



MASS IN C MINOR

Soli, Mixed Chorus, Orchestra and Organ

The Music Composed
by

Arthur Somervell

(1889)

BASSOON 1

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Editor

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COVER IMAGE

“The Damsel of the Sanct Grael” by Dante Gabriel Rossetti, 1874

Source Information

Full Score Manuscript
Vocal Score
Manuscript Transcription & Score Preparation

Royal College of Music Library MS 4777
Novello’s Original Octavo Edition no. 9093 © 1891
David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Finale v. 27.2 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

TO
 MY TWO ENGLISH MASTERS
PROFESSOR C. VILLIERS STANFORD
 AND
DR. C. HUBERT H. PARRY
 THIS MASS IS GRATEFULLY
 DEDICATED BY
 THEIR PUPIL
 APRIL 30, 1883

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Somervell - Mass in C minor - Bassoon 1

No. 1 - Kyrie Eleison

Adagio

7
1-7 *p*

11
13 **A**
12-24 *p*

27

30

33
ff

36
3 **B** 13
38-40 41-53

Somervell - Mass in C minor - Bassoon 1

No. 2 - Gloria

Allegro

Musical staff 1: Bassoon 1, measures 1-8. Dynamics: *mf*, *p*, *mf*.

Musical staff 2: Bassoon 1, measures 9-16. Dynamics: *mf*, *f*.

Musical staff 3: Bassoon 1, measures 17-25. Dynamics: *ff*.

Musical staff 4: Bassoon 1, measures 26-33. Dynamics: *ff*. Includes rehearsal mark **D** and measure numbers 16 and 34-49.

Musical staff 5: Bassoon 1, measures 34-49. Dynamics: *mf*, *ff*.

Musical staff 6: Bassoon 1, measures 50-58.

Musical staff 7: Bassoon 1, measures 59-66. Dynamics: *f*. Includes rehearsal mark **E** and tempo marking *Meno mosso.*

Musical staff 8: Bassoon 1, measures 67-73. Dynamics: *f*.

Musical staff 9: Bassoon 1, measures 74-81. Dynamics: *f*. Includes rehearsal mark **E** and measure numbers 79-80.

Mass in C minor - No. 2: Gloria - Bassoon 1

81 *ff* *accel.* **Tempo I.**

89 **F** *mp* 93-94

99 *mp*

108

117 *pp* 124-127

(h = q q) **G** 128-129 *pp* 132-141 142-159

H Horn 1 & 2 *f*

160 *f*

164 **Tempo I.** 165-168 *mf* 170-172

174-176 *f* *f* *ff*

Mass in C minor - No. 2: Gloria - Bassoon 1

184 **J** **K** Clarinet 1 *f* 189-220

224 **L** *f* 230-238 239-246

247 *mf* *f*

255 *ff* *accel.*

M *Più mosso.* 264-268

276

285

295 *mf*

305

Somervell - Mass in C minor - Bassoon 1

No. 3 - Credo

Allegro

4
1-4
mf

10

16
p
6
19-24
f

28
ff

34
3
38-40

42
mf
2
47-48
7
49-55

56
p
5
60-64
pp *Bocce rall.*

Adagio

67
pp
17
71-87

Mass in C minor - No. 3: Credo - Bassoon 1

88 *Viola*
pp
 94-97 *pp*

100 *P*
 106-109 *pp*

112 *Allegro 10* *Horn 1 & 2* *Q*
 117-126 129-135 *7*

136 *f* *ff*

145-148 *f* *ff* *R*

Poco meno mosso.
 154-164 *f* *S*

171 *S*

179 *f*

188

Mass in C minor - No. 3: Credo - Bassoon 1

196 *T*
 202-207 *6*

208 *ff* *ff*
 210-213

217 *rall.*

Somervell - Mass in C minor - Bassoon 1

No. 4 - Sanctus

Maestoso

4
1-4 *mf* *f*

11 *ff* **U**

19 *f* *p*

27 **V** 29-30 *mf* *f*

37 *rall.*

Tempo I.

43 *ff* *p*

50 2 52-53

Somervell - Mass in C minor - Bassoon 1

No. 5 - Benedictus

Adagio

6 15
1-6 *p* 10-24

25 *rall.* **W** *Più mosso.* *f*

31

37 *rall.*

Tempo I.

43 *p*

49 2 52-53

Somervell - Mass in C minor - Bassoon 1

No. 6 - Agnus Dei

Andante sostenuto **Xo.** **Y** **Z** **AA**

17 **15** **16** **18** **16**

1-17 18-32 33-48 49-66 67-82

BB **CC** **Adagio**

11 **8** **Oboe 1** *rall.* **5**

83-93 94-101 107-111

112 **Oboe 1 & 2** *mf*

117 **DD** *f*

EE **6** **9** *pp*

125-130 131-139



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