



MASS IN C MINOR

Soli, Mixed Chorus, Orchestra and Organ

The Music Composed
by

Arthur Somervell

(1889)

OBOE 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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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

Somervell - Mass in C minor - Oboe 1

No. 1 - Kyrie Eleison

Adagio

1-4 *pp* 8-10 *sf*

12 10 4 Bb Cl. 1 2 15-24 25-28

30 *ff*

36 3 7 38-40 41-47

50

INDEX

	PAGE
No. 1 - Kyrie Eleison	5
No.2 - Gloria in Excelsis	7
No. 3 - Credo	12
No. 4 - Sanctus	14
No. 5 - Benedictus	15
No. 6 - Agnus Dei	16

Somervell - Mass in C minor - Oboe 1

No. 2 - Gloria

Allegro

The musical score for Oboe 1, No. 2 - Gloria, Somervell - Mass in C minor, is presented across eight staves. The piece begins in 3/4 time with an **Allegro** tempo. The first staff (measures 1-8) starts with a **f** dynamic, followed by a **p** dynamic, and then a **mf** dynamic. The second staff (measures 9-16) continues with **mf** and **f** dynamics. The third staff (measures 17-25) features a rehearsal mark **C** and **ff** dynamics. The fourth staff (measures 26-49) includes rehearsal mark **D** and a double bar line at measure 16, with a reference to measures 34-49. The fifth staff (measures 50-58) shows **f** and **ff** dynamics. The sixth staff (measures 59-66) continues the melodic line. The seventh staff (measures 67-73) begins with rehearsal mark **E**, a **Meno mosso** tempo change, and includes a **f** dynamic, a second ending bracket (measures 68-69), and triplet markings (measures 71-72). The eighth staff (measures 74-80) concludes with a second ending bracket (measures 79-80).

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

81 *ff* *accel.*

87 **Tempo I.** **F** **2**
93-94

96

105 **II**
mp *mf* *ff*

114 *mf*

123 **G** **4** **14** **8** *pp*
124-127 128-141 142-149

(h = q q)

151 **H** **6** **3**
154-159 160-162

163 **Tempo I.** **4** **7**
f 165-168 170-176

177 *f* *ff*

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

186 **J** **13** Soprano Chorus
189-201 *ff*
Quo - ni - am tu so - lus sanc - tus, Tu so - lus

206 *f*
Do - mi - nus. Tu so - lus al - tis - si - mus, Je - su Chris - te in

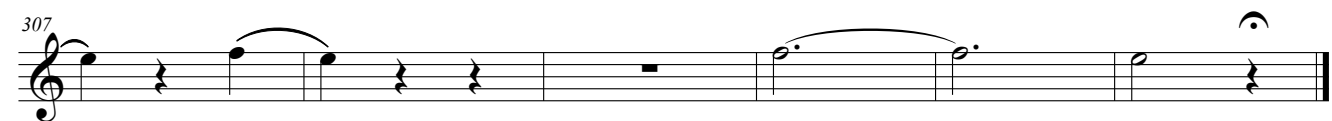
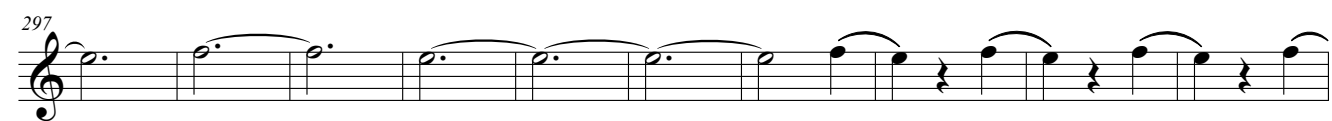
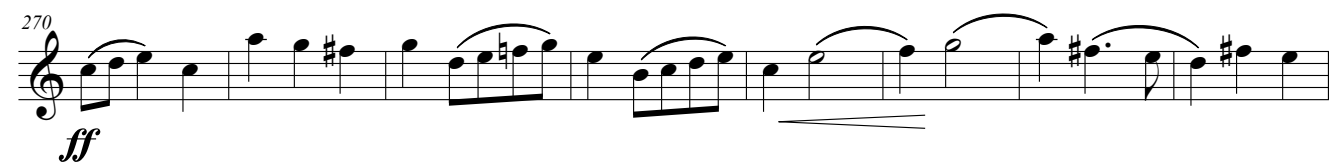
215 **K**
glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris.

223 *f*

230 **L** **7** **3** **11**
232-238 239-241 *mf* 245-255

256 *f* *ff* *accel.* **M** **Più mosso.** **6**
264-269

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



Somervell - Mass in C minor - Oboe 1

No. 3 - Credo

Allegro

14 **1**-14 *p* 19-24 **6**

f **ff**

f

mf

3 41-43 47-48 **2**

O **12** Bb Cl. 1 2 *poco rall.*

49-60

Adagio

pp **17** S Solo 71-87 Cru - ci - fix - us, cru - ci -

91 fix - us e - ti-am pro no - bis sub Pon - ti-o Pi - la

pp **7** **P** 103-109 **pp**

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

Allegro **Q**

12 **7**

113 117-128 129-135 **f**

ff **4** 145-148

f **ff** *Poco meno mosso.* **mf**

149

f **11** 158-168

ff

174

182

190

T **12** *rall.* **ff**

199 202-213

217

Somervell - Mass in C minor - Oboe 1

No. 4 - Sanctus

Maestoso

1-4 *mf* *f*

11 *ff*

19 *f*

28 *f*

41 *ff* *p*

48 *ff*

U

V

Tempo I.

Tempo I.

52-53

Somervell - Mass in C minor - Oboe 1

No. 5 - Benedictus

Adagio

1-12 *p*

18-27 *f*

34 *f*

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

47 *p*

52-53 *p*

W

Piu mosso.

Tempo I.

Somervell - Mass in C minor - Oboe 1 - Oboe 1

No. 6 - Agnus Dei

Andante sostenuto.

1-4 *p*

X

7 *p* 22-23

Y

27-28 34-35

Z

38 41-48

53 55-56

AA

62-63 68-72

BB *rall.*

76-82 87-88

CC *a tempo*

92-93 99-101

104 *rall.* **DD** *p*

107-111

114 *mf* **EE** **FF** *f*

118-120 6 10

125-130 131-140



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