

Violoncello

take what you need

for SATB and string quintet (no divisi)

Reena Esmail

Tenderly (♩=80)

A Chorus 1 - Melody + Response*p*

11



21

*mf*

28

*p*

35

*mp*

40



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.

45 **B** Interlude 1*mp**mf*

53

*mp**mf**mf**mp*

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A project of Street Symphony

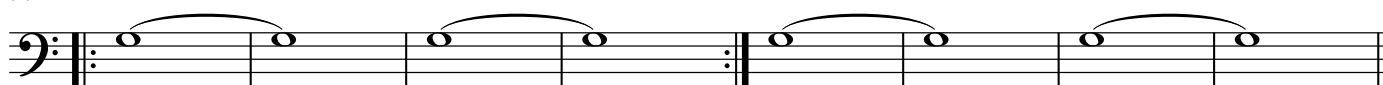
62



70



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.

77 **repeat until V1 cue***p*85 **Chorus 2 - Full Choir homophony**

92



99



106

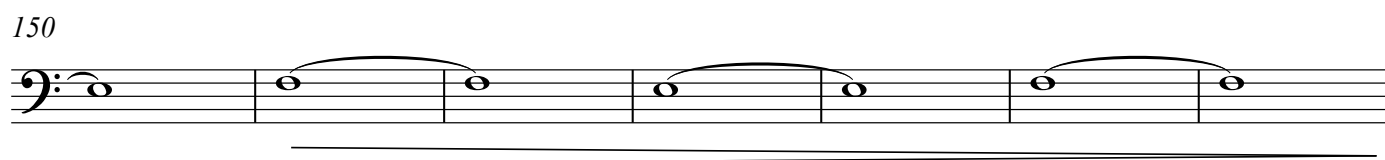
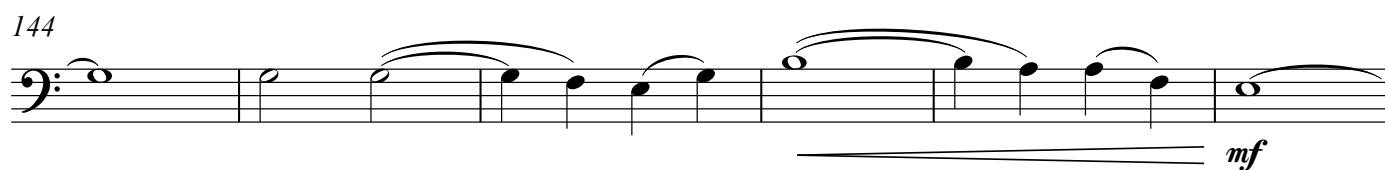
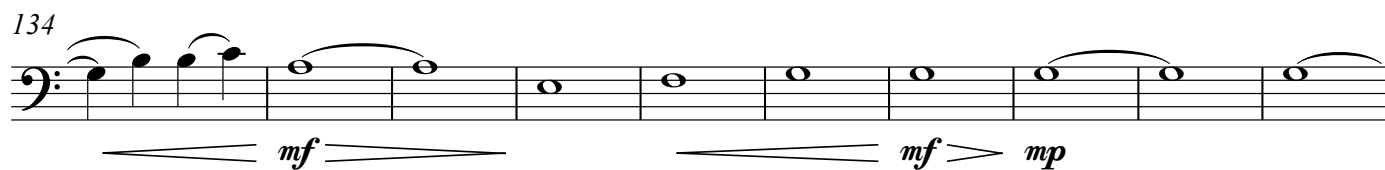
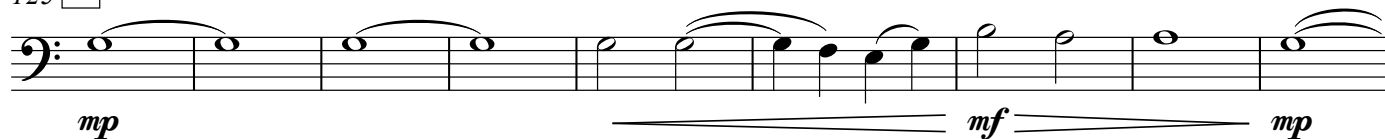


113

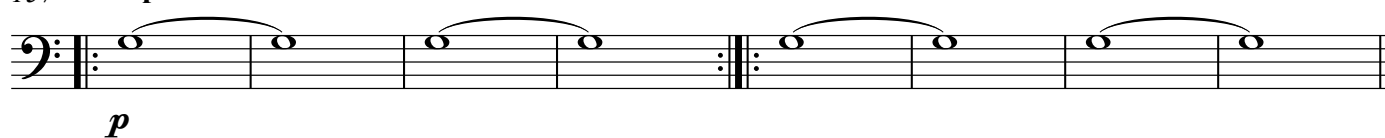
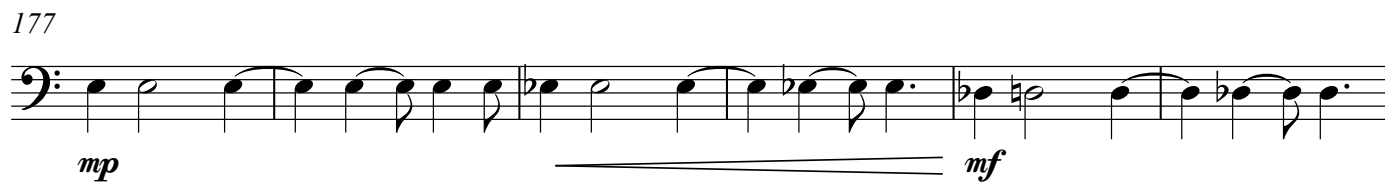
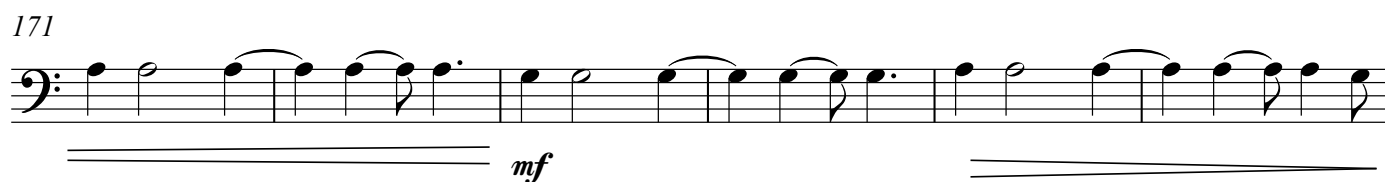


119



125 **D** Interlude 2

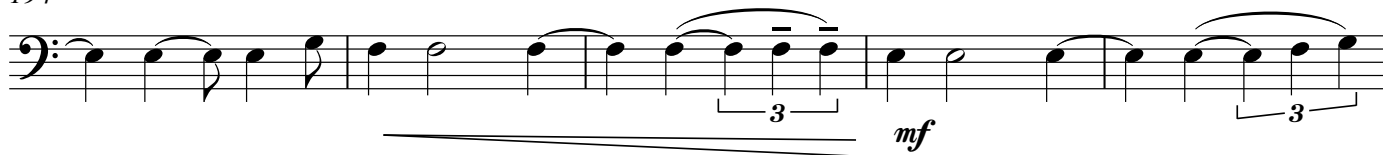
157 repeat until V1 cue

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

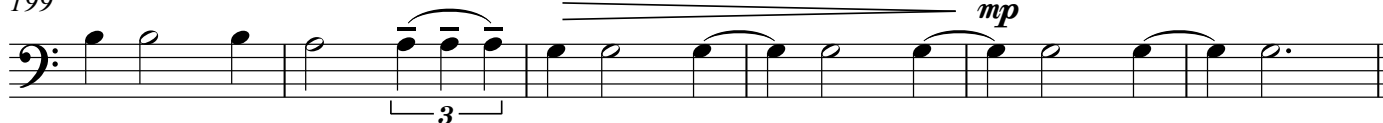
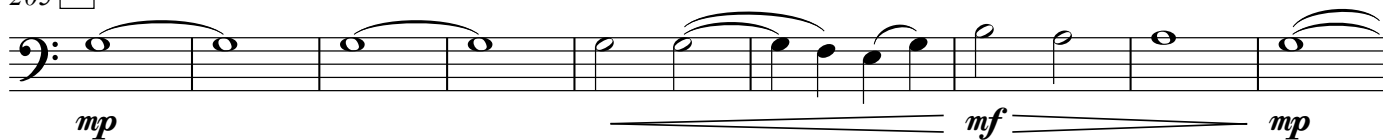
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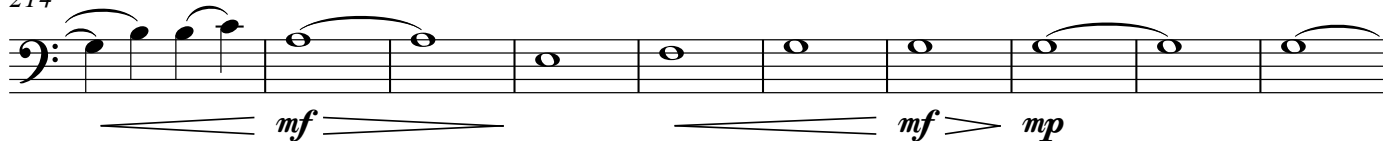
194



199

205 **F** Interlude 3

214



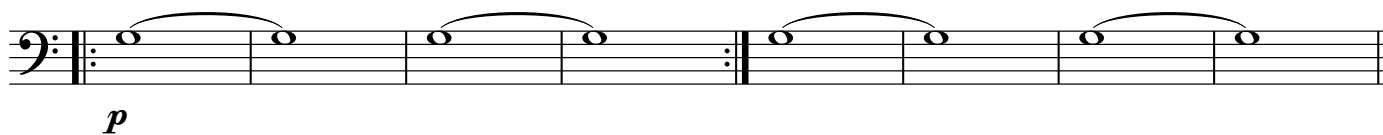
224



230



237 repeat until V1 cue



G

mf lyrical

[illegible]

260

f

[illegible]

274

mf

280

The second system of the musical score, starting at measure 280. It features a single bass staff. The melody begins with a triplet of eighth notes (G4, A4, B4) beamed together. This is followed by a series of eighth and quarter notes, including a dotted quarter note. A dynamic marking of *mp* (mezzo-piano) appears below the staff. The system concludes with another triplet of eighth notes (G4, A4, B4) beamed together. The key signature remains one flat (Bb), and the time signature is 3/4.

287

The musical score for the bass line of 'The Rose Tree' is written on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a triplet of eighth notes marked with a '3' and a bracket. The piece concludes with a double bar line and a *pp* (pianissimo) dynamic marking.