



VERSILIAN STUDIOS LLC.



THE
RECORDER
INSTRUMENT LIST



INTRODUCTION

The 28 instruments in this library can be grouped into three related sections, or **consorts**. Each consort is selected and designed to be played together as a unit, or mixed with other voices as a **broken consort**.

Later instruments from the Baroque period are much more frequently used solo as well, especially the alto, as well as the 4th, 6th, and voiceflute found in the A=415 set.

PITCH & NOTATION

The recorder is usually treated as a 4' instrument, meaning it is an octave higher than written. As such, in modern notation, the recorder is notated either an octave below sounding pitch, or alternatively at sounding pitch by use of an '8' above the clef (8va) when required. For example, the soprano recorder can either be notated in treble clef (i.e. down an octave) or in treble clef with an 8 above it.

When working with other instruments, it is important to remember that the voices sound an octave higher than the voices of most other instrument types.

NOTE: This document uses *Kontakt's* pitch notation (C3=60), not *IPN* (C4=60).



BAROQUE

A = 440

||| *Accessible to the modern performer, instruments pitched at A440 match modern standard pitch and are by far the most popular for ensemble playing.*

SOPRANINO

MAKER = YAMAHA

CONSORT

PITCH

BAROQUE

A=440



The YRN-801 provides a remarkably sweet, even tone and excellent ergonomics for a 'nino.

“This model is made of Castellowood for a sweet and softer sound, which is capable of the most subtle musical nuances.”

RANGE

F4 = A^b6

MATERIAL

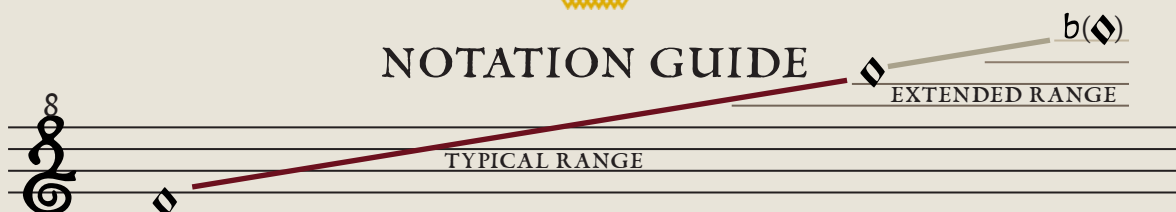
BOXWOOD

FINISH

SATIN



NOTATION GUIDE



SOPRANO

MAKER · VON HUENE WORKSHOP

CONSORT

PITCH

BAROQUE

A=440

Handmade after an original instrument by Rippert, this soprano has a stunning tone-



“In the second half of the seventeenth century, we believe that the young journeyman, Rippert, left his homeland for the excitement of Paris, where he established himself as a maker of the finest recorders, flutes and oboes. In 1715 he was aging but still working hard, and it seems that his instruments were more in demand than those of the famous Hotteterre.”

RANGE

C₄ = E^b6

MATERIAL

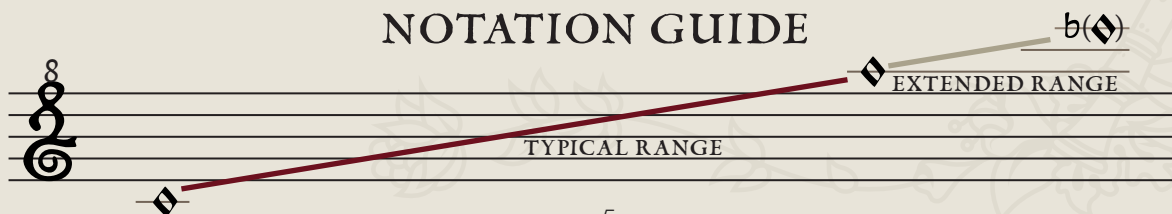
BOXWOOD

FINISH

STAINED



NOTATION GUIDE



ALTO

MAKER = VON HUENE WORKSHOP

CONSORT

PITCH

BAROQUE

A=440



Perfectly matched to the Rippert soprano, this instrument closely resembles historical examples.

“Rippert made several recorders at a pitch close to A440 (chorton or Venetian pitch). Our Rippert alto gives the serious recorder player an opportunity to play at modern pitch on an instrument that sounds and responds like an original.”

RANGE

F₃ = C6

MATERIAL

BOXWOOD

FINISH

STAINED



NOTATION GUIDE



TENOR

MAKER • YAMAHA

CONSORT

BAROQUE

PITCH

A=440

The center of the ensemble, the tenor serves to "hold together" the high and low voices.

"Something for the professional . . . tonal depth and clarity ideal for solo or chamber music; even and precise intonation; ease in blending."

RANGE

C₃ = E₅

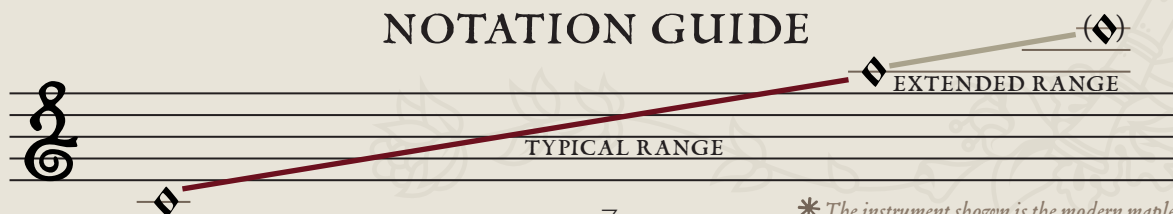
MATERIAL

MAPLE *

FINISH

STAINED

NOTATION GUIDE



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* The instrument shown is the modern maple design, however we actually sampled an older satinwood model.

BASS

MAKER = YAMAHA

CONSORT

PITCH

BAROQUE

A=440

“The YRB-6I is crafted from select maple for a soft warm sound which matches well with other instruments. Its intonation is very accurate and it features a comfortable response.”



Cited by many as the gold standard bass recorder, a strong and even sounding instrument.

RANGE

F₂ = A^b4

MATERIAL

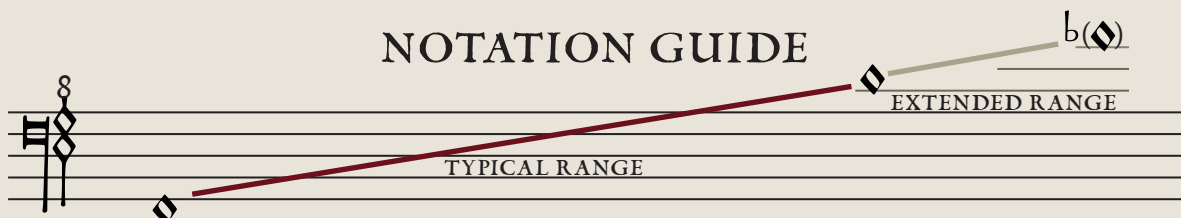
MAPLE

FINISH

STAINED



NOTATION GUIDE



GREATBASS

MAKER • YAMAHA

CONSORT

PITCH

BAROQUE

A=440

Larger than the standard bass, the greatbass sits an octave below the tenor.

“The tone of these fine recorders is full and clear throughout their two-octave plus range, with excellent intonation and response.”

RANGE

C₂ = E^b₄

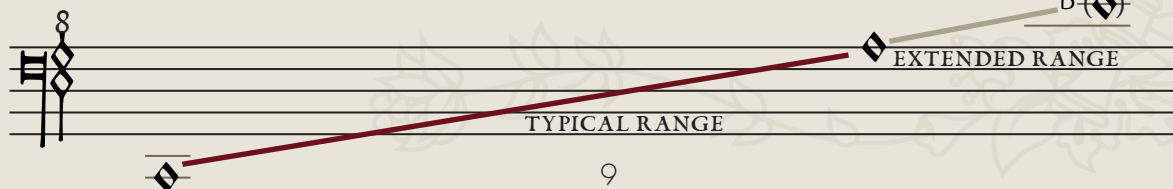
MATERIAL

MAPLE

FINISH

STAINED

NOTATION GUIDE



CONTRABASS

MAKER = VON HUENE WORKSHOP

CONSORT

PITCH

BAROQUE

A=440

Produced in the early 60's, this is one of 5 contrabasses built by Fredrich von Huene.

This legendary titan towers over the performer, requiring both lengthy brass keys and a large vocal to be able to reach the holes and mouthpiece at the same time.



RANGE

F1 = A^b3

MATERIAL

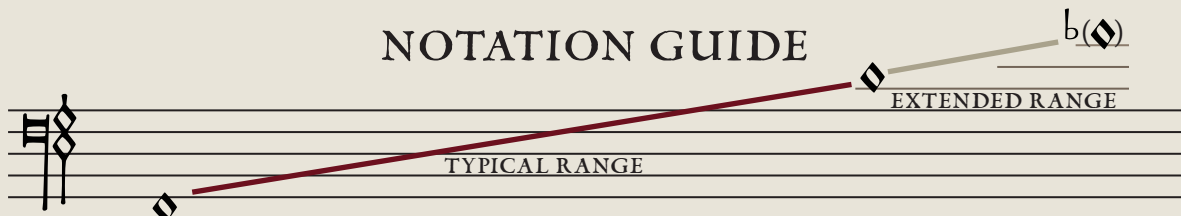
MAHOGANY

FINISH

SATIN



NOTATION GUIDE





BAROQUE

A = 415

||| *Favored by soloists and used in historically-informed performances, the lower pitch better matches one of the common historical pitch standards.*

SOPRANINO

MAKER ▸ VON HUENE WORKSHOP

CONSORT

PITCH

BAROQUE

A=415



The distinctive Denner soprano is born to soar above ensembles new and old.

“A soprano in ivory by Johann Christoph Denner is preserved in an instrument museum in Basel, Switzerland. It is marvelously suited for playing Vivaldi concertos for flautino, and arias with recorder obbligato imitating birds.”

RANGE

F₄ = A^b₆

(440: E₄ - G₆)

MATERIAL

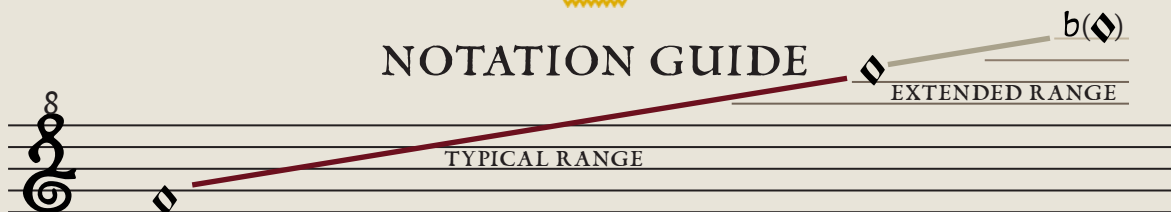
BOXWOOD

FINISH

SATIN



NOTATION GUIDE



SOPRANO

MAKER · VON HUENE WORKSHOP

CONSORT

PITCH

BAROQUE

A=415

The stunning Terton soprano is ideal for solo usage in the style of the early 18th century.



"Our Terton soprano recorder follows an early eighteenth-century original in The Hague. It has long been respected by professionals and serious amateurs who need an A415 soprano with brilliance and clarity in all registers."

RANGE

C₄ = E^b₆
(440: B₃ - D₆)

MATERIAL

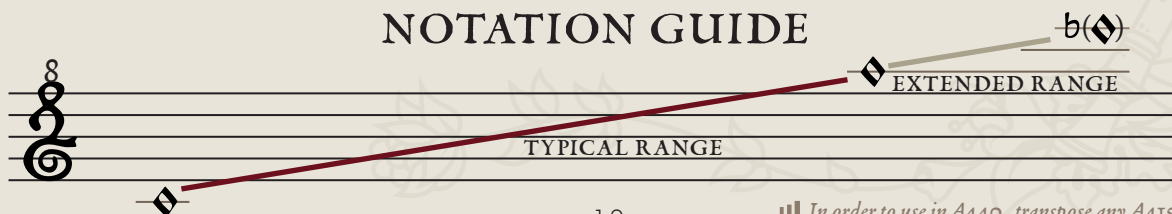
BOXWOOD

FINISH

STAINED



NOTATION GUIDE



||| In order to use in A440, transpose any A415 instrument up a halfstep. It will then have a range 1/2 step below shown here.

6TH FLUTE

MAKER ▸ VON HUENE WORKSHOP

CONSORT

PITCH

BAROQUE

A=415

“The “sixth flute”, or soprano recorder in d, was a very popular instrument in eighteenth-century England, used extensively in concertos and solo works by various composers, such as Woodcock and Baston.”

Pitched a wholestep above the Soprano, the 6th flute is a useful alternative.

RANGE

D4 ▸ F6

(440: C#4 - E6)

MATERIAL

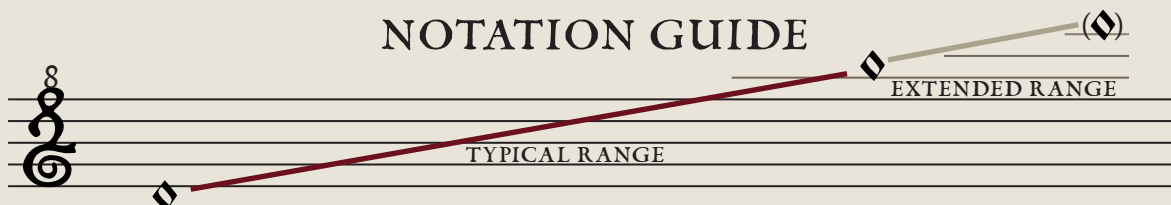
BOXWOOD

FINISH

SATIN



NOTATION GUIDE



4TH FLUTE

MAKER - VON HUENE WORKSHOP

CONSORT

PITCH

BAROQUE

A=415



"Some fine recorder music demands a "Fourth Flute", a soprano recorder in B-flat. It could be called a "soprano recorder d'amore", for the mellow sonority of this instrument deserves to be called lovely."

After an original by Stanesby Jr, the 4th flute offers a warmer sound than the soprano.

RANGE

B^b₃ = C*₆

(440: A₃ - C₆)

MATERIAL

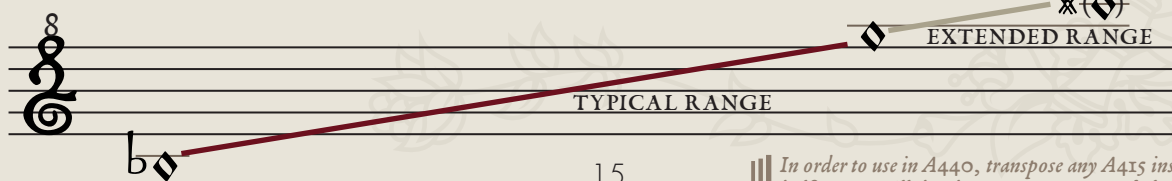
BOXWOOD

FINISH

STAINED



NOTATION GUIDE



||| In order to use in A440, transpose any A415 instrument up a halfstep. It will then have a range 1/2 step below shown here.

ALTO

MAKER = VON HUENE WORKSHOP

CONSORT

PITCH

BAROQUE

A=415



Based on an original at A 410, the Stanesby Jr. alto is an excellent solo instrument.

“Thomas Stanesby (Senior) established a workshop known for superb woodwind instruments in the London of Handel’s time. It is entirely possible that many of the performers in eighteenth-century London used Stanesby’s instruments. After the death of his father, Thomas Stanesby Junior became the most widely admired woodwind maker in London.”

RANGE

F₃ = C₆
(440: E₃ - B₅)

MATERIAL

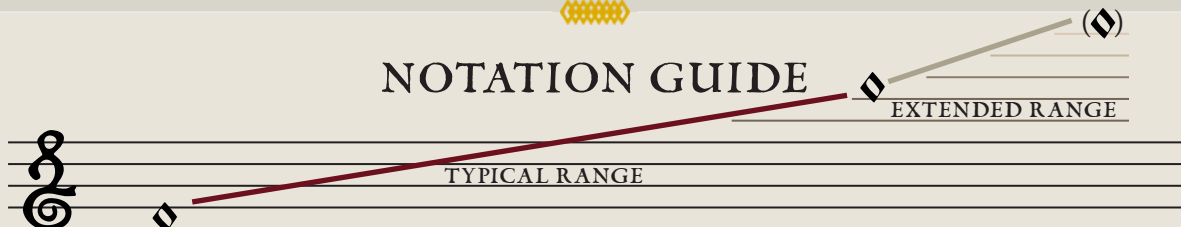
BOXWOOD

FINISH

SATIN



NOTATION GUIDE



VOICEFLUTE

MAKER • VON HUENE WORKSHOP

CONSORT

BAROQUE

PITCH

A=415

Sweet and vocal in tone, the voiceflute sits between tenor and alto.

"P.I. Bressan was the premier baroque recorder maker in England, immigrating from France in the last quarter of the seventeenth century. He left a large number of instruments, including many voice flutes."

RANGE

D₃ = F₅
(440: C#₃ - E₅)

MATERIAL

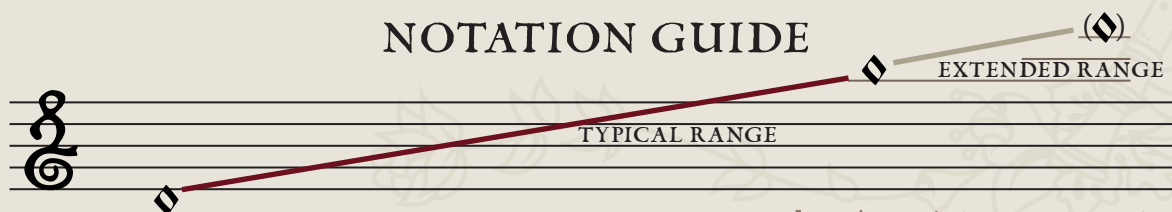
BOXWOOD

FINISH

STAINED

(aged blue-green)

NOTATION GUIDE



TENOR

MAKER = VON HUENE WORKSHOP

CONSORT

PITCH

BAROQUE

A=415



Von Huene's 'Standard' Tenor is called 'Standard' for a reason!

"Our famous standard tenor is made with double holes for d' and d#', two keys for c' and c#'. It has a rich tone with a strong low range and clear, refined high range."

RANGE

C₃ = E^b₅
(440: B₂ - D₅)

MATERIAL

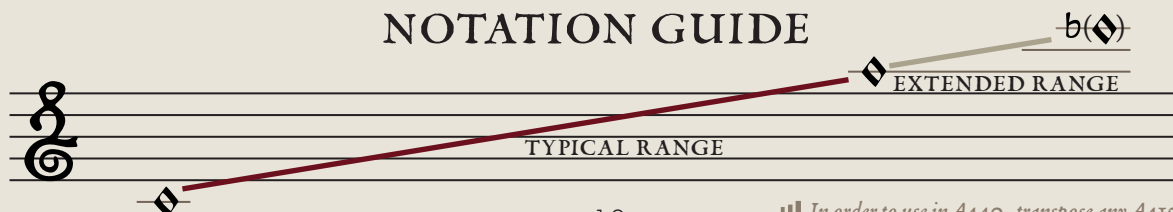
BOXWOOD

FINISH

STAINED



NOTATION GUIDE



BASS

MAKER = YAMAHA

CONSORT

PITCH

BAROQUE

A=415

“The YRB-6I is crafted from select maple for a soft warm sound which matches well with other instruments. Its intonation is very accurate and it features a comfortable response.”



An alternative center joint allows this well regarded instrument to be used at 415.

RANGE

F₂ = A^b4
(440: E₂ - G₄)

MATERIAL

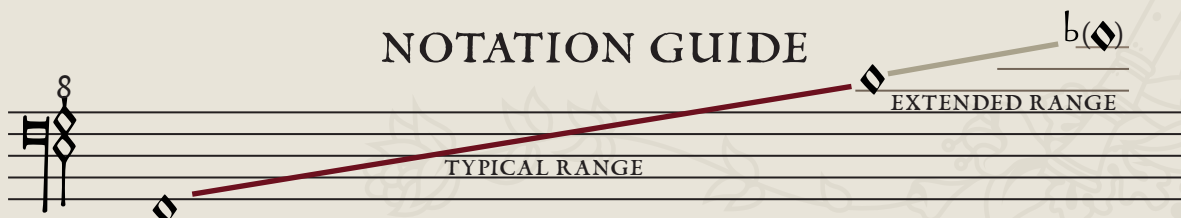
MAPLE

FINISH

STAINED



NOTATION GUIDE



392 ALTO

MAKER = VON HUENE WORKSHOP

CONSORT

PITCH

BAROQUE

A=415

"The Scherer alto is a favorite amongst professionals for playing French music and sometimes for J.S. Bach's Cantata 106: Gottes Zeit ist die allerbeste Zeit."

"Our Scherer Alto Recorder, based on an instrument believed to be made between 1740 and 1750 by Georg Heinrich Scherer in the small town of Butzbach. The original plays close to 410. By scaling the body joint down, we were able to bring to pitch down to 392, making it a beautiful, low-pitch instrument."

RANGE

E₃ = G₆
(440: Eb₃ - F#₅)

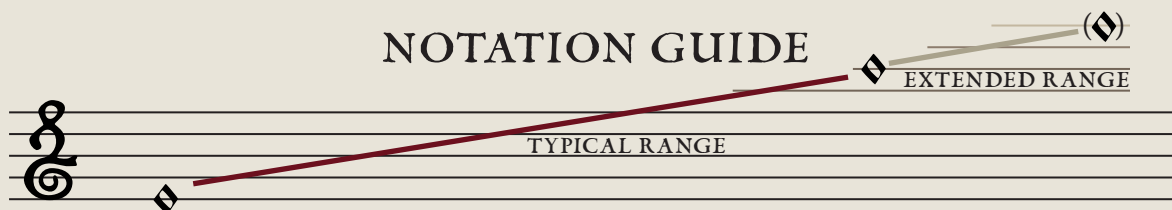
MATERIAL

BOXWOOD

FINISH

SATIN

NOTATION GUIDE





RENAISSANCE

A = 440

||| *Designed after originals from the Vienna Kunsthistorisches Museum, this stunning set of "Praetorius" recorders form a perfect consort blend.*

D SOPRANO

MAKER = PRESCOTT WORKSHOP

CONSORT

PITCH

RENAISSANCE

A=440



"These modern pitch instruments are made of maple and designed to work beautifully as an ensemble."

RANGE

D4 = B5

MATERIAL

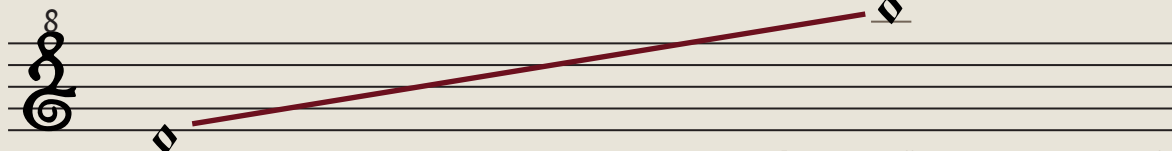
MAPLE

FINISH

SATIN



NOTATION GUIDE



Conventionally Renaissance instruments make use of a mixture of F, C, and G clefs to mitigate the use of leger lines. Here only G and F clefs are used as examples for easier reference.

C SOPRANO

MAKER · PRESCOTT WORKSHOP

CONSORT

PITCH

RENAISSANCE

A=440



Renaissance recorders possess a smaller range, but a more powerful sound, especially in the low end.

RANGE

C₄ = B^b₅

MATERIAL

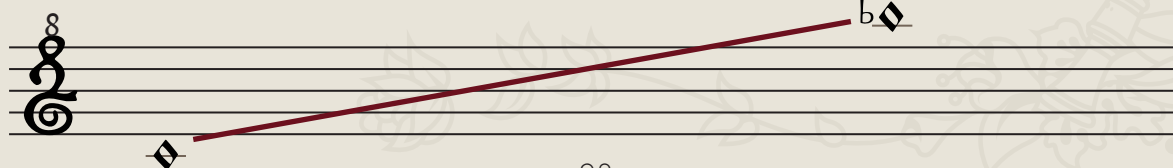
MAPLE

FINISH

SATIN



NOTATION GUIDE



A ALTO

MAKER = PRESCOTT WORKSHOP

CONSORT

PITCH

RENAISSANCE

A=440

The highest pitched of the altos, the A alto sits half-way between the C soprano and F alto.

RANGE

A₃ = G₅

MATERIAL

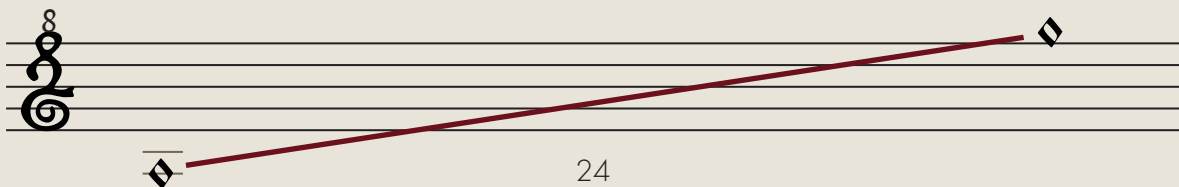
MAPLE

FINISH

SATIN



NOTATION GUIDE



G ALTO

MAKER • PRESCOTT WORKSHOP

CONSORT

PITCH

RENAISSANCE

A=440



The G alto provides a compromise between the A alto and F alto, beneficial for some parts.

RANGE

G₃ = F₅

MATERIAL

MAPLE

FINISH

SATIN



NOTATION GUIDE



F ALTO

MAKER = PRESCOTT WORKSHOP

CONSORT

PITCH

RENAISSANCE

A=440



The lowest of the altos, the F Alto matches the low end range of the Baroque F alto.

RANGE

F₃ = E^b₅

MATERIAL

MAPLE

FINISH

SATIN



NOTATION GUIDE



D TENOR

MAKER · PRESCOTT WORKSHOP

CONSORT

PITCH

RENAISSANCE

A=440



An octave below the D Soprano, the D Tenor is well suited towards higher tenor parts.

RANGE

D₃ = C₅

MATERIAL

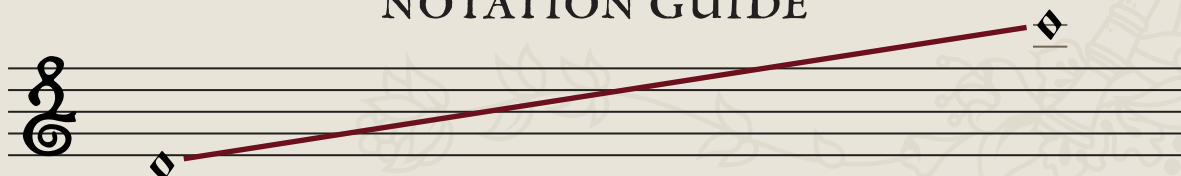
MAPLE

FINISH

SATIN



NOTATION GUIDE



C TENOR

MAKER = PRESCOTT WORKSHOP

CONSORT

PITCH

RENAISSANCE

A=440



The C Tenor lines up nicely with the lower register of the Baroque tenor recorder.

RANGE

C₃ = B^b₄

MATERIAL

MAPLE

FINISH

SATIN



NOTATION GUIDE



G BASS

MAKER = PRESCOTT WORKSHOP

CONSORT

PITCH

RENAISSANCE

A=440



The bass or "bassett" in G sits an octave below the Alto in G, allowing coverage of higher parts.

RANGE

G₂ = F₄

MATERIAL

MAPLE

FINISH

SATIN



NOTATION GUIDE



F BASS

MAKER = PRESCOTT WORKSHOP

CONSORT

PITCH

RENAISSANCE

A=440



The lower F Bass or "bassett" matches the low end of the common baroque bass recorder.

RANGE

F₂ = E^b₄

MATERIAL

MAPLE

FINISH

SATIN



NOTATION GUIDE



GREATBASS

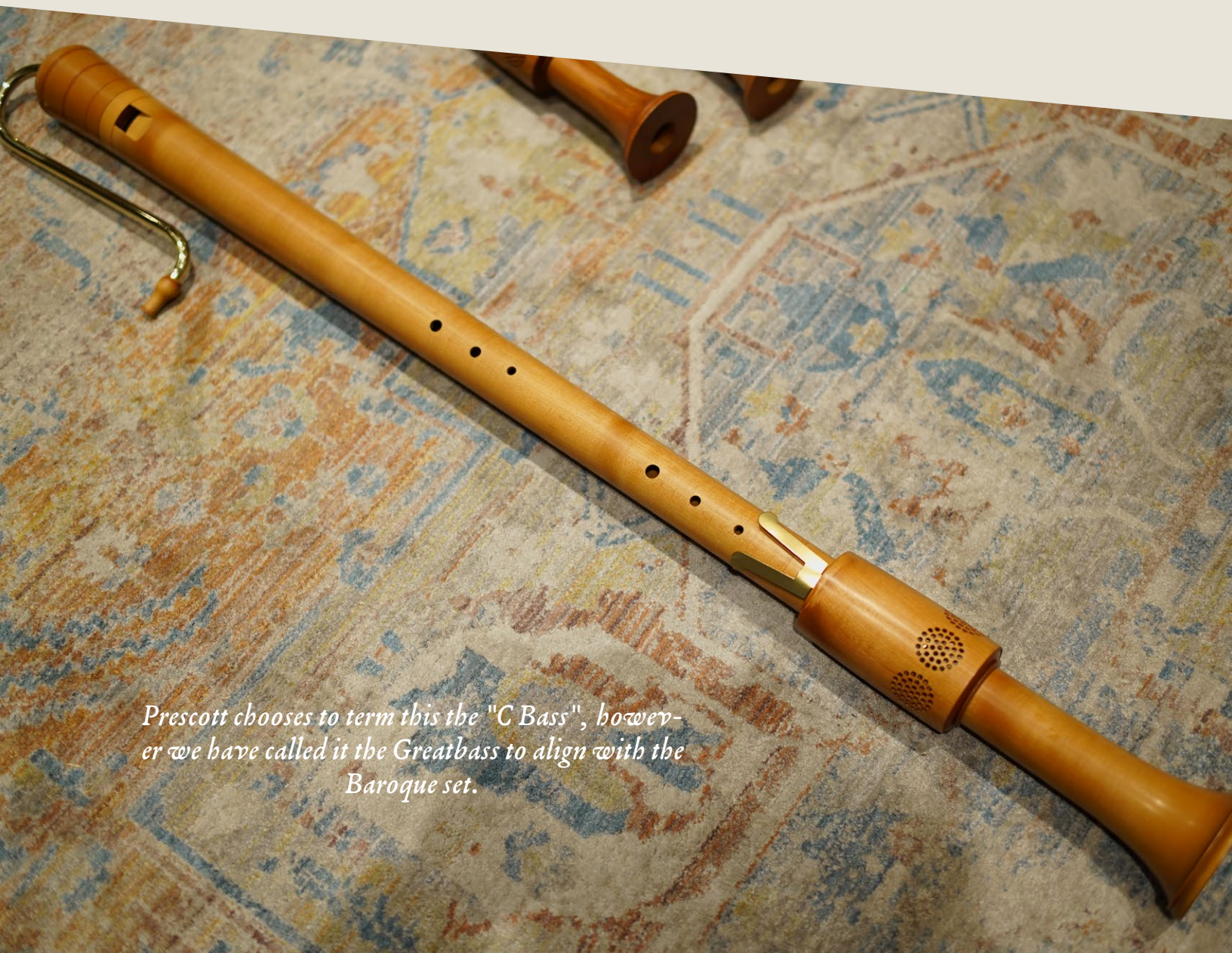
MAKER • PRESCOTT WORKSHOP

CONSORT

PITCH

RENAISSANCE

A=440



Prescott chooses to term this the "C Bass", however we have called it the Greatbass to align with the Baroque set.

RANGE

C₂ = B^b₄

MATERIAL

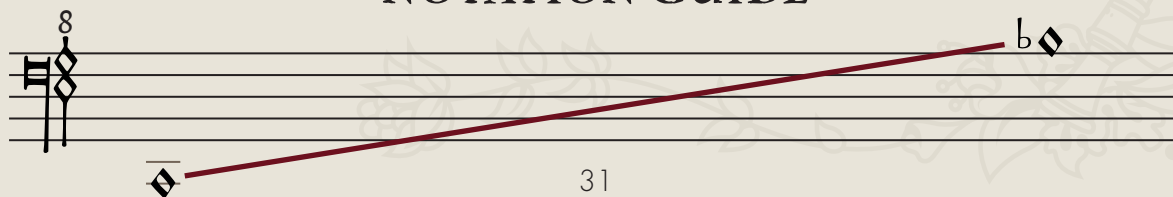
MAPLE

FINISH

SATIN



NOTATION GUIDE



CONTRABASS

MAKER = PRESCOTT WORKSHOP

CONSORT

PITCH

RENAISSANCE

A=440



Prescott terms this the "Great Bass in F", a massive instrument with a profound sound.

RANGE

F1 = D3

MATERIAL

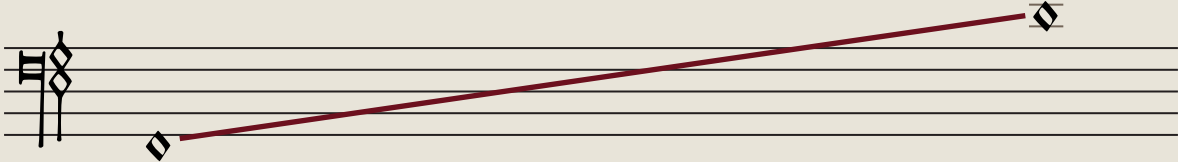
MAPLE

FINISH

SATIN



NOTATION GUIDE



GANASSI ALTO

MAKER = RALF NETSCH

CONSORT

GANASSI

PITCH

A=440



While somewhat controversial, the Ganassi design is a conceptual step between Renaissance and Baroque designs which has found a niche among modern recorder players and composers.

"In the Kunsthistorische Museum of Vienna is an old renaissance recorder with a wide bore and a large flair in the bell. This instrument is believed to be similar to the instruments Sylvestro Ganassi may have used."

RANGE

G₃ = B₅

MATERIAL

BOXWOOD

FINISH

SATIN



NOTATION GUIDE





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American Recorder Society

Nonprofit devoted to promoting the recorder and its music.

Find teachers, performers, repertoire, and more!

<https://americanrecorder.org/>

Emily O'Brien

Our fantastic performer, be sure to check out her albums!

<https://www.emilydomain.org/Recorderland/>

Please kindly refer to the included **User Manual** for instructions, troubleshooting, and advice for using the library.

Photography: Samuel Gossner

Taken on: Sony A7C / A7IV / A7RV // Voigtländer APO 35/50/65/110, Nokton 21/50

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