

From the motion picture *La La Land*

AUDITION

(The Fools Who Dream)

for S.A.B. voices and piano
with optional SoundTrax CD*

Performance time: approx. 3:30

Arranged by
ANDY BECK

Music by **JUSTIN HURWITZ**
Lyrics by **BENJ PASEK**
and **JUSTIN PAUL**

SPOKEN: (*before the music begins*) My aunt used to live in Paris.
I remember she told us that she jumped into the river ... once.

Slowly, freely (♩ = ca. 92)

SOLO

Bare-foot, she

PIANO

p

4

smiled, — leapt with - out look - ing, — and

* Also available for S.A.T.B. (46725) and S.S.A. (46727). SoundTrax CD available (46728).

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In time (♩ = ca. 104)

(end solo)

7

tum - bled in - to the Seine.

Bbm⁷

10 SOPRANO *p* 11

ALTO

The wa - ter was freez - ing; she

Eb⁷ Ab Eb/G

13

spent a month sneez - ing, but said she would

Db/F Dbm/Fb Fm

16

do it a - gain.

Ab/Eb Bbm/Db Eb/G

19

S.

mp

A. Here's to the ones who dream, _____

B. *mp*

Bbm7

Eb7

Fm(add2)

Fm

mp

23

fool - ish _____ as they may seem _____

Bbm7

Eb7

Abmaj7

Ab6

27

Here's to the hearts that ache, _____ that ache. _____

ache. _____

Bbm7

Eb7

Fm(add2)

Fm

Fm(maj7) Fm7

31

Here's to the mess we make.

Bbm7 Eb7 Fm Eb7

35

She cap-tured a feel-ing: — sky with no ceil-ing: — the

Oo, Ab Eb/G Db/F Eo7

39

sun - set in - side a frame. She

oo. She

Fm Ab/Eb Bbm7/Db Eb

43

lived in her liq-uor — and died with a flick-er; — I'll

Ab Eb/G Db/F E^{o7}

47

re - mem - ber, — re - mem - ber — the flame.
al - ways re - mem - ber — the flame.

re - mem - ber — re - mem - ber — the flame.

Fm Ab/Eb Bm/Db Eb/G

51

Here's to the ones who dream, —

Bbm⁷ Eb⁷ Fm(add2) Fm

mp

55

fool-ish as they may seem.

Bbm7 Eb7 Abmaj7 Ab6

59

ache. Here's to the hearts that ache, that ache.

ache.

Bbm7 Eb7 Fm(add2) Fm Fm(maj7) Fm7

63

Here's to the mess we make. She

accel. e cresc.

cresc.

Bbm7 Eb7 Ab Eb

accel. e cresc.

69 More motion (♩ = ca. 120)

67

told me, a bit of mad - ness is

mf

mf

Detailed description: This block contains the vocal line for measures 67-70. The melody starts with a half note 'told' on a dotted line, followed by a half note 'me,' on a dotted line. The next measure has a quarter rest, then a quarter note 'a' on a dotted line, followed by eighth notes 'bit of mad - ness is'. The dynamic is marked *mf* above the first measure and below the second measure.

Ab/Eb Eb Fm C7

More motion (♩ = ca. 120)

mf

Detailed description: This block contains the piano accompaniment for measures 67-70. The right hand has chords Ab/Eb and Eb in measures 67-68, followed by a triplet of eighth notes in measure 69, and a C7 chord in measure 70. The left hand has a steady eighth-note bass line. The dynamic is marked *mf* above the triplet in measure 69.

71

key to give us ___ new

Detailed description: This block contains the vocal line for measures 71-74. The melody starts with a half note 'key' on a dotted line, followed by a quarter rest, then a quarter note 'to' on a dotted line, followed by eighth notes 'give us ___ new'. The lyrics are split across measures 71 and 72.

Db Fm

mf

Detailed description: This block contains the piano accompaniment for measures 71-74. The right hand has a Db chord in measure 71, followed by a triplet of eighth notes in measure 72, and an Fm chord in measure 73. The left hand has a steady eighth-note bass line. The dynamic is marked *mf* above the triplet in measure 72.

74

col - ors to see.

Detailed description: This block contains the vocal line for measures 75-78. The melody starts with eighth notes 'col - ors' on a dotted line, followed by a quarter note 'to' on a dotted line, and a quarter note 'see.' on a dotted line. The lyrics are split across measures 75 and 76.

C7 Db

Detailed description: This block contains the piano accompaniment for measures 75-78. The right hand has a C7 chord in measure 75, followed by a Db chord in measure 76, and a melodic line in measure 77. The left hand has a steady eighth-note bass line.

77 lead us? _____

Who knows where it will lead us, where it will

Who knows where it will

Bbm *3* *Eb* *Ab*

81 *rit. e cresc.* Moving ahead (♩ = ca. 112)

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

cresc.

Moving ahead (♩ = ca. 112)

Bbm7 *Eb*

rit. e cresc.

85 *f*

bring on the reb-els, — the rip-ples — from peb-bles, — the

C *G/B* *F/A* *G#07*

89 and *rit.* plays. And

paint - ers and po - ets and plays, and plays. And

Am C/G Dm/F G E/G#

rit.

93 Impassioned (♩ = ca. 116)

here's to the fools who dream,

Impassioned (♩ = ca. 116)

Am Am7 D7 Em(add2) Em

97 cra - zy as they may seem.

Am Am7 D7 Gmaj7

decresc.
break.

101

Here's to the hearts that break, that

Musical notation for the vocal line, measures 101-103. The melody consists of quarter notes and half notes. A fermata is placed over the final note of measure 103.

decresc.

break.

Am Am7 D7 Em(add2) Em

Musical notation for the piano accompaniment, measures 101-103. The right hand plays chords and single notes, while the left hand plays a simple bass line. A fermata is placed over the final note of measure 103.

decresc.

104

break. Here's to the mess we

Musical notation for the vocal line, measures 104-106. The melody starts with a fermata over the first note of measure 104. The lyrics are "break. Here's to the mess we".

mf

molto rit. e decresc.

mf

decresc.

Em(maj7) Em7 Am7 D7

Musical notation for the piano accompaniment, measures 104-106. The right hand plays chords and single notes, while the left hand plays a simple bass line. A fermata is placed over the final note of measure 106.

molto rit. e decresc.

107

optional final ending

extended ending

make. make.

Musical notation for the vocal line, measures 107-108. The melody consists of quarter notes. A fermata is placed over the final note of measure 108. The lyrics are "make. make.".

p

p

G G G7

Musical notation for the piano accompaniment, measures 107-108. The right hand plays chords and single notes, while the left hand plays a simple bass line. A fermata is placed over the final note of measure 108.

Ped.

111 Slower, with freedom (♩ = ca. 96)

p

I trace it all back to then,

p

Slower, with freedom (♩ = ca. 96)

p

C Amaj7

115

her and the snow and the Seine.

p

C Amaj7

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

119

rit. e decresc.

Oo, a - gain.

pp

pp

rit.

F Fm6