



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 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 indispensable, 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.

Angi

♩. = 80

Capo on 3rd

bend

bend

bend

bend

ff

dim...p

f

f

f

dim...p

2 3 35 40 45 50 55 60

bend *i* *bend*

bend *i*

f *p* *f* *p*

f *p* *f* *p*

65

70

75 *bend*

bend *i* *bend* 80

85 *f*

Grooveyard

Davey Graham

Capo on 3rd

♩ = 120

p

V i m a V i

5

10

15

20

25

30

bend

gliss

bend

65

70

75

80

85

90

rit...

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Blue Monk

The musical score is written on a single staff with a treble clef and an 8/8 time signature. It consists of ten lines of music. The key signature has one sharp (F#). The score includes various musical notations such as chords, eighth notes, and sixteenth notes. Fingerings are indicated by numbers 1-4 above notes. A 'gliss' instruction is present in the second line. Measure numbers 4, 10, 15, and 20 are clearly marked. The score concludes with a final chord in the tenth line.

Musical score for guitar, measures 25-45. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It features a complex rhythmic pattern with many beamed eighth notes and chords. Measure numbers 25, 35, 40, and 45 are clearly marked. The notation includes various guitar-specific symbols such as natural signs (7), accidentals, and fingering numbers (1-4). The piece concludes with a final chord in measure 45.

3 2 1 4 2 1 50

55

60 bend

65

bend

70

2 1 2 1 4 3 4 3

75

gliss

4 3 4 3

80

85

90

95

rit...

100

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

Cry Me a River

$\text{♩} = 88$

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 0 1 2 2 4 0

15 3

20

25 3 1 1 4 2 1 1 4

30 3

4 2 3 1

m i m i

4 2 3 4 2 3

Guitar Chimes

Blind Blake, recorded 1929

The sheet music for "Guitar Chimes" is presented in ten staves. The first staff shows a sequence of open strings (0, 0, 0, 0, 0, 0, 0, 0) with a tempo marking of ♩ = 160. The second staff begins with a tempo change to ♩ = 102 and includes a "bend" instruction. The third staff contains a measure marked "10" with another "bend" instruction. The fourth staff includes a measure marked "15" and a "slide" instruction. The fifth staff features a measure marked "20" and another "bend" instruction. The sixth staff includes a measure marked "25" and a "bend" instruction. The seventh staff contains a measure marked "30" and a "bend" instruction. The eighth staff includes a measure marked "35" and a "bend" instruction. The ninth staff contains a measure marked "40" and a "bend" instruction. The tenth staff includes a measure marked "45" and a "bend" instruction. The music is written in a single system with a treble clef and a key signature of one sharp (F#).

30

C1

35

bend

C1

40

4

3

3

4

3

45

bend

3

7

3

50

bend

slide

55

C1

60

65

70

75

bend

gliss

bend

3 min

Matesa

capo on 2nd
♩ = 144

3 gliss ⑥

gliss to the A

5

10

15

20

25

30

sfz p

C1

⑤

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The musical score consists of ten staves of music, each beginning with a treble clef and a 7/8 time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamic markings include *sfz* (sforzando), *p* (piano), and *mf* (mezzo-forte). Performance instructions include accents (>), slurs, and a glissando to the A string. Specific techniques are noted as 'C1' and 'i'. Measure numbers 1, 2, 3, 4, 50, 55, and 65 are placed above the staves. The final staff concludes with a double bar line and a final chord.

Powder Rag

lightly swung
sixteenths . . . 3 4 4 2

The musical score is written for piano and voice. It begins with a tempo marking of quarter note = 100. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score is divided into systems of two staves each. The piano part is on the bottom staff of each system, and the vocal part is on the top staff. The vocal line includes lyrics: "m a m i". The score includes various musical notations such as triplets, slurs, and dynamic markings like *pont.*, *nat.*, *m i p*, and *4*. Measure numbers 5, 9, 15, 20, 25, 30, and 35 are clearly marked. The piece concludes with a double bar line and a circled 4 below the piano staff.

The musical score is written for guitar and bass in the key of D major (two sharps) and 8/8 time. It consists of ten systems of music, each with a treble and bass staff. Measure numbers 40, 45, 55, 60, and 65 are indicated at the start of their respective systems. Fingerings are indicated by numbers 1-4 above or below notes. Accents (>) are placed over certain notes. A double bar line with repeat dots is used between measures 50 and 51. The notation includes eighth notes, quarter notes, and chords.

Lena Anne

The musical score for "Lena Anne" is written for guitar in 4/4 time. It begins with a tempo of 116 and a key signature of one sharp (F#). The score is divided into measures, with measure numbers 5, 10, 15, 20, and 25 clearly marked. The piece features a variety of techniques, including triplets, slurs, and dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). A "capo on 2nd" is indicated at the beginning. The melody is primarily in the upper register, with fret numbers ranging from 0 to 5. The bass line provides harmonic support with chords and single notes. The score concludes with a final chord and a fermata.

30

35

$\bullet = 120$

f

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 in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. It begins at measure 30 with a melodic line of eighth notes. Measure 35 is marked with a tempo of 120 and a dynamic of *f*. The score includes various guitar techniques such as triplets, slurs, and accents. Dynamics range from *f* (forte) to *p* (piano). Measure 40 shows a change in rhythm with a 3/4 time signature. The piece concludes at measure 50 with a final chord and a *p* dynamic marking.

Alice's Wonderland

♩ = 132 capo on 3rd

5 4 3 2 1 0 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 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

This musical score is for the piece "Alice's Wonderland" by Bert Jansch. It is written for guitar and consists of ten staves of music. The notation includes various time signatures such as 3/4, 9/16, 12/16, and 2/4. Fret numbers (0-4) are indicated above notes, and dynamic markings like *f*, *mf*, *p*, *m*, and *i* are used throughout. The score includes several measures of arpeggiated chords and complex rhythmic patterns. Measure numbers 40, 45, 50, 55, 60, 65, 70, and 75 are clearly marked. The piece concludes with a *rit...* marking and a *p* dynamic.

Veronica

♩ = 120 capo on 3rd

The musical score is written in 8/8 time with a capo on the 3rd fret. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature of 8/8. The tempo is marked as ♩ = 120. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fret numbers (0, 1, 2, 3, 4) and measure markers (5, 10, 15, 20, 25). A trill (tr) is indicated in the sixth staff. The piece concludes with a final measure in the seventh staff.

The musical score is written for guitar in 8/8 time, featuring a key signature of one sharp (F#). It consists of seven systems of music, each with a treble clef and a bass clef. The score includes various fret numbers (1, 2, 3, 4, 0) and techniques such as triplets, trills, and slurs. Measure numbers 30, 35, 40, 45, 50, and 55 are indicated at the start of their respective systems. The final system concludes with the instruction "molto rit...".

Smokey River

$\text{♩} = 132$

capo on 3rd

$\text{♩} = 126$

10

15

20

25

V □ V

The musical score is written for guitar in standard notation. It consists of ten staves of music. The piece begins with a tempo of $\text{♩} = 80$ and a key signature of one flat. The first staff contains measures 1-4, with fret numbers 7, 4, 0, and 30. The second staff contains measures 5-8, with a tempo change to $\text{♩} = 120$ and fret numbers 0, 4, 0, 4, 0, 35. The third staff contains measures 9-12, with a dynamic marking of *f* and fret numbers 0, 1, 2, 3, 2, 3. The fourth staff contains measures 13-16, with a tempo of $\text{♩} = 80$, dynamic markings of *mf* and *cresc...*, and a final dynamic of *f*. The fifth staff contains measures 17-20, with a tempo of $\text{♩} = 120$, a key signature change to two flats, and a dynamic of *mf*. The sixth staff contains measures 21-24, with a tempo of $\text{♩} = 80$ and fret numbers 4, 0, 45, 4, 0, 4, 0. The seventh staff contains measures 25-28, with a tempo of $\text{♩} = 80$ and fret numbers 4, 0, 50, 1, 2, 3, 4. The eighth staff contains measures 29-32, with a tempo of $\text{♩} = 80$ and fret numbers 0, 4, 0, 4, 0, 55, 0, 4, 0. The ninth staff contains measures 33-36, with a tempo of $\text{♩} = 80$ and fret numbers 4, 0, 0, 4, 0, 0, 4, 0, 0, 4, 0. The tenth staff contains measures 37-40, with a tempo of $\text{♩} = 126$ and a key signature change to one flat.

The musical score is written for guitar in standard notation. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The first measure contains a triplet of eighth notes. Measure numbers 3, 65, and 70 are indicated above the staff. The second staff continues the piece, showing changes in time signature to 2/4, 4/4, and 6/8. Dynamics markings *p* and *mp* are present. The third staff includes fret numbers 0, 4, and 0 above the notes. The fourth staff starts at measure 75 and includes a triplet. The fifth staff starts at measure 80 and includes another triplet. The sixth staff starts at measure 85. The seventh staff has a tempo marking of ♩ = 108. The eighth staff starts at measure 90. The ninth staff ends with a dynamic marking of *f*. The score concludes with a final chord in the tenth staff.

The Wheel

♩ = 160 capo on 3rd

The musical score for "The Wheel" is presented in a standard guitar notation format. It consists of ten systems of music, each with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩ = 160. The score includes various musical notations such as chords, melodic lines, and fret numbers. Chord diagrams are provided for several chords, including a major triad (0 4) and a minor triad (i 3). The score is divided into measures, with some measures containing multiple notes. The lyrics "mi mi" are placed above the notes in the final system. The score is annotated with measure numbers 5, 10, 15, 20, 25, 30, and 35. The piece concludes with a final chord diagram (0 4) and a fret number (1).

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 0 4

1 3 2

45 0 4 0 4 0 4 0 4

7 7 7 7

0 4 50 0 4 0 4 1 4 4

7 7 9 16 1 3 2 accel...

55 3 0 0 4 1 4 4

dim... 3 0 2

60 3 0 0 4 2

12 9 12 7 3 0 2

65 m a 3 4 2 0 4 4 0

9 16 1 1 0 4 4 0

70 0 4 0 3 0 4 0 2 0 4 4 0

0 2 3 dim e accel...

sempre... fade out...

Plainsong

♩ = 92

Capo on 2nd

♩ = 108 5

dim ...

♩ = 120

10

♩ = 150

i m a 15

4 4

20

25

30

35

p

40 *i m*

45 *p*

50 *bend ...*

55 *v*

60 *bend*

65 *i*

70 *p*

75

80

85

90

95

100

105

bend

i *p* *i* *m* *p*

The musical score is written on ten staves, each containing two lines of music (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 7/8. Measure numbers 75, 80, 85, 90, 95, 100, and 105 are placed at the beginning of their respective staves. The notation includes various rhythmic values (eighth notes, quarter notes, half notes, dotted notes), rests, and accidentals. Fingering numbers (1-4) are indicated above or below notes. Performance instructions such as 'bend' and dynamic markings like 'i' (piano) and 'p' (piano) are included. Some notes are circled, and there are circled numbers 3 and 4 above notes in the fourth staff. A 'v' marking is present above a note in the second staff.

110

115

120

125

130

135

140

slower ...

Day at the Seaside

♩ = 66

Capo on 1st

4 3 1 5 0 4 2 4

0 4 2 4 2 3 0 2

p i m i i p

damped

10

1 3 2 4 7 2 4

p

ponticello ...

2 0 3 4 1 7 3 0

m p i m a m

15

naturale ...

3 3 3 3 3 3 3 3

20

1 2 4 0 2 4 0

i m i m i

Musical notation for the first system of the piece. It features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written on a single staff with various fret numbers (0, 2, 3, 4) and fingerings (p, i, m, i, i) indicated above the notes. A 3-measure rest is shown at the beginning of the system.

Musical notation for the second system, starting at measure 25. It includes a 7-measure rest at the beginning. The text *ponticello ...* is written below the staff. Fret numbers (4, 7) and fingerings (i, m) are present.

Musical notation for the third system, starting at measure 30. It includes a 7-measure rest at the beginning. The text *naturale ...* is written below the staff. Fret numbers (2, 0, 3, 4, 7) and fingerings (m, p, i, m, i, a, m) are present.

Musical notation for the fourth system. It features a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written on a single staff with various fret numbers (3, 0, 3) and fingerings (i, m) indicated above the notes.

Musical notation for the fifth system, starting at measure 35. It includes a 7-measure rest at the beginning. The text *rit ...* is written below the staff. Fret numbers (7) and fingerings (i, m) are present.

Musical notation for the sixth system, which concludes the piece. It includes a 7-measure rest at the beginning. The text *bend...* is written above the staff. A circled 2 is above the final note. The text *~ 72 sec* is written at the end of the system.

Down on the Barge

$\text{♩} = 132$

Capo on 2nd

5 10 15 20 25

p *p*

30

35

40

45

50

55

ritmolto ...

Debbie Anne

♩ = 88

3 1 2

V 3

3 1

2

3

2

5

10

1 2 3

thumb

15

0 0

2

2

2

3

20

2

25

2

30

35

4

3

Musical score for guitar, measures 40-70. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The music features a mix of eighth and sixteenth notes, often beamed together in groups. Measure numbers 40, 45, 50, 55, 60, 65, and 70 are indicated above the staff. Fingerings are indicated by numbers 1, 2, 3, and 4. A 'thumb' instruction is present below measure 68. A 'gliss' instruction is present above measure 70. The piece concludes with a 'rit ...' marking and a final chord marked '... molto ...'. The score includes various musical notations such as slurs, accents, and dynamic markings.

Whisper Not

Benny Golson, LeRoy Jackson

Cool

♩ = 80

Am 3 Am/G 3 F#m7(b5) FMaj7 Am/E 3 B7(b9) E7 swung eighths

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

Bm7 C#m7 F#7 2 3 Bm7 C#m7 Dm7 G7

F#m7(b5) 1 4 3 B7(b9) 1 3 4 0 3 3 Em7 3 A7 3

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 ... D.S. al Fine

Bm7 C#m7 Dm7 E7 Dm7 G7

Jovano Jovanke

6th string to D $\text{♩} = 240$ *mf*

The score is written for guitar in 8/8 time, with a tempo of 240 beats per minute. It features a melody in the upper voice and a complex bass line with many 7th and 9th fret barre chords. The piece is marked *mf* and includes performance instructions like *p*, *nat.*, *damp*, and *sempre...*. Measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 are clearly marked. The key signature has one sharp (F#).

45

50

55

First time ...

60

65

Second time ...

70

75

rit. . .

pp

The Entertainer

Scott Joplin

First system of guitar notation. The piece is in G major (one sharp) and 2/4 time. The first staff shows a treble clef with a key signature of one sharp and a time signature of 2/4. The second staff shows the bass clef. The music consists of a series of chords and melodic lines. Fingering numbers (0-4) are placed above and below notes. A 7 is placed below the bass line in the second measure.

Second system of guitar notation. Continuation of the piece. Fingering numbers are placed above and below notes. A 1 is placed below the bass line in the fourth measure, and a 4 is placed below the bass line in the sixth measure.

Third system of guitar notation. Continuation of the piece. Fingering numbers are placed above and below notes. A 4 is placed below the bass line in the fourth measure, a 3 in the fifth, and a 3 in the sixth.

Fourth system of guitar notation. Continuation of the piece. Fingering numbers are placed above and below notes. A 3 is placed below the bass line in the first measure, a 4 in the second, a 2 in the fourth, and a 7 in the sixth. The text **Da Capo** is written above the staff in the sixth measure.

Fifth system of guitar notation, labeled **3a**. This system features more complex fingering, including circled numbers 2, 3, 4, 5, and 6. Fingering numbers are placed above and below notes. A 3 is placed below the bass line in the first measure, a 4 in the second, and a 0 in the third. A 7 is placed below the bass line in the sixth measure.

Browns Ferry Blues

♩ = 88

The musical score for "Browns Ferry Blues" is presented in two systems, each with a guitar melody line and a bass line. The tempo is marked as ♩ = 88. The key signature has one sharp (F#). The score includes various musical notations such as triplets, slurs, and fingerings. Fret numbers are indicated below the bass line notes, and fingerings are shown above the guitar notes. Measure numbers 10, 15, and 20 are clearly marked. The piece concludes with a final chord in measure 24.

25

Musical score for Browns Ferry Blues, measures 25-47. The score is written in treble clef with a key signature of one sharp (F#) and a 4/8 time signature. It features a complex rhythmic pattern with many triplets and sixteenth notes. Measure numbers 25, 30, 35, 40, and 45 are clearly marked. The piece concludes with a *pp* (pianissimo) dynamic marking and the instruction *slower*. Fingerings and other performance instructions are provided throughout the score.

The London Rag

Peter Billam, 1968

4
2

1
3 2 1

Musical notation for the first system of 'The London Rag'. It consists of a treble clef staff with a key signature of one flat and a common time signature. The melody is written in eighth notes with various accidentals. The bass line consists of quarter notes. Fingering numbers 4 and 2 are shown above and below the staff respectively.

Musical notation for the second system of 'The London Rag'. It continues the melody and bass line from the first system. Fingering numbers 7, 3, 2, and 1 are shown below the staff.

4
3

3

4
3

3

1
4

2

2

i m i

Musical notation for the third system of 'The London Rag'. It includes triplets and a measure with a flat. The letters 'i m i' are written above the staff. Fingering numbers 4, 3, 3, 4, 3, 1, 4, 2, and 2 are shown above and below the staff.

2

4

4

1a

0
3

2

2

Musical notation for the fourth system of 'The London Rag'. It includes a section labeled '1a' with a bracket. Fingering numbers 2, 4, 4, 2, and 2 are shown above and below the staff.

2a

4

4

3

Musical notation for the fifth system of 'The London Rag'. It includes a section labeled '2a' with a bracket. Fingering numbers 4, 4, and 3 are shown above and below the staff.

2

2

3

3

3

3

Musical notation for the sixth system of 'The London Rag'. It includes triplets and a measure with a flat. Fingering numbers 2, 2, 3, 3, 3, and 3 are shown above and below the staff.

2

3

3

1

p

Musical notation for the seventh system of 'The London Rag'. It includes a section labeled '2' with a bracket and a dynamic marking 'p'. Fingering numbers 3, 3, and 1 are shown above and below the staff.

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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