

# Nos rêves ont passé

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The musical score is presented in two systems. The first system includes staves for Soprano, Oboe, Violin, Viola, Cello, and Piano. The Piano part features a dynamic marking of *ff* and a *p* marking. The second system includes staves for Soprano (S), Oboe (Ob.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Piano (Pno.). The Piano part in the second system includes a dynamic marking of *ff* and a *guz* marking. The score is in 3/4 time and consists of two measures.

5

S

Ob.

Vln.

Vla.

Vc.

Pno.

*p* *f* *mf* *ff* *pp* 8<sup>va</sup>

8

S

Ob.

Vln.

Vla.

Vc.

Pno.

*p* *mf* *f* *fff*

10

S

Ob.

Vln.

Vla.

Vc.

Pno.

*p*

*ff*

12

S

Ob.

Vln.

Vla.

Vc.

Pno.

*p*

*mp cresc*

14

S

Ob.

Vln.

Vla.

Vc.

Pno.

15

S

Ob.

Vln.

Vla.

Vc.

Pno.

16

S

Ob.

Vln.

Vla.

Vc.

Pno.

*ff*

*ff*

*ff*

*ff*

*ff*

18

S

Ob.

Vln.

Vla.

Vc.

Pno.

*f*

*mf*

*ff*

*p*

20

S

Ob.

Vln.

Vla.

Vc.

Pno.

*mp* *cresc*

21

S

Ob.

Vln.

Vla.

Vc.

Pno.

*mp* *cresc*

*mp* *cresc*

The musical score is arranged in systems. The first system (measures 22-24) includes:

- S (Soprano):** Melody with lyrics "Nos rêves ont pas - sé, nous". Dynamic *mp*.
- Ob. (Oboe):** Sustained notes. Dynamic *pp*.
- Vln. (Violin):** Rapid sixteenth-note accompaniment. Dynamic *p*.
- Vla. (Viola):** Sustained notes. Dynamic *p*.
- Vc. (Violoncelle):** Rapid sixteenth-note accompaniment.
- Pno. (Piano):** Accompaniment with dynamics *mf* and *ff*.

The second system (measures 25-27) includes:

- S (Soprano):** Melody with lyrics "a - vons re - - - trou - - - vé dans une marre rouge une".
- Ob. (Oboe):** Sustained notes.
- Vln. (Violin):** Sustained notes.
- Vla. (Viola):** Melody.
- Vc. (Violoncelle):** Sustained notes. Dynamic *pp*.
- Pno. (Piano):** Sustained notes.

Rehearsal marks 'A' are present in the first system for the Soprano, Oboe, Violin, Viola, and Violoncelle parts.

S  
28  
tête

Ob.  
28  
*ff*

Vln.  
28  
*ff*

Vla.  
28  
*ff*

Vc.  
28  
*ff*

Pno.  
28  
*ff*

S  
30  
Quel - - - - - ques restes de memb -

Ob.  
30  
*p*

Vln.  
30

Vla.  
30

Vc.  
30

Pno.  
30  
*f*  
*mf*  
*ff*



32

S  
res, quel - ques restes de memb - res au fond du trou d'o - bus, une

Ob.

Vln.

Vla.

Vc. *pp*

Pno.

36

S  
tête!

Ob. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

38

S

Ob.

Vln.

Vla.

Vc.

Pno.

41

S

Ob.

Vln.

Vla.

Vc.

Pno.

et des lam - beaux sans nom, pla - qués con - tre la boue

Detailed description: This page of a musical score for 'Nos rêves ont passé' contains two systems of music. The first system covers measures 38-40, and the second system covers measures 41-43. The vocal line (Soprano) begins at measure 41 with the lyrics 'et des lam - beaux sans nom, pla - qués con - tre la boue'. The orchestral accompaniment includes parts for Oboe, Violin, Viola, Violoncello, and Piano. Dynamics such as *mf*, *ff*, *p*, *f*, and *mp* are indicated throughout. A diamond-shaped rehearsal mark containing the letter 'B' is present in measures 39, 40, 42, and 43. The score is written in 2/4 time with a key signature of one flat.

44 *mf*  
S et des lam - beaux sans nom, pla - qués con - tre la boue

44 *ff* *p* *ff*  
Ob.

44 *mp* *p* *f* *mp*  
Vln.

44 *p*  
Vla.

44 *f* *f* *f* *mp*  
Vc.

44 *mp* *mp*  
Pno.

47  
S C'est tout ce qui

47 *ff*  
Ob.

47 *ff*  
Vln.

47 *ff*  
Vla.

47 *ff*  
Vc.

47 *pp* *ff*  
Pno.

51

S rest - ait de nos pauv - res cam - a - rades, tout ce qui rest -

Ob.

Vln.

Vla.

Vc. *pp*

Pno.

55

S ait.

Ob. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *ff*

57

S

Ob.

Vln.

Vla.

Vc.

Pno.

*f*

*mf*

*ff*

58

S

Ob.

Vln.

Vla.

Vc.

Pno.

*mp cresc*

*mp cresc*

*mp*

59

S

Ob. *pp*

Vln.

Vla.

Vc.

Pno. *mf* *ff* *ff* *p*

61

S *f*

Ob. *ff* *p subito*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *f* *mf* *ff*

La vi - o - lence de l'ex - plo - sion les a -

The image shows a page of a musical score for the piece 'Nos rêves ont passé'. The score is arranged in a standard orchestral format with staves for Soprano (S), Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score is divided into two systems. The first system covers measures 59 to 60. In measure 59, the Soprano part has a whole rest. The Oboe part starts with a *pp* dynamic. The strings (Vln., Vla., Vc.) and Piano (Pno.) parts have complex rhythmic patterns. The Piano part features a *mf* dynamic in the right hand and a *ff* dynamic in the left hand. In measure 60, the Soprano part has a whole rest. The Oboe part has a *p* dynamic. The strings and Piano parts continue their patterns. The second system covers measures 61 to 63. In measure 61, the Soprano part begins with the lyrics 'La vi - o - lence de l'ex - plo - sion les a -' and a *f* dynamic. The Oboe part has a *ff* dynamic in the first half and a *p subito* dynamic in the second half. The strings and Piano parts continue their patterns. The Piano part features a *f* dynamic in the right hand and a *mf* dynamic in the left hand. In measure 62, the Soprano part has a whole rest. The Oboe part has a whole rest. The strings and Piano parts continue their patterns. In measure 63, the Soprano part has a whole rest. The Oboe part has a whole rest. The strings and Piano parts continue their patterns.

64

S  
vaient en - fon - cés en pleine terre.

Ob.

Vln.

Vla.

Vc.

Pno.

*ff*  
*flutter tongue*

*ff trem*  
*arco p*  
*f*

68

S

Ob.

Vln.

Vla.

Vc.

Pno.

*mp*

*p*  
*f*

*p*  
*f*

70

S

Ob.

Vln.

Vla.

Vc.

Pno.

73

S

Ob.

Vln.

Vla.

Vc.

Pno.

Trois é-taient an - crès pres - que com - plète - ment dans les par - ois de la fosse,



76 *f* *mf* *ff*

S  
tas - sés comme des chiff - ons, tas - sés comme des chiff - ons.

Ob. *ff* *p* *ff*

Vln. *mp* *p* *f* *mp*

Vla. *p* *p* *p*

Vc. *f* *f* *f* *mp*

Pno. *mp* *mp* *mf* *8<sup>va</sup>*

*Spoken on an inhaled breath:*

Je vois ce qui tout à l'heure

étaient deux êtres vivants

*Spoken on an exhaled breath:*  
et qui ne sont plus maintenant,  
qu'un amas de boue et de sang.

79 *p* *D*

S

Ob. *p* *D* (wait for singer to finish speaking)  
(...qu'un amas de boue et de sang.)

Vln. *p* *D* (wait for singer to finish speaking)  
(...qu'un amas de boue et de sang.)

Vla. *p* *D* (wait for singer to finish speaking)  
(...qu'un amas de boue et de sang.)

Vc. *p* *D* (wait for singer to finish speaking)  
(...qu'un amas de boue et de sang.)

Pno. *8<sup>va</sup>* *pp* *D* (wait for singer to finish speaking)  
(...qu'un amas de boue et de sang.)

85

S

Ob.

Vln.

Vla.

Vc.

Pno.

*mp* *cresc*

86

S

Ob.

Vln.

Vla.

Vc.

Pno.

*p*

*p*

88

S

Ob. *p*

Vln.

Vla.

Vc. *p*

Pno. *f*  
*mf* *ff*

90

S

Ob.

Vln. *mp cresc*

Vla.

Vc. *mp cresc*

Pno. *mp*

91

S

Ob. *pp*

Vln.

Vla. *p*

Vc.

Pno. *mf* *ff* *ff* *p*

93

S

Ob. *ff* *subito p*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *f* *mechanically pp*

97

S *p* On

Ob. *pp*

Vln.

Vla. *p*

Vc.

Pno. *p*

100

S a ras - sam - blé les restes à la hâte, au claire- de la lune, dans- une- toile.-

Ob.

Vln.

Vla.

Vc.

Pno.

103 *mp*

S  
On a creu- sé un trou, et, le soir,-

Ob.

Vln.

Vla.

Vc.

Pno.

106

S  
nous leur a - vons dit a - dieu, a - dieu.

Ob. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno. *8va*

109

S

Ob.

Vln.

Vla.

Vc.

Pno.

*loco*  
*ff*

*mp*

*f*

*pp*

111

*mf*

S

On a tant vu, que les

Ob.

*p*

Vln.

Vla.

Vc.

Pno.

*loco*  
*p*

*mp*

*p*

113

S  
sens s'é - - - - - moussent, que le

Ob.

Vln.

Vla.

Vc.

Pno.

Spoken on an inhaled breath: Spoken on an exhaled breath: Spoken on an inhaled breath:  
 L'inhumaine cuirasse nous protège de sentiments trop humains et on y pense plus,

115

S  
coeur se blase.

Ob.

Vln.

Vla.

Vc.

Pno.

*pp* *ppp*



*Spoken on an exhaled breath:*

une minute après.

123

S

Ob. (wait for singer to finish speaking) (...une minute après.) *p* *mp*

Vln. (wait for singer to finish speaking) (...une minute après.) *p* *mp*

Vla. (wait for singer to finish speaking) (...une minute après.) *p* *mp*

Vc. (wait for singer to finish speaking) (...une minute après.) *p* *mp*

Pno. (wait for singer to finish speaking) (...une minute après.) *mp*

*pp*

131

S

Ob. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Pno. *f*

138

S

Ob.

Vln.

Vla.

Vc.

Pno.

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

*ff* *p* *ff*

141

S

Ob.

Vln.

Vla.

Vc.

Pno.

*mp* *breathily*

Et pour - tant, a - vions tout par - ta - gé,

*p* *p* *p*

*pp* *p* *pp*

145

S *pp*  
mar - ché en - sem - ble, souf - fert aux mêmes en - droits, - e - ti - ons en - ter - ré par la même mine, en - li - sés dans la

Ob.

Vln.

Vla.

Vc.

Pno.

151

S  
même boue.

Ob. *pp* *ff pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Pno. *p* *rit.* *a tempo* *pp*

155 *mp*

S  
Nous a-vions cour-bé la tête sou les mêm-es ra-

Ob. *ff* *mp*

Vln. *ff* *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp*

161 *pp*

S  
fal - es. On a la gorge ser - ré - e et comme une en - vie de pleur - er. C'est fi -

Ob.

Vln.

Vla.

Vc.

Pno. *p rit.* *a tempo*

165

S  
ni.

Ob.

Vln.

Vla.

Vc.

Pno.

169

S

Ob.

Vln.

Vla.

Vc.

Pno.

171

S

Ob.

Vln.

Vla.

Vc.

Pno.

*mp* *cresc*

172

S

Ob.

Vln.

Vla.

Vc.

Pno.

*mp* *cresc*

173 *mf* H

S  
Ce soir, la lot - ter - ie

173 *pp* H

Ob.

173 H

Vln.

173 *p* H

Vla.

Vc.

173 *f* H

Pno. *mf* *ff* H

175 *f* *ff*

S  
re - com - men - ce, Heur - eux ceux qui ra - mèn - e - ront les bons num - é - os. C'est fi -

175

Ob.

175

Vln.

Vla.

Vc. *pp*

175

Pno.

179

S ni.

Ob.

Vln.

Vla.

Vc.

Pno.

181

S

Ob.

Vln.

Vla.

Vc.

Pno.



182

S

Ob.

Vln.

Vla.

Vc.

Pno.

*mp cresc*

183

S

Ob.

Vln.

Vla.

Vc.

Pno.

*mp cresc*

*accel.*

184

S

Ob.

Vln.

Vla.

Vc.

Pno.

*mf*

*f*

*ff*

*ff*

*ff*

*fff*

*fff*

use forearms

Detailed description: This is a page of a musical score for the piece 'Nos rêves ont passé'. The score is for measures 184 through 186. It features six staves: Soprano (S), Oboe (Ob.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Soprano part is mostly silent, with a few notes in measure 184. The Oboe, Violin, Viola, and Violoncello parts play a complex, rhythmic pattern of eighth and sixteenth notes, starting in measure 184 and continuing through measure 186. The Piano part has a more melodic line in the right hand and a bass line in the left hand. Dynamics range from mezzo-forte (mf) to fortissimo (fff). A performance instruction 'use forearms' is written above the piano part in measure 186. The key signature has one sharp (F#) and the time signature is 4/4.