

# All Hail the Power of Jesus' Name

$\text{♩} = 118$   
uptempo

tune: CORONATION

words by Edward Perronet  
music by Oliver Holden  
arr. Don Chapman

*\*see performance notes on last page*

mf

Measures 1-4 of the piece. The music is in 4/4 time with a key signature of three sharps (F#, C#, G#). The melody is in the treble clef, and the bass line is in the bass clef. The melody consists of eighth notes and quarter notes, with some rests. The bass line consists of quarter notes and eighth notes. The dynamic is marked 'mf' (mezzo-forte).

5

Measures 5-8 of the piece. The melody continues with eighth notes and quarter notes. The bass line continues with quarter notes and eighth notes. The dynamic remains 'mf'.

9

Measures 9-17 of the piece. Measures 9-10 are marked with a '3' above and below the staff, indicating a triplet. The melody and bass line continue with various note values. The dynamic remains 'mf'.

18

Measures 18-21 of the piece. The melody and bass line continue with various note values. The dynamic remains 'mf'.

22

Measures 22-25 of the piece. Measures 22-23 are marked with a '1' above the staff, indicating a first ending. The melody and bass line continue with various note values. The dynamic remains 'mf'.

**hymncharts.com**

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26 2

*mp*

30

34

38

*mf*

41

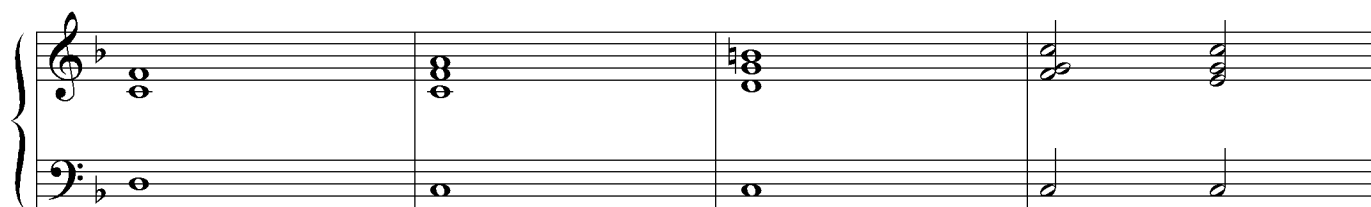
45

*f*

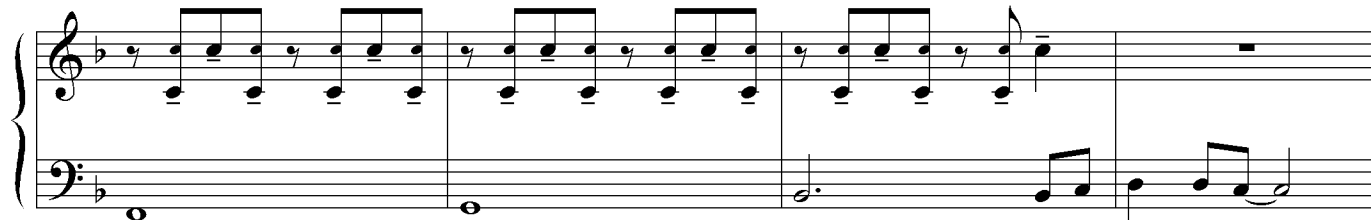
2

2

50

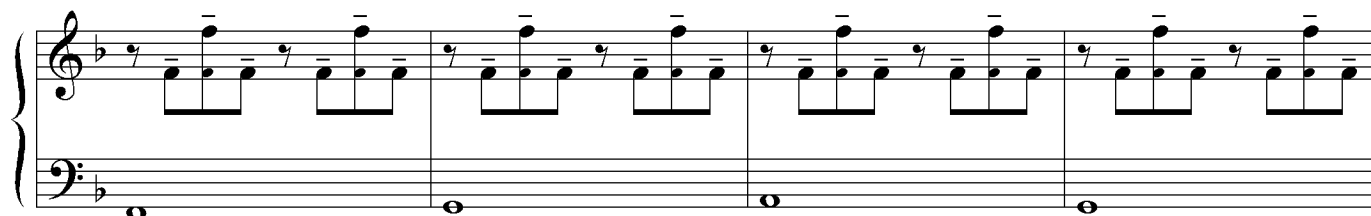


54



58

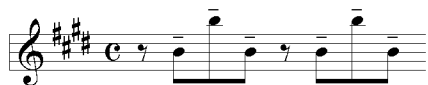
60



62



synthesizer should play this pattern:



viols, violas should play this pattern:



Performance notes:

1. Cued bass cleff notes should only be played by cello, if available - they're not necessary for the synth player.
2. Synth players should play the pattern as shown at left, ignoring cued notes.
3. Violins and violas should play the pattern as shown at left, using cued notes.