

Come, True Light

Edition # 20953-Z1

Based on a prayer by St. Symeon
the New Theologian, 949-1022

Sarah Hart and Dwight Liles
Keyboard accompaniment by Scott Soper

INTRO (♩ = ca. 80)

1

Bm Em7 A Bm

2 VERSE 1

1. Come, true light, _____ come, life e - ter - nal, come, hid -

2

Bm Em7

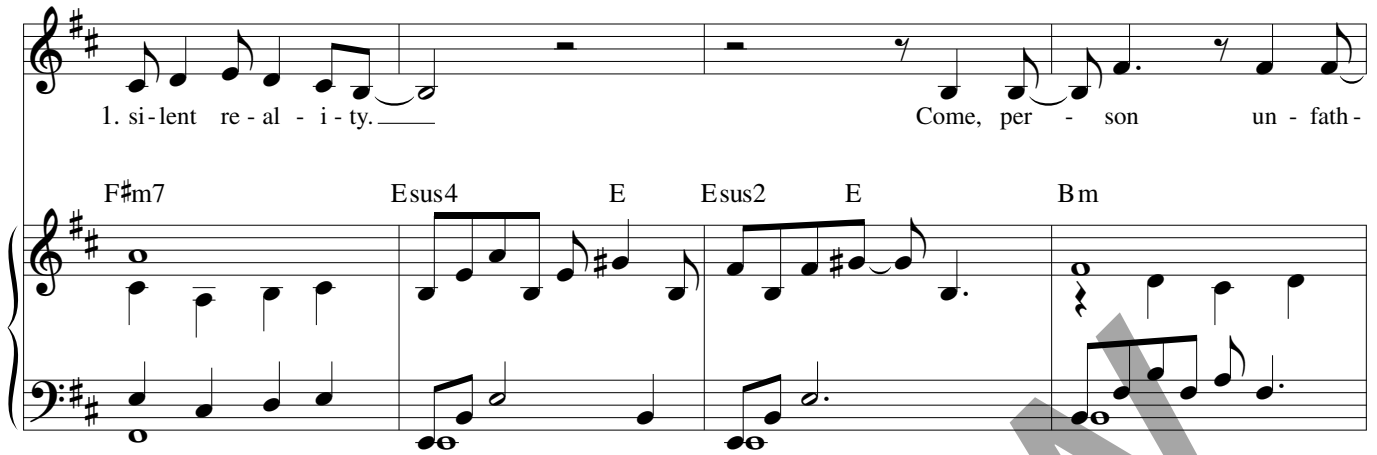
1. - den mys - ter - y, _____ come, name - less trea - sure,

A Dmaj7 Gmaj7

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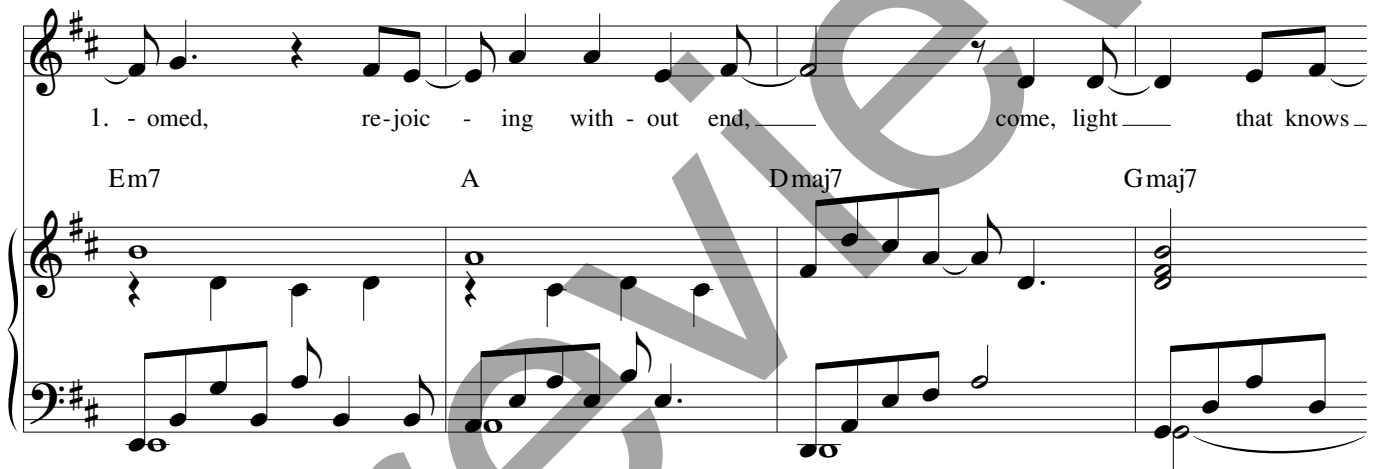
1. si-lent re - al - i - ty. _____ Come, per - son un - fath -

F#m7 Esus4 E Esus2 E Bm



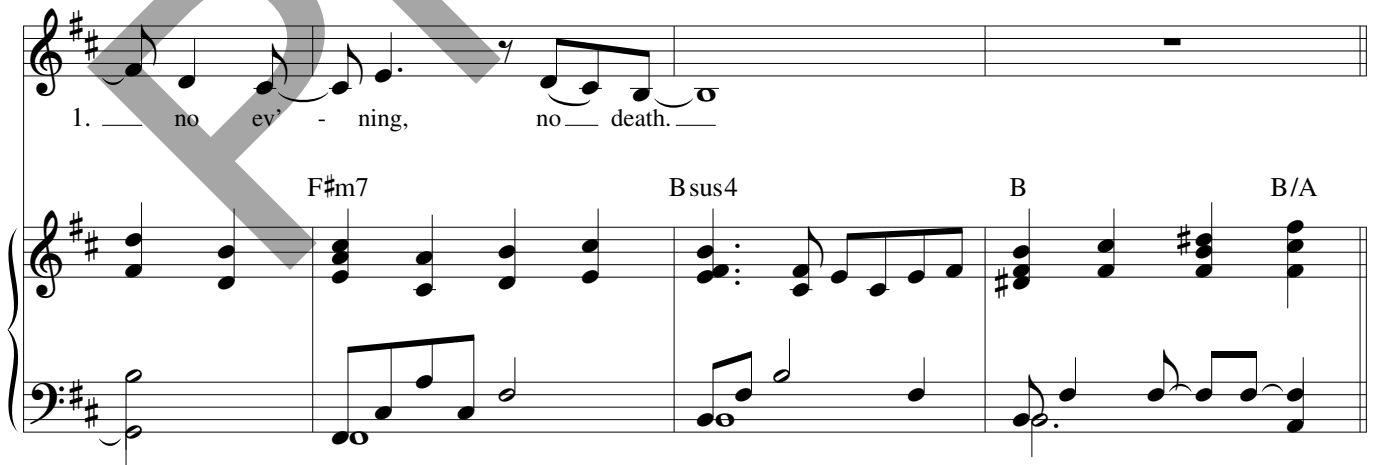
1. - omed, re-joic - ing with - out end, _____ come, light _____ that knows -

Em7 A Dmaj7 Gmaj7



1. _____ no ev' - ning, no _____ death. _____

F#m7 Bsus4 B B/A



REFRAIN

Come, true light! Come,

Gmaj7 Aadd9 Bsus4 B B/A Gmaj7

1, 3 to Verses 2, 3 2 to Interlude

true light!

Aadd9 Bsus4 B B

1, 3 to Verses 2, 3 2 to Interlude

VERSE 2

2. Come, rais - ing of the fall - en, come, hope of all the saved,

Bm Em7 A

2. — un - mov - ing, un - chang - ing you re - main. —

Dmaj7 Gmaj7 F#m7 Esus4 E

2. Come, our friend, — come, God al - might - y, a - lone — to the — a - lone, —

Esus2 E Bm Em7 A

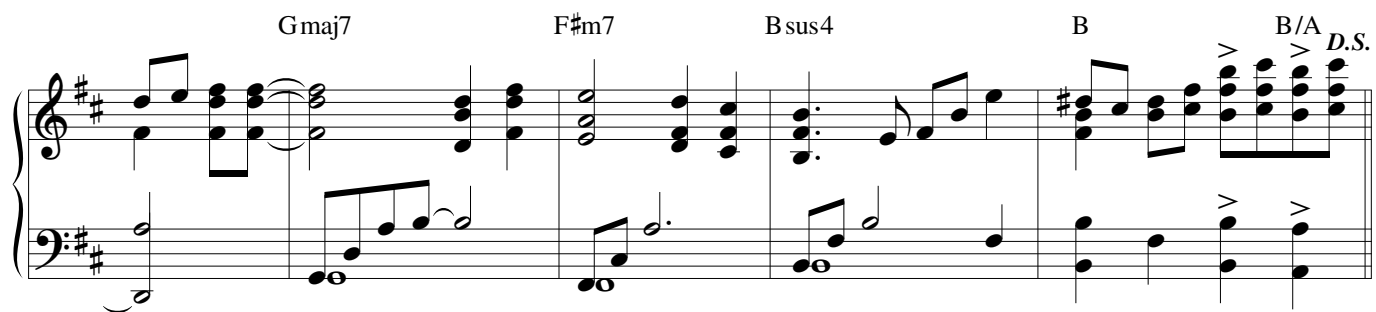
2. — whose na - ture we — can - not see or move.

Dmaj7 Gmaj7 F#m7 Bsus4 B B/A D.S.

INTERLUDE

Bm Em7 A Dmaj7

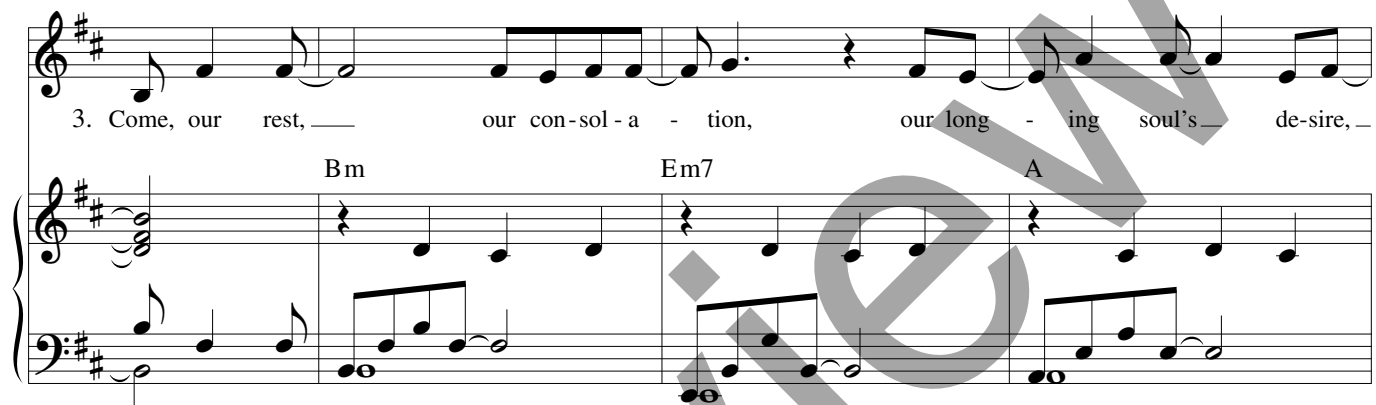
Gmaj7 F#m7 Bsus4 B B/A D.S.



VERSE 3


3. Come, our rest, — our con-sol-a - tion, our long - ing soul's de-sire, —

Bm Em7 A



3. — our joy — and our end - less de - light.

Dmaj7 Gmaj7 F#m7 Bsus4 B

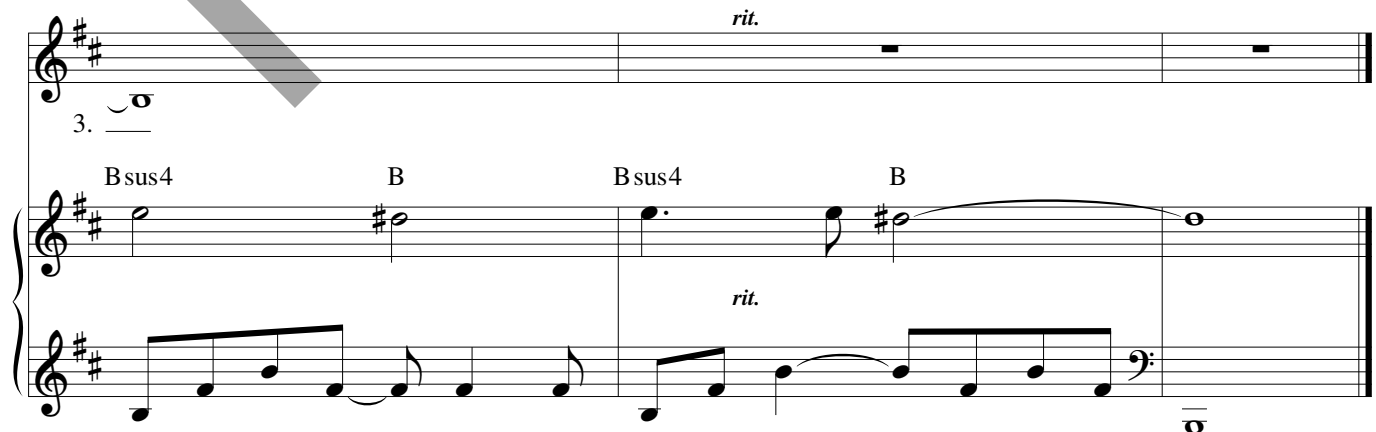


rit.

3. —

Bsus4 B Bsus4 B

rit.



REFRAIN

1, 3 B to Verses 2, 3	2 B to Interlude
-----------------------------	------------------------

Gmaj7 Aadd9 Bsus4 B B/A Gmaj7 Aadd9 Bsus4

Melody

Come, true light! Come, true light!

Harmony

VERSE 2

Bm Em7 A

2. Come, rais - ing of the fall - en, come, hope of all the saved, -

Dmaj7 Gmaj7 F#m7 Esus4 E

2. un - mov - ing, un - chang - ing you re-main.

Esus2 E Bm Em7 A

2. Come, our friend, come, God al - might - y, a - lone to the a - lone, -

Dmaj7 Gmaj7 F#m7 Bsus4 B B/A D.S.

2. whose na - ture we can - not see or move.

INTERLUDE

NC Bm Em7 A Dmaj7 Gmaj7 F#m7 Bsus4 B B/A *D.S.*

VERSE 3

Bm Em7

3. Come, our rest, our con - sol - a - tion, our long -

A Dmaj7 Gmaj7

3. - - ing soul's de - sire, our joy and our

F#m7 Bsus4 B Bsus4 B Bsus4 *rit.* B

3. end - less de - light.

Preview

Come, True Light

(Guitar/Vocal)

Edition # 20953-Z2

Based on a prayer by St. Symeon
the New Theologian, 949-1022

Sarah Hart and Dwight Liles
Vocal harmony by Scott Soper

INTRO (♩ = ca. 80)

Bm Em7 A

1 Bm	2 Bm
---------	---------

1. Come, true light, _

VERSE 1

Em7 A Dmaj7

1. _ come, life e - ter - nal, come, hid - den mys - ter - y, _ come, name -

Gmaj7 F#m7 Esus4 E Esus2 E

1. - less trea - sure, si - lent re - al - i - ty. _ Come, per -

Bm Em7 A Dmaj7

1. - son un - fath - omed, re - joic - ing with - out end, _ come, light _

Gmaj7 F#m7 B sus4 B B/A

1. _ that knows _ no ev' - ning, no _ death. _

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REFRAIN

1, 3 B to Verses 2, 3	2 B to Interlude
-----------------------------	------------------------

Gmaj7 Aadd9 Bsus4 B B/A Gmaj7 Aadd9 Bsus4

Melody

Come, true light! Come, true light!

Harmony

VERSE 2

Bm Em7 A

2. Come, rais - ing of the fall - en, come, hope of all the saved, -

Dmaj7 Gmaj7 F#m7 Esus4 E

2. un - mov - ing, un - chang - ing you re-main.

Esus2 E Bm Em7 A

2. Come, our friend, come, God al - might - y, a - lone to the a - lone, -

Dmaj7 Gmaj7 F#m7 Bsus4 B B/A D.S.

2. whose na - ture we can - not see or move.

INTERLUDE

NC Bm Em7 A Dmaj7 Gmaj7 F#m7 Bsus4 B B/A *D.S.*

VERSE 3

Bm Em7

3. Come, our rest, our con - sol - a - tion, our long -

A Dmaj7 Gmaj7

3. - - ing soul's de - sire, our joy and our

F#m7 Bsus4 B Bsus4 B Bsus4 *rit.* B

3. end - less de - light.

Preview

Come, True Light

Edition # 70958-Z3

Sarah Hart and Dwight Liles

Arr. SS

SOLO INSTRUMENT in C

INTRO (♩ = ca. 80)

1
Bm Em7 A Bm

Melody

Harmony I

Harmony II

2
Bm

VERSE 1

Em7 A

Dmaj7 Gmaj7 F#m7 Esus4 E

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COME, TRUE LIGHT (Solo Instrument in C), pg. 2 of 4

Esus2 E Bm Em7 A

Dmaj7 Gmaj7 F#m7 Bsus4 B B/A

REFRAIN

Gmaj7 Aadd9 Bsus4 B B/A

Gmaj7 Aadd9 Bsus4 1, 3 B to Verses 2, 3 2 B to Interlude

COME, TRUE LIGHT (Solo Instrument in C), pg. 3 of 4

VERSE 2

Bm Em7 A Dmaj7

Gmaj7 F#m7 Esus4 E Esus2 E

Bm Em7 A Dmaj7

Gmaj7 F#m7 Bsus4 B B/A D.S.

COME, TRUE LIGHT (Solo Instrument in C), pg. 4 of 4

INTERLUDE

Bm Em7 A

Dmaj7 Gmaj7 F#m7 Bsus4 B B/A D.S.

VERSE 3

Bm Em7 A Dmaj7

Gmaj7 F#m7 Bsus4 B Bsus4 B Bsus4 B rit.

Come, True Light

Edition # 70959-Z3

Sarah Hart and Dwight Liles

Arr. SS

SOLO INSTRUMENT in B \flat

INTRO (♩ = ca. 80)

C#m F#m7 B C#m

Melody

Harmony I

Harmony II

1

2

VERSE 1

C#m F#m7 B

Emaj7 Amaj7 G#m7 F#sus4 F#

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COME, TRUE LIGHT (Solo Instrument in B \flat), pg. 2 of 5

F#sus2 F# C#m F#m7 B

Emaj7 Amaj7 G#m7 C#sus4 C# C#/B

REFRAIN

Amaj7 Badd9 C#sus4 C# C#/B

COME, TRUE LIGHT (Solo Instrument in B \flat), pg. 3 of 5

Amaj7 Badd9 C#sus4 1, 3 C# to Verses 2, 3 2 C# to Interlude

This system contains the first five measures of the piece. The key signature is B major (three sharps). The first measure has a whole note chord Amaj7. The second measure has a whole note chord Badd9. The third measure has a whole note chord C#sus4. The fourth measure has a whole note chord C# with a first ending bracket above it labeled '1, 3' and the instruction 'to Verses 2, 3'. The fifth measure has a whole note chord C# with a second ending bracket above it labeled '2' and the instruction 'to Interlude'. The notation includes a treble clef, a key signature of three sharps, and three staves of music.

VERSE 2 C#m F#m7 B Emaj7

This system contains measures 6 through 10, labeled 'VERSE 2'. The key signature remains B major. Measure 6 has a quarter rest followed by a quarter note C#m. Measure 7 has a quarter rest followed by a quarter note F#m7. Measure 8 has a quarter rest followed by a quarter note B. Measure 9 has a quarter rest followed by a quarter note Emaj7. Measure 10 has a quarter rest followed by a quarter note Emaj7. The notation includes a treble clef, a key signature of three sharps, and three staves of music.

Amaj7 G#m7 F#sus4 F# F#sus2 F#

This system contains measures 11 through 15. Measure 11 has a quarter rest followed by a quarter note Amaj7. Measure 12 has a quarter rest followed by a quarter note G#m7. Measure 13 has a quarter rest followed by a quarter note F#sus4. Measure 14 has a quarter rest followed by a quarter note F#. Measure 15 has a quarter rest followed by a quarter note F#sus2. The notation includes a treble clef, a key signature of three sharps, and three staves of music.

COME, TRUE LIGHT (Solo Instrument in B \flat), pg. 4 of 5

C#m F#m7 B Emaj7

The first system of music consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with eighth and quarter notes, including rests. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with eighth and quarter notes, including rests. Chord symbols C#m, F#m7, B, and Emaj7 are placed above the first four measures.

Amaj7 G#m7 C#sus4 C# C#/B D.S.

The second system of music consists of three staves. The top staff is in treble clef with a key signature of three sharps. It contains a melody with quarter and eighth notes, including rests. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with quarter and eighth notes, including rests. Chord symbols Amaj7, G#m7, C#sus4, C#, and C#/B are placed above the first five measures. The system ends with the instruction 'D.S.'.

INTERLUDE C#m F#m7 B

The interlude section consists of three staves. The top staff is in treble clef with a key signature of three sharps. It contains a melody with quarter and eighth notes, including rests. The middle staff is also in treble clef and contains a similar melodic line. The bottom staff is in bass clef and contains a bass line with quarter and eighth notes, including rests. Chord symbols C#m, F#m7, and B are placed above the first three measures. Triplet markings are present over the eighth notes in the second and third measures of the middle and bottom staves.

COME, TRUE LIGHT (Solo Instrument in B \flat), pg. 5 of 5

Emaj7 Amaj7 G#m7 C#sus4 C# C#/B
D.S.

VERSE 3

C#m F#m7 B Emaj7

Amaj7 G#m7 C#sus4 C# C#sus4 C# C#sus4 C#

rit.

rit.

rit.

Come, True Light

Edition # 70960-Z3

SOLO INSTRUMENT in E \flat

Sarah Hart and Dwight Liles

Arr. SS

INTRO (♩ = ca. 80)

1

G#m C#m7 F# G#m

Melody

Harmony I

Harmony II

2

VERSE 1

G#m C#m7 F#

Bmaj7 Emaj7 D#m7 C#sus4 C#

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COME, TRUE LIGHT (Solo Instrument in E \flat), pg. 2 of 4

C#sus2 C# G#m C#m7 F#

Bmaj7 Emaj7 D#m7 G#sus4 G# G#/F#

REFRAIN

Emaj7 F#add9 G#sus4 G# G#/F#

Emaj7 F#add9 G#sus4

1, 3	2
G#	G#
to Verses 2, 3	to Interlude

COME, TRUE LIGHT (Solo Instrument in E \flat), pg. 3 of 4

VERSE 2

G \sharp m C \sharp m7 F \sharp Bmaj7

Emaj7 D \sharp m7 C \sharp sus4 C \sharp C \sharp sus2 C \sharp

G \sharp m C \sharp m7 F \sharp Bmaj7

Emaj7 D \sharp m7 G \sharp sus4 G \sharp G \sharp /F \sharp D.S.

COME, TRUE LIGHT (Solo Instrument in E \flat), pg. 4 of 4

INTERLUDE

G#m C#m7 F#

Bmaj7 Emaj7 D#m7 G#sus4 G# G#/F# D.S.

VERSE 3

G#m C#m7 F# Bmaj7

Emaj7 D#m7 G#sus4 G# G#sus4 G# G#sus4 G# rit.

Come, True Light

Edition # 70961-Z3

DRUMS

Sarah Hart and Dwight Liles

Based on a prayer by St. Symeon the New Theologian, 949–1022

Arr. AT

INTRO (♩ = ca. 80)

Softly with mallets or fingers
(snare off)

VERSE 1

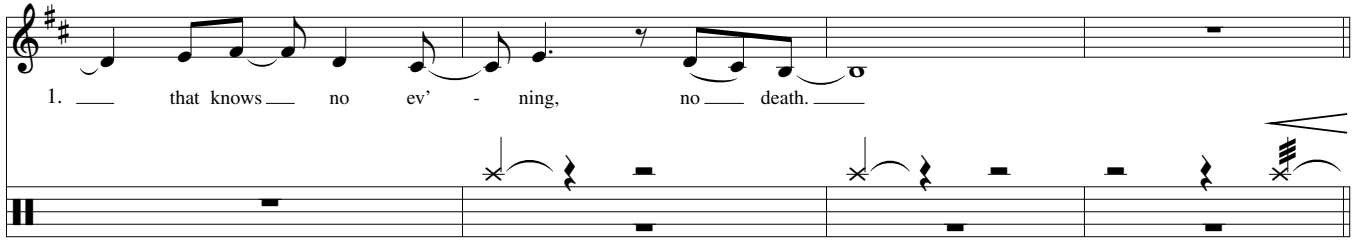
1. Come, true light, _____ come, life e - ter - nal, come, hid - den mys - ter - y, _____

1. _____ come, name - less trea - sure, si - lent re - al - i - ty. _____ Come, per -

1. - son un - fath - omed, re - joic - ing with - out end, _____ come, light _____

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1. — that knows — no ev' - ning, no — death. —



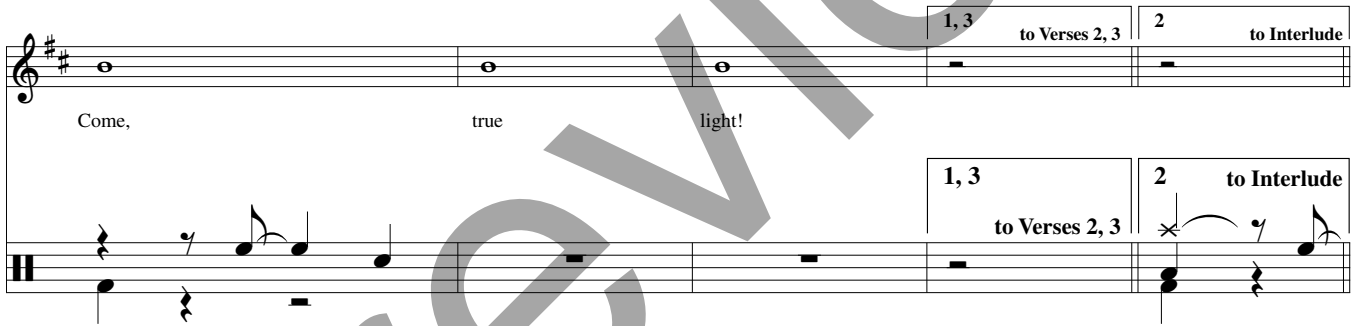
REFRAIN

Come, true light!



Come, true light!

1, 3 to Verses 2, 3 2 to Interlude



VERSE 2

2. Come, rais - ing of — the fall - en, come, hope — of all — the saved, — un - mov - ing,



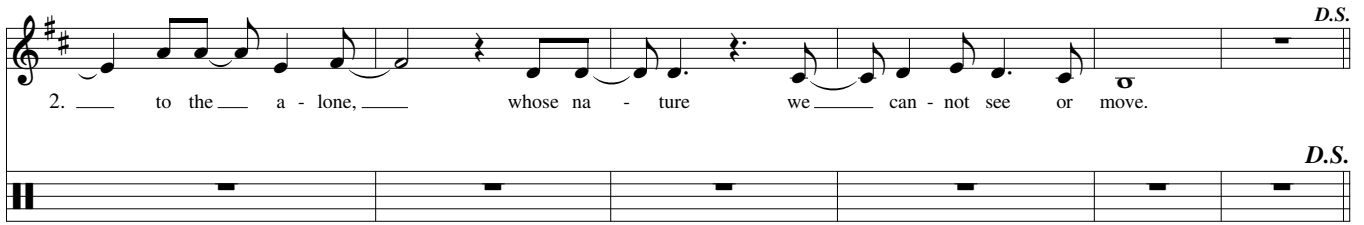
2. un - chang - ing you re-main. — Come, our friend, — come, God al - might - y, a - lone —



COME, TRUE LIGHT (Drums), pg. 3 of 3

2. _____ to the _____ a - lone, _____ whose na - ture we _____ can - not see or move.

D.S.



INTERLUDE



D.S.

D.S.

VERSE 3

3. Come, our rest, _____ our con-sol - a - tion, our long - ing soul's _____ de - sire, _____ our joy _____

3. _____ and our end - less de - light. _____

pp

rit.

rit.

