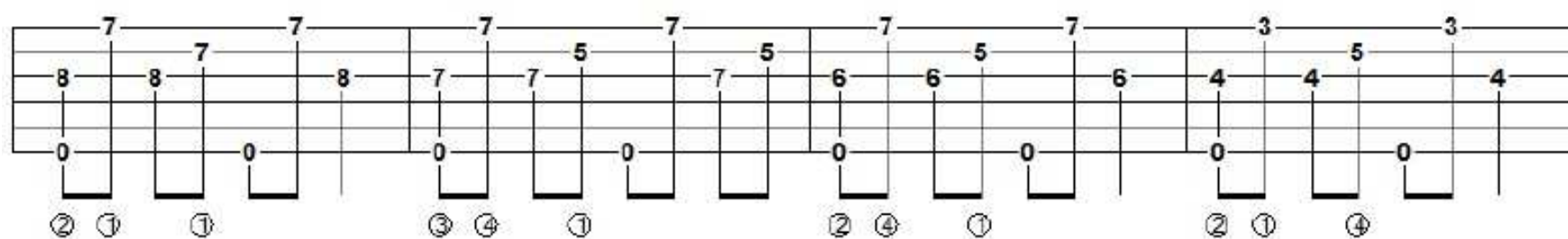
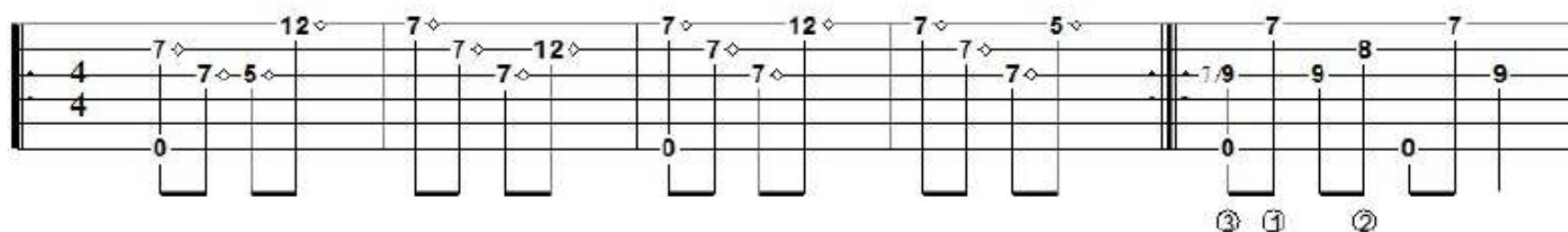


The Third Day

Nicola Mandorino (1995)

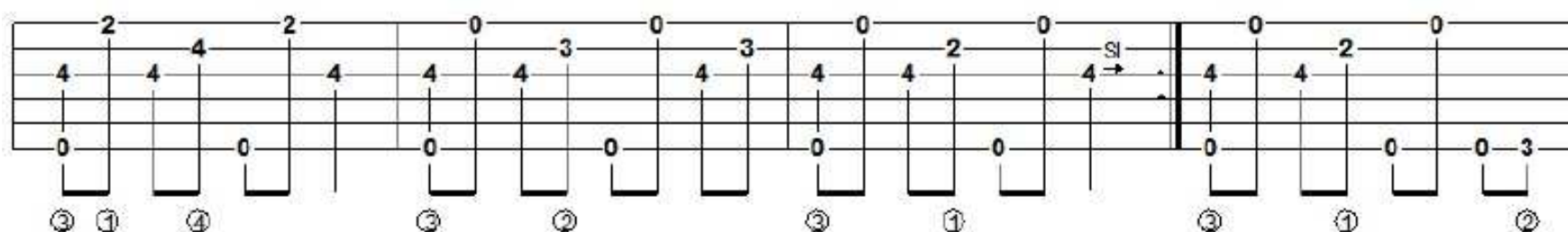
Tabl Edited by
Nicola Mandorino (2014)

natural harmonics

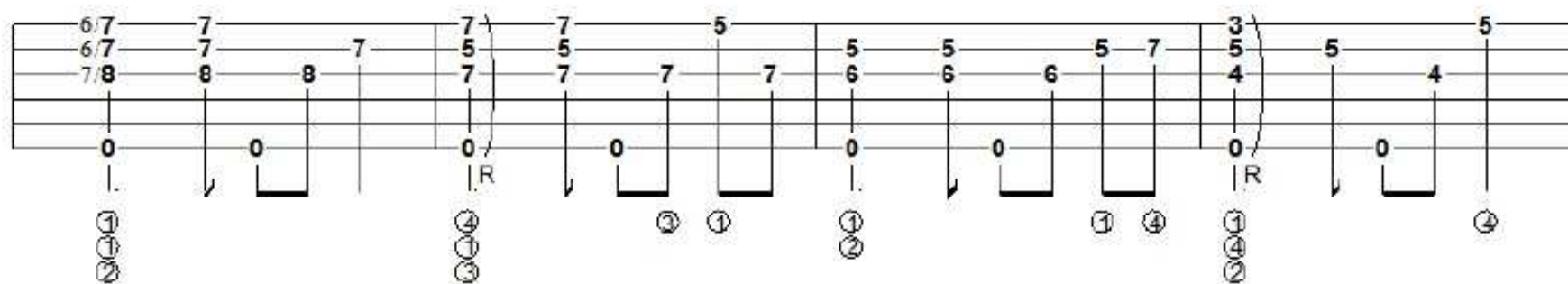
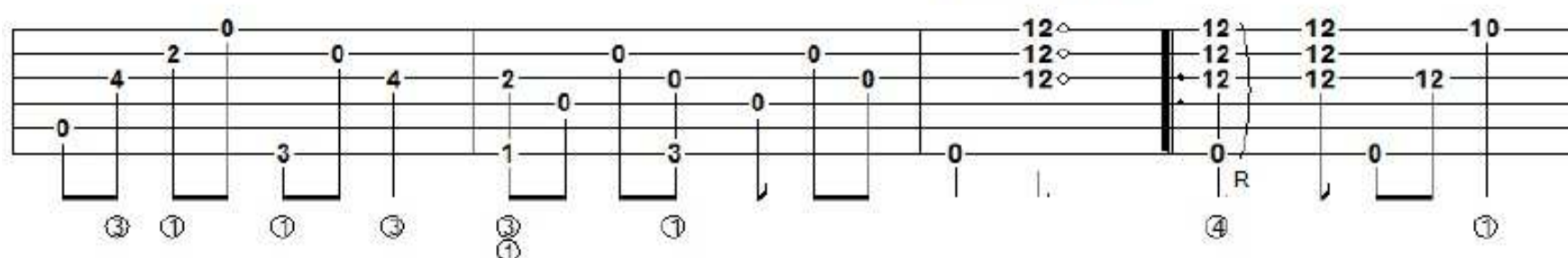


1.

2.

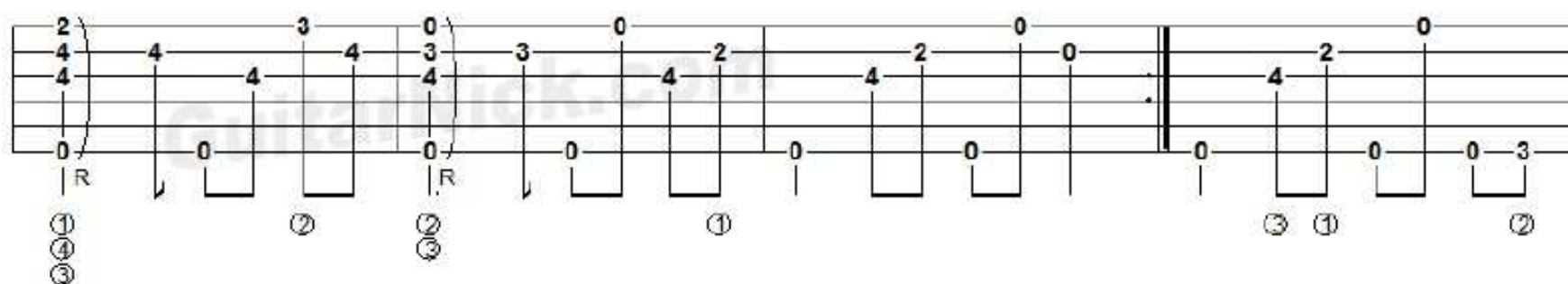


natural harmonics



1.

2.



natural harmonics

[illegible][illegible]

Diagram illustrating a 16-bit bus system with two 8-bit components. The left component has inputs 8 and 9, and output 0. The right component has inputs 0, 2, 4, and 1, and output 0. Below the bus, there are four numbered circles: 1, 2, 2, 4, 1.



Every Breath You Take

Police

Tablited by
Nicola Mandorino (2009)

G
p i m i a m i m

Em
p i m i a m i m

Guitar Nick.com

C p i m p m i p i **D** p i a p m i p i **G**

p i m i a m i m

Em
p i m i a m i m

Guitar Nick.com

C p i m p m i p i **D** p i a p m i p i **Em**



Besame Mucho

Consuelo Velázquez

Arranged and Tablited by
Nicola Madorino (2013)

Guitar tab for "Besame Mucho" by Consuelo Velázquez. The tab is arranged in six systems, each with a key signature of one flat (Bb) and a 4/4 time signature. The chords used are Am, Dm, A7, E, F, and B7.

System 1: Am (4 2 2 2), Dm (0 1 3 3), A7 (3 3 3 2), Dm (1 1 1 3), E (4 5 7 0), Am (0 1 2 2). Fingering: (3) (2), (3), (4) (2), (3), (3), (1) (3), (1) (2) (4), (1) (3) (2).

System 2: A7 (5 5 5 2), Dm (5 3 1 0), Am (5 0 1 0), F (1 0 2 0), E (1 0 2 0), Am (0 1 3 2). Fingering: (4) (1), (3), (4) (2), (1) (1) (1), (1) (2) (3), (1) (2) (3), (3) (4).

System 3: E (0 1 2 2), F (1 0 2 2), E (1 2 1 0), Am (2 2 0 0), Dm (3 3 3 2), Am (3 1 0 1), E (1 1 1 1), Am (1 0 2 2). Fingering: (1) (3) (2), (1) (2) (3), (1) (2) (3), (1) (2) (3), (4) (3), (3), (1) (3) (2), (1) (3) (2).

System 4: E (0 0 0 0), Am (0 1 3 1), Dm (3 3 3 3), Am (1 1 1 1), B7 (0 0 0 0), E (0 1 0 0). Fingering: (1) (3) (2), (1) (3) (2), (4) (2), (1) (3) (2), (3) (1) (2), (1) (3) (2).

System 5: Am (2 2 2 0), Dm (0 1 3 3), A7 (3 3 3 2), Dm (1 1 1 3), E (4 5 7 0), Am (0 1 2 2). Fingering: (3) (2), (3), (4) (2), (3), (3), (1) (3), (1) (2) (4), (1) (3) (2).

System 6: A7 (5 5 5 2), Dm (5 3 1 0), Am (5 0 1 0), F (1 0 2 0), E (1 0 2 0), Am (0 1 3 2). Fingering: (4) (1), (3), (4) (2), (1) (1) (1), (1) (2) (3), (1) (2) (3), (1) (2) (3).

Sting/Police

Nicola Mandorino (2010)

Am Dm E

1. 2. Am Am Am

Dm 1. E Am

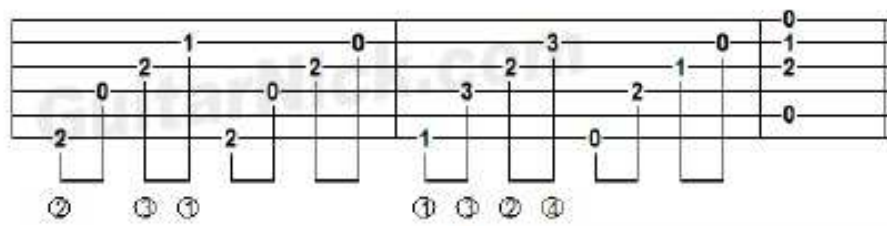
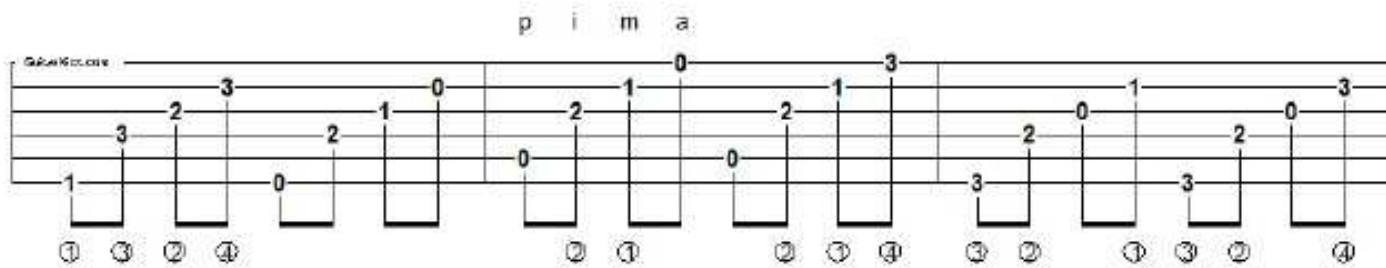
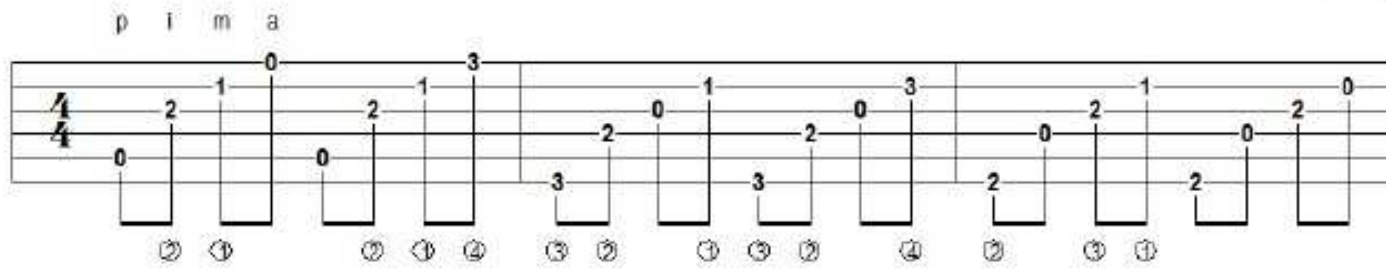
2. E Am Dm

E Am 1. Am 2. Am

Babe I'm Going to Leave You

Led Zeppelin

Tablited by
Nicola Mandorino (2009)

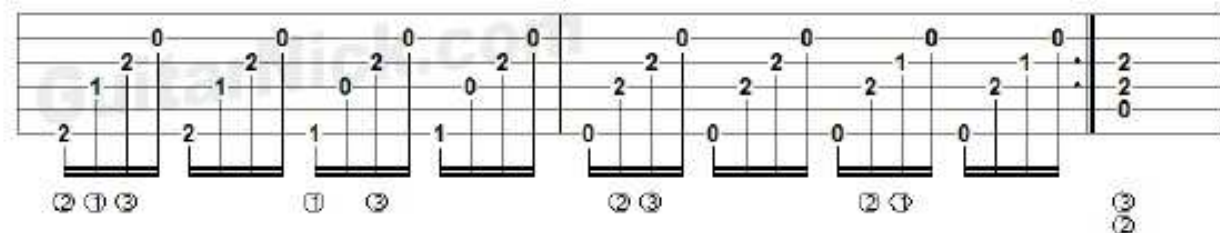
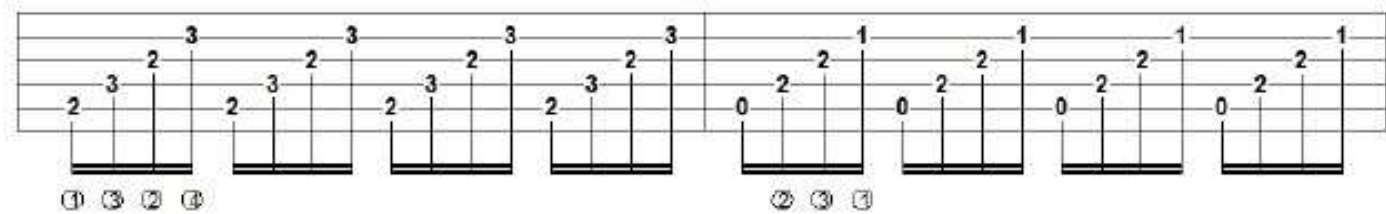
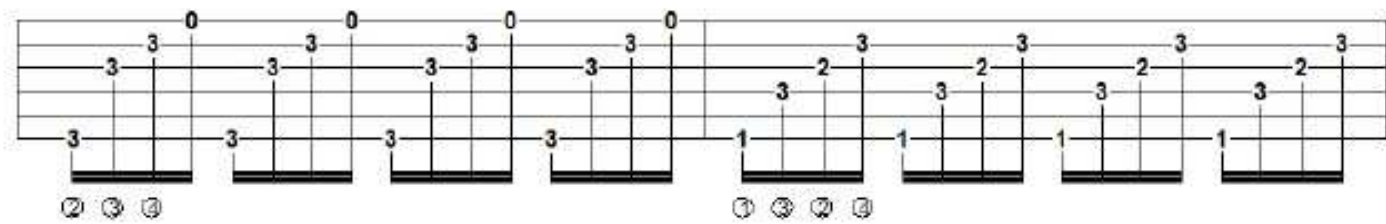
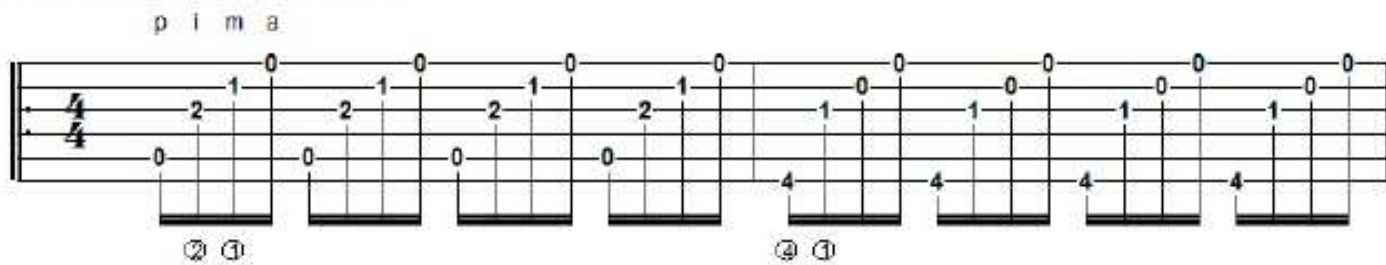


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Nicest classic fingerstyle





Ode To Joy

Ludwig van Beethoven

Arranged and TablEdited by
Nicola Mandorino (2013)

1.

First system of guitar tabs for 'Ode To Joy'. It consists of four measures. The first measure has a 4-finger barre on the first string (index, middle, ring, pinky) and a 3-finger barre on the third string (index, middle, ring). The second measure has a 3-finger barre on the first string (index, middle, ring) and a 2-finger barre on the second string (index, middle). The third measure has a 0 on the first string, a 2 on the second string, and a 2 on the third string. The fourth measure has a 0 on the first string, a 2 on the second string, and a 2 on the third string. Fingering numbers are provided below the strings: (3) for the first string, (1) for the second string, (4) for the third string, (4) (3) (2) for the first string, (1) for the second string, (3) for the third string, (2) for the first string, (3) (2) for the second string, and (3) (2) for the third string.

2.

Second system of guitar tabs for 'Ode To Joy'. It consists of four measures. The first measure has a 2 on the first string, a 0 on the second string, and a 0 on the third string. The second measure has a 2 on the first string, a 2 on the second string, and a 0 on the third string. The third measure has a 0 on the first string, a 1 on the second string, and a 0 on the third string. The fourth measure has a 0 on the first string, a 1 on the second string, and a 0 on the third string. Fingering numbers are provided below the strings: (3) (2) for the first string, (2) for the second string, (3) (2) for the first string, (2) for the second string, (3) (2) for the first string, (1) (2) for the second string, (3) (2) for the first string, (1) (3) (1) (2) for the second string, (2) (3) (2) for the first string, and (2) for the second string.

Third system of guitar tabs for 'Ode To Joy'. It consists of four measures. The first measure has a 0 on the first string, a 0 on the second string, and a 1 on the third string. The second measure has a 3 on the first string, a 1 on the second string, and a 0 on the third string. The third measure has a 0 on the first string, a 0 on the second string, and a 2 on the third string. The fourth measure has a 2 on the first string, a 0 on the second string, and a 0 on the third string. Fingering numbers are provided below the strings: (3) for the first string, (1) for the second string, (4) for the third string, (4) (3) (2) for the first string, (1) for the second string, (3) (1) for the third string, (2) for the first string, (3) (2) for the second string, (3) (2) for the first string, and (3) for the second string.

1.

2.

Traditional

Arranged & Tabled by
Nicola Mandorino (2011)

Am



Summertime

Arranged and Tablited by
Nicola Mandorino (2013)

Guitar tab for "Summertime" featuring chords and fingerings.

Chords: E+, Am6, E7/B, Am6, E7/B, Am6, E7/B, Dm7, Fmaj7, F#°, E, B7, E, E+, Am6, E7/B, Am6, E7/B, Am6, E7/B, Am7, D9, CMaj7, Am7, D9, G7/4, Am, E7/B, Am6, E7/B, Am6, E7/B.

Fingerings: The tab includes various fingerings for each note, such as 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, and 14. Some notes are marked with circled numbers (e.g., ①, ②, ③, ④) indicating specific fingerings.

Scale Runs: The tab includes several scale runs, such as the E major scale (E, F#, G, A, B, C, D, E) and the F# minor scale (F#, G, A, B, C, D, E, F#).

Accents: Some notes are marked with an accent (^) to indicate a specific playing technique.

Trills: Some notes are marked with a trill symbol (tr) to indicate a trill.

Slide: Some notes are marked with a slide symbol (s) to indicate a slide.

Bends: Some notes are marked with a bend symbol (b) to indicate a bend.

Harmonics: Some notes are marked with a harmonic symbol (h) to indicate a harmonic.

Double Stops: Some notes are marked with a double stop symbol (ds) to indicate a double stop.

Triplets: Some notes are marked with a triplet symbol (3) to indicate a triplet.

Phrasing: The tab is divided into measures by vertical bar lines, indicating the phrasing of the piece.

Tempo: The tempo is indicated by the number of measures per bar (e.g., 4/4, 3/4).

Key Signature: The key signature is indicated by the number of sharps or flats (e.g., one sharp for F#).

Time Signature: The time signature is indicated by the number of beats per measure (e.g., 4/4).

Dynamic Markings: Some notes are marked with dynamic markings (e.g., f, mf, p) to indicate the volume.

Articulation: Some notes are marked with articulation markings (e.g., acc, stacc) to indicate the attack.

Ornamentation: Some notes are marked with ornamentation markings (e.g., mord, grace) to indicate an ornament.

Rehearsal Marks: Some measures are marked with rehearsal marks (e.g., 1., 2.) to indicate specific sections.

Repeat Signs: Some measures are marked with repeat signs (e.g., first, second endings) to indicate repeated sections.

Trills: Some notes are marked with a trill symbol (tr) to indicate a trill.

Slide: Some notes are marked with a slide symbol (s) to indicate a slide.

Bends: Some notes are marked with a bend symbol (b) to indicate a bend.

Harmonics: Some notes are marked with a harmonic symbol (h) to indicate a harmonic.

Double Stops: Some notes are marked with a double stop symbol (ds) to indicate a double stop.

Triplets: Some notes are marked with a triplet symbol (3) to indicate a triplet.

Phrasing: The tab is divided into measures by vertical bar lines, indicating the phrasing of the piece.

Tempo: The tempo is indicated by the number of measures per bar (e.g., 4/4, 3/4).

Key Signature: The key signature is indicated by the number of sharps or flats (e.g., one sharp for F#).

Time Signature: The time signature is indicated by the number of beats per measure (e.g., 4/4).

Dynamic Markings: Some notes are marked with dynamic markings (e.g., f, mf, p) to indicate the volume.

Articulation: Some notes are marked with articulation markings (e.g., acc, stacc) to indicate the attack.

Ornamentation: Some notes are marked with ornamentation markings (e.g., mord, grace) to indicate an ornament.

Rehearsal Marks: Some measures are marked with rehearsal marks (e.g., 1., 2.) to indicate specific sections.

Repeat Signs: Some measures are marked with repeat signs (e.g., first, second endings) to indicate repeated sections.

Am6 E7 F#° Am7 E7/B Am6 E7/B

Fingerings: (1)(3), (4)(1), (2)(1)(1)(1), (4)(2)(3)(1), (1)(3), (3)(2)(3)(1)(4)(2), (1)(2)(3)(4), (2)(3)(1)(2)

Dm7 Fmaj7 F#° P₀ E B7/6

Fingerings: (1)(1)(1), (1)(3), (1)(3), (1)(3)(1)(4)(2), (1)(2)(3)(4)(1)(3)(4), (3)(2)(1), (4)(3)(1)(1)

E E+ Am6 E7/B Am6 E7/B

Fingerings: (1)(3), (4)(3), (3)(3)(1)(2), (4)(2)(3)(1), (2)(3)(1)(4), (1)(2)(3), (3)(1)(2)(3)

Am6 E7/B Am7 D9 CMaj7 Am7

Fingerings: (4)(1)(3), (2)(3)(4), (1)(3)(4), (1)(1)(2), (2)(3)(4)(3)(1)(2), (1)(3)(4)(2)(3), (1)(1)(1)(4)(2)(3)

D9 G7/4 Am D7 Fmaj7

Fingerings: (2)(3)(4)(2)(3)(1)(3), (1)(3)(1)(1)(1)(1), (4)(1)(3), (1)(3), (1)(3)(4)(1)(3), (4)(3)(1)(3)

B♭Maj7 E+ Am

Fingerings: (1)(3)(2)(4)(3), (3)(2), (1)(3)(2), (1)(3)(4)(1)(1)