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OWNER'S MANUAL

Thank you very much for choosing Best Service software. Congratulations on your brand-new instrument **HORNS OF HELL** by Sonuscore. We hope you will enjoy this instrument as much as we do. This manual will help you to get started and explains the features and functions of your new software.

Best regards and enjoy,
Best Service & Sonuscore

Document Version 1.0

Product Version 1.0

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SYSTEM REQUIREMENTS:

For the latest system requirements, please visit www.bestservice.com,
www.sonuscore.com or your trusted dealer's website.

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1. INTRODUCTION

Welcome to **SONUSCORE'S HORNS OF HELL** This Kontakt instrument is a full multi-sampled orchestral library, that aims to provide you with all basic articulations for every standard section of the symphonic orchestra. As orchestral libraries have grown more and more complex, we approached this instrument with the goal to make it as easy as possible to create good sounding arrangements. With the *Ensemble Engine* we created a simple way to combine *Orchestral Colors* and quickly load playable combinations for sketching or layering, while the single patches allow you to orchestrate your ideas in as much detail as you want.

For deeper understanding of all the possibilities of this instrument make sure to check out any tutorials and walkthroughs on www.sonuscore.com.

2. INSTRUMENTS

2.2 LIST OF INSTRUMENTS AND ARTICULATIONS OF THE ORCHESTRA FAMILY

	The Orchestra	Strings Of Winter	Horns Of Hell	The Orchestra Complete	The Orchestra Complete 2
Violins I Violins II Violas Cellos Basses					
Sustain	X			X	X
Legato	X			X	X
Staccato	X			X	X
Marcato	X			X	X
Pizzicato	X			X	X
Tremolo	X			X	X
Trills Half Tone		X		X	X
Trills Whole Tone		X		X	X
Sul Pont Sustain		X		X	X
Sul Pont Tremolo		X		X	X
Sul Pont Spiccato		X		X	X
Col Legno		X		X	X
Harmonics Sustain		X		X	X
Harmonics Tremolo		X		X	X
Harmonics Marcato		X		X	X
Morin Khuur High Low Ensemble					
Sustain		X		X	X
Sustain Vibrato		X		X	X
Staccato		X		X	X
Marcato		X		X	X
Flam Marcato		X		X	X
Strings FX (Bonus)					
Crescendi		X		X	X
Falls		X		X	X
Hits		X		X	X
Rises		X		X	X
French Horns Trumpets Trombones					
Staccato	X		X	X	X
Sustain	X		X	X	X

	The Orchestra	Strings Of Winter	Horns Of Hell	The Orchestra Complete	The Orchestra Complete 2
Marcato	X		X	X	X
Legato	X		X	X	X
Muted Staccato			X		X
Muted Sustain			X		X
Muted Marcato			X		X
Flutter Sustain			X		X
Flutter Marcato			X		X
Tongue Staccato			X		X
Tenorhorns					
Staccato			X		X
Sustain			X		X
Marcato			X		X
Flutter Sustain			X		X
Flutter Marcato			X		X
Tongue Staccato			X		X
Low Brass					
Staccato	X		X	X	X
Sustain	X		X	X	X
Marcato	X		X	X	X
Evil Brass					
Staccato			X		X
Sustain			X		X
Marcato			X		X
Flutter Marcato			X		X
Brass FX (Bonus)					
Crescendi (Brass & Orchestra, Brass only)			X		X
Rises (Brass & Orchestra, Brass only)			X		X
Chords			X		X
Phrases			X		X
Flute Clarinet Oboe Bassoon					
Staccato	X			X	X
Sustain	X			X	X

	The Orchestra	Strings Of Winter	Horns Of Hell	The Orchestra Complete	The Orchestra Complete 2
Marcato	X			X	X
Legato	X			X	X
Contrabassoon					
Staccato	X			X	X
Sustain	X			X	X
Marcato	X			X	X
Orchestral Harp					
Plucked	X			X	X
Grand Piano					
Lid Open				X	X
Lid Closed				X	X
Organ Manual					
Toccata			X		X
Principal			X		X
Diapason			X		X
Bourdon			X		X
Chorus			X		X
Flute			X		X
Mixture			X		X
Octave			X		X
Flute			X		X
Tutti			X		X
Organ Pedal					
Tutti			X		X
Mixture			X		X
Subbass			X		X
Plenum			X		X
Reed			X		X
Organ FX (Bonus)					
Tortured Organ			X		X
Hollow Organ			X		X
Evolving Organ			X		X
Percussion					

	The Orchestra	Strings Of Winter	Horns Of Hell	The Orchestra Complete	The Orchestra Complete 2
Glockenspiel	X			X	X
Non Pitched Percussion (Taikos, Tom Ensemble, Gran Cassa, Tam Tam, Snare Drum, Piatti, Suspended Cymbals)	X		X	X	X
Timpani (Hits & Rolls)	X		X	X	X
Tubular Bells	X		X	X	X
Deep Hits FX (Bonus)			X		X
Male Female Choir (Bonus)					
Staccato	X			X	X
Sustain	X			X	X
Elven Choir (Bonus)					
Sustain	X			X	X
Features					
Changeable Dynamic CC		X	X	X	X
Sustain Pedal Support					
in Engine		X	X	X	X
in Single and Keyswitch NKIs			X		X
MIDI Export		X	X	X	X
Changeable GUI			X		X
Preset Tag Browser			X		X

2.3 KONTAKT INSTRUMENTS AND MULTIS

-  01 Brass
-  02 Organ
-  03 Percussion
-  04 Brass FX (Bonus)
-  Horns of Hell.nki

HORNS OF HELL contains a number of different Kontakt Instruments and Multis. In the instruments folder you will find first the *Ensemble Instrument*. The subfolders contain the single playable instruments for all ensemble sections, with both keyswitch and articulation patches.

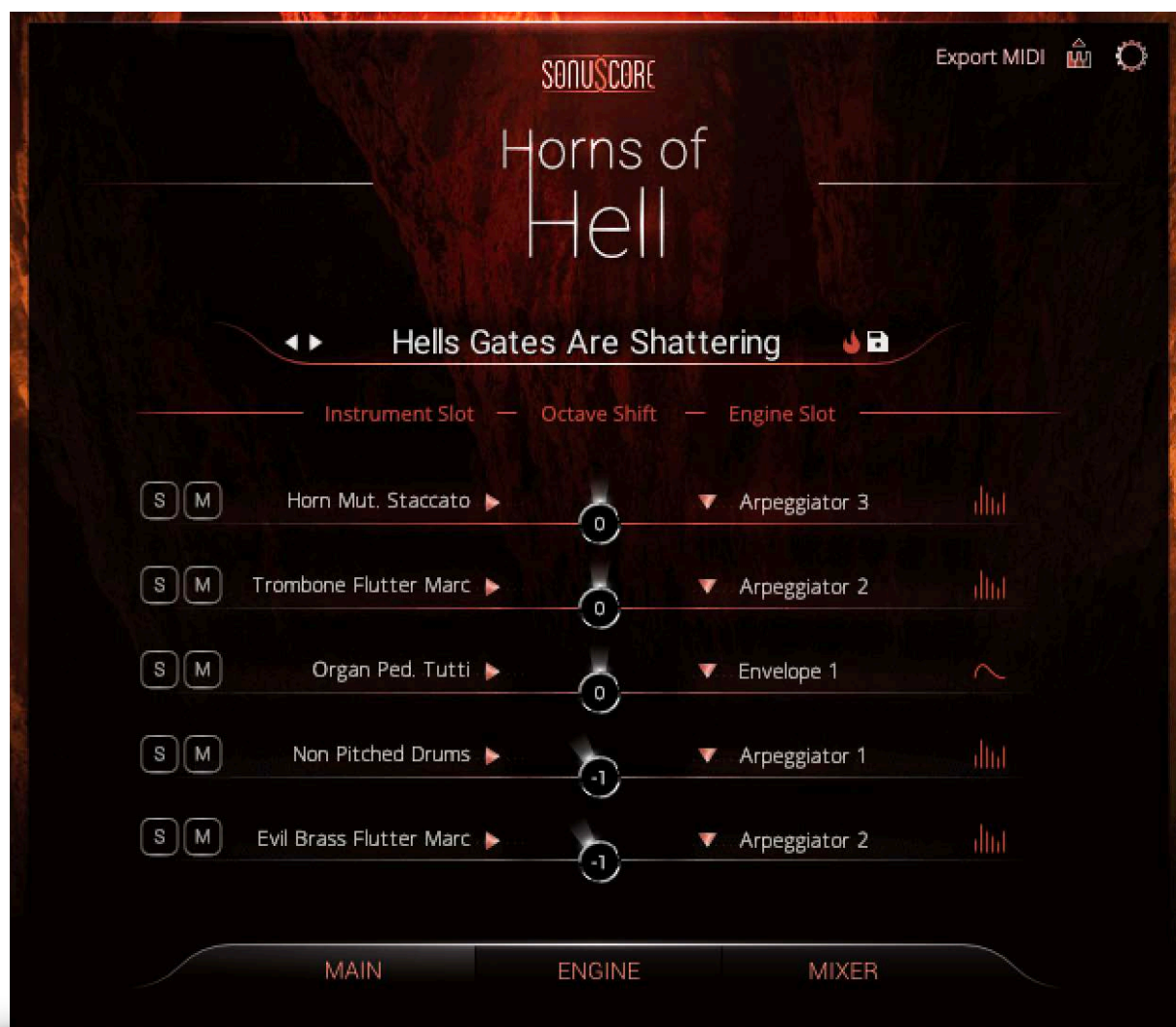
The multis folder contains three different subfolders of ready-to-go multis with both playable ensembles and animated presets. These multis are ideal for quick sketching to put down a quick idea, background layering or live performance.

3. HORNS OF HELL ENSEMBLE

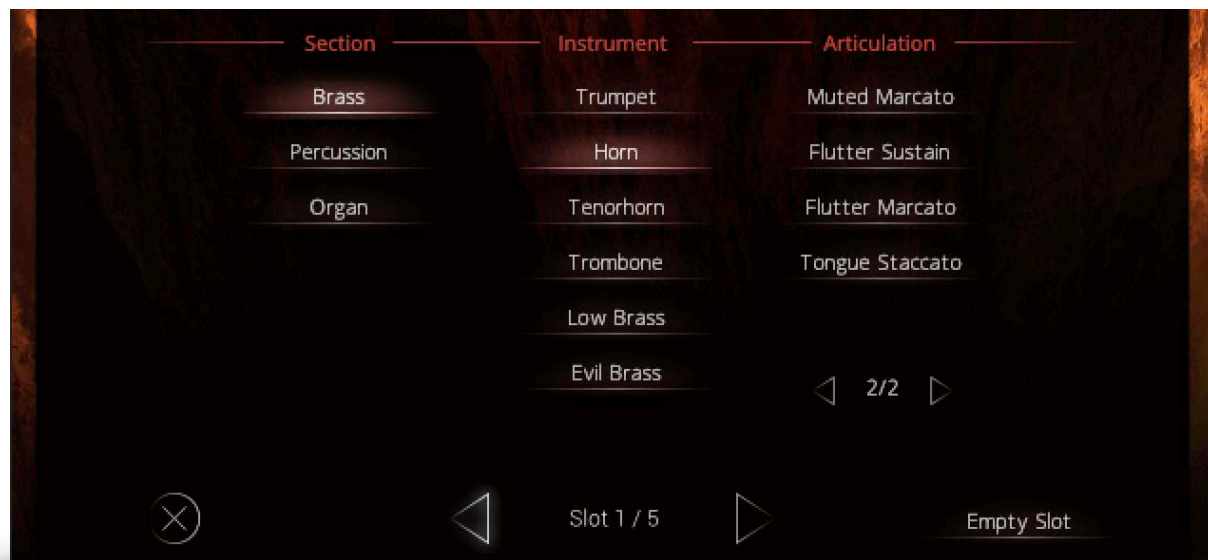
The *Ensemble Engine* is the heart of the library. Here you can freely combine multiple instruments with minimal loading times and play them together. You can load up to five instruments into independent slots, which can be transposed and even animated with one of five arpeggiators and envelopes. This instrument was designed to both inspire your original compositions and to also give you quickly what you need to fill out your arrangement.

3.1 MAIN TAB

Positioned on the Main tab, you can find the basic controls to build your ensemble.



3.1.1 INSTRUMENT BROWSER:



By clicking on an instrument slot, a browser will guide you through the selection of an articulation. To quickly load articulations for the different slots, you can navigate through the slots with the arrows on the bottom of the browser. You can delete the loaded instrument from the current slot by clicking on the »empty slot« button on the bottom right. To exit the browser click on the X on the bottom left, or double click on your selected articulation.

3.1.2 OCTAVE SHIFT:

Next to the instrument slot, there is the octave shift control. By clicking and dragging up or down you can transpose the instrument in the slot one or multiple octaves up or down. This is useful to create playable octave doublings.



3.1.3 ENGINE SLOT:

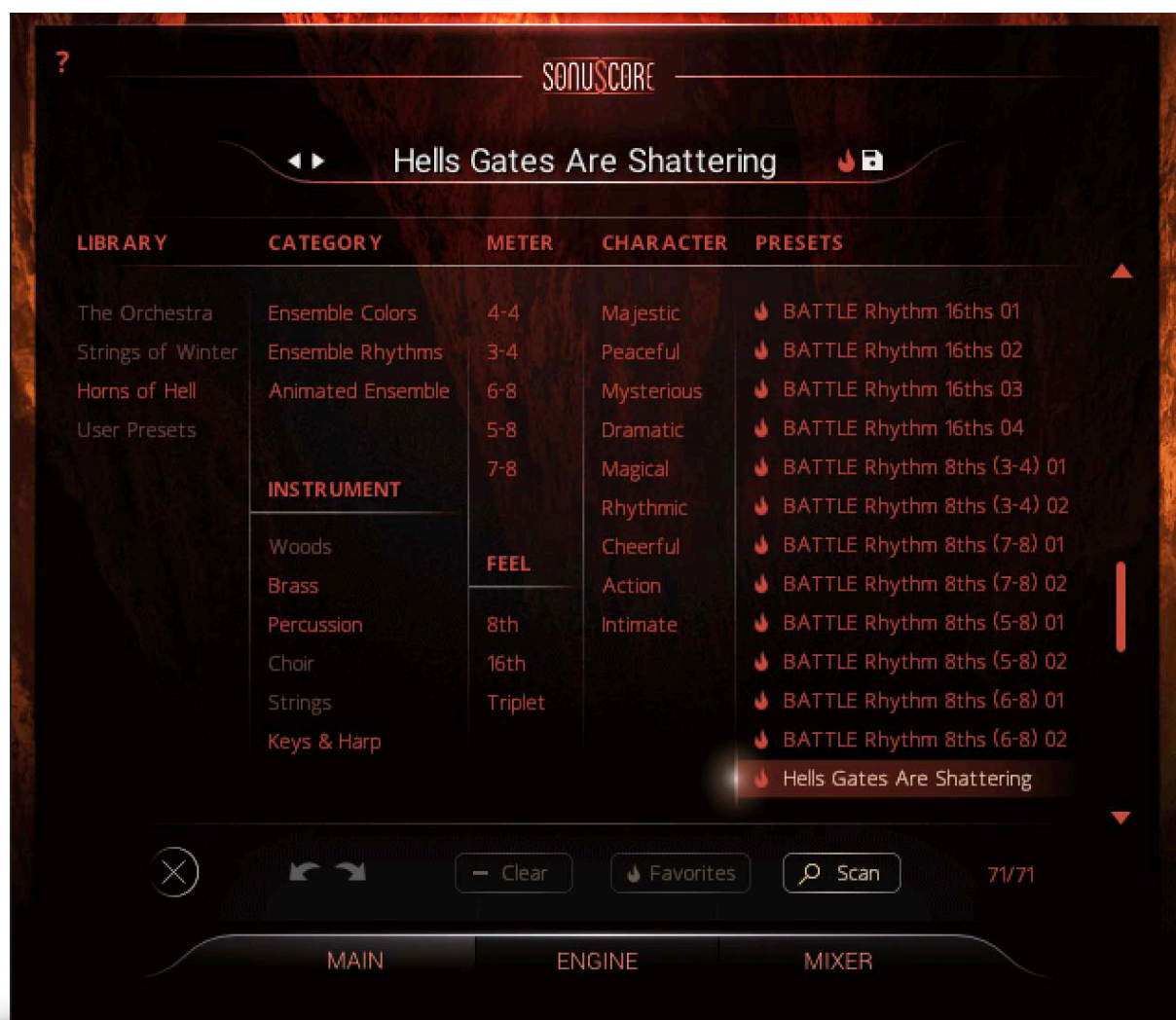


Every instrument can be assigned to one of five different engine modules. By default, no module is selected, which means the instrument can be played live on your keyboard using modwheel or velocity to control dynamics. If a module is assigned, rhythm and dynamics are dependent on the respective module settings.

Arpeggiator 1-3 can be assigned to short articulations (Staccato, Marcato), while Envelope 1 and 2 can be assigned to sustained articulations (Sustain). An icon on the right indicates if an arpeggiator or envelope is assigned. This icon will light up and move, when the module is active and notes are triggered. For detailed description of the modules see [3.2 Engine Tab](#).

3.1.4 PRESET BROWSER (NEW):

Above the instrument slots you will find the enhanced preset strip with extensive controls for changing, loading and saving presets. The arrow buttons to the left of the strip allow for quickly skipping through the filtered preset selection. To the right you will find a fire icon for marking your favourite presets as well as the preset save control providing easy access to the user preset functionality of **HORNS OF HELL** that lets you save, delete and add or edit tags of newly created presets. By clicking on the title of the currently selected preset, you will enter the the preset browser.



The *Preset Browser* page contains 30 tags to help you filter all presets by different characteristics and keywords as well as an option to scroll through the filtered selection.

To simplify the search the tags are organized into different categories:

Library: These tags can be used to search for presets in the context of the various libraries included in **HORNS OF HELL**. In addition, your own presets are stored under the *User Presets* tag. This category can be used to additively filter for multiple tags.

Category: In general, all presets in **HORNS OF HELL** are created with three main categories in mind, applicable in different compositional scenarios. Here you can switch between the following three types:

Ensemble Colors are useful combinations of orchestral instruments that can be played live on your keyboard, without the use of the engine modules.

Ensemble Rhythms contain very basic rhythmical patterns in separate or mixed orchestral sections.

The *Animated Ensemble* presets are the most complex presets available, making use of the engine modules to create colourful arrangements and interlocking patterns.

Instrument: The tags in the Instrument category can be used to search for presets with a prominent portion of specific instrument groups such as Woods, Brass or Strings.

Meter: With the exception of the *Ensemble Colors*, each preset has a time signature assigned to it, which can be filtered with the tags located in this category. Note: Only one time signature can be selected simultaneously.

Feel: The Feel category allows for searching presets with eighth, sixteenth or triplet focus.

Character: In order to quickly find suitable *Animated Ensemble* or *Ensemble Rhythms* presets for your score, you can narrow down your search further in this category using various types of characteristics. You can choose from nine selected attributes, ranging all the way from »Mysterious« to »Action«.

The lower section of the *Preset Browser* consists of a number of other controls that can help facilitate your search process. Using the **Undo** and **Redo** arrows on the left, you can jump back and forth in your tag selection history avoiding the risk of messing up the filtered preset selection with an accidental click. The **Clear** button will reset your tag selection allowing you to start over. The **Favorites** button lets you filter by your custom preset list.

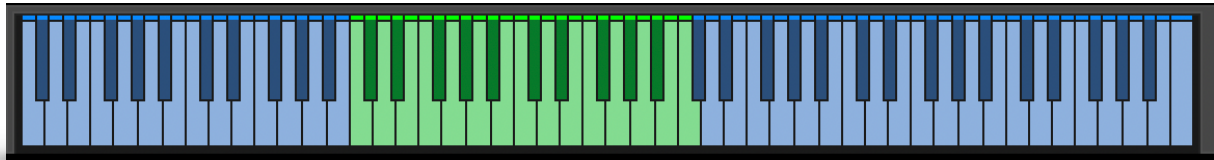


You can add presets to this list by marking your favourite ones with the »fire« icon next to each preset.

To exit the preset browser, click on the X on the bottom left, or double click on your selected preset.

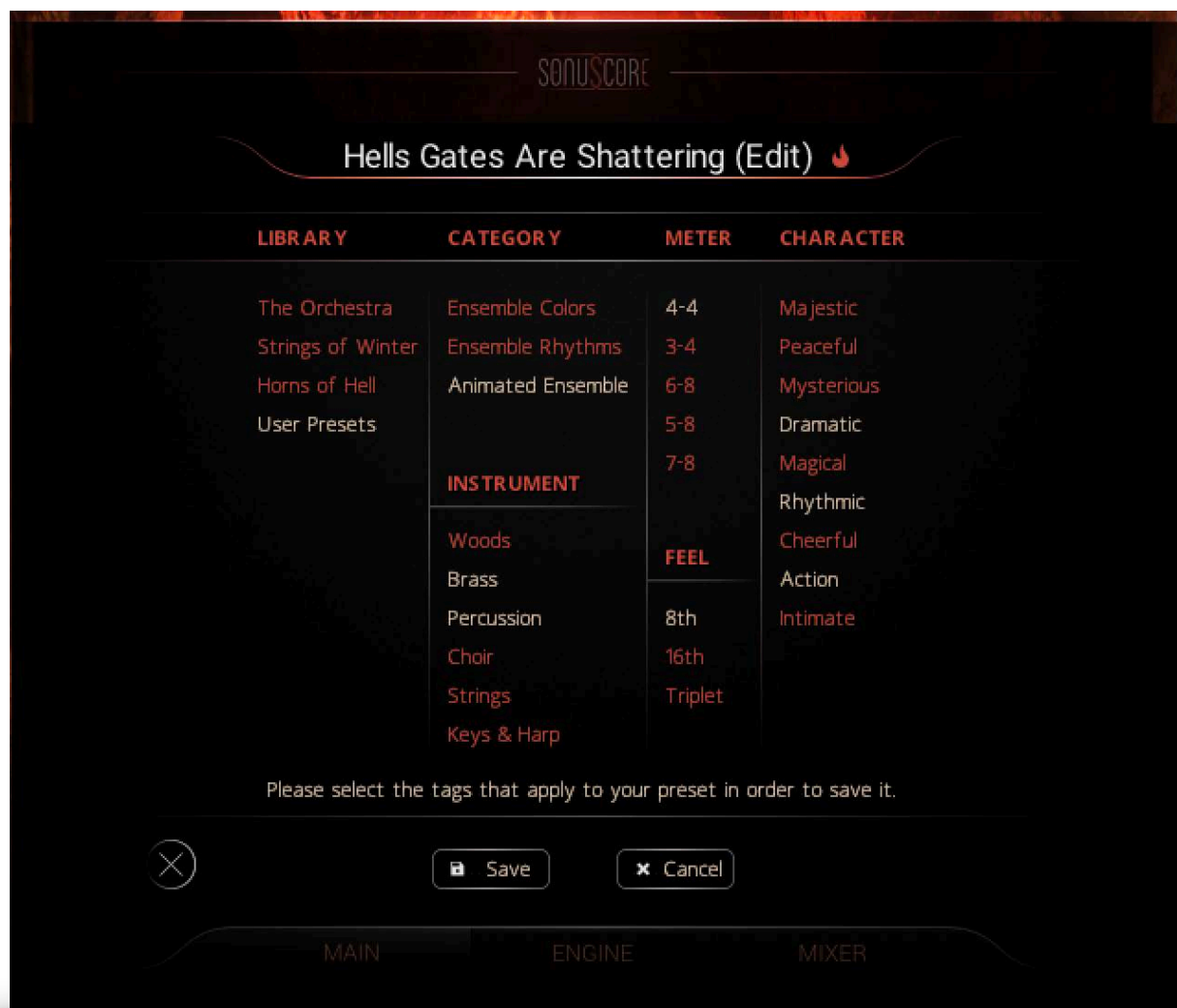
Since the individual range of each instrument is modeled after natural playing range of the captured articulations, the playable range on the keyboard can change between presets. The playable range is labeled blue on Kontakt's keyboard display and on the KOMplete

Control. *Animated Ensemble Presets* are optimized to sound best in the two octaves around middle C, which are marked green on the Kontakt Keyboard Display.



3.1.5 USER PRESETS:

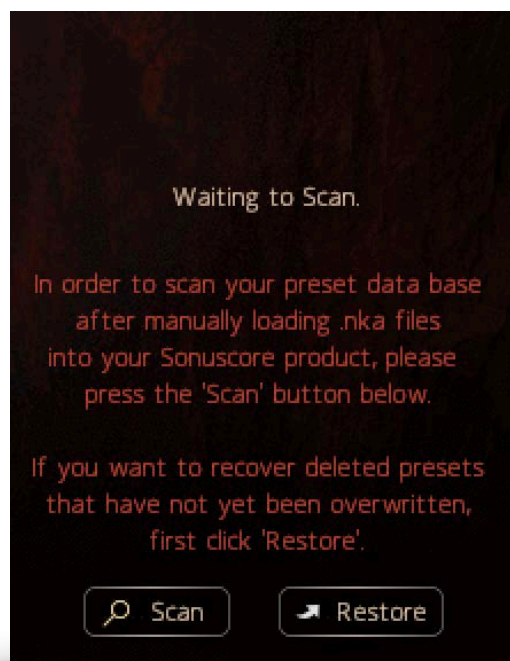
HORNS OF HELL has a simple solution to save, organize and share user presets for the *Ensemble Engine*.



A *User Preset* can be saved or edited from the *Main Page* as well as from the *Preset Menu*. On both pages this is achieved by clicking on the file icon next to the fire icon and then using the »Save As New« option. This opens the Preset Save dialog, which provides you with the option to make your own tag selection for easier retrieval of the preset in the browser later on. The saving process can then be completed by pressing the Save button. Once you have selected a User Preset in the Browser, you can of course still modify the Tags or Engine settings. Simply select the menu items »Edit Tags« or »Save«. To free up space in the browser, you can also delete your own presets using the »Delete« menu item.

The individual *User Presets* are saved as single *.nka files into the Data folder under the installation path you chose in Native Access. Since each preset is accessible as a single file, it is easy to transfer and share them between multiple systems.

If you want to transfer presets between systems or share your favourite presets with other users, simply copy the *.nka files of your choosing into the instruments Data folder on the other system.



HORNS OF HELL supports the import of presets via the **Scan** button in the preset menu. To do this, it is important that the Ensemble Instrument is freshly opened after *.nka files are placed in the Data folder, otherwise Kontakt may not be able to recognize all files.

In the Scan dialog, simply press the Scan icon to start the import of presets from the Data folder.

It is also possible to restore already deleted *User Presets* provided that a new *User Preset* with the same name has not already been created and thus overwritten the old one. This is done by selecting the **Restore** button and then pressing the **Scan** button to the left. **HORNS OF HELL** will now exclusively search for deleted *User Presets* in the file system.

3.1.6 EXPORT MIDI FUNCTION:



In the upper right corner of the Main Tab you can find the Export MIDI icon. This has been a feature often requested and a long time in development. You are now able to export your preset performance to different midi channels within your DAW simply by dragging and dropping the icon into your DAW.

To use this feature you can follow these steps. Open up »Horns of Hell.nki«. Choose a preset that you like and record a performance into your DAW.

The Engine registers that your DAW is playing and starts recording all generated MIDI Data even if you don't record onto a midi channel.

You can now drag and drop the recorded data into your DAW.

But be careful: Once your DAW is stopped and **HORNS OF HELL** gets triggered again, the cache will be cleared and the previously recorded data will be overwritten with new data.

To be safe you can record a performance onto a midi channel of your DAW, edit this performance, play that section again to write that changed data into the Midi cache of **HORNS OF HELL** and drag and drop into your DAW.

If your preset file consists of five instrument groups five midi tracks will be created. You can use those to layer different instruments of **HORNS OF HELL** or any other sample library.

3.2 ENGINE TAB

On the Engine Tab you can adjust the individual controls of the different modules. There are two different kinds of modules. Short notes can be arranged with the arpeggiators, while sustained notes can be shaped with the dynamic envelopes.



The controls and possibilities of the three arpeggiators are identical, the same is true for the two envelopes.

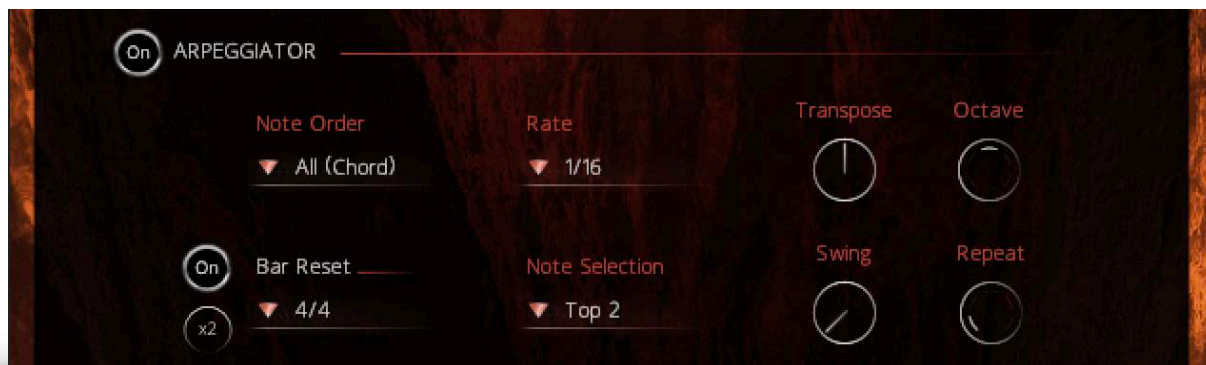
Below the controls of each module there is the speed control, where you can double or cut in half the speed of all modules at once. This is especially useful, if the host tempo is very fast or slow.



3.2.1 ARPEGGIATOR:

The arpeggiator module consists of two main elements, the general controls and the rhythm stepper. While the general controls help controlling the note repertoire out of the played notes, the rhythm stepper helps arranging them in a recurring rhythmical sequence.

General Controls:



Arpeggiator On/Off: Turn the entire module on or off.

Note Order: Determines the order, in which the played notes will be arpeggiated. All (Chord) will trigger all played notes in the respective rhythm.

Rate: Sets the note length for a single step of the arpeggiator

3.2.1.1 TRIPLET RHYTHMS



In the arpeggiator-modules, it is possible to select three different kinds of triplets as the arpeggiator-rate. If a triplet-rate is selected, the rhythm stepper will adjust the number of steps accordingly. This way, the rhythm stepper will always cover an amount of steps that makes sense within the selected time signature.

Transpose: Transposes the whole pattern one or multiple semitones up or down

Octave: Repeats the played notes after the first turn one or two octaves above or below

Time Signature: Selects the time signature of the pattern. The selected time signature will affect the reset function, and also the stepper resolution.

Bar Reset: If selected, the arpeggio will repeat its pattern after one measure of the selected time signature. The 2X button lets the pattern repeat after two measures. This prevents a random displacement of the note pattern over time.

Note Selection: Selects whether or not all played notes should be heard in this particular module. The different options allow to only play the lowest, highest or middle notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments.

Swing: Gradually add a swing feeling to the arpeggiators pattern

Repeat: Repeats every note one or multiple time before moving on to the next one.

Rhythm Stepper:



Rhythm ON/OFF: Activates or deactivates the Rhythm Stepper. If deactivated all notes will play at the same velocity.

Steps: Adjusts the amount of steps within the selected time signature.

Rhythm Step-Sequencer: Create your own rhythm for the arpeggiator. Click to set single step values. Click and drag to draw multiple step values. Right-click and drag to draw a straight line. Use the modulation wheel to control the dynamic of the rhythm.

Copy/Paste: COPY and PASTE the step pattern from one module to another.

Normal: Steps with the value 0 will be played with 0 velocity.

Skip: Steps with the value 0 will be skipped and the respective note will sound at the next active step.

HORNS OF HELL introduces a new way to bring longer articulations into the Rhythm Stepper. Steps with the value 1 will now send **Note Off** instructions triggering the release of the played sample enabling you to shorten longer articulations and create arpeggios with them.

3.2.2 ENVELOPE:



The Envelope allows you to set a recurring dynamic shape to sustained notes. The centerpiece is the envelope shape, which can be drawn freely by left-clicking and dragging the mouse. By right-clicking and dragging the mouse you can draw a straight line. A number of additional controls allow you to adjust the envelope to suit your needs:

Envelope On/Off: Turn the entire module on or off.

Length: Determines the duration in bars over which the drawn envelope will span.

Time Signature: Sets the time signature, which directly correlates with the duration of the envelope.

Note Selection: Selects whether or not all played notes should be heard in this particular module. The different options allow to only play the lowest, highest or middle notes of a played chord. This can be used to prevent a muddy bass section and orchestrate chords carefully with multiple instruments.

Retrigger On/Off: If turned on, the sustained note will be triggered again at the beginning of each turn. If turned off, the note will continue in a constant loop.

As with the **Rhythm Stepper**, **Note Off** instructions can now be activated in the Envelope triggering the release of the current sample. This can be achieved by setting one of the table steps to the value 0.

3.3 MIXER TAB



At the Mixer Tab you can adjust the balance and sound of the different slots and apply master effects.

3.3.1 CHANNEL STRIP:

The name of the loaded instrument is displayed on the very top of every small channel strip.

Solo/Mute: Listen to a single slot alone, or mute a single slot temporarily.

Pan: Moves the instrument from a slot further to the left/right in the stereo field. Note: All instruments were already recorded in their traditional position, so there is no additional panning necessary for traditional positioning.

Fader: Turns the volume of the slot up or down. Ctrl+Click/Cmd+Click to reset the value to 0dB.

Reverb: Sets the send-level to the included convolution reverb. With this control, the amount of reverb on each instrument can be adjusted. If set to $-\infty$ dB, the master reverb will not affect this slot at all. This way depth and distances in the orchestra can be adjusted.

3.3.2 OUTPUT ROUTING:



On the mixer page, there is a dropdown menu below the channel strip of every instrument slot, that assigns specific Kontakt outputs to that particular slot.

If no outputs are displayed, you can create, rename and assign new outputs in the Outputs-Menu of Kontakt (F2). They will be available immediately in the dropdown menu of our mixer page. Consult the

documentation of Kontakt and your DAW to learn how to implement multi-timbral instruments within your particular audio software.

Please note: Even though the dry signals will be split to the separate outputs, the send-reverb will remain on the default channel, as splitting the reverb would be very taxing on your CPU. For best results, we suggest to use this feature with the internal convolution reverb turned off, and add a master reverb in the DAW.

3.3.3 MASTER EFFECTS:



Equalizer: Choose between two Master-EQ settings that were prepared specifically for this instrument.

Compressor: Adjust the dynamics of the instrument by setting the threshold of the compressor and adjust the makeup gain to the right.

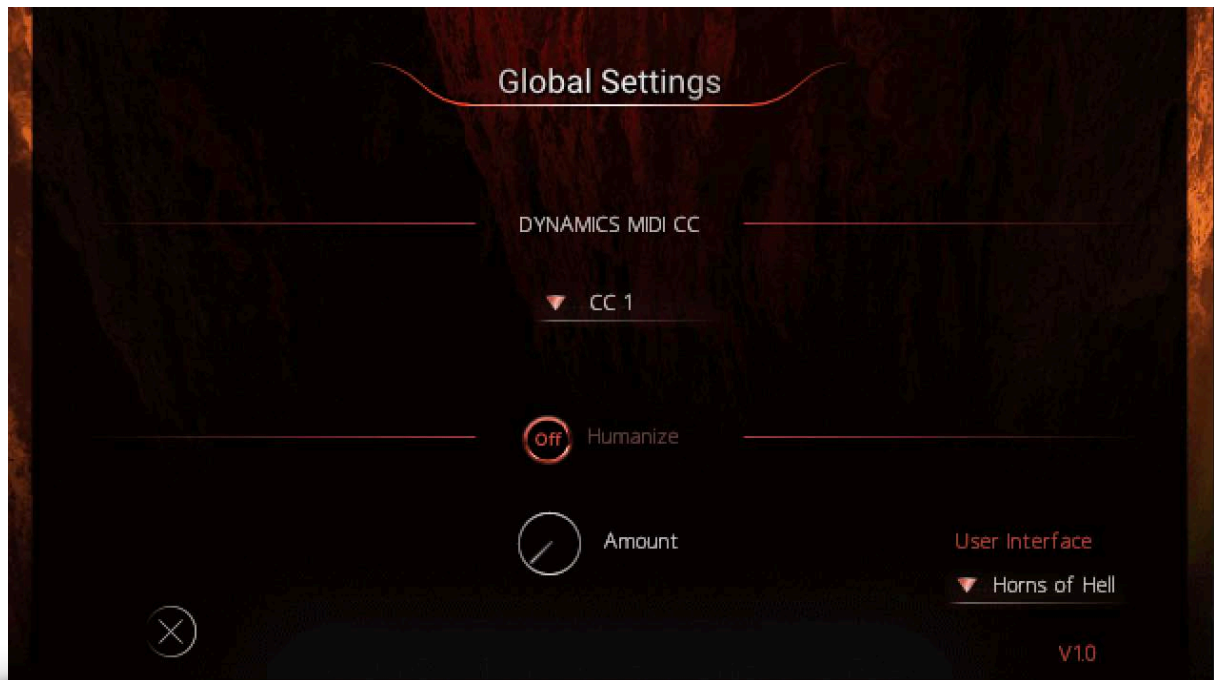
Reverb: This is the master convolution reverb with ten high quality impulse responses from different legendary effect processors. You can choose an impulse response in the menu to the left and adjust the send return level of the reverb with the mix-control.

3.3.4 REVERB LOCK:



Next to the reverb toggle switch you can find the Reverb Lock. If activated the reverb settings will stay the same when you browse through different presets.

3.4 SETTINGS PAGE



On the top right of the main page, there is a little icon that leads to the settings page, that provides options for additional customization.

3.4.1 DYNAMIC CONTROLLER

In this menu you can choose between three standard MIDI-Controllers (CC1, CC2 and CC11) to control the overall dynamics of the engine. This control is used for scaling the velocity and envelope values of the engine modules and also for direct control of unassigned sustained articulations.

By default this function is assigned to the modwheel (CC1).

3.4.2 HUMANIZE

By turning on the humanization and turning up the humanization control, the engine will gradually add imperfections to rhythm and dynamics of the engine modules.

3.4.3 USER INTERFACE

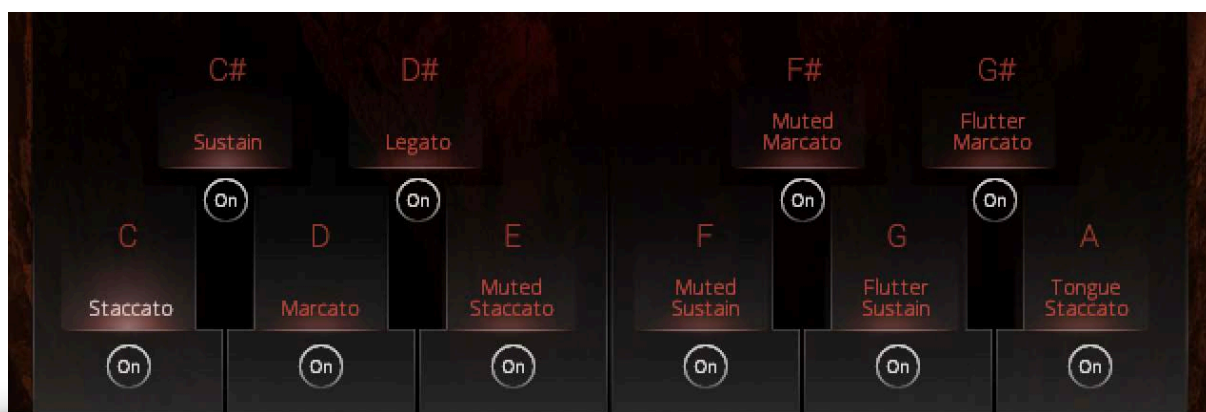
HORNS OF HELL adds the option of changing the design theme of the User Interface in the *Ensemble Instrument* as well as in the *Single Instruments*. You can choose between the looks of **THE ORCHESTRA COMPLETE 2** and default **HORNS OF HELL**.

4. SINGLE INSTRUMENTS

4.1 KEYSWITCH INSTRUMENTS

The keyswitch instruments are labeled “All Articulations” in the single instruments folders. In these instruments, all articulations can be played in one instance using keyswitches.

4.1.1 ARTICULATION SELECTION:



On the lower end of the interface all available articulations are displayed. You can activate an articulation by clicking on it, or by playing the note that is shown above it in the lowest octave (C0-B0).

4.1.2. MULTI KEYSWITCHES:

To quickly layer multiple articulations, two or more keyswitches can be triggered simultaneously by overlapping the notes or pressing the keys at the same time.

4.1.3 SAMPLE PURGING:

With the on/off switch below you can deactivate single articulations from the instrument. These samples will no longer be loaded into RAM.



4.1.4 REVERB:

Turn on/off the convolution reverb with ten high quality impulse responses from different legendary effect processors. You can choose an impulse response in the menu below and adjust the amount of wet signal with the mix-control.

4.1.5 EQUALIZER:

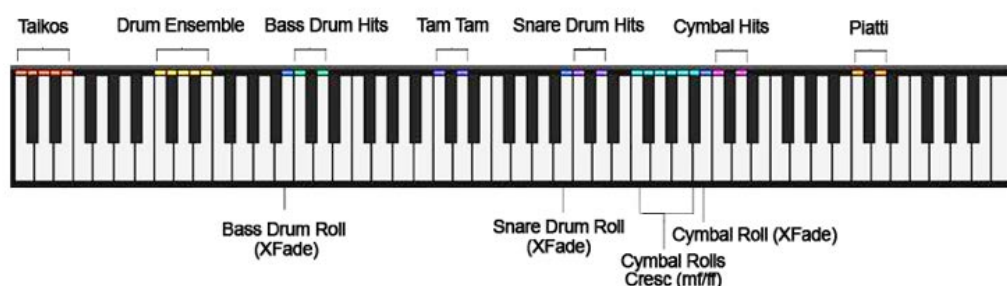
Turn on/off the equalizer. This equalizer has two bands with a frequency and Q-factor chosen specifically for each instrument. Add more warmth and bass with the low-control and bring more brilliance to the sound with the high-control.

4.2 SINGLE ARTICULATIONS

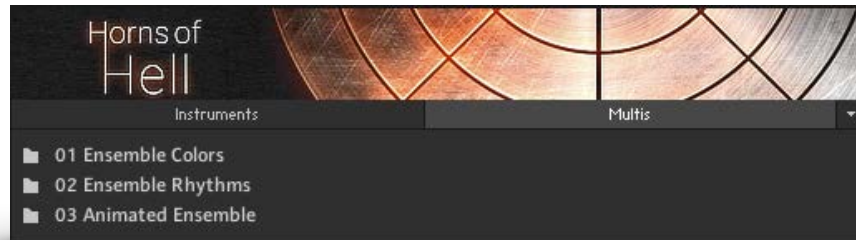
The single articulations are the smallest patches available in **HORNS OF HELL**, providing just a single playable articulation from one instrument. For instructions on the reverb and equalizer settings see [4.1 Keyswitch Instruments](#).

4.3 NON PITCHED PERCUSSION

To keep it simple, all non pitched percussion are included in a single patch. In every octave a different instrument is mapped. If a note is played, the instruments name will be displayed in the lower middle of the user interface. The following graphic shows the mapping of the different instruments.



5. MULTIS



The multis combine different presets and settings in multiple instances of the Ensemble Instrument to create huge-sounding instantly playable instruments. They are sorted into the same categories as the presets from the Ensemble Instrument:

The *Ensemble Colors* Multis are full section combinations for quick sketching and layering. *Ensemble Rhythms* and *Animated Ensemble* Multis contain rhythms and patterns that will be generated from any played note. Many of them are layered with playable articulations, so melodies can be played on top of the rhythms.

6. CREDITS

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Samples performed by the Budapest Art Orchestra at Studio 22, Budapest

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