

"Here I Go Again" Whitesnake



By Dale Turner

In 1984, former Thin Lizzy guitarist John Sykes hooked up with David Coverdale (vocals), Cozy Powell (drums), Neil Murray (bass), Jon Lord (keyboards), and Mel Galley (guitar) to record a few overdubs on Whitesnake's seventh studio album, *Slide It In*. Sykes, who then joined the band on tour, was one of the few—together with Murray and new drummer Aynsley Dunbar—to remain in the Coverdale-fronted lineup for the recording of Whitesnake's self-titled breakthrough album, known mostly for its hits "Still of the Night" and "Is This Love."

But in a surprise move, shortly before Sykes completed his

guitar tracks on *Whitesnake*, Coverdale cleaned house again, firing his entire band and the producer. By the disc's April 1987 release, this era of Coverdale's Whitesnake was (mis)represented—both on the road and in music videos—by guitarists Vivian Campbell and Adrian Vandenberg, drummer Tommy Aldridge, and bassist Rudy Sarzo. In the end, Sykes may have got the shaft, but a single listen to *Whitesnake* makes it clear who really deserves props for this multi-platinum smash. Now, let's revisit the disc's #1 hit, "Here I Go Again"—the only track on *Whitesnake* featuring a solo cut not by Sykes but by Vandenberg.

KEYBOARD FOR THE FRETBOARD

"Here I Go Again" opens with an elaborate keyboard passage (or "cheesy keys," if you're not a fan of '80s-era synthesized strings). In the following transcription, this section—which also functions as the song's verse accompaniment—is arranged for guitar. Since keyboard players can play low-register sounds, or even bass lines, with their left hands, and chords and melody with their right hands, adapting keyboard parts to a single guitar can be quite challenging.

Here are some general guidelines: First, figure out the song's melody and its basic chord changes. You can do this either by studying the transcription of a piano arrangement—looking at chords in the song's *lead sheet* (an arrangement containing only chords, melody, and song form)—or by figuring it all out by ear. Whatever the case, prioritize the piano's outer notes in your arrangement; find a workable position and string set where you can grab both the bass line and the melody notes comfortably. These outer notes are important because 1) the melody will most likely get buried if it's not placed in the highest register, and

2) for the melody to have the composer's intended effect, its pitches must be voiced over clearly defined root movement of the chords. In some cases, a capo or different tuning (or both) may provide the easiest—and most musical—solution. In other cases, shapes already familiar to you (standard barre chords and their inversions) will do just fine. Once the outer voices are firmly in place, feel free to fill the spaces between them with arpeggios or other guitaristic colors.

In our arrangement, most of the melody notes are placed on the 2nd string, with the bass line landing on strings 5–6. From an arranging and performance standpoint, consider experimenting with a few different "thumb" fingerings to tackle tricky spots like measures 2, 6, and 8

[Fig. 1A]; this allows the chord to keep ringing while melody notes sound overhead [Figs. 1B–C].

HEAVY METAL DOUBLE STOPS

During his heavy riffing in this song, Sykes complements his pinch harmonics, balky vibrato, and dramatic fret-hand slides with crunchy double stops—much like those illustrated in Fig. 2. Implying an Am7 chord (A–C–E–G), these moves take notes from A minor pentatonic (A–C–D–E–G), group them in 4ths, and then slide them between scale steps that are two frets apart. This tactic should work well in most minor-key metal riffs.



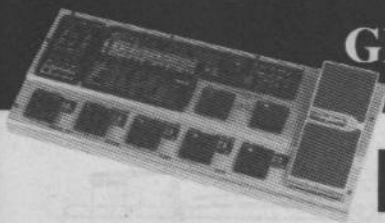
ALBUM
Whitesnake
(Geffen)

Figs. 1A–C

Fig. 2

TONE ZONE

GUITARS 1 & 3: Solidbody
PICKUP/POSITION: Single-coil/Bridge and Middle
GAIN: 1–2
EQ: Bass/Mid/Treble: 8/6/7
GUITARS 2 & 4: Solidbody
PICKUP/POSITION: Humbucker/Bridge
GAIN: 8
EQ: Bass/Mid/Treble: 8/5/6



HERE I GO AGAIN

As Recorded by Whitesnake

(From the Geffen Recording WHITESNAKE)

Transcribed by Adam Perlmutter

By David Coverdale and Bernie Marsden



Lyrics

Verse 1

I don't know where I'm going,
But I sure know where I've been.
Hanging on to the promises
In songs of yesterday.
And I've made up my mind,
I ain't wasting no more time.
But here I go again,
Here I go again.

Verse 2

Though I keep searching for an answer,
I never seem to find what I'm looking for.
Oh Lord, I pray
You give me strength to carry on,
'Cause I know what it means
To walk along the lonely street of dreams.

Chorus

And here I go again on my own,
Goin' down the only road I've ever known.
Like a drifter, I was born to walk alone,
And I've made up my mind,
I ain't wasting no more time.

Verse 3

I'm just another heart in need of rescue,
Waiting on love's sweet charity.
And I'm gonna hold on
For the rest of my days,
'Cause I know what it means
To walk along the lonely street of dreams.

Bridge

But here I go again,
Here I go again,
Here I go again,
Here I go.

Intro

Moderately Slow Rock $\text{♩} = 92$

*Gtr. 1 (clean)

mf let ring throughout

T	12	12	10	8	7	8	10	12	10	12	11	8
A	12	12	11	9				12	12	11		9
B	10	12	12	10	10	10		10	12	12	10	10
	10		10	8				10	10	10	10	8

*Keyboards arr. for gtr.

0:11 Verse 1

Rhy. Fig. 1

12	10	8	7	8	10	12	10	8	7	8	10
12	11	9				12	11	9			
12	12	10	10	10		12	12	10	10	10	
10	12	10	10	10		10	12	10	10	10	
	10	8					10	8			

Copyright © 1982 C.C. SONGS LTD. and SEABREEZE MUSIC LTD.
All Rights On Behalf of C.C. SONGS LTD. Administered by WB MUSIC CORP.
All Rights Reserved Used by Permission
Warner Bros. Publications U.S. Inc., Miami, Florida 33014

Here I Go Again

G D/F# C/E C G/B Am D

To Coda 1 ⊕

To Coda 2

DS

C5 D5

DS

D

Am7

End Rhy. Fig. 2

1:43 Verse 3

G

C/G

End Riff A1

Gtr. 3 (clean) **Riff A1**

Gtr. 2

Riff A

End Riff A

Riff B1

D/F#

C/E

G/B

End Riff B1

Riff B

End Riff B

DECEMBER 2004 » G1 The Magazine You Can Play 137

Here I Go Again

Gr. 2: w/ Rhy. Fig. 2 (last 3 bars)
Gr. 3: tacet

D.S. al Coda 1

End Rhy. Fill 1

3

Gr. 2

D5 Rhy. Fill 1

C5

D5

P.M. ---

⊕ Coda 1

Bridge

D/F#

3

tr

tr

P.M. ---

5 5 7 9 7 9 9 9 (11) 7 (9)

E5

P.H.

P.M. ---

P.M. ---

P.M. ---

2

2

3 2

0

0 0 0

0 3 0

A5

E5

P.M. ---

P.M. ---

P.M. ---

2

2

3 2

0

0 0 0

0 3 0

A5

E5

A5

C5

D5

Harm. P.M.

P.M. ---

P.M. ---

2

2

7 7 7 9 5 7 0 7 5

2

2

10 0 3

2

2

7 7 5

Here I Go Again

2:58 Guitar Solo

Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)

G
Gtr. 4 (dist.)

C/G

Gtrs. 2 & 3: w/ Riffs B & B1

G

D/F#

C/E

G/B

Gtr. 2: w/ Rhy. Fig. 2 (last 3 bars)
Gtr. 3: tacet

Gtr. 4: tacet

Gtr. 2: w/ Rhy. Fill 1

D.S. al Coda 2

⊕ Coda 2

Gtr. 2: w/ Rhy. Fig. 2

D5

C5

D5

Repeat and Fade