

Severn Mass

William Armiger

The Severn Mass

Kyrie

William Armiger

Gentle $\text{J} = 72$

S. *pp*
A. *pp*
T. *pp*
B. *pp*
Org. *Solo reed pp*
Ped *pp*

8
- ri-e e - le - i - son.
Ky - ri-e, e - le - i - son.
— Ky - ri-e, e - le - - i - son.
e, Ky - ri-e e - le - - i - son.

Solo reed
Sw *pp*

16

Ky - ri-e, Ky - ri-e, Ky - ri-e
Ky - ri-e, Ky - ri-e, Ky - ri-e,
Ky - ri-e, Ky - ri-e, Ky - ri-e
Ky - ri-e, Ky - ri-e, Ky - ri-e
Ky - ri-e, Ky - ri-e, Ky - ri-e
Ky - ri-e, Ky - ri-e, Ky - ri-e
Ky - ri-e, Ky - ri-e, Ky - ri-e
Ky - ri-e, Ky - ri-e, Ky - ri-e

23

e - le - i - son. Ky - ri-e,
e - le - i - son. Ky - ri
e - le - i - son.
e - le - i - son.

Sw pp pp

31

Ky - ri-e, Ky - ri-e, Ky - ri-e, e -
Ky - ri-e, Ky - ri-e, Ky - ri-e, e -
Ky - ri-e, Ky - ri-e, Ky - ri-e, e -
Ky - ri-e, Ky - ri-e, Ky - ri-e, e -
Ky - ri-e, Ky - ri-e, Ky - ri-e, e -

38

i - son, Chri - ste, e - le - i - son,
- le - i - son, Chri - ste, e - le - i - son.
- le - i - son.

Gt *mf*

44

Chri - ste e - - le - i - son. Chri - ste.

Chri - ste e - - le - i - son, Chri - ste.

Chri - - ste e - - le - i - son. Chri - .

Chri - - ste e - - le - i - son. Chri - .

Chri - - ste e - - le - i - son. Chri - .

Chri - - ste e - - le - i - son. Chri - .

Chri - - ste e - - le - i - son. Chri - .

Chri - - ste e - - le - i - son. Chri - .

48

poco rall.

Tempo primo ,

e - le - i - son, Chri - ste e - - le - i - son.

e - le - i - son, Chri - ste e - - le - i - son.

- - ste, Chri-ste e - - le - i - son.

- - ste, Chri - ste e - - le - i - son.

poco rall.

Tempo primo ,

pp 3

Chri - - ste e - - le - i - son.

Chri - - ste e - - le - i - son.

Chri - - ste e - - le - i - son.

Chri - - ste e - - le - i - son.

Chri - - ste e - - le - i - son.

54

Ky - ri-e, Ky - ri-e, Ky - ri-e
Ky - ri-e, Ky - ri-e, Ky - ri-e
- Ky - ri-e, Ky - ri-e, Ky -
Ky - ri-e, Ky - ri-e, Ky -
3 3

rall.

58

e - le - i - son.
e - le - i - son.
- ri-e e - le - i - son.
- ri - e e - le - i - son.
rall.

poco ten
solo reed

Gloria in excelsis Deo

$\text{♩} = 66$

7

S A T B.

Glo - ri - a in ex-cel-sis De - o,

et in____ ter - ra____

Org Sw Gt Ped

67

poco rit.

pax, ho - mi - ni - bus bon - ae vol - un - ta - tis.

pax, ho - mi - ni - bus, bon - nae vol - un - ta - tis.

pax, ho - mi - ni-bus bo - nae vol - un - ta - tis.

pax, ho - mi - ni - bus bo - nae vol - un - ta - tis.

poco rit.

72 **Vigoroso** *f*

Lau - da - mus_ te, be - ne - di - ci mus_ te, a -

Lau - da - mus_ te, be - ne - di - ci mus_ te, a -

Lau - da - mus_ te, be - ne - di - ci mus_ te, a -

Vigoroso

Lau - da - mis_ te, be-ne - di - ci-mus_ te, a -

75

- do - ra - mus_ te, glo-ri-fi - ca - mus -

- do - ra - mus_ te, glo ri - fi - ca - mus_

- do - ra - mus_ te, glo - - -

- do - ra - mus_ te, glo

ff

f

78

poco _____

Broader *f*

- te, glo - ri - fi - ca-mus te.

poco _____

Gra-ti - as a - gi-mus

te, glo - ri - fi - ca-mus te.

poco _____

Gra-ti - as a - gi-mus

8 - ri - fi ca - - mus te.

poco _____

Gra-ti - as a -

fi - ca - - mus te.

poco _____

Gra-ti - as a -

Broader *f*

86 **A tempo** *ff*

Do-mi - ne De - us. Rex coe - les - tis.

Do-mi - ne De - us. Rex coe - les - tis.

Do-mi - ne De - us. Rex coe - les - tis.

Do-mi - ne De - us. Rex coe - les - tis.

A tempo

Do-mi - ne De - us. Rex coe - les - tis.

ff

91 **rit.** *f*

De - us Pa - ter om - ni - po - tens.

De - us Pa - ter om - tens.

De - us Pa - ter om - tens.

De - us Pa - ter om - tens.

rit.

Solo reed

f

95 **Andante**

Full (or solo) *mf*

Andante Do - mi - ne Fi - li,

8va

101

Full (or soli) *mf*

Do -

Je - su - Chri - ste. Do -

(8)

Gt.

poco

Man

106

Fi - li - us
Fi - li - us
De - i, Fi - li - us
De - i.
Ped

112

Larghetto

mp

Pa - tris. Qui tol - lis pec - ca - ta mun - di,
Pa - tris. Qui tol - lis pec - ca - ta mun - di,
Pa - tris. Qui tol - lis pec - ca - ta mun - di,
Pa - tris. Qui tol - lis pec - ca - ta mun - di,s

Larghetto

p

118

dim.

Qui

dim.

Qui

dim.

Qui

dim.

Solo oboe

mp Man.

123

dim.

tol - lis pec - ca - ta mun - di, su - sci - pe su - sci - pe,

dim.

tol - lis pec - ca - ta mun - di, su - sci - pe su -

dim.

tol - lis pec - ca - ta mun - di, su - sci - pe su - sci

dim.

tol - lis pec - ca - ta mun - di, su - sci - pe,

pp Solo oboe

Ped.

128 **poco rit.** - - - - - **a tempo** *f*

su - sci-pe de-pre-ca-ti - o-nem no - stram. Qui
- sci-pe de-pre-ca-ti - o-nem no - stram. Qui
8 pe, su-sci-pe de-pre-cs - ti - o-nem no - stram. Qui
poco rit. - - - - - **a tempo** *f*
su - sci-pe de-pre-ca-ti - o-nem no - stram. Qui
Ped *f*

133 *ff* *mf*

se - des ad dex - tram Pa - tris, mi-se-re - re,
se - des ad dex - ram Pa - tris, mis - se-re - re,
8 se - des ad dex - tram Pa - tris, mi - se-re - re,
se - des ad dex - tram Pa - tris, mi - se-re - re,
ff *ff* *mf*

molto rall.

138

mi - se - re - re, mi - se - re - re no - bis.
mf

poco rit.

Vigoroso

141

Quo - ni - am tu so - lus sanc -
f

Quo - ni am tu so - lus sanc -
f

Quo - ni - am tu so - lus sanc - tus. Sanc -
f

Vigoroso Quo - ni - am tu so - lus sanc -

f

143

tus.
- tus.
- tus.
tus.

Tu so - lus Do - mi
Tu so - lus Do-mi-nus.
Tu so - lus Do-mi-nus, tu so -
Tu so - lus Do - mi - nus alt -

146

molto rit.

nus, al - ti - ssi - mus Je - su Chris - te.
Tu so - lus al - ti - ssi - mus Je - su Chris - te.
- lus al - ti - ssi - mus Je - su Chris - te.
- ti - ssi - mus Je - su Chris - te.

molto rit.

ff

ff

ff

ff

151 *a tempo*

poco rit.

cum Sanc - to Spi - ri - tu in glo - ri - a De - i
cum Sanc - to Spi - ri - tu in glo - ri - a De - i
cum Sanc - to Spi - ri - tu in glo - ri - a De - i
cum Sanc - to Spi - ri - tu in glo - ri - a De - i

a tempo

poco rit.

156 *accel.*

semre cresc

Pa - - tris. A - - men, A - -

semre cresc

Pa - - tris. A - - men, A - -

semre cresc

Pa - - tris. A - - men, A - -

semre cresc

Pa - - tris. A - - men, A - -

ff accel.

full Gt+Sw

ff

Gt reeds.

ff 32'

molto rall.

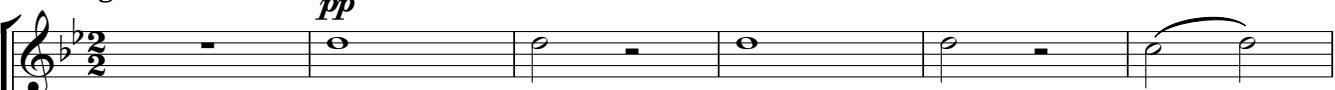
161

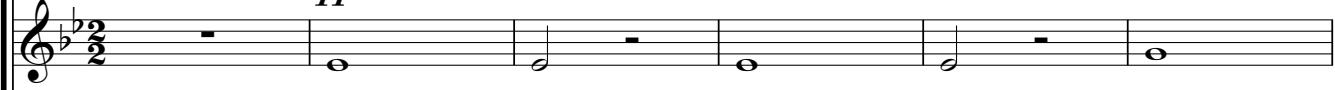
A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of five systems of music. The top system starts with a forte dynamic (ff) and includes lyrics "men, A men." The second system also starts with ff and includes lyrics "men, A men.". The third system starts with ff and includes lyrics "men, A men.". The fourth system starts with ff and includes lyrics "men, A men.". The fifth system begins with "molto rall." and features a piano part with eighth-note chords and dynamics f and ff. The vocal parts continue their "men, A men." pattern. The score is written in common time with various key signatures (G major, C major, F major, B-flat major) indicated by the key signature changes and the bass clef.

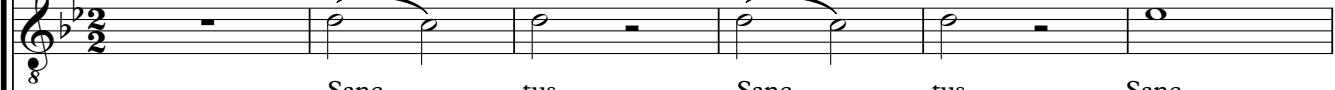
Sanctus

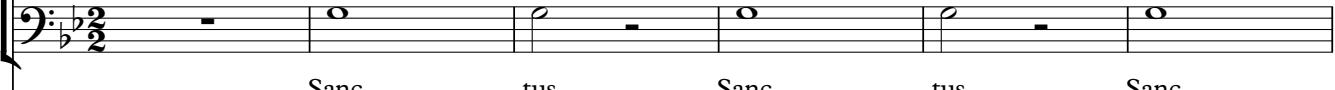
19

Larghetto $\text{♩} = \text{c} 60$ ***pp***

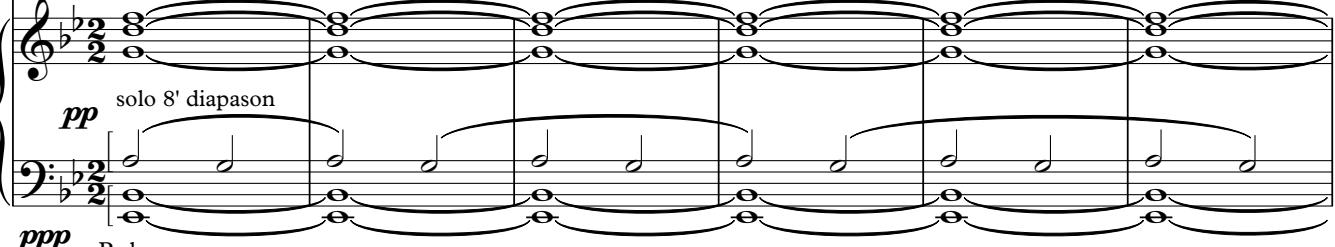
S. 

A. 

T. 

B. 

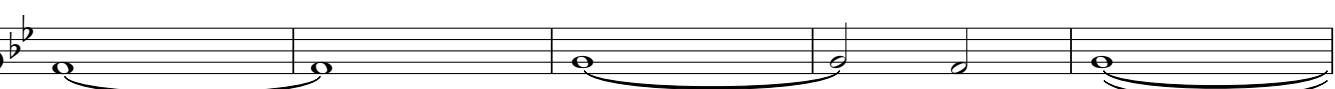
Larghetto $\text{♩} = \text{c} 60$ ***ppp Sw***
pp solo 8' diapason
ppp Ped

Org. 

171 **poco a poco cresc**



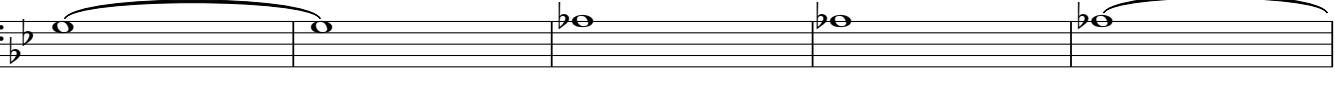
- tus. Do - mi - nus De - -



tus, Do - - - mi - nus

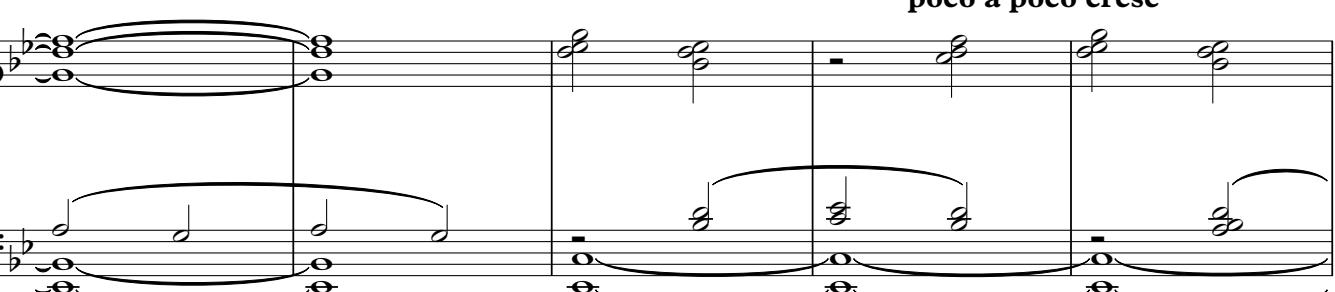


tus, Do - - - mi - nus



tus, Do - - mi - nus

poco a poco cresc



20176

20176

42

42

42

42

42

molto accel.

181 *f* *sempre cresc.*

Do - mi - nus De - - - us Sa - ba -

f *sempre cresc.*

Do - mi - nus De - - - us Sa - ba -

f *sempre cresc.*

Do - mi - nus De - - - us Sa - ba -

f *sempre cresc.*

Do - mi - nus De - - - us Sa - ba -

f *molto accel.*

f

185

Broadly*mf*

♩ = 76

21

oth. Ple - ni sunt cae - li et ter - ra glo

oth. Ple - ni sunt cae - li et ter - ra glo

oth. Ple - ni sunt cae - li et ter - ra glo

oth. Ple - ni sunt cae - li et ter - ra glo

♩ = 76

♩ = 100

Fairly brisk

189

- ri - a tu - a. Ho - san - - -

- ri - a tu - a. Ho - san - - -

- ri - a tu - a. Ho - san - - -

f

- ri - a tu - a. Ho - san - - -

f

- ri - a tu - a. Ho - san - - -

♩ = 100

Fairly brisk

22193

cresc.

ff rall.

na, Ho - san - na. Ho - san - na in

cresc.

ff

na, Ho - san - na, Ho - san - na in

cresc.

ff

na, Ho - san - na, Ho - san - na in

cresc.

ff Ho - san - na in

na, Ho - san - na, Ho - san - na in

rall.

197

segue Benedictus

ex - cel - sis.

ff *mp* molto dim.

Benedictus

William Armiger
23

Andante ♩ = 69

S.

A.

T. 8

B.

Andante $\text{J} = 69$

Org.

Tenor (T.): Dynamics **p**, **p**, **b2**. Vocal line: Be - ne - dic - tus!

Bass (B.): Dynamics **p**. Vocal line: Be - ne - dic - tus!

Organ (Org.): Dynamics **ppp**. Pedal marking: **Ped.** Rhythmic patterns include eighth-note chords and sustained notes with grace notes.

206

217

accel.

dic - tus qui ve - nit in no - -

dict - tus qui ve - nit in no - -

mf

Be - ne - dic - - tus qui ve - nit

mf

Be - ne - dic - - tus qui *accel.* ve - nit

222

223

Vigoroso *f*

ni. Ho - san - - - na, Ho - san - - -

cresc.

ni. Ho - san - - - na, Ho - san - - -

cresc.

ni. Ho - san - - - na, Ho - san - - -

cresc.

ni. Ho - san - - - na, Ho - san - - -

cresc.

Vigoroso

ff

231

A musical score for voice and piano. The vocal part consists of four staves of music, each with lyrics: "na.", "Ho - san - na in _____ ex - cel - sis.", "na, Ho - san - na in _____ ex - cel - sis.", "na, Ho - san - na in _____ ex - cel - sis.", and "na, Ho - san - na in _____ ex - cel - sis.". The piano part is in the bass clef, with dynamics like **ff**, **rit.**, and **fff**. Measure 231 concludes with a piano dynamic of **fff**.

Agnus Dei

27

William Armiger

Gentle ♩ = 72

S. *pp* Ag - nus De - i, qui

A. *pp* Ag - nus De - i,

T. *pp* Ag - nus De - i,

B. *pp* Ag - nus De -

Gentle ♩ = 72

Org. *pp* Solo reed *p*
Ped

244

tol - lis pec - ca - ta mun - di. mi -

qui tol - lis pec - ca - ta mun - di.

qui tol - lis pec - ca - ta mun - di.

- i, qui tol - lis pec ca - ta mun - di,

Solo reed

b6: *b6:* *b6:* *p*

253

se-re - re, mi - se-re - re, mi - se-re - re no
 mi - se-re - re, mi - se-re - re, mi - se-re - re no
 mi - se-re - re, mi - se-re - re, mi - se-re - re no
 mi - se-re - re, mi - se-re - re, mi - is-er - re no

Piano accompaniment (measures 253-260):
 Measures 253-260 show a sustained bass note on the first beat of each measure, followed by a series of eighth-note chords. The chords consist of notes on the third, fourth, and fifth strings, with the bass note often being part of the chord.

260

bis. Ag - nus.
 bis. Ag -
 bis. Ag
 bis. Ag

Piano accompaniment (measures 260-267):
 Measures 260-267 feature a dynamic of ***p***. The piano part consists of sustained bass notes and eighth-note chords, similar to the previous section but with more frequent changes in harmonic rhythm.

268

nus De-i, qui tol-lis pec-ca-ta, - nus De-i, qui tol-lis pec-ca-ta, Ag-nus De-i, qui tol-lis pec-ca-ta,

pp

$\text{♩} = \text{c } 54$

276

mf *poco tenuto* **with gentle movement**

mun - di, Do - na no - bis pa - cem.

mf *poco tenuto*

$\text{♩} = \text{c } 54$

mf **with gentle movement**

[Ped]

281

mp

Do - na no - bis pa - cem. Do - na no - bis

mp

Do - na no - bis pa - cem. Do - na no - bis

mp

8 Do - na pa - cem. do - na

mp

Do - na pa - cem. Do - na

mp

p

286

poco rall.

pp

pa - cem. Do - na no - bis,

pp

pa - cem. Do - na no - bis,

pp

8 pa - cem. Do - na no - bis,

pp

pa - cem. Do - na no - bis,

poco rall.

p

289

do - na no - bis pa - - - cem.

do - na no - bis pa - - - cem.

⁸ do - na no - bis pa - - - cem.

Do - na no - bis pa - - - cem.

8va

Gloucester : December 2016