



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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This edition 8 January 2019.

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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

bend

bend

bend

bend

ff

m

dim...p

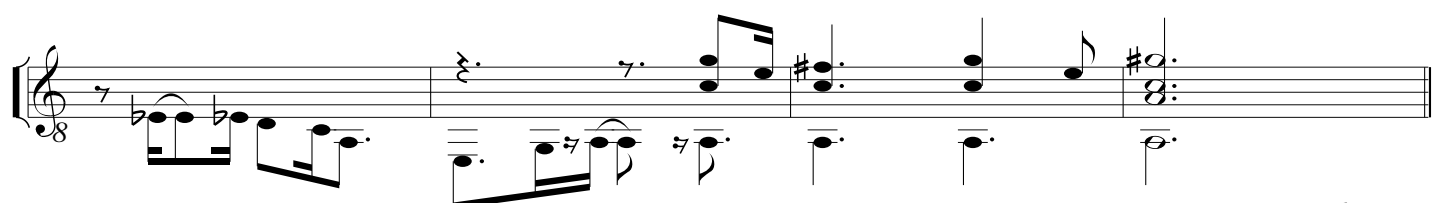
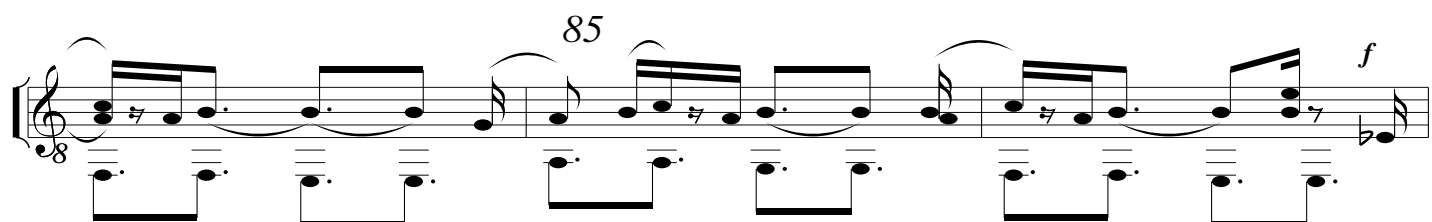
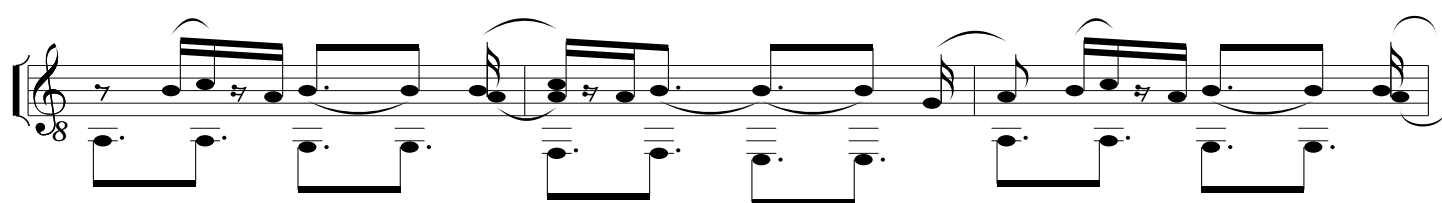
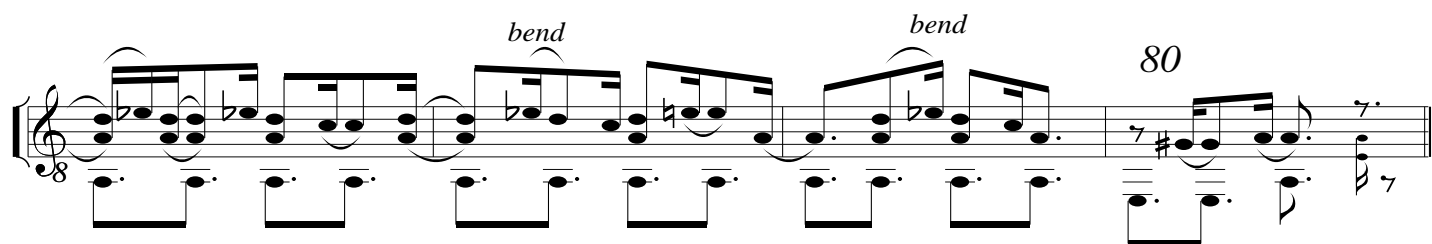
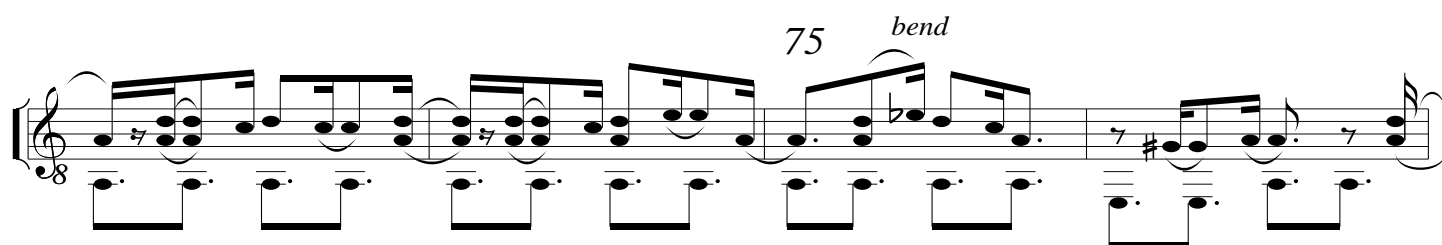
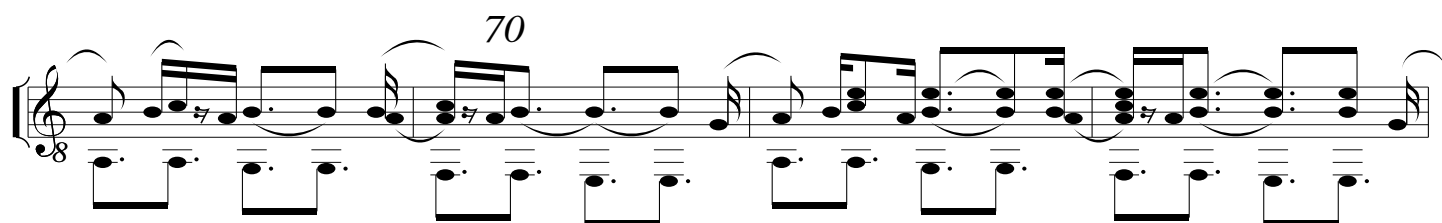
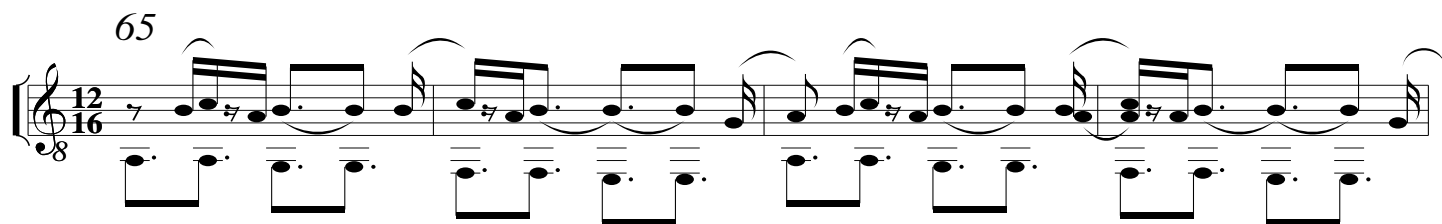
f

f

f

2 3 35 40 45 bend bend 50 55 f 60 p 2 7 p 2 7 p 2 7 p

The musical score is written for guitar in standard notation. It consists of eight staves, each containing measures 2 through 60. The key signature has one flat (Bb). The time signature is 8/8. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also dynamic markings like *f* (forte) and *p* (piano), and articulation markings like *bend* and *acc* (accent). The score is divided into measures by bar lines, with measure numbers 2, 3, 35, 40, 45, 50, 55, and 60 indicated above the staff. The notation includes many beamed eighth and sixteenth notes, suggesting a fast, rhythmic piece. There are also some accidentals, including flats and naturals, and some specific fingering or technique markings like '2', '3', '4', '7', and 'p'.



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

25

The musical score is written for guitar in standard notation. It features a treble and bass staff joined by a brace. The key signature has one sharp (F#), and the time signature is 8/8. Measure numbers 25, 35, 40, and 45 are placed above the staff. The notation includes various chords, single notes, and rests. Fingering numbers (1-4) are placed below the notes. Bar lines are used to divide the measures. Some measures contain complex chords or arpeggios. The score ends with a double bar line at measure 45.

35

40

45

This musical score is for the piece 'Blue Monk' by Davey Graham, specifically measures 46 through 75. The music is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various musical elements such as eighth and sixteenth notes, rests, and chords. Measure numbers 50, 55, 60, 65, and 70 are clearly marked at the beginning of their respective staves. Fingerings are indicated by numbers 1, 2, 3, and 4 above notes. A 'bend' instruction is present in measure 62. The score is presented on eight staves, with the final staff ending at measure 75.

2 2 4 4
1 1 3 3

75

gliss

4:3 4:3

80

85

90

95

100

rit...

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Detailed description: This is a musical score for the piece 'Blue Monk' by Davey Graham, arranged for guitar. The score is written on ten staves of music. The key signature has one sharp (F#), and the time signature is 8/8. The notation includes various guitar-specific elements: fret numbers (1, 2, 3, 4) are placed above the notes in the first staff; a 'gliss' (glissando) is indicated in the second staff; and a 'rit...' (ritardando) is marked in the eighth staff. Measure numbers 75, 80, 85, 90, 95, and 100 are placed above the staves. The music features complex rhythms with many beamed eighth and sixteenth notes, and some measures contain multiple notes on a single staff. The score concludes with a double bar line at measure 100.

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 3

20 2

25 3 1 1 4 2 1 1 4

30 3 3 3 4 2 3 1

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Matesa

capo on 2nd mm 144

3 gliss ⑥

gliss to the A

5

10

15

20

25

30

sfz p

C1

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This musical score is for guitar, spanning measures 10 to 65. It is written in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Measure numbers are placed at the beginning of each line: 10, 35, 40, 45, 50, 55, 59, and 65. Fingerings are indicated by numbers 1-4. Dynamic markings include *sfz* (sforzando), *p* (piano), and *mf* (mezzo-forte). A *gliss* (glissando) is marked in measure 35, leading to measure 40. A *C1* (first fret) marking is present in measure 50. A *1/2 4* marking is seen in measure 55. The score concludes with a double bar line and repeat signs in measure 65.

Powder Rag

mm 100

lightly swung
sixteenths...

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

3 4 3 2 4 7 1 1 1

5 2 2 1 3 1 3 1

9 4 2 3 3 1 7

15 3 4 2 4

20 4 3 4

25 3 3 7

30 1 3

35 3 7 7

4

39

45

55

60

65

1a

2a

Lena Anne

mm 116 ⑤ 0 3 2 2 3 1 2 1

capo on 2nd ⑥

5 2 ③

mm 120 4 3 10 *p*

f *bend*

3 2 3 0 1 7

15 3 2 4 7

20 *mf* 4 2 *f*

25 3 1 3 2

3 4 3 3

3

30

35

mm 120

f

bend

p

40

f

p

mf

45

50

p

The musical score is written for guitar on a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 8/8. The score consists of nine staves of music, numbered 30 through 50. Measure 30 begins with a treble clef and a key signature of one sharp. The music features a series of eighth and sixteenth notes, some beamed together. Measure 35 is marked with a '35' above the staff. Measure 40 is marked with a '40' above the staff. Measure 45 is marked with a '45' above the staff. Measure 50 is marked with a '50' above the staff. The score includes various musical notations such as accidentals (sharps, flats, naturals), dynamics (*f*, *p*, *mf*), articulation marks (accents, slurs), and performance instructions (bend). Fingering numbers (1-4) are present below the staff in several measures. The tempo is indicated as 'mm 120' above the staff in measure 38. The score ends with a double bar line in measure 50.

Alice's Wonderland

mm 132 capo on 3rd

mm 132 capo on 3rd

5

10

15

20

25

30

35

CI

i

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

Veronica

mm 120 capo on 3rd

1 3 4 0 2 2 3 4 0 2

5 2 3 4 0 4 0

10 2 4 0 2 4 0 4 0

15 4 3 0 4 3 0

20 4 1 0

25 4 0 4 0 4 0 4 0

30

35

40

45

50

55

molto rit...

The musical score is written for guitar, spanning measures 30 to 55. It features a melody in the treble clef and a bass line in the bass clef. The key signature has one sharp (F#). The time signature is 8/8. Fingerings are indicated by numbers 1-4 above the notes. Dynamics include *p* (piano) and *tr* (trill). The score includes various musical notations such as slurs, ties, and rests. The piece concludes with the instruction *molto rit...* (very slow).

Smokey River

mm 132

capo on 3rd

mm=126

10

15

20

25

cro.=80 0 4 0 30

cro.=120 35

40

cro.=80

cro.=120 45

mf

50

55

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

Musical score for "The Wheel" by Bert Jansch, 2nd album. The score is written for guitar in 8/8 time, capoed on the 3rd fret. It consists of 10 staves of music. The first staff has a key signature of one sharp (F#) and a 7/8 time signature. The second staff has a 5/8 time signature. The third staff has a 7/8 time signature. The fourth staff has a 7/8 time signature. The fifth staff has a 7/8 time signature. The sixth staff has a 7/8 time signature. The seventh staff has a 7/8 time signature. The eighth staff has a 7/8 time signature. The ninth staff has a 7/8 time signature. The tenth staff has a 7/8 time signature. The score includes various musical notations such as notes, rests, and fingerings. It also includes lyrics: "m i i" on the second staff, "10" on the third staff, "15" on the fourth staff, "20" on the fifth staff, "25" on the sixth staff, "30" on the seventh staff, and "m i m i" on the eighth staff. The score is marked with "p" (piano) and "f" (forte) dynamics. The score is marked with "10", "15", "20", "25", "30", and "35" measures. The score is marked with "1", "2", "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100" measures.

40

45

50

55

60

65

70

dim...

accel...

dim e accel...

sempre...

fade out...

i m a

Plainsong

cro=92

Capo on 2nd

dim ...

cro=108

5

10

qua.=150

i m

15

4

4

20

25

30

35

p

40

45

50

55

60

65

70

bend ...

i m

bend

p

75

80

85

90

95

100

105

bend

p

i

i m

v

7

110

4

115

120

125

130

135

140

slower ...

Day at the Seaside

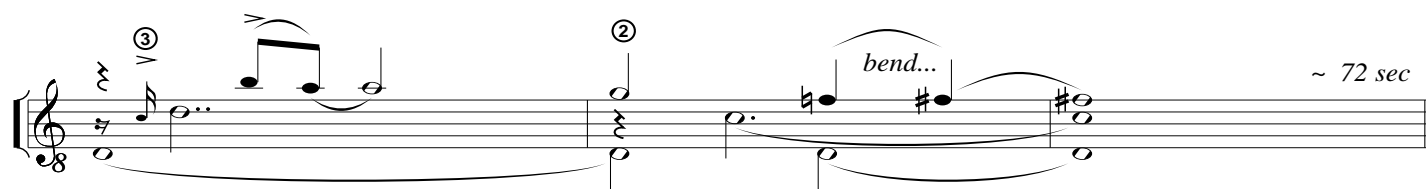
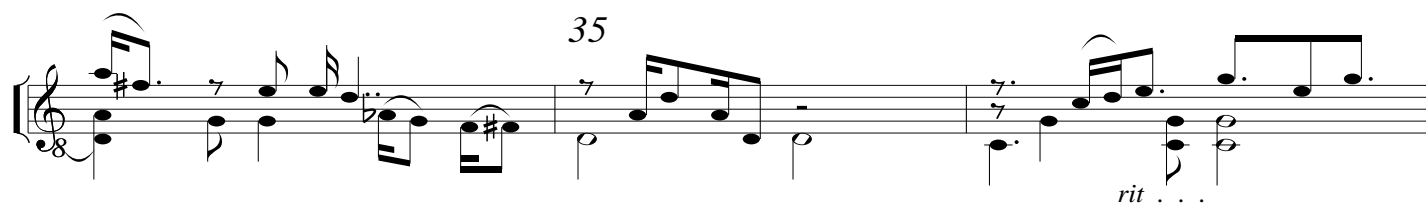
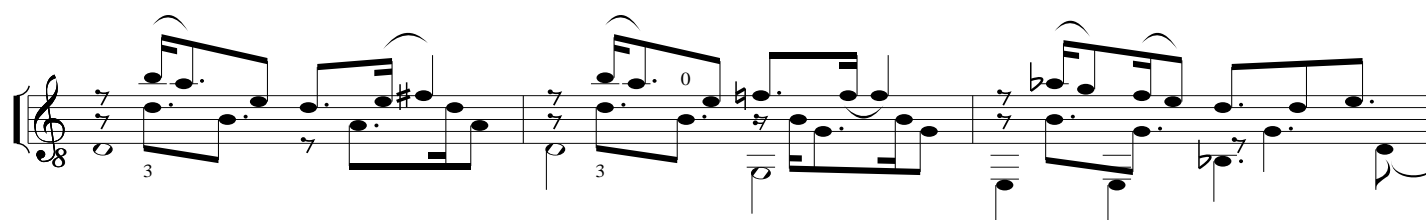
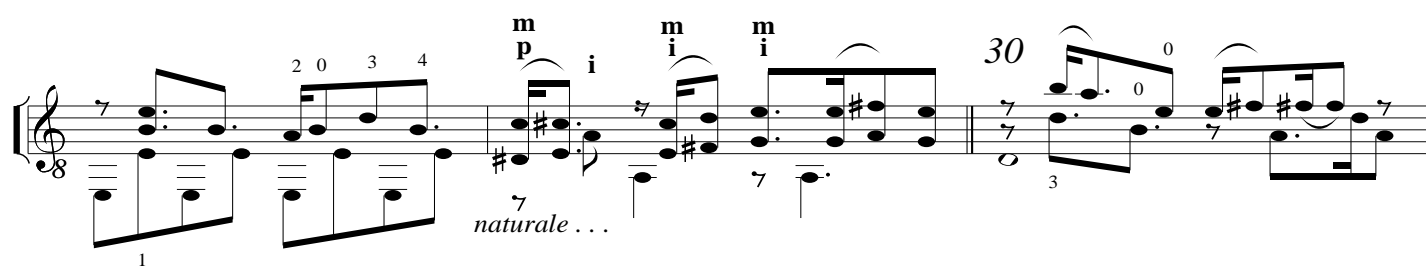
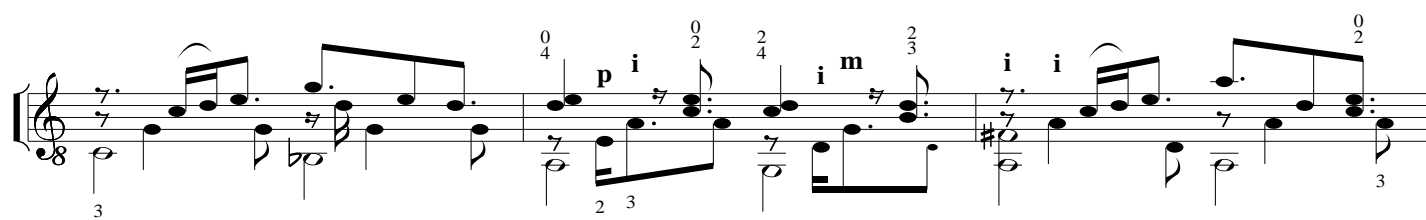
John Renbourn, 2nd album

min=66
Capo on 1st

10
ponticello ...

15
naturale ...

20



Whisper Not

Benny Golson, LeRoy Jackson

Am Am/G F#m7(b5) FMaj7 Am/E B7(b9) E7

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

The Entertainer

Scott Joplin

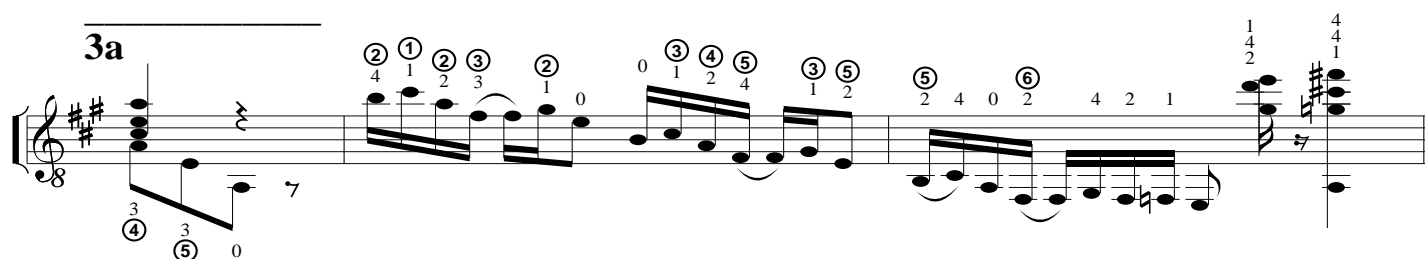
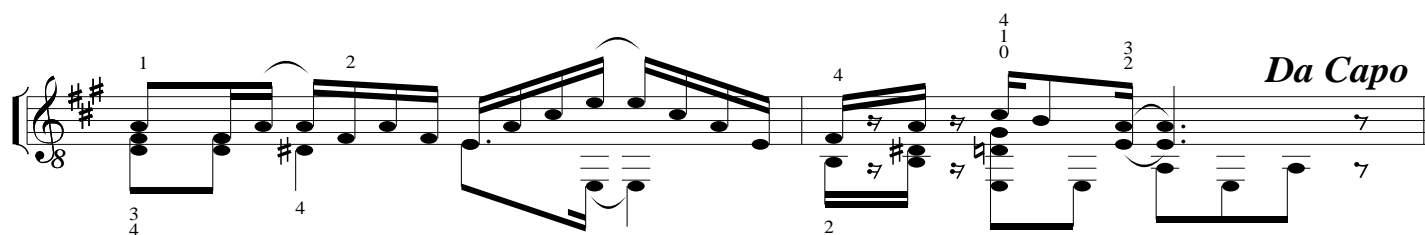
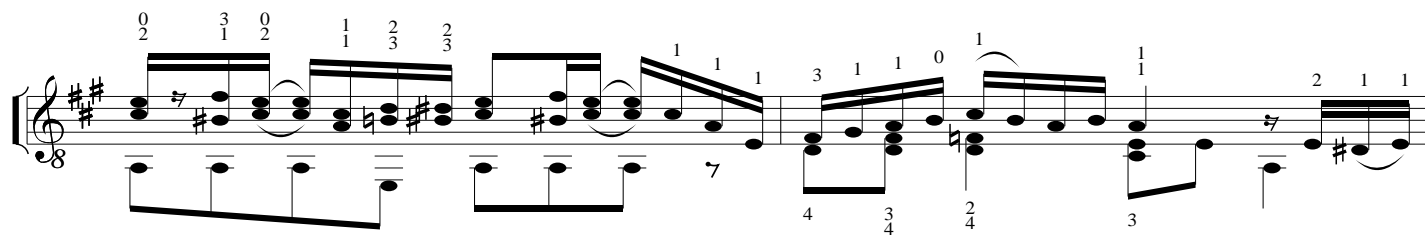
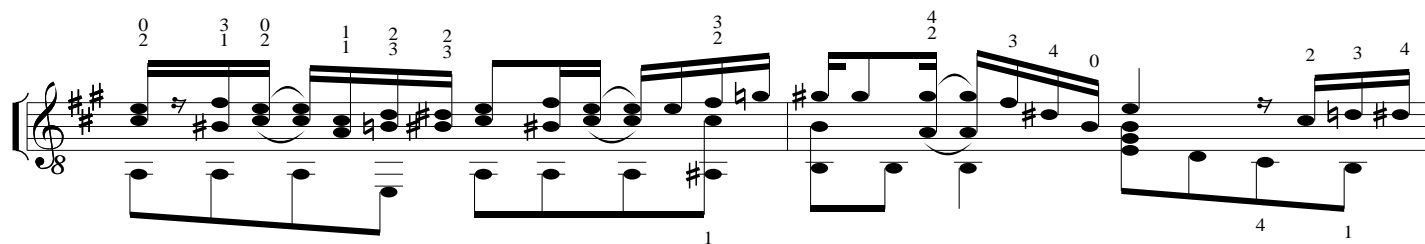
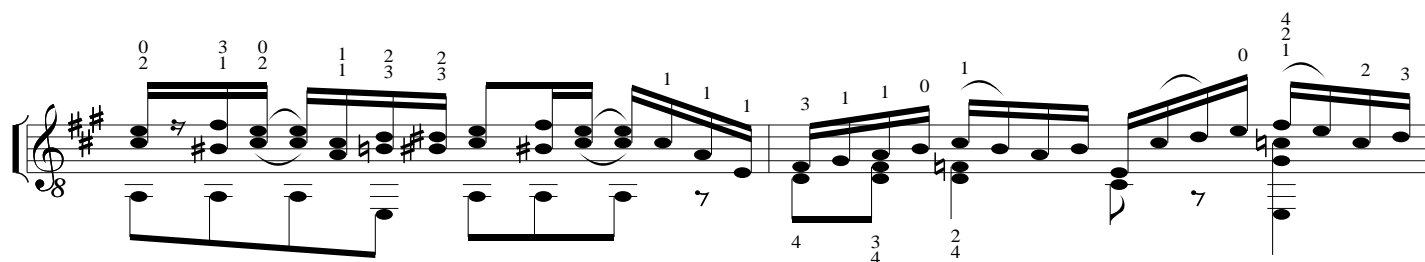
② ① ② ③ ② 0 ③ ④ ⑤ ③ ⑤ ⑤ ⑥ ⑥ 4 2 1 1 4 2 ③

③ 1 1 4 0 4 1 3 ④ ③ ④ 0 ③ 2 7

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

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

1a 2a ④ ③ ④ ③ ⑤ 0 ④ ③ ⑤ 0 1 2 3 2 3



Da Capo

The London Rag

Peter Billam, 1968

2

3 3 1

4 3 4 1 3 1 4

2 2 2

2 4 4 1a 3

2a 4 4

3 3 3 3

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*, 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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