

Trombone 1 & 2

314 - All Hail the Power of Jesus' Name

(CORONATION)

St. 1,2, EDWARD PERRONET
St. 3,4, JOHN RIPPON

OLIVER HOLDEN
*Last stanza setting by Camp Kirkland
Orchestrated by Camp Kirkland*

INTRO

Trb. 1 & 2

Melody

The Intro section consists of two staves. The top staff is for Trombone 1 & 2, and the bottom staff is for the Melody. Both are in a 4/4 time signature with a key signature of one flat (B-flat). The Trombone part begins with a dynamic marking of *f* and plays a series of chords and eighth notes. The Melody part is mostly silent, with a few notes appearing at the end of the section.

VERSE

The first part of the Verse section consists of two staves. The top staff is for Trombone 1 & 2, and the bottom staff is for the Melody. Both are in a 4/4 time signature with a key signature of one flat. The Trombone part plays chords and eighth notes, while the Melody part plays a simple eighth-note line.

5

The second part of the Verse section consists of two staves. The top staff is for Trombone 1 & 2, and the bottom staff is for the Melody. Both are in a 4/4 time signature with a key signature of one flat. The Trombone part plays chords and eighth notes, while the Melody part plays a simple eighth-note line.

9

The third part of the Verse section consists of two staves. The top staff is for Trombone 1 & 2, and the bottom staff is for the Melody. Both are in a 4/4 time signature with a key signature of one flat. The Trombone part plays chords and eighth notes, while the Melody part plays a simple eighth-note line.

13

The fourth part of the Verse section consists of two staves. The top staff is for Trombone 1 & 2, and the bottom staff is for the Melody. Both are in a 4/4 time signature with a key signature of one flat. The Trombone part plays chords and eighth notes, while the Melody part plays a simple eighth-note line. A box labeled "REPEAT to Verse" is placed above the Trombone staff in the final measure.

16

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TURNAROUND to Verse

Musical notation for the Turnaround section, measures 19-23. The top staff is in bass clef with a key signature of one flat and a common time signature. It features a series of chords: F major, C major, F major, C major, F major, C major, F major, C major. The bottom staff contains a single bass note (F) in measure 19, followed by rests in measures 20-22, and a quarter note (F) in measure 23.

19

ENDING

Musical notation for the Ending section, measures 24-25. The top staff is in bass clef with a key signature of one flat and a common time signature. It contains a whole note chord (F major) in measure 24, followed by a whole rest in measure 25. The bottom staff contains a whole note bass note (F) in measure 24, followed by a whole rest in measure 25.

24

Opt. Modulation to Last Stanza Setting

Musical notation for the optional modulation section, measures 25-28. The top staff is in bass clef with a key signature of one flat and a common time signature. It features a series of chords: F major, C major, F major, C major, F major, C major, F major, C major. The bottom staff contains a whole note bass note (F) in measure 25, followed by rests in measures 26-27, and a whole note bass note (F) in measure 28. A sharp sign is placed above the staff in measure 28, indicating a modulation to the key of D major.

25

VERSE

Broadly

Musical notation for the Verse section, measures 29-32. The top staff is in bass clef with a key signature of one sharp and a common time signature. It features a series of chords: D major, G major, D major, G major, D major, G major, D major, G major. The bottom staff contains a whole note bass note (D) in measure 29, followed by a *rit.* marking and a hairpin in measure 30, and then a series of quarter notes (D, E, F, G, A, B, C, D) in measures 31-32.

29

Musical notation for the Verse section, measures 33-36. The top staff is in bass clef with a key signature of one sharp and a common time signature. It features a series of chords: D major, G major, D major, G major, D major, G major, D major, G major. The bottom staff contains a whole note bass note (D) in measure 33, followed by a series of quarter notes (D, E, F, G, A, B, C, D) in measures 34-36.

33

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37

41

1. All hail the power of Jesus' name!
Let angels prostrate fall;
Bring forth the royal diadem,
And crown Him Lord of all;
Bring forth the royal diadem,
And crown Him Lord of all.

2. Ye chosen seed of Israel's race,
Ye ransomed from the fall,
Hail Him who saves you by His grace,
And crown Him Lord of all;
Hail Him who saves you by His grace,
And crown Him Lord of all.

3. Let every kindred, every tribe
On this terrestrial ball,
To Him all majesty ascribe,
And crown Him Lord of all;
To Him all majesty ascribe,
And crown Him Lord of all.

4. O that with yonder sacred throng
We at His feet may fall!
We'll join the everlasting song,
And crown Him Lord of all;
We'll join the everlasting song,
And crown Him Lord of all.