

# *Dronning Dagmar*

*Queen Dagmar*

*Some kind of a mini-opera over a medieval ballad*

*Af Arne Dich, 2006*



*2 sopranoes, oboe, 3 violins, viola,  
guitar, doublebass and piano 4.h.*

*(piano played by the singers)*

*Extra:*

*A piano-part replaces the guitar and the piano 4.h.*

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Queen Dagmar, Bohemian princess, married in 1205 with Valdemar. She is described as a very popular queen, good against the prisoners and the poor. She dies 1212, according to the ballad in Ribe, but Valdemar is in Skanderborg. He gets fetched by Dagmars page, and the king rides his furious ride through Jutland, but too late. Dagmar tries on her deathbed to persuade Valdemar to marry Kirsten, but in vain. She was laid to rest in the Valdemar-lineage burial-church, Sct. Bendt's Church in Ringsted.

The Danish folk ballad was first preserved by oral tradition, such as fairy tales, legends and myths. It originates from France and came to Denmark at the end of the 12th century.

Most folk songs are from the 1500's and was used as entertainment. In the period 1550-1700 were ballads written in poetry books of noble ladies, among these books are the "Heartbook". In 1591 Anders Sørensen Vedel folk notes down songs into his "Hundred-visebog" ("Book of 100 Songs").

The following music is based on the folk-melody, but uses techniques from different styles and were written in 2006 for 2 sopranos (and pianists), oboe, guitar and 5 strings for the talented MGK-students at Aarhus School of Music.



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# Dronning Dagmar, en mini-opera.

Arne Dich, 2006

Allegro molto ♩=140

Musical score for the first system, featuring Oboe, Violin I, Violin II, Violin III, Viola, Piano, and Str. Bass. The score is in 3/2 time and begins with a key signature of one sharp (F#). The tempo is marked 'Allegro molto' with a quarter note equal to 140 beats per minute. The dynamics are marked 'f' (forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for the second system, featuring Oboe (Ob.), Violin I (V. I.), Violin II (V. II.), Violin III (V. III.), Viola (Vla.), Piano (Pno.), and Double Bass (Db.). The score continues from the first system, starting at measure 8. The dynamics are marked 'f' (forte). The score includes various musical notations such as slurs, accents, and dynamic markings.

14

Ob. *ff*

V. I *ff*

V. II *ff*

V. III *ff*

Vla. *ff*

Pno. *ff*

Db. *ff*



19

Ob.

V. I *p*

V. II *p*

V. III *p*

Vla. *p*

Pno. *p*

Db. *p*

# 1. In Ribe

27 Allegretto

S.1 *mp*

S.2 *mp*

Queen Dag-mar lies ill. in. Ri - be town, In Ring - sted she should have been: All the la-dies in

Queen Dag-mar lies ill. in. Ri - be town, In Ring - sted she should have been: All the la-dies in

Ob.

V. I *pizz*

V. II *mp pizz*

V. III *mp pizz*

Vla. *mp*

Pno. *p*

Db. *mp pizz*

Em Am Em Bm C Am/F#Em/G B Bm/A G D

33

S.1

S.2

Den-mark's land She speed - il - y call - ed in. In Ringsted there rests Que-en Dag-mar.

Den-mark's land She speed - il - y call - ed in. In Ringsted there rests Que-en Dag-mar.

Ob. *mf*

V. I *mp arco V*

V. II *mp arco V*

V. III *mp* *mf*

Vla. *mp* *mf*

Pno. G Bm Em Am G/D C G Bm C Am G Em B C Em

Db. *mf arco*

39

S.1 "Now fetch me one, now fetch me two, now fetch me all the wise;— Go and fetch me young

S.2

Ob. *mp*

V. I *mp*

V. II pizz *mp* pizz *mp* arco

V.III *mp* pizz *mp* pizz *mp*

Vla. *mp* *mp*

Pno. *p*

Db. pizz *mp*

Em Am Em Bm C Am/F# Em/G B Bm/A G D

45

S.1 Kir - sten, Sir Car - rol's sist - er of Ri - be." *mf*

S.2 In Ring-sted there rests Que-en Dag-mar.

Ob. *mf*

V. I *mp*

V. II arco *mf*

V.III arco *mf*

Vla. arco *mf*

Pno. G Bm Em Am G/D C G Bm C Am G Em B C Em

Db. arco

50

S.1 "Can you read and can you write and can you sof - ten my pain? Then you shall wear the scar - let clothes and

S.2

Ob.

V. I

V. II *p*

V. III *p*

Vla. *p*

Pno.

Db. *p* arco

56

S.1 ride the grey steeds of mine\_

S.2 "Oh, could I read!\_ and could I\_ write! I wish to re-lieve your

Ob. *p*

V. I *p*

V. II

V. III

Vla. *p*

Pno. F E F G F C B7 Am

Db. pizz

61

S.1

S.2  
 pain! — It weighs down my heart so tru - ly: Your pain — is har - der than i - rons."

Ob.  
*mf*

V. I  
*mf*

V. II  
*p*

V. III  
*p*

Vla.

Pno.  
 C<sup>7</sup>/G Am/F<sup>#</sup> Am/E Am<sup>6</sup>/C Em/B Am<sup>6</sup> Em/G F<sup>#</sup>(sus) F<sup>#</sup> C<sup>7</sup> Bm<sup>7</sup> Cm/A *p*

Db.

65 Più mosso

Meno mosso

S.1  
 Then she took Saint Ma - ry Book, she read eve - ry word ex - haust - ed; and

S.2  
 Then she took Saint Ma - ry Book, she read eve - ry word ex - haust - ed; and

Ob.  
*f*

V. I  
*f* *p*

V. II  
*f* *p*

V. III  
*f* *p*

Vla.  
*f* *p*

Pno.  
*f* *p*  
 Am<sup>7</sup> G F<sup>9</sup> D/G Dm<sup>7</sup> Em/C<sup>#</sup> F<sup>#</sup>/CE<sup>7</sup>/B Dm<sup>6</sup>/A

Db.  
 arco *f* pizz *p*



Meno mosso

72

S.1 page was turned so sad - ly, her mour-ning eyes with tears was gleam-ing. They

S.2 page was turned so sad - ly her mour-ning eyes with tears was gleam-ing. They

Ob. *mp*

V. I

V. II

V.III

Vla.

Pno. *mp*

Db.

E7/G# Am7 G/B CΔ D7(b9) Gmaj9 CΔ Am/F#B7 Cn/A Em Am7 GΔ F9 E9

78

Andante ♩=48

S.1 fol-lowed her\_out, they fol-lowed her\_in, The Queen sank fast-er and fast - er:

S.2 fol lowed her\_out, they fol-lowed her\_in, The Queen sank fast-er and fast - er:

Ob. *mp espress.*

V. I *p*

V. II *p*

V.III *p*

Vla. *p*

Pno. *mp*

Db. *p* arco

86

S.1  
S.2

"See-ing that I won't bet-ter be, I pray you send, send for my mast - er."

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.

*mf espress.*

*p*

*p*

*mf espress.*

94

S.1  
S.2

*mf poco marcato*

"I pray you send, I pray you send,"

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.

*mf poco marcato*

*mp espress.*

*mf poco marcato*

*mf poco marcato*

*mf poco marcato*

*mf poco marcato*

arco

*mf poco marcato*

Allegro

101

S.1  
send for my mast - er!"

S.2  
send for my mast - er!"

Ob.  
*mf*

V. I  
*mp* *ff*

V. II  
*mp* *ff*

V.III  
*mp* *ff*

Vla.  
*mp* *ff*

Pno.

Db.  
pizz  
*ff*

108

S.1  
*ff* Then her litt - le page a - rose. and ac - ted with - out re - spite;

S.2  
*ff* Then her litt - le page a - rose. and ac - ted with - out re - spite;

Ob.  
*ff*

V. I  
*p*

V. II  
*mp*

V.III  
*mp*

Vla.  
*mp*

Pno.  
*mf*

Db.

A<sup>7</sup> D<sup>7</sup> GΔ CΔ Am/F# F<sup>9</sup> Dm<sup>6</sup> /B E<sup>+</sup> Am<sup>7</sup> Dm Am E<sup>7</sup> Am

116

S.1  
S.2  
Ob.  
V. I  
V. II  
V. III  
Vla.  
Pno.  
Db.

He took the sadd-le off the  
He took the sadd-le off the

*ff* *mp* *mp* *mp* *ff*

A<sup>7</sup> D<sup>7</sup> GΔ CΔ

123

S.1  
S.2  
Ob.  
V. I  
V. II  
V. III  
Vla.  
Pno.  
Db.

fil - ly grey and sadd-led the steed so white.  
fil - ly grey and sadd-led the steed so white.

*ff* *ff* *ff* *ff* *ff*

Am/F# F<sup>9</sup> E7(#9) Am<sup>7</sup> C/Bb Am<sup>6</sup> Bb/Ab C<sup>7</sup>/G Am/F# F<sup>7</sup> C/E G#° Am F#°

130 rit. . . . .

S.1 In Ring - sted there rests\_ Que - en Dag - mar.

S.2 In Ring - sted there rests\_ Que - en Dag - mar.

Ob.

V. I

V. II *mf*

V. III *mf*

Vla. *mf*

Pno. Gm Gm/E Dm/F E7/G# F7/A G7/B Am/C Dm6 E7(b9) Am

Db. arco



135 Allegro ♩=130

Ob. *f*

V. I *f* *mf* *mp*

V. II *f* *mf* *mp*

V. III *f* *mf* *mp*

Vla. *f* *mf* *mp*

Pno. *f* *mf* *mp* A7 Dm7 GΔ CΔ Am/F# F9 E7(#9) Am7 C/Bb Am6 Bb/Ab C7/G

Db. *f* *mf* pizz

140

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.

Am/F# F7 C/E G#o Am F#o Gm Eo7 Dm/F E7/G# F7/A G7/B Am/C Dm6 E7(b9) Am

2. In Skanderborg

144 Royalt ♩ = 100

S.1

S.2

Ob.

V. I

V. II

V. III

Vla.

Guitar body

Db.

149

S.1

S.2

Ob.

V. I

V. II

V. III

Vla.

Guitar body

Db.

arco

*mf*



154 Più mosso ♩=120

S.1

S.2

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.

*mf*

*mp*

*p*

*mp*

*pizz*

*pizz*

The King— he stands in the cast - le

The King— he stands in the cast - le

Dm C B $\flat$  Am /C Dm G F/A Gm/B $\flat$  G $^7$  /B C Dm Dm

163

S.1  
hall and looks so far a - broad.

S.2  
hall and looks so far a - broad.

Ob.

V. I  
*mf*

V. II  
*mp*

V. III  
*mp*

Vla.  
*mp quasi legato*

Pno.  
*mp quasi legato*

Db.  
*mp quasi legato*

C B $\flat$  Am /C Dm G F/A B $\flat$  E $^7$  G $^7$  C

arco

171

S.1

S.2  
"Yon-der I see a litt-le page, So sad and sore-ly distraught."

Ob.

V. I

V. II

V. III

Vla.

Pno.  
B Em F Am Em/G Dm/F

Db.

rit. . . . .



Pensativo  $\text{♩} = 90$

180

S.1

S.2 *mp*  
 "Yon-der I see a litt-le page, so sad-ly he pres-ses on. God ou-r Fa-ther in Heav-en knows how it with Dag - mar has

Ob.

V. I *mp* *mf* sul G

V. II *mp*

V.III *mp* *p*

Vla. *mp*

Pno. *E7*

Db.

188

Più mosso *mp*

S.1  
 En - te-red then the litt-le page, to the King he him-self be - stirred:

S.2  
 gone." En - te-red then the litt-le page, to the King he him-self be - stirred:

Ob.

V. I *mp quasi legato*

V. II

V.III *mp quasi legato*

Vla. *mp quasi legato*

Pno. *mp* B7 F#7/A# Am6 Fm/Ab

Db. *pizz.* *mp*

194

S.1 Queen Dag - mar has send me here to you with you she wants a word."

S.2

Ob.

V. I *ppp*

V. II *ppp*

V.III *ppp*

Vla. *ppp*

Pno. G7 C7/G Am/F# F#° B7/F# F7(b5) Dm6/F Dm/E Am/E B7/D#

Db. *pizz* *arco* *mp*

200 Furioso ♩=140

S.1 *f* The King clapped the dice-board to - ge - ther so

S.2 *f* The King clapped the dice-board to - ge - ther so

Ob. *ff* *mf* *sf* *mf*

V. I *f* *mf* *sf* *mf*

V. II *f* *mf* *sf* *mf*

V.III *ff* *mf* *sf* *mf*

Vla. *ff* *mf* *sf* *mf*

Pno. *ff*

Db. *ff* *sf*

206 rit. . . . .

S.1 that the dic - es were sin - ging:

S.2 that the dic - es were sin - ging: The Lord our Fa - ther in Hea - ven for - bid that Dag - mar,

Ob.

V. I *mf*

V. II *fz* *mf*

V. III *fz* *mf*

Vla. *fz* *mf*

Pno. *mf*

Db.

214 Doloroso ♩=90 Presto ♩=170

S.1 The King set

S.2 Dag-mar should die so young." The King set

Ob. *f*

V. I *f*

V. II *f*

V. III *f*

Vla. *f*

Pno. *f*

Db. *f*

222

S.1  
out from Gul-lands-borg with hund-red men on his way, when he rode in - to

S.2  
out from Gul-lands-borg with hund-red men on his way, when he rode in - to

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.

226

S.1  
Ri - be town the King he rode a - lone!

S.2  
Ri - be town the King he rode a - lone!

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.

232 Allegro molto ♩=160

S.1

S.2

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.



239

S.1

S.2

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.

pizz

245

S.1

S.2

Ob. *mp*

V. I

V. II *mp*

V.III

Vla. *mp* *mf*

Pno. *mf*

Db. *arco* *mf* *mf*

250

rit. . . . .

S.1

S.2

Ob. *mf*

V. I *mf*

V. II *mf*

V.III

Vla.

Pno.

Db.

## 3. The Death of Dagmar

254 Andante *mp*

S.1  
S.2

There was grief in the wo-men's cham-bers, where the wo - men all\_were

Ob.

V. I

V. II *p legato*

V. III *p legato*

Vla. *p legato*

Pno. *p*

Db. *p legato*

260 rit. . . A tempo

S.1  
S.2

cry - ing Queen Dag - mar died in young Kir stens arms when the King in-to Ri - be did ride.

Ob. *mp* *mf*

V. I *mp legato*

V. II

V. III

Vla.

Pno.

Db.

The musical score is for a vocal and instrumental ensemble. It features two vocal parts (S.1 and S.2) with lyrics in English. The instrumental parts include Oboe (Ob.), Violins I and II (V. I, V. II), Violin III (V. III), Viola (Vla.), Piano (Pno.), and Double Bass (Db.). The score is divided into two systems. The first system starts at measure 254 with a tempo marking of 'Andante' and a dynamic of 'mp'. The second system starts at measure 260 with a tempo change from 'rit.' to 'A tempo'. The piano part has a dynamic of 'p' and the double bass part has a dynamic of 'p legato'. The oboe part has dynamics of 'mp' and 'mf'. The violin I part has a dynamic of 'mp legato'. The score is written in 4/4 time and the key signature has one sharp (F#).

266 Maestoso  $\text{♩} = 80$

S.1 *mp* There was the King of Den - mark from the door-way he looked at the

S.2 *mp* Kon - gen ind ad døretten, han så den lig - bi - er

Ob.

V. I *mf* *p*

V. II *mf* *p*

V. III *mf* *p*

Vla. *mf* *p*

Pno.

Db. *mf* *p*



275 L'istesso Tempo

S.1 bi - er.

S.2 stan - de "Lord, my Fa-ther ind Heav - en, please, help me bear my \_ grief."

Ob. *mp* *mf*

V. I *mp* *pp*

V. II *mp* *pp*

V. III *pp*

Vla. *mp* *pp*

Pno. *mf* *mf*

Db. *mp* *pp*



282

S.1

S.2

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.

alternative: use small notes

"I beg you, all you vir - gins and maids, For

*mp*

*pp*

*mp*

*mp*

*mp*

*mp*

*p*

*p*

*mp*

*pp*

288

S.1

S.2

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.

God's sake hear my plea: I

*mf*

*mp*

*mp*

*pp*

*mp*

*mp*

*mp*

*mp*

293

S.1

S.2

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.

beg you pray for Dag-mar's soul that she may speak to\_\_\_ me."

Please note the expressions

*pp*

*p*

*mp*

*p*

*pp*

*p*

*pizz*

*p*

4. The 3 Wishes

Lamentoso  $\text{♩} = 80$

299

Più mosso

S.1

S.2

Ob.

V. I

V. II

V. III

Vla.

Pno.

Db.

With eyes as red as stream-ing blood Queen Dag-mar sat up in her bier: "A las, a-las, my nob-le sire, why

With eyes as red as stream-ing blood Queen Dag-mar sat up in her bier:\_\_\_

*p*

*p*

*p*

*p*

*arco*

*pizz*

*p*

Andante doloroso

Meno mosso, freely

306

S.1 brought you this pain\_ to me?" "The first re-quest that

S.2

Ob.

V. I *mf*

V. II *pp*

V.III *pp*

Vla. *pp*

Pno.

Db. *pp* arco

313

S.1 I beg of you\_ I know you'll do\_ it fain:\_ To eve - ry out - law giv him peace,\_ and free the pri-so-ner of his chain.

S.2

Ob.

V. I *mf*

V. II

V.III

Vla.

Pno.

Db. *pizz*

321 Andante doloroso

S.1  
S.2  
Ob.  
V. I  
V. II  
V. III  
Vla.  
Pno.  
Db.

The se-cond re-quest that I beg of you. it is to your

*mp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*mp*  
*pp*  
*mp*  
*pp*  
*arco*  
*pp*

D<sup>o7</sup> Em/C# D/C Em<sup>6</sup>/B Bb(♯5) Bm<sup>7</sup>/A G<sup>♯o7</sup> Gm<sup>7</sup> F<sup>♯7</sup> G/F Em<sup>6</sup> Bm

328 Adagio

S.1  
S.2  
Ob.  
V. I  
V. II  
V. III  
Vla.  
Pno.  
Db.

boon: Do not be troth Do not be troth you to Ben - gerd, she is a poi-so-nous bloom. she she

*p*  
*p legato*  
*p legato*  
*p legato*  
*p legato*  
*p*  
*p legato*

336 accel. . . Tempo 1: Andante doloroso

S.1  
is a poi-so-nous bloom. "The

S.2  
is a poi-so-nous bloom.

Ob.  
*mp legato*

V. I  
*mp legato*

V. II  
*p legato*

V. III  
*p legato*

Vla.  
*p legato*

Pno.

Db.



Più mosso  $\text{♩} = \text{♩}$

S.1  
third re-quest that I beg of you you'll grant me wil - ling - ly: \_\_\_\_ *f* Pray! let Ca -

S.2

Ob.  
*pp* *p*

V. I  
*pp* *ppp* *mp*

V. II  
*p* *ppp* *mp*

V. III  
*p* *ppp* *mp*

Vla.  
*p* *ppp* *mp*

Guitar body  
arco *ppp* *mp*

Db.  
*p*

349

S.1 nute, my young - est son, King of Den - mark, Den-mark be."

S.2

Ob.

V. I

V. II

V. III

Vla.

Guitar body

Db.

*mp*

355 Andantino ♩=100 Andante *mf*

S.1 Now time has come I must leave you\_

S.2

Ob.

V. I *f* *mp*

V. II *f* *mp*

V. III *f* *mp*

Vla. *f* *mp*

Pno. *f* *mf*

Db. *mf*

361

S.1  
now; I can't here\_ tar - ry no lon - ger, Ang - els in Heav - en\_

S.2  
*mf*  
Now time has come you must leave me now; You can't here\_ tar - ry no lon - ger,\_\_\_\_\_

Ob.

V. I  
*mf* *pp*

V. II

V. III

Vla.

Pno.  
*mf*

Db.

366

S.1  
sound the bells They want me with them to stay."

S.2  
Ang - els in Heav - en\_ sound the bells They want you with them to stay."

Ob.  
*p* *f*

V. I  
*mf*

V. II  
*mf*

V. III  
*mf*

Vla.  
*mf*

Pno.  
*mf*

Db.  
*mf*

372 rit. . . . Adagio go to the piano

S.1 In Ring - sted there rests Queen Dag-mar. gå til klaver

S.2 In Ring-sted there rests Queen Dag-mar.

Ob.

V. I *p*

V. II *p* *mp*

V.III *p* *mp*

Vla. *p*

Pno.

Db. *p* *mf*

378

Ob. *mf* *mf*

V. I *f* *f* *f* *f* *f* *f* *f* *f*

V. II *f*

V.III *f*

Vla. *mf* *mf* *mf* *mf* *f* *f* *f* *f*

Pno.

Db. *f*



382

Ob. *mf* *mf* *f* *f* *f* *f* *f*

V. I *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

V. II

V.III

Vla. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Pno. *f* *ff* *8va*

Db.

Ped.



Individual tempo, dim. poco a poco until silence (Repeat until sign from conductor). Guitar is last player.

386

Ob. *f* *f* *f* *f* *f* *f* *f* *f* *f*

V. I *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

V. II

V.III

Vla. *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

Pno. *8va* *8va*

Db.

Ped.