Brien Henderson

# Missa Trencadís

*a ferial mass for SATB choir and ensemble*

**2019**

**brienhenderson.net**

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*a ferial mass for SATB choir and ensemble*

**Instrumentation**

oboe, clarinet/bass clarinet, percussion, violin, viola, violoncello, double bass

**Percussion Battery**

vibraphone (motor off, always), glockenspiel, temple blocks (set of 5), altar bells*

**Notes for Performance**

This can be performed with vocal forces ranging from only one singer per part to four per part. When multiple singers are on each part, sections marked *solo* are in effect.

Instrumental parts should always go to only one player.

**Program Note**

*Trencadís* refers to a type of mosaic made from cementing together broken shards of tile. The name itself derives from the Catalan *trencat* (broken). While there are many practitioners of this style today, the structures of Antoni Gaudí in Barcelona, from the late-19th and early-20th centuries, were my initial point of fascination that led to the conception of this mass.

In total, this work is a series of incongruous elements: a large-scale *trencadís*, one might say. The first and last movements, Kyrie and Agnus Dei respectively, are texts of the most common form of the mass, the Roman Rite. The Sanctus is a text of the Hispano-Mozarabic Rite, a tradition traceable to very early Christian worship in the Iberian peninsula, now only regularly celebrated in Toledo, Spain. As such, the work in its entirety cannot be used for worship under any existing Catholic rubric. This is a concert mass, a work of artifice on the topic of the mass, rather than a functioning liturgical instrument.

The sung movements are composed according to mostly traditional, even archaic, musical principles. These movements alternate with instrumental interludes, Trencadís I and II, in which the vocal melodies have been broken into shorter melodic pieces and arranged in various configurations, at multiple speeds, and cemented together through textural layering and sustained tones, serving as a musical analog to the mosaic style that inspired this work.

**About the composer**

A saxophonist since the age of ten, Brien Henderson (b. 1977) spent his youth in concert bands and jazz bands. He gave up music entirely for a number of years after high school, instead pursuing a literary path, but returned to music performance and formal education at community college, ultimately leading to earning advanced degrees in music.

He earned his Bachelor's and Master's degrees at San Francisco State University (2010 and 2013 respectively), where he studied composition with Richard Festinger, Christopher Wendell Jones, and Benjamin Sabey. In 2008, he attended the European American Musical Alliance where he studied composition with Robert Beaser. He earned a PhD in music composition at the University at Buffalo in 2019, studying principally with David Felder.

His music has been performed by Court-Circuit, Ensemble Dal Niente, the Hausmann String Quartet, Ensemble Linea, Ensemble Signal, and Sotto Voce Vocal Collective.

**Listen to Missa Trencadís at www.brienhenderson.net**

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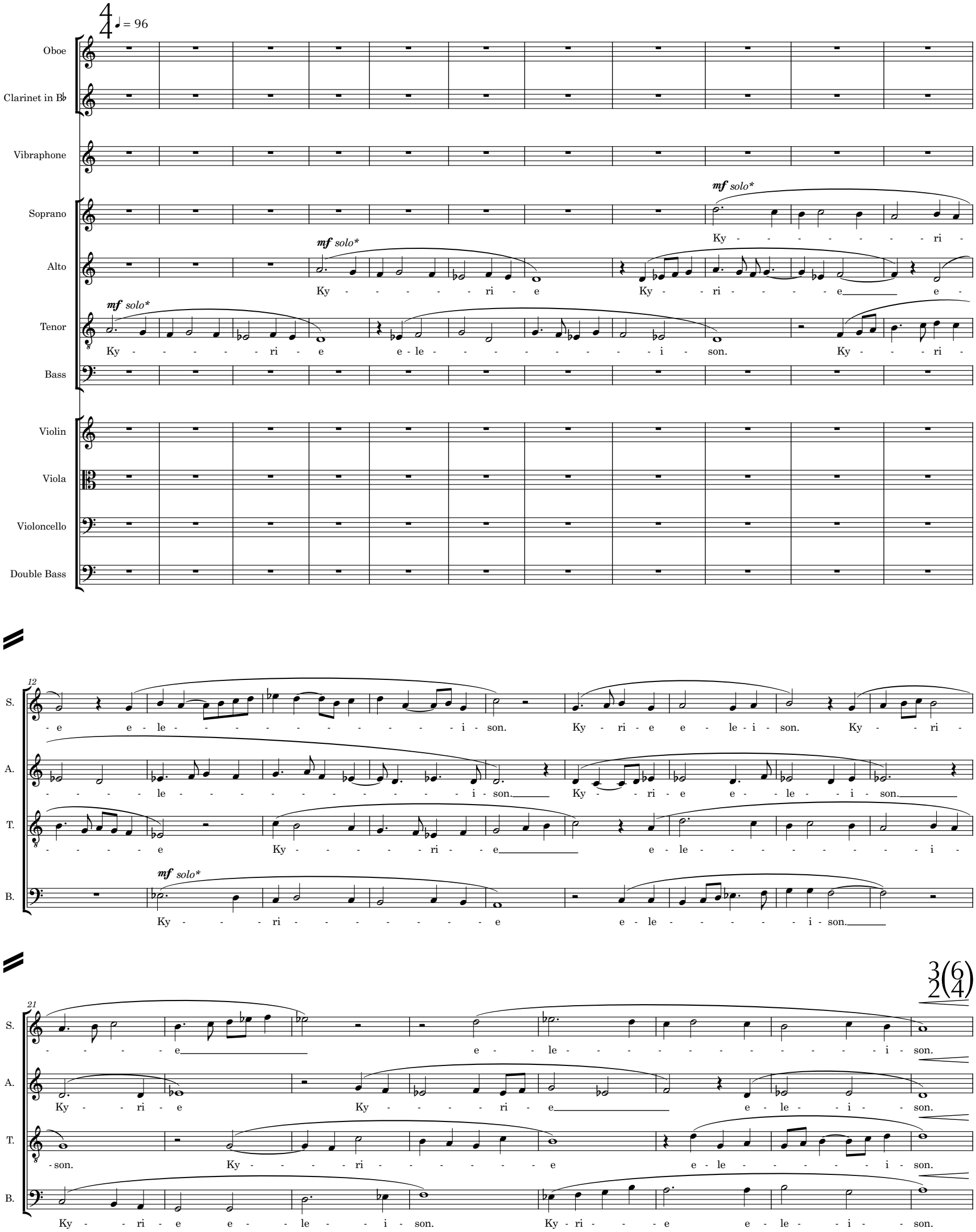
* Altar bells are not generally a part of any percussion section, but they can be found in Catholic churches. They are a set of three to five small bells attached to a handle to ring as one. Though substitutes may be fashioned out of whatever instruments are available, proper altar bells are strongly preferred.

# Missa Trencadís

Score in C

Brien Henderson

## Kyrie



29

Ob.

Cl. in B♭

Vib.

Glock.
*l.v. siempre*

S.

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

A.

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

Vln

Vla

Vc.

D. B.

34

Ob.

Cl. in B♭

Vib.

Glock.

T.

Chri - - ste e le - i - son.

B.

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

Vln

Vla

Vc.

D. B.

41

Ob.
Cl. in B♭
Glock.
S.
A.
T.
B.
Vln
Vla
Vc.
D. B.

Vib.

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

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

Ky - - - - - - - - ri -

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

49

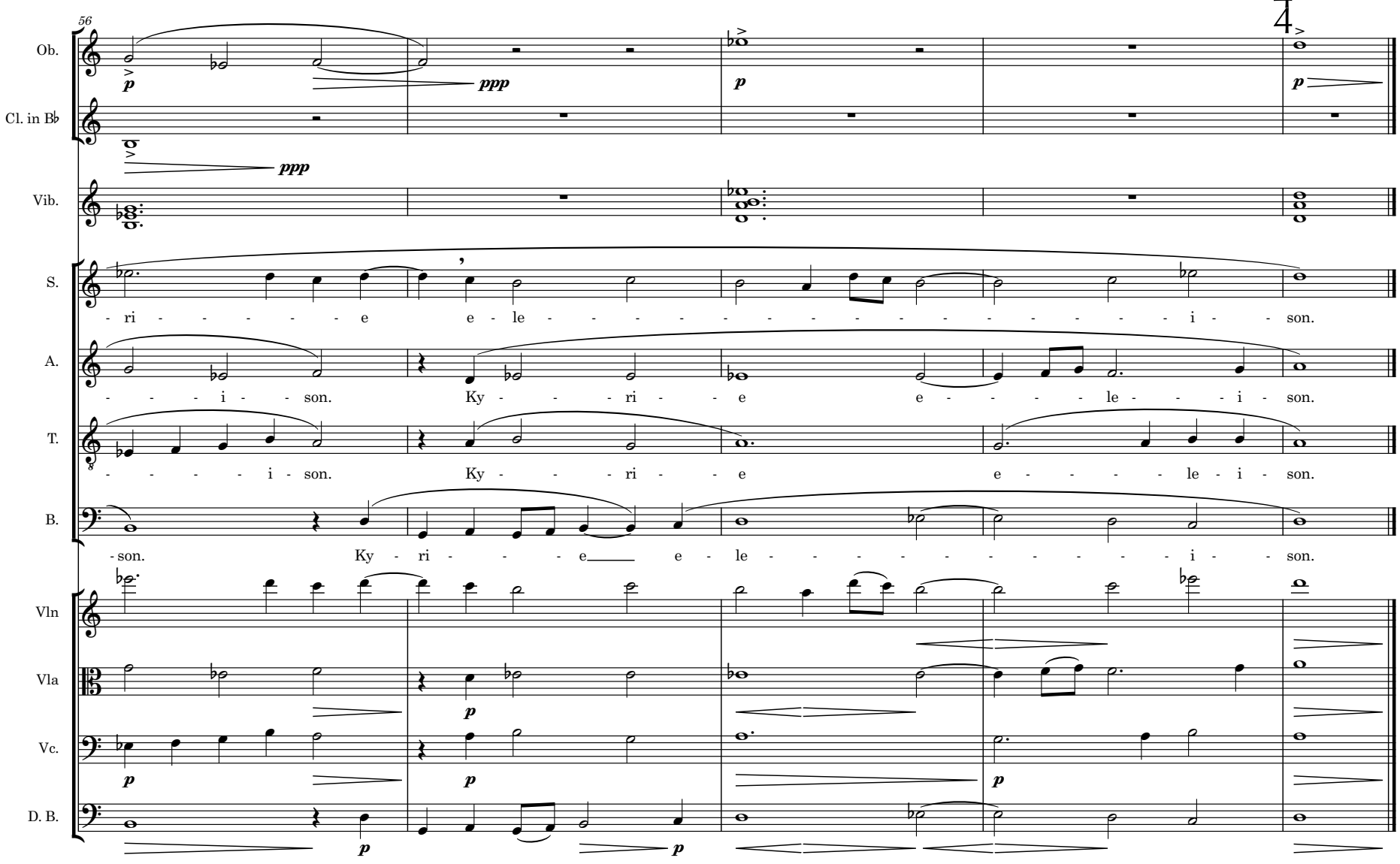
Vib.

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

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

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

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


56
Ob.
Cl. in B♭
Vib.
S.
A.
T.
B.
Vln
Vla
Vc.
D. B.
p
ppp
- ri - - - - - e e - le - - - - - - - - - - - - - - - - i - son.
- - - i - son. Ky - - - ri - - e e - - - - le - - - i - son.
- - - - - i - son. Ky - - - ri - - e e - - - - le - i - son.
- son. Ky - ri - - - e e - le - - - - - - - - - - - - i - son.

# Trencadis I

3/2 (6/4) ♩ = 96

Oboe
Bass Clarinet
Temple blocks
Violin
Viola
Violoncello
Double Bass

Ob.
B. Cl.
w/ D.B.
Tpl.bl
Vib.
Vln
Vla
Vc.
D. B.
w/ B. Cl.

6

10

w/ Vla
w/ Vln

14

Ob.
B. Cl.
Vib.
Tpl.bl
Vln
Vla
Vc.
D. B.

w/ D. B., Ob.

w/ Vc., Ob.

18

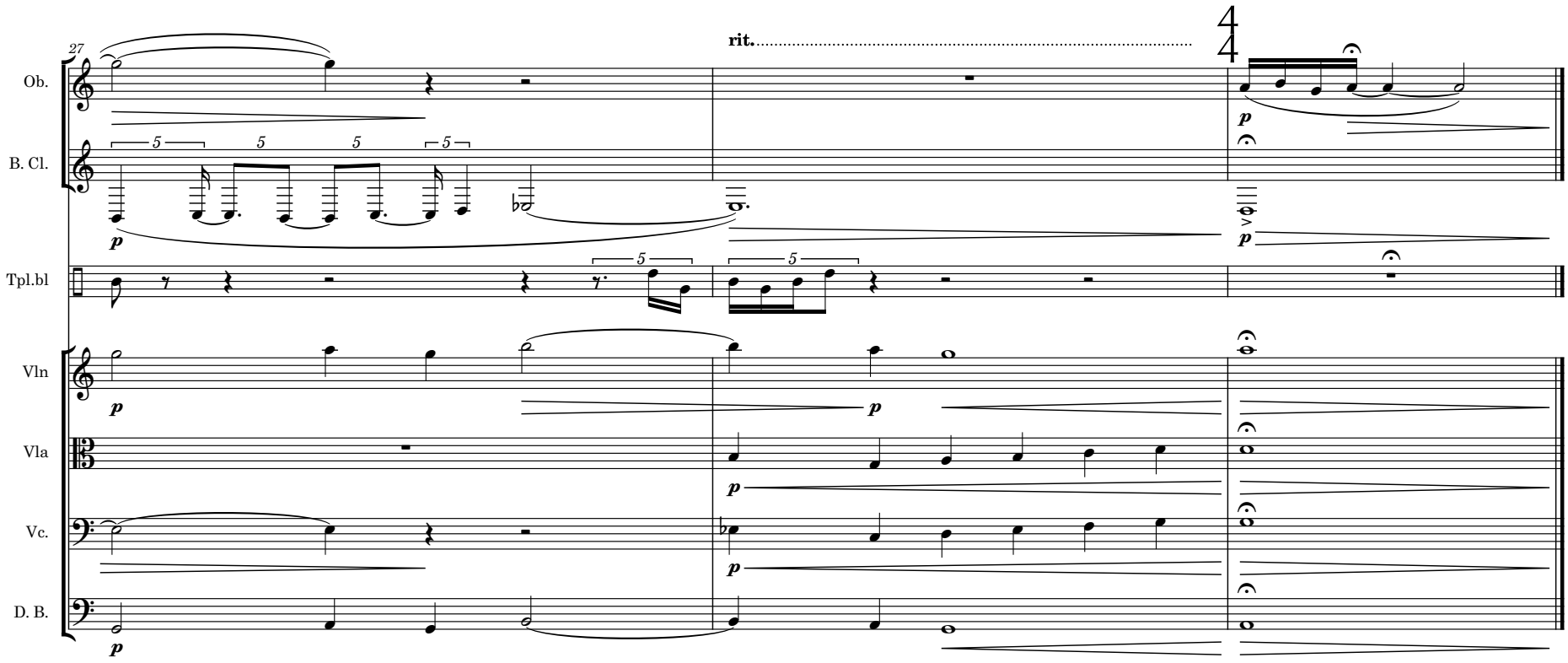
Ob.
B. Cl.
Vib.
Vln
Vla
Vc.
D. B.

23

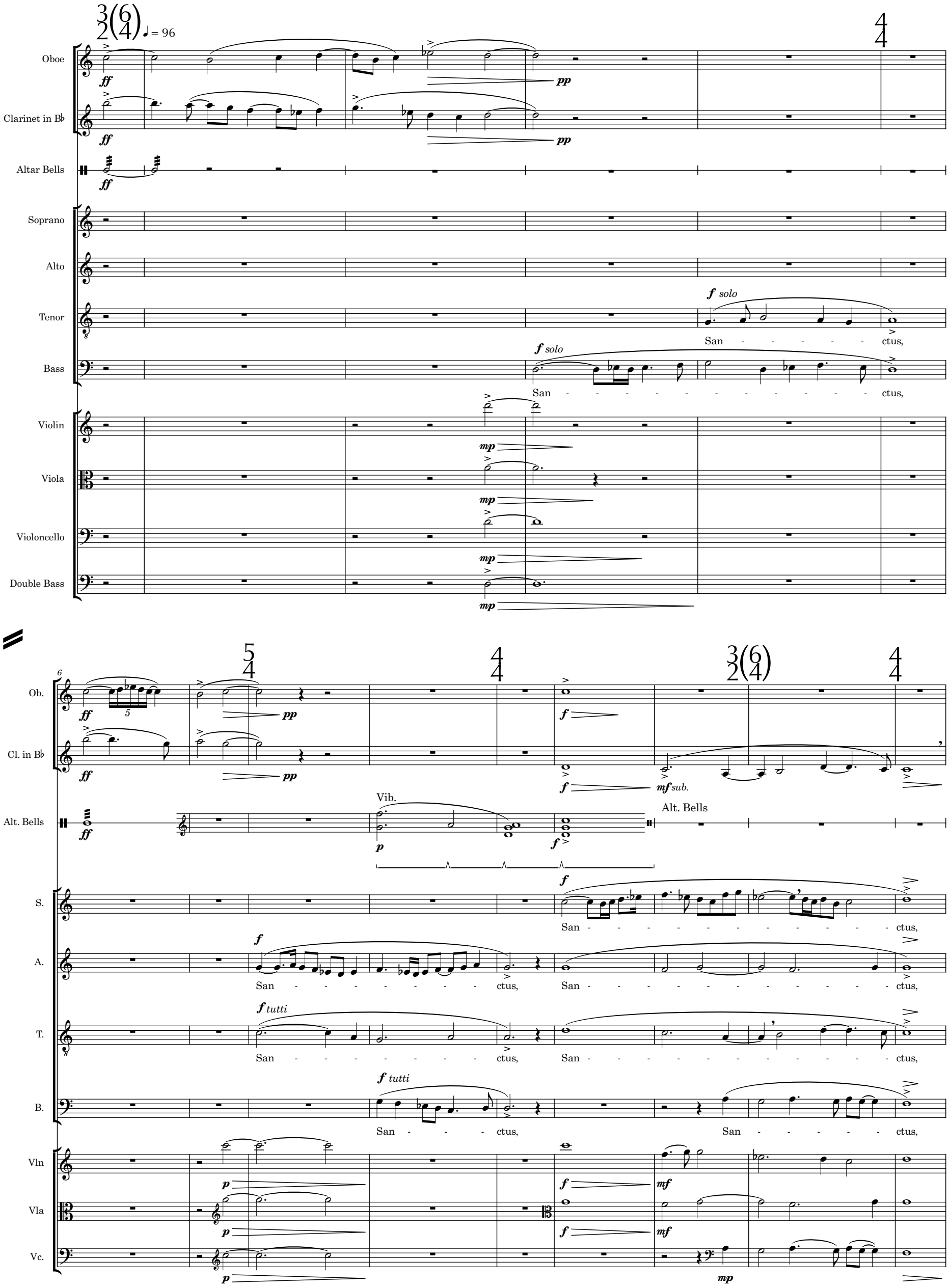
Ob.
B. Cl.
Vib.

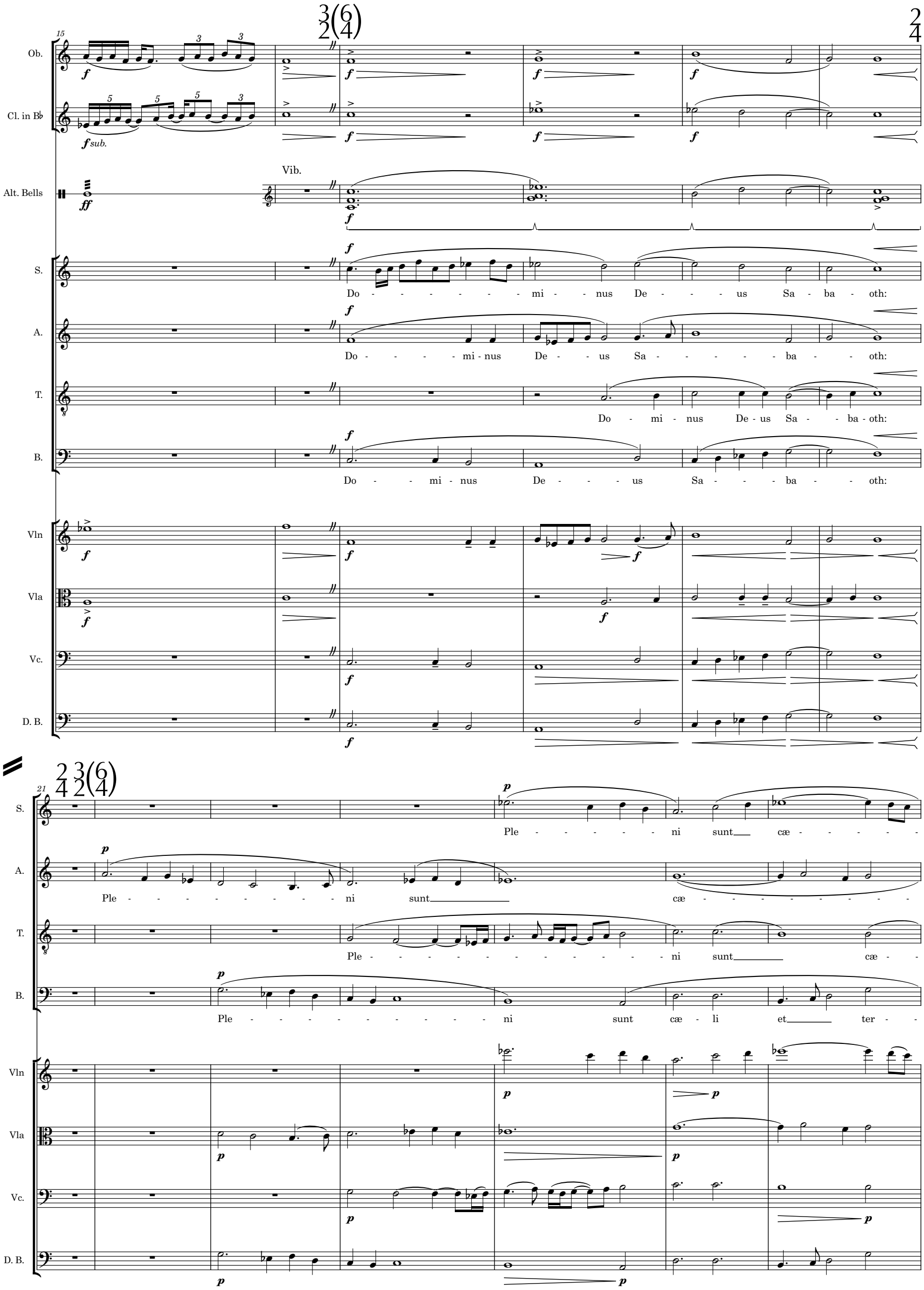
Tpl.bl

Vln
Vla
Vc.
D. B.


27
rit.
Ob.
B. Cl.
Tpl.bl
Vln
Vla
Vc.
D. B.
p

# Sanctus


♩ = 96
Oboe
Clarinet in B♭
Altar Bells
Soprano
Alto
Tenor
Bass
Violin
Viola
Violoncello
Double Bass
f solo
San - - - - - - ctus,
Ob.
Cl. in B♭
Alt. Bells
Vib.
Alt. Bells
S.
A.
T.
B.
Vln
Vla
Vc.
f tutti
mf sub.


Ob.
Cl. in B♭
Alt. Bells
Vib.
S.
A.
T.
B.
Vln
Vla
Vc.
D. B.
Do - - - - - - - mi - - nus De - - - - us Sa - ba - oth:
Do - - - - - mi - nus De - - us Sa - - - - - - ba - - oth:
Do - mi - nus De - us Sa - - ba - oth:
Do - - mi - nus De - - - - us Sa - - - ba - - oth:
Ple - - - - - - - ni sunt cæ - - - - - -
Ple - - - - - - - - - - - ni sunt cæ - - - - - - - - - -
Ple - - - - - - - - - - - - - - - - ni sunt cæ - -
Ple - - - - - - - - - - - - - ni sunt cæ - li et ter - -

28

S. -li et ter - - - - ra glo - - ri - - - a ma - ie - sta - - tis tu - ae.

A. -li et ter - - - - - - ra glo - - ri - a ma - ie - sta - - tis tu - - ae.

T. - - - - li__ et__ ter - - - - ra glo - - ri - - - a ma - ie - sta - tis tu - - ae.

B. - ra

Vln *p*

Vla *p*

Vc. *p*

D. B.

34

Ob. *f*

Cl. in B♭ *f*

Vib. *ff*

S. *f* Ho - - san - na, Ho - san - - - - na. Ho - san - - - na fi - li - o Da - vid.

A. *f* Ho - san - - na, Ho - san - na, Ho - san - - na, Ho - - san - na fi - - - li - o Da - vid.

T. *f* Ho - - san - na, Ho - sa - na, Ho - san - - na, Ho - - san - na fi - - li - o__ Da - vid.

B. *f* Ho - - - sa - - na, Ho - - - - sa - - na, Ho - - - sa - na fi - li - o Da - vid.

Vln *f*

Vla *f*

Vc. *f*

D. B. *f*

42

Glock.

A.

T.

B.

*l.v. siempre*

*p*

Be - - - - - ne - di - - ctus, Be - - ne - - di - - - - - tus, Be - -

Be - ne - - - di - - - - - - - ctus, Be - ne - - di - - tus, Be - ne - - di - -

Be - ne - di - - - - - - - - ctus, Be - ne - - di - - tus, Be - ne - di - - ctus,

48

Glock.

A.

T.

B.

- ne - di - - - tus qui ve - - nit in Do - - - - mi - - - - ni.

-ctus, Be - ne di - ctus qui ve - - nit in - Do - - - - mi - - - - ni.

Be - ne - - di - ctus qui ve - - nit in Do - - - - mi - - - - ni.

54

Ob.

Cl. in B♭

Alt. Bells

S.

A.

T.

B.

Vln

Vla

Vc.

D. B.

*ff*

To Vib.

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

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

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

Ho - - - - - - sa - - na, Ho - - - - - - sa - - - - na, Ho - - - - - sa - na in

60

Ob.
Cl. in B♭
Vib.
S. ex - - - cel - - sis. Ha - gi - os, Ha - gi - os, Ha - gi - - os, Ky - -
A. — ex - cel - - sis. Ha - gi - os, Ha - gi - os, Ha - gi - - os, Ky - -
T. ex - - - cel - - sis. Ha - gi - os, Ha - gi - os, Ha - gi - - os,
B. ex - - - cel - - sis. Ha - gi - os, Ha - gi - os, Ha - gi - - os,
Vln
Vla
Vc.
D. B.

mf sub. f ff p

66

Ob.
Cl. in B♭
S. -ri - - - - - - - - - - e, o The - - - - - - - - - - os.
A. ri - - - - - - - - - - - e, o The - os.
T. Ky - - - - - - ri - - - - - e, o The - - - - - os.
B. Ky - - - - - - - ri - - - - e, o The - - - - - os.

p

# Trencadis II

3/4 (6/8) ♩ = 72

Oboe

Clarinet in B♭

*l.v. siempre*

Glockenspiel

Violin

Viola

Violoncello

Double Bass

9

Ob.

Cl. in B♭

Glock.

Tpl.bl

Glock.

Tpl.bl

Glock.

Vln

Vla

Vc.

D. B.

16

Ob.

Cl. in B♭

Glock.

Vln

Vla

Vc.

D. B.

w/ Cl.

w/ Ob.

Tpl.bl

Vib.

Glock.

Tpl.bl

Vib.

24

Ob.

Cl. in B♭

Tpl.bl

Vln

Vla

Vc.

D. B.

Vib.

Glock.

Tpl.bl

31

Ob.

Cl. in B♭

Glock.

Vln

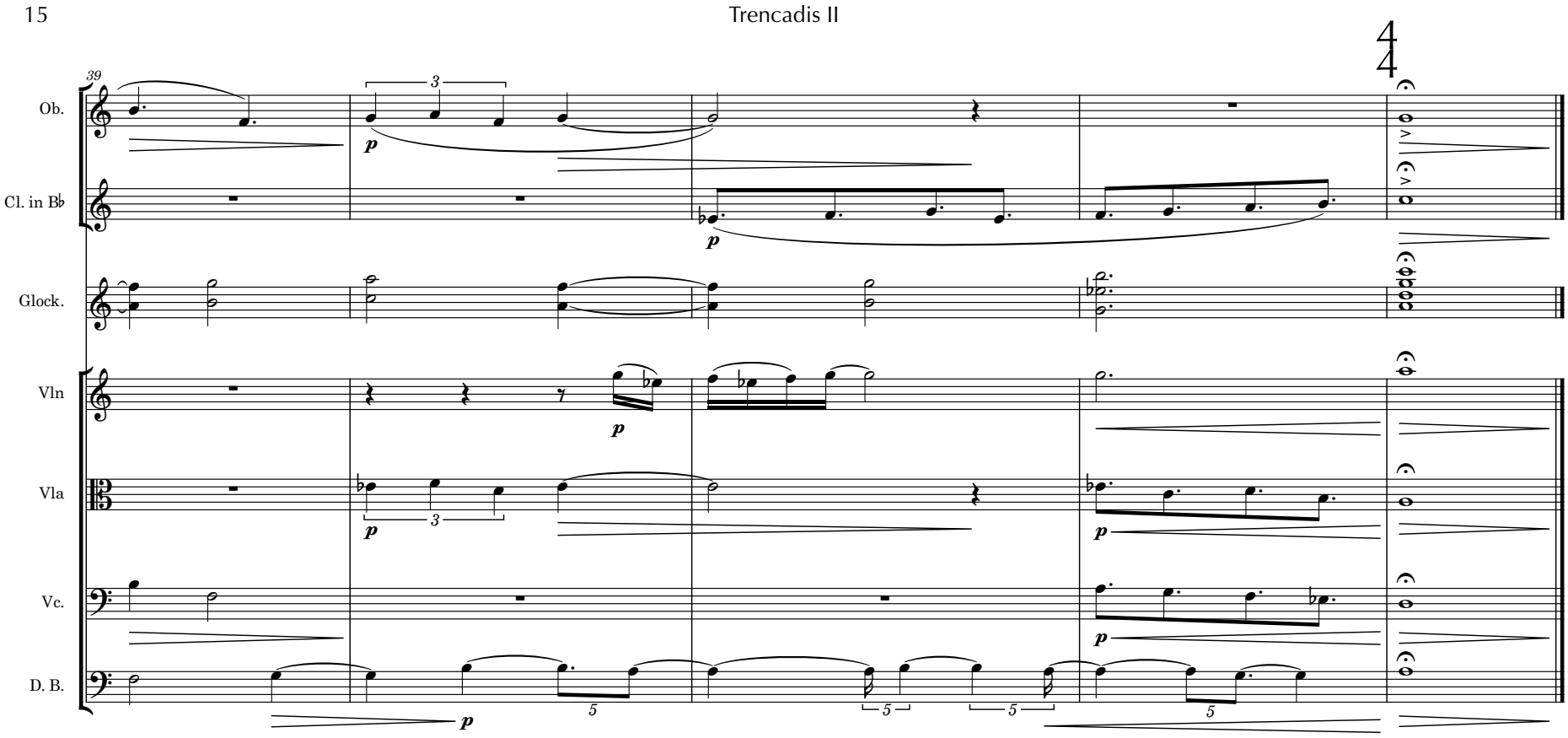
Vla

Vc.

D. B.

Tpl.bl

Glock.


39
Ob.
Cl. in B♭
Glock.
Vln
Vla
Vc.
D. B.
4
4

# Agnus Dei

♩ = 72
3(6)
2(4)
♩ = 84
Oboe
Clarinet in B♭
Vibraphone
Soprano
Alto
Tenor
Bass
Violin
Viola
Violoncello
Double Bass
arco
solo
tutti
qui tol - lis pec - ca - ta mun - di.
A - gnus Dei,
mi - se - re - re no - bis.
7
Ob.
Cl. in B♭
Vib.
S.
A.
T.
Vln
Vla
Vc.
D. B.
A - gnus
A - gnus Dei, qui tol -
A - gnus Dei, qui tol - lis

13

Cl. in B♭

S. Dei, qui tol - - - lis pec - ca - - ta mun - - - - - di.

A. - lis pec - - - ca - - - - - - ta mun - - - - - - di. mun - - - - - di.

T. pec - - - - - - ca - - - - - - ta mun - - - - - - di. mun - - - di.

B. A - - - - - gnus Dei, qui tol - - lis pe - ca - ta mun - - di.

Vln

Vla

Vc.

20

Ob.

Cl. in B♭

Vib. *arco*

S. mi - - se - - re - - - - - re no - - - - - bis.

A. mi - - se - - re - - - - - re no - - - - - - bis.

T. mi - - se - - re - - - - - re no - - - - - - - - bis.

B. mi - - se - - re - - - - - - re no - - - - - - bis.

Vln

Vla

Vc.

D. B.

28

Ob.
Cl. in B♭
Vib.
Vln
Vla
Vc.
D. B.

35

S. A - - - gnus Dei, qui tol - - lis pec - ca - ta mun - di. Do - na no - - bis pa -
A. A - - - gnus Dei, qui tol - - lis pec - - ca - - - - ta mun - di. Do - na no - bis pa -
T. A - gnus Dei, qui tol - lis pec - ca - ta mun - di. Do - na no - bis pa -
B. A - - - gnus Dei, qui tol - - lis pec - ca - - - - ta mun - di. Do - - na

43

S. - - - - - - - - - - - cem. Do - - - - na no - - bis pa - - - -
A. - - - - - - cem. Do - - - - - na no - - - bis pa - - - -
T. -cem. Do - - na no - - bis pa - - - - - cem. Do - - na
B. no - - - - - bis pa - - - - - - - - - cem. Do - - - - na

46

S. - - cem. Do - na no - - bis pa - - cem. Do - na no - bis pa - - - ce - m.
A. - - - - - - - - - cem. pa - - - - cem. Do - na no - - bis pa - - - cem. - m.
T. no - - bis pa - - - - - - cem. Do - na no - bis pa - - - ce - m
B. no - - bis pa - - - - cem. pa - - cem, Do - na no - bis pa - - - ce - m.

rit.