



**PLAYING YOUR WERSI AS A CLASSICAL PIPE ORGAN**  
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**Part Four (Final)**

**Sample Registrations**

We can now apply the guidelines previously considered to a set of sample registrations that we might use on the pipe organ, and translate these into their total preset equivalents on the Wersi. Stops and combinations for the Swell, Great and Pedal will be considered in turn. Audio demos, accessible from the WersiClub International website, are provided for each sample registration using the sounds of the Wersi Sacral Package.

In each of the following Registrations the volume level to be set in Selectors is shown in brackets by the side of the equivalent Wersi sound.

**The Swell Organ**

**Sample 1 - Flutes**

Pipe Organ Stops		Equivalent Wersi Sounds
Gedackt 8		Gedackt 8 (100)
<b>Notes</b>	The Gedackt 8 is one of the quieter stops on the organ and has a dull flute like tonal quality. To replicate this stop we use the Wersi Gedackt 8 sound.	
<b>Audio Track</b>	➤ <b>Track 1</b>	

Pedal - Gedackt 16 (35) Gedackt 8 (35)

**Sample 2 - Flutes**

Pipe Organ Stops		Equivalent Wersi Sounds
Gedackt 8 Koppel Flute 4		Gedackt 8 (100) Rohrflote (85)
<b>Notes</b>	Adding a flute at 4' pitch will brighten the sound.	
<b>Audio Track</b>	➤ <b>Track 2</b>	

Pedal - Gedackt 16 (35) Gedackt 8 (35)

**Sample 3 - Flutes**

Pipe Organ Stops		Equivalent Wersi Sounds
Gedackt 8 Block Flute 2		Gedackt 8 (100) Rohrgedackt (65) set 2 octaves higher
<b>Notes</b>	Flutes combine well at any pitch for solo work but sound best when the 8' pitch is included. Here we combine 8' and 2' pitches for the solo registration and use the Gedackt 8 stop for the accompaniment.	
<b>Audio Track</b>	➤ <b>Track 3</b>	

Pedal - Gedackt 16 (35) Gedackt 8 (35)

#### Sample 4 - Flutes

Pipe Organ Stops	Equivalent Wersi Sounds
Lieblich Gedackt 16 Gedackt 8 Nazard 2 2-3	Gedackt 16 (84) Gedackt 8 (80) Quint 2 2-3 (63)
<b>Notes</b>	A 2 2-3 stop can also be added to a solo flute combination to provide tonal contrast. Again the 8' flute pitch is usually included. Here we combine the 16' and 8' pitches with the Quint 2 2-3 for the solo registration and use the Gedackt 8 stop for the accompaniment.
<b>Audio Track</b>	➤ <a href="#">Track 4</a>

Pedal - Gedackt 16 (35) Gedackt 8 (35)

#### Sample 5 - Strings

Pipe Organ Stops	Equivalent Wersi Sounds
Viola Celeste	Voix Celeste (100)
<b>Notes</b>	The Celeste stop sounding on its own has a thin, string like tonal quality.
<b>Audio Track</b>	➤ <a href="#">Track 5</a>

Pedal - Gedackt 16 (32) Gedackt 8 (32)

#### Sample 6 - Strings

Pipe Organ Stops	Equivalent Wersi Sounds
Viola Celeste Gedackt 8	Voix Celeste (100) Gedackt 8 (70)
<b>Notes</b>	String stops work well with each other but will sound fuller when one of the soft flutes like the Gedackt 8 is added.
<b>Audio Track</b>	➤ <a href="#">Track 6</a>

Pedal - Gedackt 16 (32) Gedackt 8 (32)

#### Sample 7 - Diapasons

Pipe Organ Stops	Equivalent Wersi Sounds
Spitz Principal 4 Gedackt 8	Prinzipal 4 (60) Gedackt 8 (100)
<b>Notes</b>	The diapasons (principals) are the foundation stops of the organ and are characterised by having a full and rounded tonal quality. Combining these together at different pitches (referred to as a <i>Diapason Chorus</i> , demonstrated later in the registrations for the Great) produces the characteristic pipe organ sound. The 8' pitch is almost always used. Where this is not available, as in this specification, diapasons combine well with flutes, the latter in this instance providing the 8' underpinning.
<b>Audio Track</b>	➤ <a href="#">Track 7</a>

Pedal - Gedackt 16 (45) Gedackt 8 (45)

### Sample 8 - Reeds

Pipe Organ Stops		Equivalent Wersi Sounds	
Trumpet 8 Gedackt 8		Regal 16 (100) Gedackt 8 (110)	
<b>Notes</b>	Reeds, either individually or in combinations, can be effective on their own to provide tonal contrast in a section of music, but are usually used either as solo stops or added to a Diapason Chorus to provide additional brilliance to the mix. Here we combine a Trumpet 8 stop with the Gedackt 8 stop to form a solo registration. The Gedackt 8 stop adds more body to the sound. A diapason chorus consisting of Prinzival 8, Prinzival 4 and Octaav (the latter raised an octave) is used for the accompaniment. Note that the Regal 16 stop is actually an 8' stop not a 16' stop as its name would suggest.		
<b>Audio Track</b>	➤ <a href="#">Track 8</a>		

Pedal - Gedackt 16 (35) Gedackt 8 (35)

## The Great Organ

### Sample 9 - Diapasons

Pipe Organ Stops		Equivalent Wersi Sounds	
Open Diapason		Prinzival 8 (100)	
<b>Notes</b>	A diapason sounding on its own at 8' pitch has a rounded full bodied tonal quality.		
<b>Audio Track</b>	➤ <a href="#">Track 9</a>		

Pedal - Gedackt 16 (45) Gedackt 8 (45)

### Sample 10 - Diapasons

Pipe Organ Stops		Equivalent Wersi Sounds	
Open Diapason 8 Octave 4		Prinzival 8 (100) Prinzival 4 (60)	
<b>Notes</b>	Adding a diapason at 4' pitch will brighten the sound		
<b>Audio Track</b>	➤ <a href="#">Track 10</a>		

Pedal - Gedackt 16 (45) Gedackt 8 (45)

### Sample 11 - Diapasons

Pipe Organ Stops		Equivalent Wersi Sounds	
Open Diapason 8 Octave 4 Fifteenth 2		Prinzival 8 (100) Prinzival 4 (60) Octaav (50) set 1 octave higher	
<b>Notes</b>	Adding a diapason at 2' pitch will further brighten the sound.		
<b>Audio Track</b>	➤ <a href="#">Track 11</a>		

Pedal - Gedackt 16 (45) Gedackt 8 (45)

### Sample 12 - Diapasons

Pipe Organ Stops	Equivalent Wersi Sounds
Open Diapason 8 Octave 4 Fifteenth 2 Mixture IV	Prinzival 8 (100) Prinzival 4 (60) Octaav (50) set 1 octave higher Mixture 4 (60)
<b>Notes</b>	Adding the Mixture stop produces the characteristic pipe organ sound.
<b>Audio Track</b>	➤ <a href="#">Track 12</a>

Pedal - Gedackt 16 (45) Gedackt 8 (45)

### Sample 13 – Full Organ

Pipe Organ Stops	Equivalent Wersi Sounds
Open Diapason 8 Octave 4 Fifteenth 2 Mixture IV Krummhorn 8	Prinzival 8 (100) Prinzival 4 (60) Oboe (50) set 2 octaves higher Mixture 4 (60)
<b>Notes</b>	Adding reed stops to the diapason chorus produces the full organ sound. On the Wersi we encounter a problem relating to the maximum number of layers that can be combined together being limited to four. In this instance we compromise by replacing the Octaav stop with the Oboe and setting the pitch of the latter higher. This fills in some of the 4' pitch vacated by the Octaav stop whilst at the same time adding the required reed stop to the mix.
<b>Audio Track</b>	➤ <a href="#">Track 13</a>

Pedal - Gedackt 16 (45) Tutti 3 (45)

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### The Pedal Organ

The pedal stops (shown after each table above) used in all the sample registrations (except Sample 13) use:

Lieblisch Gedackt 16 and Gedackt 8 (pipe)

Gedackt 16 and Gedackt 8 (Wersi)

For **Sample 13** we use:

Gedackt 16 and Tutti 3 (Wersi)

If you have only one Selector for the pedal board, try each sound suggested and use whichever seems to work better.

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