

# A Vision of Jerusalem

## (song for the Calder Valley)

words & melody by Andrew Bibby  
arranged by Lesley Lear & Gilly Fordham

A report of the socialist rally held in Hardcastle Craggs, 1896, when more than 2000 people gathered to listen to massed choirs and to speeches by Keir Hardie and Caroline Martyn:

*Then from a dais-like heath-clad rock arose our Carrie Martyn. She stood before the background of waving green, and with the wind gently moving her flowing gown into graceful folds, spoke from her noble heart words of burning fervour and truth, which it were well that the whole world that day should hear and heed.*

[Life and Letters of Caroline Martyn, published 1898]

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VERSE 1

q = 70

Set off 'cross the moors from Corn-holme,

Whit-sun break from work in mill. Met with E-nid

up by Keb-cote, Ann and Meg at Moor-cock Hill.

We were young then, bare-ly nine-teen, out for a good time,

out for lads. Heard there was some-thing hap-p'ning near Heb-den,

walked all the way to Hard-cas-tle Craggs.

Hun-dreds had got there al-rea-dy, freed from work-cares

of the week, wait-ing up past Gib-son's Mill for

Ca-ro-line Mar-ty-n to speak.

CHORUS

High on a rock, Car-rie Mar-ty-n stands,

rai- ses her voice, rai- ses her hands.

and the Craggs be-come her cha- pel, and the birds be-come her

choir and we, her con-gre- ga- tion feel her pas- sion burn like

fire. And the mes- sage she is preach- ing, the

faith which is her creed, an end to po-ver- ty and want, a

world from hun-ger freed, the fruits of all our la- bour, to

each as is their need, the earth e-nough for all to share, but

not for rich men's greed. The earth e-nough for all to share, to

each as is their need. The har-vest, it will sure-ly come, our

task to sow the seed. And as Car-rie Mar-tyn spoke that day, the

scales fell from my eyes, and I saw the fu-ture

ours to shape, a bright and pre-cious prize. And I

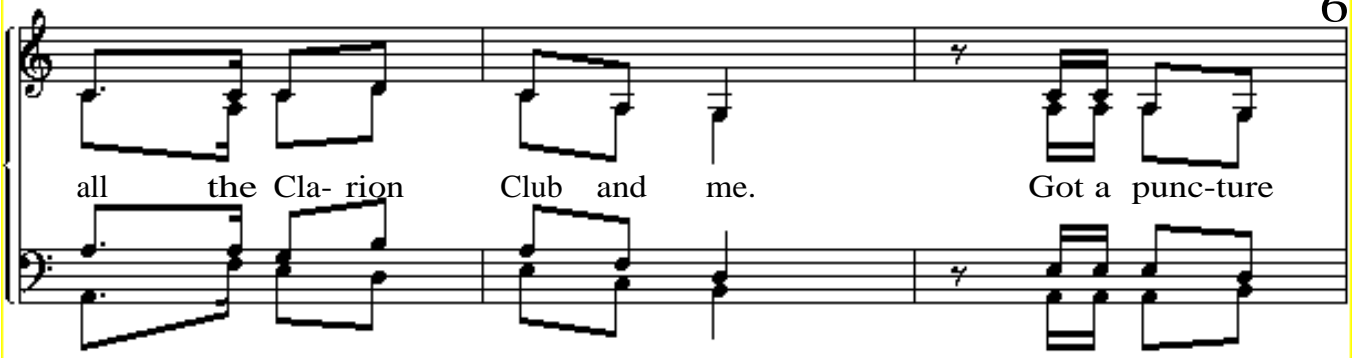
saw be-low the mill smoke and the soot grime on the hills a

vi-sion of Je-ru-sa-lem in our val-ley dark with mills.

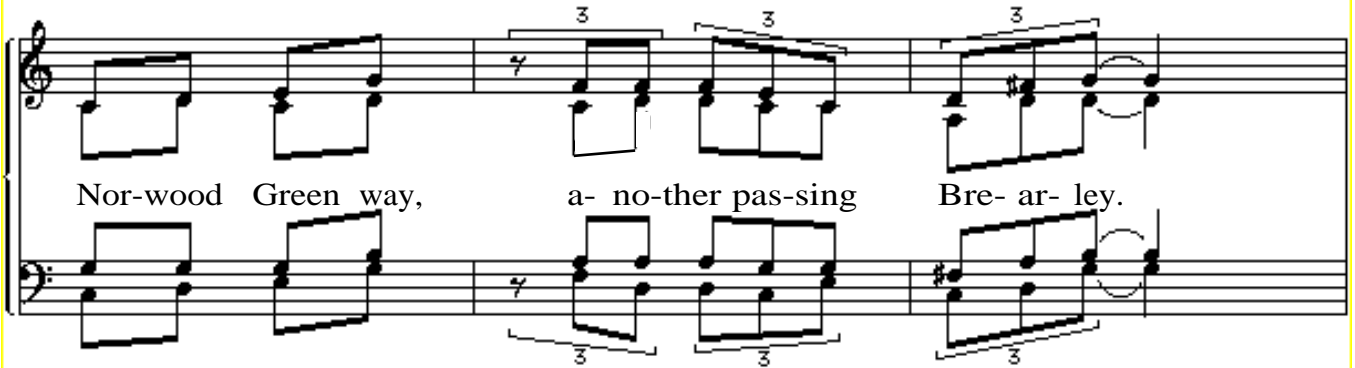
*2nd time to Verse 3*

**VERSE 2** *q = 70*

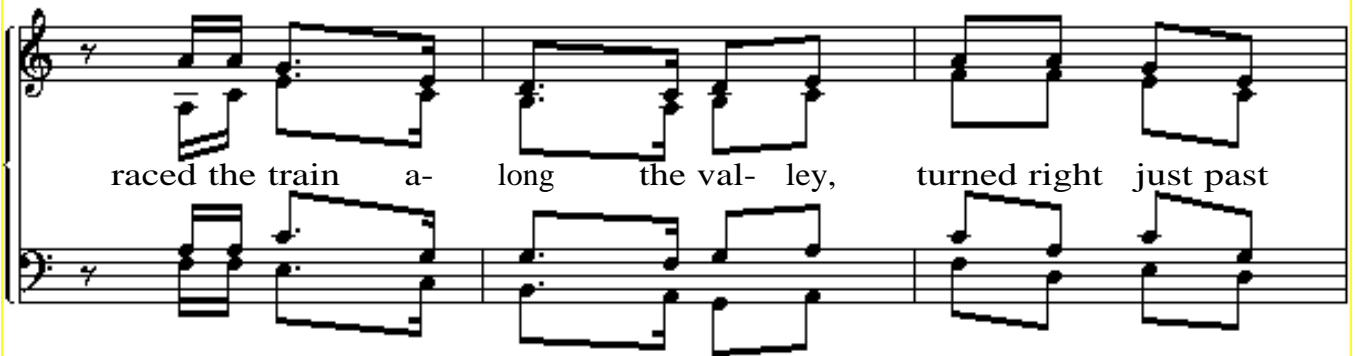
Cy-cled out from Leeds that morn-ing,



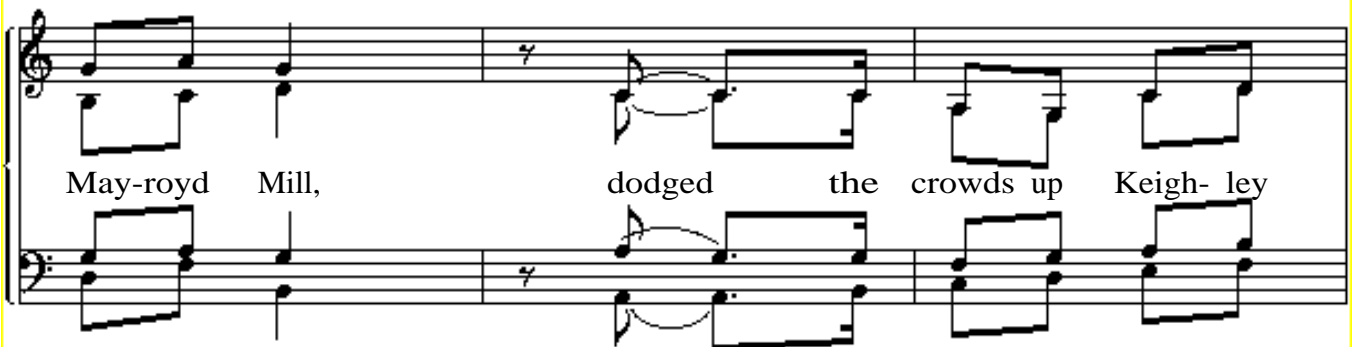
all the Cla- rion Club and me. Got a punc-ture



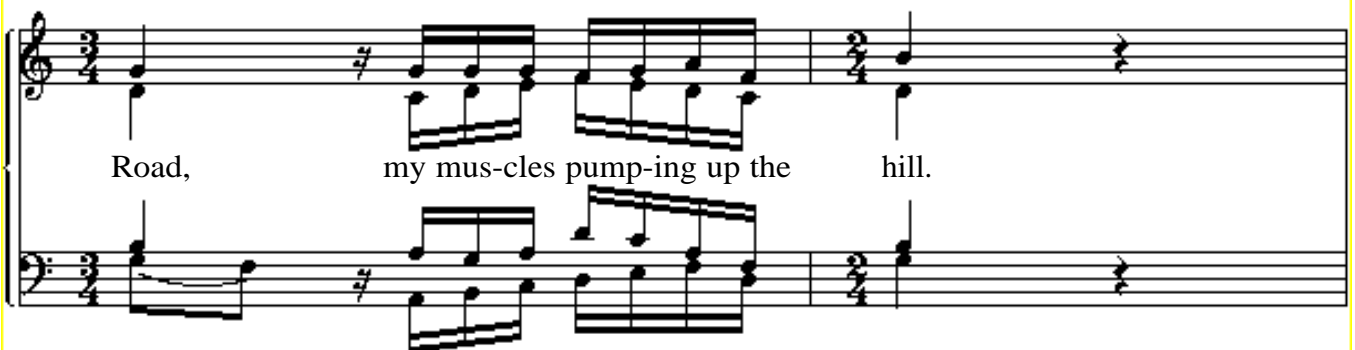
Nor-wood Green way, a- no-ther pas-sing Bre- ar- ley.



raced the train a- long the val- ley, turned right just past



May-royd Mill, dodged the crowds up Keigh- ley



Road, my mus-cles pump-ing up the hill.

Li-ber-ty, not work-day toil- ing, fresh air, not the

ci-ty's reek. we were cyc- ling with a pur- pose,

come to hear our Car-rie speak. *to Chorus*

VERSE 3

q = 70

Took the mo- tor, the trus- ty To- yo- ta

out for a Sun- day spin. Drove from Heb- den



up to Pe-cket, a cou-ple of pints in the Ro-bin Hood Inn.

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with a quarter note 'up', followed by a quarter note 'to', a quarter note 'Pe-', a quarter note 'cket,', a quarter note 'a', a quarter note 'cou-', a quarter note 'ple', a quarter note 'of', a quarter note 'pints', a quarter note 'in', a quarter note 'the', a quarter note 'Ro-', a quarter note 'bin', a quarter note 'Hood', and a quarter note 'Inn.'. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. A triplet of eighth notes is marked with a '3' above it in the vocal line and below it in the piano line.

Talked with Bar-ba-ra 'bout Christ-mas, Flo-ri-da's

The second system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note 'Talked', a quarter note 'with', a quarter note 'Bar-', a quarter note 'ba-', a quarter note 'ra', a quarter note ''bout', a quarter note 'Christ-', a quarter note 'mas,', a quarter note 'Flo-', a quarter note 'ri-', a quarter note 'da's'. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. A triplet of eighth notes is marked with a '3' above it in the vocal line and below it in the piano line.

the plan. Got to get some win-ter sun-shine,

The third system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note 'the', a quarter note 'plan.', a quarter note 'Got', a quarter note 'to', a quarter note 'get', a quarter note 'some', a quarter note 'win-', a quarter note 'ter', a quarter note 'sun-', a quarter note 'shine,'. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. A triplet of eighth notes is marked with a '3' above it in the vocal line and below it in the piano line.

got to leave this cold dark land. Pack-a-ges are

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note 'got', a quarter note 'to', a quarter note 'leave', a quarter note 'this', a quarter note 'cold', a quarter note 'dark', a quarter note 'land.', a quarter note 'Pack-', a quarter note 'a-', a quarter note 'ges', a quarter note 'are'. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. A triplet of eighth notes is marked with a '3' above it in the vocal line and below it in the piano line.

cheap this aut-umn, won't cost much more

The fifth system of music continues the vocal line and piano accompaniment. The vocal line has a quarter note 'cheap', a quarter note 'this', a quarter note 'aut-', a quarter note 'umn,', a quarter note 'won't', a quarter note 'cost', a quarter note 'much', a quarter note 'more'. The piano accompaniment continues with eighth notes in the right hand and quarter notes in the left hand. A triplet of eighth notes is marked with a '3' above it in the vocal line and below it in the piano line.

q = 90 9

than a grand. And as Car-rie Mar- tyn spoke that day, the

scales fell from my eyes

**Sopranos & Tenors** Took the mo-tor, the trus-ty Toy-o- ta

and I saw the fu- ture

out for a Sun- day spin.

ours to shape, a bright and pre- cious

Win- ter sun-shine

prize. And I

Flo-ri-da's the plan. Got to leave this cold dark land.

saw, be- low the mill smoke and the

Took the mo- tor out for a Sun- day spin

soot grime on the hills, a

Won't cost much more than a grand.

vi- sion of Je- ru- sa- lem in our

Drove from Heb- den Flo-ri-da's the plan

val- ley dark with mills. And I

Took the mo-tor, the trus-ty Toy- o- ta.

This system contains the first two staves of music. The top staff is a vocal line with lyrics: "val- ley dark with mills. And I". The bottom staff is a piano accompaniment with lyrics: "Took the mo-tor, the trus-ty Toy- o- ta." The piano part features a triplet of eighth notes in the second measure.

saw the fu- ture ours to shape, a

This system contains the third and fourth staves of music. The top staff is a vocal line with lyrics: "saw the fu- ture ours to shape, a". The bottom staff is a piano accompaniment with lyrics: "saw the fu- ture ours to shape, a". The piano part features a triplet of eighth notes in the second measure.

bright and pre- cious prize. And I

This system contains the fifth and sixth staves of music. The top staff is a vocal line with lyrics: "bright and pre- cious prize. And I". The bottom staff is a piano accompaniment with lyrics: "bright and pre- cious prize. And I". A slur connects the end of the piano part in the fifth measure to the beginning of the vocal line in the sixth measure.

saw the fu- ture ours to shape, a

This system contains the seventh and eighth staves of music. The top staff is a vocal line with lyrics: "saw the fu- ture ours to shape, a". The bottom staff is a piano accompaniment with lyrics: "saw the fu- ture ours to shape, a". The piano part features a triplet of eighth notes in the second measure.

bright and pre- cious prize.

This system contains the ninth and tenth staves of music. The top staff is a vocal line with lyrics: "bright and pre- cious prize." The bottom staff is a piano accompaniment with lyrics: "bright and pre- cious prize." The system concludes with a double bar line.