



# MASS IN C MINOR

Soli, Mixed Chorus, Orchestra and Organ

The Music Composed  
by

Arthur Somervell

(1889)

HORN 2

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

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#### 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](mailto: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 - Horn 2 in E $\flat$*

## No. 1 - Kyrie Eleison

**Adagio**

The musical score for Horn 2 in E $\flat$  is presented in a single staff with a treble clef. The tempo is marked **Adagio**. The score begins with a dynamic of *pp* and includes several performance markings such as fingerings (e.g., 1-2, 6-7, 2, 7, 5, 3, 2, 4) and slurs. A first ending marked **A** occurs at measure 23, and a second ending marked **B** occurs at measure 38. The dynamics vary throughout, including *sf*, *p*, *ff*, and *ppp*. The piece concludes with a fermata and a *ppp* dynamic.

Somervell - Mass in C minor - Horn 2 in C

No. 2 - Gloria

Allegro

10 C

*mf* *f*

19

*ff* *ff*

28 D

35-37 *p*

39-40 44-45 48-49

*pp* *pp* *pp*

50 53-54

*f* *ff*

E *Meno mosso.*

60

68-80 accel.

*ff*

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

87 **Tempo I.** F

96 **5**  
98-102 **ff** **mp**

111

120 **6** **9** Horn 1  
122-127 128-136 (h = q q)

139 G **4**  
142-145 **p**

147 **7** **3**  
148-154 **f** 157-159

H 160 **f**

**3** *molto rall.* **Tempo I.**  
164-166 **pp** **mf**

173 **mf** **f** **ff**

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

183 J K **32** Clarinet 1  
189-220

223 **3** **6**  
227-229 **f** 232-237 **f**

238 L **7** **4**  
242-248 **p** **f** 252-255

256 *accel.* M **Più mosso.**  
**f** **ff** **mf**

266

276

285

295

306 **ff**

Somervell - Mass in C minor - Horn 2 in E $\flat$

# No. 3 - Credo

**Allegro**

1-3 *mf* *f*

10 *f* *p* 17-20 **4**

21 *mf* **N** *mf*

29 *ff*

36 **O** **8** 41-48

*poco rall.* **Adagio** **10** *pp* *pp* 51-60

68

77 **8** **13** Horn 1 *pp* 78-85 89-101

Mass in C minor - No. 3: Credo - Horn 2 in E $\flat$

**P**

104 *pp*

**Allegro**

**Q**

114 **10** **7** *ff* *f* 117-126 129-135

137 *ff*

**R**

*Poco meno mosso.*

**5** **6** 145-149 154-159

**S**

**7** *f* 162-168

177

187

**T**

**6** *ff* 196 202-207

*rall.*

209 **3** *ff* 210-212

Somervell - Mass in C minor - Horn 2 in E $\flat$

No. 4 - Sanctus

Maestoso

pp mf

7 f

13 ff

19

25 p mf

34 f

40 rall. Tempo I. ff

47 p

Somervell - Mass in C minor - Horn 2 in E $\flat$

No. 5 - Benedictus

Adagio

10 11 pp p

26 rall. W Più mosso. pp f

32

38 rall. Tempo I.

44 p

50 pp

Somervell - Mass in C minor - Horn 2 in E $\flat$

No. 6 - Agnus Dei

Andante sostenuto. **X** Horn 1

1-17 18-19 24-29 *p*

**Y** Horn 1

31 37-82 83-84 *p*

**AA** Adagio  $\frac{4}{5}$

86 89-93 97-106 107-111 *p*

**BB**

112-117 120-121 *p*

**CC** **DD**

123 124-129 *p* *f*

134

*p* *pp*





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