

MARILENA ZLATANOU

On Human Rights (2)

for

SATB choir strings and percussion





Marilena Zlatanou: ON HUMAN RIGHTS (2) for SATB choir, strings and one percussionist

(Extended version of the cantata for SATB choir and piano:
The expansion is restricted to the instrumental parts, the vocal parts are identical
with the piano version, save a repetition of a few extra bars at the end)

Written for The **UN Human Rights Office** celebration of the 70th Anniversary
of the Adoption of the Universal Declaration of Human Rights.

COMMENTS

Introduction: The first article of the Declaration.

- A. The two songs used under A. are a combination of: **BREAD AND ROSES**, Anon. (1912, USA), and **THE MARCH OF THE WOMEN**, text: Emily Hamilton, music: Ethel Smyth (1858-1944), written for the suffragettes movement (a selection of one verse from each of the songs, in my own arrangement).
- B. Chief Joseph, American-Indian leader (1840-1904), quotation:
The earth is the mother of all people, and all people should have equal rights upon it.
- C. Khalil Gibran, Lebanese-American writer, poet and visual artist (1883-1931), quotation:
Life without liberty is like a body without spirit.
- D. Mary Wollstonecraft, English writer and philosopher (1759-1797), quotation:
Virtue can only flourish among equals.
- E. Simone de Beauvoir, French writer, intellectual and philosopher (1908-1986), quotation:
One's life has value so long as one attributes value to the life of others, by means of love, friendship, indignation and compassion.
- F. Malala Yousafzai, Pakistani activist for female education, Nobel Peace Prize 2014, (1997-), quotation:
I speak not for myself but for those without voice... those who have fought for their rights... their right to live in peace, their right to be treated with dignity, their right to equality of opportunity, their right to be educated.

G. Recapitulation

H. Coda

PERCUSSION
2 Timpani
Cymbaler or susp. Cymbal
Snare Drum (w. snares)
2 wood blocks



*Miscelanious quotations,
attributed in the introductory comments*

Marilena Zlatanou (2018)

I ♩=100

S. *ppp*

English: All human beings are born free and equal in dignity and rights. OR/AND

Spanish: Todos los seres humanos nacen libres e iguales en dignidad y derechos.

Greek: Ὄλοι οι ἀνθρώποι γεννιούνται ελεύθεροι καὶ ίσοι στὴν αξιοπρέπεια καὶ τὰ δικαιώματα.

Italian: Tutti gli esseri umani nascono liberi ed eguali in dignità e diritti.

French: Tous les êtres humains naissent libres et égaux en dignité et en droits.

German: Alle Menschen sind frei und gleich an Würde und Rechten geboren.

Norwegian: Alle mennesker er født frie og med samme menneskeverd og menneskerettigheter.

Russian: Все люди рождаются свободными и равными в своем достоинстве и правах.

Spoken individually, freely and arbitrarily, for all four voices, as differentiated as possible, and preferably also in different languages, if possible.

Some translations are provided above but others may be chosen from the official UN site.

Start at a whispering dynamic level and make a big crescendo towards A.

A. *ppp*

T. *ppp*

B. *p*

Timp. ♩=100

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb. *pp*

10

S.

A.

T.

B.

Tim.

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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17

S. A. T. B. Timp. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.

fff fff fff fff

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fff fff fff fff

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5

21 **A** $\text{♩} = 100$ *mf*

S. As we come mar - ching mar - ching we bring the great - ter Shout, shout,

A. As we come mar - ching mar - ching we bring the great - ter day

T. $\frac{8}{8}$ As we come mar - ching mar - ching we bring the great - ter day

B. As we come mar - ching mar - ching we bring the great - ter day

Tim. Cym. S. D. W.B.

Vln. I ♩ *f* *mf*

Vln. 2 ♩ *f* *mf*

Vla. ♩ *f* *mf*

Vc. ♩ *f*

Cb. ♩ *f*

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26

S. up with your song! Cry with the wind for the dawn is brea - king;

A. for the

T. for the

B. for the

Tim. -

Cym. -

S. D. -

W.B. -

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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29

S. -

A. ri - sing of the wo - men means the ri - sing of the

T. 8 ri - sing of the wo - men means the ri - sing of the

B. ri - sing of the wo - men means the ri - sing of the

Tim. -

Cym. $\text{G} \gamma \text{ } \text{ } \text{ } \text{ }$

S. D. $\text{H} \text{ } \text{ } \text{ } \text{ }$

W.B. $\text{H} \text{ } \text{ } \text{ } \text{ }$

NB noter
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Vln. I $\text{G} \text{ } \text{ } \text{ } \text{ }$

Vln. 2 $\text{G} \text{ } \text{ } \text{ } \text{ }$

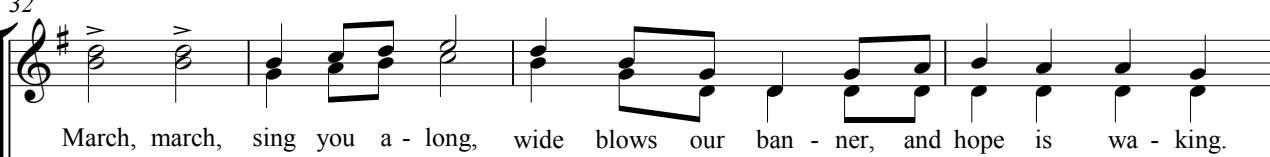
Vla. $\text{B} \text{ } \text{ } \text{ } \text{ }$
mf

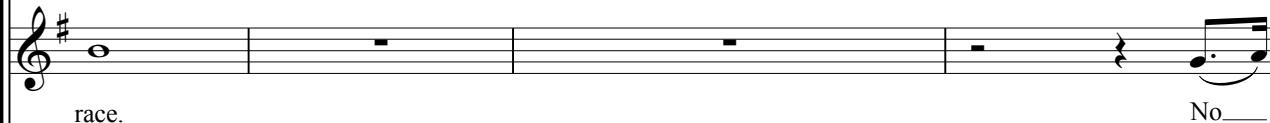
Vc. $\text{D} \text{ } \text{ } \text{ } \text{ }$
mf

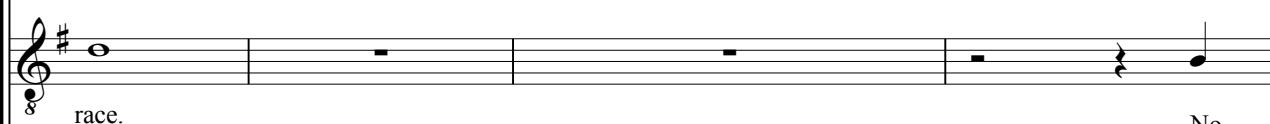
Cb. $\text{D} \text{ } \text{ } \text{ } \text{ }$
mf

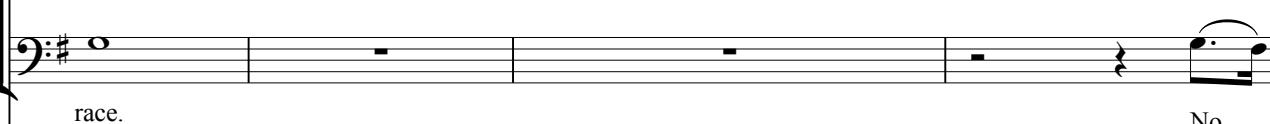
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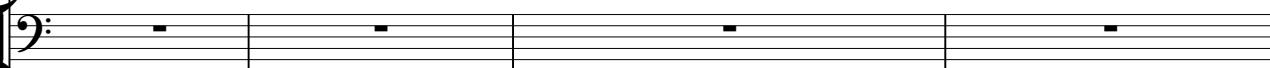
32

S. 
March, march, sing you a - long, wide blows our ban - ner, and hope is wa - king.

A. 
race. No _____

T. 
race. No _____

B. 
race. No _____

Tim. 

Cym. 

S. D. 

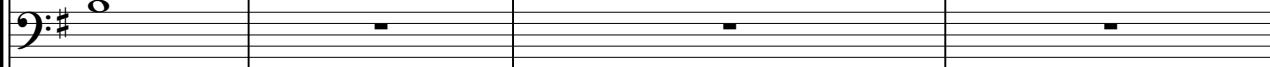
W.B. 

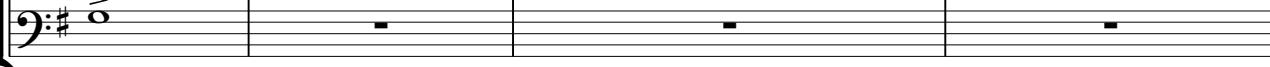
NB
noter
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Vln. I 

Vln. 2 

Vla. 

Vc. 

Cb. 

36

S. Song with its sto - ry,

A. more the drudge and id - ler

T. more the drudge and id - ler

B. more the drudge and id - ler

Tim. NB
This music is copyright protected

Cym. NB
This music is copyright protected

S. D. NB
This music is copyright protected

W.B. NB
This music is copyright protected

Vln. I NB
This music is copyright protected

Vln. 2 NB
This music is copyright protected

Vla. NB
This music is copyright protected

Vc. NB
This music is copyright protected

Cb. NB
This music is copyright protected

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39

S. dreams with their glo - ry. Lo! they call, and glad is their word!

A.

T.

B.

Timp.

Cym.

S. D.

W.B.

Vln. I

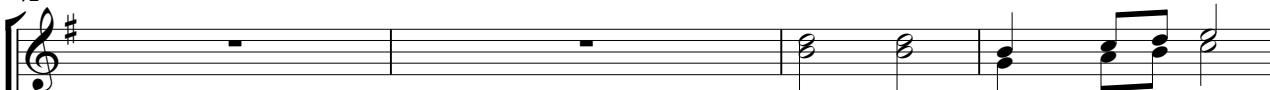
Vln. 2

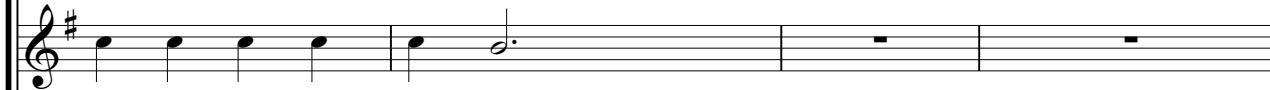
Vla.

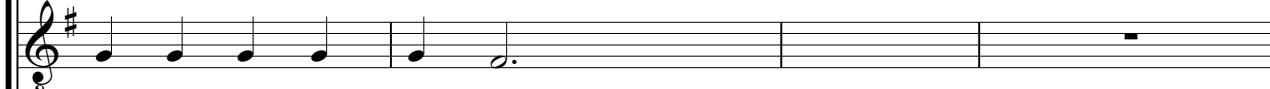
Vc.

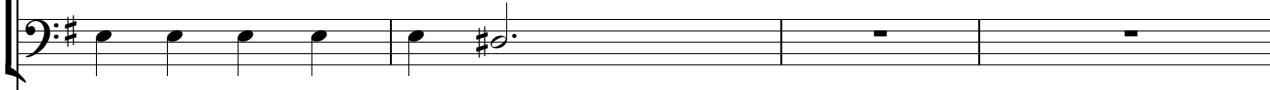
Cb.

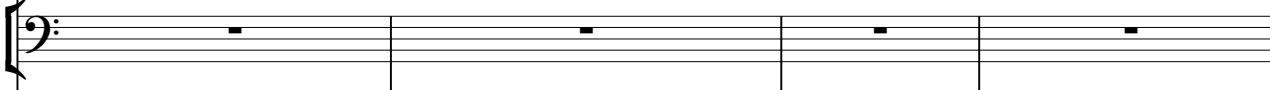
42

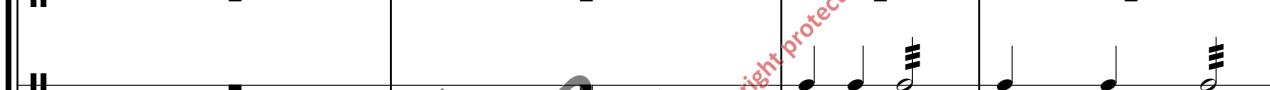
S. 

A. 

T. 

B. 

Tim. 

Cym. 

S. D. 

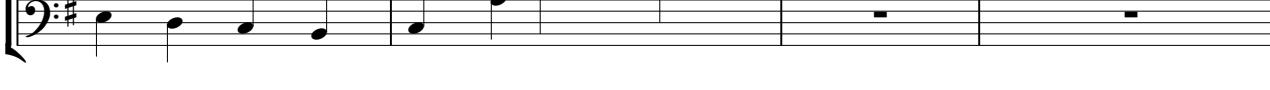
W.B. 

Vln. I 

Vln. 2 

Vla. 

Vc. 

Cb. 

March, march, ma - ny as one,
toil when one re - po - ses,
toil when one re - po - ses,
toil when one re - po - ses,

*NB
noter
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46

S. shoul - der to shoul - der and friend to friend. sha - ring of life's glo - ries: Bread and

A. but sha - ring of life's glo - ries: Bread and

T. but sha - ring of life's glo - ries: Bread and

B. but sha - ring of life's glo - ries: Bread and

Tim. -

Cym. -

S. D. -

W.B. -

N.B. *This music is copyright protected*

Vln. I

Vln. 2

Vla.

Vc.

Cb.

50

S. Ro - ses, bread and ro - ses_____

A. Ro - ses, bread and ro - ses_____

T. Ro - ses, bread and ro - ses_____

B. Ro - ses, bread and ro - ses_____

Timp. - - - -

Cym. - - - -

S. D. - - - -

W.B. - - - -

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Vln. I f

Vln. 2 f

Vla. f

Vc. f

Cb. f

A large gray diamond-shaped graphic is positioned over the vocal parts (Soprano, Alto, Tenor, Bass) in measures 50-55. A red diagonal watermark reading "This music is copyright protected" runs from the bottom right towards the center of the diamond.

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55

Tim. Cym. S. D. W.B.

B a tempo

Tim. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.

B

NB noter
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Vln. I Vln. 2 Vla. Vc. Cb.

60

Tim. Cym. S. D. W.B.

Tim. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.

mf

Vln. I Vln. 2 Vla. Vc. Cb.

65

Tim. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.

mp

mp

72

Tim. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.

mf

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77

S.

A.

T. *mp*
8 The

B. *mp*
The earth is the mo - ther of all peo - ple The

Tim. Cym. S. D. W.B.

Vln. I

Vln. 2

Vla. *mp*

Vc. *p* > > > > > *mp*

Cb. *p* > > *mp*

83

S. *mf*
And all

A. *mf*
And all

T. *mf*
8 earth is the mo-ther of all peo - ple The earth is the

B. *mf*
earth is the mo - ther of all peo - ple The earth is the

Tim. *mf*

Cym. *mf*

S. D. *mf*

W.B. *mf*

NB *noter*
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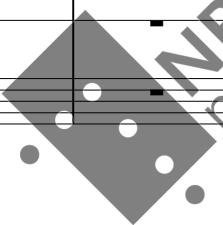
Vln. I *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb.



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89

S.

A.

T.
8

B.

Tim.

Cym.

S. D.

W.B.

NB
noter
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Vln. I

Vln. 2

Vla.

Vc.

Cb.

93

S. rights e - qual rights u -

A. rights e - qual rights e - qual rights up -

T. earth is the mo - ther of all peo - - - -

B. earth is the mo - - ther of all peo -

Tim. Cym. S. D. W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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20

96

S. pon it

A. pon it

T. ple

B. ple

Tim. Cym. S. D. W.B.

Vln. I ff mp

Vln. 2 ff mp

Vla. ff mp

Vc. ff mp

Cb. ff mp

C

C

100

S.

A.

T. *a tempo* *mf*
8 Life with - out li - ber - ty is like a bo - dy with - out spi - rit

B. *mf* Life with - out li - ber - ty is like a bo - dy with - out spi - rit

Timp.

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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103 *mf*

S. Life with-out li - ber - ty is like a bo - dy with-out spi - rit

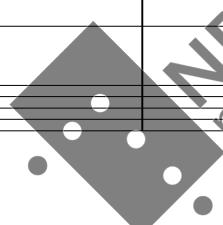
A. Life with-out li - ber - ty is like a bo - dy with-out spi - rit

T.

B.

Tim. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.



This musical score page shows a vocal quartet (Soprano, Alto, Tenor, Bass) and a ten-piece orchestra. The vocal parts sing a line about life without liberty. The orchestra includes timpani, cymbals, snare drum, bass drum, violins, viola, cello, and double bass. The score is in common time, key signature of one sharp, and dynamic markings include *mf* and *mf* for the vocal parts. The vocal parts have eighth-note patterns, while the orchestra consists mostly of sustained notes or short strokes. A large gray diamond watermark with the text "NB noter" and "This music is copyright protected" in red is overlaid on the lower half of the page.

106

S. Life with - out li - ber - ty is like a bo - dy with - out spi - rit _____

A. Life with - out li - ber - ty is like a bo - dy with - out spi - rit _____

T. Life with - out li - ber - ty is like a bo - dy with - out spi - rit _____

B. Life with - out li - ber - ty is like a bo - dy with - out spi - rit _____

Tim. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.

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109

S.

A.

T.

B.

Tim.

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

p

mf

mf

mf

mf

mf

111

Tim.

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb. *f*

113

Tim.

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

mp

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D

117 *mf*

S. Vir - tue can on - ly flou - rish a - mong

A. Vir - tue can on - ly flou - rish a - mong

T. 8 Vir - tue can on - ly flou - rish a - mong

B. Vir - tue can on - ly flou - rish a - mong

D

Tim. Cym. S. D. W.B.

mp

Vln. I Vln. 2 Vla. Vc. Cb.

mf *mf* *mf* *mf* *mf*

123 *f*

S. e - quals____ e - quals____ e - quals____ e -

A. e - quals____ e - quals____ e - quals____ e -

T. 8 e - quals____ e - quals____ e - quals____ e -

B. e - quals____ e - quals____ e - quals____ e -

Tim. *mp*

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

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130 *p*

S. **E**
quals

A. *p*
quals

T. *p*
₈ quals

B. *p*
quals

Timp. **E**

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

mp

135

S. *mf*
One's life has va - lue so

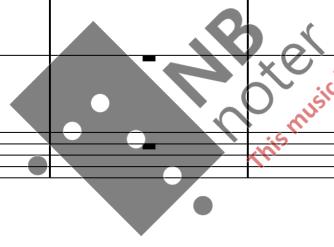
A. *mf*
bc/a

T. *mf*
One's life has va - lue so

B. *mf*
bc/a

Tim. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.



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139

S. long as one at-tri-butes va - lue to the lives of o - thers

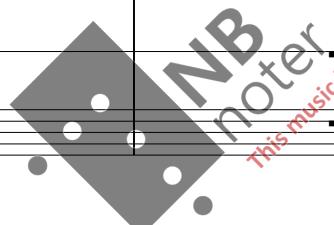
A. by

T. long as one at-tri-butes va - lue to the lives of o - thers

B. by

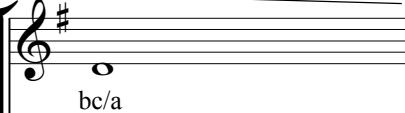
Tim. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.

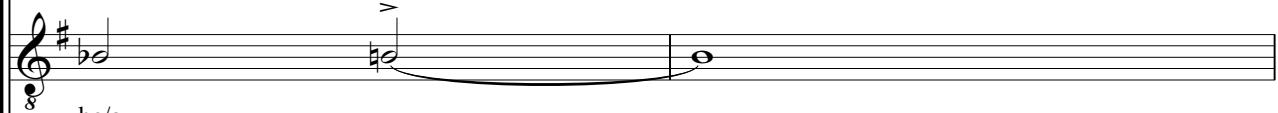


This musical score page contains ten staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef, while the instrumental parts (Timpani, Cymbals, Snare Drum, Bass Drum, Violin I, Violin II, Viola, Cello, Double Bass) are in bass clef. The vocal parts sing a line of text: "long as one at-tri-butes va - lue to the lives of o - thers by". The instrumentation includes a full orchestra with woodwind, brass, and percussion sections. The tempo is marked as 139. The page number 30 is in the top left corner, and the title "Zlatanou: On Human Rights (2, ext. v.)" is at the top center. A large watermark with the text "NB noter" and "This music is copyright protected" is overlaid across the middle of the page.

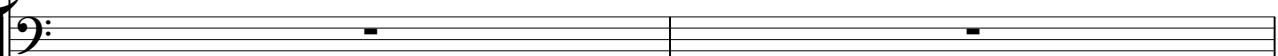
142

S. 

A. 

T. 

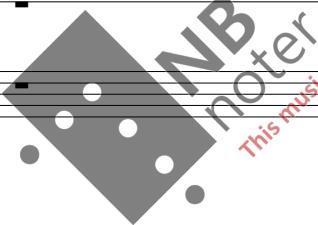
B. 

Tim. 

Cym. 

S. D. 

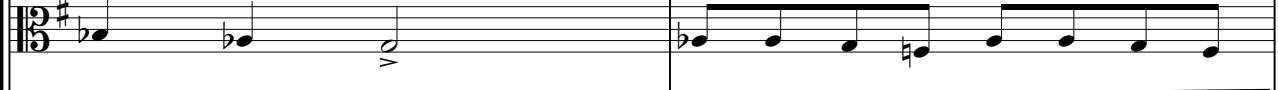
W.B. 

N.B. 

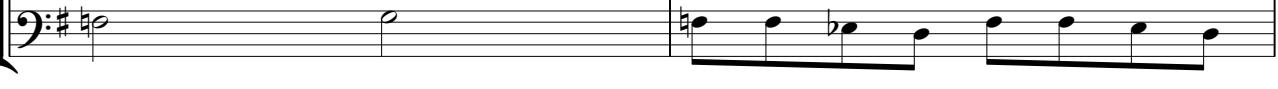
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Vln. I 

Vln. 2 

Vla. 

Vc. 

Cb. 

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144

S. friend - ship, in - dig - na - tion and com -

A. pas - sion friend - ship, in - dig - na - tion and com -

T. friend - ship, in - dig - na - tion and com - pas - sion

B. pas - sion

Tim. - - -

Cym. - - -

S. D. - - -

W.B. - - -

Vln. I - - -

Vln. 2 - - -

Vla. - - -

Vc. - - -

Cb. - - -

*NB
noter
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146

S. pas - - - - - sion

A. pas - - - - - sion

T. friend - ship, in - dig - na - tion and com - pas - - sion

B. friend - ship, in - dig - na - tion and com - pas - - - - - sion

Tim. - - - - -

Cym. - - - - -

S. D. - - - - -

W.B. - - - - -

Vln. I - - - - -

Vln. 2 - - - - -

Vla. - - - - -

Vc. - - - - -

Cb. - - - - -

*NB
noter
This music is copyright protected*

148

S.

A.

T.

B.

Timp.

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

The musical score consists of ten staves. The top five staves (Soprano, Alto, Tenor, Bass, Timpani) have rests in the first measure. The bottom five staves (Cymbals, Snare Drum, Bass Drum, Bass Drum, Violin I, Violin II, Viola, Cello, Double Bass) play eighth-note patterns. Measure 148 starts with a forte dynamic (f). The bassoon part has a large grey diamond-shaped note head with three white dots inside, positioned over its notes. Measures 149-150 show more eighth-note patterns. Measure 151 begins with another forte dynamic (f).

150

S.

A.

T.
8

B.

Timp.

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

NB
noter
This music is copyright protected

The music consists of ten staves of music for various instruments. The instruments listed on the left are Soprano (S.), Alto (A.), Tenor (T., with a '8' below the staff), Bass (B.), Timpani (Timp.), Cymbals (Cym.), Snare Drum (S. D.), Bass Drum (W.B.), Violin I (Vln. I), Violin II (Vln. 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is divided into two measures by a vertical bar line. Measures 1 and 2 consist primarily of rests. Measure 3 begins with a dynamic instruction 'NB noter' and a red diagonal watermark reading 'This music is copyright protected'. The instruments play eighth-note patterns starting in measure 3. The key signature changes from one sharp in the first two measures to no sharps or flats in the third measure. The time signature changes from common time to 3/4 for the violins and viola in the third measure.

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152 **F**

S. *mp*
I speak not for my- self but for those

A. bc/a

T. bc/a

B. bc/a

Tim. **F**

Cym.

S. D.

W.B.

Vln. I *mp*

Vln. 2 *p*

Vla. *p* *mp*

Vc. *p*

Cb. >>>>>>>>>>

155

S. with - out voice

A. *mp* those who have fought for their rights

T.

B.

Tim. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.

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mf

161

S. - - - - - their right to e - qua - li - ty _____ of op - por -

A. right to be trea - ted with dig - ni - ty their right to e - qua - li - ty _____ of op - por -

T. right to be trea - ted with dig - ni - ty their right to e - qua - li - ty _____ of op - por -

B. right to be trea - ted with dig - ni - ty their right to e - qua - li - ty _____ of op - por -

Timp. - - - - -

Cym. H H H H

S. D. H H H H

W.B. H H H H

NB noter
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Vln. I G: - - - - -

Vln. 2 G: - - - - -

Vla. B: - - - - -

Vc. C: - - - - -

Cb. C: - - - - -

Zlatanou: On Human Rights (2, ext. v.)

165 *f*

S. *tu - ni - ty* their right to be e - du - ca - ted *mp*

A. *tu - ni - ty* their right to be e - du - ca - ted *mp*

T. *tu - ni - ty* right to be e - du - *du*

B. *tu - ni - ty* right to be right to be e - du -

Tim. -

Cym. -

S. D. -

W.B. -

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Vln. I *mf* *mp*

Vln. 2 *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

171

S.

A.

T. *mp*

B. *mp*

ca - ted.

Tim.

Cym.

S. D.

W.B.

G

Vln. I

Vln. 2

Vla.

Vc.

Cb.

a tempo

f

mf

mf

f

mf

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175

Vln. I

Vln. 2

Vla.

Vc.

Cb.

176

Vln. I

Vln. 2

Vla.

Vc.

Cb.

178

Vln. I

Vln. 2

Vla.

Vc.

Cb.

179

Vln. I

Vln. 2

Vla.

Vc.

Cb.

180

Vln. I

Vln. 2

Vla.

Vc.

Cb.

181

Vln. I

Vln. 2

Vla.

Vc.

Cb.

183

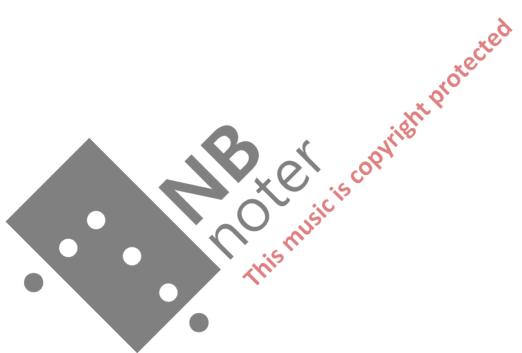
Vln. I

Vln. 2

Vla.

Vc.

Cb. *mf*



187

Vln. I *mf*

Vln. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb. -

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193

Tim. *mf*
Cym.
S. D.
W.B.

Vln. I
Vln. 2
Vla.
Vc.
Cb.

200

Tim.
Cym.
S. D.
W.B.

Vln. I
Vln. 2
Vla.
Vc.
Cb.

205

S.

A.

T.
8

B.

Tim.

Cym.

S. D.

W.B.

N.B.
noter
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Vln. I

Vln. 2

Vla.

Vc.

Cb.

205

S.

A.

T.
8

B.

Tim.

Cym.

S. D.

W.B.

N.B.
noter
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Vln. I

Vln. 2

Vla.

Vc.

Cb.

Zlatanou: On Human Rights (2, ext. v.)

211

S. *mf*
March, march, ma - ny as one,

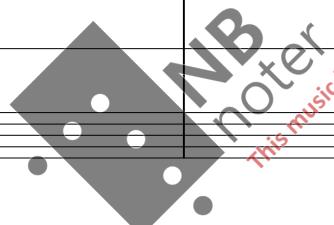
A. *mf*
March, march, ma - ny as one,

T. *mf*
March, march, ma - ny as one, *>*

B. *mf*
March, march, ma - ny as one, *>*

Tim. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.



f

f

f

f

f

215

S. sha - ring of life's glo - ries, as e - - - - - quals 7 8

A. sha - ring of life's glo - ries, as e - - - - - quals 7 8

T. sha - ring of life's glo - ries, as e - - - - - quals 7 8

B. sha - ring of life's glo - ries, as e - - - - - quals 7 8

Tim. Cym. S. D. W.B. *NB
noter
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Vln. I Vln. 2 Vla. Vc. Cb.

H coda, attacca

220 $\text{J}=250$

S.

A.

T.

B. $\text{mf e ben articulato}$
wor - king to - ge - ther and sha - ring the load

Tim.

Cym.

S. D.

W.B. mp

Vln. I

Vln. 2

Vla.

Vc. $\text{mf e crescendo al fine}$

Cb. $\text{mf e crescendo al fine}$

224

S.

A. *mf e ben articulato*
wor - king to - ge - ther and

T. *mf e ben articulato*
8 wor - king to - ge - ther and sha - ring the load

B.

Tim. Cym. S. D.

W.B. > > > > >

NB
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Vln. I

Vln. 2 > > > > >

Vla. > > > > >

Vc. > > > > >

Cb. > > > > >

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227 *mf e ben articulato*

S. - wor - king to - ge - ther and sha - ring the load

A. sha - ring the load

T. -

B. -

Timp. -

Cym. -

S. D. -

W.B. > > > > > > > > >

Vln. I > > > > > > > > >

Vln. 2 > > > > > > > > >

Vla. > > > > > > > > >

Vc. > > > > > > > > >

Cb. > > > > > > > > >

230

S. *f*
wor - king to - ge - ther and sha - ring the,

A. *f*
wor - king to - ge - ther and sha - ring the,

T. *f*
wor - king to - ge - ther and sha - ring the,

B. *f*
wor - king to - ge - ther and sha - ring the,

Tim. *f*

Cym. *f*

S. D. *f*

W.B. *f*

Vln. I *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Cb. > > >

Zlatanou: On Human Rights (2, ext. v.)

234

S. A. T. B. Timp. Cym. S. D. W.B. Vln. I Vln. 2 Vla. Vc. Cb.

sha - ring the sha - ring the
sha - ring the sha - ring the
sha - ring the sha - ring the
sha - ring the sha - ring the

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sha - ring the sha - ring the
sha - ring the sha - ring the
sha - ring the sha - ring the
sha - ring the sha - ring the

238

S.

A.

T.

B.

Timp.

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

This music is copyright protected

240

S.

A.

T.

B.

Tim.

Cym.

S. D.

W.B.

Vln. I

Vln. 2

Vla.

Vc.

Cb.

>' symbols, then 'mp' (mezzo-forte). The Vln. I staff contains a large gray diamond-shaped note head with three white dots inside. A red diagonal watermark reading 'NB noter' and 'This music is copyright protected' is overlaid across the middle of the page."/>

*NB noter
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Zlatanou: On Human Rights (2, ext. v.)

55

242

S. lunga fermata
load (d)

A. load (d)

T. load (d)

B. load (d)

Tim. Cym. S. D. W.B.

Vln. I Vln. 2 Vla. Vc. Cb.

Marilena Zlatanou: ON HUMAN RIGHTS (2) for SATB choir, strings and one percussionist

(Extended version of the cantata for SATB choir and piano:
The expansion is restricted to the instrumental parts, the vocal parts are identical with the piano version,
save a repetition of a few extra bars at the end)

Written for The UN Human Rights Office celebration of the 70th Anniversary
of the Adoption of the Universal Declaration of Human Rights.

choir score

Miscelanious quotations,
attributed in the comments at the end

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16 bars

A

1 4 *ppp* 16 bars *fff* 4 *mf*

English: All human beings are born free and equal in dignity and rights. OR/AND
Spanish: Todos los seres humanos nacen libres e iguales en dignidad y derechos.
Greek: Όλοι οι ἀνθρώποι γεννιούνται ελεύθεροι καὶ ίσοι στὴν αξιοπρέπεια καὶ τὰ δικαιώματα.
Italian: Tutti gli esseri umani nascono liberi ed eguali in dignità e diritti.
French: Tous les êtres humains naissent libres et égaux en dignité et en droits.
German: Alle Menschen sind frei und gleich an Würde und Rechten geboren.
Norwegian: Alle mennesker er født frie og med samme menneskeverd og menneskerettigheter.
Russian: Все люди рождаются свободными и равными в своем достоинстве и правах.

Spoken individually, freely and arbitrarily, for all four voices, as differentiated as possible,
and preferably also in different languages, if possible.
Some translations are provided above but others may be chosen from the official UN site.
Start at a whispering dynamic level and make a big crescendo towards A.

ALTO 4 *ppp* 16 bars *fff* 4 *mf*

TENOR 8 4 *ppp* 16 bars *fff* 4 *mf*

BASS 4 *ppp* 16 bars *fff* 4 *mf*

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Zlatanou: On Human Rights (2, ext. v., choir sc.)

22

S. we come mar - ching mar - ching we bring the great - ter Shout, shout, up with your song!

A. we come mar - ching mar - ching we bring the great - ter day

T. 8 we come mar - ching mar - ching we bring the great - ter day

B. we come mar - ching mar - ching we bring the great - ter day

27

S. Cry with the wind for the dawn is brea - king;

A. for the ri - sing of the

T. 8 for the ri - sing of the

B. for the ri - sing of the

*NB
noter
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30

S. March, march, sing you a - long,

A. wo - men means the ri - sing of the race.

T. 8 wo - men means the ri - sing of the race.

B. wo - men means the ri - sing of the race.

34

S. wide blows our ban - ner, and hope is wa - king.

A. No_____ more the drudge and

T. No more the drudge and

B. No_____ more the drudge and

37

S. Song with its sto - ry, dreams with their glo - ry.

A. id - ler

T. id - ler

B. id - ler

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40

S. Lo! they call, and glad is their word!

A. ten that toil when one re - po - ses,

T. ten that toil when one re - po - ses,

B. ten that toil when one re - po - ses,

Zlatanou: On Human Rights (2, ext. v., choir sc.)

44

S. March, march, ma - ny as one, shoul - der to shoul - der and friend to friend. sha - ring of life's
A. but sha - ring of life's
T. but sha - ring of life's
B. but sha - ring of life's

49

S. glo - ries: Bread and Ro - ses, bread and ro - ses NP noter This music is copyright protected **B** 5 19

A. glo - ries: Bread and Ro - ses, bread and ro - ses **5** 19

T. glo - ries: Bread and Ro - ses, bread and ro - ses **19**

B. glo - ries: Bread and Ro - ses, bread and ro - ses **5** 19

77

S. - - - - -

A. - - - - -

T. - - - - - *mp*
The earth is the

B. - - - - - *mp*
The earth is the mo - ther of all peo - ple The earth is the

84

S. *mf*
And all peo - ple

A. *mf*
And all peo - ple

T. *mf*
mo - ther of all peo - ple The earth is the mo - ther of all

B. *mf*
mo - ther of all peo - ple The earth is the mo - ther

90

S. should have e - qual rights e - qual rights

A. should have e - qual rights e - qual rights

T. *mf*
peo - - ple The earth is the mo - ther of all

B. *mf*
of all peo - ple The earth is the mo - ther

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95

S. *f*
u - pon it

A. *f*
e - equal rights up - pon it

T. *f*
peo - - - ple

B. *f*
of all peo - ple

C

Zlatanou: On Human Rights (2, ext. v., choir sc.)

100

S. *mf*

A. *mf*

T. *mf*
a tempo

B. *mf*

Life with - out li - ber - ty
Life with - out li - ber - ty
Life with - out li - ber - ty is like a bo - dy with - out spi - rit
Life with - out li - ber - ty is like a bo - dy with - out spi - rit

104

S. is like a bo - dy with-out spi - rit Life with - out li - ber - ty is like a bo - dy with-out

A. is like a bo - dy with-out spi - rit Life with - out li - ber - ty is like a bo - dy with-out

T. Life with - out li - ber - ty is like a bo - dy with-out

B. Life with - out li - ber - ty is like a bo - dy with-out

NB *Note:* This music is copyright protected

108

S. *mf*

A. *mf*

T. *mf*

B. *mf*

D

spi - rit Vir - tue can on - ly
spi - rit Vir - tue can on - ly
spi - rit Vir - tue can on - ly
spi - rit Vir - tue can on - ly

120

S. flou - rish a - mong e - quals e - quals

A. flou - rish a - mong e - quals e - quals

T. flou - rish a - mong e - quals e - quals

B. flou - rish a - mong e - quals e - quals

127

S. e - quals e - - - quals p E 4 mf

A. e - quals e - - - quals p 4

T. e - quals e - - - quals p 4 mf

B. e - quals e - - - quals p 4

One's

138

S. life has va - lue so long as one at - tri - butes va - lue to the lives of

A. mf bc/a

T. life has va - lue so long as one at - tri - butes va - lue to the lives of

B. mf bc/a

Zlatanou: On Human Rights (2, ext. v., choir sc.)

141

S. o - thers bc/a

A. by means of love, friend - ship, in - dig - na - tion and com -

T. o - thers bc/a

B. by means of love, friend - ship, in - dig - na - tion and com -

144

S. friend - ship, in - dig - na - tion and com -

A. pas - - - sion friend - ship, in - dig - na - tion and com -

T. friend - ship, in - dig - na - tion and com - pas - - - sion

B. pas - - - sion

146

S. pas - - - sion

A. pas - - - sion

T. friend ship, in - dig - na - tion and com - pas - - - sion

B. friend ship, in - dig - na - tion and com - pas - - - sion

149 **F**

S. **3** *mp*
I speak not for my self _____ but for those with - out voice

A. **3**
bc/a

T. **3**
bc/a

B. **3**
bc/a

156

S. - their right to live in

A. *mp*
those who have fought for their rights their right to live in

T. **3**
in

B. **3**
in

160 *mf*

S. **b** peace their right to e - qua - li - ty of op - por-

A. *mf*
peace their right to be trea - ted with dig - ni - ty their right to e - qua - li - ty of op - por-

T. *mf*
peace their right to be trea - ted with dig - ni - ty their right to e - qua - li - ty of op - por-

B. *mf*
peace their right to be trea - ted with dig - ni - ty their right to e - qua - li - ty of op - por-

165 *f*

S. tu - ni - ty their right to be e - du - ca - ted *mp*

A. tu - ni - ty their right to be e - du - ca - ted *mp*

T. tu - ni - ty right to be e - du - ca - ted. *mp*

B. tu - ni - ty right to be right to be e - du - ca - ted. *mp*

G 172 *mf*

S. March, march, ma - ny as one, sha - ring of life's glo - ries, as e -

A. March, march, ma - ny as one, sha - ring of life's glo - ries, as e -

T. March, march, ma - ny as one, sha - ring of life's glo - ries, as e -

B. March, march, ma - ny as one, sha - ring of life's glo - ries, as e -

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H coda, attacca $\text{♩} = 250$

S. quals **2**

A. quals **2**

T. quals **2**

B. quals *mf e ben articulato* wor - king to - ge - ther and sha - ring the load

224

S. - - - - -

A. *mf e ben articulato*
wor - king to - ge - ther and sha - ring the load

T. *mf e ben articulato*
8 wor - king to - ge - ther and sha - ring the load

B. - - - - -

228 *mf e ben articulato*

S. wor - king to - ge - ther and sha - ring the load **2** *f* wor - king to - ge - ther and sha - ring the,

A. wor - king to - ge - ther and sha - ring the, **2** *f* >

T. wor - king to - ge - ther and sha - ring the, **2** *f* >

B. wor - king to - ge - ther and sha - ring the, **2** *f* >

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234

S. - - - - - sha - ring the _____ sha - ring the _____

A. - - - - - sha - ring the _____ sha - ring the _____

T. - - - - - sha - ring the _____ sha - ring the _____

B. - - - - - sha - ring the _____ sha - ring the _____

239

S. 3 lunga fermata
load (d)

A. 3 ff
load (d)

T. 3 ff
load (d)

B. 3 ff
load (d)

COMMENTS

Introduction: The first article of the Declaration.

- A.** The two songs used under **A.** are a combination of: **BREAD AND ROSES**, Anon. (1912, USA), and **THE MARCH OF THE WOMEN**, text: Emily Hamilton, music: Ethel Smyth (1858-1944), written for the suffragettes movement (a selection of one verse from each of the songs, in my own arrangement).

B. Chief Joseph, American-Indian leader (1840-1904), quotation:
The earth is the mother of all people, and all people should have equal rights upon it.

C. Khalil Gibran, Lebanese-American writer, poet and visual artist (1883-1931), quotation:
Life without liberty is like a body without spirit.

D. Mary Wollstonecraft, English writer and philosopher (1759-1797), quotation:
Virtue can only flourish among equals.

E. Simone de Beauvoir, French writer, intellectual and philosopher (1908-1986), quotation:
One's life has value so long as one attributes value to the life of others, by means of love, friendship, indignation and compassion.

F. Malala Yousafzai, Pakistani activist for female education, Nobel Peace Prize 2014, (1997-), quotation:
I speak not for myself but for those without voice... those who have fought for their rights... their right to live in peace, their right to be treated with dignity, their right to equality of opportunity, their right to be educated.

G. Recapitulation

H. Coda.

Violin I

ON HUMAN RIGHTS (2)
for SATB choir, strings and one percussionist

Marilena Zlatanou (2018)

1 **12** $\text{♩} = 100$

18 **A** $\text{♩} = 100$

27

34

40

46

52 f

58 **B** **29**

93 ff

99 **C** mp **2**

Zlatanou: On Human Rights (2, ext. v.)

2

Violin I

109 

112

117 **D**

126

133 **E**

140

144

147

150

152 **F**

157

163

171 **G** *a tempo*
 f

175
 mf

179 < 3

185 mf

191 f mp

200 3 f

207

212 f

219 **H** =250 6 f

231

239 ff

ON HUMAN RIGHTS (2)
for SATB choir, strings and one percussionist

Marilena Zlatanou (2018)

1 **12** $\text{♩} = 100$

18 **A** $\text{♩} = 100$ **3** $\text{♩} = 100$

28

36

42

48 **f**

55 **B** **29** $\text{♩} = 100$ $\text{♩} = 100$

91 $\text{♩} = 100$ **ff**

99 **C** **2** $\text{♩} = 100$

109 **mf**

114 **D** **2** $\text{♩} = 100$ **mf**

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Zlatanou: On Human Rights (2, ext. v.)
Violin 2

2

124

Violin 2

133 [E]

mp

Violin 2

139

Violin 2

142

Violin 2

145

Violin 2

148

f

Violin 2

151

p

Violin 2

154

Violin 2

157

Violin 2

163

mf

mp

Violin 2

172 [G]

mf

mf

Violin 2

178

Violin 2

NB
noter
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Zlatanou: On Human Rights (2, ext. v.)
Violin 2

3

180

mf

185

mf

191

f

mp

201

f

208

f

212

f

219

H $\frac{4}{4}$

229

f

237

ff

241

ff

Viola

ON HUMAN RIGHTS (2)
for SATB choir, strings and one percussionist

Marilena Zlatanou (2018)

12

19 **A** 3

28

33

40

46

52

58 **B** 11 8

83

92

97 **C**

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Zlatanou: On Human Rights (2, ext. v.)

2

Viola

105

111

117 **D**

125

133 **E**

139

144

148

151 **F**

155

159

165

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Zlatanou: On Human Rights (2, ext. v.)

Viola

3

172 **G**

181

188

196

203

211

219

H $\frac{4}{4}$ $\text{♪}=250$

230

238

241

p

ff

ON HUMAN RIGHTS (2)

for SATB choir, strings and one percussionist

Marilena Zlatanou (2018)

1 **12**

21 **A** **7** **mf**

32 **3** **2**

43 **4**

52

58 **B** **7** **mp**

72

79

88

96 **C** **ff** **mp**

102 **3**

p

f

mf

p

3

mp

p

3

mf

ff

mp

Zlatanou: On Human Rights (2, ext. v.)
Violoncello

2

110



114

D



125



133

E



139



143



146



152

F



155



159



165



172

G



178



Zlatanou: On Human Rights (2, ext. v.)
Violoncello

3

185

194

202

209

218

226

234

239

241

ON HUMAN RIGHTS (2)
for SATB choir, strings and one percussionist

Marilena Zlatanou (2018)

1 $\text{♩} = 100$

10

21 **A** $\text{♩} = 100$
f **7** **mf**

32

44

53

58 **B** **4**
mf **mp**

69

79

89

98 **C** **4**
ff **mp** **mf**

Zlatanou: On Human Rights (2, ext. v.)
Contrabass

2

111

f

114 **D**

mp

mf

2

125

133 **E**

mp

139

142

147

f

152 **F**

p

155

mf

159

165

mf

mp

172 **G**

mf

183 *mf*

6

183 *mf*

6

196

203

211

220 **H** $\text{♪}=250$

mf e crescendo al fine

229

238

241

Marilena Zlatanou: ON HUMAN RIGHTS (2)

for SATB choir, strings and one percussionist

Written for The **UN Human Rights Office** celebration of the 70th Anniversary
of the Adoption of the Universal Declaration of Human Rights.

PERCUSSION

2 Timpani

Cymbaler or susp. Cymbal
Snare Drum (w. snares)
2 wood blocks

Marilena Zlatanou (2018)

Timpani $\text{D} = 100$ 1 **2**

9

Timp. $\text{D} = 100$

18

Timp. $\text{D} = 100$ A

Cym. f

29

Cym. mp

S. D. mp

40

S. D. mp

49

Timp. 3

S. D. mf

59

Timp. 35

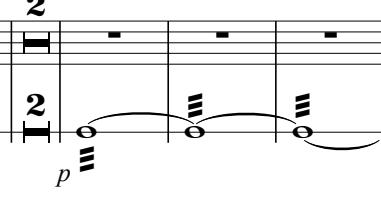
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Zlatanou: On Human Rights (2, ext. v., perc.)

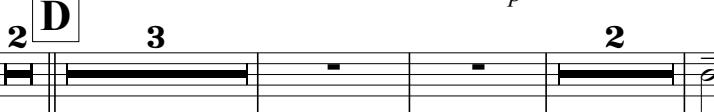
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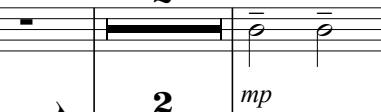
102

Tim. 

Cym. 

112

Tim. 

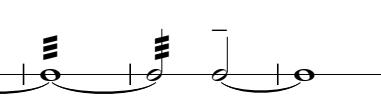
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125

Tim. 

E

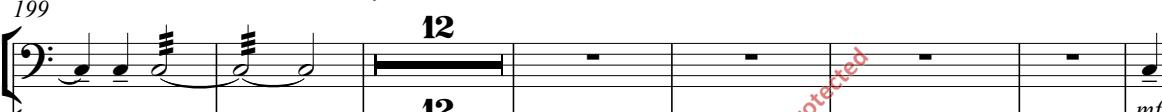
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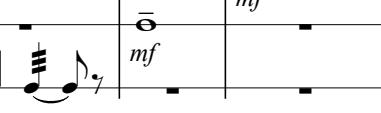
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167

Tim. 

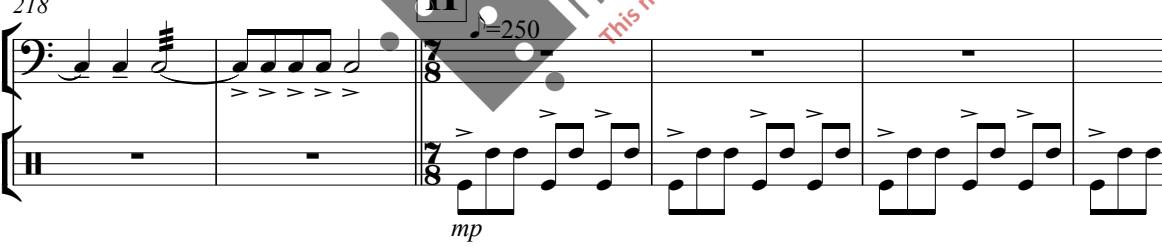
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Tim. 

Cym. 

S. D. 

218

Tim. 

W.B. 

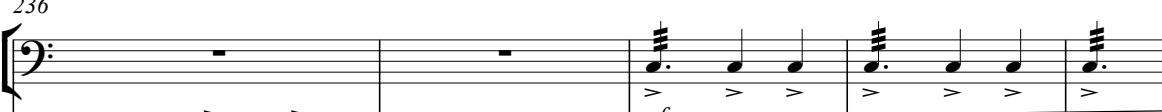
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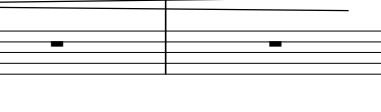
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230

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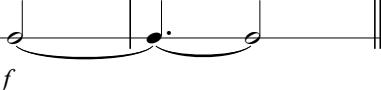
236

Tim. 

W.B. 

241

Tim. 

Cym. 

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