

# Pass On the Light

♩ = 160      C#                      G#                      A#m7                      G#

1. See one ti - ny spark, still, small, and bright and  
 2. The cir - cle of light grows as it's passed from  
 3. And still it shines on, year un - to year, from

6      C#                      E#m                      F#                      G#sus4      G#      F#maj7                      C#add9

hands cupped a - round to shield its light. A sin - gle flame, —  
 young hands to old and back a - gain, Shar - ing youth's won - der,  
 one ti - ny spark to be - con clear. Each ge - ne - ra - tion

12      D#m7                      C#add9                      F#maj7                      C#                      D#m7                      G#sus4      G#

born of de - sire, fa - ces turned toward its glow.  
 wis - dom of age, spread - ing love as it goes.  
 light - ing our way, for - ward, bright through the night.

## Arrangement Permissions

- One-time Adaptation
- New Arrangement OK
- Seek permission to arrange

Look at the *Sing Out Love* "Permissions" section for further explanation

# Pass On the Light - 2

18 C# G# A#m7 C# F#maj7 C#add9 A#m

Pass on the light, pass on the light, Long may it shine, stead-y and

25 G#sus4 G# C# G# A#m C# F# E#m

strong. Pass on the light, pass on the light, from night to dawn,  
from hand to hand,  
from heart to heart,

32 G# C# C#maj7 A#m C# F# C#

car - ry it on.  
car - ry it on.  
car - ry it on.

*Pass On the Light - 3*

39

G#sus4 G#

1.-2. 3.

G# C#sus2 F#sus2 C#sus2

Car-ry it on.

The musical score is written for voice and piano. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 4/4. The score begins at measure 39. The vocal line starts with a whole rest in measure 39, followed by another whole rest in measure 40. In measure 41, there is a first ending bracket over measures 41 and 42, and a second ending bracket over measures 43 and 44. The vocal melody in measure 41 consists of three eighth notes: G#4, A#4, and B4. In measure 42, it continues with C#5, D#5, and E5. In measure 43, it has F#5 and G#5. In measure 44, it has A#5 and B5. The piano accompaniment in measure 39 has a bass line of G#3, A#3, B3, and C#4, and a treble line of D#4, E4, F#4, and G#4. In measure 40, the bass line continues with G#3, A#3, B3, and C#4, while the treble line has a whole rest. In measure 41, the bass line has G#3, A#3, B3, and C#4, and the treble line has a whole rest. In measure 42, the bass line has G#3, A#3, B3, and C#4, and the treble line has a whole rest. In measure 43, the bass line has G#3, A#3, B3, and C#4, and the treble line has a whole rest. In measure 44, the bass line has G#3, A#3, B3, and C#4, and the treble line has a whole rest.