

林
夕

BOBBY GE

I CANNOT DREAM YOUR DREAMS

For SATB chorus and orchestra

Full score in C

2020

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

4 Horns in F
2 Trumpets in C (straight mutes)
2 Tenor Trombones (straight mutes)
Bass Trombone (straight mute)
Tuba

4 Timpani, all with pedals
Percussion (2 players):

Percussion 1:
Glockenspiel, bass drum

Percussion 2:
Vibraphone, tam-tam

Piano

Chorus (SATB)

Strings (at least 7.7.5.4.3)

This is a C score.
Duration: c. 8'00"

Text and Pronunciation

Transliterated text as it appears in the score
(for ease of pronunciation by English language
speakers)*:

Dou shih ping chang jing yan,
Dou shih ping chang ying shiang.
Oh ran yong dao meng jong lai,
Byen huan chu daw shao shing chi hua yang.

Dou shih ping chang ching gan,
Dou shih ping chang yan yu.
Oh ran peng juh guh shih ren,
Byen huan chu daw shao shing chi shih ju.

Dsui guo tsai jih jiu nong,
Ai guo tsai jih ching jong.
Ni bu neng dsuo wo de shi,
jung ru wo bu neng dsuo ni de meng.

- Poem by Hu Shih,
transliterated by the composer

***A few notes on pronunciation:**

‘-ou’ rhymes with ‘dough.’

‘-ih’ should be pronounced almost as ‘-uh,’ but
with the sound in the back of one’s throat.

‘-ong’ is the long ‘O’ sound - it should NOT rhyme
with ‘long,’ but as the o in ‘bone.’

‘-u’ should sound like ‘few.’

‘Ds-’ should not be pronounced as two
consonants; instead, it sounds like the ‘ds’ in
‘sounds’ or ‘beds.’

‘Ts-’ likewise should be pronounced like the ‘ts’ in
‘carrots’ or ‘bets.’

For further assistance, music directors and singers
should consult with native Mandarin speakers.
Many of these vowel sounds do not naturally carry
very far, so they may be widened as needed.

In the original Chinese (simplified):

都是平常经验，
都是平常影象。
偶然涌到梦中来，
变幻出多少新奇花样；

都是平常情感，
都是平常言语。
偶然碰着个诗人，
变幻出多少新奇诗句；

醉过才知酒浓，
爱过才知情重。
你不能做我的诗，
正如我不能做你的梦。

— 胡适

Translated into English:

All is common experience,
all are common sights.
Should they visit upon my dreams,
they form countless new vistas.

All is common emotion,
all are common words.
Should they visit upon a poet,
they form countless new verses.

Only by drinking can one know drunkenness,
only by loving can one know love’s weight.
You cannot write my poems,
as I cannot dream your dreams.

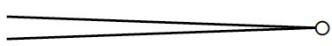
- Translation by the composer

Performance Notes

General:

Hairpins and Glissandi

- Hairpins and glissandi should be played smoothly and should last for the notated duration. Glissandi may sometimes have stems written out for rhythmic clarity, and should not be rearticulated.

 - Hairpins with circles at the end indicate cresc./dim. to silence.

Symbols and Articulations



Staccati indicate short and detached yet still substantial notes.

Accents indicate that notes should be given special emphasis.

Staccatissimi indicate extremely brief, punchy, and emphatic notes.

Marcati indicate very loud, heavily emphasized notes.

Woodwinds:

Flutes

- Fluttertongue is indicated with flz. and three lines of tremolo.

Percussion:

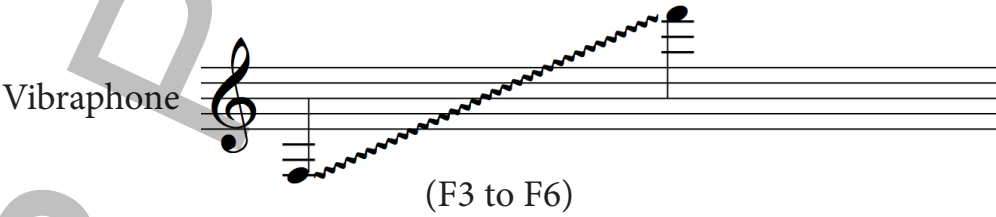
Timpani

4 timpani (with pedals) should be used.

Percussion 1:



Percussion 2:



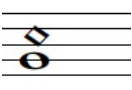
Performance Notes (continued)

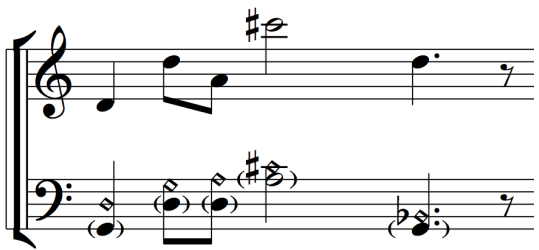
Strings:

Bow Techniques

- Molto sul ponticello (m.s.p.) should be noisy and gritty, bringing out as many partials as possible; molto sul tasto (m.s.t.) should be as light and flutelike as possible.
- ‘Normale’ (norm.) ALWAYS refers to bowing in the usual position on the string; ordinaire (ord.) is used to reset after techniques like pizz. or snap pizz.

Harmonics

 - Artificial harmonics follow standard notation: regular notehead for held pitch, diamond for fingered.



- Natural harmonics are notated using diamond noteheads over the relevant open string indicated in parentheses. Roman numerals are also used for maximum clarity. On a cello, the written passage in the bottom stave sounds as the top stave.

Program Notes



Hu Shih, circa 1930

I discovered the poetry of Hu Shih (1891-1962) in the spring of 2020, and swiftly became enamored with his deceptively simple, near-prosaic writing. I found myself moved by his efforts to employ vernacular Chinese in his poetry, impressed by its transparency and earnestness. Until his work, Chinese poetry had been dominated by the ancient style that emphasized extreme economy of language and rigorous structure. While enormously beautiful, such poetry, to me, always felt as though it lay behind a veil - guarded by a kind of inaccessible, historical learnedness that felt daunting to see past.

In recent times, communicability has become one of my artistic priorities. I have often found myself asking how I can write music that speaks with forthright simplicity without compromising on emotional depth. Hu's poetry, I felt, did precisely this.

I Cannot Dream Your Dreams, a setting of Hu Shih's seminal poem *Dreams and Poems*, is one of the simpler pieces I have written. With its gentle, undulating textures, its undemanding harmonies, and its melodic clarity, I sought to write a piece that carried the same kind of flowing lyricism that Hu's poetry evokes.

This piece is dedicated to my mother, whose love of literature inspired me deeply from childhood.

Completed 05/30/2020

Score in C

I CANNOT DREAM YOUR DREAMS

Poem by Hu Shih (1891-1962)

梦与诗

Bobby Ge

Open, ethereal, ♩ = 84

Open, ethereal, ♩ = 84

Flute 1

Flute 2

Oboes 1
2

B♭ Clarinet 1
2

Bassoons 1
2

F Horns 1
2

F Horns 3
4

C Trumpets 1
2

Trombones 1
2

Bass Trombone

Tuba

Timpani

Glockenspiel
always Lv.

Percussion 1

Vibraphone

Percussion 2

Piano

Open, ethereal, ♩ = 84

Soprano

Alto

Tenor

Bass

Open, ethereal, ♩ = 84

Violin I

Violin II

Viola

Violoncello

Double Bass

2

3

4

5

6

3

5

6

Fl. 1 *mf* *pp* very liquid, very pure

Fl. 2 *mf* *pp* very liquid, very pure

Ob. 1 *mf* non vib.

Cl. 1 *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

Bsn. 1 *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

Hn. 1

Hn. 3

Tpt. 1

Tbn. 1

B. Tbn.

Tba.

Timp.

Glock. *mf*

Vib. *mp* *mp*

Pno. *p* *mp*

S. *sotto voce* *p* *mp* Dou shih ping
都 是 平

A. *p* *mp* Dou shih ping
都 是 平

T. *sotto voce* *p* *mp* Dou shih ping
都 是 平

B.

Vln. I *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vln. II *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vla. *mp* *p*

Vc. *mp* *pizz.*

Db. *p*

7 8 9 10 11 12

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

13

rit. ♩ = 66

21 With motion, ♩ = 92

Fl. 1

Fl. 2

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

rit. ♩ = 66

21 With motion, ♩ = 92

S.

A.

T.

B.

Dou shi ping chang jing yan
都是平常 经验

rit. ♩ = 66

21 With motion, ♩ = 92

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

pp

mp

pp

mp

pp

mp

[illegible]

FL. 1

FL. 2

Ob. 1
2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

30

31

32

33

34

35

38 Dreamlike

Fl. 1

Fl. 2

Ob.
2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

To B. D.

Bass Drum

always l.v.

38 Dreamlike

38 Dreamlike

38 Dreamlike

Oh ran_ yong_ dao
偶 然 涌 到

Oh ran yong dao meng jong lai
偶 然 涌 到 梦 中 来

36

37

38

39

40

41

42

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

B. D.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

48

49

50

51

52

53

Fl. 1

Fl. 2

Ob. 1
2

Cl. 1

Cl. 2

Bsn. 1
2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

Glock. Glockenspiel

Vib.

Pno.

S. *p* *sotto voce* 3
meng jong lai
梦 中 来

A. *p* *sotto voce* 3
meng jong lai
梦 中 来

T. *p* *sotto voce* 3
meng jong lai
梦 中 来

B. *p* *sotto voce* 3
meng jong lai
梦 中 来

Vln. I

Vln. II *p* *mp* *p*

Vla. *mp* *p* 3 3 3 3 3 3

Vc. *p*

Db.

54 55 56 57 58

59 Relax tempo slightly, ♩ = 88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

59 Relax tempo slightly, ♩ = 88

S.

A.

T.

B.

59 Relax tempo slightly, ♩ = 88

Vln. I

Vln. II

Vla.

Vc.

Db.

59

60

61

62

63

64

[illegible]

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

71

72

73

74

75

76

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1/2

Bsn. 1

Bsn. 2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

77

78

79

80

81

82

musical score with various instruments and dynamics

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

poco accel. 85 a tempo, ♩ = 92

poco accel. 85 a tempo, ♩ = 92

83 84 85 86 87 88

flz. *pp*

Fl. 1

flz. *pp*

Fl. 2

Ob. 1/2

Cl. 1 *p* *pp*

Cl. 2 *pp* *p* *pp*

Bsn. 1 *pp* *p* *pp*

Bsn. 2 *pp* *p* *pp*

Hn. 1/2 *pp* *mf*

Hn. 3/4 *pp* *mf*

Tpt. 1/2

Tbn. 1/2 (mutes) *mp*

B. Tbn.

Tba. *pp*

Timp. *pp*

B. D. *pp*

Vib. *pp*

Pno. *pp*

S.

A. *mp* *espressivo* *mf*

T. *mp* *espressivo* *mf*

B.

Vln. I (solo) *pp* *f* *pp* *f* *pp* *f* *pp*

Vln. I (altri) *pizz.* *p* *arco* *p* *mf*

Vln. II (solo) *pp* *f* *pp* *f* *pp* *f* *pp*

Vln. II (altri) *pizz.* *p* *arco* *p* *mf*

Vla. *mp* *p* *mp* *p* *mp* *p*

Vc. *p* *mp* *p* *mp* *p* *mp*

Db. *pizz.* *mp*

ping chang ching gan Dou shih ping chang ching
平 常 情 感 都 是 平 常 情
Dou shih ping chang ching gan Dou shih ping chang ching
都 是 平 常 情 感 都 是 平 常 情

89 90 91 92 93 94

95	pp	96	pp	97	pp	98	pp	99	pp	100	pp
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106

Fl. 1

Fl. 2

Ob. 1
2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1
2

Hn. 3
4

Tpt. 1
2

Tbn. 1
2

B. Tbn.

Tba.

Timp.

B. D.

Vib.

Pno.

109 Dreamlike, flowing

S.

A.

T.

B.

109 Dreamlike, flowing

Vln. I

Vln. II

Vla.

Vc.

Db.

118

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1/2

Bsn. 1

Bsn. 2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Oh ran
偶 然

Oh ran
偶 然

Oh ran peng guh shih ren
偶 然 碰 个 诗 人

Oh ran peng
偶 然 碰

Oh ran
偶 然

Oh ran peng guh shih ren
偶 然 碰 个 诗 人

Oh ran peng
偶 然 碰

Oh ran
偶 然

poco rit. **127 Darkening,** ♩ = 84

Fl. 1

Fl. 2

Ob. 1/2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

131 132 133 134 135 136

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

S.

A.

T.

Mm.

B.

Mm.

Vln. I

Vln. II

Vla.

Vc.

Db.

137

138

139

140

141

142

poco rit. **146** ♩ = 72

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

poco rit. **146** ♩ = 72

S.

Mm

A.

Mm

T.

B.

146 ♩ = 72

Violin I (solo)

poco rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

143 **144** **145** **146** **147** **148**

Byen huan
变幻

[illegible]

[illegible]

157 Impassioned, ♩ = 92

S. shih ju Byen huan chu daw shao shih ju byen huan chu byen huan
诗 句 变 幻 出 多 少 诗 句 变 幻 出 变 幻

A. shih ju Byen huan chu daw shao shih ju byen huan chu byen huan
诗 句 变 幻 出 多 少 诗 句 变 幻 出 变 幻

T. shih ju Byen huan chu daw shao shing chi shih ju Byen huan chu daw shao shing chi shih ju byen huan
诗 句 变 幻 出 多 少 新 奇 诗 句 变 幻 出 多 少 新 奇 诗 句 变 幻

B. shih ju Byen huan chu daw shao shing chi shih ju Byen huan chu daw shao shing chi shih ju byen huan
诗 句 变 幻 出 多 少 新 奇 诗 句 变 幻 出 多 少 新 奇 诗 句 变 幻

157 Impassioned, ♩ = 92

unis.
norm.

Vln. I

Vln. II

Vla.

Vc.

Db.

155 156 157 158 159 160

molto rit. (♩ ≈ 56) 165 a tempo, ♩ = 92

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Timp.
B. D.
T. t.
Pno.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

chu daw shao shing chi hua yang Byen huan chu daw shao shing chi hua yang shing chi hua yang
出多少新奇花样变幻出奇花样新奇花样

161 162 163 164 165 166

Fl. 1 *p* *mf* *3* *mp* *p* *3* *3* *3*

Fl. 2 *p* *mf* *3* *p* *3* *3* *3*

Ob. 1 2 *p* *mf* *3* *a2* *3* *p* *3* *3*

Cl. 1 *p* *mf* *3* *mp* *3* *3* *3*

Cl. 2 *p* *mf* *3* *mp* *3* *3* *3*

Bsn. 1 2 *p* *3* *a2* *3* *mp* *3* *mf*

Hn. 2 *mp* *3* *p* *3* *pp*

Hn. 3 4 *mp* *3* *p* *3* *pp*

Tpt. 1 2 *p* *mf* *p*

Tbn. 1 2 *p* *pp*

B. Tbn. *p*

Tba. *p*

Timp. *mp*

B. D. *mp*

T.-t. *mp* to Vib.

Pno. *p* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

S. *mp* *3* Byen huan chu shing chi shih ju
变 幻 出 新 奇 诗 句

A. *mp* *3* Byen huan chu shing chi shih ju
变 幻 出 新 奇 诗 句

T. *mp* *3* Byen huan chu byen huan chu *mp* *mf* *3* *3* *3*
变 幻 出 变 幻 出 变 幻 出 多 少 新 奇

B. *mp* *3* Byen huan chu byen huan chu *mp* *mf* *3* *3* *3*
变 幻 出 变 幻 出 变 幻 出 多 少 新 奇

Vln. I *3* *f* *3* *mp* *mf* *3*

Vln. II *mp* *mf* *mp* *mf*

Vla. *3* *f* *3* *mp* *mf* *3*

Vc. *mp* *mf* *mp* *mf*

Db. *mf* *unis.* *mp* *mf*

167 168 169 170 171 172

173

[illegible]

[illegible]

33

poco rit. ♩ = 80

Fl. 1₂

Ob. 1₂

Cl. 1

Cl. 2

Bsn. 1₂

Hn. 1₂

Hn. 3₄

Tpt. 1₂

Tbn. 1₂

B. Tbn.

Tba.

Timp.

Glock.

Vib.

Pno.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

191

192

193

194

195

196

[illegible]

The image displays a page of a musical score, identified by the page number 203 at the bottom center. The score is written for a piano, as indicated by the 'pp' (pianissimo) dynamic marking at the bottom right. The music is in 3/4 time, with a key signature of one flat (B-flat). The score is divided into two systems, each containing three staves. The first system begins with a long, sustained note on the top staff, followed by a series of chords and triplets on the middle and bottom staves. The second system continues with similar musical notation, including a 'V' marking above the first staff and a 'f' (forte) marking above the second staff. A large, diagonal watermark reading 'KOBAL COLLECTION' is overlaid across the entire page.