

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)

Bm Em7 A Bm

1

2

VERSE 1

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

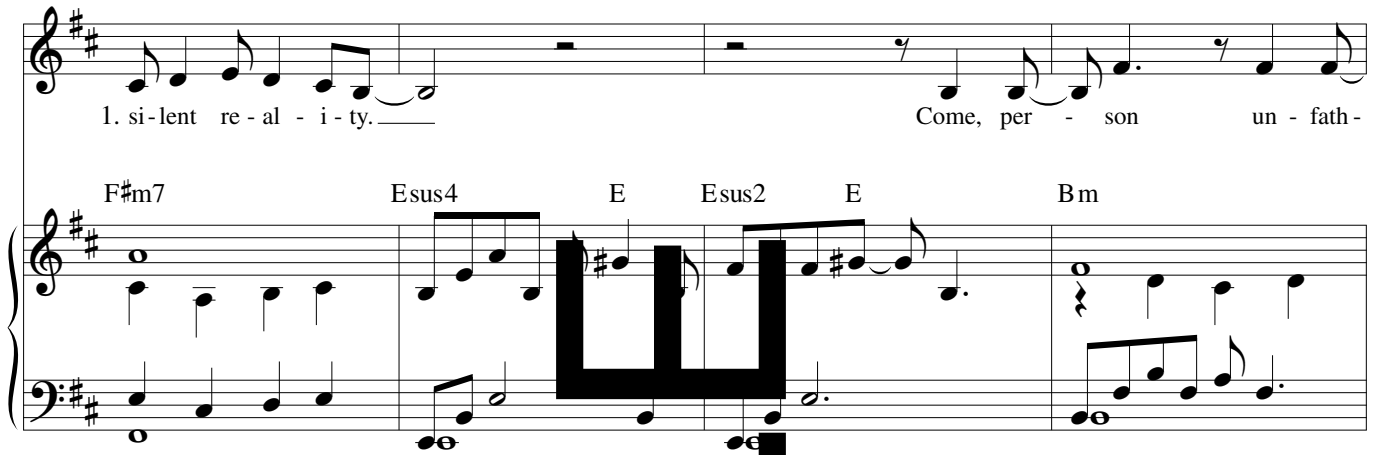
Bm Em7

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

A Emaj7 Gmaj7

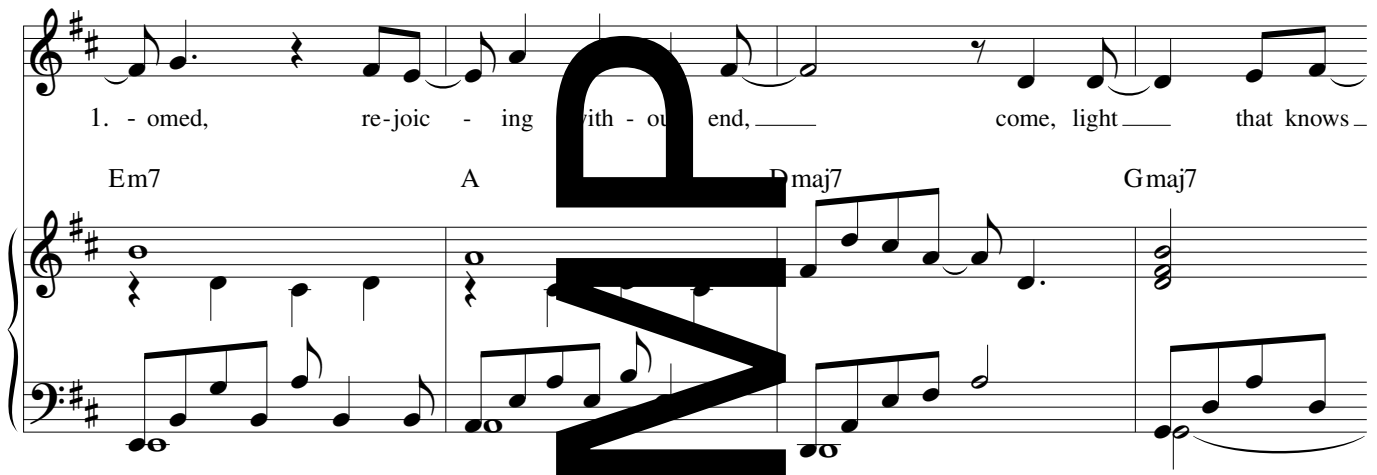
1. si-lent re - al - i - ty. _____ Come, per - son un - fath -

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 Esus4 B B/A



REFRAIN

Come, true light! Come,

Gmaj7 Aadd9 Bsus4 B B/A Gmaj7

true light!

Aadd9 Bsus4

1, 3 to Verses 2, 3 2 to Interlude

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

VERSE 2

2. Come, raising of the fallen, come, hope of all the saved,

Bm m7 A

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

Dmaj7 Gmaj7 F#m7 Esus4 E

2. Come, our friend, — ~~come, our friend~~ — a - lone — to the — a - lone, —

Esus2 E Bm Em7 A

2. — whose na - ture — ~~is~~ — or move.

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

INTERLUDE

Bm A Dmaj7

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

Musical notation for the first system, including treble and bass staves with chords and a large watermark 'W'.

VERSE 3

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

Bm F#m7 A

Musical notation for the second system, including treble and bass staves with lyrics and chords, and a large watermark 'R'.

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

Dmaj7 Gmaj7 F#m7 Bsus4 B

Musical notation for the third system, including treble and bass staves with lyrics and chords, and a large watermark 'N'.

3. —

Bsus4 B Bsus4 B

rit.

Musical notation for the fourth system, including treble and bass staves with lyrics and chords, and a large watermark 'S'.

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 - le - re - al - i - ty. _ Come, per -

Bm Em7 A Dmaj7

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

Gmaj7 F#m7 B sus4 B B/A

1. _ that knows _ no ev' ning _ o _ death. _

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REFRAIN

1, 3 B to Verses 2, 3	2 B to Interlude
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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 _____ come, hope _____ of all _____ the saved, -

Dmaj7 Gmaj7 F#m7 Esus4 E

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

Esus2 E Bm F#m7 A

2. Come, our friend, _____ come, God _____ 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, _____ - 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. _____

SAMSA

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 - le - re - al - i - ty. _ Come, per -

Bm Em7 A Dmaj7

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

Gmaj7 F#m7 B sus4 B B/A

1. _ that knows _ no ev' ning _ o _ 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 _____ come, hope _____ of all _____ the saved, -

Dmaj7 Gmaj7 F#m7 Esus4 E

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

Esus2 E Bm F#m7 A

2. Come, our friend, _____ come, God _____ 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, _____ - 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. _____

SAM SAM

Come, True Light

Edition # 70958-Z3

Sarah Hart and Dwight Liles

Arr. SS

SOLO INSTRUMENT in C

INTRO (♩ = ca. 80)

Melody

Harmony I

Harmony II

Bm Em7 A Bm

2 Bm

VERSE 1

Em7 A

Dmaj7 Gmaj7 F#m7 Esus4 E

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	2 B
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to Verses 2, 3 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 Esus4 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. rit. rit.

Come, True Light

Edition # 70959-Z3

Sarah Hart and Dwight Liles

Arr. SS

SOLO INSTRUMENT in B \flat

INTRO ($\text{♩} = \text{ca. } 80$)

Melody

Harmony I

Harmony II

1

C#m F#m7 B C#m

2

VERSE 1

C#m F#m7 B

Emaj7 Amaj7 G#m7 F#sus4 F#

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 first measure has a whole note chord of Amaj7. The second measure has a whole note chord of Badd9. The third measure has a whole note chord of C#sus4. The fourth measure has a whole note chord of C# and is marked '1, 3 C# to Verses 2, 3'. The fifth measure has a whole note chord of C# and is marked '2 C# to Interlude'. The notation includes treble and bass staves with various rhythmic patterns and articulations.

VERSE 2 C#m B Emaj7

This system contains measures 6 through 9. Measure 6 has a whole note chord of C#m. Measure 7 has a whole note chord of B. Measure 8 has a whole note chord of B. Measure 9 has a whole note chord of Emaj7. The notation includes treble and bass staves with various rhythmic patterns and articulations.

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

This system contains measures 10 through 14. Measure 10 has a whole note chord of Amaj7. Measure 11 has a whole note chord of G#m7. Measure 12 has a whole note chord of F#sus4. Measure 13 has a whole note chord of F#. Measure 14 has a whole note chord of F#sus2. The notation includes treble and bass staves with various rhythmic patterns and articulations.

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 has a treble clef and a key signature of three sharps (F#, C#, G#). The music begins with a C#m chord, followed by F#m7, B, and Emaj7. The middle and bottom staves have the same key signature and contain various rhythmic patterns, including eighth and sixteenth notes, and rests.

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

The second system of music consists of three staves. The top staff has a treble clef and a key signature of three sharps. The music continues with Amaj7, G#m7, C#sus4, C#, and C#/B chords. The system ends with a D.S. (Da Capo) instruction. The middle and bottom staves contain complex rhythmic patterns with many beamed notes.

INTERLUDE C#m F#m7 B

The interlude section consists of three staves. The top staff has a treble clef and a key signature of three sharps. The music begins with a C#m chord, followed by F#m7 and B. The middle and bottom staves feature a prominent triplet pattern in the right hand, with a '3' above the notes. The bottom staff also has a triplet pattern in the left hand.

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 ($\text{♩} = \text{ca. } 80$)

Melody

Harmony I

Harmony II

1

G#m C#m7 F# G#m

2

VERSE 1

G#m C#m7 F#

Bmaj7 Emaj7 D#m7 C#sus4 C#

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

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

VERSE 2

G $\#$ m C $\#$ m7 F $\#$ Bmaj7

Emaj7 D $\#$ m7 C $\#$ sus4 C $\#$ C $\#$ sus2 C $\#$

G $\#$ m C $\#$ m7 F $\#$ Bmaj7

Emaj7 D $\#$ m7 G $\#$ sus4 G $\#$ G $\#$ /F $\#$ D.S.

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

INTERLUDE

G#m C#m7 F#

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

VERSE 3

G#m C#m7 F# Bmaj7

Emaj7 D#m7 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 - 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, _____ joic ing with - out end, _____ come, light _____

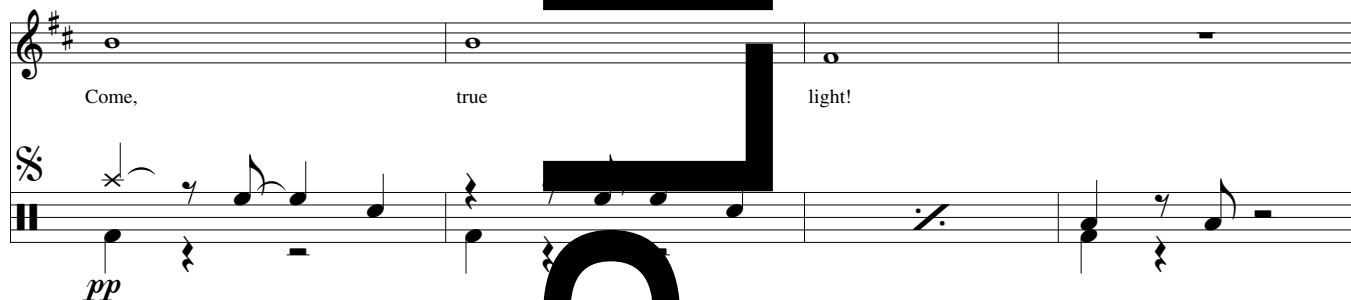
1. — that knows — no ev' - ning, no — death. —



REFRAIN

Come, true light!

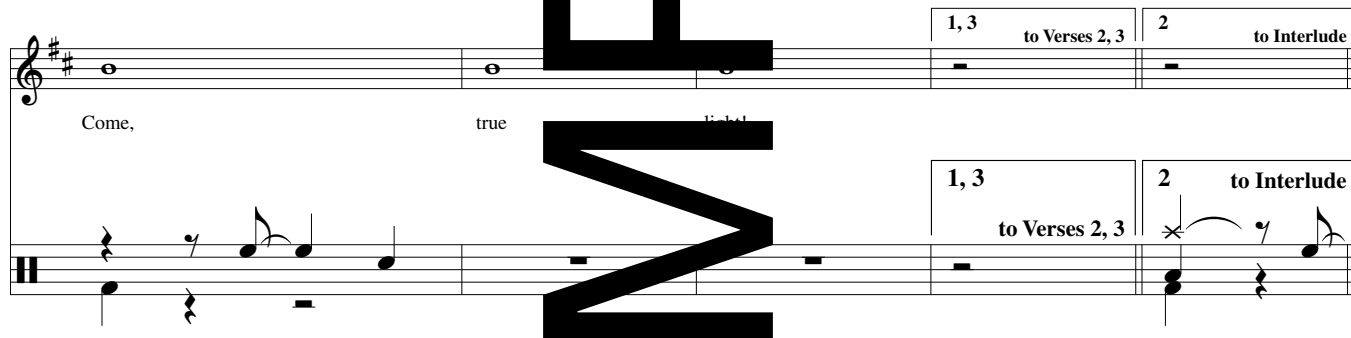
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Come, true light!

1, 3 to Verses 2, 3 2 to Interlude

1, 3 to Verses 2, 3 2 to Interlude

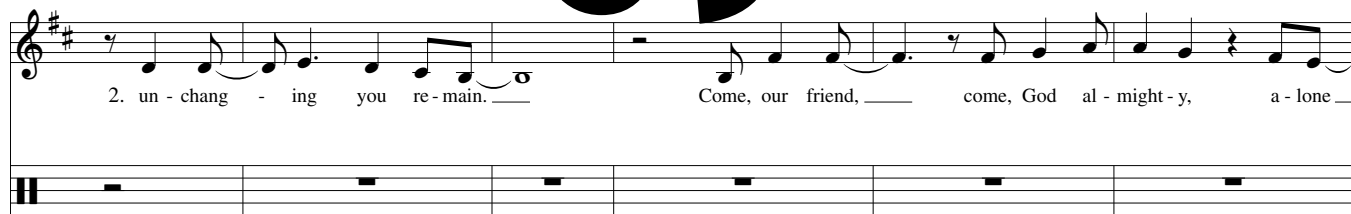


VERSE 2

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

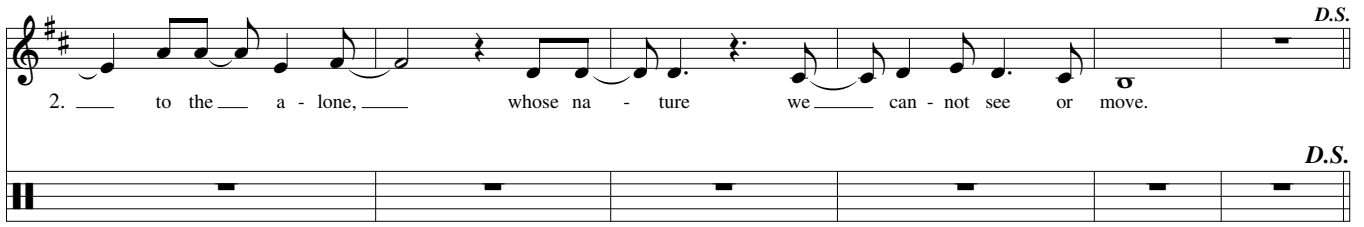


2. un - chang - ing you re-main. — Come, our friend, — come, God al - might - y, a - lone —

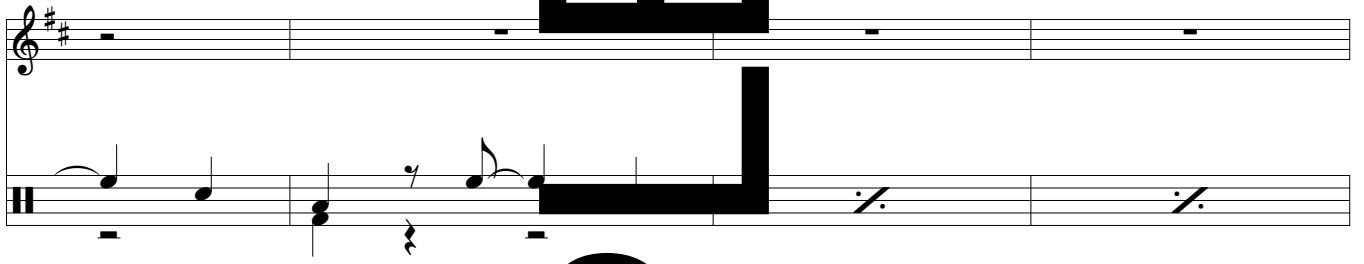


2. _____ to the _____ a - lone, _____ whose na - ture we _____ can - not see or move.

D.S.

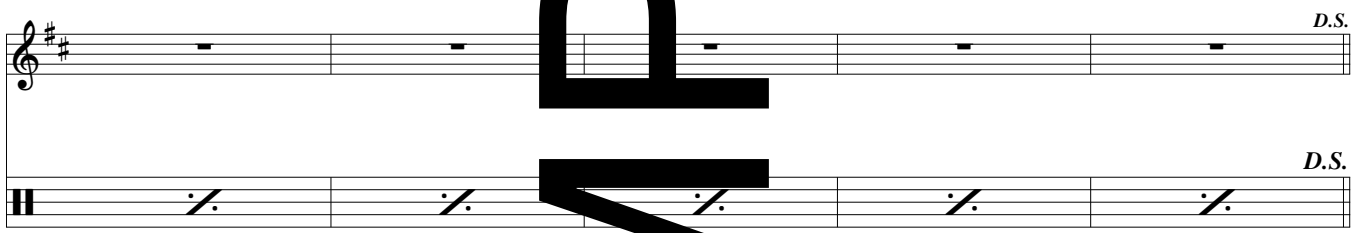


INTERLUDE



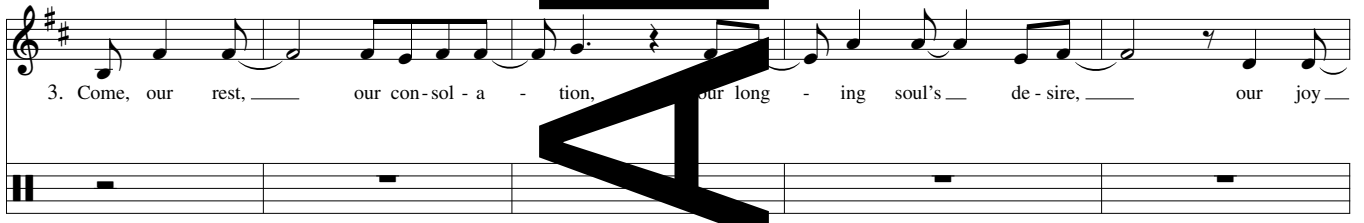
D.S.

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 _____ light.

pp

rit.

rit.

