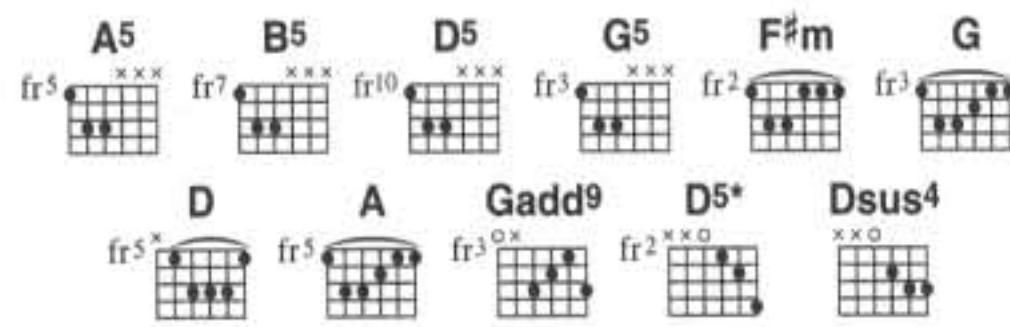


BEAUTIFUL DAY

Music by U2
Lyrics by Bono



$\text{♩} = 135$

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

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

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

1. The heart is a bloom,—

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

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

© Copyright 2000 Blue Mountain Music Limited (for the UK), 8 Kensington Park Road, London W11 3BU/
Mother Music Limited (for the Republic of Ireland), 30-32 Sir John Rogerson's Quay, Dublin 2/
PolyGram International Music Publishing B.V. (for the rest of the World), 8 St. James's Square, London SW1Y 4JU.
All Rights Reserved. International Copyright Secured.

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

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

TAB

(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

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

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

TAB

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

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

TAB

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

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

Gtr. 1: cont. in slashes

TAB

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

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

Gtr. 2 (elec.)

f Gtrs. 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—

Gtr. 1

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

TAB

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

in the maze of her ima - gi - na - tion. (You) love this

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

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

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

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

(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: 2 0 2 3 2 | 3 0 0 0 0 | 0 2 2 | 0 2 2

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 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

B⁵ D⁵ G⁵

oh, oh.

Gtrs. 1+2: cont. in slashes

TAB

| | | | |
|----------------------|---------------|---------------|---------------|
| 10-10-10-12-12-12-10 | 7-7-7-7-7-7-7 | 7-7-7-7-7-7-7 | 7-10 |
| 9-9-9-11-11-11-7 | 8-8-8-8-8-8-8 | 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 | 7-7-7-7-7-7-7 |

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 | 15-15-14-15-14-14 | 12-14-12-14-14-12 |
| 14-14-14-14-14-14 | 12-12-12-12-12-14 | 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 | 15-15-14-15-14-14 | 12-14-14-12-14-12 |
| 14-14-14-14-14-14 | 12-12-12-12-12-14 | 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

| | | | |
|-------|-----------|---------|---|
| 2-2-0 | 3-3-2-0-0 | 0-2-0-2 | 2 |
|-------|-----------|---------|---|

Bridge G add⁹(E bass) (2^o G) D^{5*}

Gtr. 4 (acous.)

1. See the world in green and blue,
2. See the Be-dou-in fires at night,

see Chi - na right-fields

2^o ad lib. sim.
Gtr. 2: tacet

TAB

D sus⁴ D G add⁹(E bass) G

— in front of you.
at first light and,

See the can-yons bro-ken by cloud.
see the bird with a leaf in her mouth.

TAB

D^{5*} 1. D sus⁴ 2. D A

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

TAB

N.C.

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

TAB

A⁵ Gtr. 1

Gtr. 2

All Gtrs.: tacet

TAB

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

B⁵ D⁵ G⁵ D⁵ A⁵

day.

Gtrs. 1+2: cont. in slashes

TAB

F#m G D A

Gtrs. 1+2

Touch me, take me to that oth-er—

Gtr. 3

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

TAB

F#m G

cont. sim.

place. Reach me, I

TAB

D

A

know I'm not____ a hope - less____ case. What you

TAB

15 15 15 14 15 14 14 14 | 15 14 14 14 12 14 14 14 | 12 14 14 14 12 14 14 14

Outro Gtr. 1

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

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

2 2 2 2 3 2 | 3 2 3 2 3 2 | 3 2 3 2 3 5

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

5 2 2 5 2 5 | 2 2 2 2 2 3 | 3 2 3 2 3 2

D5 A5 A5 B5 D5

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

5 2 2 5 2 5 | 2 2 2 2 2 3 | 3 2 3 2 3 2 | 14 14 14 12 14 14 15 14

G⁵ D⁵ A⁵

TAB

A⁵ B⁵ D⁵ G⁵ D⁵ A⁵

TAB

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

Gtr. 1

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

TAB

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

Gtr. 3: tacet

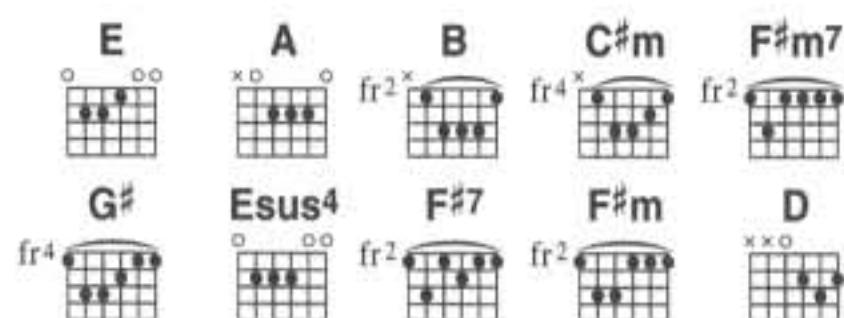
rall.

p

TAB

STUCK IN A MOMENT YOU CAN'T GET OUT OF

Music by U2
Lyrics by Bono & The Edge



Intro $\text{♩} = 80$ E A E(G \sharp bass) B C \sharp m A E

Gtr. 1 (elec.)

Drums

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

TAB

Verse E A E(G \sharp bass) B C \sharp 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

A E A E(G \sharp bass)

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

TAB

© Copyright 2000 Blue Mountain Music Limited (for the UK), 8 Kensington Park Road, London W11 3BU/
Mother Music Limited (for the Republic of Ireland), 30-32 Sir John Rogerson's Quay, Dublin 2/
PolyGram International Music Publishing B.V. (for the rest of the World), 8 St. James's Square, London SW1Y 4JU.
All Rights Reserved. International Copyright Secured.

B

C♯m

A

E

song that I can sing—

in my own com - pa - ny.

| T | A | B | | | | | | | |
|---|---------------------|---|-------------------------|-------------------|-------------------|-------------------|--|-------------------|--|
| | 8 8 8 9 9 9 9 11 | | X 5 5 X 6 6 X 7 7 | 5 5 6 6 7 7 | 5 5 6 6 7 7 | 9 9 9 11 11 | | 9 9 9 11 11 | |

C♯m

A

I nev - er thought you were a fool,—

| T | A | B | | | | | | | |
|---|------------|--------|----------|--------|----------|--|--------|--------------|------------|
| | 6 9 6 9 | 9 9 | 10 10 | 9 9 | 12 12 | | 9 9 | 10 9 10 9 | 9 6 9 6 |

F♯m⁷

A

but dar - ling look at you,———— oh,————

| T | A | B | | | | | | | |
|---|------------|--------|----------|--------|----------|--|--------|--------------|------------|
| | 6 9 6 9 | 9 9 | 10 10 | 9 9 | 12 12 | | 9 9 | 10 9 10 9 | 9 6 9 6 |

C♯m

A

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

| T | A | B | | | | | | | |
|---|------------|--------|----------|--------|----------|--|--------|--------------|------------|
| | 6 9 6 9 | 9 9 | 10 10 | 9 9 | 12 12 | | 9 9 | 10 9 10 9 | 9 6 9 6 |

C♯m

B

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

TAB

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

TAB

B C♯m A E

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

TAB

E(G♯bass) A E(G♯bass) G♯(Cbass) C♯m

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

TAB

The musical score consists of three staves. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. It contains six measures of music. The second staff begins with a bass clef and a common time signature, containing four measures. The third staff begins with a bass clef and a common time signature, containing three measures. Below the music, lyrics are written in a two-line staff format.

mp P.M.
Gtr. 2: tacet

TAB

cont. sim.

B C[#]m A E Gtr. 2 E

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

(P.M.)

mf

| | | | | | | | |
|---|---------|-----------------|---------|-----------------|-----|---|----|
| T | 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 | 10 |
| A | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| B | 9 | 9 | 9 | 9 | 9 | 9 | 9 |

A musical score for a single melodic line. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes. The score is divided into six measures by vertical bar lines. Above the staff, the chords are labeled: A, E(G[#]bass), B, C[#]m, A, E. Below the staff, the lyrics are written: "light you brought to me," "I lis-ten through your ears— and through your eyes— I can see." The melody starts on G, moves to E, then B, then C[#], then A, and ends on E.

C♯m A F♯7

And you— are such a fool to wor - ry like you

TAB: 6 9 9 10 | 9 9 12 | 9 10 9 10 9 | 9 | 6 9 11 9 12 | 11 9 12 | 11 9 12

A C♯m A

do, I know it's tough— and you can nev - er get e -

TAB: 9 10 9 9 10 9 | 9 6 | 9 9 10 9 9 12 | 9 10 9 9 10 9 | 9

C♯m B

-nough of what you don't real - ly need—— now, my oh my.—

TAB: 9 9 9 10 | 9 9 (9) 8 7 | 9 9 8 9 9 8 | 9

Chorus § E 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

TAB: 9 9 9 9 | 9 11 | 9 9 11 | 9 9 11 | 7 7 7 9 | 8 8 8 9 | 9 9 9 11 | 9 9 9 11 | 9 9 9 11 | 9 9 9 11

A E E(G[#]bass) A E(G[#]bass)

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

TAB

| | | | | | | | | | | | | | | | | |
|----|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 10 | 9 | 9 | | 9 | 9 | 9 | 9 | 9 | 9 | 10 | 10 | 10 | 9 | 9 | 9 | 9 |
| 9 | 9 | 9 | | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| 11 | 9 | 9 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |

G[#](C**bass**) C[#]m A E *To Coda ♪*

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 | 9 | 9 | 9 | 9 |
| 8 | 8 | 8 | 9 | 9 | 9 | 6 | 6 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 11 | 11 | 11 | 7 | 7 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |

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 | 2 | 5 | 6 | 5 | 7 | 5 | 7 | 5 | 7 | 5 | 7 |
| 2 | | | | | | | | | | | | | | | |

E

TAB

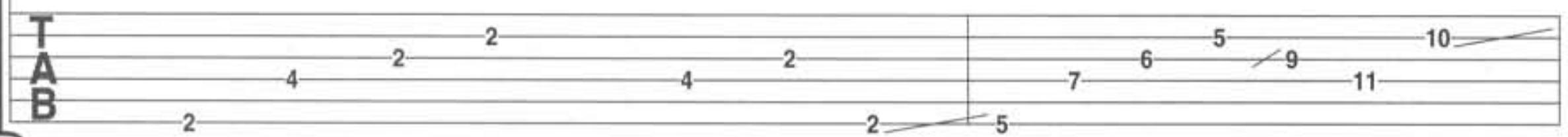
| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 0 | 1 | 0 | 2 | 1 | 2 | 0 | 1 | 0 | 2 | 1 | 2 | 0 | 1 | 2 | 0 |
| | | | | | | | | | | | | | | | |

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

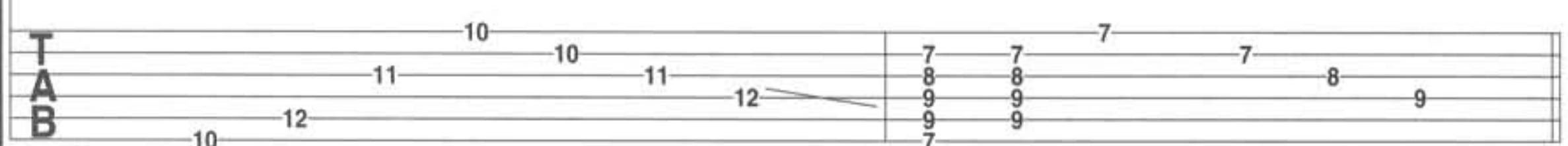


D

B

D. & al Coda

all.

*Coda*

E

E(G#bass)

A

E(G#bass)

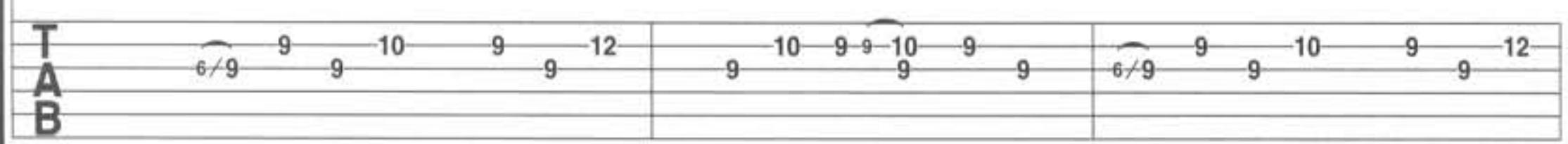
B

C#m



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

Vocal Fig. 1...



A

E

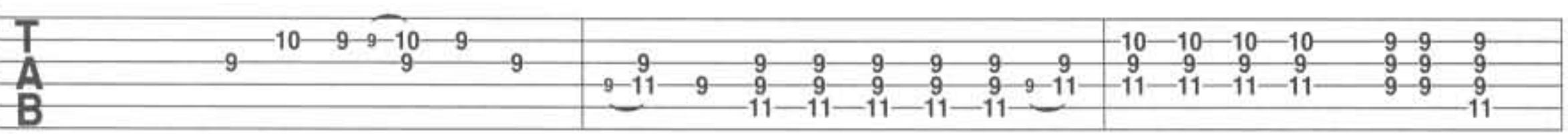
E(G#bass)

A

E(G#bass)



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



G[#](C**bass**) C[#]**m**

A

E

E(G[#]**bass**)

a - long - the sto - ny pass. —

...Vocal Fig. I ends w/Vocal Fig. I

And if, and if the

The musical score consists of two staves. The top staff is for the vocal part, showing a melody line with lyrics. The bottom staff is for the guitar, providing chords and a bass line. A TAB (Tablature) section follows, showing the fingerings for the guitar parts across six lines labeled T, A, and B.

| | | | | | | | |
|---|-------------|-------|----------|-------------|-------------|-----|----|
| T | 9 9 9 9 | 10 9 | 5 5 5 9 | 9 9 9 9 | 6/9 9 10 | 9 9 | 12 |
| A | 8 8 8 9 | 9 9 | 6 6 6 9 | 9 9 9 9 | 6/9 9 | 9 | |
| B | 10 10 10 11 | 11 11 | 7 7 7 9 | 9 9 9 9 | 11 11 11 11 | | |
| | | | 7 7 7 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, —

The musical score consists of two staves. The top staff is for the vocal part, showing a melody line. The bottom staff is for the guitar, providing chords and a bass line. A TAB (Tablature) section follows, showing the fingerings for the guitar parts across six lines labeled T, A, and B.

| | | | | | | | |
|---|-----------|-----|----------|--------|-----------|-----|--|
| T | 10 9 9 10 | 9 9 | 6/9 9 10 | 9 9 12 | 10 9 9 10 | 9 9 | |
| A | | | | | | | |
| B | | | | | | | |

E(G[#]**bass**)

A

E(G[#]**bass**)G[#](C**bass**) C[#]**m**

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

The musical score consists of two staves. The top staff is for the vocal part, showing a melody line. The bottom staff is for the guitar, providing chords and a bass line. A TAB (Tablature) section follows, showing the fingerings for the guitar parts across six lines labeled T, A, and B.

| | | | | | | | |
|---|----------|--------|-----------|-----|----------|--------|--|
| T | 6/9 9 10 | 9 9 12 | 10 9 9 10 | 9 9 | 6/9 9 10 | 9 9 10 | |
| A | | | | | | | |
| B | | | | | | | |

A

E

sto - ny pass, —

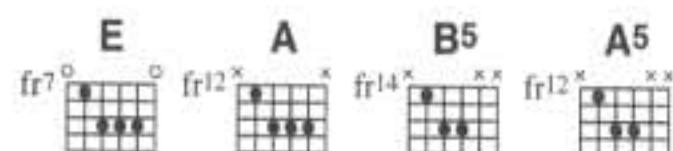
it's just a mo-ment, this time will pass. —

The musical score consists of two staves. The top staff is for the vocal part, showing a melody line. The bottom staff is for the guitar, providing chords and a bass line. A TAB (Tablature) section follows, showing the fingerings for the guitar parts across six lines labeled T, A, and B.

| | | | | | | | |
|---|------|-----------------|------|-----------------|---|---|--|
| T | 9 10 | 10 9 10 10 9 10 | 9 10 | 10 9 10 10 9 10 | 0 | 0 | |
| A | | | | | | | |
| B | | | | | | | |

ELEVATION

Music by U2
Lyrics by Bono



$\text{♩} = 115$

Intro N.C. (E) (A) (E) (A)

Kbd. Sequence *Gtr. 1 (elec.)* *Play 6 times*

mf w/dist.+octaver Fig. 1

TAB

E A E A

Ooh, ooh,

Gtr. 2 (elec.)

f w/dist. Gtr. 1: w/Fig. 1 (x8)

TAB

1. 2.

E A E A B⁵ A⁵

Ooh, ooh,

TAB

© Copyright 2000 Blue Mountain Music Limited (for the UK), 8 Kensington Park Road, London W11 3BU/
Mother Music Limited (for the Republic of Ireland), 30-32 Sir John Rogerson's Quay, Dublin 2/
PolyGram International Music Publishing B.V. (for the rest of the World), 8 St. James's Square, London SW1Y 4JU.
All Rights Reserved. International Copyright Secured.

Verse (B⁵) (A⁵) (E⁵) (B⁵) (A⁵)

Gtr. 1
1. High, high - er than the sun,— you shoot me from a gun,— I need you to
2. A star, lit up like a ci - gar,— strung out like a gui - tar,— may - be you could

Gtr. 2: tacet
Fig. 2

TAB

(E⁵) (B⁵) (A⁵) (E⁵)

e - le - vate me, here.— At the cor - ner of your lips, as the or - bit of your
e - du - cate my mind.— Ex - plain all these con - trols, (I) can't sing but I've got

TAB

(B⁵) (A⁵) (E⁵)

hips, ec - lipse, you e - le - - - vate my
soul, the goal is e - le - - - va - tion. A

TAB

Chorus (B) (A) (E)

soul I've lost all self - con - trol, been liv - ing like a
2, (%\$) mole liv - ing in a hole, dig - ging up my

Gtr. 3 (acous.)

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

TAB

(B) (A) (E)

mole.
soul
Now, go - ing down,
go - ing down,
ex - - - ca - va - - tion.
I

TAB

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

(B) (A) (E)

and I in the sky, you make me feel like I can
and I in the sky, you make me feel like I can

TAB

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

(B) (A) (E) *To Coda ♪*

fly so high, e - - - le - - va - - - tion.
fly so high, e - - - le - - va - - - tion.

TAB

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

1. (B) (A) (E) (B) (A) (E)

2. A

TAB

7 - 5 5 5 7 | 7 - 7 - 7 - 7 - 7 | 7 - 5 5 5 7 | 7 - 7 - 7 - 7 - 7 | .

Gtr. 3: tacet

TAB

7 - 5 5 5 7 | 7 - 7 - 7 - 7 - 7 | 7 - 5 5 5 7 | 7 - 7 - 7 - 7 - 7 | .

12. E

A

E

A

Vocal ad lib.

Gtr. 2

f Gtr. 1; w/Fig. 1 (x8)

TAB

1.

E A

E

2.

A B⁵

A⁵

freely

Middle N.C.

mp

Vocal ad lib.

TAB

Gtrs. 1,2+3: tacet

TAB

D.%, al Coda

A

Kbd. samples

TAB

Coda

Gtr. 2 E A E cont. sim.

Gtr. 4 (elec.) E-le-va-tion, e-le-va-tion.

f w/heavy dist.+wah wah
Gtr. 1: w/Fig. 1 (x7)

TAB

| | | | | | |
|---|---|---|---|---|---|
| 9 | 8 | 7 | 9 | 8 | 7 |
| 7 | 6 | 5 | 7 | 6 | 5 |

E A E A E A B⁵ A⁵

E-le-va-tion, e - le - va - tion.

TAB

| | | | | | |
|---|---|---|---|---|---|
| 9 | 8 | 7 | 9 | 8 | 7 |
| 7 | 6 | 5 | 7 | 6 | 5 |

E A E A E A A

Vocal ad lib.

TAB

| | | | | | |
|---|---|---|---|---|---|
| 9 | 8 | 7 | 9 | 8 | 7 |
| 7 | 6 | 5 | 7 | 6 | 5 |

Gtr. 2

Gtr. 1: w/Fig. 1 (x8)
Gtr. 4: tacet

TAB

| | | |
|---|---|---|
| 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 | 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 | 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 |
| 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 | 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 | 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 9 9 x-x 14-14-14 14 |
| 7 7 12-12-12-12 7 7 12-12-12-12 7 7 12-12-12-12 | 7 7 12-12-12-12 7 7 12-12-12-12 7 7 12-12-12-12 | 7 7 12-12-12-12 7 7 12-12-12-12 7 7 12-12-12-12 |
| 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 |

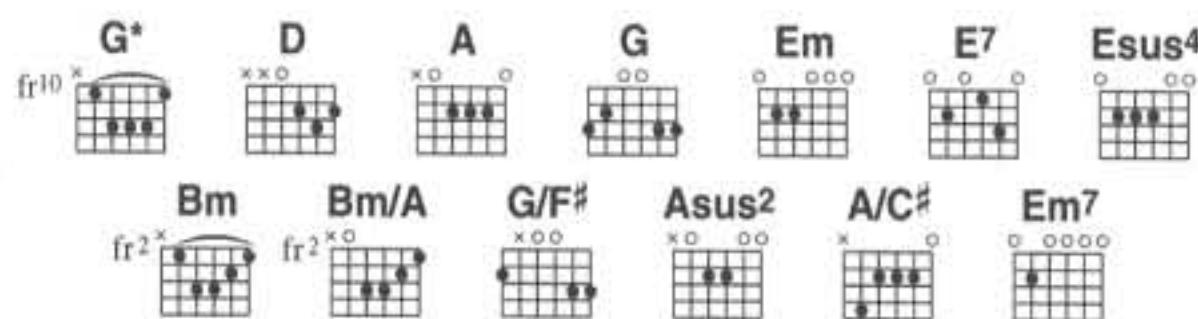
1. E A | 2. B⁵ A⁵ Repeat to fade

TAB

| | | |
|---|---|---|
| 9 9 x-x 14-14-14 14 16 16 x-x-x-x 14-14 | 9 9 x-x 14-14-14 14 16 16 x-x-x-x 14-14 | 9 9 x-x 14-14-14 14 16 16 x-x-x-x 14-14 |
| 9 9 x-x 14-14-14 14 16 16 x-x-x-x 14-14 | 9 9 x-x 14-14-14 14 16 16 x-x-x-x 14-14 | 9 9 x-x 14-14-14 14 16 16 x-x-x-x 14-14 |
| 7 7 12-12-12-12 14 14 x-x-x-x 12-12 | 7 7 12-12-12-12 14 14 x-x-x-x 12-12 | 7 7 12-12-12-12 14 14 x-x-x-x 12-12 |
| 0 0 14 14 | 0 0 14 14 | 0 0 14 14 |

WALK ON

Music by U2
 Lyrics by Bono
 Dedicated to Aung San Suu Kyi



Intro $\text{♩} = 100$

(Dm⁷) (C)

*(Spoken) 1. And love is not the ea - sy thing,
 2. Love is not the ea-sy thing,
 the on-ly bag-gage you can bring is*

Percussion

mf Kbd. arr. for Gtr.
 2^{o} sim. ad lib.

TAB

G

1. **2.**

Gtr. 2 (acous.) G*

Gtr. 1 (elec.)

TAB

Gtrs. 2+3 (acous.) D A cont. sim. G Em

Gtr. 1 (elec.)

f w/dist.+delay
 let ring...

TAB

© Copyright 2000 Blue Mountain Music Limited (for the UK), 8 Kensington Park Road, London W11 3BU/
 Mother Music Limited (for the Republic of Ireland), 30-32 Sir John Rogerson's Quay, Dublin 2/
 PolyGram International Music Publishing B.V. (for the rest of the World), 8 St. James's Square, London SW1Y 4JU.
 All Rights Reserved. International Copyright Secured.

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#). The bottom staff is a bass clef staff with a key signature of one sharp (F#). The score consists of four measures. The first measure is labeled 'D' above the staff. The second measure is labeled 'A'. The third measure is labeled 'G'. The fourth measure is labeled 'E7'. The tablature below the staff shows the string numbers for each note: 12, 11, 12 for the first measure; 10 for the second measure; 12, 11, 12 for the third measure; and 12, 11, 12, 10 for the fourth measure.

Verse

Gtr. 3 D A G

cont. sim.

Gtr. 4 (elec.)

1. And if the dark - ness is _____ to keep _____ us a -
 2. You're pack - ing a suit - case for _____ a place _____ none of us has

mf w/warm overdrive
Gtrs. 1+2: tacet

TAB

| | | | | |
|---|---|---|---|---|
| . | 2 | | | |
| . | 4 | | | |
| | | 2 | 2 | 4 |

Rhy. Fill 1

Gtr. 2

Em D

TAB

| | | | |
|--|---|---|---|
| | 2 | 2 | 2 |
| | 3 | 3 | 3 |
| | 2 | 2 | 2 |
| | 0 | 0 | 0 |

G Em D

Gtr. 2: w/ Rhy. Fill 1

TAB

A G Em

Gtr. 2: w/ Rhy. Fill 1

TAB

D A E Esus⁴ E Esus⁴ E Esus⁴ E

Gtr. 3

D A E Esus⁴ E Esus⁴ E Esus⁴ E

Gtr. 1

Chorus Gtrs. 2+3 D A G

cont. sim.

walk on. walk on. What you got they can't steal it, no
What you've got they can't de-ny it, can't

Gtr. 1

f Gtr. 2: w/ Rhy. Fill 1 (x2)
Gtr. 4: tacet

TAB

Em

D

A

they can't ev - en feel it. Walk on,
sell it,____ can't buy it. Walk on,

walk on,____
walk on,____

TAB

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

12 11 12 | 12 12 | 12 11 12 | 12 12 | 12 11 12 | 12 12 |

G

1.
E⁷2.
E⁷

stay safe to - night.____

And I know—

TAB

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

12 11 12 | 12 12 | 12 13 12 | 12 12 | 12 13 12 | 12 12 | 12 15 |

D

A

E

— it aches,— and your heart it breaks, (and) you can on - ly take— so much.— Walk—

TAB

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

12 11 12 | 12 12 | 12 11 12 | 12 12 | 12 13 12 | 12 12 | 12 13 12 |

Solo Bm Bm/A G G/F# Em

Gtrs. 2+3

A

cont. sim.

on.—

Gtr. 4

Gtr. 1: tacet

7-8 8-10 10-12 | 12-12 | 15-14 12-12-14 | 12-14-12 | 10 | 8-10-8-7-5-5-7 |

Bm

Bm/A

G

G/F#

Em

Walk on.

7 7-8 8-10 10-12 12 12-(12)-15-14-(14)-10 7-7-10 10-14

A Asus² A Asus² A Asus² D A Asus² A

14 12 14-14-14 14 12 14-14 14 12 10 7 5-7-5 3 5-7-5 3

Middle D A/C#
 Gtrs. 2+3 cont. sim. G

Home, hard to know what it is, if you've nev-

Gtr. 1

mf Gtr. 4: tacet

12 10 12 11 12 12 10 12 11 12 12 10 12

D A/C#

- er had one. Home, I can't say-

12 10 12 11 12 12 10 12 11 12 12 10 12

G D

TAB

A/C# E

TAB

D A E

TAB

f

Outro Em⁷ G Gtrs. 2+3 cont. sim.

Gtr. 4

Gtr. 1: tacet

TAB

5 5-7 3 3 3 0 3 5 5-7 3 3 3 5 5-7 3 3 3 3 2 2 0 0 2 2

Em⁷

G

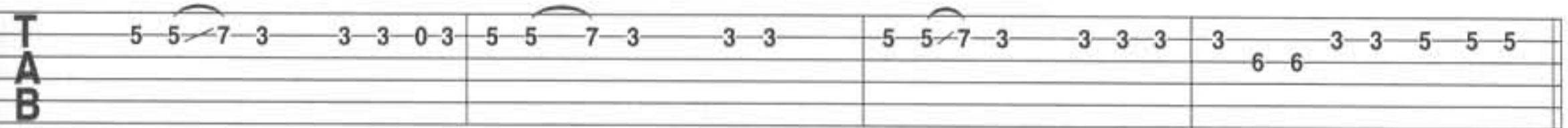
D

A



you've got to leave it be - hind.

All that you fash-

Em⁷

G

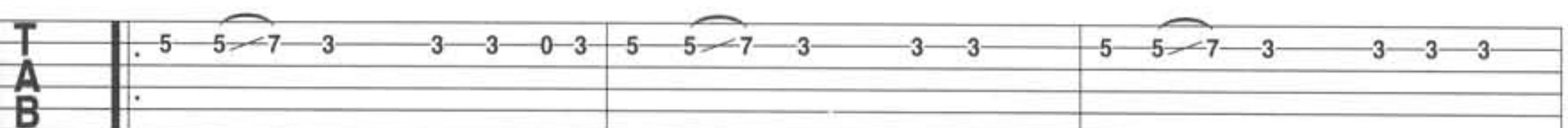
D



- ion,
rea - son, all that you make,____
 all that you make,____

all that you build,
all that you build,

all that you break.
all that you break.



A

Em⁷

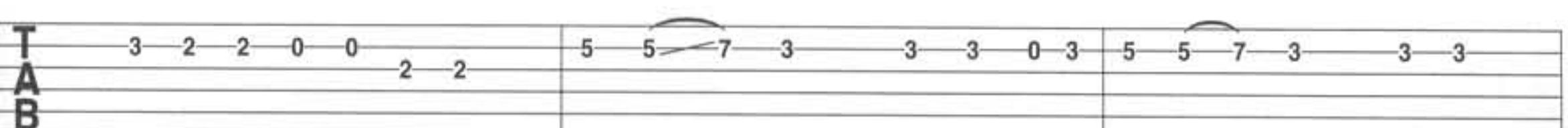
G



All that you mea - sure,____
All that you sense,____

all that you steal,
all that you speak,

all this you can-
all you dress



D

A

Repeat to fade

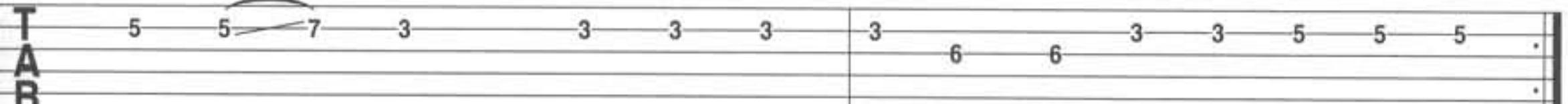


up,

leave
all

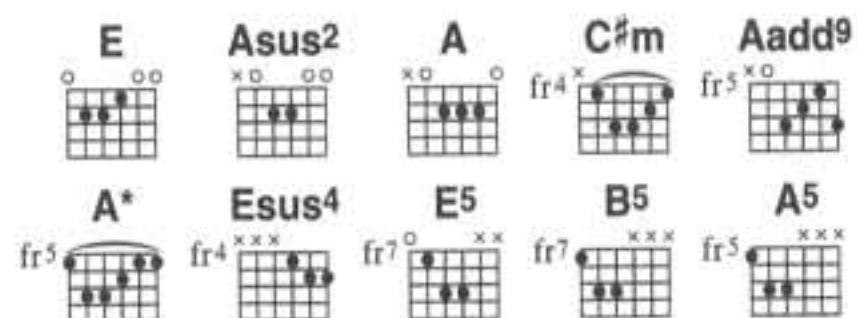
be - hind.
that you scheme.

All that you
All that you



KITE

Music by U2
Lyrics by Bono & The Edge



$\text{♩} = 135$

Intro N.C.

Gtr. 1 (elec.)

Musical score for Gtr. 1 (electric):

mf Kbd. arr. for Gtr.

TAB notation:

```

T   7   4   7   5   7   4   7   5   9
A   -   -   -   -   -   -   -   -   -
B   -   -   -   -   -   -   -   -   -

```

Gtr. 2 (acous.)

E Asus² E

cont. sim.

Asus²

Gtr. 1: w/slide, delay+slight dist.

TAB notation:

```

T   4   9   4   9   4
A   -   -   -   -   -
B   -   -   -   -   -

```

Verse E Asus² E Asus²

1. Some - thing— is: a-bout to give,— I can feel it com-

TAB notation:

```

T   4   9   4   9   4
A   -   -   -   -   -
B   -   -   -   -   -

```

© Copyright 2000 Blue Mountain Music Limited (for the UK), 8 Kensington Park Road, London W11 3BU/
Mother Music Limited (for the Republic of Ireland), 30-32 Sir John Rogerson's Quay, Dublin 2/
PolyGram International Music Publishing B.V. (for the rest of the World), 8 St. James's Square, London SW1Y 4JU.
All Rights Reserved. International Copyright Secured.

E Asus² E Asus²

- ing.
I think I know what it means,
I'm not a - fraid to die,-

TAB

E Asus² E Asus²

I'm not a - fraid to live,
and when I'm

TAB

E Asus² E Asus²

flat on my back I hope to feel like I did.
'Cause

TAB

Gtr. 2 (acous.) A
Gtr. 3 (elec.)

hard - ness,
it sets in,-

you need some pro - tec -

Gtr. 3: w/dist.+delay

TAB

C#m

A

- tion, the thin-ner the skin.

TAB

9-8-9-8-9 (9)-8-6 8-9-8-9-8-9 9-(16)

E

A

*Gtr. 1 (acous.) I want you to know that
+Gtr. 2 (elec.)

ff Gtr. 4; w/dist.+delay

TAB

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

*Composite part

C#m

A add⁹

cont. sim.

you don't need me an - y - more.

TAB

9 9 9 9 9-11 11-12 12-12-12-12-12-12 12-12-12-12-12 7 7 0 0

E

A

I want you to know you don't need

TAB

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

C♯m

A add⁹ A* E sus⁴

Chorus Gtrs. 2+3

E⁵ B⁵
cont. sim.

Gtr. 4

Gtr. 1: tacet

TAB

A⁵

is will break you, I don't know which way the
see you cry. I

TAB

1. 2.

wind will blow. not good - bye.
know that this is Gtr. 1

Gtrs. 3+4: tacet

TAB

Gtr. 2

E Asus² E
cont. sim. Asus²

E Asus² E Asus²
In

E Asus² E

sum - mer I can taste the salt____ in the sea,____ there's a kite blow-ing out of con - trol-

Asus² E Asus²

— on a breeze... I won - der what's gon - na hap - pen to you, — you

Instrumental A

Gtrs. 2+3

cont. sim.

ff Gtr. 1: w/Rhy. Fig. 1

TAB

| | | | |
|----|-------------------|----|-------|
| 14 | 17~16~16~12~12~10 | 10 | 12~14 |
|----|-------------------|----|-------|

Rhy. Fig. 1

Gtr. 1 A

w/slide+delay

TAB

C[#]m A

TAB

B⁵ A⁵

who time has come a-round, sees (I) don't want to see you the sha-dow be-hind cry.

1. 2.

your eyes. I know that this is not good - bye. Gtr. 1

E Asus² E cont. sim. Asus²

Gtr. 2 Did I

mf

E Asus² E Asus²

waste it, not so much I could-n't taste it, life should be

E Asus² E Asus²

fragrant,
roof-top to the base-ment.
The last of the

TAB

E Asus² E Asus²

rock stars,
when hip hop drove the big cars,
in the time when new

Gtr. 3
w/delay
Gtr. 1: cont. sim.

TAB

E Asus² E Asus²

me-di-a
was the big i - de - a,
that was the big i - de -

TAB

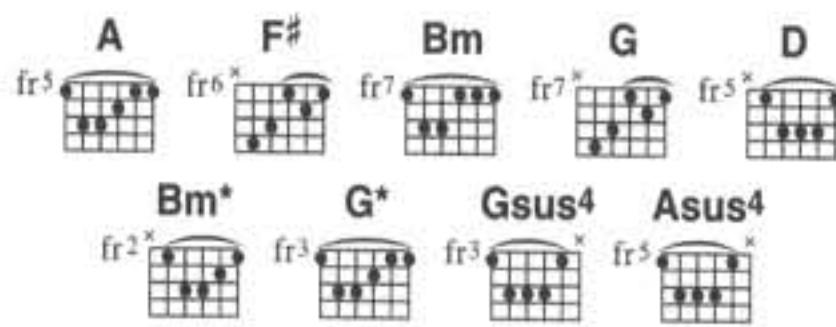
E Asus² E Asus² E

- a.

TAB

IN A LITTLE WHILE

Music by U2
Lyrics by Bono



Intro $\text{♩} = 90$ A F# Bm G D A [1.]

Gtr. 1 (elec.)

mf w/clean tone+compression
let ring...

[2.]

Verse

A F# Bm G

(Gtr. 1)

1. In a lit-tle while,— sure - ly you'll be mine,
(2.) lit-tle while,— I won't be blown by e - ve-ry breeze,—

2^o sim. ad lib.
Fig. 1...

Gtr. 2 (elec.)

w/slight overdrive
let ring...
1^o tacet

© Copyright 2000 Blue Mountain Music Limited (for the UK), 8 Kensington Park Road, London W11 3BU/
Mother Music Limited (for the Republic of Ireland), 30-32 Sir John Rogerson's Quay, Dublin 2/
PolyGram International Music Publishing B.V. (for the rest of the World), 8 St. James's Square, London SW1Y 4JU.
All Rights Reserved. International Copyright Secured.

D A F♯

in a lit-tle while I'll be there.
Fri-day night run - ning to Sun-day on my knees.

In a lit-tle while,-
That girl,- this hurt-
that girl,-

...Fig. 1 ends 2° Gtr. 1: w/Fig. 1 (x2)

TAB

Bm G D A

will hurt no more, I'll be home love.
When the night-

she's mine, well I have known her since, since she was a lit-

will hurt no more, I'll be home love.
When the night-

she's mine, well I have known her since, since she was a lit-

TAB

F# Bm G D A

A musical score for a guitar or ukulele. The top staff shows a melody in F# major. The lyrics are: "ittle girl takes a deep breath, with Span - ish eyes. and the day - light has no air. when I saw her in a". The chords indicated above the staff are F#, Bm, G, D, and A.

Guitar TAB for the first section. The strings are numbered 6 (low E) at the bottom and 1 (high E) at the top. The tab shows a sequence of notes and chords corresponding to the music above.

Guitar TAB for the first section continued. The strings are numbered 6 (low E) at the bottom and 1 (high E) at the top. The tab shows a sequence of notes and chords corresponding to the music above.

A musical score for the second section. The top staff shows a melody in F# major. The lyrics are: "Play 1° & 2°". The chords indicated above the staff are F# and Bm.

Guitar TAB for the second section. The strings are numbered 6 (low E) at the bottom and 1 (high E) at the top. The tab shows a sequence of notes and chords corresponding to the music above.

A musical score for the third section. The top staff shows a melody in F# major. The lyrics are: "pram they pushed her by. If I crawl, Oh my, if I come crawl - ing home, my how you've grown, will you well it's". The chords indicated above the staff are F#, Bm, and G.

Guitar TAB for the third section. The strings are numbered 6 (low E) at the bottom and 1 (high E) at the top. The tab shows a sequence of notes and chords corresponding to the music above.

Guitar TAB for the third section continued. The strings are numbered 6 (low E) at the bottom and 1 (high E) at the top. The tab shows a sequence of notes and chords corresponding to the music above.

A musical score for the fourth section. The top staff shows a melody in F# major. The lyrics are: "If I crawl, Oh my, if I come crawl - ing home, my how you've grown, will you well it's". The chords indicated above the staff are F# and Bm.

Guitar TAB for the fourth section. The strings are numbered 6 (low E) at the bottom and 1 (high E) at the top. The tab shows a sequence of notes and chords corresponding to the music above.

D A

been hey, be there? it's been a lit-tle while. }

TAB

| | | | | |
|---|---|---|---|---|
| 8 | 8 | 7 | 5 | 5 |
| 7 | 7 | 7 | 6 | 6 |
| 9 | 9 | 7 | 7 | 7 |

TAB

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

Bridge Bm* G* Gsus⁴ G D A

Ooh. _____ ooh. _____

TAB

| | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 2 | 3 | 2 | 3 | 2 | 3 | 2 | 2 | 3 | 3 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 5 | 5 |
| 3 | 3 | 2 | 3 | 2 | 3 | 3 | 3 | 3 | 3 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 5 | 5 |
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 |
| 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 4 | 5 | 5 | 5 | 5 | 5 | 5 | 7 | 7 | 7 | 7 | 7 | 7 |
| 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 2 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 |

TAB

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 7 | 7 | 0 | 0 | 7 | 7 | 8 | 8 | 8 | 7 | 5 | 7 | 5 | 7 | 5 | 0 |
| 7 | 9 | 9 | 9 | 7 | 7 | 9 | 9 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 5 |

1. Asus⁴ A2. Asus⁴ A

2. In a

Gtr. 1: cont. sim. in slashes

TAB

B

$\frac{1}{2}$

TAB

Bm*

G*

Gtr. 1

Ooh, _____ slow down my

Gtr. 2

TAB

Bm*

cont. sim.

G*

beat - ing heart. (A) man dreams one day to fly, a

TAB

A D A D Bm*

man takes a rock - et ship in - to the skies. He lives on a star___ that's dy - ing

TAB

G* A D A D

in the night,— and fol - lows in the trail, the scat - ter of light.— Turn it

TAB

A F♯ Bm G

on, turn it on,

Gtr. 1: w/Fig. 1

TAB

D A

(you) turn me on.

TAB

Gtr. 1 Bm* G* D A Asus⁴ A cont. sim.

Ooh, _____ slow down my beat - ing heart._____

Gtr. 2

TAB

Bm* G* D A

Ooh, _____ slow - ly, slow - ly love,

TAB

Bm* G* A D A D

slow down my beat - ing heart._____

Slow - ly, slow - ly love,

TAB

Bm* G* D A D

slow down my beat - ing heart,_____

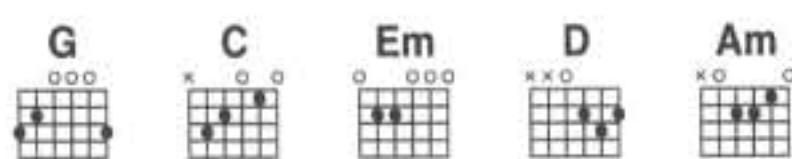
slow - ly, slow - ly love.

TAB

WILD HONEY

Music by U2
Lyrics by Bono

BPM
♩ = 125



Intro N.C.

Gtr. 2 (elec.)

mf w/clean tone
Gtr. 1: w/FIG. 1

TAB

Verse § G

Gtr. 3 (acous.) cont. sim.

(1.) days when we were swing - ing from - the trees, I was a mon -
(2.) know you, did I know you ev - en then? Be - fore the clocks -

Gtrs. 1+2 (Verse 3 (§) see block lyric)

let ring...

TAB

Fig. 1

N.C.

Gtr. 1 (acous.)

C G

- key kept time, steal-ing ho-ney from a swarm of bees. I could taste,
be-fore the world was made. From the

TAB

| | | | |
|-----------|-------------|-----------|-----------|
| 0 1 0 1 0 | 0 1 0 1 0 1 | 3 0 0 1 3 | 3 0 1 0 0 |
| 3 3 | | 0 0 | 3 3 |

cruel I could taste you ev - en then, and I would
sun, you were my shel-

TAB

| | | | |
|---------|-----------|---------|-----------|
| 0 0 1 3 | 0 0 3 1 0 | 0 0 1 3 | 0 0 3 1 0 |
| 3 3 | | 3 3 | 3 3 |

Gtr. 3 G To Coda ♪

chase you down the wind. you were my shel - ter and my shade.

TAB

| | | | |
|-----------|---------|---------|---------|
| 0 0 1 0 0 | 0 1 0 0 | 0 0 1 0 | 3 1 0 1 |
| 3 3 | | 3 3 | 3 3 |

Gtr. 1: cont. in slashes

Chorus Em C G D

Gtrs. 1+3

You could go there if you please, wild ho-ney.
If you go there with me, wild ho-ney.

Gtr. 4 (elec.)

w/delay+vibrato effect
(2° w/clean tone)
Gtr. 2: tacet

TAB

| | | | | |
|------|------|----------|--------|------------|
| 9 12 | 10 9 | 10 10 12 | 7 9 12 | 10 7 10 12 |
| | | | | |

*w/lower harmony 2° only

Em C G D

And if you go there, go with me, wild ho-ney.
You can do just what you please, wild ho-ney.

Gtr. 1

TAB

9 12 10 9 12 12 12 10 10-12 4

1. G

Gtr. 3 cont. sim.

2. And did I

Gtr. 2: w/ Rhy. Fig. 1
Gtr. 4: tacet

TAB

7-5 7 7-5 7 7-8 5 5 7 7-5 7 7-5 7 7-8 5 5 7

4-2 4 4-2 4 4-5 2 2 4 4-2 4 4-2 4 4-5 2 2 4

2.

Em C G D

Yeah just blow - ing in the breeze, wild ho-ney, wild,

Gtr. 4

TAB

9 12 10 9 7 12 12 10 0 12

Rhy. Fig. 1

Gtr. 2 G

TAB

0-1-3 0-3-1-0 0-0-1-3 3-1-0-0

Em

C

G

D

Sheet music for guitars 1, 3, and 4 in the key of Em. The score includes four staves: Gtr. 1 (top), Gtr. 3 (middle), and TAB (bottom). The music consists of four measures in Em, followed by four measures in C, then four measures in G, and finally four measures in D. The lyrics "wild, wild, wild" are repeated in each section. The TAB staff shows standard guitar notation with fingerings and string numbers. The Gtr. 3 staff features sixteenth-note patterns. The Gtr. 1 staff has sustained notes and grace notes.

wild, wild, wild.

Gtr. 1

TAB

Gtr. 3

D. & al Coda

3. I'm still

Gtr. 2: w/Rhy. Fig. 1
Gtr. 4: tacet

TAB

◊ Coda

Em

C

Sheet music for guitars 1+3 and TAB in the key of Em. The score includes three staves: Gtr. 1+3 (top), Gtr. 1+3 (middle), and TAB (bottom). The music consists of three measures in Em, followed by three measures in C, and then three measures in Am. The lyrics "Oh oh oh" are repeated in each section. The Gtr. 1+3 staff features eighth-note patterns with vertical bar markings. The TAB staff shows standard guitar notation with fingerings and string numbers. The dynamic ff (fortissimo) is indicated in the middle staff.

Oh oh oh.

Gtrs. 1+3

ff

TAB

Am

C

Sheet music for guitars 1+3 and TAB in the key of Am. The score includes three staves: Gtr. 1+3 (top), Gtr. 1+3 (middle), and TAB (bottom). The music consists of two measures in Am, followed by two measures in C. The lyrics "Love me, keep me, oh oh" are repeated in each section. The Gtr. 1+3 staff features eighth-note patterns with vertical bar markings. The TAB staff shows standard guitar notation with fingerings and string numbers. The dynamic ff (fortissimo) is indicated in the middle staff.

Love me, keep me, oh oh.

Gtrs. 1+3: cont. in slashes

TAB

Chorus Em

Gtrs. 1+3 C G cont. sim. D

Gtr. 4

TAB

f Gtr. 2: w/Rhy, Fig. 2 *ad lib.*

TAB

Em **C** **G** **D**

TAB

Em **C** **G** **D**

TAB

Rhy. Fig. 2

Gtr. 2 Em **C** **G** **D**

TAB

Em

C

G

D

wild,

wild.

Gtr. 1

G

Gtr. 3

Gtr. 1

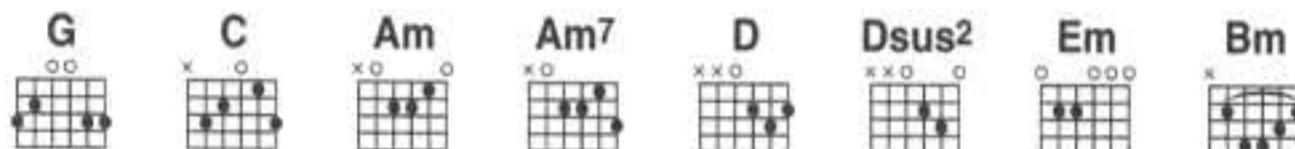
Gtr. 4: tacet

Verse 3 (§):

I'm still standing
 I'm still standing where you left me.
 Are you still growing wild
 With everything tame around you?
 I send you flowers
 Cut flowers for your hall
 I know your garden's full
 But is there sweetness at all?

PEACE ON EARTH

Music by U2
Lyrics by Bono



• 105

Intro (G)

(c)

Gtr. 3 (elec.) 8^{va}



*harmonised pitch

(F)

(c)

(G)

80



Gtr. 3: cont. sim ad lib

Verse G

Gtr. 2
(acous.)

10



Gtr. 1: w/clean tone, delay+vib. effect
let ring...

tacet

—3—

© Copyright 2000 Blue Mountain Music Limited (for the UK), 8 Kensington Park Road, London W11 3BU/
Mother Music Limited (for the Republic of Ireland), 30-32 Sir John Rogerson's Quay, Dublin 2/
PolyGram International Music Publishing B.V. (for the rest of the World), 8 St. James's Square, London SW1Y 4JU.
All Rights Reserved. International Copyright Secured.

G

I'm sick of all _____ of this
where there was we'd tear _____ them down
and

TAB

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

C

G

hang - ing a - round.
use them on our e - ne - mies.

Sick of sor -
They say that what -

2^o Gtr. 3; ad lib.

TAB

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

C

row,
you mock

will sick of pain.
ov - er - take - you.

TAB

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

Am

Am⁷

D

sick of hear - - - ing
And you be - - come a mon - ster,

a - gain and a - gain - so the mon - ster will -

TAB

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

Am⁷

not break you. that there's gon-na be
It's al-re-a-dy gone too far, who said that if you go in hard you

TAB

```

T 2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
A 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
B 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

```

G

peace on earth.
won't get hurt.

TAB

```

T 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3
A 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
B 0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

```

Gtrs. 1+2: cont. in slashes

Chorus G D sus² C

Gtrs. 1+2

Je-sus, could you take the time to throw a drowning man a line, peace on earth.

Gtr. 3

TAB

```

T 12 15 15 12 12 7 10 10 7 14 13 15 13 14
A 15 12 12 7 7 7 13 14 14 13 14
B 12 12 7 7 7 14 13 14 13 14

```

Am G Em
cont. sim.

Tell the ones who hear no sound, whose sons are living in the ground.

TAB

```

T 10-10-12 12 10 12 12 15 15 15 12 9 12 9 12
A 12 15 12 12 15 15 15 12 9 12 9 12
B 12 12 9 9 9 12 12 12

```

mf

Bm C G Bm

peace on earth... No, who's or why's, no one cries like a moth-er cries for

TAB

11 14 14 14 | 14 13 14 13 | 12 15 15 15 | 9 10 10 10-10

C Am G

peace on earth... She nev - er got to say good-bye, to

TAB

14 13 15 13 14 | x 12 12 12 | 12 15 15 15 | 15 12 12

Em Bm C

see the co - lour in his eyes, now he's in the dirt,

TAB

9 12 12 9 | 11 14 14 14 | 14 13 13 14

G Gtrs. 1+2 C

peace on earth.

TAB

12 12-10-12 12 | 15 15 12 | 15 13 14 15 13 14 13

G

Verse G

3. They're read - ing names— out— over the ra - di - o.

C

Gtrs. 1+2

Gtr. 3; tacet

TAB

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

Am⁷ D

- li - a,
Ga-reth, Ann____ and Bre - da,

Am⁷

The vocal melody consists of eighth notes and sixteenth-note patterns. The guitar chords are Am⁷, Am⁷, Am⁷, Am⁷, Am⁷, Am⁷, Am⁷. The tablature shows a repeating pattern of strings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

G

The vocal melody continues with eighth notes and sixteenth-note patterns. The guitar chords are G, G. The tablature shows a repeating pattern of strings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Gtrs. 1+2: cont. in slashes

Verse G Em C

The vocal melody includes eighth notes and sixteenth-note patterns. The guitar chords are G, Em, Em. The tablature shows a repeating pattern of strings 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3.

Am

G

Em

The vocal melody consists of eighth notes and sixteenth-note patterns. The guitar chords are Am, G, Em, Em. The tablature shows a repeating pattern of strings 9, 12, 12, 12, 12, 15, 15, 15, 15, 9, 12, 12, 12, 12.

Bm

1. C | 2. C

peace on what's it earth.
worth?

Je - This

TAB

Outro G

C

peace on earth,
peace on earth,

TAB

G

C

peace on earth,
peace on earth,

TAB

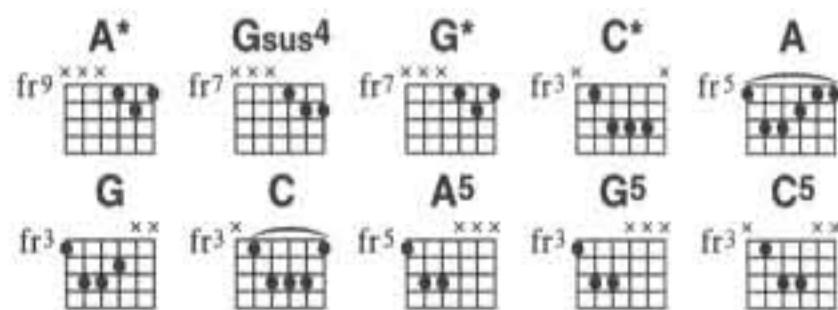
G

mp

TAB

NEW YORK

Music by U2
Lyrics by Bono



♩ = 125

Intro N.C.

Kbd. arr. for Gtr.
mf

TAB

(A) (G) (C) (G)

TAB

TAB

Gtr. 1
(elec.) (A)

(G)

(C)

Gtr. 2 - (G)

w/clean tone + delay
mp let ring...
Fig. 1

Gtr. 2; w/clean tone

TAB

© Copyright 2000 Blue Mountain Music Limited (for the UK), 8 Kensington Park Road, London W11 3BU/
Mother Music Limited (for the Republic of Ireland), 30-32 Sir John Rogerson's Quay, Dublin 2/
PolyGram International Music Publishing B.V. (for the rest of the World), 8 St. James's Square, London SW1Y 4JU.
All Rights Reserved. International Copyright Secured.

A*

Verse

(1^o vocals 8va lower) 1. In New York free sum - dom - looks like hot,
2. In New New York York

2^o Gtr. 2: *ad lib.*

TAB

C*

G

cont. sim.

too well in - to the choi hun - ces. dreds.

TAB

A*

Gsus⁴

G*

In New York I found the a friend, -
You can't walk a - round the the block, -

TAB

C*

G

to drown out the oth - er voi - ces.
with - out a change of cloth - ing.

TAB

(A)

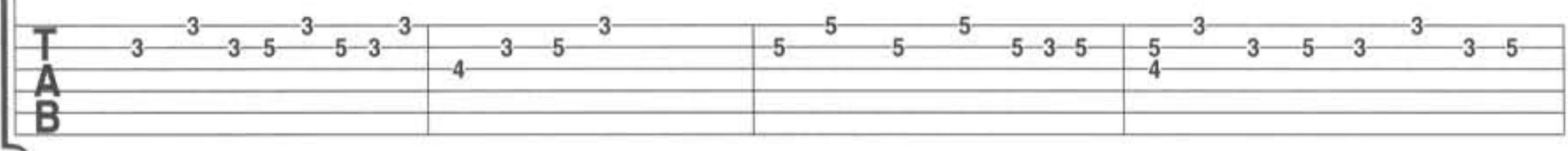
(G)

(C)

(G)



Voi - ces on the cell phone, voi - ces from home, voi - ces of the hard sell, voi - ces down the stair-well, in
Hot as a hair - dryer in your face, hot as a hand - bag and a can of mace. In New-

1^o Gtr. 2: w/Rhy. Fig. 1

(A)

(G)

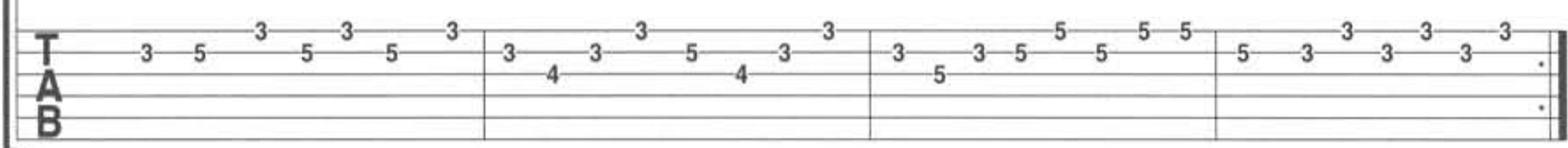
(C)

1.

(G)



New York,
York, I just got a place in New York.
I just got a place in New - York,



Rhy. Fig. 1

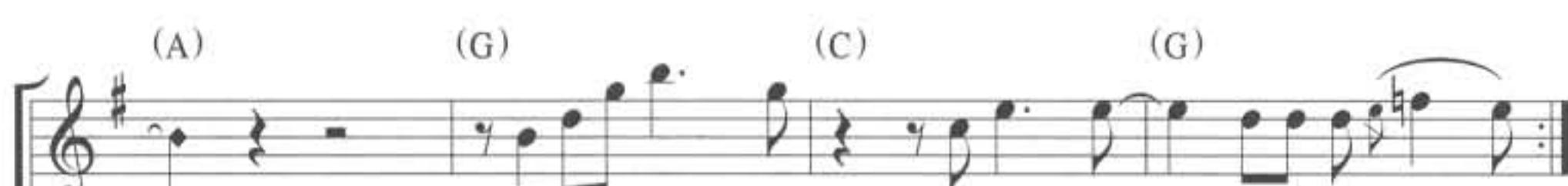
Gtr. 2

(A)

(G)

(C)

(G)

T
A
B14-14-14-14-14-14-14-14-12-12
14-14-14-14-14-14-14-14-12-125 5 5
7 12 12T
A
B12 12 12
14

5 5 5

3 3 3 5 6 5
. .

2. (G) (A) (G) (C)

New York,

(G) A G

In New York you can for - get,

Gtr. 2

w/vib. effect let ring... Gtr. 1: w/FIG. 1 sim. ad lib. x2

C G A

for - get how to sit still. Tell your - self -

G C G Gtrs. 1+5

you will stay in, but it's down to Al - pha-ville.

A⁵ G⁵ C⁵

Chorus

Gtrs. 2+3

ff Gtr. 4: w/Rhy. Fig. 2 x2
Gtrs. 3+5: w/heavy dist.

TAB

| | | |
|-------------------------|------------------|-------------------------|
| 9 9 9 9 9 9 9 9 | 9 7 7 7 7 7 7 7 | 8 8 8 8 8 8 8 8 |
| 10 10 10 10 10 10 10 10 | 10 8 8 8 8 8 8 8 | 9 9 9 9 9 9 9 9 |
| 9 9 9 9 9 9 9 9 | 9 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 9 |
| 11 11 11 11 11 11 11 11 | 11 9 9 9 9 9 9 9 | 10 10 10 10 10 10 10 10 |

G⁵ A⁵

cont. sim.

New York, New _____ York.

TAB

| | |
|-----------------|-------------------------|
| 7 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 9 |
| 8 8 8 8 8 8 8 8 | 10 10 10 10 10 10 10 10 |
| 7 7 7 7 7 7 7 7 | 9 9 9 9 9 9 9 9 |
| 9 9 9 9 9 9 9 9 | 11 11 11 11 11 11 11 11 |

G⁵ C⁵

TAB

| | |
|------------------|-------------------------|
| 9 7 7 7 7 7 7 7 | 8 8 8 8 8 8 8 8 |
| 10 8 8 8 8 8 8 8 | 9 9 9 9 9 9 9 9 |
| 9 7 7 7 7 7 7 7 | 10 10 10 10 10 10 10 10 |
| 11 9 9 9 9 9 9 9 | 11 11 11 11 11 11 11 11 |

Rhy. Fig. 2

Gtr. 4 A⁵

w/heavy dist.

TAB

| | | | |
|-------------|-------------|-------------|-------------|
| 9 9 9 9 9 9 | 9 7 7 7 7 7 | 7 9 9 9 9 9 | 9 9 9 9 9 9 |
| 7 7 7 7 7 7 | 7 5 5 5 5 5 | 5 7 7 7 7 7 | 7 5 5 5 5 5 |

G⁵ A⁵ G⁵

New York, New York.

Gtr. 1: w/Rhy. Fig. 3

TAB

| | | | | | | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|---|---|---|---|---|---|---|
| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | |
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |
| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 | 7 | 7 |
| 9 | 9 | 9 | 9 | 9 | 9 | 9 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |

C⁵ G⁵ A⁵

New York

TAB

| | | | | | | | | | | | | | | | | | | | | | |
|----|----|----|----|----|----|----|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|
| 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 10 | 10 | 10 | 10 | 10 | 10 | 10 |
| 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| 10 | 10 | 10 | 10 | 10 | 10 | 10 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |

G⁵ C⁵ G⁵

ah - ooh.

TAB

| | | | | | | | | | | | | | | | | | | | | | |
|----|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|---|---|---|---|---|---|
| 9 | 7 | 7 | 7 | 7 | 7 | 7 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 | 8 |
| 10 | 8 | 8 | 8 | 8 | 8 | 8 | 7 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| 9 | 7 | 7 | 7 | 7 | 7 | 7 | 7 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |
| 11 | 9 | 9 | 9 | 9 | 9 | 9 | 9 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 10 | 9 | 9 | 9 | 9 | 9 | 9 |

Rhy. Fig.3

Gtr. 1 A⁵ G⁵ C⁵ G⁵

let ring...

TAB

| | | | | | | | | | | | | | | | | | | | | | | |
|---|------|---|----|---|------|---|----|---|------|---|----|---|------|---|----|---|------|---|----|---|------|---|
| 9 | 8-10 | 7 | 10 | 9 | 8-10 | 7 | 10 | 9 | 8-10 | 7 | 10 | 9 | 8-10 | 7 | 10 | 9 | 8-10 | 7 | 10 | 9 | 8-10 | 7 |
|---|------|---|----|---|------|---|----|---|------|---|----|---|------|---|----|---|------|---|----|---|------|---|

(A)

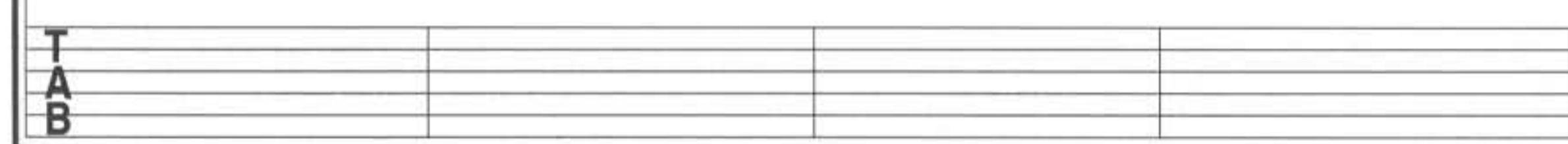
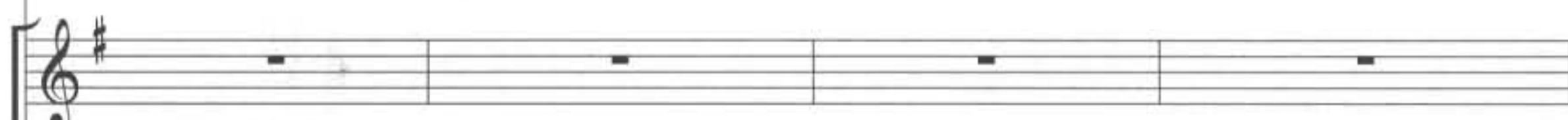
(G)

(C)

(G)



The I - Irish been com-ing here— for years,— feel like they own the place.



A

G

C

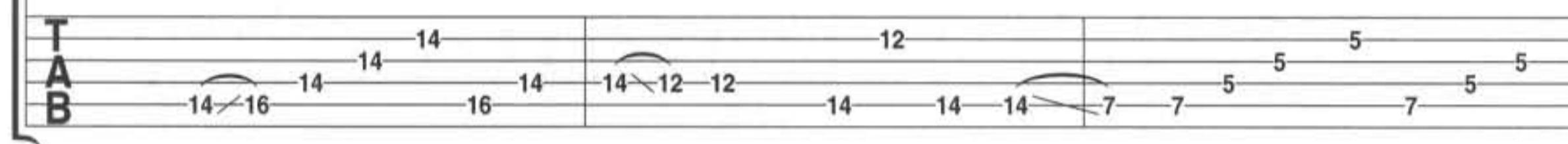


They got the air - port, ci - ty hall, con - crete. asph - alt they

Gtrs. 2+3



Gtr. 1: w/ Fig. 1 x3 ad lib.



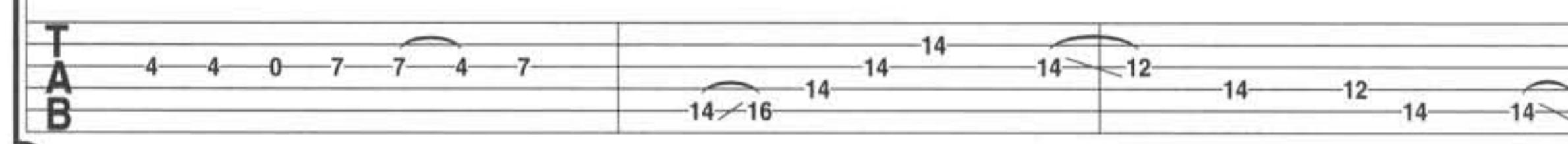
G

A

G



ev - en got the po - lice. I - Irish, I - ta - li - an, Jews and His - pa - nics, re -



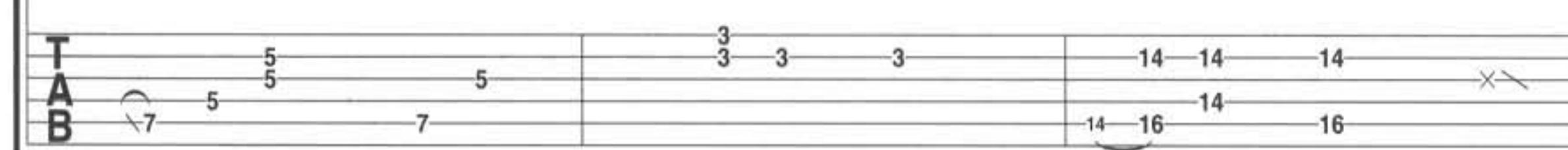
C

G

A



- li - gious nuts, po - li - ti - cal fa - na - tics in the stew. (Living)



G C G

hap - pi - ly, not like me and you. That's where I lost you, New

TAB

Chorus A⁵ G⁵ C⁵ G⁵ cont. sim.

Gtr. 5

York, New York, New York, New

TAB

ff Gtr. 4: w/Rhy. Fig. 2 x4
Gtr. 1: w/Rhy. Fig. 3 x2

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

A⁵ G⁵ C⁵ G⁵

York, New York, New York, New

TAB

Gtrs. 1+2: w/Rhy. Fig. 3

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

A⁵ G⁵ C⁵ G⁵

York, ah, ooh, New

TAB

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

A⁵ G⁵ C⁵ G⁵

— York — ah, ooh. —

TAB

| | | | | | | | | | |
|-------|-------|-------|-------|-------|-------|--------------|-------------------------|-------------------------|-------------------|
| 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 7 7 7 7 7 | 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8 | 7 7 7 7 7 7 7 7 7 |
| 10 10 | 10 10 | 10 10 | 10 10 | 10 10 | 10 10 | 10 8 8 8 8 8 | 9 9 9 9 9 9 9 9 | 8 8 8 8 8 8 8 8 | 7 7 7 7 7 7 7 7 7 |
| 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 7 7 7 7 7 | 11 9 9 9 9 9 | 10 10 10 10 10 10 10 10 | 9 9 9 9 9 9 9 9 |
| 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 11 11 | 9 9 | 10 10 10 10 10 10 10 10 | 9 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 9 |

A G C G

Gtr. 2

mf Gtrs. 1, 3, 4, & 5: tacet

TAB

| | | | | | |
|-------|----|----|-----|---|-----|
| 16 14 | 14 | 12 | 7 5 | 5 | 4 3 |
| 16 | 14 | 12 | 7 | 5 | 3 |

A G C

In New York I lost it all to you —

TAB

| | | | | | |
|-------|----|----|-----|---|-----|
| 16 14 | 14 | 12 | 7 5 | 5 | 4 3 |
| 16 | 14 | 12 | 7 | 5 | 3 |

Gtr. 1: w/Fig. 1 ad lib. sim. x5

TAB

| | | | | | |
|-------|----|----|-----|---|-----|
| 16 14 | 14 | 12 | 7 5 | 5 | 4 3 |
| 16 | 14 | 12 | 7 | 5 | 3 |

G A G C

— and your vi - ces. Still I'm stay-ing on to fi-gure out

TAB

| | | | | | |
|-----|-----|-------|-------|-----|---|
| 3 5 | 4 3 | 16 14 | 14 12 | 7 5 | 5 |
| 3 | 5 | 16 | 14 | 14 | 7 |

TAB

| | | | | | |
|-----|-----|-------|-------|-----|---|
| 3 5 | 4 3 | 16 14 | 14 12 | 7 5 | 5 |
| 3 | 5 | 16 | 14 | 14 | 7 |

G A G C

(my) mid-life cri-sis. I hit an ice - berg in my life,—— (but you)

TAB

G A G

know I'm still a - float.—— You lose your ba - lance, lose your wife,——

TAB

C G A

—— in the queue—— for the life - boat. (You) got to put the wo - men and

TAB

G C G

child - ren first but you've got an un - quench - a - ble thirst—— for New

TAB

Gtrs. 1+3+5* C⁵ G⁵ A⁵

- York.
- ness of the eve - ning, when the sun New _____ York,
has had its day

Gtr. 4 3^o vocal ad lib.

Gtr. 2: w/Rhy. Fig. 4 x2
2^o + 3^o Gtr. 1: w/Rhy. Fig. 3 x2

TAB

*Gtr. 3 plays with the same chord shapes as previous choruses.

G⁵ C⁵ G⁵

New York, I heard your voice a - whis - per - ing New come a-

TAB

A⁵ G⁵ Play 3 times A⁵

York, New - York. In the still - New York.

All Gtrs. Gtr. 1

mp Gtr. 1: 2/clean tone + delay
Gtrs. 2, 3, 4 & 5: tacet

TAB

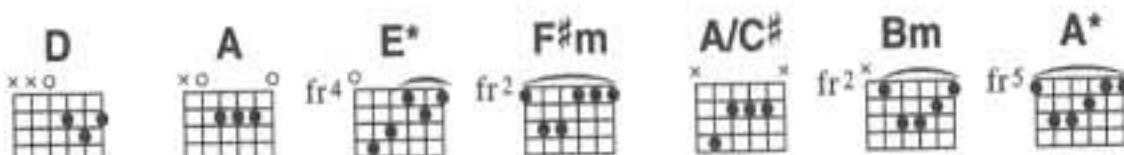
Rhy. Fig.4

Gtr. 2 C⁵ G⁵ A⁵ G⁵

TAB

WHEN I LOOK AT THE WORLD

Music by U2
Lyrics by Bono & The Edge



Intro $\text{♩} = 100$

Gtr. 1 (elec.) N.C.

D **A** **D**

cont. sim.

f w/dist.+delay

TAB

The musical score shows a treble clef, 4/4 time, and a dynamic marking of **f** with *w/dist.+delay*. The TAB staff shows a six-string guitar with note heads and corresponding fingerings (e.g., 5-4, 2-2, 3-3, etc.).

E* **N.C.**

Kbd. arr. for Gtr.

TAB

The musical score shows a treble clef and a keyboard arrangement for guitar (Kbd. arr. for Gtr.). The TAB staff shows a six-string guitar with note heads and corresponding fingerings.

D **A** **D**

Gtr. 1+ *cont. sim.*

Gtr. 3 (acous.)

Gtr. 2

mf Gtr. 2: w/clean tone+chorus
Fig. 1...

TAB

The musical score shows a treble clef and three guitar parts: Gtr. 1+, Gtr. 3 (acous.), and Gtr. 2. The TAB staff shows a six-string guitar with note heads and corresponding fingerings.

D

F#m

E



...Fig. 1 ends

TAB

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 6 | 7 | 4 | 6 | 6 | 7 | 6 | 4 | 6 |
|---|---|---|---|---|---|---|---|---|

Verse



A

D

A

Gtr. 3

Gtr. 3 rhythm pattern: eighth-note pairs followed by sixteenth-note pairs.

1. When you look— at the world,
2. When the night is some-one el-se's,

what is it that you see?
and you're trying to get some sleep.

Gtr. 4 (elec.)

Gtr. 4: w/clean, warm tone+delay

1° Gtr. 2: w/Fig. 1, Gtr. 1: tacet (8 bars)

2° Gtr. 1: w/semiquaver rhythm, Gtr. 4: tacet (8 bars)

TAB

| | | | | |
|-----------------|-----------------------|---------------|---|-----------------------|
| . 5 - 7 - 7 - 7 | 5 - 4 - 4 - 6 - 6 - 6 | 5 - 7 - 7 - 7 | 5 | 5 - 4 - 4 - 6 - 6 - 6 |
|-----------------|-----------------------|---------------|---|-----------------------|

D

F#m

E

Gtr. 4 rhythm pattern: eighth-note pairs followed by sixteenth-note pairs.

Peo - ple find all kinds of things
When your thoughts are too ex - pen - sive

that bring them to their knees.
to ev - er want to keep.

TAB

| | | | | | |
|---------------|---------------|---|---------------|---|---------------|
| 5 - 7 - 7 - 7 | 5 - 7 - 7 - 7 | 7 | 7 - 5 - 5 - 5 | 5 | 7 - 5 - 5 - 5 |
|---------------|---------------|---|---------------|---|---------------|

D

A

D

A

Gtr. 4 rhythm pattern: eighth-note pairs followed by sixteenth-note pairs.

I see an ex - press-ion
When there's all kinds of cha - os

so clear and so true,
and ev-'ry-one is walk-ing lame,

TAB

| | | | | | |
|---------------|---|-----------------------|---------------|---|-----------------------|
| 5 - 7 - 7 - 7 | 5 | 5 - 4 - 4 - 6 - 6 - 6 | 5 - 7 - 7 - 7 | 5 | 5 - 4 - 4 - 6 - 6 - 6 |
|---------------|---|-----------------------|---------------|---|-----------------------|

D F#m E

that chan-ges— the at - mos - phere— when you walk in - to the room.]
you don't ev - en blink, now do you, or ev - en look a - way. } So I try—

1^o Gtr. 5: w/Rhy. Fig. 1

TAB

| | | | |
|---------|---------|---------|---------|
| 5-7-7-7 | 5-7-7-7 | 7-5-5-5 | 7-5-5-5 |
|---------|---------|---------|---------|

D A/C# E

— you it's no use,— I can't see what you see— when I look at the

TAB

12-14-12-14 14-12-14-12 12-14-12-14 14-12-14-12

Rhy. Fig. 1

Gtr. 5 E

w/slide, dist.+delay

TAB

1. D

Gtr. 3

A
cont. sim.

world.

Gtr. 1

cont. sim.

w/heavy dist.
Gtr. 5: tacet

TAB

D A

TAB

Instr. 2. D A E D A E D

Gtr. 1

world.

Gtr. 5

w/whammy pedal, crotchet delay+dist.
Gtr. 3: tacet

(w/whammy pedal)
(echo rpt.)
(echo rpt.)

12 (12) 12 (12) 14 (21) 14 17 (17) 14 (14)

TAB

Bm F#m A* E

I can't

(8th) loco 8th B

(echo rpt.) (echo rpt.) (echo rpt.) (echo rpt.) (echo rpt.) Full (w/whammy pedal)

14 (14)-19 (19) 12 (12)-13 (13) 14 (14)-16 (16) 19-19 (19)

TAB

Chorus D A(C[#]bass) Gtrs. 1+3 cont. sim.

Bm E

Gtr. 5 w/slide+delay

T
A
B

D A/C[#] E

w/slide+delay

T
A
B

12-14-12-14 14-12-14-12 12-14-12-14 14-12-14-12

Gtr. 3 D A cont. sim. D A

world.

Gtr. 2

Gtrs. 1+5: tacet

T
A
B

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

Gtrs. 1+3 D A cont. sim. D A

I'm in the waiting room, I can't see for the smoke.

Gtr. 4

Gtr. 2: w/Fig. 1

T
A
B

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

D

F♯m

E

I think of you and— your ho-ly book while the rest of us choke.

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

D

A

D

A

Tell me, tell me,— what do you see?

Gtr. 2: w/ Rhy. Fig. 2

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

D

A

D

A

Tell me, tell me,— what's wrong with me?—

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

Rhy. Fig. 2

Gtr. 2

D

A

D

A

T
A
B

6 7

4 6

6 7

4 6

D

A

D

A

T
A
B

6 7

4 6

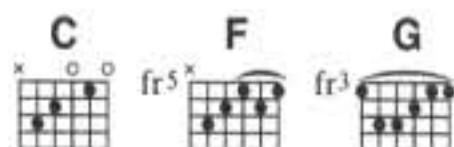
6 4

2

GRACE

Music by U2
Lyrics by Bono

$\text{♩} = 87$



Intro

Gtr. 1
(elec.) (C)

mf let ring...
w/clean, warm tone + slight compression

Musical score and tablature for the intro section in C major. The score shows a treble clef, 4/4 time, and eighth-note patterns. The tablature shows the strings (T, A, B) and fingerings (e.g., 8, 7, 10-10). The music consists of two measures of eighth-note patterns followed by a repeat sign and two more measures.

Musical score and tablature for the F major section. The score shows a treble clef, 4/4 time, and eighth-note patterns. The tablature shows the strings (T, A, B) and fingerings (e.g., 8, 7, 10-7-10). The music consists of two measures of eighth-note patterns followed by a repeat sign and two more measures.

(F)

Musical score and tablature for the F major section continuation. The score shows a treble clef, 4/4 time, and eighth-note patterns. The tablature shows the strings (T, A, B) and fingerings (e.g., 10, 9-10, 12-10). The music consists of two measures of eighth-note patterns followed by a repeat sign and two more measures.

Musical score and tablature for the final section. The score shows a treble clef, 4/4 time, and eighth-note patterns. The tablature shows the strings (T, A, B) and fingerings (e.g., 8, 7, 10-10). The music consists of two measures of eighth-note patterns followed by a repeat sign and two more measures.

© Copyright 2000 Blue Mountain Music Limited (for the UK), 8 Kensington Park Road, London W11 3BU/
Mother Music Limited (for the Republic of Ireland), 30-32 Sir John Rogerson's Quay, Dublin 2/
PolyGram International Music Publishing B.V. (for the rest of the World), 8 St. James's Square, London SW1Y 4JU.
All Rights Reserved. International Copyright Secured.

(G)

(F)

TAB fingerings for staff (G) and (F):

(G) TAB: 7-7-9-7-10-7 | 10-7-7-9-7-9 | 10-9-10-10-9-10 | 10-9-9-10-9-7-9-7

(F) TAB: 8-7-9-7-10-10 | 7-10-7-10-7-10 | 8-7-9-7-10-10 | 7-10-7-10-7-10

(C)

TAB fingerings for staff (C):

8-7-9-7-10-10 | 7-10-7-10-7-10 | 8-7-9-7-10-10 | 7-10-7-10-7-10

Gtr. 3 (acous.) cont. ad lib. sim.

1. Grace,
2. Grace,

(Verse 3 see block lyric)

she takes the blame,
she's got the walk.

I^o Gtr. 3: tacet

TAB fingerings for staff (C):

8-7-9-7-10-10 | 7-10-7-10-7-10 | 8-7-9-7-10-10 | 7-10-7-10-7-10

she cov - ers the shame,
not on a ramp or on chalk,

re - moves the stain,
she's got the time to talk.

TAB fingerings for staff (C):

7-10-7-10-7-10 | 8-7-9-7-10-10 | 7-10-7-10-7-10

F

it could be her name. She Grace,
tra-vels out-side

it's the name for a girl. of kar - ma, kar It's al - so a thought-
ma, she

C

that tra-vels out-side changed the world. of kar - ma.

G

And when And when she walks goes on to the street to work you can hear you can hear the strings.. the strings..

F

C

Grace finds good - ness
Grace finds beau - ty

TAB

10 9-10 10 10 12-10 | 10 9-10 9 12-10 | 8 7-9 7 10-10

Play 3 times

in ev - ry - thing.
in ev - ry - thing.

TAB

7-10 7 10-7 10 | 8 7-9 7 10-10 | 7-10 7 10-7 10

C

Grace finds beau - ty _____ in e - ve - ry - thing. _____

TAB

8 7-9 8 7 10-10 | 10 7-10 7 10 | 8 7-9 8 7 10-10 | 10 7-10 7 10

Grace finds good - ness _____ in ev - ry - thing. _____

TAB

8 7-9 8 7 10-10 | 7-10 7 10-7 10 | 8 7-9 8 7 10-10 | 7-10 7 10-7 10

F

C

F

C

Repeat to fade

Verse 3:

Grace, she carries the world on her hips,
No champagne flute for her lips,
No twirls or skips between her finger tips.
She carries a pearl in perfect condition,
What once was hurt, what once was friction,
What left a mark no longer stings,
Because Grace makes beauty out of ugly things.