

Derby



Cathedral

Information for Visiting Choirs

2023

Introduction

There has been a place of prayer on the site of Derby Cathedral for over 1000 years. In the mid-tenth century, King Edmund I founded a royal collegiate church in Derby dedicated to All Saints. The Domesday Book records a college of seven priests serving the church in 1086. During the fourteenth century, this building was replaced by another church, of a similar size to the current, whose tower was finished in 1532. By 1723 the then vicar, Revd. Dr Michael Hutchinson, had decided that the fabric of the building had deteriorated to such an extent that a new one was required, and employed a group of locals to demolish the majority of the church overnight, leaving only the 212-foot tower intact. In 1725, the current building was completed to a design by architect James Gibbs, around the same time he was completing St Martin-in-the-Fields in London. This new building incorporated the sixteenth-century perpendicular gothic tower, into an otherwise neo-classical design. The Collegiate Church of All Saints became a Cathedral on 1st July 1927. Between 1967 and 1972, the building was extended eastwards with the addition of a retrochoir by Sebastian Comper, who also installed the decorative baldacchino which crowns the High Altar.

Today, Derby Cathedral sits at the heart of a busy city of industry and innovation, and is the mother church of the Diocese of Derby, stretching from Glossop in the North to Repton in the South; and Buxton in the West to Bolsover in the East. Derby Cathedral has sung services most days, but there are often Saturdays throughout the year, and Sundays during holiday periods, where visiting choirs are welcome to share their musical ministry with the people of Derby.

This booklet has been put together to provide information to visiting choirs. We do hope that you will be able to join us. If you have any further questions, please get in touch with the Assistant Director of Music, Mr Edward Turner, on edward@derbycathedral.org.

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Booking Procedure

The Assistant Director of Music, Edward Turner, oversees the booking of visiting choirs. You can contact him on edward@derbycathedral.org. Once a date has been agreed by the Cathedral's Diary Committee, you will be asked to complete a booking form to establish the details of your visit. There may also be an additional form for a safeguarding referee to fill in, depending on the make-up of your choir. Two months before your visit, you will be asked to supply repertoire suggestions, and we will let you know psalms and hymns for each service.

Safeguarding and risk assessment

At Derby Cathedral we aspire to the best C of E safeguarding practices to ensure that the Cathedral remains a safe place for all. This includes ensuring that all visiting choirs have appropriate procedures in place. To that end:

1. If you have minors (persons under 18) or vulnerable adults in your choir: you should have a safeguarding policy, and your Director, Organist¹, and any Chaperones² should have satisfactory Enhanced DBS certificates less than three years old (or an older certificate which can be checked using the online update service). In order to ensure this, we will ask for a copy of (or access to) your safeguarding policy, and we will require a relevant member of your organisation (not the Director, Organist, or Chaperone concerned) to fill in safeguarding referee form(s) to confirm that your Director, Organist, and any Chaperones have satisfactory Enhanced DBS clearances. These forms will be sent directly to your nominated referee if required. Your referee will also be required to see and send a certified copy of a form of Photo ID (e.g.: passport/driving licence). A copy of the form can be found in Appendix 6 for information, although we will liaise directly with your referee and provide them with access to the form itself.
2. If you do not have minors or vulnerable adults in your choir: we will still ask you for a copy of your safeguarding policy, or to abide by our own Cathedral policy, which can be found on our website.

We also require all visiting choirs to provide us with a risk assessment. You can find a risk assessment of the venue in Appendix 5 of this handbook, to inform your own. You may decide that this appendix is all you require, and this can be expressed on your booking form. If this is the case, we will not need to see any further assessment from you. All children you bring with you are to be supervised at all times.

¹ Local interpretation of the national guidance is that Organists are in a position of responsibility on par with that of a Director (or Churchwarden/Verger etc.) irrespective of whether or not they have any regular contact with children or vulnerable adults in a conducting/rehearsal leading capacity.

² From our risk assessment (Appendix 5): Choirs with children should ensure staffing ratios meet current guidelines of 1 adult to 10 children (not including staff provided by the Cathedral). These staff will include your Director, Organist, and any named Chaperones, for whom we should have evidence of satisfactory DBS clearances as above. Even in extremis (e.g.: if a Chorister falls ill during a service), a minor should never be left alone with anyone other than your Director, Organist, or a named DBS-cleared Chaperone. We therefore recommend having a third DBS-cleared adult, otherwise the Director or Organist would have to leave the service in this scenario, to deal appropriately with the needs of the ill Chorister.

Music Selection

We usually ask for your proposed music choices around two months before your visit, so we can publish it on the Cathedral's Services and Music Schedule. When you are selecting music for your choir, we ask that you choose repertoire which is relevant to the Church's calendar and which the choir can perform well, rather than be over-ambitious. You may be asked to revise your choice of music if another choir has already chosen it on a nearby date. Detailed service rubrics can be found in the appendices of this information pack.

For Evensong, we usually require Responses, a setting of the Canticles, an Anthem, and the Organ Voluntary. We will notify you of the Psalm selection (taken from the BCP psalter) and hymn(s). There are no final responses. On Sundays, an introit is sung (unaccompanied) from a side chapel. If your responses are an unfamiliar setting, we may ask for a copy for the cantor, or for you to change them.

For the Sunday morning Eucharist, we usually require a mass setting – Gloria (or Kyrie Eleison in Advent and Lent), Sanctus, Benedictus, and Agnus Dei only – a Communion Motet and the Organ Voluntary. Again, we will notify you of the Psalm (taken from our CW psalter) and hymns.

Derby Cathedral has an inclusive language policy. For Sunday services an order of service will be printed and you are advised to follow the words of the hymns from this, rather than a hymnal, as there may be variations. Texts of hymns as they will appear in the order of service can be supplied on request. For most weekday services no order of service will be printed, and the hymnal used is the New English Hymnal. Hymns are unconducted at Derby Cathedral.

Please note that if you have not sung at Derby Cathedral previously the Director of Music may, at his discretion, request references from other places of worship where your choir has sung and audio recordings of your choir.

Car Park

The Cathedral Car Park is not immediately adjacent to the Cathedral, but is halfway down St Michael's Lane, off Queen Street (not to be confused with 'St Michael's Lane Car Park', on the corner of St Michael's Lane and Sowter Road!) There is normally a small charge for use of the Car Park, with ANPR cameras in use. Members of visiting choirs may park for free (daytime only, not overnight), providing that we are sent registration numbers via section B of the Booking Form six weeks in advance. Please be advised that this does not guarantee space in the car park, just that the fee for these vehicles has been waived for the day of your visit. Any cars we have not been made aware of will need to be paid for using the machine in the car park. If you were able to share lifts and keep the number of cars to a minimum this would be appreciated, as the Car Park is an important source of revenue for the Cathedral. Please note that the area immediately adjacent to the tower is not the Cathedral Car Park, and cars parked there without permission are likely to be ticketed by the council!

The nearest parking for coaches, unfortunately, is some way away, in an area of Derby called Pride Park, though it is possible to unload at the East end of the Cathedral on Full Street.

Accommodation

Derby Cathedral has no overnight accommodation to offer, however there are a number of hotels nearby. The Premier Inn and the Jurys Inn are very close to the Cathedral and therefore most convenient:

Premier Inn
Full Street
Derby
DE1 3AF
0871 5279638

www.premierinn.com/gb/en/hotels/england/derbyshire/derby/derby-city-centre-cathedral-quarter

Leonardo's Hotel
King Street
Derby
DE1 3DB
01332 621000

<https://www.leonardohotels.co.uk/hotels/derby>

Accommodation over the summer is possible in the University Halls of Residence which are also quite close to the Cathedral. Information for group bookings can be found online.

Persons of limited physical mobility

Most of Derby Cathedral is accessible to wheelchair users; access to the basement level (including Song School) can be made via a lift in the Sacristy. Unfortunately St Katherine's Chapel and the Tower are currently not accessible to wheelchair users.

Stalls

The Choir normally sings from stalls in the Chancel, which can accommodate up to 10 singers on each of the front rows, and 5 on each of the back rows. There is some flexibility with this, and it is possible to allow a few more on each side with additional chairs. Please let us know if you will require additional seating. For the Communion Motet on Sundays, the choir usually moves to the Retrochoir behind the altar.

Song School

In the Song School you will find stalls to rehearse, separate male and female toilet facilities, and you are also welcome to use the kettle etc. in the kitchenette. Please leave these areas tidy and put all rubbish in the bins provided. Please note that the blue bin in the Song School is for recycling – useful for spent orders of service and the like. You are welcome to use the hymn books in the Song School if required, and feel free to take some of these upstairs into the Cathedral to supplement those already in the Chancel. No other music should be used or disturbed, please.

Organs

There are two organs in use at the Cathedral. The Viscount/Regent digital is designed solely to accompany the choir, and has its speakers at the East end behind the choir, meanwhile the Compton (on the West gallery) is used for voluntaries and congregational elements of the (larger) Sunday services. Midweek voluntaries/hymns can be played on whichever instrument the organist wishes. More information on the organs can be found in the appendices.

Photography

You are warmly encouraged to take photographs throughout your visit during rehearsals or while looking around (assuming these comply with your organisation's safeguarding/photography permission policies, where appropriate). We do, however, request that photography equipment is not used during services, as this can be a distraction to worshippers. If you do have a picture you would like to share with us, feel free to tweet us, or tag us on Facebook and/or Instagram.

Streaming of services

The majority of our services are streamed on our YouTube page (bit.ly/derbycathedral) and are usually available for a few days after. Please note that we cannot send you a recorded copy of any service, and there may be periods where we are not able to stream (if there are absences during the summer holiday, for example).

Other things to do during your visit

Choirs with us for a few days may wish to explore the local area between rehearsals and services. There is a wide variety of good restaurants and cultural attractions both in the City and nearby, with the Derbyshire Dales a mere 20 minutes' drive from the Cathedral. Depending on availability, it may also be possible to arrange a tour of the Cathedral and/or Bridge Chapel. Here is a list (certainly not exhaustive) of things to do/places you might want to add to your itinerary:

- ★ <https://www.derbymuseums.org/museum-of-making/visit/> (just behind the Cathedral)
- ★ <https://www.derbymuseums.org/museum-and-art-gallery>
- ★ <https://www.derbymuseums.org/pickfords-house>
- ★ <https://www.nationaltrust.org.uk/visit/peak-district-derbyshire/kedleston-hall>
- ★ <https://www.nationaltrust.org.uk/visit/peak-district-derbyshire/calke-abbey>
- ★ <https://www.chatsworth.org/>
- ★ <https://www.heightsofabraham.com/>
- ★ <https://www.derbion.com/> (for some retail-therapy)
- ★ <https://www.e-v-r.com/> (for the young/young at heart)
- ★ <https://www.whitepeakdistillery.co.uk/> (not for the young)

The county also boasts hundreds of miles of beautiful walks, including those at the Cromford Canal, Dovedale, Milldale, The Tissington Trail, and the High Peak Trail, as well as parks within or just outside the City such as Locko Park, Elvaston Castle, Markeaton Park, Allestree Park, and Darley Park. The towns of Ashbourne, Melbourne, and Matlock are also well worth visit if you have half a day spare.



Kedleston Hall



The Silk Mill Museum of Making

Dovedale



Melbourne



On the Day

When you arrive, you should report to a vergers on duty, or one of the welcome stewards by the west door. The vergers' vestry is accessed via the sacristy, to the left of the Chancel. You will be shown down to the Song School and Beddoes Room where you can be stationed during your visit. Please note that Derby Cathedral accepts no responsibility for loss of personal items.

Unless arranged otherwise, your timetable will be as follows:

Evensongs Monday-Saturday:

- 1500 Cathedral booked for organists' rehearsal – note that all midweek Evensongs are usually accompanied on the Viscount/Regent digital organ.
Choir are welcome to rehearse/relax in the Song School at this time.
- 1620 Suggested procession rehearsal time – only necessary on your first day(!)
Please liaise with the duty vergers when you arrive to arrange this.
- 1630 Robed full rehearsal in the chancel.
- 1720 Break
- 1727 Choir ready in Song School for vestry prayer
- 1730 Evensong
- 1810 Service ends.

Sunday Morning Eucharist:

- 0915 Organist's rehearsal (assuming the 0830 service has concluded).
- 0945 Full rehearsal in Chancel (NB, the Motet is sung from the Retrochoir behind the High Altar. Probably worth rehearsing the movements at communion as you move up to the Retrochoir towards the end of your rehearsal – see Eucharist rubrics for details.)
- 1035 Break
- 1042 Choir ready in Song School for vestry prayer
- 1045 Eucharist
- 1200 Service ends. Coffee served in Amen Corner (Southwest corner of Nave) for congregation, choir, and clergy.

Sunday Evensong:

- 1530 Organist's rehearsal time in Cathedral.
Choir can rehearse in Song School.
- 1615 Full rehearsal in Chancel.
- 1712 Choir ready in Song School for vestry prayer
- 1715 Evensong.
- 1800 Service ends.

Additional rehearsal time is usually possible on request – let us know whether you would like any more time, or to adjust any of the arrangements above. It is obviously possible for some of the full rehearsal time to be used as practice time for the Organist instead, and vice-versa.

Appendix I

Sunday I045 Eucharist Rubrics

It is recommended that members of the choir follow the weekly order of service rather than this rubric as there are several seasonal variations to the liturgy. This document is intended as information to the Conductor and Organist. All the music for sung congregational responses should be sung in unison, and is included in the weekly order of service. There is therefore no need to reproduce any of the music in this appendix other than for the conductor, organist, and the cantor for the Gospel Acclamation. Before the service, the Organist should make note of who is presiding (see page 2 of the order of service) to determine what pitch the Sursum Corda intonation needs to be given.

Following rehearsal, the Choir should be ready in the Song School at I042 for a Vestry Prayer. It then moves up the Song School steps and forms up in the Cavendish Area behind the Crucifer and Acolytes. Singers normally on the front row furthest from the conductor lead; Decani on the right.

The Organist plays/improvises reflective pre-service music (Compton Organ), ending at I042 sharp for the notices (given from the pulpit). The notices are followed by silence as the minister moves to the Cavendish Area. When the choir and clergy are ready, and no sooner than I045, the Organist should begin the playover for the Processional Hymn.

Processional Hymn

during which the choir, following the cross and lights, processes into the Chancel stalls. While in procession, the hymn should be sung in unison. When all are in the stalls, continue facing east until the Deacon (carrying the Book of the Gospels) leads a corporate bow to the Altar. All then turn in.

The Greeting

The Prayers of Penitence

A form of penitential prayer is used, usually incorporating a spoken form of the Kyrie Eleison or General Confession. During Advent and Lent, the Kyrie Eleison is sung here.

Gloria in Excelsis

(Digital Organ). Please arrange any intonations to be sung by a member of the choir. (The Gloria in Excelsis is omitted in Advent and Lent, in exchange for a sung Kyrie Eleison).

The Collect

The First Reading

Sit.

Psalmody

Choir stands. This is sung according to the words of the Common Worship Psalter, with a refrain sung by the Congregation. We will supply a score of the psalm. The refrain is sung once by the choir, and then by everybody to begin. The verses are set to Gelineau-style chant and are usually sung full (not antiphonally) and may be sung either in harmony or unison as desired. The organ introduction to the refrain is (usually) designed to begin simultaneously with the last chord of the chant, ensuring that there is no gap between the end of each chant and the refrain. The refrain is then sung once by everybody between the verses. The psalm is accompanied on the Digital Organ, using plenty of Great (Gt 6 or 7) to support the congregation.

The Second Reading

Choir sits.

Gradual Hymn

(Compton Organ) Stand.

Gospel Acclamation

Organist gives chord immediately following the hymn.

(Still on Compton. Accompany choir initially on swell alone. This will feel very quiet to the choir, who should nevertheless sing with the same intensity as at the end of the previous hymn. Thereafter, Gt 5 or 6 to support the congregation. The plainsong sentence is not usually accompanied.)

In Advent and Ordinary Time:

1: Choir alone
2: with whole congregation

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Solo cantor (from the choir) sings a sentence to quasi-plainsong (see order of service). This is given as a suggestion:

Descant (for use on Principal Feasts only):

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Choir, organ and congregation

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Gospel Responses follow immediately

In Lent:

1: Choir alone
2: with whole congregation

Praise to you, O Christ, King of e - ter - nal glo - ry.

This musical score is for the hymn 'Praise to you, O Christ, King of eternal glory.' It is written in 6/8 time with a key signature of two flats (B-flat and E-flat). The score is divided into two parts: Part 1 for the choir alone and Part 2 for the choir with the whole congregation. The melody is in the soprano voice, and the piano accompaniment is in the right and left hands. The piece concludes with a double bar line.

Solo cantor (from the choir) sings a sentence to quasi-plainsong (see order of service). This is given as a suggestion:

The Lord is a great God *
O that today you would listen to his voice: har - den not your hearts.

This musical score is for a solo cantor's quasi-plainsong. It is written in 6/8 time with a key signature of two flats. The melody is in the soprano voice, and the piano accompaniment is in the right and left hands. The piece concludes with a double bar line.

Praise to you, O Christ, King of e - ter - nal glo - ry.

This musical score is for the hymn 'Praise to you, O Christ, King of eternal glory.' It is written in 6/8 time with a key signature of two flats (B-flat and E-flat). The score is divided into two parts: Part 1 for the choir alone and Part 2 for the choir with the whole congregation. The melody is in the soprano voice, and the piano accompaniment is in the right and left hands. The piece concludes with a double bar line.

Gospel Responses follow immediately

From Christmas Day up to the feast of the Presentation, and from Easter Day until Trinity Sunday:

1: Choir alone
2: with whole congregation

ff Al - le - lu - ia, al - le -

- lu - ia, al - le - lu - ia, al - le - lu - ia.

Solo cantor (from the choir) sings a sentence to quasi-plainsong (see order of service). This is given as a suggestion:

ff Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Gospel Responses follow immediately

The Gospel Responses

"Hear the Gospel of our Lord Jesus Christ, according to N."

Glo - ry to you, O Lord.

"This is the Gospel of the Lord."

Praise to you, O Christ.

The image contains two musical staves, each with a vocal line and a piano accompaniment. The first staff is for the response "Glo - ry to you, O Lord." and the second is for "Praise to you, O Christ." Both are in 3/4 time with a key signature of one sharp (F#). The piano accompaniment consists of simple chords and moving lines in both hands.

An organ improvisation responds to the Gospel and accompanies the return of the Gospel procession. The improvisation is brought to a close as (or immediately after) the server carrying the Book of the Gospels places it on the Altar and bows.

The Sermon

After the Sermon, silence is kept for a short time. All stand when the President stands.

The Nicene Creed

The President introduces the Creed. The choir should give a strong lead; without facing East.

The Prayers of Intercession

All sit

The Peace

All stand. The President introduces the Peace. NB – this is a good time for the Organist to make a mental note of what pitch the Sursum Corda should be given at!

Offertory Hymn

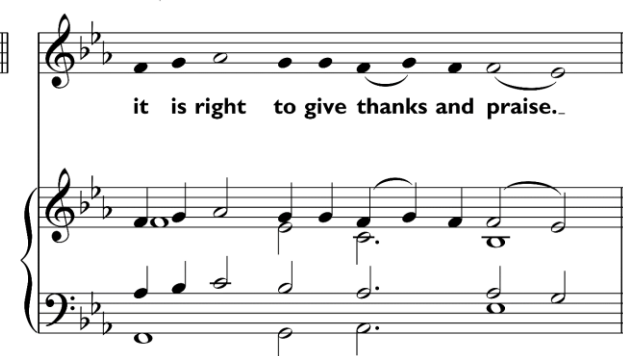
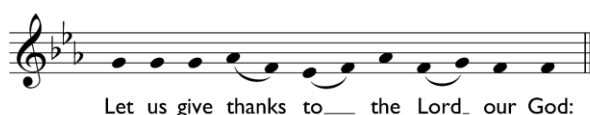
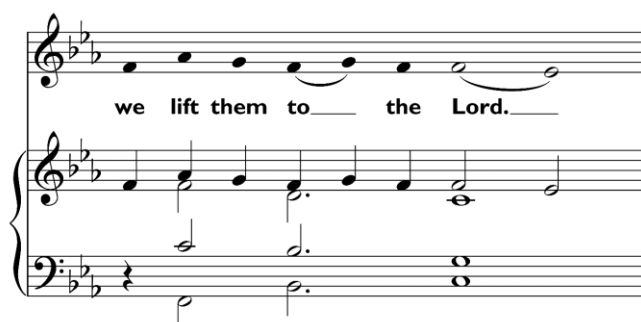

Begin playover when the three Eucharistic ministers are ready following the peace.

If the Offertory is still taking place after the end of the Hymn, the Organist will need to improvise until the Altar party is ready. Stop improvising when the three Eucharistic ministers are ready behind the Altar. When the President is ready, the Organist gives a clear intonation at the President's pitch for the Sursum Corda.

The Eucharistic Prayer

Please note, if there is no music printed in the order of service for the Sursum Corda, then it is said. This is rarely the case, but occasionally the President may not wish to sing.

Organist gives (at the appropriate octave):



Sanctus and Benedictus

(Digital Organ)

The Eucharistic Prayer concludes. Choir should remain standing as the congregation sits/kneels

The Lord's Prayer

Agnus Dei

(Digital Organ)

Communion

After the three eucharistic ministers have shared Communion, the conductor signals for the singers nearest them on the front row to lead the choir up to the Altar Rail, and the rest of the choir fills up beside them in order. Once the rails are full, remaining members of the choir queue in the chancel until a space becomes available. No music is required to cover Communion, and the Organist is invited to join the choir at the Altar Rail if desired. Please take care when using the steps around the Sanctuary.

Communicant members of all Christian churches are welcome to receive communion. After 'The body of Christ' and 'The blood of Christ', each communicant responds 'Amen'. Others who are not communicants are warmly invited to come to the Altar for a blessing. Simply come and kneel at the rail and keep your head bowed.

After receiving communion/blessing, members of the choir move into the Retrochoir, east of the Altar, and form up in a horseshoe. The singers normally nearest the conductor should be at the extremes of the horseshoe.

Motet

(Digital Organ) If the Motet finishes before Communion, this concludes in silence. No improvisation is necessary at this point.

Prayer after Communion

Final Hymn

(Compton Organ)

The Choir moves back to the Chancel stalls, led by the singers in the middle of the horseshoe, entering the stalls from the western end. If all goes well, you should be back where you started...

The Blessing

The Dismissal

Organ Voluntary

As the Voluntary begins, the choir (led by the conductor) uniformly picks up their folders and turns to face East. The Verger leads a corporate bow and all turn West to recess. The recession is led by the singers on the front row nearest the conductor, and they retrace the route of the procession at the beginning, passing between the Eucharistic ministers towards the Crucifer and acolytes, who lead the procession through the congregation to the West end, returning to the Cavendish Area. The choir should continue through the Cavendish Area and head straight down into the Song School.

The Vestry Prayer

Said by all in the Song School, led by a member of clergy. Copies of this are attached to the stalls for convenience.

Bless, O Lord, us thy servants,

who minister in thy temple.

Grant that what we sing with our lips,

we may believe in our hearts,

and what we believe in our hearts,

we may show forth in our lives;

through Jesus Christ our Lord. Amen.

Appendix 2

Evensong Rubrics

Monday-Saturday 1730

The Organist plays appropriate pre-service music to cover the transition between rehearsal and service, concluding with an improvisation until the Choir are ready in the stalls for the responses.

The choir should be ready in the Song School 5 minutes before the service, when they will be joined by the clergy for a vestry prayer. Following this, the choir makes its way up the Song School steps (led by the singers on the front row furthest from the conductor) and forms up in the Cavendish Area in two straight lines. Decani should be on the right (North) side.

At 1730, the same leading singers lead a procession West, turning immediately right past the lectern and right again into the stalls. All continue to face the Altar until a verger leads a corporate bow.

Sunday 1715

The Organist plays appropriate pre-service music to cover the transition between rehearsal and service, concluding with an improvisation until the Choir are ready in the Cavendish Area for the introit.

The choir should be ready in the Song School 5 minutes before the service, when they will be joined by the clergy for a vestry prayer. Following this, the choir makes its way up the Song School steps (led by the singers on the front row furthest from the conductor) and forms up in the Cavendish Area facing West. Decani should be on the right (North) side, with the singers who led out of the Song School on the extreme ends of the horseshoe. (The Conductor should be at the West of the Cavendish area facing East, and will therefore find Decani on their Left.)

Introit

When ready (ideally at 1715 sharp), the conductor signals for the organist to finish improvising, and the choir begins the introit.

After the introit, the organist improvises as the same leading singers lead a procession to the West end of the Cathedral, turn right twice under the gallery and process down the centre of the Nave, eventually ending up in the stalls. All continue to face the Altar until a verger leads a corporate bow.

Preces and Responses

Sung by the Cantor and choir. Organist to finish improvisation in the key of the responses. Please provide a clear note for the cantor.

Welcome

Office Hymn

Announced

Psalmody

Announced, using the Book of Common Prayer translation.

First lesson

Sit

Magnificat

Stand

Second lesson

Sit

Nunc Dimittis

Stand

Apostles' Creed

remain standing without turning east.

Officiant I believe in God,
All **the Father Almighty,
maker of heaven and earth:
and in Jesus Christ his only Son our Lord,
who was conceived by the Holy Ghost,
born of the Virgin Mary,
suffered under Pontius Pilate,
was crucified, dead, and buried:
he descended into hell;
the third day he rose again from the dead;
he ascended into heaven,
and sitteth on the right hand of God the Father Almighty;
from thence he shall come to judge the quick and the dead.
I believe in the Holy Ghost;
the holy Catholic Church;
the Communion of Saints;
the Forgiveness of sins;
the Resurrection of the body,
and the Life everlasting. Amen.**

Second set of Responses

Organist gives a clear note for the cantor. Please note the underlined words below for the Lord's Prayer:

Cantor: Our Father,

Choir: who art in heaven,
hallowed be thy name;
thy kingdom come;
thy will be done;
on earth as it is in heaven.
Give us this day our daily bread.
And forgive us our trespasses,
as we forgive those who trespass against us.
And lead us not into temptation;
but deliver us from evil.
Amen.

Collects

Please note that there may be an additional collect during Advent and Lent. You will need to repeat one of the Amens in this case (usually the first).

Anthem

Normally introduced by a member of clergy.

Prayers of Intercession

Sit. The Intercessions conclude with

**The grace of our Lord Jesus Christ,
and the love of God,
and the fellowship of the Holy Spirit,
be with us all evermore. Amen.**

Monday-Saturday

Organ Voluntary

Sunday

Final Hymn

Unannounced. Organist should leave a few seconds after the grace, then begin playover. The Organist may need to improvise if the collection has not been received at the Altar before the end of the Hymn.

Blessing

*Given from in front of the Altar. All say **Amen.***

Organ Voluntary

Voluntary begins immediately and the choir uniformly picks up their folders and turns to face East. The Verger leads a corporate bow and all turn West to recess. The recession is led by the singers on the front row nearest the conductor, and they retrace the route of the procession at the beginning (short way Monday-Saturday, or the long way on a Sunday). The choir should continue through the Cavendish Area and head straight down into the Song School.

The Vestry Prayer

Said by all in the Song School, led by a member of clergy. Copies of this are attached to the stalls for convenience.

**Bless, O Lord, us thy servants,
who minister in thy temple.
Grant that what we sing with our lips,
we may believe in our hearts,
and what we believe in our hearts,
we may show forth in our lives;
through Jesus Christ our Lord. Amen.**

Appendix 3

The Compton Organ

General information

The West End organ was built in 1939 by the John Compton Organ Company, retaining some pipework from the previous 1879 Stringer organ. The case was added in 1963, designed by Sebastian Comper at the same time as he completed the East End Retrochoir extension. At the time of its construction, it was an instrument of great technical innovation, using Compton's unit chest system to enable a great deal of borrowing across divisions. In 1992, Rushworth and Dreaper overhauled the organ, and fitted the iconic Compton luminous console with a solid state logic piston capture system. Today, the instrument is ready for another overhaul, and plans are afoot to accomplish this in the next few years. As a result of the instrument's unusual construction and partial deterioration, there are a number of idiosyncrasies that organists should be aware of when preparing to play!

The Compton Organ is used for all congregational elements and voluntaries of larger services. This includes both the Eucharist and Evensong on Sundays. The Choir is accompanied exclusively by the Viscount/Regent Digital Organ, as using the Compton for this purpose would most likely render the choir inaudible to most of the congregation however sensitively the organist plays. Midweek hymns and voluntaries can be played on either organ, at the organist's discretion.

Before you leave, you are encouraged to fill-in the voluntary book (in pencil) kept on the Compton console. We hope you enjoy playing at Derby!

Switching on

There is a red isolator switch for the whole system attached to the woodwork in the corner to the left of the Digital Organ, next to the sockets. Once this is on, the blowers can be activated by the switch on the left of the console, the light can be operated by a switch directly underneath the blower switch on the underside of the console. At this point, visitors are advised to select crescendo C from the piston computer.

Switching off

Please ensure all boxes are closed before switching off the blowers, contrary to most normal practice! The boxes are designed to close when the organ is out of use, to protect it from collecting dust etc. If the boxes are left open when you power off, they will all close with a loud bang.

Cameras

The monitor can be switched on and off by pressing and holding the power button near the bottom left edge of the screen. This monitor duplicates whatever is on the larger monitor atop the Digital Organ. If the picture doesn't appear, you may need to toggle between video sources by clicking the power button.

Expression pedals

Unusually, the majority of the organ is enclosed. The Left-hand pedal controls the Great/Choir box, the middle the Swell and the right the Solo (however please note that the Great/Choir/Pedal box is now permanently open due to deterioration of the mechanism). Indicators for the position of the expression pedals can be seen under the music desk. The Pedal offset to the right is a general crescendo pedal. Crescendo setting C (see piston computer beneath Bombarde stops) effectively disengages the crescendo pedal and prevents any unplanned registration changes.

Stop buttons

The Compton console is famous for its illuminated stops. Unfortunately, some of these are beginning to wear out. Please note that a couple of stop bulbs may be out of action on the day of your visit, however the likelihood is that the stops themselves are working. Please also note that the Choir and Solo Sustainers, when selected, sustain all notes played on that manual. Best avoided.

Pistons

The thumb pistons to the Great, Swell and Choir are double-touch. Depressing lightly will operate stops on that department alone, while depressing firmly also affects the pedal stops. These second-touch pedal combinations are independent of each department (ie: Sw. 8 second touch will give different pedal combinations to Gt. 8 second touch). There are therefore no combination couplers on this instrument. The toe pistons are regrettably unmarked.

Please use piston settings 4-7 if required, unless a note on the console tells you otherwise. A set of standard divisionals can be found on level 8, and are usually copied onto the other channels. Please do not adjust any pistons on channel 8. Visitors are advised to leave a note on the console if they wish their settings not to be overwritten.

Ventils

In cold weather or at times of fluctuation in the humidity, mechanisms in some of the unit chests of the instrument can stick. This is a rare occurrence, but should you discover any cyphering, individual chests can be switched off using the ventril switches underneath the Pedal stops.

The 'Canceller' switch should be permanently left up, unless you are familiar with double-touch stop buttons.

Balance

The Organ is rather powerful and can be easily oppressive. The pulpit shields the player from the sound to an unexpected extent and it is easy to play too loudly. Study of the divisional pistons on channel 8 should give a good idea of balance. In hymns, you should not need anything louder than Gt 6 Sw 8, with the box half open. Extended periods of Swell reeds with the box fully open can be oppressive to the congregation.

Curtain

There is a curtain that can be suspended from hooks on the blue railings, should the Organist need to shelter from obtrusive sun glare at the console.

Specification

Pedal

- 1 Sub Bass 32
- 2 Open Wood 16
- 3 Diaphone 16
- 4 Contra Bass 16
- 5 Bourdon 16
- 6 Echo Bourdon 16
- 7 Dulciana 16
- 8 Octave Wood 8
- 9 Flute 8
- 10 Dulciana 8
- 11 Super Octave Wood 4
- 12 Octave Flute 4
- 13 Fourniture IV 12.15.19.22
- 14 Acuta II 26.29
- 15 Contra Trombone 32
- 16 Trombone 16
- 17 Posaune 16
- 18 Fagotto 16
- 19 Clarinet 16 (Tenor C)
- 20 Tromba 8
- 21 Clarion 4

Great

- 51 Double Diapason 16
- 52 First Diapason 8
- 53 Second Diapason 8
- 54 Third Diapason 8
- 55 Hohlflöte 8
- 56 Dulciana 8
- 57 First Octave 4
- 58 Second Octave 4
- 59 Open Flute 4
- 60 Twelfth $2\frac{2}{3}$
- 61 Quint Flute $2\frac{2}{3}$
- 62 First Fifteenth 2
- 63 Second Fifteenth 2
- 64 Octave Flute 2
- 65 Plein Jeu III 19.22.26
- 66 Cymbale II 26.29
- 67 Contra Posaune 16
- 68 Posaune 8
- 69 Clarion 4
- 70 Tromba 8

Choir

- 22 Gemshorn 8
- 23 Vox Angelica 8
- 24 Lieblich Gedeckt 8
- 25 Stopped Flute 4
- 26 Nazard $2\frac{2}{3}$
- 27 Flautino 2
- 28 Tierce $1\frac{3}{5}$
- 29 Contra Dulciana 16
- 30 Third Diapason 8
- 31 Hohlflöte 8
- 32 Dulciana 8
- 33 Principal 4
- 34 Open Flute 4
- 35 Octave 2
- 36 Quint $1\frac{1}{3}$
- 37 Octavin I
- 38 Double Clarinet 16 (Tenor C)
- 39 Clarinet 8
- 40 Orchestral Oboe 8
- 41 Tremulant

Bombarde

- 42 Diapason 8
- 43 Octave 4
- 44 Plein Jeu III 15.19.22
- 45 Cymbale IV 22.26.29.33
- 46 Contra Posaune 16
- 47 Posaune 8
- 48 Tromba 8
- 49 Clarion 4
- 50 Tuba 8

Couplers

- Swell to Pedal
- Swell to Great
- Swell to Choir
- Swell octave
- Swell suboctave
- Swell unison off
- Choir to Pedal
- Choir octave
- Choir suboctave
- Choir unison off
- Great to Pedal
- Solo to Pedal
- Solo octave to Pedal
- Solo to Great
- Solo to Swell
- Solo to Choir
- Great to Choir

Swell (enclosed)

- 71 Bourdon 16
- 72 Open Diapason 8
- 73 Salicional 8
- 74 Voix Célestes 8 (Tenor C)
- 75 Stopped Diapason 8
- 76 Principal 4
- 77 Waldflöte 4
- 78 Fifteenth 2
- 79 Cymbale IV 22.26.29.33
- 80 Contra Fagotto 16
- 81 Trumpet 8
- 82 Fagotto 8
- 83 Hautboy 8
- 84 Clarion 4
- 85 Tremulant

Solo (enclosed)

- 86 Viole d'Orchestre 8
- 87 Violes Célestes 8 (Tenor G)
- 88 Viola 4
- 89 Violes Célestes 4
- 90 Viol Fifteenth 2
- 91 Concert Flute 8
- 92 Harmonic Flute 4
- 93 Harmonic Piccolo 2
- 94 Cornet V 1.8.12.15.17 (in Swell box)
- 95 Bassoon 16 (Tenor C)
- 96 Clarinet 8
- 97 Orchestral Oboe 8
- 98 Vox Humana 8
- 99 Tuba 8
- 100 Tuba Clarion 4
- 101 Tremulant

Accessories

- 3 expression pedals with mechanical indicators:
 - i [*Great, Choir & Pedal*; – no longer functioning]
 - ii Swell;
 - iii Solo.
- Crescendo pedal (60 stages, 4 levels) with illuminated bar graph.
- 8 general thumb pistons
- 8 thumb pistons to each manual (with double touch pedal combinations)
- Reversible thumb piston to each Pedal coupler
- Thumb piston to each Pedal coupler (with double touch cancel of other couplers)
- Reversible piston for Swell to Great
- Tremulants off thumb piston
- 8 toe pistons to Pedal
- 4 toe pistons each to Great and Swell
- Reversible toe piston for Great to Pedal
- General Cancel
- Lockable setter
- SSL digital control panel for 8-level capture system.
- Sustainers to Choir and Solo



Appendix 4

Viscount Digital Organ

General information

This instrument is intended principally to accompany the choir, having its speakers hidden at the East end of the Cathedral (behind the choir), speaking West. It uses Viscount's latest technology retrofitted into a Regent console. Visitors are requested not to adjust any of the voicing in the Physis computer drawer, please. Hymns, congregational responses, and voluntaries for large services (including Sunday Eucharist and Evensong) should be played on the Compton to support the congregation. Midweek hymns and voluntaries can be played on either, at the organist's discretion.

Switching on

Press the silver power button beneath the Pedal stops. After a while you should see the piston computer beneath the Great stops illuminate. Please do not use any of the instrument or draw stops at this point, as the Viscount computer is still booting up. The organ is ready once the stars on the LCD beneath the Choir stops have stopped flashing, and have been replaced by transposer functions etc.

Pistons

To lock/unlock a level, hold **SET** and press the selector wheel next to the display. To copy pistons from one level to another, hold **GENERAL CANCEL** and press the selector wheel – the 'copy' light should illuminate. Then, navigate to the level you would like to paste into, and press **SET**. Levels are allocated thus:

Generals	Divisionals
1-20 ADoM	1 Standard build-up (do not change)
21-40 DoM	2-10 ADoM
41-60 Organ Students/scholar	11-20 DoM
61-85 Storage	21-40 Organ Scholar/students
86-99 Visitors	41-99 Visitors

All users of the instrument are advised to lock channels they are using. Please also unlock channels after use.

Camera

To turn on the monitor, locate the rocking switch behind the left-hand side of the screen, below where the yellow cable enters. Press this rocker in (horizontally, without rocking it up or down) for three seconds. Please use the same technique to switch off when you are done. The three camera positions can be switched between using the buttons on the box below the monitor.

Balance

The balance is largely as you hear it at the console. For choral accompaniment, you should not need much more than Gt up to No. 2 Diapason, with full Sw, box ajar. For accompanying midweek hymns, you will need the Gt No. 1 up to 4' or 2' to support the congregation. Study of the pistons on divisional level 1 will give a good idea of how much to use (somewhere around Gt. 5/6 is good for midweek hymns and the psalm response on Sunday Mornings, and somewhere up to Gt. 3 for choral accompaniment). Please do not adjust what you find on divisional level 1, but feel free to copy this to one of the visitor divisional levels where you are welcome to play with what you find.

Appendix 5

Venue Risk Assessment for Visiting Choirs

Area	Risk	Risk to	Risk control measures
Nave	Low risk <i>Trip hazard into and out of pews; trip hazard around font pedestal.</i>	<i>All users of Nave congregational stalls; anybody in Cavendish Area.</i>	<i>Visiting choirs will not normally use congregational stalls. Choir Director to issue verbal warning if required.</i>
	Low risk <i>Lit prayer candles</i>	<i>Anybody near candle stands.</i>	<i>Children to be supervised by adults at all times.</i>
Chancel and Retrochoir	Low risk <i>Trip hazard due to steps (no hand rail).</i>	<i>Choir members, esp. when processing.</i>	<i>Warnings about steps in Service Rubrics Appendix. Choir Director to issue further verbal warning about steps if required.</i> <i>Signage warning of steps when entering Chancel.</i>
Song School	Low risk <i>Trip or fall hazard on stairs</i>	<i>Choir members and supervisors</i>	<i>Warnings about steps in Appendix I (Service Rubrics). Choir Director to issue further verbal warning about steps if required. All users of the steps are advised to use handrail.</i>
	Low risk <i>Trip or slip hazard by water fountain if there are spillages.</i>		<i>Choir Director responsible for reporting any spillages to a duty vergers.</i>
	Low risk <i>Steep step access via Song School back door.</i>		<i>Visiting choirs do not normally need to use this door. Choir Director to issue verbal warning if required.</i>
	Medium risk <i>Appliances and utensils in Song School Kitchen</i>		<i>Children to be supervised by adults at all times. Kitchen appliances should only be used by competent persons.</i>
Consistory Court	Low risk <i>Trip hazard upon entering organ area.</i>	<i>Organists and console assistants.</i>	<i>Organists and console assistants to remove rope before entering organ area, and to take due care on the step. Visiting organists are not permitted to move the console.</i>

Tower (if required)	<p>Moderate risk <i>Narrow spiral staircase to ringing chamber. Tripping or falling.</i></p> <p><i>Bell ropes in ringing chamber</i></p> <p><i>Anxiety due to height or confined space; medical problems developing as a result of physical exertion/altitude.</i></p> <p><i>Access to roof. Tripping or falling hazard.</i></p>	<p><i>Choir members/supervisors and Cathedral staff on tower tour.</i></p>	<p><i>Single file walking. If there are children in the group, adult to lead and bring up the rear both ascending and descending.</i></p> <p><i>Bells to be left in (safe) down position. No one to touch ropes.</i></p> <p><i>1:1 support for child if appropriate or child to remain with another supervised group elsewhere in the Cathedral. Tour guide will begin tour by giving verbal warning about heights and confined spaces. Anybody who knows they will have a problem with this, or who has any relevant medical issues (e.g.: heart problems) is recommended to not participate in the tour.</i></p> <p><i>Children told to stay on the floor and not climb on the wall. Adults to be vigilant at all times.</i></p>
St Katherine's Chapel (if required)	<p>Low risk <i>Long narrow flight of stairs, trip hazard.</i></p>	<p><i>Choir members/supervisors and Cathedral staff on Cathedral tour.</i></p>	<p><i>Verbal warning given by tour guide. Single file on the stairs. All users of the steps are advised to use handrail.</i></p>
Balcony			<i>No access to balcony</i>

- Choirs to have conducted their own risk assessments in line with their institution's policy.
- This risk assessment is specific to the Cathedral only. Visiting choirs should use this document to inform their own risk assessment, in advance of their visit.
- The Certified First Aider at Work on the premises during visits will usually be one of the duty vergers. Please be aware that there may be times when a first aider is not physically on site.
- Choirs with children to ensure staffing ratios meet current guidelines of 1 adult to 10 children (not including staff provided by the Cathedral).
- Choir members to be responsible for any medications and other specific physical needs of the group
- The disabled toilet downstairs is accessible by lift from the Sacristy.
- Further toilets are available downstairs adjacent to the Song School (Separate male and female) or upstairs under the tower (unisex).
- A separate, more detailed, risk assessment of the tower is available upon request.
- Document review date September 2023

Appendix 6

Visiting Choir Safeguarding Referee Form

For information only

To ensure that all choirs leading worship at Derby Cathedral have appropriate safeguarding procedures in place, those choirs which have at least one singer under the age of 18 are required to submit this form alongside their application. (Please note that we will also need to see a copy of your organisation's Safeguarding Policy.)

This form should be completed by a relevant member of the Visiting Choir's administration team; ideally one who has responsibility for safeguarding locally, or is involved with HR. This could be a Parish Safeguarding Lead, any member of the local Diocesan Safeguarding Team, or the incumbent Priest. It should not be completed by the Director(s), Organist(s), or Chaperone(s) themselves. Please submit separate forms for each Director and Organist you plan to bring with you, returning to the Assistant Director of Music, Edward Turner (edward@derbycathedral.org) at your earliest convenience.

If you have any queries regarding this reference, please contact the Assistant Director of Music at Derby Cathedral, Edward Turner (edward@derbycathedral.org), the Cathedral Safeguarding Lead, The Revd Carla Vicêncio Prior, Canon for Community Learning (carla@derbycathedral.org), or the Chief of Operations, Carol Thomas (carol@derbycathedral.org). More information can be found on our website www.derbycathedral.org.

Referee's Details

Name:

Position and name
of Organisation:

Relationship to Choir
Director(s)/Organist(s)/Chaperone(s):

Telephone Number:

Reference

Name of
Director/Organist/Chaperone:

☐ *I can confirm that the abovementioned Director/Organist/Chaperone holds a clear Enhanced DBS certificate through our organisation which is less than three years old, and that there are no pending or previous employment or safeguarding concerns since the date of issue of which we are aware.*

OR

☐ *I can confirm that the abovementioned Director/Organist/Chaperone holds a clear Enhanced DBS certificate through our organisation which is over three years old, but can be checked using the online update service; and that there are no pending or previous employment or safeguarding concerns since the date of issue of which we are aware. Please provide the certificate number here for us to check the update service:*

Signed (referee):

Date:

Certified copy of photographic identification

A scan of a form of photographic ID is required
e.g.: passport, driving licence.

I confirm that the attached image is a true and accurate likeness of the abovementioned Director/Organist/Chaperone.

Signed (referee):

Date:

Click below to insert picture

