

Human Rights' Oratorio

Annotations / explanations / notes

July 2022

This document lists the
background for each part,
as in...

UN Human Rights
Declaration articles references

Keys
Melodies
Tempi
Series

Other fundamentals like...
Instructions
First written in year ...
Inspirations
Small breathers and paus
And more...

Annotations, Human Rights' Oratorio

Anders Jallén

Part 1
Preamble

MM=66

Accompanying rhythm is continued in part 16

Written 1995

Asawari scale [\emptyset C# (and D \flat)]

Alternative viewpoint - Aeolian mode or Low Lydian mode

Bourdon /
drone /
organum

The tamtam (gong) plays a role akin to / inspired by the Gong Ageng (i.e. along with a ritardando demarcating each Gong) in the traditional Javanesian Gamelan ensemble.

Part 2
Article 1

MM=116

Spoken word intro

Native American / First Nation Drums

D-modal / unstated and unresolved C-major

Chromatic bass line

Written 2001

Part 3
Article 2

MM=104

B \flat major; modulation g-minor & (tritone) E-major

Originally written for the Oratorio 2018, the melody flowed right out of my pen

Part 4
Articles 3-4-5-6

MM=132

Originally written for the Oratorio 2017

Serie Prime form

Retrograde

The inverted retrograde, major third transposition of the RI, is not used

Inversion

Retrograde Inversion

Part 5
Article 7

MM=152

Written around 1979

E \flat -major

Short break / breather

Part 6
Articles 8-9-10

MM=46

Written 1985

a-minor

is continued in part 8

Part 7
Article 11

MM=92

Written 1997-98, began as a Bach-pastiche

g-minor => f-minor => F-major

Part 8
Article 12

MM=38

f-minor => E-major => e \flat -minor => D-major; but ends on a D7

Spoken word / narration is essential here as the words are obscured by the choral clouds

Sequence to part 6, but originally written for the Oratorio in 2019

Part 9
Articles 13-14-15

MM=69

Originally written for the Oratorio 2018

g-minor

(Free - dom)

Short break / breather

Part 10
Article 16

MM=92

Originally written for the Oratorio 2017

Serie Prime Form Retrograde

The inverted retrograde, major third transposition of the RI, is not used

Inversion Retrograde Inversion

Part 11
Article 17

MM=138

Written 1989

C-major is continued in part 14 & 19

Part 12
Article 18

MM=104

Originally written for the Oratorio 2018

g# minor 3

Part 13
Articles 19-20-21

MM=76

Original idea from 1995 but further developed for the Oratorio

d-minor <=> F-major; c-minor <=> Eb-major; ends in C-major

Pause (at the approximate golden section)

Part 14 *Senze Misura* *et cetera, see part 11* *C-major*

Article 22 Sequence to part 11 and continued in part 19, originally written for the Oratorio 2018

Part 15 *MM=116* *Originally written for the Oratorio, 2012*

Article 23 Modal; circulating around b-minor (to g-minor, G \flat -major, D-major, B \flat -major)
 Changed and re-written; 4 soloists -> choir; as suggested by dear friend Josefine Straesser. Works much better as a choir solo.

Part 16 *MM=108* *B \flat -major, D \flat -major, e \flat -minor, F-major, A \flat -minor*

Article 24 Sequence to part 1, but originally written for the Oratorio 2019.
 Accompanying rhythm from the Preamble, inspired by dear friend Guy Livingston.

(Parts 16 \uparrow and 17 \downarrow started their existence as one part)

Part 17 *MM=160* *Originally written for the Oratorio 2017*

Article 25 *E \flat -major, d-minor, A \flat -major, g-minor*

Part 18 *MM=126* *e-flat minor / G-flat major (key change inspired by Josefine)*

Articles 26-27-28 *Written 1989*

Short break / breather

Part 19 *MM=184* *Sequence to part 11 and 14, but even so originally written for the Oratorio 2018*

Articles 29-30 *First Theme* *Second Theme (and inverted bass-line)*
C-major / minor
Fugato written in one long night session in december 2019
Sonata form