

A GIFT TO YOU FROM RODGERS INSTRUMENTS

IMPROVISATION ON  
**HOLY, HOLY, HOLY**



FOR ORGAN BY **DAN MILLER**

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EXPERIENCE ELEVATED

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# IMPROVISATION ON **HOLY, HOLY, HOLY**



*Holy, Holy, Holy* is a hymn well-known and loved among many denominations. It appears in practically every hymnal. The text was written in the early 1800s by Reginald Heber (1783-1826), an Anglican bishop. It was first published after the author's death. The hymn is intended for Trinity Sunday, but is sung year-round.

The tune for this hymn, *Nicaea*, was first published with the text in 1861. Written by John Bacchus Dykes, the tune name is a tribute to the First Council of Nicaea, held by the Roman Emperor Constantine I in 325, which formalized the doctrine of the Trinity.

This improvisation may be played as an organ solo or may be adapted for congregational singing.

The mp3 audio file that accompanies this monthly music download is a performance of this improvisation played on the new Rodgers Imagine 351.

Holy, Holy, Holy! Lord God Almighty!  
Early in the morning our song shall rise to Thee;  
Holy, Holy, Holy! Merciful and Mighty!  
God in Three Persons, blessed Trinity!

Holy, Holy, Holy! All the saints adore Thee,  
Casting down their golden crowns around the glassy sea;  
Cherubim and seraphim falling down before Thee,  
Which wert, and art, and evermore shalt be.

Holy, Holy, Holy! though the darkness hide Thee,  
Though the eye of sinful man, thy glory may not see:  
Only Thou art holy, there is none beside Thee,  
Perfect in power in love, and purity.

Holy, holy, holy! Lord God Almighty!  
All thy works shall praise thy name in earth, and sky, and sea;  
Holy, Holy, Holy! merciful and mighty,  
God in Three Persons, blessed Trinity!

# SUGGESTED ORGAN REGISTRATIONS

*Please adjust for your taste and the organ's balance of ensemble.*

Gen. **1** Sw: Full to Mixture  
Gt: Principal Chorus 8', 4', 2', Swell to Great 8'  
Ped: 16', 8', 4' to balance

Gen. **2** Add to General 1:  
Sw: Reeds 16', 8', 4'  
Gt: 16', Mixture  
Ped: 32', Mixture, Swell to Pedal

Gen. **3** Full Organ

# IMPROVISATION ON **HOLY, HOLY, HOLY**

by Dan Miller (ASCAP)

**1** Majestic

Musical notation for measures 1-5. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo/mood is marked 'Majestic'. A dynamic marking of *f* (forte) is present in the first measure. The music consists of chords and single notes in both hands.

6

Musical notation for measures 6-10. The score continues in the same key signature and clefs. A repeat sign is used at the beginning of measure 7. The music features a mix of chords and moving lines in both hands.

11

Musical notation for measures 11-15. The score continues in the same key signature and clefs. The music concludes with a final chord in the right hand and a sustained note in the left hand.

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16

Musical score for measures 16-20. The piece is in G major (one sharp) and 4/4 time. Measure 16 features a treble clef with a whole chord and a bass clef with a whole note. Measures 17-19 show a mix of chords and moving lines in both hands. Measure 20 ends with a whole note in the bass clef.

21

repeat optional

Musical score for measures 21-24. Measures 21-23 continue the harmonic progression. Measure 24 is a repeat sign with a double bar line and repeat dots, indicating an optional repeat of the previous measure.

25

2

Musical score for measures 25-28. Measure 25 starts with a boxed number '2' above the treble clef. The music features complex chordal textures and moving lines in both hands. Measures 26-28 continue this texture, ending with a double bar line.

29

Musical score for measures 29-32. The key signature changes to E minor (two flats). Measure 29 features a treble clef with a whole chord and a bass clef with a whole note. Measures 30-31 show a mix of chords and moving lines. Measure 32 ends with a whole note in the bass clef.

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3

33

*ff*

Musical score for measures 33-37. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of chords and eighth notes. A fortissimo (*ff*) dynamic marking is present at the beginning of the system.

38

Musical score for measures 38-41. The right hand continues with melodic development, including a prominent slur over measures 39-40. The left hand maintains its accompaniment pattern.

42

Musical score for measures 42-46. The right hand features a series of chords and melodic fragments. The left hand continues with eighth-note accompaniment.

*rit.* . . . . .

47

Musical score for measures 47-51. The right hand features a melodic line with a box around a measure in measure 50. The left hand continues with eighth-note accompaniment. The piece concludes with a double bar line.

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