

*From: "CODA"*

# **Both Sides, Now**

by

JONI MITCHELL

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# BOTH SIDES NOW

Words and Music by  
JONI MITCHELL

Gently flowing ♩ = 84 – 88

F#

Musical notation for the first system. It features a treble clef with a whole rest in the first measure. The piano accompaniment begins in the second measure with a mezzo-piano (*mp*) dynamic. The key signature is F# major (three sharps) and the time signature is 4/4.

F#/B

G#m/B

B

F#

C#/E#

D#m

Bows and flows of an - gel hair, \_ and ice cream cas - tles in the air, \_ and

Musical notation for the second system. It includes a vocal line with lyrics and piano accompaniment. The key signature is F# major and the time signature is 4/4.

B

G#m

B

C#sus4

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

Musical notation for the third system. It includes a vocal line with lyrics and piano accompaniment. The key signature is F# major and the time signature is 4/4.

F# F#sus4 F# C#/E#

But now they on - ly block the sun; they rain and snow \_ on

D#m B G#m

ev - 'ry - one. \_ So man - y things I \_ would have done,

B C# F# C#/E#

but clouds got in my way. I've looked at clouds from

D#m F#5/C# B F#/A# B C#

both sides now, from up and \_ down, \_ and still \_ some-how it's \_

F#/A# B C# D#m G#m7

cloud il - lu - sions I re - call. I real - ly don't know

C# F#

clouds at all.

F# B/F# F# C#/E#

Moons and Junes and fer - ris wheels, the diz - zy danc - ing

D#m B G#m

way you feel as ev - 'ry fair - y - tale comes real:

B C# F# B

I've looked at love that way. But now it's just an -

B/F# F# C#/E# D#m

oth - er show; you leave 'em laugh - ing when you go. — And

B G#m11 Bsus2 B

if you care, — don't — let them know; don't give your-self a -

C# F# F#6 F#sus F#

way. I've looked at love from both sides now, from —

F#sus F# F#sus F# F#/A# B

— give and take, and still — some-how it's — love's il - lu - sions

C#sus2 D#m G#m7 C#

I re - call. I — real - ly don't know love

F#

at all.

F# G#m/F# B/F# F# C#/E#

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

D#m7                                  Badd2                                  G#m7

right out loud, \_ dreams and schemes and \_ cir-cus crowds: \_

The first system of music features a vocal line and piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line starts with a quarter note 'right', followed by a quarter note 'out', a quarter note 'loud', a quarter rest, a quarter note 'dreams', a quarter note 'and', a quarter note 'schemes', a quarter note 'and', a quarter rest, a quarter note 'cir-cus', and a quarter note 'crowds'. The piano accompaniment consists of a treble and bass clef with chords and moving lines.

B                                  C#                                  F#                                  G#m/F#

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

The second system continues the melody. The vocal line has a quarter rest, a quarter note 'I've', a quarter note 'looked at', a quarter note 'life', a quarter note 'that', a quarter note 'way.', a quarter rest, a quarter note 'But', a quarter note 'now', a quarter note 'old', a quarter note 'friends', and a quarter note 'are'. The piano accompaniment continues with chords and moving lines.

B/F#                                  F#                                  C#/E#                                  D#m

act - ing strange, they shake their heads, \_ they say I've changed. \_ Well

The third system continues the melody. The vocal line has a quarter note 'act - ing', a quarter note 'strange,', a quarter note 'they', a quarter note 'shake their', a quarter note 'heads,', a quarter rest, a quarter note 'they', a quarter note 'say', a quarter note 'I've', a quarter note 'changed.', a quarter rest, and a quarter note 'Well'. The piano accompaniment continues with chords and moving lines.

Bsus2                                  G#m7                                  Bsus2

some-thing's lost, but \_ some-thing's gained in liv - ing ev - 'ry

The fourth system concludes the melody. The vocal line has a quarter note 'some-thing's', a quarter note 'lost,', a quarter rest, a quarter note 'but', a quarter rest, a quarter note 'some-thing's', a quarter note 'gained', a quarter rest, a quarter note 'in', a quarter note 'liv - ing', a quarter note 'ev - 'ry'. The piano accompaniment continues with chords and moving lines.

C# F# G#m/F# B/F# F#

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

B/F# F# F#sus4 F# F#/A# B

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

C# D#m G#m7 C#sus4

I re - call, — I — real - ly don't know life, —

F# G#m/F# B/F# F#

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



F#sus4 F# B/F# F# F#/A# Bsus2

— up and down and still — some-how it's — life's il - lu - sions

C# D#m7 G#m G#sus C#7

I re - call. — I ——— real - ly don't know life

F#

at all.

rit.