

Emily Peasgood

CROSSING OVER

Lyrics by Emily Peasgood

SAATTB Community Choir
Six Solo Voices
Recorded Voices, Telephones and Ocean Drum - 3 Speakers
Ocean Drum
Mobile Telephone

Crossing Over

Emily Peasgood

Crossing Over was created for a project community choir comprising members of BIGMOUTH Chorus and refugees and asylum seekers in Thanet, Kent. It was first performed at Turner Contemporary in Margate as part of a day long event exploring migration, and in commemoration of the Zong massacre, as depicted in J.M.W. Turner's painting *The Slave Ship* (1840). It comprises 3 parts performed sequentially.

1. The Point Is This.....	3
2. Crossing Over.....	4
3. Phone.....	44

Circa. 15 minutes.

Notes

1: *The Point Is This* features voice recordings of news footage on the topic of migration.

2: *Crossing Over* is a choral work accompanied by audio recordings of voices, mobile telephones and ocean drums that are played at Audio Trigger Points marked P1 to P6 on the score. It should be rehearsed with the audio recordings to practice synchronising the live and recorded parts of the work. Audio Trigger rehearsal parts are available at <https://emilypeasgood.com/crossing-over>

Crossing Over features 1-2 optional live ocean drums. Their entry is indicated as:



The duration of the ocean drum part is indicated with illustrated waves above each system. Volume changes are indicated by an increase or decrease in the size of the waves.

Where possible, performers are encouraged to keep their mobile telephones turned on and on their person during performances. Performers do not need to silence their telephone during performances. If their phone makes a noise, they are to ignore it until 3. *Phone*.

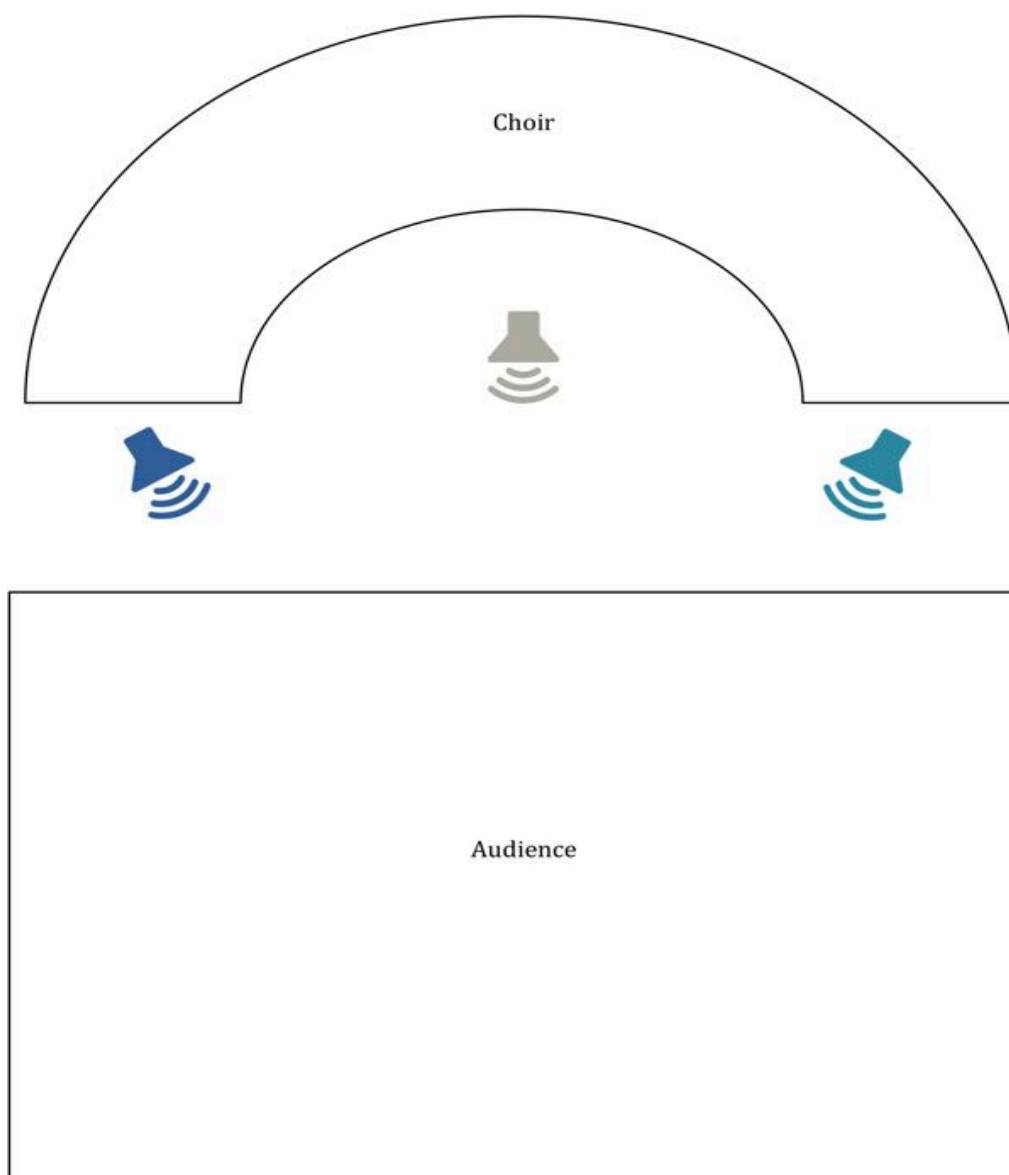
3. *Phone* is a performative act that requires performers use their mobile phone to phone someone they care about and tell them what they mean to them. After a moment, the length of which can be decided by the conductor, the choir continue their telephone conversation as walk into and through the audience and out of the building. In the event there is no telephone signal, Part 3 can be acted.

Lyrics are provided on pages 45-48 and online audio resources including demonstration and voice-dominant rehearsal recordings are available at <https://emilypeasgood.com/crossing-over>

This score exists as one part of a community project. For more information visit <https://emilypeasgood.com/crossing-over>

Staging and Audio Triggers

The audio recordings are played through three speakers positioned left, centre and right, in front of the choir, as demonstrated below. Recordings are synchronised with the performance. There are six sets of recordings, each with a left, centre and right channel. They can be triggered from a laptop with Ableton or any audio sequencing software, with the left, centre and right channels routed to the corresponding speaker. Each trigger point is marked on the score as P1, P2, P3, P4, P5 and P6. The audio recordings are available at <https://emilypeasgood.com/crossing-over>



Crossing Over

1. The Point Is This

circa. 52 seconds.

P1

Right speaker	At the border	Foreigners	The "other"
Centre speaker	Migration	Migrants	Cockroaches
Left speaker	Panic movements of people		Immigrants
from, so we would get rid of them immediately.		Make a huge bonfire of all the boats they have.	Who cares?
		You have to take out their families.	I do believe in
Fences being erected ...	Stop the boats. I've always said: "Stop the boats".	Immigrants,	
Turn back the boats.	We should stop - - - - - at the borders.	... Immigrants, coming across to the UK ...	
border controls.	Tow them back to where they came from.	Let's stop migration.	
refugees around the world ...	Immigrants. Immigrants.	They're not sending their best.	
They're sending people - - - - - that have lots of problems [crowd noise].		Cockroaches.	
Refugees - across - the - Med.	Cockroaches.	Wir sehen intolerance!	
Throw 'em out! [Cheering - - - - -]	There is fear on the streets. People are frightened of migrants.	The "other".	
Get 'em out!	Get 'em the hell out of here.	Prejudice, - - and - - hate - - and - - hysteria.	Dehumanization and
People are fearful.		Multiculturalism.	Xenophobes.
White face.	Leaving the country that you love, in order to make a perilous journey		
"the other"-ing of immigrants. Actually, look, it's controlling our borders.			
Disgusting - - - - - xenophobic.	We are gonna protect our country.		
across the Med is the right solution.	... make that dangerous cross-		
That family were safe.	They wanted to leave to look for a better life.	There	
If you've reached a safe space, surely you should stay there?	... safe destination		
ing.	They do not want any more immigration into the UK.		
is more than enough room. There's more than enough space. We have more than enough jobs.	The		
			They're sick of welcoming
point - - - is this.			
migrants.			

Crossing Over

2. Crossing Over

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$\text{♩} = 60$ **P2**

Vibratoless twang with open throat Noisy breath

SOPRANO

ff *p* ✓

Ex pa - tri - a - - - ow - mm.

Vibratoless twang with open throat

ALTO 1

ff *p*

Ex pa - tri - a - - - ow - mm. _____

Vibratoless twang with open throat

ALTO 2

ff *p*

Ex pa - tri - a - - - ow - mm. _____

Vibratoless twang with open throat unison. Noisy breath

TENOR 1

ff *p* ✓

Ex pa - tri - a - - - ow - mm.

Vibratoless twang with open throat unison. Noisy breath

TENOR 2

ff *p* ✓

Ex pa - tri - a - - - ow - mm.

Vibratoless twang with open throat

BASS

ff *p*

Ex pa - tri - a - - - ow - mm. _____

CENTRE SPEAKER Home is a place ...

5

Noisy breath

gliss. **ff**

Mm Mm Ex pa -

Noisy breath

gliss. **ff**

Mm Mm Ex pa -

Noisy breath

gliss. **ff**

Mm Mm Ex pa -

Noisy breath

gliss. **ff**

Mm Mm Ex pa -

Noisy breath

gliss. **ff**

Mm Mm Ex pa -

Noisy breath

gliss. **ff**

Mm Mm Ex pa -

C.Sp. ... where you're allowed to be yourself, where it doesn't matter what you do, the rest of the world can't hurt you.

Move mouth, minimally, into different vowel shapes on the beat to produce partial overtones. Breathe freely and noisily when required..

S. *p*
 tri - a - - oo - ee - oo - ah - oo - ee - oo - ah -

Move mouth, minimally, into different vowel shapes on the beat to produce partial overtones. Breathe freely and noisily when required.

A1. *p*
 tri - a - - oo - ee - oo - ah - oo - ee - oo - ah -

Move mouth, minimally, into different vowel shapes on the beat to produce partial overtones. Breathe freely and noisily when required.

A2. *p*
 tri - a - - oo - ee - oo - ah - oo - ee - oo - ah -

Move mouth, minimally, into different vowel shapes on the beat to produce partial overtones. Breathe freely and noisily when required.

T1. *p*
 tri - a - - oo - ee - oo - ah - oo - ee - oo - ah -

Move mouth, minimally, into different vowel shapes on the beat to produce partial overtones. Breathe freely and noisily when required.

T2. *p*
 tri - a - - oo - ee - oo - ah - oo - ee - oo - ah -

Move mouth, minimally, into different vowel shapes on the beat to produce partial overtones. Breathe freely and noisily when required.

B. *p*
 tri - a - - oo - ee - oo - ah - oo - ee - oo - ah -

R.Sp. Home isn't about bricks and mortar, it's not about the place where you live.

12

S. *oo - ee - oo - ah - oo - ee - oo - ah - oo - ee - oo - ah* ✓

A1. *oo - ee - oo - ah - oo - ee - oo - ah - oo - ee - oo - ah* ✓

A2. *oo - ee - oo - ah - oo - ee - oo - ah - oo - ee - oo - ah* ✓

T1. *oo - ee - oo - ah - oo - ee - oo - ah - oo - ee - oo - ah* ✓
divisi.

T2. *oo - ee - oo - ah - oo - ee - oo - ah - oo - ee - oo - ah* ✓

B. *oo - ee - oo - ah - oo - ee - oo - ah - oo - ee - oo - ah* ✓

R.Sp. **H** For me, home is a place that you go to where you feel peace; where you feel happiness.



15

S. *Ex pa - tri - a! Ex pa - tri - a -* **ff** *3*

A1. *Ex pa - tri - a! Ex pa - tri - a -* **ff**

A2. *Ex pa - tri - a! Ex pa - tri - a -* **ff**

T1. *Ex pa - tri - a! Ex pa - tri - a -* **ff** *unison.* *3*

T2. *Ex pa - tri - a! Ex pa - tri - a -* **ff** *unison.* *3*

B. *Ex pa - tri - a! Ex pa - tri - a -* **ff** *3*

R.Sp. **H** It's much more of a tribal thing.

20 A *mf*
 Solo1. Ah

S. *Pure, lips forward* *Noisy breath*
p ✓
 - ow - oo oo

A1. *Pure, lips forward* *Noisy breath*
p ✓
 - ow - oo oo

A2. *Pure, lips forward* *Noisy breath*
p ✓
 - ow - oo oo

T1. *Pure, lips forward* *Noisy breath*
p ✓
 - ow - oo oo

T2. *Pure, lips forward* *Noisy breath*
p ✓
 - ow - oo oo

B. *Pure, lips forward* *Noisy breath*
p ✓
 - ow - oo oo

R.Sp. It courses through your veins and your bones; it's where you come from.

C.Sp. Home is where they made me. Home is warm. Home is close.

9 ²⁴

Solo1. *Ah*

Solo2. *mf* *Ah*

Solo3. *mf* *Ah*

Solo4.

Solo5.

Solo6.

S. ✓ *oo* ✓ *oo*

A1. ✓ *oo* ✓ *oo*

A2. ✓ *oo* ✓ *oo*

T1. ✓ *oo* ✓ *oo*

T2. ✓ *oo* ✓ *oo*

B. ✓ *oo* ✓ *oo*

R.Sp. **||** Home is my childhood house.

C.Sp. **||** Home is a place ... where you're safe, ...

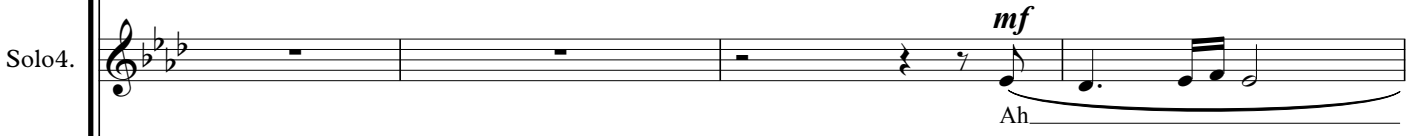
L. Sp. **||** Where you come from.
Where you grew. How you became who you are now.

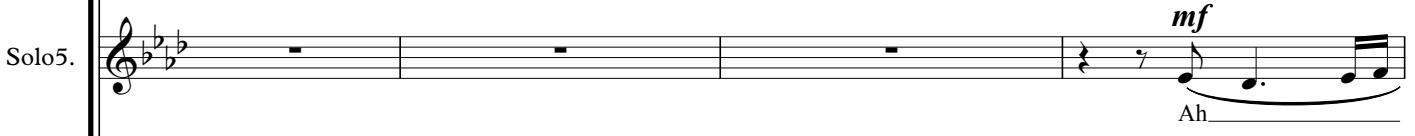
28

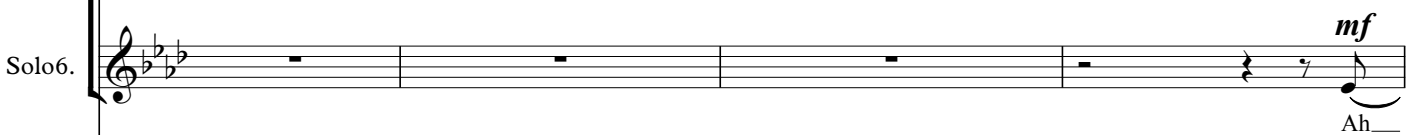
Solo1. 

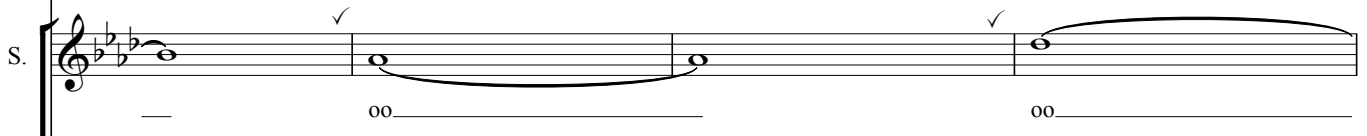
Solo2. 

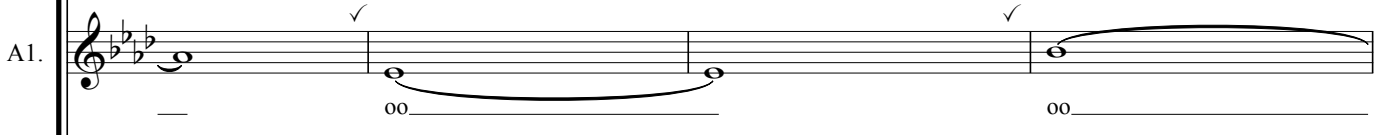
Solo3. 

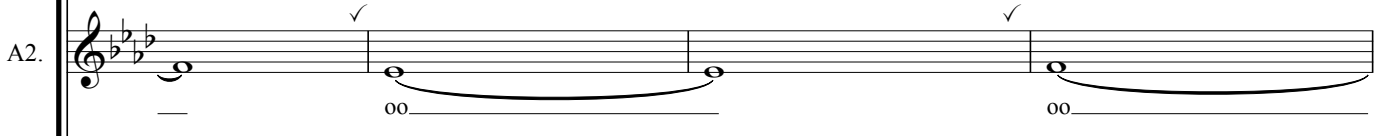
Solo4. 

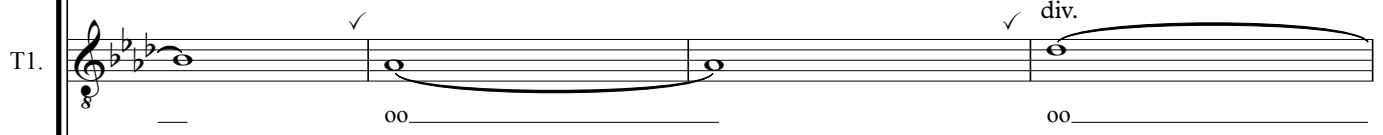
Solo5. 

Solo6. 

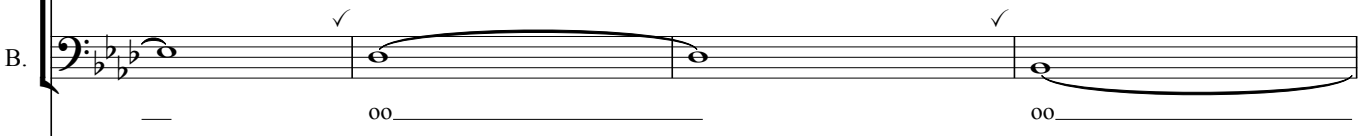
S. 

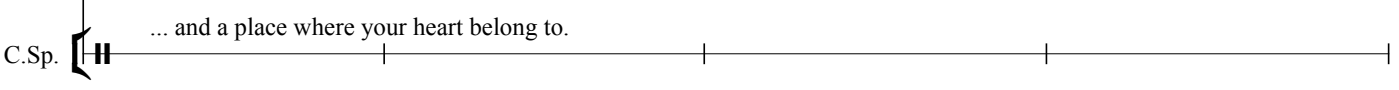
A1. 

A2. 

T1. 

T2. 

B. 

C.Sp. 



32

Solo1.

Solo2.

Solo3.

Solo4.

Solo5.

Solo6.

S.

A1.

A2.

T1.

T2.

B.

oo oo oo

oo oo oo

oo oo oo

oo oo oo

oo oo oo

oo oo oo

P3

37

S. *oo* *oo* *oo* *oo*

A1. *oo* *oo* *oo* *oo*

A2. *oo* *oo* *oo* *oo*

T1. *oo* *oo* *oo* *oo*

T2. *oo* *oo* *oo* *oo*

B. *oo* *oo* *oo* *oo*

R.Sp.



45

S. *oo* *oo*

A1. *oo* *oo*

A2. *oo* *oo*

T1. *oo-wa - a oo-wa oo- wa oo - wa oo-wah, oo-wa - a oo-wa oo- wa oo - wa oo-wah,*

T2. *oo* *oo*

B. *oo* *oo*

R.Sp.

49

S. *oo* *oo*

A1. *oo* *oo*

A2. *oo* *oo*

T1. *oo-wa - a oo-wa oo- wa oo - wa oo-wah, oo-wa - a oo-wa oo- wa oo - wa oo-wah,*

T2. *oo* *oo*

B. *oo* *oo*

R.Sp.

C.Sp.

L. Sp.

Detailed description: This page contains a musical score for a choir and percussion ensemble. At the top, there is a decorative wavy line. The score is divided into eight staves. The first six staves are for vocal parts: Soprano (S.), Alto 1 (A1.), Alto 2 (A2.), Tenor 1 (T1.), Tenor 2 (T2.), and Bass (B.). Each vocal staff begins with a treble clef (except for Bass, which has a bass clef) and a key signature of three flats. The vocal parts feature long, sustained notes with lyrics underneath. The lyrics for the Tenor 1 part are: "oo-wa - a oo-wa oo- wa oo - wa oo-wah, oo-wa - a oo-wa oo- wa oo - wa oo-wah,". The percussion parts are Right Snare (R.Sp.), Cymbal (C.Sp.), and Left Snare (L. Sp.), each represented by a double bar line. The Cymbal part includes four cymbal icons, and the Left Snare part includes one snare drum icon. The page number "49" is located at the top left of the first staff.

53



S.

A1.

A2.

T1.

T2.

B.

R.Sp.

C.Sp.

L. Sp.



57

S.

A1.

A2.

T1.

T2.

B.

R.Sp.

C.Sp.

L. Sp.

B



61
S. *mf* wah *p* oo

A1. *mf* wah *p* oo

A2. *mf* wah *p* oo

T1. unison. *mf* wah divisi. *p* oo - wa - a oo - wa oo - wa oo - wa oo - wah,

T2. unison. *mf* wah divisi. *p* oo - wa - a oo - wa oo - wa oo - wa oo - wah,

B. *mf* wah *p* oo

L. Sp.



65

S. oo oo

A1. oo oo

A2. oo oo

T1. oo-wa - a oo-wa oo- wa oo - wa oo-wah, oo-wa - a oo-wa oo- wa oo - wa oo-wah,

T2. oo-wa - a oo-wa oo- wa oo - wa oo-wah, oo-wa - a oo-wa oo- wa oo - wa oo-wah,

B. oo oo

R.Sp.

L.Sp.



69

S. *mf* wah _____ ah *f* oo _____ *p* oo _____

A1. *mf* wah _____ ah *f* oo _____ *p* oo _____

A2. *mf* wah _____ ah *f* oo _____ *p* oo _____

T1. unison. *mf* wah _____ ah *f* oo _____ *p* *divisi.* oo - wa - a oo - wa oo - wa

T2. unison. *mf* wah _____ ah *f* oo _____ *p* *divisi.* oo - wa - a oo - wa oo - wa

B1. unison. *mf* wah _____ ah *f* oo _____ *p* *divisi.* oo _____

B2. unison. *mf* wah _____ ah *f* oo _____ *p* *divisi.* oo _____

R.Sp.  

C.Sp.  *This number is temporarily out of order. We're sorry for any ...*

74

S. oo

A1. oo

A2. oo

T1. oo - wa oo - wah oo

T2. oo - wa oo - wah oo

B1. oo

B2. oo

C.Sp. This number is temporarily out of order. We're sorry for any inconvenience.

L. Sp. ... inconvenience.

77

C $\text{♩} = 76$
unison.

S. Mo - ther! Oo - ee - oo Fa - ther! Oo - ee - oo

A. Mo - ther! Oo - ee - oo Fa - ther! Oo - ee - oo

T. Mo - ther! Oo - ee - oo Fa - ther! Oo - ee - oo

B. Mo - ther! Mo - ther save me. Fa - ther! Fa - ther save me.

81

Solo1. *f* Mo - ther...

S. *f* Bro - ther! *p* Oo - ee - oo *f* Sis - ter! *p* Oo - ee - oo

A. *f* Bro - ther! *p* Oo - ee - oo *f* Sis - ter! *p* Oo - ee - oo

T. *f* Bro - ther! *p* Oo - ee - oo *f* Sis - ter! *p* Oo - ee - oo

B. Bro - ther! Bro - ther save me. Si - ster! Si - ster save me.



85

Solo1. Mo - ther grant my youth. Fa - ther bring me food.

S. *f* Mo - ther! *p* Oo - ee - oo *f* Fa - ther! *p* Oo - ee - oo

A. *f* Mo - ther! *p* Oo - ee - oo *f* Fa - ther! *p* Oo - ee - oo

T. *f* Mo - ther! *p* Oo - ee - oo *f* Fa - ther! *p* Oo - ee - oo

B1. *f* Mo - ther! Mo - ther grant my youth. Fa - ther bring me

B2. *f* Mo - ther! Mo - ther grant my youth. Fa - ther bring me

divisi.

89

Solo1. Bro - ther keep me warm. Si - ster bring me com - fort.

S. *f* Bro - ther! *p* Oo - ee - oo *f* Sis - ter! *p* Oo - ee - oo

A. *f* Bro - ther! *p* Oo - ee - oo *f* Sis - ter! *p* Oo - ee - oo

T. *f* Bro - ther! *p* Oo - ee - oo *f* Sis - ter! *p* Oo - ee - oo

B1. food. Bro - ther keep me warm. Sis - ter bring me

B2. food. Bro - ther keep me warm. Sis - ter bring me

93

Solo1. Mo - ther grant my youth. Fa - ther bring me food.

Solo2. *f* Mo - ther grant my youth. Fa - ther bring me

Solo3. *f* Mo - ther grant my youth. Fa - ther

S. *f* Mo - ther! *p* Oo - ee - oo *gliss.* *f* Fa - ther! *p* Oo - ee - oo *gliss.*

A. *f* Mo - ther! *p* Oo - ee - oo *gliss.* *f* Fa - ther! *p* Oo - ee - oo *gliss.*

T. *f* Mo - ther! *p* Oo - ee - oo *gliss.* *f* Fa - ther! *p* Oo - ee - oo *gliss.*

B1. calm. Mo - ther grant my youth. Fa - ther bring me

B2. calm. Mo - ther grant my youth. Fa - ther bring me

D

97

Solo1. Bro - ther keep me warm. Si - ster bring me com - fort.

Solo2. food. Bro - ther keep me warm.

Solo3. bring me food. Bro - ther keep me warm.

S. *f* Bro - ther! *p* Oo - ee - oo *gliss.* *f* Sis - ter! *p* Oo - ee - oo *mf* safe in

A. *f* Bro - ther! *p* Oo - ee - oo *gliss.* *f* Sis - ter! *p* Oo - ee - oo. *mf* safe in

T. *f* Bro - ther! *p* Oo - ee - oo *gliss.* *f* Sis - ter! *p* Oo - ee - oo. *mf* safe in

B1. *f* food. Bro - ther keep me warm. Sis - ter safe in unison. *mf*

B2. *f* food. Bro - ther keep me warm. Sis - ter safe in unison. *mf*



P4

101

S. *mp* my home - mm. Safe in my home - mm. *p* Safe in

A. *mp* my home - mm. Safe in my home - mm. *p* Safe in

T. *mp* my home - mm. Safe in my home - mm. *p* Safe in

B1. *mp* my home - mm. Safe in my home - mm. *p* Safe in

B2. *mp* my home - mm. Safe in my home - mm. *p* Safe in

C.Sp. Home is where I feel safe. Home is somewhere I feel safe. Home, I guess, is somewhere that I ...

L. Sp. Comfort and safety.

♩. = 50

105

S. *pp* my home - mm. Safe in *mf* Lit - tle chil - dren we'll be home

A. *pp* my home - mm. Safe in my home.

T. *pp* my home - mm. Safe in my divisi. home.

B1. *pp* my home - mm. Safe in my divisi. home.

B2. *pp* my home - mm. Safe in my home.

R.Sp. Safety and security.

C.Sp. ... feel safe. It could be a house, it could be a bench,
it could be a forest ...

L. Sp. Safety and security.



P5

E ♩ = 80

Tenderly *mp*

109

S. soon. Lit - tle chil - dren we'll be home. Rest

A. Safe in my home. Rest
Tenderly *mp*

T. Safe in my home. Rest
Tenderly *mp*

B1. Safe in home. Rest
Tenderly *mp*

B2. Safe in home. Rest
Tenderly *mp*

S. in your bed. Lay down your head.

A. in your bed. Lay down your head.

T. in your bed. Lay down your head.
unison.

B. in your bed. Lay down your head.

C.Sp. Home is where I curl,
make naked cups of tea,



S. Close your eyes I will sing lul - la -

A. Close your eyes I will sing lul - la -

T. Close your eyes. I will sing lul - la -

B. Close your eyes. I will sing lul - la -

C.Sp. and invent dance moves
away from prying eyes; where I have long
conversations with my dog; where I sleep, and where
I switch myself off.

F ♩ = 66

P6

126

Solo1. *mf*
Ah

Solo2. *mf*
Ah

Solo3.

Solo4.

Solo5.

Solo6.

S1. *mf* *gliss.* *divisi.* *p* *unison.*
bies. oo

S2. *mf* *divisi.* *p* *unison.*
bies. oo

A1. *mf* *gliss.* *divisi.* *p* *unison.*
bies. oo

A2. *mf* *divisi.* *p* *unison.*
bies. oo

T. *p* *unison.*
bies. oo

B. *p* *unison.*
bies. oo

L. Sp. **H** I was born in Dublin, I grew up in a

130

Solo1. *Ah*

Solo2. *Ah*

Solo3. *mf* *Ah* *Ah*

Solo4. *mf* *Ah*

Solo5.

Solo6.

S1. ✓ ✓

S2. ✓ ✓

A1. ✓ ✓

A2. ✓ ✓

T. ✓ ✓

B. ✓ ✓

C.Sp. *I no longer ...*

L.Sp. grey housing estate. When I went to get my first job, I had to lie about where I lived because no one wanted to give a ...

Solo1.

Solo2.

Solo3.

Solo4.

Solo5. *mf*

Solo6. *mf*

S. *unison.*

A1.

A2.

T1.

T2.

B.

R.Sp. Home is everything. We moved around so much ...
I have been both a child refugee, and an immigrant.

C.Sp. ... know where my home is.

L. Sp. ... resident of Fingness a job. I always had my eyes set on the horizon, looking at the beautiful Dublin mountains ...

S.

A1.

A2.

T1.

T2.

B.

R.Sp. ... when I was a child. It was terribly difficult.
Where is home now?

C.Sp. Well, the history of my family is one of immigration. In the 20th century my parents voyaged to America in steerage on ...
Home for me is the place ...

L. Sp. ... my favourite one was the Sugarloaf. It's an extinct volcano, 490 million years old, ... from the Cambrian ...
'Home home' is the ... name that I use for my childhood home where ...

S.  oo oo

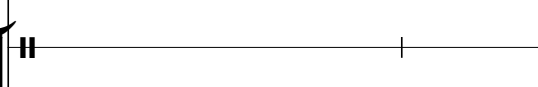
A1.  oo oo

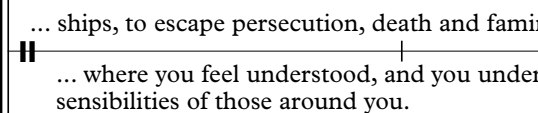
A2.  oo oo

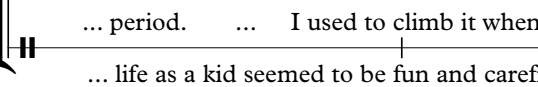
T1.  oo oo

T2.  oo oo


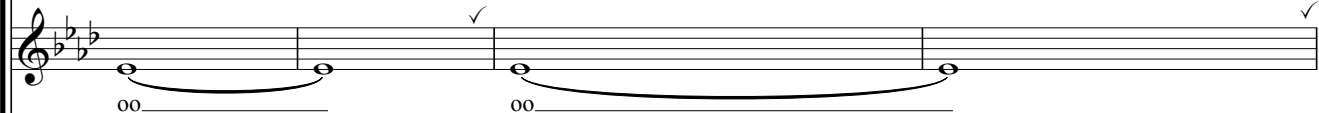
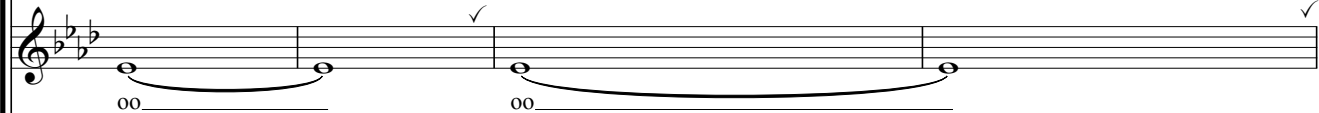

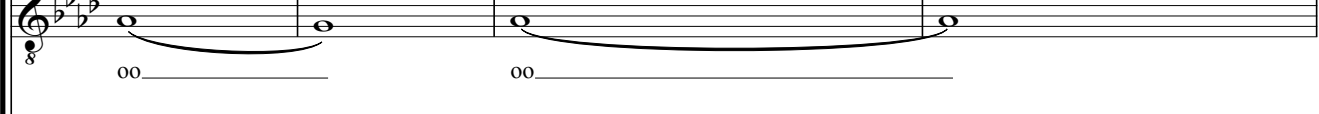

B.  oo oo

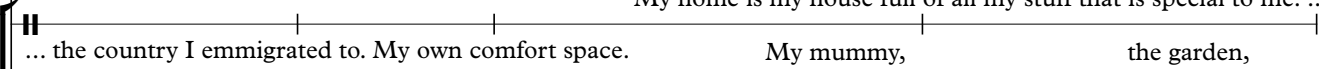
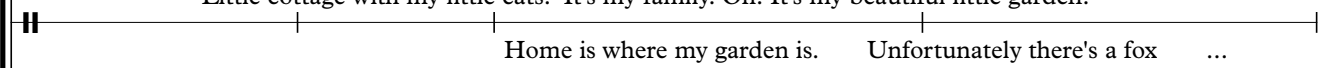
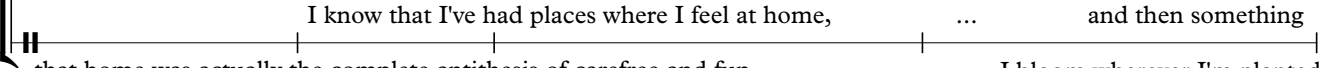
R.Sp.  I felt not at home and positively alien. The land of my birth, ...

C.Sp.  ... ships, to escape persecution, death and famine in their countries. Home: persecution. ... where you feel understood, and you understand the sensibilities of those around you.

L. Sp.  ... period. ... I used to climb it whenever I could. ... life as a kid seemed to be fun and carefree. ... It's only as I grew up and moved away that I realised ...

146

S. 
 A1. 
 A2. 
 T1. 
 T2. 
 B. 

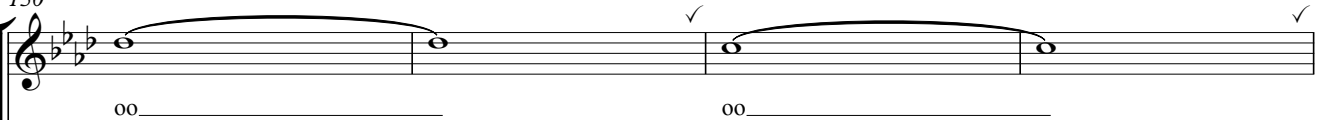
R.Sp. 
 C.Sp. 
 L. Sp. 

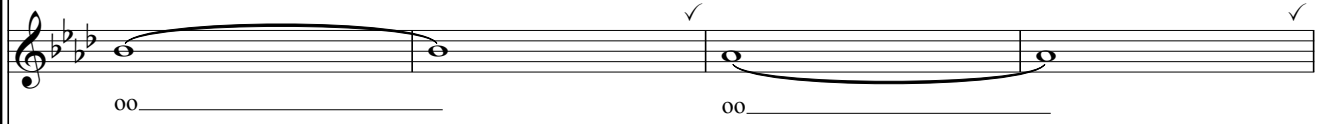
My home is my house full of all my stuff that is special to me: ...
 ... the country I emmigrated to. My own comfort space. My mummy, the garden,

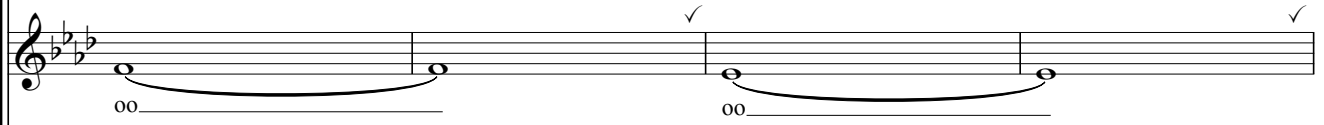
Little cottage with my little cats. It's my family. Oh! It's my beautiful little garden.
 Home is where my garden is. Unfortunately there's a fox ...

I know that I've had places where I feel at home, ... and then something ...
 ... that home was actually the complete antithesis of carefree and fun. I bloom wherever I'm planted.

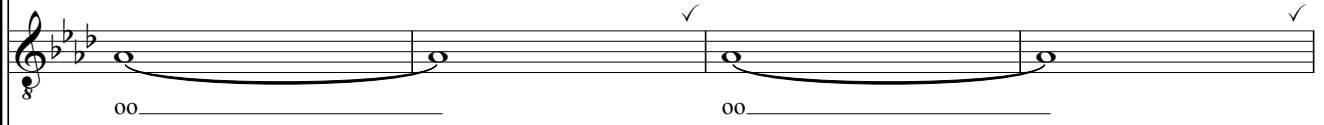
150

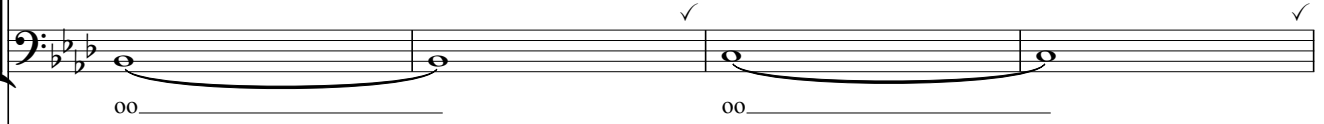
S. 

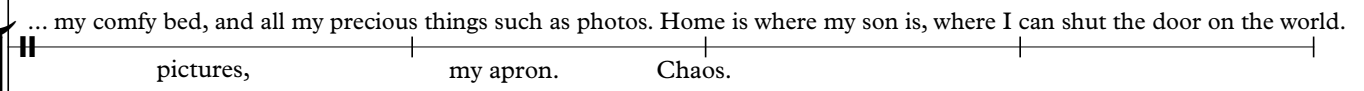
A1. 

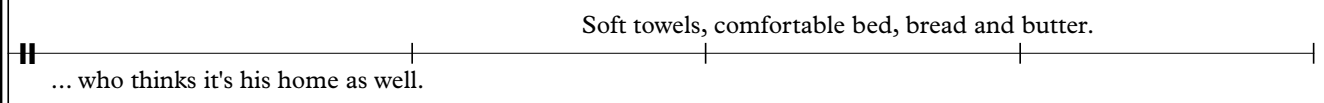
A2. 

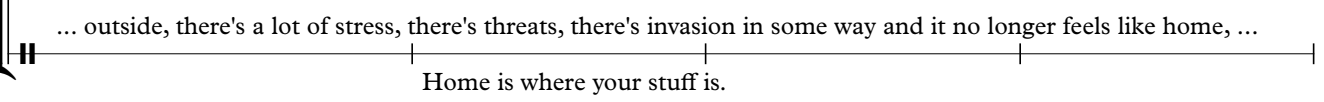
T1. 

T2. 

B. 

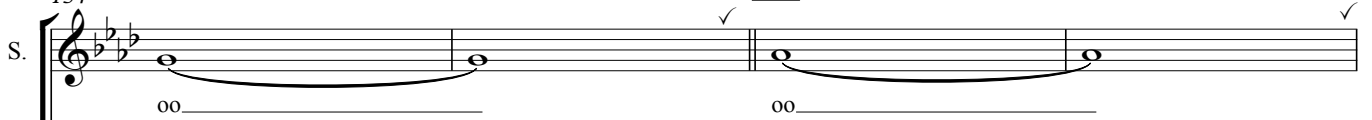
R.Sp. 

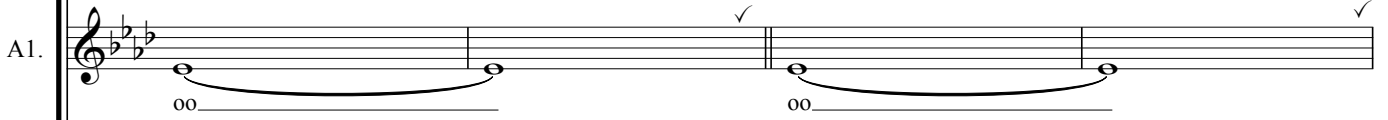
C.Sp. 

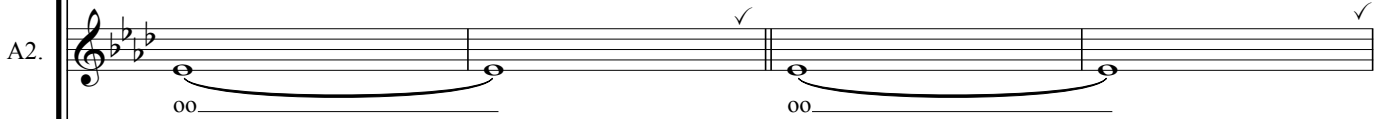
L. Sp. 

G

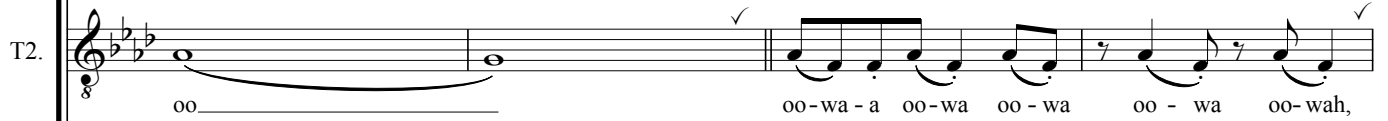
154

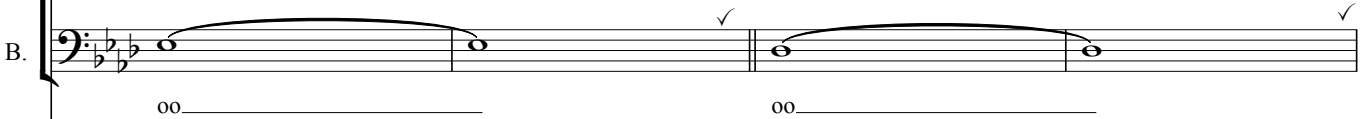
S. 

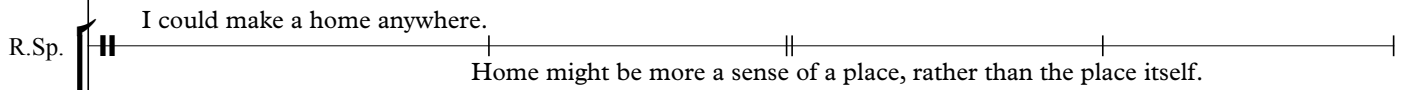
A1. 

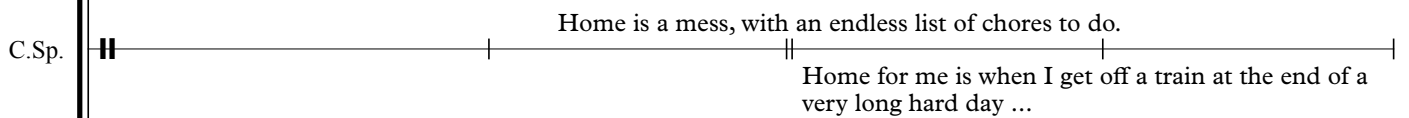
A2. 

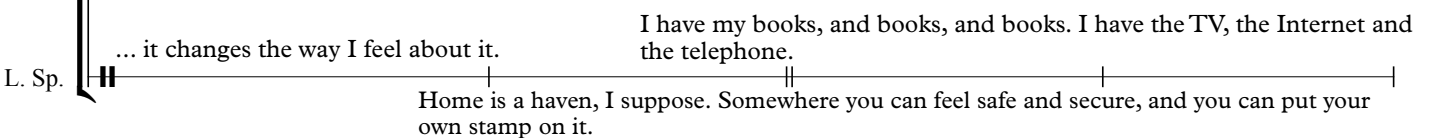
T1. 

T2. 

B. 

R.Sp. 

C.Sp. 

L. Sp. 

158

S.
 oo _____ oo _____

A1.
 oo _____ oo _____

A2.
 oo _____ oo _____

T1.
 oo-wa - a oo-wa oo-wa oo - wa oo-wah, oo-wa - a oo-wa oo- wa oo - wa oo-wah,

T2.
 oo-wa - a oo-wa oo- wa oo - wa oo-wah, oo-wa - a oo-wa oo- wa oo - wa oo-wah,

B.
 oo _____ oo _____

R.Sp.
 I sip coffee at the breakfast bar, while outside the windows are horses, ... lavender, ... fields, ... trees, ...
 Home is where I hang my hat. Home is my domain, ... my ...

C.Sp.
 Thanet in general, and Broadstairs especially, is like a home to me, ...
 ...and I walk up the hill to my lovely West Sussex village. Relaxation.

L. Sp.
 For 2 years I lived in a house some 50 metres from the clear warm water of the ...
 A house is mainly where your stuff is. A home on the other hand is where you just long to be.

162

S. oo oo

A1. oo oo

A2. oo oo

T1. oo-wa - a oo-wa oo-wa oo - wa oo-wah, oo-wa - a oo-wa oo-wa oo - wa oo-wah,

T2. oo-wa - a oo-wa oo-wa oo - wa oo-wah, oo-wa - a oo-wa oo-wa oo - wa oo-wah,

B. oo oo

R.Sp. ... birds and bees, ... sun and clouds, ... often wind, and sometimes rainbows. ...
 ... safety. ... Home is my Kingdom. I rule it. ... I don't invite many people in. Only the people I love.

C.Sp. ... and make me feel ... I'm home. Home is my sanctuary.
 Peace of mind.

L.Sp. ... Pacific Ocean. ... I struggled to make it home. ... One night I was sat in a bar ...
 Home is not where I live, ... it's my refuge. Sanctuary. Somewhere cosy ...

166

S. 

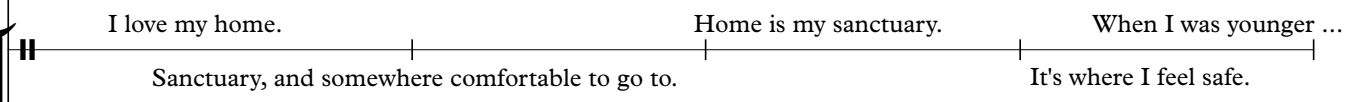
A1. 

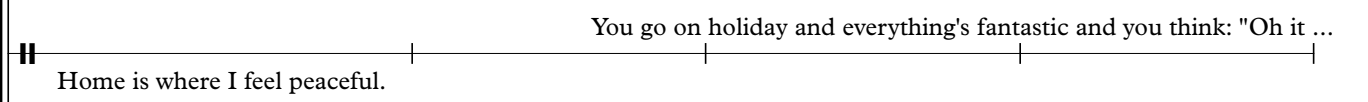
A2. 

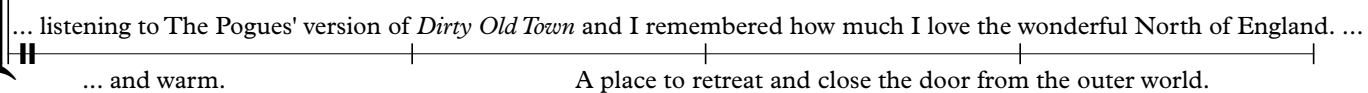
T1. 

T2. 

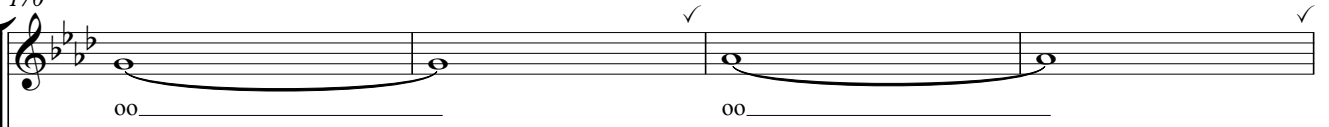
B. 

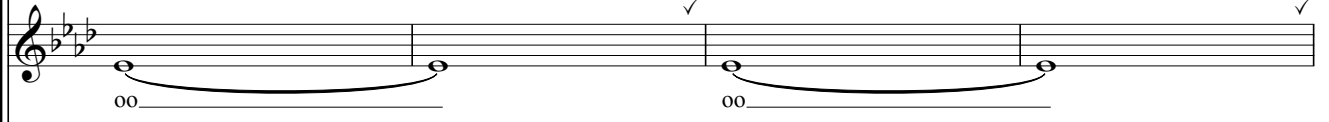
R.Sp. 

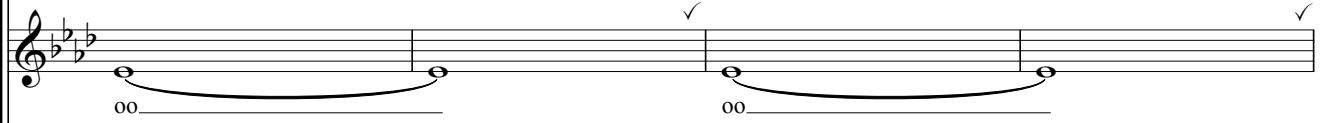
C.Sp. 

L.Sp. 

170

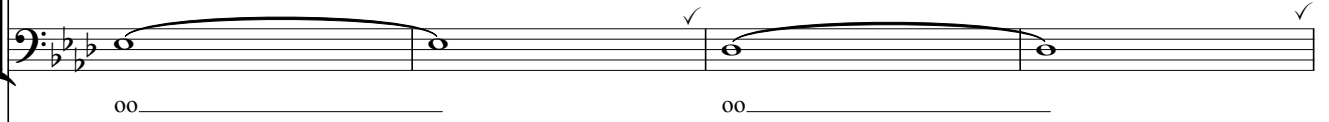
S. 

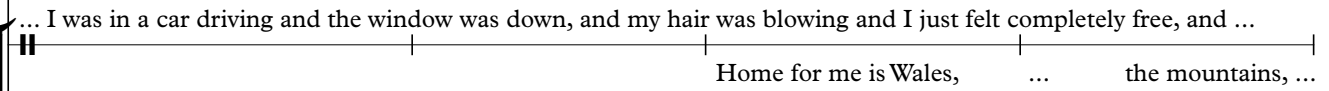
A1. 

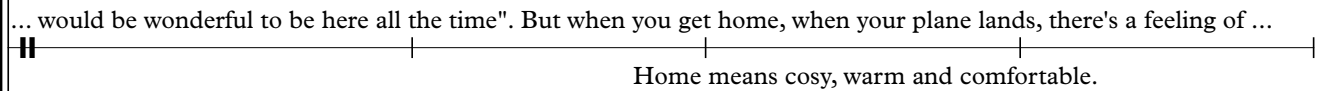
A2. 

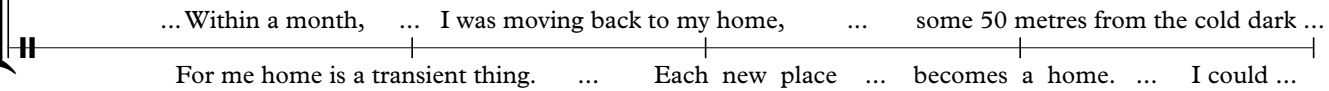
T1. 

T2. 

B. 

R.Sp.  ... I was in a car driving and the window was down, and my hair was blowing and I just felt completely free, and ...
Home for me is Wales, ... the mountains, ...

C.Sp.  ... would be wonderful to be here all the time". But when you get home, when your plane lands, there's a feeling of ...
Home means cosy, warm and comfortable.

L. Sp.  ... Within a month, ... I was moving back to my home, ... some 50 metres from the cold dark ...
For me home is a transient thing. ... Each new place ... becomes a home. ... I could ...

S.
 oo _____ oo _____

A1.
 oo _____ oo _____

A2.
 oo _____ oo _____

T1.
 oo-wa-a oo-wa oo-wa oo-wa oo-wah, oo-wa-a oo-wa oo-wa oo-wa oo-wah,

T2.
 oo-wa-a oo-wa oo-wa oo-wa oo-wah, oo-wa-a oo-wa oo-wa oo-wa oo-wah,

B.
 oo _____ oo _____

R.Sp. ... I felt like I was home. As a Christian believer, ... home is also ...
 ... and the birds, ... the beautiful changing light, ... and the singing, of course, ... I've just come back from there ...

C.Sp. ... oh, I'm home. Home for me ... really is where the heart is, and ...
 This moment, now, an infinite ...

L.Sp. ... water of the River Mersey. I love to go on holiday, but if I'm honest it's nice when I get back home and sleep in
 my own bed. ...
 ... live in a tent with you, and that for me would be home. Home is more than just a place. ...

S.
 Musical staff for Soprano (S.) in G major, 4/4 time. It contains two measures of a half note 'oo' each, with a fermata over the first measure and a checkmark above the second.

A1.
 Musical staff for Alto 1 (A1.) in G major, 4/4 time. It contains two measures of a half note 'oo' each, with a fermata over the first measure and a checkmark above the second.

A2.
 Musical staff for Alto 2 (A2.) in G major, 4/4 time. It contains two measures of a half note 'oo' each, with a fermata over the first measure and a checkmark above the second.

T1.
 Musical staff for Tenor 1 (T1.) in G major, 4/4 time. It contains two measures of eighth notes with lyrics 'oo-wa-a oo-wa oo-wa oo-wa oo-wah, oo-wa-a oo-wa oo-wa oo-wa oo-wah,'. There are checkmarks above the final notes of each measure.

T2.
 Musical staff for Tenor 2 (T2.) in G major, 4/4 time. It contains two measures of eighth notes with lyrics 'oo-wa-a oo-wa oo-wa oo-wa oo-wah, oo-wa-a oo-wa oo-wa oo-wa oo-wah,'. There are checkmarks above the final notes of each measure.

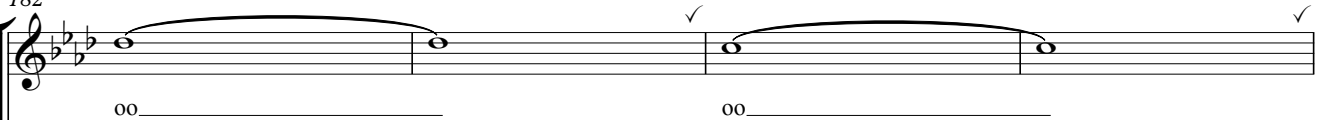
B.
 Musical staff for Bass (B.) in G major, 4/4 time. It contains two measures of a half note 'oo' each, with a fermata over the first measure and a checkmark above the second.

R.Sp.
 ... Heaven. ... That my destination, where I really belong is not here at all in some sense, but ...
 ... I'm filled with hiraeth, which means longing for home in Welsh. ... It means more than longing for the place, I think.

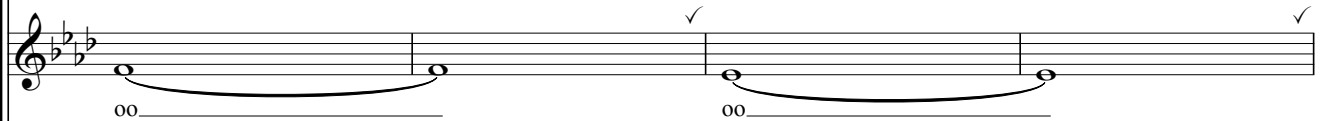
C.Sp.
 ... I'm lucky in that travelling has meant I've been able to leave little pieces of my heart all over the world.
 ... present, ... is all of our home. Home if where you share your ...

L.Sp.
 ... I sort of miss it when I'm away, however much I'm enjoying the place I'm visiting. I can't imagine how awful it must be ...
 ... It's more than an address. It's a feeling. Home is everything. Home is love. Home is life.

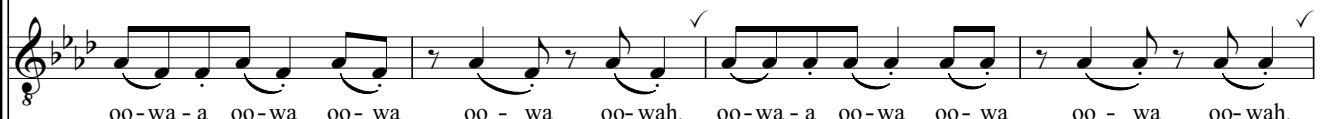
182

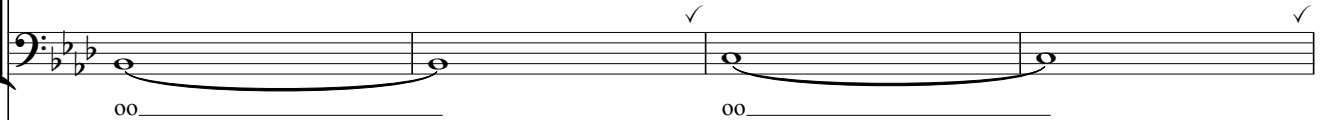
S. 


A1. 

A2. 


T1. 

T2. 

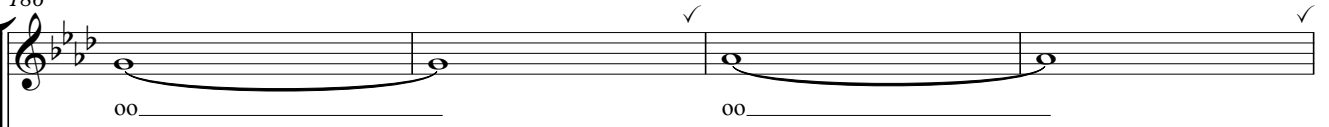
B. 

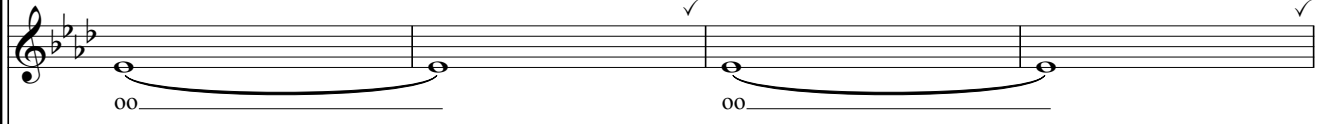
R.Sp.  ... actually an eternal home where no matter what happens in this life, I'm heading for, where I will belong ...
I feel like I can still walk around everywhere that I've lived before, and when I leave them I feel like they ...

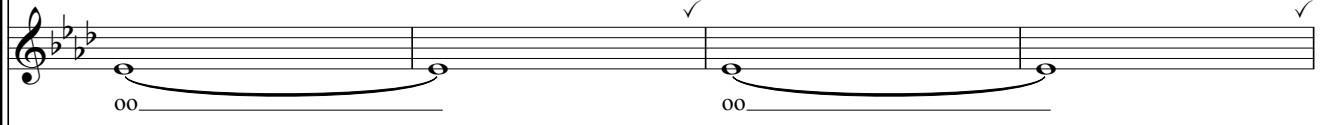
C.Sp.  Home is a place that ...
... wounds. Home is where the masks come off. Home means the air smells of coffee ...

L. Sp.  ... to have to leave your home or be taken from it. It must take your sense of belonging away. I feel lucky to have the ...
My home is one that travels to the outer limits. ... My home is everywhere and none. I'm an explorer ...

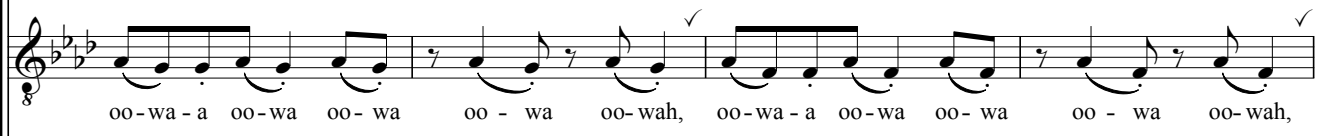
186

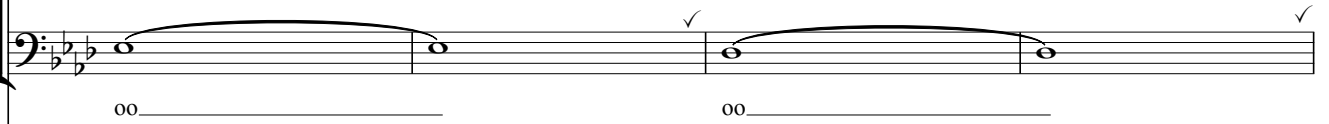
S. 

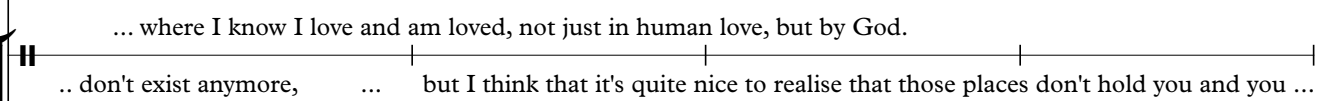
A1. 

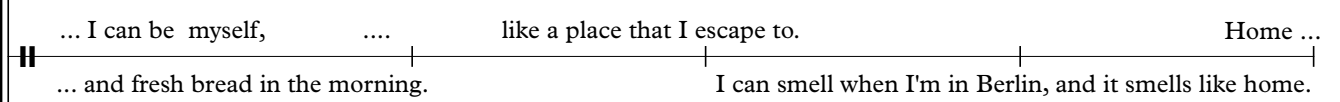
A2. 

T1. 

T2. 

B. 

R.Sp. 

C.Sp. 

L.Sp. 

190

S.

A1.

A2.

T1.

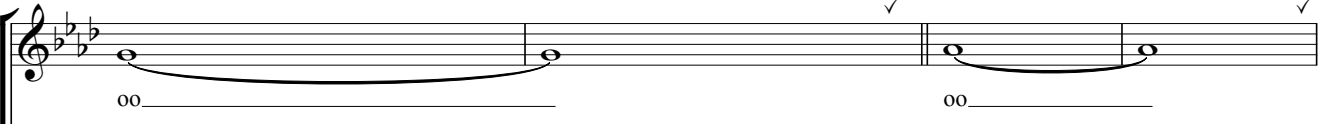
T2.

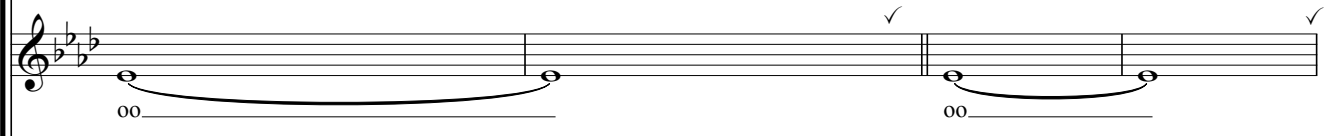
B.

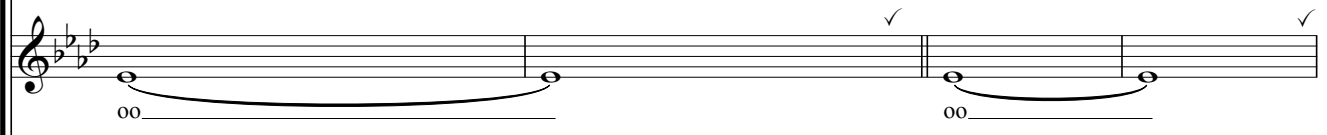
R.Sp.

C.Sp.

L. Sp.


S. 

A1. 

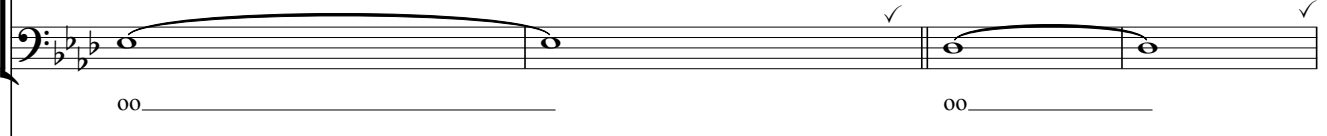
A2. 

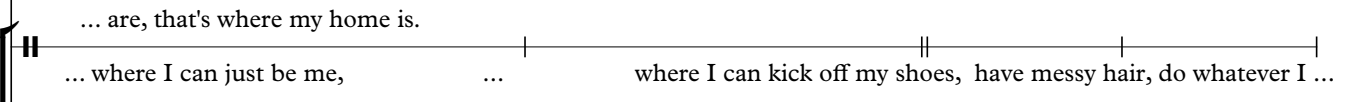
T1. 

oo - wa - a oo - wa oo - wa oo - wa oo - wah, oo

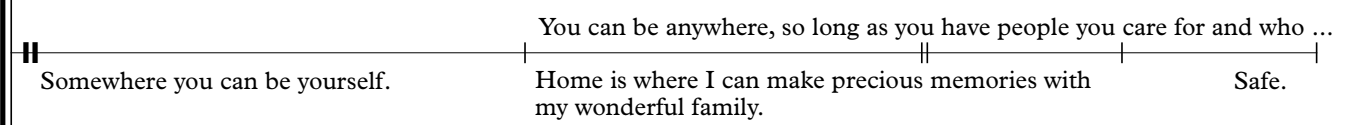
T2. 

oo - wa - a oo - wa oo - wa oo - wa oo - wah, oo

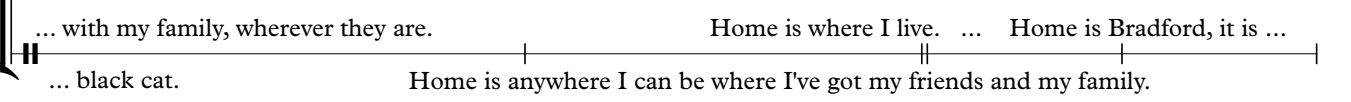
B. 

R.Sp. 

... are, that's where my home is.
... where I can just be me, ... where I can kick off my shoes, have messy hair, do whatever I ...

C.Sp. 

Somewhere you can be yourself. You can be anywhere, so long as you have people you care for and who ...
Home is where I can make precious memories with my wonderful family. Safe.

L.Sp. 

... with my family, wherever they are. Home is where I live. ... Home is Bradford, it is ...
... black cat. Home is anywhere I can be where I've got my friends and my family.

198

S. oo oo

A1. oo oo

A2. oo oo

T1. oo oo

T2. oo oo

B. oo oo

R.Sp. ... want, ... just be myself. Safety.

C.Sp. ... care for you very close to you. Safe. They say home is where the heart is, but sometimes ...
Safety. Feel safe. Safety. It's safe.

L. Sp. ... Yorkshire, it is England, it is United Kingdom, it is Europe, it is Planet Earth. Safety. Safe.
Home to me is a safe warm place. Home is safe. Home is safe. Safety.



202

R.Sp. [Swedish: Unknown]
Safe place.

C.Sp. ... home is just where you're safe. [Hebrew: Unknown]
[Hebrew] Home for me is the sun, the sea. Family and friends. Friday afternoons when everything is at peace. Picking fruit from the tree. Desert trips. Cold watermelon. My mum's chicken soup.

L. Sp. [Kazakh: Unknown]
Safe.

Crossing Over

3. Phone

Phone somebody you care about and tell them what they mean to you. As you do so, leave the performance area in any order, walk into and through the audience and out of the building.

In the event there is no telephone signal, this can be acted.