

piano/vocal

2. How It All Began

(MARCUS, CHILDREN, COMPANY)

cue: MARCUS: "Hear me out."

Broadly ♩ = 100

hold until cue

Michael Johnson

Piano



cue: CHARLOTTE "I've got someone waiting outside."

MARCUS: "You see, Charlotte, when we started Summerhaven School, we were at the forefront of a revolution. Picture it: a 'free school' devoted to the Sacred Lotus Flower method, right there in the heart of Europe: Germany."

Pno.



"...After only a few years we had a strong community of loyal families. But it wasn't long before the German Board of Education, the Schulamt, stepped in..."

Pno.



Joyful (♩ = ca. 120)

Marcus

"...I remember the day everything started to go wrong. I was telling the Story of Creation. Remember it?"

Pno.

2. How It All Began

M. 13 14 15
 gin - ning — eve - ry sing - le thing — has bowed to the un - i - vers - e's

Pno. *mf* *cresc.*

M. 16 17 18
 laws. When dew - drops glist - en, — if you list - en, — you

Pno. delicate, light *p*


M. 19 20 21
 — can hear them sigh, "I o - bey!" as they thaw. When at sun - rise — the sun is

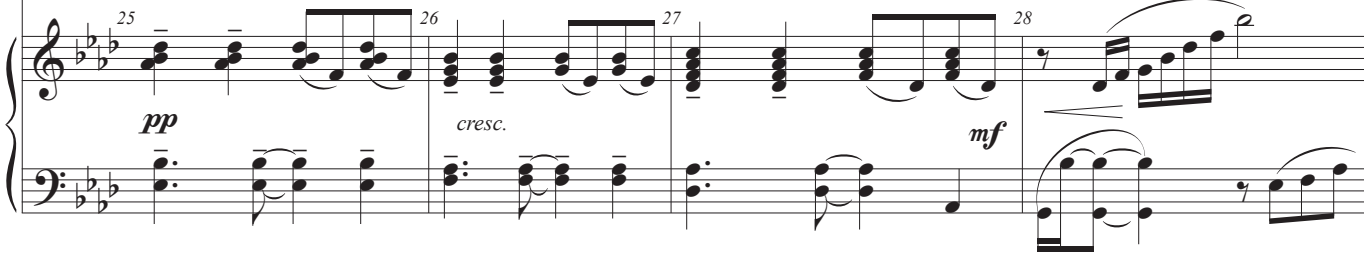
Pno. *f* *sub. p*

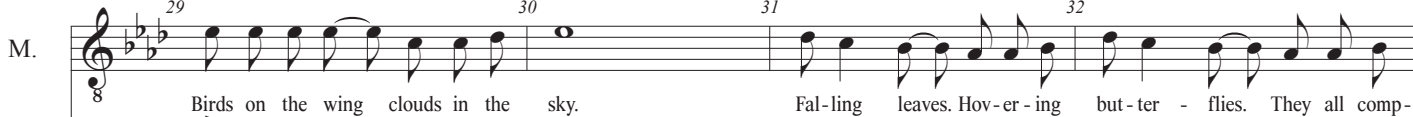
M. 22 23 24
 low in the sky — and it's warm rays chat - ter with the waves on the beach, you can

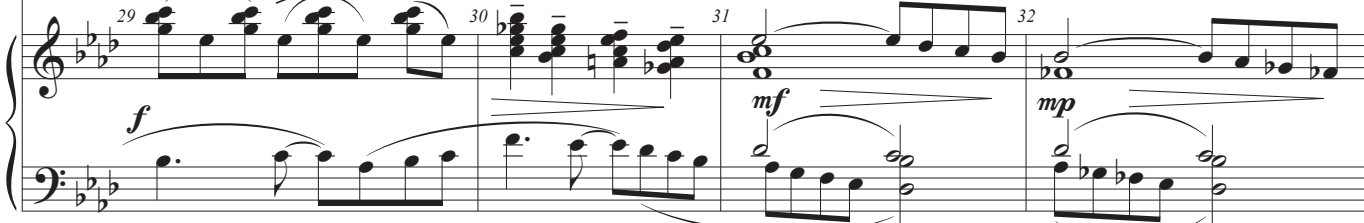
Pno.

2. How It All Began

M. 


Pno. 


M. 

Pno. 

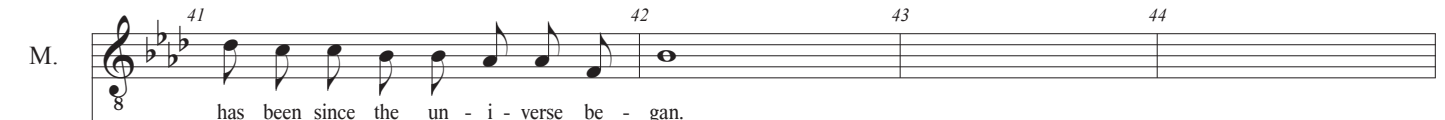
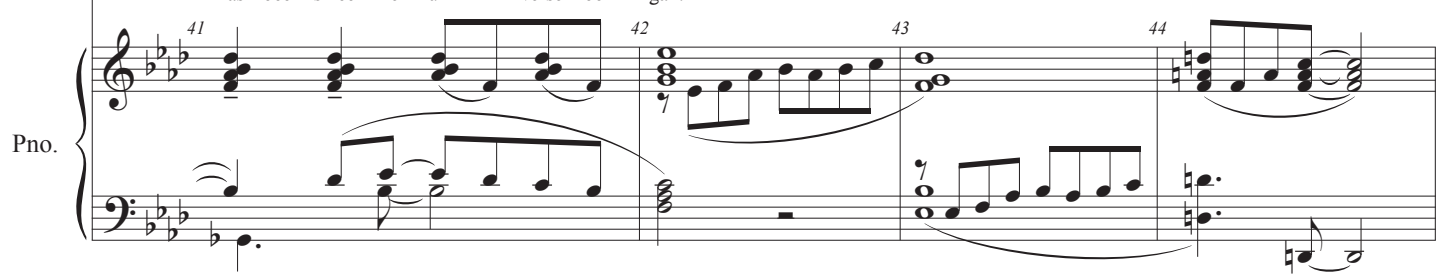
M. 

Pno. 

M. 

Pno. 

2. How It All Began

M.  41 42 43 44
 Pno. 

Children Group 1, Alto (Dorothea) mp **Primordial** (♩ = c. 110)
 45 46 47 48
 In the beg - gin - ning — there was no - thing: black - ness on the face of the

Children Group 2, Alto (Katharina) mp
 In the beg - gin - ning — there was no - thing: black - ness on the face of the

Marcus, Baritone mp
 In the beg - gin - ning — there was no - thing: black - ness on the face of the

Pno. 

M.  49 50 51 52
 Pno. 

(♩ = 120)

53 54 55 56

fast as - leep. All of a sud - den there was light! Bright and fast — it came at

fast as - leep. All of a sud - den there was light! _____ Bright and fast — it came at

M. 8 fast as - leep. All of a sud - den there was light! Bright and fast — it came at

Pno. *poco e poco accelerando*

53 54 55 56

mp 9 9 9

57 58 59

last to cast — a - way the end - less night. _____

last to cast — a - way the end - less night. _____

M. 8 last to cast — a - way the end - less night. _____

Pno. 9 9 9

2. How It All Began

60 61 62 63

(not huge, e - nour - mous!)

(not huge, e - nour - mous!)

M. **Marcus**

Then a huge cloud dri - fted in the dark-ness at a

Pno. *mp*

64 65 66 67

It was shape less, just a tin - y drop - let in an

It was shape less, just a tin - y drop - let in an

M. snail's pace. a - morph - ous, — just a tin - y drop - let in an

Pno.

68 69 70 71 72

oc-ean of space. lit-tle drop - lets — of roil-ing, churn-ing cond-en-sa-tion

oc-ean of space. lit-tle drop - lets — of roil-ing, churn-ing cond-en-sa-tion

M. oc-ean of space. As it waft - ed — lit-tle drop - lets — of roil-ing, churn-ing cond-en-sa-tion

Pno.

2. How It All Began

73 74 75 76

M. fell off in bites. float-ing and spin - ning —

M. fell off in bites. float-ing and spin - ning —

M. fell off in bites. and swim - ming, float-ing and spin - ning — col - lapsed un - der grav - i - ty and

Pno. *mp* *f* *p* *8va*

77 78 79 80

M. All of a sud - den there were stars! Hot and bright they came to

M. All of a sud - den there were stars! Hot and bright they came to

M. start - ed to ig - nite. All of a sud - den there were stars! Hot and bright they came to

Pno. *mp* *espressivo*

81 82 83 84

M. light the night — and fight the end less dark.

M. light the night — and fight the end less dark.

M. light the night — and fight the end less dark.

Pno. *p*

2. How It All Began

Mil-lions of miles a - part like mas-sive flam - ing hearts, Out of those
 Mil-lions of miles a - part like mas-sive flam - ing hearts, Out of those
 Mil-lions of miles a - part like mas-sive flam - ing hearts, this host of fie-ry furn-ac-es be - gan to beat. Out of those

mp *crescendo* *poco a poco*

8^{va} bil-lions, one, our tin - y yel - low sun, life, light, and heat.
 bil-lions, one, our tin - y yel - low sun, life, light, and heat.
 bil-lions, one, our tin - y yel - low sun, pro-vides the en-er-gy that gives us life, light, and heat.

f

life, light, and heat. life, light, and heat. and heat! How mar - vel-lous it
 life, light, and heat. life, light, and heat. and heat! How mar - vel-lous it
 life, light, and heat. life, light, and heat. and heat! How wond - rous! How mar - vel-lous it

ff *mf* *crescendo*

Detailed description: This is a page of a musical score for a piano and voice. The page is numbered 8 and titled '2. How It All Began'. It features three systems of music. Each system includes a vocal line (M.) and a piano accompaniment (Pno.). The key signature is three sharps (F#, C#, G#). The first system covers measures 85-89. The piano part starts with a mezzo-piano (*mp*) dynamic and includes markings for *crescendo* and *poco a poco*. The second system covers measures 90-93. The piano part features a forte (*f*) dynamic. The third system covers measures 94-97. The piano part includes dynamics of *ff* (fortissimo) and *mf* (mezzo-forte), along with a *crescendo* marking. A first-octave sign (*8^{va}*) is present above the piano part in the third system. The lyrics describe the beginning of the world, mentioning 'billions of miles', 'our tiny yellow sun', and 'life, light, and heat'.

2. How It All Began

98 99 100 101

M. is! it gives us life and from a form-less fizz we got the

M. is! it gives us life and from a form-less fizz we got the

M. is! The sun's a - live it gives us life and from a form-less fizz we got the

Pno. *poco a poco*

102 103 104 105 106

M. world on which we stand! Blue skies,

M. world on which we stand!

M. world on which we stand! A world of blue skies and rains, of

Pno. *f* *ff* *mp* *espressivo*

107 108 109 110

M. rain. And life that thrives. Brand new

M. grass on the plains. of life that thrives in dark of night and in light of day. And with the new birth of her

Pno. *mp*

111 112 113 114

S. birth and life. a cloak of gold-en rays. a cloak of gold-en rays!

A. Brand new life. a cloak of gold-en rays. a cloak of gold-en rays!

T. daught-er the earth, the sun beamed and wrapped her in a cloak of gold-en rays. a cloak of gold-en rays!

Pno.



Children Group 2, Alto (Katharina)

CH. 2, K. 115 116 117 118

That's how it all be-gan. It all be-gan when there was no - thing. No - thing but

M. In the beg - gin - ing there was no - thing. No - thing but the dark-ness and the

Pno.

mp

Soprano (Older Charlotte)

CH. 1, CHA. ¹¹⁹ ¹²⁰ ¹²¹ ¹²²
 A sud-den light came. Light came. So

Children Group 1, Alto (Dorothea)

CH. 2, D.
 Sud-en-ly the light came. — A sud-den light came. That's how it be - gan. So

Children Group 2, Alto (Katharina)

CH. 2, K. ¹¹⁹ ¹²⁰ ¹²¹ ¹²²
 — the dark-ness. And then sud-en-ly the light came. — So

M. ⁸
 deep. In the beg - gin - ning there was light. — Bright — and fast it came to chase the

Baritone (Herr Fein)

H.F.
 There was light — So bright bright and fast. — So

Baritone (Herr Wilts)

H.W.
 Then sud - den - ly

Pno. ¹¹⁹ ¹²⁰ ¹²¹ ¹²²

Children Group 3, Soprano (Olivia)

CH. 3, O. ¹²³ ¹²⁴ ¹²⁵ ¹²⁶
 Light came to chase, to chase a-way the dark-ness.

Soprano (Older Charlotte)

CH. 1, CHA.
 fast it came to chase a - way the dark - ness. The dark - ness.

Children Group 1, Alto (Dorothea)

CH. 2, D.
 fast it came to chase the dark, the dark, the dark - ness.

Children Group 2, Alto (Katharina)

CH. 2, K. ¹²³ ¹²⁴ ¹²⁵ ¹²⁶
 fast it came to chase a - way, to chase a-way, to cast off the dark - ness.

Marcus

M.
 dark. The dark. In the beg - gin - ning! The beg - gin - ning. Sud-

Baritone (Herr Fein)

H.F.
 fast it came to chase a - way the dark. Chase the dark. Sud-

Baritone (Herr Wilts)

H.W.
 — the light came. Light chased off the dark - ness. Sud-

Bass (Georg)

G.
 A

Pno. ¹²³ ¹²⁴ ¹²⁵ ¹²⁶

Children Group 3, Soprano (Olivia)

CH. 3, O.

Musical staff for CH. 3, O. (Soprano Olivia) starting at measure 127. The staff shows a rest followed by a quarter note G4 and a quarter note F4 in measure 130.

There was

Soprano (Older Charlotte)

CH. 1, CHA.

Musical staff for CH. 1, CHA. (Soprano Older Charlotte) starting at measure 127. The staff shows a rest followed by a quarter note G4 and a quarter note F4 in measure 130.

There was

Children Group 1, Alto (Dorothea)

CH. 2, D.

Musical staff for CH. 2, D. (Alto Dorothea) starting at measure 127. The staff shows a rest followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4 in measure 129.

Be - gin - ning. Be - gin - ning. There was

Children Group 2, Alto (Katharina)

CH. 2, K.

Musical staff for CH. 2, K. (Alto Katharina) starting at measure 127. The staff shows a rest followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4 in measure 129.

Be - gin - ning. Be - gin - ning.

Marcus

M.

Musical staff for Marcus starting at measure 127. The staff shows a series of quarter notes: G4, F4, E4, D4, C4, B3, A3, G3 in measure 127, followed by a half note G3 in measure 128, and quarter notes F3, E3, D3, C3 in measure 129.

- den-ly the dark was filled with light. Be - gin - ning. Be - gin - ning.

Baritone (Herr Fein)

H.F.

Musical staff for Baritone (Herr Fein) starting at measure 127. The staff shows a series of quarter notes: G4, F4, E4, D4, C4, B3, A3, G3 in measure 127, followed by a half note G3 in measure 128, and quarter notes F3, E3, D3, C3 in measure 129.

- den-ly the dark was filled with light. With light Be - gin - ning.

Baritone (Herr Wilts)

H.W.

Musical staff for Baritone (Herr Wilts) starting at measure 127. The staff shows a series of quarter notes: G4, F4, E4, D4, C4, B3, A3, G3 in measure 127, followed by a half note G3 in measure 128, and quarter notes F3, E3, D3, C3 in measure 129.

- en-ly the dark was filled with light. Be - gin - ning.

Bass (Georg)

G.

Musical staff for Bass (Georg) starting at measure 127. The staff shows a series of quarter notes: G4, F4, E4, D4, C4, B3, A3, G3 in measure 127, followed by a half note G3 in measure 128, and quarter notes F3, E3, D3, C3 in measure 129.

sud-den light _ came, came to fill the dark-ness. This is a new be - gin - ning.

Pno.

Piano accompaniment staff starting at measure 127. The right hand plays chords of G4-B4-D5, F4-A4-C5, and G4-B4-D5 in measures 127-129. The left hand plays a simple bass line: G3, F3, E3, D3, C3, B2, A2, G2 in measures 127-129.

Children Group 3, Soprano (Olivia)

CH. 3, O. *131* *132* *133*
light! All of a sud - den there was light!

Soprano (Older Charlotte)

CH. 1, CHA.
light! All of a sud - den there was light!

Children Group 1, Alto (Dorothea)

CH. 2, D.
light! All of a sud - den there was light!

Children Group 2, Alto (Katharina)

CH. 2, K. *131* *132* *133*
All of a sud - den there was light. All of a sud - den there was

Marcus

M. *8*
All of a sud - den there was light! All of a sud - den there was

Baritone (Herr Fein)

H.F.
All of a sud - den there was light _____

Baritone (Herr Wilts)

H.W.
All of a sud - den there was light! _____

Bass (Georg)

G.
Light! Bright light! _ Bright light!

Pno. *131* *132* *133*
mp *poco a poco crescendo*

Children Group 3, Soprano (Olivia)

CH. 3, O.
 134 135 136 137
 Light. Bright light cut the night. In the beg - gin - ing, — the beg - in - ning, — Let

Soprano (Older Charlotte)

CH. 1, CHA.
 Light. Bright light cut the night. In the beg - gin - ing, — the beg - in - ning, — Let

Children Group 1, Alto (Dorothea)

CH. 2, D.
 Light. Bright light cut the night. In the beg - gin - ing, — the beg - in - ning, — Let

Children Group 2, Alto (Katharina)

CH. 2, K.
 134 135 136 137
 light! Bright light cut the night. In the beg - gin - ing, — the beg - in - ning, — Let

Marcus

M.
 light! Night! In the beg - gin - ing, — the beg - in - ning, — Let

Baritone (Herr Fein)

H.F.
 Light! Bright light! Night! In the beg - gin - ing, — the beg - in - ning, — Let

Baritone (Herr Wilts)

H.W.
 Light! Bright Light! Night! In the beg - gin - ing, — the beg - in - ning, — Let

Bass (Georg)

G.
 All of the sud - den there was light! In the beg - gin - ing, — the beg - in - ning, — Let

Pno.
 134 135 136 137
f *poco a poco crescendo*

Children Group 3, Soprano (Olivia)

CH. 3, O.

— me tell you how it all be here's how it all be - gan. At the beg - gin - ing!

Soprano (Older Charlotte)

CH. 1, CHA.

— me tell you how it all be here's how it all be - gan. At the beg - gin - ing!

Children Group 1, Alto (Dorothea)

CH. 2, D.

— me tell you how it all be here's how it all be - gan. At the beg - gin - ing!

Children Group 2, Alto (Katharina)

CH. 2, K.

— me tell you how it all be here's how it all be - gan. At the beg - gin - ing!

Marcus

M.

— me tell you how it all be - gan. Here's how it all be - gan. At the beg - gin - ing!

Baritone (Herr Fein)

H.F.

— me tell you how it all be - gan. Here's how it all be - gan. At the beg - gin - ing!

Baritone (Herr Wilts)

H.W.

— me tell you how it all be - gan. Here's how it all be - gan. At the beg - gin - ing!

Bass (Georg)

G.

— me tell you how it all be - gan. Here's how it all be - gan. At the beg - gin - ing!

Pno.

138 139 140 141 142 **ff**

cue: KATHARINA'S entrance.

The light expands to reveal a large unconventional looking classroom.

Pause for audience reaction.

Jaunty, but reserved ♩ = 110

Vamp until cue.

Pno.

cue: KATHARINA finds a spot.

M. **Marcus**

From the beg - gin - ning, just as it is to - day, — the un - i - vers - e's laws are un - i -

Pno.

M. **Marcus**

vers - al - ly ob - eyed. And for mil - lions of years those who list - ened could hear — the

Pno.

M. **Marcus**

voic - es of cre - a - tion whisp - 'ring "Un - i - verse, we o

Pno.

KATHARINA backs into the bookshelf of props and musical instruments and they all come crashing down, stopping the music and interrupting MARCUS and the CHILDREN