

FRIEND OF THE DEVIL THE GRATEFUL DEAD

WORDS AND MUSIC BY Robert Hunter, Jerry Garcia and John Dawson TRANSCRIBED BY Andy Aledort and Michael DuClos



A Intro (0:00)
Moderate Country Rock ♩ = 104

Triplet Feel (♩ - ♩ - ♩)
N.C.(G)

Gtr. 1 (acous.)

Let ring throughout

Musical notation for measures 1-4. Gtr. 1 (acous.) part with notes and fret numbers. Chords: (G/F#)Em, G/D, C, C/B, Am7, G. Includes a 'let ring' instruction with a dashed line.

Musical notation for measures 5-8. Gtr. 2 (acous.) part with notes and fret numbers. Chords: N.C.(G/F#), Em, G/D, C, C/B, Am7, G6. Includes a 'sim.' (simile) marking.

Musical notation for measures 9-12. Gtr. 1 and Gtr. 2 parts with notes and fret numbers. Chords: G, G/F#, Em, G/D, C, C/B, Am7, G6. Includes 'Rhy. Fig. 1' and 'end Rhy. Fig. 1' markings.

Musical notation for measures 13-16. Gtr. 2 and Bass parts with notes and fret numbers. Chords: G, G/F#, Em, G/D, C, C/B, Am7, G6. Includes a note: 'Gtr. 1 repeats Rhy. Fig. 1 simile (see meas. 9)'.

As heard on the Grateful Dead's Warner Bros. recording *American Beauty*
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FRIEND OF THE DEVIL THE GRATEFUL DEAD

B 1st Verse (0:19)

I lit out from Reno I was trailed by twenty hounds
 G G/F# Em G/D C C/B Am7 G6

17 *Gr. 1 plays Rhy. Fig. 1 twice simile (see meas. 9)*

Musical notation for measures 17-20. The guitar part features a rhythmic figure of eighth notes with a dotted quarter note, often with a grace note. Chords are indicated above the staff. The bass part provides a steady accompaniment.

21 Didn't get to sleep that night 'til the morning came around I
 G G/F# Em G/D C C/B Am7 G6

Musical notation for measures 21-24. Similar to the previous section, it features guitar and bass staves with chords and rhythmic patterns.

C 1st Chorus (0:28)

set out running but I take my time A friend of the devil is a friend of mine If
 D Am

25 *Gr. 1 Rhy. Fig. 2*

Musical notation for measures 25-28. The guitar part uses a different rhythmic figure, often with a dotted quarter note and eighth notes. A note in measure 26 is marked with an asterisk and the instruction '*repeat previous chord'.

Musical notation for the bass line in measures 25-28. The bass part follows the harmonic structure of the guitar.

29 I get home before daylight I just might get some sleep to-
 D Am

Musical notation for measures 29-32. The guitar part continues with the rhythmic figure from measure 25. The bass part provides accompaniment.

Musical notation for the bass line in measures 29-32. The bass part continues with the harmonic structure of the guitar.

FRIEND OF THE DEVIL THE GRATEFUL DEAD

night

D

33 *(repeat previous measure)* *end Rhy. Fig. 2*

D 2nd Verse (0:42)

Ran into the devil babe He loaned me twenty bills
 G D/F# Em G/D C C/B Am7 G6
Gr. 1 plays Rhy. Fig. 1 twice simile (see meas. 9)

37 *Gr. 2*

Bass
Bass Fig. 2

Spent the night in Utah in a cave up in the hills

41 G D/F# Em G/D C C/B Am7 G6

end Bass Fig. 2

E 2nd Chorus (0:51)

set out running but I take my time A friend of the devil is a friend of mine If
 D Am

45 *Gr. 1 plays Rhy. Fig. 2 simile (see meas. 25)*

Bass plays Bass Fig. 1 simile (see meas. 25)

I get home before daylight I just might get some sleep to-

49 D

night

F 3rd Verse (1:05)

ran down to the levee but the devil caught me there
 G D/F# Em G/D C C/B Am7 G6

57

Bass plays Bass Fig. 2 simile (see meas. 37)

FRIEND OF THE DEVIL THE GRATEFUL DEAD

61 Took my twenty dollar bill and he vanished in the air I

G D/F# Em G/D C C/B Am7 G6

G 3rd Chorus (1:14)

65 set out running but I take my time A friend of the devil is a friend of mine if

D Am

Bass plays Bass Fig. 1 simile (see meas. 25)

69 I get home before daylight I just might get some sleep to-

D Am

73 night

D

H 1st Bridge (1:28)

77 Got two reasons why I cry away each lonely night The

D Gtr. 1 Rhy. Fig. 3

Gtr. 2

Bass Bass Fig. 3

81 first one's named sweet Ann Marie and she's my heart's delight The

C

full hold bend

FRIEND OF THE DEVIL THE GRATEFUL DEAD

second one is prison baby the sheriff's on my trail And

85 D

if he catches up with me I'll spend my life in

89 Am C

jail

D

92

end Rhy. Fig. 3

I 4th Verse (1:50)

Got a wife in Chino babe an' one in Cherokee
 G G/F# Em G/D C G/B Am G6

Gr. 1 plays Rhy. Fig. 1 simile (see meas. 9)

96 Gr. 2

Bass plays Bass Fig. 2 simile (see meas. 37)

First one say she got my child but it don't look like me

100 G/F# Em G/D C C/B Am7 G6

FRIEND OF THE DEVIL THE GRATEFUL DEAD

J 4th Chorus (2:00)

set out running but I take my time A friend of the devil is a friend of mine If

D

104 *Gr. 1 plays Rhy. Fig. 2 simile (see meas. 25)*

Bass plays Bass Fig. 1 simile (see meas. 25)

I get home before daylight I just might get some sleep to-

D

night

D

K Instrumental Verse (2:14)

G G/F# Em G/D C C/B Am7 G6

116 *Gr. 1 plays Fig. 1 twice simile (see meas. 9)*

Bass plays Bass Fig. 2 simile (see meas. 37)

G/F# Em G/D C C/B Am G6

L Instrumental Chorus (2:23)

D

Bass plays Bass Fig. 1 simile (see meas. 25)

D

D

M 2nd Bridge (2:37)

Got two reasons why I cry away each lonely night The

D

136 *Gr. 1 plays Rhy. Fig. 3 simile (see meas. 77)*

Bass plays Bass Fig. 3 simile (see meas. 77)

FRIEND OF THE DEVIL THE GRATEFUL DEAD

first one's named sweet Ann Marie and she's my heart's delight The

140 C

second one is prison baby The sheriff's on my trail And

144 D

If he catches up with me I'll spend my life in jail

148 Am C D

N 5th Verse (2:59)
 Got a wife in
 G G/F#
 Gtr. 1 plays Rhy. Fig. 1 twice simile
 (see meas. 9)
 let ring ----

152

Chino babe and one in Cherokee The first one say she

156 Em G/D C in Cherokee Am7 G6 G/F#

got my child but it don't look like me I set out running but I

O 5th Chorus (3:08)
 D
 Gtr. 1 plays first eight bars
 of Rhy. Fig. 2 simile (see meas. 25)

160

take my time A friend of the devil is a friend of mine If I get home before

164 Am D

daylight I just might get some sleep tonight

168 Gtr. 2 Bass

and tuned an octave higher. The combination of octaves plus the slight detuning effect of having two adjacent strings tuned to the same note makes for a mighty, rumbling effect; the two higher strings also reinforce the bottom notes played by the guitars.

RANCID "FALL BACK DOWN"

Rancid guitarists Lars Frederiksen and Tim Armstrong create a strong wall of sound in "Fall Back Down" by employing different voicings of the same chords. This is accomplished by Guitar 1's use of a capo at the fourth fret, giving the song's opening E-F#m-A-E chord progression a higher-pitched, sparkly quality, while Guitar 2 plays the lower-pitched "regular" versions of these chords underneath. In **FIGURE 3**, two guitars explore this idea further as one plays an upper-voiced E in the fourth position, an A in the fifth position and a Bsus4 in the second position while the other grinds away at some power chords underneath. Both guitars work together to create an overall bigger tonality (indicated on top in bold typeface).

NIRVANA "YOU KNOW YOU'RE RIGHT"

Kurt Cobain starts off "You Know You're Right" with a four-bar figure consisting of notes that are picked behind the nut, near the tuning pegs. Due to factors such as the length of the headstock and the distance from the nut to each string's tuning post, the actual pitches that were produced from playing in this manner are unique to the guitars Cobain favored at the time: either Fender Mustangs or Jaguars. Since both of these guitars are fairly rare, we've taken the liberty of arranging the notes produced in this fashion as though they were played in a conventional manner. As indicated right above measures 1-4 in the transcription, *lightly* palm-mute this phrase to emulate the sharp attack and quick decay heard on the recording. Since the notes in question are played on the higher strings, excessive palm muting may cause the notes to not be sounded at all.

At section B, Cobain establishes the song's main groove, an F# power-chord motif that is rhythmically similar to the song's picked-behind-the-nut intro. In a case such as this, where it's obvious that a loose strumming pattern is being alluded to, it's not as important to nail every note seen in the transcription as it is to capture the *feel* or *vibe* of the song.

Despite all the lumps Cobain took for his relative lack of technical prowess as a guitarist, his detractors would be hard-pressed to say his

playing wasn't emotional, at the very least. Whatever Cobain may have been missing in the chops department was more than made up for in his sense of *dynamics* (volume contrasts) and artistic use of noise in the context of controlled chaos. The former is evident, for example, in the dramatic, exaggerated soft/loud/soft transition from the first verse into the first pre-chorus (measures 12 and 13), which quickly leads into the second verse (measure 15). The latter is apparent in Cobain's use of feedback in measures 27-30, and later in bars 64-67.

THE GRATEFUL DEAD "FRIEND OF THE DEVIL"

The main acoustic guitar part in the Grateful Dead's "Friend of the Devil" (labeled Guitar 1 in the transcription) features a melodic bass line mixed with chords. This "bass line" is simply a descending G major scale (G F# E D C B A G) played beneath the top notes of either a G chord (for the first four notes of the scale) or C chord (the last four notes). This figure is used for the intro and all the verses.

Considering the dense arrangement (two guitars, bass, drums, plus mandolin), it's apparent from the transcription that each member of the band is deliberately playing in a sparse manner to avoid stepping on each other's toes, resulting in each guitar part not really standing up when taken on its own. With all these considerations in mind, **FIGURE 4a** illustrates a simplified version of the verse motif, while **FIGURE 4b** is a summation of what is played during the choruses and bridges. Note the bluegrass-fueled strum pattern indicated, and be sure to observe the accents.

KILLSWITCH ENGAGE "FIXATION ON THE DARKNESS"


Killswitch Engage guitarists Joel Stroetzel and Adam Dutkiewicz employ copious amounts of distortion to enhance the many palm-muted chords and single-note figures in "Fixation on the Darkness." When playing this style of music, I suggest using a thick pick for two reasons: (1) your palm mutes will sound crunchier, and (2) it facilitates faster alternate picking. For example, check out *Riff A* (played by Guitar 1 in measures 5-8); due to the relatively fast tempo of the song, the palm-muted 16th notes can only be played in a quick down-up picking sequence. A thinner pick that bends on contact with the string will not only make you sound like a wuss but can actually slow you down. This is because thicker picks offer stiffer resistance, thus helping your right hand to attack the string at the

precise moment your brain tells it to.

In the first verse (section B), scream-like *pinch harmonics* (P.H.) jump out of the mix on the last beats of measures 10, 12 and 14. A pinch harmonic is executed by holding (or pinching) the pick near the tip, and lightly touching the string with the edge of the thumb as the pick attacks the string. Using heavier amounts of distortion will increase the intensity of the harmonic sounded. For this song, strive to produce the pinch harmonics in such a way that *only the harmonics themselves* can be heard, instead of the harmonic plus the fundamental (original note). For pointers on how to get good pinch harmonics, follow the sage advice of a master of the technique in this issue's Brewtality column with Zakk Wylde (page 120).

Killswitch Engage set themselves apart from the typical ultra-heavy, dark, thrashy metal mold not only in the positive sentiments expressed in their songs but also by not being afraid to be brazenly *melodic*, as demonstrated in "Fixation's" chorus (section E). Here, drummer Tom Gomes and bassist Mike D'Antonio lock into a tight half-time groove, while Stroetzel and Dutkiewicz fill in the rest of the space with shimmering, arpeggiated chords. Be sure to allow this guitar part to flow; observe the "let ring" direction above the music.

SMILE EMPTY SOUL "BOTTOM OF A BOTTLE"

The opening rhythm figure of Smile Empty Soul's "Bottom of a Bottle" (see measures 4 and 5 in the transcription) consists of one-finger power chords, courtesy of dropped-D tuning, played on the bottom three strings. Guitarist/frontman Sean Danielsen plays this part *seamlessly*, allowing absolutely no sonic gaps between chords. Note the A5 chord frame at the top of the first page of the transcription—you'll notice that underneath it there are two options for its fret-hand fingering. This is because for the first two beats of measure 5, the A5 is fretted with the index finger (having been slid into from the G5 chord right at the beginning of the bar). At the end of the third beat, when the A5 chord is shifted from the seventh fret up to a B5 at the ninth fret, coming back down to the G5 at the end of the measure becomes cumbersome if all three chords are fretted with the same finger. To get around this, use your pinkie to fret the A5 chord (as indicated under the A5 chord frame) after the "dead" notes in the third beat of measure 5. 

Check out Matt's web site at mrsgrundy.com.