

Reflection

Edition # 21053-Z1

Mechthild of Megdeburg, ca. 1210–1285

Adapted by Sarah Hart and Marc Byrd

Sarah Hart and Marc Byrd

Keyboard accompaniment by Scott Soper

INTRO (♩ = ca. 74)

B♭

Dm7/A

B♭7/A♭

Dm7/A

1

2 VERSES

1. You de - sired me before the world be - gan.

2. (How could you) con - tain this love for it is you?

2

B♭

Dm7/A

1. You breath - ed and I be - came.

2. Sin - ners na - ture can't be tamed;

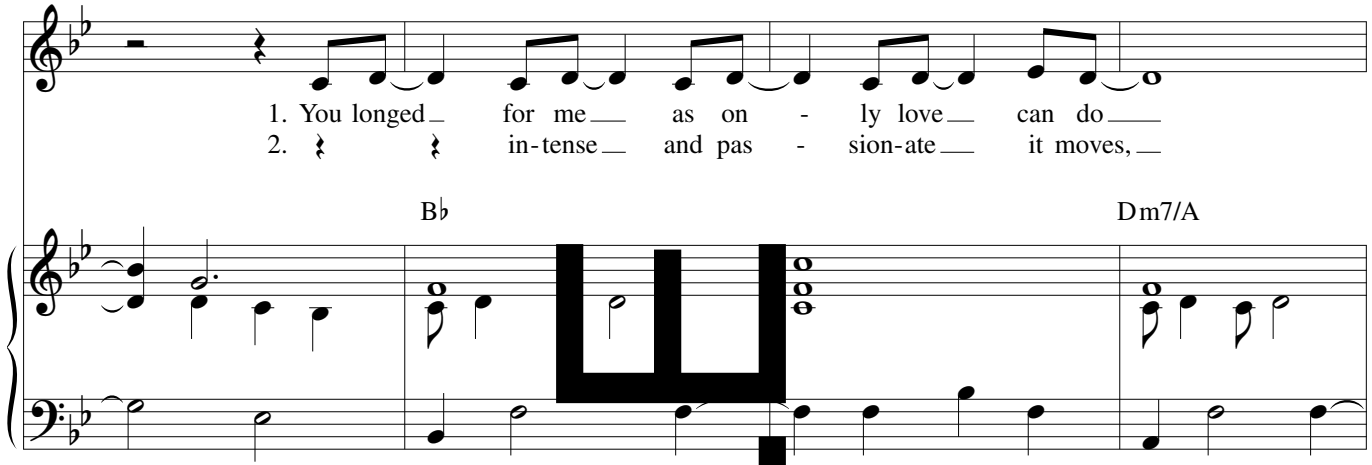
B♭7/A♭

E♭maj7

1. You longed_ for me_ as on - ly love_ can do_

2. in-tense_ and pas - sion-ate_ it moves,_

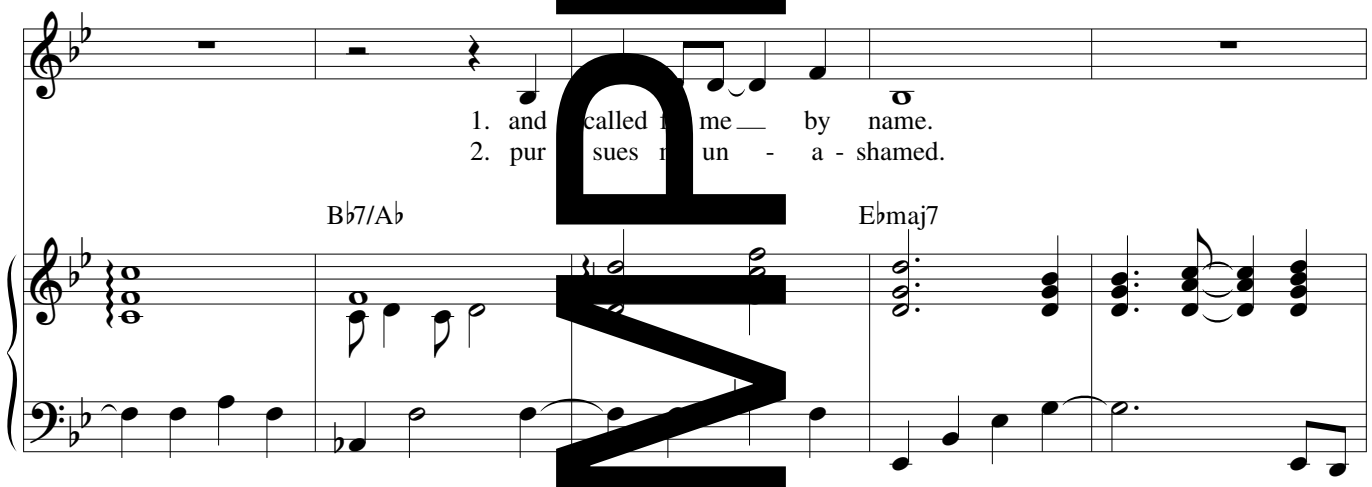
Bb Dm7/A



1. and called me_ by name.

2. pur - sues me_ un - a - shamed.

Bb7/Ab Ebmaj7



1. You de - sired_ me_ when time_ was but_ a dream,_

2. You who loved_ me as_ you spoke_ the light_ to be,_

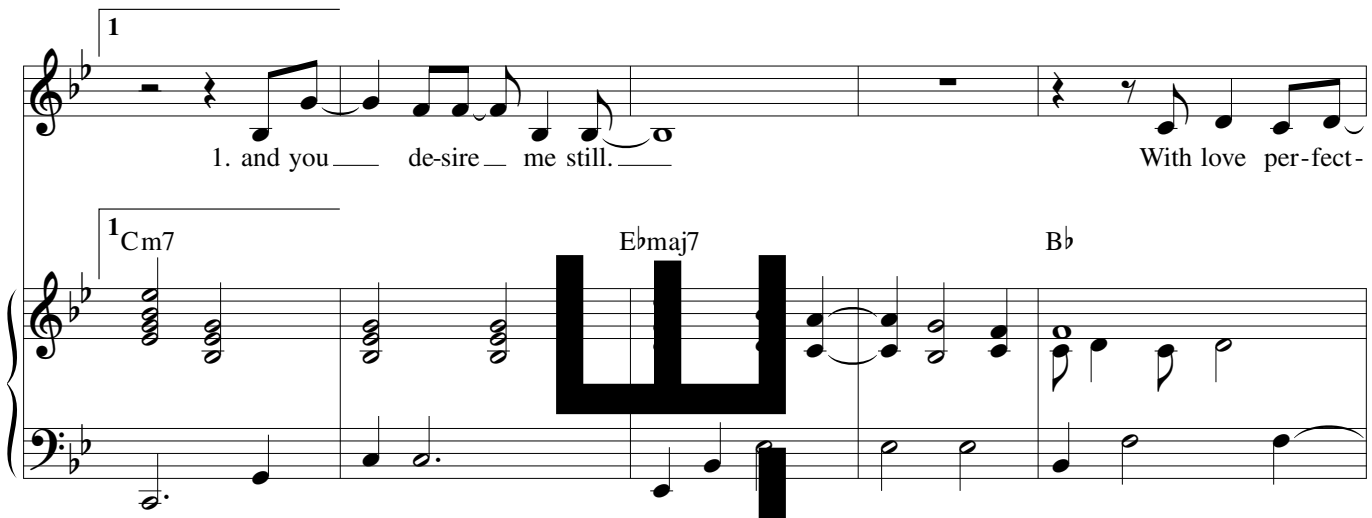
Cm7



1

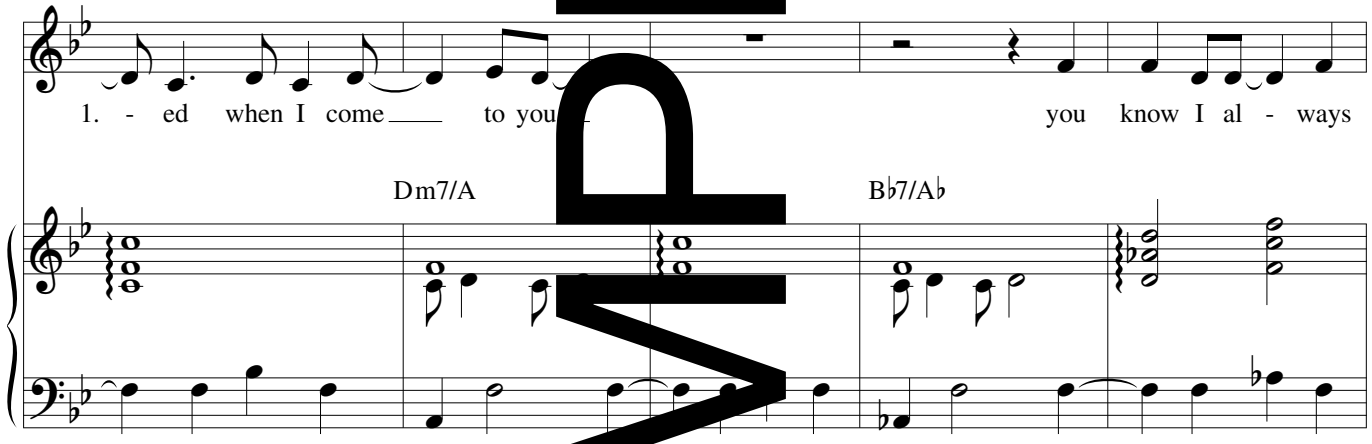
1. and you ___ de-sire ___ me still. ___ With love per-fect-

¹Cm7 Ebmaj7 Bb



1. - ed when I come ___ to you ___ you know I al - ways

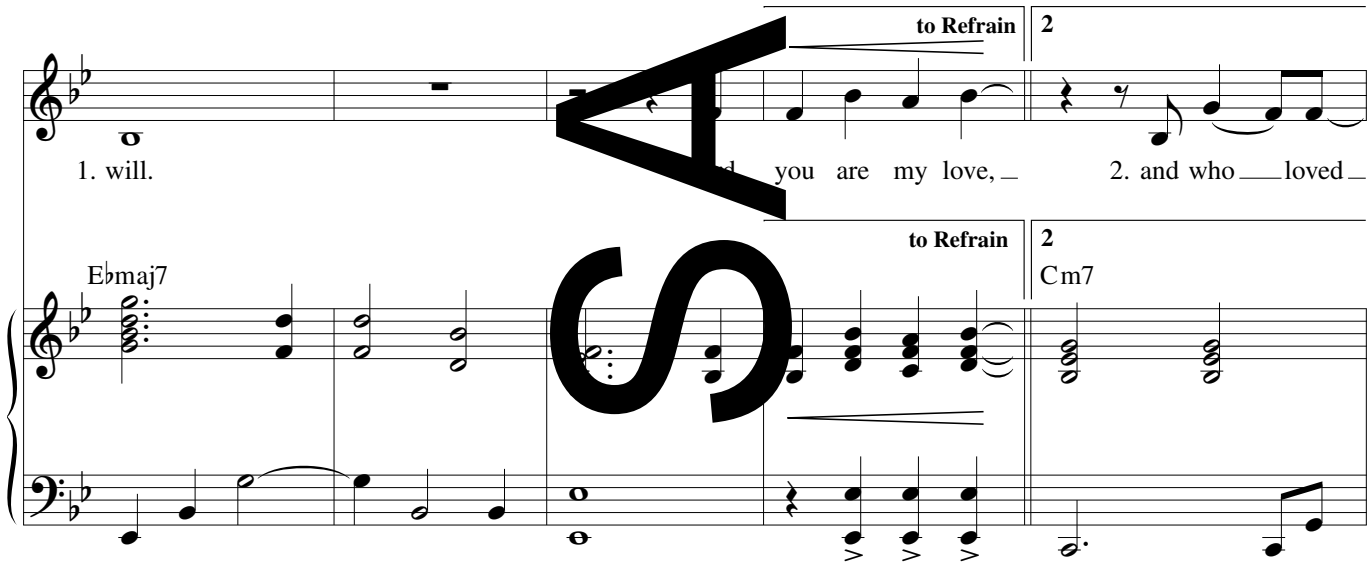
Dm7/A Bb7/Ab



1. will. ___ and you are my love, ___ 2. and who ___ loved ___

to Refrain 2

Ebmaj7 to Refrain 2 Cm7



2. — me so long, so — long. — Lord, you are my love, —

Ebmaj7

REFRAIN

— you are my lov — ing, you are my riv — er; I —

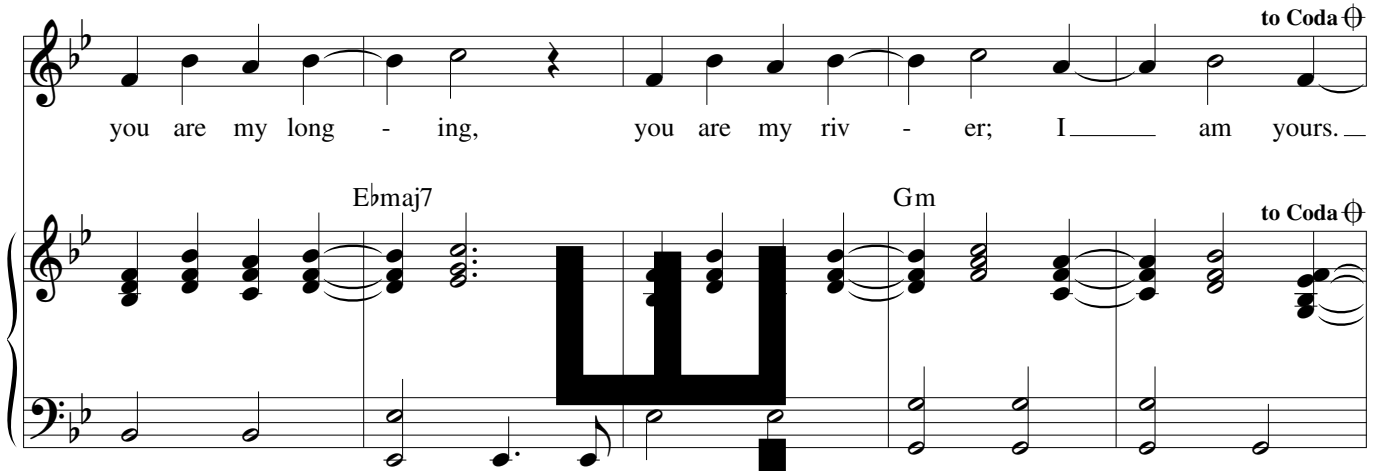
Bb *Ebmaj* *Gm*

— am yours. — you are my love, —

Ebmaj7 *Bb*

you are my long - ing, you are my riv - er; I am yours. —

Ebmaj7 *Gm* to Coda ⊕



1 Your re-flec tion. Your re - flec -

Ebmaj7 *Dm7/A*



- tion. — 2. How could you —

Bb7/Ab *Ebmaj7* *Ebmaj7* to Verse 2



BRIDGE

Beau - ti - ful E - ter - nal, keep me. Be -

lov - ed of mine, seek me. Let me on - ly be your

beau - ty re - flect - ing, re - flect - ing.

Chords: F, Cm7, Eb, Gm, F, Cm7, Ebadd9

The score consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a prominent bass line with eighth notes and chords. The vocal line has lyrics and rests. The piece is in a minor key, indicated by the key signature of two flats.

Musical notation for the first system. The vocal line features a melodic phrase with a fermata. The piano accompaniment includes chords Bb and Dm7/A. A large watermark 'E' is overlaid on the piano part.

Musical notation for the second system. The vocal line continues with a melodic phrase. The piano accompaniment includes chords Bb7/Ab and Ebmaj7. A large watermark 'P' is overlaid on the piano part.

Musical notation for the third system. The vocal line includes the lyrics "Lord, you are my love,". The piano accompaniment includes the chord Ebmaj7. A large watermark 'M' is overlaid on the piano part. The system concludes with the instruction "D.S. at Coda".

⊕ CODA

The musical score for the CODA section consists of three systems of music. Each system includes a vocal line and a piano accompaniment. The first system features the vocal line with the lyrics "Your re - flec - tion." and piano accompaniment with chords Ebmaj7 and Bb. The second system continues the vocal line with "Your - flec - tion." and piano accompaniment with chords Dm7/A and B7/Ab. The third system shows the final piano accompaniment with a first ending marked "1 Ebmaj7" and a final ending marked "Final Ebmaj7". A large, bold, black watermark reading "SAMPLE" is oriented vertically across the center of the page, overlapping the piano accompaniment staves.

Reflection

(Guitar/Vocal)

Edition # 21053-Z2

Mechthild of Megdeburg, ca. 1210–1285
Adapted by Sarah Hart and Marc Byrd

Sarah Hart and Marc Byrd

INTRO (♩ = ca. 74)

Capo 3: (G) B♭ (Bm7/F#) Dm7/A (G7/F) B♭7/A♭ (Cmaj7) Ebmaj7 1

2 (let ring) VERSES (G) B♭ (Bm7/F#) Dm7/A

1. You de - sired _____ me _____ be - fore _____ the world _____ be - gan. _____
2. (How could you) _____ con - temn _____ this love, _____ for it _____ is you? _____

(G7/F) B♭7/A♭ (Cmaj7) Ebmaj7

1. You breathe _____ and _____ I _____ be - came. _____ You longed _____
2. Such na - ture _____ it _____ be tamed; _____

(G) B♭ (Bm7/F#) Dm7/A (G7/F) B♭7/A♭

1. _____ for me _____ as on - ly love _____ can do _____ and
2. _____ in - tense _____ and pas - sion _____ it moves, _____ pur -

(Cmaj7) Ebmaj7 (Gm7)

1. called for me _____ by name. _____ You de - sired _____ me _____ when time _____
2. sues me un - a - shamed. _____ You who loved _____ me as _____ you spoke _____

(Em) Gm (Am7) Cm7 (Cmaj7) Ebmaj7

1. _____ was but _____ a dream, _____ and you _____ de - sire _____ me still. _____
2. _____ the light _____ to be, _____

(G) B \flat (Bm7/F#) Dm7/A

1. With love per-fect - ed when I come to you, _

(G7/F) B \flat 7/A \flat (Cmaj) Ebmaj (let ring) Melody to Refrain

1. you know I al - ways will. Lord, you are my love, _

Harmony

2 (Am7) Cm7 (Cmaj) Ebmaj (let ring) Melody

2. and who loved me so long. Lord, you are my love, _

Harmony

REFRAIN

(G) B \flat (Cmaj7) Ebmaj7 (Em) Gm

you are my long - ing, you are my riv - er; I

(Cmaj7) Ebmaj7 (G) B \flat (Cmaj7) Ebmaj7

am yours. Lord, you are my love, you are my long - ing,

(Em) Gm 1 (Cmaj7) Ebmaj7 (G) Bb

you are my riv - er; I am yours. Your re - flec - tion.

(Bm7/F#) Dm7/A (G7/F) Bb7/Ab (Cmaj7) Ebmaj7 to Verse 2

Your re - flec - tion. 2. How could you

2 (Cmaj7) Ebmaj7 BRIDGE (D) F (Am7) Cm7

Beau - ti - ful E - ter - nal, keep me.

(C) Eb (D) F

Be - lov - ed of seek me. Let

(Am7) Cm7 (Cadd9) Ebadd9

me on - ly be your beau - ty re - flect - ing, re - flect -

(G)
Bb

(Bm7/F#)
Dm7/A

(G7/F)
Bb7/Ab

ing.

1 (Cmaj7)
Ebmaj7

2 (Cmaj7)
Ebmaj7

D.S. al Coda

Lord, you are my love, —

⊕ CODA

(Cmaj7)
Ebmaj7

(G)
Bb

(Bm7/F#)
Dm7/A

Your - flec - tion. —

(G7/F)
Bb7/Ab

(Cmaj7)
Ebmaj7

Final
(Cmaj7)
Ebmaj7

Your re - flec - tion. —

Reflection

(Guitar/Vocal)

Edition # 21053-Z2

Mechthild of Megdeburg, ca. 1210–1285
Adapted by Sarah Hart and Marc Byrd

Sarah Hart and Marc Byrd

INTRO (♩ = ca. 74)

Capo 3: (G) B♭ (Bm7/F#) Dm7/A (G7/F) B♭7/A♭ (Cmaj7) Ebmaj7 1

2 (let ring) VERSES (G) B♭ (Bm7/F#) Dm7/A

1. You de - sired _____ me _____ be - fore _____ the world _____ be - gan. _____
2. (How could you) _____ con - temn _____ this love, _____ for it _____ is you? _____

(G7/F) B♭7/A♭ (Cmaj7) Ebmaj7

1. You breathe _____ and _____ I _____ be - came. _____ You longed _____
2. Such na - ture _____ it _____ be tamed; _____

(G) B♭ (Bm7/F#) Dm7/A (G7/F) B♭7/A♭

1. _____ for me _____ as on - ly love _____ can do _____ and
2. _____ in - tense _____ and pas - sion _____ it moves, _____ pur -

(Cmaj7) Ebmaj7 (Gm7)

1. called for me _____ by name. _____ You de - sired _____ me _____ when time _____
2. sues me un - a - shamed. _____ You who loved _____ me as _____ you spoke _____

(Em) Gm (Am7) Cm7 (Cmaj7) Ebmaj7

1. _____ was but _____ a dream, _____ and you _____ de - sire _____ me still. _____
2. _____ the light _____ to be, _____

(G) B \flat (Bm7/F#) Dm7/A

1. With love per-fect - ed when I come ___ to you, ___

(G7/F) B \flat 7/A \flat (Cmaj) Ebmaj (let ring) Melody to Refrain

1. you know I al - ways will. Lord, you are my love, ___

Harmony

2 (Am7) Cm7 (Cmaj) Ebmaj (let ring) Melody

2. and who ___ loved ___ me so ___ so ___ long. ___ Lord, you are my love, ___

Harmony

♩ REFRAIN

(G) B \flat (Cmaj7) Ebmaj7 (Em) Gm

___ you are my long - ing, you are my riv - er; I ___

(Cmaj7) Ebmaj7 (G) B \flat (Cmaj7) Ebmaj7

___ am yours. ___ Lord, you are my love, ___ you are my long - ing,

(Em) Gm 1 (Cmaj7) Ebmaj7 (G) Bb

you are my riv - er; I am yours. Your re - flec - tion.

(Bm7/F#) Dm7/A (G7/F) Bb7/Ab (Cmaj7) Ebmaj7 to Verse 2

Your re - flec - tion. 2. How could you

2 (Cmaj7) Ebmaj7 BRIDGE (D) F (Am7) Cm7

Beau - ti - ful E - ter - nal, keep me.

(C) Eb (D) F

Be - lov - ed of seek me. Let

(Am7) Cm7 (Cadd9) Ebadd9

me on - ly be your beau - ty re - flect - ing, re - flect -

(G)
Bb

(Bm7/F#)
Dm7/A

(G7/F)
Bb7/Ab

ing.

1 (Cmaj7)
Ebmaj7

2 (Cmaj7)
Ebmaj7

D.S. al Coda

Lord, you are my love, —

⊕ CODA

(Cmaj7)
Ebmaj7

(G)
Bb

(Bm7/F#)
Dm7/A

Your - flec - tion. —

(G7/F)
Bb7/Ab

(Cmaj7)
Ebmaj7

Final
(Cmaj7)
Ebmaj7

Your re - flec - tion. —

Reflection

Edition # 71041-Z3

SOLO INSTRUMENT

Sarah Hart and Marc Byrd
Arranged by Scott Soper

INTRO (♩ = ca. 74)

Melody

Harmony 1

Harmony 2

B♭ Dm7/A B♭7/A♭

1 2 PHASES 1, 2

E♭maj7 B♭ Dm7/A

B♭7/A♭ E♭maj7 B♭

REFLECTION (Solo Instrument in C), pg. 2 of 6

The image displays a musical score for a solo instrument in C major, consisting of three systems of three staves each. The score is overlaid with a large, bold, black 'SAMPLE' watermark oriented vertically. The first system includes the following chords: Dm7/A, Bb7/Ab, and Ebmaj7. The second system includes Cm7, Gm, and Cm7 (marked with a first ending bracket). The third system includes Ebmaj7 and Dm7/A. The notation includes various rhythmic values, accidentals, and phrasing slurs.

REFLECTION (Solo Instrument in C), pg. 3 of 6

B \flat 7/A \flat Ebmaj7 to Refrain

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb). It begins with a whole rest, followed by a quarter rest, then a series of eighth and sixteenth notes. Above the staff, the chord B \flat 7/A \flat is indicated for the first two measures, and Ebmaj7 for the next two measures. The bottom two staves are in bass clef and provide harmonic support with chords and moving lines. The system concludes with a section labeled 'to Refrain'.

2 Cm7 Ebmaj7

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It starts with a '2' above the staff, indicating a second ending. The chord Cm7 is indicated above the first measure, and Ebmaj7 above the fifth measure. The bottom two staves are in bass clef and provide harmonic support. The system concludes with a section labeled 'to Refrain'.

♩ REFRAIN B \flat Ebmaj7 Gm

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It begins with a '♩' symbol and the word 'REFRAIN'. The chord B \flat is indicated above the first measure, Ebmaj7 above the fifth measure, and Gm above the ninth measure. The bottom two staves are in bass clef and provide harmonic support. The system concludes with a section labeled 'to Refrain'.

REFLECTION (Solo Instrument in C), pg. 4 of 6

Ebmaj7 Bb Ebmaj7

The first system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats (Bb and Eb). The music features a series of chords and melodic lines. Above the staves, the chords Ebmaj7, Bb, and Ebmaj7 are indicated. A large, bold, black watermark 'REFLECTIONS' is superimposed over the music, with the letters 'R', 'E', 'F', 'L', 'E', 'C', 'T', 'I', 'O', 'N', 'S' arranged vertically across the system.

Gm to Coda ⊕ 1 Ebmaj7 Bb

The second system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music includes a section marked 'to Coda' with a circled cross symbol. Above the staves, the chords Gm, Ebmaj7, and Bb are indicated. A first ending bracket labeled '1' spans the final measures of the system. A large, bold, black watermark 'REFLECTIONS' is superimposed over the music, with the letters 'R', 'E', 'F', 'L', 'E', 'C', 'T', 'I', 'O', 'N', 'S' arranged vertically across the system.

Dm7/A Bb7/A Ebmaj7 to Verse 2

The third system of music consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has two flats. The music includes a section marked 'to Verse 2'. Above the staves, the chords Dm7/A, Bb7/A, and Ebmaj7 are indicated. A large, bold, black watermark 'REFLECTIONS' is superimposed over the music, with the letters 'R', 'E', 'F', 'L', 'E', 'C', 'T', 'I', 'O', 'N', 'S' arranged vertically across the system.

2
Ebmaj7

BRIDGE

F Cm7

Eb Gm F

Cm7 Ebadd9

REFLECTION (Solo Instrument in C), pg. 6 of 6

B \flat
play 1st time only

Dm7/A

B \flat 7/A \flat

1

E \flat maj7

⊕ CODA

E \flat maj7

2

E \flat maj7

D.S. al Cod

B \flat
play 1st time only

Dm7/A

B \flat 7/A \flat

1

E \flat maj7

Final

E \flat maj7

Reflection

Edition # 71042-Z3

SOLO INSTRUMENT in B \flat

Sarah Hart and Marc Byrd
Arranged by Scott Soper

INTRO ($\text{♩} = \text{ca. } 74$)

Melody

Harmony 1

Harmony 2

C Em7/B C7/B \flat

Fmaj7 1 2 C ES 1, 2 Em7/B

C7/B \flat Fmaj7 C

REFLECTION (Solo Instrument in B \flat), pg. 2 of 6

Em7/B C7/B \flat Fmaj7

Dm7 Am ¹Dm7

Fmaj7 Em7/B

REFLECTION (Solo Instrument in B \flat), pg. 3 of 6

C7/B \flat Fmaj7 to Refrain

The first system of music consists of three staves. The top staff is in treble clef and contains a melodic line with notes and rests. The middle and bottom staves are in bass clef and contain accompaniment. Chord symbols 'C7/B \flat ' and 'Fmaj7' are placed above the first and second measures respectively. The system concludes with a double bar line and the text 'to Refrain'.

2 Dm7 Fmaj7

The second system of music consists of three staves. The top staff is in treble clef and contains a melodic line. The middle and bottom staves are in bass clef and contain accompaniment. Chord symbols '2 Dm7' and 'Fmaj7' are placed above the first and second measures respectively. The system concludes with a double bar line.

REFRAIN C Fm Am

The third system of music is labeled 'REFRAIN' and consists of three staves. The top staff is in treble clef and contains a melodic line. The middle and bottom staves are in bass clef and contain accompaniment. Chord symbols 'C', 'Fm', and 'Am' are placed above the first, second, and third measures respectively. The system concludes with a double bar line.

REFLECTION (Solo Instrument in B \flat), pg. 4 of 6

Fmaj7 C Fmaj7

The first system of music consists of three staves. The top staff begins with an Fmaj7 chord, followed by a C chord, and ends with an Fmaj7 chord. The middle and bottom staves contain melodic lines with various note values and rests.

Am to Coda ⊕ 1 Fmaj7 C

The second system of music consists of three staves. The top staff starts with an Am chord, followed by a 'to Coda' instruction with a circled cross symbol, then a first ending bracket labeled '1' leading to an Fmaj7 chord, and finally a C chord. The middle and bottom staves contain melodic lines.

Em7/B C7/B \flat Fmaj7 to Verse 2

The third system of music consists of three staves. The top staff starts with an Em7/B chord, followed by a C7/B \flat chord, and ends with an Fmaj7 chord and the instruction 'to Verse 2'. The middle and bottom staves contain melodic lines.

2
Fmaj7

BRIDGE

G

Dm7

F

Am

G

Dm7

Fadd9

REFLECTION (Solo Instrument in B \flat), pg. 6 of 6

C
play 1st time only

Em7/B

C7/B \flat

1 Fmaj7

The first system of music consists of three staves. The top staff has a treble clef and contains a melodic line with a slur over the first two measures, labeled 'C play 1st time only'. The middle and bottom staves have treble clefs and contain accompaniment. Chord changes are indicated above the staves: Em7/B, C7/B \flat , and Fmaj7. A first ending bracket labeled '1' spans the final two measures of the system.

⊕ CODA
Fmaj7

2 Fmaj7

D.S. al Cod

C
play 1st time only

The second system continues with three staves. It begins with a CODA section, marked with a circled cross symbol and 'CODA', with the chord Fmaj7. A second ending bracket labeled '2' spans the final two measures of the system. The instruction 'D.S. al Cod' is written above the staff. The system concludes with a 'C play 1st time only' section.

Em7/B

C7/B \flat

1 Fmaj7

Final
Fmaj7

The third system consists of three staves. It features chords Em7/B and C7/B \flat . A first ending bracket labeled '1' spans the final two measures of the system. The system concludes with a 'Final' section, marked with a double bar line and the chord Fmaj7.

Reflection

Edition # 71043-Z3

SOLO INSTRUMENT in E♭

Sarah Hart and Marc Byrd
Arranged by Scott Soper

INTRO (♩ = ca. 74)

Melody
Harmony 1
Harmony 2

G Bm7/F# G7/F

VERSES 1, 2

1 2 Cmaj7 G Bm7/F#

G7/F Cmaj7 G

Bm7/F# G7/F Cmaj7

REFLECTION (Solo Instrument in E \flat), pg. 2 of 5

Am7 Em Am7

Cmaj7 G Bm7/F#

G7/F Cmaj7 to Refrain

2 Am7 Cmaj7

REFRAIN

Musical notation for the first system of the Refrain. It consists of three staves (treble, bass, and treble). The key signature has one sharp (F#). Chords G, Cmaj7, and Em are indicated above the staff. A large black watermark 'W' is overlaid on the right side of the system.

Musical notation for the second system of the Refrain. It consists of three staves (treble, bass, and treble). Chords Cmaj7 and G are indicated above the staff. A large black watermark 'L' is overlaid on the right side of the system.

Musical notation for the third system of the Refrain. It consists of three staves (treble, bass, and treble). Chords Em, Cmaj7, and G are indicated above the staff. A 'to Coda' symbol is present. A large black watermark 'M' is overlaid on the right side of the system.

Musical notation for the fourth system of the Refrain. It consists of three staves (treble, bass, and treble). Chords Bm7/F#, G7/F, and Cmaj7 are indicated above the staff. A 'to Verse 2' instruction is present. A large black watermark 'A' is overlaid on the right side of the system.

REFLECTION (Solo Instrument in E \flat), pg. 4 of 5

2 Cmaj7 BRIDGE D Am7

C Em D

Am7 Cadd9

G play 1st time only Bm7/F# F7/F 1 Cmaj7

The musical score is arranged in four systems, each with three staves. The first system is labeled 'BRIDGE' and includes chords Cmaj7, D, and Am7. The second system includes chords C, Em, and D. The third system includes Am7 and Cadd9. The fourth system includes G (with the instruction 'play 1st time only'), Bm7/F#, F7/F, and Cmaj7 (with a first ending bracket). A large, stylized watermark 'S' is centered vertically across the page.

REFLECTION (Solo Instrument in E \flat), pg. 5 of 5

⊕ CODA

Cmaj7

G
play 1st time only

2 Cmaj7 *D.S. al Coda*

Bm7/F# G7/F

1 Cmaj7 Final Cmaj7

SAMPLE

Reflection

Edition # 71044-Z3

DRUMS

Sarah Hart and Marc Byrd
Drum arrangement by Alan Tarpinian

Ride Crash let ring Closed High Hat Open High Hat Cross Stick High Tom rolls
Kick Drum High Hat foot Snare Low Tom

INTRO (♩ = ca. 74)

1st time: tacet

VERSES 1, 2

1. You de - sired me be - fore
(2. How could you) con - tain this love,

1 Begin playing here
Fill

Fill

1. the world be - gan. you breathed and I be -
2. for it is you? Such na - ture can't be

1. came. You longed for me as on - ly love can do
2. tamed; in - tense and pas - sion - ate it moves,

1. and called for me ___ by name. You de - sired ___ me ___ when time ___
 2. pur - sues me un - a - shamed. You who loved ___ me as ___ you spoke ___

2 2

1. ___ was but ___ a dream, ___ and you ___ de - sire ___ me still. ___
 2. ___ the light ___ to be, ___

2 1 2 2

1. With love per - fect - ed when I ___ you know I al - ways ___

2 2 2

1. will. ___ for you are my love, ___ 2. and who ___ loved ___ me so ___

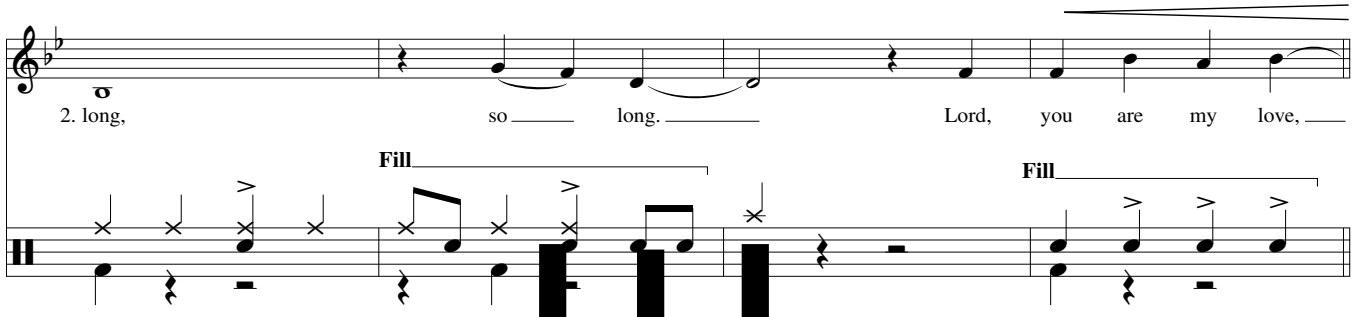
Fill to Refrain 2

2

W
E
R
M
A
S

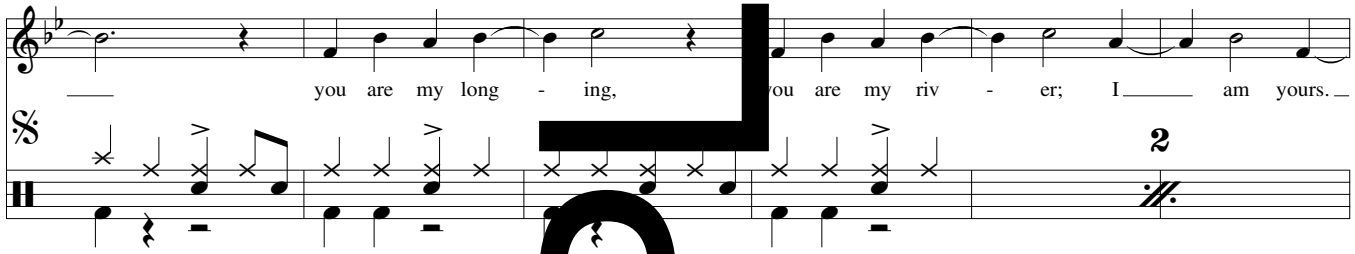
2. long, so long, Lord, you are my love,

Fill



REFRAIN

you are my long - ing, you are my riv - er; I am yours.

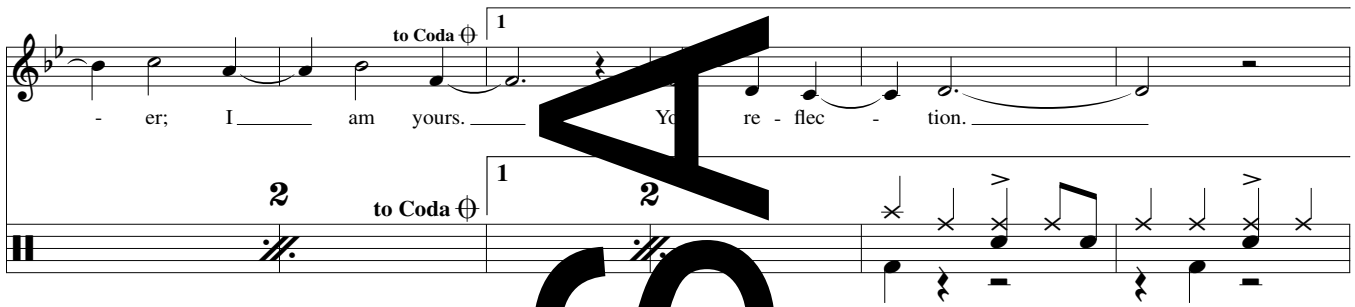


Lord, you are my love, my long - ing, you are my riv -



er; I am yours. You re - flec - tion.

to Coda ⊕



to Verse 2

Your re - flec - tion. _____ 2. How could you

2

Fill

to Verse 2

BRIDGE

2

Be - ti - ful E - ter - nal, keep _____ me.

Be - lov - ed of mine, _____ me. Let me on - ly

2

be your beau - ty re - flect - ing, _____ re - flect - ing. _____

Fill

The first system of music features a vocal line in the upper staff and a drum line in the lower staff. The vocal line begins with a long, sustained note, followed by a series of quarter notes. The drum line consists of a steady pattern of eighth notes, with some notes marked with an 'x' to indicate a specific drum sound.

The second system continues the musical piece. The vocal line includes the lyrics "Lord, you are my love, —" and is marked with a first ending bracket. The drum line features a first ending bracket, a double bar line with repeat dots, and a section labeled "Fill" with a "D.S. al Coda" instruction.

⊕ CODA

The CODA section begins with a vocal line and a drum line. The vocal line includes the lyrics "Your re - flec - tion" and "Your re - flec -". The drum line features a first ending bracket, a double bar line with repeat dots, and a section labeled "Fill" with a "D.S. al Coda" instruction.

The final section of the music includes a vocal line and a drum line. The vocal line ends with the word "tion." and is marked with a first ending bracket and a "Final molto rit." instruction. The drum line features a "Fill" section, a first ending bracket, a double bar line with repeat dots, and a "Final molto rit." instruction.