

DOWN TO YOU

AS ARRANGED BY TOM SCOTT & JONI MITCHELL

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Pno.

The piano introduction is in 4/4 time, starting with a *rubato* tempo. The right hand features a melodic line with triplets and a *rall.* section. The left hand provides a harmonic accompaniment with chords E, Bm7, A/D, and D/G. The dynamic is marked *mp*.

Measures 6-9 of the piano accompaniment. The right hand has chords A, A/D, G, and G/C. The left hand has a bass line. The dynamic is marked *p*.

S: *a tempo* ♩ = 120

Measures 10-12 of the piano accompaniment. The right hand has chords D, D/G, and A. The left hand has a bass line. The dynamic is marked *f* *R.H.*

A

13

Measures 13-16 of the piano accompaniment. The right hand has chords D, D/G, F#m7, G, and G/A. The left hand has a bass line. The dynamic is marked *mf*.

Ev - 'ry - thing comes and goes marked by lo - vers and styles of
Ev - 'ry - thing comes and goes; pleas - ure moves on too ear - ly and trou - ble leaves too

16

clothes; things that you held high and told your-self were true lost or
slow. Just when you're think - in' you've fi - n'ly got it made, bad news

D D D/G F#m7 E/F# F#m7 E/F#

19

chang - in' as the days come down to you. Down to
comes knock - in' at your gar - den gate. Knock - in' for

G G/A D

B

21

you, con stant stran ger; you're a kind per - son you're a cold
you, con stant stran ger; you're a brute, you're an an - gel, you can crawl,

A E D/G G/A

f
(2ND X ONLY BASSOON SOLO)

24

To Coda ◊

per - son too... It's down to you...
you can fly too... It's down to you...

Bm7 A E/B G D/A

27 **E(sus4)** **E(add9)**

31 **C**

You go down to the pick-up station craving warmth and beauty. You settle for less

Dm7 **D** **C/D** **Dm7**

mp

34

— than fasci-nation; a few drinks later you're not so choos-y. When the

D **C/D**

36

closing lights strip off the shadows on this strange new flesh you found,

Dm7 **D** **C/D**

38

Clutch ing the night-to you like a fig leaf, you hur - ry to the black-ness and the blank-ets to lay down an im

Dm7 D C/D

41

press- ion and your lone - - - li - ness.

Am11 rubato f (HARD) p

44

Bm7 A/B Bm7 A/B E/B Bm7 rit.

slower

In the

D

47

morn - ing there are lov - ers in the street. They look so high; you brush a- gainst a

D D/G F#m7 a tempo

49

strang-er and you both a-pol-o-gize. Old friends seem in-dif-frent you

G G/A D D D/G

52

must have brought that on. Old bonds have broken down; love is gone,

F#m7 E/F# F#m7 G G/A Am7 D

f

(ALTERNATE VERSION)

Writ-ten on your spir-it this sad

oooh, love is gone. Writ-ten on your spir-it this sad

Em7 D C Em7 A D/F# C#m7

58

song, love is gone.

C#m7 F G

60

(BASSOON SOLO)

C G/C D C G D C#m7/F#

64

G/B D G

f *mf*

67

(ORCHESTRA)

G D C

69

F/G D/F# C C/F C G F(add9)

f majestic

73

C F G F(add9) C G G/B D

accel.

DOWN TO YOU

77

7

Musical score for measures 77-80. The system includes a grand staff with treble and bass clefs. Chord symbols G, C, D/C, and C are placed above the staff. The tempo marking 'a tempo' is present. Measure 79 contains a triplet of eighth notes in the bass line.

Musical score for measures 81-83. The system includes a grand staff. Chord symbols G (HORN), D, and G are placed above the staff. The dynamic marking 'f' is present. The horn part in measure 81 features a triplet of eighth notes.

Musical score for measures 84-86. The system includes a grand staff. Chord symbols A/G (HARP) and A are placed above the staff. The harp part in measure 84 features a triplet of eighth notes.

Musical score for measures 87-89. The system includes a grand staff. Chord symbols G, A, and D are placed above the staff. The dynamic marking 'mf' is present.

Musical score for measures 90-92. The system includes a grand staff. Chord symbols Dm7, D/E, Am7, and D are placed above the staff. A first ending bracket labeled '1.' spans measures 90-92.

93 **2.** **D/E A Em⁷/D** (HARP) (HORN) (FLUTE) **D**

mf *ff*

(STRINGS) (HARP) (HORN) (FLUTE)

98 **E Bm⁷ A/D D/G G Am¹¹ D Em⁷ G A A/D**

102 **COLLA VOCE** (OBOE) **G G/C** (CLARINET) **D.S. al Coda**

mp

105 **f** **gliss.**

It all comes down to you.

G D/A E

f

108 **E(add9)**