

I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

As Recorded by U2

(From the album THE JOSHUA TREE/Island Records)

Words by Bono
Music by U2

Tablature Explanation page 111

Tune down 1/2 step:

⑥ = Eb ③ = Gb ⑤ = Ab ② = Bb ④ = Db ① = Eb

Moderate Rock $\text{♩} = 100$

Intro

Gtr. I

P.M. (Fade in) *pp* (clean tone w/slapp back echo) *cresc.* *mp* *mf*

Gtr. II

pp (w/echo) let ring throughout *cresc.* *p*

(cont. tambourine)
w/Riff A (5 times)

D5

*Gtr. III

④ 7fr. 10fr. A C sl. (Drums enter)
w/Riff A (4 times)
D

*w/heavy distortion.

The image shows a page of sheet music for guitar. The top staff is in treble clef, G major (two sharps), and common time. It features a dynamic instruction 'J.' at the beginning, followed by a melodic line with various slurs and grace notes. The first measure ends with a fermata. The second measure begins with a grace note 'B' (staccato) and a main note 'D5' (staccato). The third measure starts with a grace note 'D'. The bottom staff is in bass clef, C major (no sharps or flats), and common time. It contains a continuous eighth-note pattern. The tablature below the staff shows fingerings: measures 1-4 show '7 10 10 10 10 10'; measure 5 starts with '(10)' and shows '7 7 10 7 10 9'; measure 6 starts with '(10)' and shows '7 7 7 7 10 10 10 10'; measure 7 shows '7 7 10 7 7 7 7 10 10'. The page number '49fr.' is at the top left, and the word 'have' is at the end of the melody staff.

1st Verse
w/Fill 1 (8 times - w/slight improvisation)

Rhy. D5

Fig. 1A.

climbed— (the) high - est moun - tains. I have run through the fields on - ly to

Rhy. Fig. 1

let ring throughout

G5

D

be with you. On - ly to be with you. I have

(7) 7 7 7 | 7 7 7 7 7 | 7 7 7 7 | 7 7 7 7 |

*w/Amp tremolo.

Fill 1
Gtr. I

The musical score consists of two parts. The top part is a sixteenth-note fill pattern for guitar, starting with a treble clef, a key signature of one sharp, and a common time signature. The fill pattern is: (two eighth notes) - (two eighth notes) - (one sixteenth note, one eighth note, one sixteenth note) - (one sixteenth note, one eighth note, one sixteenth note) - (one sixteenth note, one eighth note, one sixteenth note) - (one sixteenth note, one eighth note, one sixteenth note). The bottom part is a bass line consisting of six horizontal lines representing bass staves. It features a continuous eighth-note pattern: 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7.

run, I have crawled. I have scaled these cit-y walls, these cit-

G5 D

y walls, on - ly to be with - you. But I still—
(end Rhy. Fig. 1)

Chorus
w/Fill 2 (2 times)

Rhy. A G D5

have - n't found what I'm look - ing for. But I still—

A G D5

have - n't found. what I'm look - ing for. I have

P

2nd Verse
w/Fill 1 (8 times - w/improvisation)
& Rhy. Fig. 1 (w/improvisation)

D



Rhy. Fig. 3

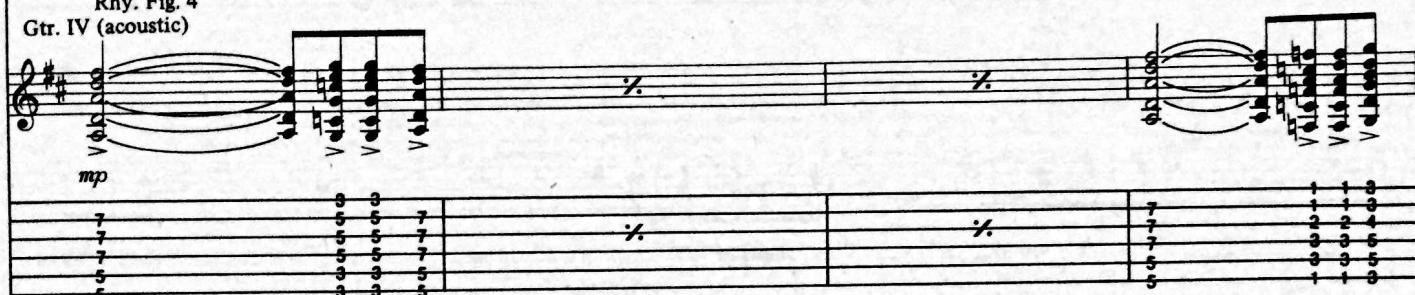
Gtr. III



w/heavy amp tremolo

Rhy. Fig. 4

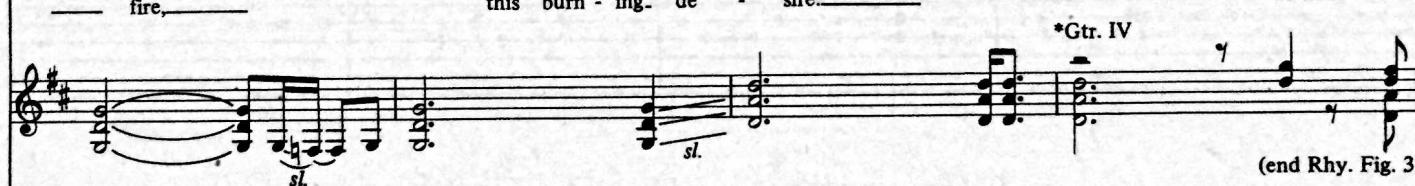
Gtr. IV (acoustic)



G5

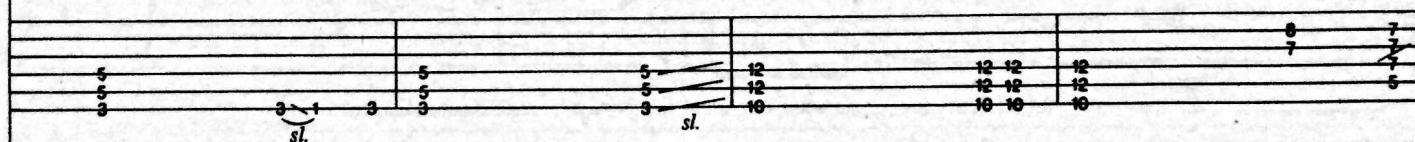


I have



*Gtr. IV

(end Rhy. Fig. 3)



(end Rhy. Fig. 4)



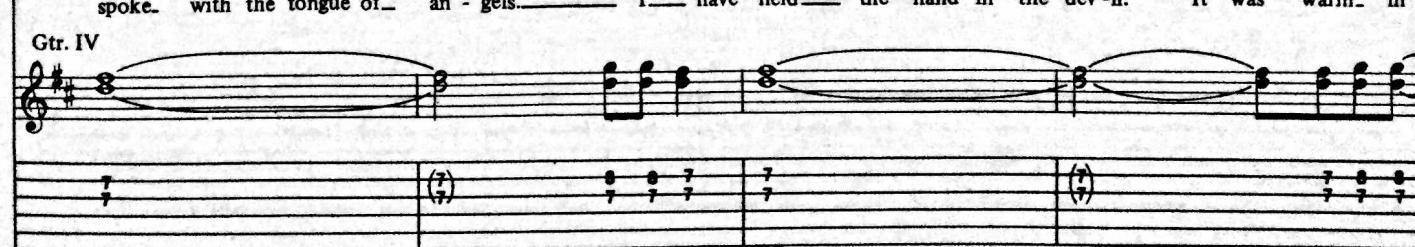
*Clean tone & heavy ambient echo.

w/Rhy. Figs. 3 & 4 (w/improvisation)

D



D



A musical score page featuring two staves of handwritten notation. The top staff uses a treble clef and has a key signature of two sharps. It includes lyrics: 'the night.' followed by a long horizontal line, 'I was cold as a stone..', 'Mm, hmm. But I still...', and 'the night.' again. Measure numbers G5 and D5 are placed above specific measures. The bottom staff uses a bass clef and shows harmonic changes indicated by Roman numerals in parentheses: (6), (6), 7, 7, (7), and (7). The music consists of eighth-note patterns and sustained notes.

A G D5

have - n't found what I'm look - ing for.

Fill 2

P.M. throughout

The music consists of two staves. The top staff is in treble clef and has a key signature of one sharp. It contains a single measure of sixteenth-note patterns. The bottom staff is in bass clef and shows a continuous pattern of eighth-note rests and eighth-note basses, divided into measures by vertical bar lines.

Interlude
 D5

Gtr. III Gtr. II

④ 7fr. ⑤ 3fr.
 A C D5

sl. sl. sl.

Gtr. IV (acous.)

Gtr. V

P.M.

mf

Fdbk. (8va)

p — mf

GUITAR, JULY 1992 135

G5
 G
 sl.
 D5

I be.

3rd Verse
w/Fill 1 (8 times)
& Rhy. Fig. 1A & Rhy. Fig. 4 (w/improvisation)
D5

lieve in the King - dom Come... Then all the col - ors will - a bleed in - to
 Gtr. II

DS

lieve in the King - dom Come... Then all the col - ors will - a bleed in - to

Gtr. II

dim.

G5

one. Bleed in - to one. Uh, but yes, I'm. still

(10) 10 10 10 10 10 9 (9) 10 10 10 (10) 10 10 10 9 10

D

run - ning. You broke the bounds and, uh, loosed the

(10) 10 10 10 10 10 (10) 10 10 10 10 10 10 10 10 10 10 10

chains. Car - ried the cross (uh) of my shame, of my

(10) 10 10 10 10 10 9 (9) 10 9 10 10 10 10 (10) 10 10 9 (9) 10 10 10

G5

shame. You know I be - lieve it. But I still

(10) 10 10 10 10 (10) 8 10 7 7 10 9 10 (10) 10 10 10 10 9 7 (7) 7 10 10 10 8 10

Chorus
w/Fill 2 (4 times)
& Rhy. Fig. 2 (2 times)

Gtr. IV-A
Rhy.
Fig. 5

(end Rhy. Fig. 5)

have - n't found what I'm look - ing for. But I still_

w/Rhy. Fig. 5

A

G

I.

D

A.H.
(8va)

But I still_

(9)

10

7

7

10

10

10

8

7

7

7

7

7

:

2.

w/Fill 3
(Cont. Rhy. Fig. 5)

D

*Gtrs.
I & IV

Outro
D^{II}

Dsus4

D

ing for._____

*Two gtrs. arr. for one gtr.

Fill 3

Gtr. V Fdbk.
(8va)

pp cresc. mf

sl. sl.

Fdbk.
(8va)

mp

dim.

Fdbk.

sl. sl.

Fdbk.

Dsus4 ④open D D Dsus4 D Dsus4

w/Fill 4 Dsus2 Dsus2 C D Rhy. Fig. 6

Begin fade
w/Rhy. Fig. 6 (till fade)

C D C D C P D

Fade out

C D C D C D C D

Fill 4

sl.

(steady gliss.) w/slide

BASS LINE FOR I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR

As Recorded by U2
(From the album THE JOSHUA TREE/Island Records)

Words by Bono
Music by U2

Tune down $\frac{1}{2}$ step:

④ = Eb ② = Db
③ = Ab ① = Gb

Moderate Rock $\text{♩} = 100$

D

Intro

8

mf

1. I _____ have

1st-3rd Verses

D

sim.
climbed_ (the) high - est moun - tain... (etc.)
2.. kissed_ hon - ey lips. (etc.)
3.. (be) - lieve_ in the King - dom Come_ (etc.)

sl.

Gsus2

D

5 5 3 5 2 3 5

5 5 3 5 1 3 5

sl.

Gsus2

D

5 5 3 5 1 3 5

5 5 3 5 1 3 5

3rd time to Coda

sl.

But I still-

5 5 3 5 2 3 5

5 5 3 5 1 3 5

5 5 3 5 1 3 5

sl.



have-n't found— what I'm look-ing for. (etc.)

1.

2.

D.S. al Coda
C D%

Coda Chorus
A

Play 3 times & fade

*Chord name reflects overall tonality.

Eric Mangum
sound f/x

The EDGE From U2: "I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR"

U2's Edge has an over-abundance of stuff for his sounds, to say the least. I tracked down Edge's technician, Dallas Schoo, in Cleveland. His response to my request of what Edge used on the *Joshua Tree* tune, "Still Haven't Found...", was overwhelming. He also let me in on what Edge is using now. The following is an excerpt from his FAX to me:

"Looking through my notes, and talking with The Edge, "Still Haven't Found" was recorded with his black '72 Strat with a maple neck, out-of-phase position Seymour (Duncan) Fat Strat single coil pickups. There was also a layered acoustic guitar with bronze strings recorded direct to console.

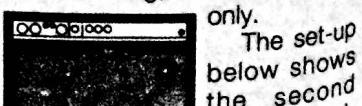
The electric guitars were recorded through our oldest Top Boost Vox AC-30 with original Jensen speakers in the 'bril-

liant' jacks. The strings were nickel composite strings, .011 to .052 gauge.

Other interesting notes: On our current '90s 'Zoo U2' Tour, I have designed with Bob Bradshaw a six-amplifier individual access guitar switching system for The Edge. Effects include a tc 2290, Korg A3, VCA wah pedal, AMS digital delay, Korg SDD 3000, SPX 1000, SPX 90, Boss Turbo Overdrive, and a unique,

one-of-a-kind sustaining unit made by Michael Brooks. Edge also uses a Digitech Whammy pedal. We're using 12 guitars in the present show, carrying a total of 18."

To try to get The Edge's sound, first decide which of the three guitar parts you're going to play. The first guitar sound heard is clean and has delay only. The second guitar sound, which is the most prominent, has a slight distortion and delay. The third sound is barely heard, fully distorted, dark sounding, and on one side only.



The set-up below shows the second guitar sound.

For the first sound, turn the distortion off. For the third sound, shut off the delay, turn the level to 30%, the tone to 30%, and the distortion to 100%.

