



Information for Visiting Choirs

2019 revision



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. 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.

Finding the Cathedral

Derby Cathedral is on Iron Gate at the North end of Derby City Centre in the area called 'The Cathedral Quarter'.

From Junction 25 of the M1:

Follow the A52 into Derby. On the approach to the roundabout (Pentagon Island), take the middle lane and go straight on, remaining on the A52. Still in the middle lane, take the right fork (signposted to City Centre North, Matlock and Ashbourne). After the underpass, take both new left-hand lanes as they appear. On the second of these you will pass Jury's Inn on your right. At the traffic lights by the Aga shop, turn left. The Cathedral is straight ahead, but for the Cathedral Car Park take the first left into St Michael's Lane. The Car Park is 20 yards down the lane on your right.

From the A38 (coming up from the south):

Take the exit labelled Derby (the road becomes three lanes and you move into the left-hand one). At the big roundabout take the second exit following the signs to the city centre. Derby Royal Hospital is on your right. Go straight across two sets of traffic lights and at the roundabout at the bottom of the hill turn left onto the Inner Ring Road. Go straight across the first set of lights and at the second set (with Radio Derby on your left) turn right. 100 yards later, at the T-junction, turn left. When you reach the traffic lights you have almost arrived. The Cathedral is round to your right. For the Cathedral Car Park, however, turn left at the lights and almost immediately right into St Michael's Lane. The Car Park is 20 yards down the lane on your right.

From the A38 (coming down from the north):

At the first big roundabout stay on the A38 (in effect a right turn). At the next junction bear left and follow the A6 down into Derby, going straight on at the roundabout by the Broadway pub and straight across the lights at the bottom of the hill. Shortly afterwards, turn left down onto the Inner Ring Road. Stay in the inside lane and take the next left turn. Almost immediately, turn left over the river and then left again under the Inner Ring Road. The Cathedral is ahead of you, but

for the Cathedral Car Park turn right onto St Michael's Lane. The Car Park is then on your left.

Maps can be found via the Cathedral website: www.derbycathedral.org. Click on 'Contact' at the bottom of the column on the left. For users of satellite navigation, the Cathedral postcode is DE1 3GP and the postcode of the Cathedral Car Park is DE1 3DR.

Car Park

The Cathedral Car Park is not immediately adjacent to the Cathedral, but is on St Michael's Lane off Queen Street. It is free of charge on Sundays. On Saturdays (and at other times during the week) there is normally a charge. Members of visiting choirs are able to park free of charge on the day(s) of their visit only. This may include overnight parking (for example if a choir is singing both Saturday and Sunday), for which we would require the registration numbers of each vehicle. 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.

The Sanctuary Café

The Cathedral Café and Bookshop (called The Sanctuary) is situated opposite the west doors of the Cathedral. The Sanctuary offers a 10% reduction on food and drink to members of visiting choirs.

Tours

Tours of the Cathedral and Tower can be offered to visiting choirs free of charge. Please indicate whether your group would like a tour on the booking form. Please note that some areas of the cathedral will not be accessible to wheelchair users. See below: Persons of limited physical mobility.

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 @derbycathedral.

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

Jurys Inn

King Street

Derby

DE1 3DB

01332 621000

www.jurysinns.com/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.

Safeguarding

Derby Cathedral is committed to the safeguarding of young people. Please read this section carefully, as one of the following three options (a, b, or c) will apply to every visiting choir. You will be asked to indicate which of these sections is relevant to your organisation on the booking form.

- a. We will perform in Derby Cathedral on fewer than four days in 28 days or six days within 12 months, and we have no persons under the age of 18 years (as of the day of our visit).
- b. We will perform in Derby Cathedral on fewer than four days in 28 days or six days within 12 months, but do have persons under the age of 18 years (as of the day of our visit). Please note that a copy of your organisation's safeguarding policy, along with original or certified copies of DBS certificates for both your director and organist must be sent to the Cathedral Office at least two months before your visit.

- c. We are a frequent visiting choir, and will perform in the Cathedral on four or more days within 28 days or six or more days within 12 months. Please note that both your director and organist will need one of the following DBS clearances:
- i. A DBS completed for the child workforce through the Diocese of Derby that is less than five years old; or
 - ii. A DBS completed for the child workforce through any employer (paid or voluntary), and updated through the Online Updating system (which must have been checked by the Diocesan Safeguarding Team); or
 - iii. A DBS completed for the child workforce through another Diocese or the RSCM who remain the employer (paid or voluntary) that is less than two years only. In addition, a reference from the employer will be required confirming that there are no pending or previous employment or safeguarding concerns since the DBS was issued.

For all DBS certificates not completed through the Diocese of Derby, NI number and photographic proof of identity (passport and driving licence) must be seen and recorded by the Cathedral office.

Please note that it is also a requirement of our Safeguarding policy that we see a copy of every visiting choir's risk assessment for the trip. A risk assessment of the venue can be found under Appendix 4. You may decide that this appendix is all that is required for your visit – this can be expressed on the booking form. If this is the case, we will not need to see any further risk assessment from your organisation.

More information about safeguarding in the Diocese of Derby, including a copy of the Diocese of Derby's Safeguarding Policy, can be found here: <http://www.derby.anglican.org/en/about-us/safeguarding-information-menu.html>

A copy of Derby Cathedral's Practice Guidance on Organists, Choir Directors, Worship Leaders and Visiting Choirs can be found under Appendix 5.

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 music scheme. 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 Appendix I. N.b.: 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 hymns from this, rather than a hymnal. 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.

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). The Final Responses are usually sung to the setting by Edward Naylor, and are festal at weekends. Music for these can be found in Appendix 2.

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. Please note that the combined length of the Agnus Dei and Communion Motet should not exceed 8 minutes. Again, we will notify you of the Psalm (taken from CW psalter) and hymns. Music for congregational responses can also be found in Appendix 2.

For the benefit of choirs visiting in the spring: 'Eastertide' begins on Easter Day and continues up to and including the feast of Pentecost.

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.

Organists

You will need a separate organist and will probably want to bring your own. Please note that, particularly on Sundays, this needs to be someone highly experienced. If on the other hand you would like us to provide an organist, we would be pleased to do so. Please see Appendix 3 for information on the organs.

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, the Retrochoir, St Katherine's Chapel and Tower are currently not accessible to wheelchair users. The Retrochoir is accessed up three steps without a handrail. Let us know if any of your choir will have issues accessing the Retrochoir and we can arrange for the choir to sing from elsewhere in the building. There is separate wheelchair access to the Cathedral Bookshop and Café, and a lift to the Sir Richard Morris Lounge.

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 – we advise you not to leave valuables unattended. If desired, the duty vergers can give you access to a lockable cupboard to keep such items safe.

Upon arrival, the duty vergers should be able to give you orders of service for the weekend (if required) and can arrange a convenient time to run through processions. On weekdays, we offer refreshments in the Sir Richard Morris Lounge. This is accessed via the staircase in The Sanctuary Café.

Unless arranged otherwise, your timetable will be as follows:

Evensongs Monday-Saturday:

- 1500-1600 Organist's rehearsal time in Cathedral (Nb. this will usually be on the East-end Cousans organ).
Choir can rehearse in Song School.
- 1500-1530 Refreshments in the Sir Richard Morris Lounge.
- 1600-1700 Full rehearsal in Retrochoir stalls.
- 1710 Choir robed in Song School, await vestry prayer. Organist plays pre-service voluntary.
- 1715-1800 Evensong

Sunday Morning Eucharist:

- 0900-0930 Organist's rehearsal. (N.b.: Agnus Dei and Communion Motet are sung from the Retrochoir and therefore accompanied on the Cousans organ. The rest of the service is accompanied on the Compton organ. Choir warm-up in Song School.)
- 0930-1015 Full rehearsal in Nave stalls (Retrochoir stalls for Agnus Dei and Communion Motet).
- 1015 Rehearsal can continue in Song School.
- 1030 Organist plays pre-service voluntary
- 1040 Choir ready in Song School for vestry prayer
- 1045-1200 Eucharist
- 1200 Coffee served in Amen Corner (Southwest corner of Nave) for congregation, choir and clergy.

Sunday Evensong:

- 1530-1630 Organist's rehearsal time in Cathedral (Compton organ).
Choir can rehearse in Song School.
- 1530-1600 Refreshments served in Beddoes Room
- 1630-1730 Full rehearsal in Nave stalls.
- 1755 Choir robed in Song School, await vestry prayer. Organist will already be playing pre-service voluntary.
- 1800-1900 Evensong.

Additional rehearsal time is usually possible on request – let us know whether you would like any further time and we will be pleased to arrange it for you if possible. It is obviously possible for some of the full rehearsal time to be used as practice time for the Organist instead, and the choir can rehearse in the Song School downstairs if desired.

Appendix I

Service Rubrics

Evensong Monday-Saturday, 1715

This service is usually sung from the Retrochoir at the east end of the Cathedral, with the congregation and clergy in the chancel. The Cousans organ is used. Please note that introits are reserved for Principal Feasts only.

The organist plays reflective pre-service music from 1710, then improvises until the choir is in the stalls.

Following the Vestry Prayer, the choir makes its way up the Song School steps and forms up in the Cavendish Area. Singers on the front row in the middle of the stalls lead; Decani on the right. The choir is verged from the Cavendish Area via the Nave Lectern, Chancel and around the Sanctuary (no bowing at this point) to the Retrochoir stalls. Please be careful when entering and exiting the Chancel and the stalls as there are steps. Once in place, the conductor turns to face the Altar and leads the choir in a west-facing bow.

Preces

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, taken from the Book of Common Prayer Psalter.

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.

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

At the conclusion of the prayers, the conductor stands the choir and leads them in a bow to the altar. Accompanied by organ improvisation, the choir then retraces its steps, via the Altar area and the Lectern to the Cavendish Area. Form up in a semicircle in front of the Song School door facing west for the Final Responses. The Organist will not be able to see the conclusion of the procession from the Cousans Organ, but should allow a further 15 seconds after the procession has disappeared from sight, finishing in the key of the Final Responses.

The Organist may prefer to play the voluntary from the Compton Organ, in which case (s)he should make their way to the Compton console during the Prayers of Intercession (via the Song School, Beddoes' Room and Sacristy to be less visible) and improvise the choir to the Cavendish Area from the Compton Organ.

Final Responses

See Appendix 2 – Music for Visiting Choirs.

Ferial Monday-Friday and Festal on Saturdays. (Saturdays in Advent and Lent are Ferial, however.) Usually sung to the setting by Edward Naylor. For Evensongs in Eastertide (up to and including Pentecost), the setting by Peter Gould is used.

Organ Voluntary

As the Voluntary begins, the choir bows to the Dean or other senior cleric before returning downstairs to the Song School stalls.

The Choristers' Prayer

Said by all in the Song School, led by a member of clergy. This is printed beneath the Final Responses in Appendix 2 for convenience.

**Bless, O Lord, us your servants,
who minister in your house.
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.
We ask this through Jesus Christ our Lord. Amen.**

Sunday Morning Eucharist, 1045

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. Appendix 2 'Music for Visiting Choirs' contains all the music the choir will need for the sung responses in the service. It is recommended that the Organist read the rubric on page 2 of the day's order of service to determine which pitch the President's (Sursum Corda) and Deacon's (Dismissal) intonations need to be given.

It is the custom at Derby Cathedral that the choir offers a purse during the Offertory which may contain any monies members of the choir might like to give as part of the Offertory collection. Even if the purse is physically empty, it is also a symbol of the music offered by musicians to support the worship of Almighty God. This purse should be on the piano when you arrive on the Sunday Morning. Before the Vestry Prayer is read, this purse should be sealed and kept by one of the two singers nearest the Altar, who looks after it until the last verse of the Offertory Hymn, where they present it alongside the gifts of the congregation and clergy.

Following rehearsal, the Choir should be ready in the Song School at 1040 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 on the front row furthest from the Altar lead; Decani on the right.

The Organist plays reflective pre-service music, ending at 1042 sharp for the notices (given from the pulpit). The notices are followed by silence.

At 1045 when the Altar Party and choir are ready in the Cavendish Area, a member of clergy signals to the Organist to begin the playover for the Processional Hymn. This is done by means of waving an order of service and can be seen clearly in the console mirror.

Processional Hymn

during which the choir moves through the congregation to their places in the Nave stalls, and the Sunday School (if it is meeting) assembles at the front of the Nave.

The Greeting

Following the greeting, the Sunday School (Ark) moves downstairs.

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

Follows immediately. 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 (not BCP). NB no Gloria Patri, as this is a Eucharist.

The Second Reading

Choir sits.

Gradual Hymn

Stand.

Immediately following the Gradual Hymn, the Organist gives a chord to begin the Gospel Acclamation (either Alleluia, or 'Praise to You O Christ' in Lent). See Appendix 2 – Music for Visiting Choirs.

The Gospel Reading

See Appendix 2 – Music for Visiting Choirs.

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 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.

Offertory Hymn

At Derby, we like to ensure that The Peace and The Offertory are two distinct points of liturgy, and therefore resolve (unlike in many other places) to wait until the peace has been shared before commencing the Offertory Hymn. The Conductor should face the West End when he/she has shared the peace, and wait until all three Eucharistic ministers are ready underneath the Organ at the West End. He/she should then cue to the Organist to begin the playover. This may feel like a long time, but avoids a protracted offertory improvisation. During the Hymn, bread, wine and water are brought to the Altar and a collection is taken. During the last verse, the choir purse-bearer joins the Offertory procession and presents the gifts at the High Altar, returning immediately.

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. If the Deacon is holding a silver platter aloft, this is the indication that the gifts are yet to reach the Chancel. Stop improvising when the President is ready behind the Altar. (The Conductor often has a better view of this.) When the President is ready, the Organist gives a clear note at the President's pitch for the Sursum Corda.

The Eucharistic Prayer

Sung unaccompanied. See Appendix 2 – Music for Visiting Choirs. 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.

The Eucharistic Prayer follows, including

Sanctus and Benedictus

The President continues. See Appendix 2 – Music for Visiting Choirs for the Memorial Acclamation, and the response after the Doxology.

The Lord's Prayer

Communion

As the Altar Party shares Communion, the choir processes up to the Altar Rail, taking the Agnus Dei, Motet and Final Hymn with them (preferably in folders). Singers nearest the Altar on the front row lead, and kneel directly in front of the Altar (i.e.: either side of the entrance to the Sanctuary). The rest of the choir fills up beside them in order. Once the rails are full, the two lines wait in the Chancel until a space becomes available. 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 or a blessing, individual choir members make their way east (behind the Altar) to the Retrochoir stalls (n.b.: steps). The singers who were closest to the Altar in the Nave stalls should now be in the middle of the Retrochoir stalls. Once the whole choir has arrived in the Retrochoir, sing:

Agnus Dei & Motet

Accompanied on the Cousans Organ (if required). Following the Motet (or during if the Motet is unaccompanied) the Organist should return to the Compton console ready for the Final Hymn. If the Motet finishes before Communion, this concludes in silence. No improvisation is necessary at this point.

Prayer after Communion

Final Hymn

Stand. During the Final Hymn, the choir returns to the Nave stalls, led by the singers on the front row.

The Blessing

The Dismissal

Organist gives clear G at Deacon's pitch. See Appendix 2 – Music for Visiting Choirs.

Organ Voluntary

Singers on the front row nearest the Altar lead the procession out before the clergy, heading to the West End, turning left twice, and returning towards the Cavendish Area where the service began. Head straight down into the Song School stalls and await a member of clergy to lead the Vestry Prayer. This prayer is printed in Appendix 2 for convenience.

**Bless, O Lord, us your servants,
who minister in your house.
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.
We ask this through Jesus Christ our Lord.
Amen.**

Sunday Evensong, 1800

This service is usually sung from the Nave stalls. N.b.: if there is an order of service, there will not normally be any announcements. The Compton organ is used. Please note that introits are reserved for Principal Feasts only.

The organist plays reflective pre-service music from 1745, then improvises until 1800 when the choir should be ready in the Cavendish Area for the hymn.

Following the Vestry Prayer, the choir makes its way up the Song School steps and forms up in the Cavendish Area. Singers on the front row furthest from the Altar lead; Decani on the right.

At 1800 (assuming the choir and clergy are ready), the Processional Hymn playover begins.

Processional Hymn

The choir is verged to the West End, and then down through the centre of the Nave to the Nave Stalls. The Preces follow the hymn immediately.

Preces

Sung by the Cantor and choir. Organist to provide a clear note for the cantor following the hymn.

Welcome

The congregation may be invited to sit at this point, but the choir should remain standing.

Psalmody

Unannounced, taken from the Book of Common Prayer Psalter.

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.**

Responses

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

Precentor: 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

Sermon

Sit

Prayers of Intercession

Final Hymn

Stand

Blessing

Final Responses

See Appendix 2 – Music for Visiting Choirs.

Sung from the stalls. Festal on Sundays, except in Advent and Lent. For Evensongs in Eastertide, the setting by Peter Gould is used.

Organ Voluntary

The singers at the altar end lead in a corporate bow. Those same singers then lead the choir out by the same route as they entered (that is to the west end, down the south aisle and through the Cavendish Area) and move straight down to the Song School stalls.

The Choristers' Prayer

Said by all in the Song School, led by a member of clergy. This is printed beneath the Final Responses in Appendix 2 for convenience.

**Bless, O Lord, us your servants,
who minister in your house.
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.
We ask this through Jesus Christ our Lord. Amen.**

Appendix 2 Music for Visiting Choirs

Cathedral Eucharist Responses

Peter GOULD (b.1952)
and Edward TURNER (b.1992)

GOSPEL ACCLAMATION (page 2 for Lent)

♩ = 50

1: Trebles and organ
2: Choir (unison), organ and 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 and during Eastertide 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 ACCLAMATION (Lent)

♩ = 120

1: Trebles and organ

2: Choir, organ and congregation

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

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

Choir, organ and congregation

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

Page 3 follows immediately

MEMORIAL ACCLAMATION

EITHER:

"Great is the mystery of faith:"

$\text{♩} = 60$

Christ has died, Christ is ri - sen, Christ will come a - gain.

This musical score is for the first option, "Great is the mystery of faith." It is written in A major (three sharps) and 3/2 time. The tempo is marked as quarter note = 60. The score consists of three systems: a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "Christ has died, Christ is ri - sen, Christ will come a - gain." The piano accompaniment features a steady bass line and chords in the right hand.

OR:

"Praise to you, Lord Jesus:"

$\text{♩} = 100$

Dy - ing you de - stroyed our death,

This musical score is for the second option, "Praise to you, Lord Jesus." It is written in A major (three sharps) and 4/4 time. The tempo is marked as quarter note = 100. The score consists of three systems: a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "Dy - ing you de - stroyed our death,". The piano accompaniment features a steady bass line and chords in the right hand.

ri - sing you re - stored our life: Lord Je - sus, come in Glo - ry.

This musical score continues the second option, "Praise to you, Lord Jesus." It is written in A major (three sharps) and 4/4 time. The tempo is marked as quarter note = 100. The score consists of three systems: a vocal line with lyrics, a piano accompaniment, and a grand staff. The lyrics are "ri - sing you re - stored our life: Lord Je - sus, come in Glo - ry." The piano accompaniment features a steady bass line and chords in the right hand, with triplets indicated by a '3' over the notes.

FOLLOWING THE DOXOLOGY

EITHER:

$\text{♩} = 60$

A - men, a - men, a - - men.

This musical score is for a hymn in G major and 6/8 time. It features a vocal line and a piano accompaniment. The vocal line consists of three measures of dotted half notes: 'A - men', 'a - men', and 'a - - men'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

OR:

$\text{♩} = 120$
Organ

Full (accompanied):

Bless - ing and ho - nour and glo - ry and

(Man.)

This musical score is for a hymn in G major and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of a series of quarter notes: 'Bless - ing and ho - nour and glo - ry and'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

pow'r be yours for e - ver and e - ver: a - - men.

(Ped.)

This musical score is for a hymn in G major and 3/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of a series of quarter notes: 'pow'r be yours for e - ver and e - ver: a - - men'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

DISMISSAL

Organist gives G (at Deacon's pitch) on Sw. Oboe and Open Diapason.

EITHER:

$\text{♩} = 100$

(Unaccompanied)

Deacon:

Go in peace to love and serve the Lord:

OR (in Eastertide):

Deacon:

Go in the peace of Christ: al - le - lu - ia, al - le - lu - ia.

(Congregation)

$\text{♩} = 100$

Thanks be to God: al - le - lu - ia, al - le - lu - ia!

OR (in Advent and Lent):

Deacon:

Go in the peace of Christ:

Final Responses in Eastertide

Peter GOULD
(b.1952)

The Lord___ be with you:

And with___ thy spi - rit.

Let us bless___ the Lord, al - le - lu - ia, al - le - lu - ia:

FULL CHOIR

Choir I
Thanks be to God, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Choir II
Thanks be to God, al - le - lu - ia, al - le - lu - ia!

TREBLES ONLY

Choir I
Thanks be to God, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Choir II
Thanks be to God, al - le - lu - ia, al - le - lu - ia!

Final Responses

Edward Woodall NAYLOR
(1867-1934)

FERIAL (Monday-Friday and Saturdays in Lent)

And with thy spi - rit.

The Lord be with you:

And life e - ter - - nal. A - men.

And life e - ter - nal. A - men.

And life e - ter - nal. A - men.

The Lord give us his peace: And life e - ter - nal. A - men.

FESTAL (Saturday and Sunday, except Saturdays in Lent)

And with thy spi - rit.

The Lord be with you:

Let us bless the Lord:

Thanks be to God.

Thanks be to God.

Thanks be to God.

Thanks be to God.

VESTRY PRAYER
Bless, O Lord, us your servants,
who minister in your house.
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.
We ask this through Jesus Christ our Lord.
Amen.

Appendix 3

The Organs

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. 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 Sunday Eucharist (excluding Agnus Dei and Communion Motet) and Sunday Evensong. Services for the rest of the week (and the Agnus Dei and Motet on Sunday mornings) are usually sung from the Retrochoir, and are therefore accompanied on the Cousans Organ. Midweek voluntaries can be played on the Compton if desired. 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

If the console is locked when you arrive, a Verger should be able to furnish you with a key. A quarter-turn will release the roll-top cover – please be gentle as you push it back into the console.

There is a red isolator switch for the whole system attached to the woodwork in the corner behind the Pulpit, 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.

Camera

The monitor for the camera system is kept in the Vergers' Vestry, and can be plugged in using the cables on the top left of the console (power and AV in). The camera system can be switched on using the sockets behind the Pulpit. The camera is fixed on the Conductor's Nave position.

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.

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. Indicators can be seen under the music desk. The Pedal offset to the right is a general crescendo pedal. Visitors are recommended to leave the Great/Choir box open and treat these divisions as unenclosed; and to use crescendo setting C (see piston computer beneath Bombarde stops) as this 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:

- The Swell Hautbois, Choir Sustainer, and often Swell to Pedal lights are temperamental. The stops themselves, however, do still work.
- Occasionally, the Solo Flute, Choir Clarinet and Great Cymbale make an appearance without being requested.

Please also note that the Choir and Solo Sustainers, when selected, sustain all notes played on that manual. Best avoided unless for special effect.

Pistons

The thumb pistons to the Great, Swell and Choir are double touch. Depressing lightly will operate stops on that department, while depressing firmly also affects the pedal stops. There are therefore no combination couplers on this instrument. The toe pistons are best avoided as they are currently 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 ventil 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, and for choir accompaniment, Gt 4 (up to Sw 8, box ajar) is more than sufficient for fortissimo.

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.

The Cousans Organ

The smaller two-manual Cousans Organ is relatively straightforward to use. Please note that the pistons are not adjustable. For choir accompaniment, you will not need any Great pipework other than the Stopped Diapason. The remainder of the Great speaks very clearly into the chancel and is therefore ideal for leading congregational hymns.

Appendix 4

Venue Risk Assessment for Visiting Choirs

Area of Cathedral	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 Appendix I (Service Rubrics). Choir Director to issue further verbal warning about steps if required. A verger will warn choir about steps in processional rehearsal.</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 verger.</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>Visiting choirs will not normally have access to this kitchen. Children to be supervised by adults at all times.</i>

Beddoes' Room	Low risk <i>Hot drinks served in here: danger of scalding with hot water.</i>	<i>Choir members and supervisors</i>	<i>Children to be supervised by adults at all times.</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)	Moderate risk <i>Narrow spiral staircase to ringing chamber. Tripping or falling.</i> <i>Bell ropes in ringing chamber</i> <i>Anxiety due to height or confined space; medical problems developing as a result of physical exertion/altitude.</i> <i>Access to roof. Tripping or falling hazard.</i>	<i>Choir members/supervisors and Cathedral staff on tower tour.</i>	<i>Single file walking. If there are children in the group, adult to lead and bring up the rear both ascending and descending.</i> <i>Bells to be left in (safe) down position. No one to touch ropes.</i> <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> <i>Children told to stay on the floor and not climb on the wall. Adults to be vigilant at all times.</i>
St Katherine's Chapel (if required)	Low risk <i>Long narrow flight of stairs, trip hazard.</i>	<i>Choir members/supervisors and Cathedral staff on Cathedral tour.</i>	<i>Verbal warning given by tour guide. Single file on the stairs. All users of the steps are advised to use handrail.</i>
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 2020

Appendix 5

Practice Guidance on Organists, Choir Directors, Worship Leaders and Visiting Choirs

"It is of fundamental importance that, before being appointed, all organists and choir directors (whether they are employed or not) are required to apply for a DBS check ... and to provide the requisite certificate" Legal Advisory Commission, 'Parish Music: organists, choirmasters and church musicians', June 2017, s33.

1. Every organist, choir director or worship leader¹ (unless covered by 6, 7, or 9 below) who is to play for or conduct any act of worship must complete a Confidential Declaration Form and lodge this with the Cathedral Office and must have the required DBS check that is satisfactory for the Cathedral. The Cathedral must be clear that this is the case.
2. The required DBS check will be a basic check for the child workforce. If the organist or choir director is to engage in one-to-one tuition, overnight care, act *in loco parentis*, or be left alone with any child, then the required DBS check will be an enhanced check for the child workforce.
3. A satisfactory DBS will be one of the following:
 - a. A DBS completed for the child workforce through the Diocese of Derby that is less than five years old;
 - b. A DBS completed for the child workforce through any employer (paid or voluntary), and updated through the Online Updating system (which must have been checked by the Diocesan Safeguarding Team);
 - c. A DBS completed for the child workforce through another Diocese or the RSCM who remain the employer (paid or voluntary) that is less than two years only. In addition, a reference from the employer will be required confirming that there are no pending or previous employment or safeguarding concerns since the DBS was issued.

For all DBS certificates not completed through the Diocese of Derby, photographic proof of identity (e.g. driving license, passport) must be seen and recorded by the Cathedral office.

4. Those only playing for concerts and organ recitals do not need a DBS check.
5. Occasionally (no more than twice a year for no more than two hours on any one occasion for any individual guest), the person leading the choir rehearsal may bring in

¹ Canon B20 is entitled "Of the Musicians and music of the church", and so the Legal Advisory Commission consider that "what is said in the Canon itself should be understood as including all musicians in similar positions. References in this opinion to 'the organist' therefore include all such musicians and music directors and the term 'choirmaster' includes choir mistresses and choir directors" (LAC, 'Parish Music: organists, choirmasters and church musicians', February 2017 s1). Whilst Canon B20 is explicit that it does not apply to Cathedrals, Derby Cathedral has tried to interpret the Canon and the LAC Opinion for our context. The broad term 'Worship Leader' is used in this Practice Guidance in order that the instrument from which music is led does not determine the nature of the safeguarding controls. It applies equally to organists, guitarists, violinists and any other instrumentalists.

other adults to assist in the tuition of choristers (e.g. professional musicians, singers or composers). Where this happens, so long as it is not individual tuition, the guest will be supervised at all times by a trained and DBS checked member of the Cathedral team and therefore will not need a DBS check.

6. Visiting choirs attending less than four times in 28 days or six times in 12 months, and which have at least one singer under 18 must send a copy of their own safeguarding policy (or that of the organisation to which they belong), together with the original or certified copies of DBS certificates for the organist and choirmaster, to the Cathedral office at least a month before their first visit.
7. Visiting choirs attending less than four times in 28 days or six times in 12 months, and which do not have singers who are under 18 years old, do not need any further safeguarding checks.
8. All visiting choirs must provide the Cathedral with a copy of their risk assessment for their visit as it relates to the Cathedral. A venue risk assessment will be provided by the Cathedral, and if this is returned with a note to say that it is accepted, then this will be sufficient.
9. Where there is a unique situation that cannot meet the requirements in 1-8 above (e.g. a visiting choir from abroad), the Director of Music should raise the problem with the Diocesan Safeguarding Advisor and follow their advice.
10. There will be an implementation period of not more than three months from the date of adoption of this Practice Guidance by the Chapter of Derby Cathedral.
11. In this Practice Guidance, the term 'organist' refers to anyone who plays the organ in the Cathedral.
12. This Practice Guidance will be re-adopted annually as part of the Chapter's review of all safeguarding policies and practice guidance.

This Practice Guidance was adopted by the Chapter of Derby Cathedral on Thursday 8th March 2018.