ST MARY MAGDALENE’S CHURCH
REIGATE

Norman & Beard, Norwich, 1911 (Op. 1118)\(^1\)
Hill, Norman & Beard, London, 1971
Nicholson & Co., Malvern, 2018

<table>
<thead>
<tr>
<th>PEDAL ORGAN (C to f(^1))</th>
<th>Feet</th>
<th>Pipes</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Sub Bordun  \emph{ext from 4}</td>
<td>32</td>
<td>12</td>
<td>C1–E5 play the octave up with dedicated quint pipes</td>
</tr>
<tr>
<td>2. Open Diapason</td>
<td>16</td>
<td>30</td>
<td>wood, open</td>
</tr>
<tr>
<td>3. Violone</td>
<td>16</td>
<td>30</td>
<td>metal, in façade</td>
</tr>
<tr>
<td>4. Bordun</td>
<td>16</td>
<td>30</td>
<td>wood, stopped</td>
</tr>
<tr>
<td>5. Echo Bordun  \emph{from 30}</td>
<td>16</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td>6. Octave  \emph{ext from 2}</td>
<td>8</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>7. Flute  \emph{ext from 4}</td>
<td>8</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>8. Bombarde  \emph{ext from 16}</td>
<td>16</td>
<td>12</td>
<td>metal, leathered shallots</td>
</tr>
</tbody>
</table>

\textbf{Choir to Pedal}  \textbf{Great to Pedal}  \textbf{Swell to Pedal}

<table>
<thead>
<tr>
<th>CHOIR ORGAN (C to c(^4))</th>
<th>Feet</th>
<th>Pipes</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. Wald Flöte</td>
<td>8</td>
<td>61</td>
<td>wood, stopped bass</td>
</tr>
<tr>
<td>10. Violoncello</td>
<td>8</td>
<td>61</td>
<td>slotted</td>
</tr>
<tr>
<td>11. Dulciana</td>
<td>8</td>
<td>61</td>
<td></td>
</tr>
<tr>
<td>12. Vox Angelica</td>
<td>8</td>
<td>49</td>
<td>from C13, slotted</td>
</tr>
<tr>
<td>13. Harmonic Flute</td>
<td>4</td>
<td>61</td>
<td>harmonic treble</td>
</tr>
<tr>
<td>14. Block Flute</td>
<td>2</td>
<td>61</td>
<td>HNB 1971, tapered, prev. Cor Anglais 8’</td>
</tr>
<tr>
<td>15. Clarinet</td>
<td>8</td>
<td>61</td>
<td>hooded bass</td>
</tr>
</tbody>
</table>

\textit{Tremulant}

| 16. Tuba                  | 8    | 61    | harmonic treble, flared ends |

\textit{Sub Octave}  \textit{Unison Off}  \textit{Octave}

\textit{Great Reeds on Choir (mobile console only)}

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\(^1\) Effectively a new organ, using some pipework from the previous instrument:
1832 Elliot & Hill; 1870 J.W. Walker & Sons; 1891 Alfred Kirkland
### GREAT ORGAN (C to c⁴)

<table>
<thead>
<tr>
<th></th>
<th>Feet</th>
<th>Pipes</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>17.</td>
<td>Double Diapason</td>
<td>16</td>
<td>49</td>
</tr>
<tr>
<td>18.</td>
<td>No. 1 Open Diapason</td>
<td>8</td>
<td>61</td>
</tr>
<tr>
<td>19.</td>
<td>No. 2 Open Diapason</td>
<td>8</td>
<td>61</td>
</tr>
<tr>
<td>20.</td>
<td>Dolce</td>
<td>8</td>
<td>61</td>
</tr>
<tr>
<td>21.</td>
<td>Claribel Flute</td>
<td>8</td>
<td>61</td>
</tr>
<tr>
<td>22.</td>
<td>Principal</td>
<td>4</td>
<td>61</td>
</tr>
<tr>
<td>23.</td>
<td>Harmonic Flute</td>
<td>4</td>
<td>61</td>
</tr>
<tr>
<td>24.</td>
<td>Twelfth</td>
<td>2⁵/₃</td>
<td>61</td>
</tr>
<tr>
<td>25.</td>
<td>Fifteenth</td>
<td>2</td>
<td>61</td>
</tr>
<tr>
<td>26.</td>
<td>Mixture 15.19.22</td>
<td>III</td>
<td>183</td>
</tr>
</tbody>
</table>

#### Great Reeds Sub Octave

<table>
<thead>
<tr>
<th></th>
<th>Feet</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>29.</td>
<td>Tuba</td>
<td>from 16</td>
</tr>
</tbody>
</table>

### SWELL ORGAN (C to c⁴)

<table>
<thead>
<tr>
<th></th>
<th>Feet</th>
<th>Pipes</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>30.</td>
<td>Lieblich Bordun</td>
<td>16</td>
<td>61</td>
</tr>
<tr>
<td>31.</td>
<td>Open Diapason</td>
<td>8</td>
<td>61</td>
</tr>
<tr>
<td>32.</td>
<td>Rohr Flöte</td>
<td>8</td>
<td>61</td>
</tr>
<tr>
<td>33.</td>
<td>Salicional</td>
<td>8</td>
<td>54</td>
</tr>
<tr>
<td>34.</td>
<td>Viole d’Amour</td>
<td>8</td>
<td>61</td>
</tr>
<tr>
<td>35.</td>
<td>Viole Celestes</td>
<td>8</td>
<td>49</td>
</tr>
<tr>
<td>36.</td>
<td>Geigen Principal</td>
<td>4</td>
<td>61</td>
</tr>
<tr>
<td>37.</td>
<td>Lieblich Flöte</td>
<td>4</td>
<td>61</td>
</tr>
<tr>
<td>38.</td>
<td>Fifteenth</td>
<td>2</td>
<td>61</td>
</tr>
</tbody>
</table>

#### Swell to Great

<table>
<thead>
<tr>
<th></th>
<th>Feet</th>
<th>Pipes</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>40.</td>
<td>Oboe</td>
<td>8</td>
<td>61</td>
</tr>
<tr>
<td>41.</td>
<td>Vox Humana²</td>
<td>8</td>
<td>61</td>
</tr>
</tbody>
</table>

#### Tremulant

<table>
<thead>
<tr>
<th></th>
<th>Feet</th>
<th>Pipes</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>42.</td>
<td>Contra Posaune</td>
<td>16</td>
<td>61</td>
</tr>
<tr>
<td>43.</td>
<td>Horn</td>
<td>8</td>
<td>61</td>
</tr>
<tr>
<td>44.</td>
<td>Clarion</td>
<td>4</td>
<td>61</td>
</tr>
</tbody>
</table>

### Sub Octave (mobile console only) Octave

#### Sub Octave

<table>
<thead>
<tr>
<th></th>
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<th>Pipes</th>
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</tr>
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</table>

² The 1911 N&B Vox Humana was removed and scrapped in 1971 by HNB, being replaced with a Larigot 1¹/₃. In the present work, a redundant N&B Vox Humana of 1910 has been sourced (ex-Shrewsbury URC) and installed in place of the Larigot.
Actions

Manuals and pedals: Electro-pneumatic
Sliders: Electric solenoid

Accessories (1911 fixed console)

Balanced expression pedals to Choir and Swell Organs
4 toe levers to Pedal Organ
4 thumb pistons to Choir Organ
5 thumb pistons each to Great and Swell Organs
Setter thumb piston
Reversible toe lever: Great to Pedal
Combination coupler: Pedals on Great (one-directional piston coupler)

Accessories (2018 mobile console)

Balanced expression pedals to Choir and Swell Organs
8 toe pistons to Pedal Organ
8 thumb pistons each to Choir and Great Organs
8 toe and thumb pistons to Swell Organ
8 general thumb pistons
Setter thumb piston
General cancel thumb piston
1 stepper advance toe piston
3 stepper advance thumb pistons
1 stepper reverse thumb piston
Stepper on/off switch
Reversible toe pistons: Great to Pedal, Swell to Great
Reversible thumb pistons: Choir to Pedal, Great to Pedal, Swell to Pedal, Swell to Choir,
Swell to Great, Bombarde
Combination couplers: Great and Pedal pistons, Generals on Swell toe pistons
16 divisional memory levels
96 general memory levels

Wind pressures

Pedal Organ flues, Choir Organ, Great Organ flues, Swell Organ flues and Swell Organ light pressure reeds: 4”

Great Organ reeds and Swell Organ heavy pressure reeds: 7”

Tuba/Bombarde rank: 10”