

For Michael Eschelbach, in honor of Dan Falconer,
with thanks to the Kapelle of Concordia University Chicago, Charles P. Brown, conductor

Jesus, Savior, Pilot Me

SATB and Piano

Edward Hopper

Jonathan Kohrs

Gospel style; not too fast ♩ = 69

Piano

f

4

mf

7

S
A

mf

Je - sus, Sav - ior, pi - lot

T
B

unis. mf

Text: Edward Hopper, 1818–1888, and written in 1871 (PD).

Tune and Music: *UNKNOWN WAVES*, Jonathan Kohrs (ASCAP), newly composed, and copyright © 2020 Birnamwood with this publication.

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10

me _____ o - ver life's tem - pes - tuous sea;

13

un - known waves be - fore me roll, _____ hid - ing rock and treach - 'rous

16

shoal; _____ chart and com - pass come from thee. _____

opt. div.

19

Je - sus, Sav - ior, pi - lot me.

22

unis. mp

Though the sea be smooth and

24

bright, spark - ling with the stars of

mp

Though the sea be smooth and bright,

26

night, and my ship's path be a -

spark - ling with the stars of night,

28

blaze with the light of hal - cyon

and my ship's path be a - blaze

30

days, still I know my need of

with the light of hal - cyon days,

32

thee; Je - sus, Sav - ior, pi - lot

I know my need of Je - sus, Sav - ior, pi - lot

35

me.

me.

38 *mf* Women only (opt.)

When the dark - ling heav - ens frown,

40

and the wrath - ful winds come down, _____

42

and the fierce waves, tossed on high, _____

mf Men only (opt.)

44

lash them - selves a - gainst the sky, _____

46

Je - sus, Sav - ior, pi - lot me

48

o - ver life's tem - pes - tuous sea.

[50]

p *rit.*

p *rit.*

dim. *rit.* *pp*

The musical score is written for a vocal part and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system (measures 46-47) contains the lyrics 'Je - sus, Sav - ior, pi - lot me'. The second system (measures 48-49) contains the lyrics 'o - ver life's tem - pes - tuous sea.'. The third system (measures 50-53) begins with a measure rest and includes dynamic markings: *p* (piano), *rit.* (ritardando), *dim.* (diminuendo), and *pp* (pianissimo). The piano part features a melodic line in the right hand and a harmonic line in the left hand, with some measures containing sustained chords.

Much slower; freely and expressively ♩ = 56

54 *div. pp*

As a moth - er stills her child, _____ thou canst hush the o - cean

div. pp

57

wild; _____ bois - t'rous waves o - bey thy will _____

cresc.

60

when thou say'st to them: "Be still!" _____ Won - drous sov - 'reign of the

mf mp cresc.

63

sea, _____ Je - sus, Sav - ior, _____

f mp rit. f

Sav - ior, _____

f rit. f

67 **Very slowly** *pp* **Tempo I (♩ = 69)**

pi - lot me.

pi - lot me.

Very slowly **Tempo I (♩ = 69)**

p *cresc. poco a poco*

70 *rit.* *f*

Maestoso ♩ = 66

73 *unis. ff*

When at last I near the shore, and the fear - ful break - ers

unis. ff **Maestoso** ♩ = 66

ff

76 *div.* *dim.*

roar ————— twixt me and the peace - ful rest, —————

div. *dim.*

79 *p* *mf*

then, while lean - ing on thy breast, ————— may I hear thee say to

p *mf*

82 *unis. f*

me: ————— "Fear ————— not, I will,

unis. f

f

85 *più f* *div. ff*

fear not, I will, fear not,

più f *div. ff*

più f *ff*

88 *rit. cresc.* *Very slowly mf* *p*

I will (I will) pi - lot thee."

mf *p*

mf pi - lot thee."

Very slowly

rit. cresc.

92 *Tempo I* (♩ = 69) *molto rit.*

Tempo I (♩ = 69) *molto rit. molto rit.*

p *pp*