



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

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>.

Violin I

take what you need

for double choir and string orchestra

Reena Esmail

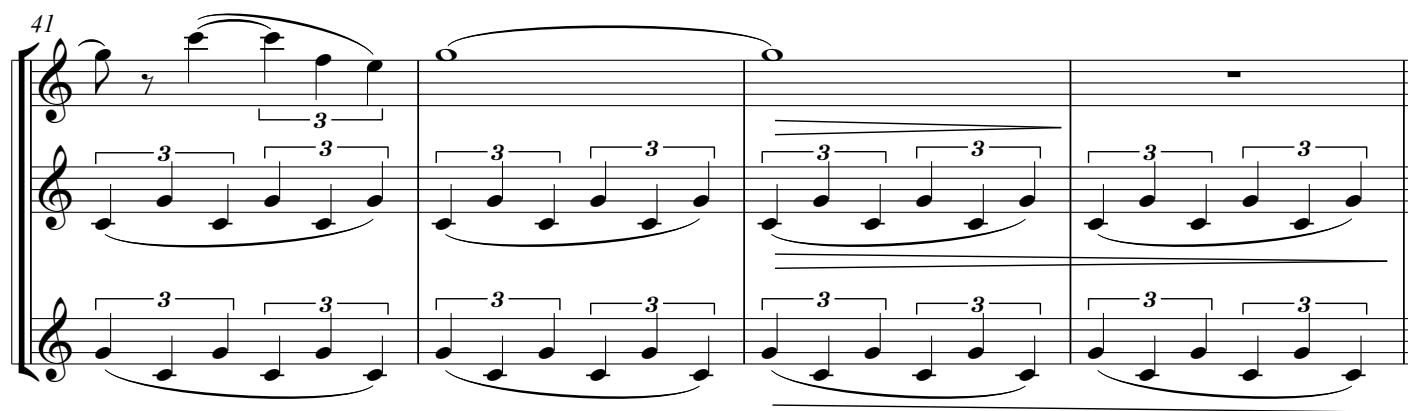
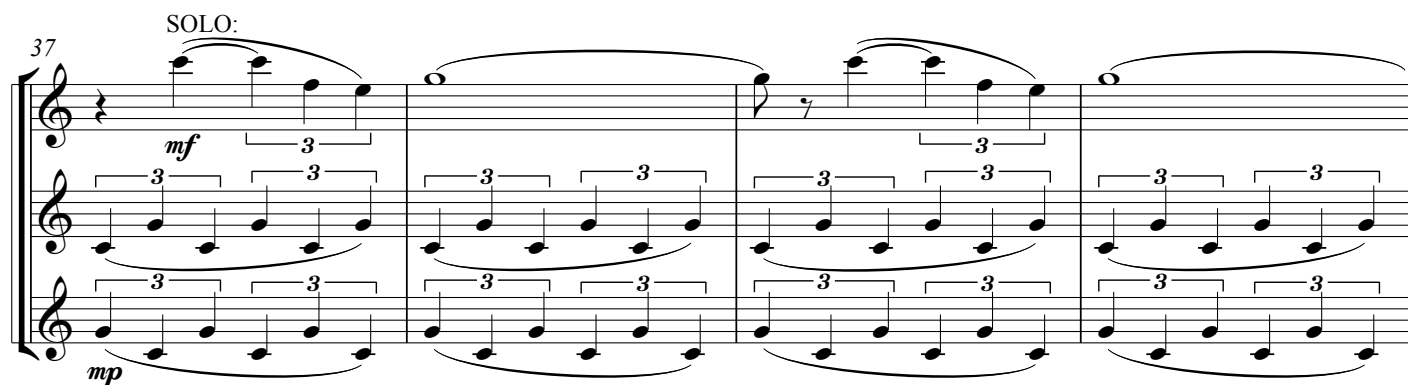
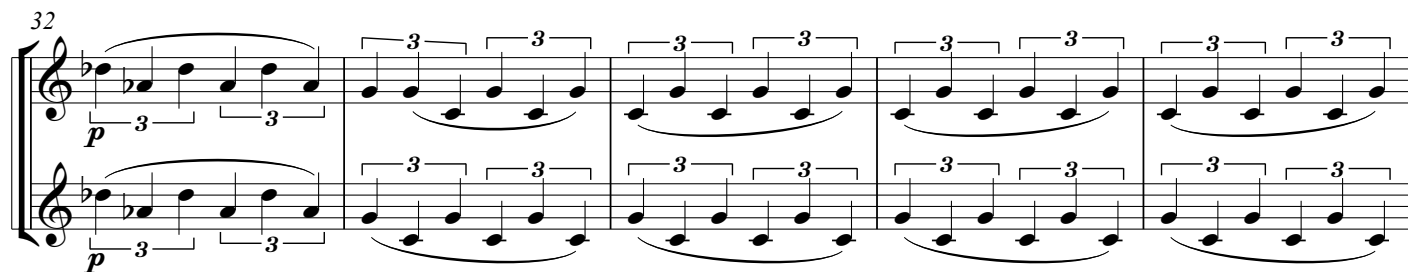
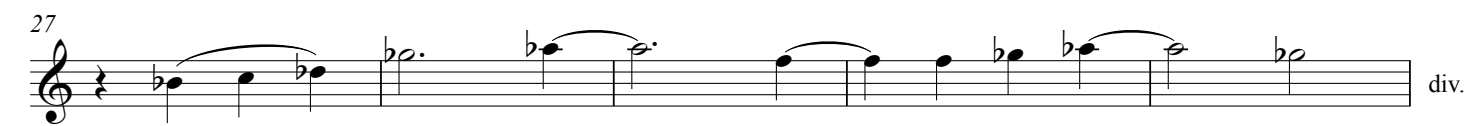
Tenderly (♩=80) solo A **Chorus 1 - Melody + Response**

mp sweetly

pp

pp

mf *lyrical*



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



69

mf

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 conductor cue

SOLO:

mf

p

if going on
leap up

if repeating,
continue G

solo out

div.

85

Chorus 2 - Full Choir homophony

mp

mp

91

97

mf

mf

102

div.

107

f *p* *p*

114

SOLO:

mf *p*

120

mf *p*

125 **D** Interlude 2

mp *mf* *mp*

134

mf *mp*

143

mf *mp*

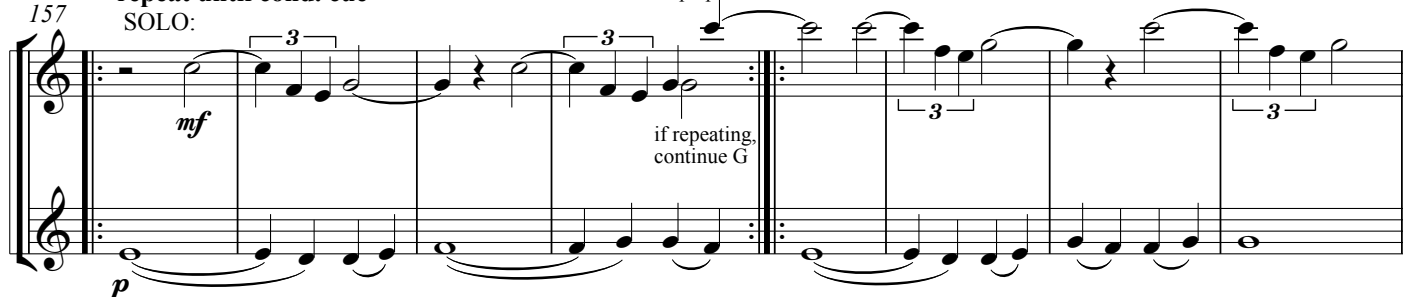
152



157

repeat until cond. cue

SOLO:

if going on
leap upif repeating,
continue G165 **E** Chorus 3 - Double Choir / Florid

172



179



186

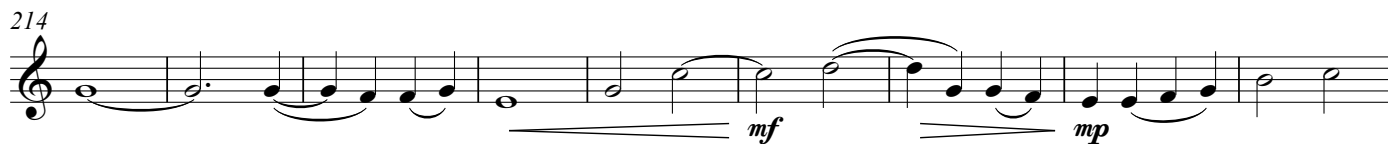


193



199



205 **F** Interlude 3

237 **repeat until cond. cue**
SOLO:

if going on
leap up

if repeating,
continue G

Measures 237-244. This section includes a solo for the violin. It features triplets and a repeat sign. Dynamics include piano (*p*) and mezzo-forte (*mf*). The solo section is marked with a repeat sign and a cue for the conductor.

Chorus 4 - TWYN descant

245 **G**

Measures 245-252 of Chorus 4. The music is in treble clef. Measure 245 starts with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and sixteenth notes. A mezzo-forte (*mf*) dynamic is indicated for measure 245, and mezzo-forte (*mf*) lyrical for measure 246.

253

Measures 253-260 of Chorus 4. The melody continues with eighth and sixteenth notes. A mezzo-forte (*mf*) dynamic is indicated for measure 253.

261

f

268

div.

275

mf

282

p

288

mf