

HERE I GO AGAIN

by D. Coverdale

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GUITAR: More of a pop number than heavy metal, this track needs a guitar sound with a lighter warmer tone and less distortion in both the backing and the solo. The guitarist should be extra conscious of the support he is giving to the vocals. There are fewer backing patterns than in the other tracks, so make the most of each note.

BASS: For the most part, a simple 8 beats to the bar bass line

in which the bass player, like the guitarist, is supporting the vocals rather than creating a big sound. With such a simple number, strict timekeeping in sync. with the drummer is of course all the more important.

DRUMS: Apart from the power needed in section [E], the 'pop feel' of this track requires the drummer to have a lightness of touch throughout, notably in the hi-hat playing.

The musical score is arranged in five systems, each with a different instrument's staff:

- Voc. (Vocal):** Treble clef, 4/4 time. The melody starts with a whole note G, followed by a half note D, a quarter note C, a quarter note D7(onC), a quarter note G, a quarter note D, and a whole note C. A bracket labeled "Glocken" spans the first two notes.
- Gt. (Guitar):** Treble clef. The staff contains whole rests for all notes.
- Kb. (Keyboard):** Treble and Bass clefs. The right hand plays chords G, D, C, D7(onC), G, D, C. The left hand plays a bass line with eighth notes. Performance instructions include "Strings" with a circled 1 and an arrow pointing to the right hand, and "Pf" (piano) for the left hand. An "8va" instruction is at the end of the staff.
- Ba. (Bass):** Treble clef. The staff contains whole rests for all notes.
- Dr. (Drums):** Bass clef. The staff contains whole rests for all notes.

① (Kb.) : You can use a piano voice for the basic colouring here, with an added strings voice for the right hand chords, a soft reeds

voice for the top melody, and in unison with that an octave above, a glockenspiel voice. For the left hand bass line, try a strings voice.

A G D C D7(onC) G D C

Vo. I don't know — where I'm go - ing
 Tho' I keep search-ing for an an - swer

But I sure — know where I've been —
 I nev - er seem to find what I'm look - ing — for —

Gt.

Kb. ②

Ba.

Dr.

G D C(onE) G(onD) C G(onB) **B** Am D

Vo. Hang-ing on the prom-ises — in songs of yes - ter - day
 Oh Lord I pray You give me strength to — car-ry on — An' I've made up my mind —

Gt.

Kb. Glocken ③ Strings ④

Ba.

Dr.

② (Kb.) : The same motif as the intro. with a sharp clear piano-only backing.

③ (Kb.) : The unison glockenspiel accents sound very effective here.

④ (Kb.) : Bringing the strings voice in at this point in the repeat of section **A** adds a new colour to the music.

Am D Em Am C

Vo. I ain't wast - ing no — more time Here I Go A - gain — Here I Go A - gain

Gt.

Kb.

Ba.

Dr.

G Em Am C D Am D

Vo. 'Cos I know what it means ————— To

Gt.

Kb.

Ba.

Dr.

Am D C G C D C D

Vo. Walk a - long — the lone-ly street of dreams — An' Here I Go — A.gain — on my own — Go - ing

Gt.

Kb.

Ba.

Dr.

D C D G C D

Vo. down the on - ly road — I've ev - er known — Like a drift - er I — was bom — to walk a - lone —

Gt.

Kb.

Ba.

Dr.

Am D Am D

Vo. An' I've made up my mind I ain't wast - ing no more time

Gt.

Kb. Organ

Ba.

Dr.

D G D C D7(onC) G D C D7(onC)

Vo. I'm just an-oth-er heart in need of res-cue wait-ing no more sweet cha-ri-ty

Gt.

Kb. Glocken [E. Piano]

Ba.

Dr.

⑤ (Gt.) : Note that the glissandos are not hammering-on in these phrases.

⑥ (Gt.) : These six bars are overdubbed. The sound is slightly hard edged, so use a little bit of phaser.

⑦ (Ba.) : Play these 8 beat phrases with a slight staccato, damping the strings with the underside of your fingertips.

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G D C Am D

Vo. An' I'm gon-na hold on for the rest of my days _____ 'Cos I know (what) it means _____ To

Gt. *D.S. time* *tr. vib.* *vib.*

Kb. Organ

Ba.

Dr.

Am D E G C D C D

Vo. walk a - long _____ the lone - ly street _____ of dreams _____ An' Here I Go _____ A - gain _____ on my own _____ Go - ing

Gt.

Kb. Pf

Ba.

Dr.

⑧ (Dr.) : The basic pattern is 8 beats to the bar, but at this point the rhythm jumps to a 16 beat feel; too much power here however, will spoil the effect and the mood.

G C D C D G C D

Vo. down the on - ly road - I've ev - er known _____ Like a drift - er I - was born _____ to walk a - lone _____

Gt.

Kb.

Ba.

Dr.

Am D Am D C D

Vo. An' I've made up my mind _____ I ain't wast - ing no - more time _____ But Here I Go A gain **to**

Gt. *D.S. time tacet* *D.S. time*

Kb. [Organ]

Ba.

Dr.

F Em Em9 C Am(onC) Em Em9 C Am(onC)

Vo. _____ Here I Go A - gain _____ Here I Go A - gain

Gt.

Kb. **Strings**

Organ

Ba.

Dr.

Em Em9 C Am(onC) Em Am Am(onC) D

Vo. _____ Here I Go _____

Gt.

Kb.

Ba.

Dr.

⑨ (Kb.) : You could also use a piano voice.

Chords: G, D, C, D7(onC), G, D

Vo. (Vocal):

Gt. (Guitar):

Kb. (Keyboard): Glocken, E. Piano

Ba. (Bass):

Dr. (Drum):

Chords: C, D7(onC), C, D

Vo. (Vocal):

Gt. (Guitar):

Kb. (Keyboard):

Ba. (Bass):

Dr. (Drum):

D.S.

● (Gt.): A triplet-based solo which needs a certain restraint, especially in the phrases where bending is applied.

● (Gt.): High position picking here, so take care to avoid wrong notes and try not to rush into the triplet at the end of the bar (4th beat).

♩ Coda

Vo. *G C D C D G C D C D G C*
Here I Go— A-gain — on my own ———— Go-ing down the on-ly road — I've ev - er known ———— Like a drift - er I — was born — to walk a-long

Gt.

Kb. *[P]*

Ba.

Dr.

Vo. *D Am D Am D*
— 'Cos I know what it means ———— To walk a - long — the lone - ly street of dreams An'

Gt. *g. g.*

Kb. *[Organ]*

Ba.

Dr.

Repeat & Fade Out