

BLUE

Words and Music by
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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, D5, E5, F#5, G5, and then descending through the scale. The left hand provides a steady accompaniment with a bass line of quarter notes G2, B1, D2, E2, F#2, G2, and a chordal accompaniment of quarter notes G2, B2, D3, E3, F#3, G3.

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

This system contains the first two lines of the vocal melody and piano accompaniment. The vocal line is on a treble clef staff with a key signature of one sharp (F#). The lyrics are: "Blue _____ songs are _____ like tat - toos you know I've". Above the vocal line, guitar chord diagrams are provided for Bm, F#m7, and Bm. The piano accompaniment is on a grand staff (treble and bass clefs).

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

This system contains the next two lines of the vocal melody and piano accompaniment. The lyrics are: "been to sea be - fore Crown _____ and an - chor me oh, let me _____". Above the vocal line, guitar chord diagrams are provided for Gmaj7, Em, E, Bm7, E, Bm7, and E. The piano accompaniment continues on the grand staff.

sail a - way Hey - Blue

This system contains the final two lines of the vocal melody and piano accompaniment. The lyrics are: "sail a - way Hey - Blue". Above the vocal line, guitar chord diagrams are provided for Bm, Gmaj9, Amaj9, Bm, and F#m7. The piano accompaniment concludes on the grand staff.

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

F#m7 Bm7 E Bm7 E Bm7

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

Bm7 Gmaj7 Amaj7

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

(H Bass) A Bm Gmaj7 Emus

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

Bm A (H Bass) Bm Gmaj7 Em sus

mf

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-na

3 3

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 (E bass) A#maj7 (E bass) Bm7 (E bass)

you.

A

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

Blue, — here is a shell — for

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

rit.