



Brien Henderson

# Missa Trencadís

*a ferial mass for SATB choir and ensemble*

2019

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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 *trenca* (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.briehenderson.net](http://www.briehenderson.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

4/4  $\text{♩} = 96$

Oboe

Clarinet in B♭

Vibraphone

Soprano

Alto

Tenor

Bass

Violin

Viola

Violoncello

Double Bass

*mf solo\**

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

12

S.

A.

T.

B.

*mf solo\**

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

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

- - - e Ky - ri - e e - le - i -

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

21

S.

A.

T.

B.

$\frac{3}{2}(6)$

- - - e e - le - i - son.

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

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

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

Kyrie

29  $\frac{3}{2}(6)$  4 5 4  $\frac{3}{2}(6)$

Ob. *ff* *ppp* *mf*

Cl. in Bb *ff* *ppp* *mf*

Vib. *ff* *ppp* Glock. *p* *mf*  
*l.u. sempre*  
*p tutti*

S. Chri - - ste e - le - - i - son.  
*p tutti*

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

Vln. *ff* *ppp* *mf*

Vla. *ff* *ppp* *mf*

Vc. *ff* *ppp*

D. B. *ff* *ppp*



34  $\frac{3}{2}(6)$  4  $\frac{3}{4}$   $\frac{3}{2}(6)$  4  $\frac{3}{2}(6)$  3

Ob. *ppp* *mf*

Cl. in Bb *ppp* *mf*

Vib. *mf* *ppp* Glock. *p*  
*p tutti*

T. Chri - - ste e - le - i - son.  
*p tutti*

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

Vln. *ppp* *mf*

Vla. *ppp* *mf*

Vc. *mf*

D. B. *mf*

41

Ob.  $\frac{3}{4}$   $\frac{3}{2}$ (6)

Cl. in Bb *ppp*

Glock. Vib.  $\frac{4}{4}$   $\frac{3}{2}$ (6)

S. *p* Chri - - ste e - le - - i - son.

A. *p* Chri - - ste e - le - - i - son.

T. *p* Ky - -

B. *p* Ky - - - - - ri - e

Vln. *ppp*

Vla. *ppp*

Vc. *p*

D. B. *p*

49

Ob. *p*

Cl. in Bb *p*

Vib. *p*

S. *p* Ky - ri - e e - le - - i - son. Ky - ri - e e - le - - i - son. Ky -

A. *p* - - - - ri - e e - - - le - - i - son. Ky - ri - e e - le - -

T. *p* - e e - - - le - - - i - - son. Ky - ri - e e - - le - -

B. *p* e - le - - - - i - son. Ky - ri - e e - le - - - i -

Vln. *p*

Vla. *p*

Vc. *p*

D. B. *p*

56

Ob. *p* *ppp* *p* *p*

Cl. in Bb *ppp*

Vib.

S. - ri - - - e e - le - - - i - son.

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

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

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

Vln

Vla *p*

Vc. *p* *p* *p*

D.B. *p* *p*

# Trencadis I

$\frac{3}{2}(\frac{6}{4})$  ♩ = 96

This musical score is for the piece "Trencadis I" and covers measures 1 through 10. The tempo is marked as ♩ = 96. The time signature is  $\frac{3}{2}(\frac{6}{4})$ . The score is arranged for a full orchestra and includes the following parts:

- Oboe:** Measures 1-5, 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 5.
- Bass Clarinet:** Measures 1-5, 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 5.
- Temple blocks:** Measures 1-5, 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 5.
- Violin:** Measures 1-5, 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 5.
- Viola:** Measures 1-5, 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 5.
- Violoncello:** Measures 1-5, 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 5.
- Double Bass:** Measures 1-5, 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 5.
- Ob. (Oboe):** Measures 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 6.
- B. Cl. (Bass Clarinet):** Measures 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 6.
- Vib. (Vibraphone):** Measures 6-10. Dynamics range from *mp* to *mf*. Includes a 5-measure rest in measure 6.
- Tpl.bl (Tympani):** Measures 6-10. Dynamics range from *mp* to *mf*. Includes a 5-measure rest in measure 6.
- Vln (Violin):** Measures 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 6.
- Vla (Viola):** Measures 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 6.
- Vc. (Violoncello):** Measures 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 6.
- D. B. (Double Bass):** Measures 6-10. Dynamics range from *p* to *mf*. Includes a 5-measure rest in measure 6.

Measure 6 includes specific performance instructions: "w/ D.B." for the Oboe and "w/ B. Cl." for the Double Bass. The score features various musical notations including slurs, ties, and dynamic markings.

Musical score for measures 14-17. The score includes parts for Oboe (Ob.), Bass Clarinet (B. Cl.), Vibraphone (Vib.), Trumpet in B-flat (Tpt. bl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The music is marked *p* (piano). Measure 14 features a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. Measure 15 has a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. Measure 16 has a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. Measure 17 has a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 18-22. The score includes parts for Oboe (Ob.), Bass Clarinet (B. Cl.), Vibraphone (Vib.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The music is marked *p* (piano). Measure 18 features a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. Measure 19 has a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. Measure 20 has a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. Measure 21 has a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. Measure 22 has a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 23-26. The score includes parts for Oboe (Ob.), Bass Clarinet (B. Cl.), Vibraphone (Vib.), Trumpet in B-flat (Tpt. bl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D. B.). The music is marked *p* (piano). Measure 23 features a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. Measure 24 has a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. Measure 25 has a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. Measure 26 has a sixteenth-note triplet in the Oboe and a sixteenth-note triplet in the Bass Clarinet. The score includes various musical notations such as slurs, ties, and dynamic markings.



Trencadis I

27

rit.....

4

Ob.

B. Cl.

Tpl.bl

Vln

Vla

Vc.

D. B.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

# Sanctus

3/2(6/4) ♩ = 96

Oboe *ff* *pp*

Clarinet in Bb *ff* *pp*

Altar Bells *ff*

Soprano

Alto

Tenor *f solo*

Bass *f solo* San - - - - - ctus,

Violin *mp*

Viola *mp*

Violoncello *mp*

Double Bass *mp*

4

6

Ob. *ff* *pp* *f*

Cl. in Bb *ff* *pp* *f* *mf sub.*

Alt. Bells *ff* *p* *f* *f* *mf sub.*

S. *f* San - - - - - ctus,

A. *f* San - - - - - ctus, San - - - - - ctus,

T. *f tutti* San - - - - - ctus, San - - - - - ctus,

B. *f tutti* San - - - - - ctus, San - - - - - ctus,

Vln *p* *f* *mf*

Vla *p* *f* *mf*

Vc. *p* *f* *mf* *mp*

5/4 4/4 3/2(6/4) 4/4

Sanctus

$\frac{3}{2}(6)$   
 $\frac{3}{4}$

$\frac{2}{4}$

Ob. *f*

Cl. in Bb *fsub.*

Vib. *f*

S. *f*  
Do - - - - - mi - - - - - nus De - - - - - us Sa - ba - oth:

A. *f*  
Do - - - - - mi - nus De - - - - - us Sa - - - - - ba - - - - - oth:

T. *f*  
Do - mi - nus De - us Sa - - ba - oth:

B. *f*  
Do - - - - - mi - nus De - - - - - us Sa - - - - - ba - - - - - oth:

Vln. *f*

Vla. *f*

Vc. *f*

D. B. *f*

$\frac{2}{4}$   $\frac{3}{2}(6)$   
 $\frac{2}{4}$

S. *p*  
Ple - - - - - ni sunt cæ - - - - -

A. *p*  
Ple - - - - - ni sunt cæ - - - - -

T. *p*  
Ple - - - - - ni sunt cæ - - - - -

B. *p*  
Ple - - - - - ni sunt cæ - li et - - - - - ter - - - - -

Vln. *p*

Vla. *p*

Vc. *p*

D. B. *p*

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 - - - 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 Bb *f*

Vib. *ff*

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

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

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

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

Vln *f*

Vla *f*

Vc. *f*

D. B. *f*

42 *l.v. sempre*  
Glock. *p*  
A. *p* Be - - - ne - di - - ctus, Be - - ne - di - - tus, Be - -  
T. *p* Be - ne - - di - - ctus, Be - ne - di - - tus, Be - ne - di - -  
B. *p* Be - ne - di - - ctus, Be - ne - di - - tus, Be - ne - di - - ctus,

48  
Glock.  
A. - ne - di - - tus qui ve - - nit in Do - - mi - - ni.  
T. - ctus, Be - ne di - ctus qui ve - - nit in - - Do - - mi - - ni.  
B. Be - ne - - di - ctus qui ve - - nit in Do - - mi - - ni.

54  
Ob. *ff*  
Cl. in Bb *ff*  
Alt. Bells *ff* To Vib.  
S. *ff* Ho - - san - - na, Ho - san - - na. Ho - san - - na in  
A. *ff* Ho - san - - na, Ho - - san - na, Ho - san - - na, Ho - - san - na in  
T. *ff* Ho - - - san - - na, Ho - sa - na, Ho - - san - - na, Ho - - san - na in  
B. *ff* Ho - - - sa - - na, Ho - - - sa - - na, Ho - - - sa - - na in  
Vln. *ff*  
Vla. *ff*  
Vc. *ff*  
D. B. *ff*

Sanctus

4

60

Ob.

Cl. in Bb

Vib.

S.

A.

T.

B.

Vln

Vla

Vc.

D. B.

*mf sub.* *f* *ff* *p*

ex - - - cel - - sis. Ha - gi - os, Ha - gi - os, Ha - gi - - os, Ky - -

ex - cel - - sis. Ha - gi - os, Ha - gi - os, Ha - gi - - os, Ky - -

ex - - - cel - - sis. Ha - gi - os, Ha - gi - os, Ha - gi - - os,

ex - - - cel - - sis. Ha - gi - os, Ha - gi - os, Ha - gi - - os,

66

Ob.

Cl. in Bb

S.

A.

T.

B.

*p* *p* *p* *p*

-ri - - - e, o The - - - os.

ri - - - e, o The - - - os.

Ky - - - ri - - - e, o The - - - os.

Ky - - - ri - - - e, o The - - - os.

# Trencadis II

3/4 (6/8) ♩ = 72

Oboe

Clarinet in Bb

Glockenspiel

Violin

Viola

Violoncello

Double Bass

9

Ob.

Cl. in Bb

Glock.

Vln

Vla

Vc.

D. B.

Musical score for measures 16-23. The score includes parts for Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Glockenspiel (Glock.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Oboe part features a triplet of eighth notes in measure 16 and a quintuplet in measure 23. The Clarinet in Bb part has a quintuplet in measure 17. The Glockenspiel part includes Trill (Tpl.bl), Vibraphone (Vib.), and Glockenspiel (Glock.) textures. The Violin part has a triplet in measure 20. The Viola part has quintuplets in measures 17 and 20. The Violoncello part has a triplet in measure 20. The Double Bass part has a triplet in measure 20. Dynamics are marked *p* throughout. Performance instructions include *w/ Cl.* and *w/ Ob.*

Musical score for measures 24-30. The score includes parts for Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Trill (Tpl.bl), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Oboe part has a quintuplet in measure 24. The Clarinet in Bb part has a sextuplet in measure 25. The Trill part includes Trill (Tpl.bl) and Vibraphone (Vib.) textures. The Violin part has quintuplets in measures 24 and 25. The Viola part has quintuplets in measures 25 and 26. The Violoncello part has a triplet in measure 25. The Double Bass part has a triplet in measure 25. Dynamics are marked *p* throughout.

Musical score for measures 31-38. The score includes parts for Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Glockenspiel (Glock.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.). The Oboe part has quintuplets in measures 31 and 32. The Clarinet in Bb part has quintuplets in measures 31 and 32. The Glockenspiel part includes Trill (Tpl.bl) and Glockenspiel (Glock.) textures. The Violin part has quintuplets in measures 31 and 32. The Viola part has quintuplets in measures 31 and 32. The Violoncello part has a triplet in measure 31. The Double Bass part has a triplet in measure 31. Dynamics are marked *p* throughout.



Musical score for Trencadis II, page 15, measures 39-42. The score includes parts for Oboe (Ob.), Clarinet in Bb (Cl. in Bb), Glockenspiel (Glock.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (D. B.).

Measure 39: Oboe and Clarinet in Bb play a melodic line starting with a *p* dynamic. The Oboe part includes a triplet of eighth notes. The Clarinet in Bb part includes a triplet of eighth notes. The Glockenspiel part consists of chords. The Violin part includes a triplet of eighth notes. The Viola part includes a triplet of eighth notes. The Violoncello part includes a triplet of eighth notes. The Double Bass part includes a triplet of eighth notes.

Measure 40: Oboe and Clarinet in Bb continue their melodic line. The Oboe part includes a triplet of eighth notes. The Clarinet in Bb part includes a triplet of eighth notes. The Glockenspiel part consists of chords. The Violin part includes a triplet of eighth notes. The Viola part includes a triplet of eighth notes. The Violoncello part includes a triplet of eighth notes. The Double Bass part includes a triplet of eighth notes.

Measure 41: Oboe and Clarinet in Bb continue their melodic line. The Oboe part includes a triplet of eighth notes. The Clarinet in Bb part includes a triplet of eighth notes. The Glockenspiel part consists of chords. The Violin part includes a triplet of eighth notes. The Viola part includes a triplet of eighth notes. The Violoncello part includes a triplet of eighth notes. The Double Bass part includes a triplet of eighth notes.

Measure 42: Oboe and Clarinet in Bb continue their melodic line. The Oboe part includes a triplet of eighth notes. The Clarinet in Bb part includes a triplet of eighth notes. The Glockenspiel part consists of chords. The Violin part includes a triplet of eighth notes. The Viola part includes a triplet of eighth notes. The Violoncello part includes a triplet of eighth notes. The Double Bass part includes a triplet of eighth notes.

# Agnus Dei

$\frac{3(6)}{2(4)}$  ♩ = 84

$\frac{3}{4}$

$\frac{4}{4}$

♩ = 72

Oboe

Clarinet in B $\flat$

Vibraphone

Soprano

Alto

Tenor

Bass

Violin

Viola

Violoncello

Double Bass

*mf*

*mf*

*mf solo*

*p*

*p*

*p tutti*

*p*

*p*

*p*

*p*

*p*

qui tol - lis pec - ca - ta\_mun - di.

mi - se - re - re no - bis.

qui tol - lis pec - ca - ta\_mun - di.

mi - se - re - re no - bis.

A - gnus Dei,

mi - se - re - re no - bis.

mi - se - re - re no - bis.

*arco*

$\frac{3(6)}{2(4)}$

Ob.

Cl. in B $\flat$

Vib.

S.

A.

T.

Vln

Vla

Vc.

D. B.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

A - gnus

A - gnus Dei, qui tol - lis

A - gnus Dei, qui tol - lis



3/2(6)

Ob. *p* *p* *p* *pp*

Cl. in Bb *p* *p* *p* *pp*

Vib.

Vln *p* *p* *pp*

Vla *p* *pp*

Vc. *p* *pp*

D. B. *p* *pp*

S. *mf* *mf*

A. *mf* *mf*

T. *mf* *mf*

B. *mf* *mf*

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

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

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

A - - gnus Dei, qui tol - - lis pec - ca - - ta mun - di. Do - - na

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

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.