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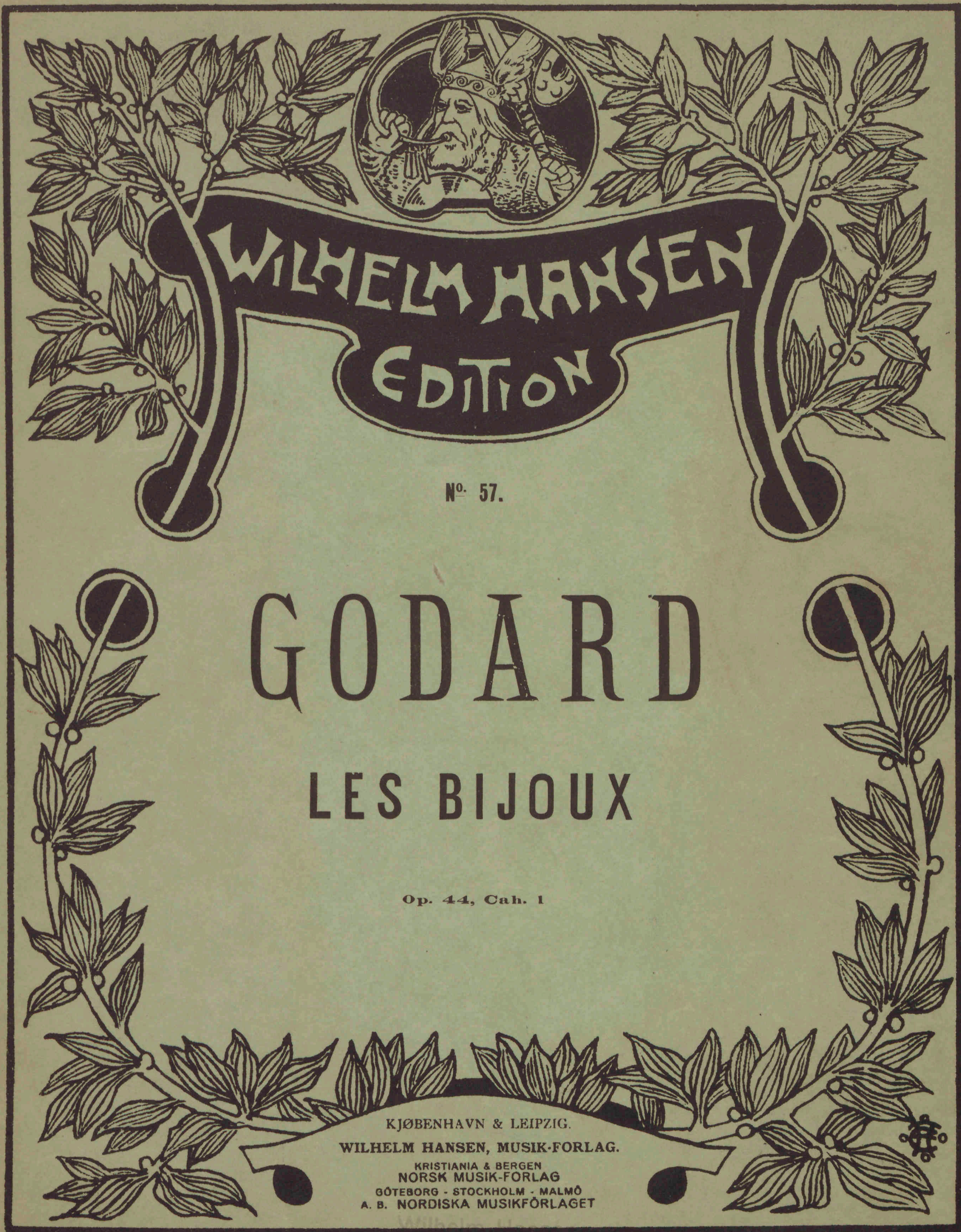
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No. 57.

GODARD

LES BIJOUX

Op. 44, Cah. 1

KJØBENHAVN & LEIPZIG.

WILHELM HANSEN, MUSIK-FORLAG.

KRISTIANIA & BERGEN
NORSK MUSIK-FORLAG

GÖTEBORG - STOCKHOLM - MALMÖ
A. B. NORDISKA MUSIKFÖRLAGET

WILHELM HANSEN EDITION.

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LES BIJOUX

DOUZE MORCEAUX FACILES SANS OCTAVES
ET SOIGNEUSEMENT DOIGTÉS

PAR

CHARLES GODARD.

Op. 44.

Nr

Cah. I

1. Mignonnette
2. Un Tour de Valse
3. Fleur des Alpes.
4. Gondoletta
5. Joyeux Moulin.
6. Prière à la Madone.

Nr.

Heft I.

1. Herzliebchen.
2. Eine Walzertour.
3. Alpenblume.
4. Gondelchen.
5. Fröhliche Mühle.
6. Gebet an Madonna.

Nr

Häft I.

1. Liten skålmunge.
2. En svängom.
3. Alpblozman.
4. I gondolen.
5. Vid kvarnen.
6. Bön till Madonnan

Cah. II.

7. A la Source.
8. Feux follets.
9. Retraite militaire.
10. Souvenance.
11. Bergerie.
12. Mélodie russe.

Heft II.

7. Bei der Quelle.
8. Irrlichter.
9. Zapfenstreich.
10. Erinnerung.
11. Schäferleben (Dorfgeschichte).
12. Russische Melodi.

Häft II.

7. Vid källan.
8. Irrbloss.
9. Tapto.
10. Ett minne.
11. Herdelif (Byhistoria)
12. Rysk melodi.

PROPRIÉTÉ DE L'ÉDITEUR POUR TOUS PAYS

KØBENHAVN & LEIPZIG

WILHELM HANSEN, MUSIK-FORLAG

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NORSK MUSIK-FORLAG

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WILHELM HANSEN EDITION.

Mignonnette.

Moderato con moto.

Charles Godard, Op. 44. Nr. 1.

p *giocoso*

mf

cresc.

Handwritten musical score system 1. Treble clef, key signature of one sharp (F#). The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of eighth-note runs with fingerings 1, 4, 1, 2, 4, 3, 1, 2, 5, 3, 4, 1, 3, 5, 2, 1, 3, 5. The left hand provides a simple harmonic accompaniment with fingerings 2, 4, 2, 3.

Handwritten musical score system 2. The right hand continues with eighth-note runs, including a crescendo (*cresc.*) section. Fingerings include 3, 1, 4, 1, 3, 1, 4, 1, 3, 1, 2, 5. The left hand accompaniment includes fingerings 2, 4, 2, 5.

Handwritten musical score system 3. The right hand features a piano (*p*) section with a playful character (*giocoso*). Fingerings include 3, 1, 4, 2, 3, 4, 3, 5, 1, 5, 4, 1. The left hand accompaniment includes fingerings 1, 2, 1, 5.

Handwritten musical score system 4. The right hand continues with eighth-note runs and slurs. Fingerings include 1, 4, 1, 3, 1, 5, 4, 1, 5, 4, 5. The left hand accompaniment includes fingerings 1, 3, 1, 4, 1, 5.

Handwritten musical score system 5. The piece concludes with a section marked *allargando poco a poco* (rushing little by little) and a forte (*f*) dynamic. The right hand features a final flourish with fingerings 1, 5, 1, 1, 4, 1, 3, 1, 5, 4, 5. The left hand accompaniment includes fingerings 1, 5, 1, 5.

Un Tour de Valse.

Tempo di Valse.

Charles Godard, Op. 44. Nr. 2.

The musical score is written for piano and treble clef. It begins with a mezzo-forte (*mf*) dynamic and a tempo marking of "Tempo di Valse." The key signature is one sharp (F#). The first system includes fingerings (1, 3, 2, 1, 3, 1, 3, 2, 1) and a crescendo (*cresc.*) marking. The second system starts with "a tempo" and "p grazioso" markings, followed by "riten. un poco" and "p" dynamics, with fingerings (2, 1, 3, 2, 5, 2, 4, 3). The third system continues with fingerings (1, 3, 5, 2, 3). The fourth system has a "p" dynamic and fingerings (1, 2, 5, 2, 4). The fifth system has fingerings (1, 5, 2, 3). The sixth system starts with a repeat sign, followed by a mezzo-forte (*mf*) dynamic and fingerings (3, 5, 4, 1, 3, 2, 4, 5, 3, 2, 1, 3, 5, 4, 3, 2, 1).

First system of the musical score. The treble clef staff contains a melody with fingerings 2, 4, 5, 4, 1, 3, 2, 4, 5, 3, 2, 1, 4, 2, 1, 2, and a first ending bracket over the final two notes (1, 3). The bass clef staff provides accompaniment with a 5 in the first measure. The lyrics "cre - scen - do" are written below the treble staff.

Second system of the musical score. It begins with a repeat sign and a second ending bracket. The tempo marking "a tempo" appears above the treble staff. The dynamic marking "p" (piano) is followed by "grazioso". The instruction "riten. un poco" (ritardando a little) is written below the treble staff. The lyrics "cre - scen - do" continue from the previous system.

Third system of the musical score. The treble clef staff continues the melody with fingerings 5, 2, 4, 1, 3. The bass clef staff continues the accompaniment. The lyrics "cre - scen - do" continue.

Fourth system of the musical score. The treble clef staff continues the melody with fingerings 5, 2, 1, 2, 5, 4, 1, 4, 1, 1, 5, 2, 4, 1. The dynamic marking "mf" (mezzo-forte) is written below the treble staff. The lyrics "cre - scen - do" continue.

Fifth system of the musical score. The treble clef staff continues the melody with fingerings 5, 2, 1, 2, 5, 4, 1, 1, 1, 5, 2, 5, 2. The bass clef staff continues the accompaniment. The lyrics "cre - scen - do" continue.

Sixth system of the musical score. The treble clef staff continues the melody with fingerings 4, 3, 1, 5, 3, 5, 3, 1, 3, 1. The lyrics "ca - lan - do" are written below the treble staff. The system ends with a double bar line.

Fleur des Alpes.

Charles Godard, Op. 44. Nr. 3.

Moderato molto.

p dolce cresc.

a tempo

riten. un poco p cantabile molto

p

cresc.



First system of musical notation. Treble and bass staves in D major. The treble staff features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The bass staff provides harmonic support with chords and single notes. A dynamic marking of *mf* is present.



Second system of musical notation. Continuation of the piece with similar melodic and harmonic patterns. Fingerings are clearly indicated throughout.



Third system of musical notation. The melodic line continues with various intervals and slurs. The bass line remains active with harmonic accompaniment.



Fourth system of musical notation. A dynamic marking of *p* (piano) is present. The piece continues with intricate fingerings and slurs.



Fifth system of musical notation. The final system on the page, featuring a dynamic marking of *mf* and a *ritenuto* instruction. The piece concludes with a final chord and a fermata. To the right of the staff, there are handwritten markings: a wavy line and an 'X'.

Gondoletta.

Charles Godard, Op. 44. Nr. 4.

Andantino con moto.

The musical score for "Gondoletta" is written for piano and bass. It begins with the tempo marking "Andantino con moto." and the composer's name "Charles Godard, Op. 44. Nr. 4." The score is in 6/8 time and consists of six systems of two staves each. The first system includes the instruction "p" (piano) and "dolce" (sweetly). The second system continues the melody and accompaniment. The third system includes the instruction "a tempo" (at the tempo) and "p" (piano). The fourth system includes the instruction "riten. un poco" (ritardando a little). The fifth system includes the instruction "mf espressivo" (mezzo-forte, expressive). The sixth system concludes the piece. The score features various musical notations, including notes, rests, and fingerings, and is written in a clear, legible style.

The musical score for 'The Rose Tree' is presented on a single page. It features a treble and bass staff. The treble staff contains the melody, which is written in a key with one sharp (F#) and a 4/4 time signature. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic accompaniment, primarily using eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the bass staff, with the words 'cre', 'scen', and 'do' appearing in the final measures. The score is marked with various musical notations, including slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The overall style is that of a traditional folk song or a simple piano exercise.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and harp. The piano part is in the upper staff, and the harp part is in the lower staff. The music is in 3/8 time. The piano part features a melody with various fingerings (1, 2, 3, 5) and dynamics (mf). The harp part provides a rhythmic accompaniment with chords and single notes. The tempo marking 'allargando' is present in the middle of the page.

The musical score for 'L'Espresso' by Debussy is presented on two staves. The right hand part (treble clef) features a series of chords and single notes with specific fingerings indicated by numbers 1 through 5. The left hand part (bass clef) consists of a steady eighth-note accompaniment. A 'riten. molto' (ritardando molto) marking is placed above the right hand staff towards the end of the piece. The score is written in a single system on a two-staff format.

Joyeux Moulin.

Charles Godard, Op. 44. Nr. 5.

Con moto.

f marcato

mf leggiero

cresc.

f agitato

f

ff

First system of musical notation. The treble staff contains a vocal line with lyrics "cre - scen - do" and a final *ff* dynamic marking. The bass staff provides accompaniment. Fingerings are indicated by numbers 1, 2, 3, 4, and 5.

Second system of musical notation. The treble staff continues the vocal line. The bass staff features a *mf* dynamic marking. Fingerings are indicated by numbers 1, 2, 3, 4, and 5.

Third system of musical notation. The treble staff continues the vocal line. The bass staff continues the accompaniment. Fingerings are indicated by numbers 1, 2, 3, 4, and 5.

Fourth system of musical notation. The treble staff continues the vocal line. The bass staff features a *cresc.* (crescendo) dynamic marking. Fingerings are indicated by numbers 1, 2, 3, 4, and 5.

Fifth system of musical notation. The treble staff continues the vocal line. The bass staff features a *f stringendo* dynamic marking. Fingerings are indicated by numbers 1, 2, 3, 4, and 5.

Sixth system of musical notation. The treble staff continues the vocal line. The bass staff features a *ff* dynamic marking. Fingerings are indicated by numbers 1, 2, 3, 4, and 5.

Prière à la Madone.

Charles Godard, Op. 44. Nr. 6.

Andante molto sostenuto.

p espressivo, cantabile molto

cresc.

riten. un poco

mf con sentimento

First system of musical notation. Treble clef, key of D major. The right hand features a triplet of eighth notes (F#4, A4, B4) followed by a half note (C#5), then a quarter note (B4) and an eighth note (A4). The left hand plays a steady eighth-note accompaniment. The tempo marking *allargando* is written above the right hand.

Second system of musical notation. The right hand continues with eighth-note patterns. The tempo marking *riten.* (ritardando) is written above the right hand. The tempo marking *a tempo* is written above the right hand. The dynamic marking *p espressivo* is written below the right hand.

Third system of musical notation. The right hand continues with eighth-note patterns. The left hand plays a steady eighth-note accompaniment.

Fourth system of musical notation. The right hand continues with eighth-note patterns. The dynamic marking *cresc.* (crescendo) is written above the right hand. The left hand plays a steady eighth-note accompaniment.

Fifth system of musical notation. The right hand continues with eighth-note patterns. The dynamic marking *mf* (mezzo-forte) is written below the right hand. The tempo marking *riten. molto* (ritardando molto) is written above the right hand. The dynamic marking *pp* (pianissimo) is written below the right hand. The system ends with a double bar line.

Musikskoler og Studieværker.

Klaver.

- Amberg: Ledetraad ved den første Børneundervisning.
Birkedal-Barfod: Skala Øvelser.
Fr. Burgmüller: Op. 100. 25 Etuder. Ny revideret Udgave ved Walter Niemann.
Ove Christensen: Teknik.
Clementi-Bischoff: Sonatiner. Op. 36. 37. 38.
Clementi-Germer: Klaver Etuder. Hefte 1—4.
— Gradus ad Parnassum. Bd. 1. 2.
Clementi-Tausig: Gradus ad Parnassum.
Czerny-Germer: Studieværk. Bd. 1. 2. 3. 4.
— Op. 299. Die Schule der Geläufigkeit.
— Op. 337. 40 Tägliche Uebungen.
E. Erslev: Praktisk-teoretisk Klaverskole.
Germer: Op. 28. Klaverspillet Teknik.
Bd. 1. 2. 2. 4.
Griebel: Musikalsk Børnehave.
Haberbier-Bendel: Tekniske Studier.
Haberbier-Schytte: Vademecum des Pianisten.
(390 Øvelser.)
Heller-Schytte: 80 Etuder. Op. 45. 46. 47.
E. Horneman: Ny praktisk Klaverskole.
Horneman-Schytte: Børneklaverskole.
Kuhlau: 12 Sonatiner. Op. 20. 55. 59.
Kuhlau-Germer: Udvalgte Sonatiner.
Neupert-Friedman: 33 Etuder.
Plaidy: Klaverskole.
Orla Rosenhoff: Fingerøvelser fra Lebert og Starks Klaverskole.
Ludvig Schytte: Børneklaverskole.
— 45 Sonatiner og Foretagsstykker
— Op. 174. Skole for moderne Klaverspil. Hefte 1. 2. 3. 4.
— 40 Pedalstudier.
— Tekniske Klaverstudier. Ny Udgave ved Ign. Friedman.
Felix Smith: Pedal Studier.
— Tekniske Studier.
P. A. D. Steinfeldt: Smaabørnenes Klaverskole.
Per Winge: Klaverskole for Børn.
Zweigle: Klaverskole.
100 Timer i Klaverspil. Svensk Udgave.

Violin.

- David: Berømte Violinskole. Nordisk Udg. Kompl.
— 2den Del særskilt.
Carl Flesch: Studier for Violin. Bd. I. 51 Etuder.
— — — II. 47 —
— — — III. 44 —
Nicolaj Hansen: Praktisk Violinskole for Begyndere. Bd. 1. 2.
— Ny Violinskole.
— Supplement til enhver Violinskole.
H. E. Kayser: Op. 20. 36 Etuder.
Thorvald Madsen: Violinskole.
J. F. Mazas: Op. 36. Etudes brillantes. Bd. 1. 2.
Carl Mortensen: Kortfattet Violinskole.
H. Paulli: Violinskole.
Chr. Schjørring: Øvelser i de forskellige Positioner.
Herman Schröder: 80 melodiske Etuder. Bd. 1. 2.
H. Tofte: Praktisk Violinskole for Begyndere.

Violoncel.

- Hugo Becker: Op. 13. 6 Spezial Etuden.
Joseph Malkin: 6 Etuder.
I. F. Mazas: Op. 36. Célèbres Etudes mélodiques et progressives ved A. Rüdinger.
H. 1. 2.

Holger Prehn: Violoncel Skole.

Rüdinger: Tekniske Studier til Brug ved Undervisningen.

Carl Schröder: Op. 63. 10 lette Etuder.

Bratsch.

Hans J. Larsen: Bratsch Skole.

Kontrabas.

L. Hegner: Kontrabas Skole.

Fløjte.

Hugot & Wunderlich. Fløjteskole.

Peter Møllerup. Fløjteskole.

Chr. Kindler: 12 progressive Etuder.

Tabeller med 1 og 4 Klapper.

Trompet.

Thorvald Hansen: Fremadskridende Øvelser for Trompet i F.

Kornet.

Brandt: Kornet Skole.

Keyper: Skole for Kornet.

Klarinet.

Keyper: Praktisk Skole for Klarinet.

Mandolin.

Hohmann-Bracony: Mandolin Skole. Bd. 1. 2.

Albert Petersen: Mandolin Skole.

Banjo.

Albert Petersen: Banjo Skole.

Guitar.

Bornhardt: Anvisning til at lære at spille.

Carulli: Guitar Skole.

Eggers: Guitarskole.

— Tekniske Studier.

Poul Bredo Grandjean: Vejledning i Guitarspil.

Albert Petersen: Guitar Skole.

Orgel.

Amberg: Orgelstudier.

Attrup: Orgelskole.

— Studier for Orgel.

Mortensen: Orgelskole

Steensen: Orgelskole.

Wolthers: Orgel-Harmoniumskole. Bd. 1. 2.

— Pedal Studier. Tillæg til Orgel-Harmonium Skole.

Harmonium.

Birkedal-Barfod: Harmonium Skole.

Jacobsen: Harmonium Studier.

Carl Mortensen: Kortfattet Harmoniumskole.

Sang.

Bielefeld-Horneman: Syngeøvelser.

Concone: 50 Vocaliser.

Gerlach: Syngeøvelser for alle Stemmer.

Fanny Gætje: Syngeøvelser for Damestemmer.
Hefte 1 2.

Maikki Järnefelt: Hvorledes man øver sig.

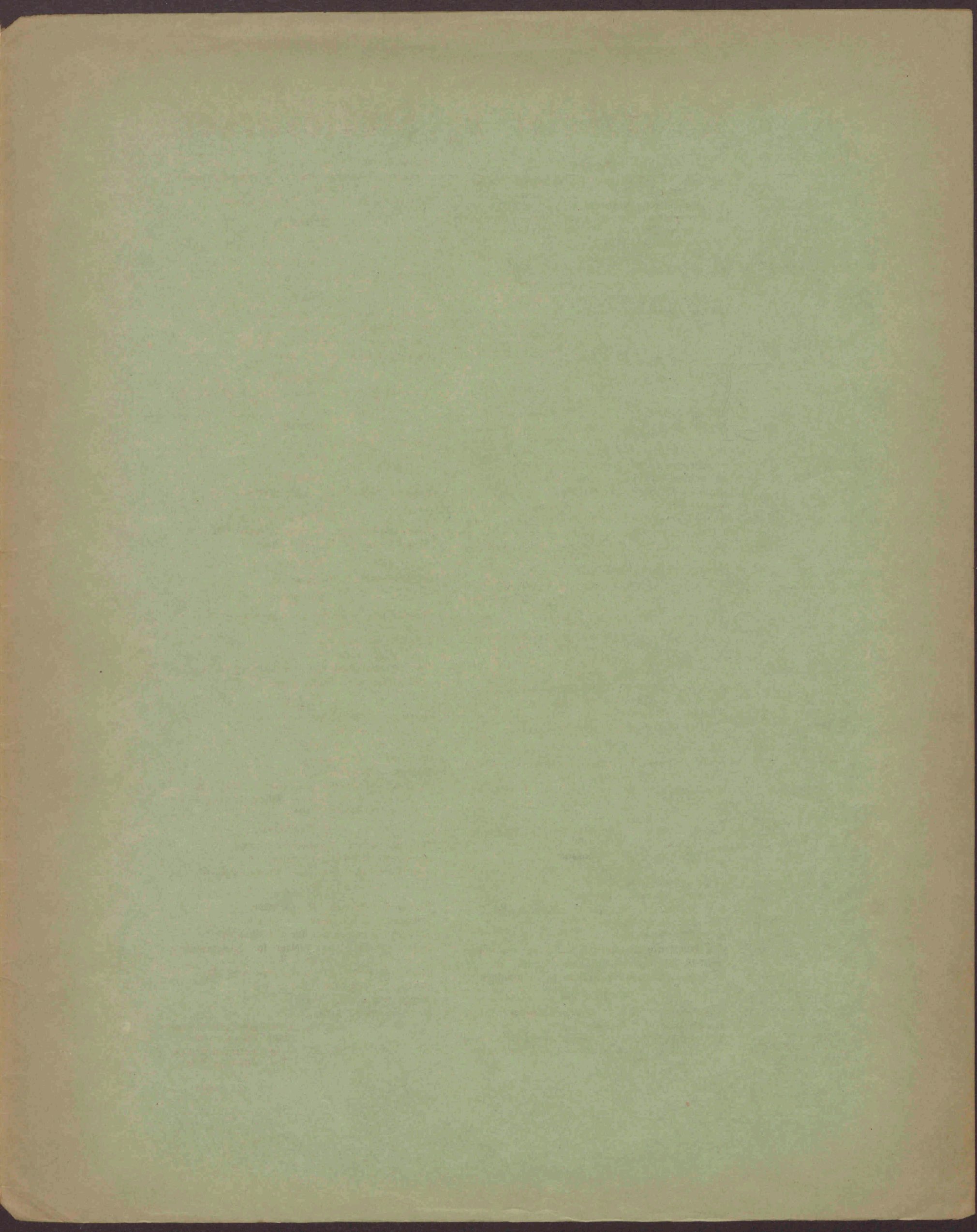
Marchesi: Sangskole. Bd. 1. 2. 3.

Albert Meyer: Sangskole.

Henri Panofka: A. B. C.

— Op. 85. 24 Vocaliser for alle Stemmer undtagen Bas.

— Op. 87. 12 Instruktive Sangstykker. Italiensk Tekst.



Finii Henriques.

Orkester.

Vølund Suite.

- Nr. 1. Livsdrømmen. Partitur.
Stemmer.
2. Alfedans. Partitur.
Stemmer.
3. Vølunds Klage. Partitur.
Stemmer.
4. Forspil. Partitur.
Stemmer.

Soloinstrumenter med Orkester.

- Op. 12. Romance for Violin (E-dur).
Partitur.
Stemmer.
Op. 13. Suite for Obo (F-dur). [Prelude.
Intermezzo. Finale].
Partitur.
Stemmer.

Kammermusik.

Trio.

- Op. 31. Børne Trio for Piano, Violin
og Violoncel (G-dur).

Violin og Klaver.

- Op. 10. Sonate (B-dur).
Op. 12. Romance (E-dur).
Op. 20. Lette Karakterstykker.
Nr. 1. Hyrdebrengen.
2. Pantomime.
3. Nikke-Dukker.
4. Menuetto.
5. Myggedans.
6. Erotik.
Op. 22. Sammenspil. Ti lette Karakter-
stykker til Brug ved Undervisningen.
Hefte 1-2.
Op. 26. Novelletter (I-IV).
Op. 27. Canzonetta (D-dur).
Wiegenlied.
Billedbogen, 20 Billeder af Børnelivet
fortalte for gamle og unge. (Nicolaj
Hansen). Hefte 1, 2, 3.

Klaver solo.

- Op. 1. 6 Klaverstykker.
Op. 4. Scherzo.
Op. 6. Aphorismer, Barndoms Manu-
skripter.
Op. 7. Thème original avec variations.
Op. 11. Lyrik
1. Lyrik. 2. Stemning. 3. Mazurka. 4. Humo-
reske. 5. Menuetto.
Op. 15. Erotik.
1. Melodie. 2. Valse d'amour. 3. Papillons. 4.
Petite Romance. 5. Chanson populaire.
Op. 19. Suite (I-V).
Op. 21. Miniatur-Aquareller, 10 lette
Klaverstykker.
Hefte 1.
1. Ride Ranke. 2. Den lille Tabel. 3. Den lille
Pilopmager. 4. Hymne. 5. Vuggesang.

Klaver solo.

- Op. 21. Miniatur-Aquareller.
Hefte 2.
1. Katten efter Musen. 2. Trofast's Død. 3. I
Bernhaven. 4. Lygtemænd. 5. Melodie.
Op. 28. Karakterstykker.
Hefte 1.
Hof-Marsch. Cantilene. Intermezzo.
Hefte 2.
Svalen. De gamle danser. Fangen. Humoreske.
Op. 30. Børne-Lyrik, 20 lette Karakter-
stykker. Hefte 1, 2.
Op. 32. Petite Polonaise.
Vølund Smed, Melodrama af Holger
Drachmann.
Uddrag (Ludvig Schytte).
Forspil (1. Akt).
Forspil (2. Akt).
Alfedans.
Billedbogen, 20 Billeder af Børnelivet
fortalte for gamle og unge.
Complet.
Hefte 1, 2, 3, 4.
Folkeudgave.
Musik til »Canta« (Carl Ewald).
Udtog.
Canta Vals.
»Den lille Havfrue«, Eventyr-Ballet i 3
Akte af Julius Lehmann og Hans Beck.
Udtog for Klaver af Komponisten.
Narredans.
Tro, Haab og Kærlighed (Vals).
Gondoliere.
Bryllupsdans (Gavotte).
Valse extase.
Livsglæden.
Menuet.
Havfruens Dans.

SANGE.

- Op. 2. Tre Sange.
Du Blomst i Dug - Serenade: Jomfru, du maa
ikke sove - I Skoven: Der er saa travlt i
Skoven.
Op. 3. Ved Vuggen. Fire Sange.
Sov mit Barn sov længe - Luk, du søde Barn
i Fred - Sov min kære Glut, sov ind - Agnetes
Vuggevise: Sol deroppe ganger under Lide.
Særskilt: Sov min kære Glut.
Op. 8. Fem Sange, Digte af Em. Aare-
strup og H. Hertz.
Kan du erindre bag grønne Grene - Min søde
Glut - Den Elsktes Nærhed - Ved Nattetid -
Sommerens Tale.
Særskilt: Kan du erindre bag grønne
Grene.
Op. 9. Fire Sange.
Du Klang, som engang vakt (Holger Drachmann) -
Viol (V. Bergsøe) - Harpens Oprindelse (Th.
Moore ved E. Aarestrup) - Fiskeren synger
(Holger Drachmann).
Særskilt: Viol: Flyv ud min Læng-
sels Sommerfugl.
Fiskeren synger: Min Fa'er
han var en Fiskermand.
Op. 18. Sange.
Saa standsed (J. P. Jacobsen) - Skærsommer-
vise (Oscar Madsen) - Gaar jeg sent ved Aften-
tide (Thor Lange) - Jeg rejste en dejlig Sommer
kvæld (John Paulsen) - Serenade: Jeg kommer
med Sang og med Spil (J. M. Thiele).

SANGE.

- Op. 22. To Digte af Herman Bang's
»Det hvide Hus«.
Jeg elsker dig som Havet - Naar i de lange
Nætter.
Op. 23. Fire Sange, Digte af Sophus
Michælis.
Nr. 1. Smil.
2. Sivkonge.
3. Blomsterne sove.
4. Had.
Op. 29. Børnesange.
Dengang jeg var liden - Og her lille Mor -
Den arme Spurv - Endnu er jeg kun lille -
Lærken - Aften - Mads og Mikkel - Moder
kær - Vinteren - Lærken og Hyrdebrengen -
Abel Spændabel - Sov min søde Dukke - Trøde-
leg - Mit Hjem - Morgensang - Dikke, dikke,
dikke - Danse, danse, Dukke min - Her sad en
Fugl - Hvad vi kan - Aftenben.
Op. 33. Stille Sange.
Perler: Jeg bringer Dig Smykker - Folkevise:
Nu fælder sit Løv - Landskab: Stille, Du elskede
Kvinde - Sang af Boscotel de Chastelard: Ak,
Elskovslyst - Nocturne: Ensomt og mørkt -
Blomsterbrud: Smukke grønne Bregnekraat.
Digte af Aage Matthison-Hansen.
Romance: Som Belgen der sin Belge slaar -
I det fri - En Taare har sænket sig dybt - Langt
ude - Forbi.
Fire Sange.
Den elskede: De hvideste Perler i Havet er
spredt - Saa maaneklar og stille - Fangen og
Fangevogteren: Grønne fine Græs paa Muren -
Sig, hvor er det Englevæsen?
Pauls Sang: Barnet ligger i Moders
Arm, af P. Nansen's »Judiths Ægte-
skab«.
Vølund Smed, Melodrama af Holger
Drachmann.
Lysalfs Sang: Disse djærve Hammer-
slag.
Svartalfs Sang: Hvi kedes en Viking.
Kongsskjaldens Sang: Hvo har som
han øget sin Arv.
»Canta« Sangene (Carl Ewald).
Der ligger en Borg i Dale.
Vide saa før jeg vel under Sky.
Dagen er omme.
Han tog hendes Hænder.
Valmue i din Silkesærk.
Sad sig en Jomfru.
»Prinsessen og det halve Kongerige«,
Eventyr-Skuespil af Holger Drach-
mann.
1. Vandrersang.
2. Den unge Enke.
3. Prinsessens Sang.
4. Møller-Vise.
5. De Visers Sten.
6. Vi er Narre allesammen.
7. Den vanvittige Piges Sang.
8. Sværdlillien.
To Sange af »Prinsessen der spandt«
(Ingeborg Sick).
Ricardos Sang: Jeg gik mig en Morgen.
Prinsessens Sang: Spindevise.
Det døende Barn.