

BOTH SIDES NOW

for S.A.T.B. voices and piano*

Performance time: approx. 3:30

Arranged by
JOHN LEAVITT

Words and Music by
JONI MITCHELL

Cantabile con moto (♩ = ca. 108-112)

PIANO

The piano introduction is in 4/4 time with a key signature of two sharps (F# and C#). It begins with a mezzo-piano (mp) dynamic. The right hand features a flowing melody with eighth and quarter notes, while the left hand provides a harmonic accompaniment with sustained chords and moving bass lines. The notation includes a 'pedal harmonically' instruction below the staff.

pedal harmonically

4 VOICES

6 ALTO only
mp

Bows and flows of

This section contains musical notation for measures 4 through 6. It includes staves for the Soprano, Alto, Tenor, and Bass voices, as well as the piano accompaniment. The lyrics 'Bows and flows of' are aligned with the vocal entries in measure 6.

7 SOPRANO only
mp

S./A.
unison

an - gel hair, — and ice cream cas - tles in the air, — and

This section contains musical notation for measures 7 through the end of the page. It includes staves for the Soprano, Alto, Tenor, and Bass voices, as well as the piano accompaniment. The lyrics 'an - gel hair, — and ice cream cas - tles in the air, — and' are aligned with the vocal entries in measure 7. The piano part continues with a steady accompaniment.

* Also available for S.A.B. (48394) and S.S.A. (48395). Visit alfred.com for digital scores and audio.

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10 SOPRANO

feath-er can - yons ev-'ry- where, I've looked at clouds that way. -

ALTO

feath-er can - yons ev-'ry- where, I've looked at clouds that way. -

13 SOPRANO

Noon* noon noon

ALTO

Noon* noon noon

TENOR *mp*

But now they on - ly block the sun, — they

BASS *mp*

But now they on - ly block the sun, — they

Ped. —

* Close immediately to "n" for "noon" and "m" for "loom."

19

19

would have done. Noon loo loo loo — I've mel.

would have done, but clouds got in my way. — I've

loo noon* loo loo loo

loo noon* loo loo

Ped

* Close immediately to “n” for “noon” and “m” for “loom.”

22

looked at clouds from both sides now, from up and down, and

loom loom

25

still some-how it's cloud il-lu-sions I re-call; I

loom It's cloud il-lu-sions I re-call; I

real - ly — don't know clouds — at —

real - ly — don't know clouds — at

real - ly don't know clouds — at

real - ly don't know clouds — at

The musical score for measures 28-30 features four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts are in unison, with lyrics "real - ly — don't know clouds — at —". The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a long note in measure 29, and the bass staff provides harmonic support with chords and moving lines.

all. —

all. —

all. —

all. —

all. —

mf

The musical score for measures 31-33 continues with four vocal staves and a piano accompaniment. The key signature remains three sharps. The vocal parts are in unison, with lyrics "all. —". The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with a long note in measure 31, and the bass staff provides harmonic support with chords and moving lines. The piano part starts with a mezzo-forte (*mf*) dynamic.

34

35

mf

Noon noon noon noon

mf

Noon noon noon noon

Moons and Junes and Fer-ris wheels, the

cross over

8va

37

mf

loo loo loo loo loo As ev-ry fair - y

loo loo Way you feel, as ev-ry fair - y

diz - zy danc - ing way you feel, as ev-ry fair - y

8va

tale comes real, I've looked at love that way. ___

tale comes real, I've looked at love that way. ___ But

tale comes real, I've looked at love that way. ___

tale comes real, I've looked at love that way. ___

Ped. ___

You leave 'em laugh - ing

now it's just an - oth - er show, _ you leave 'em laugh - ing

Loo loo loo loo loo loo loo loo

Loo loo loo loo loo loo

46

when you go, — and if you care, — don't let them know,

when you go, — and if you care, — don't let them know,

loo And if you care, — don't let them know,

loo And if you care, — don't let them know,

49

51

don't give your-self a - way. — I've looked at love — from

don't give your-self a - way. — I've looked at love — from

don't give your-self a - way. — Loo loom

don't give your-self a - way. — Loo loom

Ped. secco

both sides now, — from give and — take, — and still — some-how — it's

both sides now, — from give and take, — and still some-how — it's

loom loom Still — some-how — it's

loom loom Still some-how — it's

love's il-lu-sions I re-call; — I real-ly — don't know

love's il-lu-sions I re-call; — I real-ly — don't know

love's il-lu-sions I re-call; — I real-ly don't know

love's il-lu-sions I re-call; — I real-ly don't know

pedal harmonically

58

love _____ at _____ all. _____

love _____ at _____ all. _____

love _____ at _____ all. _____

love _____ at _____ all. _____

The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes a rising eighth-note scale in the final measure.

61

Measures 61-63 are marked with a double bar line and a key signature change to one flat (B-flat).

decresc.

cross over
8va-----|

The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, ending with a cross-octave instruction.

64

mp

Noon noon noon noon noon

mp

Noon noon noon noon noon noon noon noon

mp

Tears and fears and feel - ing proud — to say, "I love you,"

mp

Tears and fears and feel - ing proud — to say, "I love you,"

mp

67

Right out loud, — dreams and schemes — and cir - cus crowds,

noon — Dreams and schemes — and cir - cus crowds,

right out loud, — dreams and schemes — and cir - cus crowds,

right out loud, — dreams and schemes — and cir - cus crowds,

70

72

I've looked at life that way. ___

I've looked at life that way. ___

I've looked at life that way. ___

I've looked at life that way. ___

But now old friends are

Noon noon

Noon noon

mf

mf

Ped.

73

mf

They shake their heads, they say I've changed. _ Well,

act-ing strange. _ Loo loo loo loo loo Well,

noon noon loo loo loo

noon noon loo loo Say I've changed. _

mf

76

some-thing's lost, — but some-thing's gained in liv-ing ev-'ry day. —

some-thing's lost, — but some-thing's gained in liv-ing ev-'ry day. —

loo loo — loo loo loo loo loo —

Loo loo — loo loo loo —

79

80

— I've looked at life — from both sides now, — from

— Loo loo loo — I've looked at life — from both sides now, — from

— loo — I've looked at life — from both sides now, — from

— I've looked at life — from both sides now, — from

Ped. — secco

82

win and _ lose, _ and still _ some-how _ it's life's il - lu - sions

win and lose, _ and still some-how _ it's life's il - lu - sions

win and lose, _ and still _ some-how _ it's life's il - lu - sions

win and lose, _ and still some-how _ it's life's il - lu - sions

pedal harmonically

85

I re - call; _ I real - ly _ don't know life _

I re - call; _ I real - ly _ don't know life _

I re - call; _ I don't know life _

I re - call; _ I don't know life _

[illegible][illegible]