

SAMPUNDET TIL UDGIVELSE AF DANSK MUSIK

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1919—1920

KADDARA

Folkelivsbilleder fra Grønland

af

C. M. Norman-Hansen

Musik af

Hakon Børresen

Klaverudtog af Nicolaj Hansen



KOMPONISTENS EJENDOM FOR ALLE LANDE
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Til min Hustru

Personer:

Ujarak, ung Fangstmand	Tenor.
Kaddara, hans Hustru	Sopran.
Ujaraks gamle Fader	Bas.
Enken Tuluvatta	Alt.
Annuna, hendes Datter	Mezzo-Sopran.
Angekokken	Bas.
En ung Fangstmand	Bariton.

Fangstmænd, Kvinder og Børn. Handlingen foregaar paa Grønlands Kyst.

- 1^{ste} Billede: Sommerteltpladsen.
2^{det} " Enkernes Boplads.
3^{die} " Tuluvattas Vinterhus.
4^{de} " Ujaraks Boplads.

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KADDARA.

Folkelivsbilleder fra Grønland af
C. M. Norman-Hansen.

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Indledning.

Musik af
Hakon Børresen.

No.1. Moderato.

PIANO.

The first system of musical notation for the piano introduction. It consists of two staves, treble and bass clef, in a 4/4 time signature. The key signature has three flats (B-flat, E-flat, A-flat). The music begins with a piano (*p*) dynamic. The right hand features a series of chords and eighth notes, while the left hand has a simple bass line with some triplet markings.

The second system of musical notation. The right hand continues with a more active melodic line, and the left hand provides harmonic support. A forte (*f*) dynamic marking is present. The music flows smoothly between the two staves.

The third system of musical notation. It includes a first ending bracket labeled '1' over the final few measures. The dynamic changes to *f marc.* (forte marcato). The right hand has a more complex, rhythmic pattern, and the left hand has a steady bass line.

The fourth system of musical notation. The right hand features a series of chords and eighth notes, while the left hand has a steady bass line. The music continues to build in intensity.

The fifth and final system of musical notation. It includes a second ending bracket labeled '2' over the final few measures. The music concludes with a triplet in the right hand and a simple bass line in the left hand.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with several triplet markings (indicated by a '3' over a group of notes). The bass clef contains a complex accompaniment with many beamed notes and accidentals.

Largo, ben tenuto.

Second system of musical notation. It begins with the tempo instruction "Largo, ben tenuto." and includes a boxed number "3" above a measure. The treble clef has a melodic line with accents, and the bass clef has a rhythmic accompaniment. The system concludes with the dynamic marking "ff a tempo" and a change in the treble clef's articulation.

Third system of musical notation, showing a continuation of the piece with similar melodic and accompanimental textures in both staves.

Fourth system of musical notation. It features a boxed number "4" above a measure. The tempo instruction "poco rit" is present in the bass clef, followed by "fff a tempo". The treble clef contains a melodic line with a wavy, expressive quality, while the bass clef has a steady accompaniment.

Fifth system of musical notation. The tempo instruction "molto dim. e rall." is written in the bass clef. The treble clef has a melodic line with many beamed notes, and the bass clef has a simple accompaniment.

Sixth system of musical notation. It begins with the dynamic marking "pp" in the bass clef. A long, sweeping slur covers the entire system, indicating a gradual crescendo. The treble clef has a melodic line that rises towards the end, and the bass clef has a simple accompaniment. The system ends with a double bar line and a 3/4 time signature.

1^{ste} BILLEDE: Sommerteltpladsen.

No. 2.

Scene og Kor.

Allegro vivo. (♩ = 80.)

p

5

cresc. poco a poco

6

f

ff (Tæppet) *ff*

Sopr. I. 7

Sopr. II.

Skin Sol o - - - ver vor

Bo - - - plads, se, vi har spredt, se, vi har

8

spredt hen - o - ver Klip - per - ne se, vi har spredt glin - sen - de Smaa - fisk,

glin - sen - de

glin - sen - de Smaa - fisk, glin - sen - de Smaa - fisk, glin - sen - de Smaa - fisk

Smaa - fisk, glin - sen - de Smaa - fisk, glin - sen - de Smaa - fisk, glin - sen - de

9

Skin, Sol, ja - skin, Sol, o - ver vor

Smaafisk. Skin, Sol,

Bo - - - plads.

10

Kød har vi flæn - set, Kød har vi flæn - set af Ha - vets

sto - re Dyr, af Sæl og Hval - - - ros,
af Sæl og Hval - -

11

og glat hu - det Hvid - - hval!
ros, og glat hu - det Hvid - - hval!

Skin, Sol!

The first system consists of three staves. The top staff is a vocal line with lyrics "Skin, Sol!". The middle staff is a vocal line with a melodic line. The bottom staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes.

at vor Fangst maa tør - - res og Gry - - der - ne fyl - - des,

The second system consists of three staves. The top staff is a vocal line with lyrics "at vor Fangst maa tør - - res og Gry - - der - ne fyl - - des,". The middle staff is a vocal line with a melodic line. The bottom staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes.

12

Skin, Sol!

Skin Sol, skin Sol, skin Sol, skin Sol

The third system consists of three staves. The top staff is a vocal line with lyrics "Skin, Sol!". The middle staff is a vocal line with lyrics "Skin Sol, skin Sol, skin Sol, skin Sol". The bottom staff is a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes.

at vor Fangst maa tør - - res og Gry - der - ne maa fyl - - -

etc.

This system contains a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (D major). The piano accompaniment is in a grand staff (treble and bass clefs). The piano part includes a short melodic fragment marked *etc.* in the upper right.

13

des, at In - gen skal sul - te den Vin - ter lang, at In - gen skal

f *p* *f* *p*

This system continues the musical score. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. Dynamics markings *f* (forte) and *p* (piano) are present. The piano part features a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand.

sul - te den Vin - ter lang.

fz *p*

This system concludes the musical score. The vocal line is in a treble clef. The piano accompaniment is in a grand staff. Dynamics markings *fz* (forzando) and *p* (piano) are present. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, ending with a triplet figure.

Skin, Sol, skin,

p *f* *p cresc.*

The first system of the score features three vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are "Skin, Sol, skin,". The piano accompaniment consists of two staves (treble and bass clef). The first measure is marked *p* (piano). The second measure is marked *f* (forte) and contains a triplet of eighth notes in both hands. The third measure is marked *p cresc.* (piano crescendo) and features a sustained chord in the right hand and a steady eighth-note bass line.

sol skin!

f *mf cresc.* *f*

The second system continues the vocal and piano parts. The vocal lines have the lyrics "sol skin!". The piano accompaniment features a *f* (forte) dynamic in the first measure, followed by a *mf cresc.* (mezzo-forte crescendo) in the second measure, and another *f* in the third measure. The piano part includes several triplet figures in both hands.

14

f

The third system begins at measure 14, indicated by a boxed number "14" in the top left. It features a piano accompaniment in treble and bass clef. The first measure is marked *f* (forte). The music consists of sustained chords in the right hand and a steady eighth-note bass line in the left hand.

ff

The fourth system continues the piano accompaniment. The first measure is marked *ff* (fortissimo). The music features sustained chords in the right hand and a steady eighth-note bass line in the left hand.

rit.

The fifth system concludes the piano accompaniment. It begins with a *rit.* (ritardando) marking. The music features sustained chords in the right hand and a steady eighth-note bass line in the left hand, ending with a final chord in the right hand.

15 $\text{♩} = \text{♩}$ ma più tranquillo.

Kaddara.

Kaddara. $\text{♩} = \text{♩}$

Ja skin Sol, skin Sol hvor Fangst - man - den

Kaddara. $\text{♩} = \text{♩}$

fær - des, glat al - le Bøl - ger u - de i

16 $\text{♩} = \text{♩}$

Tempo I.

Kaddara. $\text{♩} = \text{♩}$

Ha - vet! lok Sæ - ler - ne frem — og Ha - vets

Kaddara. $\text{♩} = \text{♩}$

Vild - dyr, at vo - re kæk - ke Mænd — maa

Kaddara.

ven - de til - ba - ge, maa ven - de her til - ba - ge

17

Kaddara.

til vor Bo-plads, til os — med Sæ - ler paa Slæb, med Sæ - ler paa Slæb!

Sopr. I.

Med Sæ - ler paa Slæb, med Sæ - ler paa Slæb!

Sopr. II.

Kaddara.

Ja! ————— med Sæ - ler paa Slæb!

Ja! ————— med Sæ - ler paa Slæb!

Ja! ————— med Sæ - ler paa Slæb!

18

Ujaraks gamle Fader.

Ujaraks Fader.

Skin Sol o - - - ver vor

Ujaraks Fader.

Bo - - - plads, du Grøn - lands kla - re

Ujaraks Fader.

Som - - - mer - sol!

Ujaraks Fader.

Skin o - ver Tel - te-ne o - vervor Rig - dom

Ujaraks Fader.

og vor Ar - mod og varm mig gam - le Mand, og

Ujaraks Fader.

varm mig gam - le Mand.

cresc.

Sopr. I.

Kød har vi flæn - set, Kød har vi flæn - set af Ha - vets sto - re

Sopr. II.

Dyr af Sæl og Hval - ros, og

af Sæl og Hval - ros og

glat - - hu - - det Hvid - - hval.

cresc.

21

mf

f

ff

8

No. 3.

Raab udefra.

Moderato. Børnestemmer.

Alt.
I. KOR. (meget fjernt) Kra - nia - raal! Kra - nia -

Tenor.

Alt.
II. KOR. (lidt nærmere) *) Kra - nia - raal!

Tenor.

p

raal! O - hej, o - hej, o - hej, nu kommer

Nu kom-mer de, nu kom-mer de, nu dre-jer de om-kring ved Næs - - set

Fan - - ger - ne,

O - hej, o - hej, o - hej, nu kom-mer

Nu kom-mer de, nu kom-mer de, nu dre-jer de om-kring ved Næs - - set Ka -

O - hej, o - hej, o - hej

Fan - - ger - ne,

jak-ker-ne, Ka - jak-ker-ne, o - hej Ka - jak-ker-ne, Ka - jak-ker-ne, o - hej!

Kra - - nia -

Kra - - nia - raal

pp

22 Allegro (♩: 88)

raal

ppp *ff*

Sopr. I.
I - la, I - la,

Sopr. II.
*) I - la, I - la, I -

p

I - la, I - la, I - la!
la, I - la, I - la!

cresc.
f

*) Grønlandsk Glædesraab.

Kajakkernes Indtog.

No. 4.

Moderato. (♩ = 66)

pp

1 3 2 1

6 6 6 6

The piano introduction consists of two staves. The right hand features a melodic line with slurs and fingerings (1, 3, 2, 1) and sixths (6). The left hand provides a simple harmonic accompaniment with sustained notes.

KOR. Bas.

Hej! ræk os Haan - - den fra Land,

The first system includes a vocal line for the Bass (KOR. Bas.) and a piano accompaniment. The vocal line has the lyrics "Hej! ræk os Haan - - den fra Land,". The piano accompaniment continues with the same melodic and harmonic patterns as the introduction.

hej! ræk os Haan - - den fra Land,

The second system continues the vocal and piano parts. The vocal line has the lyrics "hej! ræk os Haan - - den fra Land,". The piano accompaniment remains consistent with the previous system.

hej! ræk os Haan - - den fra Land!

The third system concludes the vocal and piano parts. The vocal line has the lyrics "hej! ræk os Haan - - den fra Land!". The piano accompaniment features some rhythmic variation in the final measures.

God Fangst vi brin - - ger med,

The first system of the musical score consists of a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line has a melody with a dotted quarter note followed by an eighth note, and a half note. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

hver Kvin - de, tag fat om din Mands Ka - jak!

The second system continues the musical score. The vocal line has a melody with a dotted quarter note, an eighth note, and a half note. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

Hej, i Land,

The third system continues the musical score. The vocal line has a melody with a dotted quarter note, an eighth note, and a half note. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

god Fangst vi brin - - - ger

The fourth system concludes the musical score. The vocal line has a melody with a dotted quarter note, an eighth note, and a half note. The piano accompaniment features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano part.

(♩ = 76)

Sopr. I.

Sopr. II.

Ten.

Bas.

med.

Hej! ræk os

(♩ = 76)

Se dør,

Ka-jak-ker-ne kom - mer! I-

Ka-jak-ker-ne kom - mer se dør!

Haan - den fra Land,

hej, ræk os Haan - den fra Land,

la!

Se Aa-rer-nes Blink, I-la, hen o-ver det

Se Aa-rer-nes Blink, I-la, hen o-ver det

hej, ræk os Haan - den fra Land, god Fangst vi

24

blan - ke Vand! Se de spi - le-de Blæ - rer, der

blan - ke Vand! Se de spi-le-de Blæ - rer,

brin - ger med, hver Kvin - de, tag fat

hop - - per hen o - ver Van - - - det. hør Maa - - ger-nes
der hop-per paa Van - - - det, hør Maa - ger-nes
om dinMands Ka - jak. Hej, i

f *mf* *p* *cresc.*

Skrig!
Skrig!
Land, _____ hej, i Land, o - hej i Land, hej i Land, hej i Land.

p cresc.

Børn (løbende ind fra Siden).

Nu kom-mer de, nu kom-mer de, nu kom-mer de, nu

O - hej, o - hej,

O - hej, o - hej, o -

Hej - - - - a!

Hej i Land, o - hej i Land!

25

kom-mer de o - hej!

nu kom-mer de o - hej!

o - hej!

hej - - - a!

O - hej, o - hej, o - hej - a!

O - hej, o - hej, o - hej - - - a!

God Fangst de brin-ger til

os, god Fangst de brin-ger til os,
 Hej i Land, o-hej i Land, o -
 Hej i Land, o-hej i Land, o - hej - - a!

I - la!
 Hej, i - la, i - la, i - la, hej, i - la, i - la, i - la, i - la!
 hej-a, hej - a, hej - - a, hej - a, hej - a!
 Hej - a, hej - a, hej - a, hej - - a, hej!

cresc.

First system of musical notation. The top staff features a complex melodic line with sixteenth-note runs, each marked with a '6' (sextuplet). The middle and bottom staves provide harmonic accompaniment with chords and rhythmic patterns. The bottom staff includes a small diagram of a piano keyboard with a circled 'a'.

Second system of musical notation. The top staff continues with sextuplet runs, ending with a measure marked '10'. A box containing the number '26' is positioned at the end of the system. The middle and bottom staves show accompaniment with dynamic markings 'ff' and 'col 8^{va} basso'.

Third system of musical notation. The top staff features a melodic line with various ornaments and a final measure marked '8'. The middle and bottom staves provide accompaniment with dynamic markings 'fz' and '6'.

Fourth system of musical notation. The top staff continues with sextuplet runs. The middle and bottom staves show accompaniment with dynamic markings 'fz' and '6'.

Fifth system of musical notation. The top staff features a melodic line with sextuplet runs. A box containing the number '27' is positioned at the end of the system. The middle and bottom staves show accompaniment with dynamic markings 'fz', 'ff', and 'sempre marc.'.

ff

ff

28 Ben tenuto.

Børn. *fff.*
Fang - sten i Land, o - hej - - a!

Sopr. I. *fff.*
Fang - sten i Land, o - hej - - a!

Sopr. II. *fff.*

Ten. *fff.*
Fang - sten i Land, o - hej - - a!

Bas. *fff.*

fff. Ben tenuto.

fff

O - hej - - al

Fang - sten i Land!

Fang - sten i Land!

Fang - sten i

Land!

dim.

p

pp

No. 5.

Flænsesang.

Allegretto.

En ung Grønlanderinde.

Bøl - ger smaa, kom

hid til Stran - den, kom I Bøl - ger, kom og slik! Se, vi flæn - ser Sæ - ler-ne her,

Se, vi flæn - ser Sæ - lerne her. Bøl - ger smaa, kom hid, kom hid!

KOR.
Sopr. I.
Kom I Bøl - ger,
Sopr. II.

pp

sempre arp.

pp

p.

Hej, hej, hej, hej, hej!

kom og slik, hej-a, hej-a, hej-a, hej-a!

cresc.

Kla - re Bøl - ger her ved Stran - den, gaa langt ud paa Ha - vet hen, mød de sto - re

pp *mf*

Bøl - ger der, sig, sig, sig, ja sig de maa ej rø - ve vo - re kæk - ke

pp *cresc.*

Mænd fra os!

KOR.
Sopr. I.
Sopr. II.

Sig, ja sig de maa - ej rø - ve vo - re kæk - ke Mænd fra os!

mf *cresc. tr.*

marc.

31

SOLO.

I - la!

Sopr. I.
Se, vi

KOR.
Sopr. II.
Kom I Bøl - ger

dim.

flæn - ser Fang - sten her! Hej, hej - a, hej - a,

se, vi flæn - ser Fang - sten her! Hej - a, hej - a,

cresc.

32

hej - a!

ff

dim.

pp

No.6.

Molto Allegro. (♩ = 138)

33

p

f

Allegro. (♩ = 72)

cresc.

f

f

p

Sopr. I
Al - le vo - re Mænd vend - te nu hjem

KOR.
Sopr. II.
Ja, al - le vo - re Mænd vend - te nu hjem

kun din Mand, Kad - da - ra, er ej vendt til - ba - ge, hvad

ja, kun din Mand, Kad - da - ra, er ej vendt til - ba - ge, hvad

Fangst mon han brin - ger til dig?

35 Tranquillo. (♩=72)
Kaddara.

Kaddara.

Be - dre Fangst bringer U - ja - rak hjem, end no - gen af e - ders Mænd

36 Allegro. (♩=72)

Kaddara.

brag - te hjem til jer!

Sopr. I Solo.
Tror du det saa vist, Kad-

Sopr. II Solo.

da - - ra, at din Mand er bedst af al - - le?

(tr)

Ja, du er jo ny - - gift, din Haar - top er

blank, di - ne Kin - der rø - de

The first system consists of a vocal line and a piano accompaniment. The vocal line starts with a whole rest, followed by the lyrics "di - ne Kin - der rø - de". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and slurs.

37

God Fangst din Hus - bond brin - ger,
blø-de Skind paa Brik - sen han bre - der,

poco tranquillo

The second system begins at measure 37. The vocal line has the lyrics "God Fangst din Hus - bond brin - ger," followed by "blø-de Skind paa Brik - sen han bre - der,". The piano accompaniment is marked *poco tranquillo* and features a steady eighth-note accompaniment in the bass and block chords in the treble.

Ja, du er at mis - un - del

stringendo *a tempo*
cresc.

The third system continues the piece. The vocal line has the lyrics "Ja, du er at mis - un - del". The piano accompaniment is marked *stringendo* and *a tempo*, with a *cresc.* (crescendo) marking. The piano part features a more active accompaniment with slurs and dynamic markings.

TUTTI.
ja, du er at mis - un - de.

TUTTI.
ja, du er at mis - un - de. Men tror du ham al - tid saa

f *ff p*

Men tror du ham al - tid saa godt som i - dag?

godt som i - dag?

Er han al - tid til -

Er du al - tid til - freds med ham?

freds med dig? Ta - ler I al - drig on - - - de

39

Ord?

Kaddara. 40

Moderato. (♩ = 60)

Kaddara. In-gen af E-ders

Kaddara. Mænd kan lig - nes med min! Saa stærk, — saa

Kaddara *più vivo*

kæk, — saa dri - stig en Fangst - mand! Fa - re for ham kun er

cresc. *f* *p più vivo*

Kaddara

Leg! E - ne i sin Ka - jak han ja - ger den

Kaddara

41 (♩ = 72)

væl - di - ge Hval - - ros!

f *cresc. molto*

Tenor.

(Unge Mænds Kor nede fra Stranden.) Om an - den Fa - re ved vi at

Bas.

ff *p*

H.B.

mel - de

om an - den Fa - re kan vi for - tæl - le

Kaddara.

Kaddara.

Lys - tigt at vi - de, hvad Fa - re I

42 Allegro. (♩ = 88)

Kaddara.

ken - der?

En ung Fangstmand.

En
Fangst-
mand.

Skal jeg for - tæl - le om He - xened En - ker - nes Bo - plads? Sin

En Fangstmand.

Dat - ter hun he - xer i Sæl - hun - de -

Piano accompaniment for the first system, including treble and bass staves with musical notation and dynamics like 'mf marc.' and 'cresc.'

En Fangstmand.

Ham, at hun skal lok - ke de

Piano accompaniment for the second system, including treble and bass staves with musical notation.

En Fangstmand.

kæk - ke - ste Fangst - mænd - Vår dig, Kad - da - ra, at

Piano accompaniment for the third system, including treble and bass staves with musical notation and dynamics like 'f'.

En Fangstmand.

He - xens Dat - ter ej U - jar - ak lok - ker, til

Vocal parts for Tenor and Bass, including staves and lyrics: 'ej U - jar - ak lok - ker'

Piano accompaniment for the fourth system, including treble and bass staves with musical notation and trills.

En
Fangst-
mand.

Straf for dit Hov - mod!

til Straf for dit Hov - mod!

f cresc. **44** *ff* *ff*

8-

Kaddara.

Kaddara. Hvad ta - ler I om Hov - mod? Skul - de ej

Kaddara. jeg væ - re stolt, hvem skul - de da? Hvader I al - le mod

Kaddara.
U-jar-ak, min Ven, min ras - ke Fangstmand?

animato

p

cresc. *3*

45

Ujaraks gamle Fader.

Ujaraks Fader.
Søn - ne - ko - ne, Søn - ne - ko - ne!

rall. *poco trang.* *p dolce*

f *p*

Ujaraks Fader.
Godt Svar gav du Spot - ter-ne. Nid-sy-ge er de jo al - le paa U-jar-ak den

fp *p*

Ujaraks Fader.
Kæk - ke!

animato

f *p* *ff* *fp*

46

LILLE KOR. (fjernt)

Alt.

Kra-nia-raa? Kra-nia-raa! U - jar-ak kom - mer u - de i

Ten. Kra-nia-raa? Kra-nia-raa! U - jar-ak kom - mer u - de i

p

Fjor - den, vi ken-der hans ras-ke Ka-jak-aa - res Blink!

Fjor - den, vi ken-der hans ras-ke Ka-jak-aa - res Blink!

p

Kra - nia-raa? Kra - nia-raa!

Kra - nia-raa? Kra - nia-raa!

pp

KOR (paa Scenen).

Ten.

Aa - ren ser vi blin - ke men in - gen Fangst i

Bas.

Køl - fu - ren fly - der

kan vi tro, hvad vi ser, kan vi tro, hvad vi ser: Kom-mer

U-jar-ak hjem - u - den Fangst?

poco rit.

Allegro.

48 En ung Fangstmand haanende til Kaddara).

En
Fangst-
mand.

Skynd dig, Kad - da - ra! Din Hus-bond, din stol - te Fangstmand

En
Fangst-
mand.

kom-mer fra Lang-fart tom-hæn-det hjem!

Scenen tom.

No. 7.

Ujaraks Ankomst.

Allegro.

49

*ff**p*

Ujarak kommer fra Stranden og gaar

*f**ff**dim.**p**ff*

op mod Teitene

p *f* *ff*

dim. *p* *pp* 50

Ujarak.

*tranquillo**string.*

Ujarak.

Hvor - for kom-mer in - gen til Stran - den ned og gri - ber fat med ven - lig

p

51

a tempo

Ujarak.

Haand om Ka - jak - kens Stævn?

cresc. *f*

Han nærmer sig, ubeslutsom og tøvende, Kaddaras Teit

p

Endelig tager han sig sammen og drager rask Teltforhængen fra

cresc. *mf* *f*

52

Ujarak.

Ujarak.

Hvor - for Kad - da - ra, kom du mig ej i

ff *f* *f*

Ujarak.

Mø - de?

animato *ff*

53

Kaddara.

Kaddara.

Stod jeg ej re - de at flæn - se din Fangst? Al - le de an - dre

poco rit. *p* *pp* *pp*

Kaddara
kom med Fangst. Kun du ven - der tom-hæn-det hjem, la-der mig staa for

Kaddara
al - le lit Spot. *poco tranquillo* Sov-nig med luk-te Øj-ne har du vist

stringendo
cresc. molto
ff
p

54

Kaddara
ja - get!

Ujarak. *a tempo*
Sjælden saa nogen mig so - ve

pp
espr.

Ujarak.
u - den du selv, Kad - da - ra, naar hos mig du sov paa Brik - sens blo - de

tr
pp

Ujarak

Skind ved Vin - ter - tid i Hyt - ten in - - de.

cresc. *f animato* *ff molto agitato*

Kaddara.

Kaddara.

Kom ik-ke til

f

Kaddara.

mig med kæl - ne Ord, naar ej du brin - - ger

Allegretto.

Kaddara.

Fangst!

KORET (synger haanende).

Sopr. I.

Sopr. II.

Bøl - ger smaa kom hid mod Stran - den kom I Bøl - ger

ff *p*

kom og slik! Se, vi flæn - ser U - jaraks Fangst, se, vi flæn - ser

57

U - jaraks Fangst. Kom I Bøl - ger, kom og slik, kom I Bøl - ger kom og slik!

Hej, hej, hej, hej, hej!

Allegro.

Kaddara.

Kaddara.

Hør hvor de al - le synger Nid - vi - ser

Kaddara.

om mig for din Skyld, du us - le Fan - - - ger!

58 (Hun river med et Ryk Forhængen for Teltet.)
Allegro molto.

Allegretto.

Tenor.

Al - drig før vi saa slig Fangt, al - drig før vi saa slig Fangst.

Bas.

Sopr. I.

Sopr. II.

Tenor.

Bas.

Se, her vi flæn - ser

Se,

Sto - re Fan - ger, vi pri - ser dig!

U - jaraks Fangst, her vi flæn - ser U - jaraks Fangst!

Al - drig før vi

Al - drig før vi saa slig Fangst! Hej, hej,

Al - drig før vi saa slig Fangst! Bøl - ger smaa kom

saa slig Fangst! Nej, al - drig før.

The piano accompaniment consists of two staves. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes marked with a forte (*f*) dynamic. The left hand provides harmonic support with chords and moving bass lines.

60

hej, hej, hej, hej, hej, hej, hej, hej,

hid kom hid, kom i Bøl - ger kom og slik Hej - a — ha, ha, ha,

Bøl - gersmaa kom

The piano accompaniment continues with a rhythmic pattern of eighth notes, primarily using triplets. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving bass lines. A forte (*f*) dynamic is indicated.

hej, hej, hej, hej, hej, hej - a ha hahaha, ha

ha! Hej - a, ha, ha, ha, ha!

hid, kom hid Bøl - ger smaa kom hid, kom hid. Kom I

ha, ha ha ha, ha ha, ha ha ha, ha ha, ha ha ha, ha ha, ha

Her vi flæn - ser U - jar - aks Fangst! Se vi flæn - ser

Bøl - - ger se vi flæn - ser U - jar - aks Fangst! 0 -

ha, o - hej - - - - a.

se vi flæn - ser hej - - - - a.

hej, o - hej - - - - a.

cresc.

61 Molto Allegro (♩ = 132).

(Alle bryder ud i en haanende Latter.)

ff

62

ff

attacca

No. 8.

Moderato.

Ujarak: (rasende over Drilleriet, gaar med sin Harpun i Haanden fra Teltet).

Ujarak. Vig nu af Vej - en hvor jeg gaar

63

Ujarak. frem! — Hvas er min Harpun - Od sle-ben!

Ujarak. Ja! — nu bort jeg dra - ger og læn - ge skal det va - re,

Ujarak. in - den jeg at - terven - der hjem!

64

Ujarak.

Læn-ge maa du spej - de, ja læn - ge, Kad-da - ra, in - den du ser min Ka - jak - aa - res Blink!

p a tempo

Ujarak.

In - den den us - - le Fan - - ger ven - der til - ba - ge til

p cresc.

65

Ujarak.

dig!

f

Ujarak.

Vogt jer nu, al - le Ha - vets Dyr! Na drager U - jarak paa

ff

8va bassa!

66

Ujarak.

Stor - fangst ud!

67

68

(Her ses Ujarak roende bort ude paa Havet.)

(♩ = 63)

69

Kaddara (ser efter Ujarak).

Kaddara.

Saa I ham al - le, hvor stolt han gik! U - den at se sig til - ba - - ge, han

Kaddara.

rundt om Næs - set nu ror - paa Stor - fangst

Kaddara.

ud! O, kom i - gen! O

70

Kaddara.

kom i - - gen!

First system of piano accompaniment. The right hand features a continuous sixteenth-note pattern, with the number '6' written below the notes. The left hand has a simple bass line with a few notes.

Second system of piano accompaniment. The right hand continues the sixteenth-note pattern. The left hand has a bass line with some rests. A piano (*p*) dynamic marking is present.

Third system of piano accompaniment. The right hand continues the sixteenth-note pattern. The left hand has a bass line with some rests. A piano (*p*) dynamic marking and a decrescendo (*dim.*) instruction are present.

No.9. Andante. (♩=60)

Piano accompaniment for No. 9. The right hand has a series of chords, and the left hand has a bass line. A piano (*p*) dynamic marking is present.

71

Kaddara.

Kaddara.

Vocal line and piano accompaniment for the 'Kaddara' section. The vocal line has the lyrics: "Synk nu, Sol mod Hav - kan - ten ned." The piano accompaniment features chords in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present.

Kaddara

rødn — Fjel - de - ne, blaas — Fjor - den,

Kaddara

tænd o - ver Bræ - er - ne Ild!

72

Kaddara

Glat Van - de - ne med dit bli - de Lys, dæmp Bøl - ger - ne, hvor U - ja - rak fær - des!

Kaddara

Lok dor - - ske Hav - - - dyr til Mø - de med

73

addara.

ham, led ham jagt - - glad til

addara.

mig til - ba - - ge, saa rask, som du selv, ef - ter dit

74

addara.

Ned - dyp i Ha - vet at - ter sti - - ger frem, du

addara.

blan - ke Sol, du lys - - mil - - de Som - - - mer -

75

Kaddara.

sol!

Sopr. I.
Synk nu, Sol, _____ synk nu, Sol, i

Sopr. II.

Tenor.

Bas.

mf

76

Ha - - - - - vet ned! I - là, i - là,

I - là, i - là,

Synk _____ nu, Sol, _____ i

ff

cresc. *f*

i - là, i - là, i - là, i - là,
 i - là, i - là, i - là, i - là,
 Ha - - - vet, i Ha - - - vet. Synk nu, Sol, i

77

i - là, i - là. Synk Sol, i Ha - - - vet, synk Sol, i
 i - là, i - là.
 Ha - - - vet, i Ha - - - vet. Synk Sol, i Ha - - - vet, ja synk Sol, i

f *dim.* *p*

Kaddara.
tranq.

Kaddara. *tranq.*
Synk nu, Sol, i Ha - - - -

Ha - - - - vet.

Ha - - - - vet.

pp tranq.

Kaddara. - - - - vet.

pp

78

p *cresc.*

dim. (Tæppet langsomt ned.) *pp* *ppp*

Ujaraks Kajakfærd.

No. 10.

Lento.

ten.

Più vivo.

stringendo molto

80

a tempo

(Taagen letter.I Disen ser man Ujarak sidde i sin Kajak paa Lur efter Bytte.)

Musical score for the first system, featuring piano accompaniment with triplets and a forte dynamic.

81 *più vivo*

Musical score for the second system, marked "più vivo", with piano and forte dynamics and crescendo markings.

Musical score for the third system, marked "stringendo", with piano accompaniment and dynamic markings.

(Her kaster han Harpunen og smider Fangstblæren ud.)

Musical score for the fourth system, marked "82", with forte and fortissimo dynamics and sixteenth-note patterns.

8va bassa

Musical score for the fifth system, marked "8va bassa", with piano accompaniment and dynamic markings.

8va b.....i

Musical score for the sixth system, including vocal line "Ujarak." and piano accompaniment with dynamic markings.

Jarak.

là! _____ O-hej i Land.

83

Jarak.

hej i Land, o-hej i Land, hej i Land,

(Hans Sang lyder svagere efterhaanden som han fjærner sig mere og mere.)

Jarak.

god Fangst jeg bringer med, god Fangst jeg bringer med! I - là!

84

Jarak.

2det BILLEDE: Enkernes Boplads.

No. 11.

Mellempil.

Allegro molto. (♩. = 76)

pp

mf

f

p

85

Musical score for measures 84 and 85. The top staff is in bass clef with a dynamic marking of *f* at the start and *p* later. The bottom staff is in bass clef with a complex rhythmic pattern of eighth and sixteenth notes.

86

Musical score for measures 86 and 87. The top staff is in treble clef with a dynamic marking of *pp*. The bottom staff is in bass clef with a rhythmic pattern of eighth notes.

Musical score for measures 88 through 91. The top staff is in treble clef with a melodic line. The bottom staff is in bass clef with a rhythmic accompaniment.

87

Musical score for measures 92 through 95. The top staff is in treble clef with a melodic line. The bottom staff is in bass clef with a rhythmic accompaniment.

Musical score for measures 96 through 99. The top staff is in treble clef with a melodic line. The bottom staff is in bass clef with a rhythmic accompaniment. A dynamic marking of *ff* is present.

Musical score for measures 100 through 103. The top staff is in treble clef with a melodic line. The bottom staff is in bass clef with a rhythmic accompaniment.

88

Musical notation for measures 88-89, bass clef, piano accompaniment. The music consists of a series of chords and single notes, with some notes beamed together. The key signature has one flat (B-flat).

Musical notation for measures 88-89, treble clef, vocal line. The melody is written in a single line with various note values and rests. The key signature has one flat (B-flat). Performance markings include *dim. e rit.* and *fa tempo*.

89

Musical notation for measures 89-90, treble clef, vocal line. The melody continues with various note values and rests. The key signature has one flat (B-flat).

Musical notation for measures 89-90, bass clef, piano accompaniment. The music features a series of chords and single notes. Performance markings include *rit.* and *ff*. A stage direction in parentheses reads: (Taagen letter og Scenen viser Enkernes Boplads.)

90

Musical notation for measures 90-91, treble clef, vocal line. The melody is written in a single line with various note values and rests. Performance markings include *tranq.*, *f*, *p*, and *ancora*.

Musical notation for measures 90-91, bass clef, piano accompaniment. The music consists of a series of chords and single notes. Performance markings include *più tranq.* and *pp*.

No. 12.

Lento.

Tuluvatta.

Tuluvatta.

Gam-mel er jeg

91

Tuluvatta.

ble - ven, skal - det og krø - get, til Skræm - sel for Men - nesker, til

Tuluvatta.

Skræm - sel for Aan - der, - de stær - ke

92

Tuluvatta.

Aan - der i Luft og i Hav, som for - dum jeg mæg - ted at

Tuluvatta. *by - de og ku - e, nu spotter de mig, spot - ter mig,*

Tuluvatta. *poco rit. a tempo for - di jeg er gam - mel!*

93

Allegro moderato.

Tuluvatta. *Men du, min Dat - ter med sor - te svøm - men - de Sæl - hund Øj - ne,*

Tuluvatta. *animato med skin - nen - de Haar - top, med ras - len - de Hals - baand, med*

94

uluvatta.

svul - men - de Læ - ber og vug - gen - de Hof - ter, du skal

uluvatta.

syn - ge Tryl - le - san - gen

95

uluvatta.

for lyst - ne Aan - - der!

96

Annuna. *Annuna.*
 Vrim - ler end Ha - vet og

Annuna.
 vrim - ler Luf - ten af lyst - ne Aan - der -

97

Annuna.
 jeg er ej lys - ten. Van - det er

Annuna.
 koldt og Ha - vet ø - de.

tranq.

ppp

Allegro. **Tuluvatta.**

Tuluvatta. Hvad duer du til, du dum - me Dat-ter?

f *p*

Tuluvatta. hvor-til fik du vel Sæl - hunds Øj - ne?

f *p*

98

Tuluvatta. Spejd o - ver Ha - vet!

mf *f*

Tuluvatta.

Lok den, du længst u - de ser!

tr *cresc.*

Tryllesang.

99

No.13.

ff *dim.* *p*

Annuna.

Annuna.

Fangst - mand, i - hvor du fær - des u - de paa Ha - vet -

nnuna.  *hør min Kal - den, ja, hør min Kal - den,*

nnuna.  *styr din Ka - jak hen mod vor Kyst!*

100

nnuna.  *Kra: nu - na - mut! Kra:*

nnuna.  *nu - na - mut! Kra!*

Annuna.

trang.

p *pp*

101

Sopr.
Ha - vet er ø de, In - tet vi øj - ner, Ha - vet er ø - de,

Alt.

p *pp*

in - gen Fangstmand vi øj - ner!

pp *ppp*

102

(Tuluvatta opfordrer Annuna med en truende Bevægelse til at fortsætte.)

ff a tempo *dim.*

p cresc. *f dim.*

Annuna.

Fangst - mand, i - hvor du end er paa det

p

ø - - - de Hav,

kom til An-

espress.

nu - - na,

ja kom til An - nu - - na,

jeg

103

Annuna. dra - - - ger dig, jeg dra - - - ger dig, jeg

Annuna. dra - - - ger dig, kom til mig! jeg dra - - - ger dig,

104 Allegro moderato.

Annuna. kom til mig!

105

Andante. (Alle spejder spændt ud over Havet.)

Tuluvatta.

uvatta. *3*
 Hvad kommer hist u - - de fjærnt u - - de i

uvatta.
 Ha - vet i - len-de mod vor Strand?

uvatta. *6*
 Er det Rygfin-nen af en Hval, der Hav - fla - den klø - ver?

Annuna.

nnuna.
 Ja en Ka-jak! en Ka -

uvatta.
 Hej en Ka-jak! en Ka-jak!

KOR.
Sopr.

Alt.

En Ka-jak! en Ka-jak!

eresso

106

Annuna. jak!

Ujarak. Ujarak (langt borte).
Il - à, _____ il - à!

Ujarak. O-hej i Land, hej i Land! O-hej i Land, hej i Land,

107

Ujarak. (lidt nærmere)
god Fangst jeg brin-ger med, god Fangst jeg brin-ger med!

Ujaraks Ankomst til Enkernes Boplads.

No.14.

Allegro.

Annuna.

Annuna.

En

Tuluvatta.

Tuluvatta.

En Fangstmand kommer til os med Fangst, en

Allegro.

ff

p

108

nuna.

Fangstmand kommer til os med Fangst.

uvatta.

Fangstmand kommer til os med Fangst.

KOR.

Sopr. *mf*

Alt. *mf*

Skri - gen - de Sø - fug - le om den svær - mer
Se dér, se dér, se dér,

Annuna.  Il - à, il - à, il -

Tuluvatta.  Il - à, il - à!

Sæ - ler - ne føl - ger Ka - jak - kens Spor - En Fangst - mand kommer til os med Fangst, en
se dér se dér se dér



Annuna.  à, il - à! Il -

Tuluvatta.  il - à, il - à!

Fangstmand kommer til os med Fangst. til En - ker - nes Bo - plads, ja til En - ker - nes Bo - plads, en



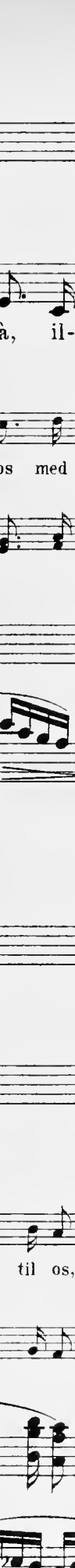
109

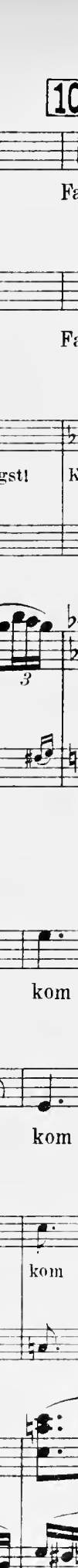
Annuna.  à, il-à, il - à, il-à! Fangst - mand o

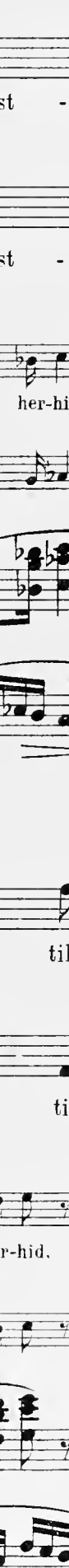
Tuluvatta.  il-à, il-à, — il-à, il-à! Fangst - mand o

 Fangstmand kommer til os med Fangst, — kommer til os med Fangst! Kom her-hid til os,

 *tr.* *fp* *tr.* *tr.* *tr.*

Annuna.  kom til os! Fangst - mand o kom til os!

Tuluvatta.  kom til os! Fangst - mand o kom til os!

 kom her-hid, kom her-hid! Kom her-hid til os, kom her-hid. kom her-hid.



Annuna.
Kom til os! Kom til os!

Tuluvatta.
Kom til os! Kom til os!

Kom her-hid! Kom her-hid! Kom her-hid! Kom her-hid!

110

p *f* *p* *f* *p cresc. molto* *accel.*

111 (♩=60)
(Ujarak kommer i sin Kajak til Stranden.)

Ujarak.
Gla - de Raab hil - ser mig

Ujarak.

iv - ri - ge Hæn - der ræk - kes i - mod mig - Hvem bor her -

Ujarak.

in - de?

112 Tuluvatta.

Tuluvatta.

Vel-kommen skal du væ - re ved En - ker - nes

(Ujarak stiger i Land, Kvinderne slæber hans Fangst op paa Stranden)

Tuluvatta.

Bo - plads.

Sopr. *f* Vel-kommen skal du væ - re ved En - ker - nes Bo - plads.

Alt. *f*

Ujarak.

Ujarak.

By - der I mig Vel - komst, da hand - ler I bed - - re end

113

Ujarak.

Kvin - den, som jog mig fra min e - gen Bo - plads!

Ujarak.

By - der I mig Vel - komst,

(Kvinderne kaster sig over Fangsten for at flænse den; der tændes Ild under Gryderne.)

Ujarak.

da skal I sma - ge min Fangst!

Sopr.

ff

Ej - a!

Alt.

ff

114

Vivo.

Piano introduction for measure 114, featuring a 3/4 time signature and a key signature of two flats. The music includes a treble clef with a trill and a bass clef with a triplet of eighth notes.

Sopr.

Grib fat, gnid rask, haardt Ved mod

Alt.

Vocal staves for Soprano and Alto in measure 114, showing the lyrics 'Grib fat, gnid rask, haardt Ved mod'.

Piano accompaniment for measure 114, featuring a treble clef with chords and a bass clef with a triplet of eighth notes.

haardt Ved, til Gni - stei - ne spruder!

Vocal staves for Soprano and Alto in measure 115, showing the lyrics 'haardt Ved, til Gni - stei - ne spruder!'.

Piano accompaniment for measure 115, featuring a treble clef with chords and a bass clef with a triplet of eighth notes.

115

Sprud, Gnist, fæng i det tør-re Mos! tænd op, tænd op, tænd op!

Vocal staves for Soprano and Alto in measure 115, showing the lyrics 'Sprud, Gnist, fæng i det tør-re Mos! tænd op, tænd op, tænd op!'.

Tænd op, tænd op, tænd op!

Piano accompaniment for measure 115, featuring a treble clef with chords and a bass clef with a triplet of eighth notes.

Pust Lyng - tør v i Brand, lad Lyng - kvi - ste blus - se, lad Il - - den

p cresc. *mf*

116 stringendo

buld - re, lad Il - - den buld - re, Il - a!

Al - le Gry - der i

mf cresc.

Tænd op, tænd op! Al - le Gry - der i Kog, i Kog!

Kog, i Kog! Il - a! Tænd op, tænd op!

(Ilden blusser højt fra alle

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Ildstederne.)

117

Piano accompaniment for the second system, including a trill (tr) and a forte-fortissimo (ff) dynamic marking.

Piano accompaniment for the third system, featuring triplets in both hands.

(♩ = 72) (Tuluvatta bærer sig Vej gennem Kvinderne hen til Annuna, banker hende paa Skulderen, tager hende til Side og hvisker.)

Piano accompaniment for the fourth system, marked with forte-fortissimo (ff) and forte (f) dynamics.

Tuluvatta.

Tuluvatta.

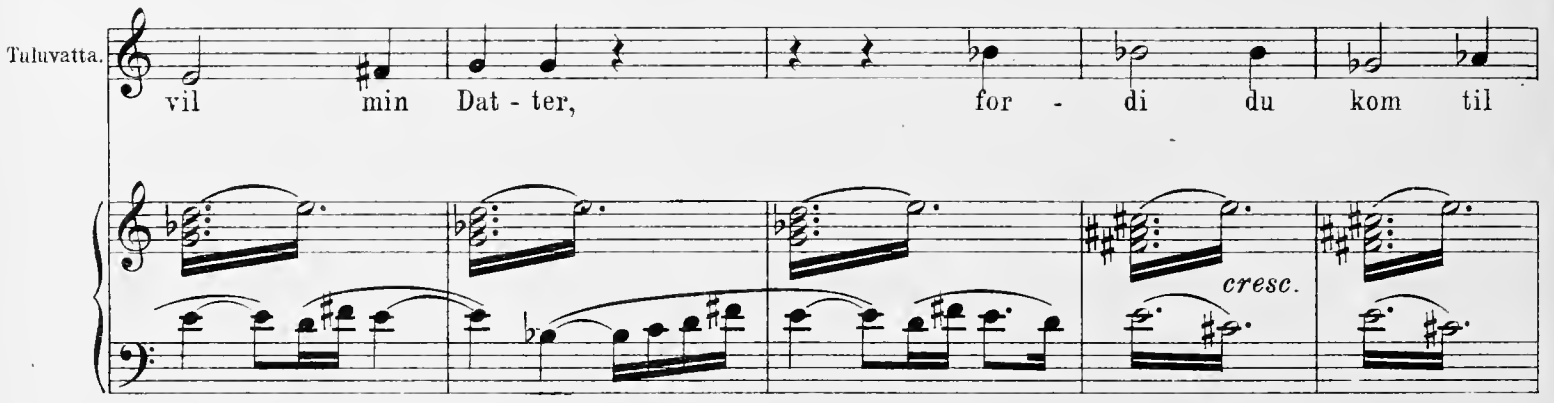
Trold-doms-kunst lær-te jeg dig, brug den nu vel!

Piano accompaniment for the fifth system, including dynamic markings mf, pp, and fp.

118

Tuluvatta (til Ujarak).

Tuluvatta. 

Tuluvatta. 

119

Tuluvatta. 

Tuluvatta. 

No. 15.

Fangedans.

Allegro (♩ = 112).

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a forte (ff) dynamic. The upper staff features a series of sixteenth-note runs with slurs and accents, followed by chords and eighth-note patterns. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piece. It begins with a measure rest of 120 measures, indicated by a box containing the number '120'. The music resumes with similar rhythmic patterns and ornaments as the first system, maintaining the forte dynamic.

The third system features more intricate sixteenth-note passages in the upper staff, marked with slurs and accents. The lower staff continues with a steady eighth-note accompaniment.

(Ujarak har krænget Kajakpelsen af sig. Nu træder Annuna hen til ham og danser Fangedans med ham.)

The fourth system begins with a piano (p) dynamic. The upper staff has a melody of quarter notes with slurs and accents. The lower staff features a complex accompaniment with many sixteenth notes and chords.

The fifth system continues the piano section. The upper staff has a melody of quarter notes with slurs and accents. The lower staff features a complex accompaniment with many sixteenth notes and chords.

Sopr.
Blankt lig-ger Ha - - vet,

Alt.
Blankt lig-ger Ha - - vet,

121

langt, langt der - u - - de

duk - ker Sæl - - hun - - den

langt der - u - - de

op snøf - - ter mod So - - len lokker
 dukker Sæl - hun - den op

cresc.

122

Tuluvatta.

Tuluvatta. lok - ker Fangst - mand til
 Fangst - mand til Fan - ge-dan - sen,

Tuluvatta. Fan - - - ge-dan - - sen.

Annuna. 123 *poco tranquillo*

Annuna.  *p*
A - ja, a - ja, ja, a -

Annuna. 
ja, a - ja, a - ja!

pp  *1. a tempo* *p*

2. a tempo *p cresc. molto* *f* 

ff 124 *fff* 

dim.

Sopr.
Let og smi - dig ilà, ilà,

Alt.
ilà, ilà, ilà, ilà, let og

pp

ilà, ilà, i - ler Ka -

smi - dig ilà, ilà, ilà, ilà,

125

jak - ken, ilà, ilà,

ilà, ilà, ilà, ilà, i - ler ka -

ilå, ilå, Var dig! Nu ram - - - mer Har -
 jak - - - ken ilå, ilå, ilå, ilå,

pu - - - nen ilå, ilå, Od - den sidder fast,
 ilå, ilå, Var dig! Od - den sidder fast,

cresc.

126

Od - den sidder fast! Hej! nu dra - ger Fan - ge - ren

ff *cresc.*

Sæl - - hun - - - den til sig! (Annuna bider Ujarak i Skulderen.)

The first system features two vocal staves and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef, starting with a series of sixteenth-note chords in the left hand and a melodic line in the right hand. Dynamics include *ff* and *ten.* (tenuendo).

Annuna. 127

Annuna. Saa sul - ten er jeg!

Ujarak. *Ujarak. trang.*

Ujarak. Bed du mig? Vild-dyr er du!

The second system continues the musical piece. It includes vocal staves for Annuna and Ujarak, and piano accompaniment. The piano part features a *molto* section with a decrescendo hairpin. Dynamics include *ff* and *p*.

Annuna. *Lento* (♩ = 40).

Annuna. Er du ræd for Vild-dyr?

The third system is marked *Lento* with a tempo of 40 beats per minute. It features a vocal line for Annuna and piano accompaniment. The piano part includes a *p molto espress.* section. Dynamics include *ff*.

Ujarak. 128

Ujarak. Sjæl - den saa jeg Vild - dyr saa fa - ger, Sjæl - den med saa skøn-ne

The fourth system features a vocal line for Ujarak and piano accompaniment. The piano part is characterized by a rhythmic accompaniment of chords. Dynamics include *ff*.

Ujarak.

Øj - ne som di - ne. Al - drig med et Bryst saa blødt at fav - ne!

Annuna.

Blø - de-re end - nu mit

Annuna.

Bryst skal run - des, i - fald du vil bli - ve hos

Annuna.

mig paa vor Bo - plads og sør - ge for mig, og

Annuna. *sør - ge for mig.*

molto string.

p *ferese.*

Ujarak. **Allegro** (♩ = 63). *Ujarak.*

Som et ungt Rens-dyr

Ujarak. kom du mig i Mø - de let - fo - det dan - - - sende.

pp *3* *3*

Ujarak. Dum og dvask maat - te jeg kal - des

132

Ujarak.

om jeg mod - stod di-ne daa - - - rend - e Øj - - ne!

Agitato.

Ujarak.

Du Bo - - plad - sens dej - - - - ligste,

p molto cresc.

Ujarak.

du Bo - - plad - sens dej - - - - ligste!

133

Ujarak.

Ujarak.

Ja, ja, ja! _____ Jeg bli-ver her hos

134

a tempo (♩ = 63)

(Annuna river sig løs fra Ujarak og flygter forfulgt af ham)

Ujarak.

dig!

135

Tuluvatta.

Tuluvatta.

Dyg-tig Dat-ter har jeg, Trold - dom er

Tuluvatta.

i hen-des Tæn - - - ders Bid! _____

136

Tuluvatta.

Fan - get har hun den fjærnt fra kom -

pp *cresc.*

Tuluvatta.

ne Fang er!

f

Vivo (♩ = 126).

ff

p più vivo

Tuluvatta.

Tuluvatta. Saa læn - ge hen-des Tænders Bid i hans Skulder sid - der, saa

137

Tuluvatta. læn - ge skal han væ - re trold - bunden til vor Bo - plads,

stringendo

Tuluvatta. trold - bun-den til vor Bo - plads og in - tet min-des af

p stringendo

138

Tuluvatta. alt, hvad han for-lod, glem-me al Ver - den. glem-me al Ver - den,

Tuluvatta.

kun ej An - nu - na, kun ej An - nu - na!

Tuluvatta.

a tempo

Dybt bed du til, min Dat-ter, dybt bed du til, min Dat-ter!

p a tempo

139

(♩ = 69)
Sopr.

KOR.

Alt.

I Kog, i Kog, i Kog!

cresc.

Nu buld - - - rer

Il - den hør hvor det bob-ler!

p cresc. *f*

Ujarak (udefra, søgende Annuna).

Ujarak.

An - nu - - na, hvor

p

Ujarak.

er Du?

141

Più vivo (♩=100).

Sopr.

KOR. *¹⁾ Mam-ma - krâ! Mam-ma - krâ!

Alt.

Mam-ma - krâ! Mam-ma - krâ! Mam-ma - krâ! Mam-ma - krâ!

142

(♩ = 100)

Trombone. *f marc.*

p poco a poco cresce.

¹⁾ Grønlandsk Udtryk for Madglæde.

The first system of music consists of three staves. The top staff is a bass line with a few notes and rests. The middle staff is a treble line with a complex, rhythmic melody. The bottom staff is a piano accompaniment with chords and moving lines.

143

The second system of music consists of three staves. The top staff has rests and a few notes. The middle staff continues the treble melody. The bottom staff continues the piano accompaniment. A dynamic marking 'f' is present in the middle staff.

The third system of music consists of three staves. The top staff has rests and a few notes. The middle staff continues the treble melody. The bottom staff continues the piano accompaniment.

The fourth system of music consists of three staves. The top staff has rests and a few notes. The middle staff continues the treble melody. The bottom staff continues the piano accompaniment.

The fifth system of music consists of three staves. The top staff has rests and a few notes. The middle staff continues the treble melody. The bottom staff continues the piano accompaniment. A dynamic marking 'cresc. molto' is present in the bottom staff.

(Ujarak fanger Annuna og tager hende i sine Arme.)
(♩ = 100)

144

Piano score for measures 144-145. The music is in 4/2 time and features a complex, rhythmic accompaniment with many triplets and sixteenth-note patterns. The dynamic marking is *ff*. The key signature has two sharps (F# and C#).

145

Vocal and piano score for measures 145-146. The vocal parts are for Soprano (Sopr.) and Alto (Alt.), with a Chorus (KOR.) part. The lyrics are "Ha, ha, ha, ha, ha, ha, ha!". The piano accompaniment continues with triplets and is marked *fff*. The key signature has two sharps.

Piano score for measures 146-147. The music is marked "(Tæppet)" and features a dense, rhythmic texture with many triplets and sixteenth-note patterns. The dynamic marking is *fff*. The key signature has two sharps.

3^{die} BILLEDE: Tuluvattas Vinterhus.

No. 16.

Indledning og 1^{ste} Scene.Lente ($\text{♩} = 48$).

pp

1

poco a poco cresc. e stringendo

2

f

Musical notation for the first system. The treble clef contains a sixteenth-note arpeggiated pattern with a slur and a '6' above it. The bass clef contains chords and a forte (*ff*) dynamic marking.

Musical notation for the second system. The treble clef continues the arpeggiated pattern. The bass clef contains chords and dynamic markings for *rit.* and *pp*.

3 Molto tranquillo.

Musical notation for the third system. The treble clef contains a melody, and the bass clef contains an accompaniment.

Musical notation for the fourth system. The treble clef contains a melody, and the bass clef contains an accompaniment.

Musical notation for the fifth system. The treble clef contains a melody, and the bass clef contains an accompaniment.

Tempo I. (Alle Husets Lamper - Vegstens SpækLAMPER - er tændte. Ujarak sidder hos Annuna paa den lave Briks.)

Annuna.

5

Annuna. Tavs sid-der U - jar - ak paa An - nu - nas Briks.

Annuna. Ør-kes-løs sid-der den kæk - ke Fangst - mand, snit-ter en Driv-tømmer stump i Splin - ter,

Annuna. tæn-ker Tan-ker, jeg ik - ke ken-der!

6

pp espressivo

pp

Detailed description: This block shows the piano accompaniment for section 6. It consists of two staves, treble and bass clef. The music is in a minor key with a key signature of one flat. The tempo is marked 'pp espressivo'. The right hand features a complex, flowing melodic line with many accidentals and slurs. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord marked 'pp'.

Ujarak. *Allegro.*

Ujarak. Bort vil jeg dra - - ge! bort fra jer

ppp *fp* *fp*

Detailed description: This block contains the vocal line and piano accompaniment for section 6. The vocal line is on a single staff with lyrics in Danish: "Bort vil jeg dra - - ge! bort fra jer". The tempo is 'Allegro'. The piano accompaniment is on two staves, featuring a rhythmic accompaniment with triplets and chords. Dynamics include 'ppp' and 'fp'.

7

Ujarak. Bo - plads! Tænk - te I at hol-de mig her til e - vig

f

Detailed description: This block contains the vocal line and piano accompaniment for section 7. The vocal line has lyrics: "Bo - plads! Tænk - te I at hol-de mig her til e - vig". The piano accompaniment features a steady, rhythmic accompaniment with triplets in the right hand and chords in the left hand. The dynamic is marked 'f'.

Ujarak. Tid? Bort, An - nu - na! Saa - ret, du

Detailed description: This block contains the vocal line and piano accompaniment for section 7. The vocal line has lyrics: "Tid? Bort, An - nu - na! Saa - ret, du". The piano accompaniment features a rhythmic accompaniment with triplets in the right hand and chords in the left hand.

8

Ujarak. bed mig, er lægt!

Ujarak. Læn - ge nok paa din Briks jeg sov! Glem - te alt hvor - fra jeg

Ujarak. kom, nu aab - nes at - - ter mi - ne Øj -

9

Ujarak. - ne!

Largamente. tranquillo

Ujarak

Mi - le-vidt ser jeg gen-nem Vin-ter-nat o-ver Hav-is og is - lag-te Fjor-de til mit

Ujarak

Allegro.

Hjem - steds Bo - plads, min Stam - mes Folk!

Ujarak

10

Der-for snitter jeg nu af Driv - tøm-merplan - ken

Ujarak

smæk - re, gli - den - de Ski

11

Ujarak.

O-ver Fjel - - de og Hav - - is

Ujarak.

skal de mig bæ - - re til hen - - de, jeg

Ujarak.

for - dum for - lod, — hun, som er bed - re,

12

Ujarak.

hun, som er bed - re ja,

Largamente.

Annuna. *p*iu trang.

Annuna. Bed-re end jeg!

Ujarak. bed - - re end du!

ff *p* *espress.* *p*iu trang.

Annuna Det men-te du ik-ke de man - ge Næt-ter, vi sam - men hvi-led paa

13

Allegro.

Annuna. Brik - sens blø - de Skind!

rit. *tr* *pp* *f*

Ujarak. Bed - re end du, Saa-dan ta - ler jeg nu og vog-ter mig

f

14 (Raab og Larm udenfor.)

Ujarak. *vel for dit Bid!*

15

pp cresc. *f* *p*

(Ujarak har rejst sig fra Briksen og lytter ud i Mørket.) **16** *Moderato.* (♩ = 60)

Ujarak. *Hvad lar - mer der - u - de i Nat - tens*

17

Ujarak. *Mør - ke?*

No.17.

Angekokkens Ankomst.

Moderato (♩=80).

Tuluvatta (som har siddet nærmest Husindgangen, hører nogen komme).

Tuluvatta.

Nu kom-mer den jeg har budsendt! Lang - vejs fra gennem Vin-ternat

Tuluvatta.

kom - mer den gam - le Aan - de - ma - ner!

18

p cresc. *mf cresc.*

fp *fp*

19

f

Piano introduction with bass and treble clefs. The bass line features a rhythmic pattern of eighth notes. The treble line has sixteenth-note runs and chords. There are markings '6' and '7' under some notes.

(Angekokken, fulgt af Kvinderne, kommer ind gennem Husgangen.)

20 Largamente.

Piano accompaniment for the first section, marked 'Largamente'. It features a slow, steady bass line and a treble line with chords and some melodic fragments. There is a 'fff' dynamic marking and a 'b2' marking.

Angekokken.

Angekok.

Musical score for the first vocal line with piano accompaniment. The vocal line is in the bass clef. The piano accompaniment is in the treble and bass clefs. The lyrics are: "Lunt er her - in - de hos". There is a 'pp' dynamic marking.

Angekok.

Musical score for the second vocal line with piano accompaniment. The vocal line is in the bass clef. The piano accompaniment is in the treble and bass clefs. The lyrics are: "gæst - fri Kvin - de. Luft, tyk af Mæt - hed og vel - fyld - te Lam - pers".

Tuluvatta. Bud har jeg sendt dig,

Angekok. Flam-me!

Tuluvatta. din Aan-de-

gam-le Trolldmand, for Bod at raa-de paa U-jar-aks Mis-mod-

Tuluvatta. Knat-ren

trom-me bød jeg dig brin-ge, at vi kan ma-ne med Trom-mens

Tuluvatta. med U-jar-ak.

hjælp-somme Aan-der, Aan-der fra Dy-bet, til Trom-me-strid

23

24

(d=b)

Angekokken.

Angekok.

Tro - fast

er min Trom - mes

25

Angekok.

knat - ren - de Tarm - skind,

trev - ne er Aan - der - ne,

maa dog lys - tre,

Angekok.

log - re for mig

som pisk - - e - - de

Hund - - -

26

Vivo.

Angekok.

e.

Angekø.

m.g.

27

Angekø.

a tempo

Den stør - ste af .

rit.

m.g.

pp a tempo

Angekø.

al - - le ma - ner den frem

28

Angekø.

i Hvid - bjørns Ham, jeg ma - ner den

cresc.

Tuluvatta.
animato

aluvatta. Sluk nu Lam-per-ne!

mæg - ti - ge. Sluk nu Lam-per-ne! (Han slukker med en Haandbevægelse den nærmeste.)

29 Ujarak.

Ujarak. Ik-ke min! In-gen

Ujarak. kom-me mig nær!

a tempo (Alle Lamperne slukkes efter-
pp)

haanden undtagen den ene over Briksen, hvor Ujarak staar.)

30

ppp

ppp

pp tranquillo

ppp

No. 18.

Trommesang.

Molto moderato.

Angekoken.

Angekok

Sul - ten

KOR. Sopr. *pp*
Alt.

A - ja - - ja, a - ja - - ja,

pp

Angekok

Hvid - bjørn kom-mer a - gen-de paa fly-den-de

a - ja - - ja, a - ja - - ja,

sempre stacc.

31

Angekok.

Is - flak, paa fly-den-de Is - flak. Sul-ten Hvid - bjørn kom-mer

a - ja - - ja, a - ja - - ja,

Angekok.

a - gen-de paa fly-den-de Is - flak, paa fly-den-de Is - flak

a - ja - - ja. a - ja - - ja,

p

32

Angekok.

ra - ger med Lab - ben i det dy - - - be

pp

(Angekokken rejser sig og danser, fulgt af Tuluvatta, henimod Ujarak.)

Angekok.

Mør - ke. Sul-ten

a - ja - - ja, a - ja - - ja,

33 Un poco più mosso.
Tuluvatta.

Tuluvatta.

Sul-ten Hvid - bjørn aab-ner Ga - bet

Angekok.

Hvid - bjørn aab-ner Ga - bet

a - - ja, a - ja - - ja, a - - ja, a - ja - - ja,

Un poco più mosso.

p

Tuluvatta.  grisk ef-ter Byt - te, grisk ef-ter Byt - te. Sulten

Angekok.  grisk ef-ter Byt - te, grisk ef-ter Byt - te. Sulten Hvid - bjørn

 a - - ja, a - ja - - ja,

 *tr* *fp* *tr* *p*

34

Tuluvatta.  Hvid - bjørn grisk ef-ter Byt - te,

Angekok.  aab-ner Ga - bet grisk ef-ter Byt - te, grisk ef-ter Byt - te.

 a - - ja, a - ja - - ja,

 *tr* *fp* *tr* *fp*

Angekok

Dens hvi - - de Tæn - - - der ly - - - ser og

a - ja, a - ja,

p *f* *p* *f* *p cresc.*

Angekok

gnist - - rer i det sor - - - te Mør - ke,

a - ja, a - ja, a - ja, a - ja, a - ja, a - ja.

dim. *p*

35

Angekok

Mør - - ke a - ja, a - ja, a - ja, a - ja, a - ja, a - ja, a - ja, a - ja, a -

cresc.

Tuluvatta. Tuluvatta.

Tuluvatta. Sul-ten Hvid-bjørn griskog graa - dig,

Angekok. ja! Sul-ten Hvid - bjørn griskog graa - dig, knaser sit

Sopr. KOR. Alt. Sul-ten Hvid - bjørn! a - - ja, a - ja - - ja,

f *p*

36

Tuluvatta. kna-ser sit Byt - te, kna-ser sit Byt - te.

Angekok. Byt - te, kna-ser sit Byt - te.

a - ja - - - - ja, a - ja - - - - ja, a! Sul-ten

cresc. *f*

Tuluvatta.  Sul-ten Hvid - bjørn grisk og graa - dig,

Angekok.  Sul-ten Hvid - - bjørn grisk og graa - - - dig, kna-ser sit

 Hvid - - - bjørn a - - - ja, a - ja - - - ja,

 *p*

Tuluvatta.  knaser sit Byt - te, knaser sit Byt - te.

Angekok.  Byt - te, knaser sit Byt - te. Dens hvi - - - de

 a - ja - - - - ja, a - ja - - - - ia, a - - - - ja,

 *cresc.* *f*

37

Angekø

Tæn - - - der ly - - - ser og gnist - - - rer

a - - - ja, a - ja, a - ja, a - ja, a - ja,

The first system of music features a vocal line in bass clef with lyrics 'Tæn - - - der ly - - - ser og gnist - - - rer'. Below it are two vocal lines in treble clef with lyrics 'a - - - ja, a - ja, a - ja, a - ja, a - ja,'. The piano accompaniment consists of two staves, with the right hand playing a complex melodic line and the left hand providing harmonic support. Dynamics include *p* and *f*.

Angekø

i det sor - - - te Mør - - ke,

a - ja, a - ja, a - ja, a - ja, a - - - ja,

The second system continues the vocal line with lyrics 'i det sor - - - te Mør - - ke,'. The vocal lines below have lyrics 'a - ja, a - ja, a - ja, a - ja, a - - - ja,'. The piano accompaniment continues with similar melodic and harmonic patterns, including dynamics *p* and *f*.

Angekø

Mør - - ke, a - ja, a - ja, a - ja, a - ja, a - ja, a - ja, a - ja, a -

a - - - ja, a - - - ja, a - - - ja,

The third system features a vocal line with lyrics 'Mør - - ke, a - ja, a - ja, a - ja, a - ja, a - ja, a - ja, a - ja, a -'. Below it are two vocal lines with lyrics 'a - - - ja, a - - - ja, a - - - ja,'. The piano accompaniment continues with a steady melodic and harmonic flow, including dynamics *p* and *f*.

38

Più mosso.

Tuluvatta.

Tuluvatta.

Angekok.

Più mosso.

(I Mørket har Angekokken og Tuluvatta danset)

Tuluvatta.

Angekok.

frem og tilbage omkring Ujarak, nærmere og nærmere til ham. Nu griber han fat i dem, en i hver Haand, og støder dem fra sig.)

Tuluvatta. Hej! Hej!

Angekok. Hej! Hej!

Hej! Hej!

fff

No.19. Allegro.

Ujarak. Ujarak.

Væk fra mig, le - de Hex, væk fra mig, gam - le Troldmand!

ff

Ujarak. Ujarak.

Tænd Lamperne i - gen, An - nu - na! Spar eders Trold - dom, I skræmmer mig

39

Ujarok. *ej!* Du, gam-le

ff *animato* *p marc.* *p*

Ujarok. Troid - mand, tag du mit Lej - e

f *p* *f*

Ujarok. paa An - nu - - nas Briks. Du kan vel he - xe

40

f

Ujarok. Mad nok til Hu - se, at hen-des Læn-der, maa run-des dig til Glæ - del!

ff

stringendo *marc.* *largo* *a tempo* *ff*

41 Annuna (grædende, medens hun tænder Lamperne).

Annuna. Hvor-for spot-ter du? hvor-for tru-er du? du maa dog bli - ve

Annuna. her hos os, du kan dog ej for - la - de mig. - Al - drig fin-der du

Annuna. Vej i Vin-ter-nat o-ver Hav - is og Fjel - de!

(♩=66)

Ujarak.

Ujarak.

De Ski, jeg har snit - - - tet, al

The piano accompaniment for the first system features a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic and contains several triplet figures. The bass clef part provides a steady accompaniment with eighth and sixteenth notes.

Ujarak.

Trold - - - dom skal trod - - - se, og

The piano accompaniment for the second system continues with the same musical texture as the first system, featuring triplet figures in the treble clef and a consistent bass line.

Ujarak.

gli - - - den - - - de fø - - - re mig o - ver

The piano accompaniment for the third system shows a change in the treble clef part, moving to a more melodic line with slurs and ties, while the bass clef part remains accompanimental.

Ujarak.

sky - - - høj - - - e Fjel - - - de og

The piano accompaniment for the fourth system features a *cresc.* (crescendo) marking. The treble clef part continues with its melodic line, and the bass clef part provides a rhythmic foundation.

Ujarak.

is - - - lag - - - te Fjor - - - de til hen - - -

Ujarak.

- - de, ja til Kad - da - - - - ra,

Ujarak.

jeg feigt har for - ladt.

44

Presto.

(Annuna griber i Hidsighed hans Ski, brækker dem itu over sine Knæ og kaster Stumperne

Ujarak.

for hans Fødder.)

Ujarak.

Ujarak.

Hvad gør du, An-nu-na? brød du mi-ne Ski i-tu?

45

(Ujarak griber rasende Annuna i Nakken og kaster hende om paa Briksen.)

Moderato. Annuna.

Annuna.

Jeg ved bed-re Brug for de Spaa-ner til Ild at tæn-de.

Tuluvatta.

Slog du min

Tuluvatta.

46

Tuluvatta. *Dat-ter?* *Sled du dig af hen-des*

Tuluvatta. *Ar-me?* *Vogt dig U-jar-ak! Alt ondt kal-der jeg o-ver dig ned, Mør-ke og*

47

Tuluvatta. *Nat,hvorhen du gaar!*

Allegro. Annuna (bedende).

Annuna. *Gaa ej fra mig, for-lad os ik-ke! Der-for brød jeg jo de*

Annuna.
Pin - de i - tu, Bliv hos mig, ja, bliv hos mig!

Annuna.
Giv mig dog Tid at sy dig en Skind - dragt, en varm ny Skind-dragt

48 **Allegro.** (♩=58)

Annuna.
Vej - en er lang o - ver Fjel - de - ne!

49 **Ujarak.**

Ujarak.
Nej! in - - gen

Ujarak.

Tid vil jeg

Ujarak.

gi - - ve dig! Nu gaar jeg bort her- fra!

Ujarak.

50

Nærm dig ej med di- ne hvi - de Tæn - der, kom mig ej

marc.

Ujarak.

nær med dit Troldbid!

(Han slænger Arnuna voidsomt fra sig, saa hun styrter bevidstløs om, bøjer sig sammen og forsvinder gennem den lave Husgang.)

Ujarak.

Bort, bort, bort! —

No. 20.

Allegro. ♩ = 104.

Sopran.

Vent, U - jar-ak,

Alt.

Vent, U - jar-ak, bliv hos os! Bliv

51

bliv hos os! Stands, U - jar-ak! Bliv hos os!

U - jar-ak!

(Kvinderne og Angekokken stormer ud ad Husgangen efter Ujarak.)

Bliv hos os!

52

53 Più mosso. (Annuna er bleven liggende paa Gulvet, hvor Ujarak slog hende ned, Tuluvatta lytter efter Kvindernes Raab og truer rasende efter Ujarak.)

(Stormkast høres stærkere.)

rallent.

Tempo I. (Nogle af Lamperne brænder efterhaanden ud.)
fff grandioso

dim.

(Tuluvatta sætter sig paa Briksen og stirrer haabløst frem i Rummet.)

p

(Tæppet langsomt ned.)

ppp *ff*

4^{de} BILLEDE: Vinter paa Ujaraks Boplads.

No. 21.

Andante.

First system of musical notation, starting with a piano (*p*) dynamic. The score is in 4/4 time and features a treble and bass clef. The music consists of chords and simple melodic lines.

Second system of musical notation, marked with measure number 56. It includes a *poco cresc.* marking and a final *f* dynamic. The notation continues with chords and melodic fragments.

Third system of musical notation, marked with measure number 57. It includes a *dim.* marking and a *p* dynamic. The music features more complex melodic lines and chords.

Fourth system of musical notation, marked with a *pp* dynamic. The music continues with intricate chordal textures and melodic patterns.

Fifth system of musical notation, also marked with a *pp* dynamic. The piece concludes with sustained chords and melodic lines.

58

(Dæmring over den til-
sneede Boplads. Paa Tag-

pp *cresc.* *dim.* pp

rygningen over Husgangsaaeningen ind til Ujaraks Faders Vinterhus sidder Kad-
dara med sit lille Barn i Amaut paa Ryggen.)59 Kaddara (synger for Barnet, medens hun vug-
ger det ved at bevæge Overkroppen sagte fra

cresc.

Side til Side.)

Kaddara.

Kaddara.

*) Si - nin - jær-nâ, si - nin - jær-nâ, Lil - le Barn
nin - jær-nâ, si - nin - jær-nâ, Lil - le Barn

pp

60

Kaddara.

i Mo-ders Hæt - te gemt, vær - - - net og skær - - - met,
Voks du til Fangst-mænd op, sejl da bort fra mig,

p

*) Visselulle.

Kaddara.

tryg ————— for al Fa- - -re! føl jeg var - mer dig hør jeg
dræb de vil- - -de Dyr, Ha- - - -vet kal - der dig, tør jeg

poco cresc.

Kaddara.

1.
kal - der dig! Lil - le Barn, Lil - le Barn!
slip - pe dig!

mf *pp*

Kaddara.

2. 61
Si- Lil - le Barn, Lil - le Barn.

mf

pp

No. 22.

Moderato. (♩=76)

Ujaraks Fader (kommer frem i Husgangsaaeningen).

Ujaraks Fader.

Hvor er du Kad-da - ra? Har du sat dig til Hvi - - le

Ujaraks Fader.

paa vort sne - dæk - te Hus - tag som en vild - fa - ren Fugl?

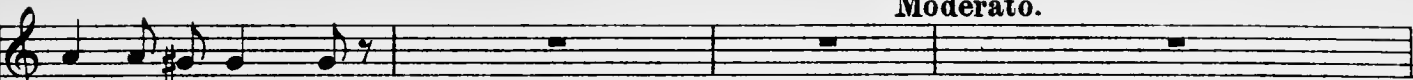
Kaddara.

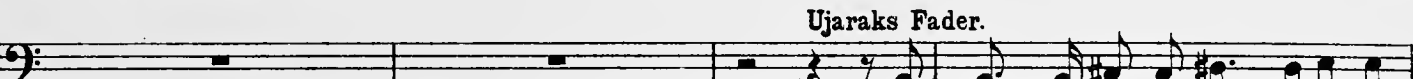
Più lento.
Kaddara.

Her jeg ven - ter, ven - ter til

Kaddara.

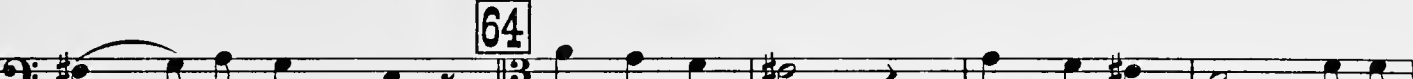
U - jar - ak vil kom - me, her vil jeg ham vi - se den

Kaddara.  Søn, jeg har født ham!

Ujaraks Fader.  Hvad hjæl - per det at stir - re o - ver

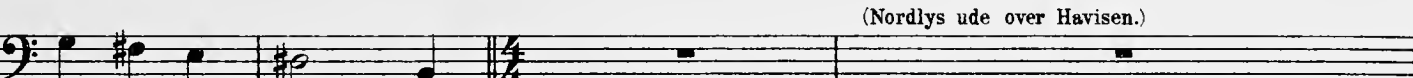


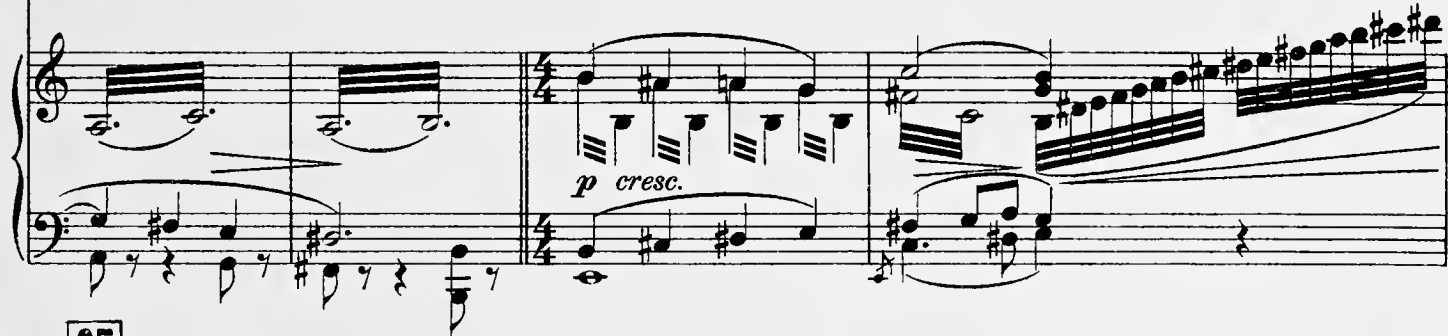
p

Ujaraks Fader. **64**  I - - -sens Ø - - de? Han, der drog bort, han er nu død, kommer



espress.

Ujaraks Fader.  al - drig til - ba - - -ge!



p cresc.

65 Kaddara.  Se, Ild - lu - er tæn - des fra Fjeld - -tind til Fjeld - tind.



fp

Kaddara. De, som er

Kaddara. dø - - - de, le - - - ger i

Kaddara. Luf - - - ten, fra flak - ken - de Flam - mer

Kaddara. vin - - ker de til os.

Piano introduction for measure 68, featuring a treble clef with a triplet of eighth notes and a bass clef with a similar triplet. The music is in a key with one sharp (F#) and a 2/4 time signature.

68 *a tempo poco più mosso*
Ujaraks Fader.

Ujaraks Fader.
Søn - ne-ko - ne, Søn - ne-ko - ne! Straf - fen kom o - ver os

Piano accompaniment for the first vocal line, starting with a piano (*p*) dynamic and ending with a piano crescendo (*p cresc.*). The music features chords and moving lines in both hands.

Ujaraks Fader.
for vort Hov - mod. Haardt for os al - le, da U - jarak vi mis - ted! Haar - dest for dig, — som

Piano accompaniment for the second vocal line, featuring a piano (*p*) dynamic and a crescendo (*cresc.*). The music includes chords and melodic fragments.

69

Kaddara.
Ak, om jeg

Ujaraks Fader.
bort ham jog! —

Piano accompaniment for the final section, marked *rit.* and *tranquillo*. It includes dynamics of *mf*, *f*, and *pp*. The music concludes with sustained chords in the bass.

Kaddara. kunde gø-re sket u-sket. Vær - re end Vin - trems Sult og Kul - de na - ger mig

Moderato. (♩ = 84)

Kaddara. Sav-net.

Ujaraks Fader. Li-det nytter det at kla - ge, Klage bringer ingen til-

71

Ujaraks Fader. ba - ge. Søn-neko-ne, gaa ind i vort Hus.

72

Ujaraks Fader. Storm-vejr vars - - - ler de flak - - - ken - de

73

Ujaraks
Fader.

Nord - lys.

Hør,

Musical score for measure 73. The piano accompaniment consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a rhythmic accompaniment. Dynamic markings include *f*, *fff*, and *ff*.

74

Ujaraks
Fader.

Storm - - kast hvi - - - ner!

Søn-ne-ko - ne,

Musical score for measure 74. The piano accompaniment consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a rhythmic accompaniment. Dynamic markings include *f* and *fff*.

(Han tager varsomt Barnet og gaar ind med det i Hytten.)

Ujaraks
Fader.

jeg bringer dit Barn i Hus.

Musical score for the section starting with 'jeg bringer dit Barn i Hus.'. The piano accompaniment consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a rhythmic accompaniment. Dynamic markings include *p* and *f*.

75 Agitato.

poco rit.

espressivo *cresc.*

Musical score for measure 75. The piano accompaniment consists of two staves. The right hand features a series of chords and melodic lines, while the left hand provides a rhythmic accompaniment. Dynamic markings include *poco rit.*, *espressivo*, and *cresc.*

Più Largo.
Kaddara.

Kaddara.

U-jarak, U-jarak!

f

76

Kaddara.

Ser du ned til mig fra flak - kende Nord - lys, tag mig da til dig!

f espress.

(Hun kaster sig fortvivlet i Sneen.)

fff

77

p cresc.

f

78

78

accelerando e cresc.

(♩ = 66) *fff* (Mægtige Is-)

8va bassa.

brag høres.)

79

f

p *pp*

No. 23.

Allegro. (♩=100)

Ujaraks Fader.

(Ved Larmen kommer efterhaanden alle ud af Hytterne.)

Ujaraks Fader.

Hør! — hør, — hør, — med væl - di-ge Drøn sprænges

80

Ujaraks Fader.

I - sensLæn-ker om Lan - det!

Sopr. I.

Sopr. II.

Ten. I.

Ten. II.

Bas I.

Bas II.

Hør, hør, med, væl - di - ge Drøn spræn - ges

Hør, hør, med, væl - di - ge Drøn spræn - ges

Hør,

tr

p tr cresc.

f

fz

Ujaraks
Fader.

I - - sen bri - ster!

Sopr. I.

Hør,

I - - sens bri - ster!

ja hör,

Sopr. II.

Hør,

I - sen bri - ster!

ja hör dog

Ten.

I - sens Læn - ker om Lan - - det! om Lan - det,

Bas.

om Lan - det, om

Ujaraks
Fader.

ja hör,

ja hör!

lunga

ja hör,

ja hör,

ja hör!

lunga

ja hör dog,

ja hör,

ja hör,

ja hör!

lunga

om Lan - det,

ja hör,

ja hör,

ja hör!

lunga

Lan - det,

ja hör dog,

ja hör!

lunga

82

Kaddara: (skræmt af Isbruddets Brag)

Kaddara

Hvem raab-te nu? Hvem kald-te paa mig?

fz p

Ujaraks Fader.

83

Ujaraks Fader.

In-gen har kaldt!

p

Moderato. (♩=84)

Kaddara.

Kaddara

Hjælp mig! Hjælp! Is-ø-dets Ræds-ler gri-ber om mig med fros-ne Hæn-der!

p

Kaddara

U-jar-ak hør-te jeg kal-de - ned ad Fjelds-kræn-ten saa jeg ham klat-re.

84

Kaddara.

Stor - me har is - net ham, Sne - fog har blin - det ham, Bræ - er styr - te - de

p cresc.

f

Kaddara.

i hans Fod - spor! Alt har han mo - dig og kæk o - ver - vun - det.

f

espress.

85

accelerando

Kaddara.

Men nu - nu!

p

Kaddara.

Hav - i - sen aat - ner sig, ga - ber og

cresc.

Kaddara. *slu-ger ham, han gli-der- han styr - - ter-*

86

Kaddara. *Nu greb han ef-ter mig- Hans fros-ne Hæn-der om Hjer-tet mig gri-ber,*

(Alle flokkes om Kaddara rede til al hjælpe hende) 87

Kaddara. *hjælp ham! hjælp ham og mig! Se hist u-de, Rav-ne fly-ver*

88

Kaddara. *o-ver I-sens Spræk-ke, hvor U-jar-ak stri-des med den bit-re Død -*

No. 24.

Allegro. (♩=100)

Sopr. I. (Mængden, der har set efter de bortflyvende Ravne, gør nu hurtigt Forberedelser til Oprud og iler ud. Det lysner i Luften.)

Sopr. I. Hjælp ham!

Sopr. II. Red ham!

Ten. Af - sted!

Bas. Af - sted! Af - sted!

Allegro. (♩=100)

f *ff*

3 3

Hjælp ham!

Red ham!

Af - sted!

Af - sted!

sted! Af - sted! Af -

3 3

Red ham, skynd jer, skynd jer, hjælp ham!

sted.

Kaddara, Følg Rav - ne - nes

Kaddara, Flugt, de vi - ser os

Kaddara, Vej!

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a prominent triplet bass line. The dynamic marking *ff* is present. The system concludes with a melodic flourish in the vocal line.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment maintains the triplet bass line. The system ends with a melodic flourish in the vocal line.

91

Third system of musical notation, starting at measure 91. It features a vocal line and a piano accompaniment with a triplet bass line. The dynamic marking *fp* is present.

Fourth system of musical notation. It continues the vocal and piano parts. The piano accompaniment features a triplet bass line. The dynamic marking *cresc. molto* is present.

Fifth system of musical notation. It features a vocal line and a piano accompaniment. The piano part includes a triplet bass line. The dynamic markings *ff*, *dim.*, and *p* are present. The system concludes with a melodic flourish in the vocal line.

Musical score for measures 89-91. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff features a complex rhythmic accompaniment with triplets and sixteenth notes. The bottom staff has a bass line with a trill (tr) and a triplet of eighth notes.

92

Musical score for measures 92-93. The top staff has a melodic line with a fermata. The middle staff features a complex rhythmic accompaniment with triplets and sixteenth notes. The bottom staff has a bass line with a fermata and a triplet of eighth notes.

Musical score for measures 94-95. The top staff has a melodic line with a fermata. The middle staff features a complex rhythmic accompaniment with triplets and sixteenth notes. The bottom staff has a bass line with a fermata and a triplet of eighth notes.

93

Musical score for measures 96-97. The top staff has a melodic line with a fermata. The middle staff features a complex rhythmic accompaniment with triplets and sixteenth notes. The bottom staff has a bass line with a fermata and a triplet of eighth notes. Dynamics include *cresc.* and *dim.*

Musical score for measures 98-99. The top staff has a melodic line with a fermata. The middle staff features a complex rhythmic accompaniment with triplets and sixteenth notes. The bottom staff has a bass line with a fermata and a triplet of eighth notes. Dynamics include *marc.* and *pp*.

94

Andante. (♩=88)

Ujaraks Fader.

Ujaraks Fader.

Daar-ligt ser jeg med gam-le Øj-ne, skim-ter dog Sol for de

Piano accompaniment for measure 94, featuring a 4/4 time signature and a key signature of two flats. The right hand plays a melody with a trill in the first measure, while the left hand provides a steady bass line with chords. Dynamics include *pp* and *p*.

95

pressez

Ujaraks Fader.

Sø-gen-de.

Hvad raa-ber de

der-u - de?

Piano accompaniment for measure 95, featuring a 3/4 time signature and a key signature of two flats. The right hand has a melodic line with a trill, and the left hand has a bass line with chords. Dynamics include *pp* and *p*. The instruction *pressez* is present.

a tempo

Ujaraks Fader.

No-gen kal-der,

og No-gen sva-rer,

det ly-der høst

som Rav-nes

Piano accompaniment for measure 96, featuring a 3/4 time signature and a key signature of two flats. The right hand has a melodic line with a trill, and the left hand has a bass line with chords. Dynamics include *pp* and *a tempo*.

96

Ujaraks Fader.

Skrig,

Nu skreg en Kvin-de

Var det Kad-da-ra?

Var det i Ju-bel

Piano accompaniment for measure 97, featuring a 4/4 time signature and a key signature of two flats. The right hand has a melodic line with a trill, and the left hand has a bass line with chords. Dynamics include *fp*.

97

Ujaraks
Fader.

el - ler var det Ræd - sel? Tungt er det for gam - mel Mand at hø - re.

98 Allegro. (♩ = 100)

Ujaraks
Fader.

Ujaraks
Fader.

Nær - me - re kom - mer de nu!

Ujaraks
Fader.

(raaber)
Hvad

99

Ujaraks
Pader.

brin - - - ger I?

First system of musical notation for measures 99-100. It features a vocal line with the lyrics "brin - - - ger I?" and a piano accompaniment. The piano part includes several triplet figures in both the right and left hands.

Second system of musical notation for measures 99-100. It continues the piano accompaniment from the first system, featuring more triplet figures in both hands.

Third system of musical notation for measures 99-100. It includes the markings "cresc. molto" and "string." above the piano part. The piano part continues with triplet figures.

100

Ten. I.

Stiv - frossen som en garn - - fan - get Sæl

Ten. II.

Bas I.

Bas II.

Fourth system of musical notation for measures 100-101. It shows the piano accompaniment for the second system, starting with a piano (*p*) dynamic and a *cresc.* marking. The piano part features complex rhythmic patterns and chords.

fandt vi U - jar - ak,
 Stiv - fros - sen som en garn - - fan - get Sæl

This system contains the first three measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a melodic line in the right hand and a harmonic line in the left hand.

101

stiv - fros - sen fandt vi U - jar - ak, i Hav - - i - - sens
 fandt vi U - jar - ak, i -

This system starts at measure 101. It continues the vocal and piano parts from the previous system. The piano accompaniment features a prominent triplet figure in the right hand and a rhythmic bass line in the left hand.

Spræk - - ke u - den Livs - - tegn, kold, _____

Hav - i - sens Spræk - - ke u - den Livs - - tegn,

u - den Livs - - tegn, kold, _____

f p *f p* *f p* *f p*

102

u - - - den Aan - - - de.

u - den Aan - - - de.

u - den Aan - - - de.

f p *p*

Poco più largo.

f

Se
Se Maa - ge - fje - ren for hans Mund,

Poco più largo.

f

103

Maa - ge - fje - ren for hans Mund, ik - ke et Dun rø - - res.
se Maa - ge - fje - ren ik - ke et Dun rø - - res.
se Maa - ge - fje - ren ik - ke et Dun rø - - res.
Se ik - ke et Dun rø - - res.

pp

Andante con moto. (♩=76)

Kaddara: (bøjer sig over ham)

Kaddara. *

Maa-ge-fje-ren er fros-sen som han selv — giv ham til mig!

104

(Hun tager ham i sine Arme).

Kaddara.

Ja, giv ham til mig. Læg ham i mit Skød! Livs-var-me nok har jeg til ham og til

(Synger, mens hun tør ham op og varmer ham ved sit Bryst.)

Kaddara.

mig! —

animato

105

Kaddara.

U - jar-ak, U - jar-ak min! Kom til Liv — fra Dødens kol - de

*) Herfra og til 108 kan uden Overgang transponeres en Tone op.

Kaddara. Favn. Hør, jeg kal - - - der,

Kaddara. se, jeg græ - - - der, føl, jeg

106

Kaddara. var-mer dig, hør, jeg kal - der dig: U - jar-ak U - jar-ak min!

107

Kaddara. Du som frøs i I-sens kol - de Favn, føl nu

Kaddara. Var - men, vaagn til Li - - ve! Føl, jeg

108 Largamente.

Kaddara. var - mer dig, hør, jeg kal - der dig!

Ujarak: (vaagnende) Kad-da-ra! Kad-da - ra! Kom — jeg dog til dig, Kad-

Animato.

Kaddara. Du

Ujarak. da - ra!

109 Andante.

Kaddara. le - - - ver, du vaag - - - - - ner! Nu

Kaddara. vandt jeg dig, U - jar-ak, nu vandt jeg dig, U - jar-ak fra

110

Kaddara. Af - - grun-dens Mag - ter til Li - - - - - vet!

Kaddara. Se So - - - - - len!

(Solen staar op)

Kaddara.

Se

So - - -

8

fff

Kaddara.

- - - - - len!

Ujarak.

Se

So - - -

- - - - - len!

8

mf

dim.

Ujaraks Fader.

Ujaraks Fader.

Skin,

Sol

o - -

- - ver

vor

Bo - -

- - plads,

du

p

tr

tr

tr

tr

Ujaraks Fader.

Grøn - -

lands

kla - -

re

Sol!

112

Ujaraks
Fader.

I - sen du bry - der, Vaar - tid du vars - ler, Skin, Sol, — skin, — og

Musical score for Ujaraks Fader, measures 112-113. The vocal line is in bass clef with lyrics. The piano accompaniment is in treble and bass clefs. Dynamics include *p*.

Kaddara. *poco rit.*

113

Kaddara.

Ja I - sen du bry - der, Vaar - tid du vars - ler

Ujaraks
Fader.

varm miggam-le Mand! —

Musical score for Kaddara and Ujaraks Fader, measures 113-114. Includes vocal lines and piano accompaniment. Dynamics include *poco rit.* and *cresc.*

a tempo poco più mosso

Kaddara.

Skin, Sol, Skin, Sol o - ver vor

Ujarak.

Ujarak.

Skin, Sol, Skin, Sol o - ver vor

Ujaraks
Fader.

Skin, Sol, Skin, Sol o - ver vor

Musical score for piano accompaniment, measures 113-114. Includes treble and bass clefs. Dynamics include *f*. There are markings for triplets (3) and a fermata (8).

114

Kaddara. Bo - plads! Se, jeg har vun - det min Hus - bond til -

Ujarak. Bo - plads! Skin, Sol, skin,

Ujaraks Fader. Bo - plads! Se Du har vun - det Din Hus - bond til -

Kaddara. ba - ge!

Ujarak. Sol. Ja, du Kad - da - ra gen-gav mig

Ujaraks Fader. ba - ge.

115 Allegro vivo. (♩ = 80)

Ujarak. Li - - - vet!

Sopr. I. og alle Børn.

Sopr. I. og alle Børn.

Skin, Sol o - ver vor Bo - - -

Alt.

plads! Dit Kom - me har vi ven - tet

116

he - le den Vin - ter saa lang og saa mørk. I - sen du bry - der,

I - sen du

cresc.

Fangst-tid du lo - - ver. Vaar - tid du vars - ler, Glæ - de du
 bry - - der, Fangst-tid du lo - - ver. Vaar - tid du vars - ler,

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "Fangst-tid du lo - - ver. Vaar - tid du vars - ler, Glæ - de du bry - - der, Fangst-tid du lo - - ver. Vaar - tid du vars - ler,". There are triplets marked with a '3' above the notes in the vocal lines.

brin - - ger! Skin, Sol, ja, Skin.
 Glæ - de du brin - ger! Skin, Sol, ja, Skin,

The second system of music continues the vocal and piano parts. The lyrics are: "brin - - ger! Skin, Sol, ja, Skin. Glæ - de du brin - ger! Skin, Sol, ja, Skin,". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte).

117

Sol o - ver vor Bo - - plads!

The third system of music shows the vocal line and piano accompaniment. The lyrics are: "Sol o - ver vor Bo - - plads!". The piano accompaniment includes a dynamic marking of *f* (forte).

(Raab fra de unge Fangstmænd, der fra Højderne har spejdet

Tenor. **Allegro moderato.**

Musical score for Tenor and Bass, measures 1-4. The Tenor part has lyrics "Hej, o -" and the Bass part has "Bas.".

Piano accompaniment for measures 1-4, marked "Allegro moderato.".

over Havet).

Musical score for Tenor and Bass, measures 5-8. The Tenor part has lyrics "hej, o - hej - a, o - hej - al".

Piano accompaniment for measures 5-8, featuring triplets.

Musical score for Tenor and Bass, measures 9-12. The Tenor part has lyrics "Se, I - - - sen svin - der fra".

Piano accompaniment for measures 9-12, featuring sixteenth-note runs.

118

Ha - - - - - vet!

Se, So - - - - - lens Øj - - - - - e!

f

Sopr. I og alle Børn.

Hil Da - - - - - gens Kom - me! Sol!

Sol!

Sol!

Sol!

cresc.

Più mosso.

(Ujarak rejser sig op og staar, støttet til Kad-

fyld vort Liv!

fyld vort Liv!

Detailed description: This block contains the vocal score for two voices. The top staff is for the first voice and the middle staff is for the second voice. Both parts have the lyrics "fyld vort Liv!". The music is in a key with two sharps (D major) and a 4/4 time signature. The tempo is marked "Più mosso".

Più mosso.

fff *fff*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The tempo is marked "Più mosso". The music is in D major and 4/4 time. There are two instances of fortissimo (*fff*) markings. The piano part features a complex texture with many notes and some triplets.

dara, og ser efter Kajakmændene, der atter gaar ud paa Fangst mellem de drivende Isflager i stedse stærkere Sollys.)

119

fff rit.

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The tempo is marked "a tempo". The music is in D major and 4/4 time. There is a measure number "119" in a box at the beginning. The piano part features a complex texture with many notes and some triplets. There is a fortissimo (*fff*) marking with a ritardando (*rit.*) instruction.

a tempo

a tempo

f

3 *3* *3*

Detailed description: This block shows the piano accompaniment for the third system. It consists of two staves (treble and bass clef). The tempo is marked "a tempo". The music is in D major and 4/4 time. The piano part features a complex texture with many notes and some triplets. There is a fortissimo (*f*) marking and three triplets marked with "3".

The first system of music consists of four measures. It features a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is a steady eighth-note pattern. The piano accompaniment includes a complex sixteenth-note texture in the right hand and a triplet eighth-note pattern in the left hand. The triplet is marked with a '3' and a slur.

The second system continues the piece with four measures. The melodic line remains consistent with the first system. The piano accompaniment shows some variation in the right hand's sixteenth-note patterns and continues with the triplet eighth-note pattern in the left hand.

The third system contains four measures. The musical structure is similar to the previous systems, maintaining the eighth-note melody and the complex piano accompaniment with triplets.

The fourth system begins with a measure number '120' in a box. It contains four measures. The melody continues with eighth notes. The piano accompaniment features a change in the right hand's texture, with more frequent rests, while the left hand continues with the triplet eighth-note pattern.

The first system of the musical score consists of four staves. The top two staves are for the piano, with the right hand playing a complex, flowing melody and the left hand providing a rhythmic accompaniment. The bottom two staves are for the violin, with the right hand playing a melodic line and the left hand playing a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The system includes several triplet markings and slurs across the piano and violin parts.

Largo, tutta forza.

The second system of the musical score consists of four staves. The top two staves are for the piano, with the right hand playing a melodic line and the left hand playing a bass line. The bottom two staves are for the violin, with the right hand playing a melodic line and the left hand playing a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The system includes dynamic markings such as *tr* and *fff*, and features several triplet markings and slurs.

Largo, tutta forza.

The third system of the musical score consists of four staves. The top two staves are for the piano, with the right hand playing a melodic line and the left hand playing a bass line. The bottom two staves are for the violin, with the right hand playing a melodic line and the left hand playing a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The system includes dynamic markings such as *p* and the instruction *Tæppet.*, and features several triplet markings and slurs.