



# **RODGERS 700 Series**

## **Owner's Manual**



OWNER'S MANUAL

for

COLUMBIAN 700

JAMESTOWN 725

SCARBOROUGH 750

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## RODGERS 700 SERIES

The 700 Series comprises three very special instruments: the Columbian 700, the Jamestown 725 and the Scarborough 750. This Series of two manual organs combines the finest organ tradition and classical tonal schemes with current electronic technology to give the organist and the listener the finest organ sound.

The design of this Series began with the development of a specification which allows music of all periods and schools of performance to be played as accurately to each tradition as possible.

The Columbian 700, Jamestown 725 and Scarborough 750 are manufactured to console specifications set forth by the American Guild of Organists. These specifications create a uniformity as to compass of keyboards (61 notes) and pedalboard (32 pedals), and the placement of keyboards in relation to the pedalboard. The latter requirement allows people of various sizes to comfortably play an organ. There are also specifications for the placement of stop tablets and couplers. Rodgers has always adhered to these specifications in its Classic organs to provide comfortable organs for all to play.

A two manual and pedal organ generally contains the following divisions: the Great Organ, the Swell Organ and

the Pedal Organ. Each division derives its name from its function in the total scheme of the organ.

The Great Organ has the boldest Principal (Diapason) Ensemble and a solid Flute Ensemble to support the Principals. An appropriate word for Ensemble is Chorus which generally means that two or more pitch levels (8', 4', 2' etc.) of a tonal family are sounding simultaneously. There are softer, accompanimental stops of String tone which provide a subtle texture to support the solo stops of the Swell Organ.

The Swell Organ originally derived its name because its pipes were placed inside a swellbox (a small chamber). One side of the swellbox had Venetian shutters which were controlled by a pedal called the Swell Pedal. This pedal enabled the organist to control the dynamic level (loudness and softness) of this division by gradually opening and closing the shutters, thereby creating crescendos and decrescendos. This had not been possible earlier, as the dynamics were determined only by the number of stops drawn. The modern Swell Organ has a secondary Principal Chorus, complete Flute Chorus, Celeste and Reed voices (found on the Jamestown 725 and Scarborough 750) which give this division the most tonal flexibility of all divisions.

The Pedal Organ was named because its keys are played by the feet. The 700 Series has a complete Pedal Organ which will provide a suitable foundation for any manual registration.



## THE MUSICAL RESOURCES OF THE 700 SERIES

There are two major categories of organ tone.

FOUNDATION. This category includes Principals (Diapasons), Flutes and Strings. These voices are produced by similarly constructed pipes called flue pipes. The pipe emits sound when air enters the bottom of the pipe (toe piece), then is channeled through a thin opening, directing the air column upwards against a lip. The result is air being excited and causing vibrations to create the musical tone.

REED. Reeds are pipework whose sound is generated by a metal tongue vibrating against a metal block, with a cutout portion of the block facing the tongue. These portions are contained in the "boot" of the pipe with the resonator (uppermost tubular section) affecting the timbre (color) and pitch of the particular pipe. Such voices as the Trumpet, Trompette, Oboe, Krummhorn, Fagotto, Bombarde and Vox Humana are members of the Reed family.

### THE PRINCIPAL, OR DIAPASON FAMILY

The Principals are the tonal family that is unique to the organ. There is no orchestral counterpart to the Principal nor can it be duplicated by any other orchestral instrument. When played as a Chorus, such as the 8' Principal, 4' Octave

and 2' Super Octave on the Great manual, the resulting sound provides body, clarity and the base to which the other tone families of the organ must relate and blend.

The Mixture is composed of compound pitches of high pitched Principal pipes. The pitches used augment the natural harmonic overtone series. The prime function of the Mixture is to add sparkle to the Foundation tone of the organ. The Roman numeral on the stop tab indicates the number of pitches sounding when a single note is depressed, e.g. Mixture III (three pitches), Mixture IV (four pitches). When used sparingly with suitable Foundation stops and/or Reeds, the Mixture provides the roof or cap of the tonal house. When used in combinations for hymn playing, Mixtures give pitch clarity to the ear which results in better congregational singing.

#### THE FLUTE FAMILY

The Flute family has a dual role in good organ design. The Flutes must support the Principals and provide another plane of tone color for solo voices. The best developed Flute Chorus is in the Swell Organ where it is available from 16' through 1 3/5' pitches. In the Great Organ the Flutes give added body when used with the Principals.

The Flutes are unique since the mixing of unison and non-unison pitches (mutations) gives synthesized solo voices. On the Columbian 700 the Cornet V is composed of four Flute voices (4' Gedeckt, 2 2/3' Nasard, 2' Blockflöte and 1 3/5' Tierce)

with the 8' Viola Pomposa which renders a classic French solo stop that can be added to the Great Principal and Flute Choruses to give a Reed quality to the combination. The combination and proper balance of unison and non-unison pitches which comprise the Cornet V is a standard practice of organ design dating back hundreds of years.

The Sesquialtera II (2 2/3' Flute tone and 1 3/5' Flute tone) on the Great Organ can be used with the Great Flutes and Principals to create other forms of Cornets.

The 1 1/3' Larigot on the Great manual is useful for adding a subtle sparkle to any base combination. It is most commonly used with the 8' Spitzflöte and 4' Open Flute to give a very colorful, quaint sound useful for contrapuntal literature.

#### THE STRING FAMILY AND CELESTES

The String family is found on all instruments in the 700 Series. The Strings are small scaled (reduced diameter) Principals that decrease in volume and develop brighter timbre. Strings are most useful as accompanimental stops since they are subtle, and with their abundance of harmonics (natural overtones) each note of the most complex chord can be heard with distinction.

The basic String tone is augmented with a Celeste rank on the Jamestown 725 and Scarborough 750. The String Celeste rank is another String tone derived from independent pitch sources purposely tuned slightly sharp. When the two pitch sources are played at once, a pleasant undulation results (like a very slow

tremolo) which helps attain very realistic orchestral string section sounds. The Celeste sound is found on Italian instruments dating back to the late 1500's. It is most frequently called for in Romantic and Contemporary literature.

The String family stops on the 700 Series organs are the 8' Viola Pomposa, 8' Gambe and 8' Gemshorn (a hybrid String-Flute stop). The Jamestown 725 also has an 8' Voix Celeste II and an 8' Gambe Celeste II. The Scarborough 750 has an 8' Voix Celeste II and an 8' Flute Celeste II.

#### THE REED FAMILY (Jamestown 725 and Scarborough 750)

The Reed family is the most colorful of all the organ families, and is subdivided into two divisions: Chorus Reeds and Solo Reeds. Chorus Reeds are generally of a Trumpet quality, and are located in the Swell Division. Solo Reeds can be placed on any manual. The Jamestown 725 and the Scarborough 750 have Chorus Reeds on the Swell (Trompette, Oboe) and if the "Reeds ff" stop tab is on, the Reeds take on Solo Reed character. On the Scarborough 750 there is also a Chorus Reed (Fagotto) in the Pedal.

#### PERCUSSIONS (Scarborough 750)

The Percussions found on the Scarborough 750 are the Harp and Carillon. Both of these voices are independent of all other voices. The Harp and Carillon both have independent volume and sustain length controls.

The Harp is very effective when used in combination with the Flute Celeste II as an accompaniment texture.

The Carillon is best used one note at a time, since its complex harmonic content will clash if more than one note is played simultaneously.

The charts on the following pages show each organ's stop list.

COLUMBIAN 700

	<u>Great</u>	<u>Swell</u>	<u>Pedal</u>
Principals	8' Principal 4' Octave 2' Super Octave Mixture III	4' Prestant Mixture III	8' Octave 4' Choralbass Mixture III
Flutes	8' Spitzflöte 4' Open Flute 2' Waldflöte 1 1/3' Larigot	16' Bourdon Doux 8' Rohrflöte 4' Gedeckt 2 2/3' Nasard 2' Blockflöte 1 3/5' Tierce	16' Bourdon 16' Lieblich Gedeckt 8' Flute 4' Nachthorn 2' Zauberflöte
Strings	8' Gambe	8' Viola Pomposa	
Complex Solo Stops	Sesquialtera II	Cornet V	
Couplers	Swell to Great		Great to Pedal Swell to Pedal

Special Controls

Foundation Chorus  
Flute Chorus

Tremulants

Main Tremulant  
Flute Vibrato

JAMESTOWN 725

	<u>Great</u>	<u>Swell</u>	<u>Pedal</u>
Principals	8' Principal 4' Octave 2' Super Octave Mixture III	4' Prestant Mixture III	8' Octave 4' Choralbass Mixture III
Flutes	8' Spitzflöte 4' Open Flute 2' Waldflöte 1 1/3' Larigot	16' Bourdon Doux 8' Rohrflöte 4' Gedeckt 2 2/3' Nasard 2' Blockflöte 1 3/5' Tierce	16' Bourdon 16' Lieblich Gedeckt 8' Flute 4' Nachthorn 2' Zauberflöte
Strings	8' Gambe 8' Gambe Celeste II	8' Viola Pomposa 8' Voix Celeste II	8' Gemshorn
Reeds		8' Trompette 8' Oboe Reeds ff	
Complex Solo Stops	Sesquialtera II		
Couplers	Swell to Great		Great to Pedal Swell to Pedal

Special Controls

Flute Chiff Off  
Foundation Chorus  
Flute Chorus

Tremulants

Main Tremulant  
Flute Vibrato

SCARBOROUGH 750

	<u>Great</u>	<u>Swell</u>	<u>Pedal</u>
Principals	8' Principal 4' Octave 2' Super Octave Mixture III	4' Prestant 1' Sifflet Mixture III	16' Principal 8' Octave 4' Choralbass Mixture III
Flutes	8' Spitzflöte 8' Flute Celeste II 4' Open Flute 2' Waldflöte 1 1/3' Larigot	16' Bourdon Doux 8' Rohrflöte 4' Gedeckt 2 2/3' Nasard 2' Blockflöte 1 3/5' Tierce	16' Bourdon 16' Lieblich Gedeckt 8' Flute 4' Nachthorn 2' Zauberflöte
Strings	8' Gambe	8' Viola Pomposa 8' Voix Celeste II	8' Gemshorn
Reeds		8' Trompette 8' Oboe Reeds ff	16' Fagotto
Percussion	Harp Carillon		
Couplers	Swell to Great		Great to Pedal Swell to Pedal

Special Controls

Flute Chiff Off  
Foundation Chorus  
Flute Chorus

Tremulants

Main Tremulant  
Flute Vibrato



## SPECIAL FEATURES

### COUPLERS

There are three couplers on each organ in the 700 Series: Swell to Great; Swell to Pedal; Great to Pedal.

The function of a coupler is to enable the stops of one division or keyboard to be played on another keyboard or pedalboard.

The Swell to Great coupler allows all the Swell Organ voices to be played from the Great keyboard. The Swell to Pedal and Great to Pedal couplers will make the voices of these keyboards sound when a pedal is depressed.

As can be seen, the coupler greatly increases the flexibility of the instrument.

### COMBINATION ACTION

One of the exciting features of the 700 Series is a combination action that is adjustable from the console. This enables the organist to select favorite registrations and to make rapid changes of tone color.

### PROGRAMMABLE PRESETS

This system is used on the Columbian 700. There are four General Preset Pistons that control every stop on the organ.

The stops will not physically move when Pistons 1 through 4 are depressed, but the sound will change according to what stops are selected. The lighted pistons make it easy for the organist to see which piston(s) are engaged. These pistons are also Double Touch. When lightly pressed each piston will add to any other piston(s) already selected. When fully depressed, each piston will engage only itself.

NOTE: For the stop tabs to function the Stop Rail piston must be illuminated. To activate the Stop Rail, simply press the Stop Rail piston.

How to set the presets:

1. Turn the Memory lock to the "On" position.
2. Firmly push the Stop Rail piston.
3. Select your registration.
4. Push the Set piston and hold.
5. While pushing the Set piston, push the desired piston (1-4), and then release both pistons simultaneously.

Stops can be added to your preset combination while playing by simply lightly pressing the Stop Rail piston and putting down the stop tabs you want to add.

DUAL MEMORY COMBINATION ACTION

On the Jamestown 725 and Scarborough 750 the combination action is a unique dual memory system with moving stop tabs. This gives the organist a total of 12 General pistons and 8 independent Divisional pistons for the Swell, Great and Pedal

## Divisions.

There is a combination lock for each Memory (1 and 2) with different keys for each lock, giving privacy and protection to the individual keyholders. With the keylock in the "Off" position, or with the keys removed, the combination action will function but cannot be set with new combinations.

NOTE: If both keys are in the "On" position, the combination action will not program any new combinations. Also, when one key is in the "On" position it is impossible to switch to the other Memory.

### How to set the pistons:

1. Select the Memory (1 or 2) to receive the registrations.
2. Turn on the keylock for the selected Memory. (You will note that the lighted piston will indicate which keylock has been turned on.)
3. Select your registration.
4. Push the Set piston and hold.
5. While pushing the Set piston, push the desired piston then release both pistons simultaneously.

### CHORUS CONTROLS

The Chorus effect is patterned after the natural interaction of pipes in a pipe organ. Through current technology, Rodgers organs utilize certain digital techniques to produce this effect.

The Chorus controls are located in the General division of the stop rail. These stop tabs affect the entire organ as

indicated. The Foundation Chorus tab affects the Foundation stops (Principals, Flutes and Strings). The Flute Chorus tab affects only the Flute voices.

To experience the enriched sound, turn on the 8' Principal, 8' Spitzflöte, 4' Octave and 2' Waldflöte on the Great manual. While holding down a chord on the Great manual, turn the Foundation Chorus tab on and off and listen to the difference. For another dimension, turn the Flute Chorus tab on and off and listen to that different sound. Add the Great Mixture III to the above combination repeating the on and off process of both the Foundation Chorus and Flute Chorus tabs. Notice how the brilliance of the Mixture III acquires a transparent quality when the Foundation Chorus tab is depressed.

Besides authentic pipe organ voices, your Rodgers organ includes this additional dimension based on real pipe organ characteristics, establishing Rodgers as the leader in Classic Organ design.

#### FLUTE CHIFF (Jamestown 725, Scarborough 750)

Chiff is a natural speech characteristic of Classically voiced Flutes. It gives additional clarity to both pitch and attack. It would seem to be more useful to the organist for the Chiff to be active for standard operation. Therefore, the Flute Chiff Off tab turns off the Chiff on the Flute voices when that effect is desired.

### TREMULANTS

Regarded as a special effect, the Tremulant can be most useful when judiciously used. There are two Tremulants on the 700 Series organs.

The Main Tremulant affects the entire organ and is adjustable for both speed and depth. It is recommended by the factory that these adjustments be made by authorized service personnel only.

The Flute Tremulant affects only the Flute voices and is deeper than the Main Tremulant. It also has independent depth controls.

### REVERBERATION

Every 700 Series organ is equipped with reverberation. The control for the amount of reverberation is conveniently located under the keydesk (to the right of your right knee when seated at the console). Careful use of this feature will compensate for poor acoustical conditions.

### HEADPHONE JACK

The Headphone Jack is located next to the Reverberation Control Knob under the keydesk. When the headphones are connected, the internal speaker system will be automatically turned off.

(This feature is not available on the Scarborough 750 without internal speakers.)

located in the speaker cabinets themselves, eliminating the need to run hazardous voltages over long distances. Also there is no warm-up time required for the amplifiers.

## CARE AND MAINTENANCE OF THE RODGERS 700 SERIES

As with any fine musical instrument, reasonable care is necessary to protect your investment in your Rodgers organ. Normally, you should experience no difficulties, because it has been carefully designed, and only the finest component parts are used in its manufacture. Even the finest equipment, however, is subject to occasional service. Your Rodgers Service Representative is fully equipped and qualified to handle any service problems which may arise.

Your new Rodgers organ is not only a fine musical instrument, but also a fine piece of custom made furniture, finished to hold its attractiveness through generations of use. Only the best woods are used, carefully checked for uniformity of grain and intensity of figure and carefully hand assembled. As each finish coat is applied, it is thoroughly dried and hand rubbed before the next coat is applied. This hand rubbing results in a finish that is lasting and easy to keep looking beautiful. Following are a few tips on caring for your Rodgers organ.

### CONSOLE AND PEDALBOARD

A frequent dusting with a soft, clean cloth is usually all that is required. For a lacquered finish, a small amount

## REGISTRATION SUGGESTIONS

The following pages of registrations are guidelines for selecting appropriate stops to match broad suggestions given in most printed organ literature. There will be variances of registration, depending upon the music, acoustics of the room, and the spirit of the performance.



Great Organ Registration Suggestions  
700 Series Organs

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flute	8' Spitzflöte
Strings	8' Gambe 8' Gambe Celeste II (725)
Foundations p	8' Spitzflöte 8' Gambe
Foundations mf	8' Spitzflöte 8' Gambe 4' Open Flute
Foundations f	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute
Foundations ff	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave
Full Great	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave 2' Waldflöte Mixture III

Swell Organ Registration Suggestions  
700 Series Organs

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flutes	8' Rohrflöte 4' Gedeckt
Strings	8' Viola Pomposa 8' Voix Celeste II (725 & 750)
Reed (Solo)	Cornet V (700) 8' Oboe (725 & 750)
Reed (Chorus)	Cornet V (700) 8' Trompette (725 & 750)
Foundations p	8' Viola Pomposa 8' Rohrflöte
Foundations mf	8' Viola Pomposa 8' Rohrflöte 4' Gedeckt
Foundations f	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt 2' Blockflöte
Full Swell	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt 2' Blockflöte Mixture III 8' Trompette (725 & 750)

Pedal Organ Registration Suggestions  
700 Series Organs

GIVEN SUGGESTIONS	APPROPRIATE REGISTRATION
Flutes	16' Bourdon 8' Flute
Pedal Principals (700 & 725)	16' Bourdon 8' Octave
Pedal Principals (750)	16' Principal 8' Octave
Foundations p	16' Lieblich Gedeckt
Foundations mf	16' Bourdon 8' Flute 8' Gemshorn (725 & 750)
Foundations f	16' Principal (750) 16' Bourdon 16' Lieblich Gedeckt 8' Octave 8' Flute 4' Choralbass
Full Pedal	16' Principal (750) 16' Bourdon 16' Lieblich Gedeckt 8' Octave 8' Flute 4' Choralbass 2' Zauberflöte Mixture III 16' Fagotto (750)

## SUGGESTED MEMORY SETTINGS

On the following pages are complete, suggested piston settings for the Columbian 700, Jamestown 725 and Scarborough 750. These are arranged in ascending order from soft solo stop combinations (Generals 1 and 2) to larger ensemble combinations of increasing strength. These are only suggestions as to a system of setting pistons that follow the basic music crescendo.

On the Jamestown 725 and Scarborough 750 Memory 1 is set with traditional Classical organ sounds and Memory 2 is programmed to fit the needs of Evangelistic music. Every 700 Series organ is programmed with these combinations prior to leaving the factory. To make changes simply refer to pages 11 through 13 of this guide book.

COLUMBIAN 700

Generals

Piston 1 Swell:	8' Rohrflöte 4' Gedeckt	Piston 3 Pedal: (cont'd)	16' Bourdon 8' Octave 8' Flute
Great:	8' Gambe	General:	Foundation Chorus
Pedal:	16' Lieblich Gedeckt 8' Flute	Piston 4 Swell:	8' Viola Pomposa 4' Prestant 4' Gedeckt 2' Blockflöte
General:	Foundation Chorus	Great:	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave Mixture III Swell to Great
Piston 2 Swell:	8' Rohrflöte 2 2/3' Nasard 1 3/5' Tierce	Pedal:	16' Bourdon 8' Octave 8' Flute 4' Choralbass 4' Nachthorn Swell to Pedal
Great:	8' Spitzflöte 4' Open Flute	General:	Foundation Chorus
Pedal:	16' Lieblich Gedeckt 8' Flute		
General:	Flute Chorus		
Piston 3 Swell:	8' Viola Pomposa 8' Rohrflöte 4' Gedeckt		
Great:	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Waldflöte		

JAMESTOWN 725  
MEMORY 1

Generals

Piston 1	Swell:	8' Voix Celeste II	Piston 4	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Gedeckt
	Great:	8' Gambe Celeste II 4' Open Flute Swell to Great		Great:	8' Principal 4' Open Flute 2' Waldflöte Swell to Great
	Pedal:	16' Lieblich Gedeckt		Pedal:	16' Bourdon 8' Flute Swell to Pedal
	General:	Foundation Chorus		General:	Foundation Chorus
Piston 2	Swell:	8' Oboe 4' Gedeckt			
	Great:	8' Gambe Celeste II			
	Pedal:	16' Lieblich Gedeckt 8' Gemshorn	Piston 5	Swell:	8' Trompette Reeds ff
	General:	Foundation Chorus Main Tremulant		Great:	8' Principal 8' Spitzflöte 4' Octave 2' Waldflöte
Piston 3	Swell:	8' Rohrflöte 4' Gedeckt 2 2/3' Nasard 1 3/5' Tierce		Pedal:	16' Bourdon 16' Lieblich Gedeckt 8' Octave 4' Choralbass
	Great:	8' Spitzflöte 4' Open Flute		General:	Foundation Chorus
	Pedal:	16' Lieblich Gedeckt 8' Flute			
	General:	Flute Chorus			

JAMESTOWN 725  
 MEMORY 1 (cont'd)

Generals

Piston 6	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 2' Blockflöte Mixture III 8' Trompette
	Great:	8' Principal 8' Gambe 4' Octave 4' Open Flute 2' Super Octave 2' Waldflöte Swell to Great
	Pedal:	16' Bourdon 16' Lieblich Gedeckt 8' Octave 8' Flute 4' Choralbass Swell to Pedal Great to Pedal
	General:	Foundation Chorus

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1

Divisionals

	Piston 4	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt 2' Blockflöte Mixture III 8' Trompette Reeds ff
	Piston 1	Great:	8' Spitzflöte
	Piston 2	Great:	8' Gambe Celeste II
	Piston 3	Great:	8' Spitzflöte 8' Gambe 4' Octave 2' Waldflöte
	Piston 4	Great:	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave 2' Waldflöte Mixture III
	Piston 1	Pedal:	16' Lieblich Gedeckt
	Piston 2	Pedal:	16' Bourdon 8' Flute
	Piston 3	Pedal:	16' Bourdon 8' Octave 4' Choralbass 2' Zauberflöte

Divisionals

Piston 1	Swell:	8' Voix Celeste
Piston 2	Swell:	8' Rohrflöte 4' Gedeckt
Piston 3	Swell:	8' Oboe Reeds ff

JAMESTOWN 725  
MEMORY 1 (cont'd)

Divisionals

Piston 4	Pedal:	16' Bourdon
		16' Lieblich Gedeckt
		8' Octave
		8' Flute
		4' Choralbass
		4' Nachthorn
		2' Zauberflöte
		Mixture III



JAMESTOWN 725  
MEMORY 2

Generals

Piston 1	Swell:	8' Oboe 4' Gedeckt	Piston 3 Pedal: (cont'd)	16' Bourdon 16' Lieblich Gedeckt 8' Flute 8' Gemshorn
	Great:	8' Gambe Celeste II		
	Pedal:	16' Lieblich Gedeckt	General:	Flute Chiff Off Main Tremulant Flute Vibrato
	General:	Main Tremulant Flute Vibrato		
Piston 2	Swell:	8' Voix Celeste II	Piston 4 Swell:	8' Rohrflöte 8' Voix Celeste II 4' Gedeckt
	Great:	8' Gambe Celeste II 4' Open Flute Swell to Great	Great:	8' Principal 8' Spitzflöte 8' Gambe Celeste II 4' Open Flute Swell to Great
	Pedal:	16' Bourdon		
	General:	Flute Chiff Off Main Tremulant Flute Vibrato	Pedal:	16' Bourdon 16' Lieblich Gedeckt 8' Flute 8' Gemshorn 4' Nachthorn
Piston 3	Swell:	8' Rohrflöte 8' Voix Celeste II 4' Gedeckt	General:	Flute Chiff Off Foundation Chorus
		2 2/3' Nasard 8' Oboe		
	Great:	8' Spitzflöte 8' Gambe Celeste II		

JAMESTOWN 725  
MEMORY 2 (cont'd)

Generals

Piston 5	Swell:	8' Viola Pomposa 8' Rohrflöte 8' Voix Celeste II 4' Prestant 4' Gedeckt 2' Blockflöte 8' Oboe	Piston 6 Great: (cont'd)	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave 2' Waldflöte Mixture III Swell to Great
	Great:	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave 2' Waldflöte	Pedal:	16' Bourdon 16' Lieblich Gedeckt 8' Octave 8' Flute 4' Choralbass Swell to Pedal Great to Pedal
	Pedal:	16' Bourdon 16' Lieblich Gedeckt 8' Octave 8' Flute 4' Choralbass	General:	Foundation Chorus
	General:	Flute Chiff Off Main Tremulant Flute Vibrato	<u>Divisionals</u>	
Piston 6	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt 2' Blockflöte 8' Trompette	Piston 1 Swell:	8' Voix Celeste II
			Piston 2 Swell:	8' Voix Celeste II 8' Rohrflöte 4' Gedeckt
			Piston 3 Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt
			Piston 4 Swell:	8' Trompette

JAMESTOWN 725  
 MEMORY 2 (cont'd)

Divisionals

Piston 1	Great:	8' Gambe Celeste II
Piston 2	Great:	8' Spitzflöte 4' Open Flute
Piston 3	Great:	8' Principal 8' Spitzflöte 4' Open Flute
Piston 4	Great:	8' Spitzflöte Sesquialtera II
Piston 1	Pedal:	16' Lieblich Gedeckt
Piston 2	Pedal:	16' Bourdon 8' Flute
Piston 3	Pedal:	16' Bourdon 16' Lieblich Gedeckt 8' Octave 8' Flute 4' Choralbass
Piston 4	Pedal:	16' Bourdon 16' Lieblich Gedeckt 8' Octave 8' Flute 4' Choralbass 4' Nachthorn Mixture III

SCARBOROUGH 750  
MEMORY 1

Generals

Piston 1	Swell:	8' Voix Celeste II	Piston 4	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Gedeckt
	Great:	8' Flute Celeste II Swell to Great		Great:	8' Principal 4' Open Flute 2' Waldflöte Swell to Great
	Pedal:	16' Lieblich Gedeckt		Pedal:	16' Bourdon 8' Flute Swell to Pedal
	General:	Foundation Chorus		General:	Foundation Chorus
Piston 2	Swell:	8' Oboe 4' Gedeckt			
	Great:	8' Flute Celeste II Harp			
	Pedal:	16' Bourdon	Piston 5	Swell:	8' Trompette Reeds ff
	General:	Flute Chorus Main Tremulant Flute Chiff Off		Great:	8' Principal 8' Spitzflöte 4' Octave 2' Waldflöte
Piston 3	Swell:	8' Rohrflöte 2 2/3' Nasard 1 3/5' Tierce		Pedal:	16' Principal 16' Bourdon 16' Lieblich Gedeckt 8' Octave 4' Choralbass
	Great:	8' Spitzflöte 4' Open Flute		General:	Foundation Chorus
	Pedal:	16' Bourdon 8' Flute			
	General:	Flute Chorus			

SCARBOROUGH 750  
MEMORY I (cont'd)

Generals

Piston 6	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 2' Blockflöte 1' Sifflet Mixture III 8' Trompette	Piston 4 Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt 2' Blockflöte 1' Sifflet Mixture III 8' Trompette Reeds ff
	Great:	8' Principal 8' Gambe 4' Octave 4' Open Flute 2' Super Octave 2' Waldflöte Swell to Great	Piston 1 Great:	8' Flute Celeste II

1  
3  
5  
1

Pedal:	16' Principal 16' Bourdon 16' Lieblich Gedeckt 8' Octave 8' Flute 4' Choralbass 16' Fagotto Swell to Pedal Great to Pedal
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Divisionals

Piston 1	Swell:	8' Voix Celeste II	Piston 1 Pedal:	16' Lieblich Gedeckt
Piston 2	Swell:	8' Rohrflöte 4' Gedeckt	Piston 2 Pedal:	16' Bourdon 8' Flute
Piston 3	Swell:	8' Oboe Reeds ff		

SCARBOROUGH 750  
MEMORY 1 (cont'd)

Divisionals

Piston 3	Pedal:	16' Principal
		16' Bourdon
		8' Octave
		4' Choralbass
		2' Zauberflöte
Piston 4	Pedal:	16' Principal
		16' Bourdon
		16' Lieblich Gedeckt
		8' Octave
		8' Flute
		8' Gemshorn
		4' Choralbass
		4' Nachthorn
		2' Zauberflöte
		Mixture III
		16' Fagotto

SCARBOROUGH 750  
MEMORY 2

Generals

Piston 1	Swell:	8' Voix Celeste II	Piston 3 Pedal:	16' Bourdon
	Great:	Carillon	(cont'd)	16' Lieblich Gedeckt
	Pedal:	16' Lieblich Gedeckt		8' Flute
	General:	Foundation Chorus	General:	8' Gemshorn
				Flute Chiff Off
				Main Tremulant
				Flute Vibrato
Piston 2	Swell:	8' Voix Celeste II	Piston 4 Swell:	8' Rohrflöte
	Great:	8' Flute Celeste II		8' Voix Celeste II
		4' Open Flute		4' Gedeckt
		Swell to Great		
	Pedal:	16' Bourdon	Great:	8' Principal
		8' Flute		8' Spitzflöte
	General:	Flute Chiff Off		8' Flute Celeste II
		Main Tremulant		4' Open Flute
		Flute Vibrato		Swell to Great
Piston 3	Swell:	8' Rohrflöte	Pedal:	16' Bourdon
		8' Voix Celeste II		16' Lieblich Gedeckt
		4' Gedeckt		8' Flute
		2 2/3' Nasard	General:	8' Gemshorn
		8' Oboe		4' Nachthorn
	Great:	8' Gambe		Flute Chiff Off
		8' Flute Celeste II		Foundation Chorus
		Harp		

SCARBOROUGH 750  
MEMORY 2 (cont'd)

Generals

Piston 5	Swell:	8' Viola Pomposa 8' Rohrflöte 8' Voix Celeste II 4' Prestant 4' Gedeckt 2' Blockflöte 8' Oboe	Piston 6	Great: (cont'd)	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave 2' Waldflöte Mixture III Swell to Great
	Great:	8' Principal 8' Spitzflöte 4' Octave 4' Open Flute 2' Super Octave 2' Waldflöte Swell to Great		Pedal:	16' Principal 16' Bourdon 8' Octave 8' Flute 4' Choralbass 16' Fagotto Great to Pedal
	Pedal:	16' Principal 16' Bourdon 8' Octave 8' Flute 4' Choralbass		General:	Foundation Chorus
	General:	Flute Chiff Off Main Tremulant Flute Vibrato		<u>Divisionals</u>	
			Piston 1	Swell:	8' Voix Celeste II
			Piston 2	Swell:	8' Voix Celeste II 8' Rohrflöte 4' Gedeckt
Piston 6	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt 2' Blockflöte 1' Sifflet 8' Trampette	Piston 3	Swell:	8' Viola Pomposa 8' Rohrflöte 4' Prestant 4' Gedeckt
			Piston 4	Swell:	8' Trampette



SCARBOROUGH 750  
MEMORY 2 (cont'd)

Divisionals

Piston 1	Great:	Harp 8' Flute Celeste II
Piston 2	Great:	8' Spitzflöte 4' Open Flute
Piston 3	Great:	8' Principal 8' Spitzflöte 4' Octave 2' Waldflöte
Piston 4	Great:	Carillon
Piston 1	Pedal:	16' Lieblich Gedeckt
Piston 2	Pedal:	16' Bourdon 8' Flute
Piston 3	Pedal:	16' Principal 16' Bourdon 8' Octave 8' Flute 4' Choralbass
Piston 4	Pedal:	16' Principal 16' Bourdon 8' Octave 8' Flute 4' Choralbass 16' Fagotto

