

# Reflection

Edition # 21053-Z1

Mechthild of Magdeburg, 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♭

E♭maj7

1

## 2 VERSES

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

2

B♭

Dm7/A

1. You breathed and I \_\_\_\_\_ be - came.  
2. Such na - ture can't \_\_\_\_\_ be tamed;

B♭7/A♭

E♭maj7

1. You longed\_ for me\_ as on - ly love\_ can do\_

2.  $\dot{\sim}$   $\dot{\sim}$  in-tense\_ and pas - sion-ate\_ it moves, \_

B $\flat$  Dm7/A

1. and called for me\_ by name.

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

B $\flat$ 7/A $\flat$  E $\flat$ maj7

1. You de - sired\_ me\_ when time\_ was but\_ a dream, \_

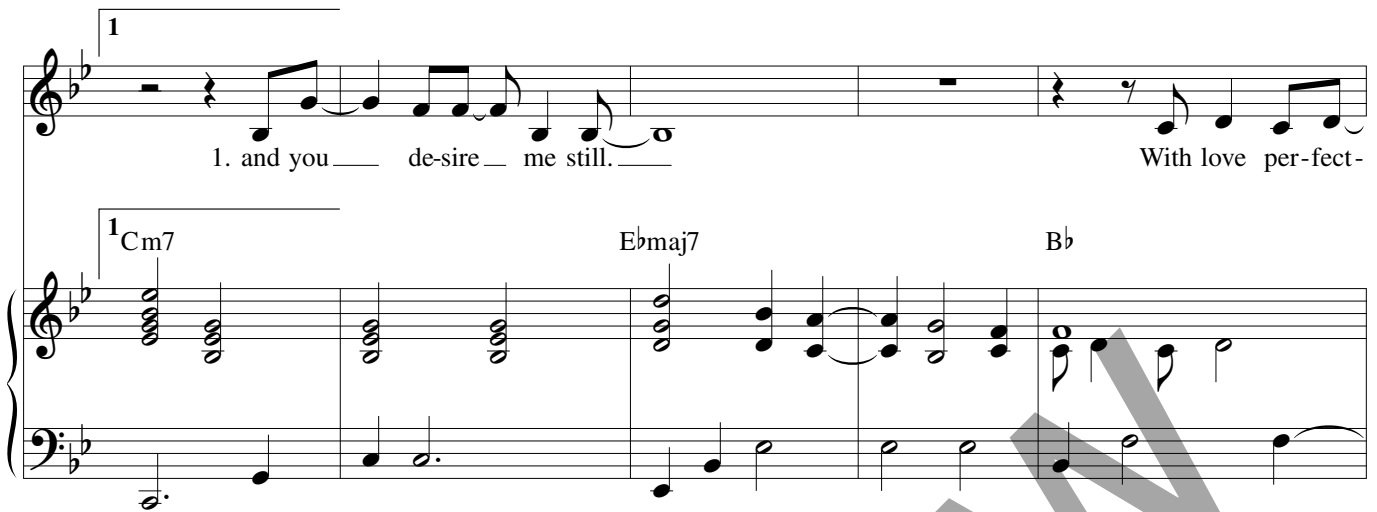
2. You who loved\_ me as\_ you spoke\_ the light\_ to be, \_

Cm7 Gm

1

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

<sup>1</sup>Cm7 Ebmaj7 Bb



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

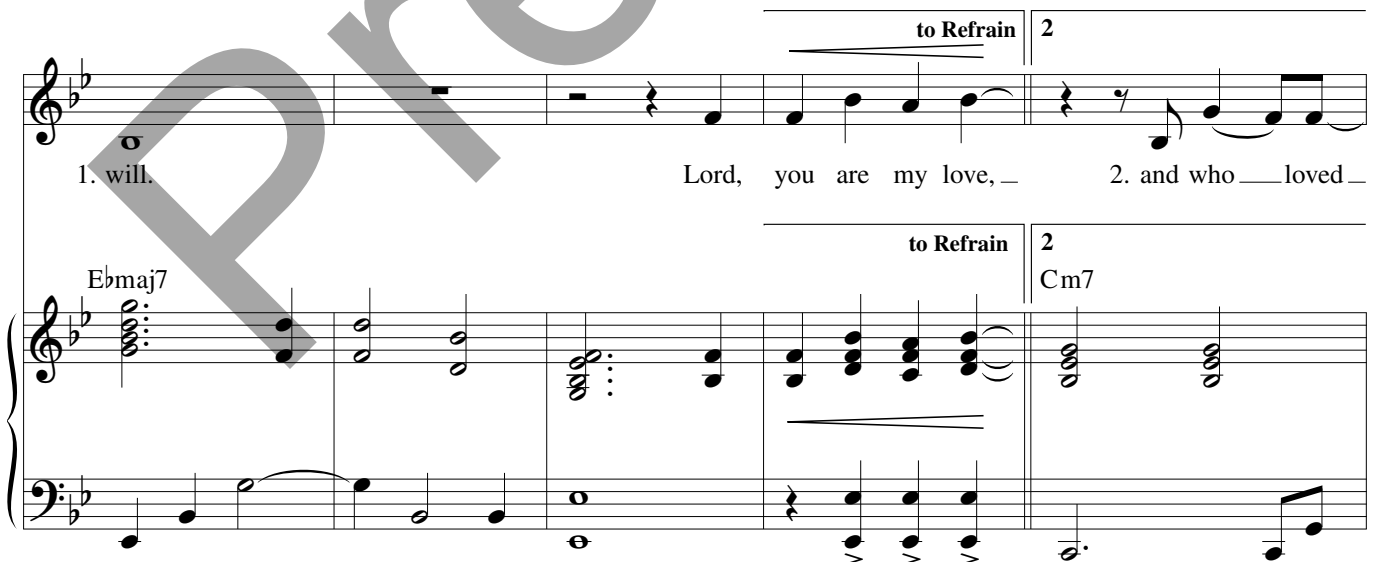
Dm7/A Bb7/Ab



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

to Refrain 2

Ebmaj7 Cm7



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

*E♭maj7*

♩ REFRAIN

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

*B♭* *E♭maj7* *Gm*

— am yours. — Lord, you are my love, —

*E♭maj7* *B♭*

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

to Coda ⊕

Ebmaj7 Gm

to Coda ⊕

1

Your re - flec - tion. — Your re - flec -

1 Ebmaj7 Bb Dm7/A

to Verse 2 2

- tion. — 2. How could you —

Bb7/Ab Ebmaj7 to Verse 2 2 Ebmaj7

## BRIDGE

The musical score for the bridge consists of three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios.

**System 1:**  
 Vocal: Beau - ti - ful E - ter - nal, keep \_\_\_\_\_ me. Be -  
 Chords: F, Cm7, Eb

**System 2:**  
 Vocal: lov - ed of mine, seek \_\_\_\_\_ me. Let me on - ly be your  
 Chords: Gm, F, Cm7

**System 3:**  
 Vocal: beau - ty re - flect - ing, \_\_\_\_\_ re - flect - ing.  
 Chord: Ebadd9

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The vocal line begins with a whole note chord, followed by a half note, and then a quarter note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are labeled as Bb and Dm7/A. There are first endings indicated by a '1' in a box above the vocal line.

The second system continues the musical piece. The vocal line has a first ending marked with a '1' in a box. The piano accompaniment includes chords labeled Bb7/Ab and Ebmaj7. The notation includes various rhythmic values and articulation marks like accents and slurs.

The third system contains the vocal line with the lyrics "Lord, you are my love,". The piano accompaniment features a chord labeled Ebmaj7. The system concludes with the instruction "D.S. al Coda" in both the vocal and piano parts. There are second endings marked with a '2' in a box above the vocal line.

⊕ CODA

First system of musical notation for the CODA section. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a whole note followed by a quarter rest, then the lyrics "Your re - flec - tion." are written under a series of notes. The piano accompaniment includes a treble clef with a key signature of two flats and a bass clef. Chord symbols  $E\flat\text{maj}7$  and  $B\flat$  are indicated above the piano part. A repeat sign is present in the middle of the system.

Second system of musical notation for the CODA section. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line continues with the lyrics "Your re - flec - tion." under a series of notes. The piano accompaniment includes a treble clef with a key signature of two flats and a bass clef. Chord symbols  $Dm7/A$  and  $B\flat7/A\flat$  are indicated above the piano part. A repeat sign is present in the middle of the system.

Final system of musical notation for the CODA section. It features a piano accompaniment in the lower two staves. The system is divided into two parts: a first ending marked "1" with a key signature of two flats and a chord symbol  $E\flat\text{maj}7$ , and a final ending marked "Final" with a key signature of two flats and a chord symbol  $E\flat\text{maj}7$ . The piano part includes a treble clef with a key signature of two flats and a bass clef. A repeat sign is present in the middle of the system.



# Reflection

(Guitar/Vocal)

Edition # 21053-Z2

Mechthild of Magdeburg, 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 VERSES

(let ring) (G) B♭ (Bm7/F#) Dm7/A

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

(G7/F) B♭7/A♭ (Cmaj7) Ebmaj7

1. You breathed and I \_\_\_\_\_ be - came. You longed \_\_\_\_\_  
2. Such na - ture can't \_\_\_\_\_ 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 - ate \_\_\_\_\_ it moves, \_\_\_\_\_ pur -

(Cmaj7) Ebmaj7 (Am7) Cm7

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 1 (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 $\flat$  (Cmaj7) E $\flat$ maj7 (let ring) Melody to Refrain

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

Harmony

2 (Am7) Cm7 (Cmaj7) E $\flat$ maj7 (let ring) Melody

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

Harmony

♩ REFRAIN

(G) B $\flat$  (Cmaj7) E $\flat$ maj7 (Em) Gm

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

(Cmaj7) E $\flat$ maj7 (G) B $\flat$  (Cmaj7) E $\flat$ maj7

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

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

to Coda ⊕

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 (Em) Gm (D) F

Be - lov - ed of mine, seek me. Let

(Am7) Cm7 (Cadd9) Ebadd9

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

(G)  
B $\flat$

(Bm7/F#)  
Dm7/A

(G7/F)  
B $\flat$ 7/A $\flat$

ing. \_\_\_\_\_

1 (Cmaj7)  
E $\flat$ maj7

2 (Cmaj7)  
E $\flat$ maj7 *D.S. al Coda*

Lord, you are my love, \_\_\_\_\_

⊕ CODA

(Cmaj7)  
E $\flat$ maj7

(G)  
B $\flat$

(Bm7/F#)  
Dm7/A

Your re - flec - tion. \_\_\_\_\_

(G7/F)  
B $\flat$ 7/A $\flat$

1 (Cmaj7)  
E $\flat$ maj7

Final (Cmaj7)  
E $\flat$ maj7

Your re - flec - tion. \_\_\_\_\_

# Reflection

(Guitar/Vocal)

Edition # 21053-Z2

Mechthild of Magdeburg, ca. 1210-1285  
Adapted by Sarah Hart and Marc Byrd

Sarah Hart and Marc Byrd

## INTRO ( $\text{♩} = \text{ca. } 74$ )

Capo 3: (G) B $\flat$  (Bm7/F $\sharp$ ) Dm7/A (G7/F) B $\flat$ 7/A $\flat$  (Cmaj7) Ebmaj7 1

## 2 VERSES

(let ring) (G) B $\flat$  (Bm7/F $\sharp$ ) Dm7/A

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

(G7/F) B $\flat$ 7/A $\flat$  (Cmaj7) Ebmaj7

1. You breathed and I \_\_\_\_\_ be - came. You longed \_\_\_\_\_  
2. Such na - ture can't \_\_\_\_\_ be tamed; \_\_\_\_\_

(G) B $\flat$  (Bm7/F $\sharp$ ) Dm7/A (G7/F) B $\flat$ 7/A $\flat$

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

(Cmaj7) Ebmaj7 (Am7) Cm7

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 1 (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 $\flat$  (Cmaj7) E $\flat$ maj7 (let ring) Melody to Refrain

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

Harmony

2 (Am7) Cm7 (Cmaj7) E $\flat$ maj7 (let ring) Melody

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

Harmony

♩ REFRAIN

(G) B $\flat$  (Cmaj7) E $\flat$ maj7 (Em) Gm

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

(Cmaj7) E $\flat$ maj7 (G) B $\flat$  (Cmaj7) E $\flat$ maj7

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

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

to Coda ⊕

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 (Em) Gm (D) F

Be - lov - ed of mine, seek me. Let

(Am7) Cm7 (Cadd9) Ebadd9

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

(G)  
B $\flat$

(Bm7/F#)  
Dm7/A

(G7/F)  
B $\flat$ 7/A $\flat$

ing. \_\_\_\_\_

1 (Cmaj7)  
E $\flat$ maj7

2 (Cmaj7)  
E $\flat$ maj7 *D.S. al Coda*

Lord, you are my love, \_\_\_\_\_

⊕ CODA

(Cmaj7)  
E $\flat$ maj7

(G)  
B $\flat$

(Bm7/F#)  
Dm7/A

Your re - flec - tion. \_\_\_\_\_

(G7/F)  
B $\flat$ 7/A $\flat$

1  
(Cmaj7)  
E $\flat$ maj7

Final  
(Cmaj7)  
E $\flat$ maj7

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 $\flat$  Dm7/A B $\flat$ 7/A $\flat$

1 2

VERSE 1, 2

E $\flat$ maj7 B $\flat$  Dm7/A

B $\flat$ 7/A $\flat$  E $\flat$ maj7 B $\flat$

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

Dm7/A Bb7/Ab Ebmaj7

The first system of music consists of three measures. The first measure is marked with a Dm7/A chord and features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The second measure is marked with a Bb7/Ab chord and contains a whole rest in the treble clef and a bass line with quarter notes. The third measure is marked with an Ebmaj7 chord and features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. A large 'PREVIEW' watermark is overlaid on the page.

Cm7 Gm Cm7

The second system of music consists of three measures. The first measure is marked with a Cm7 chord and features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The second measure is marked with a Gm chord and features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The third measure is marked with a Cm7 chord and features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. A first ending bracket is shown above the final measure. A large 'PREVIEW' watermark is overlaid on the page.

Ebmaj7 Bb Dm7/A

The third system of music consists of three measures. The first measure is marked with an Ebmaj7 chord and features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The second measure is marked with a Bb chord and features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The third measure is marked with a Dm7/A chord and features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. A large 'PREVIEW' watermark is overlaid on the page.

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

B $\flat$ 7/A $\flat$  E $\flat$ maj7 to Refrain

2 Cm7 E $\flat$ maj7

♩ REFRAIN B $\flat$  E $\flat$ maj7 Gm

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

Ebmaj7 Bb Ebmaj7

The first system of music consists of three staves. The top staff has a treble clef and a key signature of two flats (Bb and Eb). It contains a sequence of chords: Ebmaj7, Bb, and Ebmaj7. The middle and bottom staves provide accompaniment with various rhythmic patterns and melodic lines.

Gm to Coda ⊕ 1 Ebmaj7 Bb

The second system of music consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a sequence of chords: Gm, to Coda (marked with a circled cross symbol), Ebmaj7, and Bb. The middle and bottom staves provide accompaniment.

Dm7/A Bb7/Ab Ebmaj7 to Verse 2

The third system of music consists of three staves. The top staff has a treble clef and a key signature of two flats. It contains a sequence of chords: Dm7/A, Bb7/Ab, Ebmaj7, and to Verse 2. The middle and bottom staves provide accompaniment.

REFLECTION (Solo Instrument in C), pg. 5 of 6

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 Ebmaj7

This system contains three staves of music. The first staff has a melodic line with a slur over the first two notes and a repeat sign. The second and third staves provide harmonic accompaniment. Above the staves, there are four measure boxes with chord names: B $\flat$  (with 'play 1st time only' below it), Dm7/A, B $\flat$ 7/A $\flat$ , and a box labeled '1' containing Ebmaj7.

⊕ CODA

2 Ebmaj7 D.S. al Coda

B $\flat$   
play 1st time only

This system features a CODA section marked with a circled cross symbol. It includes two musical systems. The first system has three staves with notes and rests, with a box labeled '2' containing Ebmaj7 and the instruction 'D.S. al Coda'. The second system has three staves with notes and rests, with a box labeled 'B $\flat$  play 1st time only' above it.

Dm7/A

B $\flat$ 7/A $\flat$

1 Ebmaj7

Final Ebmaj7

This system contains three staves of music. Above the staves are four measure boxes with chord names: Dm7/A, B $\flat$ 7/A $\flat$ , a box labeled '1' containing Ebmaj7, and a box labeled 'Final' containing Ebmaj7. The music concludes with a final cadence.

# Reflection

Edition # 71042-Z3

SOLO INSTRUMENT in B $\flat$

Sarah Hart and Marc Byrd  
Arranged by Scott Soper

**INTRO** ( $\text{♩} = \text{ca. } 74$ )

C Em7/B C7/B $\flat$

Melody

Harmony 1

Harmony 2

Fmaj7 1 2 **VERSES 1, 2** C Em7/B

C7/B $\flat$  Fmaj7 C

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

Em7/B C7/B $\flat$  Fmaj7

The first system of the musical score consists of three measures. The first measure is marked with the chord Em7/B and features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The second measure is marked with C7/B $\flat$  and shows a melodic line with a quarter rest followed by eighth notes, and a bass line with quarter notes. The third measure is marked with Fmaj7 and contains a melodic line with eighth notes and a bass line with quarter notes. A large 'PREVIEW' watermark is overlaid on the score.

Dm7 Am 1 Dm7

The second system of the musical score consists of three measures. The first measure is marked with Dm7 and features a melodic line with eighth notes and a bass line with quarter notes. The second measure is marked with Am and shows a melodic line with eighth notes and a bass line with quarter notes. The third measure is marked with a first ending bracket and Dm7, containing a melodic line with eighth notes and a bass line with quarter notes. A large 'PREVIEW' watermark is overlaid on the score.

Fmaj7 C Em7/B

The third system of the musical score consists of three measures. The first measure is marked with Fmaj7 and features a melodic line with eighth notes and a bass line with quarter notes. The second measure is marked with C and shows a melodic line with eighth notes and a bass line with quarter notes. The third measure is marked with Em7/B and contains a melodic line with eighth notes and a bass line with quarter notes. A large 'PREVIEW' watermark is overlaid on the score.



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

C7/B $\flat$  Fmaj7 to Refrain

The first system of musical notation consists of three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The key signature has two flats (B $\flat$  major). The first measure is a whole rest in the treble clef. The second measure has a C7/B $\flat$  chord. The third measure has an Fmaj7 chord. The system ends with a double bar line and the text 'to Refrain'.

2 Dm7 Fmaj7

The second system of musical notation consists of three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The key signature has two flats (B $\flat$  major). The first measure is a whole rest in the treble clef. The second measure has a Dm7 chord. The third measure has an Fmaj7 chord. The system ends with a double bar line.

♩ REFRAIN C Fmaj7 Am

The REFRAIN section consists of three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The key signature has two flats (B $\flat$  major). The first measure is a whole rest in the treble clef. The second measure has a C chord. The third measure has an Fmaj7 chord. The fourth measure has an Am chord. The system ends with a double bar line.

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

Fmaj7 C Fmaj7

The first system of the musical score consists of three staves. The top staff is in treble clef and contains the melody, with notes grouped by slurs and some notes marked with accents. The middle and bottom staves are in bass clef and provide harmonic accompaniment with chords and moving lines. Chord symbols 'Fmaj7', 'C', and 'Fmaj7' are placed above the first, third, and fifth measures respectively. The music is in a 4/4 time signature.

Am to Coda ⊕ 1 Fmaj7 C

The second system of the musical score consists of three staves. It begins with a measure marked 'Am'. The second measure is marked 'to Coda ⊕'. The third measure is marked '1 Fmaj7' and the fourth measure is marked 'C'. The notation includes slurs, accents, and a fermata over the final measure. Chord symbols 'Am', 'Fmaj7', and 'C' are placed above the staves.

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

The third system of the musical score consists of three staves. It begins with a measure marked 'Em7/B'. The second measure is marked 'C7/B $\flat$ '. The third measure is marked 'Fmaj7'. The fourth measure is marked 'to Verse 2'. The notation includes slurs, accents, and a fermata over the final measure. Chord symbols 'Em7/B', 'C7/B $\flat$ ', and 'Fmaj7' are placed above the staves.

REFLECTION (Solo Instrument in B $\flat$ ), pg. 5 of 6

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

⊕ CODA  
Fmaj7

2 Fmaj7

*D.S. al Coda*

C  
play 1st time only

Em7/B

C7/B $\flat$

1 Fmaj7

Final  
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

The musical score is presented in three systems. Each system consists of three staves: Melody (top), Harmony 1 (middle), and Harmony 2 (bottom). The key signature is one sharp (F#) and the time signature is 3/4. The first system is the Intro, with a tempo marking of quarter note = ca. 74. It features a melodic line with rests, a harmony 1 line with rests, and a harmony 2 line with a rhythmic pattern of eighth notes. The second system is for Verses 1 and 2, starting with a first ending (1) and a second ending (2). The melody begins with a quarter note G, followed by eighth notes. The harmony 1 line has rests, and the harmony 2 line has a rhythmic pattern. The third system continues the melodic and harmonic development, with the melody line featuring a long phrase with a slur and a fermata.

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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

REFLECTION (Solo Instrument in E $\flat$ ), pg. 3 of 5

**REFRAIN**

Chords: G, Cmaj7, Em

Chords: Cmaj7, G

Chords: Em, Cmaj7, G

1

to Coda

Chords: Bm7/F#, G7/F, Cmaj7

to Verse 2

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# G7/F 1 Cmaj7



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

Preview

# 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

2 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,

REFLECTION (DRUMS), pg. 2 of 5

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 come \_\_\_ to you, \_\_\_ you know I al-ways

2 2 2

1. will. Lord, you are my love, \_\_\_ 2. and who \_\_\_ loved \_\_\_ me so

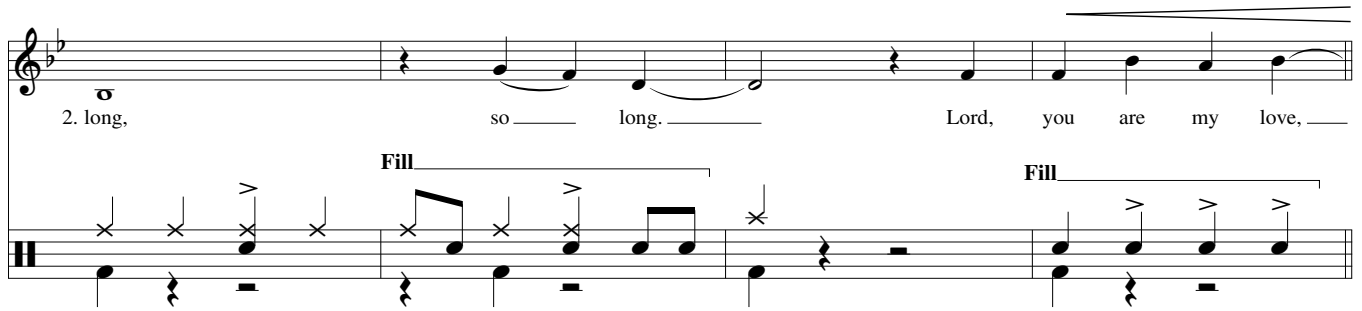
to Refrain 2

Fill to Refrain 2

2

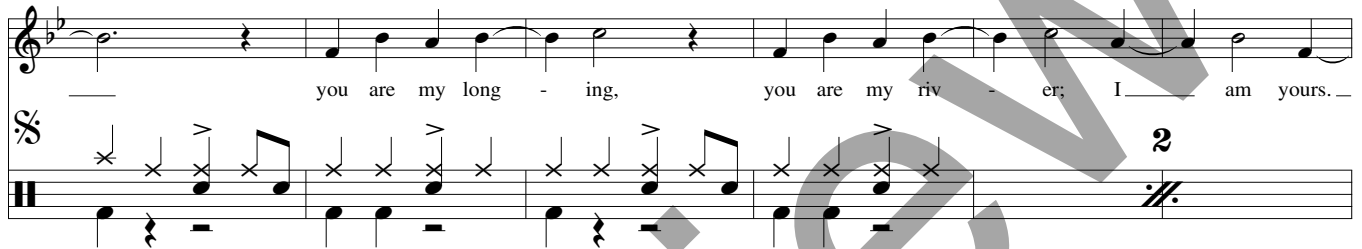
2. long, so long, Lord, you are my love, \_\_\_\_\_

Fill

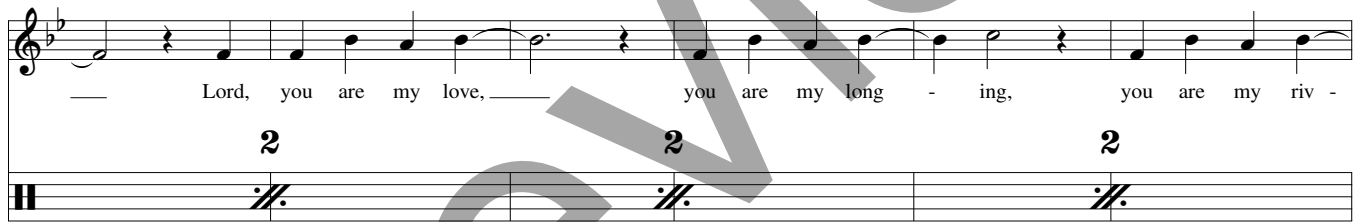


**REFRAIN**

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

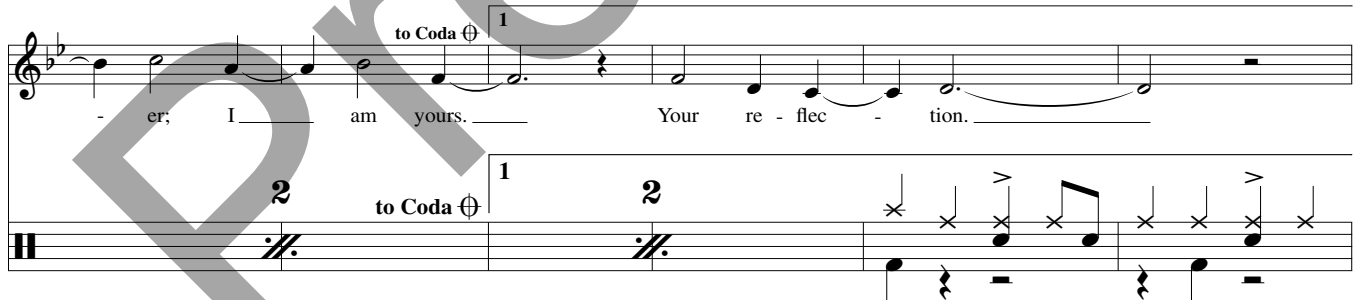


\_\_\_\_\_ Lord, you are my love, \_\_\_\_\_ you are my long - ing, you are my riv -



er; I am yours. \_\_\_\_\_ Your re - flec - tion. \_\_\_\_\_

to Coda ⊕



to Verse 2

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

2

Fill

to Verse 2

**BRIDGE**

2

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

2

Be - lov - ed of mine, seek \_\_\_\_\_ me. Let me on - ly

2

Fill

be your beau - ty re - flect - ing, \_\_\_\_\_ re - flect - ing, \_\_\_\_\_

Fill

REFLECTION (DRUMS), pg. 5 of 5

The first system consists of two staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. It begins with a long, sweeping melodic line. The bottom staff is a drum line, primarily using eighth and sixteenth notes with accents and 'x' marks to indicate specific drum sounds.

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

⊕ CODA

The CODA section features a vocal line with the lyrics "Your re - flec - tion. Your re - flec -" and a drum line. The drum line includes a first ending, a double bar line with repeat dots, and a section labeled "2".

The final section includes a vocal line with the lyrics "tion." and a drum line. The drum line features a "Fill" section, first and second endings, and a final section marked "Final molto rit.".