

JUDITH SHATIN

# Three Summers Heat

Soprano or Mezzo,  
Flute, Viola & Harp



## Program Note

*Three Summers Heat*, whose title and inspiration comes from the sultry summer lyrics of fifth-century Chinese poet Tzu-yeh, is scored here for soprano or mezzo, flute, viola and harp. The Azure Ensemble and their director Susan Glaser commissioned this scoring after hearing the original version for soprano and electronics. That original version was commissioned by the Barlow Foundation and premiered by Marilyn Boyd DeReggi at the Synthèse 89 Bourges Festival in France. Tzu-yeh's lyrics are brief but telling and the seven contrasting poems I chose link cycles of nature with those of human feelings. They also speak to the evanescent nature of all.

I would like to thank Marilyn Boyd DeReggi for the English language samples used in the electronics and to Professor Anne Behnke Kinney for the Chinese ones. The English translations, by Lenore Mayhew and William McNaughton, are used with permission from the Charles E. Tuttle Company. The original version of *Three Summers Heat* was recorded by Susan Narucki on the Centaur label on the CDCM Computer Music Series. For more information, visit [www.judithshatin.com](http://www.judithshatin.com). –JS

I. Just now the sea-green banners fly  
Late spring's already spilled away.  
Forest magpies change to summer tropes,  
And from the wood just now the loud  
cicadas cry.

II. Just now the early peach is red;  
Will beauty mean that mine won't please,  
But go unlooked for and ungathered  
Like dropped flowers from mid-summer  
trees?

III. It's midsummer and too hot to walk.  
My thoughts are tight as tangled silk.  
I take a boat and drift among the lilies  
And scatter them in Rose Hibiscus Lake.

IV. Summer earth is windless. Heat still  
presses.  
Sparse clouds cluster when night skies  
come.  
Thick leaves are hiding two joined hands  
And the gaudy gourd covers the plum.

V. Light clothes, few clothes  
No brocade for me.  
These are hot and howling winds  
If these devil days of summer ever pass,  
You've my promise  
I will powder, rouge and dress.

VI. I remember desire like white light  
And that you left as though you longed to  
stay.  
Whispy mists half-hide the lotus flowers  
I see the blossoms but the color blurs.

VII. I lift my head and look at Tung trees  
Those flowers I love the most of all.  
I wish that we had neither storm nor snow  
And Tung trees had a thousand years to  
grow

# 1. Just Now the Sea Green Banners Fly

Tzu Yeh, trans. by Leonore Mayhew and William McNaughton

Judith Shatin

**Dreamy** ♩ = 84

**Soprano**  
Ah, Ah, Ah,

**Flute**  
*mf*

**Viola**  
pizz. *mf* arco

**Harp**  
*mf* bisbigliando

7  
**Sop.**  
Mm Ah, Ah, *f*

**Fl.**  
*mp* *f*

**Vla.**  
*mp*

**Hp.**  
*mp* *mf*

The image shows a musical score for the piece 'Just Now the Sea Green Banners Fly' by Tzu Yeh, translated by Leonore Mayhew and William McNaughton, and arranged by Judith Shatin. The score is in G major (one sharp) and 2/4 time. It begins with a tempo marking of 'Dreamy' and a quarter note equal to 84 beats per minute. The score is divided into two systems. The first system includes parts for Soprano, Flute, Viola, and Harp. The Soprano part features vocalizations 'Ah, Ah, Ah,' with a dynamic of *mf*. The Flute part also has a dynamic of *mf*. The Viola part starts with a *pizz.* (pizzicato) dynamic and *mf*, then switches to *arco* (arco). The Harp part has a dynamic of *mf* and includes the instruction 'bisbigliando'. The second system starts at measure 7 and includes parts for Soprano, Flute, Viola, and Harp. The Soprano part has vocalizations 'Mm Ah, Ah,' with dynamics ranging from *mp* to *f*. The Flute part has dynamics of *mp* and *f*. The Viola part has a dynamic of *mp*. The Harp part has dynamics of *mp* and *mf*.

*Poco Meno Mosso*

14 A *mp*

Sop. *mp*  
Shì — jiàn — dài — qīng fan, — sān chūn yǐ — fù — qīng.

Fl. *p*

Vla. *p*

Hp. *p*

19 *mf* *f* *p*

Sop. *mf* *f* *p*  
Lín — què gǎi — chū diaò, Lín — zhōng xià — chán — míng. —

Fl. *mp* *mf* *p*

Vla. *mp* *mf* *p*

Hp. *mp*

24 B *a tempo*

Sop. *mp* *mf*  
Just now, just now, just now

Fl. *mf* *p* *mp* *mf*

Vla. *mp* *mf* *mp* *mf*

Hp. *mp* *mf* *mp* *mf*

29 *mf*

Sop. *mf*  
The sea - green — ban - ners — fly,

Fl. *f* *mf*

Vla. *f* *mf*

Hp. *f*

33

Sop. *mf* *f*  
Fly

Fl.

Vla. *f*  
*tr*

Hp. *f*  
bisbigliando

36

Sop. *mf*  
Late spring's al - rea - dy spilled a - way.

Fl. *mp* *mf* *p*

Vla.

Hp. *mp*

40 C

Sop. *mf* *mp* *mf*  
Fo - rest mag - pies change to sum - mer tropes,

Fl. *mf* *mp* *p*

Vla. *mf* *mp* *p*

Hp. *mf* *mp* *p*

45

Sop. *mf*  
And from the wood, And from the wood, just

Fl. *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Hp. *mp*

49

Sop. *f* *mf*  
 now, the loud ci-ca - das, Ci -

Fl. *mp* *f* *f*

Vla. *mp* *f* *f*

Hp. *f*

52

Sop. *f* *mf* *p*  
 ca - das cry. Chán míng.

Fl. *mf* *f* *mf* *p*

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

Hp. *f* *mf*



# 2. Just Now The Early Peach

On Edge ♩ = 76

Sop.

Fl.

Vla.

Hp.

*Fltz.* *ord.* *Fltz.* *ord.*

*ff* *f*

*sul pont.* *ord.* *sul pont.* *ord.*

*ff* *f*

*Ped. Buzz*

Sop.

Fl.

Vla.

Hp.

*Sighing* *mf*

*mp* *mp*

*p* *mf*

*mf*

Ah Ah Mm

9 *Wistful* *mf*

Sop. — Just now the ear - ly peach is

Fl.

Vla. *arco* *mp* *pizz.*

Hp. *mf*

13 *mp* **A**

Sop. red. Will

Fl.

Vla. *ord.* *mp* *mf* *f*

Hp. **A**

16

Sop. beau - ty mean that mine won't please,

Fl. *p* *mf* *f*

Vla. *p* *mf*

Hp.

19

Sop. But go un - looked for, and un - ga - thered, un - ga - - - thered,

Fl. *mp* *mf* *f* *mp*

Vla. *mp*

Hp. *mp*

23

Sop. *mp* *mf*  
Like — dropped flo — — — wers, —

Fl. *mp* *f*

Vla. *pizz.* *arco* *f*

Hp. *mf* *mp* *f*

26

Sop. *mp* **B**  
from mid -

Fl. *mf* *mp*

Vla. *mf* *f* *mp*

Hp. *mf* *f* *mp* **B**

30

Sop. *p*  
sum - mers' trees, *ord.*

Fl. *mp* *p* *p* *mf*  
*non vib.*

Vla. *mf* *pizz.* *arco non vib.* *p*

Hp. *mf* *p* *mf*

34

Sop. *mp* *pp*  
mid - sum - mer trees.

Fl. *mp* *pp*

Vla. *mf* *mp* *pp*  
*pizz.* *ord.*

Hp. *mp* *p*

### 3. It's Midsummer

*Intimate* ♩ = 76

Sop. *p* *mp* *mp* *mf*

It's mid - sum - mer, — sum - mer,

Fl. *ppp* slowly roll flute in and out

Vla. *ppp* con sord. n.vib.

Hp. *p* *mp*

4 *mp* *mf* *mp* *mf*

Sop. n.vib. mid-sum-mer, sum - mer, — It's mid - sum - mer, —

Fl.

Vla.

Hp.

7

*mp* < *mf* A *f*

Sop. and to hot to walk, to walk. My thoughts, —

Fl. *tr ord.*  $\text{♯}^{\text{e}}$  *sfz mp*

Vla. *sfz sfmp*

Hp. *f p Bisbigliando* A *sfz*

11

*mf* *f* *mp* *mf*

Sop. my thoughts are tight my thoughts are tight, — My thoughts are tight

Fl. *mf sfp* + slowly roll flute in and out

Vla. *sfp*

Hp. *sf mf sfz f*

14

Sop. *mf* as tan gled silk. *p* I take a

Fl. *mf*

Vla. *mp* *p* n.vib.

Hp. *mf* *mp* *mp*

B

17

Sop. boat *mp* I take a boat

Fl. *p* n.vib.

Vla.

Hp. *p* *f*



20

Sop. *mf* I take a boat, I take a boat, *mp* and drift

Fl. *pp* *tr tk1*

Vla. *pp* *ord. +*

Hp. *mf* *C*

22

Sop. *mf* drift *p* A-mong the li - lies, *mf*

Fl. *p* *3*

Vla. *n.vib.*

Hp. *Bisbigliando* *pp*

25

Sop. *f* *mp*  
and drift \_\_\_\_\_ a - mong the li - lies, and scat - ter them, \_\_\_\_\_

Fl. *pp*  
5

Vla.

Hp. *mf*  
3 3

28

Sop. *mf* *p*  
and scat - ter them, scat - ter, sca \_\_\_\_\_ ter \_\_\_\_\_ them, scat - ter them, \_\_\_\_\_

Fl. *p* *mf* *p*  
b

Vla.

Hp. *mp* *mf*  
D

31 *mp* *p* niente

Sop. scāt-tēr them, in Rose Hi-bis-cus Lake, in Rose Hi-bis-cus lake. \_\_\_\_\_

Fl. n.vib. niente

Vla. n.vib. niente

Hp. *mp* *pp* *mp* *mf* loco

# 5. Light Clothes, Few Clothes

**Adamant** ♩ = 108

Sop.

Fl.

Vla.

Hp.

*f*

*pizz*

*f*

*pont.*

knock

4

Sop

Fl.

Vla.

Hp.

*f*

Light clothes — few clothes, —

*mf*

*f*

*mf*

*f*

*mf*

*f*

9

Sop

light clothes, — few clothes —

Fl.

Vla.

Hp.

*mf* *f* *mf* *mf* *f* *mf*

14

Sop

No — bro - cade for me. whimsical  
No bro-cade, *mp*

Fl.

Vla.

Hp.

*mf* *pizz* *arco* *mp* *mp* *mp*

20 *mf* B *Insistent mf*

Sop. No bro-cade, Light clothes, few clothes

Fl. *mp*

Vla. *f* *mp*

Hp. *mp* B

25 *mf* *mp* **Intense** 3"

Sop. No bro - cade for me These are hot,

Fl. *mf* *f* *mf* *mp* *f* Tongue Roll mainly air sound

Vla. *f* *pizz*

Hp. *f*

*Increasingly frantic* 4" 3" 7" 3"

31

Sop  
hot and how-ling, how-ling, hot and how-ling how-ling  
repeat at different pitches  
how - ling —

Fl.  
Partially cover embouchure, change fingering randomly, loud air sounds, breathe as needed.  
Overblow, randomly Trill RH fingers  
More air blow, intermittently cover embouchure

Vla.  
Intersperse scraping sounds and raps on viola body, intermittent col legno  
*pizz* *wild* *pizz*

Hp.  
Drum on soundboard, knock intermittently  
Ped buzz  
Combine drumming, knocking, loud plucking

Cb

15" 3" 2"

35

Sop  
these are hot and how-ling, hot and how-ling winds, how-ling winds

Fl.  
breathe as needed  
*tr1* *tr1*

Vla.  
*pont.* *ord.* *pizz sfz*

Hp.

38 C *mp* *f* *mf*

Sop. if these de - vil days \_\_\_\_\_ de - vil

Fl. *flz.* *b<sub>2</sub>*

Vla. *1/2 pont. arco* *f* *mp*

Hp. C *mf* *f*

41 *mp* *mp* *mf* *<*

Sop. days \_\_\_\_\_ of sum-mer of sum-mer of

Fl. *ord.* *mf* *p* *mp*

Vla. *mf* *>* *mp* *p* *mp* *f*

Hp. *mf* *p* *mp* *f*



47 *f* *mp* *f* **Flirtatious** *f*

Sop. sum - mer e - ver Pass you've my pro - mise (ss) I will

Fl. *f* *mp* *p* *f* *sfmp*

Vla. *mp* *p* *f* *ord.*

Hp. *f* *mf*

52 *ff*

Sop. pow - der rouge and dress - (ss).

Fl. *mp* *f*

Vla. *mp* *f* *pont.*

Hp. *mf* *f* Ped buzz

# 4. Summer Earth is Windless

$\text{♩} = 82$

*mf*  
Spoken

Sung

Sop. *mf* Sum - mer *pp* Sum - mer *f*

Fl. *mf* *pp* *f*

Vla. *mf* *pp* *f* *pizz.*

Hp. *mf* *mp* *f*

---

5 *mp* *mf* *mp*

Sop. Sum - mer earth is wind - le - - - ss,

Fl. *non vib.* *ord.* *f* *Fltz.*

arco *ord.* *p* *p* *f* *sul pont.*

Vla. *p* *p* *f*

Hp. *mp* *mf* *mp* *f*

Detailed description of the musical score: The score is for a chamber ensemble consisting of Soprano, Flute, Viola, and Harp. It is divided into two systems. The first system (measures 1-4) features a vocal line starting with 'Spoken' and 'Sung' sections. The instrumental parts include a flute line with a melodic line, a viola line with a similar melodic line, and a harp line with arpeggiated accompaniment. Dynamics range from mezzo-forte (mf) to fortissimo (f). The second system (measures 5-8) continues the vocal line with the lyrics 'Sum - mer earth is wind - le - - - ss,'. The instrumental parts continue with various articulations like 'non vib.', 'ord.', 'Fltz.', and 'sul pont.'. The harp part features triplet patterns. The score concludes with a key signature change to B-flat major.

9 *f* *mf* *f*

Sop. wind - less, Heat heat heat

Fl. *ord.* *f* *mf* *f* 5

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

Hp. *f*

\*Cover most of the embouchure with your mouth, Start sides of mouth slightly open, gradually close. Sing "Oh" on Eb, while trilling the first RH trill key.

12 *mf* *f* **Intense Whisper** *f*

Sop. still pres - ses. Heat still pres-ses.

Fl. *f* *tr* *sul pont.*

Vla. *f* *mf*

Hp. *f*

16 *mf*

Sop. sparse clouds clus - ter, when night skies

Fl. *ord.* *mf* *mp*

Vla. *mf* *mp*

Hp. *mf* *mp*

19 *Spoken f* *Sung*

Sop. come. Thick leaves Thick leaves are

Fl. *mf*

Vla. *mf* *pizz.* *arco*

Hp. *mf*

23

Sop. *mp*  
hi - - - ding two joined — hands,

Fl. *mp*

Vla. *mp*

Hp. *mp*

27

Sop. *mf*  
joined hands, And the gau-dy gourd, and the

Fl. *mf* *mp* *mf*

Vla. *mf* *mp*

Hp. *mf*

31 *mp*

Sop. gau - dy gourd, gau - dy gourd

Fl. *mp*

Vla. *mp*

Hp. *mp* *f*

35 *mp*

Sop. co - vers the plum.

Fl. *f* *mf*

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

Hp. *f* *mf*

# 6. I Remember Desire

*Poignant*  
**Freely Spoken**      ♩ = 82      **Freely**      *a tempo*      **echo**

Soprano: I remember, I remember desire, desire,

Flute: *Fltz.* **f**

Viola: *Sul pont.* **f** *pizz.*

Harp: *Ped. Buzz* **f**

**Freely**      **Wistful**      *a tempo*      **mf**      **p**

S: **6 Drawn out into a sigh**      desire, Like white light I re - mem - ber, \_\_\_\_\_

Fl.

Vla.: *arco* **f** > **mp**      **mf**

Hp.: **mf**      **mf** <      **f** ————— **p**

**Freely**  
11 **Whisper** *a tempo* *mp* *non vib.* *ord.* *mf*

S  
I remember desire, de - sire \_\_\_\_\_ like white \_\_\_\_\_

Fl. *non vib.*

Vla. *mp* *p* *ord.* - 3 - *mf*

Hp. *mp*

16 *mf* *f*

S  
light, like white light, like white

Fl. *ord.* *mf* *f* *mf*

Vla. *mf*

Hp. *mf* *f*



21 A Spoken Urgent *f* *mf* *f*

S light. And that you left, *Ftz.* And that you left, *ord.*

Fl. *sfz mp* *f* *f*

Vla. *sfz mp* *f* *f* *pizz.*

Hp. *f*

26 Spoken Bereft *mf* *f* *mp*

S left, and that you left, you left —

Fl. *mp*

Vla. *mp*

Hp. *mp*

31

S *mf* *f* *mf*  
as though you longed to stay, as though you

Fl. *mf*

Vla.

Hp.

35

S *p* *mp* *mf*  
longed — to stay, — as though you longed —

Fl.

Vla. *p* *mp*

Hp. *mp*

41 B **Resigned**

S  
as though you longed to stay. and that you

Fl.

Vla.

Hp.

46 **Spoken, breathy, Stretch "s" sounds.**  
**Freely** *a tempo* **f**

S  
left, Whispy mists Whis - py — mists

Fl.

Vla.

Hp.

50 *mf* *mp* *mf*

S half hide hide the lo - tus

Fl. *mf* *p* *mp* *mf*

Vla. *p* *mp* *p*

Hp. *mf*

56 *f* *mf*

S flow - ers, half hide the lo-tus flow - ers,

Fl. *f* *mp*

Vla. *f* *mp*

Hp. *mf* *mp*

*Gliss*

62 C *mp* *mf*

S I see the blos - soms I see

Fl. *mp* *mf*

Vla.

Hp. *mp*

66 *mp* *mf*

S I see the blos - soms, the blos - soms, but the co - lour

Fl. *mp* *p* *mf*

Vla. *mp* *mf*

Hp. *mf* *mf*

71

S *f* *mf*  
 but the co - lour blurs, but the

Fl. *f*

Vla. *f*

Hp. *f* *Gliss*

75

S *mp* *mf* **Spoken**  
 co - lour the co - lour blurs.

Fl. *mf* *p* *f* *mp*

Vla. *mf* *p* *f* *mp*

Hp. *mf* *f* *Gliss, both hands* *mp*

# 7. T'UNG TREES

**Joyful** ♩ = 76

*f*

Sop. *f*  
 Yǎng Tóu, ——— kén ——— tóng ——— shù tóng — hūa T'è kě li - én

Fl. *sfmp* *mf-p*

Vla. *sfmp* *mf-p*

Hp. *f* *f*

5

Sop. *mf*  
 Yuan tiān wū - shūen xǔ - e wú - zi jiě gān niān I lift - my -

Fl. *sfmp* (*mp*) *mf*

Vla. *sfmp* (*mp*) *mf*

Hp. *f* *mf* (*mf*)

9 *f* *mf* *f* *mf*

Sop. head, I lift my head to look at

Fl. *mp* *mf* *mp* *mp*

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

Hp. *mp* *mf* *mf* *p*

13 *p* *mf* *mf* *mf*

**A Tempo, sweetly**

Sop. T'ung Trees, those flo - wers I love

Fl. *p* *mp* *p* *mp*

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

Hp. *decel.* *mp* *mf* *mp*



16

Sop

the most \_\_\_\_\_ of all,

Fl.

Vla.

Hp.

*p* *mf*

*p* *mf*

*p* *mf*

18 *mp*

Sop

Flo-wers I love the most \_\_\_\_\_ of all I wish

Fl.

Vla.

Hp.

*p* *mf* *f*

*p* *sfz* *f*

*p* *sfz* *f*

A

22

Sop. *mf* 25 *mp*

that there were nei-ther storm *ftz.* nor snow, *ord.* nor

Fl.

Vla. *mp* *p*

Hp. *mf* *p*

26

Sop. *mp* 30 *mf*

snow, — And T'ung trees and

Fl. *f* *p* *mf*

Vla. *f* *p* *mf*

Hp. *f* *mf*

31

Sop

T'ung Trees

Fl.

Vla.

Hp.

33

Sop

had a thou - - - - sand

Fl.

Vla.

Hp.

34

Sop

years,

Fl.

*mf*

Vla.

Hp.

**C**

35 *cresc.*

Sop

T'ung Trees had a

Fl.

*cresc.*

Vla.

**C**

Hp.

36 *f* *mf*

Sop. thou - - - sand years to

Fl. *f* *mf*

Vla. *f* *mf*

Hp. *mf* *mp*

38 *cresc.*

Sop. grow, to

Fl. *cresc.*

Vla. *mf*

Hp. *mf*

39 *f.*

Sop. grow, to

Fl. *f*

Vla.

Hp.

40

Sop. grow

Fl. *cresc. al fine*

Vla. *cresc. al fine*

Hp. *cresc. al fine*