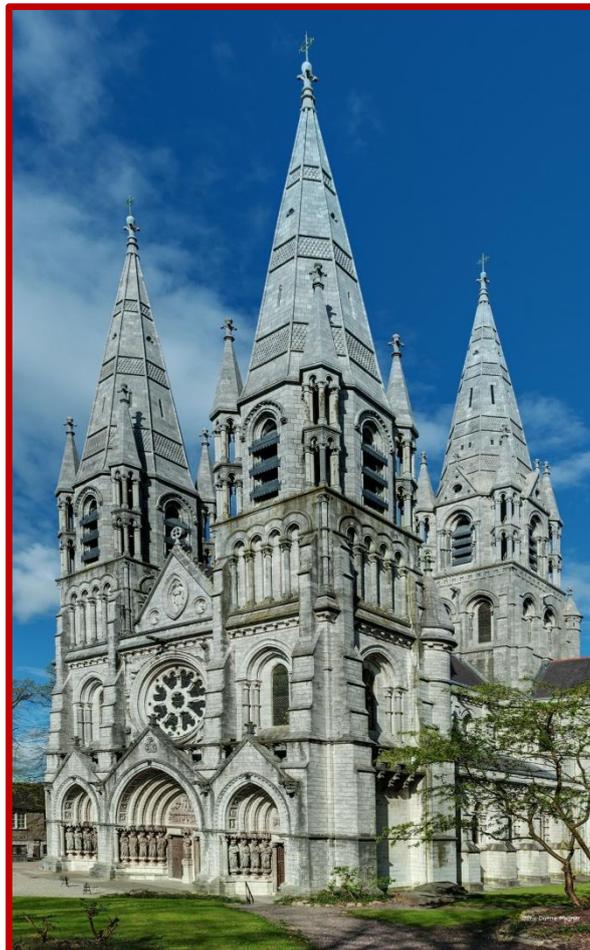




SAINT:FIN:BARRE'S
CATHEDRAL

Information for Visiting Choirs

Updated - February 2016



WELCOME FROM THE DIRECTOR OF MUSIC

We are very grateful to visiting choirs who maintain the worship of the Cathedral when the Cathedral Choir is on holiday. Worship has been offered on this site since 606AD and there is a written record of a choir from 1328.

Inevitably every cathedral has a slightly different way of organising its services and I hope that this document will give you all the information you need. Please feel free to ask for further help from any of the staff named here. We want to help to make your visit to Saint Fin Barre's Cathedral as enjoyable as possible.

SUNG SERVICES

Evensong is sung on Fridays at 6.15pm.

Sung services on Sundays take place at 11.15am (Eucharist) and 3.30pm (Evensong).

REHEARSAL TIME IN THE CATHEDRAL

CHOIR REHEARSALS

The following times are set aside and booked in the Cathedral diary:

Fridays at 5pm-6pm, Sundays at 10am-11am and 2.15pm-3.15pm
(this ensures that the rehearsals stop 15 minutes before each service commences)

The Chapter House (situated at the south side of the Ambulatory) is available as an additional rehearsal space and storage area for robes and belongings during your visit. Keys for this room can be collected from the Cathedral Shop.

ORGAN REHEARSALS

The following times are available (subject to the Cathedral diary)**

Monday – Friday at 10.30am-11.30am and 12.30pm-5pm, Saturdays at 10am-5pm.

Due to occasional guided tours and the number of visitors in the Cathedral only quiet practice is allowed at peak visitor times.

***NB all organ practice must be booked with the Cathedral Office. Contact details below.*

MUSICAL REQUIREMENTS FOR SERVICES

Sundays

Choral Eucharist at 11.15am

- Musical setting of Gloria (Kyrie in Lent and Advent), Sanctus, Benedictus and Agnus Dei (N.B. the Credo is said)
- Psalm (sung without Gloria) & 4 hymns*
- Communion Motet

The full text of the motet (with a translation if necessary), and the origin of the words and the name of composer needs to be forwarded to the cathedral (for use on our printed service sheets)

Choral Evensong at 3.30pm

- Musical setting of Responses, Magnificat and Nunc Dimittis and Anthem.
- Psalm & 3 hymns*
- Full text of the Anthem and origin of words etc. (required as above)

Weekdays

Choral Evensong at 6.15pm

- Musical setting of Responses, Magnificat, Nunc Dimittis and an Anthem.
- Psalm* and Office Hymn
- Full text of the Anthem and origin of words etc. (required as above)

**The Psalms and Hymns will be sent through to you well in advance of your visit.*

The hymn book used by Saint Fin Barre's Cathedral is the New English Hymnal.

Glo - ry to you Lord Je - sus Christ.

The image shows a musical score for a hymn. It consists of two systems of staves. The top system is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. The bottom system is a piano accompaniment in the same key and time, with a treble and bass clef. The piano part features a steady bass line and chords in the right hand.

This music should be transposed as appropriate to fit with the key of the Hymn of the Gradual

The Gospel ends with: "This is the Gospel of the Lord."

Praise to you Lord Je - sus Christ.

The image shows a musical score for a hymn. It consists of two systems of staves. The top system is a vocal line in G major (one sharp) and 4/4 time, with lyrics underneath. The bottom system is a piano accompaniment in the same key and time, with a treble and bass clef. The piano part features a steady bass line and chords in the right hand.

- The final verse of the Hymn of the Gradual is then sung, preceded by a short introduction from the Organ
- Sit for the Sermon
- Stand for the Nicene Creed (facing East)
- Sit or kneel for the Prayers of the People
- Stand for the Peace and Hymn at the Offertory. If necessary the Organist is to improvise after the hymn until the President is ready
- The Sursum Corda is said
- Remain standing for the Great Thanksgiving (Eucharistic Prayer) leading to the sung Sanctus (and Benedictus – this is replaced by a shorter plainsong alternative if it is lengthy)
- Remain standing for The Lord's Prayer
- The Agnus Dei is sung

- Following the President's invitation the choir moves to the High Altar rail to receive Communion. The Motet is sung whilst the congregation receives Communion. The Organist should be prepared to play something quietly until the beginning of the Motet. It may be necessary to wait a short time before the Motet is started due to congestion in the choir stalls area
- After the Motet, the Choir sits in silence. There will be at least 30 seconds of stillness from the Clergy and the congregation at this point
- Stand for the Final Hymn. The Organist will need to keep a careful watch on the Clergy for a signal to begin the Hymn. In the event of no signal being given the Organist should allow at least 30 seconds between the last communicant and the start of the Hymn
- Post Communion Prayers
- Remain standing for the Blessing
- Organ Voluntary. This is the cue to stand, turn east and bow with the Clergy at the High Altar. Process out of the East end of the Stalls and back down the centre of the Nave, and eastward up the South Aisle to the Chapter House
- Said Dismissal (The Lord be with you: **And also with you.** Let us bless the Lord: **Thanks be to God**)

THE ORGAN

The original Hill organ of 1870 was put into the west gallery of the newly built cathedral. However, to facilitate choral accompaniment a pit, 14ft deep was dug in the North Transept and in 1889 the organ was transferred here so that only the tops of the longest pipes could be seen. It was enlarged in 1906, rebuilt in 1965 by J. W. Walker and Sons, and finally redesigned and enlarged by Trevor Crowe in 2011-13. It is now the largest instrument in Ireland.

We recommend that some of the Nave Organ stops are used to accompany congregational hymn singing (in addition to the main organ), especially during the Sunday Eucharist service.

GREAT ORGAN

Double Diapason	16'	Harmonic Flute	4'
Open Diapason No1	8'	Twelfth	2 2/3'
Open Diapason No2	8'	Fifteenth	2'
Cone Gamba	8'	Cornet [Tenor G]	V
Stopped Diapason	8'	Full Mixture	IV
Flauto Traverso	8'	Sharp Mixture	III
Quint	5 1/3'	Trombone	16'
Principal No1	4'	Trumpet	8'
Principal No2	4'	Clarion	4'

SWELL ORGAN

Lieblich Bourdon	16'	Tierce	1 3/5'
Open Diapason	8'	Mixture	IV
Stopped Diapason	8'	Oboe	8'
Salicional	8'	Vox Humana	8'
Voix Angelica	8'	Contra Fagotto	16'
Principal	4'	Cornocean	8'
Wald Flute	4'	Clarion	4'
Twelfth	2 2/3'	Swell Octave	
Fifteenth	2'	Swell Sub Octave	

SOLO ORGAN

[Unenclosed]

Open Diapason	8'
Octave	4'
Contra Posaune	16'
Tuba	8'
Posaune	8'
Clarion	4'
Flauto Traverso[Gt]	8'

Solo Octave
Solo Sub Octave

[Enclosed]

Doppel Flute	8'
Viol di Gamba	8'
Voix Céleste	8'
Harmonic Flute	4'
Corno di Bassetto	8'
Orchestral Oboe	8'

CHOIR ORGAN

Bourdon	16'	Nazard	2 2/3'
Open Diapason	8'	Fifteenth	2'
Gamba	8'	Flautina	2'
Gedeckt	8'	Tierce	1 3/5
Dulciana	8'	Mixture	III
Principal	4'	Cremona	8'
Gemshorn	4'	Trumpet	8'
Suabe Flute	4'		

NAVE GREAT

Bourdon	16' <i>[Available on the pedal with a separate stop]</i>
Open Diapason	8'
Hohl Flute	8'
Principal	4'
Fifteenth	2'
Mixture	IV

PEDAL ORGAN

Subbass [A]	32'	Octave Wood[B]	8'
Open Wood [B]	16'	Fifteenth	4'
Open Metal [Gt]	16'	Flute [A]	4'
Violone	16'	Mixture	IV
Bourdon	16'	Contra Trombone[C]	32'
Subbass [A]	16'	Ophicleide[D]	16'
Quint [B]	10 2/3'	Trombone[C]	16'
Principal	8'	Trumpet[D]	8'
Bass Flute[A]	8'	Clarion	4'

Electro-pneumatic action

Sequencer

16 general and 8 divisional pistons for each department with 16 memory levels