

DURHAM CATHEDRAL

INFORMATION FOR VISITING CHOIRS

We are very grateful to the choirs who come throughout the year to help maintain the Cathedral's 1000-year-old musical tradition by singing during holiday periods. The following information is as complete as we can make it, and much of it may not apply to your own particular case, but we would ask you to read the whole document, and to raise any questions you may have at an early stage.

Services The usual routine of services is as follows:

Monday to Saturday: Evensong at 5.15 pm

Sunday: Matins at 10.00 am, Sung Eucharist at 11.15 am; Evensong at 3.30 pm

Rehearsals The Choir Stalls are available for rehearsals as follows:

Monday to Friday: 4.00-5.00 pm

Saturday: 3.30-5.00 pm

Sunday: 8.50-9.45 am & 2.00-3.00 pm

Choirs are asked to keep strictly to these times. Organists, in particular, are not to continue beyond the finishing time given above. All other rehearsals should be arranged by the choirs themselves: most of the places on the accommodation list will be able to provide a room and a piano for this, but the Cathedral's Song School is not normally available.

Days off Choirs who sing a whole week may wish to take a day (or more) off, and would be encouraged to do so, in order to relax and enjoy Durham and the North-east. Unless arranged otherwise (for example, because of a Saint's Day), it will be assumed that choirs will take Thursday as a day off, and in some cases another choir may be booked in to sing for the one day. Choirmasters should make contact at an early stage if they wish to take a different day off, or to have more than one 'dumb' day during their stay.

Music choices Music should be chosen with care, bearing in mind the abilities of the choir and organist, and with attention paid to the liturgical season. Only one set of Responses may be sung in any week, and a copy of them must be sent in advance – at the time of submitting music choices – for the use of our Succentor and Precentor; please also clarify how the Lord's Prayer is to be sung.

Choirs are particularly asked to maintain a balance through the week of large and small pieces, and varied periods and styles: whilst it might be appropriate to sing a large-scale accompanied setting or anthem on a Saturday, Sunday, or red-letter day at Evensong, it is often equally appropriate to sing simple anthems and settings during the week. On Wednesday evenings during the summer there is often an organ recital, for which the recitalist will be allocated the whole of Tuesday evening and much of the day on Wednesday in order to rehearse: conductors should bear this in mind, and perhaps allocate unaccompanied or easier music to Wednesday Evensong. Members of visiting choirs are welcome to attend the recitals, free of charge.

NB All music suggestions should be submitted for approval at least two calendar months before the start of the visit. This deadline **must** be observed, and failure to adhere to it may result in the visit being cancelled. Occasionally, for liturgical or practical reasons – to avoid duplication, for example – it is necessary to ask choirs to change music, and no promises should be made to

choirs or individual singers that particular pieces will definitely be included, in advance of our approval being given. Unpublished works by organists, choir directors or members of choirs will not be allowed unless a copy has been sent and approved by the Cathedral Organists.

Music requirements Your list of music suggestions should include the following, with full & correct titles and composers' names, keys of Canticles, and **full** texts in both the original language and English translation of all anthems not sung in English:

One set of Responses, to be sung for the duration of the visit

Evensong: Canticles (Magnificat & Nunc Dimittis); Anthem

Matins: Canticles (Te Deum [Benedicite during Lent and Advent] & Jubilate or Benedictus); Anthem

Sung Eucharist: Mass setting; Anthem

It is regretted that it is not possible to use any music from the Cathedral Choir's library.

Psalms are sung according to the 1662 *Book of Common Prayer* text, following our own lectionary (the details will be sent out at the time of booking). Choirs who wish to sing the full Psalmody, as set in the BCP, must make a special request in advance, and send a recording to demonstrate that the choir is able to cope with the larger work-load. There is no Psalm at the Sung Eucharist. Choirs are expected to bring their own settings of the Psalms.

Hymns are generally from the *New English Hymnal*, copies of which are available in the stalls: they may not be removed. Sometimes hymns are from other sources; again, copies of words and music will be supplied. The hymn-numbers will be sent out about two weeks before your visit. All hymns are announced, except at the 11.15 Sung Eucharist, when the first hymn is unannounced.

Organists Choirs should bring their own organist: someone who is mature and reliable, and experienced at leading the worship on a large organ in a big space. It is not intended that choirs should use a visit to Durham Cathedral to 'break in' an inexperienced or very young player, or that the occasion should be used for a modest player to 'have a go'. It is important to bear in mind the abilities of the organist when choosing music, and to space out the large-scale accompaniments throughout the week, to allow adequate preparation time. Please see the *Notes for visiting organists* below.

Organ Voluntaries The organist should please play a suitable (ie prayerful and meditative) voluntary before each service, and then improvise until he or she sees (via the camera) that the choir and clergy are in place (except at the Sung Eucharist, when the service begins with a processional hymn - see the specific instructions for the service). After the service, please leave a suitable gap after the Grace or the Blessing before starting the outgoing voluntary. At the Sung Eucharist it is often right for the voluntary to begin immediately with almost no gap.

Precentor All choirs are asked to have someone ready to sing the Responses, including the correct Collects, at Matins and Evensong, although one of the Cathedral clergy will usually be in attendance and will sing. Please ensure that you have established who is singing with the clergy on duty before the service begins.

Seating in the stalls The choir stalls accommodate up to 10 children (or 7 or 8 adults) in the front row, and 6 adults in the middle row on each side. It is possible to extend eastwards beyond this (and sometimes to a limited extent westwards) but it is not possible to use the back row of stalls behind the choir stalls as these are for the Dean, the Canons, and other clergy. Choirmasters must, please, consult a Verger with regard to any seating required beyond the 32 choir stall places. A Verger will run through the processional routine. It would be a help if,

when approaching the stalls at the beginning of services, members of the choir were encouraged to reverence the altar without stopping to do so; the altar is not revered when the choir leaves the stalls at the end of a service. The conductor usually stands at the east or west end of the choristers' stalls on the north side, not in the centre (although he or she may stand there for rehearsals).

Dress Robed choirs are asked to wear their cassocks for the Cathedral rehearsals. Unrobed choirs should be neat and presentable for rehearsals. Choristers are asked to wear only one medal or badge at any one time. Academic hoods may be worn for Matins and Evensong, but not for the Sung Eucharist. For unrobed choirs, sober suits and ties would be preferable to evening dress for the gentlemen.

Vestries The Chapter House is available for use as a vestry by visiting choirs. It is spacious and reasonably secure so belongings can be left there (though any valuables, as well as belongings generally, must be the responsibility of the individual owner). For access to the Chapter House, please make contact with a Verger (the Vergers' Vestry is next to the clock in the south transept). Choirs are asked to line up in good time, and quietly, before each service, so as to be ready for the vestry prayer. They return to the Chapter House after each service for the dismissal.

Recording We accept that many choirs will wish to make a sound recording of their visit. This is usually possible if we are notified at the time of submitting music choices, and there is a CD recorder in the organ-loft, with instructions on its use. If choirs wish to use their own equipment, no obtrusive microphone stands will be allowed, and choirs must follow the directions of the vergers on duty. There is to be no video recording of any part of any service or rehearsal, and our Precentor or Succentor must be asked before any part of a service in which they are singing is recorded.

Accommodation The Cathedral has no accommodation of its own to offer. There is a wide variety of accommodation available in the City, ranging from the large hotels (The Royal County 0191 386 6821; The Three Tuns 0191 386 4326), through a range of guest houses and B & Bs (ring Tourist Information on 0191 384 3720 for information) to student and school accommodation. The nearest places to try for the latter are:

The Bursar
St Chad's College
North Bailey
Durham DH1 3RH
0191 374 3364

The Bursar
St John's College
South Bailey
Durham DH1 3RJ
0191 374 3500

The Bursar
Hatfield College
North Bailey
Durham DH1 3RQ
0191 374 3165

The Bursar
Durham School
Quarry Heads Lane
Durham
0191 386 4783

The Bursar
University College
The Castle
Durham DH1 3RW
0191 374 3863

Guided tours These – and access to other visitor attractions at the Cathedral – can be arranged by contacting the Chapter Steward at the Chapter Office, The College, Durham DH1 3EH, (email: anne.heywood@durhamcathedral.co.uk telephone: 0191 386 4266)

Car Parking It is helpful if as few cars as possible are brought into the College area - in particular, choirs which have come from a distance for a weekend and which have overnight accommodation in Durham are asked to arrive on foot. But if you feel it will be necessary to arrive at the Cathedral by car, please contact the Chapter Steward (as above) in advance. Cooperation in this matter is greatly appreciated, as the College can easily become over-full of cars at weekends.

Notes for visiting organists

The organ is more or less self-explanatory. If you need to practise during the day-time, please see the Verger on duty (in advance, if possible) to let him know, and to check what else is going on in the Cathedral at the time. Please exercise care and consideration over the volume at which you practise; the Cathedral is often busy.

Please use the hymn-books in the loft, but please do not write in them. Please do also refrain from rubbing out markings on the music-desk; the rubber shavings eventually get between the keys and cause trouble!

The pistons have two memory systems - one for departmental pistons, and one for general pistons, controlled via two rotating knobs on the right-hand stop-jamb. The departmental ('divisional') pistons on channel 1 give a standard build-up, the settings on channel 6 give another build-up, in Edwardian style. Visiting organists will be allowed at least one channel each of divisional and general pistons, and are especially asked not to change pistons except on their allotted channels (green lights indicate that the channel is 'locked', and should not be interfered with). The pistons to the Orchestral Tuba and the Tuba are presets and are not reversible (they are in fact adjustable on the divisional channels). The Full Organ pistons can be altered (ask for instructions!) and produce different settings on the different general memories: beware!

You will be able to hear what sounds come from where; it is worth emphasising that the organ is louder downstairs than one might realise, and it is dangerously easy to drown the choir (without the conductor always being aware of it). Except in elaborate accompaniments or at exceptional moments, we rarely take the Great above Open Diapason IV and Principal (ie approximately Piston 3) when accompanying; and the Swell, while it can all be used, can easily sound enormous downstairs (flues as well as reeds) unless the box is kept on a very tight leash. Much of the sound of the Choir is muted from the loft because of the intervening pillar; and the Positive speaks with more abandon than the player always realises: it is very rare indeed for the Positive to be used to accompany the choir. When playing hymns, have in mind the size of the congregation and where people are sitting: if the Nave is half-full, one can, and should, use a fair amount of organ (eg Full Swell, Great to Mixture or more, quite a bit of Choir & Positive, all coupled).

When leaving, please switch off the CCTV, sound system and the three blowers; then switch off just the big main switch downstairs - not the console lights, nor the trip-switches downstairs, nor the stair light. Just the big main switch (but do be sure to switch the blowers off at the console, or they will stay on).

ORGAN LOFT SOUND AND TV SYSTEMS

CD RECORDER

There is a CD recorder on a shelf at the far (west) end of the organ-loft. It will record on CDRs and CDRWs (you need to supply your own). You are welcome to use it, and the manufacturer's instruction booklet can be found on top of the unit. Please do not remove the instruction booklet from the organ-loft.

In brief, to record:

Make sure that the Audio main switch (above you and to the left as you look at the CD recorder) is on.

Switch the unit on and load it with a blank CD.

Choose the microphones to use on the main sound system panel (on top of the treble stop-jamb): we recommend choosing the 'Crossing' mics, rather than the 'Choir' mics, unless you want a very close, clinical sound. Only choose other mics – eg 'Nine Altars', if that's where the sound source is. The levels need to be at around 6 to avoid overloading.

Pressing 'Record' puts the unit on standby to begin recording: a second press of the 'Record' or 'Play' buttons will begin recording.

Subsequent presses of the 'Record' button will put a track-marker on the disk, without interrupting recording. 'Pause' can be used in the usual manner.

When the recording is finished, press 'Stop'. The disk needs to be finalised before it can be played on other machines: press the small 'Finalize' button, then press the dial at the top right of the unit. The process takes just over a minute, and the display will count down.

Please, before recording any service at which our own clergy are singing, make sure that you speak to them in good time before the service to ask their permission, as a courtesy.

SOUND SYSTEM

The main switch is above the door beyond the console at the far (west) end of the loft. The main control panel is above the treble-side stop jamb. Please select the yellow button marked 'Quire' during services – this feeds the induction loop for those with hearing-aids – unless you are recording, and want a more atmospheric sound, in which case you may select 'Crossing'.

The selector knob and volume control affect only the sound you hear in the loft (the speakers are next to the TV screen, above the music-desk): choose 'speech' for most purposes, and adjust the volume to suit you.

CCTV SYSTEM

The main switch is above the door beyond the console at the far (west) end of the loft. The control panel is to your right as you sit on the organ bench.

To choose a camera, press the number of the camera, then the small green button (bottom right under the numbers) with a camera symbol.

To choose a pre-set view, once you have the camera you want, press the number of the view, and then the 'four-arrow' button (second blue one above the orange 'F' button). A card with a quick guide to the views available can be seen above the music-desk.

To move a camera, use the joystick. It is worth experimenting with this before trying to use it in a service situation. It will direct any camera left/right or up/down, and twisting it will zoom in and out.

After use, please switch off the two main switches above the door, and the local switch for the CD recorder (if you have used it).

AND FINALLY

The administration of choirs' visits to the Cathedral is handled by the Sub-Organist, in addition to his full-time duties in the playing of the organ and the training of the Cathedral Choir. It would be appreciated if visiting choirs could appoint a single correspondent to deal with all administrative matters to do with their visit, and to co-ordinate all questions from choir members, clergy and organists. Particular attention should be paid to the information given above – answers to most questions can be found there – and to ensuring that complete details are sent by the deadline.

CHECKLIST

The following must be sent by **two calendar months** before your arrival, or else we reserve the right to cancel your visit.

1) A complete list of music suggestions, including:

Responses: one set only, to be sung for the duration of the stay. A hard copy of the music must also be sent, by the same deadline, to the Sub-Organist at The Chapter Office, The College, Durham DH1 3EH

Canticles for Matins and Evensong

Mass setting (usually Gloria [or Kyrie in Lent and Advent], Sanctus, Benedictus and Agnus Dei)

Anthem

Please note that Introids are not sung, nor is the Venite at Matins.

2) Complete texts – in both the original language and English – of all Sunday anthems. Also complete texts of all other anthems during the visit which are not sung in English.

3) A note of **full** names of all composers of music sung on Sundays, and of authors of texts of Sunday anthems.

4) A note of the names of all conductor(s) and organist(s)

5) Confirmation that the choir will have with them someone capable of singing the Responses (it need not be a Priest), although the Cathedral's own Succentor or Precentor would normally expect to sing if they are present.

6) A note of the number of singers (broken down into children and adults).

DURHAM CATHEDRAL

SAMPLE ORDERS OF SERVICE -
*choirs will be supplied with orders specific to the
season of their visit, once a booking is confirmed*

Evensong: Monday to Friday 5.15 pm (can be followed on the cream cards in the stalls)

Organ voluntary timed to finish at 5.14 pm, the organist then improvises as the choir enters, finishing in the correct key for the Responses

Choir and Clergy enter (*remain standing* once in place)

Responses - sung

[On red-letter days only: the Office Hymn (announced)]

Psalm(s) for the day (announced)

1st lesson (*sit*) followed by a 30-second silence before the choir stands

Magnificat (*stand*)

2nd lesson (*sit*) followed by a 30-second silence before the choir stands

Nunc Dimittis (*stand*)

Creed - said (*all face east*)

Priest: I believe in God

Choir and Congregation: the Father almighty, etc

Responses & Collects - sung (*kneel* after 'And with thy spirit', before 'Let us pray'. Choirs may remain standing if they wish, but we would prefer them to kneel if possible)

Stand after the final Collect and 'Amen', ready for:

Anthem (not announced unless sung in a foreign language)

Prayers, ending with the Grace (all 'Amens' said, confidently)

Organ voluntary; clergy leave first, then choir (leaving from the west end of the stalls)

Evensong: Saturday 5.15 (can be followed on the cream cards in the stalls)

Organ voluntary timed to finish at 5.14 pm, the organist then improvises as the choir enters

Choir and Clergy enter (*remain standing* once in place)

Spoken introduction: (*kneel* at the priest's invitation) [**NB** the Lord's Prayer is omitted]

Responses - sung (*stand immediately*)

[On red-letter days only: the Office Hymn (announced)]

Psalm(s) for the day (announced)

1st lesson (*sit*) followed by a 30-second silence before the choir stands

Magnificat (*stand*)

2nd lesson (*sit*) followed by a 30-second silence before the choir stands

Nunc Dimittis (*stand*)

Creed - said (*all face east*)

Priest: I believe in God

Choir and Congregation: the Father almighty, etc

Responses & Collects - sung (*kneel* after 'And with thy spirit', before 'Let us pray'. Choirs may remain standing if they wish, but we would prefer them to kneel if possible)

Stand after the final Collect and 'Amen', ready for:

Anthem (not announced unless sung in a foreign language)

Prayers, ending with the Grace (all 'Amens' said, confidently)

Hymn (announced) (*stand* when the organ play-over begins; there is a collection, and the organist should continue to improvise at the end of the hymn until the collection is presented at the Altar - he or she should watch the High Altar via the camera, or else be given discreet signals by the conductor)

Blessing ('Amen' may be sung if desired - but come in promptly)

Organ voluntary; clergy leave first, then choir (leaving from the west end of the stalls)

Sunday Matins, 10.00 am (follow the cream cards in the stalls)

Organ voluntary timed to finish by 9.59 am, the organist then improvises as the choir enters

Choir and Clergy enter (*remain standing once in place*)

1st Hymn (announced)

Spoken introduction (*kneel* at the priest's invitation) [**NB** the Lord's Prayer is omitted]

Responses - sung (*stand immediately*)

Psalm(s) (announced) [**NB** the Venite is not sung]

1st lesson (*sit*) followed by a 30-second silence before the choir stands

Te Deum (*stand*)

2nd lesson (*sit*) followed by a 30-second silence before the choir stands

Benedictus or Jubilate (*stand*)

Creed - said (*all face east*)

Priest: I believe in God

Choir and Congregation: the Father almighty, etc

Responses & Collects - sung (*kneel* after 'And with thy spirit', before 'Let us pray'. Choirs may remain standing if they wish, but we would prefer them to kneel if possible)

Stand after the final Collect and 'Amen', ready for:

Anthem (not announced) (*remain standing* at the end until after the pulpit prayer)

[The Preacher will go to the pulpit at the beginning of the anthem: don't be put off!]

Sermon (*sit*)

2nd hymn (announced) (*stand* when the organ play-over begins; there is a collection, and the organist should continue to improvise at the end of the hymn until the collection is presented at the Altar - he or she should watch via the camera, or else be given discreet signals by the conductor)

Kneel

Blessing ('Amen' may be sung if desired - but come in promptly)

Organ voluntary; clergy leave first, then choir (leaving from the west end of the stalls)

Sunday Evensong, 3.30 pm (follow the cream cards in the stalls)

Organ voluntary timed to finish by 3.29 pm, the organist then improvises as the choir enters

Choir and Clergy enter (*remain standing* once in place)

1st hymn (announced)

Spoken introduction (*kneel* at the priest's invitation) [**NB** the Lord's Prayer is omitted]

Responses - sung (*stand immediately*)

Psalm(s) (announced)

1st lesson (*sit*) followed by a 30-second silence before the choir stands

Magnificat (*stand*)

2nd lesson (*sit*) followed by a 30-second silence before the choir stands

Nunc Dimittis (*stand*)

Creed - said (*all face east*)

Priest: I believe in God

Choir and Congregation: the Father almighty, etc

Responses & Collects - sung (*kneel* after 'And with thy spirit', before 'Let us pray'. Choirs may remain standing if they wish, but we would prefer them to kneel if possible)

Stand after the final Collect and 'Amen', ready for:

Anthem (not announced)

Prayers, ending with the Grace (all 'Amens' said, confidently)

Hymn (announced) (*stand* when the organ play-over begins; there is a collection, and the organist should continue to improvise at the end of the hymn until the collection is presented at the altar - he or she should watch the High Altar via the camera, or else be given discreet signals by the conductor)

Blessing ('Amen' may be sung if desired - but come in promptly)

Organ voluntary; clergy leave first, then choir (leaving from the west end of the stalls)

DURHAM CATHEDRAL

SUNG EUCHARIST Common Worship Order 1

The celebration takes place at a Nave Altar, in the central crossing under the tower. The choir will usually occupy the nave choir stalls. A Verger will lead you through the processional routine.

The hymns are announced, except for the first one.

Members of the choir must bring out their hymn-books with them after Matins.

The choir forms up in the Chapter House, ready to process westwards through the double doors into the cloisters (*i.e. with the sides and the order the reverse of normal*). There is a vestry prayer in the Chapter House at 11.12: the crucifer leads the choir out of the Chapter House, through the east and north cloister walks, to the south-west door of the Cathedral; they enter, and halt at or just beyond the west end of the Nave (the choir takes its cue from the crucifer as to when to stop).

After the organ voluntary (timed to finish by 11.14 am), the organist then improvises until the signal is given for the first hymn: a flashing pair of lights below the music-desk at the treble end. The organist stops improvising, and then plays over the first hymn, which is **unannounced**. The hymn is sung in procession. It is occasionally necessary for the organist to improvise after the hymn to cover the arrival of the ministers around the Nave Altar; the closed-circuit camera should be trained on that area.

Remain standing

The Greeting; Welcome; Prayer of Preparation; Prayers of Penitence

After a short pause, stand ready for the Gloria [or, in Lent and Advent, the Kyrie]

The Gloria [or Kyrie]. The intonation (if any) should be sung by a member of the choir.

The Collect (*remain standing – regardless of the posture of the congregation*)

The First Reading (*sit*) the organist should ensure that the Gradual hymn and the Gospel Alleluias are ready

Gradual hymn (announced by the First Lesson reader; *stand* as soon as it is played over)

The choir should face the reader for the Gospel (ie West): the Gospel Acclamations are sung immediately after the hymn:

Following immediately after the Gradual Hymn:

Music: © James Lancelot 2006

Choir *mf* (repeat Choir & Congregation *f*) *attacca*

Voices: Al - le - lu - ia, Al - le - lu - ia.

Organ: *mp* (Man) (repeat with Ped) *f* (repeat *f*)

Choir unaccompanied

Choir *mf*: Speak, Lord, for your ser-vant is list'-ning. You have the words of e - ter - nal life.

Choir *cresc*

Piano: *cresc*

Choir & Congregation, Unison

Voices: Al - le - lu - ia, Al - le - lu - ia. *rall*

Org. *f* (Ped) *rall*

The Gospel is announced: Hear the Gospel of our Lord Jesus Christ, according to N

Choir & Congregation Unison

Voices: *f* Glo - ry to you, O Lord.

Org. *f* (Ped)

At the end of the Gospel: This is the Gospel of the Lord

Choir & Congregation

Voices: S & T *f* A & B Praise to you, O Christ.

Org. *f* (Ped)

The organist then improvises for around 45 seconds, until the procession has returned to the crossing.

Sanctus and Benedictus - sung at the appropriate place within the prayer

[If the two movements are overlong together, the Benedictus should either be omitted or else sung before the Agnus Dei after the choir has returned from communion. Conductors should err on the side of caution and if in doubt consult first.]

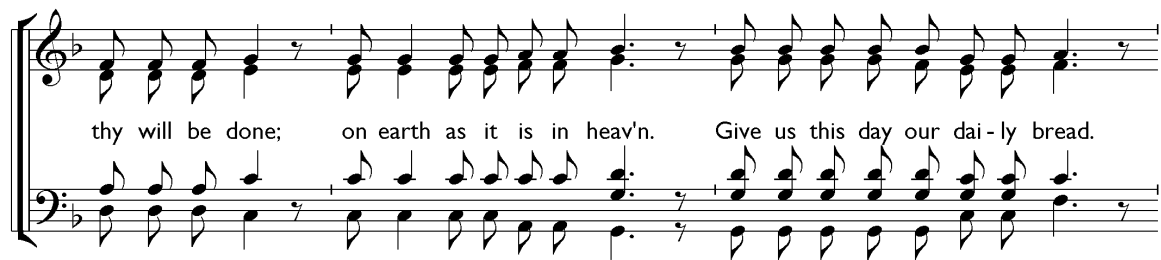
The Lord's Prayer is sung by the choir and congregation to a setting by Rimsky-Korsakov: the organ gives a gathering chord, and then accompanies quietly:

The Lord's Prayer

Nikolai Rimsky-Korsakov (adapted)



Our Fa - ther, who art in heav'n, hal - low'd be thy name; thy king - dom come;



thy will be done; on earth as it is in heav'n. Give us this day our dai - ly bread.



And for - give us our tres - pass - es, as we for - give those who tres - pass a - gainst us.



And lead us not in - to temp - ta - tion; but de - li - ver us from e - vil.

For thine is the king - dom, the pow - er and the glo - ry, for e - ver and e - ver. A - men.

After the invitation the choir should come to the Altar to receive communion or a blessing. Process round either side of the Altar to the front (either side of where the servers will have arrived). When the whole choir is round the Altar, all kneel together (NB this whole movement needs rehearsal before the service). Members of the choir return to their places one by one after receiving communion or a blessing.

When the choir is ready, *stand* to sing the Agnus Dei (or possibly Benedictus and Agnus Dei - see above) and (if time) the anthem. The anthem may be in English or Latin; it is not announced (even if it is in Latin); it should be suitable for its place here within the liturgy, and should only be sung if there is time for it. If there is more time, a suitable organ composition may be played. Music is appreciated during the administration, but it should not overrun. The cue for finishing is the return of the vessels to the credence table near the pulpit.

Post-Communion Prayers (*stand*)

Post-Communion hymn (announced) (*remain standing*)

Blessing (*remain standing*)

Dismissal – usually sung, but very occasionally said.

All
f Deacon *f* Thanks be to God.
 Organ *p* Go in the peace of Christ. *f*
 Pedals

The organ voluntary follows immediately. The choir follows the crucifer and proceeds down the Nave and into the Chapter House via the cloisters (the same route as on entry).

Parts of the service sung by clergy

We ask visiting organists to check specifically with the clergy before the service to see whether the opening of the Eucharistic Prayer and the Dismissal will be said or sung.