

# Guitar Pieces

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## Guitar collection

## i' Can do anything

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

Musical notation for 'i' Can do anything. It features a treble clef and a 4/4 time signature. The melody consists of quarter notes, each marked with an 'i' above it. The notes are: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. The first measure is marked with an 'E' above it. Below the notes are fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. A circled '1' is written below the first measure, indicating string 1 is used throughout. The piece ends with a double bar line.

(string ① throughout)

## Two true

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

Musical notation for 'Two true'. It features a treble clef and a 4/4 time signature. The melody consists of quarter notes, each marked with an 'i' above it. The notes are: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. The first measure is marked with an 'E' above it. Below the notes are fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. A circled '1' is written below the first measure, indicating string 1 is used throughout. The piece ends with a double bar line.

(string ① throughout)

## One, two, a challenge for you

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

Musical notation for 'One, two, a challenge for you'. It features a treble clef and a 4/4 time signature. The melody consists of quarter notes, each marked with an 'i' above it. The notes are: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. The first measure is marked with an 'E' above it. Below the notes are fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. A circled '1' is written below the first measure, indicating string 1 is used throughout. The piece ends with a double bar line.

(string ① throughout)

## B prepared

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

Musical notation for 'B prepared'. It features a treble clef and a 4/4 time signature. The melody consists of quarter notes, each marked with a 'B' above it. The notes are: B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. The first measure is marked with a 'B' above it. Below the notes are fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. A circled '2' is written below the first measure, indicating string 2 is used throughout. The piece ends with a double bar line.

(string ② throughout)

## Two Bs or not two Bs

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

Musical notation for 'Two Bs or not two Bs'. It features a treble clef and a 4/4 time signature. The melody consists of quarter notes, each marked with an 'i' above it. The notes are: E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3. Below the notes are fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4. The piece ends with a double bar line.

# Mission 1

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

E  
i m i m i m i m i m i m i m i

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

# Mission 2

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

B  
i m i m i m i m i m i m i m i

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

# Mission 3

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

i m i m i m i m i m i m i m i

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

# Mission 4

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

i m i m i m i m i m i m i m i

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

# Open all hours

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

Musical notation for the first line of 'Open all hours'. It features a treble clef and a 4/4 time signature. The melody consists of quarter notes: i, m, i, m, i, m, i, m, i, m. The notes are grouped into two measures of four notes each. The first measure is followed by a bar line. The second measure is followed by a bar line. The notes are written on a staff with a key signature of one flat.

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

Musical notation for the second line of 'Open all hours'. It continues the melody from the first line. The notes are: i, m, i, m, i, m, i, m, i, m, i. The notes are grouped into two measures of four notes each. The first measure is followed by a bar line. The second measure is followed by a bar line. The notes are written on a staff with a key signature of one flat.

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

# Repeat after me

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

Musical notation for the first line of 'Repeat after me'. It features a treble clef and a 4/4 time signature. The melody consists of quarter notes: i, m, i, m, i, m, i, m, i, m, i, m. The notes are grouped into two measures of four notes each. The first measure is followed by a bar line. The second measure is followed by a bar line. The notes are written on a staff with a key signature of one flat.

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

Musical notation for the second line of 'Repeat after me'. It continues the melody from the first line. The notes are: i, m, i, m, i, m, i, m, i, m, i, m. The notes are grouped into two measures of four notes each. The first measure is followed by a bar line. The second measure is followed by a bar line. The notes are written on a staff with a key signature of one flat.

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

# Here we go

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

Musical notation for the first line of 'Here we go'. It features a treble clef and a 4/4 time signature. The melody consists of half notes: i, m, i, m. The notes are grouped into two measures of two notes each. The first measure is followed by a bar line. The second measure is followed by a bar line. The notes are written on a staff with a key signature of one flat.

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

Musical notation for the second line of 'Here we go'. It continues the melody from the first line. The notes are: i, m, i, m. The notes are grouped into two measures of two notes each. The first measure is followed by a bar line. The second measure is followed by a bar line. The notes are written on a staff with a key signature of one flat.

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

# Power play

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

4/4

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

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

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

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

# Power play the semibreve way

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

4/4

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

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

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

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

# Eezy beezy

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

i m i m i m i m i m

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

i m i m i m i m i m i m

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

i m i m i m i m i m i m

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

i m i m i m i m i m i m

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

# Three string boogie

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

i m i m i m i m i m i

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

i m i m i m i m i m i

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

m i i m i m i m i m i

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

# Summer dream

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

i m i m i m i m i m i

Clear blue skies, sun shin - ing bright - ly on the sea.

m i m i m i m i m i

Ly - ing on the sand in the sum - mer time.

i m i m i m i m i m i

Clear blue skies, sun shin - ing bright - ly on the sea.

m i m i m i m i m i

Ly - ing on the sand in the sum - mer time.

# Awesome alligator

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

i m i m i m i m i m

Awe - some al - li - ga - tor ate Al - an's ants,

i m i m i m i m i m i

which he kept in - side his smel - ly un - der - pants.

i m i m i m i m i m

Awe - some al - li - ga - tor ate Al - an's pants,

i m i m i m i m i m i

not ad - vi - sa - ble in a - ny cir - cum - stance!

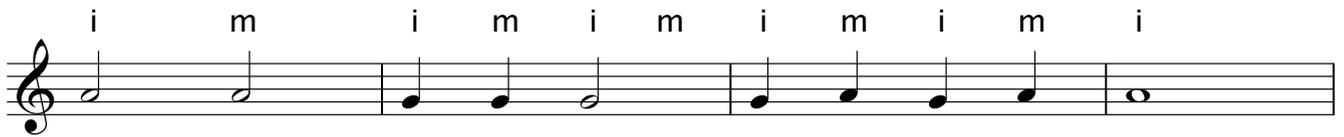
# Ready for take off

Count-in 1 2 3 4 1 2 3 4

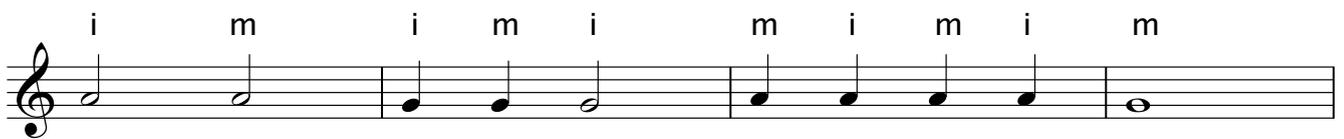
written by N. Powlesland



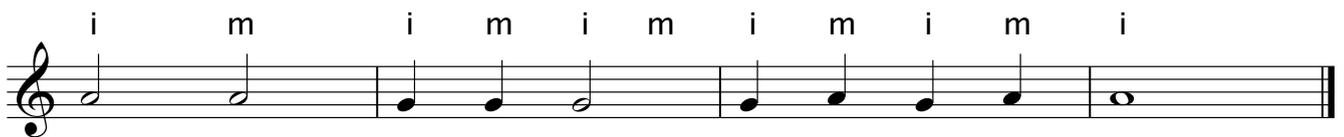
Left hand fin - ger two on and off the fret,



prac - tise ev - 'ry day, then you won't for - get.



Right hand 'i' and 'm' swap - ping on string three,

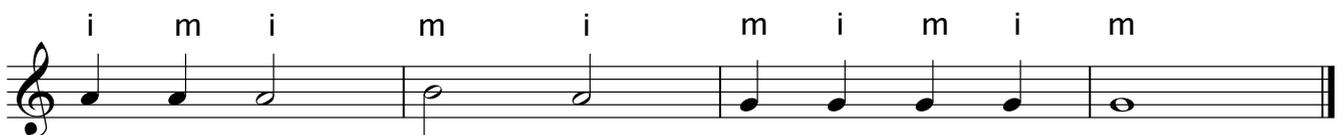
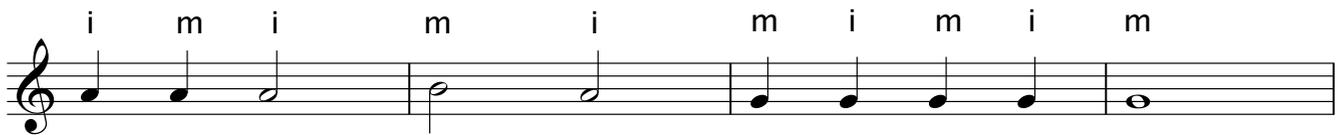
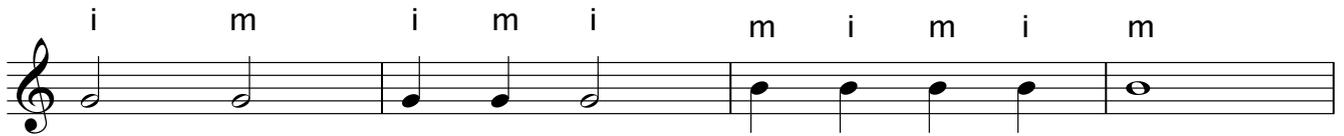
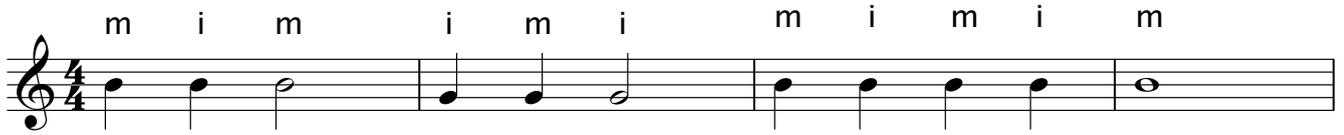


walk - ing in and out, ea - sy as can be.

# String crossing swapping fingers three note left hand blues

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

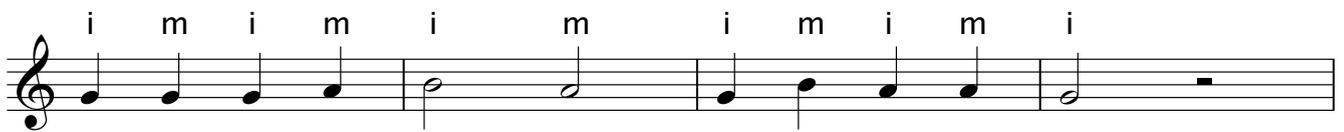
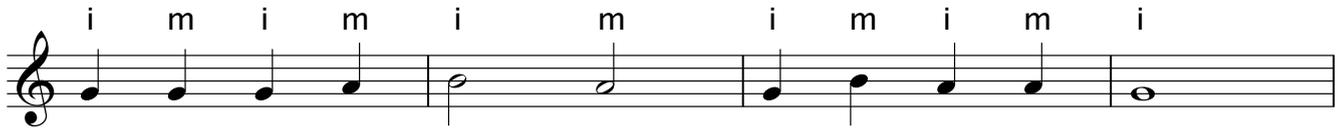
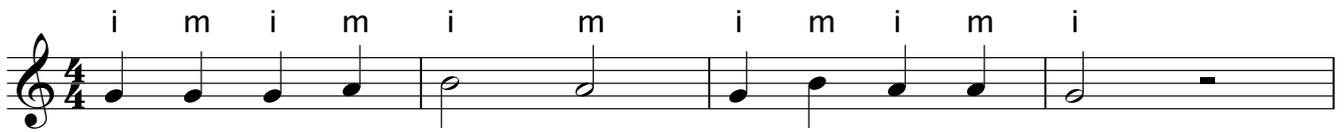


# Au clair de la lune

Traditional

arranged by Anthony Weedon

Count-in 1 2 3 4 1 2 3 4



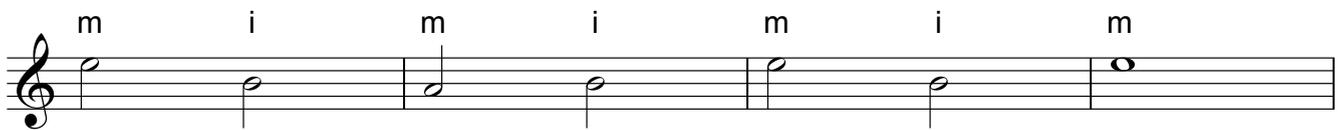
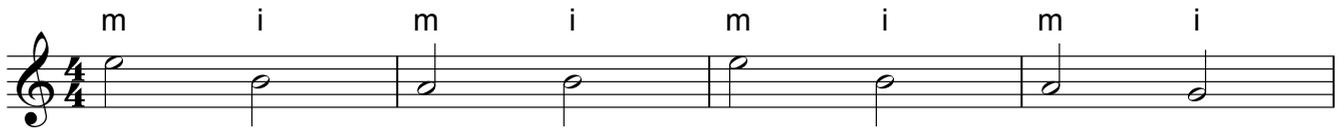
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# Sword dance

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

Intro 1 2 3 4 1 2 3 4



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# C for yourself

Count-in 1 2 3 4 1 2 3 4

Intro 1 2 3 4 1 2 3 4

written by N. Powlesland

i m i m i m i m i m

i m i m i m i m i m

i m i m i m i m i m

i m i m i m i m i m

# 2 string boogie

Count-in 1 2 3 4 1 2 3 4

Intro 1 2 3 4 1 2 3 4

written by N. Powlesland

i m i m i m i m i m

Two o - pen strings and C u - pon fret 1,

Quite like the o - pen - ing then half is done.

G moves to B then fin - ger 1 on C,

Take your time, think a - head and fin - ish on G

# Waltz of the three legged monster

Count-in 1 2 3 1 2 3

Intro 1 2 3 1 2 3

written by N. Powlesland

i m i m i m i m

Hair - y and bad, smel - ly and mad,

i m i m i m i m

watch out for three leg - ged mon - sters.

i m i m i m i m

One, two, three, stomp, One, two, three, chomp,

i m i m i m i m

waltz of the three leg - ged mon - sters.

# Unbelievably lovely tune

Count-in 1 2 3 1 2 3

Intro 1 2 3 1 2 3

written by N. Powlesland

m i m i m i m

m i m i m i m

m i m i m i m

m i m i m i m

# March of the Erics

Count-in 1 2 1 2

Intro 1 2 1 2

written by N. Powlesland

♩ = 120

Musical score for 'March of the Erics' in 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a tempo marking of ♩ = 120. The music is written in a simple, rhythmic style using quarter notes and rests. The first staff contains four measures: the first measure has a quarter rest, the second has a quarter note, the third has a quarter note, and the fourth has a quarter note. The second staff contains six measures: the first two have quarter notes, the next two have quarter notes, and the last two have quarter notes. The third staff contains six measures: the first two have quarter notes, the next two have quarter notes, and the last two have quarter notes. The fourth staff contains six measures: the first two have quarter notes, the next two have quarter notes, and the last two have quarter notes. The piece ends with a double bar line.

# March of the Archies and Erics

Count-in 1 2 1 2

Intro 1 2 1 2

written by N. Powlesland

♩ = 120

Musical score for 'March of the Archies and Erics' in 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a tempo marking of ♩ = 120. The music is written in a simple, rhythmic style using quarter notes and rests. The first staff contains four measures: the first measure has a quarter rest, the second has a quarter note, the third has a quarter note, and the fourth has a quarter note. The second staff contains six measures: the first two have quarter notes, the next two have quarter notes, and the last two have quarter notes. The third staff contains six measures: the first two have quarter notes, the next two have quarter notes, and the last two have quarter notes. The fourth staff contains six measures: the first two have quarter notes, the next two have quarter notes, and the last two have quarter notes. The piece ends with a double bar line.

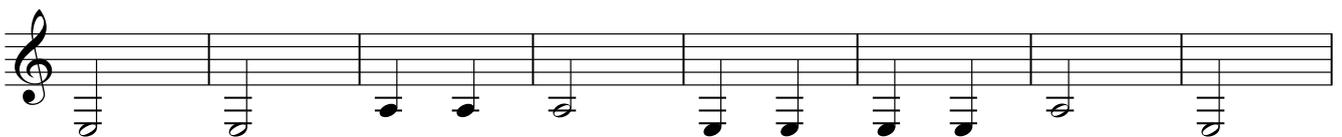
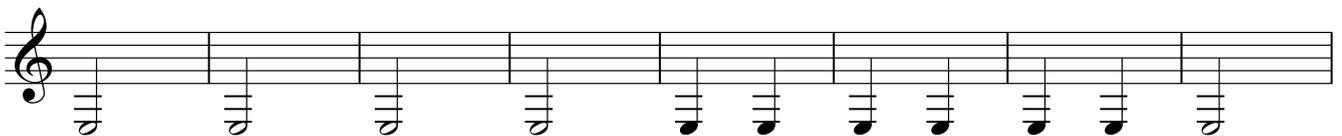
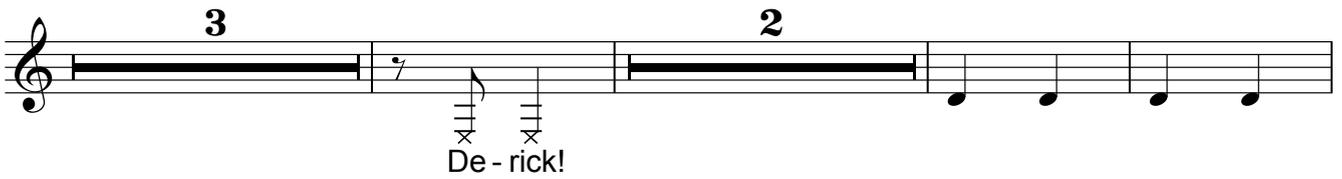
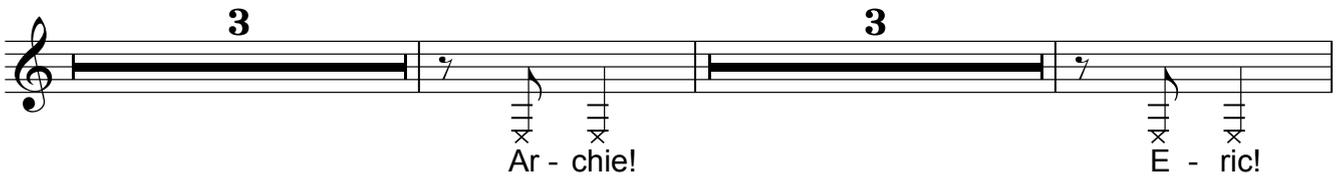
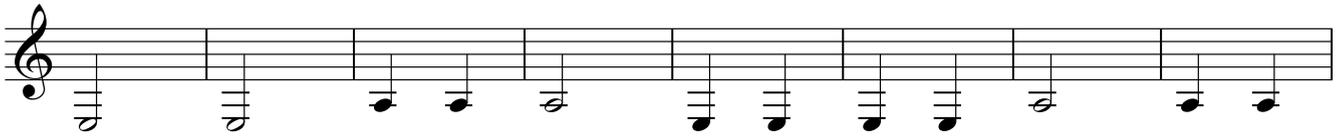
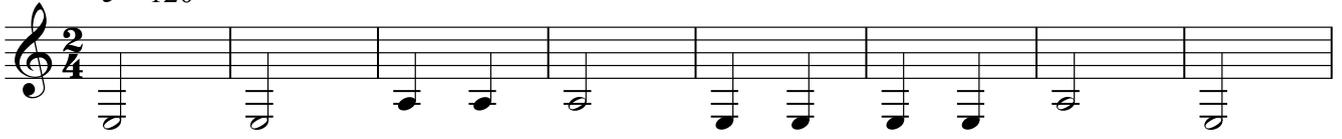
# March of the Archies, Erics and Dericks

Count-in 1 2 1 2

Intro 1 2 1 2

written by N. Powlesland

♩ = 120



# Two string groove

Count-in 1 2 3 4 1 2 3 4

written by N. Powlesland

Intro 1 2 3 4 1 2 3 4

i m i m i m i m i m

Two o - pen strings and C u - pon fret 1,

i m i m i i m i m

Quite like the o - pen - ing then half is done.

i m i m i m i m i m

G moves to B then fin - ger 1 on C,

i m i m i m i m i

Take your time, think a - head and fin - ish on G

# Geri played a blue guitar

Count-in 1 2 3 4 1 2 3 4

Intro 1 2 3 4 1 2 3 4

written by N. Powlesland

*f*

Ge - ri played a blue gui - tar, blue gui - tar, blue gui - tar.

Ge - ri played a blue gui - tar. She would rock all day.

*p*

She had bright green hair and a Fen - der Strat.

Ev - 'ry - one she knew wan-ted a gui-tar like that.

*f*

Ge - ri played a blue gui - tar, blue gui - tar, blue gui - tar.

Ge - ri played a blue gui - tar, She would rock all day.