

# The Human Rights' Oratorio

Draft ; Score in Concert Pitch

2'37"

## Part 4 (of 19) ; Articles 3-4-5-6

Anders Jallén

The musical score is for Part 4 (of 19) of 'The Human Rights' Oratorio', titled 'Articles 3-4-5-6'. It is composed by Anders Jallén and is in concert pitch. The score is for a full orchestra and vocal soloists. The tempo is marked as  $\text{♩} = 132$ . The key signature has one sharp (F#) and the time signature is 3/4. The score includes parts for Oboe I, English Horn I, Clarinet in E♭ I, Bass Clarinet, Bassoon I, Horn in F I, Trumpet in C I, Trombone I, Bass Drum, Chimes, Harp, Celesta, Soprano, Mezzo-Soprano, Tenor, Bass, Violin I, Violin II, Viola, Cello, Contrabass, and Series (mute). The Mezzo-Soprano part has lyrics: "Eve-ry-one has the right to li-ber-ty". The score features various musical techniques such as Prime, Retrograde, and Inversion, and dynamic markings like *mp*, *mf*, *f*, and *p*. The Series (mute) part is marked with Prime form, Retrograde, and Inversion. The Harp part includes a 'Sempre legato' instruction and a Prime marking. The Bass Clarinet part includes Prime, Retrograde, and Inversion markings. The Violin I and II parts include Prime, Retrograde, and Inversion markings. The Cello and Contrabass parts include Legato markings. The Bass Drum part includes a *mf* marking. The Chimes part includes a *mf* marking. The Oboe I part includes a Prime marking. The English Horn I, Clarinet in E♭ I, Bassoon I, Horn in F I, Trumpet in C I, Trombone I, Soprano, Tenor, Bass, Viola, and Series (mute) parts are marked with rests. The Bass Clarinet part starts with a *f* marking. The Harp part starts with a *f* marking. The Mezzo-Soprano part starts with a *mf* marking. The Violin I and II parts start with a *p* marking. The Cello and Contrabass parts start with a *mf* marking. The Bass Drum part starts with a *mf* marking. The Chimes part starts with a *mf* marking. The Oboe I part starts with a *mp* marking. The English Horn I, Clarinet in E♭ I, Bassoon I, Horn in F I, Trumpet in C I, Trombone I, Soprano, Tenor, Bass, Viola, and Series (mute) parts start with rests.

Ob. 1

E. Hn. 1

E♭ Cl. 1

B. Cl. *Retrograde inversion*

Bsn. 1 *f*

Hn. 1

C Tpt. 1 *Con sord.* *f*

Tbn. 1

B. Dr.

Chm.

Hp.

Cel.

S

Mezzo *Retrograde*  
and se - cu - ri - ty *f* of

T

B

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

Series (mute) *Retrograde Inversion*



Ob. 1

E. Hn. 1

E♭ Cl. 1

B. Cl.

Bsn. 1

Hn. 1

C Tpt. 1

Tbn. 1

B. Dr.

Chm.

Hp.

Cel.

S

Mezzo

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Series (mute)

17

Inversion

*mf*

*ff*

*mf* No - one shall be held *cresc.* *f* in



Ob. 1

E. Hn. 1

E♭ Cl. 1

B. Cl.

Bsn. 1

Hn. 1

C Tpt. 1

Tbn. 1

B. Dr.

Chm.

Hp.

Cel.

S

Mezzo

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Series (mute)

27

Senza sord.

*p*

*f*

Retrograde Inversion

*mf* tude; *f* sla - ve - ry and the slave

32

Ob. 1

E. Hn. 1

E♭ Cl. 1

B. Cl.

Bsn. 1

Hn. 1

C Tpt. 1

Tbn. 1

B. Dr.

Chm.

Hp.

Cel.

S.

Mezzo

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Series (mute)

Legato

Prime

*f*

Prime

*mp*

(again a comment on the bass)

*f*

Prime

*mf*

*mf*

*mf*

*f*

*mf*

*cresc.*

No-one shall be sub - jec - ted - to tor -

trade shall be pro - hi - bi - ted in all their forms.

pizz.

*ff*

*mp*

(again a comment on the bass)

Ob. 1

E. Hn. 1

E♭ Cl. 1

B. Cl.

Bsn. 1

Hn. 1

C Tpt. 1

Tbn. 1

B. Dr.

Chm.

Hp.

Cel.

S

Mezzo

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Series (mute)

40

Retrograde

*f*

*mf*

*p*

*mf*

*mf*

D♭-D♯ G♯-G♮

Retrograde

*f* or to cruel, in - hu - man or de - gra - ding *dim.* treat - ment or pu - nish *mf* - ment.

*mf*

*mp*

*mf*

arco

*mf*

*mf*



53

Ob. 1

E. Hn. 1

E $\flat$  Cl. 1

B. Cl.

Bsn. 1

53

Hn. 1

C Tpt. 1

Tbn. 1

53

B. Dr.

Chm.

53

Hp.

53

Cel.

53

S

Mezzo

T

B

53

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

Series (mute)

Prime  $mf$

Legato  $mf$

$f$

$mp$

Prime  $f$

Prime  $f$

E-very-one has the right to re-co-gni



65

Ob. 1

E. Hn. 1

E♭ Cl. 1

B. Cl. *Legato*  
*mf*

Bsn. 1

Hn. 1

C Tpt. 1  
*p*  
*ppp*  
(this is outside the 12-tone series,  
taking over the series from the oboe)

Tbn. 1

B. Dr.

Chm.

Hp.

Cel.

S  
*mf* *cantabile* Eve-ry-one has the right right to

Mezzo  
*mf* Prime Eve-ry one has the *cantabile*

T  
er - son be - fo - ore the law. *mf* Prime *cantabile*

B  
*mf* Prime *cantabile* Eve - ry - one has the ri -

Vln. I

Vln. II

Vla.

Vc.

Cb.

Series (mute)

Ob. 1

E. Hn. 1

E♭ Cl. 1

B. Cl.

Bsn. 1

Hn. 1

C Tpt. 1

Tbn. 1

B. Dr.

Chm.

Hp.

Cel.

S

Mezzo

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Series (mute)

73

mp

Legato

cantabile

pppp

pp

p

f

life right to life Eve-ry-one has the right right to f life right to life

right to ri - ight to li - fe E - ve - ry - one ha - as the right right right to life

8 Eve-ry-one has the right has the right to right to life Eve-ry-one has the right has the right to right to life

ight to li - fe to life Eve - ry - one has the right right to li - fe to life

86

Ob. 1

E. Hn. 1  
*cantabile*

E♭ Cl. 1  
*mp cantabile*

B. Cl.  
*mf cantabile*

Bsn. 1  
*mp cantabile*

86

Hn. 1  
*mp cantabile*

C Tpt. 1  
*mp cantabile*

Tbn. 1  
*mp cantabile*

B. Dr.

Chm.  
*f*

86

Hp.  
*f* Retrograde

86

Cel.  
*f* Retrograde

86

S

Mezzo

T

B

86

Vln. I  
Retrograde

Vln. II

Vla.

Vc.  
Retrograde

Cb.  
*f*

86

Series (mute)

Ob. 1

E. Hn. 1

E♭ Cl. 1

B. Cl.

Bsn. 1

Hn. 1

C Tpt. 1

Tbn. 1

B. Dr.

Chm.

Hp.

Cel.

S

Mezzo

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Series (mute)

*mp*

*mf*

*pizz.*

