

# JOHANNUS

## *INSTRUCTION BOOKLET*

### *POSITIEF*

5

JOHANNUS Orgelbouw b.v.

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This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instruction manual, may cause harmful interference to radio communications. Operation of this equipment in a residential area is likely to cause harmful interference in which case the user will be required to correct the interference at his own expense.

# Contents

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Johannus - The Company .....	5
Explanation .....	6
Introduction .....	7
General Information .....	7
Lighting .....	7
Pedalboard .....	7
Voltage .....	8
On/Off switch .....	8
Volume .....	8
Transposer .....	8
Pitch .....	8
Cathedral .....	9
Tremulants .....	9
Couplers .....	9
Chorus .....	9
Midi .....	10
Expression Pedal .....	10
Headphone Socket .....	10
Registration .....	11
Care of the Johannus Organ .....	11
External Connections .....	12
Midi .....	12
Acoustic .....	12
Aux-In .....	12
Technical Specifications .....	13
Registrations	
30 Voices .....	14
38 Voices .....	16
Personal Notes .....	18



## **Johannus - The Company**

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Johannus Organs commenced building classical organs in 1971 from the basement of a house in the town of Ede in Holland. Such was the enthusiasm for the new organs that the company soon had to move to factory premises in the nearby town of Veenendaal to allow for the increase in production.

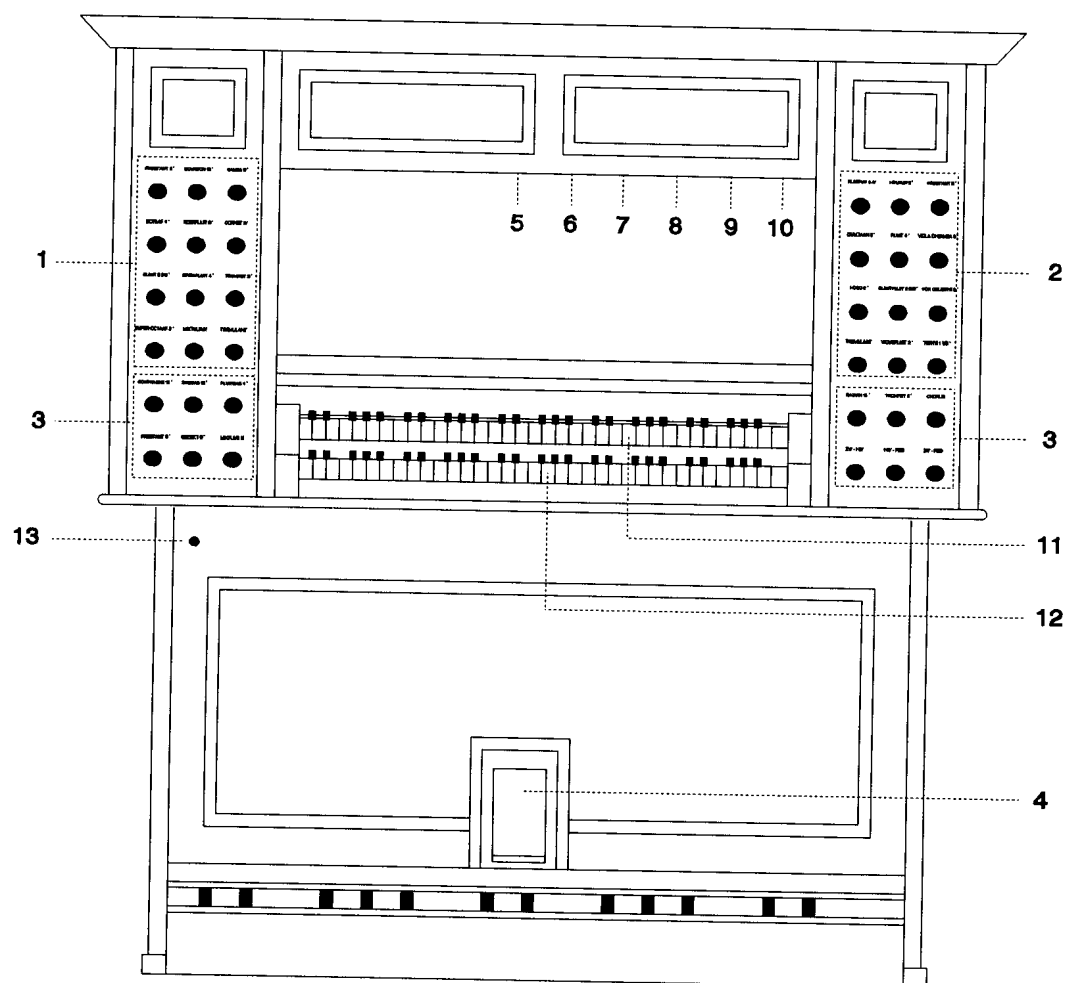
By 1976 Johannus had returned to Ede and opened new premises which incorporated factory building facilities, research and development departments, administration offices and a complete concert hall.

To mark the occasion the company dedicated its new beginnings on March 12th 1976, by naming their concert hall after the world famous Dutch organist Feike Asma, in recognition of his advise and guidance in those early days which helped create the characteristic Johannus sound.

Since then Johannus has continued to develop its unique and individual sound, producing classical organs for a worldwide market. Careful attention to tonal quality and craftsmanship has become the hallmark of Johannus. Now the company enjoys worldwide recognition and credibility as a builder of classical organs to suit the individual organist, Churches, Concert Halls and many other prestigious locations where classical organs are situated.

# Explanation

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1. Voices Great
2. Voices Swell
3. Voices Pedal
4. Expression Pedal
5. Pitch Control
6. Transposer switch
7. Volume control Acoustics
8. Program switch Acoustics
9. Volume control Organ
10. On/Off switch
11. Swell manual
12. Great manual
13. Headphone Socket

## **Introduction**

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You are now the proud owner of an JOHANNUS Organ, an instrument with a well chosen and balanced selection of stops which allows the player the opportunity to perform the full repertoire of classical organ music. This manual will assist you to make use of the many possibilities offered by the JOHANNUS organ. At the conclusion of this manual you will find some registration examples. There is also a space to incorporate your own registrations. Please spend a few minutes reading this important information and experience the wonderful potential of your new organ.

## **General Information**

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As the loudspeakers of the Positief 5 have been mounted at the topside of the organcabinet, we advise you not to put articles on top of the organ. This will obstruct the sound and damage of the loudspeakers is not unthinkable!

## **Lighting**

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The Positief 5 has built in pedal and music rack lighting. This lighting will switch on automatically when you switch on the organ.

## **Pedalboard**

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The pedalboard of the organ is equipped with magnets which activate reed switches. These switches are invisibly mounted behind the base panel against which the pedalboard is located. The magnets are mounted into the front end of the pedal. As each pedal note is played the reed switches are activated by the magnets.

It is important to ensure that the pedalboard is correctly sited.

## **Voltage**

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It is important to check your supply voltage with the voltage setting of the organ. This is printed on the serial numberplate which is located on the left side beneath the manuals.

## **On/Off switch**

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The On/Off switch lights up when the organ is switched on and, after a few seconds, the amplifiers will be automatically activated.

## **Volume**

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The volume of the organ is adjustable through the rotary VOLUME control. The rotary control operates independently from the expression pedal.

## **Transposer**

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The TRANSPOSER allows the player to change the key in which the music is played. This variation is achieved by three half tones up or down from the zero position which is the normal key: A = 440 Hz (Check that the pitch control is in the middle position). When accompanying other instruments or singers who prefer to sing in a higher or lower register than the original key, the transposer provides the ability to do so.

## **Pitch**

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The PITCH Control enables the player to tune the instrument through finer controls of tuning than the transposer. In the middle position the tuning is on A = 440 Hz (Ensure the transposer is in the "O"-position).



## **Cathedral**

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The digital Cathedral effect gives acoustic properties associated with the resonance of large buildings and aims to give the wide level and range of resonance which enhances the tonal quality of sound produced from the organ. This effect is adjustable both by volume and programme. The program control is graduated 1-2-3-4-5-6 and allows the performer to choose one of six different cathedral settings. The rotary control allows the player to alter the amount of cathedral effect against any of the six programmes. The regulation of these two controls is a matter of individual choice and can be adjusted to suit different styles of performance.

## **Tremulants**

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Each manual has independent tremulants.

## **Couplers**

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The three stops allow Swell to Great, Great to Pedal and Swell to Pedal coupling to be achieved according to the requirements of the organist and the musical programme.

## **Chorus**

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The CHORUS Control works when the Swell to Great coupler is in use and allows the generators between the manuals to become slightly detuned to create a greater degree of tonal resonance and articulate sound reproduction.

## **Midi**

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Midi is the abbreviation of **M**usical **I**nterface for **D**igital **I**nstruments. The ability of the Midi allows different instruments to be played through the classical organ. This device therefore allows the addition of other Midi compatible equipment i.e. keyboards, expanders or disc drive units which can then be played through the organ.

## **Expression Pedal**

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The Expression Pedal controls the volume of the Swell division.

## **Headphone Socket**

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The headphone socket is a stereo connection input which is suitable for any headphones with an impedance up to 2000 Ohm. When using low impedance headphones (8 Ohm) volume may increase beyond a comfortable level. The volume of the instrument should then be controlled by the general volume rotary control.

When using the headphone socket the internal speakers of the organ are automatically silenced. The various channels of the instrument are then spread throughout the headphone system.

## Registration

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Registration is essential to the art of organ playing and is an expression of the organist's own musical taste and tonal appeal. With this owners manual are some examples of registrations for different types and styles of music.

All Johannus organs incorporate a compliment of stops which clearly define the principle voice groups of the classical organ. These include strings, flutes, diapasons and reeds. In addition, according to the modal of the instrument, mutations are incorporated to enhance the flute voices whilst mixtures add further credence tot the diapason chorus.

As in all organ music the variety of stops to be used varies according to the music to be played. Practice and experimentation provides the player with many exciting options and combinations of sound. It is also important to remember that, in all Johannus organs, the use of the expression pedals and tremulants can add further effect and definition to the performance of the player.

## Care of the Johannus Organ

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The cabinet of Johannus organs consists of either solid wood or high quality compacted wood board with veneer finish. Consoles should be cleaned with a soft polishing cloth and the keyboards cleaned with a soft chamois leather.

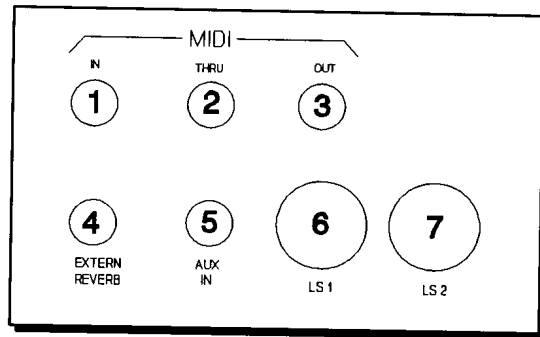
**We do not recommend use of wax, oils or spray polishes as these cleaning compounds may cause damage to the lacquer of the organ cabinet.**

Direct sunlight can cause discoloration of cabinet especially light oak.

## External Connections

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At the rear of the console various sockets are located to allow for the connection of speakers, MIDI equipment or acoustical systems. These sockets are designated as follows:



### Midi Connection

1. **Midi-In:** To receive Midi-codes from other instruments.
2. **Midi-Thru:** For passing codes received.
3. **Midi-Out:** To send Midi-codes to other instruments.

### Acoustic Connection (AK-4)

4. This connection allows the Johannus 4 channel acoustic system to be connected to the organ. This system creates an acoustical environment within any building and allows for further development of the cathedral effect.

### Aux-In

5. This input is for use when connecting other audio equipment to the Johannus organ.

The connectors 6 and 7 are only in use when an external loudspeakerfront is connected.

## Technical Specifications Positief 5

		30 voices	38 voices
<b>Digital Sampled Voices</b>		30	38
<b>Manuals</b> (C-c <sup>'''</sup> 5 octaves)		2	2
<b>Pedalboard</b> (C-f' 30-Note straight)		●	●
<b>Couplers</b>		3	3
<b>Tremulants</b>		2	2
<b>Amplifiers</b> (40 watt each)		4	5
<b>Speakers</b> in the console		6	7
<b>Expression Pedal</b>		1	1
<b>Wooden Swell Shoes</b>		●	●
<b>External Volume Control</b>		●	●
<b>Chorus</b>		●	●
<b>Acoustic Programs</b>		6	6
<b>Acoustic Volume Control</b>		●	●
<b>Pitch</b>		●	●
<b>Transposer</b>		●	●
<b>Lighted Pedalboard</b>		●	●
<b>Lighted Music Rack</b>		●	●
<b>Bench with Music spare</b>		●	●
<b>Dimensions</b> (cm)	Height	159	159
	Width	160	160
	Depth excl. Pedal	72,5	72,5
	Depth incl. Pedal	100,5	100,5
<b>External Connections</b>			
<b>Headphones Socket Stereo</b>		●	●
<b>Midi</b>	In	●	●
	Thru	●	●
	Out	●	●
<b>Output for external Acoustics</b>		●	●
<b>Auxiliary - input</b>		●	●

07/04/93

		PPP	PP	P	MF	F	FF	T	SOLO ON GREAT	SOLO ON SWELL	TRIO I	TRIO II	ROMANTIC	PLENUM
		A	B	C	D	E	F	G	H	I	J	K	L	M
<b>PEDAL</b>														
Double Bass	16 ft	○	○	○	○	○	●	●	○	○	○	○	○	●
Subbass	16 ft	●	●	●	●	●	●	●	●	●	●	●	●	●
Octave	8 ft	○	○	○	●	●	●	●	○	○	○	●	○	●
Gedackt	8 ft	○	○	●	●	●	●	●	●	●	●	○	●	○
Bassflute	4 ft	○	○	○	○	●	●	●	○	○	○	○	○	●
Mixture	3 rks	○	○	○	○	○	○	●	○	○	○	○	○	●
Contra Trumpet	16 ft	○	○	○	○	○	●	●	○	○	○	○	○	○
Trumpet	8 ft	○	○	○	○	●	●	●	○	○	○	○	○	○
Great to Pedal		○	○	○	○	●	●	●	○	○	○	○	●	●
Swell to Pedal		○	○	●	●	●	●	●	○	○	●	●	●	●
<b>GREAT</b>														
Bourdon	16'	○	○	○	○	○	●	●	○	○	○	○	○	○
Open Diapason	8 ft	○	○	○	●	●	●	●	○	○	○	○	○	○
Rohrflute	8 ft	○	●	●	●	●	●	●	○	○	○	○	●	●
Gamba	8 ft	●	●	●	●	●	●	●	○	○	○	○	○	○
Octave	4 ft	○	○	○	●	●	●	●	○	○	○	○	○	○
Open Flute	4 ft	○	○	●	●	●	●	●	○	○	○	○	○	○
Twelfth	2 <sup>2</sup> / <sub>3</sub> ft	○	○	○	○	●	●	●	○	○	○	○	○	○
Superoctave	2 ft	○	○	○	○	○	●	●	○	○	○	○	○	○
Cornet	4 rks	○	○	○	○	○	○	○	○	○	○	○	○	○
Mixture	4-6 rks	○	○	○	○	○	○	○	○	○	○	○	○	○
Trumpet	8 ft	○	○	○	○	●	●	●	○	○	○	○	○	○
Swell to Great		●	●	●	●	●	●	●	○	○	○	○	○	○
Tremulant Great		○	○	○	○	○	○	○	○	○	○	○	○	○
<b>SWELL</b>														
Diapason	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○
Stopped Flute	8 ft	○	●	●	●	●	●	●	○	○	○	○	○	○
Viola	8 ft	●	●	●	●	●	●	●	○	○	○	○	○	○
Celeste	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○
Flute	4 ft	○	○	○	○	○	○	○	○	○	○	○	○	○
Flute Twelfth	2 <sup>2</sup> / <sub>3</sub> ft	○	○	○	○	○	○	○	○	○	○	○	○	○
Waldflute	2 ft	○	○	○	○	○	○	○	○	○	○	○	○	○
Tierce	1 <sup>3</sup> / <sub>5</sub> ft	○	○	○	○	○	○	○	○	○	○	○	○	○
Rauschpfeife	2-4 rks	○	○	○	○	○	○	○	○	○	○	○	○	○
Cromorne	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○
Oboe	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○
Tremulant Swell		○	○	○	○	○	○	○	○	○	○	○	○	○
Chorus		●	●	●	●	●	●	●	○	○	○	○	○	○

# Own registrations 30 Voices

		A	B	C	D	E	F	G	H	I	J	K	L	M
<b>PEDAL</b>														
Double Bass	16 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Subbass	16 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Octave	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Gedackt	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Bassflute	4 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Mixture	3 rks	O	O	O	O	O	O	O	O	O	O	O	O	O
Contra Trumpet	16 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Trumpet	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Great to Pedal		O	O	O	O	O	O	O	O	O	O	O	O	O
Swell to Pedal		O	O	O	O	O	O	O	O	O	O	O	O	O
<b>GREAT</b>														
Bourdon	16 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Open Diapason	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Rohrflute	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Gamba	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Octave	4 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Open Flute	4 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Twelfth	2 <sup>2</sup> / <sub>3</sub> ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Superoctave	2 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Cornet	4 rks	O	O	O	O	O	O	O	O	O	O	O	O	O
Mixture	4-6 rks	O	O	O	O	O	O	O	O	O	O	O	O	O
Trumpet	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Swell to Great		O	O	O	O	O	O	O	O	O	O	O	O	O
Tremulant Great		O	O	O	O	O	O	O	O	O	O	O	O	O
<b>SWELL</b>														
Diapason	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Stopped Flute	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Viola	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Celeste	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Flute	4 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Flute Twelfth	2 <sup>2</sup> / <sub>3</sub> ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Waldflute	2 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Tierce	1 <sup>3</sup> / <sub>5</sub> ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Rauschpfeife	2-4 rks	O	O	O	O	O	O	O	O	O	O	O	O	O
Cromorne	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Oboe	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Tremulant Swell		O	O	O	O	O	O	O	O	O	O	O	O	O
Chorus		O	O	O	O	O	O	O	O	O	O	O	O	O

# Registration Examples 38 Voices

		PPP	PP	P	MF	F	FF	T	SOLO	ON GREAT	SOLO ON SWELL	TRIO I	TRIO II	ROMANTIC	PLENUM
		A	B	C	D	E	F	G	H	I	J	K	L	M	
<b>PEDAL</b>															
Double Bass	16 ft	○	○	○	○	○	●	●	○	○	○	○	○	○	●
Subbass	16 ft	●	●	●	●	●	●	●	●	●	●	●	●	●	●
Octave	8 ft	○	○	○	●	●	●	●	○	○	○	●	○	●	
Gedackt	8 ft	○	○	●	●	●	●	●	●	●	●	○	●	○	
Choralbass	4 ft	○	○	○	○	●	●	●	○	○	○	○	○	●	
Bassflute	4 ft	○	○	○	●	●	●	●	○	○	○	○	○	○	
Open Flute	2 ft	○	○	○	○	○	●	●	○	○	○	○	○	●	
Mixture	3 rks	○	○	○	○	○	○	●	○	○	○	○	○	●	
Bombarde	32 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Contra Trumpet	16 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Trumpet	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Clarion	4 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Great to Pedal		○	○	○	●	●	●	●	○	○	○	○	○	●	
Swell to Pedal		○	○	●	●	●	●	●	○	○	○	○	○	●	
<b>GREAT</b>															
Bourdon	16 ft	○	○	○	○	○	●	●	○	○	○	○	○	○	
Open Diapason	8 ft	○	○	○	●	●	●	●	○	○	○	○	○	●	
Rohrflute	8 ft	○	●	●	●	●	●	●	○	○	○	○	○	○	
Gamba	8 ft	●	●	●	●	●	●	●	○	○	○	○	○	○	
Octave	4 ft	○	○	○	●	●	●	●	○	○	○	○	○	●	
Open Flute	4 ft	○	○	○	●	●	●	●	○	○	○	○	○	○	
Twelfth	2 <sup>2</sup> / <sub>3</sub> ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Superoctave	2 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Cornet	4 rks	○	○	○	○	○	○	○	○	○	○	○	○	○	
Mixture	5-7 rks	○	○	○	○	○	○	○	○	○	○	○	○	○	
Contra Trumpet	16 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Trumpet	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Swell to Great		●	●	●	●	●	●	●	○	○	○	○	○	●	
Tremulant Great		○	○	○	○	○	○	○	○	○	○	○	○	○	
<b>SWELL</b>															
Quintaton	16 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Open Diapason	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Stopped Flute	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Viola	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Celeste	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Octave	4 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Rohrflute	4 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Flute Twelfth	2 <sup>2</sup> / <sub>3</sub> ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Waldflute	2 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Tierce	1 <sup>3</sup> / <sub>5</sub> ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Nazard	1 <sup>1</sup> / <sub>3</sub> ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Rauschpfeife	3-5 rks	○	○	○	○	○	○	○	○	○	○	○	○	○	
Cromorne	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Oboe	8 ft	○	○	○	○	○	○	○	○	○	○	○	○	○	
Tremulant Swell		○	○	○	○	○	○	○	○	○	○	○	○	○	
Chorus		●	●	●	●	●	●	●	○	○	○	○	○	○	



# Own registrations 38 Voices

		A	B	C	D	E	F	G	H	I	J	K	L	M
<b>PEDAL</b>														
Double Bass	16 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Subbass	16 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Octave	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Gedackt	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Choralbass	4 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Bass Flute	4 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Open Flute	2 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Mixture	3 rks	O	O	O	O	O	O	O	O	O	O	O	O	O
Bombarde	32 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Contra Trumpet	16 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Trumpet	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Clarion	4 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Great to Pedal		O	O	O	O	O	O	O	O	O	O	O	O	O
Swell to Pedal		O	O	O	O	O	O	O	O	O	O	O	O	O
<b>GREAT</b>														
Bourdon	16 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Open Diapason	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Rohrflute	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Gamba	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Octave	4 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Open Flute	4 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Twelfth	2 <sup>2</sup> / <sub>3</sub> ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Superoctave	2 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Cornet	4 rks	O	O	O	O	O	O	O	O	O	O	O	O	O
Mixture	5-7 rks	O	O	O	O	O	O	O	O	O	O	O	O	O
Contra Trumpet	16 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Trumpet	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Swell to Great		O	O	O	O	O	O	O	O	O	O	O	O	O
Tremulant Great		O	O	O	O	O	O	O	O	O	O	O	O	O
<b>SWELL</b>														
Quintaton	16 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Open Diapason	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Stopped Flute	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Viola	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Celeste	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Octave	4 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Rohrflute	4 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Flute Twelfth	2 <sup>2</sup> / <sub>3</sub> ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Waldflute	2 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Tierce	1 <sup>3</sup> / <sub>5</sub> ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Nazard	1 <sup>1</sup> / <sub>3</sub> ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Rauschpfeife	3-5 rks	O	O	O	O	O	O	O	O	O	O	O	O	O
Cromorne	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Oboe	8 ft	O	O	O	O	O	O	O	O	O	O	O	O	O
Tremulant Swell		O	O	O	O	O	O	O	O	O	O	O	O	O
Chorus		O	O	O	O	O	O	O	O	O	O	O	O	O

# Personal Notes

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