

# **Ubi Caritas**

*for SATB and harp*

**Rosa Elliott**

## **Performance Notes**

### “Interpret as plainchant”

The performers should attempt to sing/play stemless melodic phrases as a line of Gregorian chant. The intention of the text and its syllabic stressors should be prioritised within the phrase. There should be plenty of freedom and rubato used throughout that is informed by the line of the chant, as well as the text.

### Reverb Effect

This effect uses separate sections in the choir to create a ‘reverb effect’ that sounds like a long decay as if the plainchant were sung in a reverberant cathedral.

To create this effect the singers should follow the indicated melody that is sung with text by the other voice parts. Rather than singing the melody through, each singer should stop at a different point within the melodic line to hold a note within the phrase. The singer’s held note should decay after approximately 3 seconds, after which they can continue along the melodic line to stop and hold another note at random until cut off at the end of the phrase. Each note should diminuendo immediately.

The amount of notes that each singer chooses to stop on and hold will depend on the number of voices in the choir, and the extent to which the acoustic is naturally reverberant. Ideally, all notes within the phrase should be sustained across the section.

### Stemless Notation and Dotted Lines

Stemless notation has been used throughout the majority of the work to replicate the original notation of plainchant, which has little rhythmic notation. The aim of this notation is to allow a sense of freedom and line that is unrestricted by bar lines or stems.

The note heads can be loosely interpreted as corresponding to crotchets, minims, dotted minims, semi-breves and breves, and can be counted in this way; however, this should not take away from the sense of innate freedom within plainchant.

Vertical dotted lines have been used in order to provide clarity about note placement and rhythm as it relates across the choir parts and harp accompaniment. Performers may use these lines in order to follow the melodic line in another part. The parts containing harmony or ‘reverb effect’ should follow the lead of the part which contains the melodic line (which is always either a vocal part with text, or the harp).

# Ubi Caritas

Rosa Elliott

*molto rubato, interpret as plainchant*  
*mp* *mf* *mp*

**Soprano**  
U - bi ca - ri - tas et a - mor, De - us i - bi est

**Alto**  
*P reverb effect*  
Mm

**Tenor**  
*P reverb effect*  
Mm

**Bass**  
*molto rubato, interpret as plainchant*  
*mp* *mf* *mp*  
U - bi ca - ri - tas et a - mor, De - us i - bi est

*molto rubato, interpret as plainchant*  
*mf* *mp*

**Horn**  
1.v.

**SAMPLE**

*molto rubato, interpret as plainchant*  
*mf* *mp*

**S.**  
3  
Con - gre - ga - vit nos in u - num, Chris - ti a - mor

**A.**  
*P reverb effect\**  
Mm

**T.**  
*P reverb effect\**  
Mm

**B.**  
*molto rubato, interpret as plainchant*  
*mf* *mp*  
Con - gre - ga - vit nos in u - num, Chris - ti a - mor

1.v.

4

S. *mf* *mp*  
Ex - ul - te - mus et in ip - so ju - cun - de - mur Ti - me - a - mus

A. *p*  
mm mm

T. *p*  
mm. mm.

B. *mf* *mp*  
Ex - ul - te - mus et in ip - so ju - cun - de - mur Ti - me - a - mus

l.v.  
*mf*

SAMPLE

Section left intentionally blank

6 *mp* , *mf*

S. mus nos sin - ce - ro. Ex - ul - te - mus, et in ip - so ju - cun - de - mur,

A. *mm*

T. *mm* *mm*

B. *mp* , *mf*

mus nos sin - ce - ro. Ex - ul - te - mus, et in ip - so ju - cun - de - mur,

# SAMPLE

7 *p* *accel.*

S. et in ip - so ju - cun - de - mur.

A. *mm* *p* *mm*

T. *mm* *p* *mm*

B. *p*

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

*l.v* *accel.* *mp*

**rit..** **A tempo** **molto rit. . . . .**

S. *p* *pp*  
U - bi ca - ri - tas et a - mor

A. *p* *pp*  
U - bi ca - ri - tas et a - mor, a - mor

T. *mp* *p*  
De - us i - bi est

B. *p* *pp*  
U - bi ca - ri - tas et a - mor

**rit..** **A tempo** **molto rit. . . . .**

*mf* *l.v.* *mp* *p l.v.*

SAMPLE

**Più mosso**  
*joyous, still free but with a sense of rhythmic momentum*

10 *mp*

S. *mp*  
Ex - ul - te - mus, ex - ul - te - mus, et in ip - so ju - cun - de - mur Ti - me

A. *mp*  
Ex - ul - te - mus, ex - ul - te - mus, et in ip - so ju - cun - de - mur Ti - me

T. *p*  
U - bi ca - ri - tas et a -

B. *p*  
U - bi ca - ri - tas et a -

**Più mosso**

*mp*

18

S. a-mus, ti-me - a - mus, et a - me - mus De - um vi - vum, De - um vi - vum

A. a-mus, ti-me - a - mus, et a - me - mus De - um vi - vum, De - um vi - vum

T. mor, *p* Con-gre-ga - vit nos in u - num *mp* De - um vi - vum

B. mor, *p* Con-gre-ga - vit nos in u - num *mp* De - um vi - vum

1.v

SAMPLE

Section left intentionally blank

6

31

♩=c.90

S. *p* ro Nn *mp* Con-gre -

A. *p* ro Nn *p*

T. *p* Nn

B. *p* *molto rubato* U - bi ca - ri - tas et a - mor De - us ib - i est

♩=c.90

*mp* *molto rubato*

# SAMPLE

33

S. *p* ga - vit nos in u - num Chris - ti a - mor Nn *p*

A. *p*

T. *p* Ex - ul - te - mus et in ip - so ju - cun - de *mp*

B. *p*

*p* *mp*



34

S. *p* U - - bi -

A. *p* U - - bi -

T. *p* mur, et in ip - so ju - cun - de - mur *p reverb effect* Mm

B. *p reverb effect* Mm

*olto rubato*

**SAMPLE**

Section left intentionally blank

**molto rit.**

36

S. mor.

A. mor.

T. *ppp sotto voce \**  
Deus ibi est...

B. *ppp sotto voce \**  
Deus ibi est...

**molto rit.**

l.v.

*p* *pp*

**SAMPLE**

...nate between the two notes... different individual tempi on the indicated words.