

# Both Sides Now

Devised for the New York City Gay Men's Chorus, June 2012

Joni Mitchell  
arranged by Charles Beale

**Nostalgic** ♩=80 *p colla voce, freely*

Baritone Solo

**Nostalgic** ♩=80 *pp colla voce, freely*

Piano

5 in the air, And fea-ther can-yons ev-ery where, I've looked at clouds that way. But

10 now they on - ly block the sun, They rain and they snow on ev - ery-one, So ma - ny things I

15 would have done. But clouds got in my way. I've looked at clouds from

**Moving on** *mp*

**Moving on**

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

19 **Pull back**  
 both sides now, from up and down, and still some-how it's cloud il-lu-sions

**Pull back**  
*et sim*

23  
 I re-call I rea-lly don't know clouds at all.

*p* *pp* *p*  
 Ped.

28 **In time, groove, no backbeat ♩=92**  
*slight accel* *p*  
 Pedal lightly throughout

33 *mp*  
 Moons and Junes and fer-ris wheels  
*mp*  
 Moons and Junes and fer-ris wheels

37

The diz zy dan - cing way you feel... As ev-ery fair - y tale comes real, \_

The diz zy dan - cing way you feel... As ev-ery fair - y tale comes real, \_

This block contains the musical score for measures 37 through 40. It features two vocal staves (Soprano and Alto) with lyrics, and a piano accompaniment consisting of a right-hand treble clef staff and a left-hand bass clef staff. The piano part includes a steady eighth-note bass line and chordal accompaniment.

41

*mp*  
Oh

*mp*  
Oh

I've looked at love that way. \_\_\_\_\_ But now it's just a

I've looked at love that way. \_\_\_\_\_ But now it's just a

This block contains the musical score for measures 41 through 44. It features two vocal staves (Soprano and Alto) with lyrics, and a piano accompaniment. The piano part continues with the eighth-note bass line and chordal accompaniment. The lyrics are: "I've looked at love that way. \_\_\_\_\_ But now it's just a". The dynamic marking *mp* is present above the vocal staves.

45

Oh  
Oh

no-ther show, You leave 'em dan - cing when you go. — And if you care, don't  
no-ther show, You leave 'em dan - cing when you go. — And if you care, don't

The musical score for measures 45-48 features two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have a melodic line with a long note on 'Oh' and lyrics: 'no-ther show, You leave 'em dan - cing when you go. — And if you care, don't'. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

49

Ah

let them know... Don't give your-self a - way.  
let them know... Don't give your-self a - way. Ah

The musical score for measures 49-52 features two vocal staves and two piano staves. The vocal parts have lyrics: 'let them know... Don't give your-self a - way.' and 'let them know... Don't give your-self a - way. Ah'. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords.

53 *mf*

Ah

*mf*

I've looked at love from both sides now, From give and take, and still some how\_\_

*mf*

I've looked at love from both sides now, From give and take, and still some how\_\_

*mf*

Ah Ah

57

Ah

I real-ly don't know love Ah\_\_

It's love's il-lu - sions I re-call, I real-ly don't know love\_\_

It's love's il-lu - sions I re-call, I real-ly don't know love\_\_

I real-ly don't know love Ah\_\_



112

all.

all.

all.

all.

all.

*p*

115

*pp*

Ped.