

Reflect the Light

From the musical *All I Really Need to Know I Learned in Kindergarten*
Commissioned for the 2009-2010 Louisville Middle School 7th/8th Grade Choir
Emily Martin, Director

Arranged by
Philip Drozda

Gospel swing

Revised for the 2019 Cherry Creek Middle School Honor Choir

Music & Lyrics by
David Caldwell

$\text{♩} = 50$

S

A

T

B

Soulfully
mf

It is a sweet life, when I take the time to see it;— and there is won-der in-side me,

Gospel swing

$\text{♩} = 50$

Roll chord

7

A

if I can find a way to free it. Some-times it seems ea - sy to walk through my

A

life with my eyes closed to heart-ache and strife but ev' ry so of - ten,

mp *mf* *mp*

Ooh

Ooh

Ooh

Ooh

A

e-ven in my mind's dark-est night, there comes, stream-ing through my win-dow,

mp *mf* *mp*

ooh

Ooh

ooh

Ooh

Ooh

Ooh

A

24

ooh Ooh ooh

a frag-ment of light, a glimpse of truth for me to par-

ooh Ooh ooh

ooh Ooh

29

cresc.

Ah Ah

cresc.

take and I might miss it if I'm not a - wake.

cresc.

Ah Ah

cresc.

Ooh. Ah Ah

34 **B** *f*

How can I live in the dark;

How can I live in the dark;

How can I live in the dark;

How can I live in the dark;

B

How can I live in the dark;

38

when I could be part of that light? How do I

when I could be part of that light. How do I

when I could be part of that I could be part of that I could be part of that light. How do I

when I could be part of that I could be part of that I could be part of that light. How do I

43

cap - ture that spark and re - flect it in-to the heart of the night.

cap - ture that spark and re - flect it Ooh night.

cap - ture that spark and re - flect it Ooh night.

cap - ture that spark and re - flect it Ooh night.

C

Baritone Solo
8vb written

49

Solo

S

A

T

B

There's no way to meas - ure what these frag - ments are worth

There's no way to meas - ure worth

There's no way to meas - ure worth

There's no way to meas - ure worth

There's no way to meas - ure worth

There's no way to meas - ure worth

C

D

67

days. Stop now and lis - ten Can you hear a faint mel-o- dy? Just out-side here, all a-

days. Ooh ooh Ooh

days. Ooh ooh Ooh

days. Ooh ooh Ooh

D

The musical score consists of five systems. The first system is a vocal line with lyrics. The second, third, and fourth systems are vocal lines with the word 'Ooh' and a long horizontal line indicating a sustained note. The fifth system is a piano accompaniment with two staves (treble and bass clef). A key signature of two sharps (F# and C#) is indicated at the beginning of the piano part. A box containing the letter 'D' is placed above the piano part at the start of the second measure of the fifth system.

73

round us _____ a great sym-phony. But noth-ing in life has the pow'r to in-

ooh _____ Ooh _____ ooh _____

ooh _____ Ooh _____ ooh _____

ooh _____ Ooh ooh _____

The musical score consists of five systems. The first system is the vocal line with lyrics. The second and third systems are vocal lines with 'ooh' lyrics. The fourth system is a piano accompaniment line. The fifth system is a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and slurs.

79

spire like add-ing your own voice to the might-y choir.

Ah to the might-y choir.

Ah to the might-y choir.

Ah to the might-y choir.

Piano accompaniment for measures 79-83.

E

84

f

How can I live in the dark;

How can I live in the dark;

How can I live in the dark;

How can I live in the dark;

How can I live in the dark;

Piano accompaniment for measures 84-88.

E

88

when I could be part of that light? How do I

when I could be part of that light How do I

when I could be part of that I could be part of that I could be part of that light. How do I

when I could be part of that I could be part of that I could be part of that light. How do I

F ♩. = 65

93

cap - ture that spark and re - flect it in-to the heart of the *mp* Bluesy

cap - ture that spark and re - flect it Ooh Oh, re -

cap - ture that spark and re - flect it Ooh

cap - ture that spark and re - flect it Ooh

F ♩. = 65

mp

A

99

flect re-flect the light! Oh, re - flect re-flect the light!

106

S re - flect re-flect the light! re - flect re-flect the

A Oh, re - flect re-flect the light! Oh, re - flect re-flect the

112 *Sopranos divide evenly*

light! re - flect re-flect the light!

light! Oh, re - flect re-flect the light!

118 *Solo at pitch*
mf

Solo *mf* How can we live in the

S re - flect re-flect the light! *mf* re - flect re-flect the

A Oh, re - flect re-flect the light! Oh, re - flect re-flect the

124

dark; when we could be part of that light?
 light! re - flect re-flect the light!
 light! Oh, re - flect re-flect the light!

130 *f*

Solo
 How can we live in the dark; when we could be re - flect re-flect the light! re -

S
 re - flect re-flect the light! re -

A
 Oh, re - flect re-flect the light! Oh, re -

T
 How can we live in the how can we live in the dark? Re-reflect the light; part of that

B
 How can we live in the how can we live in the dark? Re-reflect the light; part of that

135

part of that light? How can we cap - ture that

flect re-flect the light! re - flect re-flect the

flect re-flect the light! Oh, re - flect re-flect the

part of that part of that light! Re-reflect-the light. Cap-ture that cap - ture-that cap-ture that

part of that part of that light! Re-reflect-the light. Cap-ture that cap - ture-that cap-ture that

spark; and ref - lect_ it.

light! In-to the heart of_ the night!

light! In-to the heart of_ the night!

spark; In-to the heart of_ the night!

spark; In-to the heart of_ the night!

rit. ff

rit. ff

rit. ff

rit. ff

rit. ff

Performance Notes

*Beginning should be slower and tempo should gradually pick up. First verse up to Rehearsal A should be very rubato in both the alto and piano parts.

*Pianist can play a gospel style improvised intro out of tempo to begin the piece, or start on the opening chord as written.

*Ending chorus (Rehearsal F) should be sung in a very bluesy gospel style that slowly builds in both dynamics and intensity as each part is entered. Treble soloist is encouraged to improvise, using what is written as a starting point.

-February, 2010

Revised November, 2018