

JUST THE WAY YOU ARE

Words and Music by BRUNO MARS,
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Moderate Hip-Hop groove

F  Dm7 



Ahh, _____

mp

F/Bb 



ahh, _____ ahh, _____

F 



Oh, _____ her eyes, _ her eyes _ make the

Dm7



stars look _ like they're _ not shin - in'. Her hair, _ her hair _ falls per - fect - ly _ with - out _ her try - in'.

F/Bb



F



She's so beau - ti - ful, _ and I tell her ev - 'ry _ day. _

Yeah. I know, _ I know _ when I com - pli - ment _ her, she won't be - lieve _ me.

Dm7



And it's so, _ it's so _ sad to think that she _ don't see _ what I _ see.

F/Bb F

But ev-ry time she asks me, "Do I look o - kay?" I say: —

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one flat (Bb). The vocal line begins with a quarter rest, followed by eighth notes. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. Chord diagrams for F/Bb and F are shown above the staff.

Dm7

When I see your face, — there's not a thing — that I — would change, —

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest at the start, followed by eighth notes. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. A Dm7 chord diagram is shown above the staff.

F/Bb

'cause you're a - maz - ing — just — the way — you are. —

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest at the start, followed by eighth notes. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. An F/Bb chord diagram is shown above the staff.

F

And when you smile, —

The fourth system continues the vocal line and piano accompaniment. The vocal line has a quarter rest at the start, followed by eighth notes. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. An F chord diagram is shown above the staff.



the whole world stops — and stares — for a while, — 'cause, girl, you're a - maz -



To Coda

- ing — just — the way — you are. —

Yeah. — Her lips, — her lips, — I could kiss them all — day if — she'd let me.



Her laugh, — her laugh, — she hates but I — think it's — so sex - y. She's so beau - ti - ful, —



and I tell her ev - 'ry day. Oh, you



know, you know, you know I'd nev-er ask you to change. _ If per-fect's what you're search-in' for then



just stay the same. _ So don't e - ven both - er ask - in' if _



D.S. al Coda

_ you look _ o - kay. _ You know I'll say: _ When I see your face, _

CODA

The way — you are, — the way — you are. —

Dm7

F/Bb

Girl, you're a - maz - ing — just —

F

— the way — you are. — When I see your face, —

Dm7

there's not a thing — that I — would change, — 'cause you're a - maz -

F/Bb

F

- ing just the way you are.

And when you smile, the whole world stops

Dm7

F/Bb

and stares for a while, 'cause, girl, you're a - maz - ing just

F

the way you are. Yeah.

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