

## 0.1 Introduction

This document tests all kinds of features, from simple to advanced, that are not really suited for the reference manual, and are not needed as a regression test.

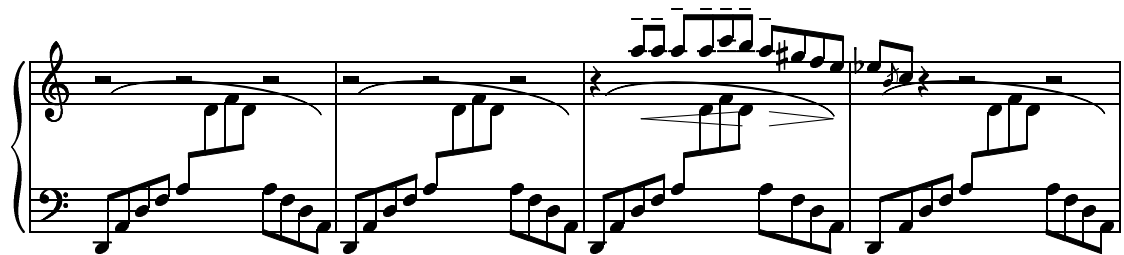
Here you may also find dirty tricks, or very the very latest features that have not been documented or fully implemented yet.

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/+.ly’:`

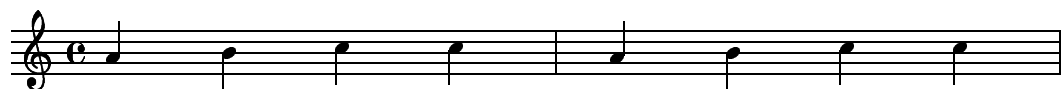
Absolute dynamics have effect in MIDI files. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/ab`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/ac-extra-voice.ly’:`

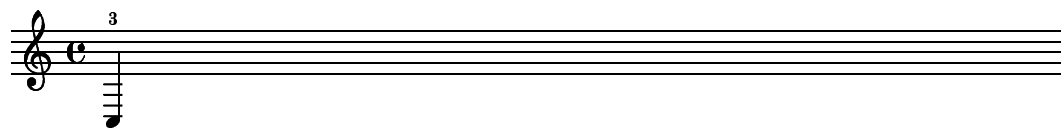


Using make-music, you can add various stuff to notes. Here is an example how to add staccato dots. Note: for this simple case one would not use scm constructs. See separate-staccato.ly first. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/add-staccato.ly’:`




Using make-music, you can add various stuff to notes. Here is an example how to add an extra fingering.

In general, first do a display of the music you want ot create, then write a function that will build the structure for you. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/add-text-script`




Accidentals are available in different ancient styles. This files lists all of them.  
'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/ancient-accidentals.ly':


Accidental style = #'default




6 Accidental style = #'hufnagel




11 Accidental style = #'medicaea



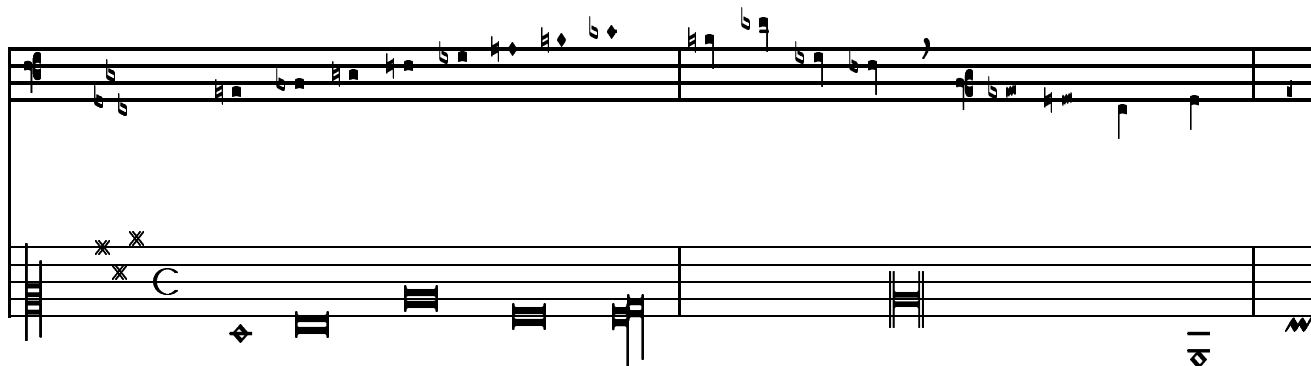
16 Accidental style = #'vaticana



21 Accidental style = #'mensural



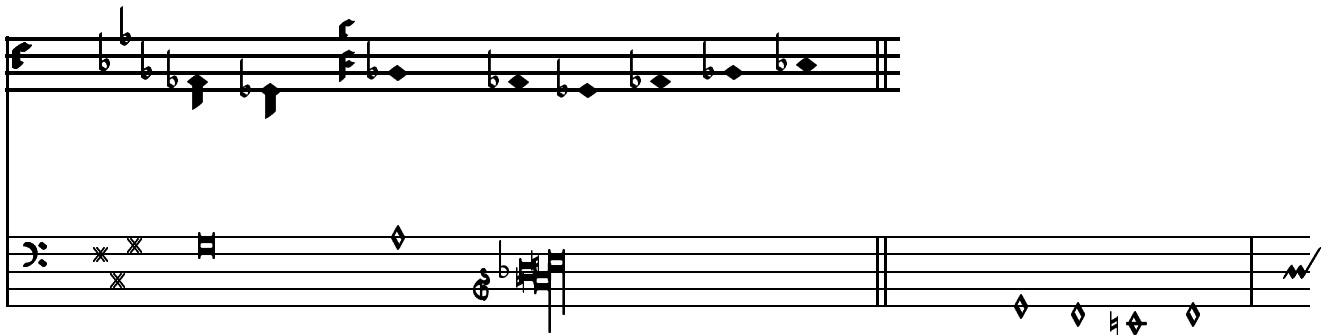
'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/ancient-font.ly':



The first system of musical notation consists of two staves. The upper staff contains a complex sequence of notes, including eighth and sixteenth notes, with various accidentals (flats and naturals). The lower staff features a series of chords, some marked with 'x' symbols, and a few individual notes. A key signature change to two flats is indicated in the lower staff towards the end of the system.

The second system of musical notation also consists of two staves. The upper staff continues the melodic line with various note values and accidentals. The lower staff begins with chords marked with 'x' symbols, followed by a dense, rapid sequence of notes, possibly representing a tremolo or a fast scale passage. The system concludes with a few more chords and notes.

The third system of musical notation consists of two staves. The upper staff shows a continuation of the melodic material with notes and rests. The lower staff contains chords, some marked with 'x' symbols, and a series of notes that appear to be part of a larger harmonic structure. The system ends with a final chord and a double bar line.



Should use old style. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/ancient-time.ly’:`



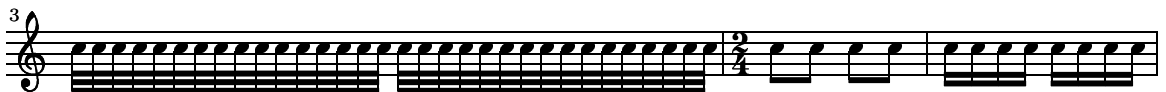
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/auto-beam-4-8.ly’:`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/auto-beam-override.ly’:`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/auto-beam.ly’:`



6

11

14

19

21

25

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/bagpipe.ly’:



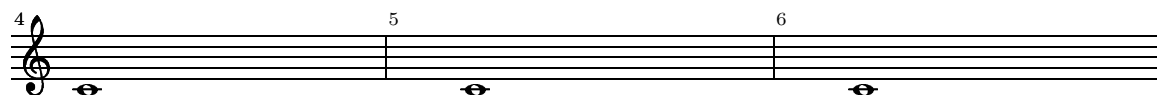
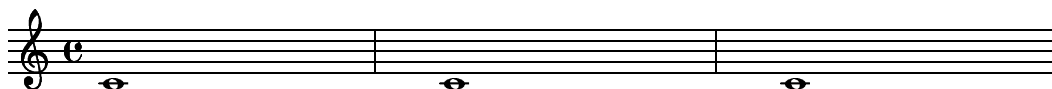
Different types of bar lines demonstrated. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/bar-`



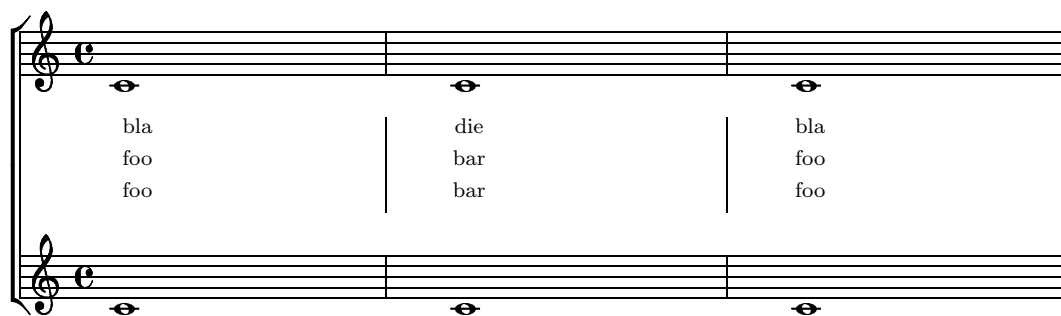
Bar numbers can also be printed at regular intervals. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/`



Second line has bar-numbers on start of every measure. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/inpu`



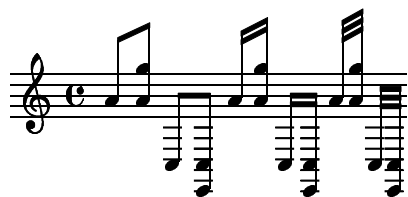
You can move around Bar\_engraver and Span\_bar\_engraver if you want bar lines on lyrics. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/barline-lyric-only.ly’:`



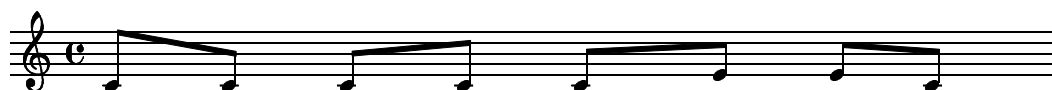
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-abbrev.ly’:`



Hmm. what’s this supposed to test? `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-cho`



Controlling beam positions. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-control.ly`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-count.ly’:`



Beams are less steep than the notes they encompass. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/`



There are several ways to calculate the direction of a beam

‘majority’

number count of up or down notes

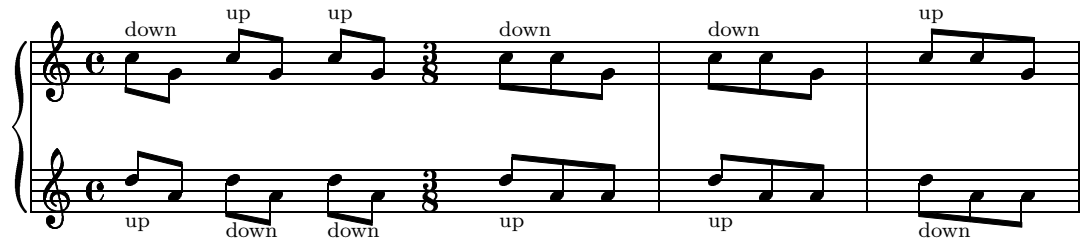
‘mean’

mean centre distance of all notes

`'median'`    mean centre distance weighted per note

These beam direction functions are defined in `'scm/beam.scm'`. If your favourite algorithm isn't one of these, you can hook up your own.

Of course, this depends on the neutral-direction for the middle line, down by default. We set that to 1 (up) in the lower staff. `'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-dir-fun`



There are several ways to calculate the direction of a beam.

`majority`    number count of up or down notes

`mean`        mean center distance of all notes

`median`     mean centre distance weighted per note

You can spot the differences of these settings from these simple examples:

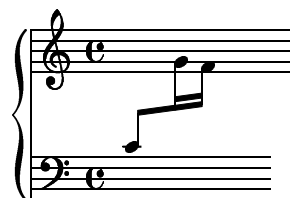
These beam direction functions are defined in `'scm/beam.scm'`. If your favourite algorithm isn't one of these, you can hook up your own. `'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test`



`'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-dir.ly':`



`'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-isknee.ly':`



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-neutral-direction.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-pos.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-position.ly’:



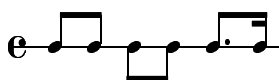
Beams over rests. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-rest.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-second.ly’:



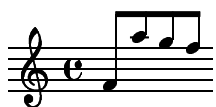
Beam-stem attachment test. Helper file for ps/dvips problems. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-stem-attachment.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-suspect.ly’:



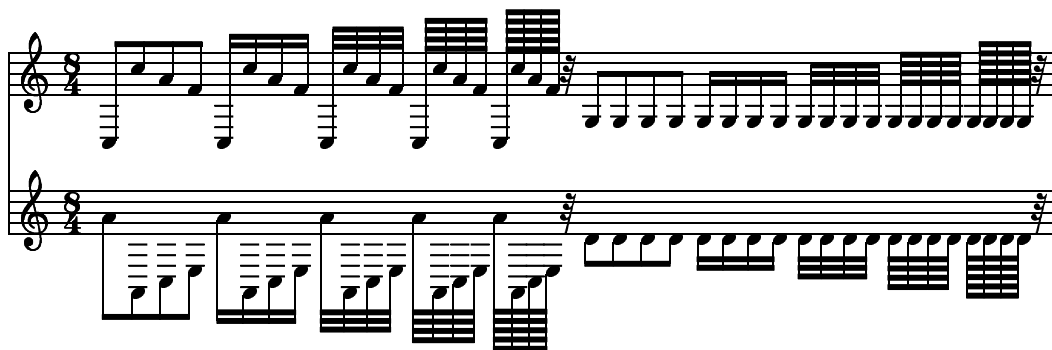
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beam-trend.ly’:

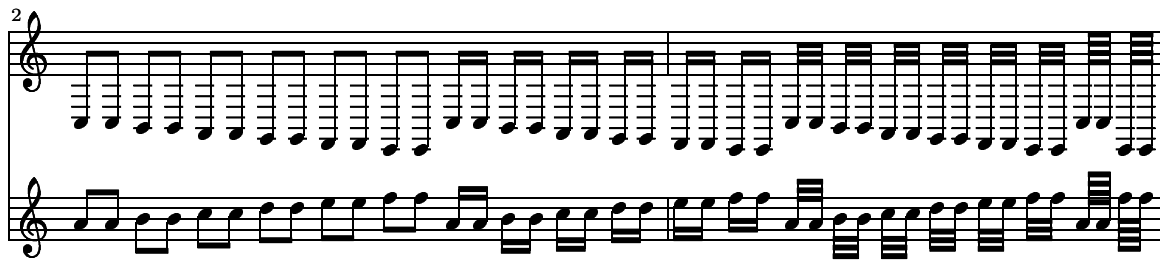


‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beamed-slur-endings.ly’:■

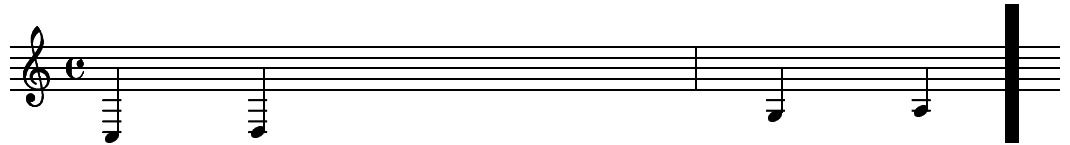


‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/beams.ly’:

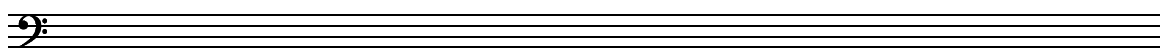
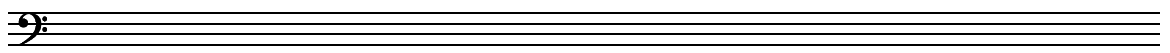
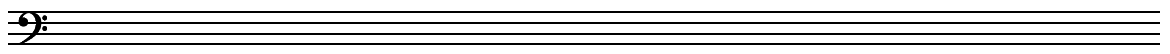
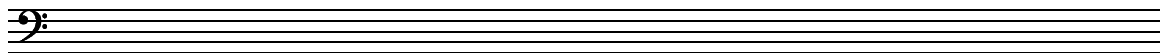
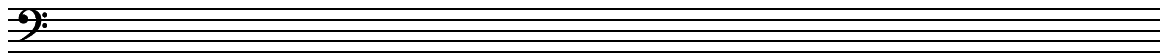
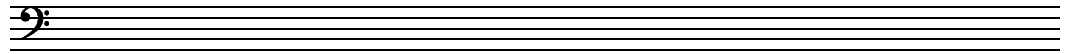


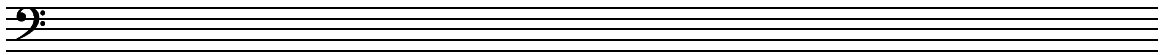
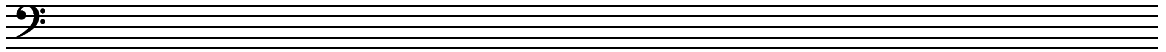
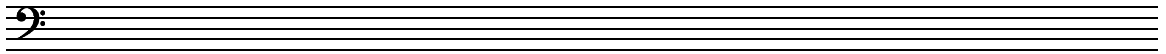


print lesson sheets that contain blank lines and just portions of blank lines.  
'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/blank-notes.ly':



Blank music paper with clefs '/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/blank.ly':





overriding the molecule callback can also be used to draw a box around arbitrary grobs.

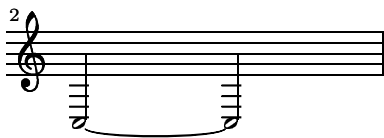
TODO: circled molecules.

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/boxed-molecule.ly’:`

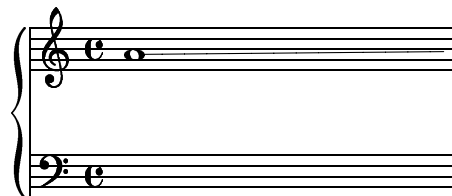


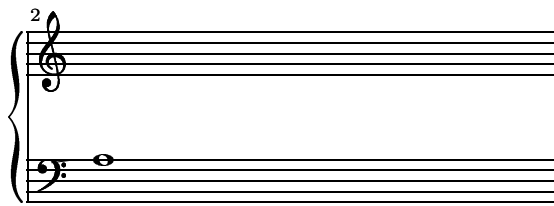
Broken spanners can be adjusted individually, but this requires complicated scheme code.

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/broken-spanner-adjustment.ly’:`

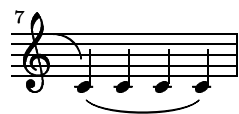


`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/broken-thread-line.ly’:`





‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/broken.ly’:





Small caps is available as font-shape caps.

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/caps.ly’:



what is BUD-DHA?

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/cautionaries.ly’:



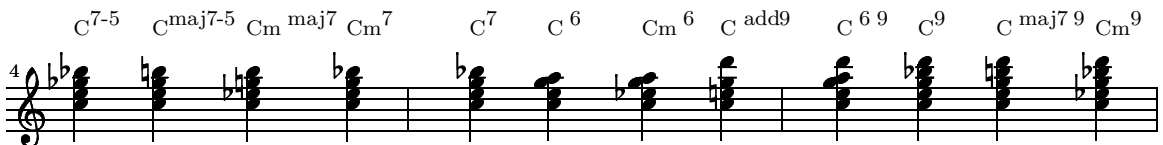
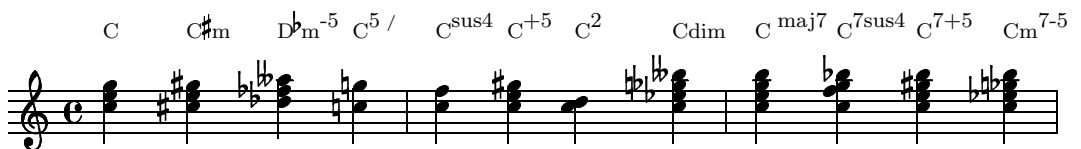
chord/markup test ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/chord-markup.ly’:



Chord names in american styles, according to one of our users.

FIXME

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/chord-names-american.ly’:



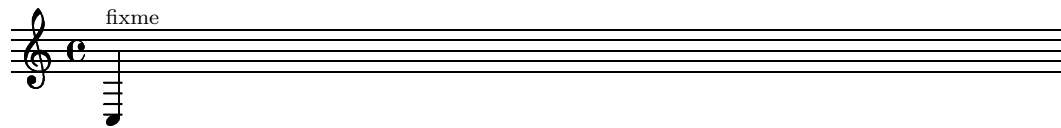
Chord name scheme test – double-plus-new-chord-name jazz ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/



Jazz notation for chord names.

FIXME.

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/chord-names-jazz.ly’:



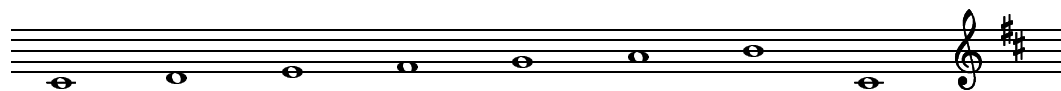
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/chords.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/clef-8-syntax.ly’:



Scales, but with clef and key signature at the end of the line. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/coda-kludge.ly’:

intro                  chorus                  one                  verse                  five

                                 chorus                  two                  verse

                                 chorus                  three                  verse

                                 chorus                  four                  verse

Demonstration of how to set up an orchestral score. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/t`

2 Flauti

2 Oboi

Clarineti  
in B $\flat$

2 Fagotti

Corni  
in E $\flat$

2 Trombe  
(C)

Timpani  
(C-G)

Violino I

Violino II

Viola

Violoncello  
e  
Contrabasso

The image displays a musical score for a symphony orchestra. The score is written in common time (C) and features a key signature of one flat (B-flat). The instruments listed are: 2 Flauti, 2 Oboi, Clarineti in B-flat, 2 Fagotti, Corni in E-flat, 2 Trombe (C), Timpani (C-G), Violino I, Violino II, Viola, and Violoncello e Contrabasso. The notation includes a treble clef, a common time signature, and a key signature of one flat. The first measure of each staff shows a whole note chord consisting of C4, E-flat4, G4, and B-flat4.

Fl.

Ob.

Cl(B♭)

Fg.

Cor(E♭)

Tbe.  
(C)

Timp.

VI. I

VI. II

Vla.

Vc.  
Cb.

Display the number of systems, or the system number of a Grob. This can be most useful to ascertain that a piece uses a specified number of lines.  
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/count-systems.ly’:`





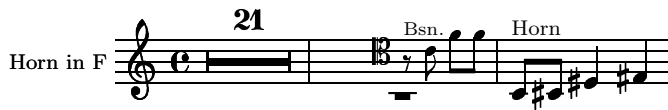
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/crescendi.ly’:`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/crescendo-text.ly’:`



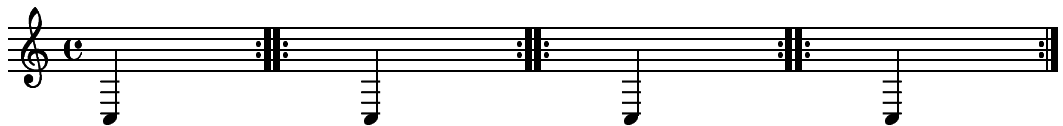
Cue notes should be set in smaller type. Cue clefs are usually not restored explicitly.  
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/cue-notes.ly’:`



The direction of a perfectly centred beams can be controlled through Voice.Beam’s grob-property `directlyneutral-direction` `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/default-ne`



By setting `barAlways` and `defaultBarType`, you can automatically insert barlines everywhere. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/defaultbars.ly’:`



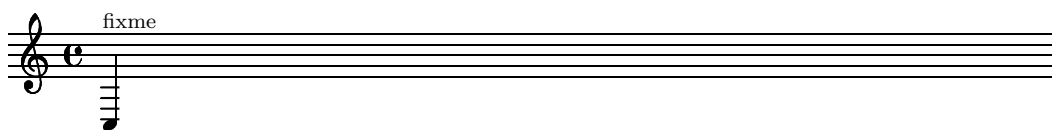
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/different-time-signatures.ly’:`



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/diverse-spacing.ly’:



test file for new-new-chord names, ie, double-plus-new-chord-name TODO: FIXME.  
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/dpncnt.ly’:



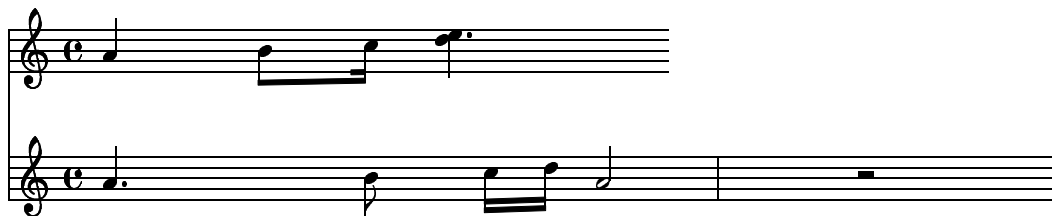
Slurs can be forced to always attach to note heads. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/te



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/drarn.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/duration-check.ly’:



Additional tricks for dynamics. Pi‘u forte dynamic script ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/inp



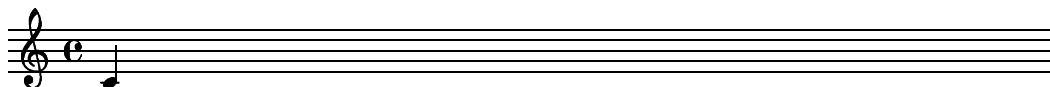
By inserting the  $\text{\TeX}$  command `\embeddedps`, you can insert postscript directly into the output.

TODO: make molecule-callback to do this.

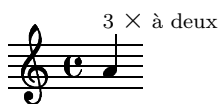
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/embedded-postscript.ly’:`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/embedded-scm.ly’:`

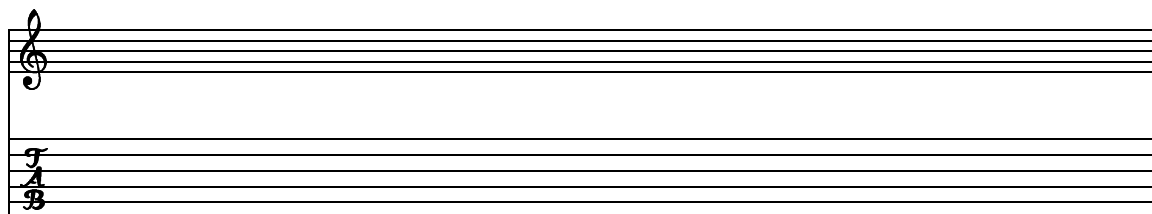
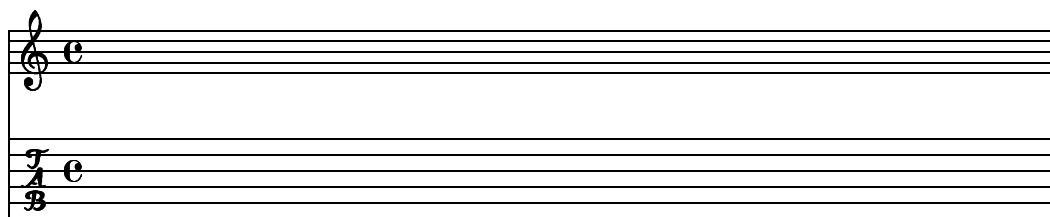


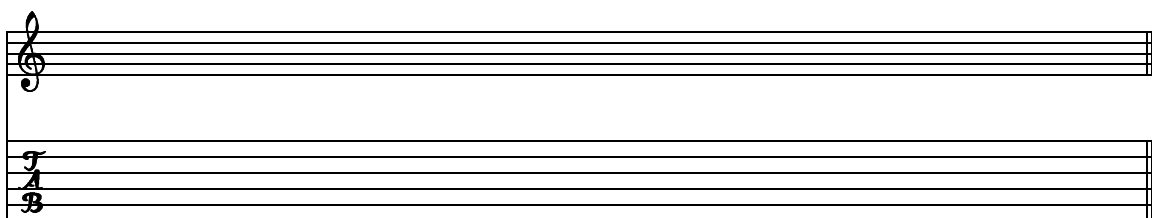
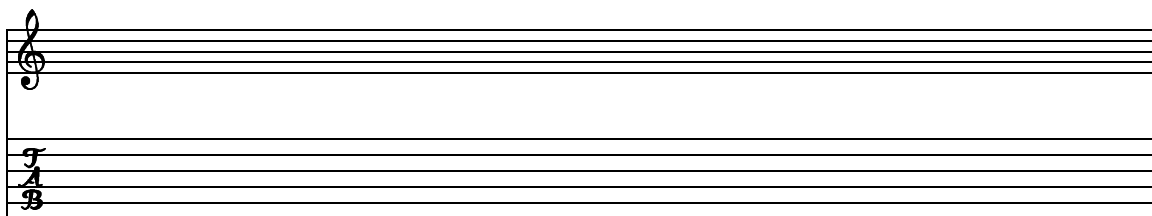
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/embedded-tex.ly’:`



Blank music paper, another example: empty staves and a tablature staff.

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/empty-staffs.ly’:`





The full orchestra plays a notes, where groups stop one after another. USe this to tune equalizer settings. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/equaliser.ly’`:

2 Flauti

2 Oboi

Fig.

Timp.

Vl. I

Vl. II

Vla.

Explicit pitches and durations. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/explicit.ly’:`

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/extra-staff.ly’:`

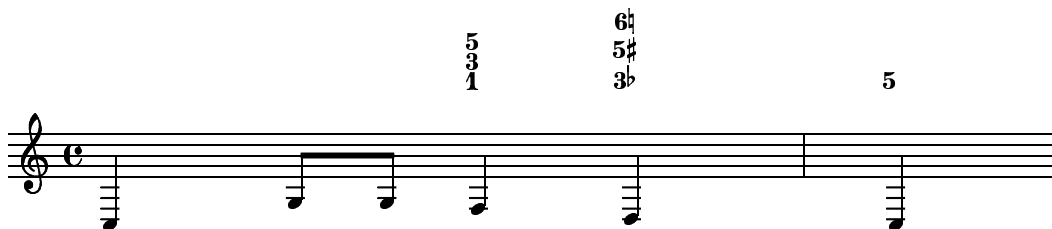
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/fake-grace.ly’:



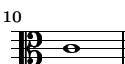
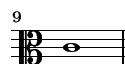
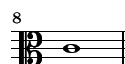
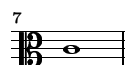
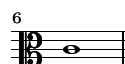
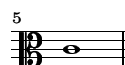
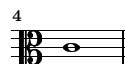
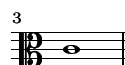
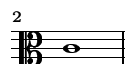
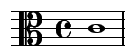
Test figured bass.

Figured bass is created by the FiguredBass context which eats note-requests and rest-requests. You can enter these either using standard << >> notation, or using the special \figures { } mode, which allows you to type numbers, like <<4 6+>>.

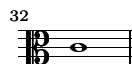
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/figured-bass.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/fill-a4.ly’:







Threads can be traced automatically when they switch staves by setting property `followVoice`. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/follow-thread.ly’:`



Force hshift to override collisions `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/force-hshift.ly’:`

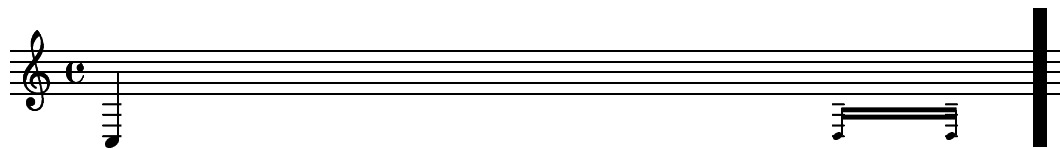


`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/gourlay.ly’:`





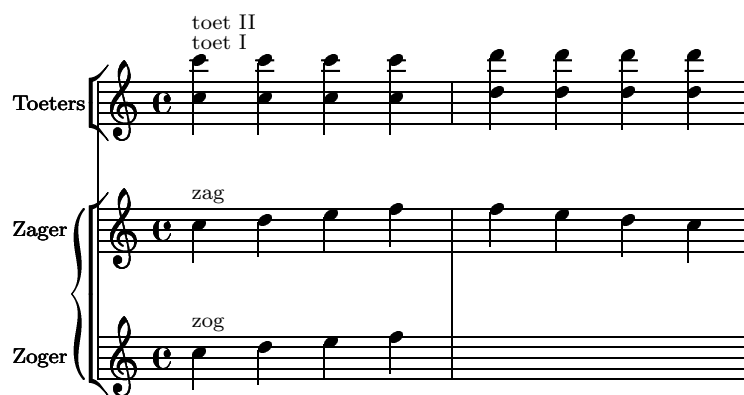
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/grace-end.ly’:

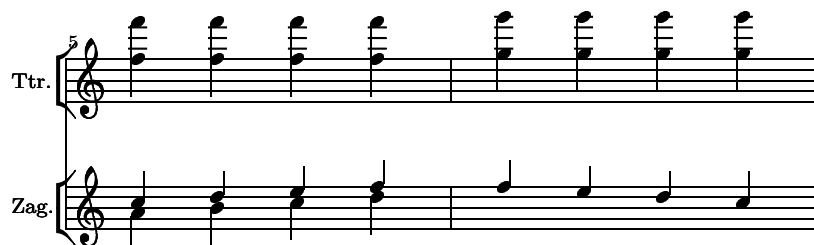


some instruments (notably: cello and double bass) are alternatively written on one and two staves. This is the way to do it: ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/hara-kiri-sw



Hara kiri staves disappear when empty ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/hara-k

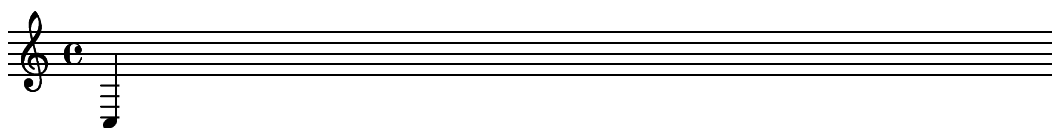




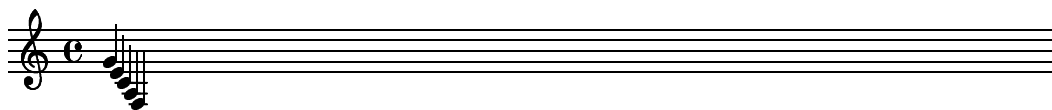
Harmonic notes: a different style on the same stem. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/t`



High level functionality can be accomplished with GUILF. Semantics aren’t nice though.  
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/header-ifelse.ly’:`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/hshift.ly’:`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/hymn.ly’:`



note heads for improvisation have a different shape. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/t`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/incipit.ly’:`

A musical score for a grandstaff in 3/2 time. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a trill marked 'tr' in the final measure of the top staff.

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/instrument-name-grandstaff.ly’:

A musical score for two violins, labeled 'vn I' and 'vn II'. The staves are in treble clef and have a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/instrument-name-mmrest.ly’:

A musical score for an instrument, labeled 'instrument'. The staff is in treble clef and has a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.

A musical score for an instrument, labeled 'instr'. The staff is in treble clef and has a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes.

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/key-clefs.ly’:

A musical score for key-clefs.ly, consisting of three staves. The first staff is in treble clef and the second and third staves are in bass clef. The key signature is one sharp (F#). The music consists of a series of eighth and sixteenth notes, with a trill marked 'tr' in the final measure of the first staff.

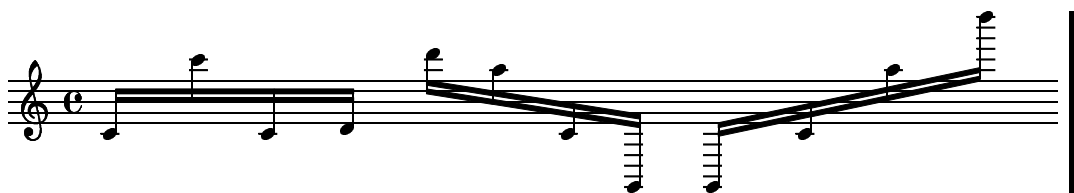
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/knee-mult.ly’:



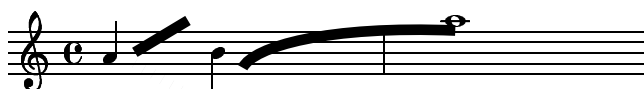
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/knee-sym.ly’:



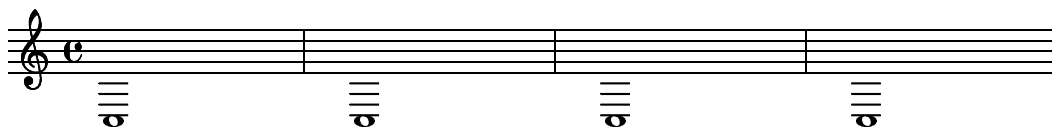
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/knee.ly’:



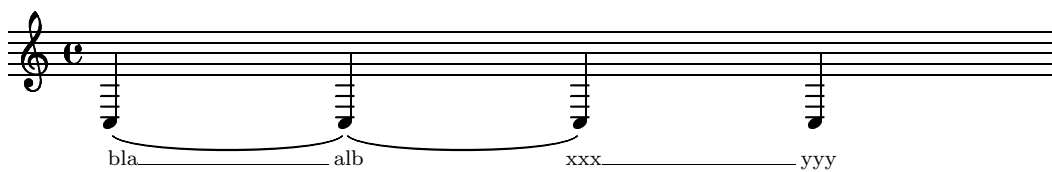
Draw arbitrary lines. This brings LilyPond on par with Mup. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14



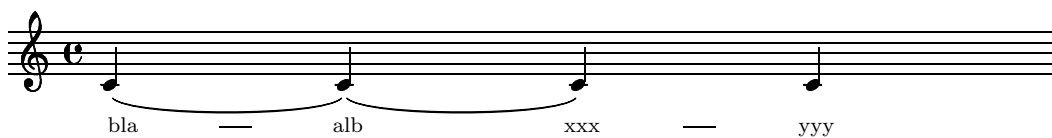
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/ly2dvi-testpage.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/lyric-extender.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/lyric-hyphen.ly’:



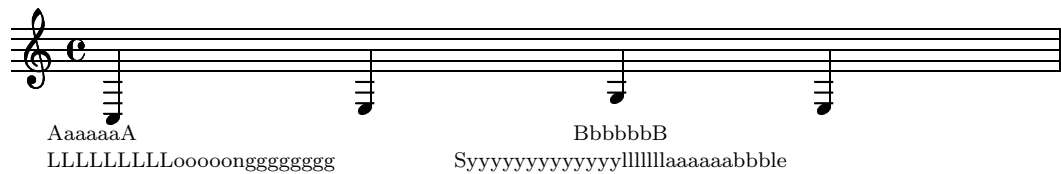
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/lyric-phrasing.ly’:



la — la — la I, la dargh la dargh.  
dar — dargh — dargh dargh dargh la dargh loo.  
la — da — doo dah dargh la dargh loo.

melisma

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/lyrics.ly’:



AaaaaA BbbbbB  
LLLLLLLLLooooongggggggg Syyyyyyyyyyylllllllaaaaaabbbble



CcccccC DdddddD EeeeeE FffffF  
LLLLLLLLLooooongggggggg Syyyyyyyyyyylllllllaaaaaabbbble LLLLLLLLLLooooongggggggg Syyyyyyyyyyylllllllaaaaaabbbble



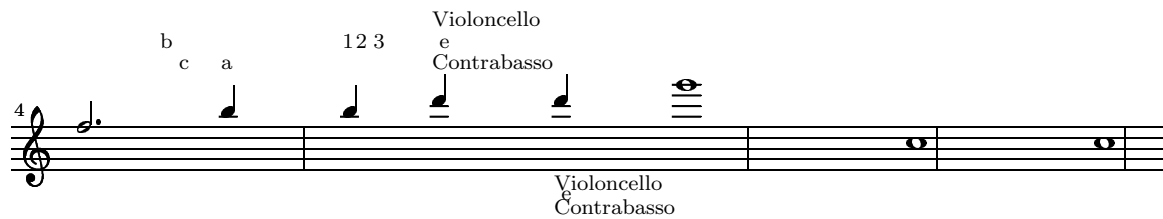
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/manual-clef.ly’:



Test font selection and scm text markup ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/markup.ly’:

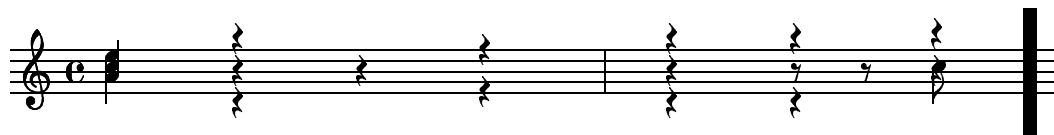


text texta textb one two three one and there is 2 three

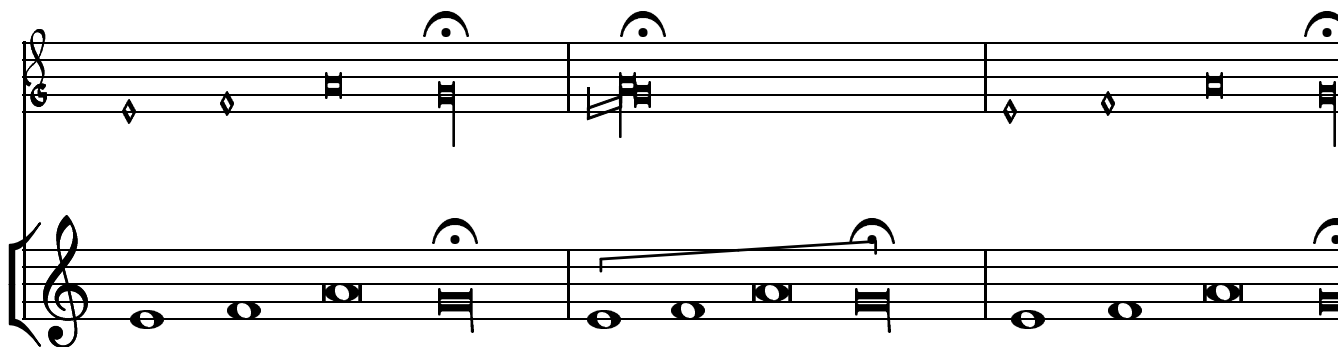
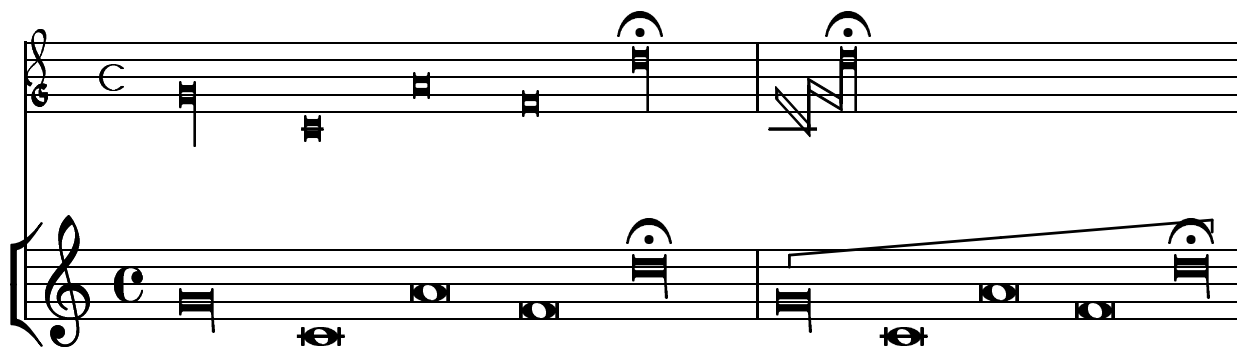


b c a 123 Violoncello e Contrabasso  
Violoncello Contrabasso

Control the number of rests in a collision with maximum-rest-count.  
'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/maximum-rest-count.ly':



'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/mensural-ligatures.ly':



'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/metronome.ly':



MIDI and midi2ly test file. Diff between this and midi2ly.py (experimental, 1.5.17)  
should be minimal '/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/midi-scales.ly':







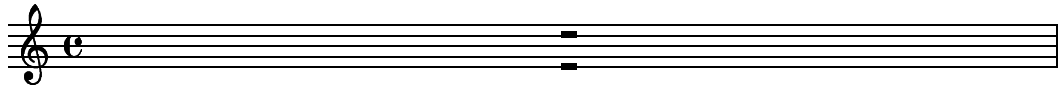
Midi2ly tuplet test.

```
python scripts/midi2ly.py --duration-quant=32 \
  --allow-tuplet=4*2/3 \
  --allow-tuplet=8*2/3 \
  --allow-tuplet=4*3/5 \
  --allow-tuplet=8*3/5 \
  tu.midi
```

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/midi-tuplets.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/mmrest-collision.ly’:

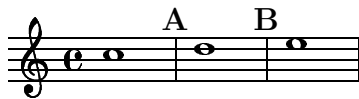


Positions of accidentals may be manually set. This involves some scheme code.

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/move-accidentals.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/move-mark.ly’:



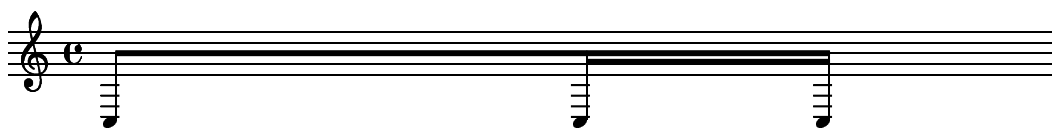
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/move-notehead.ly’:



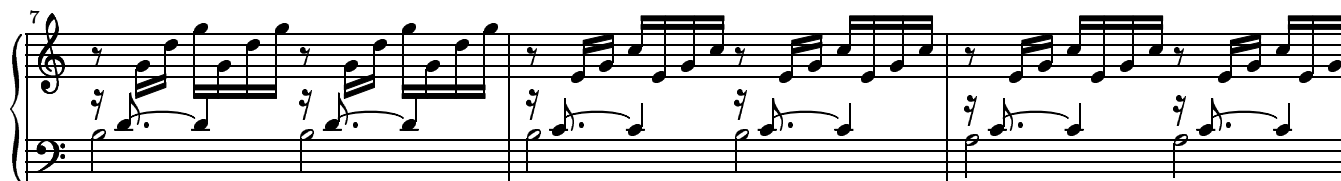
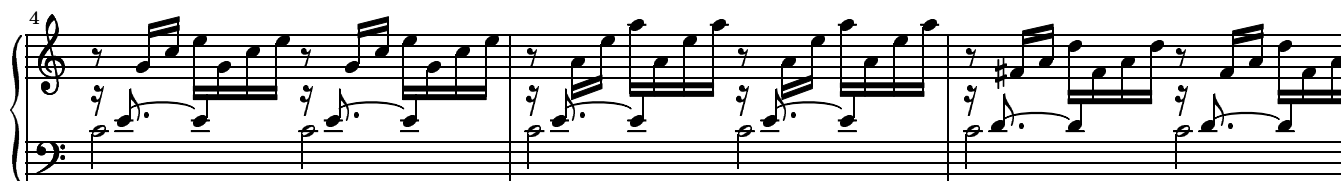
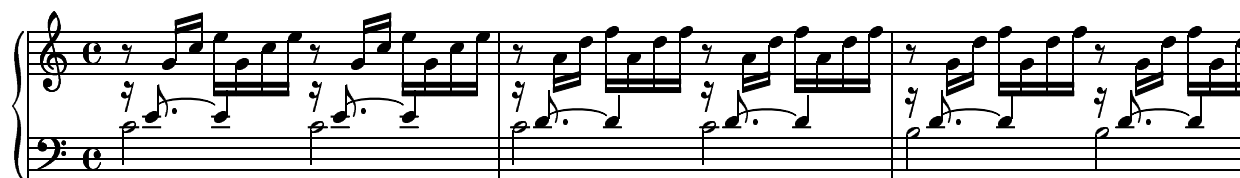
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/move-specific-text.ly’:



```
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/multi-slope.ly’:
```



This example shows prelude in C major of WTK1, but coded using Scheme functions to save typing work. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/music-box.ly’:



13

Measures 13-15. Treble clef: eighth-note patterns. Bass clef: dotted quarter notes with eighth-note accents.

16

Measures 16-18. Treble clef: eighth-note patterns. Bass clef: dotted quarter notes with eighth-note accents.

19

Measures 19-21. Treble clef: eighth-note patterns. Bass clef: dotted quarter notes with eighth-note accents.

22

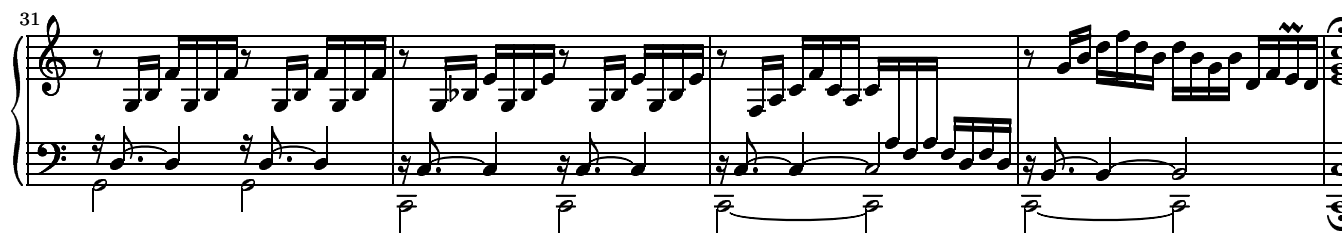
Measures 22-24. Treble clef: eighth-note patterns. Bass clef: dotted quarter notes with eighth-note accents. A sharp sign appears on the first bass note of measure 22.

25

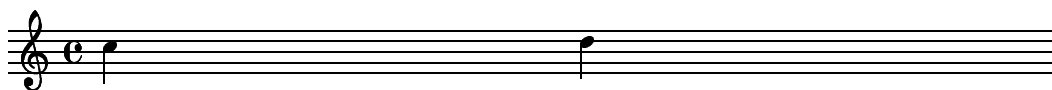
Measures 25-27. Treble clef: eighth-note patterns. Bass clef: dotted quarter notes with eighth-note accents.

28

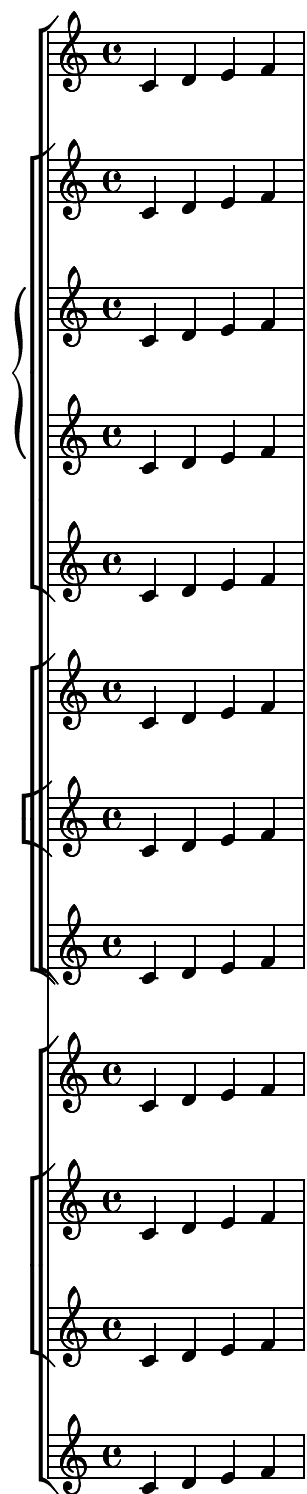
Measures 28-30. Treble clef: eighth-note patterns. Bass clef: dotted quarter notes with eighth-note accents. A sharp sign appears on the first treble note of measure 28.



You can create music expressions from Scheme. The mechanism for this is rather clumsy to use, so avoid if possible. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/music-creation.ly’:`



In `InnerStaffGroup` and `InnerChoirStaff`, the brackets should be shifted leftwards. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/nested-groups.ly’:`



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/no-bar-lines.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/no-staff.ly’:

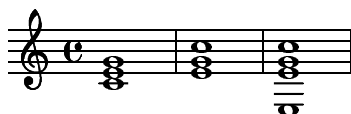


Don’t extend stems to cetner line. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/no-stem-ex



Chord names don’t attempt to find inversions and bass notes. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14

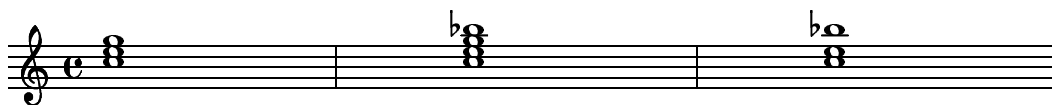
C      Em<sup>b6</sup>    E<sup>b10/addb13</sup>



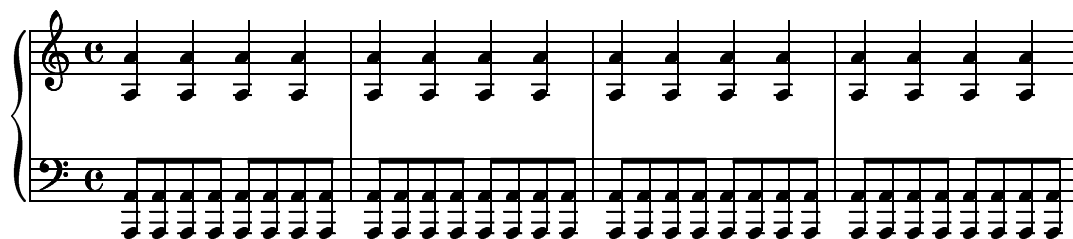
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/note-shift.ly’:



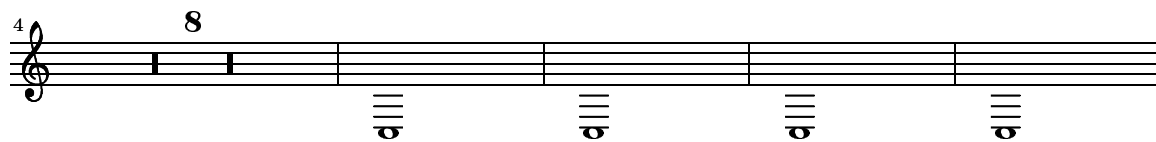
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/notemode-chords.ly’:



Octave duplicate parts of music ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/octave-dupli



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/orchestalpart.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/orchestscore.ly’:

Flauto

Oboe

Clarinetto I

Clarinetto II

Fagotto

2 Corni in F

Timpani

Violin I

Violin II

Viola

Contrabasso

This musical score page displays the first four measures of a symphony. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinets I & II, Bassoon) and strings (Violins I & II, Viola, and Contrabass) play a sustained half-note chord in every measure. The timpani part features a series of rests, indicating it is silent during this passage. The key signature is one flat (B-flat), and the time signature is common time (C).

5

Fl.

Ob.

Cl. I

Cl. II

Fg.

Vi. I

Vi. II

Vla.

Vlc

C.B.

Ossias present alternatives for a piece. They are not really supported, but can be somewhat faked in lily. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/ossia.ly’`:

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/ottava.ly’:

8va

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/part-combine-moments.ly’:

2

Template for part-combining orchestral scores ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/

*ff*

*a2*

I.

*a2*

II.

Violino I

Violino II

Viola

*a2*

*à2*

*ff*

Contrabasso

*à2*

4

a2

I.

VI. I

VI II

Vla.

Vc.

Cb.

7

a2

I.

a2

VI. I

VI II

Vla.

Vc.

Cb.

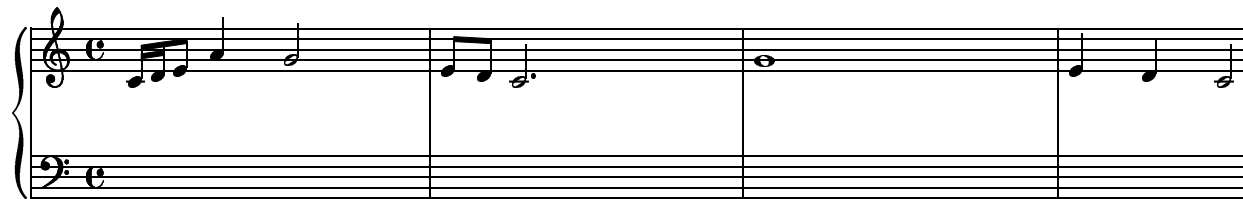
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/part-combine-staff.ly’:

The image displays a musical score for a file named 'part-combine-staff.ly'. It consists of two staves, each with a treble clef and a common time signature (C). The first staff contains four quarter notes, and the second staff contains two quarter notes. The notes are placed on the first line of the staff, indicating a high pitch. The score is divided into measures by vertical bar lines.

In orchestral scores and hymns, voices are traditionally combined onto one staff. LilyPond has a part combiner, that combines or separates two voices according to actual rhythm and pitch. User-defined texts such as “solo” and “a2” are typeset automatically, as appropriate. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/part-combine.ly’:

The image displays a musical score for a file named 'part-combine.ly'. It consists of two staves, each with a treble clef and a common time signature (C). The first staff contains four measures of music, with notes and rests. The second staff contains four measures of music, with notes and rests. The notes are placed on the first line of the staff, indicating a high pitch. The score is divided into measures by vertical bar lines. Dynamic markings such as 'a2', 'Solo', and 'Solo II' are present above the notes.

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/partial-blank.ly’:`



Piano pedal symbols merge stop and start. The strings are configurable. Text style, bracket style, and a mixture of both are supported.

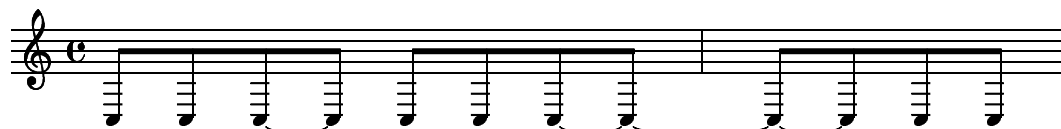
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/pedal.ly’:`



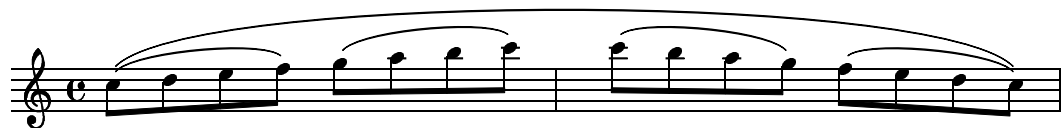
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/perform-grace.ly’:`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/perform-tie.ly’:`



Make PhrasingSlur higher, to avoid colission from other slurs `‘/home/buchan/rpm/BUILD/lilypond-1.7.14,`



Polymetric music with aligned note values can be written by moving the timing engraver to staff context. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/poly-metric.ly’:`



Grob extents may be hard coded using grob properties. This requires Grob::preset\_extent  
( ) function. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/preset-extent.ly’:`

foo bar baz

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/repeat-manual.ly’:`

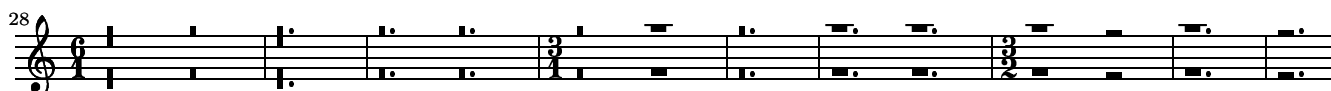
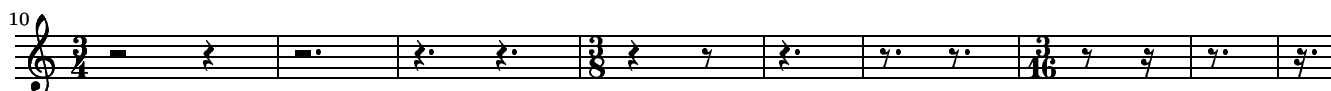
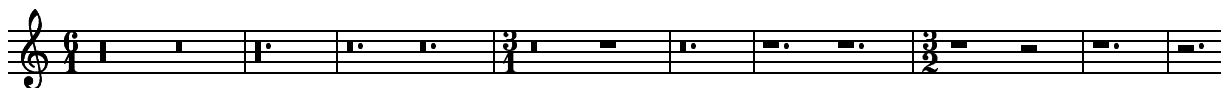


`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/repeat.ly’:`



De eer- ste maat en dan twee keer en dan nog dit er ach- ter aan  
een koe- plet

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/rest-dot-positions.ly’:`





rests in various styles. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/rests.ly’:`

Rest style = #'mensural

Rest style = #'neo\_mensural

Rest style = #'classical

Rest style = #'default

Simple customised music apply. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/reverse-musi`



a way to generate rhythm exercises with lilypond (e.g. no staff but retaining the barlines  
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/rhythm-excercise.ly’:`



[illegible]

major      ionian      dorian      phrygian

5

lydian      mixolydian      minor      aeolian      locrian

10



major ionian dorian phrygian lydian

15

mixolydian aeolian minor locrian

The image shows four musical staves, each representing a different scale. The first staff is labeled 'mixolydian' and shows a scale starting on C4 with a flat on the seventh degree (Bb). The second staff is labeled 'aeolian' and shows a scale starting on C4 with a flat on the second degree (Db). The third staff is labeled 'minor' and shows a scale starting on C4 with a flat on the second degree (Db). The fourth staff is labeled 'locrian' and shows a scale starting on C4 with a flat on the second degree (Db). The scales are: mixolydian (C, D, E, F, G, A, Bb), aeolian (C, Db, Eb, F, G, Ab, Bb), minor (C, Db, Eb, F, G, Ab, Bb), and locrian (C, Db, Eb, F, G, Ab, Bb).

6

11 

16



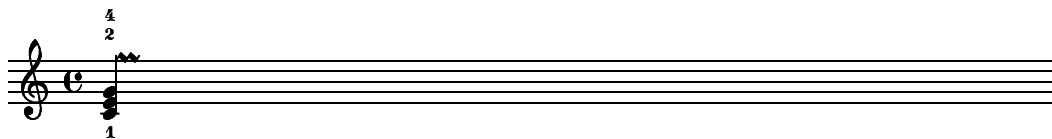
Musical notation for measure 16, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a complex melodic line with many beamed sixteenth notes.



With `ly:export`, you can pass of the result of Scheme expressions as lilypond input. Within a Scheme expression, you can use, define or change lilypond variables.  
 ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/scheme-interactions.ly’:



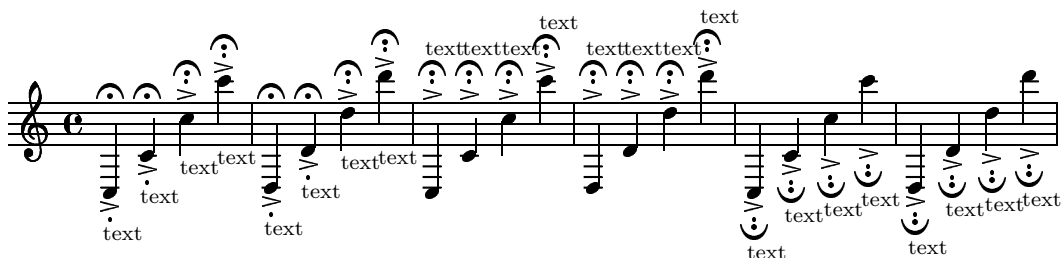
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/script-horizontal.ly’:



Relative placements of different script types can be controlled by overriding script-priority. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/script-priority.ly’:`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/scripts.ly’:`



You can enter notes and articulations separately, and merge them into one thread. Here is an example to add repeated staccato dots. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/separa`



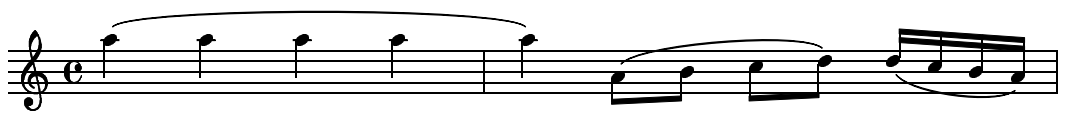
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/short-part-combine.ly’:`



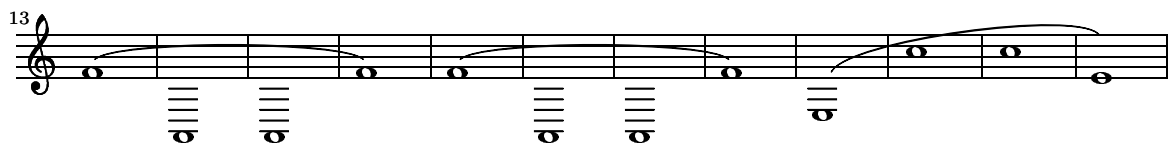
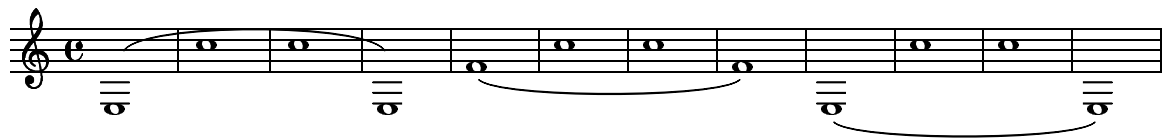
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/simple-slur-endings.ly’:■



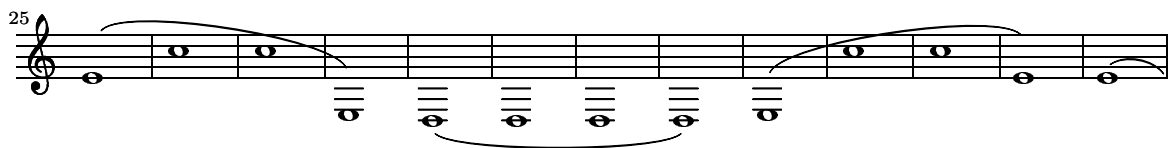
sketch output supported features ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/sketch.ly’:■



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/sleur.ly’:■

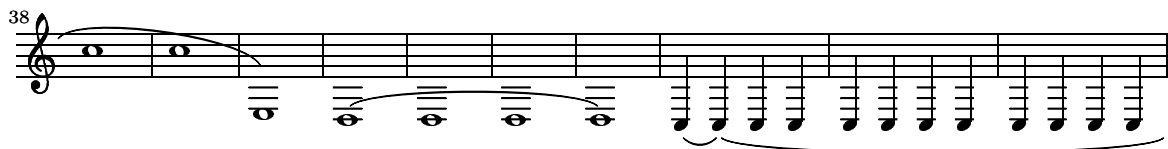


25



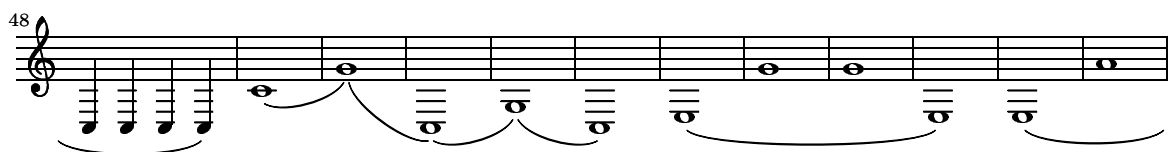
Staff 25-37: Treble clef, 12 measures. Measures 25-26: Quarter notes G4, A4. Measure 27: Quarter note B4. Measure 28: Quarter note C5. Measure 29: Quarter note B4. Measure 30: Quarter note A4. Measure 31: Quarter note G4. Measure 32: Quarter note F#4. Measure 33: Quarter note E4. Measure 34: Quarter note D4. Measure 35: Quarter note C4. Measure 36: Quarter note B3. Measure 37: Quarter note A3. A slur covers measures 25-37. A bracket under measures 29-33 groups the notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3.

38



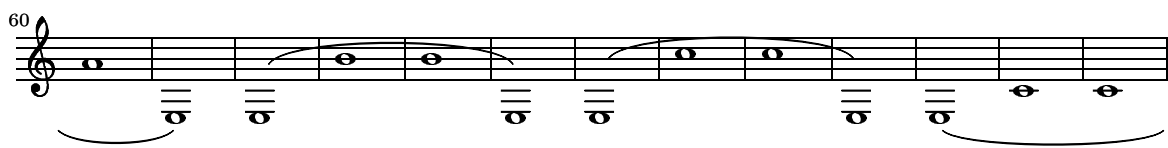
Staff 38-47: Treble clef, 10 measures. Measures 38-39: Quarter notes G4, A4. Measure 40: Quarter note B4. Measure 41: Quarter note C5. Measure 42: Quarter note B4. Measure 43: Quarter note A4. Measure 44: Quarter note G4. Measure 45: Quarter note F#4. Measure 46: Quarter note E4. Measure 47: Quarter note D4. A slur covers measures 38-47. A bracket under measures 45-47 groups the notes F#4, E4, D4.

48



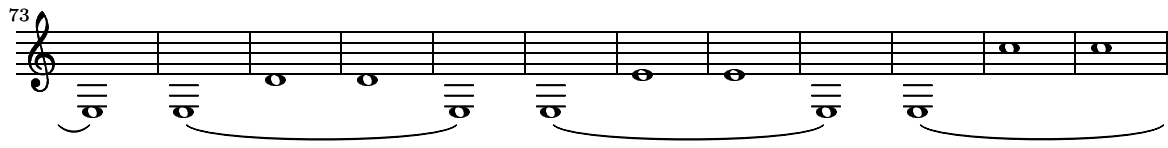
Staff 48-59: Treble clef, 12 measures. Measures 48-49: Quarter notes G4, A4. Measure 50: Quarter note B4. Measure 51: Quarter note C5. Measure 52: Quarter note B4. Measure 53: Quarter note A4. Measure 54: Quarter note G4. Measure 55: Quarter note F#4. Measure 56: Quarter note E4. Measure 57: Quarter note D4. Measure 58: Quarter note C4. Measure 59: Quarter note B3. A slur covers measures 48-59. A bracket under measures 51-59 groups the notes B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3.

60



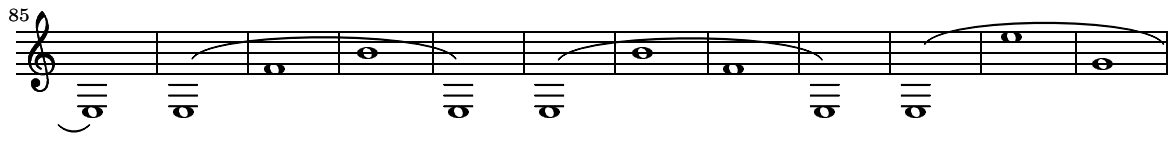
Staff 60-72: Treble clef, 13 measures. Measures 60-61: Quarter notes G4, A4. Measure 62: Quarter note B4. Measure 63: Quarter note C5. Measure 64: Quarter note B4. Measure 65: Quarter note A4. Measure 66: Quarter note G4. Measure 67: Quarter note F#4. Measure 68: Quarter note E4. Measure 69: Quarter note D4. Measure 70: Quarter note C4. Measure 71: Quarter note B3. Measure 72: Quarter note A3. A slur covers measures 60-72. A bracket under measures 62-72 groups the notes B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3.

73



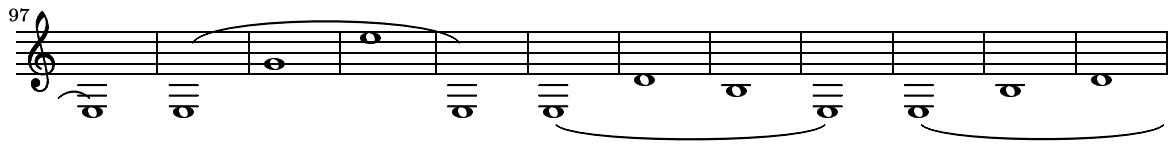
Staff 73-84: Treble clef, 12 measures. Measures 73-74: Quarter notes G4, A4. Measure 75: Quarter note B4. Measure 76: Quarter note C5. Measure 77: Quarter note B4. Measure 78: Quarter note A4. Measure 79: Quarter note G4. Measure 80: Quarter note F#4. Measure 81: Quarter note E4. Measure 82: Quarter note D4. Measure 83: Quarter note C4. Measure 84: Quarter note B3. A slur covers measures 73-84. A bracket under measures 75-84 groups the notes B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3.

85



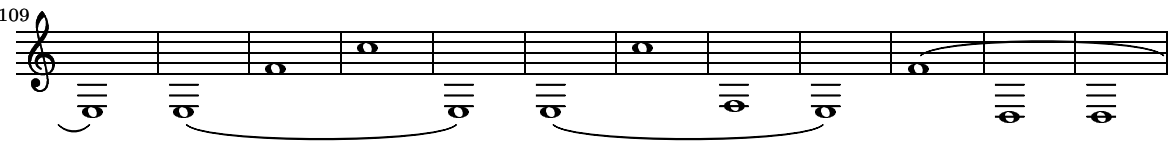
Staff 85-96: Treble clef, 12 measures. Measures 85-86: Quarter notes G4, A4. Measure 87: Quarter note B4. Measure 88: Quarter note C5. Measure 89: Quarter note B4. Measure 90: Quarter note A4. Measure 91: Quarter note G4. Measure 92: Quarter note F#4. Measure 93: Quarter note E4. Measure 94: Quarter note D4. Measure 95: Quarter note C4. Measure 96: Quarter note B3. A slur covers measures 85-96. A bracket under measures 87-96 groups the notes B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3.

97



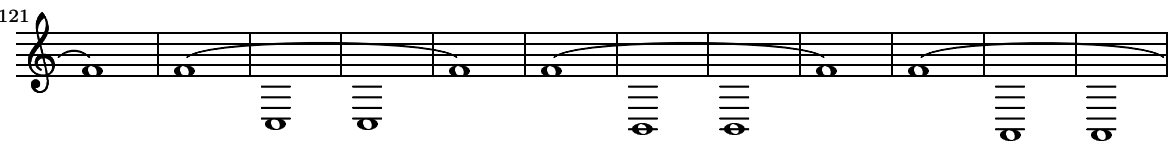
Staff 97-108: Treble clef, 12 measures. Measures 97-98: Quarter notes G4, A4. Measure 99: Quarter note B4. Measure 100: Quarter note C5. Measure 101: Quarter note B4. Measure 102: Quarter note A4. Measure 103: Quarter note G4. Measure 104: Quarter note F#4. Measure 105: Quarter note E4. Measure 106: Quarter note D4. Measure 107: Quarter note C4. Measure 108: Quarter note B3. A slur covers measures 97-108. A bracket under measures 99-108 groups the notes B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3.

109

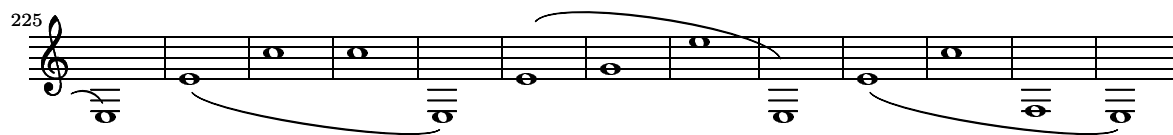
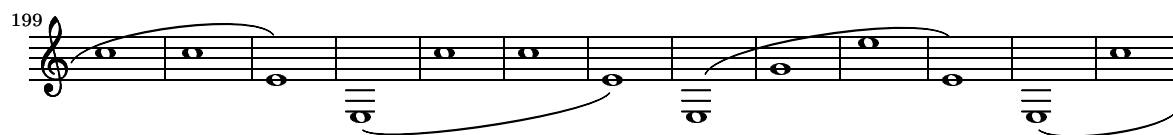
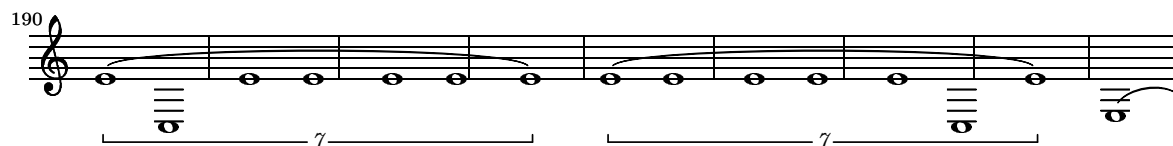
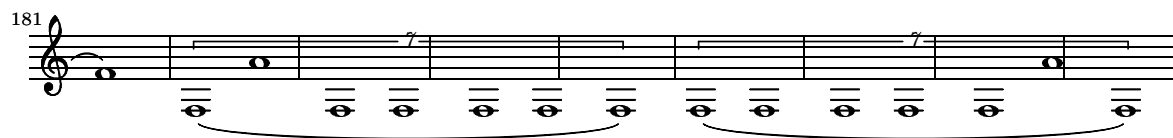
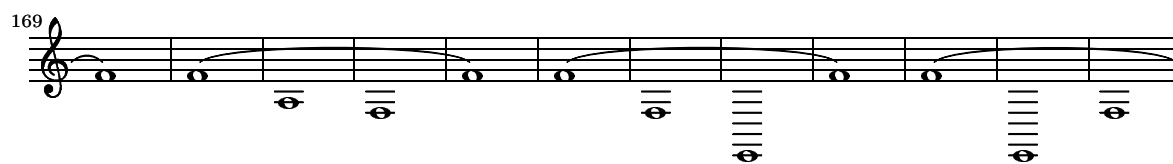
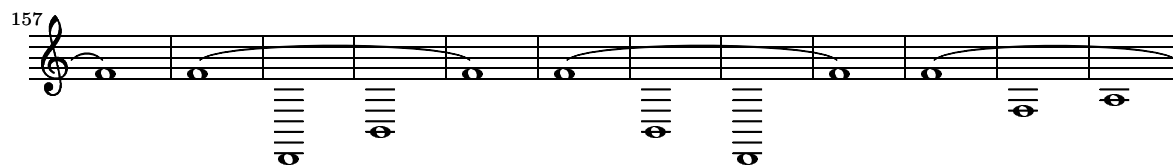
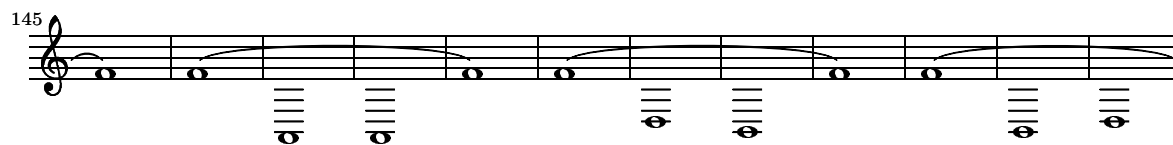


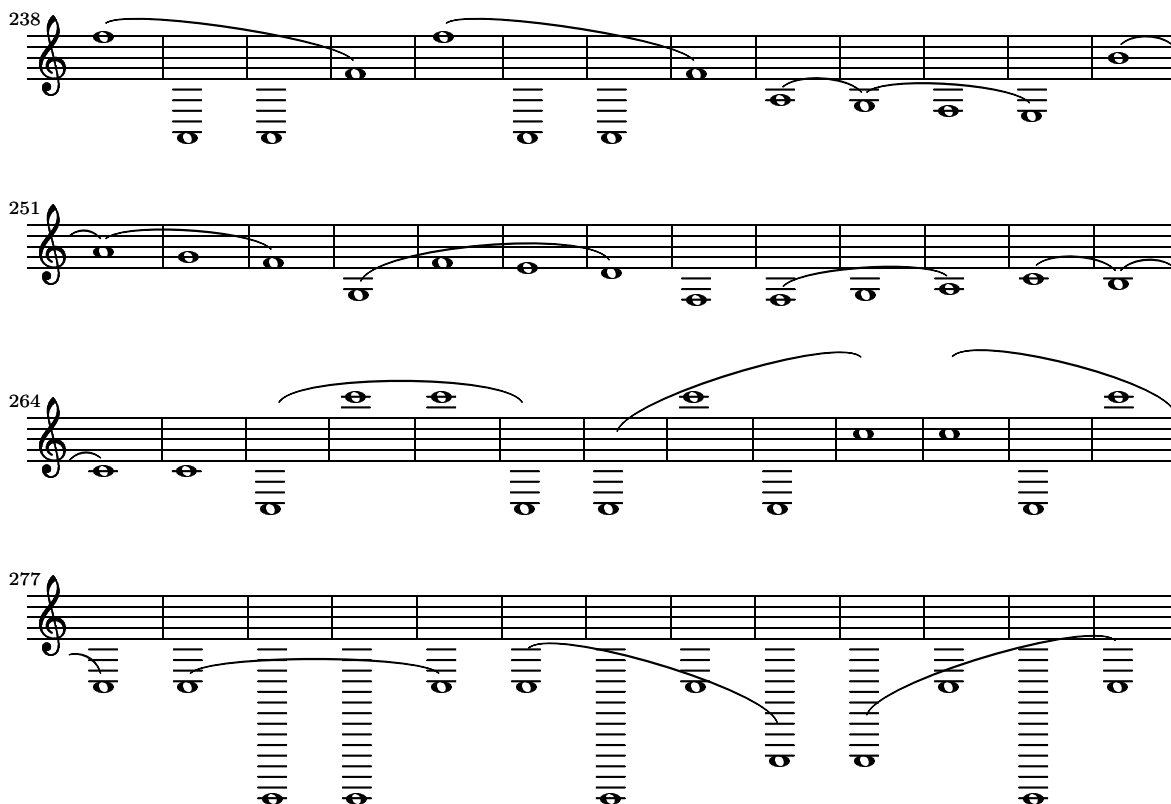
Staff 109-120: Treble clef, 12 measures. Measures 109-110: Quarter notes G4, A4. Measure 111: Quarter note B4. Measure 112: Quarter note C5. Measure 113: Quarter note B4. Measure 114: Quarter note A4. Measure 115: Quarter note G4. Measure 116: Quarter note F#4. Measure 117: Quarter note E4. Measure 118: Quarter note D4. Measure 119: Quarter note C4. Measure 120: Quarter note B3. A slur covers measures 109-120. A bracket under measures 111-120 groups the notes B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3.

121

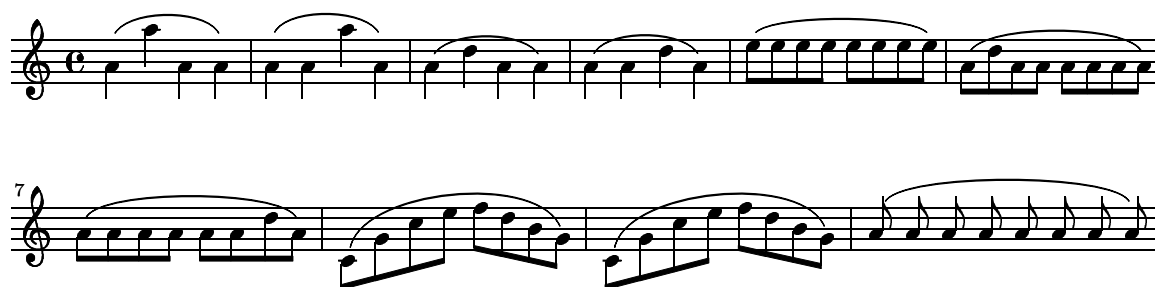


Staff 121-132: Treble clef, 12 measures. Measures 121-122: Quarter notes G4, A4. Measure 123: Quarter note B4. Measure 124: Quarter note C5. Measure 125: Quarter note B4. Measure 126: Quarter note A4. Measure 127: Quarter note G4. Measure 128: Quarter note F#4. Measure 129: Quarter note E4. Measure 130: Quarter note D4. Measure 131: Quarter note C4. Measure 132: Quarter note B3. A slur covers measures 121-132. A bracket under measures 123-132 groups the notes B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3.





‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-area.ly’:



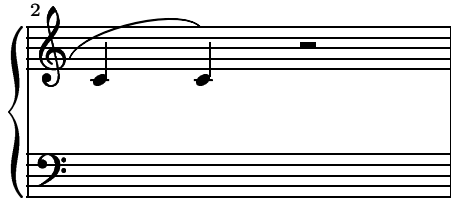
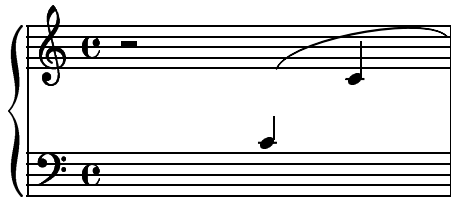
In some cases, you may want to set slur attachments by hand. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-attachment.ly’:



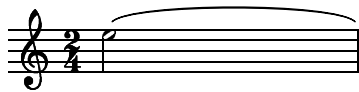
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-attachment.ly’:



The same goes for slurs. They behave decently when broken across linebreak. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-broken-cross-staff.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-broken.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-damping.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-dash.ly’:



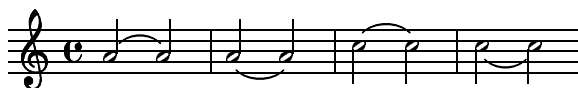
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-follow-music.ly’:



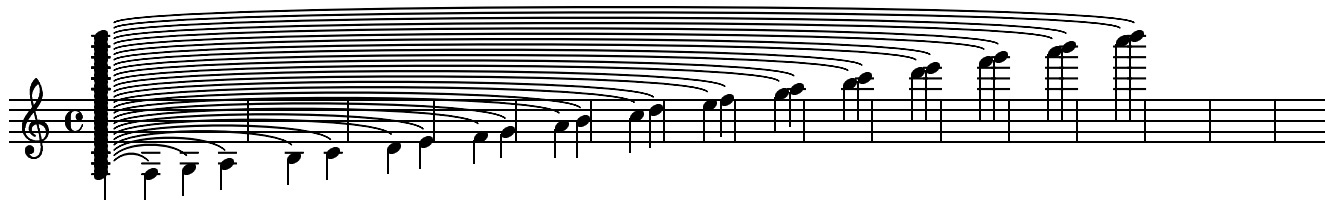
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-mininum.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-positions.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-proof.ly’:



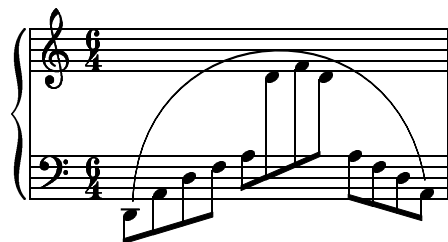
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-symmetry-2.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-symmetry-3.ly’:



You can get ugly slurs, if you want. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/slur-ugly`



Here’s a copy of my feature request :

Your task, if you accept it is to implement a `\smarttranspose` command> that would translate such oddities into more natural notations. Double accidentals should be removed, as well as E-sharp (-> F), bC (-> B), bF (-> E), B-sharp (-> C).

You mean like this. (Sorry ’bout the nuked indentation.)

Modified to use the standard transpose mechanism. The question is how useful these enharmonic modifications are. Mats B.

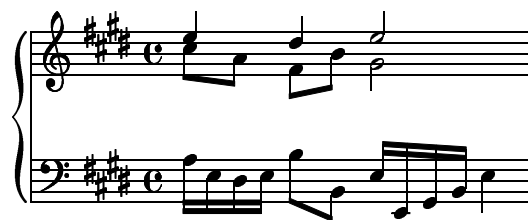
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/smart-transpose.ly’:`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/solo-a2.ly’:`

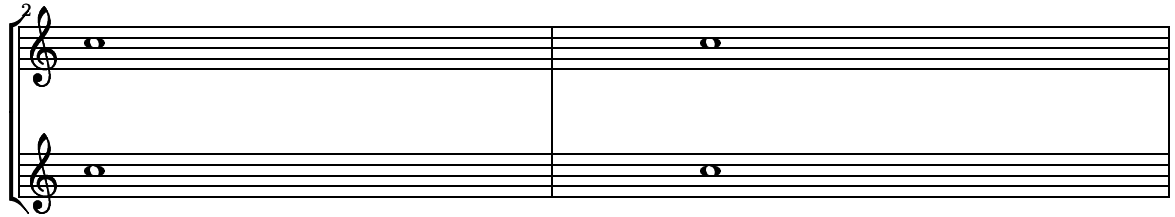
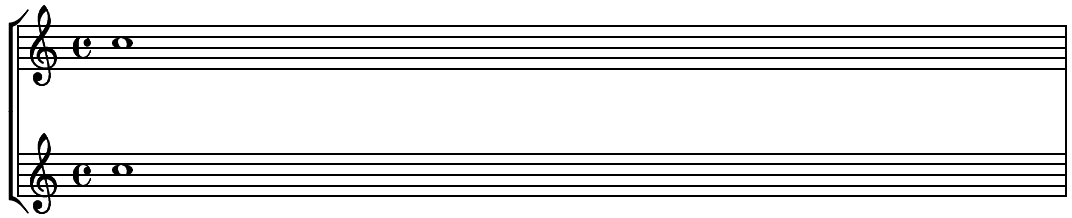


`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/spacing-2.ly’:`

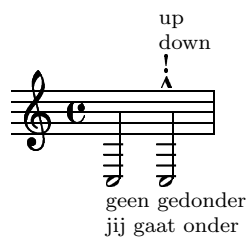


‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/spacing.ly’:

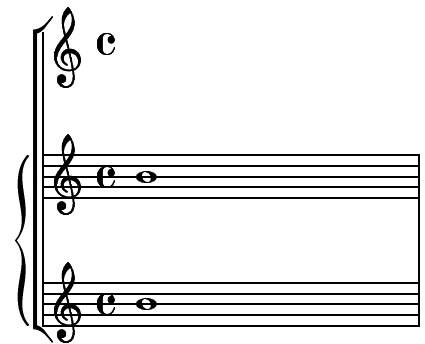




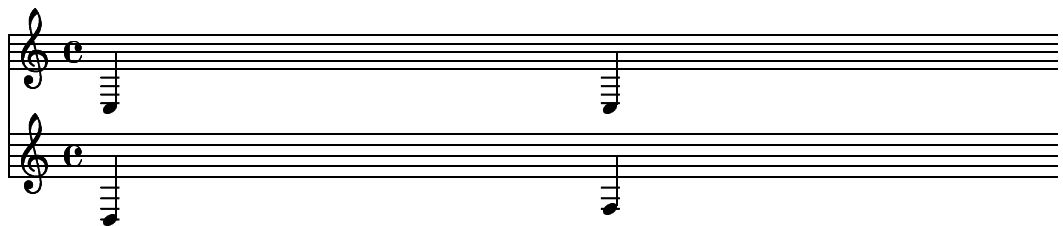
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/stacked-scripts.ly’:`



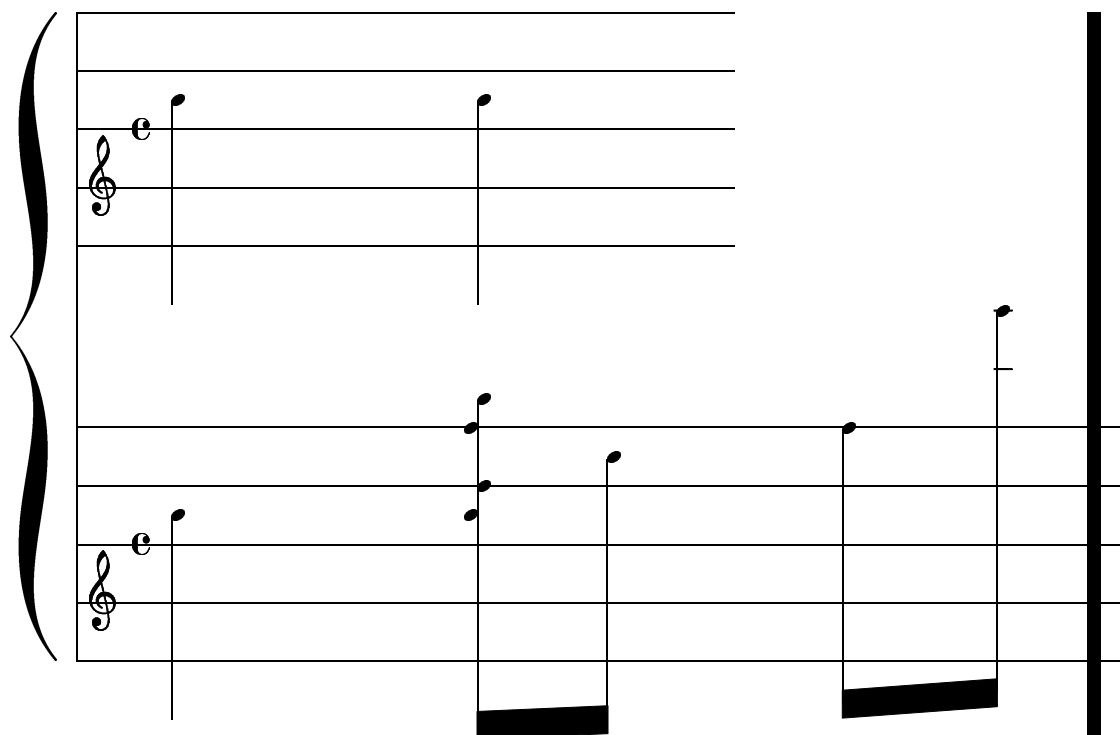
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/staff-bracket.ly’:`



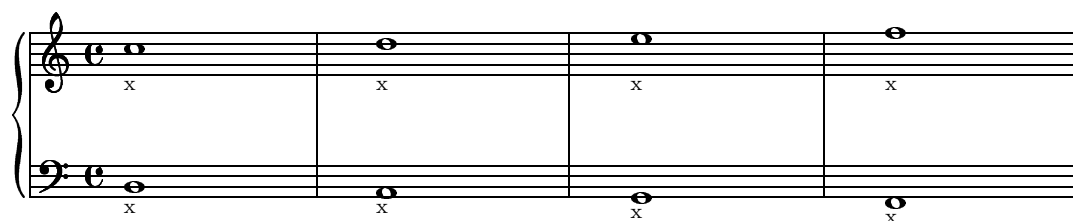
By splitting the grouping (`Axis_group_engraver`) and creation functionality into separate contexts, you can override interesting things. You can also drop the `\consistsend` feature.  
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/staff-container.ly’:`



Setting staff space on a staff ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/staff-line-lead



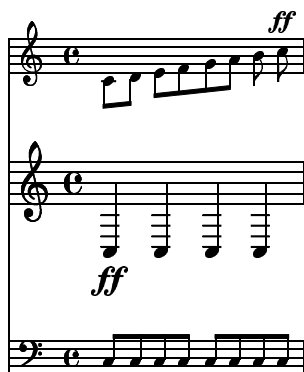
staff symbol property set workaround ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/staff-1



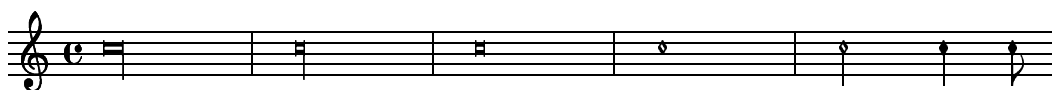
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/staff-margin-partial.ly’:■



Setting staff sizes is a little clumsy. There are two options: using StaffContainer and override/revert, or \outputproperty. Both methods are shown in this example. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/staff-size.ly’:



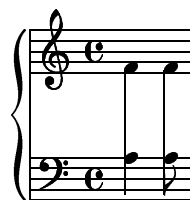
mensural note heads. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/stem-centered.ly’:`



Cross staff stems

Unfortunately, there is no support for putting chords across staves. You can get this result by increasing the length of the stem in the lower stave so it reaches the stem in the upper stave, or vice versa.

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/stem-cross-staff.ly’:`



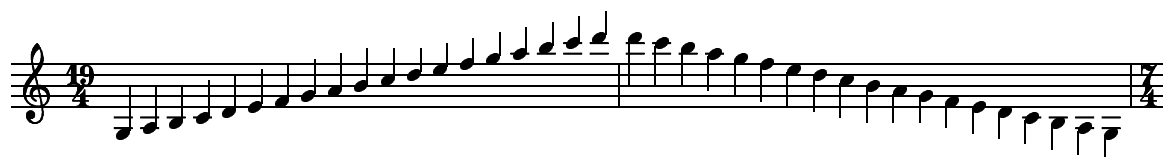
Conventionally, stems and beams extend to the middle staff line. This extension can be controlled through `Voice.Stem`’s grob-property `no-stem-extend`: `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/stem-extend.ly’:`



`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/stem-length.ly’:`

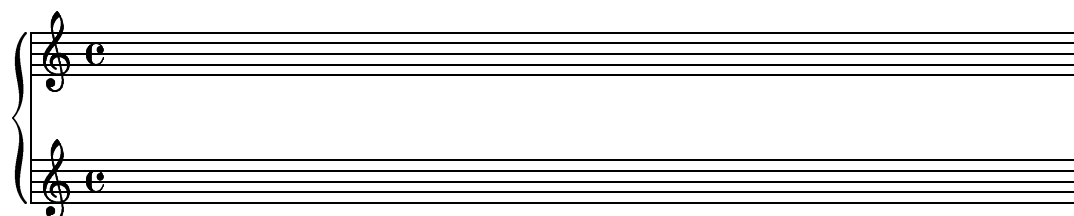


`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/stem.ly’:`

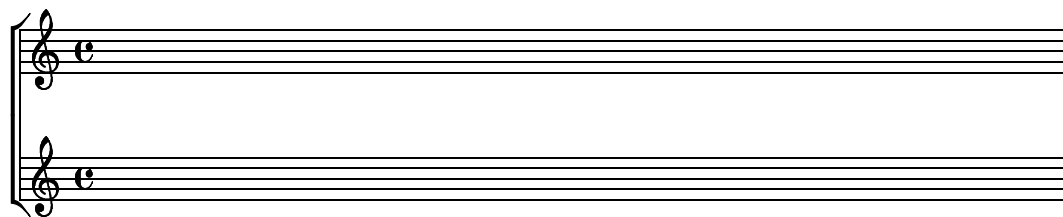




‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/system-start-brace.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/system-start-bracket.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/tablature-hammer.ly’:





setting `sparseTies` causes only one tie to be generated per chord pair.  
`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/tie-sparse.ly’:`



IMPORTANT NOTE: The current selection scheme for time signature symbols is not flexible enough for future extensions such as various flavours of early mensural notation or complex signatures as in contemporary music. Therefore, the semantics of time-signature properties will quite definitely change, and maybe the syntax of the `ime` request will possibly be extended. See the input file for TODOs.

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/time.ly’:`





‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/timing.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/title.ly’:





The input representation is very generic. It should not be hard to convert it to XML or a similar format:

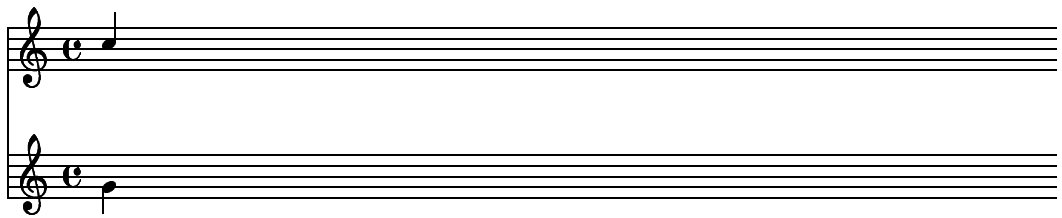
```
<music
  type="score">
<music
  type="SequentialMusic">
<music
  type="SimultaneousMusic">
<music
  type="EventChord">
<music
  type="NoteEvent">
<duration
  log="2"
  dots="0"
  numer="1"
  denom="1">
</duration>
<pitch
  octave="1"
  notename="0"
  alteration="0">
</pitch>
</music>
</music>
```

```

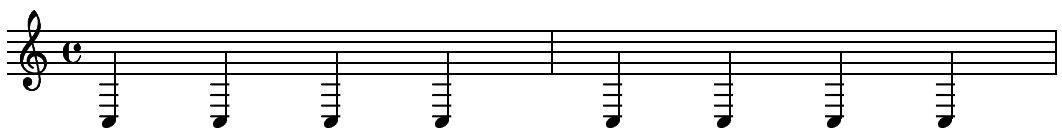
<music
  type="VoiceSeparator">
</music>
<music
  type="EventChord">
<music
  type="NoteEvent">
<duration
  log="2"
  dots="0"
  numer="1"
  denom="1">
</duration>
<pitch
  octave="0"
  notename="4"
  alteration="0">
</pitch>
</music>
</music>
</music>
</music>
</music>

```

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/to-xml.ly’:



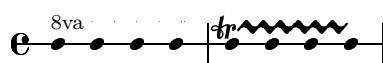
the transposing property leaves output invariant, but has effect on MIDI.  
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/transposing.ly’:



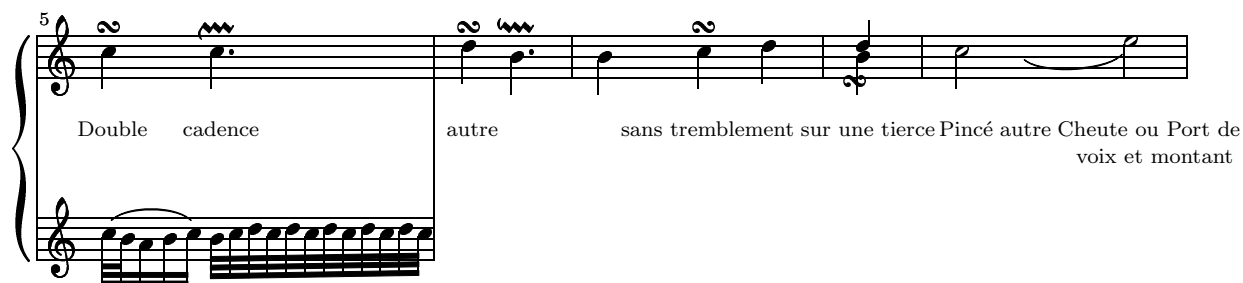
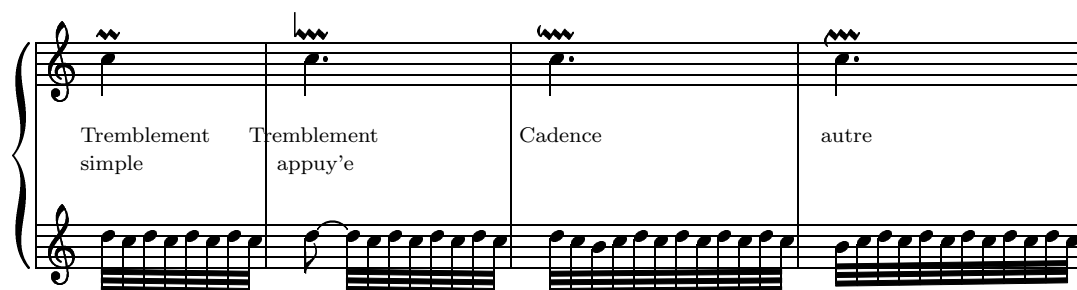
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/transposition.ly’:



show trill line type `'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/trill.ly':`

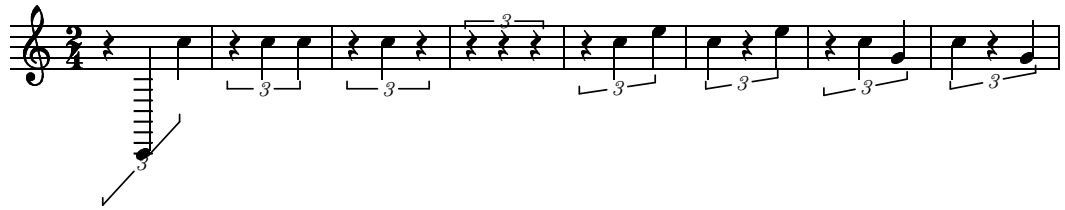


Document trills, pralls and turns `'/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/trills.ly':`



en descendant Cheute et pincé Coulé Sur 2 notes de suite autre autre Double cadence

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/tuplet-rest.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/tuplet-spanner-duration.ly’:



If you specify two different key sigs at one point, a warning is printed.  
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/two-key.ly’:



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/two-slurs.ly’:



The standard function `unfold-repeats` will recursively unfold all repeats for correct MIDI output. Thanks to Rune Zedeler. ‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/unfold-all-re



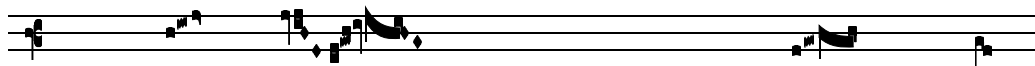
‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/uniform-breaking.ly’:





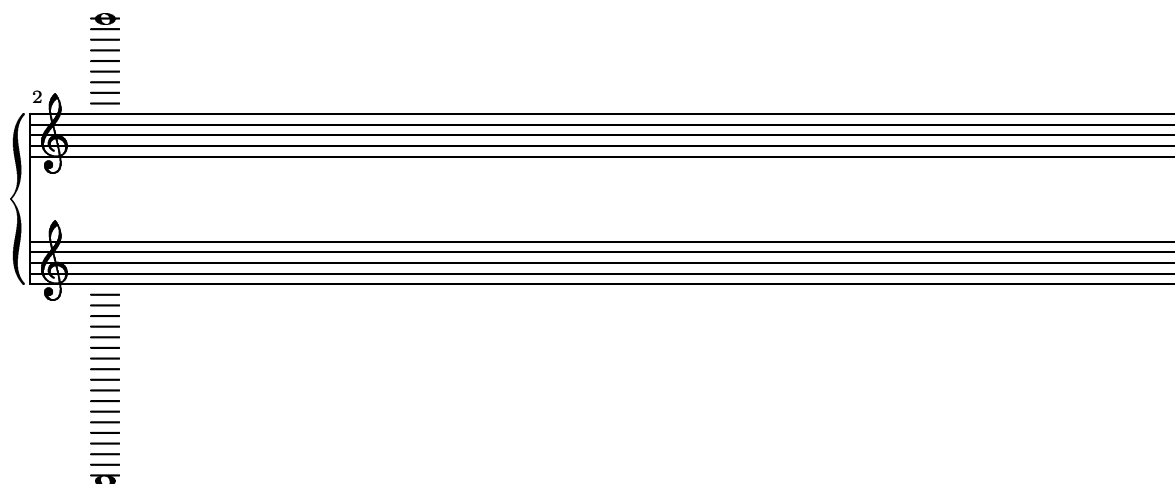


`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/vaticana.ly’:`



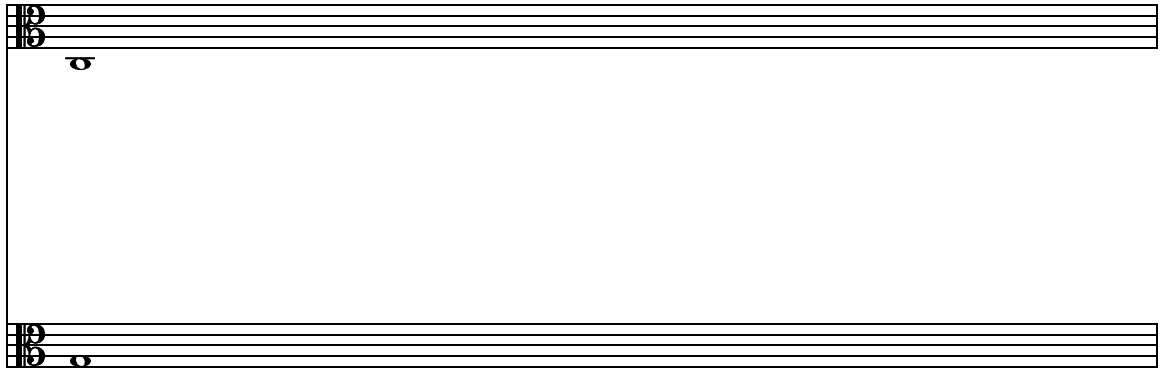
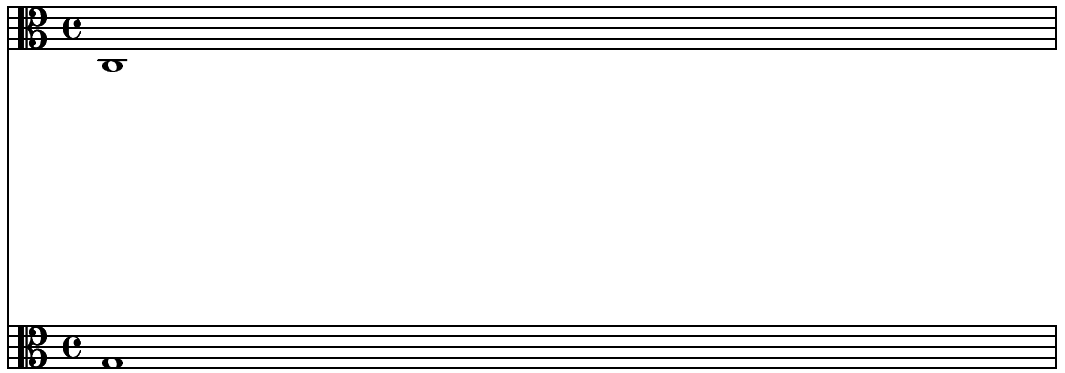
Al- le- lu- ia.

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/vertical-align.ly’:`

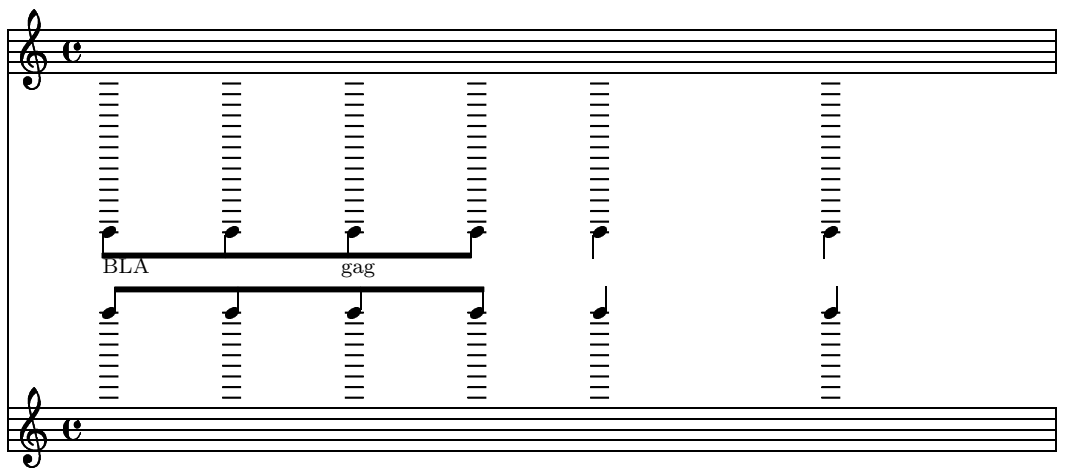


vertical extents may be overridden by `verticalExtent`, `verticalExtent`, `verticalExtent`. These are normal property values, and are written into the grob when the associated context finishes, so using it in `\property` works.

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/vertical-extent.ly’:`



‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/vertical-text.ly’:



2

BLA gag la

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/voice-switch.ly’:`

`‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/voicify-chords.ly’:`

Volta braces are hung on barlines. At the start of the line, they should always start after the prefatory matter. `‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/volta-start.ly’:`

Bass

1 3 6 9

12 1 2

B

15

B

17 1 2

B

20 2

B

23 1 2

B

‘/home/buchan/rpm/BUILD/lilypond-1.7.14/input/test/volta.ly’:

1

Bass

2

4

B