

Hymn Solos For All Seasons

A Collection of Seasonal and General Hymn Favorites for Voice and Piano

ARRANGED BY WILLIAM CUTTER

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Additional Components Available Separately:

Performance/Accompaniment Cassette—4956; Book/Cassette Pack—4958;
Performance/Accompaniment CD—16148; Book/CD Pack—16149



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for Yvonne Fuller

BLESSED ASSURANCE, JESUS IS MINE

Words by
FANNY JANE CROSBY (1820-1916)

ASSURANCE
by PHOEBE PALMER KNAPP (1839-1908)
Arranged by WILLIAM CUTTER

Gently, with conviction (♩ = ca. 69-72)

VOICE

ACCOMP.

mp

mp

mp

mp 3

Bless-ed as-

Pedal carefully.

5

sur - ance, Je-sus is mine! O what a fore - taste of glo-ry di - vine! Heir of sal-

p

mp

9

va - tion, pur-chase of God, born of His spir - it, washed in His blood. This is my

mf

mf

for John Cook

LET US BREAK BREAD TOGETHER

AFRICAN-AMERICAN SPIRITUAL
Arranged by WILLIAM CUTTER

Gently (♩ = ca. 92-100)

VOICE

ACCOMP.

Pedal carefully.

Detailed description: This system shows the beginning of the piece. The voice part has three measures of whole rests. The piano accompaniment consists of two staves. The right hand starts with a chord of F major (F, A, C) and moves to a descending eighth-note pattern: G4, F4, E4, D4. The left hand has a bass line of F2, C3, F3, C3. Dynamics include *mp*, *mf*, and *mp* with hairpins. A 'Pedal carefully.' instruction is at the bottom.

4

5

Let us break bread to - geth - er on our knees: _____

Detailed description: This system contains the first vocal line. The voice part starts at measure 4 with the lyrics 'Let us break bread to - geth - er on our knees:'. The piano accompaniment continues with the right hand playing chords and the left hand playing a bass line. Dynamics include *p*, *mp*, and *p*. A box containing the number '5' is placed above the first measure of the piano accompaniment.

8

Let us break bread to - geth - er on our knees. _____

Detailed description: This system contains the second vocal line. The voice part starts at measure 8 with the lyrics 'Let us break bread to - geth - er on our knees.'. The piano accompaniment continues with the right hand playing chords and the left hand playing a bass line. Dynamics include *mf* and *p*.