

BOTH SIDES NOW

for S.S.A. 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

mp

pedal harmonically

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It features a melody in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked *mp*. A 'pedal harmonically' instruction is present below the bass line.

4 VOICES

6 A. only mp

Bows and flows of

The vocal line for the Soprano (A. only) begins at measure 6 with the lyrics 'Bows and flows of'. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked *mp*.

7 S. II only mp S. I only mp

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

The vocal line for the Soprano II (S. II only) begins at measure 7 with the lyrics 'an - gel hair, — and ice cream cas - tles in the air, — and'. The vocal line for the Soprano I (S. I only) begins at measure 9. The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked *mp*.

* Also available for S.A.T.B. (48393) and S.A.B. (48394). Visit alfred.com for digital scores and audio.

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

SOPRANO II
I've looked at clouds that way. _

ALTO
I've looked at clouds that way. _

13 14
Noon* noon noon

Noon* noon noon

mp
But now they on - ly block the sun, _ they

Ped. _____

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

16

loo loo loo So man - y things I
 loo loo loo So man - y things I
 rain and snow on ev - 'ry - one. I

19

would have done. Noon loo loo loo I've
 would have done but clouds got in my way. I've
 loo noon* loo loo loo I've

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

22

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

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

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

25

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

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

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

28

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 three vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines are in a homophonic setting, with the lyrics "real - ly ___ don't know clouds _____ at ___" repeated across the three parts. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment.

31

all. _____

all. _____

all. _____

mf

The musical score for measures 31-33 continues with three vocal staves and a piano accompaniment. The key signature remains three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines are in a homophonic setting, with the lyrics "all. _____" repeated across the three parts. The piano accompaniment features a right-hand melody and a left-hand accompaniment, starting with a mezzo-forte (*mf*) dynamic marking.

34

35

mf

Noon noon noon noon

Noon noon noon noon

Moons and Junes and Fer-ris wheels, _ the

cross over

8va

37

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

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

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

40

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. —

Ped.

43

Loo loo loo loo — loo loo

now it's just an - oth - er show. — Loo loo loo loo

Loo loo loo loo You leave 'em laugh - ing

46

When you go, — and if you care, — don't let them know,
 loo And if you care, — don't let them know,
 when you go, — 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. — I've looked at love — from

Red. *secco*

52

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

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

55

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.

This block contains the musical notation for measures 58, 59, and 60. It features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range, respectively. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics 'love at all.' are written under each vocal staff. A large red watermark 'Preview Only' is overlaid diagonally across the page.

61

decresc.
cross over
8va

This block contains the musical notation for measures 61, 62, and 63. It features three vocal staves and a piano accompaniment. The vocal parts are mostly silent, indicated by horizontal lines. The piano accompaniment continues with a right-hand melody and a left-hand bass line. The lyrics 'decresc.', 'cross over', and '8va' are written under the piano staff. A large red watermark 'Preview Only' is overlaid diagonally across the page.

64

mp

Noon noon noon noon noon

mp

Tears and fears and feel-ing proud — Noon noon noon noon

mp

Noon noon noon — 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,

70

72 *mf*

I've looked at life that way. — Noon noon

mf

I've looked at life that way. — But now old friends are

mf

I've looked at life that way. — Noon noon

mf

Ped.

73

noon noon — loo loo say I've changed. — Well,

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

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

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. _

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

79

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

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

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 real-ly don't know life

91

88

decresc. *mp*

at all. Loo loo

decresc. *mp*

at all. Loo loo

decresc. *mp*

at all. Loo

decresc. *mp*

92

rit.

loo loo loo noon

rit.

loo loo noon

rit.

loo loo noon

rit.

Red. 8^{va}.1