

HOW LOVELY WAS THE MORNING:

The Story of the Restoration of the

Gospel of Jesus Christ

CELLO BOOK

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How Lovely Was the Morning

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

Cello

ed robbins

Moderato

7

16

20

25 $\text{♩} = 72$ *accel. & crescendo to m. 34*

29

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

36

42

48

50

marcato

>>>>

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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

55

Vc.

61

Vc.

rit.

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

67

Vc.

69 $\text{♩} = 72$ 15 // 3 89 $\text{♩} = 72$ 8 97 3

100

Vc.

4 105 8 3

116

Vc.

4 121 8

129

Vc.

3

133

Vc.

4 137

140

Vc.

How Lovely Was The Morning

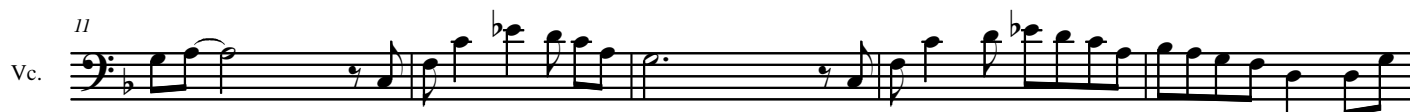
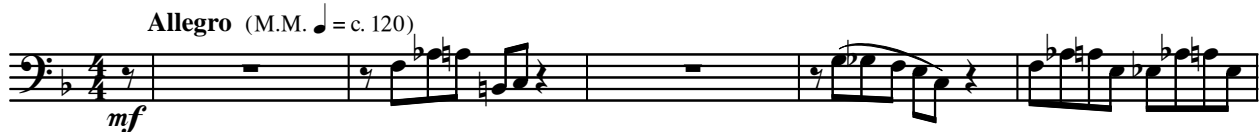
II. Joseph's Song (Father Help Me Walk With Thee)

Cello

ed robbins

Allegro (M.M. ♩ = c. 120)

Cello



How Lovely Was the Morning

III. A Pillar of Light

Cello

setting by ed robbins

Allegro (M.M. ♩ = c. 120)

Cello

mf *solo*

Vc.

9 11 11

Vc.

22
tutti

Vc.

28 4

Vc.

Vc.

43 2 *Narration break* 46 **Allegro** (M.M. ♩ = c. 120)
p

Vc.

50 ♩ = 88 2 53 3
mf


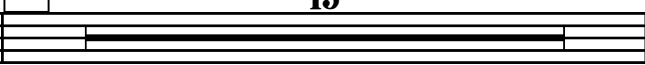
Vc.

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Thank you: George Manwaring and A. C. Smyth, Oh, How Lovely Was the Morning, melody adapted
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A Pillar of Light

Vc. ⁶⁵  ² *Narration break* //

Vc. ⁷² **Moderato** (♩ = c. 108)  ⁷³ **15** 

Vc. ⁸⁸  ⁸⁹ ♩ = 88 

Vc. ⁹³ 

IV. The Resurrected Christ

Cello

I Believe in Christ

Text: Bruce R. McConkie

Music: John Longhurst

setting by ed robbins

The musical score is written for Cello and Violoncello (Vc.) in a 4/4 time signature with a key signature of one sharp (F#). The tempo is marked as quarter note = 78. The score begins with a Cello part marked 'legato' and 'mf' (mezzo-forte), labeled '(solo)'. The Vc. part follows, with various dynamics and performance markings. Measure numbers are indicated in boxes: 8, 9, 15, 22, 25 (all), 29, 32, 39 (all), 43, 50, 51, 65. A 'rit.' (ritardando) marking is present above the final Vc. staff. The score concludes with a 'ff' (fortissimo) dynamic marking.

I Believe in Christ: Text, Bruce R. McConkie; Music, John Longhurst,

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"We" substituted at times for "I"

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How Lovely Was The Morning

V. His One Begotten Son

ed robbins

Cello

Cello 10

mf

Vc. 12 19

Vc. 22

Vc. 27 92

mf legato

Vc. 31

Vc. 35

Vc. 39

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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

43 46

Vc.

47

Vc.

52

Vc.

56

Vc.

60 63

Vc.

65

Vc.

70

Vc.

His One Begotten Son

78 78

Vc.



mf


84

Vc.



89

Vc.



94 94

Vc.




99

Vc.



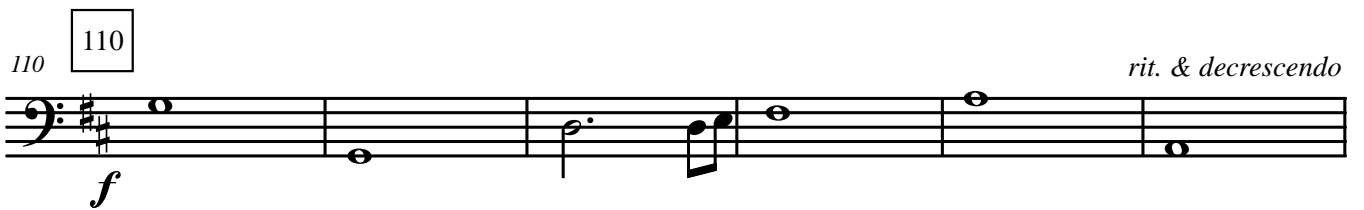
104

Vc.



110 110

Vc.

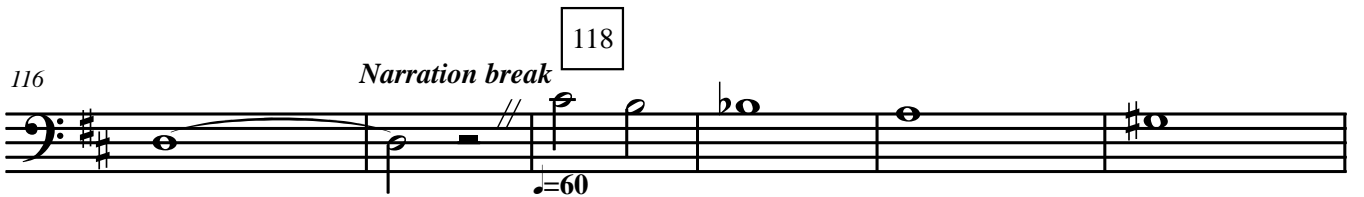


f

rit. & decrescendo

116 118

Vc.



Narration break

$\text{♩} = 60$

His One Begotten Son

122 129
Narration break
 Vc.

135 137 ♩ = 92
 Vc.

141
 Vc.

147
 Vc.

153
 Vc.

155 155
 Vc.

159
 Vc.

167 rit. & decrescendo 172
Narration break
 Vc.

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

Cello Book

Tacet

VIB. Thy Perfect Lullaby

Cello Book

Tacet

How Lovely Was The Morning

VIC. Emma's Song (Lullaby)

ed robbins

Cello

Moderato $\text{♩} = 92$

Cello 
legato

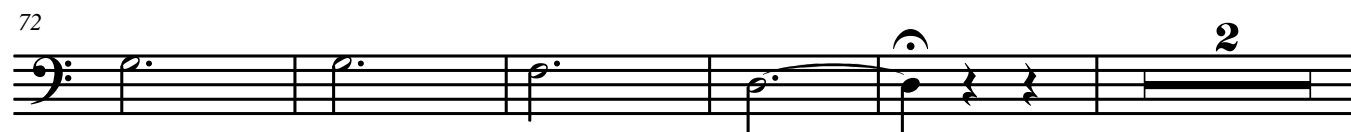
Vc. 

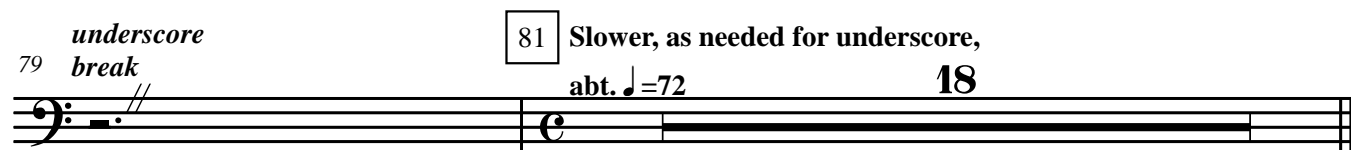
Vc. 

Vc. 

Vc. 

Vc. 

Vc. 

Vc. 
underscore
break

81 Slower, as needed for underscore,
abt. $\text{♩} = 72$ 18

VII. A Night in Nauvoo

Cello Book

Tacet

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 melodic line featuring a long slur over measures 9-11, followed by a sixteenth-note run in measure 12 and a final eighth-note pair in measure 14. The Viola (Vla.) part starts in measure 9 with a melodic line that has a long slur over measures 10-12 and ends with a quarter note in measure 14. The Violoncello (Vc.) part begins in measure 8 with a melodic line that has a long slur over measures 9-11 and ends with a quarter note in measure 14. 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 15-20 and has a final eighth-note pair in measure 21. The Violin (Vln.) part begins in measure 15 with a melodic line that has a long slur over measures 16-18 and ends with a quarter note in measure 21. The Viola (Vla.) part starts in measure 15 with a melodic line that has a long slur over measures 16-18 and ends with a quarter note in measure 21. The Violoncello (Vc.) part begins in measure 15 with a melodic line that has a long slur over measures 16-18 and ends with a quarter note in measure 21. The Contrabass (Cb.) part starts in measure 15 with a melodic line that has a long slur over measures 16-18 and ends with a quarter note in measure 21.

The image displays 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 begins at measure 22. The Flute part features a melodic line with a long, sweeping slur over measures 22 through 28. The Violin, Viola, Violoncello, and Contrabass parts provide a steady accompaniment with rhythmic patterns of eighth and quarter 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 ends with a double bar line at the end of measure 28.

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, while the other instruments have rests.

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includes traditional melody, Nettleton, Wyeth (1813)
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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. $\text{♩} = 78$ 34

Vla.

Vlc. $\text{♩} = 78$ 34

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

Small Hands Reprise

The image displays a musical score for the piece "Small Hands Reprise". It is arranged in two systems, each with four staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vlc.). The music is in 4/4 time and features a key signature of one flat (B-flat). The first system begins at measure 36. The Flute part has a melodic line with a fermata over the final note. The Violin part has a melodic line with a fermata over the final note. The Viola and Violoncello parts have a simple harmonic accompaniment. The lyrics "night we shall find no fear, Let the dark us pursue..." are written below the Violin staff. The second system begins at measure 40. The Flute part has a melodic line with a fermata over the final note. The Violin, Viola, and Violoncello parts have a simple harmonic 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

Cello

setting by ed robbins

Wait for end
narration

4

6 6 Moderato (♩ = 108) 38

44

48

52

57 61

mf

62

67 8

77 77

f

Come, Come, Ye Saints

81

Vc.

85

Vc.

91

Vc.

96 96

Vc.

ff

100

Vc.

105 28

Vc.

f

137

Vc.

140

Vc.

ff

143 143

Vc.

fff

(all down to end)

147

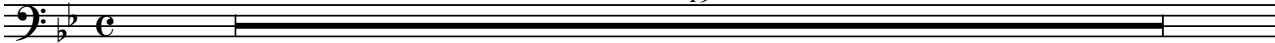
Vc.

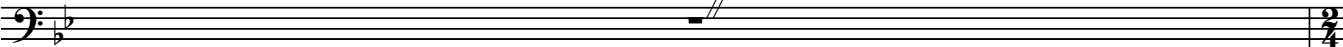
How Lovely Was The Morning


XI. Praise to the Man

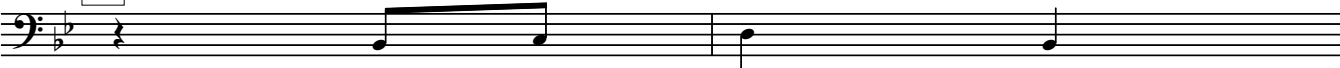
Cello

setting by ed robbins

Cello  19

Vc.  20 *Narration break*

Vc.  21 21 46 *p*

Vc.  67 67 *mf*

Vc. 

Vc. 

Vc.  81 83

Praise to the Man

87
Vc.

93
Vc.

99
Vc.

105
Vc.

111
Vc.

117
Vc.

123
Vc.

129
Vc.

Praise to the Man

135

Vc.

141

Vc.

146

8

154

Vc.

ff

159

Vc.

165

Vc.

170

171

Vc.

177

Vc.

rit.

183

Vc.

How Lovely Was The Morning

XII. May Thy Peace Be As The River

Cello

ed robbins

4
mp

7
♩ = 72
22

32
mf

37

41

43

45

47
4