

From the motion picture *La La Land***SOMEONE IN THE CROWD**for S.A.T.B. voices and piano  
with optional SoundPax and SoundTrax CD\*

Performance time: approx. 3:00

Arranged by  
**ALAN BILLINGSLEY**Music by **JUSTIN HURWITZ**  
Lyrics by **BENJ PASEK**  
and **JUSTIN PAUL****Bright Broadway 2-beat** (♩ = ca. 126)*opt. SOLO mf*

SOPRANO  
ALTO

TENOR  
BASS

PIANO

**Bright Broadway 2-beat** (♩ = ca. 126)

*mp* *cresc.* *mf*

*E<sub>b</sub>* *E<sub>b</sub>*

You got the in - vi - ta - tion;

5

*opt. SOLO mf*

you got the right ad - dress. — You need some med - i - ca - tion?

*E<sub>b</sub>* *E<sub>b</sub><sup>6</sup>*

\*Also available for S.A.B. (46734) and S.S.A. (46735). SoundTrax CD available (46736).  
Digital SoundPax available (DIGPX00065) - includes score and set of parts for Flute/Piccolo, Clarinet, 2 Trumpets,  
Tenor Saxophone, 2 Trombones, Synthesizer, Guitar, Bass, Drumset, and Percussion.

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To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

9

The an - swer's al - ways "yes." A lit - tle chance en - coun - ter

E $\flat$  Fm Fm(add9)

13 (end solos) ALL *mf*

could be the one you've wait - ed for. Just

Fm E $\flat$

19

squeeze a bit more ... To - night we're on a mis - sion;

E $\flat$ <sup>6</sup> E $\flat$  E $\flat$ <sup>6</sup>

to - night's the cast - ing call. If this is the real au - di - tion,

ALL *mf*

E $\flat$  E $\flat$ 6

SPOKEN SOLO

oh, God help us all! You make the right im - pres - sion,

E $\flat$  Fm Fm(add9)

ALL

then ev - 'ry - bod - y knows your \_\_\_\_\_ name. We're

Fm E $\flat$  E $\flat$ 6

33 *cresc.* 35 *f*

in the fast lane! Some-one in the crowd — could be the one —

*cresc.* *f*

*cresc.* *f*

*E*<sub>b</sub> *A*<sub>b</sub>*maj*<sup>7</sup> *B*<sub>b</sub><sup>7</sup>

37

— you need to know, — the one to fi - n'ly

*E*<sub>b</sub>*maj*<sup>7</sup> *C*<sub>m</sub><sup>7</sup> *A*<sub>b</sub>*maj*<sup>7</sup>

40

lift you off the ground. Some-one in the crowd —

*B*<sub>b</sub> *E*<sub>b</sub> *C*<sup>7</sup> *A*<sub>b</sub>*maj*<sup>7</sup>

44

— could take you where you wan - na go, — if

Bb7 Ebmaj7 C7

47

you're the some - one read - y to be found.

you're the some - one read - y to be found, the some - one

Abmaj7 Bb7 Cm

51

53

Do what you need to — do 'til they dis -

read - y to be — found. —

55

cov - er — you, and make you more than — who you're see - ing

Abmaj7

Bb

59

now. — So with the stars a - lined, I think I'll

Eb6

C7/B

Cb

63

stay be - hind. You've got to go and — find ...

Abmaj7

Bb7

67 *cresc.* *whisper mp*  
 that some-one in the crowd.

*cresc.* *mp*

*cresc.* *sub. p*

71 That some one in the *f*

*8va* *mf cresc.* *f*

75 *f* *f* crowd.  
 Bop bop bop ba dop. Bop bop bop ba dop.

*Abmaj7* *Bb7*

79

*Bop bop bop ba — dop. Bop bop bop ba — dop.*

Ebmaj<sup>7</sup>Cm<sup>7</sup>

83

*Bop bop bop ba — dop. Bop bop bop ba — dop.*

Abmaj<sup>7</sup>Bb<sup>7</sup>

87

*Bop bop bop ba — dop. Bop bop bop ba — dop.*

Cm<sup>7</sup>Cm<sup>9</sup>Cm<sup>7</sup>



91

*Bop bop bop ba — dop. Bop bop bop ba — dop.*

*Abmaj7 Bb7*

95

*Bop bop bop ba — dop. Bop bop bop ba — dop.*

*Ebmaj7 Cm*

90

*rit. mp*

Is

*Dm7 G*

*rit. sub. p*

103 Slowly and freely ( $\text{♩} = \text{ca. } 66-72$ )

some - one in the crowd \_\_\_\_\_ the on - ly thing you real - ly see, \_\_\_\_\_

Slowly and freely ( $\text{♩} = \text{ca. } 66-72$ )

Abmaj<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> C

*mp*

105

watch - ing while the world keeps spin - ning 'round?

*p*

Oo, world keeps spin - ning 'round? \_\_\_\_\_

Abmaj<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> C

107

Oo, \_\_\_\_\_ who I'm \_\_\_\_\_ gon - na be, a

*p* *mp*

Some-where there's a place \_\_\_\_\_ where I \_\_\_\_\_ find who I'm \_\_\_\_\_ gon - na be, a

Abmaj<sup>7</sup> Bb<sup>7</sup> Ebmaj<sup>7</sup> C<sup>7</sup>

109

some - where that's just wait - ing to — be found.

Vocal line for measures 109-110. The melody starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. It ends with a half note G4.

Abmaj7 Bb7 Cm(add2)

Piano accompaniment for measures 109-110. Measure 109: Abmaj7 chord. Measure 110: Bb7 chord. Measure 111: Cm(add2) chord.

111 **Tempo I** (♩ = ca. 126)

Empty vocal and piano staves for measures 111-112.

**Tempo I** (♩ = ca. 126)

Dm7 G7

*f*

Piano accompaniment for measures 113-116. Measure 113: Dm7 chord. Measure 114: G7 chord. Measure 115: Dm7 chord. Measure 116: G7 chord. Dynamics: *f*.

115

117 *f*

Some - one in the crowd — could be the one —

*f*

Vocal line for measures 115-116. The melody starts with a quarter rest, followed by eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. It ends with a half note G4.

Cmaj7 Abmaj7 Bb7

Piano accompaniment for measures 117-119. Measure 117: Cmaj7 chord. Measure 118: Abmaj7 chord. Measure 119: Bb7 chord.

119

— you need to know, — the one to fi - n'ly lift you — off the

Ebmaj7 Cm7 Abmaj7 Bb

123

ground. Some-one in the crowd — could take you

Eb C7 Abmaj7 Bb7

127

where you wan - na go, — if you're the some-one read - y to be

Ebmaj7 C7 Abmaj7 Bb7

131

found.

Cm

B/C#

cresc.

135

*ff*

Some-one in the crowd \_\_\_ could be the one \_\_\_ you need to know, \_\_\_ the

Amaj7

B7

Emaj7

C#7

*ff*

139

some one who could lift \_\_\_ you \_\_\_ off the ground.

Amaj7

B7

Emaj7

C#7

143

Some - one in the crowd \_\_\_ could take you where you wan - na go. \_

Amaj7 B7 Emaj7

146

Some - one in the crowd \_\_\_ could make you,

C#7 Amaj7 B7

149

some one in the crowd \_\_\_ could take you fly - ing off the ground, \_

Amaj7 B7 G#m7

152

if you're the some-one read - y

Musical notation for measures 152-155, including vocal line and piano accompaniment.

C#7 Amaj7 B7

Piano accompaniment for measures 152-155, including chord labels C#7, Amaj7, and B7.

156

to be found.

Musical notation for measures 156-159, including vocal line and piano accompaniment.

E

Piano accompaniment for measures 156-159, including chord label E.

160

Musical notation for measures 160-163, including vocal line and piano accompaniment.

Musical notation for measures 160-163, including piano accompaniment.