



BARRITT AUDIO  
HAUPTWERK SAMPLE SETS

# Sherborne Abbey

Hauptwerk Sample Set

User Guide

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# Sherborne Abbey History



Sherborne Abbey, located in the historic town of Sherborne in Dorset, has its origins in the early 8th century, when a Saxon cathedral was founded there in AD 705. St Aldhelm became the first bishop of the new Diocese of Sherborne, which was created to serve the western parts of Wessex, including Dorset, Somerset and Devon. The site may have had earlier religious associations, but its lasting importance began with the establishment of the cathedral, which made Sherborne one of the major ecclesiastical centres of Saxon England. In the late 10th century, Bishop Wulfsgie III founded a Benedictine abbey at Sherborne, and the church developed into an important monastic institution. Although Sherborne ceased to be a cathedral in 1075, when the bishopric was moved to Old Sarum, it continued to flourish as an abbey church.

During the medieval period, Sherborne Abbey was repeatedly rebuilt and expanded, leaving a building that contains Saxon, Norman and later Gothic work. The present church includes surviving elements from earlier phases, while much of its most striking appearance comes from the later medieval rebuilding. From the late 14th century into the 15th century, the abbey was transformed in the Perpendicular style, including the creation of its celebrated fan-vaulted nave.

The relationship between the monks and the townspeople was not always peaceful, particularly because the parish church of All Hallows stood close beside the abbey. In 1437, a serious dispute led to a riot and fire, damaging parts of the building and affecting the later design and appearance of the nave.

Following the Dissolution of the Monasteries under Henry VIII, the Benedictine community at Sherborne came to an end in 1539. The abbey church, however, survived. It was bought by the people of Sherborne and became the town's parish church, a role it continues to serve today. The neighbouring parish church of All Hallows was later demolished, while the abbey remained at the heart of the town's religious and civic life. In later centuries, restoration work helped preserve the building and its historic fabric, including significant Victorian repairs. Today, Sherborne Abbey stands as one of Dorset's most important churches, representing over thirteen centuries of worship, architecture and local history, from its Saxon cathedral origins to its medieval abbey and its continuing role as a parish church.



# Organ History



The present organ of Sherborne Abbey has its origins in the substantial instrument built by Gray & Davison in 1856 and installed above the north transept. This placed the organ in a commanding position within the Abbey, allowing it to serve both the liturgical needs of the church and the wider musical life of the building. Over the following century and a half, the instrument underwent a number of major changes, reflecting changing tastes in English organ building as well as the practical demands of accompanying worship in a large medieval church. Despite these alterations, a significant amount of pipework from the original Gray & Davison organ has survived, giving the present instrument an important historic foundation.

During the 20th century, the organ was substantially rebuilt and altered on several occasions. J. W. Walker & Sons carried out a comprehensive rebuild in 1955, reshaping the instrument for the musical expectations of the period. Further alterations were made by John Coulson in 1972, followed by a major reconstruction by Bishop & Son in 1987. This latter work reinstated mechanical key action and returned the console to the organ loft, reconnecting the instrument more closely with its historic position and method of control. These successive developments gradually shaped the organ into a layered instrument, combining material and ideas from different periods of organ building.

A major rebuild and tonal improvement was undertaken by Kenneth Tickell & Co. in 2004–05. This work introduced new pipework to several divisions and added a separate Nave Organ beneath the west window, allowing the instrument to speak more effectively through the considerable length of the Abbey. The principal organ continues to occupy its historic position in the north transept, while the additional west-end division provides greater support for congregational singing and large-scale services. Today, the organ is a distinctive synthesis of Victorian and modern English organ building, combining the breadth and richness of its Gray & Davison heritage with the clarity, flexibility and projection introduced by Kenneth Tickell. It remains central to the Abbey's liturgical, choral and recital life, offering both the grandeur required for major services and the colour and intimacy needed for more reflective repertoire.



# Specification

## Pedal

Open Wood 16'  
 Open Diapason 16'  
 Bourdon 16'  
 Nave Subbass 16'  
 Quint 10 2/3'  
 Principal 8  
 Super Octave 4'  
 Contra Batten 32'  
 Trombone 16'

## Choir

Clarabella 8'  
 Gamba 8'  
 Principal 4'  
 Wald Flute 4'  
 Flageolet 2'  
 Cornet IV  
 Mixture III  
 Clarinet 8'

## Great

Double Diapason 16'  
 Open Diapason I 8'  
 Open Diapason II 8'  
 Stopped Diapason 8'  
 Octave 4'  
 Harmonic Flute 4'  
 Twelfth 2 2/3'  
 Fifteenth 2'  
 Sesquialtera III  
 Mixture V  
 Trumpet 8'

## Swell

Open Diapason 8'  
 Clarinet Flute 8'  
 Keraulophon 8'  
 Vox Angelica 8'  
 Principal 4'  
 Nason Flute 4'  
 Gemshorn 2'  
 Mixture IV  
 Double Trumpet 16'  
 Cornopean 8'  
 Hautboy 8'  
 Clarion 4'  
 Tremulant

## Nave

Open Diapason 8  
 Stopped Diapason 8  
 Principal 4  
 Fifteenth 2  
 Mixture IV

## Couplers

Swell to Pedal  
 Great to Pedal  
 Choir to Pedal  
 Swell to Choir  
 Nave on Choir  
 Swell to Great  
 Choir to Great  
 Nave on Great

## Combinations

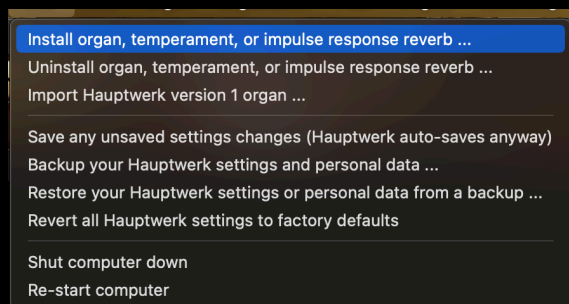
Great & Pedal Combs. Coupled  
 Generals on Swell Toe Pistons

# Organ Accessories

- 8 foot pistons to the Swell Organ
- 6 pistons to the Great, Choir and Swell Organs
- 4 pistons to the Nave Organ
- Reversible foot pistons: Swell to Great, Great to Pedal
- Reversible pistons: Choir to Pedal, Swell to Choir, Great to Pedal, Swell to Great, Choir to Great, Swell to Pedal,
- Sequencer with 8 generals acting on Hauptwerk's stepper system
- Balanced expression pedal to Swell
- The manual compass has 58 notes; the pedal has 30 notes
- The actions are Tracker actions
- The couplers and combinations are on a solid-state system
- The pitch is A = 438 Hz with slightly unequal temperament.

## Installing the Organ components

To install this sample set after downloading all the files, open Hauptwerk, then click File | Install organ, sample set, temperament, or impulse response.



Navigate to your downloads folder, then find all the download packages, and open them in Hauptwerk. Note that the sample files will take a long time to install due to the very large file sizes. Due to this, please allow your computer to run uninterrupted, as it may take up to 15 minutes or more to complete. No iLok activation required as the set is unencrypted.

# Loading the Organ

Once all of the files have been installed, you are now ready to load the organ into Hauptwerk. All sample files are 24-bit 48kHz; however, they may be loaded in 16-bit 48kHz to save memory. If you only want to use one stereo channel to save more memory, you can disable either the Surround or Close Perspectives. You can also disable the tremulant samples to save memory if you don't wish to use them. Once you have chosen the desired settings for all ranks, click OK, and the organ will begin to load. Note that the first time you load the organ, it will take slightly longer due to the files being saved into a special format, which enables subsequent loads to become much faster. Please make sure that you have at least 54 GB of free hard drive space for the saved files. After the organ has finished loading, you will see the console display appear, and you are ready to begin performing on this virtual instrument. Please consult the Hauptwerk User Guide for more information on setting up stop controls and mapping your MIDI keyboards to the appropriate organ controls of this organ. Most virtual organ controls contain default settings to get you started; however, certain controls may need to be set up manually with custom mappings.

**For v5+ Users: There is currently a bug with Hauptwerk where the wind model polarity is inverted. To fix the bug for now, do the following steps:**

1. Go to the voicing screen.
2. Select all ranks (e.g. Ctrl+A on Windows).
3. Select this voicing adjustment: "All perspectives: wind supply mod: pitch (pct)".
4. Move the 'Master' slider so that the values (for all pipes) are changed to around -100 (to invert the polarity of the modulation temporarily, which should give the correct result, but you would need to change it back if subsequently upgrading to v10 in the near future).

# The Impulse Response Reverbs (v5+ Advanced users only, optional but **strongly recommended**)

This sample set includes impulse response (IR) reverbs captured from the cathedral to help recreate the natural acoustic space. Using these will significantly improve realism, especially if you are playing through speakers set up for surround sound.

There are two IRs provided:

- **Front IR** – for the main (front) speakers
- **Surround IR** – for rear/surround speakers

## Basic setup

- **Stereo/headphones (most users):**  
Apply the **Front IR** to your main output. That's all you need.
- **Surround setup:**  
Apply the **Front IR** to your front speaker outputs, and the **Rear IR** to your rear speaker outputs.

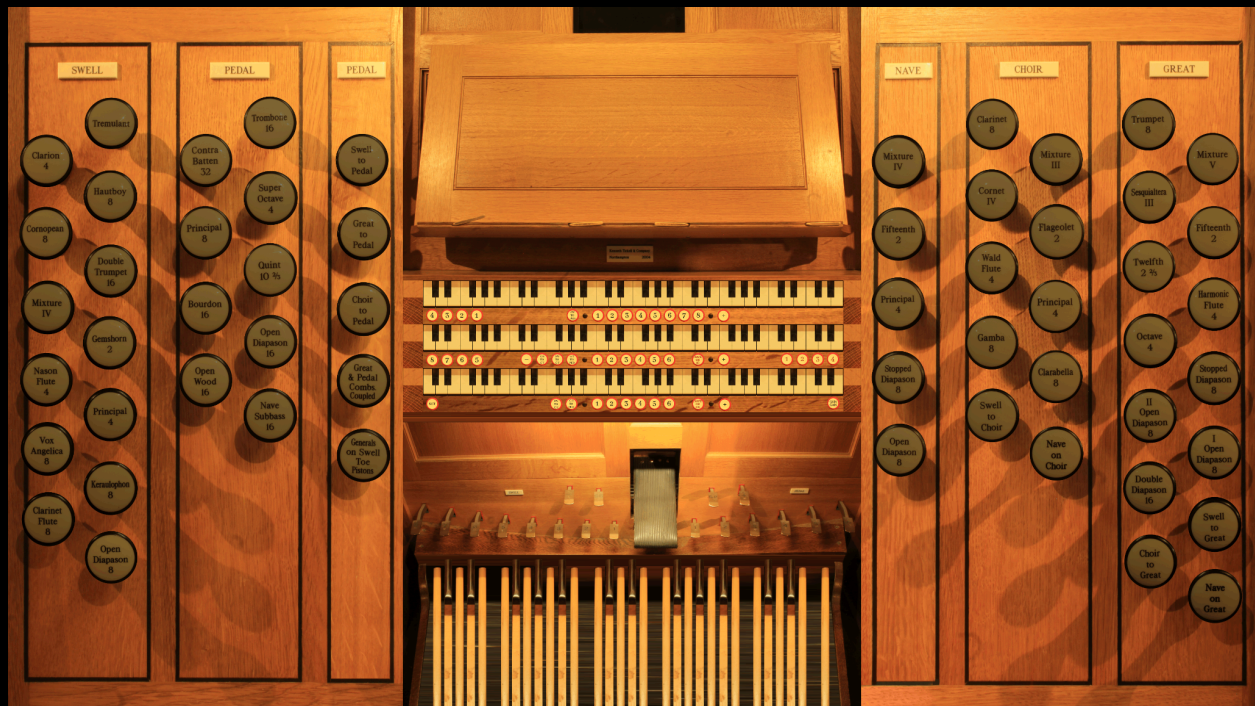
## How to apply (simple steps)

1. Open the **Hauptwerk Mixer**
2. Select your main output channel (e.g. "Front")
3. Add a **convolution reverb** effect
4. Load the appropriate IR file (Front or Rear)
5. Repeat for other outputs if using surround

Once set up, the organ will sound noticeably more realistic. The IRs help blend the individual release samples more naturally, while also allowing wind model pitch fluctuations and swell box changes to interact with the acoustic more convincingly.

The effect is intentionally subtle and should not dominate the sound of the sample set. When you load an IR onto an output, the default settings are already optimised and are recommended for best results.

# The Virtual Console



To assign any of the controls, Right-click any of the keyboards, swell pedals, stops or pistons to *Auto-Detect MIDI/trigger settings*.

A variety of pistons are included to allow greater flexibility while registering for live performance. Reversible pistons will toggle the state of the relative stop or coupler. All of these can be assigned from the virtual console page or the *Organ Settings - Stop/coupler/tremulant switches and pistons/button* tab.

The 'Pedal & Great Pistons' Stop will allow the Great Pistons to also activate the Pedal Pistons when activated and vice. This 'stop' is not integrated into the combination system and will remain neutral for all Generals and divisionals.

*N.B. Due to the nature of how Hauptwerk operates by default, when this stop is engaged, if you want to save the Great and Pedal stops currently engaged with the press of one button, go to: General Settings → General Preferences → Main 2 and then untick the top two 'Cancel setter (capture mode) automatically whenever capturing to a combination?' and 'Cancel scope (range) mode automatically whenever scoping to a combination?' This should allow you to save both divisions at once – alternatively, save pedal stops to pedal pistons and great stops to great pistons without 'Gt and Ped Combs Cpld' engaged.*

# Simple Jamb

The Simple Jamb offers a clear and simplified view of all the stops, couplers, and expression gauges available on the Sample Set in Horizontal and Vertical views.

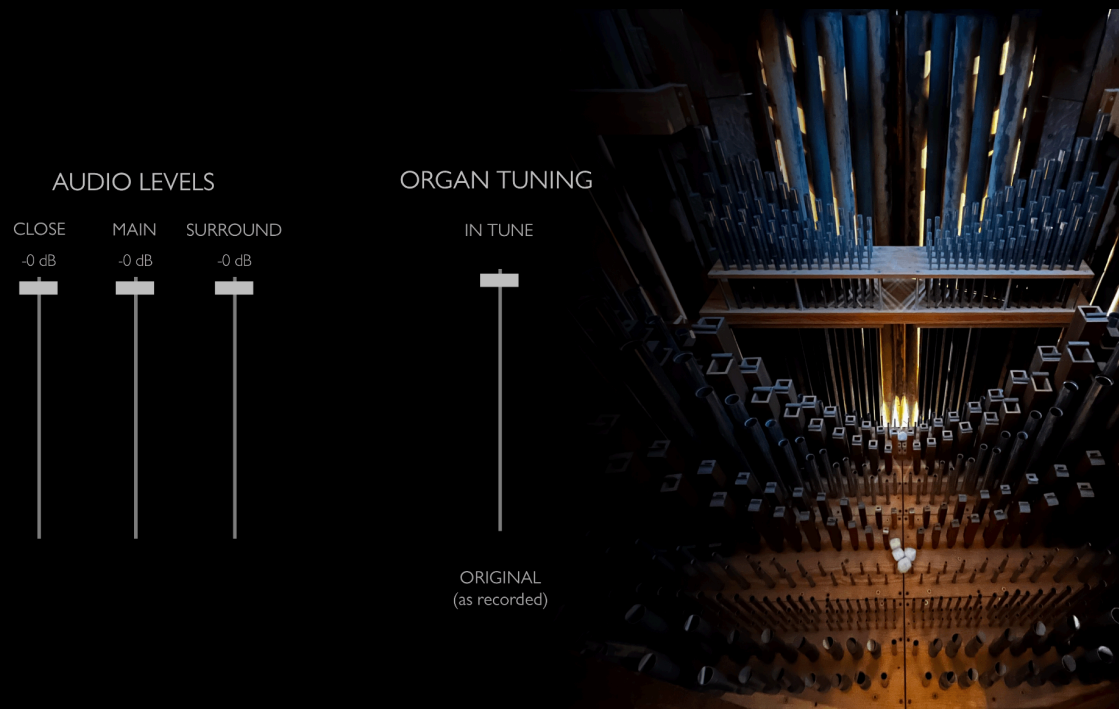
| PEDAL                                   |                     | CHOIR           |                 | GREAT                                    |                       | SWELL                |                     | NAVE                            |                                  |
|-----------------------------------------|---------------------|-----------------|-----------------|------------------------------------------|-----------------------|----------------------|---------------------|---------------------------------|----------------------------------|
| Open Wood<br>16                         | Open Diapason<br>16 | Clarabella<br>8 | Gamba<br>8      | Double Diapason<br>16                    | Open Diapason I<br>8  | Open Diapason<br>8   | Clarinet Flute<br>8 | Open Diapason<br>8              | Stopped Diapason<br>8            |
| Bourdon<br>16                           | Nave Subbass<br>16  | Principal<br>4  | Wald Flute<br>4 | Open Diapason II<br>8                    | Stopped Diapason<br>8 | Keraulophon<br>8     | Vox Angelica<br>8   | Principal<br>4                  | Fifteenth<br>2                   |
| Quint<br>10 <sup>2</sup> / <sub>3</sub> | Principal<br>8      | Flageolet<br>2  | Cornet<br>IV    | Octave<br>4                              | Harmonic Flute<br>4   | Principal<br>4       | Nason Flute<br>4    | Mixture<br>IV                   |                                  |
| Super Octave<br>4                       | Contra Batten<br>32 | Mixture<br>III  | Clarinet<br>8   | Twelfth<br>2 <sup>2</sup> / <sub>3</sub> | Fifteenth<br>2        | Gemshorn<br>2        | Mixture<br>IV       | COMBINATIONS                    |                                  |
| Trombone<br>16                          | Swell to Pedal      | Swell to Choir  | Nave on Choir   | Sesquialtera<br>III                      | Mixture<br>V          | Double Trumpet<br>16 | Cornopean<br>8      |                                 |                                  |
| Great to Pedal                          | Choir to Pedal      |                 |                 | Trumpet<br>8                             | Swell to Great        | Hautboy<br>8         | Clarion<br>4        | Great & Pedal Combs.<br>Coupled | Generals on Swell<br>Toe Pistons |
|                                         |                     |                 |                 | Choir to Great                           | Nave on Great         | Tremulant            |                     |                                 |                                  |

## Left and Right Jambs

There are also left and right jambs for use with multiple touch screens in horizontal and vertical layouts.



# Settings



From this page, you can adjust the volume levels of the individual perspectives. As well as the tuning of the whole Sample Set. Note that the scaling for the Audio Levels is in decibels. For reference, an attenuation of 6dB is equivalent to 50% of the maximum volume (0dB).

## The Microphone Perspectives

The Individual Microphone Perspectives, Close, Main and Surround, have been carefully mixed with different playback systems in mind. The Close perspective was recorded about 2 metres from the front of the main organ case, which is very detailed and has minimal reverb. The Main perspective was recorded 8 metres away between the two cases. This perspective is a good blend between direct pipe sound and the cathedral acoustic. If you only have enough memory for one perspective, I strongly recommend **only** loading the Main perspective. The Surround perspective was recorded using bi-directional microphones from the same place as the Main perspective microphones. This perspective is designed to be used as rear surround channels as part of a quadrophonic or 5.1 surround sound system and is not designed to be used on its own. Feel free to mix the perspectives as you see fit, to suit your taste.

# Memory Requirements

The following list shows the minimum and maximum memory requirements for loading the entire instrument, allowing you to determine how the organ may fit within your computer's specifications. Note that you may disable ranks of samples from loading to even further reduce RAM use.

## For Lossless Compression:

24-Bit, 6 Channels - 54 GB

16-Bit, 6 Channels - 27 GB

24-Bit, 4 Channels - 36 GB

16-Bit, 4 Channels - 18 GB

24-Bit, 2 Channels - 18 GB

16-Bit, 2 Channels - 9 GB

## Finally

I hope you enjoy playing on this Sample Set! Great care has been taken to ensure that this virtual instrument is of high quality. However, if you should find that something does not work as intended, please contact me at [ivan@barrittaudio.co.uk](mailto:ivan@barrittaudio.co.uk) to let me know about your concern. I will do my best to fix the issue and get you back to playing on your new virtual instrument as soon as possible. Thank you for your support, and please check my website periodically for updates to this and other Sample Sets that will be on offer.

## Credits

Special thanks to James Henderson for letting me record and produce this Sample Set

Special thanks also to all my testers who helped make this Sample Set as good as it could be.

