

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

The first system of music for Verse 2 consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef. The music features a series of chords: Bm, Em7, A, and Dmaj7. The melody in the top staff is primarily eighth and quarter notes, while the bass lines provide harmonic support with sustained notes and moving lines.

Gmaj7 F#m7 Esus4 E Esus2 E

The second system of music continues the piece with chords Gmaj7, F#m7, Esus4, E, Esus2, and E. The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, with some notes beamed together. The bass line continues to provide a steady harmonic foundation.

Bm Em7 A Dmaj7

The third system of music repeats the chord sequence Bm, Em7, A, and Dmaj7. The musical notation shows the continuation of the melody and bass lines from the previous systems, maintaining the same rhythmic and harmonic structure.

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

The fourth and final system of music for Verse 2 includes chords Gmaj7, F#m7, Bsus4, B, B/A, and D.S. (Da Capo). The notation concludes with a double bar line and the instruction D.S., indicating that the piece should be repeated from the beginning of the section.

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.