

JONI MITCHELL



A Case of You
Blue
Both Sides Now
Chelsea Morning
River
Magdelene Laundries
Rainy Night House

Collection

A CASE OF YOU

Words and Music by
JONI MITCHELL

Moderato

mf

The piano introduction consists of two staves in 4/4 time. The right hand plays a series of chords: C major, G7, and Am, each held for two measures. The left hand plays a steady eighth-note bass line.

Chords: C, G7, Am

Just be-fore our love — got lost, -you said — I am as con-stant as the north-ern star and I said

The first system of the song features a vocal line with lyrics and a piano accompaniment. The piano part includes triplets in the right hand and a steady eighth-note bass line in the left hand. Chord diagrams for C, G7, and Am are provided above the vocal line.

Chords: G7, C, G7, F, G7

"Con-stant in the dark-ness where's that — at, if you want me I'll be in the bar."

The second system continues the vocal and piano parts. The piano accompaniment features triplets in the right hand. Chord diagrams for G7, C, G7, F, and G7 are shown above the vocal line.

Chords: C, G7, Am

On the back of a car-toon coast - er — in a blue T. V. screen light, —

The third system concludes the vocal and piano parts. The piano accompaniment continues with triplets in the right hand. Chord diagrams for C, G7, and Am are shown above the vocal line.

G7 C C G7 Am

I drew a map of Can-a-da, oh Can - a - da, With

C G7 F G7


your face sketched on it twice. Oh, you are in my blood like ho - ly wine.

F C G7 Am


— You taste so bit - ter and so sweet, Oh, I could drink a case of you,

G7 C G7 C F

— dar - ling, and I would still be on my feet. Oh, I would still be on my feet.


 To Coda ⊕

Oh, —





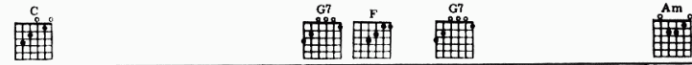
I am a lone - ly paint - er. I live in a box of paints. —






I'm fright-ened by — the dev-il — and I'm drawn to those ones that ain't — a-fraid. — Ire-





mem-ber that time — you told — me, you said "Love is touch- ing souls" Sure - ly you touched mine. — 'cause



part of you pours out of me— in these lines— from time to time.—

\diamond Coda
I met a wom-an.— She had— a mouth like yours; she knew your life;— she knew your dev-

ils and your deeds...And she said "Go— to him, stay with him if you can,— be pre-pared to

bleed," Oh, but you are in— my blood you're my ho - ly wine— you're so—

— bit-ter, — bit-ter and so sweet, — Oh I could drink a case — of —

Chords: F, C, C, G7

you — my dar - lin', — Still — I'd be on my feet, — I would still — be

Chords: Am, F, G7

on my feet, — (Hum) — (Hum) — (Hum) —

Chords: C, F, C, Csus, C, C, Csus, G7, C

Chords: G7, C, G7, G7, Bb

mp

BLUEWords and Music by
JONI MITCHELL

Slowly

mp

The piano introduction consists of two staves. The right hand plays a melodic line in G major, starting with a quarter note G4, followed by eighth notes A4-B4, C5-B4, A4-G4, and a quarter note F#4. The left hand provides a bass line with a quarter note G2, followed by eighth notes A2-B2, C3-B2, A2-G2, and a quarter note F#2. The tempo is marked 'Slowly' and the dynamics are 'mp'.

Blue songs are like tat - toos you know I've








This system contains the first line of the song. The vocal line is on a single staff with lyrics: "Blue songs are like tat - toos you know I've". The piano accompaniment is on two staves. Chord diagrams are provided above the vocal staff: Bm (two measures), F#m7 (two measures), and Bm (two measures). The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand.

been to sea be - fore Crown and an - chor me oh, let me -




This system contains the second line of the song. The vocal line has lyrics: "been to sea be - fore Crown and an - chor me oh, let me -". The piano accompaniment continues with the same bass line. Chord diagrams above the vocal staff include Gmaj7, Em, E, Bm7, E, Bm7, and E.

sail a - way Hey - Blue






This system contains the third line of the song. The vocal line has lyrics: "sail a - way Hey - Blue". The piano accompaniment continues with the same bass line. Chord diagrams above the vocal staff include Bm, Gmaj9, Amaj9, Bm, and F#m7.






Here is a song — for you — ink — on a pin un-der-neath the skin

An emp-ty space — to fill — in — Well, there's

... man-y sink-ing now you got-ta keep think-ing you can make it through — these

Ac-id, booze and ass nee-dles, guns and grass, lots of laughs,

V. 97h.

A7sus A Bm Bm F#m C#m F#m

lots of laughs.

mp *rit.* *a tempo*

D (E bass) D (E bass) D (E bass)

Ev-'ry-bod-y's say-in' that hell's the hip-pi-est way to go, well, I — don't think so, but I'm gon-

D (E bass) Bm F#m7 (B Bass) Bm F#m7

take a look a-round it go Blue — I love —

mf

C#7 F#m (C# bass) Bm7 Ama7 Bm7 (E bass)

you. —

A Bm C#m (B Bass) Bm C#m (B Bass)

Blue, here is a shell for

E Bm7 (E bass) E Bm7 (E bass) Bm7 (add A) (B Bass)

you, In-side you'll hear a sigh, a fog-gy lul-la-by.

Em Bm C#7

There is your song from me.

rit. *rubato* *a tempo*

(E Bass) Bm7 Bm7 B7

There is your song from me.

rit.

BOTH SIDES, NOW

Words and Music by
JONI MITCHELL

Moderately (with a light beat)



Chord diagrams: C, F, C, Cmaj7, F, C

1. Bows and flows of an-gel hair, and ice-cream cas-tles in the air, and
 2. Moons and Junes and fer-ris wheels, the diz-zy-danc-ing way you feel, as
 3. Tears and fears and feel-ing proud, to say "I love you" right out loud,

The piano accompaniment for the first verse features a steady eighth-note bass line in the left hand and a melody of eighth notes in the right hand, mirroring the vocal line.

Chord diagrams: F, Dm7, G

feath-er can-yons ev-'ry-where, I've looked at clouds that way. But
 ev-'ry fai-ry tale comes real, I've looked at love that way. But
 Dreams and schemes and cir-cus crowds, I've looked at life that way. But

The piano accompaniment for the second verse continues with the same eighth-note accompaniment pattern, supporting the vocal melody.

Chord diagrams: C, F, C, Cmaj7, F, C

now they on-ly block the sun, they rain and snow on ev-'ry-one. So man-y things I
 now it's just an-oth-er show, you leave 'em laugh-ing when you go. And if you care, don't
 now old friends are act-ing strange, they shake their heads, they say I've changed. But some-thing's lost but

The piano accompaniment for the third verse maintains the consistent eighth-note accompaniment throughout the piece.

F Dm7 G C

would have done, — but clouds got in my way. I've looked at clouds from
 let them know, — don't give your - self a - way. I've looked at love from
 some - thing's gained, — in liv - ing ev - 'ry day. I've looked at life from

F C F C F C G F

both sides now, — from up and down — and still some-how — it's cloud il - lu - sions
 both sides now, — from give and take — and still some-how — it's love's il - lu - sions
 both sides now, — from win and lose — and still some-how — it's life's il - lu - sions

C F C F C F C F

I re - call; I real - ly — don't know clouds — at all.
 I re - call; I real - ly — don't know love — at all.
 I re - call; I real - ly — don't know life — at all.

C F C F C F C F

Repeat and fade out

CHELSEA MORNING

As Is

Words and Music by
JONI MITCHELL

Moderately fast



Tacet

The first system of music features a vocal line that is silent (tacet) and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic. The key signature is A major (three sharps: F#, C#, G#).



The second system contains the first line of lyrics. The piano accompaniment continues with chords corresponding to the lyrics. The key signature remains A major.

Woke up, — it was a Chel - sea morn - ing and the
 Woke up, — it was a Chel - sea morn - ing and the



The third system contains the second line of lyrics. The piano accompaniment continues with chords corresponding to the lyrics. The key signature remains A major.

first thing that I heard — was a song out - side my win -
 first thing that I saw — was the sun through yel - low cur -

EMaj7



F#m7



dow _____ and the traf - fic wrote the words, _____ It came a -
 tains _____ and a rain - bow on my wall. Blue, red,



ring - ing up like Christ - mas bells and tap - ping up like
 green and gold _____ to wel - come you, crim-son crys - tal beads

B7 sus 4



pipes _____ and _____ drums, _____
 to _____ beck _____ on _____



Oh, _____ won't you stay, we'll put on the day _____ and we'll
 Oh, _____ won't you stay, we'll put on the day _____ there's a

1. A E A E

wear it till the night comes.

2. A E A E

sun show ev - 'ry sec - ond.

A EMaj7 F#m7

Now the cur - tain o - pens on a por - trait of to -

E A EMaj7

day, and the streets are paved with pass - ers by, and

F#m7



E



A



pig - eons fly — and pa - pers lie — a - wait - ing to blow —

B7 sus 4



E7



E6



a - way.

E7



E6



E7



E



E7



Woke up, — it was a Chel - sea morn - ing and the first thing that I knew —



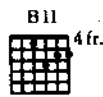
there was milk and toast and hon - ey and a



bowl of or - ang - es, too. And the sun poured in like



but - ter - scotch and stuck to all my sens



es oh,



won't you stay, we'll put on the day — and we'll talk in pres - ent —



— tens - es. —






When the cur - tain clos - es and the rain - bow runs a -

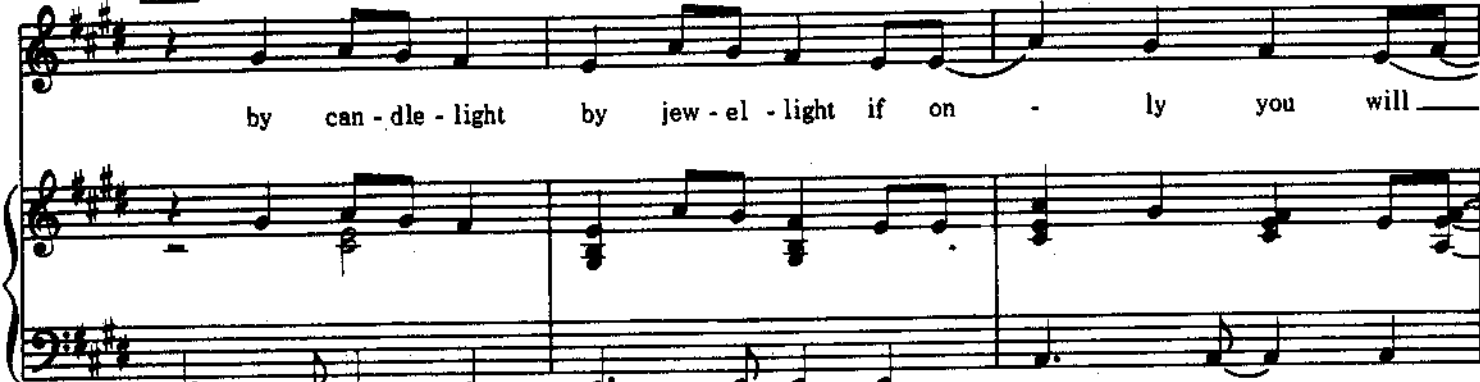


way, I will bring you in - cense owls — by night,

F#m7 **E** **A**

by can - dle - light by jew - el - light if on - ly you will —



B7 sus 4 **E**




— stay. — Pret - ty ba - by, won't you



E7 **E**




wake up, — it's a Chel - sea — morn - ing. —




RIVER

Words and Music by
JONI MITCHELL

Medium Folk Tempo

mf

The piano introduction consists of two staves. The right hand plays a series of chords in a descending sequence: F major, C major, F major, C major, F major, C major. The left hand plays a steady eighth-note accompaniment.

Handwritten guitar chords: F (C bass), C, F (C bass), C, F (C bass), C.

It's com- in' on— Christ-mas, they're cut-tin' down— trees. They're put-tin' up rein-deer— and sing-in'

The first system includes a vocal line and a piano accompaniment. The piano part continues with the same chord sequence as the introduction.

Handwritten guitar chords: F (C bass), C, Am.

To Coda

songs of joy—and peace, Oh, I wish I had a riv - er, I could skate— a -

The second system continues the vocal and piano parts. The piano part features a more active accompaniment with some triplets.

Handwritten guitar chords: G, F (C bass), C, F (C bass), C.

way on, But it don't snow— here; stays pret- ty green.— I'm gon-na

The third system concludes the piece. The piano part features a final flourish in the right hand.

make a lot of mon-ey, then I'm gon-na quit — this cra - zy scene, I wish I had a riv - er

I could skate — a - way — on. I wish I had a riv-er — so long-

I would teach my feet to fly

Oh, I wish I had a riv - er I could skate a-way — on.

I made my ba - by cry.

He tried hard — to help — me, you know, he

put me at ease — and he loved me so naugh-ty, made me weak in — the knees, Oh, I wish I had a

riv - er I could skate — a-way — on.








I'm so hard to han-dle, I'm self-ish and I'm sad, Now I've gone and lost the best ba - by that I—











— ev-er had. — Oh, I wish I had a riv - er — I could skate a - way — on —




I wish I had a riv - er so — long — I would











teach my feet — to fly. —



Oh — I wish I had a riv - er I could — skate a-way —

on... I made my ba - by say good-bye,

D. S. al ♦ *Coda*

 It's

Coda

 way

on.

This system shows the first two staves of music. The top staff is a guitar line with two chord diagrams: a G major chord (x02333) and an F major chord (132111). The middle staff is the vocal line, starting with a whole note G4 and a fermata. The bottom staff is the piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

G (x02333) F (C Bass) (132111) F (132111)

This system continues the music. The guitar line has three chord diagrams: G major (x02333), F major with a C bass (132111), and F major (132111). The piano accompaniment continues with the same rhythmic pattern.

This system consists of three staves of piano accompaniment. The top staff is empty. The middle and bottom staves show the continuation of the piano's melodic and harmonic parts.

D (x023232) (11 base) Am (x020202) Dm (x023111) D7 (omit 9) (x023232)

rit. molto rit. P

This system concludes the piece. The guitar line features four chord diagrams: D major (x023232), Am (x020202), Dm (x023111), and D7 (omit 9) (x023232). The piano accompaniment includes dynamic markings: *rit.*, *molto rit.*, and *P* (piano).

THE MAGDALENE LAUNDRIES

Words and Music by
JONI MITCHELL

Tune Guitar: B-F#-B-E-A-E

Moderately fast

Verse:

A

F#m11

1. I was an un-mar-ried girl, I'd just turned twen-ty - sev-en

mp legato

This system contains the first two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Chord diagrams for 'A' and 'F#m11' are shown above the vocal line. The piano part is marked 'mp legato'.

A

F#m11

when they sent me to the sis-ters for the way men looked at me.

This system contains the second two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Chord diagrams for 'A' and 'F#m11' are shown above the vocal line.

D(9)

F#m11

Brand-ed as a jez - e - bel, I knew I was not bound for heav - en.

This system contains the final two lines of music. The top line is the vocal melody with lyrics. The bottom line is the piano accompaniment. Chord diagrams for 'D(9)' and 'F#m11' are shown above the vocal line.

D(9)



E(4)



F#m7



I'd be cast in shame_ in - to the Mag - da - lene laun - dr - ies. —

Verse:

A



F#m11



2. Most girls come here preg-nant, some by their own fa - thers.

Brid - get got that bel - ly by her par - ish priest.

D(9)



We're try'ng to get things white as snow, _ all of us

F#m11 To Coda D(9) E(4)





woe - be - got - ten daugh - ters _ in the steam - ing stains _ of the Mag - da - lene

F#m7



laun - dr - ies.

Bridge:

D(9) F#m11




Pros - ti - tutes and des - ti - tutes _ and temp - tress - es like me, _



fall - en wom-en sen-tenced in - to dream-less drudg-er - y. —



Why do they call this heart - less place_ Our La - dy of Char - i - ty? Oh,



D.C. al Coda

char - i - ty!

Coda



like some lame bulb_ that nev - er blooms_

F#m11



A



come an - y spring,

not an - y spring.

F#m11



A



F#m11



D(9)



F#m11



D(9)

Dsus2

Chord diagrams for D(9) and Dsus2 are shown above the staff. The first system of music includes a vocal line with the lyrics "No, not an - y spring," and a piano accompaniment.

D(9)

Dsus2

D(9)

Dsus2

D(9)

Dsus2

D(9)

Chord diagrams for D(9) and Dsus2 are shown above the staff. The second system of music includes a vocal line with the lyrics "not an - y spring." and a piano accompaniment.

Verse 3:
 These bloodless brides of Jesus,
 If they had just once glimpsed their groom,
 Then they'd know, and they'd drop the stones
 Concealed behind their rosaries.
 They wilt the grass they walk upon.
 They leech the light out of a room.
 They'd like to drive us down the drain
 At the Magdalene laundries.

Verse 4:
 Peg O'Connell died today.
 She was a cheeky girl,
 A flirt
 They just stuffed her in a hole!
 Surely to God you'd think at least
 Some bells should ring!
 One day I'm going to die here too,
 And they'll plant me in the dirt
 Like some lame bulb
 That never blooms come any spring,
 Come any spring,
 No, not any spring . . .

Rainy Night House

Words & Music by Joni Mitchell

♩ = 110

Am¹¹



G



Am¹¹



G



C



B^badd9



6fr

Am



G



F/G



G



C



G






F



B^b



Em  Am¹¹ 



Dm  B^bmaj⁷  Am¹¹  3

1. It was a rain - y night, we took a ta - xi to_

2. You called me beau - ti - ful, you called your mother,






A  Dm  B^bmaj⁷ 

— your mo-ther's home. She went to Flo - ri - da,


she was very_ tanned. So you packed your tent and you went to



Am¹¹  A  Dm 

and left you with your fa-ther's gun a - lone. Up - on her

live out_ in the Ari - zo - na_ sand. You are a



F/G



G



C



Fmaj⁹



F



small white bed I fell in - to a dream,
 re - fu - gee from a wealth - y fa - mi - ly,

B^b



Dm



C



you sat up all the night and watched me,
 you gave up all the gold - en fac - tories,

To Coda

Am



Am¹¹



G



to see, who in the world I might be.
 to see,

Dm



Dm



Bbmaj7



Am11



A



3

I am from the Sun - day School, I sing sop-ra-no in the up-stairs choir.

Bb



A7sus4



A



Aah.

Dm



F/G



G



C



Fmaj9



F



You are a ho - ly man on the F. M. ra - di - o,

Bb



Dm



C



Am



I sat up all the night and watched thee, to see

Am¹¹



G



Dm



who in the world you _____ might _____ be. _____

D.S. al Coda

♠ *Coda*

Am¹¹



G



who in the world. _____ you might _____ be. _____

poco rall.

Dm

