

Fairest Lord Jesus

alternatim for SATB & SS and Basso continuo*)

Text & Melody: anonymous (Münster 1677)

Translation (stanzas 1–4): J.A. Seiss (1873)

Arrangement and translation (stanza 5): Christoph Dalitz (2008)

1. Fai - rest Lord Je - sus, ru - ler of all na - ture, thou of God and
3. Fair is the sun - shine, fai - rer still the moon - light, and the twink - ling,

1. Fai - rest Lord Je - sus, ru - ler of all na - ture, thou of God and
5. Beau - ti - ful sa - viour, thou art e - ver with us in the ho - ly

8 1. Fai - rest Lord Je - sus, ru - ler of all na - ture, thou of God and
3. Fair is the sun - shine, fai - rer still the moon - light, and the twink - ling,

1. Fai - rest Lord Je - sus, ru - ler of all na - ture, thou of God and
5. Beau - ti - ful sa - viour, thou art e - ver with us in the ho - ly

6
b # 6 5 6 # 5 6 6 5

1. man the son. Tru - ly I'd love thee,
3. star - ry host. Je - sus shines brigh - ter,

1. man the son. Tru - ly I'd love thee,
5. sa - cra - ment. Je - sus, we beg thee,

8 1. man the son. Tru - ly I'd serve thee,
3. star - ry host. Je - sus shines pu - rer,

1. man the son. Tru - ly I'd serve thee,
5. sa - cra - ment. Show us thy mer - cy,

4 3 b

Version 1.1 (2020/05/01)

*) Figured bass realization or arrangement for women's choir:

<http://music.dalitio.de/choir/dalitz/schoenster-herr-jesu/>

1. my soul's glo - ry, joy, and crown.
3. than all the an - gels heaven can boast.

1. my soul's glo - ry, joy, and crown.
5. now and at our fi - nal end.

8 1. my soul's glo - ry, joy, and crown. Tru - ly I'd love thee,
3. than all the an - gels heaven can boast. Je - sus shines brigh - ter,

1. my soul's glo - ry, joy, and crown. Tru - ly I'd love thee,
5. now and at our fi - nal end. Je - sus we beg thee,

6
b 4# 6 b 4 # #

1. Tru - ly I'd serve thee, my soul's glo - ry, joy, and crown.
3. Je - sus shines pu - rer, than all the an - gels heaven can boast.

1. Tru - ly I'd serve thee, my soul's glo - ry, joy, and crown.
5. Show us thy mer - cy, now and at our fi - nal end.

8 1. my soul's glo - ry, joy, and crown.
3. than all the an - gels heaven can boast.

1. my soul's glo - ry, joy, and crown.
5. now and at our fi - nal end.

6
b 4# 6 b 4 #

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Fairest Lord Jesus

alternative setting for two sopranos and Basso continuo

Text & Melody: anonymous (Münster 1677)

Translation: J.A. Seiss (1873)

Arrangement: Christoph Dalitz (2008)

2. Fair are the meadows, fairer still the woodlands, robed in flowers
4. All fairest beauty heavenly and earthly, wonderful is

2. Fair are the meadows, robed in flowers
4. All fairest beauty wonderful is

of the spring. Je - sus is fai - rer, Je - sus is pu - rer, He
found in thee. None can be nea - rer, fai - rer or dea - rer, than

of the spring. Je - sus is fai - rer, Je - sus is pu - rer,
found in thee. None can be nea - rer, none can be dea - rer

— makes woe - ful hearts to sing. Je - sus is fai - rer, Je - sus is
— thou, Sa - viour, art to me. None can be nea - rer, fai - rer and

He makes woe - ful hearts to sing. Je - sus is fai - rer,
than thou, Sa - viour, art to me. None can be nea - rer,

pu - rer, He _____ makes woe - ful hearts to sing.
 dea - rer, than _____ thou, Sa - viour, art to me.

Je - sus is pu - rer, He makes woe - - - ful hearts to sing.
 none can be dea - rer, than thou, Sa - - - viour, art to me.

9 8 7 # b 4 #

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The first staff contains the melody for the first stanza, and the second staff contains the melody for the second stanza. The bottom staff is a figured bass line in bass clef with a key signature of one flat. The lyrics are written below the staves, with some words hyphenated across lines. The figured bass line includes numbers (9, 8, 7, 4) and accidentals (sharp, flat).

This hymn is today found in American hymnals with a different, much newer (19th century) melody. As the newer melody has a different meter than the original baroque melody, I had to make minor adaptations to Seiss' translation for fitting the text to the older melody. Moreover, I have added a translation of the last stanza (in reference to 1 Cor 11,23–25), which Seiss had dropped for some unknown reason.

The two settings should be sung alternatingly: stanzas 1, 3, 5 with four parts, and stanzas 2 & 4 with two solo voices. The figured bass is most appropriately realized on an organ. If you have no experience in realizing a figured bass, feel free to contact me for an explicit continuo realization.

I have made the observation that modern singers have little experience in the execution of graces and even less in the addition of embellishments. Therefore, I have explicitly written out some embellishments for the repeat of the two part setting. These are meant for singers who do not dare to devise their own embellishments; more ambitious singers can of course feel free to replace them with their own diminutions.

I have only used two signs for graces: a plus (+) for a "trill" and a wavy line for a short "upper mordent". The "trills" must start on the upper auxiliary note and must not leave this note too early! The "upper mordent" starts on the main note and quickly alternates once with the upper auxiliary note.

Christoph Dalitz, 2008

*If you enjoy singing this music,
 I were glad for feedback!*

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