



Scarlet Begonias

86bpm

1. As I was walkin' 'round Grosvenor Square
Not a chill to the winter but a nip to the air,
From the other direction, she was calling my eye,
It could be an illusion, but I might as well try,
might as well try.

2. She had rings on her fingers and bells on her shoes.
And I knew without askin' she was into the blues.
She wore scarlet begonias tucked into her curls,
I knew right away she was not like other girls,
other girls.

3. In the thick of the evening when the dealing got
rough,
She was too pat to open and too cool to bluff.
As I picked up my matches and was closing the door,
I had one of those flashes I'd been there before,
been there before.

Bridge:

Well, I ain't often right but I've never been wrong.
Seldom turns out the way it does in the song.
Once in a while you get shown the light
In the strangest of places if you look at it right.

4. Well there ain't nothing wrong with the way she
moves,
Or scarlet begonias or a touch of the blues.
And there's nothing wrong
with the look that's in her eyes,
I had to learn the hard way to let her pass by,
let her pass by

Solo

5. The wind in the willow's playin' "Tea for Two";
The sky was yellow and the sun was blue,
Strangers stoppin' strangers just to shake their hand,
Everybody's playin' in the heart of gold band,
heart of gold band.



Scarlet Begonias

86bpm

<pre> -B-7-----7----- ---7-----7---7-5-----9-9-9\--10-- -----8-9-8-----8-6---8-9-11----- -----9---9-----6-6-6\--7-- -9-----6-7--9----- --Intro-----9-----A-- </pre>	<p style="text-align: center;">E B</p> <p>1. As I was walkin' 'round Grosvenor Square</p> <pre> ----- --Riff 1----- -----5-----5-----5-----4- ---4---4---4---4---4---4--- -6-----6-----6-----6-4----- -----4-6p4---4-6p4-7--- -----5h6-----7--- ----- -7----- </pre>
<p style="text-align: center;">E B</p> <p>Not a chill to the winter but a nip to the air, Riff 1</p> <p style="text-align: center;">A E B A E</p> <p>From the other direction, she was calling my eye,</p> <pre> ----- ----- ----- ----- ----- ----- ----- ----- -6--9--9--8- --6---4-- --%-- -Riff 1-- -7--7--9--9- --7---6-- --%-- ----- ----- ----- ----- ----- ----- ----- ----- ----- </pre>	<p style="text-align: center;">A E B A E B</p> <p>It could be an illusion, but I might as well try, might as well try.</p> <pre> -----7----- -----7---7-5-----9-9-9\--10-- -9p8-----8-6---8-9-11----- -9---9---9-9-7-----6-6-6\--7-- -----6-7--9----- -Riff 2----- </pre>
<p>2. She had rings on her fingers and bells on her shoes. And I knew without askin' she was into the blues. She wore scarlet begonias tucked into her curls, I knew right away she was not like other girls, other girls.</p>	<p>3. In the thick of the evening when the dealing got rough, She was too pat to open and too cool to bluff. As I picked up my matches and was closing the door,</p>

<p>I had one of those flashes I'd been there before, been there before.</p>	<pre> ---7----- --- ---7----- --- ---8--9p8---9p8--- -%-- -9-----9-9-9- -%-- ----- --- ----- --- </pre>
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Bridge

<p>F# Well, I ain't often right but I've never been wrong.</p>	<pre> ----- ----- ----- ---4-----4--- -----4h6----- _2--_2--2-4/6----- </pre>	
<p>B Seldom turns out the way it A E does in the song.</p>	<pre> -E----- ----- ----- -----2- -----2-2h4--- -0-3h4----- (x2) </pre>	<pre> ----- -2-F#- ----- -2---- -2\ -4p2-1p2-1--- -3---- -----2- -4---- ----- -4---- ----- -2---- </pre>

F#
Once in a while you get shown the light
B **A** **E**
In the strangest of places if you look at it right.

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|-E-----| -F#-----| -A-----| | -B-----5--| | |
|-----| |-----| |-----| |-----4-4-4h5---|
|-----| |-----| |-----2-| |-----4-4-4h6---|
|-----2-| |-----4-| |-----2-2h4---| |-----4-4h6---|
|-----2-2h4---| |-----4-4h6---| -0-3h4-----| | -2-4/6-----|
|-0-3h4-----| | -2-4/6-----| |-----|
          
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<p>Well there ain't nothing wrong with the way she moves, Or scarlet begonias or a touch of the blues.</p>	<p>And there's nothing wrong with the look that's in her eyes, I had to learn the hard way to let her pass by, let her pass by -> Riff 2</p>
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Solo

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|-----5p4-5p|4-----|-----|-----| |
|-4h5-5-5-5-5-5-7-5-4-5-7-|-----5-5-5-7p6p5h4h5-|-4-----|---5-----5-5-4-|
|-----|-----|-----4p5-|-6---7-6-|-----|
|-----|-----|-----7-|-----|
|-----|-----|-----|-----|
|-----|-----|-----|-----|
|MarsHotel---(1 octave up)-|-----|-----|-----|

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|-----|-----|-----|
|-7p6p5p4-----5-|-----5-5---5-7-5p4---4-|-----|
|-----4---4-----4h6-----4h|5-6-----6-----4-|-6-6-6\--8-6-4---4-|
|-----7---7-5h6-----7-|-----7-|-----|
|-----|-----|-----|
|-----|-----|-----|

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|-----|-----|-----|--0--| | |
|-----5p4---5p4-----|-----|--0--|
|-4-----4-----|-----|--1--|
|---7-6-|-4-|-----4-|-----|--2--|
|-----|-----7-6-|-4-|-----6p4-----|-----|--2--|
|-----|-----7-5-4-2-|-----|--0--|

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|-----11-14-|-12-12p11h12-14p12p11h12-12p11-----|-11-----|-----|
|-12-14-----|-----14-12-|---12-12-----12-----|-----|
|-----|-----|-----13p11-----13p11-----14p11-----|-----|
|-----|-----|-----13-----13-----13-----|-----| | |
|---|---|---|---|---|---|
|-SMR-Lead 1--|-E-----|-----|-B-----|-----|-B7-----|

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|-----|-----|-----|
|-9------9---10----9-12-12p10p9-10p9-----|-----7-----|-----10p9------9-----|
|---9-9-9-9-----11p9\|-8-----8-9p8-----|9-----11p9-----11-8-|-----|
|---9-----|-----9-9-9-----9-7-9h10h-|-11-11-----8/9-----9-|-----| | | | |
|---|---|---|---|---|---|---|---|
|-E-----|-----|-B-----|-----|-A-----|-----|-E-----|-B-----|

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|-----|-----|-----|
|-5-----5-----|-----10-10------9-----7-----7-|7-5-5-5-----|
|---6-----7/9-9-9-|-----9-----9-----8-----|-----6-----|
|---7-----9-9/|-11-----11-----9-----9-|-----7-9-7/9-7-6-|-----|
|-----|-----|-----9-|-----|
|-A-----|-----|-A-----|-----|-E-----|-B-----|-A-----|-----|-E-----|

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| -B-----|-----| -E- |
|-----7-----10-7-----|---|
|-----6-9-8-8---8---9p8-----8---|---|
|-----6---9p7p6---| -9-7-----9-----9- |---|
| -6---6-6--9--9--9-----9- |-----|---|
| -7-----|-----|-----|

```

<p>The wind in the willow's playin' "Tea for Two"; The sky was yellow and the sun was blue, Strangers stoppin' strangers just to shake their hand, Everybody's playin' in the heart of gold band, heart of gold band.</p>	<p>Outro</p> <pre> ----- ----- -----6-----6-9-8--- -----9-7---7---9---7-----9-6-6-7--- -6-9-----9-----9- -7----- </pre>
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What follows was ripped off from:

<http://www.angelfire.com/music3/TwoDjinn/>

Scarlet Begonias:

Bobby Intro: Note: he plays off this intro through most of the song, including that little Spanish sounding ending part after "...everybody's playin' in the Heart of Gold band, Heart of Gold Band."

```
E-----12>11-----  
B----12-----12-----  
G-----9>8-----11--9----8--8>9-11-11>13--13>14-  
D--9--9-----9-----  
A-----9--7----6--6>7--9--9>11--11>12-  
E--7-----
```

Okay so for the Bobby intro, here's what ya do. Notice that you are playing two notes at a time throughout the entire riff. Notice also that they are octaves! That's what gives bobby that funky sound in the tune. Oh and for those of you who say that Bobby plays a different part on "Mars Hotel"? Seriously though, Bobby started gravitating towards this really cool, funky part around the time they started coupling this song with Fire in early '77.

Now even though these are octaves, play them as if they were chords, with a lot of varying of the slides and funky strums. Learn that riff verbatim, but be prepared, once you know it, to improvise around it. Bobby also had a way of playing it a bit on the sloppy side. Not that he couldn't play it clean, he was perfectly capable of doing so. It just gave the song a funky kind of feel and off set the more simplistic Jerry rhythm's and leads when Bobby played it "sloppy".

Oh and when playing these octaves, try your best to mute the other strings, only strumming (well as much as you can at least) the two note octaves throughout the riff and song.

In some of the other parts of the tune, when he isn't playing this riff, or a variation he fit into the changes, Bobby just played chords and chord fragments.

When playing the octaves with the lows on the bass strings (In this case the E and the A strings) use your 1st and third fingers to fret the two note octave intervals. When you play the ones that have their low end on the G and the D string use your 1st finger (pointer) and the pinky, even in that backwards slide. Now it's true that there are only 4 octaves played (well 3 plus the slide back) where you use the pinky. But I urge you to get used to using the pinky (guitar finger-4).

Garcia's parts are easier here in the Intro:



[B][B E][B][B A]

Now listen to this on a good live recording cause even though he uses simple bar chords he plays a lot of funky up and down strums along with Weir's octaves.

So every "first measure" (and this applies to the first measure in the verses to) you play the first two beats as a quick up then quick down (listen to get the timing)

Oh and this is syncopated. I usually play the top three strings of the B Bar chord on the down strum and the bottom three on the quick up strum. as a quick "one two". Then bar the entire 7th fret with your first finger, hammering into the notes making the B chord (see below). Then play the B one more beat, then you syncopate one quick beat onto the E bar chord.

Then back to the B for the same syncopated quick, down-Up (again, on this down strum hit only the top 3, and this up strum, hit only the bottom 3), Then the hammer on to the B again, then again, another strum on B, then hit the A the same way you hit the E. Again, listen, listen, listen! Also, as with Weir, Garcia plays around a lot with these changes, syncopations and "chord hammer on's" so have fun with it!

And you have a lot of leeway when you go to the A, sometimes it isn't as syncopated and he plays it straighter, multiple strums, sometimes just one.....ah just listen to it already! :-)

Oh one more thing on this, try playing these Garcia parts with your fingers so that the first "down strum" is played with your thumb and the first up is kind of "plucked with your 2nd, 3rd, and 4th finger at the same time. I think this is what Garcia actually did a lot of the time, even though I have been in the habit of playing it with a pick.

I have to say, I am fooling around with it right now as I write this, and it really sounds awesome when I pluck and strum with my fingers. You really get that cool "poppy" sound that Garcia was well known for!

Tip: Play around a lot with Muting the strings! This also applies to the Weir part. In fact especially to the weir parts. Bobby plays lots and lots of muted strums between the various octaves he strums and Jerry does the same, though not to the same extent, between his chords.

Garcia's Intro Chords:

 B B B B E B B B B A
E---7--7---7-----7-----7--7---7-----7---5---



B---7--7---7-----7---9-----7--7---7-----7---5---
 G---8--8---7>8---8---9-----8--8---7>8---8---6---
 D---9--9---7>9---9---9-----9--9---7>9---9---7---
 A---9--9---7>9---9---7-----9--9---7>9---9---7---
 E---7--7---7-----7-----7--7---7-----7---5---

Verse: Same kind of feel here for both Bob & Jerry. Listen to get the precise attacks you want:

"As I was walking down governor's square..." And also in "Not a chill to the winter but a nip to the air.." (And all similar verse parts)

[E] [E B] (riff on B chord-Bobby & [E] [E B] (riff again on B-both guitars) Jerry both play theirs)

Turnaround:

"From the other direction, she was calling my eye. Could be an illusion, but I might as well try, Might as well try." (All the other verse turnarounds treat the same as this)

[A] [E B] [A] [E] [A] [E B] [A] [E] (Repeat intro in entirety only once around then play the next verse)

Oh and a lot of people fuck this change up. On the 1st & 2nd change to B from E (in the second measure of each part of the verses, YES you do rush that change! Most people, playing "Parking Lot Dead" play the change straight and un-syncopated because that's the way your ear will hear it, as moving with the vocals, instinctively. Listen to a show cause you will be changing to the B though as they do live, which is to say RUSHED two beats. Your ear wants you to wait for the B, i.e. to change in the beginning of the "riff" measure, but that's not what the Dead do :)

Riff (the lick right after each verse):

Bobby...:

Don't know! LOL well not really. Actually the riff played at the same time as the Jerry riff is just a shortened variation, a derivative of the intro. Figure it our Daniel-Son! (Wax on-Wax off!)

Jerry...:

E-----
 B-----
 G-----
 D-----4-4-6-7-----
 A---2--4->6-----



E-----

Vary it too. Hit and slide in a few different places, etc, playing the same basic melodic theme. Play these riffs after every change to B in the verses (not in the turnarounds though).

Now in the end of the turnaround RIGHT before the chorus you play a quick pentatonic riff off of B Dominant 7th Arpeggio, or the corresponding major pentatonic. What you do is halfway through that "intro" part when that chord comes, play a riff like the one below. Try to end on the seventh if ya can (which is a high A) and then you go right to the chorus.

Here is a simple example of a riff off of the "intro chords" before the chorus that you might want to try playing over "last half" of the intro (when you come back to the B, after coming off the E):

```

E-----7-----              ----7-----
B-----10p9p8p7-----      ----10----
G---7>8-----10p9p8--    -7>8-----
D-----9-                -----
A-----                  -----
E-----                  -----

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(slight pause in the line breaks)

Now I broke the riff I just made up (creative little devil aren't I?) up into 2 little subsections. Notice I ended on the dom. 7th note (in this case, A) Jerry didn't always do this and neither do you have to. Just trying to give you a "flavor" here. So the little p's I just designated for pull off's. And the "greater than" is a slide to the corresponding note. Notice on the B string and G string in the "first part" of the riff, you have several notes, separated only by a "p"? Well these are very fast pull off's. They aren't hard, but may take a little getting used to. The first one is four notes in rapid succession and the second is three notes, played just as quickly. What you should do is have your pinky (Hey remember your pinky?) On the first note of the "multiple pull off". This first note is also as you see the high note. So for the four note pull off you will hit the note on the B string, with your pinky on the 10th fret. Now your ring finger should be (at the same time) fretting the 9th, your middle, also simultaneously on the 8th and your pointer on the 7th. Sound the note and pull off one finger at a time, quickly so all 4 notes sound in rapid succession CLEANLY!

Now similarly, that second "multiple pull off", though only three notes, works the same way. Well except that you only have to fret three notes at the same time. use either your 1, 2 and 3 fingers for it or your 2, 3 and 4 fingers, whatever you prefer.

Listen to some Dead stuff. you may or may not readily find a Scarlet with these kind of riffs here, but somewhere in every show you will find many examples of these types of "Jerry" pull-offs"

Those slides are just "hit and slides" so both notes sound equally. Sometimes you can hit and slide so rapidly that mostly only the second note really sounds.



Chorus: "Well I ain't often right....."

[F#] [F#] [B] [A E] [Riff off of 2
measures of E]

"Once in a while, you get shown the light....."

[F#] [F#] [B] [A E] [Riff 2 [riff 2 [Riff 2 [Riff 2
meas. E] Meas. F#] meas. A] meas. B]

Riffs off of the chords:

E-Riff	F#-Riff	A-Riff	B-Riff
E-----	-----	-----	-----
B-----	-----	-----	-----
G-----	-----	-----	-----
D-----2-	-----4-	-----7-	-----9-
A-----2-2>4--	-----4-4>6--	-----7-7>9--	-----9-9>11--
E-0-2>4-----	----2-4>6-----	-5-7>9-----	-7-9>11-----

play these pretty straight.

After these riffs, you play a second riff off of B, which can be similar to what you did above (just before and leading into the start of the chorus) Note: in many versions Jerry omits the next verse ("There ain't nothin' wrong with the way she moves...") and takes that second B-Riff right into the song's main solo. I was never sure if this was a "signature Jerry Fuck up" or if he just built up a nice head of steam with a big riff coming off of the chorus and wanted to go straight into the solo.

Then another verse: (Again, sometimes omitted)

Solo: Unlike the modal jam, this solo is VERY melodic. Keep the melody FIRMLY entrenched in your mind throughout as you will be playing off of it for most, if not all of the extended solo. That being said, your improves should be VERY reminiscent of the various arpeggios. I cannot emphasize this strongly enough: CHANGE WITH THE CHORDS! please...oh pretty please...do NOT play for example, a b major pentatonic, ala Eric Clapton or Dickey Betz (spelling?! You should be doing a lot of sliding and accents along the pentatonics and arpeggios of all the chords as they change, even sometimes "anticipating" the change an instant before the rest of the band gets there. Great way to create tension that has it's very own built in resolve!

Last verse: "Winds in the willow play tea for two....."

If you are playing this in a band or jamming with friends, the instruments come waaaaay down and stay there throughout this entire verse, and even well into the jam. I have seen a lot of Dead cover bands and I notice that some guys just love to keep



everything waaaay up in intensity as well as VOLUME and forget all about those musical "valleys", like whispering that the Dead were so startlingly AMAZING at doing. Maybe it's just me but I cannot stand seeing a band start out pretty much full tilt, balls to the wall and stay there through an entire set of Dead songs...

Last Riff: play this right after "...Heart of Gold band." The whole band plays a quick beat and rest on the B.

then Bobby plays the intro and Jerry plays this riff:

```
E-----  
B-----  
G-----6-----6--9--8-----  
D-----9-7- ---7---9- --7-----9--6-----  
A-----6-9-----9-----7-----  
E---7-----
```

Again, the breaks in the lines here are just slight rests.

Also, as always there is some variation here as well. Sometimes for example the second to the last note, before the end of the riff gets played twice, etc.

And this repeats over and over again. Both Bobby and Jerry start to fall apart, off the riff (usually jerry first, Bobby keeps it going a while longer), then the modal jam:

Modal Jam:

Play around a B Mixolydian (E major scale played from B to B). Also you can carefully use a B-Blues scale, B minor pentatonic, B Major Pentatonic, E Major and of course, the ever trusty B7th Arpeggio! (Dominick 7th of course!

And also, if you are going into Fire, the changes to A become more pronounced so feel free to play around with variations of the arpeggio's in A major and A Dom. 7th here. Garcia just loves hitting that dominant seventh note of B (which is A) and alternating for example between ending riffs on A or ending them on B. Lots of bending, pull offs, hammer-ons.

Play modally here, so you don't have to be nearly as melodic as you do in the solo. In fact the way the Dead played the modes left a lot of room for "scalar" playing. listen to the transition. Keep it rhythmic, and leave a lot of space for the other musicians to add in their riffs.



BIG tip: The Grateful Dead were NOT Jerry Garcia's backup band! One thing a lot of would be "Jerry players" do is fill every whole with a barrage of notes and volume, leaving no places for other instruments to fill up! Remember the Dead were a VERY interactive band. That's one of the things that made them so great! They LISTENED to each other onstage!