

Mass of St Frances Cabrini

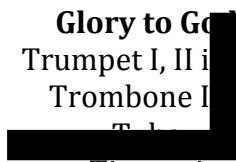
Kevin Keil

Brass Quintet and Timpani Parts



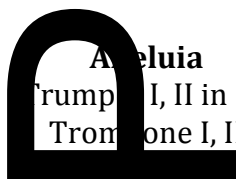
Glory to God

Trumpet I, II in Bb
Trombone I, II
Tuba
Timpani



Aleluia

Trumpet I, II in Bb
Trombone I, II
Timpani



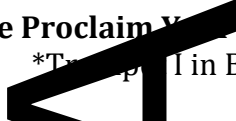
Holy

Trumpet I, II in Bb
Trombone I, II
Tuba



We Proclaim Your Death

*Trumpet I in Bb



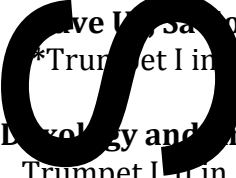
When We Eat This Bread

*Trumpet I in Bb



Give Us a Savior

*Trumpet I in Bb



Doxology and Amen

Trumpet I, II in Bb
Trombone I, II
Tuba
Timpani

*Trumpet II, Trombone I, II, Tuba, Timpani tacet.

Glory To God

TRUMPET I in B \flat

Kevin Keil
Mass of St. Frances Cabrini

INTRO With great dignity (♩ = ca. 88)

The musical score for Trumpet I in B \flat consists of an introduction and seven staves of music. The key signature is B \flat and the time signature is 4/4. The introduction is marked "With great dignity" and has a tempo of ca. 88. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The score includes various articulations such as accents, slurs, and breath marks. There are also some large, stylized letters overlaid on the score, including "W", "L", "R", "N", "A", and "S".

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Glory To God

TRUMPET II in B \flat

Kevin Keil
Mass of St. Frances Cabrini

INTRO With great dignity (♩ = ca. 88)

The musical score consists of six staves of music in 4/4 time, key of B-flat major. The first staff begins with a dynamic marking of *f*. The second staff includes a triplet of eighth notes and a dynamic marking of *mf*. The third staff features a dynamic marking of *mf*, a measure with a dynamic marking of *mp*, and a measure with a dynamic marking of *mp*. The fourth staff includes a dynamic marking of *f*, a dynamic marking of *mp*, and a dynamic marking of *mp*. The fifth staff begins with a dynamic marking of *f* and ends with a dynamic marking of *mp*. The sixth staff includes a dynamic marking of *f* and a dynamic marking of *f*. The score includes various articulations such as slurs, accents, and dynamic hairpins. A large watermark reading "SAMPLES" is overlaid diagonally across the center of the page.

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Glory To God

TROMBONE I

Kevin Keil
Mass of St. Frances Cabrini

INTRO With great dignity (♩ = ca. 88)

The musical score for Trombone I consists of six staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The piece begins with a dynamic of *f* (forte). The first staff contains a series of eighth notes. The second staff starts with a dynamic of *mp* (mezzo-piano) and includes a fermata. The third staff features a dynamic of *mf* (mezzo-forte) and includes a sixteenth-note triplet. The fourth staff has a dynamic of *mp* and includes a fermata. The fifth staff starts with a dynamic of *f* and includes a dynamic change to *mf* and then *mp*. The sixth staff begins with a dynamic of *f* and includes the markings "Broadly" and "rall." (ritardando).

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Glory To God

TROMBONE II

Kevin Keil
Mass of St. Frances Cabrini

INTRO With great dignity (♩ = ca. 88)

f

3

2

mf <

14

mf >

mp

rit.

a tempo

f

mp

rall.

f

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Glory To God

TUBA

Kevin Keil
Mass of St. Frances Cabrini

INTRO With great dignity (♩ = ca. 88)

The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It consists of four staves of music. The first staff begins with a dynamic marking of *f* and contains a five-measure rest. The second staff has a four-measure rest, followed by a *mf* dynamic marking, and a fourteen-measure rest. The third staff starts with a *mp* dynamic marking, includes a *rit.* (ritardando) marking, and then a *f* dynamic marking. The fourth staff begins with a five-measure rest and a *f* dynamic marking. The word "Broadly" is written above the fourth staff. Large, bold, black letters "SAMS" are superimposed vertically over the right side of the musical notation.

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Glory To God

TIMPANI F, C

Kevin Keil
Mass of St. Frances Cabrini

INTRO With great dignity (♩ = ca. 88)

The musical score consists of four staves of music in bass clef, 4/4 time, with a key signature of three flats. The first staff begins with a *f* dynamic and a *tr* marking. It contains two measures with rests, followed by two measures with notes, and ends with two measures of rests labeled '5' and '4'. The second staff starts with a *mf* dynamic and a crescendo hairpin. It features a large black block covering two measures, with a *mf* dynamic below it. The staff concludes with two measures of rests labeled '9' and '2'. The third staff begins with a *f* dynamic and a decrescendo hairpin. It has a measure with a rest labeled '3', followed by a measure with a note and a *mp* dynamic, then a measure with a note and a *f* dynamic. A large black block covers two measures with the marking 'a tempo' above it. The staff ends with two measures of rests labeled '6'. The fourth staff starts with a *f* dynamic and a decrescendo hairpin. It contains two measures with notes, followed by a measure with a note and a *rall.* marking, and ends with two measures of notes and a *tr* marking.

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S
A
M
S

Alleluia

TRUMPET I in B \flat

Kevin Keil
Mass of St. Frances Cabrini

INTRO Joyfully ($\text{♩} = \text{ca. } 100$)

REFRAIN Cantor

Musical notation for the Intro and Refrain Cantor section. The Intro is in 4/4 time, marked *f*. The Refrain Cantor is marked with a '3' above the staff, indicating a triplet, and ends with a *mf* dynamic and a hairpin.

REFRAIN

Musical notation for the Refrain section, marked *f*. It includes a first ending bracket labeled '1' that leads 'to Verse', and a 'Final rit.' section.

VERSE Setting A

Musical notation for Verse Setting A, marked with a '6' above the staff and *mf*. It concludes with a *D.S.* (Da Capo) instruction.

VERSE Setting B

Musical notation for Verse Setting B, marked with a '2' above the staff and *mf*. It concludes with a *D.S.* (Da Capo) instruction.

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S
A
M
S
A
M
S

Alleluia

TRUMPET II in B \flat

Kevin Keil
Mass of St. Frances Cabrini

INTRO *Joyfully* ($\text{♩} = \text{ca. } 100$)

REFRAIN Cantor

Musical notation for the Intro and Refrain Cantor section. The Intro is in 4/4 time, starting with a forte (*f*) dynamic. The Refrain Cantor section is marked with a '3' above the staff, indicating a triplet, and ends with a mezzo-forte (*mf*) dynamic and a decrescendo hairpin.

REFRAIN

Musical notation for the Refrain section. It begins with a forte (*f*) dynamic. The section includes a first ending marked '1' that leads 'to Verse', and a final ending marked 'Final rit.'.

VERSE *Setting A*

Musical notation for Verse Setting A. It features a six-measure rest marked '6' and concludes with a *D.S.* (Da Capo) instruction. The dynamic is mezzo-forte (*mf*).

VERSE *Setting B*

Musical notation for Verse Setting B. It features a two-measure rest marked '2' and concludes with a *D.S.* (Da Capo) instruction. The dynamic is mezzo-forte (*mf*).

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S
A
M
S
A
M
S

Alleluia

Kevin Keil

Mass of St. Frances Cabrini

TROMBONE I

INTRO *Joyfully* (♩ = ca. 100)

REFRAIN Cantor

REFRAIN

VERSE *Setting A*

VERSE *Setting B*

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S
A
M
S

Alleluia

Kevin Keil

Mass of St. Frances Cabrini

TROMBONE II

INTRO *Joyfully* (♩ = ca. 100)

REFRAIN Cantor

Musical notation for the Intro and Refrain Cantor section. The Intro is in 4/4 time, starting with a bass clef and a key signature of two flats. It begins with a dynamic marking of *f* and ends with a dynamic marking of *mf*. The Refrain Cantor section is marked with a '3' above the staff, indicating a triplet.

REFRAIN

Musical notation for the Refrain section. It begins with a dynamic marking of *f*. The section includes a first ending marked '1' that leads 'to Verse' and a 'Final rit.' marking.

VERSE Setting A

Musical notation for Verse Setting A. It begins with a dynamic marking of *mf* and ends with a 'D.S.' (Da Capo) marking. A '6' is written above the staff, indicating a six-measure rest.

VERSE Setting B

Musical notation for Verse Setting B. It begins with a dynamic marking of *mf* and ends with a 'D.S.' (Da Capo) marking. A '2' is written above the staff, indicating a two-measure rest.

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S
A
M
S
A
M
S

Alleluia

Kevin Keil

Mass of St. Frances Cabrini

TUBA

INTRO *Joyfully* (♩ = ca. 100)

REFRAIN Cantor

3

Musical notation for the Intro and Refrain Cantor section. The Intro is in 4/4 time, starting with a bass clef and a key signature of three flats. It begins with a dynamic marking of *f* and ends with a dynamic marking of *mf*. The Refrain Cantor section is marked with a '3' above the staff, indicating a triplet.

REFRAIN

1

to Verse

Final
rit.

Musical notation for the Refrain section. It starts with a dynamic marking of *f*. The section includes a first ending marked '1' that leads 'to Verse' and a final ending marked 'Final rit.'.

VERSE *Setting A*

6

D.S.

Musical notation for Verse Setting A. It begins with a dynamic marking of *mf* and ends with a *D.S.* (Da Capo) instruction.

VERSE *Setting B*

2

D.S.

Musical notation for Verse Setting B. It begins with a dynamic marking of *mf* and ends with a *D.S.* (Da Capo) instruction.

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SAMUEL

Alleluia

Kevin Keil

TIMPANI F, C

Mass of St. Frances Cabrini

INTRO *Joyfully* (♩ = ca. 100)

REFRAIN Cantor

Musical notation for the Intro and Refrain Cantor section. The Intro is in 4/4 time, starting with a rest followed by a quarter note G4, quarter note A4, and quarter note B4, all marked *f*. The Refrain Cantor consists of a triplet of quarter notes G4, A4, and B4, marked *tr* and *mf*.

REFRAIN

Musical notation for the Refrain section. It begins with a quarter note G4, quarter note A4, and quarter note B4, marked *f*. This is followed by a triplet of quarter notes G4, A4, and B4, marked *tr*. A first ending bracket covers the final two measures, marked *1*, *to Verse tr*, and *Final rit. tr*.

VERSE Setting A

Musical notation for Verse Setting A. It begins with a quarter note G4, quarter note A4, and quarter note B4, marked *mf*. This is followed by a triplet of quarter notes G4, A4, and B4, marked *tr* and *D.S.*.

VERSE Setting B

Musical notation for Verse Setting B. It begins with a quarter note G4, quarter note A4, and quarter note B4, marked *mf*. This is followed by a triplet of quarter notes G4, A4, and B4, marked *tr* and *D.S.*.

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S
A
M
S
A
M
S

Holy

TRUMPET I in B \flat

Kevin Keil
Mass of St. Frances Cabrini

INTRO With joy ($\bullet = ca. 95$)

mf

f

mp *mp* *f*

rit.

2

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SAMPLE

Holy

TRUMPET II in B \flat

Kevin Keil
Mass of St. Frances Cabrini

INTRO With joy ($\bullet = ca. 95$)

The musical score consists of three staves. The first staff is in 4/4 time, starting with a *mf* dynamic. The second staff begins with a 2/4 time signature, then changes to 4/4, and includes a *f* dynamic. The third staff starts with a first ending bracket labeled '2', followed by a *mp* dynamic, a second ending bracket labeled 'mp', and a *f* dynamic with a *rit.* instruction. The score concludes with a double bar line.

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SAMPLE

Holy

TROMBONE I

Kevin Keil
Mass of St. Frances Cabrini

INTRO With joy (♩ = ca. 95)

mf

f

mp *mp* *f* *rit.*

2

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SAMPLE

Holy

TROMBONE II

Kevin Keil
Mass of St. Frances Cabrini

INTRO With joy (♩ = ca. 95)

mf

mp *mp* *f* *rit.*

2

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SAMPLE

Holy

TUBA

Kevin Keil
Mass of St. Frances Cabrini

INTRO With joy (♩ = ca. 95)

The musical score for the Tuba part of the 'Holy' introduction is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked 'With joy' and the quarter note is approximately 95 beats per minute. The score consists of three staves. The first staff begins with a half note G2 (two ledger lines below) marked *mf*. The second staff has a whole rest for the first two measures, then a half note G2 marked *f*, followed by a quarter note G2 and a quarter note F2, and ends with a double bar line and a '2' indicating a second ending. The third staff begins with a quarter note G2 marked *mp*, followed by a quarter note F2, a quarter note E2, and a quarter note D2, all marked *mp*. This is followed by a quarter note G2 marked *f*, then a quarter note F2, a quarter note E2, and a quarter note D2, all marked *f*. The piece concludes with a quarter note G2 marked *rit.* and a fermata.

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SAMPLE

Holy

TIMPANI F, B \flat , E \flat

Kevin Keil
Mass of St. Frances Cabrini

INTRO With joy ($\bullet = ca. 95$)

Musical score for Timpani, Intro section. The score is written in bass clef with a key signature of two flats (B \flat , E \flat) and a 4/4 time signature. The tempo is marked 'With joy' and the note value is 'ca. 95'. The score consists of two staves. The first staff begins with a dynamic marking of *mf* and contains several measures of music, including a change to 2/4 time. The second staff begins with a dynamic marking of *f* and contains several measures of music, including a change to 4/4 time and a dynamic marking of *rit.* followed by *f*.

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SAMPLE

We Proclaim Your Death

TRUMPET I in B \flat

Kevin Keil
Mass of St. Frances Cabrini

With joy (♩ = ca. 95)

2

mf

rit.

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TRUMPET II, TRUMPET ONE I & II and TIMPANI-TACET

SAMPLE

Save Us, Savior

TRUMPET I in B \flat

Kevin Keil
Mass of St. Frances Cabrini

Contemplatively (♩ = ca. 88)

2
mp
rit.

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WE

TRUMPET II, TROMBONE I & II and TIMPANI-TACET

SAMPLE

Doxology and Amen

TRUMPET I in B \flat

Kevin Keil
Mass of St. Frances Cabrini

INTRO (♩ = ca. 88) *With joy* (♩ = ca. 95) *rall.*

The musical score is written on a single staff in 4/4 time. It begins with an introduction consisting of two measures of whole rests, marked with a '2' above the staff. This is followed by a ten-measure rest, marked with a '10' above the staff. The main melody starts in the third measure with a half note G2, followed by quarter notes A2, B2, and C3. The tempo is marked 'With joy' with a quarter note equal to approximately 95 beats per minute. The melody continues with quarter notes D3, E3, F3, and G3, then a half note A3. The tempo then changes to 'rall.' (ritardando). The melody concludes with quarter notes G3, F3, E3, and D3. Dynamic markings include *mf* (mezzo-forte) above the first measure of the main melody, *f* (forte) above the second measure, and *ff* (fortissimo) above the final measure.

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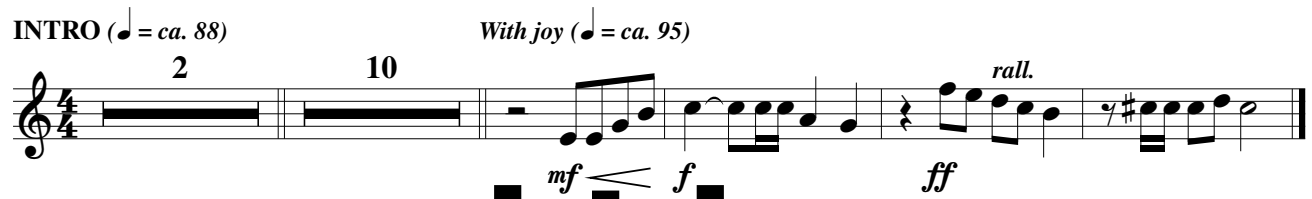
SAMPLE

Doxology and Amen

TRUMPET II in B \flat

Kevin Keil
Mass of St. Frances Cabrini

INTRO (♩ = ca. 88) With joy (♩ = ca. 95)



2 10 mf f ff rall.

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SAMPLE

Doxology and Amen

Kevin Keil

Mass of St. Frances Cabrini

TROMBONE I

INTRO (♩ = ca. 88) With joy (♩ = ca. 95) *rall.*

2 10 *mf* *f* *ff*

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SAMPLE

Doxology and Amen

TROMBONE II

Kevin Keil
Mass of St. Frances Cabrini

INTRO (♩ = ca. 88) With joy (♩ = ca. 95)

2 10 *rall.*

mf *f* *ff*

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SAMPLE

Doxology and Amen

TUBA

Kevin Keil
Mass of St. Frances Cabrini

INTRO (♩ = ca. 88) With joy (♩ = ca. 95) *rall.*

The musical score is written in bass clef with a 4/4 time signature. It begins with an Intro section consisting of two measures of whole rests, marked with a tempo of ca. 88. This is followed by a section of ten measures of whole rests, marked with a tempo of ca. 95. The main section starts with a half rest, followed by a series of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The dynamics are marked *mf* for the first two notes and *f* for the next two. The section concludes with a *rall.* marking and a final cadence of quarter notes: G1, F1, E1, D1, C1, B1, A1, G1, F1, E1, D1, C1.

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SAMPLE

Doxology and Amen

Kevin Keil

Mass of St. Frances Cabrini

TIMPANI F, G, B \flat

INTRO (♩ = ca. 88)

With joy (♩ = ca. 95)

Musical score for Timpani in 4/4 time. The score is divided into two sections. The first section, labeled 'INTRO (♩ = ca. 88)', consists of two measures of whole rests, with a '2' above the first measure. The second section, labeled 'With joy (♩ = ca. 95)', begins with a 9-measure rest, followed by a series of notes with dynamics and articulations: 'mf' with an accent, 'f', 'ff', and 'tr' with a wavy line. The tempo markings 'accel.' and 'rall.' are also present.

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SAMPLE