

Just the Way You Are

featured in MOVIN' OUT
Words and Music by Billy Joel

Intro Moderately

G Cm6/G G C/G G Cm6/G

mf
let ring

TAB

Verse

G C/G G Em6

1. Don't go chang - ing
3. Don't go try - ing
7. Instrumental...

TAB

Cmaj7 Em G7 Cmaj7

to try and please — me; you nev - er
some new fash - ion; don't change the

TAB

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Cm G/B Dm7 G7

let me down be - fore.
col - or of your hair.

Mm.
Mm.

Cmaj7 Cm G/B

— You Don't i - mag - ine
— You al - ways have my

you're too fa - mil -
un - spo - ken pas -

Em7 A7sus4 A7

- iar, and I don't see you an - y - more. —
- sion, al - though I might not seem to care. —

C/D

Verse
G

2. I _____ would _____ not
4. I _____ don't _____ want
said _____ I

Em6 Cmaj7 Em G7

leave you in times of trou - ble;
clev - er con - ver - sa - tion;
love you, and that's for - ev - er,

Cmaj7 Cm G/B

we nev - er could have come _____ this far. _____
I nev - er want to work _____ that hard. _____
and this I prom - ise from _____ the heart. _____

Dm7 G7 Cmaj7 Cm

Mm. _____ I took the good _____ times;
 Mm. _____ I just want some - one
 Mm. _____ I could - n't love _____ you

G/B Em7 Am7

I'll take the bad _____ times. I'll take you just _____
 that I can talk _____ to. I want you just _____
 an - y bet - ter. I love you just _____

C/D G Cm6/G G C/G To Coda

_____ the way _____ you are. _____
 _____ the way _____ you are. _____
 _____ the way _____ you are. _____

1. G Cm6/G G C/G 2. G Cm6/G Gmaj7 G7

The first system contains two measures of music. The first measure has a guitar melody starting on G4, moving to A4, Bb4, and C5, with a bass line of G3. The second measure has a guitar melody starting on G4, moving to A4, Bb4, and C5, with a bass line of G3. The second system contains two measures. The first measure has a guitar melody starting on G4, moving to A4, Bb4, and C5, with a bass line of G3. The second measure has a guitar melody starting on G4, moving to A4, Bb4, and C5, with a bass line of G3.

Bridge

C D Bm7

I need to know — that you — will al — ways be —

The bridge section consists of three measures. The first measure has a guitar melody starting on C4, moving to D4, E4, and F4, with a bass line of C3. The second measure has a guitar melody starting on D4, moving to E4, F4, and G4, with a bass line of D3. The third measure has a guitar melody starting on B3, moving to A3, G3, and F3, with a bass line of B2.

E7 Am7 D

— the same old some - one that I

The second system consists of three measures. The first measure has a guitar melody starting on E4, moving to F4, G4, and A4, with a bass line of E3. The second measure has a guitar melody starting on A4, moving to B4, C5, and D5, with a bass line of A3. The third measure has a guitar melody starting on D4, moving to C4, B3, and A3, with a bass line of D3.

G Dm/F Eb

knew. Oh, _____ what will it take _____

The first system of music includes a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics are "knew. Oh, _____ what will it take _____". The piano accompaniment is in the same key and features a melody with a long slur. The guitar fretboard diagram shows the following fret numbers: 3, 3, 3, 3, 1, 1, 6, 8, 8, 6, 10, 10.

F Dm7 G7

_____ till you _____ be - lieve _____ in me _____

The second system of music includes a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics are "_____ till you _____ be - lieve _____ in me _____". The piano accompaniment is in the same key and features a melody with a long slur. The guitar fretboard diagram shows the following fret numbers: 10, 8, 6, 4, 6, 5, 3, 5, 5, 5, 4, 3, 3, 3.

Cm7 F C/D *D.S. al Coda*

the way that I _____ be - lieve _____ in you? 5. I _____

The third system of music includes a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics are "the way that I _____ be - lieve _____ in you? 5. I _____". The piano accompaniment is in the same key and features a melody with a long slur. The guitar fretboard diagram shows the following fret numbers: 3, 4, 4, 3, 1, 2, 4, 3, 1, 3, 0, 1, 0, 0, 3, 0, 0, 0.

Coda

G Cm6/G G C/G Verse G Em6

6. I _____ don't want clever

Cmaj7 Em G7 Cmaj7 Cm

con - ver - sa - tion; I nev - er want to work that hard.

G/B Dm7 G7 Cmaj7 Cm

Mm. _____ I just want some - one

G/B Em7 Am7

that I can talk _____ to. I want you just _____

0 0 2 0 0 3 2 3 1 0 0 0 0 0 0 0 0 0

C/D Eb F

_____ the way _____ you are. _____

(3) 7 5 8 8 6 6 8 10 10 8 8 8

Dm7 G7 Cm7 C/D

D.S.S. (instrumental) and fade

5 6 3 4 6 4 3 1 3 3 3 0 0 0