

# 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

*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* (mezzo-piano). The instruction *pedal harmonically* is written below the bass staff.

4 VOICES

6 **ALTO only**  
*mp*

Bows and flows of

This section covers measures 4 to 6. The vocal line for the Alto part begins at measure 6 with the lyrics "Bows and flows of". The piano accompaniment continues with chords and a melodic line. The dynamics are marked *mp*.

7 **SOPRANO only**  
*mp*

S/A.  
unison

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

This section covers measures 7 to 9. The vocal line for the Soprano part begins at measure 7 with the lyrics "an - gel hair, — and ice cream cas - tles in the air, — and". The piano accompaniment continues. The dynamics are marked *mp*. The instruction *S/A. unison* is written above the vocal line at the end of the section.

\* Also available for S.A.B. (48394) and S.S.A. (48395). Visit [alfred.com](http://alfred.com) for digital scores and audio.

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48393

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

14

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

*Red.*

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

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

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

loom loom

25

still somehow it's cloud illusions I recall; I

loom It's cloud illusions I recall; 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

Realistic description: This block contains the musical notation for measures 28, 29, and 30. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "real - ly \_\_\_ don't know clouds \_\_\_\_\_ at \_\_\_" for the first staff, "real - ly \_\_\_ don't know clouds \_\_\_\_\_ at" for the second, "real - ly don't know clouds \_\_\_\_\_ at" for the third, and "real - ly don't know clouds \_\_\_\_\_ at" for the fourth. The piano part consists of chords in the right hand and a moving bass line in the left hand.

all. \_\_\_\_\_

all. \_\_\_\_\_

all. \_\_\_\_\_

all. \_\_\_\_\_

*mf*

Realistic description: This block contains the musical notation for measures 31, 32, 33, and 34. It features four vocal staves and a piano accompaniment. The lyrics for the first four staves are "all. \_\_\_\_\_". The piano part includes a dynamic marking of *mf* (mezzo-forte) and shows a melodic line in the right hand and chords in the left hand.

34

35

*mf*  
Noon noon noon noon

*mf*  
Noon noon noon noon

Moons and Junes and Fer-ris wheels, \_ the

*mf*  
cross over  
8va

37

*mf*  
As ev-ry fair - y

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

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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*

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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

*pedal harmonically*

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

Musical score for measures 58-60. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "love at all." The piano part includes a melodic line in the right hand and a bass line in the left hand.

61

Musical score for measures 61-63. The vocal staves are mostly empty, with some initial notes in measure 61. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. Performance markings include "decresc." and "cross over 8va".

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64 *mp*

Noon noon noon noon noon

*mp*

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,"

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. \_\_\_ *mf* But now old friends are

I've looked at life that way. \_\_\_ *mf* Noon noon

I've looked at life that way. \_\_\_ *mf* Noon noon

*mf*

Ped. \_\_\_\_\_

73

*mf*

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

act-ing strange. \_ *mf* Loo loo loo loo loo Well,

noon noon loo loo loo

noon noon loo loo Say I've changed. \_

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 loo —

— 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

at all. *decresc.* *mp* Loo loo

at all. *decresc.* *mp* Loo loo

at all. *decresc.* *mp* Loo loo

at all. *decresc.* *mp* Loo

loo loo *rit.* loo loo noon

loo loo loo loo noon

loo loo *rit.* loo noon

loo loo *rit.* noon