

SHE'S EVERY WOMAN

Words and Music by
VICTORIA SHAW and GARTH BROOKS

Slowly ♩ = 72

Capo 2nd Fret: A7sus

Concert: B7sus

A7sus

A7

Em9

A7

B7sus

B7

F#m9

B7

mf

1. She's sun and rain, —

Verse 1:

D

D/F#

G

A

Bdim

Bm7

E

E/G#

A

B

Cdim

C#m7

— she's fire and ice, — a lit - tle cra - zy but — it's nice. — And when

G

D/F#

A7sus

A7

A

E/G#

B7sus

B7

she gets mad, — you best — leave her a - lone. — 'Cause she'll rage —

D

D/F#

G

A

Bdim

Bm7

E

E/G#

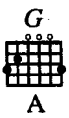
A

B

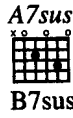
Cdim

C#m7

— just like — a riv - er, then she'll beg you to — for-give her. Oh, — she's



A



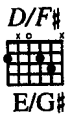
B7sus



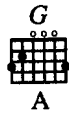
E

ev - 'ry wo - man that I've ev - er known. 2. She's so New York, -

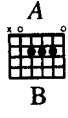
Verse 2:



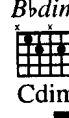
E/G#



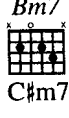
A



B



Cdim

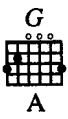


C#m7

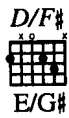


B

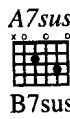
_____ and then L. A., _____ and ev-'ry town _____ a - long _____ the way, _____ and she's



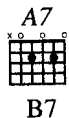
A



E/G#

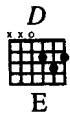


B7sus

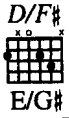


B7

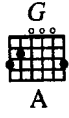
ev - 'ry place _____ that I've nev - er been. She's mak - in' love _____



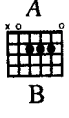
E



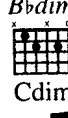
E/G#



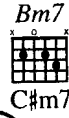
A



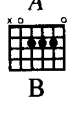
B



Cdim

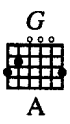


C#m7

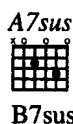


B

_____ on rain - y nights, _____ she's a stroll _____ through Christ-mas lights, _____ and she's



G



A7sus



D



A/C#

ev - 'ry - thing_ I wan - na do a - gain.

Bridge:

Bm



C#m

G



A

G



A

A



B

And it needs_ no ex - pla - na - tion,_____

Bm



C#m

G



A

'cause it all_ makes per - fect sense._____

D



E

A/C#



B/D#

G/B



A/C#

D/A



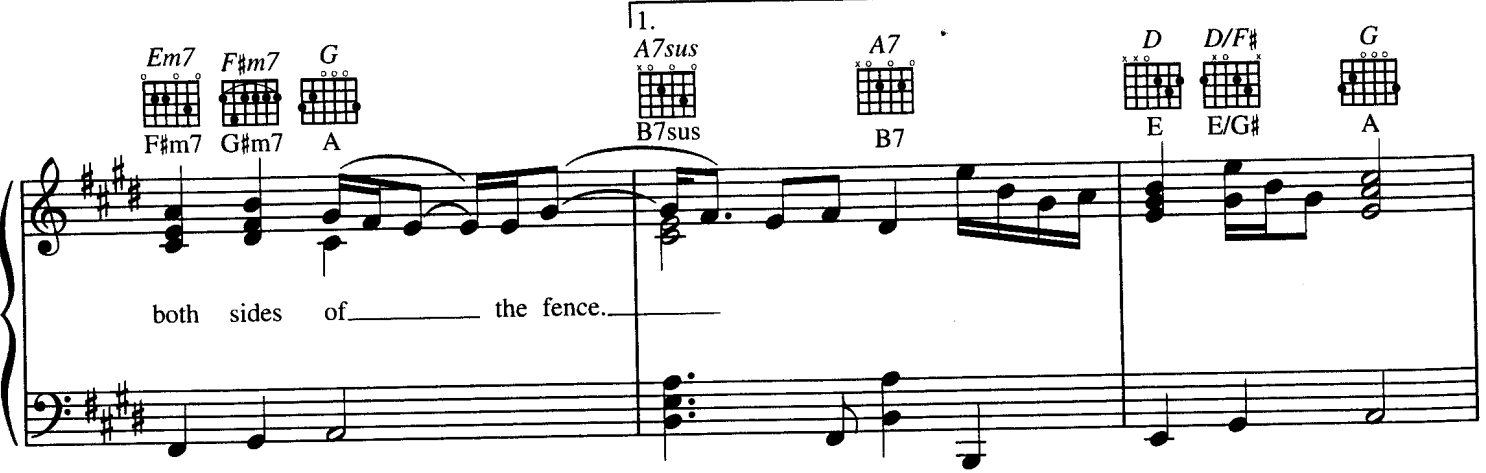
E/B

But when it comes_ down to_ temp - ta - tion, she's on

1.

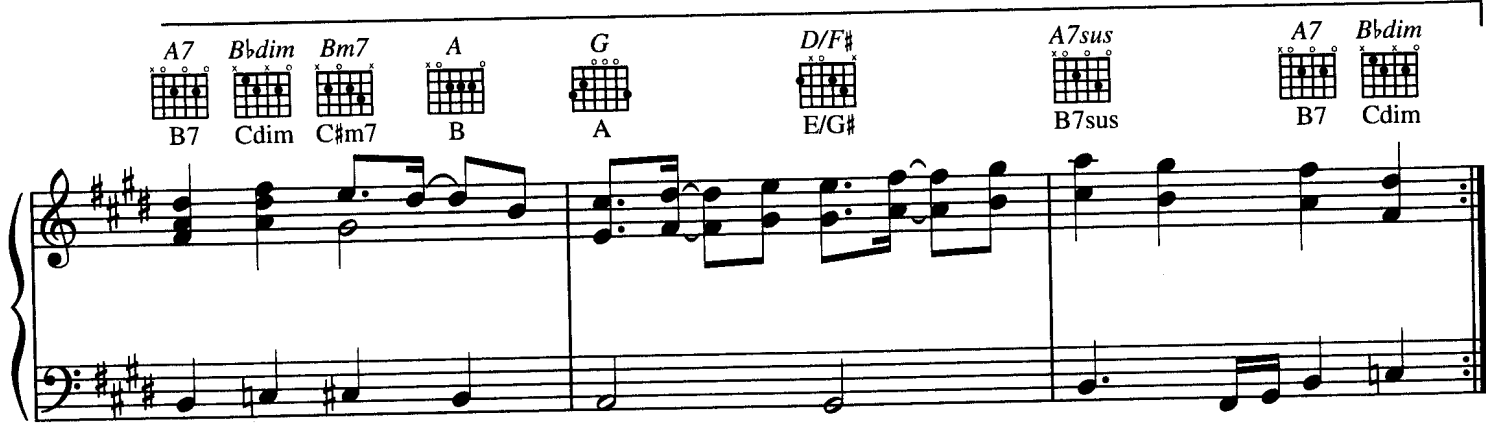
Em7 *F#m7* *G*
F#m7 *G#m7* *A*

A7sus *A7* *D* *D/F#* *G*
B7sus *B7* *E* *E/G#* *A*



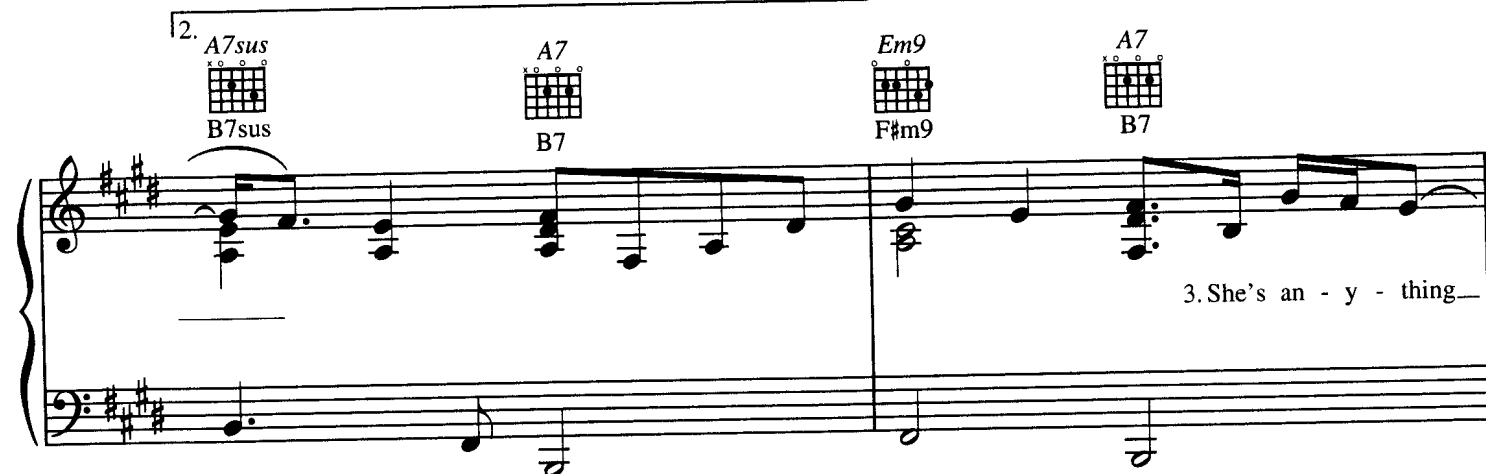
both sides of _____ the fence.

A7 *Bbdim* *Bm7* *A* *G* *D/F#* *A7sus* *A7* *Bbdim*
B7 *Cdim* *C#m7* *B* *A* *E/G#* *B7sus* *B7* *Cdim*



2.

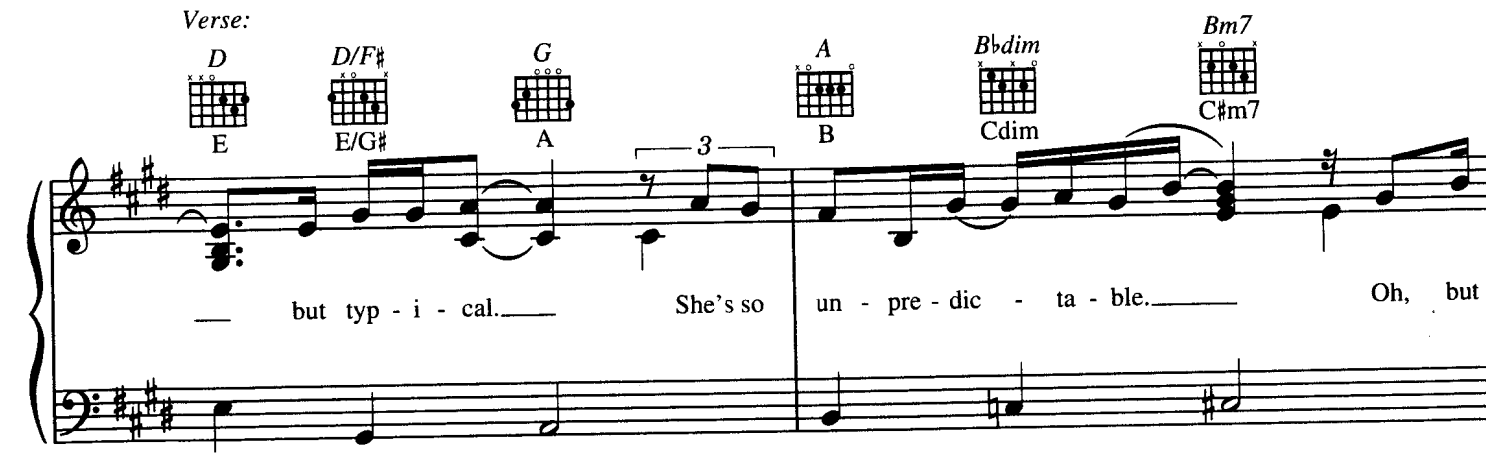
A7sus *A7* *Em9* *A7*
B7sus *B7* *F#m9* *B7*



3. She's an - y - thing

Verse:

D *D/F#* *G* *A* *Bbdim* *Bm7*
E *E/G#* *A* *B* *Cdim* *C#m7*



but typ - i - cal. She's so un - pre - dic - ta - ble. Oh, but



 **G**
 **A**



 **D/F#**
 **E/G#**



 **A7sus**
 **B7sus**



 **A7**
 **B7**



ev - en at her worst, she ain't that bad. She's as real



 **D**
 **E**



 **D/F#**
 **E/G#**

 **G**
 **A**

 **A**
 **B**

 **Bbdim**
 **Cdim**

 **Bm7**
 **C#m7**

 **A**
 **B**

as real can be, and she's ev - 'ry fan - ta - sy. Lord, she's



 **G**
 **A**



 **A7sus**
 **B7sus**



 **Bm**
 **C#m**



 **F#m7**
 **G#m7**



ev - 'ry lov - er that I've ev - er had, and she's



 **Em7**
 **F#m7**



 **A7sus**
 **B7sus**



 **D**
 **E**

 **D/F#**
 **E/G#**

 **G**
 **A**

 **D/A**
 **E/B**

 **A7**
 **B7**

 **D**
 **E**

ev - 'ry lov - er that I've nev - er had.