

2004

Symphony No.1 - a Symphony of the Christ

James White Hellums, III

Louisiana State University and Agricultural and Mechanical College

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_theses



Part of the [Music Commons](#)

Recommended Citation

Hellums, III, James White, "Symphony No.1 - a Symphony of the Christ" (2004). *LSU Master's Theses*. 2138.

https://digitalcommons.lsu.edu/gradschool_theses/2138

This Thesis is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Master's Theses by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

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.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
ABSTRACT.....	iv
INSTRUMENTATION.....	v
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 ... "

Jay Hellums

(Score in C)

$\bullet = 60$

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

Percussion

Violin 1

Violin 2

Viola

Cello

Contrabass

pp

p

p

p

p

2

17 a2

Fl. 1, 2 *f* *mf* *mp*

Ob. 1, 2 *f*

Bb Cl. 1, 2 *f* *mf* *mp*

B. Cl.

Bsn. 1, 2

Hn. 1, 2 *f* *mf* *mp* 1.

Hn. 3, 4 *f* *mf*

Bb Tpt. 1, 2 *f* *mp* 1. 5

Tbn. 1, 2

Tba. *f*

Perc. 17 Triangle *mf* secco

Vln. 1

Vln. 2

Vla.

Vlc. *mf*

Cb. *mf*

Allegro

23 $\bullet = 104$

Fl. 1, 2 1. *p*

Ob. 1, 2 1. *p*

Bb Cl. 1, 2 1. *p*

B. Cl. *mp* *p*

Bsn. 1, 2 1. *p*

Hn. 1, 2 3. *p*

Hn. 3, 4 *mp*

Bb Tpt. 1, 2 1. *p*

Tbn. 1, 2 *mp*

Tba. *mp* *p*

Perc. *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vlc.

Cb.

34 *rit.* *a tempo*

Fl. 1, 2 *f*

Ob. 1, 2 *f* *a tempo*

Bb Cl. 1, 2 *f* *a tempo*

B. Cl. *a tempo* *f*

Bsn. 1, 2 *a tempo* *a2* *f*

Hn. 1, 2 *rit.* 1. 3 *a2* *mf* *a tempo*

Hn. 3, 4 *rit.* 3 *a2* *a tempo*

Bb Tpt. 1, 2 *rit.* 3 *mf* *a2* *a tempo* 1. *mp*

Tbn. 1, 2 *rit.* *a2* *mf* *a tempo* 1. *mp*

Tba. *rit.* *mf* *a tempo*

Perc. 34 *Strike cymbal with soft mallet* (let ring) *mf cresc.* *f* *mp* *a tempo*

Vln. 1 *rit.* *a tempo* *f*

Vln. 2 *rit.* *a tempo* *f*

Vla. *rit.* *a tempo*

Vlc. *rit.* *a tempo* *f*

Cb. *rit.* *a tempo* *f*

41

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.

Detailed description of the musical score: The score is for measures 41 through 45. Measure 41 features a flute entry with a grace note and a half note, followed by a woodwind choir. The oboe and bassoon have long, sustained notes. The Bb clarinet and bass clarinet play a rhythmic pattern of eighth notes. The bassoon and tuba have sustained notes. The horn and trumpet parts are mostly rests. The violin and viola play a rhythmic pattern of eighth notes. The violoncello and contrabass have sustained notes. Measure 42 shows the flute and oboe playing a melodic line, while the woodwind choir continues. The Bb clarinet and bass clarinet play a rhythmic pattern. The bassoon and tuba have sustained notes. The horn and trumpet parts are mostly rests. The violin and viola play a rhythmic pattern. The violoncello and contrabass have sustained notes. Measure 43 features a flute entry with a grace note and a half note, followed by a woodwind choir. The oboe and bassoon have long, sustained notes. The Bb clarinet and bass clarinet play a rhythmic pattern of eighth notes. The bassoon and tuba have sustained notes. The horn and trumpet parts are mostly rests. The violin and viola play a rhythmic pattern. The violoncello and contrabass have sustained notes. Measure 44 shows the flute and oboe playing a melodic line, while the woodwind choir continues. The Bb clarinet and bass clarinet play a rhythmic pattern. The bassoon and tuba have sustained notes. The horn and trumpet parts are mostly rests. The violin and viola play a rhythmic pattern. The violoncello and contrabass have sustained notes. Measure 45 features a flute entry with a grace note and a half note, followed by a woodwind choir. The oboe and bassoon have long, sustained notes. The Bb clarinet and bass clarinet play a rhythmic pattern of eighth notes. The bassoon and tuba have sustained notes. The horn and trumpet parts are mostly rests. The violin and viola play a rhythmic pattern. The violoncello and contrabass have sustained notes.

1. 46 a2

Fl. 1,2

1. 2. a2

Ob. 1,2

2. a2

Bb Cl. 1,2

B.Cl.

Bsn. 1,2

46 a2

Hn. 1,2

a2

Hn. 3,4

f

Bb Tpt. 1,2

Tbn. 1,2

Tba.

46

Perc.

46

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

61

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.

61

(8^{va})

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

This musical score page contains measures 61 through 65 of a symphony. The instrumentation includes woodwinds (Flute 1 & 2, Oboe 1 & 2, B-flat Clarinet 1 & 2, Bass Clarinet, Bassoon 1 & 2), brass (Horn 1 & 2, Horn 3 & 4, B-flat Trumpet 1 & 2, Trombone 1 & 2, Tuba), percussion, and strings (Violin 1 & 2, Viola, Violoncello, and Contrabass). Measures 61-65 show a complex orchestral texture. The woodwinds and brass play active melodic and harmonic lines, while the strings provide a steady accompaniment. The percussion part features a rhythmic pattern of eighth and sixteenth notes. The string section consists of sustained chords and moving lines in the lower register.

13

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.

73

(8^{va})

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

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

♩ = 70

1. 2. 1. 2.

Flute 1,2 *p*

Oboe 1,2

Clarinet in Bb 1,2 *p*

8vb throughout

Bass Clarinet *p*

Bassoon 1,2 *p*

Horn in F 1,2 *p*

Horn in F 3,4

Trumpet in Bb 1,2 *mp*

Trombone 1,2

Tuba

Percussion

Violin 1 *p*

Violin 2 *mp*

Viola *p*

Cello *pizz.* *mp*

Contrabass

16

17

18

21

Fl. 1,2 *ff*

Ob. 1,2 *ff*

Bb Cl. 1,2 *ff* 1. *p*

B. Cl. *ff*

Bsn. 1,2 *ff*

Hn. 1,2 *ff* 1. *mp*

Hn. 3,4 *ff* 3. *mp*

Bb Tpt. 1,2 *ff* 1. *mp*

Tbn. 1,2 *ff*

Tba. *ff*

Perc. 21

Vln. 1 *ff* *mp* *pp*

Vln. 2 *ff* *mp* *pp*

Vla. *ff* *mp* *pp*

Vlc. *ff* *mp* *pp*

Cb. *ff* *mp* *pp*

26

Fl. 1,2

1.

p

Ob. 1,2

1.

p

Bb Cl. 1,2

B. Cl.

Bsn. 1,2

Hn. 1,2

1.

p

Hn. 3,4

3.

p

Bb Tpt. 1,2

1.

p

Tbn. 1,2

Tba.

Perc.

26

Triangle

p *mp*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

31

Fl. 1,2 *p* *mf* a2

Ob. 1,2 *p* *mf* a2

Bb Cl. 1,2 *p* *mf* a2

B. Cl. *p* *mf* a2

Bsn. 1,2 *p* *mf* a2

Hn. 1,2

Hn. 3,4

Bb Tpt. 1,2

Tbn. 1,2

Tba.

Perc.

31

Vln. 1 *p* *mf*

Vln. 2 *p*

Vla.

Vlc.

Cb.

41

Fl. 1,2 *p* *f* *simile*

Ob. 1,2 *p* *f* *simile*

Bb Cl. 1,2 *p* *f* *simile*

B. Cl. *p* *f* *simile*

Bsn. 1,2 *p* *f* *simile*

Hn. 1,2 *mp* *mf* *f*

Hn. 3,4 *mp* *f*

Bb Tpt. 1,2 *mp* *f*

Tbn. 1,2 *f*

Tba. *f*

Perc. 41 Cymbal crash (let ring)

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

46

Fl. 1,2

1.

mp

mf

a2

Ob. 1,2

1.

mp

mf

a2

Bb Cl. 1,2

1.

mp

mf

a2

B. Cl.

Bsn. 1,2

mp

Hn. 1,2

46

1.

mp

mf

Hn. 3,4

3.

mp

mf

Bb Tpt. 1,2

1.

mp

mf

3

Tbn. 1,2

mp

Tba.

mp

46

Perc.

Vln. 1

46

mp

mf

Vln. 2

mp

mf

Vla.

mp

Vlc.

mp

Cb.

mp

• = 50

56

Fl. 1,2

1.

pp

p

Ob. 1,2

1.

pp

p

Bb Cl. 1,2

1.

pp

p

B. Cl.

Bsn. 1,2

a2

3

1.

mf

pp

Hn. 1,2

1.

p

p

mp

3

Hn. 3,4

3.

p

p

mp

3

Bb Tpt. 1,2

fp

1.

p

Tbn. 1,2

1.

p

Tba.

p

Perc.

56

Vln. 1

p

b2

Vln. 2

p

Vla.

p

Vlc.

p

Cb.

p

61

Fl. 1,2 *mp*

Ob. 1,2 *mp*

Bb Cl. 1,2 *mp*

B.Cl.

Bsn. 1,2

Hn. 1,2 *mf*

Hn. 3,4 *mf*

Bb Tpt. 1,2 *mp*

Tbn. 1,2

Tba.

Perc.

61

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p* *mp*

Vlc. *p* *mp*

Cb. *p* *mp*

III. "See, from His head, His hands, His feet, sorrow and love flow mingled down..."

♩ = 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

Percussion

Suspended cymbal roll - soft mallet

Violin 1

Violin 2

Viola

Cello

Contrabass

1.

p

1.

p

1.

p

1.

pp

1.

p

3.

p

1.

p

1.

pp

pp

mp

3

p

p

3

pp

p

pp

p

30

31

17

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.

17

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

♩ = 100

28 *accel.*

Fl. 1,2

Ob. 1,2

Bb Cl. 1,2

B. Cl.

Bsn. 1,2

28 *accel.*

Hn. 1,2

Hn. 3,4

Bb Tpt. 1,2

Tbn. 1,2

Tba.

28 *accel.*

Perc.

28 *accel.*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mf

mf

mf

mf

mf

a2

34

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.

f

mp

mf

mp

Suspended cymbal roll - soft mallet

44

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.

44

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

pizz.

pizz.

mf

mf

Detailed description of the musical score: The score is for measures 44 through 47. Measure 44 begins with a key signature change to two flats (Bb) and a time signature change to 7/8. Flute 1 & 2, Bb Clarinet 1 & 2, and Bassoon 1 & 2 enter with a melodic line. Oboe 1 & 2 and Bass Clarinet are silent. Horn 1 & 2 play a rhythmic pattern. Horn 3 & 4 are silent. Bb Trumpet 1 & 2 and Trombone 1 & 2 enter with a rhythmic pattern. Tuba and Percussion are silent. Violin 1 and Violin 2 enter with a rhythmic pattern. Viola and Violoncello are silent. Contrabass is silent. Measure 45 continues the woodwind and string patterns. Measure 46 shows a change in the woodwind and string patterns. Measure 47 continues the patterns. Dynamics include *mf* (mezzo-forte) for the woodwinds and strings, and *pizz.* (pizzicato) for the strings.

Slower

♩ = 68

53

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.

53

Timpani

Perc.

53

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

40

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.

63 Cymbal crash - let ring

ff

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

f

f

f

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

$\bullet = 80$

Flute 1,2

Oboe 1,2

Clarinet in Bb 1,2

Bass Clarinet
8vb throughout

Bassoon 1,2

Horn in F 1,2

Horn in F 3,4

Trumpet in Bb 1,2

Trombone 1,2

Tuba

Percussion
Field drum
f

Violin 1

Violin 2

Viola

Cello

Contrabass

The musical score is for a full orchestra and includes a percussion part. The tempo is marked as $\bullet = 80$. The score is divided into five measures. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) are all marked with rests in every measure. The string section (Violin 1, Violin 2, Viola, Cello, Contrabass) is also marked with rests in every measure. The percussion part, specifically the Field drum, is marked with a forte (*f*) dynamic and features a rhythmic pattern of eighth and sixteenth notes with accents and triplets across the five measures.

44

45

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.

The score is for page 46 of a musical work. It features a woodwind section with Flutes 1 & 2, Oboes 1 & 2, Bb Clarinets 1 & 2, Bass Clarinet, Bassoon 1 & 2, Horns 1 & 2, Horns 3 & 4, Bb Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The brass section includes Bb Trumpets 1 & 2, Trombones 1 & 2, and Tuba. The percussion section includes Percussion. The string section includes Violins 1 & 2, Viola, Violoncello, and Contrabass. The score is in 4/4 time and features a key signature of one sharp (F#). The woodwinds and strings play a melodic line starting at measure 16, marked with a 5-measure rest and a 3-measure rest. The brass section is mostly silent, with some low notes in the tuba and trombones. The percussion section plays a rhythmic pattern. The string section plays a melodic line, with the first violin marked *mf*.

20

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

p *mf* *p*

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

mp

mp

mp

mp

mp

mp

48

49

50

43

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.

Field drum

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

43

44

45

46

47

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.

47

48

49

50

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.

51

52

53

54

55

f

f

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.

55

65

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.

Detailed description of the musical score: The score is for page 56, starting at measure 65. It features a woodwind section (Flute 1,2, Oboe 1,2, Bb Clarinet 1,2, Bass Clarinet, Bassoon 1,2, Horn 1,2, Horn 3,4, Bb Trumpet 1,2, Trombone 1,2, Tuba) and a string section (Violin 1, Violin 2, Viola, Violoncello, Contrabass). The percussion part is also present. Measures 65-68 show various musical notations including rests, eighth notes, and triplets. The woodwinds and brasses have more complex parts with triplets and slurs, while the strings and percussion have simpler, more rhythmic parts.

69

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.

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.

Detailed description of the musical score: The score is for page 58, starting at measure 73. It features a large orchestra. The woodwinds (Flute, Oboe, Bb Clarinet, Bass Clarinet, Bassoon) and brass (Horn, Bb Trumpet, Trombone, Tuba) sections play melodic and harmonic lines, often with triplets. The strings (Violin 1, Violin 2, Viola, Violoncello, Contrabass) provide a rhythmic foundation with eighth and sixteenth notes. The percussion section has a steady eighth-note pattern. The key signature has one flat (Bb), and the time signature is 4/4. The score is divided into four measures, with measure 73 marked at the beginning of the first system.

● = 50

[illegible]

81 = 120

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

ff

ff

91

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.

62

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.