

The Great Songs of Steve Winwood.

*A collection of songs from one of Britain's most prolific songwriters.
Arranged for piano/vocal with guitar diagrams and chord symbols.*



The Great Songs of Steve Winwood.

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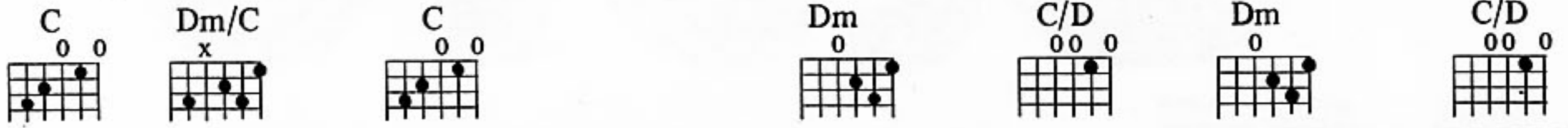
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Arc Of A Diver.

Words & Music by Steve Winwood & Viv Stanshall

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Moderately



G x000 E 0 00 Am 0 0

For shar - ing dreams, I need_ my wom - an. This
 my mind_ in sky. And when_ I wake up,

Dm 0

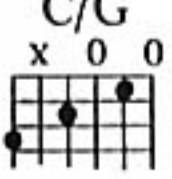
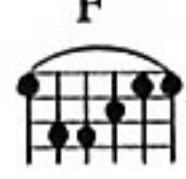
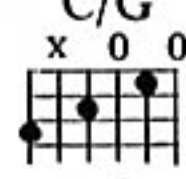
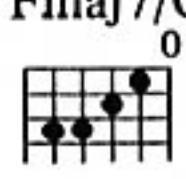
hum - ble ex - pres - sion mea - ger - ly dressed,
 day - time and night - time, I feel you near.

G x000 E 0 00 Am 0 0


my eyes_ so mean_ it has no mean - ing. But jeal - ous
 Warm wa - ter breath - ing, she helps me here. But jeal - ous

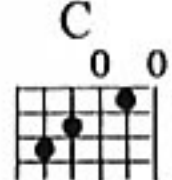
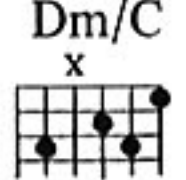
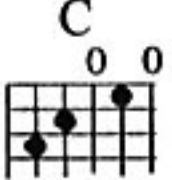
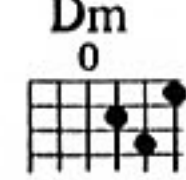
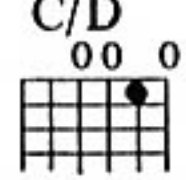
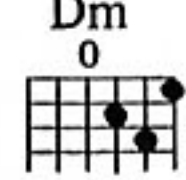
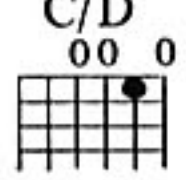
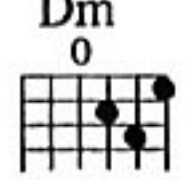
C/G x 0 0 0 F C/G x 0 0 0 Am 0 0

night and all_ her se - cret chords,_ I must be deaf_ on the
 night and all_ her se - cret chords,_ I must be deaf_ on the


C/G  F  C/G  Fmaj7/C 

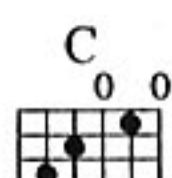
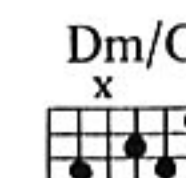
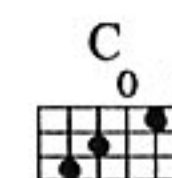
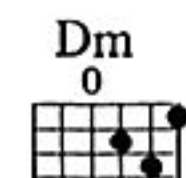
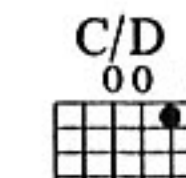
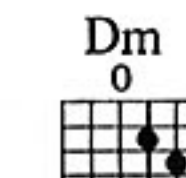
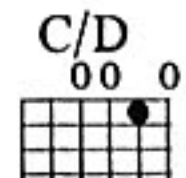
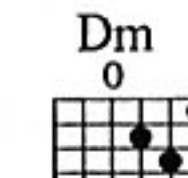
tel - e - phone. I need my love to trans - late.
tel - e - phone. I need my love to trans - late.




C  Dm/C  C  Dm  C/D  Dm  C/D  Dm 


I play time, the pi - an - o, no more run - ning, hon - ey.
This time, to the sky — I'll sing if clouds don't hear me.

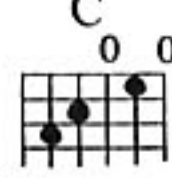
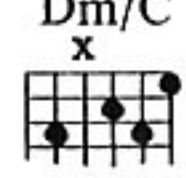
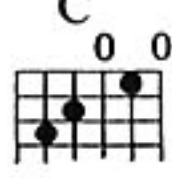
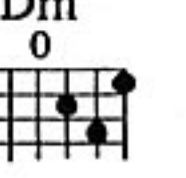
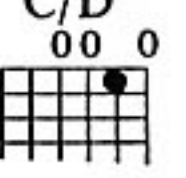
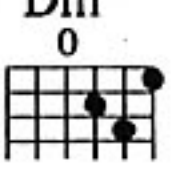
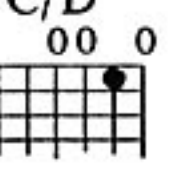
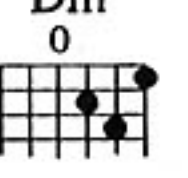


C  Dm/C  C  Dm  C/D  Dm  C/D  Dm 


To the sun, I'll cry — and e - ven if I'm blind - ed,
This time, to the sky — I'll sing if clouds don't hear me.

To Coda 

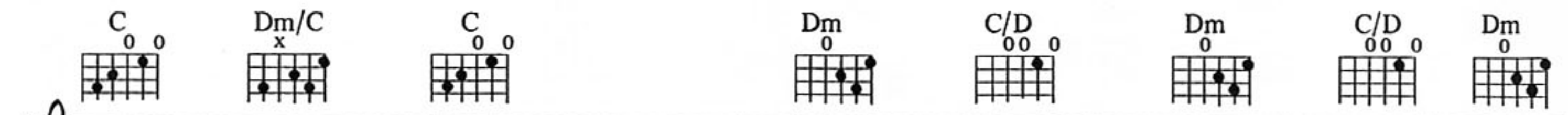


C  Dm/C  C  Dm  C/D  Dm  C/D  Dm 

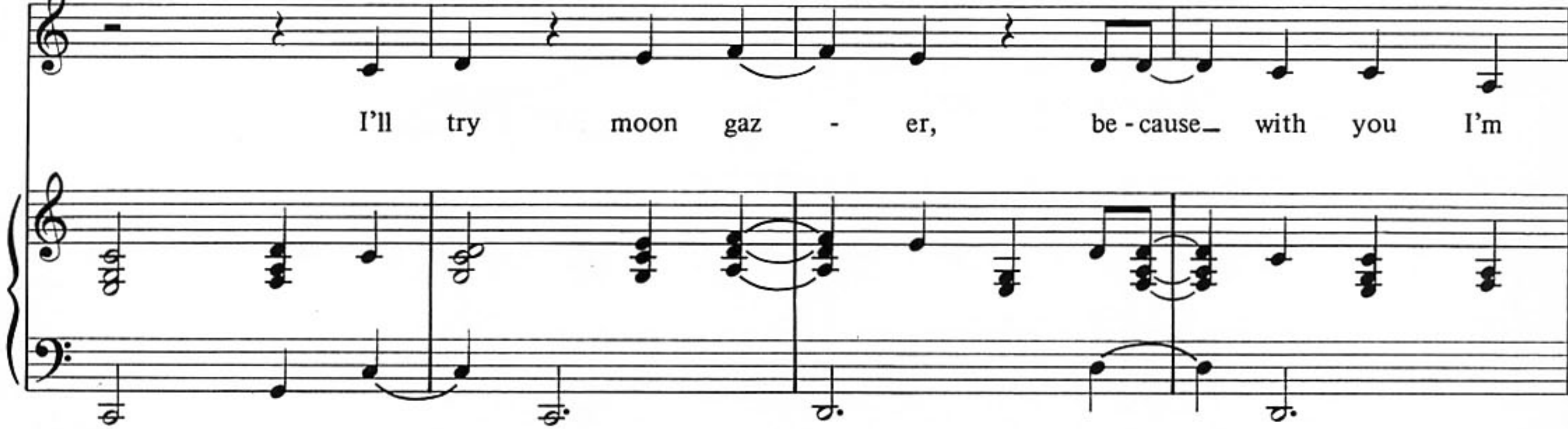
To the sun I'll cry, and e - ven if I'm blind - ed,



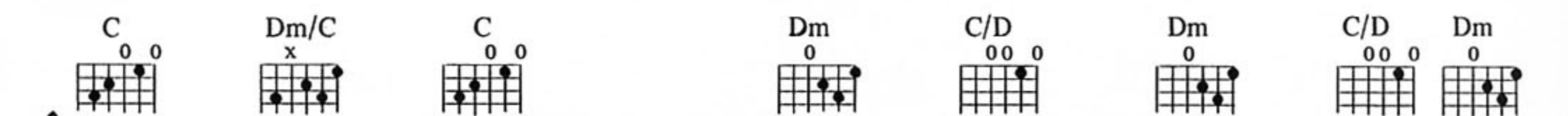
C 0 0 Dm/C x C 0 0 Dm 0 C/D 0 0 0 Dm 0 C/D 0 0 0 Dm 0



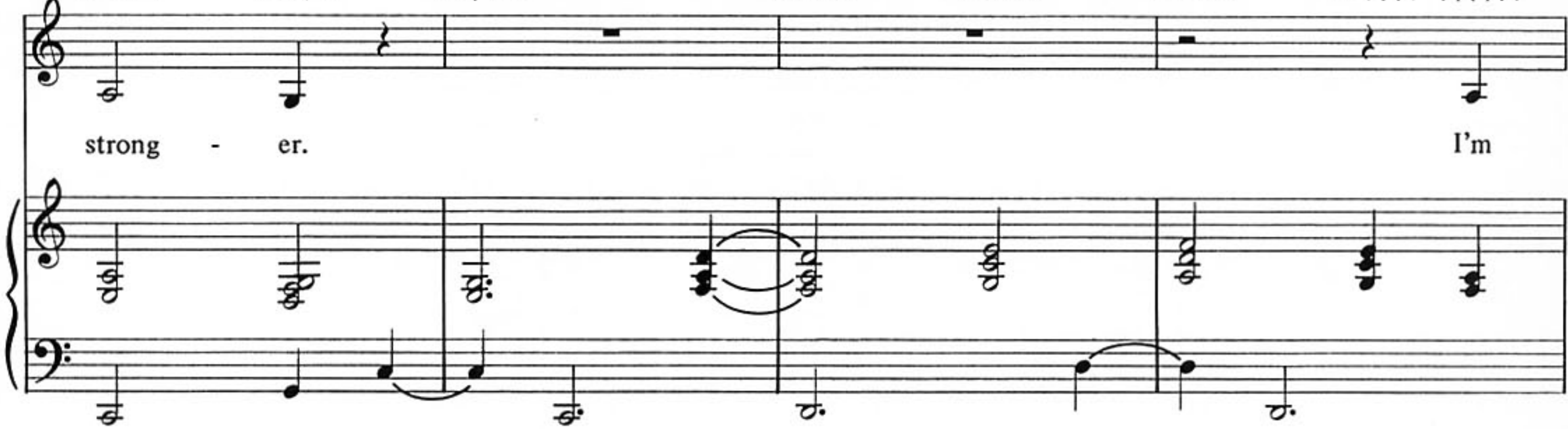
I'll try moon gaz - er, be - cause - with you I'm



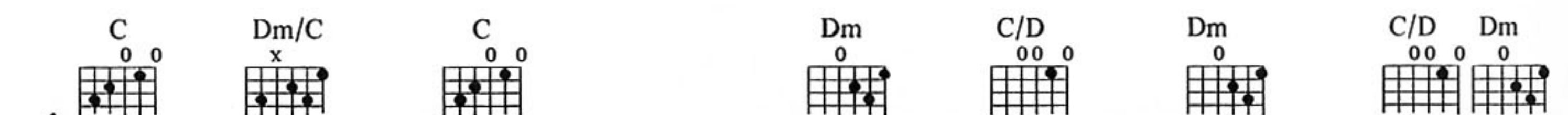
C 0 0 Dm/C x C 0 0 Dm 0 C/D 0 0 0 Dm 0 C/D 0 0 0 Dm 0




strong - er. I'm



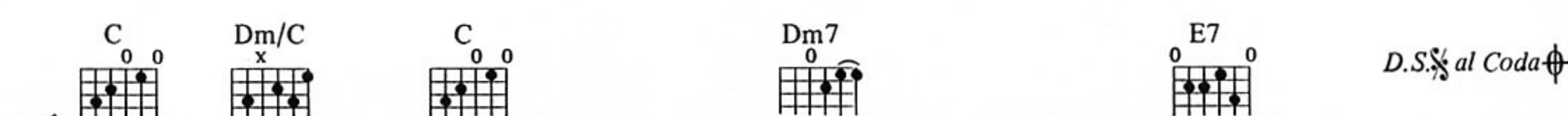
C 0 0 Dm/C x C 0 0 Dm 0 C/D 0 0 0 Dm 0 C/D 0 0 0 Dm 0





strong - er. I'm



C 0 0 Dm/C x C 0 0 Dm7 0 E7 0



strong - er. *D.S. al Coda* 



Coda

C 0 0

Dm/C x

C 0 0

Dm 0

C/D 0 0 0

Dm 0

C/D 0 0 0

Dm 0

I'll try moon gaz - er, be - cause - with you I'm

C 0 0

Dm/C x

C 0 0

Dm7 0

E7 0 0

strong - er.

Am 0 0

Dm 0

Lean, streak - y mu - sic spawned on the streets,
Arc of a div - er, ef - fort - less - ly,

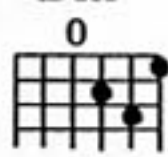
G x000

E 0 0 0

Am 0 0

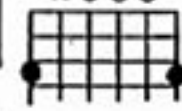
I hear - it. But with you, - I had to go, - 'cause
my mind - in sky. And when - I wake up,

Dm



my — rock 'n' roll — is put - ting on weight.
 day - time and night - time, I feel you near.

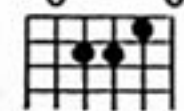
1. G



E



Am



And the beat, — it goes — on. —

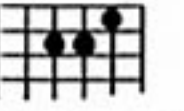
2. G



E



Am



Warm wa - ter breath - ing, she helps me here. But jeal - ous

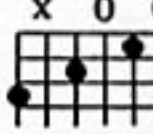
C/G



F



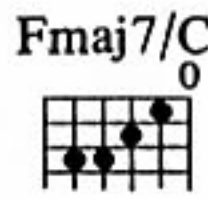
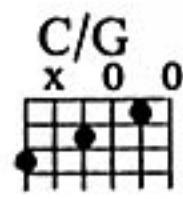
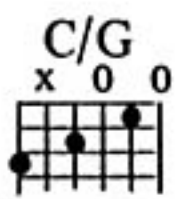
C/G



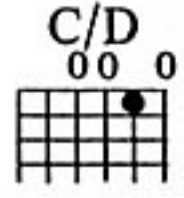
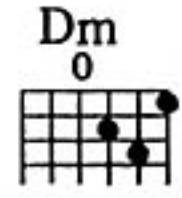
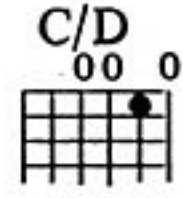
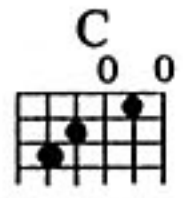
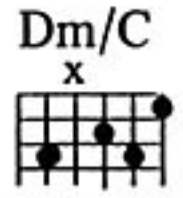
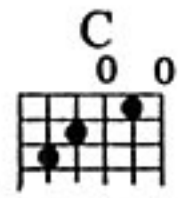
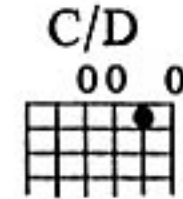
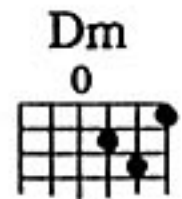
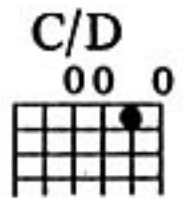
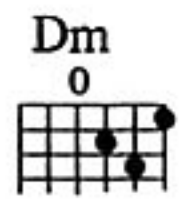
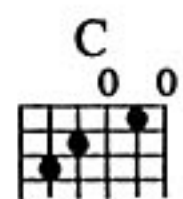
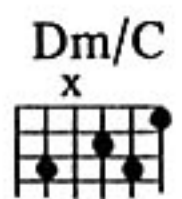
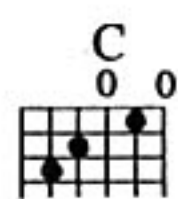
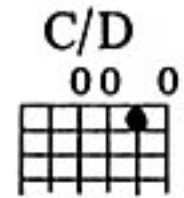
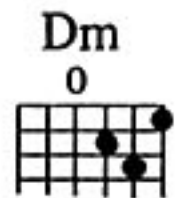
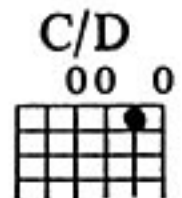
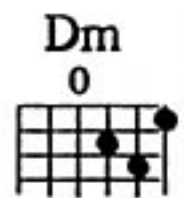
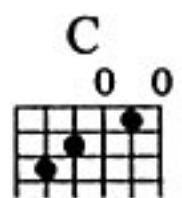
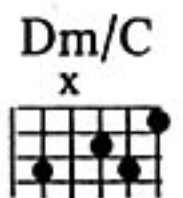
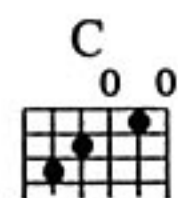
Am



night and all — her se - cret chords, — I must be deaf — on the



tel - e - phone. I need my love to trans - late.

With you, my love, we're gon - na raid the fu - ture.

C 0 0 0 Dm/C x C 0 0 0 Dm 0 C/D 0 0 0

With you, my love, we're gon - na stick up — the past.

Dm 0 C/D 0 0 0 C 0 0 0 Dm/C x C 0 0 0

We'll hold to - day to ran - som till our new

Dm 0 C/D 0 0 0 Dm 0 C/D 0 0 0 C 0 0 0 Dm/C x

quartz clock stop, un - til — yes - ter - day, —

C 0 0 0 Dm 0 C/D 0 0 0 Dm 0 C/D 0 0 0

un - til —

C 0 0 Dm/C x C 0 0 Dm 0 C/D 0 0 0

yes - ter - day, —

Detailed description: This system contains the first five measures of the piece. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). Above the vocal line, five guitar chord diagrams are provided: C (0 0), Dm/C (x), C (0 0), Dm (0), and C/D (0 0 0). The lyrics 'yes - ter - day, —' are written below the vocal line.

Dm 0 C/D 0 0 0 C 0 0 Dm/C x C 0 0

un - til — yes - ter - day, —

Detailed description: This system contains the next five measures. It continues the vocal line and piano accompaniment. Above the vocal line, five guitar chord diagrams are provided: Dm (0), C/D (0 0 0), C (0 0), Dm/C (x), and C (0 0). The lyrics 'un - til — yes - ter - day, —' are written below the vocal line.

Dm 0 C/D 0 0 0 Dm 0 C 0 0

till our quartz clock stop.

Detailed description: This system contains the final five measures of the piece. It continues the vocal line and piano accompaniment. Above the vocal line, four guitar chord diagrams are provided: Dm (0), C/D (0 0 0), Dm (0), and C (0 0). The lyrics 'till our quartz clock stop.' are written below the vocal line.

Detailed description: This system contains the final three measures of the piece, which are purely instrumental piano accompaniment in the grand staff. It features long, sustained chords in both the treble and bass clefs, with a fermata over the final measure.

While You See A Chance.

Words & Music by Steve Winwood & Will Jennings

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Moderately bright

Gmaj9
x0 0

Em7
0 0 0

D/F#
x0

Gmaj9
x0 0

The first system of music features a guitar part with four measures of chords: Gmaj9, Em7, D/F#, and Gmaj9. The piano accompaniment is in 4/4 time, starting with a treble clef and a dynamic marking of *mf*. The bass line consists of a steady eighth-note pattern.

D/A
00

G
x000

E/G#
x 00

The second system continues the piano accompaniment with guitar chords D/A, G, and E/G# indicated above the staff. The piano part features a treble clef and a bass line with a steady eighth-note pattern.

D/A
00

F#/A#
x

Bm

The third system continues the piano accompaniment with guitar chords D/A, F#/A#, and Bm indicated above the staff. The piano part features a treble clef and a bass line with a steady eighth-note pattern.

D/C
x

G/B
x0

Asus4
0 0

A
0 0

D
0

G/D
0

A/D
0 0

D
0

A/C#
x x 0

Bm7

D/F#
x 0

Stand up in a clear, blue morn - ing

Em7
0 0 0

A
0 0

D
0

A/C#
x x 0

un - til you see what can be. A - lone in a cold

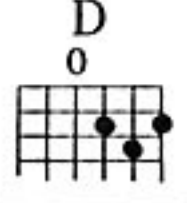
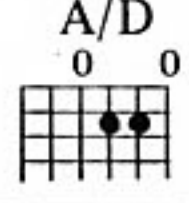
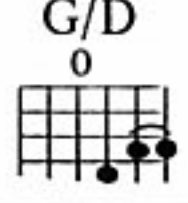
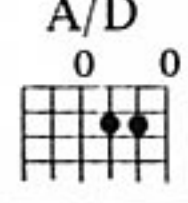
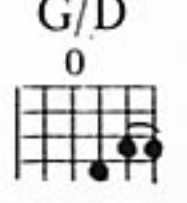
Bm7


D/F#
x 0

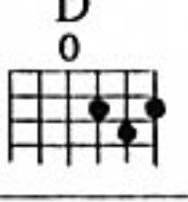
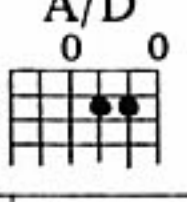
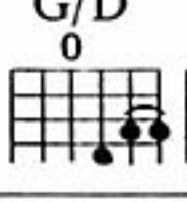
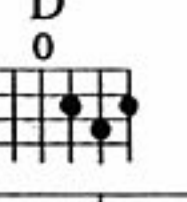
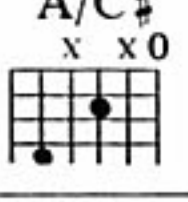
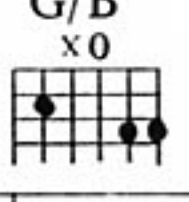
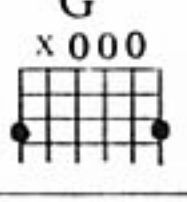
Em7
0 0 0


A
0 0

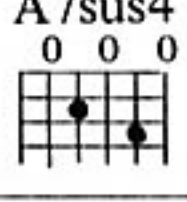
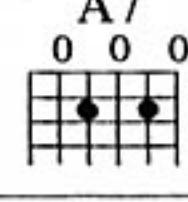
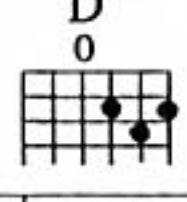
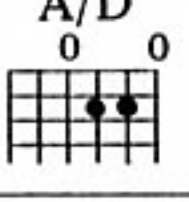
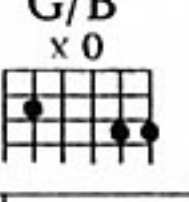
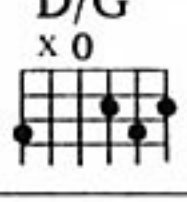
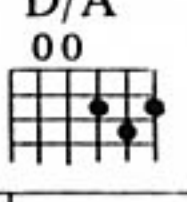
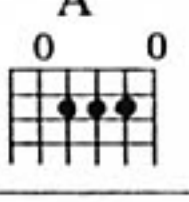
day dawn - ing, are you still free? Can you be?


D 
 A/D 
 G/D 
 A/D 
 G/D 

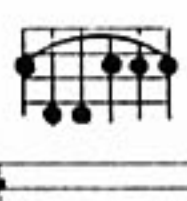
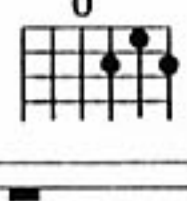
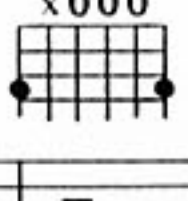
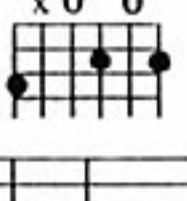
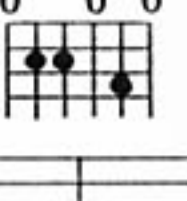


D 
 A/D 
 G/D 
 D 
 A/C# 
 G/B 
 G 

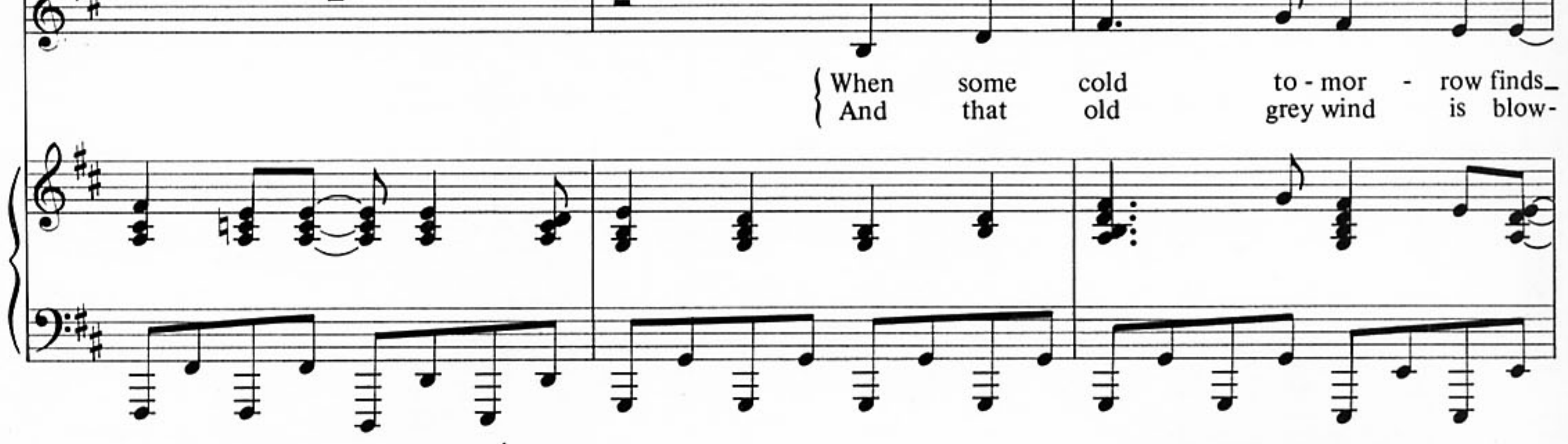


A7sus4 
 A7 
 D 
 A/D 
 G/B 
 D/G 
 D/A 
 A 



F#m 
 D7 
 G 
 Gmaj9 
 Em7 

{ When some cold to - mor - row finds -
 And that old grey wind is blow -



D/F#
x0
Gmaj9
x0 0
D/A
00

— you, when some sad, old dream re - minds — you how the end -
 ing, and there's noth - ing left worth know - ing, and it's time.

G
x000
E/G#
x 00
D/A
0

— less road un - winds — you: } while you see — a chance, — take —
 you should be go - ing: }

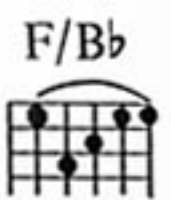
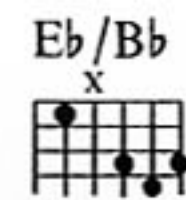
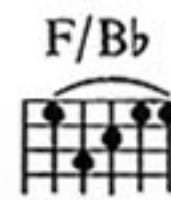
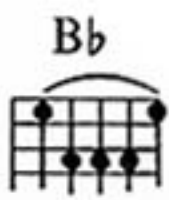
F#/A#
x
Bm
D/C
x

— it. Find ro - mance, — fake — it, be - cause.

G/B
x0
Asus4
0 0 0
A
0 0
D
0

— it's all — on you. —

To Coda

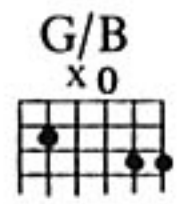
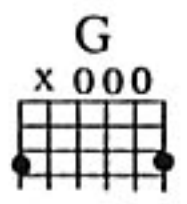

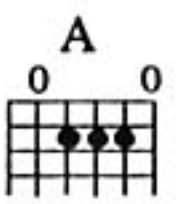
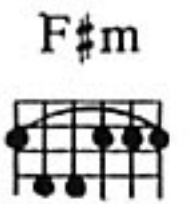
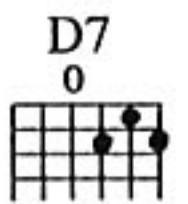


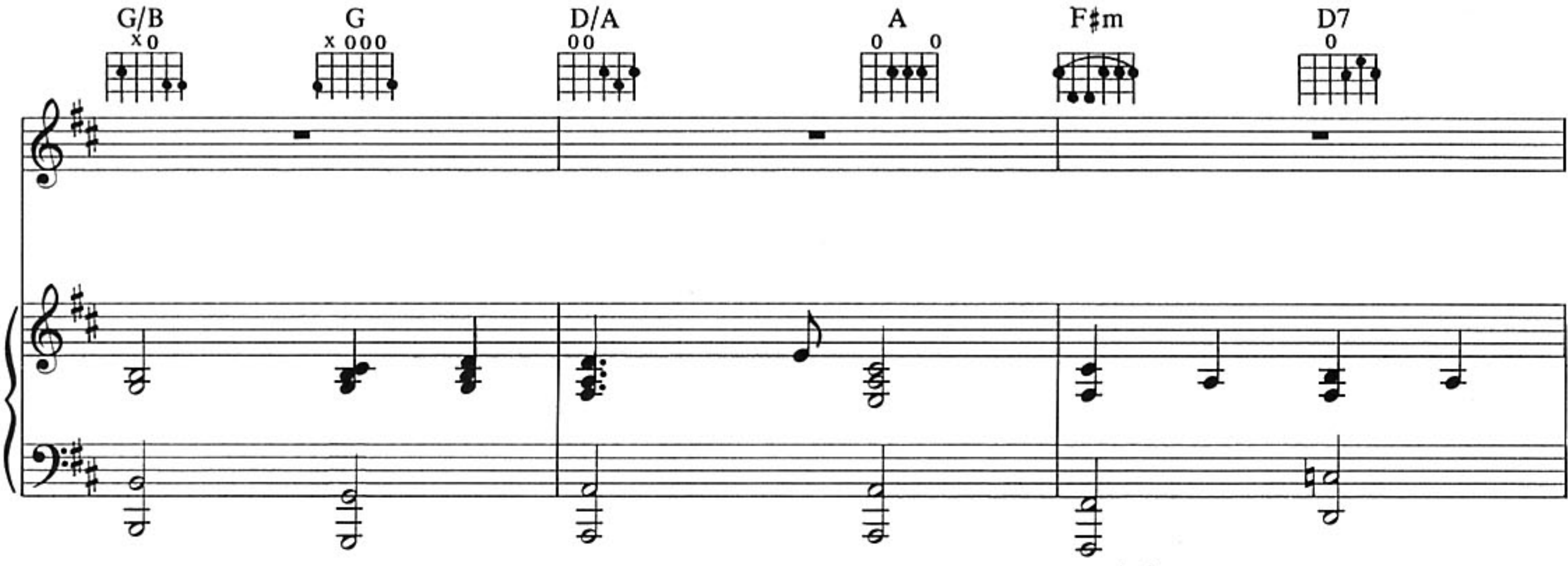
Don't you know_ by now_ no one

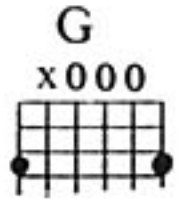
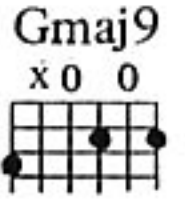
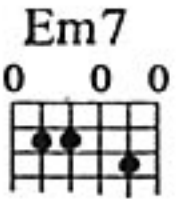
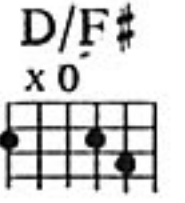
gives you an - y - thing. And don't you won - der

how you keep on mov - ing one more day,

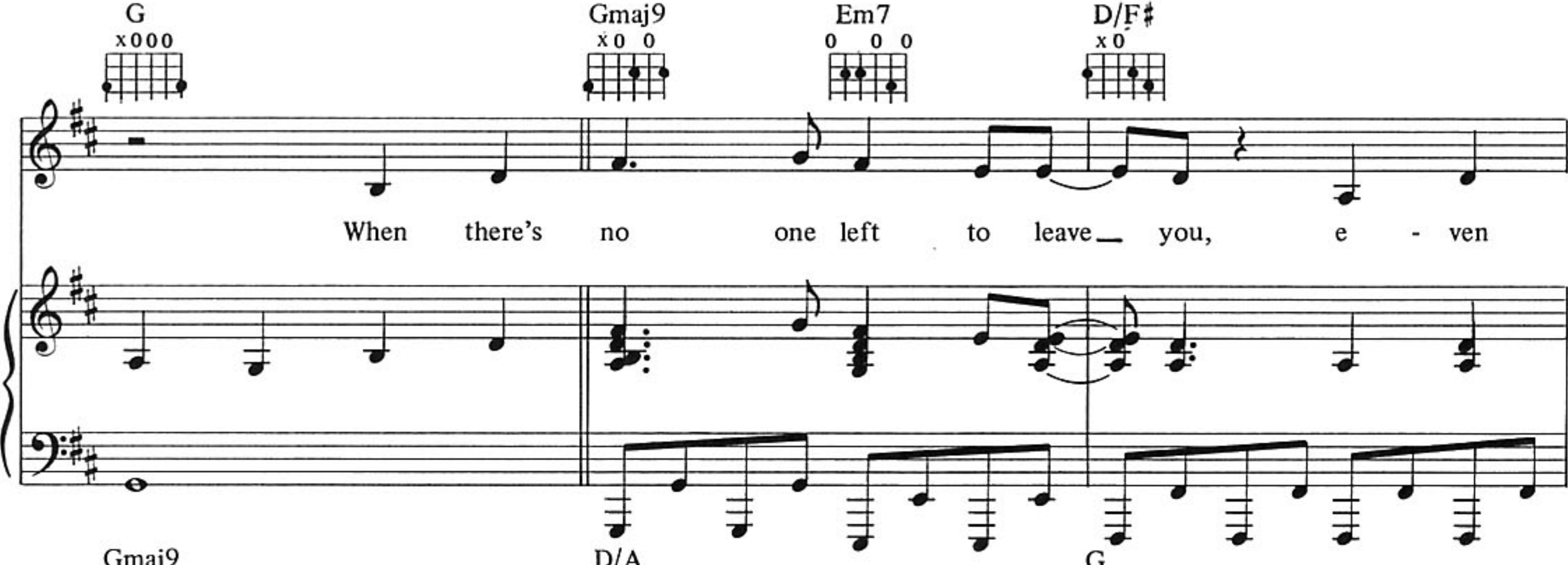
your way?

G/B 
 G 
 D/A 
 A 
 F#m 
 D7 



G 
 Gmaj9 
 Em7 
 D/F# 

When there's no one left to leave_ you, e - ven



Gmaj9 
 D/A 
 G 

you don't quite be - lieve_ you. That's when noth - ing can de - ceive_



E/G# 
 D/A 
 F#/A# 

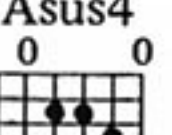

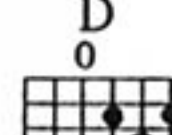


— you. While you see _ a chance, _ take_ it.



Bm  D/C  G/B 

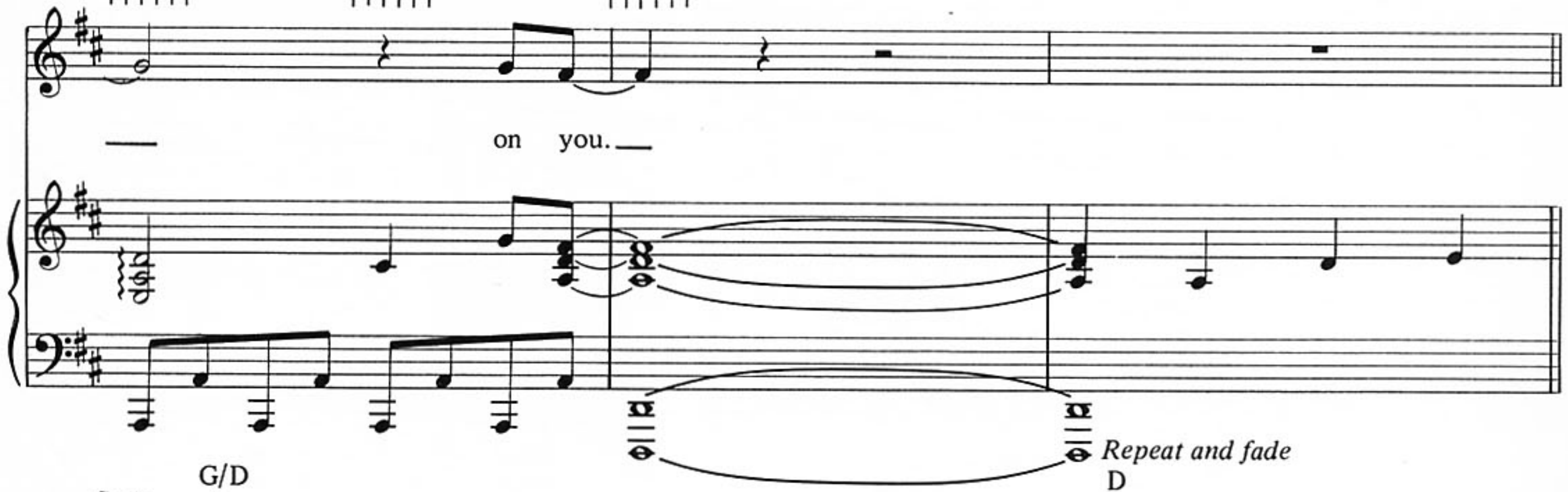
Find ro - mance, _ fake _ it, be - cause _ it's all _

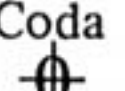
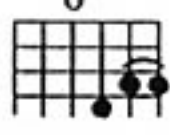
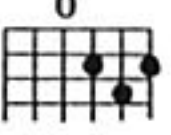


Asus4  A  D  D.S.  al Coda 

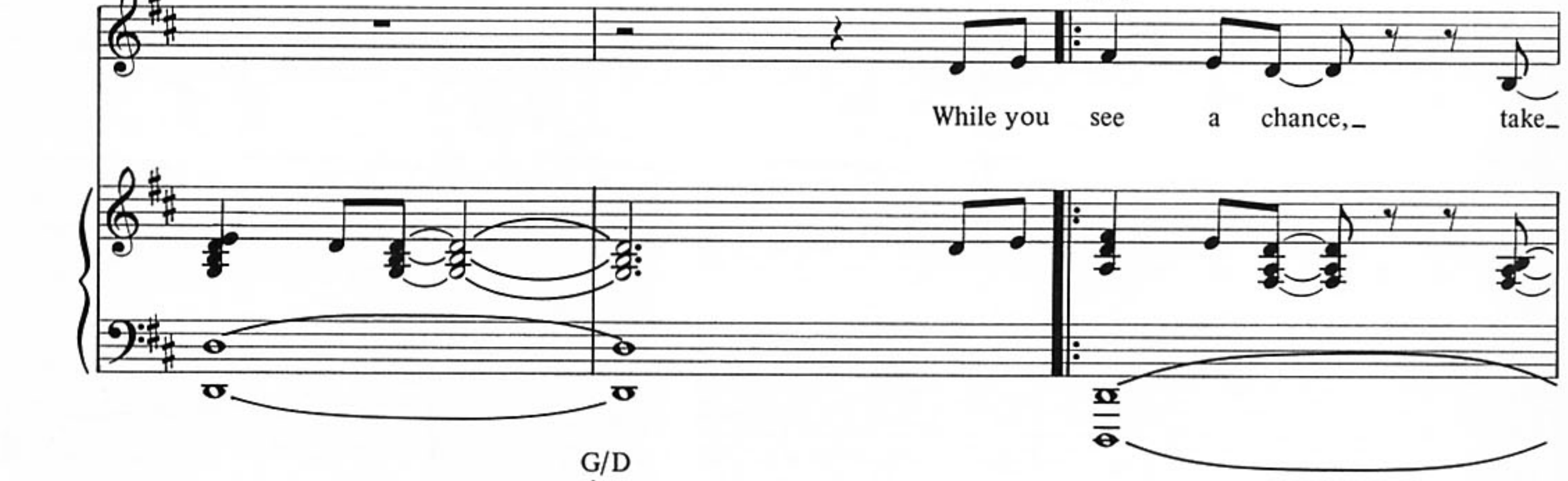
on you. _

Repeat and fade



Coda  G/D  D 

While you see a chance, _ take _



G/D 

it. Find ro - mance. _ While you

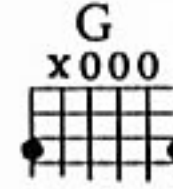
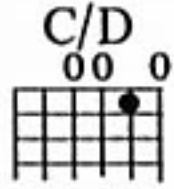


Night Train.

Words & Music by Steve Winwood & Will Jennings

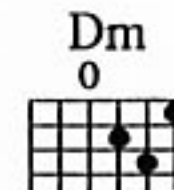
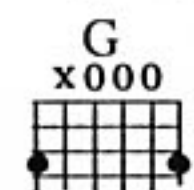
© Copyright 1980, 1981 F. S. Limited (50%) – Blue Sky Rider Songs (50%)
 administered by Rondor Music (London) Limited; 10a Parsons Green, London SW6
 for the World (ex. USA & Canada).
 All Rights Reserved. International Copyright Secured.

Moderately bright



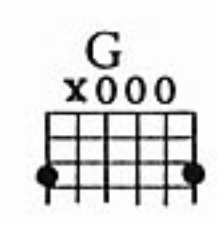
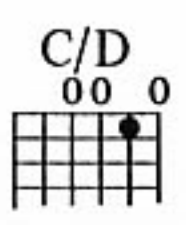
Out of the night,

burn - ing with light,
 look - ing through me.
 try - ing to fade.

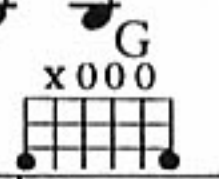
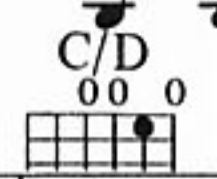


train shin - ing black.
 Towns with - out names
 I hope I get there,

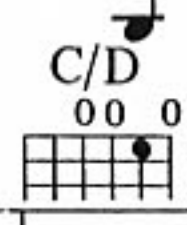
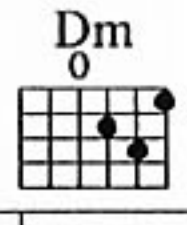
I won't look back.
 all look the same.
 not just some - where.



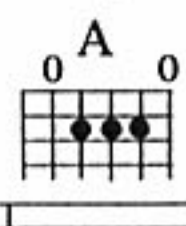
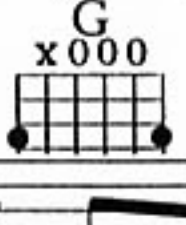
Life is run - ning. Hop - ing some day,-
 I hear cry - ing. Par - is to Spain,-
 I was leav - ing. Out in the dark,-



some - one will say —
 coun - tries in pain.—
 all the wolves bark.—



I got it made.— Pull up the shade,— let the sun—
 Caught up in flight,— feel— the sight,— Eu - rope dy -
 I close my arms,— try to keep warm— by be - liev -



in.
 ing.)
 ing.)

Down on the night train, I feel—

Fmaj7₀

G
x000

A
0 0

Fmaj7₀

G
x000

— the star - light steal a - way. — Use up a

A
0 0

Fmaj7₀

G
x000

A
0 0

To Coda ⊕

life - time — look - ing for the break - of day. —

1. Gm7
3fr.

A
0 0

2. Gm7
3fr.

A
0 0

Cm
3fr.

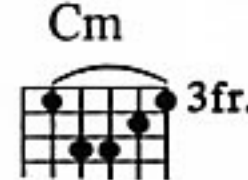
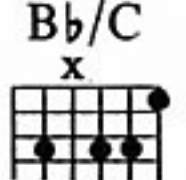
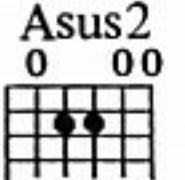
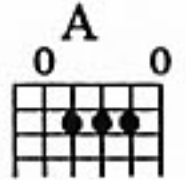
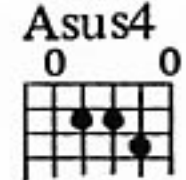
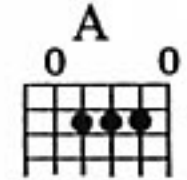
Bb/C
x

Bor - der Pa - trol — Roll - ing on, —

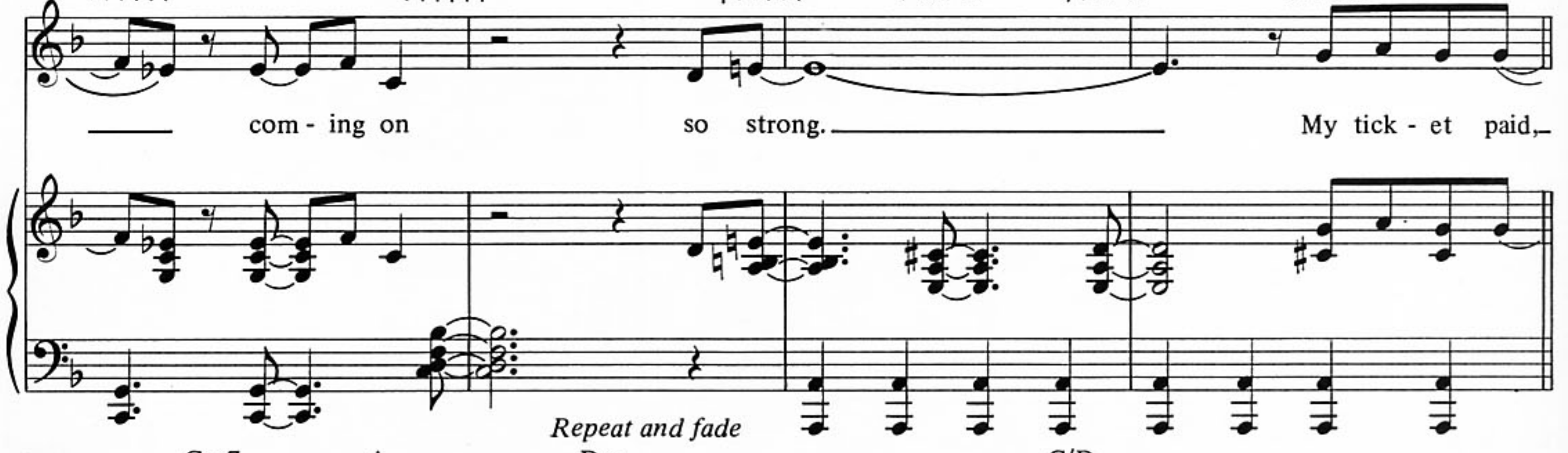
Cm
3fr.

No chord

hear — the wheels — sing - ing. Fe - ver keeps —

Cm  3fr.
 Bb/C  x
 Asus2  0 00
 A  0 0
 Asus4  0 0
 A  0 0 *D.S. al Coda*

com - ing on so strong. My tick - et paid,

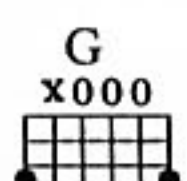



Coda  3fr.
 Gm7  000000
 A  0 0
 Dm  0
 C/D  00 0

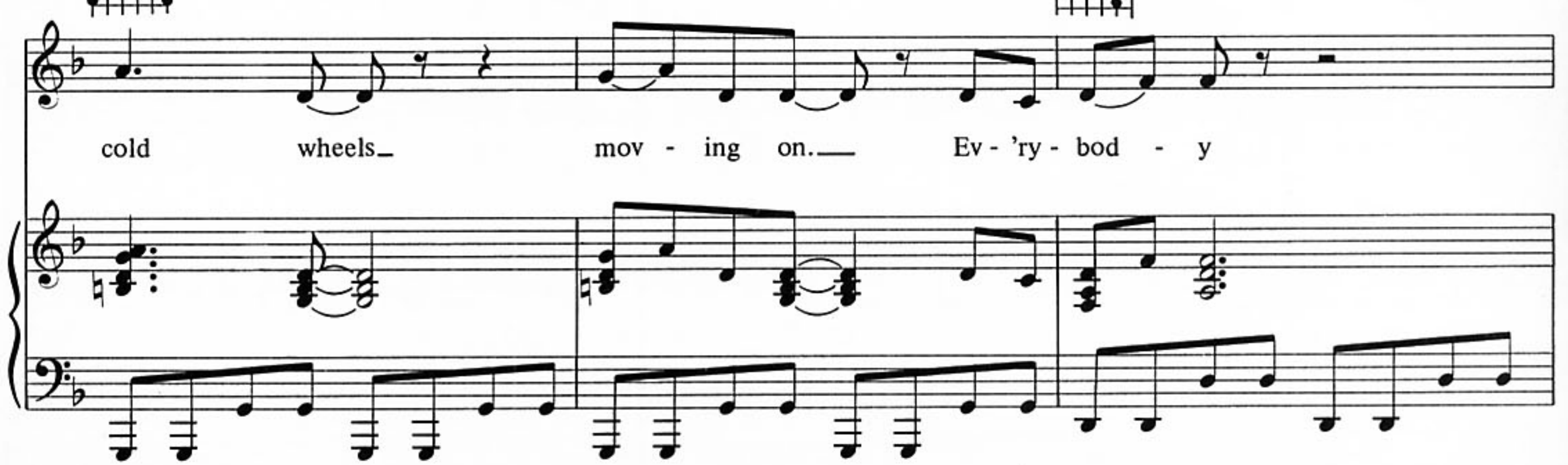
Repeat and fade

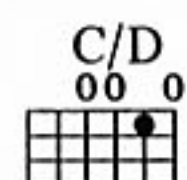
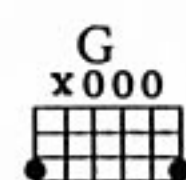
Hard rain — fol - low - ing on, —




G  x0000
 Dm  0

cold wheels — mov - ing on. — Ev - 'ry - bod - y



C/D  00 0
 G  x0000

so, so a - lone, — down on the night train. —

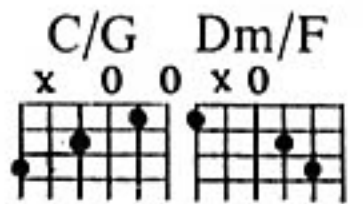
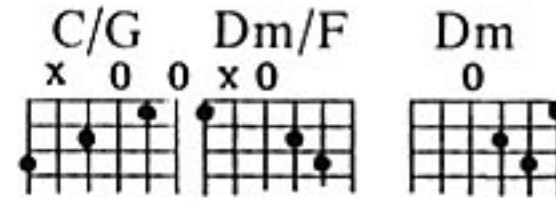
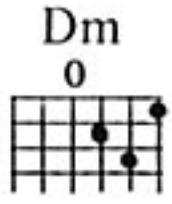


Freedom Overspill.

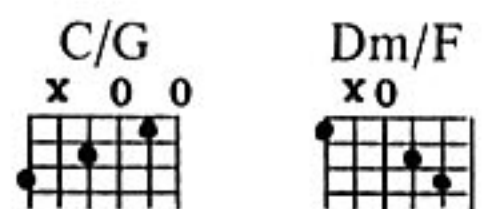
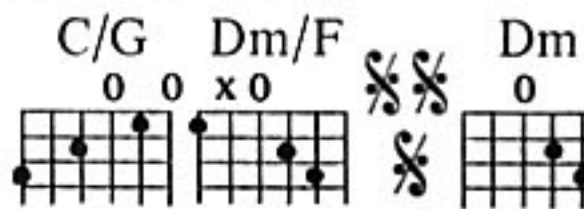
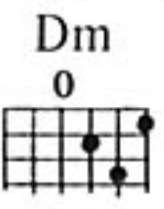
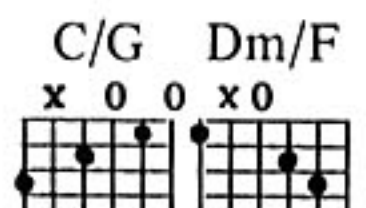
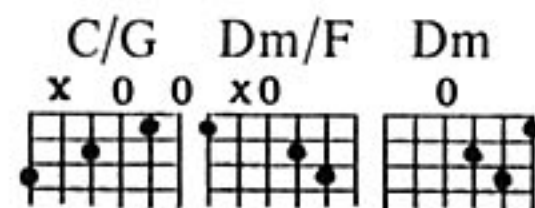
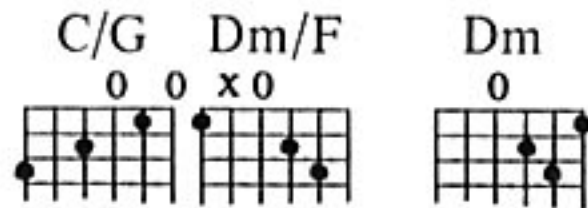
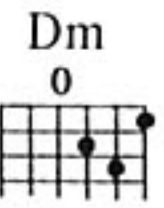
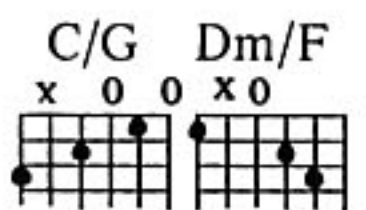
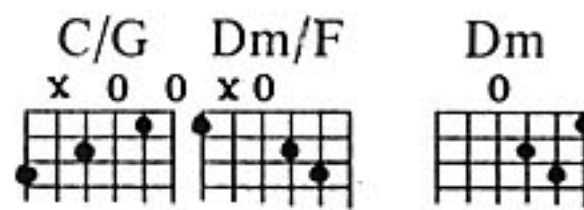
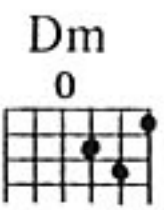
Words & Music by Steve Winwood, James Hooker
and George Flemming

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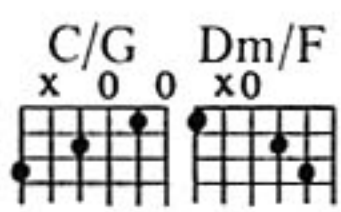
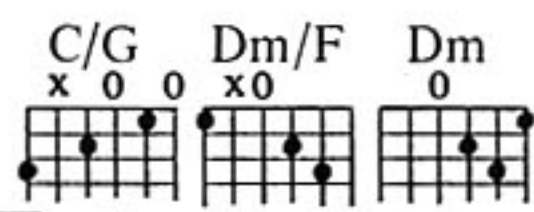
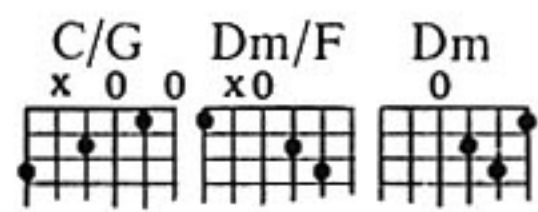
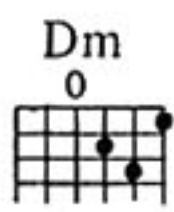
Moderately



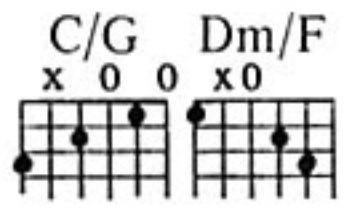
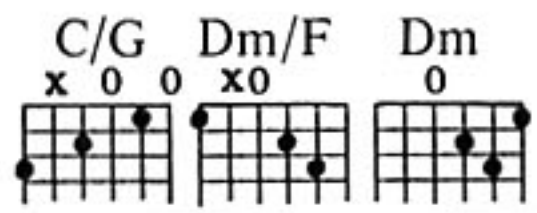
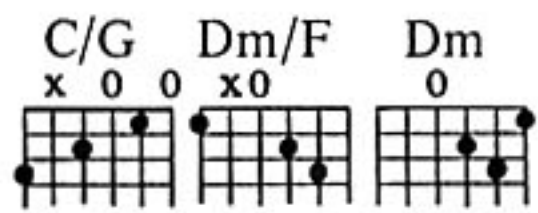
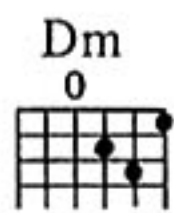
mf



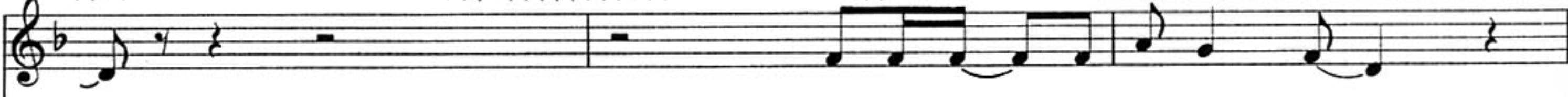
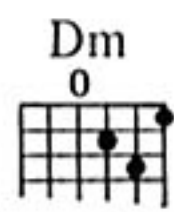
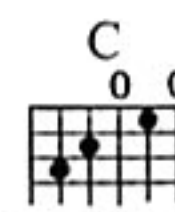
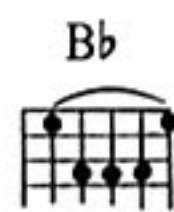
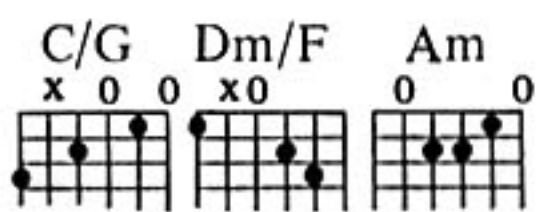
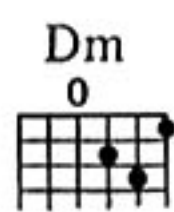
Keep on— talk - ing all you want.
it you could say:—
ing all you want.
(Instrumental)



well, you don't waste a min - ute of time. Who cares? Who
 the way they talk you're talk - ing a - way. Who cares? Who
 well, you don't waste a min - ute of time. Who cares? Who



knows what's true, - cof - fee and tears the whole night through..
 knows what's true? - Your wound-ed pride is burn-ing you up. -
 knows what's true, - cof - fee and tears the whole night through..



Burn - ing up - on mid - night oil, -



Am 0 0 0 0 Bb C 0 0 Dm 0 Dm 0 C/G x 0 0 0 Dm/F x 0

and it's come right back to you.— Free - dom o - ver - spill.—

Dm 0 C/G x 0 0 0 Dm/F x 0 Dm 0 C/G x 0 0 0 Dm/F x 0 Dm 0 C/G x 0 0 0 Dm/F x 0

Free - dom o - ver - spill.— Force of— hab -

2. Dm 0 C/G x 0 0 0 Dm/F x 0 Dm 0 C/G x 0 0 0 Dm/F x 0 Bb Dm 0

o - ver - spill.— } You're sound - ing good—

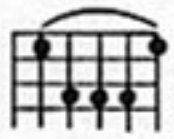
Dm 0 Bb Dm 0

— to me now,— keep talk - ing on.—

Bb

Dm7sus4

Dm7sus4/G



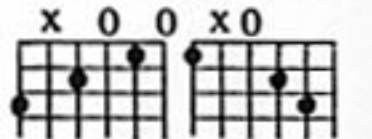
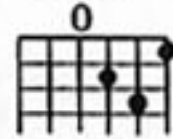
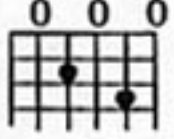
I want to hear the worst...

You got no right go - ing a - round.

A7sus4

Dm

C/G Dm/F



talk - ing 'bout the things...

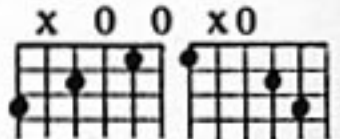
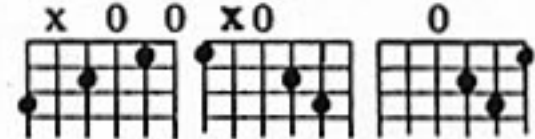
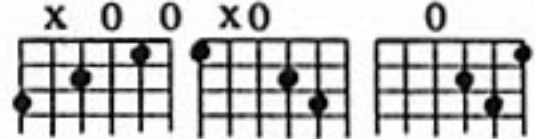
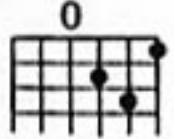
that you do,

Dm

C/G Dm/F Dm

To Coda

D.S. (no repeat) al Coda



that you do.

Keep on talk -

D.S. (no repeat) al Coda

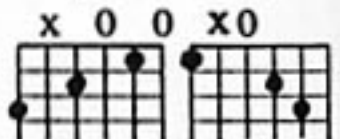
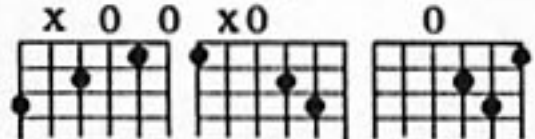
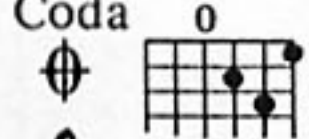
Coda

Dm

C/G Dm/F Dm

C/G Dm/F Dm

C/G Dm/F



There's a free - dom o - ver - spill.

Come on.

Coda Dm
0

C/G Dm/F Dm
x 0 0 x 0 0

C/G Dm/F
x 0 0 x 0

Force of — hab - it, you could say. —

Dm
0

C/G Dm/F Dm
x 0 0 x 0 0

C/G Dm/F
x 0 0 x 0

— The way they talk you're talk - ing a - way. —

Dm
0

C/G Dm/F Dm
x 0 0 x 0 0

C/G Dm/F
x 0 0 x 0

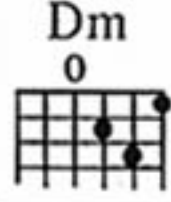
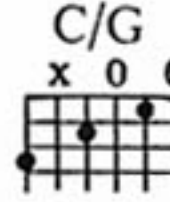
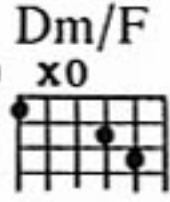
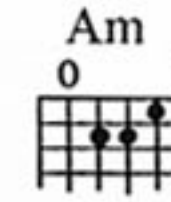
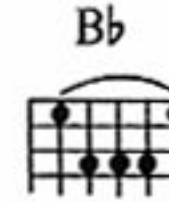
Who cares? Who knows what's

Dm
0


C/G Dm/F Dm
x 0 0 x 0 0

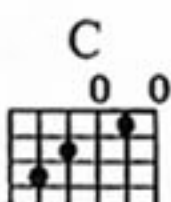
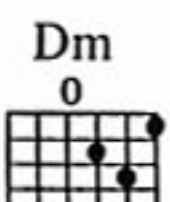
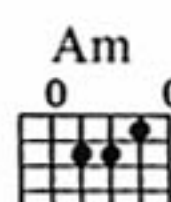
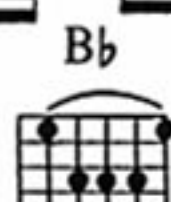
C/G Dm/F
x 0 0 x 0

true? — Your wound - ed pride — is burn - ing you


Dm  C/G  Dm/F  Am  Bb 

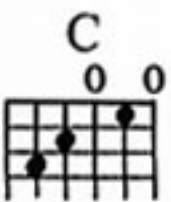
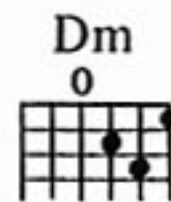
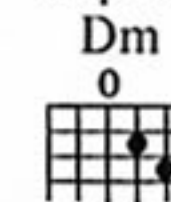
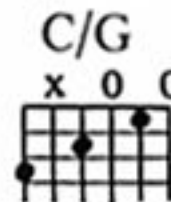
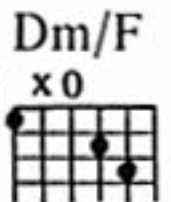
up. Burn - ing up — on



C  Dm  Am  Bb 


mid - night oil, — and it's 'come — right

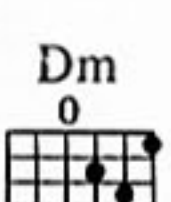

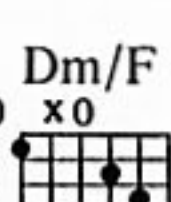
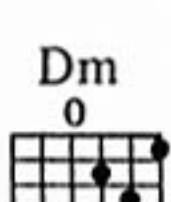
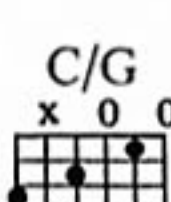
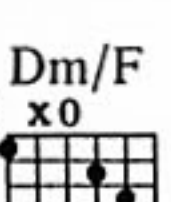
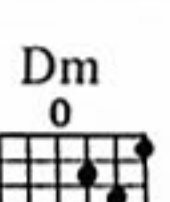
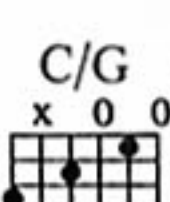
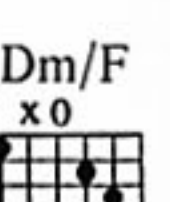


C  Dm  Dm  C/G  Dm/F 


back to you. — Free - dom o - ver - spill, —

Repeat and fade



Dm  C/G  Dm/F  Dm  C/G  Dm/F  Dm  C/G  Dm/F 

free-dom_ o - ver - spill. — Free - dom



Valerie.

Words & Music by Steve Winwood & Will Jennings

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Moderately

Chord diagrams: A (0 2 2 2 0 0), D/A (0 0 2 2 0 0), A (0 2 2 2 0 0), D/A (0 0 2 2 0 0)

Chord diagrams: A (0 2 2 2 0 0), D/A (0 0 2 2 0 0), A (0 2 2 2 0 0)

Chord diagrams: Bm (2 1 2 3 4 2), A/C# (x 0 2 2 2 0), D (0 2 2 2 0 0), A/E (0 0 2 2 0 0)

So — wild, — stand - ing there — with her hands in her hair.
Love — songs — fill the night, — but they don't tell it all.

F#m Bm A/C# D A/E

I can't help re-mem-ber
Not how lov-ers cry out

F#m G(add A) Em7 D

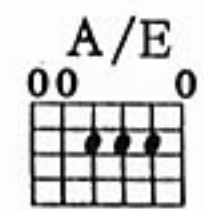
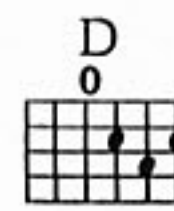
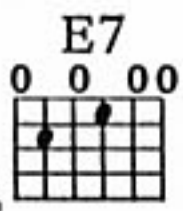
just where she touched me. — There's still
just like they're dy-ing, her cries

A Em7 D A

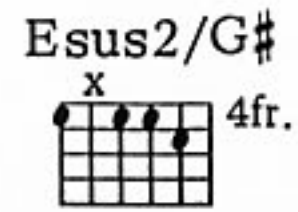
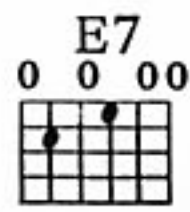
no face here in her place.
hang there in time some-where.

Bm A/C# D A/E E7sus4

So cool, she was like jazz on a sum-mer's day.
Some-day, some good wind may blow her back to me.

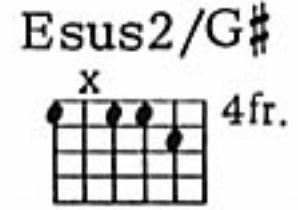
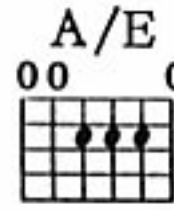
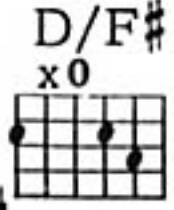


Mu - sic — high — and — sweet,
Some — night, — I — may — hear



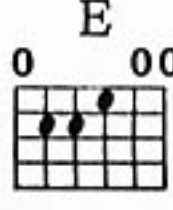
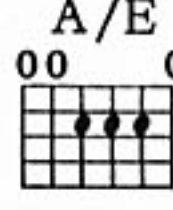
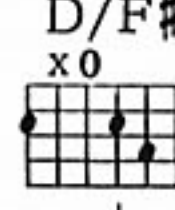
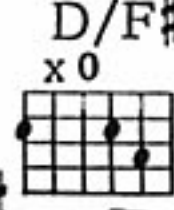
then she just blew — a - way.
her like she used — to be.

Now she can't —
No, it can't —



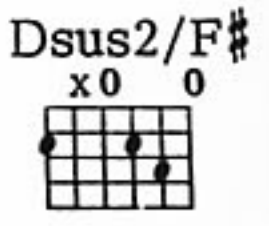
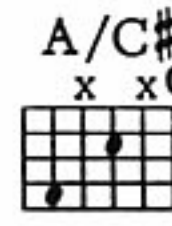
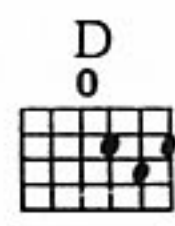
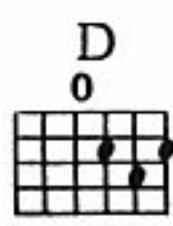
be that warm —
be that warm —

with the wind —
with the wind —



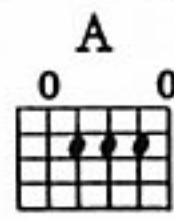
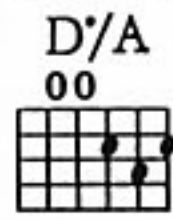
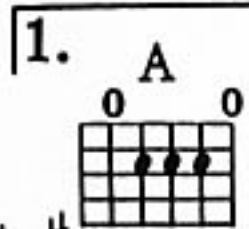
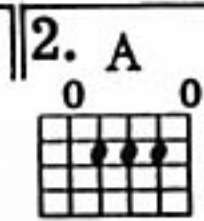
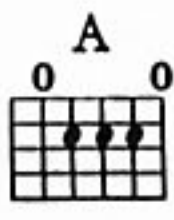
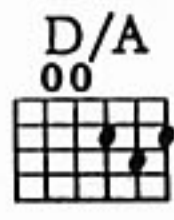
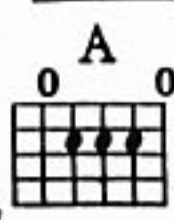
in her arms. — }
in her arms. — }

Val - er - ie, —



call on me. Call on me, _____ Val-er - ie. Come and see_____

me. I'm the same _____ boy I used to be.

Back In The High Life Again.

Words & Music by Steve Winwood & Will Jennings

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Moderately, with a beat

Chords: D (0 2 3 2 1), G(addA) (x0 0 2 3 2)

mf

Chords: D (0 2 3 2 1), G(addA) (x0 0 2 3 2), D (0 2 3 2 1), A (0 2 2 2 0), D (0 2 3 2 1), G(addA) (x0 0 2 3 2)

Chords: D (0 2 3 2 1), A (0 2 2 2 0), D (0 2 3 2 1), G(addA) (x0 0 2 3 2), D (0 2 3 2 1), A (0 2 2 2 0)

It used to seem to me that my life ran on too fast, and I
used to be the best to make life be life to me, and I

Chords: D (0 2 3 2 1), G(addA) (x0 0 2 3 2), D (0 2 3 2 1), A (0 2 2 2 0)

had to take it slow - ly just to make the good parts last. But
hope that you're still out there and you're like you used to be. We'll

D 0 G(addA) x0 0 D 0 A 0 0

when you're born_ to run_ it's so hard to just_ slow down, so
 have our - selves_ a time, and we'll dance till the morn - ing sun, and we'll

D 0 G(addA) x0 0 D 0 A 0 0

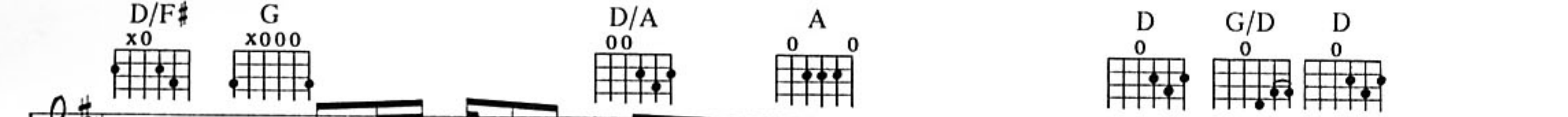
don't be sur - prised to see_ me back in_ that bright part of town_ I'll }
 let the good times come_ in and we won't stop un - til we're done_ We'll } be

D 0 A/E 0 0 D/F# x0 D G x000

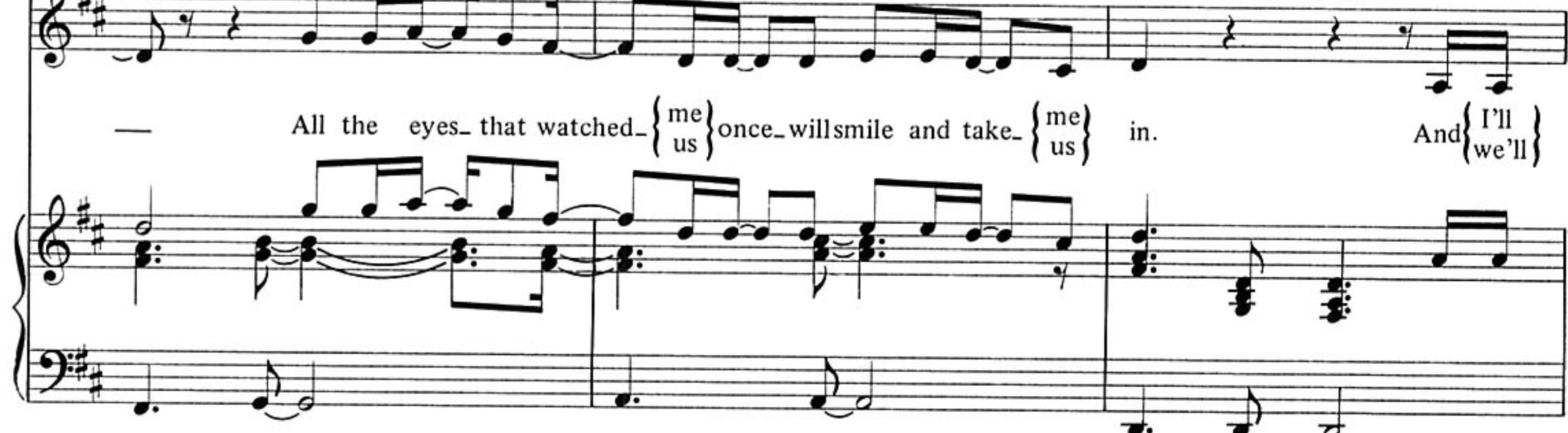
back in_ the high - life a - gain_ All the doors_ I closed_

D/A 0 0 A 0 0 D 0 A7sus4 0 0 0 D 0 A/E 0 0 0

_ one time_ will o - pen up_ a - gain. { I'll } be back in_ the high life a - gain_



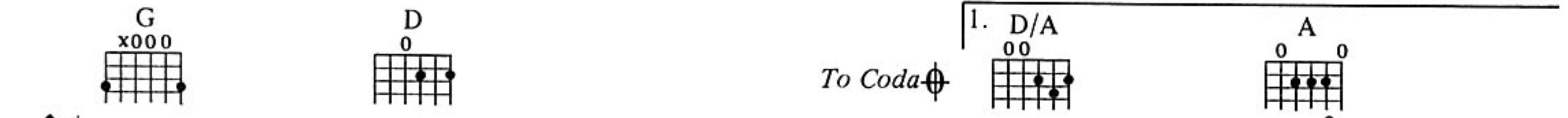
All the eyes_ that watched_ {me} once_ will smile and take_ {me} in. And {I'll} {we'll}

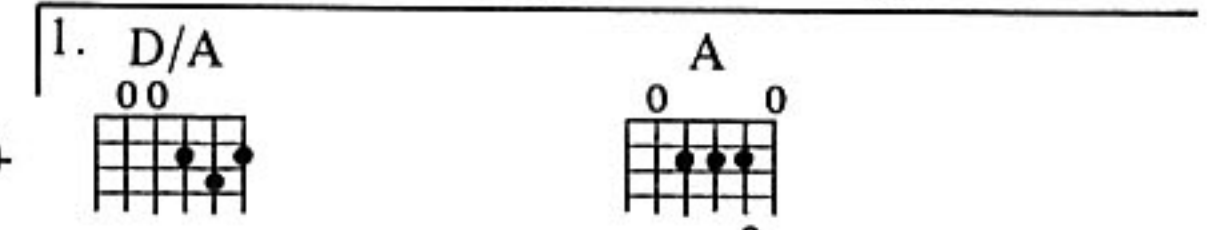





drink and dance_ with one_ hand free,_ {and have} let the world_ back in - to me._ And
 and have the world_ so eas - i - ly._ And




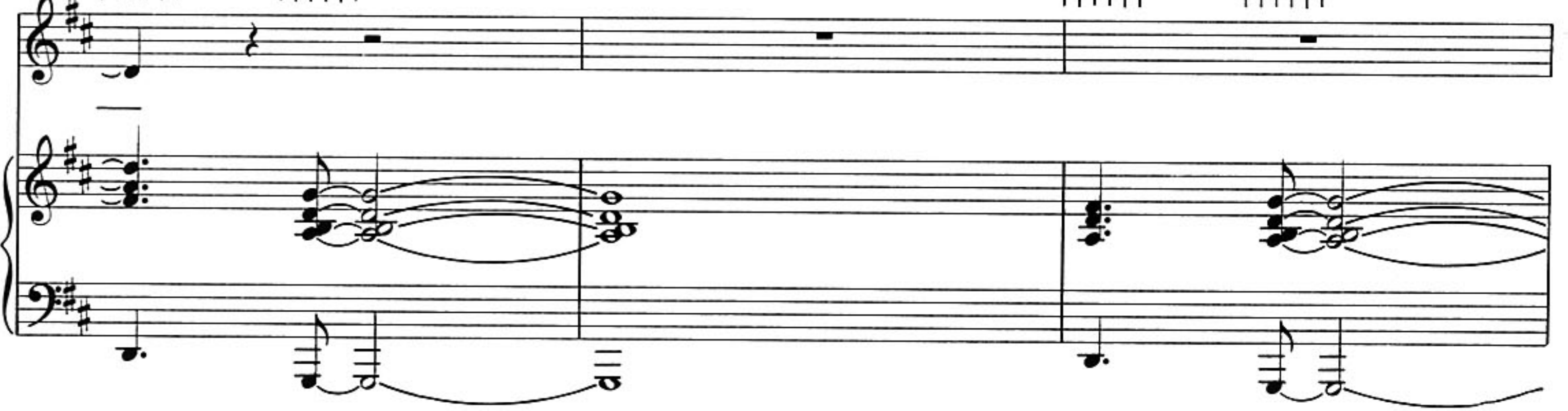


To Coda 1. 

oh, I'll } be_ a sight_ to see _____ back in the high life _____ a - gain._
 oh, we'll }







D 0 G(addA) x0 0 D 0 A 0 0

You

2. D/A 00 A 0 0 D 0 G x000

high life a - gain.

D 0 A 0 0 D 0 G x000 1. 2. D 0 A 0 0

3. D 0 A 0 0 D.S. (lyric 2) at Coda

We'll be

Coda D/A 00 A 0 0

high life a -

Higher Love.

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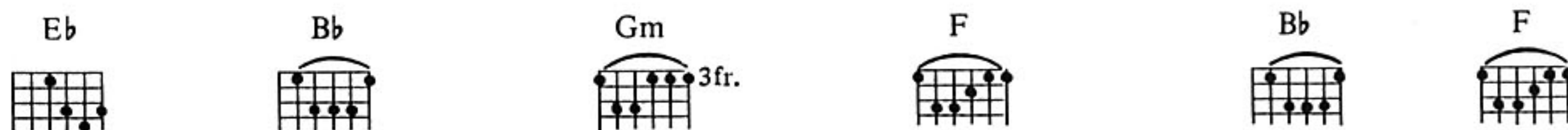
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Moderate Rock



Think a - bout — it, there must be — high - er love,
- ing and we're just — hang - ing on,

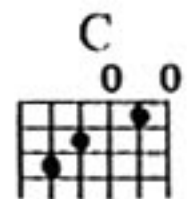
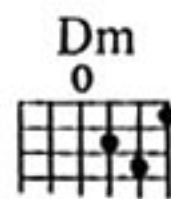
mf



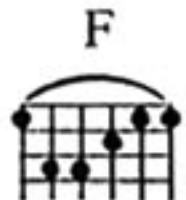
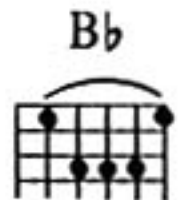
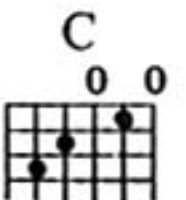
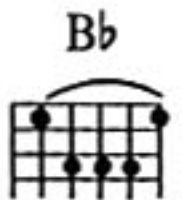
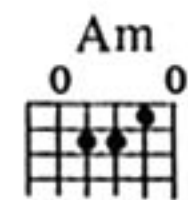
down in the heart or hid - den in the stars a - bove... With - out — it, life is
fac - ing our fear and stand - ing out there a - lone. — A yearn - ing, and it's



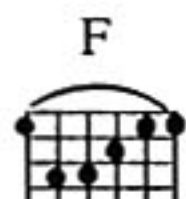
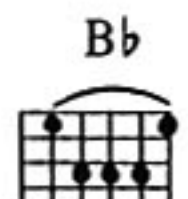
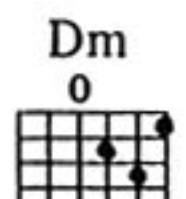
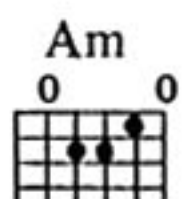
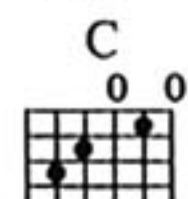
wast - ed time. Look in - side your heart, I'll look in - side mine.
real to me. There must be some - one who's feel - ing for me. }



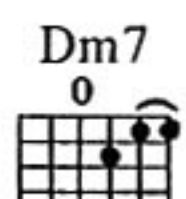
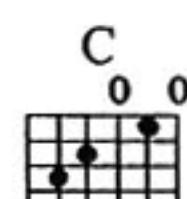
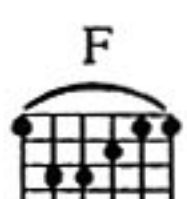
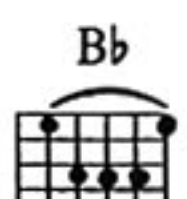
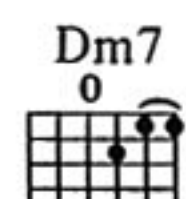
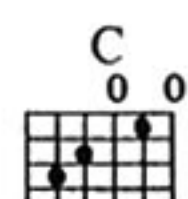
Things look so bad ev - 'ry - where... In this whole world,



what is fair? We walk blind_ and we try to see, —



fall - ing be - hind in what could be. Bring me a high - er_ love,



bring me a high - er_ love, whoa...

Bb F C Dm7 1. Bb F

Bring me a high - er love. { Where's that high - er love I keep
I could

Dm7 C 2. Bb F Dm7 C

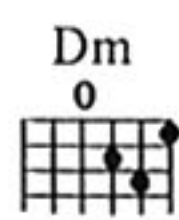
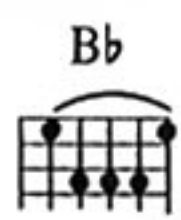
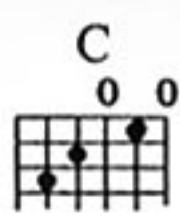
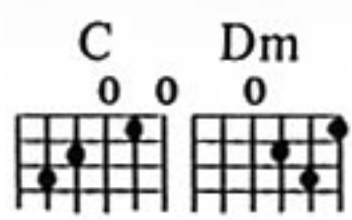
think - ing of. Worlds are turn - rise a - bove on a high - er love.

Bb C Dm C Bb C Dm

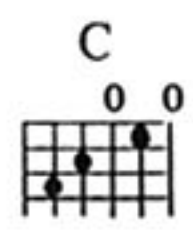
I will wait for it. I'm not too

C Bb C Dm C Bb

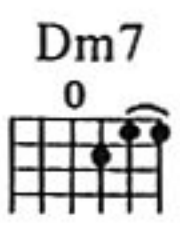
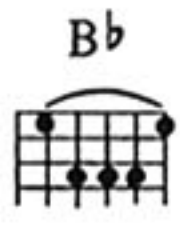
late for it. Un - til then, I'll sing my song



to cheer— the night a - long— Bring— it.



I could light— the night— up with my soul on fire.—



I could make the sun - shine from pure de - sire.— Let me feel that

Eb Bb Dm₀ Bb F C_{0 0}

love come o - ver me. Let me feel how strong it could be. —

No chord

Oh. —

Repeat and fade (vocal ad lib)

Bb F C_{0 0} Dm7 Bb F C_{0 0} Dm7

Bring me a high - er_ love, bring_ me a high - er_ love, whoa. —

Bb F C_{0 0} Dm7 Bb F C_{0 0} Dm7

Bring me a high - er_ love, bring me a high - er_ love. —

Talking Back To The Night.

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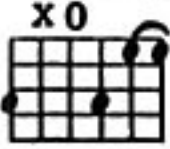
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Moderately bright

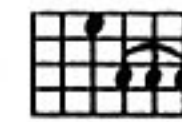
Gm7



Gm11



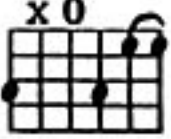
Ebmaj7



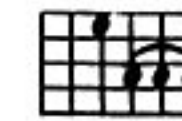
Gm7



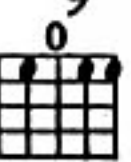
Gm11



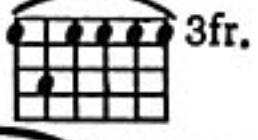
Ebmaj7



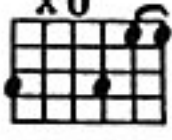
Eb6



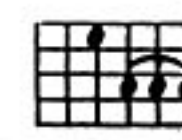
Gm7



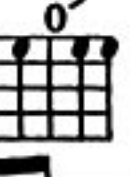
Gm11



Ebmaj7



Eb6

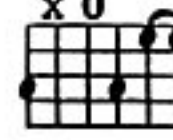


High a-bove the heat of a sum-
to take to take ev-'ry dime

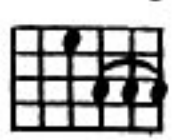
Gm7



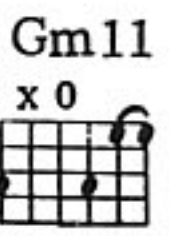
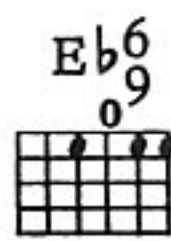
Gm11



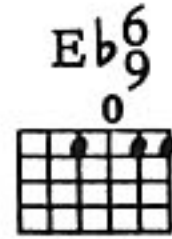
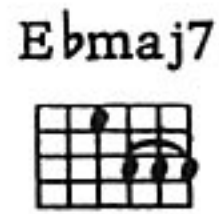
Ebmaj7



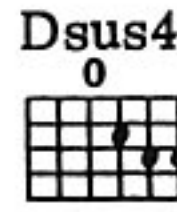
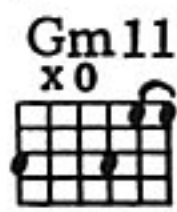
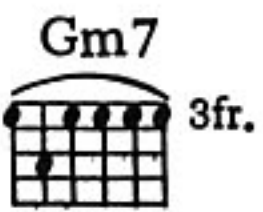
mer the New York street,
the man can make.



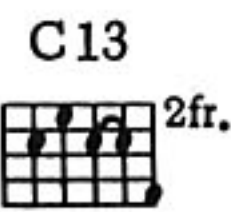
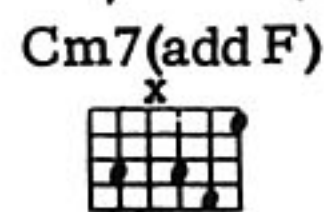
an out - of - work mu - si - cian
His dream is get - ting small - er,



plays a so - lo sax - o - phone. —
and he won - ders where to turn. —



He's a preach - er and a
And he's try - in' hard to



teach - er, and he stands — up all a - lone.
make it, and he's try - in' not to burn.

Gm7 3fr. Gm11 x0 Ebmaj7 Eb⁶₉

Strand - ed in
Wom - an nev -

Gm7 3fr. Gm11 x0 Ebmaj7 Eb⁶₉

the dark
er minds;

of a vi -
pulls the shade

Gm7 3fr. Gm11 x0 Ebmaj7

sion in the park
and draws the blinds.

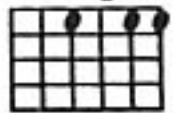
Eb⁶₉ Gm7 3fr. Gm11 x0

A po - et in his mad - ness
She takes him in the dark - ness

Ebmaj7



Eb⁶₉

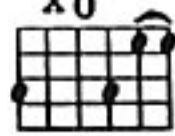


tries to find — an - oth - er line. —
 where the lone - li - est — can feed. —

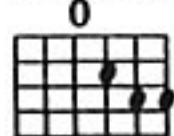
Gm7



Gm11

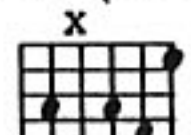


Dsus4

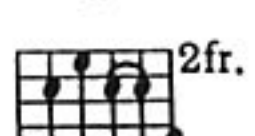


And he's los - in' and he's
 She gives him all she

Cm7 (add F)



C13

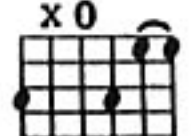


us - in', and he says — he's do - in' fine. }
 has to, and it's no — more than he needs. }

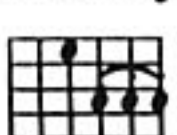
Gm7



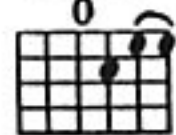
Gm11



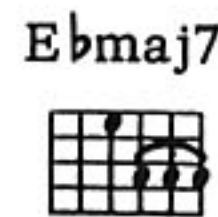
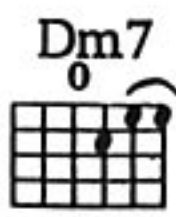
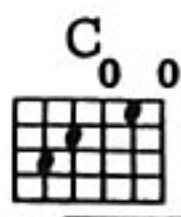
Ebmaj7



Dm7

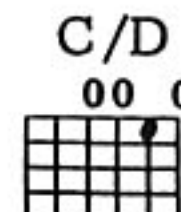
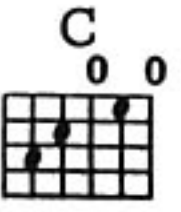


And they



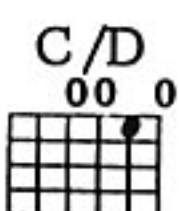
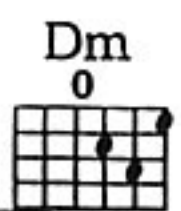
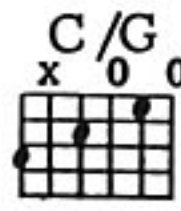
look from such a height

that some-how, it's_ all right.



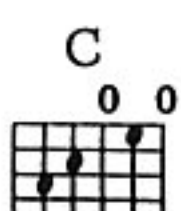
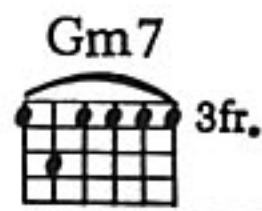
They're talk-in' back to the night. _____

It's all _____ that they can do. _____



Talk-in' back to the night: _____

it's how _____



_____ they make_ it through. _____

Bb/F

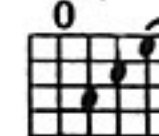


Gm



3fr.

F/A

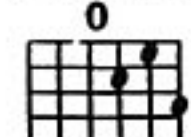


If you lis - ten you can hear them. Their voic -

Bb



D7sus4



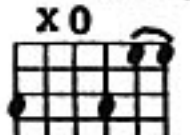
es draw you near them. They're talk-in' back to the night for you. -

Gm7



3fr.

Gm11



1.

Ebmaj7



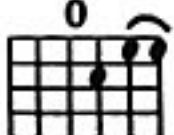
Some-thing seems -

2.

Ebmaj7



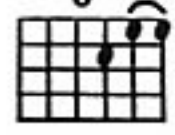
Dm7



C



Dm7

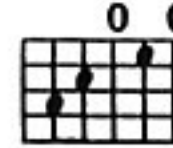


And they look from such a height

Ebmaj7

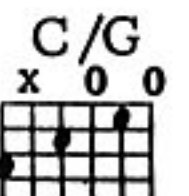
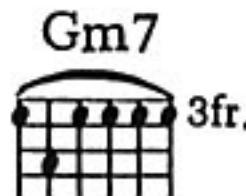
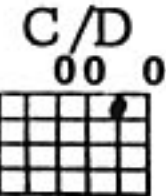


C

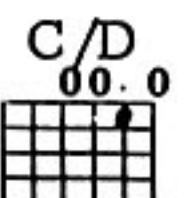


that some-how, it's_ all right. They're talk-in' back to the night.

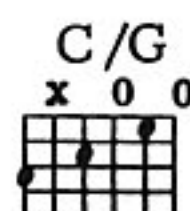
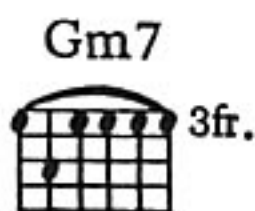
Repeat and fade



It's all_ that they can do.



Talk - in' back to the night: it's how_



they make_ it through. Talk-in' back to the night: