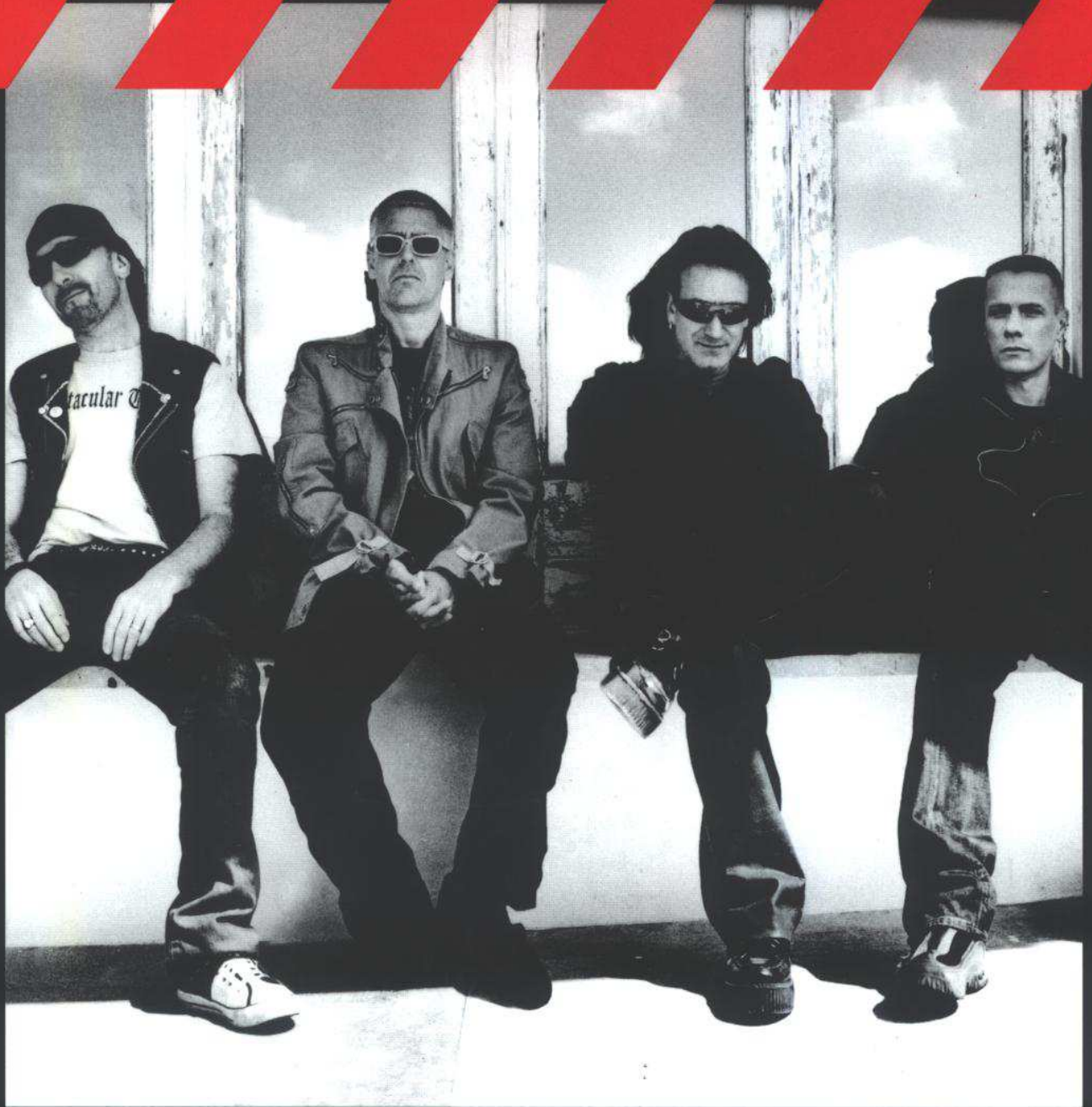


U2//HOW TO DISMANTLE AN ATOMIC BOMB



All the songs from the album, arranged for piano, voice & guitar

RUDY'S MUSIC SHOP

Kerkstraat 21 8400 Oostende
Tel. 059 / 50.54.09

Vertigo

Words & Music by U2

♩ = 140

N.C.

U-nos, dos, tres, cat-or-ce!

Drums

D⁵ E⁵ D⁵ E⁵ D⁵ E⁵ A⁵ G^{#5} G⁵ D⁵ E⁵ D⁵ E⁵ D⁵ E⁵

Turn it up loud,

A⁵ G^{#5} G⁵ D⁵ E⁵ D⁵ E⁵ D⁵ E⁵ A⁵ G^{#5} G⁵

Captain.

D⁵ E⁵ D⁵ E⁵ D⁵ E⁵ A⁵ G^{#5} G⁵

N.C.


1. Lights go down, it's

dark, the jun- gle is your head, can't rule your heart. A feel- ing so much

strong - er than a thought, your eyes are wide and though your

soul it can't be bought your mind can wan - der. —


125
91190

E
 7fr

D
 5fr

G⁵*


Hel - lo, hel - lo, (Hola!) I'm at a place called



A⁵*
 2fr

E
 7fr

D
 5fr

Ver - ti - go. (Dónde está?) It's ev - 'ry - thing I wish I did - n't know - ex - cept you.



G⁵*


A⁵*
 2fr

D⁵
 5fr

E⁵
 7fr

D⁵
 5fr

E⁵
 7fr

D⁵
 5fr

E⁵
 7fr

E⁵
 7fr

— give me some - thing I can feel.



To Coda \oplus

A⁵
 5fr

G^{#5}
 4fr

G⁵
 3fr

D⁵
 5fr

E⁵
 7fr

D⁵
 5fr

E⁵
 7fr

D⁵
 5fr

E⁵
 7fr

A⁵
 5fr

G^{#5}
 4fr

G⁵
 3fr

Feel. 2.The



N.C.

night is full of holes, as bul-lets rip the sky of ink with

gold. They twin - kle as the boys play rock and

roll. They know that they can't dance, at least they know... I can't stand the

beats, I'm ask - ing for the cheque, the girl with crim-son nails has Je - sus round her

neck, swing - ing to the mu - sic, swing - ing to the

D.S. al Coda









mu - sic. Oh. Oh. Oh.

♯ Coda


| | | | | | | | | | | |
|----------------|----------------|----------------|----------------|----------------|----------------|----------------|---|-----------------|---|---|
| D ⁵ | E ⁵ | D ⁵ | E ⁵ | D ⁵ | E ⁵ | A ⁵ | A | G ^{5*} | D | A |
| | | | | | | | | | | |













| | | | |
|-----------------|---|---|-----------------|
| G ^{5*} | D | A | G ^{5*} |
| | | | |

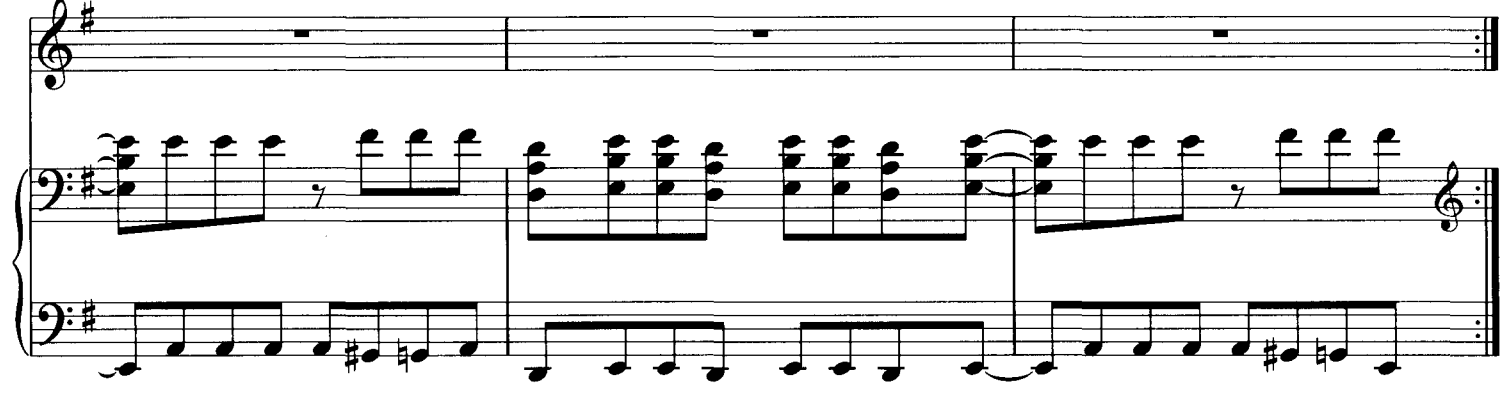
Check mat - ed, hours of fun, —

D  A  D⁵  E⁵  D⁵  E⁵  D⁵  E⁵ 

check mat - ed.





A⁵  G^{#5}  G⁵  D⁵  E⁵  D⁵  E⁵  D⁵  E⁵  A⁵  G^{#5}  G⁵ 




Em  Em⁷ 

All of this, all of this can be yours. All of this,



Em 

all of this can be yours. All of this, all of this can be yours. Just



Em7



N.C.

E



give me what I want, and no one gets hurt... Hel - lo, hel - lo,

D



G5*



A5*



E



(Hola!) we're at a place called Ver - ti - go... (Dónde está?) Lights go down and

D



G5*



A5*



E



all I know_ is that you_ give me some - thing and I can feel your love teach-

D



G5



A5



E5



- ing me how. Your love is

teach - ing me how, _____ how to kneel.

D⁵ E⁵ D⁵ E⁵ D⁵ E⁵ A⁵ G^{#5} G⁵ D⁵ E⁵ D⁵ E⁵ D⁵ E⁵

Kneel.

A⁵ G^{#5} G⁵ D⁵ E⁵ D⁵ E⁵ D⁵ E⁵ A⁵ G^{#5} G⁵

Yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah,

D⁵ E⁵ D⁵ E⁵ D⁵ E⁵ A⁵ G^{#5} G⁵ E*

yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah, yeah!

8^{vb}

Miracle Drug

Words by Bono
Music by U2

♩ = 124





1. I want to trip in - side your head, spend the day there...
2. Of sci-ence and the hu - man heart there is no lim - it.

D A Bm G

To hear the things— you have - n't said and see what you— might see—
 There is no fail - ure here sweet-heart, just when you quit...

D A Bm G

I want to hear— you when you call,— do you feel a - ny - thing— at all?—
 I am you— and you— are mine,— love makes non - sense of space— and

1° only
 D A Bm G

— I want to see— your thoughts take shape and walk right out.—

2° only
 Gmaj⁷ A/G Asus⁴ A D Em⁷

time... will dis - ap - pear, love and log - ic keep us clear...

Gmaj7

A/G

Asus4

A

D

Em7

Free - dom has a scent like the top of a new - born ba - by's head. The songs...
Rea - son is on our side, love... The songs...

Gmaj7

A7sus4

D

Em7

are in your eyes, I see them when you smile. I've seen...
are in your eyes, I see them when you smile. I've had...

Gmaj7

Asus4

1.

Bm

G

e - nough, I'm not giv - ing up on a mi - ra - cle drug.
e - nough, of ro - man - tic love. I'd

D

A

Bm

G

2.

D

Em⁷

G



give it up, — yeah I'd give it up for a mi - ra - cle,

A⁷sus⁴

Bm



a mi - ra - cle drug, a

Bm

mi - ra - cle drug. *Vocal ad lib.*

F[#]m/A

G

Bm

F[#]m/A





God I need your



help to-night.




Be - neath the noise, be - low



— the din, — I hear — your voice, — it's whis - per - ing. — In sci-



- ence and — in me - di - cine. — “I was — a stran - ger, you took —



— me — in.” — The songs — are in — your eyes, — I



see them when you smile. — I've had — e - nough of ro - man -



- tic love... Yeah, I'd give it up, yeah, I'd give it up for a



mi - ra - cle, a mi - ra - cle drug.



Mi - ra - cle,



mi - ra - cle drug.

Sometimes You Can't Make It On Your Own

*Lynney
Dee*

Words by Bono
Music by U2

♩ = 96





1. Tough, you think you've got the stuff... You're
(2.) fight all the time.____ You and I...

A/F# Asus4/F# A/F# A/D Asus4/D A/D A Asus4 A

tell - ing me and a - ny - one you're hard e - nough.
 that's al - right. We're the same soul.

A Asus4 A Asus4 A Asus4 A

You don't have to put up a fight, you
 I don't need... I don't

A/G Asus4/G A/G Asus4/G A A/F# Asus4/F# A/F#

don't have to al - ways be right. Let me take some of the
 need to hear you say that if we weren't so a - like

A/D Asus4/D A/D A Asus4 A

punch - es for you to - night.
 you'd like me a whole lot more.

D



A



Lis - ten to me now, I

F#m



need to let you know, you don't have to go it a - lone.

Dadd9



F#m



And it's you when I look in the mir -

C#m/E



Dmaj7



-ror, and it's you when I don't pick up the phone. Some -

F#m



C#m/E



Dmaj7



- times you can't make it on your own.

1.

2.

F



C



2. We

Dm



F



C



Am



I know that we don't talk I'm sick of it all.

F





C



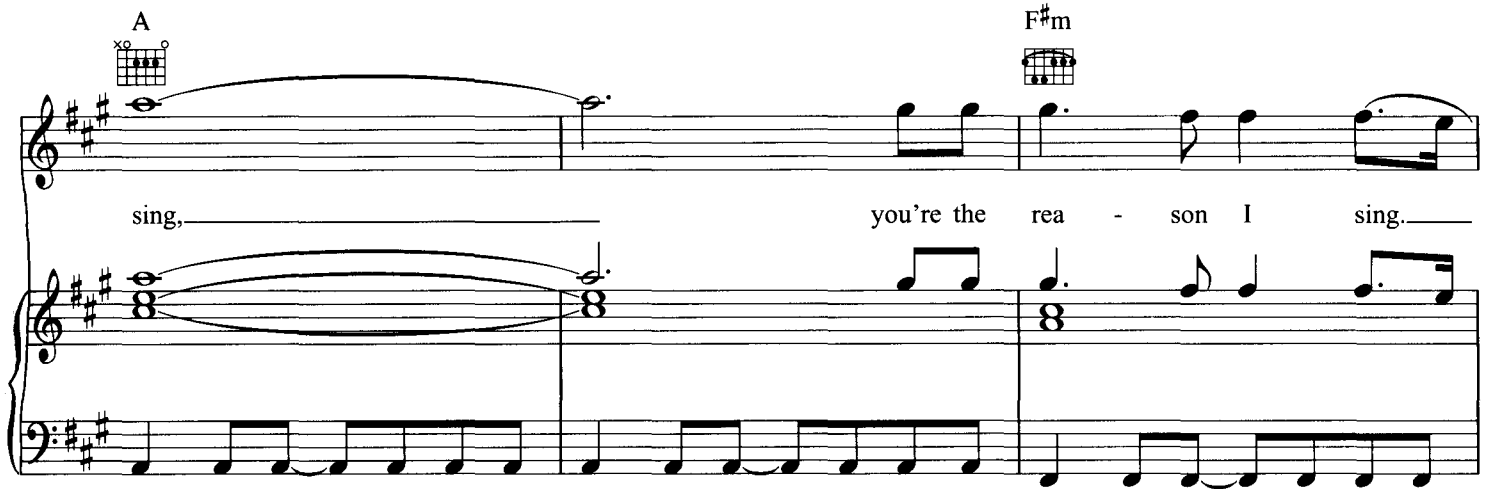
Dm





Can you hear me when I

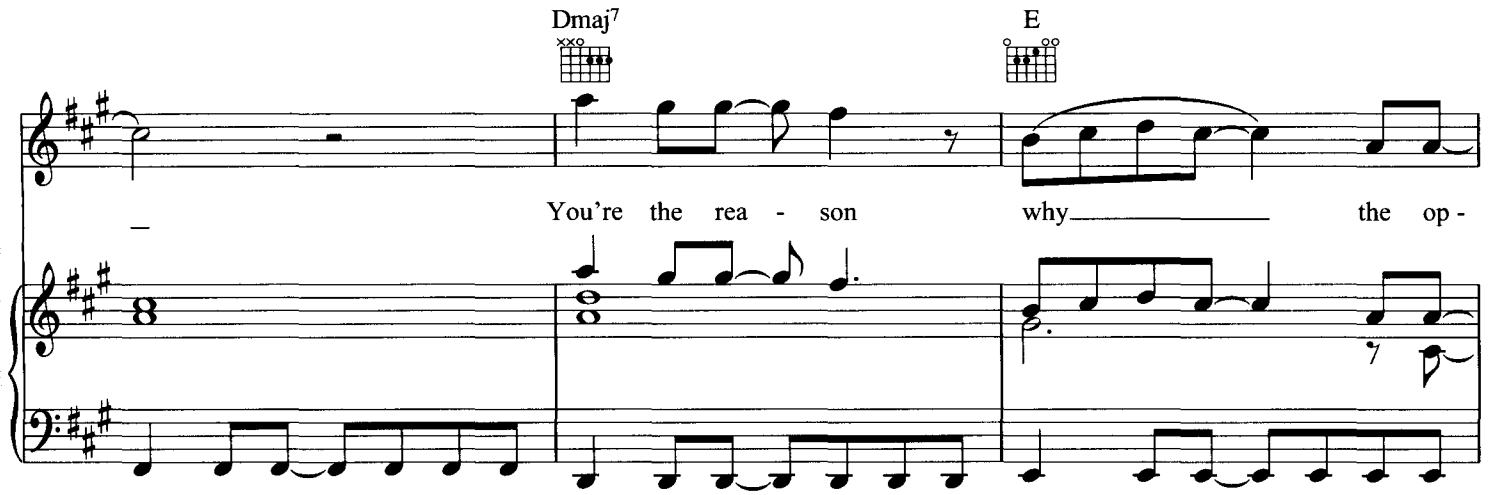
A  F#m 

sing, ————— you're the rea - son I sing. ———



Dmaj7  E 


— You're the rea - son why ————— the op -



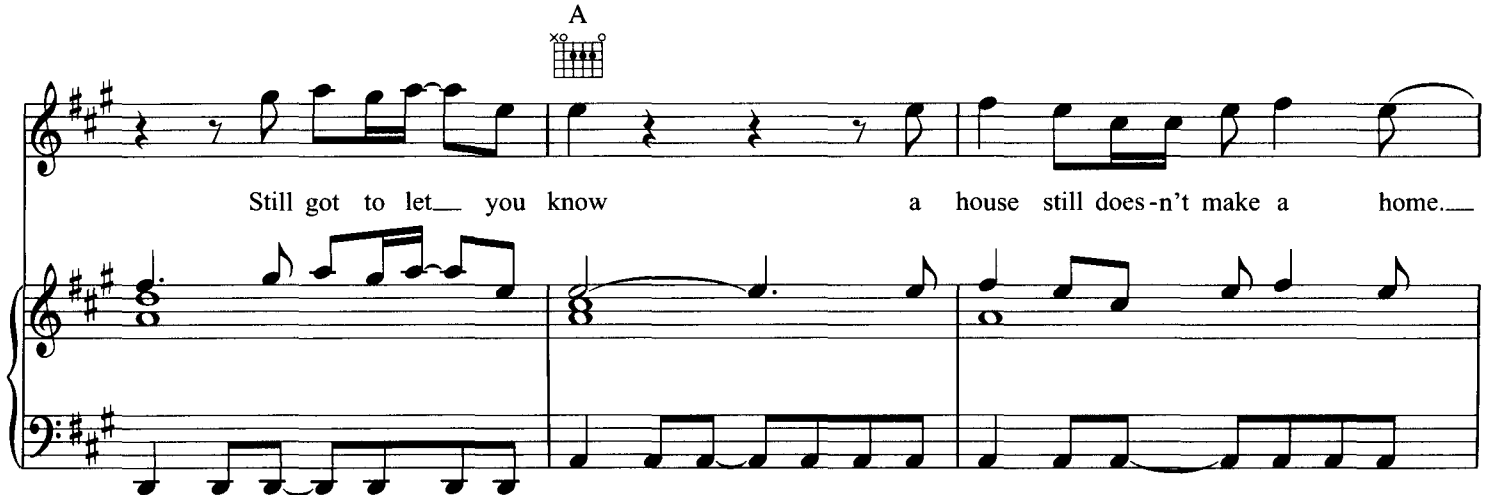
A  Dmaj7 

- era is in — me... Where are we now?



A 



Still got to let — you know a house still does - n't make a home. —



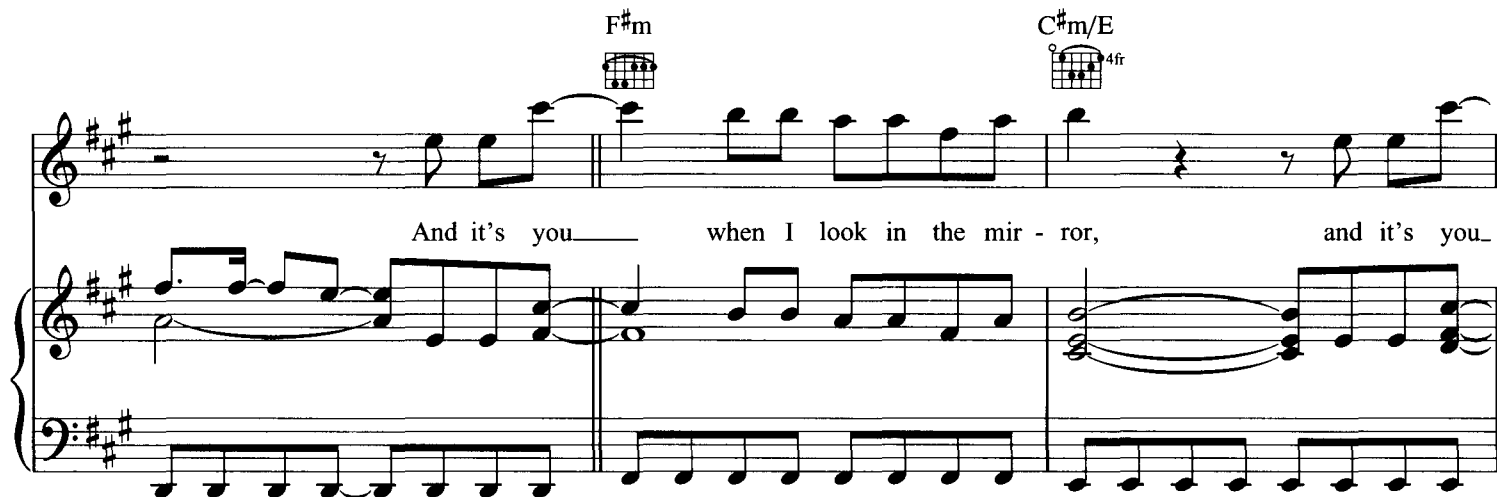
F#m  Dadd9 

Don't leave me here a - lone...



F#m  C#m/E 


And it's you when I look in the mir - ror, and it's you



Dmaj7  F#m 

that makes it hard to let go. Some - times you can't make



C#m/E  Dmaj7 

it on your own.



F#m



C#m/E



Some - times you can't make__ it, best you can

Dmaj7



F#m



do is to fake__ it. Some - times you can't make__

C#m/E



Dmaj7



__ it on_____ your own__

A



Play 4 times

Love And Peace Or Else

Words by Bono & The Edge
Music by U2

Lynney
Dee

$\text{♩} = 120$ $\text{♪} = \text{♪}$
N.C.

First system of piano introduction in 4/4 time. The bass line features a steady eighth-note accompaniment. The treble clef has whole notes on a descending scale: G4, F4, E4, D4.

C/D
xx00

G7
000

Dsus2
xx0

1-3.

Second system of piano introduction. The bass line continues with eighth notes. The treble clef has chords: C/D, G7, and Dsus2.

4.

Dm
xx0

Vocal line: Lay down, lay down, lay your sweet
Piano accompaniment: Treble clef has a melodic line with slurs. Bass clef has eighth-note accompaniment.

Vocal line: love - ly on the ground. Lay your love
Piano accompaniment: Treble clef has a melodic line with slurs. Bass clef has eighth-note accompaniment.

on the track. — We're gon-na break —

the mon-ster's back. *Vocal ad lib.*




Lay down your

Dm

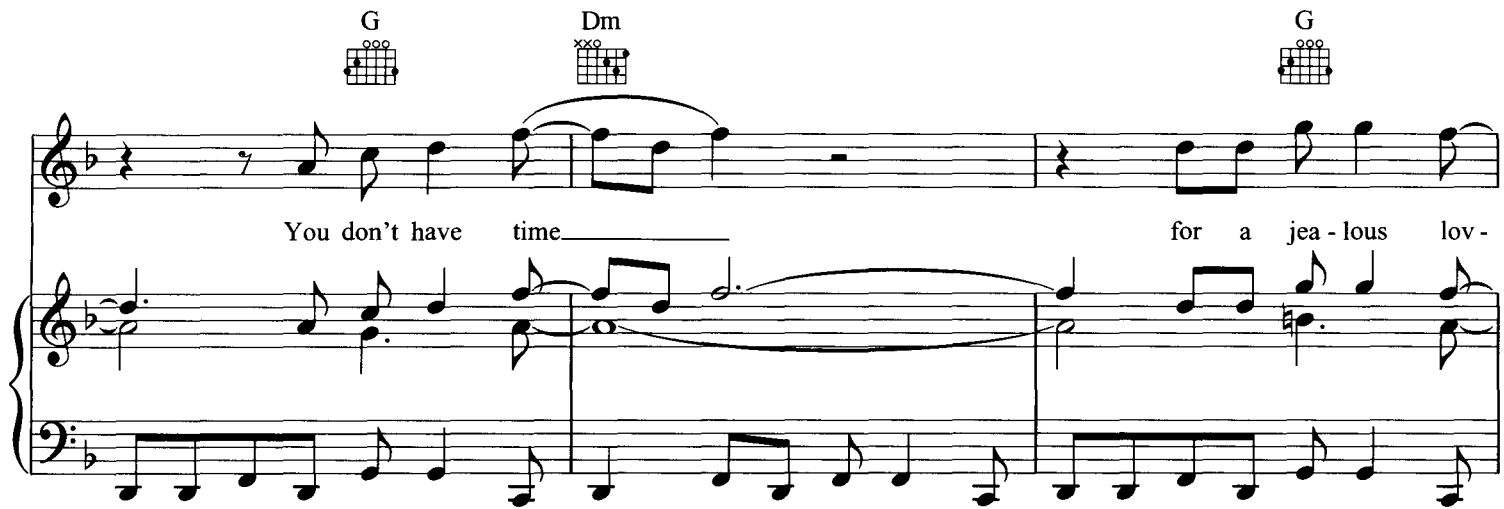
G




Dm

trea - sure, lay it down now bro - ther.

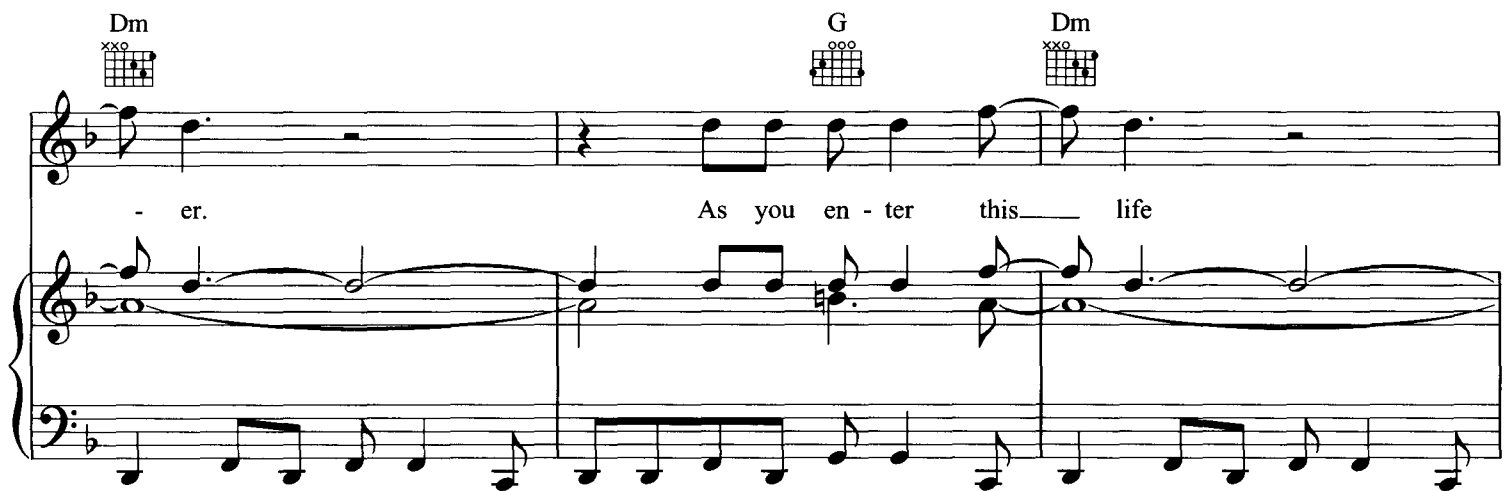
G  Dm  G 




You don't have time _____ for a jea - lous lov -



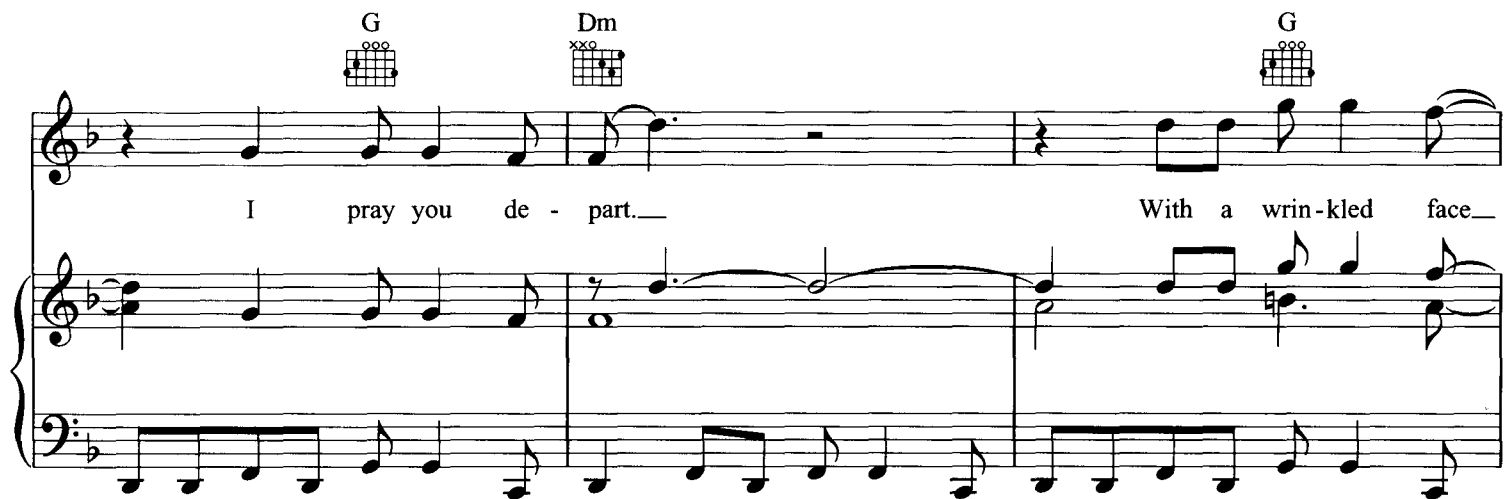
Dm  G  Dm 


- er. As you en - ter this _____ life



G  Dm  G 

I pray you de - part _____ With a wrin - kled face _____



Dm  G  Dm  G 

_____ and a brand new heart. _____ I don't



C

Dm

know if I can take it, I'm not ea - sy on my knees.

A

Here's my heart, I'll let you break it.

C

Csus²

C

D/C

C

D/C

I need some re - lease, re - lease, re - lease, re - lease.

C

D/C

Dm

We need love and peace.

Vocal ad lib.

To Coda ◊

Lay down, -

Dm

G

Dm

G

lay down your guns all your daugh-ters of

Dm

G

Dm

G

D.S. al Coda

Zi - on, all your A - bra-ham sons. I don't

◊ Coda

C

Ba - by don't fight, we can talk this thing



through. It's just me and you I'll call or you'll phone. The T. V. is still



on but the sound is turned down and the troops on the



ground are a-bout to dig in. I won-der where is the love?_____



Where is the love?_____ Love and peace._____

N.C.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a half note G4, followed by a quarter rest, and then a half note A4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

Dm



The second system continues the piece. The vocal line has a half rest, followed by a quarter rest, and then a half note G4. The piano accompaniment features a more active bass line with eighth notes and triplets in the right hand.

Dm



1-7.

G



Repeat ad lib.

The third system includes a vocal line with a repeat sign and the instruction 'Vocal ad lib.'. The piano accompaniment continues with eighth-note patterns and triplets.

8.

G



D



rit.

The fourth system features the vocal line with the lyrics 'Where is the love?'. The piano accompaniment includes triplets and a final sustained chord in the right hand.

City Of Blinding Lights

Words by Bono

Music by U2

*Lynney
Dee*

♩ = 140

N.C.

A^{b5}/(B^b)



A^b



/B^b

Fm



A^b



D^b





/B^b



Musical notation for the first system, including treble and bass staves with piano accompaniment.



/B^b

/E^b



1.

Musical notation for the second system, including treble and bass staves with piano accompaniment.

2.



Musical notation for the third system, including treble and bass staves with piano accompaniment.

1. The more you see, the less you know,
 2. Don't look be - fore you laugh,



Musical notation for the fourth system, including treble and bass staves with piano accompaniment.

the less you find out as you go. I knew much more than
 look ug - ly in a pho - to - graph. Flash bulbs,

B^bm⁷



D^b



E^bsus⁴



— pur - ple i - ris - es, than I do now. —
 the cam - eras can't see.

A^b



B^bm⁷



D^b



Ne - on heart, day - glo eyes. A ci - ty lit by
 I've seen you walk un - a - fraid. I've seen you in the

E^bsus⁴



A^b



B^bm⁷



fire - flies. — They're ad - ver - tis - ing in the skies — for
 clothes you made. Can you see the beau - ty in -

D^b



E^bsus⁴



2° only

A^b



peo - ple like us. What hap-pened to the
 - side of me?

B^bm7



D^b



E^bsus4



beau - ty I had in - side of me?

B



D^b



And I miss you when you're not

B



a - round. I'm get - ting

D^b



E^b



/F

rea - dy to leave the ground. Ooh.

Chord diagrams: /G, /A^b, D^b (4fr), /E^b, /F, /D^b

The first system of music features a vocal line with a melodic phrase starting on a half note G, moving to A-flat, then a quarter note G, followed by a half note F, and ending on a half note D-flat. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melodic line in the right hand that mirrors the vocal line.

Chord diagrams: E^b (6fr), /F, /G, /A^b, D^b (4fr), /E^b, /F, /D^b

Ooh.

The second system continues the piano accompaniment with the same eighth-note bass line and melodic line. The vocal line is silent, with the word "Ooh." written above the staff.

Chord diagrams: E^b (6fr), /F, /G, /A^b, D^b (4fr), /E^b, /F, /D^b

Oh, you look so beau - ti - ful to - night.

The third system features the vocal line with the lyrics "Oh, you look so beau - ti - ful to - night." The piano accompaniment continues with the same eighth-note bass line and melodic line.

Chord diagrams: A^b (4fr), Fm

In the

The fourth system shows the vocal line with the lyrics "In the". The piano accompaniment continues with the same eighth-note bass line and melodic line.

A^b 4fr /B^b D^b 4fr

ci - ty of blind - ing lights.



1. 2. B^b

Time...

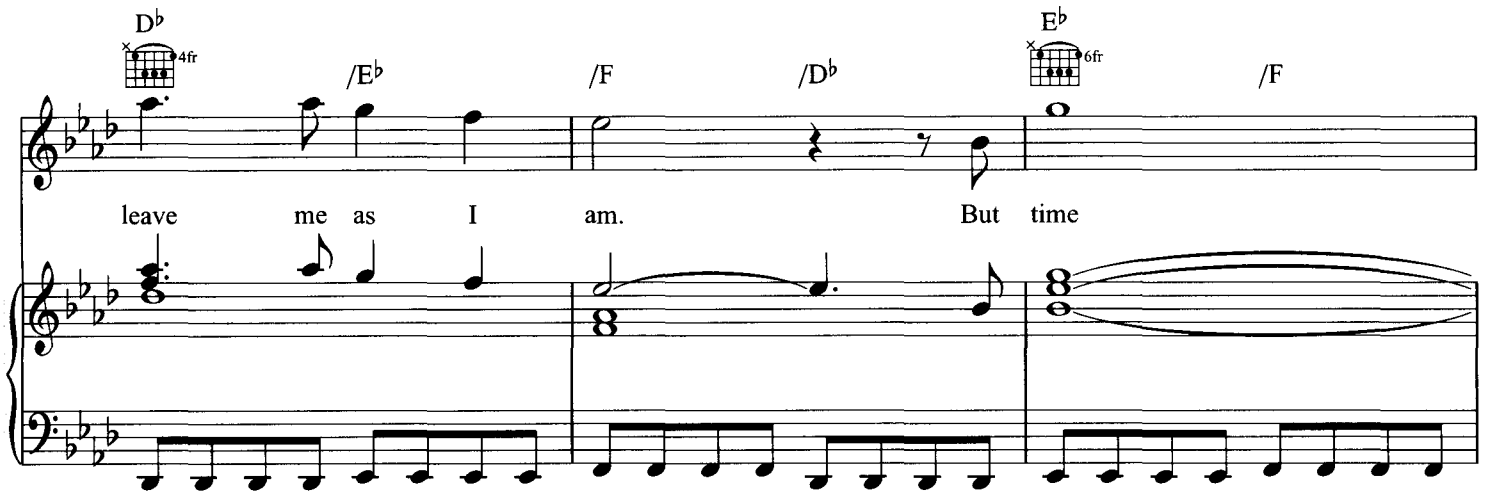
time... time...


E^b 6fr /F /G /A^b

time... time won't

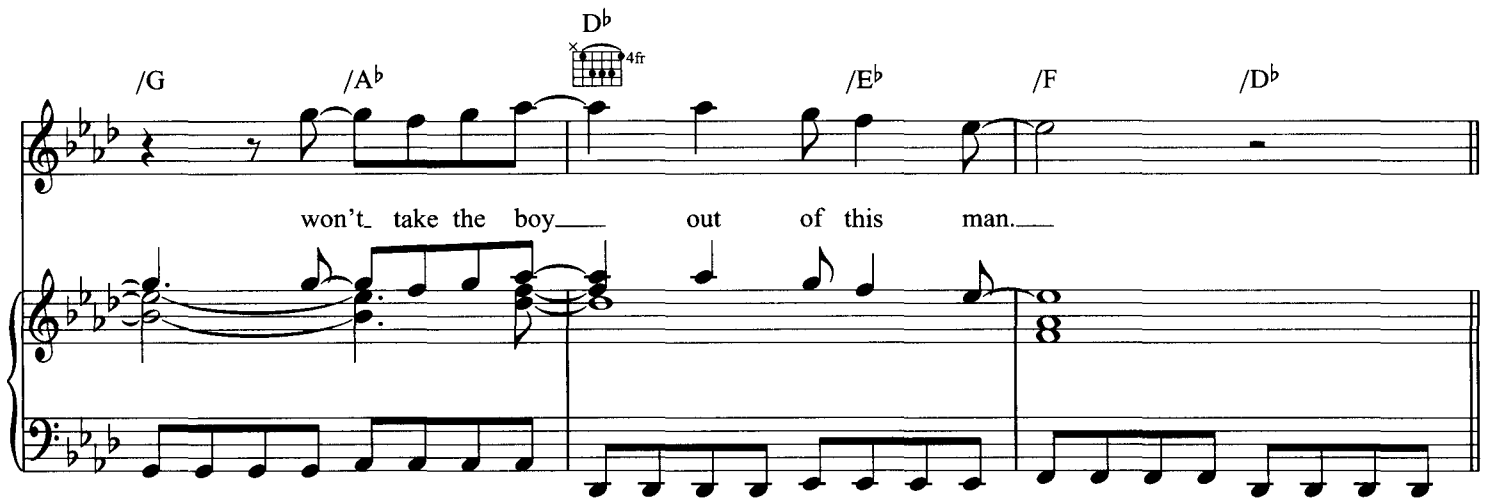





leave me as I am. But time



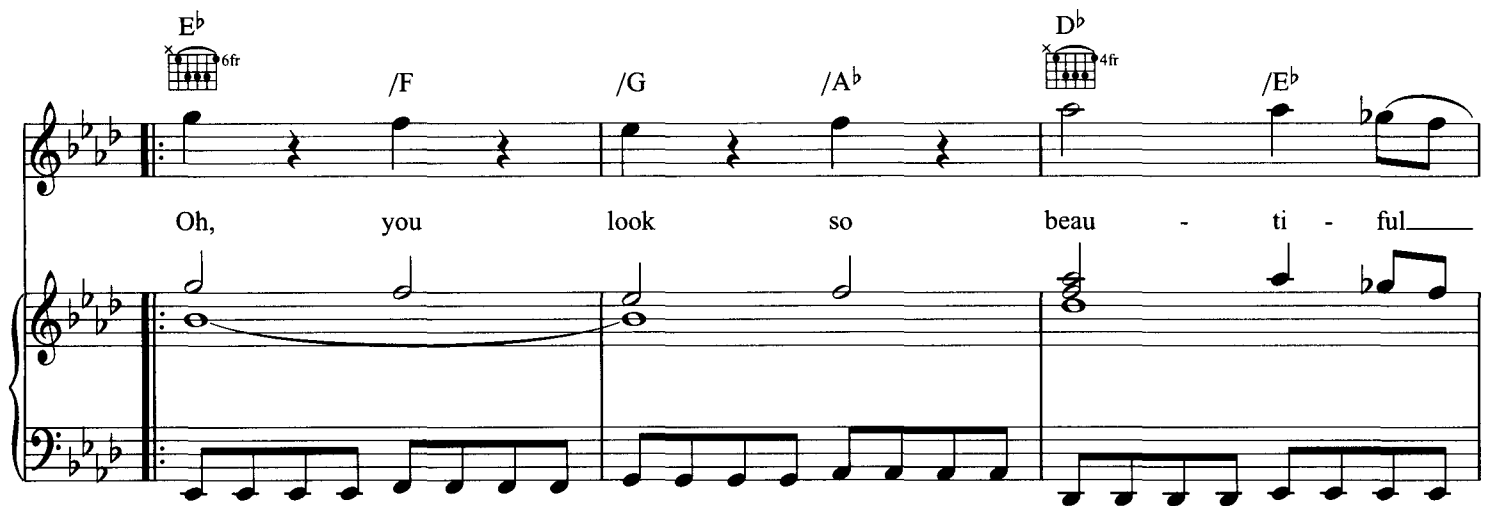


won't take the boy out of this man.




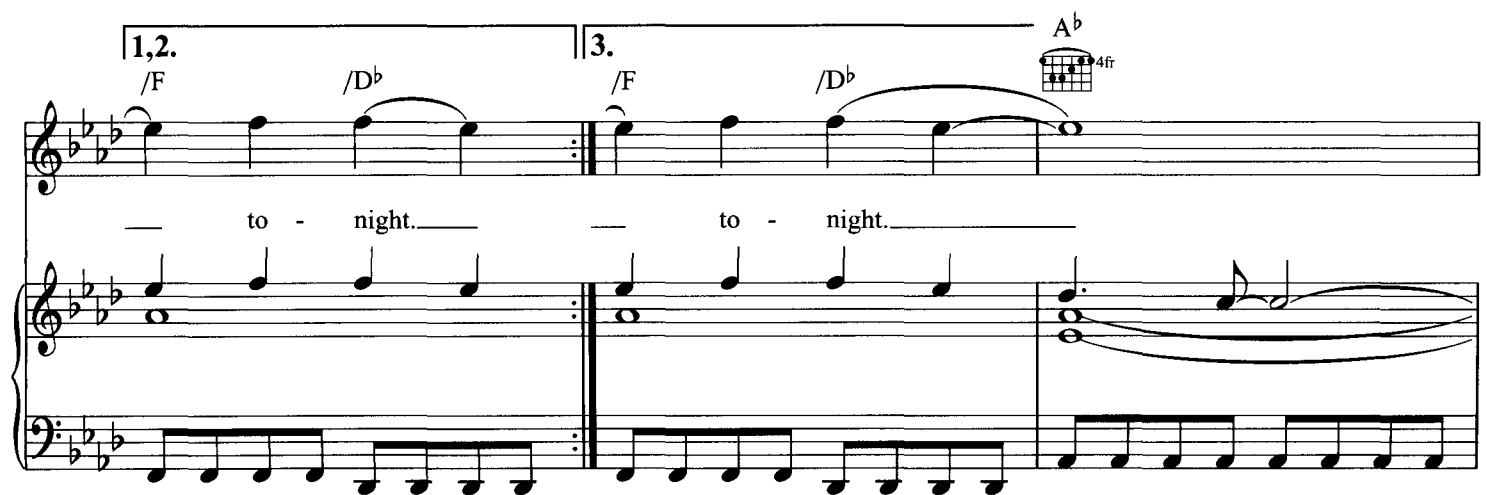
Oh, you look so beau - ti - ful



1,2. 3.



to - night. to - night.



/B^b *Fm*

In the

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

ci - ty of blind - ing lights. —

A^b */B^b*

The more you know, the less you feel,

Fm *A^b*

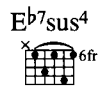
some pray for, oth - ers steal... Bless - ings are not just for the



ones who kneel... luck - i - ly.



/F





All Because Of You

Words by Bono
Music by U2

Lynney
Dee

♩ = 128




1. I was born a child of grace, no - thing else a - bout
(2.) like the sound of my own voice, I did - n't give a - ny - one



the place. Ev - 'ry - thing was ug - ly but your beau - ti - ful face, it left
else a choice. An in - tel - lec - tu - al tor - toise,



me no il - lu - sion. I saw you in the curve
 rac - ing with your bull - et train. Some peo - ple get squashed



of the moon, in the sha - dow cast a - cross my room,
 cross - ing the tracks. Some peo - ple got high ris - es on their backs



You heard me in my tune when I just heard con - fu -
 I'm not broke but you can see the cracks. You can make me per -



fection. } All be - cause of you.
 a - gain.

Bm A D/F#

All because of you. All because of you.

A E5 D5 A

I am. I

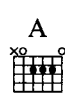
E5 D5 A 1. E5 D5

am.

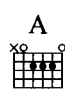
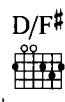
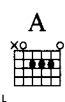
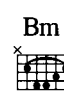
A E5 D5 A

2. I

2.



Vocal ad lib.



G⁵

D⁵

E⁵

G⁵

D⁵

E⁵

Repeat ad lib.

E⁵

D⁵

A

E⁵

D⁵

A

E⁵

D⁵

A

E⁵

D⁵

A

E⁵

D⁵

A

E⁵





D⁵

I'm a - live, — I'm be - ing born, I just ar - rived, —

A  E5  D5  A 




I'm at the door of the place I start - ed out from, and I want



E5  D5  A  D 


back in - side. All be - cause of you.



A  Bm  A 

All be - cause of you.



D/F#  A  E 

All be - cause of you I am.



A Man And A Woman

*Lynney
Dee*

Words by Bono
Music by U2

♩ = 124

Bm



A



Bm



A



Gmaj7



F#m



A



Bm





A



Bm



1. Lit - tle _____ sis - ter _____ don't you
 (2.) _____ run from love and if it's
 * Lit - tle _____ sis - ter _____ I've been

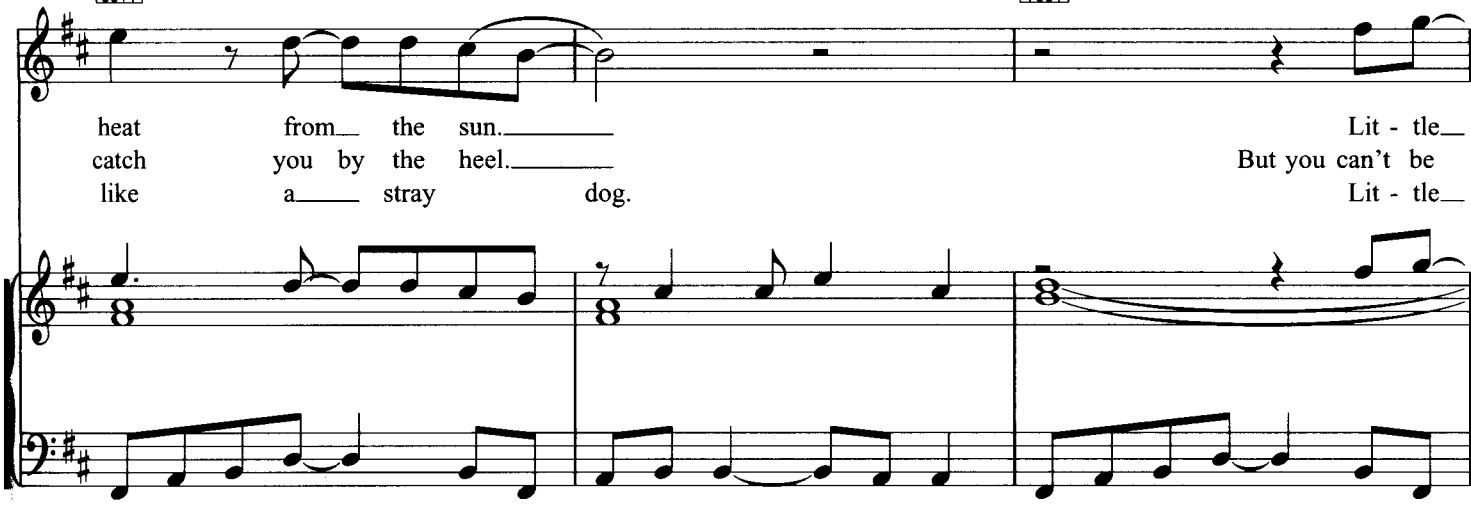
A  Gmaj7 



wor - ry 'bout a thing to - day. Take the
 real - ly love it will find you,
 sleep - ing in the street a - gain,

F#m 

Bm 

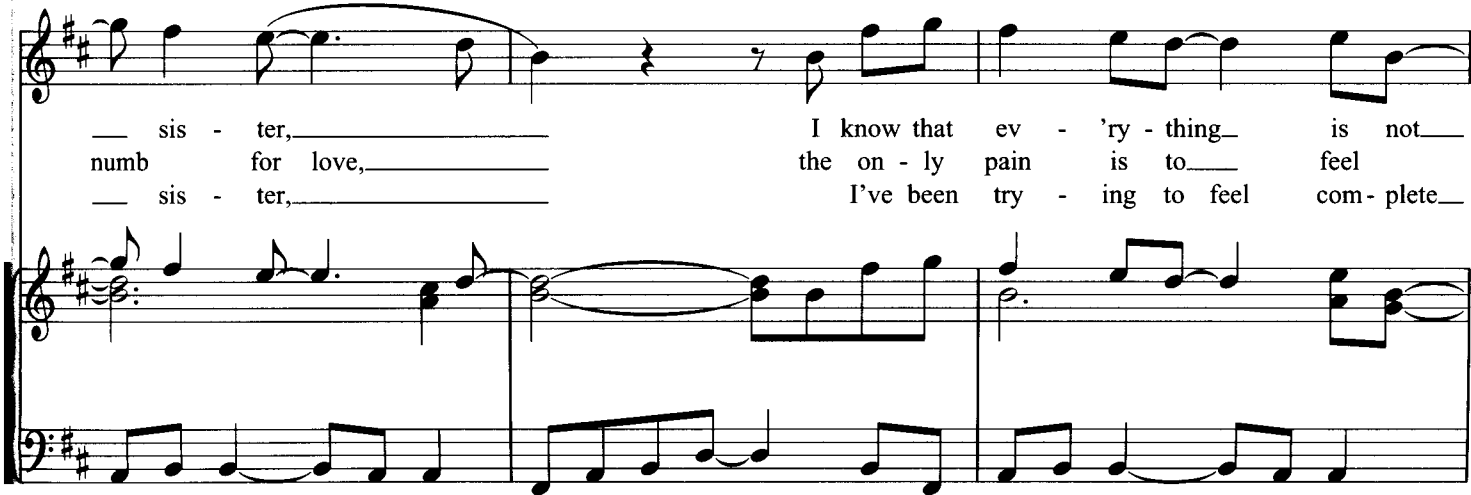


heat from the sun. Lit - tle
 catch you by the heel. But you can't be
 like a stray dog. Lit - tle

A 

Bm 

A 



— sis - ter, I know that ev - 'ry - thing is not
 numb for love, the on - ly pain is to feel
 — sis - ter, I've been try - ing to feel com - plete

Gmaj⁷



F#m



O. K, but you're like ho - ney on my tongue...
 no - thing at all. How can I hurt when I'm
 a - gain, but you're gone and so is God.

2° tacet

Em



hold - ing you? True love
 * Soul needs

Gmaj⁷



Bm⁷



nev - er can be rent. But on - ly true love
 beau - ty for a soul mate. When the soul wants...

A



can keep the beau - ty in - no - cent. }
 the soul waits... }

Gmaj⁹



I could nev - er take a chance_____ of

los - ing love to find ro - mance._____ In the mys - te - ri - ous dis - tance._____

F#7



Gmaj⁹



_____ be - tween a man and_____ a wo - man. } No,
And
For

I could nev - er take a chance_____ 'cos I could nev - er un - der - stand_____
you're the one, there's no - one else._____ It makes me want to lose my - self_____
love and faith and sex and fear,_____ and all the things that keep us here._____

the mys - te - ri - ous dis - tance be - tween a
 in the mys - te - ri - ous dis - tance be - tween a
 in the mys - te - ri - ous dis - tance be - tween a

F#7 **1.** Bm **2.** Em Bm

To Coda \oplus

man and a wo - man. 2. You can - man. Brown -
 man and a wo -
 man and a wo -

A

- eyed girl a - cross the street on rue Saint Di - vine.

Em Bm A

I thought this is the one for me, but she was



D.S. al Coda

al - rea - dy mine. You were al - rea - dy mine.

♠ *Coda*



- man. *Vocal ad lib.*




How can I hurt when I'm hold - ing you?

Crumbs From Your Table

Lynne
Dee

Words by Bono
Music by U2

♩ = 84

Em⁷ G⁶ Dsus² A

Con pedale

Em⁷ G⁶ Dsus⁴ Gmaj⁹

Asus⁴ G⁶ A Asus⁴ G⁶

A Asus⁴ G⁶ A Asus⁴ G⁶

A G A G A G

1. From the bright-est star comes the black-est hole. You had
 (2.) pret - ty as a pic - ture, it was all there to see. Then your

A G A G

so much to of - fer, why did you of - fer your soul? I was
 face caught up with your psy - co - lo - gy. With a

A G A G

there for you ba - by when you need - ed my help, would you de -
 mouth full of teeth you ate all your friends and you

A G A G

- ny for oth - ers what you de - mand for your - self?___
 broke ev - 'ry heart think - ing ev - 'ry heart mends. You speak

2° *tacet*
 A G A G A G



Cool_ down ma - ma. Cool_ off. Cool_ down ma - ma.

A G Em7 G

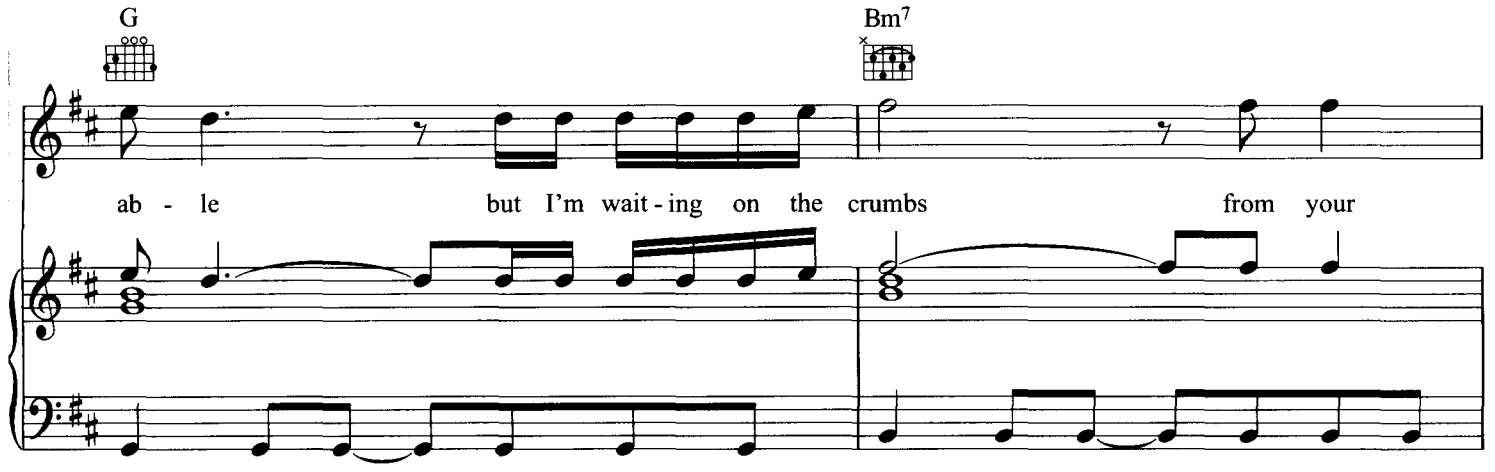
Cool_ off. You speak of signs and won - ders. I_ need_





Dsus² A Em7

some - thing oth - er. I would be - lieve_ if I was

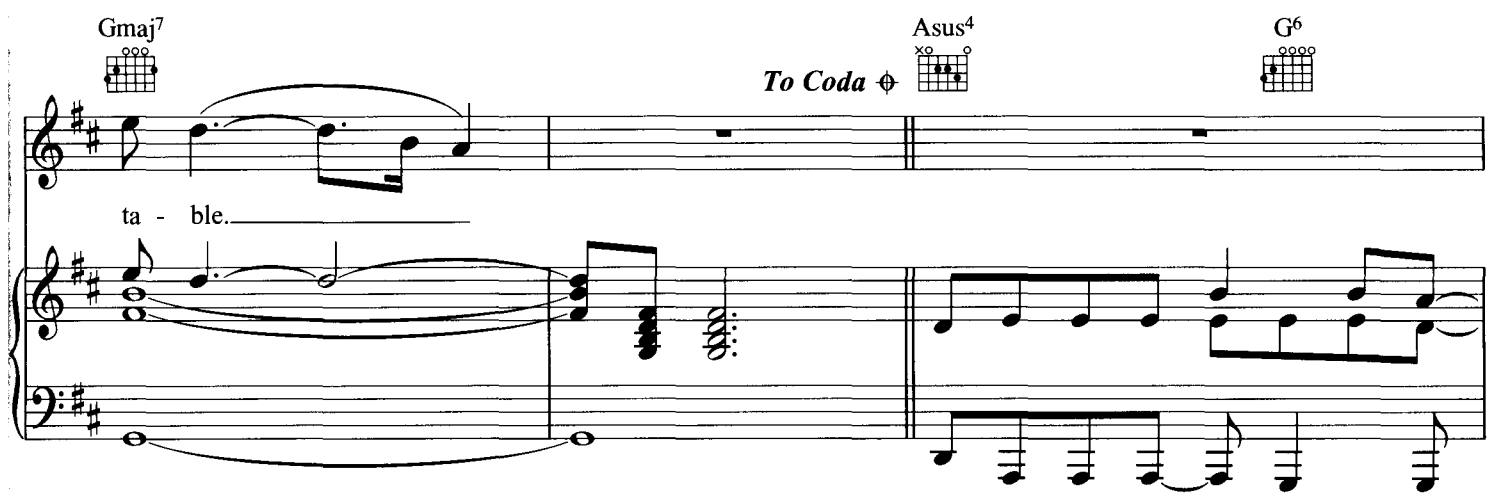
G  Bm7 





ab - le but I'm wait - ing on the crumbs from your



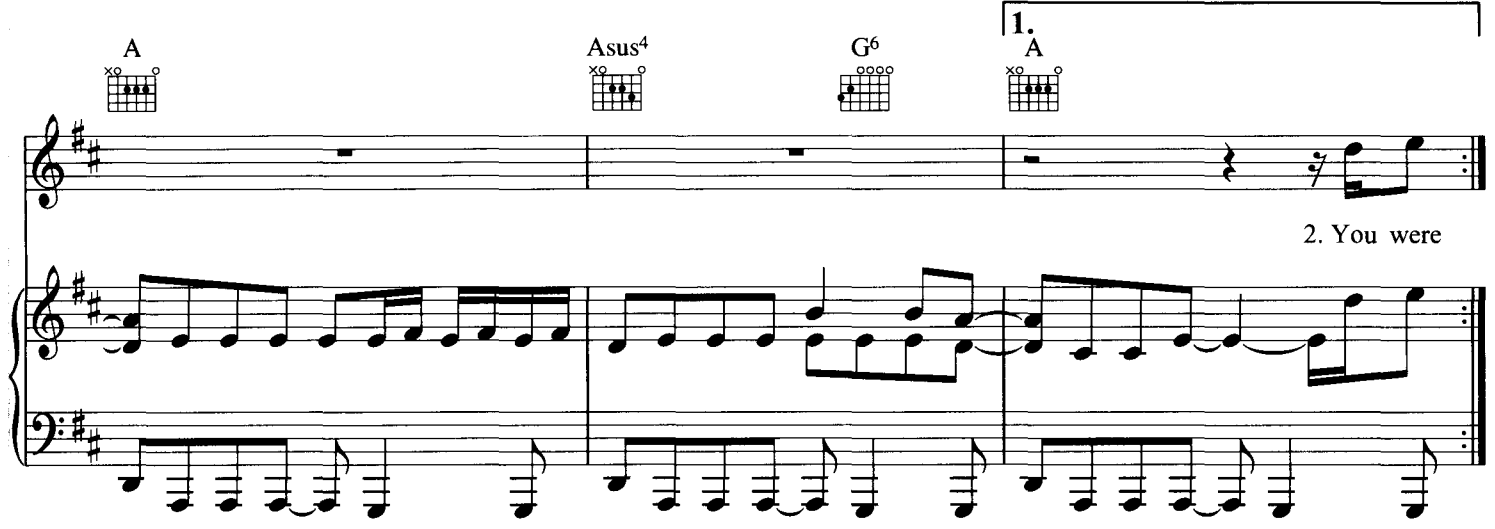
Gmaj7  *To Coda*  Asus4  G6 




ta - ble.



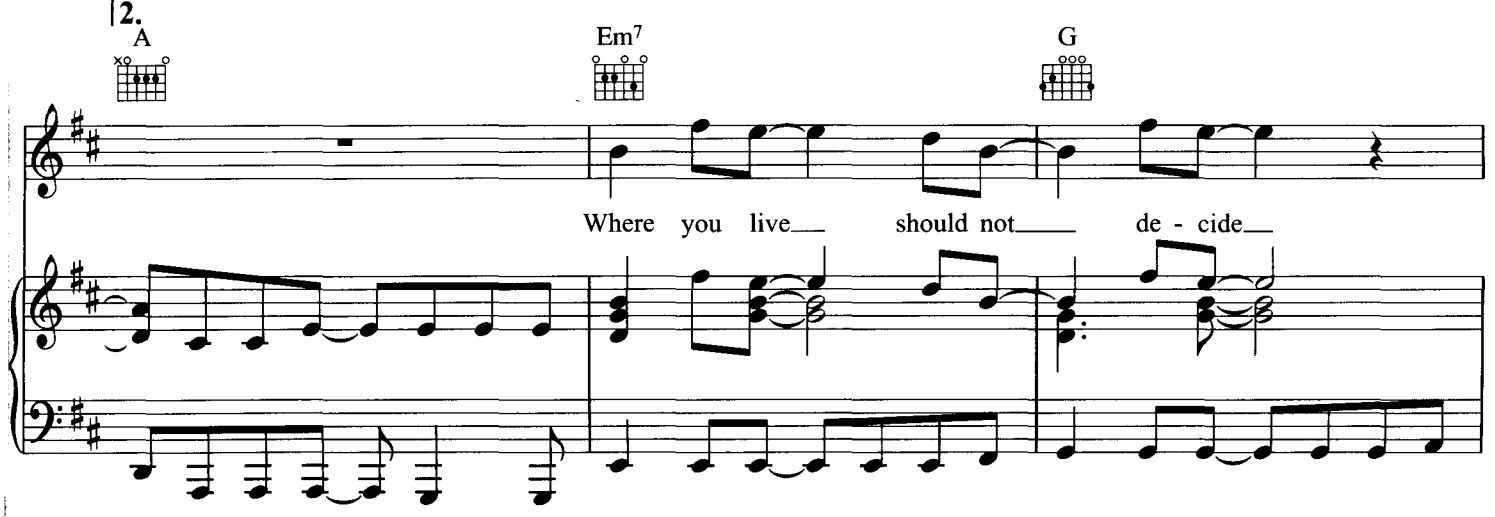
A  Asus4  G6  1. A 

2. You were



2. A  Em7  G 

Where you live should not de - cide



Dadd9



A



Em7



whe-ther you live or whe-ther you die. Three to a bed,

G



Dadd9



A



Sis - ter Ann, she said, dig - ni - ty pass - es by.

D.S. al Coda

And you speak

♠ Coda

Asus⁴



G⁶



A



Asus⁴



G⁶



A



A⁹sus⁴



A⁷



A⁹sus⁴



Vocal ad lib.

A⁷



Em⁷



Gadd⁹



Dsus²



Repeat ad lib.

Lynney
Dee

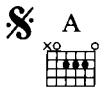
One Step Closer

Words by Bono

Music by U2

♩ = 88





1. I'm 'round the corn - er from a - ny - thing that's
 2. I'm on an is - land at a bu - sy in - ter -
 3. I'm hang - ing out to dry with my old clothes.



real. I'm a - cross the road from hope. I'm un - der a bridge
 - sec - tion. I can't go for - ward, I can't turn back. Can't see the fu -
 Fing - er still red with the prick of an old rose. Well the heart that hurts



in a rip tide that's tak - en ev - 'ry - thing I call my own.
 - ture, it's get - ting a - way from me. I just watch the tail lights glow - ing.
 is a heart that beats. Can you hear the drum - mer slow - ing?



One step clos-er to know - ing. One step clos-er to know -



- ing. One step clos-er to know - ing, know -



To Coda ⊕

- ing, know - ing. —





Musical notation for the first system, including treble and bass staves with piano accompaniment.



D.S. al Coda

⊕ *Coda*



Musical notation for the second system, including treble and bass staves with piano accompaniment and vocal line: "One step clos-er to know - ing."



Musical notation for the third system, including treble and bass staves with piano accompaniment and vocal line: "One step clos-er to know - ing. One step clos-er to know -"



Musical notation for the fourth system, including treble and bass staves with piano accompaniment and vocal line: "- ing. To know - ing. To know - ing."

Original Of The Species

Words by Bono
Music by U2

Lynney
Dee

♩ = 88




1. Ba - by slow down, — the end — is not as
2. Some things you should - n't get too good at, like smil- ing, cry - ing and ce -



fun as the start. — Please_ stay a child_ some-where in your
-le - bri - ty. — Some peo - ple got way_ too much con - fi - dence ba -

F#m7



C#m



G



D



heart. }
by. }

I'll give you ev-'ry-thing you want.

A



G



D



A



ex-cept the thing that you want.

Am



C



A



You are the first one of your kind.

NC.

A



F#m7



And you feel like no-one be-fore. You steal



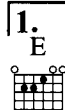
right un - der my door... I kneel... 'cos I



want you some more... I want the lot of what you got... and I want



no-thing that you're not... Ev - 'ry - where you go... you shout it,



you don't have to be shy... a - bout it. a - bout it, no...

A



Vocal ad lib.

G



D



A



Do di do di do di do di do di do di do di

G



D



A



do di do di do di do di do di do di. Su-gar come on_

G



D



A



show your soul. You've been keep - ing your love_

G D A

un - der con - trol. — Ev - 'ry - where you go —

Musical notation for the first system, including vocal line and piano accompaniment.

F#m7 C#m E

you shout it, you don't have to be shy a - bout it.

Musical notation for the second system, including vocal line and piano accompaniment.

A F#m7 C#m

Ev - 'ry - where you go — you talk a - bout it. Oh, my, my. —

Musical notation for the third system, including vocal line and piano accompaniment.

E A F#m7

And you feel like no - one be - fore. — You steal —

Musical notation for the fourth system, including vocal line and piano accompaniment.



right un - der my door... I kneel... 'cause I



want you some more, and I want you some more, I



want you some more. Oh, no. Oh, no. Oh, no.



Oh, no.

Yahweh

Words by Bono & The Edge
Music by U2

♩ = 128

F%



Gsus⁴



Asus⁴



A



F%



Gsus⁴



Am



§§



1. Take these shoes,—
2. Take these hands,—
3. Take this ci -

G⁶ C/E F

click clack - ing down some dead end street.
 teach them what to car - ry.
 ty, a ci - ty should be shin - ing on a hill.

C G⁶ C/E F/A Am

Take these shoes and make them fit.
 Take these hands, don't make a fist.
 Take this ci - ty, if it be your will.

C G⁶ C/E F *To Coda II* ♯

Take this shirt, po - ly - est - er white trash, made in no - where.
 Take this mouth, so quick to cri - ti - cise.
 What no man can own, no man can take.

C G⁶ C/E

Take this shirt and make it clean, clean.
Take this mouth, give it a kiss.

2^o tacet

F/A Am C G⁶





Take this soul,

C/E F C


strand - ed in some skin and bones. Take this soul




G⁶ C/E Am

and make it sing, sing.

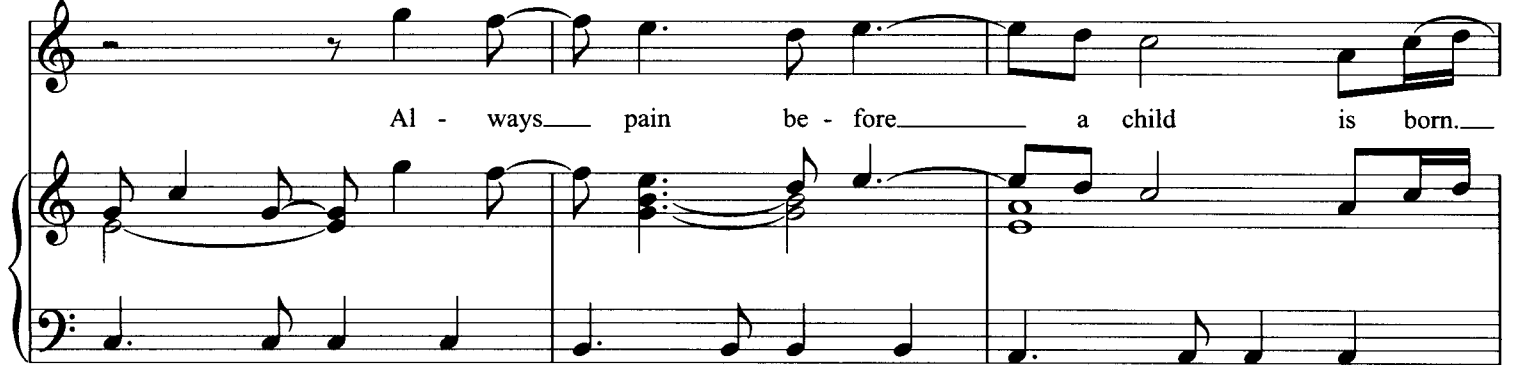
 C
  Em/B
  Am7
  F






Yah - weh, — Yah - weh, —



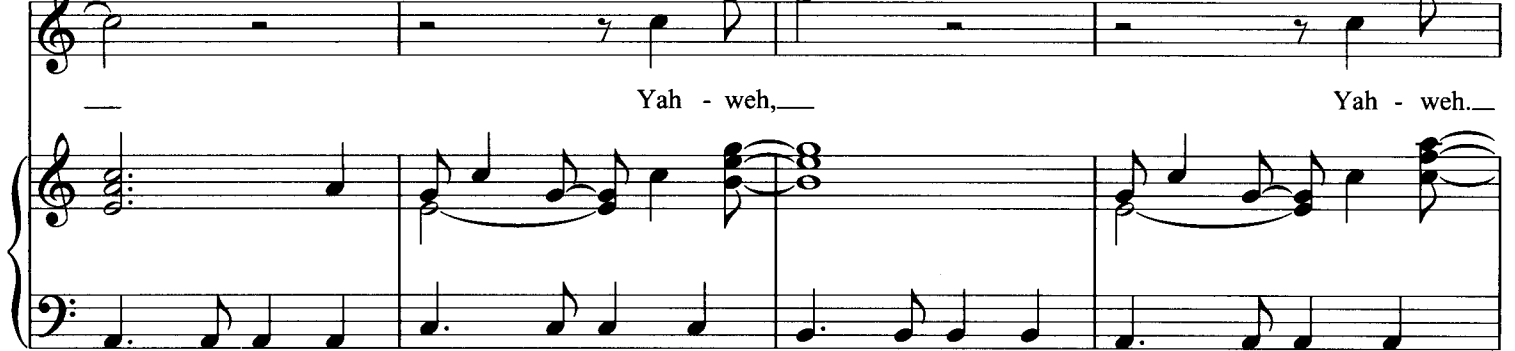
 C
  Em/B
  Am7




Al - ways — pain be - fore — a child is born. —




 Am
 To Coda I   C
  Em/B
  Am7

Yah - weh, — Yah - weh, —



 F
  C
  F

Still I'm wait - ing for the dawn.



Am Em Fmaj⁹ Dm

Still wait - ing _____ for _____

Musical notation for the first system, including vocal line and piano accompaniment.

Am Em Fmaj⁹

_____ the dawn. _____ The sun is com - ing up. _____

Musical notation for the second system, including vocal line and piano accompaniment.

Dm C

_____ Sun is com - ing up on the o - cean. This

Musical notation for the third system, including vocal line and piano accompaniment.


Am G/B Dm

love is like a drop in the o - cean. This love is like a drop in the o -


Musical notation for the fourth system, including vocal line and piano accompaniment.

D.S. al Coda I

C




- cean. Oh.




⊕ *Coda I*


C




Em/B




Am⁷




Yah - weh, tell




F



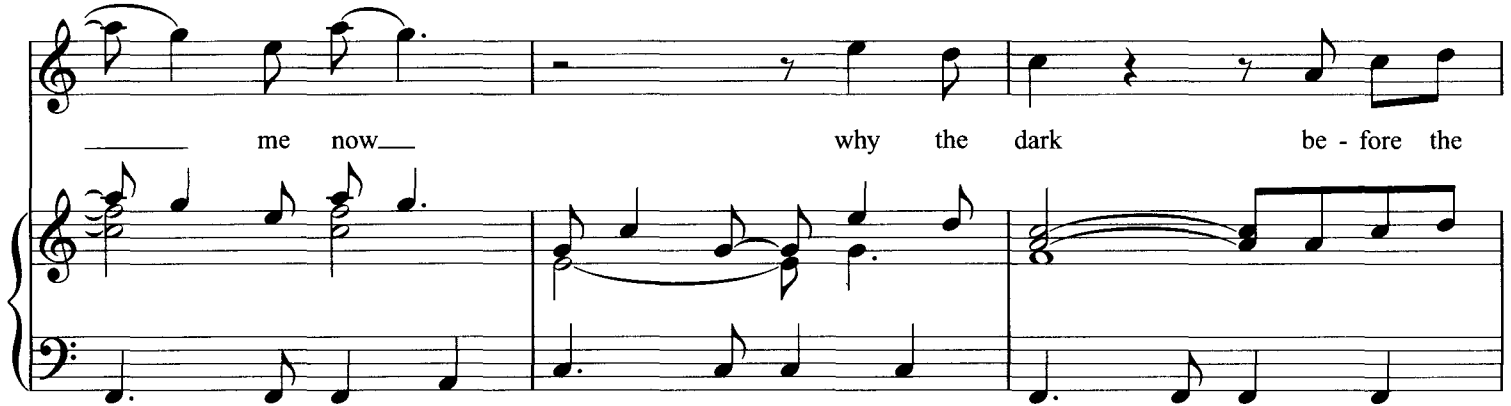
C




F




me now why the dark be - fore the



C




Gsus⁴




3fr

Cadd⁹/E



dawn? *Vocal ad lib.*





First system of musical notation with guitar chord diagrams above the staff.

♩ Coda II



D.S.S. al Coda II



Second system of musical notation, including piano accompaniment and vocal line with lyrics: "Take this heart..."



Third system of musical notation, including piano accompaniment and vocal line with lyrics: "Take this heart..."





Fourth system of musical notation, including piano accompaniment and vocal line with lyrics: "Take this heart... and make it break."

Lynney
Dee




Fast Cars

Words by Bono & The Edge
Music by U2




$\text{♩} = 136$

A  Gm⁶ 

Ah.....

A  Gm⁶  A 

Ah.....

Gm⁶  A  Gm⁶ 

Ah.....

A



Gm⁶



1. My cell is ring - ing, no I. D. I need to know who's call - ing.
 2. I'm go - ing no - where, where I am it is a lot of fun.

A



Gm⁶



My gard - en's ov - er - grown, I go out on my bel - ly, crawl - ing.
 They're in the des - ert to dis - man - tle an a - tom - ic bomb.

A



Gm⁶



I got C. C. T. V. porn - og - ra - phy, C. N. B. C. _____
 I watch them sha - dow hop, check the stocks, I'm in de - tox. _____




A



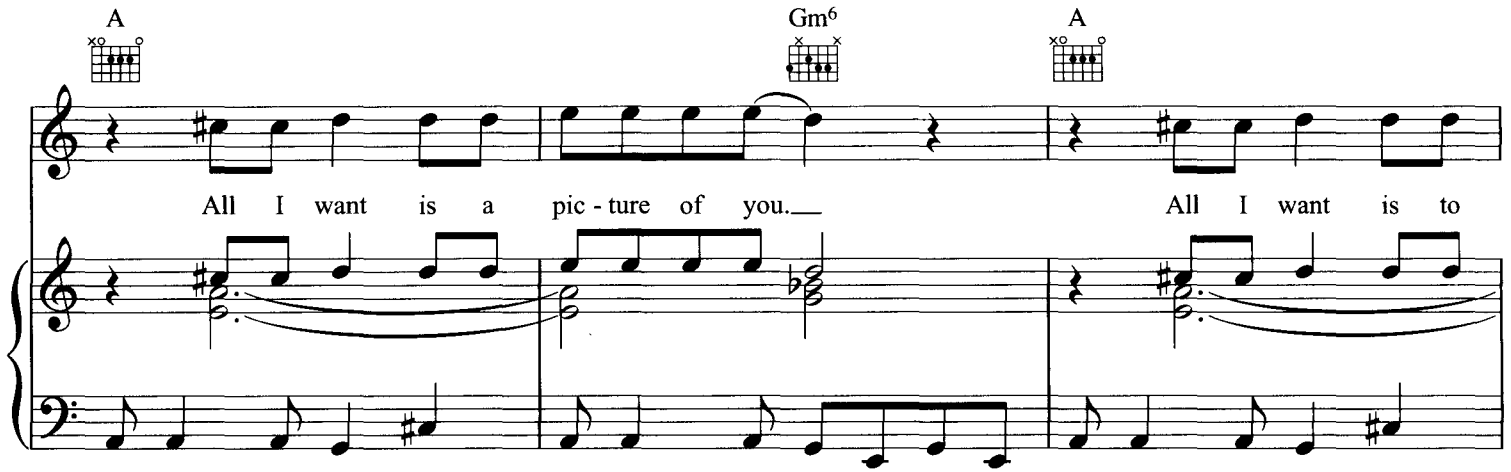
Gm⁶






I got the night - ly news to get to know the e - ne - my.)
 I want the lot of what you got. If what you've got can make this stop.)

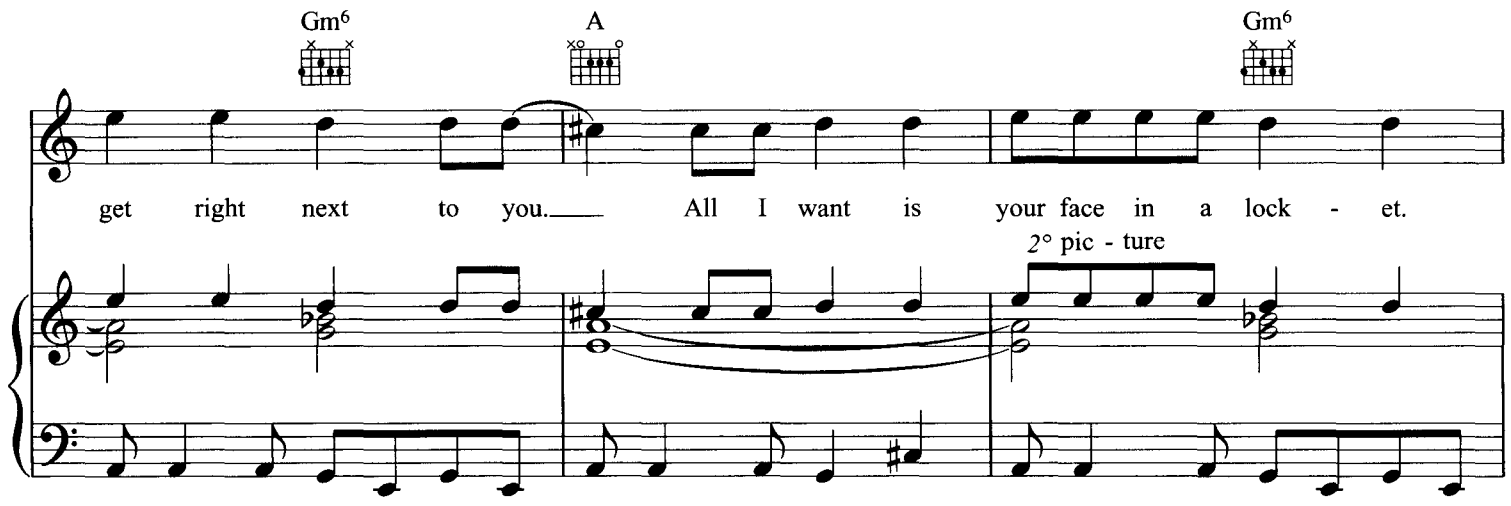
A  Gm6  A 




All I want is a pic - ture of you. — All I want is to



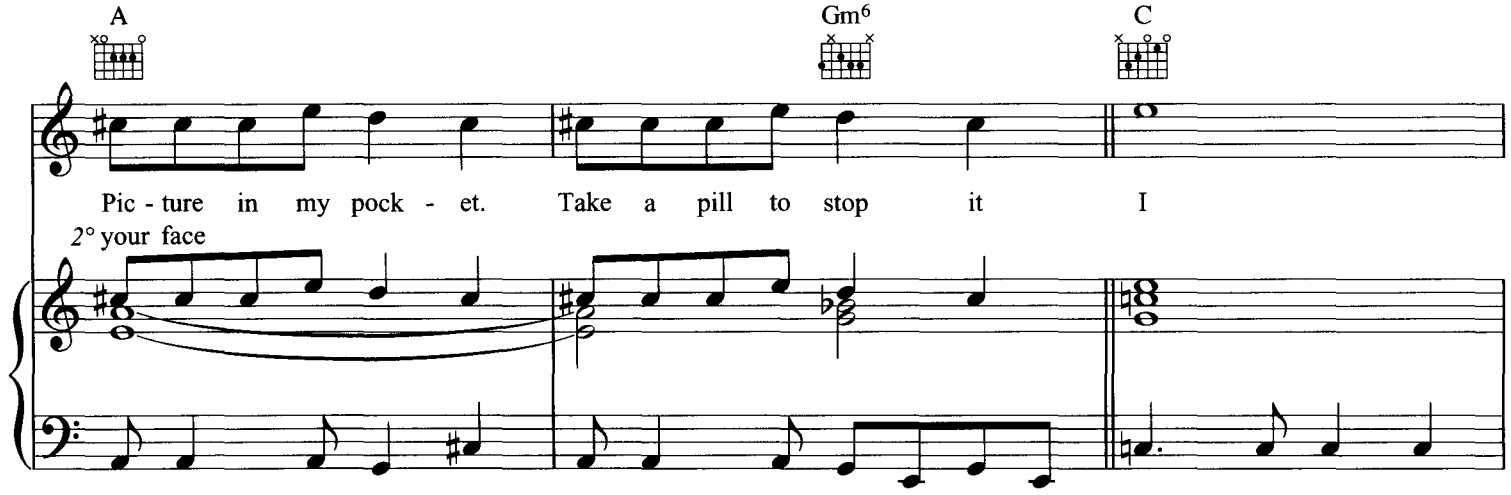
Gm6  A  Gm6 

get right next to you. — All I want is your face in a lock - et.
2° pic - ture



A  Gm6  C 

Pic - ture in my pock - et. Take a pill to stop it I
2° your face



Am  Em  N.C. 

know these fast cars. — will do me no good.



Gm⁶



A



Gm⁶



A



Musical notation for the first system, including guitar chord diagrams and piano accompaniment with triplets.

Gm⁶



A



Gm⁶



C



Musical notation for the second system, including guitar chord diagrams and piano accompaniment. The lyrics "Don't you" are written below the vocal line.

G



D



Musical notation for the third system, including guitar chord diagrams and piano accompaniment. The lyrics "wor - ry 'bout your mind. Don't you wor - ry 'bout your mind. Don't you" are written below the vocal line.

A



C



Musical notation for the fourth system, including guitar chord diagrams and piano accompaniment. The lyrics "wor - ry 'bout your mind. Don't you wor - ry 'bout your mind. You should wor -" are written below the vocal line.

G



- ry 'bout the day that the pain it goes a - way..

D



A



You know I miss mine some - times.

C



D



C



G



D



Vocal ad lib.

A



Gm⁶



A



3

Gm⁶



A



Gm⁶



There is no fic - tion that will tru - ly fit the si - tu - a - tion.




A




Gm⁶






I'm do - cu - ment - ing ev - 'ry de - tail, ev - 'ry con - ver - sa - tion.


A  Gm⁶  A 





Not used to talk - ing to some - bo - dy in a bo - dy. Some - bo - dy in a bo - dy.







Gm⁶  A  Gm⁶ 

Some - bo - dy in a bo - dy.




A  Gm⁶  A  Gm⁶ 



A  Gm⁶  A  Free time

Hey.



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