

REENA ESMAIL

COMMUNITY SONGBOOK

SELECTED WORKS
FOR COMMUNITY CHORUS

CURRENT VERSION:
9/24/2024



NOTES:

This volume contains all my music that are suitable for community singing. Some are single lines with piano accompaniment, some are rounds/canons — these works can usually be taught by ear and sung from memory.

All of these works are licensed under Creative Commons, and are available for FREE DOWNLOAD from <http://www.reenaesmail.com/catalog-item/community-songbook>.



Reena Esmail works between the worlds of Indian and Western classical music, and brings communities together through the creation of equitable musical spaces. Esmail holds degrees from The Juilliard School and the Yale School of Music. A

resident of Los Angeles, Esmail is the 2020-23 Swan Family Artist in Residence with Los Angeles Master Chorale, and the 2020-21 Composer in Residence with Seattle Symphony. She is a Founder and Artistic Director of Shashtra, a non-profit organization that connects the classical music traditions of India and the West.

OTHER CHORAL/VOCAL WORKS suitable for community/youth ensembles

ENGLISH

- **Listen** (2021) treble choir (or SAB)+ piano - 4'
- **If the River Leaves Without Me** (2023) treble choir + piano - 4'

HINDI

- **TaReKiTa** (2016) SATB choir - 2'
- **Ram Tori Maya** (2019) version for 2-part treble choir and piano - 4'
- **Sunaao** (2023) text by Reena Bhansali - SATB (*versions for SSAA and SAB available*) - 3 mmts, 12'
- **Dhire-Dhire** (2022) *text of Kabir* - version for SATB choir - 5'

For Community and Professional Chorus (side-by-side)

- **See Me (full version)** (2020) SATB choir + community choir - 9'
- **Take What You Need** (2016) double choir + string orchestra - 5-20'
- **We Are Love** (2022) *text by Melissa Studdard* - SATB (with community/audience part) - 7'

Full catalog of works available at
<http://www.reenaesmail.com>

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See Me - pg 1

Take What You Need (unison w/ piano) - pg 2

Take What You Need (SATB) - pg 4

Together At Last - pg 6

NOTES for each piece:

See Me began as a work for professional and community choruses together, as a prelude to Beethoven's 9th Symphony — it was premiered with Baltimore Symphony and conductor Marin Alsop. This version of the work is for community chorus only, but it builds on the same idea - that asking to be seen can be so vulnerable. But it is a place from which to begin to trust one another.

I love to arrange the singers in a circle, or in two rows, where they can actually look into one another's eyes as they sing. While this piece can be performed for an audience, it feels infinitely more important to sing it with and for one another.

Of the hundreds of performances of **Take What You Need** that have taken place since it was written in 2016, most of them have not been in traditional concert halls. They have taken place in jails, homeless shelters, support groups, schools, memorial services, places of worship — in places where people can gather to see and honor the humanity in one another.

Take What You Need was first written for Urban Voices Project, a choir made up of people who are experiencing or have recently experienced homelessness — so many of whom have trusted this piece with their own stories of loss and redemptions. But this piece is also meant to be a resource for musicians and communities to come together and build the lasting relationships that plant seeds for social change.

This collection contains two versions of Take What You Need (though about ten other versions are available at www.reenaesmail.com) — one has a single vocal line with piano accompaniment, so that a leader can lead a congregation/audience. The other is meant for a more standard SATB choir, but has a similar call and response option. Both versions can be used simultaneously if needed.

There are also longer versions that contain interludes, that serve as underscore for speaking, improvising, meditation... or truly any way you can think to use them creatively. Those are all available on the website.

(also, please note: the two versions in this book are in Bb, but most other versions are in C. I felt that the lower key would work better for community singing.)

Together At Last is the finale of a set of works called the Quarantine Madrigals, written during the pandemic. It has text by Amy Fogerson, and was first premiered virtually by Conspirare, and live by Los Angeles Master Chorale. Together At Last is designed as a four-part perpetual canon — so everyone learns the same part, and then it is sung in a round. It maybe be sung in any octave, and there are high/low adaptations for various voice types.

Recordings of all of these works are available at:
<http://www.reenaesmail.com/catalog-item/community-songbook>

See Me

(community version*)

words and music by
Reena Esmail

Solemnly (♩=60) optional descant
(on repeat only)

I see you I see you I see your light

See me. See me. See my light.

(mm)

6

I see you I see you I see your light

See me. See me. See my light.

See my light.

10

I see your light

See my light.

See my light.

(repeat as many times as desired)

*This is the community singing version of See Me. For the full version, for community and professional choirs together, please visit reenaesmail.com.

Version for leader and
community/audience
(with accompaniment)

Take What You Need

Reena Esmail

Tenderly (♩=80)

Chord progression: B \flat (add2) Cm 7 /B \flat B \flat (add2) Cm 7 /B \flat *mf* B \flat (add2) E \flat (add2)/B \flat

lead singer(s): Take a mo - ment _____ Take a breath _____

audience/congregation repeats: Take a mo - ment _____ Take a _____

8 B \flat (add2) E \flat (add2)/B \flat B \flat (add2)

Take time _____ Take care _____ Take heart _____ Take _____

breath Take time Take care Take heart

15 E \flat (sus4)/B \flat E \flat /B \flat B \flat maj 7 /D G \flat (add2)/D \flat

hope _____ Take a step _____ Take a chance _____ Take _____

Take hope Take a step Take a chance

21

B(add2)

E(add4)/B

G#m7/D#

3

cou - rage Take charge Take a stand Take

Take cou - rage Take charge Take a stand

27

E(add2sus4)

E(add2)

Bmaj7add6

Bm7/D

pride Take joy Take pause Take a

Take pride Take joy Take pause

33

Bbmaj7/D

Ebsus#4 add2

Eb(add2)

Bb(add2)

mo - ment Take a breath Take what you need Take what you

Take a mo - ment Take a breath Take what you need

39

Ebsus#4 add2/A

Eb(add2)/G

Bb(sus2)/F

Bb(add2)

Bb

need Take what you need Take what you need

Take what you need Take what you need

Version for SATB choir
and community/audience

commissioned by Street Symphony
for Urban Voices Project

Take What You Need

Reena Esmail

Tenderly (♩=80)

(audience/congregation)

Take a mo - ment Take a breath Take_ time

Take a mo - ment Take a breath Take time Take_

Take_ care Take_ heart Take_ hope

care_ Take_ heart Take_ hope Take a

Take a step Take a chance Take_ cou - rage

step_ Take a chance Take cou - rage Take

19

Take charge Take a stand Take pride

charge Take a stand Take pride Take

25

Take joy Take pause Take a moment

joy Take pause Take a moment Take a

31

Take a breath Take what you need Take what you

breath Take (take) what you need Take (take) what you need

36

need Take what you need

Take (take) what you need Take what you need

Quarantine Madrigals

Postlude: Together at last

*Together at last
Voices entwining in a
Communion of song*

Amy Fogerson

Reena Esmail

Serene, grounded (♩=52)

4-part perpetual canon

I. *mp* II. III. IV. *mf*

To - ge - ther at last _____ voi - ces en - twi - ning _____ voi - ces en - twi - ning

6

en - twi - ning voi - ces en - twi - ning _____ In a com - mu - nion of song _____

This postlude is designed to be sung by everyone, and therefore cannot be transposed (except for the men singing an octave below the written notes). For extremities of range, two note choices are given, and singers can choose the notes that are most comfortable for them. Neither are 'alternate' notes - the hope is that each pitch choice will be represented in the final canon.

REALIZATION (men sing 8vb)

To - ge - ther at last _____ voi - ces en - twi - ning _____ voi - ces en - twi - ning en - twi - ning

To - ge - ther at last _____ voi - ces en - twi - ning _____ voi - ces en - twi - ning en -

To - ge - ther at last _____ voi - ces en - twi - ning _____ voi - ces en - twi - ning

To - ge - ther at last _____ voi - ces en - twi - ning _____ voi - ces en -

voi - ces en - twi - ning _____ In a com - mu - nion of song _____ To - ge - ther at last _____

twi - ning voi - ces en - twi - ning _____ In a com - mu - nion of song _____ To - ge - ther at last _____

en - twi - ning voi - ces en - twi - ning _____ In a com - mu - nion of song _____ To - ge - ther at last _____

twi - ning en - twi - ning voi - ces en - twi - ning _____ In a com - mu - nion of song _____ To - ge - ther at last _____

A Piece of Sky Music (ASCAP)
Community Songbook (CSO100)
Parts Included: NONE

PRINT RUN DATE: