

The Best of

The Cardigans

Eleven hit songs specially arranged for piano, voice & guitar.
Featuring 'ERASE/REWIND', 'LOVEFOOL' & 'MY FAVOURITE GAME'



The Best of The Cardigans

This publication is not authorised for sale in
the United States of America and/or Canada.

| | |
|--------------------------|----|
| Been It | 4 |
| Carnival | 10 |
| Erase/Rewind | 40 |
| Explode | 14 |
| Hanging Around | 18 |
| Higher | 24 |
| Lovefool | 30 |
| My Favourite Game | 34 |
| Rise And Shine | 45 |
| Sick And Tired | 52 |
| Your New Cuckoo | 58 |

Been It

Words by Nina Persson & Peter Svensson.
Music by Peter Svensson.

♩ = 108



Ooh. ooh.



1. 2.

2/4

NC.

2/4

NC.

1. Ba - by boy— your face is pret - ty and your life's a toy,—
(Verse 2 see block lyric)

mas - ter man— I'm nev - er bet - ter than your

la - test plan,— poor do-nee— what are you gon-na try—

E F#m7 G#m A

— to be?— Where are you gon - na go— with-out me— now? I've

E D B7 A E D

been your- moth - er, I've been your- fath - er, who can ask me for more?

B7 A E D B7 A

I've been your- sis - ter, I've been your- mis - tress,

E D B7 A C#dim C B7

may - be I was your whore... Who could ask me - for

1. B NC

more?

2.



N.C.

more.



Swee - tie pie,—



I'm your per - son - al pro — you know,—



you know what num - ber to try — when to cry, — I've

E D B7 A E D

been your- moth - er, I've been your- fath - er, who can ask me for more.

B7 A E D B7 A

I've been your- sis - ter, I've been your- mis - tress,

E D 1. B7

may - be I was your whore.

2. B7 F#m7 C#dim C B7

Who can ask me for more?

You can ask me for more.

NC.

Huh.

Repeat ad lib. to fade

huh.

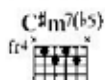
Verse 2:
 Superstar
 I've tried to educate your childish heart
 I made your bed
 And I was in it where your faith was dead.

 I've been your mother etc.

Carnival

Words by Nina Persson, Peter Svensson & Magnus Sveningsson.
Music by Peter Svensson.

♩ 108



I will nev - er know— 'cause



you will nev - er show— come on and love me now... oh come on and love me now—



I will nev - er know— 'cause you will nev - er show— come on and love me now—

Dmaj9
fr4

Gmaj7
ooc

To Coda $\text{\textcircled{C}}$ C9

Bm9
x0

oh come on and love me now. — come on and love me

Em7

Dmaj7

Dmaj9
fr4

now.

Em9
ooc

Dmaj9
fr4

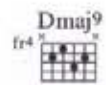
Dmaj9
fr4

Em9
ooc

Dmaj9
fr4

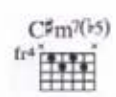
1. Car-ni-val — came by — my town to-day, — bright lights — from

(Verse 2 see block lyric)



gi - ant wheels — fall on — the al - ley - ways —

D. S. al Coda



— and I'm — here by my door wait - ing for you. —

⊕ *Coda*



Come on and love — me now, —



come on and love — me now, — come on and love — me now. —

Come on and love me now.

Oh, oh, oh, oh.

Verse 2:

I here sounds of lovers
 Barrel organs, mothers
 I would like to take you
 Down there just to make you
 Mine in a merry-go-round.

Explode

Words by Nina Persson.
Music by Peter Svensson.

♩ = 60



The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The vocal line begins with a whole rest, followed by a half note G5, a quarter note A5, and a half note B5. The piano accompaniment starts with a half note G4, a quarter note A4, and a half note B4.



The second system continues the vocal and piano parts. The vocal line has lyrics: "1. Ease your trou - ble we'll pay them dou - ble not to". A note below the first line of lyrics reads "(Verse 2 see block lyric)". The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.



The third system continues the vocal and piano parts. The vocal line has lyrics: "look at you for a - while and you re - ly on what". The piano accompaniment continues with chords and a rhythmic bass line.

G[♯]m/B

D[♯]m

C[♯]

F[♯]

C[♯]

B/D[♯]

D[♯]m

C[♯]/E[♯]



you get high on — and you last just as long — as it serves you. —

§



Ex - plode — or im - plode, — ex - plode — or im - plode, —



we will take care of it.



Ex - plode — or im - plode, — ex - plode — or im - plode,

To Coda ⊕

Chords: D[♯]m7, Dmaj7, C[♯], B

we will take care of it,

Chord: A[♯]m

1.

yes we will car - ry you. 2. 'Cause

Chords: D[♯]m, A[♯]m/C[♯], G[♯]m/B, D[♯]m, F[♯], C[♯]/E[♯]

Can we do a - ny - thing - for you now.

Chords: B/D[♯], D[♯]m, C[♯], F[♯], C[♯]/E[♯]

Synth.

D.º. al Coda

Chord diagrams: $D^{\flat}m7$, $Dmaj7$, C^{\flat}

\oplus *Coda*

Chord diagrams: C^{\flat} , B

care of it, — yes we will

Fade into effects

Chord diagrams: $A^{\flat}m$, $D^{\flat}m/A^{\flat}$, D , $A^{\flat}m$

car - ry you.

Verse 2:

'Cause you're deserted
 What's good, you hurt it
 And it kills you it keeps you alive
 So give it up
 In a world of puppets
 It's a shame what they do to us all
 Can we do anything for you now?

Explode or impode *etc.*

Hanging Around

Words by Nina Persson.
Music by Peter Svensson.

$\text{♩} = 124$

NC.

D[♯]m



Percussion

D[♯]5
fr⁶

D[♯](b5) no.3rd

D[♯]m



D[♯](b5) no.3rd



1. 1

D[♯]m



D[♯](b5) no.3rd



G[♯]m/D[♯]

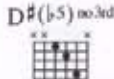


won-der what it's like see - ing through your eyes.

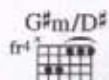
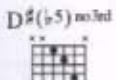
(Verse 2 see block lyric)



you've of-fered me to have a try — but I was al-ways late.



The fil - ters that I use give.



me an ex - cuse.

1

C# B D#m

take a - way what's real — I feel — it and it blows my fuse. —

D#(b5) no 3rd Em B

I hang a - round — for a -

C G Em B

- noth - - - er round, — I'm hang - - - ing a - round

C G

for a - noth - - - er round. — I'm






hang - - - ing on - - - to the same old song






I hang a - round - - - for a -







- noth - - - er round - - - un - til - - - some-



I.




- thing stops me. - - -



D[♯]m D[♯](b5) no 3rd 2. B A[♯]

This system contains the first two measures of the piece. The guitar part has a whole rest in the first measure and a quarter note in the second. The piano accompaniment consists of a steady eighth-note pattern in the bass and a melody in the treble. A second ending bracket spans the final two measures.

fr6 D^{♯5} A^{♯5} B A[♯] B A^{♯5}

This system contains measures 3 through 6. The guitar part has whole rests in measures 3 and 4, followed by a half note in measure 5 and a quarter note in measure 6. The piano accompaniment continues with eighth-note patterns and melodic lines.

B fr6 D^{♯5} A^{♯5} B

Guitar

This system contains measures 7 through 10. The guitar part has a whole note in measure 7, a half note in measure 8, and a quarter note in measure 9. The piano accompaniment features a consistent eighth-note accompaniment and a melodic line.

fr6 D^{♯5} A^{♯5} B fr6 D^{♯5} A^{♯5}

This system contains the final four measures (11-14). The guitar part has whole notes in measures 11 and 12, and quarter notes in measures 13 and 14. The piano accompaniment concludes with the same eighth-note accompaniment and melodic line.

B D^{#5}
fr6 A^{#5}

The first system of music features a guitar part with three chords: B, D#5 (fr6), and A#5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, with a slur over the first two measures.

B D^{#m} A[#] B

Guitar Solo ad lib.

The second system includes guitar chords B, D#m, A#, and B. The guitar part is marked "Guitar Solo ad lib." and contains rests. The piano accompaniment continues with a similar eighth-note pattern, featuring a melodic phrase in the right hand that includes a double sharp (x) and a double flat (bb) symbol.

Play 4 times

F[#] C[#]

Percussion

The third system features guitar chords F# and C#. The guitar part is marked "Play 4 times" and contains rests. The piano accompaniment includes a melodic phrase in the right hand with a slur and a double sharp (x) symbol, and a percussion part in the left hand indicated by 'x' marks.

Verse 2:
 I wonder what it's like
 Walking by your side
 To think before I talk and to
 Move at the same speed as you walk
 I want to have a weight
 To keep me in your state
 I'm watching from above
 I love it but it's not for me.
 I hang around for another round etc.

Higher

Words by Nina Persson.
Music by Peter Svensson.

$\text{♩} = 60$



1. I'm glad — you came — a - round — to -

- day, I sure — need — a good — com - pan - ion. — I'm loos-

Gm fr³ A^b fr⁴ E^b fr³

- ing it — but you're the same, — with-out —

(Verse 2 see block lyric)

Cm7 fr³ Gm fr³

A^b **E^b**

you I move at ran - dom a - bus -

Musical notation for the first system, including vocal line, piano accompaniment, and guitar chord diagrams.

Cm **Gm**

- ing you cause you re a friend and there s no

Musical notation for the second system, including vocal line, piano accompaniment, and guitar chord diagrams.

A^b **F7** **B^b**

Je - sus here to ex - plain and take me

Musical notation for the third system, including vocal line, piano accompaniment, and guitar chord diagrams.

E^b **G7sus4/D**

high - er come take me high - er, come take me

Musical notation for the fourth system, including vocal line, piano accompaniment, and guitar chord diagrams.

Chord diagrams: Cm, B^b, A^b

high a - bove — our time, — take me high-

Chord diagrams: E^b, G⁷sus⁴/D, Cm, B^b

- er, oh take me high - er, come take me high a - bove — our time,

Chord diagrams: A^b, F⁷/A, Cm

we'll make it out — of here, — oh yes.

Chord diagrams: Gm, A^b, E^b

2. You

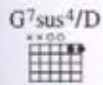
2.



of here, — come take us out — of here, — take us a — ny — where — oh



yeah. Ah,



ah. ah, ah.



Take us high — er, — come take us high —

G7sus4/D



Cm



Bb



er, ————— come take us high a - bove ——— our time,

Ab



Eb



take us high - er, oh take us high-

G7sus4/D



Cm



Bb



er, ————— come take us high a - bove ——— our time,

Ab



F7/A



we'll make it out ——— of here, ——— oh



Repeat to fade

Verse 2:
You justify, you're not afraid
And I won't feel like this forever
You wait with me, because you know
There's so much more than this before we go.

To take us higher
Come take us higher
Come take us high above our time.
Take us higher
Oh take us higher
Come take us high above our time.
We'll make it out of here
Come take us out of here
Take us anywhere, oh yeah.

Lovefool

Words by Nina Persson & Peter Svensson.

Music by Peter Svensson.

$\text{♩} = 120$



1. Dear, I feel— we're fac -
(Verse 2 see block lyric)



- ing a prob - lem, you love me— no long - er, I know and



may-be there is noth - ing that I can do,— to make you do.—

Am Dm G

Ma - ma tells me I should - n't both - er, that I ought to stick -

C Cmaj7 Am Dm

to an - oth - er man, a man that sure - ly de - serves me

G C C#dim Dm D#dim E7

I think you do. So I cry and I pray and I beg -

Amaj7 Dmaj7 Bm7 E7/A Amaj7 Dmaj7 Bm7 E7/A

Love me, love me, say that you love me, fool me, fool me, go on and fool me,

To Coda ◊



love me, love-me, {pre-tend that you love me,
I know that you need me,} leave me, leave-me, just say that you need me.



So I cry and I beg for you to



love me, love-me, say that you love me, leave me, leave-me, just say that you need me,



1.



I can't care a-bout an-y-thing but you.

2.

D. §. at Coda



you. An - y - thing but you.

⊕ *Coda*



I can't care a - bout an - y - thing but you.

Verse 2:

Lately I have desperately pondered,
 Spent my nights awake and I wonder
 What I could have done in another way
 To make you stay.

Reason will not reach a solution
 I will end up lost in confusion,
 I don't care if you really care
 As long as you don't go.

My Favourite Game

Words by Nina Persson.
Music by Peter Svensson.

$\text{♩} = 144$



N.C.

The first system of music features a guitar part with a treble clef and a piano part with grand staff notation. The guitar part consists of five measures of whole rests, corresponding to the chords Cm, Fm/C, F/C, Bb sus2/D, and N.C. The piano part begins with a 4/4 time signature and a key signature of two flats. The first four measures are chords: Cm, Fm/C, F/C, and Bb sus2/D. The fifth measure is a drum part labeled "Drums" with a rhythmic pattern of eighth notes.



The second system of music features a guitar part with a treble clef and a piano part with grand staff notation. The guitar part consists of five measures of whole rests, corresponding to the chords Cm, Bb, F, Ab, and Bb. The piano part begins with a 4/4 time signature and a key signature of two flats. The first four measures are chords: Cm, Bb, F, and Ab. The fifth measure is a chord: Bb. The piano part consists of a melody in the right hand and a bass line in the left hand.



The third system of music features a guitar part with a treble clef and a piano part with grand staff notation. The guitar part consists of five measures of eighth notes, corresponding to the chords Cm, Bb, F, Ab, and Bb. The piano part begins with a 4/4 time signature and a key signature of two flats. The first four measures are chords: Cm, Bb, F, and Ab. The fifth measure is a chord: Bb. The piano part consists of a melody in the right hand and a bass line in the left hand.

1. I don't know what you're look-ing for, ————— you have-n't found it ba-by, that's for sure...
(Verse 2 see block lyric)

The fourth system of music features a guitar part with a treble clef and a piano part with grand staff notation. The guitar part consists of five measures of whole rests, corresponding to the chords Cm, Bb, F, Ab, and Bb. The piano part begins with a 4/4 time signature and a key signature of two flats. The first four measures are chords: Cm, Bb, F, and Ab. The fifth measure is a chord: Bb. The piano part consists of a melody in the right hand and a bass line in the left hand.

Cm  B^b  F 





You rip me up,— you spread me all a - round— in the dust of the



A^b  B^b  Cm  B^b  F 

deed of time.—



A^b  B^b  Cm  B^b 

And this is not a case— of lust, you see,—



F  A^b  B^b  Cm 

it's not a mat-ter of— you ver-sus me,— it's fine the way— you want— me



B^b F A^b B^b

on your own,— but in the end— it's al-ways me a - lone.— And I'm

Cm Fm/C B^b/C Gm7 Cm

los - ing my fav - 'rite game, you're los - ing your

Fm/C B^b/C Gm7 *To Coda* Cm

mind a - gain. I'm los - ing my ba -

Fm/A^b F B^b sus² G7

by, los - ing my fav - 'rite game.



Musical staff with a whole rest in the treble clef.

Piano accompaniment for the first system, featuring a rhythmic pattern of eighth and quarter notes in both hands.

♠ Coda



Vocal line for the Coda section: "los - ing my fav - - 'rite game, you're"

Piano accompaniment for the Coda section, first system.



Vocal line: "los - ing your mind a - gain, I'm los - ing my ba -"

Piano accompaniment for the Coda section, second system.



Vocal line: "- by, los - ing my fav - 'rite game."

Piano accompaniment for the Coda section, third system.

Chord diagrams: Cm (fr³), B^b, F, A^b (fr⁴), B^b.

I'm

Chord diagrams: Cm add⁹, D^b maj⁹ (fr³), Cm add⁹, D^b maj⁹ (fr³), Cm add⁹.

los - ing my fav - 'rite game, you're los - ing - your

Chord diagrams: D^b maj⁹ (fr³), Cm add⁹, D^b maj⁹ (fr³), Cm add⁹.

mind a - gain, I've tried but you're

Chord diagrams: D^b maj⁹ (fr³), Cm add⁹, D^b maj⁹ (fr³), Cm (fr³).

still the same, I'm los - ing my ba -

A^b F B^b G7

- by, you're los - ing a sa - viour and a saint.

Cm B^b F A^b B^b

F A^b B^b F A^b B^b

Verse 2:

I only know what I've been working for
 Another you so I could love you more
 I really thought that I could take you there
 But my experiment is not getting us anywhere

I had a vision I could turn you right
 A stupid mission and a lethal fight
 I should have seen it when my hope was new
 My heart is black and my body is blue.

And I'm losing *etc.*

Erase/Rewind

Words by Nina Persson.
Music by Peter Svensson.

♩. 100



The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part consists of six measures with rests. The piano accompaniment includes chords in the right hand and a melodic line in the left hand.



The second system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part includes a vocal line with lyrics "Mm mm." and rests. The piano accompaniment includes chords in the right hand and a melodic line in the left hand.



The third system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part includes a vocal line with lyrics "Mm mm mm." and rests. The piano accompaniment includes chords in the right hand and a melodic line in the left hand.

Bm7



A



G



D/F#



E5



First system of musical notation. It features a guitar chord chart at the top with five chords: Bm7, A, G, D/F#, and E5. Below the chart are three staves: a treble clef staff with a whole rest, and a grand staff (treble and bass clefs) with piano accompaniment.

Em



Bm7



A



Em



Bm7



A



Second system of musical notation. It features a guitar chord chart at the top with six chords: Em, Bm7, A, Em, Bm7, and A. Below the chart are three staves. The top staff contains the vocal line with lyrics: "1. Hey, what did you hear me say? You know the difference—". A note in the vocal line has a fermata. The middle and bottom staves show piano accompaniment. A first ending bracket is present under the vocal line.

1. Hey, what did you hear me say? You know the difference—
(Verse 2 see block lyric)

Em



Bm7



A



NC.

E5



Third system of musical notation. It features a guitar chord chart at the top with five chords: Em, Bm7, A, NC., and E5. Below the chart are three staves. The top staff contains the vocal line with lyrics: "it makes. What did you hear me say?". The middle and bottom staves show piano accompaniment. A first ending bracket is present under the vocal line. A "Sub" marking is visible in the piano accompaniment.

it makes. What did you hear me say?

Em



Bm7



A



Em



Bm7



A



Fourth system of musical notation. It features a guitar chord chart at the top with six chords: Em, Bm7, A, Em, Bm7, and A. Below the chart are three staves. The top staff contains the vocal line with lyrics: "Yes, I've said it's fine before, but I don't think— so". The middle and bottom staves show piano accompaniment.

Yes, I've said it's fine before, but I don't think— so



NC.



no more.— I said it's fine be - fore. I've changed my mind,



I take— it back. Er - ase and— re -



-wind, cos I've been chang-ing— my mind.— Er - ase and— re -



1.

-wind, cos I've been chang-ing— my mind.— I've changed my— mind



NC.

Musical notation for the first system, including a vocal line and piano accompaniment.

Drums

2



Musical notation for the second system, including a vocal line and piano accompaniment.

Er - ase and re - wind,

cos I've been chang - ing my



Musical notation for the third system, including a vocal line and piano accompaniment.

mind.

Er - ase and re - wind,



Musical notation for the fourth system, including a vocal line and piano accompaniment.

cos I've been chang - ing my

mind.

Er - ase and re -



- wind.

Mm

mm.



Er - ase and re - wind.

Mm



mm.

I've changed my mind.

Verse 2:

So, where did you see me go?
It's not the right way, you know
Where did you see me go?
No, it's not that I don't know
I just don't want it to grow
It's not that I don't know
I've changed my mind
I take it back.

Erase and rewind etc.

Rise And Shine

Words by Magnus Sveningsson.

Music by Peter Svensson.

♩ - 158



Rise and shine,



rise and shine.

F#m9



B7



A²aug



D#m7(b5)



1. 1

G²m



C#m/E



want to be a lone for a while,

(Verse 2 see block lyrics)

F#m7



Amaj7



I want earth to breathe to me,

Amaj9



G²m



C#m/E



I want the waves to grow loud,

F#m7



I want the sun to bleed

Amaj7



B6



E



C#m/G#



down, to bleed down.

F#m9



Amaj9



E



C#m/G#



See the waves go down,

F#m9



Amaj9



E



C#m/G#



see the moon a lone,

F#m⁹

A

B⁶

I raise my head and whis - per

E

Amaj⁷F#m⁷B⁹

rise and shine, — rise and shine

E

Amaj⁷

— my sis - ter, rise and shine, —

F#m⁷B⁹

E

Amaj⁷

rise — and shine — my sis - ter rise and shine,

F#m7

B7



rise — and shine — my sis - ter,

E

Amaj7

F#9sus4

B7



rise and shine, — rise — and

1.

E

Amaj7

F#m9



shine.

E

Amaj7



F#m9



B7



A#aug



D#m7(b5)



2. 1

2.

E



A7



F#9sus4



F#m9



shine.

Rise

E



Amaj7



1.
F#9sus4



F#m9



and

shine.

2.

F#9sus4



F#m9



Rise..

Rise.

E E aug Amaj7 Am(maj7) E aug G aug Amaj7

and shine sis - ter, rise and shine,

Am(maj7) E D9#11 C#m C aug

rise and shine,

rit. F#m9 B7 E

rise and shine.

Verse 2:

I want to see the wounded moon
 I want the sea to break through
 I want it all to become tomorrow
 So I've come to say goodbye
 To say goodbye.

See the waves go down *etc.*

Sick And Tired

Words by Magnus Sveningsson.
Music by Peter Svensson.

$\text{♩} = 144$



1.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 144. The system concludes with a first ending bracket.

2.



1. Sick and tir - ed and home - less with
(Verse 2 see block lyric)

The second system continues the vocal and piano parts. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.



no - one here to sing for. Tired of be - ing weight - less for

The third system concludes the piece with the final vocal line and piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic bass line in the left hand.

F#7



B7



Em7



all these look - ing good boy.—



Am9



D



Gmaj7



Em

You can al - ways say— my at - tic has— its charm,—



Am9



D



Gmaj7



Em

you can al - ways say— you did— no maj - or harm.—

Am7



D

D^{dim}

Em



You can al - ways say— last sum - mer had— its charm,

D G Cmaj7

To Coda ⊕

and that you did no maj - or harm, —

Detailed description: This system contains the first system of music. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). Above the vocal line, three guitar chord diagrams are shown: D, G, and Cmaj7. The lyrics 'and that you did no maj - or harm, —' are written below the vocal line. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

Am7 D Gmaj7 B7

oh — spare me if — you — please. —

Detailed description: This system contains the second system of music. It features a vocal line in treble clef and a piano accompaniment in grand staff. Above the vocal line, four guitar chord diagrams are shown: Am7, D, Gmaj7, and B7. The lyrics 'oh — spare me if — you — please. —' are written below the vocal line. The piano accompaniment continues with chords and a bass line.

Em B7 Em F# B7 1.

Detailed description: This system contains the third system of music, which is a piano accompaniment section. It features a grand staff with treble and bass clefs. Above the first staff, five guitar chord diagrams are shown: Em, B7, Em, F#, and B7. A first ending bracket labeled '1.' spans the final two measures of this system. The piano accompaniment is a complex piece of music with many chords and a moving bass line.

2. B7 Em7

D. §. al Coda

Detailed description: This system contains the fourth system of music, which is a piano accompaniment section. It features a grand staff with treble and bass clefs. Above the first staff, two guitar chord diagrams are shown: B7 and Em7. A second ending bracket labeled '2.' spans the first two measures of this system. The piano accompaniment continues with chords and a bass line. The text 'D. §. al Coda' is written at the end of the system.

⊕ Coda



You can al - ways say — that, you can al -



- ways say — that — ways oh — spare me if — you please.




Am7



D



Gmaj7



Em



First system of musical notation, including a single treble clef staff and a grand staff (treble and bass clefs).

Am7



D



Gmaj7



Em



Second system of musical notation, including a single treble clef staff with lyrics and a grand staff. Lyrics: symp - toms are — so deep — some - thing here's — so wrong

Am7



D



Third system of musical notation, including a single treble clef staff with lyrics and a grand staff. Lyrics: — noth - ing is — com - plete, —

Gmaj7



Em



Am7



D



Fourth system of musical notation, including a single treble clef staff with lyrics and a grand staff. Lyrics: no - where to — be - long — symp - toms are — so deep.

Gmaj7 Em

I think I'd bet - ter stay here on my own,

Am7 D Gmaj7 B7

so spare me if you please.

rit.

Em7

Verse 2:

Sick and tired and sleepless
 With no one else to shine for
 Sick of all my distress
 But I won't show I'm still poor.

You can always *etc.*

Your New Cuckoo

Words by Nina Persson & Peter Svensson.

Music by Peter Svensson.

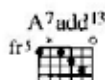
♩ = 128



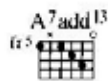
The first system of music features a guitar part with a treble clef and a piano accompaniment with grand staff notation. The guitar part consists of whole notes: Dmaj7, Dbmaj7, Cmaj7, Dbmaj7, Dmaj7, Dbmaj7, and Cmaj7. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with repeat signs at the end of each phrase.



The second system continues the guitar and piano accompaniment. The guitar part has whole notes: Dbmaj7, Dmaj7, and D#dim7. The piano accompaniment continues with the same melodic and bass line patterns.



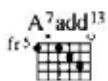
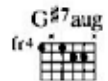
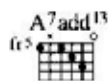
The third system features a vocal line and piano accompaniment. The guitar part has whole notes: Em9, A7add13, Dmaj7, and Cdim7. The vocal line includes the lyrics "La la la la la." followed by a long note. The piano accompaniment continues with the established melodic and bass line patterns.



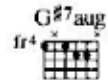
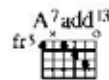
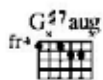
La la la la la la. —



La la la la la la. —



Guitar



I saw you there. — I stopped and stared — the
 (Verse 2 see block lyric)

cur - ly girl - ie smiled — you real - ly were — too

1.

close to her — and peo - ple just went by. —

2.

read your lips — with fear. —

Your words — were clear, — you said

Em⁷



A⁷



Dmaj⁷



B⁷(b⁹)



la la la la la la, — let's say for - ev - er, let's say it's true.

Em⁷



A⁷



Dmaj⁷



D^bmaj⁷



C⁷



La la la la la la, — let's come to - geth - er me — and you.

A⁷



F[#]m⁷(b⁵)



B



A⁷



To Coda ⊕

La la la la la la — your new — cu - ckoo. —

NC.

A⁷add¹³



G⁷aug



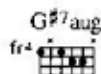
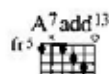
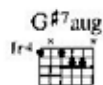
C⁷m⁷



A⁷add¹³



Guitar



I read your lips with pain.

Ⓞ Coda



La la la la la, let's say for -



- ev - er, let's say it's true. La la la la la,

1.



let's come to geth - er me and you.

2.



- geth - er, me... and you and me and you,



your new cu - ckoo, your new



Repeat ad lib. to fade

cu - cu - ckoo.

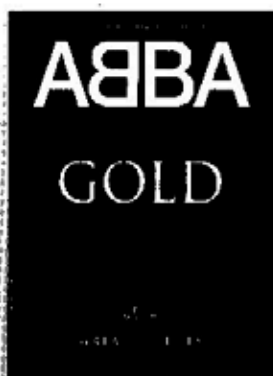
Flute

Verse 2:

I saw your face
 And her embrace
 Your whisper in her ear
 I know the score
 'Cause I've heard it before.

If you enjoyed this book... you'll want these other hit albums

arranged for piano, voice and guitar with lyrics and guitar chord boxes.



Abba Gold: Greatest Hits.

AM90222.

Alanis Morissette: Jagged Little Pill.

AM935990.

The Beatles 1962-1966.

NO90557.

The Beatles 1967-1970.

NO90570.

The Best Of David Bowie 1969/1974.

AM954459.

The Best Of David Bowie 1974/1979.

AM954460.

**Catatonia: Equally Cursed
And Blessed.**

AM959520.

The Corrs: Forgiven, Not Forgotten.

AM959123.

The Corrs: Talk On Corners.

AM953997.

The Corrs Unplugged.

AM962709.

The Very Best Of Elvis Costello.

AM961389.

The Divine Comedy.

A Secret History:

AM960696.

INXS: The Greatest Hits.

AM927762.

Lennon Legend:

The Very Best Of John Lennon.

AM953150.

Like You Do...

Best Of The Lightning Seeds.

AM952039.

Melanie C: Northern Star.

AM962126.

**Natalie Imbruglia:
Left Of The Middle.**

AM952380.

Oasis: The Masterplan.

AM954536.

Pulp: This Is Hardcore.

AM953689.

The Best Of Sting 1984-1994.

AM926070.

Shania Twain: Greatest Hits.

AM962676.

Tori Amos: The Singles.

AM949861.

The Top 50 Singles Of All Time.

AM949531.

These books, and many more, are available from all good music retailers (quoting order numbers above) or, in case of difficulty, contact Music Sales Limited, Newmarket Road, Bury St. Edmunds, Suffolk IP33 3YP. Telephone 01284 725725; Fax 01284 702592. www.musicsales.com

Eleven of The Cardigans' best songs
in piano/vocal/guitar arrangements,
complete with lyrics & guitar chord boxes.

Been It
Carnival
Erase/Rewind
Explode
Hanging Around



Higher
Lovefool
My Favourite Game
Rise And Shine
Sick And Tired
Your New Cuckoo

www.musicsales.com

Wise Publications
AM961026
ISBN 0-7119-7870-0