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Музыка Н. Германюк

В ЛЮБВИ ХРИСТА

Ансамбль
для 3-х гитар, баса и
голоса

Инструментовка Н. Германюк
Переложение Н. Богданова

В ЛЮБВИ ХРИСТА

В. Рыжук

Adagio ♩ = 80

Н. Германюк
Переложение Н. Богданова

The musical score is written for four instruments: Guitar-1, Guitar-2, Guitar-3, and Bass Guitar. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked Adagio with a metronome marking of ♩ = 80. The score is divided into two systems, with the second system starting at measure 7.

System 1 (Measures 1-6):

- Guitar-1:** Starts with a *mf* dynamic. The melody features eighth and quarter notes, with a sharp sign indicating a key change or accidentals.
- Guitar-2:** Starts with a *mp* dynamic. The accompaniment consists of chords and eighth notes.
- Guitar-3:** Starts with a *mp* dynamic. The part is primarily composed of sustained chords.
- Bass Guitar:** Starts with a *mp* dynamic. The bass line follows the harmonic structure of the guitars.

System 2 (Measures 7-12):

- Gtr.-1:** Continues the melodic line from the first system, ending with a repeat sign.
- Gtr.-2:** Continues the accompaniment, featuring a mix of chords and moving lines.
- Gtr.-3:** Continues the chordal accompaniment.
- Bass:** Continues the bass line, providing a solid foundation for the harmony.

14 **rit.** *mf* **1** 3

Voice

1. В люб - ви Хрис - та смысл жиз-ни на-хо - ди - ла мо-

Gtr.-1

mp

Gtr.-2

p

Gtr.-3

p

Bass

20

Voice

-я ду - ша, у - став-ша - я в борь - бе. Лю - бовь Хрис - та — о-

Gtr.-1

Gtr.-2

Gtr.-3

Bass

Voice: -ру - жи - е и си - ла. Лю - бо - вью Он при - влѣк ме - ня к Се -
 Gtr.-1:
 Gtr.-2:
 Gtr.-3:
 Bass:

30 **rit.** *Притив* **2** **Più mosso**
 Voice: -бе. Неж-на и лас - ко-ва лю - бовь Хрис -
 Gtr.-1: *p*
 Gtr.-2: *p*
 Gtr.-3: *p*
 Bass: *p*

32 *poco a poco cresc.*

Voice

-то - ва, у - мом пос - тичь е - ё я не мо -

Gtr.-1

poco a poco cresc.

Gtr.-2

poco a poco cresc.

Gtr.-3

poco a poco cresc.

Bass

poco a poco cresc.

34

Voice

-гу. Рас-крыть-ся серд - це пе - ред ней го -

Gtr.-1

Gtr.-2

Gtr.-3

Bass

6

36 **rit.** **rall.** **Fine A tempo** **mf**

Voice

-то - во. Бог есть лю - бовь, я пе-ред Ним в дол - гу. 2. Ког -

Gtr.-1

Gtr.-2

Gtr.-3

Bass

39 **3**

Voice

-да плот - ско - е в сто-ро-ну от - бро - шу и пре - бы - вать спе -

Gtr.-1

Gtr.-2

Gtr.-3

Bass

Voice

-шу у ног Хрис -та, то -гда сво - их пе - ре-жи-ва-ний но - шу с у-

Gtr.-1

Gtr.-2

Gtr.-3

Bass

Voice

-ста-лых плеч сла - га-ю у кре - ста.

Gtr.-1

Gtr.-2

Gtr.-3

Bass

55

Gtr.-1

Gtr.-2

Gtr.-3

Bass

This system contains measures 55 and 56. Measure 55 features Gtr.-1 with a half-note chord (F4, A4) and a dotted half-note (Bb4), and Gtr.-2 with a continuous eighth-note pattern (F4, G4, A4, Bb4) over a half-note bass line (F3). Measure 56 continues with Gtr.-1 playing a half-note chord (F4, A4) and a dotted half-note (Bb4), and Gtr.-2 with a continuous eighth-note pattern (F4, G4, A4, Bb4) over a half-note bass line (F3).

57

Gtr.-1

Gtr.-2

Gtr.-3

Bass

This system contains measures 57 and 58. Measure 57 features Gtr.-1 with a half-note chord (F4, A4) and a dotted half-note (Bb4), and Gtr.-2 with a continuous eighth-note pattern (F4, G4, A4, Bb4) over a half-note bass line (F3). Measure 58 continues with Gtr.-1 playing a half-note chord (F4, A4) and a dotted half-note (Bb4), and Gtr.-2 with a continuous eighth-note pattern (F4, G4, A4, Bb4) over a half-note bass line (F3).

59 rit. 3 9

Gtr.-1

Gtr.-2

Gtr.-3

Bass

5 Tempo primo

61 *mp*

Voice

3. Мой И - и - сус, Ты жиз-ни мне до - ро - же. Всей

Gtr.-1

Gtr.-2 *mp*

Gtr.-3 *mp*

Bass *mp*

Voice

жиз - ни путь Те - бе хо - чу вру - чить. Ты всех род -

Gtr.-1

Gtr.-2

Gtr.-3

Bass

Voice

-ней и бли - же всех, о Бо - же! С То - бой тюрь - ма не

Gtr.-1

Gtr.-2

Gtr.-3

Bass

75 **rit.** *p*

Voice
в си - лах раз - лу - чить. Неж - на и

Gtr.-1

Gtr.-2

Gtr.-3

Bass