

# SHE'S ALWAYS A WOMAN

Words and Music by Billy Joel

Arranged by Ben Parry

One-in-a-bar waltz tempo  $\text{♩} = 58$

SOPRANO

ALTO

BARITONE/ALTO  
(optional)

PIANO

*p*

*Ooh,*

*p*

*Ooh,*

*mp*

$E^b$   $E^b \text{ sus}^4$   $E^b$   $B^b$   $E^b$   $A^b/E^b$

7

*mp*

1. She can kill with her smile, she can wound with her eyes.

$E^b$   $B^b/E^b$   $E^b$   $E^b \text{ sus}^4$   $E^b$

# IF I AIN'T GOT YOU

Words and Music by Alicia Augello-Cook  
Arranged by Ben Parry

Steady swung tempo ♩ = 120 (♩ =  $\overset{\sim}{\underset{\sim}{\text{♩}}}$ )

PIANO

The piano score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of five systems of music. The first system (measures 1-3) features a treble clef with eighth-note triplets and a bass clef with a sustained bass line. Chords Dmaj7 and C#m7 are indicated. The second system (measures 4-6) continues the eighth-note pattern in the treble and the sustained bass line. The third system (measures 7-9) shows a change in the treble line to quarter notes and a more active bass line. Chords Amaj7, Bm7, C#m7, and Dmaj7 are indicated. The fourth system (measures 10-12) features eighth-note triplets in the treble and a sustained bass line. Chords C#m7 and Cm7 are indicated. The fifth system (measures 13-15) concludes with eighth-note triplets in the treble and a sustained bass line. Chords Bm7, Amaj7, and Bm are indicated. The piece ends with a dynamic marking of mp.

con Ped.

4

7

10

13

*p*

*mp*

69 *mp* *p* that pro - mis-es for - ev - er young. —  
*ooh*  
*ooh*  
 Bm7 E7 Bm7 *mf*

73 *mf* Some peo - ple need three do-zen ro - - - ses, —  
*mf* Some peo - ple need three do-zen ro - - - ses,  
*mf* Some peo - ple need three do-zen ro - - - ses,  
 Amaj7 A#dim

77 and that's the on - ly way to prove you love them. —  
 and that's the on - ly way to prove you love them.  
 and that's the on - ly way to prove you love them.  
 Bm7 E7

128

*mp*  
yeah. If  
*mp*  
yeah. If  
*mp*  
yeah. If  
*mp*  
Dmaj7 C#m7

132

I ain't got you with me ba - by.  
I ain't got you with me, ba - by.  
I ain't got you with me, ba - by.  
Bm7

135

Said, no-thin' in this whole wide world  
Said, no-thin' in this whole wide world  
Said, no-thin' in this whole wide world  
Amaj7 Bm7 C#m7 Dmaj7

75

ne - - ver gives in, she just chan -

and she ne - ver gives in, she just

ne - - ver gives in, she just chan -

B<sup>b</sup>m G<sup>b</sup> C<sup>b</sup> C<sup>b</sup>/B<sup>b</sup> F<sup>7</sup>/A

80

-ges her mind. 3. And she'll pro-mise you

chan - ges her mind. Ooh,

-ges her mind. Ooh,

F<sup>7</sup> B<sup>b</sup> Gm/B<sup>b</sup> B<sup>b</sup>7 B<sup>b</sup>

dim.

85

more than the gar - den of E - den, and she'll care - less - ly

ooh,

ooh,

E<sup>b</sup> B<sup>b</sup> E<sup>b</sup> Fm<sup>7</sup> E<sup>b</sup>/G

mp

154

but she can do as she pleas - es she's no - bo - dy's fool.\_\_\_\_

*ooh,*

*ooh,*

Fm7 Eb/G Abadd<sup>2</sup> Abmaj<sup>7</sup>/Eb Fm/Ab

159

And she can't be con-vic - ted, she's earned\_\_\_\_ her de - gree,

*ooh,*

*ooh,*

Abmaj<sup>7</sup> Bb<sup>7</sup> Eb Bb G

164

and the most she will do is throw sha-dows at you, but she's

and the most she'll do, she's a

and the most she'll do, she's a

*ooh,*

*ooh,*

Cm Cm/B<sup>b</sup> Ab Ab/G