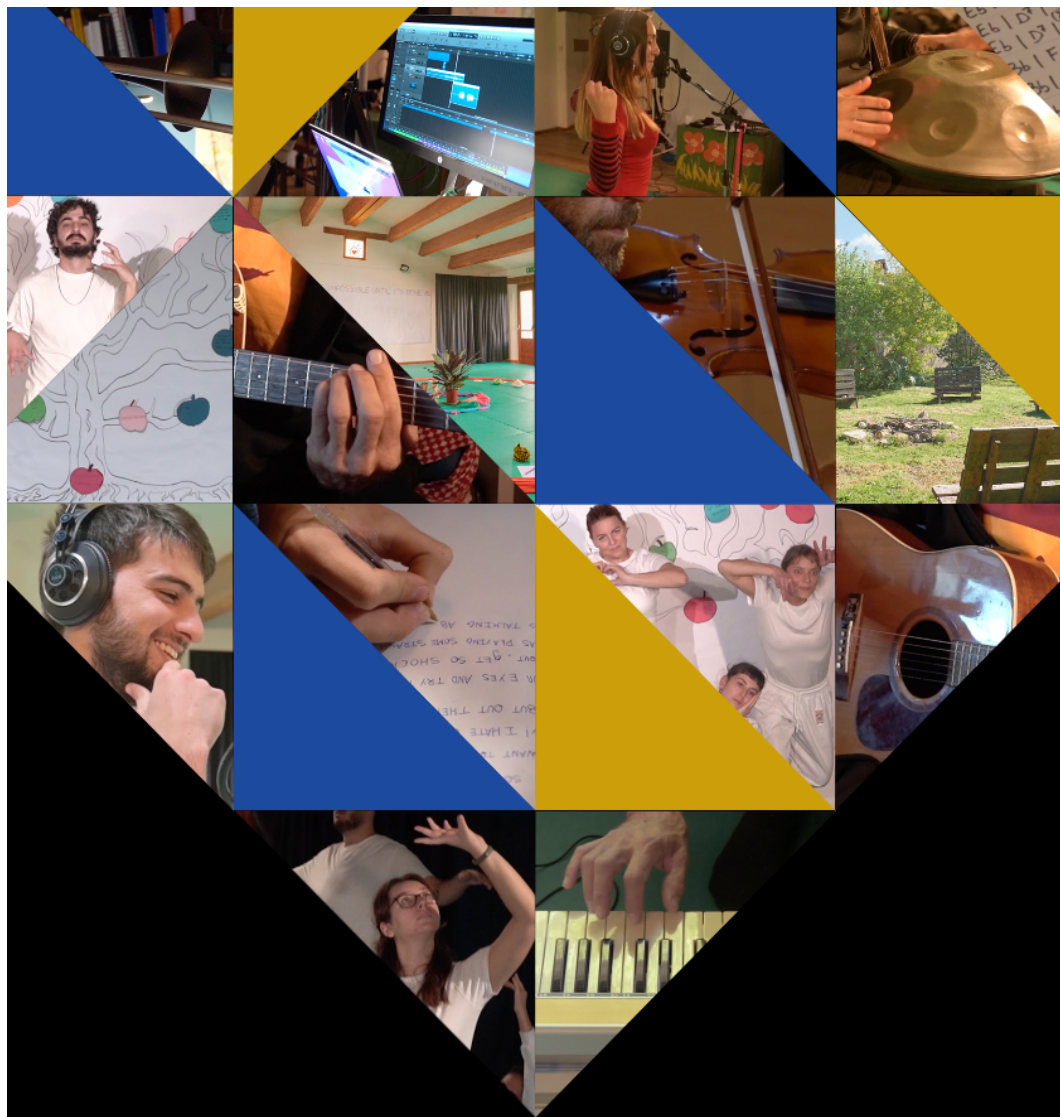




VERSES OF INCLUSION

The Power of Songwriting
in Promoting Human Rights



Co-funded by
the European Union

Erasmus+
Enriching lives, opening minds.



Agenzia Italiana
per la Gioventù

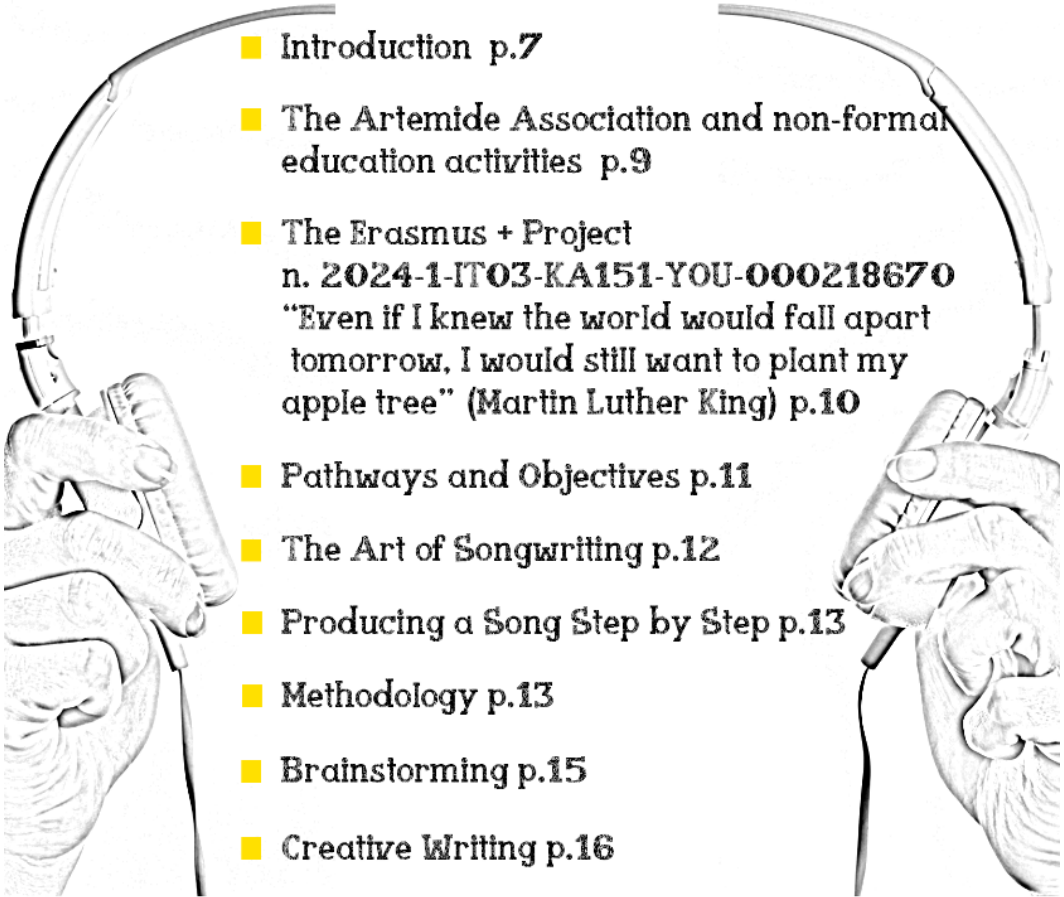




VERSES OF INCLUSION

The Power of Songwriting
in Promoting Human Rights

TABLE OF CONTENTS

- 
- Introduction p.7
 - The Artemide Association and non-formal education activities p.9
 - The Erasmus + Project
n. 2024-1-IT03-KA151-YOU-000218670
“Even if I knew the world would fall apart tomorrow, I would still want to plant my apple tree” (Martin Luther King) p.10
 - Pathways and Objectives p.11
 - The Art of Songwriting p.12
 - Producing a Song Step by Step p.13
 - Methodology p.13
 - Brainstorming p.15
 - Creative Writing p.16
 - Setting Up and Recording the Studiop.17
 - Recording the song and filming p.18
 - Songwriting: Some Reflections p.19
 - Where to Find the Songs? p.21
 - Conclusion p.23
 - Special Feature: Songs p.25

INTRODUCTION

This booklet is one of the outcomes of the Erasmus+ project n. 2024-1-IT03-KA151-YOU-000218670 “Even if I knew the world would fall apart tomorrow, I would still want to plant my apple tree.” (Martin Luther King), carried out by the Artemide association and promoted with the co-funding of the European Union and the Italian Youth Agency.

The contents of this booklet are the result of the work that the



Artemide association carries out in the fields of songwriting, creative writing and music, seen as effective tools for non-formal education. This publication, together with the songs' videos and digital materials (audio files, lyrics and images), was made possible thanks to the valuable contribution of many people who generously gave their time, skills and passion. Without their support, it would not have been possible to achieve the goals we set out to reach.

Artemide Association: Barbara Colombo, Simona Acqualagna, Giulio Ferrante, Giorgio Cutini, Carlotta Traversari, Lea Colombo Amadei, Tommaso Martellini, Eleonora Pegorini Bruno Avramo.

Partners: Youth Development – Keffiyeh (Palestine)

NGO Thy (Kosovo)

Assist Albania Center (Albania)

Değişim İçin Sanat Derneği (Türkiye)

Youth BCN (Spain)

ArtiMental - Art & Psychoeducation NPO (Greece)

Di Mini Teatro (France)

YAAM Kult Verein für Jugendkultur e.V. (Germany)





The songwriting tool is led by Giulio Ferrante, musician, composer and facilitator, who with passion and dedication manages to convey to young people the deep value of this musical journey, making possible what at first seems impossible.

With attention and care, both for the individual and for the group, he guides participants through the writing of their verses and the recording of their many voices, bringing the meaning of the songwriting tool to life within non-formal education.

A special role is played by Bruno Avramo, sound engineer, whose professionalism, experience and generosity make it possible to record and mix a song in just a few hours, achieving high quality thanks to the use of professional equipment, software and audio editing.

All participants put themselves on the line with courage and perseverance, paying attention and acting with intention, committed to giving their best.

Musician facilitators are also involved in the process, contributing their talent and experience by playing and taking part in building the songs.

Likewise, non-musician facilitators, with enthusiasm and warmth, add their voices to the choruses and support the various steps of the activity.

Everyone offers a precious contribution to a work that truly becomes collective: a great orchestra of unique and unrepeatable people, in which every presence is essential.

Associazione Artemide a.p.s: San Faustino 22, Morrano 05019,
Orvieto (TR)

Tel: +393397256575

Mail: ilcerquosino@gmail.com - ilcerquosino.erasmusplus@gmail.com

Sito: www.cerquosinoartemide.org



ARTEMIDE ASSOCIATION AND NON-FORMAL ACTIVITIES

The Artemide Association A.p.s. – “Il Cerquosino” Workshop House was founded in 1996 in one of the disadvantaged, low-productivity areas that have remained almost untouched to this day. The “Il Cerquosino” Workshop House was renovated using green-building techniques, with particular attention to reducing energy consumption: a phyto-purification water system, wood heating, principles of material recovery and recycling, and construction with local stone. Artemide and its “Il Cerquosino” Workshop House are spaces for research and experimentation, created to build an educating community that promotes intercultural dialogue, social inclusion and respect for nature.



For over 25 years, at both national and international level, we have offered non-formal education pathways aimed above all at those experiencing exclusion and economic, social and cultural disadvantage. Through creativity, the arts, the use of the body and environmental education, we encourage awareness of oneself and one's own abilities, creating social networks in which every man, woman, boy and girl can express themselves and experiment in a safe space. Artemide also plays a key role in the rural and social development of the areas where it operates.

THE Erasmus+ PROJECT

n. 2024-1-IT03-KA151-YOU-000218670

**“Even if I knew the world would fall apart
tomorrow, I would still want to plant
my apple tree.”
(Martin Luther King)**

The use of the songwriting tool is part of a broader pathway, inspired by Martin Luther King’s famous quote: “Even if I knew the world would fall apart tomorrow, I would still want to plant my apple tree.”

The theme of the project is social inclusion, the fight against discrimination and the promotion of human rights. Both social and personal resilience were examined, understood as the individual’s ability to face and overcome traumatic events or difficult periods.

This concept is essential to understanding how people can find strength and motivation even in the most adverse situations, thereby contributing to a fairer and more supportive environment.



PATHWAYS AND OBJECTIVES



The aim of the training course is to provide new tools to social workers, educators and active citizens who work with children, young people and adults who are victims of war and/or situations of extreme social exclusion, such as those arising from migration processes.

We want to foster personal resilience, promote a shift in perspective and offer the opportunity to explore the “sides” of ourselves and others that are not always easy to recognise.



THE ART OF SONGWRITING

Songwriting is not just about creating a song, but a powerful tool for promoting sharing and belonging, as well as for developing themes linked to human rights, resilience, immigration, social oppression, inclusion and exclusion.

Through an educational path that includes an introduction to the concepts of diversity and inclusion, the exploration of thematic songs and the identification of meaningful topics, participants develop writing skills to express their personal experiences.



Creating songs fosters both individual and collective work and unfolds through many different stages, useful for strengthening participants' self-confidence and their sense of empowerment in being able to create something together.

PRODUCING A SONG STEP BY STEP

The following chapters will guide readers through all the stages of creating a song, showing step by step the creative and production process.

From the initial idea to the final result, each stage represents an educational opportunity to develop listening, personal expression, collaboration and artistic awareness.



METHODOLOGY

The birth of a song within each Erasmus+ project activity is part of a pathway built through experiential workshops and theatre-based activities. The song represents the endpoint of a journey made up of shared experiences, learning, listening and collective research.

In this context, the phrase that gives the project its title, “Even if the world...”, serves as the main point of reference for the pathway.

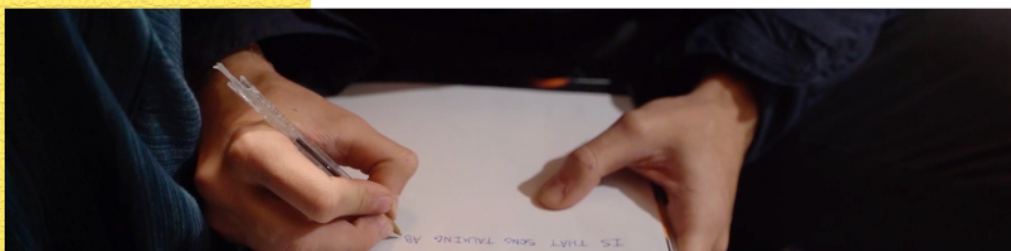
The methodology used to reach the brainstorming stage and start creative writing is based on Augusto Boal’s Theatre of the Oppressed, inspired by Paulo Freire’s “Pedagogy of the Oppressed”, which emphasises the importance of authentic dialogue and conscientisation.



In particular, image theatre was used, which explores different perspectives on the premise that “the whole body thinks”, understanding the human being as a reciprocal interaction between mind, body and emotions. The “theatre statues” are one of Boal’s key techniques, in which participants create poses or bodily images that embody specific concepts, emotions or situations. These statues, both static and dynamic, are used to explore power dynamics, interpersonal relationships and social issues. Through this experiential process, participants are encouraged to reflect on what they have represented, giving rise to words, concepts and content that emerge from each action carried out in the theatre work. This material, rich in meaning, is then developed through writing, allowing the creation of songs that reflect the participants’ experiences and emotions.



BRAINSTORMING



To begin a creative writing process focused on resilience, human rights and the fight against discrimination, brainstorming is used as the initial tool. This process begins with the use of the body and involves participants in an active immersion in the topic.

Bodies move freely, improvising walking styles, speeds, levels and postures. This physical expression fosters a deeper connection with the theme being explored, allowing each participant to better explore and understand their own emotions and reactions.

While moving, they reflect on the theme of the project and on their own experiences, speaking their thoughts aloud and sharing characteristics and associations of ideas that emerge, also through image theatre, staging the representation of their own statues.

This practice not only stimulates creativity, but also encourages open and authentic dialogue with oneself.

Once this phase of physical exploration is complete, each participant sits down in front of a blank sheet of paper and begins writing their reflections. Here, they have the chance to deepen the meaning and concepts that emerged during the brainstorming, composing structured sentences or simply listing key words.

This step allows ideas to be consolidated and prepares the ground for the creative writing that follows, making the process richer and more meaningful.

CREATIVE WRITING

After the initial brainstorming phase, the work moves into a moment of intention and synthesis, in which the concept is explored and defined with greater awareness.

At this point, each participant is invited to express their message through rhymes, assonance, similes and metaphors, creating two “musical” phrases capable of conveying the intention and emotion of the content.

The process then moves from individual to collective: participants split into groups and receive, in digital format, the original musical backing track produced in the previous days to work on.

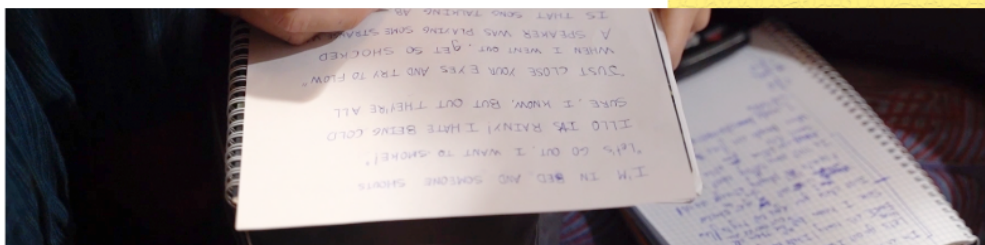
Within each group, each participant independently imagines and develops their own proposal, looking for a melody or a mode of expression that best showcases their words.

Right after this stage, collaboration takes on a key role: a peer-to-peer process begins, marked by listening, mutual help and encouragement.

Through comparison and exchange, each participant finds their own interpretative style, strengthening the message they want to communicate.

Within the groups, participants support one another: the final result grows out of shared work, while still preserving the individuality of each contribution. When what is felt inside is put into words and set to music, it takes on a concrete, shareable form.

Seeing an emotion or a thought turn into a song is a powerful educational experience, one that gives value to personal expression and collective creativity.



SETTING UP THE RECORDING STUDIO



The room used for the activities was transformed into a genuine recording studio thanks to the voluntary collaboration of a sound engineer. Together with the musician facilitator, the space was fitted out with professional equipment: microphones, headphones, computers and software, offering participants an engaging and probably one-of-a-kind experience.

The first stage of the work involved recording the musical backing track, made up of guitars, bass, percussion and wind instruments.

Afterwards, participants who played an instrument had the chance to record their own instrumental part as well, contributing directly to the final version of the song.



RECORDING THE SONG AND FILMING

One group at a time enters the recording studio and, in turn, each participant records their own part.

One after another, the young people stand in front of the microphone to sing their message: words that speak, with honesty and vulnerability, about something personal, intimate and authentic.

In that moment, they are alone, immersed in the headphones and their own voice, but never truly isolated. Beside the singer at that moment stands the group, present and involved, ready to support, encourage and share every attempt, sometimes suggesting different solutions.

It is precisely at this stage that the importance of collective work is felt most strongly: each individual finds confidence through the presence of the others. Recordings are repeated several times, with patience and cooperation, until everyone feels satisfied with the result achieved, knowing they have given their best.

Meanwhile, the other groups keep rehearsing their parts outside the studio, preparing for their turn to record.

Every moment of the songwriting process is recorded. Each singer is filmed by the video maker, so as to obtain clips useful for producing the song's final music video. Afterwards, in post-production, the clips are synchronised with the final version of the song, creating a finished product that captures both the creative process and the participants' artistic performances.



SONGWRITING: SOME REFLECTIONS



The songwriting methodology, used in an educational setting, has proven to be a tool capable of fostering participation, connection and personal expression in a natural and engaging way.

Through writing and music, people have the chance to tell their own story, give shape to their emotions and turn thoughts and experiences into something shared and concrete.

One of the most important aspects of this pathway is the possibility of combining the individual dimension with group work.

Everyone can find their own space, their own voice and their own way of expressing themselves, while at the same time feeling part of a shared experience. Music thus becomes a means of listening to one another, supporting each other and building something together that will belong to everyone.

Songwriting is also a highly flexible tool, adaptable to different educational and social contexts. It does not require particular musical skills, but instead puts the person, creativity and the desire to communicate at the centre. For this reason, it manages to authentically engage even those who initially struggle to open up or find their own means of expression.

The benefits of this method are not limited to those who take part directly in the workshop, but also extend to the groups, associations and communities involved in the pathway. Sharing a creative process helps build bonds, fosters mutual listening and opens up new possibilities for collaboration and participation.

In this sense, songwriting is not just an artistic experience, but an educational tool capable of generating wellbeing, inclusion and a sense of belonging, leaving behind something that continues to live on beyond the days spent together.



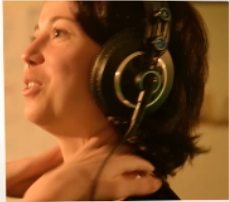
WHERE TO FIND THE SONGS?



But where can you actually listen to the songs created during the projects? Once the song is recorded, the process moves on to careful editing and mixing, to give participants an immediate and surprising first listen of what has been created in less than 48 hours: from a blank page to a real song. A product that often leaves everyone speechless.

This is complemented by a memory video of the experience, which allows everyone to relive the moments of the workshop and all the stages of the work done together. The tracks are then refined to reach a final mix through post-production carried out in the sound engineer's own studio.

The songs are then deposited and registered with SIAE (the Italian copyright society) and shared through social media channels, the Artemide Association website and the WhatsApp groups created by the young people themselves.



It is often there that they continue to live on: listened to again, shared, sent among daily messages, hummed in the car, while queuing, making coffee or cooking dinner. Small moments that instantly bring back the experience shared together. In this way, the song does not remain simply the result of a workshop, but becomes a living trace of a shared time: it tells a unique, unrepeatable story, that of that particular group and that particular moment. Perhaps this, in the end, is precisely the meaning of these songs, a great embrace made up of different emotions: joy, nostalgia, energy, belonging...

Once a song is born, it does not stay still; it keeps living, moving, circulating, carrying with it the sense of community that gave rise to it, and keeps alive the emotions of those who created it.



CONCLUSION



Music is an important element in an educational journey, just as it is in life itself; it accompanies people, unites them and crosses generations. As one participant put it, "music is life, stimulus, motivation": it is a daily presence, a companion that makes everything simpler and closer to who we are. For those who experience it along this journey, music is enthusiasm, emotion, sadness and nostalgia.

It always represents something that sets things in motion.

Music belongs to everyone, even if in different ways: we listen to it in our most intimate moments, we use it as background, as company or as energy that sustains and inspires us. It becomes even more powerful when it is shared. Singing together, playing together and living a collective experience means creating a shared wave made of listening, presence and empathy.

It is in these moments that music truly reveals itself as a means of connection, capable of generating community.

For this reason, music education takes on a value that goes beyond its purely technical or artistic dimension: it becomes a tool for relationship-building, growth and the concrete construction of peace. It is not just about learning a language, but about recognising the many ways in which music is lived and "inhabited" by people: as emotion, story, movement, imagination and everyday experience.





Educating through music therefore means opening one's outlook to the diversity of cultures and ways of expressing oneself, without hierarchies or exclusions, recognising what is human and shareable within our differences. In this sense, music can help build more open, non-violent forms of coexistence, based on mutual listening and respect.

It is important to remember that an experience of this kind does not aim for a perfect result, but focuses on the journey itself: doing things together, each person trying from their own starting point, and giving value to every voice. The creative process itself also becomes educational, because it teaches people to express themselves, to relate to others and to take care of what they want to communicate.

We hope that this booklet can be a useful tool for those who read it and for those who wish to bring this methodology into their own educational and community settings. The aim is to share a practice that strengthens individuals and groups, sparks creativity and opens up space for imagination and storytelling. Telling stories through music ultimately means learning to give shape to who we are, with attention, care and intention. And today, more than ever, this is a profound educational act.

Special

Feature

SONGS



in this falling world



Erasmus+
Enriching lives, opening minds.



IN THIS FALLING WORLD

I DON'T OWE MY VOICE TO THE COPS IN MY HEAD
WHEN I SEE INJUSTICE I GET MAD!

WHO SAID MISTAKES CAN'T BE FUN? I CAN STILL
MAKE THEM INTO PUNS

I USED TO HEAR SOUNDS IN MY MIND

BUT NOE THE MUSIC'S PLAYING IN THE NIGHT

ALTHOUGH MY PAST WAS BLUE, IF I COULD

JUST GO BACK THROUGH

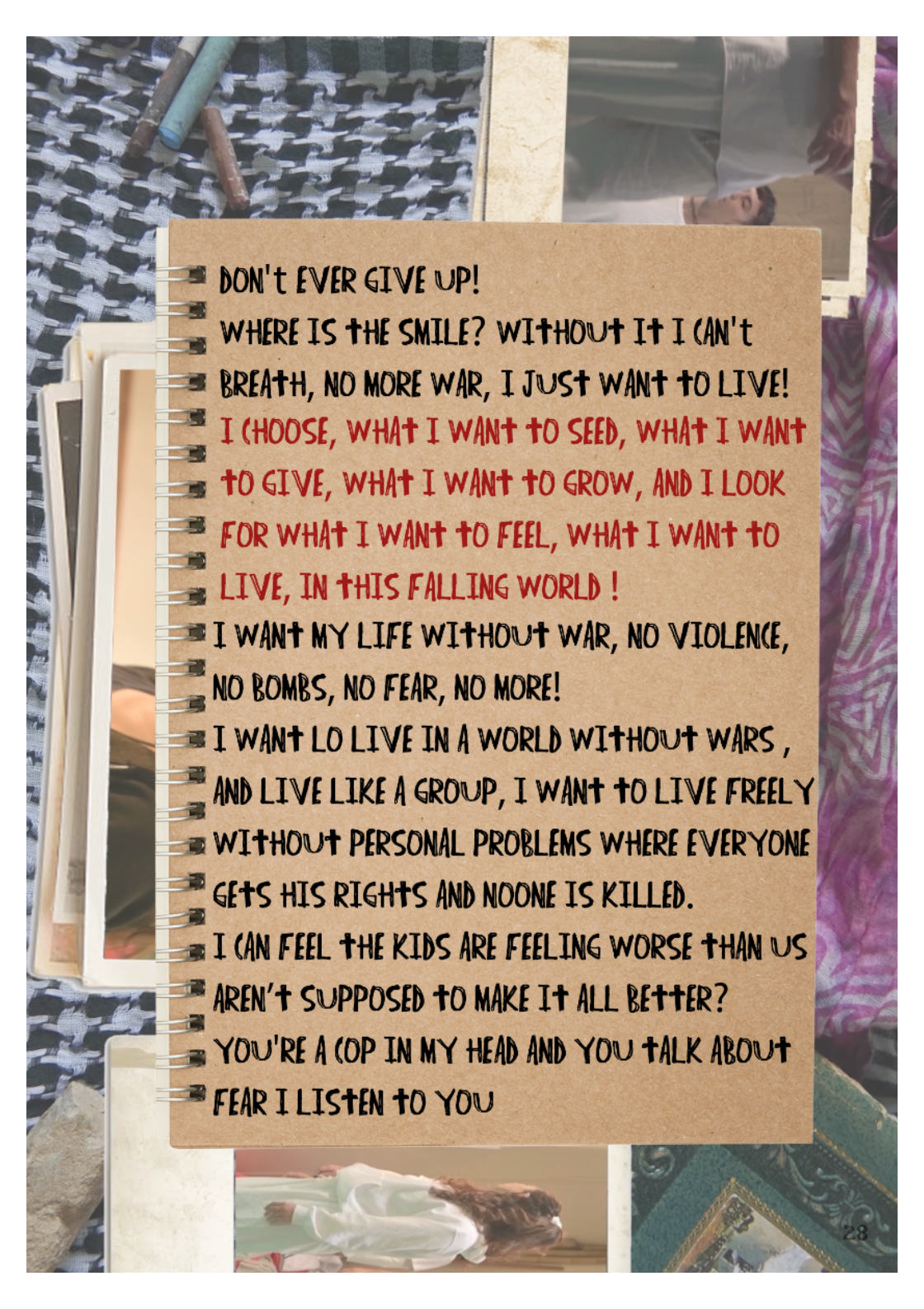
ALTHOUGH MY PAST WAS BLUE, IF I COULD

JUST GO BACK THROUGH

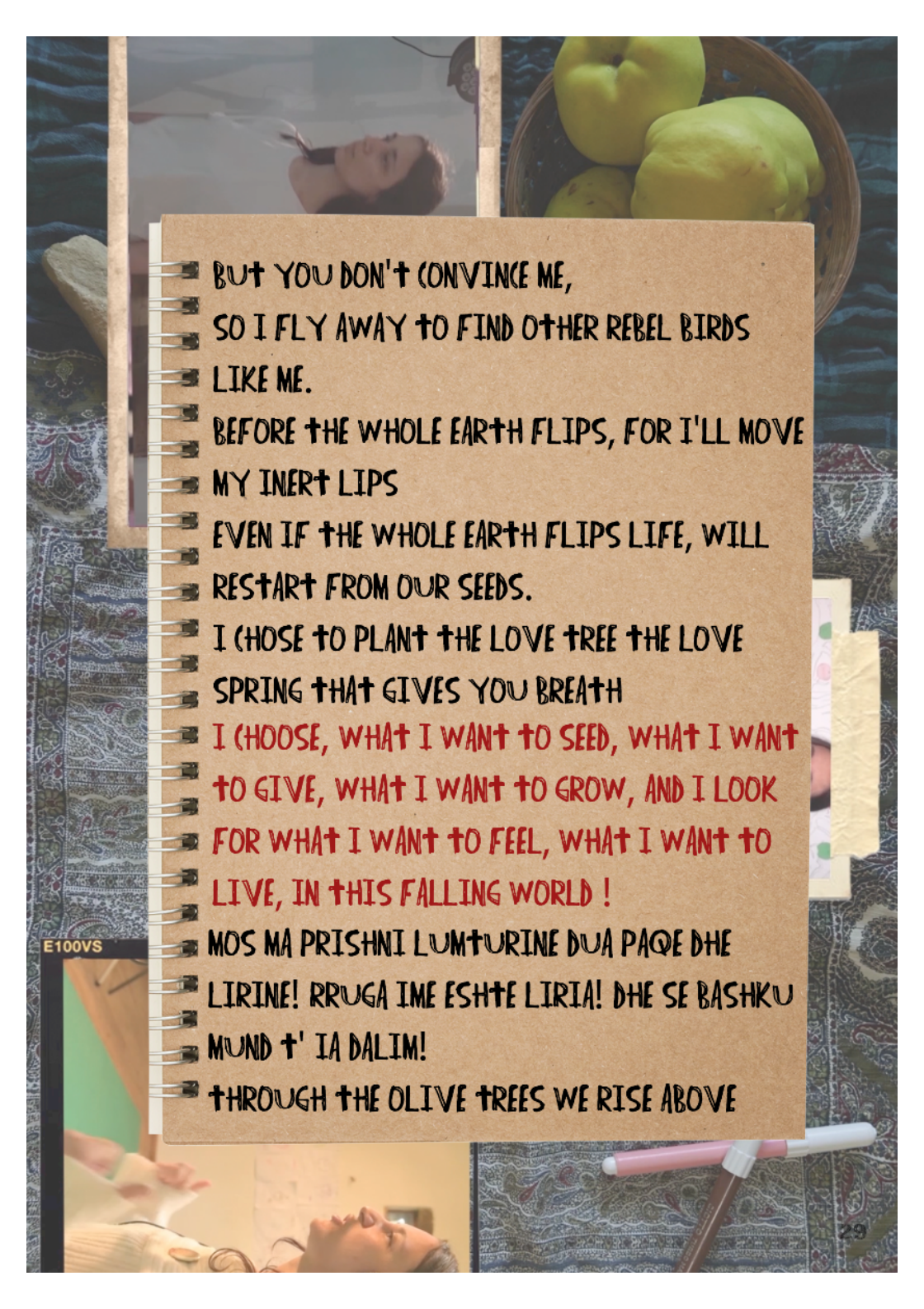
PLANTS GROW IN THE DESERT THERE'S WATER

ON MARS

WHAT IS YOUR EXCUSE?

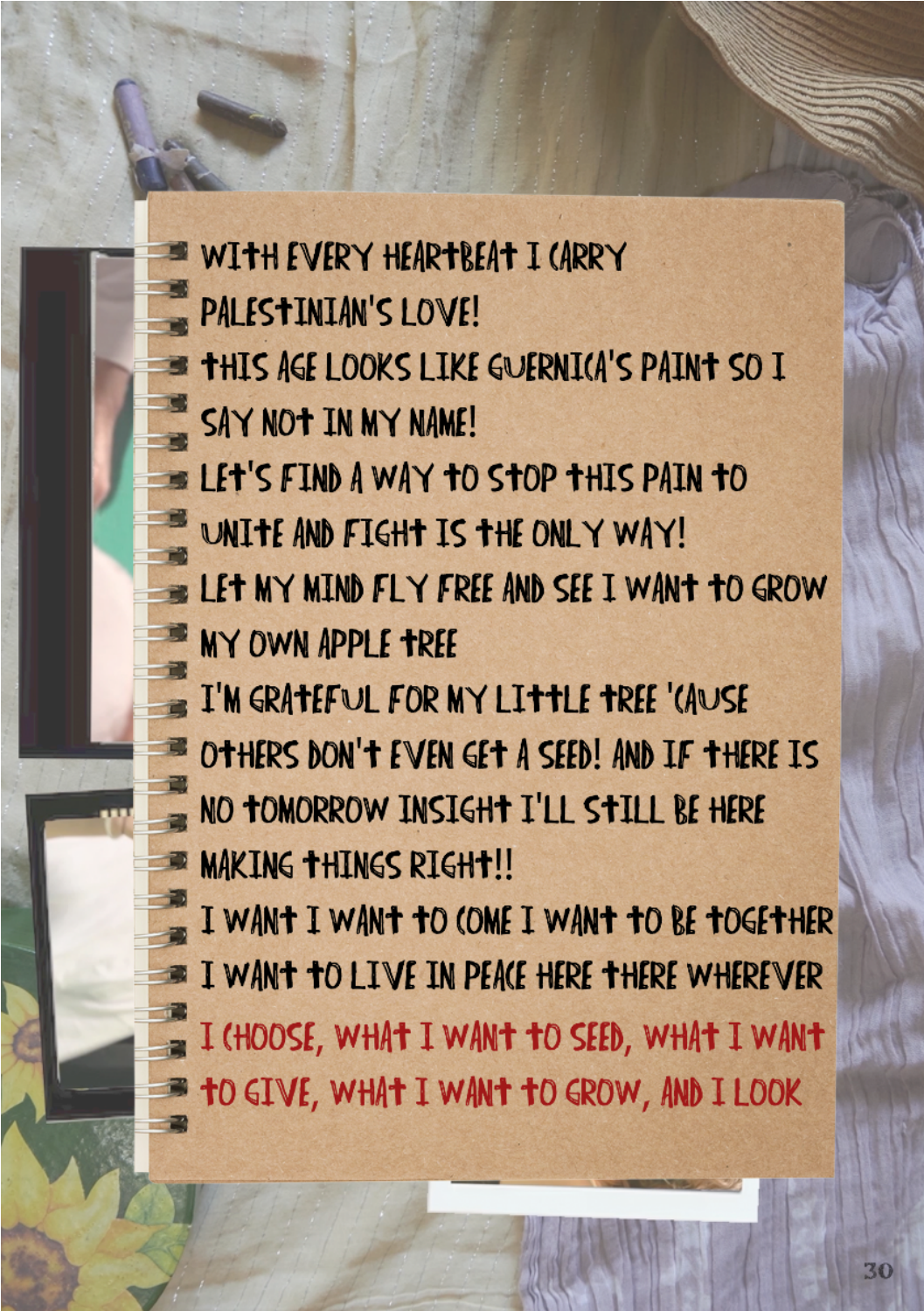


DON'T EVER GIVE UP!
WHERE IS THE SMILE? WITHOUT IT I CAN'T
BREATH, NO MORE WAR, I JUST WANT TO LIVE!
I CHOOSE, WHAT I WANT TO SEED, WHAT I WANT
TO GIVE, WHAT I WANT TO GROW, AND I LOOK
FOR WHAT I WANT TO FEEL, WHAT I WANT TO
LIVE, IN THIS FALLING WORLD !
I WANT MY LIFE WITHOUT WAR, NO VIOLENCE,
NO BOMBS, NO FEAR, NO MORE!
I WANT TO LIVE IN A WORLD WITHOUT WARS ,
AND LIVE LIKE A GROUP, I WANT TO LIVE FREELY
WITHOUT PERSONAL PROBLEMS WHERE EVERYONE
GETS HIS RIGHTS AND NOONE IS KILLED.
I CAN FEEL THE KIDS ARE FEELING WORSE THAN US
AREN'T SUPPOSED TO MAKE IT ALL BETTER?
YOU'RE A COP IN MY HEAD AND YOU TALK ABOUT
FEAR I LISTEN TO YOU

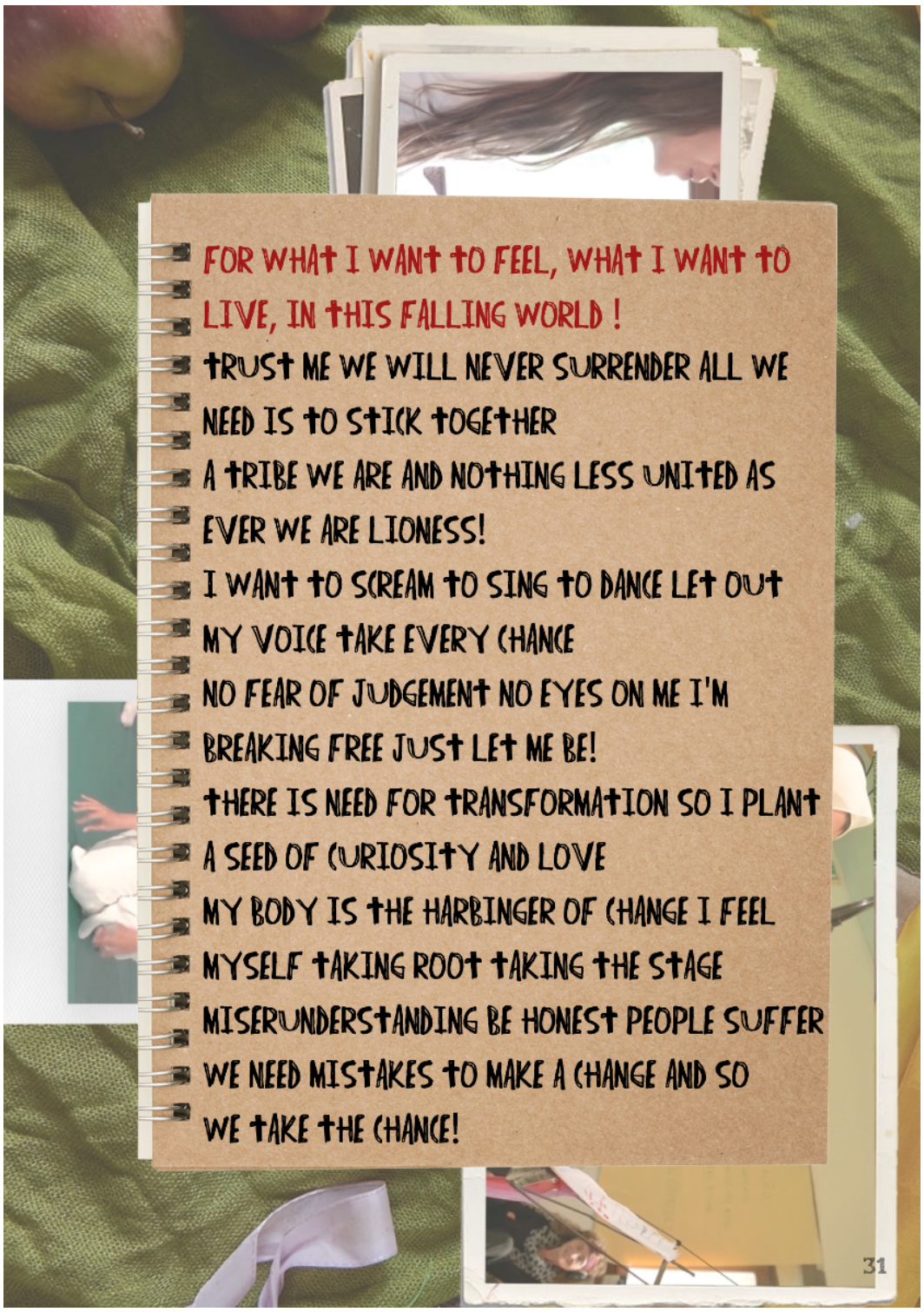


BUT YOU DON'T CONVINCE ME,
SO I FLY AWAY TO FIND OTHER REBEL BIRDS
LIKE ME.
BEFORE THE WHOLE EARTH FLIPS, FOR I'LL MOVE
MY INERT LIPS
EVEN IF THE WHOLE EARTH FLIPS LIFE, WILL
RESTART FROM OUR SEEDS.
I CHOSE TO PLANT THE LOVE TREE THE LOVE
SPRING THAT GIVES YOU BREATH
I CHOOSE, WHAT I WANT TO SEED, WHAT I WANT
TO GIVE, WHAT I WANT TO GROW, AND I LOOK
FOR WHAT I WANT TO FEEL, WHAT I WANT TO
LIVE, IN THIS FALLING WORLD !
MOS MA PRISHNI LUMTURINE DUA PAQE DHE
LIRINE! RRUGA IME ESHTË LIRIA! DHE SE BASHKU
MUND T' IA DALIM!
THROUGH THE OLIVE TREES WE RISE ABOVE

E100VS



WITH EVERY HEARTBEAT I CARRY
PALESTINIAN'S LOVE!
THIS AGE LOOKS LIKE GUERNICA'S PAINT SO I
SAY NOT IN MY NAME!
LET'S FIND A WAY TO STOP THIS PAIN TO
UNITE AND FIGHT IS THE ONLY WAY!
LET MY MIND FLY FREE AND SEE I WANT TO GROW
MY OWN APPLE TREE
I'M GRATEFUL FOR MY LITTLE TREE 'CAUSE
OTHERS DON'T EVEN GET A SEED! AND IF THERE IS
NO TOMORROW INSIGHT I'LL STILL BE HERE
MAKING THINGS RIGHT!!
I WANT I WANT TO COME I WANT TO BE TOGETHER
I WANT TO LIVE IN PEACE HERE THERE WHEREVER
I CHOOSE, WHAT I WANT TO SEED, WHAT I WANT
TO GIVE, WHAT I WANT TO GROW, AND I LOOK



FOR WHAT I WANT TO FEEL, WHAT I WANT TO
LIVE, IN THIS FALLING WORLD !

TRUST ME WE WILL NEVER SURRENDER ALL WE
NEED IS TO STICK TOGETHER

A TRIBE WE ARE AND NOTHING LESS UNITED AS
EVER WE ARE LIONESS!

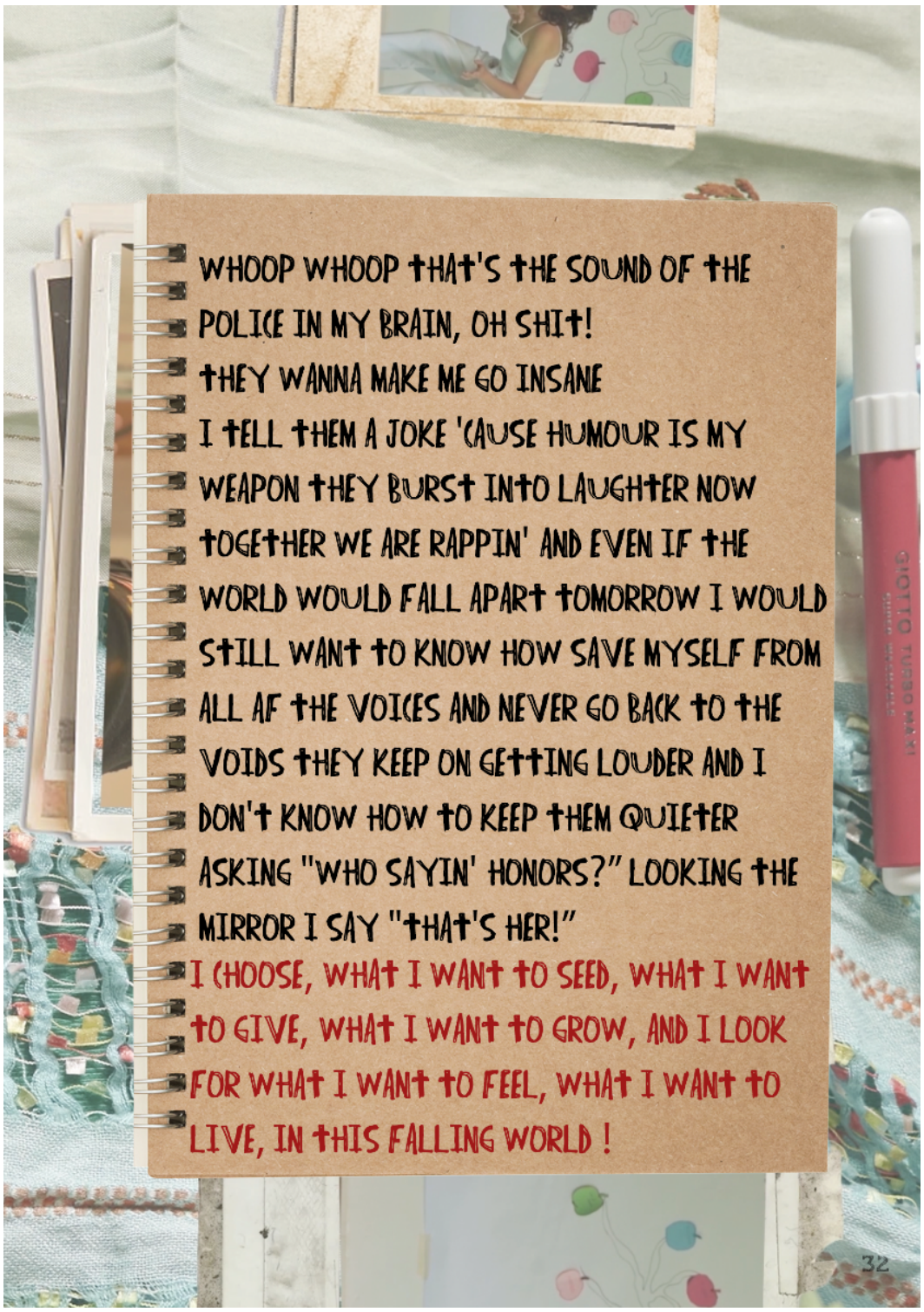
I WANT TO SCREAM TO SING TO DANCE LET OUT
MY VOICE TAKE EVERY CHANCE

NO FEAR OF JUDGEMENT NO EYES ON ME I'M
BREAKING FREE JUST LET ME BE!

THERE IS NEED FOR TRANSFORMATION SO I PLANT
A SEED OF CURIOSITY AND LOVE

MY BODY IS THE HARBINGER OF CHANGE I FEEL
MYSELF TAKING ROOT TAKING THE STAGE

MISUNDERSTANDING BE HONEST PEOPLE SUFFER
WE NEED MISTAKES TO MAKE A CHANGE AND SO
WE TAKE THE CHANCE!



WHOOH WHOOH THAT'S THE SOUND OF THE
POLICE IN MY BRAIN, OH SHIT!
THEY WANNA MAKE ME GO INSANE
I TELL THEM A JOKE 'CAUSE HUMOUR IS MY
WEAPON THEY BURST INTO LAUGHTER NOW
TOGETHER WE ARE RAPPIN' AND EVEN IF THE
WORLD WOULD FALL APART TOMORROW I WOULD
STILL WANT TO KNOW HOW SAVE MYSELF FROM
ALL AF THE VOICES AND NEVER GO BACK TO THE
VOIDS THEY KEEP ON GETTING LOUDER AND I
DON'T KNOW HOW TO KEEP THEM QUIETER
ASKING "WHO SAYIN' HONORS?" LOOKING THE
MIRROR I SAY "THAT'S HER!"
I CHOOSE, WHAT I WANT TO SEED, WHAT I WANT
TO GIVE, WHAT I WANT TO GROW, AND I LOOK
FOR WHAT I WANT TO FEEL, WHAT I WANT TO
LIVE, IN THIS FALLING WORLD !

CREDITS BY LYRICS



SALIHCAN SABAN



NOUHAYLA MEKAOUI DEBBAH



BEYZA ÇOBAN



RAQUEL DE LA PLAZA RUIZ

EB-3



MARCOS SANT HERNANDEZ



MARIE DEFROMONT



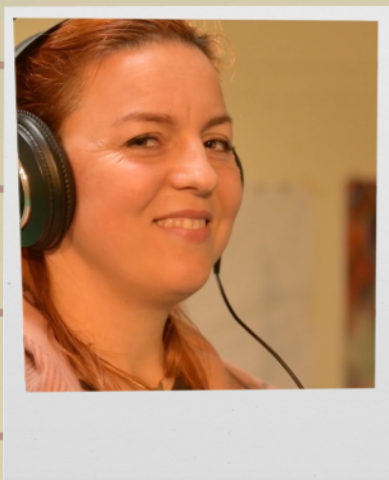
FADI JARJI



HALA NIJEM



JADE GUIOT



BLERINA DORACAJ



ILLYA KOVALCHUK



FRANCA VECCHI



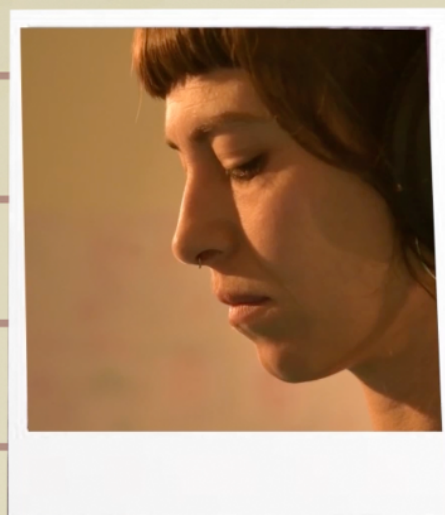
BEDRI ÇETKU



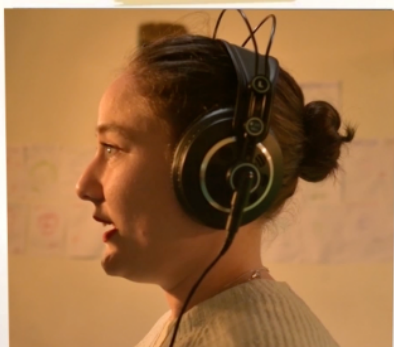
ABRAR ASHOUR



CONSTANTIN PLESEA



GEA CERRONE



DONIKA VESELI



SEVDA ŞUNDO



DORIANE HANS



ANDREEA MARGARETA BURLEA



EKSENA QIRICI



JULIA LUISE MARIA GRELL



RAPHAELLE LABARRE

COMPOSED

BY

GIULIO FERRANTE

MUSICIANS

GIULIO FERRANTE ■ GIORGIO CUTINI
CARLOTTA TRAVERSARI ■ NILS MICOU

CHORUS SINGERS

BARBARA COLOMBO ■ SIMONA ACQUALAGNA ■
TOMMASO MARTELLINI ■ ELEONORA PEGORINI
CARLOTTA TRAVERSARI ■ ALICE MARINI ■
OZGE BOZDOGAN ■ GIULIO FERRANTE
■ LEA COLOMBO AMADEI ■ GIORGIO CUTINI
■ NILS MICOU

RECORDING ■ MIXING ■ MASTERING

GIULIO FERRANTE
BRUNO AVRAMO

PRODUCED BY



Co-funded by
the European Union

Erasmus+

Enriching lives, opening minds.



Agenzia Italiana
per la Gioventù





1.in this falling world (instrumental)

2.in this falling world



Co-funded by
the European Union

Erasmus+
Enriching lives, opening minds.



Agenzia Italiana
per la Gioventù



ASSOCIAZIONE
UNIVERSITÀ
ITALIANE
FARÀ L'UNIVERSITÀ
IN EUROPA

IN MY TRIBE



Co-funded by
the European Union

Erasmus+

Enriching lives, opening minds.



Agenzia Italiana
per la Gioventù



ASSOCIAZIONE
ASTEROIDI
Festa Laboratori
LABORATORI

IN MY TRIBE

find myself on stage like an oppressed
i feel a rage that you cannot suppress
painted with colours all of my desires
a fun way to tell apart the truth
and lies.

Life is beautiful Roberto Benigni
I know how to live, a cosa ti appigli!
I want to stay with my tribu
the family i was searching for is you!
Without judgement i can express myself
My people bring me peace, a safe space
I'm grateful for the love and care
With them i'm never in despair
A single spark can light the night
like seeds of resistance a small group
can change the fight
strenght lies not in numbers but
hearts that dare with determination

on as our compass let's ignite
the flame!

Like an apple i feeln one tiny
expression of a whole being, one in
many colors, one petite, madh, mikri,
gran fucking little big thing
my power is there, my power is there,
i believe, i hope, i dream, my life is
this, my life is this, i believe, i hope
i dream

They told me stay small, don't make a
sound! But here i am, claim my space
my voice echoes, it leaves a trace,
i plant my seed even in barren ground!

NO one's left behind in my tribe
no one needs to hide!

We can fix a clash eyes in the eyes
in my tribe!

On naît, on vit, on meurt, chaque
jour je suis envahit par la peur
celle de jamais être à la hauteur.

Une ame qui boite met plus de
temps mais elle arrivera a la paix.

Je sais meme pas si je peux acceder,
j'me pose plus la question, apres
toutes les annees, je suis toujours
au meme point. Celui de douter pour un
rien. En faite, je crois que je me suis
perdue en chemin.

A featurless mask upon my face, hiding
the gaze while i'm blaze my costant
action will free my core a future
takes root, the mask is no more!

I open my mind thousand histories to
be told, we create a new family and
take from a memory, a great hope!

'cause i'm just a girl in a world
that's yet to be built, i am free and
i have will, retake my power, i'll plant
my flower. I deserve to live like the
others, everytime, everywhere!

I close my eyes in front of the
war, tell me what you want?

take my heart, give me hope,
take my heart, give me hope,
that's what i want , only what i want!
i love my life, i want the chane, give
me the seeds, to grow more!

Brave river just flow, you can be! Fill
your eyes with me, you can be! NOW i
can also be a rock, you are! you are!

No one's left behind in my tribe
no one needs to hide!

We can fix a clash eyes in the eyes
in my tribe!

If you're aware, forget the cycle
you're in, rise and reclaim, now it's
time to end your spin! Open yourself,
navigate to your liberty, when all is
dark, that's the time to light your
spark. It's a home to me, everyone
has a light inside, so leave me alone,
i can do things on my own!

I want to live free give me back
my love and peace

Come to me and never stop
to walk together in hope

We fly with our wings, our scars and
pains

never stop to search the light while
we cross the night. I feed my thoughts
with positive things, relax, enjoy the
pleasure it brings

it's really quite simple in my eyes,
trying to live is a nice surprise
mon amour, the world wants to silence
us, if they burn down the earth,
my love will rebuild it!

No one's left behind in my tribe
no one needs to hide!

We can fix a clash eyes in the eyes
in my tribe!

No one's left behind in my tribe
no one needs to hide!

We can fix a clash eyes in the eyes
in my tribe!



CREDITS by:

Lyrics



Marios
Chatzitheodosiou



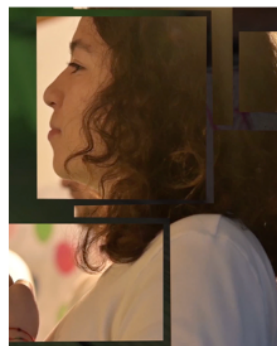
Francesco Telli



Jade Guiot



Donika Veseli



Alicia Romero



Ayda Česko



Doriane
Hans



Raphaëlle
Labarre



Illya
Kovalchuk



Aritz
Murueta



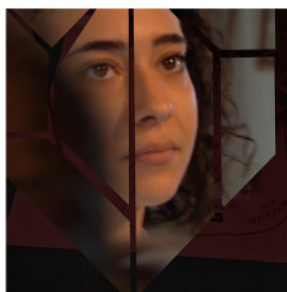
Sofia
Riverti



Hala
Nijem



Nada
Ashraf
Haneen



Elisa Corrado



Süde Kaput



Alberita
Krasniqi



Ayça İrem
Altaç



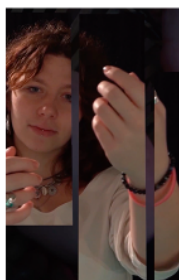
Fadi Jabji



Daniela Ceglia



Eksena Qirici



Maya
Van
Nieuwenhove

ÖZge
BOZdoğan



Nils
Micoud



Composed
by
Giulio Ferrante

MUSICIANS
Giulio Ferrante, Giorgio Cutini
Carlotta Traversari, Nils Micoud

Chorus Singers
Barbara Colombo, Simona Acquafalagna,
Tommaso Martellini, Eleonora Pegorini
Carlotta Traversari, Alice Marini,
Lea Colombo Amadei, Giorgio Cutini
ÖZge BOZdoğan, Giulio Ferrante
Nils Micoud

Recording, Mixing, Mastering
Giulio Ferrante
Bruno Avramo

Produced By



Erasmus+
Enriching lives, opening minds.

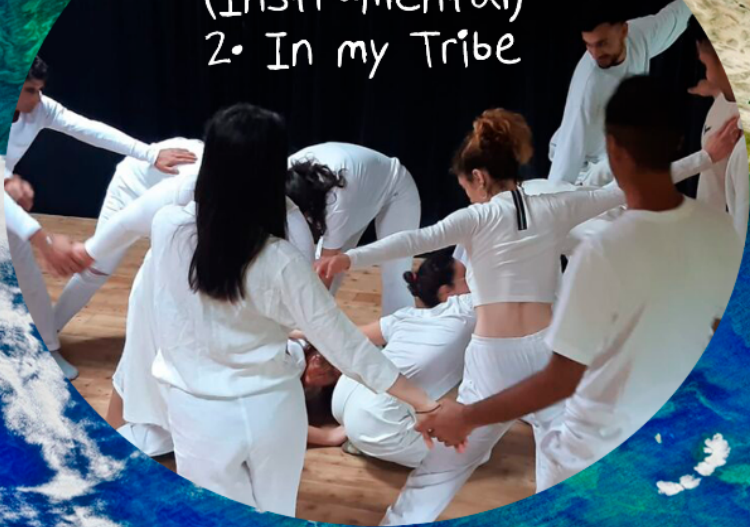
G Agenzia Italiana
per la Gioventù



**Co-funded by
the European Union**

IN My TRIBE

1. In my Tribe (Instrumental)
2. In my Tribe



Co-funded by
the European Union

Erasmus+

Enriching lives, opening minds.



Agenzia Italiana
per la Gioventù

