

**HOW LOVELY WAS THE MORNING:**

**The Story of the Restoration of the  
Gospel of Jesus Christ**

**VIOLA BOOK**

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# How Lovely Was the Morning

## I. Overture thru Lucy's Song (Small Hands)

Viola

ed robbins

Moderato

Viola

7

Vla.

16

3

Vla.

20

3

25

$\text{♩} = 72$

5

Vla.

Vla.

33

34 Allegro (M.M.  $\text{♩} = c. 120$ )

*f marcato*

Vla.

Vla.

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Thank you: George Manwaring and A. C. Smyth, Oh., How Lovely Was the Moring,  
melody adapted, also includes traditional Scottish melody, Scotland the Brave  
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Overture

Vla. 48 50

Vla. 55

Vla. 61 *rit.*

Narrator: Oh how lovely was that morning... Narr.: The child's name was Joseph. ...

Vla. 67 69  $\text{♩} = 72$  15 // **3** 89  $\text{♩} = 72$  8 97 **3**

Vla. 100 **4** 105 **8** **3**

Vla. 116 **4** 121 **8**

Vla. 129 129 **3**

Vla. 133 **4**

137

Vla. *137*

Musical notation for Viola, measures 137-140. The staff is in G major (one sharp) and 4/4 time. It begins with a treble clef and a double bar line. The melody consists of eighth and quarter notes, with a fermata over the final note of the first measure. The time signature changes to 3/4 for the last two measures.

Vla. *141*

Musical notation for Viola, measures 141-144. The staff is in G major (one sharp) and 4/4 time. It begins with a treble clef and a double bar line. The melody consists of quarter and eighth notes, with a fermata over the final note of the first measure. The piece ends with a double bar line.

# How Lovely Was The Morning

## II. Joseph's Song (Father Help Me Walk With Thee)

Viola

ed robbins

Allegro (M.M. ♩ = c. 120)

Viola



# How Lovely Was the Morning

## III. A Pillar of Light

Viola

setting by ed robbins

Allegro (M.M. ♩ = c. 120)

Viola *mf* (solo)

Vla. 9

Vla. 20

Vla. 30

Vla. 36

Vla. 43

Narration break

46 Allegro (M.M. ♩ = c. 120)

*p*

Vla. 50

♩ = 88

53

*mf*

Vla. 57

# A Pillar of Light

65

Vla.

**2**

Narration  
break //

72 **Moderato** (♩ = c. 108)

Vla.

**73**

**15**

*mf*

88

Vla.

**89** ♩ = 88

93

Vla.



# IV. The Resurrected Christ

Viola

## I Believe in Christ

Text: Bruce R. McConkie

Music: John Longhurst

setting by ed robbins

$\bullet = 78$   
*mf*

Viola [Cello (preferred) or viola]

8 9

I Believe in Christ

*a tempo*

69 ***ff***

Vla.

72

Vla.

75

Vla.

77

***mf***

Vla.

# How Lovely Was The Morning

## V. His One Begotten Son

ed robbins

Viola

Viola

(solo) *mf*

Vla.

Vla.

Vla.

Vla.

27 *mf* ♩=92

Vla.

Vla.

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Thank you: Samuel Medley and Lewis D. Edwards, I Know That My Redeemer Lives;  
M. Lowrie Hofford and H. Millard, Abide With Me 'Tis Eventide,  
George Manwaring and A. C. Smyth, Oh, How Lovely Was the Morning,  
words and melodies adapted  
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## His One Begotten Son

39

Vla.

43

Vla.

47

Vla.

52

Vla.

56

Vla.

60

Vla.

65

Vla.

His One Begotten Son

70

Vla.

78

Vla.

mf

84

Vla.

89

Vla.

94

Vla.

99

Vla.

103

Vla.

107

Vla.

Gliss

f

His One Begotten Son

Vla. *111*

Vla. *rit. & decrescendo* *Narration break* *118* *10*

Vla. *128* *Narration break* *129*

Vla. *132* *137* *♩ = 92* *mf*

Vla. *140*

Vla. *145*

Vla. *149*

Vla. *153* *155*



**VIA. Joseph and Emma's Song  
(Softly as Morning's Sun)**

**Viola Book**

*Tacet*





2

# Thy Perfect Lullaby

A

Emma

Joseph

A

Fl.

Vla.

A

Emma

Joseph

Fl.

Vla.

Emma

Joseph

Fl.

Vla.


Thy Perfect Lullaby


Emma    
mourn - ing for our dear lost son thou suc - cors so much pain,


Joseph    
And fills my soul with Hea - ven's sights, Helps me to com - pre -

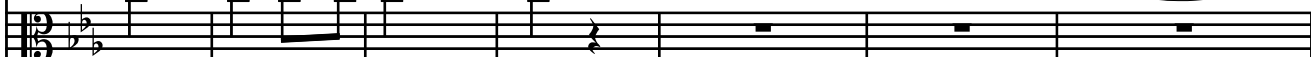
Fl. 

Vla. 

Emma    
Thy love.

Joseph    
hend, Thy love. En - cir - cled by thy ho - ly light, I glimpse thy courts on

Fl. 

Vla. 

Emma 

Joseph    
high. I feel thy love, faith for - ti - fied, thy per - fect lul - la - by. We lived be - fore, we'll live a - gain, Sing

Fl. 

Vla. 

# Thy Perfect Lullaby

64

Emma En - light - tened by thy pur - est peace my ques - tion - ing sub - sides, The

Joseph prai - ses to thy name.

64

Fl.

64

Vla.

71

Emma know - ledge that dis - tills in me brings so - lace to my mind. We lived be - fore, we'll live a - gain, Sing prai - ses to his

Joseph We lived be - fore, we'll live a - gain, Sing prai - ses to his

71

Fl.

71

Vla.

78

Emma name. We feel thy love, faith for - ti - fied, thy per - fect lul - la - by.

Joseph name. We feel thy love, faith for - ti - fied, thy per - fect lul - la - by.

78

Fl.

78

Vla.





# How Lovely Was The Morning

## VIC. Emma's Song (Lullaby)

ed robbins

Viola

Moderato  $\text{♩} = 92$

Viola  $\text{♩} = 92$  legato

8 10 15

Vla.  $\text{♩} = 92$

30 34 15

Vla.  $\text{♩} = 92$

51

Vla.  $\text{♩} = 92$

57 58

Vla.  $\text{♩} = 92$

65

Vla.  $\text{♩} = 92$

72

Vla.  $\text{♩} = 92$  2

79 *underscore break* 81 Slower, as needed for underscore,  $\text{♩} = 72$  18

Vla.  $\text{♩} = 72$

# VIII. The Nauvoo Temple

## Conductor's Score and all parts

ed robbins

*Narrator (underscore): In Nauvoo, the Mormons set to work building a temple. The Nauvoo temple would not be a chapel or a meeting house. It would, however, answer a question posed for centuries by those seeking to understand the doctrine of Christ: If baptism truly is essential, what of the millions upon millions of people who have lived upon the earth without ever having heard of Jesus Christ, let alone accept his baptism. The prevailing answer in Joseph's day was that the souls of these people were simply lost. But through revelation Joseph knew otherwise. In the Nauvoo temple, the ordinance of baptism for the dead, a practice Paul mentions in First Corinthians would be performed. Through this ordinance, the living are baptized, by proxy, for those who have died without baptism and these have the choice of accepting baptism just as if they had done so during their lives.*

*Also in the temple, marriages, not just "until death do you part" but for time and for all eternity would be performed. Family ties thus created would endure beyond this life and throughout the eternity of life to come [end "The Nauvoo Temple"]*

The image shows a musical score for five instruments: Flute, Violin, Viola, Cello, and Contrabass. The score is written in 2/4 time and begins with a tempo marking of quarter note = 88. The dynamic marking is *mf* (mezzo-forte). The Flute part starts with a melodic line that is repeated in the Viola and Cello parts. The Violin part is mostly silent, with some notes in the later measures. The Contrabass part provides a steady bass line.

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Thank you: Joseph L. Townsend and William Clayson,  
Oh, What Songs of the Heart, melody adapted  
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8

Fl.

Vln.

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 8 through 14. The Flute (Fl.) part is mostly silent, with rests in measures 8-13 and a final eighth-note pair in measure 14. The Violin (Vln.) part begins in measure 8 with a quarter rest, followed by a melodic line of eighth and sixteenth notes, including a sixteenth-note triplet in measure 10 and a long slur over measures 11-13. The Viola (Vla.) part starts in measure 9 with a quarter rest, then plays a series of quarter notes with a slur over measures 10-13. The Violoncello (Vc.) part begins in measure 8 with a quarter rest, followed by a melodic line of quarter notes with a slur over measures 10-13. The Contrabass (Cb.) part is silent throughout this system.

15

Fl.

Vln.

Vla.

Vc.

Cb.

Detailed description: This system of musical notation covers measures 15 through 21. The Flute (Fl.) part is silent in measures 15-19, then plays a quarter rest in measure 20 and a final eighth-note pair in measure 21. The Violin (Vln.) part begins in measure 15 with a quarter rest, followed by a melodic line of eighth and sixteenth notes with a slur over measures 16-18. The Viola (Vla.) part starts in measure 15 with a quarter rest, then plays a series of quarter notes with a slur over measures 16-18. The Violoncello (Vc.) part begins in measure 15 with a quarter rest, followed by a melodic line of quarter notes with a slur over measures 16-18. The Contrabass (Cb.) part starts in measure 15 with a quarter rest, followed by a melodic line of quarter notes with a slur over measures 16-18.

The image shows a musical score for five instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a common time signature (C) and features a key signature of one flat (B-flat). The Flute part begins with a melodic line starting on a G4, moving up stepwise to a D5, then descending. A large slur covers the first two measures of the Flute part. The Violin, Viola, Violoncello, and Contrabass parts provide a harmonic accompaniment, primarily using quarter and eighth notes. The Violoncello and Contrabass parts have a similar rhythmic pattern, while the Violin and Viola parts have a slightly different rhythmic pattern. The score is divided into measures by vertical bar lines, and the instruments are labeled on the left side of the staves.

*Narrator (no underscore): In the Old Testament, the Prophet Malachi prophecied of the turning of "the heart of the fathers to the children, and the heart of the children to their fathers....," Malachi 4:6. Mormons believe that this prophecy is fulfilled through the work which takes place in modern day temples. It is for this reason that members of the Church of Jesus Christ of Latter-Day Saints embrace genealogy work--why today the Church of Jesus Christ of Latter-Day Saints sends teams throughout the world to copy birth, marriage and death records--why today the Church's genealogy library in Salt Lake City, Utah is the foremost genealogical research facility in the world.*

# How Lovely Was The Morning

## IX. Small Hands Reprise

Conductor's Score and all parts

ed robbins

*Narrator (underscore, begin at M. 1): The peace and prosperity the Mormons enjoyed for a time in Nauvoo would be short lived. Historians would look back and puzzle over the events which literally drove the Mormons from Nauvoo. Events which saw "the Mormon question" become a highly political one. Events which saw Joseph appeal for his people's rights as American citizens just to be left alone, but which also saw those appeals rebuffed for jealousy, anger, and fear [end at M. 10]*

*Narrator (text for underscore break at M. 11): The drama then unfolding included two key players who would go on to national prominence: Abraham Lincoln and Stephen A. Douglas. As a judge, Stephen A. Douglas had dismissed an illegal writ against Joseph. Later he and Joseph talked in depth about the events which drove the Mormons from Missouri to Nauvoo. During this visit Joseph told Judge Douglas that unless the United States "[redressed] the wrongs committed upon the saints in the State of Missouri. . . in a few years [that] government will be utterly overthrown." He also told Judge Douglas that he, Douglas, would one day, "aspire to the presidency of the United States." Joseph said to Judge Douglas, "if you ever turn your hand against me or the Latter-day Saints, you will feel the weight of the hand of the Almighty upon you, and you will live to see and know that I have testified the truth to you.*

*Narrator (continued underscore break): Joseph eventually concluded that his enemies wanted to destroy him personally and that the best hope for the safety of his friends would be for him to leave Nauvoo. With this in mind, Joseph and his Brother Hyrum crossed the Mississippi River into Iowa only to be persuaded to return and rely on the governor's promise of safe passage to Carthage, Illinois, the county seat of Hancock County. On returning to Nauvoo, Joseph said, *AI am going like a lamb to the slaughter; But I am calm as a summer's morning; I have a conscience void of offense towards God, and towards all men. I shall die innocent, and it shall yet be said of me "he was murdered in cold blood."* At about 4:15 in the afternoon of June 27, 1844, a mob with painted faces rushed the Carthage jail. Joseph and his brother Hyrum were shot and killed. Five months later, Emma gave birth to David Hyrum Smith.*

Musical score for Solo Flute, Solo Violin, Solo Viola, and Solo Cello. The score is in 3/4 time and features a tempo marking of quarter note = 72. The Solo Violin part has a melodic line with a long slur over the first four measures. The Solo Viola and Solo Cello parts have a similar melodic line starting in the fifth measure.

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includes traditional melody, Nettleton, Wyeth (1813)  
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# Small Hands Reprise

*Narration  
break*

6

Fl.

Vln.

Vla.

Vlc.

*Narration  
break*

*Narration  
break*

*Narration  
break*

*Narration  
break*

11

Fl.  $\text{♩} = 72$  12

Vln.  $\text{♩} = 72$  12

Vla.  $\text{♩} = 72$  12

Vlc.  $\text{♩} = 72$  12

*mf*

*viola and voice*

Small hands - , en-twined with - in mine own, Small hands - , I won-der

15

Fl.

Vln.

Vla.  $\text{♩} = 72$  12

Vlc.

when he's grown if he - will touch e - ter-ni-ty, Small hands - , now nes-tled

# Small Hands Reprise

19  $\text{♩} = 60$  20

Fl.

Vln.

Vla.

Vlc. close....  $\text{♩} = 60$  20

27

Fl.

Vln.

Vla.

Vlc.

33  $\text{♩} = 78$  34

Fl.

Vln. *violin and voice*  $\text{♩} = 78$  34  
Lul - la  $\text{♩} = 78$  - 34 by, my sweet Jo - seph dear, For this

Vla.

Vlc.  $\text{♩} = 78$  34

## Small Hands Reprise

The image displays two systems of a musical score for 'Small Hands Reprise'. The first system (measures 36-40) is in 4/4 time with a key signature of one flat (B-flat). It features four staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The Flute part has a melodic line starting at measure 36. The Violin part has a vocal line with lyrics: 'night we shall find no fear, Let the dark us pursue...'. The Viola and Violoncello parts have a simple accompaniment. The second system (measures 40-44) is in 4/4 time with a key signature of one sharp (F#). It features the same four staves. The Flute part has a melodic line starting at measure 40. The Violin, Viola, and Violoncello parts have a simple accompaniment. The tempo marking '♩ = 96' is present at the beginning of each staff in the second system.

*Narrator (no underscore): With few exceptions, newspapers throughout the State of Illinois expressed shock and outrage at the murders of Joseph and Hyrum. Nevertheless, these expressions were not enough to secure justice. No conviction for these crimes ever occurred.*


# How Lovely Was The Morning

## X. Come, Come, Ye Saints

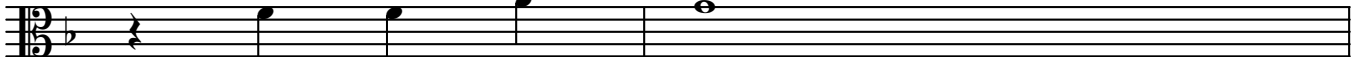
Viola

setting by ed robbins


*Wait for end  
narration*

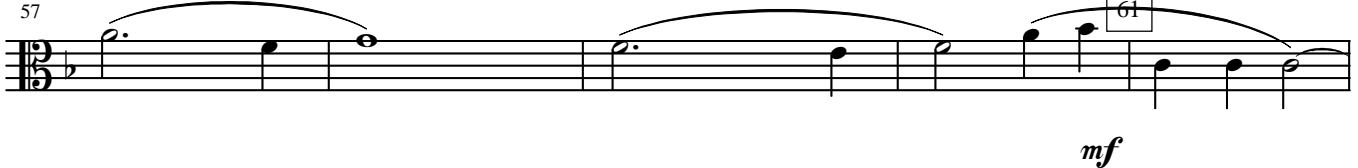
Viola 

Vla. 

Vla. 

Vla. 

Vla. 

Vla. 

Vla. 

Vla. 

Vla. 

# Come, Come, Ye Saints

81

Vla.

85

Vla.

91

Vla.

96 96 *(all down to M. 104)*

Vla.

*ff*

100

Vla.

105 28

Vla.

*f*

137

Vla.

140

Vla.

*ff*

143 143

Vla.

*(all down to end)*

*fff*

147

Vla.

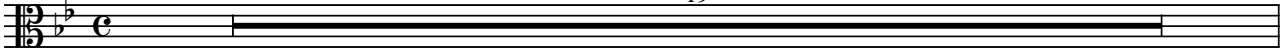


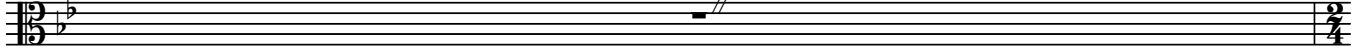
# How Lovely Was The Morning

## XI. Praise to the Man


Viola

setting by ed robbins

Viola  19

Vla.  20 *Narration break* //

Vla.  21 **21** 46 *p*

Vla.  67 **67** *mf*

Vla.  69

Vla.  75

Vla.  81 **83**

# Praise to the Man

87  
Vla.

93  
Vla.

99  
Vla.

105  
Vla.

111  
Vla.

117  
Vla.

123  
Vla.


129  
Vla.

# Praise to the Man

135  
Vla. 

141  
Vla. 

154  
Vla. *ff* 

159  
Vla. 

165  
Vla. 

171  
Vla. 

177  
Vla. *rit.* 

183  
Vla. 

# How Lovely Was The Morning

## XII. May Thy Peace Be As The River

Viola

ed robbins

2  
*mp*

7  $\text{♩} = 72$  22

32  
*mf*

37

41

43

45

47 4