

HOW LOVELY WAS THE MORNING:

The Story of the Restoration of the

Gospel of Jesus Christ

PERCUSSION BOOK

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How Lovely Was the Morning

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

Percussion

ed robbins

Moderato
Triangle

Percussion

16 Perc.

20 Perc.

25 25 $\text{♩} = 72$ 9 34 Allegro (M.M. $\text{♩} = c. 120$)

Build a Timp Roll on C to M. 34!

Perc.

Okay, ad lib a good timp part to M. 69. Here's the bass line for reference. Hint: You probably won't want to play all of the bass notes. (duh)

35 Perc.

42 Perc.

48 50 Perc.

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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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How Lovely Was The Morning

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

Percussion

ed robbins

Allegro (M.M. ♩ = c. 120)

Percussion

mf Snare: This could use a nice off-beat brush train to M. 26.

12 19 rit.

Perc.

29 29 4 6 2 24 *mf*

65 9 Snare roll! 76 Snare: Ad lib Simple Soft Marching Cadence *f*

81 83 Snare roll! Snare: More complex marching cadence, a little louder. Think more flams, multiple stroke accents, and longer rolls each stanza. *f*

88 Perc.

94 96 If one percussionist--lay out, prep for cymbal and timpani. Two percussionists--a resolute and strong marching cadence from here to the end.

100 Perc. Suspended Cymbal Roll!

104 105 Ad lib a timpani line Hint: You can make it work with just D or D and A but D, A and G would be best. *f*

109 Perc. Sustain a timp roll on D from downbeat M. 113 to the end.

III. A Pillar of Light

Percussion Book

Tacet

IV. The Resurrected Christ

I Believe in Christ

Text: Bruce R. McConkie

Music: John Longhurst

setting by ed robbins

Percussion

● = 78
mf

8

Percussion

9 9 23 32 7 39 12 51 *f*

Perc.

55

Perc.

56

Perc.

61 *mf*

Perc.

65 65 *rit.* *Sus. cymbal cresc. roll, start in M. 68 and end at downbeat M. 69*

ff

a tempo *Timp rolls!*

69 *ff* *Snare marching cadence, start downbeat M. 69, end downbeat M. 75*

Perc.

75

Perc.

77 *mf* 5

Perc.

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

Percussion

ed robbins

Percussion

10

mf

Perc

12

4

19

Perc

22

Perc

27

92

36

mf

Perc

63

63

Shaker, gentle 8th note
rhythm M. 63 to
downbeat M. 78

f

Perc

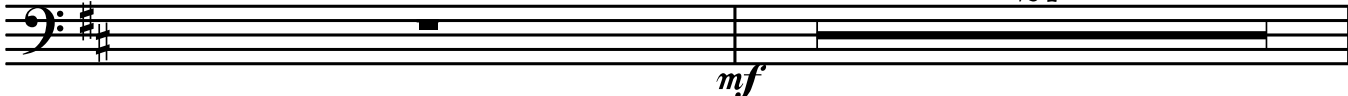
65

Perc

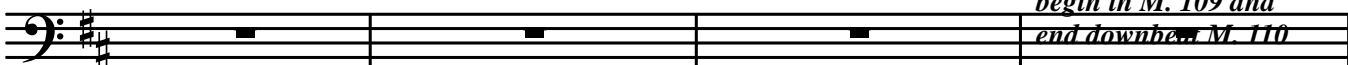
70

His One Begotten Son

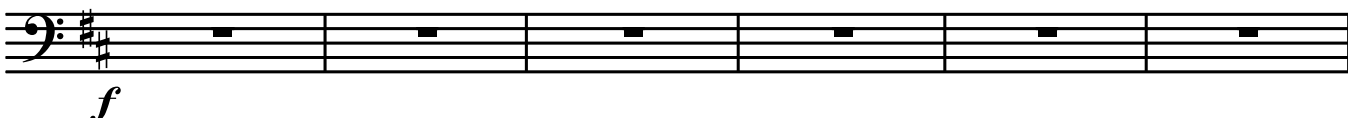
78 78 27

Perc 

106 *Sus. cymbal role
begin in M. 109 and
end downbeat M. 110*

Perc 

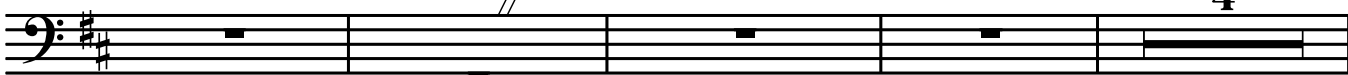
110 110 *rit. & decrescendo*

Perc 


116 Narration break 118 9

Perc 

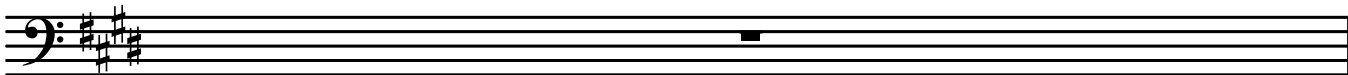
127 Narration break 129 4

Perc 

135 137 *Shaker, gentle 8th note
rhythmn downbeat
M. 138 to M. 152*

Perc 

141

Perc 

His One Begotten Son

142

Perc

148

Perc

Timp rolls, strong!

153

Perc

155

*Strong cresc. sus.
cymbal roll beginning
M. 155 and end downbeat
M. 156*

156

Perc

(roll) *(roll)* *(sim.)*

161

Perc

167

Perc

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

p

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

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VIB. Thy Perfect Lullaby

Percussion Book

Tacet

VIC. Emma's Song (Lullaby)

Percussion Book

Tacet

How Lovely Was The Morning

VII. A Night in Nauvoo

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

Percussion

setting by ed robbins

Moderato (♩ = c. 108)

Percussion

3

5 Perc. 14

19 Perc. 2

23 Perc. 8

31 Perc.

32 Perc. 7

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Thank You: Joseph L. Townsend and William Clayson, Oh, What Songs of the Heart;
Joseph Brackett, Simple Gifts; Turkey in the Straw, traditional. Melodies adapted.

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VIII. The Nauvoo Temple

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IX. Small Hands Reprise

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How Lovely Was The Morning

X. Come, Come, Ye Saints

Percussion

setting by ed robbins

76

Percussion

77 *f*

81

85 6

94

96 *Timp. rolls and rhythmns,*
on D and G, downbeat M. 97
to downbeat M. 104, here's
the bass part. *ff*

100

105 (gradually slow to abt. ♩ = 88) 117 18

136 *p*

139 *Sus. cymbal cresc. roll*
downbeat M. 139 to
downbeat M. 142. *ff*

Detailed description of the musical score: The score is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of nine staves of music. The first staff (measure 76) shows a whole note rest. The second staff (measures 77-80) has rests, with a dynamic marking of *f* at the beginning. The third staff (measures 81-84) has rests. The fourth staff (measures 85-88) has rests, with a measure rest of 6 measures at the end. The fifth staff (measures 89-93) has rests. The sixth staff (measures 94-95) has rests. The seventh staff (measures 96-99) contains a melodic line for timpani, starting with a dynamic marking of *ff*. The eighth staff (measures 100-116) contains a melodic line for snare, with a dynamic marking of *p* and a tempo instruction '(gradually slow to abt. ♩ = 88)'. The ninth staff (measures 117-142) contains a melodic line for snare, with a dynamic marking of *ff* at the end.

Come, Come, Ye Saints

143 143

Perc. *Timp rolls and rhythmns*
on G and D, downbeat
M. 143 to End, last
three measures Timp
roll on G.

fff

147

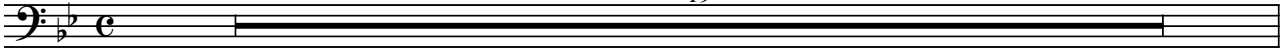
Perc.

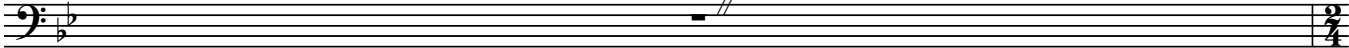
How Lovely Was The Morning


XI. Praise to the Man

Percussion

setting by ed robbins

Percussion  19

Perc.  20 *Narration break*

 $\bullet = 90$
21 21

p Flams, 3's or 5's,
this rhythm to
M. 67.

Perc.  27

Perc.  33

Perc.  39

Perc.  45 48

Praise to the Man

51
Perc.

57
Perc.

63
Perc.
67
mf Now a simple marching cadence complimentary to this bass line.

69
Perc.

75
Perc.

81
Perc.
83
Make each chorus contrast with its verse, more rolls and flourishes

87
Perc.

93
Perc.

Praise to the Man

146

Perc.

Here there be snare--strong!

Detailed description: This block contains the musical notation for measure 146. It is written on a single bass clef staff. The notation consists of a series of notes: a quarter note G2, a half note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The notes from G2 to B1 are beamed together. The final note, A1, is also beamed to the previous one. The measure ends with a double bar line.

153

154

Perc.

ff Here there be U'r best
work to end it well!
Must have snare, but
remember sus. cymbal
and timp if 2 of U.

Detailed description: This block contains the musical notation for measures 153 and 154. Measure 153 starts with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. Measure 154 starts with a quarter note C2, followed by a quarter note B1, a quarter note A1, and a quarter note G1. The notes in measure 154 are beamed together. The measure ends with a double bar line. Below the staff, there is a dynamic marking *ff* and a block of performance instructions in italics.

159

Perc.

Detailed description: This block contains the musical notation for measure 159. It is written on a single bass clef staff. The notation consists of a series of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The notes from G2 to B1 are beamed together. The measure ends with a double bar line.

165

170

Perc.

Detailed description: This block contains the musical notation for measures 165 and 170. Measure 165 starts with a quarter note G2, followed by a quarter note F2, a quarter note E2, and a quarter note D2. Measure 170 starts with a quarter note C2, followed by a quarter note B1, a quarter note A1, and a quarter note G1. The notes in measure 170 are beamed together. The measure ends with a double bar line.

171

Perc.

Detailed description: This block contains the musical notation for measure 171. It is written on a single bass clef staff. The notation consists of a series of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The notes from G2 to B1 are beamed together. The measure ends with a double bar line.

177

Perc.

rit.

Detailed description: This block contains the musical notation for measure 177. It is written on a single bass clef staff. The notation consists of a series of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The notes from G2 to B1 are beamed together. The measure ends with a double bar line. Below the staff, there is a dynamic marking *rit.*

183

Perc.

Detailed description: This block contains the musical notation for measure 183. It is written on a single bass clef staff. The notation consists of a series of notes: a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The notes from G2 to B1 are beamed together. The measure ends with a double bar line.

XII. May Thy Peace Be As The River

Percussion Book

Tacet