

EASY HITS GUITAR TAB EDITION

Alfred's
Easy guitar songs

LOVE & ROMANCE

50 CLASSICS



Produced by
Alfred Music
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com

Printed in USA.

No part of this book shall be reproduced, arranged, adapted, recorded, publicly performed, stored in a retrieval system, or transmitted by any means without written permission from the publisher. In order to comply with copyright laws, please apply for such written permission and/or license by contacting the publisher at alfred.com/permissions.

ISBN-10: 1-4706-3335-3
ISBN-13: 978-1-4706-3335-6

Cover Photos
Gibson Hummingbird courtesy of Gibson Brands • Duesenberg Dragster DC courtesy of Duesenberg Guitars, USA



Alfred Cares. Contents printed on environmentally responsible paper.

contents

Strum Patterns	4
Fingerpicking Patterns.....	5

TITLE	ARTIST
Against All Odds (Take a Look at Me Now).....	Phil Collins..... 6
Arthur's Theme (Best That You Can Do) (from <i>Arthur</i>).....	Christopher Cross..... 9
At Last	Etta James..... 12
Because You Loved Me (Theme from <i>Up Close & Personal</i>)	Celine Dion..... 16
Breathe.....	Faith Hill..... 20
Can You Read My Mind (Love Theme from <i>Superman</i>)	Maureen McGovern..... 24
Colour My World	Chicago..... 15
Evergreen (Love Theme from <i>A Star Is Born</i>).....	Barbra Streisand feat. Kris Kristofferson..... 26
Falling Slowly (from <i>Once</i>)	Glen Hansard and Markéta Irglová..... 32
Feelings (¿Dime?).....	Morris Albert..... 40
For Your Eyes Only (from <i>For Your Eyes Only</i>)	Sheena Easton..... 34
Glory of Love (Theme from <i>The Karate Kid Part II</i>)	Peter Cetera..... 36
The Greatest Love of All	Whitney Houston..... 43
Hold Me, Thrill Me, Kiss Me.....	Mel Carter..... 46
How Do I Live.....	LeAnn Rimes..... 49
How Do You Keep the Music Playing? (from <i>Best Friends</i>).....	Patti Austin and James Ingram..... 52
(Everything I Do) I Do It for You	Bryan Adams..... 29
I Swear	All-4-One..... 55
Theme from Ice Castles (Through the Eyes of Love).....	Melissa Manchester..... 126
If You Leave Me Now.....	Chicago..... 66
I'll Stand by You	The Pretenders..... 58
I'm Not in Love.....	10cc..... 62
It Might Be You (Theme from <i>Tootsie</i>).....	Stephen Bishop..... 70
Just the Way You Are (Amazing).....	Bruno Mars..... 74
Just You 'n' Me.....	Chicago..... 78
Laura	Standard..... 82
Look What You've Done to Me	Boz Scaggs..... 88
Love Is a Many-Splendored Thing.....	Standard..... 84
A Love Song.....	Anne Murray..... 91
Love Story (Where Do I Begin).....	Andy Williams..... 86
Misty	Johnny Mathis..... 94
Moonlight	Sting..... 97
More Than You Know.....	Standard..... 100
Nobody Does It Better (from <i>The Spy Who Loved Me</i>).....	Carly Simon..... 102
Open Arms	Journey..... 104
Our House.....	Crosby, Stills, Nash & Young..... 107
The Shadow of Your Smile (from <i>The Sandpiper</i>)	Standard..... 110
She.....	Elvis Costello..... 112
Softly As I Leave You	Standard..... 118
Somewhere, My Love (Lara's Theme) (from <i>Doctor Zhivago</i>).....	Standard..... 115
Stardust	Standard..... 128
The Summer Knows (Theme from <i>Summer of '42</i>)	Barbra Streisand..... 120
Superstar	The Carpenters..... 122
The Sweetheart Tree (from <i>The Great Race</i>)	Henry Mancini..... 124
Try a Little Tenderness	Standard..... 131
What Are You Doing the Rest of Your Life?	Standard..... 138
Words Get in the Way	Miami Sound Machine..... 132
You Must Believe in Spring	Tony Bennett and Bill Evans..... 134
You Send Me	Sam Cooke..... 136
(For) Your Precious Love	Jerry Butler..... 141

STRUM PATTERNS

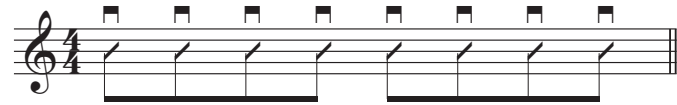
Below are a number of suggested patterns that may be used while strumming the chords for the songs in this book. Think of these as starting points from which you may embellish, mix up, or create your own patterns.

Note the markings above the staff that indicate the direction of the strums.

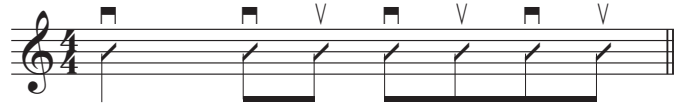
▣ indicates a downstroke

∨ indicates an upstroke

Strum Pattern #1:



Strum Pattern #2:



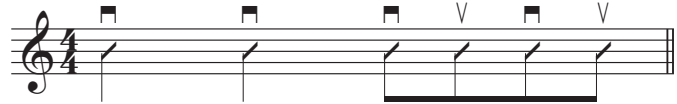
Strum Pattern #3:



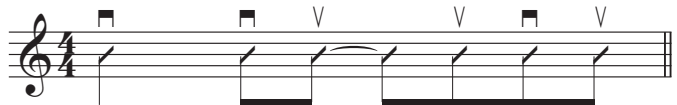
Strum Pattern #4:



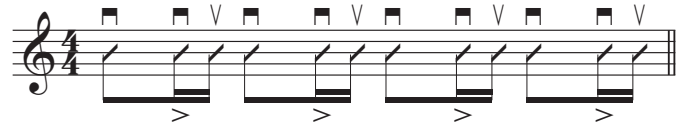
Strum Pattern #5:



Strum Pattern #6:



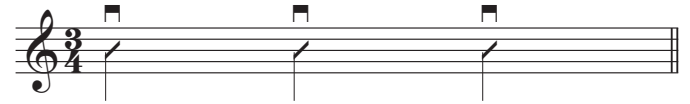
Strum Pattern #7:



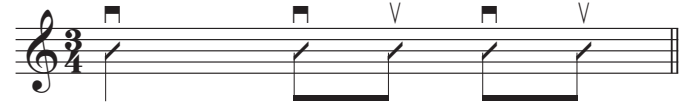
Strum Pattern #8:



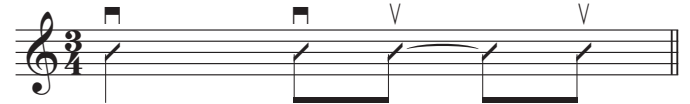
Strum Pattern #9:



Strum Pattern #10:



Strum Pattern #11:



Strum Pattern #12:



Strum Pattern #13:



Strum Pattern #14:



FINGERPICKING PATTERNS

Here are some fingerpicking patterns that may be used to arpeggiate chords where indicated in this book. As with the strum patterns, these are starting points from which you may embellish, mix up, or create your own patterns.

Note the fingerings:

p = thumb

i = index finger

m = middle finger

a = ring finger

▣ indicates a downstroke √ indicates an upstroke

Fingerpicking Pattern #1:

p i m i p i m i

Fingerpicking Pattern #2:

p i m p m i m

Fingerpicking Pattern #3:

p i m p i m a

Fingerpicking Pattern #4:

p i m a p i m a

Fingerpicking Pattern #5:

p i p m p i p m

Fingerpicking Pattern #6:

p i p m i p i

Fingerpicking Pattern #7:

p m i m p i

Fingerpicking Pattern #8:

p m i

Fingerpicking Pattern #9:

p i m a m i

Fingerpicking Pattern #10:

p i m a m

Fingerpicking Pattern #11:

p i m a

Fingerpicking Pattern #12:

Fingerpicking Pattern #13:

Fingerpicking Pattern #14:

p i m a m i p i m a m i

AGAINST ALL ODDS

(Take a Look at Me Now)

Use Suggested Strum Pattern #1

Words and Music by
PHIL COLLINS

Moderately ♩ = 112 w/half-time feel

Chord diagrams: Dm7 (211), G (21 3), Dm7 (211), G (21 3)

mp

Verse:

Chord diagrams: Am7 (2 1), Bm7 (13121), C (32 1), Dm7 (211)

5

1. How can I just let you walk a-way, just let you leave with-out a trace? When I

2.3. See additional lyrics

Chord diagrams: F (3211), G/F (21 3), Em7 (12 4), Am7 (2 1)

9

stand here tak - ing ev - 'ry breath with you; ooh. You're the

Chord diagrams: Dm7 (211), G (21 3), Gsus (3 14), G (21 3), G (21 3)



13

1. on-ly one who real - ly knew me at all. So take a look at me now,

2.3. on-ly one who real - ly knew me at all. So take a look at me now,

Chorus 1 & 2:





18

C/G  D7/G 

well, there's just an emp-ty space. And there's noth - ing

TAB: 2 0 | 0 2 1 2 | 0 3 3 2 | 0 2 1 1



22

Am  F  Dm7  Gsus 

left here to re - mind me, just the mem - 'ry of your face. { Well, take a look at me now, -
Now, take a look at me now, -

TAB: 5 3 3 0 0 1 | 0 3 1 3 0 1 | 0 3 1 0 3 | 3 0 3 0 3 1 1





26

C/G  D7/G 

well, there's just an emp-ty space. And you com-in' back -
'cause there's just an emp-ty space. But to wait -

TAB: 0 | 0 2 1 2 | 0 3 3 1 2 | 0 2 1 1 5






30

Am  F  1. Dm7  Gsus 

to me is a - gainst the odds, and that's what I've got to face.
for you is all I can do, and that's what

TAB: 0 3 0 0 1 | 0 3 1 3 0 1 | 0 0 3 1 0 3


34


G  D.S.  2. Dm7  Gsus  G 


3. I I've got - ta face. Take a good look at me now, -

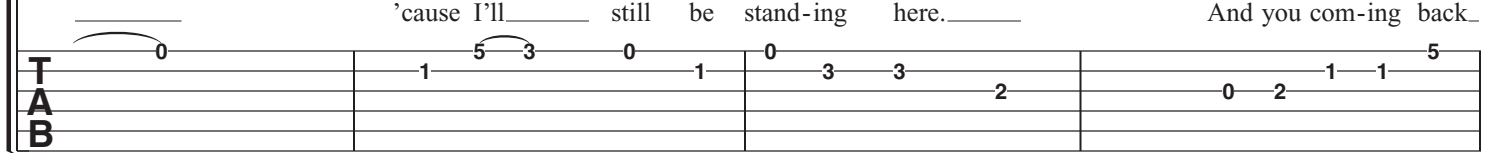
TAB: 0 | 0 0 3 1 0 3 | 3 3 3 5 3 0 3


Chorus 3:


C/G  3 2 1


D7/G  4 2 13


39 


TAB 

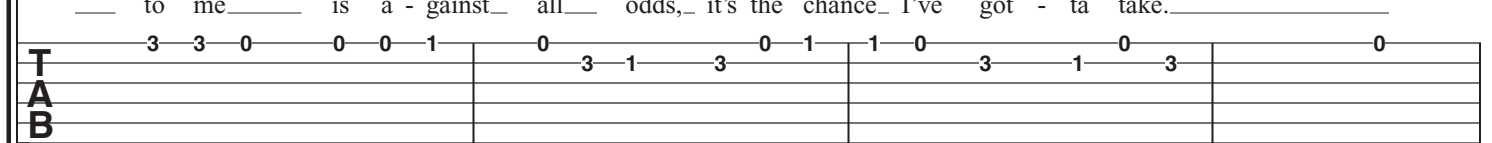
Am  231


F  3211


Dm7  211


Gsus  3 14 *decresc.*


43 


TAB 

G  21 3

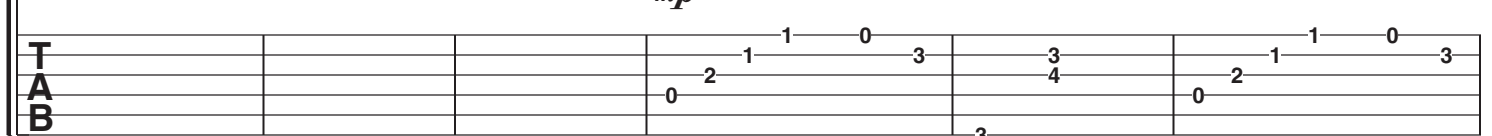
Dm7  211


G  21 3


Dm7  211


47 


mp


TAB 


Dm7  211

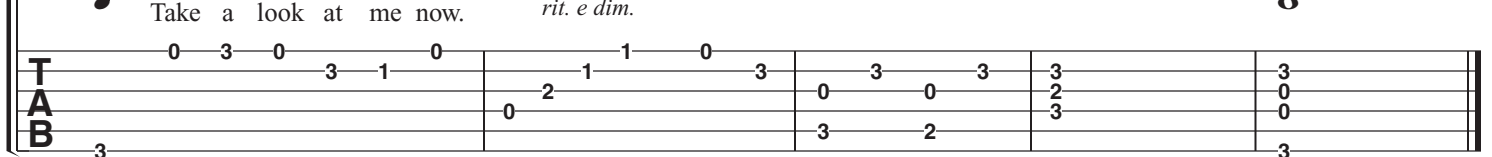
C(9)  21 3

G/B  1 3

F6  1 324

G  21 3

53 

TAB 

Verse 2:

How can you just walk away from me,
 When all I can do is watch you leave?
 'Cause you shared the laughter and the pain,
 And even shared the tears.
 You're the only one who really knew me at all.
 (To Chorus 1:)

Verse 3:

I wish I could just make you turn around,
 Turn around and see me cry.
 There's so much I need to say to you,
 So many reasons why.
 You're the only one who really knew me at all.
 (To Chorus 2:)