

# U2//HOW TO DISMANTLE AN ATOMIC BOMB



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

**RUDY'S MUSIC SHOP**

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UNIVERSAL MUSIC PUBLISHING

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1//VERTIGO 2//MIRACLE DRUG 3//SOMETIMES YOU CAN'T MAKE IT ON YOUR OWN  
4//LOVE AND PEACE OR ELSE 5//CITY OF BLINDING LIGHTS 6//ALL BECAUSE OF YOU  
7//A MAN AND A WOMAN 8//CRUMBS FROM YOUR TABLE 9//ONE STEP CLOSER  
10//ORIGINAL OF THE SPECIES 11//YAHWEH 12//FAST CARS



Piano/Vocal/Guitar arrangements of all the tracks from the hit album  
Complete with full lyrics & guitar chord boxes

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# Vertigo

Words & Music by U2

♩ = 140

N.C.

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

Drums

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> A<sup>5</sup> G<sup>#5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Turn it up loud,

A<sup>5</sup> G<sup>#5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> A<sup>5</sup> G<sup>#5</sup> G<sup>5</sup>

Captain.

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> A<sup>5</sup> G<sup>#5</sup> G<sup>5</sup>

N.C.

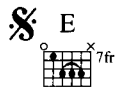
1. Lights go down, it's

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



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



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



give me some - thing I can feel.

To Coda ⊕



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 <sup>5</sup>	E <sup>5</sup>	D <sup>5</sup>	E <sup>5</sup>	D <sup>5</sup>	E <sup>5</sup>	A <sup>5</sup>	A	G <sup>5*</sup>	D	A


G <sup>5*</sup>	D	A	G <sup>5*</sup>













Check mat - ed, hours of fun, —

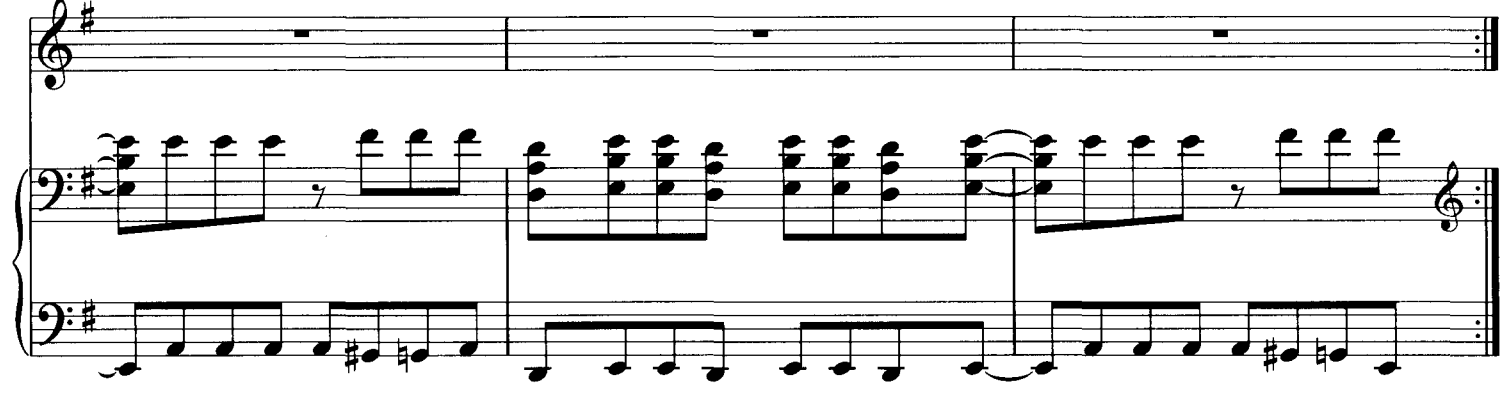
D  A 

D<sup>5</sup>  E<sup>5</sup>  D<sup>5</sup>  E<sup>5</sup>  D<sup>5</sup>  E<sup>5</sup> 

check mat - ed.




A<sup>5</sup>  5fr G<sup>#5</sup>  4fr G<sup>5</sup>  3fr D<sup>5</sup>  5fr E<sup>5</sup>  7fr D<sup>5</sup>  5fr E<sup>5</sup>  7fr D<sup>5</sup>  5fr E<sup>5</sup>  7fr A<sup>5</sup>  5fr G<sup>#5</sup>  4fr G<sup>5</sup>  3fr




Em  Em<sup>7</sup> 

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.

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> A<sup>5</sup> G<sup>#5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup>

Kneel.

A<sup>5</sup> G<sup>#5</sup> G<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> A<sup>5</sup> G<sup>#5</sup> G<sup>5</sup>

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

D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> D<sup>5</sup> E<sup>5</sup> A<sup>5</sup> G<sup>#5</sup> G<sup>5</sup> E\*

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

8<sup>vb</sup>

# 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

Em<sup>7</sup>

G



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

A<sup>7</sup>sus<sup>4</sup>

Bm



a mi - ra - cle drug, a

Bm

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

F<sup>#</sup>m/A

G

Bm

F<sup>#</sup>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 -

Asus<sup>4</sup>

A

Bm

Em<sup>7</sup>



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

G

Asus<sup>4</sup>

A

Bm



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

Em<sup>7</sup>

G

Asus<sup>4</sup>

A



— Mi - ra - cle,

Bm

Em<sup>7</sup>

Bm<sup>7</sup>



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



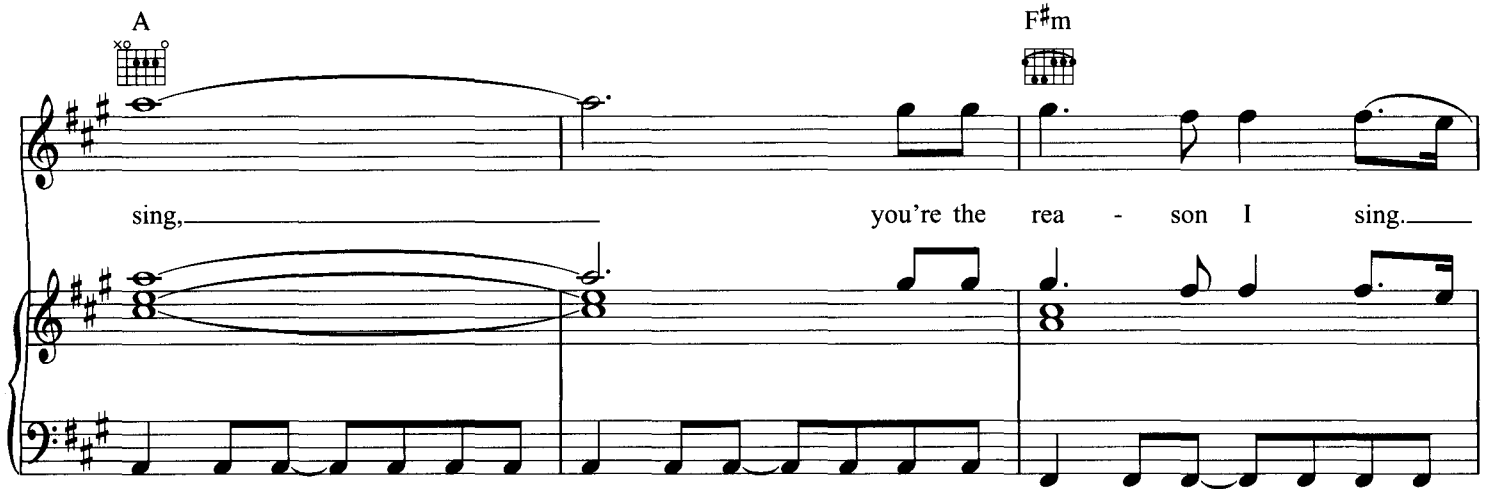
Dm





Can you hear me when I

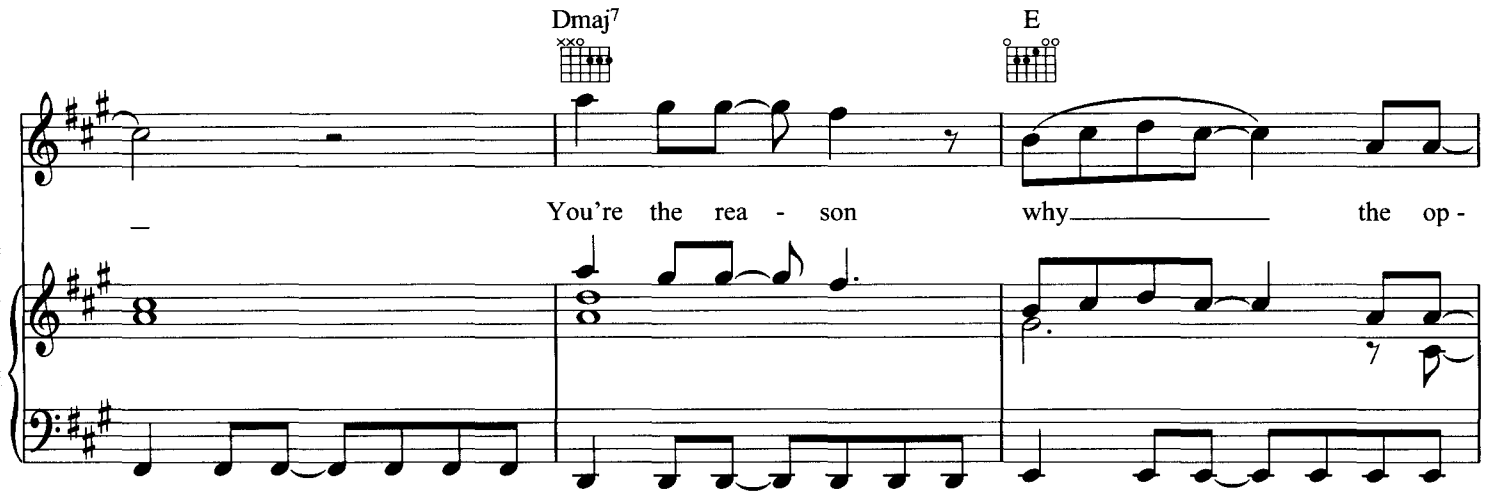
A  F#m 

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



Dmaj7  E 


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



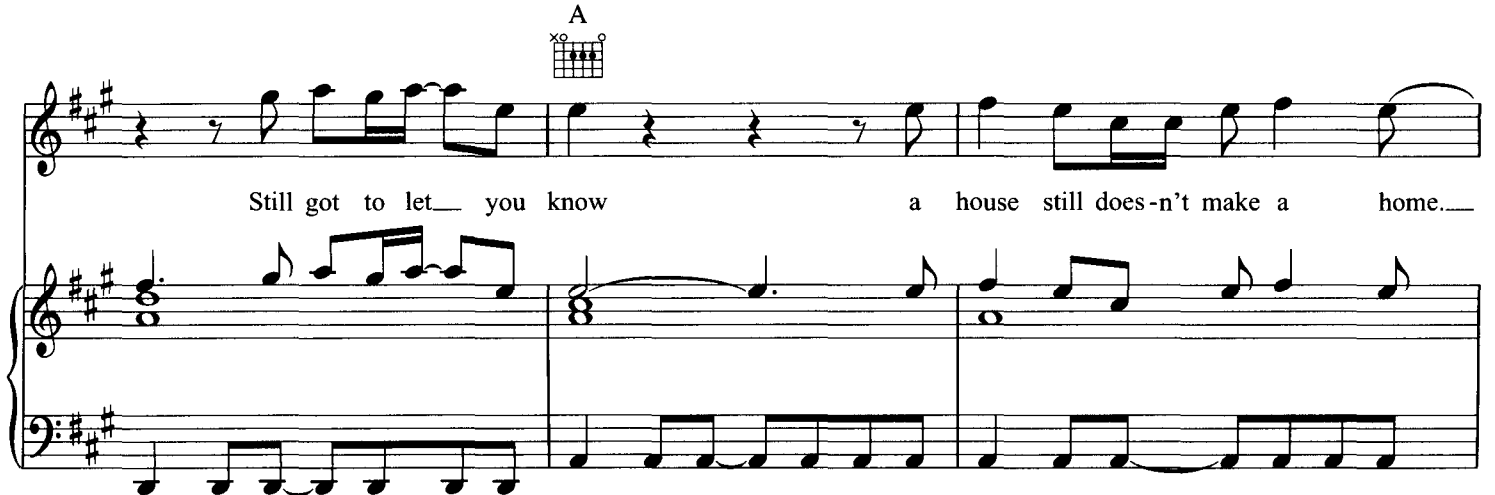
A  Dmaj7 

- era is in — me... Where are we now?



A 

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







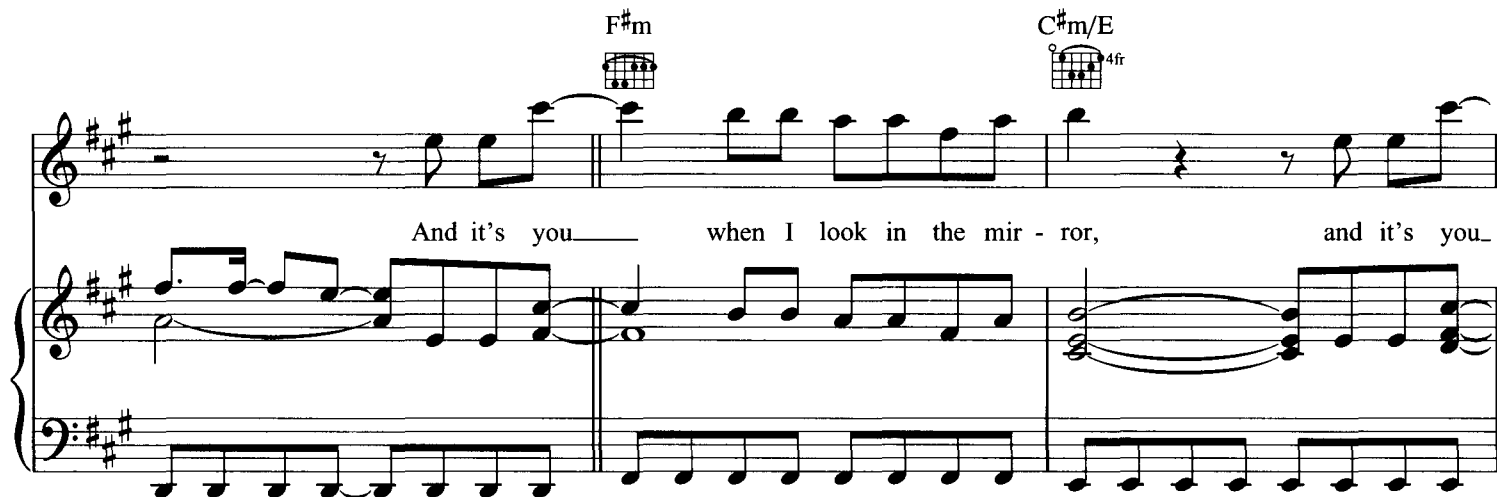
F#m  Dadd9 

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



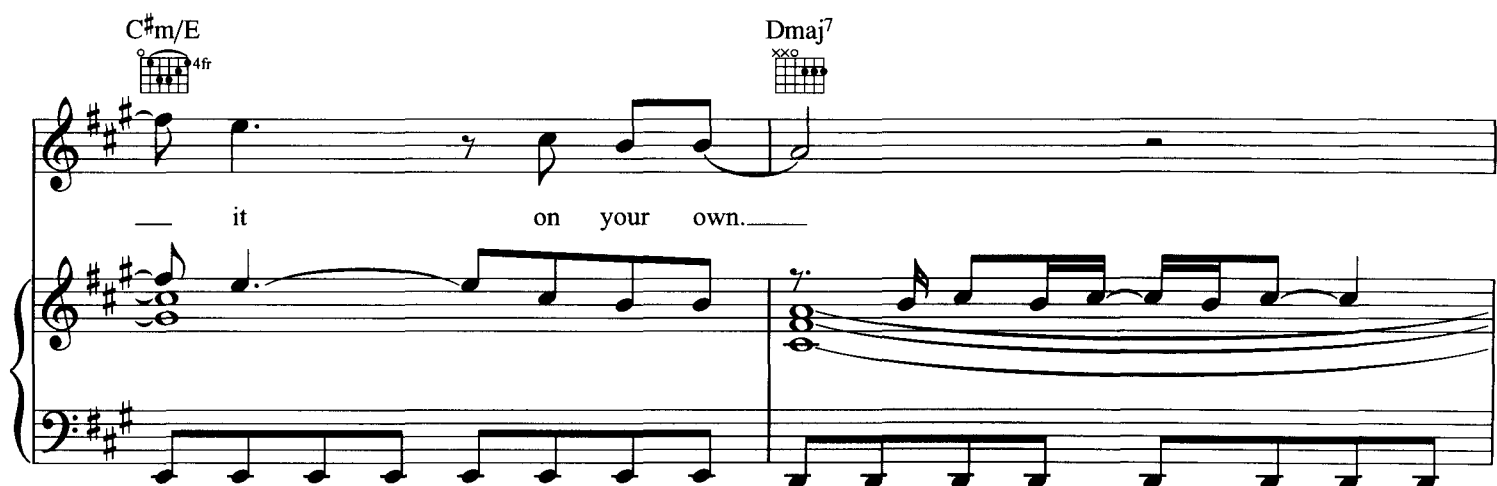
Dmaj7  F#m 

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 rests in the first two measures, followed by a melodic line in the third and fourth measures.

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 in the first two measures, followed by a melodic line in the third and fourth measures.

4.

Dm  
xx0

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "Lay down, lay down, lay your sweet".

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "love - ly on the ground. Lay your love".

on the track. — We're gon-na break —

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




Lay down your

Dm

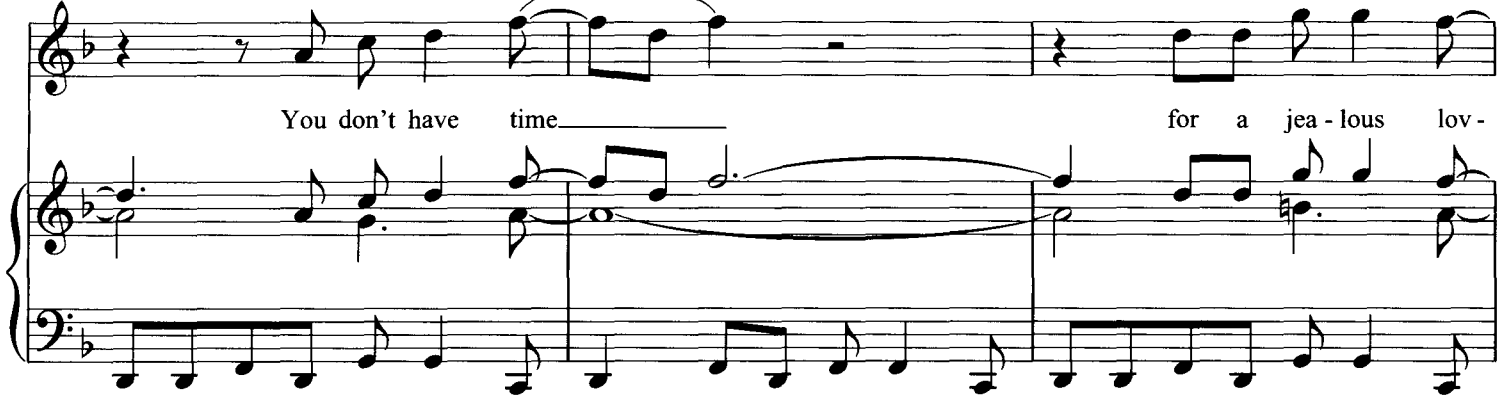
G




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



Csus<sup>2</sup>



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  
xxo

G  
ooo

Dm  
xxo

G  
ooo

lay down your guns all your daugh-ters of

Dm  
xxo

G  
ooo

Dm  
xxo

G  
ooo

*D.S. al Coda*

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

◊ Coda

C  
xoo

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 consists of a vocal line and piano accompaniment. The vocal line starts with a whole note chord, followed by a half note chord, and then rests for the remainder of the system. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand, with some notes tied across measures.

Dm



The second system continues the vocal and piano parts. The vocal line has rests. The piano accompaniment features a consistent eighth-note bass line and chords. The right hand includes triplet eighth notes in the final two measures.

Dm



1-7.

G



Repeat ad lib.

The third system features a vocal line with a repeat sign and the instruction 'Vocal ad lib.'. The piano accompaniment continues with eighth-note bass lines and chords, including triplet eighth notes in the right hand.

Vocal ad lib.

8.

G



D



rit.

The fourth system includes a vocal line with the lyrics 'Where is the love?'. The piano accompaniment features a steady eighth-note bass line and chords. The right hand includes triplet eighth notes and a half note chord. The system concludes with a double bar line and repeat dots.

# City Of Blinding Lights

Words by Bono

Music by U2

*Lynney  
Dee*

♩ = 140

N.C.

A<sup>b5</sup>/(B<sup>b</sup>)



A<sup>b</sup>



/B<sup>b</sup>

Fm



A<sup>b</sup>



D<sup>b</sup>





/B<sup>b</sup>



Musical notation for the first system, including treble and bass clefs, a piano accompaniment, and a guitar staff with a capo at the 4th fret.



/B<sup>b</sup>

/E<sup>b</sup>



1.

Musical notation for the second system, including treble and bass clefs, a piano accompaniment, and a guitar staff with a capo at the 4th fret.

2.



Musical notation for the third system, including treble and bass clefs, a piano accompaniment, and a guitar staff with a capo at the 4th fret. Includes the first two lines of lyrics.

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 clefs, a piano accompaniment, and a guitar staff with a capo at the 4th fret. Includes the final two lines of lyrics.

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

B<sup>b</sup>m<sup>7</sup>



D<sup>b</sup>



E<sup>b</sup>sus<sup>4</sup>



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

A<sup>b</sup>



B<sup>b</sup>m<sup>7</sup>



D<sup>b</sup>



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<sup>b</sup>sus<sup>4</sup>



A<sup>b</sup>



B<sup>b</sup>m<sup>7</sup>



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

D<sup>b</sup>



E<sup>b</sup>sus<sup>4</sup>



2° only

A<sup>b</sup>



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

B<sup>b</sup>m<sup>7</sup>



D<sup>b</sup>



E<sup>b</sup>sus<sup>4</sup>



beau - ty I had in - side of me?

B



D<sup>b</sup>



And I miss you when you're not

B



a - round. I'm get - ting

D<sup>b</sup>



E<sup>b</sup>



/F

rea - dy to leave the ground. Ooh.

Chord diagrams: /G, /A<sup>b</sup>, D<sup>b</sup> (4fr), /E<sup>b</sup>, /F, /D<sup>b</sup>

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<sup>b</sup> (6fr), /F, /G, /A<sup>b</sup>, D<sup>b</sup> (4fr), /E<sup>b</sup>, /F, /D<sup>b</sup>

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 text "Ooh..." written above the staff.

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

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<sup>b</sup> (4fr), Fm

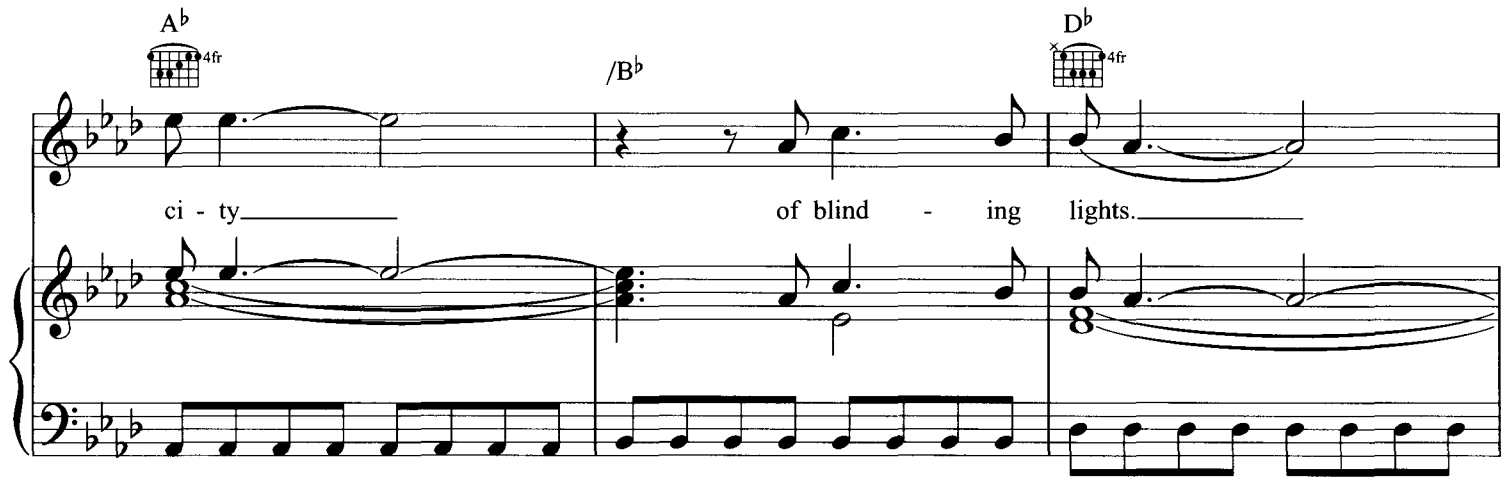
In the


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.



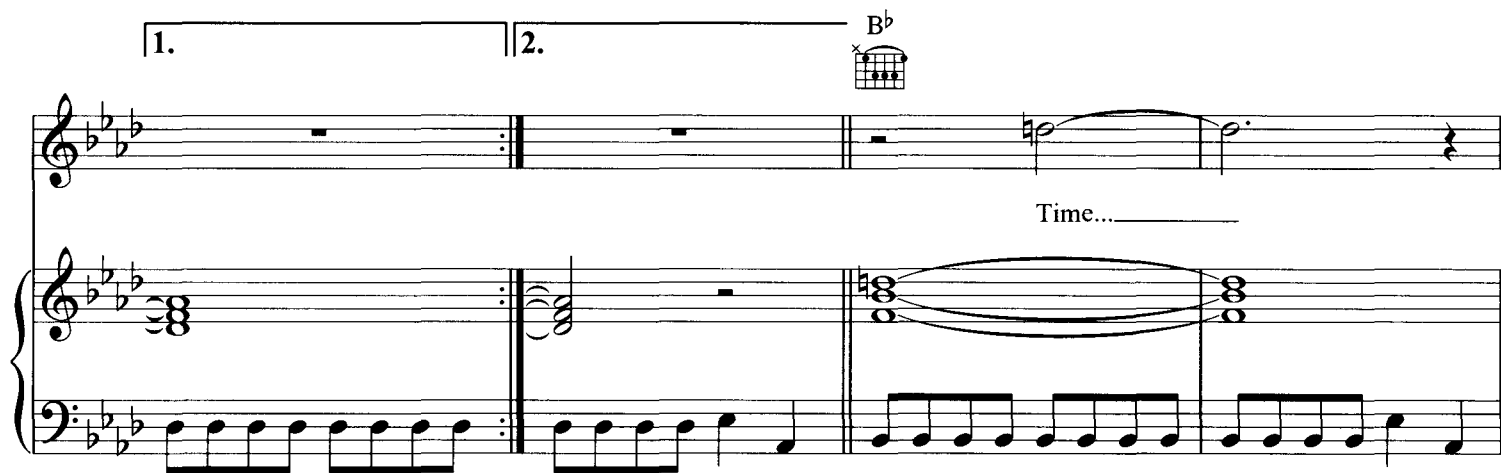
A<sup>b</sup>  /B<sup>b</sup> D<sup>b</sup> 

ci - ty \_\_\_\_\_ of blind - ing lights. \_\_\_\_\_




1. \_\_\_\_\_ 2. \_\_\_\_\_ B<sup>b</sup> 

Time... \_\_\_\_\_

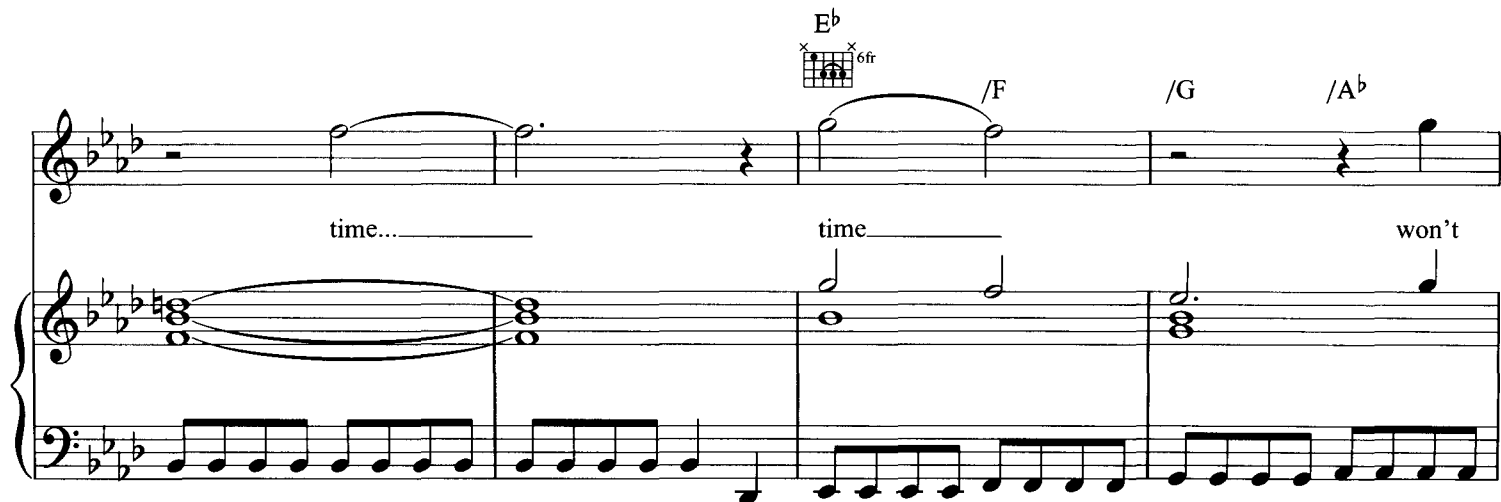




time... \_\_\_\_\_ time... \_\_\_\_\_




E<sup>b</sup>  /F /G /A<sup>b</sup>

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<sup>b</sup>* *Fm*

In the

*A<sup>b</sup>* */B<sup>b</sup>* *D<sup>b</sup>*

ci - ty of blind - ing lights. —

*A<sup>b</sup>* */B<sup>b</sup>*

The more you know, the less you feel,

*Fm* *A<sup>b</sup>*

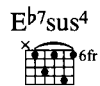
some pray for, oth - ers steal... Bless - ings are not just for the



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.

E5 D5 A 1. E5 D5

am.

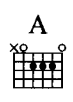
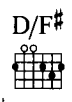
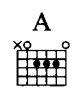
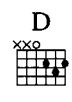
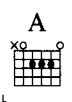
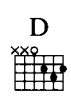
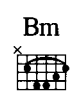
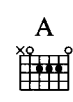
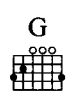
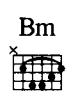
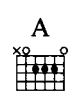
A E5 D5 A

2. I

2.



Vocal ad lib.





G<sup>5</sup>

D<sup>5</sup>

E<sup>5</sup>

G<sup>5</sup>

D<sup>5</sup>

E<sup>5</sup>

*Repeat ad lib.*

E<sup>5</sup>

D<sup>5</sup>

A

E<sup>5</sup>

D<sup>5</sup>

A

E<sup>5</sup>

D<sup>5</sup>

A

E<sup>5</sup>

D<sup>5</sup>

A

E<sup>5</sup>





D<sup>5</sup>

A


E<sup>5</sup>





D<sup>5</sup>

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


A  E<sup>5</sup>  D<sup>5</sup>  A 

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



E<sup>5</sup>  D<sup>5</sup>  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

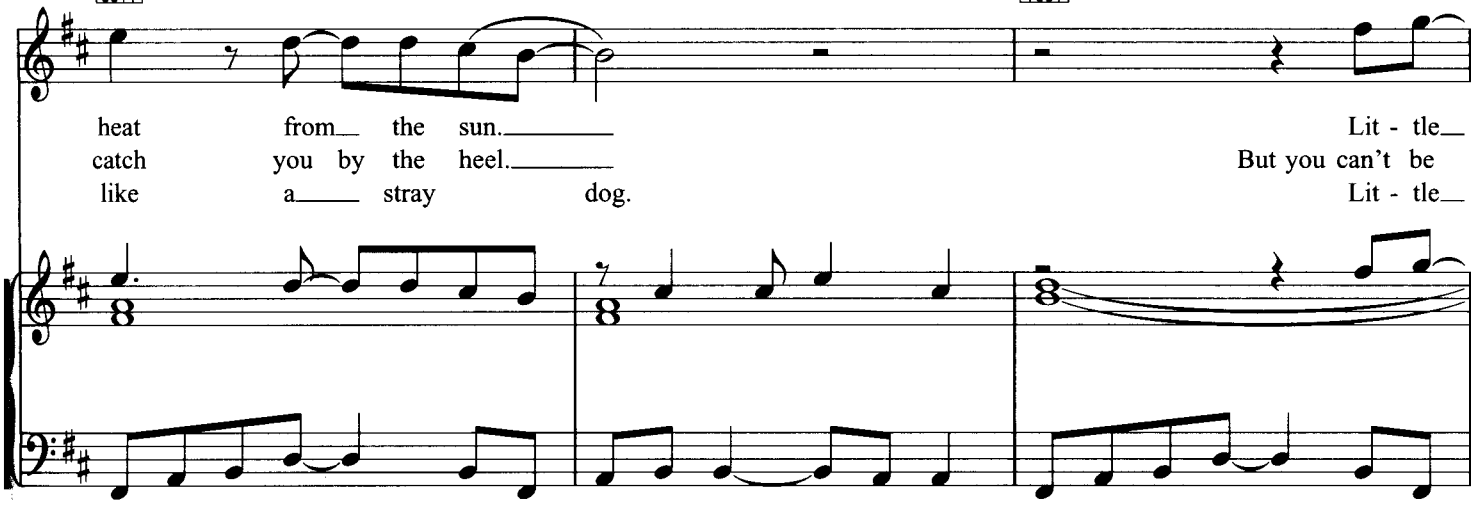
A  Gmaj7 



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 

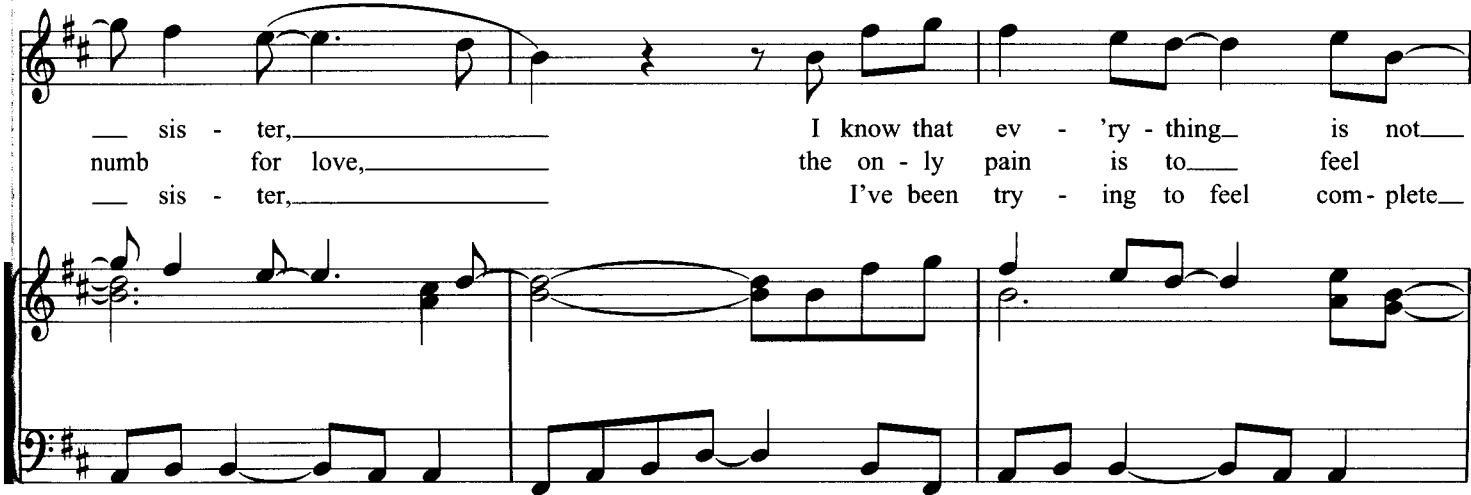


heat from the sun. Lit - tle  
 catch you by the heel. But you can't be  
 like a stray dog. Lit - tle

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... }

Gmaj<sup>9</sup>



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



Gmaj<sup>9</sup>



\_\_\_\_\_ 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

Em<sup>7</sup> G<sup>6</sup> Dsus<sup>2</sup> A

Con pedale

Em<sup>7</sup> G<sup>6</sup> Dsus<sup>4</sup> Gmaj<sup>9</sup>

Asus<sup>4</sup> G<sup>6</sup> A Asus<sup>4</sup> G<sup>6</sup>

A Asus<sup>4</sup> G<sup>6</sup> A Asus<sup>4</sup> G<sup>6</sup>

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

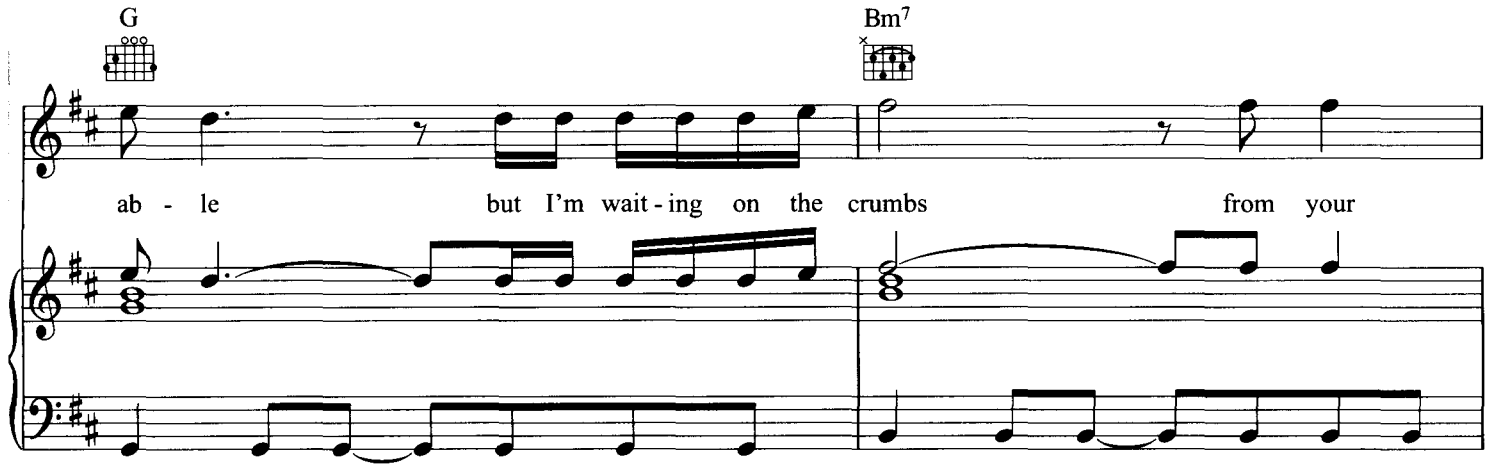
Cool\_ off. You speak of signs and won - ders. I\_ need\_





Dsus<sup>2</sup> A Em7

some - thing oth - er. I would be - lieve\_ if I was

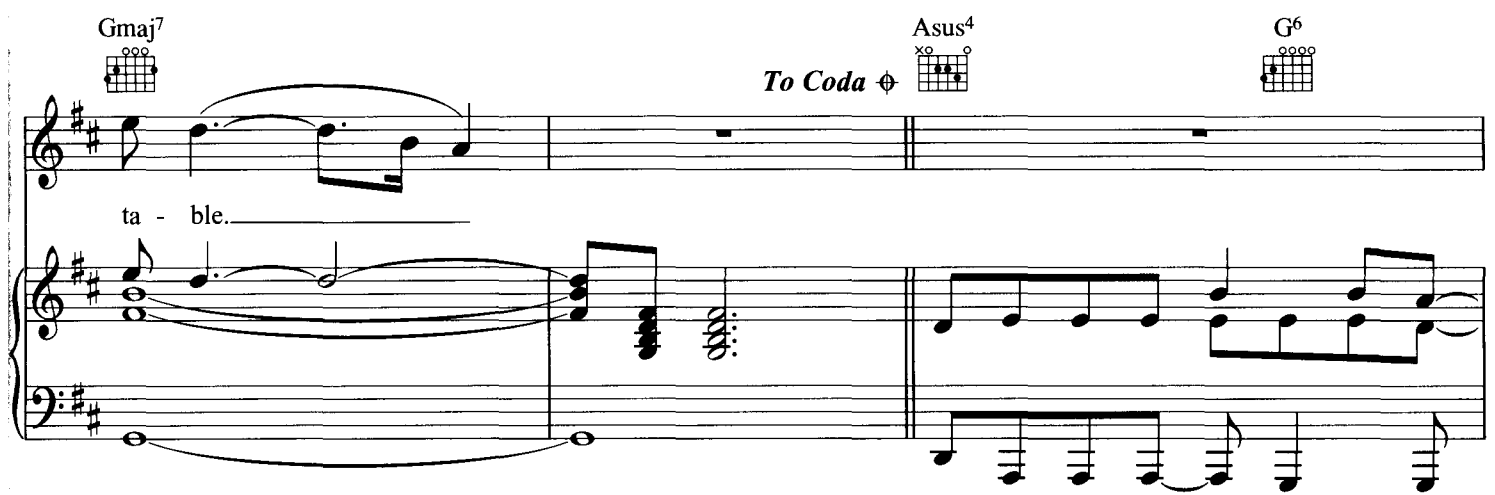
G  Bm7 





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



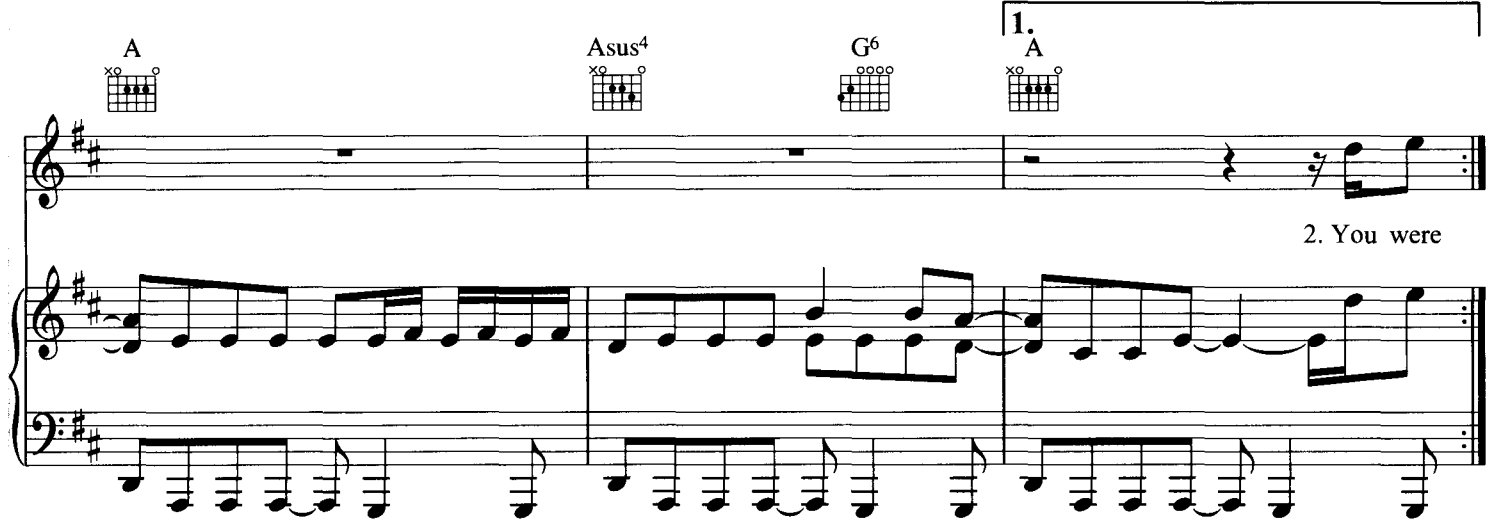
Gmaj7  *To Coda*  Asus4  G6 




ta - ble.



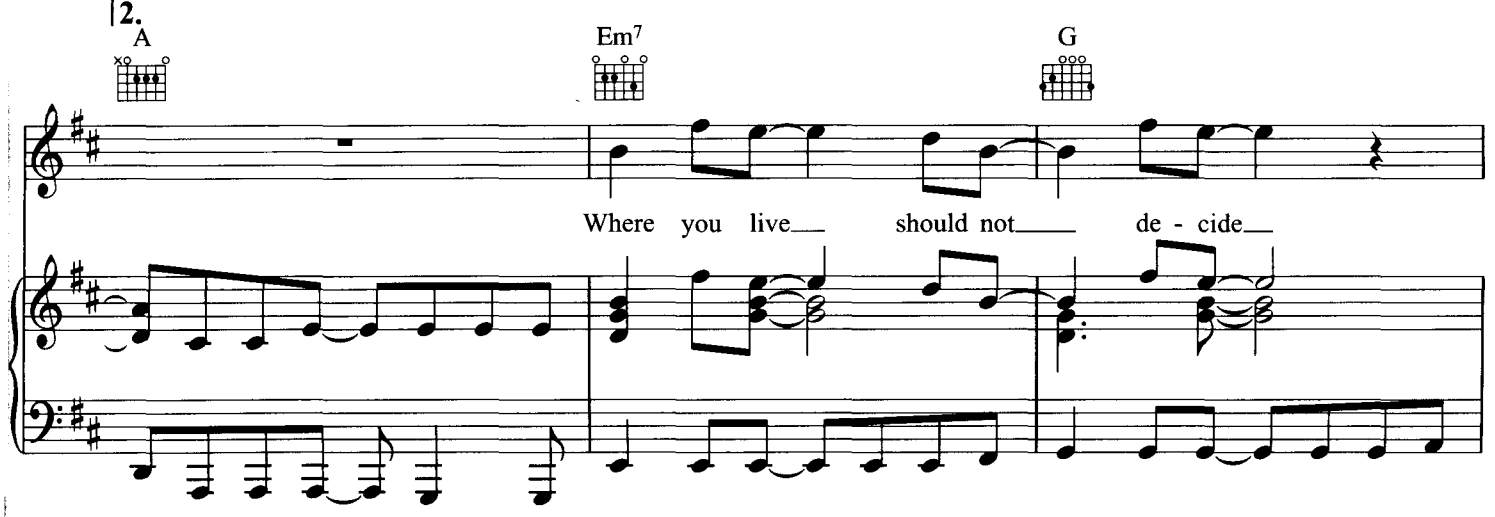
A  Asus4  G6  1. A 

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

Asus<sup>4</sup>



G<sup>6</sup>



A



Asus<sup>4</sup>



G<sup>6</sup>



A



A<sup>9</sup>sus<sup>4</sup>



A<sup>7</sup>



A<sup>9</sup>sus<sup>4</sup>



*Vocal ad lib.*



Em<sup>7</sup>



Gadd<sup>9</sup>



Dsus<sup>2</sup>



*Repeat ad lib.*

Lynney  
Dee

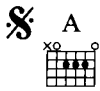
# One Step Closer

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 -

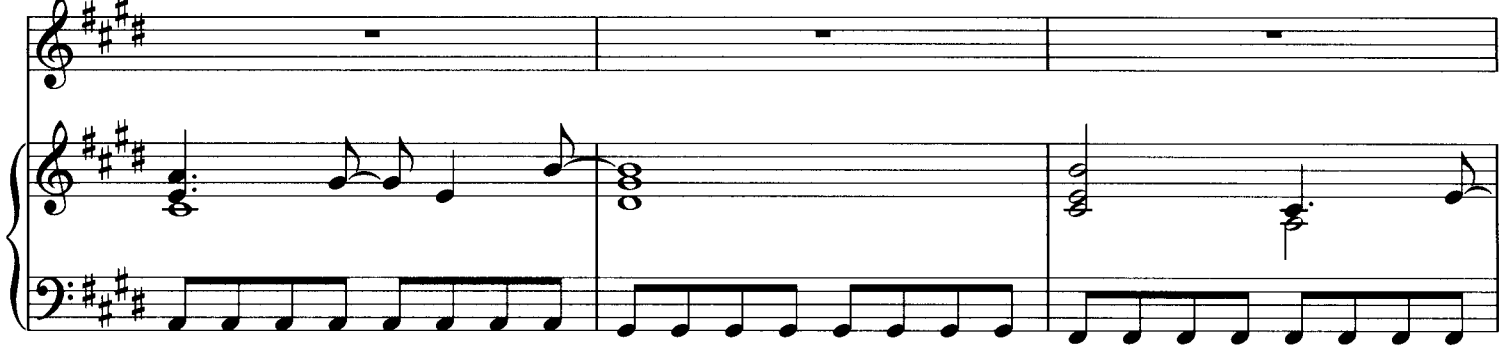





To Coda ⊕

- ing, know - ing. —







A  G#m  F#m7 




E  *D.S. al Coda*  $\oplus$  Coda  E 




One step clos-er to know - ing.



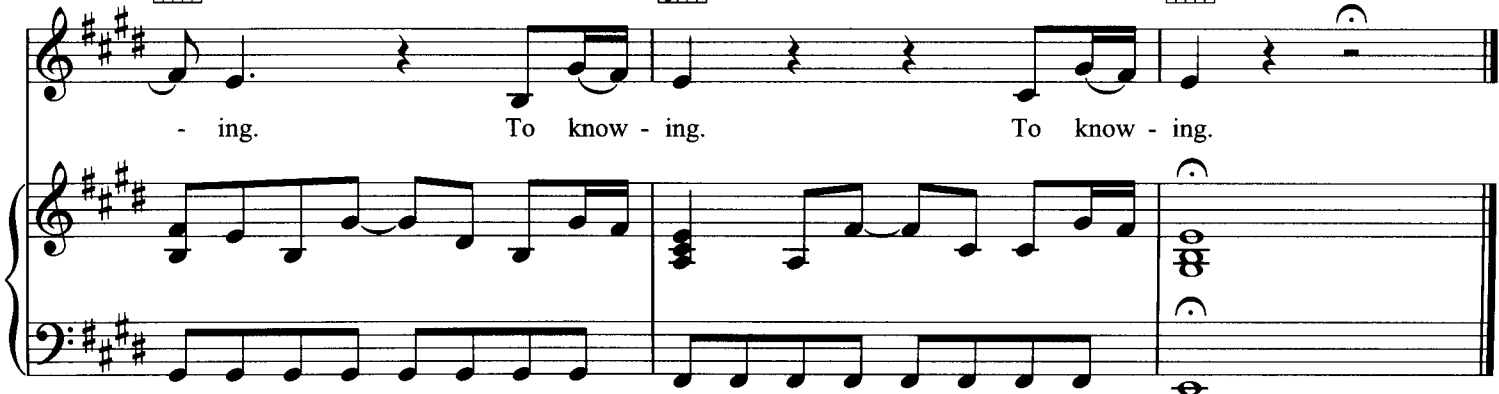
A  E  A 

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



G#m  F#m7  E 

- 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



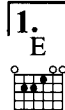
right un - der my door... I kneel... 'cos I



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

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%



Gsus<sup>4</sup>



Asus<sup>4</sup>



A



F%



Gsus<sup>4</sup>



Am



§§



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

G<sup>6</sup> 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 G<sup>6</sup> 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 G<sup>6</sup> 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 G<sup>6</sup> C/E

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

F/A Am C G<sup>6</sup>

*2° tacet*

Take this soul,

C/E F C

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

G<sup>6</sup> C/E Am

and make it sing, sing.

Yah - weh, — Yah - weh, —

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

*To Coda I*

Yah - weh, — Yah - weh, —

Still I'm wait - ing for the dawn.

Am                      Em                      Fmaj<sup>9</sup>                      Dm

Still wait - ing \_\_\_\_\_ for \_\_\_\_\_

Am                      Em                      Fmaj<sup>9</sup>

the dawn. The sun is com - ing up.

Dm                      C


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

Am                      G/B                      Dm

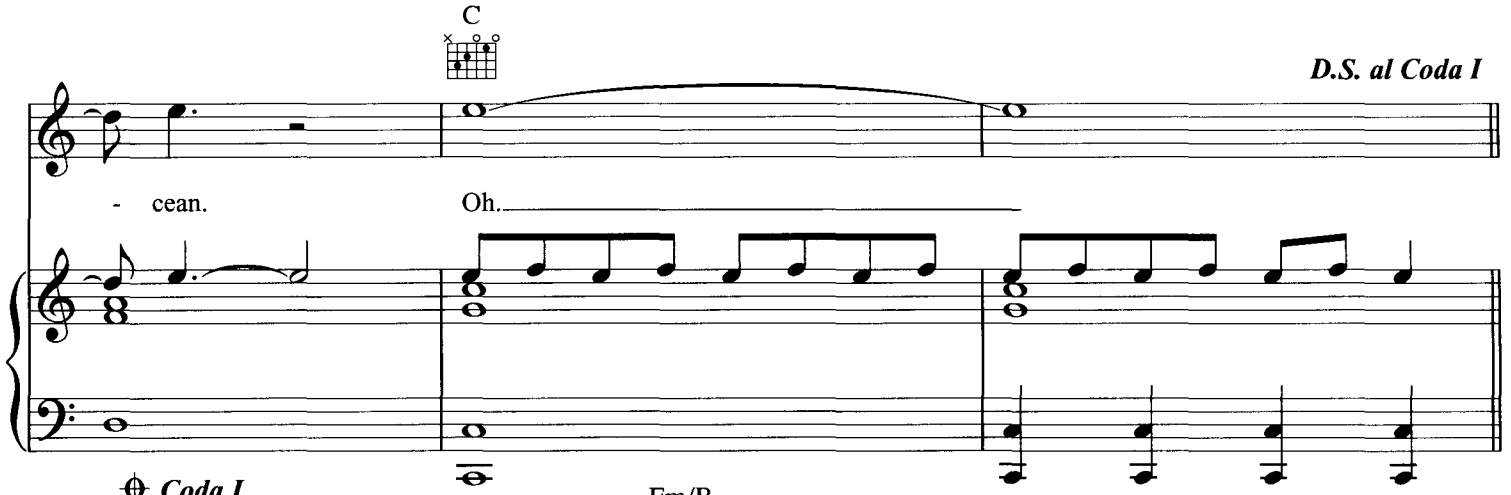
love is like a drop in the o - cean. This love is like a drop in the o -

*D.S. al Coda I*

C




- cean. Oh.




⊕ *Coda I*

C

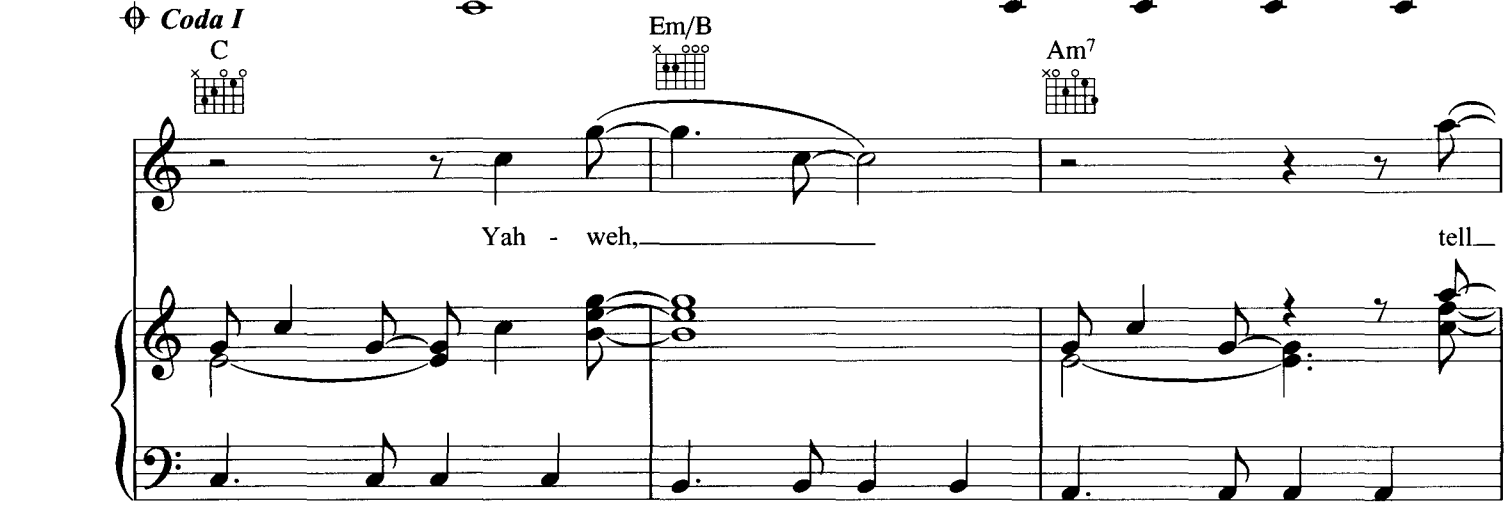



Yah - weh, tell


Em/B



Am<sup>7</sup>




F




me now

C

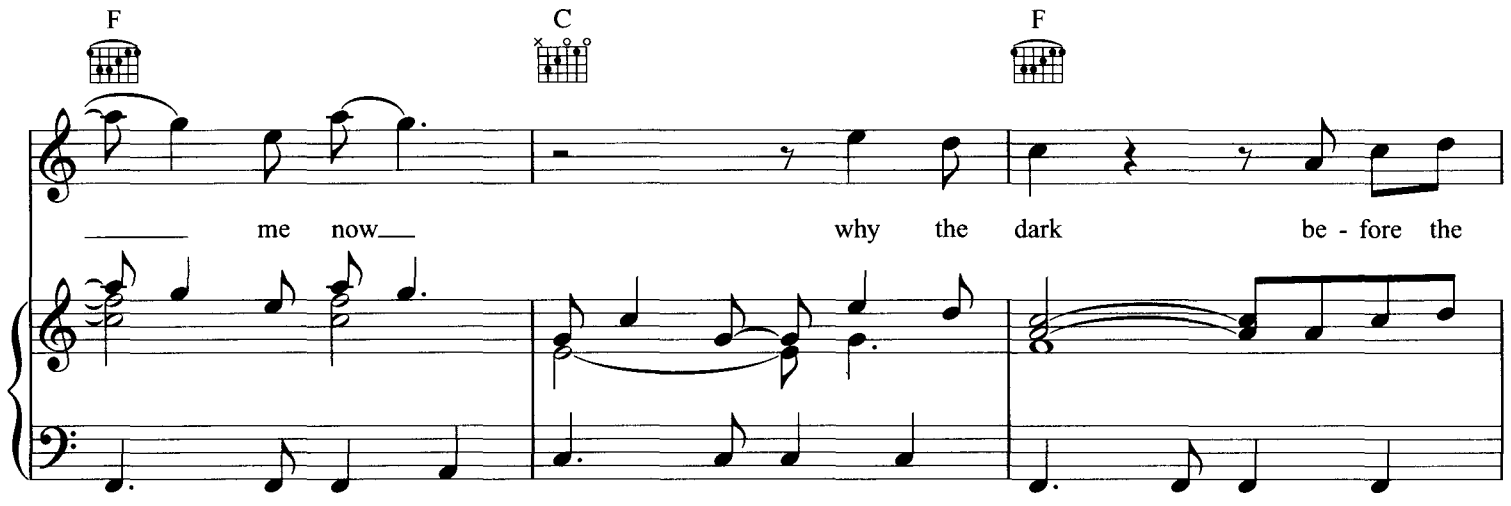


why the dark


F



be - fore the




C



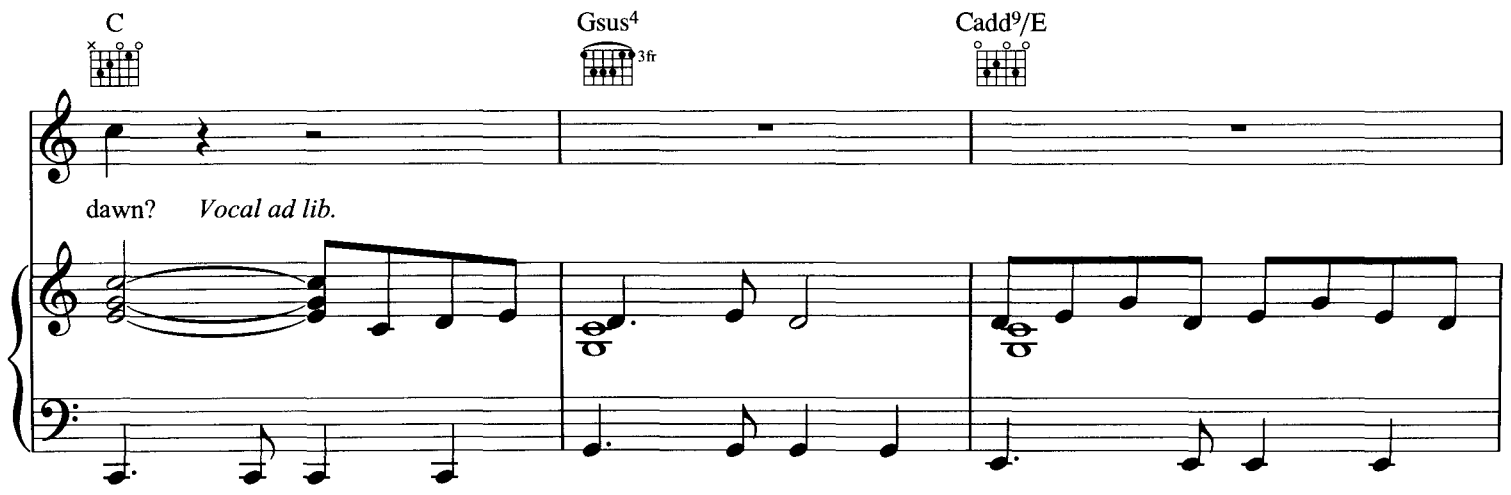

dawn? *Vocal ad lib.*

Gsus<sup>4</sup>



3fr

Cadd<sup>9</sup>/E



F



Cadd9



Gsus4



Coda II

Cadd9/E



Am



*D.S.S. al Coda II*

C



Take this heart...

Fmaj7



C



Fmaj7



Take this heart...

C



Fmaj7



C



Take this heart... and make it break.

Lynney  
Dee

# Fast Cars

Words by Bono & The Edge  
Music by U2

♩ = 136



Ah.....



Ah.....



Ah.....





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.






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.



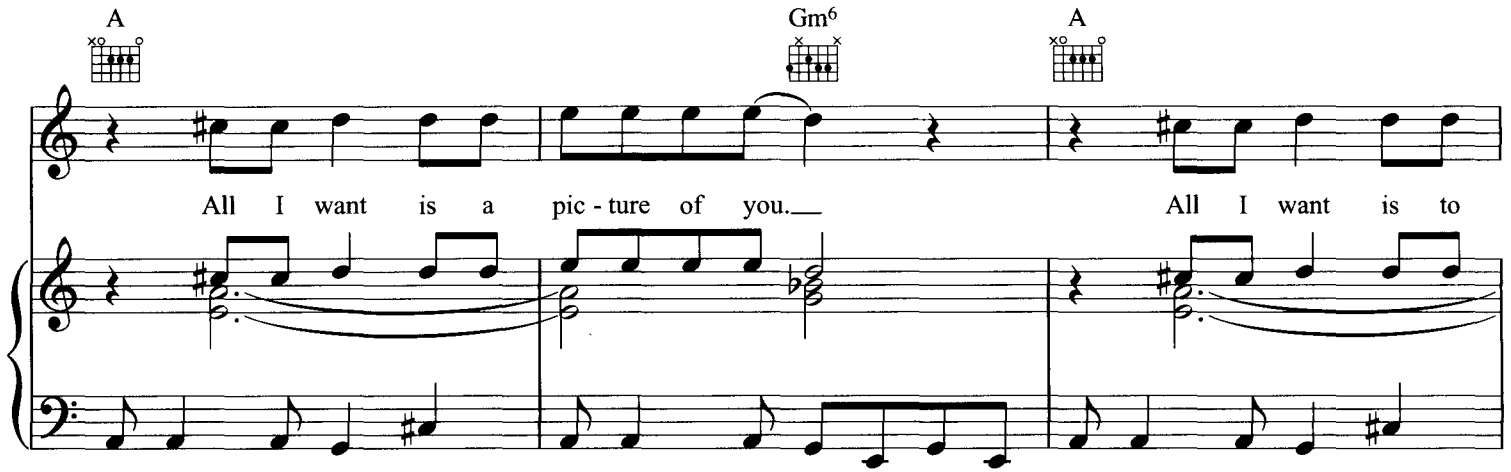
I got C. C. T. V. porn - og - ra - phy, C. N. B. C. \_\_\_\_\_  
 I watch them sha - dow hop, check the stocks, I'm in de - tox. \_\_\_\_\_






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. )

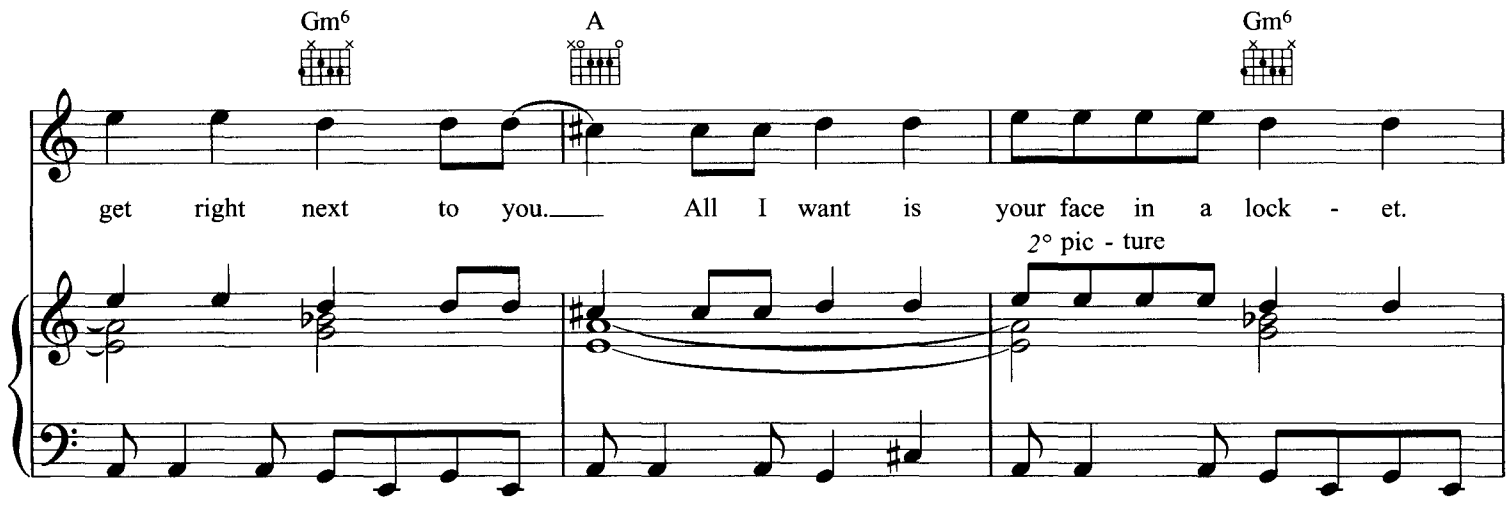
A  Gm6  A 




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



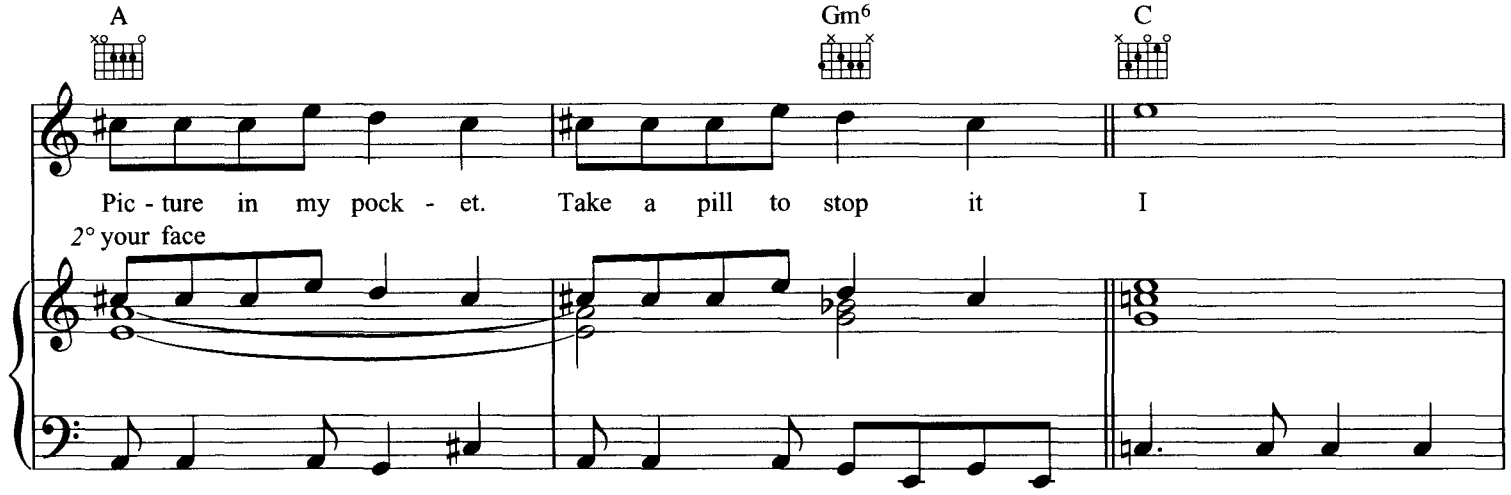
Gm6  A  Gm6 

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.



Gm<sup>6</sup>



A



Gm<sup>6</sup>



A



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part consists of four measures with rests, corresponding to the chords Gm<sup>6</sup>, A, Gm<sup>6</sup>, and A. The piano accompaniment includes a right-hand part with triplets and a left-hand part with a steady eighth-note bass line.

Gm<sup>6</sup>



A



Gm<sup>6</sup>



C



The second system continues the musical notation. It includes the same guitar and piano accompaniment as the first system. The lyrics "Don't you" are written below the piano part. The system concludes with a double bar line.

G



D



The third system features a vocal line with lyrics: "wor - ry 'bout your mind. Don't you wor - ry 'bout your mind. Don't you". The piano accompaniment continues with a steady bass line and chords in the right hand.

A



C



The fourth system continues the vocal line with lyrics: "wor - ry 'bout your mind. Don't you wor - ry 'bout your mind. You should wor -". The piano accompaniment provides harmonic support with chords and a consistent bass 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



Gm<sup>6</sup>



A



3

Gm<sup>6</sup>



A



Gm<sup>6</sup>



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




A




Gm<sup>6</sup>






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


A  Gm<sup>6</sup>  A 





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







Gm<sup>6</sup>  A  Gm<sup>6</sup> 

Some - bo - dy in a bo - dy.



A  Gm<sup>6</sup>  A  Gm<sup>6</sup> 



A  Gm<sup>6</sup>  A  Free time

Hey.

