

She's always a woman to me

♩ = 58

1

S.

A.

T. *mp* LEAD

B.

She can kill with a smile,

mp

E♭ A♭/E♭ E♭ B♭ E♭ A♭/E♭ E♭ B♭

5

she can wound with her eyes— and she can ru-in your faith with her cas - u - al lies—

E♭ B♭ E♭ A♭ E♭

B

17

she can take you or leave you. — She can ask for the truth — but she'll nev - er be-lieve

take you or leave you. — She can ask for the truth — but she'll nev - er be-lieve

she can take you or leave you. — She can ask for the truth — but she'll nev - er be-lieve

take you or leave you. — She can — but she'll nev - er be-lieve

E_b B_b E_b Ab AbMaj7

21

— you — and she'll take what you give her as long as it's free she

LEAD

— you — and she'll take what you give her as — long as it's free she

— you — and she'll take what you give her as long as it's free she

— you — and she'll take what you give her as long as it's free she

A_b6 A_bMaj7 B_b E_b B_b G G/B

33

Oh _____ she's a-head of her _____ time _____
 _____ of her time _____
 — wants _____ she's a-head of her _____ time _____
 _____ of her time _____

Ab *Ab/G* *Fm7* *Bb7* *Eb* *Bbsus7* *Eb*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a key with three flats (B-flat major or D-flat minor). The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols are placed above the piano part.

37

mf Oh _____ and she nev-er gives out _____ and she nev-er gives
mf Oh _____ and she nev-er gives out _____ and she nev-er gives
mf Oh _____ and she nev-er gives out _____ and she nev-er gives
mf Oh _____ and she nev-er gives out _____ and she nev-er gives

mf *Ebm* *Ebm/Db* *Ab/C* *Ab* *Db* *Db/C* *Bbm7* *Gb*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a similar eighth-note pattern. Chord symbols are placed above the piano part.

49

bleed - in' But she'll bring out the best And the worst _____ you can be _____ Blame it

$A\flat 6$ $A\flat \text{Maj} 7$ $B\flat$ $E\flat$ $B\flat$ G G/B

53

LEAD *p*

Mm _____

Mm _____

all on your - self Cause she's al-ways a wo-man _____ to me

Cm $Cm/B\flat$ $A\flat \text{Maj} 7$ $B\flat$ $E\flat$ $B\flat \text{sus} 7$ $A\flat$ $B\flat$

65

Oh she's a-head of her
 Oh of her
 self she can wait if she wants she's a-head of her
 Oh of her

Bb Bb/A Gm EbMaj7 Ab Ab/G Fm7 Bb7

69

time Oh and she nev-er gives
 time Oh and she nev-er gives
 time Oh and she nev-er gives
 time Oh and she nev-er gives

Eb Bbsus7 Eb mf Ebm Ebm/Db Ab/C Ab

81

do as she pleas - es She's no - bo-dy's fool — And she can't be con-vict-ed She's earned

no - bo-dy's fool — And she earned her —

$A\flat$ $A\flat$ Maj7 $A\flat$ 6 $A\flat$ Maj7 $B\flat$ $E\flat$

85

mf

And the most she will do Is throw shad - ows at you But she's *mf*

mf ooh — But she's

— her de - gree. — And the most she will do Is throw shad - ows at you But she's *mf*

ooh — But she's

$B\flat$ G G/B Cm $Cm/B\flat$ $A\flat$ Maj7 $A\flat/G$

mf

mf