



Ripon Cathedral
here for us all

Visiting Choirs Handbook

April 2015



01765 603496
www.riponcathedral.org.uk

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Introduction

Thank you for agreeing to bring your choir to sing at Ripon Cathedral. Daily choral worship is at the heart of our ministry and mission, and your choir's contribution is a very important part of our work in welcoming people from far and near to this holy place. We are very grateful to you for all the time and effort that you have put into your visit, and very much look forward to welcoming you here.

We hope that this booklet will provide all the information you need to prepare for the services you will be singing at the Cathedral. It is written both for choirs coming to sing one service, and for those staying for longer periods, so please refer to the parts which apply to you. If you have any questions, or if you simply wish for more information or reassurance on a particular point, please don't hesitate to contact us at the phone number or email address below, and we will do our best to help.

Thank you again for bringing your choir to lead our worship here - we hope you enjoy singing at Ripon Cathedral.

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Further information about the Cathedral can be found at:

www.riponcathedral.org.uk

1: Preparing for your visit

What we need from you

You will find details of the music you will need to provide for each service in this handbook; we will send you details of the psalmody and hymnody for your visit well in advance. All music for Cathedral services is planned on a termly basis, and so you will need to submit details of what you intend to sing by the dates detailed here:

Services between 10th January and 30th April: **by 1st December**

Services between 30th April and 15th July: **by 15th March**

Services between 15th July and 10th September: **by 15th June**

Services between 10th September and 10th January: **by 1st July**

This allows us to include full details on the Cathedral music list and, in rare cases, to request alterations in the music you have chosen. We will only do this if the same music is already planned in another service close to yours, or if we feel that other music would fit better within a certain day's liturgy. If you are coming during the summer months, it is worth remembering that many popular anthems and settings are often suggested by more than one visiting choir, and so we are less likely to request changes if you submit your music early. We usually choose hymns between four and twelve weeks in advance, and we will send you details of these once the music list has been printed.

It is very helpful if you can let us know in advance roughly when you plan to arrive and how many singers you will be bringing to Ripon. You must let us know well in advance if your choir is more than thirty in number. This enables us to welcome you on the day, and to ensure sufficient space for your rehearsals and services.

Choice of Music

In choosing your music, please consider first and foremost the quality of the performance you will give and the capabilities of your musicians. Experience has shown that good performances of simple repertoire, already well-known to the singers, are always more satisfying for choir and congregation than unsuccessful attempts at more complex music. You can find details of the type of music required for particular liturgies with the running order for each service in this handbook.

If you are coming for a week, please bear in mind the cumulative vocal and musical strain of singing every day; even the most polished choir may struggle to perform well at the Sunday services if it is under-rehearsed or tired because of the previous week's Evensongs.

The Liturgy at Ripon Cathedral

Please consider the liturgical season and any particular feast days that may fall during your visit and try to select music which complements each occasion. In choosing music for Sunday services, it can be particularly helpful to look at the Lectionary for the day in question. We are very happy to offer guidance or suggestions, so please don't hesitate to get in touch if you would like to discuss music for a particular date before making a final choice.

All readings are now taken from the main Common Worship Lectionary (and no longer the additional one). On Sundays, the 10.30 Eucharist is treated as the principal service, with Evensong as the second service and Mattins (said) as the third service. Readings at the Sunday Eucharist are taken from the "related" prescription where a choice is given. However, there are some variations, so please double check with us that a particular reading will be used if it is linked to your choice of music.

Psalms and Responses

A portion of the Book of Common Prayer psalms of the day is usually sung at Choral Evensong. We will let you know which psalm(s) you are required to sing. Proper psalms are sung on solemnities, feast days (usually also on the Eve) and Sundays; we will confirm details of these with you.

Please allow sufficient time to prepare the psalmody as carefully as the rest of your music, as it lies at the core of the service. The psalmody is purposely shortened from the full allocation, both for the Cathedral Choir and visiting choirs. This is to aid the flow of the service, and also allows you time to prepare the psalms in detail.

Similarly, please ensure that the Preces and Responses are well known and rehearsed; the Cathedral Choir usually sings one set for a week at a time and we strongly encourage choirs staying for several days to do the same. Please use only published sets of responses for services here.

Organists

Please arrange to bring your own organist for your visit. This person must be an experienced player able to handle a large and complex instrument in a resonant building some distance from the singers and to accompany and lead worship to a professional standard on limited rehearsal time. Further details of organ practice can be found on page 16; **please note that this is limited to one hour a day and that we will book it as a matter of course.** You will also find more details about the Cathedral Organ, and the Cathedral organists are always happy to advise on registration and balance. Please contact the Assistant Director of Music to arrange this. If for any reason you are unable to provide an organist, one of the Cathedral organists can be booked to play for the normal fee, which is currently £149.00 for one service plus £45 per hour for rehearsals.

Chamber Organ

The Cathedral possesses a fine three-stop chamber organ in addition to the main instrument. It is particularly suited to accompanying repertoire from the 16th and 17th centuries. You are welcome to use this during your visit; please let us know when submitting your music if you would like to do so.

2: During your visit

Arrival in Ripon

When you arrive, please come to the Cathedral Chapter House, where the duty verger or another member of staff will welcome you and show you to the Song School.

Rehearsals: The Song School

The Cathedral Song School is usually free throughout the day from 10.00 onwards (during choir holidays) for your choir to rehearse, or during choir term from 2.00; we will let you know if for any other reason it will be unavailable. It is a sound-proof room in the undercroft of the Cathedral, with a Kawai grand piano, able to accommodate between twenty and twenty-five singers.

Please be aware that space and sightlines are limited, and that there is nowhere for singers to sit during rehearsals. If you are bringing your choir for a few days or a week, you may prefer to hold those rehearsals which do not precede a service at the place where you are staying, or consider booking Thorpe Prebend, as detailed on the next page.

The Song School door is not usually locked. Please do not leave valuables unattended while the room is open, as we are unable to take responsibility for any items which are lost or stolen.

The Song School stairs are quite steep. Please ask your choir to take extra care when going to and from the Song School. In particular, we recommend that children and young people be closely supervised when going up and down these stairs, as it is easy to trip and fall on them if going too fast.

Housekeeping

The Song School is adjacent to the Chapel of the Resurrection, which is sometimes used for services and other events. Visitors, clergy and members of the congregation often pass through to reach the Chapel during the day when rehearsals are not taking place, and so your choir should consider it a public area of the Cathedral. Please ensure therefore that you leave the room as you would wish to find it, both between services and at the end of your visit. In particular:

- please close and cover the piano, leaving no items on top;
- please remove all other items (including coats, bags etc.) from the room.

The only exceptions to this are your cassocks, which may be hung neatly on the rails and hooks provided, and music, which can be left tidily in the stalls between services. Other items may be cleared away without warning, and we regret that repeated failure to leave the Song School tidy may result in your access to it being withdrawn. Also, please do not touch or move the Cathedral robes, music or hymnbooks.

Rehearsing in the Cathedral: Evensong

Evensong rehearsals are booked in the Cathedral as follows:

Monday - Friday	Saturday (& Sunday until September 2015)	Sunday from September 2015
Organ: 3.30 - 4.30	Organ: 3.00 - 4.00	Organ: 1.15-2.00
Choir in stalls: 4.30 - 5.30	Choir in stalls: 4.00 - 5.00	Choir in stalls: 2.00-3.00

Rehearsing in the Cathedral: Sunday mornings

Sunday Eucharist is usually held in the Nave, with the choir placed in the Nave stalls. Rehearsal time in the building is severely limited on Sunday mornings, firstly by Mattins said in the Quire at 9.30, then by the volume of the bells, against which it is very hard to rehearse satisfactorily. Though the song school is available throughout this time, we strongly suggest arranging another time during the week to rehearse this service in the Nave, so that the choir (and particularly the organist) can adjust to the demands of the larger space, and to rehearse processions. To arrange a rehearsal in the Nave stalls at another time, or any other additional rehearsal in the Cathedral, please let us know straightaway, and in all events at least **two weeks** before you come, as this needs to be booked in the Cathedral diary in advance.

Rehearsing in the Cathedral: Evenings

It is sometimes possible to rehearse for Sunday morning after Evensong when the building is closed. If you wish to do this, you must inform us in advance of your visit, so that the vergers' rota can be arranged accordingly. Please note that you will need to pay overtime for the duty verger (currently £26.00 per hour).

The Cathedral diary is frequently very pressured, and so we cannot always guarantee that additional rehearsals will be possible, although we will do everything we can to accommodate these. It helps us greatly if you contact us about them as far in advance as you can. To facilitate the smooth running of the Cathedral, we discuss and approve all bookings at the weekly Diary Meeting. **We are therefore unable to accept requests for extra rehearsals, either during the day or after hours, made less than two weeks before your visit, or to make any *ad hoc* arrangements for these once your visit has begun.**

Hymnbooks

Please bring your own hymnbooks, or hymns in a booklet, as the Cathedral is not able to provide these for visiting choirs.

The choir stalls

Please ask your choir to leave the choir stalls tidy after each rehearsal and service - nothing should be left behind when the service is over. Please do not bring food and drink into the choir stalls. The seating to the east of the choir is reserved for the vergers and others, so please arrange larger numbers of singers as directed below. For more than about 30 singers, extra seating is required, so please let us know of if your choir is this size before you arrive.

As a rough guide, 12 singers (6 each side) can be fitted in the lay clerks' stalls, and 12 in the choristers' stalls (adults or children). 10 chairs can be placed in front of the stalls, totalling 34. In addition, or instead, the eastward-facing stalls in front of the clergy can take another 8, bring the total to 42, though singers here will feel a little distant from the rest of the choir.

The Nave stalls can comfortably seat 18 in the front row, 12 on the back, totalling 30. A further 18 singers can be seated in chairs at the front, potentially allowing for 48 singers, or greater flexibility in arranging a smaller number.

Music stand

Please note that the organ camera is non-adjustable, so please leave the conductor's music stand in position, rather than moving it back (towards the High Altar), otherwise your accompanist may find it hard to see and follow you. This is also why we ask larger choirs not to extend eastwards in the stalls.

Misericords

These carved seats can be found in the back row of the choir stalls, and date from the 15th century. Please ask your choir to be very careful when raising or lowering them.

Processions

The verger on duty or another member of staff will explain processional routes and rehearse these with your choir.

Dress

Robed choirs should robe as they would usually for all services at Ripon. Please wear cassocks but not surplices for all rehearsals which take place in the Cathedral. Choirs which would not usually robe should dress smartly (suits and ties for men), and may wear academic gowns and hoods if desired. Please do not use the Cathedral Choir robes.

Recordings

If you wish to record your choir, you need first to obtain permission from the Cathedral Chapter. Please contact us to arrange this. You are asked to record discretely and with consideration for those worshipping at the Cathedral.

Safeguarding

We are committed to the protection and safety of young and vulnerable people at Ripon Cathedral. The Cathedral has a safeguarding policy in place, a copy of which can be sent to you by request.

Evacuation Procedures

We will send you a copy of the Cathedral's Emergency Evacuation Plan. Please ensure that the person in charge of your choir is familiar with it. The verger on duty will make you aware when you arrive of escape routes and evacuation procedures from the Song School. Please ensure that your choir is aware of the importance of this information.

Thorpe Prebend

If the Song School is too small for your choir, or you require seating for extended rehearsal time, it is possible to book Thorpe Prebend free of charge. This is to be found beyond the steps leading down from the south side of the Cathedral, straight on past the Cathedral Hall. The ground floor contains a piano, seating, toilets and a small kitchen. Please email Gail Squires, Cathedral Secretary on gailsquires@riponcathedral.org.uk, also copying in timharper@riponcathedral.org.uk. Should this space be unavailable, you will be allocated the Cathedral Hall, also free of charge. Please let us know at the time of booking what time(s) you require the building, so that we can arrange for a Cathedral keyholder to let you in and out. Due to other requirements of the space it is not possible to leave your possessions there between rehearsals; the Song School remains available for you as a robing space, and storage during services. Also, we would be most grateful if you could put your chairs away at the end of rehearsals.

3: Information about services

Evensong

Repertoire

Please choose a published setting of the responses (plainsong or ferial are acceptable) canticles, an anthem and a dismissal. The custom at Ripon is not to sing an introit.

If you wish, you may also prepare a sung dismissal of your choice, setting the following words:

V: The Lord be with you

R: And with thy Spirit

V: Let us bless the Lord

R: Thanks be to God

in Advent and Lent:

V: The Lord give us His peace

R: And life eternal. Amen.

Cantor

A member of the Cathedral clergy intones the office whenever possible (except on Mondays), but please be prepared to provide your own cantor for the responses at all services. The vergers will provide copies of the collects to be sung. The cantor should take his or her own notes (rather than a note from the organ).

Hymns

We use the New English Hymnal at Ripon. Please do not use alternative hymn tunes, unless this has been specifically indicated this on the music list or hymn information. Amens are not sung, except where the tune requires this (e.g. Gonfalon Royal).

Lessons and pauses

Following both lessons at Evensong, there is a silence for reflection. The length of this silence is determined by the Canon in Residence, and it ends when he or she stands. The choir should stand as the Canon rises, and not wait to be brought to their feet by the conductor.

Running Order

The verger rings a handbell five minutes before each service; at this point the choir should line up as directed by the verger.

All assemble in the South Transept, where on [weekdays and Saturdays](#) a vestry prayer is said, concluding with "Amen". On [Sundays](#), the pre-service responses are sung (you can find these on page 13 of this booklet).

The procession continues into the choir stalls, where the choir should remain facing the altar until everyone is in place, before bowing together and turning inwards.

Hymns, psalms and anthems are not usually announced at Evensong.

The table on the next page gives the running order for Evensong; please make sure you also read the relevant notes on page 9. Text in **black** applies to all Evensongs, text in **blue** to weekdays and Saturdays only, and text in **red** to Sundays only. You can find specific guidance for organists on page 19.

At the end of the service, the choir should stand, turn towards the altar, bow together, and process out as directed by the vergers. The dismissal is said or sung in the Transept. The organ voluntary begins immediately afterwards.

Evensong

Weekdays and Saturdays

Sundays

Said aisle prayers in South Transept

Sung aisle prayers in South Transept

Procession into the Quire (organ improvises until all are in place)

Introduction, Confession and Absolution

Preces - Cantor takes own note

Welcome by the clergy, concluding with the announcement of the Psalm or Hymn

Office Hymn on Feast Days/Solemnities only

Office Hymn

Psalm(s) - the Gloria is sung after each psalm,
but not between portions of Psalm 119

1st Lesson and silence for reflection (See Note 1)

Magnificat

2nd Lesson and silence for reflection (See Note 1)

Nunc dimittis

Apostles' Creed - said facing the altar. "I believe in God" is not repeated.

Lesser Litany, Lord's Prayer (who art; on earth; those who), Responses, Collects (four in Advent and Lent)

Anthem

Sermon

Prayers ending with the Grace

Hymn

Blessing

Procession to South Transept (organ improvises until all are in place)

Sung Dismissal and Said Response (See Note 2)

Organ Voluntary

Notes

1. Following both lessons at Evensong, there is a silence for reflection. This ends when the Canon in Residence stands; the choir should stand as the Canon rises rather than wait for the conductor to raise them.
2. Directly after the Dismissal, the following response is said:

Officiant May the souls of the faithful departed, through the mercy of God, rest in
 peace

Choir And rise in glory. Amen.

A member of the clergy then dismisses the choir. The organ voluntary begins straight after the sung Dismissal.

Sung Eucharist

Repertoire

Please choose a setting of the ordinary of the mass: you will need to sing the *Gloria* (*Kyrie Eleison* in Advent and Lent), *Sanctus*, *Benedictus* and *Agnus Dei*. The setting can be in English (traditional or modern language) or Latin. You will also need to provide a short communion motet (3 minutes maximum), and to prepare the gradual psalm, sung to Anglican chant or plainsong, without Gloria. The psalm is sung to BCP wording, and we will give you the numbering according to this translation, not CW. A Gospel Acclamation, the *Sursum Corda* and Eucharistic Acclamations are also sung; please see the notes below and page 14 of this booklet for more details of these.

If you wish, you may also prepare a sung dismissal of your choice, setting the following words:

V: The Lord be with you

R: **And with thy Spirit.**

V: Let us bless the Lord

R: **Thanks be to God.**

in Advent and Lent:

V: The Lord give us His peace

R: **And life eternal. Amen.**

Hymns

Please do not use alternative hymn tunes unless we have indicated this on the music list or when sending hymn information. Amens are not sung, except where the tune requires this (e.g. Gonfalon Royal, Deus Tuorum Militum). Please do not sing descants during processional hymns; experience has shown that this can lead to a complete collapse of the hymn. Similarly, re-harmonisations in the big acoustic can easily lose a congregation if appropriate discretion is not exercised.

Running order

The Verger rings a handbell five minutes before the service; at this point the choir should line up as directed by the verger.

All assemble in the South Transept, where the pre-service responses are sung (you can find these on page 13 of this booklet).

Please note that hymns and the psalm are not announced at the Sung Eucharist.

The table on the facing page gives the running order for the Sung Eucharist; please make sure you also read the relevant notes below. You can find specific guidance for organists on page 19. The Verger on duty will rehearse processional routes and communion arrangements with the choir.

Notes on the Sung Eucharist (see also the table on pages 11 - 12)

1. The **Gospel Alleluia and Verse** and **Memorial Acclamation** are sung to different settings for the various liturgical seasons. The settings for Ordinary Time, most often used by Visiting Choirs, are on page 14 and 15 of this booklet. Music for other seasons is in the printed orders of service. Please let us know if you would like to receive this in advance. The acclamations are accompanied throughout; suggested harmonisations are available.
2. The *Sursum Corda* is usually sung to the music in the printed order of service, also to be found on page 16 of this Handbook. It is unaccompanied. Please check before the service if the celebrant plans to sing or say the *Sursum Corda*; if it is sung, the organist should give a note to the celebrant. Please also check whether the celebrant will sing the opening part of the Eucharistic Prayer. If this is the case, you can choose the pitch of the *Sursum Corda* to match the key of the Sanctus, though it should not start on a note lower than D or higher than F.
3. If the *Benedictus* of the setting you have chosen is particularly extended, you may wish to omit it altogether, or place it during communion instead of the motet. If you are unsure of the suitability of the music you have chosen, please don't hesitate to contact us for clarification.

Sung Eucharist

10.28am Welcome
followed by silence, then **pre-service Responses** in South Transept

Processional Hymn - After last verse, organist improvises if necessary until all are in place

Greeting and Prayers

Gloria in excelsis (Kyrie Eleison in Advent and Lent)

Collect, First Reading

Psalm (without Gloria)

Second Reading

Gradual Hymn followed immediately by **Gospel Acclamation** (See Note 1, p. 10)

Gospel - Choir turn West to face the Gospeller

Organ improvisation ending when all are in place

Sermon, Nicene Creed (said by all), **Intercessions**

Peace and Offertory Hymn (begins unannounced after around 15 seconds).
After last verse, organist improvises if necessary until altar party are in place.

Prayer, *Sursum Corda* (See Note 2) and Eucharistic Prayer

Sanctus and Benedictus (See Note 3)

Eucharistic Prayer continues

Sung Memorial Acclamation (See Note 1)

Eucharistic Prayer concludes; **Lord's Prayer; Invitation to Communion**

Choir Communion (in silence or with sensitive organ music)

Agnus Dei followed immediately by **Motet**

Post Communion Prayer and **Notices**

Recessional Hymn

Dismissal sung/said in South Transept

Organ Voluntary

Tea and Coffee in South Transept to which the choir are warmly invited

Pre-Service Responses on Sunday

The versicles are sung by a cantor (either one of the Cathedral clergy, or a member of the choir), with the choir singing the responses.

The responses are sung monotone before all Sunday services on an A.

Cantor This is the day which the Lord has made.
Choir **We will rejoice and be glad in it.**

Cantor Let thy priests be clothed with righteousness,
Choir **and let thy saints sing with joyfulness.**

Cantor Let us pray;

Sung before the Eucharist (the Amen can be sung monotone, to plainsong or to a plagal cadence).

Almighty God, who didst give thine only son to die for our sins and rise again for our salvation, grant that we, ever having his blessed Passion and mighty Resurrection in devout remembrance, may offer up our praises with thankful hearts, through the same Jesus Christ our Saviour.

Choir **Amen.**

Sung before Evensong (the Amen can be sung monotone, to plainsong or a plagal cadence).

O Lord our God, who knowest all our hearts, graciously assist in our services before thee, so that our offering may be well pleasing in thy sight; through Jesus Christ our Lord.

Choir **Amen.**

Acclamations at Sunday Eucharist in Ordinary Time

These acclamations are used at Sunday Eucharist between Trinity Sunday and Advent Sunday, and between Candlemas and Ash Wednesday. They are accompanied throughout.

Gospel Acclamation

CHOIR

f Al - le - lu - ia, Al - le - lu - ia, Speak, Lord for your

f (for choir)

The first system of the musical score is for the choir. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest for two measures, then enters with the lyrics "Al - le - lu - ia, Al - le - lu - ia, Speak, Lord for your". The piano accompaniment starts with a forte (*f*) dynamic and provides harmonic support for the choir. The key signature is one sharp (F#) and the time signature is 4/4.

CHOIR &
CONGREGATION

ser - vant is list' - ning. You have the words of e - ter - nal life. Al - le - lu - ia.

Add full swell *ff*

The second system of the musical score is for both the choir and the congregation. It consists of a vocal line and a piano accompaniment. The vocal line continues with the lyrics "ser - vant is list' - ning. You have the words of e - ter - nal life. Al - le - lu - ia.". The piano accompaniment includes the instruction "Add full swell" and a fortissimo (*ff*) dynamic marking. The key signature is one sharp (F#) and the time signature is 4/4.

Memorial Acclamation

CHOIR &
CONGREGATION

Christ has died:

f (for congregation)

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). The vocal line begins with a whole rest for two measures, followed by the lyrics "Christ has died:" in the third measure. The piano accompaniment starts in the second measure with a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (for congregation) is placed above the piano part.

Christ is ri - sen: Christ will come a - gain.

ff


The second system continues the musical score. The vocal line has the lyrics "Christ is ri - sen: Christ will come a - gain." with a double bar line at the end. The piano accompaniment features a dynamic marking of *ff* (fortissimo) in the second measure. The piece concludes with a final chord in the piano part.

Sursum Corda

(unaccompanied)




The Lord be with you



and also with you.



Lift up your hearts



We lift them to the Lord.



Let us give thanks to the Lord our God



It is right to give thanks and praise.

4: Notes for Organists

Introduction

The Cathedral instrument is a four-manual Harrison & Harrison situated on the Screen. The organ has two consoles: one on the Screen, used for services in the Quire, and a mobile console used for services in the Nave.

Practice

One hour of practice is booked as a matter of course on all the days where there is a choral service. This is 3.30pm - 4.30pm (Monday to Friday) and 3.00pm - 4.00pm (Saturday and Sunday). We will inform you well in advance if for any reason this slot is not available, and arrange an alternative. Practice for visiting organists is limited to one hour a day, during Cathedral opening hours only; due to pressure on the Cathedral diary, we are unfortunately rarely able to accept requests for additional practice. Visiting organists are asked to observe booked practice times and not to start early or over-run.

Please bear in mind both the Cathedral staff and visitors during practice; the organ is much louder in the building than at the Screen console. In particular, please do not use the Great, Solo or Pedal reeds while practising, except to check registrations very briefly; they are unbearably loud at the East end of the building and in the Crossing!

If you would like some guidance on registration, the cathedral organists will be happy to show you around the instrument – please contact the Assistant Director of Music if you would like to arrange this.

The Screen console

Blowers, lights and audio visual

The keys to the organ are held at all times by the Vergers, who will open up the loft at the beginning of each practice slot.

In the organ loft, the switch for the wind system and console power is mounted on the wall at knee height to the right of the console. The switch for the console lights is just below this (white switch box). The camera monitor is turned on and off with the power switch, found at the bottom right hand corner of monitor itself. In order that the monitor may receive signal from the cameras, please select “Video 1” using the input (PC/AV) function, located next to the power button. There are three camera views available:

- Camera 1** South Transept
- Camera 3** Nave
- Camera 4** Quire

Select the desired view using the relevant buttons on the input unit beneath the monitor. Please do not adjust the settings on the monitor or attempt to adjust the cameras.

During services in the Quire, sound from downstairs is relayed to the organ loft via the Cathedral’s sound system. (Please ensure that the monitor speaker is switched on.) For the purposes of rehearsals, it is also possible to have the sound system active in order to rely the sound to the organ loft. Please arrange for the sound system to be active with the duty verger prior to the rehearsal.

Memory channels

Visiting organists are asked to use general channels 75-99 and divisional channel 7. Please do not alter any piston settings or channels other than those allocated to you. There are eight general pistons available on each channel, operable in sequence with the stepper.

The organ’s solid-state memory system is operated using the right hand control panel. One can move through the channels in tens or single digits by using the relevant buttons. The pistons are settable in the usual way, holding the “Setter” piston at the bass end of the Choir key slip. Both divisional and general channels can be locked using the unmarked buttons to the right of the display. Locked channels display a green light.

Use of the organ

Generally, the organ sounds much louder in the Quire than at the screen console, where you do not hear the divisions in correct proportion. Because of this, here is a general guide to dynamics when accompanying. Though the following may at first sound somewhat disconcerting in the loft, it should result in good balance downstairs, and avoid the choir having to sing ‘against’ you; this would prove very tiring to them, particularly across a whole week.

<i>Dynamic</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>	<i>fff</i>
Swell	Diapasons 8’	8’4’ (+ Oboe)	8’4’2’ (Oboe)	+ Mixtures	+ 16’ Reed	+ 8’ Reed (box shut)
Great	-	-	Stopped Diap.	+ Flute 8’	+ Small OD	
Pedal	Lieblich Bourdon 16’				+ Flute 8’ or Subbass 16’	+ DOW 32’, Tuba 16’ (Solo box shut)

Accompaniment of an ensemble in the Quire should not exceed Swell to Trumpet and Great to Small Open Diapason 8'. The Choir division sounds louder and fuller in the Quire than at the console, and it is inadvisable to use this in accompaniments except for solo colours; e.g. for "Choir flutes 8'4'" it is far better to substitute Solo flute 4' and suboctave, or soft Swell if you require notes below tenor C. (The low-pressure stops on the Solo sound louder at the console than in the Quire, being placed directly above your head.) The Pedal is also very prominent in the Quire, the Bourdon and Sub Bass 16' providing more than enough pedal tone for accompaniment. The Double Open Wood 32' is particularly strong in the Quire and causes audible rattles, so should not be used under quieter registrations. A much more effective 'rumble' can be achieved with judicious use of the Swell 16' Bourdon in the manuals, or perhaps extra weight via the Pedal Subbass.

More of the organ, and particularly the Choir division, can be used for hymn accompaniment. For a weekday office hymn, Swell to Mixtures, Choir and Great to 4', Pedal based on the Open Wood should be ample. For a larger congregation at Sunday Evensong, between the above and Full Swell, Great Small Diapason to Mixture, Choir to Mixture and Pedal to Tuba (Solo box closed) should be your range.

The Trombas, independent Pedal reeds and high-pressure Solo reeds are exceedingly loud, particularly in the Quire and crossing, requiring the utmost discretion if used at all. Should you require Great reeds, we strongly suggest instead coupling the Solo Contra Tuba and octave to the Great, with the Solo box closed. This rank has an extra octave of pipes for use with the octave couplers, serving the Quire equally well as Great/Pedal reeds (box closed) and Solo reed (box open). Please also note the points on the next page about the use of these stops in Sunday voluntaries.

Before you leave

Before you leave would you please ensure that the lights, blowers and camera system are all turned off, that the Swell and Solo boxes are left open and that the blue key cover is replaced — you may need to move the music desk forward then back to do this. Please also ensure that both the loft and stair lights are turned off, and that the door is shut behind you. Thank you.

Access to and Upkeep of the Organ Loft

Only the organist and page-turner are allowed in the organ loft; others are only allowed in the loft with prior permission from the Cathedral Director of Music. Please do not take food and drink into the organ loft. You are asked to leave the loft clean and tidy, and replace the blue key cover after each use of the organ. If you need to erase markings in your music, please remove it from the music desk before doing so. Please leave the Swell boxes open when you switch the organ off.

The Nave console

Blowers and lights

The Nave console is switched on using the small power key (held by the vergers) underneath the Choir stops. When using the Nave console please ensure that the Screen swell pedals are left open. The switch for the pedal lights is located at knee height underneath the keyboards and the switch for the lamp on the music desk is located on the top of the light fitting itself. Please avoid touching the music desk lamp fitting while it is turned on as it gets extremely hot.

It is possible for both consoles to be switched on at once. However, please note the following:

1. Stops and couplers drawn on one console will also function on the other! There is a Screen Cancel function on the Nave console, but not vice-versa.
2. The swell pedals on the Screen are immobilised whenever the Nave console is switched on.
3. If you intend to practise on both consoles in the same session, please turn on the Screen console before turning off the Nave console, to save stopping and starting the blower unnecessarily.
4. The memories are independent between consoles, so you cannot set up pistons on one console for the other.

There is no complicated linking system between this console and the console on the screen. Turning on this console will not activate the screen console, but should the screen console already be turned on, turning off the Nave console will leave the Screen console and wind system on. Should it be turned on, any stops drawn on the screen console will sound from the Nave console; organists are advised to press the "Screen Cancel" piston before playing at the Nave console.

The organ wind system and console power are turned on and off using the key switch located at the bottom of the right hand stop jambs. (Please arrange to collect the key for this console from the duty verger.) Please wait until the green light at the bass end of the Swell key slip is illuminated before playing the organ. The switch for the pedal lights is located at knee height underneath the keyboards and the switch for the lamp on the music desk is located on the top of the light fitting itself. Please avoid touching the music desk lamp fitting while it is turned on as it gets extremely hot. Please also take great care not to tread on the cables connected to the console; a chair is usually placed so as to discourage this.

Memory channels

Visiting organists are asked to use general channels 75-99 and divisional channel 7. Please do not alter any piston settings or channels other than those allocated to you. There are eight general pistons available on each channel, operable in sequence with the stepper. (Please do not attempt to use the sequencer system.) The memories between Screen and Nave consoles are independent, therefore any registrations for (e.g.) the Nave console have to be set up on the Nave console.

The organ's solid-state memory system is operated using the right hand control panel. One can move through the channels by using the two unmarked buttons at the left hand side of this control panel. The pistons are settable in the usual way, holding the "Setter" piston at the bass end of the Choir key slip. There is a separate sequencer and stepper on the Nave console. In order for the stepper to function, please ensure that the sequencer switch is in the 'On' position. However, please do not use the sequencer itself.

Use of the organ

Accompaniment of a choir in the Nave is very different from the same activity in the Quire. The organ seems deceptively quiet from the Nave console, particularly when choir or congregation are singing, and is suddenly much louder even where the conductor stands. The Swell and Solo speak at roughly the same dynamic as they do in the Quire, but with greater carry down the building. Keep the Great one step louder than you would in the Quire, and use a lot more Pedal, which is buried behind the Screen. Please accompany hymns on a reasonably full registration, at a minimum of Swell to Mixtures, Great to 2', Pedal to Tuba, and a maximum of Full Swell (with octave), Great to Mixture (with Solo Contra Tuba coupled, as detailed above) and Pedal to Ophicleide. The Pedal Tubas (derived from the Solo) help project this division down the building, while the Ophicleide and both 32's can now be used with a little more freedom. However, the Choir organ is located on the Quire side of the screen, speaking with a considerable delay and sounding very distant from the Nave console. Once again the high-pressure Solo and Great reeds are of considerable volume and speak well into the Nave; we ask that visiting organists use these stops with utmost discretion, if at all.

Before you leave

Before you leave would you please ensure that the Swell and Solo boxes are left open, lights turned off at both switches, and console/blowers turned off with the key. To be sure of this, if the LED display lights are still on, so is the blower (unless the Screen console is also switched on). Please also ensure that the console is shut up and that you return the key to the duty verger.

Services: Special Information for Organists

Sung Eucharist (please see also the notes on page 10 and the running order on pages 11-12)

You can improvise or play a prepared piece before the Eucharist, but you must end at 10.28am for the welcome to be delivered. Following a silence, the choir says or sings the opening responses in the South Transept, then you play over the hymn.

The post-Gospel improvisation is a bridging part of the liturgy, rather than a climactic one, and is designed to cover the return of the Gospel procession. It also provides a musical reflection on the Gospel reading, and you are asked to read and reflect on this before the service. The improvisation should end as soon as all have returned to their places after the Gospel. If you do not feel confident about your ability to improvise, or to cover this part of the liturgy, silence is perfectly acceptable.

Please avoid using the Great, Solo or Pedal reeds for long periods during the concluding voluntary at the Sung Eucharist, as the post-service coffee takes place very close to the organ; here the trombas are at their loudest.

Evensong (please see also the notes and running orders on pages 7-9)

Before the service

You can improvise, or play a prepared piece before Evensong. Please time prepared pieces to finish no later than one minute before the service starts. You should then improvise until you see the choir and clergy in place in the South Transept on the monitor. On weekdays and Saturdays the Vestry Prayer is then said in the Transept and ends with an "Amen"; on Sundays it is usually sung. The organ is then played as the choir and clergy process in, until the choir and conductor are in place and have bowed. Please end in the key of the responses.

At the end of the service

Immediately following the Grace, please play quietly as the choir and clergy process out and continue until they have reached the South Transept. The final responses are sung; you then begin the voluntary as the clergy say a prayer and thank the choir.

At Sunday Evensong, please do not use the Great, Solo or Pedal reeds in the first five minutes of your voluntary as the clergy greet members of the congregation next to the Pedal division.

Voluntaries

On weekdays, final voluntaries tend rarely to be loud or long, so as to avoid overshadowing the daily office; we would be grateful if you could also observe this tradition, especially if you are here for several days. This will also free up more of the limited time available for you to adjust to the instrument, and prepare the accompaniments to best effect. On Sundays and major feasts, voluntaries can be a little grander in scope, while bearing in mind the above points about the organ's effect in the building, and remaining appropriate for the church's season. Sunday voluntaries can also be published in the weekly pew sheet if submitted with the rest of your music list.

5: Cathedral Contacts

Director of Music: Tim Harper

timharper@riponcathedral.org.uk
01765 603496 (Tue - Fri 9am - 5pm)

Please contact the Assistant Director of Music in the first instance for all enquiries relating to your visit, and for all matters to do with the music you plan to sing.

Chapter House (Vergers' Office)

01765 602072 (8.00 - 6.00 every day)

Please telephone the Chapter House if you are delayed in arriving, or if you urgently need to contact the Vergers during your visit.

Cathedral Office

01765 603462 (9.00 - 5.00 Mon - Fri)

The Office oversees the general administration of the Cathedral.

6: Accommodation Contacts

The following details may help you find somewhere for your choir to stay. Please contact the organisations concerned directly; the Cathedral is not involved in making accommodation arrangements.

Ashville College (in Harrogate)

Krista Braithwaite
01423 724827
k.braithwaite@ashville.co.uk

Harrogate Ladies' College

Mary Hamblin
01423 537000 ext. 210 (Direct line)
01423 537002 (General Office)
mrs.hamblin@hlc.org.uk

Queen Mary's School (at Topcliffe, 5 miles from Ripon)

The Lettings Manager
01845 575000
admin@queenmarys.org

Please note that **Ripon Cathedral Choir School** closed in July 2012.