

39. Festum nunc celebre

Geystliche gesangk-Buchleyn, Wittenberg 1525

Johann Walter (1496-1570)

Transposed a fourth up

Discantus

Altus

Vagans

Tenor

Bassus

Fe - stum nunc ce - le - bre - fe - stum nunc ce -

Fe - stum nunc ce - - - le -

Fe - stum nunc ce - - - le -

Fe - stum nunc

Fe - stum nunc ce - le -

10

le - - - bre ce - - - le - bre ma - gna - que gau -

- le - bre - - - ce - le - - bre ma - gna - que -

bre ce - - - - - le - bre ma - gna - - - -

- ce - - - le - - - bre ma -

bre ce - le - - - - - - - - bre ma - gna - que - gau -

20

di - - - - a com - pel lunt a -

- gau - - - di - a com - pel - - - lunt a - ni -

que gau - - - di - - - a com - pel lunt a - ni -

gna - que - gau - - - di - a com - pel - lunt

- - - - di - a com - pel - - - lunt com -

30

ni - mos car - mi - na pro - me - re
 mos car - mi - na pro - me - re pro - me -
 mos car - mi - na pro - me - re cum Chri -
 a - ni - mos car - mi - na pro - me - re
 pel - lunt a - ni mos car - mi - na pro - me - re cum

40

cum Chri - stus so - li -
 re cum Chri - stus Chri - stus so -
 stus so - li - um scan -
 cum Chri - stus so - li -
 Chri - stus so - li - um so -

50

um scan - scan -
 li - um scan - dit scan -
 dit scan - dit scan -
 um scan - ar - du -
 li - um scan -

60

- dit ad arduum
 - - - - dit ad arduum coe -
 - - - - um coe -
 dit ad arduum ad arduum coe -
 dit ad arduum ad arduum coe -

70

coe - lo - rum pi - us ar - bi - ter.
 lo - rum pi - us ar - bi - ter pi - us ar - bi - ter.
 lo - rum pi - us pi - us ar - bi - ter.
 - lo - rum pi - us ar - bi - ter.
 lo - rum pi - us ar - bi - ter ar - bi - ter.

Festum nunc celebre magnaue gaudia
 compellunt animos carmina promere
 cum Christus solium scandit ad arduum
 coelorum pius arbiter.

*Now the feast-day renowned, plenteous in joy, doth move
 Swelling hearts to resound, mouths their anthems to prove;
 When o'er summits unknown up to the peerless throne
 Passed our Advocate Christ alone.*

Translation by Matthew Carver:

https://www1.cpd1.org/wiki/index.php/Festum_nunc_celebre

Critical notes

This score is a modern edition of an five-part setting of the song “Festum nunc celebre” by the German composer Johann Walter (1496–1570), one of the first composers of music for Lutheran liturgy. Walter edited the first Protestant hymnal for choir, *Eyn geystlich Gesangk Buchleyn*, in Wittenberg in 1524, with a foreword by Martin Luther himself; and for the German-language *Deutsche Messe* produced in 1527. He served as cantor in Torgau, later as court composer in Desden and returned to Torgau in 1554,

The sources of this edition are 4 collections by Johann Walter:

ORIG1 *Eyn geystlich Gesangk Buchleyn* published as five part books: *Discantus*, *Vagans*, *Altus*, *Tenor* and *Bassus* (D, V, A, T, B), printed in Wittenberg 1525 by Peter Schöffer (ca.1475–1547) as a reprint of the first edition from 1524.

ORIG2 *Wittenbergisch Gesangbüchli* published as five part books: *Discantus*, *Vagans*, *Altus*, *Tenor* and *Bassus* (D, V, A, T, B), printed in Strasbourg 1537 by Peter Schöffer (ca.1475–1547) and Mathias Apiarius (ca.1500-1554) as a rectified and expanded version of the first edition.



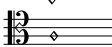
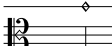

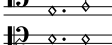
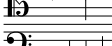
ORIG3 *Wittenbergisch deudsch Geistlich Gesangbüchleyn* published as five part books: *Discantus*, *Vagans*, *Altus*, *Tenor* and *Bassus* (D, V, A, T, B), printed in Wittenberg 1544 by Georg Rhau (1488–1548) as a rectified and expanded version of the 1537 edition.

ORIG4 *Wittenbergisch deudsch Geistlich Gesangbüchleyn* published as five part books: *Discantus*, *Vagans*, *Altus*, *Tenor* and *Bassus* (D, V, A, T, B), printed in Wittenberg 1551 by the heirs of Georg Rhau (1488–1548) as a rectified and expanded version of the 1544 edition.

The latin text is an ascension hymn written by Rabanus Maurus (ca.776–856). The motives of Walter’s composition are based on a Gregorian chant used for this hymn.

Note values have been halved.

The underlaid text in *ORIG1* is not always unambiguously coupled with the notes. Besides the placement of the text varies between the editions *ORIG1* – *ORIG4*. So the placement of text in this edition is to some extent the editor’s decision.

Bar No.	Part	Note No.	Comment
8	Bassus		in <i>ORIG1</i> , corrected in <i>ORIG2</i> – <i>ORIG4</i> .
25	Vagans		in in <i>ORIG3</i> – <i>ORIG4</i> .
29	Vagans		in <i>ORIG1</i> – <i>ORIG2</i> , corrected in <i>ORIG3</i> – <i>ORIG4</i> .
49	Vagans		in <i>ORIG1</i> ,  in <i>ORIG3</i> – <i>ORIG4</i> .
51	Tenor		in <i>ORIG3</i> – <i>ORIG4</i> .
62	Bassus		in <i>ORIG3</i> – <i>ORIG4</i> .