

Response

Jonathon M. T. Roberts

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Baritone (voice)

Performance Notes:

Take special care to communicate the gentle sincerity of the text.

No excessive vibrato for saxophones or singer.

Rhythms for singer are only approximate. More important than precise rhythms is a conversational flow.

Vocal tone should lean more towards casual speech rather than classical vocal technique.

TEXT:

So I made up my mind that I would not make another painful visit to you. For if I grieve you, who is left to make me glad but you whom I have grieved? I wrote you as I did so that when I came I should not be distressed by those who ought to make me rejoice. I had confidence in all of you that you would all share my joy. For I wrote you out of great distress and anguish of heart and with many tears, not to grieve you but to let you know the depth of my love for you.

--2 Corinthians 2:1-4 (NIV)

For Charlie Christenson
Response

Jonathon M. T. Roberts

$\text{♩} = 64$ Extremely gentle and sincere, very legato

This system contains five staves. From top to bottom: Soprano Saxophone (Soprano Saxophone), Alto Saxophone (Alto Saxophone), Tenor Saxophone (Tenor Saxophone), Baritone Saxophone (Baritone Saxophone), and Baritone (voice) (Baritone (voice)). The Soprano Saxophone staff has whole rests. The other four staves have a melodic line starting on the second measure. Dynamics include *p* and *mp* with hairpins. The Baritone (voice) staff has whole rests.

This system contains five staves. From top to bottom: Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), and Baritone (voice) (Bar.). The Soprano Saxophone staff has whole rests. The other four staves have a melodic line starting on the second measure. Dynamics include *pp* and *p* with hairpins. The Baritone (voice) staff has whole rests.

12 A

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

pp

pp

p

So I made up my mind _____ that I would not make a -

18

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

pp

p

p

p > pp

18

noth-er pain-ful vis-it to _____ you. _____ For

24

S. Sx. *pp*

A. Sx. *pp*

T. Sx.

B. Sx. *pp*

Bar. *p* *mp*

24

if I grieve you, who is

30

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar. *p* *pp*

30

left to make me glad but you whom I have grieved?

36 B

S. Sx. *mp*

A. Sx. *p* *mp* *mp*

T. Sx. *p* *mp* *mp*

B. Sx. *p* *mp*

36

Bar.

42

S. Sx.

A. Sx.

T. Sx. *mp*

B. Sx.

42

Bar.

48

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

48

decrsc.

decrsc.

decrsc.

54

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

54

C

pp

pp

pp

rubato p

3

3

I wrote you as I — did so that when I — came —

59

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

I should not — be dis-tressed — by —

64

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

those who ought — — to make me — re-joice. —

69

S. Sx. *mp* *mf* *no breath* 3

A. Sx. *mp* *mf* *no breath* 3

T. Sx. *mp* *mf* *no breath* 3

B. Sx.

Bar. *mp* 3 3 3 *f* 3

I had con - fi - dence — in — all of — you, — that you would all —

74

S. Sx. *mp* *p* **D** Slightly faster, light

A. Sx. *mp* *p*

T. Sx. *mp* *p*

B. Sx. *mp* *p*

Bar. *mp* *p*

74

share my joy. —

80

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

pp

p

E Tempo 1

86

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

ritard

ritard

ritard

ritard

p

p

p

ritard

92

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

pp

pp

pp

p

mp

3

3

For I wrote you — out of great dis - tress and

98

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

p

mp

p

mp

p

mp

mf

3

3

an - guish of heart and with man - y — tears,

104

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

not to _____ grieve you _____

110

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

but to let you _____

116 Freely, slower

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Bar.

116

pp

know _____ the depth of my love _____ for you. _____