

AUTHENTIC GUITAR TAB EDITION

GRATEFUL DEAD GUITAR TAB ANTHOLOGY



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Page 2 image of Jerry Garcia's custom-made Rosebud guitar built by Doug Irwin courtesy of Steve Armato of Cripe Guitars. Garcia played this guitar from 1990 until he received his Cripe Lightning Bolt in August 1993.

Album art: *Grateful Dead* © 1967 Warner Bros. Records Inc. & Rhino Entertainment Company • *Workingman's Dead* © 1970 Warner Bros. Records Inc. & Rhino Entertainment Company • *American Beauty* © 1970 Warner Bros. Records Inc. & Rhino Entertainment Company • *Grateful Dead (Skull & Roses)* © 1971 Warner Bros. Records Inc. & Rhino Entertainment Company • *Garcia* © 1972 Grateful Dead Productions • *Blues for Allah* © 1975 Grateful Dead Productions • *Shakedown Street* © 1978 Grateful Dead Productions • *In the Dark* © 1987 Grateful Dead Productions



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FOREWORD

There has never, in the history of rock music, been another band quite like the Grateful Dead—that stylistically diverse and hugely influential group of adventurous, improvisation-oriented musicians who came together during the dawn of the American counterculture “hippie” movement in the mid-’60s and enjoyed a 30-year career highlighted by classic albums like 1970’s *American Beauty* and *Workingman’s Dead* and countless legendary live performances. Formed in 1965 in the San Francisco Bay Area city of Palo Alto, Calif.—initially as an acoustic jug band before being inspired to go electric by acts like The Beatles, The Beach Boys, The Rolling Stones, and recent electric convert Bob Dylan—the Dead’s six founding members—lead guitarist and vocalist Jerry Garcia, bassist/vocalist Phil Lesh, rhythm guitarist/vocalist Bob Weir, keyboardist/vocalist Ron “Pigpen” McKernan, and drummer Bill Kreutzmann (with second drummer and percussionist Mickey Hart joining the band in 1967)—spearheaded and symbolized, more than any other popular act, a free-spirited musical ethos of eclecticism, interactive improvisation, and disregard for conventional pop-song format rules and time limits that came to be known as the “jam-band movement.”

Over the course of the Grateful Dead’s enormously successful 30-year career, which swung into high gear following the release of their self-titled 1967 debut album and concurrent landmark early live performances and ended only with Garcia’s passing in 1995, and in the years since, the band has inspired countless like-minded musicians and ensembles, including spin-offs comprised of and led by its members (the Jerry Garcia Band and, later, The Other Ones, The Dead, RatDog, Phil Lesh and Friends, Further, and others), to pursue a similarly free-spirited musical vision of open-ended, living-in-the-moment jamming, all while attracting an unprecedented following of fanatical fans, known as “Deadheads,” who would devotedly follow the Grateful Dead and its affiliated acts from show to show, tour after tour, year after year, keeping alive a Woodstock-like hippie subculture and community oriented around an alternative lifestyle and a generous sharing of resources.

Garcia, Weir, Lesh, and the other bandmates proudly wore their musical influences on their sleeves, embracing elements of rock, blues, acoustic folk and bluegrass,

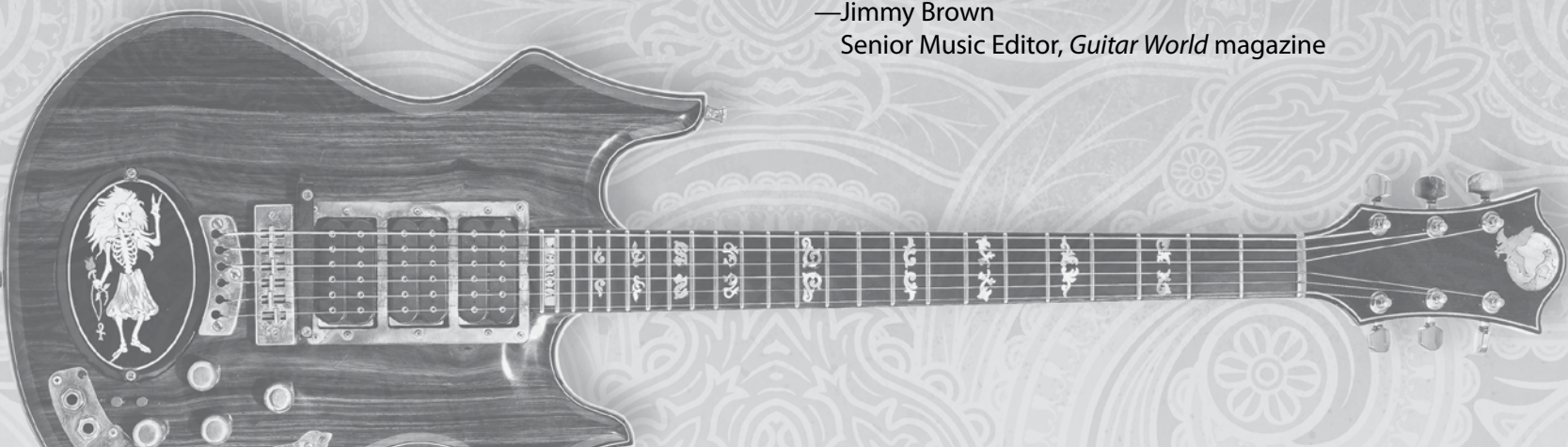
country, reggae, R&B, improvisational jazz, psychedelia, and “space rock,” often combining them in novel ways in their own creations. But more than just a band of open-minded improvisers, the Grateful Dead is also beloved for having crafted many well-written, enduring songs and tasteful arrangements, many in collaboration with lyricist-poet Robert Hunter, penning classics like “Uncle John’s Band” and “Sugar Magnolia” that feature beautifully crafted vocal harmonies, the bluegrass-flavored “Friend of the Devil,” the blues shuffle “Truckin’,” the funky “Casey Jones” and “Scarlet Begonias,” the traditional country-style “Ripple,” and the uptempo ‘80s pop hit “Touch of Grey,” to name a few.

The Grateful Dead also played a huge role in spurring innovations in musical instrument and equipment technology, particularly among designer-entrepreneurs in their native California, with their desire for better live, large-venue amplification and sound reinforcement systems providing the impetus for such legendary creations as the Wall of Sound—a huge, unprecedented public address system designed and manufactured for them in the early ‘70s by audio engineer Owsley “Bear” Stanley.

In the band’s early days, Garcia and Weir played production-model Fender, Gibson, Guild, and Martin guitars, but from the early ‘70s onward, as their discriminating desires for guitars that could do it all in a live setting increased, along with their equipment budgets, they sought out the services of individual luthiers to custom-build instruments to their exacting specifications. Garcia’s most iconic touring guitars were three built for him over the years by Doug Irwin—nick-named Wolf, Tiger, and Rosebud—and Lightning Bolt, which was crafted by Stephen Cripe. Weir eventually settled on a beautifully appointed custom-built Ibanez double-cutaway solid body, which the company later marketed as one of their Artist Series Custom Models.

The Grateful Dead’s musical legacy offers an aspiring, adventurous guitarist a wealth of inspiration and stylistic diversity, and studying their songs will no doubt introduce the devotee to the rich musical heritage that the band’s members drew inspiration from while at the same time opening doors to fresh, “hybrid” musical approaches. Enjoy!

—Jimmy Brown
Senior Music Editor, *Guitar World* magazine



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Words by
ROBERT HUNTER

BOX OF RAIN

Music by
PHILIP LESH

Moderately ♩ = 112

Intro:

Acous. Gtr.

mf
Elec. Gtr. (clean-tone)

Verse:

Cont. rhy. simile throughout

1. Look out of an - y win - dow, an - y morn - ing, an - y eve - ning, an - y
 2.3.4. See additional lyrics

Rhy. Fill 1 (2nd time only)
Acous. Gtr.

Elec. Gtr.

17

Em G A

birds are wing-ing, or___ rain is fall-ing from a heav - y sky._____

Chorus:

21

D G Am Em

1. What do you want___ me to do,_____ to do___ for you,_____ to see___ you

2.3.4. See additional lyrics

To Coda θ 1.

25

D C D

through?___ For this is all_____ a dream___ we dreamed_ one

29

Am G Am

af - ter - noon___ long a - go._____ please don't be sur-prise-

Elec. Gtr.

33

C G D

_____ when you find___ me dream - ing___ too._____

*To Next Strain
(To Guitar Solo:)*

37

C Em D G

all a dream_ we dreamed___ one af - ter - noon___ long a - go._____

D.S. $\%$ al Coda