

# MISSA FESTIVA

By  
John Leavitt

*Revised Edition*

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SATB (39676)  
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## 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 conscribe 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 (Dei).

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 (♩ = ca. 80)

SOPRANO  
ALTO

BARITONE

Cantabile (♩ = ca. 80)

PIANO

*mp*

*with pedal*

5

*mp*

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

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9

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

Piano accompaniment for the first system.

13

Ky - ri - e e - lei - son e - 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* *mf*

Chris - te Chris - te e - le - i - son  
*mf*

21

*p*

Oo

*mp*

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

*mp*

25

*mp cresc.*

Chris - te e - le - i - son!

*cresc.*

Chris - te le - i son!

*f*

Chris - te le - i son!

*cresc.*

*f*

29

31

*mf*

Oo

*mf*

Oo

*mf*

33

35 *richly*

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

This system contains measures 33 through 36. It features a vocal line with lyrics and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *richly*. The lyrics are "Al - le - lu" on the first line and "Al - le - lu - ia" on the second line. The piano part provides harmonic support with chords and moving lines.

37

Al - le - lu Al - le - lu!  
Al Al - le - lu.

This system contains measures 37 through 40. The vocal line continues with the lyrics "Al - le - lu Al - le - lu!" and "Al Al - le - lu.". The piano accompaniment continues with chords and moving lines. The key signature remains three sharps.

41

Oo  
*mp*  
*mf (solo)*

This system contains measures 41 through 44. The vocal line begins with "Oo" and is marked *mp*. The piano accompaniment is marked *mf (solo)*. The key signature remains three sharps.

45 *cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *dim.* (end solo)

49

*mp*

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

*mp*

53

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



57

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

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

*mf*  
8<sup>va</sup>

61

*richly*  
Al - le - lu Al - le - lu Al - le -

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

*richly*

65

*rit.*  
lu!

*rit. e dim.*  
lu!

*rit. e dim.*

*Red.*

# GLORIA

By JOHN LEAVITT

With joy! (♩ = ca. 63)

SOPRANO  
ALTO

BARITONE

PIANO

*f*

*8va*

with pedal

**3** SOLO (or unison sopranos)

*f*

Glo - ri - a in ex - cel - sis

*tutti*

*f*

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

*f*

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9 Energetic! (♩ = ca. 63)

Musical notation for measures 9-11. The vocal line (treble clef) has a long note with a fermata over it, with the word "sis!" written below. The piano accompaniment (bass clef) has a long note with a fermata over it. The tempo is marked "Energetic! (♩ = ca. 63)".

Energetic! (♩ = ca. 63)

Musical notation for measures 12-14. The piano accompaniment (bass clef) features a rhythmic pattern of eighth notes. The tempo is marked "Energetic! (♩ = ca. 63)".

12

13

Musical notation for measures 12-14. The vocal line (treble clef) has the lyrics "\*Glo - ri - a in ex - cel - sis De - o". The piano accompaniment (bass clef) has a rhythmic pattern of eighth notes.

15

Musical notation for measures 15-17. The vocal line (treble clef) has the lyrics "Glo - ri - a in ex - cel - sis Glo - ri - a in ex -". The piano accompaniment (bass clef) has a rhythmic pattern of eighth notes.

Glo - ri - a in ex - cel - sis

Musical notation for measures 18-20. The piano accompaniment (bass clef) has a rhythmic pattern of eighth notes.

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

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

*mp*

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

*mp* *gva*

*mp*

Et in - ter - ra pax ho -

*(gva)*

27

ho - mi - ni - bus

mi - ni - bus

8va

30

*cresc.*

bo - nae vo - lun -

*cresc.*

Ped.

33

35 Lau - da - mus te Be - ne -

ta tis.

*f*

*mf*

8va

*f*

*mf*

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

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

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

*8va*

38 ra - mus te Lau - da - mus Glo - ri - fi - ca - mus

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

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

*8va*

41 te. *rit.*

te.

te.

*(8va)*

*rit. e dim.*

44

45 Cantabile (♩. = ca. 48)

*opt. SOLO*  
*mp*

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

**Cantabile** (♩. = ca. 48)  
8va  
*mp*

47

49 *opt. SOLO*

*mf*

Gra - ti - as a - gi - mus

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

(8va)

*mf*

50

ti bi \*prop - ter mag - nam tu - am

as Gra - ti - as

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

53 Energetic! (♩ = ca. 63)

tutti ALTOS *p*

glo - ri - am glo - ri - am. Glo - ri - a De - o

glo - ri - am glo - ri - am. Glo - ri - a De - o

Energetic! (♩ = ca. 63)

*p*

55 + SOP.

Glo - ri - a Glo - ri - a

*mp*

Glo - ri - a Glo - ri - a Glo - ri - a De - o

*mp*

57

Glo - ri - a Glo - ri - a

*mf*

*cresc.*

Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a Glo - ri - a

Glo - ri - a Glo - ri - a

*mf* *cresc.*

*mf* *cresc.*



59

60

*f* brightly

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

*f* brightly

62

Glo - ri - a in ex - cel - sis

64

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

65

cel - sis\_ De - o Glo - ri - a Glo - ri - a De - o.

(15<sup>ma</sup>)

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68

*mp*

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

*mp*

71

72

*mp*

Et in ter - ra pax ho -

Et in ter - ra pax

74

mi - ni - bus

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

mi - ni - bus ho - mi - ni - bus

8<sup>vb</sup>-----|

8<sup>vb</sup>-----|

8<sup>vb</sup>-----|

77

78

*cresc.*

bo - nae vo - lun -

*cresc.*

*cresc.*

80

**Maestoso** (♩ = ca. 63)

82 SOPRANOS

ta - tis. Glo - ri - a in ex -

**Maestoso** (♩ = ca. 63)

8va

*f*

8va

8vb

Ped.

83

*f tutti*

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

(8va)

8va

Ped.

Ped.

Energetic! (♩ = ca. 63)

*fp cresc.*

86

Glo - ri - a De - o Glo - ri - a!

*f* *fp cresc.*

Energetic! (♩ = ca. 63)

*ff*8<sup>va</sup>

*ff*

8<sup>va</sup>

89

Ped.

8<sup>va</sup> 1

8<sup>va</sup> 1

# CREDO

By JOHN LEAVITT

Chant-like (♩ = ca. 54)

SOPRANO  
ALTO

BARITONE

PIANO

*p*

Cre - do in u - num De - um

Chant-like (♩ = ca. 54)

*mf*

*8va*

*8vb*

*Red.*  
(let ring until completely decayed)

5 *mp* *mf* *mp* Pa -

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

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9 trem om - ni - po - ten - tem \_\_\_\_\_ fac - to - rem coe - li et ter -

*mp*  
(Oo)

*mp*  
Ped.

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

*Oo*

16 Fi - li-um De - i un - i - gen - i - tum

ALTO only  
*mp*

Et in Spi - ri - tum Sanc -

*mp*

*Oo*

19

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

*mf*  
Ped.  
(let ring until completely decayed)  
8va

22

*tutti*  
*mf*

Cre - do in u - num De - um Cre - do in u - num  
8vb

25

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

28

Pa - trem om - ni - po - ten - tem.

SOLO I

*mp*

SOLO II

*mp*

Et in Je - sum Chris -

SOLO III

*mp* sotto voce

A - men.

(close to n)

*mp* sotto voce

*8va*

*mp*

*Ped.*

31

*poco rit.*

tum.

(close to m)

*mp*

Et in Spi - ri - tum Sanc - tum.

(close to m)

*poco rit.*

(*8va*)

*poco rit.*

*p*

*8vb*



# SANCTUS

By JOHN LEAVITT

Bell-like (♩ = ca. 120)

SOPRANO ALTO

BARITONE

PIANO

*p* Sanc - tus

*p* Sanc - tus

*mf*

*p*

*f*

Do - mi - nus

Sanc - tus

15<sup>ma</sup>

Ped.

4

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

Ped.

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8

Sanc - tus

*p*

Sanc - tus

Do - mi - nus De - us Do - mi - nus

*p*

Sanc - tus

15<sup>ma</sup>

11

De - us Sa - ba - oth!

*f*

*Ped.*

14

Brightly (♩ = ca. 138)

*mf*

*Ped.*

*sim.*

16

*mf*

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

19

20

cel - sis!

*mf*

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

Ho - san - na Ho - san - na

Ped.

Po

*sim.*

22

Ho san - na in ex - cel - sis!

Ped.

24 *(mf)* *mp*

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

*(mf)* *poco dim.*

28 Do - mi - ne *cresc.*

no - mi - ne *mp* Do - mi - ne De i *cresc.*

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

*mp* *cresc.*

31 *dim.* 2nd time to Coda (p. 33)

De - i De - i. *dim.*

*sim.* 2nd time to Coda (p. 33)

*dim.*

*Ped.*

34

*p*

Sanc - tus      Sanc - tus      Sanc - tus

*p*

*Ped.*      *sim.*

36

37

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

*p*

*sim.*

38

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

*p*

*sim.*

40

(ALTO)

*mf* tutti

*mf*

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

*mf*

*mf*

no pedal

42

Glo - ri - a!

Glo - ri - a!

*cresc.*

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

*cresc.*

*cresc.*

*ped.* *sim.*

44

4/4

*sub. p*

*ped.*

47

*p*

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

*p*

no pedal

51

50

cel - sis!

*mf*

Ho - san - na Ho - san - na

*mf*

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

55

53

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

*f*

Ho - san - na Ho -

*f*

Ped.

Ped.

sim.

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

61

D.S. al Coda (p. 28)

Ho san - na in ex - cel - sis!

D.S. al Coda (p. 28)



63 Coda

Sanc - tus

*p*

Sanc - tus

*p*

Sanc - tus

Coda

*p*

*Red.*

65

Sanc - tus

Sanc - tus

Sanc - tus

67

*mf cresc.*

Do - mi - nus De - us

Do - mi - nus De - us

Sa - ba -

*mf cresc.*

Do - mi - nus De - us

*mf*

*cresc.*

*Red.* *sim.*

70 Sa - ba-oth!

71 (ALTO)

oth!

Ple - ni sunt coe - li et ter - ra

Sa - ba-oth!

*f*

*f*

no pedal

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

*cresc.*

*cresc.*

*Ped.* *sim.*

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

*ff*

*ff*

*gliss.*

*ff*

*Ped.*

# AGNUS DEI

By JOHN LEAVITT

Andante espressivo (♩ = ca. 72)

SOPRANO  
ALTO

BARITONE

PIANO

Andante espressivo (♩ = ca. 72)

*mf*

*with pedal*

4 SOLO (or all SOPRANOS)

5

Ag nus De - i

*mp*

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

*mp*  
Oo

*mp*

mun - di mi - se - re - re no - bis

13

(end solo)

Musical score for measures 13-16. The system includes a vocal line, a piano accompaniment, and a bass line. The vocal line has lyrics: "A - men A - men." and "mi - se - re - re no - bis." The piano accompaniment features chords and melodic lines in both hands. The bass line provides a harmonic foundation. A large red watermark "Preview Only" is overlaid diagonally across the page.

17

20

*mf*

Ag - nus

Musical score for measures 17-20. The system includes a vocal line, a piano accompaniment, and a bass line. The vocal line has lyrics: "Ag - nus". The piano accompaniment features chords and melodic lines in both hands. The bass line provides a harmonic foundation. A large red watermark "Preview Only" is overlaid diagonally across the page.

21

qui

De - i Ag - nus De - i

*mf*

Ag - nus De - i

24

tol - lis pec - ca - ta mun - dani - se - re - re

Ag - nus De - i Ag - nus

Ag - nus De - i Ag - nus

27

no - bis

*mp*

De - i A - men

*mp*

De - i mi - se - re - re

*mp*

30 *dim.* 32 *p*

A - men. Ag - nus

*dim.* *p*

no - bis.

33 *mf* *f*

De - i Ag - nus De - i qui

*mf* *f*

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

tol lis pec - ca - ta mun - di

*f*

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

do - na no - bis A - men *mp*

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

*mf* *ten.*

45 *a tempo*  
*p* A - men. *p*

*freely* *p a tempo* *8va*  
*Red.*

