



# Jonathan Sargent

United States (USA), NA

## All Hail The Power Of Jesus' Name Traditional

### About the artist

SoundCloud: [https://soundcloud.com/nid\\_music](https://soundcloud.com/nid_music)

Google+: <https://plus.google.com/+NoviceindisguiseOfficial/posts>

I am a self-taught American composer, and compose mostly in the Romantic period. I take extreme pains, though, to make myself musically balanced so I can compose in a very diverse range of styles, from Jazz, to Modern-Classical, to Ragtime.

Here is my musical story:

It was two years ago that I started learning music, what notes were which, how they were placed on the staff, etc. 4 months later, in December 2011, I began teaching myself composition, and to compose simple pieces like my "Canon in C," or "Fifty Years." Now, a year later, I am writing pieces like my "Impromptu Rhapsody No. 2" and American Rhapsody No. 1 – Mystic Maine, and am playing classics like "Fuer Elise," "Rondo alla Turca," "Canon in D, and Liszt's Hungarian Rhap... (more online)

**Qualification:** 9 - Advanced

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-noviceindisguise.htm>

### About the piece

<b>Title:</b>	All Hail The Power Of Jesus' Name
<b>Composer:</b>	Traditional
<b>Arranger:</b>	Sargent, Jonathan
<b>Copyright:</b>	Public Domain
<b>Instrumentation:</b>	Piano solo
<b>Style:</b>	Christian

Jonathan Sargent on [free-scores.com](https://www.free-scores.com)



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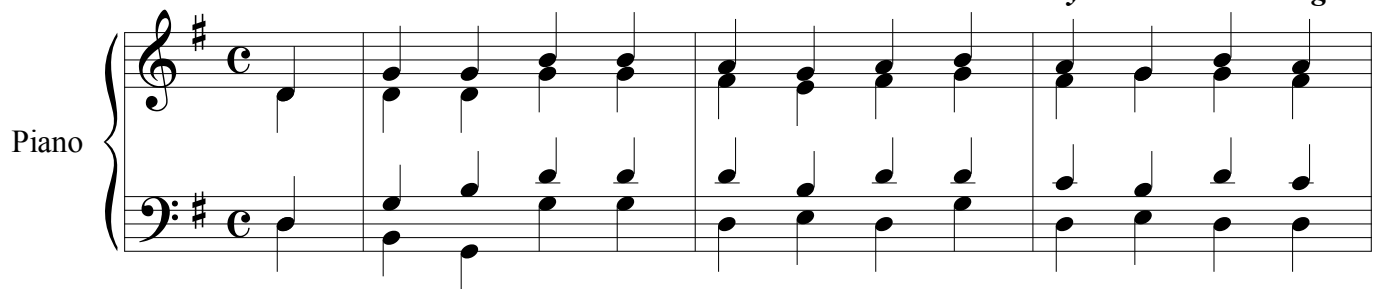
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# *All Hail The Power Of Jesus' Name*

*Traditional*

*Arr. by Jonathan W. Sargent*

Piano



Measures 1-4 of the piano introduction. The music is in G major (one sharp) and common time (C). It features a simple harmonic accompaniment with chords in the right hand and single notes or dyads in the left hand.

Measures 5-8 of the piano introduction. The music continues with the same harmonic accompaniment, featuring chords in the right hand and single notes or dyads in the left hand.

Measures 9-12 of the piano introduction. The music continues with the same harmonic accompaniment, featuring chords in the right hand and single notes or dyads in the left hand. A bracket above measures 10-12 is labeled "use as intro".

Measures 13-15 of the piano introduction. The music continues with the same harmonic accompaniment, featuring chords in the right hand and single notes or dyads in the left hand. The piece ends with a double bar line and repeat dots.

*Repeat as many times as needed*  
**Last verse >>**

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## Last Verse Only

15

Measures 15-18 of the piano accompaniment. The right hand features a series of chords in the treble clef, while the left hand plays a steady eighth-note bass line in the bass clef. The key signature has one sharp (F#).

19

Measures 19-22 of the piano accompaniment. The right hand continues with chords, and the left hand maintains the eighth-note bass line. A repeat sign is present at the beginning of measure 19 in the right hand.

23

Measures 23-26 of the piano accompaniment. The right hand features chords and some eighth-note patterns. The left hand continues the eighth-note bass line. Trill ornaments, marked with a '3' and a bracket, are placed over the final notes of measures 24 and 25 in both hands.

27

Measures 27-30 of the piano accompaniment. The right hand features chords and eighth-note patterns. The left hand continues the eighth-note bass line. The piece concludes with a final chord in the right hand and a final note in the left hand, followed by a double bar line.