

# A LOVELY NIGHT

from LA LA LAND

Music by JUSTIN HURWITZ

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Moderately  
♩ = 108

Gm<sup>9</sup> F#m<sup>9</sup> Fm<sup>9</sup> Bb<sup>13</sup> Bb<sup>9</sup>

Sebastian:  
The

mp rit.

With pedal

Slowly and freely  
♩ = 70

sun is near-ly gone, the lights are turn-ing on, a sil-ver shine that stretch-es to the sea.

We've stum-bled on a view that's tai-lor-made for two;

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G<sup>7</sup> Cm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup>

what a shame — those two are you and me. — Some

Moderate Swing  
♩ = 125

Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> C<sup>7</sup>

oth - er girl and guy — would love this swirl-ing sky; — but there's

Fm<sup>7</sup> B<sup>b</sup>7 E<sup>b</sup>maj<sup>7</sup> G<sup>7</sup>sus G<sup>7</sup>

on - ly you and I, — and we've got no shot.

A<sup>b</sup>maj<sup>7</sup> B<sup>b</sup>9 B<sup>b</sup>7 Gm<sup>7</sup> C<sup>7</sup>sus C<sup>7</sup>

This could nev - er be; — you're not the type — for me, — and there's






not a spark in sight. What a waste of a lov - e - ly night.






*Mia:* You say there's noth - ing here; well

*poco accel.*






let's make some - thing clear: I think I'll be the one to make that

*Sebastian (spoken): But you*




call. And though you look so cute in your

Adim *It's wool.* B<sup>7</sup> Em<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup>

pol - y - es - ter suit, you're right: I'd nev - er fall for you at all. And

Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> Cmaj<sup>7</sup>

may - be this ap - peals \_\_\_\_\_ to some - one not in heels, \_\_\_\_\_ or to

*Whistle:*

Am<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> B<sup>7</sup> sus B<sup>7</sup>

an - y girl who feels \_\_\_\_\_ there's some chance for ro - mance.



C D<sup>9</sup> Cmaj<sup>7</sup> D<sup>9</sup>

Sebastian: Mia: Sebastian:

But, I'm frank-ly feel-ing noth-ing. Is that so? Or it could be less than noth-ing. Good to

Cmaj<sup>7</sup> D<sup>9</sup> Cmaj<sup>7</sup> D D<sup>7</sup>

know! So you a-gree? That's right. What a waste of a love-ly night! What a waste of a love-ly night!

Faster G+ Adim B<sup>7</sup> Em<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> N.C.

*mf* *tr.* *p sub.*

G+ Adim B<sup>7</sup> Em<sup>7</sup> D<sup>7</sup> Gmaj<sup>7</sup> N.C.

*mf* *tr.* *p sub.*

The musical score is written for piano and guitar. It consists of five systems, each with two staves (treble and bass clef). Above the treble staff of each system are guitar chord diagrams for the following chords: Am7, D7, Gmaj7, E7, B7, D9, and C. The music is in G major (one sharp). The first system starts with a forte (f) dynamic. The second system features triplet markings (3) over eighth notes in the right hand. The third system also includes triplet markings. The fourth system has triplet markings and a fermata over a measure. The fifth system concludes with a C major chord. The bass line is primarily composed of eighth and sixteenth notes, often in pairs.

D<sup>9</sup> C D<sup>9</sup> Cmaj<sup>7</sup>  
 D<sup>9</sup> Cmaj<sup>7</sup> Cmaj<sup>7</sup>/D D<sup>7</sup>  
 Faster, straight 8ths  
 Bm<sup>7</sup> E<sup>13</sup> A<sup>+</sup> Bdim F#m E<sup>7</sup>  
 Amaj<sup>7</sup> A<sup>+</sup> Bdim F#m E<sup>7</sup>  
 N.C.  
 Amaj<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Amaj<sup>7</sup>  
 N.C.

The score is written for piano (p) and includes guitar chord diagrams. The key signature is D major (two sharps). The first system consists of four measures. The second system consists of four measures, with a *rall.* marking in the third measure. The third system is marked *Faster, straight 8ths* and begins with a tempo marking of ♩ = 168. It consists of four measures. The fourth system consists of four measures. The fifth system consists of four measures, with a *N.C.* (No Chords) marking in the second measure.

The musical score is written for piano and includes guitar chord diagrams above the staff. The key signature is D major (two sharps: F# and C#). The score is organized into five systems, each with four measures. The chords indicated above the staff are as follows:

- System 1: C#7, Bm7, E7, Amaj7
- System 2: C#7, Bm7, E7, Amaj7
- System 3: F#7, Bm7, E7, Amaj7
- System 4: C#7, D6, E9, D6
- System 5: E9, D6, E9, D6, E9

The notation includes treble and bass staves with various musical symbols such as eighth notes, sixteenth notes, and rests. The guitar chord diagrams show the fretboard positions for each chord.



Moderate Swing

$\text{♩} = 125$

*rall.*

*p*

N.C.

Chord diagrams:

- $D^6$
- $Bm^7$
- $E^9$
- $A^+$
- $Bm$
- $F\sharp m(\text{add}\sharp 7)$
- $Bm^7/E$
- $E^{13}$
- $A^6$