

Response

Jonathon M. T. Roberts

Baritone (Voice)
Saxophone Reduction

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)

Voice Reduction (Concert)

For Charlie Christenson
Response

Jonathon M. T. Roberts

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

Baritone (voice)

Sax Reduction

6

A

12

18

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

p *pp* *pp* *p*

24

if I grieve you, who is

p *pp* *mp*

30

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

p *pp*

36

B

Musical score for measures 36-41. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The bass line consists of whole rests. The treble clef part begins at measure 36 with a piano (*p*) dynamic. It features a melodic line with a slur over measures 37-41, starting with a piano (*p*) dynamic and reaching a mezzo-piano (*mp*) dynamic by measure 40. The bass line has piano (*p*) dynamics in measures 36 and 37, then continues with a sustained accompaniment.

42

Musical score for measures 42-47. The bass line consists of whole rests. The treble clef part begins at measure 42 with a mezzo-piano (*mp*) dynamic. It features a melodic line with a slur over measures 42-47, starting with a mezzo-piano (*mp*) dynamic and ending with a decrescendo. The bass line has a mezzo-piano (*mp*) dynamic in measure 46, then continues with a sustained accompaniment.

48

Musical score for measures 48-53. The bass line consists of whole rests. The treble clef part begins at measure 48 with a mezzo-piano (*mp*) dynamic. It features a melodic line with a slur over measures 48-53, starting with a mezzo-piano (*mp*) dynamic and ending with a decrescendo (*decresc.*). The bass line has a mezzo-piano (*mp*) dynamic in measure 52, then continues with a sustained accompaniment.



54 *rubato p*

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

54 *pp*

60

I should not— be dis-tressed— by— those who ought—

60 *p* *pp*

65

— to make me— re-joice.— I had

65 *mp*

70

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

f

mp

75

share my joy. —

mp **D** Slightly faster, light *p*

mp *p* *ritard*

81

pp *ritard*

87 E Tempo 1

93 *p* For I wrote you— out of great dis-*mp* stress and an-guish of

99 *mf* heart and with man-y— *mp* tears,

105

not to grieve you

111

but to let you know

117

Freely, slower

the depth of my love for you