

Choral Score

HYMN TO DIVERSITY

Commissioned by the Association of Music Educators (Vic)
for the Sounds Great 2015 Conference
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Text by
'ABDU'L-BAHÁ

Music by
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Flowing ♩ = 104

Piano

Measures 1-4: Piano accompaniment. Treble clef, 3/4 time. Chords: F(add2), Abmaj9. Dynamics: mp, mf.

Pno.

Measures 5-8: Piano accompaniment. Treble clef, 3/4 time. Chords: Em7, Ebmaj7, Abmaj7. Dynamics: f.

Pno.

Measures 9-12: Piano accompaniment. Treble clef, 3/4 time. Chords: G, Ebmaj7, C(add2). Dynamics: ff.

S./A.
B.

Measures 13-16: Vocal staves for Soprano/Alto (S./A.) and Bass (B.). Lyrics: The di -

Pno.

Measures 13-16: Piano accompaniment. Treble clef, 3/4 time. Chord: G(add2). Dynamics: mf, mp.

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17 **A**

S./A. ver - si - ty in the hu - man fa - mi - ly, should be the cause of

B. ver - si - ty in the hu - man fa - mi - ly, should be the cause of

Pno. G C/G C⁶/G G Gmaj7

23

S./A. love and har - mo - ny, as it is in mu - sic where ma - ny dif - ferent

B. love and har - mo - ny, as it is in mu - sic where ma - ny dif - ferent

Pno. C(add2) Am7 G Dm7 G7 C(add2) Am7

29

S./A. notes blend to - ge - ther in the ma - king of a

B. notes blend to - ge - ther in the ma - king of a

Pno. Em Bm7 Am7 Ebmaj7 *mf*

35

S./A. *mp* per - fect chord. *mf* The di -

B. *mp* per - fect chord.

Pno. *mp*
A \flat maj7(#11) Dm7 G(add2)

41 **B**

S./A. ver - si - ty in the hu - man fa - mi - ly, should be the cause of

B. *mf* The di - ver - si - ty in the hu - man fa - mi - ly, should be the

Pno. *mf*
G C/G C \flat /G G Gmaj7

47

S./A. love and har - mo - ny, as it is in mu - sic where ma - ny dif - frent

B. cause of love and har - mo - ny, as it is in mu - sic where

Pno. C(add2) Am7 G Dm7 G7 C(add2) Am7

53

S./A. notes blend to - ge - ther in the ma - king of a

B. ma - ny dif - frent notes blend to - ge - ther in the ma - king

Pno. Em Bm7 Am7 Ebmaj7

59

S./A. per - fect chord.

B. of a per - fect chord.

Pno. Abmaj7(#11) Dm7 G G Cm/G G Cm/G

mp *mp* *p*

C

65

S./A.

B.

Pno. G Dm7 Cm9 Bbmaj9 Abmaj9 Gm9

71 **D**

S. *p* As it is in mu - sic, *mp* As it is in

A. *p* As it is in mu - sic, *mp* As it is in

B. *p* As it is in

Pno. *p* *mf* *p*

*Fm*⁹ *D*^b*ma*⁹ *Fm*⁹

77

S. *mp* mu - sic, *mf* where ma-ny dif-frent notes blend to -

A. *mp* mu - sic, *mf* where ma-ny dif-frent notes

B. *mp* mu - sic, *mf* where ma-ny dif-frent

Pno. *mf* *p* *mf*

D^b*ma*⁹ *D*^b *B*^b*m* *G*^b*ma*⁷

83

S. ge - ther where ma - ny dif - frent notes blend to - ge - ther

A. blend to - ge - ther where ma - ny dif - frent notes blend to -

B. notes blend to - ge - ther where ma - ny dif - frent notes

Pno. *p* *mf* *p*

Bbm Eb Bbm



89

S. The di -

A. ge - ther The di -

B. blend to - ge - ther The di -

Pno. *mf* *cresc.*

Gbmaj7 Ebm Cm11 Gm7/C C7 Gm7/C

95 **E**

S./A. ver - si - ty in the hu - man fa - mi - ly, should be the cause of

B. ver - si - ty in the hu - man fa - mi - ly, should be the cause of

Pno. *f* F Bb/F Bb⁶/F F Fmaj7

101

S./A. love and har - mo - ny, as it is in mu - sic where ma - ny dif - frent

B. love and har - mo - ny, as it is in mu - sic where ma - ny dif - frent

Pno. Bb(sus2) Gm7 F Cm7 F7 Bbmaj9 Gm7

107

S./A. notes blend to - ge - ther in the ma - king of

B. notes blend to - ge - ther in the ma - king of

Pno. Dm Am7 Gm7 Dbmaj7

113

S./A. *ff* in the ma - king of *f* in the

B. *ff* in the ma - king of *f* in the

Pno. *ff* *ff*

G_bmaj⁹(#11) *F(add²)* *B_b(add²)*

119 **molto rall.** **F** Slower ♩ = 84 *p*

S./A. ma - king of a per - - - fect chord _____

B. ma - king of a per - - - fect chord _____

Pno. *p*

D_bmaj⁷ *G_b* *C^ø7* *B_b*

125

S./A.

B.

Pno.

G_bmaj⁹ *E_b(add²)* *B_b*