

Ruminations on a City Skyline

composed by Chase Church
poetry by Jack Piephoff

Warmly and Lovingly ♩ = 64

Soprano *pp* hushed (mm)

Alto *pp* hushed (mm)

Tenor *pp* hushed (mm)

Bass *pp* hushed (mm)

Piano *p*

The score consists of five staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bass. Each vocal staff begins with a whole rest in the first measure, followed by a 3/4 time signature change in the second measure, and returns to 4/4 in the third measure. The vocal parts remain silent until the final measure, where each part has a single note marked *pp* hushed (mm). The Piano part is at the bottom, starting with a piano (*p*) dynamic. It features a melodic line in the right hand and a bass line in the left hand. The right hand has a series of eighth notes and quarter notes, while the left hand has a bass line with some chords and rests. The tempo is 'Warmly and Lovingly' with a metronome marking of 64.

Ruminations on a City Skyline

rubato

5 *stagger breathing...* *mf*

S A world di - vid - ed is

A *stagger breathing...* *mf*

A world di - vid - ed is

T *stagger breathing...* *mf*

A world di - vid - ed is

B *stagger breathing...* *mf*

A world di - vid - ed is

Pno.

5

*

10 *p*

S hard to parse, like a fre-ne-tic mind with de-tails sparse and a world out-side of con-crete and steel

A *p*

A hard to parse, like a fre-ne-tic mind with de-tails sparse and a world out-side of con-crete and steel

T *p*

T hard to parse, like a fre-ne-tic mind with de-tails sparse and a world out-side of con-crete and steel

B *p*

B hard to parse, like a fre-ne-tic mind with de-tails sparse and a world out-side of con-crete and steel

Ruminations on a City Skyline

14

S — so loud and for - reign ma - lic - ious - ness con - cealed con -

A — so loud and for - reign cealed con -

T — so loud and for - reign cealed con -

B — so loud and for - reign cealed con -

Pno.

ped. harmonically

19

S cealed For when one side's fake and one is real, The world di -

A cealed For when one side's fake and one is real, The world di -

T cealed For when one side's fake and one is real, The world di -

B cealed For when one side's fake and one is real, The world di -

Pno.

mf *subito p* *mf*

Ruminations on a City Skyline

4

24

S
vides _____ to fer-ris wheels _____ *p* One grind-ing halt-ting

A
vides _____ to fer-ris wheels _____ *p* One grind-ing halt-ting

T
8 vides _____ to fer-ris wheels _____ one reach-ing up to touch the sky, *p* One grind-ing halt-ting

B
vides _____ to fer-ris wheels _____ *p* One grind-ing halt-ting

Pno.

rit.

a tempo

30

S
freez-ing time _____

A
freez-ing time _____

T
8 freez-ing time _____

B
freez-ing time _____

Pno.

Ruminations on a City Skyline

35

S

A

Pno.

35

ped. harmonically

Adagio $\text{♩} = 40$

41

S

A

T

B

Pno.

41

Adagio $\text{♩} = 40$

When —

When —

— two parts don't fit to - get-her while — you while you sit — and think

— two parts don't fit to - get-her while — you while you sit — and think

When — two parts don't fit to-get-her while you sit — and think

When — two parts don't fit to-get-her — while you sit — and think

Ruminations on a City Skyline

46

S
try — re - con - cile dream

A
try - ing to — re - con - cile dream

T
try - ing to — re - con - cile

B
— try — to — re - con - cile

mf *p*

52

S
and re - al - i - ty re - al - i - ty and de - lu - sion O It is best to let it float a-way —

A
and re - al - i - ty re - al - i - ty and de - lu - sion O It is best to let it float a-way O

T
dream and re - al - i - ty re - al - i - ty and de - lu - sion O It is best to let it float a-way O —

B
dream and re - al - i - ty re - al - i - ty and de - lu - sion O It is best to let it float a-way O —

mp *f*

piu mosso ♩ = 64

57

S It was mere - ly an il - lu - sion an il -

A It is best to let it float a-way O It was mere - ly an il - lu - sion an il -

T 8 It is best to let it float a-way O — It was mere - ly an il - lu - sion an il -

B It is best to let it float a-way O — It was mere - ly an il - lu - sion — **Adagio** ♩ = 40

62

S *ff* *rit.* *mp* *solo* it — was me-re-ly an il - lu - sion — il -

A *ff* *mp* lu - sion, il - lu - sion (n) — il -

T 8 *ff* *mp* lu - sion, il - lu - sion (n) — il -

B *ff* *mp* lu - sion, il - lu - sion (n) — il -

68

S
A
T
B

lu - sion

lu - sion

lu - sion

lu - sion

Pno.

73

S
A

When you for - get. what

When you for - get. what

73

Pno.

Come prima ($\text{♩} = 64$)
mp

Come prima ($\text{♩} = 64$)

Ruminations on a City Skyline

77

S to be - lieve, You are a - drift in an end-less sea. Or wan - der-ing through a fog - gy

A to be - lieve, You are a - drift in an end-less sea. Or wan - der-ing through a fog - gy

T *mp* to be - lieve, You are a - drift in an end-less sea. Or wan - der-ing through a fog - gy

B *mp* to be - lieve, You are a - drift in an end-less sea. Or wan - der-ing through a fog - gy

84

S moor seek out the light come to shore, come to shore, come to shore, to shore or

A moor seek out the light come to shore, come to shore, come to shore. or

T moor seek out the light come to shore, seek the light come to shore or

B moor seek out the light come to shore come to shore. or

90

S roll off your bed and bask in the glow of sick - ly ne - on

A roll off your bed roll off your bed and bask in the glow of sick - ly ne - on

T roll off your bed and bask in the glow sick - ly ne - on

B roll off your bed and bask in the glow of sick - ly ne - on

95

S — reach-ing up from be - low be - low be -

A — reach-ing up from be - low low be -

T — reach-ing up from be - low low be -

B — reach-ing up from be - low low be -

101

S low in time in time in time in time in time in

A low in time you'll know in time you'll

T low in time you'll know in time you'll

B low in time you'll know in time you'll

Pno.

Ruminations on a City Skyline

rit. *ppp* *a tempo* *stagger breathing...*

S
time in time you'll know in time you'll know

A
know in time you'll know in time you'll know

T
know in time you'll know in time you'll know

B
know in time you'll know in time you'll know

Pno.
rit. *a tempo* *pp* *leg.*

S
A
T
B

Pno.

The image shows a musical score for voice and piano. The voice part consists of four staves labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The piano part consists of two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score begins at measure 119, marked with a *rit.* (ritardando) hairpin. The vocal lines feature long, sustained notes with a slur across two measures. The piano accompaniment features a melodic line in the right hand and a supporting line in the left hand, both with a slur across two measures. The piano part ends with a fermata over the final note, which is marked with a *rit.* hairpin. The score concludes with a double bar line.