

Rehearsal Schedule Sunday 26th February 2012

Group	Item	Rehearsal
SHU Band	Dambusters	12.00 – 12.15
Sheffield Morris Dancers	Morris Dance	12.15 – 12.30
Endcliffe Orchestra	English Suite excerpts	12.30 – 12.45
Ruskin Team	Golden Frame – Seven Rivers	12.45 – 13.15
University of Sheffield Big Band	Beatles Medley	13.15 – 13.30
Concord Youth Music Ceremonial Fanfare Team	Fanfare	13.30 – 13.40
BeVox	Sheffield Pop Medley	13.40 – 14.00
Rachael Hall dance team	Sheffield Pop Medley	13.40 – 14.00
Inyeface	Heavyweight Champion of the World	14.00 – 14.20
All (except dancers)	Olympic Triptych	14.20 – 15.20
All (except dancers)	Jerusalem	15.20 – 15.30
ALL CHANGE PLACES	ALL CHANGE PLACES	15.30 – 15.50
Martin Thiselton - Organ	Glorious thing of thee are spoken	15.50 – 16.00
Sheffield Philharmonic Chorus	Glorious thing of thee are spoken	15.50 – 16.00
Sheffield Music Service Intermediate Orchestra	Everyone Sang	16.00 – 16.25
Sheffield Philharmonic Chorus	Everyone Sang	16.00 – 16.25
Sheffield City Opera	Anvil Chorus	16.25 – 16.40
Men of SPC joining with SCO	Anvil Chorus	16.25 – 16.40
Sheffield Music Academy	Cutlery Concerto	16.40 – 16.55
Sheffield Music Service Intermediate Orchestra	Vortex	16.55 – 17.05
All singers	Hallelujah Chorus	17.05 – 17.15
Sheffield Music Service Intermediate Orchestra	Hallelujah Chorus	17.05 – 17.15
Martin Thiselton - Organ	Pomp & Circumstance No. 4	17.15 – 17.20
Combined Big Band	Glenn Miller pieces	17.20 – 17.45
Jivers team	Glenn Miller pieces	17.20 – 17.45



ALIGHT: TWILIGHT PERFORMERS INFORMATION



Sunday 26 February from 12 noon

Production Rehearsal for *Alight: Twilight*

Venue: Sheffield City Hall

Purpose: This event is intended to be a full run through of all the performances making up *Alight: Twilight* so that:

- The director can see and hear your performance.
- Suggestions can be made, where necessary, to enhance performances.
- The Stage Manager can ascertain the optimum entrances & exits for each group and movements around the hall, both front and back stage.
- The company providing the lighting and sound for 3rd March can design what is needed and where it is needed. The technical team need to see and hear what you are intending to do in order to design effective lighting and amplification for your group.

For all these reasons it is therefore essential that you come ready to 'perform', not rehearse on 26th February. The full technical solution WILL be available and used on the morning of 3rd March.

Timings: Please see the accompanying sheet for timings. NB. These will be subject to fluctuation due to the progress of rehearsals during the day.

Schedule:

- Please enter by the Stage Door no later than 15 minutes before your first call time.
- You will be greeted and informed where to go.
- If you have identified yourself as someone with mobility issues do let the person on the door know this. Seats on stage for the whole performance will be available.
- Please follow the instructions you are given.
- Be aware that there will be rehearsals taking place; quiet should be maintained backstage wherever possible.
- **It is essential that quiet is maintained in the wings and entrances to the stage at all times.**

Dress: It is not necessary to wear concert dress/costume. Please wear comfortable clothing. Changing areas will be limited or non-existent and where available will be very tight for space. Please bear this in mind and do not bring more than necessary with you.

Valuables: If possible, leave all valuables at home. It will not be possible to safeguard any personal items brought on to the premises. Individuals will remain responsible for their personal belongings at all times.

Musical instruments: Instruments will remain the responsibility of their owners at all times.

Mobile phones: If possible, please do not bring them with you at all. If you do need to have one with you, PLEASE SWITCH IT OFF BACKSTAGE.

Drinks: Only SMALL bottles of water are allowed in performance areas.

Under 16s: Groups with young people under the age of 16 will be / have been asked to provide chaperones. Please ensure these are in place and that all young people involved in the event know their group leaders, and know they must follow instructions given by them. Additionally, instructions given by stage crew, the show director, and the Alight Co-ordinator also have equal weight and should be followed. Instructions for leaving the event and rejoining parents/carers will be the responsibility of the group leaders.

Saturday 3 March - 9 a.m. to 12.30pm

Compulsory Dress Rehearsal for *Alight: Twilight*

Venue: Sheffield City Hall

Purpose: The one and only full dress rehearsal for the show. It will:

- Run in real time, with no extra breaks, stops, etc. If you go wrong, keep going just as you would in a performance.
- Include all lighting and sound effects.
- Require you to be in your performance outfit/costume
- Require you to be on time for all cues and move swiftly when asked to do so.

Timings: The dress rehearsal will start at 9am prompt. Time is extremely tight for this rehearsal, and performances will not wait for late comers but will proceed without them.

Schedule:

- Please enter by the Stage Door.
- You will be greeted and informed where to go.
- If you have identified yourself as someone with mobility issues do let the person on the door know this. NB It may be a different person to the one you informed previously. Seats on stage for the whole performance will be available.
- It is essential that you are backstage or in your allocated front of house seat a minimum of 15 minutes before you are due to perform.

- Please follow any instructions you are given by the *Alight: Twilight* director and/or stage crew.
- Please treat this as a first performance. Quiet should be maintained backstage wherever possible.
- **It is essential that quiet is maintained in the wings and entrances to the stage at all times – especially since the area will now be amplified.**

Dress: The full usual dress code for your group, including any folders used for music. Changing areas will be limited or non-existent and where available will be very tight for space. Please bear this in mind and do not bring more than necessary with you. There will also be very little time to change.

Valuables: If possible, leave all valuables at home. It will not be possible to safeguard any personal items brought on to the premises. Individuals will remain responsible for their personal belongings at all times.

Musical instruments: Instruments will remain the responsibility of their owners at all times. These may be left at the City Hall between the rehearsal and the show but this will be at your own risk. No back stage member of staff will have responsibility for these items.

Mobile phones: If possible, please do not bring them with you at all. If you do need to have one with you, PLEASE SWITCH IT OFF BACKSTAGE.

Drinks: Only SMALL bottles of water are allowed in performance areas.

Under 16s: As above

Saturday 3 March – 7.30pm (to c. 9.30pm)

***Alight: Twilight* – The Performance.**

Venue: Sheffield City Hall

Purpose: To present a unique, once-in-a-lifetime Cultural Olympiad show specifically written around, and for, you – the performers of *Alight: Twilight*. This is it – no second chances. Please show Sheffield & Yorkshire what you are made of and make this Music Nation event one of the top UK attractions this weekend. Keep your wits about you, perform to the very best of your ability, enjoy yourselves, and ensure we have an audience! Tickets available from the City Hall Box Office in person, by phone on 0114 2789789 or online at <http://www.sheffieldcityhall.co.uk/events/Alight-Twilight>

Timings: The show will start at 7.30pm prompt.

Schedule:

- Please enter by the Stage Door.

- You should by now know where to go.
- It is essential that you are backstage or in your allocated front of house seat a minimum of 15 minutes before you are due to perform.
- Please follow any last minute instructions you are given by the *Alight: Twilight* director and/or stage crew.
- Quiet should be maintained backstage at all times.
- **It is essential that quiet is maintained in the wings and entrances to the stage at all times – remember the area will be amplified.**

Dress: The full usual dress code for your group, including any folders used for music. Changing areas will be limited or non-existent and where available will be very tight for space. Please bear this in mind and do not bring more than necessary with you. There will also be very little time to change.

Valuables: If possible, leave all valuables at home. It will not be possible to safeguard any personal items brought on to the premises. Individuals will remain responsible for their personal belongings at all times.

Musical instruments: Instruments will remain the responsibility of their owners at all times.

Mobile phones: If possible, please do not bring them with you at all. If you do need to have one with you, PLEASE SWITCH IT OFF BACKSTAGE.

Drinks: NO drinks or bottles onstage during the performance please.

Under 16s: As above. Please take particular care to follow instructions for leaving the event and rejoining parents/carers since there will also now be many hundreds of audience members in the same vicinity.

Please follow these instructions carefully to ensure we have a safe and enjoyable show. Many thanks.



The wide expanse of the City Hall stage fades to darkness. The actors take their places – forming an arrowhead that spans the stage. Gay stands down centre with John and Joe on her left and right, and then Chris K and Chris S further behind her to the left and right. The light reveals them. The tone is solemnly majestic.

Chris S February 6th, 1893

Chris K A petition set forth by the Mayor Alderman and Burgesses of the borough of Sheffield received its reply

Joe Victoria by the Grace of God

John Of the United Kingdom of Great Britain and Ireland, Queen Defender of the Faith

Gay Know that We of Our especial grace and favour and mere motion do by Royal Charter ordain, constitute and declare and appoint that Our said Borough of Sheffield shall henceforth for the future and forever hereafter be a City and shall be called and styled “The City of Sheffield”

Chris K (*Walking forward to the front of the stage, lightening the tone to give us a clearer explanation.*) Sheffield became a city fifty years after it had become borough in 1843.

Chris S (*Similarly walking forward.*) In 1889, it became a county borough.

Gay But in November 1892, a deputation travelled to London to petition for city status.

John Its number included A. J. Mundella MP for Sheffield, Brightside.

Chris S C. B. Stuart Wortley MP for the Hallam division.

Chris K ‘The silver-tongued Bernard Coleridge’ MP for Attercliffe

John Former mayor J. W. Pye-Smith, now town clerk.

Chris S And the new Mayor – the Liberal and Congregationalist Batty Langley.

The sense of austerity collapses.

Joe You're pullin' ma leg?

Chris S No he was called Batty Langley

Joe What a name!

Chris S What's wrong with it? it's a good old Yorkshire name

Chris K Yeah and he was a Victorian Joe

Gay And we are not amused.

Joe Sorry.

John Back to the plot?

They all note the audience watching "sorry". The solemnity returns.

Gay And we further declare and direct that the said Mayor Aldermen and Burgesses of the said Borough of Sheffield shall henceforth and by virtue of this Our Royal Charter be one body politic and corporate

John *(Echoing the idea.)* One body, politic and corporate

Chris S A city is made of its people

Chris K A city is stone, brick and mortar

Joe A city is spirit and energy

John It is industry and graft

Gay And "With God's help our labour is successful."

Chris K Tonight, ladies and gentlemen, we celebrate this city

Joe We celebrate its people

Chris S We celebrate its music

Gay As Sheffield did when it became a cathedral city

John With his pastoral staff, the reverend Dr Leonard Burrows knocked three times on the Cathedral's west door, which opened to allow him to enter.

Chris K The Archbishop of York enthroned Dr Burrows into

Joe "the dignity and chair episcopal of this new cathedral church."

The choir has entered, the organ plays and they sing Glorious thing of thee are spoken (Haydn), the narrators leave the stage

Choir Glorious things of thee are spoken,
Zion, city of our God!
He, Whose Word cannot be broken,
Formed thee for His own abode.
On the Rock of Ages founded,
What can shake thy sure repose?
With salvation's walls surrounded,
Thou may'st smile at all thy foes.

See! the streams of living waters,
Springing from eternal love;
Well supply thy sons and daughters,
And all fear of want remove:
Who can faint while such a river
Ever flows their thirst t'assuage?
Grace, which like the Lord, the Giver,
Never fails from age to age.

Round each habitation hovering,
See the cloud and fire appear!
For a glory and a cov'ring
Showing that the Lord is near.
Thus deriving from our banner
Light by night and shade by day;
Safe they feed upon the manna
Which He gives them when they pray.

The Choir step back and the narrators move to the front of the stage.

Chris S (Reaffirming.) A city is made of its people

Chris K A city is stone, brick and mortar

Joe A city is spirit and energy

John It is industry and graft

Gay When Sheffield became a city, its people united

Chris S Sheffield United... o-oh Sheffield United

And Chris S begins to sing the Greasy Chip Butty Song, as this happens, Gay summons the other boys to a corner of the stage, and gives them a clear dressing down to the effect that they have to shut him up. Duly dispatched, Chris K is the first to go out on the mission to shut Chris S up!

Chris S You fill up my senses
Like a gallon of Magnet
Like a packet of Woodbines

Like a good pinch of snuff
Like a night out in Sheffield
Like a greasy chip butty
Like Sheffield United
Come fill me again....
Na Na Na Naa Naa Naaaaa, ooo!

(See <http://www.youtube.com/watch?v=SW8j0O5AToI&feature=related>)

Chris K Nah Wednesday mate, any day

There is some bickering about the better team. This comes as a bit of a shock to Gay, John and Joe, who were mid process of congratulating themselves son a near escape. Gay now dispatches, Joe to sport things out!

Joe (*Calming the moment*) We agreed not to mention the football!!!!!!

Chrisx2 Sorry.

John (*Snapping everyone out of it with a moment of calm logic*) EVERYONE suddenly burst out singing;

Gay And I was filled with such delight
As prisoned birds must find in freedom,
Winging wildly across the white
Orchards and dark-green fields;

John on—on—and out of sight.

Joe Everyone's voice was suddenly lifted;
And beauty came like the setting sun:

Chris K My heart was shaken with tears; and horror
Drifted away ...

Chris S O, but Everyone
Was a bird; and the song was wordless; the singing will never be done.

The narrators clear the stage leaving the choir to sing Everyone Suddenly Burst out Singing. At the end of which, they exit. The Narrators are alone on stage once more, as they talk silently the singers enter for the next item.

John A city is industry and graft

Gay And "With God's help our labour is successful."

Chris K Sheffield had received its coat of arms in 1875.

Joe It bears the lion crest of the Dukes of Norfolk and a sheaf of arrows taken from the seal of the burgers of Sheffield

Chris S Three wheatsheaves recall the fact that Sheffield is “the open space by the River Sheaf.”

John While the Roman god Vulcan and the Norse god Thor represent a city whose prosperity came from the working of metal.

Gay Sheffield poet Steven Cooke wrote:

Joe Its Early Morning, a mist descends into the valley.
Not a Mist, from some love poem, but a fog forged in graft.
No sun shines here, for there is no welcome.
For here lies the Crucible of the World,
No bird song, only furnace dust,
And a dead river.
For this is Sheffield Steel.

Chris K Thor holds his hammer ready to strike a blow on the anvil at Vulcan’s side.

The music begins for the Anvil chorus.

Joe Sheffield, the Crucible of the World.

John Benjamin Huntsman had cast the first crucible steel here in Sheffield as early as the 1740s.

Chris K The coal from the local fields, the water of the river sheaf and the industry of the city made Sheffield the ideal place for metal production.

Chris S But it was Harry Brearley who, in 1914, working for Thomas Firth and Sons developed the first commercial process for producing cutlery quality steel. And now, two kinds of worker made this city great: its forgemasters and its cutlers.

Joe The girls who worked in the cutlery factories would wrap themselves in brown paper each day, before they set about polishing the knives, forks and spoons intended for tables around the world.

Gay It were our job to polish every bit o' cutlery 'n' silver that were made on t'wheel wi sand an' oil - ter get all t' rough bits off and t' dents out after grinding, yer know. And worra job! Bin at it sin' I left school. I were an errand girl fust, so's I could learn t'job. An' we were reight trussed up like a chicken/turkey forrit! Old clooas (clothes) underneath, me buff-brat - yer know - me overall - me 'eadscarf, me neckscarf, me brown paper apron and paper on me legs an'all. 'N' silver got reight 'ot on t' wheel , so we wore rags on us fingers. Mind, yer could still grind yer fingerends off on a reight cold morning an' not notice!

The Cutlery Concerto follows.

Chris S But in the same year that Harry Brearley pioneered his process for high quality steel, the world plunged into war. Steel now served a different purpose.

John As a city, Sheffield had steadily grown in stature, and culturally its music making – led by men like Henry Coward – was highly acclaimed.

Joe Sir Henry Wood of Promenade fame, Sir Arthur Sullivan and Sir Edward Elgar were just some of the luminaries who played or conducted here.

Gay EVERYONE suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom,
Winging wildly across the white
Orchards and dark-green fields;

Chris K But war changed all that and music now raised money for charity to cure the injured and provide for those whose loved ones did not return.

Gay and the song was wordless; the singing will never be done

John Sheffield hosted classic music and new music, as we do tonight.

The lights on the stage dim and the intermediate orchestra strike up with Vortex. At the end of which the lights relight on stage.

Chris S With the return of the city's heroes, the life came back into the city. Brass bands played in the parks, and the Abbeydale Orchestra formed.

John But music was only one of many leisure pursuits in a world blessed with new technologies, cars, cinema and the wireless.

Joe In this era, the Sheffield Philharmonic Society began and there was talk of a new music venue.

Chris K The Corporation selected Barker's Pool as the site for its new City Hall.

Gay Sir Thomas Beecham conducted the first Sheffield Philharmonic concert in the October of 1935. Sir Thomas also made merry about the lions that originally stood here

Chris S and Joe oblige by being in the right place and growling

Gay Thank you boys.

Chris K Impressive concert programmes featured choral and orchestra works.

John A tradition that continues tonight with two pieces.

Joe The first needs no introduction!

Chris S And second piece is a great introduction to the magnificent City Hall Organ.

The room fills with the Hallelujah Chorus, followed by Elgar's Pomp and Circumstance March number 4 on the organ. During this, the orchestras change in the orchestra pit.

John Once again, war halted the life of this city. The emotional scars of lost sons, brothers and fathers now took physical form, as the blitz ripped through the city's streets.

Chris K Sheffield was a city of steel. Home to the country's only drop hammer, essential in the manufacture of the crankshafts needed for the engines that powered the Spitfires and Lancaster Bombers that fought in the Battle of Britain.

Chris S Sheffield was a city of steel, which is why Hitler targeted it: the codename for the bombing raids was Crucible.

Joe There was a full moon on the night of December 14th, 1940. The skies were cold and clear.

Gay Could anyone have known what was about to come? In a city where music and dancing expressed a joy for life?

And the Alight Big Band have taken their places, and they strike up with a Glenn Miller Medley. Gradually, dancers gather and begin to boogie. But then as the joy seems to be at its height a siren sounds and everybody freezes. They all look up and the lights fade to black.

END OF ACT ONE



There has been a change on the stage. The Sheffield Hallam University Big Band is on stage and the Endcliffe Orchestra now sits in the orchestra pit. The lights in the house dim and the big band strike up with the Dambusters. At the end of which they exit.

John The drop hammer the Blitz intended to destroy had struck the crankshafts that powered the engines that destroyed the German Dams.

Joe They practiced their raids by the Derwent Dam in nearby Derbyshire.

Chris K In the aftermath of war, the city had to re-build itself physically and mentally. But rationing and recession meant that the recovery was slow and hard won

Chris S But in the outlying villages around the city, and in the city itself, life began to return to familiar and comforting pastimes.

Gay On the first of May, every year, May Queens were crowned in the villages, and slowly once more bits of the old life returned. The open space by the River Sheaf began to sing and dance once more.

The Morris dancers spring on to the stage and do their thing. At the end of this the orchestra strikes up with an item from John Earwaker's - English Folk Song Suite. At then end of which the actors gather on stage once more.

Chris S But Sheffield was not going to live in the past; it was determined to become a modern and vibrant city.

Chris K As the debris of the war steadily cleared, in its place, new buildings arose.

John The council built new houses in Gleadless Valley, and the one-time village communities of Dronfield, Mosborough, Chapeltown and Stocksbridge grew rapidly.

Joe In 1951, demolition began on the war-damaged Walsh's store. On May 13, 1953, a new store designed by J. S. Beaumont opened on the old High Street site.

Gay And as the British Empire evolved into the Commonwealth, Sheffield welcomed immigrants from Asia and West Indies.

Chris S A city is made of its people

Chris K A city is stone, brick and mortar

Joe A city is spirit and energy

John And post war, Sheffield was rebuilt, brick by brick and soul by soul.

Gay The Victorian art critic, John Ruskin had once described Sheffield as a

John “dirty picture in a golden frame, mired in the grime of factories and slums but – like Rome – encircled by seven hills and – unlike Rome – the rolling majesty of the peak district.”

Joe I bet that went down well with Batty Langley!

Chris S No doubt with the intent of making amends for the insult, Ruskin established a worker’s museum to remove the smog and refresh their eyes and minds with the delights of nature and art.

Chris K After the horrors of the war, the same desire to rediscover something lost, awoke once more.

John Brick by brick and soul by soul they rebuilt this city.

Gay And like a phoenix, it arose once more

Chris Sheffield arose.

The actors clear the stage and as they do, dancers enter and perform their Ruskin inspired “Golden frame dance. As the exit, the actors re-enter.

Joe As the city of crucible steel came back to life, it now became a crucible for new ideas

Chris K As early as 1945, Jack Lynn and Ivor Smith had begun to design a new kind of housing, and in 1957, builders began work on the Park Hill Flats.

Chris S Hugh Gaitskell opened phase one of Park Hill on the 16th June 1961, it was the start of a new era.

John People called them streets in the sky, and they echoed with a new kind of music.

The University of Sheffield Big Band has already gathered on stage and they strike up with its Beatles medley.

Gay To accommodate the new building projects in the city centre, the network of underground walkways running beneath Arundel Gate, Commercial Street, Snig Hill and Fitzalan Square all merged in Castle Square, but the locals called it ‘The Hole in the Road.’

Chris K And as the film at the beginning of The Full Monty revealed, Sheffield was a new and progressive city.

The boys do their hot stuff moves, Gay has to warn them off.

Gay Boys.

Boys Sorry.

Joe The People's republic of South Yorkshire was a hot house once more – and even its new theatre was called the Crucible.

Gay And taking its beat from the Beatles, Sheffield became a city of music once more. The brass bands of the thirties had become and pop bands of the 70s and 80s.

Concord Youth Music Ceremonial Fanfare Team, surge forward and play a fanfare, which segues straight into BeVox choir singing their Sheffield Medley.

Chris K Music has always been a part of Sheffield's life. It has heralded every new age.

Chris And with the new Millennium, another new age began. Ruskin's museum became the Millennium Galleries that opened in 2001.

Joe Followed by the Winter Garden in 2003

John And the Peace Gardens and town hall extension were remodelled and created a new heart for this great city.

Gay Today 547,000 people call Sheffield their home: those of us who have seen it all come and go.

Joe And those of us who will shape the next age.

Chris S A city is made of its people

Chris K A city is stone, brick and mortar

Joe A city is spirit and energy

John Spirit and energy is forever young.

Gay As Sheffield theatre company, In your face reveal. Here is a scene from their Steel City version of Romeo and Juliet.

Inyourface take to the stage. At the end of this, the actor take the stage once more.

Joe The year is 2012, and Sheffield is alight.

Chris S Sheffield is alight.

John Visitor arriving by train will see on the side of Sheffield Hallam University a poem written by Andrew Motion.

Chris K O travellers from somewhere else to here
Now the writing's on the wall

Joe Lost souls stop and be refreshed

Gay Maybe we wish to be where we belong

Chris S As hobnail boots wear the cobbled streets away
Come to see our city
See Yorkshire's star

Chris K O travellers from Rotherham to Chesterfield
What do you see? What do you fear? As you reminisce on yesteryear

John Beware the twilight years where spectres from the past still roam

Gay Your magnificent hills are the arms I rest in when my heart is heavy and the clouds swing by
like angry dinosaurs.

Chris S Welcome to Sheffield - South Yorkshire's largest building site

Joe Get thi sen on't free bus cos tha dunt usually get owt fo' nowt in dee dar land

John No gourmet meals, just cash appeals - the beggars on the corner needing cash
And stinking subways bright with daubed obscenities.

Chris K Steel yourself for what you'll find
From cooling towers to crooked spire, and look in wonder at the spire
and talk to friendly folk, take note
when fishing for those local notes - let our dialect grab you by the throat

Gay Behold a steel city - now reborn
Sleep - oh let me sleep so I can visit you in my dreams.

Chris K Very soon the Olympic torch will pass through Sheffield's streets.

Gay 2012 is Olympic year, and tonight's concert is one of hundreds across the country today and
tomorrow, as part of the Music Nation Cultural Olympiad event.

John For tonight's event, we have commissioned a new piece from composer Timothy Allen.

Chris K The Olympic Triptych celebrates Sheffield through its music and music makers.

Joe And it celebrates Sheffield.

Chris S Unite. Arise. Alight.

The choirs have massed on stage and the finale strikes up.

All Alone
Alone in the darkness
Alone

At the end, bows and then as a finale, Jerusalem.

And did those feet in ancient time
Walk upon England's mountain green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among those dark satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire!
I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

The End.