



# Fingerstyle Guitar Solos

*from the playing of Davey Graham,  
Stefan Grossman, Bert Jansch and John Renbourn*

*using standard tuning*

*transcribed by Peter Billam*


*and some pieces by Peter Billam*

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## Finger-style Folk-guitar Instrumentals

These scores are something I always wished I had when I was fingerpicking steel-strung guitars in the folk clubs of London in the late 1960s.

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

They played often with a Capo on second or third fret, and mostly in triplet-rhythm, which I have notated in 12/16 and 9/16 to make the beats clearer by grouping them under the same beam. An ascii-tab tablature edition of these pieces is also available.

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.

Stefan Grossman came in from the US, having studied not just in New York with the Reverend Gary Davis, but also down south with Mississippi John Hurt, Son House, Skip James, Mississippi Fred McDowell - so carrying in him a huge and rich tradition.

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". This splicing together of repeated motifs ('little bits') was also much used in progressive rock, and in the classical tradition it is associated with Russian music - *The Rite of Spring* for example.

John Renbourn's first two albums were among my most treasured possessions.

Included are: *Angi*, iconic and indispensable, and Thelonius Monk's *Blue Monk*, from Davey Graham's first album, and *Cry Me a River* by Arthur Hamilton as played by Davey in "Hound Dogs and Bach Addicts: the guitar craze", made by Ken Russell in 1959 for BBC TV's *Monitor*.

*Matesa* and *Powder Rag* and *Lena Anne* from Stefan Grossman's 1972 live album.

*Alice's Wonderland* and *Veronica* and *Smokey River* (the intro, and the title, refer to Jim Hall's playing on *The Train and the River* with the Jimmy Giuffre trio), from Bert Jansch's first album, and *The Wheel* from his second album.

*Plainsong* from John Renbourn's first album, and *Day at the Seaside* from his second.

*Whisper Not* by Benny Golson and *The Entertainer* by Scott Joplin, arranged by myself, and *The London Rag* written by myself, in the late 1960s.

Peter J Billam  
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# Angi

Capo on 3rd

2 3

4

1

5

bend

10

bend

bend

15

bend

20

ff

m

dim... p

25

f

p

30

f

p

15

16

p



65

Musical score for 'The Rose Tree' (Meisterlied). The score is written for a single melodic line on a treble clef staff. The time signature is 12/16. The melody consists of a series of eighth and sixteenth notes, with some measures containing triplets. The key signature is one flat (B-flat). The score is numbered 65.

A musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The tempo is marked "70". The music consists of a melody in the treble and a bass line in the bass. The melody is composed of eighth and sixteenth notes, with some triplets. The bass line is composed of eighth and sixteenth notes, with some triplets. The score is divided into measures by vertical bar lines. The first measure of the melody is marked with a "7" below it, indicating a triplet. The first measure of the bass line is marked with a "7" below it, indicating a triplet. The score ends with a double bar line.

[illegible]

The first system of the musical score for 'The Rose Tree' is written on a grand staff (treble and bass clefs). The melody is in the treble clef, starting with a treble clef and a key signature of one flat (B-flat). The bass line is in the bass clef. The melody consists of eighth and sixteenth notes, with some beamed sixteenth notes. The bass line consists of dotted half notes and whole notes. The system ends with a double bar line.

The musical score for 'The Rose Tree' is presented in a single system. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the treble staff begins with a treble clef, followed by a key signature change to one flat and a time signature change to 3/4. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff provides a simple accompaniment with quarter and eighth notes. The score is marked with a tempo of 85 and a dynamic of *f* (forte).

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/8. The melody consists of a series of eighth and sixteenth notes, with some rests. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score ends with a double bar line.

## Blue Monk

arr Davey Graham

2 1 2 1 4 3 4 3

gliss

2 1 2 1 4 3 4 3

4

10

4 3 0 2

15

4 2 3

20

4 3 2 3

3 4 2

The musical score is written for guitar and bass. The guitar part is in treble clef with a key signature of one sharp (F#). The bass part is in bass clef with a key signature of one flat (Bb). The score consists of eight staves. The first staff has a 7-measure rest at the beginning. Fingerings are indicated by numbers 1-4 above notes. A glissando is marked on the first staff. Measure numbers 4, 10, 15, and 20 are indicated. The bass part features a 7-measure rest at the beginning and a 4-measure rest at the end of the first staff. The score ends with a final chord on the eighth staff.

25

25

Musical score for 'The Rose Tree' (continued). The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 8/8. The melody continues with various eighth and sixteenth notes, including triplets and rests. The piece concludes with a final measure containing a whole note and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 3/2. The melody begins with a treble clef and a key signature of one sharp. The first measure is marked with a '3' over a '2', indicating a triplet. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are several rests, including a half rest and a quarter rest. The score ends with a double bar line and a circled '4'.

[illegible]

35

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one sharp (F#), and the time signature is 8/8. The melody consists of a series of eighth and sixteenth notes, with some rests. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score includes a key signature change from one sharp to one flat (F# to F) and a time signature change from 8/8 to 4/4. The score is marked with a "35" above the staff, indicating a measure number. The score is written in a standard musical notation style, with a treble clef, a key signature of one sharp, and a time signature of 8/8. The melody is written in a single line, and the lyrics are written below the staff. The score includes a key signature change from one sharp to one flat and a time signature change from 8/8 to 4/4. The score is marked with a "35" above the staff, indicating a measure number.

[illegible]

40

40

8

7.

7.

4  
3  
2  
3

45

A musical score for the song "The Rose Tree". The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#). The time signature is 8/8. The melody is composed of eighth and sixteenth notes, with some triplets indicated by a '3' over a group of notes. The score is divided into four measures. The first measure starts with a treble clef and a key signature of one sharp. The second measure continues the melody. The third measure features a triplet of eighth notes. The fourth measure ends with a double bar line and a repeat sign. The number '45' is written above the final measure.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 7/8. The melody consists of several measures, including a 7-measure rest at the beginning and a 7-measure rest later in the piece. The score is presented in a standard musical notation format with notes, rests, and bar lines.

3 2 1 4 2 1 50

55

60 bend

65 0 1 2 bend

70

The musical score is written for guitar in standard notation. It features a key signature of one sharp (F#) and a 12/8 time signature. The score is divided into measures, with measure numbers 50, 55, 60, 65, and 70 indicated. The notation includes various guitar-specific techniques such as bends, slurs, and fingerings. The piece is arranged by Davey Graham.



2 1 2 1 4 3 4 3

75

gliss

4 3 4 3

80

85

90

95

100

rit...

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# Cry Me a River

by Arthur Hamilton, played by Davy Graham

mm=89

3 1 1 4 2 1 1 4 1 1 1 4 1 2 2 4

5

3 1 1 4 2 1 1 4

10

1 1 1 4 0 1 2 2 4 0

15

20

25

30

4 2 3 1 2 3

4 2 3

4 2 3 1

## Matesa

capo on 2nd  
mm 144

1 4

3 gliss ⑥

gliss to the A

5

10

15

20

25

30

⑤

sfz p

C 1

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10 35 40 45 50 55 59 65

⑥

*gliss to the A*

*sfz p*

*C1*

*p mf*

*sfz p*

*C1*

The musical score is written for guitar in standard notation. It consists of nine staves, each containing four measures. The key signature has one sharp (F#), and the time signature is 7/8. Measure numbers 10, 35, 40, 45, 50, 55, 59, and 65 are placed above the first measure of their respective staves. Fingerings are indicated by numbers 1-4. Dynamics include *sfz* (sforzando), *p* (piano), *mf* (mezzo-forte), and *C1* (crescendo). A glissando instruction *gliss to the A* is present at the end of the first staff. The score concludes with a double bar line and a final chord in the 65th measure.

## Powder Rag

**Powder Rag**

mm 100

lightly swung  
sixteenths ...

④

39

45

55

60

65

70

75

80

1a

2a

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## Lena Anne

mm 116 ⑤  
0  
capo on 2nd ⑥

1 3 1 4 2  
3 2 2 3 1

5 2 ③

mm 120  
f bend p

10

f

m m i m i m m

3 4 0 1 7

15

3 4 4 3 2 1 3 2

p

20

mf

4 2

f

25

3 4 4 3 3 1 3 2

3

30

35

mm 120

*f*

*bend*

*p*

40

*f*

*p*

*mf*

45

50

*p*

Detailed description: This is a musical score for guitar, spanning measures 30 to 50. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 8/8. Measure 30 begins with a treble staff and a bass staff. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. Measure 35 is marked with a tempo of 'mm 120'. Dynamic markings include 'f' (forte) at measure 36, 'bend' at measure 37, and 'p' (piano) at measure 38. Measure 40 features a change in time signature to 3/4, with 'f' and '>' (accent) markings. Measure 42 has a '3/4' time signature change. Measure 45 has a '4/2' time signature change. Measure 48 has a '5/4' time signature change. Measure 50 has a '4/4' time signature change. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). The piece concludes with a final measure marked 'p'.



## Alice's Wonderland

mm 132 capo on 3rd

5 10 15 20 25 30 35

mm = 168

1

40

4 2 0 2

4 m 4 i 4

arpegg. arpegg. 45

2 4 1 2

50

2

55

3 1 4 0

60

1 2

65

3 4

70

1 3 2

3 1 4

4 1 0 4

75

4 3 0 4

rit...

CI

1 3

## Veronica

mm 120 capo on 3rd

5 10 15 20 25

1 2 2 2 1

tr

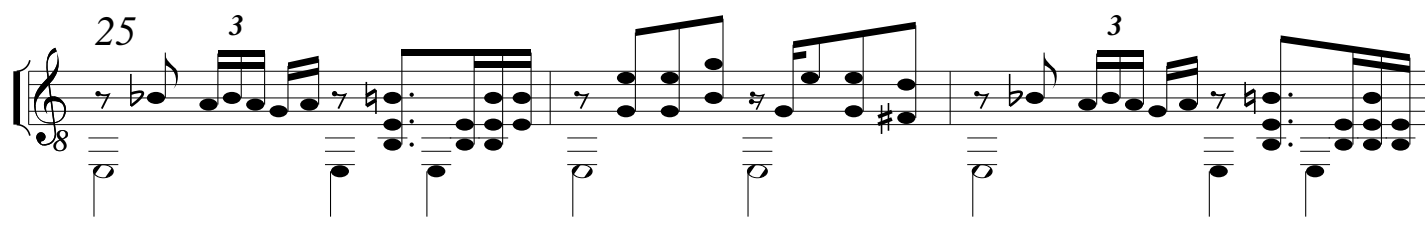
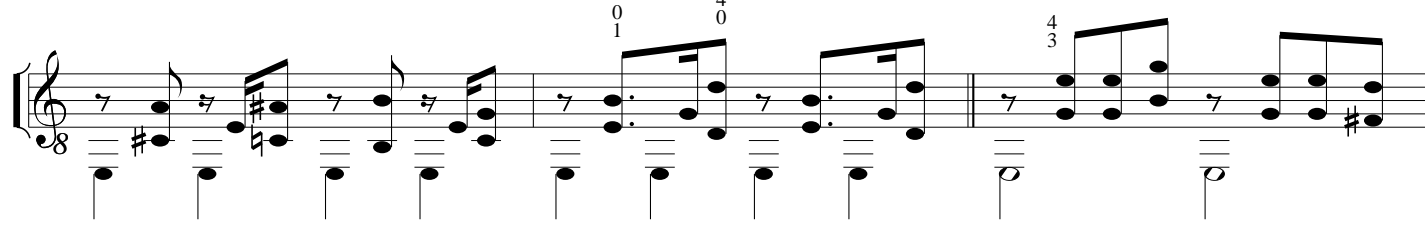
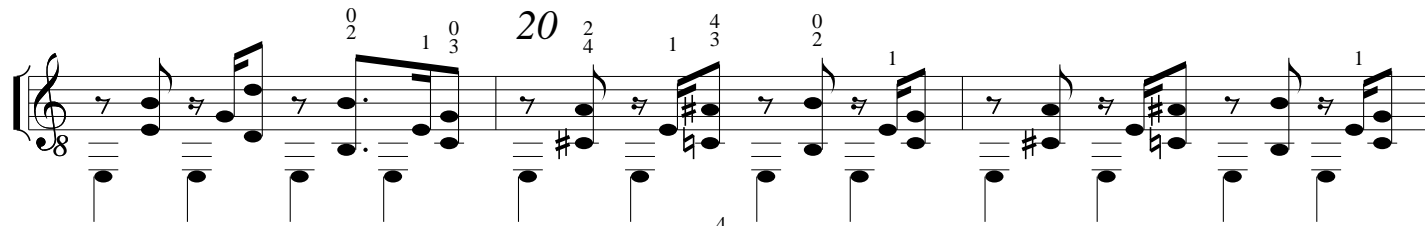
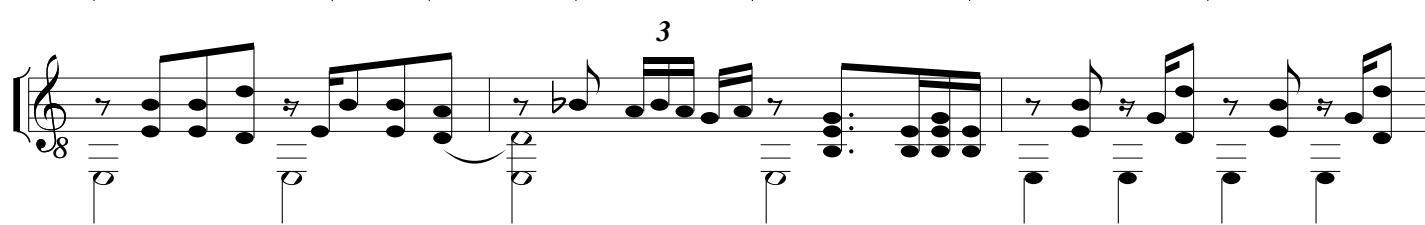
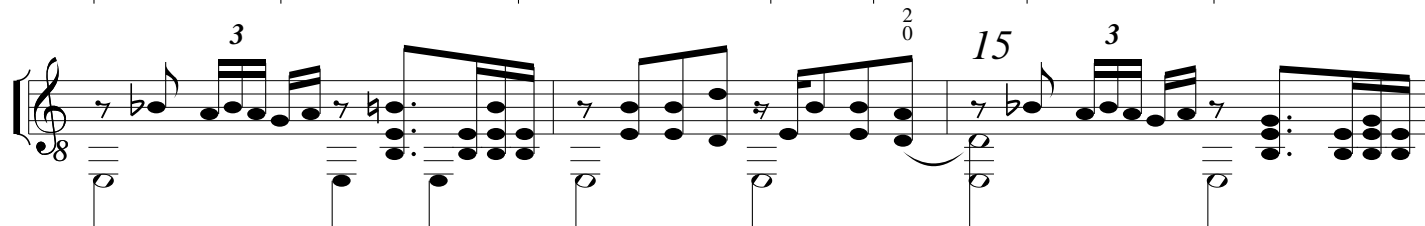
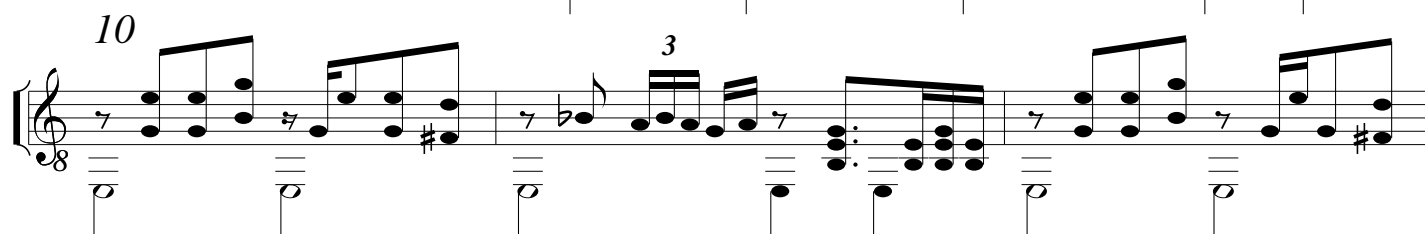
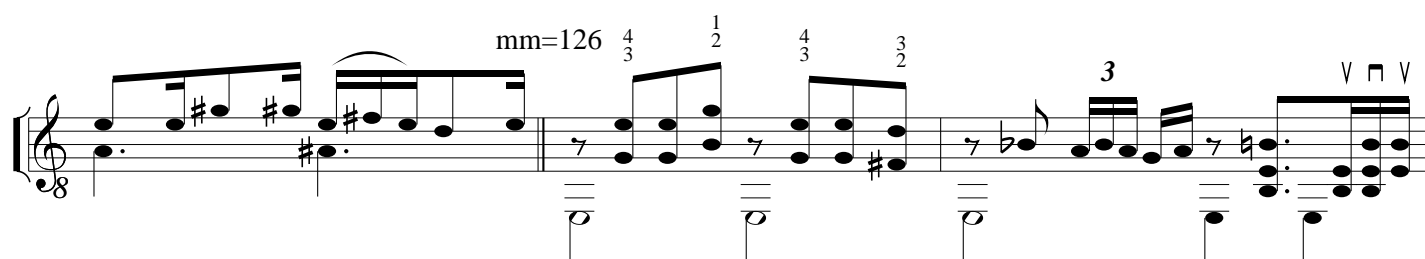
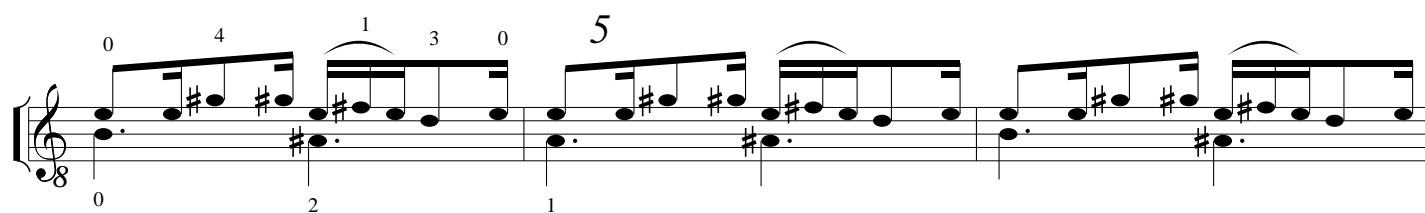
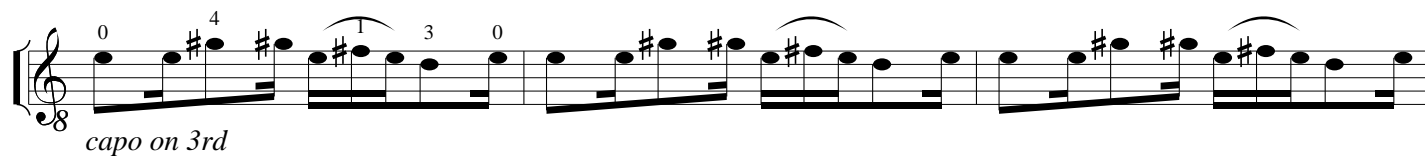
25 30 35 40 45 50 55

*molto rit . . .*

The musical score is written for guitar in 8/8 time, featuring a key signature of one sharp (F#). The notation includes a treble clef and a key signature of one sharp. The score is divided into measures, with measure numbers 25, 30, 35, 40, 45, 50, and 55 indicated. The music consists of a single melodic line with various fingerings (1, 2, 3, 4, 0) and a bass line with a constant eighth-note pulse. The piece concludes with a *molto rit . . .* instruction.

# Smokey River

mm 132



cro.=80  
0 4 0 30

0 4 0 4 0 cro.=120 35

0 1 2 1 4 2 3 40

cro.=80  
f

cro.=120 4 0 45 4 0 4 0

mf

4 0 50

0 4 0 4 0 55

4 0 0 4 0 0 4 0

60  
cro.=126

3 65 3

*p* *mp* 0 4 0 70

0 4 0 0 4 0 4 0

75 3

80 3

85

qua.=108

90

*f*

## The Wheel

mm 160 capo on 3rd

5 *mi* *i*  $\frac{1}{3}$  0 4  $\frac{1}{3}$  0 4  $\frac{1}{3}$  0 4 0 4

2 *p* 2 0 4 10 0 4 0 4 1 4 4

3 2 0 4 15 0 4 0 4 1 4 4

3 2 0 4 20 0 4 0 4 1 4 4

3 2 0 4 25 0 4 0 4 1 4 4

3 2 0 4 30 0 4 0 4 1 4 4

3 2 0 4 35 0 4 0 4 1 4 4

3 2 0 4 40 0 4 0 4 1 4 4

3 2 0 4 45 0 4 0 4 1 4 4



0 3 0 4 0 2 0 4 0 4 1 4 0 4 0 4 40

2 3 1 3 2

0 4 0 4 0 4 0 4 7 0 4

1 3 2

45 0 4 0 4 0 4 0 4

50 0 4 0 4 1 4 4

1 3 2 accel...

55 3 0 0 4 1 4 4

dim...

60 3 0 3 0 2

65 3 4 2 0 4 4 0

0 4 0 3 0 4 0 2 0 4 4 0

0 2 3 dim e accel...

sempre... fade out...



40

45

50

55

60

65

70

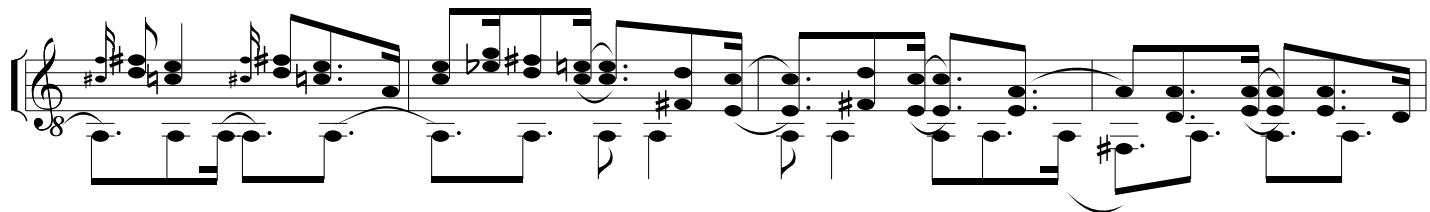
*bend...*

*i m*

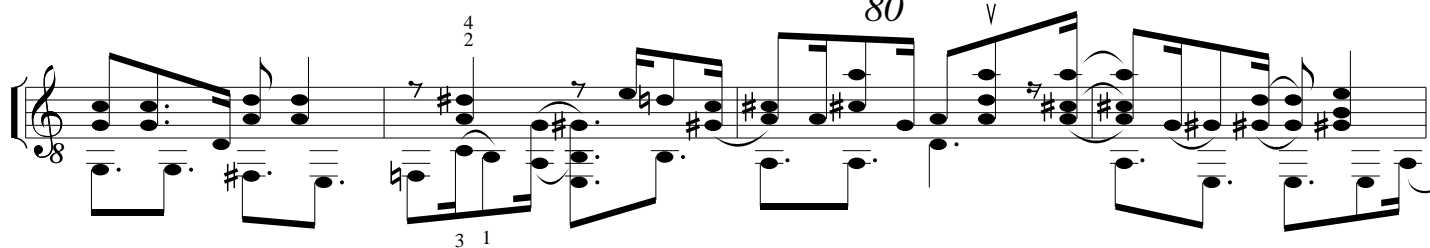
*bend*

*p*

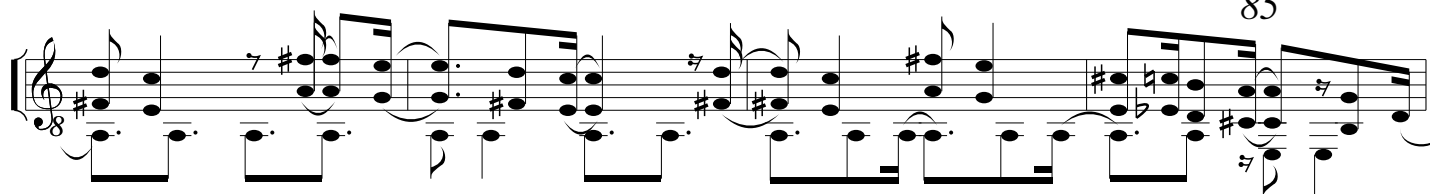
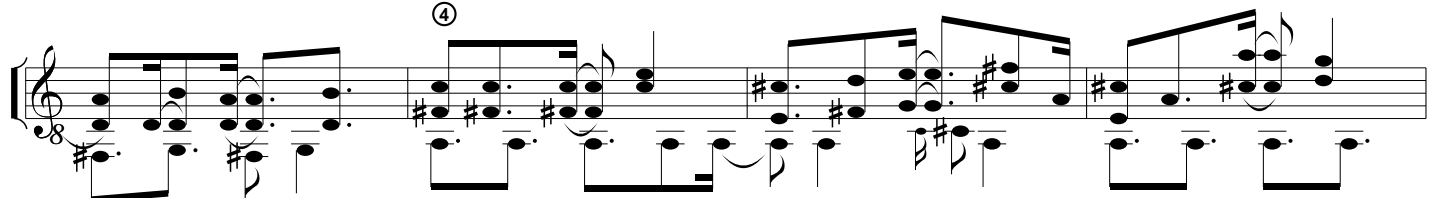
75



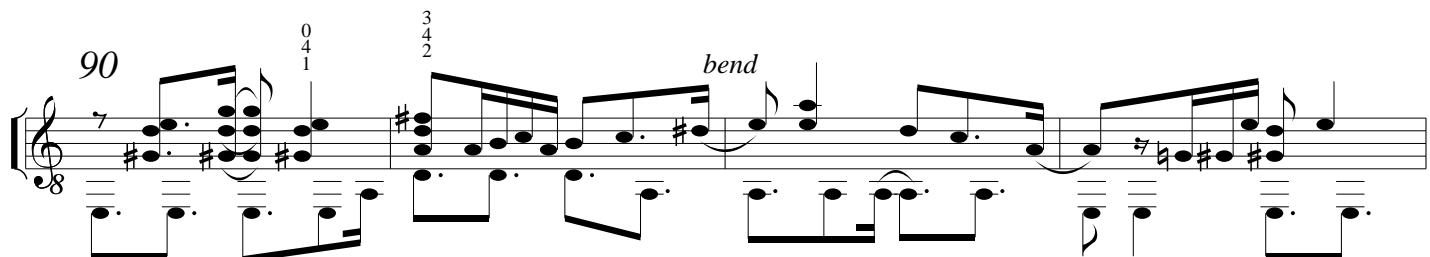
80



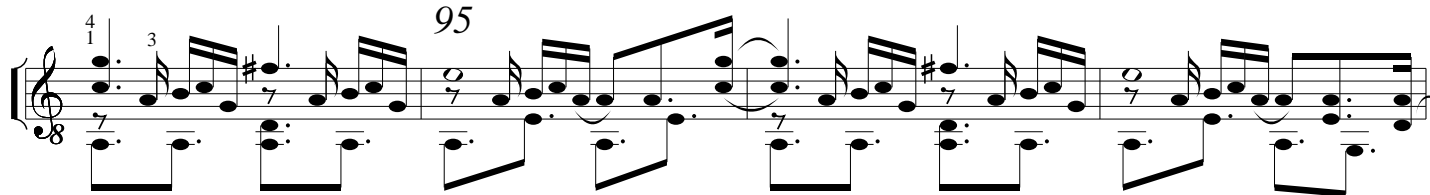
85

③  
④

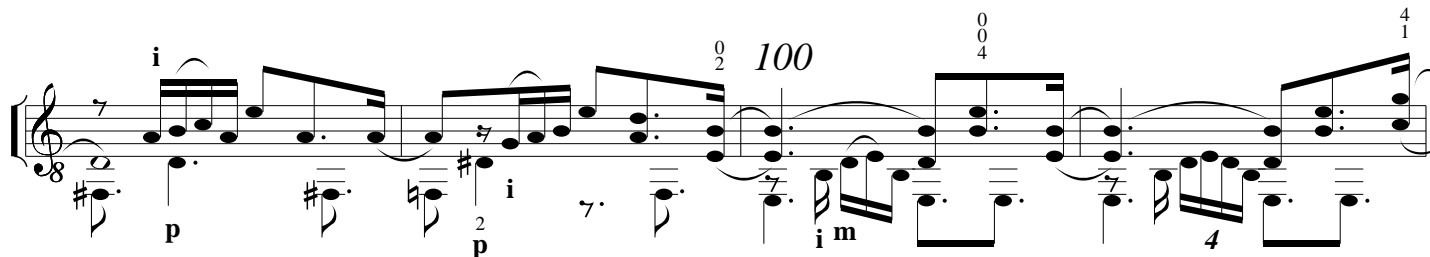
90



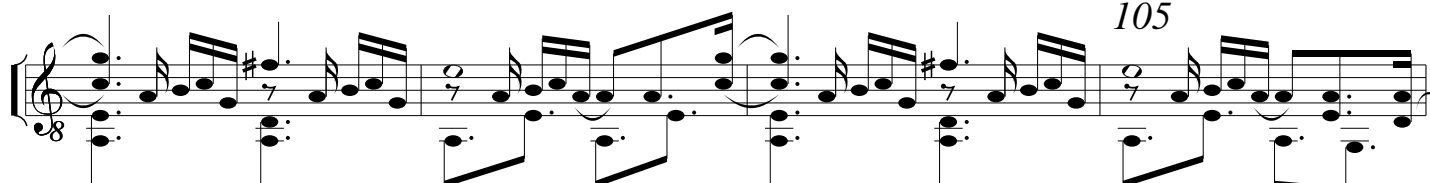
95



100



105



110

115

120

125

130

135

140

slower ...

## Day at the Seaside

min=66

Capo on 1st

10

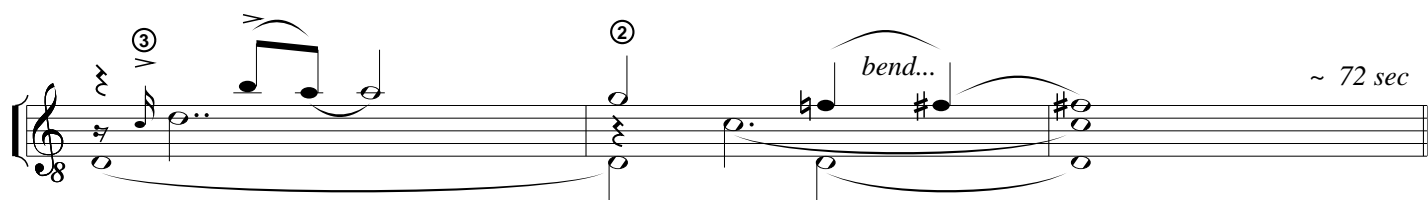
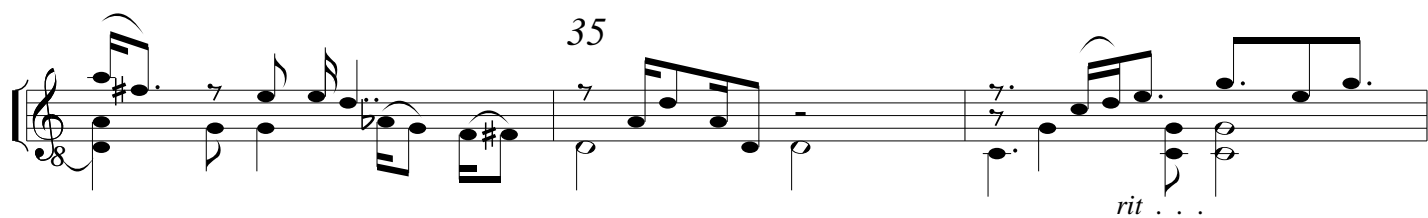
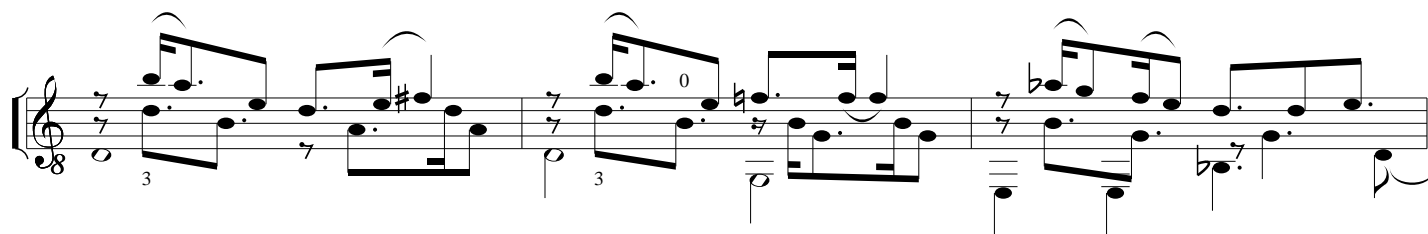
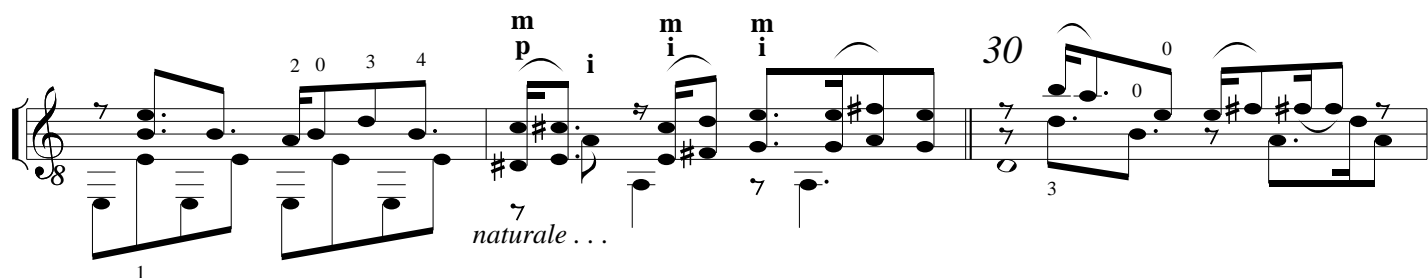
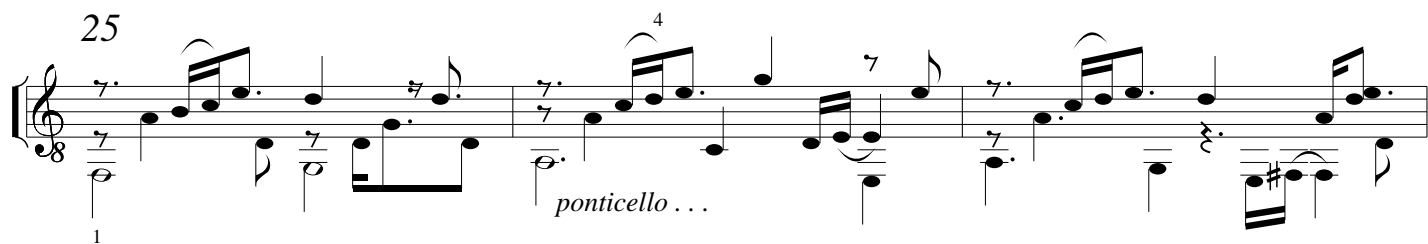
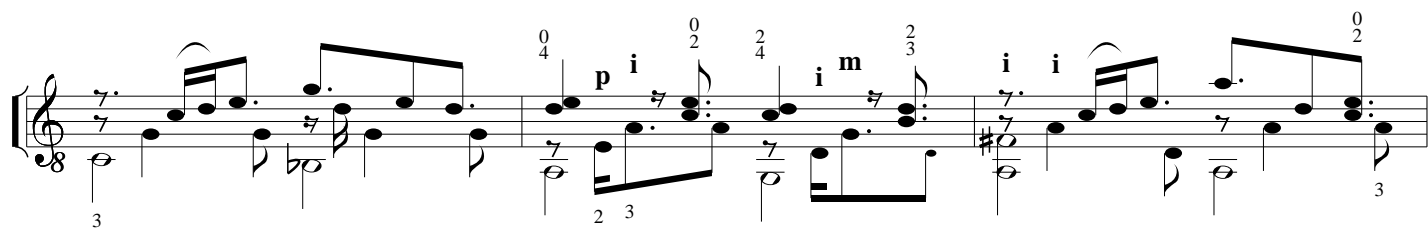
ponticello ...

15

naturale ...

20

i m i m i







1 C#m7(b5) 4 3 7 0 0 2 F#7(b9) 0 2 Bm7(b5) 4 3 7 E7(b9)

Am7 F#m7(b5) B7(b9) Em7 3 C#m7(b5) F#7(b9)

Bm7 C#m7 F#7 Bm ⑥ 1 3 2 4 3 2 ② 1 3 2 2 3 2 ③ 1 3 2 ⑤ 2

Am Am7 4 4 F#m7(b5) B7(b9) Em Em7 0

C#m7(b5) F#7 1 2 Bm7 1 0 C#m7 F#7 3

1a ... 2a ... Dm7 E7 3 Dm7 G7 D.S. al Fine

## The Entertainer

Scott Joplin

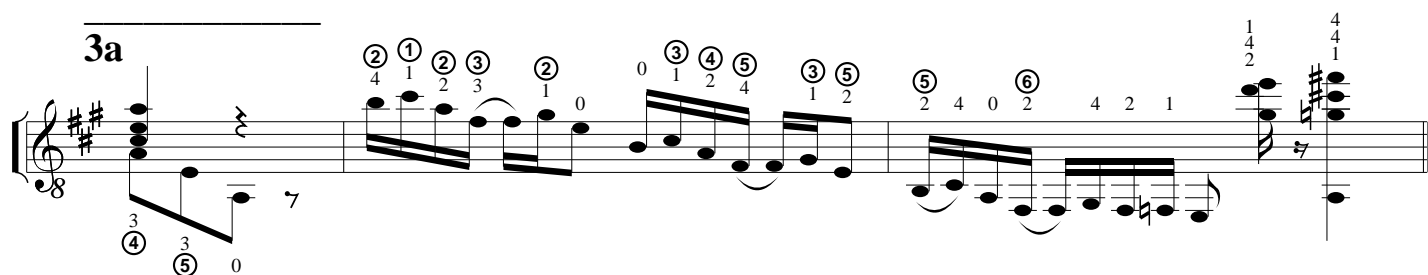
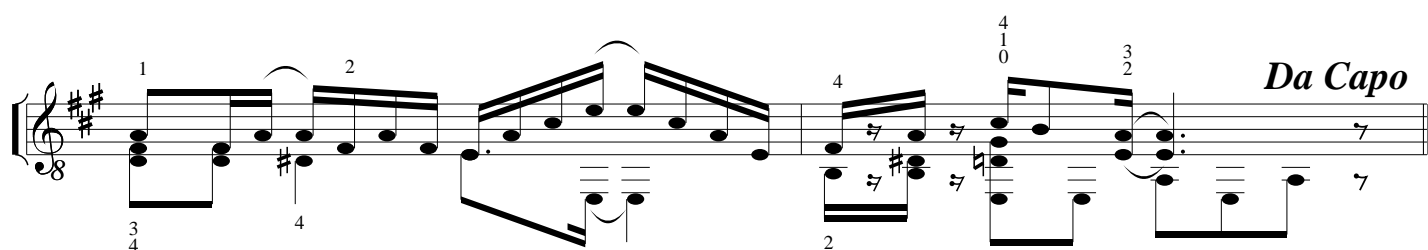
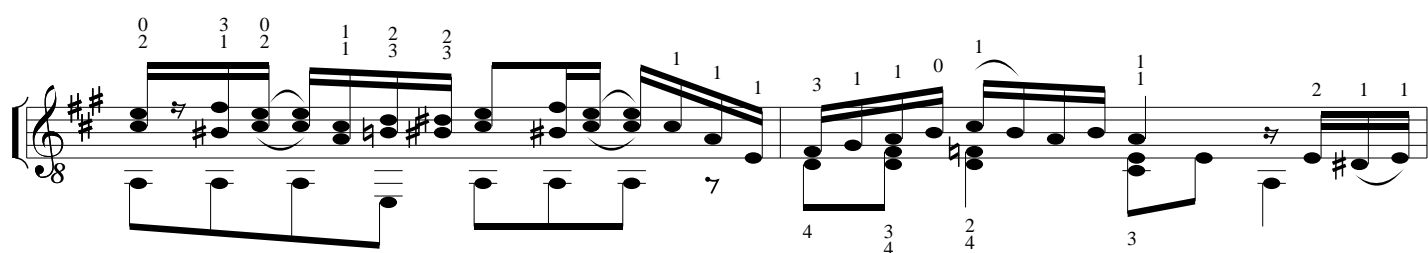
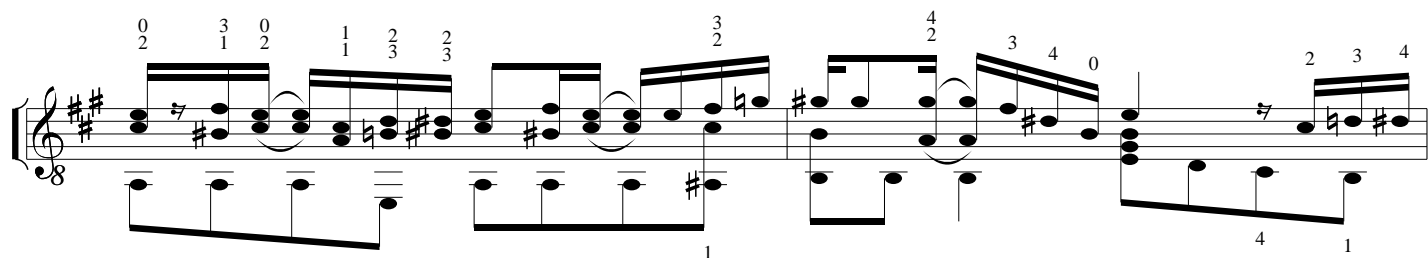
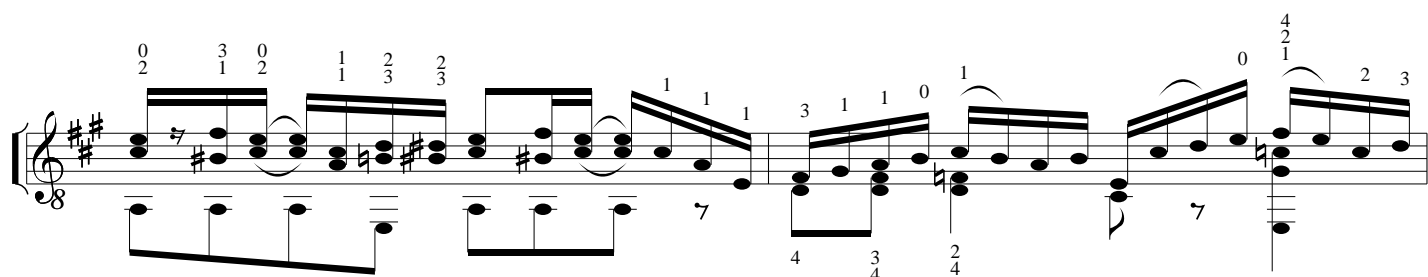
② ① ② ③ ② 0 ③ ④ ⑤ ③ ⑤ ⑤ ⑥ 4 2 1 ③ 1 4 2 ③ 2 1 ④ 0 ③ 2

③ 1 1 4 0 4 ③ 4 ③ 4 1 3 ④ 0 ③ 2

③ 2 1 1 4 0 1 4 0 C.VII 1 4 3 ④ 0 ③ 2 ④ ⑥ ⑥

③ 2 1 1 4 0 4 ③ 4 ③ 4 1 3 ④ 0 ③ 2 ④ ⑥ ⑥

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



# The London Rag

2

3 3 1

4 3 4 1 3 1 4

2 2 2

2 4 4 1a 0 3

2a 4 4 4

3 3 3 3 3 3

2 3 3 1

*p*

**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; *Eight Pieces for Guitar*, 2017.

**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 Bartók: *Suite op.14* for piano. 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* and *Six Duets*, recorder. Wilbye, *Draw on sweet Night*, SSATB 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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