

# TEARS FOR FEARS

TEARS ROLL DOWN (GREATEST HITS 82-92)



SOWING THE SEEDS OF LOVE

EVERYBODY WANTS TO RULE THE WORLD

WOMAN IN CHAINS

SHOUT

HEAD OVER HEELS

MAD WORLD

PALE SHELTER

I BELIEVE

LAID SO LOW (TEARS ROLL DOWN)

MOTHERS TALK

CHANGE

ADVICE FOR THE YOUNG AT HEART

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# Sowing the seeds of love

Words & Music by  
Orzabal / Smith

Gm7



F



Ebmaj7



Am/D



1. High time we made a stand\_ and shook up the views of the com-mon man, and the love  
2. I spy tears in their eyes they look to the skies for some kind of div-ine in-ter-

Ebmaj7



Am/D



Ebmaj7



Am/D



- train\_ rides from coast to coast. D. J.'s the man we love\_ the most.\_\_\_\_  
- ven-tion. Food goes to waste! So nice to eat, so nice\_ to taste.\_\_\_\_

Gm7



F



Ebmaj7



Am/D



Could you be, could you be squeak-y clean\_ and smash ev-ery hope\_ of de-mo-cra-cy\_\_\_\_ as the head  
Poli-tician gran-ny with your high i-deals have you no i-dea how the ma-jo-rity feels?\_ So with-

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Ebmaj7

Am/D

Ebmaj7

Am/D



— line\_ says you're free to choose. There's egg on your face and mud on your shoes.\_  
 out love\_ and a pro-mised land, we're fools to the rules of a gov-ern-ment plan.

Ebmaj7

Am/D



One of these days\_ they're gon - na call it the blues\_ yeah, yeah.\_  
 Kick out the Style!\_ Bring back the\_ Jam!\_ yeah, yeah.\_

C

C/B

Am

Am/G

Fmaj7

Ab

G7

Chorus

Sow-ing the seeds of love,\_ seeds of love,\_ sow-ing the seeds.  
 And a - ny-thing is pos-si-ble when you're sow-ing the seeds\_ of love.  
 A - ny-thing

C

C/B

Am

A/G

1. Fmaj7

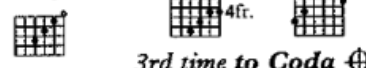
Ab

G7

Sow-ing the seeds of love,\_ seeds of love,\_ sow-ing the seeds.  
 A-ny-thing is pos-si-ble sow-ing the seeds of love.\_



2.3. Fmaj7 Ab G7



3rd time to Coda ⊕

Ab G7 Ab G7 Ab G7



sow-ing the seeds, — the birds and the bees, my girl-friend and me in

Fmaj7 Ebmaj7 Fmaj7 Ebmaj7



love.

F Ebmaj7 F Ebmaj7



F Eb Bb F Eb Bb F Eb Bb F Eb Bb



Fmaj7



Ebmaj7



Fmaj7



Ebmaj7



Feel the pain, — talk a-bout it if you're a wor-ried man, — then shout a-bout it.

Fmaj7



Ebmaj7



Fmaj7

1.  
Ebmaj7

O - pen hearts fell a-bout it. — O - pen minds. — think a-bout it.  
Ev - ery-one read a-bout it. — Ev-ery-one —

2.

Ebmaj7



Fmaj7



Ebmaj7



Fmaj7



Scream a - bout it ev - ery - one. — Ev - ery - one —

Ebmaj7



Eb



C/D



read a - bout. it, read a - bout. it, read it in the books, in the cran-nies and the nooks, there are



⊕ CODA

*D.♯ al Coda*

books to read.

Am7 D Am7

Sow-ing the seeds of love, —

D Am7 D Am7

sow-ing the seeds, sow-ing the seeds of love, — sow-ing the seeds of love.

D

— Mis-ter Eng-land sow-ing the seeds of love. —

VERSE 3:

Time to eat all your words, swallow your pride, open your eyes.  
 High time we made a stand and shook up the view of the common man.  
 And the love train rides from coast to coast, every minute of every hour.  
 "I Love a Sunflower," and I believe in love power, Love Power, LOVE POWER!!!

CHORUS:

Sowing the Seeds  
 An end to need,  
 And the Politics of Greed  
 With Love.

# Everybody Wants To Rule The World

Words & Music by Orzabal/Stanley & Hughes

Musical notation for the first system, including a guitar chord diagram for D.

(INTRO) (x 4)

Musical notation for the second system, including guitar chord diagrams for A/D and G/D.

Musical notation for the third system, including guitar chord diagrams for A/D and G/D.

1. Wel - come to your life  
 2. It's my own de - sign

Musical notation for the fourth system.

Musical notation for the fifth system, including guitar chord diagrams for A/D and G/D.

There's no turn - ing back ev - en while we  
 It's my own re - morse help me to de - cide

Musical notation for the sixth system.



A/D



G/D



(CHORUS)



sleep\_\_\_\_\_

we will find you act - ing on your  
help me make the most of free - dom



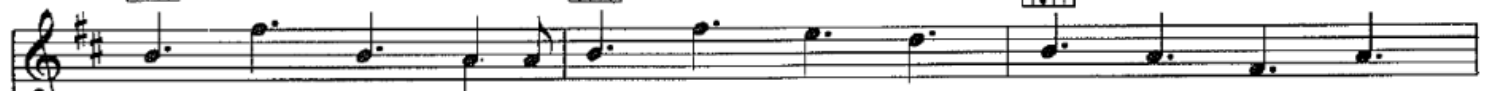
F#m



G



F#m



best be - hav - iour you turn your back on moth - er na - ture  
and of pleas - ure noth - ing ev - er lasts for ev - er



Em7



F#m



G



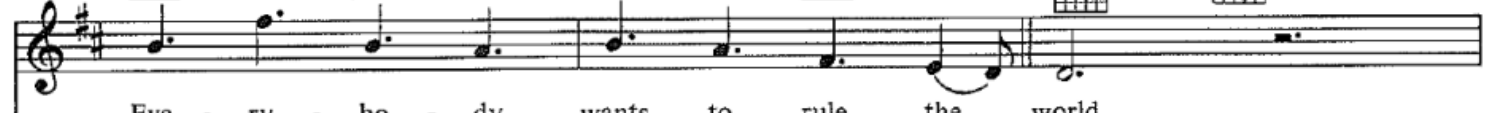
A



1 A/D



G/D



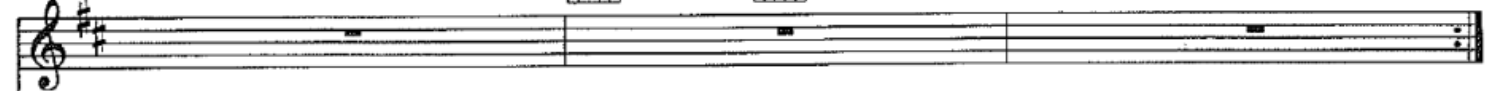
Eve - ry - bo - dy wants to rule the world.



A/D



G/D



2

G

D

A

G

There's a room where the light won't find you hold-ing hands while the

D

A

G

D

A

walls start tumb - ling down when they do I'll be right be - hind you

*Chorus:* So glad we've almost made it  
So sad they had to fade it  
Everybody wants to rule the world

*Instr:*  $\parallel$ : G / D / A : $\parallel$ : Bm / C : $\parallel$  G / A

*Intro:* (Repeat)

*Chorus:* I can't stand this indecision  
(x 2) Married with a lack of vision  
Everybody wants to rule the  
Say that you'll never never never need it  
One headline why believe it?  
Everybody wants to rule the world

*Instr:* G / D / A / G / D / A

*Chorus:* All for freedom and for pleasure  
Nothing ever lasts forever  
Everybody wants to rule the world

*Intro:* (Repeat) - *Gtr. Solo*



# Woman In Chains

Words & Music by  
Orzabal

Dm



Dm



Bb9



F+9



F+9



Dm7(+4)



Bb9



F+9



F+9



1. You bet-ter love lov-ing and you bet-ter be-have. —



You bet-ter love lov-ing and you bet-ter be-have.

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

Bb9



F+9



Wo-man in chains, wo-man in chains.

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

F+9



2. Calls her man the great white hope,  
3. Trades her soul as skin and bone,

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

Dm7(+4)



Bb9



says she's fine she al - ways copc. Oh, wo-man in chains,  
sells the on - ly thing she owns.

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



2nd time to Bridge

wo-man in chains. Well I feel

Dm7(+4)



Dm7(+4)/C



Bb9



ly - ing and wait - ing is a poor man's deal. Deep in your heart there are wounds time can't heal.

Dm7(+4)



Dm7(+4)/C



And I feel hope-less - ly weighed down by your eyes  
And I feel some-bo - dy some - where is try - ing

Bb9



to Coda ⊕

— of steel. Well it's a  
— to breathe. Well you know what I mean, it's a world gone cra - zy keeps

F+9



wo-man in chains. \_\_\_\_\_ Oh \_\_\_\_\_

Dm7



Bb9



Wo-man in chains, wo-man in chains. \_\_\_\_\_

F+9



Bridge

Men of stone.

F+9



Dm7



Bb9



Men of stone.



F+9



*D. al Coda*

⊕ CODA

Well I feel wo-man in chains.

Csus4



Bb9



Dm7



Csus4



It's un-der my skin but out of my hands I'll tear it a-part but I won't un-der-stand,

Bb9



I will not ac-cept the great-ness of man  
It's a world gone cra-zy keeps wo-man in chains.

gone cra-zy keeps wo-man in chains.

INSTR VERSE (Key G) + 'So free her'

# Shout

Words & Music  
Orzabal/Stanley

(CHORUS)



Shout shout let it all out

(Tacet 1<sup>o</sup>)

Gm/Eb



Gm/C



these are the things I can do with-out come on — I'm

Gm



talk - ing to you — come on —

Gm/Bb



1. In vio - lent times —

1 2.3.

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Gm/C



you should - n't have to sell your soul \_\_\_\_\_

Gm/Bb



In black and white they real - ly real - ly

Gm/C



ought to know \_\_\_\_\_ Those one \_\_\_\_\_

Gm/Bb



Gm/C



\_\_\_\_\_ track minds \_\_\_\_\_ that took you for a work - ing boy \_\_\_\_\_

Gm/Bb



Kiss them — good - bye —

Gm/C



You shouldn't have to jump for joy — you shouldn't have to

*Chorus:* (Repeat)  
(3<sup>o</sup> bar)

*Verse 2:* They gave you life and in return you gave them hell  
As cold as ice, I hope we live to tell the tale  
I hope we live to tell the tale

*Chorus:* (Repeat) + 4 bars Gm

*Instr:* Gm/C / Gm // Gm

*Chorus:* (Repeat)  
(3<sup>o</sup> bar)

*Verse 3:* And when you've taken down your guard  
If I could change your mind I'd really like to  
Break your heart I'd really like to shake your heart

*Chorus:* (Repeat) + Solos.



# Head Over Heels

Words & Music by  
Orzabal/Smith

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line and a more active treble line with chords and arpeggios. Chord diagrams are provided for the guitar, showing fingerings for C, D, A9, A, Cmaj7, and C.

**Chord Diagrams:**

- C:** X02321
- D:** XX0232
- A9:** X02023
- A:** X02020
- Cmaj7:** X02321
- C:** X02321

**Vocal Line:**

1. I want-ed to be with you a - lone\_\_

and talk a - bout the wea - ther but tra -

- di - tions I can trace a - gainst the child in your face\_\_

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won't es-cape my at - ten-tion      You keep your dis-tance with a








sys - tem of touch —      and gen - tle per - sua-sion.      I'm






lost in ad - mir - a - tion could I need you this much. — Oh you're just






was - ting my time — you're — just      just      just was - ting time.






## (CHORUS)

Some-thing hap-pens and I'm head ov - er heels I ne - ver find\_\_ out till I'm

G Em G

head ov - er heels \_\_\_\_\_ some - thing hap-pens and I'm head ov - er heels\_\_ ah\_\_ don't

Em G Em

take my heart don't break my heart don't don't don't throw it a - way

(BRIDGE)

Dm7(+9) A9 A

throw it a - way\_\_ throw it a - way\_\_

Cmaj7 C A9 A Cmaj7 C

Verse 2: I made a fire and watching it burn  
 Thought of your future  
 With one foot in the past now just how long will it last  
 No, no, no have you no ambition  
 My mother and my brothers used to breathing clean air  
 And dreaming I'm a doctor  
 It's hard to be a man when there's a gun in your hand  
 Oh I feel so.....

The musical score consists of three systems, each with a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 4/4. Chord diagrams for C and D are provided above the vocal line.

**System 1:** The vocal line begins with a whole rest, followed by the lyrics "This is my four leaf". The piano accompaniment features a steady eighth-note melody in the right hand and a simple bass line in the left hand.

**System 2:** The vocal line continues with "clo - ver. I'm on the line op - en mind. This is my". The piano accompaniment continues with the same rhythmic pattern.


**System 3:** The vocal line concludes with "four leaf clo - ver". The piano accompaniment ends with a final chord.



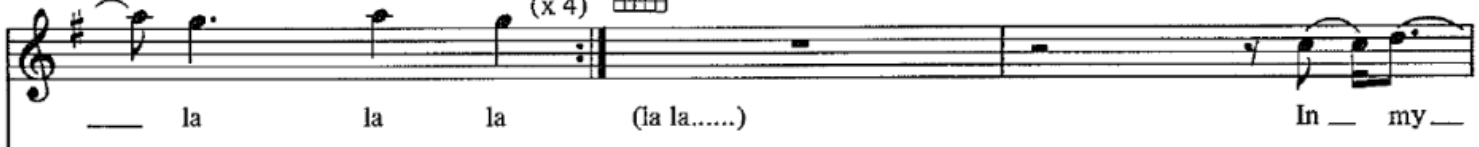
C  D 

La la la la la la la la la la la




C  (x 4)


la la la (la la.....) In my




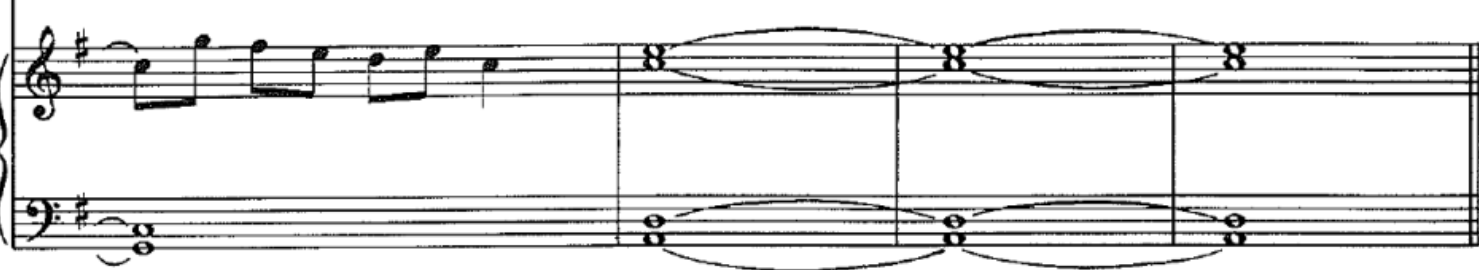

D  C 

minds eye one lit - tle boy one lit - tle




D7(+9) 

man fun-ny how time flies.

Instr: Dm/Am

# Mad World

Words & Music by  
Orzabal

F#m



A



1. All a - round me are fa - mil - iar fa - ces,  
2. Child - ren wait - ing for the day they feel good,

E



B



worn out pla - ces,  
Hap - py Birth - day,

worn out fa - ces,  
Hap - py Birth - day,

F#m



A



— bright and ear - ly for their dai - ly ra - ces,  
— made to feel the way that ev - ery child should,



go - ing no - where, go - ing no - where.  
sit and lis - ten, sit and lis - ten.



— Their tears are fill - ing up their glass - es,  
— Went to school and I was ve - ry ner - vous,



no ex - press - ion, no ex - press - ion.  
no one knew me, no one knew me.



— Hide my head, I want to drown my sor - row,  
— 'Hel - lo tea - cher, tell me what's my les - son?'



no to - mor - row, no to - mor - row.  
Look right through me, look right through me.



And I find it kind of fun - ny, I find it kind of



sad, the dreams in which I'm dy - ing are the best I've ev - er



had. I find it hard to tell you, 'cos I find it hard to



F#m



B



take, when peo - ple run in cir - cles it's a ve - ry, ve - ry

F#m



B



mad world, \_\_\_\_\_

F#m



B



mad world, \_\_\_\_\_

F#m



B



mad world, \_\_\_\_\_

F#m



1.

B



mad

world.

2.3.

B



to Coda ⊕

F#m



E



B



D. al Coda

⊕ CODA

8

# Pale Shelter

Words & Music by  
Orzabal

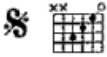
Fmaj7 G6

Am G D C Am G

D C Am G D C

Am G D6 C6 B7sus4

Fmaj7



G6add9



1. How can I be sure? \_\_\_\_\_ When your \_\_\_\_\_ in - tru - sion's my \_\_\_\_\_  
 2. How can I be sure? \_\_\_\_\_ For all \_\_\_\_\_ you say \_\_\_\_\_ you keep \_\_\_\_\_

Fmaj7



— il - lu - sion, how can I be sure? \_\_\_\_\_ When all \_\_\_\_\_  
 — me wait - ing, how can I be sure? \_\_\_\_\_ When all \_\_\_\_\_

G6add9



Fmaj7



— the time \_\_\_\_\_ you changed \_\_\_\_\_ my mind \_\_\_\_\_ I asked for more and more,  
 — you do \_\_\_\_\_ is see \_\_\_\_\_ me through, \_\_\_\_\_ I asked for more and more,

Dm9



— how can I be sure? \_\_\_\_\_ When you don't give me  
 — how can I be sure? \_\_\_\_\_

Am G D C

love, you give me pale shel - ter, you don't give me

Am G D G Am G

love, you give me cold hands, and I can't op - er - ate on this

D C Am G D6 7fr.

fail - ure, when all I want to be is \_\_\_\_\_ com - plete - ly in com - mand. \_\_\_\_\_

C6 5fr. B7sus4 4fr.

3rd time to Coda ⊕



Fmaj7



G6



Musical notation for the first system, including treble and bass staves with chords and melodic lines.

⊕ CODA

Fmaj7



*D.S. al Coda (Verse 3)*

Musical notation for the first part of the Coda section.

Musical notation for the second part of the Coda section.

Dm9



C



Musical notation for the second system, including treble and bass staves with chords and melodic lines.

G6



You don't give me

Musical notation for the third system, including treble and bass staves with chords and melodic lines.

Fmaj7



Dm9



love, \_\_\_\_\_ you don't give me love. \_\_\_\_\_

Cmaj7



G6

*repeat to fade*

You don't give me

## Verse 3:

I've been here before.  
 There is no why, no need to try,  
 I thought you had it all.  
 I'm calling you, I'm calling you,  
 I ask for more and more.  
 How can I be sure?

# I Believe

Words & Music by  
Orzabal

Em(-3)



Fmaj7



1. I be -

- lieve

that when the hurt - ing and the pain has gone we will be

strong oh yes we will be strong.

And I be - lieve that if I'm cry - ing while I write these words

Gm7



is it ab - surd? Or am I be - ing

Ebmaj7



C7(+9)/E



Fmaj7



real? I be -

Ab



- lieve that if you knew just what these tears were for they would just

Gm7



Ebmaj7



pour like eve - ry drop of rain

C7(+9) Ab

That's why I be - lieve \_\_\_\_\_ it is too late

Gm7 Em(-3)

for an - y - one\_\_ to be - lieve.

Detailed description: This block contains the first system of a musical score. It 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 one flat (Bb). The first system includes guitar chord diagrams for C7(+9) and Ab. The lyrics are: "That's why I be - lieve \_\_\_\_\_ it is too late". The second system includes guitar chord diagrams for Gm7 and Em(-3). The lyrics are: "for an - y - one\_\_ to be - lieve." The piano accompaniment consists of chords and moving lines in both hands.

*Verse 2:* I believe that if you thought for a moment, took your time  
 You would not resign yourself to your fate  
 And I believe that if it's written in the stars, that's fine  
 I can't deny that I'm a Virgo too  
 I believe that if you're bristling while you hear this song  
 I could be wrong or have I hit a nerve?  
 That's why I believe it is too late for anyone to believe

*Verse 3:* I believe that maybe somewhere in the darkness  
 In the nightmare, in the storm  
 In the casino  
 Casino Spanish eyes  
 I believe, no I can't believe that every time you hear a newborn scream  
 You just can't see the shaping of a life  
 The shaping of a life



# Laid So Low (Tears Roll Down)

Words & Music by  
Roland Orzabal / Dave Bascombe

The musical score is written in 4/4 time and consists of several systems of staves. The first system shows the beginning of the piece with guitar chords Asus4, F, and Gadd9. The second system includes chords Dm, C/E, Dm/F, and N.C. The third system features Am9 and Dm7 chords, with the lyrics "1. Chewed the bone down too low,". The fourth system includes Amaj9, Fadd9, and Am9 chords, with the lyrics "got fed on tea and sym-pa-thy... Blew the sail". The score includes guitar chord diagrams, bass lines, and vocal lines with lyrics.

Asus4

F

Gadd9

Dm

C/E

Dm/F

N.C.

Am9 5fr.

Dm7 5fr.

Amaj9 5fr.

Fadd9

Am9 5fr.

1. Chewed the bone down too low,

got fed on tea and sym-pa-thy... Blew the sail

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Dm7  
 5fr.

Amaj9  
 5fr.

— like — the wind, — I wish you were my

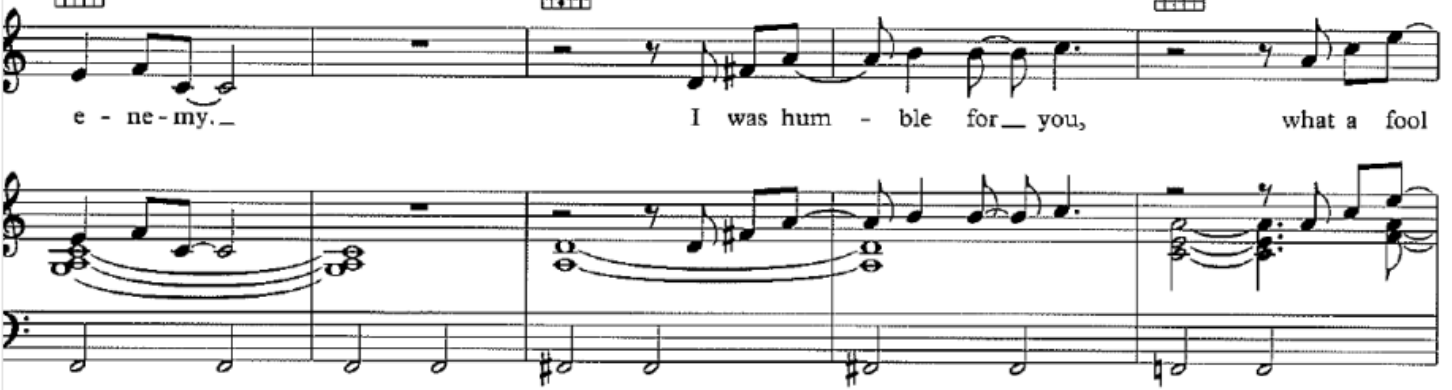


Fadd9  


D/F#  


Fmaj6/7  


e - ne - my. — I was hum - ble for — you, what a fool



Gsus4  
 3fr.

— I've been to have laid so low — for so long, — so low. —




Am  


Fmaj7  


Chorus

In-to that void — of si - lence, where we cry with-out sound,



Gadd9



Dm



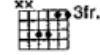
C/E



Dm/F



Gsus4

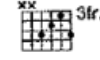


where tears roll down, where tears roll down. And when your mo -

Fmaj7



Gadd9



- ther's vio - lence sent your soul un-der-ground, where

Dm



C/E



1.  
N.C.

tears roll down, where tears roll down.

2.

L.H.

2/4

Am

F

Gadd9

Dm

*D.S. chorus ad lib. to fade*

C/E

Dm/F

## Verse 2

Drew the blade way too slow  
 Was shackled by your honesty.  
 Made a mess, I guess I should have known  
 That life was lust and liberty.

Not a chance mutation  
 Or the last temptation,  
 Laid so low  
 For so long, so low.

# Mothers Talk

Words & Music by  
Orzabal/Stanley

Musical notation for the first system, featuring a treble clef with a glissando effect and a bass clef.

Musical notation for the second system, featuring a treble clef and a bass clef.

## (CHORUS)



My fea-tures form with the change in the wea- ther—

Musical notation for the chorus, featuring a treble clef and a bass clef.

we can we can work it out. My fea-tures form with the change in the wea- ther—

Musical notation for the chorus, featuring a treble clef and a bass clef.

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We can we can work it out. When the wind blows

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "We can we can work it out. When the wind blows". The piano accompaniment consists of a right hand with a steady eighth-note chordal pattern and a left hand with a simple eighth-note bass line.

When the moth-er's talk— when the wind blows

The second system continues the vocal line with the lyrics "When the moth-er's talk— when the wind blows". The piano accompaniment maintains the same rhythmic pattern as the first system.

when the wind blows when the moth-er's talk— When the wind blows

The third system continues the vocal line with the lyrics "when the wind blows when the moth-er's talk— When the wind blows". The piano accompaniment remains consistent.

we can work it out. 1. It's not that you're not good e - nough—

The fourth system concludes the vocal line with the lyrics "we can work it out. 1. It's not that you're not good e - nough—". The piano accompaniment includes two guitar chord diagrams: C7 and C#dim. The C7 chord is shown as a grid with notes on strings 1-6, and the C#dim chord is shown as a grid with notes on strings 1-6.

Gm/D C#dim Em

It's just that we can make it bet - ter — giv - en that you

C#m7(dim5) G/D C#m7(dim5)

pay the price — we can keep you young and ten - der —

C7 C#dim Gm/D

fol - low in the foot-steps of a funeral pyre. — You were paid not to lis - ten now your

C#dim

house is on fire. — Wake me up — when things get — star -

ed when eve-ry-thing starts to hap-pen

Hey yeah.

Dm/G

*Chorus: (Repeat)*  
 (Em / C9 / A9)





*Verse 2:* Some of us are horrified, others never talk about it and  
 When the weather starts to burn, then you'll know that  
 You're in trouble follow in the footsteps of a soldier girl  
 It is time to put your clothes on and to face the world  
 Don't you feel your luck is changing  
 When everything starts to happen  
 The beat of the drum is the beat of the drum.


*Instr:* Bb / A / Ab / G / Gb / F

*Chorus: (Repeat)*

# Change

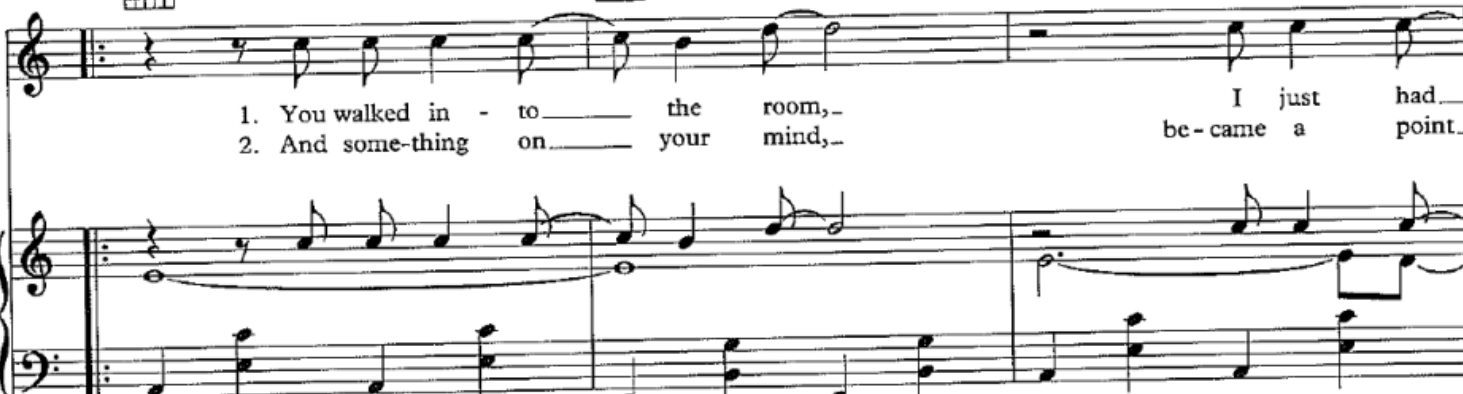
Words & Music by  
Orzabal



Am  Em7  Am  Em7  (4 times)



Am  Em7  Am 

1. You walked in - to the room, - I just had -  
2. And some-thing on your mind, - be- came a point.



G  Am  Em7 

- to laugh, - the face you wore - was cool, -  
- of view, - I lost your hon - es - ty, -



Am G Bb6

you were a pho - to - graph. When it's all too  
 you lost the life in you. When it's all too

Fadd9 Bb6 Fadd9

late, it's all too late.  
 late, it's all too late.

Am Em7 Am

I did not have the time, I did not have  
 We walk and talk in time, I walk and talk

G Am Em7

the nerve to ask you how you feel,  
 in two, where does the end of me



Am G Bb6

is this what you de - serve? When it's all too  
 be - come the start of you? When it's all too

Fadd9 Bb6 Fadd9

late, it's all too late.  
 late, it's all too late.

Am Em7 Am Em7

Change, you can change.

Am Em7 Am Em7

Change, you can change.

Em F Em

What has hap-pened to \_\_\_\_\_ the friend that I \_\_\_\_\_

F Em F

\_\_\_\_\_ once knew? \_\_\_\_\_ Has he gone a - way? \_\_\_\_\_

D C

1.

2.

Am Em7 Am

1. G 2. G Bb6 Fadd9

When it's all \_\_\_\_\_ too \_\_\_\_\_ late,

Bb6 Fadd9 Am Em7 Am

it's all too \_\_\_\_\_ late. Change.



Em7 Am Em7 Am Em7

Change, you can \_\_\_\_\_ change.


*repeat to fade*

# Advice For The Young At Heart

Words & Music by  
Orzabal / Holland

Fmaj7  Em7 




Ad - vice for the young at heart, — soon we will — be old -

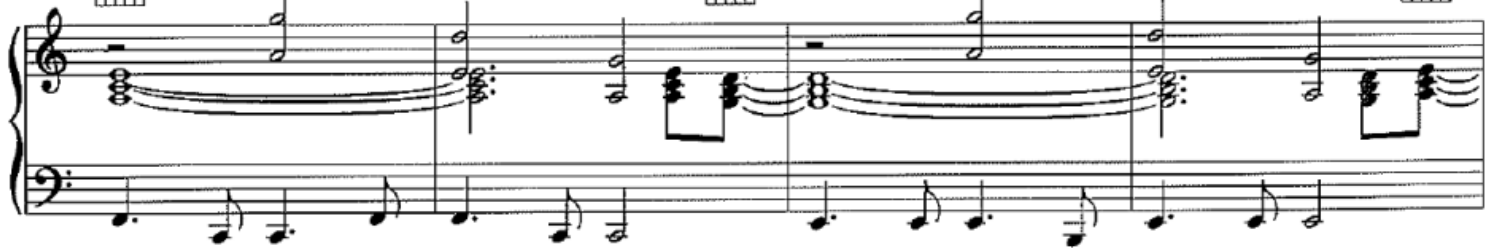




Fmaj7  Em7 

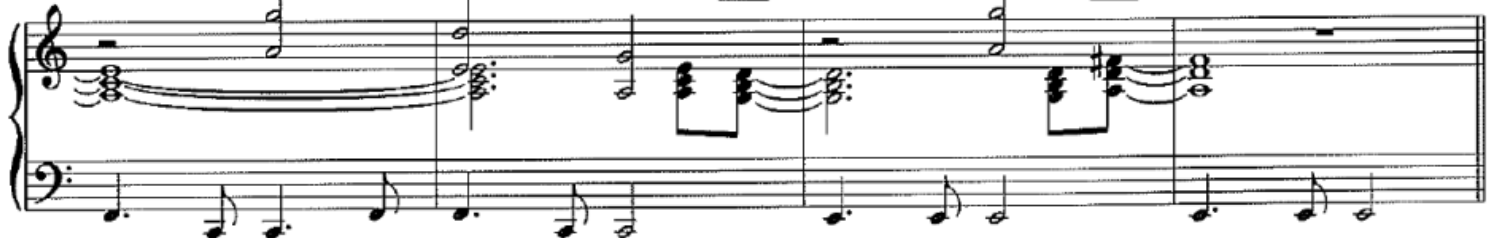
- er. — When we gon - na make it work? —



Fmaj7  Em7  Fmaj7 



Em7  D/E 





Fmaj7

Em7

1. Too ma - ny peo - ple liv - ing in a sec - ret world,  
 2. Love is a pro - mise, love is a sou - ve - nir,

Fmaj7

while they play mo - thers and fa - thers, we play lit - tle boys and  
 once giv - en ne - ver for - got - ten, ne - ver let it dis - ap -

Em7

Dm9

girls. This could be our last chance.  
 - pear.

Cmaj7

When we gon - na make it work? Work - ing hour is o -



Fmaj7



Em7



I could be hap - py, I could be quite na - ive,

Fmaj7



it's on - ly me and my sha - dow hap - py in our make be -

Em9



Gm7add4



- lieve. Soon. (- ver.) And with the

Bb6add9



C/D



hounds at bay, I'll call your bluff,

Gm7add4

Bb6add9

C/D

'cause it would be o - kay\_\_\_ to walk on tip - toes ev -  
and how it makes me weep\_\_\_ 'cause some-one sent\_\_\_ my soul\_\_\_

C7sus4

Bb6add9

- ery\_\_\_ day\_\_\_ And when I think of you and all the love that's due,\_\_\_ I'll make a  
- to\_\_\_ sleep..

C/D

Dm7

C7sus4

pro-mise, I'll\_\_\_ make a stand\_\_\_ 'cause to these big brown eyes,\_\_\_ this comes as

Bb6add9

C/D

Dmaj7

to Coda ⊕

no sur - prise... We've got the whole wide world.. in our hands.

Fmaj7



Em7



Ad - vice for the young at heart, — soon we will — be old -

Fmaj7



Em7



- er. — When we gon - na make it work? —

⊕ CODA

Dmaj7



B♭maj7



*D.♯ al Coda*

hands.

Am7  
X0 0 0 0

Musical notation for the first system, featuring a treble and bass clef. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a bass line with a sustained chord in the first measure.

Bbmaj7

x  
0 0 0 0

Musical notation for the second system, featuring a treble and bass clef. The treble staff contains a melodic line with a sustained chord in the first measure. The bass staff contains a bass line with a sustained chord in the first measure.

Am7

X0 0 0 0

*repeat chorus to end*

Musical notation for the third system, featuring a treble and bass clef. The treble staff contains a melodic line with a sustained chord in the first measure. The bass staff contains a bass line with a sustained chord in the first measure.

## Chorus:

Advice for the young at heart,  
 Soon we will be older.  
 When we gonna make it work?  
 Working hour is over,  
 We can do anything we want,  
 Anything that we feel like doing  
 Advice . . .

SOWING THE SEEDS OF LOVE  
EVERYBODY WANTS TO RULE THE WORLD  
WOMAN IN CHAINS  
SHOUT  
HEAD OVER HEELS  
MAD WORLD  
PALE SHELTER  
I BELIEVE  
LAID SO LOW (TEARS ROLL DOWN)  
MOTHERS TALK  
CHANGE  
ADVICE FOR THE YOUNG AT HEART

The Virgin logo is written in a stylized, cursive script.

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