

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

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 —

For Perusal Only

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.

For Perusal Only





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.



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 -



