

# ON THE MOVE

PERFORMED BY

BELFAST CITY CHOIR

*ON THE MOVE*  
*songbook*

**BELFAST CITY CHOIR**

Published in Northern Ireland in 2013 by

BELFAST CITY CHOIR

[www.belfastcitychoir.tumblr.com](http://www.belfastcitychoir.tumblr.com)

for The Open University's

*Luminous, Curious, Journey*

University of the Air Fringe Programme at The Ulster Hall

Design and instructions by John D'Arcy

Not for commercial use, broadcast or copying

Printed in Belfast, Northern Ireland

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# I WRITE FOR . . .

(Lyrics: 'I write for...' by John Hewitt)

*LEADER sings the poem, pausing between each line.*

*Performers echo LEADER in the manner instructed on right after each line.*

*Performers may overlap with LEADER's final word on each line.*

I write for my own kind,

*echo precisely*

I do not pitch my voice

*echo as a drone*

that every phrase be heard

*echo in sparse, clear speech*

by those who have no choice:

*echo powerfully*

their quality of mind

*echo intellectually*

must be withdrawn and still,

*echo s l o w l y*

as moth that answers moth

*echo one at a time in any order*

across a roaring hill.

*echo each word repeatedly*

# REAL BELFAST

(Lyrics gathered from interviews with Belfast locals)

*One performer begins by singing or speaking the first line in a style of their choice.*

*Going round in a circle the line is repeated, one performer at a time.*

*Performers imitate, lampoon or pastiche the performer before them.*

*Performers may choose not to repeat. In this case they begin a new line in a style of their own choice and the direction of imitation is reversed.*

*Performers may begin to overlap with each other in sequence as they grow in confidence.*

Unashamedly we are setting out to copy other cities.

Why would you think people would come to Belfast?

To see a replication of what's happening in other cities?

Why would you do that?

We have so much content here that is unique.

This dark recent history has created

this vibrant underground

where people understand life on the edge.

They understand about kicking against the system

because the system is [CENSORED] up.

That's what makes Belfast exciting.

# TITANIC

*Performers repeat lyric as directed by LEADER.*

*LEADER conducts the rhythm and volume of performers.*

*Performers choose their own pitch.*

Titanic



## PLAYING A GAME

(Lyrics from 'Knots' by R.D.Laing)

*Each word must be sung in order.*

*Any performer may sing any word,*

*but if more than one performer begins the same word at the same time  
go back to the start.*

*Words should begin loudly and fade in volume.*

*Performers should try to sustain a word until they begin a new one.*

They are playing a game.

They are playing at not playing a game.

If I show them I see they are,

I shall break the rules

and they will punish me.

I must play their game,

of not seeing I see the game.

## SPEECHLESS / POINTLESS

(VERSE 1 from 'Belfast Confetti' by Ciaran Carson;  
VERSE 2 from 'Knots' by R.D.Laing)

*LEADER conducts the rhythm and volume of performers.*

*LEADER indicates 1 or 2 to choose VERSE 1 OR 2.*

*LEADER may change VERSE at will.*

*VERSES repeat if LEADER does not indicate change.*

### *VERSE 1*

What is my name?

Where am I coming from?

Where am I going?

### *VERSE 2*

The statement is pointless

The finger is speechless

# THE HUMAN COST

(Lyrics gathered from 'Northern Ireland's Troubles: The Human Costs'  
by Marie-Therese Fay, Mike Morrissey and Marie Smyth.  
The final two lines are taken from 'Ceasefire' by Michael Longley)

*Performers stand in a circle and each privately choose two lines of lyrics.  
Performers listen sensitively to their surroundings and to each other.  
Performers choose when and how to sing or speak their lines of choice.  
The piece ends when all performers have completed their line and stepped out of the circle.*

The assumption that people 'get over' such things in time is not true.

Not talking about what has happened.

Think too deeply about what has happened.

Few working in the media recognise any of this as problematic.

Many individuals and groups have a sense of injustice and grievance.

Often the needs and wishes of one group are directly  
opposite to the needs of another group.

What will we remember?

Our own hurt blinds us to the hurt we have inflicted upon others.

None of us can retrieve what was lost.

We may only learn from it.

'I get down on my knees and do what must be done

Kiss Achille's hand, the killer of my son.'

# EVERYTHING IS ABOUT YOU

(Lyrics from 'The Ulster Way' by Alan Gillis)

*Performers sing or speak each line in order ;  
personally choosing their manner of speaking and the matter of time.  
The piece ends when all performers have completed all lines.*

*For each line:*

*breath inwardly , read inwardly , listen inwardly ;  
look outwardly , listen outwardly , recite outwardly .*

All this is in your head.

Don't walk away in silence.

This is not about horizons.

This is not about the rhythm of a songline.

There are other paths to follow.

Everything is about you.

Now listen.

## NOW LISTEN

*Performers privately read instructions fully and then act on them in order,  
in their own time.*

*Performers look in all directions.*

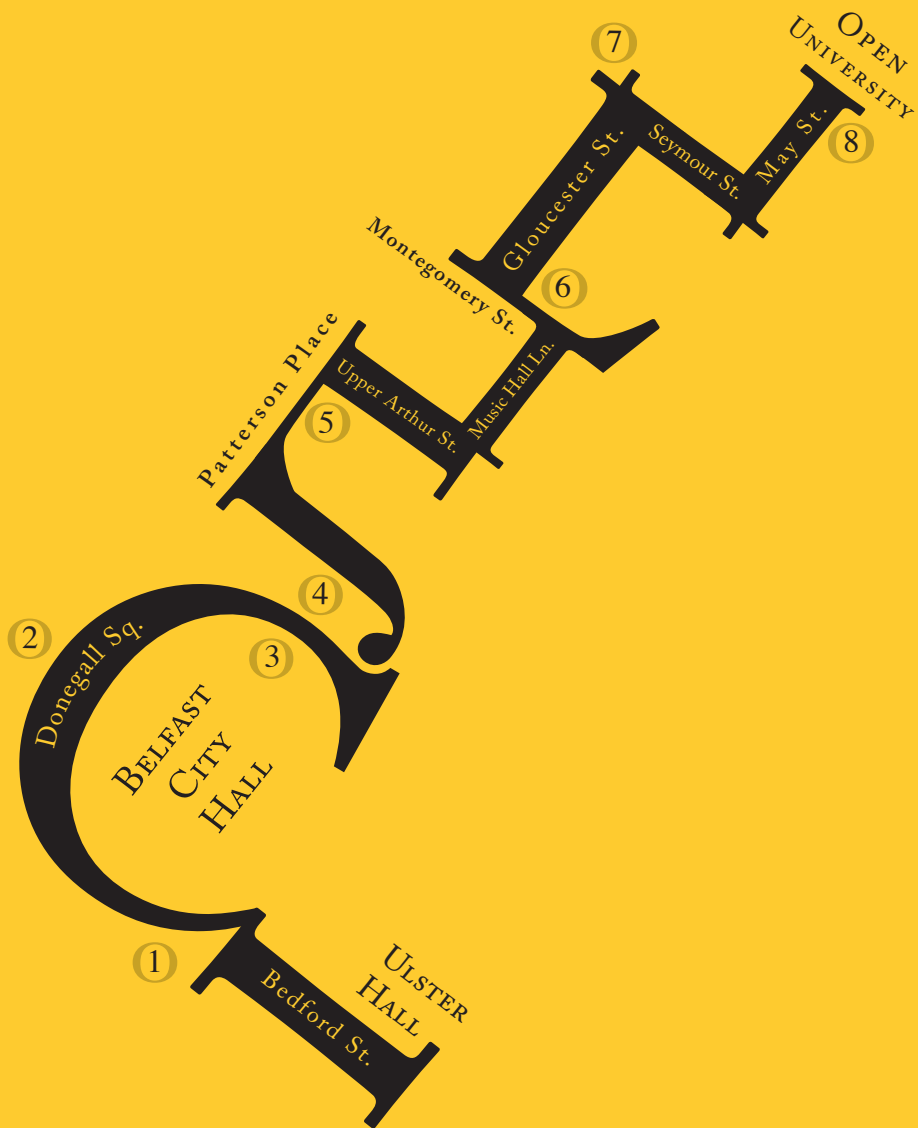
*Performers listen in all directions.*

*Performers inwardly recall their walk from start to finish.*

*Performers recall one phrase they have sung today*

*and sing it aloud just like before.*

*Performers close their songbook and move in a direction of their choice.*



*O N T H E M O V E*

**BELFAST CITY CHOIR**

2013