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TEXTS

1. Invocation after

Chagall: *A Wheatfield on a Summer's Afternoon*

Come, O Sun!
Awake and take the sky!

I call you to come out, come out!
Break to me your dawning.
Burn me with your music!
Enflame me with your song!

Remember, O Eden
The brightness of the first day!
Invoke with me again
Fair Adam and golden Queen:
Awake, O Sun!
And take the sky!

3. The Manger Haikus after

Chagall: *The Holy Family*

Lowing softly here,
You cattle watching o'er Him:
Why are you favored?

Simple ass and ram,
With roughest coat and feature:
Who gave you this prize?

And you circling doves,
Cooing lullabies to Him:
Who asked you to sing?

Glory be to God!
As it was to these creatures,
So it is to us.

2. The Poets' Choice after

Chagall: *The Poet*

On any given day –
What would you say? –
Would Dorothy Parker and Millay
Prefer for lunch
A Daiquiri?

Or would you guess,
If you were pressed,
That they'd confess
A fondness, say,
For Tanqueray?

it matters not to me, my friend,

Not a little nor a lottle,
The form that holy genius takes,
Nor the color of the bottle.

4. Love Song after

Chagall: *The Lovers in the Lilacs*

In this bower we will make our nest.

We will step lightly among the blossoms,
disturbing nothing;

Our talk will be of lilacs
and the warm April sun;

Our touch will be the caresses of ripe fruit;

And our song will lift
like prayers
on the scented air.

**5. Night: Scherzo
after**

Chagall: *La baou de saint Jeannet*

The settling hours chase the final fleeting beams,
And draw the flickering shards of day
Into their black and airless beds.

The swiftest sparks fly up
And cluster along the raven dome
To taunt the night and crackle there
As Cancer, goat, and Scorpio.

Into our dreams they fly,
Falling in silver showers,
To settle in tomorrow's fields
As Prophecy and Desire.

**6. In Dreams
after**

Chagall: *Over the Town*

Carry me up in dreams;
Carry me to the place where borders melt
And forests flow to the sea.

Carry me up;
Take me where oceans rock in gentle hands
And the blue earth floats as if dreaming.

Carry me to the place where dreams fly,
And let me rest where silence breathes
Like songs of the Divine.

**7. Inspiration
after**

Chagall: *Cow with Parasol*

What did Mr. Shakespeare read on Sunday afternoon?
Did he seek the latest sonnets in the Stratford Picayune?

And what did Mozart whistle as he shopped with Mrs. M?
Was it his own tune, I wonder, or Salieri's latest gem?

It makes me ponder Socrates, before his tragic end:
Did he quote Homer to his best Platonic friend?

And maybe witty Oscar Wilde, when at a loss for words,
Delivered bon mots as his own that he had overheard?

Was there art before Chagall? Or design before Chanel?
And whose Bolero did the trick before Maurice Ravel?

The thinkers who think first thoughts first leave second thoughts behind;
They're busy thinking things unthought by lesser humankind.

To be a genius is a chore, as every scholar tells us,
It must be hard to think your thoughts and never someone else's!

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William Averitt (b. 1948)

For biographical information visit:
www.williamaveritt.com

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Commissioned by the Texas Lutheran University Choirs, Douglas Boyer, director
In honor of Landa King, with gratitude for her inspirational leadership as a visual arts educator
and colleague at Texas Lutheran University.

Where Dreams Fly

for SATB Chorus and Piano Four-hands

1. Invocation after Chagall: A Wheatfield on a Summer's Afternoon

Robert Bode

William Averitt

Brightly (♩ = 92)

(Note clef)

Primo

Secondo

(Note clef)

no pedal

I

II

The musical score is written for piano four-hands and SATB chorus. It is in 6/8 time and consists of 8 measures. The tempo is marked 'Brightly' with a quarter note equal to 92 beats per minute. The score is divided into two systems. The first system includes staves for Primo (right hand), Secondo (left hand), and a grand staff (I and II). The second system continues the grand staff. Dynamics include *f* (forte), *mf* (mezzo-forte), and *f* (forte). Performance instructions include '(Note clef)', 'no pedal', and various articulation marks like accents and slurs.

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8

S
A

T
B

I

II

f

Come, _____ come, _____ come, _____ O _____

f

Come, _____ come, _____ come, _____ O _____

mf

mf

11

S
A

T
B

I

II

Sun! _____ A - wake and take the sky! _____

Sun! _____ A - wake and take the sky! _____

f

ff

f

ff

ff

14

S A *unis. p* *f* *mf*
I call you to come out, come out,

T B *unis. p* *f* *mf*
I call you to come out, come out,

I *p* *mf*

II *p*

18

S A *mp* *p*
come out, come out! Break to me your dawn - - - ing.

T B *mp* *p*
come out, come out! Break to me your dawn - - - ing.

I *p* *mf* *p*

II

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2. The Poet's Choice after Chagall: *The Poet*

Robert Bode

William Averitt

Cakewalk tempo (♩ = 68) with a slight swing

(Note clef)

Primo

Secondo

(Note clef) *no pedal*

4 *unis. p*

T
B

Oh

I

II

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7 *unis, mp*

S A On an - y

T B Oh

I *mf* *p* *p*

II *mf* *p*

10 *mp* *mf* *mp*

S A giv - en day — What would you say?

T B Oh

I *mp*

II *mp*

13 *mp* *f* *mp*

S A Would Dor - o - thy Par - ker and Mil - lay Pre -

T B *p* *mf*

I *p* *mf*

II *p* *mf* 3

16

S A fer for lunch A Dai - qui - ri,

T B *p* *mp* Oh A

I *p*

II *p*

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3. The Manger Haikus

after

Chagall: *The Holy Family*

Robert Bode

William Averitt

(Note clef) **Gently moving** (♩ = 52)

Primo

Secondo

(Note clef) *pedal only as necessary*

4

S
A

T
B

II

p simply *mp* *p*

p *mp* *p*

Low - ing

Low - ing

mp *p* *mp* *p*

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7 *mp* *p* *mp*

S A soft - ly here, You cat - tle watch - ing o'er Him:

T B soft - ly here, You cat - tle watch - ing o'er Him:

II *mp* *p* *mp* *mf*

10 *mf* *mf*

S A Why are you fa - vored?

T B Why are you fa - vored?

II *p*

13 *p* *mp* *mf*

S A Sim - ple ass and ram, With rough - est coat and fea - ture:

T B Sim - ple ass and ram, With rough - est coat and fea - ture:

II *mf* *p* *mp* *mf*

16 *mp*
S A Who gave you this prize?
T B Who gave you this prize?

I *p* *mp*
II *mp* *p* *mp*

19
S A And you *p*
T B And you *p*

I *mf* *p*
II *mf* *p*

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4. Love Song after

Chagall: *The Lovers in the Lilacs*

Robert Bode

William Averitt

Lazy blues (♩ = 72)

(Note clef)

Primo

Secondo

simply, smoothly sustained

p

(Note clef)

pedal as necessary

5

S

A

unis. p

mp

In this bow - er we will make our nest.

T

B

unis. p

mp

In this bow - er we will make our nest.

I

mp

II

mp

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9

S
A

p We will step light - ly a - mong the *mp* blos - soms,

T
B

p We will step light - ly a - mong the *mp* blos - soms,

I

p *mp*

II

p *mp* 3

13

S
A

dis - turb - ing noth - ing; Our *p*

T
B

dis - turb - ing noth - ing; Our *p*

I

p

II

p 3

17

S
A

talk will be of li - lacs and the warm A - pril

T
B

talk will be of li - lacs and the warm A - pril

I

II

mp *mf*

p *mp* *mf*

21

S
A

sun; Our touch will be the ca - ress - es of ripe

T
B

sun; Our touch will be the ca - ress - es of ripe

I

II

mp *mf*

mp *mf*

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5. Night: Scherzo after

Chagall: *La baou de saint Jeannet*

Robert Bode

William Averitt

Delicately (♩ = 132) [♩ = 264]

(Note Clefs)

Primo

p

Secondo

(Note Clef) *no pedal*

I

mf

II

mf

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10

S *p* The

A *p* The

I *p*

II *p*

14

S set - tling hours chase the fi - - nal

A set - tling hours chase the fi - - nal

I

II

18 *mp* *p*

S fleet - ing beams, _____

A fleet - ing beams, _____

I *mp* *p*

II *mp* *p*

22 *mf* *mf* *mf* *mf*

S And draw the flick - - - - - 'ring

A And draw the flick - - - - - 'ring

I *mf*

II *mf*

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Where Dreams Fly

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6. In Dreams after

Chagall: *Over the Town*

Robert Bode

William Averitt

Floating (♩ = 112)

(Note Clefs)

Primo

Secondo

(Note Clefs)

4

S *pp*
Car - ry me up in dreams;

T *pp*
Car - ry me up in

I

II

(*And.*)

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8

S *p* Car - ry

A *pp* Car - ry me up in dreams;

T dreams;

B *pp* Car - ry me up in *p*

II *p*

(X₈₀)

12

S *mp* me up, up in *mf*

A *p* Car - ry me up in *mp* *mf*

T *mp* Car - ry me up in *mf*

B *mp* dreams; up in *mf*

II *mp* *mf*

(X₈₀)

16

S
A
dreams; Car - ry me

T
B
dreams; Car - ry me

I

II

p

mf

mp

(Ped.)

19

S
A
to the place where bor - ders

T
B
to the place where bor - ders

I

II

mp *mf*

p *mf*

(Ped.)

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Where Dreams Fly

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7. Inspiration

after

Chagall: *Cow with Parasol*

Robert Bode

William Averitt

(Note Clef) **Crisply** ($\text{♩} = 72$)

Primo

Secondo

(Note Clef)

f

no pedal

5

I

II

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9

S A *unis. p*
What did Mis - ter Shake - speare read — on

T B *unis. p*
What did Mis - ter Shake - speare read — on

I *p*

II *p*

13

S A
Sun - day af - ter - noon? Did he seek the lat - est son - nets in — the

T B
Sun - day af - ter - noon? Did he seek the lat - est son - nets in — the

I

II

17

S
A

Strat - ford Pic - a - yune?

mf *p*

T
B

Strat - ford Pic - a - yune?

mf *p*

I

II

22

S
A

And what did Mo - zart

unis. p *p*

T
B

And what did Mo - zart

unis. p *p*

I

II

f *p*