

# Save The City

[Rev. 2022-01-27]

Music/Lyrics  
SHAIMAN/WITTMAN

Arrangement by  
LEE YINGTONG LI

Heavy with anticipation, ♩ = 140

**B $\flat$  Trumpet**  
**Trombone**

**Voice**  
**LEAD 1:**  
*mf*  
Some-thing strange. in the air \_\_\_\_\_ to-day. The sun is gone. and the clouds \_\_\_\_\_ turn grey. Just what's com-ing is hard \_\_\_\_\_ to say, I don't know. \_\_\_\_\_

**Voice**

**Piano**  
*mf*  
B $\flat$ m G $\flat$ /B $\flat$  B $\flat$ m B $\flat$  $\circ$  B $\flat$ m

**Electric Guitar**  
*mf*  
N.C. l.v. *ad lib.*  
B $\flat$ m G $\flat$ /B $\flat$  B $\flat$ m B $\flat$  $\circ$  B $\flat$ m

**Electric Bass**  
*mf*

**Drums**  
*mf*  
H.H. + Ride

**Violin**

**Violoncello**

1 2 3 4 5 6 7 8



17

Tpt.   
 Tbn.   
 Vo.   
 Vo.   
 Pno.   
 Gtr.   
 Bs.   
 Drs.   
 Vln.   
 Vc.

LEAD 1:   
 LEAD 2:   
 LEAD 1:   
 +LEAD 2:

"Who can save\_us?" a ci - ty sings. We need the hope. that sal - va - tion brings. You've the po - wer to find the light. A - ven - gers as - sem - ble and fight the fight.

*mp* *f* *mf*

Gbmaj<sup>7</sup> Fm<sup>7</sup> Ebm<sup>9</sup> Bbm/D<sub>b</sub> Cm<sup>11</sup> F<sub>sus4</sub> /C

Gbmaj<sup>7</sup> Fm<sup>7</sup> Ebm<sup>9</sup> Bbm/D<sub>b</sub> Cm<sup>11</sup> F<sub>sus4</sub> /C

*fp* *f*

26 Upbeat

Tpt. *mf* *mp* *f*

Tbn. *pp*

Vo. LEAD 1+2:  
Save the ci - ty and help us win. Save us all from the state we're in. Things look dark. but I know this can't be the end.

Vo. ENSEMBLE:  
*mf* Aah No, my friends, no just can't be the end be-cause

Pno. *mp* Bb Gm Cm7 Bb/D Eb F

Gtr. Bb Gm Cm7 Bb/D Eb F

Bs. Bb Gm Cm7 Bb/D Eb F

Drs. Splash *mf* *fp* *mf*

Vln. *mp* *f*

Vc. *mp*

26 27 28 29 30 31 32 33

Save The City

Tpt. *mf*  
 Tbn.  
 Vo. **+LEAD 2:**  
 There's a fu - ture and I know then with the strength you bring\_ us we'll rise\_ a - gain... A ven-gers u - nite\_'cause we've got\_ to hear. you\_ say: "I can do this all  
 Aah Got to hear you say  
 Pno. *Bb* *F#+* *Gm* *Cm7* *Bb/D* *Eb* *F*  
 Gtr. *Bb* *F#+* *Gm* *Cm7* *Bb/D* *Eb* *F*  
 Bs. *Bb* *F#+* *Gm* *Cm7* *Bb/D* *Eb* *F*  
 Drs. *fp* *mf*  
 Vln. *mp*  
 Vc.

Save The City

Tpt.

Tbn.

Vo.

Vo.

Pno.

Gtr.

Bs.

Drs.

Vln.

Vc.

day!"

Save the ci - ty and help us win. Save us all from the state we're in.

LEAD 1:  
The

B $\flat$

B $\flat$

42 43 44 45

Detailed description: This is a page of a musical score for the piece 'Save The City'. It features ten staves: Trumpet (Tpt.), Trombone (Tbn.), two vocal parts (Vo.), Piano (Pno.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin (Vln.), and Viola (Vc.). The score is in a key signature of two flats (Bb and Eb) and a 4/4 time signature. The vocal parts have lyrics: 'day!"', 'Save the ci - ty and help us win. Save us all from the state we're in.', and 'LEAD 1: The'. The piano part includes a Bb chord symbol. The guitar part has a Bb chord symbol and a capo on the 8th fret. The drums part shows a pattern of eighth notes with 'x' marks above them, indicating cymbal hits. The violin and viola parts play a rhythmic accompaniment. The page is numbered 6 at the top left and 42-45 at the bottom.

46

Tpt.

Tbn.

Vo.  
 day looks tough. but we're New York strong, and eight mil-lion peo - ple just can't be wrong. We love all kinds., but Lo-ki, you don't be-long, so get gone. The

Vo.

Pno.  
 Bm G/B Bm B° Bm

Gtr.  
 N.C.

Bs.  
 Bm G/B Bm B° N.C.

Drs.

Vln.

Vc.

The musical score is arranged in a standard orchestral layout. It includes staves for Trumpet (Tpt.), Trombone (Tbn.), two vocal parts (Vo.), Piano (Pno.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin (Vln.), and Viola (Vc.). The key signature is B major (two sharps). The piano part features chords Bm, G/B, Bm, B°, and Bm. The guitar part has a 'N.C.' (no chord) instruction. The bass part has chords Bm, G/B, Bm, B°, and N.C. The vocal line includes lyrics: 'day looks tough. but we're New York strong, and eight mil-lion peo - ple just can't be wrong. We love all kinds., but Lo-ki, you don't be-long, so get gone. The'. There are also performance markings 'LEAD 2:', 'LEAD 1:', '+LEAD 2:', and 'LEAD 2:' above the vocal staff.

46

47

48

49

50

51

52

53

Tpt.

Tbn.

Vo.

Vo.

Pno.

Gtr.

Bs.

Drs.

Vln.

Vc.

rent and gar - bage are both sky high, but "I love New York" is our bat - tle cry. We're rea-dy to fight, ne-ver have to ask why. Bring it on.

LEAD 1: LEAD 2: +LEAD 1:

G/B E<sup>7</sup> N.C.

B<sub>m</sub> G/B E<sup>7</sup> N.C.

Detailed description: This is a page of a musical score for the song 'Save The City'. It features ten staves: Trumpet (Tpt.), Trombone (Tbn.), two vocal staves (Vo.), Piano (Pno.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin (Vln.), and Viola (Vc.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes chord markings: G/B, E7, and N.C. (No Chords). The guitar part includes chord markings: Bm, G/B, E7, and N.C. The vocal lines include lyrics: 'rent and gar - bage are both sky high, but "I love New York" is our battle cry. We're ready to fight, never have to ask why. Bring it on.' There are also lead lines labeled 'LEAD 1:', 'LEAD 2:', and '+LEAD 1:'. The score is numbered 54 through 61 at the bottom.



62

Tpt.   
 Tbn.   
 Vo.   
 Vo.   
 Pno.   
 Gtr.   
 Bs.   
 Drs.   
 Vln.   
 Vc.

Yes, the ci - ty is on the brink. And it may smell, but we like that stink. We lived through the eight - ies and this too shall pass. A - ven-gers as-sem-ble and kick some ass.

LEAD 2:   
 LEAD 1:   
 +LEAD 2:

Gmaj<sup>7</sup> F#m<sup>7</sup> Em<sup>9</sup> Bm/D C#m<sup>11</sup> F#sus<sup>4</sup> /C#   
 Gmaj<sup>7</sup> F#m<sup>7</sup> Em<sup>7</sup> Bm/D C#m<sup>11</sup> F#sus<sup>4</sup> /C#

*mf*   
*f*   
*fp*   
*f*

71

Tpt. *mp* *f*  
 Tbn. *pp*  
 Vo. Save the ci - ty and help us win. Save us all from the state we're in. Things look dark. but I know this can't be the end.  
 Vo. Aah No, my friends, no just can't be the end be-cause  
 Pno. B G#m C#m7 B/D# E F#  
 Gtr. B G#m C#m7 B/D# E F#  
 Bs.  
 Drs. *mf* *fp* *mf*  
 Vln. *mp* *f*  
 Vc. *mp*

Musical score for 'Save The City' featuring Tpt., Tbn., Vo., Pno., Gtr., Bs., Drs., Vln., and Vc. with lyrics and dynamic markings. The score is in 4/4 time and features a key signature of three sharps (F#, C#, G#). The lyrics are: 'Save the city and help us win. Save us all from the state we're in. Things look dark. but I know this can't be the end. Aah No, my friends, no just can't be the end be-cause'. Dynamic markings include *pp*, *mp*, *f*, *mf*, and *fp*. Chord symbols for piano and guitar include B, G#m, C#m7, B/D#, E, and F#.

Tpt. *mf*  
 Tbn.  
 Vo. There's a fu - ture and I know then with the strength you bring\_ us we'll rise\_ a - gain... A ven-gers u - nite\_'cause we've got\_ to hear. you\_ say: I can do this all  
 Vo. Aah\_ Got to hear you say  
 Pno. B G+ G#m C#m7 B/D# E F#  
 Gtr. C#m7 B/D#  
 Bs. B G+ G#m C#m7 B/D# E F#  
 Drs. *fp* *mf*  
 Vln. *mp*  
 Vc.

The score is written for a full band and vocal ensemble. It features two vocal parts with lyrics. The piano accompaniment includes chords and melodic lines. The guitar and bass parts provide harmonic support. The drums play a steady rhythm. The strings (violin and cello) provide texture and dynamics. The brass instruments (trumpet and trombone) have specific melodic and harmonic parts.

Tpt. 
  
 Tbn. 
  
 Vo. 
  
 Vo. 
  
 Pno. 
  
 Gtr. 
  
 Bs. 
  
 Drs. 
  
 Vln. 
  
 Vc.

day!

ENS. A:

The

Save the ci - ty and help us win. Save us all from the state we're in.

B

B

91

Tpt.

Tbn.

Vo.

Hulk is in-cre - di-ble, smash - ing things up, while I-ron Man takes. to the sky. Cap-tain A - me-ri-ca's strong, and that Thor\_\_\_\_\_ is a god,

Vo.

ENS. B:

Takes\_\_\_\_\_ to the sky. and lord knows they're ea-sy on the eyes.\_\_\_\_\_ Black

Pno.

Em D/F# C/G G G#° A

Gtr.

Bs.

Em D/F# C/G G G#° A

Drs.

Vln.

Vc.

91 92 93 94 95 96 97 98

Save The City

Tpt.

Tbn.

Vo.

Vo.

Pno.

Gtr.

Bs.

Drs.

Vln.

Vc.

While

Wi - dow's a knock - out who can knock you out, and when Ant Man flies you won't hear a sound.

A#<sup>o</sup>

B<sub>m</sub>

A#<sup>o</sup>

B<sub>m</sub>

Tpt.

Tbn.

Vo.  
Hawk-eye seems cool, like a real - ly nice guy,

Vo.  
we just wish that New York was - n't the bat - tle - ground.

THOR:  
I've

Pno.  
E D/A A B<sub>b</sub><sup>sus4 B<sub>b</sub></sup>

Gtr.  
mf B<sub>b</sub>

Bs.  
E D/A A B<sub>b</sub><sup>sus4 B<sub>b</sub></sup>

Drs.

Vln.

Vc.

Detailed description: This is a page of a musical score for the song 'Save The City'. It features a vocal line with two parts and a soloist named THOR. The vocal parts have lyrics: 'Hawk-eye seems cool, like a real - ly nice guy,' and 'we just wish that New York was - n't the bat - tle - ground.' THOR's part has the lyric 'I've'. The piano accompaniment includes chords E, D/A, A, B<sub>b</sub><sup>sus4, and B<sub>b</sub>. The guitar part has a melodic line starting in measure 106 with a dynamic marking of *mf*. The bass line follows the piano accompaniment. The drum part shows a steady rhythm with some accents. The violin and cello parts provide harmonic support with sustained notes.</sup>

108

Tpt.

Tbn.

Vo. **ANT-MAN:** got to get the Tes-se-ract. **WIDOW:** The bat-tle's just be-gun. **IRON MAN:** We'll con-quer the Chi-tau - ri, and get shawar-ma when we're done. **HAWK-EYE:** Just how are we to fight. them? **CAPTAIN:** We'll do it as a team. First

Vo.

Pno.

Gtr.

Bs.

Drs.

Vln.

Vc.



Tpt.

Tbn.

Vo.

Thor, un-leash your light - ning. Then Na - ta-sha, that's your cue. Then Hawk-eye, hit the bulls - eye, there's no bet-ter shot than you. To - ny you've got nukes to catch,. be care-ful not to crash. And

WIDOW: Yes!

HAWK-EYE: Right!

IRON MAN: Yep.

Pno.

A/E E D<sup>6</sup>/<sub>9</sub> Am B<sup>b</sup>/F F/E<sub>b</sub>

Gtr.

A/E E D<sup>6</sup>/<sub>9</sub> Am B<sup>b</sup>/F F/E<sub>b</sub>

Bs.

A/E E D<sup>6</sup>/<sub>9</sub> Am B<sup>b</sup>/F F/E<sub>b</sub>

Drs.

Vln.

Vc.



126

Tpt. *mf*  
 Tbn.  
 Vo. Save the ci - ty and help us win. Save us all from the state we're in. Things look dark but I know this can't be the end. Ah If the  
 Vo. Can't be the end.  
 Pno. A F#m Bm7 A/C# D E F  
 Gtr. Solo *ad lib.*  
 Bs. A F#m Bm7 A/C# D E F  
 Drs. *mf* *fp* *mf*  
 Vln.  
 Vc. *mp*

126 127 128 129 130 131 132 133

Tpt. *mf*  
 Tbn.  
 Vo. ci - ty's trashed. when you take your bow, we'll blame you then, but you're good for now. A ven-gers u - nite 'cause we've got to hear you say:  
 Vo. Aah Got to hear you, got  
 Pno. B $\flat$  G $\flat$ + G $\flat$ m Cm<sup>7</sup> B $\flat$ /D A $\flat$ /E $\flat$   
 Gtr.  
 Bs. B $\flat$  G $\flat$ + G $\flat$ m Cm<sup>7</sup> B $\flat$ /D A $\flat$ /E $\flat$   
 Drs. *mf*  
 Vln.  
 Vc.

Tpt.

Tbn.

Vo.

Vo.

Pno.

Gtr.

Bs.

Drs.

Vln.

Vc.

I can do this all day! I can do this all

to hear you, got to hear you say: Save the ci - ty and help us win. Save us all from the state we're in.

F/E $\flat$  F B $\flat$

*mf*

The musical score is arranged in a standard orchestral layout. It includes staves for Trumpet (Tpt.), Trombone (Tbn.), two vocal parts (Vo.), Piano (Pno.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin (Vln.), and Viola (Vc.). The key signature is B-flat major (two flats). The score spans measures 141 to 147. The vocal parts have lyrics: 'I can do this all day!' and 'I can do this all', and 'to hear you, got to hear you say: Save the ci - ty and help us win. Save us all from the state we're in.' The piano part includes chord markings: F/E $\flat$ , F, and B $\flat$ . The drums part includes a *mf* dynamic marking. The guitar part is mostly silent with some chord markings. The violin and viola parts have melodic lines. The bass and tenor parts have melodic lines. The trumpet part has melodic lines.

141

142

143

144

145

146

147

The musical score is arranged in a standard orchestral layout. The top staff is for Trumpet (Tpt.), followed by Trombone (Tbn.), two vocal staves (Vo.), Piano (Pno.), Guitar (Gtr.), Bass (Bs.), Drums (Drs.), Violin (Vln.), and Violoncello (Vc.). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "Got to hear you say we can do this all day." The piano accompaniment includes chord symbols: A $\flat$ , E $\flat$ /G, and B $\flat$ . The guitar part also includes these chord symbols. The drums part shows a pattern of eighth notes in the right hand and a steady bass drum pattern in the left hand. The strings (Vln. and Vc.) play a simple harmonic accompaniment.

# Save The City

[Rev. 2022-01-27]

Music/Lyrics  
SHAIMAN/WITTMAN

Arrangement by  
LEE YINGTONG LI

Heavy with anticipation, ♩ = 140

1 **LEAD 1:** 2 3 4

Voice *mf*  
Some-thing strange. in the air \_\_\_\_\_ to-day. The sun is gone. and the clouds \_\_\_\_\_ turn grey.

Piano *mf*  
B $\flat$ m G $\flat$ /B $\flat$

5 6 7 8

Voice  
Just what's com - ing is hard \_\_\_\_\_ to say, \_ I don't know. \_\_\_\_\_

Piano  
B $\flat$ m B $\flat$ ° B $\flat$ m

9 **LEAD 2:** 10 11 12

Voice  
There's a bat - tle a-bove \_\_\_\_\_ the street. The ground is rum - bling be - low \_\_\_\_\_ our feet. The

Piano  
G $\flat$ /B $\flat$





**26 Upbeat**

**LEAD 1+2:**

27 28 29

Save the ci - ty and help\_\_\_ us win. Save us all\_\_\_ from the state\_\_\_ we're in.

**ENSEMBLE:**

*mf* Aah\_\_\_

*mp* B $\flat$  Gm

**30 LEAD 1:**

31 32 33

Things look dark\_ but I know\_\_\_ this can't\_ be the end.\_\_\_\_\_

No, my friends, no just can't be the end be-cause

Cm $^7$  B $\flat$ /D E $\flat$  F

**34 +LEAD 2:**

35 36 37

There's a fu - ture and I\_\_\_ know then with the strength you bring\_\_\_ us we'll rise\_\_\_ a - gain... A

Aah\_\_\_

B $\flat$  F $\sharp$ + Gm

38 39 40 41

ven-gers u - nite 'cause we've got to hear you say: "I can do this all

Got to hear you say

Cm<sup>7</sup> B $\flat$ /D E $\flat$  F

42 43 44 45 LEAD 1:

day!" The

Save the ci - ty and help us win. Save us all from the state we're in.

B $\flat$

46 47 LEAD 2: 48 49 LEAD 1:

day looks tough but we're New York strong, and eight mil-lion peo - ple just can't be wrong. We

Bm G/B

50 51 +LEAD 2: 52 53 LEAD 2:

love all kinds.. but Lo - ki, you don't be - long, so get gone.\_\_\_\_\_ The

Bm B° Bm

54 55 LEAD 1: 56 57 LEAD 2:

rent and gar - bage are both\_\_\_\_\_ sky high, but "I love New York" is our bat - tle cry. We're

G/B

58 59 +LEAD 1: 60 61

rea - dy to fight, ne - ver have\_\_\_\_\_ to ask why. Bring it on.\_\_\_\_\_

E7 N.C.

62

LEAD 2:

63

LEAD 1: 64

+LEAD 2: 65

Yes, the ci - ty is on\_\_\_ the brink. And it may smell\_ but we like\_\_\_ that stink. We

Gmaj<sup>7</sup>

F#m<sup>7</sup>

66

67

68

69

70

lived through the eight - ies and this\_\_\_ too shall pass. A - ven-gers as-sem - ble and kick\_\_\_ some ass.\_\_\_\_\_

Em<sup>9</sup>

Bm/D

C#m<sup>11</sup>

F#sus<sup>4</sup>

/C#

71

72

73

74

Save the ci - ty and help\_\_\_ us win. Save us all\_\_\_ from the state\_\_\_ we're in.

Aah\_\_\_

B

G#m

75 76 77 78

Things look dark\_ but I know\_\_\_\_\_ this can't\_ be the end\_\_\_\_\_

No, my friends, no just can't be the end be-cause

$C\sharp m^7$   $B/D\sharp$  E  $F\sharp$

79 80 81 82

There's a fu - ture and I\_\_\_\_\_ know then with the strength you bring\_ us we'll rise\_\_\_\_\_ a - gain... A

Aah\_

B  $G^+$   $G\sharp m$

83 84 85 86 CAPTAIN:

ven-gers u - nite\_\_\_\_\_ 'cause we've got\_\_\_\_\_ to hear\_ you\_ say:\_\_\_\_\_ I can do this all

Got to hear you say

$C\sharp m^7$   $B/D\sharp$  E  $F\sharp$

87 88 89 90 ENS. A:

day! \_\_\_\_\_ The

Save the ci - ty and help \_\_\_\_\_ us win. Save us all \_\_\_\_\_ from the state \_\_\_\_\_ we're in.

B

**91** 92 93 94 ENS. B:

Hulk is in-cre - di-ble, smash - ing things up, while I-ron Man takes. to the sky. Cap-tain A -

Takes \_\_\_\_\_ to the sky.

Em D/F#

95 96 97 98

me - ri - ca's strong, and that Thor \_\_\_\_\_ is a god,

and lord knows they're ea - sy on the eyes. \_\_\_\_\_ Black

C/G G G#° A

99 100 101 102

While

Wi-dow's a knock - out who can knock you out, and when Ant Man flies you won't hear a sound.\_\_\_\_\_

A#° Bm

103 104

Hawk - eye seems cool, like a real - ly nice guy,

we just

E

105 106 107 THOR:

I've

wish that New York was - n't the bat - tle - ground.\_\_\_\_\_

D/A A B<sup>b</sup> sus4 B<sup>b</sup>

108

ANT-MAN: 109

WIDOW:

got to get the Tes - se - ract. The bat - tle's just be - gun. We'll

Abm/Bb Bbm<sup>7</sup>

110

IRON MAN: 111

HAWK-EYE:

con - quer the Chi - tau - ri, and get shawar - ma when we're done. Just

Abm/Bb Bbm<sup>7</sup>

112

CAPTAIN: 113

how are we to fight\_ them? We'll do it as a team. First

G<sup>ø7</sup> Eb/G



114 115

Thor, un - leash your light - ning. Then Na - ta - sha, that's your cue. Then

WIDOW:  
Yes!

A/E E

116 117

Hawk - eye, hit the bulls - eye, there's no bet - ter shot than you.

HAWK-EYE:  
Right!

D<sup>6</sup>/<sub>9</sub> Am 3 3

118 119

To - ny you've got nukes to catch, \_ be care - ful not to crash. And

IRON MAN:  
Yep.

B<sup>b</sup>/F F/E<sup>b</sup>

120 121 122

Hulk, you know the ma-gic word is\_\_ Hulk, you know the ma-gic word is\_\_ Hulk, you know the ma-gic word is\_\_

ENS. A: +ENS. B:

123 124 125

**HULK:**  
Smash! Smash! Smash!\_\_\_\_\_

Smash!\_\_\_\_\_

**126** 127 128 129

Save the ci - ty and help\_\_ us win. Save us all\_\_ from the state\_\_ we're in.

A F#m

130 131 132 133

Things look dark\_ but I know\_\_\_\_\_ this can't\_ be the end.\_\_\_\_\_ Ah\_\_\_\_\_ If the

Can't\_\_\_\_\_ be the end.\_\_\_\_\_

Bm7 A/C# D E F

134 135 136 137

ci - ty's trashed. when you take\_\_\_\_\_ your bow, we'll blame you then, \_ but you're good\_\_\_\_\_ for now. \_ A

Aah\_\_\_\_\_

Bb Gb+ Gm

138 139 140 141 142

ven-gers u - nite\_\_ 'cause we've got\_\_\_\_\_ to hear. you. say:\_\_\_\_\_

Got to hear you, got to hear you, got to hear you say:

Cm7 Bb/D Ab/Eb F/Eb

143 144 145 146 147

I can do this all day! \_\_\_\_\_ I can do this all\_

Save the ci - ty and help \_\_\_\_\_ us win. Save us all\_ from the state \_\_\_\_\_ we're in.

F B $\flat$

148 149 150

\_\_\_\_\_ day. \_\_\_\_\_

Got to hear \_\_\_\_\_ you say we can do this all day.

A $\flat$  E $\flat$ /G B $\flat$

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Music/Lyrics  
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LEE YINGTONG LI

Heavy with anticipation,  $\text{♩} = 140$

16 17 7

(1-16) (17-23) 24 25

*mp* *f*

Detailed description: This block contains the first line of music, measures 16 through 25. Measures 16 and 17 are marked with a '16' and '17' in a box above them, respectively. Measure 16 is a whole rest. Measure 17 is a whole rest. Measure 18 is a whole note G $\flat$ . Measure 19 is a whole note F $\flat$ . Measure 20 is a whole note E $\flat$ . Measure 21 is a whole note D $\flat$ . Measure 22 is a whole note C $\flat$ . Measure 23 is a whole note B $\flat$ . Measure 24 is a quarter note G $\flat$ . Measure 25 is a quarter note F $\flat$ . Dynamics range from *mp* to *f*.

26 Upbeat

*mf* 27 28 29

Detailed description: This block contains the second line of music, measures 26 through 29. Measure 26 is an upbeat consisting of a quarter note G $\sharp$  and a quarter note F $\sharp$ . Measure 27 is a quarter note E $\sharp$ . Measure 28 is a quarter note D $\sharp$ . Measure 29 is a quarter note C $\sharp$ . Dynamics range from *mf* to *f*.

30 31 32 33

*mp* *f*

Detailed description: This block contains the third line of music, measures 30 through 33. Measure 30 is a whole note G $\sharp$ . Measure 31 is a whole note F $\sharp$ . Measure 32 is a whole note E $\sharp$ . Measure 33 is a quarter note D $\sharp$ . Dynamics range from *mp* to *f*.

34 35 36 37

*mf*

Detailed description: This block contains the fourth line of music, measures 34 through 37. Measure 34 is a quarter note G $\sharp$ . Measure 35 is a whole rest. Measure 36 is a whole note F $\sharp$ . Measure 37 is a quarter note E $\sharp$ . Dynamics range from *mf* to *f*.

2 5

(38-39) 40 (41-45)

Detailed description: This block contains the fifth line of music, measures 38 through 45. Measures 38 and 39 are marked with a '2' in a box above them, and are whole rests. Measure 40 is a quarter note G $\flat$ . Measure 41 is a quarter note F $\flat$ . Measure 42 is a quarter note E $\flat$ . Measure 43 is a quarter note D $\flat$ . Measures 44 and 45 are marked with a '5' in a box above them, and are whole rests. Dynamics range from *mf* to *f*.

46 7

(46-52) 53 54

Detailed description: This block contains the sixth line of music, measures 46 through 54. Measures 46 through 52 are marked with a '7' in a box above them, and are whole rests. Measure 53 is a quarter note G $\sharp$ . Measure 54 is a quarter note F $\sharp$ . Dynamics range from *mf* to *f*.

5

(55-59) 60 61

Detailed description: This block contains the seventh line of music, measures 55 through 61. Measures 55 through 59 are marked with a '5' in a box above them, and are whole rests. Measure 60 is a quarter note G $\sharp$ . Measure 61 is a quarter note F $\sharp$ . Dynamics range from *mf* to *f*.

62

63 64 65

Detailed description: This block contains the eighth line of music, measures 62 through 65. Measure 62 is a whole rest. Measure 63 is a whole rest. Measure 64 is a quarter note G $\sharp$ . Measure 65 is a quarter note F $\sharp$ . Dynamics range from *mf* to *f*.

3  
 (66-68) 69 *f* 70

71  
 72 73 74

75 *mp* 76 77 78 *f*

79 *mf* 80 81 82

2 (83-84) 85 5 (86-90)

91  
 92 93 94

95 96 97 98

99 100 101 102 5 (103-107)

108  
 4 (108-111) 2 (112-113) 3 (114-116) 117 3 3

Musical staff 1: Measures 118-122, 123, 124, 125. Includes a quintuplet (5) and two triplets (3).

126

Musical staff 2: Measures 126-129. Includes a mezzo-forte (*mf*) dynamic marking.

Musical staff 3: Measures 130-133. Includes a mezzo-piano (*mp*) dynamic marking.

Musical staff 4: Measures 134-137. Includes a mezzo-forte (*mf*) dynamic marking.

Musical staff 5: Measures 138-140, 141, 142, 143. Includes a triplet (3).

Musical staff 6: Measures 144-145, 146, 147-148, 149, 150. Includes two doublets (2).

**Rogers: The Musical**  
Trombone

# **Save The City**

[Rev. 2022-01-27]

Music/Lyrics  
SHAIMAN/WITTMAN

Arrangement by  
LEE YINGTONG LI

# **V.S.**



Heavy with anticipation, ♩ = 140

**16** **17**

(1-16) (17-23) 24 25  
*mf*

**26** Upbeat

*pp* 27 28 29

30 31 32 33

34 35 36 37

38 39 40 41

42 43 44 45

**46**

47 48 49

50 51 52 53

54 55 56 57

58 59 60 61

62

Musical staff 62-65: Bass clef, key signature of two sharps (F# and C#). Measure 62: whole note G2. Measure 63: whole note G2. Measure 64: quarter note G2, quarter note A2. Measure 65: quarter note G2, quarter note F#2.

Musical staff 66-70: Bass clef, key signature of two sharps. Measure 66: quarter note G2, quarter note A2. Measure 67: quarter note G2, quarter note F#2. Measure 68: whole note G2. Measure 69: quarter note G2, quarter note F#2. Measure 70: quarter note G2, quarter note F#2. *mf*

71

Musical staff 71-74: Bass clef, key signature of three sharps (F#, C#, G#). Measure 71: quarter note G2, quarter note A2. Measure 72: quarter note G2, quarter note F#2. Measure 73: quarter note G2, quarter note A2. Measure 74: quarter note G2, quarter note F#2. *pp*

Musical staff 75-78: Bass clef, key signature of three sharps. Measure 75: whole note G2. Measure 76: whole note G2. Measure 77: whole note G2. Measure 78: whole note G2.

Musical staff 79-82: Bass clef, key signature of three sharps. Measure 79: quarter note G2, quarter note A2. Measure 80: quarter note G2, quarter note F#2. Measure 81: quarter note G2, quarter note A2. Measure 82: quarter note G2, quarter note F#2.

Musical staff 83-86: Bass clef, key signature of three sharps. Measure 83: whole note G2. Measure 84: whole note G2. Measure 85: whole note G2. Measure 86: whole note G2.

Musical staff 87-90: Bass clef, key signature of three sharps. Measure 87: quarter note G2, quarter note A2. Measure 88: quarter note G2, quarter note F#2. Measure 89: quarter note G2, quarter note A2. Measure 90: quarter note G2, quarter note F#2.

91

Musical staff 91-94: Bass clef, key signature of two sharps. Measure 91: whole rest. Measure 92: whole note G2. Measure 93: whole note G2. Measure 94: whole note G2.

Musical staff 95-98: Bass clef, key signature of two sharps. Measure 95: whole note G2. Measure 96: whole note G2. Measure 97: whole note G2. Measure 98: whole note G2.

Musical staff 99-102: Bass clef, key signature of two sharps. Measure 99: whole note G2. Measure 100: whole note G2. Measure 101: whole note G2. Measure 102: whole note G2.

Musical staff 103-107: Bass clef, key signature of two sharps. Measure 103: whole note G2. Measure 104: whole note G2. Measure 105: whole note G2. Measure 106: whole note G2. Measure 107: whole note G2.

108

Musical staff 108-111: Bass clef, key signature of three flats (Bb, Eb, Ab). Measure 108: whole note G2. Measure 109: whole note G2. Measure 110: whole note G2. Measure 111: whole note G2.

Musical staff 1: Measures 112-117. The staff is in bass clef with a key signature of two flats. Measure 112 contains a whole note. Measure 113 contains a whole note with a slur. Measure 114 contains a whole note with a key signature change to two sharps. Measure 115 contains a whole note with a slur. Measure 116 contains a whole note. Measure 117 contains a triplet of eighth notes followed by another triplet of eighth notes.

Musical staff 2: Measures 118-122. The staff is in bass clef with a key signature of two flats. Measure 118 contains a whole note with a flat sign. Measure 119 contains a whole note. Measure 120 contains a whole note with a slur. Measure 121 contains a whole note with a slur. Measure 122 contains a whole note.

Musical staff 3: Measures 123-125. The staff is in bass clef with a key signature of two flats. Measure 123 contains a quarter note with an accent (>) and a fermata. Measure 124 contains a quarter note with an accent (>) and a fermata, followed by a triplet of eighth notes. Measure 125 contains a triplet of eighth notes.

**126**

Musical staff 4: Measures 126-129. The staff is in bass clef with a key signature of two sharps. Measure 126 contains a quarter note. Measure 127 contains a quarter note with a slur. Measure 128 contains a quarter note. Measure 129 contains a quarter note with a slur.

Musical staff 5: Measures 130-133. The staff is in bass clef with a key signature of two sharps. Measure 130 contains a whole note. Measure 131 contains a whole note. Measure 132 contains a whole note. Measure 133 contains a quarter note with a slur.

Musical staff 6: Measures 134-137. The staff is in bass clef with a key signature of two flats. Measure 134 contains a quarter note. Measure 135 contains a quarter note with a slur. Measure 136 contains a quarter note with a flat sign. Measure 137 contains a quarter note with a flat sign and a slur.

Musical staff 7: Measures 138-142. The staff is in bass clef with a key signature of two flats. Measure 138 contains a whole note. Measure 139 contains a whole note. Measure 140 contains a whole note with a slur. Measure 141 contains a whole note with a slur. Measure 142 contains a whole note.

Musical staff 8: Measures 143-150. The staff is in bass clef with a key signature of two flats. Measure 143 contains a whole note. Measure 144 contains a quarter note. Measure 145 contains a quarter note with a slur. Measure 146 contains a quarter note with a slur. Measure 147 contains a quarter note with a slur. Measure 148 contains a quarter note with a slur. Measure 149 contains a quarter note with a slur. Measure 150 contains a whole note.

# Save The City

[Rev. 2022-01-27]

Music/Lyrics  
SHAIMAN/WITTMAN

Arrangement by  
LEE YINGTONG LI

Heavy with anticipation, ♩ = 140

The musical score is written in treble clef with a key signature of three flats (Bb, Eb, Ab) and a 4/4 time signature. The tempo is marked as 140 beats per minute. The score is divided into measures 1 through 49, with some measures grouped together. Dynamics include *mf* and *ad lib.*. Performance instructions include *N.C.* (Natural Chord), *l.v.* (lento), and *Solo*. Chord changes are indicated above the staff, including  $G\flat\text{maj}^7$ ,  $F\text{m}^7$ ,  $E\flat\text{m}^9$ ,  $B\flat\text{m}/D\flat$ ,  $C\text{m}^{11}$ ,  $F\text{sus}^4$ ,  $/C$ ,  $C\text{m}^7$ , and  $B\flat/D$ . Measure numbers 17, 26, and 46 are highlighted in boxes. Measure 26 is labeled 'Upbeat' and includes a 4-measure rest. Measures 32-37, 38, 39, and 40-45 are also indicated with measure numbers.

8 50 51 52 53

8 54 55 56 57 58 (59-61)

62

8 63 64 65

8 66 67 68 69 70

71

8 (71-74) 75 76

8 (77-82) 83 84 (85-90)

91

8 (91-106) 107 (mf)

108

8 109 110 111

8 112 113 114 115

8 116 117 118 119

D<sup>7</sup>

8 120 121 122 (123-125)

**126** Solo

8 127 128 129

*ad lib.*

8 130 131 132 133 (134-150)

# Save The City

[Rev. 2022-01-27]

Music/Lyrics  
SHAIMAN/WITTMAN

Arrangement by  
LEE YINGTONG LI

Heavy with anticipation, ♩ = 140

1 *mf*  $B\flat m$   $G\flat/B\flat$

2 3 4

5  $B\flat m$   $B\flat^\circ$   $B\flat m$

6 7 8

9 10 11 12  $G\flat/B\flat$

13  $E\flat^7$  N.C.

14 15 16

**17**  $G\flat maj^7$   $Fm^7$

18 19 20

21  $E\flat m^9$   $B\flat m/D\flat$   $Cm^{11}$   $F^{sus4}$  /C

22 23 24 25

**26** Upbeat  $B\flat$   $Gm$

27 28 29

30  $Cm^7$   $B\flat/D$   $E\flat$   $F$

31 32 33

34  $B\flat$   $F\sharp+$   $Gm$

35 36 37

38  $Cm^7$   $B\flat/D$   $E\flat$   $F$

39 40 41

B $\flat$

42 43 44 45

46

B $m$

G/B

(4)

47 48 49

B $m$

B $^{\circ}$

N.C.

50 51 52 53

B $m$

G/B

(4)

54 55 56 57

E $^7$

N.C.

58 59 60 61

62

G $maj^7$

F $\sharp m^7$

63 64 65

E $m^9$

B $m/D$

C $\sharp m^{11}$

F $\sharp sus4$

66 67 68 69 70

71

B

G $\sharp m$

72 73 74

C $\sharp m^7$

B/D $\sharp$

E

F $\sharp$

75 76 77 78

B

G $+$

G $\sharp m$

79 80 81 82



C#m7 B/D# E F#

83 84 85 86

B

87 88 89 90

**91** Em D/F#

92 93 94

C/G G G#° A

95 96 97 98

A#° Bm

99 100 101 102

E D/A A Bb<sup>sus4</sup> Bb

103 104 105 106 107

**108** Abm/Bb Bbm7 Abm/Bb Bbm7

109 110 111

G°7 Eb/G A/E E

112 113 114 115

V.S.

D<sup>6/9</sup> Am 3 3 B<sup>b</sup>/F F/E<sup>b</sup>

116 117 118 119

D<sup>7</sup> G

120 121 122 123

E<sup>b</sup> E

124 125

126

A F<sup>#</sup>m

127 128 129

B<sup>m</sup>7 A/C<sup>#</sup> D E F

130 131 132 133

B<sup>b</sup> G<sup>b</sup>+ G<sup>m</sup>

134 135 136 137

C<sup>m</sup>7 B<sup>b</sup>/D A<sup>b</sup>/E<sup>b</sup> F/E<sup>b</sup> F

138 139 140 141 142 143

B<sup>b</sup>

144 145 146 147

A<sup>b</sup> E<sup>b</sup>/G B<sup>b</sup>

148 149 150

# Save The City

[Rev. 2022-01-27]

Music/Lyrics  
SHAIMAN/WITTMAN

Arrangement by  
LEE YINGTONG LI

Heavy with anticipation, ♩ = 140

1 *mf* H.H. (4)

5 (6) Ride

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 *fp* 24 25 *f*

Upbeat

26 *mf* Splash (4)

27 28 29

V.S.

30 (6) 31 32 33 *fp* *mf*

34 (4) 35 36 37

38 (6) 39 40 41 *fp* *mf*

42 (4) 43 44 45

**46** 47 48 49

50 51 52 53

54 55 56 57

58 59 60 61

**62**

Musical notation for measures 62-65. Measure 62 starts with a box containing the number 62. The notation includes a drum staff with a snare drum and a bass drum. Measures 63, 64, and 65 are marked with measure numbers below the staff.

Musical notation for measures 66-70. Measure 68 features a dynamic marking of *fp* and a measure 69 features a dynamic marking of *f*. There are also accents (>) over notes in measures 68 and 69.

**71**

Musical notation for measures 71-74. Measure 71 starts with a box containing the number 71. Measure 71 has a dynamic marking of *mf*. Measure 74 has a circled number (4) above it. The notation includes a drum staff with a snare drum and a bass drum.

Musical notation for measures 75-78. Measure 76 has a circled number (6) above it. Measure 78 has dynamic markings of *fp* and *mf*. The notation includes a drum staff with a snare drum and a bass drum.

Musical notation for measures 79-82. Measure 82 has a circled number (4) above it. The notation includes a drum staff with a snare drum and a bass drum.

Musical notation for measures 83-86. Measure 84 has a circled number (6) above it. Measure 86 has dynamic markings of *fp* and *mf*. The notation includes a drum staff with a snare drum and a bass drum.

Musical notation for measures 87-90. Measure 90 has a circled number (4) above it. The notation includes a drum staff with a snare drum and a bass drum.

**91**

Musical notation for measures 91-94. Measure 91 starts with a box containing the number 91. The notation includes a drum staff with a snare drum and a bass drum.

Musical notation for measures 95-98. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex drum pattern with various note values and rests, including some notes with asterisks. Measure numbers 95, 96, 97, and 98 are indicated below the staff.

Musical notation for measures 99-102. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex drum pattern with various note values and rests, including some notes with asterisks. Measure numbers 99, 100, 101, and 102 are indicated below the staff.

Musical notation for measures 103-107. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex drum pattern with various note values and rests, including some notes with asterisks. Measure numbers 103, 104, 105, 106, and 107 are indicated below the staff.

Musical notation for measures 108-111. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex drum pattern with various note values and rests, including some notes with asterisks. Measure numbers 108, 109, 110, and 111 are indicated below the staff.

Musical notation for measures 112-115. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex drum pattern with various note values and rests, including some notes with asterisks. Measure numbers 112, 113, 114, and 115 are indicated below the staff.

Musical notation for measures 116-119. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex drum pattern with various note values and rests, including some notes with asterisks and triplets. Measure numbers 116, 117, 118, and 119 are indicated below the staff.

Musical notation for measures 120-123. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex drum pattern with various note values and rests, including some notes with asterisks. Measure numbers 120, 121, 122, and 123 are indicated below the staff.

Musical notation for measures 124-125. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). It features a complex drum pattern with various note values and rests, including some notes with asterisks and triplets. Measure numbers 124 and 125 are indicated below the staff.

126

Musical notation for measures 126-129. Measure 126 starts with a box containing the number 126. The notation shows a drum set with a snare drum and a kick drum. Above the staff, there are sixteenth notes with 'x' marks above them, indicating cymbal hits. Measures 127 and 128 show a pattern of eighth notes on the snare and kick. Measure 129 is a whole rest. A '(4)' is written above the staff at the end of measure 129.

Musical notation for measures 130-133. Measure 130 starts with a box containing the number 130. Measures 130 and 131 show a pattern of eighth notes on the snare and kick. Measure 132 shows a pattern of eighth notes on the snare and kick. Measure 133 shows a pattern of eighth notes on the snare and kick. A '(6)' is written above the staff at the end of measure 132. A *fp* dynamic marking is placed below the staff at the start of measure 133, and a *mf* dynamic marking is placed below the staff at the end of measure 133. A crescendo hairpin is shown below the staff, starting under measure 133 and ending under measure 134.

Musical notation for measures 134-137. Measures 134 and 135 show a pattern of eighth notes on the snare and kick. Measure 136 shows a pattern of eighth notes on the snare and kick. Measure 137 is a whole rest. A '(4)' is written above the staff at the end of measure 137.

Musical notation for measures 138-143. Measures 138 and 139 show a pattern of eighth notes on the snare and kick. Measure 140 shows a pattern of eighth notes on the snare and kick. Measure 141 shows a pattern of eighth notes on the snare and kick. Measure 142 shows a pattern of eighth notes on the snare and kick. Measure 143 shows a pattern of eighth notes on the snare and kick. A '(6)' is written above the staff at the end of measure 139. A *mf* dynamic marking is placed below the staff at the end of measure 143. A crescendo hairpin is shown below the staff, starting under measure 143 and ending under measure 144.

Musical notation for measures 144-148. Measures 144 and 145 show a pattern of eighth notes on the snare and kick. Measure 146 shows a pattern of eighth notes on the snare and kick. Measure 147 shows a pattern of eighth notes on the snare and kick. Measure 148 shows a pattern of eighth notes on the snare and kick. A '(4)' is written above the staff at the end of measure 147, and a '(5)' is written above the staff at the end of measure 148.

Musical notation for measures 149-150. Measure 149 shows a pattern of eighth notes on the snare and kick. Measure 150 shows a pattern of eighth notes on the snare and kick.

Rogers: The Musical  
Violin

# Save The City

[Rev. 2022-01-27]

Music/Lyrics  
SHAIMAN/WITTMAN

Arrangement by  
LEE YINGTONG LI

Heavy with anticipation, ♩ = 140

16 17 9

(1-16) (17-25)

Detailed description: A single musical staff in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It contains two long horizontal lines representing measure rests. The first line is labeled '16' and '(1-16)'. The second line is labeled '9' and '(17-25)'. A box containing the number '17' is positioned above the second measure rest line.

26 Upbeat

*mp* 27 28 29

Detailed description: A musical staff in 4/4 time with a key signature of three flats. It begins with a box containing the number '26' and the word 'Upbeat'. The staff contains eighth-note patterns. Measure numbers 27, 28, and 29 are marked below the staff. The dynamic marking *mp* is placed below the first measure.

30 31 32 33

*f*

Detailed description: A musical staff in 4/4 time with a key signature of three flats. It contains quarter notes and eighth-note patterns. Measure numbers 30, 31, 32, and 33 are marked below the staff. A dynamic marking *f* is placed below the staff, with a hairpin crescendo leading to it.

34 *mp* 35 36 37

Detailed description: A musical staff in 4/4 time with a key signature of three flats. It contains eighth-note patterns and quarter notes. Measure numbers 34, 35, 36, and 37 are marked below the staff. The dynamic marking *mp* is placed below the first measure.

38 39 40 41

Detailed description: A musical staff in 4/4 time with a key signature of three flats. It contains quarter notes. Measure numbers 38, 39, 40, and 41 are marked below the staff.

42 43 44 45

Detailed description: A musical staff in 4/4 time with a key signature of three flats. It contains eighth-note patterns and quarter notes. Measure numbers 42, 43, 44, and 45 are marked below the staff.

46 62 9

(46-61) (62-70)

Detailed description: A musical staff in 4/4 time with a key signature of two sharps (F-sharp, C-sharp). It contains two long horizontal lines representing measure rests. The first line is labeled '46' and '(46-61)'. The second line is labeled '9' and '(62-70)'. A box containing the number '62' is positioned above the second measure rest line.



71

(mp) 72 73 74

75 76 77 78 *f*

79 *mp* 80 81 82

83 84 85 86

87 88 89 90

91

92 93 94

95 96 97 98

99 100 101 102

103 104 105 106 107

108

Musical notation for measures 108-111, 112-113, and 114-116. Measure 108-111 is a four-measure rest. Measure 112-113 is a two-measure rest. Measure 114-116 is a three-measure rest. Measure 117 contains a triplet of eighth notes.

Musical notation for measures 118-122, 123, 124, and 125. Measure 118-122 is a five-measure rest. Measure 123 has an accent on a quarter note. Measure 124 has an accent on a quarter note. Measure 125 contains three triplets of eighth notes.

126

Musical notation for measures 127, 128, and 129. Measures 127 and 128 feature sixteenth-note patterns. Measure 129 features a quarter-note pattern.

Musical notation for measures 130, 131, 132, and 133. Measures 130, 131, and 132 contain whole notes. Measure 133 contains a quarter note followed by a half note.

Musical notation for measures 134, 135, 136, and 137. Measures 134 and 135 feature sixteenth-note patterns. Measure 136 has a quarter rest. Measure 137 has a quarter note with a breath mark.

Musical notation for measures 138, 139, 140-142, and 143. Measures 138 and 139 contain whole notes. Measure 140-142 is a three-measure rest. Measure 143 contains a whole note.

Musical notation for measures 144, 145, 146, and 147. Measures 144 and 145 feature sixteenth-note patterns. Measures 146 and 147 feature quarter-note patterns.

Musical notation for measures 148, 149, and 150. Measure 148 has a quarter note. Measure 149 has a half note. Measure 150 has a whole note.

# Save The City

[Rev. 2022-01-27]

Music/Lyrics  
SHAIMAN/WITTMAN

Arrangement by  
LEE YINGTONG LI

Heavy with anticipation, ♩ = 140

16 17 9

(1-16) (17-25)

26 Upbeat

*mp* 27 28 29

30 31 32 33

34 35 36 37

38 39 40 41

42 43 44 45

46

16

62

9

(46-61) (62-70)

71

(mp)

72 73 74

75 76 77 78

79 80 81 82

83 84 85 86

87 88 89 90

91

92 93 94

95 96 97 98

99 100 101 102

103 104 105 106 107

108

109 110 111

Musical staff 1: Measures 112-115. The staff is in bass clef with a key signature of two flats (B-flat, E-flat). Measure 112 contains a whole note G2. Measure 113 contains a whole note G2. Measure 114 contains a whole note G2 with a fermata. Measure 115 contains a whole note G2 with a fermata.

Musical staff 2: Measures 116-119. The staff is in bass clef with a key signature of two sharps (F-sharp, C-sharp). Measure 116 contains a whole note G2. Measure 117 contains a triplet of eighth notes: G2, A2, B2. Measure 118 contains a triplet of eighth notes: C3, B2, A2, followed by a whole note G2 with a fermata. Measure 119 contains a whole note G2.

Musical staff 3: Measures 120-123. The staff is in bass clef with a key signature of two flats. Measure 120 contains a whole note G2. Measure 121 contains a whole note G2. Measure 122 contains a whole note G2. Measure 123 contains two eighth notes: G2 and A2, each with an accent (>).

Musical staff 4: Measures 124-125. The staff is in bass clef with a key signature of two flats. Measure 124 contains a triplet of eighth notes: G2, A2, B2. Measure 125 contains a triplet of eighth notes: C3, B2, A2.

**126**

Musical staff 5: Measures 126-129. The staff is in bass clef with a key signature of two sharps. Measure 126 starts with the dynamic marking *mp*. Measure 127 contains a quarter note G2. Measure 128 contains a quarter note G2. Measure 129 contains a quarter note G2.

Musical staff 6: Measures 130-133. The staff is in bass clef with a key signature of two sharps. Measure 130 contains a whole note G2. Measure 131 contains a whole note G2. Measure 132 contains a whole note G2. Measure 133 contains a quarter note G2 followed by a quarter note A2.

Musical staff 7: Measures 134-137. The staff is in bass clef with a key signature of two flats. Measure 134 contains a quarter note G2. Measure 135 contains a quarter note G2. Measure 136 contains a quarter note G2. Measure 137 contains a quarter note G2.

Musical staff 8: Measures 138-143. The staff is in bass clef with a key signature of two flats. Measure 138 contains a whole note G2. Measure 139 contains a whole note G2. Measure 140 contains a whole note G2. Measure 141 contains a whole note G2. Measure 142 contains a whole note G2. Measure 143 contains a whole note G2.

Musical staff 9: Measures 144-147. The staff is in bass clef with a key signature of two flats. Measure 144 contains a quarter note G2. Measure 145 contains a quarter note G2. Measure 146 contains a quarter note G2. Measure 147 contains a quarter note G2.

Musical staff 10: Measures 148-150. The staff is in bass clef with a key signature of two flats. Measure 148 contains a quarter note G2. Measure 149 contains a quarter note G2. Measure 150 contains a quarter note G2.