

She's Got a Way

Words and Music by Billy Joel

Intro
Slow and steady ♩ = 72

Vocal

G Verse G ³ D/F# Em G7/D

She's got a way ___ a-bout ___ her. I

Piano
mf

C ³ D C/E D/F# D

don't know ___ what it is, but I know that I ___ can't live with-out ___ her.

G D/F# Em G7/D

She's got a way ___ of pleas - in'. Mm, ___ I

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C D C/E D/F# D

don't know _ why it is, — but there does - n't have _ to be — a rea - son —

Verse
Ebmaj9 3 F(add9) G D/F# Em G7/D

— an-y-way.— She's got a smile — that heals _ me. Mm, I

C D C/E D/F# D

don't know why it is, but I have to laugh _ when she re - veals _ me.

G D/F# Em G7/D

And she's got a way — of talk - in'. Mm, — I

8vb...

C D C/E D/F# D

don't know why it is, but it lifts me up when we are walk-in'

Ebmaj9₃ F(add9) G

an - y - where. She

Bridge

D Am G Gm

comes to me when I'm feel-in' down, in - spires me with-out a sound. She

mf

D/F# F#/A# Bm D7/A

touch - es me and I get turned a - round.

rall.

Verse

G D/F# Em G7/D

She's got a way of show - in', mm,

a tempo

C D C/E D/F# D

how I make her feel and I find the strength to keep on go - in'.

G D/F# Em G7/D

And she's got a light a - round her, oh, and

C D C/E D/F# D

ev - 'ry - where she goes, a mil - lion dreams of love sur - round her

Ebmaj9 *F(add9)* *G*

— ev - 'ry - where. She

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has one sharp (F#). The vocal line starts with a whole note rest, followed by the lyrics 'ev - 'ry - where.' and ends with a quarter note 'She'. The piano accompaniment consists of chords and moving lines in both hands, with dynamics markings *mp* and *f*.

Bridge
D *Am* *G* *Gm/C*

comes to me _ when I'm feel-in' down, _ in - spires _ me _ with-out a sound. _ She

The second system is labeled 'Bridge'. The vocal line starts with a quarter note 'comes', followed by 'to me _ when I'm feel-in' down, _ in - spires _ me _ with-out a sound. _ She'. The piano accompaniment features chords and moving lines, with a dynamic marking of *mf*.

D/F# *F#/A#* *Bm* *D7/A*

touch - es me. _ I get turned _ a - round, _ oh, _

The third system continues the vocal line with 'touch - es me. _ I get turned _ a - round, _ oh, _'. The piano accompaniment includes triplets and chords, with a dynamic marking of *f*.

Verse
Freely
G *D/F#* *Em7* *G* *D/F#*

oh, _ whoa, _ whoa. _ She's got a _ smile _ that

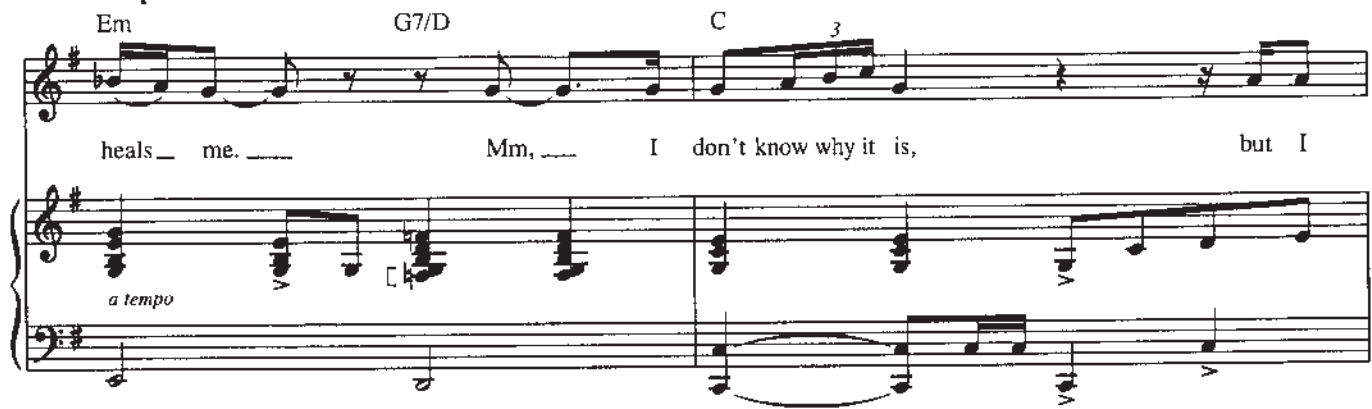
The fourth system is labeled 'Verse' and 'Freely'. The vocal line starts with 'oh, _ whoa, _ whoa. _ She's got a _ smile _ that'. The piano accompaniment features chords and moving lines, with dynamics markings *rit.*, *mp*, and *mf*.

Tempo 1

Em G7/D C 3

heals me. Mm, I don't know why it is, but I

a tempo



D C/E D/F# D G D/F#

have to laugh when she re - veals me. And she's got a way a - bout



Em G7/D C 3

her. Mm, I don't know what it is, but I



D C/E D/F# D Ebmaj9 F(add9) G(add9)

know that I can't live with-out her an - y - way, hey.

