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 achieve 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 palindrome 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
Holy, Holy, Holy

NICAEA
A Study in modes
Harp Solo
for Barbara Lepke Sims

Introduction
Broadly

Harp

\( \text{f} \)

\( \text{p like an echo} \)

\( \text{pp poco rit.} \)

Duration - ca. 12:00

© 2012 by John Kuzma and Barbara Lepke Sims
Variations on Nicaea

A Theme (slower, exploring the tune)

A1 - Lydian mode - with nobility
Moderato

mp

gliss.
Variations on Nicaea

B Ionian mode - singing in the congregation

Allegro

C Mixolydian mode - slower, savoring variation

D Dorian mode - with courage

Spirito

rit. molto
Variations on Nicaea
Variations on Nicaea

Phrygian mode - faster, with abandon

Phrygian mode reprise - with abandon again

Variations on Nicaea
Variations on Nicaea

Aeolian mode reprise - straightforwardly

poco rit.

mf

Dorian mode reprise with sturdy purpose
Variations on Nicaea
Variations on Nicaea