



Orchestral Suite 2

Soundbank Manual

Software Version 1.0

EN 260512

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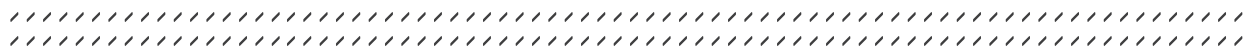


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Introduction



Orchestral Suite 2 The Complete Symphonic Orchestra

Premium Orchestral Instruments with a Unique Composer Tool

Orchestral Suite 2 gives you access to an extensive collection of classical instruments in a modern, uniform, and easy-to-use music production environment. Take complete control of your own orchestra including strings, brass, woodwinds, percussion instruments, a full choir, and many complementary instruments such as a beautiful cathedral organ, harpsichord, celesta, classical guitar and harp.

Select from ensembles or solo instruments, choose different playing styles, and further tune your suite with per-instrument controls for realistic and expressive performances, or switch to the new Composer engine, to easily create complex chord-based movements.

Every sound in Orchestral Suite 2 was meticulously recorded and edited to ensure a deep sense of natural realism and playability.

Pristine Sound Quality

Recorded in numerous sessions around the world with some of today's top performers, Orchestral Suite 2 was created to provide a world-class symphonic tool for composers and producers of any background. Sessions were carefully planned to deliver full range and natural color, capturing a multitude of articulations, playing styles, and alternates at the highest quality possible. The result is a collection of instruments that perform exquisitely, with superb and nuanced dynamics, an immediate tone, and new modern recordings for every solo and ensemble across strings, winds, brass, and choirs.

A Powerful Engine

Orchestral Suite 2 features an engine rebuilt from the ground-up, introducing completely redesigned interfaces, new expressive articulations, and even more powerful controls.

Strings, woodwinds, brass, percussion, choirs, and wider orchestral instruments (cathedral organ, harpsichord, celesta, classical guitar, and harp) all share a single modern engine. Solo and ensemble configurations sit side by side, with articulations recorded and accessible from the keyboard or directly from the panel. Each instrument comes with a tailored interface shaped around its unique qualities and playing style, with controls for gain, pan, pitch, ADSR envelope shaping, dual LFOs, and macro controls (Color, Dynamic, True Range, Reverb, Delay) under every instrument, keeping the most expressive moves closest to hand.

Composer: Orchestral Music for Everyone

At the center of the suite is Composer, a new instrument built around the way orchestral writing actually happens. Five sectional layers, eight chord slots, full voicings under a single key; a way to sketch a string-and-horn passage in a single gesture, to hear a progression before you commit it to staves, to keep the writing moving at the speed of the idea.

Authentic, Expressive

Authentic, Expressive

The result is a library where the strings breathe at the edges of a phrase, the brass has weight without artifice, the woodwinds keep the small reed-and-air sounds that distinguish a player from a patch, and the percussion has the dynamic range to whisper and to crack.

The Complete Orchestra

Every section of the orchestra, from solo instruments to full ensembles, recorded and playable in a single collection. Orchestral Suite 2 spans strings, woodwinds, brass, percussion, pitched percussion, choirs, harp, harpsichord, celesta, classical guitar, and cathedral organ, with the Composer providing a way to layer and voice them together under a single key. Whether you're sketching a first idea or refining a final arrangement, the full orchestra is here.

An Orchestra That Inspires

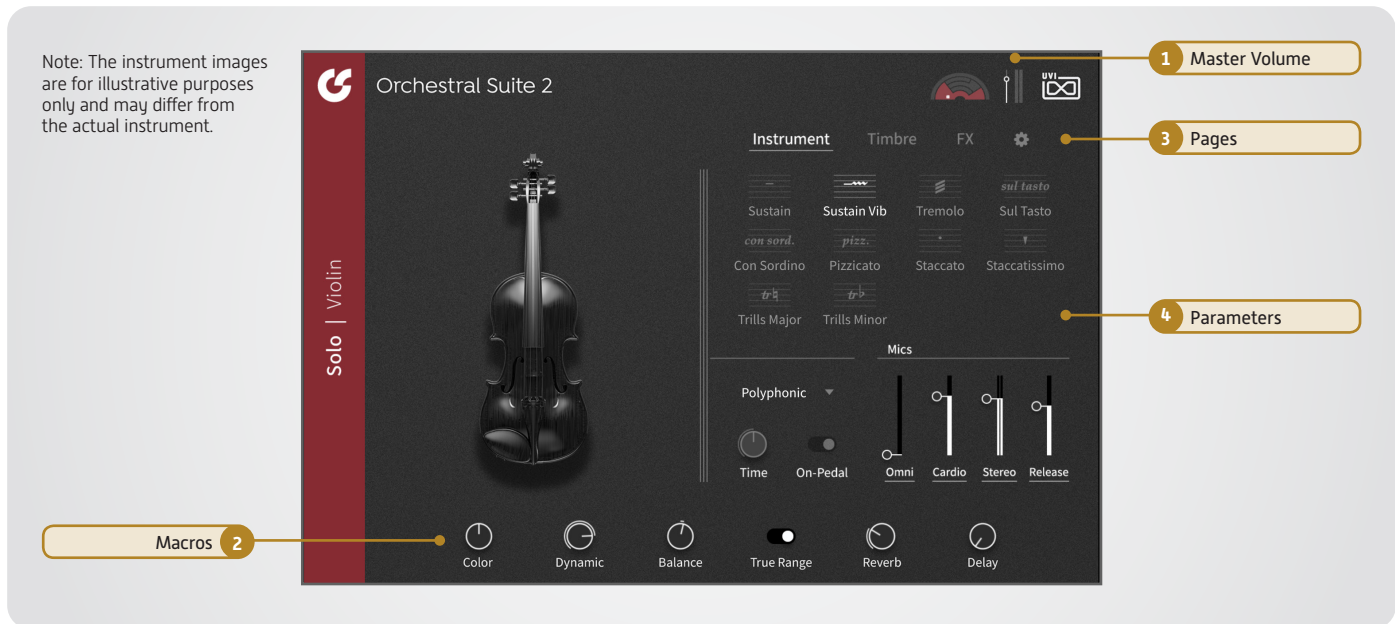
Orchestral Suite 2 was designed to deliver convincing, performable symphonic sound to everyone. For the composer working a film cue against a tight deadline, for the writer at the piano at midnight, and for every aspiring musician whose dreams deserve the emotional resonance of a full symphony. Orchestral Suite 2 places a wellspring of sonic inspiration in your hands.

Minimum System Requirements

- Latest version of UVI Workstation or Falcon
- 35.3GB of disk space

For more information on the installation process, please refer to the document: [Soundbank Installation Guide](#)

UI - Instrument - Global



Note: The instrument images are for illustrative purposes only and may differ from the actual instrument.

1 ▶ Master Volume

Set the global output level with VU

2 ▶ Macros

» Color

Shifts color based on adjacent samples

» Dynamic

Adjusts the global amplitude velocity amount

» Balance

Adjusts the tone balance

» True Range

Toggles the key range between full keyboard and the instrument's actual playing range

switch on



switch off - No Keyswitch available



» Reverb

Adjusts the reverb amount

» Delay

Adjusts the delay amount

3 ▶ Pages

Change current page: Instrument (if available), Timbre, FX, and Settings

4 ▶ Parameters

» Instrument

Access instrument-specific parameters. The available parameters vary depending on the instrument

See the *Unique Parameters pages* for more detail

» Timbre

Access parameters related to the sound's timbre and modulation

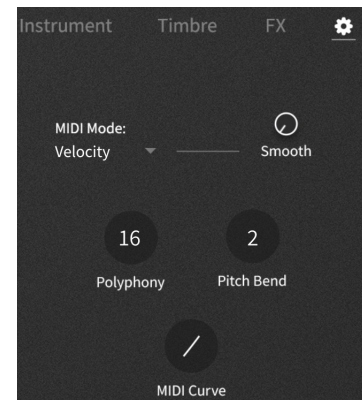
See *Page 6* for more detail

» FX

Access the built-in effects and the parameters

See *Page 7* for more detail

» Settings



MIDI mode - Set the expression mode

Velocity - Note velocity determines note volume and timbre (when relevant)

Modwheel - Use your MIDI controller's Modwheel to determine note volume and timbre

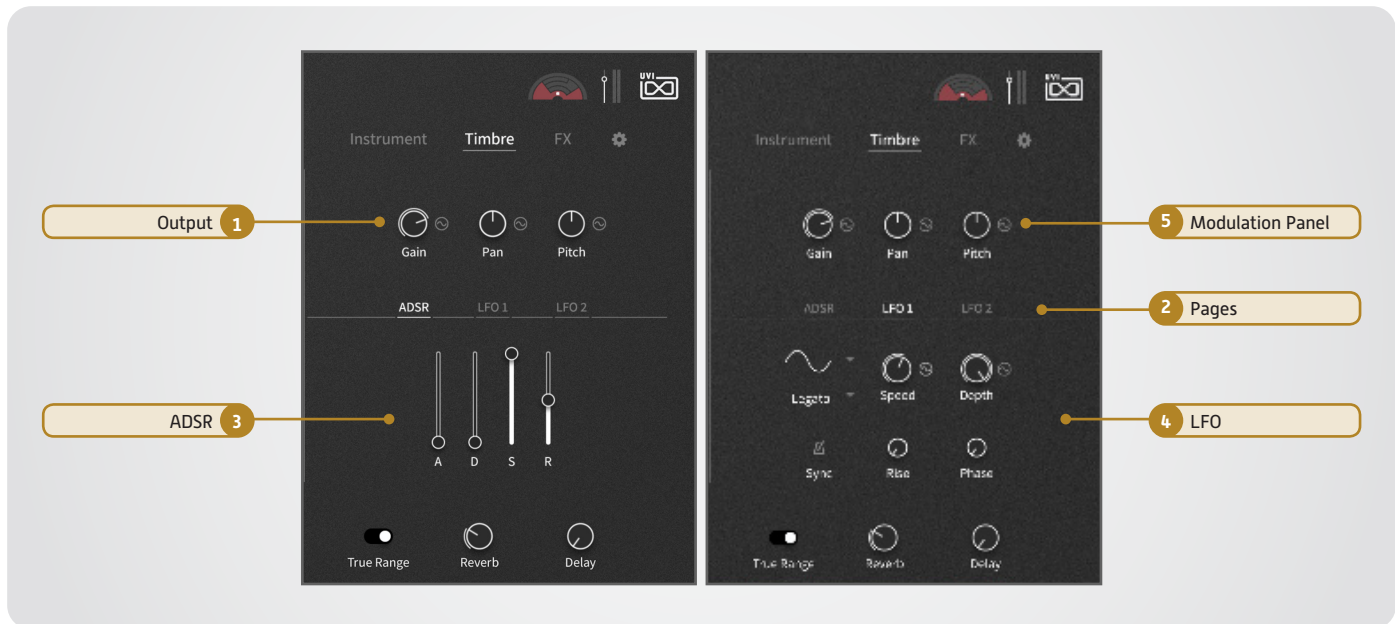
Smooth - Adjust the overlap between the layers

Polyphony - Set the polyphony

Pitch Bend - Set the pitchbend range

MIDI Curve - Adjust the MIDI response

UI - Instruments - Timbre



1 ▶ Output

- » **Gain**
Set the instrument gain before FX
- » **Pan**
Set the stereo position
- » **Pitch**
Adjust the instrument pitch

2 ▶ Pages

Change current timbre page: ADSR, LFO 1 and 2

3 ▶ ADSR

Click ADSR label to access the modulator. Adjust the layer level over time using an Attack [A]/Decay [D]/Sustain [S]/Release [R] envelope
Note: Amp Release sets true release decay time when sample releases are present (Solo Strings only)

4 ▶ LFO

- Click LFO 1 or 2 label to access the modulator
- » **Shape**
Select the modulation shape
- » **Mode**
Set the voice mode between Legato and Retrigger
- » **Speed**
Adjust the modulation speed
Host Sync Off - Set the speed in Hz
Host Sync On - Set the speed in musical units such as 1/4, 1/8 dots, 1/16 triplet, etc.
- » **Depth**
Set the modulation depth amount
- » **Sync**
Enable/disable the modulation speed sync to host (DAW project) tempo
- » **Rise**
Set the rise time of the LFO amount
- » **Phase**
Adjust the LFO start phase

5 ▶ Modulation Panel

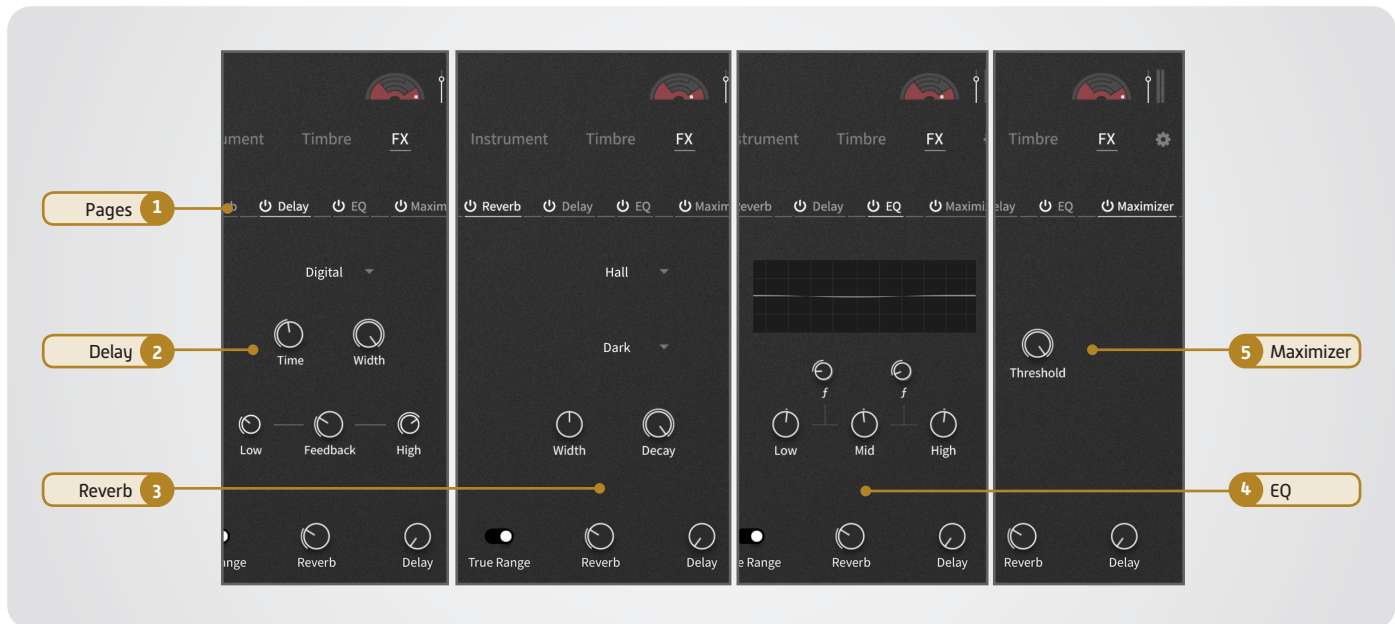
At the right of modulatable parameters, click the button to open the Modulation Panel



[Undo Edits] - Click to exit the editor without changes

X [Close] - Click to close the editor

UI - Instruments - FX



1 ► Pages

Change current FX page: Reverb, Delay and EQ

- » **Power** - Click to enable/disable the effect

2 ► Delay

» Delay modes

Digital - Typical digital delay

Tape - Tape Echo

Velvet - A smooth aura of echoes

- » **Time** - Set the delay time
- » **Width** *[Digital mode]* - Adjusts the stereo width
- » **Rate** *[Tape mode]* - Set the rate of delay repeats
- » **Feedback** *[Digital & Tape mode]* - Set the delay feedback amount
- » **LP** *[Digital mode]* - Low-pass filter for the delay signal
- » **HP** *[Digital mode]* - High-pass filter for the delay signal
- » **Diffusion** *[Velvet mode]* - Set the amount of diffusion [echo density]
- » **Spread** *[Velvet mode]* - Set the time spread of the diffusion

3 ► Reverb

» Reverb modes

Parametric - Sparkverb

Hall - IR-based hall reverb with various types

Cathedral - IR-based cathedral reverb with various types

Plate - IRs from UVI Plate plugin

Spring - IR-based spring reverb with various types

Surreal - IR-based special reverb with various types

- » **Size** *[Parametric mode]* - Set the reverb room size
- » **Decay** - Set the reverb decay time
- » **High** *[Parametric mode]* - Set the decay ratio [relative to the main Decay time] for higher frequencies
- » **Low** *[Parametric mode]* - Set the decay ratio for lower frequencies
- » **Type** *[IR Based modes]* - Set the reverb [IR] type
- » **Width** *[IR Based modes]* - Adjusts the stereo width

4 ► EQ

- » **High** - Set the high frequency band gain
- » **Mid** - Set the mid frequency band gain
- » **Low** - Set the low frequency band gain
- » **f [Crossover Frequency]** - Set the frequency between low and mid bands, and between mid and high bands

5 ► Maximizer

- » **Threshold** - Set the maximize level

UI - Composer - Main and Settings



1 Master Volume

Set the global output level with VU

2 Preset Menu

- » **Presets** - Click to open the preset browser or change presets by using the [←] [→] buttons
- » **Options** ≡ - Click to access the commands by drop-down menu
Load - To load a user preset
Save - To save a new preset

3 Pages

Change current page: Main, Edit, FX, and Settings ⚙️

4 Macros

- » **Color** - Shifts color based on adjacent samples
- » **Dynamic** - Adjusts the global amplitude velocity amount
- » **Reverb** - Adjusts the reverb amount
- » **Delay** - Adjusts the delay amount

5 Chord Bank

- » **Chord Slots** - Each slot corresponds to a chord assigned to a specific key. Slots are set via preset selection. Click a slot to open the voicing editor and customize the chord.



+/- - Octave shift

Power ⏻ - Enable/disable the voice

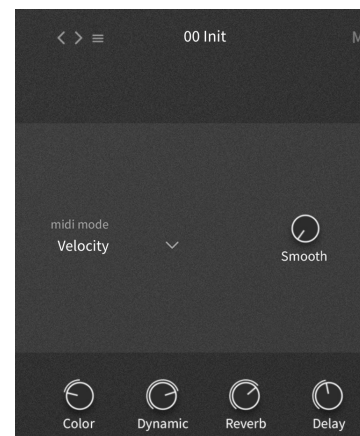
Voice - Drag the slot to set the voice

X [Close] - Click to close the editor

Record - Click to set the chord via MIDI keyboard

- » **Chord Preset** - Select the chord bank preset with drop-down menu or by using the [←] [→] buttons
- » **Key** - Set the root key
- » **Lock** 🔒 - Click to prevent the root key from changing when browsing Chord presets
- » **Octave** - Sets the octave shift for the chord bank

» Settings ⚙️



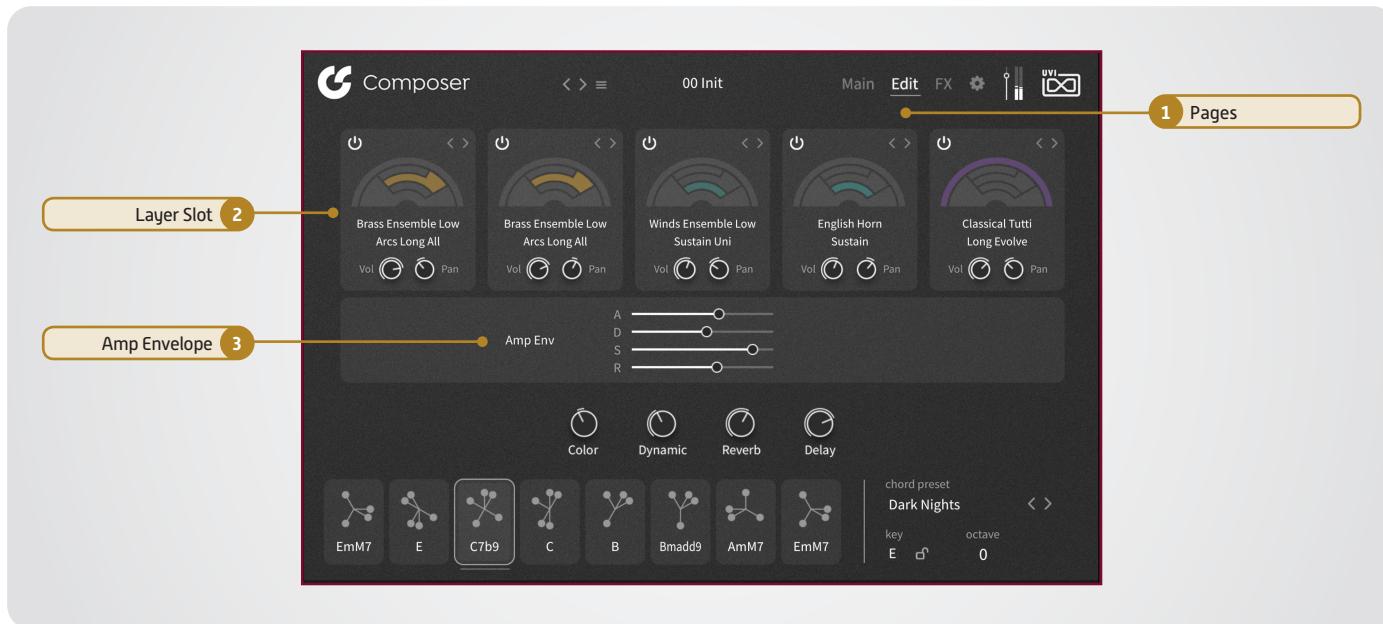
MIDI mode - Set the expression mode

Velocity - Note velocity determines note volume and timbre (when relevant)

Modwheel - Use your MIDI controller's Modwheel to determine note volume and timbre

Smooth - Adjust the overlap between the layers

UI - Composer - Edit



1 ► Pages

Change current page: Main, Edit, FX, and Settings

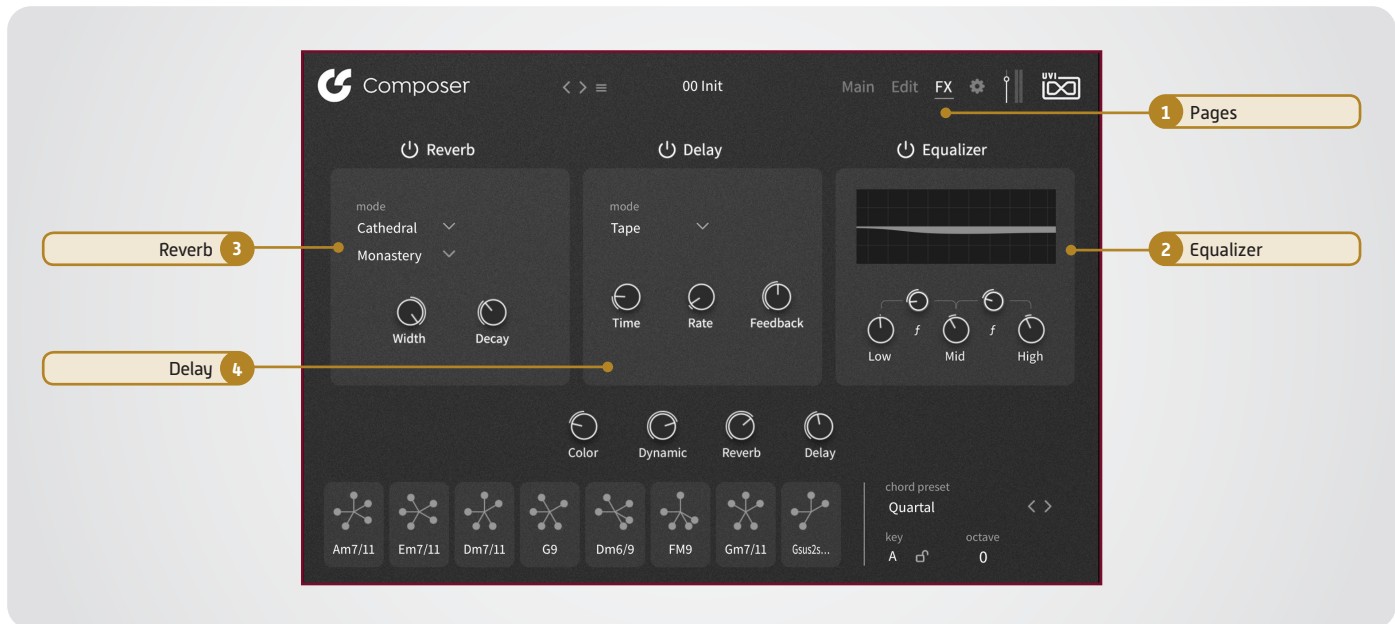
2 ► Layer Slot

- » **Power** - Click to enable/disable the layer
- » **Sound** - Click the sound name to open the browser or change sound by using the [**<**] [**>**] buttons
- » **Vol.** - Adjust the layer level
- » **Pan** - Set the layer pan

3 ► Amp Envelope

Adjust the global level over time using an Attack [A]/Decay [D]/Sustain [S]/Release [R] envelope

UI - Composer - FX



1 ► Pages

Change current page: Main, Edit, FX, and Settings

2 ► Equalizer

- » **Power** - Click to enable/disable the effect
- » **High** - Set the high frequency band gain
- » **Mid** - Set the mid frequency band gain
- » **Low** - Set the low frequency band gain
- » **f [Crossover Frequency]**- Set the frequency between low and mid bands, and between mid and high bands

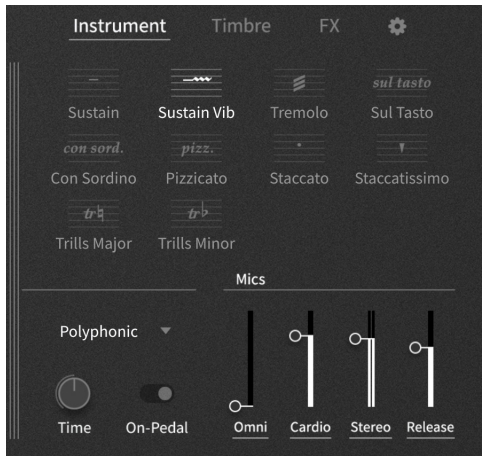
3 ► Reverb

- » **Power** - Click to enable/disable the effect
- » **Reverb modes**
 - Parametric* - Sparkverb
 - Hall* - IR-based hall reverb with various types
 - Cathedral* - IR-based cathedral reverb with various types
 - Plate* - IRs from UVI Plate plugin
 - Spring* - IR-based spring reverb with various types
 - Surreal* - IR-based special reverb with various types
- » **Size [Parametric mode]** - Set the reverb room size
- » **Decay** - Set the reverb decay time
- » **High [Parametric mode]** - Set the decay ratio [relative to the main Decay time] for higher frequencies
- » **Low [Parametric mode]** - Set the decay ratio for lower frequencies
- » **Type [IR Based modes]** - Set the reverb [IR] type
- » **Width [IR Based modes]** - Adjusts the stereo width

4 ► Delay

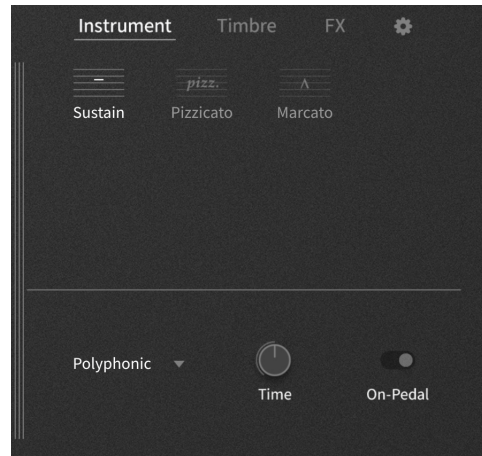
- » **Power** - Click to enable/disable the effect
- » **Delay modes**
 - Digital* - Typical digital delay
 - Tape* - Tape Echo
 - Velvet* - A smooth aura of echoes
- » **Time** - Set the delay time
- » **Width [Digital mode]** - Adjusts the stereo width
- » **Rate [Tape mode]** - Set the rate of delay repeats
- » **Feedback [Digital & Tape mode]** - Set the delay feedback amount
- » **LP [Digital mode]** - Low-pass filter for the delay signal
- » **HP [Digital mode]** - High-pass filter for the delay signal
- » **Diffusion [Velvet mode]** - Set the amount of diffusion [echo density]
- » **Spread [Velvet mode]** - Set the time spread of the diffusion

UI - Instruments - Unique Parameters



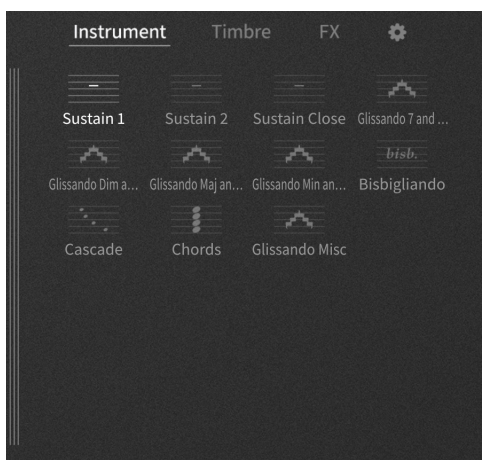
Available on most Solo String, Brass, and Woodwind instruments

- » **Articulations** - Change the active layer; MIDI note can also be used to switch between layers
- » **Voice Mode**
 - Polyphonic** - Allows the voicing of multiple notes simultaneously
 - Legato** - Only one note can be voiced at a time, previous notes are cut off as new notes are struck
 - Portamento** - Only one note can be voiced at a time, previous notes are cut off as new notes are struck, new notes bend into pitch from the direction of the last note struck
- » **Time** - Adjust the duration of the pitch bend
- » **On Pedal (Legato and Portamento only)** - Use a Sustain pedal (CC#64) to switch between legato and portamento modes
- » **Mics** - Adjust the levels of the Omni (ambient), Cardioid (spot), and Stereo (overall) microphones and release samples (Strings only) individually.



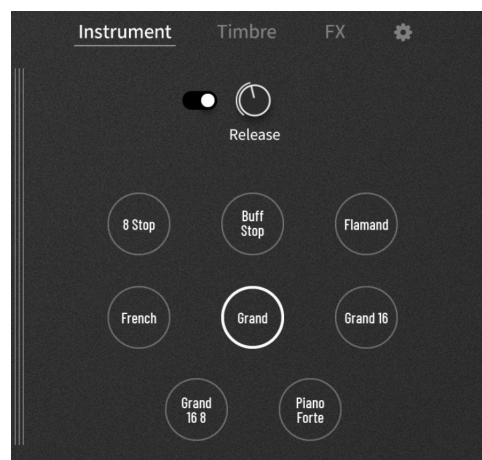
Available on Ensemble and Choir and all 'Legacy' String, Brass, Woodwinds instruments

- » **Articulations** - Change the active layer; MIDI note can also be used to switch between layers
- » **Voice Mode**
 - Polyphonic** - Allow the voicing of multiple notes simultaneously
 - Legato** - Only one note can be voiced at a time, previous notes are cut off as new notes are struck
 - Portamento** - Only one note can be voiced at a time, previous notes are cut off as new notes are struck, new notes bend into pitch from the direction of the last note struck
- » **Time** - Adjust the duration of the pitch bend
- » **On Pedal (Legato and Portamento only)** - Use a Sustain pedal (CC#64) to switch between legato and portamento modes



Available on Harp

- » **Articulations** - Change the active layer; MIDI note can also be used to switch between layers

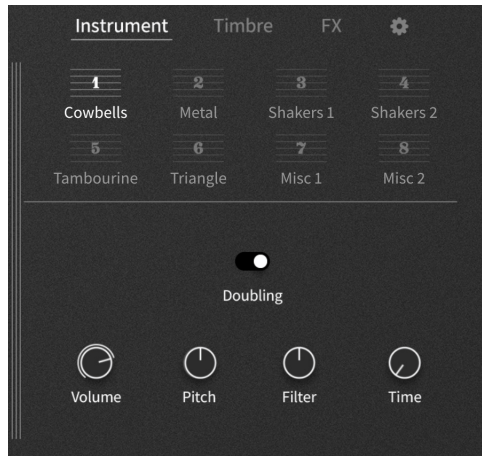


Available on almost Keyboard instruments

- » **Power** - Click to enable/disable the function
- » **Release** - Activates a discrete layer that emphasizes the release phase, adjust level
- » **Registers** - Click to choose or enable the tone / sound

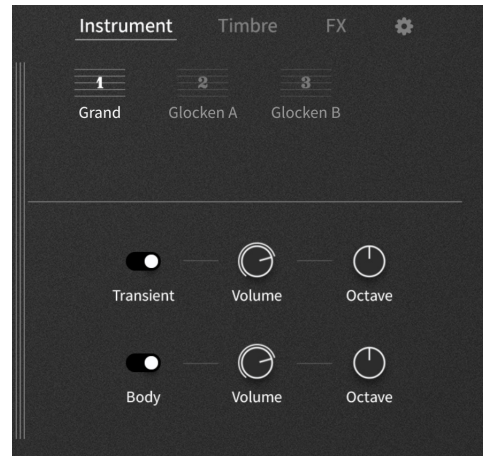
NOTE: the number and content of available registers varies by instrument

UI - Instrument - Unique Parameters



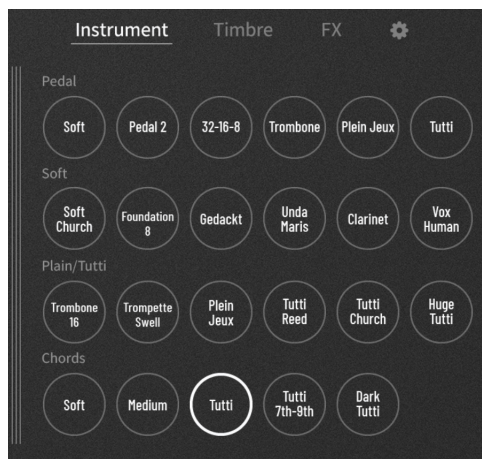
Available on Percussion and some Pitched Percussion instruments

- » **Instruments/Articulations** - Change the active layer; MIDI note can also be used to switch between layers [if available]
- » **Doubling** - Add a secondary hit with variable volume, pitch and filtering for more impact
- » **Volume** - Set the volume for second voice
- » **Pitch** - Adjust the second voice pitch
- » **Filter** - Adjust tone with unified low-pass/high-pass filter
- » **Time** - Set the second voice timing, offset from the first voice



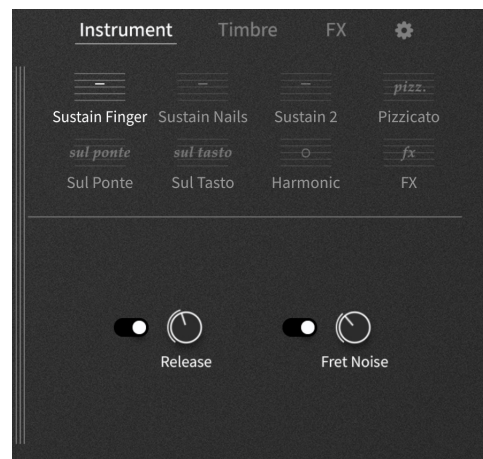
Available on almost Pitched Percussion instruments

- » **Instruments/Articulations** - Change the active layer; MIDI note can also be used to switch between layers [if available]
- » **Power** - Click to enable/disable the function
- » **Transient Level / Octave** - Activates a discrete layer that emphasizes the attack phase, adjust level and octave shift
- » **Body Level / Octave** - Activates a discrete layer that emphasizes the sustain phase, adjust level and octave shift



Available on Cathedral Organ

- » **Power** - Click to enable/disable the function
- » **Release** - Activates a discrete layer that emphasizes the release phase, adjust level
- » **Fret Noise** - Activates a discrete layer that emphasizes the fret noise, adjust level



Available on Classic Guitar

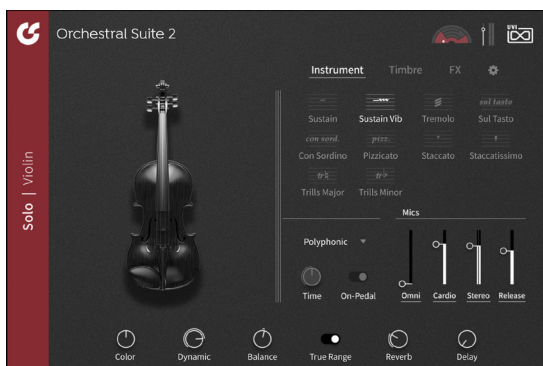
- » **Power** - Click to enable/disable the function
- » **Release** - Activates a discrete layer that emphasizes the release phase, adjust level
- » **Fret Noise** - Activates a discrete layer that emphasizes the fret noise, adjust level

The Instruments

Meet Your Performers

Get to know some of the most important voices in Orchestral Suite 2.

Strings

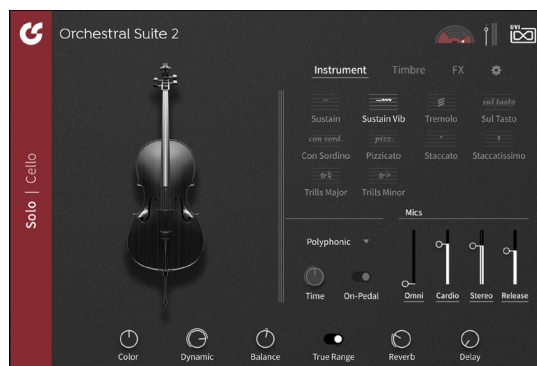


Violin - Solo & Ensemble · G2-E6

The violin is the instrument the rest of an orchestral library is judged against, and it's the one Orchestral Suite 2 was rebuilt to answer for. Recorded with three vibrato states (none, soft, and intense) across three velocity layers and full sustains, the solo violin carries the small intonational drift of a player thinking through a phrase. The tremolo is recorded, not modeled. Pizzicato, spiccato, marcato, col legno, and harmonics complete the player's vocabulary, with trills in major and minor and a full set of run-ups and run-downs for the moments a line needs to arrive somewhere. Ensemble adds the body of a section: first violins as a desk, breathing as a unit, and sitting naturally underneath or beside the solo recording without phasing or doubling artifacts.

Notes: Sustains in 3 vibrato states (3 vel layers), tremolo (recorded), pizzicato, spiccato, marcato, col legno, harmonics, trills major and minor, run-ups and run-downs.

About: The instrument the rest of an orchestral library is judged against. Ensemble violins sit naturally underneath or beside the solo recording without phasing or doubling artifacts.



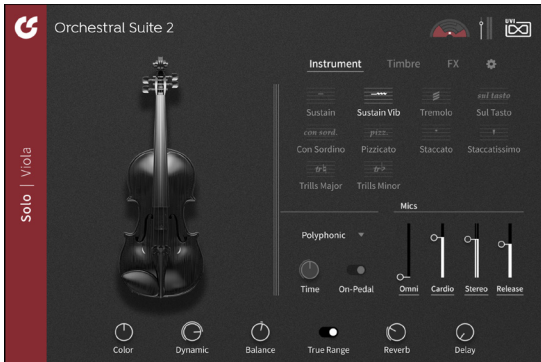
Cello - Solo & Ensemble · C1-C5

The cello is recorded across its full range with the same three vibrato states as the violin, plus dedicated sustain releases at four velocity layers: the moment the bow lifts, captured as its own articulation. Con sordino, tremolo, pizzicato, spiccato, harmonics, and a long set of trills give the cello the phrase-level vocabulary it needs to lead a line rather than support one. Ensemble cellos sit underneath the solo cleanly. The body of the section carries the warmth a string voicing lives or dies on, and the weight to ground a brass entry without retreating beneath it.

Notes: Sustains in 3 vibrato states (none/soft/intense), dedicated sustain releases (4 vel), tremolo, con sordino, pizzicato, spiccato, harmonics, trills major and minor.

About: The bow lift captured as its own articulation. Ensemble cellos carry the warmth a string voicing lives or dies on, and the weight to ground a brass entry.

The Instruments

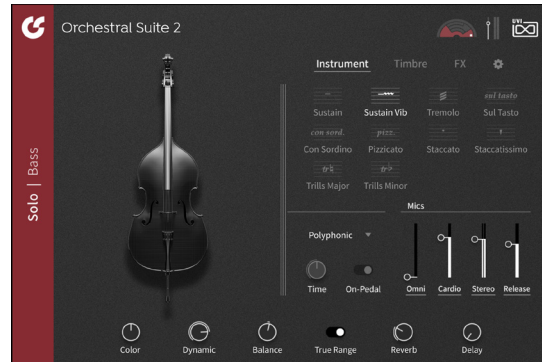


Viola - Solo & Ensemble · C2–C6

The viola sits between the violin and the cello in range and in temperament, and *Orchestral Suite 2* records it with the attention that placement deserves rather than treating it as a derivative of either. Three vibrato states, tremolo, muted, pizzicato, and the full articulation set, across the working range of the instrument. The Ensemble configuration captures the inner voice of the string section: the part of an orchestral arrangement that lives between the line and the bass, and the part most likely to be felt before it's heard.

Notes: Sustains in 3 vibrato states, tremolo, muted, pizzicato, full articulation set.

About: The inner voice of the string section, the part of an arrangement most likely to be felt before it's heard.



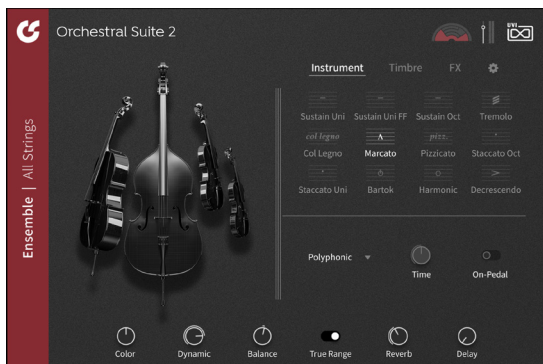
Bass - Solo & Ensemble · C1 and below

The contrabass is recorded across its working range with sustains both with and without vibrato, trills, and the deeper articulations the instrument is asked for in a real session. Ensemble basses give a string voicing its floor: not a doubling of the cellos but the seated weight underneath them. For a writer scoring strings, the bass is the instrument that decides whether a passage feels grounded or borrowed; this is the recording that lets it do that job.

Notes: Sustains in vib/non-vib, trills, deeper register articulations.

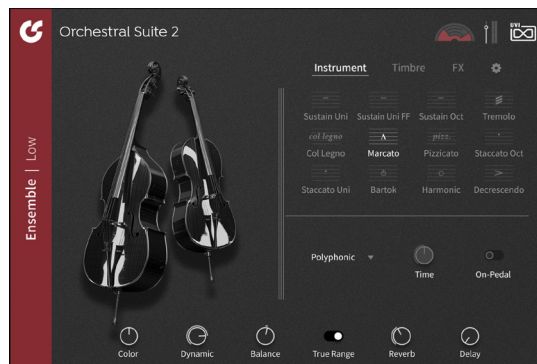
About: The instrument that decides whether a string passage feels grounded or borrowed.

The Instruments



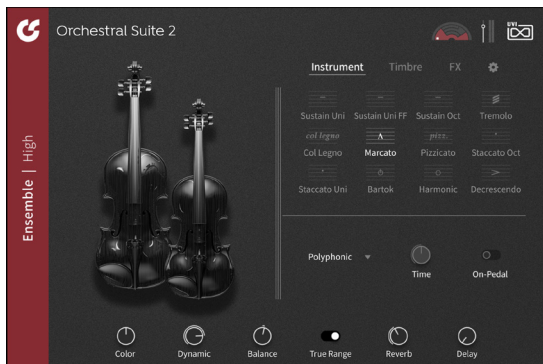
All Strings - Ensemble

Notes: Sustains and the core articulation set, captured as a single layer.
 About: The full string section under one key, for the moments a writer wants a string voicing without assembling it from the parts.



Strings Ensemble Low - Ensemble (Contrabass, Cello)

Notes: Sustains and core articulation set, captured as a combined low string section.
 About: The lower half of the string section under one key, the floor and the warmth together.

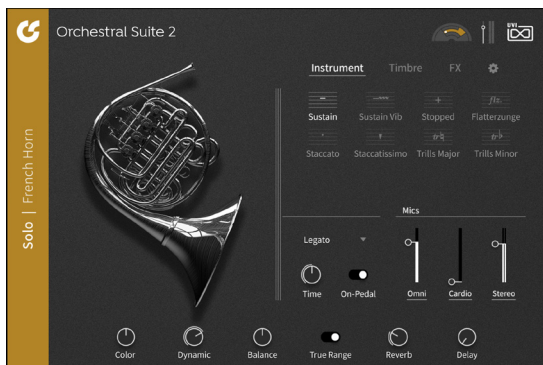


Strings Ensemble High - Ensemble (Violas, Violins)

Notes: Sustains and core articulation set, captured as a combined high string section.
 About: The upper half of the string section under one key, the melody and the inner voice together.

The Instruments

Brass

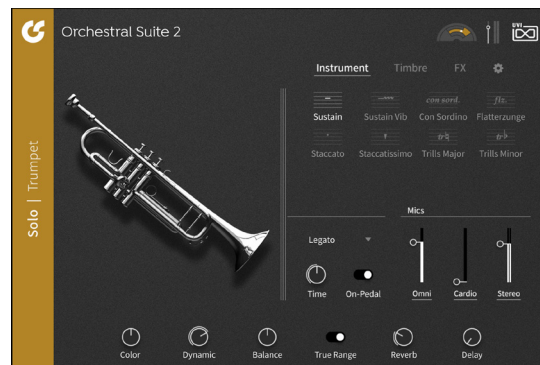


French Horn - Solo & Ensemble · F1-F4

The French horn is the instrument that asks the most of a brass library, and the one most likely to expose a sample-based player's seams. Recorded with sustains in vibrato and non-vibrato across four velocity layers, the stopped articulation captured discretely, and the full set of trills, the solo horn carries the round, slightly veiled tone that distinguishes a horn from a trumpet at the same dynamic. Ensemble horns sit as a section, the four-part horn writing that scores film cues and concert openings, and the True Range macro keeps the line inside what the players would actually be asked to do.

Notes: Sustains in vib/non-vib (4 vel layers), stopped, trills major and minor.

About: The round, slightly veiled tone that distinguishes a horn from a trumpet at the same dynamic. Ensemble horns sit as a four-part section.

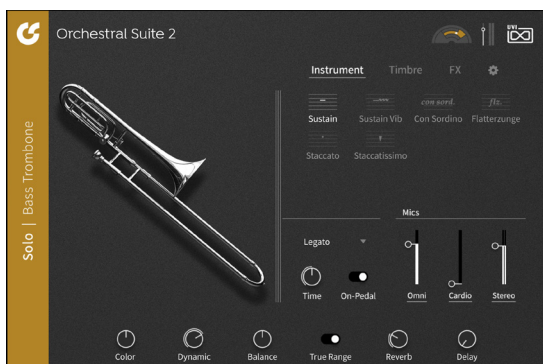


Trumpet - Solo & Ensemble · F2-F5

The trumpet is recorded with sustains in vibrato and non-vibrato, con sordino in the most-used mute configuration, full trills, and the playing techniques a working trumpet player carries through a session. The Ensemble configuration captures the brass section's leading voice: a trumpet row, played as a row, with the range constraint keeping written lines inside the territory the instrument actually lives in. Bright when it needs to be, capable of restraint when it doesn't.

Notes: Sustains in vib/non-vib (4 vel layers), con sordino, trills major and minor.

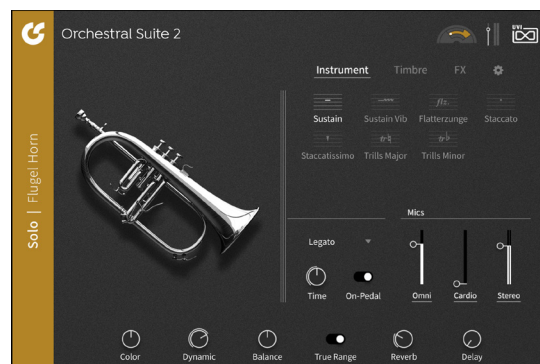
About: The brass section's leading voice, bright when it needs to be, capable of restraint when it doesn't.



Bass Trombone - Solo · C0-F4

Notes: Sustains in vib/non-vib (4 vel layers), con sordino in cup mute, trills major and minor.

About: The brass section's lowest voice, recorded with the air and the metal both intact.

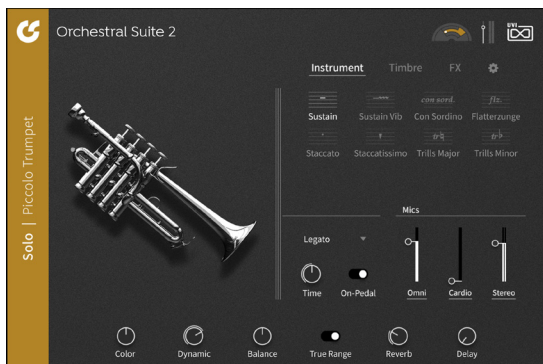


Flugel Horn - Solo · E2-A4

Notes: Sustains in vib/non-vib (4 vel layers), full, trills major and minor.

About: The voice for the moments a trumpet would be too bright and a horn too veiled.

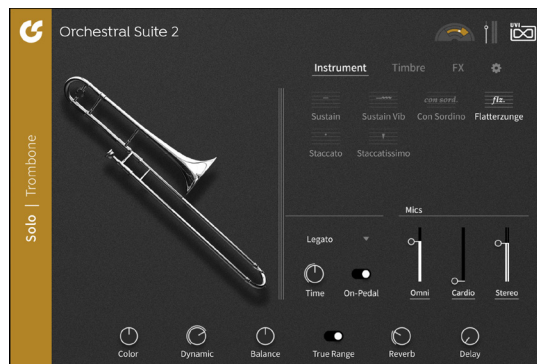
The Instruments



Piccolo Trumpet - Solo · B2-D#5

Notes: Sustains in vib/non-vib (4 vel layers), con sordino, flutterzunge, trills major and minor.

About: The instrument that lives above the trumpet's working range and asks for a different kind of attack.



Trombone - Solo & Ensemble · E1-E4

Notes: Sustains in vib/non-vib (4 vel layers), con sordino in straight mute, trills major and minor.

About: Ensemble trombones give a brass voicing the middle weight that a horn row cannot carry alone.



Tuba - Solo · F0-F3

Notes: Sustains in vib/non-vib (4 vel layers), con sordino in cup mute, trills major and minor.

About: The instrument that decides whether a brass voicing is seated or floating.

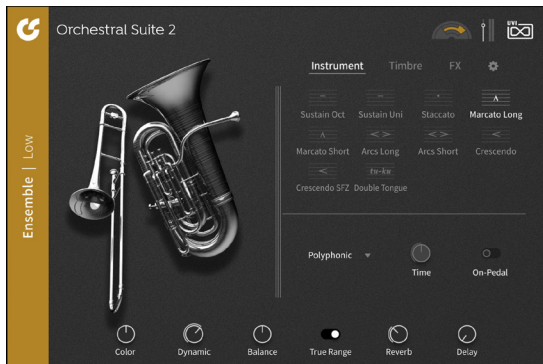


Brass Ensemble Tuba - Ensemble

Notes: Sustains and core articulation set, captured as a section.

About: The low brass weight that a horn-and-trombone voicing can lean on without overbalancing it.

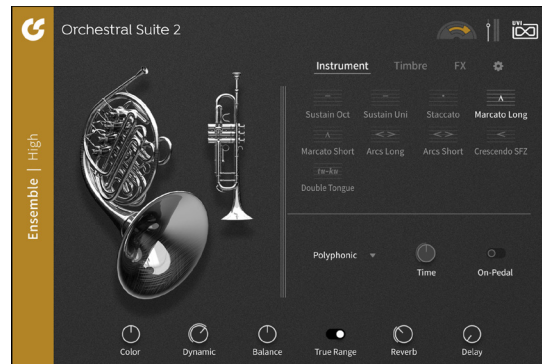
The Instruments



Brass Ensemble Low - Ensemble (Tubas, Trombones)

Notes: Sustains and core articulation set, captured as a combined low brass section.

About: The seated foundation of the brass section under one key, for the moments a low voicing needs mass rather than individual color.

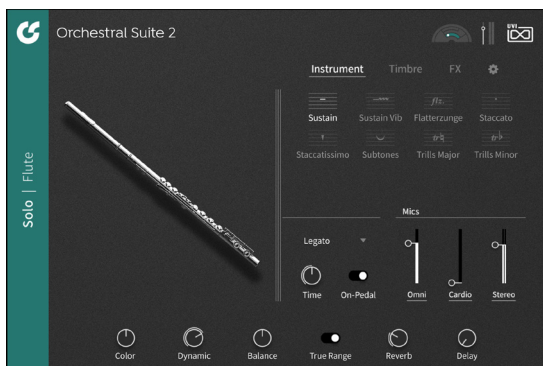


Brass Ensemble High - Ensemble (French Horns, Trumpets)

Notes: Sustains and core articulation set, captured as a combined high brass section.

About: The upper brass section under one key, for the moments a line needs horns and trumpets together without assembling the voicing manually.

Woodwinds

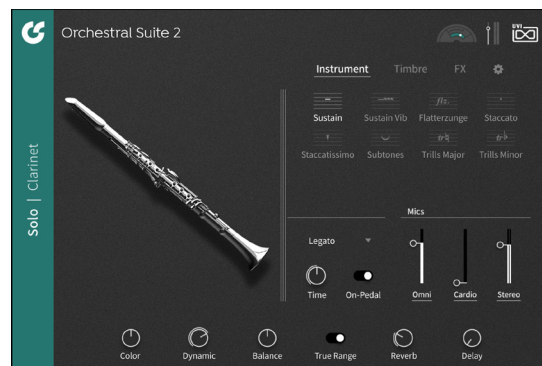


Flute - Solo & Ensemble · B2-D6

The flute is recorded with sustains in vibrato and non-vibrato across three velocity layers, with flatterzunge, trills in major and minor, and the smaller articulations that mark the difference between a flute line and a synthesized approximation of one. The Ensemble flute carries a woodwind section's top voice: the line that often writes a melody and sometimes only colors a chord, and the recording captures both jobs without favoring either.

Notes: Sustains in vib/non-vib (3 vel layers), flatterzunge, trills major and minor.

About: A woodwind section's top voice, the line that often writes a melody and sometimes only colors a chord.



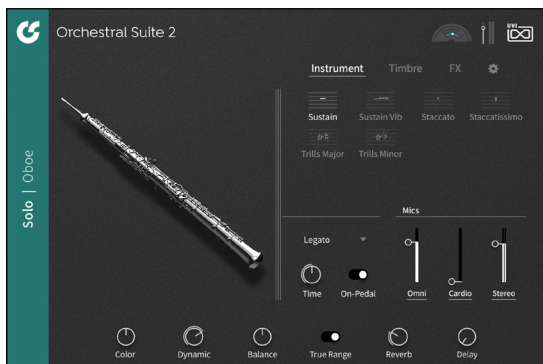
Clarinet - Solo & Ensemble · A#2-D6

The clarinet is recorded with sustains, vibrato sustains, flatterzunge, and the full trill set across three velocity layers: the warmest woodwind in the suite and the one most often asked to carry a melodic line in concert and in cue. Ensemble clarinets give a section the reedy weight that distinguishes a true woodwind voicing from a string-and-brass sandwich, and the articulation depth lets the instrument move from a pastoral phrase to an aggressive flourish without changing patches.

Notes: Sustains in vib/non-vib (3 vel layers), flatterzunge, trills major and minor.

About: The warmest woodwind in the suite, the one most often asked to carry a melodic line in concert and in cue.

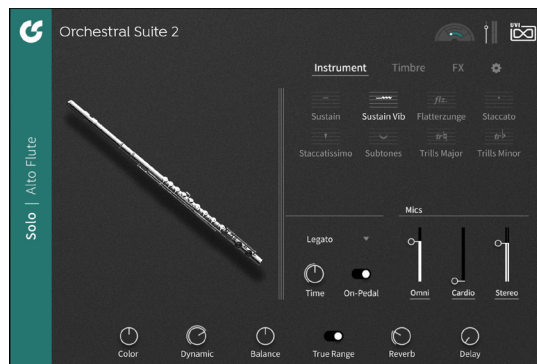
The Instruments



Oboe - Solo & Ensemble · A2-A5

The oboe is recorded with sustains in vibrato and non-vibrato, muted articulations, flutterzunge, and the full trill set. The instrument that tunes the orchestra is also the one that defines the woodwind section's character, and the recording captures both the bright forwardness that lets an oboe cut through a tutti and the plaintive register that lets it carry a slow movement on its own. The Ensemble configuration is the inner voice of the woodwinds, recorded with the same care as the solo.

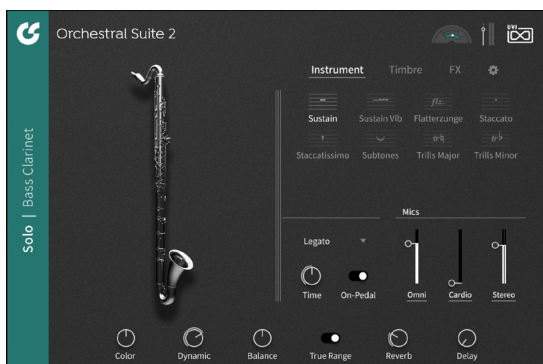
Notes: Sustains in vib/non-vib, muted, flutterzunge, trills major and minor.
 About: The instrument that tunes the orchestra and defines the woodwind section's character.



Alto Flute - Solo · G2-A#4

Notes: Sustains in vib/non-vib (4 vel layers), flutterzunge, trills major and minor.

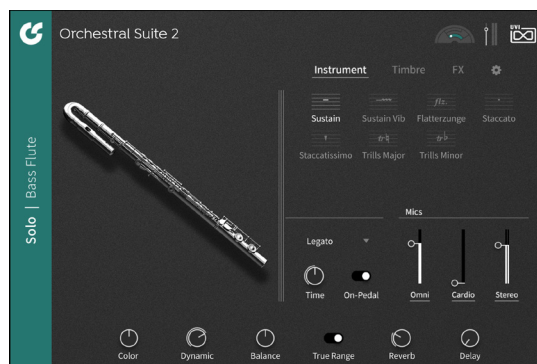
About: The breathier register below the flute, with the air sound the instrument is reached for.



Bass Clarinet - Solo · A#1-A#4

Notes: Sustains in vib/non-vib (4 vel layers), flutterzunge, trills major and minor.

About: The reed voice that sits underneath a woodwind section without becoming a bassoon.

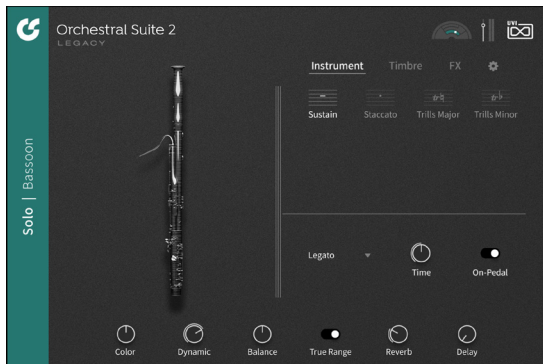


Bass Flute - Solo · C2-C5

Notes: Sustains in vib/non-vib (4 vel layers), flutterzunge, trills major and minor.

About: The instrument a composer reaches for when a flute would be too bright and a clarinet too reedy.

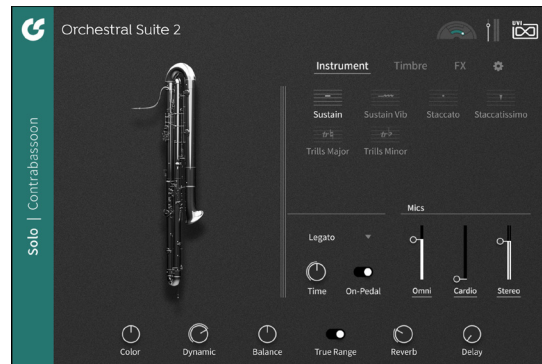
The Instruments



Bassoon - Solo · A#2–D6

Notes: Sustains in vib/non-vib (4 vel layers), trills major and minor.

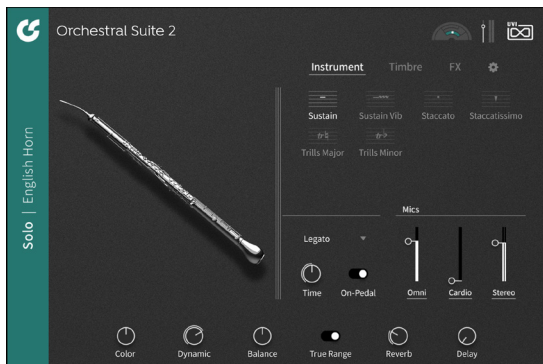
About: The woodwind section's lowest seated voice, with the reed sound that distinguishes a bassoon from a low clarinet at the same dynamic.



Contrabassoon - Solo · A#0–F3

Notes: Sustains in vib/non-vib (4 vel layers), trills major and minor.

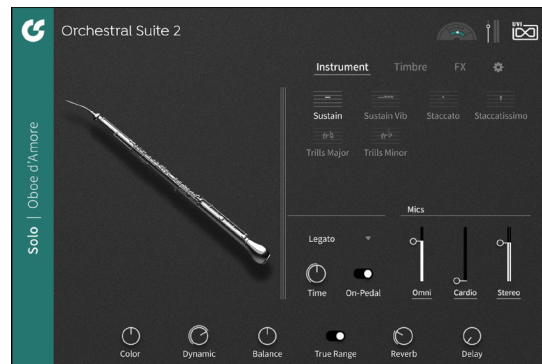
About: The deepest reed in the orchestra, the instrument that gives a low woodwind voicing its actual floor.



English Horn - Solo · E2–A4

Notes: Sustains in vib/non-vib (4 vel layers), trills major and minor.

About: The plaintive voice between the oboe and the bassoon, with the slight nasal quality that earns it its solos.

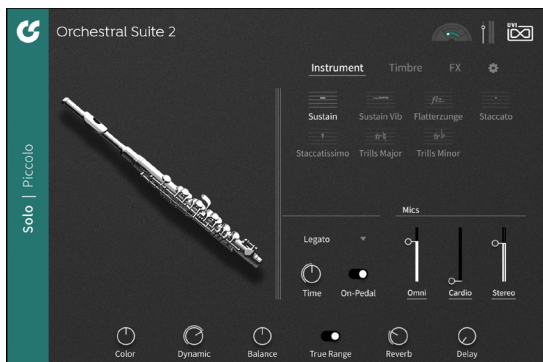


Oboe d'Amore - Solo · G#2–D#5

Notes: Sustains in vib/non-vib (4 vel layers), flatterzunge, trills major and minor.

About: The oboe's softer cousin, with the rounder tone that suits a baroque-leaning passage.

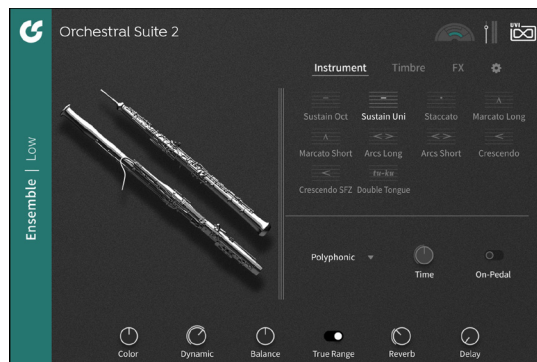
The Instruments



Piccolo - Solo · D4–C7

Notes: Sustains in vib/non-vib (4 vel layers), trills major and minor.

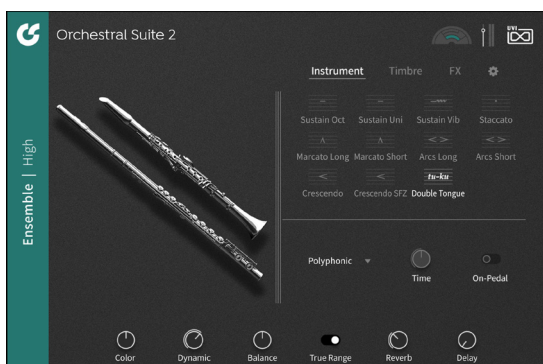
About: The top voice of the woodwind section, with the brightness that defines its place in a tutti.



Woodwinds Ensemble Low - Ensemble (Bassoons, Oboes)

Notes: Sustains in vib/non-vib (4 vel layers), flatterzunge, trills major and minor.

About: The lower half of the woodwind section under one key, the reeds and the bass voice sitting together.



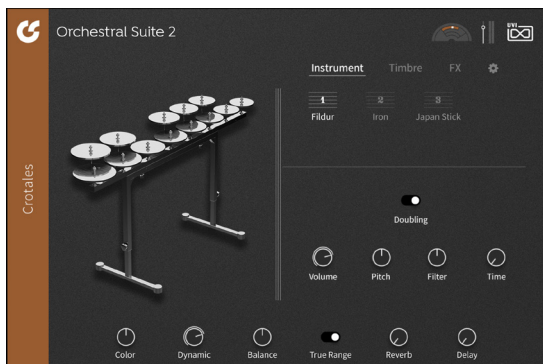
Woodwinds Ensemble High - Ensemble (Clarinets, Flutes)

Notes: Sustains and core articulation set, captured as a combined high woodwind section.

About: The upper woodwind section under one key, the bright and the warm sitting together.

The Instruments

Percussion *(All Instruments Solo)*



Crotales

Notes: Struck across the pitched range, multiple round-robin layers per velocity.

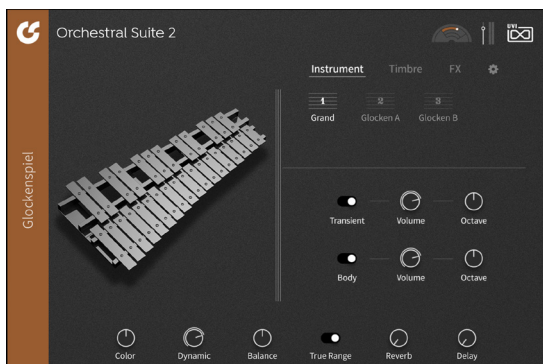
About: The high metallic shimmer that punctuates a chord without competing with the line above it.



Cymbals

Notes: Struck, rolled, and choked articulations across the dynamic range.

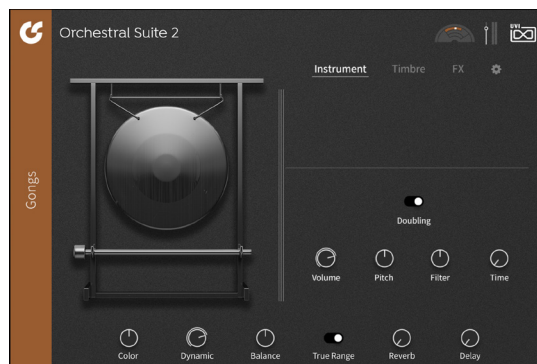
About: The voice that decides whether a percussive moment lands as accent or as event.



Glockenspiel

Notes: Struck across the working range with multiple round-robin layers.

About: The bright pitched percussion that sits above the orchestra and carries a melodic figure on its own.

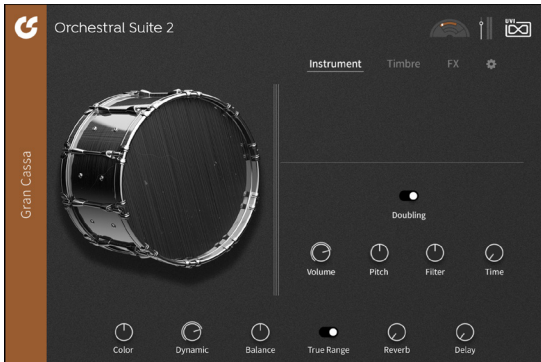


Gongs

Notes: Multiple gong types, varying intensities, long decay tails captured intact.

About: The instrument that brings weight to a percussive moment without striking it.

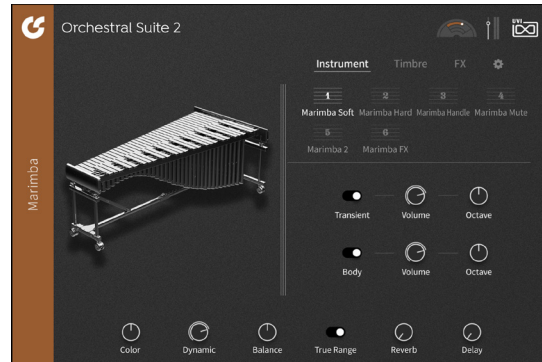
The Instruments



Gran Cassa

Notes: Recorded across the dynamic range with multiple round-robin layers.

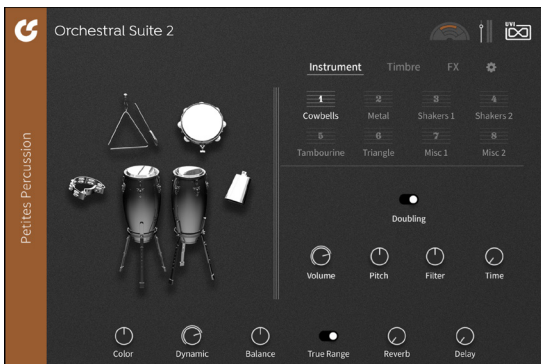
About: The percussion section's lowest voice, recorded for both the held roll and the single fortissimo strike.



Marimba

Notes: Struck across the working range with multiple round-robin layers and velocity coverage.

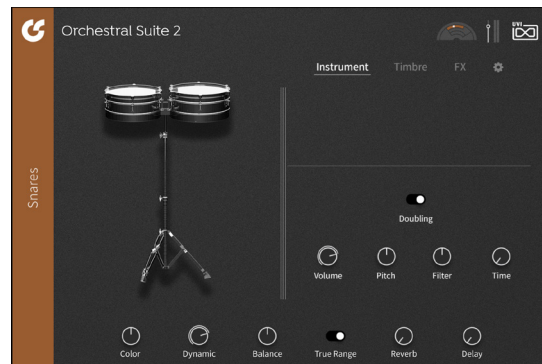
About: The pitched percussion that gives a melodic line a body the glockenspiel cannot.



Petites Percussion

Notes: A collection of smaller percussion instruments captured individually.

About: The detail layer of the orchestra's rhythm section.

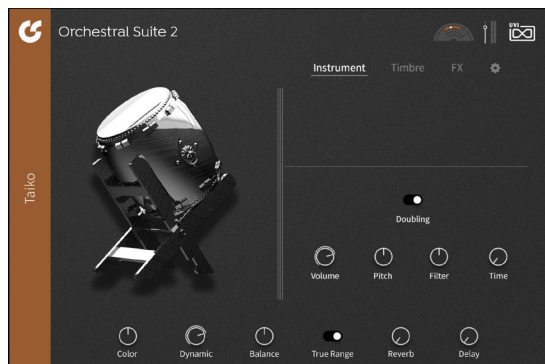


Snares

Notes: Struck, rolled, and rim-shot articulations with multiple round-robin layers.

About: Military and orchestral snare voicings, recorded for both contexts.

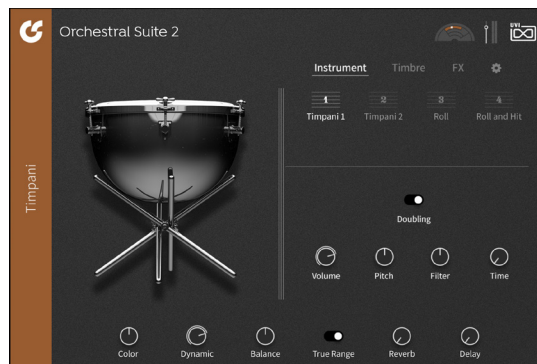
The Instruments



Taiko

Notes: Captured at the dynamic range the instrument is built for, with multiple round-robin layers.

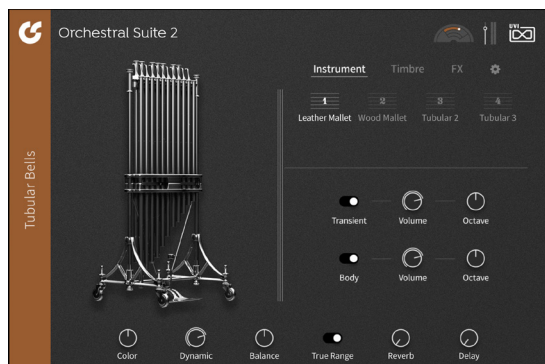
About: The percussive voice for the moments a gran cassa is too orchestral.



Timpani - D0-D2

Notes: Multiple stick configurations, several round-robin layers per velocity.

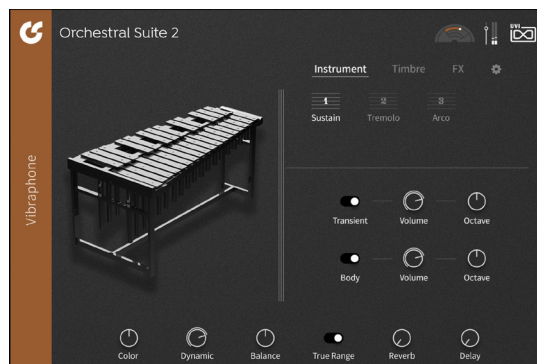
About: Captured at the full dynamic range, from a held roll under a whispered string passage to a strike under a fortissimo brass tutti.



Tubular Bells

Notes: Struck across the pitched range with multiple round-robin layers.

About: The bell tone that sits inside an orchestral texture rather than on top of it.

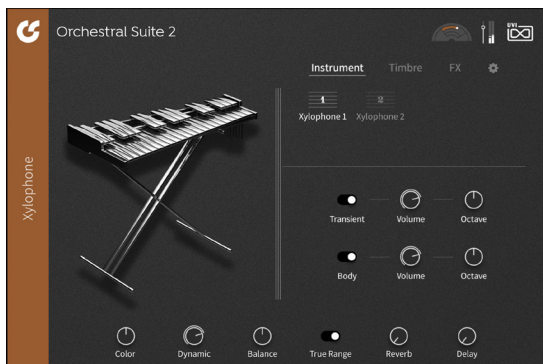


Vibraphone

Notes: Struck across the working range with multiple round-robin layers.

About: The pitched percussion that sits in a jazz voicing as easily as in an orchestral one.

The Instruments

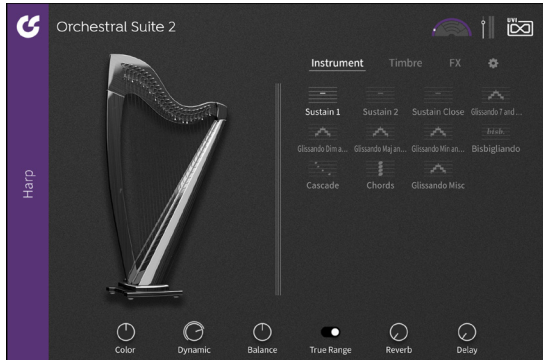


Xylophone

Notes: Struck across the working range with multiple round-robin layers.

About: The bright pitched percussion that cuts through a tutti without competing with the brass.

Other



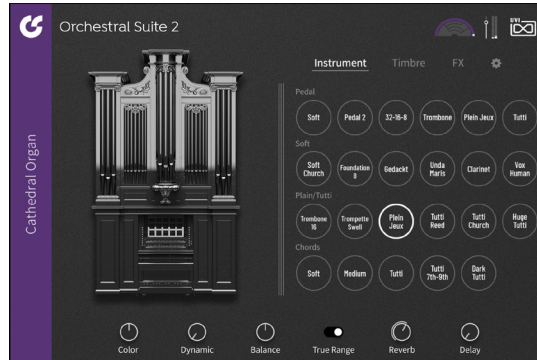
Harp - Solo · C1-C7

The harp is one of the instruments a buyer auditions an orchestral library on, and one of the easiest to get wrong. Orchestral Suite 2 records the harp with its full natural articulation: plucked sustains, harmonics, glissandi up and down, across the instrument's working range, with the small physical sounds of the hand on the string that distinguish a real harp from a sample-based one. Used as a melodic voice, used as a textural wash, used as the punctuation on a chord. The harp does all three in a real session, and the recording was built to honor that.

Notes: Plucked sustains, harmonics, glissandi up and down.

About: One of the instruments a buyer auditions an orchestral library on.

Recorded with the small physical sounds of the hand on the string.

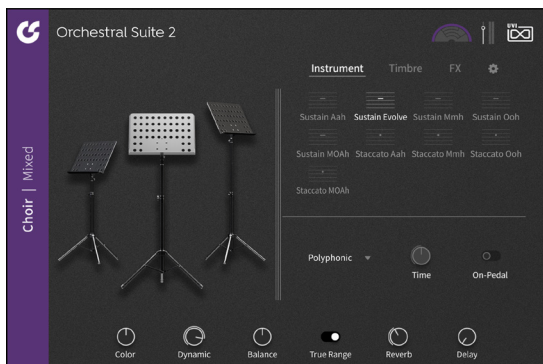


Cathedral Organ - Solo

Notes: Captured across the working registers in a hall that suits it.

About: A presence few instruments in any library can match. The breath of the bellows, the slight delay between key and pipe, the room responding to the stop.

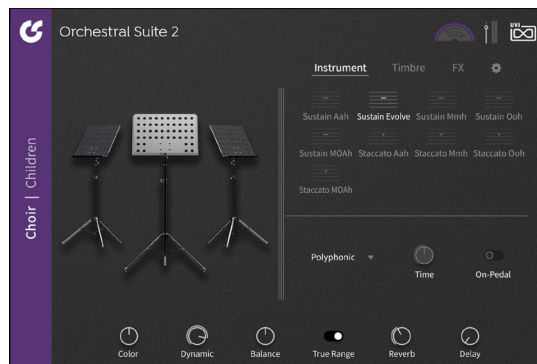
The Instruments



Choir Mixed - Ensemble

Notes: Men, women, and children together in a single ensemble recording, full vowel-shape articulation set.

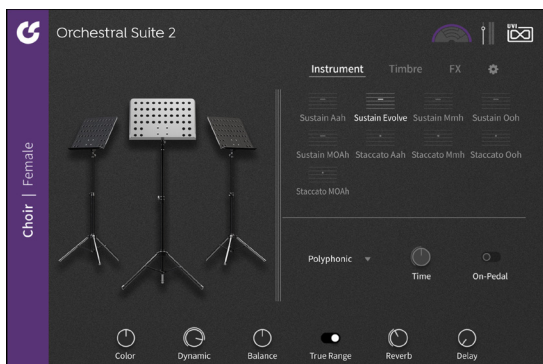
About: The voicing that scores a film cue's emotional peak. Recorded in the same room as the strings and the brass.



Choir Children - Ensemble

Notes: Sustains and vowel-shape articulations.

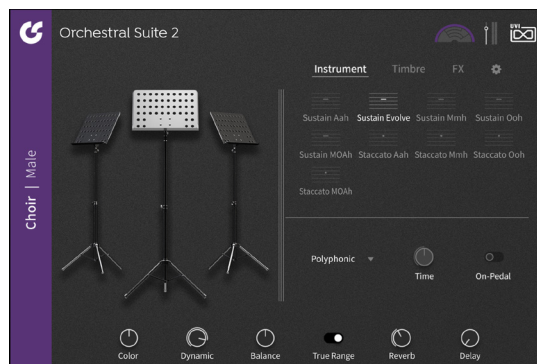
About: The high voice that carries a film cue's emotional peak when an adult choir would be too weighted.



Choir Female - Ensemble

Notes: Sustains and vowel-shape articulations.

About: The upper register of the choral voicing, recorded for both lyric and textural use.

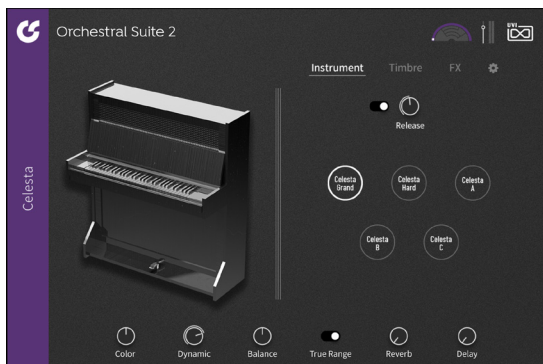


Choir Male - Ensemble

Notes: Sustains and vowel-shape articulations.

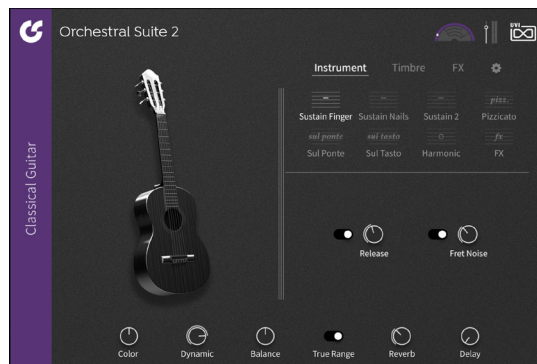
About: The lower register of the choral voicing, the foundation a mixed choir is built on top of.

The Instruments



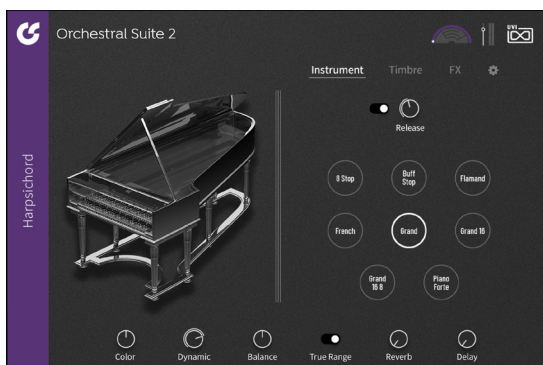
Celesta - Solo

Notes: Struck across the working range with multiple round-robin layers.
 About: The voice that carries a melodic figure with a delicacy no metallic percussion can match.



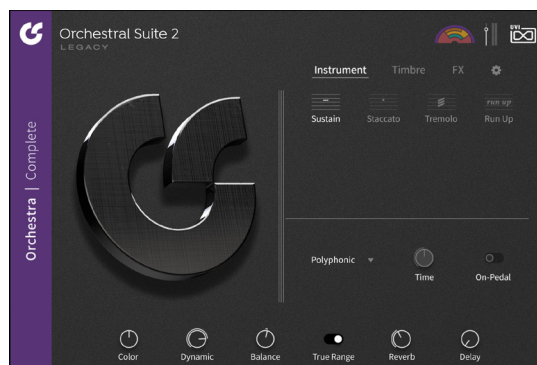
Classical Guitar - Solo

Notes: Plucked across the working range with multiple round-robin layers.
 About: The nylon-string voice that sits inside an orchestral texture as soloist or as accompaniment.



Harpsichord - Solo

Notes: Plucked across the working range.
 About: The voice for the moments a piano would be wrong and a harp would be too soft, with the sharp baroque attack the instrument is defined by.



Orchestra Complete - Solo

Notes: Sustains and core articulation set, captured as a single layer.
 About: The full orchestra under one key, for the moments a writer wants the whole ensemble in a single gesture.

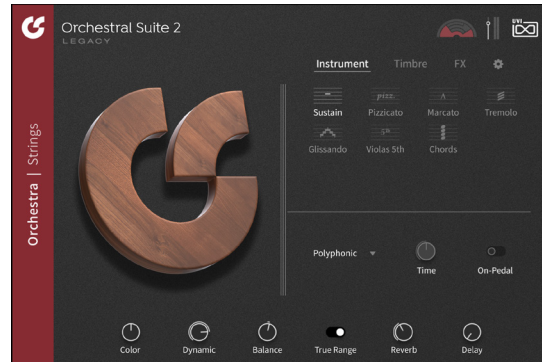
The Instruments



Orchestra Brass - Solo

Notes: Sustains and core articulation set, captured as a single layer.

About: The full brass section under one key, for the moments a writer wants a brass voicing without assembling it from the parts.



Orchestra Strings - Solo

Notes: Sustains and core articulation set, captured as a single layer.

About: The full string section under one key, parallel to All Strings (Ensemble).

Presets

00 Composer

01 Classical

A Philharmonic
Ascension
Bounded Souls
Brain Food
Buonanotte
Come On Hero
Creepy Cathedral
Delicate
Entourage
Farewell
Geometric Thoughts
Harmonious Tremolo
Heroism
I Will Be There
National Chamber
Nervous Calm
Shades
Starcato
Unveiling
Will You Remember Me

02 Expressive Wheel

Accompanied Viola
Always Love You
An Adventurous Day
Angel Tale
Angelic Quintet
Approaching
Creepy Church
Dark Cave
Dark Choir
Dramatic Beauty
Eden
Emotive Orchestra
Fallen Of The Hero
Farewell
Fear Not
For The Victory
Hero Passage
Incendie
Learning How To Fly
Low East
Mio Cristo
Morning Rise
Mother Nature
Scoring In The 70s
Slow Down
Static Action
Stucked In The Milkyay
Sweet Sadness
Sweetheart
Uncertain Future
Upon the River
Victory Brass
Wounded Heart

03 Cinematic

Ambient Soul
Clusters
Cosmos Swells
Dark Rider
Evangelion
For Lovers
Goddess Awakening
Gradual Shiver
I See The Land
It Blossoms
Kyrie
Last Fight
Lite Drama
Millenary Space Travel
Plain Sight
Solitude
Sun Is Rising
The Right Ambient
Time To Go
Touring
Villain Is Still Alive

04 Short

Celestial Touch
Dimensional Drift
Dissonant Dungeon
Double Hit
Echoed Lullaby
Edge of Nowhere
Energic Staccato
Epic Echoes
Everdoor
Fermissimo
Fight For You
Freedzed Touch
Glimpses
Happy Morning
Huge Staccato Hits
I Found You
Idols
Jazz Fellas
Last Dance
Low Punch
Marcato Questions
Metal Doubts
Movie Staccato W
Puppet Show
Renaissance
Serene
Sharp Cellos
Sudden Awareness
The Arper
Treasures
Uncertainties
Vigilant
Walking Backwards
Wind Stack
Words Agile
World Hub

01 Strings Solo

Cello

Cello Mono Vel
Cello Mono Wheel
Cello Poly Vel
Cello Poly Wheel
X Dolcello Gusto
X Space Stacc

Contrabass

Contrabass Mono Vel
Contrabass Mono Wheel
Contrabass Poly Vel
Contrabass Poly Wheel
X Contra Pad
X Jazz Bass

Viola

Viola Mono Vel
Viola Mono Wheel
Viola Poly Vel
Viola Poly Wheel
X Con Corazon
X ViolHarp

Violin

Violin Mono Vel
Violin Mono Wheel
Violin Poly Vel
Violin Poly Wheel
X Cathedral Pizz
X Wheel Motion

Xtra Legacy

Legacy Cello Vel
Legacy Cello Wheel
Legacy Contrabass Vel
Legacy Contrabass Wheel
Legacy Viola Vel
Legacy Viola Wheel
Legacy Violin Vel
Legacy Violin Wheel

02 Strings Ensemble

Strings Ensemble All

All Strings Mono Vel
All Strings Mono Wheel
All Strings Poly Vel
All Strings Poly Wheel
X Harmonic Mood
X Stacc Color

Strings Ensemble High

High Strings Mono Vel
High Strings Mono Wheel
High Strings Poly Vel
High Strings Poly Wheel
X Bartok Lee
X Octa Gone

Strings Ensemble Low

Low Strings Mono Vel
Low Strings Mono Wheel
Low Strings Poly Vel
Low Strings Poly Wheel
X Epic Stolen
X Lower Chase

Xtra Legacy

All Strings Vel
All Strings Wheel
Basses Vel
Basses Wheel
Cellos Vel
Cellos Wheel
Violas 1 Vel
Violas 1 Wheel
Violas 2 Vel
Violas 2 Wheel
Violas FX
Violins 1 Vel
Violins 1 Wheel
Violins 2 Vel
Violins 2 Wheel
Violins FX

Presets

03 Brass Solo

Bass Trombone

Bass Trombone Mono Vel
 Bass Trombone Mono Wheel
 Bass Trombone Poly Vel
 Bass Trombone Poly Wheel
 X Big Miles Delay
 X Trombass Wheel

Flugelhorn

Flugelhorn Mono Vel
 Flugelhorn Mono Wheel
 Flugelhorn Poly Vel
 Flugelhorn Poly Wheel
 X Flugel Pad
 X Velvet Mood

French Horn

French Horn Mono Vel
 French Horn Mono Wheel
 French Horn Poly Vel
 French Horn Poly Wheel
 X Metronomy Horns
 X Tech French

Piccolo Trumpet

Piccolo Trumpet Mono Vel
 Piccolo Trumpet Mono Wheel
 Piccolo Trumpet Poly Vel
 Piccolo Trumpet Poly Wheel
 X French Piccolhorns
 X Lil Brass Bells

Trombone

Trombone Mono Vel
 Trombone Mono Wheel
 Trombone Poly Vel
 Trombone Poly Wheel
 X Moon Flatter
 X Sordinox

Trumpet

Trumpet Mono Vel
 Trumpet Mono Wheel
 Trumpet Poly Vel
 Trumpet Poly Wheel
 X Wheel Room
 X Zung Echo

Tuba

Tuba Mono Vel
 Tuba Mono Wheel
 Tuba Poly Vel
 Tuba Poly Wheel
 X Parasite
 X Trumbatt

Xtra Legacy

Legacy Bass Trombone Vel
 Legacy Bass Trombone Wheel
 Legacy French Horn Vel
 Legacy French Horn Wheel
 Legacy Piccolo Trumpet Vel
 Legacy Piccolo Trumpet Wheel
 Legacy Trombone Vel
 Legacy Trombone Wheel
 Legacy Trumpet Vel
 Legacy Trumpet Wheel
 Legacy Tuba Vel
 Legacy Tuba Wheel

04 Brass Ensemble

Brass Ensemble High

Brass High Mono Vel
 Brass High Mono Wheel
 Brass High Poly Vel
 Brass High Poly Wheel
 X Space Fanfare 1
 X Space Fanfare 2

Brass Ensemble Low

Brass Low Mono Vel
 Brass Low Mono Wheel
 Brass Low Poly Vel
 Brass Low Poly Wheel
 X Big Stacc
 X Majestic Wheel

French Horns

French Horns Mono Vel
 French Horns Mono Wheel
 French Horns Poly Vel
 French Horns Poly Wheel
 X Spirit Horns
 X Very Wheel

Trombones

Trombones Mono Vel
 Trombones Mono Wheel
 Trombones Poly Vel
 Trombones Poly Wheel
 X Trombette Wheel
 X Velvet Marcato

Trumpets

Trumpets Mono Vel
 Trumpets Mono Wheel
 Trumpets Poly Vel
 Trumpets Poly Wheel
 X Vapor Stacc 1
 X Vapor Stacc 2

Tubas

Tubas Mono Vel
 Tubas Mono Wheel
 Tubas Poly Vel
 Tubas Poly Wheel
 X Arc Long Delay
 X Tuba Stacc

Xtra Legacy

Legacy French Horns Vel
 Legacy French Horns Wheel
 Legacy Trombones Vel
 Legacy Trombones Wheel
 Legacy Trumpets Vel
 Legacy Trumpets Wheel

Presets

05 Woodwinds Solo

Alto Flute

Alto Flute Mono Vel
 Alto Flute Mono Wheel
 Alto Flute Poly Vel
 Alto Flute Poly Wheel
 X Short And Verb
 X Smoothy Fluty

Bass Clarinet

Bass Clarinet Mono Vel
 Bass Clarinet Mono Wheel
 Bass Clarinet Poly Vel
 Bass Clarinet Poly Wheel
 X Caverninet
 X Wheel Duduk

Bass Flute

Bass Flute Mono Vel
 Bass Flute Mono Wheel
 Bass Flute Poly Vel
 Bass Flute Poly Wheel
 X Staccatissimo
 X Wind Blows

Bassoon

Bassoon Mono Vel
 Bassoon Mono Wheel
 Bassoon Poly Vel
 Bassoon Poly Wheel
 X Dream Wolf
 X Mello Flute Wheel

Clarinet

Clarinet Mono Vel
 Clarinet Mono Wheel
 Clarinet Poly Vel
 Clarinet Poly Wheel
 X Bellinet
 X Glassinet

Contrabassoon

Contrabassoon Mono Vel
 Contrabassoon Mono Wheel
 Contrabassoon Poly Vel
 Contrabassoon Poly Wheel
 X Contra Synth
 X Leslie Like

English Horn

English Horn Mono Vel
 English Horn Mono Wheel
 English Horn Poly Vel
 English Horn Poly Wheel
 X Color Wheel
 X English Bells

Flute

Flute Mono Vel
 Flute Mono Wheel
 Flute Poly Vel
 Flute Poly Wheel
 X Melissandre
 X World Wheel

Oboe

Oboe Mono Vel
 Oboe Mono Wheel
 Oboe Poly Vel
 Oboe Poly Wheel
 X Stacco Boe
 X Theatre Organ

Oboe di Amore

Oboe di Amore Mono Vel
 Oboe di Amore Mono Wheel
 Oboe di Amore Poly Vel
 Oboe di Amore Poly Wheel
 X Bells Armore
 X Portarmorto

Piccolo

Piccolo Mono Vel
 Piccolo Mono Wheel
 Piccolo Poly Vel
 Piccolo Poly Wheel
 X Flattenolo
 X Picco Alto

Xtra Legacy

Legacy Alto Flute Vel
 Legacy Alto Flute Wheel
 Legacy Bass Clarinet Vel
 Legacy Bass Clarinet Wheel
 Legacy Bass Flute Vel
 Legacy Bass Flute Wheel
 Legacy Bassoon Vel
 Legacy Bassoon Wheel
 Legacy Clarinet Vel
 Legacy Clarinet Wheel
 Legacy Contrabassoon Vel
 Legacy Contrabassoon Wheel
 Legacy English Horn Vel
 Legacy English Horn Wheel
 Legacy Flute Vel
 Legacy Flute Wheel
 Legacy Oboe Vel
 Legacy Oboe Wheel
 Legacy Oboe di Amore Vel
 Legacy Oboe di Amore Wheel
 Legacy Piccolo Vel
 Legacy Piccolo Wheel

06 Woodwinds Ensemble

Woodwinds Ensemble High

Woodwinds High Mono Vel
 Woodwinds High Mono Wheel
 Woodwinds High Poly Vel
 Woodwinds High Poly Wheel
 X Double Tongue
 X Wheel Ratio

Woodwinds Ensemble Low

Woodwinds Low Mono Vel
 Woodwinds Low Mono Wheel
 Woodwinds Low Poly Vel
 Woodwinds Low Poly Wheel
 X Pierre et le Loup
 X Space Octave

Xtra Legacy

Clarinets Vel
 Clarinets Wheel
 Flutes Vel
 Flutes Wheel
 Oboes Vel
 Oboes Wheel

07 Orchestra

Complete Orchestra Long
 Complete Orchestra Run Up
 Complete Orchestra Staccato
 Complete Orchestra Tremolo
 Orchestra Brass Long
 Orchestra Brass Staccato
 Orchestra Strings Basic
 Orchestra Strings Chords
 Orchestra Strings Gliss
 Orchestra Strings Marcato
 Orchestra Strings Pizzicato
 Orchestra Strings Tremolo

Presets

08 Choirs

Children Choir Vel
Children Choir Wheel
Female Choir Vel
Female Choir Wheel
Male Choir Vel
Male Choir Wheel
Tutti Choir Vel
Tutti Choir Wheel

Xtra Legacy

Legacy Children Chr Vel
Legacy Children Chr Wheel
Legacy Female Chr Vel
Legacy Female Chr Wheel
Legacy Male Chr Vel
Legacy Male Chr Wheel
Legacy Mixed Chr Vel
Legacy Mixed Chr Wheel

09 Harp

Basic Harp Sustain 1
Basic Harp Sustain 2
Basic Harp Sustain Close
Bisbigliando
Cascade
Chords
Glissando 7 and Maj7
Glissando Dim and m7
Glissando Maj and 69
Glissando Mind and Min6
Glissando Misc
X Musical Saw

10 Harpsichord

Harpsichord 8 Stop
Harpsichord Buff Stop
Harpsichord Flamand
Harpsichord French
Harpsichord Grand 1
Harpsichord Grand 2
Harpsichord Grand 3
Piano Forte
X Blue Grande
X Harpsy Dreamy

11 Celesta

Celesta A
Celesta B
Celesta C
Celesta Grand
Celesta Hard
X Glasseslsta

12 Pitched Percussions

Crotales

Crotales Fildur
Crotales Iron
Crotales Japan Stick
X Octave Crotales

Glockenspiel

Glockenspiel A
Glockenspiel B
Glockenspiel Grand
X Big Music Box

Marimba

Marimba Handle
Marimba Hard
Marimba Mute
Marimba Soft
Marimba Two
Marimba xFX
X Marimbells
X Musikoto Box

Tubular Bells

Tubular Bells 1 Leather Mlt
Tubular Bells 1 Wood Mlt
Tubular Bells 2
Tubular Bells 3
X Ghost Mallet
X Lil Tubu

Vibraphone

Vibraphone Basic
Vibraphone Long Arco
Vibraphone Tremolo
X Mas Vibes

Xylophone

Basic Xylophone 1
Basic Xylophone 2
X Short High
X Ylasia

14 Percussions

Cymbals Basic
Cymbals Doubled
Gongs Bright
Gongs Dark
Grand Cassa Basic
Grand Cassa Cave
Petites Percussions Basic
Petites Percussions Large
Snares Classical
Snares Marching Band
Taiko All
Taiko Epic
Timpani 1
Timpani 2
Timpani Roll 1
Timpani Roll 2

15 Cathedral Organ









Cathedral Organ Soft
Cathedral Organ Tutti
Chords Cathedral
Pedal Cathedral
X Space Church
X Synth Prophecy

16 Classical Guitar

Clsc Guitar 1 Finger
Clsc Guitar 1 Nails
Clsc Guitar 2 Basic
Clsc Guitar 2 Harmonics
Clsc Guitar 2 Pizzicato
Clsc Guitar 2 Sul Ponte
Clsc Guitar 2 Sul Tasto
Clsc Guitar 2 xFX
X Kotoish
X Orglassnic

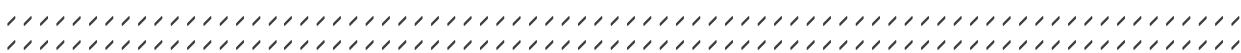
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Orchestral Suite 2

Credits and Thanks

Produced by UVI

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