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| **PREPARED INFORMATION ELEMENTS** |
| **Background Information** | Composer: | Maurice Duruflé |
| Title:  | Ubi Caritas |
| Voicing:  | SATB |
| Other Voicings: | N/A |
| Publisher: | Editions Durand |
| ISBN# | 9780634049958 |
| Instruments: | N/A |
| Information: Author of text | Liturgical |
| Composition date: | 1960 |
| First performance: | Part of Durufle’s *Quatre motets sur des thèmes grégoriens, Op. 10* |
| What is the text, music, arrangement about: |  *Ubi Cartitas,* taken the *Liber Usualis*, is from the antiphons sung during the ceremony of the Washing of the Feet during the Mass of the Last Supper on Holy Thursday |
| Musical Genre and Style | Motet based on an ancient plainchant melody |
| Length of piece: | 2:26  |
| Composer: birth and death dates, where born and died | **Duruflé**Born & died in France(11 January 1902 – 16 June 1986) |
| Composer: information about life | Duruflé was a French composer, organist, and teacher, born in Louviers, Eure in 1902. He became a chorister at the Rouen Cathedral Choir School from 1912 to 1918, where he studied piano and organ with Jules Haelling, a pupil of Alexandre Guilmant. The choral plainsong tradition at Rouen became a strong and lasting influence. |
| **Listing of Related Works** |
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| ***Quatre Motets sur des thèmes grégoriens op. 10 for choir a cappella (1960):**** Ubi caritas et amor
* Tota pulchra es
* Tu es Petrus
* Tantum ergo
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| YouTube, Audio, Online, CD, Record links and references: | <https://www.youtube.com/watch?v=9PzS7rVTgKE> |
| **Score Analysis** | *Measure Number* | ***Meter(s)***  |
| *1* | 2/4 |
| *2* | 3/4 |
| *3* | 4/4 |
| *4* | 1/4 |
| *5* | 2/4 |
| *6* | 3/4 |
| *7* | 4/4 |
| *8* | 2/4 |
| *10* | 3/4 |
| *12* | 2/4 |
| *13* | 3/4 |
| *14* | 2/4 |
| *16* | 3/4 |
| *17* | 4/4 |
| *18* | 2/4 |
| *20* | 3/4 |
| *22* | 2/4 |
| *23* | 3/4 |
| *25* | 2/4 |
| *26* | 3/4 |
| *28* | 2/4 |
| *30* | 3/4 |
| *31* | 4/4 |
| *32* | 1/4 |
| *33* | 5/8 |
| *34* | 2/4 |
| *36* | 6/8 |
| *37* | 2/8 |
| *38* | 3/4 |
| Diction (English; Italian; French; colloquial)  | Latin |
| *Dynamic mapping* | ***Measure Number*** | ***Dynamic Marking***  |
| *1* | *piano* |
| *14* | *Decrescendo* |
| *15* | *mf* |
| *27-28* | *Decrescendo* |
| *29* | *piano* |
| *38* | *Decrescendo* |
| *39* | *pp* |
| List all musical terms: | **Measure 1 –** *Andante Sostenuto* **Measure 14** – *Poco ced.* **Measure 15 –** Tempo**Measure 28 –** *Poco ced*.**Measure 29 –** Tempo**Meaasure 31 –** *Senza rigore* **Measure 36 –** *Rall. poco a poco* |
|  | **Text: word for word translation of text (any except English)** |
| *Latin Text* | *English Translation* |
| Ubi caritas et amor, Deus ibi est.Congregavit nos in unum Christi amor.Exultemus, 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 otherwith a sincere heart. Amen. |
| **Text: pronunciation, IPA, vowels, consonants** |
| **Ubi caritas et amor**Latin liturgical text from the Roman Catholic mass*Ubi Cartitas,* taken the *Liber Usualis*, is from the antiphons sung during the ceremony of the Washing ofthe Feet during the Mass of the Last Supper on Holy Thursday.**Úbi cáritas et ámor**[‘u:.bi ‘ka:.ri.tas et ‘a:.mor.]Where charity and love*(Where there is charity and love,)***Déus íbi est.**[‘de:.us ‘i:.bi est]God there is.*(God is there.)* |
| **Teaching** | **Musical and Learning Difficulties** |
| Musical and Learning difficulties (Dissonance, chromaticism, rhythm, tuning, balance, blend, etc.) | **PROBLEMS: EXAMPLES:**1. **Time Signature Changes** Esp. mm. 32-38
* Time sig. changes x 28 in 39 measures of music (metric modulation)
* Alternates between duple & compound meter
1. **Tempi Changes**
* 7 instances of tempi change mm. 14-15
1. **Intonation in *pp* sections** m. 39
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| **Concepts to Teach** |
| Concepts to teach (Tempo, key and time signature, rhythm, modes, style, road signs, changes, form, musical terms, etc.) | * Time signature changes
* Style: plainchant melody
* Tempo changes (teaching to look up from music!)
* Alternating between simple & duple meter
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| **Performance Considerations** |
| Performance considerations: audience, introduction, choreography, placement, movement, props | No props or choreography necessary. Traditional placement on risers for performance in a mixed setting. Should feel like an intimate chamber music scenario, even if performed by a larger choir.  |
| **Conducting** | Conducting Analysis: Plan & Movement needed for changing sound |  See attached visual musical arc.  |
| Conducting Analysis: How and where the SATB voices should be placed. Mixed? | Mixed (STAB) |

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| **LEGEND** |
| **Musical Element** | **Colour** |
| *Time Signature* | **Red** |
| *Intervals larger than stepwise*  | **Brown** |
| *Dynamics*  | **Blue**  |
| *Musical Terms* | **Orange** |
| *Entrances* | **Green** |
| *Breath marks* | **Purple** |