St·Mary's
WARWICK

INFORMATION FOR VISITING CHOIRS

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GENERAL INFORMATION

Welcome

We are very grateful to all visiting choirs who help to maintain our choral worship at St Mary's, and you are very welcome. We recognise that a choir visit involves much hard work and preparation, so we have drawn up the following guidelines to help your visit run smoothly in the hope you will enjoy the experience of singing here as much as possible.

We appreciate that much of the information may seem obvious, but we hope clarity will ensure all visiting musicians are able to enjoy making a satisfying contribution to worship.

History

The Collegiate Church of St Mary celebrated the 900th anniversary of the founding of the Choir in 2023. Whilst we cannot boast that a choir existed during the whole 900 years, we can be proud of our musical tradition during much of that time and, especially, over the last 150 years.

The ancient county town of Warwick sits on a low, rocky hill overlooking the river Avon. All approach roads into Warwick afford magnificent views of the tower of St Mary's. Daniel Defoe wrote in 1724 that *"few towns in England present so fine an appearance and the Collegiate Church presides magnificently over this picture"*. Following a long fundraising campaign and a long period of restoration work, our tower – which is 174 feet to the pinnacles – is once again a proud and significant landmark for Warwick.

We do not know precisely when this ancient church was founded and began its ministry, but it is likely that there was a church on this site before the Conquest. The Domesday Book (1086) records the church as possessing 120 acres of land which were given to the church by Turchill, a wealthy Saxon nobleman; of the pre-Norman building, however, no archaeological remains have been found.

The earliest church in Warwick seems to have been All Saints', which lay within the precincts of the castle and – like Saint Mary's – was served by secular (i.e. non-monastic) canons. In order to resolve disputes over various claims and rights of the two churches, Henry de Newburgh – the first Norman Earl of Warwick – supported St Mary's and proposed one Collegiate foundation be formed. However, it was Henry's son Roger de Newburgh who effected the legal transfer. We know that the date was 1123 as the charter is still extant:

> *"I, Roger, Consul of Warwick, by the Grace of God, St Mary and All Saints, for the soul's health of my father and my ancestors, firmly and steadfastly grant to my canons of Warwick to have a Dean and Chapter and brotherly meeting, and will, and on God's behalf grant, that they may serve God in the Church of St. Mary after the manner of canons, and may hold all their possessions as freely and quietly as the canons of London and Lincoln and Salisbury and York are said to hold their possessions in ecclesiastical fashion."*

In addition to modelling the new Collegiate foundation on those four cathedrals, there was to be a choir of six 'Quaeresters' and six to eight 'Vicars-Choral'. There was also a song school and grammar school, and Roger endowed it with eight churches, sixty houses and land in the neighbourhood of Warwick and beyond.

All that remains of the Newburgh's Norman church today is the impressive crypt which, despite its short steep staircase access, is well worth a visit. A crypt of this size is a rarity indeed and those short, thick, soft sandstone pillars have held up the great weight of the church above for nine centuries.

The earldom passed to the de Beauchamps (now pronounced 'Beecham') in 1268 and this extremely wealthy family added considerably to the endowments of St. Mary's. Thomas de Beauchamp, who fought in all the great battles during the reign of Edward III and was guardian of the Black Prince, vowed to replace the twelfth-century church with a much larger building but only oversaw the extension of the crypt before dying of the plague in 1369. His will left instructions to "*new build the quire of the Collegiate Church of Warwick where I order my body to be buried".* His son, another Thomas, completed the work in about 1392, the result of which is the magnificent Perpendicular Gothic-style chancel, vestries and chapter house we still see today. Richard de Beauchamp, 13th and richest Earl of Warwick, built the feature for which St. Mary's is perhaps most famous. The Chapel of Our Lady, commonly known as the Beauchamp Chapel, is considered to be one of the great masterpieces of medieval art. In addition to Richard's own tomb, it contains the effigial monument of Robert Dudley, 1st Earl of Leicester and favourite of Queen Elizabeth I.

The church, along with much of the town, was devastated by the Great Fire of Warwick in 1694. The nave and tower of the building were completely destroyed. In 1704, the rebuilt church was completed in a Gothic design by William Wilson (appointed by the Crown Commissioners). A reordering of the nave in the late nineteenth century involved the removal of the Wilson's galleries and box pews.

In recent years, St Mary's has been the launch-pad for many illustrious careers in choral music. Past Directors of Music and Assistants have gone on to appointments at Ely, Birmingham, Sheffield, Salisbury, St Edmundsbury, Truro, and Guildford Cathedrals, New College, Oxford and St George's Chapel, Windsor (to name but a few) and many choristers have gone on to professional musical careers.

In addition to St Mary's, the town of Warwick is steeped in history and heritage, and offers visitors many wonderful things to see and do. It boasts one of the finest and largest medieval castles in the United Kingdom and the outstanding Lord Leycester Hospital, repurposed by Robert Dudley to house former military men deserving of support.

More information about Warwick can be found here.

Contact details

Should you require any assistance, or further information, please do not hesitate to contact a member of Church staff.

Mark Swinton adofm@stmaryswarwick.org.uk
Mark is the Assistant Director of Music and first point of contact regarding visiting choirs.

Oliver Hancock dofm@stmaryswarwick.org.uk
Oliver is the Director of Music and an additional point of contact regarding musical matters.

Andrew Booth ops@stmaryswarwick.org.uk
Andrew is the Operations Manager and a point of contact within the Parish Office.

Liza Berry admin@stmaryswarwick.org.uk
Liza is the Parish Administrator and a point of contact within the Parish Office.

To phone the Church Office, call +44 (0)1926 403940.

A member of Church staff or one of our many, friendly volunteers will usually be available to meet you on arrival.

BEFORE YOUR VISIT

Information for us

Please submit your music choices – **including organ voluntaries** – at least eight weeks before your visit. We ask for your understanding that choices must be integrated with others, so we may ask for a change to avoid repetition We will contact you as early as possible if a substitution is necessary. See below for music guidance and advice.

To allow us to make the necessary arrangements for your visit, please advise us at least two weeks before your visit of your arrival time and the total number of singers, and the name of the choir director and organist.

Booking rehearsals

The Church is usually available for choir rehearsals from 4.15pm, and the organ from 3.45pm. On Sunday mornings, the Church is available from 9.15am and the organ from 9.00am. Please book all rehearsal times – including organ practice – with the Assistant Director of Music.

It may be possible to arrange organ practice during the week before your visit. Please contact the Assistant Director of Music about this. If playing during the day, please be sensitive to the needs of people seeking quiet reflection in the building and restrict volume accordingly, particularly between the hours of 11.00am and 4.00pm.

Choice of music

We strongly advise choirs to bring music that is comfortably within their capabilities, erring on the side of caution if in doubt. As a general rule, we observe Principal Feasts and Festivals, including 'the eve of' (i.e. using readings and collects of the Feast/Festival at Evensong the night before). The Assistant Director of Music will be able to advise you on this. We regret that St Mary's music copies cannot be made available to visiting choirs or organists.

<u>Introits</u>
St Mary's does not include introits at services, except on Principal Feasts, Holy Days and Festivals.

<u>Responses</u>
The Lord's Prayer, if not set within the Responses, should be sung on a monotone using the traditional BCP text (which art; in earth; them that), and is begun by the cantor. Final Responses are not sung at St Mary's.

Visiting choirs are responsible for providing their own cantor for responses, including the Collects.

<u>Psalmody</u>
St Mary's sings the psalms as set in the Common Worship lectionary. You will be advised of the appointed psalmody at least a month before your visit. Feel free to use your preferred chant(s), including plainchant.

Anthems

This may seem unnecessary advice, but please be guided by the time of year and/or the appointed readings when choosing your anthem. Readings at mid-week Evensongs are currently taken from the Additional Weekday Lectionary. Feel free to ask the Assistant Director of Music for guidance if you are at all unsure.

Mass settings

For Eucharists, choirs sing the following movements in English or Latin:

Gloria (or Kyrie in Advent and Lent);
Sanctus and Benedictus *;
Agnus Dei.

A motet is usually sung during communion, but if the Benedictus is especially long (e.g. as in many Viennese settings), it should be sung in place of a motet during communion, rather than immediately after the Sanctus.

Hymns

Congregational hymns are almost always appointed from the New English Hymnal: one for every weekday Evensong and two for Sunday Evensong. Details will be sent to you before your visit. Full music copies of the NEH will be available for your use in the choir stalls. Please do not remove these from the stalls.

Hymns are not conducted. The organist dictates the tempo – which should be reasonably brisk on the whole – and balances the volume to the strength and number of the choir and congregation. **The choir and congregation can sound behind from the console, so the organist should be resolute and guard against slowing down, maintaining a good pace.**

Occasionally it is necessary to extend the Offertory hymn during the Eucharist in order to cover the reception of the collected money at the altar. The organist should keep an eye on proceedings via the camera (zoomed out as necessary) and should only extend after all verses have been sung.

When a tune is written to be sung in harmony, first and last verses should nevertheless be sung in unison, and hymns sung in procession should be unison throughout. When there is a printed order of service, please follow hymn words from this to avoid any discrepancies. Amens after final verses should be sung, unless omitted in the order of service.

Descants may be sung, except during Lent.

Safeguarding

St Mary's has a fully-comprehensive Safeguarding policy in place, and this is available to view on request to the Operations Manager: ops@stmaryswarwick.org.uk. It is the responsibility of visiting choirs who involve children to have, and to be able to produce, a valid safeguarding policy. The Church reserves the right to refuse the visit of any choir without such a policy. Visiting choirs are entirely responsible for ensuring valid DBS checks are held by singers/chaperones. St Mary's Church accepts no responsibility for matters arising from visiting choirs in this respect. It is also expected that visiting choirs who involve children will bring adequate adult supervision, with the ability to care for children in case of medical need.

Accommodation

Unfortunately, we are not able to offer accommodation. There are a number of hotels nearby and as a starting point we suggest the following:

Premier Inn
Opus 40, Haywood Road,
Warwick, CV34 5AH
0333 321 9245

Holiday Inn
Stratford Road, Longbridge,
Warwick, CV34 6TW
0371 902 1633

Warwick Arms Hotel
17, High Street,
Warwick, CV34 4AT
01926 492 759

Castle Limes Hotel
2-4, Coventry Road,
Warwick, CV34 4LJ
01926 291 017

ON THE DAY

Timings: services and rehearsals

Choral Evensong begins at 5.30pm, and Choral Eucharist begins at 10.30am on Sunday.

Please arrive in good time for your booked rehearsal. The Song School will usually be available for your use on the day of your visit, and you are welcome to rehearse there before moving to the choir stalls. Please note: the Song School is on the second floor and only accessible by stairs. We respectfully request that visiting choir members do not use the pigeon holes, St Mary's Choir robes, music cupboards, folders, music copies or remove hymn books from the Song School. We also ask that use of the piano be restricted to visiting choir directors and organists as necessary, and that the room is left clear of rubbish and in good order.

The Song School piano is electronic, activated via a switch underneath the left side of the keyboard (where there is also a volume control knob) – note that this automatically powers off after a time, hence it may be necessary to switch off and on again if the piano has not been played for more than 10 minutes.

When rehearsing in the Song School, the door should be kept open.

If you are singing for the Sunday Choral Eucharist, please be aware that 8.00am Holy Communion lasts for approximately an hour in the Church. The Song School, though, is available to you from 8.45am.

Dress

If you are a robed choir you are very welcome to wear your customary dress. If you do not usually robe, "Sunday Best" should be the rule. Academic gowns may be worn, though academic hoods may not be worn at Eucharistic services. Chorister medals may be worn at any time.

Parking

St Mary's does not have its own carpark and parking in Warwick town centre is limited (and can be expensive). Parking is available – though not guaranteed – on Northgate Street and Church Street; it is pay-and-display until 5.00pm Monday-Saturday, but free on Sundays. Cape Road carpark, a short walk from the Church, is free of charge on evenings and at weekends.

Coach parties may be dropped off and collected just in front of the west tower, on Northgate Street, or on the Butts. As St Mary's is situated on public roads, coaches and minibuses may not usually be parked outside the church.

Refreshments

Light refreshments will be provided free of charge by a Church volunteer half an hour before Evensong. Please refrain from having any food or drink – including water bottles, unless necessary for medical purposes – in the choir stalls.

Guided Tours of St Mary's

These can be arranged free of charge. Please contact the Parish Office (admin@stmaryswarwick.org.uk) if you would like to arrange a guided tour for your choir while visiting.

Recordings, photography and livestreaming

Audio recordings of Church services are permitted by prior arrangement, but please note we cannot offer the use of any equipment or staff/volunteers for this purpose. We ask that visiting choirs refrain from making any video recordings.

Photography is not permitted at any time during rehearsals or services, but you are welcome to take photographs after the service.

The 10.30am Sunday service is currently livestreamed on Facebook and YouTube and removed after 7 days. Accordingly, under GDPR, the Church must have consent of anyone whose image may be captured, as this constitutes collection of "personal data". This includes clergy, readers/intercessors, musicians and congregation. Whilst every attempt is made not to capture the faces of members of the congregation, this may occasionally happen if people turn around or move around the church during the service. The administration of communion is not filmed. The full policy can be read here.

We request that all members of visiting choirs, together with any chaperones and parents attending, complete the short online consent form.

For under-18s, a legal guardian must co-sign this form. If, due to the age of the child, it is not reasonable for them to give their consent or to sign the form, the signature of the legal guardian is sufficient. If you are unable to access the form online, please contact the Assistant Director of Music to request a PDF or hard copy.

Security

Like all public buildings, St Mary's is vulnerable to opportunists, so please be especially vigilant in ensuring doors and windows are closed and locked when you leave. Valuables and bags should be kept out of sight, and may be left in the Song School. St Mary's cannot take responsibility for any personal items that are left unattended.

Getting to Warwick

By car
Warwick is easily accessible by car, and is just off the M40 and A46. If using SatNav, use the postcode CV34 4RA.

By train
Warwick has a direct line from London Marylebone and Birmingham, and many other connections via Leamington Spa. There are two railway stations (Warwick and Warwick Parkway), of which Warwick is the closest to St Mary's – approximately 15 minutes' walk.

APPENDICES

APPENDIX I: ORDERS OF SERVICE

CHORAL EVENSONG

Choir lines up in the Outer Vestry by 5.23pm. A Vestry prayer is said and the Verger leads the procession into the Nave stalls, via the Chancel. The whole choir should reverence the Nave Altar with a short bow once in place.

The Confession and Absolution is said *(Sunday only)*

Preces

Psalm is announced

Old Testament reading

Office hymn is announced *(Sunday only)*

Magnificat

New Testament reading

Nunc dimittis

The Apostles' Creed (choir remains facing West)

I believe in God:
the Father almighty,
maker of heaven and earth:
and in Jesus Christ his only Son our Lord (Choir should briefly bow their heads)
who was conceived by the Holy Ghost,
born of the Virgin Mary,
suffered under Pontius Pilate,
was crucified, dead, and buried. He descended into hell;
the third day he rose again from the dead;
he ascended into heaven,
and sitteth on the right hand of God the Father almighty;
from thence he shall come to judge the quick and the dead.
I believe in the Holy Ghost; the holy catholic Church;
the communion of saints; the forgiveness of sins;
the resurrection of the body, and the life everlasting. Amen.

Responses

The Collects

The Collect for the Day (followed in Lent by the Collect for Ash Wednesday)
The Collect for Peace
The Collect for Aid against all Perils

Anthem is announced

Intercessions *(with Reflection on Sunday only) ending with the Grace, said together:*

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

Hymn is announced

Blessing

Organ Voluntary

Choir processes out through the Chancel, returning to the Outer Vestry for the Dismissal:

Officiant: The Lord be with you.
All: **And with thy spirit.**
Officiant: Let us bless the Lord.
All: **Thanks be to God.**

May also include:

Officiant: May the souls of the faithful, through the mercy of God, rest in peace.
All: And rise in glory. Amen.

CHORAL EUCHARIST

Choir lines up in the Outer Vestry by 10.23am. A Vestry prayer is said and the Verger leads the procession to the Chancel steps, pausing there until the announcement of the first hymn.

Processional hymn (During the hymn, the procession moves west with the choir splitting into two columns, processing via both aisles, then turning to walk up the central Nave. The choir should split again around the Nave altar and each pair of singers should briefly reverence the High Altar with a short bow before they turn in to the stalls)

Introduction *during which the Sunday School may be blessed before leaving* and Confession

Kyrie *(Advent and Lent only)*

Absolution

Gloria *(except in Advent and Lent)*

Collect and First reading

Gradual hymn (not announced)

Gospel Acclamation (this will be sent in advance of your visit together with instructions)

Gospel reading (the **Gospel Acclamation** is sung once more, by all, at the end of this)

Gospel improvisation (c.30-45 seconds, until servers are back in sanctuary/preacher is settled in the pulpit)

Sermon

Creed (said; choir remains facing West)

Intercessions and The Peace (c.15-20 seconds, after which organist plays over hymn)

Offertory hymn (not announced)

Eucharistic Prayer (the **Sursum corda** is usually sung to plainchant – the music will be included in the Order of Service), including **Sanctus** followed by **Benedictus** (all other parts are said)

The Lord's Prayer (sung to the setting adapted from Rimsky-Korsakov: **Appendix III,** p. 18)

Invitation to Communion

Communion: the choir receives first, moving out of the stalls to the kneelers in front of the sanctuary, passing round the pulpit and lectern, and returning to stalls via the same route. The choir then sings **Agnus Dei** and **motet** whilst the congregation receives.

Prayer after Communion

The Sunday School may present what they have been learning that morning at this point

Final hymn (not announced)

Blessing and Dismissal

Organ Voluntary

Choir processes out, moving to the West end, then turning right to move up the North aisle to the Outer Vestry for the Dismissal:

Officiant:	The Lord be with you.
All:	**And with thy spirit.**
Officiant:	Let us bless the Lord.
All:	**Thanks be to God.**

May also include:

Officiant:	May the souls of the faithful, through the mercy of God, rest in peace.
All:	**And rise in glory. Amen.**

Please feel free to join the congregation and clergy for refreshments (usually tea/coffee/biscuits) once you have disrobed.

APPENDIX II: NOTES FOR VISITING ORGANISTS

St Mary's is a busy church and we ask visiting organists to be sensitive to the need to maintain a quiet and prayerful space for all the many visitors and staff throughout the day. Please note in particular that silence must kept during Morning Prayer on weekdays from 9.30-10.00am.

Between 11.00am and 4.00pm registration must be limited to the *transept swell 8' salicional* with the box closed. Players may practise using accompaniment registrations before a choir rehearsal, but practice on loud registrations must be reserved for hours when the church is closed to the public.

All practice time must have been booked in advance through the Parish Office.

Blowers and lights
The four switches which operate the console lights and the individual blowers for the transept and west end organs are located behind a wooden panel within the shelving immediately to the right of the console.

Cameras and screen
Switch on the screen by pressing the button behind the sticker on top of the screen - the light below the bottom right corner of the screen should turn green. You can position the screen to suit your needs, and to accommodate sheet music on the desk, by raising the swing arm until it locks into its upper position, then turning the arm and, if necessary, swivelling the screen.

The system can be controlled via the joystick controller on the shelf to the right of the console.

Firstly, move the joystick to activate the display on the controller.
The display should read: CONTROLLER DVR: 10 PTZ.
If it does not, press "PTZ" on the lower left keypad.

There are two cameras: the Nave camera, mounted on the empty organ case in the South Transept, and the Chancel camera, mounted on the empty organ case in the Chancel. Both cameras can be rotated through 360 degrees.

Cameras can be selected via the numerical keypad in the centre of the controller:
For the *Nave* camera, press 1;
For the *Chancel* camera, press 2.

The cameras can be manipulated using the joystick. Moving left, right, up or down will move the camera as required – note that horizontal or vertical movement is possible, but diagonal movement is not. Twisting the knob at the top of the joystick will zoom the camera in and out, as required.

Allocation of piston channels and sequencer levels

	Divisionals	*Generals*	*Sequencer*
Director of Music	1-10	1-10	1-350
Assistant Director of Music	11-30	11-30	351-700
Organ Scholar	31-40	31-40	701-800
Visiting Organists	41-49	41-49	801-999
Daytime practice †	61	64	-
Standard solo crescendo	62 (do not alter)		-
Standard accompaniments	63-64 (do not alter)		-

† Using these channels, piston changes can be rehearsed without creating any disturbance. Generals will bring out only *transept swell salicional 8'* and *pedal 16' bourdon* with all couplers. Swell divisionals will bring out only *transept swell salicional 8'*; all other divisionals will do nothing. These channels should ideally be used at all times when the Church is open to the public, i.e. **11.00am** to **4.00pm.**

Please take care to use only your allocated levels.

The display unit for divisional channels (green) and general channels (red) is located to the left of the manual keyboards. Channels may be advanced using the arrow buttons and reserved or freed using the *lock* buttons. A dot on the number display indicates a locked channel. Please leave the *piston setter* key in the *unlock* position.

The 8 general pistons are located on the left beneath the upper and lower manual keys.

The *set* piston is located beneath the upper manual keys on the extreme right. Combinations may be reserved by pressing and holding the *set* piston and then pressing the desired divisional or general piston before releasing both. Be aware that there is no notification if you have attempted to set a piston on a locked channel.

Players are advised to lock channels once combinations have been set.

The **sequencer** display unit is located to the right of the manual keyboards.

To use the sequencer the *on* button must first be pressed. Levels may be advanced by units, tens or hundreds using the appropriate buttons. Press *store* to reserve a combination or *delete* to remove one. The *delete* button is reversible, i.e. a combination deleted in error can be restored by pressing *delete* again, provided that no new combination has been stored on it in the meantime. One combination may be inserted between previously set levels using the *insert* button, i.e. if an additional combination is needed between 801 and 802, pressing *insert* will bring up 801A on which the additional combination can be stored.

You are urged to check your settings. Please also be wary of insert levels which may need to be deleted. Levels may be advanced or retarded using the + or - manual pistons. A + toe piston is located next to the *great to pedal* toe piston to the right of the *west swell* pedal.

Guidance on registration

The stops for the three manual divisions and two pedal divisions of the west end organ are located on the upper portions of the jambs. (*West swell*, *west pedal* and *west bombarde pedal* are on the left and *west positive* and *west great* on the right.)

The stops for the two manual divisions and pedal division of the transept organ are located on the lower portions of the jambs. (*Transept swell* and *transept pedal* are on the left and *transept great* on the right.)

The expression pedal on the left operates the *transept swell* shutters and the expression pedal on the right works the *west swell* shutters.

When combining both organs the balance at the console is very different (generally quieter) to that in the centre of the nave, which is again different to that heard from the nave choir stalls or chancel. With experience the two organs can be used in combination, but for choral accompaniment in the nave it is best to use the transept organ alone, and regard the west organ as a very large solo division if necessary.

As a rough guide, using divisional channel 64, a maximum of *great* piston 4 coupled to full *swell* with box up to half-way open will be enough to accompany *fortissimo* passages; it is also advisable to use only one of the two 8' flue stops on the great for anything marked *forte* or less, and for passages marked *mezzo piano* or less it may be better not to use any great stops.

When accompanying a large congregation singing hymns, the use of some west end foundation stops coupled to transept organ *great* and *swell* stops is beneficial; suitable combinations may be found on divisional channel 63. The *transept great fourniture* and all the west end mixtures, mutations and reeds are best reserved for climactic moments. It is advisable to close the *west swell* box in proportion to the number of stops drawn, though (again) full *west swell* with box open may be used for the most climactic moments.

The *transept swell* or *great* divisions may be made to sound when playing on the lower manual by drawing the appropriate stops located in the *transfer* group to the right of the upper manual keyboard. However, players should note that the couplers will still function as normal even if a division is transferred; i.e. *transept swell* stops will sound on the great manual with the lower *swell to great* coupler drawn, even if *transept swell on positive* is also drawn.

For organ voluntaries, and for choral accompaniment in the chancel, the two organs may be combined much more freely; suitable combinations may be found on divisional channel 62. Each organ also works well as a solo instrument in its own right.

Switching off

Please ensure that both transept and west swell shutters are left open and that the screen, camera control unit and all four blower and light switches are in the *off* position before you leave.

Please leave a note at the console of any channels and levels that you have reserved and the date of the last occasion that you will require them.

Lastly, please ensure that the roller blind is closed to cover the manual keyboards.

Organ voluntaries

Pre-service music can begin from 10.15am before morning services, and from 5.15pm before evening services, or once the choir rehearsal has finished. You may play a single piece or short suite, followed by improvisation until the officiant enters at 10.25am / 5.25pm to give the welcome and notices. Pre-service music may be entirely improvised at your discretion. In any case it is usual, particularly at morning services, to start on a reasonably loud or bright registration and then reduce so as to achieve a hushed prayerful atmosphere just before the service starts.

Organ music is usually improvised after the Gospel, covering the return of the servers to the sanctuary and allowing the preacher to get settled in the pulpit. About 30-45 seconds of music is required, ideally reflecting the text of the Gospel reading, although a generic 'fanfare' is also often appropriate.

During Communion, you may improvise quietly or play a reflective piece as the choir receives, although this is not essential. Silence is preferable after the Agnus Dei (and motet if sung) unless there are still communicants at the altar rail, in which case the organist may improvise gently.

Post-service music should be a single piece, rather than a suite of pieces. Except perhaps during Advent or Lent, loud music is appropriate after a Eucharist, whilst music after Evensong can be loud or reflective at your discretion. For the Eucharist, at least 2 minutes of music should be played in order to cover the retiring procession. Please note that as refreshments are served in the north-west corner of the nave (very near the west organ pipes) after the 10.30am Eucharist, the music should ideally not last more than 5 minutes and be in a generally accessible style.

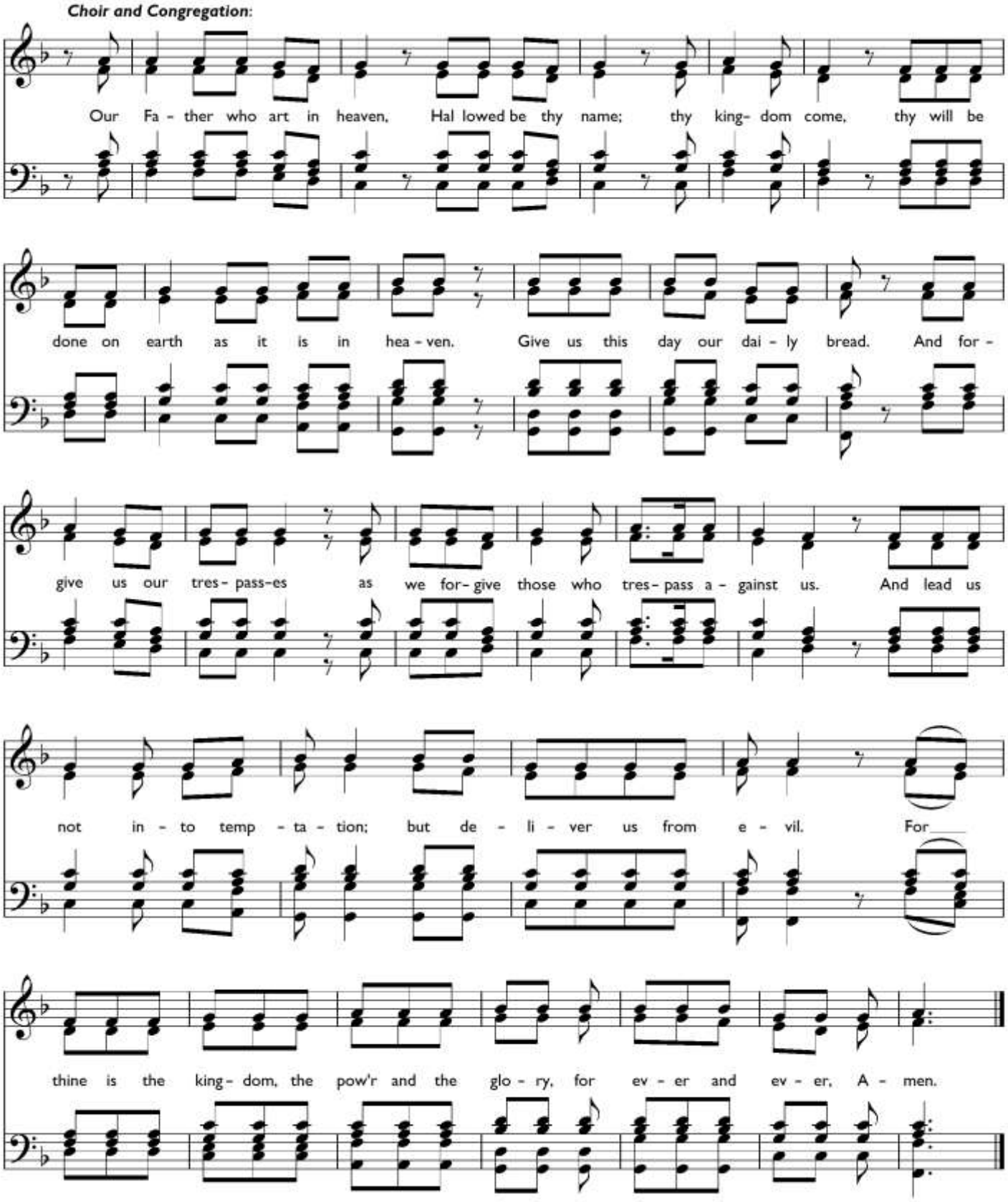
Hymns

Play-overs should normally including at least the first line of the tune and, ideally, be punctuated in the same way as the first line of the hymn's text. ***NB at Evensong, the tune is played over in full for any 'short verse' hymns (i.e. of four lines per verse).*** Tempi should be strictly maintained by the organist. Verses should follow each other in strict time, with rests between verses (and the duration of any observed pauses) carefully worked out and understood between organist and choir beforehand.

Registration should normally include some *west* organ: for our average Sunday congregations, it is generally sufficient to use *west great* up to *principal 4'* and *swell* up to *octave 2'* (with box shut) as a maximum, with *pedal* to match. *Reeds*, especially on *west pedal*, are best if used minimally!

Descants and alternative harmonisations may be sung and played, but on no account should any verses be left unaccompanied.

Occasionally it is necessary to extend the Offertory hymn in order to cover the reception of the collected money at the altar. You should keep an eye on proceedings via the camera (zoomed out as necessary) and should only extend after all verses have been sung.

Please note that the organs and nave piano are out of bounds to all visiting choir personnel and guests, other than the designated organist for the services in question. The Song School piano is electronic, activated via a switch underneath the left side of the keyboard (where there is also a volume control knob) – note that this automatically powers off after a time, hence it may be necessary to switch off and on again if the piano has not been played for more than 10 minutes.

APPENDIX III: The Lord's Prayer for Eucharist (adapted from Rimsky-Korsakov)