

In memory of James T. Bell and his years of faithful service  
at Trinity Lutheran Church, Lilburn, Georgia

# Leaning on the Everlasting Arms

SATB, Flute, Cello, and Piano

E. A. Hoffman

IN 4

Eric Nelson

## Tranquillo

Flute

Cello

Piano

## Tranquillo

*mp*

*Pedal with chord changes*

4

Reproducible parts for Flute (Violin) and Cello are available as a free download at [www.morningstarmusic.com](http://www.morningstarmusic.com)  
Search for the product number 50-8970 and find the link in the description.

Text: Elisha Albright Hoffman, 1838-1929, and written in 1887 (PD).

Tune: *SHOWALTER*, Anthony J. Showalter, 1858-1924, and written in 1887 (PD).

Text and Tune: measures 55-63, from "Amazing Grace," John Newton, 1725-1807, and written in 1779 (PD);  
*NEW BRITAIN*, Virginia Harmony, 1831 (PD).

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7

*mp*

10

(Flute)

13

(Cello)

13

**Unison Women**  
*mp*

S  
A

What a fel - low - ship, what a joy di - vine,

15

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

17

Div. What peace,

What a bless - ed-ness, what a peace is mine,

*S1*  
*S2 + A*

*S1 Stagger breathing*

19

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

21 arms. safe and se - cure from

Soprano (S): *arms.*

Tenor (T): *Unison mp*  
Lean - ing, lean - ing,

Piano accompaniment

24 all a - larms; lean - ing, lean - ing,

Soprano (S): all a - larms; lean - ing, lean - ing,

Tenor (T): *Div.*

Piano accompaniment

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

Soprano (S): lean - ing on the ev - er - last - ing arms.

Tenor (T): lean - ing on the ev - er - last - ing arms.

Piano accompaniment

30 (Flute)

(Cello)

32

*mf*

34

*mf*

36

38

40 (Flute)  
(Cello)

40 *Smooth legato*

S  
A

Oh, how sweet to walk in this pil-grim way, lean-ing on the ev-er-

T  
B

43

43

last - ing arms; — oh, how bright the path grows from day to day,

46

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

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

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

49

2 2

49

2 2

52

*mf* 2 2

52

2 2

55

55

AMAZING GRACE

*mf* Unison *mf* IN 3

\*Through man - y — dan - gers, toils, and

59

59

snares, I have al - read - y — come.

*cresc.* *f*

\*See page 2.

64

64 *Div. mf*

What have I to dread, what have I to fear,

*Div. mf*

*mf*

66

66

lean - ing on the ev - er - last - ing arms? \_\_\_\_\_

*mf*

Musical notation for measures 68-69. The vocal line starts with a whole note chord. The piano accompaniment is mostly rests.

Musical notation for measures 68-69 with lyrics and performance markings. The vocal line includes the lyrics "I have bless - ed peace with my Lord so near,". A red arrow labeled "A<sup>2</sup>" points to the word "What" above the first measure. A green dashed line indicates a melodic contour. A blue bracket highlights the piano accompaniment. A red question mark is visible at the end of the piano part.

68  
*mp* I have bless - ed peace with my Lord so near,  
*mp*

Musical notation for measures 70-71. The vocal line continues with a whole note chord. The piano accompaniment features a blue bracket and a dynamic marking of *f*.

Musical notation for measures 70-71 with lyrics and performance markings. The vocal line includes the lyrics "lean - ing on the ev - er - last - ing, Lean - ing,". A blue bracket highlights the piano accompaniment. A green dashed line indicates a melodic contour. A red question mark is visible at the end of the piano part.

70  
 lean - ing on the ev - er - last - ing, Lean - ing,  
 lean - ing on the ev - er - last - ing, *f*

73

2 2

73

lean - ing, safe and se - cure from all a - larms;

76

76 *mf*

lean ing, lean - ing, lean - ing on the ev - er -

*mf*

79 *molto rit.*

79 *molto rit.*

last - ing arms,

*mp* *mf* *mp*

*molto rit.*

*molto rit.*

82 **Slower**

82 **Slower** *intense*

lean - ing on the ev<sup>2</sup> - er - last

lean - ing on the ev<sup>2</sup> - er - last

lean - ing on the ev<sup>2</sup> - er - last

**Slower**

*p*

84

*mp*

84

ing\* (ing) arms. arms.

ing arms.

3

87 *poco rit.*

*poco rit.*

87 *poco rit.*

*poco rit.*

*poco rit.*

\*Second Altos and Sopranos sing the syllable “ing” on beat 1 as printed; First Altos hold the syllable “last,” from previous measure, through beat 3 and then sing “ing” on beat 4.

91 *a tempo*

*a tempo* *p*

91 *a tempo*

*a tempo*

*a tempo* *p*

96 *rit.*

*p* *rit.*

96 *pp* *rit.*

*pp* *rit.*

*pp* *rit.* *pp*

Lean - ing.

*NOT LIMPLY!*