

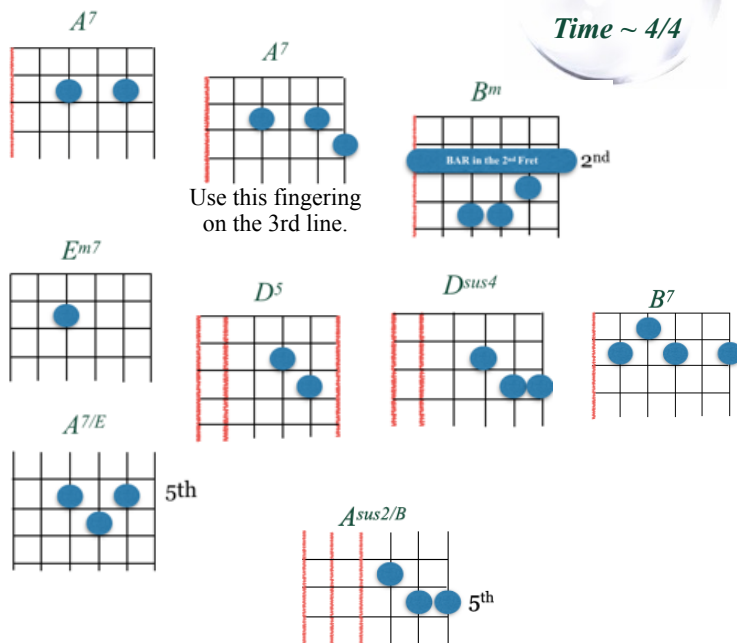
Beautiful Savior

Unknown author, 1677 Silesian melody, trans. Joseph A Seiss, arr & directed by F. Melius Christiansen
Sing along with the 1941 St Olaf Choir @ https://www.youtube.com/watch?v=W5ixdM2u7_U



Hum the first verse.

*D*⁵ *B*^m *E*^{m7} *A*⁷ *D*⁵ *D* *B*^m *E*^m *A*⁷ *D*
D *G* *D* *D*^{sus4} *D* *G* *D* *A*
D *G* *D*⁵ *B*⁷ *E*^m *A*^{7/E} *A*⁷ *D*
B^m *D* *A*^{sus2/B} *G* *D* *A*⁷ *D*⁵



*D*⁵ *B*^m *E*^{m7} *A*⁷ *D*⁵ *D* *B*^m *E*^m *A*⁷ *D*
 Fair are the me - a - dows, fairer the wo-od-lands,
D *G* *D* *D*^{sus4} *D* *G* *D* *A*
 Robed in flowers of blooming spring:
D *G* *D*⁵ *B*⁷ *E*^m *A*^{7/E} *A* *A*⁷ *D*
 Je-sus is fair-er, Je - sus is purer;
B^m *D* *A*^{sus2/B} *G* *D* *A*⁷ *D*⁵
 He makes our sorrowing spirits sing.

*D*⁵ *B*^m *E*^{m7} *A*⁷ *D*⁵ *D* *B*^m *E*^m *A*⁷ *D*
 Beautiful Sa - a - vior, Lord of the na - a - tions!
D *G* *D* *D*^{sus4} *D* *G* *D* *A*
 Son of God and Son of man!
D *G* *D*⁵ *B*⁷ *E*^m *A*^{7/E} *A* *A*⁷ *D*
 Glory and ho-nor, praise, a- doration,
B^m *D* *A*^{sus2/B} *G* *D* *A*⁷ *D*⁵
 Now and fore - - - - ver more be thine.

D *A*^{sus2/B} *G* *D* *A*⁷ *D*⁵
 Now and fore - - - - ver more be thine.

E^m
 Now and forever more be thine.

Additional Verses

*D*⁵ *B*^m *E*^{m7} *A*⁷ *D*⁵ *D* *B*^m *E*^m *A*⁷ *D*
 Beautiful Sa - a - vior, King of Cre-a - a - tion,
D *G* *D* *D*^{sus4} *D* *G* *D* *A*
 Son of God and Son of man!
D *G* *D*⁵ *B*⁷ *E*^m *A*^{7/E} *A* *A*⁷ *D*
 Truly I love thee, tru - ly I serve thee,
B^m *D* *A*^{sus2/B} *G* *D* *A*⁷ *D*⁵
 Light of my soul, my joy, my crown.

*D*⁵ *B*^m *E*^{m7} *A*⁷ *D*⁵ *D* *B*^m *E*^m *A*⁷ *D*
 Fair is the sun-un-shine, fair is the mo-on light.
D *G* *D* *D*^{sus4} *D* *G* *D* *A*
 Bright the sparkling stars on high;
D *G* *D*⁵ *B*⁷ *E*^m *A*^{7/E} *A* *A*⁷ *D*
 Jesus shines brighter, Je - - sus shines purer,
B^m *D* *A*^{sus2/B} *G* *D* *A*⁷ *D*⁵
 Than all the an - - - gels in the sky.

The story of how **“Beautiful Savior”** has come down to us demonstrates how our Lord God can and does use imperfect humanity to preserve His truth through the generations.

“Beautiful Savior” is also known as **“Fairest Lord Jesus”**. According to some accounts, it was called “Crusader’s Hymn” because it was sung by German Crusaders as they made their way to the Holy Land. But William Jensen Reynolds dismisses as “completely erroneous” any association of this hymn with the Crusades. The words may have originated in the Jesuit Order, which came into being after the Crusades. The tune emerges in Franz Liszt’s oratorio *Legend of Saint Elizabeth* — wherein the tune forms part of the “Crusader’s March” — but no evidence of the tune exists prior to 1842, when the hymn appeared in *Schlesische Volkslieder*.



William J. Reynolds,
www.hymntime.com/tch



Joseph A. Seiss

William J. Reynolds (04/02/1920 - 03/28/2009), was a church musician, composer, arranger, editor, hymnologist and distinguished professor emeritus of church music at Southwestern Baptist Theological Seminary.

The tune, originally a Silesian folk song, and the German text were printed for the first time in 1842 by August Heinrich Hoffman von Fallersleben and Ernst Richter under the name *Schönster Herr Jesu (Most beautiful Lord Jesus)*.

Joseph Augustus Seiss (03/18/1823 - 06/20/1904) translated the hymn into English.

He was an American theologian and Lutheran minister. He was known for his religious writings on pyramidology ⁽¹⁾ and dispensationalism. He was a 19th century millennialist.

https://hymnary.org/person/Seiss_JA & <http://www.lutheran-hymnal.com/lyrics/tlh657.htm> & Wikipedia

⁽¹⁾ **Pyramidology** (or pyramidism) is a term used, sometimes disparagingly, to refer to various pseudoscientific or religious speculations regarding pyramids, most often the Giza pyramid complex and the Great Pyramid of Giza in Egypt.

Seiss in his book, “A Miracle in Stone: or, The Great Pyramid of Egypt” advances many dubious assertions, such as his statement that there were no predecessors to the Great Pyramid. Egypt is dotted with dozens of prior examples, including several that collapsed because the Egyptians were still experimenting with the correct proportions. Seiss makes a whole range of claims that specific dimensions of the Great Pyramid, when multiplied by some other number, can be associated with the size of the axis of the Earth, its density, and so on (a staple of the pyramidologist literature). He matches details of the interior passages to the dispensationalist timeline. And he



John Bruno Hare

somehow concludes that the Egyptians did not build the pyramid, but some other hitherto obscure race of Philistines, led by an individual named Melchisedec, who was identical to the Biblical Job!

Seiss and the other 19th century pyramidologists have abundant modern successors. Their answer to 'when' goes as far back as the last ice age; their answer to 'who' includes space aliens and Atlanteans, and their 'why' includes 'as a huge electrical generator.' Time will tell whether their theories will appear as spurious as Seiss a hundred years from now, or lead to some radical new understanding of the 'Miracle in Stone.'

J.B. Hare’s review of “A Miracle in Stone: or, The Great Pyramid of Egypt”. J.B. Hare was the founder and architect of the Internet Sacred Text Archive (ISTA) at sacred-texts.com

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