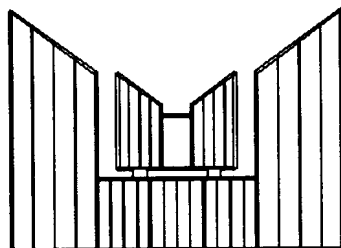


WESLEY



INSTRUCTION BOOKLET

W 3 2

W 3 2 - E

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Introduction

You are now the proud owner of an Wesley Organ, an instrument with a well chosen and balanced selection of stops which allow 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 Wesley 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.

Voltage

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

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

Pedalboard

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.

Volume

The volume of the organ is adjustable through the rotary VOLUME control. This control is situated on the right side of the manuals. The rotary control operates independently from the expression pedals.

Transposer

The TRANSPOSER is situated on the right side of the manuals and 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

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). The PITCH Control is located on the left side of the manuals.

Cathedral

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. These controls are situated on the left side of the manuals. 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.

Speaker Facility

The 3 position switch A, AB or B operates as follows:

A - internal speakers of the console only.

AB - internal speakers of the console PLUS external speaker unit.

B - external speaker unit only

Tremulants

Each manual has independent tremulants.

Couplers

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

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.

Manual Bass

The Manual Bass control tab allows the stops of the pedalboard to be played through the Great manual. When the tab is activated the lowest note of the chord, played on the Great manual, reproduces the tone from the stops of the Pedal division whilst the performer uses only the lower manual.

Midi

Midi is the abbreviation of Musical Interface for Digital Instruments. 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.

MIDI how does it work? Midi does not send audio signals through its connectors! Midi information only tells the connected device which key is selected and how long. The organ is provided with three MIDI-switches.

The switches: "MIDI PEDAL 3", "MIDI GREAT 1" and "MIDI SWELL 2" allows the performer to decide if the corresponding manual or pedal has to send Midi-codes through the output connector. If none of the MIDI-switches are switched on, no keying-information will be available on the MIDI-out connector.

Midi-information from Midi devices connected to the Midi-in of the rearside connections will be processed independent from the position of the Midi-switches.

NOTE: In order that MIDI switching should work correctly, it's important to engage the MIDI switches required prior to controlling external devices, and only to turn it off after the playing has been completed. If the MIDI switch is turned off while playing, the MIDI-information sent will be incomplete. This can result in ciphers of the last chord played. To correct this problem switch on the MIDI again without selecting any keys.

The Midi standard has 16 different channels. Each manual has its own channel. This channel number corresponds with the number on the switch (i.e. MIDI GREAT 1 sends the MIDI-information through channel 1).

Expression Pedals

The left Expression Pedal controls the volume of the Great and the Pedal division and the right Expression Pedal controls the Swell division.

Capture

The Capture System enables the organist to store 24 personal choices of combinations of registration into a memory, and to recall or change them at any time.

The combinations are divided into three groups: M1, M2 and M3, each group having 8 combination abilities. The buttons for controlling the groups (M1, M2, M3) are located on the right side of the console below the lowest manual. In each of the groups (M1, M2, M3) 8 different combinations can be programmed. The buttons for the 8 different combinations (numbered 1 to 8) are located to the left side of the lowest manual.

The following instructions are required in order to store personal combinations:

1. Switch memory to open position by turning the key of the MEMORY LOCK to the right. This key is located on the left of the manuals.
2. Select the registration you wish to store.
3. Select and push the memory button (for example M1) into which the registration is to be stored.
4. Push the SET-button (located to the left of the pistons 1 - 8), Hold the SET button in and push one of the buttons 1 - 8 (for example 1).
5. Release the combination button (in this example button 1), then release the SET-button.

Your chosen combination has now been stored within group 1 in piston 1.

Continuing the process through pistons 2 - 8 allows further registrations to be stored in group 1. In order to store into group 2 or 3 repeat the above procedure with the appropriate group 2 or 3 button pressed and then using the pistons 1 - 8 to store further registrations.

Stored registrations are further protected from erasure or cancellation by turning the key of the memory lock back to the original position. Stored combinations are now locked into the memory and cannot be erased or changed whilst the key is in the lock position.

During any performance registrations which have been produced through the capture system can be added to or changed by simply pressing the appropriate individual stops required. To recall the original personal combination the relative piston should be pressed again.

It is important to note that when personal combinations are programmed into the memory system any accessories (all couplers, tremulants and Midi-switches) should be incorporated into the programma at the time of registering. In this way the accessories will appear with each programme. However, it is possible to set all combinations without the accessories and simply add them at the time of performance. The CA button (located to the right of the M1, M2, M3 pistons) is to cancel accessories. Upon pressing the CA button the combination of accessories programmed by the individual will remain whilst other piston combinations are changed.

The Reeds Off button (RO) located in the centre of the lower rail, can be used with Free Combinations, Fixed Combinations, Hand registrations and General Crescendo Pedal. Upon depressing the RO piston all Reeds are cancelled. Releasing the RO button recalls the reeds again. All Reed voices are designated on the console with red coloured stop labels.

The 0 piston (located beside the pre-set pistons) allows the instrument to be cancelled of all registrations except those being switched on by the General Crescendo Pedal.

The memory of a capture system is protected even when the organ is switched off. Memory is not affected by turning the organ off or disconnecting it from the mains supply.

Fixed Combinations

presets

The preset pistons allows the organist the choice of fixed combinations which are factory programmed at the time of manufacture. These pistons are located in the centre of the lower rail below the manuals.

These presets are : PP - P - MF - F - FF - T

Fixed combinations are groups of useful registrations which have been pre-selected according to traditional musical standards from P (Pianissimo) to T (Tutti). It is also possible to switch individual voices on and off within the fixed combination by simply pressing the appropriate stop. Similarly additional voices not already in the fixed combination programme can be added in the same manner. The lighted registered tabs clearly indicate which voices are in use at any time.

Headphone Socket

The headphone socket is located on the left side of the console below the manuals, (adjacent to the serial number plate). 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

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 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 Wesley organs, the use of the expression pedals and tremulants can add further effect and definition to the performance of the player.

External Connections

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

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

Aux-In

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

Acoustic Connection

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.

Care of the Organ

The cabinet of Wesley 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.

Technical Specifications

- **Voices** : 24 (W32) or 32 (W32-E) digital sampled voices
- **Manual compass** : C-c''' (2 x 5 octaves)
- **Pedalboard** : 32-note radiating and concave, RaCo
- **Touch** : Church organ touch
- **Couplers** : Complete set of manual and pedal couplers.
- **Tremulants** : Independent tremulant-generator for Great and Swell organ.

- **Tone generation** : D.S.R. (Digital-Sampling-Reproduction) system.
- **Amplification** : 4 amplifiers of 40 watts each, with 6 speakers in the cabinet.

- **Volume** : The volume of the organ is externally adjustable.
- **Chiff** : Every register has per key an original sample of chiff effects.

- **Chorus** : The Chorus-effect is realized by means of a slight detuning of the different tonegenerators.

- **Acoustics** : The Acoustics-effect is digitally reproduced. You have the choice of 6 different programs. The volume is adjustable (continue).

- **Pedalboard** : Magnetic reed switches
- **Transposer** : 3 halftones up and down
- **Pitch** : Close tuning. Continuous adjustable.
- **Mixtures** : Repeating mixture on Great, Swell and Pedal.
- **Fixed Combinations** : PP - P - MF - F - FF - T
- **Capture system** : 24 free programmable registration-combinations.
- **Expression Pedals** : 1 Expression Pedal for volumecontrol of Great and Pedal.
1 Expression Pedal for volumecontrol of Swell.

- **Cabinet** : Light or dark oak
Wooden roll top cover

- **Proportions** : Height excl. Music Rack: 111 cm
Width: 138,5 cm
Depth: 63 cm (With pedal: 101 cm)

External Connections

- Headphones, up to 2 kOhm
- Midi In/Thru/Out
- Aux-in
- Johannes 4-channel acoustics.

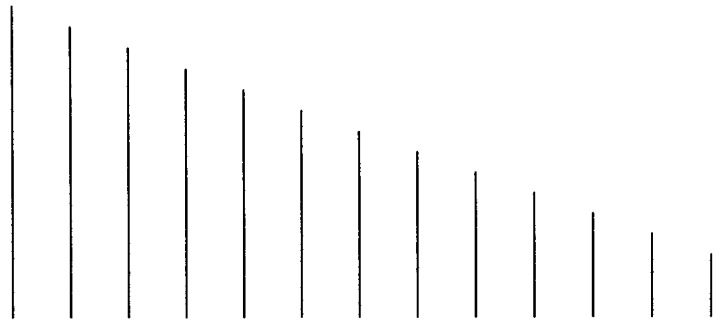
Options

- Chimes/Harpsichord
- Bench with storage-capacity

Registration Examples Wesley W32

		PPP	PP	P	MF	F	FF	T	SOLO ON GREAT	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
PEDAL														
PRINCIPAL	16'	O	O	O	O	O	●	●	O	O	O	O	O	●
SUBBASS	16'	●	●	●	●	●	●	●	●	●	●	●	●	●
OCTAVE	8'	O	O	O	●	●	●	●	O	O	O	●	O	●
GEDACKT	8'	O	O	●	●	●	●	●	●	●	●	O	●	O
OPEN FLUTE	4'	O	O	O	●	●	●	●	O	O	O	O	O	●
MIXTURE	III	O	O	O	O	O	O	●	O	O	O	O	O	●
BOMBARDON	16'	O	O	O	O	O	●	●	O	O	O	O	O	O
CLARION	8'	O	O	O	O	●	●	●	O	O	O	O	O	O
MIDI TO PEDAL	3	O	O	O	O	O	O	O	O	O	O	O	O	O
GREAT														
DIAPASON	8'	O	O	O	●	●	●	●	●	O	●	O	●	●
ROHRFLUTE	8'	●	●	●	●	●	●	●	O	●	O	●	O	O
PRINCIPAL	4'	O	O	O	●	●	●	●	O	O	●	O	O	●
TWELFTH	2 ² / ₃ '	O	O	O	O	●	●	●	O	O	O	O	O	●
OCTAVE	2'	O	O	O	O	O	●	●	O	O	●	●	O	●
CORNET	IV	O	O	O	O	O	O	O	●	O	O	O	O	O
MIXTURE	II-IV	O	O	O	O	O	O	●	O	O	O	O	O	●
TRUMPET	8'	O	O	O	O	●	●	●	O	O	O	O	O	O
MIDI TO GREAT	1	O	O	O	O	O	O	O	O	O	O	O	O	O
SWELL														
BOURDON	16'	O	O	O	O	O	O	●	O	O	O	O	O	O
HOHLFLUTE	8'	O	●	●	●	●	●	●	●	O	●	●	O	●
GAMBA	8'	●	●	●	●	●	●	●	●	O	O	O	●	O
CELESTE	8'	O	O	O	O	O	O	O	●	O	O	O	●	O
WALDFLUTE	4'	O	O	●	●	●	●	●	O	O	●	O	●	●
CONICAL FLUTE	2'	O	O	O	O	●	●	●	O	O	O	●	O	●
NAZARD	1 ¹ / ₃ '	O	O	O	O	O	●	●	O	O	●	O	O	●
CROMORNE	8'	O	O	O	O	●	●	●	O	●	O	O	O	O
MIDI TO SWELL	2	O	O	O	O	O	O	O	O	O	O	O	O	O
ACCESSORIES														
SWELL TO GREAT		O	●	●	●	●	●	●	●	O	O	O	●	●
GREAT TO PEDAL		O	O	O	O	O	●	●	O	O	O	O	O	●
SWELL TO PEDAL		O	O	O	O	●	●	●	●	O	O	●	●	O
TREMULANT GREAT		O	O	O	O	O	O	O	●	O	O	O	●	O
TREMULANT SWELL		O	O	O	O	O	O	O	●	●	O	O	●	O
CHORUS		O	●	●	●	●	●	●	O	O	O	O	●	O
MANUAL BASS		O	O	O	O	O	O	O	O	O	O	O	O	O

Own Registrations Wesley W32



		A	B	C	D	E	F	G	H	I	J	K	L	M
PEDAL														
PRINCIPAL	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
SUBBASS	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
OCTAVE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
GEDACKT	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
OPEN FLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
MIXTURE	III	O	O	O	O	O	O	O	O	O	O	O	O	O
BOMBARDON	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
CLARION	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
MIDI TO PEDAL	3	O	O	O	O	O	O	O	O	O	O	O	O	O
GREAT														
DIAPASON	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
ROHRFLUTE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
PRINCIPAL	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
TWELFTH	2 2/3'	O	O	O	O	O	O	O	O	O	O	O	O	O
OCTAVE	2'	O	O	O	O	O	O	O	O	O	O	O	O	O
CORNET	IV	O	O	O	O	O	O	O	O	O	O	O	O	O
MIXTURE	II-IV	O	O	O	O	O	O	O	O	O	O	O	O	O
TRUMPET	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
MIDI TO GREAT	1	O	O	O	O	O	O	O	O	O	O	O	O	O
SWELL														
BOURDON	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
HOHLFLUTE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
GAMBA	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
CELESTE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
WALDFLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
CONICAL FLUTE	2'	O	O	O	O	O	O	O	O	O	O	O	O	O
NAZARD	1 1/3'	O	O	O	O	O	O	O	O	O	O	O	O	O
CROMORNE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
MIDI TO SWELL	2	O	O	O	O	O	O	O	O	O	O	O	O	O
ACCESSORIES														
SWELL TO GREAT		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
TREMULANT GREAT		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
MANUAL BASS		O	O	O	O	O	O	O	O	O	O	O	O	O

Registration Examples Wesley W32-E

		PPP	PP	P	MF	F	FF	T	SOLO	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
PEDAL														
PRINCIPAL	16'	○	○	○	○	○	●	●	○	○	○	○	○	●
SUBBASS	16'	●	●	●	●	●	●	●	●	●	●	●	●	●
OCTAVE	8'	○	○	○	●	●	●	●	○	○	○	●	○	●
GEDACKT	8'	○	○	●	●	●	●	●	●	●	○	○	●	○
OPEN FLUTE	4'	○	○	○	○	●	●	●	○	○	○	○	○	●
MIXTURE	III	○	○	○	○	○	○	●	○	○	○	○	○	●
BOMBARDON	16'	○	○	○	○	○	●	●	○	○	○	○	○	○
CLARION	8'	○	○	○	○	●	●	●	○	○	○	○	○	○
MIDI TO PEDAL	3	○	○	○	○	○	○	○	○	○	○	○	○	○
GREAT														
BOURDON	16'	○	○	○	○	○	●	●	○	○	○	○	○	○
DIAPASON	8'	○	○	○	●	●	●	●	●	○	●	○	●	●
ROHRFLUTE	8'	●	●	●	●	●	●	●	○	●	○	●	○	○
GAMBA	8'	○	●	●	●	●	●	●	○	○	○	○	●	○
PRINCIPAL	4'	○	○	○	●	●	●	●	○	○	●	○	○	●
OPEN FLUTE	4'	○	○	●	●	●	●	●	○	○	○	○	○	○
TWELFTH	2 ² / ₃ '	○	○	○	○	●	●	●	○	○	○	●	○	●
OCTAVE	2'	○	○	○	○	○	●	●	○	○	●	○	○	●
FLUTE	2'	○	○	○	○	●	●	●	○	○	○	○	○	○
CORNET	IV	○	○	○	○	○	○	○	●	○	○	○	○	○
MIXTURE	IV-VI	○	○	○	○	○	●	●	○	○	○	○	○	●
TRUMPET	8'	○	○	○	○	●	●	●	○	○	○	○	○	○
MIDI TO GREAT	1	○	○	○	○	○	○	○	○	○	○	○	○	○
SWELL														
OPEN DIAPASON	8'	○	○	○	●	●	●	●	○	○	○	○	○	●
HOHLFLUTE	8'	○	●	●	●	●	●	●	○	●	●	●	○	○
VIOLA	8'	●	●	●	●	●	●	●	○	○	○	○	○	○
CELESTE	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
OCTAVE	4'	○	○	○	●	●	●	●	○	○	○	○	○	●
WALDFLUTE	4'	○	○	●	●	●	●	●	○	○	○	●	●	○
FLUTE TWELFTH	2 ² / ₃ '	○	○	○	○	●	●	●	○	○	●	○	○	○
CONICAL FLUTE	2'	○	○	○	○	●	●	●	○	○	○	●	○	●
TIERCE	1 ¹ / ₂ '	○	○	○	○	○	○	○	○	○	●	○	○	○
RAUSCHPFEIFE	II-IV	○	○	○	○	○	○	○	●	○	○	○	○	●
CROMORNE	8'	○	○	○	○	●	●	●	○	●	○	○	○	○
OBOE	8'	○	○	○	○	○	●	●	○	○	○	○	○	○
MIDI TO SWELL	2	○	○	○	○	○	○	○	○	○	○	○	○	○
ACCESSORIES														
SWELL TO GREAT		○	●	●	●	●	●	●	●	○	○	○	●	●
GREAT TO PEDAL		○	○	○	○	●	●	●	○	○	○	○	●	●
SWELL TO PEDAL		○	○	●	●	●	●	●	●	○	○	●	●	●
TREMULANT GREAT		○	○	○	○	○	○	○	●	○	○	○	●	○
TREMULANT SWELL		○	○	○	○	○	○	○	●	●	○	○	●	○
CHORUS		○	●	●	●	●	●	●	○	○	○	○	●	○
MANUAL BASS		○	○	○	○	○	○	○	○	○	○	○	○	○

Own Registrations Wesley W32-E

		A	B	C	D	E	F	G	H	I	J	K	L	M
PEDAL														
PRINCIPAL	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
SUBBASS	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
OCTAVE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
GEDACKT	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
OPEN FLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
MIXTURE	III	O	O	O	O	O	O	O	O	O	O	O	O	O
BOMBARDON	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
CLARION	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
MIDI TO PEDAL	3	O	O	O	O	O	O	O	O	O	O	O	O	O
GREAT														
BOURDON	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
DIAPASON	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
ROHRFLUTE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
GAMBA	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
PRINCIPAL	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
OPEN FLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
TWELFTH	2 ² / ₅ '	O	O	O	O	O	O	O	O	O	O	O	O	O
OCTAVE	2'	O	O	O	O	O	O	O	O	O	O	O	O	O
FLUTE	2'	O	O	O	O	O	O	O	O	O	O	O	O	O
CORNET	IV	O	O	O	O	O	O	O	O	O	O	O	O	O
MIXTURE	IV-VI	O	O	O	O	O	O	O	O	O	O	O	O	O
TRUMPET	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
MIDI TO GREAT	1	O	O	O	O	O	O	O	O	O	O	O	O	O
SWELL														
OPEN DIAPASON	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
HOHLFLUTE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
VIOLA	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
CELESTE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
OCTAVE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
WALDFLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
FLUTE TWELFTH	2 ² / ₅ '	O	O	O	O	O	O	O	O	O	O	O	O	O
CONICAL FLUTE	2'	O	O	O	O	O	O	O	O	O	O	O	O	O
TIERCE	1 ³ / ₅ '	O	O	O	O	O	O	O	O	O	O	O	O	O
RAUSCHPFEIFE	II-IV	O	O	O	O	O	O	O	O	O	O	O	O	O
CROMORNE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
OBOE	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
MIDI TO SWELL	2	O	O	O	O	O	O	O	O	O	O	O	O	O
ACCESSORIES														
SWELL TO GREAT		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
TREMULANT GREAT		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
MANUAL BASS		O	O	O	O	O	O	O	O	O	O	O	O	O

Personal Notes