

BAD

Words by BONO
Music by U2

Moderate Rock $\bullet = 100$

Guitar tablature showing the intro riff. The first measure is labeled "Intro Gtr. 1". The second measure is labeled "Riff A Asus4" and shows a power chord. The third measure is labeled "A" and shows a single note. The fourth measure is labeled "Asus4 A" and shows a power chord followed by an open string. The fifth measure is labeled "Dsus2 D" and shows a power chord followed by an open string. The sixth measure is labeled "Dsus2 D" and shows a power chord followed by an open string.

(w/Echo device)

mf

f

ff

T | (10) 12 12 (12) 12 12 (12) 10 10 (10) 10 10 10 10 *

A | * 12 12 (12) 12 12 (12) 10 10 (10) 10 10 10 10 *

B | * 12 12 (12) 12 12 (12) 10 10 (10) 10 10 10 10 *

Musical score for Gtr. II featuring Rhy. Fig. 1. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains a sixteenth-note pattern starting with a dotted half note followed by a sixteenth-note rest. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains a sixteenth-note pattern starting with a dotted half note followed by a sixteenth-note rest.

1st Verse

Repeat Riff A & Rhy. Fig. 1 (*till next verse*)

Musical notation for the lyrics "If you twist and turn away." The melody consists of eighth and sixteenth notes in a G major scale. The lyrics are placed below the notes.

If you twist and turn away.

A musical score for 'Hotel California' in G major (two sharps) and common time. The vocal line starts with 'Asus4' and 'A' (G major), followed by 'Asus4' and 'A' (G major), then 'Dsus2' and 'D' (D major), and finally 'Dsus2' and 'D' (D major). The lyrics are: 'If you— tear your - self in two a - gain.'

A musical score for a piano/vocal/guitar arrangement. The score consists of two staves. The top staff is for the piano, showing chords and bass notes. The bottom staff is for the vocal part, with lyrics written below the notes. The chords and lyrics are as follows:

Chord	Lyric	Chord	Lyric	Chord	Lyric	Chord	Lyric
Asus4	If	A	I	Asus4	could,-	A	yes I
	could,-		would,-		would,-		would,-
			would,-		if		if
Dsus2	1	D	1	Dsus2	could,-	D	1
	could,-		1		would		would
			1		let		let
			it		it		go,-

(Bass enters)
Asus4 A Asus4 A Dsus2 D Dsus2 D

Sur - ren - der. Dis - lo -

Asus4 A Asus4 A Dsus2 D Dsus2 D

cate.

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2nd Verse

Repeat Riff A (2 times) & Rhy. Fig. 1 (till next verse)

Asus4 A Asus4 A Dsus2 D — 3 — Dsus2 D

Asus4 A Asus4 A Dsus2 D Dsus2 D — 3 —

Asus4 A Asus4 A Dsus2 D Dsus2 D — 3 — w/Rhy. Fill 1

Repeat Rhy. Fig. 1

Asus4 A Asus4 A Dsus2 D Dsus2 D — 3 — w/2nd half of Riff A

w/Riff A Asus4 A Asus4 A Dsus2 D Dsus2 D — 3 — w/Riff B (replaces last bar of Riff A)

w/Riff A (2 times) Asus4 A Asus4 A Dsus2 D Dsus2 D — 3 — w/Rhy. Fill 2

Asus 4 A Repeat Rhy. Fig. 1 Asus4 A Dsus2 D Dsus2 D — 3 — w/Riff B (replaces last bar of Riff A)

Rhy. Fill 1

Riff B

Rhy. Fill 2

Interlude

A

Hoo, hoo, _____ hoo, hoo, _____

9 9-11 0 11 11 11 11 9 5 5 0 6 6-7 6 5 6 5 6 (6) 5 6 0 5 6 5 6 0 0

A

D

and so fade away.

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

The musical score consists of three staves. The top staff is vocal, starting with a rest followed by a melodic line. The middle staff is also vocal, with lyrics "I'm wide a - wake," repeated. The bottom staff is for guitar, showing a rhythmic pattern of eighth and sixteenth notes. A tablature staff at the bottom provides the fingerings for the guitar part, with the number "(2)" indicating a repeat of the previous measure.

G w/Fill 1 (3 times) E Dsus2 To Coda

Fill 1 (Piano)

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

w/Rhy. Fig. 1 & Riff A & Fill 1 (*till next verse*)

— sleep - ing.
Oh _ no, _____

A musical staff in G major (one sharp) with a common time signature. The staff consists of eight measures. Measure 1: Asus4 A. Measure 2: Dsus2 D. Measure 3: w/Riff B (Dsus2 D). Measure 4: w/Riff A (Asus4 A). Measure 5: Asus4 A. Measure 6: Dsus2 D. Measure 7: w/Riff B (Dsus2 D). Measure 8: Dsus2 D.

3rd Verse

Repeat Rhy. Fig. 1 & Riff A (*till next fig.*)

Repeat Rhy., Fig. 1 & Rhy. A (in next fig.)

Asus4 A Asus4 A Dsus2 D w/Rhy. Fill 2
Dsus2 D

If you should ask, then may - be they'd tell you what I would say, true

Resume Rhy. Fig. 1

Asus4 A Asus4 A Dsus2 D Dsus2 D

col - ors fly— in blue and black,— bruised silk - en sky,— and burn - ing flag...

A D

If I could, you know I would, if I could, I would let it go.

Rhy. Fig. 2

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

Repeat Rhy. Fig. 2 (*till next fig.*)

A D

This des - per - a - tion, dis - lo -

A D

ca - tion, sep - a - ra - tion, con - dem - na - tion, rev - e -

D.S. al Coda

A D

la - tion, in temp - ta - tion, i - so - la - tion, des - o - la - tion, let it go

Coda

(D) Begin fade

— sleep - ing, oh no, — oh — no.

0 0 0 2 2 3 3 0 2 | 0 0 0 2 0 2 0 0 | 0 3 5 2 5 3 0 3 3 | (3) 0 3 3 2 2 3 0 3

(A) (D) Fade out

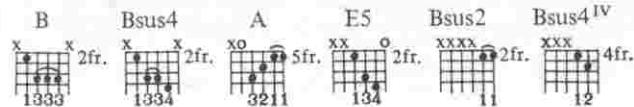
2 0 0 0 2 2 2 0 | 0 2 0 2 2 0 0 | 0 3 2 3 2 3 2 3 | (2) 3 2 3 2 3 2 0 0

GLORIA

Words by BONO
Music by U2

Tune down 1/2 step:

- (6) = E_b (3) = G_b
- (5) = A_b (2) = B_b
- (4) = D_b (1) = E_b



Intro Moderate Rock $\text{♩} = 144$

Fade in

* N.C. (Dm7/A)

*E Dorian (E, F_#, G, A, B, C_#, D)

(Aadd9)

*N.C. (Em)

*Chord names derived from bass figure.

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(D) (Em) (A)

(Lyric ad lib) Ah! Ah!

0 10 0 12 0 10 10 12 0 10 12 0 10 12 0 10 12 0 10 12 0 10 12 0 10 12 0 10 12

1st Verse

(D) G5 Em N.C. (Em)

I try to sing this song, I,

Let ring f (w/Echo device)

9 10 0 12 0 10 3 0 0 0 0 0 0 10 12 0 10 12 0 10 12 0 10 12

(A) (D)

try to stand up but I can't find my feet.

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

(E) (A) (D)

I try, I try to speak up, but on - ly in you

10 12 x 10 12 0 0 12 x 10 12 0 10 12 10 x 9 10 12 0 10 9 0 10 8 (0) 3 3 3

G5 Em N.C. (Bm) (A)

I'm com - plete, — Glo - ri - a, —

Harm. (8va) Let ring Harm.

> Feedback > Feedback mf

Feedback Pitch: G Feedback Pitch: F♯

(Em) (Bm) (A)

in — Te — Do — mi - ne. Glo - ri - a, ex -

(Em) (Bm) (A)

ul - ta - te. Glo - ri - a,

(Em) (Bm) (A)

Glo - ri - a. Oh, Lord,

Harm. (8va) Harm.

(Em) (Bm) N.C. (Em)

loos-en my lips.

f

3 3 5
7 (7)

3

(A) 1/2 (D) (Em)

1/2

14 12 0 10 0 0 0 0 0 12 0 10 10 12

(A) (D) G5 Em 2nd Verse

I try to sing this song,

1/2

9 10 12 0 10 0 10 12 0 10 12 0 10 12

N.C. (Em) (A) (D)

I, I try to get in, but I can't find the door.

1/2

10 12 0 10 12 0 10 9 0 10 12 0 10 9 0

(Em) The door is _____ o - pen, you're stand - ing there, you

(A) (D)

1/2

1/2

0	0	0	10	12	0	12	0	10	12	10	(0)	0	10	(0)	9	10	12	10	(10)	9	7	9	0	0	xx
10	12				10		0		10		(0)										7	9	0	0	xx

G5 Em N.C. (Bm) (A)

let me in, Glo ri a

Harm. (Sva) Harm. (Sva) 3

> Feedback *mf* Let ring

Harm. Harm.

3 7 0 7 7 7 (7)

Feedback
Pitch: F#

(Em) (Bm) (A)

in ____ Te ____ Do - mi - ne, Glo - ri - a, ex -

5 5 (5) 7 7 7 5 5 7

(Em) (Bm) (A)

ul - ta te. Oh — Lord,

Harm. (8va) Harm. (8va) Harm.

(Doubled by piano)

Harm. 1 0 5 5 0 5 7 7 7 7 (7)

(Em) (Bm) (A)

(Em) (Bm) (A)

Rhy. Fig. 1

*②
③

Repeat Rhy. Fig. 1 (till end of
(A) gtr. solo)

(Em) (Bm)

(Piano arr. in harmonics) give it to you.

*Strum muted B & G strgs., moving hand up and down fretboard to produce incidental harmonics.

(Em) (Bm)

Slide Gtr. Solo
N.C. (A)

†Slide gtr. enters

(Em) (Bm) (A) (Em)

steady gliss.

(7) - 5 | (5) - 12 | 17 - 12 | 7 - 8 - 7 - 5 |

(Bm) (A) (Em) (Bm)

slight vib.

- 3 | (3) - 7 - 8 | (8) - 10 | 10 - 8 - 7 | (7) - 5 - 7 |

~~~~~ (A) (Em) (Bm)

(w/o slide)

~~~~~ (7) - 11 | (11) - 9 - 7 | 7 (7) - 6 | (6) - 6 - 7 - 6 | 7 - 9 | (9) - 0 - 0 |

(Em) (A) (Bm)

(w/slide) *steady gliss.*

7 - 10 | 10 - 8 | 7 | 7 - 8 - 7 | (7) - 7 | 12 - 12 | 12 - 12 |

(Bass solo—end Rhy. Fig. 1)

N.C. (Am) (Em) (Bm)

Feedback

(e) (e) (e)

Feeback pitch: G

8 B5 C5 (Echo repeats)

f

12 12 12 12 12 14 14 / 14 14 14 14
11 11 11 11 11 13 13 / 10 10 10 10
9 9 9 9 9 11 11 / 11 11 11 11

Out-Chorus—w/Background vocal 3rd time
(*till fade*)

B5 Bsus2 Bsus4 B Gtr. II Bsus4

Glo ri -

14 14 14 14 12 12 12 2 0 14 14 14 14 16
13 13 13 13 11 11 11 2 5 12 12 12 12 14
11 11 11 11 9 9 9 4 11 11 11 11 13

A E5 B Play 7 times and fade

Bsus2 Bsus4

a, *in Glo Te ri Do a mi - ne.

12 12 12 12 12 12 0 0 0 0 14 14 14
10 10 10 10 10 10 12 12 12 12 12 12
9 9 9 9 9 9 9 9 9 11 11 11

*1st, 3rd, 5th, 7th times only.

Background vocal

Glo - ri - a, Glo - ri - a, a.

I WILL FOLLOW

Moderately Uptempo Rock $\text{♩} = 154$

Words by BONO
Music by U2

Intro

1st time—Solo gtr.
2nd time—Drums enter
3rd time—Bass enters

Rhy. Fig. 1

†N.C. (E5)

(A)

(E5)

1.2.3.

(A)

(D)

mf (w/Echo device)

*E Mixolydian (E, F#, G#, A, B, C#, D)

†Chords derived from bass figure.

1st Verse

E5 A(sus4)

4. (A) (D) - | : | I was on the out - side when you said_

end Rhy. Fig. 1 | : | Let ring

P.M.-----+ | : | P.M.-----+ | : |

0 0 0 12 | : | 0 3 0 | : |

10 10 10 10 | : | 4 5 4 5 2 | : | (2) | : |

9 9 9 9 | : | 0 0 0 0 | : | 0 0 0 0 | : |

E5 A(sus4) E5

— you said you need - ed me, — I was look - ing at —

P.M.-----+ | : | P.M.-----+ | : |

(0) 0 0 0 2 | : | 0 0 0 0 | : | 0 0 0 0 0 0 | : |

3 3 3 3 3 3 | : | 3 3 3 3 3 3 | : | 5 5 5 5 5 5 | : |

2 2 2 2 2 2 | : | 2 2 2 2 2 2 | : | 4 4 4 4 4 4 | : |

0 0 0 0 | : | 0 0 0 0 | : | 4 4 4 4 4 4 | : |

A(sus4) E5 A(7sus4)

— my - self, — I was blind, — could not see. — Yeah!

(3) 3 3 0 | : | 0 0 0 5 5 | : | 3 3 3 3 3 0 | : |

2 2 2 | : | 4 4 4 4 4 2 | : | 2 2 2 2 2 2 | : |

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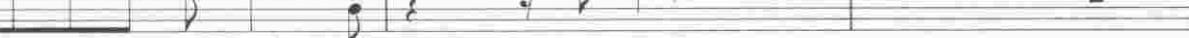
E5 A(sus4) E5

I will fol - low. If you walk a - way, walk a - way,

0 0 0 5 5 0 0
5 5 5 5 5 5 3
4 4 4 4 4 4 2

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

0 0 0 5 5 0 0
5 5 5 5 5 5 3
4 4 4 4 4 4 2

A(sus4) E5 A(sus4)

 walk a - way, walk a - way, I will


w/Rhy. Fig. 1, 2 times

N.C. (E5) (A) (E5) (A) (D)

fol - low!

(E5) (A) (E5) (A) (D) To Coda

3rd Verse

The musical score consists of three staves. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It includes markings for 'Coda' and 'Interlude'. The middle staff shows a treble clef, a key signature of one sharp, and a common time signature. It includes markings for 'N.C. (E pedal)' and 'Harm.'. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It includes markings for 'mp' and 'Harm.'. The score features various performance techniques such as tremolo bars, slurs, and grace notes. The lyrics '(2nd time) Your' are written above the middle staff. The bottom staff has a tablature section with six horizontal lines representing the strings, with numerical values (e.g., 12, 7, 5, 7) placed above specific notes.

Repeat Rhy. Fig. 2 (2 times)

N.C. (E pedal)

N.C. (E pedal) 3
eyes _____ make a cir - cle,

A musical score for a soprano voice. The key signature is A major (two sharps). The vocal line starts with a rest, followed by a melodic line with a three-note cluster (three eighth notes) over a fermata. The lyrics "I see you when I go" are set to a descending eighth-note pattern. The vocal line continues with eighth-note patterns and rests, corresponding to the lyrics "in there". The score ends with a final rest.

A musical score in G major (two sharps) and common time. The vocal line consists of two measures of music. The lyrics "But it's your eyes,-" are centered under the notes. The first measure starts with a half note rest, followed by a eighth note 'G', a quarter note 'A', and a eighth note 'B'. The second measure starts with a half note rest, followed by a eighth note 'G', a quarter note 'A', and a eighth note 'B'. The notes are connected by vertical stems.

The image shows two staves of sheet music for guitar. The top staff is for the melody, indicated by a treble clef and a key signature of three sharps. It features a continuous series of eighth-note chords. The bottom staff is for the harmonic line, indicated by a bass clef and a key signature of one sharp. It consists of sustained notes with occasional eighth-note chords. The tempo is marked as 'mf' (mezzo-forte). The notation includes various fingerings and dynamic markings like 'Harm.'.

Sheet music for guitar and vocal part 2. The vocal part includes lyrics: "but it's your eyes.. Hey! Yeah!.. Your.". The guitar tab shows a repeating pattern of chords and strumming.

but it's your eyes.. Hey! Yeah!.. Your.

0 0 0 0 0 0 | 0 0 0 12 12 0 0 | 0 0 0 0 0 0 0 | 12 12 12 12 12 12 0 0 | 0 0 0 0 0 0 0 | 12 12 12 12 12 12 0 0 |

Repeat Rhy. Fig. 1 (2 times)

Music score for 'You can' featuring vocal parts and piano accompaniment. The vocal parts include 'eyes,' 'oh!', and 'w/Rhy. Fill 1'. The piano part includes chords (E5), (A), (D), and (E5). The score is in common time, with a key signature of one sharp.

Chorus

Chorus

E5 A(7sus4) E5 A(7sus4)

walk a - way, walk a - way,
walk a - way, walk a - way,
I will fol - low if you

f

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 0 | 0 | 5 | 5 | 5 | 0 | 3 | 3 | 3 | 3 | 3 | 0 | 0 | 0 | 0 | 5 | 5 | 5 | 5 | 5 | 5 | 0 | 3 | 3 | 3 | 0 | 0 | 0 | 0 |
| 5 | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 3 | 3 | 3 | 3 | 0 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 3 | 3 | 3 | 0 | 0 | 0 | 0 | |
| 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 2 | 2 | 2 | 2 | 0 | 0 | 0 | |

A(7sus4) N.C. (E5) (A) (E5)

low. I will fol - low, I will

Harm. - 15va

P.M. Let ring Let ring

3 0 0 0
3 3 3 5 5 x
2 2 2 4 4 4 x 3 3 2
 2

*Slide past fretboard.

**Slide past fretboard.*

A(7sus4) (E5) (A) (E5)

I will,
I will,

3 3 3 0 0 0 0 0 0 0 0 0 0 0 12 12 12 0 0 0 0 0 0 0 0
3 3 3 0 12 12 12 12 12 12 12 10 10 10 10 10 10 10 12 12 12 12 12 12 12 12
2 2 2 9

(A) (D) (E5) (A) (E5)

I will!

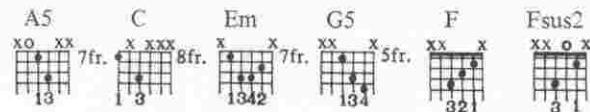
0 0 0 12 12 12 0 0 | 0 0 0 0 0 0 0 0 | 0 0 0 12 12 12 0 0 | (0)

10 10 10 10 10 10 10 | 12 12 12 12 12 12 12 | 10 10 10 10 10 10 10 | 12 12

9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 | 9 9

NEW YEARS DAY

Words by BONO
Music by U2



Moderately Uptempo Rock $\text{♩} = 144$

Intro (Bass) 2 N.C. Harm. 8va

mp (w/Echo device) *mf*
Let ring
Harm.

| | | | | | | | |
|---|---|---|----|----|---|-----|-----|
| T | 4 | 7 | 12 | 12 | 7 | (7) | (7) |
| A | | 3 | | | | | |
| B | | | | | | | |

A5 C

Yeah, _____ ho, ho. _____

(Piano arr. for gtr.)

mf (w/Echo device)

| | | | | | | | |
|-----|---|-----|----|-------|------|----|----|
| (7) | 7 | (7) | 14 | 15 17 | (17) | 17 | 15 |
| | | | | | | | |
| | | | 0 | | | | |

Em A5 C

Let ring (w/Echo device)

| | | | | | | | |
|------|----|----|----|-------|------|----|----|
| (16) | 19 | 17 | 14 | 15 17 | (17) | 17 | 15 |
| | 16 | 16 | 16 | | | | |
| | 12 | 12 | 0 | | | | |

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Em

D A5 w/Fill 1
(C)

Let ring (w/Echo device)

(16) 19 17 16 16 16 14 15 17 (17) 17 15 16

G5 F P.M.

(16) (16) 17 17 16 16 16 17 15 (15) 17 15 17

A5 G5

17 16 17 14 (14) 15 16 16 17

F Fsus2 F Fsus2 F (Gtr. cont. below) Am* C

Harm. 8va (Gtr.) (w/Echo repeats) mf Harm.

(15) 12 12 12 12 12 (12) (12) 12 12 12

*Chords derived from bass figure.

Em

1st Verse

Am

C

All is qui - et on New

dim.

$\left(\begin{matrix} 12 \\ 12 \\ 12 \end{matrix}\right)$

0 12 0 0 | (0) (0)

[†]Tapped harmonic.

Em

un - der - way... Harm.

Am

Oo, I want to be with you, be with you

C

Let ring
Harm.

12 (12) 12 12 12 (12) (12)

AS

 you a - gain,
 Ah, _____)

G
 I
 (Ah, _____)
 will be with

8 5 5 5 5 5 5 | x 5 5 x 5 5 x 5 5 5 | 3 3 3 | 3 3 3
 5 5 5 5 5 5 | x 5 5 x 5 5 x 5 5 5 | 5 5 5 | 5 5 5
 7 7 7 7 7 7 | x 7 7 x 7 7 x 7 7 7 | 5 5 | 5 5

A5

we can break through... Though torn in two,

F

Chorus
G

we can be one. (Ah,)

A5

I will be - gin (Ah, a - gain,)

G

F

I, (Ah,) I will be - gin (Ah, a - gain,)

Interlude

Am C Em

Yeah,

Guitar tablature (fretboard diagram) for the Am, C, and Em chords:

| | | |
|------------|-------------------|-----------------|
| 8 10 16 10 | 10 x 10 x x 10 10 | 8 8 8 8 8 8 |
| 7 9 9 9 | 9 9 x 9 x x 9 9 | 7 7 7 7 7 7 |
| 5 5 7 7 | 7 x 7 x x 7 7 | (8) 5 5 (5) 0 0 |
| 0 0 0 0 | | |

Am C Em

ho,

wo,

Guitar tablature (fretboard diagram) for the Am, C, and Em chords:

| | | |
|-------------|----------|-------------|
| 10 10 10 10 | 10 10 10 | 10 8 8 8 8 |
| 9 9 9 9 | 9 9 9 9 | 9 7 7 7 7 |
| 7 7 7 7 | 7 7 7 7 | 3 1 0 1 0 1 |
| 7 7 7 7 | 7 7 7 7 | 3 1 0 1 0 1 |

(Rhythm gtr. out)

Am C Em

mf (w/Echo device)

Let ring

Guitar tablature (fretboard diagram) for the Am, C, and Em chords:

| | | | | |
|----------|------|----------|------|-------|
| 14 15 17 | (17) | 17 15 16 | (16) | 16 16 |
| 0 | | 12 | | 12 |

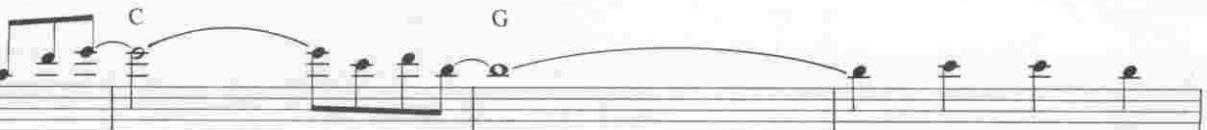
Am C Em

Let ring

Guitar tablature (fretboard diagram) for the Am, C, and Em chords:

| | | | | |
|----------|------|----------|------|----------|
| 14 15 17 | (17) | 17 15 16 | (16) | 16 16 16 |
| 0 | | 12 | | 12 |

Am



(w/Echo device)

| | | | | | | | | | | | |
|----|----|----|------|----|----|----|------|------|----|----|----|
| 14 | 15 | 17 | (17) | 17 | 15 | 16 | (16) | (16) | 17 | 17 | 16 |
| 0 | | | | | | | | | | | |

F

Am



| | | | | | | | | | | | | | |
|----|----|----|----|------|----|----|----|----|----|----|----|------|----|
| 16 | 16 | 17 | 15 | (15) | 17 | 15 | 17 | 17 | 16 | 17 | 14 | (14) | 15 |
| 0 | | | | | | | | | | | | | |

8va-----

G

F

f



19

| | | | | | | |
|----|----|----|----|----|------|----|
| 16 | 16 | 17 | 15 | 15 | (15) | 19 |
| 0 | | | | | | |

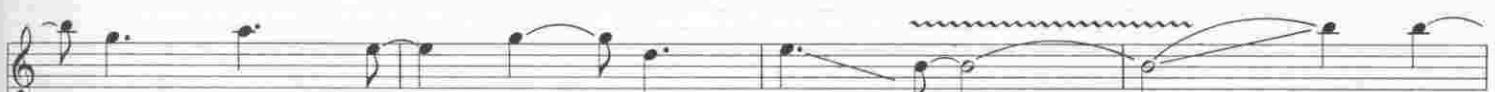
Guitar solo

Am

C

Em

8va-----



w/Slide

| | | | | | | | | | | | |
|------|----|----|----|------|----|----|----|---|---|----|----|
| (19) | 20 | 17 | 17 | (17) | 15 | 15 | 17 | 7 | 7 | 19 | 19 |
| 0 | | | | | | | | | | | |

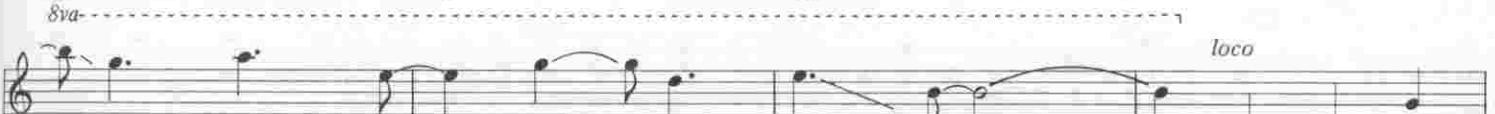
Am

C

Em

loco

(w/o Slide)



| | | | | | | | | | | | |
|------|----|----|----|------|----|----|----|---|-----|---|---|
| (19) | 20 | 17 | 17 | (17) | 15 | 15 | 17 | 7 | (7) | 0 | 0 |
| 0 | | | | | | | | | | | |

Am C Em

Am C Em

Am C Em

Ah, ah, wa da, ah, oo da da do da da.

Chorus

G Am

I _____ will be with you a - gain,
(Ah, _____)

Let ring

G

I — will be with you a gain.
 (Ah, —)

5 5 5 5 5 5 | 0 3 3 3 3 3 3 | 3 3 3 3 3 3 3 | 5 5 5 5 5 5
 5 5 5 5 5 5 | 0 3 3 3 3 3 3 | 3 3 3 3 3 3 3 | 6 6 6 6 6 6
 7 7 7 7 7 7 | 0 0 0 0 0 0 | 5 5 5 5 5 5 | 5 5 5 5 5 5

G

I — will be with
 (Ah, —)

3 1 0 1 0 1 0 | 0 3 3 3 3 3 | 3 3 3 3 3 3 | 3 3 3 3 3 3
 1 0 1 0 1 0 | 0 0 0 0 0 0 | 5 5 5 5 5 5 | 4 4 4 4 4 4
 3 3 3 3 3 3 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 5 5 5 5 5 5

Am

you a gain,
 ah. —)

G

I — (Ah, —)

5 5 5 5 5 5 | 5 5 5 5 5 5 | 5 5 5 5 5 5 | 3 3 3 3 3 3
 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 7 7 7 | 4 4 4 4 4 4

F

will be with you a gain.
 (Ah, —)

Am

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

trem.

OCTOBER

Words by BONO
Music by U2

Moderately Slow $\text{♩} = 92$

Piano arr. for gtr.

Musical notation for guitar, arranged for piano. The score consists of six staves, each with a treble clef and a 4/4 time signature. The first staff begins with an Am chord. The second staff begins with a G chord. The third staff begins with a G9sus4 chord. The fourth staff begins with a G chord. The fifth staff begins with a Fadd9(#11) chord. The sixth staff begins with a Cadd9 chord. The tablature below each staff indicates the fingerings and picking patterns for each chord. The music is moderately slow, with a tempo of $\text{♩} = 92$.

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Am

—3—

G

G9sus4

to - ber, and the trees are stripped bare of all they wear, what do I care? Oc-

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

Am

G

Dm7

to - ber, and king-doms rise, and king-doms fall, but you go on -

1 0 | 1 3 0 | 0 2 | 6 5 5
2 2 | 2 2 | 0 0 | 5 5
0 0 | 0 0 | 3 3 | 5 5

G

F/G

G

F/G

Am7(sus4)

and on.....

(3)
6
4
5

3 0 1 (1)
0 3 (3)
0 3

3 0 1 (1)
0 3 (3)
0 3

3 0 1 (1)
0 3 (3)
0 3

Dm7(sus4)

G

(3)
0
0

3 0 1 (1)
0 3 (3)
0 3

3 0 1 (1)
0 3 (3)
0 3

3 0 1 (1)
0 3 (3)
0 3

PRIDE (IN THE NAME OF LOVE)

Words by BONO
Music by U2

Moderate Rock $\text{♩} = 110$

Intro

Gtr. I

The score consists of two staves. The top staff is for Gtr. I and the bottom is for Gtr. II. Both staves are in common time, key of A major (two sharps). The Gtr. I staff starts with a short rest followed by a sustained note labeled "Harm. *A". It then has a dynamic "mf" and a "trem. bar" with a "Harm." instruction. The Gtr. II staff begins with a sustained note labeled "Harm. *A". Both staves have tablatures below them. The Gtr. I tablature shows "T", "A", and "B" strings with various notes and rests. The Gtr. II tablature shows "T", "A", and "B" strings with a mix of "x" (crosses) and "m" (marks). Chord names like "12", "(12)", "7", and "(7)" are indicated above the tabs.

*Chord names derived from bass pattern.

This section continues the musical style from the intro. The Gtr. I staff features sustained notes and tremolo patterns. The Gtr. II staff shows a continuous series of eighth-note chords. Tablatures are present for both guitars, with "12", "(12)", "7", and "(7)" markings. The score ends with a "Syn" (synthesizer) section indicated by a dashed line.

Rhy. Fig. 1 (doubled by 2nd gtr.)

This rhythmic figure is shown for two guitars. It consists of three measures. Measure 1 starts with a "B" chord, followed by an "E" chord, an "A" chord, and an "F#" chord. Measures 2 and 3 show a repeating eighth-note pattern. Below the staff are two rows of sixteenth-note patterns for each measure, with "12", "7", and "5" indicating specific notes or groups of notes.

1st Verse

Repeat Rhy. Fig. 1 (2 times)

The lyrics "One man come in the name of love, one man come and go." are written under the music. The music follows the Rhy. Fig. 1 pattern, starting with a "B" chord, then "E", "A", and "F#". The vocal line is simple, consisting of eighth-note patterns that align with the chords.

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B E A F#

Chorus
w/Rhy. Fig. 1 (2 times)

B E A F#

In the name

2nd Verse

B(add4) 3 †E 3 A(add9) †F#

One man caught on a barbed wive fence, one man he re - sist..

Gtr. I Rhy. Fig. 2

sustain all notes

Gtr. II Rhy. Fig. 2A

sustain all notes

†Played by the bass only.

B(add4) 3 †E 3 †F#

One man washed on an emp - ty beach, one man be-trayed with a kiss.. In the name..

One man washed on an emp - ty beach, one man be-trayed with a kiss.. In the name..

Chorus
w/Rhy. Fig. 1 (2 times)

Sheet music for Chorus section. Key signature: F# major (4 sharps). Time signature: common time. The melody consists of four measures: B (two eighth notes), E (one eighth note followed by a sixteenth-note grace), A (one eighth note followed by a sixteenth-note grace), and F# (one eighth note followed by a sixteenth-note grace). The lyrics are: "of love, what more in the name of love... In the name".

Interlude
w/Riff B (2 times)

Sheet music for Interlude section. Key signature: F# major (4 sharps). Time signature: common time. The melody consists of four measures: B (two eighth notes), E (one eighth note followed by a sixteenth-note grace), A (one eighth note followed by a sixteenth-note grace), and F# (one eighth note followed by a sixteenth-note grace). The lyrics are: "of love, what more in the name of love...".

Riff A

Sheet music for Riff A. Key signature: F# major (4 sharps). Time signature: common time. The melody consists of two measures of eighth-note patterns. The first measure starts with a dynamic 'f'. Below the staff are fret numbers: 11 12 14 11 12 14 11 12 14 X X X X | 11 12 14 11 12 14 11 12 14 X X X X. The second measure continues the pattern.

Repeat Riff A & Riff B (6 times)

Sheet music for Riff A and Riff B. Key signature: F# major (4 sharps). Time signature: common time. The melody consists of four measures: E (two eighth notes), B (one eighth note followed by a sixteenth-note grace), D (one eighth note followed by a sixteenth-note grace), and E (two eighth notes). The lyrics are: "Come back to me.".

w/Rhy. Fig. 1 (2 times)

Sheet music for Riff C. Key signature: F# major (4 sharps). Time signature: common time. The melody consists of three measures: B (two eighth notes), E (one eighth note followed by a sixteenth-note grace), and A (one eighth note followed by a sixteenth-note grace). Below the staff are fret numbers: 0 2 0 2 0 2 (2) 2 0 0 2 0 0 0 0 | 4 2 4 2 4 2 (2) 4 2 4 0 0 2 4. The text "sustain notes" is written above the staff.

Riff D

Sheet music for Riff D. Key signature: F# major (4 sharps). Time signature: common time. The melody consists of two measures of sixteenth-note patterns. Below the staff are fret numbers: 12 14 14 14 12 14 14 14 12 14 | 12 14 14 14 12 14 12 12 14 12 14 12 12 14 12 | 12 9 9 12 9 9 12 9. The text "(sustain both notes)" is written above the staff.

Riff B

Sheet music for Riff B. Key signature: F# major (4 sharps). Time signature: common time. The melody consists of two measures of eighth-note patterns. Below the staff are fret numbers: 4 0 4 0 0 0 0 X X 0 0.

w/Riff E (below)

F# B(add4) †E A(add9) †F#

Hmm hmm,, hmm hmm,, hmm hmm,, hmm hmm,hmm hmm..

(Doubled by 2nd gtr.)

sustain all notes trem. bar trem. bar

(0) 9 9 9 12 9 9 9 12 | 7 0 7 (0) 0
12 8 8 8 9 8 9 7 7 7 7 | 5 6 7 7 7 7 7 5 5

3rd Verse
w/Rhy. Fig. 2 & 2A

A musical score for two voices, soprano and alto, in G major (two sharps) and common time. The soprano part begins with a melodic line and lyrics 'Ear - ly morn - ing,' followed by a vocal rest. The alto part enters with 'April four,' followed by another vocal rest. The soprano resumes with 'shot rings' and the alto continues with 'out in the'. The alto part concludes with a melodic line and lyrics 'Memphis sky.' The soprano part begins with 'Free at last,' followed by a vocal rest. The alto part continues with 'they took your life,' followed by another vocal rest. The soprano concludes with 'they-'.

Chorus
w/Rhy, Fig. 1 (2 times) & Riff C

w/Rhy. Fig. 1 & Riff C (last time & Riff D)

W/Italy. Fig. 1 & Riff C (last line) & Riff D)

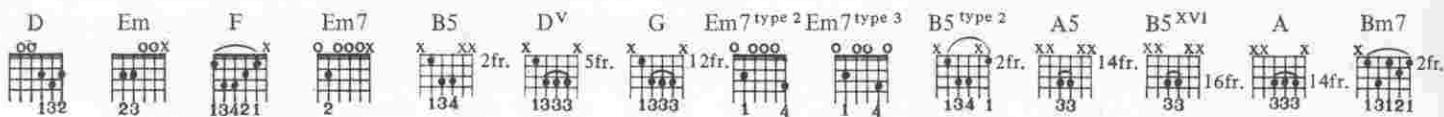
B E A F[#]

Play 3 times and fade

oh,— oh,—

SUNDAY BLOODY SUNDAY

Words by BONO
Music by U2



Moderate Rock $\text{♩} = 108$

Intro N.C.
(Drums)

2

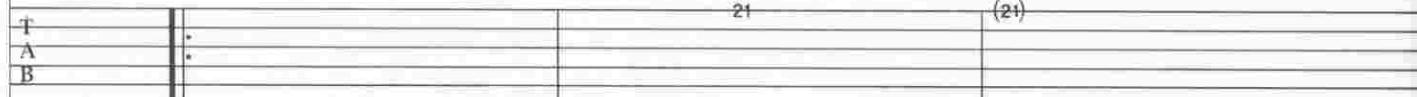
Elec. violin

$8va-$ $1\frac{1}{2}$

(Vol. off) $1\frac{1}{2}$ f (off)

21

(21)



Bm D G(6) Bm D G(6)

Yeah!

Hmm,

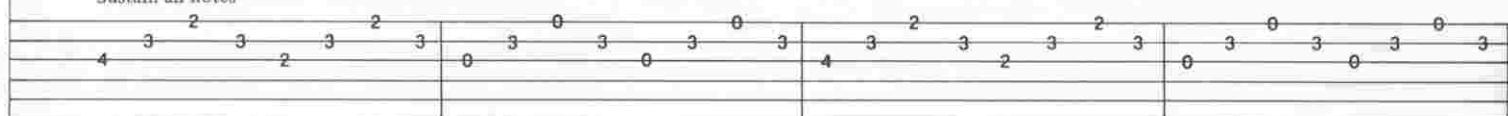
hmm mm.

Elec. & 12 stg. acoustic gtr.

Riff A-----

mf

Sustain all notes



1st Verse

Repeat Riff A (2 times)

Bm D G(6)

Bm D

I can't be - lieve_ the news_ to - day,_

oh, I_ can't close my eyes and

G(6)

Elec. gtr. D

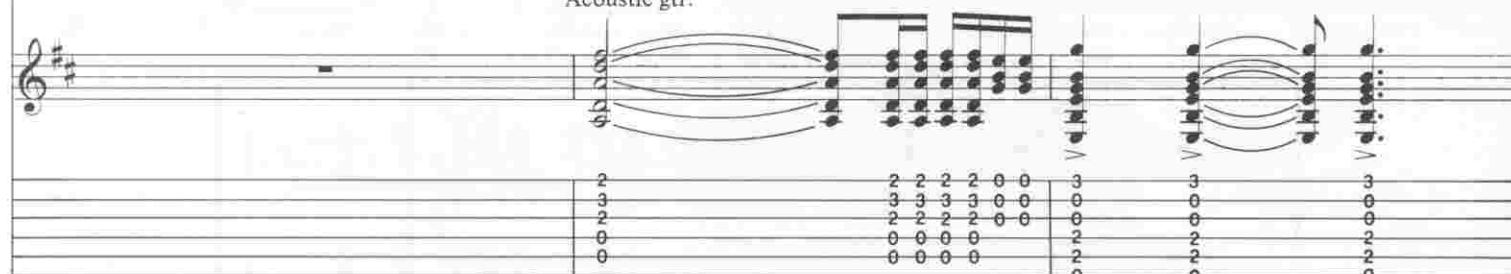
Em

make it go a - way..._

How long,_

how long must we sing this song?

Acoustic gtr.



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A musical score for 'How Long' by Bruce Springsteen. The key signature is D major (one sharp). The vocal line starts with 'How, long,' followed by a fermata over 'long?'. The lyrics continue with 'Ah!' and end with "'Cause to -'. The score includes a dynamic marking 'Em' with a crescendo line above the notes.

The image shows a musical score for a six-string guitar. The top staff uses a treble clef and has a key signature of two sharps. It features a melodic line with grace notes indicated by small vertical strokes above the main notes. The bottom staff shows the corresponding fingerings for each note, ranging from 0 to 5 across the six strings.

Top Staff (Treble Clef, 2 sharps):

Bottom Staff (Fingerings):

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 2 | 2 | 3 | 3 | 5 | 5 | 5 | 5 | 5 |
| 3 | 3 | 0 | 0 | 3 | 3 | 3 | 3 | 3 |
| 2 | 2 | 0 | 0 | 0 | 0 | 0 | 2 | 2 |
| 0 | 2 | 2 | 2 | 0 | 2 | 4 | 2 | 2 |
| 0 | | | | | | | | |

A musical score for a vocal performance. The key signature is A major (no sharps or flats). The time signature is common time. The vocal line starts on B5, moves to D5, then G5, followed by a melodic line with eighth and sixteenth notes. The lyrics "we can be as one, — to - night!" are written below the notes, with "Ah," underlined twice. The vocal line concludes on B5, then D5. The score includes a dynamic marking "f" (fortissimo) above the first note of the vocal line.

Elec. gtr. (doubled by
12 stg. acoustic) Harm.
(15ma)

2nd, 3rd Verses

The image shows a musical score for 'The Battle Hymn of the Republic'. The vocal line is in G major (G5) and the piano accompaniment is in B major (B5). The lyrics are:

2. Bro - ken bot - tles un - der chil - dren's feet, —
3. And the bat - tle's just be - gun, —

Treble Clef Staff:
 Measure 1: Sixteenth-note chords.
 Measure 2: Sixteenth-note chords.
 Measure 3: Sixteenth-note chords.
 Measure 4: Sixteenth-note chords.
 Measure 5: Sixteenth-note chords.
 Measure 6: Sixteenth-note chords.
 Measure 7: Sixteenth-note chords.
 Measure 8: Sixteenth-note chords.
 Measure 9: Sixteenth-note chords.
 Measure 10: Sixteenth-note chords.
 Measure 11: Sixteenth-note chords.
 Measure 12: Sixteenth-note chords.
 Measure 13: Sixteenth-note chords.
 Measure 14: Sixteenth-note chords.
 Measure 15: Sixteenth-note chords.
 Measure 16: Sixteenth-note chords.

 Bass Clef Staff:
 Measure 1: $\times\ 3\ 3$, $3\ \times\ \times\ 3\ 5$, $3-2$
 Measure 2: $\times\ 3\ 3$, $3\ \times\ \times\ 3\ 5$, $3-2$
 Measure 3: $0\ 0$
 Measure 4: $\cdot\ \times\ 4\ 4$, $4\ \times\ 4$
 Measure 5: $\times\ 4\ 4$, $4\ \times\ 4$
 Measure 6: $\times\ 2\ 2$, $2\ \times\ 2$
 Measure 7: $\times\ 7\ 7$, $7\ \times\ 7$, $7\ \times\ 7$
 Measure 8: $\times\ 5\ 5$, $5\ \times\ 5$, $5\ \times\ 5$
 Measure 9: $12\ 12\ 12$, $12\ \times\ 12$, $12\ 12$
 Measure 10: $12\ 12\ 12$, $12\ \times\ 12$, $12\ 12$
 Measure 11: $10\ 10\ 10$, $10\ \times\ 10$, $10\ 10$
 Measure 12: $\times\ 10\ 10\ 10$, $10\ \times\ 10$, $10\ \times\ 10$

 Dynamics:
 Measure 1: \checkmark
 Measure 13: \times
 Measure 14: \times
 Measure 15: \times
 Measure 16: \times

*1st time only

Bm D G(6) Bm D

Bod -ies strewn a - cross the dead-end street...
 there's man -y lost but tell me who has won?
 But I — won't heed the bat - tle
 The trench - es dug with-in our

G(6) Bm D G(6)

call, hearts, it puts my back up, puts my back up a-against the wall.
 and moth-er's chil - dren, broth-ers' sis - ters torn a - part...

Bm D G(6) Bm D G(6)

Sun - day, — blood - y Sun - day. Sun - day, — blood - y Sun -

Chorus

Bm D G(6) Bm D *

Sun - day, — blood - y Sun - day. Sun - day, — blood - y Sun -

G(6) F Em7 D

*2nd time sing G, F# instead of G, A.

Harm. Harm.

trem. bar

Sun - day, — blood - y Sun - day. Sun - day, — blood - y Sun -

0 3 0 3 0 3 0 5 3 0 7 5 7

F Em7 D 3 B5 D

— day. Oh, let's— go.

7 7 x 5 | 7 7 7 | 4 4 4 x x x x 7 7 7 x x | 2 2 2 x x x 5 5 5 |

G B5 D G A G

x 12 12 x x x 12 12 12 x x | 2 2 2 0 x x 7 7 7 x x | 12 12 12 12 14 14 12
x 12 12 x x x 12 12 12 x x x 4 4 4 4 | x 7 7 7 7 x x | x 12 12 12 x 12 12 14 14 12
x 12 12 x x x 12 12 12 x x x 4 4 4 4 | x 7 7 7 7 x x | x 12 12 12 x 12 12 14 14 12
10 10 10 10 10 10 2 2 2 | x 5 5 5 | x 10 10 10 10 10 12 12 10 x x :

2.
D
Elec. gr.
Em
D
How long,— how long must we sing this song?
How long,— how

G B5 D G5
 we can be as one, — to - night!
 Ah.
 — To -

B5 D G
 night, Sun - day, — blood - y Sun - night.
 Background vocals: Ah,
 — To -
 ah,

B5 D G
 night, Sun - day blood - y Sun - night.
 day, — oh let's go!

12 str. *Bm acoustic
 D G Bm D

*Chord names derived from bass pattern.

The sheet music shows a six-string guitar tablature. The top staff has four measures: Bm (two eighth-note pairs), D (two eighth-note pairs), G (two eighth-note pairs), and Bm (two eighth-note pairs). The bottom staff shows the corresponding fingerings: 0 0 0 0 0 0, 0 10 10 10 0 0 0, 0 7 7 7 9 9 11 11 11 12, 0 12 14 14 14 16 16 16 19 19 19 18, and 0 14 16 16. The final measure shows a sustained note with a wavy line above it.

A musical score for a single melodic line, likely for voice or flute. The key signature is G major (one sharp). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth note patterns. The lyrics are: "Wipe the tears from your eyes, _____. B5 D". Measure numbers 1 through 6 are indicated above the staff. The vocal line starts on G, moves to B5, and ends on D.

(Cont. above in slashes)

3
(mid. stgs.)

(0)
(16)

A musical score for a solo instrument, likely a flute or recorder, featuring a treble clef and a key signature of one sharp. The score consists of two staves. The top staff shows a continuous melody with various note heads and stems. The bottom staff contains lyrics: 'wipe the tears a way.' followed by a repeat sign, and 'I'll wipe your tears ____'. Measure numbers 1-3 are indicated above the top staff, and measure numbers 4-6 are indicated above the bottom staff.

The musical score consists of two staves. The top staff shows a piano part with various chords and rests. The bottom staff shows a vocal line with lyrics: "a - way," "I'll wipe your tears," "a - way," "Sun - day blood - v. Sun -". The vocal line includes several grace notes and slurs.

G -3- B5 D G -3-
 I'll wipe your blood - shot Sun eyes. Sun day, blood - y Sun day.
 F Em7 3 D F Em7
 Acoustic gtr. Sun - day, blood - y Sun - day.
 Elec. gtr. Harm. (8va) Sustain all notes Harm.
 7 5 7 7 7 7 5
 D F Em7 type 2 D Sun - day, blood - y Sun - day.
 Ah. Sun - day, blood - y Sun - day.
 7 7 7 7 5 5 7 7
 F Em7 type 3 D
 day, Ah. Yeah, let's go.
 7 5 7

(Violin solo)

B5 D G B5 D

4th Verse ② open
B5 type 2 B D G

G And it's true we are immune,

B5 type 2 D G A5 B5 XVI B5 type 2 D
(Backgrd. voc. fade in)

when fact is fiction and T. V. re - al - i - ty. And to - day the mil - lions -
Sun - day blood - y Sun -

G B5 type 2 D G
— cry, — we eat and drink while to - mor - row they die.
Sun - day, — blood - y Sun - day.

B5 type 2 D G A G B5 type 2 D
The real bat - tle just be - gun, — to claim the vic - t'ry Je - sus -
Sun - day, — blood - y Sun - day, — Sun -

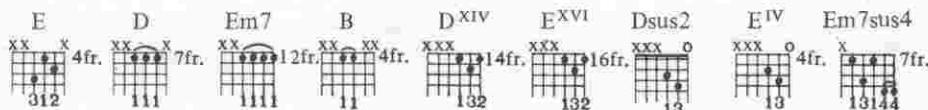
G B5 type 2 D G
won on (Sun-) day!
day.

B5 type 2 D G Bm7
Sun - day, — blood - y Sun - day.

SURRENDER

Words by BONO
Music by U2

Tune down $\frac{1}{2}$ step:
 ⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat



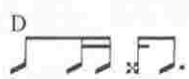
Moderate Rock $\text{♩} = 120$

N.C. (Em7)

Intro

w/Fill 1

(E pedal)



(Esus4)

Ha!

O. K.

Fill 1 Slide gtr.

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w/Fill 2

(6) open E (chord) D (6) open E (3) 7fr. (4) Harm. (6) open E (4) Harm. D

1st Verse
(E pedal) (3) 7fr.

Oh, — the cit - y's a - light, —

1 2 2 0

(6) open E (3) 7fr. (4) Harm. D

— (3) 7fr. with lov - ers and lies, — and bright blue eyes. —

(6) open E (4) Harm. D

— Oh, — the cit - y is bright, —

(6) open E (3) 7fr. (4) Harm. D

— it's bright - er than day — to - night. — Sur -

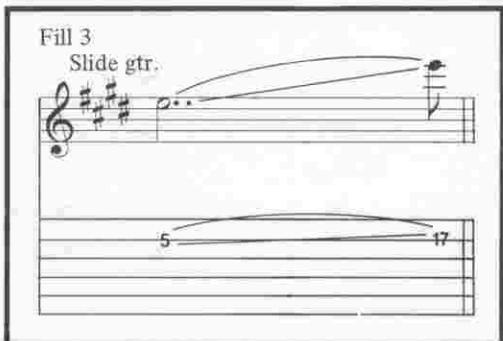
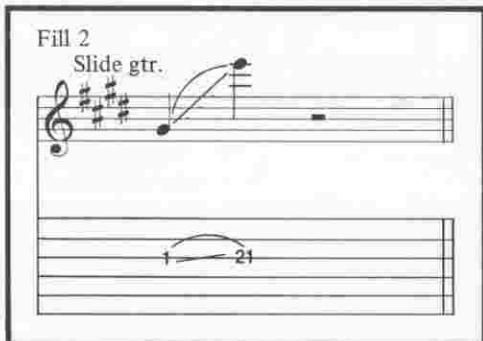
Chorus N.C. (Dsus2)

ren - der, — sur - ren - der. —

Slide gtr. 3 — 3 — steady gliss.

w/Echo device

12 10 10 | 12 12 10 10 | 12 12 10 11 | 12 12 10 10 | (10) 15



w/
Sli

Em7

(1)
(2) 12fr.
(3)

Harm.

Sur-

3

steady gliss.

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

N.C. (Dsus2)

ren der, sur - ren der. . . der. . . der.

17 16 17 17 14 15 17 12 12 12 (12) 12 15 17 17

(Em7sus4) (3) 5fr. (4) Harm. (3) 5fr. (5) Harm. (3) 5fr. (4) Harm. (5) 5fr. (4) 5fr. Harm. Harm.

steady gliss.

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

w/Fill 4

(Em7)

Slide gtr. I

steady
gliss.

Slide gtr. II

4 5 5 5 | 5 5 5 5 5 4 4 0 5 5 5 5 5 4 | (4) 4 4 4 4 4 4

Esus4

Ha! (Lyric ad lib) Ha! (Lyric ad lib) Ha! (Lyric ad lib) Huh! Sa -

(Doubled by 2nd gtr.)

Feedback echo repeats Feedback (pitches approx.)

Feedback pitch: B Feedback pitches: F#, A#

Fill 4

(w/echo device)
Sustain both notes

14 14 17 17 | X | X | Harm. | Feedback

Harm.

Feedback

Harm.

X

12

(12)

2nd Verse

(6) open E E D (6) open E

2nd Verse

w/Fill 5

— die said she could-n't work out what was it all a - bout, — and so she let go. — Now.

(6) open E E D (6) open E

(6) open E Harm. D (3) 7fr. (4) Harm. D

— Sa - die's on the street, — and the peo - ple she meets you know. — She

(6) open E (4) Harm. D (6) open E

tried to be a good girl and a good wife, — raise a good fam - (i) - ly, lead a good life, (it's) not

Let ring

0 3 0 (0) 3 0 0 0

(6) open E (4) Harm. D (6) open (6) open E E D (6) open E Harm. (3) 7fr. (4) Harm. E

— good e - enough. — She got her - self up on the for - ty-eighth floor. 'n'

(0) 0 0 0 0 0 0 0

Fill 5

x 0 0 x x 14 14 14 14 14
x 5 5 x x 15 15 15 15 15
x x 14 14 14 14 14

(6) open (3) 7fr. (4) (6) open
 E E Harm. D E

got - ta find out, find out what she's— liv - in' for. Sur -

Slide gtr.

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

Chorus N.C. (Dsus2)
 ren - der, sur - ren - der.

w/Echo device)

12 10 10 (10) 12 12 10 10 12 12 12 10

(Em7)
 Oo, wah. Oo,

(w/o slide--i) (w/slide)

14 12 15 20 21 20 20 (20) 20 21 20 21 20

D (low stgs. only) (Full chord)
 ... Sur - ren - der, .der,

wah. Sur - ren - der, .der,

20 22 (22) (22) (22)~0 2 12 10 11 11

w/Fill 6
(low stgs.) (Full chord)

N.C. (Em7)

sur - ren - der.
sur - ren - der.

(w/o slide) (w/slide) steady gliss.

12 12 10 10 | 12 10 10 | 10 (10) | 15 17 15 17

8va

steady gliss.

(15) 15 (15) 17 17 (17) 17 17 (17) 19 (19) 19 19 19 21

Interlude

N.C. (Em7)

Oo,

oo,

8va

22 22 22 (22) 22 19 19

Fill 6

Harm.

Let ring

Harm.

12
7
12

oo.

loco

Harm. (8va)

(echo repeat) Harm.

Slide gtr. I

*Fret high E w/1st fin., D and lower E with slide.

8va *loco*

(past fretboard) *(w/o slide)*

(4,4)

Slide gtr. II

To - night! *Oh,*

E sus4

Toggle switch: * *M B M B M B* *M B M B M B M B*

steady gliss.

*Plus supplementary pitches produced by sliding.

*Flick toggle switch back and forth specified rhythm, with tone rolled the middle pickup (M = middle pickup, B = bridge pickup).

3rd Verse

w/Fill 7 (6) (open)

w/Fill 7

(8) open (8) open (8) open (8) open

E E D E E D XIV E E D XIV E XVI E D

— the cit - y's a - fire, — a pas-sion - ate flame, — that knows me by name. — Oh, —

The musical score consists of two staves. The top staff is for the voice, featuring a treble clef, a key signature of four sharps, and a common time signature. It includes dynamic markings like 'open' with a circled 6, and 'E', 'D', 'E', 'E', 'D', 'E', 'E', 'E', 'E', 'D XIV'. The bottom staff is for the piano, showing a bass clef and a common time signature. The lyrics 'the cit - y's de - sire' are aligned with the first measure, 'to take me for more' with the second, and 'and more...' with the third. The final measure ends with 'It's-'.

in the street_ get-tin' un-der my feet, it's in the air,_ it's ev - 'ry-where I_ look for you. _____

The image shows a musical score for guitar. The top part is a staff with a treble clef, a key signature of four sharps, and a time signature of common time. It features a melodic line with various note heads, stems, and grace notes. The bottom part is a six-string guitar tablature. The strings are numbered 1 through 6 from left to right. The tablature shows fingerings: 'Let ring' over the first string, '0' over the second string, '3' over the third string, '0' over the fourth string, '(0)' over the fifth string, and '(3)' over the sixth string. The tablature also includes vertical bar lines and horizontal dashed lines indicating string crossings.

The image shows a musical score for guitar. The top staff features a treble clef and a key signature of four sharps. It contains six measures of chords: E, E, Dsus2, E, E, E, D, E, E, Dsus2. Above each measure, a circled '6' with '(open)' indicates the string to be played. The bottom staff shows a continuous line of eighth-note patterns. The lyrics 'It's_ in the things_ I do and say,_and if I wan-na live, got to die to my-' are written below the notes.

The image shows a musical score for guitar. The top part is a standard staff notation with a treble clef, a key signature of four sharps, and a time signature of common time. It features a continuous eighth-note pattern followed by a single note, a sharp sign, another single note, a dash, and a final eighth-note pattern. The bottom part is a tablature for a six-string guitar, showing the fingerings for the notes above. The tablature includes a measure number '(0)', a 0 above the first string, and a 3 above the third string.

Fill 7

Fill 8

Harm.
(8va)

Harm.

| | | | |
|-------------|-------------|---------------|-------------------------|
| 15102242626 | 15102242626 | 1510182242626 | 15102242626242426262424 |
| | | | |
| | | | |
| | | | |
| | | | |
| | | | |

(6) open

E E D E E D

self some - day.

(6) open

E E D

w/Fill 9 (3rd time only)

(6) open

E E D

Play 3 times

Oh.

Rhy. Fig. 1

(6) open

E E D

(6)(open)

E E D

(6) open

E E D

Repeat Rhy. Fig. 1 (3 times)

Oh.

Pa - pa sing my song.

Fill 9

Slide gtr.

Sheet music for guitar with tablature and lyrics. The music is in common time, key of G major (F#), and includes lyrics for a vocal part. The guitar part uses standard notation with tablature below it, indicating fingerings and string muting. The lyrics are as follows:

song. Yeah! Oh.
Pa - pa sing my, sing my, sing my song,
al - right!
Pa - pa sing my, sing my, sing my song,
al - riht!
Slide gtr.
Oh.
8va
steady gliss.
Sur -
8va
loco
steady gliss.

*Past fretboard; sounds E

Chorus N.C. (Dsus2)

ren - der,
sur - ren

Slide gtr.

3
12 10 10
12 12 10 10
12 10 10

(Em7)

① 12fr.
② Harm.

③ 7fr.
④ Harm.

Ah.

(10)
(10) 15 17 15 17 15 (15) 17 15 15 15 17

(Dsus2)

Sur - ren - der.

15 17 15 15 17 18 18 18 17 (5) 12 12 10 12

Sur - ren der.
 Sur - ren der.

12 12 10 10 | 10 12 12 10 | 10 12 10 12 | 10 10 12

(Em7)

15 17 15 17 | 15 17 15 17 | 15 17 15 17 | 15 17 17 18 19 21 22

Harm.
(8va)

Harmr.

7 5 | 12 5 | 7 7 | 5 5

8va

Past fretboard

(23) (24) (26) (26)

(loco)

Begin fade

Fade out

A SORT OF HOMECOMING

Words by BONO
Music by U2

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G(6) D(sus2) G(6) D(sus2)

And you

1st Verse (Gtr. II continues ad lib sound effects w/echo*)

Rhy. Fig. 1

G6/D

Gtr. I

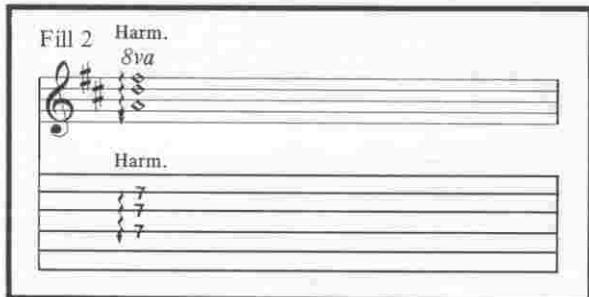
A musical score for a solo voice and piano. The vocal line consists of a single melodic line on a treble clef staff. The lyrics are: "know it's time to go through the sleet and driv - ing - snow - a - cross the fields -". The piano accompaniment is indicated by a series of eighth-note patterns below the vocal line.

*Such as sliding up & down neck, strumming muted strg, etc.

*Such as sliding up & down neck, strumming muted strg., etc.

*low stgs. only

† high stgs. only



G6/9 Dsus2

The cit - y walls...

Let ring ----- |

| | | | |
|----|-------------------|---|---------|
| 10 | 0 0 0 0 0 0 0 0 0 | 0 | 0 3 3 3 |
| 10 | 3 3 3 3 3 3 3 3 3 | 3 | 3 2 2 2 |
| 9 | 2 | 0 | 3 3 |
| 10 | 0 | 0 | 2 2 |

2nd Verse

Repeat Rhy. Fig. 1 (Gtr. II continues ad lib effects w/echo)

Repeat Riff. Fig. 1 (Gtr. II continues ad lib effects w/cello)

G6/D Dsus2 G6/D Dsus2 G6/D

w/Fill 4

O com - a way, o com - a way, o com, o com - a way, I say — I, hmm, hmm.
O com - a way, o com - a way, o com, o com - a way, I say — I.

Repeat Rhy. Fig. 2 (2 times)

Oh, ho, ho, on bor-der-land we
run, and still we run, we run and don't look back.

w/Rhy. Fig. 3A

I'll be there, I'll be there to - night,
to - night. I'll be

there to - night, I be - lieve. I'll be

Fill 4 Harm. 8va

Harm.

5 5 5 5 5 5 5 5
4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5
4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5
5 5 5 5 5 5 5 5
5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5
4 4 4 4 4 4 4 4
5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5
5 5 5 5 5 5 5 5
5 5 5 5 5 5 5 5

there so high — (land), I'll be there to - night, to -

3

D9/13 Dsus2 G6/D Dsus2

night.

G6/9 Dsus2 D6/9 G6/9 Dsus2

O com - a way, I sing — I say, um ha, o com - a way o say. — The wind will crack —

3rd Verse
w/Rhy. Fig. 1

G6/D Dsus2 G6/D Dsus2 G6/D

— in win - ter - time, — this bomb blast light - ning waltz. No spo - ken words,

Dsus2 **G6/D** **Dsus4/A D/A** **G**
just a scream, yeah. Oh

w/Rhy. Fig. 2 (2 times) & Fill 5

Gsus2 **G** **Gsus2** **w/Rhy. Fig. 3** **Dsus2** **G6/D Dsus4**

oh. to - night, we'll build a bridge a -

D **G (type 2)** **w/Rhy. Fig. 3A** **G** **Gsus2**

cross the sea and land. — See the sky, — the burn - ing rain — she —

Fill 5

w/Rhy, Fig. 3

G Gsus2 Dsus2 G6/D Dsus4 D G (type 2)

w/Fill 6 (sustain till next verse)
G6/D Dsus2 G6/D Dsus4/A D/A

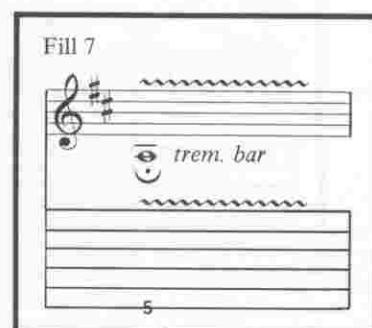
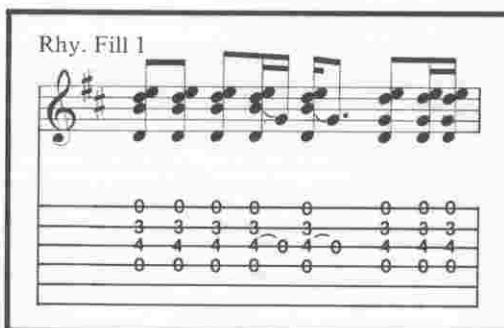
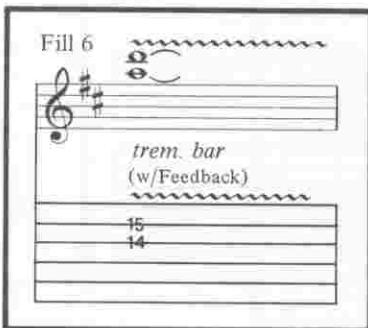
G6/D Dsus2 G6/D Dsus4/A D/A
And your

4th Verse w/Fill 4 (2 times)

G6/D Dsus2 G6/D
heart beats so slow, through the rain and fall en snow,
Dsus4/A D/A G6/D Dsus2 G6/D
a cross the fields of mourning (to a) light's in the dis - tance.
w/Fill 4 (2 times)

Dsus2 G6/D Dsus2 G6/D
Oh, don't sor - row, no don't weep, for to - night at last
Dsus2 G6/D Dsus2 G6/D
I am com - ing home, I am com - ing home.

w/Rhy. Fill 1 w/Fill 7
G6/D Dsus2 G6/D Dadd2



THE UNFORGETTABLE FIRE

Words by BONO
Music by U2

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w/Fill 3
B_bsus2

Guitar tablature showing a repeating pattern of sixteenth-note chords. The top staff shows a treble clef and a dotted quarter note. The bottom staff shows a standard six-string guitar neck with fingerings: 10, 13, 10, 13, 10, 13; 14, 14, 14, 14, 14, 14; 17, 17, 17, 17, 17, 17; 17, 17, 17, 17, 17, 17; 17, 17, 17, 17, 17, 17; 17, 17, 17, 17, 17, 14. A bracket above the first six measures is labeled "w/Fill 3 B_bsus2". The next two staves are blank.

1st Verse
w/Riff A (4 times)

Dm

Guitar tablature for the 1st Verse. The top staff starts with a Dm chord. The lyrics "Ice," "your on - ly", "riv - ers", "run -", "cold.", "These", "cit - y", "lights" are written below the notes. The middle staff shows a melodic line with dynamics: *p*, *mf* (frake), *p* (w/o slide), *mf* (w/slide). Fingerings: 10, 20, 20, 7. A bracket above the first four measures is labeled "w/Fill 3 B_bsus2". The next two staves are blank.

Dim
sim.

w/Fill 3
B_bsus2

Guitar tablature for the Dim section. The top staff starts with a Dim chord. The lyrics "they", "shine - as", "sil - ver", "and - gold.", "Dug", "from", "the" are written below the notes. The middle staff shows a melodic line with dynamics: *p*, *mf* (frake), *p* (w/o slide), *mf* (w/slide). Fingerings: 3, 3, 3, 5, 5, 5. A bracket above the first four measures is labeled "w/Fill 3 B_bsus2". The next two staves are blank.

Fill 3 (Strings arr. for gtr.)

Musical example for Fill 3, arranged for guitar. It shows a treble clef staff with a six-string guitar neck below it. The top staff has a single note on the G string. The bottom staff shows fingerings: 8, 10, 10; 5, 7, 8; (10); (8).

w/Fill 3
B_bsus2

Dm

— night your eyes as black as coal.

Harm. (8va)

(w/slide) Let ring

Harm.

$\frac{1}{2} \cdot 6$

$\frac{1}{2} \cdot 6$

$\frac{1}{2} \cdot 6$

w/Fill 3
B_bsus2

A.H. A.H. (8va)

Dm dim. (w/o slide) Let ring A.H. (13) (13)

(10) 5(7) 3(5) 5(7) 3(5)

Chorus

Rhy. F6 F6/9 F6 F6/9 F6^(type 2) F/C C F/C C

Fig. 1

Walk on by, walk on through,

E_b E_bsus2 E_b E_bsus2 B_bsus4 B_b B_bsus4 B_b

walk till you run and don't look back for here I

2nd Verse

w/Fill 3
B_b13sus2

Dm am. Car - ni -

Harm. (8va)

(w/o slide) trem. bar

Harm.

$\frac{1}{2} \cdot 6$ $\frac{1}{2} \cdot 6$ $\frac{1}{2} \cdot 6$ $\frac{1}{2} \cdot 6$

$\frac{1}{2} \cdot 6$ $\frac{1}{2} \cdot 6$ $\frac{1}{2} \cdot 6$ $\frac{1}{2} \cdot 6$

$\frac{1}{2} \cdot 6$ $\frac{1}{2} \cdot 6$ $\frac{1}{2} \cdot 6$ $\frac{1}{2} \cdot 6$

Dm
sim.

w/Fill 3
Bb13sus2

val, the wheels fly and the col - ors spin. Through al - co - hol,

Dm

w/Fill 3
Bb13sus2

red wine that punc - tures the skin.

trem. bar

(1)
3 (3)
2 (2)

Face to face in a dry and

8va (w/slide)

18 18 18 18 18 18

Chorus

Repeat Rhy. Fig. 1 (till next figure)
F6 F6/9

Bbsus2

wa - ter - less place.

F6 F6/9

F6 (type 2)

F/C

C

F/C

C

Walk on by,

walk on

through

so

Eb

Eb sus2

Eb

Eb sus2

Bb sus4

Bb

sad

to

be

- seige

your

love

so

head

on

B_bsus4 B_b F6 F6/9 F6 F6/9 F6 (type 2)

Stay in this time,

P.M. (w/o slide)

Fret positions: 12 12 10 12 | 12 14 15 13 13 | 15 13 15 15 13 15 | 15 13 15 15 13 15

F/C C F/C C E_b E_bsus2

stay to - night in a lie, I'm on - ly ask -

8va-

Fret positions: 13 15 13 15 13 15 | 15 13 15 13 15 13 | 12 13 12 15 13 15 13 15 | 15 13 15 15 13 15 15 13 15

E_b E_bsus2 B_bsus4 B_b B_bsus4 B_b

ing but I, I think you know.

8va-

Fret positions: 15 15 16 15 15 16 18 16 15 16 10 16 15 16 | 16 16 16 15 | (15)

F6 F6/9 F6 F6/9 F6 (type 2) F/C C

Come on, take me a - way,

F/C C

Gm7

* † * † * † * †

come on, take me a - way, come on, take me home,

8va-----

(w/slide)

* Low stgs. only
† High stgs. only

A7

N.C. (Dm)

home — a - gain. —

(w/o slide)
Let ring

(B♭)

(Strings arr. for gtr.)

f

w/Riff A (2 times) & ad lib voc. 2nd time
N.C. (Dm)

(B♭)

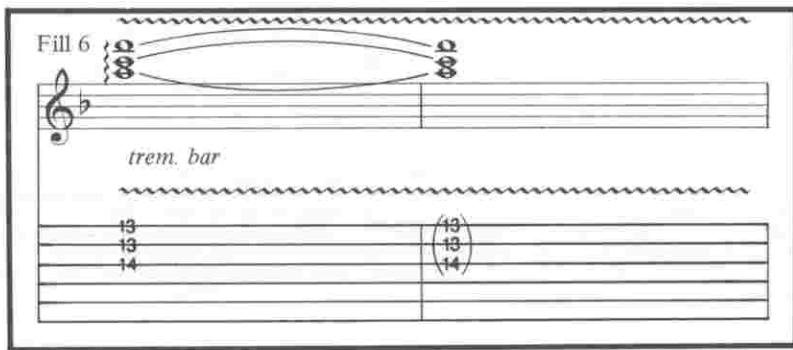
|1. |2.

Sheet music for guitar and voice. The vocal part includes lyrics and fingerings (e.g., 5, (5), 3, 1, (1), 1, 3, (1)). The guitar part shows chords Gm7, A7sus4, and fills. Fingerings for the guitar include 15, 15, 15, 15, 15, 15, 18, 17, 20, 17, 20, 17, 20, 17, 20, 17, 21. The vocal part continues with lyrics and fingerings (e.g., 3, (3), 5, (5)). Chords C5, D5, and A5, B♭5 are indicated.

Chorus
Repeat Rhy. Fig. 1 (till next fig.)

w/Fill 6

Sheet music for guitar showing the chorus. Chords F6, F6/9, F6, F6/9, F6 (type 2), F/C, C, F/C, C are listed. The lyrics are: And if the moun - tains should crum - ble or dis - ap - pear - Eb Ebsus2 Eb Ebsus2 Bbsus4 Bb in - to the sea, not a tear, no, not 1. The notes correspond to the chords listed.



F6 F6/9 F6 F6/9 F6 (type 2) F/C C F/C C
 Stay _____ in this time, _____ stay to - night _____ in a lie,

 Eb Ebsus2 Eb Ebsus2 Bbsus4 Bb Bbsus4 Bb
 ev - er af - ter this love in time. And if you

 F6 F6/9 F6 F6/9 F6 (type 2) F/C C F/C C
 save your love, _____ (don't) Save _____ it all, _____ save it all, _____ don't
 w/Fill 7 Gm7 (type 2)
 push me too far, _____ don't push me too far
 Dm7 Dm9
 to - night. _____ To - night.

 To - night.

 w/Fill 8 w/Fill 9 Slowly ($\text{♩} = 72$)

