



# MASS IN C MINOR

Soli, Mixed Chorus, Orchestra and Organ

The Music Composed  
by

Arthur Somervell

(1889)

TUBA



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

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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

*Somervell - Mass in C minor*  
**No. 1 - Kyrie Eleison**

**Adagio**

A
B

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Somervell - Mass in C minor - Tuba

No. 2 - Gloria

Allegro

7  
1-7  
*mf*

15  
**C** **D** Horn 3 & 4  
*mf* *f* 15 12  
19-33 34-45  
*pp*

49  
*f* 8  
53-60  
*ff*

64  
**E** *Meno mosso.* 10  
68-77  
*p*

81  
*ff* **F** **Tempo I.** 3 6 10  
84-86 87-92 93-102

103 Trumpet 1 & 2  
*mp* *cresc.* *f*

113  
*ff*

123 (h = q q) **G** **H** 3 14 18 9  
125-127 128-141 142-159 160-168

Mass in C minor - No. 2: Gloria

Tempo I.

Trombone 1 & 2 **J** **K** 14 32 18  
170-183 *f* 189-220 221-238

**L** 20 Horn 1 & 2 *accel.* **M** *Più mosso.*  
239-258 *ff* *mf*

268  
*f*

7  
277-283 *f* *f*

292

303  
*ff*

Somervell - Mass in C minor - Tuba

No. 3 - Credo

Allegro

N

25 2 Trombone 3

1-25 26-27 *f*

32 *f*

O

11 15 Horn 1 & 2 *poco rall.*

38-48 49-63 *pp*

67 Adagio 31

71-101 *pp*

102 Horn 1 *pp*

P

110 *pp*

Allegro

Q

12 7 Horn 1 & 2

117-128 129-135

142 6 R

145-150 *ff* *f*

Mass in C minor - No. 3: Credo

S

22 Trombone 3 1 2

154-175 *f*

183 3 4 5 6 7 8 9 10 11 12

193 13 14 15 16 17 18 19 20

T

5 4

202-206 209-212 *ff*

216 *rall.*

Somervell - Mass in C minor - Tuba

No. 4 - Sanctus

**Maestoso** **12** **U**

1-12 *ff*

20

26-27 *p*

*pp*  
*rall.*

**7** **3**

30-36 37-39 *f*

**Tempo I.**

43 *ff*

**6**

48-53

Somervell - Mass in C minor - Tuba

No. 5 - Benedictus

**Adagio** **W** *Più mosso.* Horn 1 & 2

**29**

1-29

34

*f*

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

46

**6**

48-53

Somervell - Mass in C minor - Tuba

No. 6 - Agnus Dei

Andante sostenuto.

17 15 16 18 16

X Y Z AA

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

BB CC

11 8

83-93 94-101

Oboe 1

a tempo rall.

107 Adagio

DD EE

3 12 6

109-111 112-123 124-129

pp

130 Horn 1 & 2

FF

130

Horn 1 & 2

p

133

6

133

f

135-140

135-140



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PUBLISHING

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