

Why do the nations?

Psalm 2:1-2

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1968

$\text{♩} = 60$

Soprano (S) voice part:

A Alto (A) voice part:

Tenor (T) voice part:

Bass (B) voice part:

Chorus (C) voice part:

Accompaniment (Acc.)

p

Why do the na - tions so fu - rious - ly rage to - ge -

7

na - tions so fu - rious - ly rage to - ge -

fu - rious - ly rage to - ge - ther? Why do the

ly rage to - ge - ther? Why do the na -

- ther? Why do the na -

tions so fu - rious -

The score consists of five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Accompaniment (Acc.). The vocal parts sing a three-part setting of the psalm, while the bass and accompaniment provide harmonic support. The music is in common time, mostly in B-flat major, with some changes in key signature."/>

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2

12

A musical score for a voice and piano. The vocal line starts with eighth-note pairs followed by quarter notes. The lyrics are: "ther? Why do the na - tions so fu - rious - na - tions so fu - rious - ly rage to - tions so fu - rious - ly rage to - ge - ther? Why ly rage to - ge - ther? Why do the na - tions so fu - rious - ly". The piano accompaniment consists of eighth-note chords.

- ther? Why do the na - tions so fu - rious - na - tions so fu - rious - ly rage to - tions so fu - rious - ly rage to - ge - ther? Why ly rage to - ge - ther? Why do the na - tions so fu - rious - ly

17

A continuation of the musical score. The vocal line begins with eighth-note pairs. The lyrics are: "ly rage to - ge - ther? Why do the na - tions so fu - rious - ly ge - - ther? Why do the na - tions so fu - rious - ly rage do the na - tions so fu - rious - ly rage rage to - ge - - -". The piano accompaniment provides harmonic support with eighth-note chords.

ly rage to - ge - ther? Why do the na - tions so fu - rious - ly ge - - ther? Why do the na - tions so fu - rious - ly rage do the na - tions so fu - rious - ly rage rage to - ge - - -

20

do the na - tions so fu - rious - ly rage
rage to - ge -
to - ge - - - ther? Why do the
ther? Why do the na - - - - tions so

mf

23

to - ge - - - - ther? Why do the
ther? Why do the na - - - - tions so
na - - - - tions so fu -
fu - - rious - ly rage to -

mf

Why do the nations?

4

26

na - - tions so fu - rious - ly

fu - rious - ly rage to - ge-ther? Why

r - rious - ly rage to - ge-ther? Why do the

ge-ther? Why do the na-tions so fu - rious-ly rage

rage to - ge-ther? Why do the

do the na-tions so fu - rious-ly rage

na-tions so fu - rious-ly rage to-ge-ther? Why do

to-ge-ther? Why do the na - - tions so

f

f

3

3

Why do the nations?

5

33

nations so furious - ly rage to - ge - ther? Why do

to - ge - ther? Why do the na - tions so

the na - tions so fu - - - -

fu - - - - rious - - - - ly

36

the na - tions to - ge - - ther? Why?

fu - rious - ly to - ge - - ther? Why?

rious - ly to - ge - - ther? Why?

rage to - ge - - ther? Why?

The musical score consists of two staves of music. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 33 starts with eighth-note pairs followed by quarter notes. Measure 34 begins with a dynamic *f*. Measures 35-36 feature sixteenth-note patterns. The lyrics are integrated into the musical lines, with some words on separate lines and others underlined by vertical dashes. The score concludes with a dynamic *ff*.

Musical score for measures 40-43. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. Measure 40 starts with a rest followed by a dotted half note. Measure 41 starts with a rest followed by a dotted half note. Measure 42 starts with a rest followed by a dotted half note. Measure 43 starts with a dotted half note followed by a melodic line. The lyrics "Why do the" are aligned with the end of measure 40. The lyrics "Why do the peo - ple i - ma - gine a vain" are aligned with the start of measure 41. The lyrics "Why do the peo - ple i - ma - gine a vain thing?" are aligned with the start of measure 42. The lyrics "Why" are aligned with the end of measure 43.

40

mf

Why do the

mf

Why do the peo - ple i - ma - gine a vain

mf

Why do the peo - ple i - ma - gine a vain thing? Why

Musical score for measures 44-47. The score consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. Measure 44 starts with a dotted half note followed by a melodic line. Measure 45 starts with a dotted half note followed by a melodic line. Measure 46 starts with a dotted half note followed by a melodic line. Measure 47 starts with a dotted half note followed by a melodic line. The lyrics "peo - ple i - ma - gine a vain thing?" are aligned with the start of measure 44. The lyrics "Why do the peo - ple i -" are aligned with the start of measure 45. The lyrics "thing? Why do the peo - ple i - ma - gine a vain thing?" are aligned with the start of measure 46. The lyrics "do the peo - ple i - ma - gine a vain thing? Why do the" are aligned with the start of measure 47. The lyrics "Why" are aligned with the end of measure 47.

44

peo - ple i - ma - gine a vain thing? Why do the peo - ple i -

thing? Why do the peo - ple i - ma - gine a vain thing?

do the peo - ple i - ma - gine a vain thing? Why do the

mf

Why do the peo - ple i - ma - gine a vain thing? Why

48

ma - gine a vain thing? Why do the peo - - -
Why do the peo - - - ple i - ma-gine a
peo - - - ple i - ma - gine a vain
do the peo - ple i - ma-gine a vain thing? Why do the peo - -

53

- ple i - ma-gine a vain thing?
vain thing?
thing?
ple i - ma-gine a vain thing?

Why do the nations?

8

J = 60

f

60

The kings of the earth rise
The kings of the earth rise up,
The kings
The kings of the earth

68

f

up, and the rulers take counsel - self to -
and the rulers take counsel - self to - ge -
of the earth rise up, and the rulers take coun -
rise up, and the rulers take coun -

Why do the nations?

9

75

ge - ther, a - gainst the - ther,

lers take coun - sel to - ge - ther,

- sel to - ge - ther, a - gainst

83

Lord, and a - gainst

a - gainst the Lord,

a - gainst the Lord,

the Lord,

the Lord, and a -

88

ritenuto

His a - noin - - -

ritenuto

and a - against His

ritenuto

and a - against His a -

ritenuto

against His a - noin - - -

93

p

- - - - - ted.

p

a - noin - - - - - ted.

p

noin - - - - - ted.

p

- - - - - ted.