

# Step Into The Light

Words and Music by  
SEAN CURRAN, LINDSEY SWEAT  
and LAUREN SMITH

Relaxed groove (♩=72)

G Gsus F C Am7 G Gsus F C

VERSE 1-2

Am7 G *mp* Gsus F C

1. I'm see - ing now with new eyes for the first time, for the  
2. My shame, it won't en - slave me. It does - n't own me for the

Am7 G Gsus F C

first time. De - liv - er - ance is call - ing and it sounds like sing - ing for the  
first time. I fi - n'ly found my heal - ing and it feels like breath - ing for the

PRE-CHORUS

Am7 G Gsus F C

first time. Oh, sweet re-demp-tion, the heart of heav-en, it's set-ting all things right,  
first time, for the first time.

Am7 G Gsus F

it set - ting all things right. Oh, sweet re-demp - tion, oh, how it beck - ons.

CHORUS

C Am7 *mp - mf* G

It whis - pers to the — night: Step in - to — the light, step in - to — the light.

Step Into The Light - 2 of 3

26 Gsus  
F C Am7

The dark - ness can't sur - vive the fi - re in His eyes. So step in - to — the light,

29 G Gsus  
F C

step in - to — the light. You were nev - er meant to hide. You were made to be a -

32 Am7 TURNAROUND G Gsus  
F C Am7 (Back to m. 9)

live. So step in - to — the light.

INTERLUDE G Gsus  
F C Am7 BRIDGE G Gsus  
F

*p* Out of the shad - ows, it's time to let go. —

43 C Am7 G Gsus  
F

Let free - dom take hold. Come a - live. Come, taste the morn - ing. The Fa - ther's call - ing.

47 C Am7 G BRIDGE G mf

Don't waste a min - ute. — Come — a - live. — Out of the shad - ows,

52 Gsus  
F C Am7 G

it's time to let go. — Let free - dom take hold. Come a - live. Come, taste the morn - ing. —

Step Into The Light - 3 of 3

56  $\text{Gsus}$   
 $\text{F}$  C Am7 *f*

The Fa - ther's call - ing. — Don't waste a min - ute. — Step in - to — the light,

CHORUS

59  $\text{Gsus}$   
 $\text{F}$  C

step in - to — the light. The dark - ness can't sur - vive the fi - re in His

62 Am7 G  $\text{Gsus}$   
 $\text{F}$

eyes. So step in - to — the light, step in - to — the light. You were nev - er meant to

65 C Am7 G

hide. You were made to be a - live so be a - live! —

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A       $\frac{Asus}{G}$       D      Bm7      A       $\frac{Asus}{G}$       D      Bm7

VERSE 1-2

9      A      *mp*       $\frac{Asus}{G}$       D

1. I'm see - ing now with new eyes for the first time, for the  
2. My shame, it won't en - slave me. It does - n't own me for the

12      Bm7      A       $\frac{Asus}{G}$       D

first time. De-liv - er - ance is call - ing and it sounds like sing - ing for the  
first time. I fi - n'ly found my heal - ing and it feels like breath - ing for the

PRE-CHORUS

16      Bm7      A       $\frac{Asus}{G}$       D

first time. Oh, sweet re-demp-tion, the heart of heav-en, it's set-ting all things right,  
first time, for the first time.

20      Bm7      A       $\frac{Asus}{G}$

it set - ting all things right. Oh, sweet re-demp - tion, oh, how it beck - ons.

CHORUS

23      D      Bm7      *mp - mf*      A

It whis - pers to the — night: Step in - to — the light, step in - to — the light.

Step Into The Light - 2 of 3

26  $\frac{A}{G}$  D Bm7

The dark - ness can't sur - vive the fi - re in His eyes. So step in - to the light,

29 A  $\frac{A}{G}$  D

step in - to the light. You were nev - er meant to hide. You were made to be a -

32 Bm7 **TURNAROUND** A  $\frac{A}{G}$  D Bm7 (Back to m. 9)

live. So step in - to the light.

**INTERLUDE** A  $\frac{A}{G}$  D Bm7 **BRIDGE** A *p*  $\frac{A}{G}$

Out of the shad - ows, it's time to let go. -

43 D Bm7 A  $\frac{A}{G}$

Let free - dom take hold. Come a - live. Come, taste the morn - ing. The Fa - ther's call - ing.

47 D Bm7 A **BRIDGE** A *mf*

Don't waste a min - ute. - Come a - live. - Out of the shad - ows,

52  $\frac{A}{G}$  D Bm7 A

it's time to let go. - Let free - dom take hold. Come a - live. Come, taste the morn - ing. -

Step Into The Light - 3 of 3

56 <sup>Asus</sup>G D Bm7 *f*

The Fa - ther's call - ing. — Don't waste a min - ute. — Step in - to — the light,

CHORUS

59 A <sup>Asus</sup>G D

step in - to — the light. The dark - ness can't sur - vive the fi - re in His

62 Bm7 A <sup>Asus</sup>G

eyes. So step in - to — the light, step in - to — the light. You were nev - er meant to

65 D Bm7 A

hide. You were made to be a - live so be a - live! —

# Step Into The Light

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E       $\frac{E\text{sus}}{D}$       A      F#m7      E       $\frac{E\text{sus}}{D}$       A      F#m7

VERSE 1-2

9      E      *mp*       $\frac{E\text{sus}}{D}$       A

1. I'm see - ing now with new eyes for the first time, for the  
2. My shame, it won't en - slave me. It does - n't own me for the

12      F#m7      E       $\frac{E\text{sus}}{D}$       A

first time. De-liv - er - ance is call - ing and it sounds like sing - ing for the  
first time. I fi - n'ly found my heal - ing and it feels like breath - ing for the

PRE-CHORUS

16      F#m7      E       $\frac{E\text{sus}}{D}$       A

first time. Oh, sweet re-demp-tion, the heart of heav-en, it's set-ting all things right,  
first time, for the first time.

20      F#m7      E       $\frac{E\text{sus}}{D}$

it set - ting all things right. Oh, sweet re-demp - tion, oh, how it beck - ons.

CHORUS

23      A      F#m7      *mp - mf*      E

It whis - pers to the — night: Step in - to — the light, step in - to — the light.

Step Into The Light - 2 of 3

26 *Esus* D A F#m7

The dark - ness can't sur - vive the fi - re in His eyes. So step in - to the light,

29 E *Esus* D A

step in - to the light. You were nev - er meant to hide. You were made to be a -

32 F#m7 **TURNAROUND** E *Esus* D A F#m7 (Back to m. 9)

live. So step in - to the light.

**INTERLUDE** 37 E *Esus* D A F#m7 **BRIDGE** E *p* *Esus* D

Out of the shad - ows, it's time to let go.—

43 A F#m7 E *Esus* D

Let free - dom take hold. Come a - live. Come, taste the morn - ing. The Fa - ther's call - ing.

47 A F#m7 E **BRIDGE** E *mf*

Don't waste a min - ute.— Come a - live.— Out of the shad - ows,

52 *Esus* D A F#m7 E

it's time to let go.— Let free - dom take hold. Come a - live. Come, taste the morn - ing.



Step Into The Light - 3 of 3

56 *Esus*  
D A F#m7 *f*

The Fa - ther's call - ing. Don't waste a min - ute. Step in - to the light,

Detailed description: This musical staff contains measures 56, 57, and 58. It is written in treble clef with a key signature of three sharps (F#, C#, G#). Measure 56 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. Measure 57 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. Measure 58 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The lyrics are: 'The Fa - ther's call - ing. Don't waste a min - ute. Step in - to the light,'

CHORUS

59 E *Esus*  
D A

step in - to the light. The dark - ness can't sur - vive the fi - re in His

Detailed description: This musical staff contains measures 59, 60, and 61. It is written in treble clef with a key signature of three sharps. Measure 59 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. Measure 60 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. Measure 61 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The lyrics are: 'step in - to the light. The dark - ness can't sur - vive the fi - re in His'

62 F#m7 E *Esus*  
D

eyes. So step in - to the light, step in - to the light. You were nev - er meant to

Detailed description: This musical staff contains measures 62, 63, and 64. It is written in treble clef with a key signature of three sharps. Measure 62 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. Measure 63 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. Measure 64 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The lyrics are: 'eyes. So step in - to the light, step in - to the light. You were nev - er meant to'

65 A F#m7 E

hide. You were made to be a - live so be a - live!

Detailed description: This musical staff contains measures 65, 66, and 67. It is written in treble clef with a key signature of three sharps. Measure 65 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. Measure 66 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. Measure 67 starts with a quarter rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The lyrics are: 'hide. You were made to be a - live so be a - live!'