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1906

# With Joy And Love

Heinrich Lichner  
*Composer*

J. E. C  
*Illustrator*

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2

# With Joy and Love.

Revised and fingered by  
A. M. KNÄBEL.

H. LICHNER, Op. 123. No 3

Rapidly and energetically. ♩ = 104.

Piano.

*p leggiero*

*prisoluto*

*mf*

Red \* Red \* Red \*

Red \* Red \* Red \*

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a complex melodic line with slurs and fingerings (1, 5, 2, 3, 3, 2, 5, 1, 3, 1). The left hand provides harmonic support with chords and single notes. Dynamics include *p* (piano) and *Leg.* (legato). A double asterisk (\*) is placed at the end of the system.

Second system of musical notation. Treble clef, key signature of one sharp. The right hand continues the melodic line with slurs and fingerings. The left hand features a steady accompaniment of chords. Dynamics include *Leg.* and double asterisks (\*).

Third system of musical notation. Treble clef, key signature of one sharp. The right hand has a more active melodic line with slurs and fingerings (2, 3, 1, 5, 3, 4, 3). The left hand accompaniment includes chords and single notes. Dynamics include *f* (forte) and *Leg.*. Double asterisks (\*) are used for emphasis.

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with slurs and fingerings (2, 1, 1, 3, 2, 3, 2, 3, 1, 5, 4, 5, 2, 3, 2, 3, 1, 5, 4, 5, 2, 3, 4, 3). The left hand accompaniment includes chords and single notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *Leg.*. Double asterisks (\*) are used.

Fifth system of musical notation. Treble clef, key signature of one sharp. The right hand features a melodic line with slurs and fingerings (3, 1, 1, 1, 1, 2, 5, 1, 4, 2, 3). The left hand accompaniment includes chords and single notes. Dynamics include *cresc.* (crescendo) and *mf*. Double asterisks (\*) are used.

First system of musical notation, featuring treble and bass staves. The treble staff contains a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment. The system concludes with a double bar line and a fermata over the final notes.

Second system of musical notation. The treble staff includes detailed fingerings (1-5) and dynamic markings: *cresc.* and *p*. The bass staff continues the accompaniment. The system ends with a double bar line and a fermata.

Third system of musical notation. The treble staff is marked *mf* and *cresc.*. It features a complex melodic passage with slurs and accents. The bass staff provides accompaniment. The system concludes with a double bar line and a fermata.

Fourth system of musical notation. The treble staff is marked *f* and *p*. It contains a melodic line with slurs and accents. The bass staff provides accompaniment. The system ends with a double bar line and a fermata.

Fifth system of musical notation. The treble staff is marked *cresc.* and *p legato*. It features a melodic line with slurs and accents. The bass staff provides accompaniment. The system concludes with a double bar line and a fermata.

The first system of music consists of two staves. The upper staff is in treble clef and begins with a piano (*pp*) dynamic. It contains several chords and melodic fragments with fingering numbers (1, 2, 3, 4, 5) above the notes. The lower staff is in bass clef and starts with a *marcato* dynamic. It features a rhythmic accompaniment with chords and single notes, including fingering numbers (1, 3, 5, 1, 2, 4, 3, 1, 5) below the notes.

The second system continues with two staves. The upper staff begins with a forte (*f*) dynamic and contains complex chordal textures with many fingering numbers (e.g., 5 2, 4 2, 4 1 2 4 1, 3 1, 4 1, 5 3 2 1, 3 2, 4 5 3, 4 2, 5 1) above the notes. A *dim.* (diminuendo) marking is present. The lower staff features a steady accompaniment with chords and notes, marked with *Red.* and asterisks. It concludes with a *marcato* dynamic.

The third system consists of two staves. The upper staff starts with a piano (*pp*) dynamic and contains chords and melodic lines with fingering numbers (1, 2, 3, 4, 5) above the notes. The lower staff continues the accompaniment with chords and notes, marked with *Red.* and asterisks. A *f* (forte) dynamic is indicated at the end of the system.

The fourth system consists of two staves. The upper staff begins with a piano (*pp*) dynamic and contains a melodic line with many notes and fingering numbers (1, 2, 3, 4, 5) above the notes. The lower staff features a steady accompaniment with chords and notes, marked with *Red.* and asterisks.

The fifth system consists of two staves. The upper staff begins with a piano (*p*) dynamic and contains a melodic line with many notes and fingering numbers (1, 2, 3, 4, 5) above the notes. The lower staff features a steady accompaniment with chords and notes, marked with *Red.* and asterisks.

The first system of music consists of two staves. The treble staff begins with a triplet of eighth notes, followed by a series of eighth notes with slurs. The bass staff features a steady eighth-note accompaniment. The word "risoluto" is written in the treble staff. Pedal markings "Ped." are placed below the bass staff at the beginning and end of each measure, with asterisks indicating the end of the pedal effect.

The second system continues the piece. The treble staff has a melodic line with slurs and a dynamic marking of "mf" (mezzo-forte). The bass staff maintains the eighth-note accompaniment. Pedal markings "Ped." are used at the start and end of measures, with asterisks indicating the end of the pedal effect.

The third system features triplet markings in the treble staff, indicating groups of three eighth notes. The bass staff continues with the eighth-note accompaniment. Pedal markings "Ped." are placed below the bass staff, with asterisks indicating the end of the pedal effect.

The fourth system begins with a dynamic marking of "f" (forte) in the treble staff. The melodic line continues with slurs. The bass staff has the eighth-note accompaniment. Pedal markings "Ped." are used at the start and end of measures, with asterisks indicating the end of the pedal effect.

The fifth system includes a "cresc." (crescendo) marking in the treble staff. The treble staff concludes with a sequence of notes numbered 5, 4, 3, 2, 1, and 8. The bass staff continues with the eighth-note accompaniment. Pedal markings "Ped." are placed below the bass staff, with asterisks indicating the end of the pedal effect.

*brillante*

*f con fuoco*

*cresc. e accel.*

*ff*



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