Fingerstyle Guitar Solos

from the playing of Davey Graham,

Blind Blake, 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 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, 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.

Blind Blake, star of Piedmont blues, recorded more than 100 sides in Chicago in 1927-1932, and was one of the great influences on Gary Davis.

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 indispensible, and Thelonius Monk's *Blue Monk*, from Davey Graham's first album, *Grooveyard* from *Folk Roots, New Routes*, 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.*

Guitar Chimes recorded by Blind Blake in 1929,

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 and *Down on the Barge* (made up while he was living on a barge on the River Wey), from John Renbourn's first album, and *Day at the Seaside* and *Debbie Anne* from his second,

Whisper Not by Benny Golson, *Jovano Jovanke* a Macedonian folk song, *The Entertainer* by Scott Joplin and *Browns Ferry Blues* all arranged by myself and *The London Rag* written by myself in the late 1960s.

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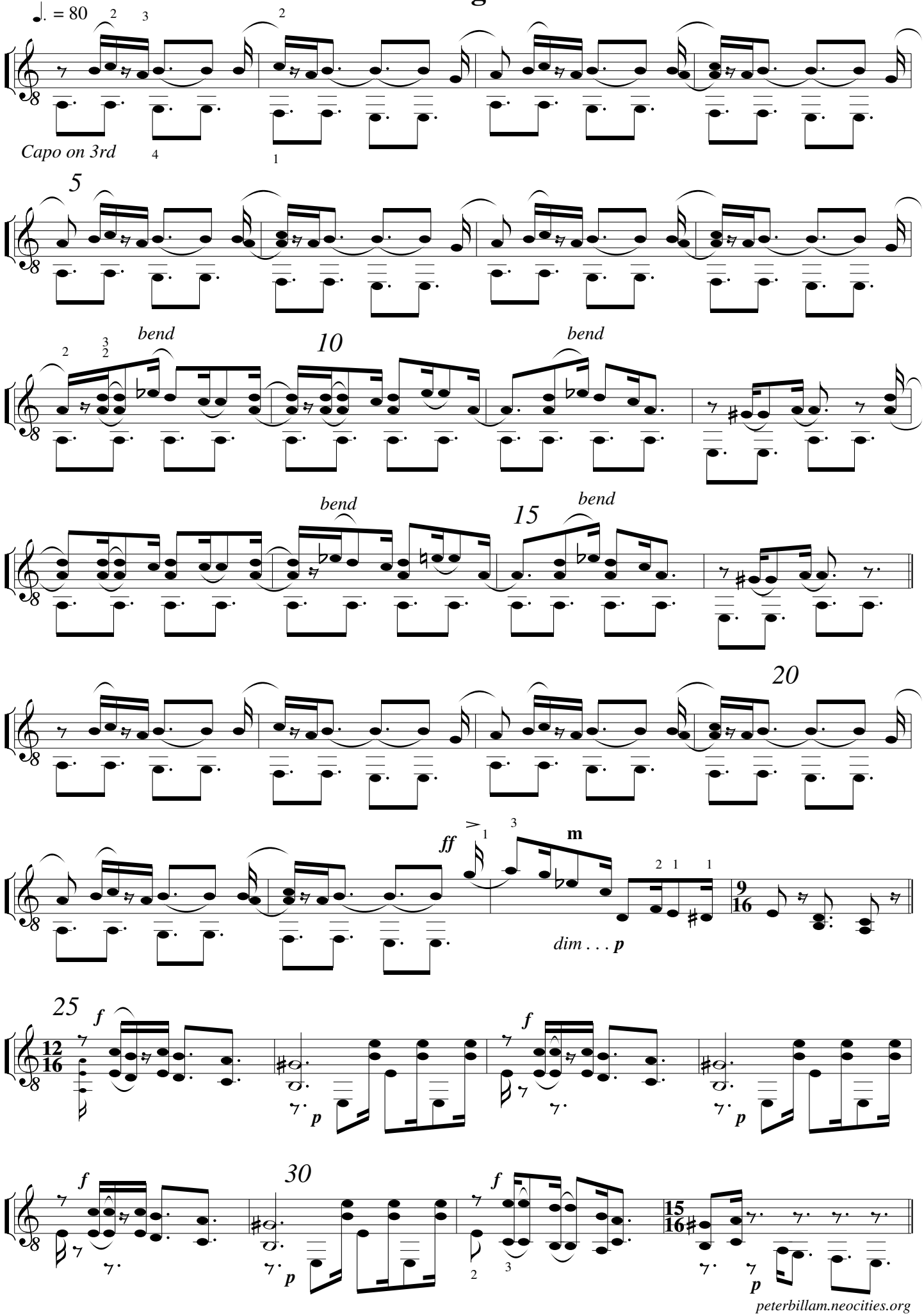
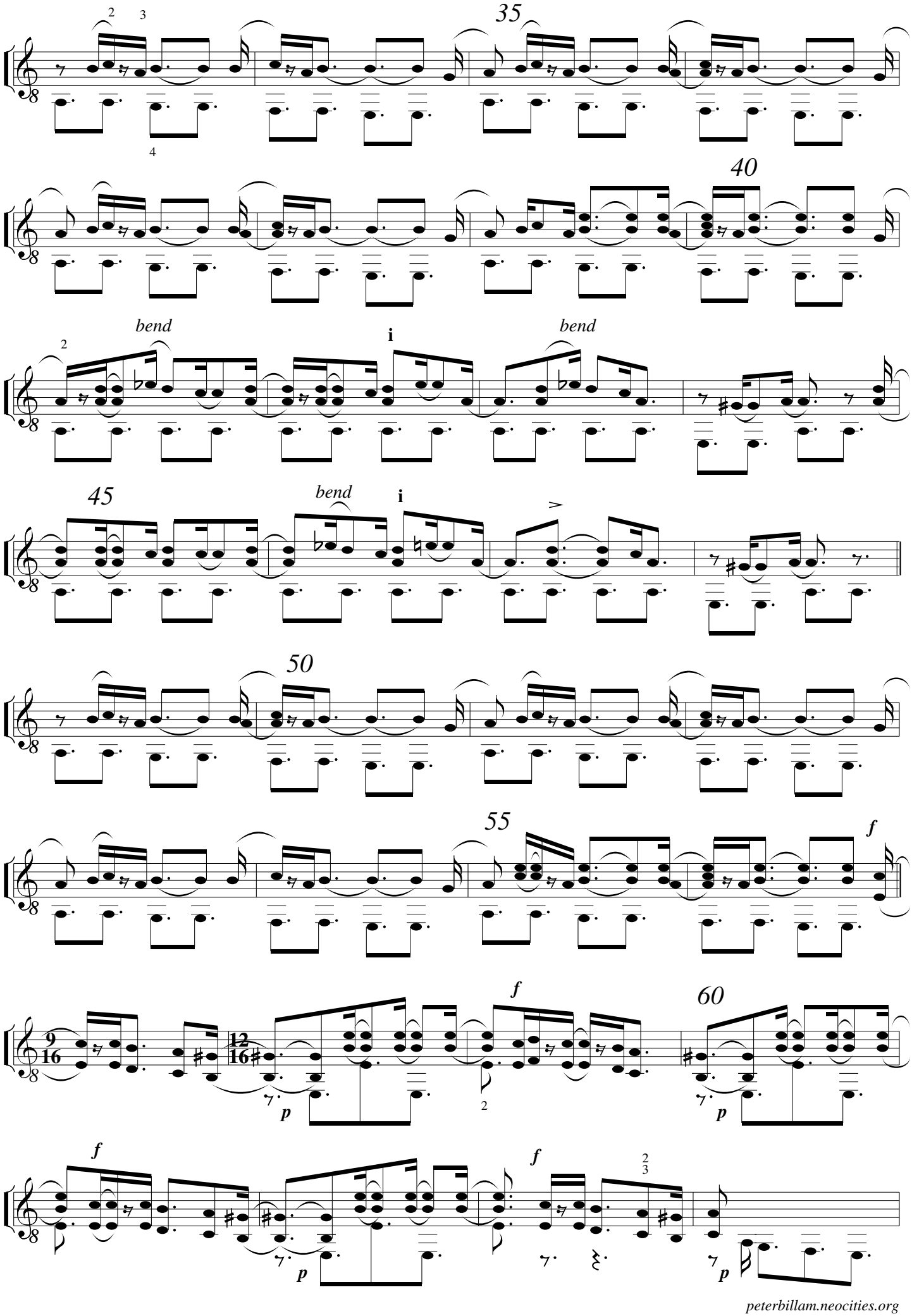
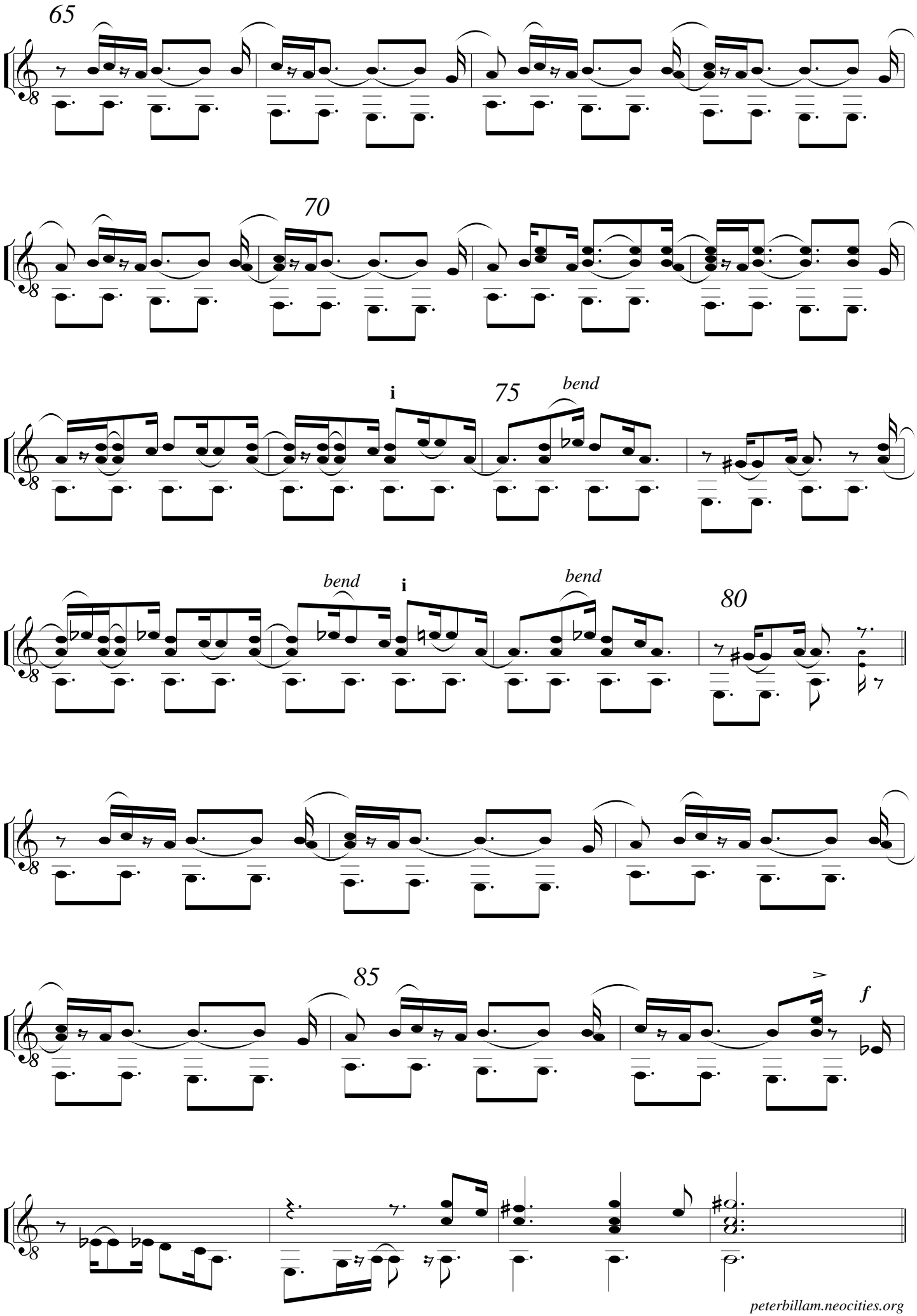
Angi

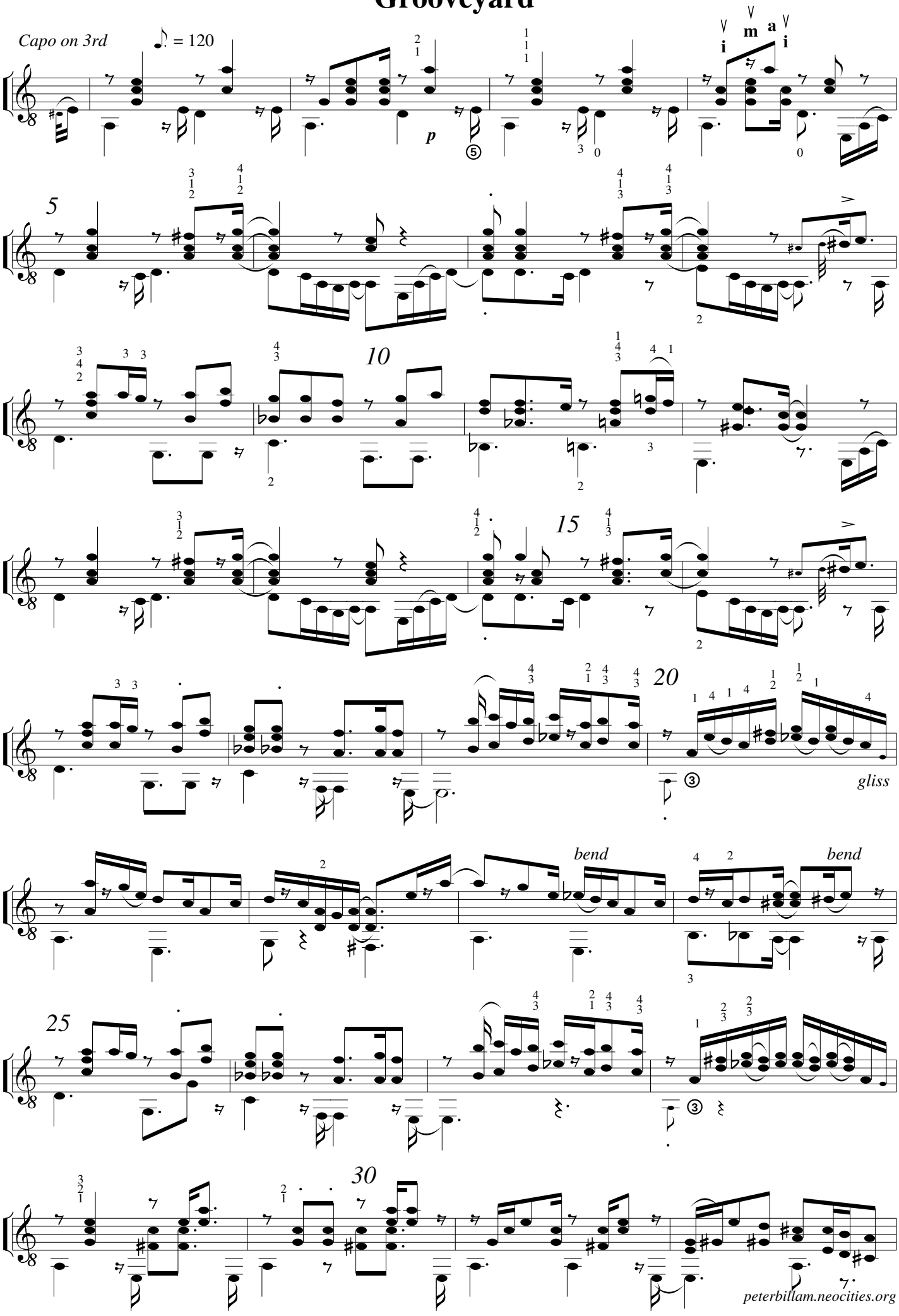


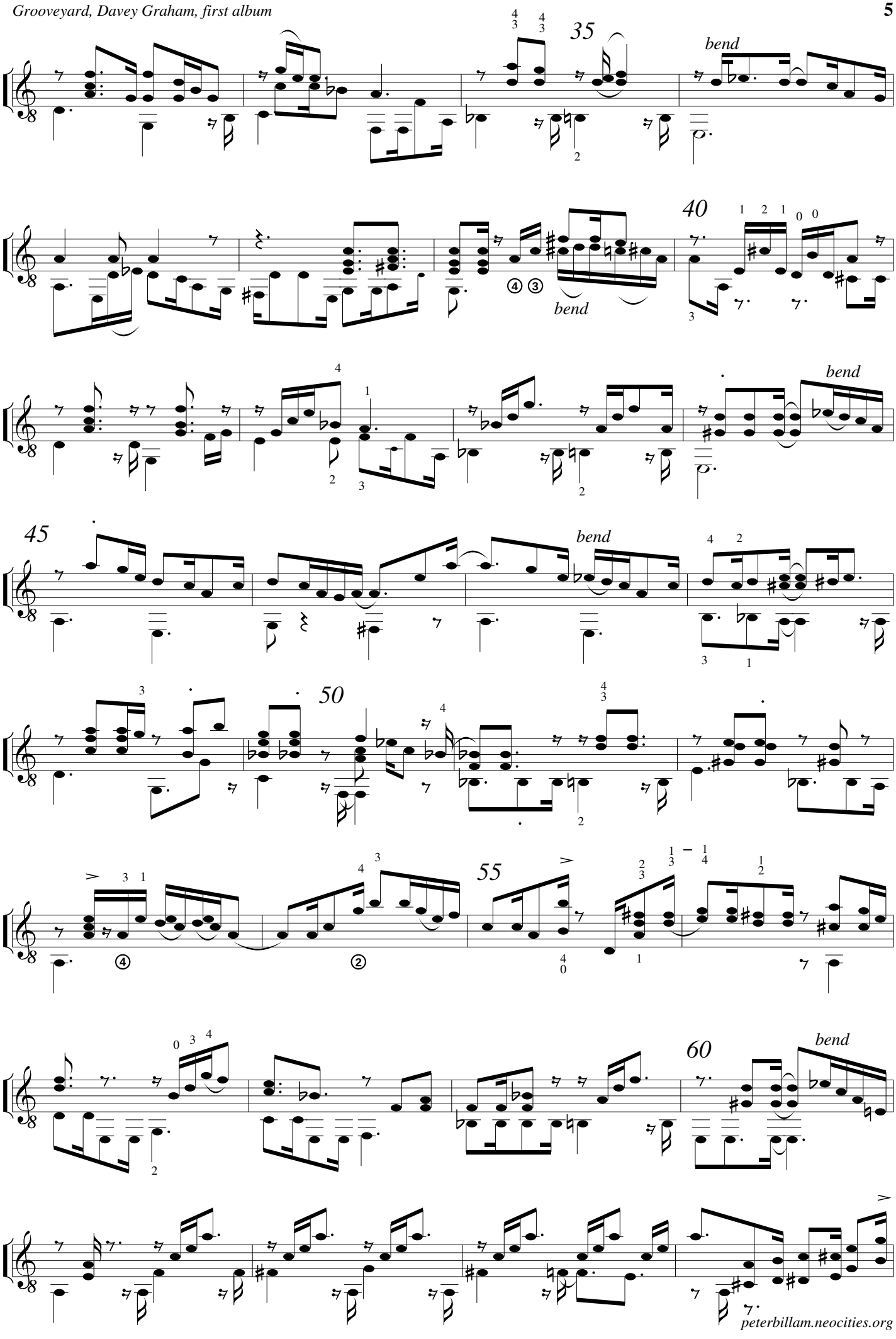

35
40
bend
i
bend
45
bend
i
50
55
f
f
60
p
f
p
f
p
p

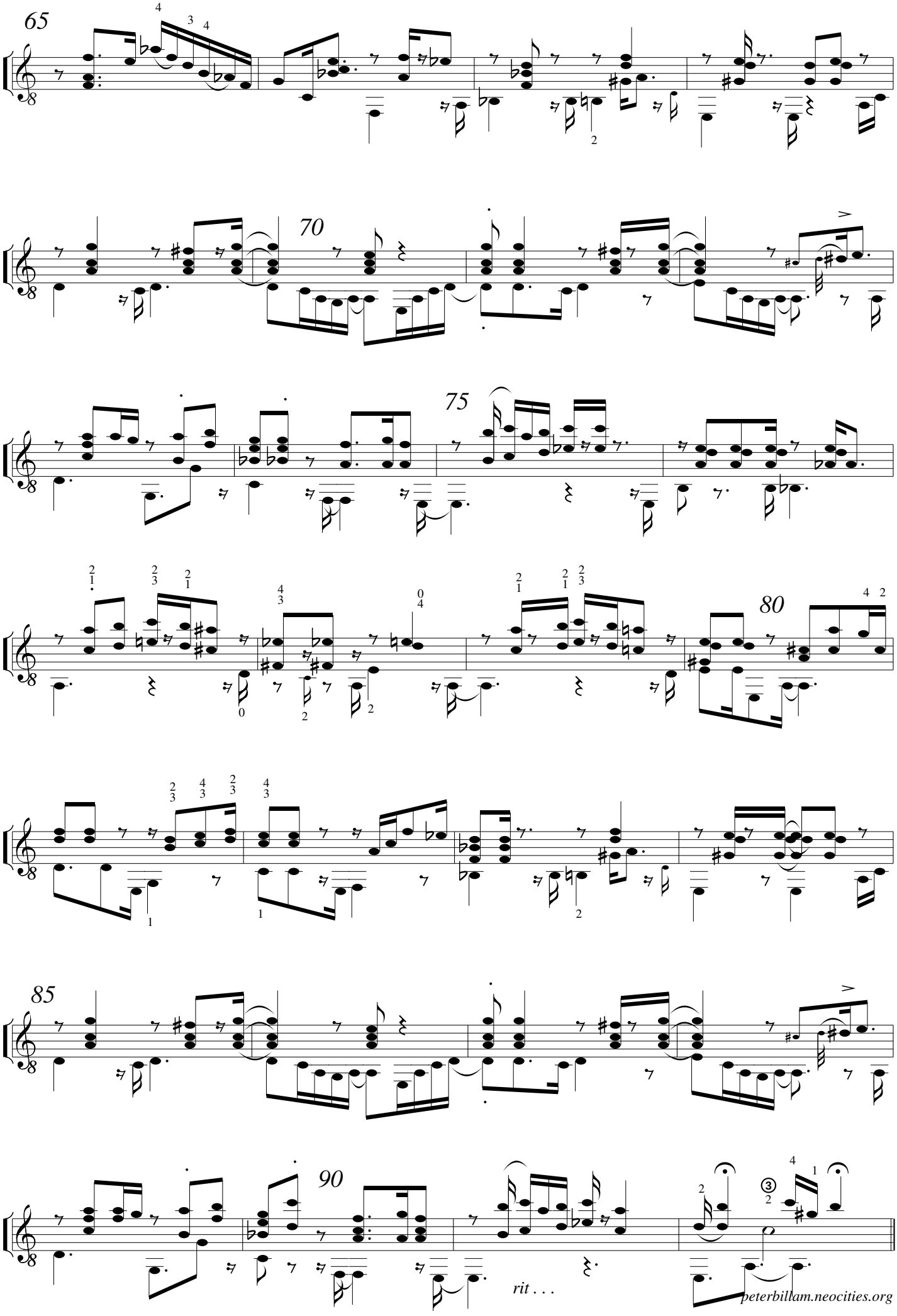

65
70
i
75
bend
bend
i
bend
80
85
f

Davey Graham

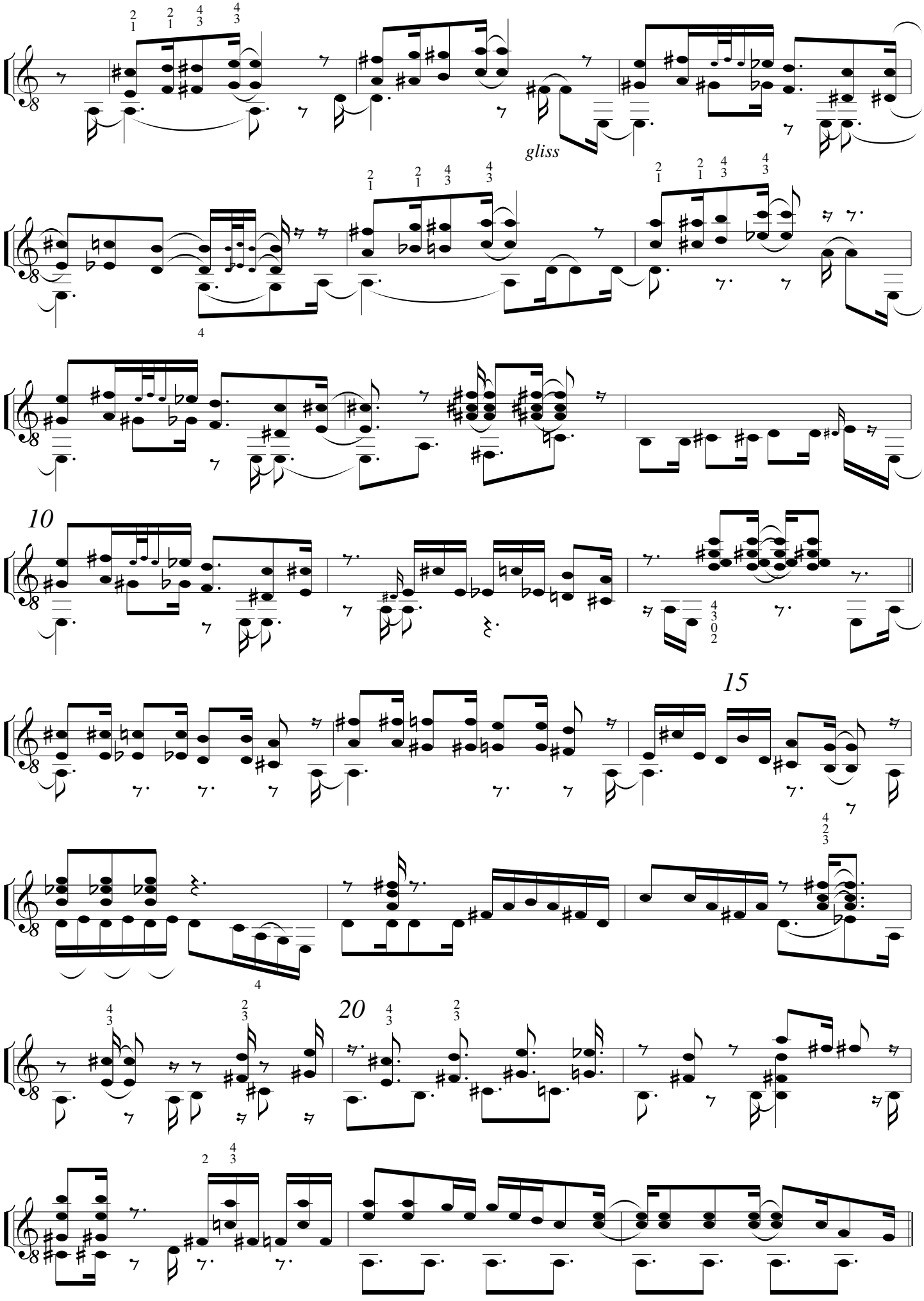
Grooveyard

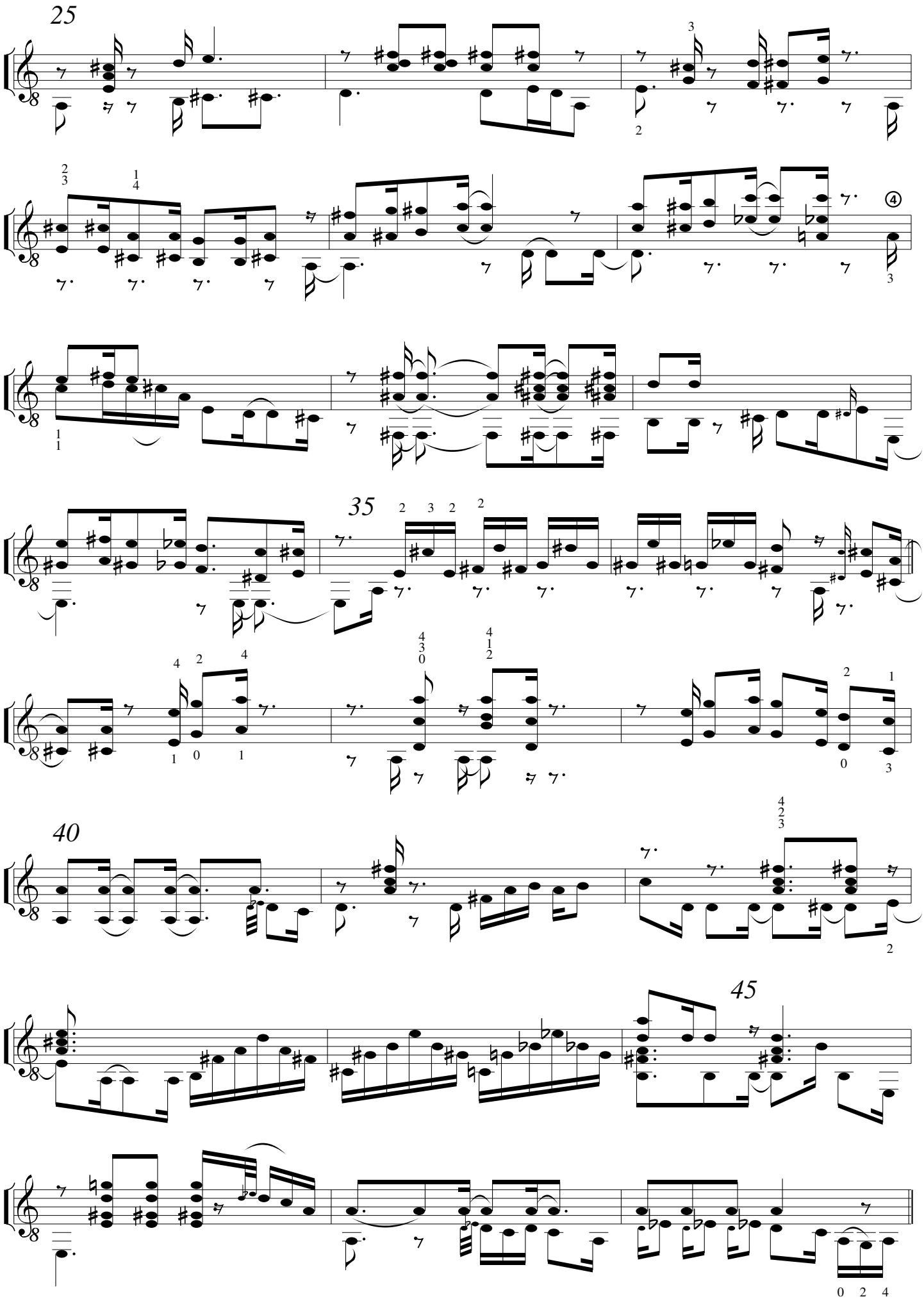


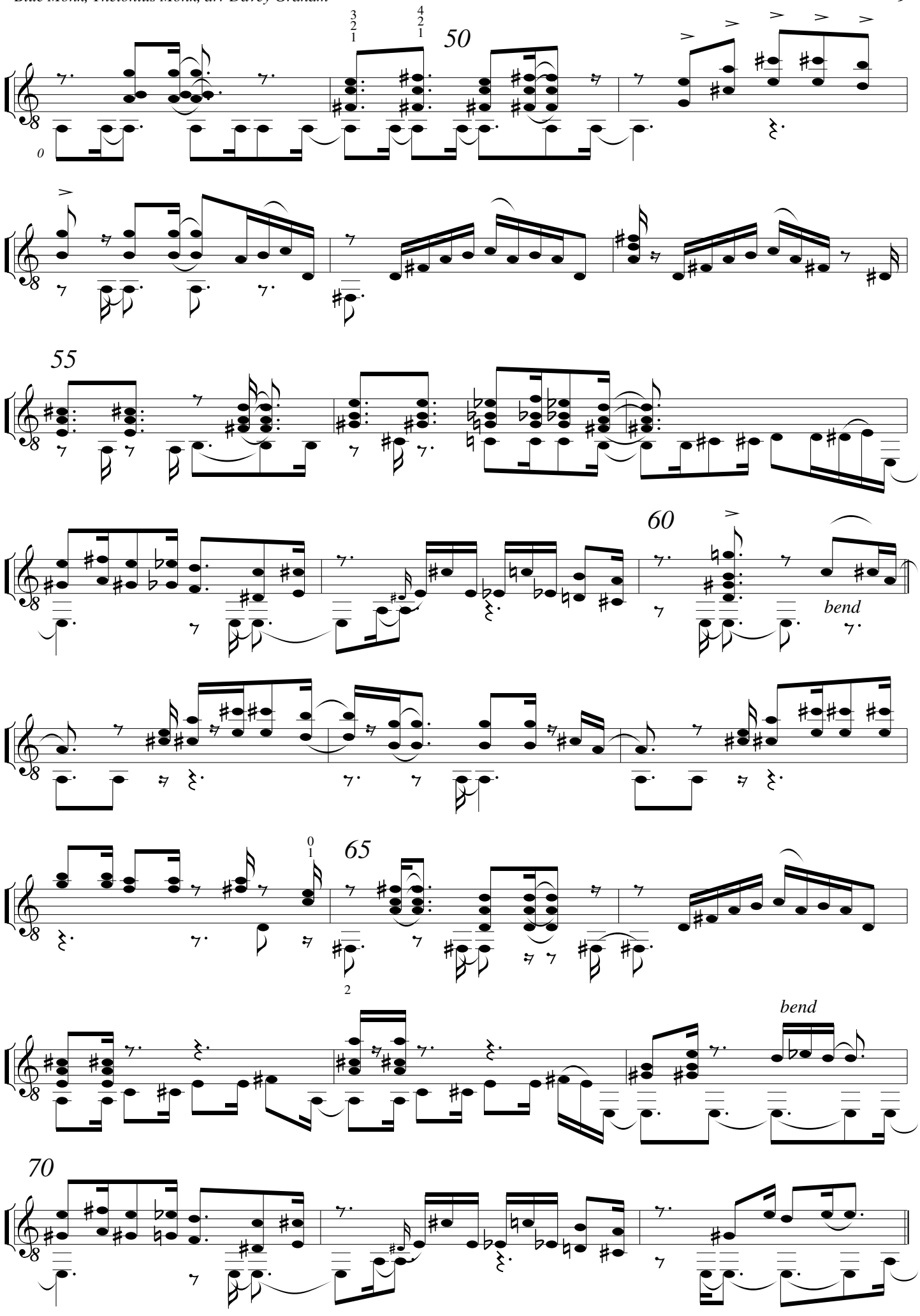

35
bend
40
bend
bend
45
bend
50
55
60
bend

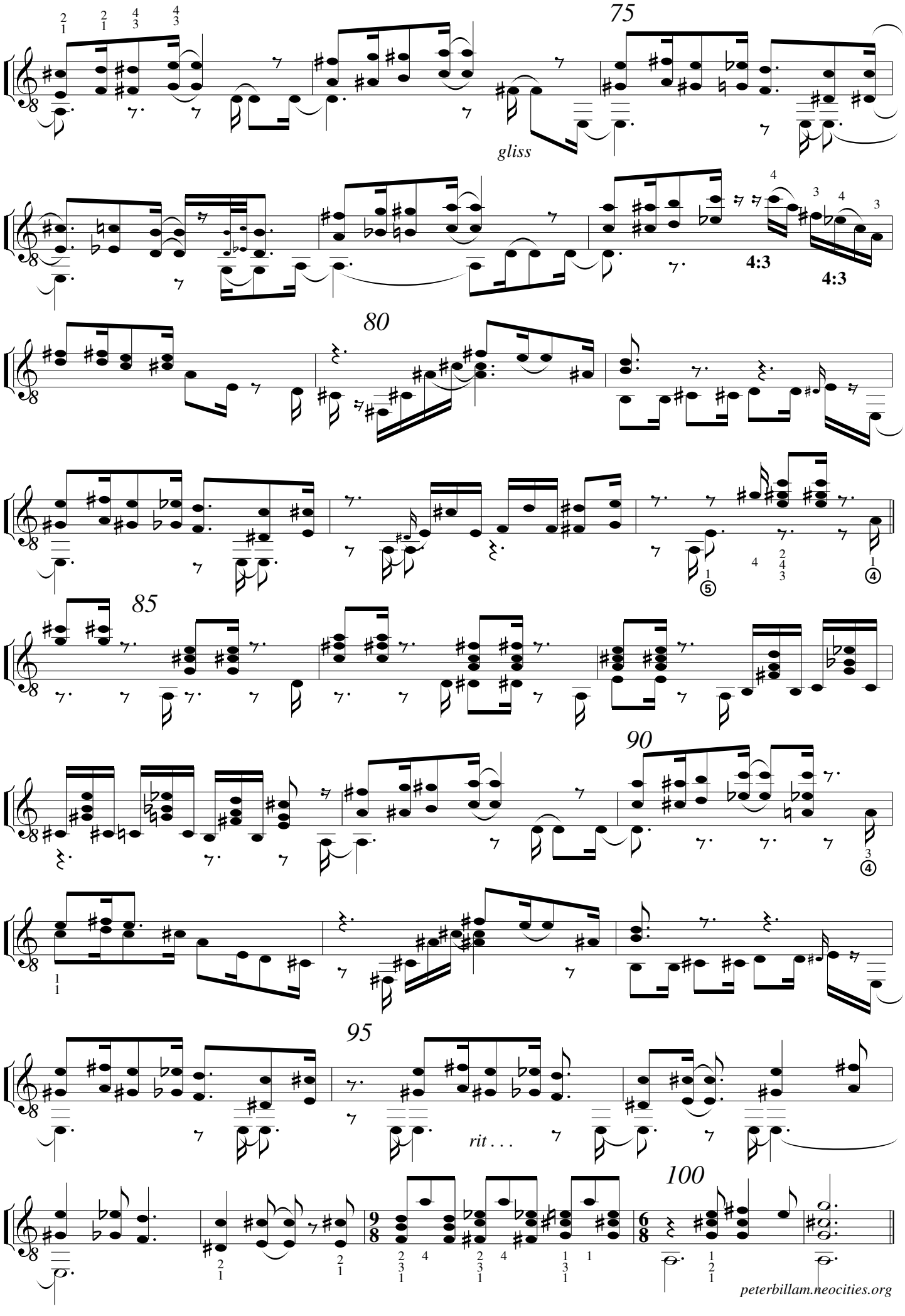

65
70
75
80
85
90
rit . . .

Blue Monk

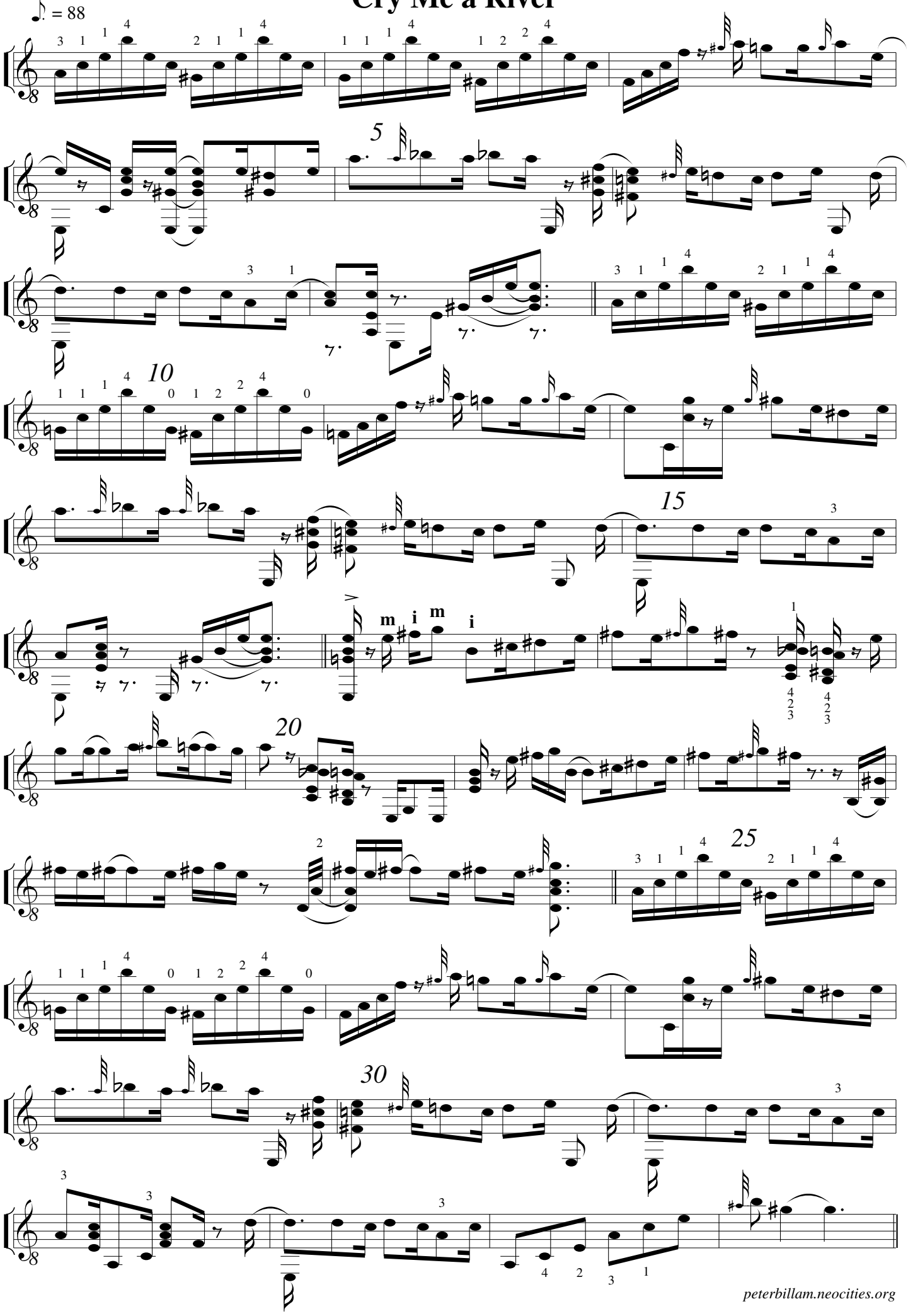



25
35
40
45


50
55
60
bend
65
bend
70

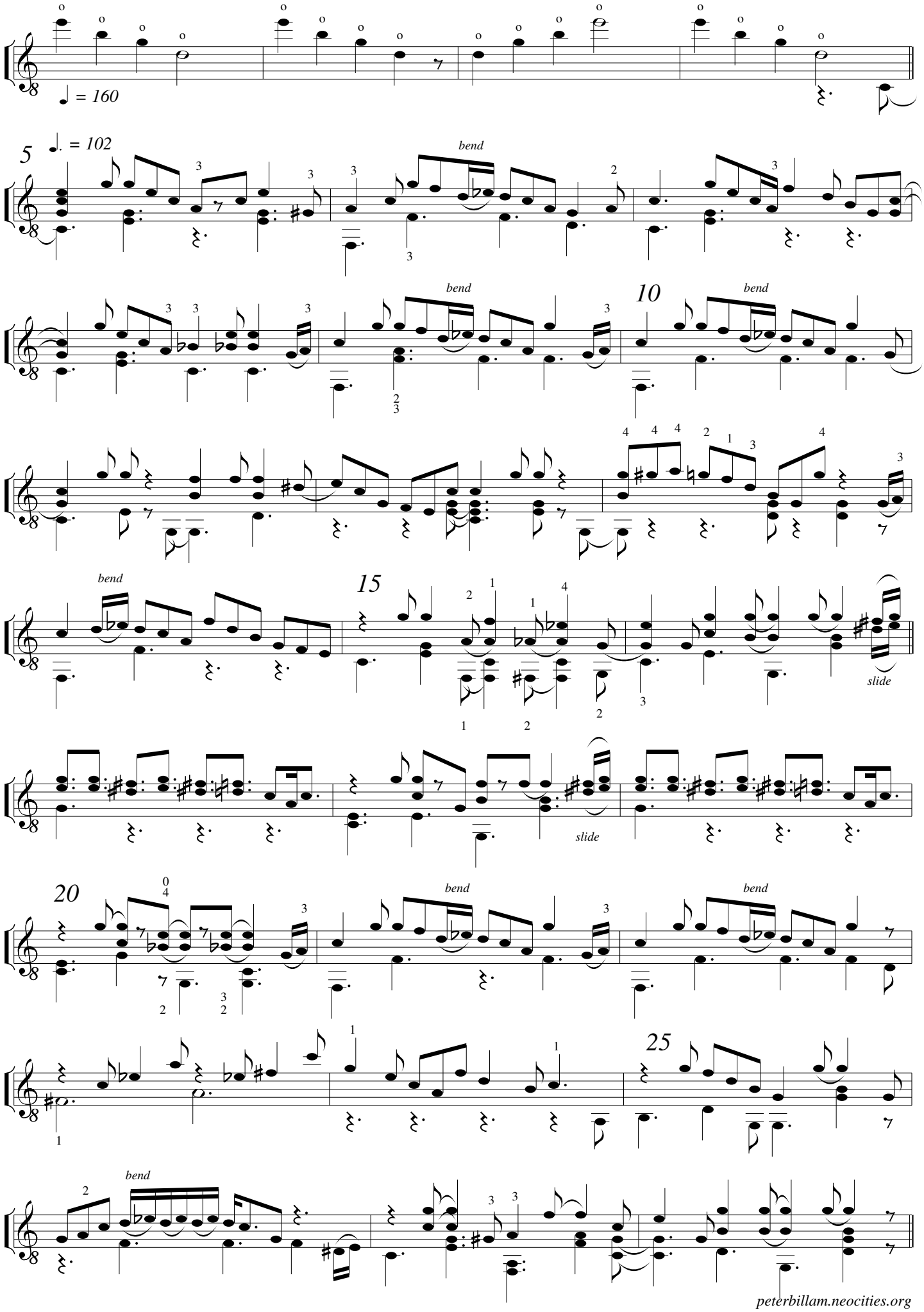

75
gliss
4:3
4:3
80
85
90
95
rit . . .
100

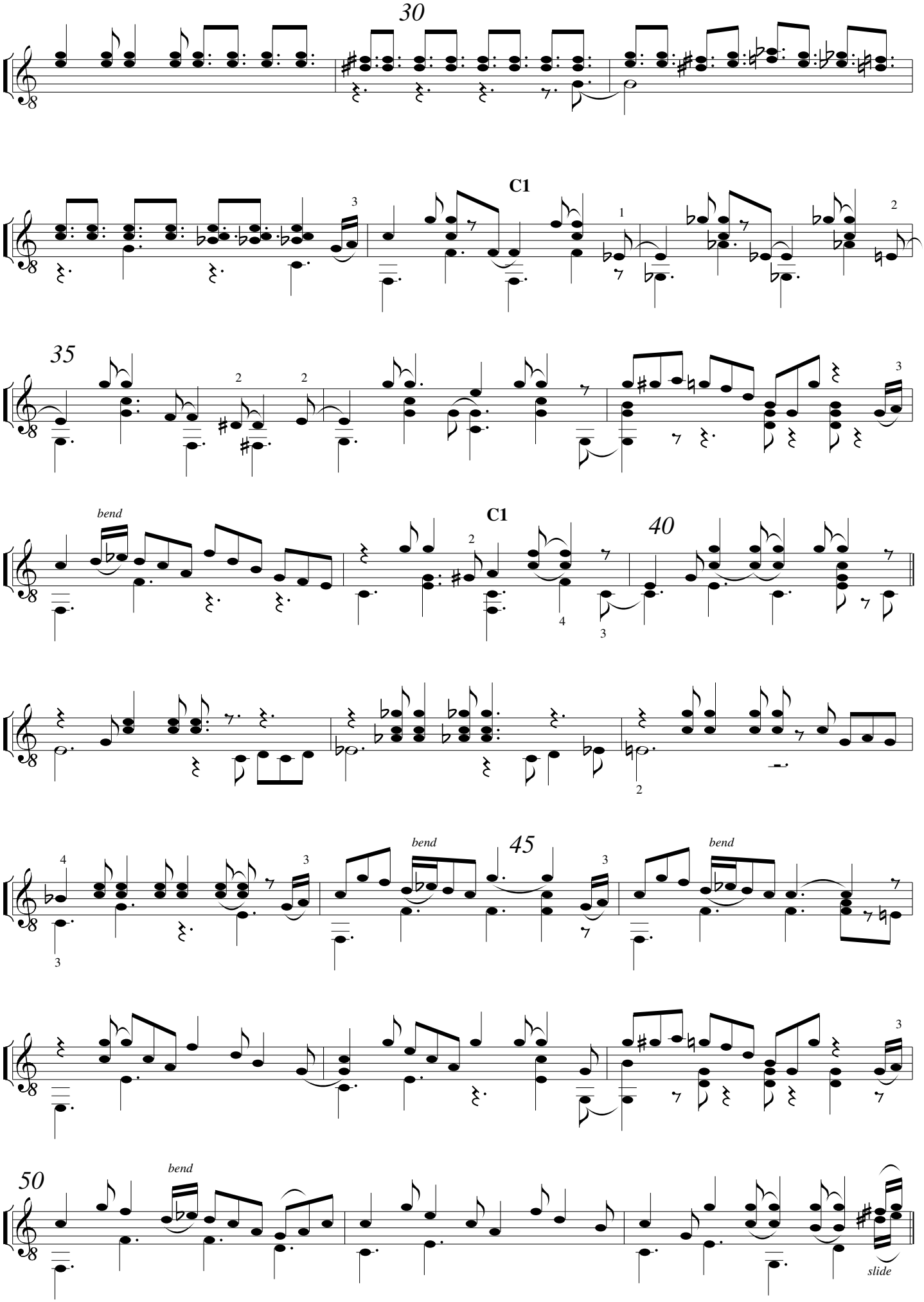
Cry Me a River

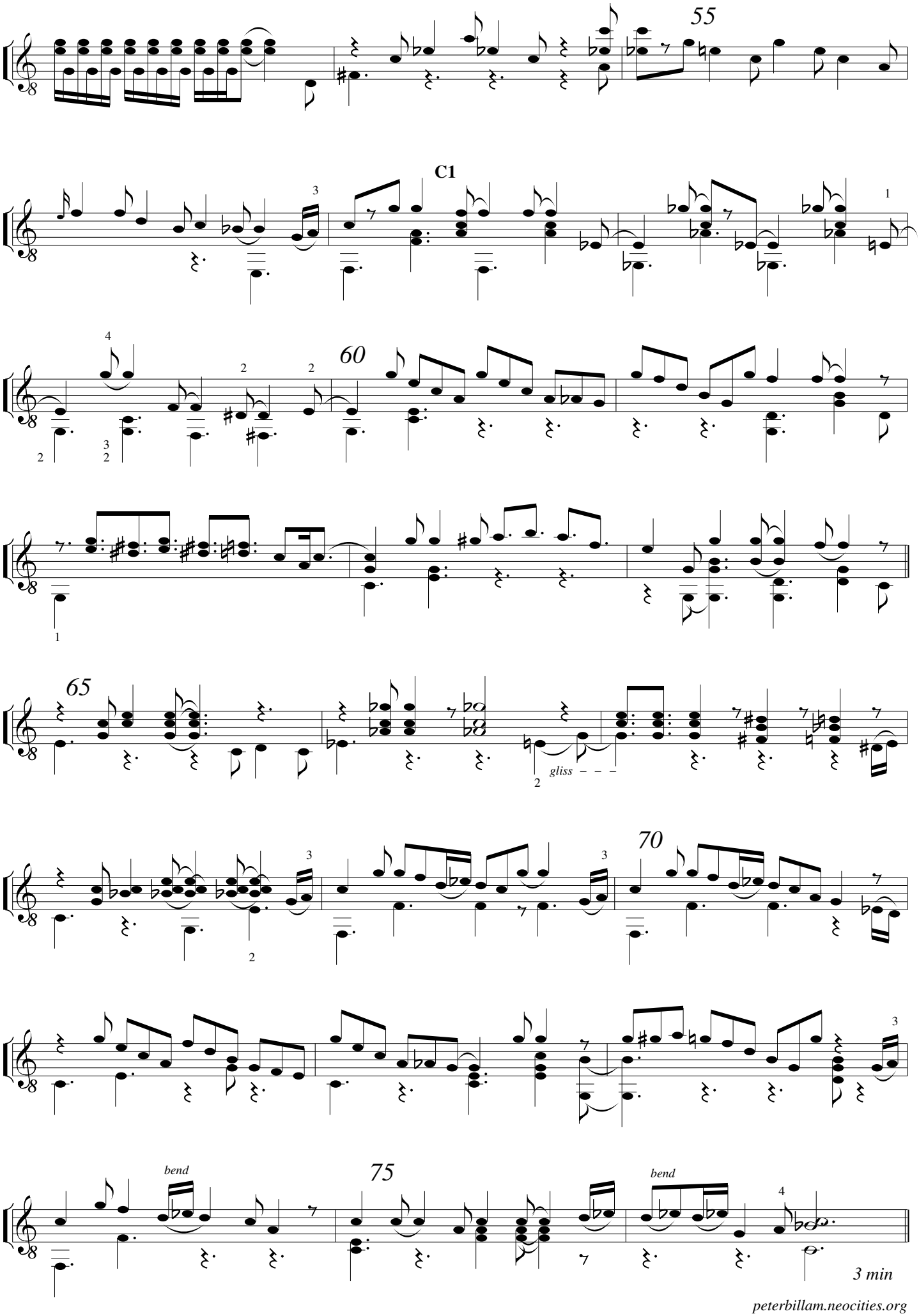


Guitar Chimes

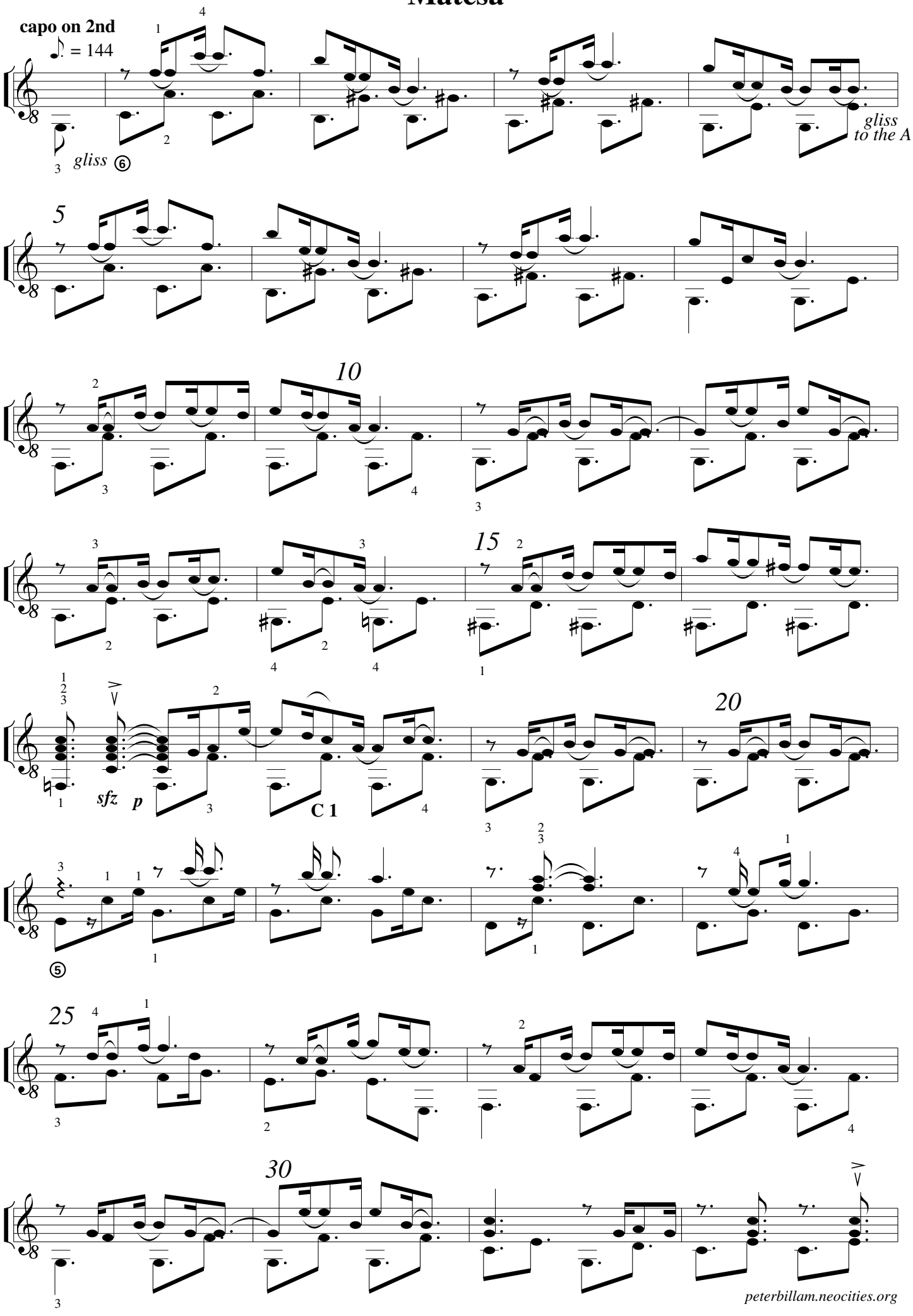
Blind Blake, recorded 1929

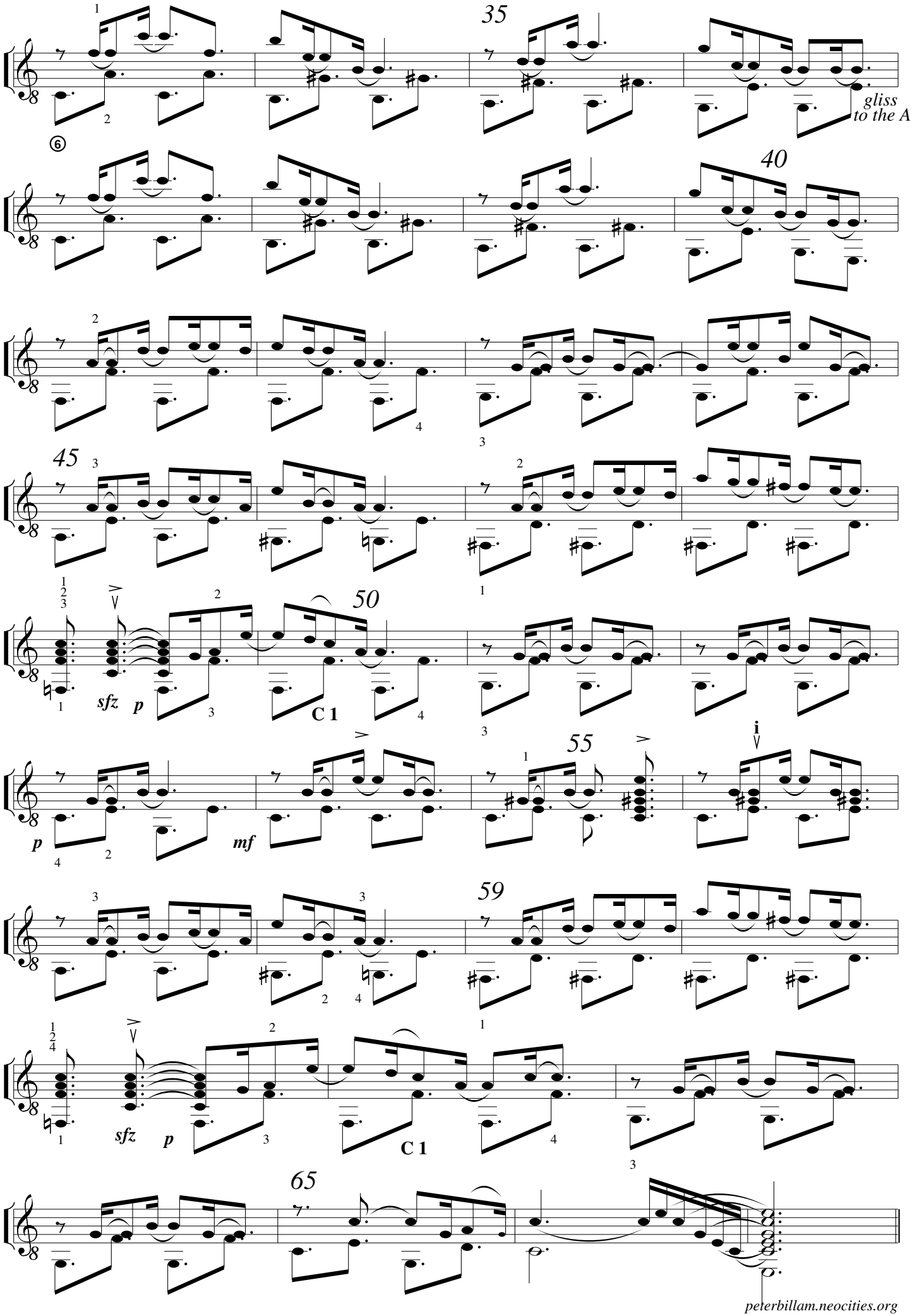



30
C1
35
bend
C1
40
bend
45
bend
bend
50
bend
slide

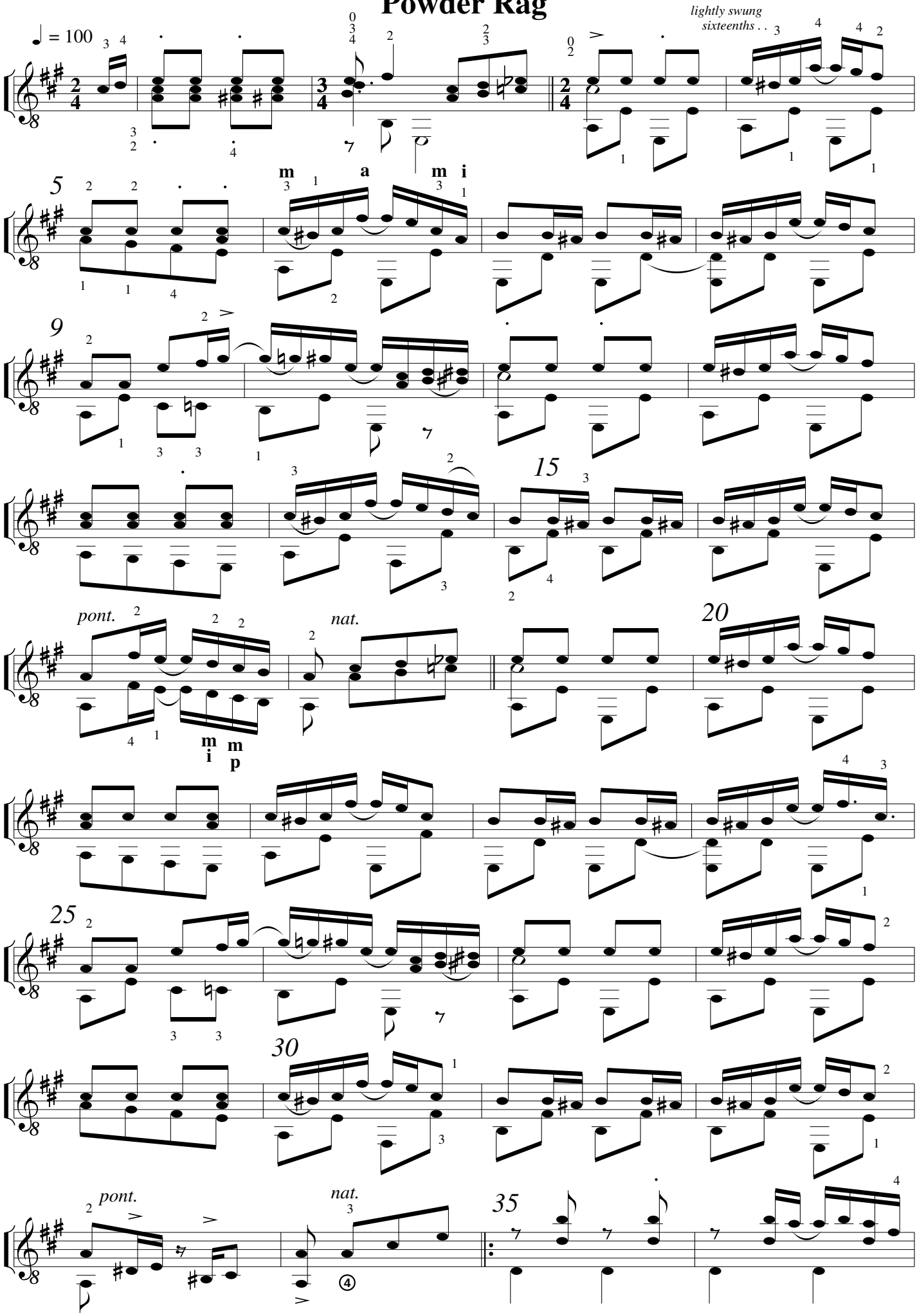

55
C1
60
65
gliss
70
bend
75
bend
3 min

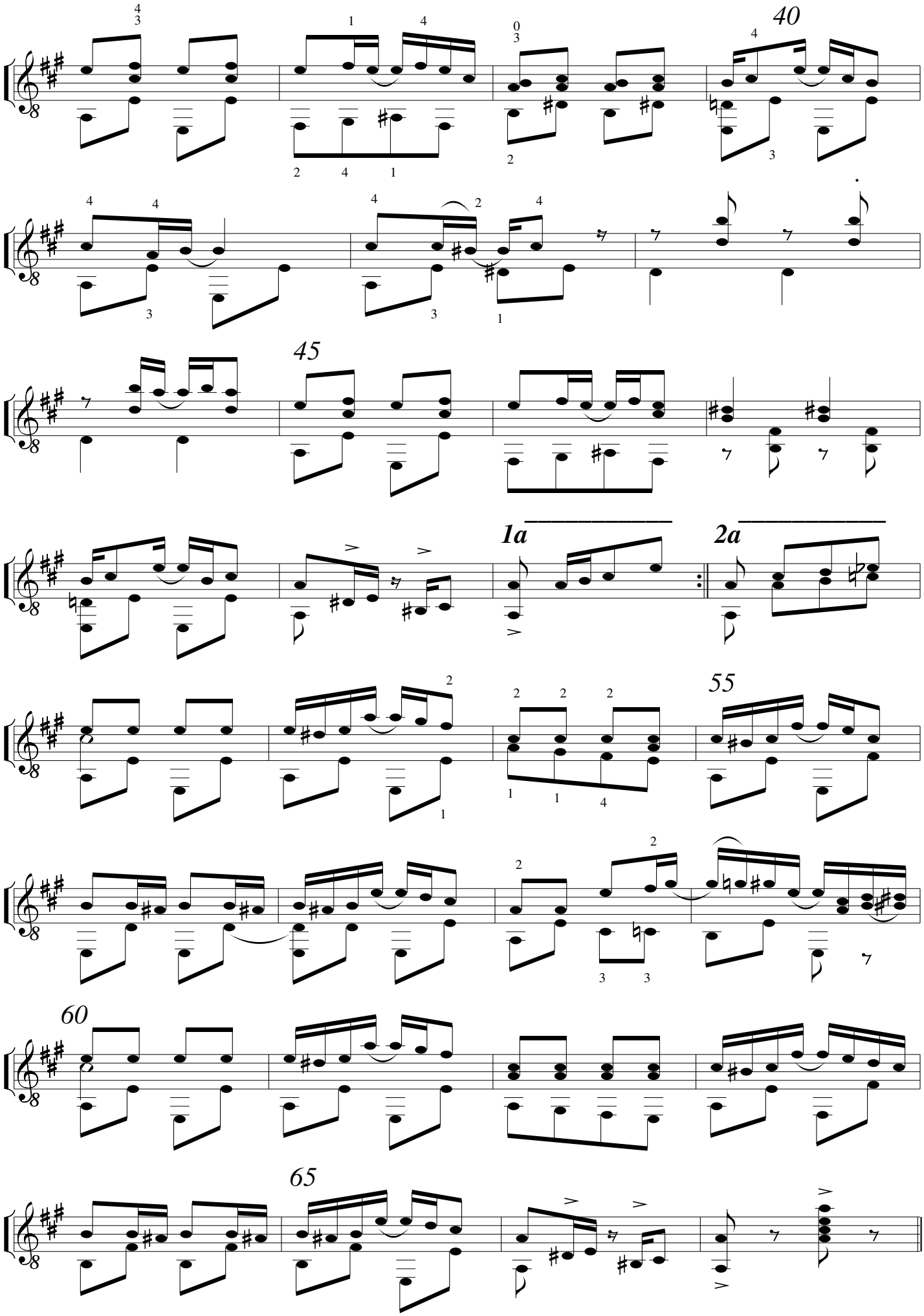
Matesa



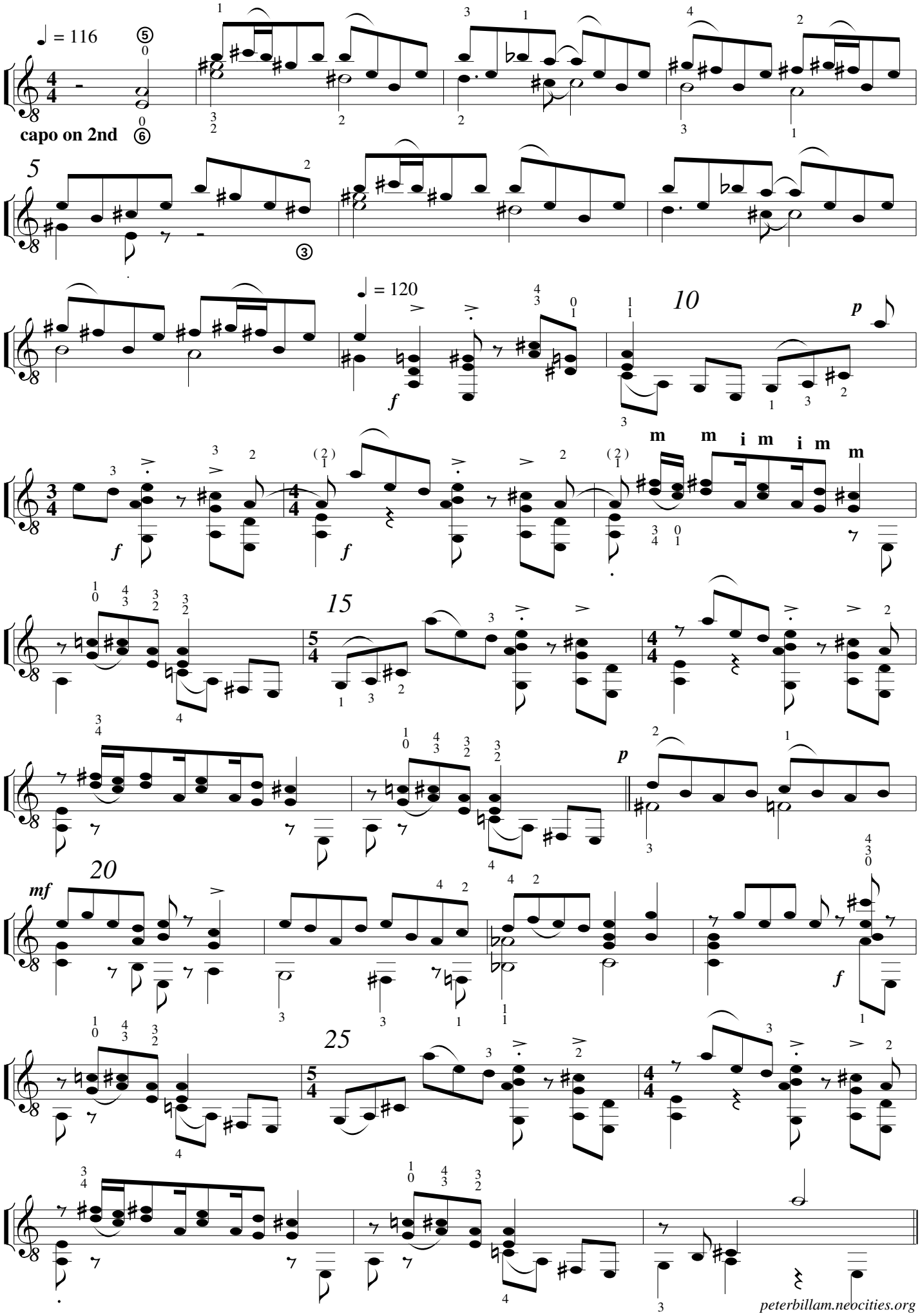

35
gliss
to the A
40
45
50
sfz
p
C 1
55
p
mf
59
sfz
p
C 1
65

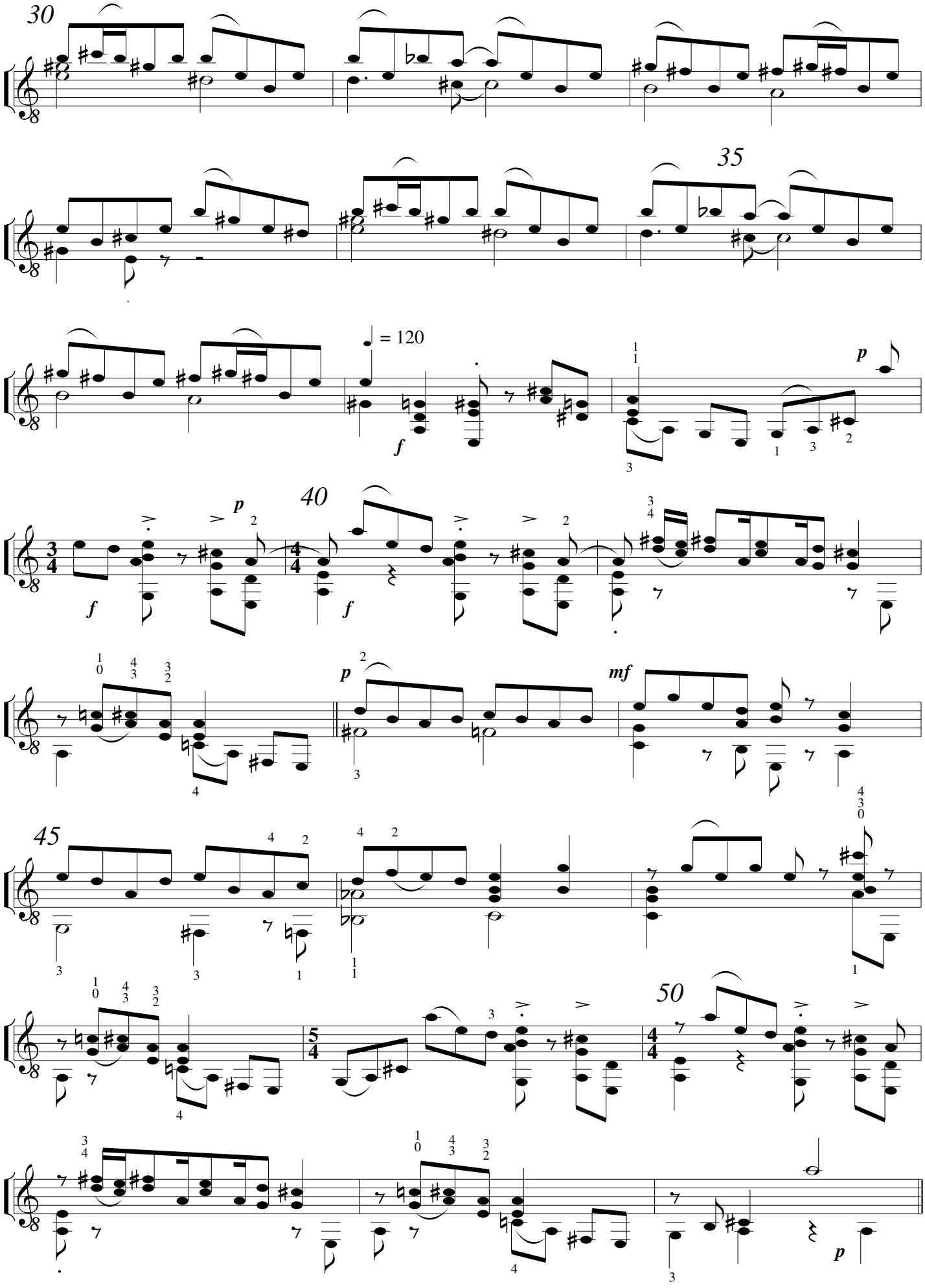
Powder Rag


♩ = 100
lightly swung sixteenths . .
m a m i
5
9
15
pont.
nat.
20
m m
i p
25
30
pont.
nat.
35

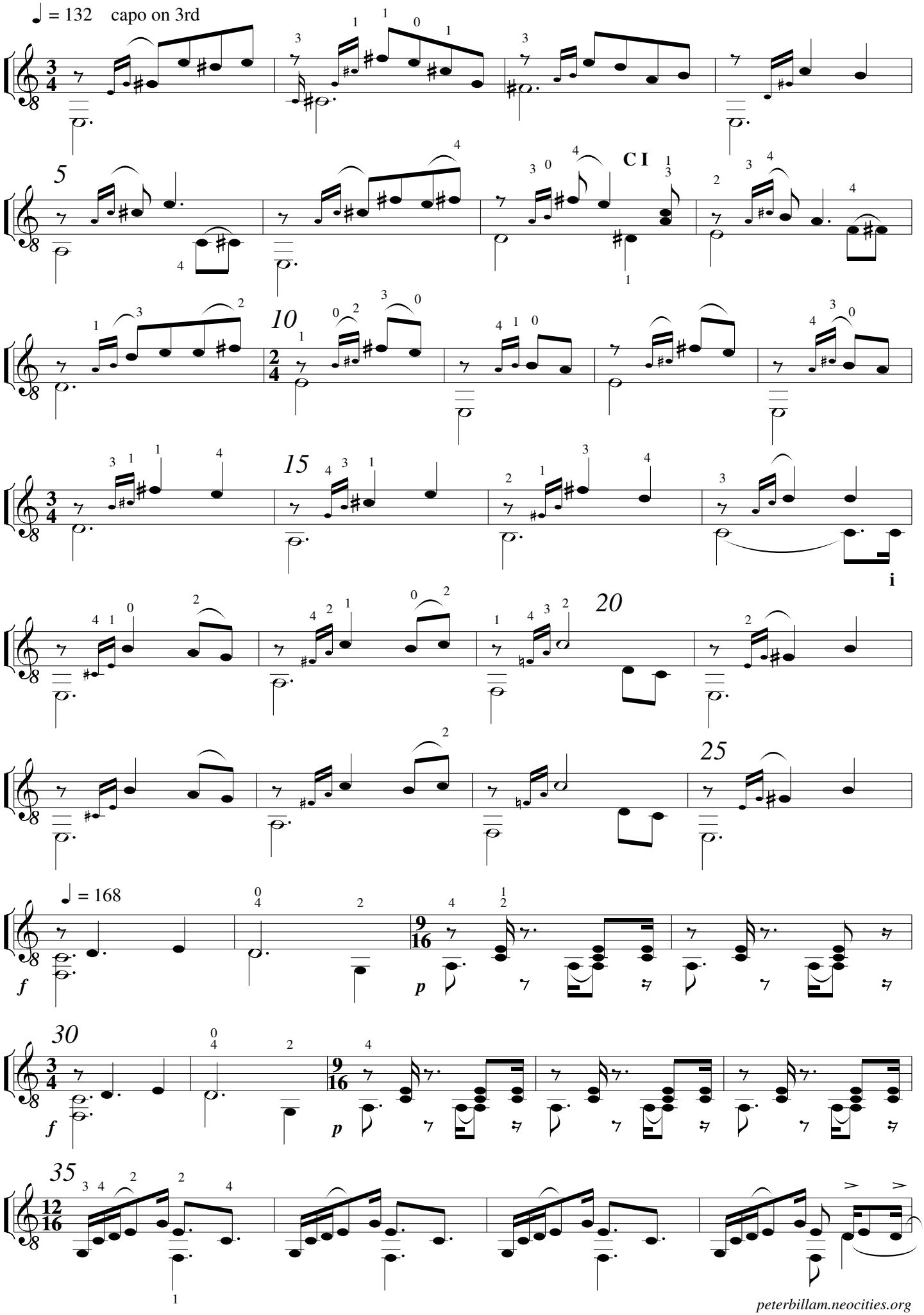

40
45
1a
2a
55
60
65

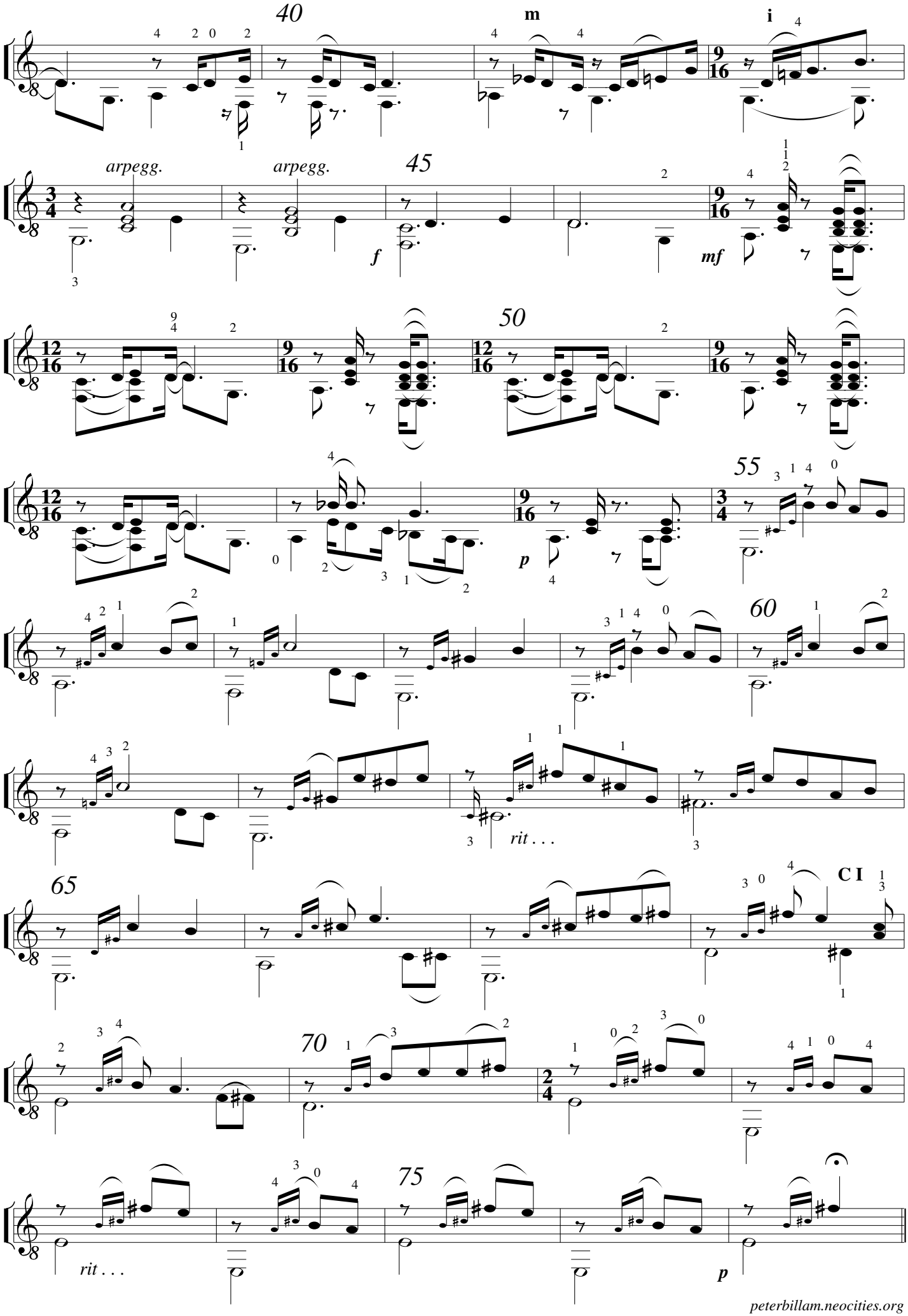
Lena Anne



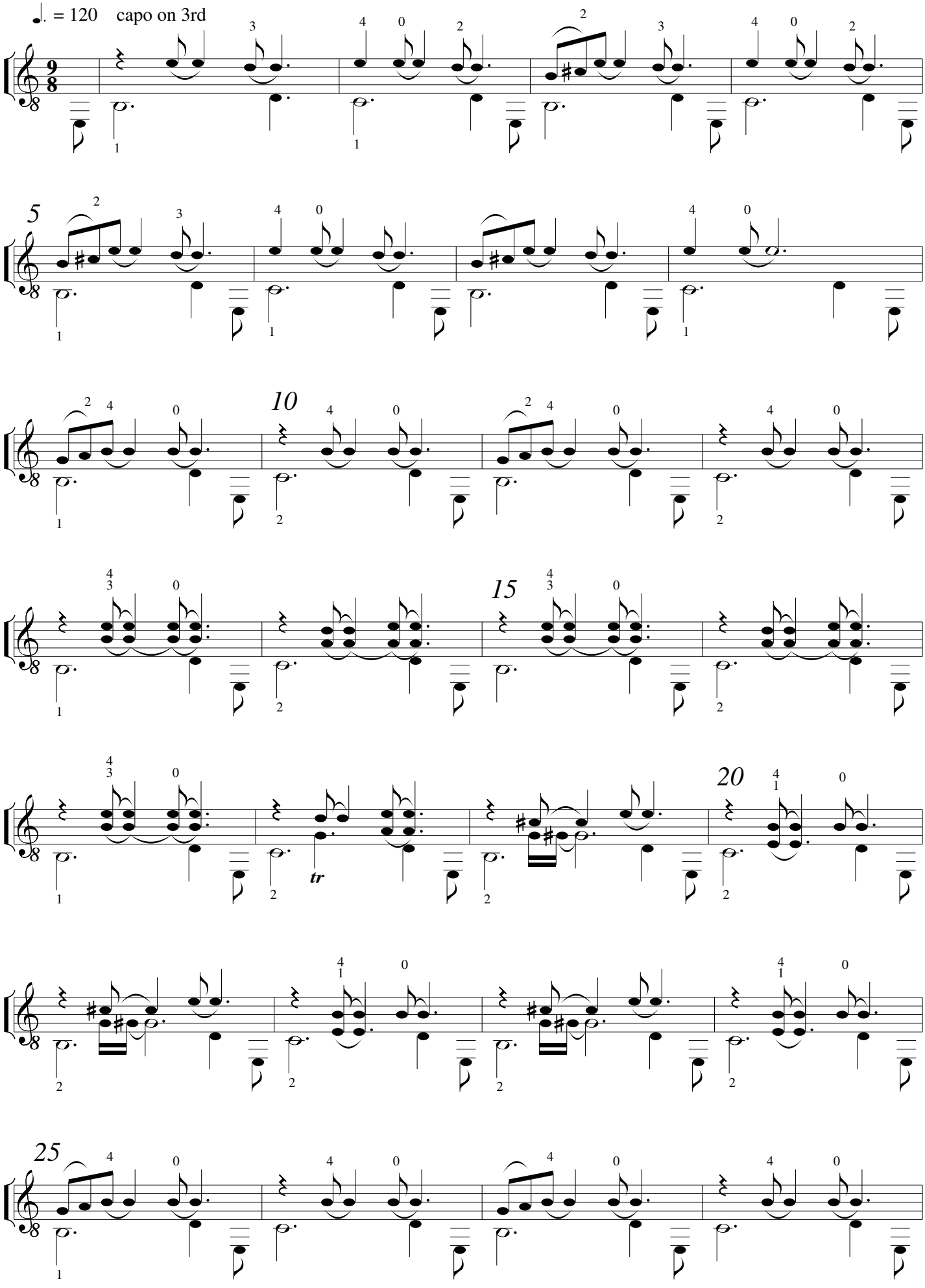

30
35
= 120
f
p
40
f
p
f
p
mf
45
50
p

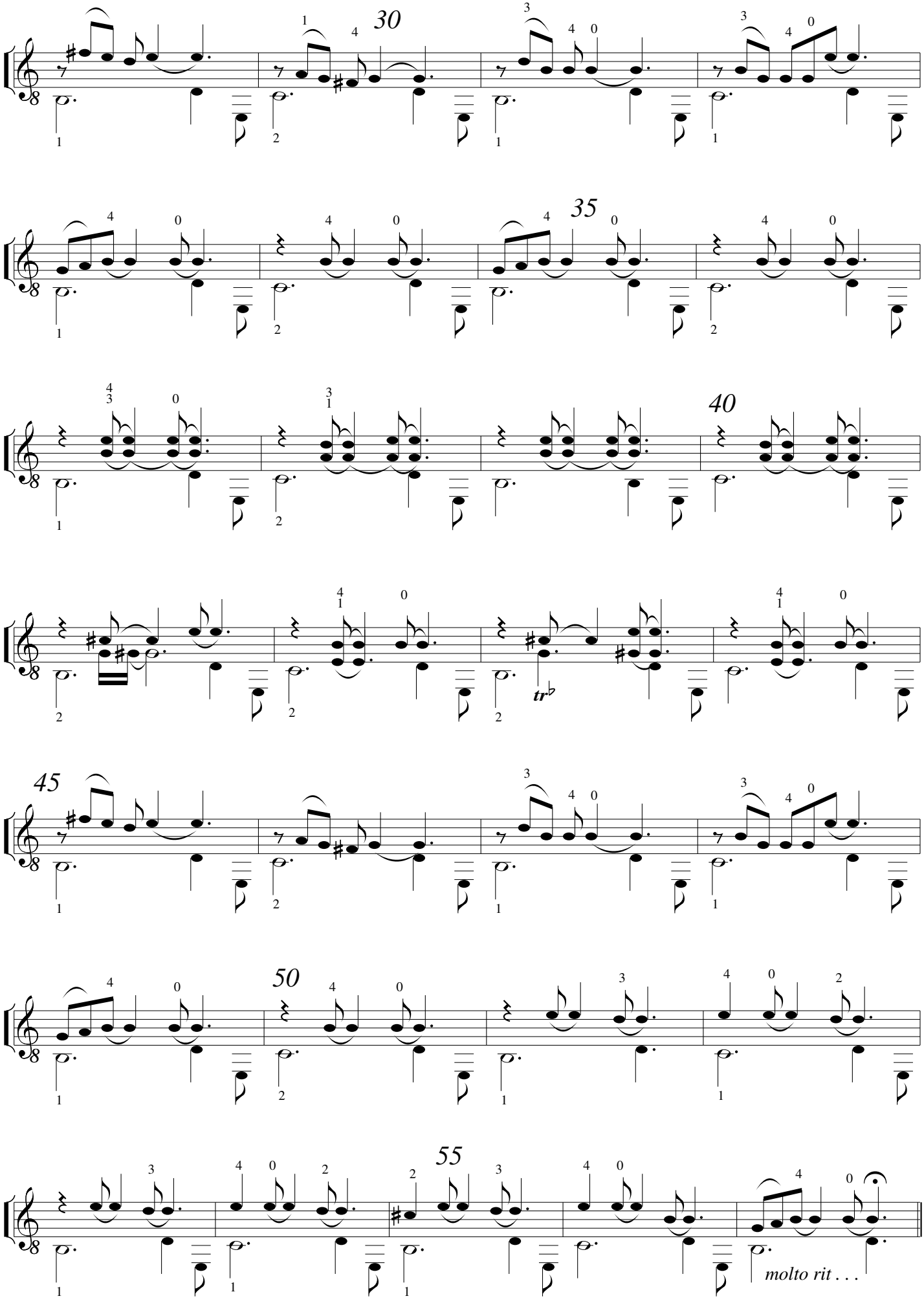
Alice's Wonderland



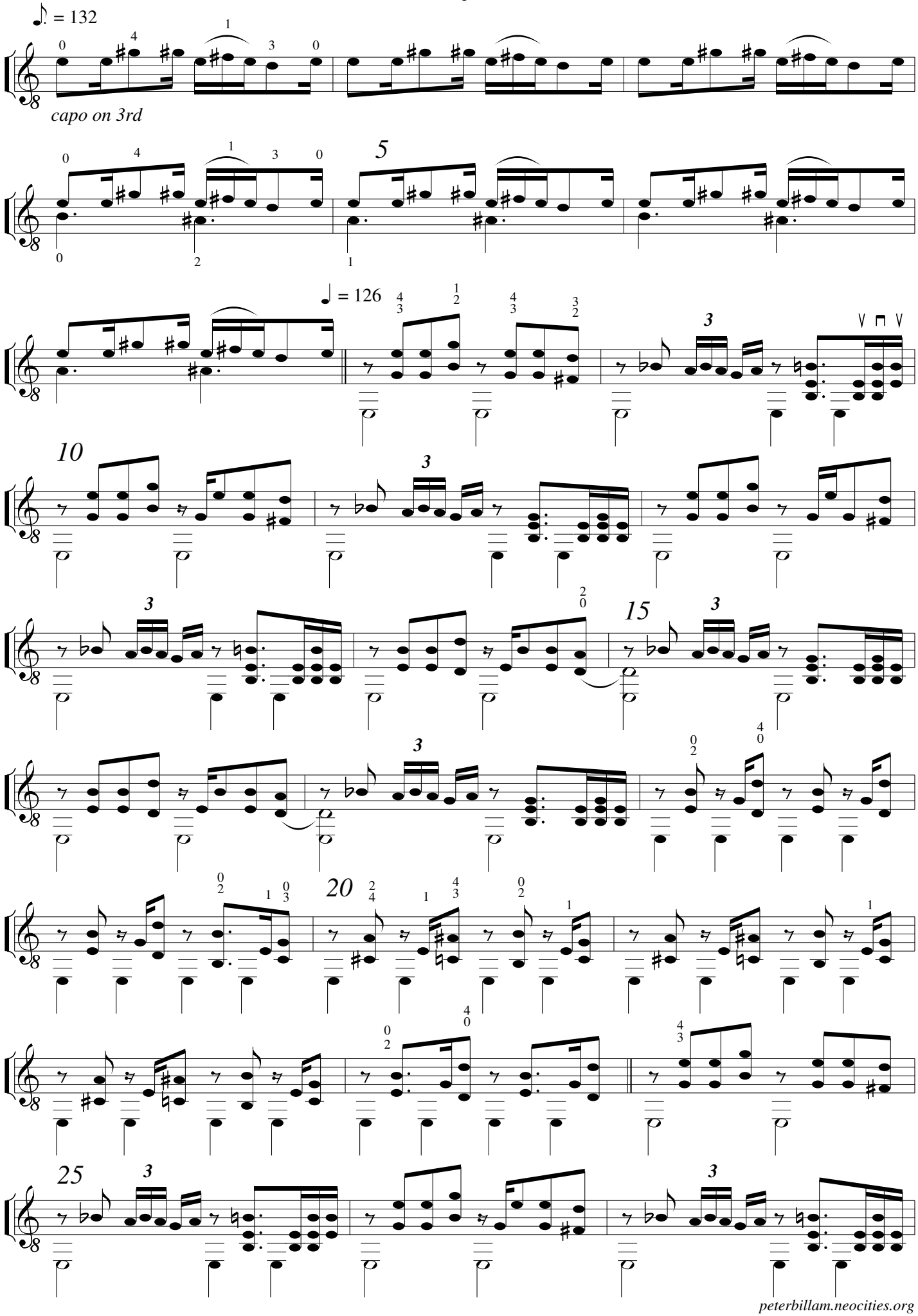

40
m
i
arpegg.
arpegg.
45
f
mf
50
p
55
60
rit . . .
65
C I
70
rit . . .
75
p

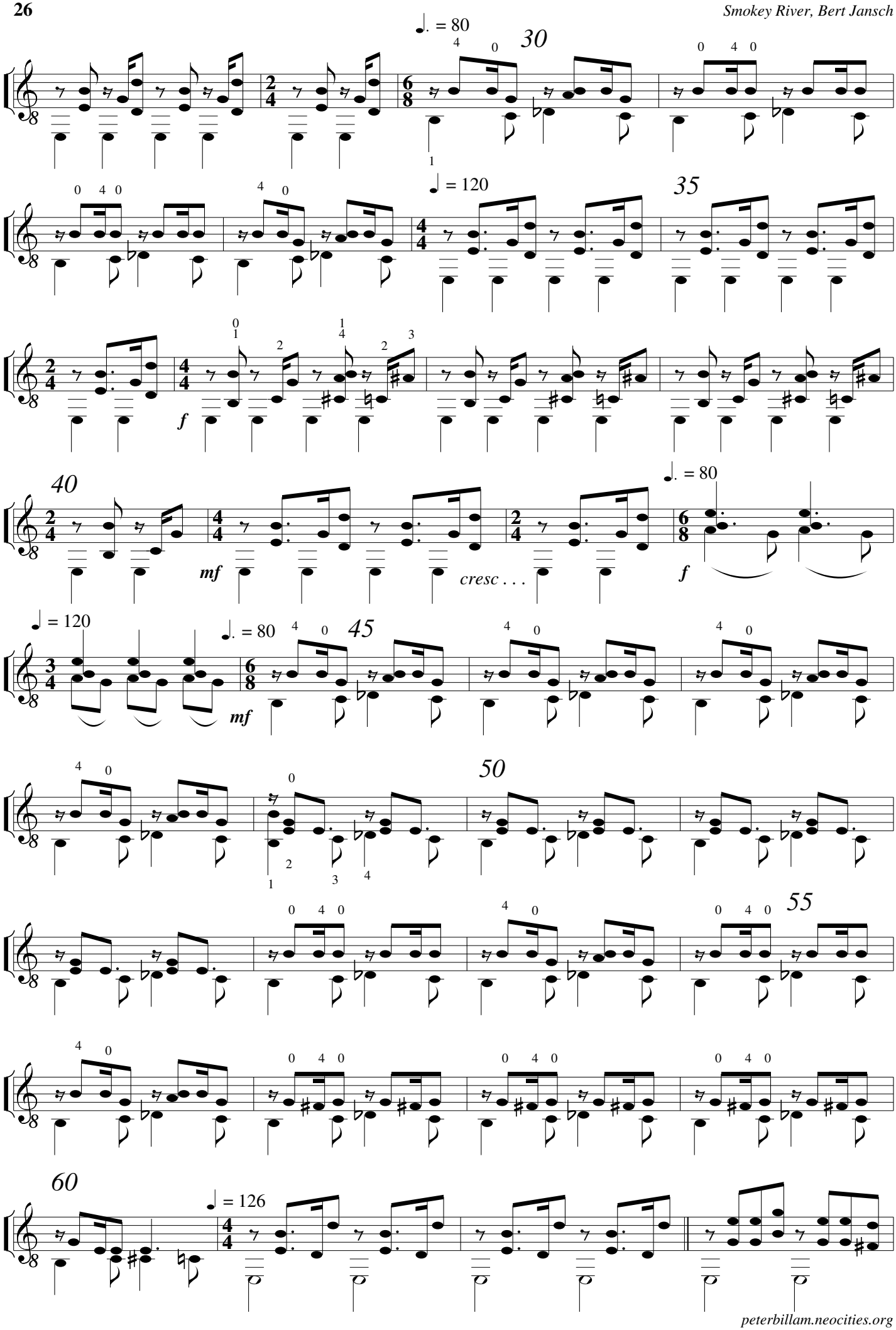
Veronica

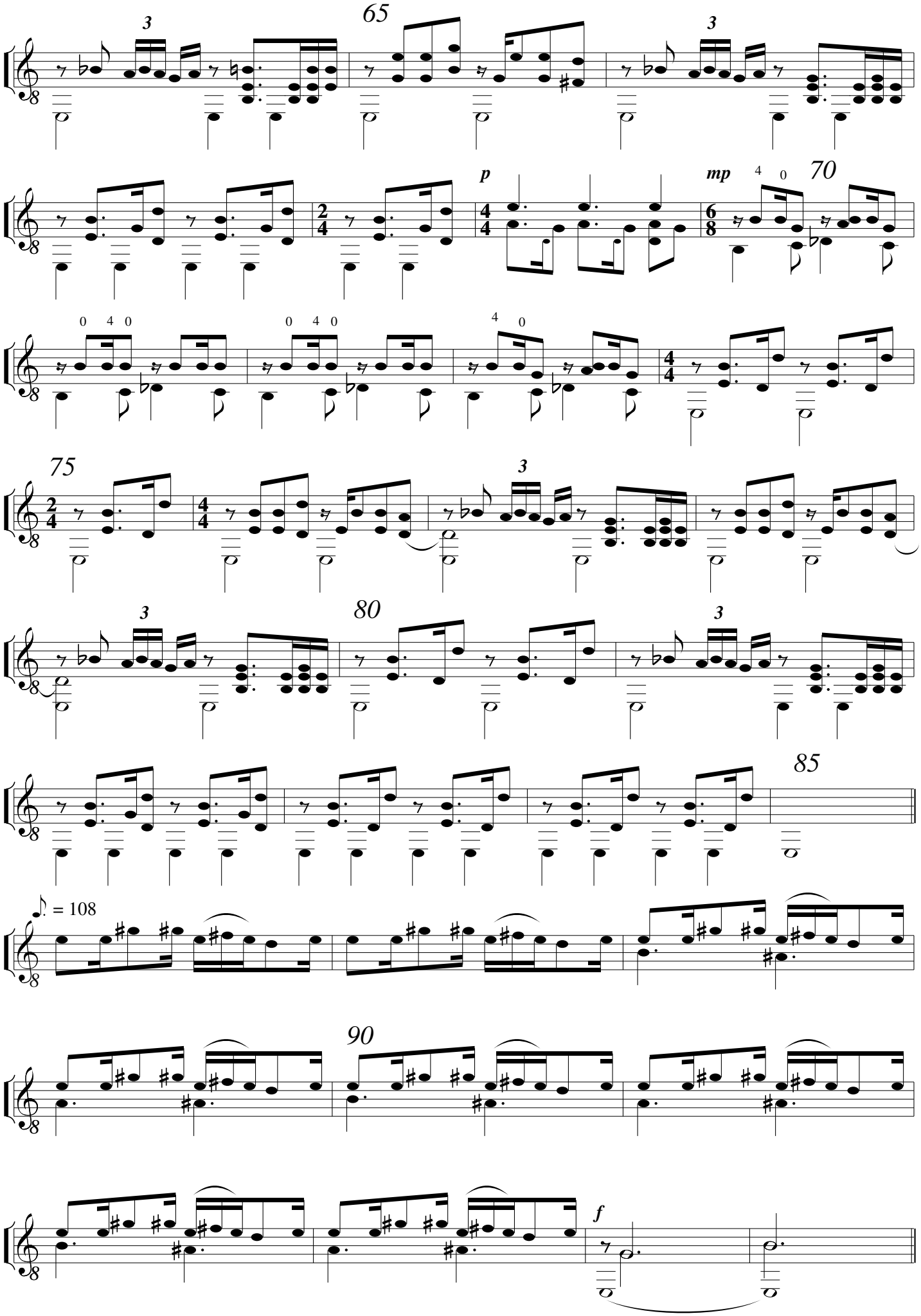



30
35
40
45
50
55
molto rit . . .

Smokey River

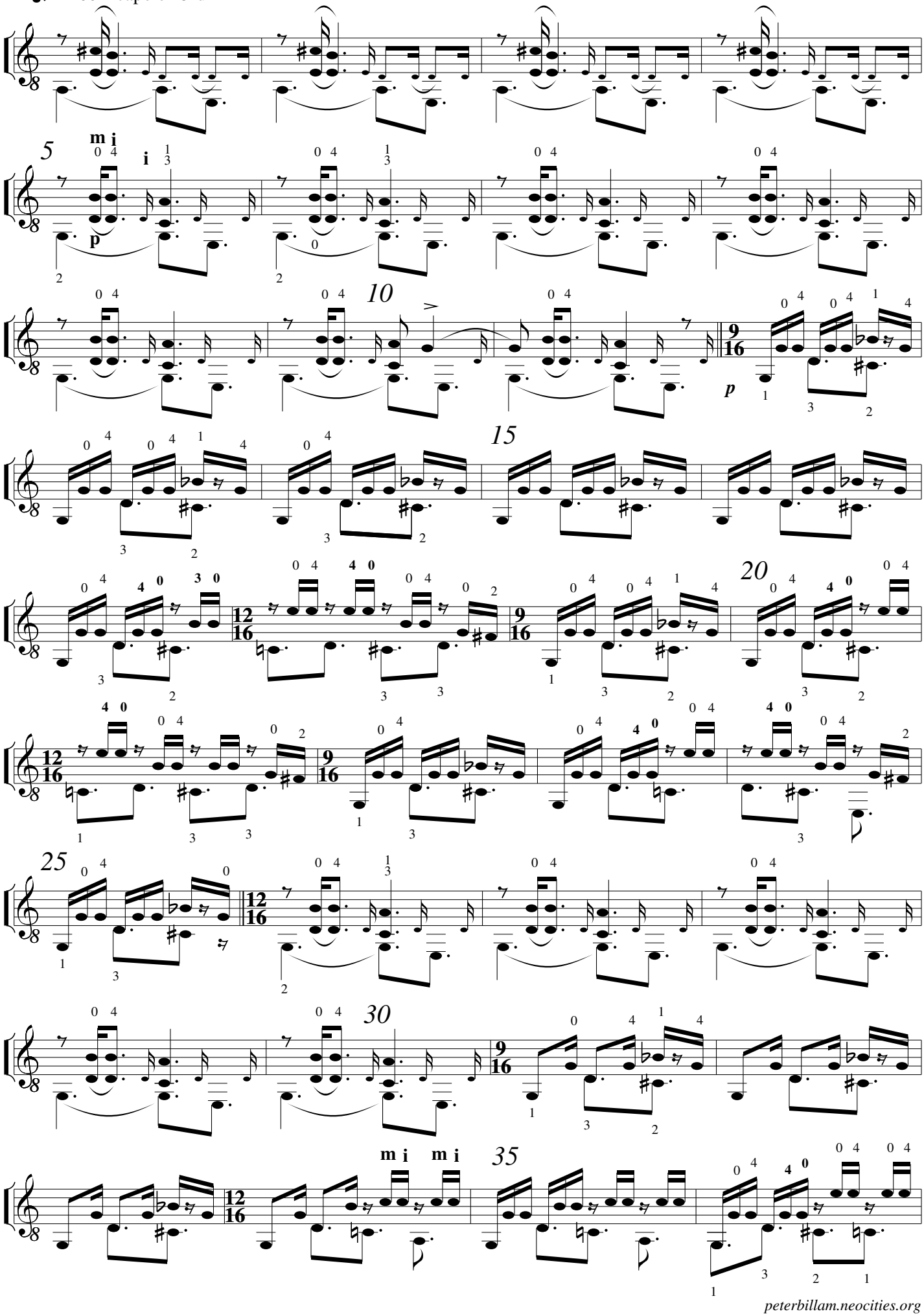


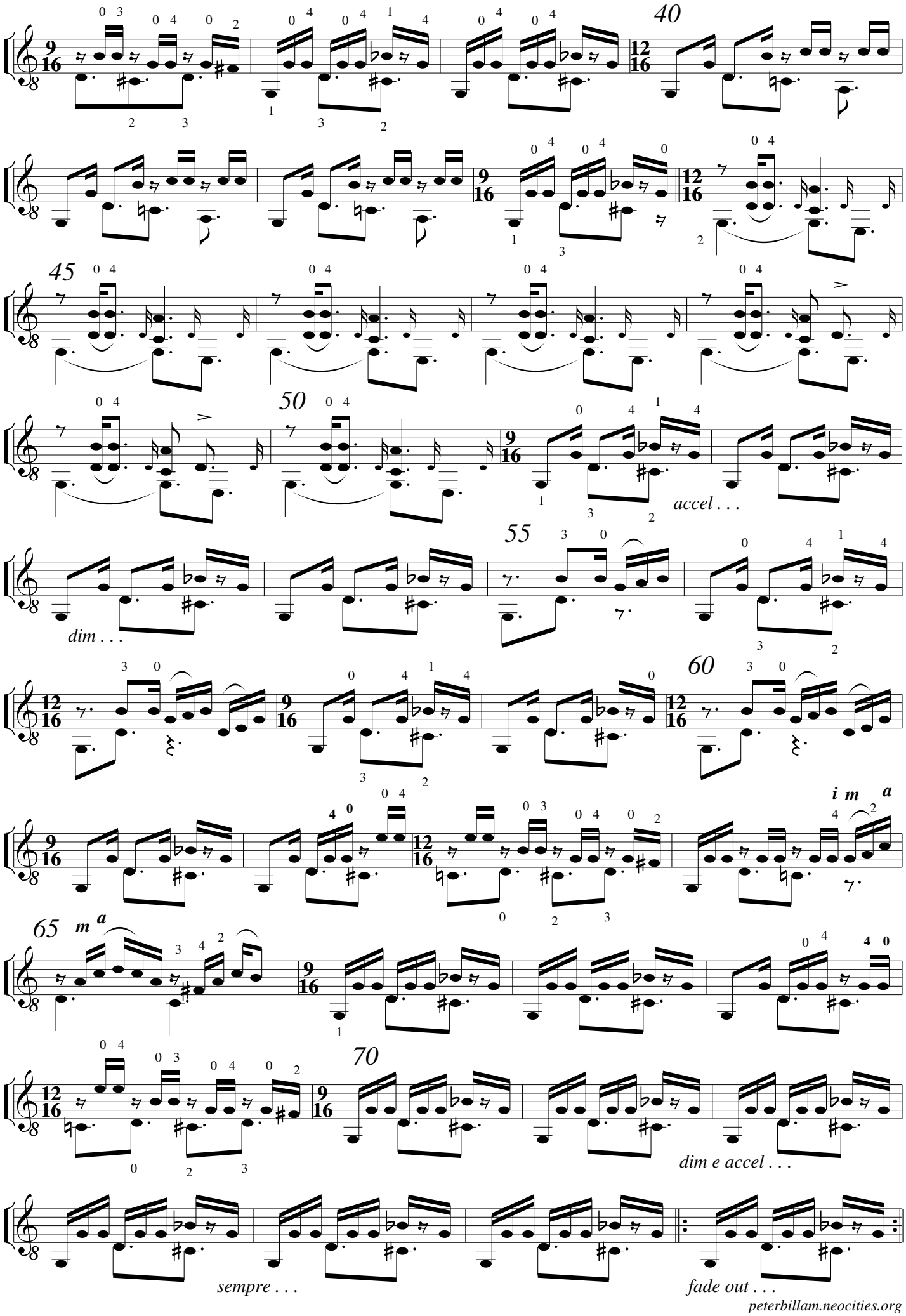

♩. = 80
30
♩ = 120
35
f
40
mf
cresc . . .
f
♩. = 80
♩ = 120
♩. = 80
45
mf
50
55
60
♩ = 126


65
70
75
80
85
♪. = 108
90
p
mp
f

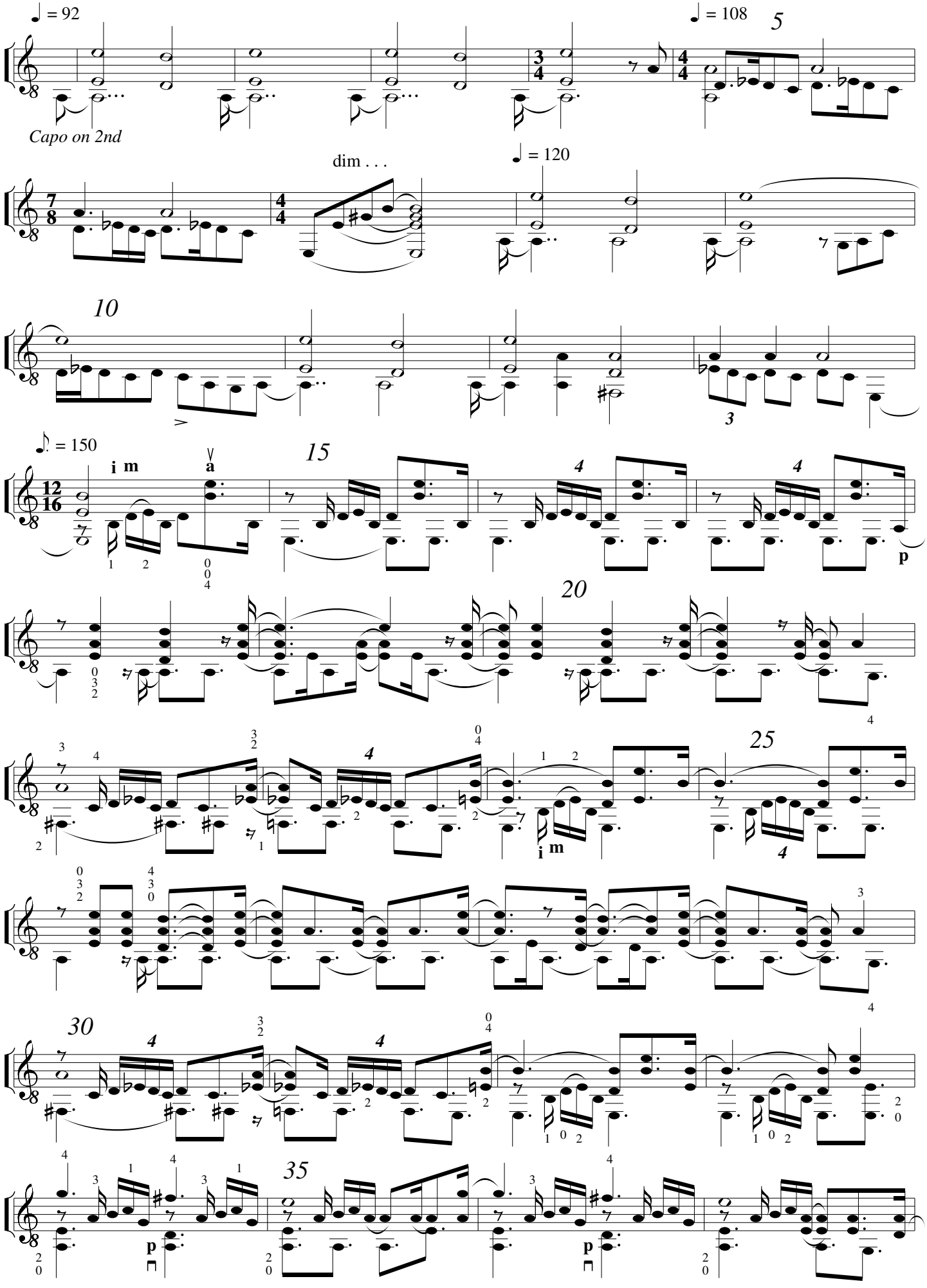
The Wheel

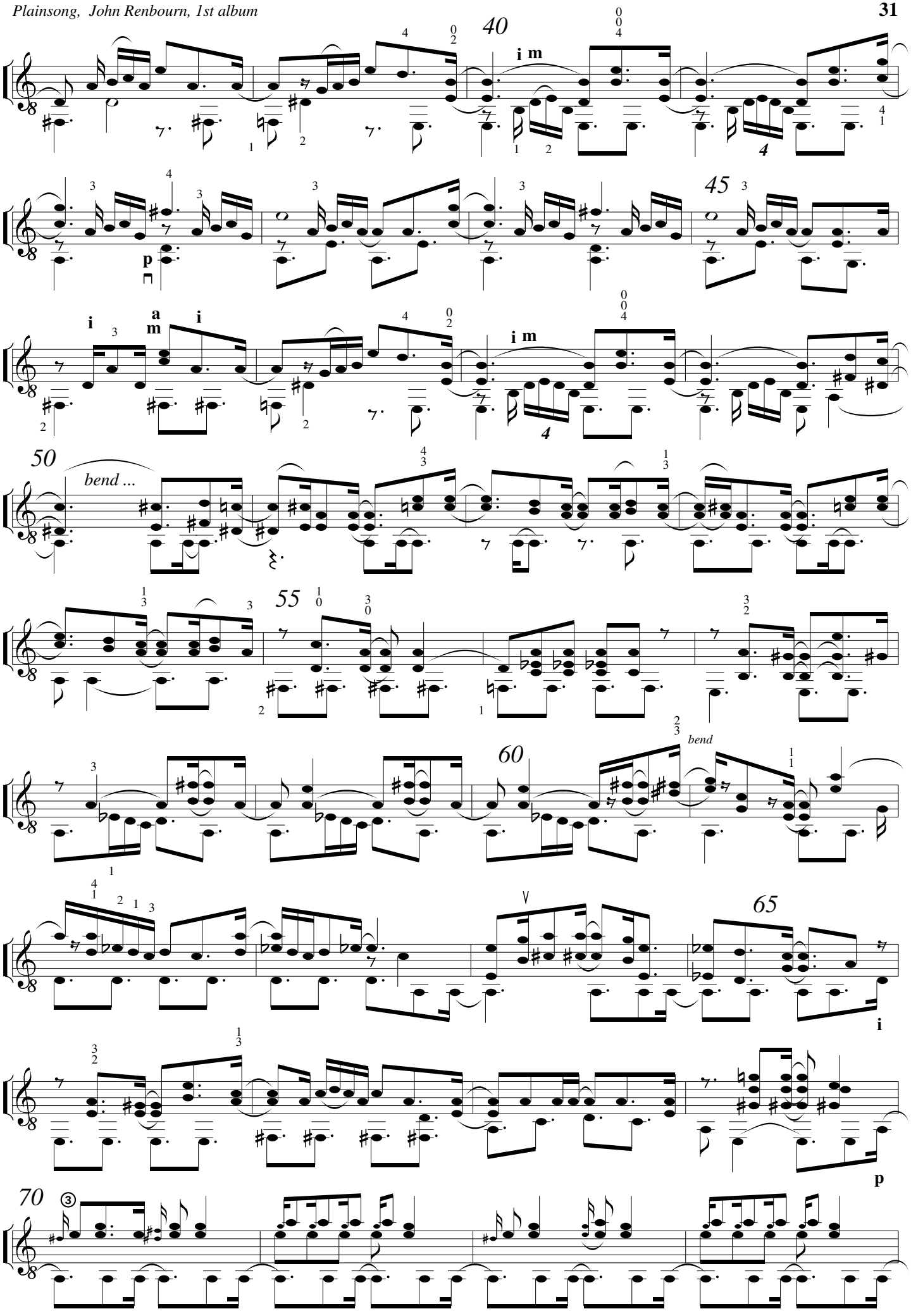
♪. = 160 capo on 3rd

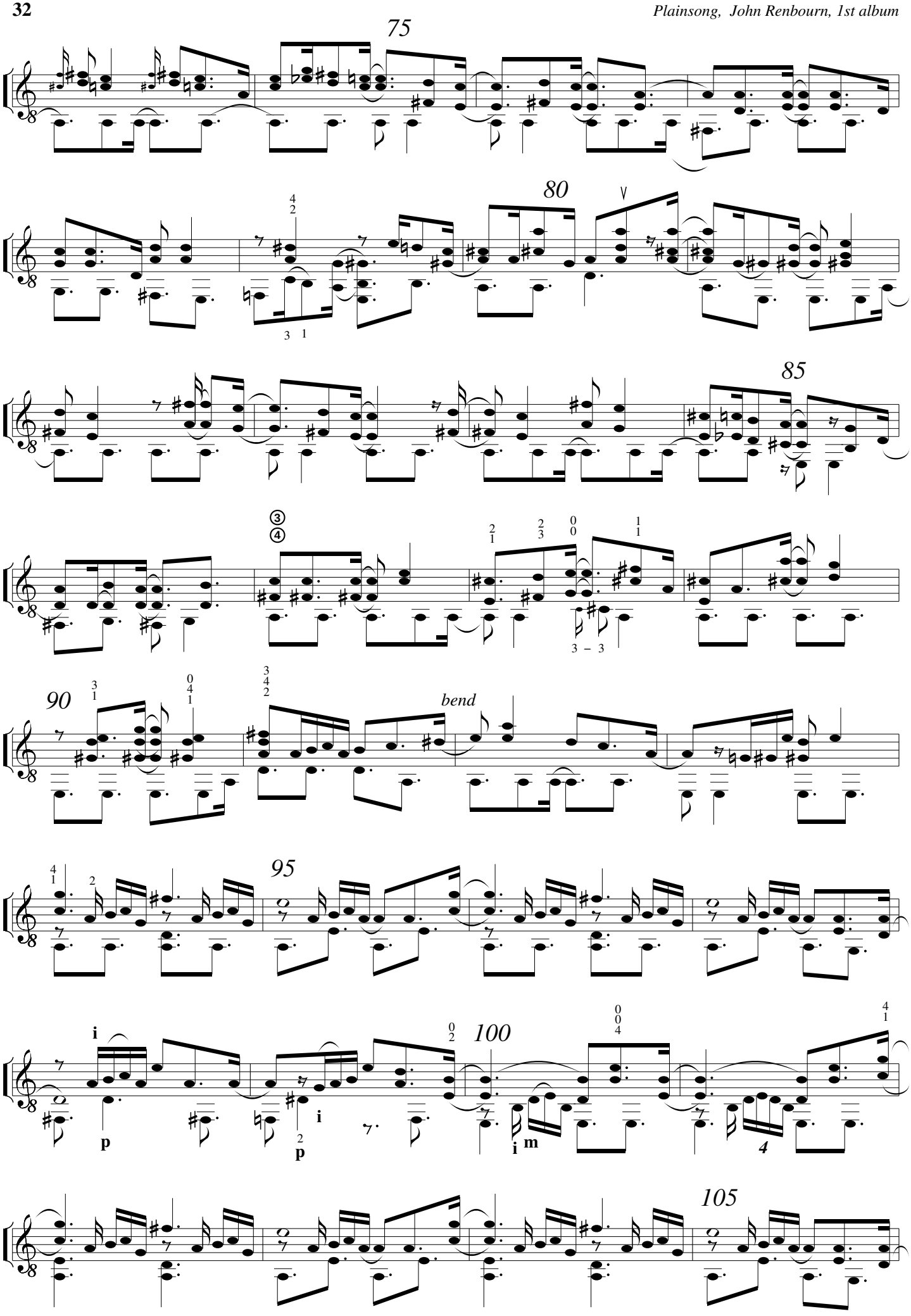


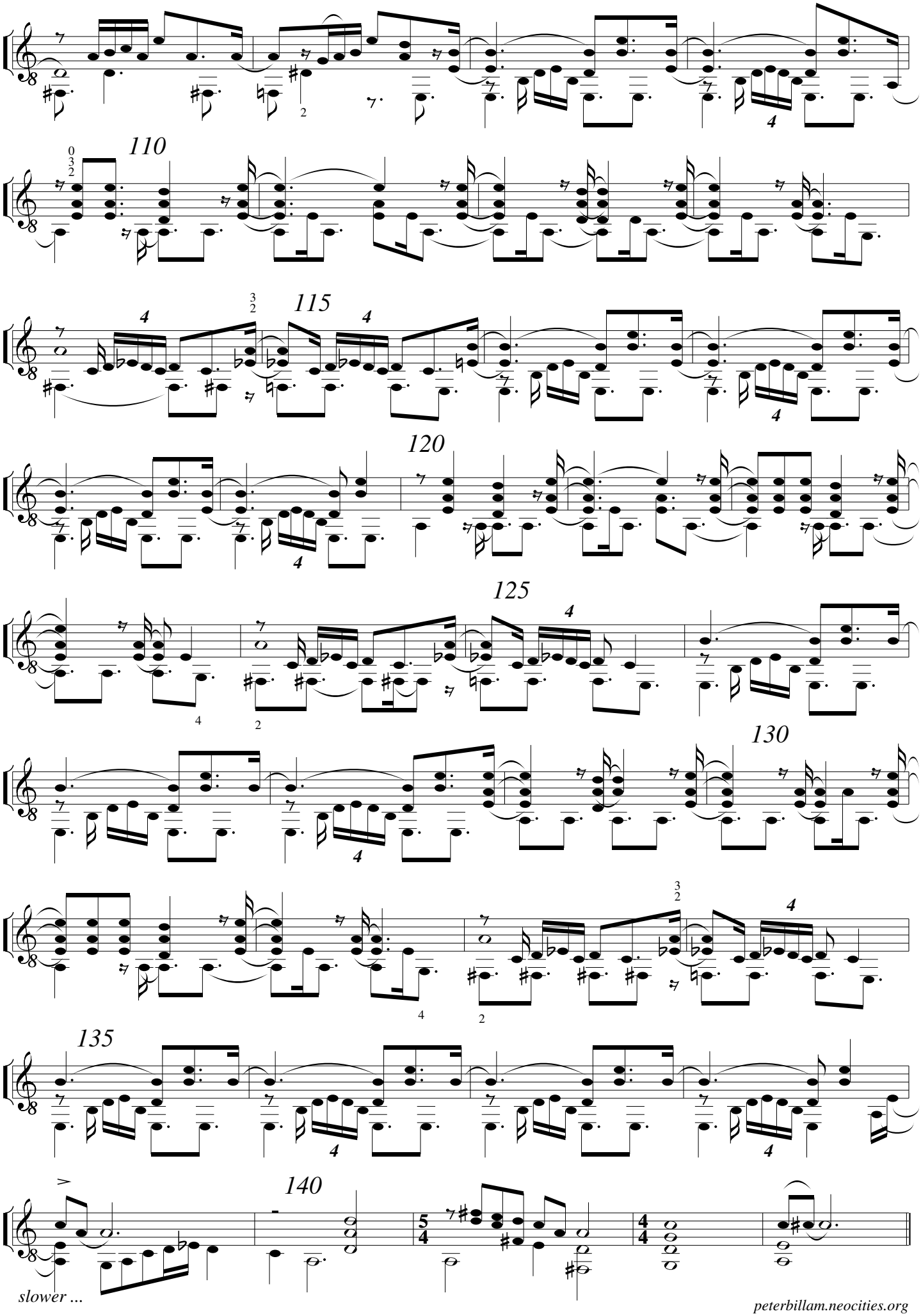

40
45
50
accel . . .
55
dim . . .
60
i m a
65
m a
70
dim e accel . . .
sempre . . .
fade out . . .

Plainsong

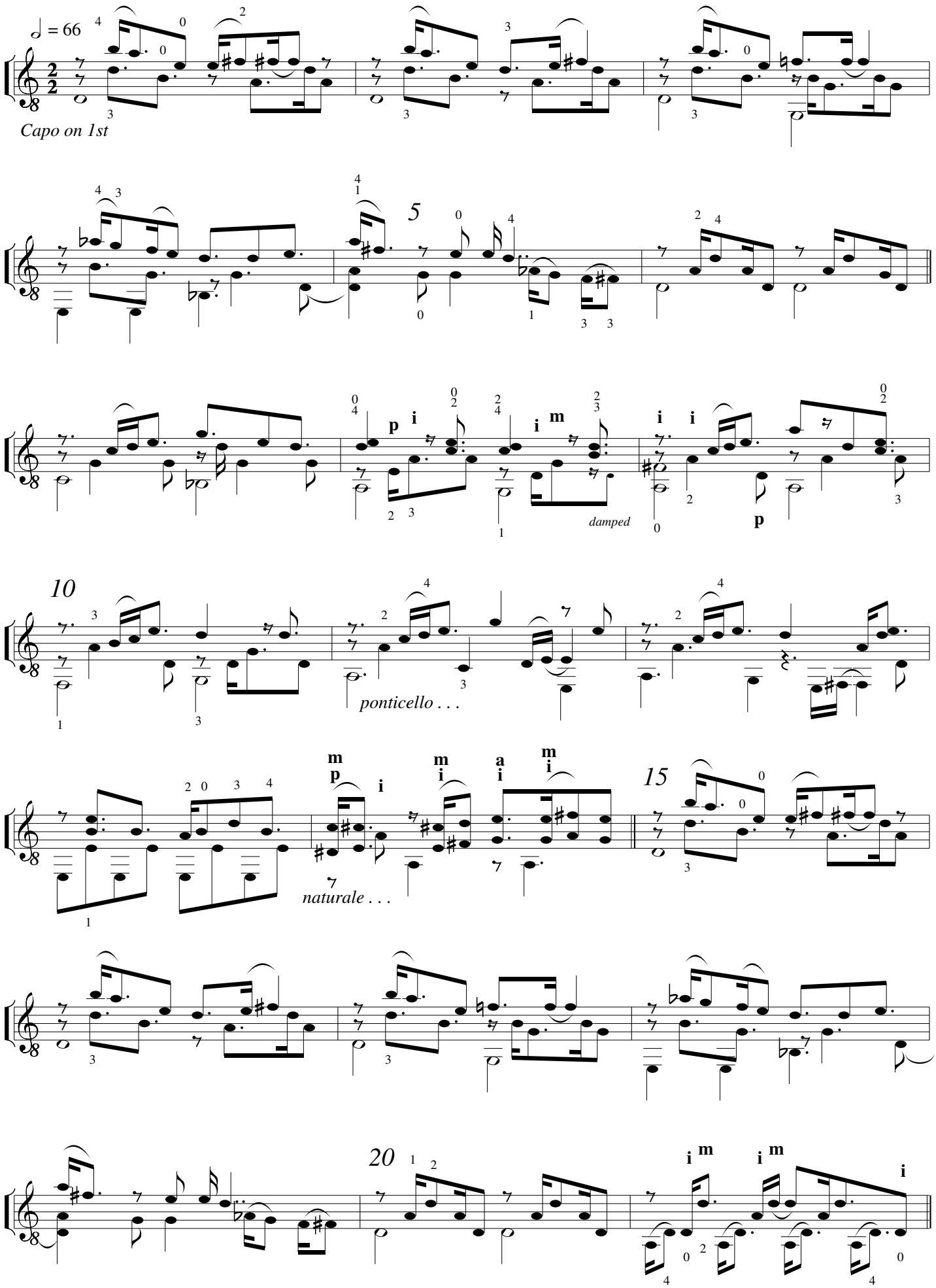


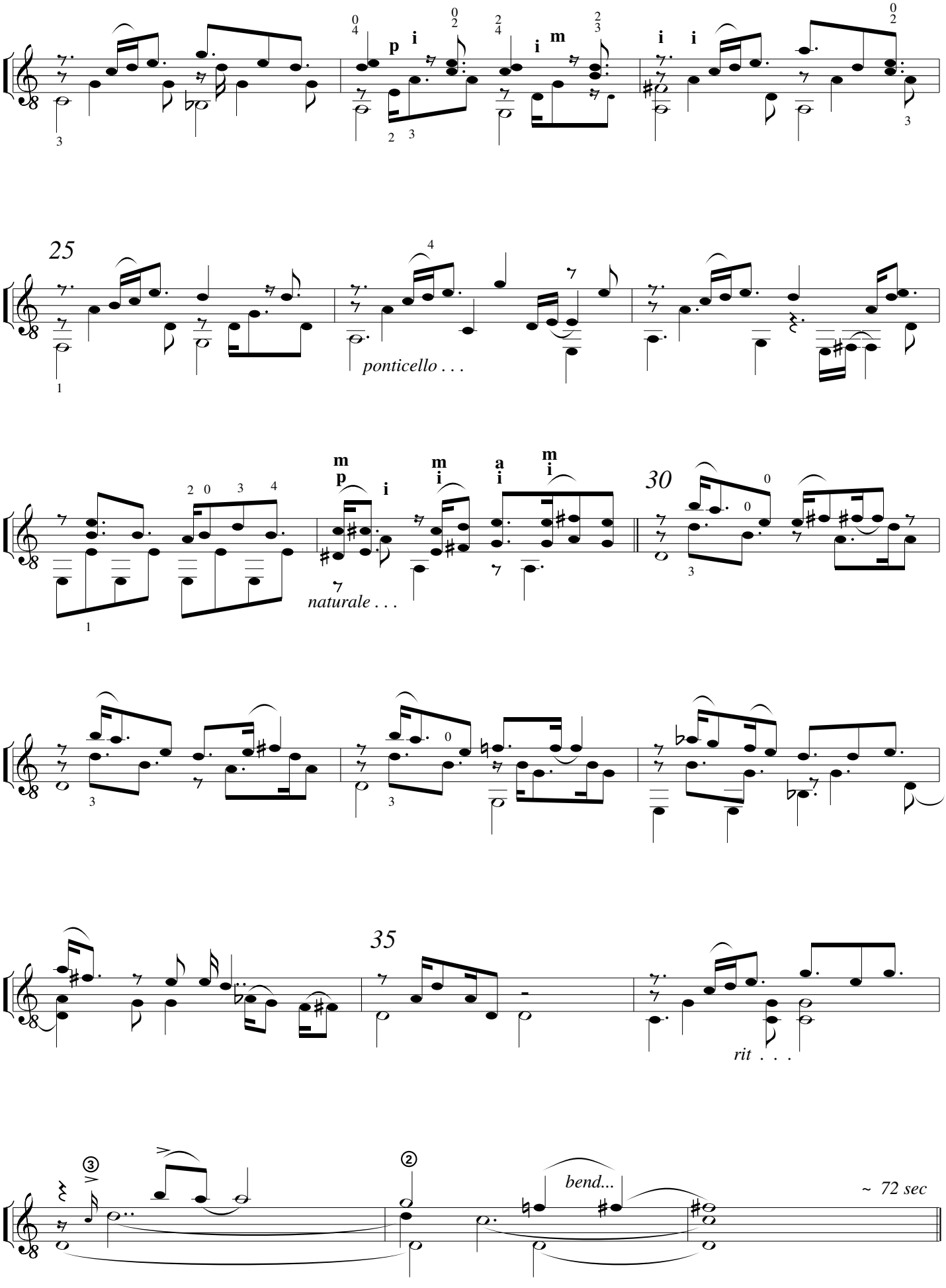

40
i m
45
p
i a m i
i m
50
bend ...
55
60
bend
65
i
p
70


75
80
85
90
bend
95
100
105
i
p
i
p
i
m
4

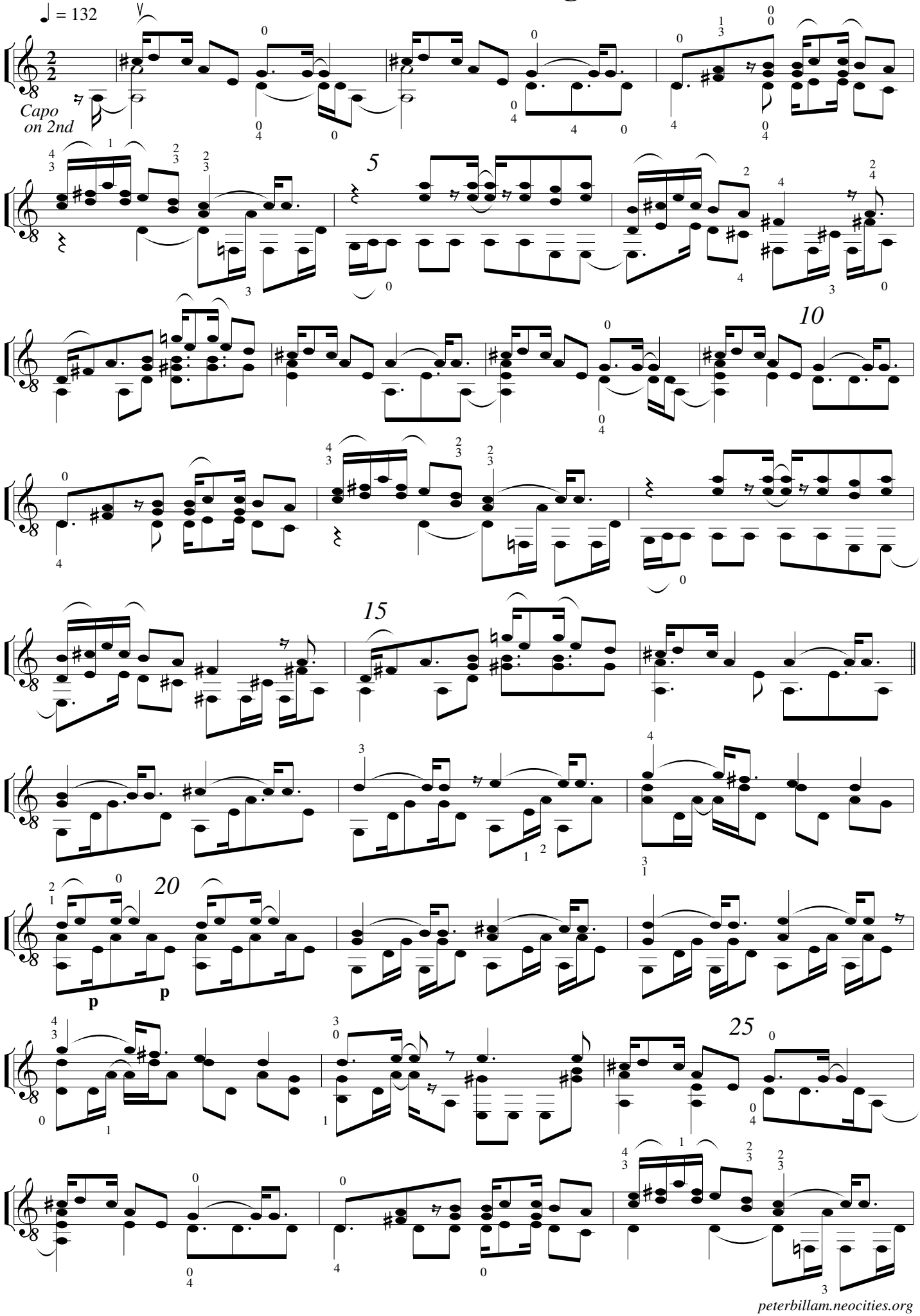

110
115
120
125
130
135
140
slower ...

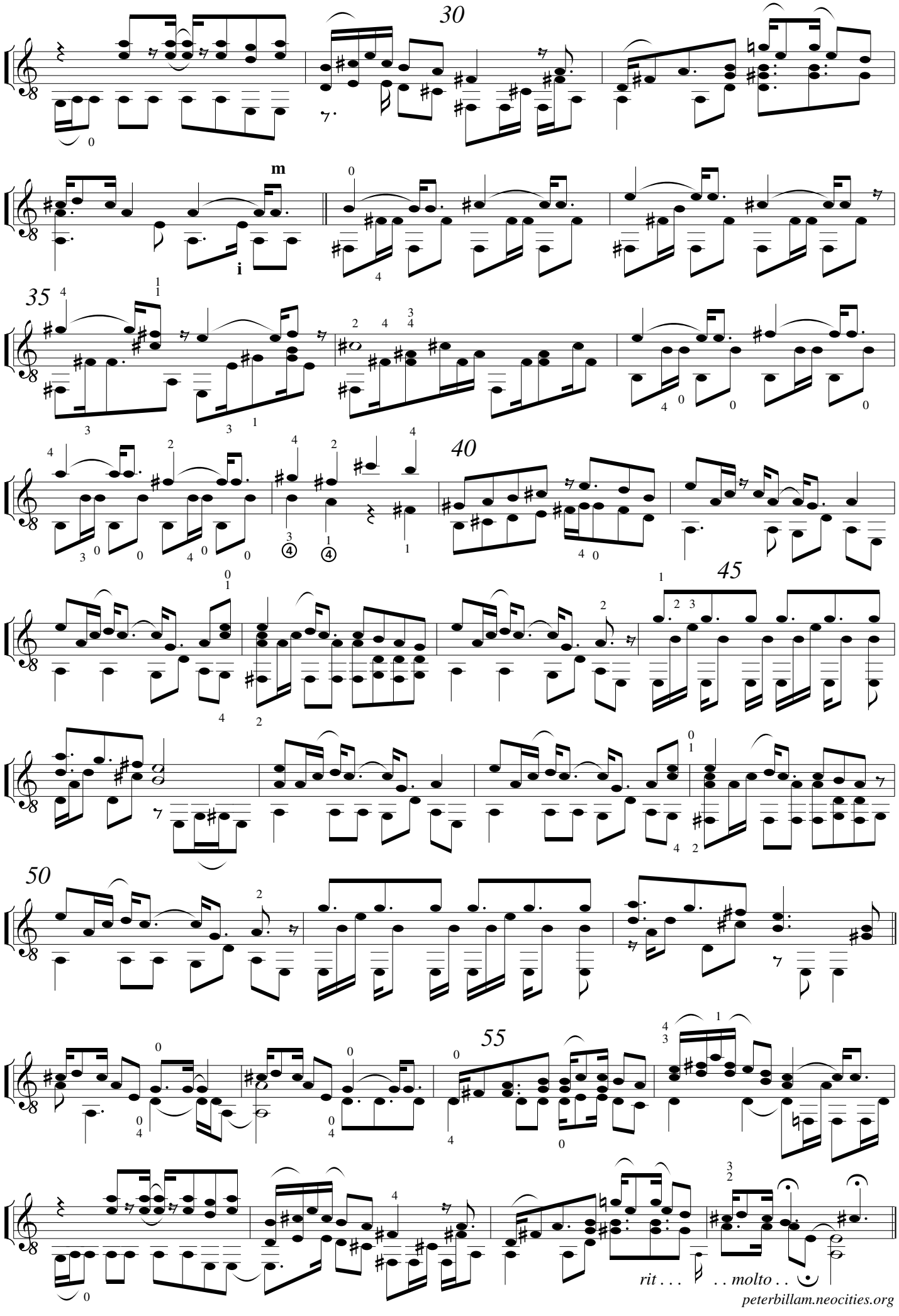
Day at the Seaside



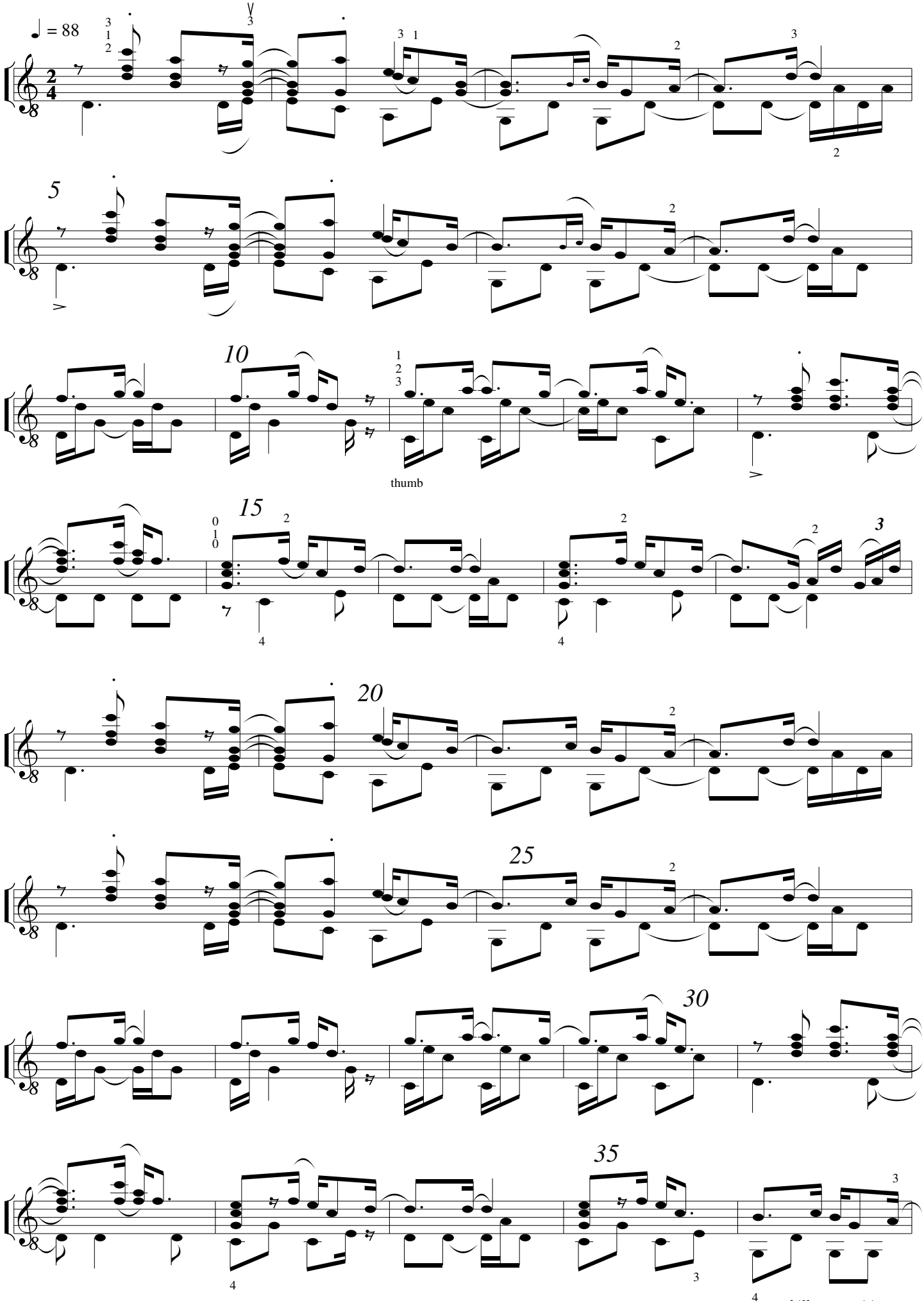

25
ponticello . . .
30
naturale . . .
35
rit . . .
bend...
~ 72 sec

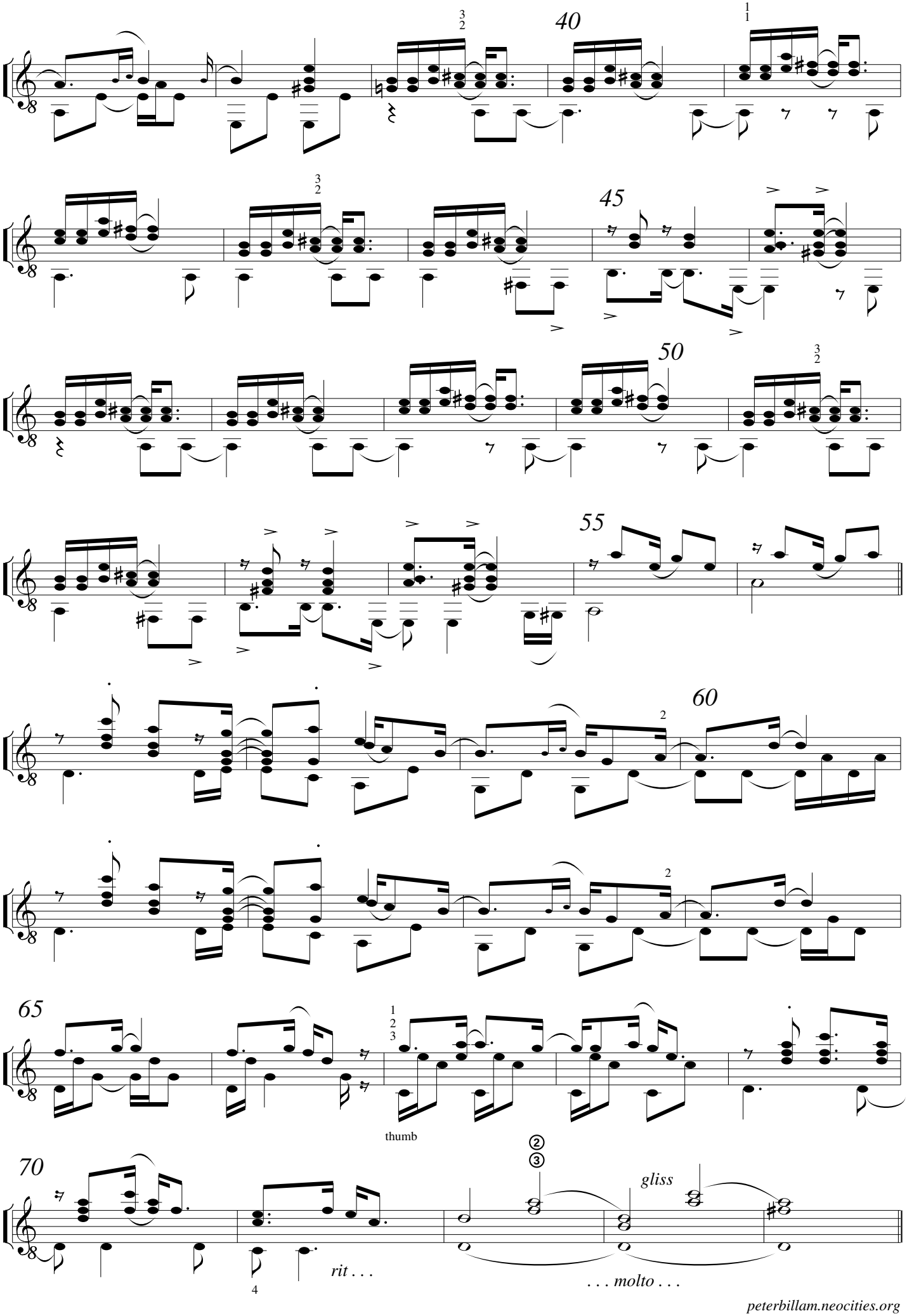
Down on the Barge




30
m
i
35
40
45
50
55
rit . . .
. . molto . .

Debbie Anne

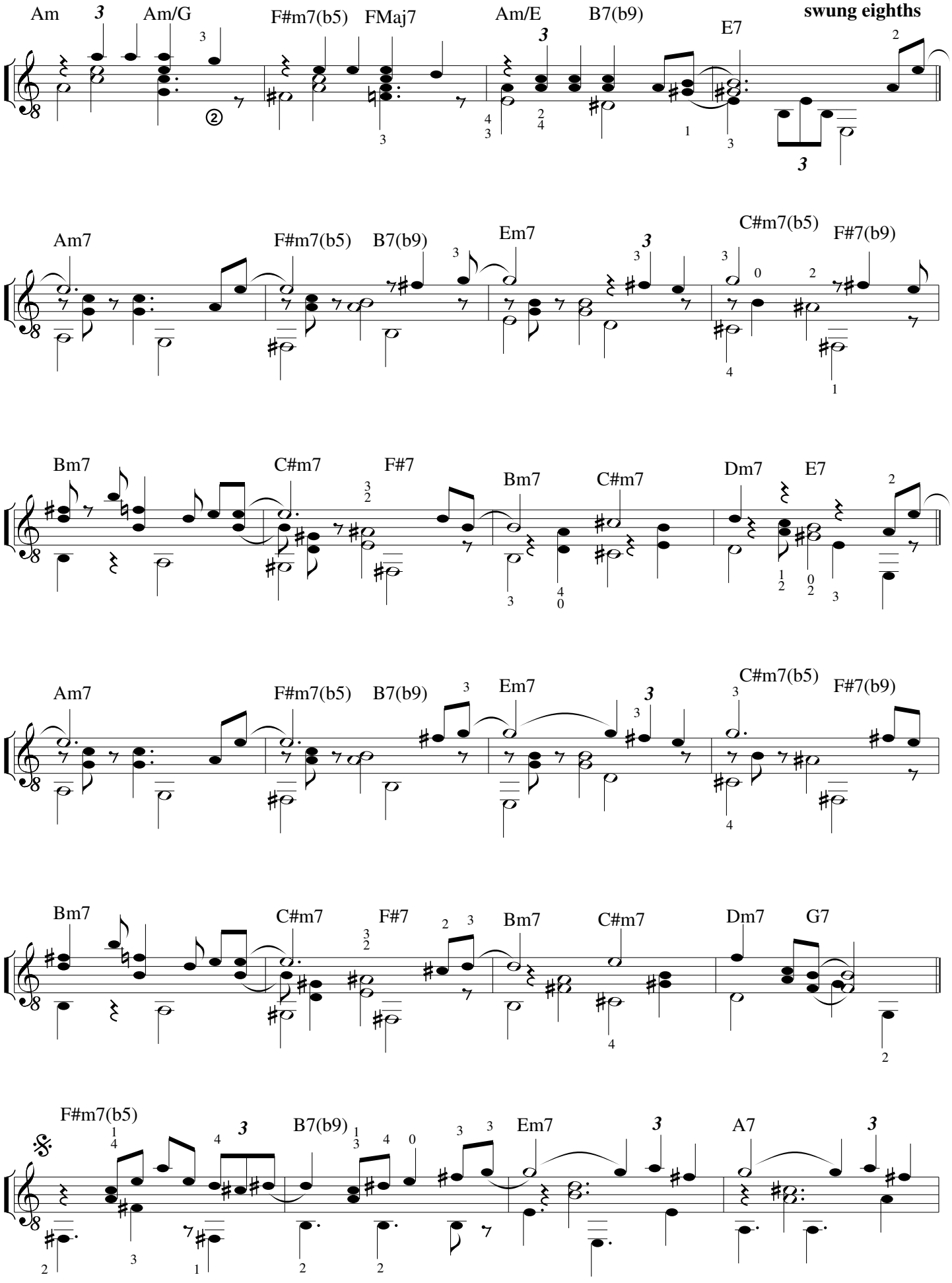


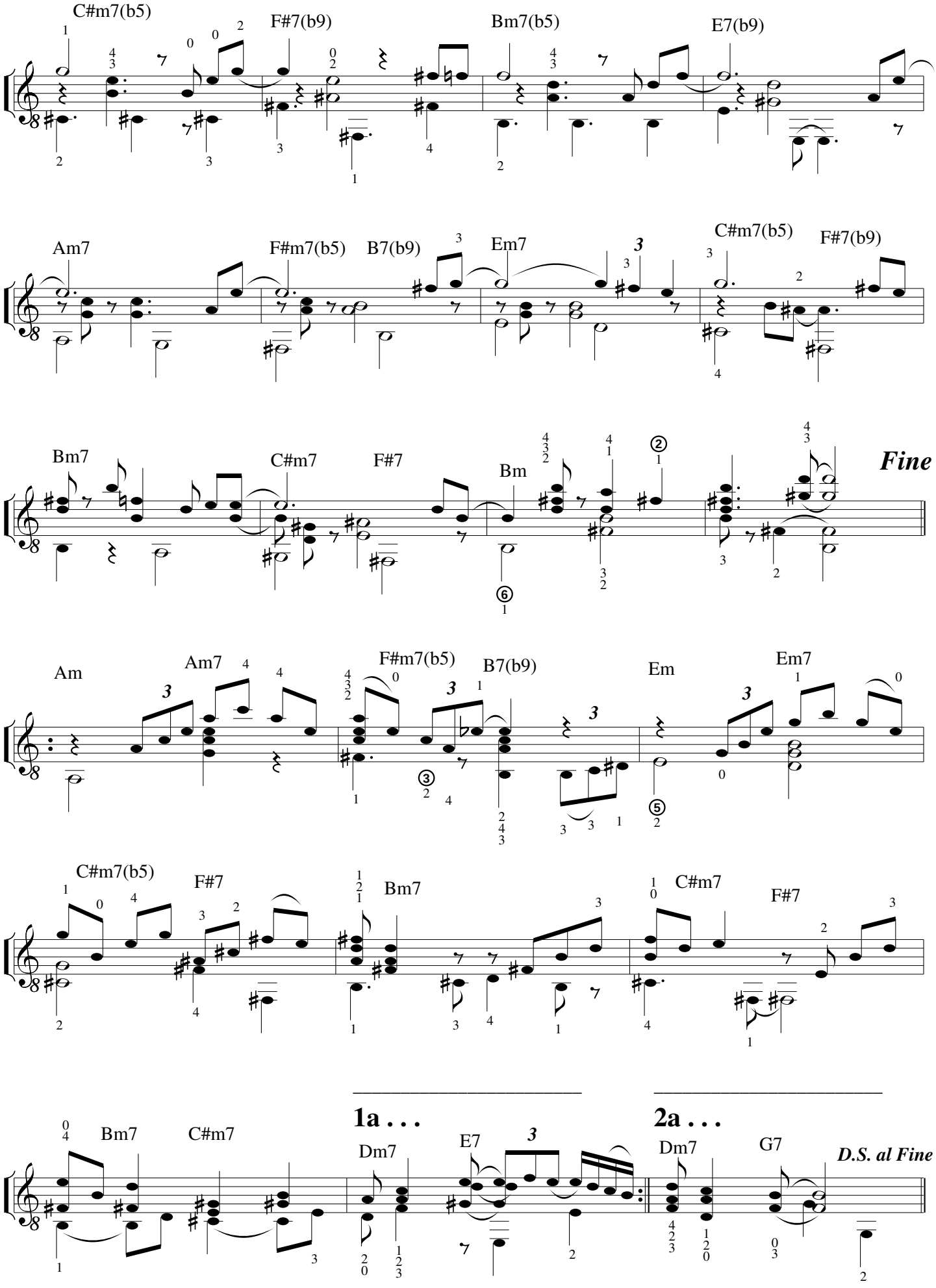

40
45
50
55
60
65
70
thumb
rit . . .
. . . molto . . .
gliss

Whisper Not

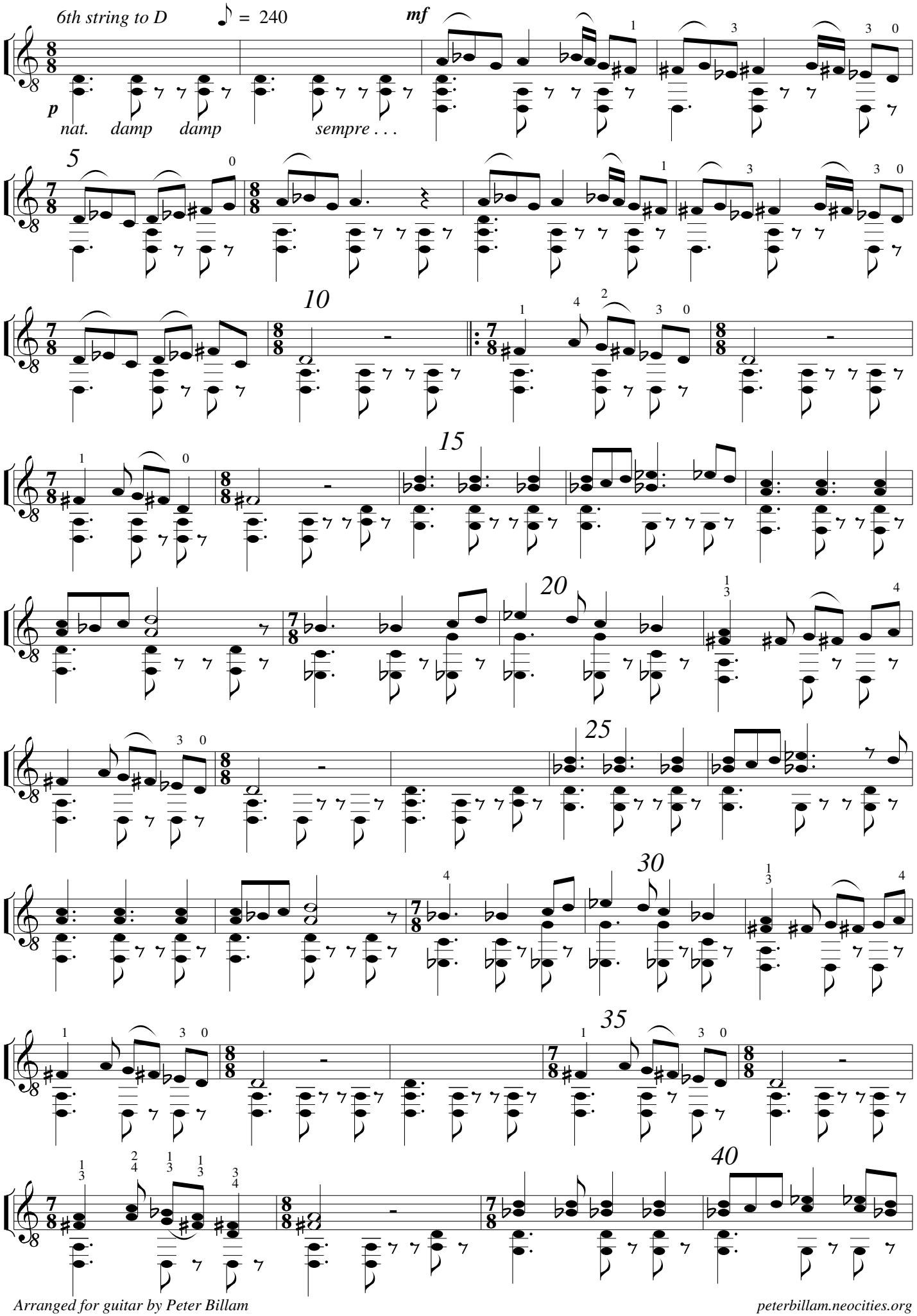
Benny Golson, LeRoy Jackson

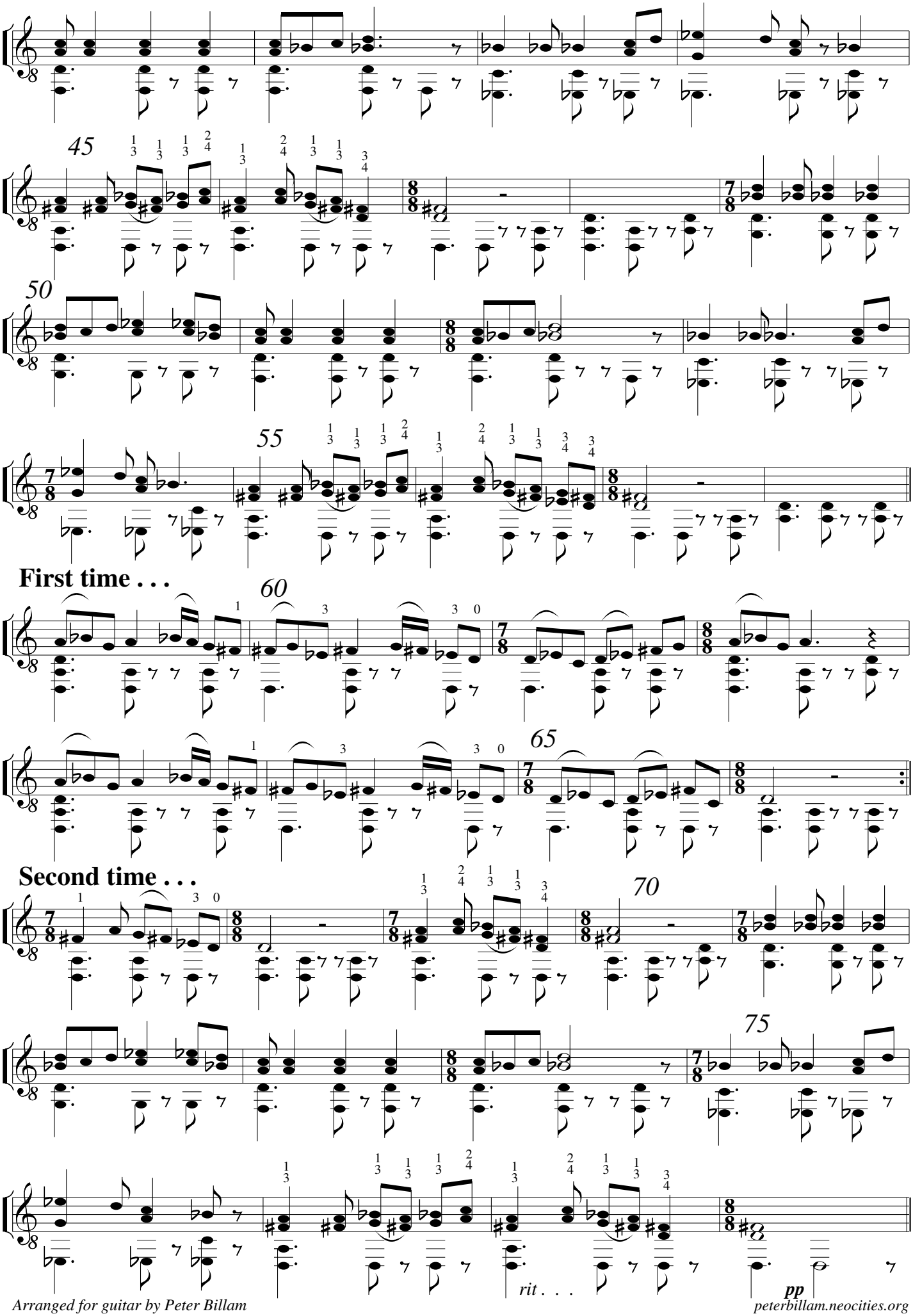
Cool ♩ = 80




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

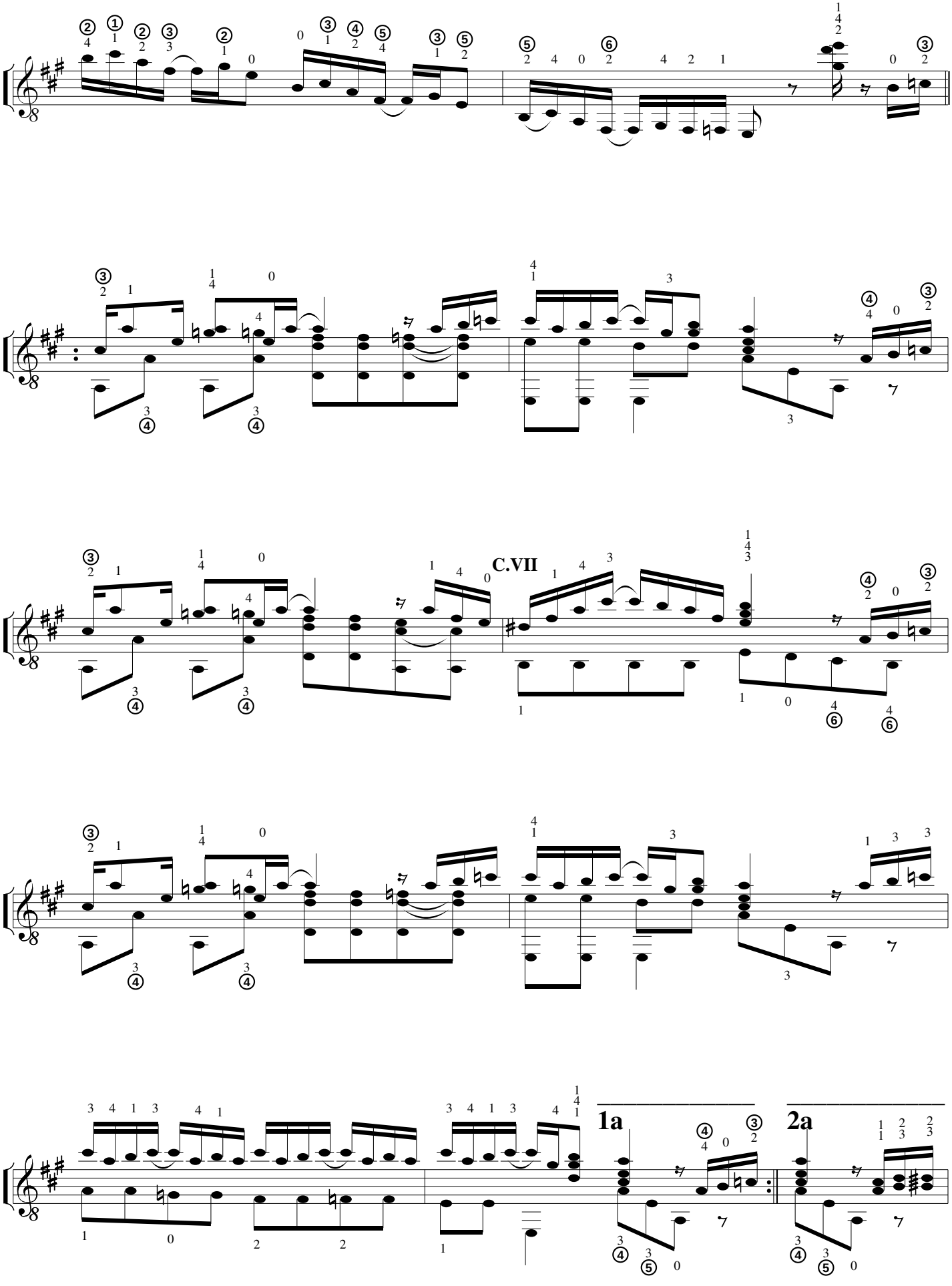
Jovano Jovanke

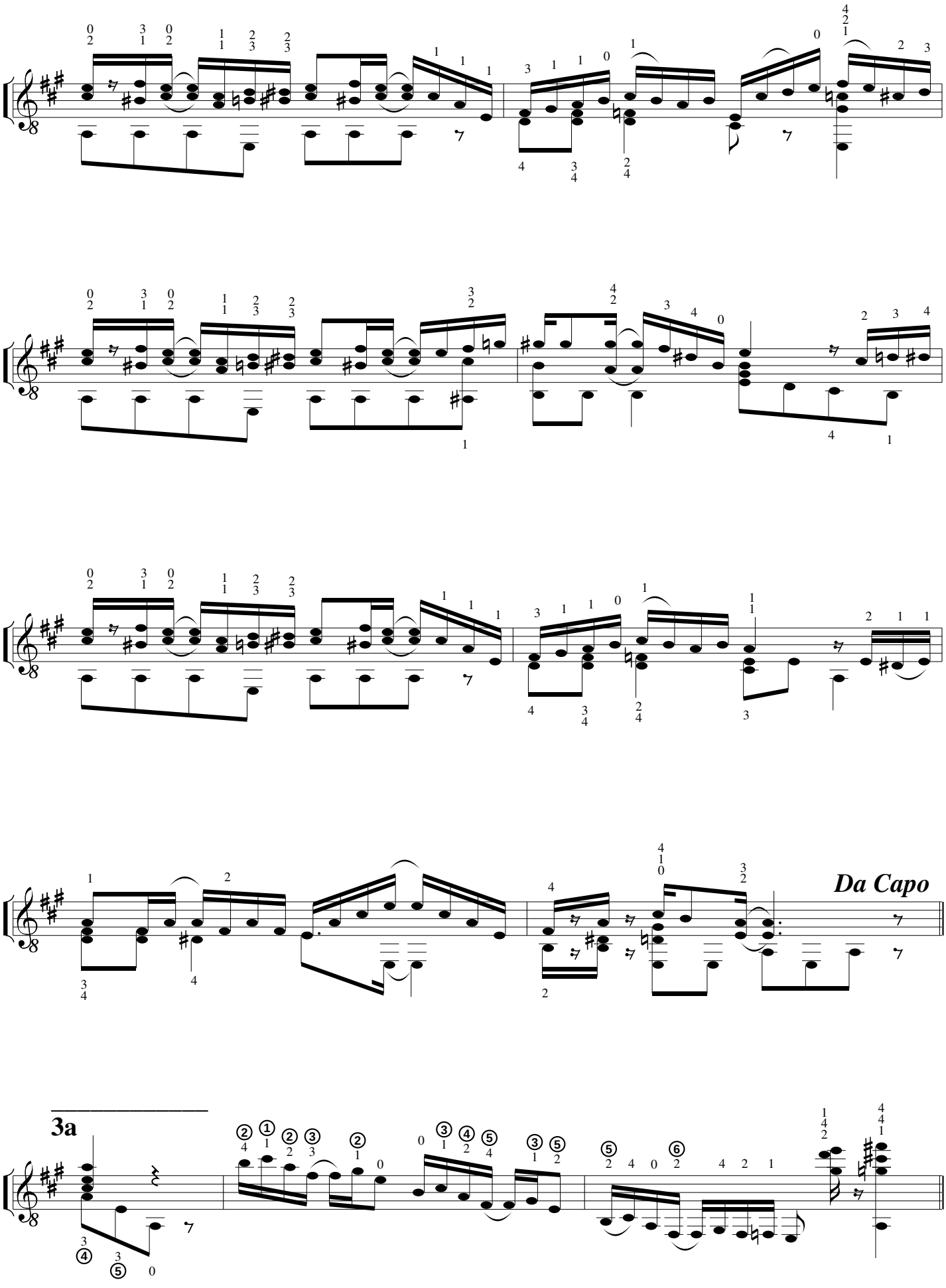



45
50
55
First time . . .
60
65
Second time . . .
70
75
rit . . .
pp

The Entertainer

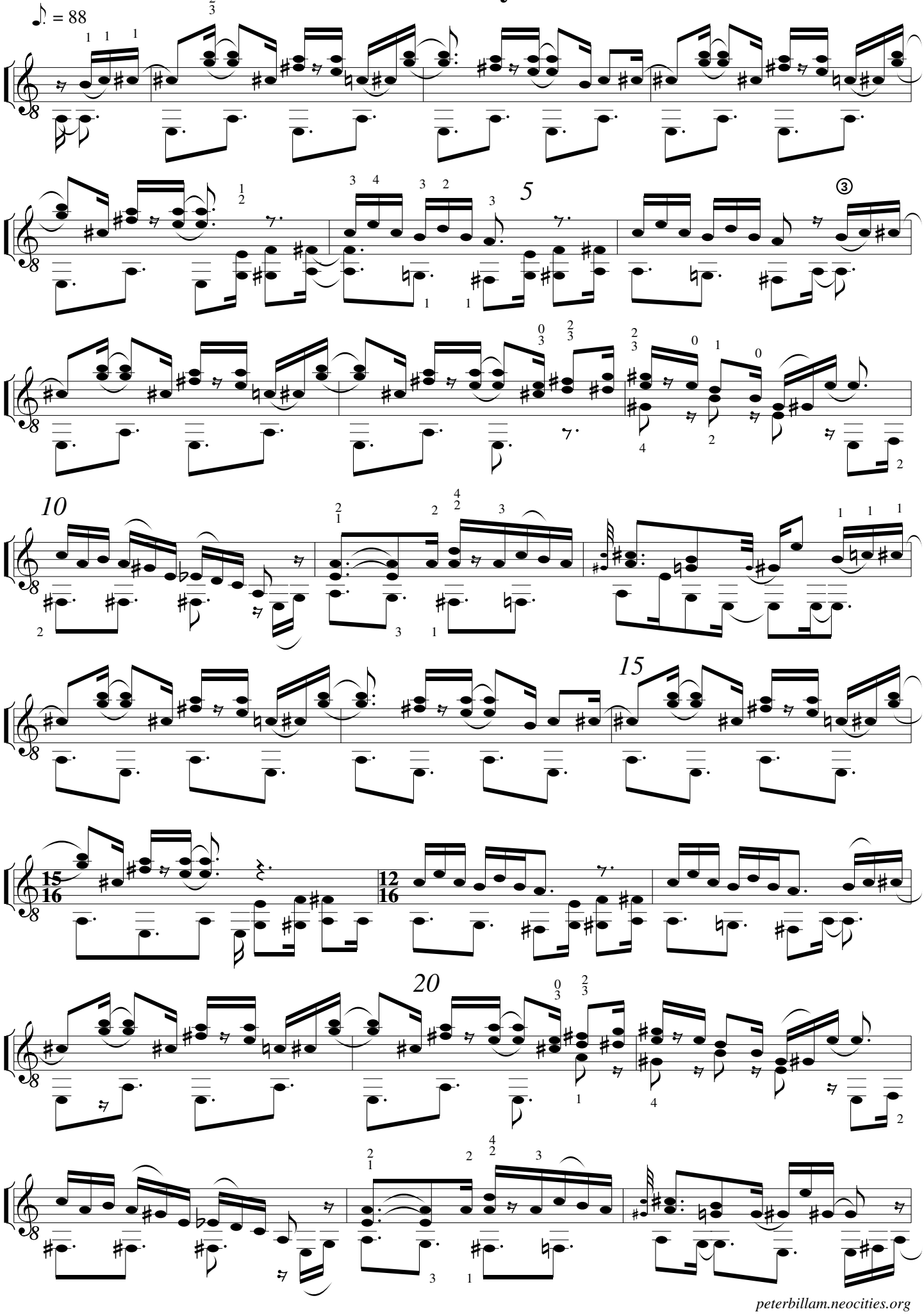
Scott Joplin

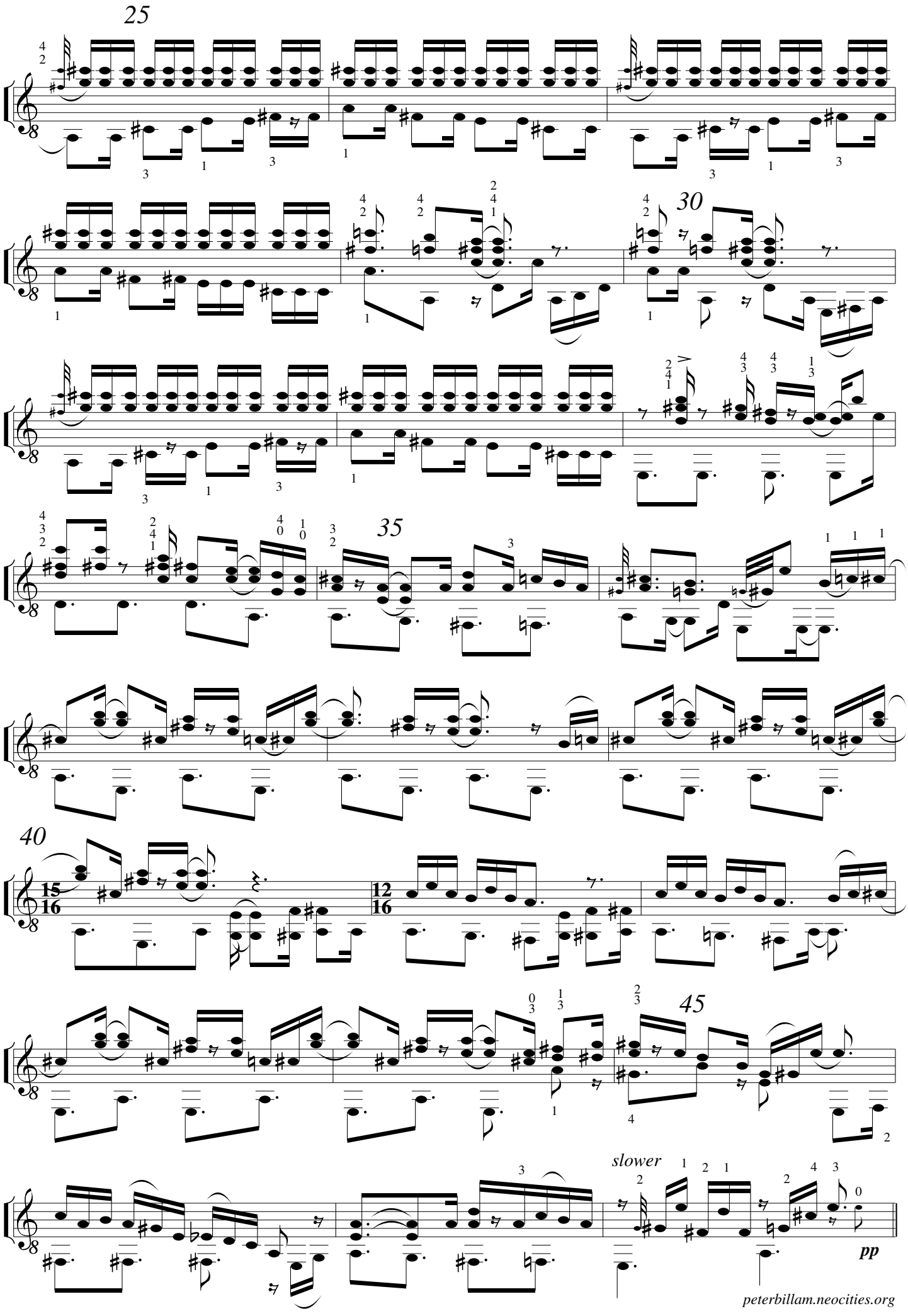



Da Capo
3a

Browns Ferry Blues

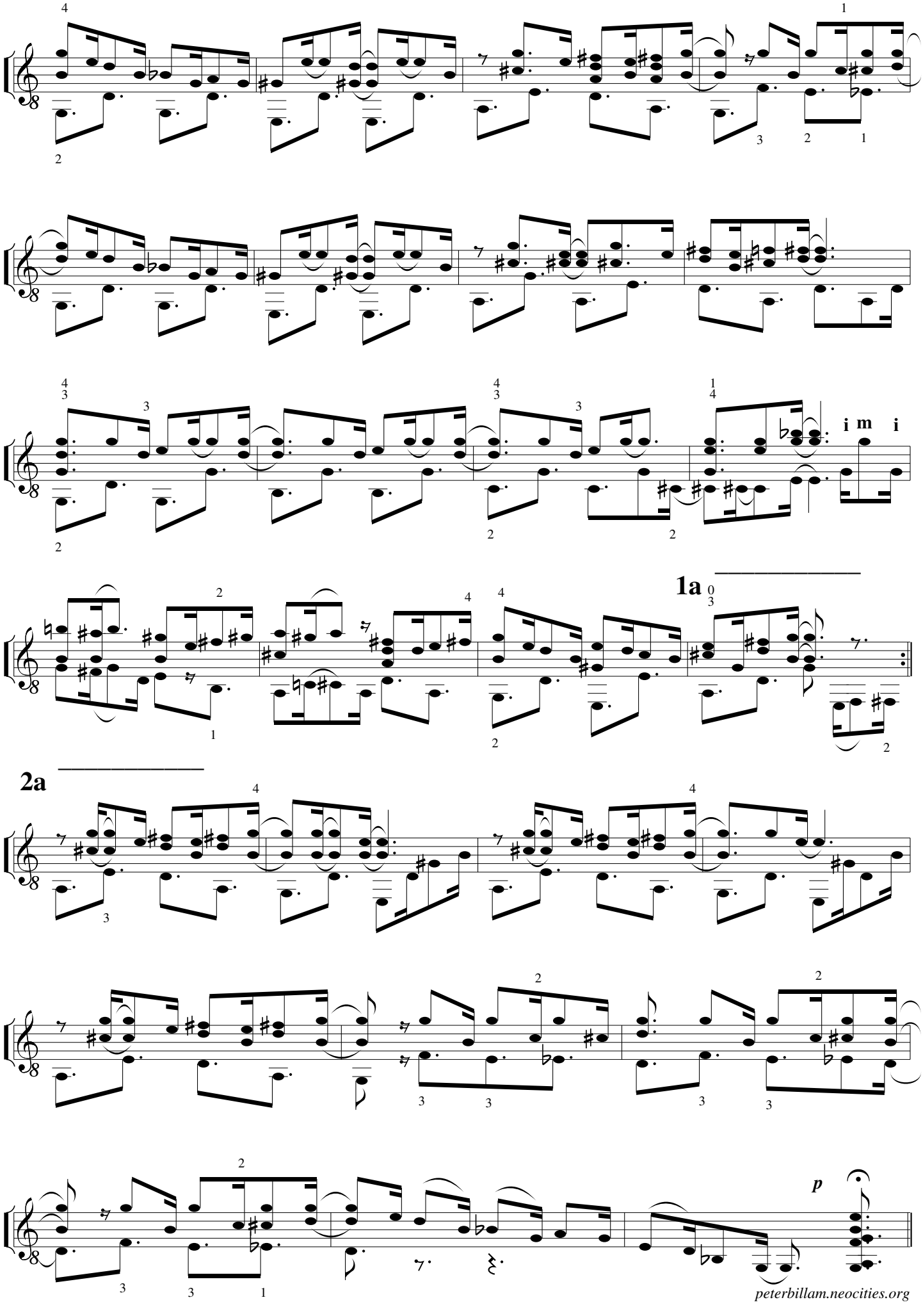
arranged by Peter Billam, 1968




25
30
35
40
45
slower
pp

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. These pieces are **written to be read, made to be played !**

Compositions at *peterbillam.neocities.org* 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; *Sadhana*, wind and brass ensemble, 1980; *Concert Study*, piano four hands, 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; *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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