Holy, Holy, Holy

Variations on the Tune

NICAEA

John Bacchus Dykes, 1861

Arranged by John Kuzma

A Study in modes
Harp Solo

for Barbara Lepke Sims

Performance and program notes

This set of variations was commissioned by Barbara Lepke-Sims with support of The American Harp Society Foundation. I was asked to write settings of this old religious tune playable on any harp for use in music therapy, teaching and concert performance.

I chose a modal approach for simplicity and to acheive variation within a tonal framework. In addition, there is my long standing interest in modal music going back to my childhood experience with Gregorian chant.

Barbara and I decided on a plindrome plan. The modes occur in order -

Lydian
Ionian
Mixolydian
Dorian
Aeolian
Phrygian

and then in reverse order

Phrygian
Aeolian
Dorian
Mixolydian
Ionian
Lydian

Each variation is identified modally.

Players may choose to omit variations according to practical need.

John Kuzma
Denver 2012

Duration - ca. 12:00

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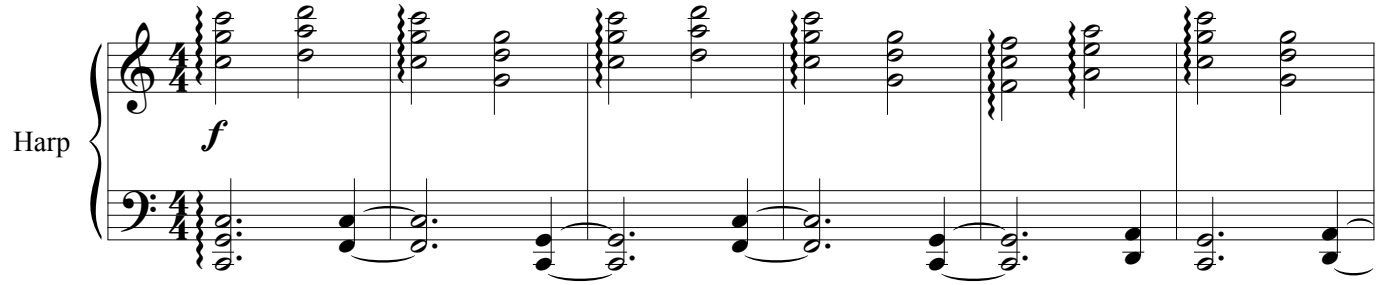
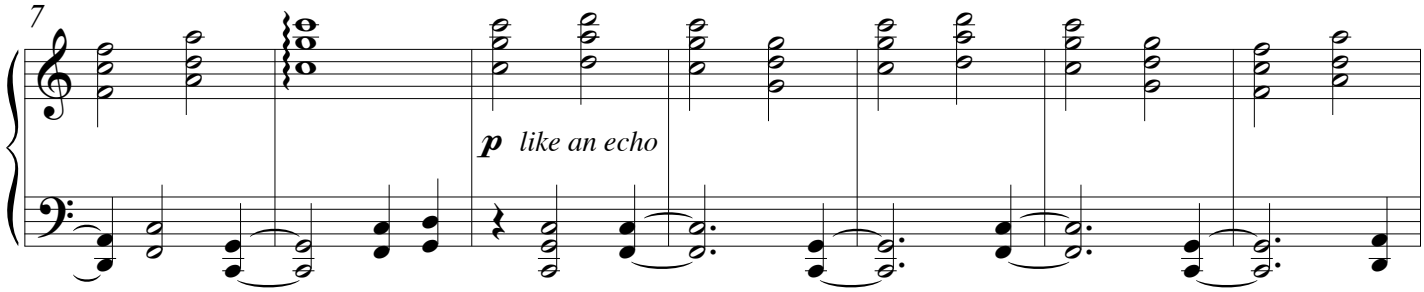
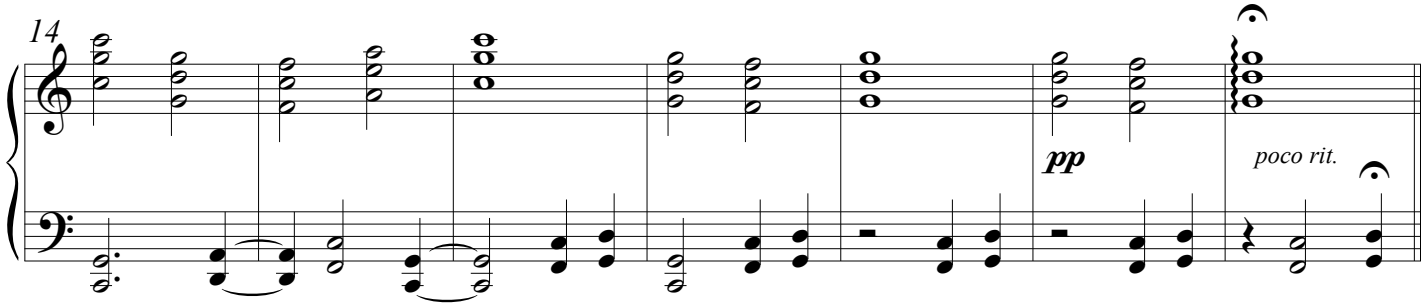
Introduction
Broadly







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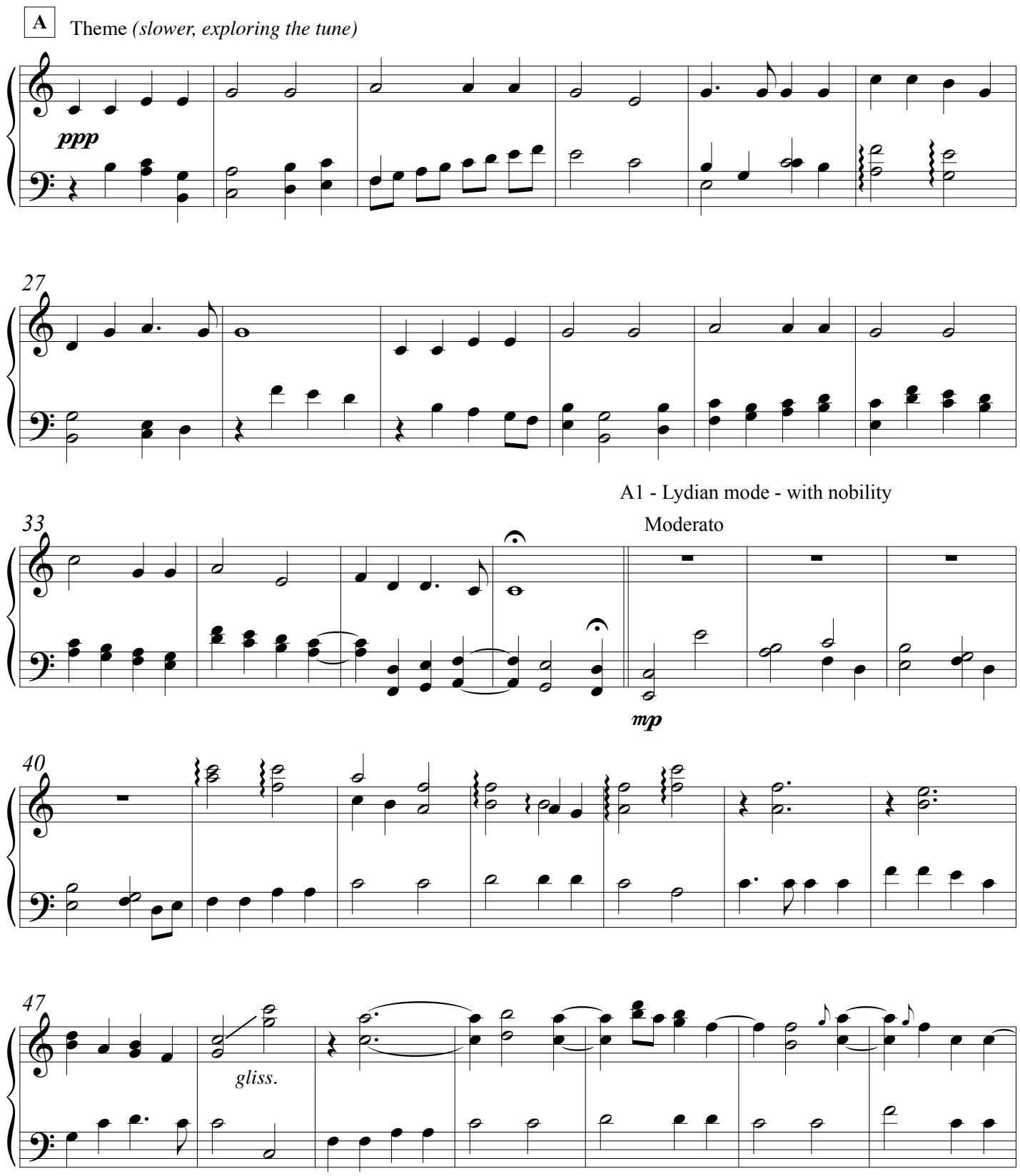

A
Theme (slower, exploring the tune)
ppp
27
A1 - Lydian mode - with nobility
Moderato
33
mp
40
47
gliss.

B Ionian mode - singing in the congregation

54 Allegro

mf

p

61

C Mixolydian mode
- slower, savoring variation

68

f

75

mp

p

82

f

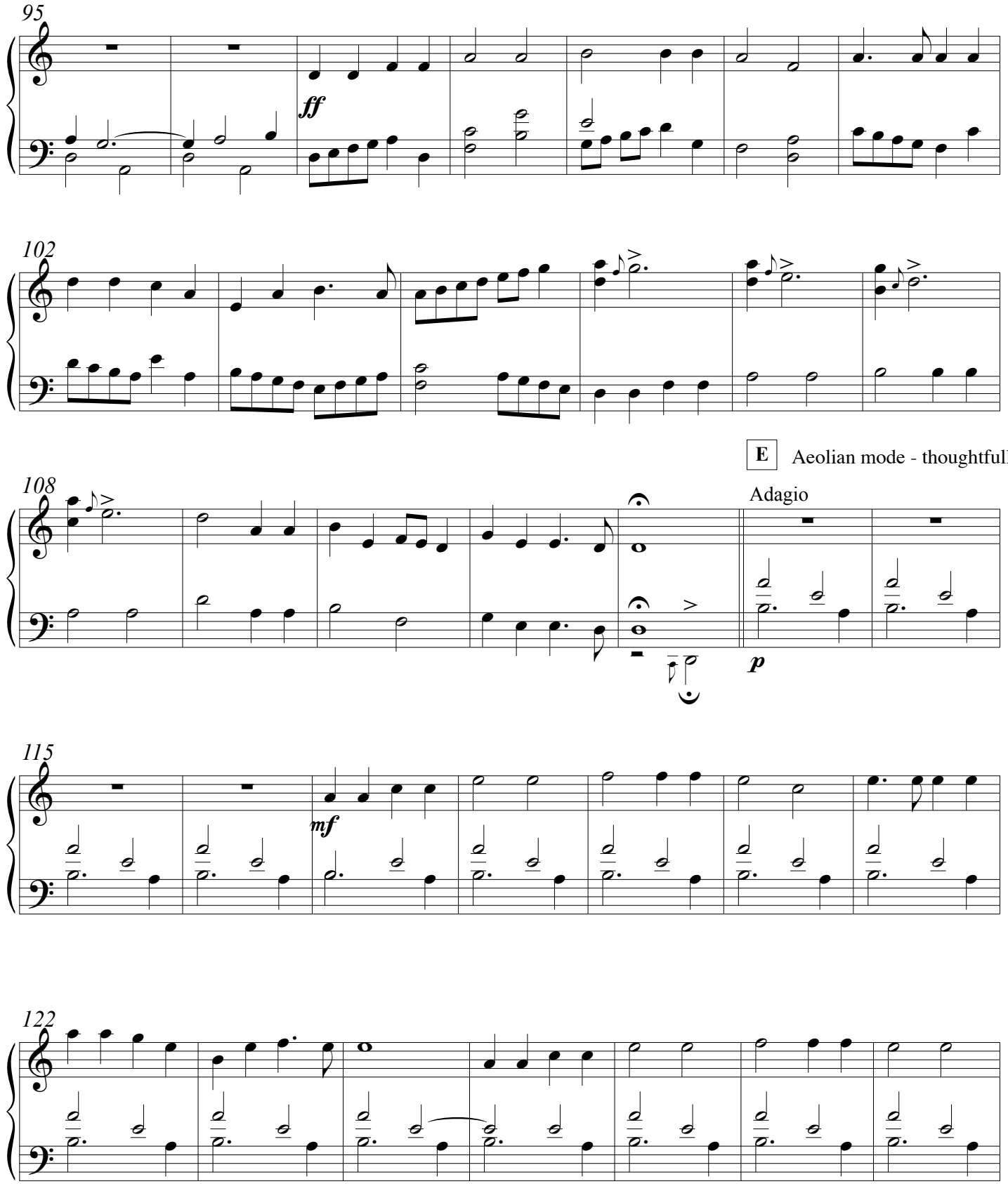
f

D Dorian mode - with courage
Spirito

88

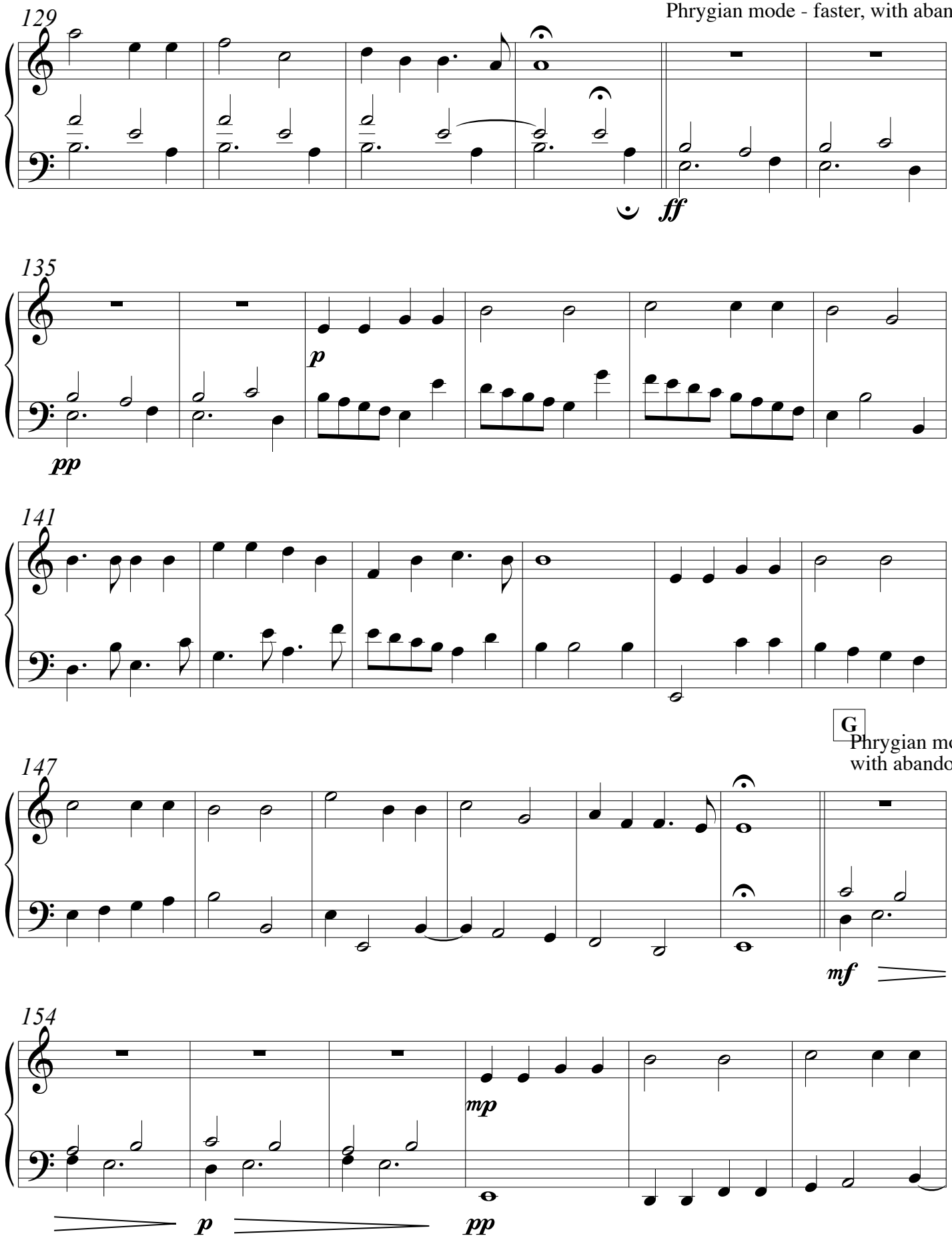
rit. molto

f


95
ff
102
E
Aeolian mode - thoughtfully myst
108
Adagio
p
115
mf
122

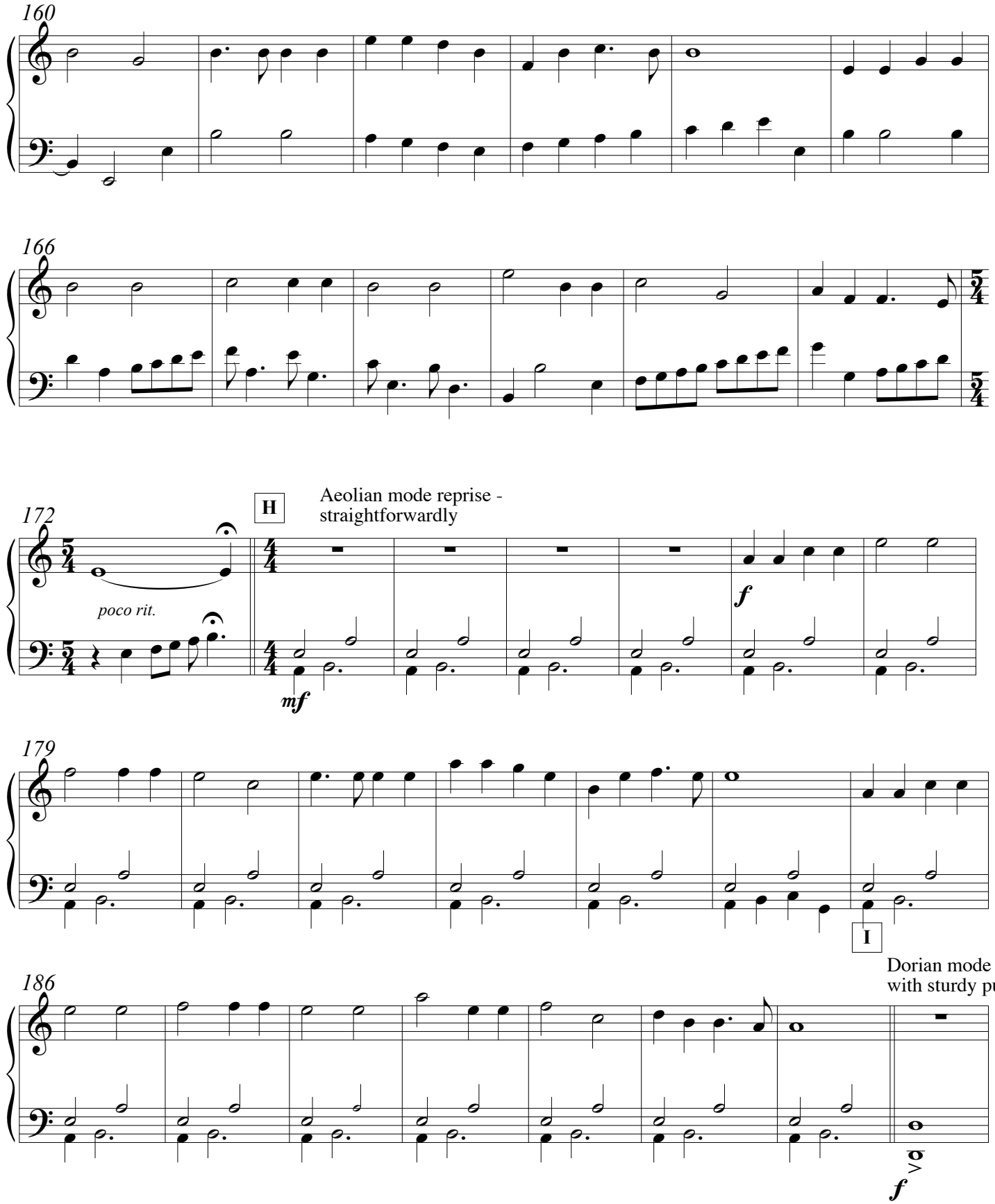
F

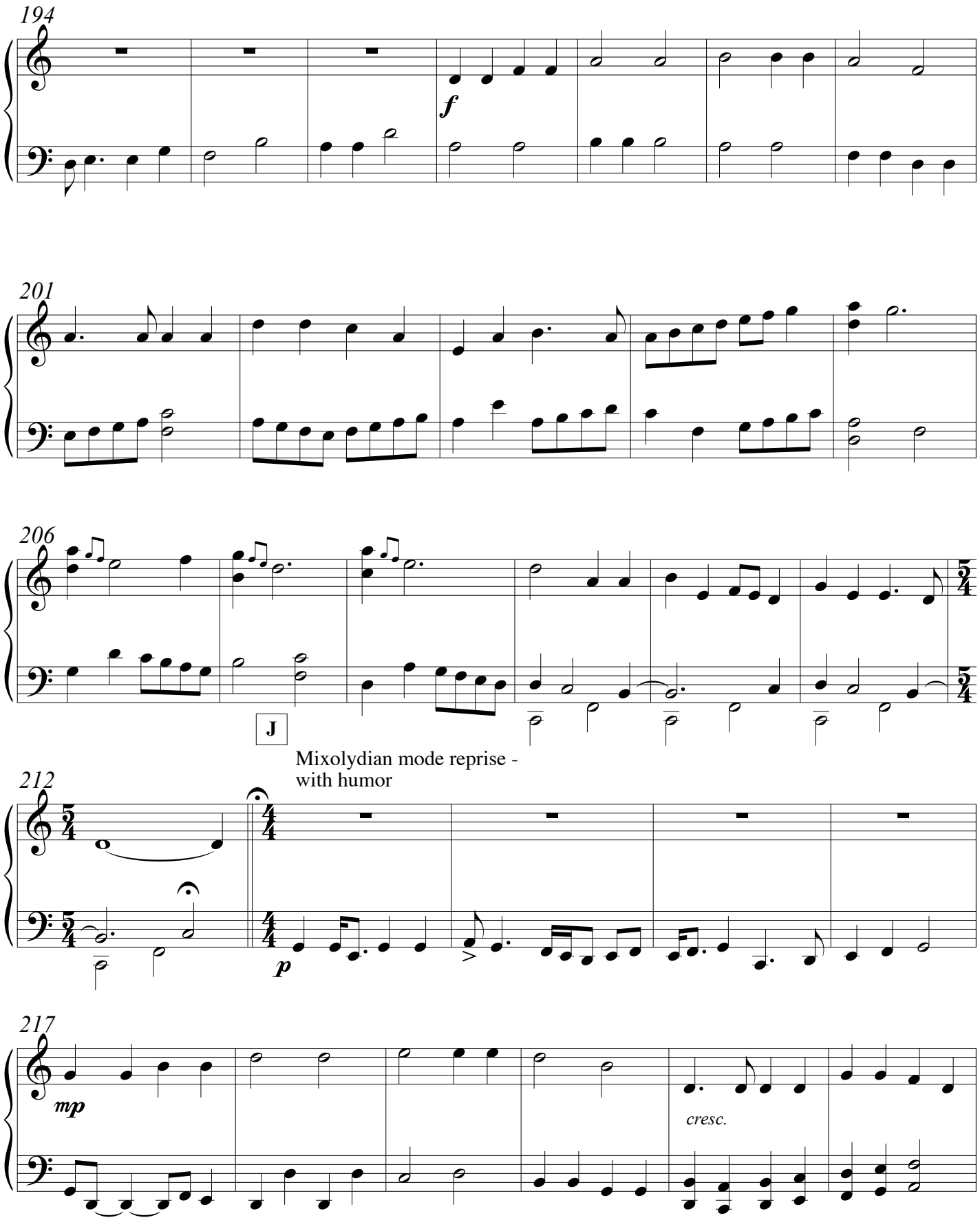
Phrygian mode - faster, with abandon

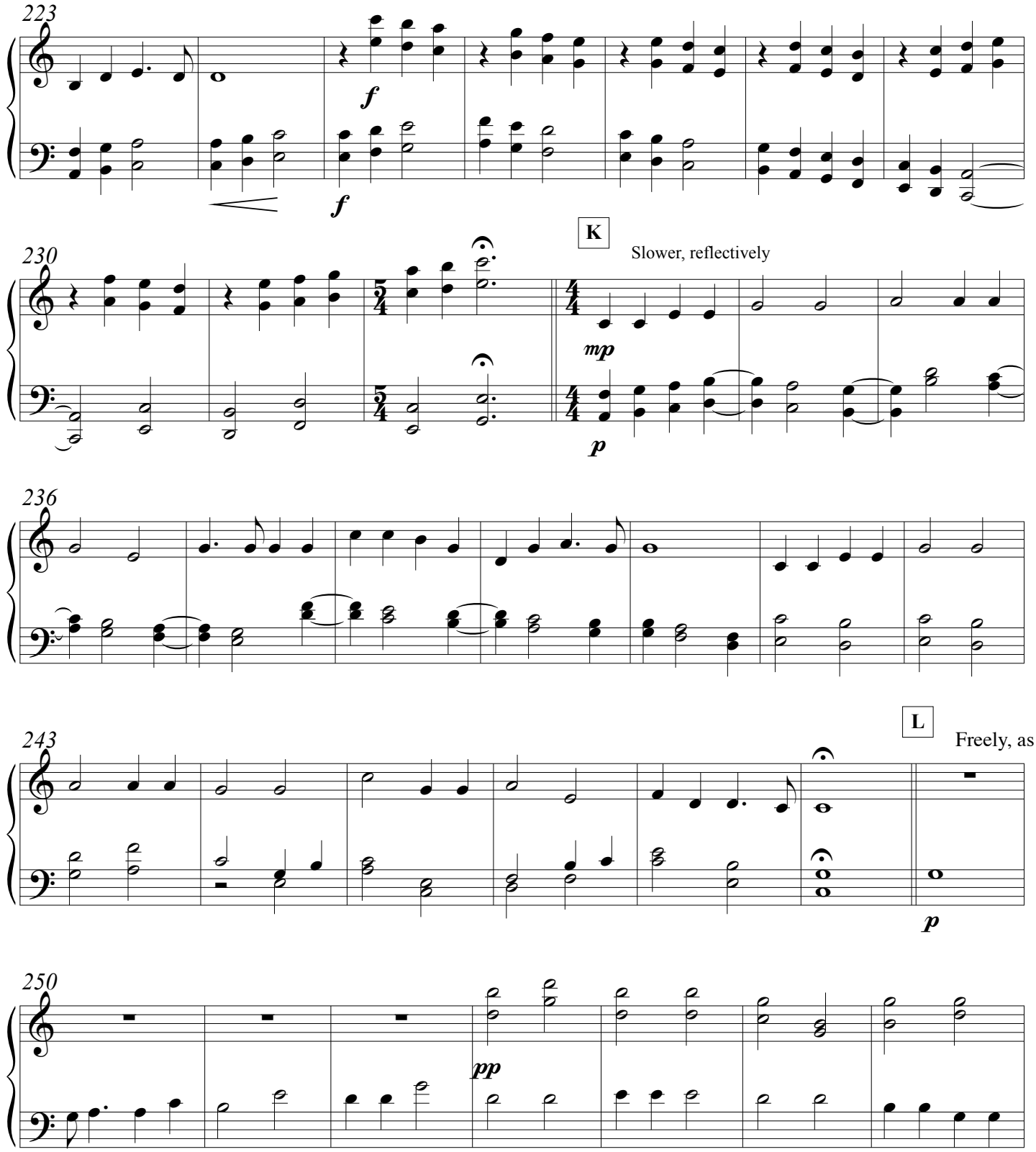


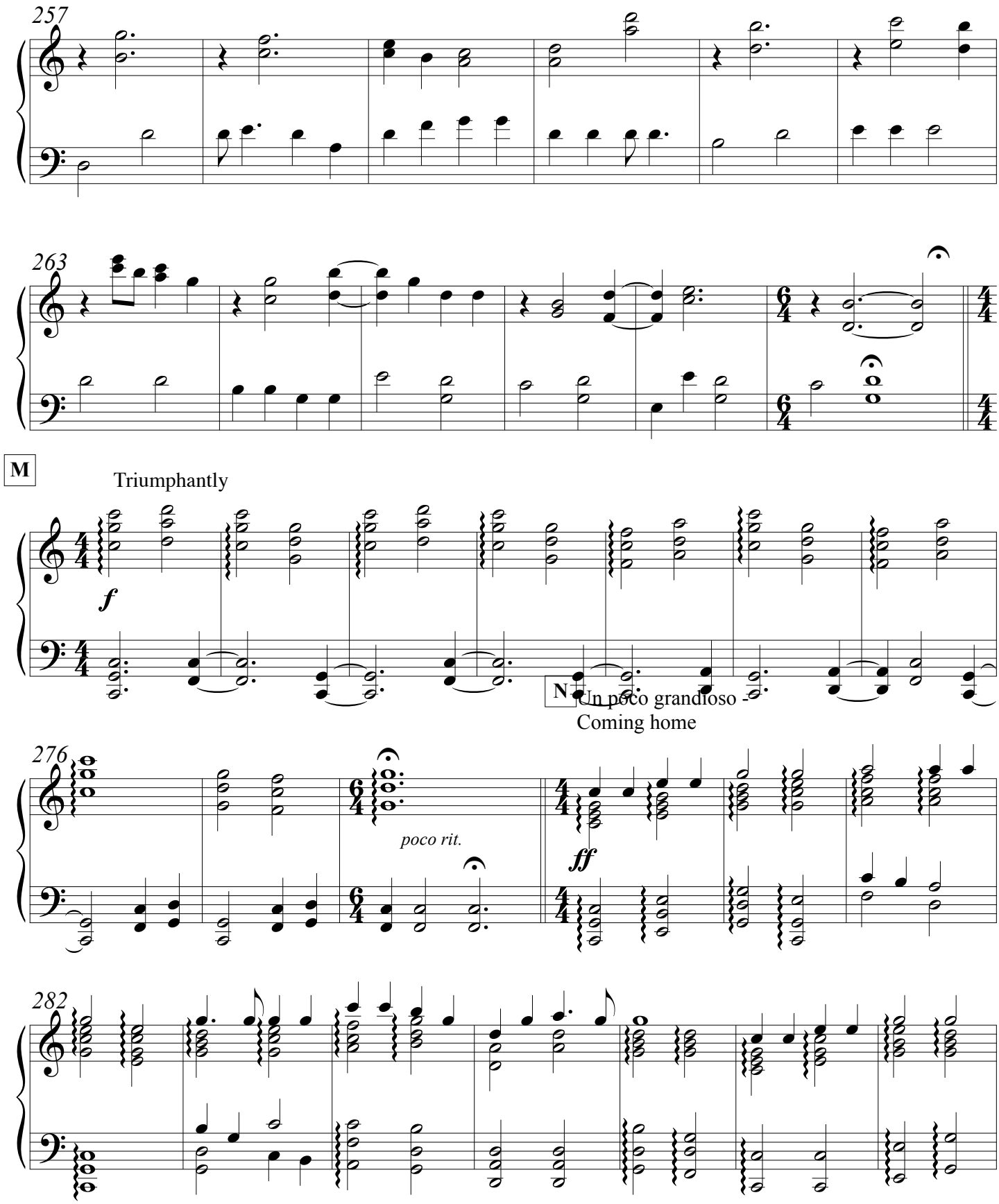
G

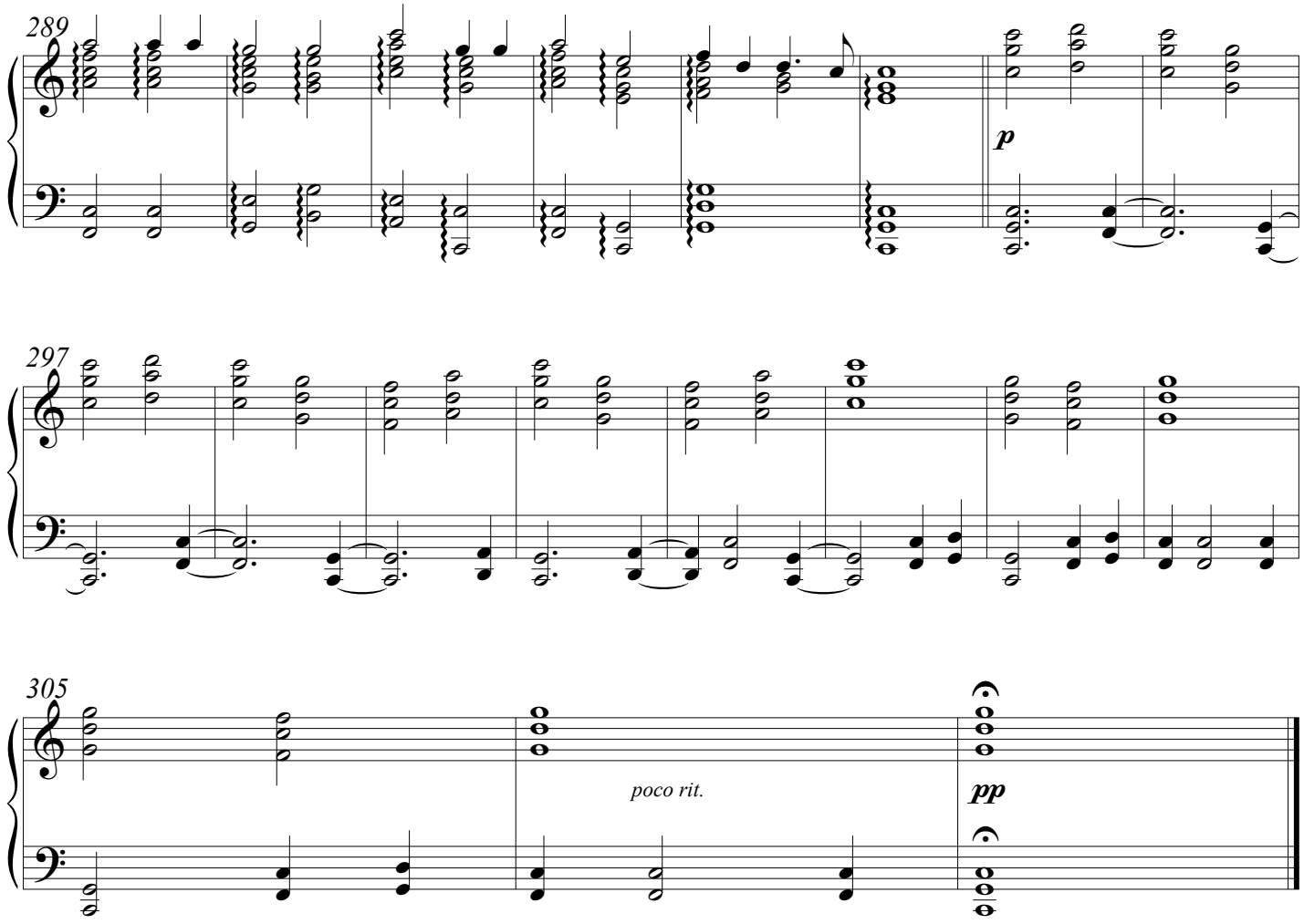
Phrygian mode rep
with abandon again


160
166
172
H
Aeolian mode reprise -
straightforwardly
poco rit.
mf
f
179
I
186
Dorian mode reprise
with sturdy purpose
f


194
f
201
206
J
Mixolydian mode reprise -
with humor
212
p
217
mp
cresc.


223
f
f
K
Slower, reflectively
230
mp
p
236
L
Freely, as if lost
243
p
250
pp


257
263
M
Triumphantly
f
N
In poco grandioso -
Coming home
276
poco rit.
ff
282


289
p
297
305
poco rit.
pp