



U2 THE BEST OF 1990-2000

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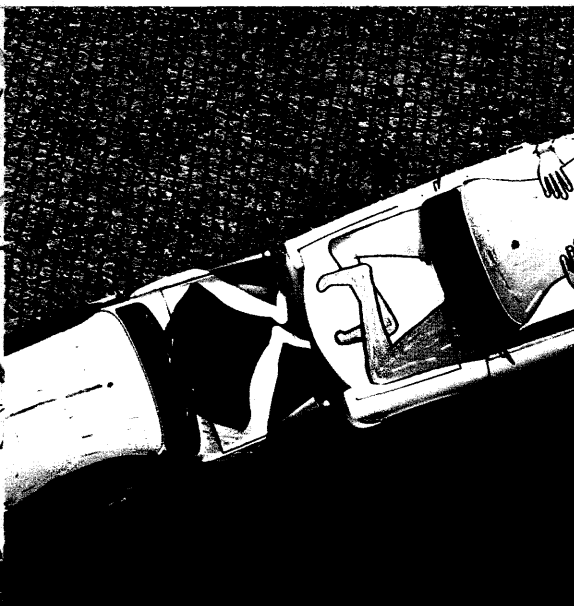
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Words & Music by U2



N.C.

key sig. denotes A dorian mode

Gtr. 1 cont. sim.

(A bass)

10

Verse
(A bass)

1. Give me one — more chance, — and
(2.) last chance, — and

TAB

6-7-6 5-7 5-4 0 6-7-6

Gtr. 1 (2° only)

TAB

7 5

you'll be sa - tis - fied, — give me two —
I'm gon - na make you sing, — give me half

TAB

5-4 0 0 6-7-6 5-4 0

TAB

12-12-10-10-10-7 7 12-12-10-10-10-7 7
10-10-8-8-8-5 5 10-10-8-8-8-5 5

B⁵ **D⁵**

— is some - where in - be - tween, — give me one — more chance, let —
 — right through ya like — a breeze, — give me one — last dance — we'll slide —

TAB

7 7 7 10 10 10

9 9 9 9 9 12 12

7 7 7 10 10 10

A⁵

— me be your lov - er to - night. —
 — down the sur - face of — things. —

TAB

10 10 10 6 7 6 5 7 5 (5) 4 (5) (0)

12 12 12 7 5 5 7 5 (5) 4 (5) (0)

10 10 8 8 8 5 5 12 12 12 10 10 10 10 10 10 10 10 8 8 8 8 10

♫ Chorus

N.C.(A bass)

(G bass)

(D bass)

(A bass)

(G bass)

You're the real thing, yeah the real

Fig. 1 -

T	17-17-17-17-17-17-17-15-X-X-13	X-X 12-X-X 10-X 10-10-X-X	17-17 17 17-17 17-17-15-X-X-13
A	14-14-14-14-14-14-14-12-X-X-10	X-X-9-X-X-7-X-7-7-X-X	14-14 14 14-14 14-14-12-X-X-10
B			

TAB			
	14-14-14-14-14-14-14-12-X-X-10	X-X-9-X-X-7-7-X-7-7-X-X	14-14-14-14-14-14-14-12-X-X-10
	12-12-12-12-12-12-12-10-X-X-8	X-X-7-X-X-5-5-X-5-5-X-X	12-12-12-12-12-12-12-10-X-X-8

(D bass)

(A bass)

(G bass)

(D bass)

— thing. You're the real — thing,

[illegible]

TAB	X-X-12-X-X-10 — X-10-10-X-X	17-17 17 17-17 17 17-15 — X-X-13	X-X-12-X-X-10 — X-10-10-X-X
	X-X-9-X-X-7 — X-7-7-X-X	14-14 14 14-14 14 14-12 — X-X-10	X-X-9-X-X-7 — X-7-7-X-X

The first system of the musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes marked with an 'x' above them, indicating specific rhythmic or articulation points. The notation is presented in a standard musical format with a single staff.

TAB	x-x-9-x-x-7-7-x-7-7-x-x	14-14 14 14-14 14 14-12-x-x-10	x-x-9-x-x-7-7-x-7-7-x-x
	x-x-7-x-x-5-5-x-5-5-x-x	12-12 12 12-12 12 12-10-x-x-8	x-x-7-x-x-5-5-x-5-5-x-x

To Coda ♪

(A bass)

(G bass)

(D bass)

1.
(A bass)

ev - en bet - ter than the real ____ thing.

mf w/cut delay

T	17-17-17-17-17-17-17-15-X-X-13	X-X-12-X-X-10-X-10-10-X-X	6-7-6
A	14-14-14-14-14-14-14-12-X-X-10	X-X-9-X-X-7-X-7-7-X-X	0
B			

T	14-14-14-14-14-14-14-12-X-X-10	X-X-9-X-X-7-7-X-7-7-X-X	7
A	12-12-12-12-12-12-12-10-X-X-8	X-X-7-X-X-5-5-X-5-5-X-X	5
B			

2. Give me one -

Gtr. 2

T	5-7-5-4	6-7-6	5-4
A	5-7-5-4	6-7-6	5-4
B	0	0	0

T	X-X-9-X-X-X-X	7	12-12-12-10-10-7
A	X-X-7-X-X-X-X	5	10-10-10-8-8-5
B			

2.
N.C.(A bass) (G bass) (D bass) (A bass) (G bass) (D bass)

Ah. _____

mp

Gtr. 1 tacet

T 10
A 7
B 7

mf w/slide

T 7
A 5
B 5

5 7 7

(A bass) (G bass) (D bass) (A bass) (G bass) (D bass)

Gtr. 2

T 5 7
A 9 10 10 10 9 7 7
B 5 7

(A bass) (G bass) (D bass) (A bass) (G bass) (D bass)

3

T 5 (5) 2 0 2 7 (7) 7 10 10 12 10
A 5 (5) 2 0 2 7 (7) 7 10 10 12 10
B 5 (5) 2 0 2 7 (7) 7 10 10 12 10

(A bass) (G bass) (D bass) (A bass) (G bass)

oh yeah, — here she comes. Take me high -

f w.o/slide
Gtr. 1 w/ Fig. 1 (x4)

TAB

7	5	7	5	7	5	7	5	7	5	7	5	7	5	7	5	14	14	14	14	14	14	14	12	X	X	10
0																12	12	12	12	12	12	12	10	X	X	8

(D bass) (A bass) (G bass) (D bass)

- er, — take me high - er, —

TAB

X	X	9	X	X	7	X	7	7	X	X	14	14	14	14	14	14	12	X	X	10	X	X	9	X	X	7	X	7	7	X	X
X	X	7	X	X	5	X	5	5	X	X	12	12	12	12	12	12	10	X	X	8	X	X	7	X	X	5	X	5	5	X	X

(A bass) (G bass) (D bass)

you take me high - er, —

TAB

14	14	14	14	14	14	14	14	12	X	X	10	X	X	9	X	X	7	X	7	7	X	X
12	12	12	12	12	12	12	12	10	X	X	8	X	X	7	X	X	5	X	5	5	X	X

D.S. al Coda

you take me high - er. —

TAB

14	14	14	14	14	14	14	12	X	X	10	X	X	9	X	X	7	X	7	7	X	X
12	12	12	12	12	12	12	10	X	X	8	X	X	7	X	X	5	X	5	5	X	X

⦿ Coda

(D bass)

(A bass)

(G bass)

(D bass)

real___ thing, ev - en bet - ter than the real___ thing,

Gtr. 2

T	X-X-12-X-X-10	X-10-10-X-X	17-17 17 17-17 17 17-15	X-X-13	X-X-12-X-X-10	X-10-10-X-X
A	X-X-9-X-X-7	X-7-7-X-X	14-14 14 14-14 14 14-12	X-X-10	X-X-9-X-X-7	X-7-7-X-X
B						

T	X-X-9-X-X-7	X-7-7-X-X	14-14 14 14-14 14 14-12	X-X-10	X-X-9-X-X-7	X-7-7-X-X
A	X-X-7-X-X-5	X-5-5-X-X	12-12 12 12-12 12 12-10	X-X-8	X-X-7-X-X-5	X-5-5-X-X
B						

(A bass)

(G bass)

(D bass)

(A bass)

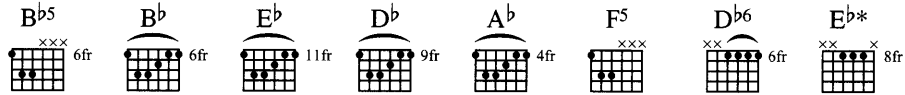
ev - en bet - ter than the real___ thing. Ah._____

T	17-17 17 17-17 17 17-15	X-X-13	X-X-12-X-X-10	X-10-10-X-X	10
A	14-14 14 14-14 14 14-12	X-X-10	X-X-9-X-X-7	X-7-7-X-X	7
B					

T	14-14 14 14-14 14 14-12	X-X-10	X-X-9-X-X-7	X-7-7-X-X	7
A	12-12 12 12-12 12 12-10	X-X-8	X-X-7-X-X-5	X-5-5-X-X	5
B					

MYSTERIOUS WAYS

Words & Music by U2



♩ = 99

Intro B^b5

*Gtrs. 1+2 (elec.)

wah <>

mf w/dist. + wah

TAB

8 8 X 1 X 6 8 8 8 X X X 6 8 8 8 X X X 8 6 8

*composite part

1.

2.

Verse

(B^b)

1. John - ny take a walk with your

2. John - ny take a dive with your

TAB

8 8 X X X X 8 6 8 8 8 X 6 8 8 8 X 8 6 8

(E^b)

(B^b)

(F)

sis - ter the moon, — let her pale light in, to fill up your room. — You've been

sis - ter in the rain, — let her talk a - bout the things you can't ex - plain. — To touch —

Keyboard arr. for gtr.

2° Gtr. 1

mp

TAB

8 8 7 8 10 10 10 11

Chorus

It's al - right, it's al - right, it's al - right. She moves in mys - te - ri - ous ways.

TAB

6 6 11 9 4
6 6 11 9 4
7 12 13 10 5
8 13 13 11 6
8 13 11 11 6
6 11 9 4

B \flat E \flat D \flat 1. A \flat

Gtr. 2

It's al - right, — it's al - right, — it's al - right. She moves — in mys - te - ri - ous ways, — ah. —

TAB

6	11	9	4
7	12	10	4
8	13	11	5
8	13	11	6
6	11	9	4

B \flat 5

TAB

8	8	6	8	8	8	8	8	6	8
8	8	6	8	8	8	8	8	6	8
6	6	6	6	6	6	6	6	6	6

2. A \flat B \flat

Gtr. 2

- te - ri - ous ways — yeah. It's al - right, — it's al - right, —

TAB

4	6
4	6
5	7
6	8
4	6

E \flat D \flat A \flat

al - right. Lift my days, light up my nights, — oh. —

TAB

11	11	11	11	9	4	4	4	4
11	11	11	11	9	4	4	4	4
12	12	12	12	10	5	5	5	5
13	13	13	13	11	6	6	6	6
13	13	13	13	11	6	6	6	6
11	11	9	9	4	4	4	4	4

Instr. F^5

Gtr. 2

Gtr. 3 (elec.) $8va$

fr1 ④ E^b fr3 ④ F

fr1 ④ E^b fr3 ④ F

fr1 ③ E^2 fr3 ④ F

w/clean tone + modulated delay

Gtr. 1 tacet

18 16-18-16-18-(16)-16-18 18 16-18-16-18-(16)-16-18 18 16-18-16-18-(16)-16-18

T A B

fr1 ④ E^b fr3 ④ F F^5

(8)

Gtr. 1

Gtr. 3 tacet

18 16-18-16-18-(16)-16-18 18 16-18-16-18-(16)-16-18 15-15-15 14-14-14 13-15 13 15-13

T A B

Gtr. 2 tacet

15-15-15-15-X-X-X-16-X-15-13 15-15-15-15-X-X-X-16-X-15-13 15-15-15-15-15-X-15-16-15-13
14-14-14-14-X-X-X-X-14-14 14-14-14-14-X-X-X-X-14-14 14-14-14-14-X-14-14-14-14-14-14

T A B

(E^b bass)

15-15-15-15-X-X-X-16-X-15-13 15-15-15-15-X-X-X-16-X-15-13
14-14-14-14-X-X-X-X-14-14 14-14-14-14-X-X-X-X-14-14-14-14-14

T A B

Bridge D^b6 E^b* D^b6

One day you'll look back and you'll see where you were held

6-6 6-6-6-6-6-6 8 8-9-8 10 8 8 8 10 6-6-6-6-6-6 6-6-6-6-6-6 6-6-6-6-6-6 6-6-6-6-6-6

T A B

A^b B^b E^b

now by this love. While you could stand there, you could move

T 4 4 4 4 4 4 4 6 6 6 6 6 11 11 11 11 11
 A 4 4 4 4 4 4 4 6 6 6 6 6 11 11 11 11 11
 B 5 5 5 5 5 5 5 7 7 7 7 7 12 12 12 12 12
 6 6 6 6 6 6 6 8 8 8 8 8 13 13 13 13 13
 6 6 6 6 6 6 6 8 8 8 8 8 11 11 11 11 11

D^b A^b

on this mo - ment fol - low this feel - ing.

T 9 9 9 9 9 4 4 4 4 4 4 4 4 4 4
 A 9 9 9 9 9 4 4 4 4 4 4 4 4 4 4
 B 10 10 10 10 10 5 5 5 5 5 5 5 5 5 5
 11 11 11 11 11 6 6 6 6 6 6 6 6 6 6
 9 9 9 9 9 4 4 4 4 4 4 4 4 4 4

Chorus

B^b E^b

Gtr. 1 // //

It's al - right, it's al - right it's al - right.

Gtr. 2

2° ad lib. main vocal

T 6 6 6 6 6 11 11 11 11 11
 A 6 6 6 6 6 11 11 11 11 11
 B 7 7 7 7 7 12 12 12 12 12
 8 8 8 8 8 13 13 13 13 13
 8 8 8 8 8 11 11 11 11 11
 6 6 6 6 6 11 11 11 11 11

D^b A^b

She moves in mys - te - ri - ous ways.

T 9 9 9 9 9 4 4 4 4 4 4 4 4 4 4
 A 9 9 9 9 9 4 4 4 4 4 4 4 4 4 4
 B 10 10 10 10 10 5 5 5 5 5 5 5 5 5 5
 11 11 11 11 11 6 6 6 6 6 6 6 6 6 6
 9 9 9 9 9 4 4 4 4 4 4 4 4 4 4

B^b **E^b**

It's al - right, — it's al - right, — it's al - right.

TAB

6 6 6 6 11 11 11 11
6 6 6 6 11 11 11 11
7 7 7 7 12 12 12 12
8 8 8 8 13 13 13 13
6 6 6 6 11 11 11 11

D^b **A^b**

She moves — in mys - te - ri - ous ways, — oh. —

TAB

9 9 9 9 4 4 4 4
9 9 9 9 4 4 4 4
10 10 10 10 5 5 5 5
11 11 11 11 6 6 6 6
9 9 9 9 4 4 4 4

B^b **E^b**

Does it move — you? She moves — with it. —

TAB

6-6-6-6-6 6-6-6-6-6 11-11-11-11-11 11-11-11-11-11
6-6-6-6-6 6-6-6-6-6 11-11-11-11-11 11-11-11-11-11
7-7-7-7-7 7-7-7-7-7 12-12-12-12-12 12-12-12-12-12
13-13-13-13-13 13-13-13-13-13 13-13-13-13-13 13-13-13-13-13

D^b **A^b** **B^b**

Lift my days and light up my nights, — oh. —

Gtrs. 1+2 drums (fading)

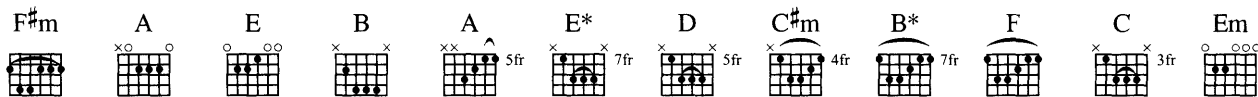
TAB

9-9-9-9-9-9-9-9-9-9-9-9-9 4-4-4-4-4 4 6
9-9-9-9-9-9-9-9-9-9-9-9-9 4-4-4-4-4 4 6
10-10-10-10-10-10-10-10-10-10-10-10 5-5-5-5-5 5 7
11-11-11-11-11-11-11-11-11-11-11-11 6-6-6-6-6 6 8
4 6 8 6

ELECTRICAL STORM

Words by Bono

Music by U2



$\text{♩} = 100$

Intro.

Keyboard
arr. for gtr.

Intro. Keyboard arr. for gtr. Chords: F#m, A, E, B, F#m, A, E, B. Tablature for guitar (T, A, B strings) is provided below the staff.

Glock arr. for gtr.

Glock arr. for gtr. Tablature for guitar (T, A, B strings) is provided below the staff.

Verse

Verse. Chords: F#m, A, E, B, F#m, A, E, B. Lyrics: 1. The sea it swells like a sore head and the night it is ach-ing. Tablature for guitar (T, A, B strings) is provided below the staff.

Verse. Chords: F#m, A, E, B, F#m, A. Lyrics: Two lov-ers lie with no sheets on their bed and the day it is. Tablature for guitar (T, A, B strings) is provided below the staff.

E B F#m A E B F#m A

break - ing. On rain - y days — we go swim - ming out. — On rain - y days —

TAB

9	7	2	0	0	4	2	0
9	8	2	2	1	4	2	2
9	9	4	2	2	4	4	2
7	7	4	0	2	2	4	0

E B F#m A E B

— swim - ming in the sound. — On rain - y days — we'd go swim - ming out.

TAB

9	7	2	0	0	4
9	8	2	2	1	4
9	9	4	2	2	4
7	7	4	0	2	2

Pre-chorus

F#m A E B

You're in my mind — all of the time. —

Gtr. 1 (acous.)

mf

TAB

2	2	2	X	5	5	X	X	9	9	9	X	4	4	4	4	0
2	2	2	X	5	5	X	X	9	9	9	X	4	4	4	4	
4	4	4	X	7	7	X	X	9	9	9	X	4	4	4	4	
4	4	4	X	7	7	X	X	7	7	7	X	2	2	2	2	
2	2	2	X	5	5	X	X									

Gtr. 2 (elec.)

w/clean tone

Gtr. 2 cont. in slashes

TAB

9	7	9	7	9	7	9	7	7	7	7	7	7	7
9	7	9	7	9	7	9	7	9	7	8	7	8	7

Verse 1

Chords: F#m A E B *cont. sim.*

Gtr. 2

I know that's not e - nough.

TAB

Verse 2

Chords: F#m A E B

If the sky can crack there must be some way back -

TAB

Verse 3

Chords: F#m A E B

for love and on - ly love.

TAB

Chorus

Chords: F#m A E B F#m A

E - lec - tri - cal storm, e - lec -

f

TAB

E B F#m A E B

- tri - cal storm, ba - by don't

TAB

9 9 9 X X 4 4 4 2 2 2 X 5 5 X X 9 9 9 X 4 4 4

7 7 X X 2 2 2 2 2 2 X 5 5 X X 7 7 7 X 2 2 0

F#m A E B Verse F#m A

cry. 2. Car a - larm won't

TAB

2 2 2 X 5 5 X X 9 9 X X 4 4 4 2 2 2 X 5 5 X X

2 2 2 X 5 5 X X 9 9 X X 4 4 4 2 2 2 X 5 5 X X

4 4 4 X 7 7 X X 9 9 X X 4 4 4 4 4 4 X 7 7 X X

2 2 2 X 5 5 X X 7 7 X X 2 2 2 2 2 2 2 2 2 X 5 5 X X

Gtr. 3 (elec.)

w/clean tone

TAB

1 2 4

E B F#m A E B

let ya back to sleep, you're kept a - wake dream - ing some - one el - se's dream.

TAB

9 9 9 X 4 4 2 2 2 2 X 5 5 X X 9 9 X X 4 4 4

7 7 7 X 2 2 0 2 2 2 X 5 5 X X 7 7 X X 4 4 4

F#m A E B F#m A

3. It's Cof - fee is cold but it -'ll get you through, com - pro - mise that's
hot as hell ho - ney in this room, sure hope the wea - ther will

TAB

2 2 2 2 X 5 5 X X 9 9 9 X 4 4 2 2 2 X 5 5 X X
2 2 2 2 X 5 5 X X 9 9 9 X 4 4 2 2 2 X 5 5 X X
4 4 4 4 X 6 6 X X 9 9 9 X 4 4 2 2 2 X 6 6 X X
4 4 4 4 X 7 7 X X 9 9 9 X 4 4 2 2 2 X 7 7 X X
2 2 2 2 X 5 5 X X 7 7 7 X 2 2 2 2 0 4 4 4 X 7 7 5 5 X X

E B F#m A E B

no - thing new to you... break soon. The air is hea - vy Let's see col - ours that have nev - er been seen. -
heav - y as a truck.

TAB

9 9 X X 4 4 2 2 2 X 5 5 X X 9 9 9 X 4 4
9 9 X X 4 4 2 2 2 X 5 5 X X 9 9 9 X 4 4
9 9 X X 4 4 2 2 2 X 6 6 X X 9 9 9 X 4 4
7 7 X X 2 2 2 2 4 4 4 X 7 7 7 X X 7 7 7 X 2 2 2 0

Gtr. 2

w/dist. Gtr. 2 cont. in slashes

TAB

9 7 9 7 9 7 9 7 7 7 8 7 8 7

F#m A E B cont. sim.

We need the rain Let's go to pla - ces no - one else has been. -
to wash a - way our bad luck.

TAB

2 2 2 2 X 5 5 X X 9 9 X X 4 4 4
2 2 2 2 X 5 5 X X 9 9 X X 4 4 4
4 4 4 4 X 6 6 X X 9 9 X X 4 4 4
4 4 4 4 X 7 7 X X 9 9 X X 4 4 4
2 2 2 X 5 5 X X 7 7 2 2 2 2

Pre-chorus

Chords: D, E, A, C#m

Lyrics: You're in my mind Hey. all of the time, I know that's not Hey.

Tablature (T, A, B strings):

T	7	7	7	7	9	9	9	5	5	5	5	4	4	4	4	4	5
A	7	7	7	7	9	9	9	5	5	5	5	5	5	5	5	5	5
B	5	5	5	5	5	7	7	7	7	7	7	4	4	4	4	4	6

Chords: D, E, A

Lyrics: e - nough. Well, if the sky can crack there must be some way back

Tablature (T, A, B strings):

T	7	7	7	7	7	7	7	7	9	9	9	9	5	5	5	5	5
A	7	7	7	7	7	7	7	7	9	9	9	9	5	5	5	5	5
B	5	5	5	5	5	5	5	5	5	5	5	5	7	7	7	7	7

Chorus

Chords: C#m, D, E

Lyrics: to love and on - ly love. E - lec -

Tablature (T, A, B strings):

T	4	4	4	4	4	4	4	7	7	7	7	7	7	7	9	9	0
A	5	5	5	5	5	5	5	7	7	7	7	7	7	7	9	9	0
B	6	6	6	6	6	6	6	5	5	5	5	5	5	5	7	7	0

Chords: F#m, A, D, E

Lyrics: tri - cal storm, e - lec -

Tablature (T, A, B strings):

T	2	2	2	2	2	2	2	7	7	7	9	9	9	9	9	0	0
A	2	2	2	2	2	2	2	7	7	7	9	9	9	9	9	0	0
B	4	4	4	4	4	4	4	5	5	5	7	7	7	7	7	0	0

F#m A D E

- tri - cal storm, E - lec -

This system contains the first line of music. The vocal melody is in treble clef with a key signature of three sharps (F#, C#, G#). The guitar accompaniment is in standard tuning (E, A, D, G, B, E) and features a complex pattern of chords and single notes. The lyrics are '- tri - cal storm, E - lec -'.

TAB

2	2	2	2	2	7	7	7	9	9	0
2	2	2	2	2	7	7	7	9	9	0
4	4	4	4	4	7	7	7	9	9	0
4	4	4	4	4	5	5	5	7	7	0
2	2	2	2	5	0	0	0	0	0	0

1. F#m A B

- tri - cal storm. Ba - by don't

This system contains the second line of music. The vocal melody continues with the lyrics '- tri - cal storm. Ba - by don't'. The guitar accompaniment continues with a similar pattern. A first ending bracket is shown above the vocal line.

TAB

2	2	2	2	6	0	0	7	7	7	7	7	7	7	7	7
2	2	2	2	6	0	0	7	7	7	7	7	7	7	7	7
4	4	4	4	7	0	0	7	7	7	7	7	7	7	7	7
4	4	4	4	7	0	0	7	7	7	7	7	7	7	7	7
2	2	2	2	5	0	0	7	7	7	7	7	7	7	7	7

F#m A E B F#m A E B

cry. —

mp

This system contains the third line of music. The vocal melody has a long note with a fermata, with the lyrics 'cry. —'. The guitar accompaniment features a more complex, arpeggiated pattern. The dynamic marking 'mp' (mezzo-piano) is present.

TAB

2	0	0	4	2	0	9	7
2	2	2	4	2	2	9	8
4	2	2	4	4	4	9	9
4	0	2	2	4	0	7	9
2	0	0	2	2	7	7	7

2. B

cont. in slashes

This system contains the fourth line of music. The vocal melody continues with a long note and fermata. The guitar accompaniment continues with a similar pattern. The text 'cont. in slashes' is written at the end of the system.

TAB

7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9	9	9	9	9	9	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

Outro F C Em A

Gtr. 2

synth. cue

Gtr. 3 (elec.)

w/dist.

1/2

8 5 3 2 4 (4) 2 2

Em A Em A

Ba - by don't cry.

1/2

8 5 3 2 (4) 2 2 4

Em A Em

Ba - by don't cry.

0 2 2 3 3 2 2 3 3 5 5 7 7 5 5 7 7 8 8 10 10 12 12 15

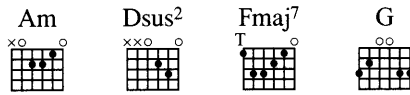
A Em A Em

cry.

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

ONE

Words & Music by U2



♩ = 91

Intro

Gtr. 3 (acous.)

Am

Dsus2

Gtr. 1 (elec)

w/leslie speaker fx

Gtr. 2 (elec)

mp w/slight crunch

Fmaj7

G

cont. sim.

Verse

Am Dsus² Fmaj⁷

1. Is it get - ting bet - ter, or do you feel the same? _

Gtr. 1

Gtr. 2

Fig. 2...

G Am Dsus²

Will it make it ea - si - er on you now _

...Fig. 2 ends

Fmaj⁷ **G** **Chorus C**

you got some - one to blame? You say: one love,

Fig. 3...

Am **Fmaj⁷** **C**

one life, when it's one need in the night.

...Fig. 3 ends

Fmaj⁷ G

or leave a bad taste in your mouth?
have you come to raise the dead?

TAB 1 2 3 1 2 3 1 2 3 4 5 4 5 4 5 3 5 3 5 3

TAB 7 7 7 (7) 5 5 7 (7) 5

full full full full

Am Dsus²

You act like you nev - er had love,
Have you come here to play Je - sus,

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

TAB 7 7 7 (7) 5 7 7 (7) 5

full full full

Fmaj7 **G**

and you want me to go with - out. Well it's
to the le - pers in your head?

TAB 1 2 3 1 2 3 1 2 3 4 5 4 5 3 5 3

full full full full

TAB 7 7 7 (7) 5 5 7 (7) 5

Chorus

C **Am** **Fmaj7**

too late, to - night, to drag the past out in -
Did I ask too much, more than a lot? You gave me no - thing now it's

TAB 5 5 5 X-X 5 X 0 0 X-X 0 X 1 1 X-X 1 X
5 5 X-X 5 X 1 1 X-X 1 X 2 2 X-X 2 X
5 5 X-X 5 X 2 2 X-X 2 X 3 3 X-X 3 X

5 7 3 7 0 0 1 1

Gtr. 2 w/Fig. 3 (x2)

full full full

TAB 5 7 (7) 5 5 7 (7) 5 5 7 (7) 5

1. Am Dsus² Fmaj⁷

Gtr. 2 w/Fig. 2

TAB

3 3-X-X 2-X-X 7-X-X 1-1-X-X 1-X-X
 2 2-X-X 2-X-X 7-X-X 2-2-X-X 2-X-X
 0 2-X-X 0 5 5 7-X-X 1 1

9 8 9 9 7 6

2. Bridge C Am

Gtr. 3 *cont. sim.*

G Love is a tem - ple, love a high - er law, love

Gtr. 1

TAB

4 4 4 4 0 0-X-X 0 0 0-X-X 0 0-X-X 0
 5 5 5 5 1 1-X-X 1 0 0-X-X 2 2-X-X 1
 3 3 3 3 0 0-X-X 0 0 0-X-X 2 2-X-X 0
 3 3 3 3 3 3 3 0 3 3 3 0

Gtrs. 2 + 4 *cont. sim. ad lib.*

TAB

8

C Am

_____ is a tem - ple, love_____ the high - er law._____ You ask _

TAB

0	0	0	X	X	0	0	0	0	X	X	0	0	0	0	0	0	0
1	1	1	X	X	1	0	0	1	X	X	1	0	0	2	2	2	0
2	2	2	0	X	X	2	2	2	2	X	X	2	2	2	2	2	0
3	3	3	0	0	0	3	3	0	0	0	0	0	0	0	0	0	0

C G

_____ me_____ to en - ter but then you make me crawl, and I can't_____ be hold - ing on _

TAB

0	0	0	X	X	0	0	3	3	X	X	3	3	3	3	3	3	0
1	1	1	X	X	1	0	4	4	X	X	4	4	4	4	4	4	0
2	2	2	0	X	X	2	5	5	5	X	X	5	5	5	5	5	0
3	3	3	0	0	0	3	3	3	3	3	3	3	3	3	3	3	0

Fmaj7

_____ to what_____ you've got,_____ when all_____ you've got_____ is hurt. _

TAB

0	0	0	X	X	0	0	0	0	X	X	0	0	0	0	0	0	0
1	1	1	X	X	1	2	3	3	2	X	X	1	2	3	3	3	3
2	2	2	0	X	X	2	3	3	2	0	X	2	3	3	3	3	3
3	3	3	0	0	0	3	3	3	3	3	3	3	3	3	3	3	3

Chorus

C

Am

Fmaj⁷

Gtr. 3

cont. sim.

One love, one blood, one life, you got to

T
A
B

5 5-X-X 5 X 0 0-X-X 0 X 1 1-X-X 1 X
 5 5-X-X 5 X 1 1-X-X 1 X 2 2-X-X 2 X
 5 5-X-X 5 X 2 2-X-X 2 X 3 3-X-X 3 X
 3 7 3 7 0 2 0 2 1 1

Gtr. 6 (elec.)

 8^{va} [illegible]

C

Am

do what you should. ____

One life,——

with each other

do what you believe

TAB

(8).

(8)

T
A
B

12 12 12 X-X-12-12 12-12 12-X-X-12-13-X-X 12-12 12-X-X-12-13-X-X
13 13 13 X-X-13-13 13-13 13-X-X-13-13-X-X 13-13 13-X-X-13-13-X-X
12 12 12 X-X-12-12 12-12 12-X-X-12-12-X-X 12-12 12-X-X-12-12-X-X

Fmaj7 C

sis - ters, _____ bro - thers. _____ One life _____ but we're

(8)

TAB

1 1-X-X 1-X 0 0-X-X 0-X 5 5-X-X 5-X

2 2-X-X 2-X 1 1-X-X 1-X 5 5-X-X 5-X

3 3-X-X 3-X 0 0-X-X 0-X 5 5-X-X 5-X

1 1 3 3 3 3 3 3 3 7 3 7

Am Fmaj7

not the same, _____ we get to car - ry _____ each oth - er, car - ry -

(8)

TAB

0 0-X-X 0-X 1 1-X-X 1-X

1 1-X-X 1-X 2 2-X-X 2-X

2 2-X-X 2-X 3 3-X-X 3-X

0 0 1 1 3 3 3 3 1 1

C

C

Am

Gtr. 3

cont. sim.

— each oth - er.

One,

one. —

Vox ad lib. on repeat

Gtr. 5

Gtr. 6 cont. sim.

Fmaj7

C

Am Fmaj⁷ C

0 0 X X 0 X 1 1 X X 1 X 0 0 X X 0 X
 1 1 X X 1 X 2 2 X X 2 X 1 1 X X 1 X 0 1 X X 1 X
 2 2 X X 2 X 3 3 X X 3 X 3 2 0 X X 0 X
 B 0 2 0 1 3 3 3 3 2 3 2

12 15 13 15 12 15 13 15 12 13 12 15

C Am rit. Fmaj⁷ C Gtrs. 2+3

Ah, ah. ____ Oh, ah, ____ ah. ____

5 5 X X 5 X 0 0 X X 0 X 0 0 0 0 0 0
 1 1 X X 1 X 1 1 X X 1 X 1 1 1 1 1 1
 2 2 X X 2 X 2 2 X X 2 X 2 2 2 2 2 2
 B 3 7 3 7 0 2 3 3 3 3 3 3 3 3 3 3

12 15 13 15 12 15 13 15 12 15 13 13

Words & Music by U2 & Brian Eno

$$\begin{array}{c} \mathbf{E^6} \\ (\mathbf{C^6}) \end{array}$$

48

Verse

$F^{\#}m$
(Dm)

B
(G)

— for keep - ing your dis - tance, a time — to turn your eyes a - way? —
 (2.) to run for co - ver, a time — for kiss and tell? —
 (Verse 3 (§) see block lyric)

$F^{\#}m$
(Dm)

Is there a time — for keep - ing your head — down, for -
 Is there a time — for diff - 'rent col - ours, diff - 'rent names —

B
(G)

$F^{\#}m$
(Dm)

- get - ting on with your day? — Is there a time — for kohl — and lip -
 — you find it hard to spell? — Is there a time — for first — com - mu -

B
(G)

- stick, a time — for cut - ting hair? — Is there a time —
 - nion, a time — for East Seven - teen? — Is there a time —

F#m (Dm) B (G)

— for high street shop - ping, to find — the right dress to wear? —
 — to turn to Mec - ca? Is there — time — to be a beau - ty — queen? —

TAB: 2 2 2 4 2 2 (2) 4 2 4 (4) 2 4 2 4 4 2 4 2 4 2

Chorus E (C)

— Here she comes, — ooh, — ooh, — ooh.
 — Here she comes, — ooh, — ooh, —

TAB: (2) 4 2 4 (4) 2 4 2 4 5 4 6 6 4 6 6 7

F#m (Dm) E (C)

Heads — turn a - round. — Here she comes, —
 Beau - ty plays — the clown. — Here she comes, —

TAB: 2 2 4 2 2 4 2 4 2 4 6 4 6 7 4 6

G#m (Em) To Coda

to take her — crown. Is there a time —
 sur - re - al — in her crown.

TAB: 4 6 4 6 7 11 8 9 11 9 8 8 8 11 11 11 9 11

Instr. $F^{\#}m$ (Dm) B (G)

T
A
B

E (C) $F^{\#}m$ (Dm)

T
A
B

E (C) $G^{\#}m$ (Em) *D.S. al Coda*

3. Di - ci che il -

T
A
B

\oplus *Coda* $F^{\#}m$ (Dm) B (G)

Gtr. 1 *cont. sim.*

- re. E non so pi - ù pre - ga - re, e nell - 'a - mo -

T
A
B

F#m (Dm) B (G)

- re non so più spe - ra - re. E quell 'a -

T
A
B

2 2 2 2 (2) 4 2 4 (4) 2 2 4 4 2 4 2 (2) 4 2 4 (4) 2 2

F#m (Dm) B (G)

mo - re non so più as - pet - ta - re. Is there a time

T
A
B

2 2 2 2 (2) 4 2 4 (4) 2 2 4 4 2 4 2 (2) 4 2 4 (4) 2 2

F#m (Dm) B (G)

for ty - ing rib - bons, a time for Christ - mas trees? Is there a time

T
A
B

2 2 2 2 (2) 4 2 4 (4) 2 2 4 4 2 4 2 (2) 4 2 4 (4) 2 2

F#m (Dm) B (G)

for lay - ing ta - bles when the night is set to freeze?

T
A
B

2 2 2 2 (2) 4 2 4 (4) 2 2 4 4 2 4 2 4 2

E (C) F#m (Dm)

TAB: 5 4 6 7 6 7 4 2 2 4 2 4 2 2-4-2

E (C) G#m (Em)

TAB: 5 4 6 7 6 7 4 4 4 6 4 6 4 6 4 6

F#m (Dm) B (G)

Gtr. 1

Play 4 times

2° Gtr. 2 fade out

TAB: 2 2 2 4 2 2 2 (2) 4 2 4 (4) 2 4 2 4 4 2 4 2 (2) 4 2 4 4 2 4 2

E (C) E6 (C6) F#m (Dm)

Gtr. 1

TAB: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 0 0 0 0 0 0 0 0

Verse 3:

Dici che il fiume trova la via al mare
 Che come il fiume giungera a me
 Oltre i confini e le terre assetate

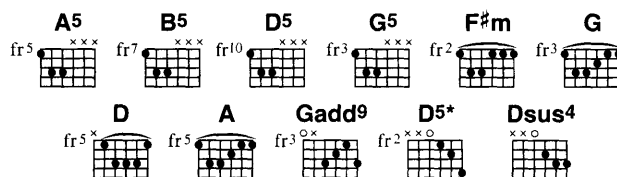
Chorus:

L'amore giungerà, l'amore
 E non so più pregare
 E nell'amore non so più sperare
 E quell'amore non so più aspettare.

BEAUTIFUL DAY

Words by Bono

Music by U2



$\text{♩} = 135$

Intro

(A) (Bm) (D) (G) (D) (A)

mf Pno. arr. for Gtr.
w/tremolo effect
let ring...

TAB

6	7	7	7	7	6
0	7	4	5	4	0

(Bm) (D) (G) (D) (A)

1. The heart is a bloom,—

TAB

6	7	7	7	7	6
0	7	4	5	4	0

Verse (A) (Bm) (D) (G) (D) (A)

shoots up through the sto - ny ground.— But there's no room,—

TAB

6	7	7	7	7	6
0	7	4	5	4	0

(Bm) (D) (G) (D) (A)

no space— to rent in this town.— You're out of luck,—

TAB: 6 7 7 7 6 0

(Bm) (D) (G) (D) (A)

and the rea-son that you had to care.— The traf-fic is stuck.—

Gtr. 1 (elec.)
w/variable crotchet delay
let ring throughout
Pno./Gtr. cont. w/Fig. 1 (x2)

TAB: 2 2 2 3 4 4 4 2 2 2

(Bm) (D) (G) (D) (A)

and you're not mov - ing an - y - where.— You thought you'd found—

TAB: 2 0 2 0 3 3 2 4 0 2 2

(Bm) (D) (G) (D) (A)

a friend— to take you out of this place,— some-one

TAB: 2 0 3 3 2 3 2 0 0 0 0 2 2 0 2 0 2 0

(Bm) (D) (G) (D) (A)

you could lend a hand in re - turn for grace. — It's a beau - ti - ful day. —

Gr. 1: cont. in slashes

TAB

Chorus Gr. 1 A⁵ B⁵ D⁵ G⁵ D⁵ A⁵ cont. sim.

(The) sky falls and you feel — like it's a beau - ti - ful day. —

Gr. 2 (elec.)

f Grs. 1+2: w/dist., delay off Fig. 1... ...Fig. 1 ends

TAB

B⁵ D⁵ G⁵ D⁵ A⁵

don't let it get a - way. — 2. You're on the road. —

TAB

Verse (A) (Bm) (D) (G) (D) (A)

but you've got — no des - ti - na - tion. You're in the mud —

Gr. 1

mf w/delay, let ring... Gr. 2: tacet

TAB

(Bm) (D) (G) (D) (A)

in the maze— of her i - ma - gi - na - tion. (You) love this—

TAB

(Bm) (D) (G) (D) (A)

town,— ev - en if it— does-n't ring— true. You've

TAB

(Bm) (D) (G) (D) (A)

been all ov - er,— and it's been all ov - er you.— It's a beau-ti - ful day.—

TAB

Chorus Gtr. 1 A⁵ B⁵ D⁵ G⁵ D⁵ A⁵ *cont. sim.*

don't let it get— a-way. It's a beau-ti - ful day.—

Gtr. 2

Gtrs. 1+2: w/dist.

TAB

10 10 10 12 12 12 10	7 7 7 7 7 7	7 7 7 7 7 7	7 10	10 10 10 10 10 10
9 9 9 11 11 11 7	8 8 8 8 8 8	7 7 7 7 7 7	7 9	9 9 9 9 9 9
7 7 7 9 9 9	7 7 7 7 7 7	7 7 7 7 7 7	7 7	7 7 7 7 7 7

B⁵ D⁵ G⁵ D⁵ A⁵

oh, oh.

Gtrs. 1+2: cont. in slashes

TAB

10	10	10	12	12	12	10	7	7	7	7	7	7	7	7	7	7	7	10	10	10	10	10	10	10
9	9	9	11	11	11	7	8	8	8	8	8	8	7	7	7	7	7	9	9	9	9	9	9	9
7	7	7	9	9	9		7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7

F[#]m G D A *cont. sim.*

Gtrs. 1+2

Touch me, take me to that oth-er place.

Gtr. 3 *cont. sim.*

Gtrs. 1+2: w/overdrive
Gtr. 3: w/overdrive+delay

TAB

14	14	14	12	14	15	15	15	15	15	15	15	15	15	14	15	14	12	14	12	14	14	14	12
14	14	14	14		14	12	12	12	12	12	12	14	14	14	14	14	14	14	14	14	14	14	
				14	14							14	14	14	14	14							

F[#]m G D A

Teach me, I know I'm not a hope-less case.

TAB

14	14	14	12	14	15	15	15	15	15	15	15	15	15	14	15	14	12	14	14	12	14	12
14	14	14	14		14	12	12	12	12	12	12	14	14	14	14	14	14	14	14	14	14	14
				14	14							14	14	14	14	14						

Instrumental

(A) (Bm) (D) (G) (D) (A)

Gtr. 2

mf w/clean tone+delay
Gtrs. 1+3: tacet

TAB

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

Bridge G add⁹(E bass)

(2° G)

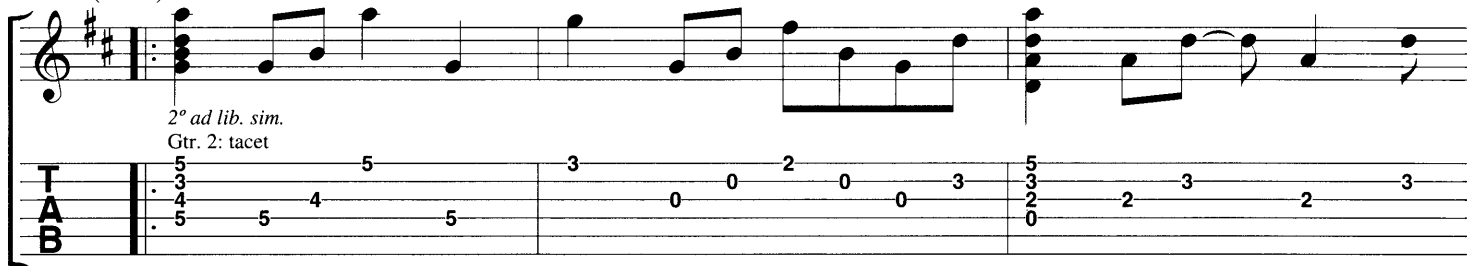
D⁵*

1. See the world in green and blue,— see Chi - na right—
 2. See the Be - dou - in fires at night,— see the oil fields

Gtr. 4 (acous.)

2° ad lib. sim.

Gtr. 2: tacet

D sus⁴

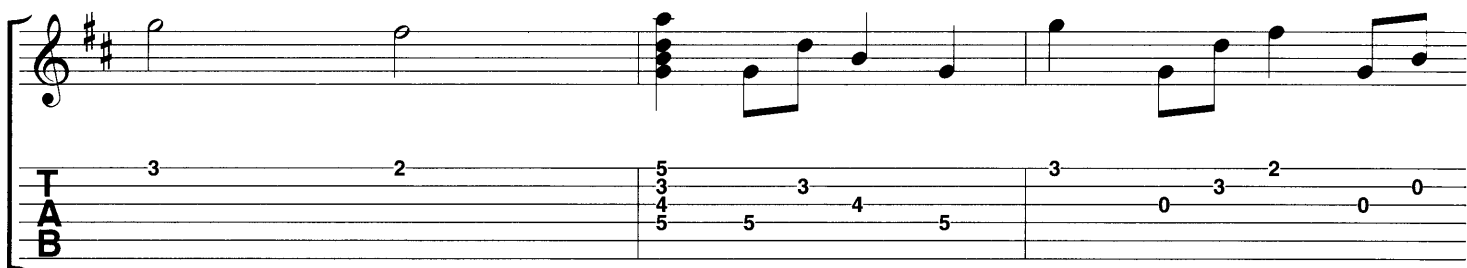
D

G add⁹(E bass)

G



at first front of you. and, See the can - yons bro - ken by cloud.
 at first light and, see the bird with a leaf in her mouth.

D⁵*

1.

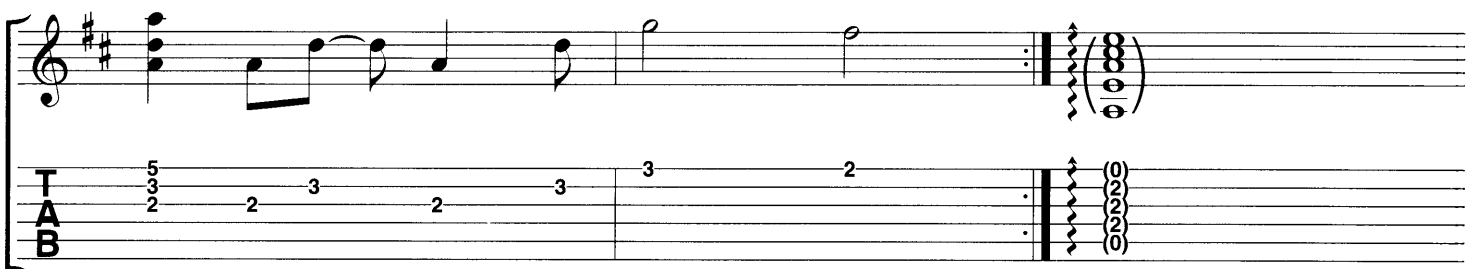
D sus⁴

D

A



See the tu - na fleets clear - ing the sea out. co - lours came out.
 Af - ter the flood all the



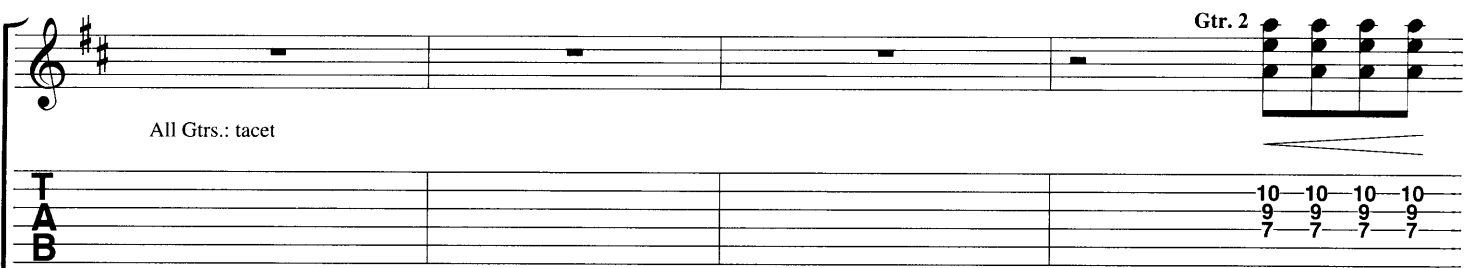
N.C.

A⁵

Gtr. 1



Day, day, it was a beau - ti - ful



All Gtrs.: tacet

Gtr. 2



10 10 10 10
 9 9 9 9
 7 7 7 7

Chorus

A⁵ B⁵ D⁵ G⁵ D⁵ A⁵ *cont. sim.*

day. Don't let it get a-way, beau-ti - ful

ff Gtrs. 1+2: w/dist.

TAB

10 10 10 12 12 12 10	7 7 7 7 7 7	7 7 7 7 7 7	10 10 10 10 10 10
9 9 9 11 11 11 7	8 8 8 8 8 8	7 7 7 7 7 7	9 9 9 9 9 9
7 7 7 9 9 9	7 7 7 7 7 7	7 7 7 7 7 7	7 7 7 7 7 7

B⁵ D⁵ G⁵ D⁵ A⁵

day.

Gtrs. 1+2: cont. in slashes

TAB

10 10 10 12 12 12 10	7 7 7 7 7 7	7 7 7 7 7 7	10 10 10 10 10 10
9 9 9 11 11 11 7	8 8 8 8 8 8	7 7 7 7 7 7	9 9 9 9 9 9
7 7 7 9 9 9	7 7 7 7 7 7	7 7 7 7 7 7	7 7 7 7 7 7

Gtrs. 1+2 F[#]m G D A

Touch me, take me to that oth - er

Gtr. 3

Gtrs. 1+2: w/overdrive
Gtr. 3: w/overdrive+delay

TAB

14 14 14 12	14 15 15	15 15 15 15 15 15 14	15 15 15 14 15 14 14
14 14 14 14	14 14 14	12 12 12 12 12 12 14	14 14 14 14 14 14 14

F[#]m G *cont. sim.*

place. Reach me, I

TAB

14 12 14 12 14 12	14 14 14 12 14 15 15	15 15 15 15 15 15 14
14 14 14 14 14 14	14 14 14 14 14 14 14	12 12 12 12 12 12 14

D A

know I'm not a hope - less case. What you

TAB

Outro Gtr. 1 A⁵ B⁵ D⁵ G⁵ D⁵ A⁵

don't have you don't need it now, — what you don't know you can feel —

Gtr. 2: w/Fig. 1 (x4)

TAB

A⁵ cont. sim. B⁵ D⁵ G⁵

— it some - how. What you don't have you don't need it now, — don't

TAB

D⁵ A⁵ A⁵ B⁵ D⁵

need it now. — It's a beau - ti - ful day. —

TAB

G⁵ D⁵ A⁵

TAB

A⁵ B⁵ D⁵ G⁵ D⁵ A⁵

TAB

(A) (Bm) (D) (G)

Gr. 1
mp Gr. 1: w/clean tone+tremolo effect
Gr. 2: tacet

TAB

(D) (A) (Bm) (D) (G)

rall. *p*

Gr. 3: tacet

TAB

STAY (FARAWAY, SO CLOSE!)

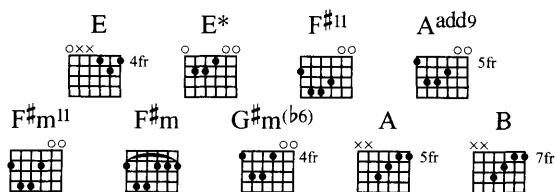
Words by Bono

Music by U2

All Gtrs.

6 = E^b 3 = G^b
5 = A^b 2 = B^b
4 = D^b 1 = E^b

♩ = 86



Intro.

E
Gtr. 1 (elec.)

mp w/clean tone

Original recording in E^b - tune guitars down one semitone.

(F#bass) (Abass) (Ebass)

1. Green



Verse

E (F#bass) (Abass)

light, Sev - en E - le - ven, you stop in _____ for a pack
(2.) _____ grey _____ morn - ing, you stum - ble out of a hole _____
(Verse 3 (§) see block lyric)

F#m¹¹

Stay, _____ and the day _____ would keep its _____ trust. _____
 Stay, _____ and the day _____ would keep its _____ trust. _____

TAB: 9 9 | 9 11 11 | 9

E* **To Coda** **F#m¹¹**

Stay, _____ and the night _____
 Stay, _____

(feedback) -----

TAB: 9 11 6 9 | 9 11

Aadd9 **E*** **Gtr. 2** **D.S. al Coda** (take 2° bar)

_____ would be e - nough. _____ 3. Far a way. _____

TAB: 9 | 7

Φ Coda **F#m¹¹** **G#m(b6)** **Aadd9**

Gtr. 2 *sim.*

_____ with the de - mons you _____ drowned. Stay with the

Gtr. 3

TAB: 9 11 | 9 9 11

spi - rit I found. Stay and the night would be e - nough.

F#m11 Aadd9

TAB: 11 9 9 6 6 4 4 11 9 9 7 7 6

Woo hoo, woo, hoo.

E* F#11

TAB: 0 2 1 0 1 2 1 2 1 2

Oh, oh,

Aadd9 E*

TAB: 1 2 1 0 1-2 1 0 0 0 0 0 0 1-2 1 2 1 0 1-2

oh, oh. 4. Three o'clock

F#11 Aadd9 E*

TAB: 1 2 2 1-2 1 2 0 2 1-2 1 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

F#11 Aadd9 E*

in the morn - ing, it's qui - et and there's no - one a - round, just the bang

TAB

2 2 4 4 7 7 2 2

0-0-0-0-0 2-2-2-2-2 5-5-5-5-5 0-0-0-0-0

F#11 Aadd9 E*

Gtr. 2

and the clat - ter as an an - gel runs to ground. Just the bang

TAB

2 2 4 4 7 7 2 2

0-0-0-0-0 2-2-2-2-2 5-5-5-5-5 0-0-0-0-0

N.C.(Ebass) (F#bass) (Abass) N.C.

and the clat - ter as an an - gel hits the ground.

mp

cymbal

TAB

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

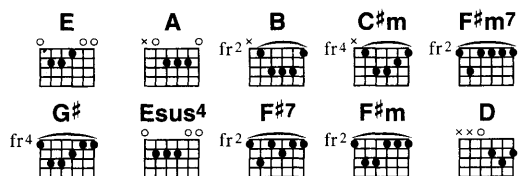
Verse 3:

Faraway, so close
Up with the static and the radio.
With satellite television
You can go anywhere
Miami, New Orleans
London, Belfast and Berlin.

STUCK IN A MOMENT YOU CAN'T GET OUT OF

Words by Bono & The Edge

Music by U2



Intro $\text{♩} = 80$

E A E(G#bass) B C#m A E

Gtr. 1 (elec.)

Drums

mf w/clean tone+quaver delay
let ring...

TAB

9	10	9	7	10	10	9
9	9	9	8	9	9	9
11	9	11	9	11	11	11

Verse E A E(G#bass) B C#m

1. I'm not a - fraid— of an - y-thing in this world, there's noth-ing you can throw at me that I

TAB

9	9	9	10	9	8	9
9	9	9	9	9	9	9
11	11	11	11	11	11	11

A E A E(G#bass)

have-n't al-rea-dy heard.— I'm just trying to find— a de - cent me - lo - dy, a

TAB

9	9	9	9	9	10	9
9	9	9	9	9	9	9
11	11	11	11	11	11	11

B C#m A E

song that I can sing in my own com - pa - ny.

TAB

C#m A

I nev - er thought you were a fool, —

TAB

F#m7 A

but dar - ling look at you, — oh, —

TAB

C#m A

you got - ta stand up straight, — car - ry your own

TAB

C[#]m

B

weight, these tears are go - ing no - where ba - by.

Chorus

E

E(G[#]bass)

A

E

cont. sim.

Gtr. 2 (acous.)

You've got to get your - self to - geth - er, you've got

B

C[#]m

A

E

stuck in a mo - ment — and now you can't get out — of it.

E(G[#]bass)

A

E(G[#]bass)G[#](C^bbass)C[#]m

Don't say that la - ter will be bet - ter, now you're stuck in a mo - ment and you

E sus⁴ E

can't get out— of it.

p

TAB

Verse E A E(G#bass)

2. I will not— for - sake — the co - lours that— you bring, (but) the nights—

mp P.M. Gtr. 2: tacet

TAB

B C#m A E Gtr. 2 E cont. sim.

— you filled with fire-works, they left you with noth-ing. I am still— en-chant-ed by the

(P.M.) *mf*

TAB

A E(G#bass) B C#m A E

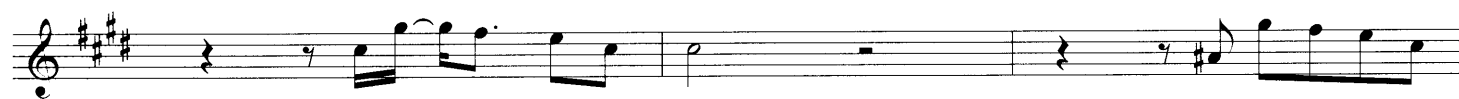
light you brought to me, I lis-ten through—your ears— and through your eyes— I can see.

TAB

C#m

A

F#7



And you— are such a fool

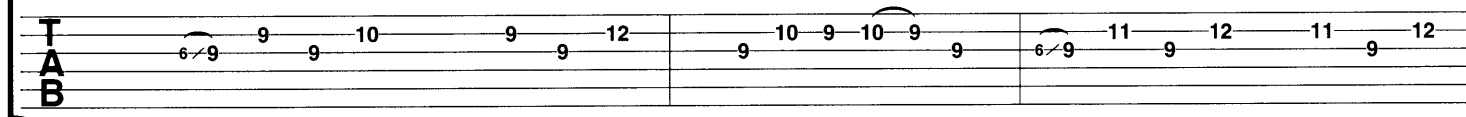
to wor - ry like you



do, _____

I know it's tough—

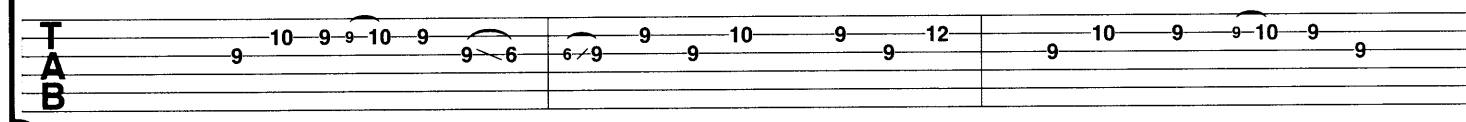
and you can nev - er get e -



A

C#m

A



C#m

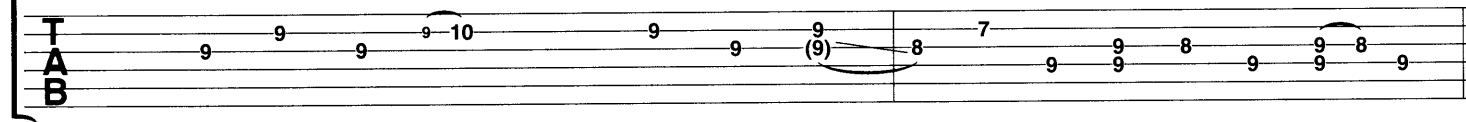
B



- nough

of what you don't real - ly need— now,

my oh my.——



Chorus



E

E(G#bass)

A

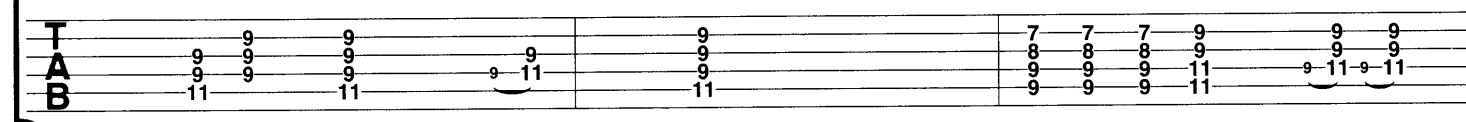
E(G#bass)

B

C#m



You've got to get your-self to - geth - er, you've got stuck in a mo - ment, now you



A E E(G#bass) A E(G#bass)

can't get out— of it. { Oh love, Don't say that look at you now,—you've got your-self la - ter will be bet - ter, now you're

TAB

10 9 9 9 9 9 10 10 9 9 9 9 9 9 11 11 11

G#(Cbass) C#m A E To Coda Θ

stuck in a mo - ment and you can't get out— of it. stuck in a mo - ment and you can't get out— of it.

TAB

9 9 9 9 10 9 5 5 9 9 9 9 7 7 11 11 11

Middle F#m A

I was un - con - scious, half— a-sleep, the wa - ter is warm—'til you dis-co-ver— how deep.—

TAB

4 2 2 2 2 5 6 7 5

E

TAB

2 1 0 2 1 2 2 1 0 2 1 2

F#m **A**

I was - n't jump - ing, for me it was a fall, it's a long way down to noth - ing at

TAB

D **B** *D.%. al Coda*

all. _____

TAB

⊕ Coda **E** **E(G#bass)** **A** **E(G#bass)** **B** **C#m**

And if _____ the night _____ runs ov - er, and if _____ the day -

Vocal Fig. 1...

TAB

A **E** **E(G#bass)** **A** **E(G#bass)**

_____ won't last, _____ and if _____ our way _____ should fal - ter

TAB

G[#](C^{bass}) C^{#m} A E E(G^{#bass})

a - long — the sto - ny pass. — ...Vocal Fig. 1 ends w/Vocal Fig. 1 And if, and if the

TAB

9	9	9	9	10	9	5	5	5	9	9	9	9	9	9	10	9	12
8	8	8	9	9	9	6	6	6	9	9	9	9	9	9	6/9	9	9
10	10	10	11	11	11	7	7	7	11	11	11	11	11	11			
						5	5	5									

A E(G^{#bass}) B C^{#m} A E

night runs ov - er, and if the day — won't last, —

TAB

10	9	9	10	9	9	6/9	9	9	10	9	9	12	10	9	9	10	9	9

E(G^{#bass}) A E(G^{#bass}) G[#](C^{bass}) C^{#m}

and if — your way — should fal - ter a - long — this

TAB

6/9	9	9	10	9	9	12	10	9	9	10	9	9	6/9	9	9	10	9	10

A E

sto - ny pass, — it's just a mo - ment, this time will pass. —

TAB

9	10	9	10	9	10	9	10	9	10	9	10	10	10	9	9	0	0	0	0	0	0

Words by Bono & The Edge
Music by U2



Verse

E

get to feel so guilt - ty got so much for so lit - tle, then you find that feel - ing just - won't go -
 want - ed to get - some - where - so bad - ly you had to lose your - self a - long the way.

TAB

N.C.

a - way. - You're hold - ing on - to ev - 'ry lit - tle thing - so tight - ly
 You changed - your name - well that's o - kay it's - ne - ces - sa - ry

TAB

Pre-chorus

G

till there's no - thing left - for you a - ny - way. - 1. 2. Good - bye -
 and what you leave be - hind - you don't miss a - ny - way. - 3. Good - bye -

TAB

Em

C

you can keep - this suit of lights. I'll be up with - the sun -
 no e - mo - tion - al good - night. I'll be up with the

TAB

2. E E7 E E7 Em Am

'Cause I'm al - rea-dy gone. Felt that

(8va)

TAB 10-12 12 10-12 12 10-12 12 10 8 7 9

C Am D

way all a - long clos - er to you

Piano arr. for Gtr.
Let ring...

TAB

C D C

ev - 'ry day, I did - n't want it that much a - ny - way.

TAB

D/E E N.C.

You're tak - ing steps that make you feel diz - zy,

Gtr. P.M.

TAB

then you learn to like the way it feels. You

TAB

D.% al Coda

what you thought was free - dom is just greed.

TAB

2 0 2 0

⊕ Coda D Am D

The Coda section consists of two staves of music. The first staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest, followed by a series of eighth and quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5. There is a fermata over the D5, followed by a quarter rest, then G4, F#4, E4, D4. The line ends with a double bar line and a key signature change to two sharps (F# and C#). The second staff is a guitar line in treble clef, also in one sharp. It starts with a quarter note D4, followed by a half note E4, a quarter note F#4, and a quarter note G4. This is followed by a half note A4, a quarter note B4, and a quarter note C5. There is a fermata over the C5, followed by a quarter note D5, a quarter note E5, and a quarter note F#5. The line ends with a double bar line and a key signature change to two sharps. Below the guitar staff is a guitar tablature (TAB) line. It shows the fret numbers for the notes: 10, 3, (3), 5, 10, 5, 12, 10, 10, 12. The TAB line ends with a double bar line.

I'm not com - ing — down, — oh yeah, I'm not com - ing — down. —

TAB 10 3 (3) 5 10 5 12 10 10 12

E E⁷ E E⁷ E E⁷

(8va) — Aah, — sun, — sun, —

Pitch shift indicated in parentheses

TAB

10 12 12 10 12 12 12 12 12 12 12

E E⁷ E E⁷ E E⁷

sun, — come, — sun, —

(8va) —

TAB

12 12 12 12 12 12 12 12 12 12 12 12

E E⁷ E E⁷ E E⁷ E E⁷

come, — sun, — sun, —

(8va) —

TAB

12 12 12 12 12 12 12 12 12 12 14 14 14 10 12 12 12

E E⁷ E E⁷ E E⁷ E

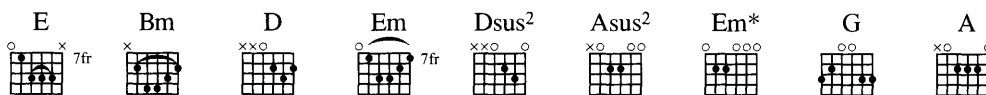
(8va) —

TAB

12 14 14 10 10 12 12 12 12 12 14 14 10 10 12 12

UNTIL THE END OF THE WORLD

Words & Music by U2



♩ = 101

Intro N.C. Bass arr. for gtr. (Ebass)

ad lib. vox *mf*

TAB: 7-7-7-7-7 5-5-5 7-7-7-7-7 7 5-7 7-7-7-7-7 5-5-5

Gtr. 1 (elec.)

+ drums bass cont. sim.

w/delay

TAB: 7-7-7-7-7 7 5-7 7-7-7-7-7 5-5-5

Gtrs. 1+2 (elec)

E

f w/delay

TAB: 10-10-10 7-7-7 9-9-9 9-9-9 9-9-9 9-10-9-10-9 9-9-9 9-9-9 7-7-7

TAB: 9-9-9 9-9-9 9-9-9 9-10-9-10-9 9-9-9 9-9-9 9-10-9-10-9 X-X-9-9 X-X-9-9 7-7 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9 X-X-9-9 7-7 X-X-7-7 5-5-4-4-2

Asus² Em* 3 G

we drank the wine, — ev - 'ry - bo - dy hav - ing a good time ex - cept you. —

TAB

9 — 7 — 7 — 10 — 10 — 8 — 8 — 7 — 8 — 8 — 10 — 8 — 7 — 9 — 7 —

Dsus² A Asus² E

— You were talk - ing 'bout the end of the world. —

Gtrs. 1+2 *f*

TAB

7 — 9 — 7 — 5 — 7 — 9 — 10 — 7 — 10 — 9 —

Asus² Em* G

play - ing the tart, _____ I kissed your lips _____ and broke your heart. _ You. _
 waves of joy, _____ I reached out for the _____ one I tried to des - troy. _ You. _

TAB

9 10 9 10 12 12 12 10 12 14 15 14 15 14

Dsus² A Asus²

_____ you were act - ing like it was the end _____ of the world.
 _____ you said you'd _____ wait till the end _____ of the world.

TAB

10 7 5 5 7 9 10

Gtrs. 1+2

E

First system of guitar notation for Gtrs. 1+2 in E major. The system includes a standard musical staff with a treble clef and a key signature of one sharp (F#), and a corresponding TAB staff below it. The musical staff begins with a forte (*f*) dynamic marking. The TAB staff shows fret numbers for both hands (T and B). The second system continues the musical staff with a repeat sign and a key signature change to two sharps (F# and C#), and the TAB staff shows fret numbers.

To Coda ⊕

Second system of guitar notation for Gtrs. 1+2. The system includes a standard musical staff and a TAB staff. The musical staff begins with a forte (*f*) dynamic marking. The TAB staff shows fret numbers for both hands. The system concludes with a Coda symbol (⊕). The third system continues the musical staff with a key signature change to two sharps (F# and C#), and the TAB staff shows fret numbers. The system concludes with a Coda symbol (⊕).

Gtr. 4

Gtrs. 1+2 tacet

Third system of guitar notation, labeled "Solo" for Gtr. 4. The system includes a standard musical staff and a TAB staff. The musical staff begins with a key signature change to two sharps (F# and C#). The TAB staff shows fret numbers for both hands. The system concludes with a Coda symbol (⊕). The fourth system continues the musical staff with a key signature change to two sharps (F# and C#), and the TAB staff shows fret numbers. The system concludes with a Coda symbol (⊕).

(Em)

T 3-5-5 5-5 5-5 3-5

A 5

B 0-5 0-5 0-5 0-5 5-5 5-7-8-7-5

(D) (A) (Em)

T 7-7-7 7-8-7-5 7-7-7 7-7-8-7-5-5-7-5-3 5-5-5 5-5-5 5-5-3-5

A

B

(G) (D) (A)

T 0-0-0 7-8-7-5 7-7-8-7-5-7 (5)-7 7-7-7-8-7-5 7-7 7-7 10-10 12

A 5-5-5

B

Gtr. 1 E

T 9-9-9 9-9-9 9-9-9 9-10-9 10-9 9-9-9 9-9-9 9-9-9 9-10-9 10-9 9-9-9 9-9-9 9-9-9 9-9-9

A 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9 9-9-9

B 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7 7-7-7

Gtr. 4

T 12

A

B

(D) (Em) *D.S. al Coda*

love, love, love, love. —

(8)

⊕ Coda

E

Gtrs. 1+2 f

7	7
10	10
9	9
7	7
10	10
9	9

Na, na, na, na, na, na, na. Na, na, na.

fade in vox

1/4 1/4 1/4

8^{va} 8^{va}

15-17 (17) 15 17 15-17 15-17

Em

Gtr. 2

na, na, na, na. Na, na, na, na, na, na, na.

sim.

ff

0 0 8 8 8 8 8 8 8 8 0 8 8 8 8 8 8 0

15-17 (17) 15-17 15-17 15-17 15-17 15-17 15-17 15-17 15-17 15-17 15-17 15-17 15-17 15-17 15-17 15-17 15-17

Na, na, na, na, na, na, na.

(8)

TAB

8 8 0 8 0 8 0 8 0 8 8 0 8 8 0 8 0 8 8 0

17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15

Na, na, na, na, na, na, na.

rit.

Gtr. 2

(8)

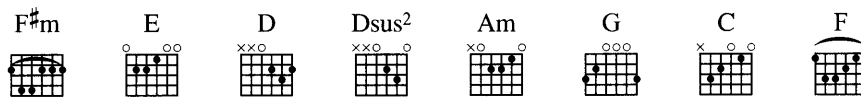
TAB

8 8 0 8 0 8 0 8 0 8 8 0 8 8 0 8 0 8 8 0

17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15

THE HANDS THAT BUILT AMERICA (THEME FROM 'GANGS OF NEW YORK')

Words & Music by U2



♩ = 82

Intro. (Am) (Am¹¹) (G) (D/F#)

Piano arr. for gtr.

mp

12 10 12 10 12 10 8 8 10

TAB

(Am) (Am⁹) (G) (D/F#)

12 10 12 10 12 10 8 10

TAB

Verse § F#m

E

1. Oh my love it's a
2. Last saw your face, in a
3. (§) It's ear - ly fall, there's a

Gtr. 1 (acous.)

(§) Gtr. 1 tacet

2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0
2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0
2 2 2 2 2 2 1 1 1 1 1 1 1 1 1 1 1 1 1 1
4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2
4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2 2
2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

TAB

G D

hang - ing steel from sky.
spray of the new line star,

TAB

Am

You From dig - ging in our pock - ets for a rea -
gotta live with your dreams don't make them so

TAB

G D

- son not to say good - bye.
hard, ah.

TAB

Chorus

(%) Gtr. 2 (elec.)

F#m

E

Gtr. 1

These are the hands that built A -

TAB

D

mer - i - ca.

TAB

F#m E D

A A - mer - i - ca,

TAB

F#m E

A. A - mer -

TAB

D Am

- i - ca.

Gtrs. 1+2

TAB

HOLD ME, THRILL ME, KISS ME, KILL ME

Words by Bono

Music by U2

All Gtrs.

6 = E^b 3 = G^b

5 = A^b 2 = B^b

4 = D^b 1 = E^b



12fr



10fr



7fr



3fr

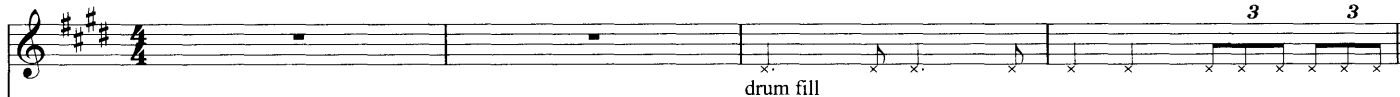


5fr

♩ = 172

Intro

N.C.



Gtr. 1 (elec.)

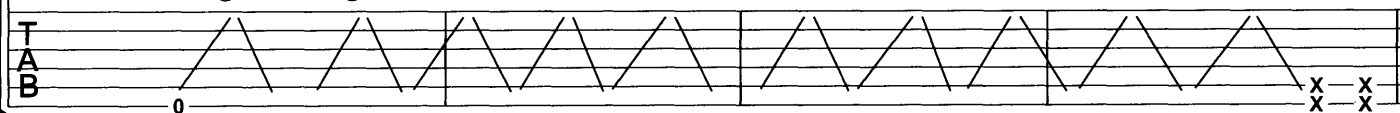


fade in *mf* w/dist. + whammy pedal

8^{va}

8^{va}

cont. sim.



Original recording in E^b - tune guitars down one semitone.

Gtrs. 2+3
(elec.)

E

D

B

G

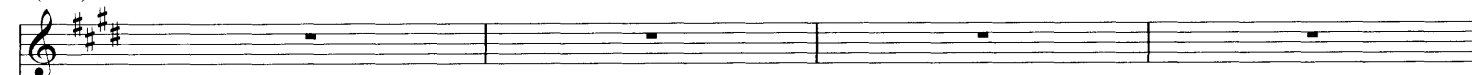
E

D

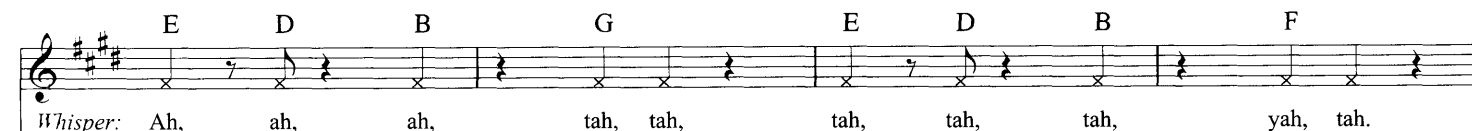
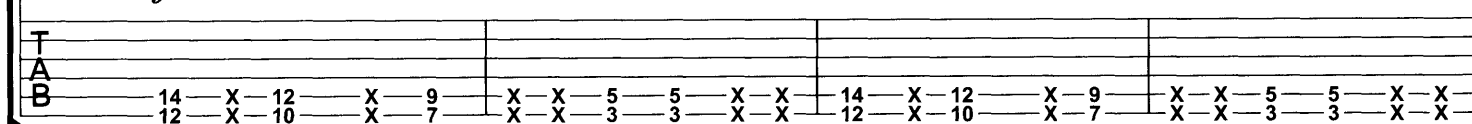
B

G

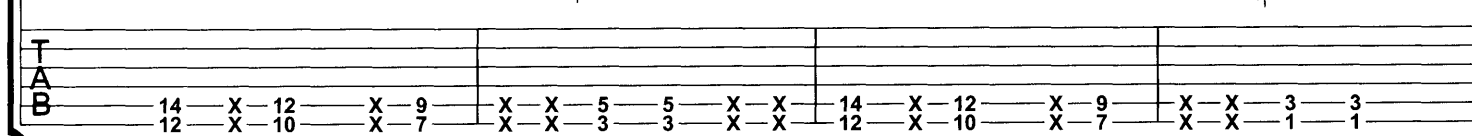
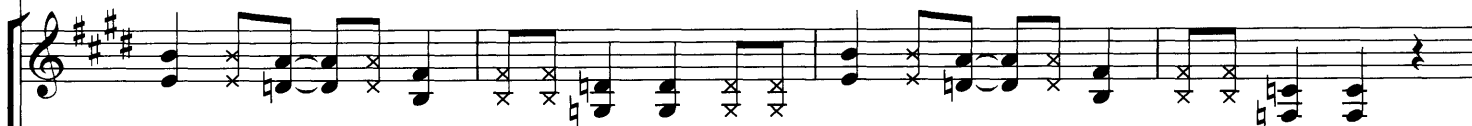
cont. sim.



f



Whisper: Ah, ah, ah, tah, tah, tah, tah, tah, yah, tah.



N.C. (E bass)

1. You

Gtrs. 1+2+3

mf

TAB

7-0-7-0-7-0-5-7-7-0-6-7-7-0-5-5-5-7-7-0-6-7-7-0-5-5-5

Verse N.C. (E bass)

don't know how you took it, you just know what you got. —

TAB

7-0-7-0-7-0-5-7-7-0-6-7-7-0-5-5-5-7-7-0-6-7-7-0-5-7-7-0

Oh law - dy you been steal - ing from the thieves —

TAB

6-7-7-0-7-0-5-5-5-7-7-0-6-7-7-0-5-5-5-7-7-0-6-7-7-0-5-5-5

and you got caught in the head - lights of a

A

Gtrs. 2+3

cont. sim.

Gtr. 1

Fig. 2...

TAB

7-0-7-0-7-0-5-7-7-0-6-7-7-0-5-5-5-7-5-7-5-7-5-7-5

G

N.C. (E bass)

stretch

car, _____

you're

a

star.

Gtrs. 1+2+3

...Fig.2 ends

§

Verse

N.C. (E bass)

2. Dress - ing like your sis - ter, liv - ing like a tart, _____ if they
 (3.) don't know how you got _____ here, you just know you want out, _____ be -
 (Verse 4 (§) see block lyric)

Gtr. 1 (2° only)

Gtr. 1 w/whammy pedal
 Gtrs. 2+3 w/Fig. 1 (x4)

8^{va}8^{va}

cont. sim.

don't know what you're do - ing,
 - liev - ing in your - self al - most

babe _____ it must be art.
 as much as you doubt. _____

You're a
 You're a

A G

Gtrs. 2+3

head - ache _____ in a suit - case, you're a _____
big smash, _____ you wear it like a rash,

Gtr. 4 (elec.)

Gtr. 1 w/ Fig. 2 (tacet on §)

TAB

0 0 0 0 6 7 7 9 8 9 4 0 4 0 4 5 5 7 7 5 0

N.C. (E bass)

star. _____
star. _____

Gtr. 1

Gtr. 1 w/whammy pedal
Gtrs. 2+3 w/ Fig. 1 (x2)
Gtr. 4 tacet

Gtr. 1 cont. in slashes

8^{va} 8^{va} cont. sim.

TAB

0 X X X 0 X X X X X X

Chorus B A F G cont. sim.

Gtrs. 1+2+3

Oh no, don't be shy, _____
Oh no, don't be shy, _____
(§) Of course you're not shy, _____

Gtr. 4 (tacet on §)

TAB

9 8 6 8 8 9 5 7 5 5 (5) 7 5 4

B A F G

you don't have to go _____ blind. _____
you need a crowd to cry. _____
you don't have to de - ny _____ love. }

TAB

9 8 6 6 8 8 9 5 7 5 5 4 5 4

B A F G

Hold _____ me, thrill _____ me,

(% Gtr. 4 enters)

TAB

9 8 6 8 9 5 7 5 5 4

Gtrs. 1+2+3 B A To Coda ♪ F G

kiss _____ me, kill _____ me.

TAB

9 8 6 8 9 5 7 5 5 4

N.C. (E bass) 1.

Gtr. 1

Gtr. 1 w/whammy pedal
Gtrs. 2+3 w/Fig. 1 (x2)
Gtr. 4 tacet

8va 8va cont. sim.

TAB

0 X X X 0 X X X

3. You

TAB

0 X X X 0 X X X

2. E D B G E D B
Gtrs. 2+3 cont. sim.

Hey! Oh, oh.

Gtr. 1

TAB: 14 12 X-X 12 X-X 14 12 X-X 12 X-X

G E D B G E D B

Whispered: Ah, ah, ah, tah, tah, tah, tah, tah.

TAB: X-X 5 5 X-X 14 12 X-X 12 X-X 14 12 X-X 12 X-X

G N.C. (E bass) 1, 2, 3. 4. D.S. al Coda

yah, tah. 4. They

Gtrs. 2+3 mp Gtr. 1 tacet

TAB: X-X 3 3 7 7 7 5 7 7 6 7 7 7 5 5 5 6 7 7 7 5 5 5

⊕ Coda F G N.C. (E bass)

kill me.

f Gtrs. 2+3 w/ Fig. 1 (x4) Gtr. 4 tacet w/whammy pedal 8va 8va cont. sim.

TAB: 5 7 5 5 4 0

Ooh.

First system of music featuring a vocal line with a long note, a guitar melody, and a guitar tablature. The key signature has three sharps (F#, C#, G#).

Second system of music, continuing the vocal, guitar melody, and guitar tablature from the first system.

Gtrs. 2+3
1° only

E D B G E D B G

Gtr. 1

Third system of music, including a guitar solo for Gtr. 1 and a fretboard diagram for Gtrs. 2+3. The fretboard diagram shows notes E, D, B, G across four strings.

Play 4 times fade 4°

E D B G E D B G

Fourth system of music, including a guitar solo for Gtr. 1 and a fretboard diagram for Gtrs. 2+3. The fretboard diagram shows notes E, D, B, G across four strings.

Strings

The musical score for strings is written in treble and bass clefs. The first system features a melodic line in the treble clef with notes E, D, B, F, E, D, B, and a supporting bass line. The second system continues the melodic line with notes F, E, D, B, F. The third system concludes with notes E, D, B, F and a final measure marked 'w/delay repeats'.

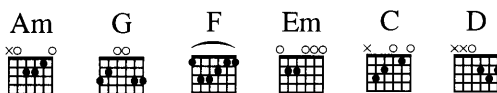
Verse 4:

They want you to be Jesus
 They'll get down on one knee
 But they'll want their money back
 If you're alive at thirty-three
 And you're turning tricks
 With your crucifix
 You're a star, oh child.

STARING AT THE SUN

Words by Bono & The Edge

Music by U2



♩=70

Am G F Em Am G F Em

Verse Am G F Em

Sum - mer stretch - ing on the grass, — sum - mer dress - es pass —
 There's an in - sect in your ear, — if you scratch it won't dis - ap - pear, it's

Am G F Em

in the shade of a wil - low tree, — creeps a - crawl - ing ov - er me, —
 gon - na itch — and burn — and sting, — you want to see — what the scratch - ing brings —

Am G F Em

ov - er me and ov - er you, stuck to - ge - ther with God's glue,
 waves that leave me out of reach, break - ing on your back like a beach,

TAB

Am G Pre-chorus F

s'gon - na get stick - i - er too. S'been a long, hot sum - mer, let's get
 will we ev - er live in peace? 'Cause those that can't do,

TAB

G F

un - der cov - er, don't try too hard to think, don't think at
 of - ten have to, and those that can't do,

TAB

G C

all, I'm not the on - ly one. Star - in' at the sun,
 of - ten have to preach to the ones. Star - in' at the sun,

TAB

Full

Am D

a - fraid of what you'd find. 1. 2. If you took a look in - side, -
 a - fraid of what you'd find, 3. If you stepped back in - side, -

B

Full

TAB

15 15 13 15 13 15 13 14 13 15 15 13 14 15 13 14 13

F C

not just deaf and dumb, star - ing at the sun, -
 not suck - ing on my thumb, star - ing at the sun, -

Full

Full

TAB

15 15 15 13 15 13 15 13 14 13 15 15 13 15 13 15 13 14 13

Am D To Coda ⊕

not the on - ly one, 1. 3. who's hap - py to go
 not the on - ly one, 2. who'd ra - ther go blind.

Full

TAB

15 15 15 13 13 15 13 15 13 14 13 15 15 (15) 13 14 15 13 15 13 14

1. F Am G F Em

blind...

TAB

15 13 15 13 14 14 15 13 15 × × 5 3 5 5 3 5 3 5 5 3

2.

F Am D

Ooh, _____

TAB

Am G Am G

ooh, _____ ooh. _____

TAB

Verse

D Am

In - trans - i - gence, - is all a - round, -

TAB

mi - li - ta - ry's still in town, - ar - mour plat - ed suit and ties, -

TAB

Dad-dy just won't say good - bye, — re - fe - ree — won't blow — the whis - tle,

TAB

God is good but will He lis - ten? I'm near - ly great but there's — some - thing miss - ing. I

TAB

Pre-chorus

F G

left it in — the — du - ty free — oh, — you

TAB

F G *D.%. al Coda*

nev - er real - ly be - longed to me. — You're not the on - ly one, —

TAB

⊕ Coda

F Am D

blind. ooh.

TAB

15 13 15 13 15 13 14 13 14 15 13 15 (15) 5 5 3 5 5 3

Am D Am G Am D

TAB

5 3 5 0 5 3 5 8 1 1 0 2 (2) 4

Am D Am D

Ah ah ah oh ah ah ah ah

TAB

5 5 5 5 7 7 7 7 5 0 5 0 5 5 5 5 7 7 5 7 7 5 7 7 5 7 7 5 7 7

Am G Am D Repeat ad lib. to fade

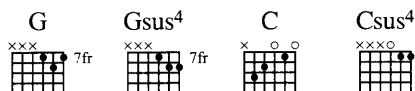
ah ah ah oh ah ah ah ah

TAB

5 5 5 5 5 7 7 5 7 7 5 7 0 5 5 5 5 5 7 7 5 7 7 5

NUMB

Words by The Edge
Music by U2



♩ = 91

Intro N.C.

(G bass)

Gtr. 1 (elec.)

w/dist. + flanger + octivider-15ve

mp

(C bass)

1.

2.

Verse

(G bass)

2° Gtr. 1 rhythm

1. Don't move, don't talk out-a time, don't
(2.) travel by train, don't eat, don't spill, don't

(C bass)

think, don't wor - ry, ev - 'ry - thing's just fine,
piss in the drain, don't make a will.

just fine.

Don't

(G bass)

Don't grab, don't clutch, don't hope_ for too much, don't breathe, don't a - chieve or' grieve_ with - out
fill out any forms, don't com - pen - sate, _ don't cover, don't crawl, don't come a - round late, _

TAB 5 X 5

(C bass)

(E bass)

leave. don't hover at the gate. Don't check, just ba - lance on the fence, don't
Don't take it on board, don't fall on your

TAB 3 X 3 3 X 7 X

(C bass)

1.

ans - wer, don't ask, don't try and make sense.
sword, just play an - oth - er chord, if you feel you're getting bored.

TAB 7 3 X 3 X X

(G bass)

Don't whis - per, don't talk, don't run if you can walk, don't cheat, com - pete, don't miss the one_

TAB 5 X 5 X X

(C bass)

beat.

2. Don't Too much. (I feel

2. (C bass)

2^o voice

3^o voice

3 3 X 3 X 3 3

(G bass)

Gim - me some more, _____ gim - me some more of that stuff ah, (I feel

numb.) _____

(1^o voice see block lyric 3)

mf

5

(C bass)

(G bass)

gim - me some more, _____ too much is not e - nough, ah. Gim - me what you got, _____

numb.) _____ I feel _____ numb.) _____

mf

3 3 5

(C bass)

gim - me what I don't get ah, gim - me some more, _____ come back, it's not e - nough. I feel

(I feel _____ numb.) _____

mf

5 3 3

Bridge (D)

numb.)

Gim - me some more, _____ a piece of

1° + 3° voices tacet

Organ arr. for gtr.

Gtr. 1 tacet

TAB

(D)

me ___ babe. _____ Gim - me some more, ___ gim - me some more ___ of that stuff and

TAB

(C) (Em)

this heal - thy life, ___ life. _____

TAB

(C)

3° voice

(I feel ___

TAB

Verse G Gsus⁴ G Gsus⁴ G

1^o voice

4. Don't plead, don't bri - dle, don't shack - le, don't grind, don't curve, don't swerve.
numb.) 3^o voice cont. sim.

Gtr. 2 (elec.)

f w/slight dist. + delay

TAB

C G Gsus⁴ G

Lie, die, — serve. — Don't the - o - rise, re - a - lise, po - la - rise,

TAB

Gsus⁴ G C

chance, dance, — dis - miss, a - po - lo - gise.

TAB

G Gsus⁴ G

Don't spy, don't lie, don't try, im -

TAB

Gsus⁴ G C Csus⁴ C

- ply, de - tain, — ex - plain, — start a - gain.

TAB

7	7	7	7	7	7	7	8	7	0	0	0	0	0	0	0	1	0	X	X
8	8	8	8	8	8	8	8	8	1	1	1	1	1	1	1	1	1	X	X
7	7	7	7	7	7	7	7	7	0	0	0	0	0	0	0	0	0	X	X
									2	2	2	2	2	2	2	2	2	X	X
									3	3	3	3	3	3	3	3	3	X	X

Csus⁴ C G Gsus⁴ G

Don't tri - umph, don't coax, don't cling, don't hoax, don't

TAB

0	0	0	0	0	0	0	1	0	7	7	7	7	7	7	7	8	7		
1	1	1	1	1	1	1	1	1	8	8	8	8	8	8	8	8	8		
0	0	0	0	0	0	0	0	0	7	7	7	7	7	7	7	7	7		
2	2	2	2	2	2	2	2	2											
3	3	3	3	3	3	3	3	3											

Gsus⁴ G C Csus⁴ C

freak, peak, — don't leak, don't speak.

TAB

7	7	7	7	7	7	7	7	8	7	0	0	0	0	0	0	0	1	0	X	X
8	8	8	8	8	8	8	8	8	8	1	1	1	1	1	1	1	1	1	X	X
7	7	7	7	7	7	7	7	7	7	0	0	0	0	0	0	0	0	0	X	X
										2	2	2	2	2	2	2	2	2	X	X
										3	3	3	3	3	3	3	3	3	X	X

Csus⁴ C N.C.(G bass)

Don't pro - ject, — don't con - nect, pro - test.

Bass arr. for gtr.

mf Gtr. 2 tacet

TAB

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

5

(C bass)

don't ex - pect, sug - gest. ... Don't pro - ject, don't con - nect, pro - tect,

TAB 5 3

G

Gsus⁴

G

don't ex - pect, sug - gest. ... 5. Don't strug - gle, don't jerk, don't col - lar, don't touch, don't dive, don't suf - fer, don't rhyme, don't

(2° voice see block lyric 6)

f

TAB 3

Gsus⁴

G

C

Csus⁴ C

work, don't wish, don't fish, don't teach, don't reach.
fan - ta - sise, don't rise, don't lie.

TAB

Csus⁴ C G

Gsus⁴ G

Don't project, don't connect, protect, Don't bor - row, don't break, don't fence, don't don't ex - pect, sug - gest.

TAB

Gsus⁴ G

C

Csus⁴ C

steal, don't pass, don't press, don't try, don't feel.
Don't pro - tect, don't con - nect, pro - tect, don't expect, suggest.

T 7 7 7 7 7 7 7 8 7 0 0 0 0 0 0 0 1 0 0 0
A 8 8 8 8 8 8 8 8 8 0 0 0 1 1 1 1 1 1 1
B 7 7 7 7 7 7 7 7 7 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1.

Csus⁴ C G

2.

C

2° voice

N.C.(G bass)

Don't I feel numb.
1° + 3° voices tacet

Gtr. 1
Gtr. 2 tacet

T 0 0 0 0 0 0 0 1 0 7 7 0 0 0 0 0 0 0
A 1 1 1 1 1 1 1 1 1 8 8 1 1 1 1 1 1 1
B 0 0 0 0 0 0 0 0 0 7 7 0 0 0 0 0 0 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Lyric 3:

Don't change your brand
Don't listen to the band
Don't gape
Don't ape
Don't change your shape
Have another grape

Lyric 6:

Gimme some more
Gimme some more
Of that stuff love
Gimme some more
Too much is not enough.

Gimme some more, gotta
Gimme what I don't get
Gimme some more
I feel numb.

DISCOTHÈQUE

Words by Bono & The Edge

Music by U2

♩ = 120

N.C.

Tablature system 1. The guitar part consists of a series of eighth notes in a descending pattern: 7-7-5-7-5-7-7-5-7-5. The bass line is a simple eighth-note pattern: 7-7-5-7-5-7-7-5-7-5. The system is labeled "TAB" and "B".

Tablature system 2. Continuation of the guitar and bass parts from the previous system, maintaining the same descending eighth-note patterns.

Verse section. The guitar part features a melodic line with a bend on the second measure, marked with a "B⁵" chord. The lyrics are "You can reach—— but you can't grab——". The bass line continues with the same eighth-note pattern. The system is labeled "TAB" and "B".

Continuation of the verse. The guitar part has a melodic line with a bend, marked with a "B⁵" chord. The lyrics are "—— it,—— you can't hold—— it, con - trol—— it,". The bass line continues with the same eighth-note pattern. The system is labeled "TAB" and "B".

B⁵/G B⁵ B⁵/G

you — can't bag — it. — You can push —

TAB

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

B⁵ B⁵/G B⁵

but you can't di - rect — it, —
you can't learn — it,

2° Play Fig. 1...

TAB

4 4 0 2 0 4 4 0 2 0 4 4 0 2 0 4 4 0 2 0 4 4 0 2 0 4 4 0 2 0

B⁵/G B⁵

cir - cu - late, — re - gu - late, — oh — no, —
it's the way — you don't pay — that's o -

TAB

4 4 0 2 0 4 4 0 2 0 4 4 0 2 0 4 4 0 2 0 4 4 0 2 0 4 4 0 2 0

B⁵/G B⁵ B⁵/G

— kay you can - not con - nect — it. — (1, 2.) You
'cause you can't earn — it.

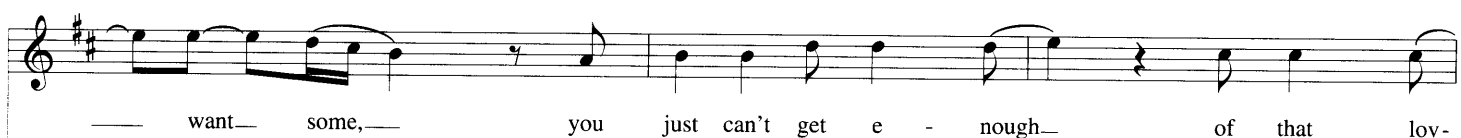
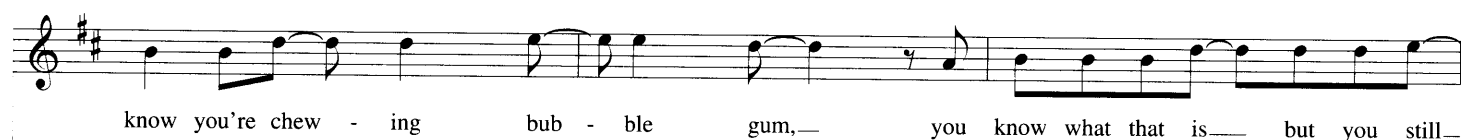
...Fig. 1 ends

TAB

4 4 0 2 0 4 4 0 2 0 4 4 0 2 0 4 4 0 2 0 4 4 0 2 0 4 4 0 2 0

Pre-chorus

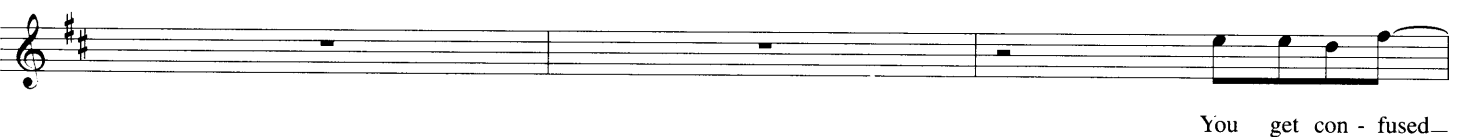
N.C.



1.



Fig. 1...



...Fig. 1 ends

but you know it,

TAB 5 7 x 7 7 x 7 5 7 x 7 x 7 5 7 x 5 7 x 7

yeah you hurt for it work for it love, you don't always show

TAB 5 7 x 7 x 7 5 7 x 5 7 x 7 7 5 7 x 5 7 x 7 x 7 5 7 x

Chorus

it. Let go, let's go,

TAB 5 7 x 7 7 x 7 5 7 x 7 x 7 5 7 x

dis - co - thèque, ha, oh.

TAB 5 7 x 7 7 x 7 5 7 x 7 x 7 5 7 x

let go, disco - theque.

TAB

5 7 7 7 7 7 5 7

Full

7 7 9 7

Look-ing for the one, but you know - you're some - where else - in - stead,

TAB

7 4 9 9 7 9 7 7 4 9 9 7 7 9 7

want to be the song, the song that you hear in your head,

TAB

7 4 9 9 7 9 7 7 7 7 7 7 7 7 (9)

love,

Partially damped

TAB

9 7 7 7 10 7 10 7 7 7 7 10 7 10 7 9 9 9 10 7 10 9 9 9 9 10 7 10

Bm⁷ *To Coda* ⊕ N.C.

love, _____ love, _____

TAB 9 7 7 7 10 7 10 9 7 7 7 7 10 7 7 7 1/4 5 7 5 7 7 5 7

love. _____

1/4 1/4 1/4

TAB 5 7 5 7 x x 7 5 7 x 5 7 5 7 7 5 7 5 7 x x 7 5 7 x

1/4 1/4

TAB 5 7 5 7 7 7 5 7 5 7 x x 7 5 7 x

2.

It's not a trick _____ Let

1/4 1/4

TAB 5 7 5 7 7 7 5 7 5 7 x x 7 5 7 x 2 4

Chorus

— go, let's— go, — dis - co - thèque. — Ha —

TAB

5 7 x 7 7 x 7

— go — go go — go, — oh ha — dis -

TAB

5 7 x 7 x x 7 5 7 x

- co - thèque. — You on - ly —

TAB

5 7 x 7 7 7 x 7 5 7 x 7 x x 7 5 7 x 5 7 x 7 7 x 7

D.%. al Coda

—

TAB

5 7 x 7 x x 7 5 7 x 5 7 x 7 7 x 7 5 7 9 7 9 7

Full

♢ Coda

Em/G

Bm⁷

love. _____ But you take — what you — can get. —

TAB

9 9 8 10 7 10 9 8 9 10 7 10 7 7 7 10 7 10 9

E

'cause it's all — that you — can find, — oh you know —

TAB

7 7 7 7 10 7 10 9 9 9 10 7 10 9 9 9 9 10 7 10

Bm⁷/G

D^{6/9}

— there's some - thing more — to - night, — to - night, — to - night. —

Let ring...

TAB

9 7 7 7 10 7 10 9 7 7 7 7 10 7 10 7 5 7 5 7 5

Bm¹¹

Hi, hi, — hi, — hi, — hi, —

TAB

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

— hi, — hi, — hi, — boom-cha, boom-cha, dis - co-thèque.

TAB

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

Boom-cha, boom-cha, dis - co-theque. N.C. Boom-cha, boom-

TAB

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

cha, dis - co-thèque. Boom-cha, boom-cha, dis - co-thèque.

TAB

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

Repeat ad lib. to fade

TAB

 7 7 5 7 5 7 7 5 7 5 7 7 5 7 5 4 2 4 2 2 4 4 2 2 0 2 0 2 2 0 2 0

E A E

teach me how to sing.
run - ning af - ter me.

Shows me col - ours when there's
I feel my - self go -

Fig. 2----- 1° Gtr. 2
2° Gtr. 2 w/ Fig. 2 (x4)

TAB

4 6 7 6 4 6 7 6 4 7 4

A E A

none to see, gives me hope when I can't be - lieve that for the
- ing down, I just call and he comes a - round, but for the

TAB

0 4 0

E A E 1. A

first time I feel love.
first time I feel love.

TAB

0 0 0 0

2. A E A

Hee, hee,

TAB

4 6 7 6 4 6 4 4 6 7 6 4 6 7 6 4 7

E A E A

hee, hee.

TAB 4-6-7-6 4-6-7-6-4-7 4-6-7-6 4-6-7-6-4-7

E A Verse E

3. My fa - ther is a rich man,
(4.) ma - ny man - sions,

TAB 4-6-7-6 4-6-7-6-4-7 4-6-7-6 6-7-6

A E A

he wears a rich man's cloak. He gave me the
and there are many rooms to see." But I

TAB 6-7-6-4 7-4-6-7-6 4-6-7-6-4-7

E A E

keys to his king - dom (com - ing,) gave me a cup of gold.
left by the back door, and I threw a - way the key.

TAB 4-6-7-6 6-7-6-7-6 4-6-7-6-4-7 4-6-7-6 6-7-6-7-6

1. A 2. A E

4. He said "I have... And I threw a - way the key. —

Fig. 3 —

T 4 6 7 6 4 7 4 6 7 6 4 7 4 6 7 6 6 7 6 7 6

A B

A E(Bbass) A

Yeah, I threw a - way the key. — Yeah, — I

Piano arr. for gtr.

Gtr. 2 cont. w/ Fig. 3

T 4 6 7 6 4 7 4 5 5 4 5 5 5 5 5 5

A 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

E(Bbass) A E

threw a - way the key. —

T 4 4 4 5 5 7 7 7 7 7 7 7 7 7 7 7

A 5 5 5 6 6 9 9 9 9 9 9 9 9 9 9 9

B 4 4 4 6 6 0 0 0 0 0 0 0 0 0 0 0

A E A E

Hoo, —

T 5 5 5 5 7 7 7 5 5 5 5 7 7 7 7 7

A 6 6 6 6 9 9 9 6 6 6 6 9 9 9 9 9

B 0 0 0 0 9 9 9 0 0 0 0 9 9 9 9 9

A E A E

hoo, _____ ah, oh, hey. _____

TAB

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

6 6 6 6 6 9 9 9 9 9 9 9 6 6 6 6 9 9 9

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A E A E

For the first time, for the first time, _____

TAB

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

6 6 6 6 6 9 9 9 9 9 9 9 6 6 6 6 9 9 9

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

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A E A E

for the first time, _____ I feel love.

Gtr 1

TAB

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

6 6 6 6 6 9 9 9 9 9 9 9 6 6 6 6 9 9 9

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

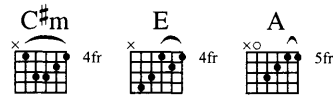
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gtr. 2

4 6 8 6 4 6

THE FLY

Words & Music by U2



♩ = 108

Intro

N.C.

Intro

mf w/dist. + delay

w/echo repeats...

TAB

7 7 5 0 7 5 0 7 9

N.C.(Ebass)

1, 2.

N.C.(Ebass)

w/open wah fx

TAB

0 7 7 X 7 X 7 7 5 0 7 7 X 7 X 7 7 5 0 7 7 X 7 X 7 7 5

3.

Whispered: Oh, baby d'ya know.

1. It's no

Whispered: Oh, baby d'ya know.

1. It's no

TAB

0 7 7 X 7 X 7 7 5 0 7 7 X 7 X 7 7 5 0 7 7 X 7 X 7 7

Verse (Ebass)

se - cret that the stars__ are fall - ing from the sky,__ it's no se - cret that our world__ is in

Harm. -----| w/bar ----|

TAB 12 12 12

(Abass)

dark - ness to - night. They say the sun is some - times__ e -

w/bar

TAB 12 12-14 12 12

(Dbass)

(Ebass)

- clipped by the moon,__ you know I don't see you when she walks in the room. It's no

w/bar

TAB 12-12-12-12-12-12 12 (12) 9 0

Verse (Ebass)

2. se - cret that a friend _____ is some - one who lets _____ you help, _____ it's no
 (3.) se - cret that a con - science can some - times be _____ a pest, _____ it's no

Gtr. 1 (1°)

TAB

7 7 0 7 0 7 5 5 7 7 X 7 X 7 7 5

Gtr. 1 (2°)

P.M. -----|

P.M. -----|

TAB

0 0 0 0 0 10 0 0 0 0 0 10

se - cret that a liar _____ won't be - lieve _____ in a - ny - one else. _____ They say a
 se - cret am - bi - tion _____ bites the nails of suc - cess. _____ Ev - 'ry

TAB

0 7 7 X 7 X 7 7 5 0 7 7 X 7 X 7 5 7

P.M. -----|

TAB

0 0 0 0 10 0 0 0 0 10

(Abass)

(Dbass)

se - cret is some - thing you tell one oth - er per - son, so
ar - tist is a canni - bal, ev'ry po - et is a thief, all

P.M. -----

(Ebass)

I'm tell - ing you child.
kill their in - spi - ra - tion and sing about their grief.

P.M. -----

Chorus

C#m E A

1°+2° (Love _____ we shine like a burn - ing star, — we're fall - ing from — the sky —
 A man will beg, —
 A man will rise, —

Organ arr. for gtr.

Gtr. 1 tacet

T	4	4	5
A	6	5	5
B	4	4	6
		7	0

C#m E A

_____ to - - night.) _____
 a man will _____ crawl, _____ on the sheer face of love, like a fly on a wall. _____
 a man will _____ fall, _____ from the sheer face of love, like a fly from a wall, _____

T	4	4	5
A	5	5	5
B	6	4	6
	4	7	0

Em

_____ it's _____ no se - cret.
 _____ it's no secret at all.

Gtr. 1 (1°)

Harm. -- | w/bar -- |

T	7	X-X-X
A	7	X-X-X
B	7	X-X-X
	7	

Gtr. 1 (2°)

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

T	0	0
A	0	0
B	2	2
	0	0

0 0 0 0 10 0 0 0 0 0 10

(Ebass) *8va*

w/wah

15 14 15 (15) 17 12 X X X 15 14 15

7

8va

12 (12) 15 15 14 X 15 15 17 15 15 15 15 15 15 14 14 15

X X X X X X X X X X X X

(Abass) (Dbass) (Ebass)

15 14 15 14 12 14 12 10 12 10 8 10 8 7 8 7 5 7 5 3 3 5 10 9 7 (7) 5 5 0 5

(C#bass) (Abass)

10 9 7 (7) 9 0 0 0 12 12 12 12 12 0 12 12 12 14 12 12 0

(Ebass) (Bbass) (C#bass)

full 12 12 12 12 12 10 10 9 10 9 7 9 7 5 7 5 7 9 7 5 7 9 7

(Ebass) (Abass)

TAB

5 7 9 7 5 5 7 7 9 9 10 10 12 12 14 14 16 16 17 17 19

Chorus (C#m) (E) (A)

Love we shine like a burn - ing star fall -

TAB

21 13 13 14 14 13 13 13 14 14 13 13 13 14 14 13

(C#m)

- ing from the sky

TAB

14 12 12 12 14 16 14 21 13 13 14 12 14 13

(E) (A)

to - - night.

TAB

12 12 12 12 12 12 13 13 14 14 13 13 13 14 14 13 13 13 14 14 13

(C#m)

(E)

Love

we shine like a burn-

(A)

ing star

fall - ing

from the sky

A man will rise

(C#m)

(E)

a man will fall,

to from the sheer face of

(A)

night.

love,

like a fly

from a wall

from a wall,

it's no se - cret

N.C.(Ebass)

at all.

Gtr. 2 (elec.)

P.M. -----
w/clean tone

P.M. -----

Gtr. 1

12

12

12

12

12

15

12

15

12

1/4

Oh yeah, ___ it's no

P.M. -----

P.M. -----

1/4

1/4

1/4

1/4

1/4

se - cret that the stars — are fall - ing from the sky, — the

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

TAB 0 0 0 0 0 10 0 0 0 0 0 10

1/4 15 0 15 (15) 0 15 0 15 0 1/4 12 0 12 (12) 0 12

u - ni - verse — ex - plod - ing 'cause of one man's lie. — Look — I

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

TAB 0 0 0 0 0 10 0 0 0 0 0 10

1/4 15 0 15 (15) 0 15 0 15 0 1/4 12 0 12 (12) 0 12

got - ta go, — yeah I'm run - ning out - ta change. There's a lot of things — if — I

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

TAB 0-0-0-0-0 10 \ 0-0-0-0-0 10 \ 0-0-0-0-0 10 \

1/4 15 0 15 (15) 0 15 15 0 12 0 12 (12) 0 12 15 0 15 (15) 0 15 15 0

TAB

could I'd re - ar - range. —

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

TAB 0-0-0-0-0 10 \ 0-0-0-0 0 12 12 12 12 2 2 2 0 0-0-0-0 0 0 12 12 12 12 2 2 2 0

Harm. Harm.

1/4 12 0 12 (12) 0 12 15 0 15 (15) 0 15 15 0 12 0 12 (12) 0 12 1 4

TAB

Harm. -----
 w/bar -----

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

T
A
B
 0 0 0 0 0 10 0 0 0 0 12 12 -1

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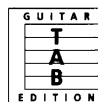
Harm. -----
 w/bar -----

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

T
A
B
 0 12 0 12 12 11 11 (11) 9 (9) -1

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