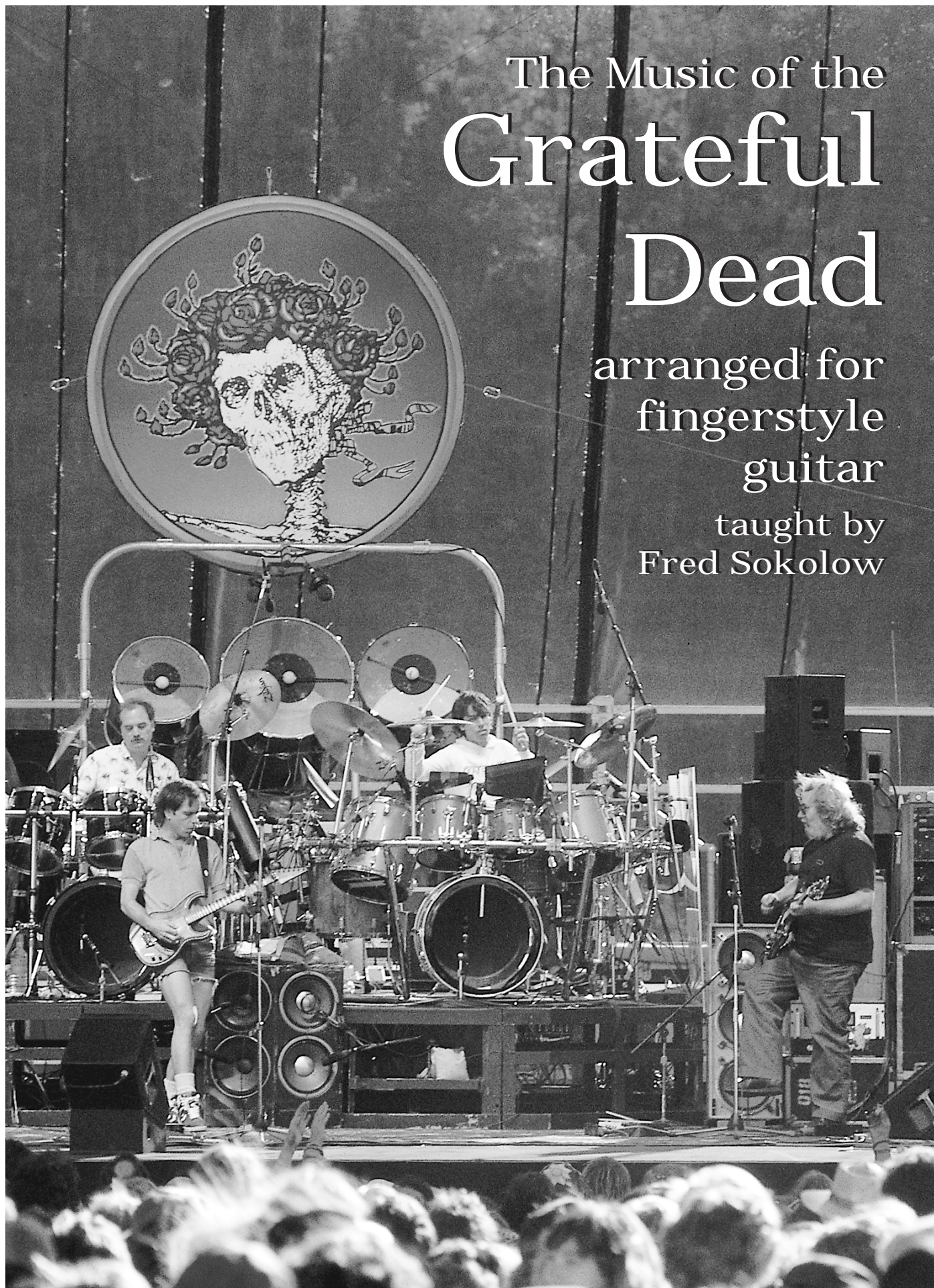


# The Music of the Grateful Dead

arranged for  
fingerstyle  
guitar

taught by  
Fred Sokolow



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*On the DVD, Fred plays each song twice: first, a complete arrangement, then a partial, split-screen arrangement. The songs in this book are transcriptions of the split-screen arrangements. If the split-screen version doesn't include an Intro, the written Intro is from the complete arrangement.*

Fred Sokolow has written many other guitar videos and books on country, blues, bluegrass, rockabilly and jazz.

For a free catalog, write to:

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Los Angeles CA 90049

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# FRIEND OF THE DEVIL

by Garcia, Hunter & Dawson Copyright ©1970 Ice Nine Publishing Company, Inc.

INTRO & VERSE

1. I lit out from Re - no, I was trailed by twen - ty

Did - n't get to sleep that night 'til morn - ing rolled a -

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

CHORUS

hounds. round. I set out runnin' but I take my time, a

round. I set out runnin' but I take my time, a

C/A C/G D

Am Last time, to Coda ☺ D

friend of the devil get is a friend sleep of mine. If to - night.

just might get some sleep of mine. If to - night.

I

# BRIDGE

got two rea - sons why I cry a - way each lone - ly  
 sec - ond one is pris - on bait, the sher - iff's on my

Guitar fret numbers: 0 2 0 3 2 | 0 2 0 3 2 | 0 2 0 3 2

# Am

night. trail, The and first if one's he named catch - Sweet Ann - Ma - rie, I'll  
 up with me,

Guitar fret numbers: 0 2 0 3 2 | 0 2 0 1 2 | 0 2 0 1 2

she's spend my my heart's de in - light. The jail.

Guitar fret numbers: 0 2 0 1 2 | 0 2 0 1 2 | 0 2 0 3 2

# Dsus

# D

# Dsus

# D

Guitar fret numbers: 0 2 0 3 2 | 0 2 0 3 2 | 0 2 0 3 2

G C

SOLO

D C

2 C D

*D.C. (to next verse)  
al Coda*

D

CODA night.

# FRIEND OF THE DEVIL

## LEAD SHEET

by Garcia, Hunter & Dawson Copyright ©1970 Ice Nine Publishing Company, Inc.

### VERSE

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

1. I lit out from Re - no, I was trailed by twen - ty hounds.  
 2. Ran in - to the dev - il and he loaned me twen - ty bills.

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

Did - n't get night to in sleep that night 'til morn - ing rolled a - round.  
 Spent the night in U - tah in a cave up in the hills. I

### CHORUS

D Am

set out run - nin' but I take my time, a friend of the dev - il is a

D Am

friend of mine. If I get home be - fore day - light, I just might get some

D

sleep to - night. *Fine*

### BRIDGE

D

Got two rea - sons why I cry a - way each lone - ly night.  
 Sec - ond one is pris - on bait, the sher - iff's on my trail. And

C

First one's named Sweet Ann - Ma - rie, she's my heart's de - light.  
 if he catch - es up with me, I'll

2 D

spend my life in jail. *D.C. al Fine*

## FRIEND OF THE DEVIL

1. I lit out from Reno, I was trailed by twenty hounds.  
Didn't get to sleep that night 'til morning came around.

### *Chorus:*

I set out runnin' but I take my time, a friend of the devil is a friend of mine.  
If I get home before daylight, just might get some sleep tonight.

2. Ran into the devil, babe, he loaned me twenty bills.  
I spent the night in Utah in a cave up in the hills. (*chorus*)
3. I ran down to the levee but the devil caught me there.  
He took my twenty dollar bill and vanished in the air. (*chorus*)

### *Bridge:*

Got two reasons why I cry away each lonely night.  
First one's named sweet Ann-Marie, she's my heart's delight.  
Second one is prison bait, the sheriff's on my trail,  
And if he catches up with me I'll spend my life in jail.

4. Got a wife in Chino, babe, one in Cherokee.  
First one say she's got my child but it don't look like me. (*chorus*)

# DEAL

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**INTRO**

**VERSE**

Since you've poured the

wine for me and tightened up our shoes,

I hate to see you sit - ting there, com - posing lone - some

blues.

**CHORUS**

Goes to show, you don't ever know.



Am C7/G F F#° C

Watch each card you play, and play it slow. Don't you let that  
Wait you - til that

Bb F C7

deal go down. mm - hmm.  
deal comes 'round,

C E7 Am C7

SOLO

F7 F#° C A

D<sup>7</sup> F C

4 3 5 5 5 5 4 1 4 3 1 1 2 0 0 0 3 3 3 3

E<sup>7</sup> Am C<sup>7</sup> F F<sup>°</sup>

0 0 4 3 4 2 4 2 5 5 3 3 1 2 3 4 5 4 0 0 0 0 1

C B<sup>b</sup> F C

0 3 0 3 3 3 3 3 1 3 2 0 0 3 0 1 1 3 3 3

B<sup>b</sup> F *To Intro or end with this bar:* C<sup>7</sup>

3 3 1 2 0 2 1 1 1 1 3 3 2 1

# DEAL

## LEAD SHEET

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VERSE C E<sup>7</sup> Am C<sup>7</sup>/G F<sup>7</sup> F<sup>°</sup>

1. Since it costs a lot to win, and e-ven more to lose,\_\_\_\_\_

(see additional verses)

C/G A<sup>7</sup> D<sup>7</sup>

you and me bound to spend some time\_\_\_\_\_ won - d'ring\_\_\_\_\_ what to

F<sup>7</sup> C CHORUS E<sup>7</sup>

choose.\_\_\_\_\_ Goes to show, you don't ev - er know.\_\_\_\_\_

Am C<sup>7</sup>/G F F<sup>°</sup> C B<sup>b</sup> F

Watch each card\_\_\_\_\_ you play\_\_\_\_\_ and play it slow. Wait un - til that deal comes 'round.\_\_\_\_\_

C B<sup>b</sup> F C<sup>7</sup>

Don't you let that deal go down, - no,\_\_\_\_\_ no.\_\_\_\_\_

1. Since it costs a lot to win and even more to lose,  
You and me bound to spend some time wond'ring what to choose.

### *Chorus:*

Goes to show, you don't ever know.  
Watch each card you play and play it slow.  
Wait until that deal comes round.  
Don'cha let that deal go down, no, no.

2. I've been gamblin' hereabouts for ten good solid years.  
If I told you 'bout all that went down, it might burn off both your ears.  
(chorus)
3. Since you poured the wine for me and tightened up our shoes,  
I hate to see you sitting there composing lonesome blues.  
(chorus)

# RIPPLE

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G C

SOLO (VERSE)

G C

G D C

G Am D

CHORUS

G C A7

D G C

There is a road, no sim - ple high - way,

VERSE

between the dawn and the

G

dark of night. And if you go

C

no - one will follow.

G D C To Coda ☐

That path is for your steps a -

G Am

lone. CHORUS Ripple in still



D G

water, when there is no pebble

C A<sup>7</sup> D

tossed or wind to blow.

*D.S. al Coda*

You who

G

CODA home.

# RIPPLE

## LEAD SHEET

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### VERSE

G

1. If my words did glow with the gold of sun - shine  
(2.) down, the thoughts are brok - en.  
(see additional verses)

G

and my tunes were played on a harp un - strung, Would you hear my  
Per - haps they're better left un - said. I don't

C G

voice come through the mu - sic? Would you hold it  
know, don't real - ly care. Let there be

D To Coda 1 G 2 G

near as if it were your own? 2. It's a hand - me  
songs to fill the air.

### CHORUS

Am D G C

Rip - ple in still wa - ter, when there is no peb - ble tossed,

A7 D D.S. al Coda

or wind to blow. 3. Reach out your

CODA G

## RIPPLE

1. If my words did glow with the gold of sunshine  
and my tunes were played on the harp unstrung,  
Would you hear my voice come through the music,  
would you hold it near as if it were your own?
2. It's a hand me down, the thoughts are broken.  
Perhaps they're better left unsung.  
I don't know, don't really care.  
Let there be songs to fill the air.

### *Chorus:*

Ripple in still water,  
when there is no pebble tossed, nor wind to blow.

3. Reach out your hand if your cup be empty.  
If your cup is full, may it be again.  
Let it be known there is a fountain  
that was not made by the hands of man.
4. There is a road, no simple highway,  
between the dawn and the dark of night.  
And if you go, no one may follow,  
that path is for your steps alone. (*chorus*)
5. You who choose to lead must follow,  
but if you fall, you fall alone.  
If you should stand, then who's to guide you?  
If I knew the way, I would take you home.

# ALABAMA GETAWAY

by Garcia & Hunter Copyright ©1982 Ice Nine Publishing Company, Inc.

**E**

**INTRO**

**VERSE**

Thirty - two teeth in a  
reason the poor girls

jawbone, love him, he'll Alabama promise them tryin' for any - none. thing. Be -

**B<sup>7</sup>** **A**

fore I have to hit him, I hope he's got the sense to run.  
Why they all be - lieve him, he wears a big diamond ring.

**G<sup>5</sup>** **E<sup>5</sup>**

**CHORUS**

The Al - a - bam - a get - a - way, get - a - way,

A<sup>5</sup> B<sup>7</sup>

Al - a - bam - a get - a - way, get - a - way. On - ly way to please me,

A<sup>5</sup> To Coda  $\Phi$  G<sup>5</sup>

turn around and leave and walk a - way.

E A

SOLO

A<sup>7</sup> B A





# ALABAMA GETAWAY

## LEAD SHEET

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### VERSE



1. Thir - ty - two teeth in a jaw - bone,  
(2.) rea - son the poor girls love him,



Al - a - bam - a try - in' for none.  
prom - ise them an - y - thing.

Be - fore I have to hit him, I  
Why they all be - lieve him, he



hope he's got the sense to run.  
wears a big dia - mond ring.

2. The

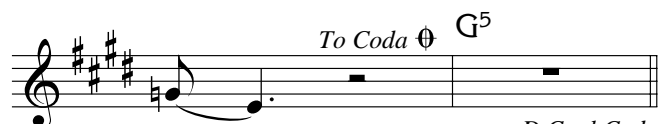
### CHORUS



Al - a - bam - a get - a - way, get - a - way, Al - a - bam - a get - a - way,

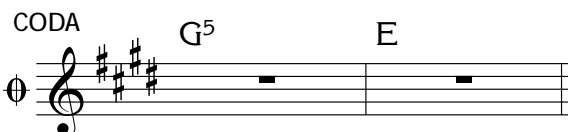


get - a - way. On - ly way to please me, turn a - round and leave and walk a -



way.

D.C. al Coda



### CODA

## ALABAMA GETAWAY

1. Thirty-two teeth in a jawbone, Alabama tryin' for none.  
Before I have to hit him, I hope he's got the sense to run.
2. Reason the poor girls love him, promise them anything.  
Why they all believe him, he wears a big diamond ring.

### *Chorus:*

Alabama getaway, getaway, Alabama getaway, getaway.  
Only way to please me, turn around and leave and walk away.  
(Just get up and leave and walk away.)

3. Major-Domo Billy Bojangles, sit down and have a drink with me.  
What's this about Alabama, it keeps a-comin' back to me?
4. I heard your plea in the court house, witness box began to rock and rise.  
Forty-nine sister states all had Alabama in their eyes. (*chorus*)
5. Major said, "Why don't we give him rope enough to hang himself?  
No need to worry the jury, his kind take care of themselves."
6. Twenty-third psalm, Major-Domo, reserve me a table for three.  
In the valley of the shadow, just you and Alabama and me. (*chorus*)

# DIRE WOLF

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INTRO

D C G C G

VERSE

D F

sat down to my supper; was a bottle of red whis -

C

key. I said my prayers, and went to bed, that's the

G Em CHORUS D

last they saw of me. Don't murder me,

G C

I beg of you, don't murder me.

D C G

Please don't murder me. When

Em D G C

VERSE I awoke, the dire wolf, six hundred pounds of sin, was

grin - ning at my win - dow. All I said was, "Come on

D C D

in." Don't murder me, I beg of

CHORUS

G B<sup>7</sup> Em D

you, don't murder me. Please

C G To Coda

don't murder me.

SOLO

F add<sup>9</sup> C

Chords: Cmaj<sup>7</sup>, C

Bass line: 3 5 3 0 1 | 3 5 3 0 0 | 7 5 3 0 2

Chords: D<sup>6</sup>, C, D, G, B<sup>7</sup>

Bass line: 7 7 5 3 | 0 0 2 | 2 0 3 | 7 7 5 5

Chords: Em, D, C

Bass line: 3 0 0 | 5 7 7 | 3 1 3 3

Chord: G

*D.S. al Coda*

In the

Bass line: 3 0 3 1 | 0 3 0 0

Chord: G

CODA

Bass line: 0 2 0 0



# DIRE WOLF

## LEAD SHEET

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VERSE

G D F

1. In the tim - bers of Fen - nar - i - o, the wolves are run - nin'  
 § (5.) back - wash of Fen - nar - i - o, the black and blood - y

C

'round. The win - ter was so hard and cold, froze  
 mire, the dire wolf col - lects his due while the

D CHORUS C

ten feet be - neath the ground. } Don't mur - der me,  
 boys sing 'round the fire.

D G C D C

I beg of you, don't mur - der me. Please don't mur - der

To Coda Ø

G C G VERSE D F

me. 2. I sat down to my sup - per, 'twas a

C

bot - tle of red whis - key. I said my prayers, went to bed, that's the

G Em CHORUS D D

last they saw of me. Don't mur - der me, I beg of you,

G (B7\*) C (Em\*) D C G C

\* 2nd & 3rd times

don't mur - der me. Please don't mur - der me.

1, 2 G VERSE Em D

3. When I a - woke, the dire wolf, six  
 4. The wolf came in, I got my cards, we

G F C

hun - dred pounds of sin, was grin - ning at my win - dow. All I  
 sat down for a game. I cut my cards to the queen of hearts, but the

D CHORUS C

said was, "Come on in." } Don't mur - der me, 5. In the  
 cards were all the same.

3 G D.S. al Coda

CODA G D G B<sup>7</sup>

Don't mur - der me, I beg of you, don't mur - der

Em D C G C G

me. Please don't mur - der me.

## DIRE WOLF

1. In the timbers of Fennario, the wolves are runnin' 'round.  
The winter was so hard and cold, froze ten feet 'neath the ground.

*Chorus:*

Don't murder me, I beg of you,  
Don't murder me, please don't murder me.

2. I sat down to my supper, 'twas a bottle of red whiskey.  
I said my prayers, went to bed, that's the last they saw of me.  
(*chorus*)

3. When I awoke, the dire wolf, six hundred pounds of sin,  
Was grinning at my window. All I said was, "Come on in."  
(*chorus*)

4. The wolf came in, I got my cards, we sat down for a game.  
I cut my deck to the queen of hearts, but the cards were all the same.  
(*chorus*)

5. In the backwash of Fennario, the black and bloody mire,  
The dire wolf collects his due while the boys sing 'round the fire.  
(*chorus*)

# UNCLE JOHN'S BAND

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INTRO

Chords: C, G, F, G, C, G, F

VERSE

It's the same story that the crow told me, it's the  
Like the same morn - ing sun you come and

only one he knows. Ain't no time to  
like the wind you go.

hate. Barely time to wait. Oh, what I

C Dm C G C

want to know, where does the time go?

The first system of music consists of a treble staff and a bass staff. The treble staff has a key signature of one flat (Bb) and a 3/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment using a mix of single notes and chords. The lyrics are written below the treble staff.

CHORUS

Come, hear Un - cle John's band play - ing the to the

Come, hear hear Un - cle John's band play by the riv - er

The second system of music continues the melody and accompaniment. It includes a double bar line and a repeat sign. The lyrics are written below the treble staff.

G F

tide. side. Got some things to talk go about alone. He's

The third system of music continues the melody and accompaniment. It includes a double bar line and a repeat sign. The lyrics are written below the treble staff.

C G F G C

here beside the ris chil - ing tide. SOLO (VERSE)

come to take his chil - dren home.

The fourth system of music continues the melody and accompaniment. It includes a double bar line and a repeat sign. The lyrics are written below the treble staff.

Chords: F, C

Bass line: 1 0 0 0 | 2 1 3 | 1 0 0 0

Chords: Dm, Am, F, G

Bass line: 1 0 3 1 2 | 0 1 1 1 | 1 0 3 1 3 | 0 0 0 0

Chords: F, G, C, F, C, G, C

Bass line: 5 3 1 | 0 3 1 3 1 | 0 1 3 3 5 3 | 1 1 3 3 2 3

Chords: F, Dm, C, G

Bass line: 3 3 3 | 0 3 5 1 | 1 1 0 0 3 | 3 3 3 3

F C G F G

1 2 1 2 1 0 0 0 0 3 3 1 0 0 0 0

1 1 1 3 3 1 3

Gm F Gm

OUTRO

3 6 5 3 5 6 6 3 3 3 3 3

F Gm

6 5 3 5 6 6 3 3 3 3

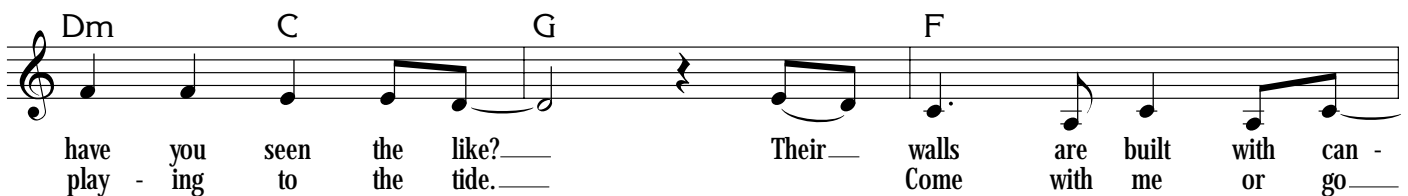
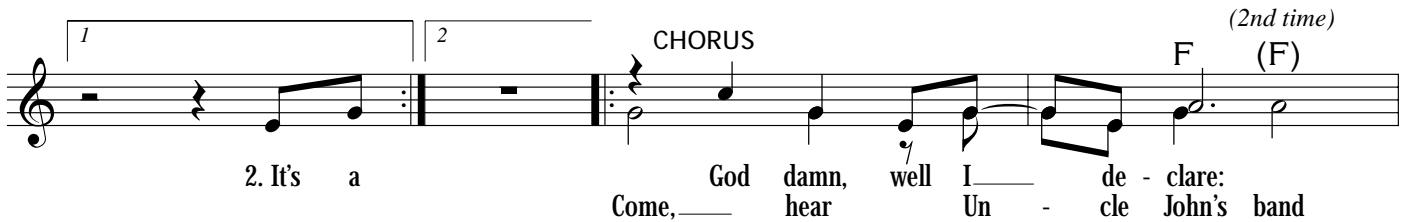
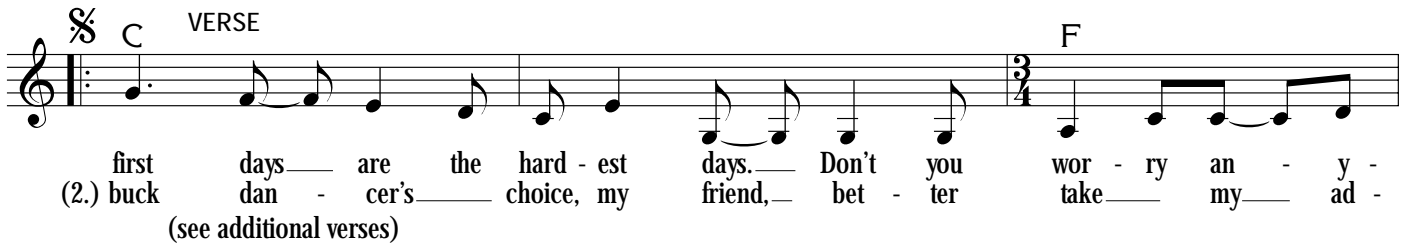
# UNCLE JOHN'S BAND

## LEAD SHEET

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1. Well, the





2nd time, D.S. al Coda

non - balls, their mot - to is "Don't tread on me."  
a - lone, he's come to take his chil - dren home.

C G To Coda  $\oplus$  F G

CODA

- dren home.

F G Gm F Gm

(Instrumental) 3 times

## UNCLE JOHN'S BAND

1. Well, the first days are the hardest days. Don't you worry anymore.  
'Cause when life looks like Easy Street there is danger at your door.  
Think this through with me, let me know your mind.  
What I want to know is, are you kind?

2. It's a buckdancer's choice, my friend, better take my advice.  
You know all the rules by now and the fire from the ice.  
Will you come with me? Won't you come with me?  
Wo, I want to know, will you come with me?

### *Chorus:*

God damn, well I declare, have you seen the like?  
Their walls are built with cannonballs, their motto is "Don't tread on me."  
Come hear Uncle John's band playing to the tide.  
Come with me or go alone, he's come to take his children home.

3. It's the same story the crow told me, it's the only one he knows.  
Like the morning sun you come and like the wind you go.  
Ain't no time to hate, barely time to wait.  
What I want to know, where does the time go?

4. I lived in a silver mine and I call it Beggar's Tomb.  
I got me a violin and I beg you call the tune.  
Anybody's choice, I can hear your voice.  
What I want to know is, how does the song go?

### *Chorus:*

Come hear Uncle John's band by the riverside.  
Got some things to talk about here beside the rising tide.  
Come hear Uncle John's band playing to the tide.  
Come with me or go alone, he's come to take his children home.

# TOUCH OF GREY

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**INTRO**

G A

2 A D

CHORUS I will get

1, 2 G A C G

by. by.

A G A

I will sur - vive. To Coda ⊕

Em

BRIDGE Abels It's a the and

The ABCs we all must

face, tryin' to keep a little

A

grace.

2nd time,  
to Verse al Coda

D

SOLO

A D G C G

A D G

1 2 A

CHORUS

D 1, 2 G

3 C G A G

A D.S. al Coda

A CODA ritard.

# LEAD SHEET

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VERSE

1. It must be get - ting ear - ly, clocks are run - ning late.\_\_\_\_  
(see additional verses)

Paint - by - num - bers    morn - ing    sky\_\_\_\_\_    looks    so    pho - ny.

Dawn is break - ing ev - 'ry - where. — Light a can - dle, curse the glare. —

Draw the curtains, I don't care\_\_\_\_\_ 'cause it's all right.\_\_\_\_\_

## CHORUS

I will get by. \_\_\_\_\_ I

will get by. \_\_\_\_\_ I will get

[illegible]

by \_\_\_\_\_ I will sur - vive. \_\_\_\_\_

## BRIDGE

BRIDGE

The Bridge section of the song is written in treble clef with a key signature of two sharps (F# and C#). It consists of 12 measures. The first measure is a whole rest, with the chord Em written above it. The second measure contains a half note D4. The third measure contains a half note E4. The fourth measure contains a half note F#4. The fifth measure contains a half note G4. The sixth measure contains a half note A4. The seventh measure contains a half note B4. The eighth measure contains a half note C#5. The ninth measure contains a half note D5. The tenth measure contains a half note E5. The eleventh measure contains a half note F#5. The twelfth measure contains a half note G5. The chord E7 is written above the eighth measure, and the chord A is written above the eleventh measure.

It's a lesson to me, \_\_\_\_\_ the

A - bles and the Ba - kers and the Cees.\_\_\_\_\_

The A - B - Cs we all must face,

tryin' to keep a lit - tle grace.

*D.C. al Fine*

## TOUCH OF GREY

1. It must be getting early, clocks are running late.  
Paint-by-numbers morning sky looks so phony.  
Dawn is breaking everywhere. Light a candle, curse the glare.  
Draw the curtains, I don't care 'cause it's all right.

### *Chorus:*

I will get by, I will get by, I will get by, I will survive.

2. I see you've got your fist out. Say your piece and get out.  
Yes I got the gist of it, but it's alright.  
Sorry that you feel that way. The only thing there is to say:  
Every silver lining's got a touch of grey.

*(chorus)*

### *Bridge:*

It's a lesson to me, the Abels and the Bakers and the Cees.  
The ABCs we all must face, tryin' to keep a little grace.

3. I know the rent is in arrears, the dog has not been fed in years.  
It's even worse than it appears but it's alright.  
Cows are giving kerosene. The kid can't read at seventeen.  
The words he knows are all obscene but it's alright.

*(chorus)*

### *Bridge:*

It's a lesson to me, the Deltas and the east and the freeze.  
The ABCs we all think of, tryin' to keep a little love.

3. The shoe is on the hand it fits, there's really nothing much to it.  
Whistle through your teeth and spit 'cause it's all right.  
Oh well, a touch of grey kinda suits you, anyway.  
That was all I had to say, but it's alright.

*(chorus)*



# SUGAR MAGNOLIA

by Garcia & Hunter Copyright © 1970 Ice Nine Publishing Company, Inc.

**INTRO**

Chords: C, F, C

**VERSE**

Chords: G, C, C, F, C

She can dance a Ca - jun rhy - thm,  
Some - times when the cuck - oo's cryin', thm,

*To Coda*

Chords: Bb, G, C, Em

jump like a Willys in four-wheel drive. She's a summer love in the  
and the moon is half - way down,

Chords: Am, G, F, C

spring, fall and winter. She can make happy any man alive.

C B $\flat$  F C (3 times) G B $\flat$

Sugar Magnolia,  
ringin' that bluebell,  
caught up in the sunlight.

Come on out singin'. I'll walk you in the

The first system of music consists of two staves. The treble staff has a key signature of one flat (B-flat) and a common time signature. It begins with a C major chord, followed by a B-flat major chord, then an F major chord, and a C major chord. A repeat sign follows the C chord, with '(3 times)' written above it. After the repeat, there is a G major chord and a B-flat major chord. The lyrics 'Sugar Magnolia, ringin' that bluebell, caught up in the sunlight.' are written below the first four chords. The lyrics 'Come on out singin'. I'll walk you in the' are written below the G and B-flat chords. The bass staff contains fingerings for the chords: C (0, 3, 1, 1), B-flat (3, 3, 1, 1), F (1, 2, 2, 1), C (1, 0, 1, 0), G (0, 0, 0, 3), and B-flat (3, 3, 1, 1).

F C F

sunshine.

Come on, baby, come along with me.

The second system of music consists of two staves. The treble staff has a key signature of one flat (B-flat) and a common time signature. It begins with an F major chord, followed by a C major chord, and then another F major chord. The lyrics 'sunshine.' are written below the first F chord. The lyrics 'Come on, baby, come along with me.' are written below the C and second F chords. The bass staff contains fingerings for the chords: F (1, 1, 1, 3), C (1, 1, 1, 3), and F (0, 1, 0, 2).

C G C

The third system of music consists of two staves. The treble staff has a key signature of one flat (B-flat) and a common time signature. It begins with a C major chord, followed by a G major chord, and then another C major chord. The bass staff contains fingerings for the chords: C (1, 0, 1, 3), G (3, 0, 3, 1), and C (3, 0, 1, 3).

F B $\flat$  F C

CHORUS

She's got in the every pines and the sun and bright moonlight, she's got every - - -

The fourth system of music consists of two staves. The treble staff has a key signature of one flat (B-flat) and a common time signature. It begins with an F major chord, followed by a B-flat major chord, then an F major chord, and a C major chord. The lyrics 'CHORUS' are written below the first F chord. The lyrics 'She's got in the every pines and the sun and bright moonlight, she's got every - - -' are written below the subsequent chords. The bass staff contains fingerings for the chords: F (1, 1, 1, 1), B-flat (2, 3, 3, 1), F (3, 1, 3, 1), and C (1, 1, 1, 3).



**Sunshine Daydream**

1, 2, 3, 4

A

G (4 times)

Sunshine daydream,  
goin' where the wind blows,

walkin' in the tall trees,  
bloomin' like a red rose.

(see lead sheet for additional lyrics)

Musical score for 'ENDING (from Non-split screen performance)'. The score is written on a single staff with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is composed of eighth and sixteenth notes, with some rests. Above the staff, the letters 'D', 'A', 'G', and 'D' are placed above specific measures, likely indicating chords or fingerings. Below the staff, there is a section labeled 'ENDING (from Non-split screen performance)'. This section contains a series of numbers (2, 3, 0) and musical notation (notes, rests, and a triplet) that correspond to the notes in the score above. The notation includes a triplet of eighth notes and a final measure with a whole note and a fermata.



# SUGAR MAGNOLIA

## LEAD SHEET

by Garcia & Hunter Copyright ©1970 Ice Nine Publishing Company, Inc.

VERSE

C F C Bb

1. Sug - ar Mag - no - lia, blos - soms bloom - ing head's all emp - ty and I —  
(see additional verses)

G C Em Am

— don't care. — Saw my ba - by down — by the riv - er,

G F C G C

knew she'd have to come up — soon for air. *To Bridge after v.4*

CHORUS

F Bb F C F

She's got ev - er - y - thing de - light - ful, she's got ev - er - y - thing I need.

Bb F G

Takes the wheel — when I'm see - in' dou - ble, pays my tick - et when I —

C F C G C C BRIDGE Bb F C

speed. *D.C. al Coda* Sug - ar Mag - no - lia,

C Bb F C Bb F C

ring - in' that blue - bell, caught up in sun - light.

G Bb F

Come on out sing - in'. I'll walk — you in the sun - shine. —

C F C G C

Come on, ba - by, come a - long with me. *To Chorus, then v.5*

5. Some - times — when the cuck - oo's cry - in', and the moon — is half -

way down, — some - times — when the night is dy - in',

I take me out — and I wan - der 'round. — I

wan - der 'round. —

Sun - shine — day - dream, — walk - in' in the tall trees. —

*Repeat ad lib and fade*

## SUGAR MAGNOLIA

1. Sugar Magnolia, blossoms bloomin', head's all empty and I don't care.  
Saw my baby down by the river, knew she'd have to come up soon for air.
2. Sweet blossom, come on under the willow,  
we can have high times if you'll abide.  
We can discover the wonders of nature,  
wading in the rushes down by the riverside.

### *Chorus:*

She's got everything delightful, She's got everything I need.  
Takes the wheel when I'm seein' double, pays my ticket when I speed.

3. She comes skimming through rays of violet. She can wade in a drop of dew.  
She don't come and I don't follow, waits backstage while I sing to you.

### *Chorus:*

She's got everything delightful, She's got everything I need.  
Breeze in the pines and the sun and bright moonlight,  
lazing in the sunshine, yes indeed.

4. She can dance a Cajun rhythm, jump like a Willys in four-wheel drive.  
She's a summer love in the spring, fall and winter.  
She can make happy any man alive.

### *Interlude:*

Sugar Magnolia, ringin' that bluebell, caught up in sunlight.  
Come on out singin'. I'll walk you in the sunshine.  
Come on, honey, come along with me.

5. Sometimes when the cuckoo's cryin', when the moon is halfway down,  
Sometimes when the night is dyin', I take me out and I wander 'round.  
I wander 'round.

### *Coda:*

Sunshine daydream, walkin' in the tall trees,  
Goin' where the wind goes, blooming like a red rose.  
Breathin' more freely, ride out singin',  
I'll walk you in the morning sunshine.  
Sunshine daydream, sunshine daydream, walkin' in the sunshine.



# TRUCKIN'

by Garcia, Hunter, Weir & Lesh Copyright ©1971 Ice Nine Publishing Company, Inc.

*Tune guitar a whole step down*

**INTRO**


E



**VERSE**

E<sup>7</sup> (4 times)

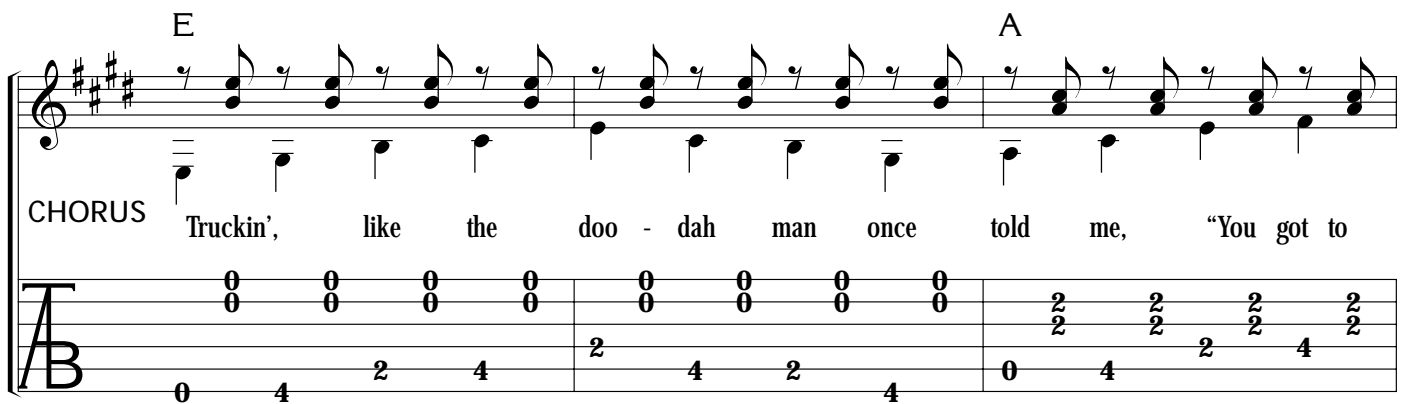
Most of the cats that you meet on the street speak of true love.  
(see lead sheet for additional lyrics)



**CHORUS**

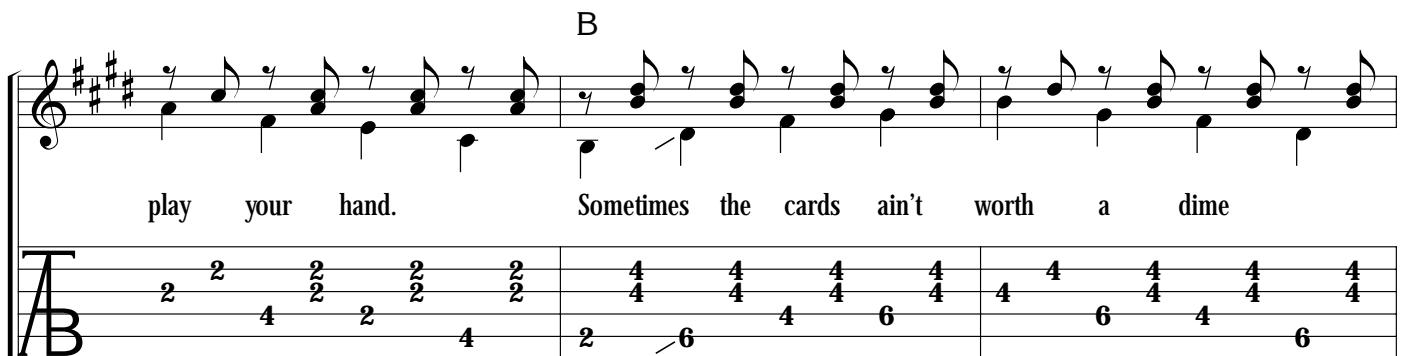
E A

Truckin', like the doo - dah man once told me, "You got to



**B**

play your hand. Sometimes the cards ain't worth a dime



A E

if you don't lay 'em down, down."

A

Sometimes the light's all shinin' on me,

BRIDGE

D A

other times I can bare - ly see.

D Bm F#

Late - ly it oc - curs to me

Amaj<sup>7</sup>

what a long, strange trip it's

E Solo

been.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The melody features eighth and quarter notes. The bass line is a simple octave line with fingerings 7, 8, 0, 0, 0, 0, 4, 4, 2, 0, 4, 0, 4, 5, 5, 2, 5. A section labeled 'A' begins in the third measure.

Second system of musical notation. Treble clef, key signature of three sharps. The melody continues with eighth and quarter notes. The bass line includes fingerings 5, 2, 2, 5, 7, 7, 9, 7, 7, 9, 7, 7, 9, 9, 7, 5, 9, 9, 7, 0, 0, 0, 0. A section labeled 'B7' begins in the second measure, and a section labeled 'A' begins in the fourth measure.

Third system of musical notation. Treble clef, key signature of three sharps. The melody features triplets of eighth notes. The bass line includes fingerings 14, 12, 14, 12, 12, 14, 12, 12, 14, 12, 12, 0, 0, 0, 3, 3, 0, 3, 0, 3. A section labeled 'E' begins in the fourth measure.

Fourth system of musical notation. Treble clef, key signature of three sharps. The melody concludes with a triplet of eighth notes. The bass line includes fingerings 0, 3, 0, 0, 0, 3, 0, 2, 3, 2, 0, 2, 2, 0, 1. The text 'ritard.' is written below the melody. The text 'ENDING (from non-split screen version)' is written below the bass line. The system ends with a double bar line.

# TRUCKIN'

## LEAD SHEET

VERSE

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1. Truck - in', got my chips cashed in, keep truck - in' like the  
 doo - dah man. To - geth - er, more or less in line,  
 just keep truck - in' on. *Ahead to Bridge, every third verse*  
 Ar - rows of ne - on and flash - ing mar - quees out on Main Street, Chi -  
 ca - go, New York, De - troit, it's all the same street. A typ - i - cal cit - y in - volved in the typ - i - cal  
 day - dream. Hang it up and see what to - mor - row brings.

BRIDGE

Some - times the light's all shin - in' on me.  
 Oth - er times I can bare - ly see.  
 Late - ly it oc - curs to me what a  
 long, strange trip it's been. *Fine D.C. al Fine*

## TRUCKIN'

1. Truckin', got my chips cashed in, keep truckin' like the doo dah man.  
Together, more or less in line, just keep truckin' on.  
  
Arrows of neon and flashing marquees out on Main Street,  
Chicago, New York, Detroit, it's all the same street.  
The typical city involved in the typical daydream.  
Hang it up and see what tomorrow brings.
  2. Dallas got a soft machine. Houston, too close to New Orleans.  
New York got the ways and means but just won't let you be.  
  
Most of the cats that you meet on the street speak of true love.  
Most of the time they're sittin' and cryin' at home.  
One of these days they know they gotta get goin'.  
Out of the door and into the street all alone.
  3. Truckin', like the doo dah man once told me, "You got to play your hand.  
Sometimes the cards ain't worth a dime if you don't lay 'em down."
- Bridge:*  
Sometimes the light's all shinin' on me, other times I can barely see.  
Lately it occurs to me what a long, strange trip it's been.
4. What in the world ever became of sweet Jane?  
She lost her sparkle, you know she isn't the same.  
Livin' on reds, vitamin C and cocaine.  
All her friends can say is, "Ain't it a shame."
5. Truckin' up to Buffalo, been thinkin', you got to mellow slow.  
Takes time, too, you pick a place to go, just keep truckin' on.  
  
Sittin' and starin' out of the hotel window,  
Got a tip they're gonna kick the door in again.  
I like to get some sleep before I travel,  
But if you got a warrant, I guess you're gonna come in.
  6. Busted, down on Bourbon Street, set up like a bowling pin,  
Knocked down, it gets to wearin' thin. They just won't let you be.  
  
You're sick of hangin' around and you'd like to travel.  
Get tired of travelin', you wanna settle down.  
I guess they can't revoke your soul for trying.  
Get out of the door, light out and look all around     *(bridge)*
  7. Truckin', I'm a-goin' home. Oh baby, that's where I belong.  
Back home, sit down and patch my bones and get back truckin' on.