

Street Life
As sung by The Crusaders

Written by Will Jennings and Joe Sample
This version released 1979
Transcribed by Mark W. Black

Intro (Rubato)

| **Ab^{ma7}** \ **Gb¹³** \ | **F^{sus7}** \ **F¹³** \ | **bb^{m7}** \ | **Db^{m6/E}** \ | **Eb^{sus7}** \ **Eb⁷** \ |

I still hang around | neither lost nor found

| **Ab^{ma7}** \ | **Ab^{7/Gb}** \ | **F^{sus7}** **F^{13#11}** **Bb¹³** **Bb^{7#5}** |

Hear the lonely sound

bb^{m7} \ | **fm⁷** \ | **bb^{m7}** \ | **fm⁷** \ | **Db⁹** **d⁰⁷** | **Eb^{sus7}** \ | **(Hold)** |

of music in the night, nights are always bright | That's all that's left for me, yeah

(Hold)

| **Ab^{sus7}** **Db⁷** **Gb^{sus7}** **Cb^{ma7}** |

Break

| **Drums 2 beats** | **Bb/C** **B/C#** **Db/Eb** **D/E** |

| **fm⁷** \ \ \ | **bb^{m7}** \ \ \ | **fm⁷** \ \ \ | **bb^{m7}** \ \ \ |

Verse 1

| **fm⁷** \ \ \ | **bb^{m7}** \ \ \ | **cm⁷** \ \ \ | **fm⁷** \ \ \ |

I play the street life, because there's no place. I can go. Street life, its the only life I know.

| **fm⁷** \ \ \ | **bb^{m7}** \ \ \ | **cm⁷** \ \ \ | **fm⁷** \ \ \ |

Street Life, and there's a thousand cards to play. Street Life, until you play your life away.

Bridge 1

| **bb^{m7}** \ | **Db/Eb** \ | **cm⁷** \ | **F^{7#9}** \ |

You let the people see, just who you wanna be,

| **bb^{m7}** \ | **Db/Eb** \ | **Ab^{ma7}** \ \ \ | **ab^{m7}** \ | **Cb/Db** \ | **Gb^{ma7}** \ | **g⁰⁷** \ |

And every night you shine, just like a superstar. The type of life that's played, a temptin' masquerade.

| **bb^{m7}** \ | **Db/Eb** \ | **Ab^{ma7}** \ \ \ | **C^{7#5}** |

Your dress, your walk, your talk, You're who you think you are.

Verse 2

| **fm⁷** \ \ \ | **bb^{m7}** \ \ \ | **cm⁷** \ \ \ | **fm⁷** \ \ \ |

Street life, you can run away from time. Street life, for a nickel, or a dime.

| **fm⁷** \ \ \ | **bb^{m7}** \ \ \ | **cm⁷** \ \ \ | **fm⁷** \ \ \ |

Street life, but you better not get old. Street life, or you're gonna feel the cold.

Bridge 2

| **bb^{m7}** \ | **Db/Eb** \ | **cm⁷** \ | **F^{7#9}** \ | **bb^{m7}** \ | **Db/Eb** \ | **Ab^{ma7}** \ \ \ |

There's always love for sale, a grown up fairy tale. Prince Charming always smiles behind a silver spoon

| **db^{m7}** **db^{m7}/Gb** **Cb^{ma7}** \ | **b^{m7}** **D/E** **A^{ma7}** \ | **bb^{m7}** \ | **Db/Eb** \ | **Ab^{ma7}** \ \ \ |

And if you keep it young, your song is always sung. Your love will pay your way beneath the silver moon

Chorus 1

| **E** \ | **B⁷/D#** \ | **c^{#m7}** \ | **B⁷** \ | **E** \ | **B⁷/D#** \ | **c^{#m7}** \ | **B⁷** \ |

Street Life! | Street Life!

| **F** \ | **C⁷/E** \ | **d^{m7}** \ | **C⁷** \ | **F** \ | **C⁷/E** \ | **d^{m7}** \ | **2 beats only** |

Street Life! | O, Street Life!

Interlude { |Bb^{sus13} - 7 m|
|Bb/C B/C# Db/Eb D/E|

Verse 3 { |f^{m7} \ \ \ |bb^{m7} \ \ \ |c^{m7} \ \ \ |f^{m7} \ \ \ |
I play the street life, because there's no place. I can go. Street life, its the only life I know.
|f^{m7} \ \ \ |bb^{m7} \ \ \ |c^{m7} \ \ \ |f^{m7} \ \ \ |
Street Life, and there's a thousand cards to play. Street Life, until you play your life away.

Bridge 3 { |bb^{m7} \ Db/Eb \ |c^{m7} \ F^{7#9} \ |
You let the people see, just who you wanna be,
|bb^{m7} \ Db/Eb \ |Ab^{ma7} \ \ \ |ab^{m7} \ Cb/Db \ |Gb^{ma7} \ g^{ø7} \ |
And every night you shine, just like a superstar. The type of life that's played, a temptin' masquerade.
|bb^{m7} \ Db/Eb \ |Ab^{ma7} \ \ \ C^{7#5} |
Your dress, your walk, your talk, You're who you think you are.

Chorus 2 { |f^{m7} \ \ \ |bb^{m7} \ \ \ |c^{m7} \ \ \ |f^{m7} \ \ \ |
Street life, you can run away from time. Street life, for a nickel, or a dime.
|f^{m7} \ \ \ |bb^{m7} \ \ \ |c^{m7} \ \ \ |f^{m7} \ \ \ |
Street life, but you better not get old. Street life, or you're gonna feel the cold.

Bridge 4 { |bb^{m7} \ Db/Eb \ |c^{m7} \ F^{7#9} \ |bb^{m7} \ Db/Eb \ |Ab^{ma7} \ \ \ |
There's always love for sale, a grown up fairy tale. Prince Charming always smiles behind a silver spoon
|db^{m7} db^{m7}/Gb Cb^{ma7} \ |b^{m7} D/E A^{ma7} \ |bb^{m7} \ Db/Eb \ |Ab^{ma7} \ \ \ |
And if you keep it young, your song is always sung. Your love will pay your way beneath the silver moon

Chorus 3 { |E \ B⁷/D# \ |c^{#m7} \ B⁷ \ |E \ B⁷/D# \ |c^{#m7} \ B⁷ \ |
Street Life! Street Life!
|F \ C⁷/E \ |d^{m7} \ C⁷ \ |F \ C⁷/E \ |d^{m7} \ C⁷ \ |
Street Life! Street Life!
|E \ B⁷/D# \ |c^{#m7} \ B⁷ \ |E \ B⁷/D# \ |c^{#m7} \ B⁷ \ |
Street Life! Street Life!
|F \ C⁷/E \ |d^{m7} \ C⁷ \ |F \ C⁷/E \ |d^{m7} \ |2 beats only
Street Life! Street Life!

Outro { |Bb^{sus13} - 7 m|
|Bb/C B/C# Db/Eb D/E|

Key: fm/Ab | Meter: 4/4 | Tempo: quarter = 110 | Strum = SKIP | Piano Rhythm Pattern: B-RL

Legend: reading a chord chart

Unless otherwise indicated, chords start at the beginning of the measure.

| - indicates a new measure with the previous chord continuing.

| - just like with written music, the bar at the end of a line is the same bar as the beginning of the next line. These are not 2 measures but the end of one measure and the beginning of the next.

\ - indicates individual beats of a measure when needed. So if a chord lasts for less than a full measure, the slash mark (\) will indicate the different beats of the measure and the written chord name will also take up one of those beats.

Thus |A \ \ E | would mean to play an A for 3 beats and an E for the 4th beat. Note: normally, in jazz and pop notation, beat slashes face forward (/). We're reversing the direction to separate this from the forward slash (/) used for indicating a changing bass note (see below)

<- indicates the chord comes in 1/2 beat earlier than written. Thus |A \ \ <E | would mean to play an A for 2 and a half beats and E would start on the 'and' of beat 3.

>- indicates the chord comes in 1/2 beat later than written. Thus |A \ \ E> | would mean to play an A for 3 and a half beats and E would start on the 'and' of beat 4.

/X - indicates a specific bass note, rather than a chord type, usually while the previous chord is playing; i.e., E /F# /G# A - would mean play the E chord, then F# and G# as single bass notes during the E chord (in the right hand of a piano or bass strings of the guitar or on the bass, for example).

Chords and measures bars are almost exactly over the words where they occur, so you should be able to follow the words and thus know where the chords change.

Single notes

Harmony

BCV

Attention

Lyric changed