

Jesus, Savior, Pilot Me

with excerpts from Rock of Ages

Music by John Edgar Gould, 1822-1875

Arranged by Chris Leonard

Jesus, Savior, Pilot Me

Edward Hopper, 1818-1888

John Edgar Gould, 1822-1875
Arranged by Chris Leonard

Adagio
8^{va}

Piano
rubato
mp
rit.
molto rubato

Soprano
4
5
6
7
8
9
10
Je-sus, Sav-ior, pi-lot me O-ver life's tem-pes-tuous sea; Un-known waves be-fore me roll, Hid-ing

Pno.
11
12
13
14
15
16
rock and treach-rous shoal. Chart and com-pass came from Thee; Je-sus, Sav-ior, pi-lot me.

Soprano Alto
17
18
19
20
21
22
As a moth-er stills her child, Thou canst hush the o-cean wild; Bois-t'rous waves o-bey thy

Pno.
8^{va}
p
mp
rit.
simile

A
B
A
B

23 24 25 26

will When Thou say'st to them be still! Won-drous Sov - reign of the

Pno.

27 28 29 rit.

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

Pno.

3 3 6

rit.

Red.

Rock of Ages
 Text: Augustus M. Toplady 1740-1778
 Music: Thomas Hastings, 1784-1872



30 31 Tempo I 32 33 34 35

mf Not the la - bors of my hands Can fill all the law's de- mands; Could my zeal no re-spite

Tenor Bass



Tempo I

mp

* Red. * simile

Pno.

36 37 38 39 40 41 42

know, Could my tears for-ev-er flow, All for sin could not a- tone; Thou must save, and thou a-lone.

Pno.

Pno.

43 44 45 46 47 48

Più mosso

D

Soprano Alto

49 50 51 52 53

When at last I near the shore, And the fear - ful break-ers roar 'Twixt me

Tenor Bass

While I draw this fleet-ing breath, When mine eyes shall close in

Più mosso

D

Pno.

49 50 51 52 53

f *Deo.* * *simile*

54 55 56 57 58

and the peace-ful rest, Then, while lean - ing on thy breast, May I hear thee say to

death. And while lean-ing on thy breast,

Pno.

54 55 56 57 58

f

rall.
63 optional Split

Soprano
Alto

Warm and calm "Fear not
"Fear not

Hmm *mf* "Fear not

rall.
8^{va}-7

mp

64 65 66 67 *molto rit.* 68 69 70

I will pi-lot thee.

mp 3 3 3 3 6

8^{va}

molto rit.

Ped. * Ped. * Ped. *

Performance Notes

For the parts where the piano has duple vs. triple, the accompanist should take liberties with the tempo, especially with the triplets. This rhythm is to suggest the motion of water. For the end where there is the ossia, it would be best to stick to the main notes unless you have the numbers to fill the chord. I built this chord imagining the raging waters calming after the command from the Master.