

BEST OF

★ **ROXETTE** ★

Edited by Milton Okun

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IT MUST HAVE BEEN LOVE

Words and Music by
Per Gesle

Moderately, with a beat

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

mf

G **C**

Lay a whis - per - on my pil - low, leave the
ing - 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
shel - tered 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 3fr.



C




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

(It

D G Em Bm

must have been love.)—

A D

Repeat and fade

JOYRIDE

Words and Music by
Per Gessle

Moderately

N.C.

A



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

A



D/A



A



1. I hit the road out of no - where,
2,3. See additional lyrics

had to jump in my car,






be a rid - er in a love game,

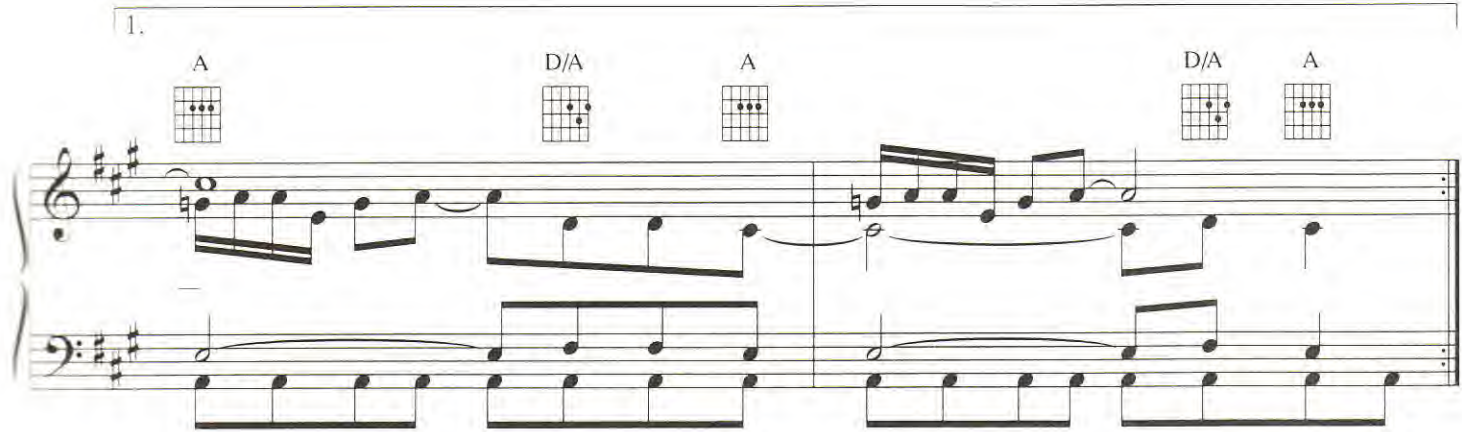
fol - low - ing the stars.


D  Bm 

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

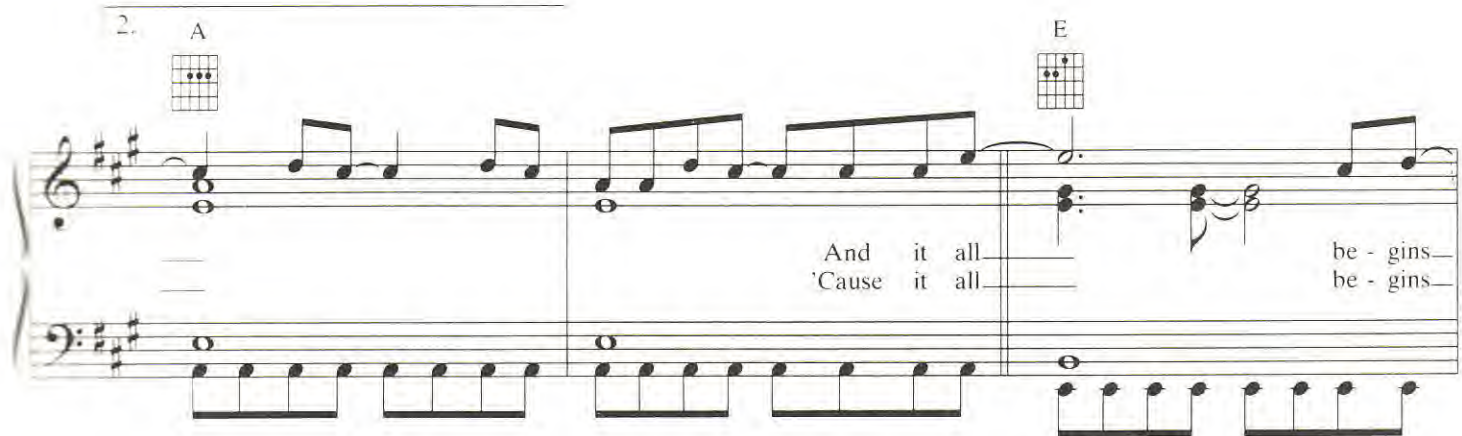



1. A  D/A  A  D/A  A 



2. A  E 

And it all be - gins
'Cause it all 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 θ D.S. (take 2nd ending) al Coda $\text{\$}$

join the joy - ride.

Coda θ D G D G

A D G

The first system of music consists of two staves. The treble clef staff contains a melody of eighth and quarter notes, with a guitar chord diagram for A (x02232) above the first measure. The bass clef staff contains a steady eighth-note accompaniment. The system concludes with a guitar chord diagram for D (xx0232) above the first measure and a guitar chord diagram for G (x32033) above the second measure.

D G A


The second system of music consists of two staves. The treble clef staff continues the melody with eighth and quarter notes, including a fermata. The bass clef staff continues the eighth-note accompaniment. The system concludes with guitar chord diagrams for D (xx0232) above the first measure, G (x32033) above the second measure, and A (x02232) above the third measure.

G

The third system of music consists of two staves. The treble clef staff features a series of chords, primarily triads and dyads, with a guitar chord diagram for G (x32033) above the final measure. The bass clef staff continues the eighth-note accompaniment.

D A

The fourth system of music consists of two staves. The treble clef staff features a series of chords, primarily triads and dyads, with guitar chord diagrams for D (xx0232) above the first measure and A (x02232) above the second measure. The bass clef staff continues the eighth-note accompaniment. The system concludes with the marking "FII" in the right margin.

D  A 

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



Tacet  



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



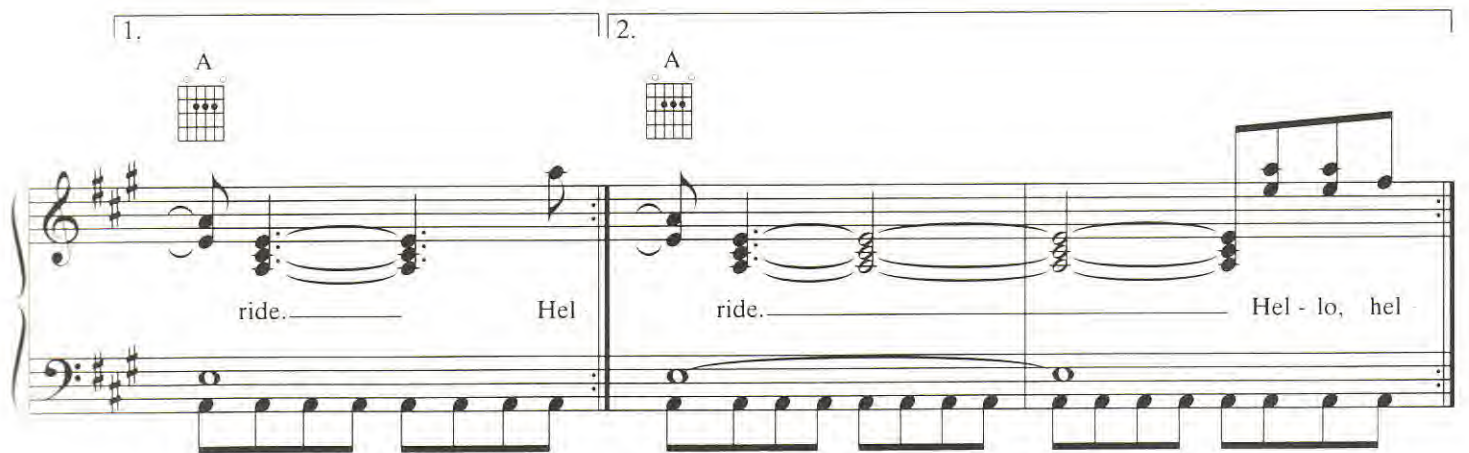
D  A  D 

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



1.  2. 

ride. Hel ride. Hel - lo, hel



3.

A

ride.

D

G

D

G

A

G/A 3fr.

D/A

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.*

LISTEN TO YOUR HEART

Words and Music by
Per Gessle and Mats Persson

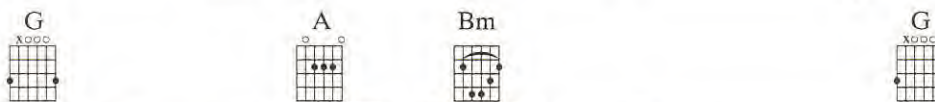
Moderately



mp




I know there's some - thing in the wake of your smile, _____
Some - times you won - der if this fight is worth - while. _____



I get a no - tion from the look in your eyes, _____ yeah. _____ You've built a love _____ but that
The pre - cious mo - ments are all lost in the tide, _____ yeah. _____ They're swept a - way and _____ noth - ing

A Bm G

love falls a - part. — Your lit - tle piece of heav - en — turns too dark. —
 is what it seems, — the feel - ing of be - long - ing — to your dreams. —

Em Bm G D A

Lis - ten to your heart — when he's call - ing for you. — Lis - ten to your

Bm G D A D A






heart, — there's noth - ing else you can do. — I don't know where you're go - ing — and —

G D Bm G 1. A



I don't know why, — but lis - ten to your heart — be - fore — you tell him — good -



Bm G A Bm G A Bm

bye.

2.     

— you tell him — good - bye.

And there are voic- es that want to be heard. So much to men- tion but you

can't find the words. The scent of mag- ic, the beau- ty that's been —

B  C# 







when love was wild - er — than the wind. — Lis - ten to your



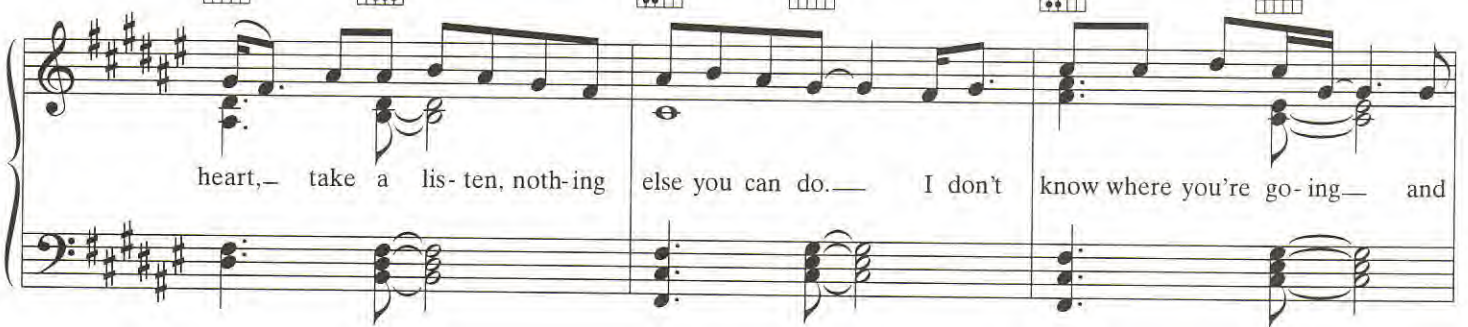
D#m  B  F#  C# 

heart, — take a lis - ten when he's call - ing for you. — Lis - ten to your



D#m  B  F#  C#  F#  C# 


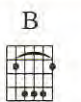


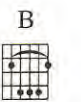
heart, — take a lis - ten, noth - ing else you can do. — I don't know where you're go - ing — and




B  F#  1.
 D#m  B  C# 





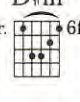



I don't know why. — Lis - ten to your heart — be - fore... — Lis - ten to your






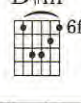
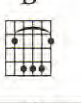

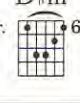
2.     




heart be-fore you tell him- good-bye.





Lis-ten to your



heart, lis-ten to your heart, lis-ten to your

Repeat and fade

ALMOST UNREAL

Words and Music by
Per Gessle

Moderate Rock




E B Asus2

E B Asus2 C#m 4fr. B

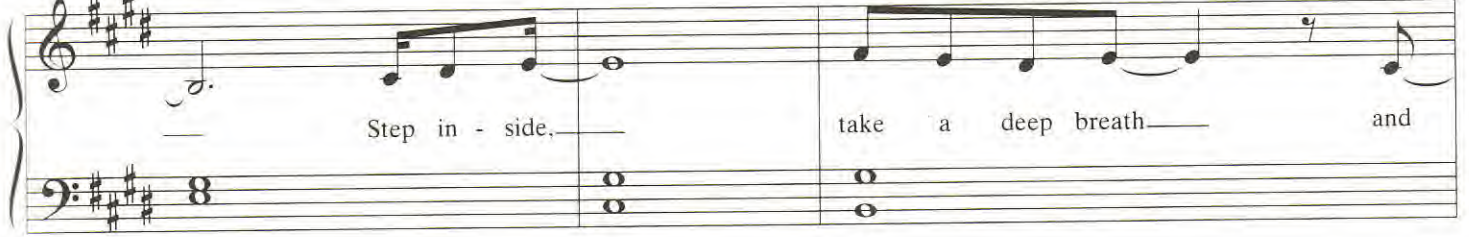
Asus2 C#m 4fr. B Asus2





B B/A G#m7 4fr.

Babe, _____ come in from the cold _____ and put that coat _____ to _____ rest. _____

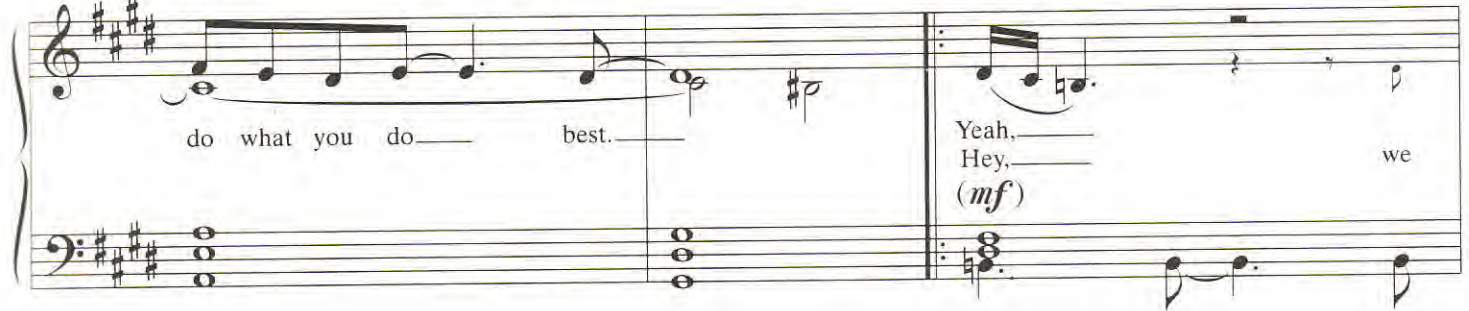
E  C#m  4fr. E/B 




Step in - side, take a deep breath— and




A  G#sus4  4fr. G#  4fr. B 




do what you do— best. Yeah, Hey, we
(mf)



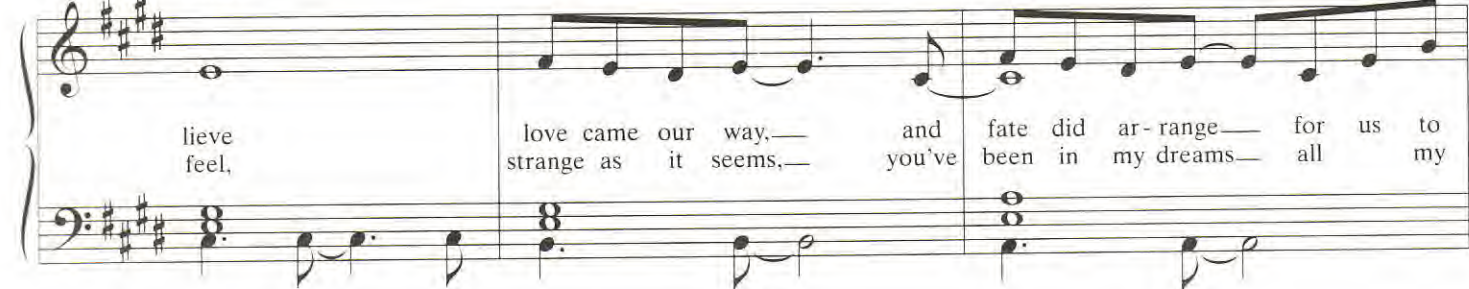
B/A  G#m7  4fr. E 

kick off them shoes— and leave those cit-y streets.— I do be -
can't stop the rain.— Let's find a place— by— the fire.— Some-times I



C#m  4fr. E/B  A 

lieve love came our way,— and fate did ar-range— for us to
feel, strange as it seems,— you've been in my dreams— all my



B E B A

meet. } I love when you do that ho-cus po-cus to me. The way that you touch.

life. }

f

Musical notation for the first system, including treble and bass staves with lyrics and a forte dynamic marking.

E B A C#m B

— you've got the pow-er to heal. You give me that look, it's al-most un-real,

Musical notation for the second system, including treble and bass staves with lyrics and a 4-fingered C#m chord diagram.

1. A F#

it's al-most un-real.

Musical notation for the first ending, including treble and bass staves with lyrics and a first ending bracket.

2. A C#m B A

it's al-most un-real.

Musical notation for the second ending, including treble and bass staves with lyrics and a second ending bracket.

Bm

G

A

D

Bm

G



It's a cra - zy world — out there. — Let's hope our prayers — are in

mf

D

A

E



good hands to — night. —

f

A

E

D

F#m

E



D

B



Oh, — I love when you do —

F# C# 4fr. B

— that ho - cus po - cus to me. — The way that you look, —

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

— you've got the pow-er to heal. — You give me that look, — it's al-most un-real, —

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

— it's al-most un-real, — so — un-real. — Yeah, come on and do —

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

— it's al-most un-real. —

F# C# 4fr. B F# C# 4fr.

It's al-most un-real.

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

Do the ho-cus po-cus to me.

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

Do the ho-cus po-cus. Do-

F# C# 4fr. B

the ho-cus po-cus to me. Do-

Repeat and fade

QUEEN OF RAIN

Words and Music by
Per Gessle and Mats Persson

Medium tempo

N.C.

8^{va}



First system of musical notation for the piano accompaniment. It features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in the treble clef, starting with a quarter rest followed by a series of eighth notes. The bass line is mostly silent, with a few notes in the final measure. The dynamic marking is *p* (piano). Above the staff, there are guitar chord diagrams for G, A, and Bm.



Second system of musical notation. The melody continues with eighth notes. The dynamic marking is *mp* (mezzo-piano). Above the staff, there are guitar chord diagrams for G, A, and Bm.

Gmaj7



A



D



Third system of musical notation. The melody continues with eighth notes. The dynamic marking is *mf* (mezzo-forte). Above the staff, there are guitar chord diagrams for Gmaj7, A, and D.

E9



Gmaj7



A



Fourth system of musical notation. The melody continues with eighth notes. The dynamic marking is *mf*. Above the staff, there are guitar chord diagrams for E9, Gmaj7, and A. The lyrics "In that" are written below the staff.

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 —
 greets and sheets — so cold. — All — I — knew, —

Em



F#m



Bm



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

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 loser's game

E9

Gmaj7

A

of life. Dream about the sun, you queen of

Em

A

Bm

(melody)
rain.

Em

A




Bm

A/C#

D


E9  Gmaj7  A 



F#m  Em  F#m 

Time _____ went _____ by _____ as I wrote your name in the

3



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 1.2.3.

you queen of rain.

4. B B5

(melody) rain.

(Synth.)

First system of musical notation. The treble clef staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a half note G5. The bass clef staff contains a sequence of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. A slur is placed over the final two notes of the treble staff.

Second system of musical notation. The treble clef staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a half note G5. The bass clef staff contains a sequence of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. A slur is placed over the final two notes of the treble staff.

Third system of musical notation. The treble clef staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a half note G5. The bass clef staff contains a sequence of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. A slur is placed over the final two notes of the treble staff.

Fourth system of musical notation. The treble clef staff contains a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, followed by a half note G5. The bass clef staff contains a sequence of quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. A slur is placed over the final two notes of the treble staff.

SILVER BLUE

Words and Music by
Per Gessle

Moderately fast

N.C.

Guitar → D
(capo 1st fret)

A

Bm

Piano → E \flat

8

B \flat

Cm

G

A \flat

D

E \flat

A

B \flat



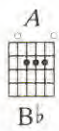
ders. _____ take cov - er for the night. I see you in the
 ter _____ to a blood - red rose. The Pas-sion, I can't



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



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



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

G
Ab

D
Eb

A
Bb

Bm
Cm

A
Bb

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

G
Ab

D
Eb

G
Ab

D
Eb

A
Bb

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
Cm

A
Bb

G
Ab

D
Eb

G
Ab

N.C.

(Drums)

D.S. al Coda



Coda

Bm



Cm

A



Bb

G



Ab

D



Eb

G



Ab

And babe, I fade to sil - ver,

D



Eb

A



Bb

Bm



Cm

A



Bb

sil - ver blue— for you.

G



Ab

D



Eb

G



Ab

D



Eb

A



Bb

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

G



Ab

Bm



Cm

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

A



Bb

N.C.

take cov-er for the night.

Bm

Cm

A

G

Ab

D

Eb

G

Ab

D

Eb

A

Bb

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

Bm

Cm

A

Bb

G

Ab

D

Eb

G

Ab

I turn and fade to sil - ver,

D

Eb

A

Bb

Bm

Cm

A

Bb

G

Ab

D

Eb

Repeat and fade

sil - ver blue — for you. And babe, I

How Do You Do?

Words and Music by
Per Gessle

Moderately fast

C5

F5

G5

F5



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

C5

F5

G5

F5

C5

F5



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

G5

F5

C5

F5

G5



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

C5

F5

G5

F5

C5

F5



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

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,

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 —

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

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

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

do?) Well,

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

here we are — spend - ing time. —

C5 3fr. F5 C5 3fr.

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

F5 B♭5 C5 D5 B♭5

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

C5 D5 B♭5 C5

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

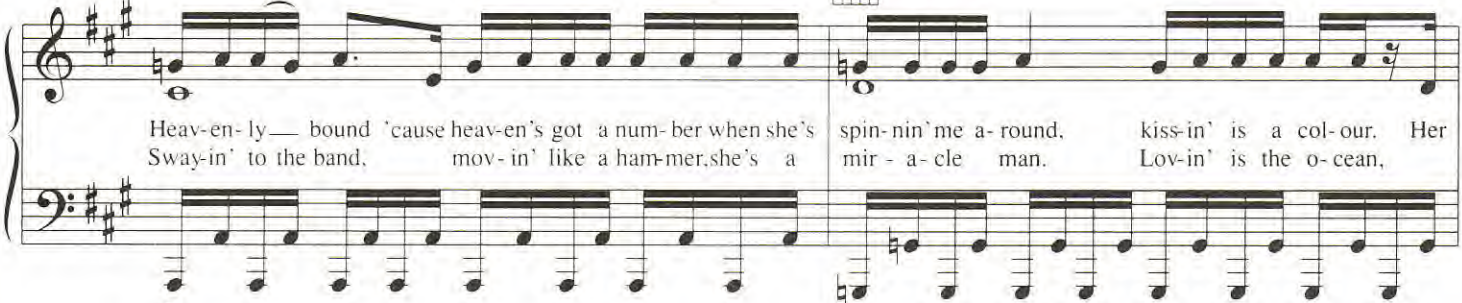


tast-y like a rain-drop, she's got the look.
shak-in' like a mad bull, she's got the look.


G




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,




D




A



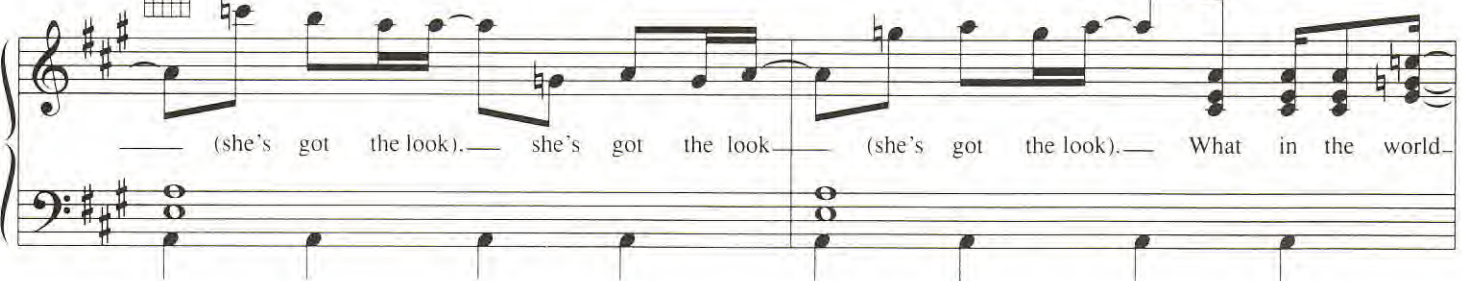
lov-in' is a wild dog, she's got the look. She's got the look—
kiss-in' is the wet sand, she's got the look. }




A




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




C




G



A



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



C



G



A



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



F G A

la la la — la — la. she's got the look.

A

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

G D A

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

G D A G

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

D A

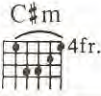
na na na na na na, she's got the look.

Repeat and fade

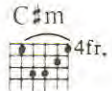
DANGEROUS

Words and Music by
Per Gessle

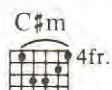
Moderately fast



mf

You pack your bag, round, you take con - trol. You're mov - ing
so hot and dry. You're hid - ing



in - to my heart _ and in - to my soul. _ Get out _ of my way! Get out _ of my
un - der a ha - lo, your mouth is a - live. _ Get out _ of my way! Get out _ of my

B



sight! I won't be walk - ing on thin - ice to get through the night._ Hey where's your
sight! I'm not at - tract - ed to go - go deep - er to - night._ Hey what's your

E



C#m



4fr.

A



work? } What's your game?_ I know your bus' - ness, don't know your name._
word? }

E



Hold on tight,_ you know she's a lit - tle bit

B



C#m



4fr.

dan - ger - ous._ She's got what it takes to make_ ends meet,_ the



eyes of a lov - er that hit like heat. You know she's a lit - tle bit

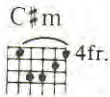


1.

2.

B

dan - ger - ous... You turn a - Just a lit - tle bit dan - ger - ous...



What's your word? What's your game? I know your bus'-ness but I don't know your name...

D.S. al Coda

Coda



D.S. and fade

dan - ger - ous... She's armed and she's ex - tre - me - ly