

Chant of Immortality

by Garrison Ulrich
Featuring Chi-Chi

For
2 Sopranos, 2 Altos (castrati), 3 Tenors, Baritone, and Bass
Accompaniment by Piano and Xylophone

Original Mix by RainSnowHail
Transcribed by Taleshic Matera

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Transcriber's notes:

This song was originally done with 2 vocalists covering all parts.
The organization is Soprano and Tenor (soloists or duetists), Choir, Piano, Xylophone.
The AATTBB choir is all male.
The Soprano parts are female.

A tie to a staccato eighth note indicates a clean cutoff on the beat of the eighth note.
The opening fermata is a very long hold: Approximately 2.5 times the note's normal duration.
The Xylophone may be replaced by a Marimba for performance purposes.

Chant of Immortality

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Adagio (♩. = 65)

TT

8

Re - mem - br - ance part of ev - ery life

BB

8

Re - mem - br - ance part of ev - ery life

6

TT

8

num - 'rous re - grets the art of pass - ing time

BB

8

num - 'rous re - grets the art of pass - ing time

10

TT

8

Not one for - gets spent nights of chas - ing days

BB

8

Not one for - gets spent nights of chas - ing days

14

T

8

freely
mf It is

TT

8

e - ter - nal rest to wit - ness being rased

BB

8

e - ter - nal rest to wit - ness being e - rased

18
T
8
sel - dom seen in this world of now it is wel - come

Pno.
18
mp

22
T
8
u - ni-verse and out _____ is it seen _____ on - ly from eyes of

Pno.
22

26
T
8
thine is it free _____ 'tis on - ly by in - vite

A
26
mf
Ah _____

Pno.
26

30

A

TT

BB

Pno.

p

Re - mem - br - ance _____ part of ev - ery life _____

Re - mem - br - ance _____ part of ev - ery life _____

Detailed description: This block contains the musical notation for measures 30 through 33. The vocal parts are arranged in three staves: Alto (A), Tenor (TT), and Bass (BB). The piano accompaniment (Pno.) is shown in grand staff notation. The lyrics are 'Re - mem - br - ance _____ part of ev - ery life _____'. The piano part features a melody in the right hand and a bass line in the left hand, with a piano dynamic marking (*p*).

34

TT

BB

Pno.

num - 'rous re - grets _____ the art of pass - ing time _____

num - 'rous re - grets _____ the art of pass - ing time _____

Detailed description: This block contains the musical notation for measures 34 through 37. The vocal parts are arranged in two staves: Tenor (TT) and Bass (BB). The piano accompaniment (Pno.) is shown in grand staff notation. The lyrics are 'num - 'rous re - grets _____ the art of pass - ing time _____'. The piano part continues the melody from the previous section.

38

TT

8

Not one for - gets _____ spent nights of chas - ing days _____

BB

8

Not one for - gets _____ spent nights of chas - ing days _____

Pno.

38



42

T

8

To

TT

8

e - ter - nal rest _____ to wit - ness being _____ rased _____

BB

8

e - ter - nal rest _____ to wit - ness being e - rased _____

Pno.

42



46 Sop. *dolce*
mf It is pon - d'rous will - ing to know my
T 8 wit - ness be - ing e - rased

46 Pno. *dim.* *pp* *mp*

Detailed description: This system contains measures 46 through 49. The Soprano part begins at measure 46 with a whole rest, followed by a half note G4, a quarter note A4, a half note B4, and a quarter note C5. The Tenor part begins at measure 46 with a whole note G3, followed by a half note F3, a quarter note E3, and a half note D3. The Piano accompaniment features a descending eighth-note scale in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *mf* for the vocal entry, *dim.* and *pp* for the piano, and *mp* starting at measure 48.

50 Sop. fate In its long - est ling - er - ing while to wait I can

50 Pno.

Detailed description: This system contains measures 50 through 53. The Soprano part continues with a half note D4, a quarter note E4, a half note F4, and a quarter note G4. The Tenor part continues with a half note C3, a quarter note B2, a half note A2, and a quarter note G2. The Piano accompaniment continues with the same eighth-note patterns. Dynamics include *pp* and *mp*.

54 Sop. see mem - or - y tak - en tolls I'm not read - y

54 Pno. *p*

Detailed description: This system contains measures 54 through 57. The Soprano part continues with a half note A4, a quarter note B4, a half note C5, and a quarter note D5. The Tenor part continues with a half note F3, a quarter note E3, a half note D3, and a quarter note C3. The Piano accompaniment continues with the same eighth-note patterns. Dynamics include *p* for the piano and *mf* for the vocal entry. An accent (>) is placed over the final note of the Soprano part in measure 57.

58

Sop. read - y to let them go Re - mem - br - ance _____

A Ah _____

TT 8 Re - mem - br - ance _____

BB Re - mem - br - ance _____

Pno. 58 *sf mp*

62

Sop.

part of ev - every life num - 'rous re - grets the

TT

8

part of ev - ery life num - 'rous re - grets the

BB

part of ev - ery life num - 'rous re - grets the

Pno.

66

Sop.

art of pass - ing time Not one for - gets spent

TT

8

art of pass - ing time Not one for - gets spent

BB

art of pass - ing time Not one for - gets spent

Pno.

70

Sop.

nights of chas - ing days _____ e - ter - nal rest _____ to

TT

8

nights of chas - ing days _____ e - ter - nal rest _____ to

BB

nights of chas - ing days _____ e - ter - nal rest _____ to

70

Pno.

The musical score is written for Soprano (Sop.), Tenor (TT), Bass (BB), and Piano (Pno.). The Soprano, Tenor, and Bass parts are in treble and bass clefs respectively, with lyrics underneath. The Piano part is in grand staff (treble and bass clefs). The score begins at measure 70. The Soprano, Tenor, and Bass parts have a melodic line with a long note on 'days' and a rest on 'e - ter - nal rest'. The Piano part has a rhythmic accompaniment with eighth and sixteenth notes, and a long note on 'days'.

upper voice a nient
lower voice dim.

74

Sop. wit - ness be - ing e - rased

T. Ah

A. Ah

TT. wit - ness being e - rased Re - mem - br -

BB. wit - ness being e - rased Re - mem - br -

Pno. *mf* *8vb* *sf* *>*

Xyl. *mp*

The musical score is written for a vocal ensemble and instrumental accompaniment. The vocal parts (Soprano, Tenor, Alto, Tenor II, Bass/Bass II) are in treble and bass clefs. The piano part is in grand staff (treble and bass clefs). The xylophone part is in treble clef. The lyrics are: 'wit - ness be - ing e - rased Re - mem - br -'. Performance instructions include 'upper voice a nient', 'lower voice dim.', 'mf', '8vb', 'sf', '>', and 'mp'. The score is marked with measure numbers 74 and 8.

77

Sop. Oh

T Ah

A Ah

TT ance part of ev - ery life

BB ance part of ev - ery life

77

Pno. ance part of ev - ery life

77

Xyl. ance part of ev - ery life

80

Sop.

Oh

T

8

Ah

A

TT

8

num - 'rous re - grets the art of pass - ing

BB

num - 'rous re - grets the art of pass - ing

80

Pno.

80

Xyl.

Detailed description: This is a musical score for a piece titled 'Chant of Immortality'. The score is written for seven parts: Soprano (Sop.), Tenor (T.), Alto (A.), Tenor-Tenor (TT.), Bass-Baritone (BB.), Piano (Pno.), and Xylophone (Xyl.). The Soprano part begins with a whole note on a high pitch, followed by a half note and then a long note with a fermata. The Tenor part has a melodic line starting with a half note, followed by a quarter note, and then a half note. The Alto part has a long note with a fermata. The Tenor-Tenor and Bass-Baritone parts have a melodic line with lyrics: 'num - 'rous re - grets the art of pass - ing'. The Piano part has a rhythmic accompaniment with eighth notes and quarter notes. The Xylophone part has a melodic line with eighth notes and quarter notes. The score is marked with a tempo of 80.

83

Sop.

T

A

TT

BB

Pno.

Xyl.

Not one for -

Ah

Ah

time Not one for - gets spent

time Not one for - gets spent

83

86

Sop.

gets

T

8

Ah

A

Ah

TT

8

nights of chas - ing days e - ter - nal

BB

nights of chas - ing days e - ter - nal

86

Pno.

86

Xyl.

The musical score is arranged in a system with seven staves. The vocal parts (Sop., T., A., TT., BB.) are in treble and bass clefs. The piano part (Pno.) is in grand staff. The xylophone part (Xyl.) is in treble clef. The lyrics are written below the vocal staves. The score includes measure numbers 86, 87, and 88. The Soprano part has a long note in measure 86 and a rest in measure 87. The Tenor part has a long note in measure 86 and a rest in measure 87. The Alto part has a long note in measure 86 and a rest in measure 87. The Tenor-Tenor part has a long note in measure 86 and a rest in measure 87. The Bass-Baritone part has a long note in measure 86 and a rest in measure 87. The Piano part has a long note in measure 86 and a rest in measure 87. The Xylophone part has a long note in measure 86 and a rest in measure 87.

89

Sop. e - ter - nal rest

T 8 Ah To

A

TT 8 rest to wit - ness being rased

BB 8 rest to wit - ness being e - rased

Pno. 89 *dim.*

Xyl. 89 *dim. a nient*

92

Sop.

T

Pno.

wit - ness be-ing e - rased

Re - mem - br - ance part of ev - ery

Ped.

p

loco

Hold through G.P.

Detailed description: This block contains the musical notation for measures 92 through 96. The Soprano part begins with a whole rest, followed by a half note G4, and then a melodic line for the lyrics 'Re - mem - br - ance part of ev - ery'. The Tenor part also starts with a whole rest, followed by a half note G3, and then remains on a whole note G3. The Piano accompaniment features a left hand with a constant eighth-note G3 (pedal point) and a right hand with chords and moving lines. A 'Ped.' (pedal) marking is placed over the right hand in measure 94. A 'loco' marking is placed under the left hand in measure 94. The system concludes with the instruction 'Hold through G.P.'.

97

Sop.

Pno.

life Num - rous re - grets the art of pass - ing

Detailed description: This block contains the musical notation for measures 97 through 100. The Soprano part continues the melody with lyrics 'life Num - rous re - grets the art of pass - ing'. The Piano accompaniment continues with chords and moving lines in both hands. The system concludes with measure 100.

101 *rit.*

Sop.

time _____ the art of pass - ing time _____

101 *8^{va}*

Pno.