



MASS IN C MINOR

Soli, Mixed Chorus, Orchestra and Organ

The Music Composed
by

Arthur Somervell

(1889)

CONTRABASS

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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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 - Contrabass

No. 1 - Kyrie Eleison

Adagio

Musical notation for measures 1-5. The piece is in C minor, 4/2 time, and begins with a *pp* dynamic marking.

Musical notation for measures 6-10. The music continues with a crescendo leading into measure 11.

Musical notation for measures 11-15. The music features a series of half notes and quarter notes.

Musical notation for measures 16-18. The music consists of a steady eighth-note pattern.

Musical notation for measures 19-22. The music continues with a steady eighth-note pattern.

Musical notation for measures 23-26. A box labeled 'A' is placed above measure 23. The music features a series of eighth notes with an accent (>) over the first note of the measure.

Musical notation for measures 27-30. The music continues with a steady eighth-note pattern.

Musical notation for measures 31-34. The music features a series of eighth notes with a *f* dynamic marking at the beginning.

Mass in C minor - No. 1: Kyrie Eleison - Contrabass

Musical notation for measures 35-40. The music features a series of quarter notes with a *ff* dynamic marking. A triplet of eighth notes is indicated in measures 38-40.

Musical notation for measures 41-44. A box labeled 'B' is placed above measure 41. The music features a series of quarter notes with a *f* dynamic marking.

Musical notation for measures 45-49. The music features a series of quarter notes with a *p* dynamic marking.

Musical notation for measures 50-54. The music features a series of quarter notes with a *pp* dynamic marking and a hairpin (><) at the end.

Somervell - Mass in C minor - Contrabass

No. 2 - Gloria

Allegro

mf *p*

9

17 **C** *f* *ff* *ff*

26

D 7 2 *pp* *pp*

34-40 44-45

50 *ff*

59

E *Meno mosso.* *f* 3

67 71-73

Mass in C minor - No. 2: Gloria - Contrabass

74 *f* *p*

80 *accel.*

86 **Tempo I.**

F 93 *p*

99 *ff* *mp*

106 *cresc.* *ff*

115

(h = q q) 2 *p* *pp*

124 129-130

132 5 2

133-137 140-141

Mass in C minor - No. 2: Gloria - Contrabass

G

14

142-155

f

H

160

164

molto rall.

169

pp

mf

Tempo I.

177

ff

J

187

f

195

205

10

208-217

K

222

Mass in C minor - No. 2: Gloria - Contrabass

230

L

238

5

240-244

p

f

250

258

ff

accel.

M

Più mosso.

8

265-272

273

281

290

300

309

ff

Somervell - Mass in C minor - Contrabass

No. 3 - Credo

Allegro

1-2 *mf*

8

14 *mf* 17-20

24 **N** *f* *ff*

31

37

44 **O** 14 51-64

65 *poco rall.* **Adagio** *pp* 7 10 67-73 76-85

Mass in C minor - No. 3: Credo - Contrabass

86 **16**
89-104
pp

P
110 **Allegro**

118
ff

124 **Q**
f

130

136

142 **R**
ff 5 146-150

152 *Poco meno mosso.* **14**
155-168

172 **S**

Mass in C minor - No. 3: Credo - Contrabass

180

186

192

198 **T**
f

204

210
ff *ff*

216 *rall.*

Somervell - Mass in C minor - Contrabass

No. 4 - Sanctus

Maestoso pizz.

8 arco
f *ff*

16 **U**

25 **V**
f *p poco a poco crescendo*

34 *f*

40 *rall.* **Tempo I.**
ff

47 *pp*

Somervell - Mass in C minor - Contrabass

No. 5 - Benedictus

Adagio

pp **15**
6-20

21 *pp* **4**
25-28

30 **W** *Più mosso.*
f

36 *pp*

42 *rall.* **Tempo I.**
pp

48 *pp*

Mass in C minor - No. 6: Agnus Dei - Contrabass - Contrabass

No. 6 - Agnus Dei

Andante sostenuto.

8 *p*

9

X
18

27 **Y** pizz. *2* *3*
31-32 36-38

39 arco

48 **Z**

57 *legato*

66 arco **AA** *legato*

Mass in C minor - No. 6: Agnus Dei - Contrabass

77 **BB**

86 *rall.* **CC** *a tempo*

96 *rall.*

Adagio **DD**
5 *p*
107-111

115 *3* *f*
118-120

122 **EE** **FF** *6* *p*
125-130

132 *f* *p*

137 *pp*



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