

INFORMATION FOR VISITING CHOIRS

We are delighted that your choir wishes to visit Lichfield Cathedral and look forward to welcoming you to this magnificent building in which the praises of God have been sung for more than 700 years.

In this booklet you will find practical information about your visit, times of services, contact details etc.

Those of you returning to Lichfield may find that some of the arrangements have changed since your last visit so we would ask that you read through this booklet to familiarise yourself with any new procedures.

Should you have any questions about any of the arrangements please contact Nigel Argust (nigel.argust@lichfield-cathedral.org) or 07746 384224

Canon Andrew Stead
Precentor
July 2024

TIMES OF SERVICES AT LICHFIELD CATHEDRAL

Monday to Saturday

08.00 Morning Prayer

12.30 Eucharist

17.30 Choral Evensong (or Evening Prayer)

Sunday

07.40 Morning Prayer

08.00 Holy Communion (Common Worship; traditional language)

10.30 Choral Eucharist

15.30 Choral Evensong (or Evening Prayer)

THINGS TO THINK ABOUT BEFORE YOUR VISIT

CHOOSING MUSIC

We need details of the music you are planning to perform at least ten weeks prior to your visit, so that the Music List can be printed and any adjustments to the proposed repertoire can be discussed with you prior to your singers being given the music or commencing rehearsals.

Directors of Choirs are particularly asked to choose music suited to the capabilities of the singers and which enrich the contribution to a feast day or liturgical season.

Please avoid choosing music which is too ambitious or too large-scale for your choir - the Cathedral has a particularly dry acoustic which many choirs find challenging in itself, and the organ is at sharp pitch (A452) - nearly a semitone sharp. Choir repertoire which is unaccompanied must also be sung at this pitch.

The duration of settings and anthems should also balance to ensure the service is not too long.

PREPARING FOR A SERVICE

Please arrive early enough so that you are robed and in the Cathedral at 4.00pm for a welcome and briefing on the first day. There will be a brief rehearsal of processions at this time, and an opportunity to ask questions.

If your first day is Sunday we will confirm details with you when the booking is made.

Safeguarding and Live streaming – the Cathedral reserves the right to live stream or withdraw live streaming. If anyone is aware of any reason why live streaming should not take place then they should notify the Cathedral’s Safeguarding Officer, Safeguarding Coordinator or the Canon Precentor.

There is no vestry accommodation in the Cathedral; robes should be left in the Song School. Please note that no water etc is allowed in the Cathedral Choir Stalls during services unless medically necessary.

ACCOMPANIMENT AND PRACTICE TIMES

Your organist needs to be of at least ARCO or comparable standard, with experience of playing and accompanying on a large instrument such as our 4-manual Hill, and experience of playing in a Cathedral or large Parish Church. Accompanying the choir in the Nave at the Sunday Eucharist is particularly challenging; one of our music staff will normally be on duty to play for the Sunday Eucharist.

Organ and choir practice is usually booked from 3.30pm on Mondays to Saturdays, and from 9.00am on Sundays. Please also see the NOTES FOR VISITING ORGANISTS later in this booklet.

REHEARSALS – MONDAY TO SATURDAY

You may rehearse in the Quire from 4.00-5.15pm. The Song School is usually available for rehearsals at other times.

REHEARSALS – SUNDAY

Rehearsals for the Choral Eucharist take place in the nave stalls between 9.15am and 10.15am. Rehearsals for Sunday Evensong take place in the Quire from 2.30pm. to 3.15pm. Please finish promptly - If there are any events taking place in the building that will affect these timings, we will let you know.

ROBES

Please wear cassocks for cathedral rehearsals. If your choir does not wear cassocks, please wear what you wear in services (e.g. gowns, suits) in cathedral rehearsals as well. Please be aware that there will be visitors in the building.

USE OF THE SONG SCHOOL

You are welcome to use the Song School at 14 The Close. We have a rehearsal room with music desks, digital pianos at 'Lichfield' sharp pitch, toilet and kitchen facilities. It has key codes on the doors so you can come and go as you please. Please note that the Song School may not be used for rehearsals after 5pm.

PLEASE NOTE THE FOLLOWING CONDITIONS:

1. Please do not use Cathedral copies of music.
2. Please do not take food or drink (other than water) into a rehearsal room.
3. Please leave the rehearsal rooms in a clean and tidy condition.
4. Make sure that all doors and windows are closed and securely fastened when you are not in the Song school

COPYRIGHT

The legal requirements of all music protected under copyright must be observed. It is not permitted to bring photocopied material into the Cathedral without the written permission of the copyright owner.

SAFEGUARDING OF CHILDREN AND VULNERABLE ADULTS

We want Lichfield Cathedral to be a place where children and vulnerable adults thrive and are safe and happy. We hope that all members of visiting choirs feel welcomed by Cathedral clergy and staff that they may meet during their visit here. However, all children, young people and vulnerable adults who come as part of, or as a supporter of, a visiting choir are the responsibility of that choir at all times. It is also the responsibility of the choir to which they are attached to ensure that all adults abide by Lichfield Cathedral's Safeguarding Policy Statement – the organiser of the choir will have been sent a copy of this and has signed a declaration that its provisions will be followed during your time with us.

PRACTICAL ARRANGEMENTS

REFRESHMENTS

Tea and coffee may be made in the Song School kitchen.

TOILET FACILITIES

Toilets are available in the Song School - there are no toilet facilities in the Cathedral.

PARKING

Parking is not available in The Close. This also applies to coaches and minibuses. There are a limited number of accessible parking spaces for Blue Badge Holders at the West Front. Visitors in cars can be dropped off and collected outside the West Front of the Cathedral but vehicles must then use the public pay and display car parks, most of which are just a

short walk away. Coaches are asked to use the drop-off area outside Lichfield Registry Office (postcode WS13 6PN) to drop-off and collect passengers. There is a pedestrian crossing adjacent. For more details about car parks, see the map at www.lichfielddc.gov.uk/Residents/Transport-and-streets/Car-parking/Lichfield-city-carpark-map.aspx on Lichfield District Council's website. This is an interactive site and you can find out about parking charges, opening times etc by clicking on each car symbol. Coach parking is also available nearby. If you are planning to arrive by coach, please advise your Coach Company to contact VisitLichfield on 01543 308216 who will be happy to send out a Coach Driver Information Pack.

CHORAL EVENSONG

We sing Evensong straight from the BCP of 1662, with the penitential opening on Sundays in Advent and Lent. There is a Collection Hymn on Sundays, and may be an Office Hymn on Saints' days etc. Hymns are usually from Common Praise. There are booklets in the choir stalls giving details of the office and any seasonal variations.

Choirs should assemble silently please in the vestibule to the Chapter House five minutes before the service time, ready to start. There is a vestry prayer before the procession. A vergers will lead you via the Crossing and the west end of the stalls, remain facing East and all bow together with the vergers. At the end of the service we all face east, bow together with the vergers and leave the choir stalls from the east end - so the same singers lead both in and out. Again, the vergers will lead you out.

PSALMS

At Evensong daily from Monday to Saturday we sing the psalms appointed for that evening in the 1928 Book of Common Prayer; some verses are omitted. Visiting Choirs are not expected to sing all of the psalmody appointed; please ask if you would like to do fewer verses than those set. The Gloria is sung after every psalm. On Sundays and Festivals we use the Proper Psalms from the Common Worship Lectionary.

We do like the psalms to be sung briskly – as though the words were being read out loud.

ORDER OF SERVICE

- Opening Responses followed by Welcome and Introduction from the Canon in Residence
- Psalmody
- OT reading
- Magnificat
- NT reading
- Nunc Dimittis
- Apostles' Creed (turn to face East)
- Lesser Litany and Lord's Prayer - Second set of Responses
- Three Collects; four in Advent and Lent.

- Anthem
- Intercessions on other days – the Litany of the Resurrection on Sundays - ending with the Grace; ‘Ghost’ not ‘Spirit’.
- Hymn on Sundays only
- Said responsorial dismissal on Saturdays
- Blessing on Sundays. Said ‘Amen’.

THE LORD’S PRAYER

Please ensure that you have prepared a Lord’s Prayer with words as they appear in the BCP.....Our Father which art ..., thy will be done in earth ..., as we forgive them that trespass ...

ORGAN VOLUNTARIES

From Tuesday to Friday we require only a short piece to play the choir out. On Saturdays and Sundays we welcome the bigger voluntaries. As some members of the congregation stay to listen to the voluntary we ask you to observe this convention with some care.

CANTORS

Our cantors (who will sing the Responses) are familiar with the following settings for full choir: Ayleward, Byrd, Clucas, Ebdon, Rose, Sanders, Leighton, Morley, Plainsong, Reading, Shephard, Smith, Sumsion, Tomkins, Walsh, Radcliffe. If you wish to do a setting not listed, we shall need you to supply a copy prior to your visit so that the cantor can prepare any unfamiliar settings. If you are here for several days we ask you to use the same responses each day.

SUNDAY EUCHARIST

Each Sunday has its own booklet containing the Ordinary and Proper texts (Common Worship Order 1), the readings and hymns. If you are singing at a Sunday Eucharist a copy of this will be provided for the singers.

- Introit Hymn, sung in procession (first/last verses in unison)
- Kyrie said
- Gloria (except in Lent and Advent)
- Collect said or sung - if sung then unison Amen
- One reading (either OT or Epistle) then...
- The Alleluia - sung by the choir and repeated by everyone – there is also a copy of this musical setting at the end of these notes.

The choir or a soloist sings the sentence for the Sunday, then the Alleluia is repeated by everyone. The organist needs to accompany the Alleluias and the sentence. The text of the sentence is always in the Sunday booklet. NB: Alleluia is not sung during Lent. A different Gospel Acclamation will be provided if your visit falls between Ash Wednesday and Easter.

Gospel Responses are then said or sung - if sung the melody is in the service book - no notes are given – and this is unaccompanied

- Organ fanfare of about 30 seconds is required between the Gospel and the Sermon, whilst the servers return and the preacher approaches the Legilium. It will be useful if the organist can have read the gospel reading and perhaps reflect its theme or tone or idea musically in this fanfare.
- Creed sung to Merbecke – a copy is at the end of these notes
- The Peace - the organist should wait for 30 secs then play over the Offertory Hymn
- Offertory Hymn (first/last verses in unison) – organist please be ready to fill in if necessary before the last verse
- Sursum corda (President pitches own note) or said
- Sanctus and Benedictus: the Benedictus, if very long, should be omitted.
- There may be some further plainchant interpolations during the Prayer of Consecration in the Sunday booklet.
- Agnus Dei and a motet is sung before the choir receives communion and then the organist may need to play quietly whilst waiting for the clergy to return to the Nave Altar platform
- Final Hymn (first/last verses in unison)
- Blessing and Dismissal
- Voluntary follows immediately

OTHER USEFUL INFORMATION - TOURS

While you are visiting Lichfield perhaps your choir would like a guided tour of the Cathedral, a special view of some of the Cathedral treasures, or a Tower Tour. We would be delighted to arrange a tour for you – please contact me – nigel.argust@lichfield-cathedral.org

ACCOMMODATION

Lichfield Tourist Information Centre (TIC) has a list of approved establishments in Lichfield and the surrounding area. The TIC can be contacted via its website www.visitlichfield.co.uk where you can also view some of the accommodation available.

WHAT HAPPENS NEXT?

Please remember we need the music list and the names of your conductor and organist (on the information form which also contains the safeguarding declaration) for your visit at least ten weeks in advance. We also need some idea of the number of singers you will be bringing.

If you need any more information, then please email me nigel.argust@lichfield-cathedral.org or give me a call on 07746 384224

Nigel Argust
July 2024

NOTES FOR VISITING ORGANISTS

Welcome to Lichfield Cathedral's organ. This is a remarkable instrument, and these notes are intended to help you get the most from your time here. Please read them carefully and enjoy playing this wonderful organ!

TURNING ON

The blower switches are on the wall to the right of the console. The larger operates the main organ, the smaller the Nave organ. The light switches are underneath the blowers. When removing the blue key cover, please take care to store it somewhere where it will not get covered in dust!

MEMORY CHANNELS

Divisional channels 7 – 8 and memory levels 25 – 32 are reserved for visiting organists. You are most welcome to refer to the resident organists' divisional channels if you wish, but they must on no account be changed. A green light indicates that a channel has been locked and should not be used. You are welcome to lock any free channels for your use, but please remember to unlock them again once you have finished with them. In the event of further memory being needed, the duty vergers should be contacted (see below), who can then contact the duty organist for advice.

TELEVISION / SOUND EQUIPMENT

The television can be turned on by the button at the bottom right of the set. All other controls are to the left of the console. The other cameras are focused on the conductor in the Quire, the conductor in the Nave and the High Altar.

The sound system can only be turned on by the vergers, but once on can be controlled separately at the console (this will only affect the speakers in the organ loft). Pressing the yellow buttons on the map of the building will turn on the microphones in that area – they can be turned off again by pressing once more. The dial to the left controls whether the spoken (speech) microphones, ambient (music) microphones, or both are turned on at the console. The right-hand dial is a volume control. The other functions do not currently work, and should be left alone, please.

ADVICE ON USING THE ORGAN IN THE QUIRE

The organ is largely as you hear it at the console, though it is perhaps helpful to note that the Swell shutters are angled horizontally and thus shoot the full might of the Swell right down onto the Quire floor. The Solo organ is generally a little more present than you might think, with the exception of the Solo Tuba which speaks into the North Transept. It is deafening there, and in the Nave, but has little presence in the Quire itself. If one is needed, it is often advisable to use the Solo Orchestral Trumpet, or couple up the Great 8' Reed via the transfer. The Great and Pedal Reeds are very loud in the Quire, and these should be reserved for the most extravagant of climaxes only, as the sound can easily be wearing on a congregation's ears!

IN THE NAVE

The most important thing to remember here is that the main organ does not speak well into the Nave, and you have to use much more of it than you might think. The Nave organ should not be used for accompanying the choir, however.

For a congregational hymn, or the Gospel Alleluias you will need most of the Great, Swell and Pedal, even in middle verses, reserving only the large reeds and 32's for bigger moments. You will also need to use the Nave Organ but only when the congregation is singing – not for accompanying the choir alone sections. The Nave Organ is almost inaudible to you at the console, but a white light under the stop knobs will indicate whether you have this on (if not, check that the blower is on, and that the relevant coupler is drawn). For an average sized congregation, the Nave chorus to 2' or Mixture is generally sufficient, as the Reeds are quite powerful. For climaxes, you might wish to add the 8' and Pedal 16', but any more than that is likely to drown rather than support all but the largest of congregations. The Nave organ is rarely useful for accompanying choirs, but just occasionally the 8' Stopped Diapason can help to bring the sound forward to them without the Nave being intrusive in its own right. However, you will still need to budget for using quite a lot of the main organ. It is sometimes useful to combine the Solo and Swell departments to act as a 'Nave Swell'.

OTHER USEFUL INFORMATION

Please do not rub anything out on the console! When practising, please be mindful of others. The building is often busy with pilgrims, tourists and staff – not least the Vergers, whose office is directly opposite the main body of the organ. We therefore ask that you do not undertake sustained loud practice for long periods, or when quieter practice would suffice.

In the event of any problems, please do not attempt to rectify these yourself, but call the duty verger on 07805 005982.

If the problem is one of organ maintenance, but does not require immediate attention, please note it in the small blue book on the console.

In the highly unlikely event of an evacuation for fire, the organ will automatically cut out. You should leave the loft via the organ staircase, taking the first door you come to on descending (about halfway down the staircase), then through the choristers' vestry, and out through the Vicars' Door on the left at the bottom of the staircase. Please then make your way to the assembly point at the flagpole in the north-west corner of the lawn in front of the West End, where you can be accounted for. In the extremely unlikely scenario that this route is impassable, you can access the cathedral roof through either the hatch to the right of the door as you exit the loft to descend the stairs (this will take you east), or by carrying straight on and exiting through the door ahead (this will take you west). Once on the roof, you will need to wait to be rescued. The roof doors should only be used in extreme emergencies. Should you need to raise the alarm for fire, note that the nearest fire alarm is situated at the top of the loft stairs.

FINISHING UP

Please remember to: turn off all sound and TV equipment, remembering both to turn off the TV set and the camera itself; leave the volume control of the sound system low or off (this prevents feedback in certain situations); unlock any used divisional and / or memory channels; turn off the console lights; turn off the blower switches by moving them anti-clockwise; replace the blue cloth key-cover; turn off the corridor / staircase lights behind you.

We hope very much you enjoy your time at Lichfield Cathedral!

Martyn Rawles

Assistant Director of Music and Organist

June 2023

NICENE CREED - Merbecke

We be-lieve in one God, the Fa-ther al-migh-ty, ma-ker of heav'n and earth,

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The melody is written in the treble clef, starting with a quarter rest followed by a series of eighth and quarter notes. The bass line provides a simple harmonic accompaniment with dotted and quarter notes.

and of all things vi-si-ble and in-vi-si-ble: and in one Lord Je-sus Christ,

The second system of musical notation continues the grand staff. The melody in the treble clef features a mix of eighth and quarter notes, with some beamed eighth notes. The bass line continues with a steady accompaniment of dotted and quarter notes.

the on-ly be-got-ten Son of God, be-got-ten of his Fa-ther be-fore all worlds,

The third system of musical notation continues the grand staff. The melody in the treble clef includes a half note and several quarter notes. The bass line maintains the accompaniment pattern of dotted and quarter notes.

God of God, Light of Light, ve-ry God of ve-ry God, be-got-ten, not made,

The fourth system of musical notation continues the grand staff. The melody in the treble clef features a series of quarter notes and a half note. The bass line continues with the accompaniment of dotted and quarter notes.

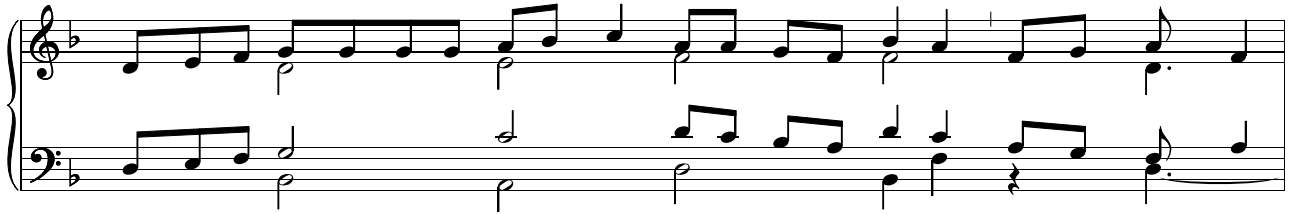
be-ing of one sub-stance with the Fa-ther, by whom all things were made;

The fifth system of musical notation continues the grand staff. The melody in the treble clef consists of quarter notes and a half note. The bass line continues with the accompaniment of dotted and quarter notes.

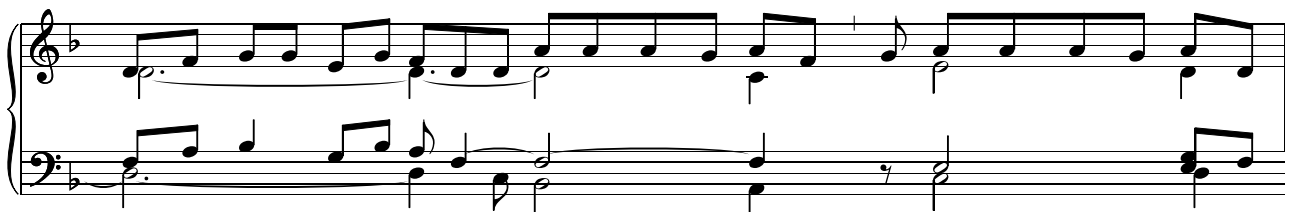
who for us and for our sal-va-tion came down from heav'n,

The sixth system of musical notation continues the grand staff. The melody in the treble clef features a series of quarter notes. The bass line continues with the accompaniment of dotted and quarter notes.

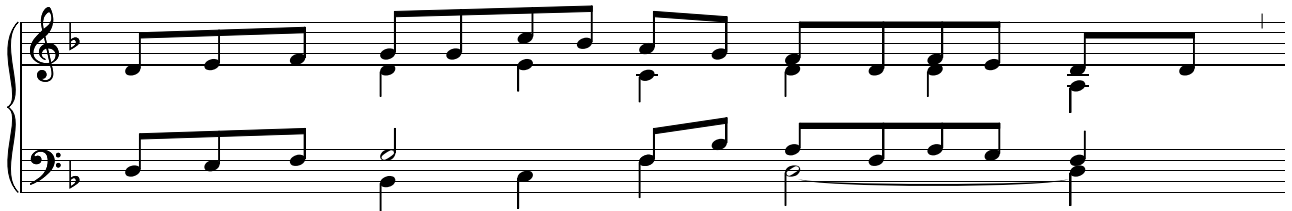
and was in-car-nate by the Ho-ly Ghost of the Vir-gin Ma-ry, and was made man,



and was cru-ci-fied al-so for us un-der Pon-tius Pi-late. He suf-fered and was bu-ried.




And the third day he rose a - gain ac - cord - ing to the scrip - tures,



and as-cend-ed in-to heav'n, and sit-teth on the right hand of the Fa-ther.



And he shall come a-gain in glo-ry to judge both the quick and the dead:



whose king - dom shall have no end. And we be - lieve in the Ho - ly Ghost,



the Lord, the Giv-er of life, who pro-ceed-eth from the Fa-ther and the Son,

Musical notation for the first line of text, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "the Lord, the Giv-er of life, who pro-ceed-eth from the Fa-ther and the Son,"

who with the Fa-ther and the Son to-ge-ther is wor - shipped and glo-ri-fied,

Musical notation for the second line of text, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "who with the Fa-ther and the Son to-ge-ther is wor - shipped and glo-ri-fied,"

who spake by the pro-phets. And we be-lieve one ho-ly ca-tho-lic and a-po-sto-lic Church.

Musical notation for the third line of text, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "who spake by the pro-phets. And we be-lieve one ho-ly ca-tho-lic and a-po-sto-lic Church."

We ack-now-ledge one bap-ti-sm for the re-mis-sion of sins. And we look for the

Musical notation for the fourth line of text, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "We ack-now-ledge one bap-ti-sm for the re-mis-sion of sins. And we look for the"

re-sur-rec-tion of the dead, and the life of the world to come. A - men.

Musical notation for the fifth line of text, featuring a treble and bass clef with a key signature of one flat. The melody is written in the treble clef, and the accompaniment is in the bass clef. The text is: "re-sur-rec-tion of the dead, and the life of the world to come. A - men."

Gospel Sequence in Ordinary Time

Choir only first time; repeat with congregation

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

Soloist or full choir to the Gospel Sentence in the Order of Service

repeat Alleluia (tutti)

The Lord be with you. **And al - so with you.**

Hear the gospel of our Lord Je - sus Christ according to N.____

Glo - ry to you, O Lord.

Here follows the Gospel Reading

This is the Gospel of the Lord.____

Praise to you, O Christ._____