

Commissioned by Judith Kay Fredericksen in memory of Jack Fredericksen
for Kantorei and Artistic Director, Joel Rinsema

Making or Breaking

David Roberts

Kim André Arnesen

With great awe $\text{♩} = 62$ *flexible*
p legato e espressivo *legato e espressivo* *p*

Soprano Saxophone in Bb Concert pitch

SOPRANO

legato e espressivo *pp* *p* The

We in - her - it the world,

ALTO

legato e espressivo *pp* *p* We in - her - it the world, the

legato e espressivo *p* The world, the

TENOR

legato e espressivo *pp* *p* We in - her - it the world, the

legato e espressivo *pp* *p* We in her - it the world, the

BASS

legato e espressivo *pp* *p* We in her - it the world, the

legato e espressivo *pp* *p* We in her - it the world, the

Piano for rehearsal only

It is illegal to duplicate this piece by photocopying or any other means.

Those violating the copyright will be punished to the full extent of the law.

© Copyright 2016 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.

Printed in the U.S.A.

6 *improvisation ad lib*

p

p

S whole his - to - ry, our place

p

our place

A whole his - to - ry, our place

p

whole his - to - ry, our place

T whole his - to - ry, our

p

whole his - to - ry, our place

B whole his - to - ry, our place

p

whole his - to - ry, our place

11

mp

mp

S
— on earth, — our place — in

mp

— on earth, — our place —

A
— on earth, on earth, our place — in

mp

— on earth, on earth, — our place in

mp

T
place on earth, — our place —

mp

— on earth, — our place —

B
— on earth, — our place —

mp

— on earth, — our place —

16 *as written*

mf

mf

S
time, our for - tune,

mf

time, our for - tune,

A
time, our for - tune,

mf

time, our for - tune,

T
in time, our for - tune,

mf

in time, our for - tune,

B
in time, our for - tune,

mf

mf

in time, our for - tune,

in time, our for - tune,

For Perusal Only

19

f *mp*

S
good or bad, pure chance, pure chance.

f *mp*

A
good or bad, pure chance, pure chance.

f *mp*

T
good or bad, pure chance, pure chance.

f *mp*

B
good or bad, pure chance, pure chance.

f *mp*

For Perusal Only

24 Mysteriously $\text{♩} = c. 58$

S
pp In one pic - ture, *p* we see, we see,

A
pp In one pic - ture, *p* we see, we see,
pp In one, *p* we see, we see,

T
pp In one pic - ture, *p* we see, we see,

B
pp Now, in one pic - ture *p* we see we
pp Now, in one pic - ture *p* we see, we

Piano
 The piano accompaniment consists of chords in the right hand and single notes in the left hand, following the harmonic structure of the vocal lines.

32 *improvisation ad lib* **rit.** *as written*

mf *cresc.*

mf *cresc.*

S — we see, — we see, we see — our en - tire —

mf *cresc.*

— we see, — we see, — we see our en - tire —

mf *cresc.*

A — we see, — we see, we see, — we see our

mf *cresc.*

— we see, we see, we see our

mf *cresc.*

T see, we see, we see — our —

mf *cresc.*

see, — we see, we see, we see our

mf *cresc.*

B see, — see, — we — see our

mf *cresc.*

see, — we — see, we see our

B Tempo I With great awe and a sense of tranquility

11

Improvisation ad lib

36

f *ff*

f *ff*

S
plan - et: _____ one world, _____ one race, _____ one

f *ff*

plan - et: _____ one world, _____ one

f *ff*

A
plan - et: one _____ world, _____ one race, _____ one

f *ff*

plan - et: one world, _____ one race, one

f *ff*

T
plan - et: one _____ world, _____ one race, _____ one

f *ff*

plan - et: one world, _____ one race, one

f *ff*

B
plan - et: one world, _____ one race, one

f *ff*

plan - et: one world, _____ one race, one

f *ff*

plan - et: one world, _____ one race, one

* Performance notes

m. 38: The B in soprano I can be an A ad lib.

m. 41: The small notes are alternative notes for Sopranos 1 or an option to divide Sopranos 1. The high notes may also be performed by one singer with the rest of the group singing the alternative notes.

C

42

S
fu - ture, bound to - geth - er for the

A
fu - ture, bound to - geth - er for the

T
fu - ture, bound to - geth - er for the

B
fu - ture, bound to - geth - er for the

mf

mf

mf

mf

mf

mf

mf

mf

47 *as written* **D**

mf *p* solo: ad lib

© protection

p

first time, first time, first time. Ours for the break -

p

first time, first time, first time. Ours for the break - ing,

first time, first time.

first time, first time.

p

first time, first time. Ours for the break -

p

first time, first time. Ours for the break -

56 *mf* *rit.* *morendo*

S *mf* *mp* *morendo*
ing.

A *mf* *mp* *morendo*
ing.

T *mf* *mp* *morendo*
ing.

B *mf* *mp* *morendo*
ing.

For Perusal Only

The musical score is for a vocal ensemble and piano. It begins at measure 56. The vocal parts (Soprano, Alto, Tenor, Bass) all have the same lyrics: 'ing.'. The piano part features a complex texture with multiple voices and a large 'For Perusal Only' watermark. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *morendo* (diminuendo), as well as a *rit.* (ritardando) marking. The piano part features a complex texture with multiple voices and a large 'For Perusal Only' watermark.