

La La Land

selections arranged for harp by Sylvia Woods

Mia & Sebastian's Theme

City of Stars

The Audition (The Fools Who Dream)

music by Justin Hurwitz

lyrics by Benj Pasek and Justin Paul



Mia & Sebastian's Theme

from LA LA LAND

Music by JUSTIN HURWITZ
Arranged for harp by SYLVIA WOODS

After you play the D-natural on beat 2 in measure 23, replace your 2nd finger on the D string to muffle it before you make the D# lever or pedal change. This way, the string won't be ringing when you make the change.

Sharpening lever changes are indicated with diamond notes and also with octave wording. Pedal changes are written below the bass staff.

Moderately slow, expressively

♩ = 82 G maj7 Am7 D sus G maj7

6 Am7 D7sus G maj7 Am7

11 D sus G maj7 Am7

15 D7 G maj7 Am7 D7sus D7

mp

2

31 Am7

2 1 3 2 1 2

high D \sharp

1 B7 Em

4 3 2 1 2 3

mid D \sharp

D \sharp

2 B7

4 2 1

continued →

MIA & SEBASTIAN'S THEME

Slowly, very freely

35 *p* decresc. to end
mid D \sharp

39

43

47

Em Am7 D sus Gmaj7

Am7 D Gmaj7

Em Am7 D sus Gmaj7

Am7 D G


Detailed description: This is a piano score for 'Mia & Sebastian's Theme' in D major, measures 35 to 50. The tempo is 'Slowly, very freely'. The score is written for piano with a treble and bass clef. Measures 35-38: Treble clef has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3) with fingerings 4, 3, 2, 1, 2, 3. Bass clef has a half note D#3, marked 'mid D#'. Chords: Em (35), Am7 (36), Dsus (37), Gmaj7 (38). Measures 39-42: Treble clef has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3) with fingerings 4, 3, 2, 1, 2, 3. Bass clef has a half note D#3. Chords: Am7 (39), D (40), Gmaj7 (41), Gmaj7 (42). Measures 43-46: Treble clef has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3) with fingerings 4, 3, 2, 1, 2, 3. Bass clef has a half note D#3. Chords: Em (43), Am7 (44), Dsus (45), Gmaj7 (46). Measures 47-50: Treble clef has a descending eighth-note scale (F#4, E4, D4, C#4, B3, A3, G3, F#3) with fingerings 4, 3, 2, 1, 2, 3. Bass clef has a half note D#3. Chords: Am7 (47), D (48), G (49), G (50). The piece ends with a double bar line at measure 50.

City of Stars

from LA LA LAND

4

Music by JUSTIN HURWITZ
Lyrics by BENJ PASEK & JUSTIN PAUL
Arranged for harp by SYLVIA WOODS

This piece should be played with a swing rhythm. The eighth notes are not played evenly, but "swung" like this: 

Moderate Swing 

$\text{♩} = 104$ Am



mp

Cit - y of stars,

are you shin - ing just for me?

Cit - y of stars, there's so much that I can't see.

Who knows? I felt it from the first em -

CITY OF STARS

13 G Bm/F# G7 1 Am B7 1 2 3 4

brace I shared with you that now our dreams may fi - n'ly come

low F# mid D# low F#

F# D#

17 Em Em/D Am 4 3 2 1

true. Cit - y of stars,

mid D#

D#

20 D7 Em Em7 1 2 1 2 1 2 1 2

just one thing ev - 'ry - bod - y wants,

23 Am D7 G 4 3 2 1 1 2 1 2 1 2 1 2 3 1

there in the bars and through the smoke-screen of the crowd - ed res - tau-rants:

CITY OF STARS

6

26 **Bm/F#** **Am7** **D**

1 2 1 4 1 2 1

it's love. Yes, all we're look - ing for is

low F#

29 **G** **Bm/F#** **G7** **Am**

love from some - one else. high D# A rush, a glance, a

low F#

32 **B7** **C** **Cmaj7** **C** **D**

touch, a dance. high D# A look in some - bod - y's eyes mid D# to light up the skies,

F# D# D#

35 **B7** **Em** **C** **Cmaj7** **C**

to o - pen the world and send it reel - ing. A voice that says, "I'll be here,

D# D#

CITY OF STARS

8

50

Am D G

Cit - y of stars, are you shin - ing just for me? high D#

53

Am B

Cit - y of stars, you nev - er shined so

Slowly, freely

56

Em D#

bright - ly. a tempo rit.

The Audition

(The Fools Who Dream)

from LA LA LAND

Music by JUSTIN HURWITZ
Lyrics by BENJ PASEK & JUSTIN PAUL
Arranged for harp by SYLVIA WOODS

All harp players: After you play the D-natural on beat 2 in measures 28 and 60, replace your 2nd finger on the D string to muffle it before you make the D-sharp lever or pedal change. This way, the string won't be ringing when you make the change.

Pedal harp players: Measures 12, 36, 44 and 86 require D-naturals and D-sharps on the same beat. Use the enharmonic E-flat for all D-sharps in the left hand in these measures, as indicated by the pedal changes printed below the bass clef.

Slowly and freely ♩ = 98

Measures 1-5 of the harp part. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the right hand, and the left hand has whole rests. Fingerings are indicated by numbers 1-4. Lyrics are written below the right hand.

1 Bare-foot, she smiled, leapt with out look-ing, and tum-bled in-

Measures 6-10. Measure 6 is marked 'In time, slowly'. Chord symbols Am7, D, G, and D/F# are above measures 7, 8, 9, and 10 respectively. The melody continues in the right hand, with the left hand playing single notes. Lyrics are written below the right hand.

6 In time, slowly Am7 D G D/F#
to the Seine. The wat-er was freez-ing; she

Measures 11-15. Chord symbols C/E, D#dim, Em, G/D, and Am/C are above measures 11, 12, 13, 14, and 15 respectively. The melody continues in the right hand. The left hand has whole rests. Lyrics are written below the right hand.

11 C/E D#dim Em G/D Am/C
spent a month sneez-ing, but said she would do it a-gain.
low D# low D#

E♭ ————— E♯
Pedal harpists play E-flat in LH.

Measures 16-20. Chord symbols D/F#, Am7, D7, and Em are above measures 16, 17, 18, and 19 respectively. The melody continues in the right hand. The left hand has whole rests. Lyrics are written below the right hand.

16 D/F# Am7 D7 Em
Here's to the ones who dream,
4

21 Am7 D7 G maj7 G6 Am7

fool - ish as they may seem. Here's to the

4 4 4

26 D7 Em Em7 Am7 D7

hearts that ache, mid D# mid D# here's to the mess we

(see note on top of page 9)

D# D# 4

31 Em D7 G Faster ♩ = 102 D/F# C/E

make. She cap-tured a feel - ing: sky with no

low D#

36 D#dim Em G/D Am D7

ceil - ing, the sun - set in - side a frame. She

E♭ E♭

Pedal harpists play E-flats in LH.

THE AUDITION

41

G D/F# C/E D#dim7 Em

lived in her liq - uor, and died with a flick - er, I'll al - ways re -

low D#

E \flat ————— E \natural

Pedal harpists play E-flats in LH.

46

G/D Am/C D Am7 D7

mem - ber the flame. Here's to the ones who

51

Em Am7 D7 Gmaj7

dream, fool - ish as they may seem.

56

G6 Am7 D7 Em Em7

Here's to the hearts that ache, mid mid

D# ————— D \natural

THE AUDITION

12

61 Am7 D7 G D G D

here's to the mess we make. She told me,

accel. *cresc.*

mid D#

Moderately ♩ = 132

67 Em B7 C LH 3 2 1 Em

a bit of mad - ness is key to give us new

D#

72 B7 C Am D

col - ors to see. Who knows where it will

mid D#

77 G Em Am D7 G

lead us? And that's why they need us.

THE AUDITION

Broadening ♩ = 120

82 **D7** **G** **D/F#** **C/E**

1 2 2 1 2 2

So, bring on the reb - els, the rip - ples from

low D#

86 **D#dim7** **Em** **G/D** **Am/C** **D**

2 1 1 3 2 2 1 2 3 2 1 2 3

peb - bles, the paint - ers and po - ets and plays And,

low D#

E♭ ————— **E♭**

Pedal harpists play E-flats in LH.

91 **Am7** **D7** **Em(add2)** **Am7**

1 2 4 2 3 2 1 1

here's to the fools who dream, cra - zy as

96 **D7** **Gmaj7** **G6** **Am7** **D7**

2 3 3 2 1 3 2 1 2 3

they may seem. Here's to the hearts that

THE AUDITION

14

101

Em(add2) Am7 D7 G

break; here's to the mess we make. **low F#**

3 2 1 2 3 2 1 2 2 4 2 1 4

106

G7 **Slower with freedom** ♩ = 108 Amaj7

I trace it all back to then, **mid C#** **low G#**

2 2 1 1 2 3 4 3 2 4 1

F# C# G# C#

111

C Amaj7 F

her and the snow and the Seine. Smil - ing

2 1 1 1 2 3 4 3 2 1 2

G# C# G# C# C#

116

Fm C

through it, she said she'd do it a - gain.

2 3 1 1 2 2 4 1 1 2

mid G#

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