"All Hail the Power of Jesus’ Name"

Edward Perronet’s majestic hymn, "All Hail the Power of Jesus’ Name," is among the most frequently published hymns in the United States. Since its first American appearance in two hymnals (Baptist and Universalist) in 1792, it has been included in some 2,300 American collections. It has been widely translated for use by Christians around the world.

The son of an Anglican vicar who actively supported the evangelicalism of the Wesleys, Edward Perronet worked for a time with the Methodists. His disagreements with the Wesleys over the relationship of Methodism with the Anglican Church resulted in Perronet’s severing his ties to the Methodism. Misgivings about church-state relationships estranged him from the larger Church. He withdrew from the Anglican Communion and accepted the pastorate of a small Congregational church in Canterbury where he remained until his death in 1792. Throughout his life, Perronet wrote hymns, publishing them anonymously in small collections. “All Hail the Power” is the third hymn in a rare volume, Occasional Verses, Moral and Sacred. Published for the instruction and amusement of the Candidly Serious and Religious (1785). The heading over the hymn reads “On the Resurrection.”

Perronet wrote “All Hail the Power” in 1779. He published (anonymously) the first stanza with a tune, MILES LANE (also anonymous), in The Gospel Magazine for November 1779. In April 1780, the same magazine reprinted the hymn with eight stanzas and another reference to MILES LANE as a suitable tune. In 1787, the Baptist John Rippon included “All Hail the Power” in his important Selections of Hymns from the Best Authors, intended to be an Appendix to Dr. Watts’ Psalms and Hymns. He edited the text extensively, omitting Perronet’s 2nd, 3rd and 6th stanzas and providing two new stanzas. Later renderings often omit one of Rippon’s stanzas while retaining the other as the final stanza of Perronet’s hymn:

O that with yonder sacred throng
We at his feet may fall!
We’ll join the everlasting song,
And crown him Lord of all.

The authorship of the original hymn remained in question for nearly a century. It took less time to establish that the familiar English setting, MILES LANE, was the work of William Shrubsole, a nineteen-year-old organist and chorister in Canterbury, and Perronet’s close friend. The tune most familiar to Americans is CORONATION, composed by Oliver Holden, a Boston musician, in 1793. Holden prepared this tune expressly for Perronet’s words and named it CORONATION from the song’s refrain “Crown Him Lord of all.” Another tune often found in American hymnals is DIadem. Composed by John Ellor (another nineteen-year-old) for a Sunday school anniversary in Droyleaden, England, in 1838, DIadem often appears in hymnals that also include MILES LANE and CORONATION. “All Hail the Power” is perhaps the only hymn regularly published in American hymnals with three tunes.

John Ferguson

John Ferguson is the Elliot and Klara Stockdal Johnson Professor of Organ and Church Music and Cantor to the student congregation at St. Olaf College, in Northfield, Minnesota. He is respected as a teacher and performer and internationally known for his creativity as leader of congregational song from the organ. His arrangements of hymns for organ, choir, and congregation are widely used and he is in great demand to design and present hymn festivals for local congregations and at national gatherings of church musicians.

Ferguson was born in Cleveland, Ohio, in 1941. He earned degrees at Oberlin College, Kent State University, and The Eastman School of Music.
All Hail the Power of Jesus’ Name

SATB, organ, Brass Quartet, and opt. cong.

Edward Perronet, 1780; st. 6 John Rippon, 1787; alt.

CORONATION, Oliver Holden, 1793

setting by John Ferguson

A conductor’s score with instrumental parts is available separately (425-874)
All Hail the Power of Jesus' Name

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rich 8' + gentle 4'

4–All Hail the Power–425-873
Ye heirs of Is - rael's cho - sen race, ye ran - somed of 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
All Hail the Power of Jesus' Name

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Crown him Lord of all.

Relax tempo slightly

Sinners, whose love can ne’er forget the worm-wood and the gall,

Go, spread your trophies at his feet, and crown him.
crown him Lord of all. Go, spread your trophies at his feet, and

Lord of all. Go, spread your trophies at his feet, and

spread your trophies at his feet, and
Lord of all. To him all majesty ascribe, and

Lord of all. To him all majesty ascribe, and

crown him Lord of all.

crown him Lord of all.

crown him Lord of all. 8' + 4' flues with 8' gentle reed
Crown him ye martyrs of our God, who from his altar
with 32' flue

Solo 8' reed

Call: praise him whose ways ye trod, and crown him

TB + men of congregation
Lord of all. Praise him whose ways of pain ye trod, and

Crown him Lord of all.

Brass
All Hail the Power of Jesus' Name

Soprano descant

A.T.B. + cong.

Organ

sa - cred throng we at his feet may fall, we'll join the song,

sa - cred throng we at his feet may fall! We'll join the ev - er -

add reeds

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and crown him Lord of all, We'll join the song, the
last-ing song, and crown him Lord of all, We'll join the ever-

+ 32' flue

+ Alto

hymn ending

ever-last-ing song, and crown him Lord of all.

ever-last-ing song, and crown him Lord of all.
All Hail the Power of Jesus' Name

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