



Tải về PDF

CÒN TÌM VỀ BÊN CHÚA

Huy Hoàng - Hoà âm: Tiến Linh

Con tìm về bên
Con một lòng yêu

The first system of the musical score is in 2/4 time, key of B-flat major. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note Bb4. The piano accompaniment starts with a whole note chord of Bb2, D3, and F3, followed by a half note chord of G2 and Bb2, and a quarter note chord of A2 and Bb2. The system concludes with a whole note chord of G2 and Bb2.

Chúa, sau những ngày vất vả lo toan. Con tìm về bên Chúa, về bên
mến, tin Chúa giờ đang ngự nơi đây. Mắt phàm trần không thấy, lòng con

The second system continues the musical score. The vocal melody includes a half note G4, a quarter note A4, a quarter note Bb4, a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment features a whole note chord of Bb2, D3, and F3, followed by a half note chord of G2 and Bb2, and a quarter note chord of A2 and Bb2. The system concludes with a whole note chord of G2 and Bb2.

suối tình yêu ngập tràn. Để nghe Lời Hằng Sống, nghe tiếng Chúa âm thầm gọi
vẫn ngày đêm thờ lạy. Tình yêu Ngài khôn ví, như sóng vỗ miên man diệu

The third system continues the musical score. The vocal melody includes a half note G4, a quarter note A4, a quarter note Bb4, a half note G4, a quarter note F4, and a quarter note E4. The piano accompaniment features a whole note chord of Bb2, D3, and F3, followed by a half note chord of G2 and Bb2, and a quarter note chord of A2 and Bb2. The system concludes with a whole note chord of G2 and Bb2.

Con tìm về bên Chúa (2)

mời. Để tìm lại nghĩa ân, đã hao mòn khi đi giữa đường trần
kỳ. Trọn đời thờ Chúa thôi, dẫu con còn mang bao vết tội đời.

Con về nơi đây, về bên Chúa trong Bí Tích Tình Yêu.

Kính thờ yêu mến, lòng tràn dâng tâm tình tri ân Ngài.

Con tìm về bên Chúa (3)

Nguyện trọn đời con, dù gian nan vẫn một lòng tin Chúa.

This system contains the first four measures of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The lyrics are written below the vocal line. The music is in a major key with a key signature of one sharp (F#).

Quyết đi theo Ngài, dù mai đây thân con chết giữa đời

This system contains the next four measures of the musical score. It continues the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal line. The music concludes with a double bar line at the end of the fourth measure.

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* Credit

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