

IF YOU COULD HIE TO KOLOB

William W. Phelps

Ralph Vaughan Williams
arr. by Ian McDougal (ASCAP)

With Purpose (♩ = c. 90) *rit.* *a tempo*

The score is divided into three systems. The first system (measures 1-6) features vocal staves for Soprano and Alto, Tenor and Bass, and a Piano part. The piano part includes dynamics *p* and *mf*. The second system (measures 7-10) shows the vocalists with lyrics "If —" and piano accompaniment with dynamics *p* and *mf*. The third system (measures 11-14) contains the main lyrics: "you could hie to Ko - lob in the twin - kling of — an eye, and". The piano accompaniment continues with various textures and dynamics.

Soprano
Alto

Tenor
Bass

Piano

LH *p* *mf*

7 *mp* If — *mp* If —

11 you could hie to Ko - lob in the twin - kling of — an eye, and
you could hie to Ko - lob in the twin - kling of — an eye, and

Pno. *p* *mf*

IF YOU COULD HIE TO KOLOB

15 *mf* *p*

S
A then con - ti - nue on - ward with that same speed to fly, Do you

T
B then con - ti - nue on - ward with that same speed to fly, Do you

Pno. *mf* *dim.* *p* *cresc.*

19 *mf*

S
A think that you could ever through all e - ter - ni - ty find

T
B think that you could ever through all e - ter - ni - ty find

Pno. *mf* RH

23 *dim.*

S
A out the gen - er - a - tion where Gods be - gan to be?

T
B out the gen - er - a - tion where Gods be - gan to be?

Pno. *dim.* *p*

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27 **Tempo I**

S
A

T
B

Pno.

31 *mp* *mp*

S
A
T
B

Pno.

Ooh _____ Ooh _____

Or _____

35 *p*

S Ooh _____ Ooh _____ or _____

A see the grand be - gin - ning where space did not ex - tend or _____

T *p* Ooh _____ Ooh _____

B *p* Ooh _____ Ooh _____

Pno. *p*

39 *mf*

S view the last cre - a - tion where Gods and mat - ter end? _____

A *mf* view the last cre - a - tion where Gods and mat - ter end? _____

T *mf* view the last cre - a - tion where Gods and mat - ter end? _____

B *mf* view the last cre - a - tion where Gods and mat - ter end? _____

Pno. *mf* *mp*

43 *ff* *subito p*

S Me - thinks the Spi - rit whis - pers, "No

A Me - thinks the Spi - rit whis - pers, "No

T Me - thinks the Spi - rit whis - pers, "No

B Me - thinks the Spi - rit whis - pers, "No

Pno. *ff* *subito p*

47

S man has found 'pure space,' Ooh

A man has found 'pure space,' Ooh

T man has found 'pure space,' nor seen the out - side cur - tains where

B man has found 'pure space,' Ooh

Pno.

51

S Ooh

A Ooh

T 8 noth - ing has a place.

B Ooh

Pno.

55

Pno.

59 **Soprano and Alto**

S

A

Pno.

mp

The

pp

62

S
A

works of God con - ti - nue and_ worlds and lives a - bound. Im -

T
B

Tenor and Bass

mp

Im -

Pno.

mp

66

S
A

prove - ment and pro - gres - sion have one e - ter - nal round. *p* There

T
B

prove - ment and pro - gres - sion have one e - ter - nal round. _____

Pno.

dim.

70

Soprano

S

is no end to mat - ter, There is no end to space, _____ There is no end to

Pno.

p

75 *p*

S spi - rit, There is no end_ to race. There is no end to

A

T Tenor There

B Bass There

Pno. There is no end to

79 *cresc. poco a poco*

S vir - tue, There is no end_ to might, There is no end to

A *cresc. poco a poco* is no end to glor - ry, There is no end_ to love, There

T *cresc. poco a poco* is no end to glor - ry, There is no end_ to love, There

B *cresc. poco a poco* vir - ue, There is no end to might, There is no end to

Pno.

83 *poco rit.* *a tempo* *f*

S wis - dom, There is no end to light. There

A is no end to be - ing, There is no death a - bove. There

T is no end to be - ing, There is no death a - bove. There

B wis - dom, There is no end to light. There

Pno.

87 *mf*

S is no end to un - ion, There is no end to youth, There

A is no end to un - ion, There is no end to youth, There

T is no end to un - ion, There is no end to youth, There

B is no end to un - ion, There is no end to youth, There

Pno.

91

S
A

is no end to priest - hood, There is no end to

T
B

is no end to priest - hood, There is no end to

Pno.

mf

94

S
A

truth.

T
B

truth.

Pno.

mp

98

meno mosso

Pno.

p *pp*