



The American Viola Society

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ESQUISSE  
DORIENNE

FOR TWO VIOLAS AND CELLO

OP. 79

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Joseph Dagand  
(1870-1937)



AVS Publications 050

## Preface

Abbé Joseph Dagand (1870–1937) was an organist, choirmaster, and composer who served as the founding director of the Schola Cantorum in Arles from 1918 until his death. Dagand also played viola, and occasionally violin, in the Gallo-romain quartet. Among his compositions are two works for viola and cello, which were published by Edition Maurice Senart during the early part of the twentieth century: *Gaia fughetta*, op. 69 and *Impromptu–Capriccioso*, op. 76. Additionally, several other works involving the viola—both original compositions and transcriptions—survive in manuscript.

This edition of Dagand’s *Esquisse Doriennne* [*Dorian Sketch*], for two violas and cello, op. 79 is based on an undated set of parts in ink, which was passed down to one of his students and is now in the collection of the editor. Several alterations were later made to the manuscript (generally the removal of select bowings and articulations). The editor has incorporated most of those changes into this new AVS edition, which also retains the fingerings found in the original parts. All editorial changes have been made without comment.

The editor is grateful to Bruno Matéos, Académie d’Arles, for providing biographical information about Dagand.

David M. Bynog, editor  
March 2021



Gallo-romain quartet; from left to right: Étienne Fabre (violin 1), Joseph Dagand (violin 2), Pierre Rieu (cello), and Marius Doladille (viola). ©Fonds Hélène Doladille.

# Esquisse Dorienne

J. Dagand, op. 79  
Edited by David M. Bynog

## Moderato ma non tanto

Viola I  
Viola II  
Cello

*p* *mf* *rf*

*p*

*p*

Measures 1-6 of the score. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system shows the Viola I part starting with a piano (*p*) dynamic, moving to mezzo-forte (*mf*) and then fortissimo (*rf*). The Viola II and Cello parts enter in measure 2 with a piano (*p*) dynamic.

7

*mf* *sf*

sans presser

*mf* *sf*

Measures 7-12. Measure 7 is marked with a fermata. The Viola I part continues with fortissimo (*sf*) dynamics. The Viola II part features a triplet in measure 8 and a slur in measure 9. The Cello part has a slur in measure 10 and a triplet in measure 11. The instruction "sans presser" is written above the Cello staff in measure 10.

13

4 0

Measures 13-16. The Viola I part continues with a slur in measure 13 and a slur in measure 14. The Viola II part has a slur in measure 13 and a slur in measure 14. The Cello part has a slur in measure 13 and a slur in measure 14.

Musical score for measures 18-22. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features three staves: Treble, Bass, and a lower Bass staff. Measure 18 starts with a treble clef and a key signature change to two flats. The music consists of flowing eighth and sixteenth notes with various articulations and slurs. Measure 22 includes a fermata over a chord and a dynamic marking of *mf*.

Musical score for measures 23-28. The score is in 3/4 time with a key signature of two flats. It features three staves: Treble, Bass, and a lower Bass staff. The lyrics are: *pressez très peu* (measures 23-24), *restez* (measure 25), and *pressez très peu* (measures 26-28). The music is characterized by sustained notes and flowing eighth-note patterns. Measure 28 ends with a fermata and a dynamic marking of *mf*.

Musical score for measures 29-34. The score is in 3/4 time with a key signature of two flats. It features three staves: Treble, Bass, and a lower Bass staff. The tempo marking *a tempo* is present at the beginning of measure 29. The music includes various articulations such as accents and slurs, and dynamic markings of *mf*. Measure 34 ends with a fermata and a dynamic marking of *mf*.

Musical score for measures 35-39. The score is in 3/4 time with a key signature of two flats. It features three staves: Treble, Bass, and a lower Bass staff. The music continues with flowing eighth-note patterns and various articulations. Measure 39 ends with a fermata and a dynamic marking of *mf*.

40

avec élégance

45

avec élégance

50

come prima

mf  
come prima

55

come prima

60

65

*pressez*

*ppp* ————— *mf*

*pressez*

*ppp* ————— *mf*

*en dehors [prominent]*

*ppp* ————— *mf*

*espress. crescendo*

71

77

*poco rit. e dim.*

# Esquisse Dorienne

VIOLA I

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Moderato ma non tanto

*p* *mf* *rf*

6

11

16

22

*pressez très peu*

*a tempo*

29

35

40 *avec élégance*

46

52 *come prima*

59

64 *pressez*

71

77 *poco rit. e dim.*



# Esquisse Dorientenne

VIOLA II

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Moderato ma non tanto

1

3

*p*

*mf*

*sf*

9

2

3

0

4

14

0

19

3

restez

*pressez très peu*

24

*a tempo*

30

1

3

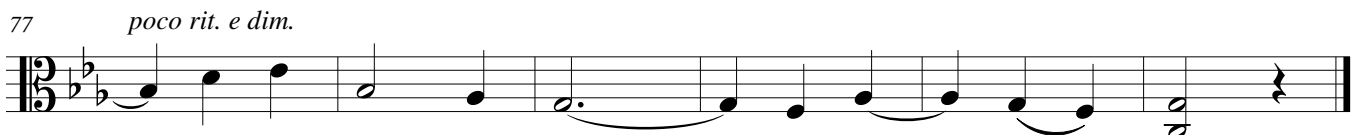
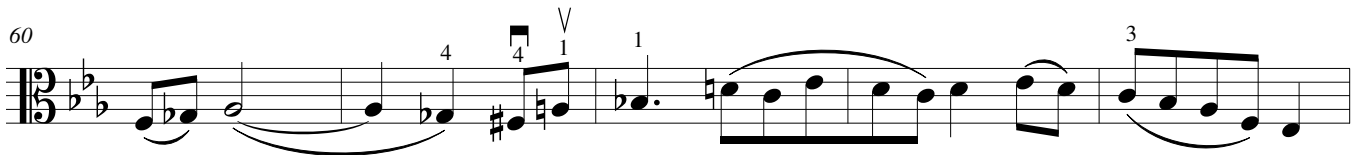
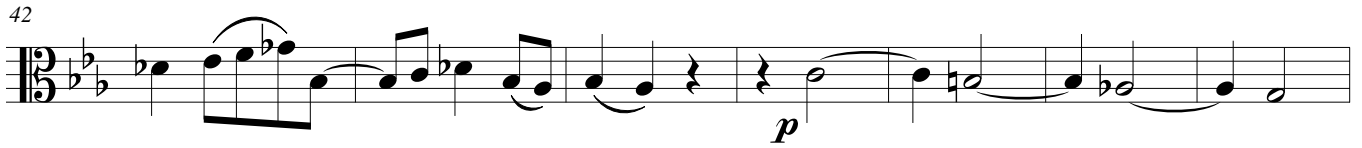
36

1

1

2

1



# Esquisse Dorienne

CELLO

J. Dagand, op. 79  
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Moderato ma non tanto

Vla. II

1

*p*

5

6

7

11

sans presser

*mf* *sf*

16

22

*pressez très peu*

29

*a tempo*

2

36

42

*avec élégance*

47

53

*come prima*

60

65

*en dehors [prominent]*

*ppp*  
*espress. crescendo*

*mf*

71

76

*poco rit. e dim.*