

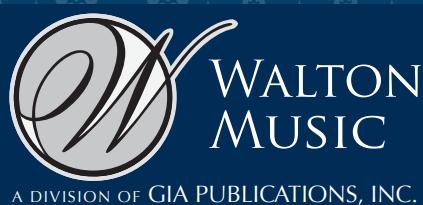
**CONDUCTOR/PIANIST SCORE**  
*for use with SATB a cappella version*

# UBI CARITAS WITH PIANO IMPROVISATION

Piano Transcription & SATB Cue Score



Music by  
**Ola Gjeilo**



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\*This score is meant for use by the pianist and conductor only. The singers can perform from the original a cappella octavo (WW1386) and take entrance and cutoff cues from the conductor.

\*Since there are many things that are impossible to truly notate effectively in an improvisation transcription, it's recommended that the conductor and pianist (and ideally the singers) listen to/watch the original performance of this improvisation before starting rehearsals.

The video is available on YouTube and at [waltonmusic.com/ubi-caritas-improv](http://waltonmusic.com/ubi-caritas-improv)

### About the Work

Improvising on the piano over my own a cappella works is something I've been doing for a few years. Each time, the improvisations are different and completely unprepared. I never planned on notating any of them, but as this particular improvisation garnered a lot of YouTube views and people started asking for a transcription, I figured it made sense to create a score that was as close to the original performance as I could notate, with invaluable help from Thomas Barber and Nathan Boler.

Improvisation is one of my greatest passions, and I'm so happy to finally be able to share this one, which is especially close to my heart, with other performers and choirs.

Big thanks to conductor Gary Weidenaar, who made the performance and video shoot possible, and to video editor Matt Woodard.

### Performance Notes

\*Apart from the final chord of the work being extended, the only measures that are very different for the choir from the a cappella version are mm. 61-62 (m. 29 in the original a cappella score). The final note of the phrase had to be longer to allow for the piano part to run its course. Therefore, another measure was added.

\* While the conductor should partly follow the ebb and flow of the pianist's performance in this version, it's also important that the pianist listens for the choir's breaths and "breathes" with the choir in his/her performance.

\* Ideally, the pianist should have a page-turner, to not disrupt the flow of the performance. Alternatively, photocopies of pages of the score can be made and taped together, so that the score can be spread out much more.

\* Something I love to do when working with choirs on this work is to have half of the choir (for example S2, A2, T2, B2) hum the notes from mm. 80-89 while the rest of the choir sings the words. This can create a beautifully warm and intimate sound, creating a slight contrast to the beginning of the work. Then, at the end, the full choir comes together, singing "Amen."

-Ola Gjeilo

### *Ubi Caritas*

*Ubi caritas et amor, Deus ibi est.  
Congregavit nos in unum Christi amor.  
Exsultemus, et in ipso iucundemur.  
Timeamus, et amemus Deum vivum.  
Et ex corde diligamus nos sincero.  
Amen.*

Where charity and love are, God is there.  
Christ's love has gathered us into one.  
Let us rejoice and be pleased in Him.  
Let us fear, and let us love the living God.  
And may we love each other with a sincere heart.  
Amen.

Duration: Approx. 6:30

# Ubi Caritas with Piano Improvisation

*Version for SATB choir and piano  
transcribed from Gjeilo's April 2011 improvisation  
with the Central Washington University Chamber Choir,  
available on YouTube*

*Music and  
piano improvisation by  
OLA GJEILO*

*Improvisation transcribed by  
Ola Gjeilo, Nathan Boler  
and Thomas Barber*

Freely ( $\text{♩} = \text{ca. } 60$ )

Soprano

Alto

Tenor

Bass

Piano

Freely ( $\text{♩} = \text{ca. } 60$ )

*p*

Apply sustain pedal at own discretion

11

rit. -----

12

13

14

15

16

17

$\text{♩} = \text{ca. } 56$

$p$

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

$p$

Con - gre -

$\text{♩} = \text{ca. } 56$

$pp$

$p$

22

Chris-ti a - mor. U - bi ca - ri - tas et a -  
ga - vit nos in u - num Chris - ti a - mor. U - bi ca - ri - tas et a -  
U - bi ca - ri - tas et a -

27

mor, \_\_\_\_ De - us i - bi est. Con - gre - ga - vit nos in u - num Chris - ti  
mor, \_\_\_\_ De - us i - bi est. Con - gre - ga - vit nos in u - num Chris - ti  
mor, \_\_\_\_ De - us i - bi est. Con - gre - ga - vit nos in u - num Chris - ti

*mf*

rit. ----- ♩=ca. 63

31

a - mor, Chris - ti a - mor.

a - mor, Chris - ti a - mor.

a - mor, Chris - ti a - mor.

a - mor, Chris - ti a - mor.

rit. ----- ♩=ca. 63

35

mf

3

3

3

3

3

3

3

39

*f*

*mp*

42

*ff*

45

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

48

*mf*

Ex - sul - te - mus et in ip - so ju - cun - de - mur. Ti - me -

*mf*

Ex - sul - te - mus et in ip - so ju - cun - de - mur. Ti - me -

*mf*

Ex - sul - te - mus et in ip - so ju - cun - de - mur. Ti - me -

*mf*

Ex - sul - te - mus et in ip - so ju - cun - de - mur. Ti - me -

*p* *mp* *poco a poco cresc.*

51

a - mus \_\_\_\_ et a - me-mus De - um vi - vum. Ex - sul - te - mus et in ip - so ju - cun -

a - mus \_\_\_\_ et a - me-mus De - um vi - vum. Ex - sul - te - mus et in ip - so ju - cun -

a - mus \_\_\_\_ et a - me-mus De - um vi - vum. Ex - sul - te - mus et in ip - so ju - cun -

a - mus \_\_\_\_ et a - me-mus De - um vi - vum. Ex - sul - te - mus et in ip - so ju - cun -

poco rit. ----- a tempo

molto cresc.

54

de - mur. Ti - me - a - mus \_\_\_\_ et a - me - mus De - um vi - vum, ti - me -

molto cresc.

de - mur. Ti - me - a - mus \_\_\_\_ et a - me - mus De - um vi - vum, ti - me -

molto cresc.

de - mur. Ti - me - a - mus \_\_\_\_ et a - me - mus De - um vi - vum, ti - me -

molto cresc.

poco rit. ----- a tempo

molto cresc.

meno mosso

*mp*

57

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

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

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

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

meno mosso

*mf*

*mp*

*p*

60 = ca. 57

poco rit. ----- a tempo ----- rit. -----

Et ex cor - de di - li - ga - mus nos sin - ce - ro,

Et ex cor - de di - li - ga - mus nos sin - ce - ro,

Et ex cor - de di - li - ga - mus nos sin - ce - ro,

Et ex cor - de di - li - ga - mus nos sin - ce - ro,

*p*

= ca. 57

poco rit. ----- a tempo ----- rit. -----

11

63

*a tempo* *p* rit. *meno mosso* *p* = ca. 57

et ex cor - de di - li - ga - mus nos sin - ce - ro.

et ex cor - de di - li - ga - mus nos sin - ce - ro.

et ex cor - de di - li - ga - mus nos sin - ce - ro.

et ex cor - de di - li - ga - mus nos sin - ce - ro.

*a tempo* *poco* rit. *meno mosso* *p* = ca. 57

*p* *mp* *p* *mp*

A musical score for piano, page 66. It consists of four staves. The top three staves are blank, with only the first measure showing a key signature of two sharps. The bottom staff begins with a key signature of one sharp and a time signature of two over four. The melody starts with eighth-note pairs, followed by sixteenth-note patterns with grace notes, and concludes with a series of eighth-note pairs.

70

ca. 70

*mf*

*p*

74

*f*

78

rit. -----  $\bullet$ =ca. 42

U - bi      ca - ri - tas    et a -

U - bi      ca - ri - tas    et a -

U - bi      ca - ri - tas    et a -

ca - ri - tas    et a -

rit. -----  $\bullet$ =ca. 42

De - us      i - bi    est.      Con - gre - ga - vit    nos      in

De - us      i - bi    est.      Con - gre - ga - vit    nos      in

De - us      i - bi    est.      Con - gre - ga - vit    nos      in

De - us      i - bi    est.      Con - gre - ga - vit    nos      in

82

mor, \_\_\_\_\_ De - us      i - bi    est.      Con - gre - ga - vit    nos      in

mor, \_\_\_\_\_ De - us      i - bi    est.      Con - gre - ga - vit    nos      in

mor, \_\_\_\_\_ De - us      i - bi    est.      Con - gre - ga - vit    nos      in

mor, \_\_\_\_\_ De - us      i - bi    est.      Con - gre - ga - vit    nos      in

De - us      i - bi    est.      Con - gre - ga - vit    nos      in

De - us      i - bi    est.      Con - gre - ga - vit    nos      in

85

meno mosso  
pp

u - num Chris - ti a - mor, Chris - ti

u - num Chris - ti a - mor, Chris - ti

u - num Chris - ti a - mor, Chris - ti

u - num Chris - ti a - mor, Chris - ti

meno mosso

p mp pp

88

*p*

a - - - - - mor.

*mf*

*mp*

6

*mf*

(*mp*)

3

90  $\text{♩} = \text{ca. } 50$  rit. *meno mosso*  
*p* *mf*  
 A men.  
*p* *mf*  
 A men.  
*p* *mf*  
 A men.  
*mp* *mf*  
 A men.  
 $\text{♩} = \text{ca. } 50$  rit. *meno mosso*  
*p* *cresc.* *f*  
 92 rit.  
 (nn)  
 (nn)  
 (nn)  
 (nn)  
 rit. *8va* *pp*



**Ola Gjeilo** (pronounced Yay-lo) was born in Norway in 1978, and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City.

Ola's concert works are performed all over the world, and his debut recording as a pianist-composer, the lyrical crossover album *Stone Rose*, was followed by its 2012 sequel, *Piano Improvisations*. Many of Ola's choral works are featured on Phoenix Chorale's bestselling *Northern Lights* album, which is devoted entirely to his music for choir. All three albums are available on iTunes, Amazon, Spotify, etc.

Presently a full-time composer based in New York City, Ola is also very interested in film, and his music often draws inspiration from movies and cinematic music.

For more information, please visit [olagjeilo.com](http://olagjeilo.com) or find Ola on Facebook, Twitter, SoundCloud, and at his YouTube channel.

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