

MISSA FESTIVA

By
John Leavitt

Revised Edition

Kyrie	4
Gloria	10
Credo	21
Sanctus	25
Agnus Dei	35

SATB (39676)

SAB (39677)

SSA (39678)

TTB (39679)

2-part (39680)

SoundTrax CD (39681)

SoundPax (39682)



ABOUT THE WORK

Missa Festiva began in 1987 with the commission of a festival piece for the International Choral Symposium in Kansas City, Missouri. The *Sanctus* ("Festival Sanctus") of this Mass was the result of that commission. Other parts of the Ordinary followed—the *Kyrie* and *Agnus Dei*. The *Gloria* was finished in the fall of 1990. The *Credo*, the centerpiece of the Mass which weds the work together, was completed in the spring of 1991. At that time, the separate movements were assembled and orchestrated. More recently, on the 20th anniversary of "Festival Sanctus," I began working on a new orchestration for the work. The result of that effort also yielded several new voicings of the various movements.

The outer movements, *Kyrie* and *Agnus Dei*, are set in a lyric, neo-romantic style that features modal inflection. The inner movements, *Gloria* and *Sanctus*, are set in a rhythmic, ebullient style, featuring mixed meters and syncopation. The middle movement, *Credo*, uses ancient chants to distinguish the three persons of the Trinity.

While this work does not purport to be a liturgical Mass, it uses texts from the Ordinary, both altered and unaltered, to constrict to musical considerations. These Latin texts, time honored through many centuries, are embraced for their richness and provide a vehicle for excellent choral singing.

ABOUT THE COMPOSER

John Leavitt currently serves as Director of Choral Activities and Professor of Music at MidAmerica Nazarene University. An extraordinary composer, performer, and clinician for church and school music literature, Dr. Leavitt continues to teach, lecture, and guest conduct numerous workshops, festivals, and symposia. He has served as a regular guest conductor in major venues throughout the United States, including New York's Carnegie Hall and Washington DC's Kennedy Center for the Performing Arts. Dr. Leavitt's compositions are represented in nearly every major music catalog. His music is regularly featured on public radio stations and has been performed in more than 30 countries across the world.

In March of 2007, Dr. Leavitt received the Kansas Artist Fellowship Award from the Kansas Arts Commission for his contributions to music composition. In 2010, he was the recipient of a grant from the National Endowment for the Arts' American Masterpieces, which partnered with the Kansas Arts Commission and the Kansas Music Educators Association to commission a new choral work by Dr. Leavitt in celebration of the 150th anniversary of the State of Kansas. He was honored with the MNU Presidential Award, Faculty Member of the Year for 2011, an award voted upon by his peers. Dr. Leavitt was also honored with the University of Missouri-Kansas City Conservatory of Music Alumni of the Year Award for 2012.

TRANSLATION

KYRIE

Kyrie eleison,
Christe eleison (Alleluia),
Kyrie eleison (Alleluia).

Lord have mercy,
Christ have mercy (Alleluia),
Lord have mercy (Alleluia).

GLORIA

Gloria in excelsis Deo.
Et in terra pax
hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.

Glory to God in the highest
And on earth peace
to all those of good will.
We praise you. We bless you.
We worship you. We glorify you.
We give thanks to you
because of your great glory.

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et in Spiritum Sanctum,
Dominum et vivificantem.

I believe in one God,
the Father Almighty,
maker of heaven and earth.
And I believe in one Lord Jesus Christ,
the only begotten Son of God.
And I believe in the Holy Spirit,
the Lord and Giver of life.

SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua
(Hosanna Deo), Hosanna in excelsis.
Benedictus qui venit
in nomine Domini (Deo)

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of your glory.
(Hosanna to God), Hosanna in the highest.
Blessed is He who comes
in the name of the Lord (God).

AGNUS DEI

Agnus Dei,
qui tollis peccata mundi:
miserere nobis (Amen).
Agnus Dei,
qui tollis peccata mundi:
miserere nobis (Amen).
Agnus Dei,
qui tollis peccata mundi:
dona nobis pacem (Amen).

Lamb of God,
who takes away the sins of the world:
have mercy upon us (Amen).
Lamb of God,
who takes away the sins of the world:
have mercy upon us (Amen).
Lamb of God,
who takes away the sins of the world:
grant us peace (Amen).

KYRIE

By JOHN LEAVITT

Cantabile ($\text{♩} = \text{ca. } 80$)

SOPRANO ALTO

TENOR BASS

PIANO

Cantabile ($\text{♩} = \text{ca. } 80$)

with pedal

5

mp

Ky - ri - e e - lei - - son e - le - i - son

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9

Ky - ri - e e - lei - son e - le - i - son

[13]

cresc.

Ky - ri - e e - lei - son c - le - i - son

mp

cresc.

Ky - ri - e lei - son e - le - i - son

cresc.

[17]

Chris - te e - lei - son e - le - i - son

mf

Chris - te Chris - te e - le - i - son

mf

Chris - te Chris - te e - le - i - son

mf

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21 *p*

Oo
Chris - te e - le - i - son e - le - i - son

mp

Chris - te e - le - i - son

25 Chris - te e - le - i - son! *mp cresc.*

Chris - te le - i - son!
Chris - te le - i - son! *cresc.*

Chris - te le - i - son!

cresc.

31 *mf*

Oo
TENOR only *mf*

Oo

mf

Musical score for two voices and piano. The vocal parts are in soprano and bass clef. The piano part is in bass clef. Measure 33: Soprano and piano play eighth-note patterns. Bass sings eighth notes. Measure 34: Soprano and piano play eighth-note patterns. Bass sings eighth notes. Measure 35: Soprano sings "Al - le - lu" richly. Bass sings "Al - le - lu - ia" + BASS mf.

Musical score for two voices and piano. The vocal parts are in soprano and bass clef. The piano part is in bass clef. Measure 37: Soprano and piano play eighth-note patterns. Bass sings "Al - le - lu" and "Al - le - lu!" Measures 38-39: Soprano and piano play eighth-note patterns. Bass sings "Al - le - lu" and "Al - le - lu!"

Musical score for two voices and piano. The vocal parts are in soprano and bass clef. The piano part is in bass clef. Measure 41: Soprano and piano play eighth-note patterns. Bass sings "Oo". Measures 42-43: Soprano and piano play eighth-note patterns. Bass sings "Oo". Measure 44: Soprano sings "mf (solo)" while piano accompaniment continues.

45

cresc.

dim.

cresc.

dim.

cresc.

dim. (end solo)

This block contains four staves of musical notation. The top two staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). Measure 45 starts with a dynamic crescendo over three measures, followed by a dynamic dimento. Measures 46 and 47 continue with a dynamic crescendo followed by a dynamic dimento. Measure 48 concludes with a dynamic crescendo and ends with a dynamic dimento labeled '(end solo)'.

49

mp

Ky - ri - e e - lei son e - le - i - son

mp

This block contains four staves of musical notation. The top two staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). Measure 49 begins with a dynamic mp. The lyrics 'Ky - ri - e e - lei son e - le - i - son' are written below the notes. Measures 50 and 51 continue with a dynamic mp. Measure 52 concludes with a dynamic mp.



53

Ky - ri - e e - lei - son e - le - i - son

This block contains four staves of musical notation. The top two staves are for the right hand (treble clef) and the bottom two are for the left hand (bass clef). Measure 53 begins with a dynamic mp. The lyrics 'Ky - ri - e e - lei - son e - le - i - son' are written below the notes. Measures 54 and 55 continue with a dynamic mp. Measure 56 concludes with a dynamic mp.

57 *mf*

Ky - ri - e e - lei - - son e - le - - i - son
Ky - ri - e lei - - son e - le - - i - son

This musical score page shows two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of three sharps. Measure 57 starts with eighth-note pairs followed by quarter notes. The vocal line consists of the words "Ky - ri - e" and "e - lei - - son" repeated. Measure 58 begins with a bass note followed by eighth-note pairs. The vocal line continues with "Ky - ri - e" and "lei - - son".

8va
mf

8va - - - - -
Ky - ri - e lei - - son e - le - - i - son

This continuation of the musical score shows the vocal line continuing from measure 58. The vocal line consists of the words "Ky - ri - e" and "lei - - son" repeated. The dynamic marking "mf" and the instruction "8va" are present.

61 *richly*

Al - - le - lu Al - - le - lu Al - - le -
richly Al - - le - lu - ia Al - - le -

This musical score page shows two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of three sharps. Measure 61 starts with eighth-note pairs followed by quarter notes. The vocal line consists of the words "Al - - le - lu" repeated. Measure 62 begins with a bass note followed by eighth-note pairs. The vocal line continues with "richly" followed by "Al - - le - lu - ia". Measure 63 begins with a bass note followed by eighth-note pairs. The vocal line continues with "Al - - le -".

65

rit.

lu!
lu!

This continuation of the musical score shows the vocal line continuing from measure 63. The vocal line consists of the words "lu!" and "lu!" repeated. The dynamic marking "rit." is present.

rit. e dim.

Ped.

The final measures of the musical score show the vocal line continuing with a dynamic marking "rit. e dim.". The vocal line consists of eighth-note pairs. The dynamic marking "Ped." is present at the end of the page.

GLORIA

By JOHN LEAVITT

With joy! ($\text{♩} = \text{ca. } 63$) [3]

SOPRANO ALTO

TENOR BASS

PIANO

SOLO (or unison tenors)

Glo - ri - a in ex - cel - sis

With joy! ($\text{♩} = \text{ca. } 63$)

8^{va}

f

with pedal

tutti

f

Glo - ri - a in ex - cel - sis

Glo - ri - a in ex - cel - sis

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9 Energetic! (♩ = ca. 63)

Energetic! (♩ = ca. 63)

12

13

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

15

Glo - ri - a in ex - cel - sis Glo - ri - a in ex - cel - sis
Glo - ri - a in ex - cel - sis

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* to be sung: glo - (o) - ri - a

39676

18

cel - sis De - o in ex - cel - sis De - o.

Et in ter - ra pax ho - mi - ni - bus

21 *mp*

Et in ter - ra pax ho - mi - ni - bus

24 *mp* 25

Et in ter - ra pax ho -

(8va)

Et in ter - ra pax ho -

(8va)

Et in ter - ra pax ho -

A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five systems of music.

System 1 (Measures 27-29): The vocal line sings "ho - mi - ni - bus" and "mi - ni - bus". The piano accompaniment features eighth-note chords.

System 2 (Measures 30-32): The vocal line sings "bo - nae" (with crescendo) and "vo - lun -". The piano accompaniment includes a dynamic instruction "cresc."

System 3 (Measures 33-35): The vocal line sings "ta - tis." The piano accompaniment includes dynamics "f" and "mf". The vocal line continues with "Lau - da - mus te Be - ne -".

System 4 (Measures 36-38): The vocal line continues with "Lau - da - mus te Be - ne -". The piano accompaniment features eighth-note chords with dynamic "f".

System 5 (Measures 39-41): The vocal line continues with "Lau - da - mus te Be - ne -". The piano accompaniment features eighth-note chords with dynamic "mf".

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36

di - ci - mus te Lau - da - mus te A - do -
mf

Lau - da - mus te Be - ne - di - ci - mus te

8va

38 2

ra - mus te Lau - da - mus Glo - ri - fi - ca - mus
Lau - da - mus te A - do - ra - mus te Glo - ri - fi - ca - mus

8va

41

te.
te.
(8va)-1

rit.

rit. e dim.

39676

45 Cantabile ($\text{♩} = \text{ca. } 48$)

SOLO BARITONE (or unison men)
mp

Gra - ti - as a - gi - mus ti - bi

Cantabile ($\text{♩} = \text{ca. } 48$)
8va

47

SOLO MEZZO
(or unison women)
mf

Gra - ti - as a - gi - mus

*prop - ter mag - nam glo - ri - am tu - am Gra - ti -

(8va)

50

bi *prop - ter mag - nam tu - am

as Gra - ti - as

* to be sung: pro - (o) - (o) - pter

53 Energetic! ($\text{♩} = \text{ca. } 63$)

Glo-ri - a — Glo-ri - a
tutti **p** > glo-ri - am — glo-ri - am. Glo - ri - a De - o
Glo-ri - a — Glo-ri - a De - o

Energetic! ($\text{♩} = \text{ca. } 63$)

p 2 2 2 2

56 57
Glo-ri - a De - o { Glo-ri - a Glo-ri - a — Glo-ri - a } Glo - ri - a Glo - ri - a
Glo-ri - a — Glo-ri - a
mf > mf > mf > mf >

mf 2 2 cresc.

59

60 *f brightly*

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

f brightly

15ma -

Glo - ri - a in ex - cel sis

2

Glo - ri - a in ex - cel sis

Glo - ri - a in ex - cel sis

2

Glo - ri - a De - o

15ma -

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

15ma -

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62

64

39676

66

Glo - ri - a Glo - ri - a De - o. *mp*

Et in ter - ra

68

(ALTO)

mp

pax ho mi ni - bus

72

pax in

Et in ter - ra pax ho - mi - ni - bus

8^{vb}

39676

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83

Musical score for organ and choir. The top staff shows the organ's bass line in bass clef, with a dynamic marking of *tutti f*. The lyrics "cel - sis Glo - ri - a in ex - cel - sis" are written below the notes. The bottom staff shows the organ's upper manual in treble clef, with dynamics *(8va)* and *8va*, and the pedal part in bass clef. The lyrics "Ped." are written below the pedal notes. A large red diagonal watermark "only has" is overlaid across the page.

86

7

Glo - ri - a De - o Glo - ri

Energetic! (♩ = ca. 63)

fp cresc

Energetic! (♩ = ca. 63)

6

89

1

1

10

2

1

1

1

1

1

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CREDO

By JOHN LEAVITT

Chant-like ($\text{♩} = \text{ca. } 54$)

SOPRANO
ALTO

TENOR
BASS

PIANO

Chant-like ($\text{♩} = \text{ca. } 54$)

p

Cre - do in u - num De um

mf

8va

8vb

ped.

let ring until completely decayed

mp

Cre - do in u - num De - um

mf

Cre - do in u - num De - um

mp

Pa -

5

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9 trem om - ni - po - ten - tem fac - to - rem coe - li et ter -
(Oo)

12 rae SOPRANO only
et in Do - mi - num Je - sum Chris - tum

16 ALTO only
Et in Spi - ri - tum Sanc -
Fi - li - um De - i un - i - gen - i - tum

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39676

A musical score for orchestra and choir, featuring two staves. The top staff uses soprano and alto voices, while the bottom staff uses bass and tenor voices. The score includes dynamic markings like *mf*, *f*, and *p*, and tempo markings like *8va* and *8vb*. The vocal parts sing Latin liturgical text. A large red watermark reading "preview use requires purchase only" is diagonally across the page.

19

tum Do - mi - num et vi - vi - fi - can - tem.

22 *tutti*

Cre - do in u - num De um Cre - do in u - num

25

De um Cre - do in u - num De - um

28 SOLO I (*Soprano*) Pa - trem om - ni - po - ten - tem.

SOLO II (*Alto*) Et in Je - sum Chris -

SOLO III (*Tenor*)

mp

mp sotto voce

A men. (close to n)

mp sotto voce

poco rit.

8va

Ped.

31

tum. (close to m)

mp

Et in Spi ri - tum Sanc - tum. (close to m)

poco rit.

(8va)

poco rit.

p

8vb

39676 *

SANCTUS

By JOHN LEAVITT

Bell-like ($\text{♩} = \text{ca. } 120$)

SOPRANO
ALTO

TENOR
BASS

PIANO

p

Sanc - tus Do - mi - nus

p

Sanc - tus

mf

p

Led.

15^{ma}

3

4

De - us Do - mi - pus De - us Sa - ba - oth!

3

(15^{ma})

f

Led.

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8

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Sanc - tus }
Do - mi - nus De - us
Do - mi - nus

p

3

3

15^{ma}

p

3

11

De - us Sa - ba - oth

f

Ped.

Brightly (♩ = ca. 138)

Brightly (♩ = ca. 138)

mf

Ped.

sim.

16 *mf*

Ho - san - na Ho - san - na De - o Ho - san - na in ex -

cel - sis! Ho - san - na Ho - san - na De - o

Ho - san - na Ho - san - na

22 Ho - san - na in ex - cel - sis!

Ped. *Ped.* *sim.*

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[24] *(mf)*

Be - ne-dic - tus Be - ne-dic - tus qui ve - nit _____ In
(mf)

mp **6**
8

(mf)

mp **6**
8

Ped.

poco dim.

[28]

no - mi - ne Do - mi - ne *cresc.*
 no - mi - ne Do - mi - ne *cresc.*
 no - mi - ne Do - mi - ne

mp

Ped. *sim.*

cresc.

31

De - i De - i. *dim.* **2nd time to Coda (p. 33) ⊕**

dim.

sim. **2nd time to Coda (p. 33) ⊕**

dim.

Ped.

34

Sanc *p* - tus — Sanc - tus Sanc - tus —

36

Do-mi-nus De - us Sanc - tus Sanc -

37

p

38

tus Sanc - tus — Do-mi-nus De - us

10
8

3

10
8

10
8

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40

(ALTO) *mf* *tutti mf*

Ple - ni sunt coe - li et ter - ra Glo - ri - a Glo - ri - a tu - a

(BASS) *mf* *tutti mf*

Ple - ni sunt coe - li et ter - ra Glo - ri - a Glo - ri - a tu - a

mf

no pedal

42 *Glo cresc.*

- ri - a!

Ple - ni sunt coe - li et ter - ra *Glo - ri - a* *Glo - ri - a* *tu - a!*

Glo cresc.

Ple - ni sunt coe - li et ter - ra *Glo - ri - a* *Glo - ri - a* *tu - a!*

cresc.

Ped. *sim.* *V.*

44

sub. p

Led.

47 *p*

Ho - san - na Ho - san - na De - o Ho - san - na in ex -

50 cel - sis! { Ho - san - na Ho - san - na De - o
Ho - san - na Ho - san - na Ho - san - na De - o

53 Ho - san - na in ex - cel - sis! Ho - san - na Ho -

55 *f*

Ho - san - na sim.

no pedal

mf

mf

f

f

*P*review *use* *Requires* *Purchase*

56

san - na De - o Ho - san - na in ex - cel - sis!

59 Ho - san - na Ho - san - na De - o
Ho - san - na Ho - san - na Ho - san - na De - o
Ho - san - na Ho - san - na Ho - san - na

Ped. sim.

61 Ho - san - na in ex - cel - sis!

D.S. al Coda (p. 28)

D.S. al Coda (p. 28)

63 Coda

p

Sanc - tus

p

Sanc - tus

Coda

p

Ped.

65

Sanc - tus

Sanc - tus

Sanc - tus

p

Ped.

67

mf cresc.

Do - mi - nus De - us

Do - mi - nus De - us

Do - mi - nus De - us

mf cresc.

Do - mi - nus De - us

mf cresc.

Do - mi - nus De - us

mf

cresc.

sim.

sim.

Ped.

70

Sa - ba- oth! }
oth!

71 (ALTO)

Ple - ni sunt coe - li et ter - ra
(BASS)

Sa - ba- oth!
Ple - ni sunt coe - li et ter - ra

72 no pedal *f tutti*
Ho cres. san - na

Glo - ri - a Glo - ri - a tu - a (Ho - san - na in ex - cel - sis
f tutti Ho - san - na in ex - cel - sis
Glo - ri - a Glo - ri - a tu - a Ho - san - na in ex - cel - sis

cresc.
Ho san - na in ex - cel - sis

74 Ho - san - na De - o!
Ho - san - na in ex - cel - sis De - o!
Ho - san - na in ex - cel - sis De - o!
Ho - san - na in ex - cel - sis De - o!

ff

ff

ff

ff

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AGNUS DEI

By JOHN LEAVITT

Andante espressivo ($\text{♩} = \text{ca. } 72$)

SOPRANO
ALTO

TENOR
BASS

PIANO

mf
with pedal

4 SOLO (or all SOPRANO) 5 *mf*

Ag - nus De - i

mp

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Musical score page 7. The music is in common time, key signature is A major (no sharps or flats). The vocal line starts with "Ag - nus De - i qui tol - lis pec-ca - ta ___". The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand. Measure 7 ends with a fermata over the vocal line.



Musical score page 10. The music continues in common time, key signature is A major. The vocal line starts with "mun di mi - se - re - re ___ no - bis ___". The piano accompaniment features sustained notes and eighth-note chords. Measures 10 through 13 are shown, ending with a repeat sign and a forte dynamic.

13

(end solo)

A - men A - men.

mi - se - re - re no - bis.

mf

17

20

mf

Ag - nus

39676

21

qui
De - i Ag - nus De - i
Ag - nus
tol - lis pec - ca - ta mun - di mi - se - re - re
Ag - nus De - i Ag - nus
Ag - nus De - i Ag - nus
24
Ag - nus De - i Ag - nus
27

no - lis *mp*
De - i A - men *mp*
De - i mi - se - re - re

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Musical score for orchestra and choir, page 33, measures 28-29. The score consists of three staves: soprano, alto, and bass. The vocal parts sing "De - i Ag - nus De - i qui". The bass staff contains a prominent bassoon line. Measure 29 begins with a dynamic *p*, followed by *mf*. The bassoon has a sustained note at the start of measure 29.

36

tol - lis pec - ca - ta mun - di do - na no - bis

tol - lis pec - ca - ta mun - di do - na no - bis

tol - lis pec - ca - ta mun - di do - na no - bis

f

no - bis.

dim.

33

De - i Ag - nus De - i qui

mf

f

p

mf

36 tol - lis pec - ca - ta mun di do - na no - bis

tol lis pec - ca - ta mun di do - na no - bis

39 pa - cem A - men *mp*
do - na no - bis pa - cem do - na no - bis
pa - cem A - men

42 A - men. *dim.*
pa - cem. *dim.*
A - men.

45 *a tempo* *p* 8 8
men.
freely *p a tempo* *ped.* 8va -

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