

# UBI CARITAS

2-part accompanied

Greg Gilpin

*BriLee Music*  
the Voice of Choral Music

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**Part-by-Part**



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Range:

Part I



Part II



Language: Latin

Use: General

Time: Approx. 2:40

\*Difficulty: Moderate

## Performance Notes

Reading the English translation of this wonderful Latin sacred text marks the beginning of musical interpretation. Be intentional in finding the important words and syllables to stress within each phrase and sing “towards” those with a connected sound, always using the tallest vowels possible.

Be as musical as possible when singing consecutive quarter notes, always keeping the text in the forefront of your music making. Long notes should “yield” to the more important moving notes. This is especially true when the moving part is found in the “et amor” text.

More energetic singing is required in m. 24 when the new section begins. The use of crisp diction, through hard consonants, will help convey the celebratory nature of the text, which translates “rejoice”. Observe the decrescendo in m. 33 as it sets up the return of the “A” section, sung at the beginning.

The key change provides an opportunity for a fuller sound, even though the interpretation is the same. The piece then repeats the opening Latin phrases, dying away like an echo.

There are a lot of opportunities for teaching and learning musical skills within this piece. Experiment and find your own interpretation as well.

Enjoy!

### Translation

*Ubi caritas et amor, Deus ibi est.*

*Congregavit nos in unum Christi amor.*

*Exsultemus, et in ipso jucundemur.*

*Exsultemus!*

Where charity and love are, God is there.

Christ’s love has gathered us into one.

Let us rejoice and be pleased in Him.

Rejoice!

### About the Arranger

Originally from the “Show-Me” state of Missouri, Greg Gilpin resides in Indianapolis, Indiana. A graduate of Northwest Missouri State University with a Bachelor’s Degree in Vocal Music Education, K-12, Greg is a well-known, ASCAP award-winning choral composer and arranger with hundreds of publications to his credit.

In demand as a conductor for choral festivals, all-district and all-state choirs, he is a member of NAFME and ACDA. At home, Greg is busy as a studio musician and producer in the recording industry.

This title is also available in other voicings: 3-pt mixed (BL631) and SSA (BL703)

# Ubi Caritas

for Two-Part Treble Voices with Piano

Traditional Latin Hymn  
Arranged by Greg Gilpin

With quiet joy and feeling (♩ = ca. 88-92)

Piano

The piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a piano (*p*) dynamic and features a series of chords and moving lines. The left hand starts with a bass clef and a common time signature, beginning with a whole rest followed by a series of eighth and sixteenth notes. The introduction concludes with a mezzo-piano (*mp*) dynamic.

4

Part I *p*

U - bi ca - ri - tas, u - bi ca - ri -

Part II *p*

U - bi ca - ri - tas, u - bi ca - ri -

Measures 4-7 of the vocal and piano accompaniment. The vocal parts (Part I and Part II) are in treble clef with a key signature of one flat. They sing the lyrics "U - bi ca - ri - tas, u - bi ca - ri -". The piano accompaniment is in bass clef with a key signature of one flat, providing harmonic support with chords and moving lines. Dynamics include piano (*p*) and mezzo-piano (*mp*).

8

*mp*

tas et a - mor, et a - mor, De - us i - bi

*mp*

tas et a - mor, De - us i - bi

Measures 8-11 of the vocal and piano accompaniment. The vocal parts continue with the lyrics "tas et a - mor, et a - mor, De - us i - bi" and "tas et a - mor, De - us i - bi". The piano accompaniment provides harmonic support. Dynamics include mezzo-piano (*mp*).

12 *p*  
 est. U - bi ca - ri - tas  
 est. U - bi ca - ri -

16 *mp*  
 et a - mor, et a - mor, et a - mor, De - us i - bi  
 tas et a - mor, et a - mor, De - us i - bi

20 *p* *rit.*  
 est. U - bi ca - ri - tas.  
 est. U - bi ca - ri - tas.

*p* *rit.*

24 *a tempo*  
*mp*

Ex - sul - te - mus, ex-sul-te - mus, Ex - sul - te - mus, ex - sul - te - mus

*mp*

Ex - sul - te - mus, ex - sul - te - mus

*a tempo*

28

et in ip - so ju - cun de - mur, et in ip - so ju - cun -

et in ip - so ju - cun - de - mur, et in ip - so ju - cun -

31 *mf* *rit.*

de - mur. Ex - sul - te - mus! \_\_\_\_\_

*mf*

de - mur. Ex - sul - te - mus! \_\_\_\_\_

*mf* *rit.*

34 *a tempo*  
*mp* *mf*

U - bi ca - ri - tas, u - bi ca - ri - tas et a -

*mp*

U - bi ca - ri - tas, u - bi ca - ri - tas

*a tempo*  
*mp*

38 *molto rit.*

mor, et a - mor, De - us i - bi est.

*mf*

et a - mor, De - us i - bi est.

*molto rit.*  
*mf*

42 *a tempo*  
*mf* *f*

U - bi ca - ri - tas et a -

*mf* *f*

U - bi ca - ri - tas et a -

*a tempo*  
*mf*

# *BriLee Music*

*the Voice of Choral Music*

BriLee Music, founded by the late Brian Busch in 1997, is the leader in publishing choral music written specifically for the developing middle school and junior high singer.

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