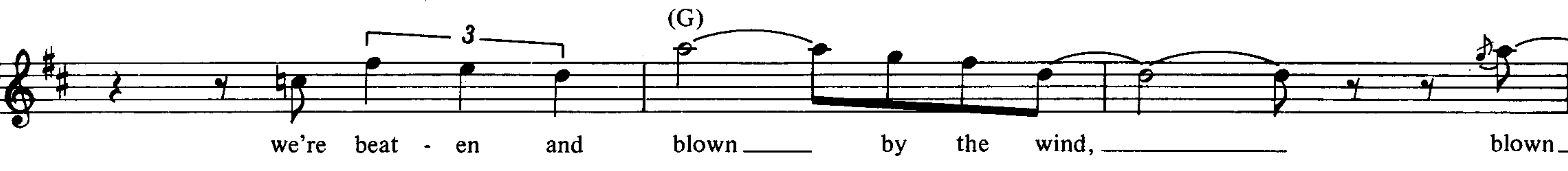
CODA

Cont. Rhy. Fig. 1

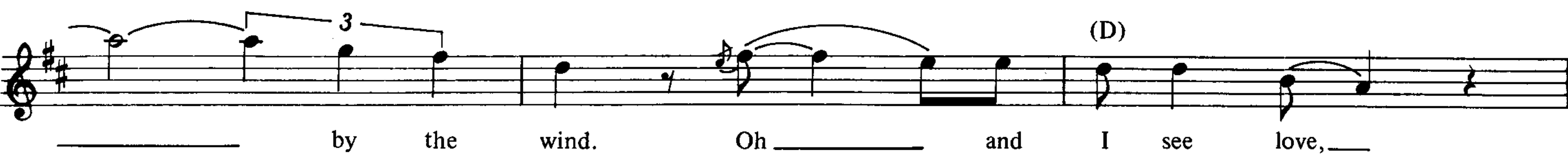
(D) Chords in parenthesis (organ) can be played by Gtr. II like before.



I can do Our love turns to rust,



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



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

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

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

G
P
P
P
P
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, key of D major. Staff 1: Melodic line with a slur over measures 1-2 and a 'P' (piano) marking. Staff 2 (TAB): 12, 11, 12, 11, 10, 12, 10, 10, 12, 11.

System 2, Measures 3-4. Treble clef, key of D major. Staff 1: Melodic line with a slur over measures 3-4 and a 'Bm' (B minor) marking. Staff 2 (TAB): 10, 10, 10, 12, 11, 12, 11, 10, 12, 10, 10.

System 3, Measures 5-6. Treble clef, key of D major. Staff 1: Melodic line with a slur over measures 5-6 and an 'A5' (A5) marking. Staff 2 (TAB): 12, 11, 10, 12, 10, 10, 12, 11, 12, 11, 10, 12.

System 4, Measures 7-8. Treble clef, key of D major. Staff 1: Melodic line with a slur over measures 7-8. Staff 2 (TAB): 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, key of D major. Staff 1: Melodic line with a slur over measures 9-10 and a 'D5' (D5) marking. Staff 2 (TAB): 10, 10, 11, 10, 11, 10, 11, 10, 11, 10, 11, 10. A 'p' (piano) marking is present above the staff.

System 6, Measures 11-12. Treble clef, key of D major. Staff 1: Melodic line with a slur over measures 11-12. Staff 2 (TAB): 11, 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

Drum beat intro

2

G/B C5 Fadd9,13 G/B C

mf

P.M. fill

fill

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of chords: G5, C, Fadd9,13, and C/E. The bottom staff is in bass clef and contains four measures of single notes: G, C, F, and C. The notes are aligned with the chords above them.

Musical score for "Guitar Lesson 1" showing a sequence of chords and their fretboard diagrams. The chords are G5, G5/D, Fadd9,13, Cadd9, G5, and G5/D. The score includes a treble clef, a key signature of one sharp (F#), and a "TAB" section with fret numbers.

1st Verse

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

In the distance

TAB

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

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

The first system of music consists of three staves. The top staff is a vocal line in G major, with lyrics "she saw me com - in' 'round. I was call - in' out,". The middle staff is a guitar line with chords G5, G5/D, Fadd9,13, Cadd9, G5, and G5/D. The bottom staff is a bass line with triplets of eighth notes.

Fadd9,13 Cadd9 G5 G5/D (G5)

I was call - in' out.

The second system of music consists of three staves. The top staff is a vocal line in G major, with lyrics "I was call - in' out.". The middle staff is a guitar line with chords Fadd9,13, Cadd9, G5, G5/D, and (G5). The bottom staff is a bass line with triplets of eighth notes.

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

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

Let ring

The third system of music consists of three staves. The top staff is a vocal line in G major, with lyrics "Still shak - in', still in pain, you put me back to -". The middle staff is a guitar line with chords (G5), (G5/D), (Fadd9,13), (Cadd9), (G5), and (G5/D). The bottom staff is a bass line with triplets of eighth notes.

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

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

The fourth system of music consists of three staves. The top staff is a vocal line in G major, with lyrics "geth - er a - gain. I was cold and you clothed me hon-ey, —". The middle staff is a guitar line with chords (Fadd9,13), (Cadd9), (G5), (G5/D), (Fadd9,13), and (Cadd9). The bottom staff is a bass line with triplets of eighth notes.

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

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

The fifth system of music consists of three staves. The top staff is a vocal line in G major, with lyrics "I was down and you lift-ed me hon-ey. An - gel,". The middle staff is a guitar line with chords (G5), (G5/D), Fadd9,13, Cadd9, G5, and G5/D. The bottom staff is a bass line with triplets of eighth notes.

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

an - gel or dev - il? I was

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

thirst - y and you wet my lips.

Fadd9,13 Cadd9 **Chorus** G5

You, I'm wait - ing for you

Bbsus9 C6

you, you set my de - sire

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

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

Rhy. Fig. 1

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

Rhy. Fig. 2

3 3 3 3 3

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

3 3 3 3 3

Ⓢ 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

Gtr. I

H

Feedback

S

*(D)

(D/A)

(Bm7)

H

14

(14)

(14)

S

H

(14)

(14)

(14)

(14)

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

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

The musical score for "The Stone" is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "See the stone ___ set in your eyes, ___ see the thorn ___". Above the melody, the chords (D), (D/A), and (Bm7) are indicated. The second system shows the piano accompaniment in treble clef, consisting of a series of dotted notes. The third system shows the guitar tablature in bass clef, with the letters "TAB" at the beginning and the number "17" repeated three times, indicating a specific fret position.

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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

S

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, -

Harm. -

Fdbk -

Harm. -

10 (10) (10) 7 7 7 7

Fill 1

Harm. Harm. Harm.

dim. dim.

Harm. Harm. Harm.

(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

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 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