

# Pass On the Light

♩ = 160      B      F#      G#m7      F#

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      B      D#m      E      F#sus4      F#      Emaj7      Badd9


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      C#m7      Badd9      Emaj7      B      C#m7      F#sus4      F#

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 B F# G#m7 B Emaj7 Badd9 G#m

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

25 F#sus4 F# B F# G#m B E D#m

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

32 F# B Bmaj7 G#m B E B

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

*Pass On the Light - 3*

39

F#sus4 F#

1.-2. 3.

F# Bsus2 Esus2 Bsus2

Car-ry it on.

The musical score is for a song in the key of D major (indicated by four sharps: F#, C#, G#, D#). It begins at measure 39. The first staff is a vocal line with a treble clef. It contains three measures of whole rests, followed by a repeat sign. The first ending (1.-2.) consists of two measures: the first has a half note F# and a half note G#; the second has a half note F# and a half note E. The second ending (3.) consists of three measures: the first has a half note F# and a half note G#; the second has a half note F# and a half note E; the third has a half note F# and a half note E. The piano accompaniment is on a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The piece concludes with a double bar line.