

Score No. 40 Why Do the Nations So Furiously Rage Together?

G. F. Handel

Arr. W. Hickox

Allegro

(♩ = 112)

Violin

Viola

Cello

Piano

Vln.

Vla.

Vc.

Pno.

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2
9

Vln. 10 11 12 *mp*

Vla. *mp*

Vc.

Pno. 9 10 11 12 *mp*

13 14 15 16 *mf* *mp*

Vln. *mf* *mp*

Vla. *mf* *mp*

Vc.

Pno. 13 14 15 16 *f* *mp*

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3

17 18 19 20

Vln.

Vla.

Vc.

Pno.

21 22 23 24

Vln.

Vla.

Vc.

Pno.

mp

mp

mp

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4
25

Vln.

26 27 28

mf

Vla.

mf

Vc.

3 3 3 3

Pno.

25 26 27 28

mf *f*

29 30 31 32

Vln.

mp

Vla.

mp

Vc.

3 3 3 3 3 3 3 3

Pno.

29 30 31 32

mf *mp*

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5

33 34 35 36

Vln.

Vla.

Vc.

Pno.

37 38 39 40

Vln.

Vla.

Vc.

Pno.

f *mp* *f* *mp*

No. 40 Why Do the Nations So Furiously Rage Together?

6
41

Vln.

42 *mf* 44

Vla.

mf

Vc.

Pno.

41 42 44

mf

45 46 47 48

Vln.

Vla.

Vc.

Pno.

45 46 47 48

No. 40 Why Do the Nations So Furiously Rage Together?

7

49 50 51 52

Vln.

Vla.

Vc.

Pno.

mp

mp

mp

Detailed description: This system contains measures 49 through 52. The Violin (Vln.) and Viola (Vla.) parts consist of whole notes. The Violoncello (Vc.) part features a continuous triplet eighth-note pattern. The Piano (Pno.) part is divided into two staves, both playing dense triplet eighth-note chords. The dynamic marking *mp* (mezzo-piano) is present in measures 50, 51, and 52.

53 54 55 56

Vln.

Vla.

Vc.

Pno.

Detailed description: This system contains measures 53 through 56. The Violin (Vln.) part has eighth notes in measures 53 and 54, followed by eighth-note pairs and rests in measures 55 and 56. The Viola (Vla.) part follows a similar pattern with eighth notes and rests. The Violoncello (Vc.) part continues with eighth-note patterns, including triplets in measure 53. The Piano (Pno.) part continues with complex rhythmic textures in both staves, featuring chords and moving lines. Measure 56 shows a key signature change with a sharp sign on the F line in the right hand.

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8

57 58 59 60

Vln.

Vla.

Vc.

Pno.

57 58 59 60

61 62 63 64

mf *mp*

Vln.

Vla.

Vc.

Pno.

mf *mp*

61 62 63 64

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9

65 66 67 68

Vln.

Vla.

Vc.

Pno.

69 70 71 72

Vln.

Vla.

Vc.

Pno.

f

mf

mp

f

mf

mp

mf

mp

The musical score is arranged in four systems. The first system (measures 65-68) features Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Violin and Viola parts have a forte (*f*) dynamic starting at measure 68. The Piano part has a forte (*f*) dynamic starting at measure 68. The second system (measures 69-72) features Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Violin and Viola parts have a mezzo-forte (*mf*) dynamic starting at measure 71, and a mezzo-piano (*mp*) dynamic starting at measure 72. The Piano part has a mezzo-forte (*mf*) dynamic starting at measure 71, and a mezzo-piano (*mp*) dynamic starting at measure 72. The Violoncello part is silent throughout the entire score.

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10
73

Vln. *mf* *mp*

Vla. *mf* *mf*

Vc. *mf*

Pno. *mf* *mp*

73 74 75 76

77 78 79 80

Vln.

Vla.

Vc. 3 3 3 3 3 3 3 3

Pno.

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11

81 82 83 84

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

85 86 87 88

Vln. *mp*

Vla. *mp*

Vc. *mp*

Pno. *mp*

Detailed description: This musical score page contains measures 81 through 88. It is arranged in four systems, each with staves for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).
 - Measures 81-84: The first system. Vln. and Vla. have melodic lines with accents. Vc. plays a triplet-based accompaniment. Pno. features a dense, rhythmic accompaniment with triplets. Dynamics are marked *mf* for Vln., Vla., and Pno.
 - Measures 85-88: The second system. Vln. and Vla. continue their melodic development. Vc. and Pno. maintain their accompanimental roles. Dynamics are marked *mp* for Vln., Vla., and Pno. in measures 87 and 88.

12
89

89 90 91 92

Vln.

Vla.

Vc.

Pno.

89 90 91 92

93 94 95 96

Vln.

Vla.

Vc.

Pno.

93 94 95 96