

# Contents

ADESTE FIDELES	4	IN DIR IST FREUDE	75	RESTORATION	153
ALABASTER JAR	8	IN DULCI JUBILO	78	RUSTINGTON	155
ALL CREATION NEW	10	JENNINGS-HOUSTON	80	ST. CLEMENT	157
ANCIENT BEAUTY	12	JESUS LOVES ME	83, 86	SEATTLE	159
ARGENTINA	14	JESUS NOSSA ESPERANÇA	90	SINE NOMINE	162, 164
ARIRANG	16	JOYOUS LIGHT	92	SOMOS DEL SEÑOR	166, 170
AUSTIN	18	KEEP YOUR LAMPS	94	SPIRITSONG	173
AWAY IN A MANGER	20	KELVINGROVE	96	STAR OF COUNTY DOWN	176
BUNESSAN	22	KOMT NU MET ZANG	99	STUEMPFE	178
CALM SEAS	24	LAUREL	101	SUO GÂN	180
CANDLER	25	LE P'ING	102	SURGE ECCLESIA	182
CEDARWOLF	28	LES PETITES SOEURS	104	TAKE ME TO THE WATER	185
CENTRAL	30	LET US ENTER IN	106	THAXTED	187
CIVILITY	32	LIFT EVERY VOICE AND SING	108	TO GOD BE THE GLORY	189
CLEVELAND	34	LINDNER	112	UN FLAMBEAU	192
COLUMCILLE	36	LORD OF THE DANCE	114	URI UWER' UWER' UWERA	194
CONSOLATION	38	LOST IN THE NIGHT	117	VÄRVINDAR FRISKA	196
COPELAND	40	MADELEINE	119	VESPER SKIES	198
DEATH BE NEVER LAST	42	MANGER SONG	120	VOM HIMMEL HOCH	200
DIADEMATA	44	MERLE'S TUNE	122	WAYFARING STRANGER	202
DIOS ESTÁ AQUÍ	48	NOËL NOUVELET	124	WE WILL NOT FEAR	204
DOVE OF PEACE	50	NUN DANKET ALLE GOTT	126	WE'LL WALK IN THE LIGHT	206
DUNLAP'S CREEK	52	O GOD, YOU SEARCH ME	128	WEISSE FLAGGEN	208
ENVIADO	54	PATMOS	130	WEST LEESTAD	210
ES FLOG EIN KLEINS WALDVÖGELEIN	56	PENTECOST	132	WESTCHASE	212
FESTAL SONG	58, 59	PERICHORESIS	134	WHERE THE PROMISE SHINES	216
GAUDEAMUS PARITER	60	PLEADING SAVIOR	138	WILD MOUNTAIN THYME	219
GLORIA	63	PROSPECT	140	WINCHESTER OLD	222
GRAND ISLE	66	PUER NOBIS	142	WONDERS	224
GREEN TYLER	68	RAABE	144		
HÖKELUND	70	RAQUEL	146	Index of Common Titles	227
HUNGRY FEAST	73	RATISBON	149	Index of Composers	230
		RESIGNATION	151		

# Adeste fideles

O Come, All Ye Faithful

## Introduction

♩ = 72

Musical notation for the Introduction, featuring a grand staff with treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as quarter note = 72. The piece begins with a series of chords in the right hand and a simple bass line in the left hand.

## Accompaniment 1

First system of musical notation for Accompaniment 1, showing the right and left hands. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a steady bass accompaniment.

Second system of musical notation for Accompaniment 1. The right hand includes a triplet of eighth notes in the final measure, and the left hand continues with a consistent bass line.

Third system of musical notation for Accompaniment 1, concluding with multiple triplet markings in both the right and left hands.

Tune: attr. John Francis Wade, 1711–1786

Arrangement: Keith Hampton; copyright © 2024 Augsburg Fortress. All rights reserved.

*Let It Rip! at the Piano, Vol. 3*, ISBN 978-1-5064-9610-8

Published by Augsburg Fortress. Printed in U.S.A.

Duplication in any form prohibited without publisher's written permission.

# All Creation New

God Bestows on Every Sense

## Introduction

Mysteriously, searching

*S<sup>va</sup>*

*Pedal harmonically throughout*

## Accompaniment 1

Tune: Anthony Giamanco; copyright © 2018 Augsburg Fortress. All rights reserved.

Arrangement: Intro., Acc. 1, Omaldo Perez; copyright © 2024 Augsburg Fortress. Acc. 2, Anthony Giamanco; copyright © 2018 Augsburg Fortress. All rights reserved.

# Argentina

May the God of Hope Go with Us  
Dios de la esperanza

## Introduction

The first system of the introduction consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef with the same key signature and time signature. It begins with a half note G2, followed by quarter notes A2, B2, and C3.

The second system continues the introduction. The upper staff features a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lower staff continues with a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2.

The third system concludes the introduction. The upper staff has a half note G4, followed by quarter notes A4, B4, and C5, then a half note G4. The lower staff has a half note G2, followed by quarter notes A2, B2, and C3, then a half note G2.

## Accompaniment

The accompaniment section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, and C5. The lower staff is in bass clef with the same key signature. It begins with a half note G2, followed by quarter notes A2, B2, and C3.

Tune: Argentine folk melody

Arrangement: Anne Krentz Organ; copyright © 2024 Augsburg Fortress. All rights reserved.

# Central

Christ Is Living  
Cristo vive

## Introduction

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system begins with a treble clef and a bass clef, showing a melodic line in the right hand and a bass line in the left hand. The second and third systems continue the piece with various chordal textures and rhythmic patterns. The fourth system concludes the introduction with a final cadence, featuring a change in time signature to 2/4, 4/4, and 3/4.

Tune: Pablo D. Sosa, 1933–2020; copyright © 1962 and this arr. © 2024 GIA Publications, Inc., [giamusic.com](http://giamusic.com).  
All rights reserved. Used by permission.  
Arrangement: Anne Krentz Organ

# Civility

Touch That Soothes and Heals  
See My Hands and Feet

## Introduction

The Introduction section consists of three systems of piano music. Each system has a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The first system begins with a treble clef and a 3/4 time signature, followed by a bass clef. The second system continues the melody in the treble clef and accompaniment in the bass clef. The third system concludes the introduction with a final chord in the treble clef and a bass clef.

## Accompaniment

The Accompaniment section consists of one system of piano music. It features a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The treble clef part contains a melodic line with some rests, while the bass clef part provides a steady accompaniment with eighth and quarter notes.

Tune: Gregg DeMey; copyright © 2008 and this arr. © 2024 Re:Create Music, admin. Faith Alive Christian Resources.  
All rights reserved. Published under exclusive license by Augsburg Fortress.  
Arrangement: Anne Krentz Organ

# Es flog ein kleins Waldvögelein

Hail to the Lord's Anointed  
O Day of Radiant Gladness

## Introduction

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of four systems of two staves each (treble and bass clef). The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass line starts with a quarter note G, followed by quarter notes A, B, and C, then a half note D. The treble line has a whole rest for the first two measures, followed by a quarter note D, then a quarter note E, and a quarter note F#. The second system continues the bass line with quarter notes G, A, B, C, D, E, F#, and G. The treble line has a whole rest for the first two measures, followed by a quarter note G, then a quarter note A, and a quarter note B. The third system continues the bass line with quarter notes C, D, E, F#, G, A, B, and C. The treble line has a whole rest for the first two measures, followed by a quarter note C, then a quarter note D, and a quarter note E. The fourth system continues the bass line with quarter notes F#, G, A, B, C, D, E, and F#. The treble line has a whole rest for the first two measures, followed by a quarter note F#, then a quarter note G, and a quarter note A. The piece concludes with a final chord of G major in both hands.

Tune: German folk tune, Memmington Ms., 17th cent.

Arrangement: Joel Stoppenhagen; copyright © 2024 Augsburg Fortress. All rights reserved.

*Let It Rip! at the Piano, Vol. 3, ISBN 978-1-5064-9610-8*

Published by Augsburg Fortress. Printed in U.S.A.

Duplication in any form prohibited without publisher's written permission.

# Grand Isle

I Sing a Song of the Saints of God

## Introduction

The introduction consists of two systems of piano accompaniment in 4/4 time. The first system features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. The second system continues the melody and accompaniment, ending with a repeat sign and a final chord.

## Accompaniment

The accompaniment consists of two systems of piano accompaniment in 4/4 time. The first system features a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. The second system continues the melody and accompaniment, ending with a repeat sign and a final chord.

Tune: John H. Hopkins Jr., 1861–1945

Arrangement: Bob Moore; copyright © 2024 Augsburg Fortress. All rights reserved.

*Let It Rip! at the Piano, Vol. 3, ISBN 978-1-5064-9610-8*

Published by Augsburg Fortress. Printed in U.S.A.

Duplication in any form prohibited without publisher's written permission.



# Green Tyler

God, Be the Love to Search and Keep Me  
O Christ, Surround Me

## Introduction

The musical score is written for piano in 6/8 time, featuring a key signature of two flats (B-flat and E-flat). The introduction consists of three systems of music, each with a treble and bass staff. The first system begins with a treble staff containing a series of chords and a bass staff with a steady eighth-note accompaniment. The second system continues the melodic line in the treble and the accompaniment in the bass. The third system concludes the introduction with a final chord in the treble and a sustained bass note. The word 'Accompaniment' is written above the final system of the introduction. The accompaniment section follows, also in two staves, and concludes with a fermata over a final chord in the treble and a sustained bass note. The word *8va* is written below the final bass note.

Tune: Richard Bruxvoort Colligan; copyright © 2004 This Here Music, admin. Augsburg Fortress. All rights reserved.  
Arrangement: Anne Krentz Organ; copyright © 2024 Augsburg Fortress. All rights reserved.

# In dulci jubilo

Good Christian Friends, Rejoice

## Introduction

The musical score is written for piano in 6/8 time, featuring a treble and bass clef. The key signature has one flat (B-flat). The introduction consists of four systems of music. The first system includes a treble clef staff with a first ending bracket and a first ending mark (>) above the first measure, and a bass clef staff with a first ending mark (>) above the first measure. The second system continues the melody in the treble clef and accompaniment in the bass clef. The third system features a treble clef staff with a first ending bracket and a first ending mark (>) above the first measure, and a bass clef staff with a first ending mark (>) above the first measure. The fourth system includes a treble clef staff with a first ending bracket and a first ending mark (>) above the first measure, and a bass clef staff with a first ending mark (>) above the first measure. The score includes various musical notations such as slurs, ties, and dynamic markings like *cresc.* and *v.*

Tune: German carol, 14th cent.

Arrangement: Hillary Doerries; copyright © 2024 Augsburg Fortress. All rights reserved.

*Let It Rip! at the Piano, Vol. 3, ISBN 978-1-5064-9610-8*

Published by Augsburg Fortress. Printed in U.S.A.

Duplication in any form prohibited without publisher's written permission.

# Jesus Loves Me (C)

Jesus Loves Me!

## Introduction

The first system of the introduction consists of two staves. The treble clef staff begins with a 4/4 time signature and contains a series of chords and single notes, including a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff provides a harmonic accompaniment with chords and single notes, including a half note G2, a quarter note A2, and a quarter note B2.

The second system continues the introduction. The treble clef staff features a sequence of chords and single notes, including a half note C5, a quarter note D5, and a quarter note E5. The bass clef staff continues the accompaniment with chords and single notes, including a half note C3, a quarter note D3, and a quarter note E3.

## Accompaniment 1

The first system of Accompaniment 1 consists of two staves. The treble clef staff contains a series of chords and single notes, including a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff provides a harmonic accompaniment with chords and single notes, including a half note G2, a quarter note A2, and a quarter note B2.

The second system continues Accompaniment 1. The treble clef staff features a sequence of chords and single notes, including a half note C5, a quarter note D5, and a quarter note E5. The bass clef staff continues the accompaniment with chords and single notes, including a half note C3, a quarter note D3, and a quarter note E3.

Tune: William B. Bradbury, 1816–1868

Arrangement: Eric Wall; copyright © 2024 Augsburg Fortress. All rights reserved.

*Let It Rip! at the Piano, Vol. 3, ISBN 978-1-5064-9610-8*

Published by Augsburg Fortress. Printed in U.S.A.

Duplication in any form prohibited without publisher's written permission.

# Kelvingrove

## Will You Come and Follow Me

### The Summons

#### Introduction

Flowing, in one (♩ = ca. 69)

The musical score is written for piano in 3/4 time, G major. It consists of four systems of music. The first system is marked *mf legato*. The second system includes dynamics *mf*, *p*, and *mf*, with a *short* marking. The third system includes *p*, *mf poco stacc.*, and *legato*. The fourth system includes *p* and *f*. The score is marked with 'Red.' and asterisks throughout, indicating specific performance points or recordings.

Tune: Scottish traditional

Arrangement: Kyle S. Haugen; copyright © 2024 Augsburg Fortress. All rights reserved.

*Let It Rip! at the Piano, Vol. 3, ISBN 978-1-5064-9610-8*

Published by Augsburg Fortress. Printed in U.S.A.

Duplication in any form prohibited without publisher's written permission.

# Lost in the Night

Come Now, O God

Lost in the Night

## Introduction

Plaintively ( $\text{♩} = \text{ca. } 76$ )

The musical score is written for piano in 4/4 time, featuring a Finnish folk tune. It consists of four systems of music. The first system begins with a piano (*p*) dynamic and includes the instruction "with *Red.*" and "always bring out melody". The second system continues with a piano (*p*) dynamic and includes "l.h." for the left hand. The third system features a piano (*p*) dynamic in the left hand and a mezzo-forte (*mf*) dynamic in the right hand, with a "slight rit." marking and a change to 2/4 time. The fourth system starts with a piano (*p*) dynamic and "a tempo" marking, followed by "tenderly" and "slight rit." markings, and ends with a pianissimo (*pp*) dynamic and an 8va (octave) marking. The score includes various performance instructions such as "Red." (pedal) and asterisks indicating specific pedal points.

Tune: Finnish folk tune

Arrangement: Kyle S. Haugen; copyright © 2000 and this adapt. © 2024 Augsburg Fortress. All rights reserved.

*Let It Rip! at the Piano, Vol. 3, ISBN 978-1-5064-9610-8*

Published by Augsburg Fortress. Printed in U.S.A.

Duplication in any form prohibited without publisher's written permission.

# Perichoresis

## The Play of the Godhead

### Introduction

The Introduction consists of two systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass clef accompaniment starts with a quarter note G3, followed by eighth notes A3-B3, quarter notes C4-B3, and quarter notes A3-G3. The second system continues the melody with quarter notes G4-A4, eighth notes B4-A4, quarter notes G4-F#4, and quarter notes E4-D4. The bass clef accompaniment continues with quarter notes G3-A3, eighth notes B3-A3, quarter notes G3-F#3, and quarter notes E3-D3. The piece concludes with a final chord of G4-B4-D5 in the treble and G3-B3-D4 in the bass.

### Accompaniment 1

*("The warm winds of summer...")*

Accompaniment 1 consists of two systems of piano accompaniment. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass clef accompaniment starts with a quarter note G3, followed by eighth notes A3-B3, quarter notes C4-B3, and quarter notes A3-G3. The second system continues the melody with quarter notes G4-A4, eighth notes B4-A4, quarter notes G4-F#4, and quarter notes E4-D4. The bass clef accompaniment continues with quarter notes G3-A3, eighth notes B3-A3, quarter notes G3-F#3, and quarter notes E3-D3. The piece concludes with a final chord of G4-B4-D5 in the treble and G3-B3-D4 in the bass.

Tune: William P. Rowan; copyright © 2000 and this arr. © 2024 William P. Rowan, admin. GIA Publications, Inc., [giamusic.com](http://giamusic.com).  
All rights reserved. Used by permission.  
Arrangement: Eric Wall

# Raabe

## Day of Arising

### Introduction

Joyously (♩ = 120)

The Introduction consists of three systems of piano accompaniment. Each system has a treble and bass clef staff. The key signature is one flat (Bb) and the time signature is 6/4. The tempo is marked 'Joyously' with a quarter note equal to 120 beats per minute. The first system shows the initial melodic line in the treble and a supporting bass line. The second system continues the melody with some grace notes and rests. The third system concludes the introduction with a final cadence.

### Accompaniment 1

Accompaniment 1 is a single system of piano accompaniment. It features a treble and bass clef staff. The key signature is one flat (Bb) and the time signature is 6/4. The melody in the treble clef consists of a series of chords and single notes, while the bass clef provides a steady accompaniment with eighth and quarter notes.

Tune: Carl F. Schalk, 1929–2021; copyright © 1999 Augsburg Fortress. All rights reserved.  
 Arrangement: Marianne Kim; copyright © 2024 Augsburg Fortress. All rights reserved.

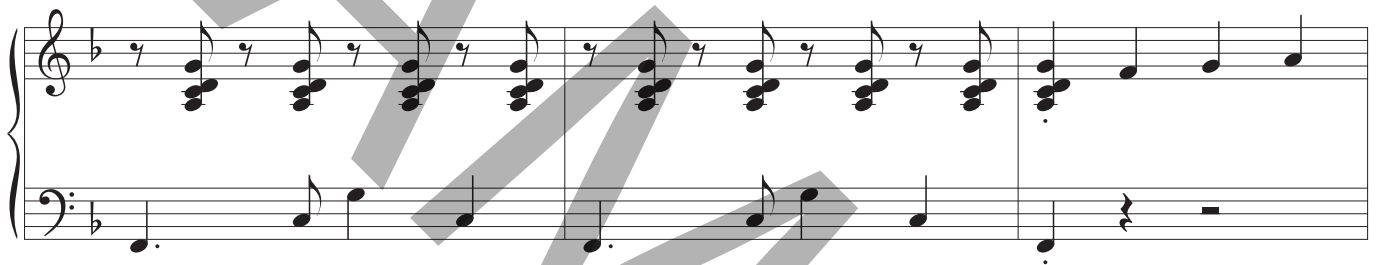
# Somos del Señor (F)

Pues si vivimos  
When We Are Living

## Introduction



*Tempo di Bolero*



Tune: Spanish traditional

Arrangement: Omaldo Perez; copyright © 2024 Augsburg Fortress. All rights reserved.



# To God Be the Glory

To God Be the Glory

## Introduction

Musical notation for the Introduction, featuring a treble and bass clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The piece begins with a series of chords in the bass line, followed by a melodic line in the treble clef.

## Accompaniment 1

Musical notation for Accompaniment 1, featuring a treble and bass clef, a key signature of three flats, and a 3/4 time signature. The piece begins with a series of chords in the bass line, followed by a melodic line in the treble clef.

Musical notation for Accompaniment 1, featuring a treble and bass clef, a key signature of three flats, and a 3/4 time signature. The piece begins with a series of chords in the bass line, followed by a melodic line in the treble clef.

Musical notation for Accompaniment 1, featuring a treble and bass clef, a key signature of three flats, and a 3/4 time signature. The piece begins with a series of chords in the bass line, followed by a melodic line in the treble clef.

Tune: William H. Doane, 1832–1915

Arrangement: Marianne Kim; copyright © 2024 Augsburg Fortress. All rights reserved.

*Let It Rip! at the Piano, Vol. 3, ISBN 978-1-5064-9610-8*

Published by Augsburg Fortress. Printed in U.S.A.

Duplication in any form prohibited without publisher's written permission.