

Whitesnake

OFF THE RECORD



WHITESNAKE

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WHITESNAKE SOUNDS



Guitar

John Sykes' Style

The overall sound of John Sykes' guitar on this album could be described as fairly typical of heavy metal rock guitar, but the album is full of John's own unique ideas and additions to the style. Most of the tracks on '1987' feature a massive use of distortion, either natural (amplifiers) or artificial (effects units). In his solos, John makes effective use of a whole range of distortion possibilities from hard sounds using distorted high notes to gentle mild sounds which need lower notes, and he probably achieves this by judicious use of equaliser in addition to his guitar pick-ups. Appropriately used wow pedals to produce treble boost (on) and 'woman tone' (off) is another technique. What comes in handiest you will find, is a distortion unit with tone controls you can adjust for each number.

From the technical point of view, one of the highlights of this album is John's use of harmonics in his solos: natural harmonics at the 5th and 7th frets, very high harmonics at the 3rd fret, and plenty of tremolo arm for the really tricky phrases. Another feature of John's style is his use of the right hand to prolong really fast trills with the left hand, and finally, there are his many tremendously fast chromatic phrases in which the notes are effortlessly made to flow together by hammering-on and pulling-off.

Bass

Behind the massive Whitesnake guitar sound, Neil Murray's bass might seem quite restrained in comparison, but on every track, Neil lays down the necessary solid foundation for the band's sound. The tone of Neil's bass is natural, broad and yet clear, with plenty of attack on each note, especially when finger-picking. If you use a pick, make sure it is a hard one.

The bass line in most of the numbers is built round a straight forward 8 beats to the bar, but Neil provides variety by including shuffle beat triplets and tight 16 beat passages. You will need to make sure that the rhythm is tight and accurate in those places where the instruments play in unison or in other key passages. 'Feel' is the most important thing with this kind of bass playing; without it, the bass lines just sound mechanical. On some tracks, which may mostly consist of 8 beats to the bar, you can nevertheless hear how Neil accents the beats differently and brings to each note the edge and quality suited to the particular

track. Using the right pick attack at the right moment is vital. For example, on 'Still of The Night' (A-1), the volume is restrained during the chord solo and increased powerfully in the latter half of the track. This kind of bass playing calls for light and shade and differentiation precisely because it is not so technically demanding.

Drums

Aynsley Dunbar, who used to be with 'Journey', is the ideal hard rock drummer whose trademark is his sheer power. Whatever kind of pattern he uses on this album, whether it be a shuffle beat, a straight 8 beat or a laid-back ballad pattern, he makes powerfully sure of every sound he plays.

He uses a lot of echo on the snare and fill-in toms which makes the sound quite difficult to replicate exactly, but with this kind of style, if you can't manage that powerful attack in the first place, no use of effects units will be able to help you out.

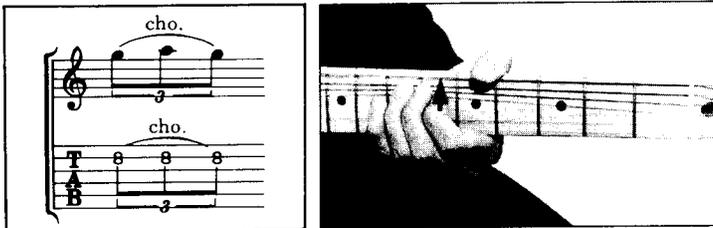
Some tracks feature rapid twin bass pedal work which is virtually impossible to reproduce with only a single pedal, so be sure you use a twin bass drumkit.

The basic rhythm patterns and fills shouldn't present any great technical problems, as they aren't very complicated. The main point to watch is rock-steady timekeeping and accuracy of rhythm, especially in the unison phrases with the bass.



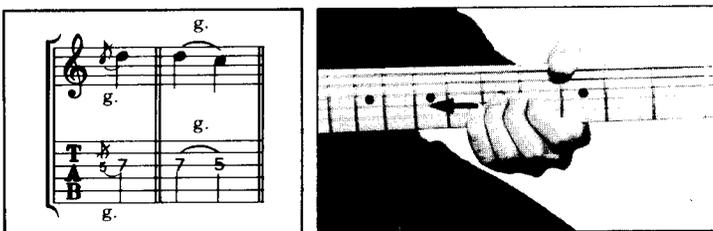
Guitar Technique

1. BENDING (cho.)



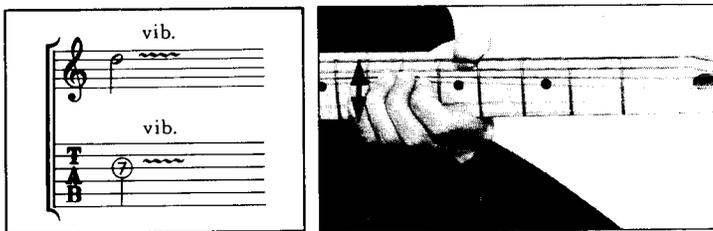
With this technique, you gradually raise the pitch by bending the strings up perpendicular to the fretboard, and lower it by letting them down again.

2. GLISSANDO (g.) or (g.)



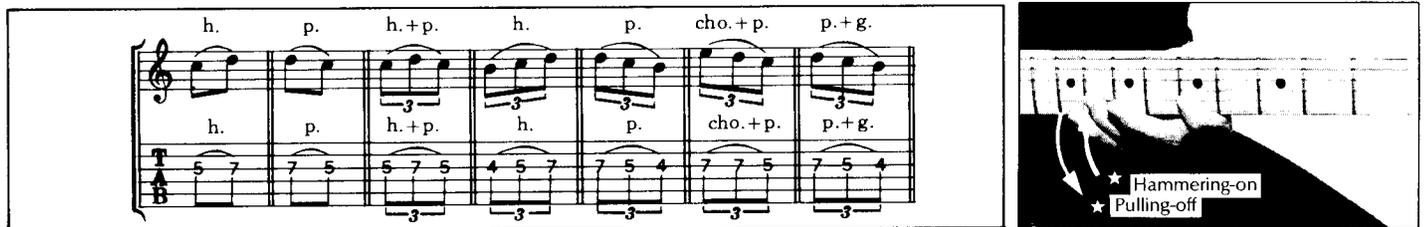
Glissandos are slurs created by sliding the finger or fingers up or down the fretboard from fret to fret. This is sometimes called a slide, but as it is difficult to distinguish between a slur and a slide, we refer to them both as glissandos.

3. VIBRATO (vib.)



A vibrato produced by the fingers without the use of the tremolo arm. The strings are rapidly and subtly moved up and down (not pushed as in bending) perpendicular to the fretboard or occasionally, horizontal to it, and the tone is made to vibrate.

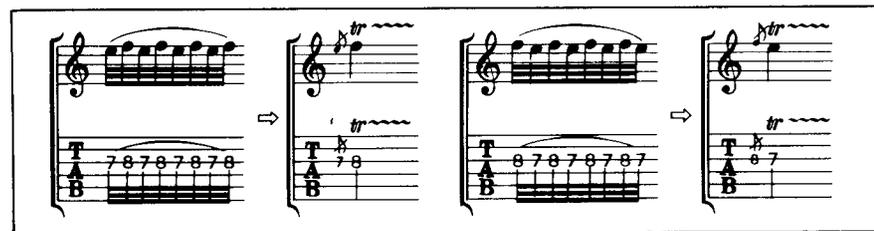
4. HAMMERING-ON (h.) and PULLING-OFF (p.)



To hammer-on, you pick a string and immediately after picking, slam a finger onto a fret above. This gives you a minimum 2 notes from one pick stroke. Pulling-off is the opposite of this: hold down a string at two frets and pick,

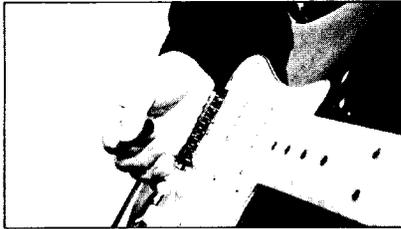
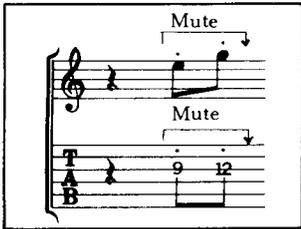
then immediately pull the finger at the higher fret rapidly away. Once again a minimum of two notes is produced from one pick stroke.

5. TRILL (tr.)



Trills are produced by a rapid alternation of hammering-on and pulling-off.

6. MUTING or DAMPING ($\overbrace{\dots\dots\dots}^{\text{Mute}}$)



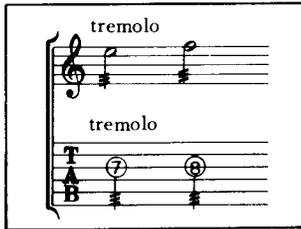
This technique dampens the sound by resting the base of the picking hand near to the bridge thus reducing the sustain. Where this technique is used over a period of time in the score, we have marked the beginning and end of the mute: $\overbrace{\dots\dots\dots}^{\text{Mute}}$ and $\underbrace{\dots\dots\dots}_{\text{Mute}}$

7. BRUSHING (x)



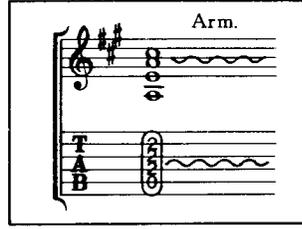
This produces noise and percussive effects by picking while damping the strings with the left hand. Broad picking strokes are commonly used.

8. TREMOLO (tremolo)



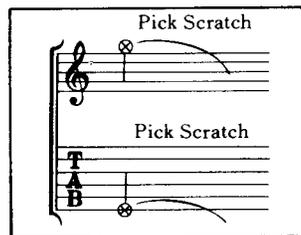
A tremolo on one note produced by continuous rapid picking.

9. TREMOLO ARM (Arm.)



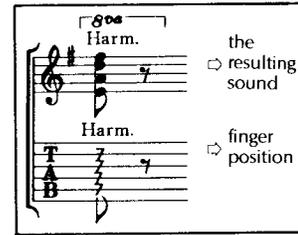
Using the tremolo arm to alter the pitch of a note or a chord. A wavy line in the score $\sim\sim\sim$ means vibrato; a curved line \frown signifies a lowering of pitch.

10. PICK SCRATCH (Pick Scratch)



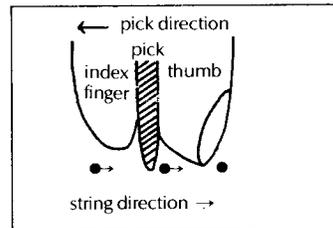
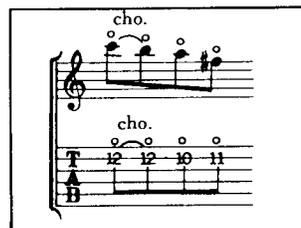
This sound results when you slide the edge of the pick rapidly along the strings, usually from bridge to head.

11. HARMONICS (Harm.)



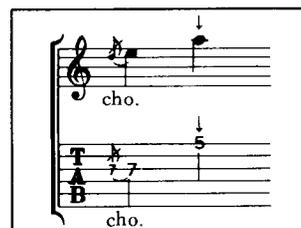
Lightly touch the harmonic points on the 5th, 7th, and 12th frets with the fingers of your left hand; pick, then immediately release them to produce the harmonics. Another way is to hold down a string as normal, but lightly touch the 12th fret with the index finger of your right hand while using the other fingers of the right hand to pick.

12. PICKING HARMONICS (o)



You can produce a lot of harmonics by using your finger, thumb and pick at the same time.

13. THE RIGHT HAND (↓)



This technique uses the right hand (usually the index and middle fingers) for hammering-on and pulling-off. The technique is indicated in the score by an arrow: ↓

TABLATURE: Explanation & Diagram

string/fret (eg) 2/5 = 2nd string 5th fret

string (eg) 2 = 2nd string 5th fret
fret 5

x = string not played finger position

o = open string fret no.

The position shown uses the 2nd, 3rd and 4th strings at the 2nd fret, the 5th string is played open and the 1st and 6th strings are not played.

CRYING IN THE RAIN

by D. Coverdale & B. Marsden

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GUITAR: John's solo on this number is quite simply breathtaking: its phenomenal speed and perfect phrasing make it a daunting task to try and copy. The only way is to take it one bar at a time and drive persistently through to the end. You can use a short delay effect for the hard distortion sound as well as long delay or reverb.

BASS: The bass line is built on 8 beat phrases in long 12/8

bars which you need to make the most of by steady even playing, well synchronised with the twin bass drums.

DRUMS: The drums need to be tuned down a little to provide the weight in the lower register which this track requires. The drums also power the track along by the tight exact coordination of cymbals and snare with the phrasing of the twin bass drums.

The musical score is arranged in four systems, each with a vocal line (Vo.) and three instrumental lines (Guitar - Gt., Bass - Ba., and Drums - Dr.). The key signature is one sharp (F#) and the time signature is 12/8. The first system is labeled 'Intro.' and contains the first two lines of lyrics: 'A black cat moans When he's burn-ing with the fe-ver' and 'A stray dog howls when he's'. The second system contains the next two lines: 'lone-ly in the night' and 'A wom-en goes cra-zy with the thought of re-tri-bu-tion But a man starts weep-ing when he's'. Chord symbols (C Bm, Em) are placed above the vocal line. The guitar part includes a 'g.' marking for a guitar solo. The drum part features a complex, syncopated rhythm with many 'x' marks indicating cymbal hits.

Em D Em C D Em D Em C D

Vo. sick and ti-red of life

Gt.

Ba.

Dr.

D Em Em(onD) Em(onC#) C Bm Em Em(onD)

Vo.

Gt. (Gt. II)

Ba.

Dr.

Em(onC#) A Em

Vo. I keep on _____ dream-ing dreams of to-mor-row Feel I'm wast-ing my time Light-ing
I can nev-er deny _____ All the sweet things I have tast-ed Though I've been mis-treat-ed I keep

Gt. (Gt. II) 2x 2x 2x cho.

Ba. 2x g.

Dr. 2x g.

● (Gt.): If only one guitarist is available then omit the phrases in parentheses at this point. If you do so, take care to avoid wrong notes on open strings.

Vo. can - dles in the wind _____ Al - ways tak - ing my chan - ces On my prom - ise of the fu - ture _____ But a heart full of sor - row Paints a
com - ing back for more more more I know where I'm go - ing There's no hope of ab - so - lu - tion _____ I can't seem to sep - a - ra - te _____ The

Gt. *cho.* *cho.*

Ba. *2x*

Dr. *2x* *2x* *2x*

Vo. lone - ly ta - pes - try _____ The sun is shin - ing _____ (oh ba - by) But it's rain - ing in my
good times from _____ the bad

Gt. *cho.* *cho.*

Ba. *2x*

Dr. *2x*

Am G Am Am G Am Em

Vo. heart _____ (in my heart _____) No one un - der - stands heart - ache No one feels the pain _____ (cos) no one ev - er sees the tears _____

Gt. *8va harm.* *harm.* *g.* *g.*

Ba. *2x, D.S. time*

Dr. *2x*

Em G Am C

D C Em D Em C D
 Vo. When you're Cry ing In The Rain When you're Cry ing In The
 Gt. *h.* *g.*
 Ba. 5 5 5 5 5 5 5 5 5 5
 Dr. *2x*

Em D Em C D **to** **1.** **D** Em Em(onD) Em(onC#) C Bm
 Vo. Rain Cry ing In The Rain
 Gt. *pick scratch*
 Ba. 0 0 0 5 7 7 3 5 5 5 5 3 2 0 2 3 0 5 5 2 3 4 2 3 3 2 3 0 2 3
 Dr.

Em Em(onD) Em(onC#) C Bm **2.** D Em D Em C D
 Vo. When you're Cry ing In The Rain
 Gt. *g.*
 Ba. // // // 0 0 0 5 7 7 3 5 5 5
 Dr.

C Am

Am Em

Em Am

⑦ (Dr.): If you don't get smartly onto the first beat here, the rest will fall apart, so make sure of your timekeeping as you approach this point. You might find the snare/ride cymbal coordination tricky here, so practise by building up the tempo from half speed.

Vo. Bm C
 Gt. (Gt. II) (Gt. II) 8va
 Ba.
 Dr.

Vo. D Em D Em C D
 Gt. (Gt. II)
 Ba.
 Dr.

Vo. Em D Em C D Em D Em C D
 Gt.
 Ba.
 Dr.

⑧ (Kb.): The same organ-type voice as throughout I, but this is the climax, so really brighten up the tone here. E and E could use different kinds of organ voice.

⑨ (Dr.): This is the drummer's moment to shine, so give it all you've got!

D Em D Em C D 8

Vo. *Organ*

Gt. *pick scratch*

Ba.

Dr. *D.S.*

Coda 9

D Em D Em C D

Vo. When you're Cry - ing In The Rain When you're Cry - ing In The

Gt.

Ba.

Dr.

Em D Em C D

Vo. Rain Cry - ing In The Rain Cry - ing In The Rain

Gt.

Ba.

Dr.

BAD BOYS

by D. Coverdale & J. Sykes

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GUITAR: The whole track has a fast driving hard sound centred on the opening riff. Despite the speed and hard distortion or rather, because of them, you will need to keep your picking really accurate, and phrasing tight and clear. Make sure also that Gt. 1 or Gt. II provide a solid enough support for Gt. III.

BASS: Neil's bass, well down in the low register, admirably supports the lead guitar in mostly 8 beats to the bar,

although here and there Neil changes the way he tackles those 8 beats, so listen carefully to the record or tape to pick up on the way he does it.

DRUMS: The power of the 8 beat pattern is greatly boosted by the twin bass drums. To reproduce this as closely as possible, players with only one bass drum can try using two pedals.

Intro.

Em D D(onC#) D Em D D(onC#) D Em Bm(onC) C

① (Gt) : The guitarist needs to pay attention to a) the rhythm and timing during the guitar-only intro. and b) alternate picking of open strings.

Em D D (onC#) Em D (onC#) D D Em (onC) Bm C (onC) Bm C D

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description of the first system: This system contains the first four staves of the score. The vocal line (Vo.) is a single line with lyrics above it. The first guitar (Gt.-I) has a treble and bass clef staff with a complex melodic line and a guitar-specific staff below with fret numbers (0-7) and picking directions (v, x). The second guitar (Gt.-II) is a single line with a flat sign. The bass (Ba.) has a treble and bass clef staff with a rhythmic accompaniment. The drums (Dr.) have a single bass clef staff with a complex rhythmic pattern including triplets and sixteenth notes.

Em D D (onC#) Em D (onC#) D D Em (onC) Bm C D Em D D (onC#) Em D

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

Detailed description of the second system: This system contains the next four staves of the score. The vocal line (Vo.) continues with lyrics. The first guitar (Gt.-I) features a melodic line with a 'dua harm.' (double harmonic) effect indicated above a note and a 'harm.' (harmonic) effect indicated below a note. The guitar-specific staff shows fret numbers and picking directions. The second guitar (Gt.-II) is a single line with a flat sign. The bass (Ba.) continues with a rhythmic accompaniment. The drums (Dr.) continue with a complex rhythmic pattern.

(onC#)

D D Em C

Vo.

Gt.-I

Gt.-II

Ba.

Dr.

♩ 2.

A

Em D D (onC#) D

(onC#) D Em Am

Vo.

(1x, D.S.time) I know you you know me Just I'm the black sheep of the
(2x) I see you you see me Just a back street boy in so.

Gt.-I

Gt.-II

Ba.

Dr.

② (Gt) : Notice that here John plays 3 sextolets (groups of 6 notes), but that each phrase consists of 9 notes. Think in terms of 9 and you're less likely to go wrong with the rhythm. There are a lot of pull-offs here, so make sure you pick strongly on the lead note.

③ (Dr) : Make sure that the triplets are exactly together with the guitar.

D(onC) Em D D D D(onC#) D Em

Vo. fam - i - ly I'm in an' out of trou - ble I'm the talk of the town I get
 ci - e - ty with high - heel - ed wom - en full of cham - pagne and lies Get - ting

Gt.-I
 Gt.-II
 Ba.
 Dr.

Am D(onC) B^B

Vo. wild in the street When the sun goes down
 wild in the street 'Til the hot sun - rise (1x,2x) I steal a - round like a
 (D.S.time) I don't care what the

Gt.-I
 Gt.-II
 Ba.
 Dr. 1x, D.S. 2. time 2x

B A to 2. D C 1. Em

Vo. thief in the night _____ Dance ing 'til the break of day _____ Bad Boys _____
 peo ple think I can't hear what the peo ple say

Gt.-I

Gt.-II

Ba.

Dr. (D.S.2. time)

Em D C D G Em C

Vo. Run - ning un - der - cov - er of moon - light _____ Bad Bad Boys _____

Gt.-I

Gt.-II

Ba.

Dr.

① (Gt.) : It's vital that this phrase be picked up cleanly, so make the most of each beat and play the whole section with a laid-back feel.

⑤ (Ba.) : Staccato, together with the guitar. The bass needs to be particularly hard and forceful at this point to match the drummer's 8 beat rhythm.

to 1. 1.

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

Vo. Get - ting wild in the street wild in the ci - ty

Gt.-I

Gt.-II (-8va)

Ba.

Dr.

4

Chords: D(onC), D, Em, Bm(onC), C, D(onC)

Vo. in the ci - ty Wild

Gt.-I

Gt.-II (-8va)

Ba.

Dr.

5

2.

D(onCl) F#m

Vo. _____ in the ci - ty Wild _____ in the ci - ty _____

Gt.-I

Gt.-II

Ba.

Dr.

(8va) () = Over Dubbing

cho. p. cho. p. cho. p.

cho. p. cho. p. cho. p.

6

F#m A

Vo. _____

Gt.-I

Gt.-II

Ba.

Dr.

cho. cho.

cho. cho.

vib.

vib.

⑥ (Gt.) : A second guitarist can play the overdubbed solo here. Each beat is beautifully phrased, so make sure your rhythm doesn't lose its flow. There are more picked than hammered-on/pulled-off phrases, so take care to avoid wrong notes.

A **F#m**

Vo. _____

Gt.-I. 

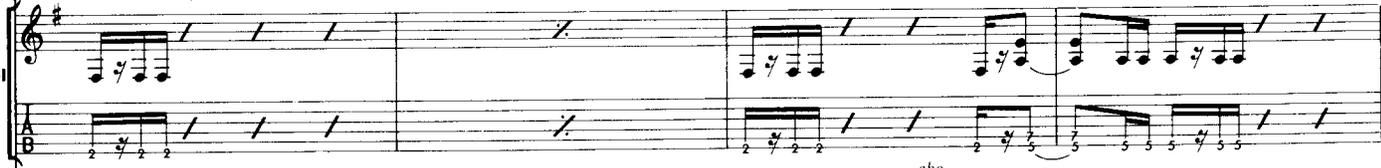
Gt.-II. *() = Over Dubbing*  *cho. cho.*

Ba. 

Dr. 

F#m **A**

Vo. _____

Gt.-I. 

Gt.-II. *cho. cho.*  *cho. cho.*

Ba. 

Dr. 

Vo. **A** **F** **F**

Gt.-I

Gt.-II
 () = Over Dubbing
 cho. cho. cho. cho.
 h. h.
 ⑥
 (8va)

Ba.

Dr.

Vo. **F** **G** **F**

Gt.-I

Gt.-II

Ba.

Dr.

Vo. F G Bad Bad

Gt.-I

Gt.-II

Ba.

Dr.

D.S.I.

Coda 1.

Vo. D(onC) C G Em D D D (onC†) D (onC†) D (onC) Bm C

in the ci - ty

Gt.-I

Gt.-II

Ba.

Dr.

H Em C D C D G Em C
 Boys ——— Run — ing un — der — cov — er of moon — light — Bad — Bad — Boys ———

Vo. Gt.-I Gt.-II Ba. Dr.

C D C D G Em C D
 Get — ting wild ——— in the street ——— Bad — Bad — Bad — Boys ——— Run

Vo. Gt.-I Gt.-II Ba. Dr.

D C D G Em C D Am
 Vo. ing un - der - cov - er of moon - light — Bad Bad Boys — Get - ting wild — in the street wild —
 Gt.-I
 Gt.-II
 Ba.
 Dr.

Am Em *1x tacet* C D Am
 Vo. — in the ci - ty moon - light — Un - der - cov - er of —
 Gt.-I
 Gt.-II
 Ba.
 Dr.

Repeat & Fade Out

⑦ (Dr.) : Pay attention to the volume balance during the 16th note twin bass phrases. The ride/snare pattern used here often recurs, so commit it to memory.

STILL OF THE NIGHT

by D. Coverdale & J. Sykes

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GUITAR: A rich sound using hard distortion with long delay. This is a long complex number in which the guitarist uses a great variety of riffs and picking styles, so the important thing is to listen a lot and get to know the guitar part inside out before you start to make it your own.

BASS: The depth and power of the bass playing provides a solid vehicle for the track, and yet the sound must be incisive and dynamic, especially in the unison passages with the guitar. The rock solid accuracy of Neil's playing during

the more flowing guitar passages is especially noteworthy, as is the necessary variety he brings to the bass in such a long number.

DRUMS: Aynsley's simple but powerful 8 beat patterns hold the track together firmly, especially the way the bass drum locks into the bass guitar. He uses twin bass drums only at the end, but the rest of the track shows how powerful drumming can still be with one.

Intro.

The musical score for the Intro consists of five staves: Voice (Vo.), Guitar (Gt.), Bass (Ba.), and Drums (Dr.). The key signature is E major (one sharp) and the time signature is common time (C). The guitar part features a complex, distorted riff with various picking patterns and a triplet of eighth notes. The bass line is a simple, steady eighth-note pattern. The drums play a consistent eighth-note pattern. The voice part has a few notes at the end of the section.

A

The musical score for the Verse consists of five staves: Voice (Vo.), Guitar (Gt.), Bass (Ba.), and Drums (Dr.). The key signature is E major and the time signature is common time. The guitar part features a complex, distorted riff with various picking patterns and a triplet of eighth notes. The bass line is a simple, steady eighth-note pattern. The drums play a consistent eighth-note pattern. The voice part has a few notes at the end of the section.

(1x) Still Of The Night I hear the wolf howl ho ney Sniffing a - round - your door In the Still Of The Night I feel my heart beat-ing hea-vy
 (2x) shad-ow of night I see the full moon rise Tell -ing me what's in store My heart start ach-ing My bo-dy start a shak-ing An' I
 (D.S.time) heat of the day I hang my head down low (An') hide my face from the sun Thru the light of the day Un-til the evening time I'm

F#m **N.C.** **F#m** **Bm**

Vo. *Tell-ing me I got - ta have — more —
can't take no more —
wait - ing for night to — come* (2x) No
(3x) Woo

Gt. *p. p. h.+p. p.*

Ba. *p. p. h.+p. p.*

Dr. **1** **2** **3**

N.C. **to** **1.** **Bm** **A** **2.** **Bm** **A** **B** **Em**

Vo. *no
ba-by* *In the*

Gt. *p. p. h.+p. p.*

Ba. *p. p. h.+p. p.*

Dr. **3**

Em **D** **Em** **D** **C** **A**

Vo. *Now I just wan-na get close to you*

Gt. *p. p. h.+p. p.*

Ba. *p. p. h.+p. p.*

Dr. **3**

● (Gt.) : Pick strongly as though picking harmonics from the first note of each phrase.

● (Ba.) : The bass is in unison with the guitar here, but needs to play all the more strongly, because the drum part is so simple.

● (Dr.) : The pattern here is very simple, but must be powerful, with each beat really meant and not tossed away casually.

Vo. **A** (An) taste your love so sweet **B** An' I just wan-na make love to you **A** **G** Feel—your bo—dy **F** heat In the Still Of The Night

Gt. *p.* *p.*

Ba.

Dr.

Vo. **Em** In the Still Of The Night **D** **Em** **D**

Gt.

Ba.

Dr.

Vo. **D** N.C. **F#m** **Bm** N.C. **Bm** **A** In the

Gt. *p.* *p.* *h.+p.* *p.* *p.* *p.* *h.+p.* *p.* *p.* *p.* *h.+p.* *p.*

Ba.

Dr.

D.S.

♩ Coda

Vo. D E C

In the Still Of The Night ————— In the cool moon light ————— I feel my heart

Gt.

Ba.

Dr.

Vo. Am Em

— is ach - ing In the Still Of The Night —————

Gt.

Ba.

Dr.

Vo. Em Synth. Voice D F C D Em

Oh ba by Oh

Gt.

Ba.

Dr.

① (Ba.): Play the chords here by plucking with your thumb and index finger. Make sure your timing for each bar is correct; don't rush it.

② (Kb.): At E the keyboard voice introduces a new, soft and surreal mood; take care to fade it in smoothly.

Em D Em D

Vo. ba - by

Gt.

Ba.

Dr.

C D Em

Vo. need to glow so

Gt.

Ba.

Dr.

Em D Em D C D

Vo. I can't keep a way I can't keep away can't keep away I can't keep a way

Gt.

Ba.

Dr.

● (Gt.) : With or without a pedal, careful control of the volume is necessary here.

● (Kb.) : The point to note here is the movement of the lower notes against the unchanging top.

● (Gt.) : The chorus and long delay effects give a smoothness to the sound here.

Em D Em

Vo. No I can't keep a lone can't

Gt.

Ba.

Dr.

Em D C D Em

Vo. keep so long ev-ery-day can't keep away

Gt. 8va harm. harm.

Ba.

Dr.

G Glocken

Vo. Strings

Gt.

Ba.

Dr.

● (Kb.) : A vibraphone-like sound with a long release time.

● (Kb.) : Staccato phrasing, so you need a sound with a keen attack. If you find the 16th notes too tricky, then try playing quavers (8th notes) with a single beat delay, but make sure that the delay time is in exact sync. with the tempo.

● (Ba.) : The neat tight phrasing here needs split-second muting. Dampen open strings by touching them lightly with your fingers.

Em C D Em

Em D C D Em

Em D(onE) G(onE)

● (Gt.): Keep some power in reserve during this chord riff and create some space in it. Use a long delay.

● (Kb.): Choose an organ or strings voice to play the unison part with the guitar.

Chord progression: D(onE) C D G(onB) D(onE) Esus4 F(onE) Em D(onE) G(onE) D(onE) C D

The first system of the score includes a vocal line with lyrics, a guitar line with various techniques like vibrato and tremolo, a bass line with a steady eighth-note pattern, and a drum line with a consistent backbeat.

Chord progression: G(onE) D(onE) Esus4 E Em D(onE) C(onE) D(onE) C D

The second system continues the musical score with similar instrumentation. It includes a key signature change to one sharp (F#) and a time signature change to 12/8. The guitar part features a complex sixteenth-note passage with a circled '12' and '14' indicating specific measures.

Chord progression: G(onE) D(onE) Esus4 F(onE)

The third system concludes the piece with a final chord progression. The guitar part is highly detailed with fingerings (e.g., 0 1 2, 3 2 0, 15 16 17 15 16 17, 14 17 15 14, 15 17 15 17 19) and dynamic markings like *h*, *h+p*, and *p*.

● (Gt.): Keep a steady rhythm when passing from that tricky tremolo passage to the sextolet (6 notes) phrases, and be absolutely aware of what the other instruments are

doing. Carefully coordinated hammering-on and pulling-off will keep your phrases smooth. Make the final vibrato broad, almost a semitone wide.

Chords: F#m, Em, D, Em

Vo. Tell - ing me I got ta have more _____ Oh _____ Oh _____

Gt. [Guitar part with chords and melodic lines]

Ba. [Bass part with chords and melodic lines]

Dr. [Drum part with rhythmic patterns]

Chords: Em, D, K A

Vo. Now I just wan - na get close to you _____ (An')taste your love so sweet An'

Gt. [Guitar part with chords and melodic lines]

Ba. [Bass part with chords and melodic lines]

Dr. [Drum part with rhythmic patterns]

Chords: B, A, G, F

Vo. I just wan - na make love to you _____ Feel your bo - dy heat In the Still Of The Night _____

Gt. [Guitar part with chords and melodic lines, including pick scratch]

Ba. [Bass part with chords and melodic lines]

Dr. [Drum part with rhythmic patterns]

Em D C G(onB) Am G F

Vo. Oh Yeh _____ In the Still Of The Night _____

Gt.

Ba.

Dr.

Em D C G(onB) Am G F

Vo. _____ In the Still Of The Night _____

Gt.

Ba.

Dr.

Em D C G(onB) Am G

Vo. _____

Gt.

Ba.

Dr.

● (Dr.) : A single bass drum will probably present fewer problems with the rhythm here. As usual, keeping in sync. with the bass is all important, but this kind of section, with its

16th notes, is a particular challenge and sorts the sheep out from the goats as far as rhythm sections are concerned.

F Em D C G(onB)

Vo. In the Still Of The Night

Gt.

Ba.

Dr.

Am G F Em D(onE) G(onE)

Vo. Still Of The Night — Still Of The Night Still Of The Night —

Gt.

Ba.

Dr.

D(onC) C G(onB) Am G(onA) Am F

Vo. Still Of The Night — Still Of The Night Still Of The Night —

Gt.

Ba.

Dr.

Repeat & Fade Out

● (Kb.): Keyboards and guitar play in unison here as in [K], but it's more effective if the synthesiser plays only accented notes and not the whole.

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. The first system is the vocal line (Vo.) in treble clef, starting with an 'Intro.' box. Above the staff are chords: G, D, C, D7(onC), G, D, C. A 'Glocken' box with an arrow points to the first two notes. The second system is the guitar (Gt.) part, showing a simple bass line with a 'C' chord. The third system is the keyboard (Kb.) part, with a right-hand part marked 'Strings' and a left-hand part marked 'Pf'. A circled '1' is above the first measure. The fourth system is the bass (Ba.) part, showing a simple bass line with a 'C' chord. The fifth system is the drums (Dr.) part, showing a simple bass line. A '8va' marking is at the end of the keyboard part.

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 _____ An' I've made up my mind _____
 Oh Lord I pray You give me strength to _____ car - ry on _____
 Gt.
 Kb. Glocken ③ Strings ④
 Ba. *8va*
 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 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. *pp*

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 born — 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. **6**

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. **6**

Kb. Glocken E. Piano

Ba. **7**

Dr. **8**

6 (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.

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* *rit.* *vib.*

Kb. Organ 6

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 7

Ba.

Dr. 8

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

Gt. *D.S.time tacet* *D.S.time* *h.* *h.+p.*

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.

① (Kb.): You could also use a piano voice.

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

Vo. (Vocal):

Gt. (Guitar): *cho.*, *g.*, *cho.*, *h.*

Kb. (Keyboard): Glocken, E. Piano

Ba. (Bass):

Dr. (Drum):

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

Vo. (Vocal): An'

Gt. (Guitar): *cho.*, *8va cho.*, *cho.*

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

G C D C D G C D C D G C

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

Gt.

Kb. [Pf]

Ba.

Dr.



D Am D Am D

Vo. ———— '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

GIVE ME ALL YOUR LOVE

by D. Coverdale & J. Sykes

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GUITAR: You only need a single guitar for most of this track, except for the solo in section [E]. The guitar backing for the solo has been left out of the score; you need only to repeat simple patterns behind the solo, so it shouldn't present any problem. The solo is full of harmonics and very fast trills, so go for speed and accurate fingering.

BASS: Make sure you hit the right timing on the 8 beat shuffle triplet rhythm, which is the pattern for most of this

track. It's a simple enough pattern, but here and there it comes in unison with the guitar, so watch out for the timing in those places.

DRUMS: The first point to note, as with the bass, is the triplets. Get the feel of triplets into your head before you start and you shouldn't have any difficulty with the shuffle beat. Give every beat all you've got, but in section [A] don't let your hi-hat get too loud behind the vocals.

Vo. G Am [Intro] G Am F C G G# Am

Gt. (• = half mute)

Ba.

Dr.

Am

(D.S. time Straight)

A

Vo. When I first saw you ba - by You took my breath a - way I
 ev - en know your name I can't leave you a - lone I'm
 hard ev - ery day To love and treat you right I'll

Gt.

Ba.

Dr.

① (Gt.): Leave the 5th (A) string open throughout this riff.

② (Gt.): Mute the notes shown in the score with the underside of the fingers of your right hand.

F Dm C G G#

Vo. knew your name was Trou- ble But my heart got in the way I couldn't stop my-self from reach- ing out I could not turn a way
 run- ning round in cir- cles Like a dog with-out a bone I know the game you're play- ing But ba- b I just can't let
 rock you in the morning And roll you in the nite Any way you want I'm gonna prove my love for

Gt.

Ba.

Dr.

1. Am 2. Am

Vo. I don't go So Give Me
 you

Gt. vib.

Ba.

Dr.

B Am F

Vo. All Your Love to - nite Give Me All Your Love to - nite I'll do

Gt.

Ba.

Dr.

③ (Gt.): Note the harmonics picking here at the harmonic point for high D.

Chords: Dm C G G \sharp to Φ Am

Vo. any - thing you want — Just Give Me All of your lov - in' to - nite — I'll work

Gt.

Ba.

Dr.

D.S.

Φ Coda

Chords: Am G Am G Am C E

Vo. to - nite to - nite

Gt.

Ba.

Dr.

Chords: F \sharp m A E F \sharp m A E

Vo.

Gt.

Ba.

Dr.

① (Gt.) : Take care over the timing when you use the tremolo arm here while you're producing harmonics at the 3rd fret.

⑤ (Gt.) : The bars indicated feature a combination of tremolo arm and harmonics picking and releasing with the left hand.

⑥ (Gt.) : Same as (4) above.

1. Am | 2. Am

Vo. So Give Me _____ Oh I _____ am

Gt.

Ba.

Dr.

E Am F

Vo. blind-ed by your smile _____ I'm cra - zy 'bout your walk I shiv - er and I shake _____ When I hear you ba - by talk _____ I'm a

Gt.

Ba.

Dr.

Dm C G G# Am

Vo. fool for you lov-in' babe Give Me All Your Lovin' to - nite _____ So Give Me

Gt. h+p vib.

Ba. h+p vib.

Dr.

Am F Dm

Vo. All Your Love to - nite Give Me All Your Love to - nite I'll do any - thing your want - (Just) Give Me

Gt.

Ba.

Dr.

C 1. F G 2. Am G Am G Am

Vo. All of Your Lov-in' to - nite any - thing you want for me So Give Me to - nite to - nite

Gt.

Ba.

Dr.

Am G Am C G Am

Vo.

Gt.

Ba.

Dr.

① (Gt.) : The double-handed flam strokes on the snare need a keen attack.

IS THIS LOVE

by D. Coverdale & J. Sykes

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GUITAR: The characteristics of the guitar sound on this track are: clarity, hard distortion, and the use of harmonics and arpeggios. A second guitar is used for fill-ins in **B** and **C** and for the solo in **E**, also with a hard distortion sound. Watch your timing in the 2 - guitar fill-in phrases.

BASS: The whole track has a light gentle feel to it, so each of the notes in the medium tempo 8 beat phrases should be

played with a light staccato touch without much strength in the picking.

DRUMS: The simple laid-back 8 beat suits this number well, but there is a lot of echo on the snare, so don't let your snare strokes become sloppy and weak; on the contrary, they should be keen and precise.

Intro.

The musical score for the 'Intro' section of 'Is This Love' is presented in a multi-staff format. The staves are labeled as follows: Vo. (Vocal), Gt.-I (Guitar I), Gt.-II (Guitar II), Kb. (Keyboard), Ba. (Bass), and Dr. (Drums). The key signature is one sharp (F#) and the time signature is 4/4. The chord progression is Em, Bm, C, Em, Bm, C. The score includes various musical notations such as harmonics (harm.), double harmonics (dva harm.), and dynamic markings like 'E. Piano' and 'Strings'. There are also numbered callouts 1, 2, and 3 pointing to specific musical elements.

① (Kb.) : Smoothly fade in the rich middle register strings voice to set the dreamy mood for what is to follow.

② (Gt.) : This is the track's main riff: a clear sound with a chorus (effect) added. Harmonics are used too, but the main effect should be of arpeggios.

③ (Kb.) : The keyboards provide a contrasting colour to the guitar.

Em Bm C C Bm Am G G (onF) F [A] Em

Vo. I should have known bet-ter Than
I find I spend my time

Gt.-I 8va harm. harm.

Gt.-II

Kb.

Ba.

Dr.

Bm C Em Bm C Em D(onE)

Vo. to let you go a-lone It's times like these (I) can't make it on my own Wast-ed day-s and
Wait-ing on your call How can I tell you ba-be My back's a-gainst the wall I need you-by my si-de To

Gt.-I 8va harm. harm. 8va harm. harm.

Gt.-II

Kb.

Ba.

Dr.

Bm C C Bm Am G G (onF) 1. F 2. F

Vo. sleep less nights An' I can't wait to see you a gain Is This Love
 tell me it's al-right 'Cos I don't think I can take a ny more

Gt.-I

Gt.-II

Kb. 3

Ba.

Dr.

B C D(onC) Bm C Bm Am G

Vo. that I'm feel ing Is This The Love that I've been search ing for Is This Love

Gt.-I 1

Gt.-II

Kb. Glocken 6

Strings 6

Ba.

Dr.

① (Gt.): Distortion is needed in this part, and the single notes should be slightly muted.

⑤ (Kb.): You could also use an electric piano (voice) here. If so, you will provide an effective backing by playing together with the glockenspiel in a rhythm of ♩. ♩. ♩.

⑥ (Gt.): Note the 2 guitar harmony fill-in here. The timing of glissandos and bending should be exactly together.

C D(onC) Bm C Bm Am G F

Vo. or am I dream - ing This must be love 'Cos it's real - ly got a hold on me

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

F to C Em Bm C Em D(onE)

Vo. (A) hold on me

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Bm C **D** Em Bm C Em Bm C
 Vo. (I) can't stop the feel-ing I've been this way be-fore But with you I've found the key To open any door
 Gt.-I 8va harm. harm. harm.
 Gt.-II (8va) 6 7
 Kb.
 Ba.
 Dr.
 Em Bm C C Bm Am G G(onF) F G(onF) F
 Vo. I can feel my love for you Growing strong day by day An' I can't wait to see you a gain So I can hold you in my arms Is This Love
 Gt.-I 8va harm. harm. h. h.
 Gt.-II
 Kb.
 Ba.
 Dr. D.S.

● (Gt.): Here, you play Bm, C arpeggios while holding the top E harmonic at the 12th fret.

Ⓢ Coda

E Em Bm C Em Bm C

E Em Bm C Em Bm C

8 (Gt.) : The solo is played with hard distortion, but sounds somewhat sweet, because John is probably using more the front pick-up. Make sure your bending and vibrato don't fall out of rhythm.

Em Bm C Em Bm C

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Em Bm C C Bm Am G G(onF)

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

⑧ (Dr.) : Open the hi-hat gradually to give a crescendo.

G(onF) F C (1x tacet) Is This The Love D(onC) Bm

Vo. Is This Love _____ that I'm feel - ing Is This The Love _____ that I've been

Gt-I *h.* *h.*

Gt-II *(8va)* *1x tacet* *8va* *1x tacet*

Kb. Glocken

Ba. Strings

Dr.

C Bm Am G C Is This The Love D(onC) Bm C Bm Am G

Vo. search - ing for _____ Is This Love _____ or am I dream - ing Is This The Love _____ that I've been search - ing for Is This Love

Gt-I 4

Gt-II *8va* *8va*

Kb.

Ba.

Dr. 4

Repeat & Fade Out

CHILDREN OF THE NIGHT

by D. Coverdale & J. Sykes

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GUITAR: The backing part for a second guitar has been omitted from the score; in fact, you could well get by without one on this track. The guitar sound is hard with a lot of distortion, and the variety of sounds in the solo in section **E** will present problems if basic techniques like right hand fret work and rapid phrase runs are not well grounded. Aim for a solo in which each phrase is tight and controlled, yet flows into the next.

BASS: A straightforward 8 beats to the bar basically, but watch out for rhythmic variety in the intro. where bass and

drums have to be tightly together. Practise the intro. separately, using a pick.

DRUMS: This track needs a hard and heavy driving beat with the hi-hat left half open. It's again basically an 8 beat rhythm, but with 16 beat phrases at the key transition points where you'll need to play extra tight. This is especially the case in the second half where the track builds to a climax; you'll need two pedals or twin bass drums for the rapid bass drum beats here.

Intro

The musical score is divided into two systems. The first system includes the 'Intro' section with a 'Gm' chord indicated above the vocal staff. The guitar part features a 'Pick Scratch' and a circled '1' marking a main riff. The bass and drums parts have circled '2' and '3' markings. The second system continues the instrumental parts, with the guitar staff showing double bar lines and the bass and drums parts continuing their rhythmic patterns.

① (Gt.): This is the main riff. Play the 6th string with the thumb of the left hand.

② (Ba.): The bass and drums have to be exactly together for these 16 beat bars.

③ (Dr.): Drums in unison with the bass. Powerful strict time playing.

Gm

Vo. I'm get-ting

Gt.

Ba.

Dr.

♩ 1,2. (D.S.2.time Straight)

Gm

Vo. **A** read - y I'm in the mood to fool a-round Make it loud and proud
 turn up the mu - sic I feel your fire in my soul
 er I'm gon-na show you what I've learn-ed
 er

Gt.

Ba.

Dr.

Gm

Vo. (It's)time for ac - tion Now the boys are back in
 Let's see re - ac - tion Let the spot - lite hit the
 You got the fe - ver Cos you were born to rock an'
 Just come a lit-tle closer Come on an' get your fin - gers

Gt.

Ba.

Dr.

Gm

Vo. Are you read-y to rock

Gt.

Ba.

Dr.

Gm

Vo. Are you read-y to rock

Gt. Harm. & Arm. 8va tr R.H. (8va) tr

Ba.

Dr.

Em

Vo.

Gt. Bottle Neck Arm.

Ba.

Dr.

③ (Gt.) : John uses the tremolo arm for the 3rd fret harmonics. Use a box for a more effective sustain.

⑦ (Gt.) : Right hand trills on the notes indicated by the arrows are produced by rapid alternate hammering-on and pulling-off.

⑧ (Gt.) : These bars are played bottleneck style, but any hard-edged object will do to slide along the strings if you don't have a proper bottleneck bar.

Em

Vo. Gt. Ba. Dr.

Em

Vo. Gt. Ba. Dr.

Em F F# G G#

Vo. Gt. Ba. Dr.

⑨ (Gt.) : John rips through these bars at a tremendous pace. If your technique is simply not up to that speed then try hammering-on and pulling-off through this section (we haven't indicated it in the score, though).

A A# B C

Vo. _____

Gt.

Ba.

Dr.

C Gm

Vo.

Now are you read-y .to rock_____ Chil - dren Of The Night

Gt.

Pick Scratch

Pick Scratch

Ba.

Dr.

Gm

Vo.

Are you read-y to rock_____ Chil - dren Of The Night_____ I'm get - ting

Gt.

Ba.

Dr.

● (Gt.) : Note that the C# is held through here.

D.S.2.

STRAIGHT FOR THE HEART

by D. Coverdale & J. Sykes

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GUITAR: This is the fastest track on the album. Gt. I provides the backing for Gt.II's solo, but Gt.I is also overdubbed to give a really broad rich sound. All three are played with hard-edged distortion, but the high register needs to be brought out in the solo by using an equaliser or a wow pedal.

BASS: You might find the bass rather difficult to make out on this track under the very rich guitar sound, but as usual, its 8

beats to the bar phrases need steady solid timing. The tempo is really fast, so keep the 8 beat phrases tight and snappy.

DRUMS: A powerful flashy style is what you need for this track, giving each beat all you've got. There are 4 ride cymbal beats per bar, but the bass drum upbeat creates the impression of 8 beats. This bass drum pulse is the key to the rhythm in this track, so don't let it get behind or sluggish.

Intro.

G

The musical score consists of six staves: Vo., Gt.-I, Gt.-II, Kb., Ba., and Dr. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked 'Intro.' and 'G'. The guitar parts (Gt.-I and Gt.-II) are heavily distorted and include 'pick scratch' effects. The keyboard part (Kb.) has a pipe organ sound. The bass part (Ba.) has a steady eighth-note pulse. The drum part (Dr.) features a complex pattern with a sizzle cymbal and a bass drum pulse. There are circled numbers 1 and 2 in the keyboard and drum parts, corresponding to the notes below.

① (Kb.) : You need a bright pipe organ voice here.

② (Dr.) : Use a sizzle cymbal for this kind of continuous sound or else play a continuous rapid cymbal trill.

Vo. G Em Bm C

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. G C D G D C

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

③ (Gt.) : Make sure the timing of your bending and vibrato is well synchronised in these 2-guitar harmony phrases.

G D C D N.C.

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

♩ (D.S. 1 & 2 time Straight)

A

G Bm C D Em Bm

Vo.

I'm com - ing round to see you
 'Cos I've been hear - ing a - bout you
 I nev - er loved a wom - an
 You got the love I dream of

Ev - ery - bo - dy says you're front page news
 The way kind that I love you
 The kind that cost so much

Kick - ing down your door
 you're front page news
 I love you so much

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

C G Bm C D

Vo. Lay - ing it down got all to tell you round the girl town - ing You
 Just cov - er I me can't with es - cape the feel - ing sur -

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Em Bm C 1. 2. B Em

Vo. real - ly can't take no more Stand and de - liv -
 Giv - ing all the boys the blues
 don't know what you're put - ting me thru -

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

④ (Kb.): Hold back a bit on the volume here so you have something in reserve for section B.

Em D C Bm C Bm Am Bm

er in the name of Love I'm com - ing af - ter you hand
My heart is in your hand

mute

6

Bm to 2. D to 1.

I'll tell you what I'm gon - na do oh I'm go - ing Straight For The
So try to un - der - stand

mute *8va harm.* *harm.*

6

6 (Gt.) : Note the muting here. Beginners will find this part difficult, so practise until you can pick each note muted with the base of the right hand pressed well up against the bridge.

Vo. C G D C D G D C

Heart (for the heart _____) Gon-na drive you cra zy _____ Straight For The

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Vo. G D C D Em Bm C

Heart (for the heart _____) I'm gon-na drive you in sane

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

D.S.I.

♩ Coda 1.

Vo. ^D ^D ^G
Straight For The Heart

Gt.-I *8va harm.* *harm.*

Gt.-II

Kb.

Ba.

Dr.

Vo. ^G ^{Em} ^{Bm} ^C

Gt.-I *pick scratch* *pick scratch*

Gt.-II

Kb.

Ba.

Dr.

Chords: Bm G C D G D C

Vo. Straight For The Heart (for the heart) Gon - na drive you cra zy

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Chords: C G D C D N.C.

Vo. Straight For The Heart (for the heart) Gon - na drive you in sane

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Chords: E D C B \flat Am

Vo. (Vocal line)

Gt.-I (Guitar I)

Gt.-II (Guitar II)

Kb. (Keyboard)

Ba. (Bass)

Dr. (Drums)

Annotations for Gt.-II: *p.+h.*, *p.+h.*, *p.+h.*, *p.+h.*, *8va*, *cho.*, *8va*, *cho.*, *vib.*

Chords: Am C B \flat Am Dm

Vo. (Vocal line)

Gt.-I (Guitar I)

Gt.-II (Guitar II)

Kb. (Keyboard)

Ba. (Bass)

Dr. (Drums)

Annotations for Gt.-II: *h.*, *h.*, *h.*, *h.*, *8va*, *cho.*, *g.*

● (Gt.) : Both guitars are playing here, but they are so together that they sound like one. Be sure to stop the second string smartly.

C Gm F

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

E^b

Vo.

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

Wind Chime

⑧ (Dr.) : The drummer needs to have a wind chime set up in advance next to the drumkit for this part.

F **G**

Vo. _____

Gt.-I *pick scratch*

Gt.-II *(8va) →*

Kb. _____

Ba. _____

Dr. _____

G

Vo. _____

Gt.-I *mute*

Gt.-II *(8va) ↓*

Kb. _____

Ba. _____

Dr. _____

D.S.2.

♩ Coda2.

Vo. *C* *Bm* *Am* *Bm* *C*
try to un-der-stand I'm com-ing af-ter you I'll

Gt.-I *mute*

Detailed description: This system contains the vocal line and the first guitar part (Gt.-I) for the first two measures of the Coda2 section. The vocal line is in treble clef with a key signature of one flat. The guitar part is in treble clef and includes a 'mute' instruction. Chord symbols C, Bm, Am, Bm, and C are placed above the vocal line. The lyrics are 'try to un-der-stand I'm com-ing af-ter you I'll'.

Gt.-II

Detailed description: This system shows an empty musical staff for the second guitar part (Gt.-II).

Kb.

Detailed description: This system shows the musical notation for the keyboard part, including both treble and bass clefs.

Ba.

Detailed description: This system shows the musical notation for the bass part, including a bass clef and rhythmic notation.

Dr.

Detailed description: This system shows the musical notation for the drum part, including a bass clef and rhythmic notation.

Vo. *C* *D*
tell you what I'm gon-na do oh oh Going Straight For The

Gt.-I *2va harm.* *harm.*

Detailed description: This system contains the vocal line and the first guitar part (Gt.-I) for the next two measures. The vocal line continues with the lyrics 'tell you what I'm gon-na do oh oh Going Straight For The'. The guitar part includes '2va harm.' and 'harm.' instructions. Chord symbols C and D are placed above the vocal line.

Gt.-II

Detailed description: This system shows an empty musical staff for the second guitar part (Gt.-II).

Kb.

Detailed description: This system shows the musical notation for the keyboard part, including both treble and bass clefs.

Ba.

Detailed description: This system shows the musical notation for the bass part, including a bass clef and rhythmic notation.

Dr.

Detailed description: This system shows the musical notation for the drum part, including a bass clef and rhythmic notation.

Vo. G D C D G D C

Heart (for the heart) Gon - na drive you cra zy Straight For The

Gt.-I

Gt.-II

Kb.

Ba. 2x 2x 2x 2x

Dr.

Vo. G D C D Em Bm C

Heart (for the heart) Gon - na drive you in sane Straight For The

Gt.-I

Gt.-II

Kb.

Ba. 2x 2x

Dr.

2. G C(onE) D(onF#) D C D G D(onF#) C(onE) D C D

Vo. *sane*

Gt.-I *mute*

Gt.-II

Kb.

Ba.

Dr.

G C(onE) D(onF#) D C D E

Vo. *Straight For The Heart*

Gt.-I

Gt.-II

Kb.

Ba.

Dr.

DON'T TURN AWAY

by D. Coverdale & J. Sykes

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GUITAR: This track has more of a pop song feel to it than the others on the album, and the phrasing in section **A** is fresh and light; the guitar solo also has a beautiful flow to it. The important thing with this track therefore is to get into the mood of it.

BASS: Note that the low D in the 5th bar has been transported an octave higher in the score. This is a tone lower than the open bottom E on standard bass guitars, so you'll need a 5-string bass or a specially tuned 4th string. A

synth-bass is also good for producing the kind of extra deep thick and rich sound needed here.

DRUMS: There are a number of different bass drum patterns on this track, so study them carefully before you start. Aynsley uses a chinese cymbal for the top, so watch the volume at those places. Technique shouldn't give you many problems, but be careful not to let the triplets become too loose.

Intro. D(onC) Dsus4(onC) D(onB) Dsus4(onB) D(onC) Dsus4(onC) D(onB) Dsus4(onB) D

Section A Dsus4(onC) Dsus4(onB) Dsus4(onC)

Lyrics:
 You say your dreams Are burned to ashes
 You say your heart Is lost for ever
 So now I'm asking You this question
 And on your smiles Have turned to tears
 And you're always gonna give Your love in
 Am I gonna give you All my love in

Drum patterns: 1x, D.S. time; 2x; 1x, D.S. time; 2x; 1x, D.S. time; 2x

① (Kb.): A bright and flashy organ voice would do well here, played *ff* to give a big orchestral sound.

② (Kb.): We couldn't include it on the score for lack of space, but throughout section **A** you should play the pedal point shown in section **D**. It should sound like a violin section, clearly different from the tone used in the intro.

③ (Gt.): Use chorus here without distortion. Smooth fingering on the first string will give the flowing phrases needed here.

System 1:
 Vo. Don't Turn A-way Be-fore the night is o-ver Don't Turn A-way Be-fore
 Gt. 8va Harm., Harm.
 Ba. 5 2 3 3 5 6 6 5 6 8 5 7 5 5 5 5 5 2 3 3 5
 Dr. 6

System 2:
 Vo. the night is gone Don't Turn A-way The night may hold the an-swer So
 fore the night is gone
 Gt. h., 8va Harm., Harm.
 Ba. 5 7 5 5 5 7 5 2 3 3 5 6 6 5 6 8 5 7 5 5 5
 Dr. D.S.time, 6

System 3:
 Vo. Don't Turn A-way Be-fore the night Be-fore the night is gone
 Gt. h., Mute
 Ba. 5 2 3 3 5 1 7 1 1 5 5 7 9 7 9 11 12 9 10 9 12 10
 Dr. 6, 9

⑥ (Dr.) : Note the chinese cymbal on the 2nd, 3rd and 4th beats of the bars from here on.

⑨ (Ba.) : This is an important accenting bar in the track, and the bass plays in its high register, so make sure you're right with the guitarist.

Chord progression: D, D(onF#), G, A, A#, C(onA)

Vo. (Vocal):

Gt. (Guitar):

Ba. (Bass):

Dr. (Drums):

Chord progression: A#, C(onA), D(onE)D(onF#)D, D(onC)D(onB)F, D(onC)Dsus4(onC)

Vo. (Vocal):

Gt. (Guitar):

Ba. (Bass):

Dr. (Drums):

Annotations: h.+p., cho., vib., (*)=Mute, Strings

Chord progression: D(onB)Dsus4(onB), D(onC)Dsus4(onC), D(onB)Dsus4(onB), D

Vo. (Vocal):

Gt. (Guitar):

Ba. (Bass):

Dr. (Drums):

Annotations: Strings

① (Dr.) : It's easy to rush this kind of phrase which only makes it sloppy. Instead, keep it strong and accurate.

A#(onD) F(onD) G(onD) A#(onD) C(onD)

Vo. I need your love I need

Gt. 12 12 12 12 12 12 12 12 12 12 15 15 15 15 15 15 15 15 15 17 17 17 17 17 17 17 17

Ba. 5 7 5 5 5 7(6) 5 7 5 5 (6)

Dr. % % % %

C(onD) G(onD)

Vo. your love me And I'm coming for you ba-by

Gt. 17 17 17 17 17 20 17 17 17 20 15 12 12 12 15 12 12 12 15 12 12 12

Ba. % % % 5 7 5 5 5 7(6) 5 7 5 5 (6)

Dr. % % % %

G(onD)

Vo. % % % %

Gt. % % % %

Ba. % % % %

Dr. % % % %

Fade Out

● (Gt.) : A slightly muted sound with a deep delay will give you the necessary breadth here. Great care is needed with the rhythm.

● (Kb.) : Use a rich fat organ voice for the continuous backing chord from G on.