

Bozhe Welykyj Jedynyj

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bearb. Oleksandr Koschyts', MD Version 1.4

Adagio

Bo-zhe We-ly-kyj je - dy - nyj, nam U-kra-ji-nu khra-ny, Wo-li i swi-tu pro-

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This section consists of three staves of music in common time (C). The top staff uses a treble clef (G), the middle staff an alto clef (C), and the bottom staff a bass clef (F). The key signature is C major. The tempo is Adagio. The vocal line is supported by a harmonic foundation. The lyrics are written below the notes. Measure 1 starts with a forte dynamic (p) followed by eighth-note chords. Measures 2-3 show a melodic line with eighth-note pairs and sixteenth-note patterns. Measures 4-5 continue the harmonic pattern with eighth-note chords.

min - njam Ty ji - ji o - si ny. Swit - lom na-u - ky i znan - nja

min - njam Ty ji - ji o - si ny. Swit-lom na-u - ky i znan - nja

min - njam

This section continues the musical style from the first section. It features two staves of music in common time (C). The top staff uses a treble clef (G) and the bottom staff a bass clef (F). The key signature changes to A major (one sharp). The vocal line includes eighth-note pairs and sixteenth-note patterns. The lyrics are written below the notes. Measure 1 begins with a half note (G) followed by eighth-note pairs. Measures 2-3 show a melodic line with eighth-note pairs and sixteenth-note patterns. Measures 4-5 continue the harmonic pattern with eighth-note chords. The dynamic is marked *mf*.

nas, di - tej, pro-swi - ty, w Tschys - tij lju - bo - wi do kra - ju Ty nas, Bo - zhe, zros - ty!

nas, di - tej, pro-swi - ty, w Tschys - tij lju - bo - wi do kra - ju Ty nas, Bo - zhe, zros - ty!

This section concludes the piece. It features two staves of music in common time (C). The top staff uses a treble clef (G) and the bottom staff a bass clef (F). The key signature changes to F major (one sharp). The vocal line includes eighth-note pairs and sixteenth-note patterns. The lyrics are written below the notes. Measure 1 begins with a half note (D) followed by eighth-note pairs. Measures 2-3 show a melodic line with eighth-note pairs and sixteenth-note patterns. Measures 4-5 continue the harmonic pattern with eighth-note chords. The dynamic is marked *p*.

p

Mo - ly-mos', Bo - zhe je - dy - nyj, nam U-kra-ji - nu khra - ny,
Mo - ly-mos', Bo - zhe je - dy - nyj, Nam U-kra-ji - nu khra - ny,

wsi Swo-ji las - ky, schched - ro - ty Ty na ljud nasch zwer - ny.
wsi Swo-ji las - ky, schched - ro - ty Ty na ljud nasch zwer - ny.

Daj jo-mu wo-lju, daj jo-mu do-lju, daj dob-ro - ho swi - ta,

f

Daj wo - lju, daj swi - ta, schchas - tja,
Daj wo - lju, daj do - bro - ho swi - ta, schchas - tja,
Daj wo - lju, daj swi - ta,

daj, Bo-zhe, na-ro - du i mno - ha - ja mno - ha - ja li - - ta!
daj, Bo-zhe, na-ro - du i mno - ha - ja mno - ha - ja li - - ta!