

INFORMATION FOR VISITING CHOIRS AND ORGANISTS
(updated November 2023)



Contents

Introduction	3
Preface and contacts	3
Repertoire requirements.....	4
Responses	5
Appointed psalms for Evensong.....	5
Introsits	5
Some notes about choosing repertoire	6
Service rubrics for choir and organist.....	7
Processions	7
Safeguarding.....	10
Practicalities	11
Organists	11
Arrival, and general assistance	11
Accessibility	11
Hospitality	11
Toilets	11
Rehearsal arrangements	11
Seating in the Quire	12
Lighting	12
Quiet Day	12
Discipline	12
Dress Code	12
Visiting Clergy.....	13
Parking	13
Social media.....	13
Fire Safety	13
Visiting Organists.....	14
The Father Willis organ	14
Practical arrangements for visiting organists.....	15
Access	15
Organ practice	15
Playing for a service	15
Organ specification.....	15
Terms of booking.....	16
Possibility of cancellation	16
Last minute arrangement changes	16
Safeguarding children and vulnerable adults	16
Costs.....	16
Recording and photography	16
Livestreaming	16
Your valuable possessions	16
Further information	17
Guided tours.....	17
Accommodation.....	17
Appendix A: Music details form (2 pages)	18
Appendix B: Safeguarding Forms	20
Appendix C - Fire Safety	24
Evacuation instructions	24
Evacuation of the Song School	24
Appendix D - Cathedral Maps.....	26



Introduction

We are extremely grateful that you have offered to sing at Salisbury Cathedral. We very much look forward to welcoming you, and hope that you will enjoy your visit.

Apart from the major Festivals at Christmas and Easter, the Cathedral Choir only sings during school terms, so there are many occasions throughout the year when we depend on the generosity and enthusiasm of visiting choirs to sing services here. We are conscious of the considerable time and hard work required and are very appreciative of the high standard achieved. We take pride in our Cathedral being a centre of musical and liturgical excellence, and it is to the great credit of our visiting choirs that this is maintained so effectively during the absence of the Cathedral choir.

We hope that during your visit you will derive much satisfaction from your contribution to our worship and find time to enjoy the Cathedral and Close to the full.

Canon Anna Macham, Precentor

Preface and contacts

Catherine Mitchell

Music Officer

First point of contact for visiting choirs

- c.mitchell@salcath.co.uk

Cathedral Vestry

For guidance on practical issues in the Cathedral during your stay

- 01722 555150
- vestry@salcath.co.uk

Visitor Services

Contact for tours of the Cathedral

- 01722 555124
- visitorsadmin@salcath.co.uk



Repertoire requirements

Most of this section is, as you would expect, about the musical content of the service(s) that you have kindly agreed to sing. However, it is worth mentioning the easily overlooked role of the choir to lead and support the congregation in the *spoken* parts of a service. Choir members should speak clearly, strongly, and of course, together! You should rehearse the spoken parts of services too.

The Music Details Form is included in this handbook, at [Appendix A](#).

Please complete and submit this form to the Music Officer, Catherine Mitchell (email c.mitchell@salcath.co.uk), no later than **three months** before the date of singing. All visiting choir repertoire must be approved, after which it can be included in our Music Scheme. Missing or late information delays the printing and publication of our Music Scheme, Sunday Notices, and in an extreme case may result in your booking being withdrawn.

We will be happy to offer advice on the choosing of repertoire. You may be asked to make changes to your repertoire if there is duplication on a nearby date. The following music is required (note that visiting choirs do not sing mattins):

Choral Evensong (Monday-Saturday 1730, Sunday 1630)

- Very occasionally, a short [Introit](#) is required - see music details form at [Appendix A](#)
- [Responses](#) (chosen from the list on page 5)
- [Psalmody](#) (see page 5)
- An [Office Hymn](#) will be set for the eve of a Feast and for a Feast Day and will be listed in the Music Scheme.
- [Magnificat](#) and [Nunc Dimittis](#)
- [Anthem](#) - up to 8 minutes long.
- A [Hymn](#) is always sung on Saturday and Sunday Evensongs and will be listed in the music scheme.
- On weekdays, Saturdays, and Sundays (respectively), Evensong concludes with the [Ferial](#) or [Festal Responses](#) by Naylor, or the final [Amen](#) by Orlando Gibbons
- [Organ voluntary](#) (not Fridays) - up to 10 minutes long.

Sung Eucharist (Sunday 1030, weekday Feasts 1730)

- The service includes several [Hymns](#), the first of which is sung in procession; these will be listed in the music scheme.
- [Mass Setting](#) (Kyrie*, Gloria†, Sanctus & Benedictus‡, Agnus Dei)
- The [Gospel Acclamation](#) set for the liturgical season is provided with the Organ Book
- The [Creed](#) is recited and not sung *when a visiting choir is in residence*.
- The [Communion Motet](#) should be reflective in mood - up to 5 minutes long.
- The service also includes several musical responses, which are well known to the congregation; these may be found in the Organ Book
- [Organ voluntary](#). - up to 10 minutes long

* The Kyrie is sung only during the season of Advent and Lent

† The Gloria is sung except during the seasons of Advent and Lent

‡ Please omit the Benedictus unless it is short.



Responses

Your choice of responses **must** be taken from the following list: *Ayleward, Byrd, Clucas, Ebdon, plainsong, Radcliffe, Reading, Rose, Shephard, Smith, Sumsion, Tomkins.*

If your choir is made up of men's voices only or you require a set of responses for ATB choir, please sing the Preces and Responses for ATB by Bernard Rose.

If you require a set of responses for upper voices, please sing the Preces and Responses for Boys' Voices by Malcolm Archer.

In most circumstances, we will provide a cantor. If, unusually, we cannot do this, we will give you forewarning. In such circumstances, a member of your choir can undertake this role and need not be ordained.

Appointed psalms for Evensong

For Evensongs on Monday through to Saturday you are usually required to sing the appointed psalmody for the day, as specified below except on the eve of a Feast or Festival when you will be notified of the specific psalmody.

The psalm for Sunday Evensong is taken from the Common Worship Lectionary, and you will be notified of this.

Psalmody should be sung to the translation by Coverdale found in the Book of Common Prayer (1662). At the end of the evening's psalmody, please include the Gloria; this is not required between psalms but only at the end.

Monday to Saturday

<u>Date</u>	<u>Psalm</u>	<u>Date</u>	<u>Psalm</u>	<u>Date</u>	<u>Psalm</u>
1	Ps 6	12	Ps 65	23	Ps 115
2	Ps 12	13	Ps 70	34	Ps 119: 1-16
3	Ps 18: 1-15	14	Ps 74	25	Ps 119: 73-88
4	Ps 23	15	Ps 78: 1-17	26	Ps 119: 145-160
5	Ps 29	16	Ps 84	27	Ps 126 & 127
6	Ps 33	17	Ps 89: 1-19	28	Ps 138
7	Ps 37: 1-11	18	Ps 94	29	Ps 142
8	Ps 41	19	Ps 101	30	Ps 148
9	Ps 48	20	Ps 104: 1-23	31	Ps 150
10	Ps 53 & 54	21	Ps 106: 1-12		
11	Ps 61	22	Ps 108		

Introits

Introits are not required except at Christmastide and Eastertide when a short introit is required to be used as a 'station' piece either at the Crib or Easter Garden at the Spire Crossing. Just one unaccompanied verse of a seasonal hymn is ideal and should be listed on the Music Details form (Annex A).



Some notes about choosing repertoire

We ask that you choose repertoire which is relevant to the Church's calendar and which the choir can sing really well, rather than be over-ambitious or elaborate. Music should be by composers who, in the context of church music, can be described as well known; avoid the temptation to include something written by your director, organist, or a choir member, unless they can validly be called 'well known'.

Please remember that all parts of the service are important and the first impression that members of the congregation will have of your singing will be derived from hearing you sing the opening responses and the psalm(s); the anthem comes much later!

If you are bringing your choir to sing Evensong on a Friday (except in the case of a Feast Day), please choose plain music, and ask the organist not to provide voluntaries.

Throughout Lent, please choose austere music to reflect the season.

We ask that visiting choirs learn thoroughly the relevant Final Responses, Sung Amen, Gospel Acclamation, or responsorial music specified and will be sent to you.

The hymns are published two weeks in advance in the Music Scheme, available on the Cathedral's website: <http://www.salisburycathedral.org.uk/worship-music-services/music-schemes> and will be emailed to you once published. Unless otherwise stated, all hymns are taken from the New English Hymnal. Hymns are occasionally taken from another source, such as the 2013 edition of Hymns Ancient & Modern (Ancient & Modern: Hymns and Songs for Refreshing Worship). Please let us know if you require copies to be sent to you.



Service rubrics for choir and organist

Processions

Salisbury Cathedral strives for professionalism in all aspects of its liturgy, and visiting choirs are expected to treat both procession and appearance as an integral part of this.

Robed choirs will normally process. The choir will be briefed by a vergers on the processional aspects of the service(s) at the beginning of the first rehearsal in the Quire; please allow time during your rehearsal for this. Before the service, the choir should assemble in the South Quire Aisle (outside the Vestry) and keep silent for five minutes before each service.

Unrobed choirs do not process and are asked to enter the stalls silently and orderly five minutes before the start of the service. At the end of the service, please remain in the stalls silently until the conclusion of the organ voluntary.

At Evensong, the organ will continue to play until the clergy are in place. whereas at the Eucharist any organ playing must finish a few minutes beforehand. The Canon in Residence then enters the Quire and welcomes the congregation before the procession and start of the service. The Canon in Residence says the vestry prayer ending with an 'Amen' which should be said loudly to ensure it can be clearly heard from the organ loft and is the cue for the procession and improvisation (or hymn where applicable). The conductor processes at the rear of the choir.

At the end of the service, please wait for the organ voluntary to finish before collecting music from the stalls.

Here are the outline orders of service for, and other information about, Choral Evensong and Sung Eucharist. The portions for which you are expected to provide music are printed in blue.

We ask that you provide your own hymnals and psalters; if this is a problem, please contact the music officer (c.mitchell@salcath.co.uk).



Choral Evensong (Monday-Saturday 1730, Sunday 1630)

- from 1715 (1615)* **Quiet Organ music** may be played until the choir/clergy have arrived in the stalls; Responses and Welcome.
- from 1725 (1625)* During Christmas, Epiphany, Easter or Ascensiontide, weekend choral evensongs begin as follows:
Organ music to be played until the choir/clergy have arrived at the Crib or Easter Garden (Spire Crossing)
Very occasionally a **short Introit** (see [Music Details form](#))
Prayer
Short organ improvisation to cover arrival into the stalls
- 1730 (1630) Vestry prayer ending with a bold 'Amen'; **organ improvisation** to cover procession
Introit (required only in certain situations - see [Music Details Form](#))
Opening Responses and Welcome
- announced* **Psalmody**
Old Testament (first) Lesson
- announced*
 - **Office Hymn** (on certain days only, for example on -the eve of a Feast and for a Feast Day that falls on a Saturday.)
- Magnificat**
New Testament (second) Lesson
Nunc Dimittis
Creed (please stand to face East)
Second set of Responses (please remain standing)
Collects*
- announced* **Anthem**
Prayers, usually ending with 'The grace...' then:
- Weekdays (not Feast Days/Eves of)** **Ferial Responses** (Naylor)
Organ Voluntary (not Fridays) and Recession
- Saturdays, Feast Days and Eves of**
announced **Hymn**
Blessing
Festal Responses (Naylor)
Organ voluntary and Recession
- Sundays**
announced **Hymn;**
Blessing, concluding with
Sung Amen (Gibbons)
Organ voluntary and Recession

* Please check the number of Collects with the Precentor; three 'Amens' are required in Ordinary Time; sometimes four will be required.



Sung Eucharist (Sunday 1030, weekday Feasts 1730)

- If a bespoke order of service has been produced, the hymns will be unannounced as they will be included in the booklet. If a non-bespoke, general-use order of service is being used, the hymns will not be included in the booklet and therefore will be announced.
- Please clarify with the Precentor whether the **Gloria** requires a sung intonation from a member of the Clergy, and if necessary, ask the organist to provide notes.
- The **Gospel Acclamation** set for the liturgical season is provided with the Organ Book; please make sure you have the correct accompaniment.
- The **Creed** is **spoken** when a visiting choir is in residence.
- This service includes several musical responses, which are well known to the congregation.
- The choice of **Communion Motet** should be reflective in mood.

from 1015 (1715) **Quiet organ music** may be played (silence is requested during Lent)

1025 (1725) Organ music ceases; silence; welcome is given by the Canon in Residence.

1030 (1730) *Please note this next paragraph does not apply during Advent or Lent, where the Advent or Lent Prose is sung, and there is no organ improvisation.*

Vestry prayer ending with a bold 'Amen'; improvisation into **Processional Hymn** or start the **Hymn** if it is a lengthy one.

The service then proceeds as follows

Greeting and Prayers of Penitence

Kyrie (Advent & Lent only)

Short Prayer of Absolution

Gloria (omitted during Advent and Lent)

Collect

Reading

Gradual Hymn followed immediately by...

Gospel Acclamation set for the liturgical season (not weekdays)

Gospel Responses ('Glory to you, O Lord') sung by all

Gospel Reading

Gospel Responses ('Praise to you, O Christ') sung by all

Organ improvisation is required as the Gospel Procession returns.

Sermon

Creed; **said** (not sung) when a visiting choir is in residence (omitted during weekday Eucharists)

Prayers of Intercession

The Peace (the organist should leave a pause before starting the hymn)

Offertory Hymn

The Eucharistic Prayer (unaccompanied) may be intoned by a member of the clergy

Sanctus (& Benedictus)

Prayers of Consecration including **Congregational Responses**

Agnus Dei

Communion Motet

Choir receives communion if desired; **organ music** may be required.

Post-Communion Prayers and Dismissal

Final Hymn during which the choir (if processing) takes the lead of the verger to the West End of the Cathedral (Sundays only); following the hymn, the organist should cover the procession until stationary, and cadence clearly into G major for the...

Sung Dismissal ('Go in the peace of Christ')

Organ Voluntary and Recession



Safeguarding

Salisbury Cathedral is committed to ensuring it provides a safe and caring environment for all, including children and adults who may be at risk of abuse and neglect. We aim to ensure that our welcome to all is matched by proper and effective safeguards.

The Chapter of Salisbury Cathedral has accepted and adopted in full the contents of the July 2017, Church of England safeguarding policy for children, young people and adults, “Promoting a Safer Church”.

The link to the relevant page of the cathedral website is as follows; please read it: <https://www.salisburycathedral.org.uk/more/safeguarding/>

Our Safeguarding Policy | Salisbury Cathedral

All visiting choirs MUST download, complete, and return the relevant form in Appendix B below. This must be done not less than four weeks before the visit and we reserve the right to cancel your visit if the form is not returned in this timescale. The completed form should be sent to our music officer (musicofficer@salcath.co.uk) and will be retained on file.

For visiting choirs, key points to note and for action are these:

- Visiting groups that include children under the age of 18 and/or vulnerable adults must **confirm at the time of booking** that they follow their own safeguarding procedures, or have adopted a model procedure (e.g., that of their church or diocese) including an adequate recruitment procedure that includes Disclosure & Barring Service (DBS) checks where appropriate. Every such group must include at least two adults.
- Whilst in the Cathedral, enough adults must always be in attendance with children and vulnerable adults.
- No person under the age of 18 should be left in charge of children or vulnerable adults.
- If you lose an adult or student from your party whilst visiting the Cathedral, report it immediately to a member of the Cathedral team. We will then instigate our missing persons procedures. Please let us know if you would like to see a copy of the procedure document prior to your visit.



Practicalities

Organists

It will be helpful and important for both your organist and your choir director to read this handbook, and The Organ Book which will be sent to you if it is required for your visit. Choirs are expected to provide an organist, and many opt to have their regular organist play during their services here; that is fine if the organist in question is an experienced player who is able to accompany cathedral-style liturgy on a large instrument. We may be able to help you find a suitably experienced organist, but this will almost certainly incur a professional fee and, possibly, some travel costs which must be paid by the choir.

Arrival, and general assistance

On arrival, please report to the Vestry in the South Quire Aisle, where the vergers or a member of the Cathedral music staff will make you feel welcome. The Outer Vestry will be available for you to robe if required. Bags may be left here at your own risk (see [Terms of Booking](#)). Once you have arrived at the Cathedral, in the absence of any music staff, the vergers are your main point of contact, and will be on hand to help you.

Accessibility

Please advise us of any special requirements.

Hospitality

Refreshments are not routinely provided for visiting choirs but may be available in the Cathedral Refectory which is open 0930-1700 on Monday-Saturday and 1000-1600 on Sunday; last orders are 15 minutes before closing time. Booking is advised for large groups (01722 555175 or refectory@salcath.co.uk).

Toilets

There are public toilets located in the cloisters near to the exit from the South Transept.

Children and vulnerable adults who are members of a visiting choirs should use the toilet in the Vestry, as part of our [Safeguarding protocol](#).

Rehearsal arrangements

The following rehearsal times will automatically be booked for you:

	Choir	Organ
Monday-Friday	1600-1700 Quire	0830-0930
Monday (Bank Holidays)	1600-1700 Quire	0930-1030
Saturday	1600-1700 Quire	0930-1030
Sunday	1500-1600 Quire It is not possible to rehearse in the Cathedral before the Sung Eucharist	Choir rehearsal only

Sufficient time should be reserved for rehearsing processions with a verger.



The Cathedral is a busy working environment, and it may not be possible to arrange additional rehearsal times over and above those listed. The Cathedral Song School may be used for additional rehearsals for small groups (no more than a maximum of 30 people), but this must be booked in advance through the music officer (musicofficer@salcath.co.uk). There is no

satisfactory access to this room for any of your members with severe mobility difficulties; it is on the first floor and the only access is via a flight of stone stairs. Please read [Appendix C](#) for the fire safety instructions for this room.

We can help with the booking of alternative rehearsal spaces (such as at Salisbury Cathedral School), but any booking costs must be accepted and paid by your choir.

Seating in the Quire

If there are more than 46 members in your choir, please discuss seating with us in advance. Allocation for seating in the choir stalls is as follows:

Front Row: 8 north, 8 south
Second Row: 7 north, 7 south
Back row: 8 north, 8 south

The conductor's built-in stand folds out from the front row of the north-side choir stalls and is clearly visible from all rows on both sides. Your director should use this, rather than introduce a freestanding music stand to the aisle. The organist has clear vision of the conductor and of the building via two CCTV cameras. The conductor is asked to take special care not to impede processions, especially at the start and end of services.

Lighting

The lighting in the stalls gives good light for choristers while they are stood at their places in the stalls. If you have any disabled choir members who will not be able to stand, you might want to suggest that they bring a booklight or small torch to augment the light from the choir stall lighting.

Quiet Day

If you are bringing your choir for a week-long residency, you will be expected to take a quiet day which will be advised by the music officer. This allows your choir to have a break from rehearsing and gives them chance to explore the Salisbury area.

Discipline

Visiting choirs are asked to respect the Cathedral as a place of prayer and contemplation, particularly during hourly prayers and immediately before and after services, when silence must be maintained. Please be aware that, particularly on a Sunday, said services may be taking place as you walk through the Cathedral. Visiting musicians must NOT use or move any Cathedral choir music, or copies in the stalls, organ loft or song room.

Dress Code

Visiting choirs should bring their own robes, if usually worn. Robed choirs are asked to ensure that their robes are worn correctly. You may, if you wish, choose to wear robes during rehearsal. Unrobed choirs are asked to dress smartly and, if possible, uniformly.



Visiting Clergy

Visiting clergy are welcome to robe and process and to read a lesson as allocated by a member of the Cathedral clergy officiating at the service. However, please note that if you are not licensed within or hold PTO in the Diocese of Salisbury, a simple diocese to diocese check will need to be arranged to confirm you as Safe to Receive. Canon Anna Macham, the Precentor, will be able to put you in touch with the Bishop's Chaplain to arrange this - please contact her via a.macham@salcath.co.uk. Please note that unfortunately, if this check has not been done, it will not be possible for you to robe and process.

Parking

If you and your singers/organist are travelling by car or minibus, enter the Close via the High Street Gate (postcode SP1 2PE) and you will be directed to available parking. We offer free parking for the duration of your Quire rehearsal at 4pm until the end of your service.

If your choir is travelling by coach, there is an official coach drop-off point on St John's Street, near St Ann's Gate (pedestrian access only). The postcode is SP1 2EB.

Social media

We encourage you to post about your visit on social media. Please tag our pages (Twitter @SalisburyCath, Facebook @SalisburyCathedral, Instagram @SalisburyCathedral), and the marketing team may share your posts. Please ensure your social media posts are in accordance with your choir's safeguarding policy.

Fire Safety

Please read the fire safety instructions at [Appendix C](#).



Visiting Organists

The Father Willis organ

The Father Willis Organ was installed in 1877 and has remained largely unaltered to this day, returning to use in 2020 following major restoration work. The current console was installed in 1934 and the manuals are in the order of a standard English four-manual organ. The North Organ Case contains the Great and Solo divisions, and the South Organ Case contains the Swell and Choir divisions. The Pedal division is dispersed on either side, and the 32ft Pedal work is in the North Transept. There is an abundance of couplers, pistons, registration aids and memories.

Please take a moment to read the following notes.

- 1) Please take particular care when lifting up or replacing the roll-top organ console cover and ensure that the console is covered if you are away from the organ for a significant length of time.
- 2) Switches to the blower and console lights are located underneath the left-hand stops, below the manuals. There is one switch for the lights, and one switch for the blower. When you have finished, please ensure that the expression boxes are left in the **OPEN** position before you turn off the power. The console electrics will take up to 30 seconds to switch off; please wait and ensure that the organ has shut down.
- 3) Please return the organ loft key to the Vestry each time you have finished playing the organ.
- 4) The piston control panel to the left of the Choir stops allows you to set Divisional and General pistons. To set combinations, select your stops then hold 'Load' (bottom left button) and press the chosen piston. **Visiting organists may use Divisional Channel 16, and General Channels 501-512.** We advise you to 'lock' your settings by ensuring that the respective green lights on the control panel are switched on. Please leave a note of any channels you have used in order to retain your settings, and **under no circumstances change any channels other than those allocated to you.** Divisional Channel 1 is a set-up as a standard crescendo for Great and Swell.
- 5) The camera system is switched on by the 'on' buttons on the front of both monitors. The position of the cameras may be moved via the small control touch panel.
- 6) In order to prevent bits of eraser from falling onto the keys, please do not erase pencil markings while the music is on the stand.
- 7) Please do not adjust the console lights.
- 8) Please do not allow visitors into the loft or let anyone else play the instrument.
- 9) We understand the need for visiting organists to familiarise themselves with the instrument before playing a service; however, we also ask that organists are respectful of the Cathedral as a place of prayer, and that loud playing is thus kept to a minimum. If you are practising during the day (1000-1600), any playing must be *pianissimo*.
- 10) When accompanying singing in the Quire, it is easy to play too loudly. For climaxes, Full Swell (box half shut) coupled to a modest amount of Great and Pedal is usually more than enough. When accompanying hymns in the Nave, it is easy to play too quietly. Therefore, please ensure that your hymn accompaniments are sufficiently strong to be heard if there is a large congregation in the Nave.

We hope that you enjoy your time on our famous and historic instrument. If you require any further assistance during your visit, the vergers will be on hand to help you. In particular, please report any faults with the instrument to the vergers.



Practical arrangements for visiting organists

Access

Access to the Organ Loft is via the South Quire Aisle. Please obtain the key from the Vestry (also in the South Quire Aisle) and return it immediately after use.

Organ practice

On the day that you are due to play, a slot will have been booked automatically for you to practise (between 0830 and 0930 on weekdays only; between 0930 and 1030 on Saturdays). Other slots may be possible, but only with the very quietest stops, and only through prior arrangement with our music officer (musicofficer@salcath.co.uk or 01722 555147) or the Vestry (01722 555150).

Please note that the following times are automatically booked for visiting choirs to rehearse and are therefore not likely to be available for the organist's use:

Monday-Saturday

Choir stalls: 1600-1700

Sunday

Choir stalls: 1500-1600 only

Playing for a service

Although we very much hope that you will enjoy playing the instrument, we ask you to be sensitive to the style and volume appropriate to the liturgy and the size of the congregation. Please choose voluntaries that reflect the tone of the service (in length as well as mood), and the liturgical season. On Fridays (except for Feast Days), we prefer to have no organ voluntaries as the liturgy is more sober in nature.

Please take care not to play too loudly for services in the Quire, but equally please do not play too quietly when accompanying large congregations (in hymns at the Sunday Eucharist, for example). Outgoing voluntaries should begin immediately at the end of the liturgy: there is no need to provide an outgoing improvisation first. Rubrics for Evensong and Eucharist services are included [here](#) - please study these carefully.

Organ specification

Information on the specification of the Cathedral organ can be found on the Cathedral website: <https://www.salisburycathedral.org.uk/worship-and-music/choirs-and-music/organ/>



Terms of booking

Possibility of cancellation

We understand that you may well need to plan your trip a long time in advance, and indeed this is helpful for us. However, we ask you to accept that circumstances (such as a change in school term dates) can arise which affect the availability of your dates, and in a worst-case scenario the offer may be withdrawn. In any such instance, we will give the maximum notice possible of any changes, but regret that Chapter cannot accept liability for financial loss.

Last minute arrangement changes

Occasionally circumstances arise whereby a special service has to be arranged at short notice (such as a funeral), or a routine service is modified or replaced by different liturgy. We may invite you to sing at such a service but reserve the right to make this decision.

Occasionally, a last-minute arrangement in the Cathedral may prevent you from rehearsing in the choir stalls; wherever possible, we will notify you in advance.

Safeguarding children and vulnerable adults

The Chapter attaches the utmost importance to the safeguarding of children and vulnerable adults in visiting choirs. For this reason, you **must** read the contents of [Appendix B](#) which is about this matter, and complete and return the requisite form within that appendix.

We reserve the right to cancel your visit if the appropriate safeguarding form ([Appendix B](#)) is not returned to us at least four weeks prior to your visit. The completed form should be sent to our music officer (musicofficer@salcath.co.uk) and will be retained on file.

In support of safeguarding, children and vulnerable adults who are members of a visiting choir are able to use the toilet in the Cathedral vestry if required.

Costs

We regret that the Chapter cannot offer fees for the services of visiting choirs and organists, nor contribute to accommodation costs and other expenses. If you do not have an organist who would feel comfortable playing for a service in the cathedral, we may be able to help you find one, but this would involve a fee (and possibly also some travel expenses), the payment of which would be your responsibility.

Recording and photography

We do not normally allow services to be recorded. By prior agreement only, some recording of your rehearsal may take place.

Photography is not allowed during a service.

Livestreaming

Visiting choirs should be aware that some services are livestreamed, particularly Sunday morning Eucharist and Choral Evensong on Sunday evening.

Your valuable possessions

You are strongly advised not to leave valuables unattended in the robing area, or in any part of the Cathedral. We regret that the Cathedral cannot be held responsible for the safety of possessions and valuables. A vergers will be able to advise you on a sensible security procedure, which may entail a member of your choir being temporarily responsible for a vestry key.



Further information

Guided tours

The Visitor Services Department is happy to arrange tours of the Cathedral for your choir when you visit us to sing a service. The floor tour will be free for singing members of your choir and accompanying family and friends will be eligible for a reduced rate. When and if available, a tower tour can be offered at a reduced rate. These must be booked well in advance. Please contact Visitor Services on 01722 555124 or at visitorsadmin@salcath.co.uk

Accommodation

The Cathedral does not itself have any residential accommodation it can offer you. However, the following places may be able to provide accommodation for you:

Salisbury Cathedral School

Available often during holidays. Dormitory accommodation and self-catering facilities. Additional block charge for use of swimming pool and tennis courts. Rehearsal space (charge). Please contact the School Bursar for further details; contact details are on this page [Salisbury Cathedral School - Facilities for Hire](#)

Sarum College

Individual rooms and set meals provided. Full Board, Bed & Breakfast and other terms by arrangement. Early booking is recommended.

• 01722 424800 • hospitality@sarum.ac.uk

Further listings of accommodation can be found on the Salisbury Tourist Information Centre website at www.visitwiltshire.co.uk/salisbury

Appendix A: Music details form (2 pages)

Please return this form to Catherine Mitchell (c.mitchell@salcath.co.uk) no later than **three months** before the date of singing.

Name of choir: Date of visit: Director: Organist: Does the choir robe? Total number of choir members: Any special accessibility requirements?	Number of children:
Choir contact name: email: phone: emergency contact on the day:	

Eucharist

Day	Date	Mass Setting	Communion Motet	Eastertide Piece	Voluntary

- The Kyrie is sung only during the seasons of Advent and Lent.
- The Gloria is sung except during the seasons of Advent and Lent.
- Please only sing the Benedictus if it is a brief setting.
- Please note that there is no need for a Gradual Psalm - this part of the liturgy is covered by a Gradual Hymn out of term time.
- During the season of Eastertide, a short piece is required to accompany the sprinkling of the congregation with Holy Water. A repetitive piece of Taizé is ideal (we are happy to offer advice or make suggestions). This piece should be specified above.
- Please be aware of the need for the choir to prepare the correct Gospel Acclamation and sing this with confidence.
- The chosen hymns may be found in the music scheme, once published: <http://www.salisburycathedral.org.uk/worship-music-services/music-schemes>



Evensong

	DATE	Responses [†]	Psalmody	Canticles	Anthem	Introit [‡]	Voluntary
Mon							
Tues							
Weds							
Thurs							
Fri							No voluntary
Sat							
Sun							

- [†] Please ensure that your choice of Responses comes from the list specified on page 5 of this guide, where you will also find the guidelines on appointed Psalmody. Please be aware of the need to prepare the correct Final Responses and/or Amen, and that there may be an Office Hymn before the Magnificat: this will be specified in the published music scheme, once published: <http://www.salisburycathedral.org.uk/worship-music-services/music-schemes>
- [‡] **Weekend Evensongs Only:** During the seasons of Christmastide and Eastertide, a short introit is required to be used as a 'station' piece either at the Crib or Easter Garden at the Spire Crossing. Just one unaccompanied verse of a seasonal hymn is ideal. This should be specified above.

Appendix B: Safeguarding Forms

All visiting choirs **MUST** download, complete, and return the relevant form listed below. **This must be done not less than four weeks before the visit and we reserve the right to cancel your visit if the form is not returned in this timescale.** The completed form should be sent to our music officer Catherine Mitchell (c.mitchell@salcath.co.uk) and will be retained on file.

The three safeguarding forms are:

Form A - to be completed by church choirs based in the UK.

Form B - to be completed by choirs who have members who are under the age of 18 or are vulnerable adults.

Form C - to be completed by choirs whose members are all over the age of 18 and are not vulnerable.



Form A. to be completed by church choirs from within the UK.

VISITING CHOIRS SAFEGUARDING STATEMENT

NAME OF VISITING CHOIR:

DATE(S) OF VISIT:

On behalf of the choir named above I confirm:

1. that we *either* have our own safeguarding policy **or** have adopted the model policy of our diocese or denomination (please delete as applicable) **In either case, please provide a copy.**
2. that we are familiar with Salisbury Cathedral's safeguarding policy and agree to its contents (hardcopy available from the music officer or visit the [Cathedral's website](#));
3. that all choir leaders have a clear DBS disclosure, or for choirs from abroad, that appropriate checks have been made as directed in this protocol;
4. that *either* I know of no information/ conviction/ barring of adults that show safeguarding concerns about anyone involved with the choir during the above dates as a singer, accompanist, or conductor, *or* if such information exists, I will draw it in confidence to the attention of the music officer, at least four weeks before the date of our visit, and discuss it further; and
5. that we are covered by our own insurance and are aware of our responsibilities.

SIGNED:

NAME:

DATE:

POSITION IN THE CHOIR (this should either be the choir director or person with whom the booking was confirmed):

FULL POSTAL ADDRESS:

TELEPHONE:



Form B. to be completed by school choirs, and by chamber choirs, from both the UK and abroad, which include children and/or vulnerable adults.

VISITING CHOIRS SAFEGUARDING STATEMENT

NAME OF VISITING CHOIR:

DATE(S) OF VISIT:

On behalf of the choir named above I confirm:

1. that we have our own safeguarding policy (**please provide a copy**);
2. that we are familiar with Salisbury Cathedral's safeguarding policy and agree to its contents (hardcopy available from the music officer or visit the [Cathedral's website](#));
3. that all choir leaders have a clear DBS disclosure, or for choirs from abroad, that appropriate checks have been made as directed in this protocol;
4. that I know of no information/ conviction/ barring of adults that show safeguarding concerns about anyone involved with the choir during the above dates as a singer, accompanist, or conductor; and
5. that we are covered by our own insurance and are aware of our responsibilities.

SIGNED:

NAME:

DATE:

POSITION IN THE CHOIR (this should either be the choir director or person with whom the booking was confirmed):

FULL POSTAL ADDRESS:

TELEPHONE:



Form C. to be completed by chamber choirs, from both the UK and abroad, which have no children or vulnerable adults.

VISITING CHOIRS SAFEGUARDING STATEMENT

NAME OF VISITING CHOIR:

DATE(S) OF VISIT:

On behalf of the choir named above I confirm:

1. that we are familiar with Salisbury Cathedral's safeguarding policy and agree to its contents (hardcopy available from the music officer or visit the [Cathedral's website](#))
2. that *either* I know of no information/ conviction/ barring of adults that show safeguarding concerns about anyone involved with the choir during the above dates as a singer, accompanist or conductor, *or* if such information exists, I will draw it in confidence to the attention of the music officer, at least four weeks before the date of our visit, and discuss it further (please delete as appropriate); and
3. that we are covered by our own insurance and are aware of our responsibilities.

SIGNED:

NAME:

DATE:

POSITION IN THE CHOIR (this should either be the choir director or person with whom the booking was confirmed):

FULL POSTAL ADDRESS:

TELEPHONE:



Appendix C – Fire Safety

Evacuation instructions

In the case of an emergency:

1. If you discover a fire, the nearest manual call point should be used. The manual call point will immediately trigger the audible alarms, even if the silent alarm is active. If you cannot locate an MCP, please alert a steward or member of staff.
2. Evacuation must begin immediately on sounding of the fire alarm. Any event must stop for evacuation.
3. Only trained staff should use extinguishers. If the fire cannot be extinguished using 1 fire extinguisher, then staff should focus on evacuation.
4. Cathedral Staff and volunteers will coordinate any evacuation process. Follow their instructions in the case of an alarm.
 - a. Cathedral Stewards wearing a blue or white sash will direct visitors to exits.
 - b. Cathedral Fire Marshals wearing hi-vis jackets will oversee the evacuation.
5. The assembly point for the Cathedral is the WEST LAWNS. (Outside the main entrance/opposite the West Doors).
6. A silent alarm will be used for events over 800 capacity. Cathedral staff will investigate the fire before announcing evacuation instructions over the PA.
7. The Organiser should ensure that all the performers meet at the designated assembly point and are fully accounted for.

Evacuation of the Song School

In the event of evacuation of the Cathedral Song School, the safest route is straight down the stairs and out. The fire notice for the Song School is replicated below:

ON DISCOVERING A FIRE

1. Sound the alarm using the nearest break glass point: INNER VESTRY

BEHIND DOOR

2. Dial 999 to call the Fire Brigade.
3. Do not tackle the fire but proceed to the assembly point: WEST LAWNS



ON HEARING THE FIRE ALARM

4. Leave building via: SOUTH TRANSEPT - CLOISTERS

5. Close all doors behind you.

6. Report to assembly point: WEST LAWNS

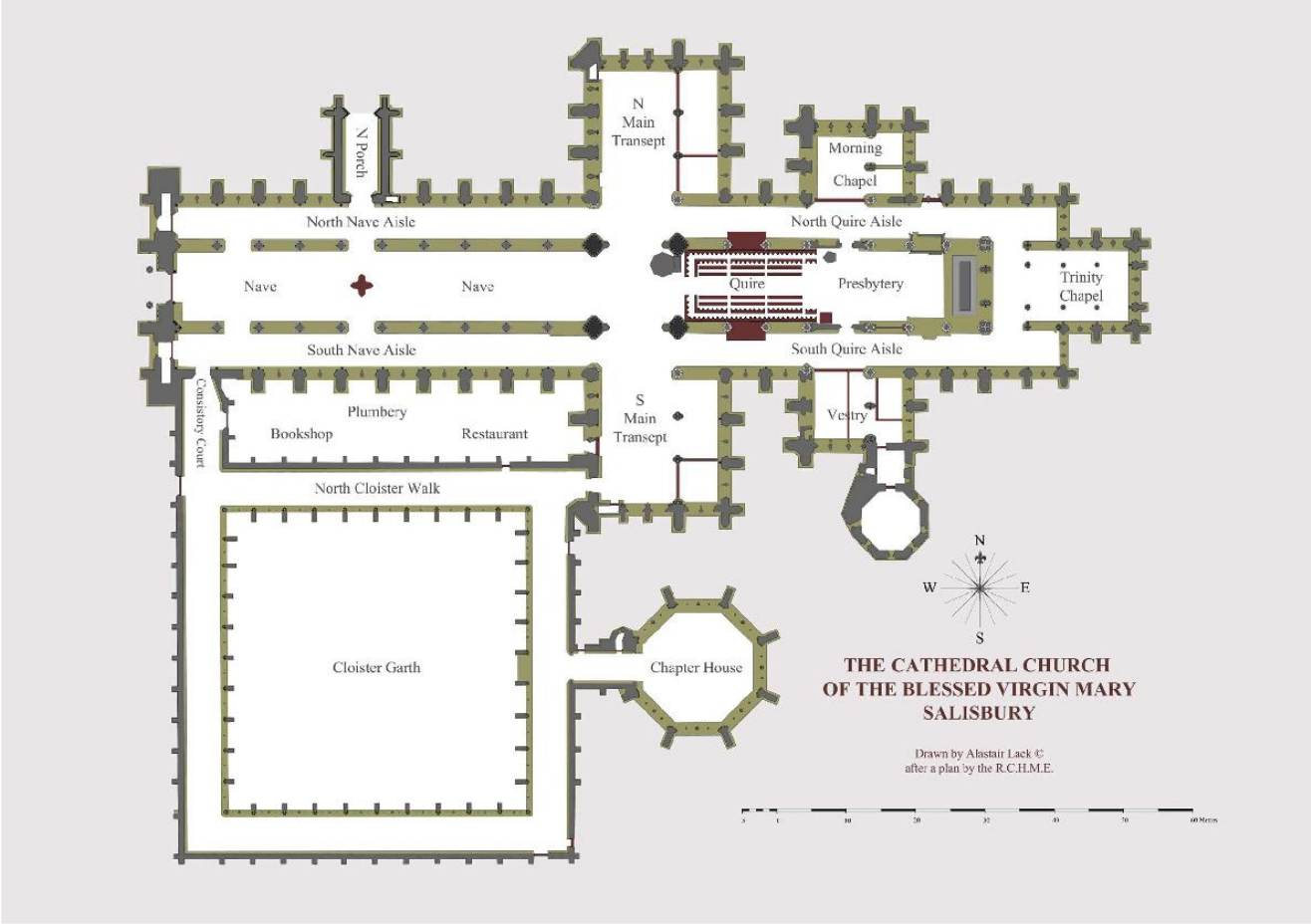
FIRE MARSHALS

7. Fire Marshals in this area are responsible for checking: VESTRY, SONG SCHOOL, MAIN CATHEDRAL

8. DO NOT return to the building for any reason until authorised by the EVACUATION LEAD

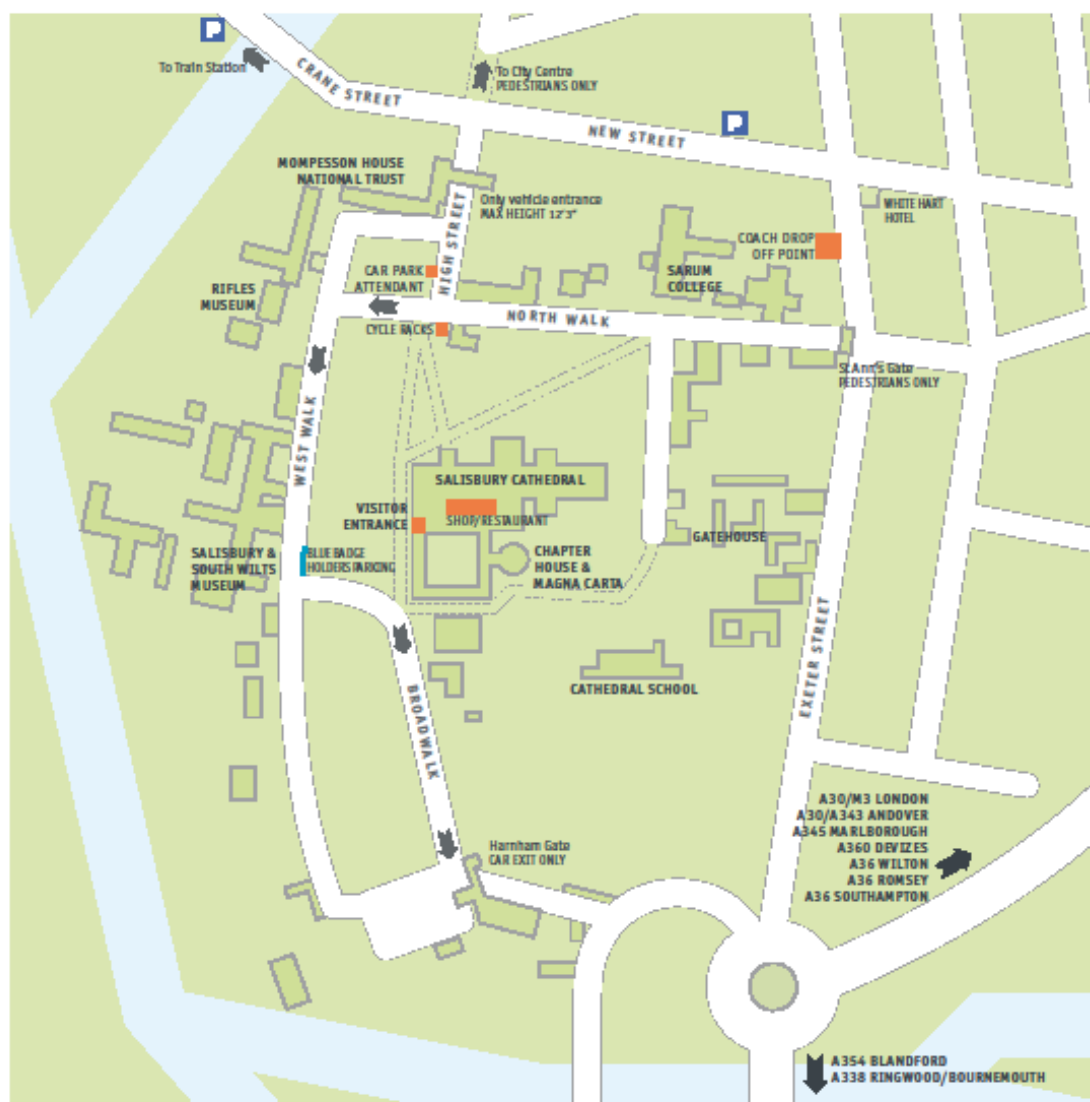
9. DO NOT put yourself or others at risk. Report any persons refusing to evacuate to EVACUATION LEAD

Appendix D – Cathedral Maps





Salisbury Cathedral and Close



- 10 minute walk from Salisbury Railway Station (north west of Salisbury Cathedral)
- 10 minute Walk from Salisbury Bus Station (north of Salisbury Cathedral)
- Nearest city centre car park is in New Street (Long Stay)
- Salisbury is served by four Park and Ride sites- The Beehive P&R (north of Salisbury on A345), Wilton P&R (west of Salisbury A36/A30/A360), Britford P&R (south east of Salisbury A338/A354), and London Road P&R (north east of Salisbury on A30).
- Cycle racks are available just as you enter the Cathedral grounds via the High Street

