

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 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)

PART I

PART II

PIANO

mp

with pedal

5

mp

Ky - ri - e e - lei - son e - lei - son

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9

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

13

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

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

cresc.

17

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

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

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!

cresc.

f

f

29

31 *mf*

Oo

mf

33

35 *richly*

Al - le - lu
mf richly
Al - le - lu
richly

This system contains measures 33 through 35. It features three staves: a vocal line, a piano accompaniment line, and a grand staff. The key signature is three sharps (F#, C#, G#). The vocal line begins with a long note on measure 33, followed by a melodic line in measure 34 and a final note in measure 35. The piano accompaniment provides harmonic support with chords and moving lines. A large red watermark is overlaid diagonally across the page.

37

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

This system contains measures 37 through 40. It features three staves: a vocal line, a piano accompaniment line, and a grand staff. The key signature is three sharps. The vocal line has two lines of lyrics, with the first line ending in an exclamation point. The piano accompaniment continues with harmonic support. A large red watermark is overlaid diagonally across the page.

41

mp
Oo
mp
Oo
mf (solo)

This system contains measures 41 through 44. It features three staves: a vocal line, a piano accompaniment line, and a grand staff. The key signature is three sharps. The vocal line consists of two lines of 'Oo' notes, with the first line marked *mp* and the second line also marked *mp*. The piano accompaniment is marked *mf (solo)* and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A large red watermark is overlaid diagonally across the page.

45

Musical score for measures 45-48. The score is in treble clef with a key signature of three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4 and B4, then a dotted half note C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand. Dynamics include *cresc.* and *dim.*. A large red watermark 'Preview Only' is overlaid on the score.

49

Musical score for measures 49-52. The score is in treble clef with a key signature of three sharps. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Ky - ri - e e - lei - son e - le - i - son". The piano accompaniment provides harmonic support. Dynamics include *mp*. A large red watermark 'Preview Only' is overlaid on the score.

53

Musical score for measures 53-56. The score is in treble clef with a key signature of three sharps. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Ky - ri - e e - lei - son e - le - i - son". The piano accompaniment continues with a similar pattern. Dynamics include *mp*. A large red watermark 'Preview Only' is overlaid on the score.

57

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

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

mf
8^{va}

61

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

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

richly

65

rit.

lu!

lu!

rit. e dim.

Red.

GLORIA

By JOHN LEAVITT

With joy! (♩ = ca. 63)

3 *opt. SOLO*
f

PART I

PART II

PIANO

gza

f

with pedal

5

f

Glo - ri - a in ex - cel - sis

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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9 Energetic! (♩ = ca. 63)

sis! _____

sis! _____

Energetic! (♩ = ca. 63)

12

13

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

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

15

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

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

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

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

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

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

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

mp

Et in ter - ra pax ho -

Et in ter - ra pax ho -

(8va)

27

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

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

8va

30

cresc. bo - nae vo - lun -

cresc. bo - nae vo - lun -

cresc.

Red.

33

f ta - tis. Lau - da - mus te Be - ne -

f ta - tis.

mf

35 *mf*

8va

f *mf*

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

mf

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

8va

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

te.

te.

rit.

(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)

p tutti

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

Energetic! (♩ = ca. 63)

p

55

mp tutti

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

57

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

59

60

f brightly

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

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

f brightly

f brightly

15^{ma}

62

64

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

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

2

15^{ma}

15^{ma}

65

cel - sis_ De - o Glo - ri - a Glo - ri - a De - o.

cel - sis_ De - o Glo - ri - a Glo - ri - a De - o.

(15^{ma})

68

mp

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

mp

71

72

mp

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

74

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

8^{vb}

8^{vb}

8^{vb}

77

78

cresc.

bo - nae vo - lun -

cresc.

bo - nae vo - lun -

cresc.

80

Maestoso (♩ = ca. 63)

82

opt. SOLO

Ped.

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

ta - tis.

Maestoso (♩ = ca. 63)

8va

8va

f

8va

f

8va

Ped.

83

cel - sis

f

Glo - ri - a in ex - cel - sis

(8va)

8va

Ped.

Ped.

Energetic! (♩ = ca. 63)

fp cresc.

86

f tutti

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

fp cresc.

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

Energetic! (♩ = ca. 63)

ff

89

CREDO

By JOHN LEAVITT

Chant-like (♩ = ca. 54)

PART I

PART II

p

p

Cre - do in u - num De - um

Cre - do in u - num De - um

PIANO

mf

8^{va}

mf

8^{va}

ped.
(let ring until completely decayed)

5

mp

mf

mp

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

mp

mf

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

4/4

3/4

3/4

3/4

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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

Et in Spi - ri - tum Sanc -

19

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

mf
Red
 (let ring until completely decayed)

22

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

8^{vb}

25

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

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

A - men. (close to n)

8va

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)

PART I

p

Sanc - tus Sanc - tus Do - mi - nus

PART II

p

Sanc - tus Do - mi - nus

PIANO

mf

p

15^{ma}

Ped.

4

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

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

f

Ped.

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8

p

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

p

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

15^{ma}

p

11

De - us _____ Sa - ba-oth!

De - us _____ Sa - ba-oth.

f

Ped.

14

Brightly (♩ = ca. 138)

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!

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

mf

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

Ped.

sim.

22

Ho san - na in ex - cel - sis!

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

Ped.

24

(mf) *mp*

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

(mf) *mp*

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

(mf) *poco dim.*

Ped. Ped.

28

cresc.

no - mi - ne Do - mi - ne De - i

cresc.

no - me ne Do - mi - ne De - i

mp *cresc.*

Ped. *sim.*

31

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

De - i De - i.

dim.

De - i De - i.

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

dim.

Ped.

34

p

Sanc - tus — Sanc - tus — Sanc - tus —

36

37

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

Sanc - tus — Sanc -

p

sim.

38

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

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

3

3

10/8

10/8

10/8

10/8

40

mf

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

mf

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

mf

no pedal

42

cresc.

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

cresc.

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

cresc.

Ped *sim.*

44

sub. p

Ped.

47 *p*

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

p

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

no pedal

50 *mf*

cel - sis! Ho - san - na Ho - san - na

mf

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

mf

53 *f*

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

f

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

f

Ped. *sim.*

56

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

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

Ped.

59

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

Ho - san - na Ho - san - na

Ped. *sim.*

61

D.S. al Coda (p. 28)

Ho san - na in ex - cel - sis!

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

D.S. al Coda (p. 28)

Ped.

63 Coda

p

Sanc - tus Sanc - tus

p

Sanc - tus

Coda

p

Ped.

65

Sanc - tus Sanc - tus

Sanc - tus

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 Sa - ba -

mf *cresc.*

Ped. *sim.*

70

71

Sa - ba-oth!

oth!

Ple - ni sunt coe - li et ter - ra

f

f

no pedal

72

Glo - ri - a Glo - ri - a tu - a Ho - san - na

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

f

cresc.

cresc.

cresc.

Ped. *sim.*

74

Ho - san - na De - o!

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

ff

ff

ff

ff

Ped.

AGNUS DEI

By JOHN LEAVITT

Andante espressivo (♩ = ca. 72)

PART I

PART II

Andante espressivo (♩ = ca. 72)

PIANO

mf
with pedal

4 SOLO (or all PART I) 5

mf
Agnus Dei

mp

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

mp
Oo

mp
Oo

Preview Only
Legal use Requires purchase

Detailed description: This block contains the musical notation for measures 7 through 9. It features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics 'Ag - nus De - i qui tol - lis pec - ca - ta' are written below the notes. The piano accompaniment consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The piano part includes chords and a melodic line. Dynamic markings 'mp' (mezzo-piano) are present. The word 'Oo' is written below the piano staves, indicating a vocalization. A large red watermark 'Preview Only' and 'Legal use Requires purchase' is overlaid diagonally across the page.

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

Preview Only
Legal use Requires purchase

Detailed description: This block contains the musical notation for measures 10 through 12. It continues the vocal line and piano accompaniment from the previous block. The lyrics 'mun - di mi - se - re - re no - bis' are written below the notes. The piano part continues with chords and a melodic line. A large red watermark 'Preview Only' and 'Legal use Requires purchase' is overlaid diagonally across the page.

13

(end solo)

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

This block contains the musical notation for measures 13 through 16. It features a vocal line with lyrics and two piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "A - men A - men. mi - se - re - re no - bis. mi - se - re - re no - bis." A large red watermark "Preview Only" is overlaid diagonally across the page.

17

20

mf

Ag - nus

This block contains the musical notation for measures 17 through 20. It features a vocal line with lyrics and two piano accompaniment staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "Ag - nus". A dynamic marking of *mf* (mezzo-forte) is present above measure 20. A large red watermark "Preview Only" is overlaid diagonally across the page.

21

De - i Ag - nus De - i qui

mf

Ag - nus De - i

24

tol - lis pec - ca - ta num - di mi - se - re - re

Ag - nus De - i Ag - nus

27

no bis A - men

mp

De - i mi - se - re - re

mp

30

32

dim. A - men. *p* Ag - nus
dim. no - bis. *p* Ag - nus

dim.

33

mf De - i Ag - nus De - i qui *f*
mf De - i Ag - nus De - i qui *f*

p *mf*

36

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

f

39

mp

pa - cem A - men

mp

do - na no - bis pa - cem do - na no - bis

42

dim.

A - men.

dim.

pa - cem

mf

ten.

45

a tempo

p

A - men.

p

A - men.

8va

freely

p a tempo

Red.