

HOW LOVELY WAS THE MORNING:

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

CONTRABASS BOOK

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How Lovely Was the Morning

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

Contrabass

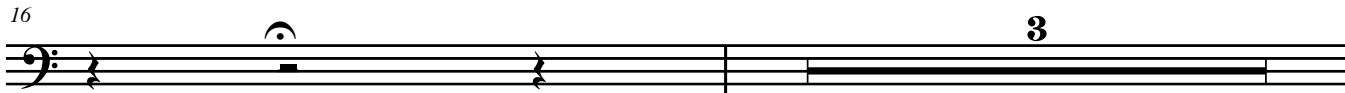
ed robbins

Moderato


Contrabass



Cb.



Cb.



Cb.



Cb.



Cb.



Cb.



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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

Cb.

61

Cb.

rit.

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

67

Cb.

69 15 89 97

100

Cb.

4 105 8 3

116

Cb.

4 121 8

129

Cb.

3

133

Cb.

4 137

140

Cb.

How Lovely Was The Morning

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

Contrabass

ed robbins

Allegro (M.M. ♩ = c. 120)

The musical score for the Contrabass part is written in bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked 'Allegro' with a metronome marking of approximately 120 beats per minute. The score consists of seven staves of music, with measure numbers 1, 7, 11, 16, 41, 65, and 85 indicated at the beginning of their respective staves. The first staff begins with a dynamic marking of *mf* and a fermata over the final measure. The second staff starts at measure 7. The third staff starts at measure 11. The fourth staff starts at measure 16 and includes a 16-measure rest, a 6-measure rest in 3/4 time, and a 2-measure rest in 4/4 time. The fifth staff starts at measure 41 and includes a 24-measure rest with a dynamic marking of *mf*. The sixth staff starts at measure 65 and includes an 18-measure rest, followed by a measure starting at measure 83 with a dynamic marking of *f* and the instruction *legato*. The seventh staff starts at measure 85 and includes an 11-measure rest, followed by a measure starting at measure 96.

Father Help Me Walk With Thee

100

Cb.



103

Cb.

105



107

Cb.



111

Cb.



How Lovely Was the Morning

III. A Pillar of Light

Contrabass

setting by ed robbins

Allegro (M.M. ♩ = c. 120)

Contrabass

mf *solo*

Cb.

9 17

Cb.

26

Cb.

28 6

Cb.

36

Cb.

43 2 *Narration break* *p*

Cb.

46 *Allegro* (M.M. ♩ = c. 120) *p* ♩ = 88 53 7

Cb.

60 *mf*

A Pillar of Light

65

Cb.

2

Narration break //

72 **Moderato** (♩ = c. 108)

Cb.

73

15

mf

88

Cb.

89 ♩ = 88

93

Cb.

IV. The Resurrected Christ

Contrabass

I Believe in Christ

Text: Bruce R. McConkie

Music: John Longhurst

setting by ed robbins

• = 78
mf

8

9 9 23 32 7 39

43

50 51 *f* 10

65 65 *ff* *rit.*

a tempo
69 *ff*

72

75

77 *mf* 5

The musical score is written for Contrabass in a 4/4 time signature with a key signature of one sharp (F#). It consists of eight staves of music. The first staff begins with a tempo marking of quarter note = 78 and a dynamic of *mf*, followed by a whole rest for 8 measures. The second staff starts at measure 9 and includes boxed measure numbers 9, 23, 32, and 39. The third staff starts at measure 43. The fourth staff starts at measure 50 and includes a boxed measure number 51, a dynamic of *f*, and a whole rest for 10 measures. The fifth staff starts at measure 65 and includes a boxed measure number 65, a dynamic of *ff*, and a *rit.* marking. The sixth staff starts at measure 69 and includes a dynamic of *ff* and an *a tempo* marking. The seventh staff starts at measure 72. The eighth staff starts at measure 75 and includes a dynamic of *mf* and a whole rest for 5 measures. A fermata is placed over the final measure of the eighth staff.

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

Contrabass

ed robbins

Contrabass

mf

10

Cb.

12

4

19

Cb.

Cb.

27

92

mf legato

Cb.

Cb.

Cb.

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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
Cb.

47
Cb.

52
Cb.

56
Cb.

60 63
Cb.

65
Cb.

70
Cb.

His One Begotten Son

78 78

Cb.

mf

84

Cb.

89

Cb.

94 94

Cb.

99

Cb.

104

Cb.

110 110

Cb.

f

rit. & decrescendo

116

Cb.

f

Narration break

118

10

60

His One Begotten Son

128 *Narration break* 129 137 ♩ = 92

Cb. *mf*

138

Cb.

142

Cb.

148

Cb.

153 155 *f*

Cb.

156

Cb.

161

Cb.

167 *rit. & decrescendo* *Narration break* 172 ♩ = 60 **13**

Cb.

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

Contrabass Book

Tacet

VIB. Thy Perfect Lullaby

Contrabass Book

Tacet

How Lovely Was The Morning

VIC. Emma's Song (Lullaby)

Contrabass

ed robbins

Moderato $\text{♩} = 92$

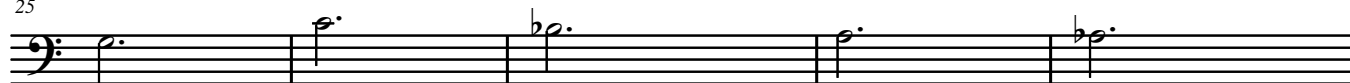
23

Contrabass



25

Cb.



legato

30

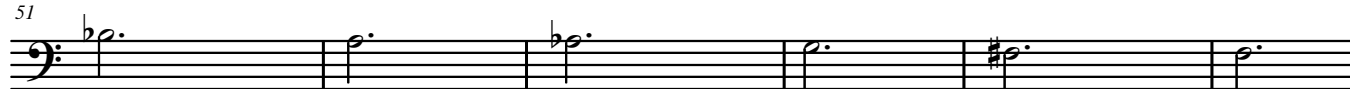
Cb.



15

51

Cb.



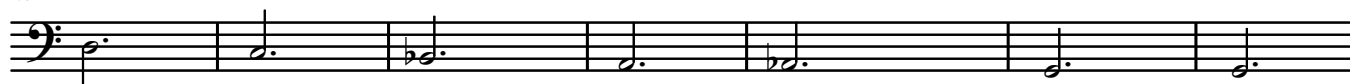
57

Cb.



65

Cb.



72

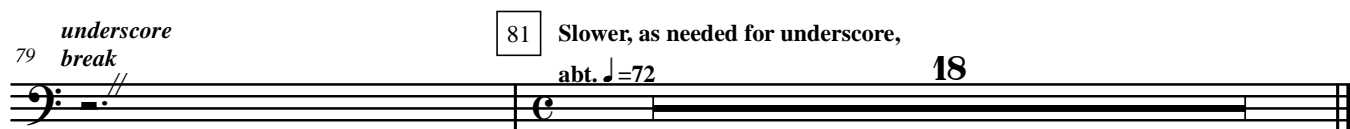
Cb.



underscore
break

79

Cb.



81 Slower, as needed for underscore,

abt. $\text{♩} = 72$

18

How Lovely Was The Morning

VII. A Night in Nauvoo

(Songs of the Heart, Turkeys in the Straw, Simple Gifts)

setting by ed robbins

Contrabass

Moderato (♩ = c. 108)

Contrabass

3

Cb.

5 14

Cb.

19 2

Cb.

23 8

Cb.

31

Cb.

32 7

Cb.

39 8

Allegro (M.M. ♩ = c. 120)

A Night In Nauvoo

48 A



pizz. the whole way!

56



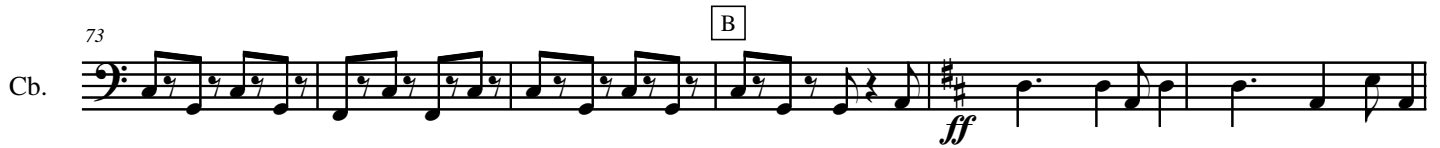
61 *ff*



67 *f*



73 B *ff*



79 *f*



85 C *ff*



90



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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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 eighth-note patterns and a long slur over measures 9-14. The Viola (Vla.) part starts in measure 9 with a melodic line of eighth notes, also featuring a long slur. The Violoncello (Vc.) part begins in measure 8 with a melodic line of eighth notes and a slur over measures 9-14. 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 until measure 21, where it plays a final eighth-note pair. The Violin (Vln.) part continues its melodic line from measure 15, featuring eighth notes and a slur. The Viola (Vla.) part continues its melodic line from measure 15, featuring eighth notes and a slur. The Violoncello (Vc.) part continues its melodic line from measure 15, featuring eighth notes and a slur. The Contrabass (Cb.) part begins in measure 15 with a melodic line of eighth notes and a slur over measures 16-21.

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 2/4 time and begins at measure 22. The Flute part features a melodic line with a long slur over measures 22-27. The Violin part plays a rhythmic pattern of eighth notes. The Viola part plays a similar rhythmic pattern. The Violoncello and Contrabass parts play a simple bass line of quarter notes. The score ends with a double bar line at the end of measure 27.

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.

IX. Small Hands Reprise

Contrabass Book

Tacet

How Lovely Was The Morning

X. Come, Come, Ye Saints

setting by ed robbins

Contrabass

*Wait for end
narration*

Contrabass

6 6 Moderato (♩ = 108)

4

37

43 43

44

48

52

57 61

mf

62

67 8

Detailed description: This is a musical score for the Contrabass part of the hymn 'Come, Come, Ye Saints'. The score is written in bass clef with a key signature of one flat (B-flat). It begins with a common time signature (C) and a tempo marking of 'Moderato' with a quarter note equal to 108 beats per minute. The score is divided into systems, with measure numbers 4, 6, 37, 43, 44, 48, 52, 57, 61, 62, 67, and 8. Measures 4 and 6 are marked with a box containing the number 6. Measure 37 is marked with a box containing 37. Measures 43 and 44 are marked with boxes containing 43. Measure 61 is marked with a box containing 61. Measure 62 is marked with a box containing 62. Measure 67 is marked with a box containing 67. Measure 8 is marked with a box containing 8. The score includes various musical notations such as rests, notes, and slurs. A dynamic marking of *mf* (mezzo-forte) is present in measure 61. The score concludes with a double bar line and a sharp sign in measure 8.

Come, Come, Ye Saints

77 77

Cb. *f*

81

Cb.

85

Cb.

91

Cb.

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

Cb. *ff*

100

Cb.

105 24

Cb. *f*

135

Cb.

140

Cb. *ff*

143 143 *(all down to end)*

Cb. *fff*

147

Cb.

Detailed description: This is a musical score for the Cb. part of the hymn 'Come, Come, Ye Saints'. It consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *f*, *ff*, and *fff*. There are several measures marked with boxed numbers: 77, 96, and 143. A rehearsal mark '24' is placed above a measure in the sixth staff. The score concludes with a double bar line at the end of the tenth staff.

How Lovely Was The Morning

XI. Praise to the Man

Contrabass

setting by ed robbins

19

Contrabass

20

Narration break

Cb.

21

46

Cb.

p

67

67

Cb.

mf

69

Cb.

75

Cb.

81

83

Cb.

Praise to the Man

87
Cb.

Praise to the Man

135

Cb.

141

Cb.

146

8

154

Cb.

ff

159

Cb.

165

Cb.

170

171

Cb.

177

Cb.

rit.

183

Cb.

How Lovely Was The Morning

XII. May Thy Peace Be As The River

Contrabass

ed robbins

Contrabass

6

mp

7

Cb.

32

Cb.

mf

37

Cb.

41

Cb.

43

Cb.

45

Cb.

47

Cb.

72

22

4

Detailed description: This is a musical score for the Contrabass part of the piece 'How Lovely Was The Morning, XII. May Thy Peace Be As The River' by Edward Robbins. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/4. It begins with a dynamic marking of *mp* (mezzo-piano) and a tempo marking of 72. The score is divided into measures, with measure numbers 6, 7, 32, 37, 41, 43, 45, and 47 indicated. There are various musical notations including notes, rests, and articulation marks such as accents (>) and slurs. A repeat sign is present at the end of the piece, with a final measure number of 47. The score concludes with a double bar line and a final measure number of 47.

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