

# take what you need

for SATB and string quintet (no divisi)

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 *mp* *sweetly* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p*

Db.

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

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

SECTION (but soloists stays out front)

A. *mf* na na

T. *mf* na na

B. *mf* na na

Vln. I *mf* lyrical

Vln. II *mf*

Vla. *mf* 3 3 3 3 3 3 3 3 3 3 3 3

Vc. *mf*

Db. enter at key change *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

Vln. I *mf*  
3

Vln. II *mf*  
3 3 3 3 3 3 3 3 3 3

Vla. *mp*  
3

Vc. *mp*  
3

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.

Detailed description: This page of a musical score, numbered 41, features a vocal ensemble and a string section. The vocal parts include Audience (Aud.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The lyrics for the vocal parts are: 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'. The music is written in treble and bass clefs with various musical notations including notes, rests, and triplets. The string parts feature complex rhythmic patterns, including triplets and sustained notes.



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* *mp* *mf* *mp*

62

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

70

Vln. I

Vln. II

Vla.

Vc.

*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 V1 cue

77

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*p*

*p* pizz.

3

3

if going on leap up

if repeating, continue G

3

**C** Chorus 2 - Full Choir homophony

11

84

Aud. *mp*  
Take a mo - ment Take a breath Take\_

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*  
3 3 3 3 3 3 3 3 3 3 3 3

Vln. II *mp*

Vla. *mp*

Vc. *mf*

Db. *mf*

90

Aud. *time* Take\_\_ care Take\_\_ heart 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 3 3 3 3 3 3

Vln. II

Vla.

Vc.

Db.

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* 3

Vc. *mf*

Db. arco *mf*

Detailed description: This is a page of a musical score, page 96, rehearsal mark 13. It features vocal parts for Audience (Aud.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with instrumental parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The lyrics are 'hope', 'Take a step', 'Take a chance', and 'Take'. The vocal parts have lyrics written below them. The instrumental parts have various musical notations, including triplets and dynamics. The Double Bass part is marked 'arco'.

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* *mp*  
Take joy Take pause Take a mo- ment

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

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

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

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *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

Vln. I *mf*

Vln. II

Vla. *mp*

Vc. *mp*

Db. *mp*



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.

The musical score for page 17, measures 119-124, is presented. The vocal parts (Audience, Soprano, Alto, Tenor, Bass) all sing the lyrics "Take what you need". The vocal lines feature triplets and a mezzo-forte (mp) dynamic. The instrumental parts (Violin I, Violin II, Viola, Violoncello, Double Bass) provide accompaniment with triplets and sustained notes.

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 *mp* dynamic and features a melodic line with eighth and sixteenth notes. The Vln. II part has a *mp* dynamic and features a more static line with some eighth notes. The Vla. part has a *mp* dynamic and features a melodic line with eighth and sixteenth notes. The Vc. part has a *mp* dynamic and features a bass line with eighth and sixteenth notes. The dynamics change to *mf* in measure 130 and back to *mp* in measure 133.

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

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

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

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 *mf* dynamic and features a melodic line with eighth and sixteenth notes. The Vln. II part has a *mf* dynamic and features a more static line with some eighth notes. The Vla. part has a *mf* dynamic and features a melodic line with eighth and sixteenth notes. The Vc. part has a *mf* dynamic and features a bass line with eighth and sixteenth notes. The dynamics change to *mp* in measure 137 and back to *mf* in measure 140.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

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

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

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 *mf* dynamic and features a melodic line with eighth and sixteenth notes. The Vln. II part has a *mf* dynamic and features a more static line with some eighth notes. The Vla. part has a *mf* dynamic and features a melodic line with eighth and sixteenth notes. The Vc. part has a *mf* dynamic and features a bass line with eighth and sixteenth notes.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

150

Vln. I

Vln. II

Vla.

Vc.

*mf*

3

3



repeat until V1 cue

157

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*p*

*p* pizz.

if going on leap up

if repeating, continue G

3

3

if there is only one singer on a part, omit the descant lines of the first choir.

20

164

**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*

Vln. II *mp*

Vla. *mp*

Vc. *mp arco*

Db. *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*

*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

Vln. II

Vla.

Vc.

Db.

*p*

*mp*

*mp*

*mp*

*mp*

*mp*



Aud. breath Take what you need Take what you need

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

Score for measures 205-213. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). 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 Bb4. The Vln. II part starts with a half note G4, followed by a half note A4, and then a half note Bb4. The Vla. part starts with a half note G3, followed by a half note A3, and then a half note Bb3. The Vc. part starts with a half note G2, followed by a half note A2, and then a half note Bb2. The dynamics are marked as *mp* for measures 205-207 and *mf* for measures 208-210, with a return to *mp* for measures 211-213.



214

Score for measures 214-221. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). 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 Bb4. The Vln. II part starts with a half note G4, followed by a half note A4, and then a half note Bb4. The Vla. part starts with a half note G3, followed by a half note A3, and then a half note Bb3. The Vc. part starts with a half note G2, followed by a half note A2, and then a half note Bb2. The dynamics are marked as *mf* for measures 214-216 and *mp* for measures 217-221.



222

Score for measures 222-229. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one flat (B-flat). 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 Bb4. The Vln. II part starts with a half note G4, followed by a half note A4, and then a half note Bb4. The Vla. part starts with a half note G3, followed by a half note A3, and then a half note Bb3. The Vc. part starts with a half note G2, followed by a half note A2, and then a half note Bb2. The dynamics are marked as *mf* for measures 222-229.

230

Vln. I

Vln. II

Vla.

Vc.

*mf*

3

3



repeat until V1 cue

237

Aud.

S.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*p*

*p* pizz.

if going on  
leap up

if repeating,  
continue G

Take \_\_\_\_ what you need Take \_\_\_\_

3

3

3

**G** Chorus 4 - TWYN descant

244

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

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

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 *mf* lyrical  
*mf* lyrical

Vln. II *mf* lyrical  
*mf* lyrical

Vla. *mf* lyrical  
*mf* lyrical

Vc. *mf* lyrical  
*mf* lyrical

Db. *mf*  
*mf*

arco

250

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 — 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.

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 Take\_ cou rage *mf*

A. — Take a step *mp* Take a chance Take\_ cou rage *mf*

T. — Take a step *mp* Take a chance Take\_ cou rage *mf*

B. — Take a step *mp* Take a chance Take\_ cou rage *mf*

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.

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 *mf*

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*

Vln. II

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score contains measures 285 through 288. The vocal parts (Audience, Soprano 1, and Soprano 2) are the primary focus, with lyrics 'Take\_\_\_ what you need' repeated. The instrumental ensemble includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Violin I part starts with a *mf* dynamic and features a triplet. The Violin II part has multiple triplets. The Viola, Violoncello, and Double Bass parts also feature triplets and sustained notes, with the Double Bass part starting at a *mp* dynamic. The Alto, Tenor, and Bass vocal staves are empty.

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.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*