



MASS IN C MINOR

Soli, Mixed Chorus, Orchestra and Organ

The Music Composed
by

Arthur Somervell

(1889)

VIOLIN I

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

No. 2 - Gloria

Allegro

Musical score for the first system of the Gloria, measures 1-59. The score is in 3/4 time and C minor. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro'. The dynamics range from *mf* to *ff*. There are several slurs and accents throughout. A first ending bracket labeled 'C' spans measures 14-17, and a second ending bracket labeled 'D' spans measures 28-34. A fourth ending bracket labeled '4' spans measures 44-47. The piece concludes with a double bar line and a repeat sign at measure 59.

Mass in C minor - No. 2: Gloria

Musical score for the second system of the Gloria, measures 60-130. The score continues in 3/4 time and C minor. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Meno mosso'. The dynamics range from *f* to *ff*. There are several slurs and accents throughout. A first ending bracket labeled 'E' spans measures 66-76, and a second ending bracket labeled 'F' spans measures 87-93. A fourth ending bracket labeled '4' spans measures 104-107. The piece concludes with a double bar line and a repeat sign at measure 122. A note '(h = q q)' is written above the staff at measure 114.

Mass in C minor - No. 2: Gloria

270 *8^{va}*

279 *(8^{va}) loco*

287 *8^{va}*

295 *loco*

302

307 *ff*

Somervell - Mass in C minor - Violin I

No. 3 - Credo

Allegro

1-2 *mf*

8

15 *mf* 17-20 **4**

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

31

37

43 *mf* **O** *p*

50 **8** *pp* 51-58

Mass in C minor - No. 3: Credo - Violin I

Adagio **P** Soprano Chorus

64-66 **3** 67-109 **43** *pp* Pas - sus et se - pul - tus est.

117 **Allegro** *ff*

123 *div.*

128 **Q** *f* **tutti**

133

138 *ff*

143

149 **R** *Poco meno mosso.* **2** 155-156

Mass in C minor - No. 3: Credo - Violin I

157 *mf*

165

173 **S** *div.* *tutti* *f*

181

189

197 **T** *f*
202-203

205 *ff*

211 *rall.* *ff*

217

Somervell - Mass in C minor - Violin I

No. 4 - Sanctus

Maestoso *f* *ff*

8 *1-8* **U**

14

22 *f*

V 29 *p* poco a poco crescendo

35 *f*

41 *rall.* **Tempo I.** *ff*

47 *pp*

Somervell - Mass in C minor - Violin I

No. 5 - Benedictus

Adagio

Musical notation for measures 6-20. The key signature is C minor (three flats). The time signature is common time (C). The tempo is Adagio. The dynamics are *pp*. A fermata is placed over measure 15. The measure number 15 is written above the staff.

Musical notation for measures 21-28. The key signature is C minor. The dynamics are *pp*. A fermata is placed over measure 28. The measure number 4 is written above the staff, indicating a four-measure rest.

Musical notation for measures 30-31. The key signature is C minor. The tempo is *Più mosso*. The dynamics are *f*. A **W** (Wedge) marking is present above measure 30. The measure number 2 is written above the staff, indicating a two-measure rest.

Musical notation for measures 36-40. The key signature is C minor. The tempo is *Più mosso*. The dynamics are *f*.

Musical notation for measures 41-46. The key signature is C minor. The tempo is *rall.* (rallentando). The tempo then changes to **Tempo I.** The time signature changes to 3/4. The dynamics are *f*.

Musical notation for measures 47-50. The key signature is C minor. The dynamics are *pp*. There are accents (>) and decrescendos (<) over measures 47 and 48, and a crescendo (>) over measure 49.

Mass in C minor - No. 6 Agnus Dei - Violin I

No. 6 - Agnus Dei

Andante sostenuto.

Violin I score for measures 1-66. The music is in C minor, 2/4 time, and begins with a piano (*p*) dynamic. The score includes various articulations such as accents and slurs. Measure numbers 9, 19, 29, 39, 48, 57, and 66 are indicated. Performance markings include **X**, **Y**, **Z**, and **AA**.

Mass in C minor - No. 6 Agnus Dei - Violin I

Violin I score for measures 75-135. The music continues in C minor, 2/4 time. Measure 75 is marked with **BB**. Measure 87 is marked *rall.* and **CC**. Measure 93 is marked *a tempo* and **CC**. Measure 99 is marked *rall.*. Measure 105 is marked **DD**, *Adagio*, and *p*. Measure 107-111 is a five-measure rest. Measure 115 is marked *f* and **EE**. Measure 118-120 is a three-measure rest. Measure 123 is marked *p* and **FF**. Measure 125-130 is a six-measure rest. Measure 135 is marked *pp*. The score includes various articulations such as accents and slurs.



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