

ROXETTE ★ TOURISM



Edited by Milton Krum



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*Finale notation software was used to arrange
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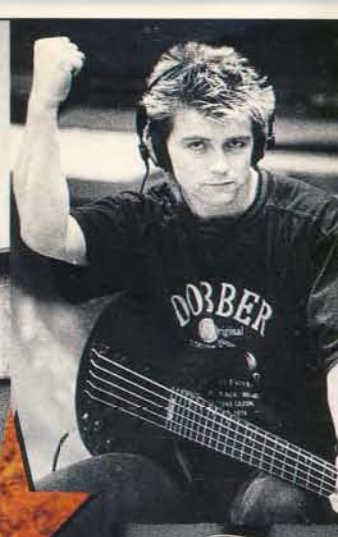
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- 64.. **So Far Away**
- 69.. **Come Back**
(Before You Leave)
- 77.. **Queen Of Rain**



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 \flat 5 6fr. B \flat 5 6fr. E \flat 5 6fr. A \flat 5 4fr.

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

B \flat 5 6fr. C5 3fr. A \flat 5 4fr. B \flat 5 6fr.

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

C5 3fr. A \flat 5 4fr. 1. B \flat 5 6fr. 2. B \flat 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 Bb5 C5 3fr. D5 5fr. Bb5

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

C5 3fr. D5 5fr. Bb5 C5 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.



G
x0000

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
x02321

A
x02220

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
x02220

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

C
x32311

G
x0000

A
x02220

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

C
x32311

G
x0000

A
x02220

— 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

Fingertips

Words and Music by
Per Gessle

Moderately fast




1.

2.




F#m

A



fish are jump-ing too next to you. Sud-den - ly you
 You're drown-ing in the smile 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 you've been through this all be - fore. Then she runs -
 voice 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 -



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



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

1.

2.

To Coda



You're gaz - ing at the

D A G D A G

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

Detailed description: This system contains the first two measures of the piece. Above the staff, guitar chords for D, A, and G are shown in the first measure, and D, A, and G in the second. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a simple harmonic accompaniment.

D A G

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

Detailed description: This system contains the next two measures. It features guitar chords for D, A, and G above the staff. The piano accompaniment continues with the same rhythmic pattern. The lyrics are split across the two measures, with a line indicating a continuation of the melody.




D A G


noon once in a while. _____ Once in a while. _____




Detailed description: This system contains the final two measures of the piece. It features guitar chords for D, A, and G above the staff. The piano accompaniment concludes with a final chord. The lyrics are split across the two measures, with a line indicating a continuation of the melody.

Bm D A


Detailed description: This system contains the final two measures of the piece. It features guitar chords for Bm, D, and A above the staff. The piano accompaniment concludes with a final chord. The lyrics are split across the two measures, with a line indicating a continuation of the melody.





G  Bm  D 

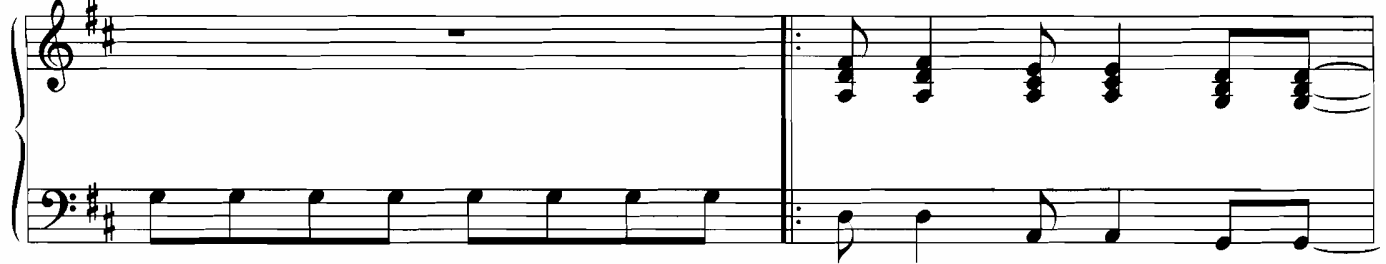





A  G  *D.S. al Coda* 


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

D G/D D^{sus4}_{sus2} D G/D A 7/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—

G/D A 7/D D C^{sus2}

G6(no3rd) D G/D D^{sus4}_{sus2} D

D
G/D
D^{sus4}_{sus2}
D
G/D
A7/D

3. See additional lyrics

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

D
C add2
G6(no3rd)

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

D
G/D
D^{sus4}_{sus2}
D
Am7

sea. Oh, you've been a -

C
D
G/D
D^{sus4}_{sus2}
D

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.

C5/D



F5



C/G



D5



2fr.

C5/D



F5



C/G



D5



2fr.

C5/D



F5



C/G



F



C/E



C



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

2. D D5 F5 Csus2 D5

2. Babe, it's time—

Csus2 G D5 F5 Csus2

D5 Bb 6 Gm 3fr.

D G/D D^{sus4}/_{sus2} D

G/D A7/D D D G/D D^{sus4}/_{sus2}

D.S. al Coda

Coda

3. Babe, it's time-

*Vocal tacet after 1st time.

D G/D A7/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.

mf

The piano introduction consists of two systems of music. The first system has a treble clef staff with a whole note chord (F major) and a bass clef staff with a rhythmic pattern of eighth notes. The second system continues the bass line with a melodic line of eighth notes.

The second system of the piano introduction continues the bass line with a melodic line of eighth notes, mirroring the pattern in the first system.

Guitar → **D**
(capo 1st fret)

A

Bm

Piano → **E^b**

B^b

Cm

I got to get a mes - sage - through, - I don't know
I've turned in - to The Bro - ken - One - who lost the

G

A^b

D

E^b

A

B^b

where we're go - ing. I wrap my arms a - round your - na - ked shoul -
in - spi - ra - tion. I want to give you all my - love, - like wa -

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
x000
A \flat

D
E \flat

A
B \flat

Bm
Cm

A
B \flat

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

G
x000
A \flat

D
E \flat

G
x000
A \flat

D
E \flat

A
B \flat

To Coda
⦿

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

Bm
Cm

A
B \flat

G
x000
A \flat

D
E \flat

G
x000
A \flat

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

Bb

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

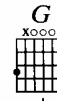
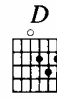
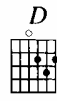
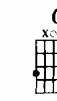
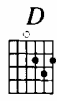
sil - ver blue — for you. And babe, I

Keep Me Waiting

Words and Music by
Per Gessle

Moderately fast

Guitar → Em
(capo 3rd fret)



Piano → Gm

F

Bb

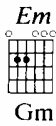
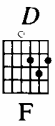
F

Gm

F

Bb

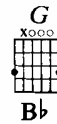
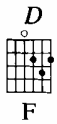
mf



F

Gm

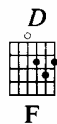
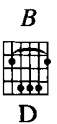
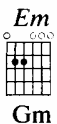
1. I hit the coast with the faith of a preach-er-man.
2. See additional lyrics



F

Bb

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



Gm

D

F


sleep-ing at the Roy-al Ball.


Em


Gm

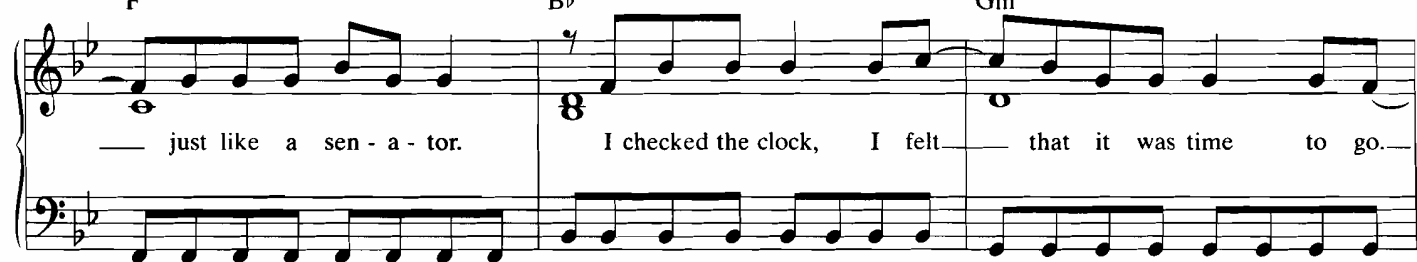


I hit the streets, hey watch — me in the mon - i - tor! I saw a clone who looked —


D

F


G

Bb


Em

Gm

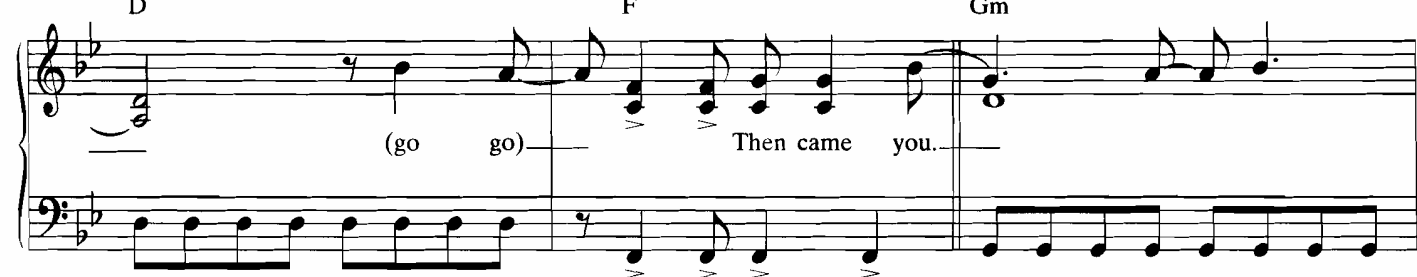


— just like a sen - a - tor. I checked the clock, I felt — that it was time to go —


B

D


D

F


Chorus
Em

Gm

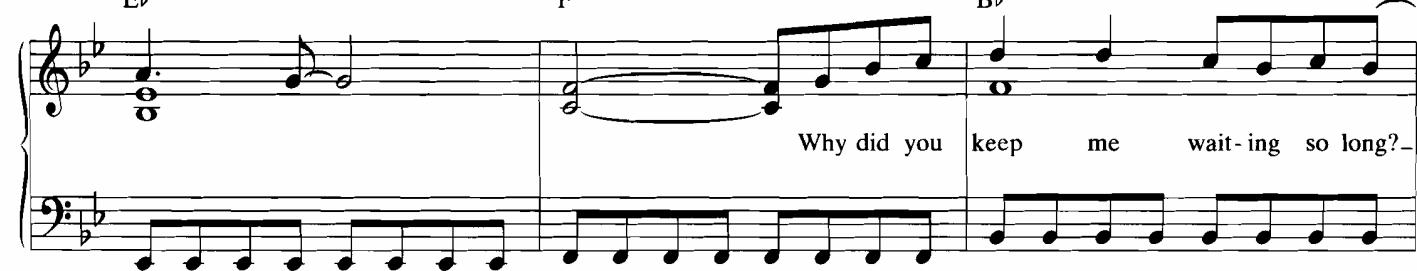


(go go) — Then came you. —

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 Bb

Why did you keep me wait-ing so long?

D Em D G 1. D


F Gm F Bb F






2.

F Em D G D


Gm Gm F B♭ F



Em D G D Em

Gm F B♭ F 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

Chord diagrams: C, F, Dm, F

mf

Chord diagrams: G, C

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

Chord diagrams: 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

Chord diagrams: 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.



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

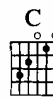


it's where the wind blows. It's where the wind blows.

Dm



Dm



Bb



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

Cinnamon Street

Words and Music by
Per Gessle

Moderately fast

F#5

E5

B5

A5

F#5

E5

B5

A5



mf

1. Grow - ing up—

F#5

E5

B5

A5

F#5

E5



2.3. See additional lyrics

on Cin - na - mon Street,—

B5

A5

F#5

E5

B5

A5



ev - 'ry-where — you look — there are lots — of peo - ple to meet.—

F#5

E5

B5

A5

F#5

E5



It's sev - en o - 'clock,—

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.

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

Chorus



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

Bm



time we made love. Life was a la - zy



rest in the sun. Oh, la - ter we



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

Bm



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

E F#5 E5 A5 B5

Cin - na - mon songs: Oh, na na na na na,

F#5 E5 A5 B5 F#5 E5

oh, na na, oh,

A5 B5 F#5 E5 B

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

na na na na na, oh. 3. I say good - bye.

F#5 E5 B5 F#5 E5 A5 B5

Coda Repeat and fade

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



Asus 2



F#

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 reason to fol- low you.
and yes, I cried o - ver you.



F#

Asus2



Bsus2

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.

D



E



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



E





F#



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



 **A**
 **B**



 **D**
 **E**

 **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**

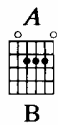
mer - cy for the ach - ing. It's— a long— time,— oh I—

 **D**
 **E**

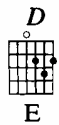
 **Bm**
 **C#m**

 **E**
 **F#**

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



B

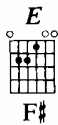


E



C#m

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

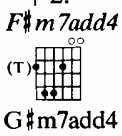


F#

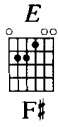


Bsus2

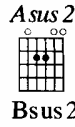
1. this dream has come to an end. Some-times you laugh, some-times you



G#m7add4

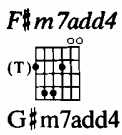


F#

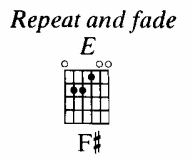


Bsus2

2. end.



G#m7add4



F#

Repeat and fade

Nev-er is a long— time...




The Rain

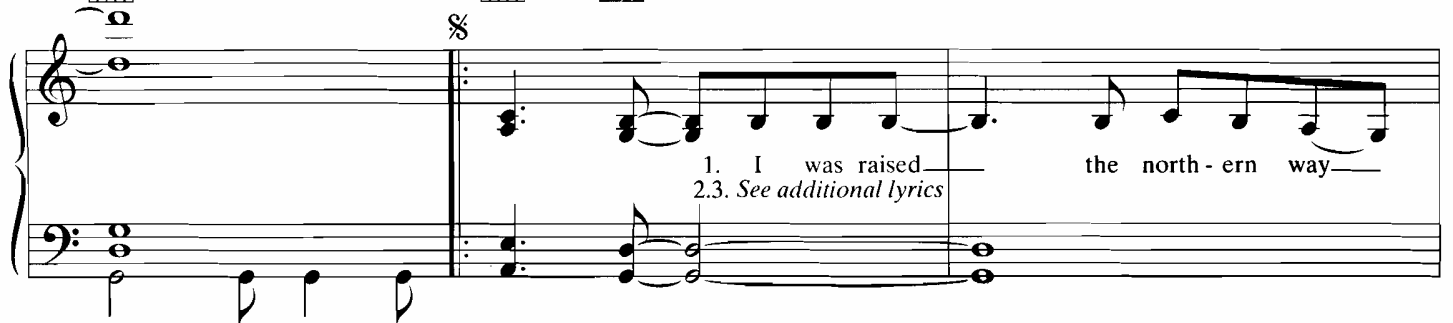
Words and Music by
Per Gessle





Moderately, with a beat

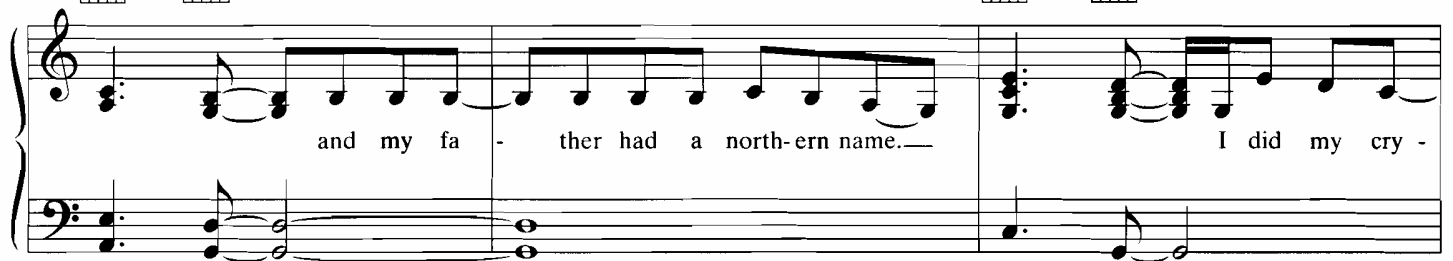
C  F 










G  Am  G 



Am  G  C  G 



F  C  Am  G  1. F  C 



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) at Coda

down on me all the time, all the time.

Coda G Am F/A Am

All of the time.

Em Am

The first system of music consists of two staves. The treble staff contains a melodic line with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Above the treble staff, two guitar chord diagrams are shown: Em (E minor) and Am (A minor).

F/A Am Em

The second system of music continues the piece. The treble staff has a melodic line with some rests. The bass staff has a more active accompaniment. Above the treble staff, three guitar chord diagrams are shown: F/A (F major over A), Am (A minor), and Em (E minor).

D Am G

The third system of music features a more complex melodic line in the treble staff with many beamed notes. The bass staff continues with a steady accompaniment. Above the treble staff, three guitar chord diagrams are shown: D (D major), Am (A minor), and G (G major).

Am G

The fourth system of music concludes the piece. The treble staff has a melodic line with some rests. The bass staff has a simple accompaniment. Above the treble staff, two guitar chord diagrams are shown: Am (A minor) and G (G major).

C G F C Am G

The first system of music features a piano accompaniment with a treble and bass clef. Above the staff, six guitar chord diagrams are provided: C, G, F, C, Am, and G. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple harmonic accompaniment.

D/F# A D

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

The second system continues the piano accompaniment. It includes the lyrics "I kept the rain _____ from fall - ing down on me _____ all _____ the time, -". Above the staff, three guitar chord diagrams are shown: D/F#, A, and D. The melody continues with quarter and eighth notes.

G A D

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

The third system of music includes the lyrics "all _____ the time. I kept the rain _____ from fall - ing". Above the staff, three guitar chord diagrams are shown: G, A, and D. The piano accompaniment continues with a steady bass line.

G A

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

The fourth system concludes the piece with the lyrics "down on me _____ all _____ the time, all _____ the time. I". Above the staff, two guitar chord diagrams are shown: G and A. The piano accompaniment ends with a final chord in the bass clef.

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

Em Cmaj7 D6add4 4fr.

mf

1. 2.

Em Cmaj7 D6add4 4fr. D6add4 4fr.

1. Ev - 'ry shape.



Em G D

2. See additional lyrics


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


C Em G

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

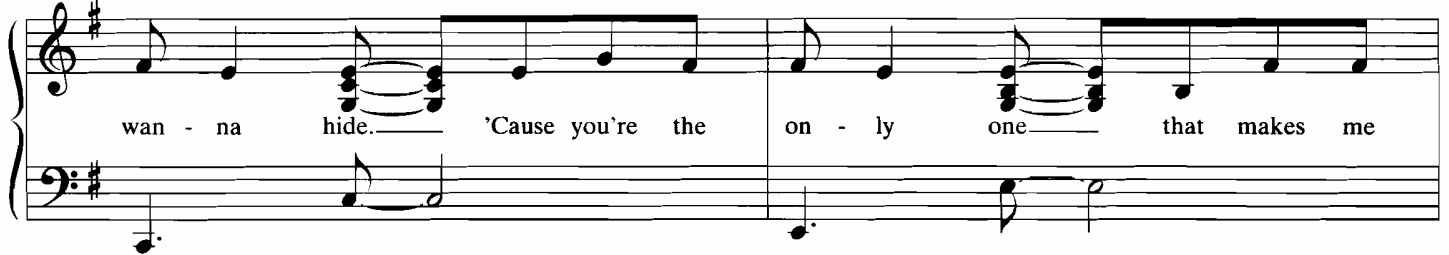
D  C 


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



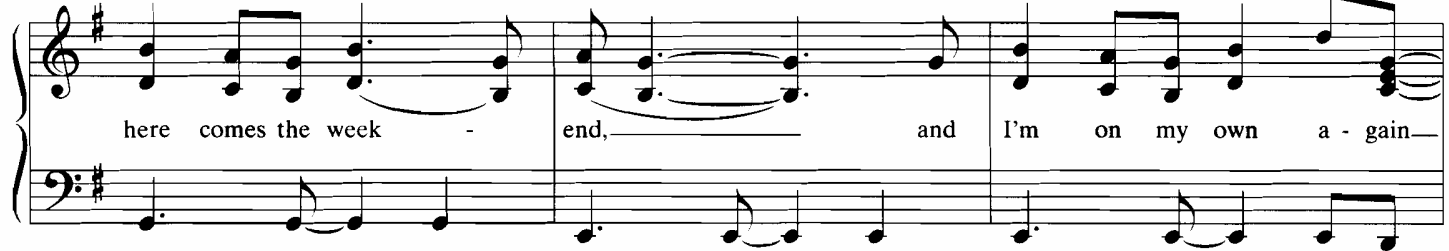
Am  D  Chorus G 



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



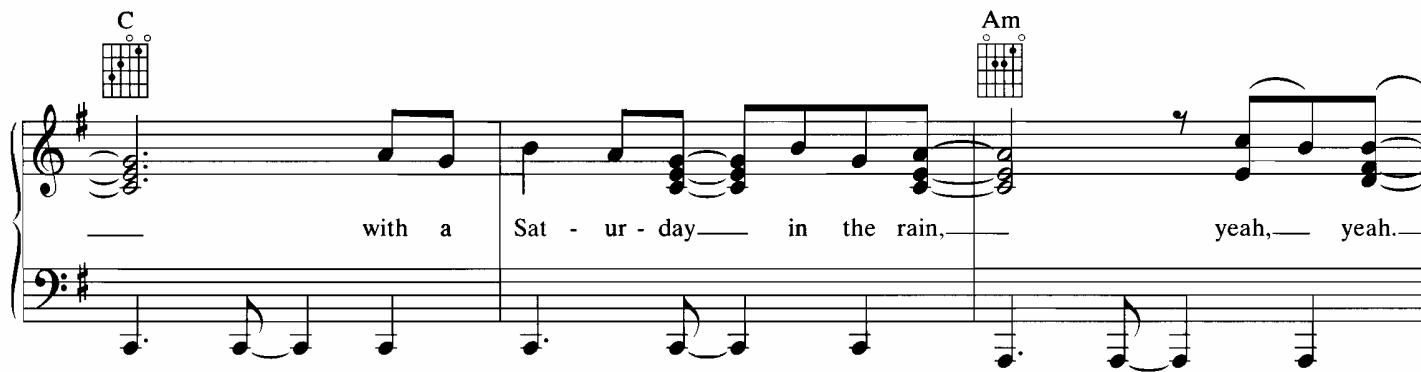
Em 



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



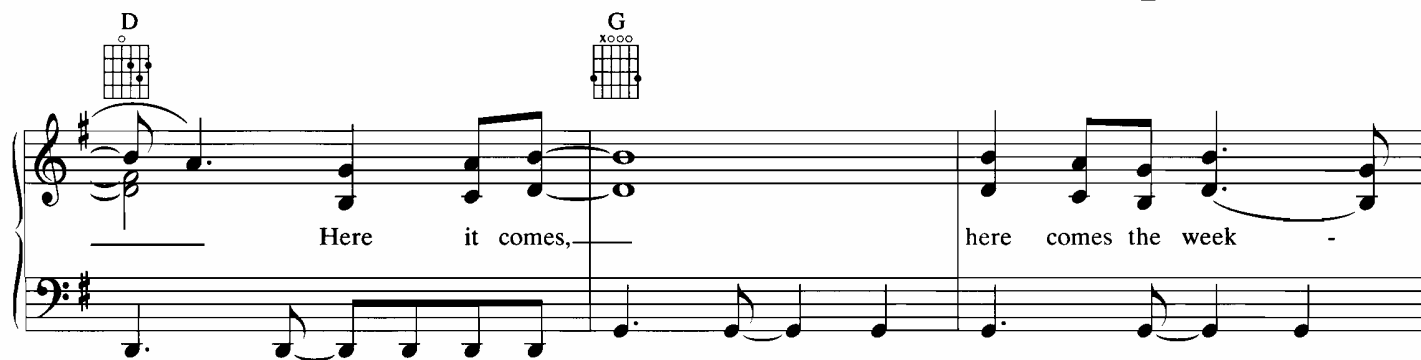
C  Am 

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 —



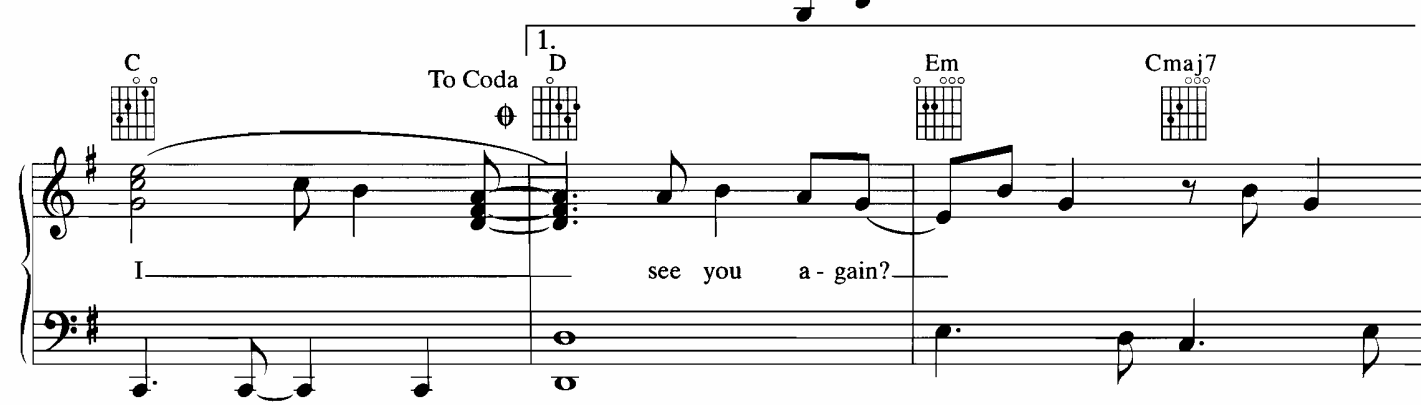
D  G  Em 

is mak - ing me cry. — When — will



C  To Coda  1. D  Em  Cmaj7 

I — see you a - gain? —



D6add4



Em



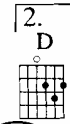
Cmaj7



D6add4



2. Ev - 'ry breath—



Bm



Em





see you a - gain?




cresc.

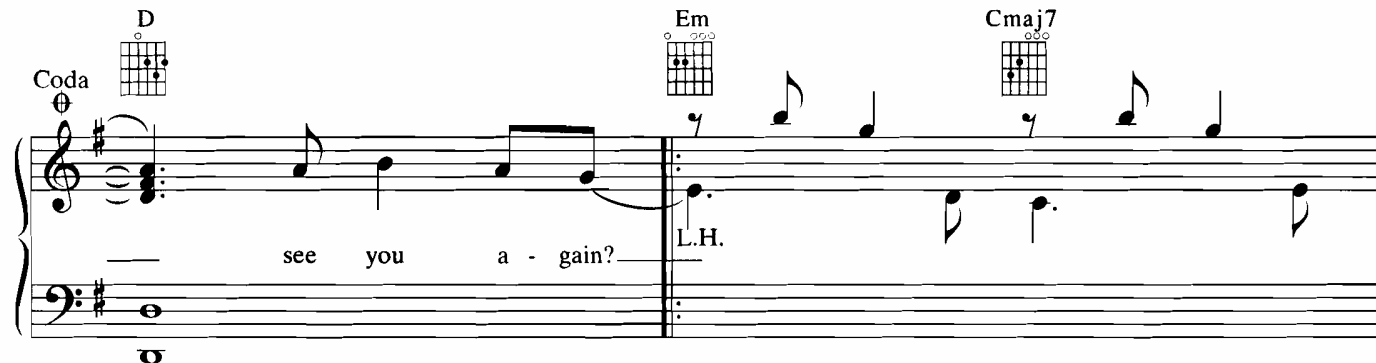
Here it comes,

D.S al Coda 

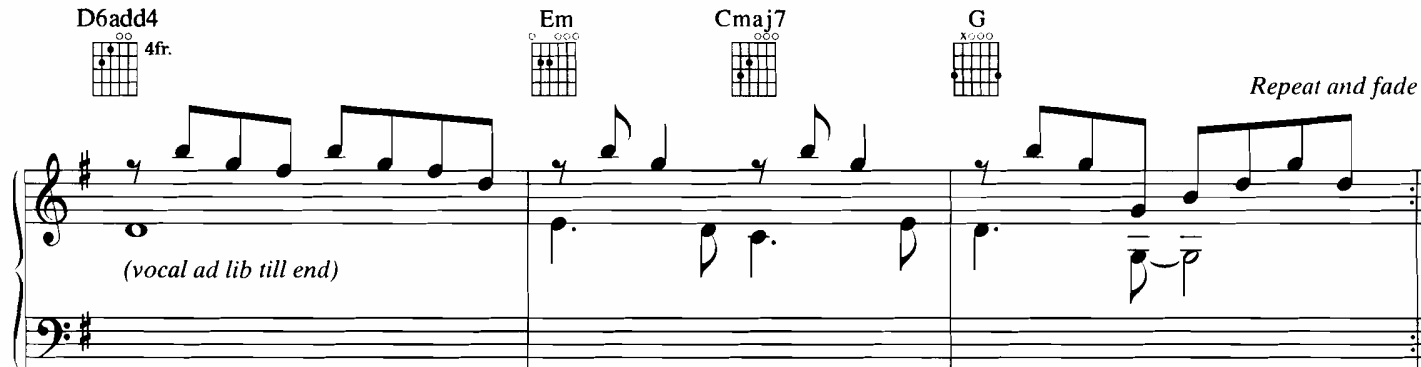


here it comes... Yeah, here it comes...

Coda 



see you a - gain? L.H.



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

G Bm A Asus4

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

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

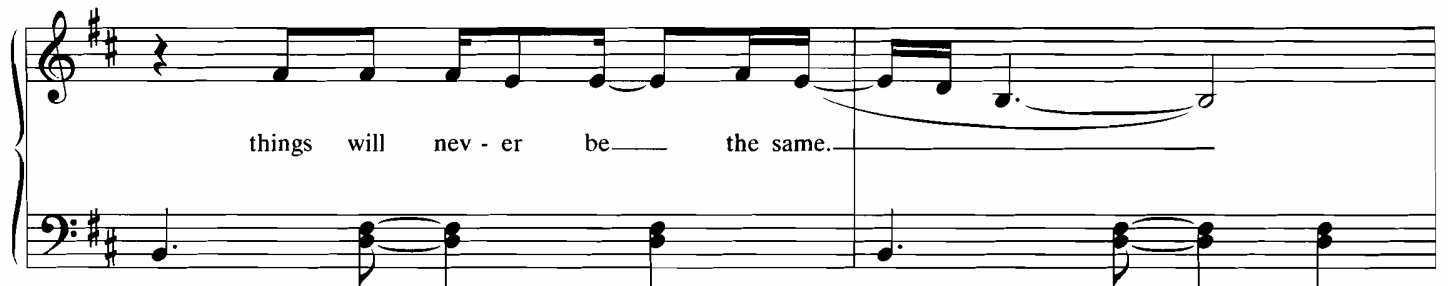
— If we changed it back — a - gain, — things would

1.   2.   

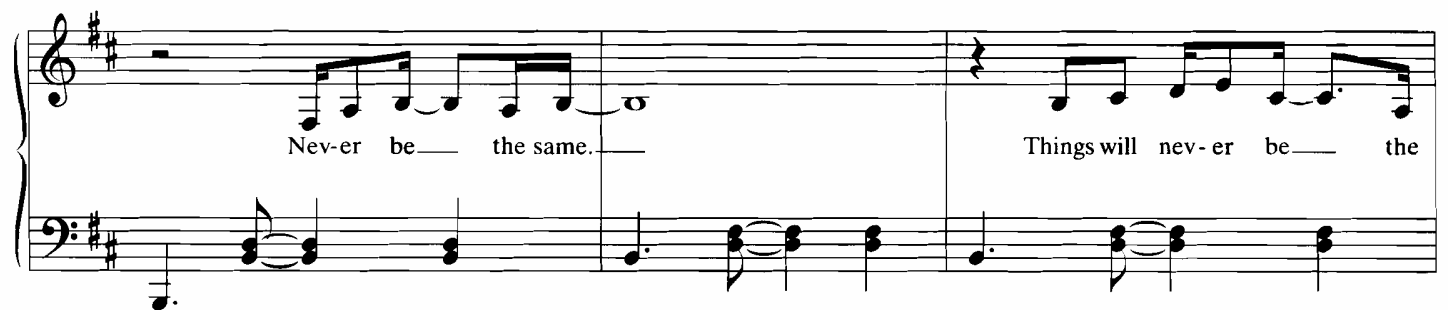
nev-er — be... In your nev-er — be — the same,



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. 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, had to jump in my car,
2.3. See additional lyrics

D/A A






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. -

3



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

join the joy - ride.



Coda

D G D G

A  D  G 

D  G  A 


G 

D  A 

D  A 




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



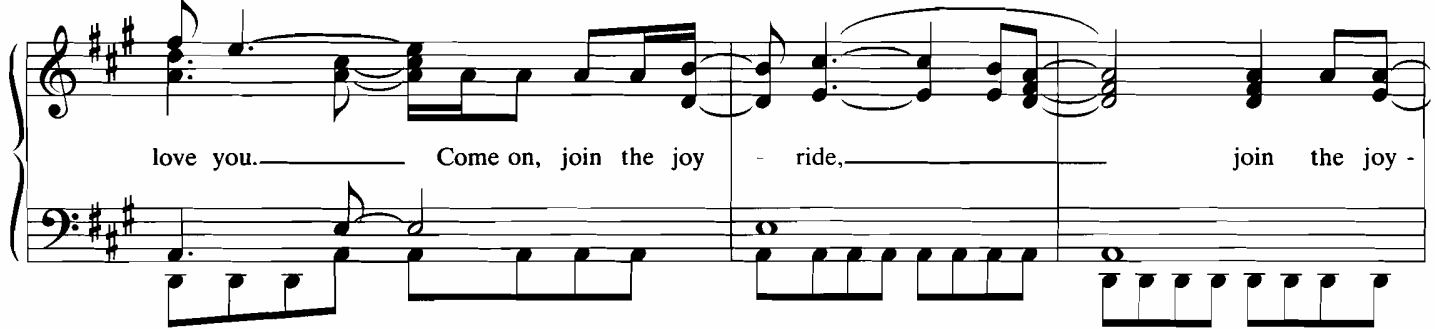
Tacet  



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



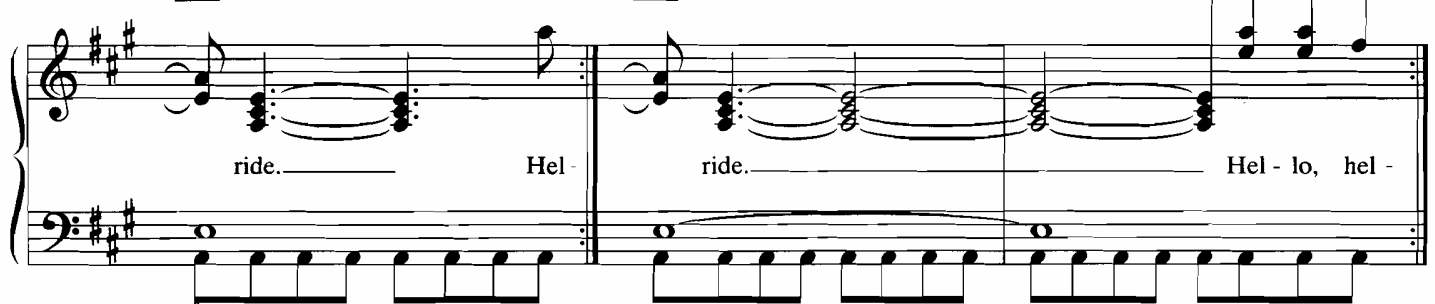
D  A  D 

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



1.  2. 

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



3.

A

D

G

ride.

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.*


So Far Away



Words and Music by
Per Gessle and Hasse Huss

Moderately slow

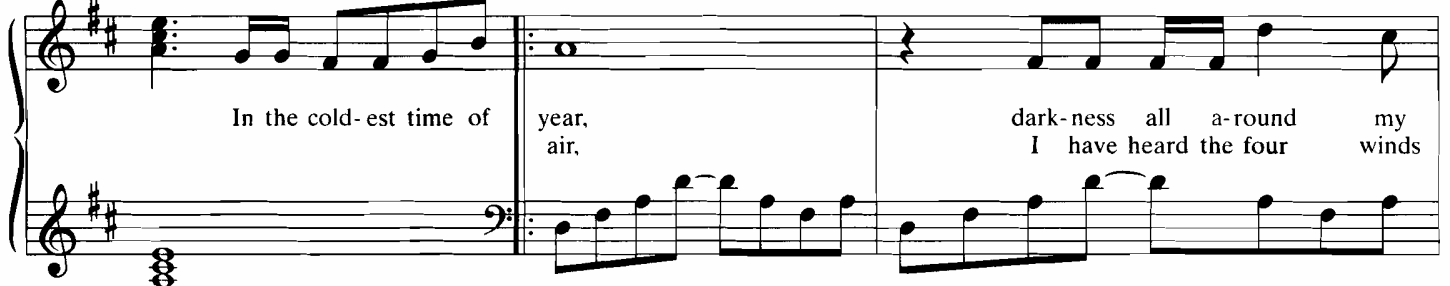
D  Bm  G 



mp
with pedal



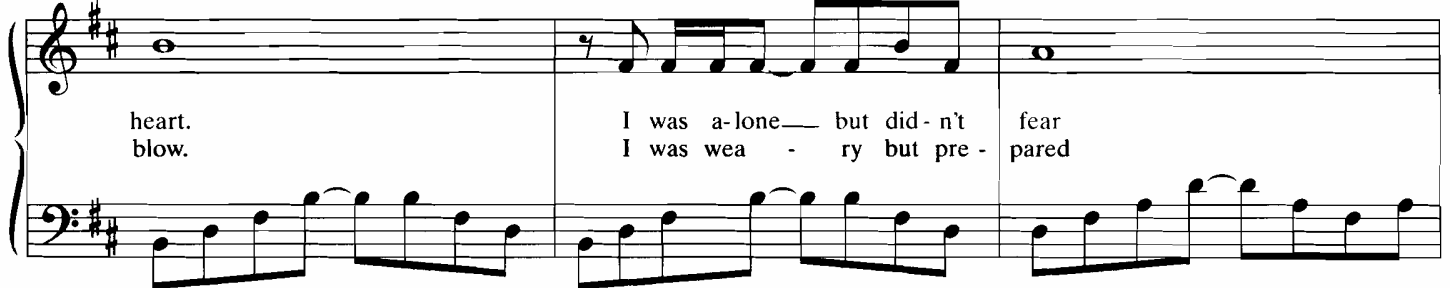
A  D 



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




Bm  D 

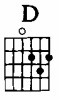
heart.
blow. I was a-lone— but did- n't fear
I was wea - ry but pre - pared



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
winds would knock and dis - ap

pear. _____
pear. _____

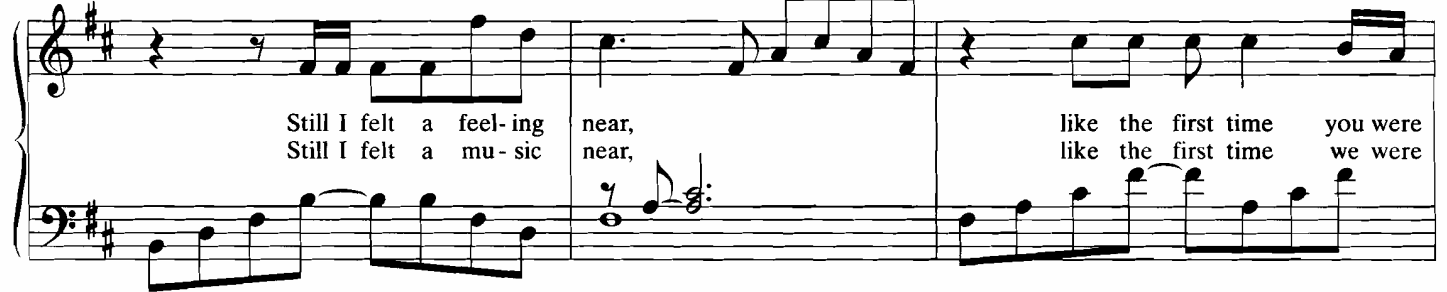


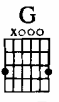
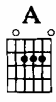
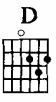
F#m 

Still I felt a feel - ing
Still I felt a mu - sic

near,
near,

like the first time you were
like the first time we were




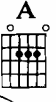
G  A  D 

ev - er here.
ev - er here.

You're
You're


so far a - way,
so far a - way,



A 

so far a - way, _____
so far a - way, _____

you left me, you told me you would
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



Bm



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

D Bm

Na na na na,

G D Bm

ooh, na na na na,

F#m

na na na na,

Freely

G A D




You're so far a-way.

Come Back (Before You Leave)

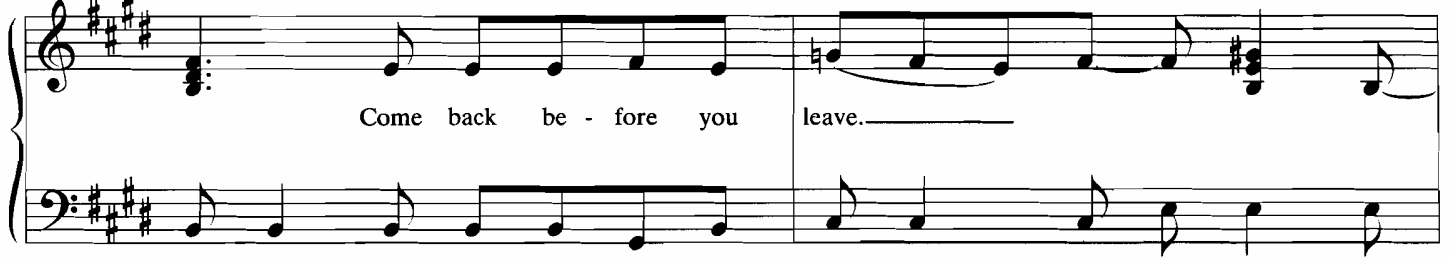
Words and Music by
Per Gessle




Moderately fast





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

Bm A Asus4 A

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

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

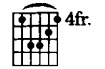


all, _____ at all. _____ Come back be - fore you leave, _____

B



C#m



A



B



I have - n't got room _____ for a bro - ken heart. _____ Come back be - fore you

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

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

B Bm


——— you should-n't go at all. R.H.

F#m D

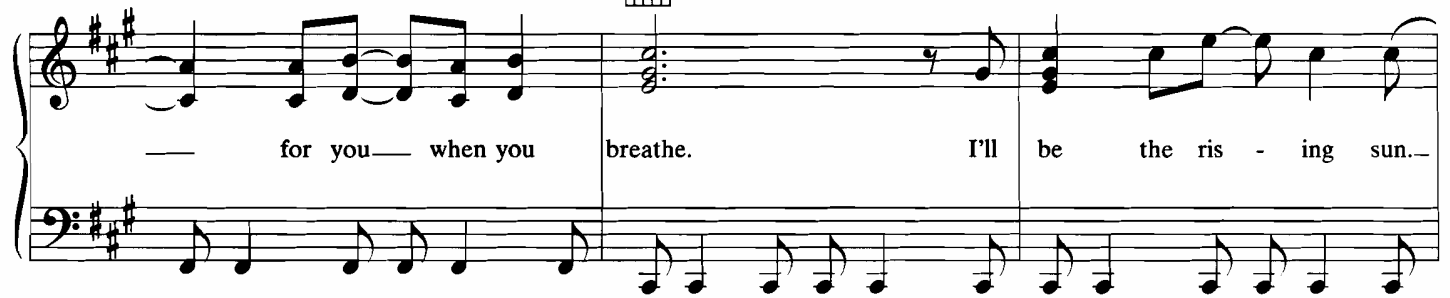
A  F#m 

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. Repeat and fade

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

Queen Of Rain

Words and Music by
Per Gessle and Mats Persson

Medium tempo

N.C.

8va

G



A



Bm



G



A



Bm



Gmaj7



A



D



E9



Gmaj7



A



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

Em





F#m



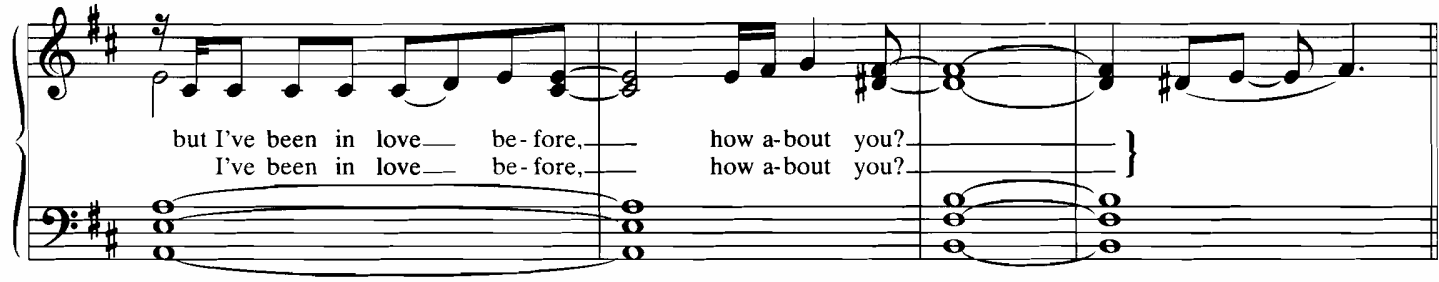
Bm






— was the your scent eyes of sea and dew,
 — velvet blue,

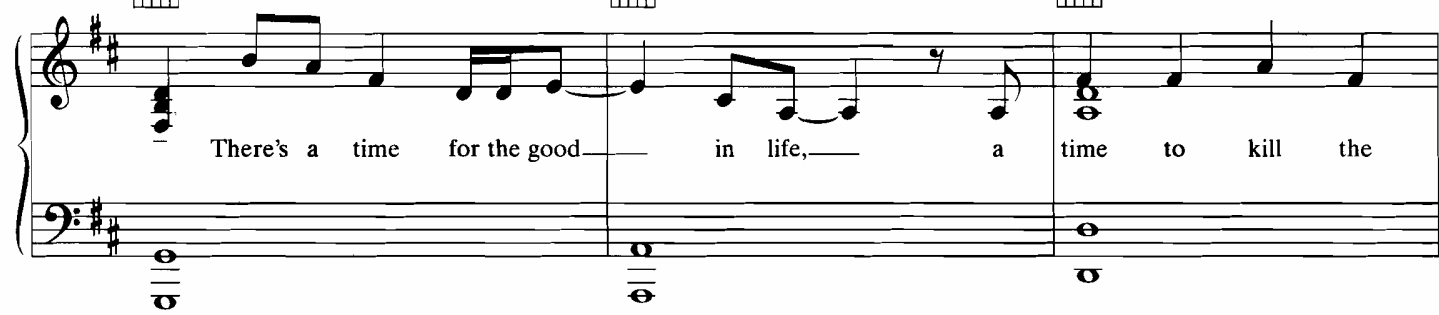
A  **B** 




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



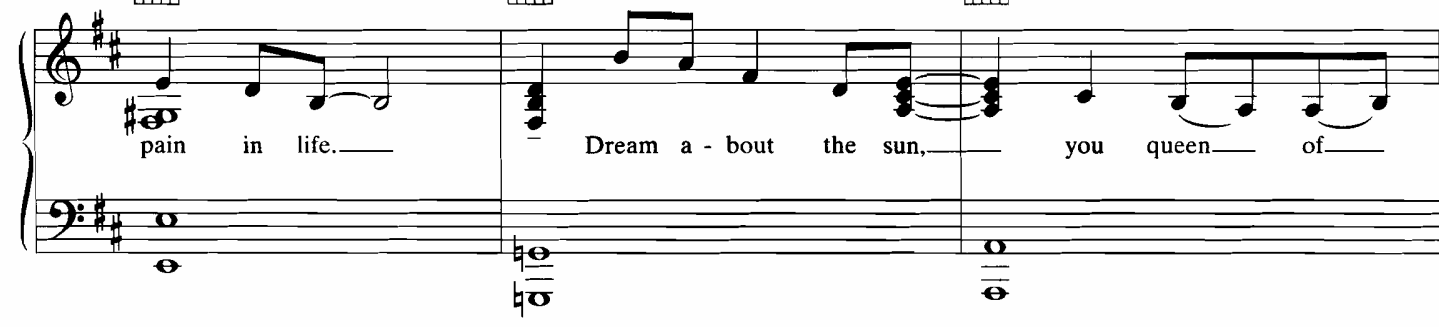
Gmaj7  **A**  **D** 


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



E9  **Gmaj7**  **A** 

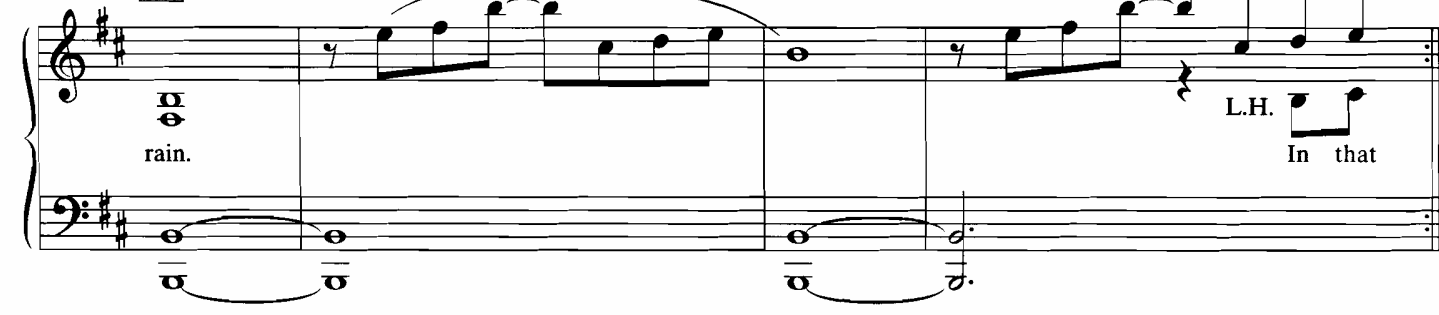
pain in life. — Dream a - bout the sun, — you queen — of —



Bm 

rain. 1.

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

3

(melody) rain.

Em

A

Bm

A/C#

D

3

E9 Gmaj7 A

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 loser's game of life. Dream about the sun,

A B5

you queen of rain.

4. B B5

(melody) rain.

(Synth.)

(Synth.)

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and a half note, followed by a phrase with a slur over two notes. The bass clef staff contains a simple accompaniment of quarter notes. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff features a melodic line with eighth notes and a half note, followed by a phrase with a slur over two notes. The bass clef staff contains a simple accompaniment of quarter notes. The key signature has two sharps (F# and C#).

Third system of musical notation. The treble clef staff contains a melodic line with eighth notes and a half note, followed by a phrase with a slur over two notes. The bass clef staff contains a simple accompaniment of quarter notes. The key signature has two sharps (F# and C#).

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and a half note, followed by a phrase with a slur over two notes. The bass clef staff contains a simple accompaniment of quarter notes. The key signature has two sharps (F# and C#).

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