




 3fr.
  5fr.
 

know could ev - er keep up with you. — How do you do? Did it ev - er make

 3fr.
  5fr.
 
 3fr.

sense to you — to say bye — bye — bye? — Oh, — how do you

Repeat and fade

Additional Lyrics

2. I see you in that chair with perfect skin;
 Well, how have you been, baby, livin' in sin?
 Hey, I gotta know, did you say hello?
 How do you do?
Instrumental (8 bars)

Spoken:

*Well, here we are spending time in the louder part of town,
 And it feels like everything's surreal.
 When I get old I will wait outside your house,
 'Cause your hands have got the power meant to heal. (To Chorus)*

The Look

Words and Music by
Per Gessle

Moderate Rock

A

mf

A **G**

Walk-in' like a man, hit-ting like a ham-mer, she's a ju-ven-ile scam. Nev-er was a quit-ter,
Fi-re in the ice, na-ked to the T-bone is a lov-er's dis-guise. Bang-in' on the head drum,

D **A**

tast-y like a rain-drop, she's got the look.
shak-in' like a mad bull, she's got the look.

Heav-en-ly — bound 'cause heav-en's got a num-ber when she's spin-nin' me a-round, kiss-in' is a col-our. Her
Sway-in' to the band, mov-in' like a ham-mer, she's a mir-a-cle man. Lov-in' is the o-cean,

lov-in' is a wild dog, she's got the look. She's got the look—
kiss-in' is the wet sand, she's got the look.

(she's got the look), — she's got the look — (she's got the look). — What in the world—

can make your brown-eyed girl — turn blue. — When ev-ry-thing—

I'll ev-er do — I'll do for you — and I go

G


D


A


A


C


G


A


C


G


A


la la la la la she's got the look

Walk-in' like a man, hit-ting like a ham-mer, she's a

ju-ven-ile scam, Nev-er was a quit-ter, tast-y like a rain-drop, she's got the look

She goes: Na na na na na na na na na na na na na na na na

na na na na na na, she's got the look

Repeat and fade

Fingertips

Words and Music by
Per Gessle

Moderately fast



First system of musical notation for the piano introduction. It features a treble and bass staff in D major (two sharps). The tempo is marked 'Moderately fast'. The first measure is marked *mf*. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a steady accompaniment of chords and single notes.



1.

2.

Second system of musical notation. It continues the piano introduction with a first and second ending. The first ending leads back to the beginning of the first system, while the second ending concludes the introduction. The melody and accompaniment continue with similar rhythmic patterns.



Third system of musical notation, the start of the vocal entry. The lyrics are: "You're slid-ing down a dream, oh yeah, where nights are born in sky, oh oh my, the stars are out to -". The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The key signature remains D major.



Fourth system of musical notation, continuing the vocal entry. The lyrics are: "blue, night that's the truth. You're swim-ming in a stream, oh yeah, shin-ing bright. You're wav-ing to a cloud, bye-bye." The melody and accompaniment continue, with the bass staff providing a steady harmonic foundation.

F#m

A

fish are jump-ing too smile next to you. Sud-den - ly you
 You're drown-ing in the of his eyes. Sud-den - ly you

G

D

A

no - tice some - one's at the door, you could
 feel there's no time for a deal, though a

G

Bm

B

swear voice you've been through this all be - fore. Then she runs
 tells you it's for real.

E

A

D

G

her fin - ger - tips — through your hair, your

life has just be - gun. Her fin - gers, they are ev -

E A

'ry - where, you're float - ing light like air,

D G

leav - ing the ground, and she shines on, just like the sun.

Bm A G Bm A G

1. 2.

To Coda




You're gaz - ing at the








It's just a sun - ny af - ter - noon.

Some-bod - y's sing - ing songs of love, child. An - oth - er la - zy af - ter -





noon once in a while. Once in a while.





G Bm D

A G D.S. al Coda

And she runs

Coda

D A G

Play 3 times

D A G

The Heart Shaped Sea

Words and Music by
Per Gessle

Moderately fast

Chord diagrams: D, G/D, D^{sus4}/_{sus2}, D, G/D, A 7/D, D, D, G/D, D^{sus4}/_{sus2}, D, G/D, A 7/D, D, C^{sus2}, G6(no3rd), D, G/D, D^{sus4}/_{sus2}, D.

mf

1. Babe, it's time — 2. See additional lyrics — to tell me that it's

o - ver, tell me that it's o - ver,

it's plain — to see. — And this time —

ROXETTE ★ TOURISM



ROXETTE ★ TOURISM








3. See additional lyrics

we won't be start-ing o-ver,





no cry-ing on your shoul-der in-to the heart-shaped







sea. Oh, you've been a-







run-ning from my door,

Am7 C G6(no3rd) To Coda

and you've been en - chant - ed by the gra - cious voice — of love. —

D G/D A 7/D D D5 2fr C 5/D

F 5 C/G D 5 2fr. C 5/D F 5 C/G

D 5 2fr. C 5/D F 5 C/G F C/E C

1. D G/D D^{sus4}/_{sus2} D G/D A 7/D

2. D D5 F 5 C^{sus2} D5

2. Babe, it's time—

C^{sus2} G D5 F 5 C^{sus2}

D5 B \flat 6 Gm 3fr.

Chord diagrams: D, G/D, D^{sus4}/_{sus2}, D

Chord diagrams: G/D, A 7/D, D, D, G/D, D^{sus4}/_{sus2}

D.S. al Coda

Coda

3. Babe, it's time

*Vocal tacet after 1st time.

Chord diagrams: D, G/D, A 7/D, D

Repeat and fade

Additional Lyrics

2. Babe, it's time to look me in the eyes,
Time to say goodbye, it's clear to me.
And this time I won't let you down,
You can turn around, I'll set you free.
Oh, you've been a-sailing from our shore,
And you've been enchanted by someone from afar.
3. Babe, it's time to gather all the harvest,
To pray before the winter and sail the heart shaped sea.
Oh, you've been a-running from my love,
And you've been enchanted by the powers up above.

Silver Blue

Words and Music by
Per Gessle

Moderately fast

N.C.

Piano introduction in B-flat major, 4/4 time. The right hand plays a series of chords (B-flat, F, C, B-flat) while the left hand plays a rhythmic bass line. The tempo is moderately fast.

Continuation of the piano introduction, maintaining the same harmonic and rhythmic structure.

Guitar → D
(capo 1st fret)

Piano → E \flat

A



B \flat

Bm



Cm





Vocal entry with lyrics: "I got to get a mes - sage - through, - I don't know who lost the I've turned in - to The Bro - ken One -". The piano accompaniment provides harmonic support.





G
A \flat

D
E \flat

A
B \flat

Continuation of the song with lyrics: "where we're go - ing. in - spi - ra - tion. I wrap my arms a - round your - na - ked shoul - I want to give you all my - love, - like wa -".

 *G*
 *Em*
 *A*
 *D*


 *Ab*
 *Fm*
 *Bb*
 *Eb*


ders. _____ take cov - er for the night. I see you in the
 ter _____ to a blood - red rose. The Pas-sion, I can't

 *A*
 *Bm*
 *G*







 *Bb*
 *Cm*
 *Ab*







morn - ing - rain, oh step in - side and lay be - side me.
 deal with her. The Pain, well, I can do with - out him.

 *D*
 *A*
 *G*






 *Eb*
 *Bb*
 *Ab*

Ten - der, can you close my eyes and blind me? Oh,
 And this is like the Milk - y Way, an o - cean that

 *Em*
 *A*
 *Bm*
 *A*
 *G*
 *D*






 *Fm*
 *Bb*
 *Cm*
 *Bb*
 *Ab*
 *Eb*

give me just a smile.
 on - ly grows and grows. Be - fore I
 And babe, I

 *G*
 *D*
 *A*
 *Bm*
 *A*

A^b *E^b* *B^b* *Cm* *B^b*

fade to sil - ver, sil - ver blue — for you.
 fade to sil - ver, sil - ver blue — for you.

 *G*
 *D*
 *G*
 *D*
 *A*

A^b *E^b* *A^b* *E^b* *B^b*

To Coda

Be - fore I fade to sil - ver, sil - ver blue — for you.
 I turn and fade to sil - ver, sil - ver blue — for you.

 *Bm*
 *A*
 *G*
 *D*

Cm *B^b* *A^b* *E^b*

 *G*

A^b

N.C.

(Drums)

D.S. al Coda



Coda

Bm *A* *G* *D* *G*
Cm *B♭* *A♭* *E♭* *A♭*

And babe, I fade to sil - ver,

D *A* *Bm* *A*
E♭ *B♭* *Cm* *B♭*

sil - ver blue — for you —

G *D* *G* *D* *A*
A♭ *E♭* *A♭* *E♭* *B♭*

I turn and fade to sil - ver, sil - ver — blue.

G *Bm*
A♭ *Cm*

I wrap my arms a - round your na - ked shoul - ders, —

A N.C.
B♭

take cov - er for the night.

Chords: Bm, Cm, A/Bb

Chords: G/Ab, D/Eb, G/Ab, D/Eb, A/Bb

And babe, I fade to sil - ver, sil - ver blue— for you.

Chords: Bm/Cm, A/Bb, G/Ab, D/Eb, G/Ab

I turn and fade to sil - ver,

Chords: D/Eb, A/Bb, Bm/Cm, A/Bb, G/Ab, D/Eb

sil - ver blue— for you. And babe, I

Repeat and fade

Keep Me Waiting

Words and Music by
Per Gessle

Moderately fast

Guitar → Em
(capo 3rd fret)

Piano → Gm

Chord diagrams for the first system:

- Guitar: Em (capo 3rd fret), D, G, D, Em, D, G
- Piano: Gm, F, Bb, F, Gm, F, Bb

Chord diagrams for the second system:

- Guitar: D, Em
- Piano: F, Gm

Lyrics:

1. I hit the coast with the faith of a preach-er-man.
2. See additional lyrics

Chord diagrams for the third system:

- Guitar: D, G
- Piano: F, Bb

Lyrics:

I saw a ghost with a face like a mad-man. I had this dream I was

Chord diagrams for the fourth system:

- Guitar: Em, B, D
- Piano: Gm, D, F

Lyrics:

sleep-ing at the Roy-al Ball.



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Em
Gm

I hit the streets, hey watch me in the mon-i-tor! I saw a clone who looked-

D F G Bb Em Gm

- just like a sen-a-tor. I checked the clock, I felt that it was time to go-

B D D F Chorus Em Gm

(go go) Then came you-

C Eb D F G Bb

Why did you keep me wait-ing so long?-

Em Gm C Eb D F

Why did you

G Bb Em Gm C Eb

keep me wait-ing so long?

D F Em Gm D F G Bb

Why did you keep me wait-ing so long?

D Em D G 1. D

F Gm F Bb F

2.

Chord diagrams and notes for the second system:

- Measure 1: D (F)
- Measure 2: Em (Gm)
- Measure 3: D (F)
- Measure 4: G (Bb)
- Measure 5: D (F)

Chord diagrams and notes for the third system:

- Measure 1: Em (Gm)
- Measure 2: D (F)
- Measure 3: G (Bb)
- Measure 4: D (F)
- Measure 5: Em (Gm)

Additional Lyrics

2. I was a spy, I was captured by the enemies;
 I made a million selling secret fantasies.
 I saw my love wasted in a pale grey zone;
 I was the quake shaking every monument.
 I had to fi-find out what all the money meant;
 I checked the sun, I knew that it was time to go go go. *(To Chorus)*

It Must Have Been Love

Words and Music by
Per Gessle

Moderately, with a beat

mf

C **F** **Dm** **F**

G **C**

Lay a whis - per - ing on my pil - low, leave the
we're to - geth - er, that I'm

F **G** **C**

win - ter shel - tered on the ground. I wake up lone - ly, there's air of
by your heart. But in and out - side I've turned to

F **Dm** **F** **G**

si - lence in the bed - room and all a - round. Touch me now,
wa - ter like a tear - drop in your palm. And it's a hard

Am C F

I close my eyes and dream a way.
win-ter's day, I dream a way.

G F/A G/B C F

It must have been love, but it's o - ver now. It must have been good,
It must have been love, but it's o - ver now. It was all that I want -

Dm Am G 1. C

ed, but I lost it some-how. It must have been love, but it's o - ver now.
now I'm liv - ing with - out. It must have been love,

F Dm Am G

from the mo-ment we touched till the time had run out. Make be-liev -

2.
C Gm C 3fr.

but it's o - ver now. It's where the wa - ter flows,

Bb

it's where the wind blows. It's where the wind blows.

Dm C Bb

Dm F C

Bb C D

It must have been love, but it's o - ver now.

G Em Bm A

It was all that I want - ed, now I'm liv - ing with - out. It must have been love, -

D Am D

but it's o - ver now, it's where the wa - ter flows, -

G Em Bm A

(11)

D G Em Bm

must have been love.)

A D

Repeat and fade

Cinnamon Street

Words and Music by
Per Gessle

Moderately fast

The musical score for "Cinnamon Street" is presented in four systems. Each system consists of a piano accompaniment (left hand) and a vocal melody (right hand). The piano part is in a simple harmonic style, often using dyads or triads. The vocal part is in a melodic style, often using eighth and quarter notes. The lyrics are written below the vocal line.

System 1: The piano part starts with a *mf* dynamic. The vocal line begins with the lyrics "1. Grow - ing up -". The chords above the staff are F#5, E5, B5, A5, F#5, E5, B5, and A5.

System 2: The piano part continues with the lyrics "on Cin - na - mon Street, —". The chords above the staff are F#5, E5, B5, A5, F#5, and E5. A section marker "2.3. See additional lyrics" is placed below the piano part.

System 3: The piano part continues with the lyrics "ev - 'ry-where — you look — there are lots — of peo - ple to meet. —". The chords above the staff are B5, A5, F#5, E5, B5, and A5.

System 4: The piano part continues with the lyrics "It's sev - en o - 'clock, —". The chords above the staff are F#5, E5, B5, A5, F#5, and E5.

B5 A5 F#5 E5 B5 A5

the break - fast treat, — now the school -

F#5 E5 B5 A5 F#5 E5

bus is here, — hur - ry up — and grab a seat. —

B5 A5 A E

All the dreams — are ti - ny ones, — an - oth - er week —

F#m B 1. F#5 E5

has just — be - gun. — on Cin - na - mon Street. —

B5 A5 F#5 E5 B5 A5 2. There was a girl — on Cin - na - mon

2. There was a girl — on Cin - na - mon

Chorus

A

E

Street. I can hear my heart - beat the ver - y first—

Bm

— time we — made love. Life was a la - zy

A

E

A

rest — in the sun. Oh, la - ter we —

E

— went danc - ing, stay - ing up — all — night long.

Bm

A

play - ing all — our fa - vour - ite songs.—



- 5.. **How Do You Do!**
- 10.. **The Look**
- 13.. **Fingertips**
- 18.. **The Heart Shaped Sea**
- 23.. **Silver Blue**
- 28.. **Keep Me Waiting**
- 32.. **It Must Have Been Love**
- 36.. **Cinnamon Street**
- 40.. **Never Is A Long Time**
- 44.. **The Rain**
- 49.. **Here Comes The Weekend**
- 54.. **Things Will Never Be The Same**
- 58.. **Joyride**
- 64.. **So Far Away**
- 69.. **Come Back**
(Before You Leave)
- 77.. **Queen Of Rain**

The musical score is written for guitar and voice. It consists of five systems of music. Each system includes guitar chords (E, F#5, E5, A5, B5, F#5, E5, A5, B5, B, F#5, E5, A5, B5) and vocal lines with lyrics. The lyrics are: "Cin - na - mon songs:— Oh, na na na na na, oh, na na, oh, na na na na, oh, 3. I say good - bye— oh, yeah, yeah." The score includes a Coda section and a section labeled "Repeat and fade".

System 1: Chords: E, F#5, E5, A5, B5. Lyrics: Cin - na - mon songs:— Oh, na na na na na,

System 2: Chords: F#5, E5, A5, B5, F#5, E5. Lyrics: oh, na na, oh,

System 3: Chords: A5, B5, F#5, E5, B. Lyrics: na na na na na, oh, 3. I say good - bye—

System 4: Chords: F#5, E5, B5, F#5, E5, A5, B5. Lyrics: oh, yeah, yeah.

System 5: Chords: F#5, E5, A5, B5. Lyrics: oh, yeah, yeah.

Additional Lyrics

2. There was a girl on Cinnamon Street,
The same age as me, we shared the curiosity.
I won her heart, 'cause I could play guitar.
Well, I promised her heaven at once, and later all the stars.
But it all remained the same, 'cause things can never change
On Cinnamon Street. (To Chorus)
3. I say goodbye to Cinnamon Street,
Springtime is here, and the air is so dry and sweet.
I walk in a cloud, the smell of cinnamon bread.
It's in my blood since the day I was born, till I wake up dead.
And the sun is smiling gently, a funny shade of red,
Cinnamon Street.

Last Chorus:

I still feel my heartbeat the very first time we made love,
Life was a lazy day in the sun.
Oh, later we went dancing, hanging out all night long,
Singing all our favourite songs, Cinnamon songs:
Oh, na na na na, etc.

Never Is A Long Time

Words and Music by
Per Gessle

Moderately

Guitar → Asus 2
(capo 2nd fret)



Piano → Bsus 2

mp

with pedal

F#m7add4



G#m7add4

E



F#

Asus 2



Bsus 2

F#m7add4



G#m7add4

You build it up and tear it

Asus 2



Bsus 2

F#m7add4

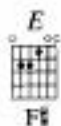


G#m7add4

down,
cry,

there's no rea-son to
and yes, I cried

fol- low you.
o - ver you.



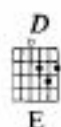
You left the song with - out a sound,
You've left me blind in par - a - dise,

F#m7add4



G#m7add4





you left the sto - ry I made for you.
you've left me hun - g'ring for the touch of you.




Soft - ly an - gels bow and cry
Snow white an - gels run and hide









in the still - ness of the night.
in the black - ness of the night. } Nev - er is a long—

 *A*
 *D*
 *Bm*
 *C#m*







time, good-bye. No an - swers for the ask -

 *E*
 *F#*
 *A*
 *B*
 *D*
 *E*

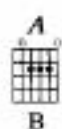
ing. It's a long— time, good-bye. No

 *Bm*
 *C#m*
 *E*
 *F#*
 *A*
 *B*

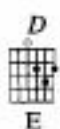
mer - cy for the ach - ing, It's— a long— time,— oh I—

 *D*
 *E*
 *Bm*
 *C#m*
 *E*
 *F#*

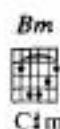
— see no light on the for-sak - en. Nev - er is a long—



B



E

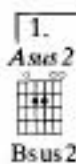


C#m

time, — good-bye. — Let's spend the night — when



F#

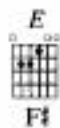


Bsus2

this dream has come to an end. Some-times you laugh, some-times you



G#m7add4



F#



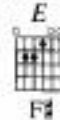
Bsus2

end.



G#m7add4

Repeat and fade



F#

Nev-er is a long — time...

The Rain

Moderately, with a beat

Words and Music by
Per Gessle

mf

C

F

G

Am

G

1. I was raised — the north - ern way —
2,3. See additional lyrics

Am

G

C

G

and my fa - ther had a north - ern name. — I did my cry -

F

C

Am

G

1. **F** **C**

ing out in the pour - ing rain. —

2. Chorus

F C C

But I kept the rain from fall - ing down on me all the time.

F G C

all the time. I kept the rain from fall - ing

F G

To Coda D.S. (take 2nd ending) al Coda

down on me all the time, all the time.

G Am F/A Am

Coda

All of the time.

Em Am

F/A Am Em

D Am G

Am G

Chord diagrams: C, G, F, C, Am, G

Chord diagrams: D/F#, A, D

I kept the rain — from fall - ing down on me — all — the time, —

Chord diagrams: G, A, D

all — the time. I kept the rain — from fall - ing

Chord diagrams: G, A (1.)

down on me — all — the time, all — the time. I

2. A Bm G/B Bm

All of the time. (vocal ad lib till end)

F#m Bm

G/B Bm F#m

Repeat and fade

Additional Lyrics

2. And a season turned into another one,
I found a heart bright like the morning sun.
He touched my lips, so softly, with his fingertips. *(To Chorus)*
3. And some things in life won't ever change,
There's a smell of a rusty chain
And of love disappearing like an aeroplane. *(To Chorus)*



Here Comes The Weekend

Words and Music by
Per Gessle

Moderately fast

mf

Em Cmaj7 D6add4 4fr.

1. 2.

Em Cmaj7 D6add4 4fr. D6add4 4fr.

1. Ev - 'ry shape—

Em G D

of ev - 'ry word you say— that breaks the si - lence of an

2. See additional lyrics

C Em G

or - di - nar - y day— Ev - 'ry look— that seems to mys - ti - fy— ev - 'ry

D C

sin - gle smile — that spins me to the sky. — It makes me wan - na run, — it makes me

Em

wan - na hide. — 'Cause you're the on - ly one — that makes me

C

come a - live. — It's get - ting clos - er now — and dark - er by the hour. — It

Am D Chorus G

on - ly goes to show — that here it comes.

Em

here comes the week end, — and I'm on my own a - gain.

C Am

with a Sat - ur - day — in the rain, — yeah, — yeah.

D G

Here it comes, — here comes the week

Em C

end. — The fine line from pleas - ure to pain —

D G Em

is mak - ing me cry. — When — will

C 1. D Em Cmaj7

To Coda see you a - gain?

D6add4 4fr. Em Cmaj7 D6add4 4fr.

2. Ev - 'ry breath...

2. D Bm Em

see you a - gain?

Am D Bm

Em C G D

F G

cresc. Here it comes,

D.S al Coda 



here it comes. Yeah, here it comes.

Coda 



see you a - gain? L.H.

D6add4  4fr. *Em*  *Cmaj7*  *G* 

(vocal ad lib till end) *Repeat and fade*

Additional Lyrics

2. Every breath, every vision you make,
 Every chance in love you love to take,
 Every move that seems to alter my world,
 Every dream I've had about this boy and this girl,
 It makes me wanna run, it makes me wanna hide,
 'Cause you're the only one that makes my love alive.
 And time is running fast into a new goodbye.
 It only goes to show, that

2nd Chorus:

Here it comes, here comes the weekend,
 Another walk down that lonely lane,
 Another Sunday that feels the same.
 Here it comes, here comes the weekend,
 The fine line from pleasure to pain
 Is making me cry.
 When will I
 See you again?

Things Will Never Be The Same

Words and Music by
Per Gessle

Moderately
Bm



mp

Lay it down,-

Bm

D

Bm

pull my heart to— the ground. Time's get - ting cold, now the

G

Bm

A

Asus4

A

leaves all— turn hard and blue. And I

Bm

D

Bm



know — when I gaze to — the sun, no place — to hide, I got
hand, babe, I don't un - der-stand, you've got the eyes of — a child, but you

G

Bm

A

Asus4



no - where — to run — from you, do,
hurt like — a man, — al - ways

A

E



a - way — from — you. —
al - ways — do. —

Em

D

C



Hold me now, — girl, I don't know when, — when we will — ev - er —
Touch me now, — girl, I don't know when, — when we will — ev - er —

G Em D

— meet a - gain. — That was then, — ba - by, this is — now, — I
 — meet a - gain. — That was then, — ba - by, this is — now, —

C Bm Em

try to get — o - ver you.) Los - ing you, things will
 time won't get — o - ver you.)

G D C D

nev - er be — the same. — Can you hear me call — your name? —

Em G D Am

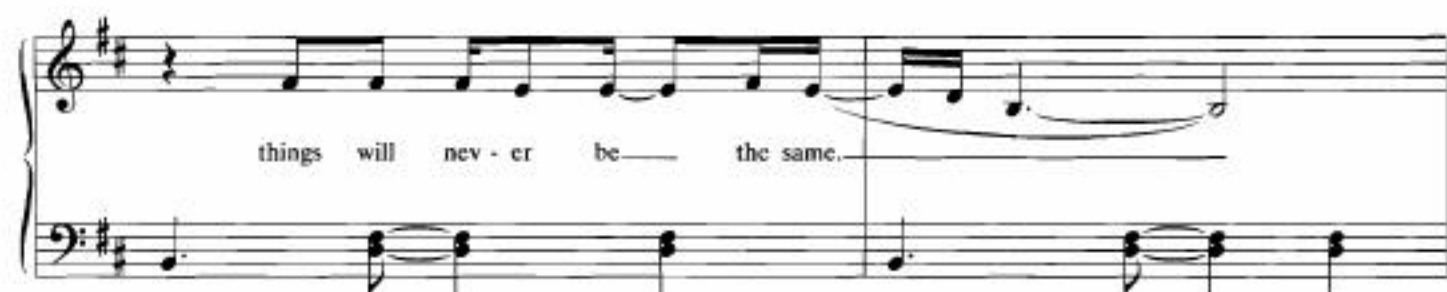
— If we changed it back — a - gain, — things would

1.   2.   

nev-er — be... In your nev-er — be — the same,



things will nev - er be — the same.



Nev-er be — the same. Things will nev - er be — the



same.  *rit.* Nev - er be — the — same.



Joyride

Words and Music by
Per Gessle

Moderately

N.C.



mf Hel - lo, you fool, I love you. Come on, join the joy - ride.

1. I hit the road out of no - where, had to jump in my car,
2,3. See additional lyrics

be a rid - er in a love game, fol - low - ing the stars.

How Do You Do!

Words and Music by
Per Gessle

Moderately fast

1. I see you comb your hair and gim-me that grin; it's mak-ing me spin—
2. See additional lyrics

— now, spin-nin' with-in. Be-fore I melt like snow, I say, "Hel-lo,

— how do you do?" I love the way you un-dress—

— now, ba-by, be-gin. Do your ca-ress, hon-ey, my heart's in a mess.

Chord diagrams for guitar (C5, F5, G5) are provided above the staff for each measure.

D Bm

Don't need no book of wis - dom, I get no mon - cy talk at all.

1. A D/A A D/A A

2. A E

And it all 'Cause it all be - gins be - gins.

D A

where it ends. when it ends. And she's all. And we're all.

E D Dsus4

mine, my mag - ic friend.
mag - ic friends. } She says: Hel -

A G D A

lo, you fool, I love you. Come on, join the joy - ride,

D A

To Coda

D.S. (take 2nd ending) al Coda

join the joy - ride.

Coda

D G D G

Coda

First system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three guitar chord diagrams labeled A, D, and G. The treble staff contains a melody line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes.

Second system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are three guitar chord diagrams labeled D, G, and A. The treble staff contains a melody line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes.

Third system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there is one guitar chord diagram labeled G. The treble staff contains a melody line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes.

Fourth system of musical notation. The key signature is two sharps (F# and C#). The system consists of a treble and bass staff. Above the treble staff, there are two guitar chord diagrams labeled D and A. The treble staff contains a melody line with eighth and quarter notes. The bass staff contains a bass line with eighth and quarter notes. The system ends with the text "F#".

D **A**

take you on a sky - ride, a feel - ing like you're spell - bound. The sun - shine is a la - dy who

A **G**

Tacet

rocks you like a ba - by. She says: Hel - lo, you fool, I

D **A** **D**

love you. Come on, join the joy - ride, join the joy -

1. 2. **A** **A**

ride. Hel - ride. Hel - lo, hel -

3.   

ride.

    3fr.  *Repeat and fade*

Additional Lyrics

2. She has a train going downtown,
 She's got a club on the moon.
 And she's telling all her secrets
 In a wonderful balloon.
 She's the heart of the funfair,
 She's got me whistling her private tune.
 And it all begins, etc.
3. She's a flower, I can paint her.
 She's a child of the sun.
 We're a part of this together,
 Could never turn around and run.
 Don't need no fortune teller
 To know where my lucky love belongs, oh no.
 'Cause it all begins, etc.

So Far Away

Words and Music by
Per Gessle and Hasse Huss

Moderately slow

D **Bm** **G**

mp
with pedal

A **D**

In the cold-est time of year,
air, dark-ness all a-round my
I have heard the four winds

Bm **D**

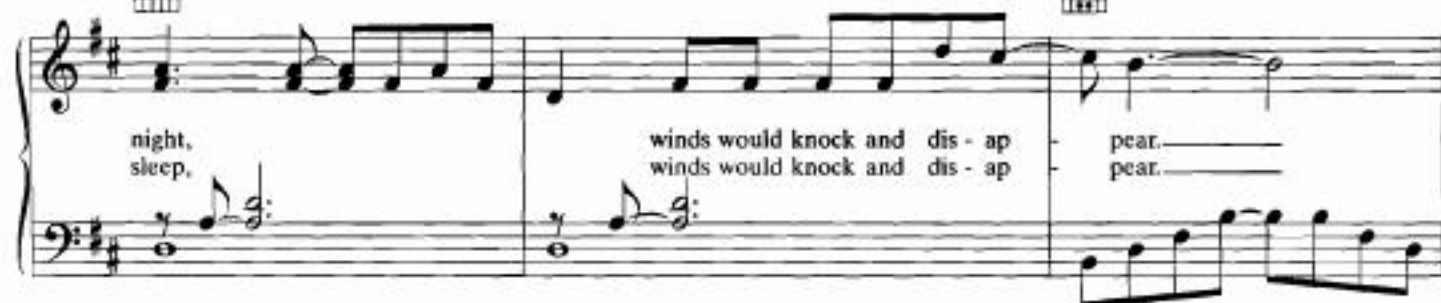
heart,
blow, I was a-lone— but did-n't fear
I was wea-ry but pre-pared

Bm **G**

to wan-der in the light of stars.—
to fol-low down this lone-ly road.— In the bright and si-lent
In the room where lov-ers

D

Bm



night, sleep, winds would knock and dis - ap pear.
winds would knock and dis - ap pear.

F#m



Still I felt a feel - ing near, near, like the first time you were
Still I felt a mu - sic near, near, like the first time we were

G

A

D



ev - er here. ev - er here. You're so far a - way,
You're so far a - way,

A



so far a - way, you left me, you told me you would
so far a - way, you left me, you told me you would

Bm

G

stay. _____ You nev - er said — good - bye, — and
 stay. _____ You nev - er said — good - bye, —

Gm 3fr

D

I'll keep ask - ing why. I keep on ask - ing how. —
 I keep won-d'ring why. I keep on won-d'ring how. —

A

1. Bm

Oh, come un - to me now. —
 Oh, come in - side me now. —

A

I have breathed the morn - ing

2.

Bm

A

I keep on won-d'ring how. Oh,

F#m

come in - side me

now,

Oh,

G

A

D

Na na na na.

Oh, you're - so far a-way. -

Bm

Freely

G5 3fr. F5 C5 3fr. F5 G5 3fr. F5



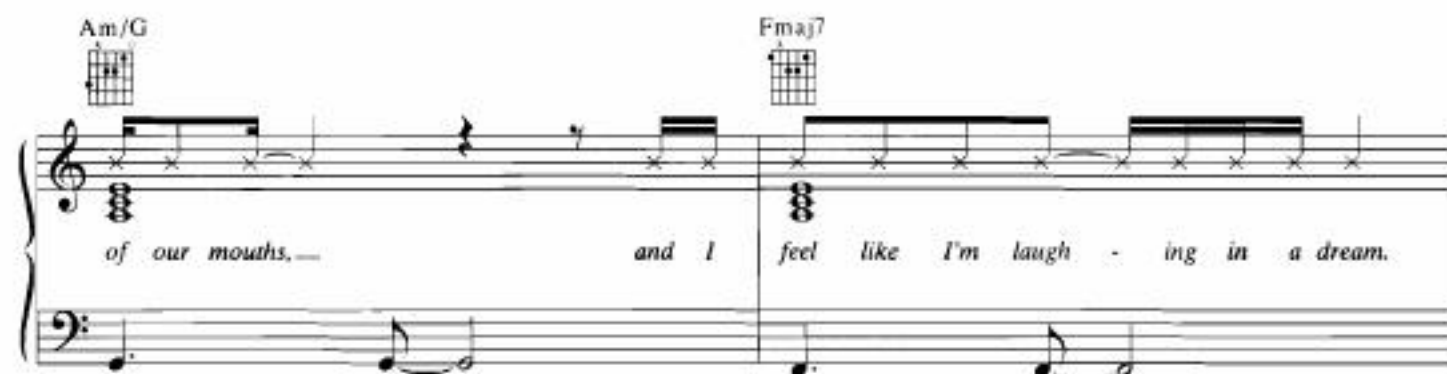
I love your blue-eyed voice, like Ti - ny Tim shines through. How do you do?—

C5 3fr. F5 G5 3fr. F5 G5 3fr. Am



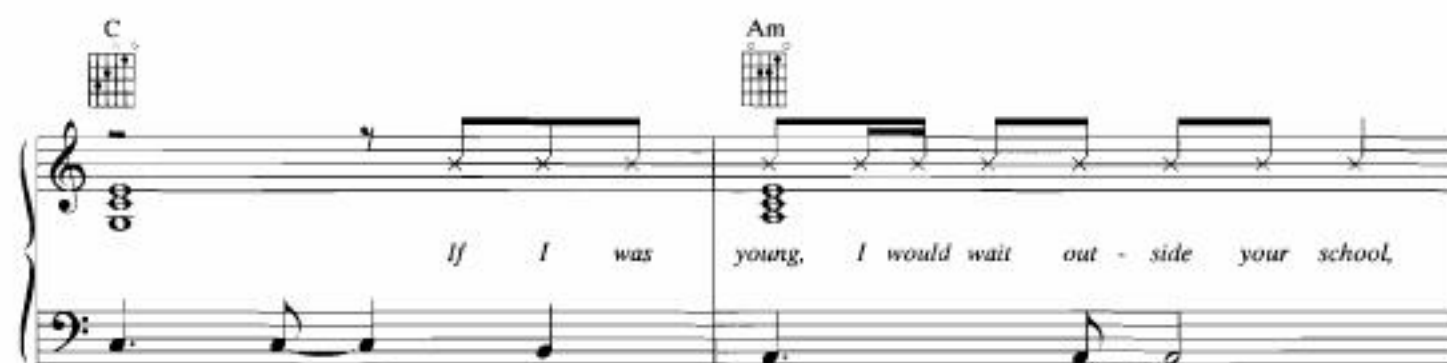
(How do you do?) (Spoken:) Well, here we are, crack - in' jokes in the cor - ner

Am/G Fmaj7



of our mouths, and I feel like I'm laugh - ing in a dream.

C Am



If I was young, I would wait out - side your school,

Come Back (Before You Leave)

Words and Music by
Per Gessle

Moderately fast



mf

The first system of musical notation for the piano accompaniment. It consists of a treble and bass staff. The treble staff has a G major chord diagram above it. The music is in 4/4 time, starting with a half note G in the bass and a half note B in the treble, followed by eighth notes. The dynamic marking *mf* is present.



The second system of musical notation. It continues the piano accompaniment with E minor and B minor chords indicated above the treble staff. The melody in the treble staff continues with eighth notes, while the bass staff has a steady eighth-note accompaniment.



Come back - be - fore you

The third system of musical notation, featuring the vocal melody. The lyrics "Come back - be - fore you" are written below the treble staff. The piano accompaniment continues in the bass staff. Chord diagrams for A7, D, and A are shown above the treble staff.



leave.

The fourth system of musical notation, concluding the piece. The lyrics "leave." are written below the treble staff. The piano accompaniment continues in the bass staff. Chord diagrams for C# minor, E, B, C# minor, and A are shown above the treble staff.

B C#m E

Come back be - fore you leave.

B G#m B

Bm

Nev - er looked back on a love af - fair. I nev - er spent min - utes on his -
So man - y years and so man - y nights I still can re - call oh the way -

A

to - ry, it made me sad, it made me
— that you move when you dance. Do you want

F#m  Bm 

so sad.
to dance?

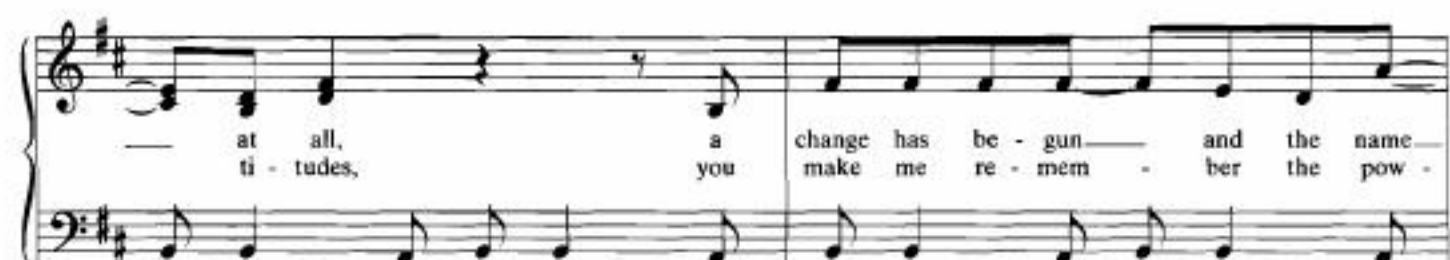
And in no time,— no time—
We've had our hab - its and at -



at all,
ti - tudes,

a
you


change has be - gun— and the name—
make me re - mem - ber the pow -



A 


is You, I feel strange,
er when ev - 'ry - thing's right.



F#m 

you've made my
Please stay the

life strange.
night.



D Bm D

'Cause ba - by, when you get close to me, I say there's a cer -
'Cause ba - by, when you get close to me, there's some - thing a - bout -

Bm A Asus4 A

tain chem - is - try. } Come back be - fore you
— you I — real - ly need. }

C#m 4fr. E B C#m 4fr. A

leave, I have - n't got room for a bro - ken heart..

B C#m 4fr. E B

— Come back be - fore you leave, — you should - n't go at

1.

G#m



B



Bm



all.

You should - n't go at

all.

2.

G#m



B



C#m



E



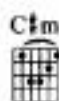
all.

at all.

Come back be - fore you

leave.

B



A



B



I have - n't got room

for a bro - ken heart.

Come back be - fore you

Chords: C#m 4fr., E, B, G#m 4fr.

leave, — you should- n't go at all, — no, —

Chords: B, Bm

— you should- n't go at all. R.H.

Chords: F#m, D

A **F#m**

Babe, come back — be - fore you leave, — I'll be the air —

C#m 4fr.

— for you — when you breathe. I'll be the ris - ing sun. —

E **A**

— Close the door, —

F#m

— let's — make love, — all — God's an - gles sing — a - bove —

C#m 4fr. E B

in - to the ris - ing sun.

D#m 6fr. F# C# 4fr.

Come back be - fore you leave, I have-n't got room.

D#m 6fr. B C# 4fr. D#m 6fr. F#

— for a bro - ken heart. — Come back be - fore you leave, —

C# 4fr. A#m C# 4fr.

you should-n't go at all, no. Come back be - fore you

Repeat and fade

Queen Of Rain

Words and Music by
Per Gessle and Mats Persson

Medium tempo

N.C.



8^{va}

p



mp



mf



In that

Bm

Gmaj7

big, big house— there are fif - ty doors,— and one of them leads— to your—
big old house— there are fif - ty beds,— and one of them leads— to your—

Bm

heart.— In the time of spring,— I passed your gate— and
soul.— It's a bed of fear,— a bed of threats,— re -

Gmaj7

F#m

tried to make— a start.— All— I— knew—
gets and sheets— so cold.— All— I— knew—

Em

F#m

Bm

was the scent of sea and dew,
your eyes so vel - vet blue,

Am/G Fmaj7 G Tacet

'cause your face— is like the cov-er of— a mag-a-zine.— How do you

Chorus E♭5 6fr. B♭5 6fr. E♭5 6fr. A♭5 4fr.

do, do you do the things that you do?— No one I know could ev-er keep

B♭5 6fr. C5 3fr. A♭5 4fr. B♭5 6fr.

up with you.— How do you do? Did it ev-er make sense to you— to say

C5 3fr. A♭5 4fr. 1. B♭5 6fr. 2. B♭5 6fr.

bye— bye— bye? 2. I see you in that chair—

A **B**

but I've been in love be-fore, how a-bout you?
I've been in love be-fore, how a-bout you?

Gmaj7 **A** **D**

There's a time for the good in life, a time to kill the

E9 **Gmaj7** **A**

pain in life. Dream a-bout the sun, you queen of

Bm 1.

rain, L.H. In that

2.

Gmaj7 A D

It's time to place your bets in life, I've played the los - er's game.

E9 Gmaj7 A

of life. Dream a - bout the sun, you queen of

Em A Bm

(melody) rain.

Em A

Bm A/C# D

E9 Gmaj7 A

Time went by as I wrote your name in the

F#m Em F#m

Time went by as I wrote your name in the

Bm A B

sky. Fly, fly a-way, bye-bye.

Gmaj7 A

p

D E9 Gmaj7

A Gmaj7 A
 It's time to place your bets in life, I've

D E9 Gmaj7
 played the los - er's game of life. Dream a - bout the sun,

A B5
 you queen of rain.

4. B B5
 (melody) rain.

(Synth.)

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a simple harmonic accompaniment. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The melody in the treble staff consists of eighth and quarter notes, while the bass staff features a simple bass line with quarter and eighth notes.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a simple harmonic accompaniment. The score is divided into four measures by vertical bar lines. The first measure shows the beginning of the melody and accompaniment. The second measure continues the melody with a series of eighth notes. The third measure shows the melody rising and then falling. The fourth measure shows the melody ending with a final note and a whole rest.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with eighth and sixteenth notes, and the bass staff has a simple accompaniment with quarter notes. The key signature is one sharp (F#) and the time signature is 4/4.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, starting with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass staff provides a simple accompaniment, starting with a half note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. The score is divided into two systems, each containing two measures. The first system is marked with a "1" and the second with a "2".

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C5 3fr. Eb5 6fr. Bb5 6fr.

Well, here we are crack - in' jokes. (How do you

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do?) Well,

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here we are spend - ing time.

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How do you do, do you do the things that you do? No one I