

# 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

- **Full score**, including:
  - Nice cover page, inside title page
  - Table of contents
  - Preface: Introduction, Biography, Lyrics, etc.
  - The full score itself (including editorial markings), possibly consisting of multiple movements; Some instruments share one staff
  - Critical report
- Orchestral parts: One part per instrument, containing cue notes to other instruments
- Piano reduction



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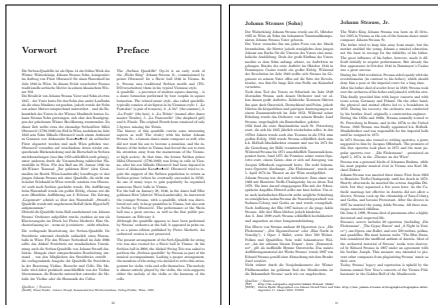
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- Critical report

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

- Piano reduction

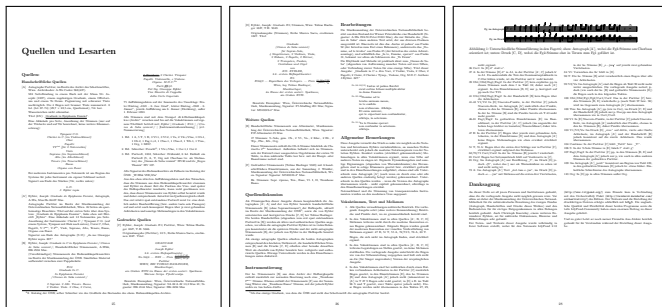
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The image displays three pages of a musical score for the opera "Die Schöne und das Schöti" by Richard Strauss. The first page is the title page, featuring the opera's title in German and English, the composer's name, and the librettist's name. It also includes the premiere date and location. The second and third pages show the beginning of the opera, with the first two staves of music. The notation is in German, and the music is for the vocal parts of the opera.

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The image displays three pages from a professional musical score for Johann Strauss Sohn's "Serben-Quadrille" (Op. 14).

- Left Page (Title Page):**

Johann Strauss Sohn (1825-1899)

**Serben-Quadrille**  
Serbian Quadrille

Op. 14

—

Bearbeitung für Streichtrio  
Arrangement for String Trio

Violine, Viola & Violoncelle

**Violino**

Bearbeitung / Arrangement:  
Gottfried and Hans Götting

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04-00001-01

All rights reserved. Printed in Austria.
- Middle Page (Violino I):**

1. **Pastorale** Johann Strauss (Sohn) (1825-1899), Op. 14

Violino I

2. **Einl.**

Violino I
- Right Page (Violino II):**

3. **Pastorale** Johann Strauss (Sohn) (1825-1899), Op. 14

Violino II

4. **Einl.**

Violino II

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Osses de Sula vrasint  
Gustav, 1874

Joseph Křiváček (1874-1944)  
Music arranged by J. Křiváček

Flute: Soloist (first entry)  
Oboe: Soloist (first entry)  
Clarinet: Soloist (first entry)  
Bassoon: Soloist (first entry)  
Horn: Soloist (first entry)  
Trumpet: Soloist (first entry)  
Trombone: Soloist (first entry)  
Tuba: Soloist (first entry)  
Piano: Soloist (first entry)

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# 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.)
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# 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
- 5 Text parts of Editions: Preface & Cover
- 6 Templates
- 7 Availability of OrchestralLily

# 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"|."  
}
```



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```



- **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"`

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## Introduction to the LilyPond Syntax

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# 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  
    }  
  }  
}
```

The image shows a musical score for two voices, Soprano and Alto, in common time (C). The Soprano part begins with a piano (p) dynamic. The lyrics for the Soprano are "Oh, be\_ hap - py now!". The Alto part begins with the lyrics "Oh, be hap - py now!". The notation includes quarter notes, eighth notes, and a half note, with a final double bar line.

- 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?!?!?

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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 plain LilyPond

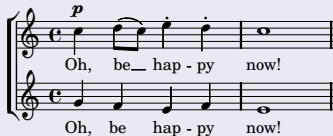
```

\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
    }
  } >>
}

```



# OrchestralLily: An easy example

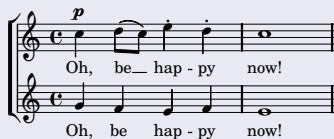
## The original example with OrchestralLily: much less code!

```

\version "2.13.17"

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

## Variable names in use by OrchestralLily

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

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CadenzaSMusic ...	Music for Soprano, piece "Cadenza"
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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)

## Variable names in use by OrchestralLily

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

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

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[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`)

## 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

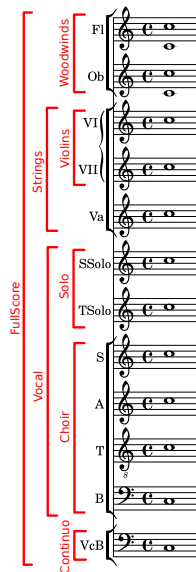
# Overview

- 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
- 7 Availability of OrchestralLily



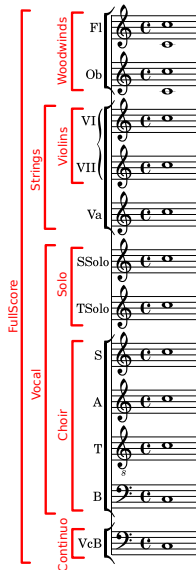
# Score Structure (Inherent Hierarchy of Orchestral Scores)

- 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.



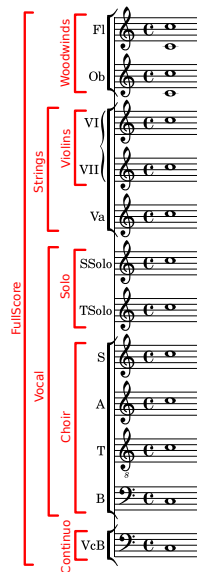
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- Each **instrument** is named using its standard abbreviation (**VI**, **VII**, **Va**, **Vc**, **Fagl**, **FagII**, **Obl**, **ObII**, **S**, **A**, **T**, **B**, **O**, etc.)
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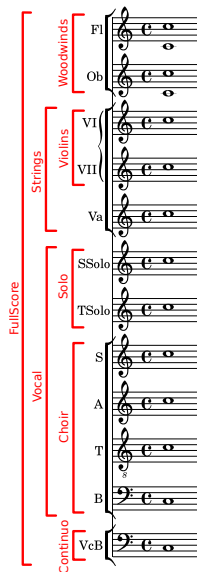
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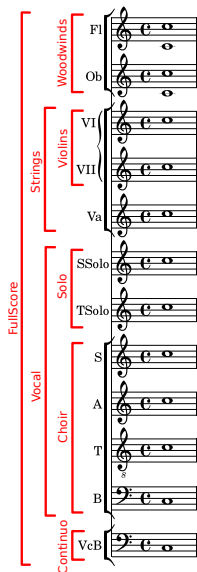
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  - etc.



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  - 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

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

```

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

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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 {
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CadenzaAMusic = \relative c'' {
  g4 f4 e4 f | e1 \bar "|." }
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  title = "A cadenza"
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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:
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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"
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# Music definitions in the file "music-definitions.ily"

```
\include "orchestrallily/orchestrallily.ily"
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CadenzaBCMusic = \relative c { c4 f4 g g, | c1 \bar "|" }
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}
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\include "orchestrallily/oly-settings-names.ily"

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

% Flute and Violin:
CadenzaFlMusic = \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'' {
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CadenzaALyrics = \lyricmode {
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% 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

# 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 staves. The Flauti staff has a treble clef and a whole note. The Violino I staff has a treble clef and a sixteenth-note scale. The Soprano staff has a treble clef, a piano dynamic marking, and lyrics. The Alto staff has a treble clef and lyrics. The Organo staff has a bass clef and fingerings.

Flauti

Violino I

Soprano

Alto

Organo

Oh, be hap - py now!

Oh, be hap - py now!

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

# 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 staves. The top staff is for Flauti, followed by Violino I, Soprano, Alto, and Organo at the bottom. The Soprano and Alto parts include lyrics: "Oh, be hap - py now!". The Organo part includes fingerings: 6, 5, 4, 3. The score is in common time (C) and ends with a double bar line.

- 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

# 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

# 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

# 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

# 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 = \ObInstrumentName }

\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

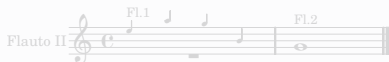
```
\addQuote #"Flute1" \CadenzaFlMusic
CadenzaFlMusic = \relative c'' {
  \namedCueDuring #"Flute1" #UP "Fl.1"
    "Fl.2" { R1 } |
  g1 \bar " |."
}
```

- 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" #'("Fl.1")
```

## A cadenza



- Instrumental part displays cue notes

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

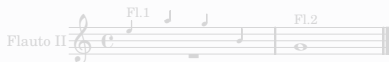
```
\addQuote #"Flute1" \CadenzaFillMusic
CadenzaFillMusic = \relative c'' {
  \namedCueDuring #"Flute1" #UP "Fl.1"
    "Fl.2" { R1 } |
  g1 \bar "|"
}
```

- 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

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

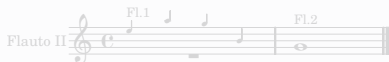
```
\addQuote #"Flute1" \CadenzaFillMusic
CadenzaFillMusic = \relative c'' {
  \namedCueDuring #"Flute1" #UP "Fl.1"
    "Fl.2" { R1 } |
  g1 \bar "|"
}
```

- 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

# 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" #("FISong")
```

## A cadenza

Flauto I

Flauto II

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



```

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

% remove the cues in Flute 2:
\createNoCuesScore #"Cadenza" #'("FlLong")

```

## A cadenza

Flauto I

Flauto II

- 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)

# 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)

# 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)

# 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")

```

- Very short!

# 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 displays a musical score for a piece titled 'Cadenza'. It features three staves. The top two staves are vocal parts, with lyrics 'Oh, be hap - py now!' written below them. The bottom staff is a piano reduction, showing the right hand (treble clef) and left hand (bass clef) playing chords and arpeggiated figures. The score is marked with a piano (p) dynamic.

- Very short!

# 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 piece titled 'Cadenza'. It consists of a vocal line and a piano reduction. The vocal line is written in treble clef with a common time signature (C). The lyrics are 'Oh, be hap - py now!'. The piano reduction is written in grand staff (treble and bass clefs) with a common time signature (C). The piano part starts with a piano (p) dynamic marking. The right hand of the piano part plays a rhythmic accompaniment of eighth notes, while the left hand plays chords. 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

The image shows a musical score for the song "The Rose Tree." It includes three staves: two vocal staves (Soprano and Alto) and a piano accompaniment staff. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo/mood is marked *p* (piano). The lyrics are "Oh, be hap - py now!" for the vocal parts. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a final chord in the right hand.

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

# 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 vocal piece. It consists of three staves. The top staff is the Soprano part, with red noteheads and lyrics "Oh, be- hap - py now!". The middle staff is the Alto part, with italicized lyrics "Oh, be hap - py now!". The bottom staff is the Piano accompaniment, featuring a complex rhythmic pattern with many sixteenth notes.

- 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

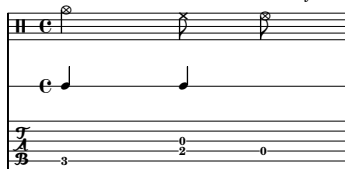


- Figured bass is entered as `*FiguredBassMusic`
- Figures placed inside `\figuremode` as `<nr>`.
- Automatically used by the "Continuo" instrument group (and similar)

## Drum and Tab staves

## Drum and tab staves

Anonymous



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

# Overview

- 1 Requirements for Professional Music Publishing
- 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

- Written in plain  $\text{\LaTeX}$ , using the `editionkainhofer.sty` package.
- Macros for nice title page (colored background) and paper size (both depending on score type).
- PDF of LilyPond score included via `pdfpages` package.
- Table of contents also includes the movements of the score (automatically generated by OrchestralLily!)

**Johann Strauss**

**Serben-Quadrille**  
Serbian Quadrille

Op. 14

Bearbeitung für Streichtrio  
Arrangement for String Trio

Partitur / Full Score

Edizioni Kainhofer, Vienna, EN-2020-1

**Inhaltsverzeichnis**

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2. Violine	2
3. Violine	2
4. Violine	2
5. Violine	2
6. Violine	2
7. Violine	2
8. Violine	2

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

- Johann Strauss: *Serben-Quadrille, Op. 14*, Wien, für das Phäonikon, Bandwerk, Verlagsnummer 1110, 1850/51, Edition Kainhofer, 1977 (Czech, Wien, 1988).

**1. Polka**

Violins  
Violas  
Cellos/Double Basses

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- Written in plain  $\text{\LaTeX}$ , using the `editionkainhofer.sty` package.
- Macros for nice title page (colored background) and paper size (both depending on score type).
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- Table of contents also includes the movements of the score (automatically generated by OrchestralLily!)







- Written in plain  $\text{\LaTeX}$ , using the `editionkainhofer.sty` package.
- Macros for nice title page (colored background) and paper size (both depending on score type).
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- Table of contents also includes the movements of the score (automatically generated by OrchestralLily!)

**Johann Strauss**

**Serben-Quadrille**  
**Serbian Quadrille**

Op. 14

Bearbeitung für Streichtrio  
Arrangement for String Trio

Partitur / Full Score

Edition Kainhofer, Vienna, EK-2000-1

**Inhaltsverzeichnis**

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4. Ritz	2
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6. Ritz	2

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

- Johann Strauss: Serben-Quadrille, 1. Teil, Werk für das Praeludium, Ritzstück, Vollensemble F. 10, 78.11.10, Wiener Musikverlag, Wien, 1948.

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1. Auflage / 1st Printing 2010  
Compositional and Editorial 2.1.1, <http://www.lilypond.org/>  
Verlag: Edition Kainhofer  
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**Serben-Quadrille**  
**Bearbeitung für Streichtrio**

Johann Strauss (1825-1899), Op. 14  
Bearbeitung: Kainhofer und sein Verlag

**1. Praeludium**

Violon  
Viola  
Cello

**2. Ritz**

Violon  
Viola  
Cello

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# Overview

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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", "Vl", "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
```

# 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

- 1 Requirements for Professional Music Publishing
- 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**

# 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/>

## License: Dual-licensed under CC BY-NC 3.0 and GPL v3.0

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- GNU Public License: GPL v3.0

## Acknowledgements

- The LilyPond community! <http://www.lilypond.org/>
- The  $\text{\LaTeX}$  community!
- Ana Aleksić and Manfred Schiebel for help with the cadenza

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