



Beautiful Savior: Encountering Christ through the Arts

WEEK 3
ERIC PRIEST





This page of musical notation consists of 12 staves. The first four staves are in treble clef, and the remaining eight staves are in bass clef. The notation is complex, featuring many beamed notes and rests. A '5' is written in the top right corner. The notation is arranged in a grid-like fashion, with measures separated by vertical bar lines. The overall layout is typical of a musical score for a large ensemble or orchestra.





Engelkonzert

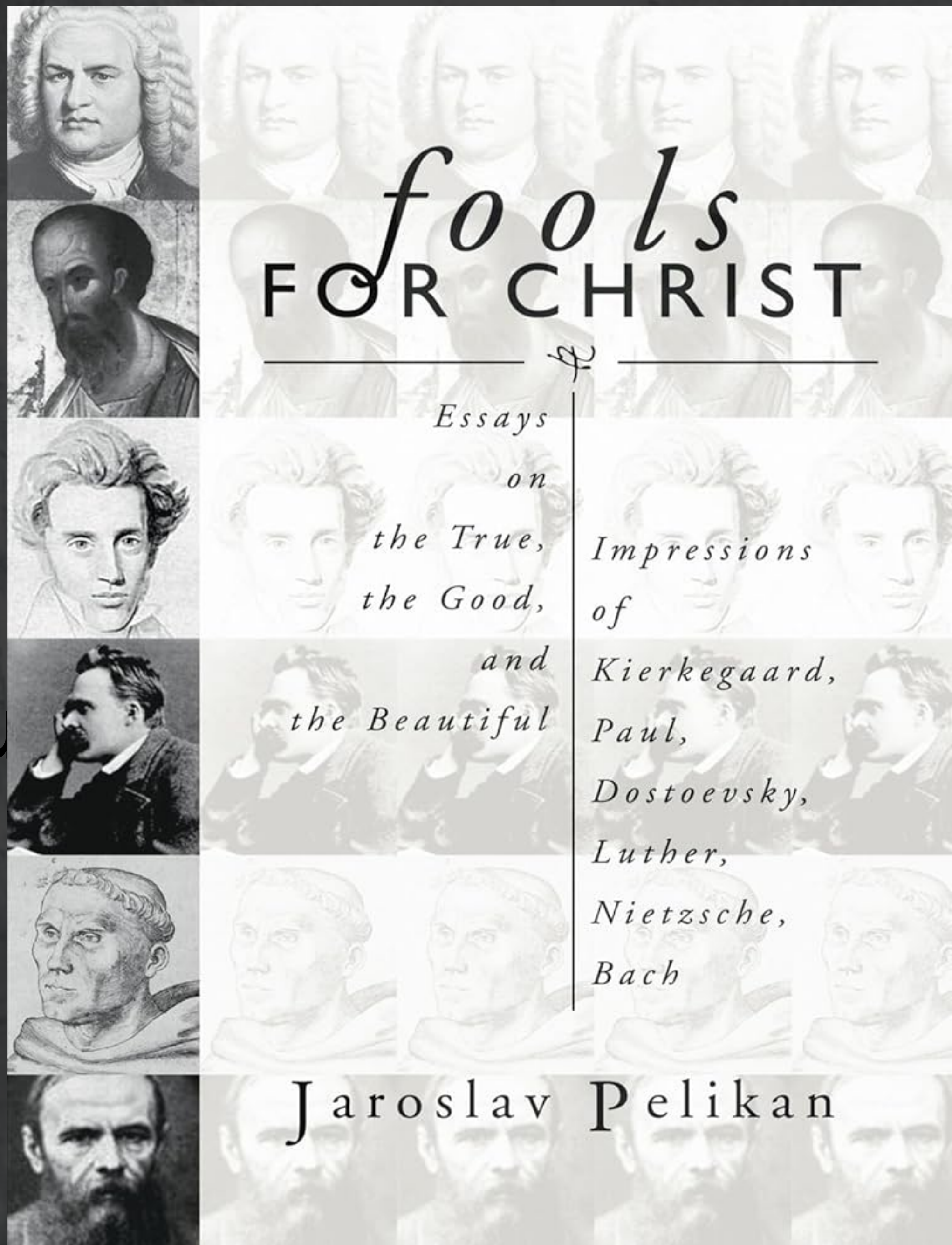
Ruhig bewegt (♩. etwa 66)

1. Große Flöten
2. Große Flöten
1. Oboen
2. Oboen
1. Klarinetten (B)
2. Klarinetten (B)
1. Fagotte
2. Fagotte
1. Hörner (F)
2. Hörner (F)
3. Hörner (F)
4. Hörner (F)
1. Trompeten (C)
2. Trompeten (C)
1. Posaunen
2. Posaunen
3. Posaunen
Baßtuba
Pauken
Schlagzeug

Ruhig bewegt (♩. etwa 66)

1. Violinen
2. Violinen
1. Bratschen
2. Bratschen
1. Violoncelli
2. Violoncelli
Kontrabässe





fools FOR CHRIST

Essays

on

*the True,
the Good,*

*and
the Beautiful*

*Impressions
of*

Kierkegaard,

Paul,

Dostoevsky,

Luther,

Nietzsche,

Bach

Jaroslav Pelikan

Beau

Good

The background of the image is a close-up of a tree trunk. The bark is covered in a thick, white, peeling substance, possibly paint or a fungal growth, which is cracked and flaking in several places. A bright yellow highlight is visible on the right side of the trunk, suggesting a light source or a specific part of the bark. The overall texture is rough and weathered.

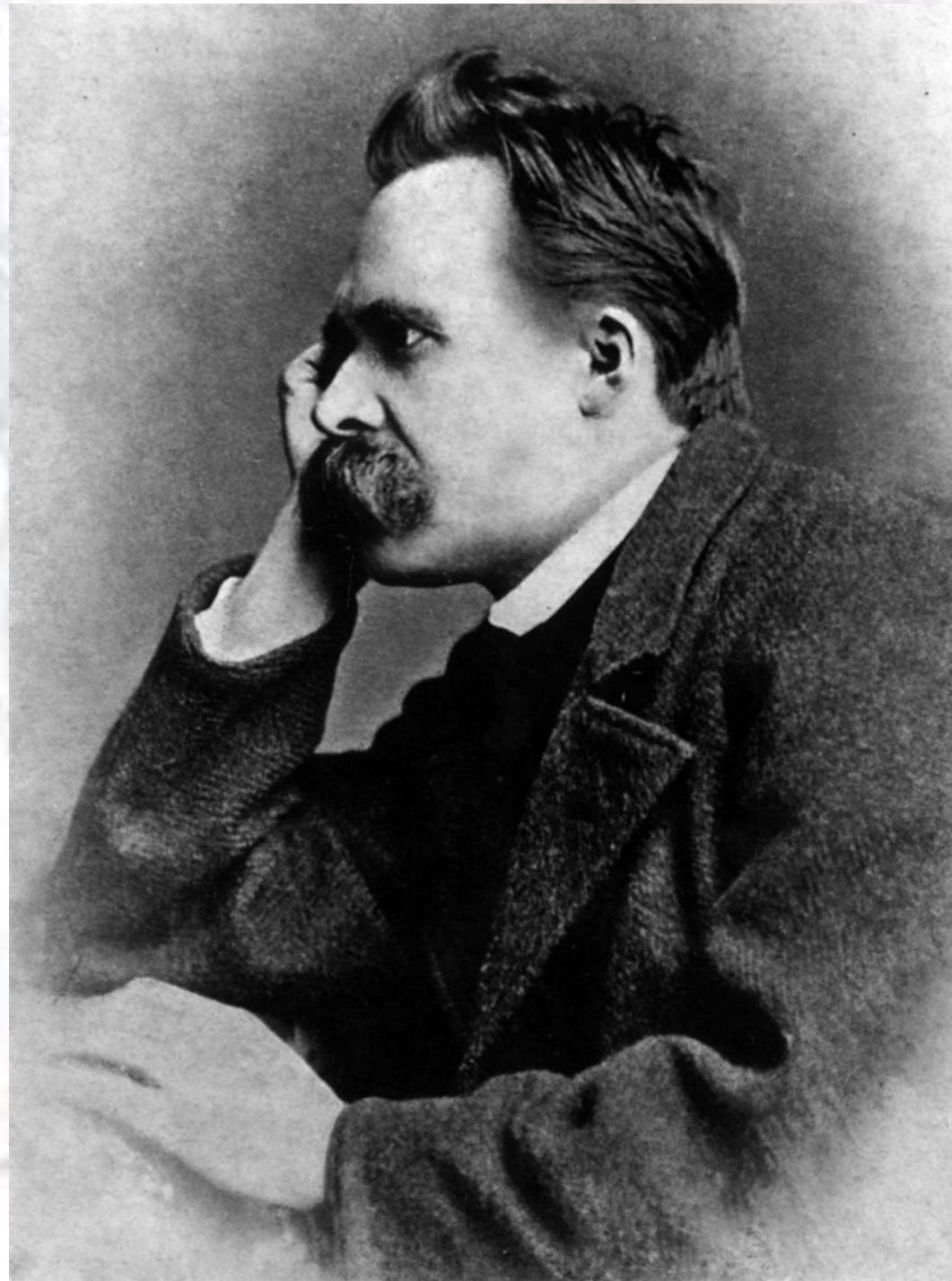
Beautiful



LEXUS
The Relentless Pursuit Of Perfection.

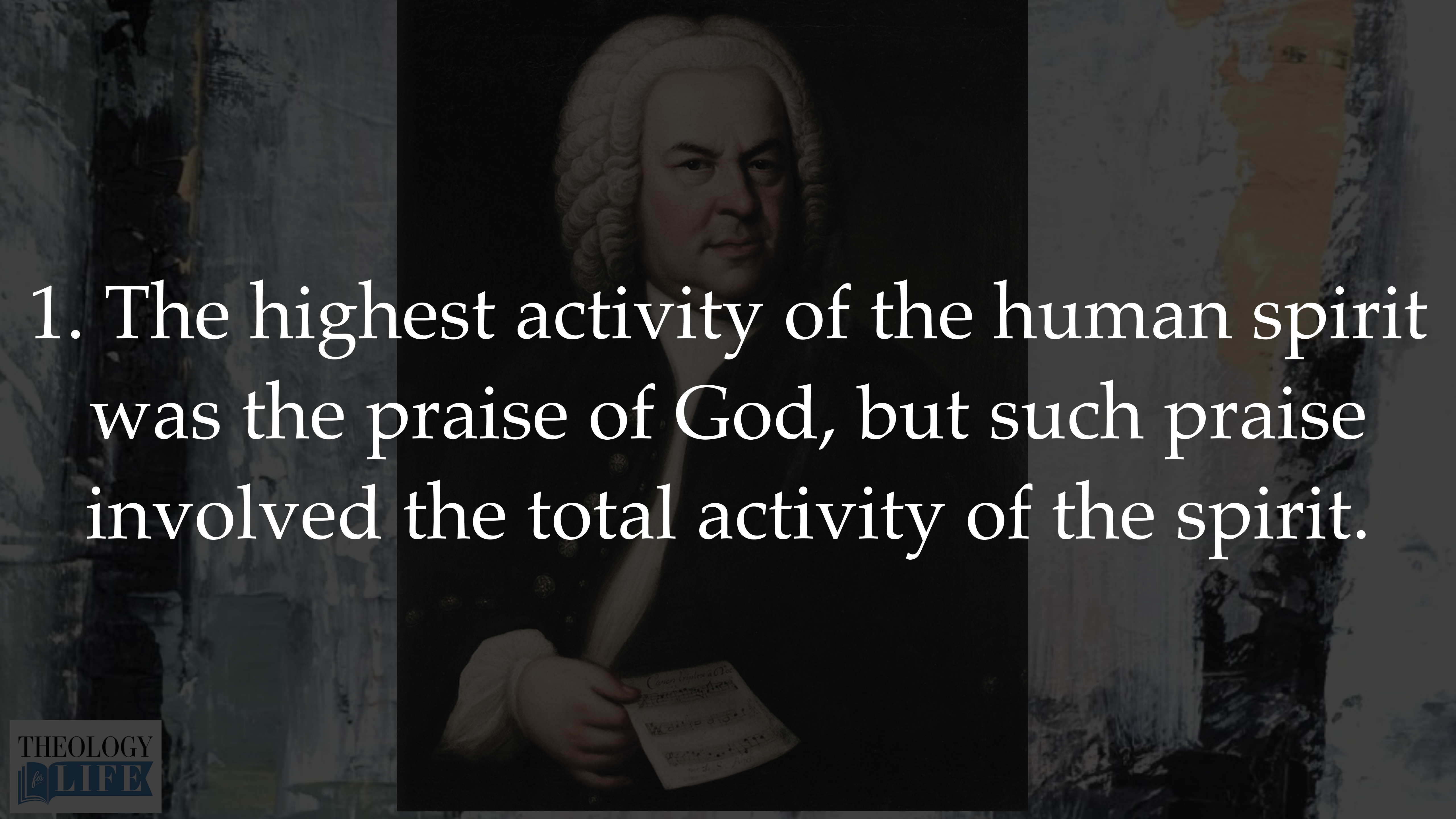
“You would not enjoy Nietzsche, sir.
He is fundamentally unsound.”

P.G. Wodehouse
Carry On, Jeeves

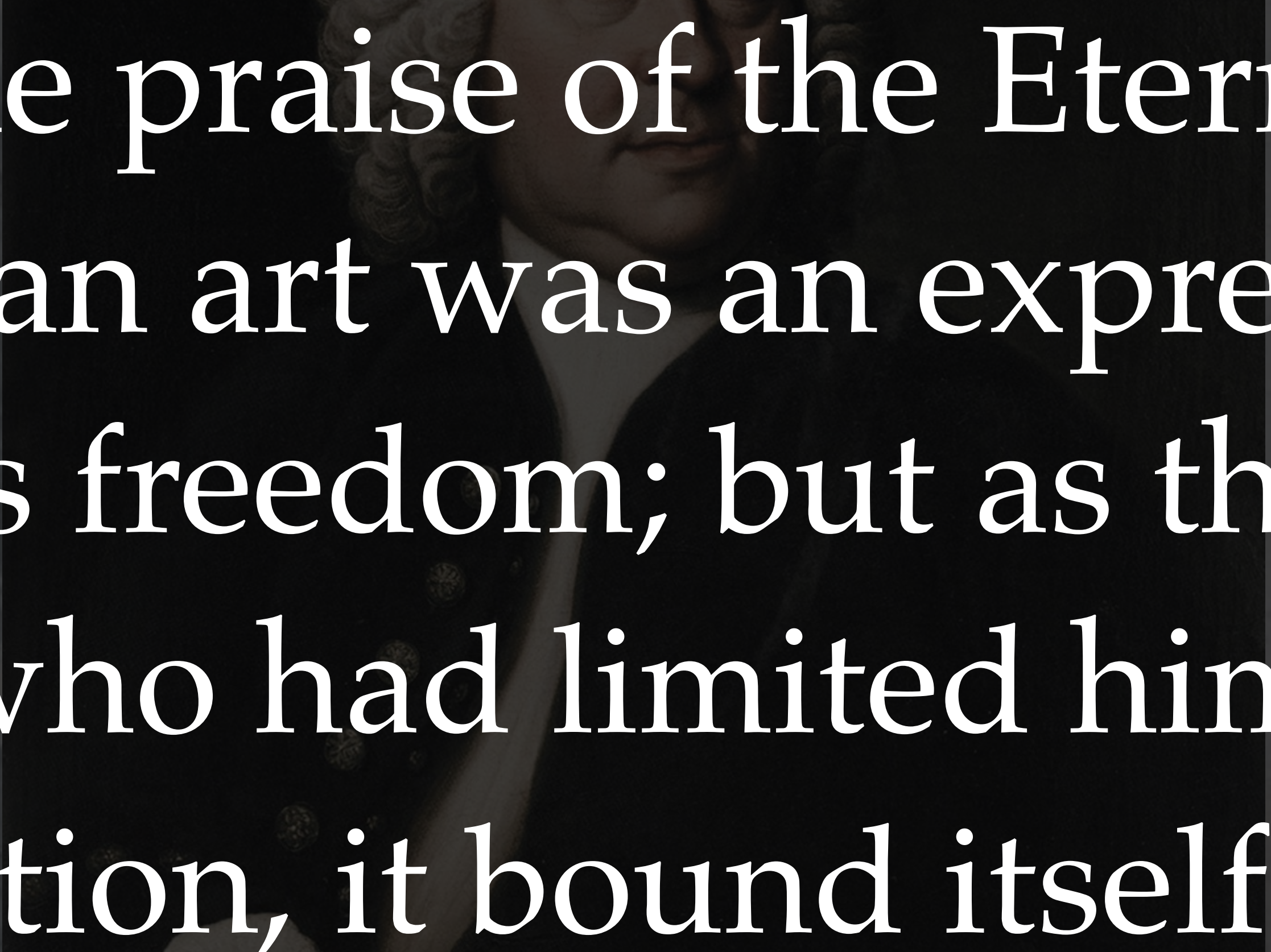




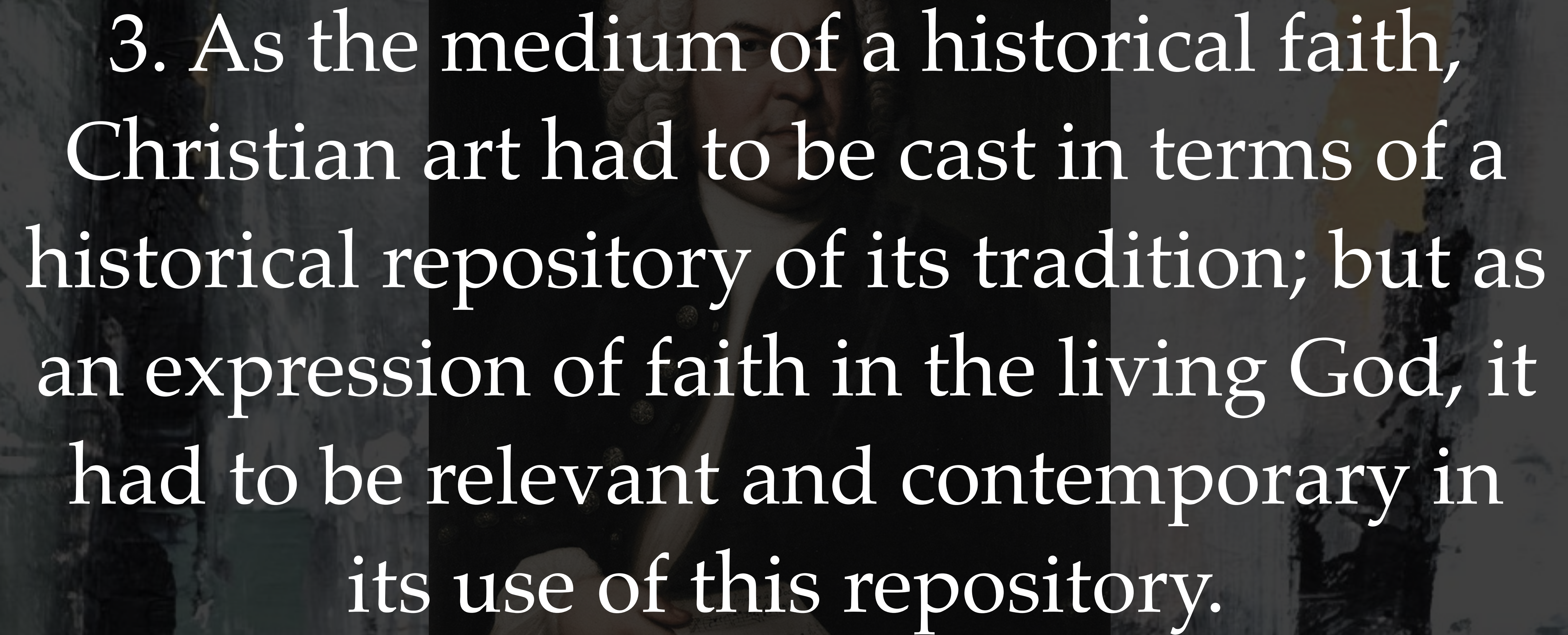





1. The highest activity of the human spirit was the praise of God, but such praise involved the total activity of the spirit.

A portrait of Johann Sebastian Bach, a German Baroque composer, holding a piece of musical notation. The image is dark and serves as a background for the text.

2. As the praise of the Eternal God,
Christian art was an expression of
boundless freedom; but as the praise of
the God who had limited himself in the
Incarnation, it bound itself to form.

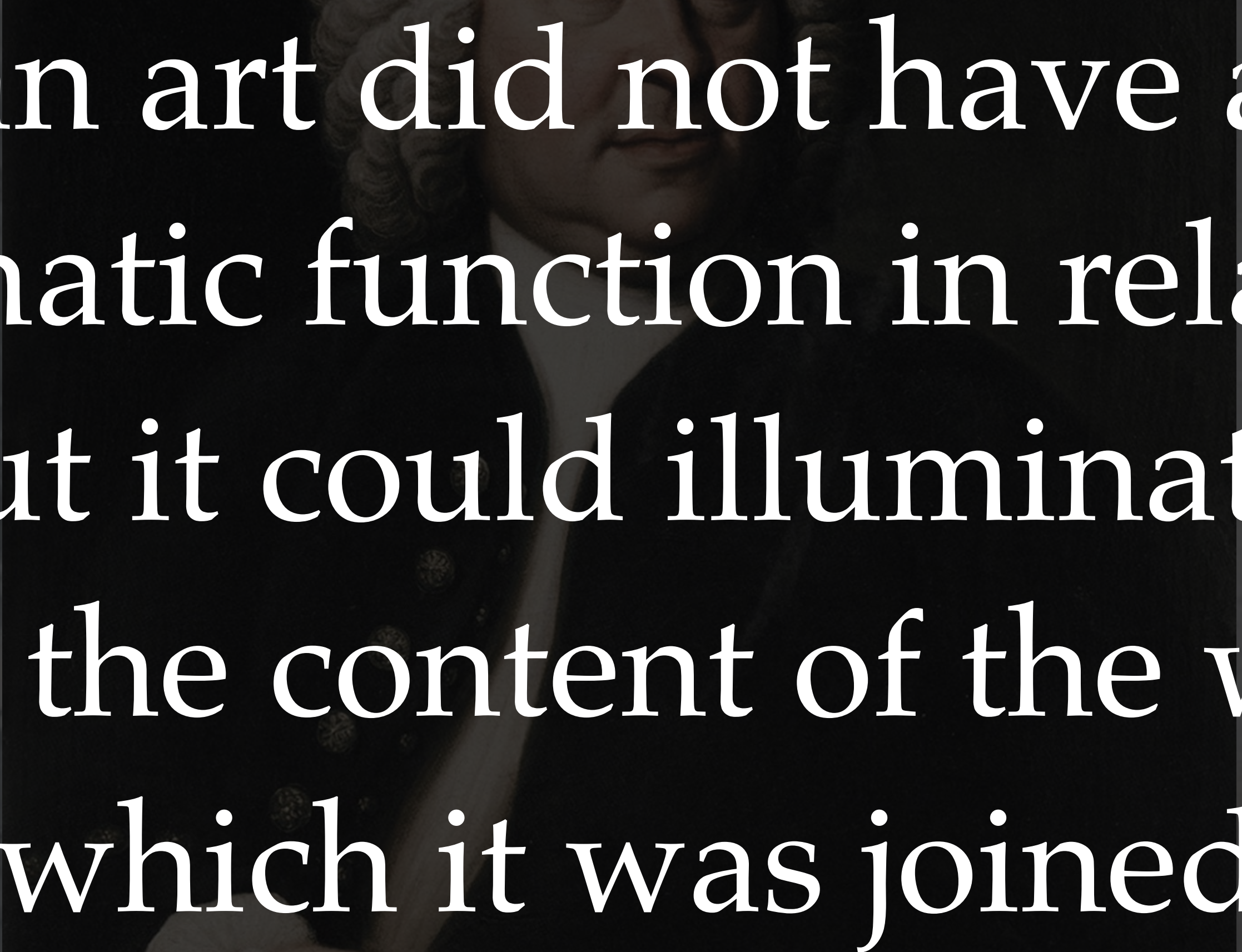


3. As the medium of a historical faith, Christian art had to be cast in terms of a historical repository of its tradition; but as an expression of faith in the living God, it had to be relevant and contemporary in its use of this repository.

A woman with long blonde hair is seated on a wooden bench, playing a dark-colored grand piano. She is positioned in a dark room, illuminated by a single, bright spotlight that creates a dramatic beam of light across the scene. The piano's lid is propped open. The overall mood is contemplative and artistic.

YOUR VERY WORD
SPOKEN TO ME





4. Christian art did not have a primarily programmatic function in relation to the Word, but it could illuminate or even transcend the content of the words with which it was joined.







ACADEMY OF
ANCIENT MUSIC

with

V O C E S 8

V O C E S 8



FOUNDATION



family *table*

I Saw the Light

Gloria

Step by Step

Creed

This Is My Father's World

Doxology

Sanctus

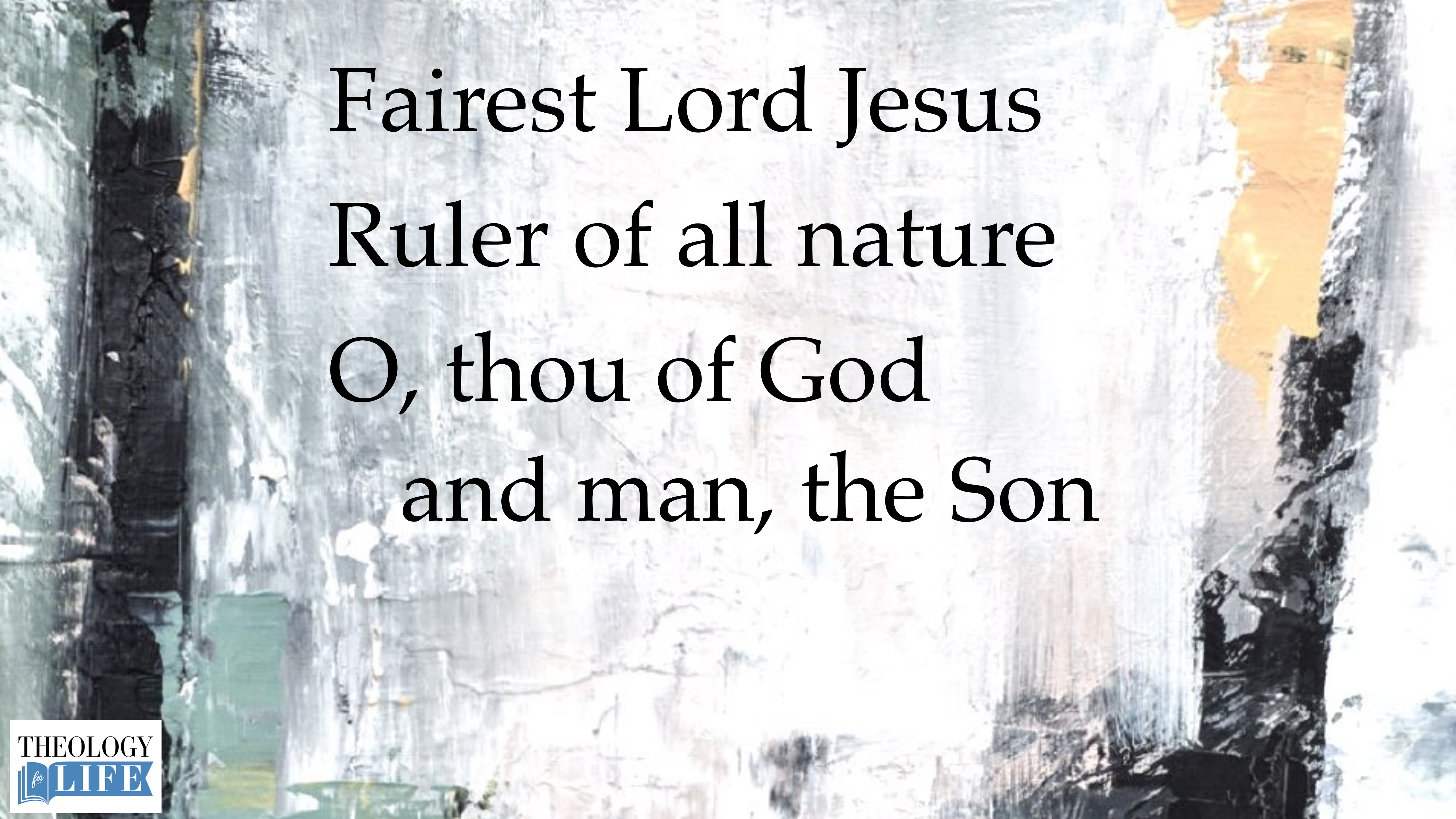
Celtic Alleluia

We Will Feast in the
House of Zion

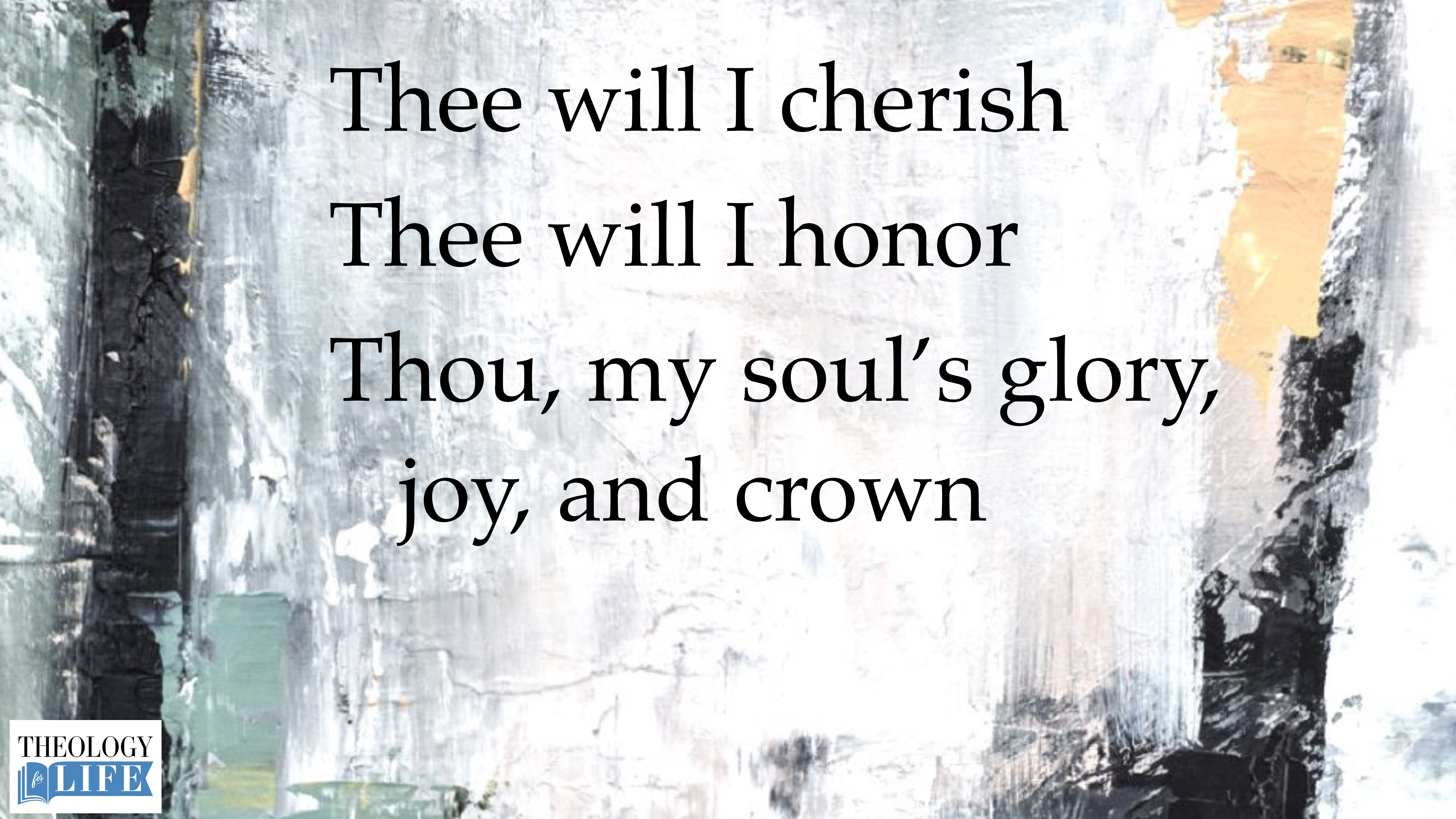
Great Forgiver

May Your Kingdom Come

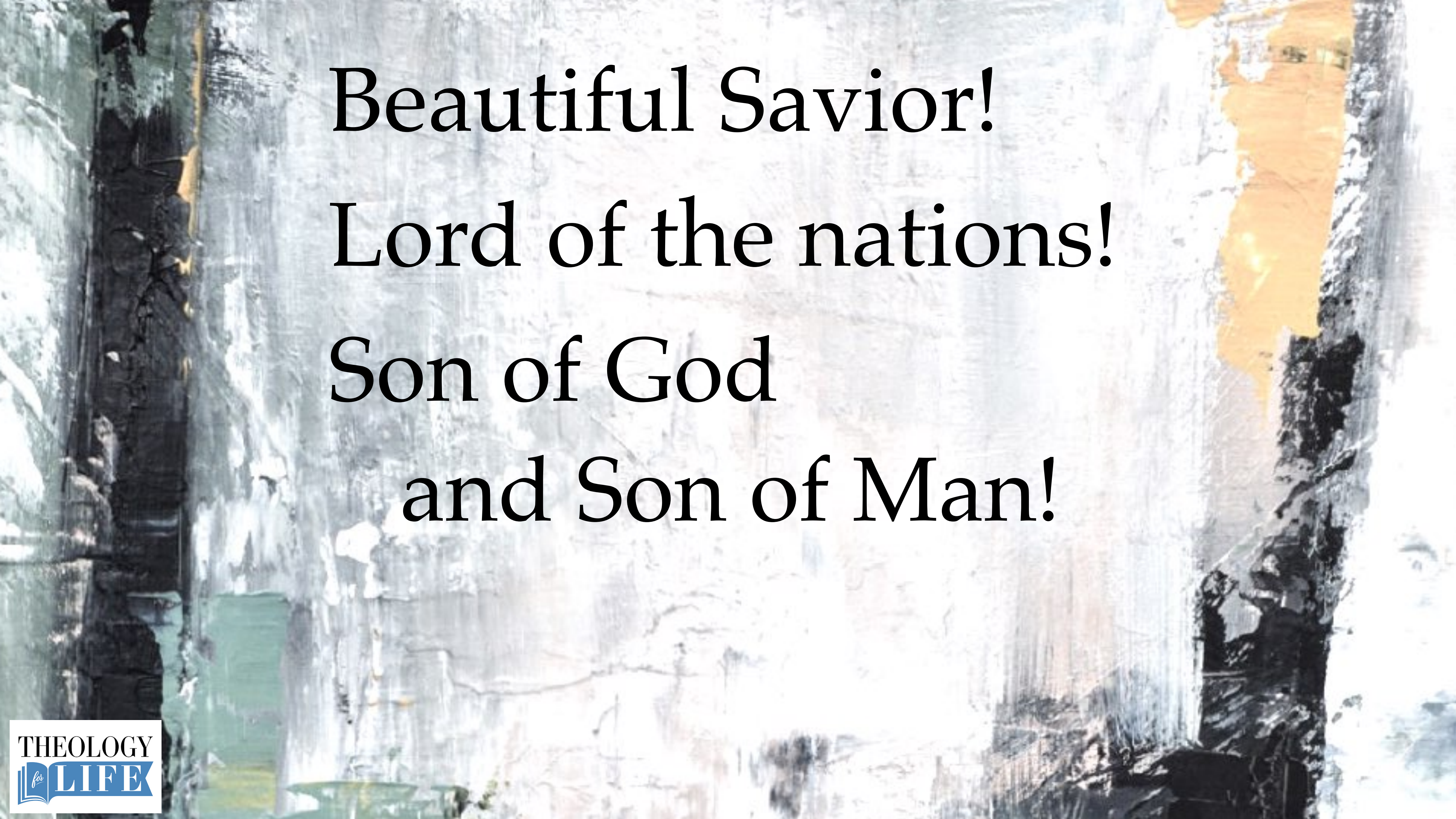
Immortal, Invisible



Fairest Lord Jesus
Ruler of all nature
O, thou of God
and man, the Son



Thee will I cherish
Thee will I honor
Thou, my soul's glory,
joy, and crown



Beautiful Savior!
Lord of the nations!
Son of God
and Son of Man!

Glory and honor,
Praise, adoration,
Now and for evermore
be thine.