



# Leaning on the Everlasting Arms

ARRANGED BY  
**Marianne Kim**

**Usage:** General

**Also available:**

Instrumental Ensemble Score and Parts (3  
*A Sax, T Sax, 2 Tpt, 2 Tbn, Elec. Guitar, D*

Downloadable Instrumental Ensemble Score  
P/A CD plus Split-track (99/4296L)

Downloadable Accompaniment MP3 (eS

**Scripture references:**

Deuteronomy 33:27a; Psalm 27; Prove

**THE  
LORENZ  
CORP.**

# Leaning on the Everlasting Arms

SATB with opt. Instrumental Ensemble

Words by  
Elisha A. Hoffman (1839-1929)

Arranged by Marianne Kim  
Tune: SHOWALTER  
by Anthony J. Showalter (1858-1924)

With a swing feel ♩ = ca. 116 (♩♩ = ♩<sup>3</sup>)

1/8

Musical notation for the first system of the instrumental introduction, measures 1-5. The key signature is one sharp (F#) and the time signature is 4/4. The music features a piano introduction with a swing feel. The first measure starts with a forte (*f*) dynamic and a triplet of eighth notes. The second measure continues with a triplet and a dynamic of mezzo-piano (*mp*). The third measure has a triplet of eighth notes. The fourth measure has a triplet of eighth notes. The fifth measure has a triplet of eighth notes. Chord symbols above the staff are F#m7, B7, Em7, and Cm6/Eb.

Musical notation for the second system of the instrumental introduction, measures 6-11. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with a piano introduction. The first measure has a dynamic of mezzo-forte (*mf*). The second measure has a dynamic of mezzo-forte (*mf*). The third measure has a dynamic of mezzo-forte (*mf*). The fourth measure has a dynamic of mezzo-forte (*mf*). The fifth measure has a dynamic of mezzo-forte (*mf*). The sixth measure has a dynamic of mezzo-forte (*mf*). Chord symbols above the staff are G/D, Em7, A13(b9), D7#9(#5), G6, and E7b9(#5).

2/9

Musical notation for the third system of the instrumental introduction, measures 12-17. The key signature is one sharp (F#) and the time signature is 4/4. The music continues with a piano introduction. The first measure has a dynamic of mezzo-forte (*mf*). The second measure has a dynamic of mezzo-forte (*mf*). The third measure has a dynamic of mezzo-forte (*mf*). The fourth measure has a dynamic of mezzo-forte (*mf*). The fifth measure has a dynamic of mezzo-forte (*mf*). The sixth measure has a dynamic of mezzo-forte (*mf*). Chord symbols above the staff are Am7, D7, G6, E7b9(#5), Am7, and D.

Musical notation for the vocal entry, measures 9-11. The key signature is one sharp (F#) and the time signature is 4/4. The music starts with a vocal line (SA) and a piano accompaniment. The first measure has a dynamic of mezzo-forte (*mf*). The second measure has a dynamic of mezzo-forte (*mf*). The third measure has a dynamic of mezzo-forte (*mf*). Chord symbols above the staff are G6, G6, Gaug/Db, and Cmaj7.

9 SA *mf*  
What a fel - low - ship, wha

☐ indicates CD track number.



12

last - ing arms; — what a bless - ed - ness,

A 13 D9 N.C. G6 G7

14

what a peace — is mine, lean - ing on — the ev - er - last-ing arms.

C6 C#°7 G/D Em4 A7 Cmaj7/D D7 G C/D

17 TB *mp*

Oh, how sweet — to walk

G2 Am7 A#°7 G/B

*mp*

*8vb*

19

lean - ing on — the

G Em7



21 *mf*

oh, how bright — the path grows from day — to day,

G2 *Gaug* *C6* *A7(b9)* *C#7*  
*D $\flat$*

*mf*

23 4/11

lean - ing on — the ev - er - last - ing arms.

*G* *Em7* *A9* *Cmaj7* *D7* *G* *N.C.*  
*D*

*mf*

3

25 SA *f*

Lean - ing, —

TB *f*

*G* *G7*  
*F*

*f*

3

27 *mp*

safe and se - cure from all a - larms;

*mp*

G2 B D E A9 D7

29 *f*

lean - ing, lean - ing,

*f*

G2 G B C C#7 3

31 5/12

lean - ing on the e

G D D#7 Em7



39 *f*

lean - ing on the ev - er - last - ing arms.

*f*

G D G B A7 G D D7 G G B

41 6/13

Lean - ing,

Lean - ing on

Bm<sup>7</sup> A<sup>b</sup> C D<sup>b</sup>maj7 B<sup>o</sup> D A<sup>b</sup> E<sup>b</sup> D<sup>b</sup>maj7 E<sup>b</sup> E<sup>b</sup>13 A<sup>b</sup> A<sup>b</sup> A<sup>b</sup>sus A<sup>b</sup>7 B B C

44

lean - ing,

Je - sus,

D<sup>b</sup>maj7 D<sup>b</sup>

3



46

all a-larms; lean - ing on Je - sus

lean - ing on

B $\flat$ 13 Eb13  $\frac{D\flat 2}{E\flat}$  Ebm11 A $\flat$ 9  $\frac{A\flat}{D\flat}$  D $\flat$ maj7(add6)  $\frac{A\flat 6}{D\flat}$

49

lean - ing on the ev - er -

Je - sus

E $\flat$  G $\flat$  G $\flat$ 13 B $\flat$ m7(b5) F $\flat$   $\frac{A\flat}{E\flat}$  E $\circ$ 7 Fm7 B $\flat$ 9

51

last - ing arms.

D $\flat$ maj7 Eb7 A $\flat$  3



53

lean - ing, safe and se - cure from

E<sup>b</sup> E<sup>o</sup>7 B<sup>b</sup>/<sub>F</sub> D/<sub>F#</sub> G<sup>m</sup>

55

all a - larms; lean - ing on Je - sus

lean - ing on Je - sus

C<sup>13</sup> F<sup>7</sup> N.C. B<sup>b</sup>13 B<sup>b</sup>9/<sub>A<sup>b</sup></sub> E<sup>b</sup>2/<sub>G</sub> E<sup>b</sup>m6/<sub>G<sup>b</sup></sub>

58

lean - ing on

B<sup>b</sup>/<sub>F</sub> F<sup>#o</sup>7 G<sup>m</sup>7

60

sub. *p*

Lean - ing, lean - ing

G13 Ab13 A13 Bb13 Bb7 D

sub. *p*

62

on Je - sus, lean - ing, lean - ing on Je - sus,

Eb2 Eb Eb F Bb13 Bb7 D Eb2 Eb Eb F F7

sub. *p*

65

Lean - ing

lean - ing,

Bb13 Bb7 D

*mp*

67 *mf*

lean - ing on Je - sus,

*mf*

lean - ing, lean - ing on Je - sus,

Bb13 Bb7 D Ebmaj7 Eb Gm Ebm6 Gb

*mf*

69 *f*

lean - ing on the ev - er - last - ing arms.

*f*

lean - ing on the ev - er - last - ing arms.

Bb F F#7 Gm7 C7 Ebmaj7 F13 Bb6 Bb7 D

*f*

72

Lean -

Eb2 Ab13 Ebm6 Bb2 Gb F

THE  
LORENZ  
CORP.



9 780787 772543



**— THE  
— LORENZ  
— CORP.**