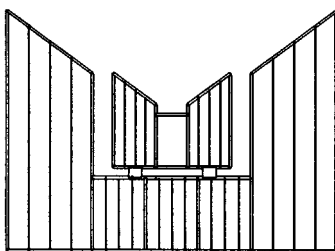


# **WESLEY**



## **INSTRUCTION BOOKLET**

**W - 4 2**

**W - 5 2**

---

**SAMICK ORGAN COMPANY**  
316-48 Hyosung-Dong - PUK-GU, INCHON - KOREA  
Tel (02) 778-1112 - Fax (02) 776-3357



# CONTENTS

INTRODUCTION .....	4
VOLTAGE .....	4
ON-OFF SWITCH .....	4
PEDALBOARD .....	4
VOLUME CONTROL .....	4
TRANSPOSER .....	4
PITCH .....	4
CATHEDRAL .....	5
TREMULANTS .....	5
COUPLERS .....	5
MANUAL BASS .....	5
EXPRESSION PEDALS .....	5
GENERAL CRESCENDO PEDAL .....	5
TOE PISTONS .....	6
COUPLERS .....	6
TUTTI .....	6
GENERALS (W-52) .....	6
FIXED COMBINATIONS .....	6
CAPTURE SYSTEM (W-42) .....	6
CAPTURE SYSTEM (W-52) .....	8
MIDI .....	9
REGISTRATION .....	10
EXTERNAL CONNECTIONS .....	10
MIDI .....	10
AUX IN .....	10
EXTERN REVERB .....	10
CARE OF THE WESLEY ORGAN .....	10
TECHNICAL SPECIFICATIONS .....	11
REGISTRATION EXAMPLES W-42 .....	12
OWN REGISTRATIONS W-42 .....	13
REGISTRATION EXAMPLES W-52 .....	14
OWN REGISTRATIONS W-52 .....	15
PERSONAL NOTES .....	16

You are now the proud owner of a 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 console right 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. In some models brass pins are supplied to locate the console and pedalboard in the correct position. Please ensure these pins are fully pushed into the locating socket at all times.

### **VOLUME CONTROL**

With the volume control you can adjust the volume of the internal monitor speakers. When turning the volume control completely to the left the internal monitor speakers do not sound. When the volume control is turned to the right the internal monitor speakers sound on maximum volume.

### **TRANSPOSER**

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**

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

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

Each manual has independent tremulants.

## COUPLERS

The 3 (W-42) or 6 (W-52) couplers allow Swell to Great, Great to Pedal and Swell to Pedal (+ W-52: Choir to Great, Choir to Pedal and Swell to Choir) coupling to be achieved according to the requirements of the organist and the musical programme.

## CHORUS

The chorus control works when a manual 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 stop manual bass allows the stops of the pedalboard to be played through the Great manual. When the stop 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.

## EXPRESSION PEDALS

W-42

VOLUME GREAT + PEDAL	VOLUME SWELL	GENERAL CRESCENDO
-------------------------------	-----------------	----------------------

W-52

VOLUME CHOIR	VOLUME GREAT + PEDAL	VOLUME SWELL	GENERAL CRESCENDO
-----------------	-------------------------------	-----------------	----------------------

## GENERAL CRESCENDO PEDAL

The General Crescendo Pedal registers the organ from Pianissimo to Tutti as the organist depresses the pedal. As the General Crescendo Pedal is depressed, stops are activated according to standard musical procedure. The General Crescendo Pedal always has priority over Presets, Free Combinations or Hand Registrations. It is still possible to switch off the Reeds using the RO button whilst the General Crescendo Pedal is in use.

## **TOE PISTONS**

According to the model of the organ, Toe pistons are supplied which operate as follows.

### **COUPLERS**

Swell to Great, Great to Pedal, Swell to Pedal, (W-52 also Swell to Choir, Choir to Great and Choir to Pedal) operate as per the detail given in the section entitled "Couplers".

The toe piston-couplers are reversible.

### **TUTTI**

When depressed, this piston over-rides any combination in use and brings in Full organ. This piston is not reversible.

To cancel the Tutti piston depress the "O" piston. Press any other piston to regain a registration. This will automatically cancel the Tutti registration.

(The tutti-piston is pre-programmed at the factory.)

### **GENERALS** (W-52)

These pistons are corresponding with the buttons 1-8 of the division generals of the capture system. Setting Toe Pistons is achieved by following the procedure as for the Capture System.

## **FIXED COMBINATIONS**

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 lowest manual: 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 or moved register tabs clearly indicate which voices are in use at any time.

## **CAPTURE SYSTEM** (W-42)

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 selecting one of the groups (M1, M2, M3) are located on the right side below the upper manual. In each of the groups (M1, M2, M3) 8 different combinations can be programmed. The buttons for the 8 different combinations are located on the left side below the upper manual (numbered 1 to 4) and on the left side below the lower manual (numbered 5 to 8). 3 green LED's mounted below the music rack are for the indication which group (M1, M2 or M3) is in use.

1. Switch memory to open position by turning the key of the MEMORY LOCK to the right. This key is located on the console 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 on the left below the lower manual), 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) and the SET-button.

Now your chosen combination has 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. A green LED (mounted below the music rack) indicates if the CA is in use or not.

The Reeds Off button (RO), located to the right of the CA button, 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. A green LED mounted below the music rack indicates if the RO is in use or not.

The 0 piston (located on the right side below the lower manual) 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.

**CAPTURE SYSTEM (W-52)**

The Capture System enables the organist to store 56 personal choices of combinations of registration into a memory, and to recall or change them at any time.

The combinations are divided into 5 divisions: 4 separate divisions of 8 combinations: PEDAL division, CHOIR division, GREAT division and SWELL division and 1 general division of 24 combinations.

The general division is divided in 3 groups of 8. A group is selected by the buttons M1, M2 and M3. In the 4 separate divisions, 8 combinations can be stored per division, independent of the chosen group M1, M2 or M3. (See diagram below).

In the general division all stops (and accessories) can be stored, in the separate divisions only the stops (and accessories) which belong to the manual or the pedalboard of the corresponding division.

GROUP	PEDAL DIVISION	CHOIR DIVISION	GREAT DIVISION	SWELL DIVISION	GENERAL DIVISION
M1					1 2 3 4 5 6 7 8
M2					1 2 3 4 5 6 7 8
M3					1 2 3 4 5 6 7 8
INDEPENDENT	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	

The buttons of the capture system are divided below the keyboards as follows:

KEYBOARD SWELL			
GENERAL DIVISION 1 2 3 4	CHOIR DIVISION 1 2 3 4 5 6 7 8	M1 M2 M3 CA RO	
KEYBOARD GREAT			
GENERAL DIVISION 5 6 7 8	GREAT DIVISION 1 2 3 4 5 6 7 8	PP P MF F FFT	
KEYBOARD CHOIR			
SET	PEDAL DIVISION 1 2 3 4	CHOIR DIVISION 1 2 3 4 5 6 7 8	PEDAL DIVISION 5 6 7 8      0

3 green LED's mounted below the music rack are for the indication which group (M1, M2 or M3) is in use.

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 console 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 on the left below the lower manual), Hold the SET button in and push one of the buttons 1 - 8 (for example 1 of the general division).
5. Release the combination button (in this example button 1) and the SET-button.

Now your chosen combination has been stored within group 1 in piston 1 of the general division.



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 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. A green LED (mounted below the music rack) indicates if the CA is in use or not.

The Reeds Off button (RO) 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. A green LED mounted below the music rack

The 0 piston 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.

## **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 a MIDI-switch for each keyboard and for the pedalboard.

The switches: MIDI PEDAL, MIDI CHOIR (W-52), MIDI GREAT and MIDI SWELL allows the performer to decide if the corresponding manual or the pedalboard has to sent 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 correspondents with the number on the switch (i.e. MIDI GREAT 1 sends the MIDI-information through channel 1).

## **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 WESLEY 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 to 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**

- 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 WESLEY organ.

### **EXTERN REVERB**

This connection allows the Johannus (digital) 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 WESLEY 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.

		W-42	W-52
<b>Digital Sampled Voices</b>		38	52
<b>Manuals (C-c<sup>'''</sup> 5 octaves)</b>		2	3
<b>Pedalboard (C-g' 32-note radial concave)</b>		●	●
<b>Couplers</b>		3	6
<b>Tremulants</b>		2	3
<b>Manual Chorus</b>		●	●
<b>Amplifiers</b>	for internal (monitor) speakers	4	4
	for external speakers	4	10
<b>Expression Pedals</b>		2	3
<b>General Crescendo Pedal</b>		1	1
<b>Manual Bass</b>		●	●
<b>Volume Control Internal Monitor Speakers</b>		●	●
<b>Cathedral</b>	Programs	6	6
	Volume Control	●	●
<b>Transposer</b>		●	●
<b>Capture System</b>		24	48
<b>Toe Pistons</b>	Couplers	●	●
	Tutti	●	●
	Programmable	optional	●
<b>Lighted Pedalboard</b>		●	●
<b>DeLuxe Cabinet</b>		●	●
<b>Wooden Rollcover with lock</b>		●	●
<b>Finished Back</b>		●	●
<b>Bench with Music spare</b>		●	●
<b>Dimensions (cm)</b>	Height	137	137
	Width	176	176
	Depth excl. Pedal	80	80
	Depth incl. Pedal	100	100
<b>External Connections</b>			
<b>Midi</b>	In	●	●
	Thru	●	●
	Out	●	●
<b>Output for external Acoustics (300mV/470Ω)</b>		●	●
<b>Auxiliary - input (70mV/47kΩ)</b>		●	●
<b>External Loudspeaker Socket</b>		1	3

12-01-1994

# REGISTRATION EXAMPLES W-42

		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'	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
CHORALBASS	4'	O	O	O	O	●	●	●	O	O	O	O	O	●
BASSFLUTE	4'	O	O	O	●	●	●	●	O	O	O	O	O	O
OPEN FLUTE	2'	O	O	O	O	O	●	●	O	O	O	O	O	●
MIXTURE	III	O	O	O	O	O	O	●	O	O	O	O	O	●
BOMBARDE	32'	O	O	O	O	O	O	O	O	O	O	O	O	O
CONTRA TRUMPET	16'	O	O	O	O	O	●	●	O	O	O	O	O	O
TRUMPET	8'	O	O	O	O	●	●	●	O	O	O	O	O	O
CLARION	4'	O	O	O	O	O	●	●	O	O	O	O	O	O
MIDI PEDAL	3	O	O	O	O	O	O	O	O	O	O	O	O	O
<b>GREAT</b>														
BOURDON	16'	O	O	O	O	O	●	●	O	O	O	O	O	O
OPEN DIAPASON	8'	O	O	O	●	●	●	●	●	O	●	O	●	●
ROHRFLUTE	8'	●	●	●	●	●	●	●	O	●	O	●	O	O
GAMBA	8'	O	●	●	●	●	●	●	O	O	O	O	●	O
OCTAVE	4'	O	O	O	●	●	●	●	O	O	●	O	O	●
OPEN FLUTE	4'	O	O	●	●	●	●	●	O	O	O	O	O	O
TWELFTH	2½'	O	O	O	O	●	●	●	O	O	O	●	O	●
SUPEROCTAVE	2'	O	O	O	O	O	●	●	O	O	●	O	O	●
CORNET	IV	O	O	O	O	O	O	O	●	O	O	O	O	O
MIXTURE	V-VII	O	O	O	O	O	●	●	O	O	O	O	O	●
CONTRA TRUMPET	16'	O	O	O	O	O	O	●	O	O	O	O	O	O
TRUMPET	8'	O	O	O	O	●	●	●	O	O	O	O	O	O
MIDI GREAT	1	O	O	O	O	O	O	O	O	O	O	O	O	O
<b>SWELL</b>														
QUINTATON	16'	O	O	O	O	O	O	●	O	O	O	O	O	O
OPEN DIAPASON	8'	O	O	O	●	●	●	●	O	O	O	O	O	●
STOPPED FLUTE	8'	O	●	●	●	●	●	●	O	●	●	●	●	O
VIOLA	8'	●	●	●	●	●	●	●	O	O	O	●	O	
CELESTE	8'	O	O	O	O	O	O	O	●	O	O	O	●	O
OCTAVE	4'	O	O	O	●	●	●	●	O	O	O	O	O	●
ROHRFLUTE	4'	O	O	●	●	●	●	●	O	O	O	O	●	O
FLUTE TWELFTH	2½'	O	O	O	O	O	●	●	O	O	●	O	O	O
WALDFLUTE	2'	O	O	O	O	●	●	●	O	O	O	●	O	●
TIERCE	1½'	O	O	O	O	O	O	O	O	O	O	O	O	O
NAZARD	1½'	O	O	O	O	O	●	●	O	O	●	O	O	●
RAUSCHPFEIFE	III-V	O	O	O	O	O	O	●	O	O	O	O	O	●
CROMORNE	8'	O	O	O	O	●	●	●	O	●	O	O	O	O
OBOE	8'	O	O	O	O	O	●	●	O	O	O	O	O	O
MIDI SWELL	2	O	O	O	O	O	O	O	O	O	O	O	O	O
<b>ACCESSORIES</b>														
SWELL TO GREAT		O	●	●	●	●	●	●	●	O	O	O	●	●
GREAT TO PEDAL		O	O	O	●	●	●	●	●	O	O	O	●	●
SWELL TO PEDAL		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

		A	B	C	D	E	F	G	H	I	J	K	L	M
<b>PEDAL</b>														
DOUBLE BASS	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
CHORALBASS	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
BASSFLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
OPEN FLUTE	2'	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
BOMBARDE	32'	O	O	O	O	O	O	O	O	O	O	O	O	O
CONTRA TRUMPET	16'	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
CLARION	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
MIDI PEDAL	3	O	O	O	O	O	O	O	O	O	O	O	O	O
<b>GREAT</b>														
BOURDON	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
OPEN 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
OCTAVE	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 <sup>2</sup> / <sub>3</sub> '	O	O	O	O	O	O	O	O	O	O	O	O	O
SUPEROCTAVE	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	V-VII	O	O	O	O	O	O	O	O	O	O	O	O	O
CONTRA TRUMPET	16'	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 GREAT	1	O	O	O	O	O	O	O	O	O	O	O	O	O
<b>SWELL</b>														
QUINTATON	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
OPEN DIAPASON	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
STOPPED FLUTE	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
ROHRFLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
FLUTE TWELFTH	2 <sup>2</sup> / <sub>3</sub> '	O	O	O	O	O	O	O	O	O	O	O	O	O
WALDFLUTE	2'	O	O	O	O	O	O	O	O	O	O	O	O	O
TIERCE	1 <sup>3</sup> / <sub>5</sub> '	O	O	O	O	O	O	O	O	O	O	O	O	O
NAZARD	1 <sup>1</sup> / <sub>5</sub> '	O	O	O	O	O	O	O	O	O	O	O	O	O
RAUSCHPFEIFE	III-V	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 SWELL	2	O	O	O	O	O	O	O	O	O	O	O	O	O
<b>ACCESSORIES</b>														
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 W-52

		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>		A	B	C	D	E	F	G	H	I	J	K	L	M
DOUBLE BASS	16'	○	○	○	○	○	○	○	○	○	○	○	○	○
SUBBASS	16'	●	●	●	●	●	●	●	●	●	●	●	●	●
OCTAVE	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
GEDACKT	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
CHORALBASS	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
BASSFLUTE	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
OPEN FLUTE	2'	○	○	○	○	○	○	○	○	○	○	○	○	○
MIXTURE	III	○	○	○	○	○	○	○	○	○	○	○	○	○
BOMBARDE	32'	○	○	○	○	○	○	○	○	○	○	○	○	○
CONTRA TRUMPET	16'	○	○	○	○	○	○	○	○	○	○	○	○	○
TRUMPET	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
CLARION	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
<b>CHOIR</b>		A	B	C	D	E	F	G	H	I	J	K	L	M
LIEBLICH GEDECKT	16'	○	○	○	○	○	○	○	○	○	○	○	○	○
BOURDON	8'	●	●	●	●	●	●	●	●	●	●	●	●	●
OCTAVE	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
NACHTHORN	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
NAZARD	2 2/3'	○	○	○	○	○	○	○	○	○	○	○	○	○
SPITZFLUTE	2'	○	○	○	○	○	○	○	○	○	○	○	○	○
TIERCE	1 1/2'	○	○	○	○	○	○	○	○	○	○	○	○	○
SIFFLUTE	1'	○	○	○	○	○	○	○	○	○	○	○	○	○
CYMBAL	II-III	○	○	○	○	○	○	○	○	○	○	○	○	○
CLARINET	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
<b>GREAT</b>		A	B	C	D	E	F	G	H	I	J	K	L	M
BOURDON	16'	○	○	○	○	○	○	○	○	○	○	○	○	○
OPEN DIAPASON	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
GAMBA	8'	●	●	●	●	●	●	●	●	●	●	●	●	●
ROHRFLUTE	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
OCTAVE	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
OPEN FLUTE	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
TWELFTH	2 2/3'	○	○	○	○	○	○	○	○	○	○	○	○	○
SUPEROCTAVE	2'	○	○	○	○	○	○	○	○	○	○	○	○	○
CONICAL FLUTE	2'	○	○	○	○	○	○	○	○	○	○	○	○	○
CORNET	IV	○	○	○	○	○	○	○	○	○	○	○	○	○
MIXTURE	V-VII	○	○	○	○	○	○	○	○	○	○	○	○	○
SCHARF	III-V	○	○	○	○	○	○	○	○	○	○	○	○	○
CONTRA TRUMPET	16'	○	○	○	○	○	○	○	○	○	○	○	○	○
TRUMPET	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
<b>SWELL</b>		A	B	C	D	E	F	G	H	I	J	K	L	M
QUINTATON	16'	○	○	○	○	○	○	○	○	○	○	○	○	○
OPEN DIAPASON	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
VIOLA	8'	●	●	●	●	●	●	●	●	●	●	●	●	●
CELESTE	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
STOPPED FLUTE	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
OCTAVE	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
ROHRFLUTE	4'	○	○	○	○	○	○	○	○	○	○	○	○	○
FLUTE TWELFTH	2 2/3'	○	○	○	○	○	○	○	○	○	○	○	○	○
WALDFLUTE	2'	○	○	○	○	○	○	○	○	○	○	○	○	○
NAZARD	1 1/3'	○	○	○	○	○	○	○	○	○	○	○	○	○
OCTAVE	1'	○	○	○	○	○	○	○	○	○	○	○	○	○
SESQUIALTER	II	○	○	○	○	○	○	○	○	○	○	○	○	○
RAUSCHPFEIFE	IV-VI	○	○	○	○	○	○	○	○	○	○	○	○	○
FAGOTTO	16'	○	○	○	○	○	○	○	○	○	○	○	○	○
CROMORNE	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
VOX HUMANA	8'	○	○	○	○	○	○	○	○	○	○	○	○	○
<b>ACCESSORIES</b>		A	B	C	D	E	F	G	H	I	J	K	L	M
CHOIR TO GREAT		●	●	●	●	●	●	●	●	○	○	○	○	○
SWELL TO GREAT		○	○	○	○	○	○	○	○	○	○	○	○	○
SWELL TO CHOIR		○	○	○	○	○	○	○	○	○	○	○	○	○
CHOIR TO PEDAL		○	○	○	○	○	○	○	○	○	○	○	○	○
GREAT TO PEDAL		○	○	○	○	○	○	○	○	○	○	○	○	○
SWELL TO PEDAL		○	○	○	○	○	○	○	○	○	○	○	○	○
TREMULANT CHOIR		○	○	○	○	○	○	○	○	○	○	○	○	○
TREMULANT GREAT		○	○	○	○	○	○	○	○	○	○	○	○	○
TREMULANT SWELL		○	○	○	○	○	○	○	○	○	○	○	○	○
CHORUS		○	○	○	○	○	○	○	○	○	○	○	○	○
MANUAL BASS		○	○	○	○	○	○	○	○	○	○	○	○	○
MIDI CHOIR	1	○	○	○	○	○	○	○	○	○	○	○	○	○
MIDI GREAT	2	○	○	○	○	○	○	○	○	○	○	○	○	○
MIDI SWELL	3	○	○	○	○	○	○	○	○	○	○	○	○	○
MIDI PEDAL	4	○	○	○	○	○	○	○	○	○	○	○	○	○

		A	B	C	D	E	F	G	H	I	J	K	L	M
<b>PEDAL</b>														
DOUBLE BASS	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
CHORALBASS	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
BASSFLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
OPEN FLUTE	2'	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
BOMBARDE	32'	O	O	O	O	O	O	O	O	O	O	O	O	O
CONTRA TRUMPET	16'	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
CLARION	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
<b>CHOIR</b>														
LIEBLICH GEDECKT	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
BOURDON	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
NACHTHORN	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
NAZARD	2 2/3'	O	O	O	O	O	O	O	O	O	O	O	O	O
SPITZFLUTE	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
SIFFLUTE	1'	O	O	O	O	O	O	O	O	O	O	O	O	O
CYMBAL	II-III	O	O	O	O	O	O	O	O	O	O	O	O	O
CLARINET	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
<b>GREAT</b>														
BOURDON	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
OPEN DIAPASON	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
ROHRFLUTE	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
OPEN FLUTE	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
SUPEROCTAVE	2'	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
CORNET	IV	O	O	O	O	O	O	O	O	O	O	O	O	O
MIXTURE	V-VII	O	O	O	O	O	O	O	O	O	O	O	O	O
SCHARFF	III-V	O	O	O	O	O	O	O	O	O	O	O	O	O
CONTRA TRUMPET	16'	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
<b>SWELL</b>														
QUINTATON	16'	O	O	O	O	O	O	O	O	O	O	O	O	O
OPEN DIAPASON	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
STOPPED FLUTE	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
ROHRFLUTE	4'	O	O	O	O	O	O	O	O	O	O	O	O	O
FLUTE TWELFTH	2 2/3'	O	O	O	O	O	O	O	O	O	O	O	O	O
WALDFLUTE	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
OCTAVE	1'	O	O	O	O	O	O	O	O	O	O	O	O	O
SESQUIALTER	II	O	O	O	O	O	O	O	O	O	O	O	O	O
RAUSCHPFEIFE	IV-VI	O	O	O	O	O	O	O	O	O	O	O	O	O
FAGOTTO	16'	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
VOX HUMANA	8'	O	O	O	O	O	O	O	O	O	O	O	O	O
<b>ACCESSORIES</b>														
CHOIR TO GREAT		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
SWELL TO CHOIR		O	O	O	O	O	O	O	O	O	O	O	O	O
CHOIR TO PEDAL		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 CHOIR		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
MIDI CHOIR	1	O	O	O	O	O	O	O	O	O	O	O	O	O
MIDI GREAT	2	O	O	O	O	O	O	O	O	O	O	O	O	O
MIDI SWELL	3	O	O	O	O	O	O	O	O	O	O	O	O	O
MIDI PEDAL	4	O	O	O	O	O	O	O	O	O	O	O	O	O

