

# OrchestralLily

A Package for Professional Music Publishing with LilyPond and L<sup>A</sup>T<sub>E</sub>X

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Edition Kainhofer, Music publishing, <http://www.edition-kainhofer.com/>

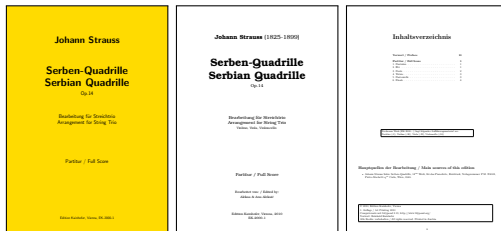
Linux Audio Conference 2010, Utrecht, Netherlands  
May 3, 2010

# Overview

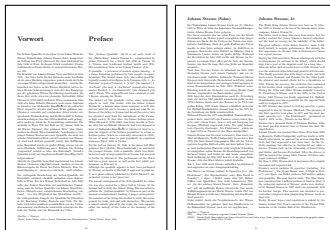
- 1 Requirements for Professional Music Publishing
  - Contents of Editions
- 2 LilyPond for Music Typesetting
- 3 Structure of a Score
- 4 OrchestralLily
- 5 Text parts of Editions: Preface & Cover
- 6 Templates
- 7 Availability of OrchestralLily

# Typical Contents of a Professional Edition I

- **Full score**, including:
  - Nice **cover page**, inside title page
  - **Table of contents**



- **Preface:** Introduction, Biography, Lyrics, etc.



# Typical Contents of a Professional Edition II

- The **full score** itself (including editorial markings), possibly consisting of multiple movements; Some instruments share one staff

- Critical report**

## Typical Contents of a Professional Edition III

- **Orchestral parts:** One part per instrument, containing cue notes to other instruments

Johann Strauss Sohn (1825-1899)

Serben-Quadrille  
Serbian Quadrille

Op. 16

Erweiterung der Stimulatio  
Anordnung für Violon  
Violon, Vielle & Kontraba

Violon

Reinhold & Knappe  
Hof- & Opern-Orchester

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- Piano reduction

Figure 1 shows a musical score for the song "Quiero de ti todo" by Juan Luis Rivera. The score is presented in three systems, each containing five staves. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system continues the vocal and piano parts. The third system concludes the piece with a final piano accompaniment. The score is written in Spanish and includes lyrics.

## Different Requirements for Different Score Types

### Different Page and Staff Sizes

- Full Score: very large (30×20cm) with small staves (5mm)
- Miniature Score: very small (A5 or smaller) with even smaller staves
- Orchestral Parts: large (A4 or larger) with large staves (7-8 mm)
- Choral Score: A4 with medium staff size
- Vocal Score: Smaller than A4 (27×19cm) with medium staff size

## Different **line breaking**

- Full Score: As much as possible on a single page, position of turns not very important (except: Organ / piano playing from full score)
- Vocal Score: Turns before/after difficult onsets not advisable
- Orchestral Parts: Turns only during breaks (for strings also at other spots)

## Different **Content**

- Full Score: Editorial markings (brackets, footnotes, etc.)
- Orchestral Parts: Cue notes to other instruments

# Overview

- 1 Requirements for Professional Music Publishing
- 2 **LilyPond for Music Typesetting**
  - Introduction to the LilyPond Syntax
  - Full Scores: Same Structure for all Parts / Movements
  - LilyPond is written in C++ and Guile / Scheme; extensible via Scheme
  - Solution: OrchestralLily (simple example)
- 3 Structure of a Score
- 4 OrchestralLily
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# A Short Introduction to LilyPond

- Text-based input
- processed by LilyPond binary to PDF
- WYSIWYM (What you see is what you mean): You enter the musical content, not the exact layout
- LilyPond is based on engraving conventions for music developed before computers were used to generate ugly scores.

## A very simple LilyPond score

```
\version "2.13.17"  
\relative c'' {  
  c4\p d8[( c]) e4-. d-. |  
  c1 \bar"|. "  
}
```



```
\relative c {
  \key d \major \time 4/4 \clef "bass"
  d4\p\< e8[( d)] fis4\!-. cis'-. |
  d1~\f | d1 \bar "."
}
```



- **Note names**<sup>1</sup>: c d e f g a b, -is for **sharp**, -es for **flat**
- **Relative mode**: intervals larger than fifth need ' or , , otherwise no modif.
- **Durations**: 1, 2, 4, 8 for whole, half, quarter, eighth; . for dot, e.g. 4.; repeated durations not required
- **Ties**: ~ after duration
- **Time signature, key, clef**
- **Dynamics**: \ppp, ..., \fff, \< and \> ... \! for hairpins
- **Slurs**: ( and ) after the notes
- **Beaming**: Automatically; manually with [ and ] after the notes
- **Articulations**: e.g. -. , ->, \marcato, etc. after the note
- **Bar lines**: | for single barline (barcheck, not required), \bar " | ." for end, \repeat { *music* } for repeat structure.

<sup>1</sup>Dutch by default; English note names available by \include "english.ly", German by \include "deutsch.ly"

# Creating Staves and Staff Groups

```
\version "2.13.17"
```

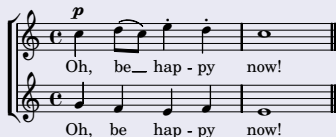
```
SMusic = \relative c'' {  
  c4\p d8[( c)] e4-. d-. |  
  c1 \bar "|."  
}
```

```
SLyrics = \lyricmode {  
  Oh, be -- hap — py now!  
}
```

```
AMusic = \relative c'' {  
  g4 f4 e4 f |  
  e1 \bar "|."  
}
```

```
ALyrics = \lyricmode {  
  Oh, be hap — py now!  
}
```

```
\score {  
  \new ChoirStaff <<  
    \new Staff {  
      \new Voice = "Soprano" {  
        \dynamicUp \SMusic  
      }  
      \new Lyrics = "SLyrics"  
        \lyricsto "Soprano" \SLyrics  
    }  
    \new Staff {  
      \new Voice = "Alto" {  
        \dynamicUp \AMusic  
      }  
      \new Lyrics = "ALyrics"  
        \lyricsto "Alto" \ALyrics  
    }  
  }  
}
```



- Music can be assigned to variables!
- Score structure is built using  
`\new (StaffGroup|ChoirStaff|Staff|Lyrics|Voice) ...`
- A single staff and voice will be implicitly created if some music is given (useful for simple scores consisting of only one staff)
- Delimiter are braces { }, their contents appear sequentially
- Parallel contents (e.g. parallel staves) are in << .... >>

### Problems with large works (many instruments and movements)

Each movement has the same structure (some instruments might be missing), only the variable names will be different.

E.g. Opus with 23 instruments, 12 movements: 276 individual staves (excluding groups), same number of staves in instrumental parts, etc.

Each full score has exactly the same structure!

Image: You want to change the instrument order (because your publisher wants that)...

Why not automate it?!?!?

# LilyPond uses Guile (Scheme dialect) as scripting language

```

\version "2.13.18"
%LSR contributed by Jay Anderson.

#(define (octave-up m t)
  (let* ((octave (1- t))
        (note (ly:music-deep-copy m))
        (orig-pitch (ly:music-property m
                                     'pitch))
        (pitch (ly:make-pitch
                    octave
                    (ly:pitch-notename orig-pitch)
                    (ly:pitch-alteration orig-pitch))))
    (set! (ly:music-property note 'pitch)
          pitch)
    note))

#(define (oct-chord elements t)
  (cond ((null? elements) elements)
        ((eq? (ly:music-property (car
                                   elements) 'name) 'NoteEvent)
         (cons (car elements)
               (cons (octave-up (car
                                   elements) t)
                     (oct-chord (cdr
                                   elements) t))))))

#(define (octavize music t)
  (if (eq? (ly:music-property music 'name)
          'EventChord)
      (ly:music-set-property! music
                              'elements (oct-chord
                                             (ly:music-property music
                                             'elements) t)))
      music)

makeOctaves = #(define-music-function
  (parser location arg mus) (integer?
    ly:music?)
  (music-map (lambda (x) (octavize x arg))
             mus))

\relative c' {
  \time 3/8
  \key gis \minor
  \makeOctaves #1 { dis8( e dis')~ dis8.(
    cis16 b8}
  \makeOctaves #-1 { ais' gis dis) cis( dis
    <dis gis'>) }
}

```



# OrchestralLily: An easy example

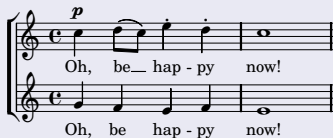
## The original example with OrchestralLily: much less code!

```

\version "2.13.17"
\include "orchestrallily/orchestrallily.ily"
\createScore #"" #'("Ch")

SMusic = \relative c'' {
  c4\p d8[( c)] e4-. d-. |
  c1 \bar "|"
}
SLyrics = \lyricmode {
  Oh, be _ hap _ py now!
}
AMusic = \relative c'' {
  g4 f4 e4 f |
  e1 \bar "|"
}
ALyrics = \lyricmode {
  Oh, be hap _ py now!
}

```



## Variable names in use by OrchestralLily

Creating score for Movement for given instrument(s) or group(s) (see below)

```
\createScore #"Movement" #'("Instruments" "or" "Groups")
```

OrchestralLily takes all score information from appropriately named variables:

Form of the variables used by OrchestralLily

[Movement] [Instrument] *Identifier*

The (optional) Movement and Instrument (or Group) can be chosen arbitrarily, but need to coincide with the ones given in the `\createScore` command.

*Identifier* can be any of the list on the next slide.

Examples:

CadenzaSMusic ...	Music for Soprano, piece "Cadenza"
CadenzaSLyrics ...	Music for Soprano, piece "Cadenza"
CadenzaIIKey ...	Key for "CadenzaII" for all instruments and groups
VaClef ...	Clef for Viola for all pieces

More specific settings override (e.g. CadenzaSKey overrides CadenzaKey)

# All variable name modifies used by OrchestralLily

Music ...	Containing the music expression of the voice
Lyrics( I II ...) ...	Lyrics for vocal voices (multiple stanzas!)
Clef ...	Clef for (movement+)instrument
Key ...	Key for movement(+instrument)
TimeSignature ...	Time signature for movement
Settings ...	Special settings for movement+instrument
ExtraSettings ...	More settings for movement+instrument
PieceName ...	Displayed movement title
PieceNameTacet ...	Displayed movement title for quiet instruments
Transpose(From To) ...	Transposition pitches
Voice ...	Explicit voice (override automatic generation)
Staff ...	Explicit staff (override automatic generation)
(Staff Lyrics Voice)Modifications ...	Context modifications
InstrumentName ...	Displayed instrument name (begin of score)
ShortInstrumentName ...	Short name (subsequent lines)
MidiInstrument ...	Instrument for MIDI generation

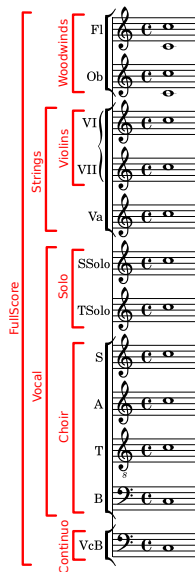


# Overview

- 1 Requirements for Professional Music Publishing
- 2 LilyPond for Music Typesetting
- 3 Structure of a Score**
  - Instrumental Staff Groups (Pre-Defined Order)
- 4 OrchestralLily
- 5 Text parts of Editions: Preface & Cover
- 6 Templates
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# Score Structure (Inherent Hierarchy of Orchestral Scores)

- Each **instrument** is named using its standard abbreviation (**VI**, **VII**, **Va**, **Vc**, **Fagl**, **FagII**, **Obl**, **OblII**, **S**, **A**, **T**, **B**, **O**, etc.)
- Each group of **identical instruments** (e.g. Violins, flutes, oboes, etc.) also use their standard abbreviation (**V**, **Fl**, **Ob**, etc.); sharing same staff or curly braces for grouping
- Groups of instruments**: **Wd** (Woodwinds), **Br** (Brass), **Str** (Strings, except cellos/basses), **Solo** (all vocal soloists), **Choir** (S, A, T, B), **Vocal** (Solo + Choir); square brackets for grouping (except soloists no visible bracket)
- Several **score types**:
  - FullScore** (same instruments share a staff),
  - LongScore** (two staves for identical instruments)
  - VocalScore** (Solo+Choir, Piano reduction "P")
  - ChoralScore** (only vocal voices, no accompaniment)
  - etc.



# Overview

- 1 Requirements for Professional Music Publishing
- 2 LilyPond for Music Typesetting
- 3 Structure of a Score
- 4 **OrchestralLily**
  - The sample music
  - Full Score
  - Instrumental parts
    - Cue Notes
    - Transposition
  - Vocal Score
    - Modifying Individual Staves
  - Special Types of Staves (Figured Bass, Drum, Tablature)
- 5 Text parts Editions: Preface & Cover
- 6 Templates

# Music definitions in the file "music-definitions.ily"

```
\include "orchestrallily/orchestrallily.ily"
\include "orchestrallily/oly-settings-names.ily"

\header {
  title = "A cadenza"
}
CadenzaPieceNameTacet = "Cadenza tacet"

% Flute and Violin:
CadenzaFIMusic = \relative c'' { e4 a g b, | c1 \bar "|" }
CadenzaVIMusic = \relative c'' {
  c16[ e g e] d[ f a f] e[ g e c] b[ d b g] |
  c1 \bar "|" }
}

% The vocal voices:
CadenzaSMusic = \relative c'' {
  c4\p d8[( c)] e4-. d-. | c1 \bar "|" }
CadenzaSLyrics = \lyricmode {
  Oh, be -- hap — py now! }
CadenzaAMusic = \relative c'' {
  g4 f4 e4 f | e1 \bar "|" }
CadenzaALyrics = \lyricmode {
  Oh, be hap — py now! }

% Continuo: Organ / Celli / Bassi / Bassoon
CadenzaBCMusic = \relative c { c4 f4 g g, | c1 \bar "|" }
CadenzaFiguredBassMusic = \figuremode {
  s4 <6>8 <5> <6 4>4 <5 3> | s1
}
}
```

- External include file
- Contains all music and lyrics definitions
- All variables start with "Cadenza"
- Defines a global work title
- Defines a tacet title

# The Full Score

```
\version "2.13.17"
\include
  "orchestrallily/oly_settings_fullscore.ily"
\include "music-definitions.ily"
\setCreateMIDI ##t
\setCreatePDF ##t

\createScore #"Cadenza" #'("FullScore")
```

## A cadenza

The musical score for a cadenza is displayed for five parts: Flauti, Violino I, Soprano, Alto, and Organo. The Flauti part begins with a treble clef and a C-clef. The Violino I part begins with a treble clef and a C-clef. The Soprano and Alto parts begin with a treble clef and a C-clef. The Organo part begins with a bass clef and a C-clef. The Soprano and Alto parts have lyrics: "Oh, be hap - py now!". The Organo part has fingerings: 6, 5, 4, 3.

- Compilable LilyPond file (See compilation)
- Includes our "music-definitions.ily"
- Generate score for "FullScore"
- Create MIDI and PDF output (Listen!)
- OrchestralLily knows e.g. bass clef for the continuo (overriding is possible). Also e.g. C-clef for Viola or Trombone

# Generating Instrumental parts

```
\version "2.13.17"
\include "music-definitions.ily"
\include
  "orchestrallily/oly_settings_instrument.ily"
\header { instrument = \VIInstrumentName }

\createScore #"Cadenza" #'("VI")
```

**A cadenza**

**Violino I**



- Same method to generate individual instrumental part than full score
- "instrument" name header field used

```
\version "2.13.17"
\include "music-definitions.ily"
\header { instrument = \ObIInstrumentName }

\createScore #"Cadenza" #'("ObI")
```

**A cadenza**

**Oboe I**

**Cadenza tacet**

- If no music is defined for a desired instrument, a "Tacet" header is printed

# Working with cue notes: Visible in part, hidden in full score

```
\addQuote #"Flute1" \CadenzaFillMusic
CadenzaFillMusic = \relative c'' {
  \namedCueDuring #"Flute1" #UP "Fl.1"
    "Fl.2" { R1 } |
  g1 \bar "|"
}
```

- Quotable music defined with `\addQuote` (name assigned)
- Cue notes added directly in Flute 2 part
- Using `\cueDuring` or `\namedCueDuring` for instrument names

```
\version "2.13.17"
\include "music-definitions.ily"
\include "music-definitions-flute2.ily"

% The Flute 2 part:
\createScore #"Cadenza" #'("Fill")
```

## A cadenza



- Instrumental part displays cue notes

```
\version "2.13.17"  
\include "music-definitions.ily"  
\include "music-definitions-flute2.ily"  
  
% remove the cues in Flute 2:  
\createNoCuesScore #"Cadenza" #("F1Long")
```

### A cadenza

Flauto I

Flauto II

The image shows a musical score for two flutes. Flauto I has a treble clef and a common time signature. It plays a cadenza in the first measure, consisting of a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5. Flauto II has a treble clef and a common time signature. It is silent in the first measure. In the second measure, both flutes play a whole note G4. The score ends with a double bar line.

- Full scores or combined flute parts should not show cue notes
- Use `\createNoCuesScore` instead of `\createScore`



# Transposing parts / Transposing instruments

- Transposing a whole piece (e.g. Schubert song for bass/alto voice)
- Transposing instrument (sounding pitch different from written pitch); e.g. Clarinets in B flat, E flat; Horn in D; etc.

```
\version "2.13.17"
\include "music-definitions.ily"

% We need to give the key explicitly,
% so that it will also be transposed:
CadenzaVIKey = \key c \major
% Transpose to g major
CadenzaVITransposeFrom = g

\createScore #"Cadenza" #'("VI")
```

## A cadenza



- TransposeFrom and TransposeTo
- If not given, c is assumed
- Key should always be explicitly given (otherwise default will be C major for transposed(!) output)

# Vocal Score: Choir and Piano Reduction

```

CadenzaPIMusic = \relative c'' {
  \twoVoice {
    c16[ e g e] d[ f a f] e[ g e c] b[ d b g] |
  } {
    e4 a <g c>4 <b f>4
  } | % 2
  <c g e>1 \bar "|."
}
CadenzaPIIMusic = \relative c {
  <c g'>4 f <g c>4 <g d'> | % 2
  <c c,>1 \bar "|."
}

```

- Piano reduction defined like any other music
- "PI" (right hand) and "PII" (left hand) as names
- \twoVoice {...} {...} used for temporary voice splitting (stemp up/down)

```

\version "2.13.17"
\include "music-definitions.ily"

\createScore #"Cadenza" #'("VocalScore")

```

The image shows a musical score for a vocal part and a piano reduction. The vocal part is written on a single staff in C major, 4/4 time, with a dynamic marking of *p*. The lyrics are "Oh, be hap - py now!". The piano reduction is written on two staves (treble and bass clef) in the same key and time signature. The right hand (treble clef) plays a melody of eighth notes, and the left hand (bass clef) plays a bass line of eighth notes. The score ends with a double bar line.

- Very short!

# Modifying Individual Staves and Voices

Suppose we now want to modify the vocal score so that:

- vocal staves are smaller
- Soprano noteheads colored red
- Alto lyrics printed italic

```
\version "2.13.17"
\include "music-definitions.ily"

CadenzaSStaffModifications = \with {
  fontSize = #-3
  \override StaffSymbol #'staff-space =
    #(magstep -3)
}
CadenzaAStaffModifications =
  \CadenzaSStaffModifications
CadenzaChStaffModifications =
  \CadenzaSStaffModifications

CadenzaALyricsModifications = \with {
  \override LyricText #'font-shape =
    #'italic }

CadenzaSVoiceModifications = \with {
  \override NoteHead #'color = #red
}

\createScore #"Cadenza" #'("VocalScore")
```

The image shows a musical score for a piece titled "Cadenza". It consists of three systems of staves. The top two staves are vocal staves, and the bottom two staves are piano accompaniment staves. The vocal staves are smaller than the piano staves. The soprano staff has red noteheads. The alto staff has italicized lyrics. The piano accompaniment is in the bottom two staves.

- All modifications only in  
 \*StaffModifications,  
 \*VoiceModifications and  
 \*LyricsModifications  
 variables

# Figured bass

```
\version "2.13.17"
\include "music-definitions.ily"

CadenzaFiguredBassMusic = \figuremode {
  s4 <6>8 <5> <6 4>4 <5 3> | s1
}
\createScore #"Cadenza" #'("Continuo")
```

## A cadenza



- Figured bass is entered as `*FiguredBassMusic`
- Figures placed inside `\figuremode` as `<nr>`.
- Automatically used by the "Continuo" instrument group (and similar)

# Drum and Tab staves

```
\version "2.13.17"
\include "orchestrallily/orchestrallily.ily"

\header {
  title = "Drum and tab staves"
  composer = "Anonymous"
}

drumIMusic = \drummode { crashcymbal4 hihat8
  halfopenhihat }
drumIIMusic = { c4 c4 }
tabularMusic = { c4 <e g>8 d16 r16 }

\orchestralScoreStructure #'(
  ("drumI" "DrumStaff" ())
  ("drumII" "RhythmicStaff" ())
  ("tabular" "TabStaff" ()))
\orchestralVoiceTypes #'(
  ("drumI" "DrumVoice")
  ("tabular" "TabVoice"))

\createScore #"Cadenza" #'("drumI" "drumII"
  "tabular")
```

## Drum and tab staves

Anonymous

- OrchestralLily can be extended to other staff types
- Drum-/TabStaff already pre-defined

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# Johann Strauss

## Serben-Quadrille

### Serbian Quadrille

Op. 14

Bearbeitung für Streichtrio  
Arrangement for String Trio

Partitur / Full Score

Edition Kailash/ Viena, EK-2002-1

### Inhaltsverzeichnis

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2. Viol.	2
3. Viola	2
4. Violon.	2
5. Partitur	2
6. Partitur	2

Proforma-Werk (EK-2002-1) liegt als digitaler Datenausschnitt vor.  
 Partitur (1), Violon. (2), Viola (3), Violon. (4).

**Hauptquellen der Bearbeitung / Main sources of this edition**


• Johann Strauss Sohn: Serben-Quadrille, 1. L<sup>te</sup> Werk, für die Pianoforte, Breitkopf, Verlagsanstalt F.M. 39-1102,  
 Platten-Moderat q<sup>m</sup> Carl, Wien, 1848.

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 1. Auflage / 1st Printing 2015  
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 Vorwort: Kailash/ Kailash/ Viena  
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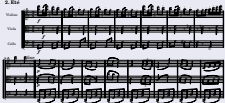
**Serben-Quadrille**  
*Bearbeitung für Streichtrio*

Johann Strauss (Hofbr.) (1825-1899), Op. 14  
 Bearbeitung: Kailash und Viena (2015)

**1. Partitur**



**2. Viol.**



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## Templates: Generating file and directory hierarchy for a complete edition

- Music definitions for each movement have the same structure
- Each score file also has the exact same structure

⇒ Collect all information about score in one file, generate all input files (Makefile, music definitions, LaTeX, etc.) automatically with **orchestrallily/generate\_oly\_score.py!**

```
{
  "output_dir": "Cadenza",
  "version": "2.13.11",
  "template": "EK-Full",

  "defaults": {
    "title": "A test for OrchestralLily",
    "composer": "Reinhold Kainhofer",
    "composerdate": "1977—",

    "year": "2009",
    "publisher": "Edition Kainhofer",
    "scorenumber": "EK-1040",
    "basename": "Cadenza",
    "parts": [
      { "id": "Cadenza", "piece": "A cadenza",
        "piecetacet": "Cadenza tacet" },
    ],
    "instruments": ["Fl", "VI", "S", "A", "Continuo"],
    "vocalvoices": ["S", "A"],
    "scores": ["Full", "Vocal", "Choral"],
  },
  "scores": ["Cadenza"],
  "latex": {},
}
```

### Resulting file structure:

```
./Cadenza/
├── orchestrallily/
├── Makefile
├── Cadenza_Music_Cadenza.ily
├── Cadenza_Score_Choral.ly
├── Cadenza_Score_Full.ly
├── Cadenza_Score_Vocal.ly
├── Cadenza_Instrument_S.ly
├── ...
├── Cadenza_Settings_Global.ily
├── Cadenza_Settings.ily
├── Cadenza_Settings_*Score.ily
├── ...
├── TeX.Cadenza_Include_Bio.itex
├── TeX.Cadenza_Include_Coverpage.itex
├── TeX.Cadenza_Include_KritBericht.itex
├── ...
├── TeX.Cadenza_Score_Full.tex
├── TeX.Cadenza_Score_Vocal.tex
├── ...
└── TeX.Cadenza_Settings.itex
```

# Overview

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# Availability of OrchestralLily

## OrchestralLily on the Web: Source code and Homepage

- Git repository (source code):  
`http://repo.or.cz/w/orchestrallily.git`
- Homepage: `http://reinhold.kainhofer.com/orchestrallily/`

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- GNU Public License: GPL v3.0

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