

# MISSA FESTIVA

By  
John Leavitt

*Revised Edition*

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SATB (39676)  
SAB (39677)  
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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)

SOPRANO I  
SOPRANO II

ALTO

PIANO

Cantabile (♩ = ca. 80)

*mp*

*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 e - le - i - son

*mp* *cresc.*

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

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 - lei - i - son!

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

*f*  
Chris - te le - i - son!

*cresc.*  
*f*

29

31

*mf*  
Oo

*mf*

33

35 *richly*

Al - le - lu

*mf richly*

Al - le - lu

*richly*

37

Al - le - lu Al - le - lu!

Al - le - lu Al - le - lu!

41

*mp*

Oo

*mp*

Oo

*mf (solo)*

45

45 *cresc.* *dim.*

46 *cresc.* *dim.*

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

48

This system contains measures 45 through 48. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is three sharps (F#, C#, G#). The music is marked with *cresc.* (crescendo) and *dim.* (diminuendo). Measure 48 includes the instruction *(end solo)*.

49

49 *mp*

50 Ky - ri - e e - lei - son e - lei - i - son

51 *mp*

52

This system contains measures 49 through 52. It features four staves: two vocal staves and two piano staves. The key signature is three sharps. The music is marked with *mp* (mezzo-piano). The lyrics are: "Ky - ri - e e - lei - son e - lei - i - son".

53

53

54 Ky - ri - e e - lei - son e - lei - i - son

55

56

This system contains measures 53 through 56. It features four staves: two vocal staves and two piano staves. The key signature is three sharps. The lyrics are: "Ky - ri - e e - lei - son e - lei - i - son".



57

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

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

*8va*

*mf*

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**

SOPRANO I  
SOPRANO II

ALTO

PIANO

*f*  
*with pedal*

Glo - ri - a in ex - cel - sis

5

*f*

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

Et in ter - ra pax ho -

Et in ter - ra pax ho -

27

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

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

8va

30

bo nae vo - lun -

bo nae vo - lun -

cresc.

cresc.

cresc.

33

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

ta - tis.

mf

mf

8va

f

mf

2

2

2

2

2

Ped.

36

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

*mf*

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

8<sup>va</sup>

38

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

2

8<sup>va</sup>

41

te.

te.

(8<sup>va</sup>)

*rit.*

*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

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

*mp*

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

*mf*

*cresc.*



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<sup>ma</sup>

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<sup>ma</sup>

15<sup>ma</sup>

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<sup>ma</sup>)

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

8<sup>vb</sup>

8<sup>vb</sup>

8<sup>vb</sup>

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

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

77

78

*cresc.*

bo - nae vo - lun -

*cresc.*

bo - nae vo - lun -

*cresc.*

80

**Maestoso** (♩ = ca. 63)

82 *opt. SOLO*

*f*

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

ta - tis.

**Maestoso** (♩ = ca. 63)

8va

*f*

8va

8vb

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)

SOPRANO I  
SOPRANO II

ALTO

PIANO

*p*

Cre - do in u - num De - um

Cre - do in u - num De - um

Chant-like (♩ = ca. 54)

*mf*

Ped. (let ring until completely decayed)

8<sup>va</sup>

8<sup>va</sup>

5

*mp*

*mf*

SOPRANO II

*mp*

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

*Led.*

12

SOPRANO I

*mp*

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*

*8va*

*Let ring until completely decayed*

22

*tutti**mf*

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

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

*mf*

*8vb*

25

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

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

*f*

*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*

A - men. \_\_\_\_\_ (close to n)

8<sup>va</sup>

Ped.

31

*poco rit.*

tum. \_\_\_\_\_ (close to m)

*mp*

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

*poco rit.*

(8<sup>va</sup>)

*poco rit.*

8<sup>va</sup>



# SANCTUS

By JOHN LEAVITT

**Bell-like** (♩ = ca. 120)

SOPRANO I  
SOPRANO II

ALTO

PIANO

*p* Sanc - tus Do-mi-nus

*p* Sanc - tus Do-mi-nus

*mf* *p* *15<sup>ma</sup>*

*f*

*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

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

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

15<sup>ma</sup>

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 -

*mf*

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

20

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

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

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

*Red.* *sim.*

22

Ho san - na in ex - cel - sis!

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

*Ped.*

24 *(mf)*

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

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

*(mf)* *poco dim.*

Ped.

28 *mp* no - mi - ne *cresc.*

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

no - mi - ne De - i

*mp* *cresc.*

Ped.

31 *dim.* 2nd time to Coda (p. 33) Ⓢ

De - i De - i.

*dim.*

De i De - i.

*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 -

Sanc - tus — Sanc -

*p*

*sim.*

38

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

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

*3*

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 -

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

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

*mf*

53 *f*

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

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

*f*

*Ped.* *sim.*

*Ped.*

56

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

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

*8va*

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

Ho - san - na Ho - san - na

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

*Ped.*

*sim.*

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

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

*D.S. al Coda (p. 28)*

*8va*

*Ped.*



63 Coda

Sanc - tus

*p*

Sanc - tus

*p*

Sanc - tus

Coda

*p*

Ped.

65

Sanc - tus

Sanc - tus

Sanc - tus

6/8

67

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

*mf cresc.*

*mf cresc.*

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

*mf cresc.*

Do - mi - nus De - us

*mf*

*cresc.*

Ped. *sim.*

70 Sa - ba-oth!

71

oth!

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

*f*

*f*

no pedal

72 *f* Glo - ri - a Glo - ri - a tu - a Ho - san - na *cresc.*

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! *ff*

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

*ff*

*ff*

*Ped.*

# AGNUS DEI

By JOHN LEAVITT

Andante espressivo (♩ = ca. 72)

SOPRANO I  
SOPRANO II

ALTO

PIANO

*mf*

*with pedal*

4

SOLO (or all SOPRANO I) 5

*mf*

Ag nus De - i

*mp*

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7

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

*mp*

Oo

*mp*

Oo

10

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

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 and a piano accompaniment. The vocal line has lyrics: "A - men A - men." on the first line, "mi - se - re - re no - bis." on the second line, and "mi - se - re - re no - bis." on the third line. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines.

17

20

*mf*

Ag - nus

Ag - nus

This block contains the musical notation for measures 17 through 20. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Ag - nus" on the first line. The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines. A dynamic marking of *mf* is present above the vocal line at measure 20.

21

qui

De - i Ag - nus De - i

*mf*

Ag - nus De - i

24

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

Ag - nus De - i Ag - nus

Ag - nus De - i Ag - nus

27

no - bis

*mp*

De - A - men

*mp*

De - i mi - se - re - re

*mp*

30 *dim.* 32 *p*

A - men. Ag - nus

*dim.* *p*

no - bis. Ag - nus

*dim.*

33 *mf* *f*

De - i Ag - nus De - i qui

*mf* *f*

De - i Ag - nus De - i qui

*p* *mf*

36

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

tol lis pec - ca - ta mun - di

tol - lis pec - ca - ta mun - di

*f*

39 pa - cem — A - men *mp*

do - na no - bis pa - cem *mp*

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

42 A - men. *dim.*

pa - cem. *dim.*

A - men.

*mf* *ten.*

45 *a tempo*

*p*

A - men.

*p*

A - men.

*8va*

*freely* *p a tempo*

*Red.*