



[www.streetsymphony.org](http://www.streetsymphony.org)

Street Symphony is a 501(c)(3) non-profit organization placing the restorative and regenerative power of music at the heart of communities experiencing poverty, homelessness and incarceration in Los Angeles County, with the vision that all people have the right to a creative and expressive voice. Founded in 2011 by violinist and speaker Vijay Gupta, Street Symphony brings musical programming and dialogue to Los Angeles County Jails and Skid Row homeless shelters and clinics, as well as into the public at large through performances to raise awareness at the intersection of poverty, mental illness, mass incarceration and mass homelessness. Street Symphony ensembles have performed nearly 300 unique programs, reaching over 10,000 people, since its founding.

Street Symphony musicians embrace and champion a vital role as citizens and storytellers. Our roster includes over 50 professional musicians from the LA Master Chorale, the LA Philharmonic, and esteemed jazz and studio musicians from Southern California, as well as students from the Colburn School of Music. Street Symphony also works closely with Urban Voices Project, a Skid Row based community choir comprised of individuals recovering from or experiencing homelessness.

In 2015, Street Symphony's Composer-In-Residence, Reena Esmail starting working closely with Urban Voices Project, and out of their relationship emerged "Take What You Need", a participatory work for chorus and audience, with an invitation: "Take What You Need" makes space for an audience - whether in a jail, shelter, or concert hall - to be a part of the circle. They can take the time to name a loved one, take a moment to breathe, take pause to grieve, take pride and joy in their life...to take what they need. As performers, we were equally moved by Reena's piece - because we needed to 'take what we needed', to appreciate that we needed the space to be embraced - to be healed - by our audiences as well.

We are proud to share "Take What You Need" with you, and with your community. It's yours: make it your own, make it what you need, make space for voices that are unheard - whether that voice is within you or outside you. Share your story with us. We look so forward to being in touch.

Warmly, the Street Symphony family.

[info@streetsymphony.org](mailto:info@streetsymphony.org)

## *performance instructions:*

Take What You Need creates a warm, safe space for musicians and community. The piece alternates between Choruses and Interludes. The interludes are all exactly the same music - so feel free repeat or omit choruses as necessary. The piece can be as small as two choruses and an interlude in the middle or can expand indefinitely to include as many interlude/chorus pairs as you'd like.

**Chorus:** Each chorus is a call and response form. The vocalist(s) will sing the call, and the audience and/or community chorus sings the response. This encourages anyone, even if they have never heard the piece before, to participate actively in the creation of the musical space. It often helps to designate one singer as a **facilitator**. This person stands visibly in the front of the ensemble, sings the 'call' along with the musicians and then invites the audience/community to join in for each response. Audiences feel more comfortable engaging in the music if they are invited into the space by a single facilitator who they can then follow throughout the piece.

**Interlude:** The interludes are where Take What You Need becomes about, by and for your community. It is up to you to decide how you would like to use the wordless space the interludes create. They can be planned and rehearsed, or completely spontaneous. You can invite audience members to answer a question. You can ask members of your community to tell their stories. Even asking people how they are feeling, or to say the name of someone they're thinking about can be healing and cathartic. The facilitator can ask a question and then curate audience responses, or he/she can manage the pacing and microphone logistics (if there is a large audience) as people share their stories.

We would love to know how you are using Take What You Need in your community. Please share your story with us at <http://www.streetsymphony.org/takewhatyouneed>.

# take what you need

for double choir and string orchestra

Reena Esmail

**Tenderly** (♩=80)

**A** Chorus 1 - Melody + Response

Aud. *Take a mo - ment*

S. **SOLO: *mf***  
*Take a mo- ment* *Take a*

A.

T.

B.

Vln. I *pp* *mp* *sweetly* *solo*

Vln. II *p*

Vla. *p*

Vc. *mp* *sweetly* *solo*

Db. *p*

7

Aud.  Take a breath Take time Take care

S.  breath Take time Take care Take

A. 

T. 

B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

13

Aud. 

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vla. 

Vc. 

Db. 

19

Aud. Take a chance Take\_ cou - rage Take\_ charge

SECTION (but soloists stays out front)

S. chance Take\_ cou- rage Take\_ charge Take a

A. *mf* na\_ na\_

T. *mf* na\_ na\_

B. *mf* na\_ na\_

Vln. I *mf* lyrical

Vln. II *mf* lyrical

Vla. *mf* 3 3 3 3 3 3

Vc. *mf*

Db. *mf*

25

Aud. Take a stand Take\_\_ pride Take\_\_ joy

S. stand Take\_\_ pride Take\_\_ joy Take\_\_

A. na na na

T. na na na

B. na na na

Vln. I

Vln. II

Vla.

Vc.

Db.

31

Aud. Take\_\_ pause Take a mo- ment Take a breath

S. pause Take a mo- ment Take a breath Take\_\_ what you

A. nu nu nu Take what you

T. nu nu nu Take what you

B. nu nu nu Take what you

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*



37

Aud. *mf* Take what you need Take what you need

S. *mf* need Take what you need Take what you

A. *mf* need Take what you need Take what you

T. *mf* need Take what you need Take what you

B. *mf* need Take what you need Take what you

SOLO:

Vln. I *mf*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

41

Aud. Take what you need

S. need Take what you need

A. need you need

T. need Take what you need

B. need you need

Vln. I

Vln. II

Vla.

Vc.

Db.

Interludes are a warm, safe, supportive space that can be used in any way you'd like. They can be planned and rehearsed, or spontaneous. Invite audience members to answer a question. Ask members of the community to tell their stories. This is where Take What You Need becomes about and for your community.

9

45 **B** Interlude 1

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

54

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp* *mf* *mp*

Vc. *mf* *mf* *mp*

62

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

70

Vln. I

Vln. II

Vla.

Vc.

SOLO: *mf*

3

3



This loop is built into the piece in order to give community members the time and space they need to share. They should not feel constrained by a time limit or stressed out by having to hear musical cues. Loop as long as necessary in order to best support those who are using the space, and let the "Take What You Need" melody gently bring them to a natural cadence point.

repeat until conductor cue

77

Vln. I

Vln. II

Vla.

Vc.

Db.

SOLO: *mf*

*p*

*p*

*p*

*p* pizz.

3

3

if going on leap up

if repeating, continue G



90

Aud. time Take care Take heart Take

S. Take care Take heart Take hope *mf*

A. Take care Take heart Take hope *mf*

T. Take care Take heart Take hope *mf*

B. Take care Take heart Take hope *mf*

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for a page numbered 90, containing measures 1 through 6. It features five vocal parts and five instrumental parts. The vocal parts are labeled Aud. (Audience), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The instrumental parts are Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Db. (Double Bass). The vocal parts have lyrics: 'time', 'Take care', 'Take heart', and 'Take hope'. The instrumental parts include various musical notations such as triplets, slurs, and dynamics like 'mf' (mezzo-forte). The Vln. I and Vln. II parts feature complex rhythmic patterns with many triplets. The Vla. part has a steady eighth-note accompaniment. The Vc. part has a slower, more melodic line. The Db. part provides a low, sustained accompaniment.

96

Aud. hope Take a step Take a chance Take

S. *mp* Take a step *mf* Take a chance Take cou- rage

A. *mp* Take a step *mf* Take a chance Take cou- rage

T. *mp* Take a step *mf* Take a chance Take cou- rage

B. *mp* Take a step *mf* Take a chance Take cou- rage

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. arco *mf*

102

Aud. cou - rage Take charge Take a stand Take

S. Take charge Take a stand Take pride

A. Take charge Take a stand Take pride

T. Take charge Take a stand Take pride

B. Take charge Take a stand Take pride

Vln. I

Vln. II

Vla.

Vc.

Db.



108

Aud. *pride* Take joy Take pause Take a

S. *f* Take joy *mp* Take pause Take a mo- ment

A. *f* Take joy *mp* Take pause Take a mo- ment

T. *f* Take joy *mp* Take pause Take a mo- ment

B. *f* Take joy *mp* Take pause Take a mo- ment

Vln. I *p* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

114

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

S. — Take a breath Take what you need Take what you

A. — Take a breath Take what you need Take what you

T. — Take a breath Take what you need Take what you

B. — Take a breath Take what you need Take what you

SOLO:

Vln. I

Vln. II

Vla.

Vc.

Db.

The musical score is written for a vocal ensemble and a string section. The vocal parts (Audience, Soprano, Alto, Tenor, Bass) all sing the same lyrics: "mo - ment Take a breath Take what you need". The instrumental parts (Violin I, Violin II, Viola, Violoncello, Double Bass) provide accompaniment. The score is divided into measures 114 through 118. Measures 114-116 feature the vocal parts and the string section. Measures 117-118 feature a solo section for the strings, marked "SOLO:" and "mf". The string parts in measures 117-118 consist of triplets of eighth notes.

119

Aud. *Take\_\_ what you need* *Take\_\_ what you need*

S. *need* *Take\_\_ what you need* *Take\_\_ what you need* *mp*

A. *need* *Take what you need* *you need* *mp*

T. *need* *Take what you need* *Take\_\_ what you need* *mp*

B. *need* *Take what you need* *you need* *mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

125 **D** Interlude 2

Score for measures 125-133. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The time signature is 4/4. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The Vln. I part starts with a half note G4, followed by a half note A4, and then a half note B4. The Vln. II part starts with a half note G4, followed by a half note A4, and then a half note B4. The Vla. part starts with a half note G4, followed by a half note A4, and then a half note B4. The Vc. part starts with a half note G3, followed by a half note A3, and then a half note B3. The dynamics are marked as *mp* for measures 125-126, *mf* for measures 127-128, and *mp* for measures 129-133.

134

Score for measures 134-141. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The time signature is 4/4. The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The Vln. I part starts with a half note G4, followed by a half note A4, and then a half note B4. The Vln. II part starts with a half note G4, followed by a half note A4, and then a half note B4. The Vla. part starts with a half note G4, followed by a half note A4, and then a half note B4. The Vc. part starts with a half note G3, followed by a half note A3, and then a half note B3. The dynamics are marked as *mf* for measures 134-135, *mp* for measures 136-137, *mf* for measures 138-139, and *mp* for measures 140-141.

142

Score for measures 142-149. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). The time signature is 4/4. The dynamics are marked as *mf* (mezzo-forte). The Vln. I part starts with a half note G4, followed by a half note A4, and then a half note B4. The Vln. II part starts with a half note G4, followed by a half note A4, and then a half note B4. The Vla. part starts with a half note G4, followed by a half note A4, and then a half note B4. The Vc. part starts with a half note G3, followed by a half note A3, and then a half note B3. The dynamics are marked as *mf* for measures 142-149.

150

Vln. I

Vln. II

Vla.

Vc.

SOLO:

*mf*

3

3

repeat until cond. cue

157

SOLO:

*mf*

*p*

*p*

*p*

*p* pizz.

if going on leap up

if repeating, continue G

3

3

**E** Chorus 3 - Double Choir / Florid

Aud. *Take a mo - ment* *Take a breath* *Take*

S. *f soaring* *Take a mo - ment breath* *Take time* *Take*

A. *f soaring* *f soaring* *Take a mo - ment breath* *Take a breath* *Take time* *Take*

T. *f soaring* *Take a breath* *Take time*

B. *f soaring* *Take a breath* *Take time*

S. *mp* *Take a mo ment* *Take a breath* *Take time*

A. *mp* *Take a mo ment* *Take a breath* *Take time*

T. *mp* *Take a mo ment* *Take a breath* *Take time*

B. *mp* *Take a mo ment* *Take a breath* *Take time*

Vln. I *mp* (join section)

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp arco*

*mp*

Aud. *time* *Take\_ care* *Take\_ heart* *Take\_ hope*

S. *time* *care* *Take* *heart* *Take* *hope* *Take a*

A. *time* *Take* *care* *Take* *heart* *heart* *Take* *hope*

T. *Take\_ care* *Take heart* *Take\_ heart* *Take* *hope* *Take a*

B. *Take* *care* *Take\_ care* *Take* *heart* *Take* *hope* *Take a*

S. *mf* *Take\_ care* *Take\_ heart* *Take\_ hope* *Take a*

A. *mf* *Take\_ care* *Take\_ heart* *Take\_ hope* *Take a*

T. *mf* *Take\_ care* *Take\_ heart* *Take\_ hope* *Take a*

B. *mf* *Take\_ care* *Take\_ heart* *Take\_ hope* *Take a*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Aud. *Take a step* *Take a chance* *Take cou- rage*

S. *step* *Take a chance* *Take* *Take cou-rage*

A. *Take a step* *Take a chance* *Take* *cou-rage* *Take cou -*

T. *step* *Take a chance* *Take* *cou-rage* *Take*

B. *step* *Take a chance* *Take a chance* *Take cou- rage*

S. *mp* *mf*  
*step* *Take a chance* *Take cou- rage* *Take*

A. *mp* *mf*  
*step* *Take a chance* *Take cou- rage* *Take*

T. *mp* *mf*  
*step* *Take a chance* *Take cou- rage* *Take*

B. *mp* *mf*  
*step* *Take a chance* *Take cou- rage* *Take*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

*mp* *mf*



Aud. *Take charge Take a stand Take pride Take*

S. *charge Take a stand Take a stand Take pride Take pride Take joy*

A. *rage Take charge stand Take a stand Take pride Take pride Take joy*

T. *charge Take a stand Take pride Take joy*

B. *Take charge Take a stand Take pride Take pride Take joy*

S. *charge Take a stand Take pride Take joy* ***f***

A. *charge Take a stand Take pride Take joy* ***f***

T. *charge Take a stand Take pride Take joy* ***f***

B. *charge Take a stand Take pride Take joy* ***f***

Vln. I ***f***

Vln. II ***f***

Vla. ***f***

Vc. ***f***

Db. ***f***

Aud. joy Take pause Take a mo- ment Take a

S. Take pause Take a mo ment Take a

A. Take pause Take a mo ment Take a

T. Take pause Take a mo ment Take a

B. Take pause Take a mo ment Take a

S. Take pause Take a mo ment Take a breath

A. Take pause Take a mo ment Take a breath

T. Take pause Take a mo ment Take a breath

B. Take pause Take a mo ment Take a breath

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Aud. breath Take what you need Take what you

S. *mf* breath Take what you need Take what you need

A. *mf* breath Take what you need Take what you need

T. *mf* breath Take what you need Take what you need

B. *mf* breath Take what you need Take what you need

S. *mf* Take what you need Take what you need

A. *mf* Take what you need Take what you need

T. *mf* Take what you need Take what you need

B. *mf* Take what you need Take what you need

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

*mf*

Aud. *need* *Take what you need*

S. *Take what you need* *Take what you need* *mp*

A. *Take what you need* *you need* *mp*

T. *Take what you need* *Take what you need* *mp*

B. *Take what you need* *you need* *mp*

S. *Take what you need* *Take what you need* *mp*

A. *Take what you need* *you need* *mp*

T. *Take what you need* *Take what you need* *mp*

B. *Take what you need* *you need* *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

205 **F** Interlude 3

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

214

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp* *mf* *mp*

Vc. *mf* *mp* *mf* *mp*

222

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

230

Vln. I

Vln. II

Vla.

Vc.

SOLO:

*mf*

3

3

repeat until cond. cue

237

Aud.

S.

SOLO:

*p*

*p*

*p*

*p* pizz.

if going on leap up

if repeating, continue G

Take \_\_\_ what you need

Take \_\_\_

3

3

3

3

**G** Chorus 4 - TWYN descant

244

**G** Chorus 4 - TWYN descant

Aud. 

— what you need Take — what you need Take — what you need Take —

S. 

— what you need Take — what you need Take — what you need Take —

S. 

Take a mo ment — Take a breath — Take — time —

A. 

Take a mo ment — Take a breath — Take — time —

T. 

Take a mo ment — Take a breath — Take — time —

B. 

Take a mo ment — Take a breath — Take — time —

Vln. I 

Vln. II 

Vla. 

Vc. 

arco

Db. 

250

Aud. *mf*  
— what you need Take — what you need Take — what you need Take —

S. *mf*  
— what you need Take — what you need Take — what you need Take —

S. *mf*  
— Take — care — Take — heart — Take — hope —

A. *mf*  
— Take — care — Take — heart — Take — hope —

T. *mf*  
— Take — care — Take — heart — Take — hope —

B. *mf*  
— Take — care — Take — heart — Take — hope —

Vln. I

Vln. II

Vla.

Vc.

Db.



256

Aud. *— what you need Take — what you need Take — what you need Take —*

S. *— what you need Take — what you need Take — what you need Take —*

S. *Take a step **mp** Take a chance **mf** Take cou rage*

A. *Take a step **mp** Take a chance **mf** Take cou rage*

T. *Take a step **mp** Take a chance **mf** Take cou rage*

B. *Take a step **mp** Take a chance **mf** Take cou rage*

Vln. I ***f***

Vln. II ***f***

Vla. ***f***

Vc. ***f***

Db. ***f***

262

Aud.   
 \_\_\_ what you need Take \_\_\_ what you need Take \_\_\_ what you need Take \_\_\_

S.   
 \_\_\_ what you need Take \_\_\_ what you need Take \_\_\_ what you need Take \_\_\_

S.   
 \_\_\_ Take \_\_\_ charge \_\_\_ Take a stand \_\_\_ Take \_\_\_ pride \_\_\_

A.   
 \_\_\_ Take \_\_\_ charge \_\_\_ Take a stand \_\_\_ Take \_\_\_ pride \_\_\_

T.   
 \_\_\_ Take \_\_\_ charge \_\_\_ Take a stand \_\_\_ Take \_\_\_ pride \_\_\_

B.   
 \_\_\_ Take \_\_\_ charge \_\_\_ Take a stand \_\_\_ Take \_\_\_ pride \_\_\_

Vln. I

Vln. II

Vla.

Vc.

Db.

268

Aud.   
 \_\_\_ what you need Take \_\_\_ what you need Take \_\_\_ what you need Take \_\_\_

S.   
 \_\_\_ what you need Take \_\_\_ what you need Take \_\_\_ what you need Take \_\_\_

S.   
 Take \_\_\_ joy \_\_\_ Take \_\_\_ pause \_\_\_ Take a mo ment \_\_\_

A.   
 Take \_\_\_ joy \_\_\_ Take \_\_\_ pause \_\_\_ Take a mo ment \_\_\_

T.   
 Take \_\_\_ joy \_\_\_ Take \_\_\_ pause \_\_\_ Take a mo ment \_\_\_

B.   
 Take \_\_\_ joy \_\_\_ Take \_\_\_ pause \_\_\_ Take a mo ment \_\_\_

Vln. I

Vln. II

Vla.

Vc.

Db.

*f* *mp* *f* *mp* *f* *mp*

274

Aud. — what you need Take what you need Take what you need Take what you

S. — what you need Take what you need Take what you need Take what you

S. — Take a breath Take what you need Take what you need *mf*

A. — Take a breath Take what you need Take what you need *mf*

T. — Take a breath Take what you need Take what you need *mf*

B. — Take a breath Take what you need Take what you need *mf*

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

280

Aud. need Take what you need Take what you need

S. need Take what you need Take what you need

S. Take what you need SOLO: Take what you

A. Take what you need you need *mp*

T. Take what you need Take what you need *mp*

B. Take what you need you need *mp*

Vln. I

Vln. II

Vla.

Vc.

Db.

285

Aud. Take\_\_\_ what you need Take\_\_\_ what you need

S. Take\_\_\_ what you need Take\_\_\_ what you need

S. need Take\_\_\_ what you need Take\_\_\_ what you

A.

T.

B.

Vln. I *mf* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

Detailed description: This page of a musical score contains measures 285 through 288. The vocal parts (Audience, Soprano, Alto, Tenor, Bass) are all silent in these measures. The instrumental parts are active. Violin I and Violin II play triplets of eighth notes, with Violin I marked *mf* and *p*, and Violin II marked *p*. Viola, Violoncello, and Double Bass also play triplets of eighth notes, all marked *p*. The Double Bass part has a long sustain line across measures 285 and 286. The Alto part has a long sustain line across measures 285 and 286. The Soprano part has a long sustain line across measures 285 and 286. The Audience part has a long sustain line across measures 285 and 286.

289

Aud. Take\_\_\_ what you need Take\_\_\_ what you need

S. Take\_\_\_ what you need Take\_\_\_ what you need

S. need\_\_\_ Take\_\_\_ what you need

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.