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Symphony No.1 - a Symphony of the Christ

James White Hellums, III
Louisiana State University and Agricultural and Mechanical College

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Symphony No. 1 – A Symphony of the Christ

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by
James White Hellums, III
B.C.M., Louisiana College, 1991
M.C.M.,

ACKNOWLEDGEMENTS

I wish to thank my teacher Dr. Dinos Constantinides, for his guidance and instruction. I would like to thank the other members of my committee, Dr. Stephen David Beck and Dr. Bill Grimes, for their advice and encouragement in the preparation of this document.

I would also like to thank my wife, Paula, and daughter, Abby, for their unwavering support and understanding as I worked to complete this project. I love you both.

Finally, I give all honor and praise to my Lord and Savior, Jesus Christ, for giving me strength, wisdom, and clarity of vision.

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SYMPHONY NO. 1 – A SYMPHONY OF THE CHRIST…….. …… 1

I. “Christ our God to earth descendeth …”……. 1

II. “Dwelt among men, my example is He …”…… 15

III. “See, from His head, His hands, His feet, sorrow and love flow mingled down …”……. 29

IV. “Christ is risen! He meets our eyes: Savior, teach us so to rise …”…… 43

VITA…… 63

ABSTRACT

Symphony No. 1- A Symphony of the Christ is, in a general sense, a programmatic orchestral work recounting the life of Christ. This is not to say that every musical device or motive represents something explicitly, rather that the music of each movement suggests the overall mood and feeling of its subject matter. The first movement, subtitled "Christ our God to earth descendeth," corresponds to Christ's birth. The second movement, subtitled "Dwelt among men, our example is He," concerns His life and ministry. The third movement, representing His suffering and crucifixion, is subtitled "See, from His head, His hands, His feet, sorrow and love flow mingled down." The fourth movement, subtitled "Christ is risen! He meets our eyes: Savior, teach us so to rise," corresponds to His resurrection. All of these subtitles were selected from hymnody.

The work contains both traditional as well as modern compositional devices. Such techniques as planing, parallelism, unresolved dissonance, abrupt metrical shifts, and cluster chords are employed. Juxtaposed with these modern devices are traditional hymn tunes, which help to evoke the particular mood of the respective movements.

INSTRUMENTATION

Flute (1,2)

Oboe (1,2)

Clarinet in Bb (1,2)

Bass Clarinet (1) (octavo basso)

Bassoon (1,2)

Horn in F (1,2)

Horn in F (3,4)

Trumpet in Bb (1,2)

Trombone (1,2)

Tuba (1)

Percussion (1)

Violin 1

Violin 2

Viola

Cello

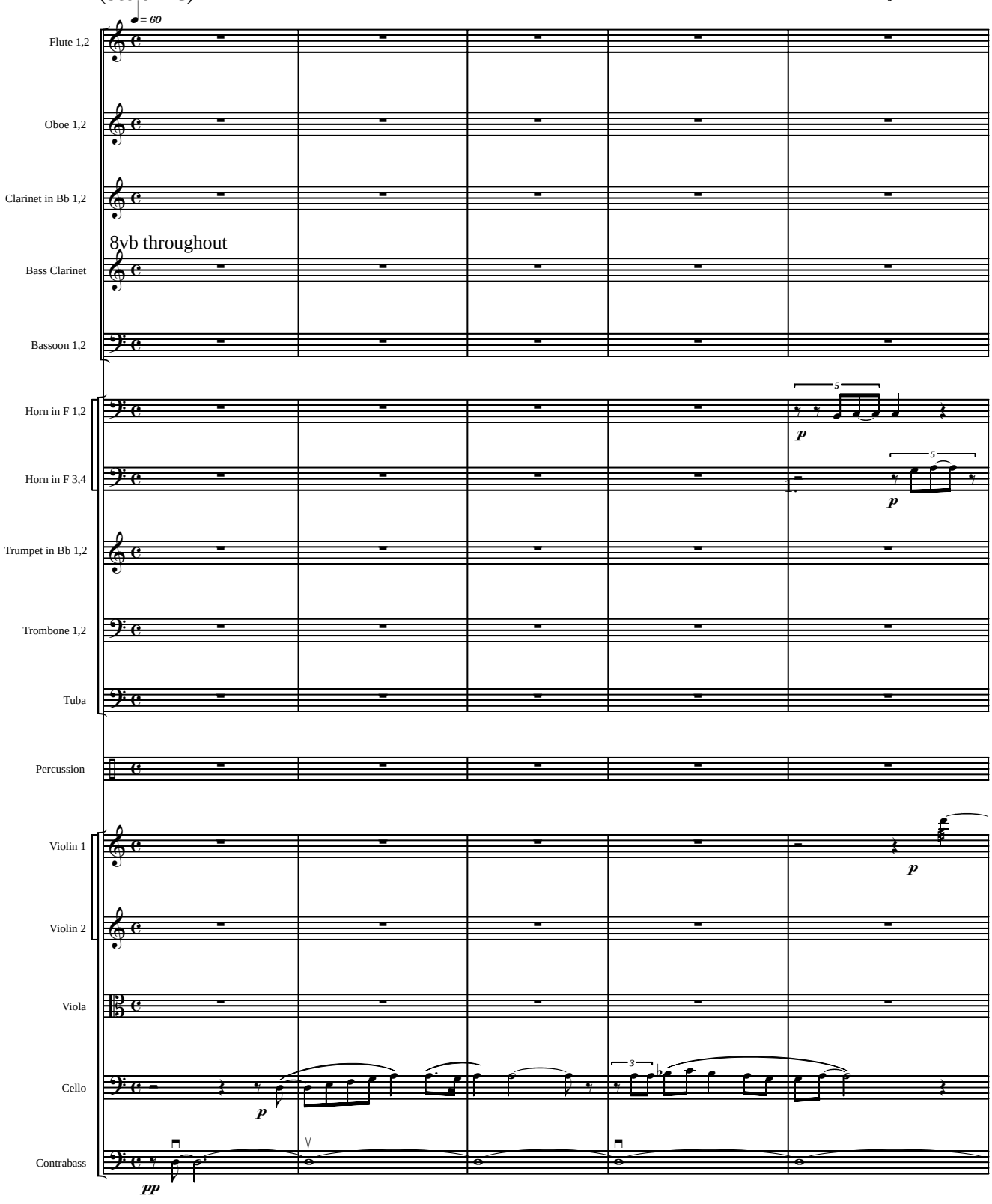
Contrabass

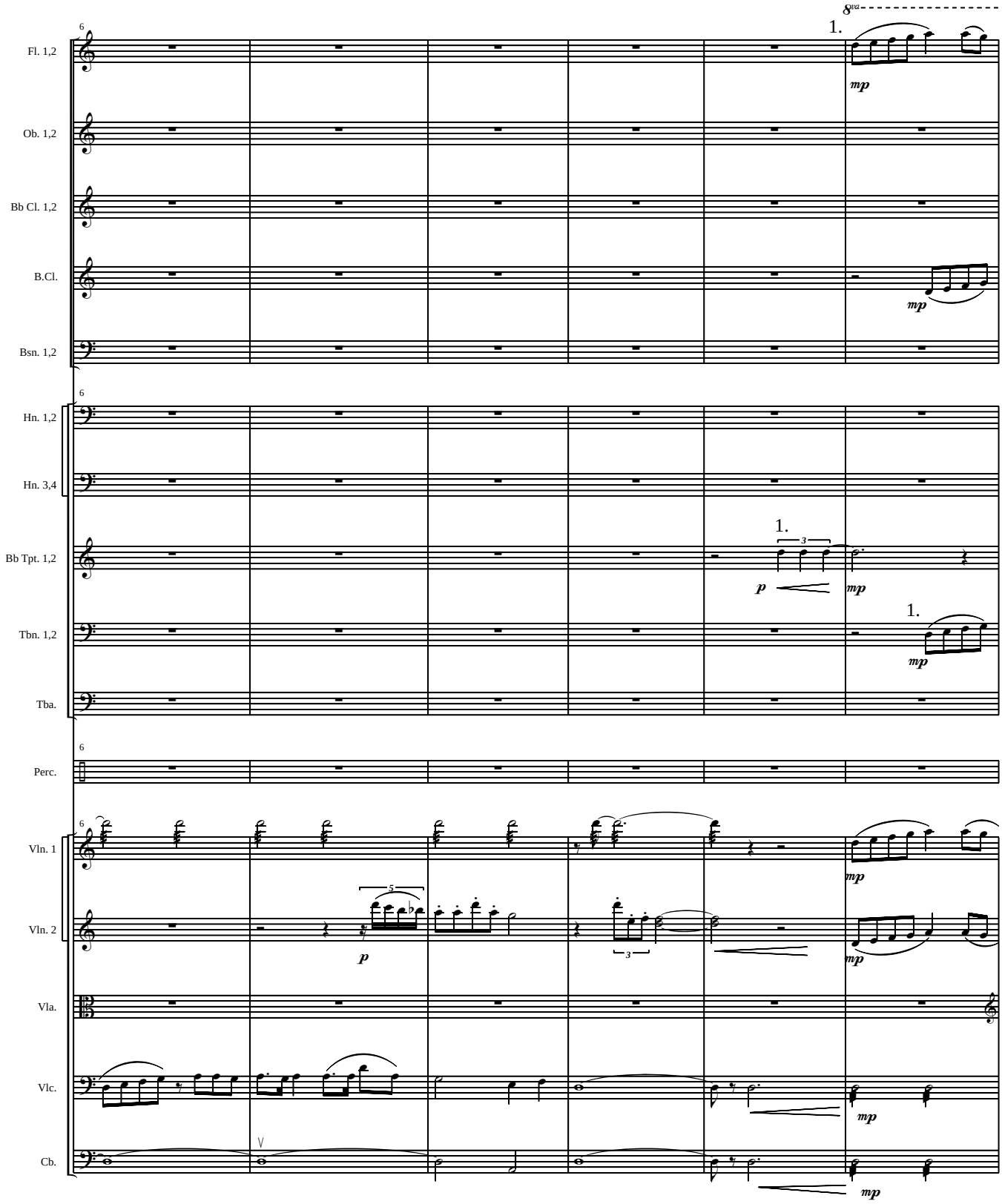
Symphony No. 1 - A Symphony of the Christ

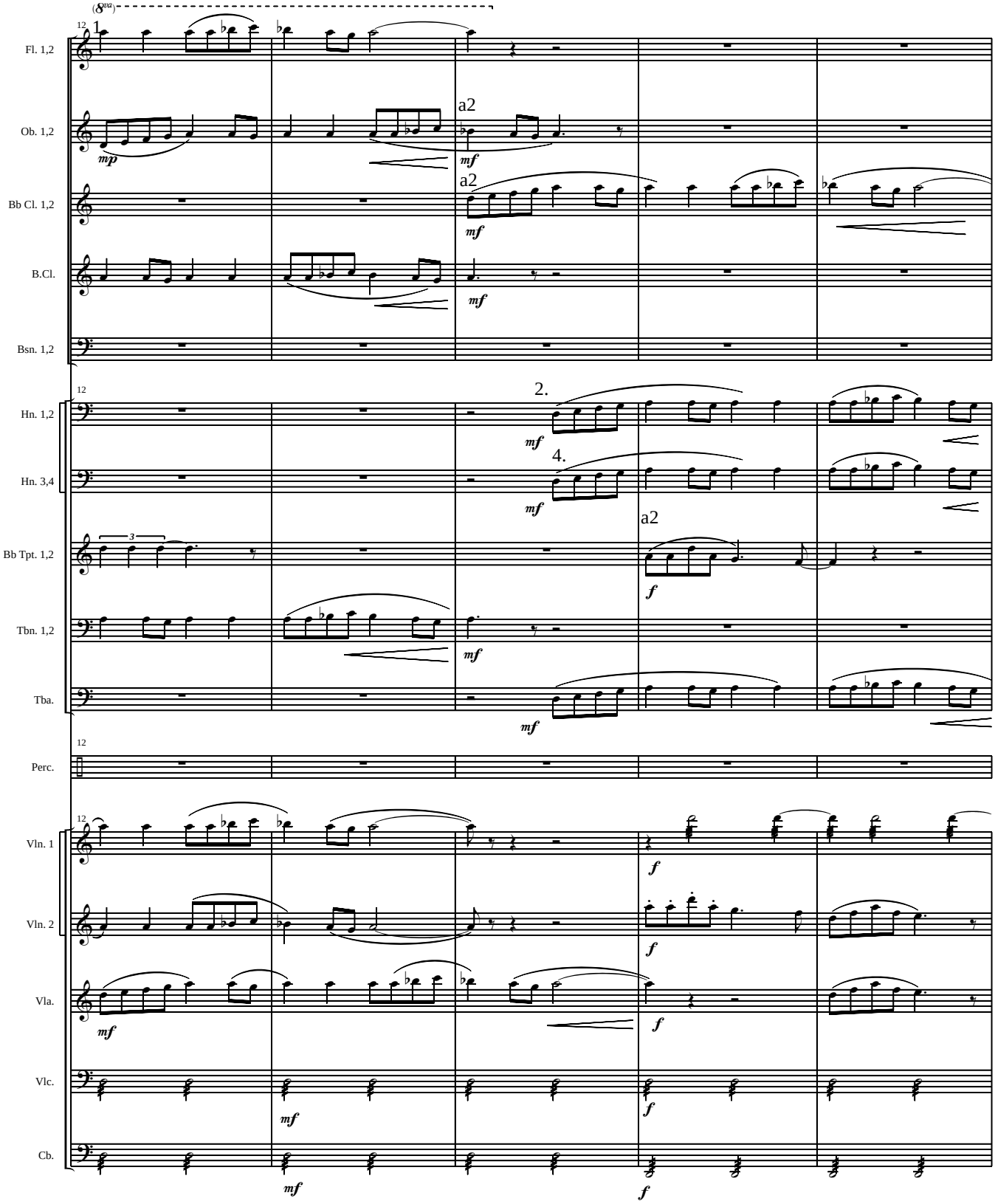
I. "Christ our God to earth descendeth ... "

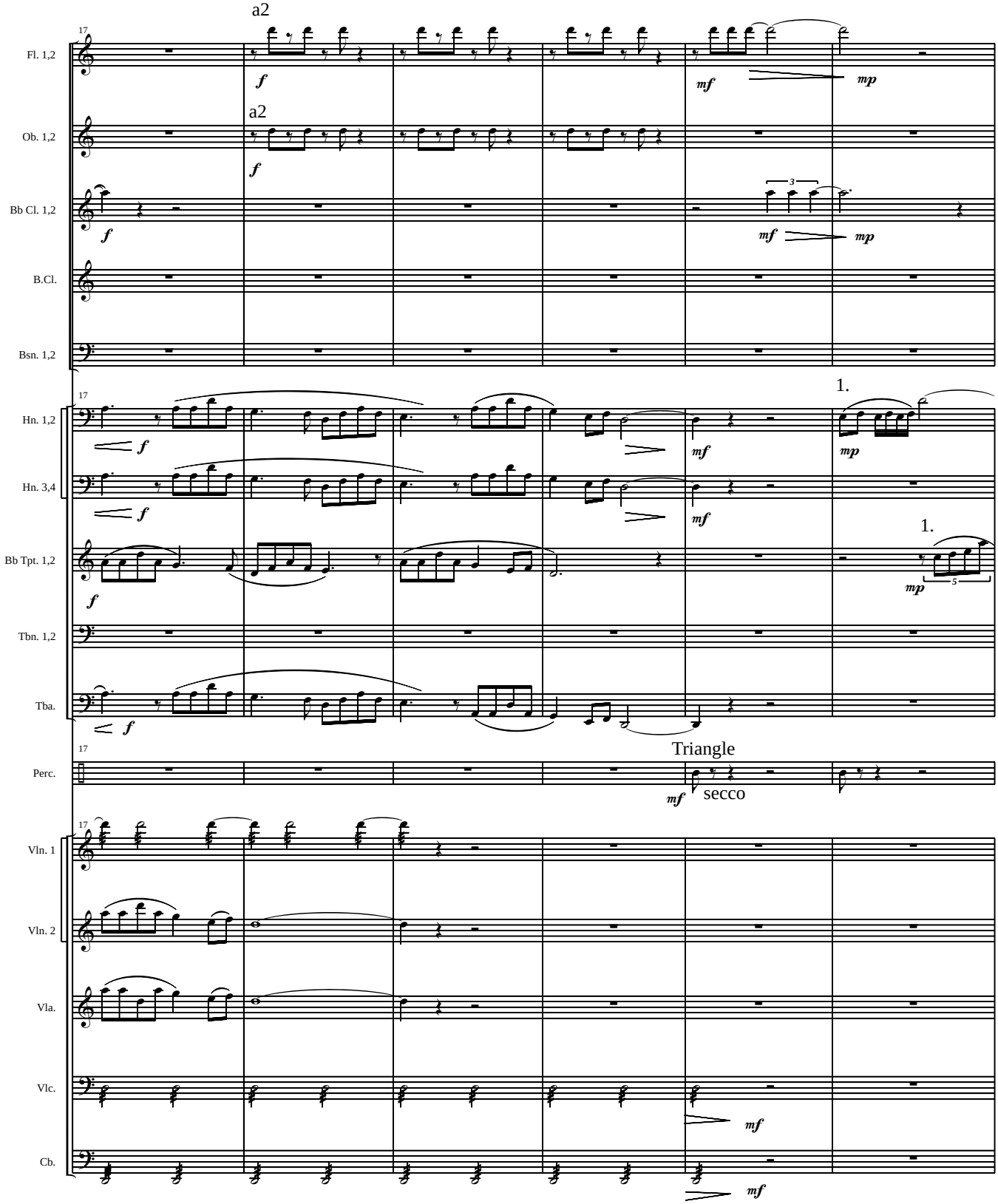
(Score in C)

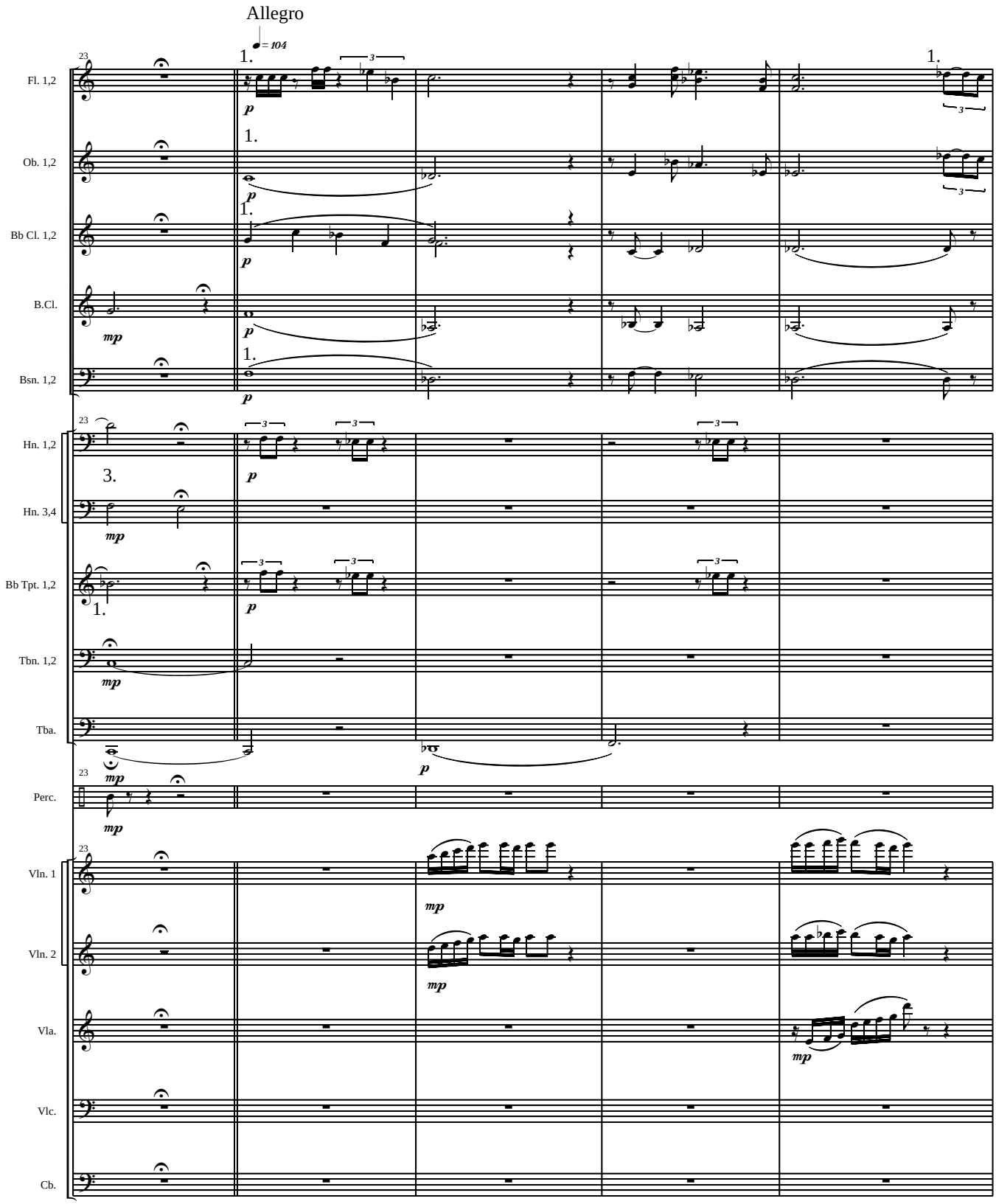
Jay Hellums

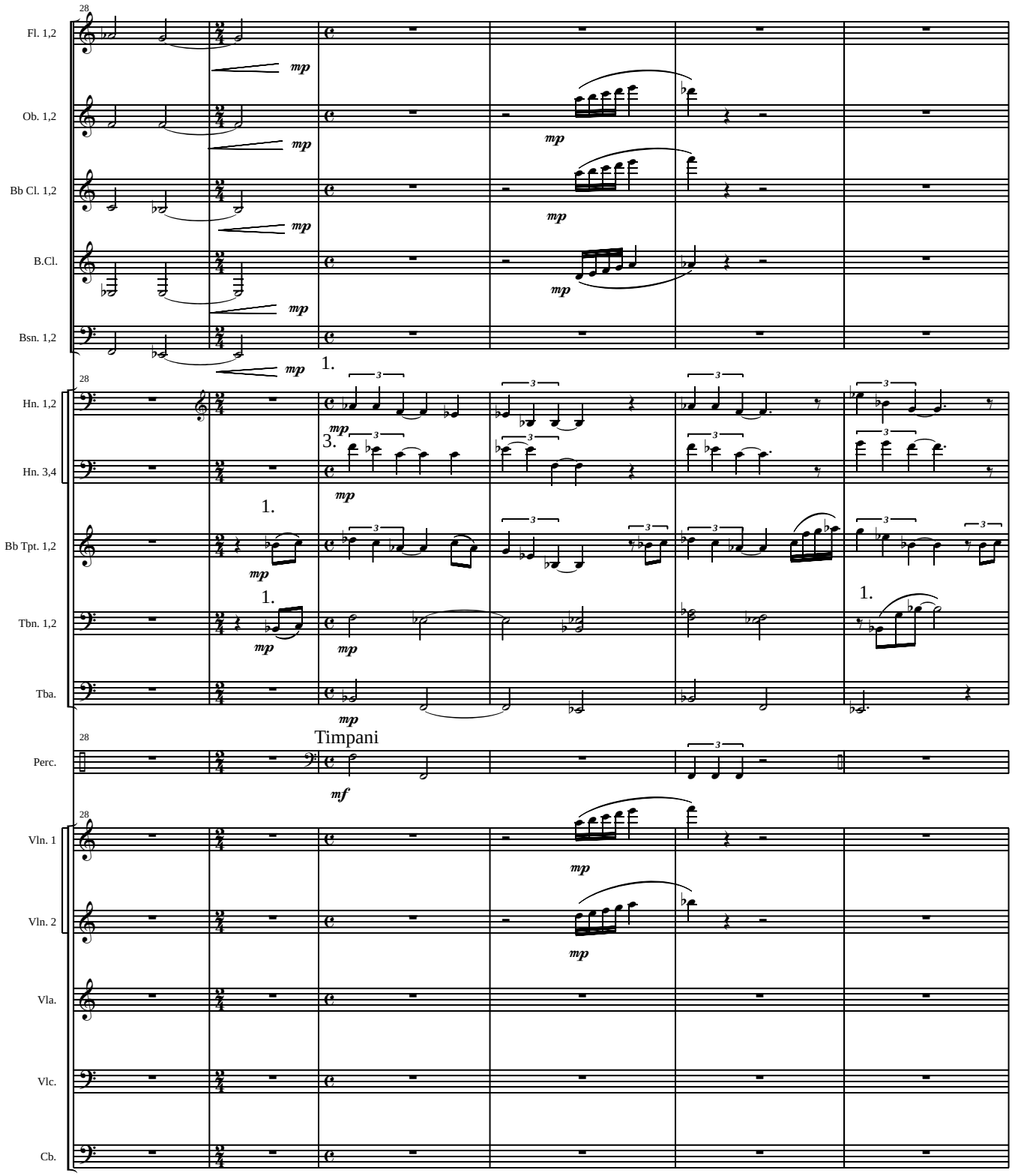


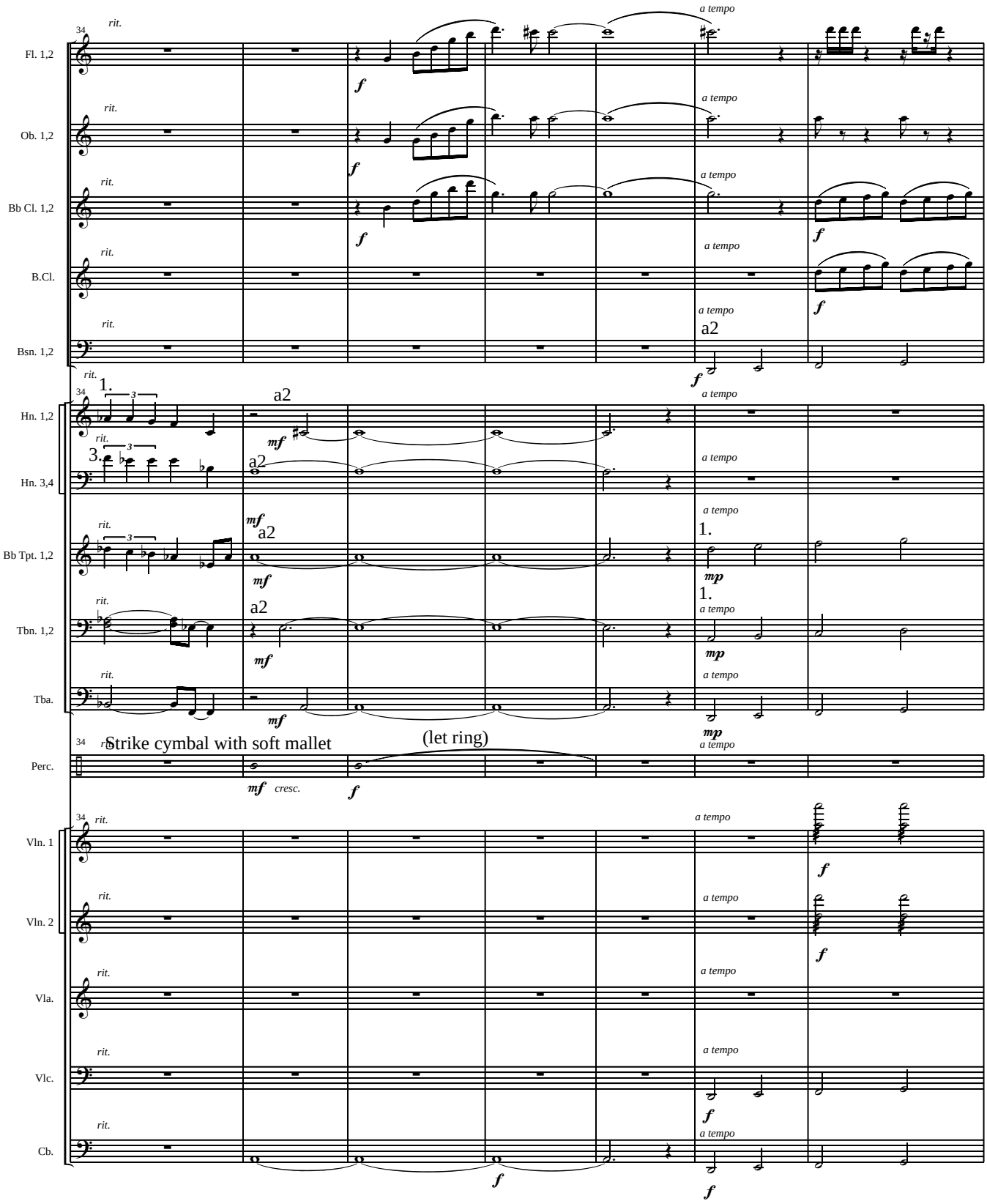

Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
8va
1.
mp
p
3
5

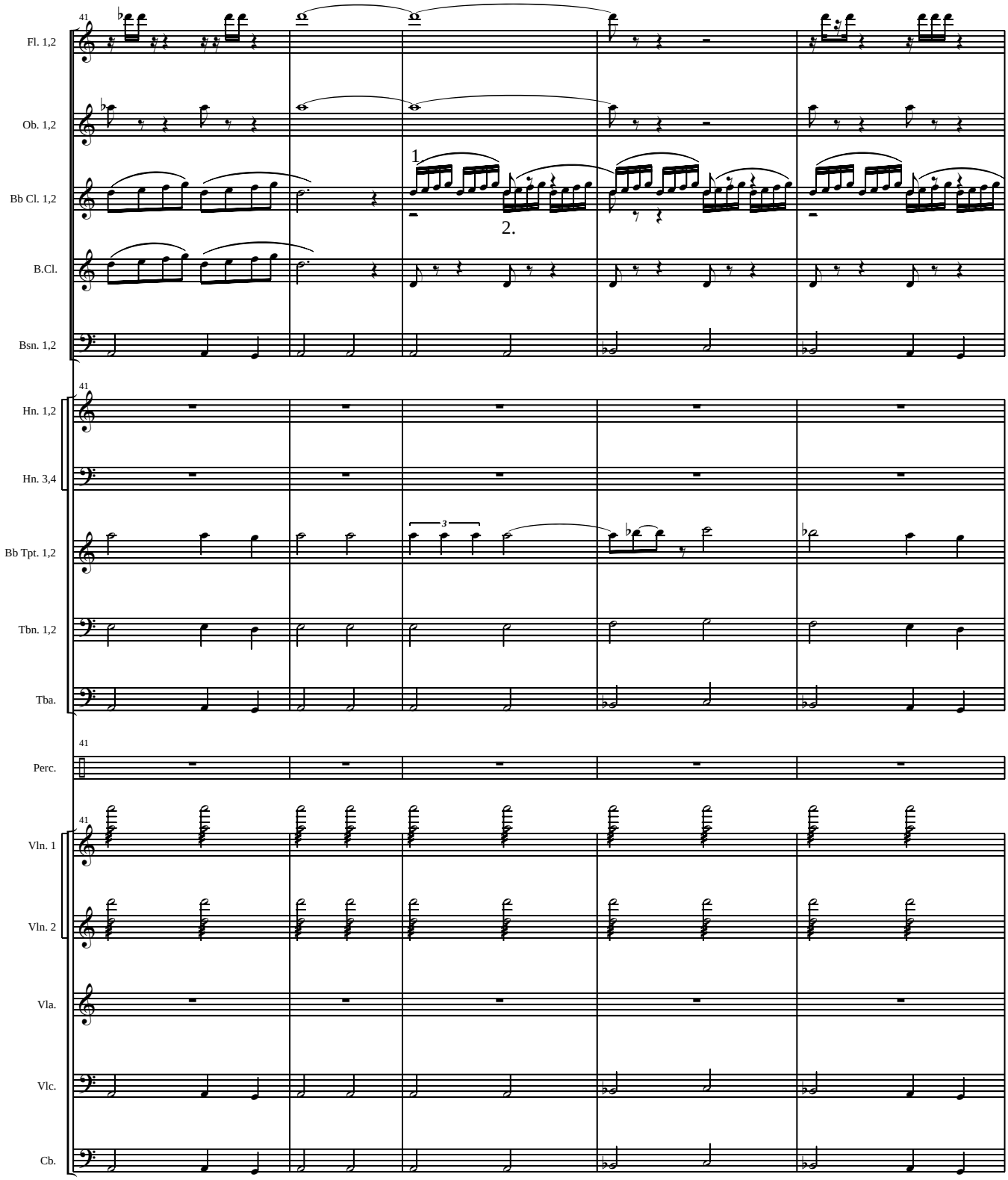

(8va)
12
1
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
a2
2.
4.
mp
mf
f

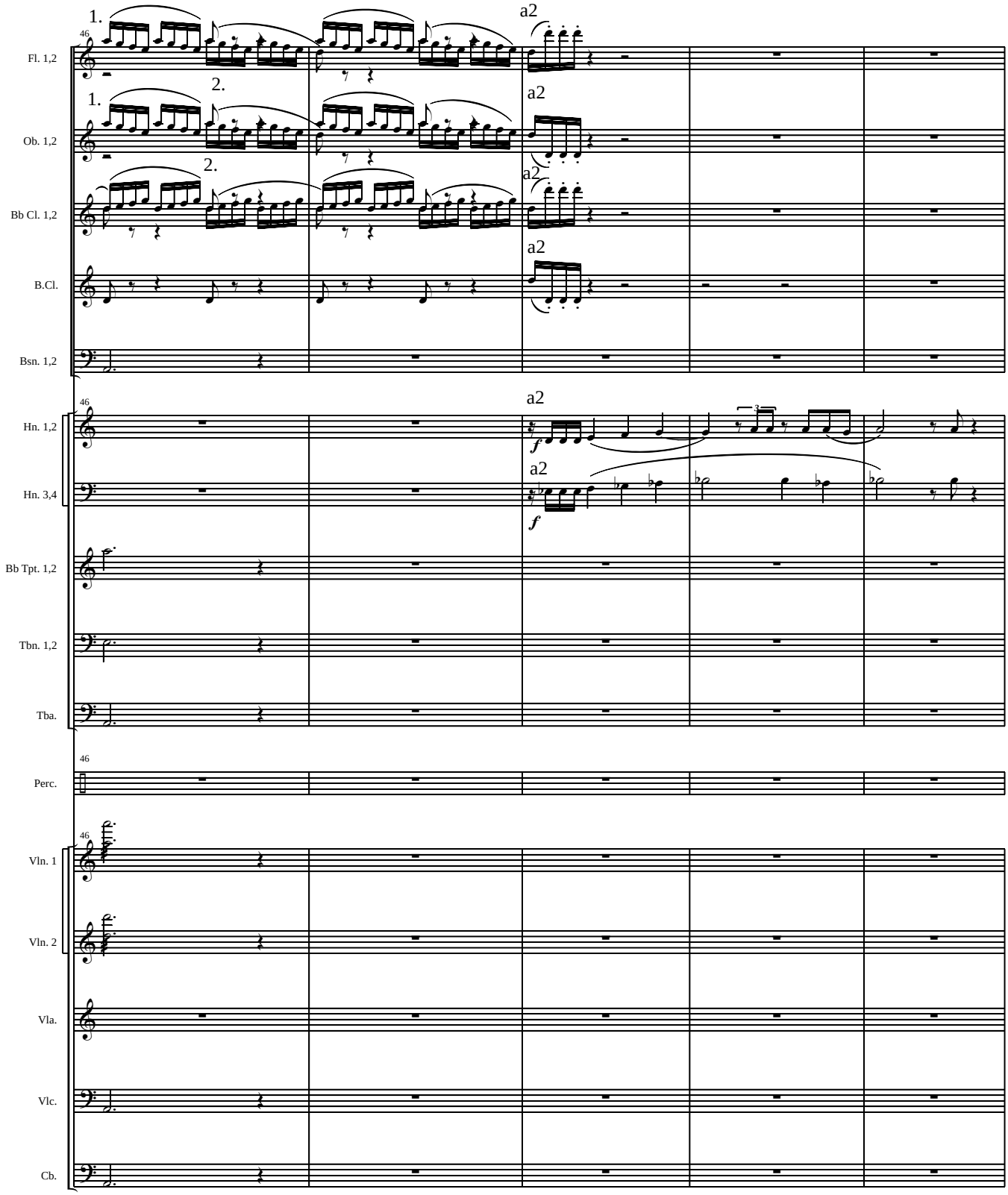

17
Fl. 1,2
a2
f
mf
mp
Ob. 1,2
a2
f
Bb Cl. 1,2
f
3
mf
mp
B.Cl.
Bsn. 1,2
17
Hn. 1,2
f
mf
1.
mp
Hn. 3,4
f
mf
Bb Tpt. 1,2
f
1.
mp
5
Tbn. 1,2
Tba.
f
17
Perc.
Triangle
mf
secco
17
Vln. 1
Vln. 2
Vla.
Vlc.
mf
Cb.
mf

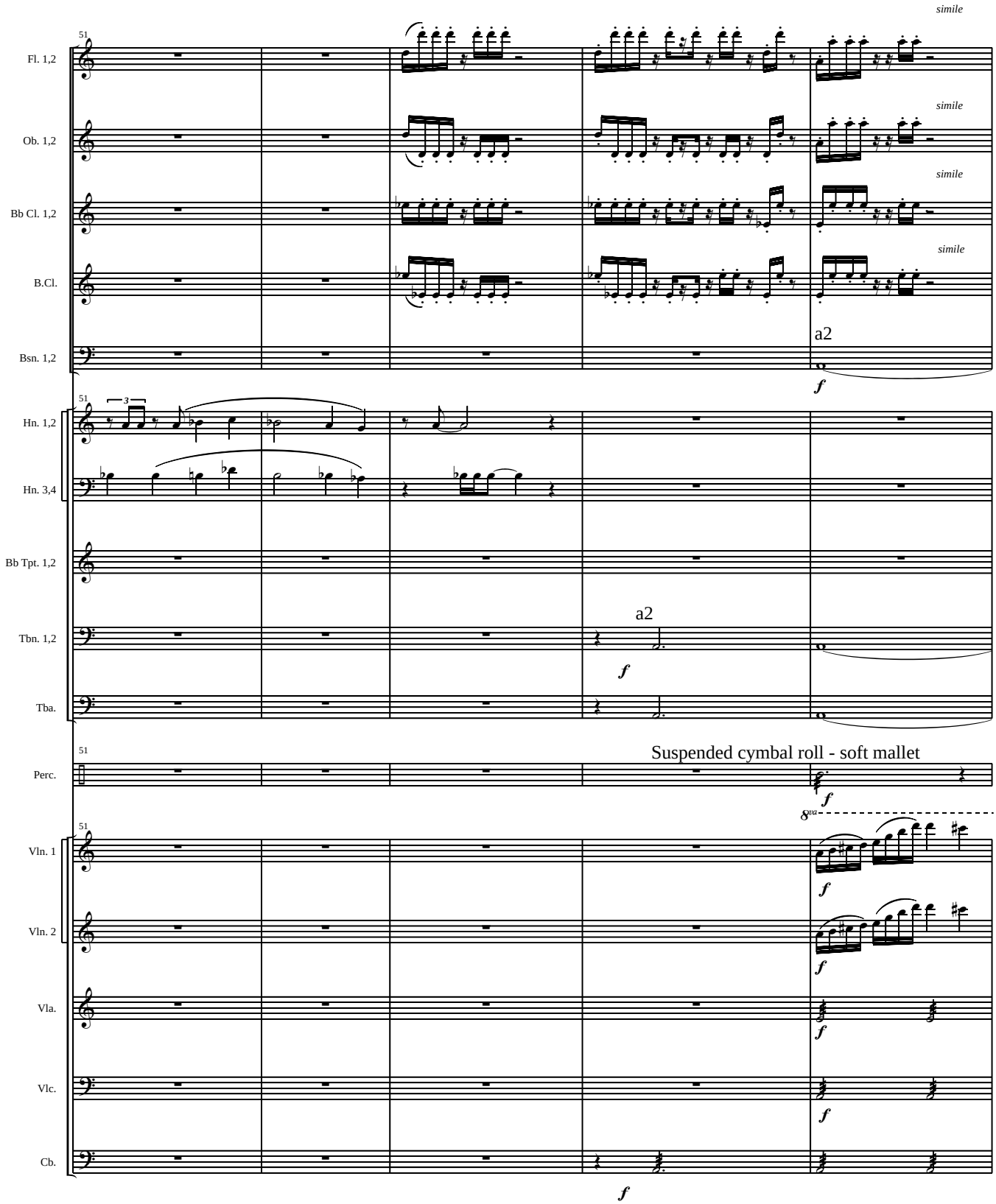

Allegro
♩= 104
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

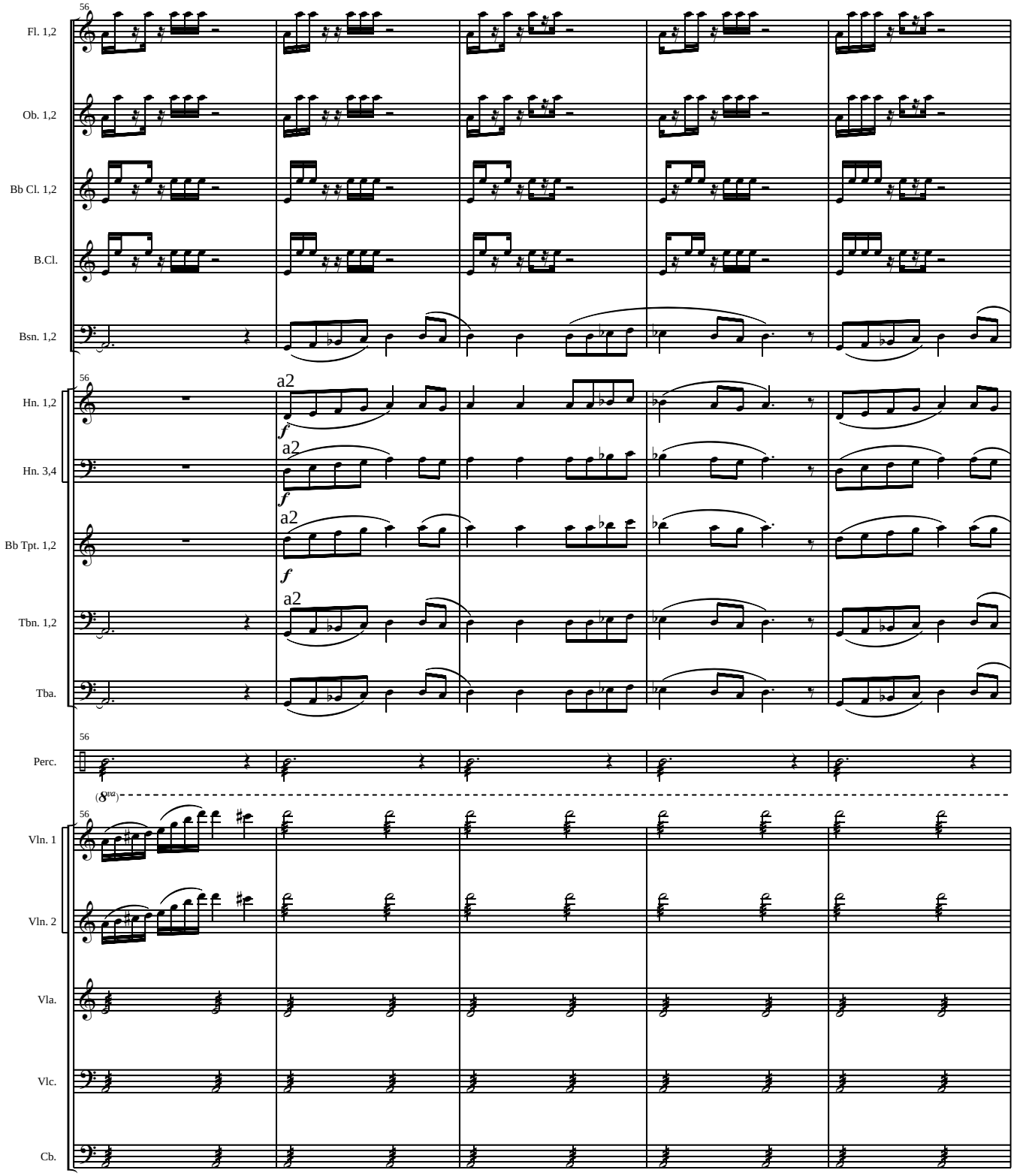

28
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Timpani
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp
mf
1.
3.

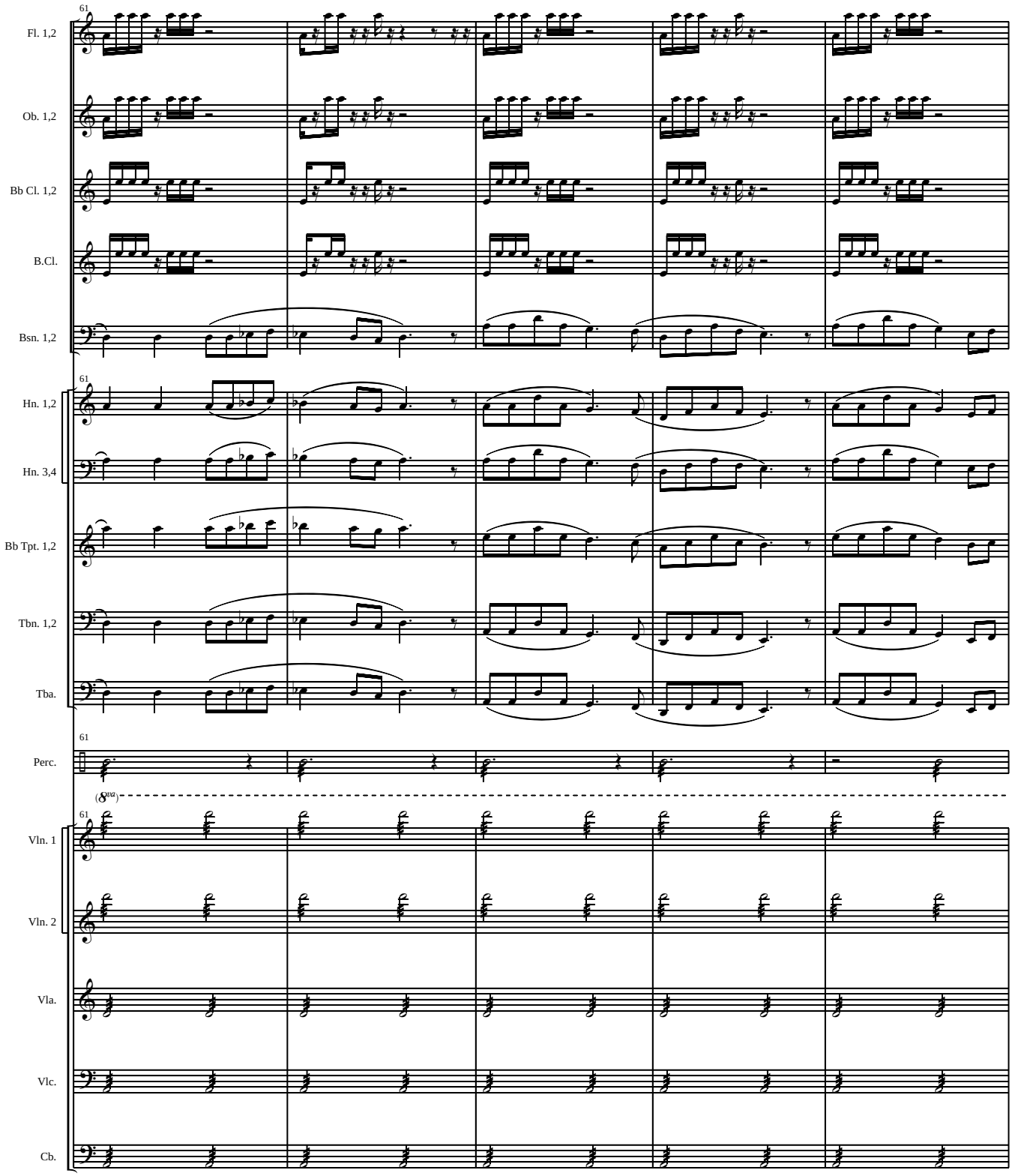

34
rit.
a tempo
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
a2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
1.
3.
Strike cymbal with soft mallet
(let ring)
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

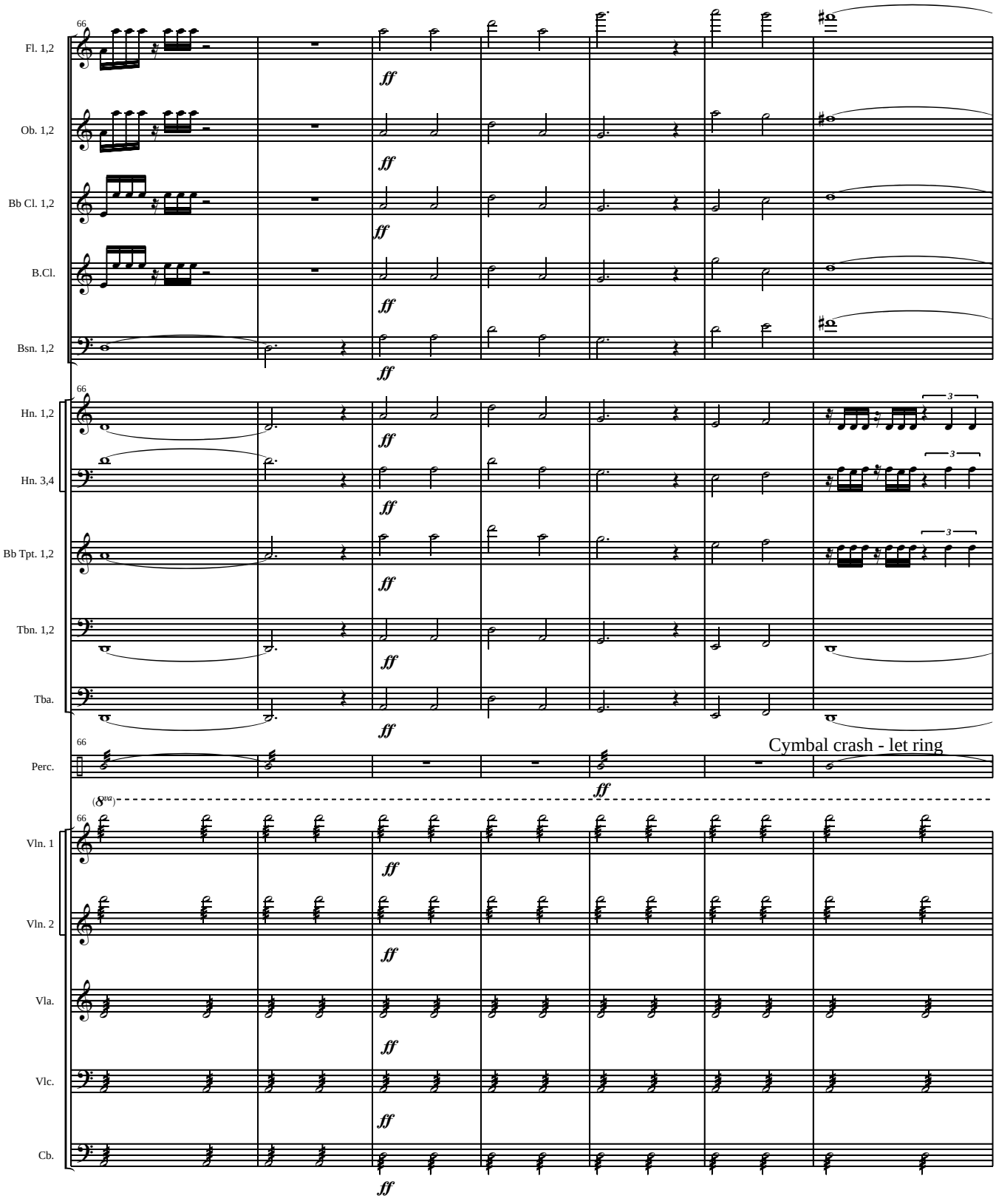

41
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
1.
2.
41
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
3
41
Perc.
41
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

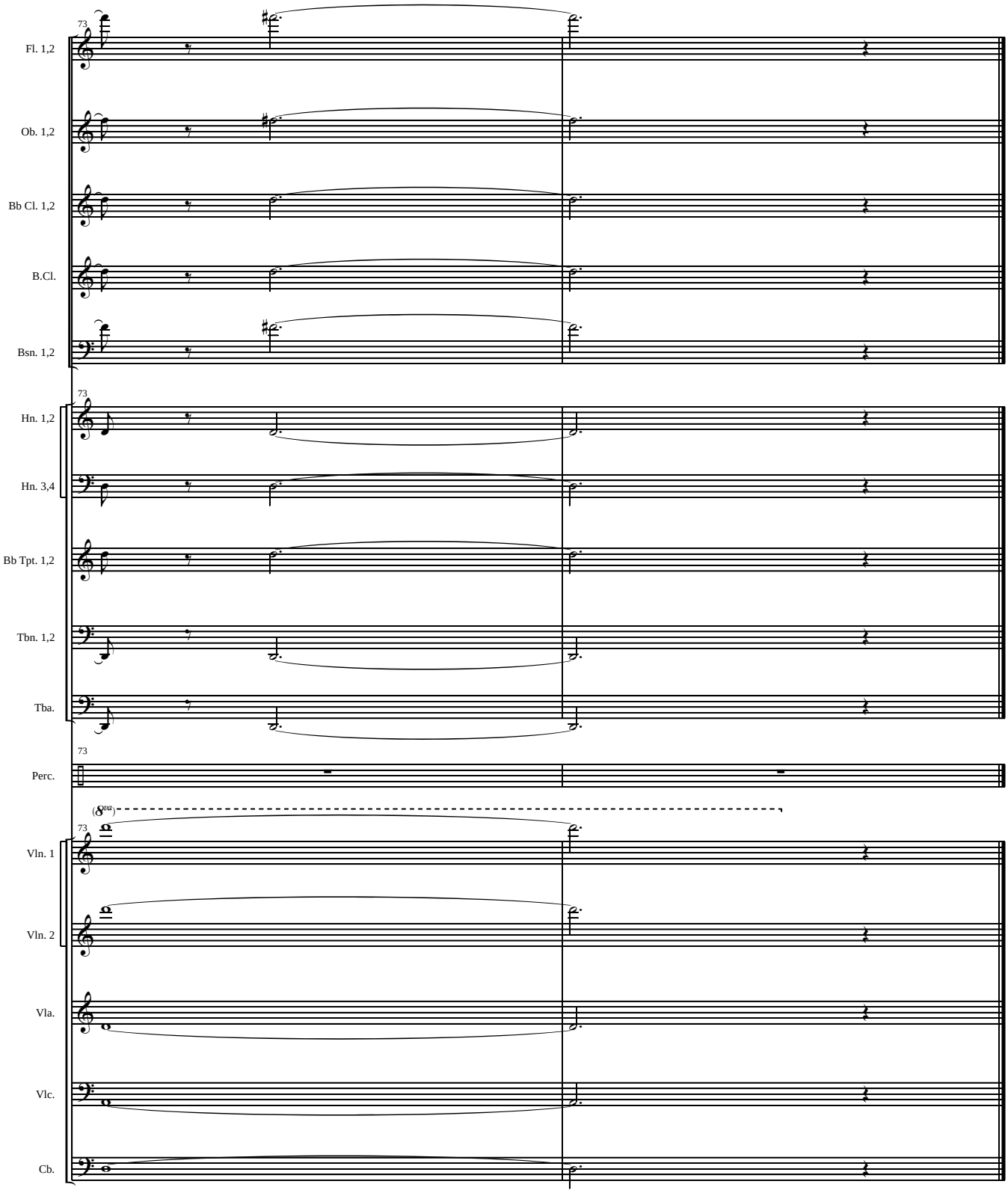

46
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
1.
2.
a2
f


51
Fl. 1,2
simile
Ob. 1,2
simile
Bb Cl. 1,2
simile
B.Cl.
simile
Bsn. 1,2
a2
f
51
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
a2
f
Tba.
51
Perc.
Suspended cymbal roll - soft mallet
f
8va
51
Vln. 1
f
Vln. 2
f
Vla.
f
Vlc.
f
Cb.
f

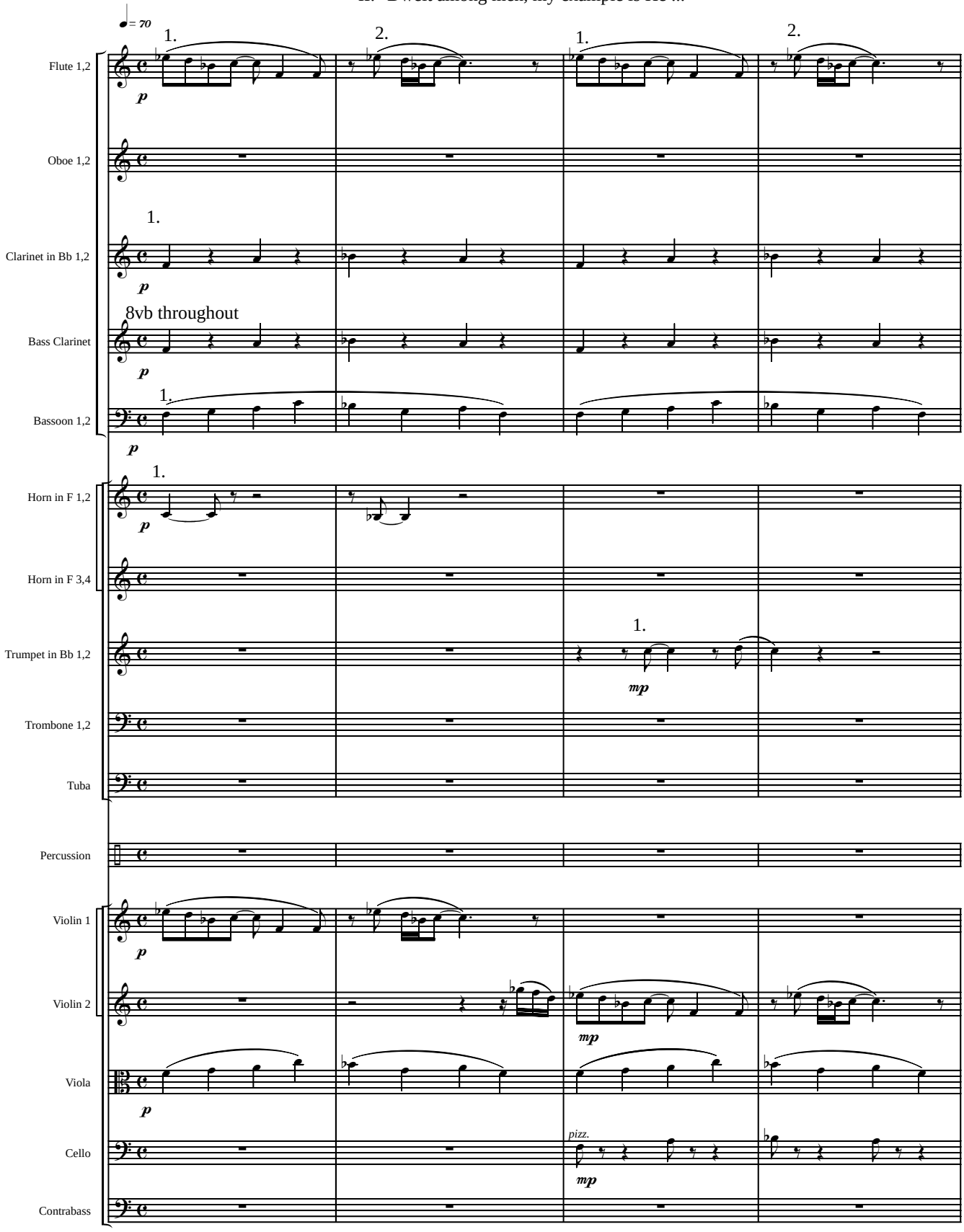

56
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
56
Hn. 1,2
a2
f
Hn. 3,4
a2
f
Bb Tpt. 1,2
a2
f
Tbn. 1,2
a2
Tba.
56
Perc.
(8va)
56
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

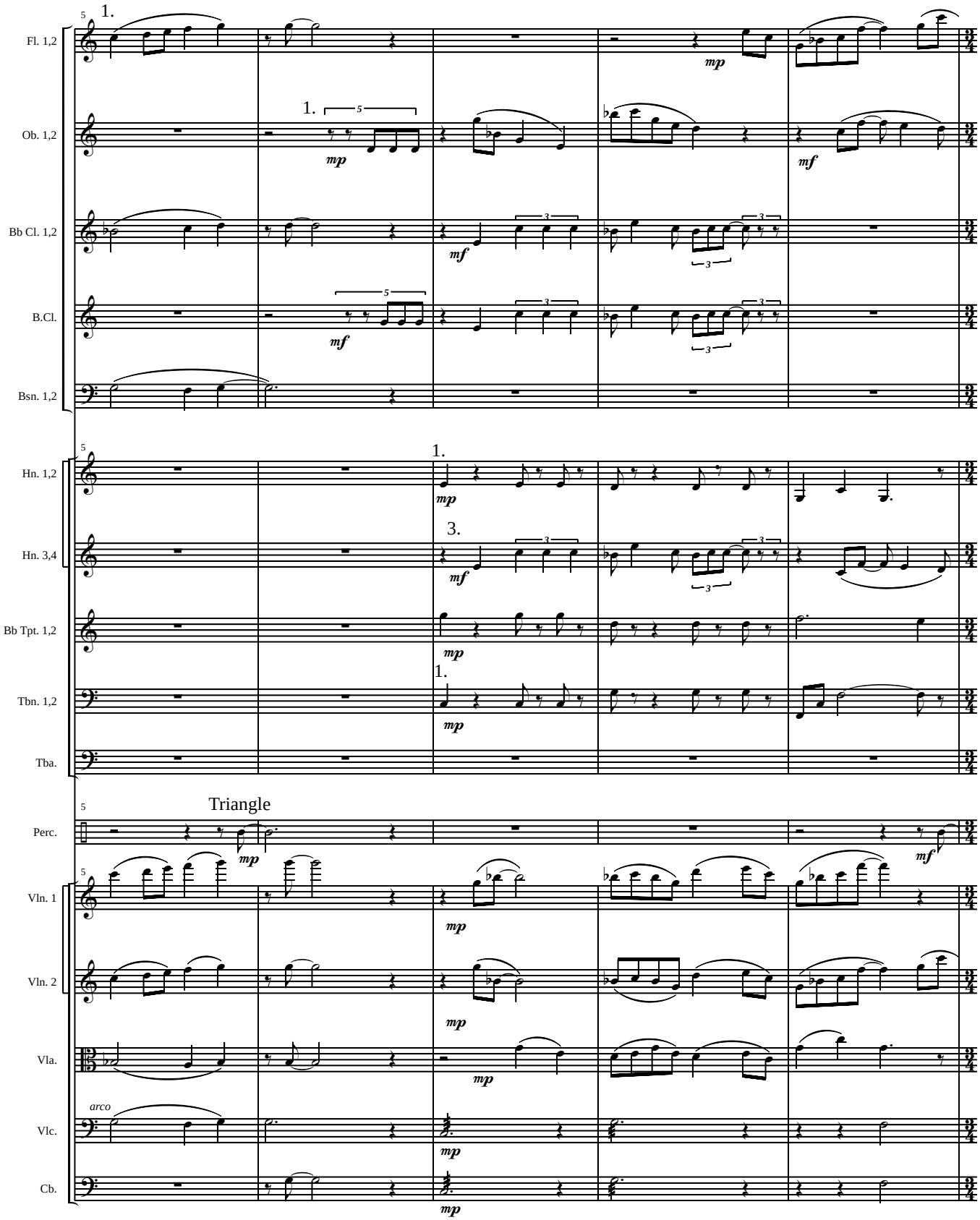

61
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
61
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
61
Perc.
(8va)
61
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

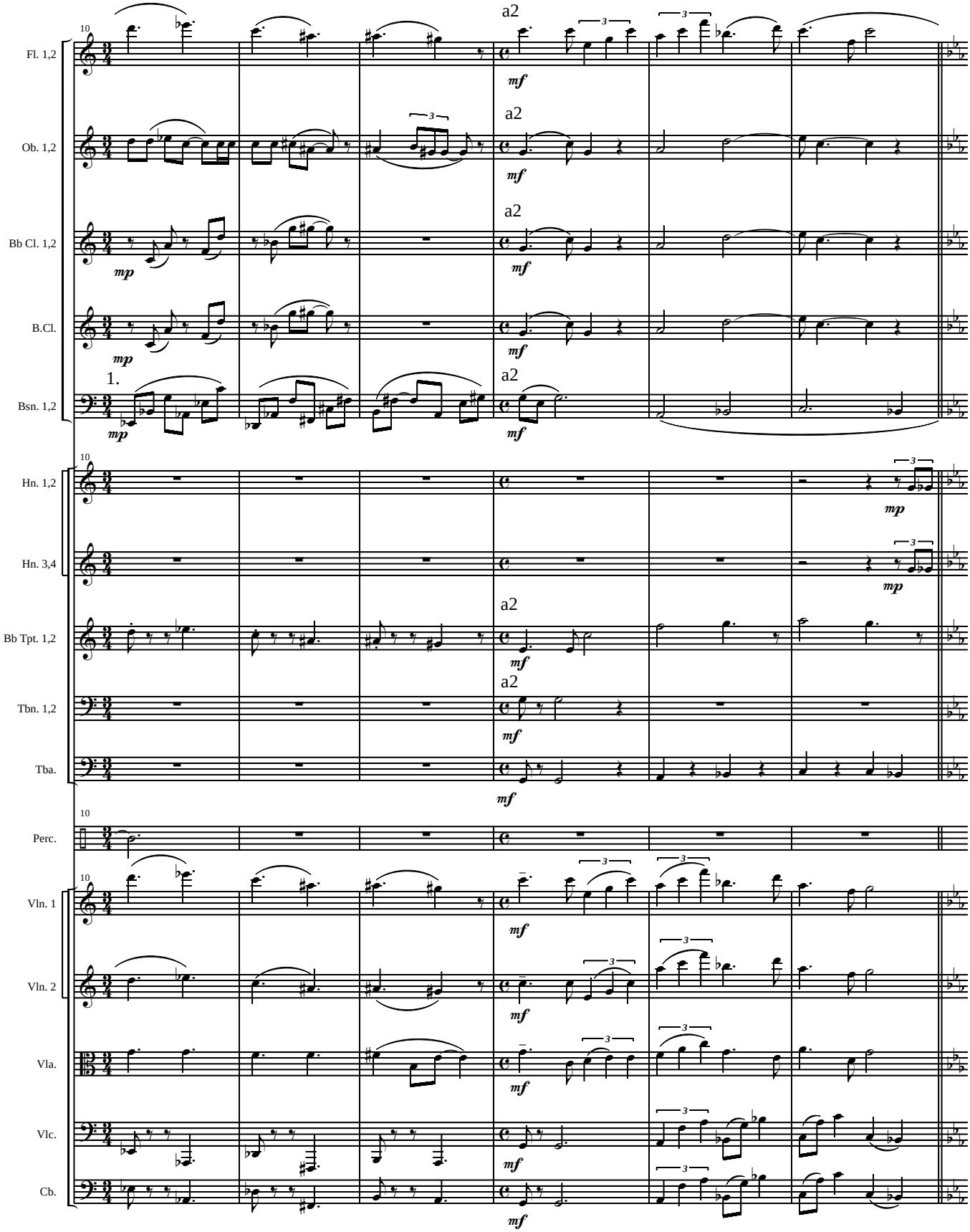

66
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Cymbal crash - let ring
(8va)
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
ff
3

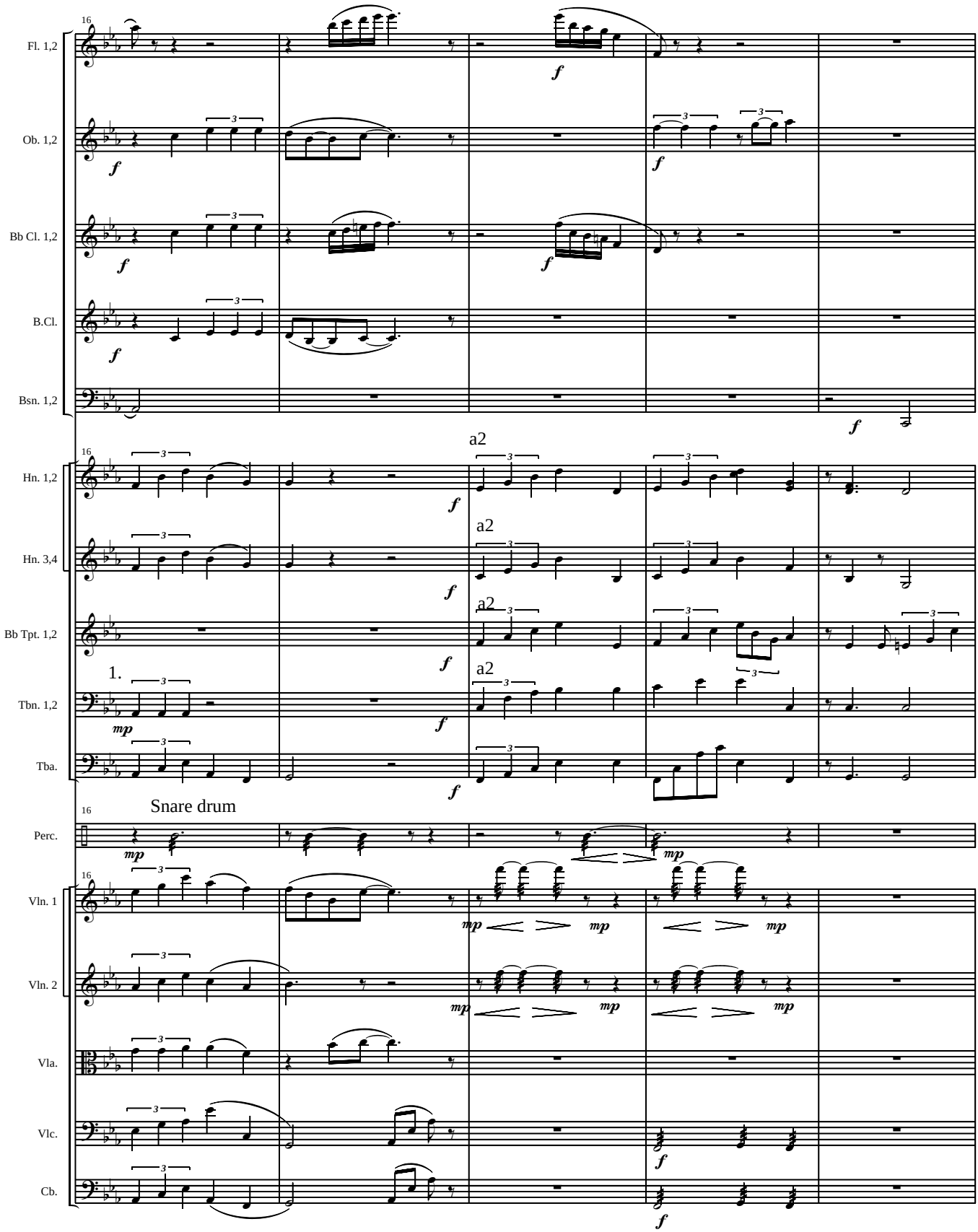

73
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
73
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
73
Perc.
(8va)
73
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

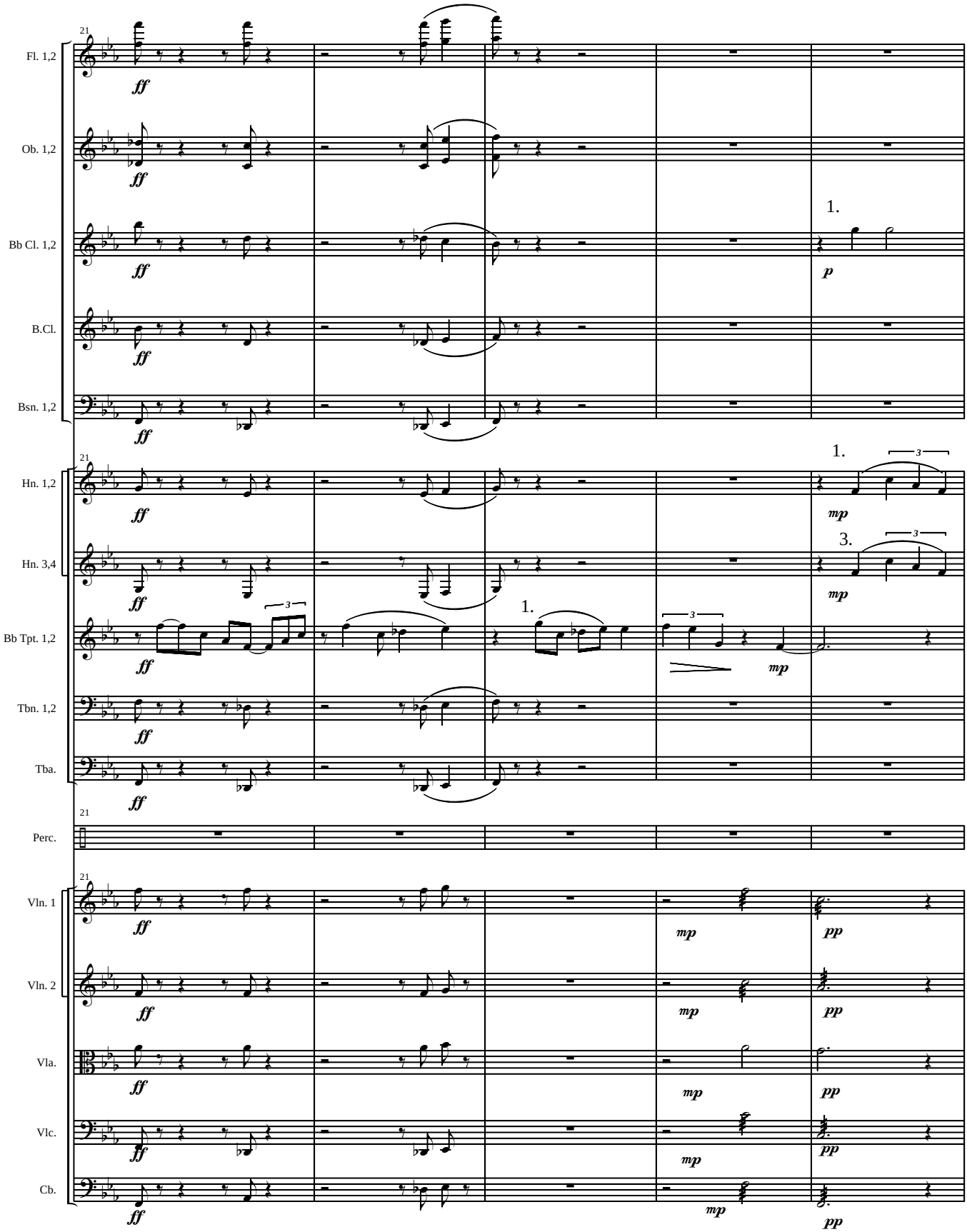
II. "Dwelt among men, my example is He ... "

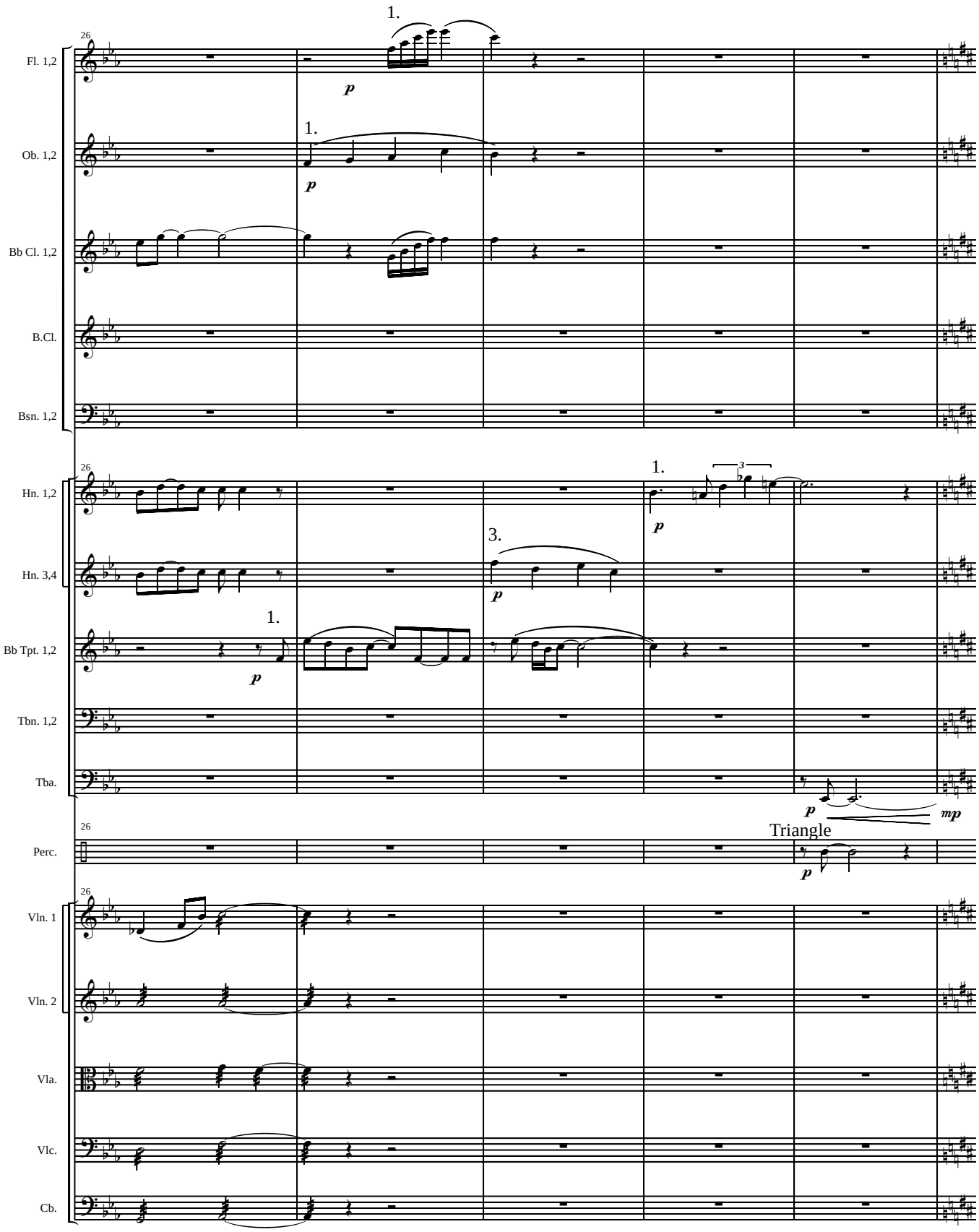


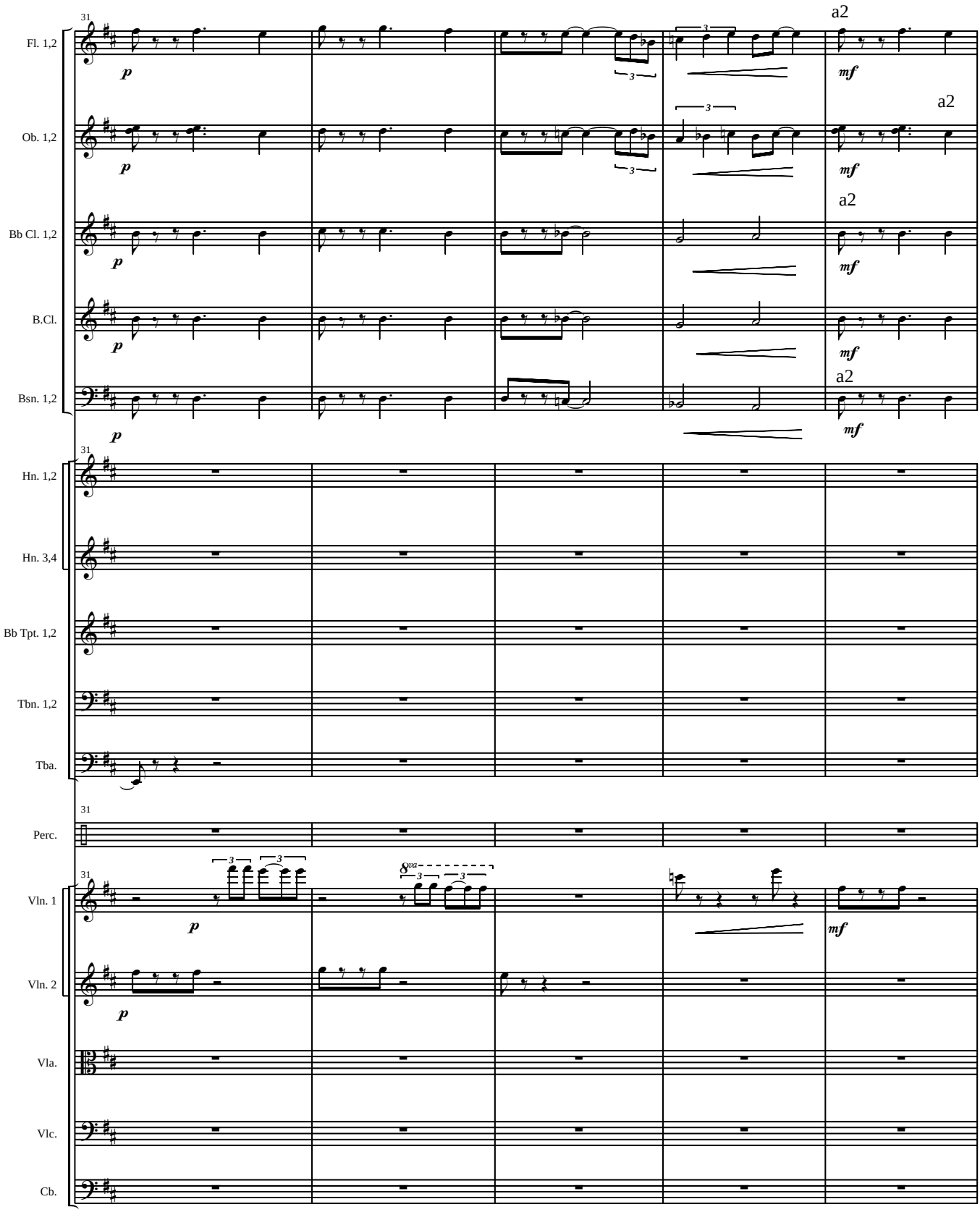

Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Triangle
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
arco

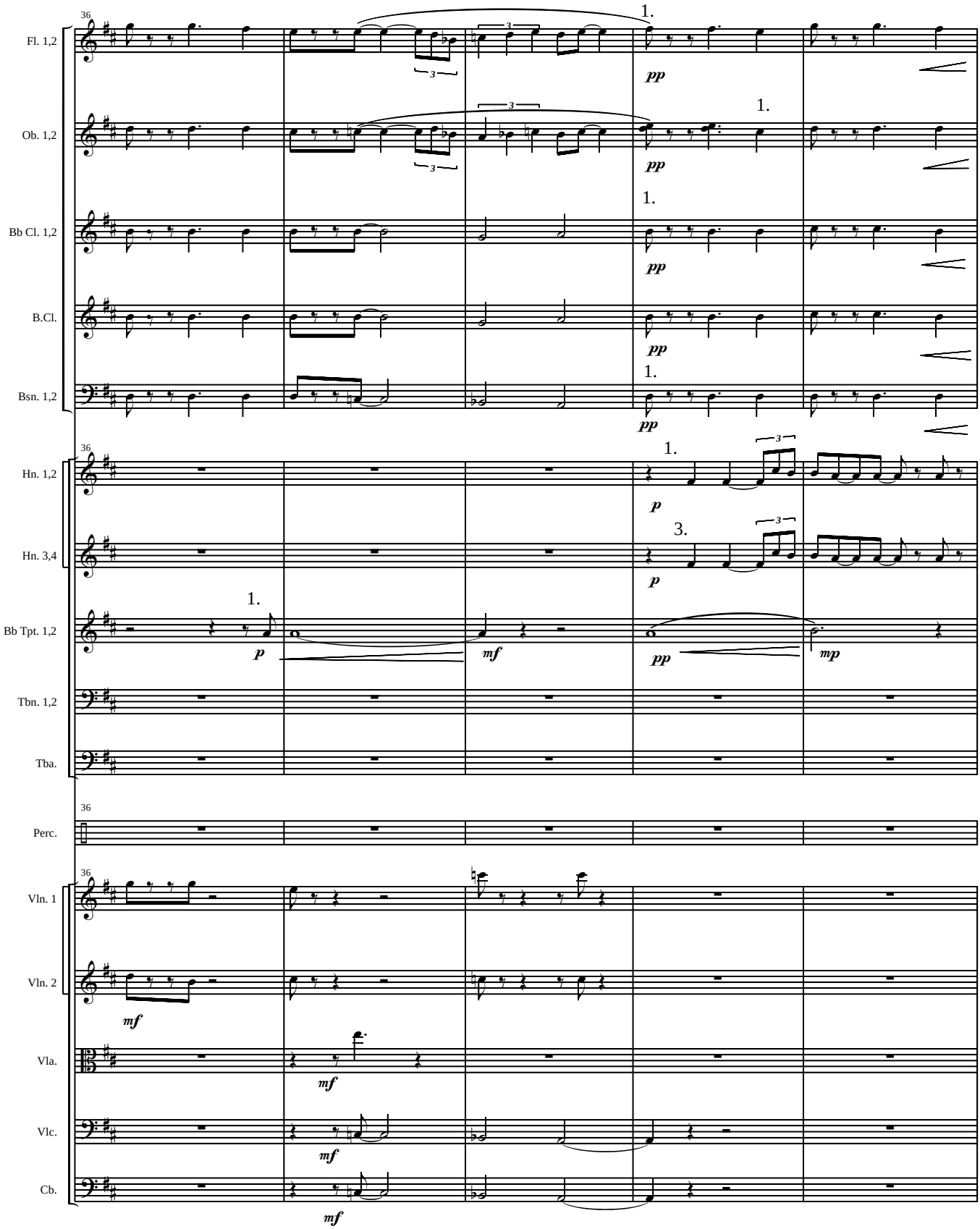

Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
10
a2
1.
mf
mp

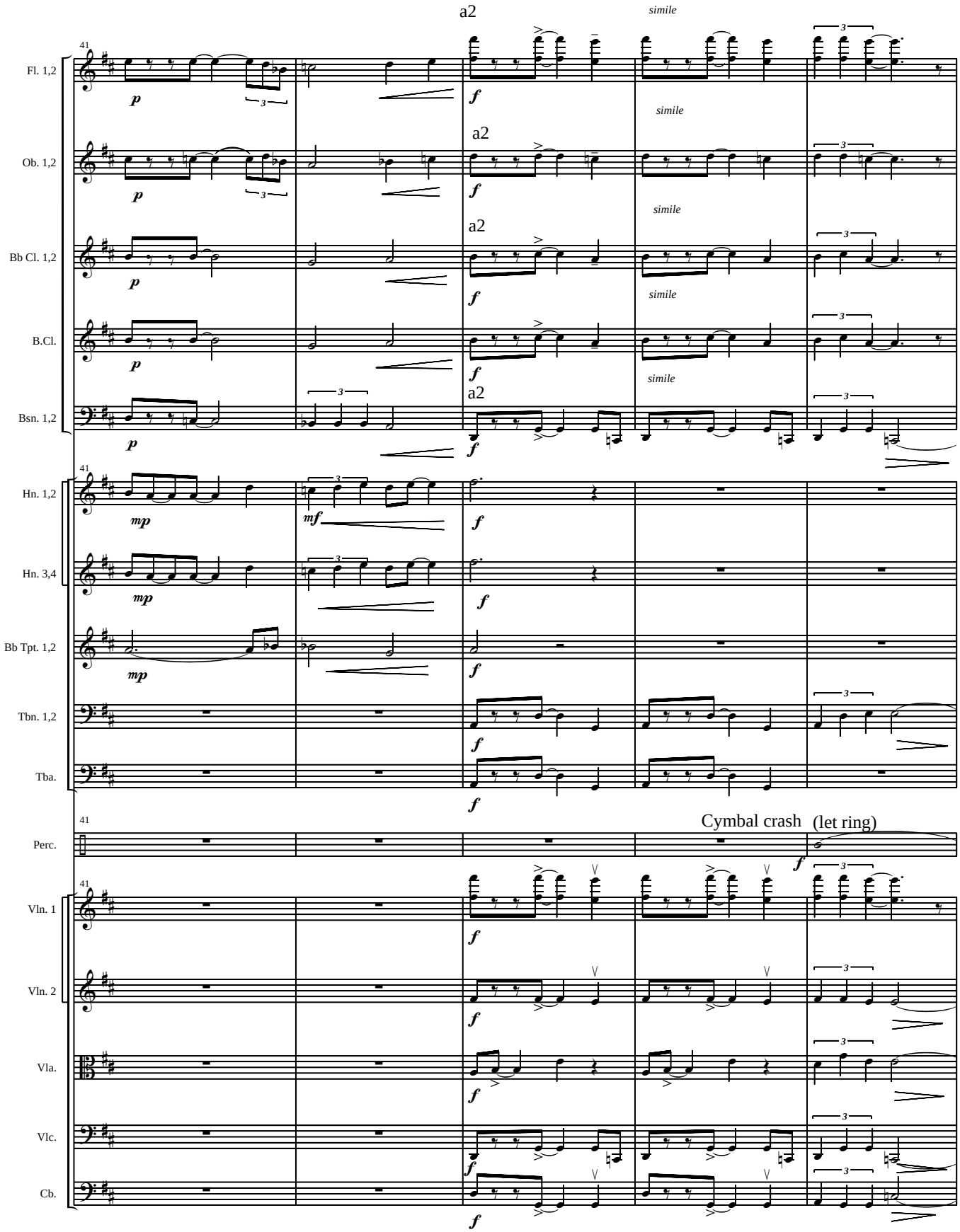

16
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
a2
1.
Snare drum

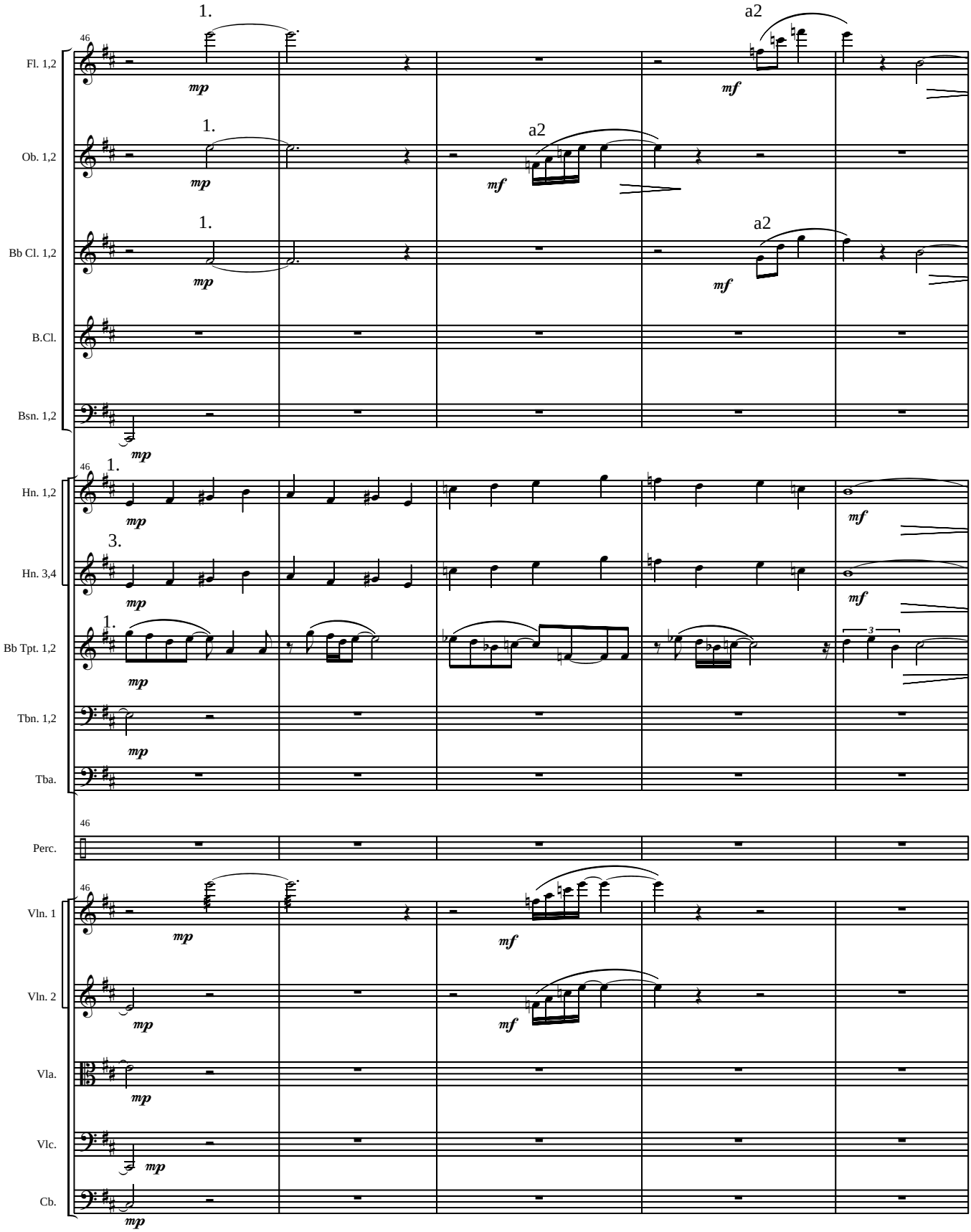

21
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
ff
mp
pp
p
1.
3.
3

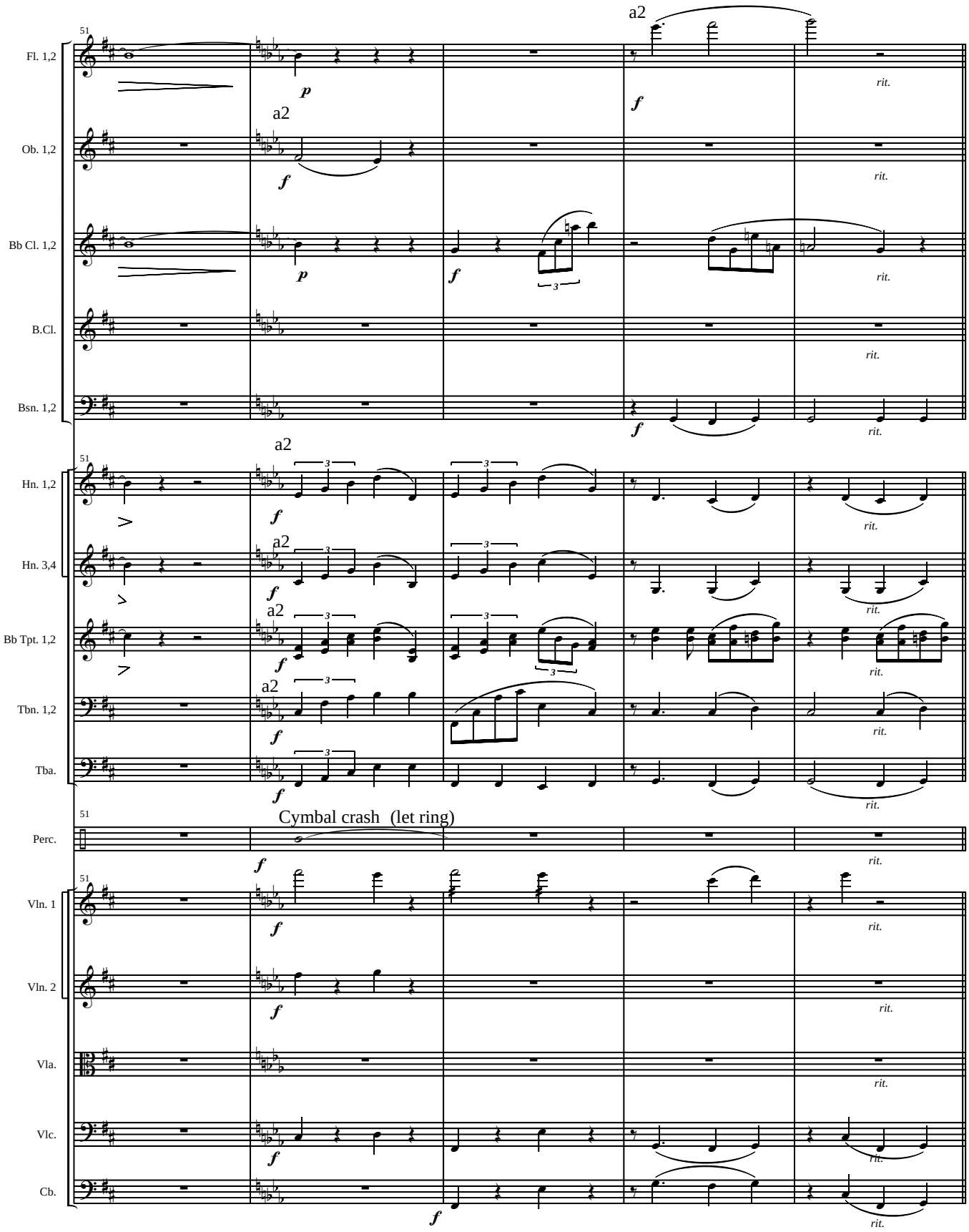

1.
26
Fl. 1,2
p
1.
Ob. 1,2
p
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
26
Hn. 1,2
1.
3
p
3.
Hn. 3,4
p
1.
Bb Tpt. 1,2
p
Tbn. 1,2
Tba.
p
mp
26
Triangle
Perc.
p
26
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

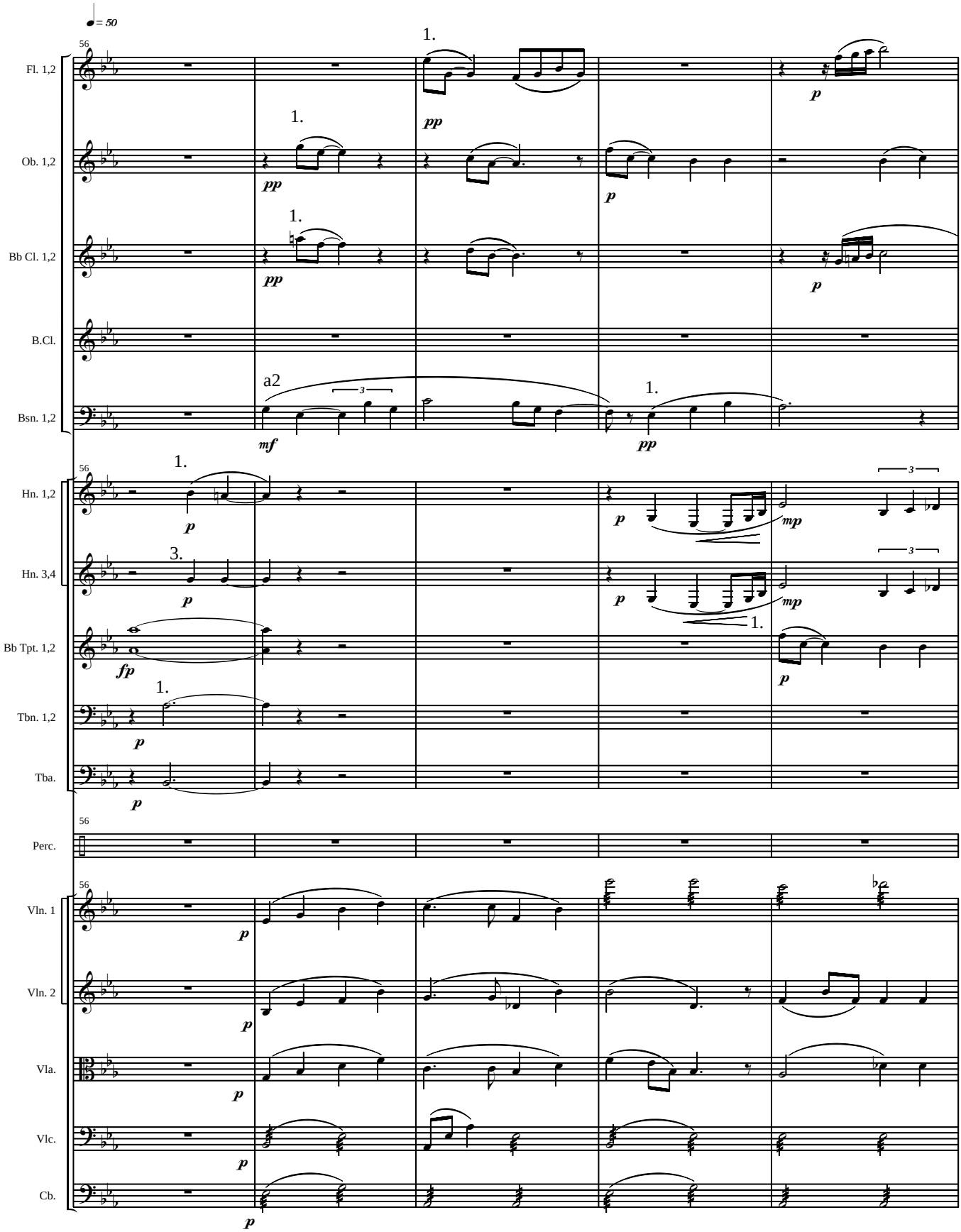

31
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
mf
a2
ottava

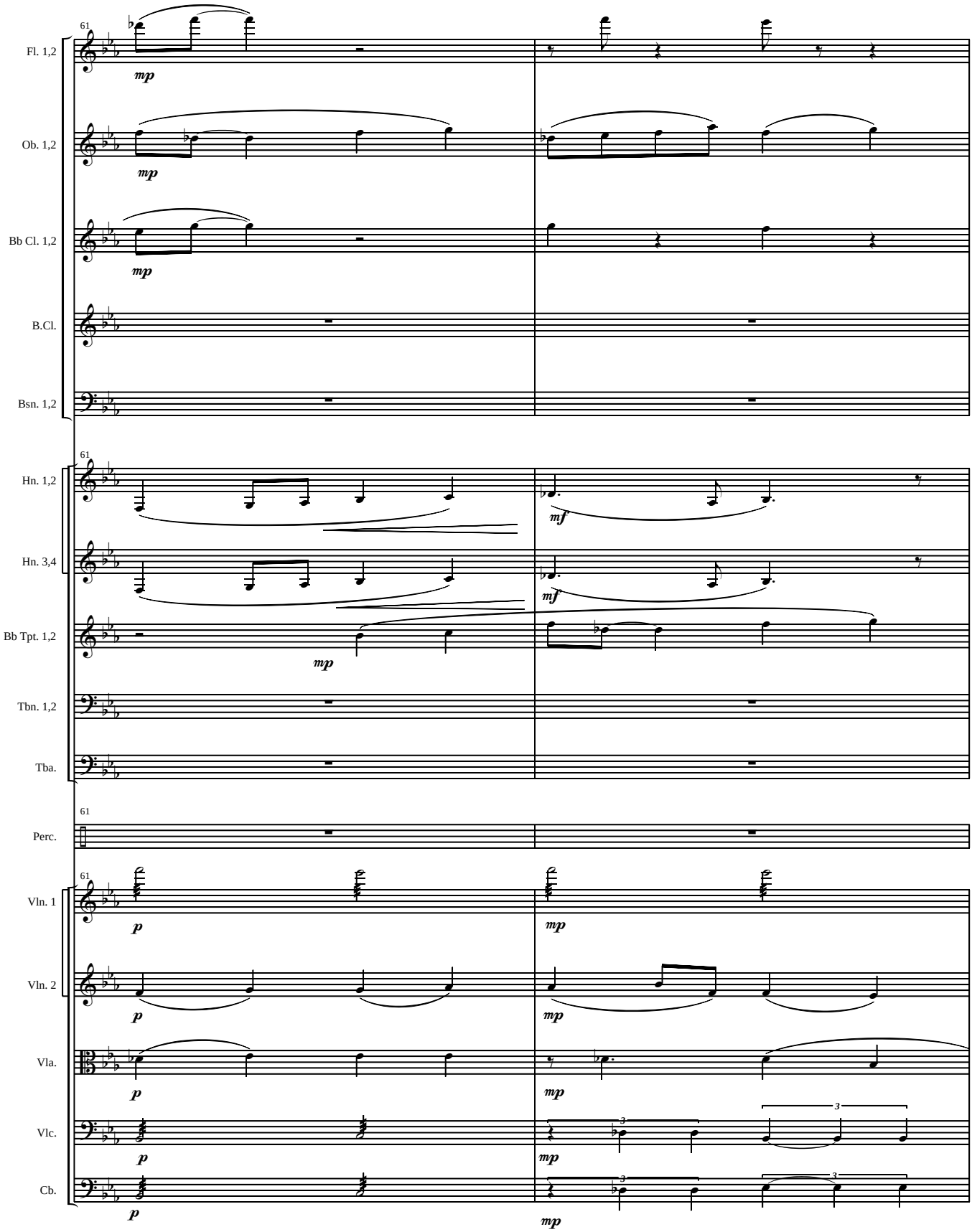

36
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
1.
3.
pp
p
mf
mp

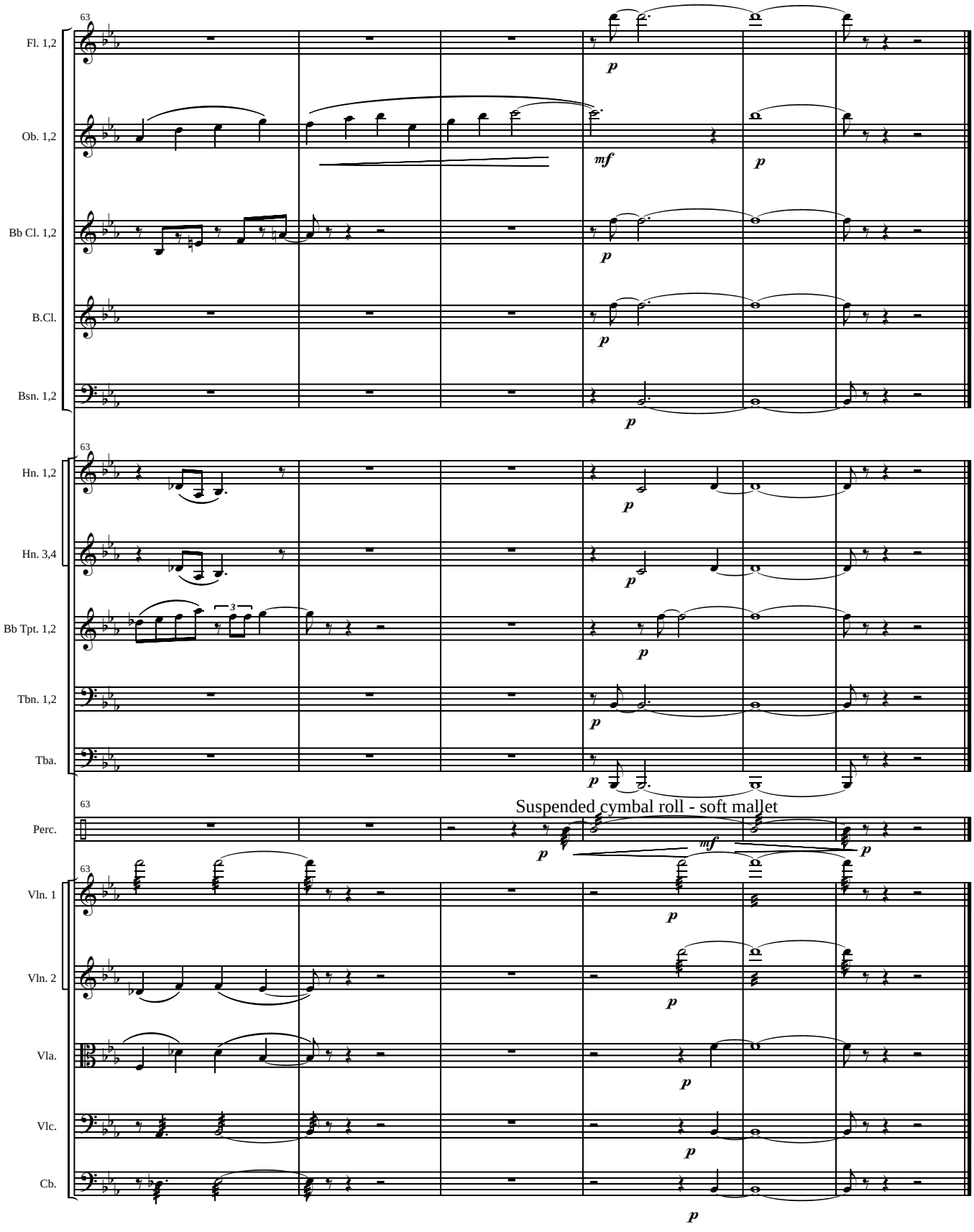

a2
simile
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Cymbal crash (let ring)
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

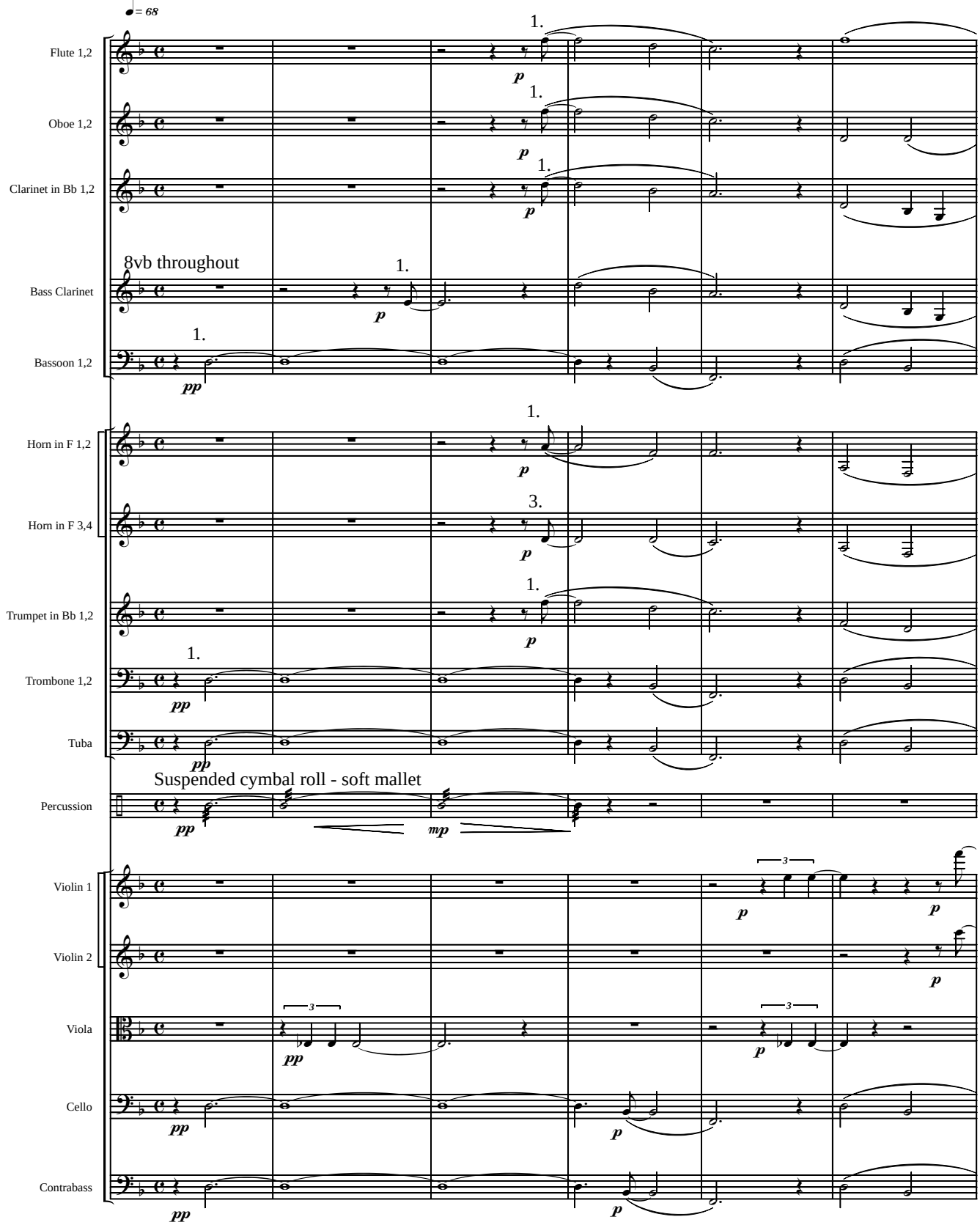

Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
46
1.
a2
mp
mf
3.

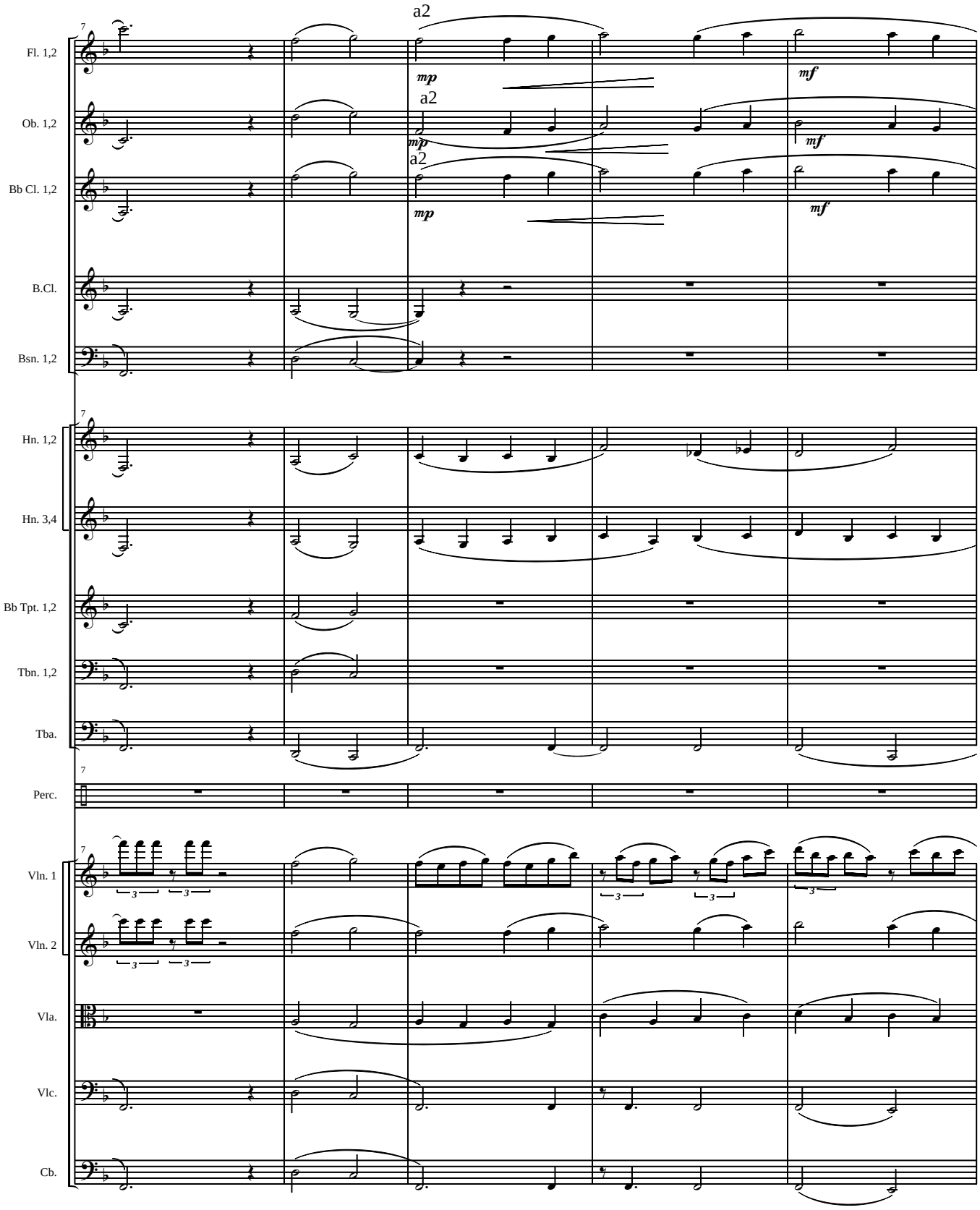

51
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
a2
Cymbal crash (let ring)
rit.

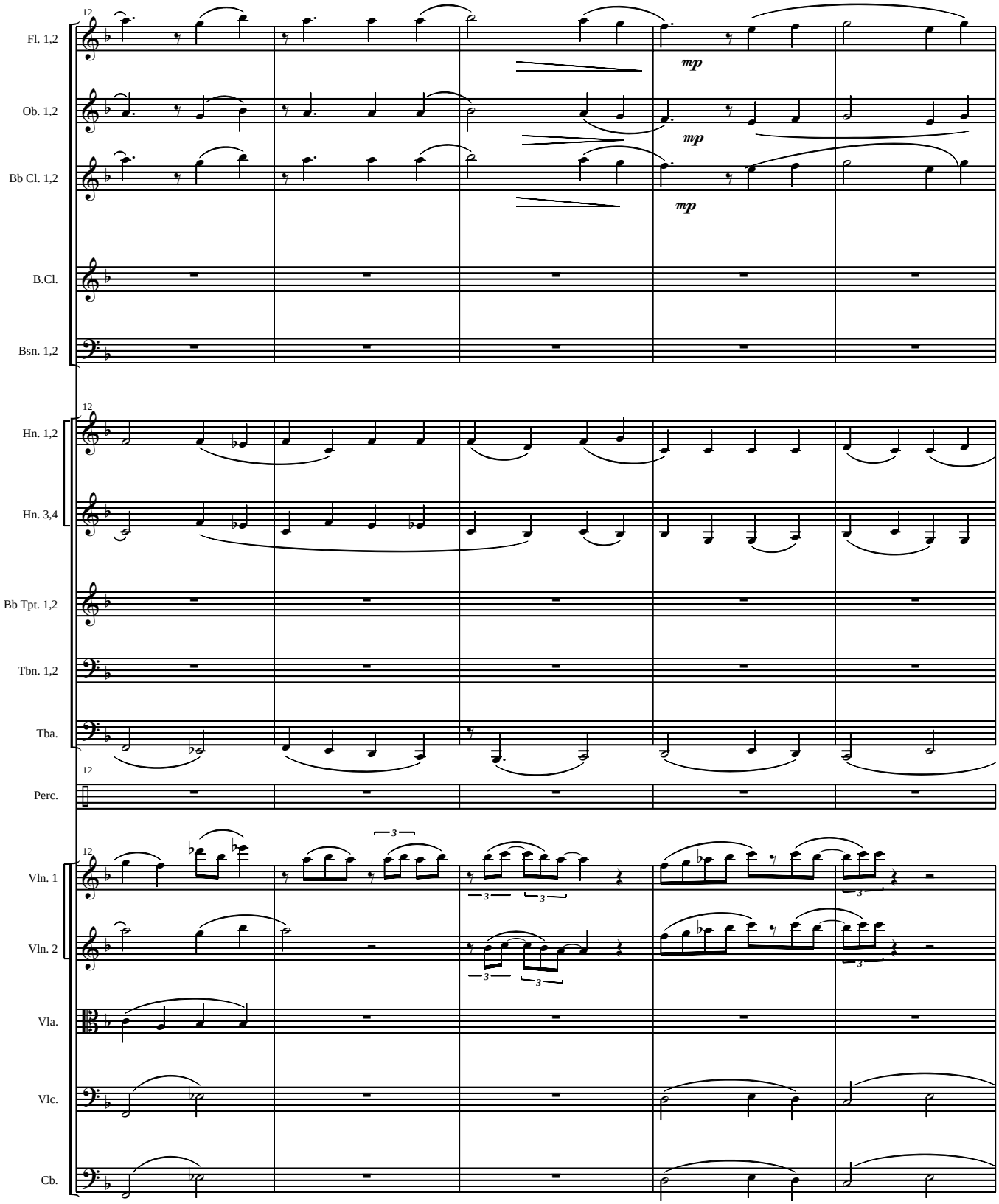

♩ = 50
56
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
a2
pp
mf
p
mp
fp

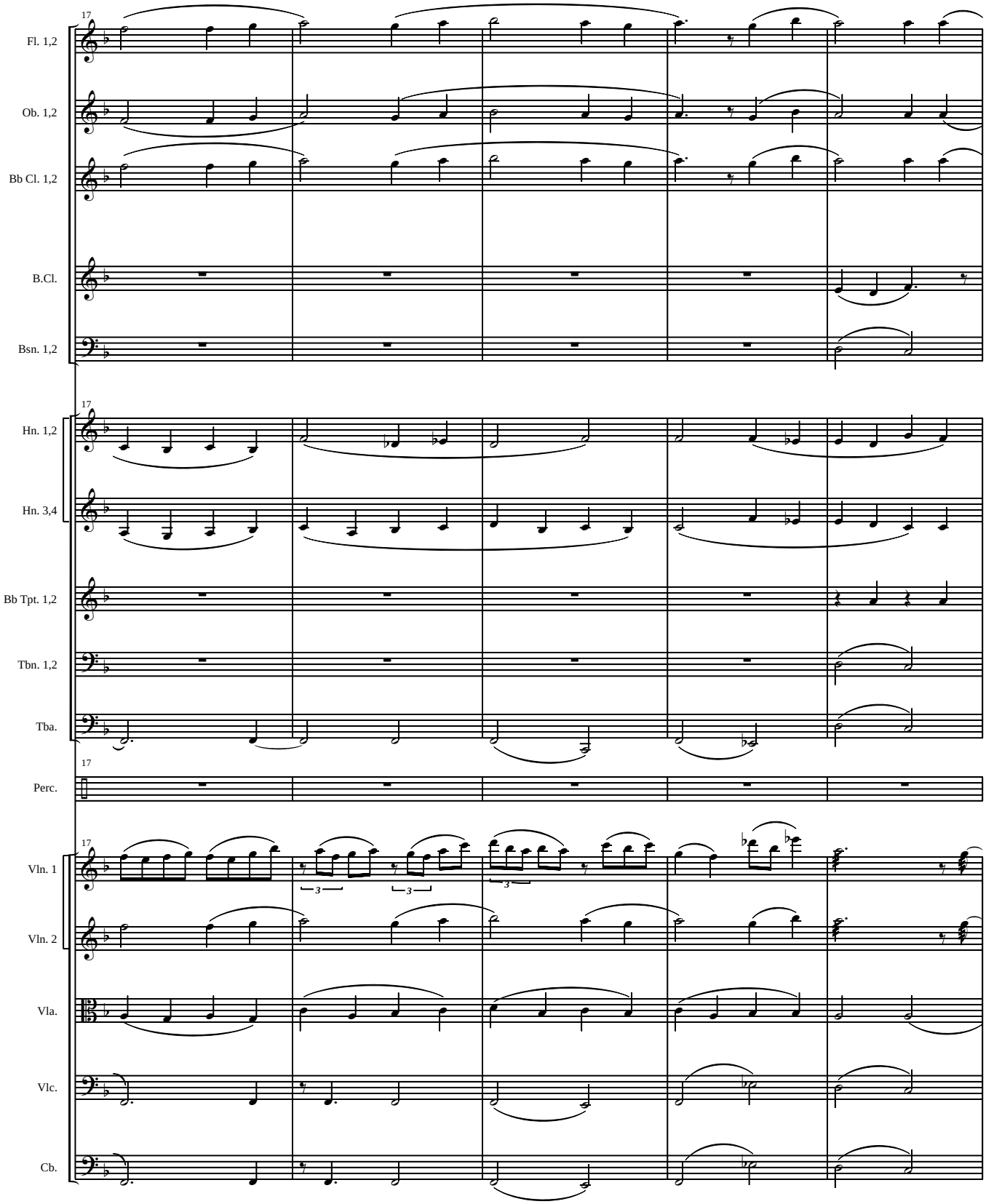

61
Fl. 1,2
mp
Ob. 1,2
mp
Bb Cl. 1,2
mp
B.Cl.
Bsn. 1,2
61
Hn. 1,2
mf
Hn. 3,4
mf
Bb Tpt. 1,2
mp
Tbn. 1,2
Tba.
61
Perc.
61
Vln. 1
p
mp
Vln. 2
p
mp
Vla.
p
mp
Vlc.
p
mp
3
Cb.
p
mp
3

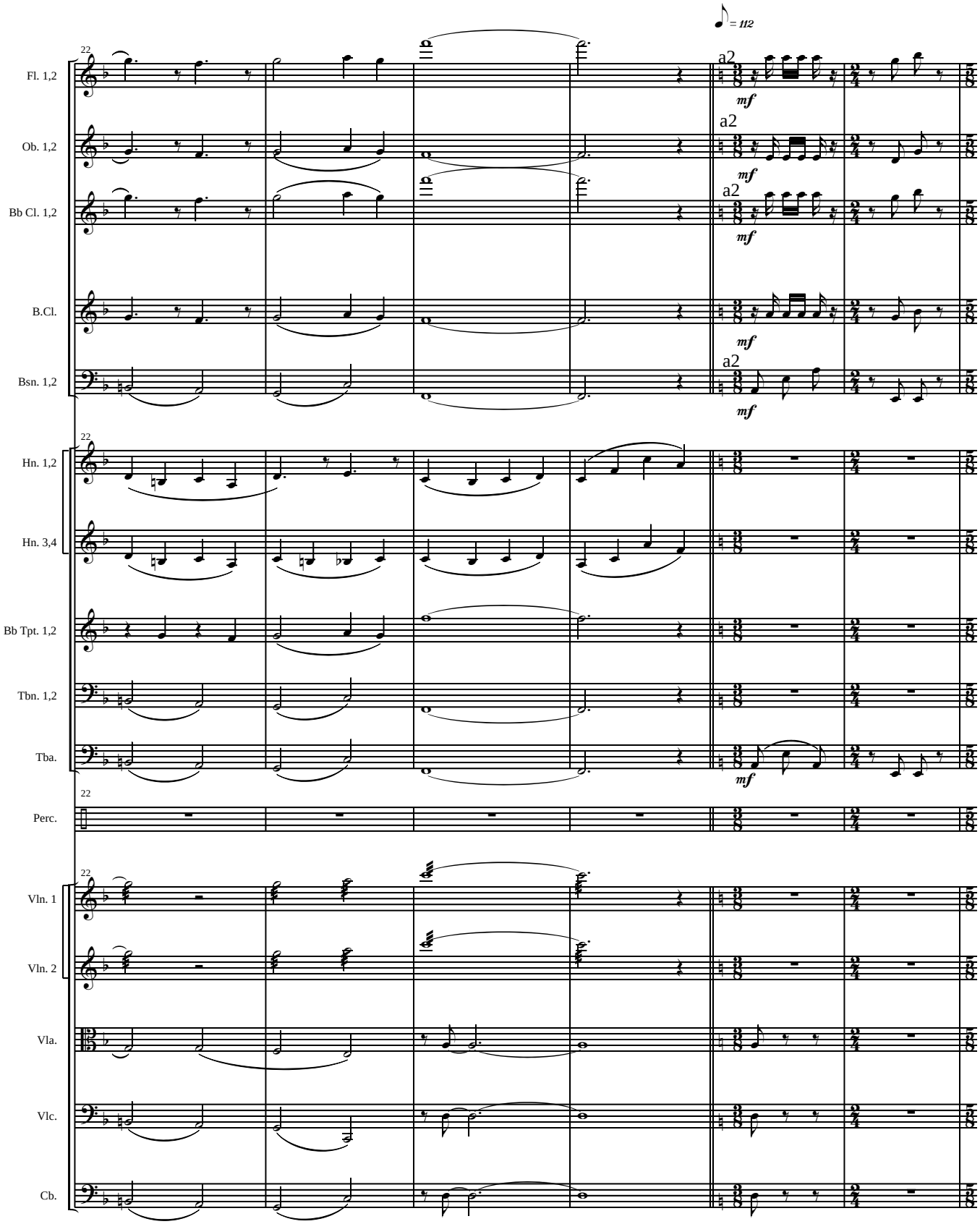

63
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Suspended cymbal roll - soft mallet
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
mf

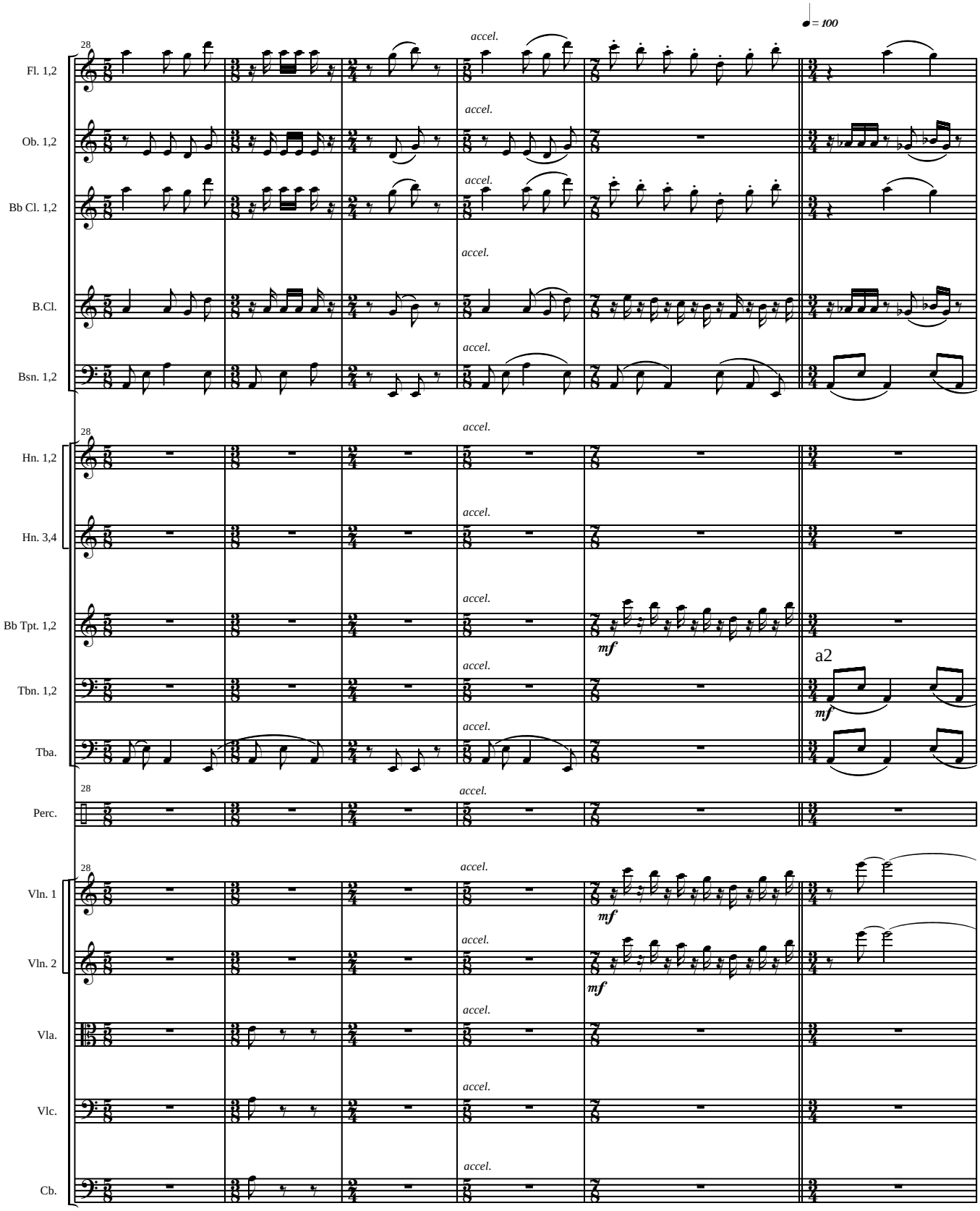

♩= 68
Flute 1,2
Oboe 1,2
Clarinet in Bb 1,2
8vb throughout
Bass Clarinet
Bassoon 1,2
Horn in F 1,2
Horn in F 3,4
Trumpet in Bb 1,2
Trombone 1,2
Tuba
Suspended cymbal roll - soft mallet
Percussion
Violin 1
Violin 2
Viola
Cello
Contrabass

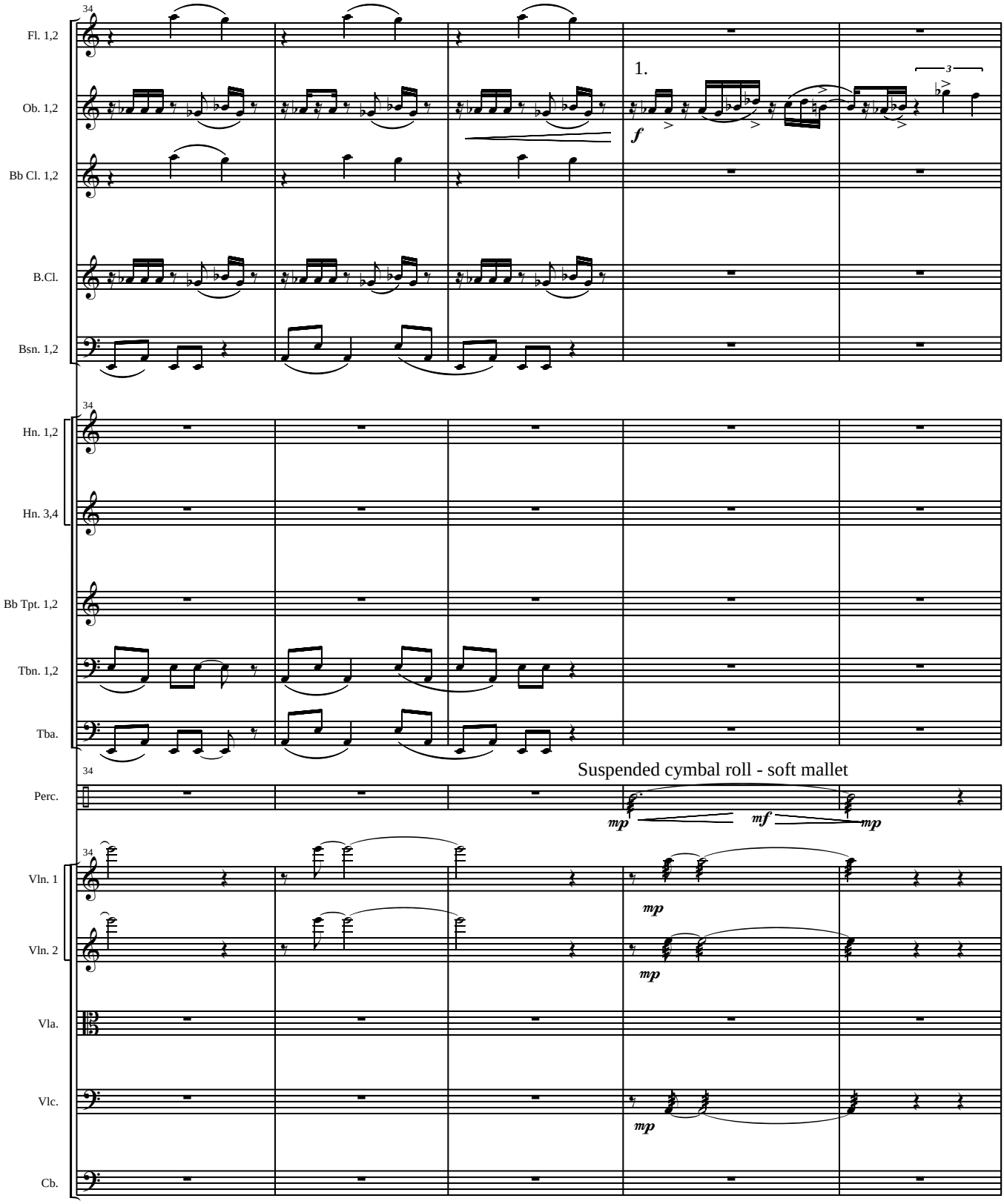

a2
Fl. 1,2
mp
mf
a2
Ob. 1,2
mp
mf
a2
Bb Cl. 1,2
mp
mf
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

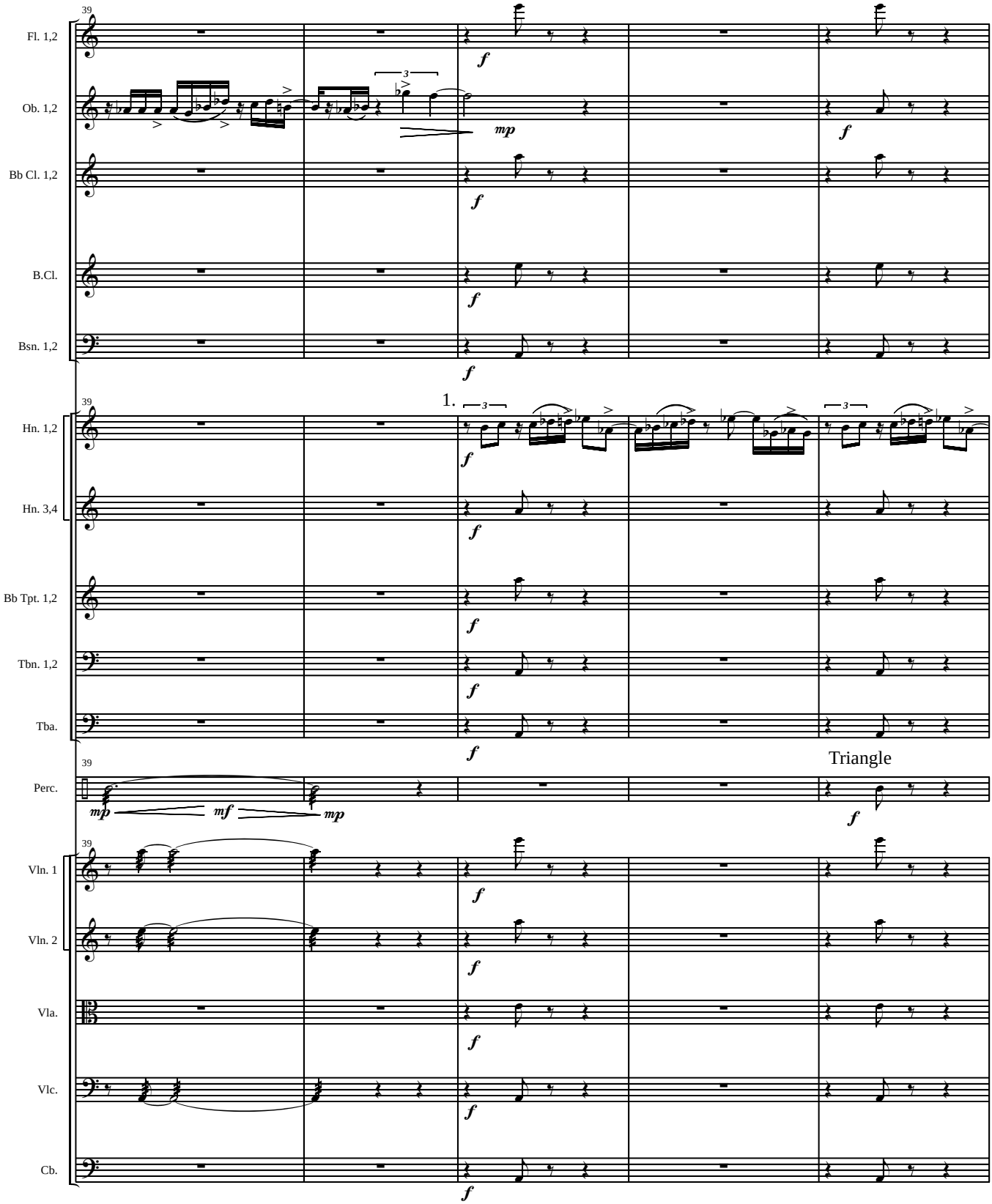

12
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
mp
mp
mp
12
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
12
Perc.
12
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
3
3
3
3
3
3

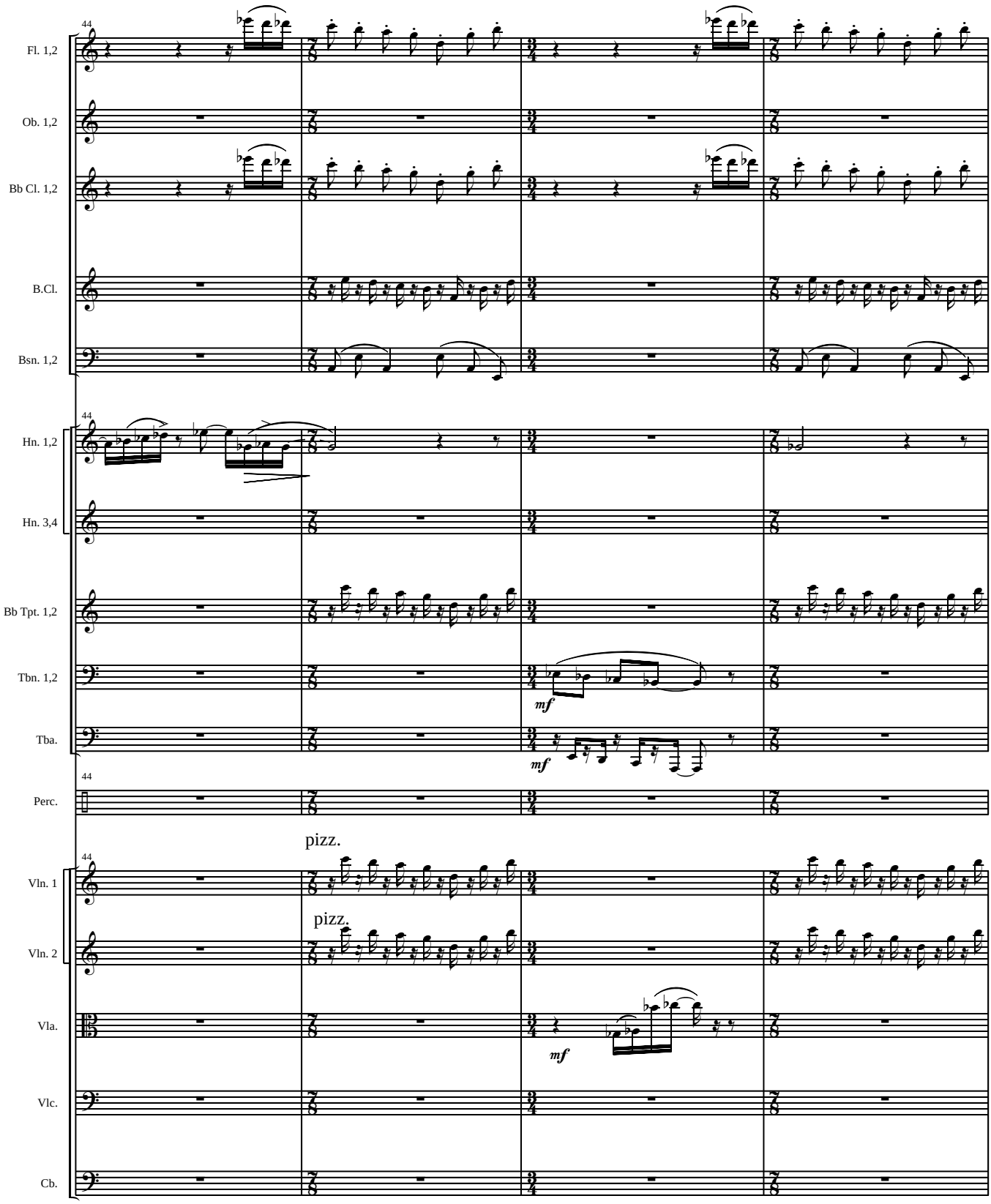

17
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
17
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
17
Perc.
17
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

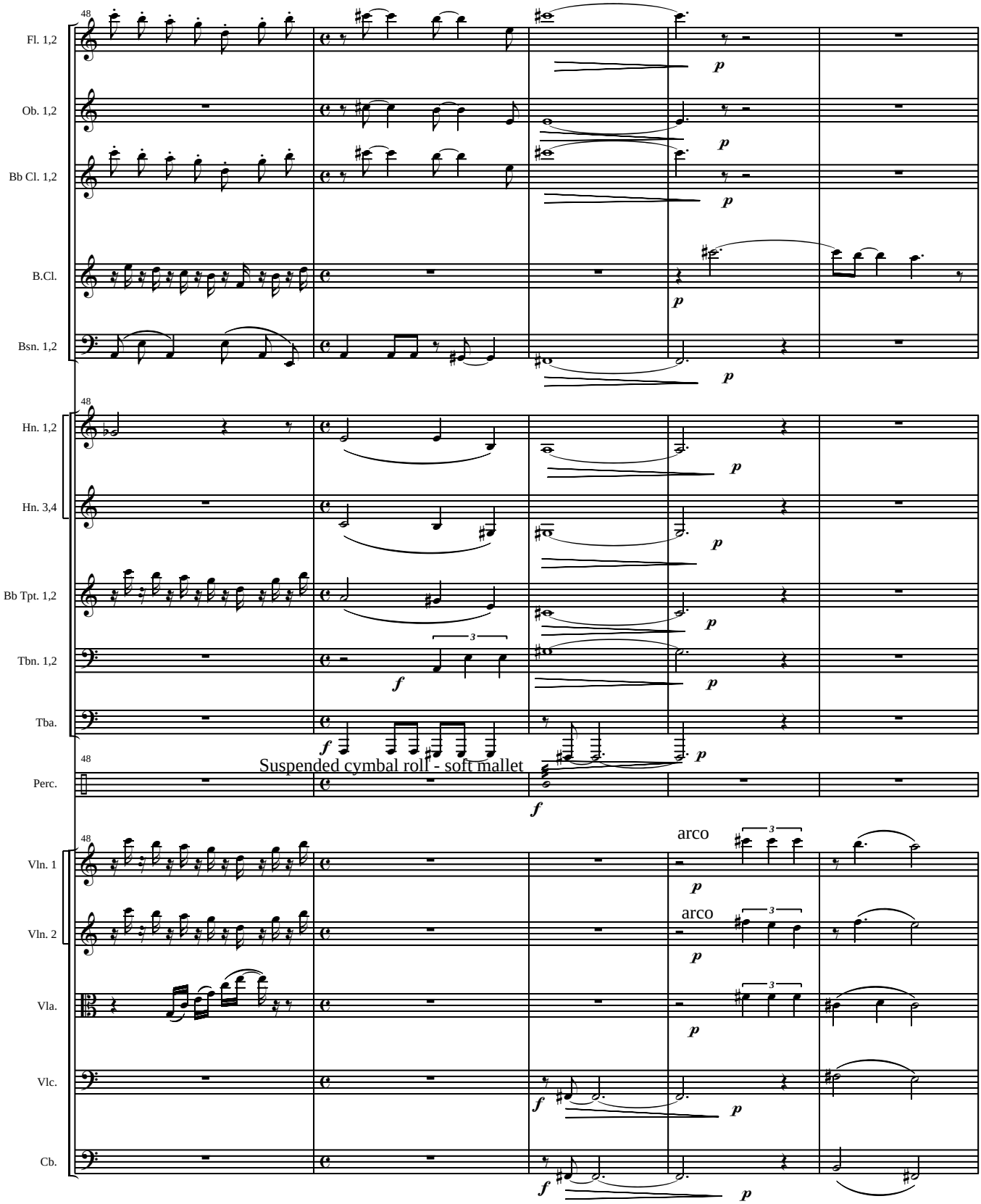

♪ = 112
22
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
a2
mf

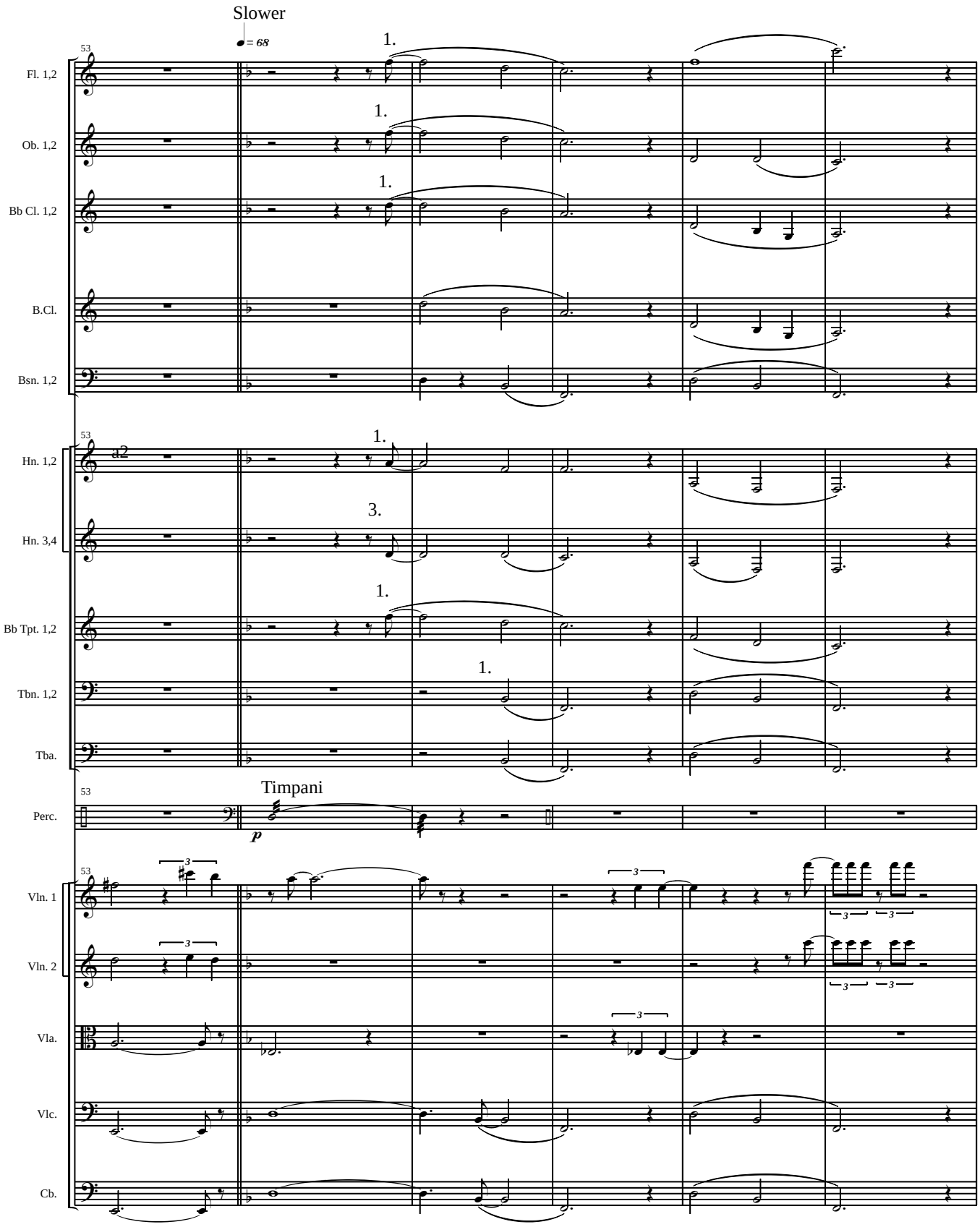

♩= 100
28
accel.
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mf
a2

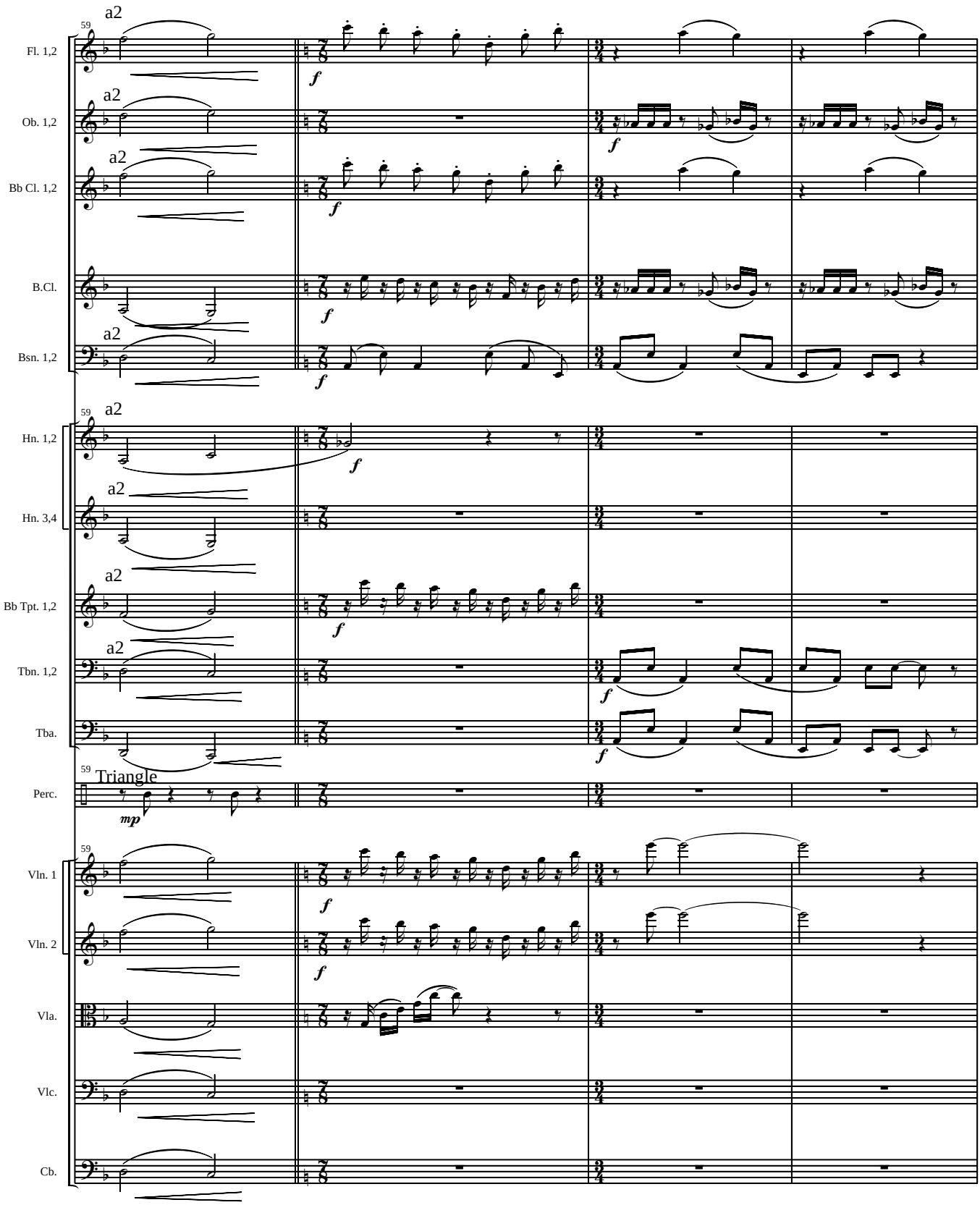

34
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
1.
f
3
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Suspended cymbal roll - soft mallet
mp
mf
mp
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

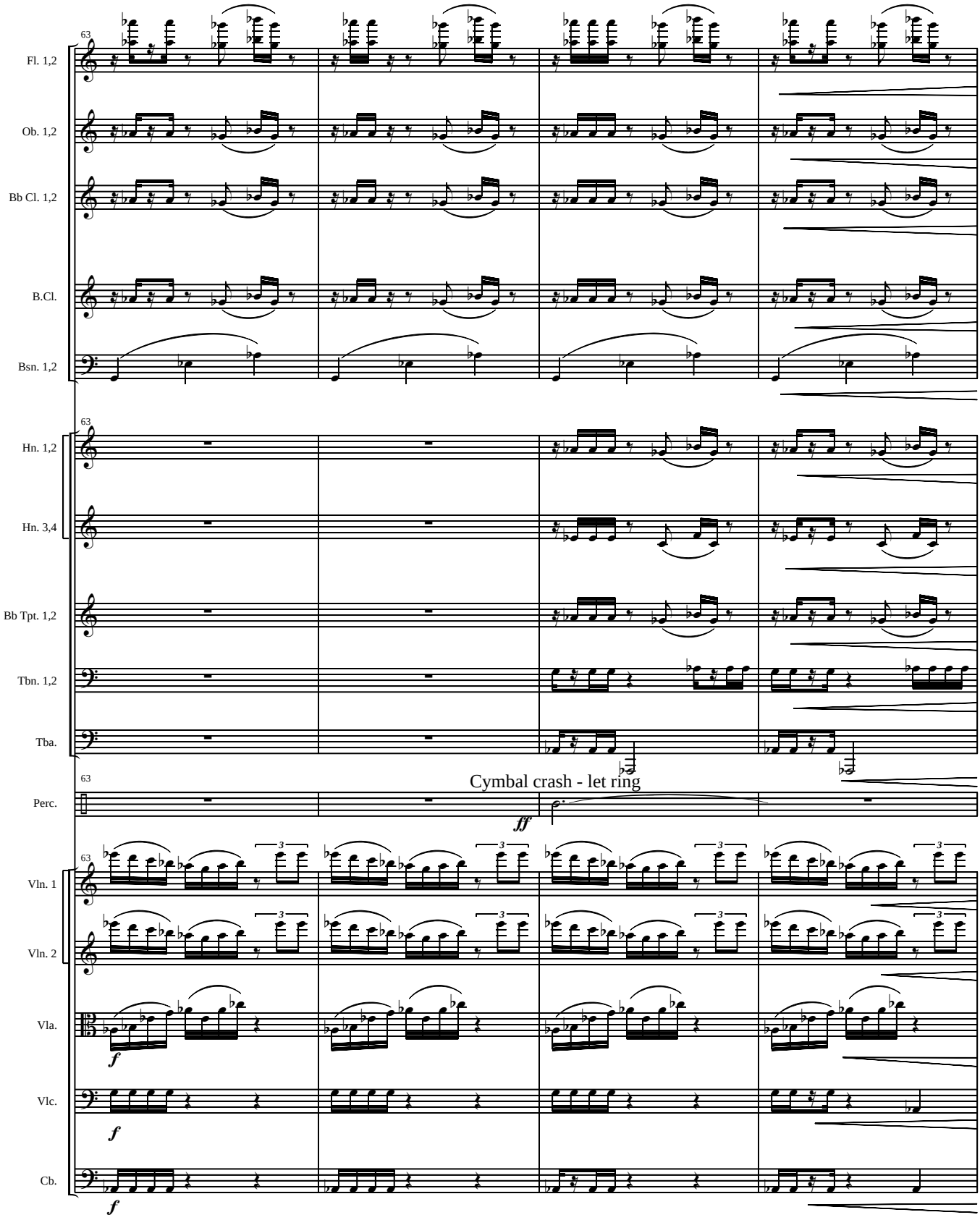

39
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
1.
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Triangle
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

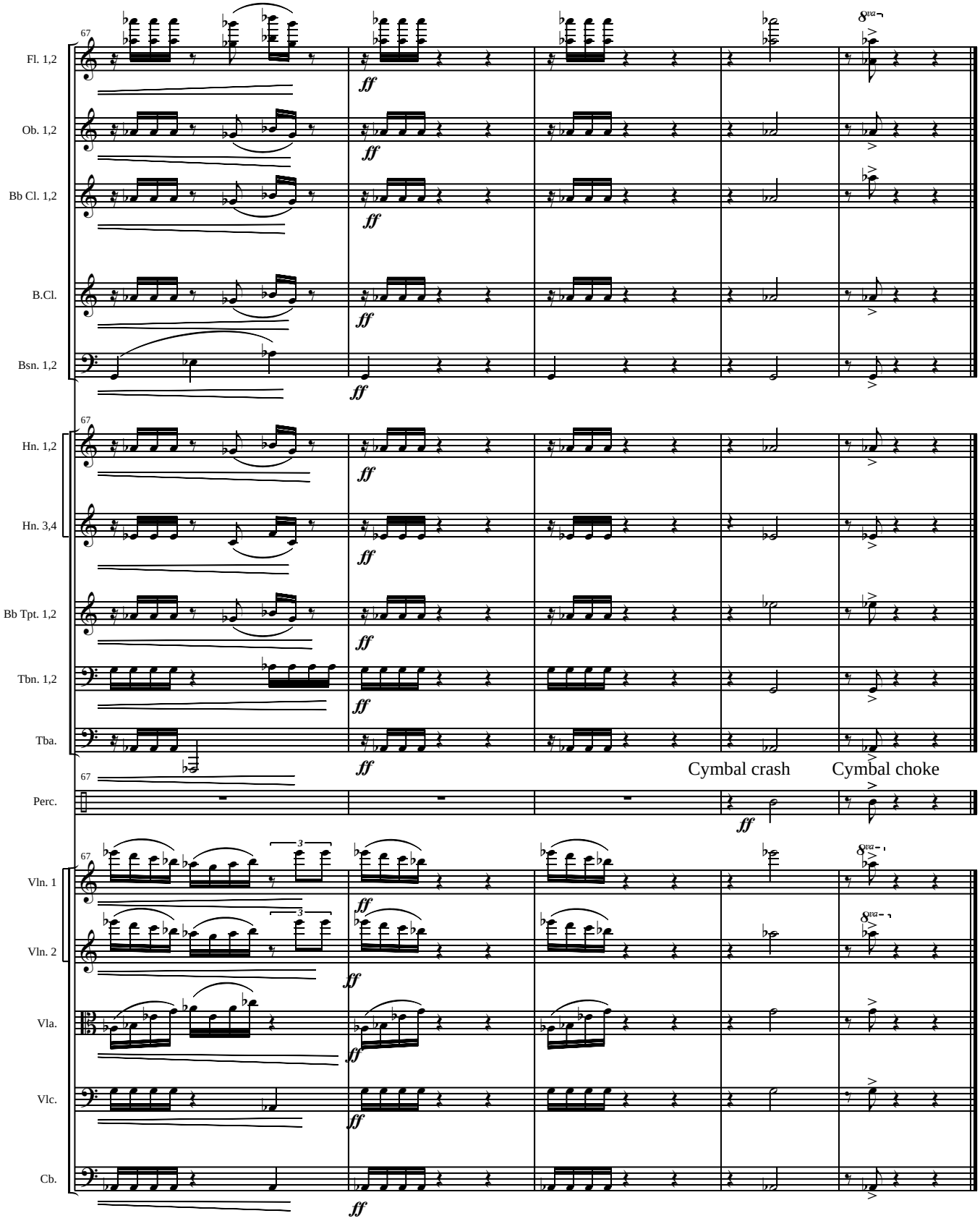

44
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
44
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
mf
Tba.
mf
44
Perc.
pizz.
44
Vln. 1
pizz.
Vln. 2
Vla.
mf
Vlc.
Cb.


48
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
48
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
48
Perc.
Suspended cymbal roll - soft mallet
48
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
arco
arco

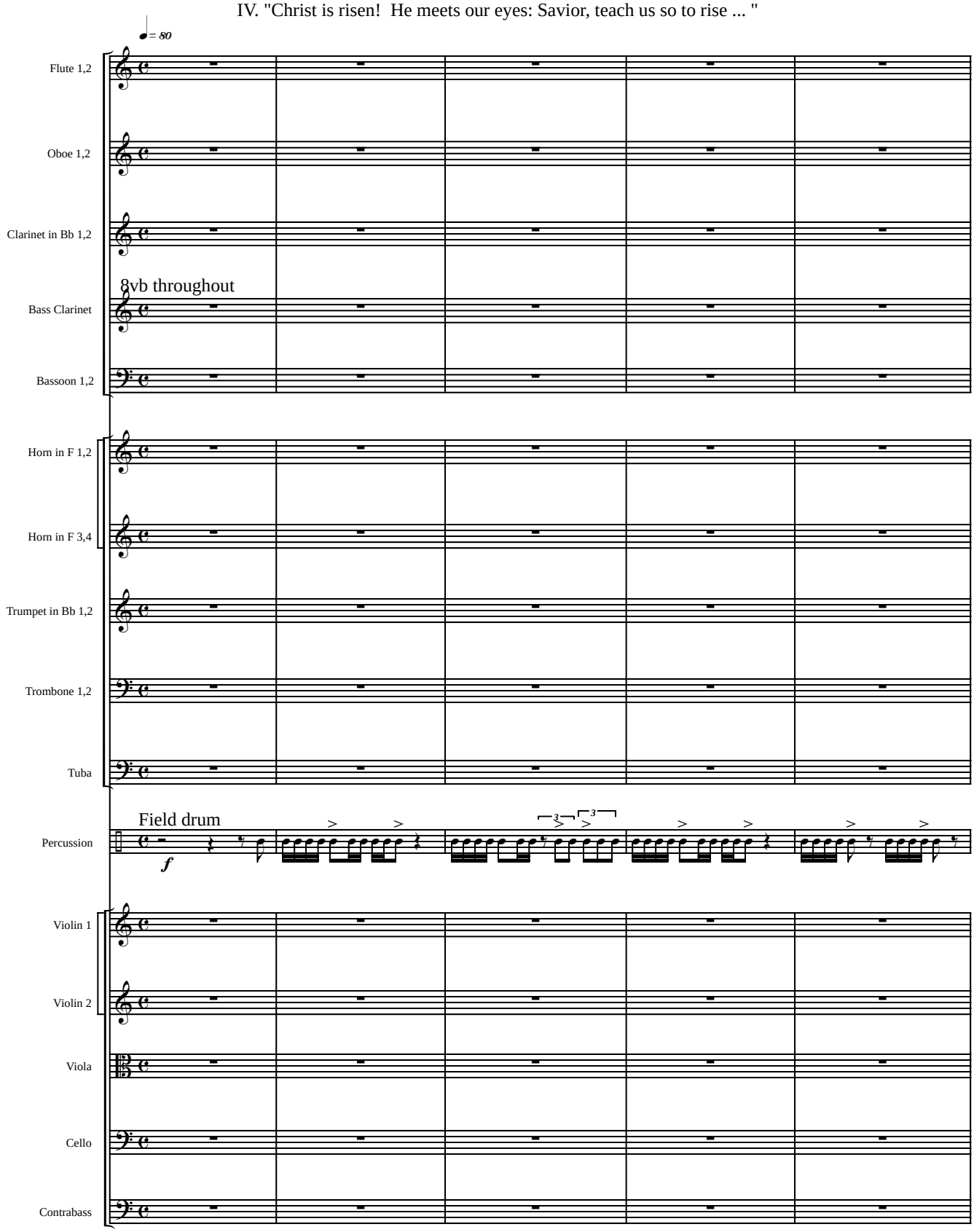

Slower
♩= 68
53
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
a2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Timpani
Perc.
p
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

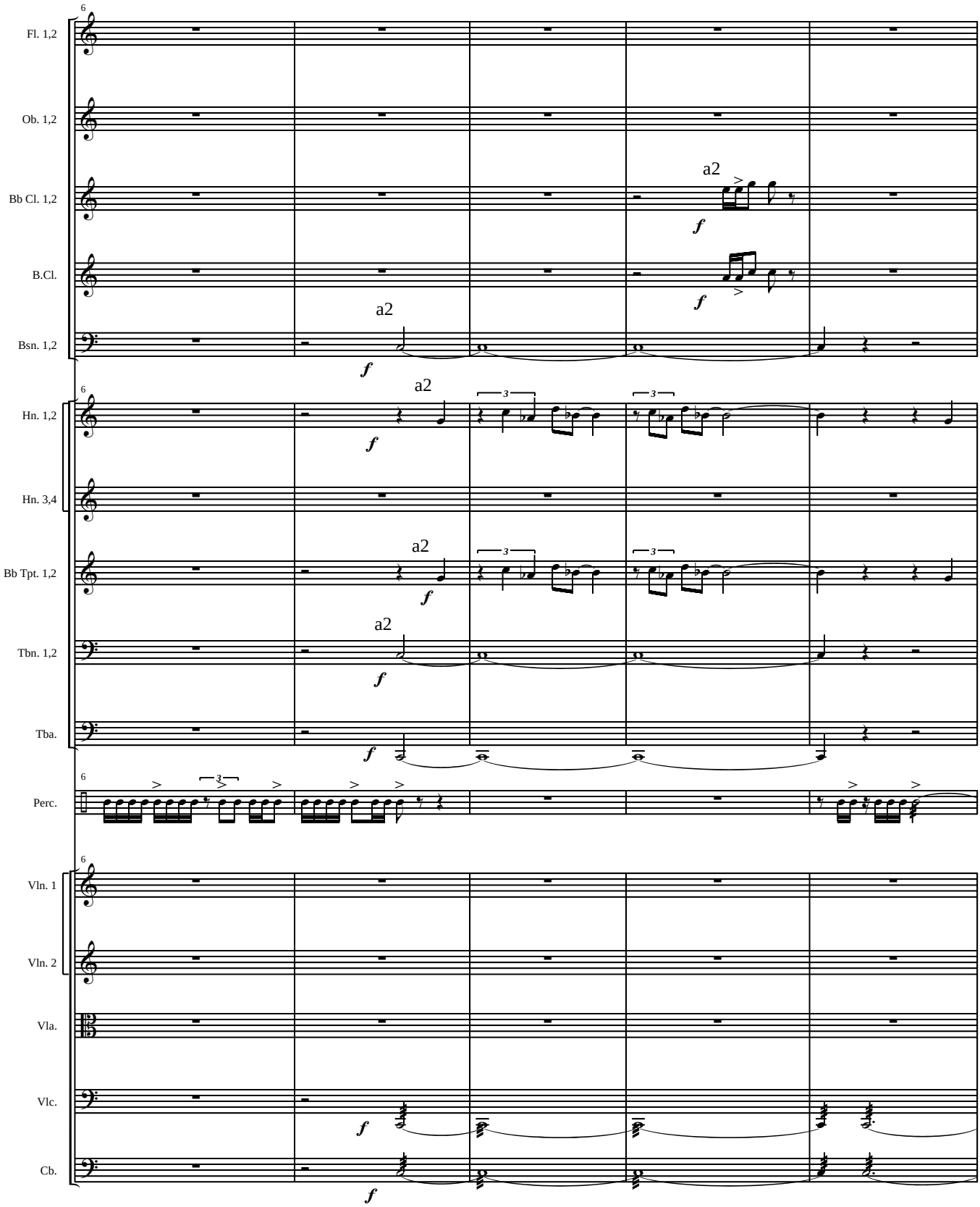

59
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Triangle
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
a2
f
mp

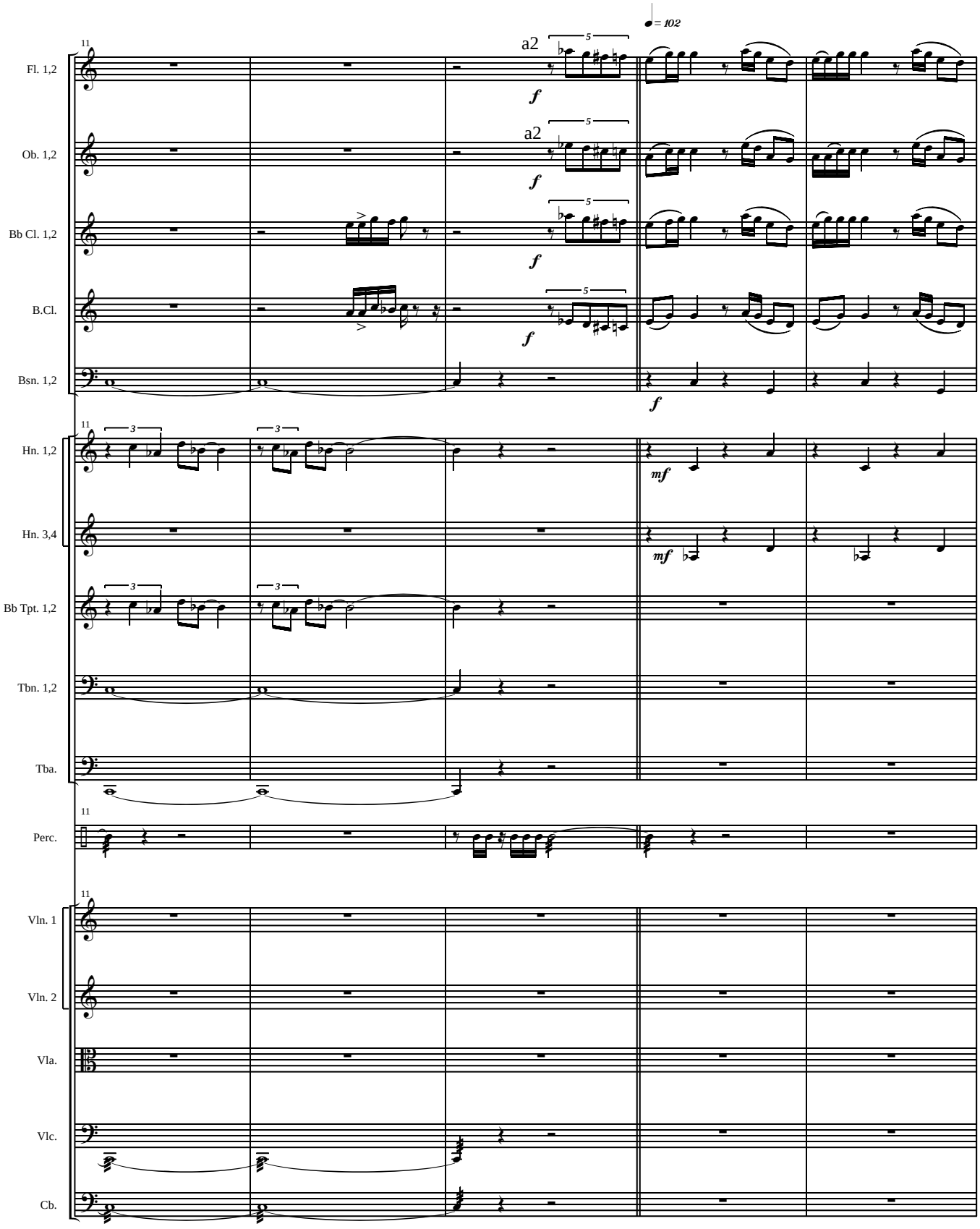

63
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
63
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
63
Cymbal crash - let ring
Perc.
ff
63
Vln. 1
Vln. 2
Vla.
f
Vlc.
f
Cb.
f

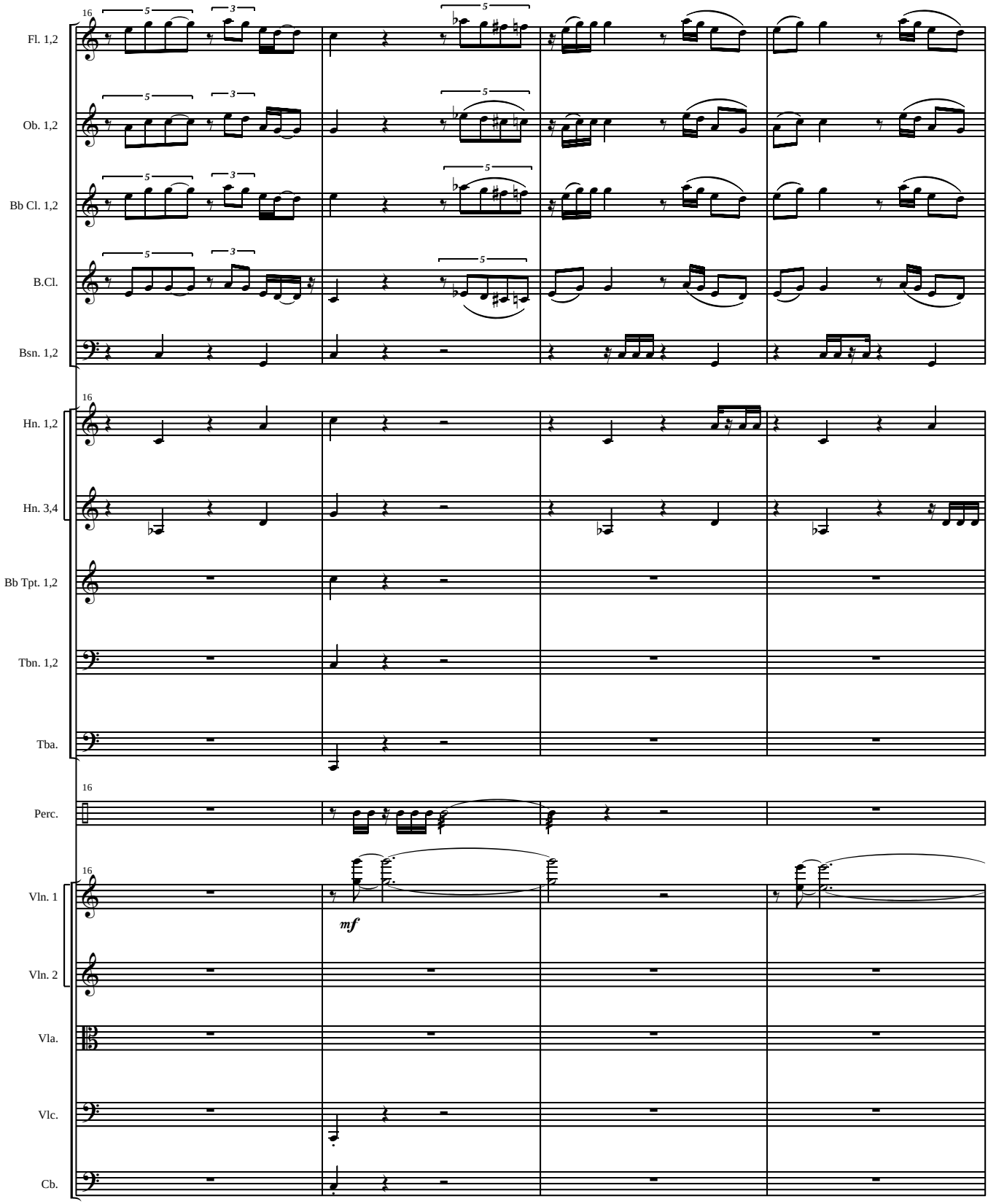

67
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
ff
8va
Cymbal crash
Cymbal choke

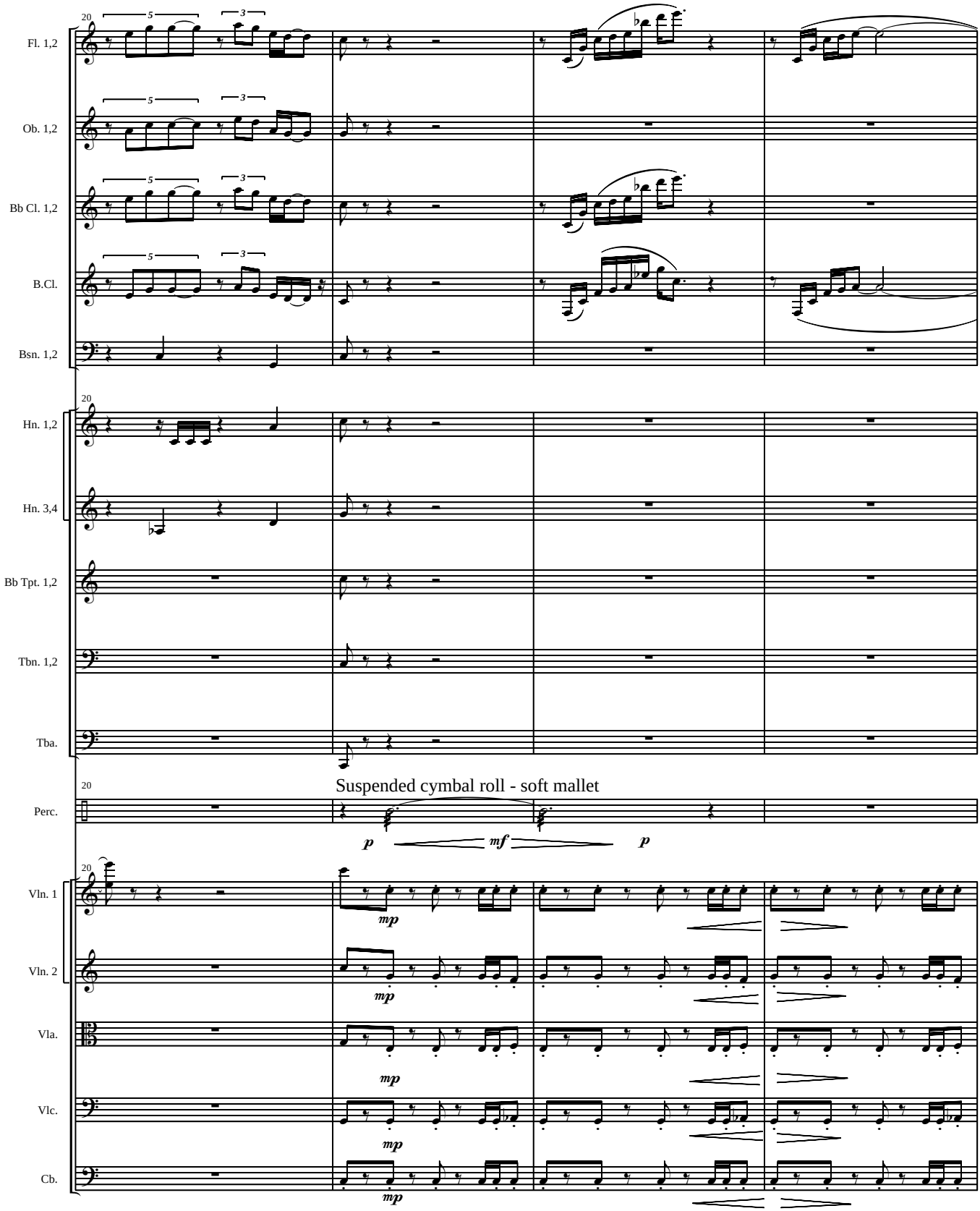
IV. "Christ is risen! He meets our eyes: Savior, teach us so to rise ... "

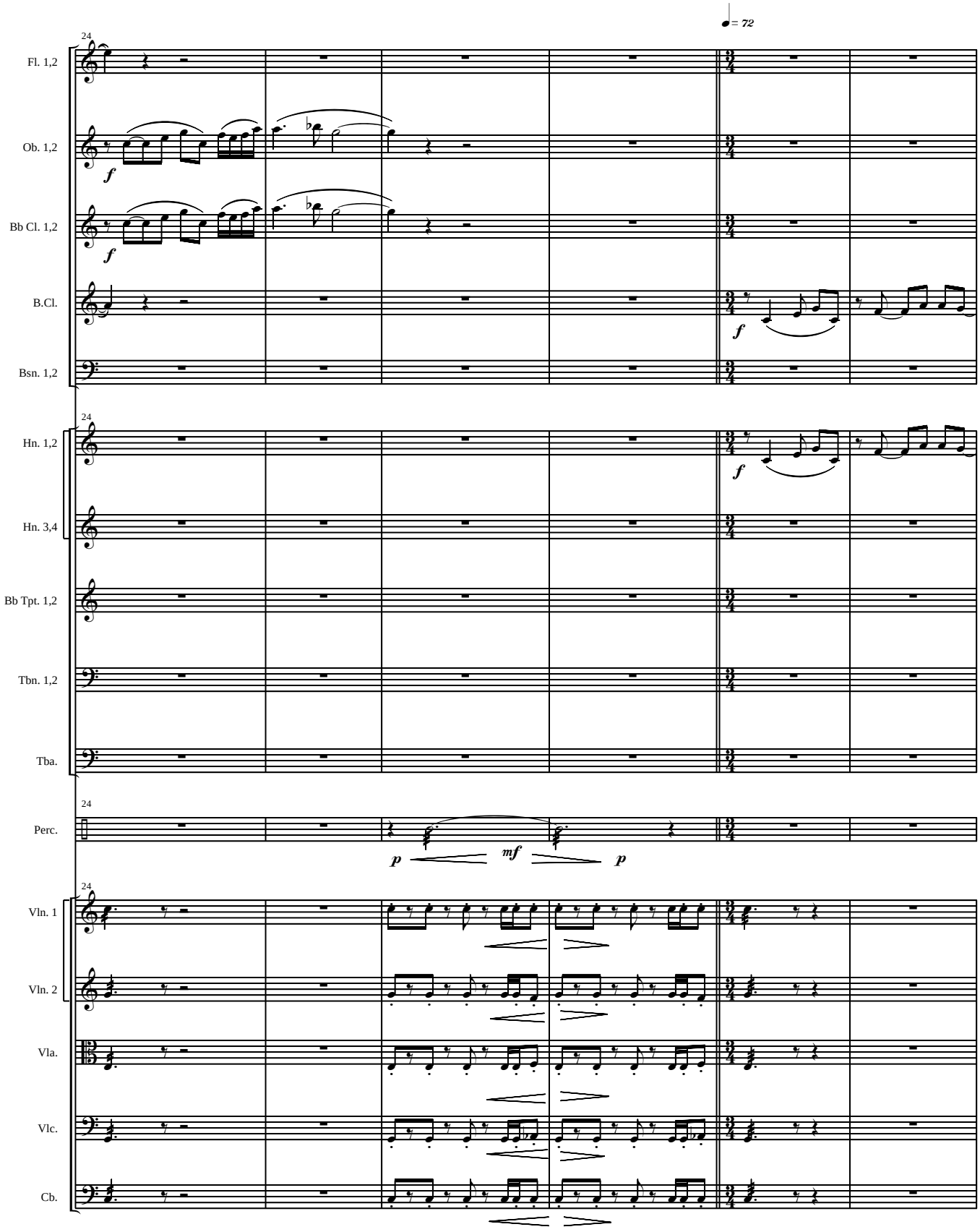


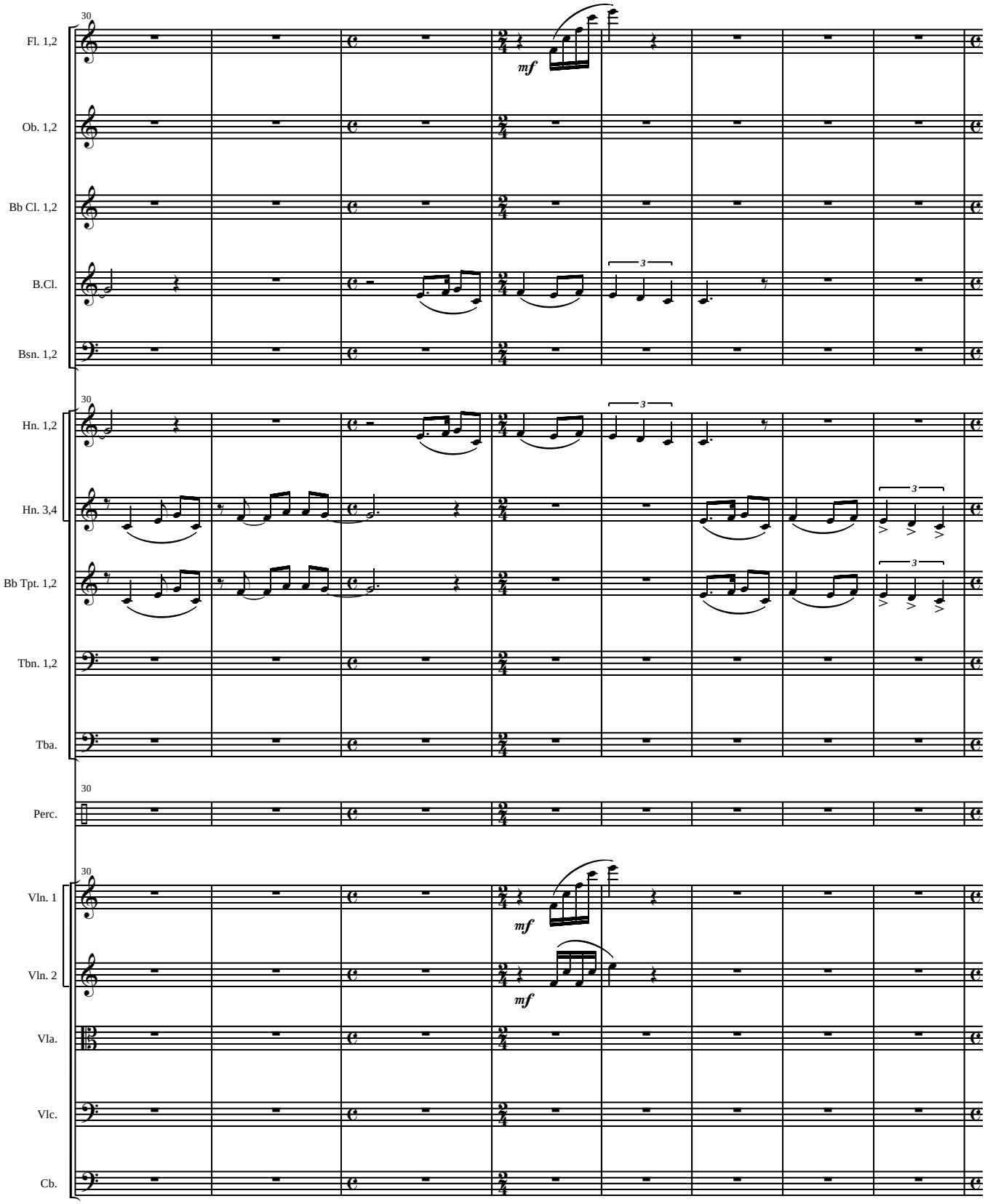

6
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
a2
f
3

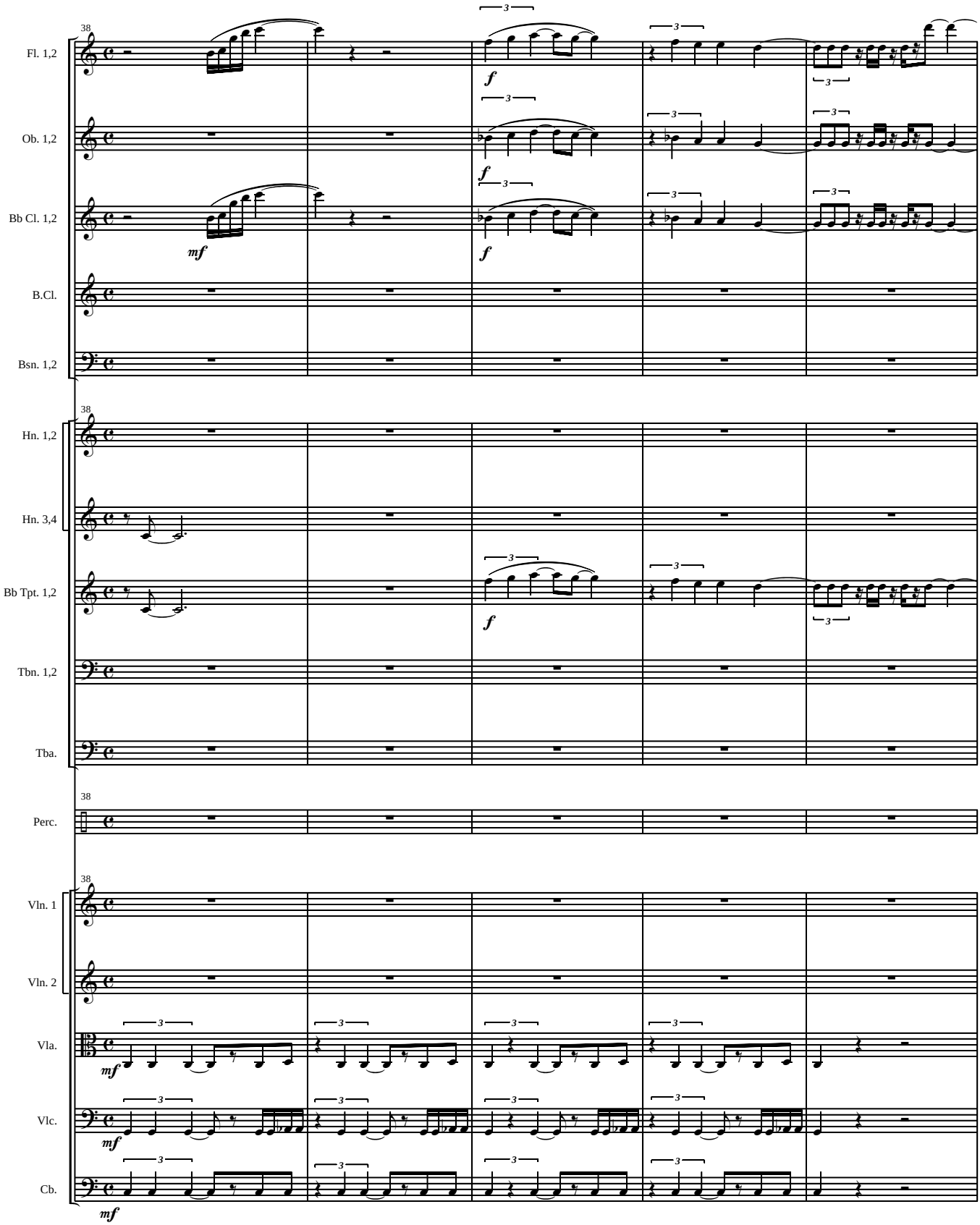

♩= 102
11
Fl. 1,2
a2
f
Ob. 1,2
a2
f
Bb Cl. 1,2
f
B.Cl.
f
Bsn. 1,2
f
11
Hn. 1,2
mf
Hn. 3,4
mf
Bb Tpt. 1,2
Tbn. 1,2
Tba.
11
Perc.
11
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

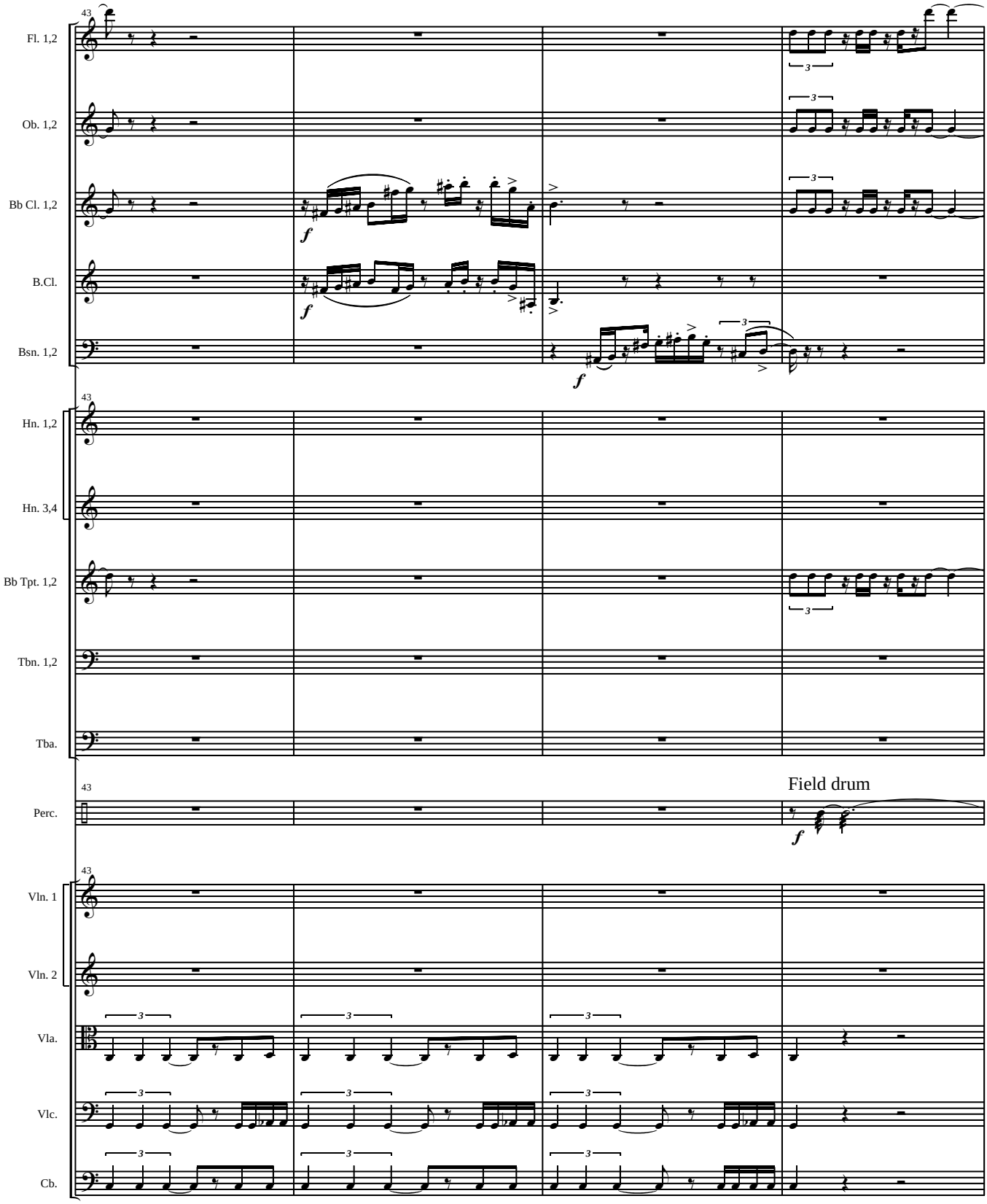

16
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
16
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
16
Perc.
16
Vln. 1
mf
Vln. 2
Vla.
Vlc.
Cb.

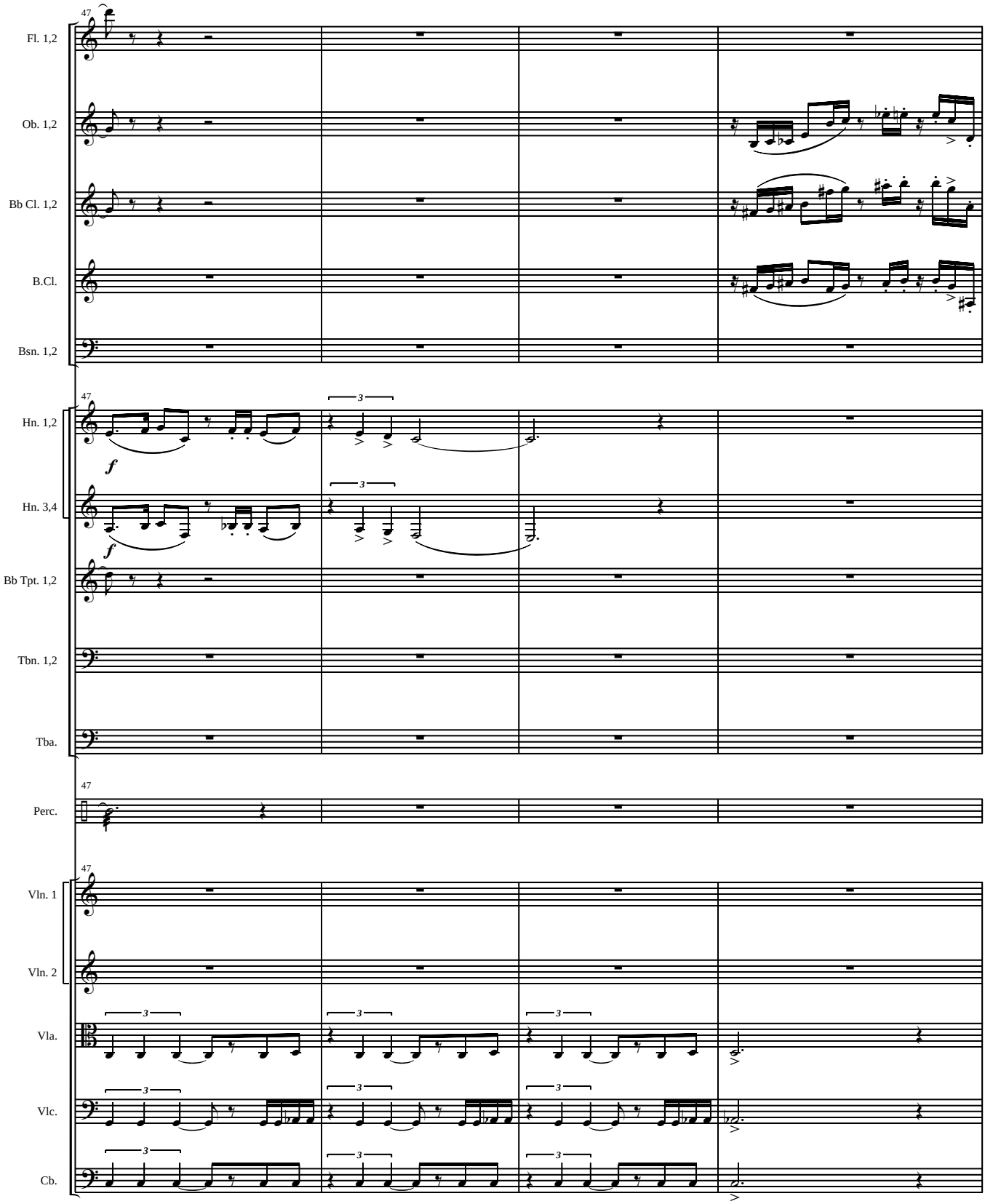

20
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
20
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
20
Suspended cymbal roll - soft mallet
Perc.
p
mf
p
20
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
mp
mp
mp
mp
mp

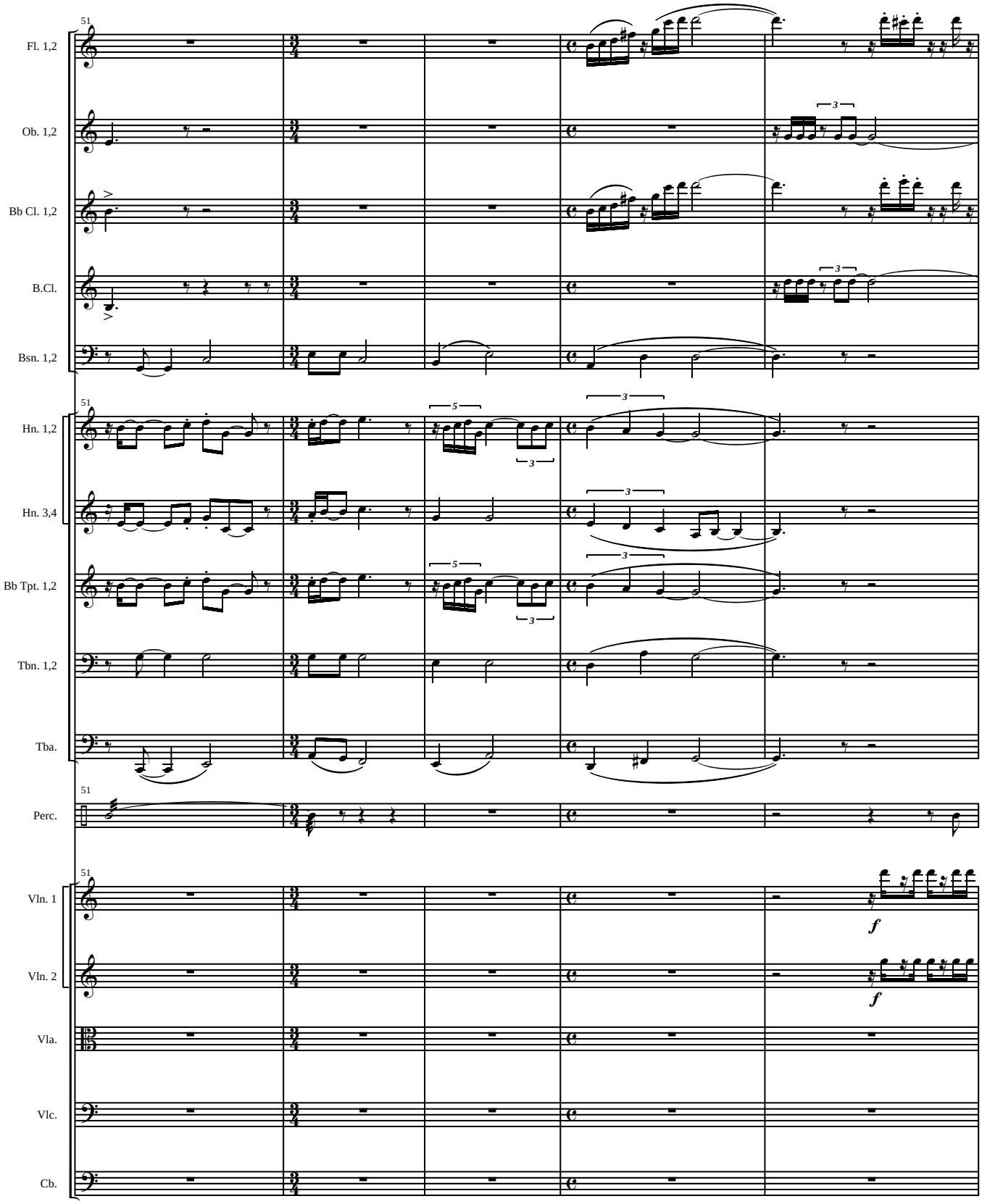

♩= 72
24
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
f
p
mf

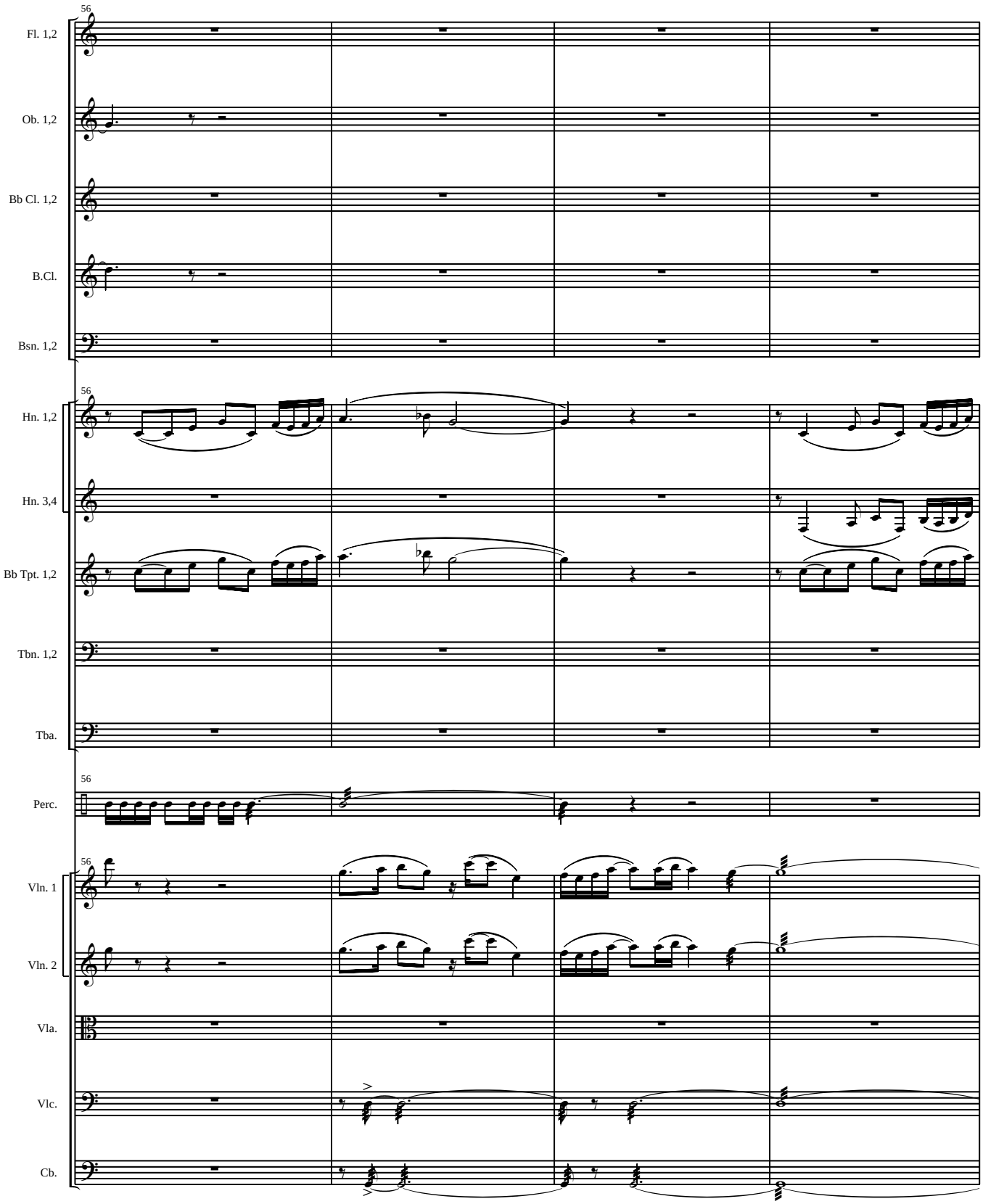

30
Fl. 1,2
mf
Ob. 1,2
Bb Cl. 1,2
B.Cl.
3
Bsn. 1,2
30
Hn. 1,2
3
Hn. 3,4
3
Bb Tpt. 1,2
3
Tbn. 1,2
Tba.
30
Perc.
30
Vln. 1
mf
Vln. 2
mf
Vla.
Vlc.
Cb.

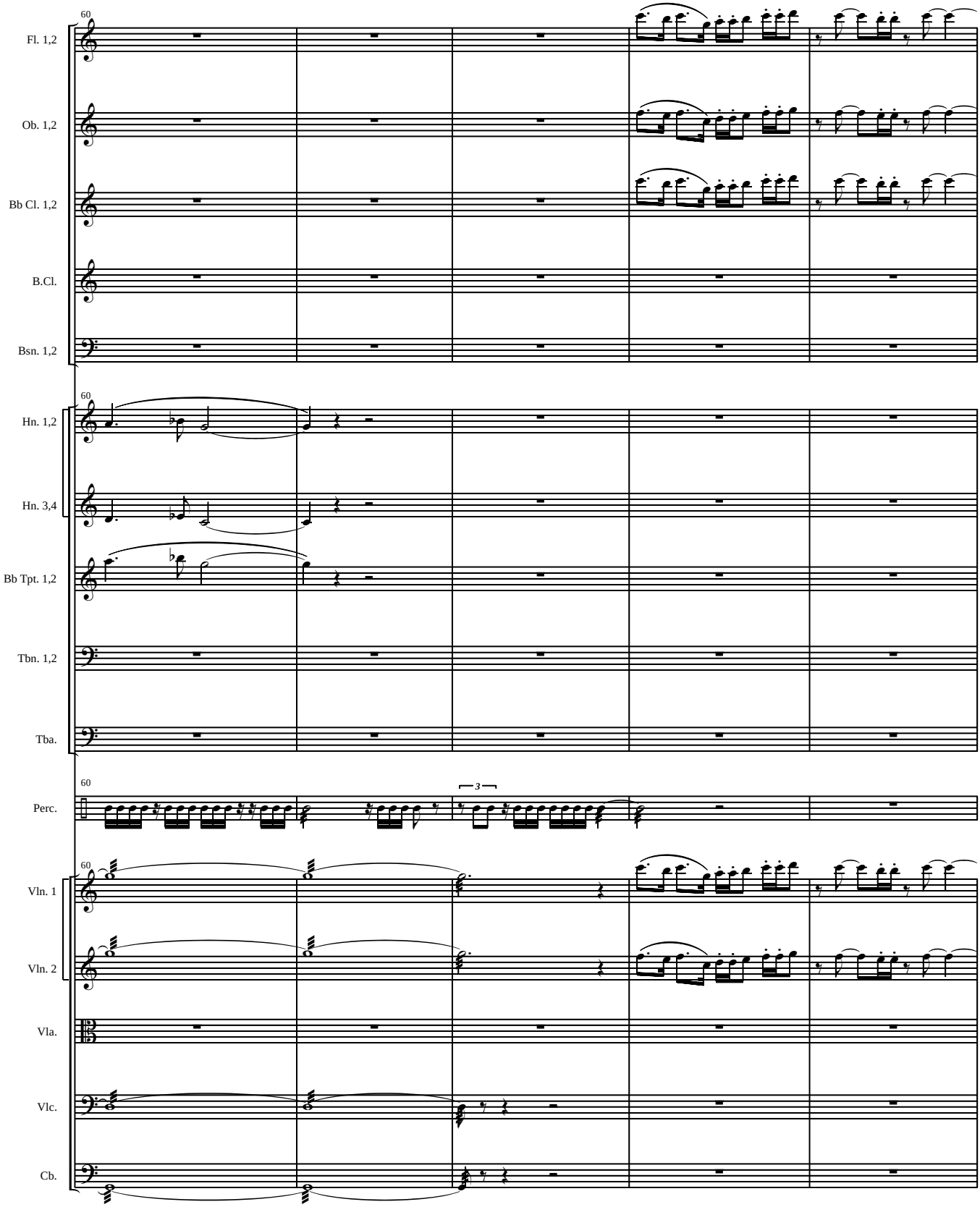

38
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
f
mf
3

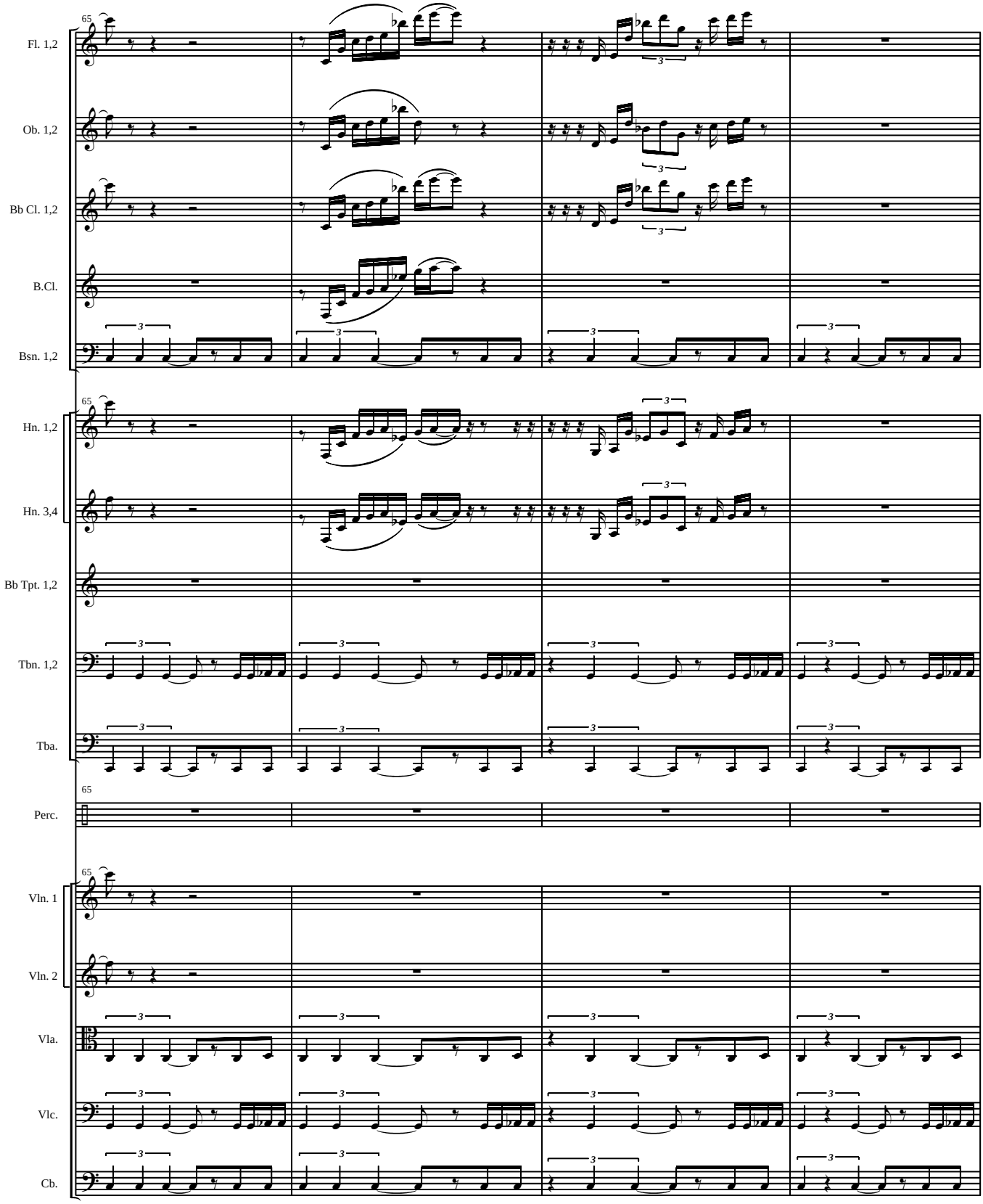

43
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
f
f
f
43
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
43
Perc.
Field drum
f
43
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

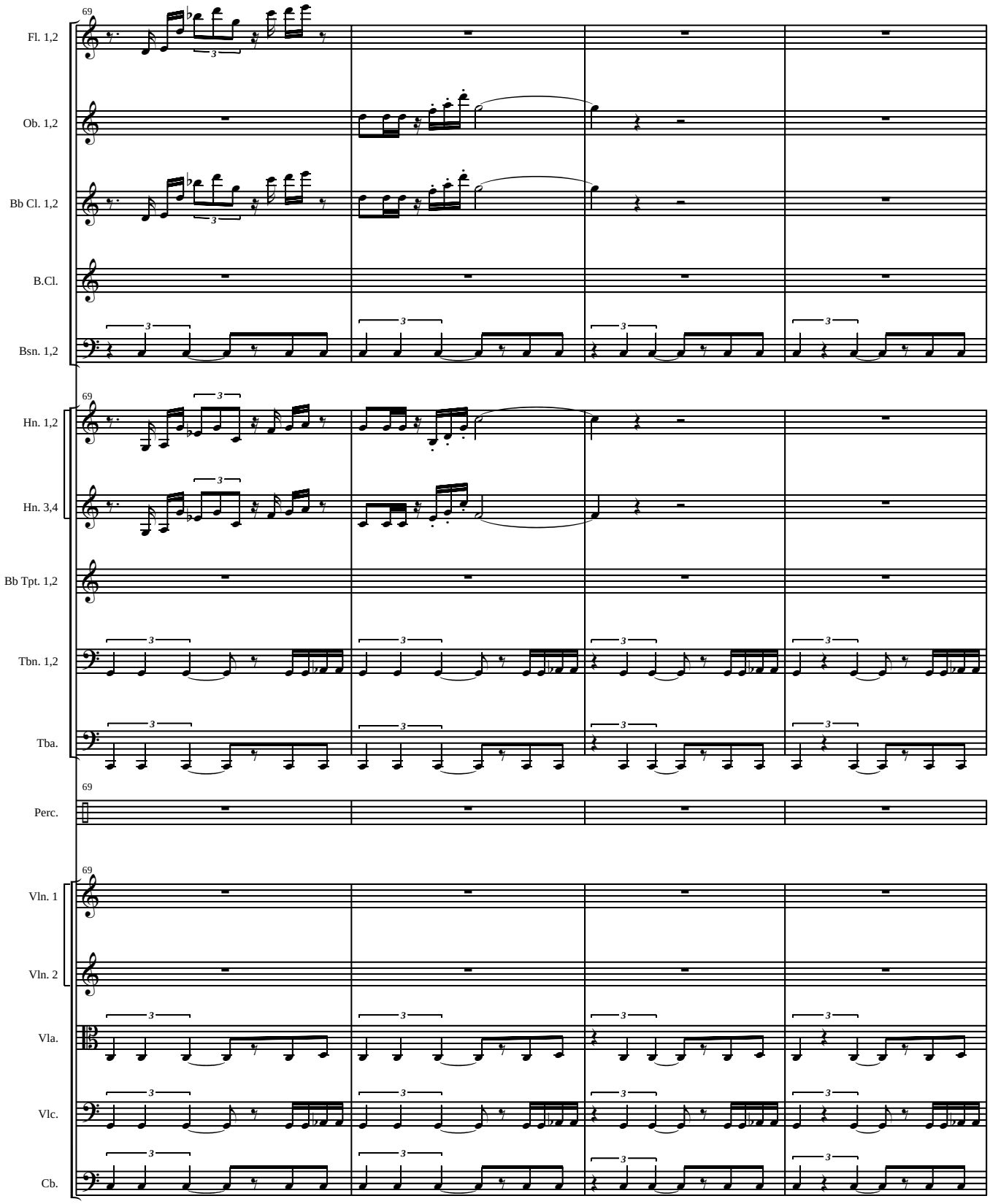

47
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
47
Hn. 1,2
f
Hn. 3,4
f
Bb Tpt. 1,2
Tbn. 1,2
Tba.
47
Perc.
47
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

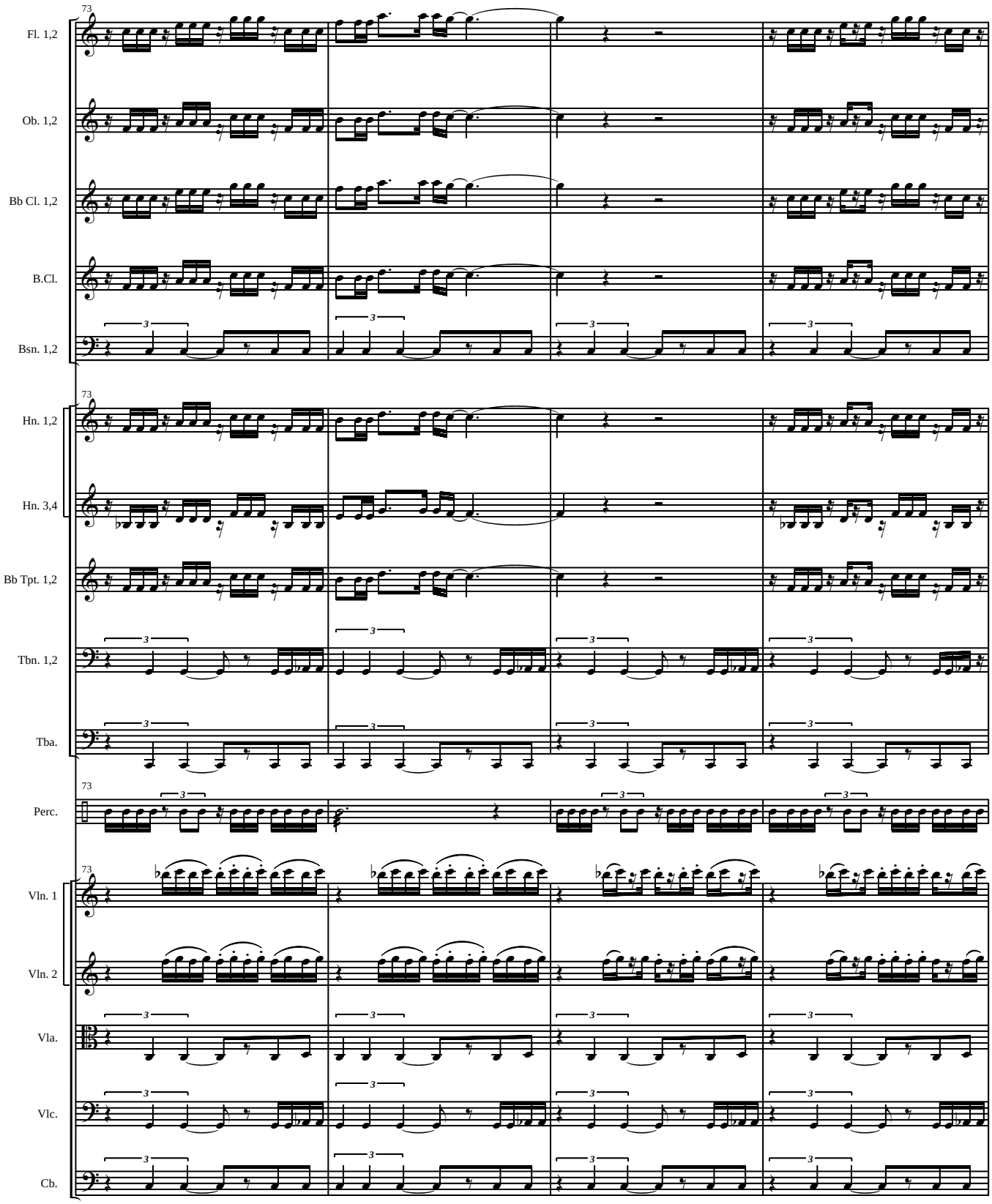

51
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
51
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
51
Perc.
51
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
f
f

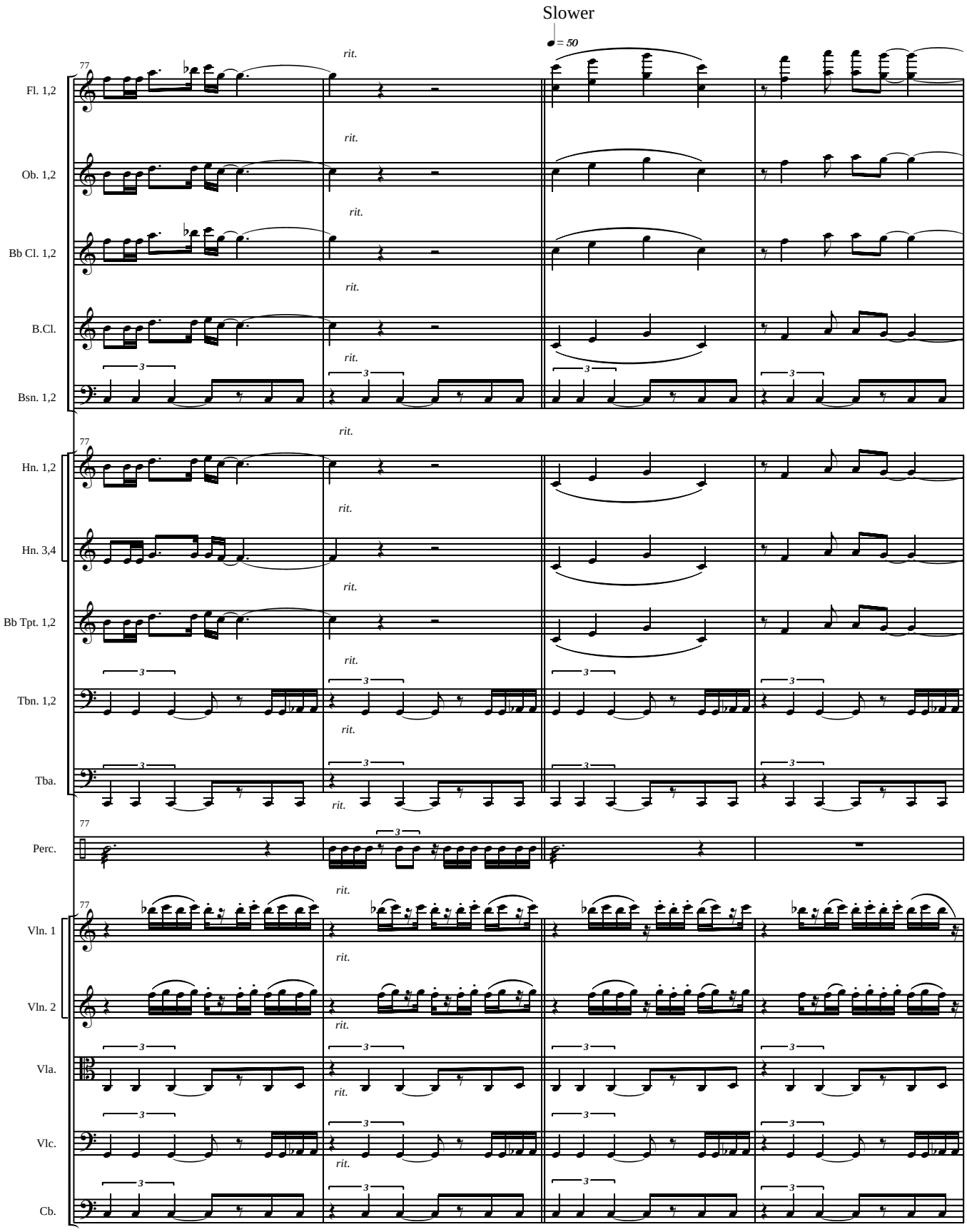

56
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
56
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
56
Perc.
56
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

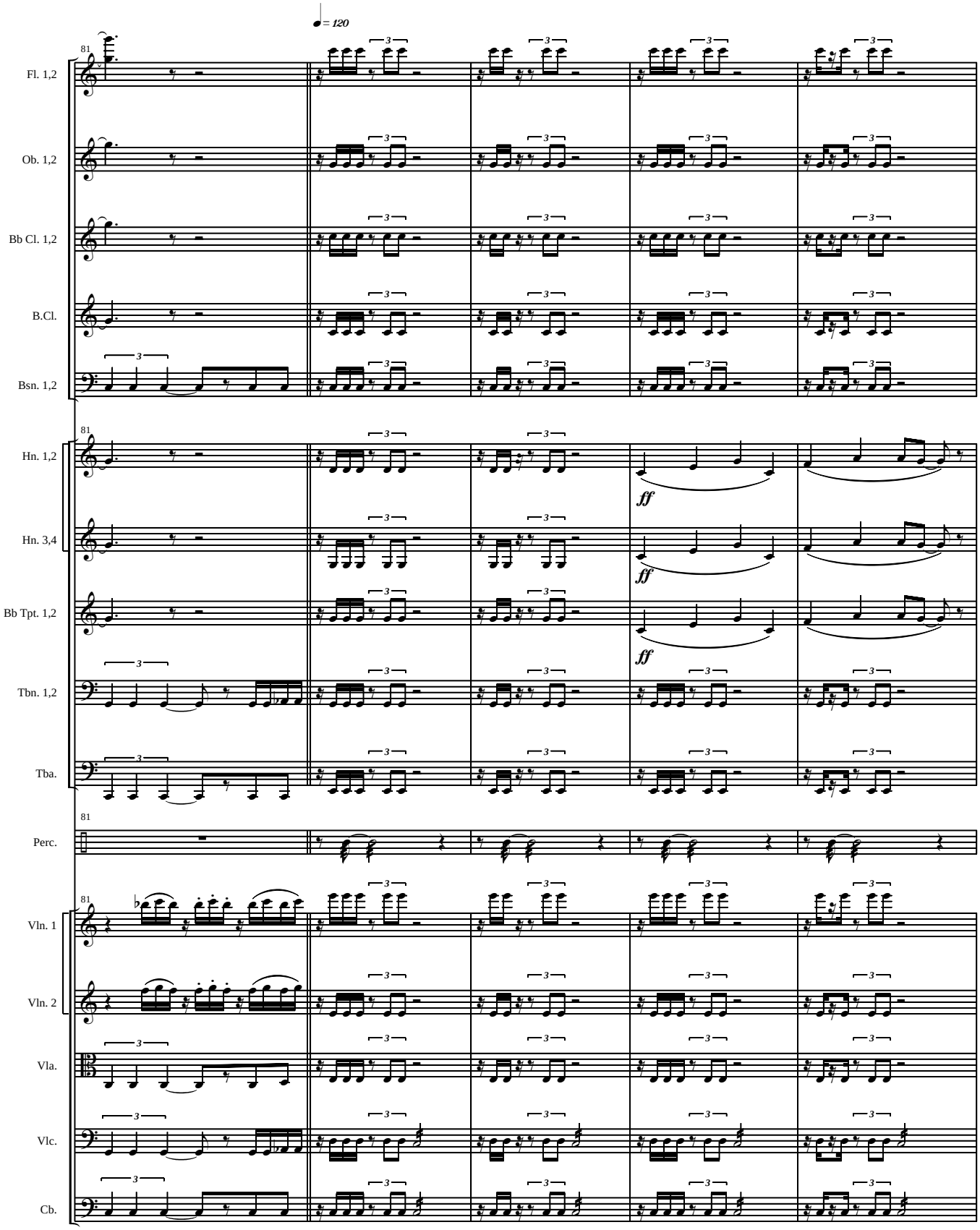

60
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
60
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
60
3
Perc.
60
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

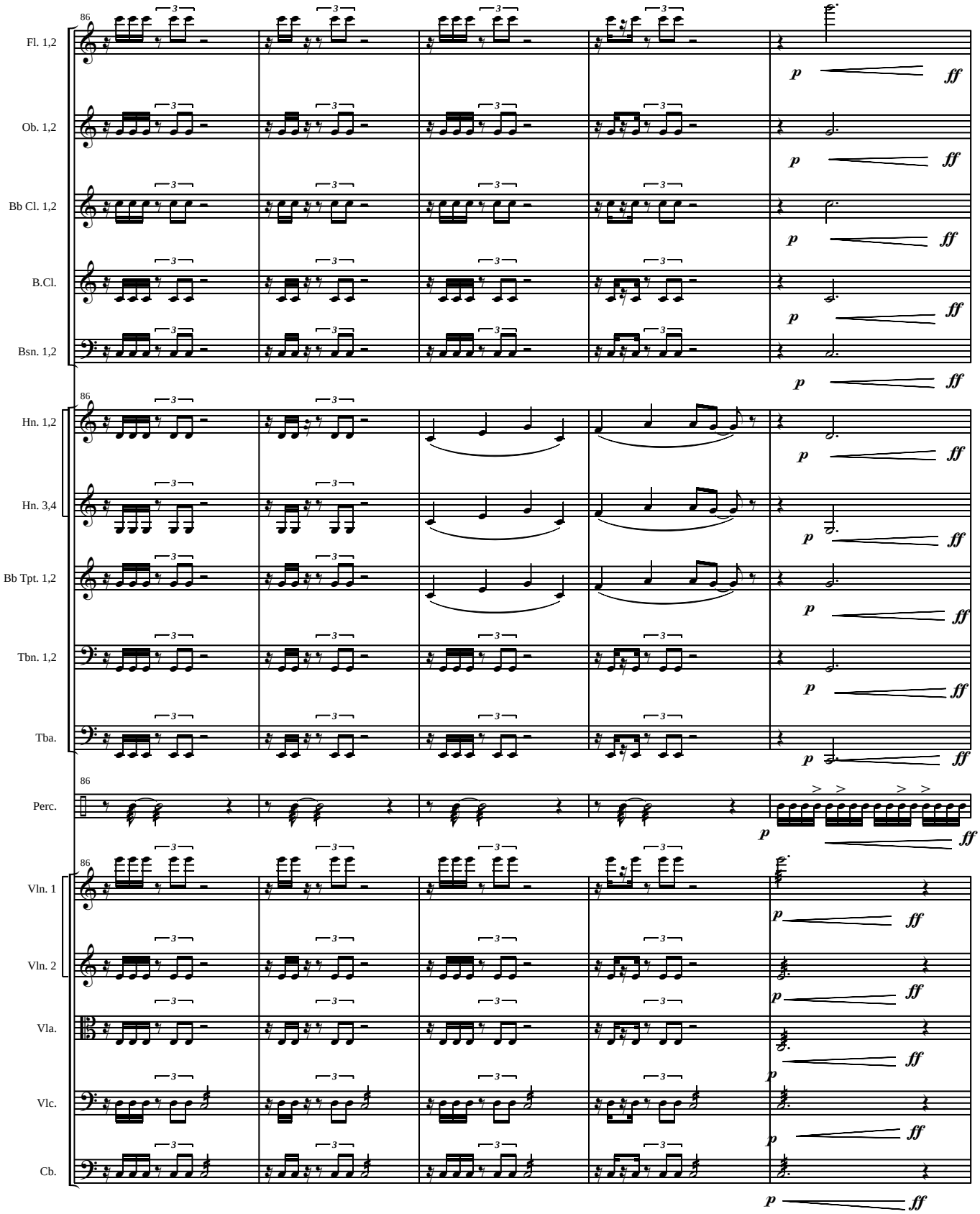

65
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
65
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
65
Perc.
65
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

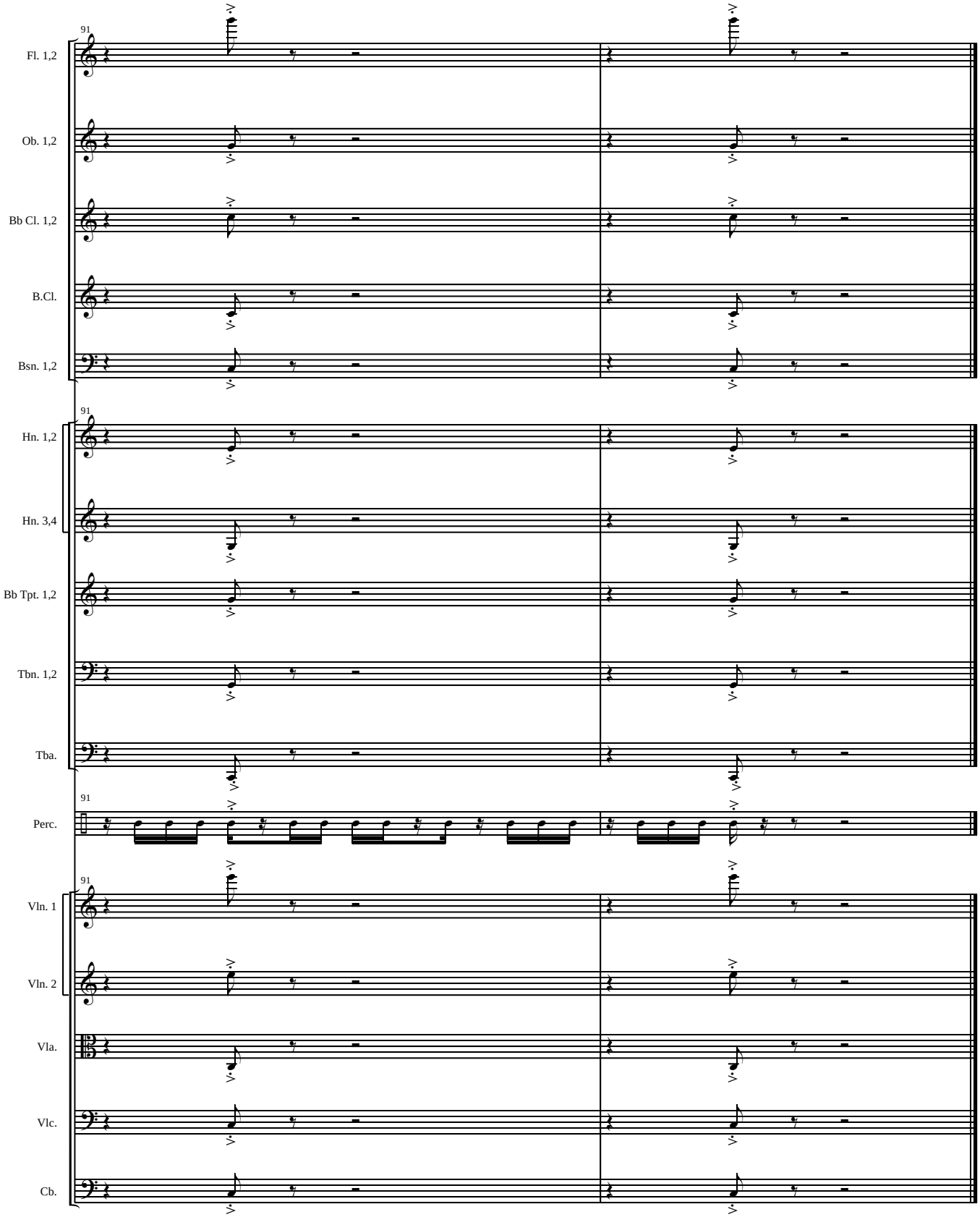

69
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
69
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
69
Perc.
69
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.


73
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.


Slower
♩ = 50
77
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
rit.
3


♩= 120
81
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
ff


86
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
Perc.
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.
p
ff


91
Fl. 1,2
Ob. 1,2
Bb Cl. 1,2
B.Cl.
Bsn. 1,2
91
Hn. 1,2
Hn. 3,4
Bb Tpt. 1,2
Tbn. 1,2
Tba.
91
Perc.
91
Vln. 1
Vln. 2
Vla.
Vlc.
Cb.

VITA

James White Hellums, III earned a Bachelor of Church Music from Louisiana College in 1991 and a Master of Church Music from New Orleans Baptist Theological Seminary in 1993.

As of this writing, he is the Minister of Music at First Baptist Church of Westlake, Louisiana.