

KATHRIN D. WEBER

ICH WILL DICH
ANBETEN

12 KLAVIERBEARBEITUNGEN
ZU BEKANNTEN LOBPRESLIEDERN



Aufnahmen zur Produktion

Zieh mich hin zu dir

 946488 [Lieder 1,2,4,5,10,12]

Im Download unter www.gerth.de:

 Album DL946488



Jesus, meine Hoffnung lebt

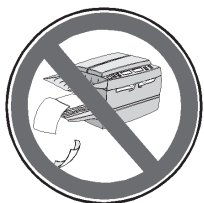
 946504 [Lieder 2,5,6,10,11,12]

Im Download unter www.gerth.de:

 Album DL946504

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Liebe Musiker,

danke, dass Sie sich für die Klavierpartitur „Ich will dich anbeten“ entschieden haben. Sie enthält 12 Bearbeitungen zu bekannten und aktuellen Lobpreisliedern.

Die bereits veröffentlichte Ausgabe „Das, was mich atmen lässt“ hat so guten Anklang gefunden, dass ich mich mit viel Engagement an eine neue Sammlung von meinen Lieblings-Klavierarrangements gemacht habe, die auf den Piano-Alben „Zieh mich hin zu dir“ und „Jesus, meine Hoffnung, lebt“ instrumental vertont sind.

Alle Stücke sind in derselben Tonart wie auf der CD-Aufnahme notiert und variieren leicht in ihrem Schwierigkeitsgrad.

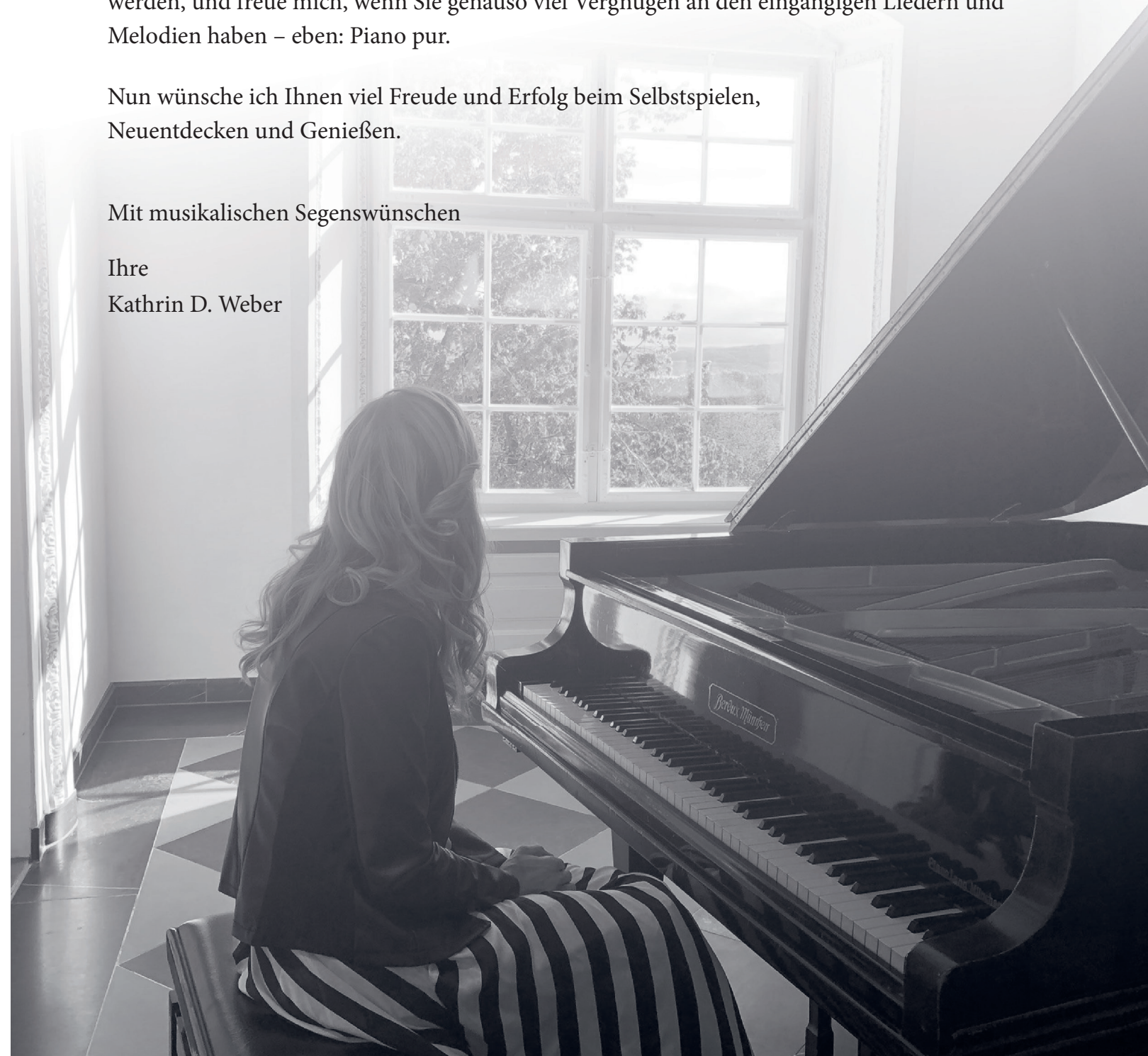
Ich bin mir sicher, dass Sie etwas Passendes und Umsetzbares zum Üben und Vortragen finden werden, und freue mich, wenn Sie genauso viel Vergnügen an den eingängigen Liedern und Melodien haben – eben: Piano pur.

Nun wünsche ich Ihnen viel Freude und Erfolg beim Selbstspielen, Neuentdecken und Genießen.

Mit musikalischen Segenswünschen

Ihre

Kathrin D. Weber



1. Mutig komm ich vor den Thron

Musik: Gareth Andrew Gilkeson, Christopher Dean Llewellyn

Klaviersatz: Kathrin D. Weber

The image displays a piano score for the piece '1. Mutig komm ich vor den Thron'. The score is written in 4/4 time and consists of five systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#). The first system begins with a mezzo-piano (*mp*) dynamic. The second system includes a *8va* marking above the treble staff and a piano (*p*) dynamic in the bass. The third system continues the piece. The fourth system features a mezzo-piano (*mp*) dynamic. The fifth system concludes with a mezzo-forte (*mf*) dynamic. A large, semi-transparent watermark reading 'LESERPROBE' is overlaid diagonally across the entire score.

Originaltitel: Boldly | Approach

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23

Musical score for measures 23-26. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. A large, semi-transparent watermark 'SAMPLE' is overlaid on the page.

27

Musical score for measures 27-30. The right hand continues the melodic development with some grace notes. The left hand maintains the rhythmic accompaniment. A dynamic marking of *cresc.* (crescendo) is present in measure 29. A large, semi-transparent watermark 'SAMPLE' is overlaid on the page.

31

Musical score for measures 31-33. The right hand features a more complex texture with chords and moving lines. The left hand continues with eighth-note accompaniment. A large, semi-transparent watermark 'SAMPLE' is overlaid on the page.

34

Musical score for measures 34-36. The right hand has a more active melodic line with eighth notes. The left hand continues with eighth-note accompaniment. A large, semi-transparent watermark 'SAMPLE' is overlaid on the page.

37

Musical score for measures 37-39. The right hand features a melodic line with some rests. The left hand continues with eighth-note accompaniment. A large, semi-transparent watermark 'SAMPLE' is overlaid on the page.

40

Musical score for measures 40-42. The right hand has a melodic line with some rests. The left hand continues with eighth-note accompaniment. A large, semi-transparent watermark 'SAMPLE' is overlaid on the page.

2. Zieh mich hin zu dir

Musik: Kelly Carpenter
Klaviersatz: Kathrin D. Weber

The image displays a piano score for the piece 'Zieh mich hin zu dir'. The score is written in 4/4 time and B-flat major. It consists of five systems of music, each with a treble and bass clef staff. The first system starts with a mezzo-piano (*mp*) dynamic and includes a triplet in the right hand. The second system begins with a *Ped.* (pedal) instruction and a mezzo-forte (*mf*) dynamic. The third system features a melodic line in the right hand and a steady accompaniment of chords in the left hand. The fourth and fifth systems continue this accompaniment pattern. A large, semi-transparent watermark reading 'SEPER' is oriented diagonally across the center of the page.

Originaltitel: Draw Me Close

© 1994 Mercy/Vinyard Publishing*

21

Musical score for measures 21-24. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

25

Musical score for measures 25-28. Measure 25 includes a dynamic marking of *mp* (mezzo-piano). A fermata is placed over the first measure of this system. The melodic and harmonic patterns continue from the previous system.

29

Musical score for measures 29-32. The right hand has a more active melodic line with eighth notes, and the left hand continues with a steady accompaniment.

33

Musical score for measures 33-36. The right hand features a melodic line with some rests, and the left hand provides a consistent accompaniment.

37

Musical score for measures 37-40. The right hand has a melodic line with eighth notes, and the left hand continues with a steady accompaniment.

41

Musical score for measures 41-44. The right hand has a melodic line with eighth notes, and the left hand continues with a steady accompaniment.

5. No Longer Slaves

Musik: Brian Johnson, Joel Case, Jonathan D. Helser

Klaviersatz: Kathrin D. Weber

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature has one sharp (F#). The score is divided into five systems, each with a measure number at the beginning of the first staff. The first system starts at measure 1 and includes a mezzo-piano (*mp*) dynamic marking and a pedaling instruction (*Ped.*). The second system starts at measure 6. The third system starts at measure 11. The fourth system starts at measure 16 and includes a mezzo-forte (*mf*) dynamic marking and a *ppp* marking with a wavy line. The fifth system starts at measure 21 and includes a *dim.* marking. The score is overlaid with a large, diagonal watermark that reads 'SEMPER PROBE'.

25

musical notation for measures 25-27, including a *cresc.* marking.

28

musical notation for measures 28-30.

31

musical notation for measures 31-33, including a *mf* marking.

34

musical notation for measures 34-37.

38

musical notation for measures 38-41, including a *f* marking.

42

musical notation for measures 42-44, including a *dim.* marking.

6. Zuerst geliebt

Musik: Mia Friesen, Sam Samba, Stefan Schöpfle
Klaviersatz: Kathrin D. Weber

The musical score is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system starts with a mezzo-piano (*mp*) dynamic and includes a pedaling instruction (*Ped.*). The second system begins at measure 6 and features an octave shift (*8va*) in the treble staff. The third system starts at measure 11. The fourth system starts at measure 16. The fifth system starts at measure 21 and includes a mezzo-forte (*mf*) dynamic. A large, semi-transparent watermark reading 'SEPPROBE' is oriented diagonally across the entire page.

26

Musical notation for measures 26-29. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a simple accompaniment with chords and single notes.

30

Musical notation for measures 30-33. Treble clef continues the melodic line. Bass clef has a simple accompaniment with chords and single notes.

34

Musical notation for measures 34-37. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment with chords and single notes.

38

Musical notation for measures 38-41. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment with chords and single notes. The word *cresc.* is written above the bass line in measure 40.

42

Musical notation for measures 42-45. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment with chords and single notes.

46

Musical notation for measures 46-49. Treble clef has a melodic line with eighth notes. Bass clef has a simple accompaniment with chords and single notes. The word *f* is written below the treble clef in measure 46. Trills are marked with '3' in measures 48 and 49.

7. Mitten ins Herz

Musik: Kathrin D. Weber
Klaviersatz: Kathrin D. Weber

Measures 1-6 of the piece. The music is in 6/8 time. The right hand features a rhythmic pattern of eighth notes, while the left hand plays a steady bass line of dotted half notes. The dynamic marking *mp* is present.

Measures 7-10. Measures 7 and 8 are marked with a first ending bracket (1.). Measures 9 and 10 are marked with a second ending bracket (2.). The dynamic marking *cantabile* is present. A *gr* marking is also visible above measure 10.

Measures 11-15. The right hand continues with a melodic line of eighth notes, and the left hand provides accompaniment with eighth notes.

Measures 16-20. The right hand features a melodic line with a slur over measures 16-17. The left hand continues with eighth-note accompaniment.

Measures 21-25. The right hand continues with a melodic line, and the left hand provides accompaniment with eighth notes.

26

Musical notation for measures 26-30. Treble clef, G major. Bass clef, eighth-note accompaniment.

31

Musical notation for measures 31-35. Treble clef, G major. Bass clef, eighth-note accompaniment. Dynamic marking *mf* at measure 34.

36

Musical notation for measures 36-40. Treble clef, G major. Bass clef, eighth-note accompaniment.

41

Musical notation for measures 41-45. Treble clef, G major. Bass clef, eighth-note accompaniment.

46

Musical notation for measures 46-50. Treble clef, G major. Bass clef, eighth-note accompaniment. Sharp sign in bass clef at measure 49.

51

Musical notation for measures 51-55. Treble clef, G major. Bass clef, eighth-note accompaniment. Dynamic marking *cresc.* at measure 52. Final chord in treble clef.

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