Fingerstyle Guitar Solos

from the playing of Davey Graham and Bert Jansch

using standard tuning

transcribed by Peter Billam

and pieces written by Peter Billam

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This edition 12 May 2017.

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Finger-style Folk-guitar Instrumentals

These scores are something I always wanted to have when I was figerpicking steel-strung guitars in the the folk clubs of London in the 1960s.

Included are instrumentals for solo guitar, all in standard tuning, including a couple of my own, but mostly from the early albums of Bert Jansch and Davey Graham. Everyone trying to play the folk guitar must own these albums ! not to mention those by John Renbourn, Al Stewart, John Martyn, Stefan Grossman, Roy Harper, the Incredible String Band, Dando Shaft . . . it was a moment of great creative flowering.

They played usually with a Capo on the third fret, and mostly in triplet-rhythm, which I have notated in 12/16 and 9/16 so I can make the beats clearer by grouping them under the same beam. If anyone makes a tablature edition of these pieces, please let me know.

Bert Jansch was exploring the sound of alternating between an open string and the same note fingered on the next lower string, letting both vibrate. He later described 'The Wheel' as "the sort of thing most guitarists have up their sleeves, little bits and pieces they throw away or forget". In the classical tradition, this splicing together of repeated motifs ('little bits') is associated with Russian music - Stravinsky's *The Rite of Spring* is a example - and it was also much used on 'progressive rock' albums, in that case usually by splicing the tape.

Davey Graham was playing jazz standards - tune, chords and bass - just as a piano trio could. And not so much by brute virtuosity, as by intelligence: by letting the arrangement grow out from the guitar. Just consult *Cry Me a River* on *youtube* to see how naturally the playing lies on Davey's six strings.

Angi from Davey Graham's first album, iconic and indispensible.

Smokey River from Bert Jansch's first album. The intro, and the title, refer to Jim Hall's playing on *The Train and the River* with the Jimmy Giuffre trio.

Veronica from Bert Jansch's first album

Blue Monk by Thelonius Monk, from Davey Graham's first album

The Wheel from Bert Jansch's second album

Whisper Not by Benny Golson, arranged by Peter Billam

Alice's Wonderland from Bert Jansch's first album

The Entertainer by Scott Joplin, arranged by Peter Billam

Cry Me a River by Arthur Hamilton, played by Davey Graham in "Hound Dogs and Bach Addicts: the guitar craze", made by Ken Russell in 1959 for the BBC's *Monitor.*

The London Rag written by Peter Billam

Peter J Billam

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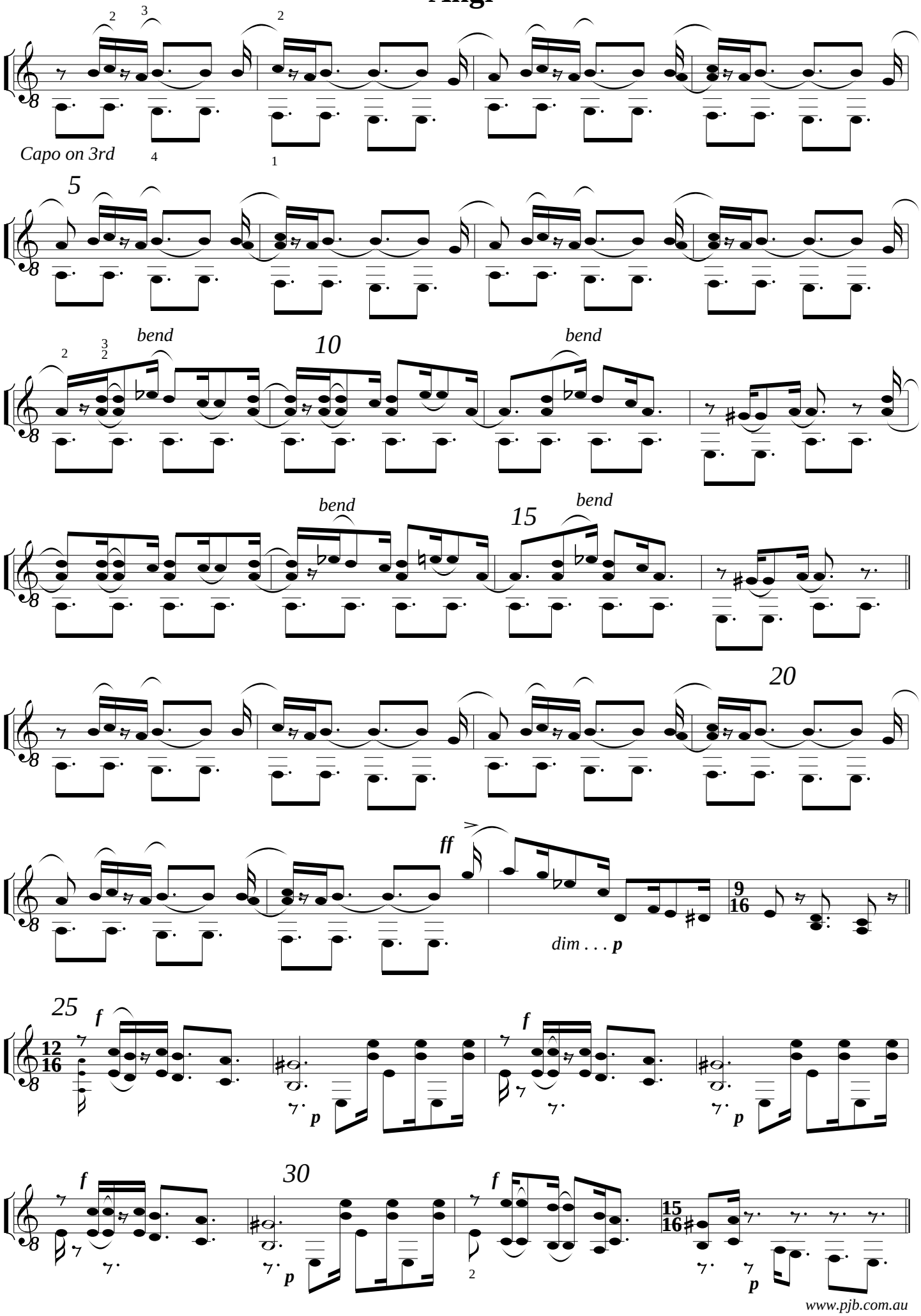
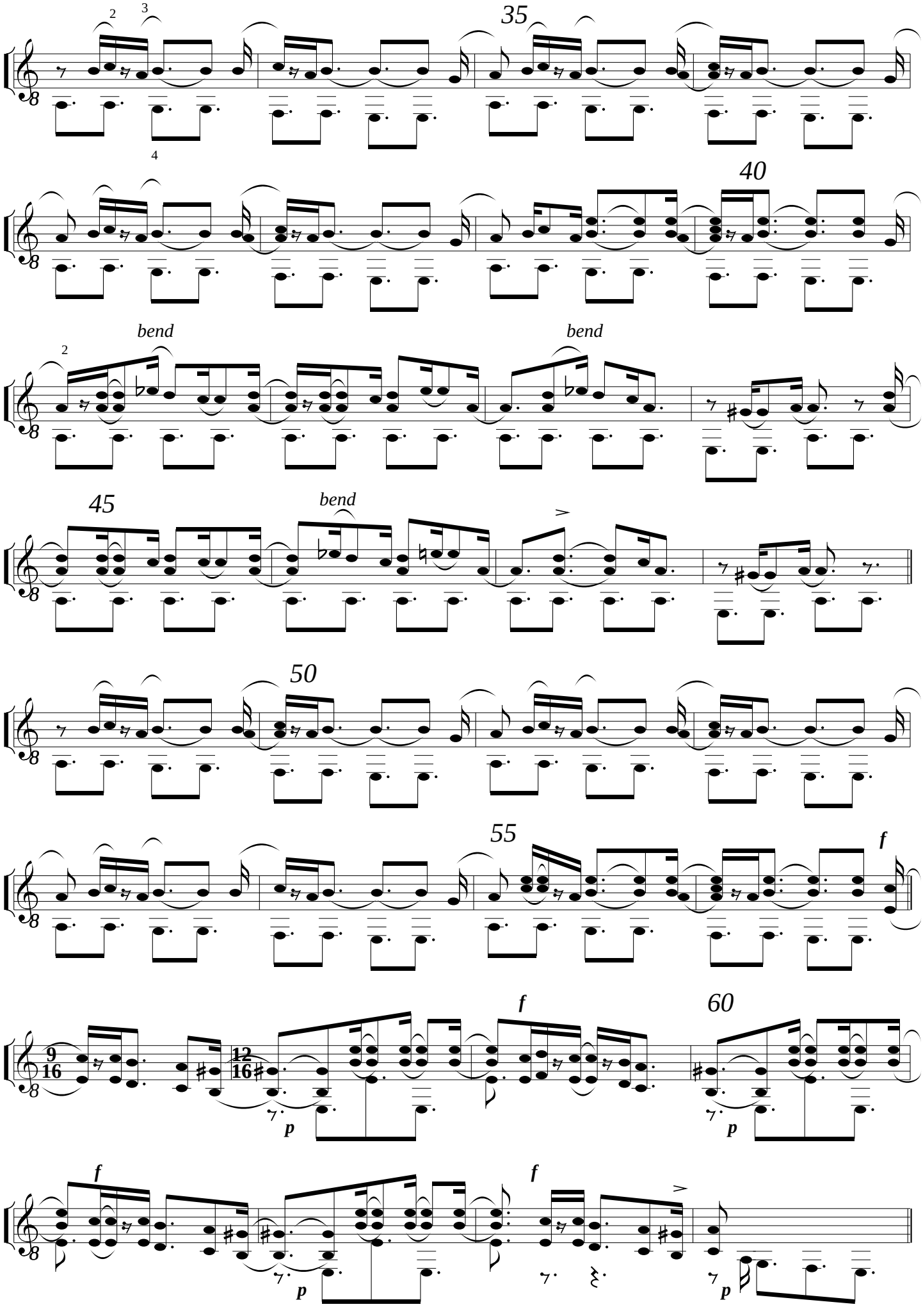
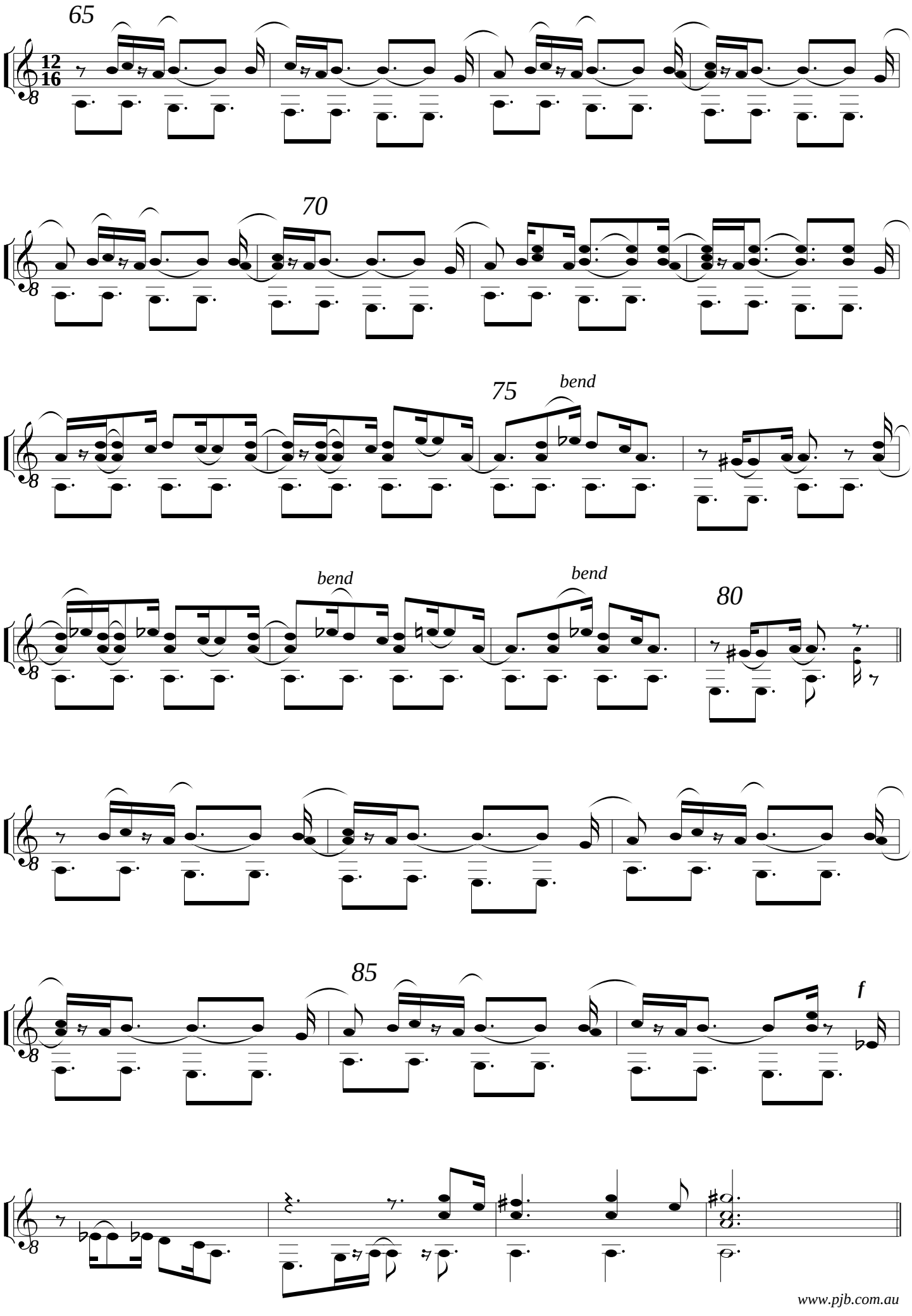
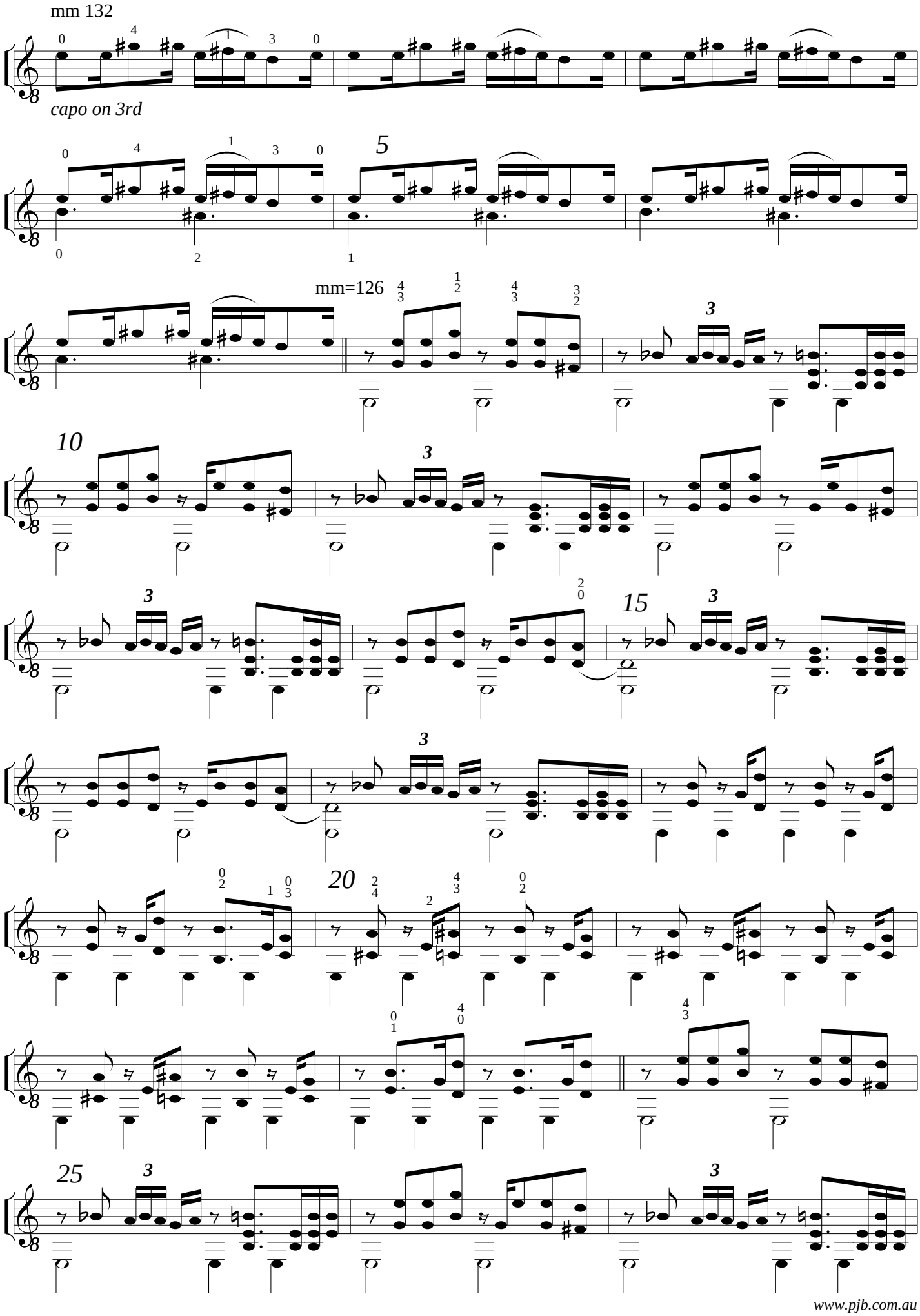
Angi

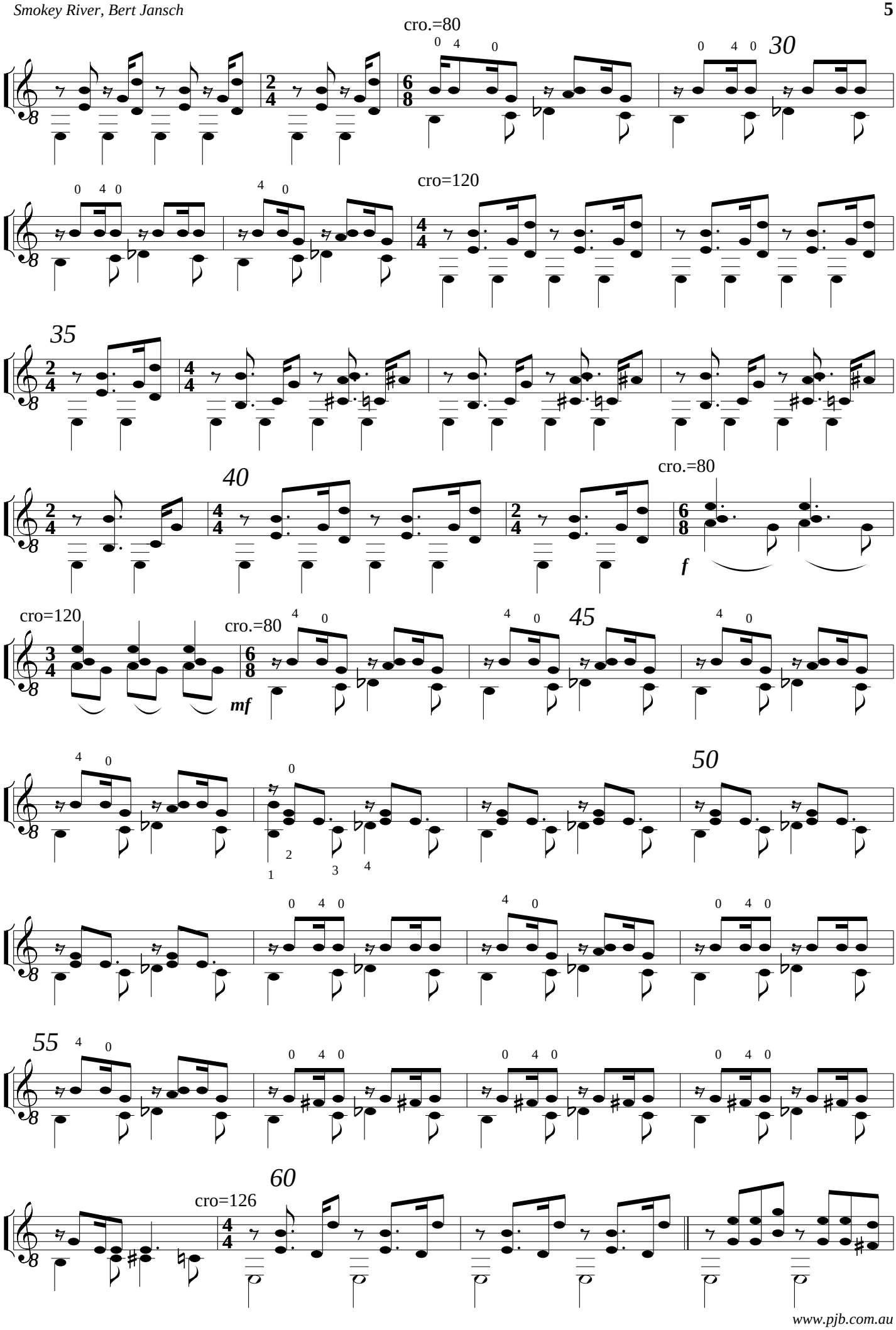

Capo on 3rd
5
bend
10
bend
bend
15
bend
20
ff
dim . . . p
25
f
p
f
p
30
f
p
f
p

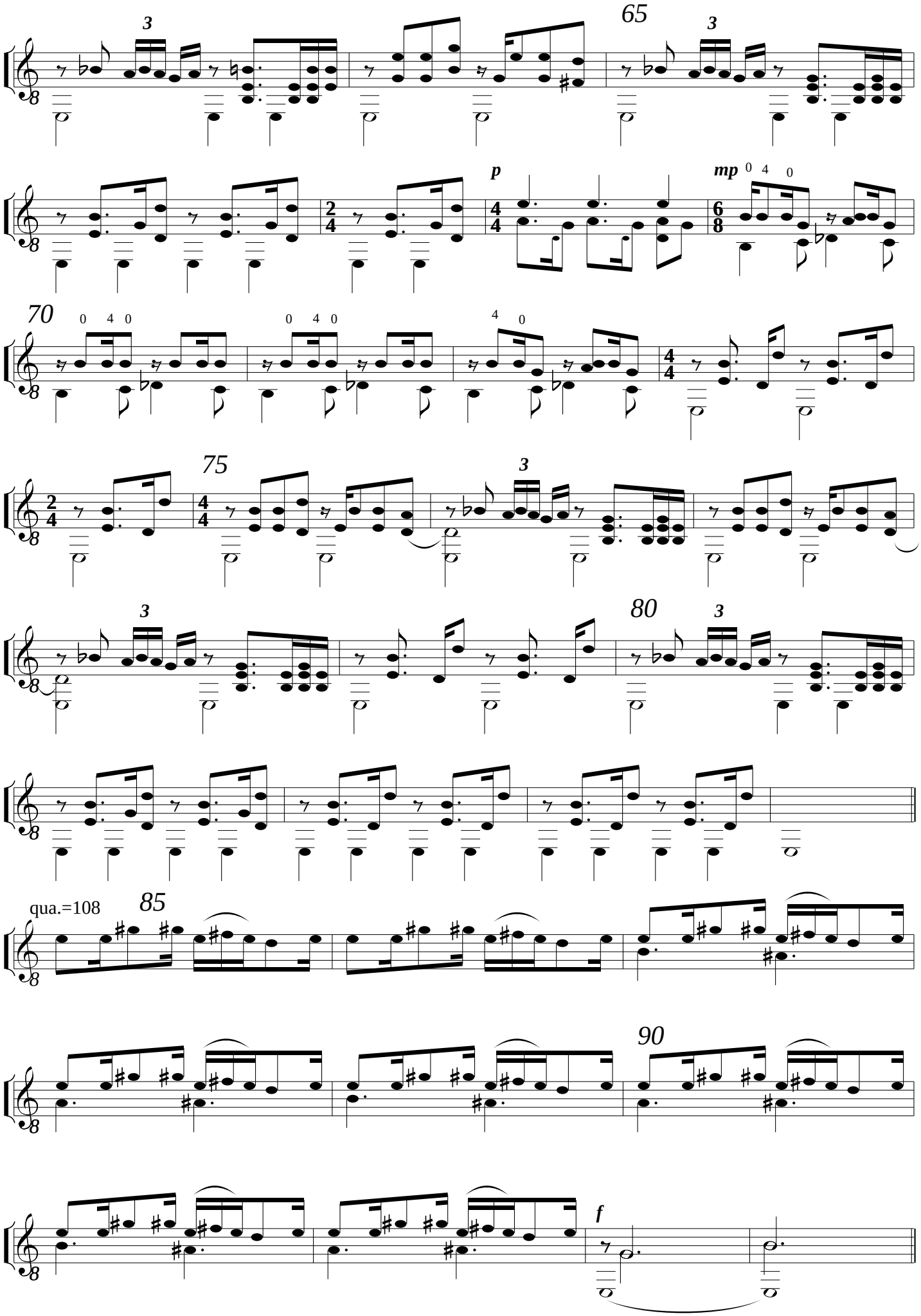

35
40
bend
bend
45
bend
50
55
f
60
f
p
f
p
f
p
f
p


65
12
16
70
75
bend
bend
bend
80
85
f

Smokey River

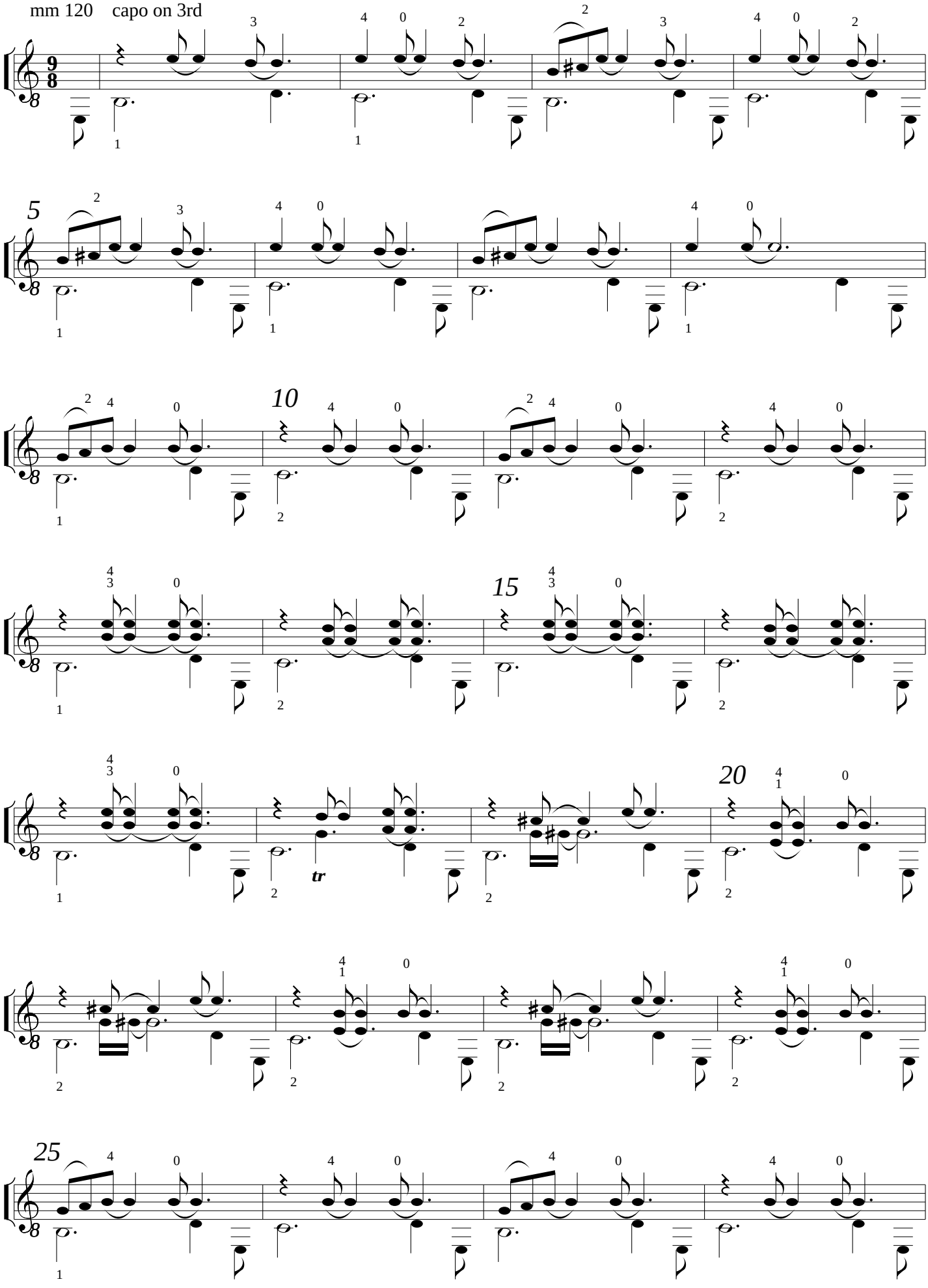


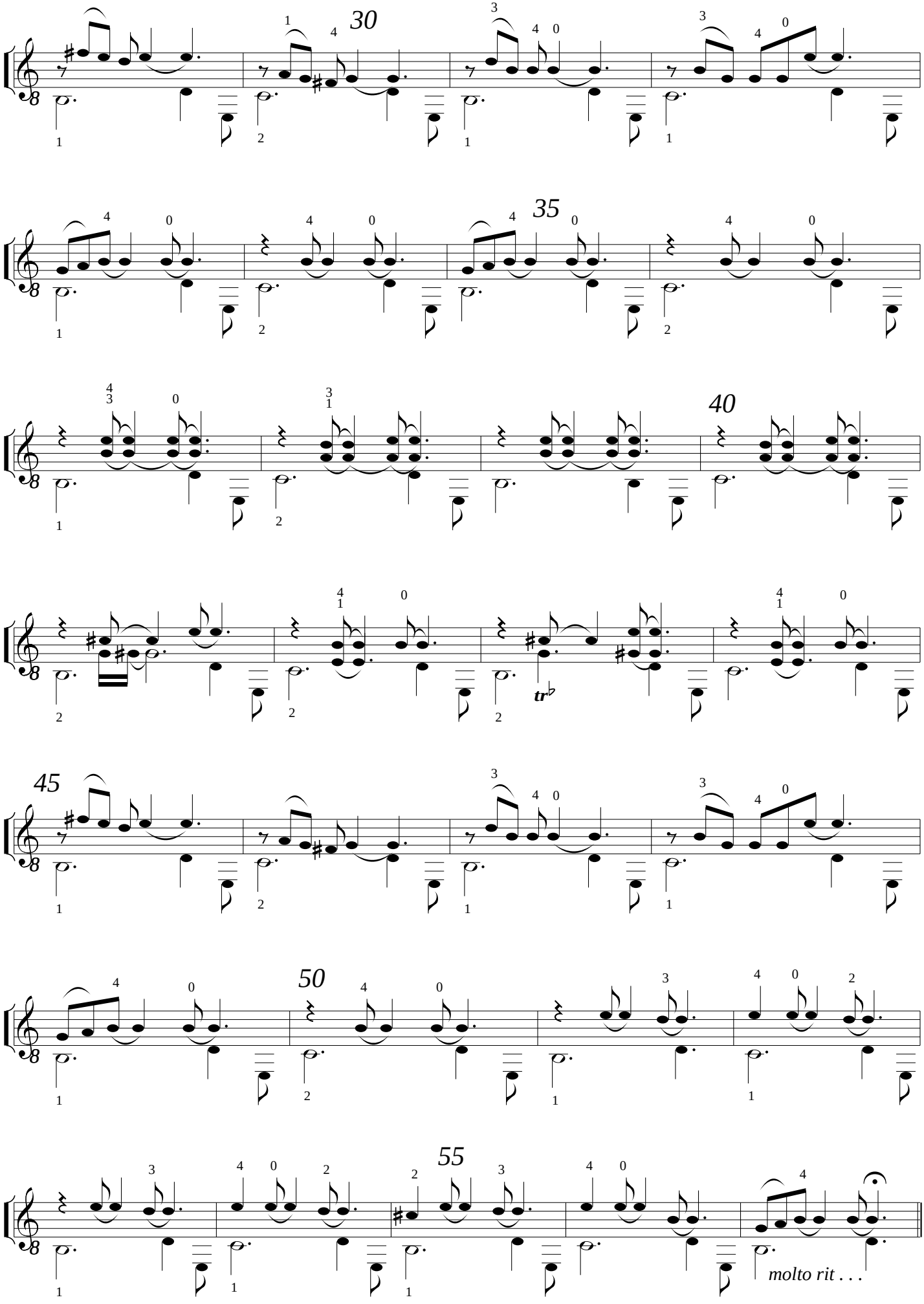

cro.=80
30
cro=120
35
40
cro.=80
f
cro=120
cro.=80
mf
45
50
55
60
cro=126


65
70
75
80
85
90
qua.=108
p
mp
f

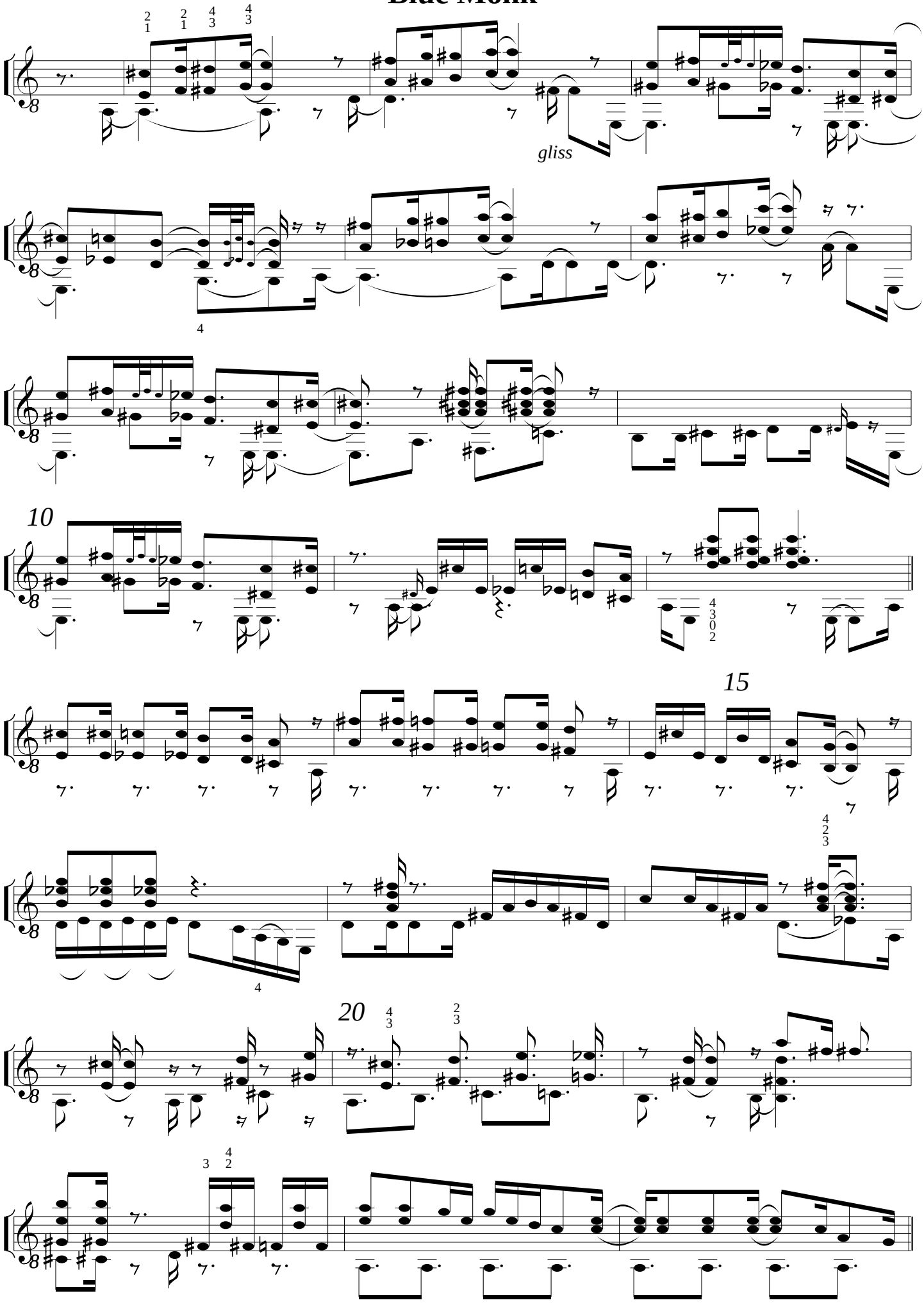
Veronica

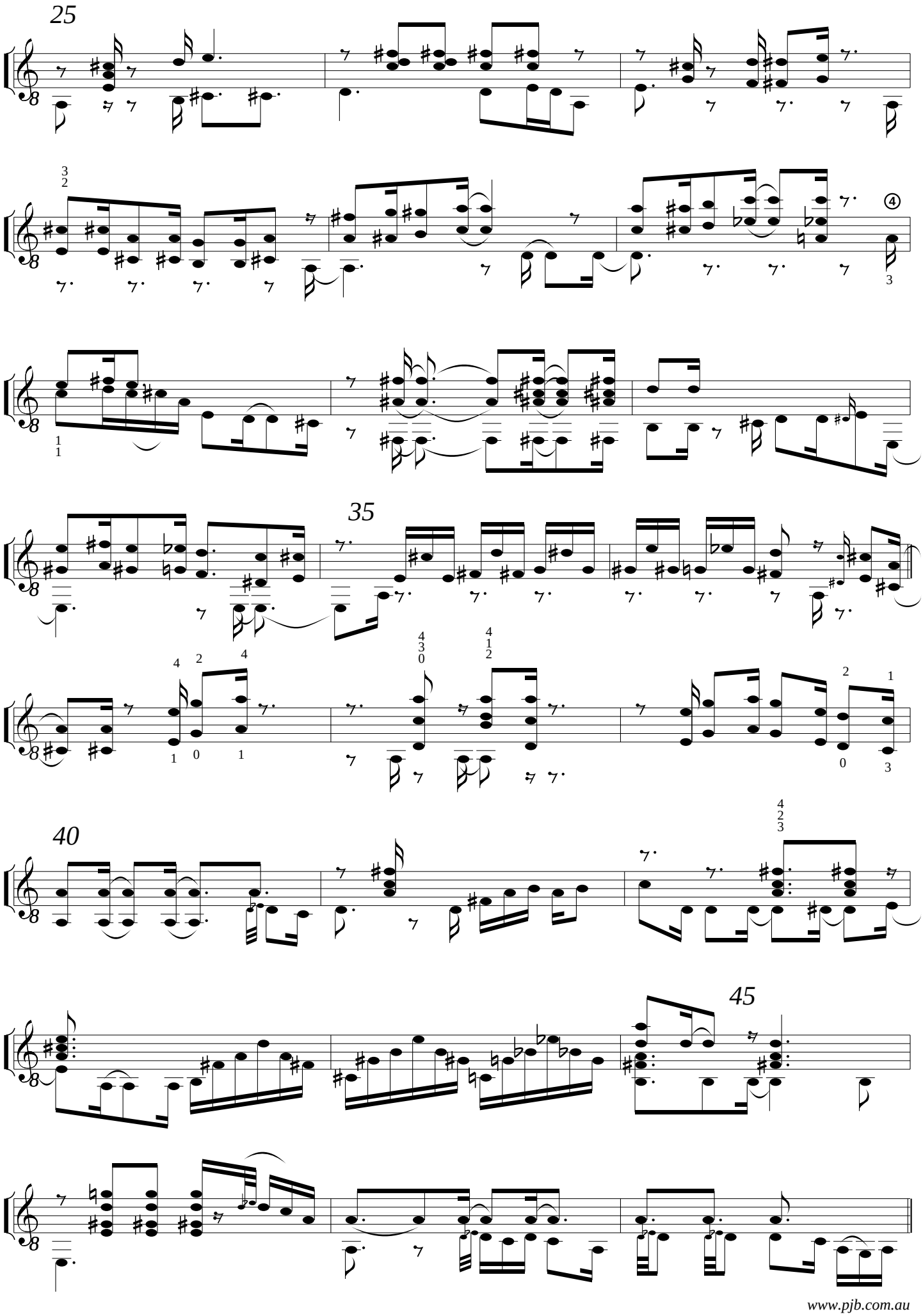
mm 120 capo on 3rd

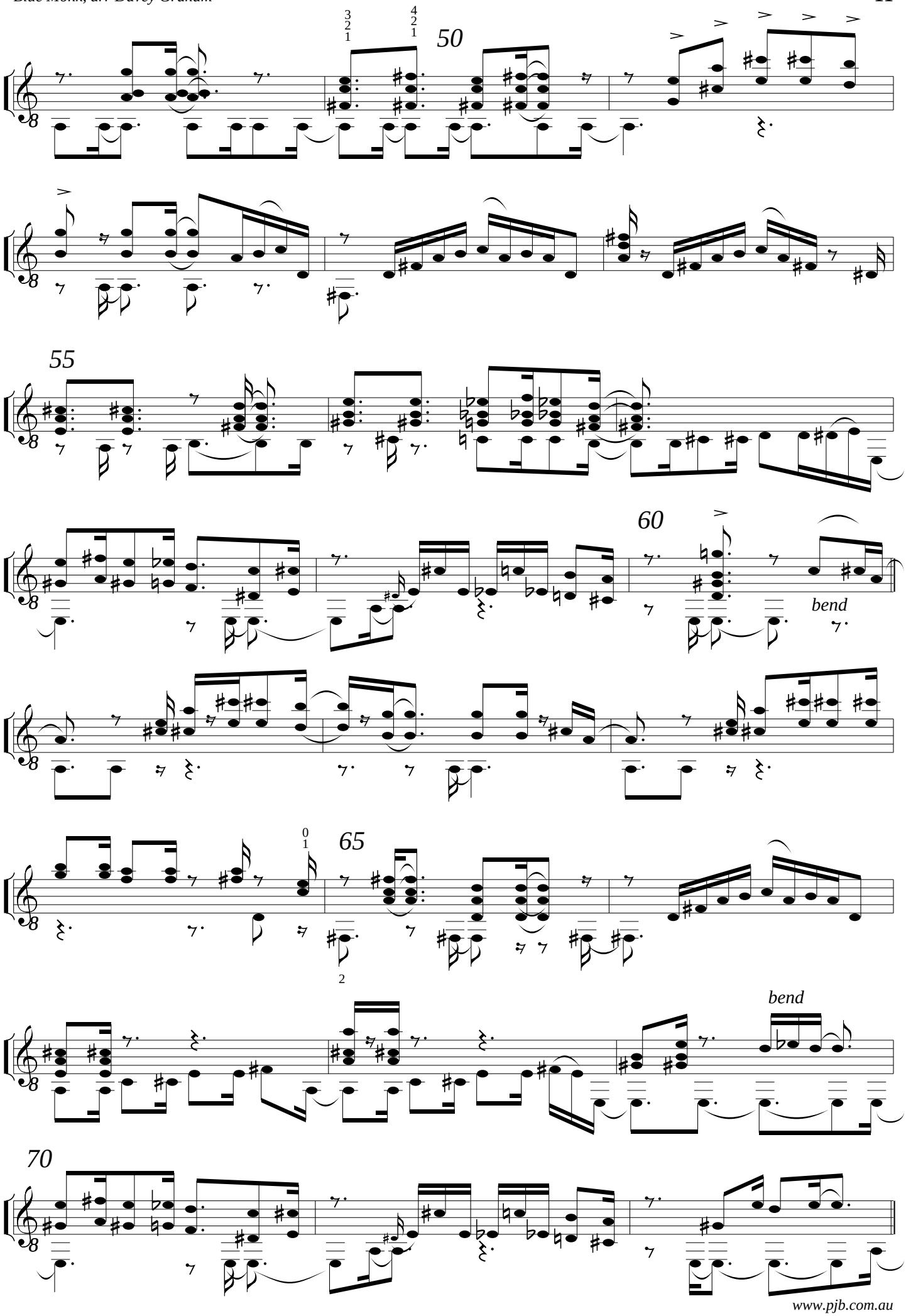


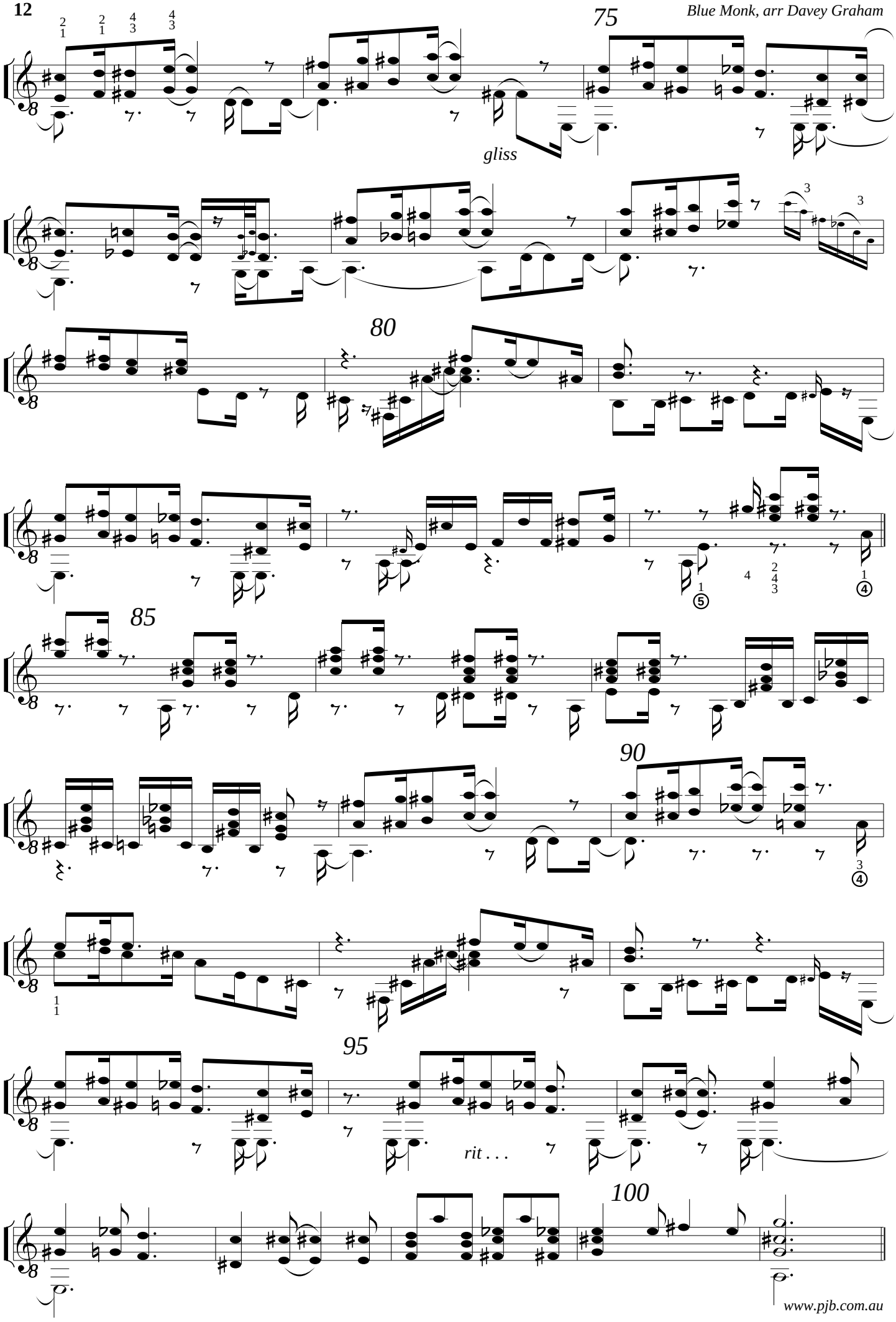

30
35
40
45
50
55
molto rit . . .

Blue Monk



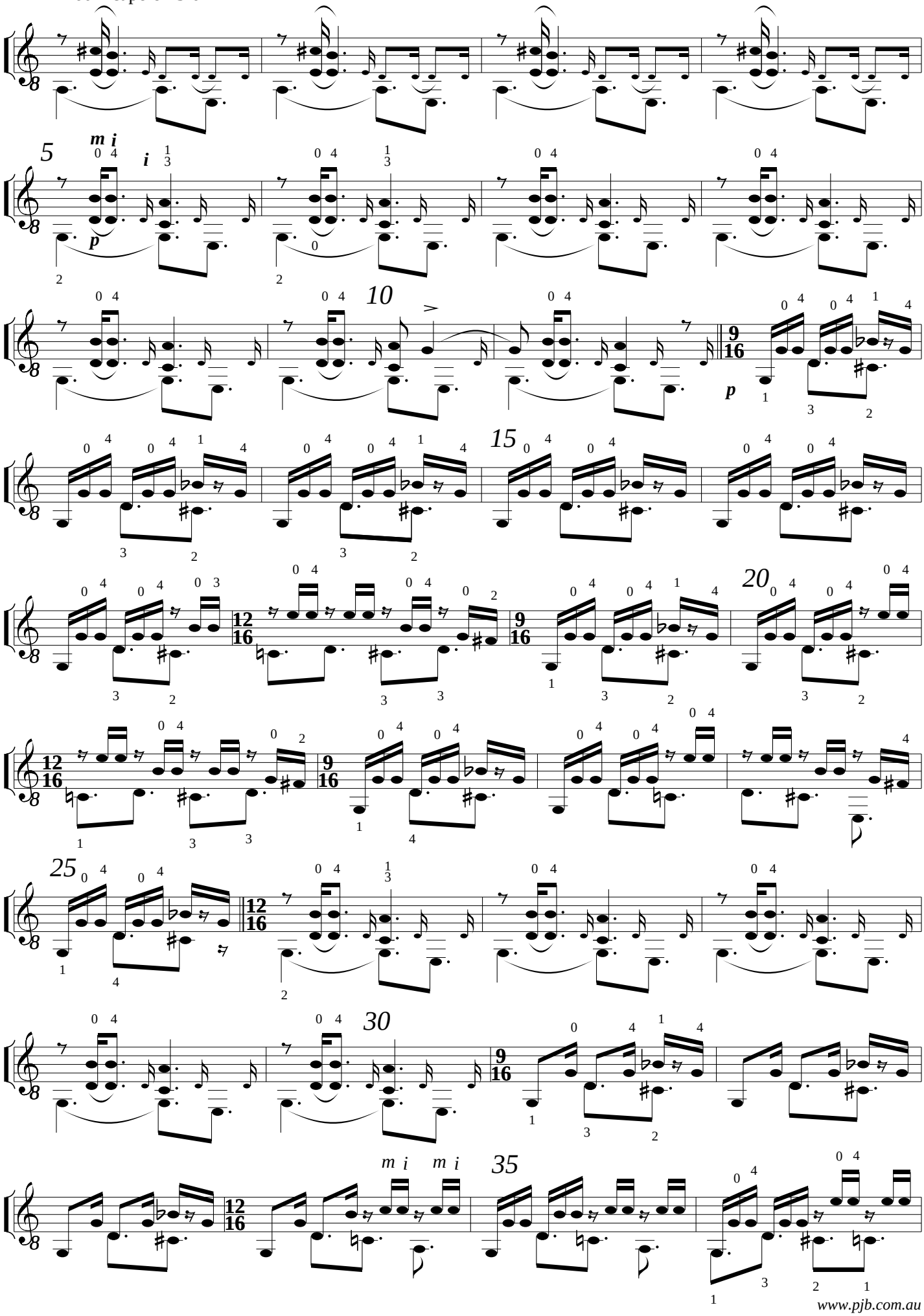

25
35
40
45

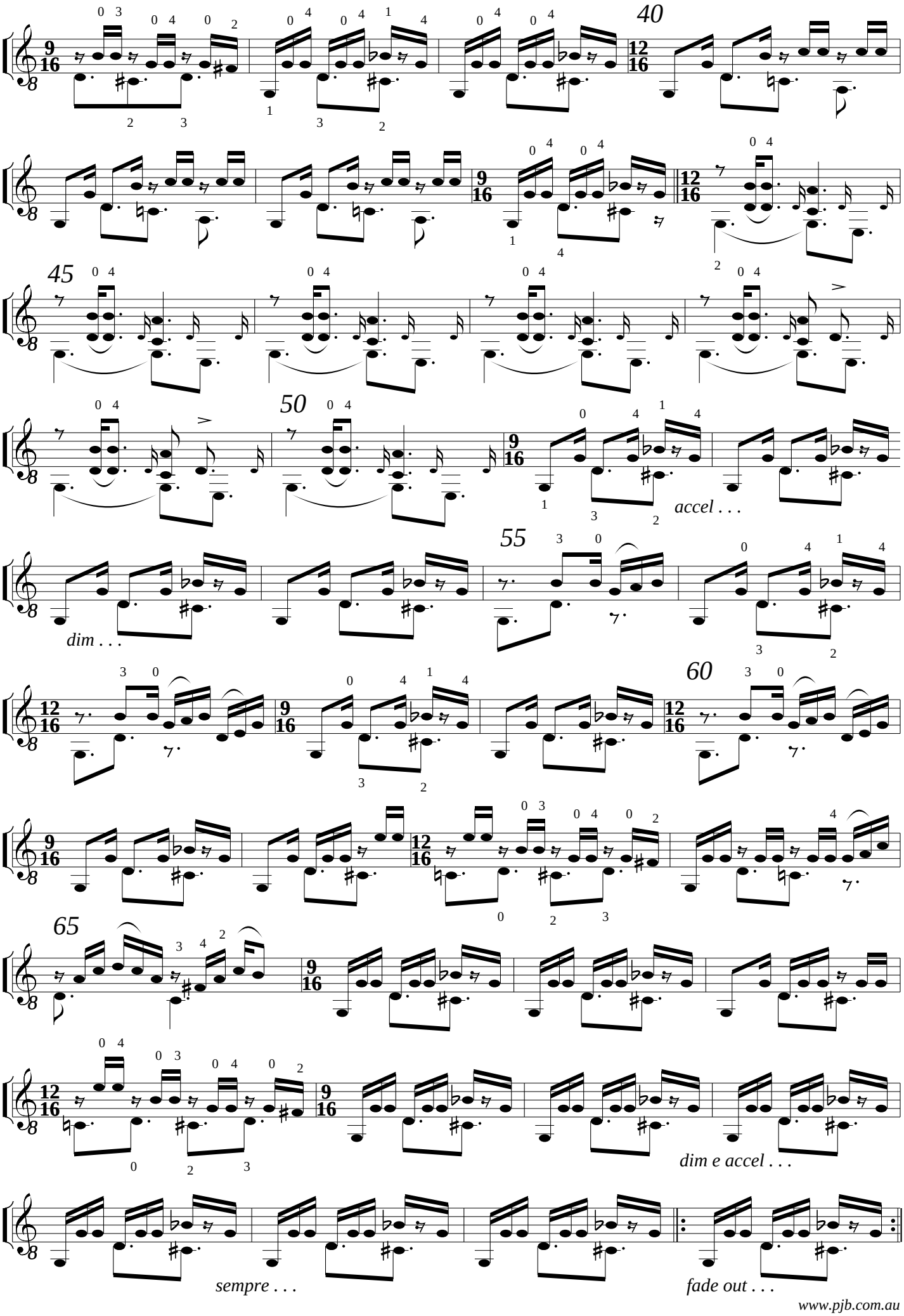

50
55
60
bend
65
bend
70


75
gliss
80
85
90
95
rit . . .
100

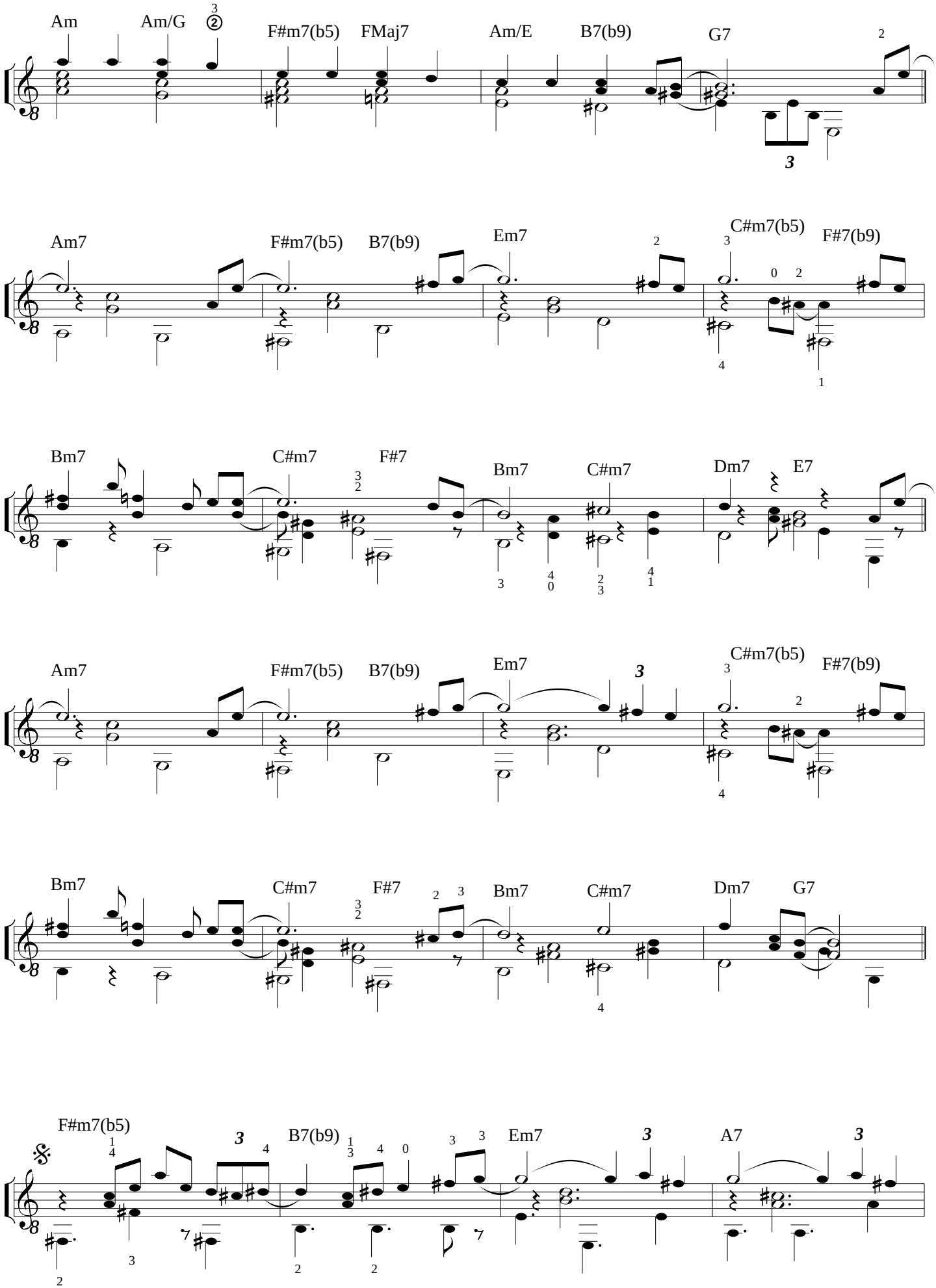
The Wheel

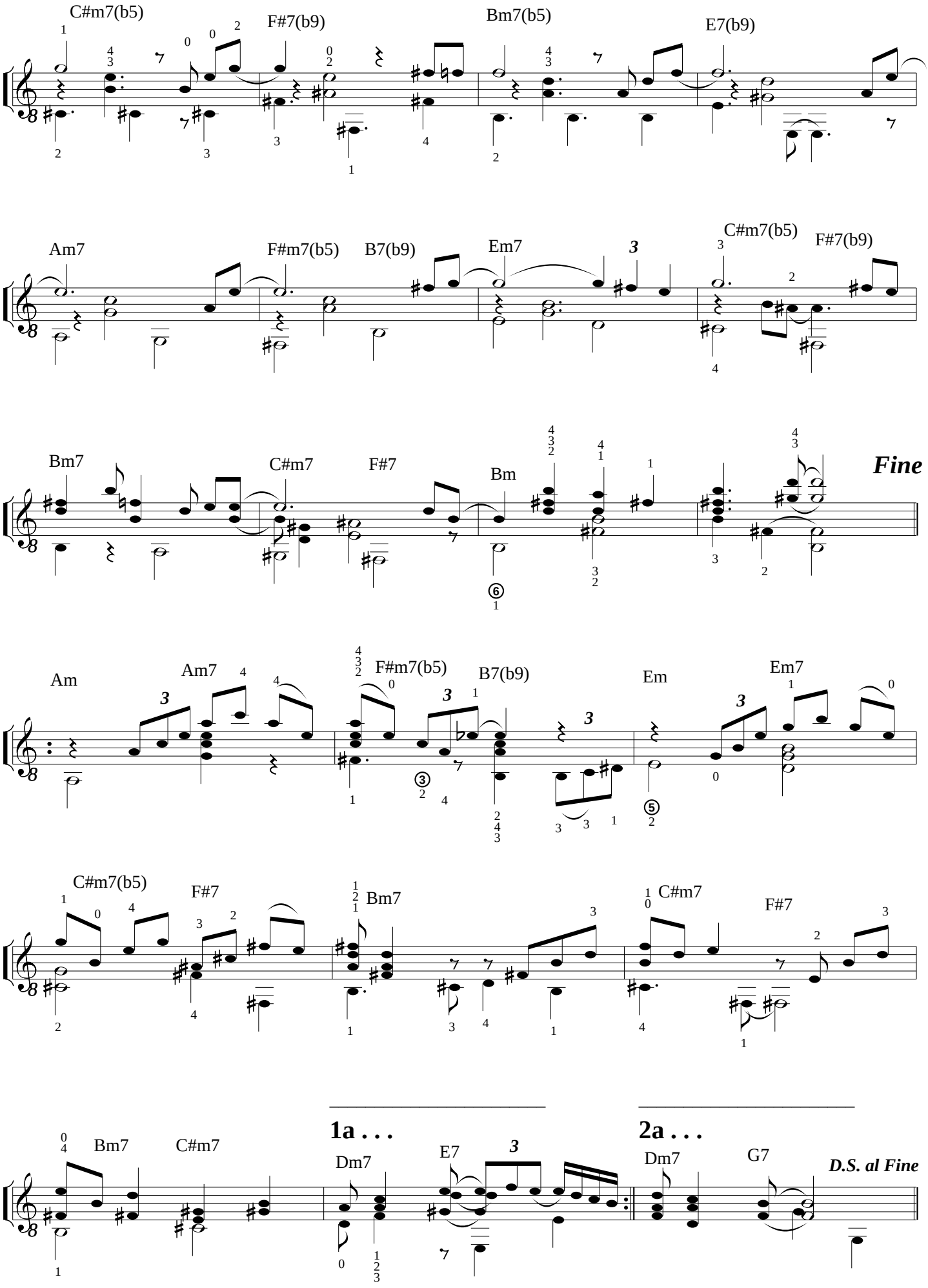
mm 160 capo on 3rd



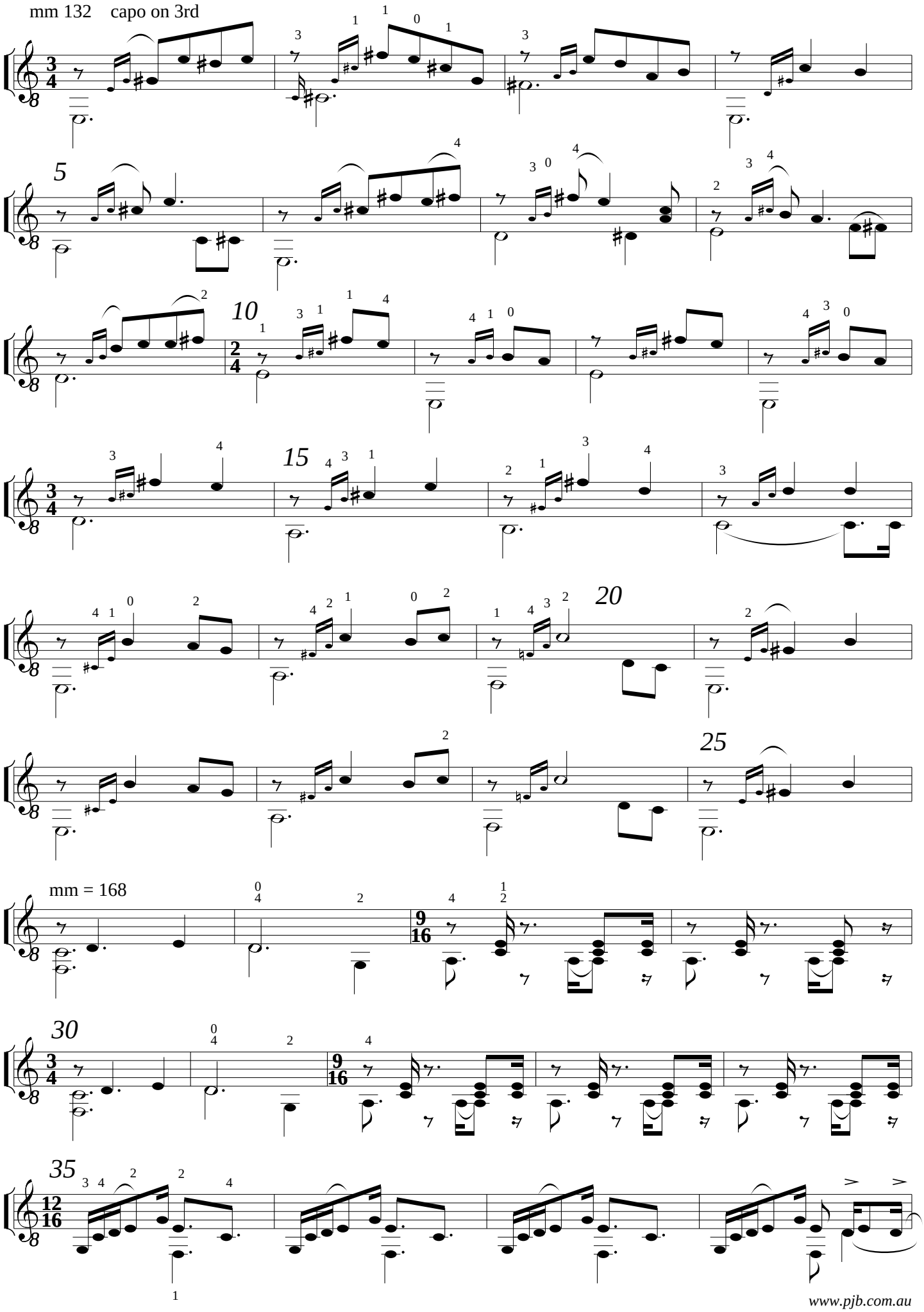

40
45
50
accel . . .
55
dim . . .
60
65
dim e accel . . .
sempre . . .
fade out . . .

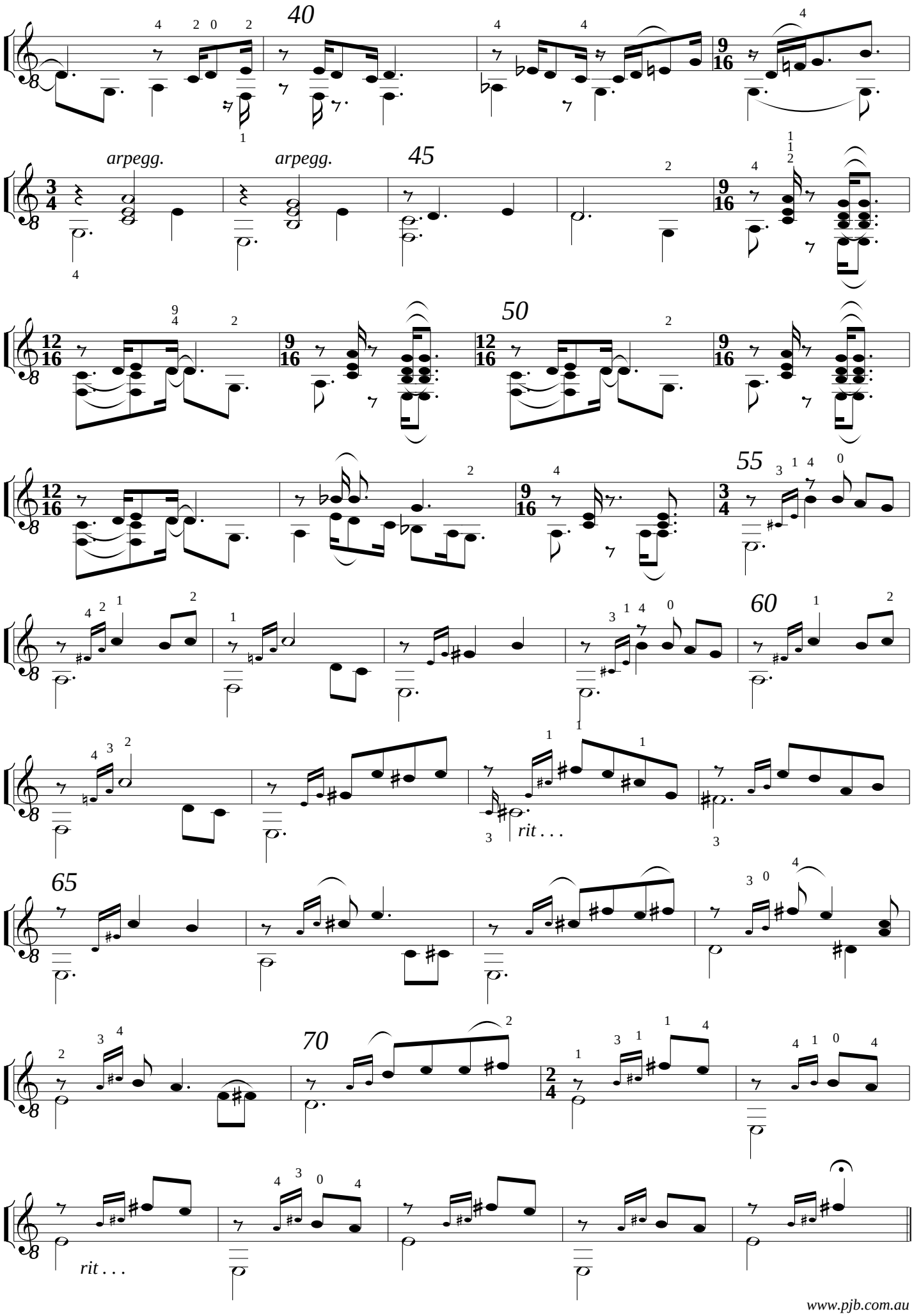
Whisper Not


Am
Am/G
F#m7(b5)
FMaj7
Am/E
B7(b9)
G7
Am7
F#m7(b5)
B7(b9)
Em7
C#m7(b5)
F#7(b9)
Bm7
C#m7
F#7
Bm7
C#m7
Dm7
E7
Am7
F#m7(b5)
B7(b9)
Em7
C#m7(b5)
F#7(b9)
Bm7
C#m7
F#7
Bm7
C#m7
Dm7
G7
F#m7(b5)
B7(b9)
Em7
A7

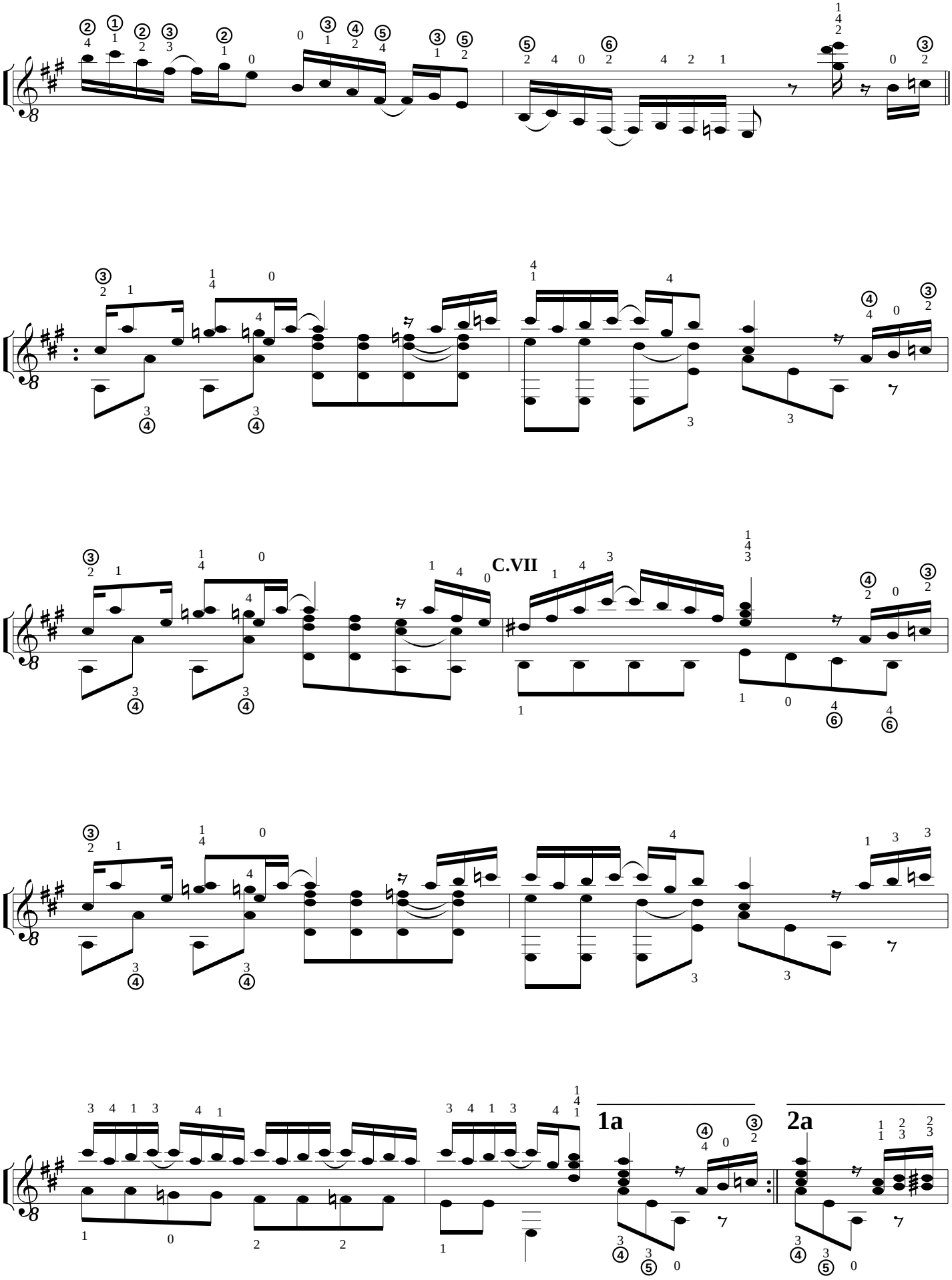

C#m7(b5)
F#7(b9)
Bm7(b5)
E7(b9)
Am7
F#m7(b5)
B7(b9)
Em7
C#m7(b5)
F#7(b9)
Bm7
C#m7
F7
Bm
Fine
Am
Am7
F#m7(b5)
B7(b9)
Em
Em7
C#m7(b5)
F#7
Bm7
C#m7
F#7
Bm7
C#m7
1a . . .
Dm7
E7
2a . . .
Dm7
G7
D.S. al Fine

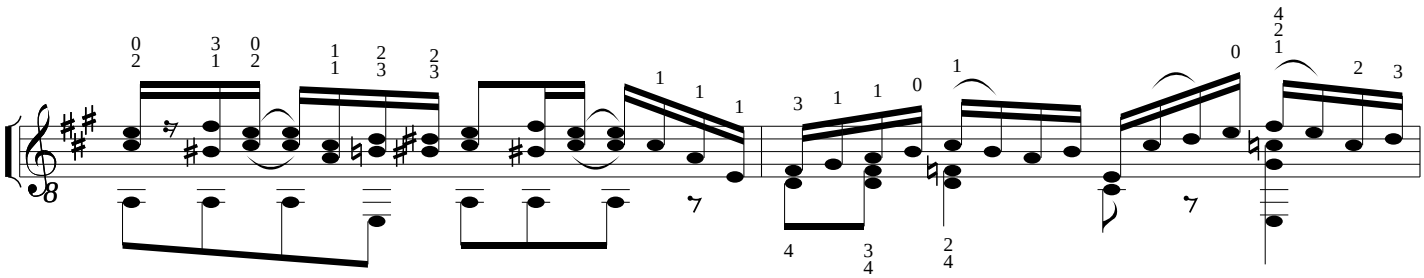
Alice's Wonderland

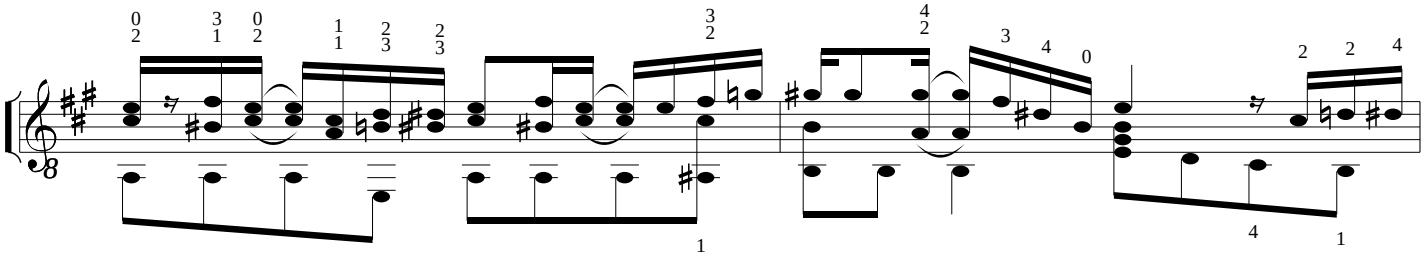


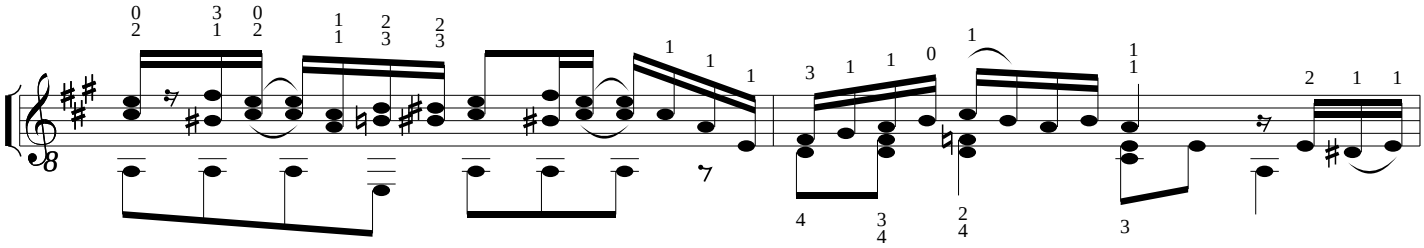

40
arpegg.
arpegg.
45
50
55
60
rit . . .
65
70
rit . . .

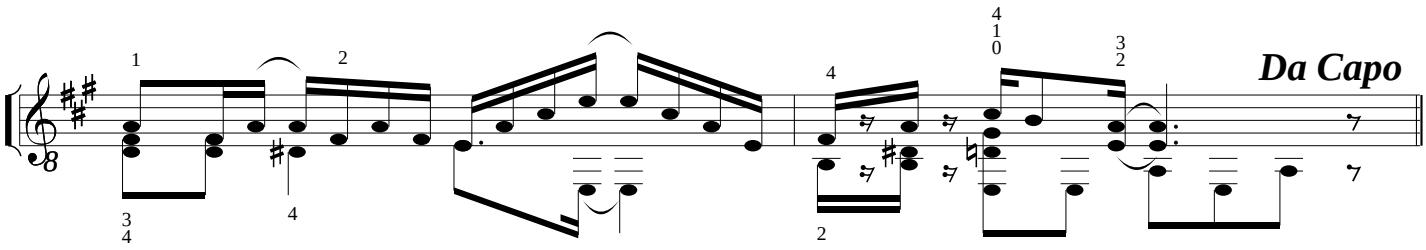
The Entertainer

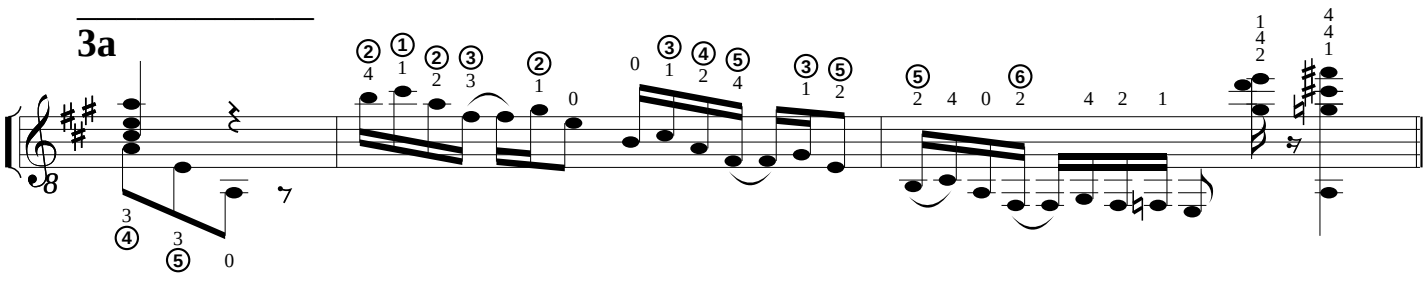




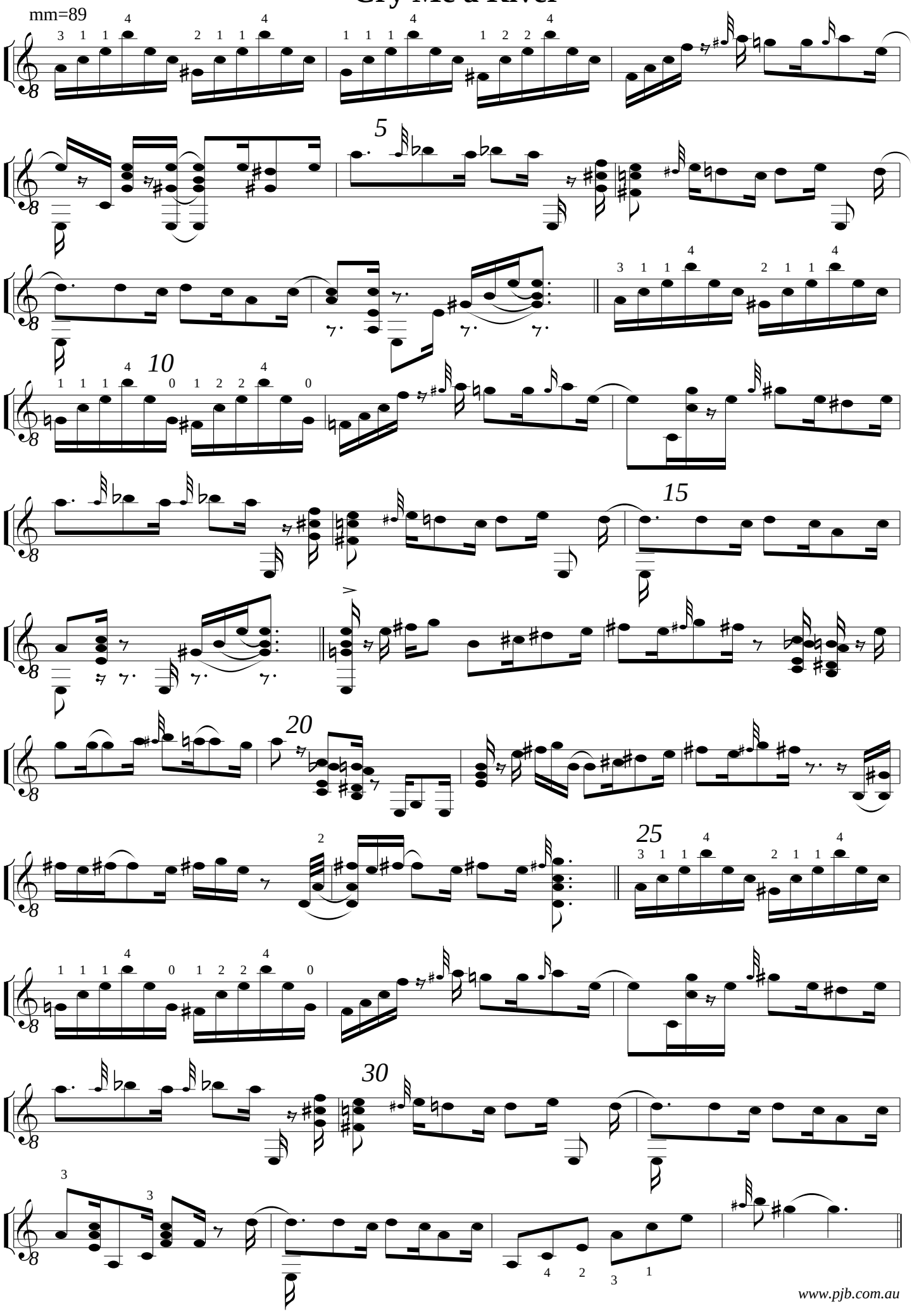





Da Capo

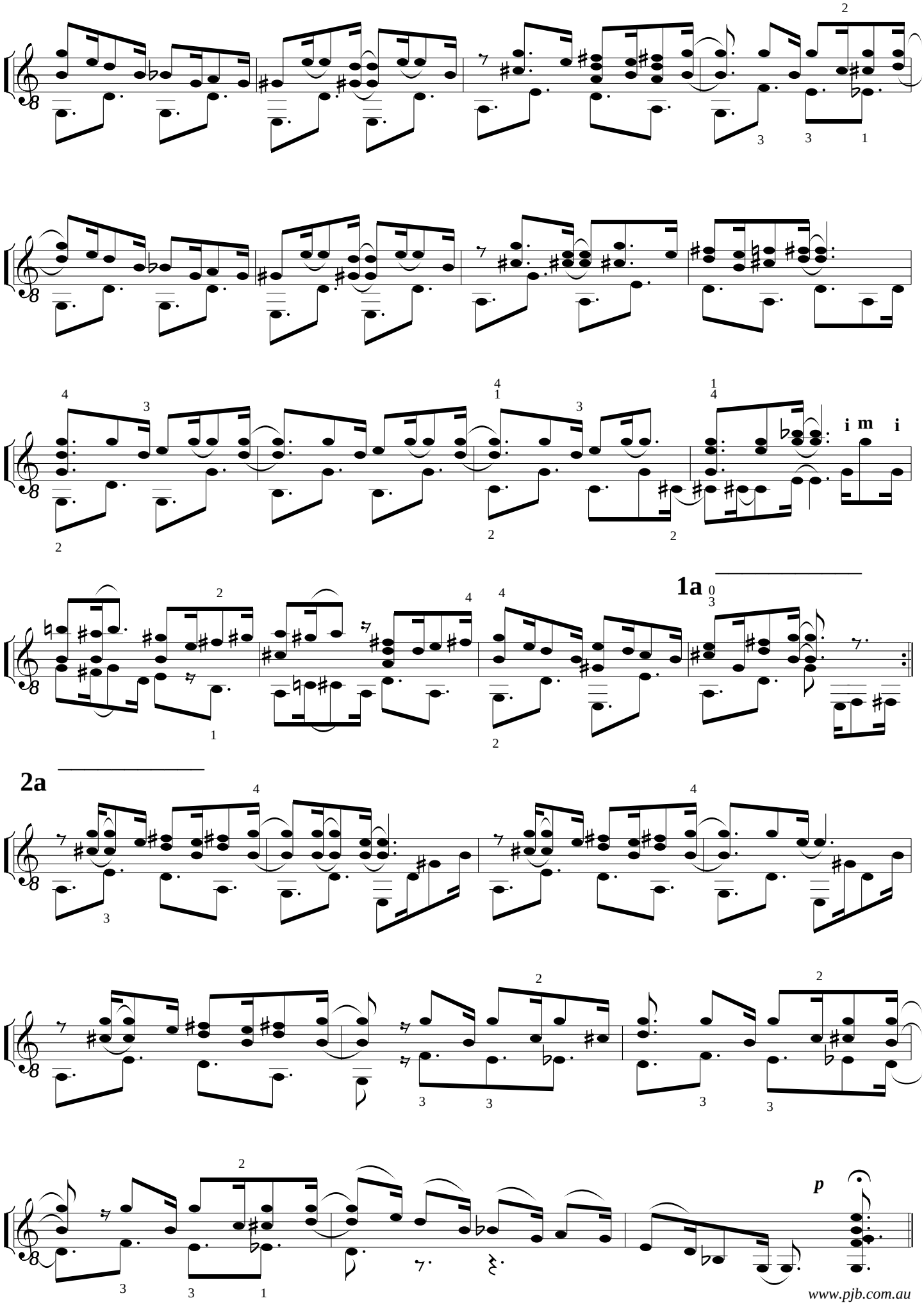

3a

Cry Me a River



The London Rag

Peter Billam, 1968



Peter Billam was born in London in 1948, studied piano, and lived in Switzerland from 1973 to 1983, where he studied composition, classical guitar, flute and voice, worked as Musical Director of the *Théâtre Populaire Romand*, and as recording engineer, record producer and computer programmer. He moved to Tasmania in 1983, and lectured in composition at the Conservatorium. He founded **www.pjb.com.au**, becoming the first composer to sell scores on-line, taking scores from Composer to Performer in one immediate step. *Www.pjb.com.au* offers a new approach to music publishing. These pieces are **written to be read, made to be played !**

Compositions at *www.pjb.com.au* include: *Five Short Pieces*, guitar, 1979; *Divisions on an Italian Ground*, flute and guitar, 1980; *De Profundis* and *Nacht*, on poems by Lama Anagarika Govinda, voice and piano, 1980; *Fünf Bagatellen*, piano, 1980; *Five Rounds*, choir, 1986; *Go Forth and Multiply*, choir, 1986; *Three Violin Duets*, 1987; *Fable*, for piano, 1987; *To Erich Jantsch*, SAATTB recorders, 1988; *A Suite of Curves*, trombone (or horn) and piano, 1990; *Two Recorder Duets*, alto recorders, or other melody instruments, 1991; *Trombone Quintet*, trombone, flute, piano, bass, and percussion, 1994; *Three Songs*, on poems by Jack Kerouac, Vikram Seth and Dylan Thomas, voice and piano (only the first and third of these are available), 1994; *Piano Study*, piano, 1994; *Four Dances*, various ensembles including recorder quartet, string quartet, 1995; *The Poet in the Clouds*, on a poem by S. T. Coleridge, SATB choir, 1995; *Tres Casidas del Diván del Tamarit*, on poems by Federico García Lorca, voice and piano, 1997; *Three Suites*, for the solo line, piano, and piano and a solo line, 2000; *Die Zeiten*, on poems by Kästner, Bachman and Jünger, choir (only the second and third of these are available), 2000; *Three Duets* for flutes, 2001; *For Four Hands* for piano four hands, 2002; *Three Preludes* for piano, 2003; *Second Solo Suite* for flute, violin, viola or cello, 2003; *Guitar Duet* for two guitars, 2006; *We Who Mourn* for choir, 2007; *Trio With Guitar* for guitar and two clarinets or two recorders or two violas, 2008; *Canons* for two- and four-hand piano, 2009; *Flute Trio*, 2012; *Twenty Studies* for piano, 2013-14; *Music for Strings* and *Two Encores for Strings* for 2vln, 2vla, 2vlc, 2015; *Album for Choir*, 2015.

Arrangements include: By J. S. Bach: *Trio BWV 655*, piano and flute; *Vor deinen Thron BWV 668*, piano; *Fugue in F minor BWV 689*, SATB recorders; *Four Duets BWV 802-5*, keyboard; *Six Preludes and Fugues* from Book I, keyboard; *Flute Sonata BWV 1031* in G major for alto recorder and keyboard; *Flute Sonata BWV 1032* completed by Peter Billam for flute and keyboard, also in C major for alto recorder, and in G major for descant; *Ricercare a 3 of the Musikalisches Opfer* for keyboard; *Ricercare a 6*, for sSATBG recorders, or strings, or two keyboards; and *Fuga Canonica*; from the *Art of Fugue*: *Contrapuncti 1*, *4* and *9* for keyboard, and *Contrapunctus 14* as completed by D. F. Tovey, for keyboard, or for SATB recorders, or for strings; *Passacaglia and Fugue in c* for piano four hands; *Chorales with Descant* for melody instrument and piano; *Cello Suites I*, *II* and *III* for flute or alto recorder, *Forty Chorales* for piano, *Der Geist hilft* for SATB-SATB recorders. By Brahms: *Fugue in Ab minor for organ*, for SATB recorders and gamba, in A minor; *Choralvorspiele for organ* plus settings by Isaac, Bach, Praetorius, recorders. *John Carr, Divisions on an Italian Ground*, flute or recorder and guitar. Franz Liszt, *Late piano pieces*, G.F. Händel: *Concerto Grosso in A minor* op 6 no 4, harpsichord and recorders; *Recorder Sonata in Bb* no 5, in G for tenor recorder and keyboard. Claudio Monteverdi, *Ecco Mormorar l'Onde*, SSATB recorders. Arnold Schoenberg: *Verklärte Nacht* for piano. Franz Schubert: *Four Songs*, voice and guitar; *Dances*, recorders and guitar, *Dances*, piano 4 hands. Scriabin, *Two Preludes op.67; Five Preludes op.74*, piano. Telemann, *Twelve Flute Fantasias*, recorder. Wilbye, *Draw on sweet Night*, SSATTB recorders, and for flute choir. *Twelve Italian Songs* and *Seven English Songs*, voice and guitar; *Folk Guitar Solos*; *Fourteen Folk Dance Tunes*, recorder and guitar; *Bushband Dances*, violin, accordeon and banjo; *Easy Classical Pieces*, Bb trumpet and piano; *Famous Beginnings*, for piano.

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