

BIG YELLOW TAXI

for S.A.B. voices and piano
with optional SoundTrax CD*

Arranged by
GREG GILPIN

Words and Music by
JONI MITCHELL

With a rhythmic groove (♩ = ca. 84)

PIANO *mp*

Fma⁹ C¹³

3 B^bma⁷/F F¹¹/C Dm⁷(b¹³) Fma⁹

6 SOPRANO *mp*
ALTO
BARITONE *mp* They

C¹³ B^bma⁷/F F¹¹/C B^bma⁷/F F

* Also available for S.A.T.B. (33175) and S.S.A. (33177).
SoundTrax CD available (33178).

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9

paved par-a-dise, put up a park - ing lot, with a

Measures 9-12 of the vocal line. The melody starts on a half note G4, followed by quarter notes A4, Bb4, and C5. There are rests in measures 10 and 11, and a quarter note G4 in measure 12.

B^b

F

Piano accompaniment for measures 9-12. The right hand features a rhythmic pattern of eighth notes and quarter notes, while the left hand provides a steady bass line.

13

pink ho - tel, a bou - tique, and a swing - ing hot spot.

Measures 13-16 of the vocal line. The melody continues with quarter notes D5, E5, F5, and G5, followed by a half note G5. There are rests in measures 14 and 15, and a quarter note G5 in measure 16.

B^b

F

Piano accompaniment for measures 13-16. The right hand continues the rhythmic pattern, and the left hand maintains the bass line.

17

Don't it al - ways seem to go that you don't know what you've got

Measure 17 of the vocal line. The melody consists of a half note G5, followed by a quarter note A5, and a quarter note Bb5.

p

Oo,

p

Piano accompaniment for measure 17. The right hand has a half note G5, and the left hand has a half note G5.

C/F

B^b/F

p

Piano accompaniment for measures 18-20. The right hand features chords and moving lines, while the left hand has a simple bass line. Chords C/F and Bb/F are indicated above the staff.

20 — till it's gone?

mp *mf*

till it's gone? They paved par - a - dise, put up a park - ing —

mp *mf*

F B^b C

23

lot. Shoo bop, bop, bop. Shoo

Fma⁹ C¹³ B^bma⁷/F F¹¹/C

26

27

bop bop They took all the trees, put 'em in a tree mu-seum..

B^bma⁷/F F B^b

29

And they charged the peo-ple a

F

B^b

32

dol-lar and a half just to see 'em.

C

35 Don't it al-ways seem to go that you don't know what you've got...

p
Oo, *p*

C/F

C

B^b/F

p

38 — till it's gone?

mf

till it's gone? They paved par - a - dise, put up a park - ing —

mf

F B^b C

mf

41

lot. Shoo bop, bop, bop. Shoo

Fma⁹ C¹³ B^bma⁷/F F¹¹/C

44

45

bop, bop. Hey, farm-er, farm-er, put a-way that D. D.

B^bma⁷/F F B^b

47

T. now. — Give me spots on my ap- ples, but

F B^b

50

leave me the birds — and the bees. Please. —

C F

53 Don't it al - ways seem — to go that you don't know what you've got —

mp
Oo, *mp*

mp C/F C B^b

56 — till it's gone?

mp till it's gone? *mf* They paved par - a - dise, put up a park - ing —

mp *mf*

F B^b C

59 lot. Shoo bop, bop, bop. They paved par - a - dise,

F^{ma}9 C¹³ B^b C

62 put up a park ing — lot. Shoo bop, bop, bop. Shoo

F^{ma}9 C¹³ B^bma⁷/F F¹¹/C

66 67 SOLO
p

bop, bop. Late last night I heard the screen door

B^bma^7/F F B^bma^7

p

69

slam. And a big yellow taxi took away my old

F Gm^7 C^7sus^4

73 75
(end solo) *mp*

man. Don't it always seem to go that you

mp

F C/F

mp

77 *mf*
 don't know what you've got — till it's gone. They paved par - a - dise,
mf

B^{b2}/F *F* *B^b* *C*
mf

80
 put up a park - ing — lot. *Shoo* *bop, bop, bop.* They

F^{ma9} *C¹³*

83
 paved par - a - dise, put up a park - ing — lot. *Shoo*

B^b *C* *F^{ma9}*

86 87 *mp*

bop, bop, bop. They paved par - a - dise,

mp

C¹³

B^bma⁷

B^b/C

mp

89

put up a park - ing lot. *Shoo* *bop, bop, bop.*

F^ma⁹

C¹³

92

Shoo *bop, bop.* *Shoo* *bop, shoo bop, bop.*

p

p

B^bma⁷/F

F¹¹/C

B^bma⁷/F

F^ma⁹

B^bma⁷

F^ma⁹

p